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REMINGTON STEELE

"SIGNED, STEELED, & DELIVERED"

by

Glenn Caron

PROD. #2702

Rev. 7/7/82

REMINGTON STEELE

"SIGNED, STEELED, & DELIVERED"

CAST

REMINGTON STEELE
LAURA HOLT
MURPHY MICHAELS
BERNICE FOXE

SHELDON QUARRY
MAID
BLONDE WOMAN
JOHN SEWARD
LUCILLE SEWARD
EUGENE PRICE
CHARLIE WEBB
USHER

(x)

REMINGTON STEELE

"SIGNED, STEELED, & DELIVERED"

SETS

EXTERIOR:

CANYON ROAD (TRAFFIC JAM)	(x)
NIGHT ROAD (CHASE)	(x)
SUPERMARKET	(x)
MANSION	(x)
SMALL LAKE	
GAS STATION	

INTERIORS:

REMINGTON STEELE DETECTIVE AGENCY -	
REMINGTON'S OFFICE	
RECEPTION AREA	
LAURA'S OFFICE	
CORRIDOR	
LOBBY	
ELEVATOR	
MOTOR COURT MOTEL	
ROOM	
LAURA'S HOUSE	
KITCHEN	
LIVING ROOM	
BEDROOM	
MANSION	
BALLROOM	
LIVINGROOM	
LIBRARY	
BEDROOM	
HALLWAY	
STAIRCASE	
SUPERMARKET	(x)
CIA BUILDING -	
LOBBY	
CORRIDOR	
PRICE OUTER OFFICE	
PRICE OFFICE	
ELEVATOR	
UNDERGROUND GARAGE	

REMINGTON STEELE

"SIGNED, STEELED, AND DELIVERED"

FADE IN:

1 TIGHT ON A VENETIAN BLIND 1

...a HAND pulling the slats apart...and an EYE...STARING through them. And we MOVE around the blind to DISCOVER the BACK OF A MAN'S HEAD. And we can't help but notice his hands...COVERED with BLOOD...spots of it on the blinds as well. And from O.S. there is a THUD...the SOUND of a DOOR OPENING...and we HEAR a WOMAN SCREAM.

MAN

Whaaaaa????!!!

...and the MAN turns with a START to DISCOVER...

2 A MAID 2

...standing at the now open door of the MOTOR COURT ROOM... the late afternoon light spilling in from outside...her hand over her mouth.

MAID

(looking at the room)

Oh my Lord...

3 THE ROOM - MAID'S P.O.V. 3

...and we SEE it now...a mess...but beyond that...the bed and walls are COVERED with what appears to be BLOOD...

4 ON THE MAN 4

...as he rises from his crouch by the window. No more than thirty...slight...and decidedly panicked...although doing his best to keep it under control. He walks SLOWLY towards the terrified woman...keeping his VOICE calm...trying his damndest not to frighten her. And as he steps towards her... we can see him clearly for the first time...covered with blood...perhaps the victim of a massacre.

MAN

(holding out his hand to her)

It's not what you think.

CONTINUED

4 CONTINUED

4

MAID

(she can
barely speak)

I don't think anything. I
just change the beds.

MAN

It's hair dye. See?
(he rubs his hands
through his hair)

It's hair dye.
(his voice rising)

I'm sorry about the mess, but
you have to understand...I'm not
trained for this kind of thing.

(and then)

Are they still out there?

MAID

Who?

MAN

(bitterly amused)

Who? Ha!

...and like a war weary soldier he SHAKES his head and LAUGHS
to himself...then SUDDENLY...DRAMATICALLY...he BOLTS for the
door...throwing his BODY against it...SNEAKING a PEEK past
it...then...taking a deep breath...he tears it open and...

(x

4A ON THE MAID

4A (x

...watching him go. And we HEAR the SOUND of a car ENGINE
turning over and then the squeal of TIRES on asphalt...and
on her look of astonishment...we...

