

WILLIAMSON
FRED KAY

1/10/50



WARNER BROS.
TELEVISION

Rev. 4/10/84 (Blue)
Rev. 4/10/84 PM (Pink)
Rev. 4/11/84 (Yellow)
Rev. 4/11/84 PM (Green)
Rev. 4/12/84 (Buff)
Rev. 4/13/84 (Salmon)

SCARECROW AND MRS. KING

"Untitled"

Written by

Rudolph Borchert

and

Marshall Goldberg

FINAL DRAFT

WARNER BROS. TELEVISION
4000 Warner Boulevard
Burbank, California 91522

April 9, 1984
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11 APRIL 1984

PLEASE NOTE:

THESE REVISED PAGES REPRESENT A NAME
CHANGE OF ART TAGGART TO BART TAGGART
ONLY.

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CAST LIST

AMANDA KING

LEE STETSON

BILLY MELROSE

FRANCINE DESMOND

DOTTY WEST

PERRINE

MASTERSON

AGENT

CARLING LONDON

ROXANNE COLEMAN

MR. HARRIMAN

BART TAGGART

GUEST

MATRON

SARKASIAN

GEORGE

SCARECROW AND MRS. KING

"Untitled"

SET LIST

INTERIORS:

BILLY'S OFFICE

AMANDA'S HOUSE
Kitchen

EQUIDOME
Bar
Perrine's Office
Restaurant/Kitchen
Freezer
Paddock

EXTERIORS:

AGENCY

EQUIDOME
Stables
Office/Balcony
Parking Lot

AMANDA'S HOUSE

COUNTRY LANE

SLOPE

VEHICLES:

EXCALIBUR
TRACTOR CAB/FLAT-BED TRAILER
BILLY'S SEDAN
SURVEILLANCE VAN
AMANDA'S STATION WAGON
MERCEDES 300K
BUGATTI COUPE
CORD ROADSTER
LEE'S PORSCHE
AGENCY SEDANS

SCARECROW AND MRS. KING

"Untitled"

ACT ONE

FADE IN:

1 EXT. AGENCY - ESTABLISHING - DAY 1

2 INT. BILLY'S OFFICE - DAY 2

LEE paces angrily, while BILLY, seated at his desk, looks over a typed sheet. FRANCINE flips through a folder of reports.

LEE

This is great! Just great! We've got an Appalachian-type meet going down in our own back yard and we can't get anywhere near it.

*

FRANCINE

The Perrine Invitational Automobile Exhibition is just that: invitational. And we're not on the list.

(not believing it)

There's a chance it's purely a social gathering.

Lee and Billy look at her.

FRANCINE

(continuing)

But, not much of a chance.

LEE

Ask yourself why Perrine's having a classic car exhibition on a polo field.

*

FRANCINE

Because he owns the Equidome.

LEE

Right. He has complete control of the facility.

BILLY

When a man like Jerry Perrine gets together with these men...

(shakes a
typed sheet)

... this country's in big trouble.

(CONTINUED)

2 CONTINUED:

2

LEE

Yeah. Last time it was that wheat sale to the East Bloc. That ended up costing the Department of Agriculture only a couple hundred million.

(picks up the list)

These men control billions in cash and credit. When you're talking that kind of leverage, you're talking potential disaster.

FRANCINE

Lee, we haven't found a way to get into the Equidome, yet. But, we're working on it.

*
*
*
*

BILLY

The impossible takes a little longer.

*

LEE

Longer's what we don't have, Billy. That meet takes place tomorrow.

*
*
*

3 ANGLE - TO INCLUDE DOORWAY

3

AMANDA appears, holding an expense voucher. Billy sees her and beckons her in.

BILLY

Hello, Amanda.

AMANDA

Hi, sir. I'm not interrupting anything, am I? I just wanted to drop off my expense report.

*

Billy takes the voucher, places it on the desk.

BILLY

Thank you, Amanda.

LEE

(to Billy)

Maybe we could get a man in there as a telephone lineman. Something like that.

BILLY

He hasn't gotten where he is by ignoring details.

(CONTINUED)

3

CONTINUED:

3

They lapse into leaden silence. Amanda waits.

BILLY
(continuing;
after a moment,
to Amanda)
Was there something else, Amanda?

AMANDA
Well, I just wanted to mention
that I'm going to be a little busy
this weekend. Of course, if
something really vital came up...

BILLY
(nods)
We'd be in touch.

Amanda edges toward the door, hesitates, then moves back
toward Billy... taking a pamphlet from her handbag.

AMANDA
If you have a minute, you might
like to look through this program.
It's a very worthwhile cause.
Absolutely everything is donated.
(MORE)

(CONTINUED)

AMANDA (CONT'D)

I'm actually the refreshments director this year, but I still feel responsible for getting program sponsors. We still have a few spaces left. A full page is four hundred dollars.

LEE

Amanda... what are you talking about?

AMANDA

The Unified Charity Fund Drive.

Lee and Billy reach into their pockets.

AMANDA

(continuing)

It's not individual contributions. That's next week.

(holds up the program)

This is for businesses... like IFF. Lots of companies take full pages ... some take half a page -- that's two hundred dollars.

LEE

Amanda, we don't advertise. We don't want customers.

AMANDA

Well, of course you don't. But, wouldn't it be good for your cover to take an ad like real businesses do? I mean, if you were really a film company, you'd probably buy a quarter page... for the right charity. It's just a hundred dollars.

FRANCINE

She's right. It's not a bad idea.

BILLY

A hundred dollars?

AMANDA

There's a section in the back that lists contributing supporters. No advertising... just the company name.

(MORE)

(CONTINUED)

3

CONTINUED: (3)

3

AMANDA (CONT'D)

It's tax deductible... it's for a
good cause... and it's only twenty-
five dollars.

BILLY

Just the name. Right?

(off her nod)

Okay. Put us down as a supporter.

LEE

Is that it? Can we get back to
business now?

AMANDA

Of course. Thanks, Mr. Melrose.
I'll get program copies for you
by Monday.

Amanda exits. Lee looks at Billy, then slumps down in a
chair with a sigh.

BILLY

Cheer up. We'll cover the
entrances to the Equidome, take
photos and hope for a break.

Billy picks up some photos, tosses them onto the desk as
he talks.

BILLY

(continuing)

Be sure all our men know these
faces.

4

INSERT - PHOTO

4

A grainy black-and-white of a well-dressed sixtyish man
with a beard.

BILLY (O.S.)

Bruno Sarkisian.

5

OMITTED

5

6

INSERT - PHOTO

6

A small, weasel-faced man in his sixties.

BILLY (O.S.)

Bart Taggart.

*

7

RESUME SHOT

7

Lee picks up two photos and stares at them.

LEE

Ted Masterson and Perrine himself.

He sets the photos next to the others.

LEE

(continuing)

What could they be cooking up?

8

INSERT - LAST TWO PHOTOS

8

Jerry Perrine is confident-looking, arrogant. Ted Masterson is fortyish, muscular, glaring angrily into the camera.

9

EXT. EQUIDOME - DAY

9

PERRINE is walking toward the paddock area, closely followed by MASTERSON.

10

FOLLOWING PERRINE AND MASTERSON

10

Perrine is detached, his gaze sweeping the area as he walks. Masterson follows, affecting a casual attitude.

MASTERSON

Jerry, you don't have to cat-and-mouse me. Just lay out the deal and give me some numbers.

PERRINE

This is no deal for a gun-jumper, Ted.

MASTERSON

(laughs)

So, I'm ambitious. I want to get mine before you own everything.

(kidding)

Or, have you got enough?

PERRINE

I'm not sure there is enough.

11

PERRINE

11

pauses near a red Excalibur parked in the paddock area.

(CONTINUED)

11

CONTINUED:

11

PERRINE

I'm selling... to the highest bidder. The world rights may go to a hundred million.

*

MASTERSON

(impressed)

That's serious money.

PERRINE

No, that's substantial money. Serious money is what can be made on the deal.

MASTERSON

Then why are you selling?

PERRINE

I don't want to, I have to. I can't move around without a flock of agents trailing me.

(wistful)

I'd like to keep Ghana and some local markets, like California... but, it wouldn't be prudent.

MASTERSON

(pouncing)

It's commodities, right?

PERRINE

You're crowding me, Ted. I get the feeling you're under some pressure.

(casually)

The word's around that the Bulgarians never paid for those microchips you sold them.

Masterson forces a laugh.

MASTERSON

Eight or nine million. Those commies don't understand our billing system.

(beat)

When do we find out what the deal is... exactly?

PERRINE

Tomorrow at two PM.

(CONTINUED)

11 CONTINUED:

11

Perrine smiles as he walks away.

PERRINE

(continuing)

Relax, Ted. Stop to smell the flowers.

12 MASTERSON

12

His pleasant expression fades, he glares after Perrine.

13 INT. AMANDA'S HOUSE - ESTABLISHING - DAY

13

14 INT. AMANDA'S HOUSE - KITCHEN - DAY

14

DOTTY is holding the phone, hand clamped over the receiver as Amanda enters carrying a clipboard.

DOTTY

(flat)

It's that woman.

Amanda sets down the clipboard and takes the phone.

AMANDA

(into phone)

Mrs. Coleman?

(listens, then)

I suppose I could... Yes... Yes...

Dotty stares at Amanda with undisguised indignation.

AMANDA

(continuing;

into phone)

... No trouble at all. 'Bye.

Amanda hangs up the phone. Dotty continues to stare. Amanda looks away, begins counting packages of cocktail napkins stacked on the counter.

DOTTY

Don't tell me.