5 & 6 OMITTED

(x

DISSOLVE TO:

7 THE LOS ANGELES SKYLINE - DUSK 7

...lifted off an album cover...and as REMINGTON'S THEME winds its sassy way under the image...we...

DISSOLVE TO:

8 INT. THE REMINGTON STEELE RECEPTION AREA - NIGHT 8

...as Remington comes bounding in from the hall...just in time to see Murphy leaving his office...a golf bag slung over his shoulder.

REMINGTON

(noting the lack
of clients in
the waiting room)

No crowds of troubled clients
clamoring for my services?

MURPHY

It's Friday night. People'd
rather bowl.

(and then; heading
out the door)

See you Monday. Don't get lost
on the Freeway.

...and Remington turns on his heels and heads towards...

9 INT. REMINGTON'S OFFICE 9

...as REMINGTON opens his office door...and promptly stops dead in his tracks...the SOUND of a BLOW-DRYER whirring in the near distance seizing his attention. And we FOLLOW HIM... as he slowly makes his way across the office and into the open bathroom. And after a moment, Bernice catches his reflection in the mirror...and smiles up at him...but makes no effort to stop what she's doing.

REMINGTON

Miss Wolfe...?

...But Bernice only smiles...unable to hear him above the SOUND of her hair dryer...she WINKS to him in the mirror...throws her giant mane of black hair over her head...but says nothing.

10 FAVORING REMINGTON 10

...enough is enough...as he gingerly removes the dryer's electrical cord from the wall socket.

CONTINUED

BERNICE

Hey!
(looking up at him)
Give a girl a break, willya?

REMINGTON

May I ask what it is you're
doing in my bathroom?

BERNICE

(running her hand
through her hair)
Forget it. Dry enough.
(grabbing her things
off the counter)
Is it five-thirty yet?

REMINGTON

(amused)
Why? What happens at five-thirty?

BERNICE

(moving past him;
starting out of
the office)
Comes five-thirty...all these
offices are gonna open up and
empty out. And all the bars and
restaurants on the ground floors
of all these high rises? They're
gonna fill up with people
hungry to bury themselves in
anything but what they do for
a living. They'll buy each
other drinks...tell each other
pretty lies...and hope the spell
doesn't break before dinner.

REMINGTON

That a fact?

BERNICE

(a wink)
You get lucky...it lasts 'til
Monday.

REMINGTON

Well, that's wonderful...
if one is satisfied with
managing one's love life like
(MORE)

(x)

CONTINUED

10 CONTINUED

10

REMINGTON (Cont'd)

a game of chance. I prefer
the tried and true method.
One makes a date...and casts
a spell of one's own.

(and then)

Take tonight. I've planned
this evening for weeks. Front
row center seats for the Bolshoi.
Reservations for dinner after the
performance. A romantic drive back
to my plac...

(x)

BERNICE

(reaching for
doorknob)

Which reminds me. Gail called.
She said she was sorry. Some-
thing about the croup.

(and then)

Ta-ta.

(x)

...and with a SHRUG and a devilish smile she TURNS...and
EXITS his office. And we...

11 OMIT

11 (b)

SHOCK CUT TO:

12 EXT. A CANYON ROAD

12

VIOLINS SHRIEK AS WE SEE a car make its way over the
twisting stretch of road. And the car takes a particularly
"blind" curve...rounds it...and finds itself at the tail
end of a...

12A TRAFFIC JAM

12A

...cars backed up a considerable distance.

(x)

13 FAVORING THE MAN

13

...SITTING there in the car he used to flee the motel...
waiting for the traffic to move. And after a moment his
eyes DRIFT UP to...

(x)

14 THE REAR VIEW MIRROR - MAN'S P.O.V.

14

...and IN it...the REFLECTION of the late model SPORTSCAR
BEHIND him. And both he and we can't help but notice the
BEAUTIFUL, BLONDE WOMAN sitting behind the wheel...

(x)

CONTINUED

- 14 CONTINUED 14
 ...seeming to be looking RIGHT INTO THE MIRROR...right (x)
 at our man...and SMILING...a particularly INVITING SMILE.
- 15 15
 and and(x)
 16 OMIT 16
- 17 FAVORING THE MAN 17
 ...not quite believing this...but liking it just the same...
 and his SMILE GROWS WIDER...his EYES GLUED to...
- 18 THE MIRROR 18
 ...and she continues to SMILE...almost TEASE...and we don't
 even notice at first...the GUN she pulls out of her bag...
 and coolly AIMS at...
- 19 THE MAN 19
 ...suddenly realizing...TERRIFIED...but there is no place to
 go...and he can't take his eyes off...
- 20 THE REAR VIEW MIRROR 20
 ...which suddenly EXPLODES into a thousand pieces as the
 BULLET STRIKES it.
- 21 ON THE MAN 21
 ...as he DIVES from his car...falling to the ground beside
 the road...then pulling himself up and RUNNING...then
 FALLING...INTO the CANYON...and out of sight. And we HOLD
 for a MOMENT and...
- DISSOLVE TO:
- 22 INT. LAURA'S OFFICE - NIGHT 22
 ...standing behind her desk...sorting files...journals and
 other business gear and trying to get it all into her
 briefcase as Remington comes through the door...DRESSED FOR (x)
 A NIGHT ON THE TOWN...and he stops dead in his tracks...
 frozen there...watching her...considering her...

CONTINUED

REMINGTON
(finally;
dramatically)
Look at you.

LAURA
(suspiciously)
What?

REMINGTON
Tell me that briefcase is just
for show. A little prop to
intimidate the hired help.
You don't really plan on spending
your weekend cuddled up with
all that paperwork. Do you?

LAURA
It's not that I don't think
you're concern is genuine or
your motives pure...but would
you mind skipping ahead and telling
me where we're going with this?

REMINGTON
(he tsks)
You look so exhausted.

LAURA
Really? Thank you.

REMINGTON
You know what my suggestion
would be?

LAURA
I shudder to think.

REMINGTON
A night on the town. Away from
the pressures of work.

LAURA
Sounds wonderful... (x)

REMINGTON
It will be wonderful... (x)

LAURA
And just when can I expect all this
wonderfulness to happen? (x)

CONTINUED

22 CONTINUED

22

REMINGTON

Actually...I was thinking
about tonight.

23 FAVORING LAURA

23

...as the words hit. And she stands there for a moment...
looking at him. Smiling...the kind of smile you smile when
you realize the friendly stranger at your door is actually
selling something.

LAURA

(finally)

Tonight?

REMINGTON

I don't think there's a
moment to lose.

LAURA

Five-thirty? You wait until
five-thirty on Friday night
to ask me out?!

(and then)

Let me guess. Sheila has the
mumps?

REMINGTON

Laura!

LAURA

Susan got hit by a car?
Mary, measles?
Doris, diphtheria?

REMINGTON

(grudgingly)

Gail. Croup.

...and Laura NODS...unwilling to even look at him. And after
a moment...grabs the briefcase off her desk and starts for
the door.

REMINGTON

(calling to her)

What difference does it make?
So long as you're free...

CONTINUED

23 CONTINUED

23

LAURA

(turning back
to him)

What in the world makes you
think I'm free? It's Friday
night. Friday night!

REMINGTON

Big plans have you?

LAURA

Yes...as a matter of fact
I do!

REMINGTON

(unconvinced;
eyeing the
briefcase)

Uh-huh...

LAURA

Look...you can think what you
want. As a matter of fact this
big briefcase is a very small
part of what I expect to be a
very full weekend.

And she turns...and all Remington sees is the back of LAURA'S (x)
HEAD as she makes her way out of the office...and all he hears
is the SOUND of the OFFICE DOOR CRASHING CLOSED.

REMINGTON

Am I correct in assuming
tonight's off?