(an impression

of Mrs. Coleman)

My dear Amanda, could you possibly pick something up for me? I'm so terribly busy with ambassadors and senators and Nancy calling simply day and night...

(CONTINUED)

14 CONTINUED:

14

AMANDA

Mother. It's nothing.

(softly)

Just the flowers.

DOTTY

Flowers?! Flowers are her department. You've already done all the decorating. She's really taking advantage of you, dear.

AMANDA

It's all right. It's for charity, Mother.

DOTTY

This happens every year. You do all the work and people like her get all the credit. There's an axiom that covers this exactly.

Dotty concentrates, trying to remember the axiom.

DOTTY

(continuing)

The quality of charity is... is...

(beat)

... How does that go, dear?

AMANDA

How about: the quality of charity is being nice to Mrs. Coleman?

DOTTY

That is absolutely not it.

15 EXT. EQUIDOME - DAY

15

At the entrance is a guard shack. Uniformed guards are there checking vehicles and passengers as they enter.

16 ANGLE ON A FLAT-BED TRAILER

16

The tractor cab pulls it up the drive to the shack and stops. A car on the trailer is covered by a tightly drawn tarpaulin.

17 GATE

17

The guard checks the driver's ID and passes him through.

18 EXT. STABLES - A SEDAN - DAY 18

Billy and Lee watch the shack from a point of concealment.

19 INT. SEDAN - DAY 19

Billy lowers his binoculars and hands them to Lee. He picks up the car radio mike.

BILLY
(into mike)
Pick up anything on the truck?

20 INT. SURVEILLANCE VAN - DAY 20

An AGENT lowers a shotgun mike from the open rear window as BILLY'S VOICE comes THROUGH the radio SPEAKER. He leans close to the radio, flips a toggle switch.

AGENT
(into mike)
Too much backnoise. We're running
a license check.

21 INT. BILLY'S SEDAN 21

He replaces the mike, leans back with a sigh of boredom. Lee watches the gate through the windshield for a beat, then:

LEE
We've got to get inside, Billy.

BILLY
We've done everything to break
Perrine's security. He's got that
place buttoned and wired. We've
been working overtime to put him
away and he knows it.

LEE
(intense)
There's always a way. It takes
some thought and ingenuity...

BILLY
It's going to take a lot more than
that. Perrine's been under
scrutiny by a dozen federal
agencies for the past few years.
He's an expert on seclusion.

(CONTINUED)

21 CONTINUED:

21

LEE

Billy, we're supposed to be experts, too. We know he's invited the wealthiest speculators in the country to this show. This could be the biggest deal he's pulled so far. And we can't get past that gate?!

BILLY

That's right, Scarecrow. We can't get past that gate. Nobody we know can get past that gate.

Billy and Lee exchange a glum look, stare out through the windshield and react.

22 THEIR POV - AMANDA'S STATION WAGON

22

the back loaded with boxes and bundles of cut flowers, stops near the guard. Amanda can be seen announcing herself, is waved on.

AGENT (V.O.)

(filtered,
through speaker)

We have a station wagon. I'll run a make on the license.

23 RESUME SHOT

23

Billy picks up his mike.

BILLY

(into mike)

Never mind. We know who it is.

Lee and Billy watch the station wagon drive out of view. They hold their gaze, expressionless.

BILLY

(continuing)

Amanda?

LEE

Amanda.

24 EXT. AMANDA'S HOUSE - ESTABLISHING - NIGHT

24

25

INT. AMANDA'S HOUSE - KITCHEN - NIGHT

25

Amanda and Dotty are cleaning up after dinner. Amanda rinses dishes. Dotty stacks them in the washer.

DOTTY

What did our dear Mrs. Coleman have to say about the flowers you picked up for her today? I don't imagine 'thank you' figured in it anywhere?

AMANDA

Not exactly. She was busy.

DOTTY

All right. All right. I'm not going to say another word about it.

AMANDA

I wish you could have come with me today. You wouldn't believe what they've done to the Equidome. The most beautiful cars are being parked out on the polo field. There are tables being set up and decorations...

DOTTY

That poor man.

AMANDA

... Who?

DOTTY

Jerry Perrine. Everything material, and he's all alone. I read that he lost his wife just a year ago.

AMANDA

He lost her to a French baron, and he looked very happy.

DOTTY

It's a front, Amanda. Would a man that wealthy announce his loneliness? He's too proud. Successful men can't admit they've failed at love.

(knowingly)

You have so much to learn about older men, dear.

Dotty dries her hands, walks toward the door.

(CONTINUED)

25 CONTINUED:

25

DOTTY

(continuing)

I'm going up to enjoy my own kind
of luxury.

AMANDA

New bubble bath?

DOTTY

Apricot cinnamon. I'm dying to
try it.

She exits.

26 AMANDA

26

sets a few dishes in the washer and closes it. She turns
to a light TAPPING at the door, peers out, then opens it
to reveal Lee.

LEE

Apricot cinnamon?

DOTTY (O.S.)

(calls, from
upstairs)

Amanda! Don't start the dishwasher
until I'm finished.

AMANDA

(calls)

I won't, Mother.

(to Lee)

How long have you been out here?

LEE

Just through the dishes. I have
to talk to you.

Lee enters the kitchen.

AMANDA

Something vital did come up at the
Agency. I knew it. And Saturday
and Sunday are my busiest days.

LEE

No, Amanda, it's...

AMANDA

That's all right. I'll handle it
somehow. Just tell me what you
want me to do.

(CONTINUED)

LEE

I want you to get me into that auto show at the Equidome tomorrow.

AMANDA

But, the public isn't admitted until Sunday. Tomorrow is strictly invitational.

LEE

I know that. That's why I need help getting in.

AMANDA

Lee, I don't have anything to do with the guest list. I'm just the refreshments director.

LEE

Guest list wouldn't work anyway. That was screened weeks ago. We've tried to crack it and can't.
(thinking)

Refreshments director. Does that mean you hire the help?

AMANDA

Well... in a way. But, not really.

LEE

In a way... but not really. Could you translate that?

AMANDA

The waiters and bartenders are people Unified Charity uses for all its fund raisers. You know, the same people, year after year. Except for Mr. Sunderson. He retired a couple of months ago.

LEE

Great. I'll replace Mr. Sunderson.

AMANDA

I've already replaced him.

LEE

Replace him again. Look, I'll pay the man whatever he was going to get... plus a bonus. Out of my own pocket. I have to get in there, Amanda.

(CONTINUED)

26

CONTINUED: (2)

26

AMANDA

National security?

LEE

Three of the most powerful and dangerous men in this country are meeting there tomorrow, with Perrine... who's the worst of the lot. We have to find out what they're up to. We can't do that from the outside looking in.

*

AMANDA

Four dangerous men at our fund raiser? That's terrible.

*

LEE

Billy and I, and half a dozen agents have been parked out by the stables all day, waiting for a break. We got it when we saw you go inside this afternoon. You're our only hope.

Amanda is both pleased and a little taken aback by the idea.

AMANDA

I'm your only hope.

LEE

This whole operation depends on you, Amanda.

AMANDA

(nods)

It all depends on me.

LEE

(beat)

I guess... in fairness... I ought to mention...

AMANDA

(finishing for him)

... It's dangerous.

LEE

Well, if anyone should find out who I am -- which they won't -- and, if they should find out that you got me in there -- which they won't --

(CONTINUED)

AMANDA

We could both be in a lot of
trouble.

LEE

Which we...

AMANDA

(with him)

... Which we won't... be.

LEE

Then you'll do it?

Amanda gives him a level look, takes a deep breath and:

AMANDA

I'll do it.

Lee smiles his satisfaction. Amanda manages a tentative
smile in return and we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

27 EXT. EQUIDOME ESTATE - DAY 27

A classic Mercedes 300K, a magnificent roadster, long and lean -- glides up the drive and stops at the gate.

28 CLOSER - CAR 28

The driver's window glides down and CARLING LONDON, fiftyish, elegantly dressed in blue blazer, gold buttons, ascot, and tweed cap, slides off his driving gloves and turns to the guard.

LONDON

Carling London. Please tell
Mr. Perrine that I've arrived.

The guard is impressed. He hustles back to the phone at the gate.

29 INT. EQUIDOME - DAY 29

Well-dressed guests move around the field, pausing at the gleaming classic cars on display.

30 AT BAR 30

Lee is setting things up. He wears a white bartender's short coat with a security badge reading: Carlos Perez. Amanda is hovering, carrying her clipboard.

AMANDA

It's very important that the
glasses are clean and that we
don't run short. When it looks
like you're running low I'll
have some more brought down
from the restaurant.

Lee is looking off.

AMANDA

(continuing)

Do we have enough ice? I
thought four hundred pounds
was about right.

(beat)

Lee?

She follows his look.

31 THEIR POV

31

Carling London pulls to a stop, exits his car.

32 RESUME SHOT

32

Amanda leans in to Lee.

AMANDA

(sotto)

Is that one of the men you were expecting?

LEE

No. It's someone I wasn't expecting: Carling London. If London's involved, it's even bigger than we thought. Much bigger.

33 DIFFERENT SHOTS

33

ROXANNE COLEMAN, late 40's, a woman who hasn't been inside a kitchen for years, hurries over.

MRS. COLEMAN

You're a little late setting
up the bar, aren't you, Amanda?
I was beginning to worry.

(peering over the counter)

Do we have enough ice?

AMANDA

For hundred pounds, Mrs. Coleman.

MRS. COLEMAN

Yes... Well, let's hope that does it. I keep remembering the concert last summer. Warm martinis. Not that it was your fault, Amanda. I should have handled it myself instead of entertaining prominent sponsors.

Mrs. Coleman's eyes go to Lee, making a favorable assessment.

MRS. COLEMAN

(continuing)

I see you found a replacement for Mr. Sunderson.

(peers at his name tag)

I'm sure you'll do very well,
Carlos.

(CONTINUED)

33

CONTINUED:

33

LEE

Thank you, ma'am. Would you
care for something to drink?

MRS. COLEMAN

No... no... Not while I'm working.
(to Amanda)
I don't see any cocktail napkins,
Amanda.

AMANDA

We were just about to put them
out.

MRS. COLEMAN

One really can't leave this sort
of thing to the last moment.

Mrs. Coleman sighs her displeasure, flashes a smile at
Lee, and hurries off to engage some passing guests in
conversation. Amanda watches her go, sighs her own sigh,
gets out the napkins.

34

COUPLE OF GUESTS

34

approach the bar. Lee moves over to serve them.

LEE

Yes, sir.

MR. HARRIMAN

Vodka tonic and... A Bahamian
Dream, if you know how to make
it.

LEE

How would you like it?

MR. HARRIMAN

Just short of lethal.

Lee moves expertly at his task, pouring the vodka tonic
and concocting the Bahamian Dream.

HARRIMAN

(continuing)

Haven't had one for a year.

(laughs)

Takes that long for the effect to
wear off.

Lee sets out the drinks. Harriman sips his Bahamian
Dream.

(CONTINUED)

34 CONTINUED:

34

HARRIMAN

(leaving)

You're an artist, sir.

Amanda looks at Lee, wonder in her face.

AMANDA

You are. You know, I was worried that everybody'd be complaining about their drinks, but I think you're better than Mr. Sunderson.

LEE

Sunderson I could pass for, but...
(re his name tag)
... Carlos Perez?

AMANDA

I'm sorry, Lee. That was the man's name.

LEE

At least you could have made me a waiter. How am I going to look around? I have no mobility stuck behind this bar.

AMANDA

I couldn't make you a waiter. Mr. Sunderson was a bartender. So was the replacement you replaced: Carlos Perez.

Amanda checks her clipboard.

AMANDA

(continuing)

Are the olives back there? I didn't check them off.

Lee looks beneath the bar.

LEE

They're here. And so am I.

He looks off across the grounds.

35 HIS POV

35

Masterson can be seen approaching London.

36

RESUME SHOT

36

Lee is impatient.

LEE

This isn't going to work, Amanda.
I can't spend all day pouring
drinks and wait for them to wander
over here and lay everything in my
lap.

AMANDA

I know. It's awkward, isn't it?

LEE

You have a real talent for
understatement.

AMANDA

I know who Mr. Perrine is... but,
who are all the others?

LEE

The money men you hear about...
commodities brokers... investment
bankers. You know, the movers
and shakers.

AMANDA

And, they're meeting here because
it's closed to the public?

LEE

Yeah. This is one of the few times
they can all meet without surveillance
from a dozen government agencies.
They're world class swindlers.

He moves off to fill an order, his eyes on the two men
across the field.

37

MASTERSON

37

approaches London.

MASTERSON

Hello, Carling.

Carling dismisses him with a glance.

MASTERSON

(continuing)

I guess I should have expected you
to be here.

(CONTINUED)

37 CONTINUED:

37

CARLING

You might have. It wouldn't
require too much imagination.

London moves off toward the paddock. Masterson follows.

38 AT EXCALIBUR

38

London kneels to study a wheel on the car.

MASTERSON

Great car.

LONDON

Perrine thinks so. I've seen
better.

Masterson watches him nervously for a moment, then:

MASTERSON

(blurting it out)

You interested in going in as
partners today?

London rises, stares at him.

LONDON

Why on earth would I do that?

MASTERSON

I'm close to Perrine. It may
give you an edge.

LONDON

You're not close to Perrine. I
don't even know why he invited
you.

London continues his inspection of the car.

MASTERSON

Same reason he invited you; he wants
the coin.

LONDON

All of your 'coins,' as you put it,
are tied up in Bulgarian credits.

MASTERSON

(covering up)

I don't know where you get your
information.

(CONTINUED)

38

CONTINUED:

38

LONDON

From the Bulgarians. But, we
have a different relationship.
They pay me.

(cold)

You're almost broke, Masterson.
Perrine knows it, and so do I.
Oh, he wouldn't say anything
about it. He's always been more
charitable than I.

MASTERSON

All right... I'm having a few
problems. But, it could hurt
a lot if you said anything. You
know that.

LONDON

Oh, I know that very well.

MASTERSON

(hopeful)

Then you won't.

LONDON

By the end of this afternoon,
everybody's going to know. Do
you really think I'd allow you
to talk one of the others into a
partnership? That would be very
bad business... now, wouldn't it?

London walks around to the rear of the Excalibur, throws
open the trunk. Masterson moves after him.

39

AT BAR

39

Lee is turning out drinks at a fast clip. When he has
a moment, he looks off.

40

HIS POV

40

Perrine is strolling out onto the field.

41

RESUME SHOT

41

Lee grabs a tray, puts a couple of drinks on it, slides
out from behind the bar and starts toward Perrine.

42 ANOTHER SHOT

42

Amanda comes hurrying toward him from the buffet table, clipboard ever in hand.

AMANDA

Lee... I mean, Carlos... where
are you going?

LEE

I'm going to do some eavesdropping.
Okay?

AMANDA

But, the bar.

LEE

I'll be right back.

FOLLOW as Lee moves over toward Perrine.

43 NEW SHOT

43

BART TAGGART intercepts Perrine.

*

TAGGART

What's for sale, Jerry?

PERRINE

You'll find out at two o'clock...
with everyone else.

TAGGART

Come on, Jerry. We go back a
long time. I'm not asking for
an edge.

PERRINE

Of course you are.

TAGGART

All right. I am.

(beat)

Is it commodities?

PERRINE

I'll tell you this much -- it's
a formula that's going to change
the futures market for all time.

TAGGART

Are you serious?

(CONTINUED)

43

CONTINUED:

43

PERRINE

Am I ever not serious when we're
talking about money?

Lee has entered the scene during the above exchange. He
stands, holding his tray, looking about as if searching
for someone.

TAGGART

I suppose you wouldn't consider
letting me have preview of this
formula? For old times' sake.

PERRINE

Nice try, Taggart.

TAGGART

Well, if you have it on you...

PERRINE

I don't. That formula is in a nice,
safe place... and it's going to stay
there until a deal's made.

Perrine becomes conscious of Lee's presence... frowns
over at him.

PERRINE

(continuing)

You there...

Lee turns to him, a confused expression on his face.

LEE

Yes, sir?

PERRINE

What are you doing?

LEE

Well, sir, I'm trying to deliver
a bourbon and water, tall... and
a scotch old fashioned...but, I
can't find who ordered them.

PERRINE

They're probably looking for them
at the bar.

LEE

I said I'd deliver them, sir.

Perrine glances off toward the bar.

(CONTINUED)

43

CONTINUED: (2)

43

PERRINE

Get back to the bar...

(checks his name
tag)... Carlos. They're lining up
three deep over there.

Lee exits. Perrine frowns after him, gestures to a GUARD
who approaches.

*
*

PERRINE

(continuing; to
Guard)

I don't remember seeing him before.
Check him out. If security's been
breached, I want to know... now.

*
*
*
*

GUARD

Yes, sir.

*
*

The Guard moves off after Lee.

*

44

AT BAR

44

Amanda has taken over Lee's station. She is pouring
drinks with an inexperienced and heavy hand, putting
them out onto the bar.

AMANDA

There... that's a bourbon and...
no... that's a scotch and water.

She looks at the glass she has just set out, noting the
bubbles.

AMANDA

(continuing)

Soda. That's a... something
brown and soda.

Nobody touches it. Amanda's attention turns to another
waiting GUEST.

AMANDA

(continuing)

And you were a... martini.
(beaten by it)
Martini.

Lee slips around behind the bar.

(CONTINUED)

44

CONTINUED:

44

LEE
(to the waiting
Guest)
Straight up or rocks?

GUEST
Straight up.

Lee prepares the martini. The Guest looks off across
the field, reacts.

*
*

GUEST
(continuing)
Oh, they're starting the judging.

*
*
*

There is a murmur of anticipation from the people at the
bar, and they move off to watch the action on the field.

45

LEE

45

sees the unwanted drink still on the bar top. He picks
it up, sniffs at it.

LEE
What is this?

AMANDA
I don't know. I mean, I don't
remember what I put in it. I
tried to help... but, I'm not
very good at this sort of thing.

Lee pours the drink out.

AMANDA
(continuing)
Did you find out anything?

LEE
Yeah. Perrine's got a formula
up for sale.

AMANDA
A formula for what?

LEE
I'll know that at two o'clock.
That's when it goes on the sales
block.
(thoughtful)
He didn't have it on him. Where
do you suppose he stashed it?

(CONTINUED)

45

CONTINUED:

45

AMANDA

He has an office here.

LEE

Too obvious.

Amanda looks around.

AMANDA

It's a big place. There's the restaurant, the kitchens, the stables...

LEE

Wouldn't be the stables. That's where Billy's staked out.

AMANDA

What about his car? Mr. Perrine has a red Excalibur he's entering in the competition. They haven't brought it out from the paddock yet.

LEE

Amanda... his car is the first place anyone would look.

AMANDA

Exactly. So it's the perfect hiding place.

LEE

That doesn't track.