24 INT. THE STEELE AGENCY CORRIDOR

24

as Laura...hotter than hell...makes her way quickly down
the hall to...

25 THE ELEVATOR

25

...and she stops...takes a breath and presses the "CALL"
button...and after a measured moment one set of elevator
doors open and Laura walks in..and the doors close. And (x)
we HOLD FOR A MOMENT...and SUDDENLY the OPPOSITE set of
ELEVATOR DOORS OPEN and our MAN pulls himself out of the
car...still covered with hair dye, and the sweat of his
long journey. And we TRACK with him as he STUMBLES TOWARDS...

- 26 THE AGENCY DOOR 26
- ...the words REMINGTON STEELE painted on the glass...the silhouette of a woman standing behind the door...
- BERNICE
(FILTERED;
through the door)
Lock up when you leave.
- ...and we see the shadow of her arm reach for the doorknob... clearly about to step out into the hall. And the man quickly presses himself against the opposite side of the door frame as Bernice opens and then steps through the agency door... quickly closing it behind herself. And she turns...never seeing him.
- 27 ON THE MAN 27
- ...breathing a heavy sign of relief...waiting just a second and then...pressing on. Opening the agency door and entering...
- 28 THE RECEPTION AREA 28
- ...Deserted. But he can make out the voice of someone talking from behind an office door. And he moves towards the door... grabbing the doorknob and opening the door ever so slightly.
- 29 THROUGH THE DOOR - MAN'S P.O.V. 29
- ...and there is REMINGTON...feet up on desk...phone pressed to cheek...pitching like crazy.
- REMINGTON
Diedre? Just got off the phone with Misha and you'll never guess who just fell into two front row center seats for the Bolshoi. (x)
- 30 ON REMINGTON 30
- ..delighted...both with himself and the way the conversation is going.
- REMINGTON
Umm. Something cold in the limo... something hot after the performance... something hotter after that. (x)
- And REMINGTON looks up as a FORM walks into FRAME.

30 CONTINUED

30

REMINGTON
Diedre...there's a man
standing in my office
holding a hat rack.

31 ANOTHER ANGLE

31

... and there is.

REMINGTON
Well...let me get back to you.

...and he hangs up the phone and smiles up at the man.

REMINGTON
I'd ask you to take a seat
but you've already helped
yourself to some furniture.

...and at that, the man takes the hat rack and SMASHES it
down on Remington's desk...

32 TIGHT ON THE MAN

32

...his eyes bloodshot from lack of sleep...his face a mosaic
of sweat and stubble...his crazed expression testimony to
the fact that he is a little man pushed too far.

MAN
Are you Remington Steele?

32A ON REMINGTON

32A ()

...smiling his best smile...his back up against the wall...

REMINGTON
That rather depends on how you
feel towards Mr. Steele.

SHOCK CUT TO:

33 TIGHT ON A JIGSAW PUZZLE

- 33

...no more than thirty percent done. And we PULL BACK TO
DISCOVER LAURA...bent over the puzzle...her wet hair
wrapped in a bath towel...her body wrapped in a robe. She
is obviously "in" for the night. And she takes a piece
of puzzle and stabs it into the middle of the picture.
And SUDDENLY, we HEAR a KNOCK on the DOOR.

CONTINUED

33 CONTINUED

33

LAURA
(going to
the door)
Who is it?

REMINGTON (O.C.)
(FILTERED;
through the door)
Steele.

LAURA
Steele? (x)
(and then)
I thought I made it very plain!
I have plans for tonight!
I'm going out!

REMINGTON
Yes. You made it very plain. (x)
But I have someone here who urgently
needs our help. I promise if
you've ever encountered a more
desperate character in your life...
I'll leave in an instant.

...Laura thinks about it for a moment...and then...reluctantly...
she unbolts the door...and with a giant PULL...opens it ever
so slightly.

34 ANGLE ON THE DOOR - LAURA'S P.O.V.

34

...and there in the crack between the door and the frame is
the MAN...looking as pathetic as ever.

MAN
(trying his best
to smile)
Hello Ms. Holt. My name is
Sheldon Quarry.

35 ON LAURA

35

...horrified at the sight of him...and she TURNS...PRESSING
her body against the door...CLOSING IT...thinks for a moment...
then...

LAURA
(through
her teeth)
Hold on a minute.

CONTINUED

35 CONTINUED

35

...and Laura quickly moves from the door...shoves the puzzle back into its box...pulls the towel off her wet head and RUSHES OUT OF FRAME. Then quickly RUSHES BACK IN with a beautiful evening dress...which she hangs conspicuously in the center of the living room. And then...pausing only to take a short BREATH...she goes to the door...and OPENS IT.

LAURA

(ushering them in)

What happened to him?

REMYINGTON

It seems people are trying to kill him.

LAURA

People? What people?

SHELDON

The CIA.

LAURA

(incredulous)

The CIA? Why?

REMYINGTON

A whim perhaps. The point is...he wants us to stop them.

LAURA

Why us? (x)

REMYINGTON

(matter of factly) (x)

Apparently we have the background for the job.

Sheldon NODS. Laura just looks at them both.

LAURA

Perhaps you and I should caucus in the other room.

...and she smiles at Sheldon over her shoulder as she leads Remington into...

36 INT. LAURA'S KITCHEN

36

...as the two of them make their way in.

LAURA

What background? (x)

CONTINUED

REMINGTON

Sheldon works for the CIA.
Several days ago men started
following him...people started
shooting at him...so he ran...
(and then)
to none other than that famous
ex-CIA agent...

LAURA

... Remington Steele?

REMINGTON

...Remington Steele!

LAURA

Oh my...

(and then)

He must have read about Remington
Steele in the papers. All those
vague references to secret
missions. All that gop about
government service...

(x

REMINGTON

(none too

pleased)

Yes. All that "gop".

(and then)

Now what are we going to
do about it?

...but Laura doesn't say a word...just turns and starts out
of the kitchen and into...

37 INT. THE LIVING ROOM

37

Sheldon is sitting on the sofa as Laura enters...Remington
several steps behind.

LAURA

Mr. Quarry...

SHELDON

Sheldon...

LAURA

Sheldon. What would you
say if I told you that Mr.
Steele never had anything
to do with the CIA?

CONTINUED

37 CONTINUED

37

SHELDON

Ms. Holt. Let me explain something to you. At the CIA I worked in I.R. That's Information Retrieval. I speak four languages, type 110 words per minute and I have almost ninety percent retention of everything I read. Down at the Company I'm known as "The Answer Man". Wanna know how much wheat was harvested in the Ukraine in 1963? I know that. Wanna know how many Russian MIGS can land on the Island of Bava off Cuba? I know that too. Wanna know who was Miss Rhinegold in 1957? I'm the guy. "The Answer Man". That's me. So don't try and tell me things are not as I already know them to be.

(x)

(turning to
Remington)

I ran a thorough check on you. You have no birth certificate.

(and then)

No fingerprints on record.

(and then)

No records of any kind.

(turning back to
Laura)

And you want me to believe he wasn't with the Company?

Laura looks at Remington. Remington looks at Laura.

LAURA

Well...I guess you have us Mr. Quarry.

REMINGTON

(calmly)

Could we caucus again?

(x)

...and without waiting for a reply...he moves to her...takes her arm and helps her into...

38 THE KITCHEN

38

...as Remington "helps" Laura through the door.

CONTINUED

REMINGTON

What the hell are you doing?

LAURA

What did you want me to say?

"No, Mr. Quarry. You're wrong. Remington Steele can't help you because there is no Remington Steele."?

(and then)

Obviously there's been some kind of mistake. He needs help.

REMINGTON

Help? These are secret agents we're talking about! Bombs! Poison darts! Big fat guys with deadly hats they throw at your neck!