AMANDA

Yes, it does. If it's the first place anyone would look, nobody would look there. Which makes it the perfect hiding place.

LEE

(beat)

I'll wait until two.

AMANDA

I'm going to have a look.

Amanda glances off, sees the Guard approaching.

AMANDA

(continuing; to Lee)

Carlos... we really can't have the bar in this condition. There are water spots all over the surface.

(CONTINUED)

45 CONTINUED: (2)

45

LEE

What?

AMANDA

That's really not acceptable. Not acceptable at all. You were highly recommended by Mr. Sunderson. He assured me that he had trained you personally and he guaranteed your work. Now, when I return, I expect to see a dramatic difference here.

Amanda ducks out from behind the bar and moves past the Guard and off toward the paddock.

45A THE GUARD

45A

regards Lee for a moment, then, reassured, moves off.

46 ANOTHER ANGLE - LEE

46

glances from the Guard to Amanda... starts swabbing with a bar rag... his eyes on the crowd.

47 EXT. BUGATTI COUPE

47

Masterson and SARKASIAN walk around the car with a casual interest.

(CONTINUED)

47

CONTINUED:

47

MASTERSON

Look, if we get Taggart and
De Forest together, we can
give Perrine a block bid for
the formula on a take-it-or-
leave-it basis.

(breezy)

It's not exactly something you
can shop around.

SARKASIAN

And London? He talks like he
already owns it.

MASTERSON

Don't worry about London. If he
sees we're making a package bid,
he'll drop out.

(smiles)

He may even walk away from the
deal.

SARKASIAN

You think so?

48

MASTERSON

48

He enjoys his private joke for a beat, then:

MASTERSON

Bet on it!

49

AT PADDOCK

49

The red Excalibur sits unattended. Amanda hurries to
it. She looks about to make sure she is unobserved,
opens the car door and starts making a quick search of
the interior. After a moment she stops, takes the keys
from the ignition and moves around to the rear of the
car.

50

AT TRUNK

50

Amanda carefully inserts the key in the trunk of the
car.

51

ANGLE OVER AMANDA

51

London's limp arm pops out of the trunk, his driving
cap falls to the ground.

52 AMANDA

52

throttles a gasp. Quickly she retrieves the fallen cap, tossing it back into the trunk. She gingerly folds London's arm in and slams the lid shut.

53 CLOSE SHOT

53

ON her horrified expression. HOLD for a moment and...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

54 INT. EQUIDOME - DAY

54

The well-dressed crowd wanders over the field, looking at the cars on display, pausing at the bar.

55 ANGLE ON BAR - AMANDA AND LEE

55

Amanda is rigid with the shock of finding London's body in the car. She clutches the clipboard as she stands behind Lee.

AMANDA

Lee, you just aren't listening to me. There's a body...

LEE

I was listening. There's nothing I can do about it right now.

Lee lines up a row of martini glasses, fills them with a deft motion of the shaker. He pops olives in each one as he sets them on the bar on coasters. Guests sip the martinis, smiling approval.

AMANDA

Can we at least move the car out of the sun?

LEE

And alert the killer?

Amanda sees his point. She shivers and moves close to Lee.

AMANDA

The killer? I forgot about the killer. I guess when you've got a murder, you've got a killer...
(looking around)
... somewhere.

Lee is staring off. Amanda follows his gaze.

56 THEIR POV

56

Perrine, Sarkasian, Taggart and Masterson walk toward the entrance to Perrine's office.

*

57 AMANDA AND LEE

57

Lee sets up mixes and glasses as he talks. He checks his watch.

LEE

Perrine mentioned a meeting at two o'clock and I think that's it. I've got to find out what it's about.

(arranging the bar items)

Gin martinis here... vodka martinis in this mixer. This book tells you how to mix anything. When in doubt... make it stronger.

AMANDA

What are you doing?

LEE

I have to get to Perrine's office. Cover for me at the bar.

Lee moves away.

58 BAR - FAVORING AMANDA

58

Watches Lee, looks back to the bar as Mrs. Coleman steps up, turns on her perfunctory smile.

MRS. COLEMAN

My dear Amanda, I simply had to tell you what marvelous reports I've been getting about Carlos.

AMANDA

Carlos... right. Carlos is very good.

Mrs. Coleman looks around.

AMANDA

(continuing)

Carlos had to go... away for a moment.

MRS. COLEMAN

What a shame. I was looking forward to something cool and thirst-quenching.

Amanda flips through the mix book behind the bar. She notes Mrs. Coleman's restlessness.

(CONTINUED)

58 CONTINUED:

58

AMANDA

Let me fix something for you.

MRS. COLEMAN

What would you suggest?

59 ANGLE OVER AMANDA

59

She glances down to a page in the mix book.

AMANDA

How about a Bahamian Dream?

MRS. COLEMAN

Sounds wonderful.

Amanda selects a tall glass, working on the service shelf behind the bar, out of view of the guests. She fills a shaker with rum, spilling over the jigger as she checks the book. She reaches for the crushed ice, the book's pages turning as she looks away. She adds a jigger of liquor from another bottle, a few drops of mix, powdered sugar, flavoring from smaller bottles, then sets the shaker into an electric MIXER and lets it WHIR for a beat. She fills the tall glass from the shaker and drops in slices of pineapple and a few cherries.

60 BAR

60

Mrs. Coleman sips the drink. Amanda looks away apprehensively, staring toward Perrine's office with a trace of concern for Lee.

MRS. COLEMAN

You have your little secrets,
Amanda.

AMANDA

Secrets?

MRS. COLEMAN

Like where a lady like yourself
learned to mix such a delightful
drink.

Amanda glances down at the mix book.

AMANDA

(continuing)

It's like cooking. You just
follow the recipe.

(CONTINUED)

60 CONTINUED:

60

Several GUESTS have stepped up to the bar. They glance at the drink as Mrs. Coleman sips.

GUEST

Could you make one of those for us?

Amanda nods, leaning over the book, stacking the ingredients near the shaker. She pauses with a thought, looks off with a concerned expression, then goes back to work.

61 INT. PERRINE'S OFFICE - DAY

61

Spacious walls panelled in walnut, leather chesterfield couches and chairs arranged over a thick carpet. The men select positions around the room as Perrine stands at a bar near a large desk.

62 ANGLE ON PERRINE

62

He pours brandy from a crystal decanter into a snifter and warms the glass in his hand.

PERRINE

(gestures toward the bar)

Help yourselves...

(smiles)

... You all know how to do that.

(sniffs the glass)

Just wonderful! Makes life bearable.

I've always said, give me the luxuries, I'll get by without the necessities.

*
*
*
*
*
*
*

63 MASTERSON

63

walks to the bar and makes a careful selection. Taggart stands by the closed door, arms folded, waiting.

64 SARKASIAN

64

He settles into a leather chair, flicks a gold lighter and touches the flame to a cigar.

SARKASIAN

You have something for sale, Jerry?

Perrine nods.

65 EXT. OFFICE - DAY

65

Lee looks inside from behind a row of shrubbery below a balcony. He looks around quickly, then jumps up, gets a hand hold and pulls himself inside the balcony.

- 66 ANGLE ON LEE 66
- He crouches behind the rail and looks in through partially open French doors.
- 67 LEE'S POV 67
- The men inside group around Perrine as he leans on his desk.
- 68 LEE 68
- moves closer to the opening, listening.
- 69 INT. OFFICE - PERRINE 69
- He takes a candy bar from the desk and strips the wrapper as he holds it up.

PERRINE

You've got over thirty components
in this candy bar... caramel
coloring... sugar... preservatives
... artificial fresheners...

(drops the bar into
an ash tray)

... Now, you can substitute any
of those components and still
have a candy bar.

(a beat)

All but one: the chocolate.
Without chocolate you just don't
have a candy bar. Without
chocolate you don't have a lot
of things.

- 70 ANGLE OVER PERRINE 70
- Sarkasian nods understanding.

SARKASIAN

The cocoa bean?

PERRINE

Exactly. The cocoa bean grows
along the equator... mostly in
Ghana and the Ivory Coast. I'm
selling a way to peek into the
future... to make a killing on
the cocoa market.

(a beat)

And any other agricultural market
you choose.

- 71 EXT. BALCONY 71
Lee turns his head away from the doorway at the sound of a WHINING DOG.
- 72 ANGLE ON BALCONY 72
A TERRIER stands below, tail wagging, WHINING at Lee. The animal moves closer, BARKS. Lee peers over the balcony rail, ducks out of view quickly.
- 73 EXT. BAR 73
A half dozen guests are clustered around Amanda, some drinking from the tall glasses, others waiting for theirs. Amanda holds a fixed expression of calm and control.
- 74 ANGLE OVER AMANDA 74
From behind the bar, the service counter is visible as Amanda works. She reaches for a WHIRRING SHAKER as it overflows and spills on the mix book. As she reaches for it, a box of confectioner's sugar spills, turning the liquid into a soupy mess. Amanda fakes her way through the mix, tosses in a handfull of sliced fruit and sets them on the bar.
- 75 BAR 75
Mrs. Coleman takes one as a guest reaches for it. She faces away and sips the drink, a fixed smile on her face.
- AMANDA
(to the guest)
Another one coming right up.
- 76 EXT. OFFICE - BALCONY 76
The TERRIER WHINES and BARKS as Lee listens, crouching low, out of view.
- 77 INT. OFFICE 77
Perrine walks around the room slowly, holding the candy up as he talks.

(CONTINUED)

77

CONTINUED:

77

PERRINE

This candy bar's got lots of almonds. The world's biggest exporter of almonds is California.

Perrine walks toward the balcony doors.