...and there is a KNOCK on the KITCHEN door.

REMINGTON

(a lot of anger)

Yes?

Sheldon opens the kitchen door just a crack.

SHELDON

I'm not interrupting...am I?

He inches into the room and...no one says anything for a long moment.

(x

SHELDON

(out of nowhere)

I'm supposed to get married tomorrow. To Lucille.

(x

(and then)

Matter of fact...I was on the way to my wedding rehearsal... I'm walking out of the Agency and towards my car. And I see one of my ushers, Lenny Palmieri, across the courtyard, right?... and he waves and gives me a sign like he needs a ride. So I nod and he beats me over to the car. And he must have seen the tuxedo boxes sitting on the passenger seat, cause he walks around and grabs the driver's side door.

(x

CONTINUED

SHELDON (Cont'd)

(and then)

First thing I saw...his body is flying up like he's just been let out of some kind of jack in the box or something. I mean...it was almost funny. Then I heard the bang...and saw the fire...and then the smell hit me.

LAURA

Oh my God...

SHELDON

So I run. I know it's for me. What else is there to do. Only now...I start seeing guys I know... Charlie Webb...Peter Lloyd... they're following me. My friends.

REMINGTON

Your friends?

SHELDON

(nods)

Agency guys. Guys I worked with. (x)

(and then)

At first I was surprised...

(and then)

Lucille probably thinks I'm dead.

Or wishes I was. (x)

LAURA

You haven't called her...?

SHELDON

I don't dare. They'd have a trace on in a second.

SILENCE for a LONG MOMENT...and then... (x)

LAURA

Okay. There's not much we can do with regard to the CIA tonight. But let me at least go to Lucille's house and put her mind at ease. (x)

CONTINUED

18/19

38 CONTINUED

38

...and she turns...and starts for the bedroom:

SHELDON (O.C.)
I'm sorry you have to break
your date on my account, Miss
Holt.

...as Laura stops dead in her tracks.

LAURA
My date?
(realizes)
Oh, yes, my date. Completely
forgot about it in all the
excitement.

Remington hands her the phone...she takes it...and dials...
the smile never leaving her face.

LAURA
(backing away)
If you'll both excuse me...
Private...Personal...You
understand...

...and still smiling...she takes the phone with her into...

39 OMITTED

39 (x)

40 INT. LAURA'S BEDROOM

40

...as she steps in and closes the door takes a breath and...

LAURA
(after a
moment; in
hushed tones)
Hi. This is Laura Holt?
I ordered a small pizza
about fifteen minutes ago?
(and then)
Yes...well...cancel it.

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

41 EXT. A MANSION - NIGHT 41

...lights burning in most of the windows. And a car PULLS INTO FRAME.

42 FOLLOWING LAURA 42

...as she climbs out of her car and makes her way across the path to the front of the house...collects herself and KNOCKS.

MAN'S VOICE (O.C.)
(FILTERED;
through
the door;
after a moment)

Coming...

(and then)

Yes? What is it.

LAURA

I'm sorry to bother you.
I'm looking for Lucille
Seward?

MAN'S VOICE (O.C.)

Who's looking for Lucille
Seward?

LAURA

My name is Laura Holt. I'm
a friend of Sheldon Quarry's?

43 ANOTHER ANGLE 43

...as the front door of the house opens...JOHN SEWARD standing (x)
in the doorway...late forty something...a flashy dresser
without the body for it. And he regards Laura for a long
moment.

JOHN
(finally)

Come in.

(x)

...and she does...and Seward leads her through the foyer and
into...

44 THE LIBRARY

44

...as the two of them step in...Mr. Seward in front of Laura... and as she walks into the room its impossible for her not to notice that the entire room...and a big one it is...is lined with shelves overflowing with books.

JOHN

(turning
to her
abruptly)

Alright...where is he?

(x)

(x)

LAURA

Pardon me?

JOHN

You? You're pardoned. It's Sheldon who's going to get the chair. You know how many times I've canceled the wedding rehearsal? Where the hell is he? He's never heard of a phone? Even made room for him in my publishing business. And how does he repay me? Four days we're all worried sick. I have a daughter who's hysterical. I have ninety pounds of roast beef in the freezer...

(x)

(x)

LAURA

Mr. Seward...

JOHN

I've got thirty pounds of shrimp...

(and then)

Excuse me..."prawns". They're not shrimp. They're "prawns".

(MORE)

CONTINUED

44 CONTINUED

44

JOHN (cont'd)
 (lowering his
 voice)

(x)

They hit you for a dollar more
 a pound when they call them
 prawns. Makes them sound
 like they went to college. I've
 got all this food...plus ice
 sculptures and center pieces and...

VOICE (O.C.)

Daddy!

...and all heads TURN to...

45 LUCILLE

45

...making her way into the living room. A pair of faded
 jeans...a bulky sweater pushed up at the sleeves...dark
 circles under her eyes...a cigarette clutched between her
 fingers. A look to Laura...a glance to her father.

LUCILLE

Forgive him. He's an ass.

JOHN

Lucil...

(x)

LUCILLE

(the top of
 her lungs)

Da-ddyyyyyyyy!!!

...and the elder Seward clamps his hands over his ears as
 his daughter shrieks at the upper most reaches of audible
 human sound.

46 ANOTHER ANGLE

46

...as finally she stops...and turns to a horrified Laura.

LUCILLE

It's the only way with him.
 (and then)
 Is Sheldon really alright?
 Where is he?

LAURA

I'm afraid I can't tell you
 that. Just that he's fine.

CONTINUED

46 CONTINUED

46

JOHN
 (jumping in)
 Lucille...you're supposed
 to be resting.

(x)

LUCILLE
 (to Laura)
 Isn't he a wonderful father?
 He loves us best when we're
 sedated.

(taking Laura's
 hand)
 I want to hear everything.

...and she takes Laura and leads her out of the living room...
 past her father...who watches all this none too happily...
 as we...

CUT TO:

47 INT. LAURA'S LIVING ROOM - NIGHT

Remington is studying the books on Laura's bookshelf. One
 catches his eye...and he starts to pull it off the shelf
 when...

48 ANOTHER ANGLE

48

Sheldon WALKS IN...a towel wrapped around himself...some
 clean clothes in his hands...and Remington quickly shoves
 the book back onto the shelf.

SHELDON
 Feels good to be clean again.
 (and then)
 Found these in Miss Holt's
 closet. Lucky break, huh?

REMINGTON
 (hiding his
 surprise)
 Men's clothing? In Laura's
 closet? Lucky break, indeed.

...and the two men look at each other...Sheldon smiling from
 ear to ear...finally seating himself on the couch.

SHELDON
 (finally; in awe)
 Must be great being Remington
 Steele.

CONTINUED

REMINGTON

(amused)

It has its moments.

SHELDON

(rising from
the couch)

Are you serious? I've
wanted to be like you
all my life!

REMINGTON

(backing away
from the excited
man)

Relax Sheldon. Remember
you're only wearing a towel.

SHELDON

(lost for
a moment)

You dream of being a hero.
All through school...everybody
laughs at you. But you tell
yourself...wait 'til you grow
up. They'll be throwing
ticker tape at your parade.
And then...finally...you do
grow up. But there's no
parade. No ticker tape. You
finally realize you're just not
cut from that particular bolt
of cloth. So you find a nice
girl. On Sundays you look at
sensible cars together. You
find yourself talking marriage.
Going into the family business.

(and then)

You wouldn't understand. That's
what happens to the rest of us.

(grabbing the
clothes from
the sofa; going
into the other
room)

Excuse me.

...and he leaves. And Remington stands there...watching him
go. The weight of what he's just heard hitting him four
square. And after a moment he turns, and starts down...