PERRINE

(continuing)

You buy up almond futures, you use my formula and the crop harvests out way under the forecasts. And you're sitting there in the seller's seat with all those cheap futures.

TAGGART

How's it work, Jerry?

PERRINE

A catalyst that neutralizes the nitrogen in the soil... controls growth, then leaches out in a year.

Perrine pauses near the balcony doors, listening to the muted WHINES from outside. He moves across the room to the office entrance and opens the door, whispers instructions to a guard, then reenters the library.

MASTERSON

How many copies of the formula are there?

PERRINE

Just one. I'm under too much scrutiny to use it. And I don't want evidence that I ever had it in my possession.

DE FOREST

Hope you're not carrying that formula in your pocket.

PERRINE

Not likely. The floor on the bidding's fifty million and it closes after the judging.

Perrine walks to the balcony door and looks out.

- 78 EXT. BALCONY 78
A guard moves to the terrier, picks him up, pets him as he watches the balcony, signalling to other guards near the balcony to move in.
- 79 ANOTHER ANGLE - BALCONY 79
Lee sees the guard. He looks around slowly, then stands up and raises his hands. Two guards cover him from either side with pistols. One guard gestures for him to come down.
- 80 INT. RESTAURANT - KITCHEN 80
Lee is shoved through the kitchen toward the doors of a walk-in freezer. A guard opens the door and frosted air pours out. Lee backs away, tugging at his tied wrists. The guards shove him inside and close the heavy door. A single guard waits near the door, browsing over the food stores.
- 81 INT. FREEZER 81
Lee's breath frosts as he exhales. He works at loosening his wrists as he looks around at the shelves of packaged food, glinting with frost. He shivers.
- 82 EXT. BAR - AMANDA 82
She is really worried about Lee. She looks at her watch and the row of guests enjoying her ad libbed cocktails. She leans close to Mrs. Coleman.
- AMANDA
I have to leave for just a minute.
- Mrs. Coleman just smiles.
- 83 EXT. EQUIDOME - DAY 83
Amanda heads toward the stable area.
- 84 ANGLE ON AMANDA 84
She peers into the stables.
- AMANDA
(a loud whisper)
Mr. Melrose? Mr. Melrose, sir.

(CONTINUED)

84 CONTINUED:

84

Amanda moves into the stables.

AMANDA
(continuing)
Mr. Melrose?

A hand reaches out from a stall and pulls her in.

85 ANGLE ON STALL

85

Billy calms Amanda with gestures as he talks.

BILLY
(softly)
You didn't have to call me, Amanda.
I've been watching for you.

AMANDA
Sorry, sir. There's so much to
remember on these operations.
(quickly)
It's Lee, Mr. Melrose. He went up
to Mr. Perrine's office to see
what that meeting's about. I'm
covering him at the bar... but
even with the book, someone's
going to notice that the real
bartender's been gone a long time.

BILLY
It could be a long meeting.
Scarecrow might be on to something.

AMANDA
And someone may be on to him.
(respectfully)
Sir, I don't think you have all
the facts. Carling London is in
the trunk of Mr. Perrine's car.
He's dead.

Billy reacts.

BILLY
Dead?

AMANDA
Yes, sir. And I really think
someone should be doing something
about it... don't you?

(CONTINUED)

85 CONTINUED:

85

BILLY

Yes, but, we could blow everything,
by moving too soon.

AMANDA

What I meant to say, sir, was that
since we've had a killing, we have
a killer and he's out there and so
is Lee...

Billy leads her back to the sidewalk.

BILLY

Let's give him more time. Cover
the bar so his absence won't be
too obvious.

Amanda moves away reluctantly.

AMANDA

You do understand me, don't you,
Mr. Melrose?

BILLY

I understand you nearly all the
time, Amanda.

(reflective)

It bothers me a little, but I do
understand.

Billy watches Amanda move away, then slips back into
the stall.

86 INT. EQUIDOME - BAR

86

Amanda returns to the bar, where Mrs. Coleman awaits
her, holding an empty glass. Still worried about Lee,
she glances at the house. A determined look appears
on her face. She empties an ice bucket into a pail
under the bar, then holds it up to Mrs. Coleman.

AMANDA

You're right again, Mrs. Coleman.
Out of ice.

(looks off)

I'll get some from the restaurant.

Mrs. Coleman smiles.

87 INT. KITCHEN

87

The guard has discovered a jar of nuts. He leans back,
munching, shoulder holster exposed, dropping nuts in
his mouth.

88 INT. OFFICE BUILDING

88

Amanda appears in a hallway, holding the ice bucket up as a badge. As she walks, she looks into open rooms, tries locked doors.

89 INT. RESTAURANT

89

Amanda moves toward a wide kitchen door, checking about her on the way. She pauses at the door, pushing it open slightly.

90 AMANDA'S POV - KITCHEN

90

The Guard finishes the nuts. He tosses the can at a trash barrel as a BEEP from a WALKIE-TALKIE snapped to his waist gets his attention. He lifts the speaker, answers.

GUARD

Yes, sir.

VOICE

(through the speaker)

You got things all buttoned up in there?

90A BACK TO AMANDA

90A

Listening as she watches the Guard.

90B THE GUARD

90B

grins, slams his hand on the freezer door.

GUARD

(into walkie-talkie)

You betcha... We got Mr. Carlos Perez on ice... you might say.

VOICE

(through the speaker)

Good. Keep him there.

GUARD

That's a roger... ten-four.

The Guard replaces the walkie-talkie, leans against the table, facing away from Amanda as he searches through a cupboard lined with rows of cans and bottles.

- 91 AMANDA 91
She sees a rolling pin on the table in back of the guard.
- 92 GUARD 92
His gaze moves along the rows. There is a blur of motion and a THUD as he is struck from behind, dropping OUT OF VIEW to the floor with a loud THUD.
- 93 AMANDA 93
holds the rolling pin in a two-handed grip as she looks down at the guard. She runs to the freezer door and turns the handle, swings the door open.
- 94 FAVORING LEE 94
He comes out of the freezer, walking stiffly, small patches of frost clinging to his eyebrows and hair. Amanda is alarmed, immediately begins the treatment for hypothermia: massaging the torso, tucking openings in the clothing closed.
- 95 AMANDA AND LEE 95
Lee has trouble finding his voice. Amanda calms him.

(CONTINUED)

AMANDA

This is the standard treatment
for hypothermia. You don't have
to talk.

LEE

(throaty)

Yes, I do.

(eases her away)

I feel kind of brittle. Like
something might break off.

AMANDA

That's a good sign... keeping
your sense of humor.

Lee walks to the guard, loosening up a little. He
reaches for the gun in the man's shoulder holster, ges-
turing angrily when his hands are too stiff to grasp
it.

LEE

Get his gun, Amanda.

Amanda walks to the guard and stares at the gun.

LEE

(continuing)

I need the gun, Amanda.

Amanda reaches for the gun hesitantly.

LEE

(continuing)

Look, you're taking a lethal
weapon from someone who'll use
it against innocent people.

Amanda nods, reaches for the gun, gingerly takes it from
the holster and extends it to Lee. He opens his jacket
pocket and she drops it in.

Lee rubs his hands together as he looks out of the kitch-
en door.

LEE

Amanda, could you tie him up?

(holding up his
stiff fingers)

There's got to be some twine in
the cupboard.

(CONTINUED)

Amanda looks for the twine as they talk. Lee checks some drawers.

AMANDA

Did they have the meeting?

Lee nods, checks the pistol.

LEE

Perrine's got a catalyst that controls plant growth by retarding the nutrients.

Lee finds a ball of twine, tosses it to Amanda.

AMANDA

What's so important about it?

LEE

Whoever buys the formula will use it to make a killing in the commodities market.

Amanda looks quizzical as Lee kneels next to her, talking as she twists the twine into bindings on the guard's wrists and ankles.

LEE

(continuing)

They pick a heavily traded crop like cocoa or coffee, buy cheap future contracts, then cut the harvest in half with the formula.

AMANDA

(tying)

They can really do that?

LEE

(nods)

Some single-crop countries like Ghana would never recover from a serious crop failure.

Amanda tightens the last knot. Lee jams a ball of paper toweling into the guard's mouth as he regains consciousness.

LEE

(continuing)

Some countries would have wall-to-wall famine. Borderline economies like Brazil could collapse over a coffee failure.

(CONTINUED)

96 CONTINUED: (2)

96

They walk toward the door.

AMANDA

They know you now, right?

Lee nods.

LEE

They know nothing except that I didn't belong on that balcony and I should be frozen stiff by now. And I would be if it weren't for you.

Amanda gives Lee a pleased shrug.

LEE

(continuing; a
thought)

You mind waiting outside for a minute? I want to slip into something less conspicuous.

Amanda exits.

97 INT. PADDOCK

97

Perrine moves toward his Excalibur with his mechanic, GEORGE. He looks off nervously.

PERRINE

(to George)

Have you seen Mr. London, George?

GEORGE

No, sir.

(looks around)

He's usually near his car at the judging.

98 ANGLE ON PERRINE

98

He moves around the car, making a pretense of examining it as he looks past the car thinking.

99 INT. EQUIDOME - DAY

99

Lee and Amanda exit the office compound. Lee now wears the guard's uniform.

(CONTINUED)

99 CONTINUED:

99

AMANDA

Lee, they've seen you. You can't just walk around like you're invisible.

LEE

I am invisible to them in this uniform. Just another guard. You get back to the bar while I circulate.

Amanda looks at him, doubtful.

LEE

(continuing)

Now.

Amanda moves off. Lee strides off across the field, every inch a security guard.

100 INT. PADDOCK AREA

100

Perrine is inspecting the Excalibur... his mechanic in attendance.

PERRINE

The chrome could still use some work.

The mechanic takes out a rag, starts polishing. Perrine's inspection takes him to the back of the car. He opens the trunk, stares inside.

101 PERRINE

101

sees London's body. He closes the trunk with a shiver of surprise. He reaches inside his jacket, looking at an envelope thoughtfully. As he moves away from the trunk his gaze locks on something ahead.

102 PERRINE'S POV

102

Masterson is watching Perrine with a deadly expression.

103 RESUME PERRINE

103

He turns away as George steps close to him.

GEORGE

Anything wrong, sir?

(CONTINUED)

103 CONTINUED:

103

PERRINE

(quickly)

Yes. The car's not ready. I'm pulling it from the competition. I don't want anybody near it. Do you understand? Move it out to the parking lot and bring me the keys.

George is confused, but understands his instructions.

104 PERRINE

104

walks across the field, pausing at a Cord Roadster, looking around to see if he's being followed. He relaxes a little, continues.

105 BAR

105

Guests crowd the bar, impatiently looking around for the bartender. Mrs. Coleman sees Amanda. She moves from the bar seat and blocks her.

106 AMANDA AND MRS. COLEMAN

106

Mrs. Coleman leads Amanda back toward the bar as she talks.

MRS. COLEMAN

It's not your fault, dear. Getting dependable help has always been a pain...

Mrs. Coleman stumbles, stares down haughtily, then allows Amanda to guide her back to the bar.

107 BAR

107

Perrine stands near the far end of the bar. He sees Amanda's clipboard, looking around as he eases close to it.

108 CLOSE ON PERRINE

108

He makes a quick decision and slips the envelope from his jacket under the stack of bills and sheets under the clip. He leans back with a look of relief, then moves off.

109 AMANDA AND MRS. COLEMAN 109

Amanda sets Mrs. Coleman on a bar stool and eases away.

MRS. COLEMAN

Do the best you can.

(after her)

Start with a Bahamian Dream
for me!

110 AMANDA 110

picks up her clipboard, moves down the length of the bar.
She sets it down again as she slips behind the bar.

111 MASTERSON 111

watches. Turning his back to the crowd, he takes a re-
volver from his pocket, checks the cylinder, pockets it.
As he starts moving toward Amanda we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

112 INT. EQUIDOME - DAY 112

Perrine stands a short distance from the bar, collared by several of the guests, including Harriman.

HARRIMAN

Come on, Jerry... I want to show you the Bugatti...

PERRINE

I've seen it.

His eyes dart back to the bar, keeping track of the clipboard. He reacts as:

113 MASTERSON 113

moves in, grabbing the clipboard, starting to move off with it.

114 AMANDA 114

sees what has happened.

AMANDA

Sir... Sir... You have my clipboard.

She ducks out from behind the bar.

115 PERRINE 115

breaks into a run.

PERRINE

(calling)

Stop him!

116 NEW SHOT 116

As Masterson takes off, Perrine after him and Amanda in pursuit of the clipboard:

117 LEE 117

reacts to the commotion... takes off in pursuit of the others.

- 118 IN PARKING LOT 118
- Perrine catches up with Masterson, makes a grab at the clipboard. Masterson, the stronger and younger of the two, knocks Perrine aside... jumps into the nearest car: Lee's Porsche.
- 119 INT. PORSCHE 119
- Masterson ATARTS the CAR and jams it INTO GEAR... takes off.
- 120 LEE 120
- has overtaken Amanda. He stops, seeing his PORSCHE PEEL OUT of the lot.
- LEE
(urgent)
What the hell happened?
- AMANDA
They were fighting over my clipboard.
- 121 NEW SHOT 121
- At this moment George drives INTO the SHOT in the red Excalibur. Lee waves him to stop.
- LEE
Hurry up... get out.
- GEORGE
Mr. Perrine said nobody's to touch this car.
- LEE
I said... get out. It's an emergency.
- He drags George from the driver's seat, hops in. Amanda hops in the passenger side.
- 122 INT. EXCALIBUR - MOVING 122
- Lee glances at Amanda angrily, GUNNING the CAR with a deep, throaty BLAST, too late to let her out.
- AMANDA
(over the engine's roar)
He took my clipboard.
- Lee drives, handling the unfamiliar car like a pro.

- 123 GUESTS 123
scatter as the Excalibur speeds off.
- 124 EXT. STABLES 124
Billy and the agents see the Excalibur tear out... run
for their cars.
- 125 CHASE 125
The Porsche spins out, recovers and speeds up a country
road... As the dust settles, the EXCALIBUR SKIDS into a
turn and follows the Porsche. Another beat and two
Agency sedans, with Billy leading, make the turn and
follow.
- 126 INT. EXCALIBUR - MOVING 126
Lee SHIFTS GEARS, glides into a controlled SLIDE as he
cuts a corner. Amanda hangs on, gives him an admiring
look.
- LEE
Why did you jump in the car?
- AMANDA
That clipboard has records of
everything used at the bar. If I
lost that, I could get in trouble.
- 127 EXT. EXCALIBUR 127
SKIDS on a turn, wheels spinning for traction as the car
tilts at the edge of a slope.
- 128 INT. EXCALIBUR 128
Amanda looks out and down.
- 129 AMANDA'S POV 129
A near vertical drop of several hundred feet.
- LEE (O.S.)
What?

- 130 AMANDA 130
freezes, eyes darting to Lee.
- AMANDA
I was saying that I could get in
trouble.
- The car surges ahead with a BLAST of EXHAUST as it digs into solid ground. Lee SHIFTS UP as they pick up speed. He gives Amanda a confused glance.
- 131 EXT. PORSCHE - MOVING 131
It turns off to a winding country two-lane road.
- 132 FOLLOWING CHASE 132
The Porsche loses ground in the straight lengths of road, gains on the corners. The Agency's sedans follow, losing both road-racing cars gradually.
- 133 INT. PORSCHE - MOVING 133
Masterson drives flat out, checking his pursuers in his mirrors. He takes out his PISTOL and twists toward the car window for a shot. He glances back for a beat as he aims and FIRES, then stands on his brakes as he looks ahead.
- 134 MASTERSON'S POV - THROUGH WINDSHIELD 134
The CAR SKIDS toward the edge of a sharp drop, coming to rest as it bottoms on the shoulder.
- 135 EXT. PORSCHE 135
The front wheels are over the edge, leaning over a thousand foot drop. The car appears to tilt slightly as the soft ground supporting the car breaks up.
- 136 ANGLE ON ROAD 136
Lee SKIDS the EXCALIBUR to a stop, jumps out and runs to the Porsche.
- 137 INT. PORSCHE 137
Masterson looks down at the chasm, completely terrified. He gets out of the Porsche and runs for it.

- 138 LEE 138
races after him, tackles him.
- 139 AMANDA 139
reaches into the Porsche, pulls out the clipboard.
- 140 LEE AND MASTERSON 140
continue to fight, roll around on the ground. Lee quickly gains the upper hand, glances over at his car.
- 141 LEE'S POV 141
The car teeters over the side. More of the ground is giving way.
- 142 LEE 142
reacts with dismay.
- 143 MASTERSON 143
takes advantage of the distraction to wallop Lee, and make another run for it. Lee recovers, takes off after him. He catches Masterson and overpowers him once again -- this time for good.
- 144 PORSCHE 144
A wave of loose earth rolls down the slope from underneath as the Porsche tilts a few degrees forward.
- 145 AMANDA AND LEE 145
They watch as the car tilts another few degrees, the earth of the road shoulder gives way and the Porsche noses over and disappears over the edge. Amanda and Lee run to the edge and look down.
- 146 SLOPE - FOLLOWING PORSCHE 146
The Porsche tumbles down the slope in a cascade of earth and rock, parts tear off, the GLASS SHATTERS. The CAR SLAMS to a stop at the base of the slope. A PART CLINKS to the ground, the dust settles.

147

EXT. ROAD

147

Amanda and Lee stare down. Billy and several agents rush to them, follow their stares downward.

BILLY

You were due for a new one.

(quickly)

Do we get our conspiracy charge?

LEE

(indicates the
clipboard)

There's your hard evidence. And
here's your murderer.

(points)

London's body's in the trunk.

AMANDA

(pales slightly)

It's been there all the time.

Billy moves away, glowing with the prospect of a big arrest. Agents lift Masterson from the ground and lead him away.

147A

AMANDA AND LEE

147A

look down the slope at the wrecked Porsche.

AMANDA

Maybe you can save some of the
parts.

148

ANGLE ON SLOPE - PORSCHE

148

EXPLODES into flames, pieces flying in all directions.

149

LEE AND AMANDA

149

look down at the smoking remains of his car. Amanda gives him a consoling glance.

AMANDA

I'm sorry, I know how much you
loved your car.

LEE

You don't love a car, Amanda...
but you can get attached.

(CONTINUED)

149 CONTINUED:

149

Amanda gives Lee a sympathetic look. Lee glances down
the slope for a last look. FREEZE FRAME ON their
expressions.

*
*
*

150 OMITTED

150 *

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

151 EXT. AMANDA'S HOUSE - ESTABLISHING - NIGHT 151

152 INT. AMANDA'S HOUSE - NIGHT 152

Amanda and Dotty are locking up for the night.

AMANDA

You know, Mother, we don't have a final count on the receipts yet, but I think this is going to be our biggest fund raiser ever. We had to turn hundreds of people away on Sunday.

DOTTY

Well, I can't say I'm surprised. You know how the public loves a good scandal. Imagine... arresting a man like Jerry Perrine... Federal agents swarming all over the place... It must have been...

She stops, searching for the word.

AMANDA

Busy. It was very busy.

DOTTY

What did dear Mrs. Coleman have to say about it?

AMANDA

Nothing.

DOTTY

Nothing?!

AMANDA

The last time I saw her on Saturday, she was sitting at the bar with a really lovely smile on her face.

DOTTY

Really. That's very odd. How would you account for such a peculiar reaction?

AMANDA

(smiles)

Five Bahamian Dreams.

(CONTINUED)

152 CONTINUED:

152

Dotty shrugs, not understanding, starts up the stairs.

AMANDA
(continuing)
Be right up, Mother.

Amanda collects a couple of coffee cups, exits into the kitchen. There is a light TAPPING at the kitchen door.

153 AMANDA

153

sets the cups down, crosses to the door, opens it to reveal Lee. He is glowing.

LEE
I picked it up today. It pulls
the road right up and corners
like a track racer.

AMANDA
(pleased)
You got a new car.

LEE
Yeah. And, it's great. I was
testing it out and, somehow, I
wound up here.

AMANDA
Oh.

Lee suddenly feels a little off kilter.

LEE
Anyway... since you were there
when I lost the other one... I
thought...

AMANDA
Thanks for telling me about it.
(beat)
Maybe I'll get a ride in it
sometime.

LEE
Count on it. I mean... We'll
be working together on another
assignment...

(CONTINUED)

153 CONTINUED:

153

AMANDA

Right.

(beat)

I'll count on it.

As she smiles up at him we FREEZE FRAME and --

FADE OUT.

THE END

THIS SCRIPT WAS PREPARED
BY WARNER BROS. INC.
SCRIPT PROCESSING DEPARTMENT
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WARNER BROS. TELEVISION

SERIES: SCARECROW AND MRS. KING

SHOOTING SCHEDULE

PROD NO: 185321

EPISODE: "UNTITLED"

DATE: April 9 - 18, 1984

DIRECTOR: CLIFFORD BOLE

1ST AD: STEVE FISHER

2ND AD: LOUIS STOUT

JAN DeWITT

U.P.M. RONALD SMITH

DAY/DATE	SETS/SCENES/DESCRIPTION	CAST & ATMOS	LOCATION
1ST DAY MONDAY 4/9/84	<u>INT. AMANDA'S KITCHEN - DAY</u> SC 14 1 3/8 Pgs Dotty tells Amanda she is being taken advantage of.	1 AMANDA 3 DOTTY <u>ATMOS</u> 2 S.I.	STAGE 24A
	<u>INT. AMANDA'S KITCHEN - NIGHT</u> SC 25 1 3/8 Pgs Talk about the Equidome.	1 AMANDA 3 DOTTY <u>ATMOS</u> 2 S.I.	
	<u>EXT. AMANDA'S PATIO - NIGHT</u> SC 26 3 2/8 Pgs Lee wants Amanda to get him into estate.	1 AMANDA 2 LEE <u>ATMOS</u> 2 S.I.	
	<u>INT. AMANDA'S HOUSE - DAY</u> SCS 152,153 2 Pgs Laughing about Mrs. Coleman.	1 AMANDA 2 LEE 3 DOTTY	©
	END OF 1ST DAY TOTAL PAGES:	7 5/8	

DAY/DATE	SETS/SCENES/DESCRIPTION	CAST. & ATMOS.	LOCATION OR STAGE
2ND DAY TUESDAY 4/10/84	<u>EXT. PERRINE ESTAGE - GATE - DAY</u> SCS 15,16,17,18pt 5/8 Pg Guards checking in cars. Amanda arrives.	1 AMANDA 2 LEE 4 BILLY <u>ATMOS</u> 2 Uniformed Guards 1 Truck Driver 5 Workmen	L.A.. EQUESTRIAN CENTER 480 Riverside Drive <u>PROPS</u> Check List & Clipboard <u>VEHICLES</u> Truck & Trailer w/ Car London's Car Amanda's Wagon Surveillance Van Billy's Car
	<u>EXT. EQUIDOME ESTATE - DAY</u> SCS 27,28 3/8 Pg Carling London arrives at the gate.	11 LONDON <u>ATMOS</u> 1 Guard	<u>VEHICLES</u> Mercedes 300K
	<u>EXT. EQUIDOME GATE - DAY</u> SC 22 2/8 Pg Amanda drives thru the gate.	<u>DBL</u> Amanda	<u>VEHICLES</u> Amanda's Station Wagon
	<u>EXT. EQUIDOME ESTATE - DAY</u> SCS 29,30,31,32 1 Pg Lee as bartender. Mrs. Coleman miffed - fixing a Bahamian Dream for Mr. Harriman. Lee sees London arrive.	1 AMANDA 2 LEE 12 MRS. COLEMAN 16 HARRIMAN <u>ATMOS</u> 37 Guests & Car Owners 3 Waiters 5 Guards	<u>PROPS</u> Bar Setup - Blender, Etc. <u>VEHICLES</u> 12 Classic Cars <u>ELEC DEPT</u> AC Line to Bar
	2nd Day Continued		

DAY/DATE	SETS/SCENES/DESCRIPTION	CAST. & ATMOS.	LOCATION OR STAGE
2ND DAY TUESDAY 4/10/84 (CONT'D)	<u>EXT. EQUIDOME ESTATE - BAR - DAY</u> SCS 33,34,36 3 Pgs Bahamian Dreams flow.	1 AMANDA 2 LEE 12 MRS. COLEMAN 16 HARRIMAN <u>ATMOS</u> Same	L.A. EQUESTRIAN CENTER 480 Riverside Drive <u>PROPS</u> Drinks for Bahamian Dream <u>VEHICLES</u> 12 Classic Cars
	<u>EXT. MANSION - FRONT - POV - DAY</u> SCS 35,37 4/8 Pg London arrives. Masterson walks up.	9 MASTERSON 11 LONDON <u>ATMOS</u> 10 Guests & Owners 1 Waiter 2 Guards	<u>VEHICLES</u> 5 Classic Cars London's Car
	<u>EXT. MANSION - GARAGE AREA - DAY</u> SC 38 1 5/8 Pgs Masterson wants London to go partners - London not interested.	9 MASTERSON 11 LONDON	<u>VEHICLES</u> Lee's Porsche Excalibur 5 ND Cars (Atmos)
	<u>EXT. EQUIDOME - DAY</u> SCS 9,10,11,12 6/8 Pg Masterson wants the information, Perrine will sell to the highest bidder.	8 PERRINE 9 MASTERSON	<u>VEHICLES</u> Classic Cars
	END OF 2ND DAY - TOTAL PAGES: 8 4/8		

DAY/DATE	SETS/SCENES/DESCRIPTION	CAST. & ATMOS.	LOCATION OR STAGE
3RD DAY WEDNESDAY 4/11/84	<u>EXT. BUGGATTI COUP - DAY</u> SCS 47,48 6/8 Pg Masterson sets up deal with Sarkasian.	9 MASTERSON 15 SARKASIAN	L.A. EQUESTRIAN CENTER 480 Riverside Drive <u>VEHICLES</u> Buggatti Coup
	<u>EXT. BAR AREA - DAY</u> SC 43 2 Pgs Perrine finds Lee.	2 LEE 8 PERRINE 14 TAGGART <u>ATMOS</u> Same	
	<u>EXT. MANSION - DAY</u> SCS 39,40,41,42 6/8 Pg Lee overhears about formula.	1 AMANDA 2 LEE 8 PERRINE 14 TAGGART <u>ATMOS</u> 37 Guests & Car Owners 3 Waiters 5 Guards	<u>PROPS</u> Bar Setup <u>VEHICLES</u> 12 Classic Cars
	<u>EXT. BAR AREA - DAY</u> SCS 44,45,46 2 3/8 Pgs Perrine has a formula for sale.	1 AMANDA 2 LEE <u>ATMOS</u> Same	
	<u>EXT. MANSION - DAY</u> SCS 54,55,57 1 4/8 Pgs Lee sees group go into house, follows. Amanda mixing drinks.	1 AMANDA 2 LEE 8 PERRINE 9 MASTERSON 12 MRS. COLEMAN 14 TAGGART 15 SARKASIAN <u>ATMOS</u> 37 Guests & Car Owners 3 Waiters 5 Guards	<u>PROPS</u> Bar Setup - Blender, Etc. <u>VEHICLES</u> 12 Classic Cars
3rd Day Continued			

DAY/DATE	SETS/SCENES/DESCRIPTION	CAST. & ATMOS.	LOCATION OR STAGE
3TH DAY WEDNESDAY 4/11/84 (CONT'D)	<u>EXT. SEDAN - DAY</u> SCS 18pt,19 3/8 Pg Billy and Lee watch the shack.	2 LEE 4 BILLY	L.A. EQUESTRIAN CENTER 480 Riverside Drive
	<u>EXT. STREET - SURVEILLANCE - DAY</u> SCS 21,23 1 2/8 Pgs Billy and Lee watching estate - see Amanda enter.	2 LEE 4 BILLY ATMOS 2 S.I.	PROPS Radio Binoculars VEHICLES Billy's Car
	<u>INT. SURVEILLANCE VAN - DAY</u> SC 20 2/8 Pg Agents watching and listening.	10 AGENT ATMOS 2 Agents	PROPS Shotgun Mike Radio Surveillance Equipt. VEHICLES Surveillance Van
	END OF 3RD DAY - TOTAL PAGES: 8 5/8		

DAY/DATE	SETS/SCENES/DESCRIPTION	CAST. & ATMOS.	LOCATION OR STAGE
4TH DAY THURSDAY 4/12/84	<u>INT. EQUIDOME - DAY</u> SC 112 2/8 Pg Talking with guests - sees Masterson O.S.	8 PERRINE 16 HARRIMAN	L.A. EQUESTRIAN CENTER 480 Riverside Drive
	<u>EXT. BAR AREA - DAY</u> SCS 58,59,60 1 6/8 Pgs Another Bahamian Dream.	1 AMANDA 12 MRS. COLEMAN <u>ATMOS</u> Same	
	<u>EXT. MANSION - BAR - DAY</u> SCS 73,74,75,82,86 7/8 Pg 1) Amanda mixing drinks. 2) Worried about Lee. 3) Goes to get ice.	1 AMANDA 12 MRS. COLEMAN <u>ATMOS</u> 37 Guests & Car Owners 3 Waiters	<u>PROPS</u> Bar Setup Blender, Etc. <u>VEHICLES</u> 12 Classic Cars
	<u>EXT. BAR AREA - DAY</u> SCS 105 thru 111 1 3/8 Pgs Amanda worried about Lee - Billy says he will be okay.	1 AMANDA 8 PERRINE 9 MASTERSON 12 MRS. COLEMAN	
	<u>INT. EQUIDOME - DAY</u> SCS 113 thru 117 1 Pg Lee disguised - Perrine puts formula in Amanda's clipboard.	1 AMANDA 2 LEE 8 PERRINE 9 MASTERSON 12 MRS. COLEMAN <u>ATMOS</u> 37 Guests & Car Owners 3 Waiters 3 Guards	<u>PROPS</u> Bar Setup Blender, Etc.
	<u>EXT. MANSION - GARAGE AREA - DAY</u> SCS 49,50,51,52,53 5/8 Pg Amanda finds London's body.	1 AMANDA 11 LONDON	<u>VEHICLES</u> Lee's Car Excalibur 5 ND Cars (Atmos)
4th Day Continued			

DAY/DATE	SETS/SCENES/DESCRIPTION	CAST. & ATMOS.	LOCATION OR STAGE
4TH DAY THURSDAY 4/12/84 (CONT'D)	<u>EXT. PADDOCK - DAY</u> SCS 97,98,100,101,102,103,104 1 3/8 Pgs Perrine wonders where Mr. London is	8 PERRINE 11 LONDON 18 GEORGE	L.A. EQUESTRIAN 480 Riverside Drive <u>VEHICLES</u> London's Car
	<u>EXT. EQUIDOME - DAY</u> SCS 83,84 3/8 Pg Amanda looks for Mr. Melrose.	1 AMANDA	
	<u>INT. STALL - DAY</u> SC 85 1 3/8 Pgs Worried about Lee. He's been gone a long time.	1 AMANDA 4 BILLY	
	END OF 4TH DAY - TOTAL PAGES: 8 2/8		

DAY/DATE	SETS/SCENES/DESCRIPTION	CAST. & ATMOS.	LOCATION OR STAGE
5TH DAY FRIDAY 4/13/84	<u>INT. EQUIDOME - DAY</u> SC 56 1/8 Pg POV	8 PERRINE 9 MASTERSON 10 TAGGART 11 SARKASIAN <u>ATMOS</u> As Before	L.A. EQUESTRIAN CENTER 480' Riverside Drive <u>VEHICLES</u> Excalibur Classic Cars
	<u>EXT. OFFICE - DAY</u> SCS 65,66,68 5/8 Pg Lee listening, dog barks, guards catch Lee.	2 LEE <u>ATMOS</u> Guards	<u>LIVESTOCK</u> Dog
	<u>INT. MANSION LIBRARY - DAY</u> SCS 71,72,76,78,79 5/8 Pgs Looking for Lee.	1 AMANDA <u>ATMOS</u> 2 Guards	<u>LIVESTOCK</u> Dog
	<u>INT. EQUIDOME - DAY</u> SC 99 4/8 Pg Lee now wears the guard uniform.	1 AMANDA 2 LEE	
	<u>EXT. PARKING LOT - DAY</u> SCS 118,119 2/8 Pg Following Amanda - Masterson takes clipboard and Porsche - Lee & Amanda follow in Excalibur - Perrine arrested.	8 PERRINE 9 MASTERSON <u>ATMOS</u> 3 Agents	<u>PROPS</u> Clipboard <u>VEHICLES</u> Lee's Porsche Excalibur 5 ND Cars (Atmos)
	<u>EXT. PARKING LOT AREA - DAY</u> SCS 120,121 4/8 Pg Porsche with Masterson out - Excalibur follows.	1 AMANDA 2 LEE 9 MASTERSON	<u>VEHICLES</u> Lee's Porsche Excalibur 5 ND Cars (Atmos)
	<u>EXT. PARKING AREA - DAY</u> SC 123 1/8 Pg Guests scatter.	<u>DBLS</u> Amanda Lee	<u>VEHICLES</u> Excalibur Classic Cars
	<u>EXT. STABLES - DAY</u> SC 124 Billy and agents run for their cars.	4 BILLY <u>ATMOS</u> 5 Agents	
5th Day Continued			

DAY/DATE	SETS/SCENES/DESCRIPTION	CAST. & ATMOS.	LOCATION OR STAGE
5TH DAY FRIDAY 4/13/84 (CONT'D)	<u>EXT. MOUNTAIN ROAD - DAY</u> SCS 125,127,129,131,132,135,136 7/8 Pg Excalibur chasing Porsche - near misses.	<u>DBLS</u> Amanda Lee Masterson 2 ND Stunt Drivers	L.A.. EQUESTRIAN CENTER 480 Riverside Drive <u>VEHICLES</u> Lee's Porsche Excalibur 2 ND Cars Insert Car
	<u>INT. PERRINE'S OFFICE - DAY</u> SCS 61,62,63,64,67,69,70,77 2 5/8 Pgs	2 LEE 8 PERRINE 9 MASTERSON 14 TAGGART 15 SARKASIAN <u>ATMOS</u> 2 Guards	
	END OF 5TH DAY - TOTAL PAGES: 6 1/8		

DAY/DATE	SETS/SCENES/DESCRIPTION	CAST. & ATMOS.	LOCATION OR STAGE
6TH DAY & 7TH DAY MONDAY TUESDAY 4/16/84 4/17/84	<u>INT. RESTAURANT KITCHEN - DAY</u> SCS 80,81 2/8 Pg Lee is put in the freezer.	2 LEE 17 GUARD <u>ATMOS</u> 1 Guard	STAGE 23
	<u>INT. KITCHEN & FREEZER - DAY</u> SCS 87 thru 96 3 5/8 Pgs Amanda knocks guard out & rescue's Lee.	1 AMANDA 2 LEE <u>ATMOS</u> 2 Guards	<u>PROPS</u> Rolling Pin <u>SP EFX</u> Ice Frost
	<u>INT. BILLY'S OFFICE - DAY</u> SCS 2,3,4,5,6,7,8 5 3/8 Pgs Amanda tries to sell advertising. Something going down. They can't figure what.	1 AMANDA 2 LEE 4 BILLY 5 FRANCINE <u>ATMOS</u> 20 Agency Atmos	<u>PROPS</u> Reports Envelope w/ Typed Tran- scriptions United Charity Fund Pamphlet Street Map Blowup Photos - Sarkasian, De Forest, Taggart, Masterson, & Perrine
	<u>EXT. ROAD/INT. PORSCHE (RUNNING) - DAY</u> SCS 133,134,137 3/8 Pg Reactions during chase. Masterson runs for it.	9 MASTERSON	<u>VEHICLES</u> Insert Car Car Mounts, Etc.
	<u>INT. EXCALIBUR - MOVING - DAY</u> SCS 122,126,128,130 7/8 Pg I could get into trouble if I lost clipboard.	1 AMANDA 2 LEE	<u>VEHICLES</u> Excalibur
	<u>EXT. CLIFF - DAY</u> SCS 138,140,142,143 4/8 Pg	<u>DBLS</u> Lee Masterson	<u>VEHICLES</u> Lee's Porsche Excalibur
	6th and 7th Days Continued		

DAY/DATE	SETS/SCENES/DESCRIPTION	CAST. & ATMOS.	LOCATION OR STAGE
6TH DAY & 7TH DAY MONDAY TUESDAY 4/16/84 4/17/84 (CONT'D)	<u>EXT. CLIFF - DAY</u> SCS 139,141,144,145 4/8 Pg Reactions to the Porsche going over cliff. <u>EXT. CLIFF - DAY</u> SCS 147,149,150 1 1/8 Pgs We were due for a new car.	1 AMANDA 2 LEE 1 AMANDA 2 LEE 4 BILLY 9 MASTERSON	STAGE 23 <u>VEHICLES</u> Porsche
	END OF 6TH AND 7TH DAYS - TOTAL PAGES:	12 7/8	

DAY/DATE	SETS/SCENES/DESCRIPTION	CAST. & ATMOS.	LOCATION OR STAGE
8TH DAY WEDNESDAY 4/18/84	<u>EXT. CLIFF - PORSCHE - DAY</u> SCS 146,148 2/8 Pg Porsche over cliff - crash & burn.		TBA <u>VEHICLES</u> Porsche Shell Tow Truck Water Truck <u>SP EFX</u> Car Over Cliff Explosion <u>CAMERA</u> 4 Cameras
	END OF 8TH DAY - TOTAL PAGES: 2/8		