49-52 IN NEW POSITION - AFTER SCENE 58 49-52 (x)

53-55 OMITTED 53-55 (x)

56 A HALLWAY 56

...finally stopping outside a bedroom door.

REMINGTON
(calling through
the door)

Sheldon?

(and then)

I've been thinking about what
you said...and it occurs to
me you have that backwards.

(a long
moment;

and then)

I mean...I know you think I
lead an exciting life. And
I suppose I do. But don't
you think it's rather like the
tree falling in the forest?
If nobody's there to hear it...
it really doesn't make much
of a noise, now does it?

(and then)

An exciting life...without
someone to share it with...

(and then)

What I'm trying to say is...
Anytime you'd like...I'll
trade places with you.

(and then)

Deal?

...and he waits...and hearing no reply...

REMINGTON
Sheldon? Do we have a deal?

...but he still hears nothing. And after a moment he pushes
open the bedroom door.

57 ON REMINGTON 57

...and he STOPS...frozen there. And THROUGH the bedroom
we SEE...

58 SHELDON

58

...half dressed...curled in a ball...a pillow under his head...
asleep on Laura's bed.

REMINGTON

Sheldon...if I'm nice enough
to say all this sugary slop...
the least you could do is
stay awake...

...and he smiles to himself...and gently closes the door...
and we...

SHOCK CUT TO:

NEW
POSITION

49 INT. THE MANSION LIVING ROOM - NIGHT

49

...as Laura and Lucille make their way back through the room
and towards the front door of the house.

LUCILLE

You will give him my message?

JOHN (O.C.)

(x)

Well, is there going to be
a wedding Saturday or not?

...and they TURN...discovering him several paces behind them.

LAURA

We're certainly going to try.

...coming up to them both...sliding one of his arms around
his none too pleased daughter.

JOHN

(x)

Well that's the most encouraging
news I've heard all wee...

VOICE (O.C.)

Mr. Seward?

...and JOHN turns to DISCOVER...

(x)

50 ON THE STAIRCASE

50

a woman...dressed in a white nurse's uniform...blonde tresses
falling to her shoulders. And we've seen her before...on
the canyon road...in a car...with a gun.

(x)

50 CONTINUED

50

BLONDE

It's almost time for me to go. Perhaps Lucille will take her shot now?

51 ANOTHER ANGLE

51

...as Seward looks at his daughter...who just stares at the floor.

JOHN

Lucy? C'mon now. Let her give you your shot.

(x)

LUCILLE

(to Laura)

You won't forget. You'll tell him what I said?

LAURA

(shaking her head)

With any luck...the next time I see you, you'll be wearing your wedding dress.

...and Lucille smiles and TURNS and retreats out of the living room and up the steps with the "Nurse".

(x)

52 FAVORING LAURA

52

...as Seward watches his daughter disappear.

JOHN

Well...

(x)

...and he TURNS to Laura...

JOHN

If there's anything I can do...

(x)

...and she looks up at Seward...her surprise painted across her face.

JOHN

For Sheldon.

(x)

(MORE)

CONTINUED

52 CONTINUED

52

JOHN (Cont'd)
 (and then;
 a shrug)
 She's my daughter. She
 loves him. Doesn't much
 matter what I think, does
 it?

(x)

...and not waiting for an answer...he pulls open the front
 door...and as Laura smiles and makes her way out...we...

(x)

SHOCK CUT TO:

53-58 OMITTED

53-58 (x)

59 EXT. A TWO LANE ROAD - NIGHT

59

Deserted and dark. Save for two headlights cutting the night
 into thirds.

60 INT. LAURA'S CAR

60

Dark as well. Her face a puzzle of shadow and light. Her
 eyes riveted out the windshield...the RADIO on...an all
 night disc jockey laying down a rap. And then SUDDENLY
 the shadows on her face SHIFT...a new source of light...
 and instinctively she glances up and into...

60A HER REARVIEW MIRROR

60A (x)

...where she sees another set of headlights uncomfortably close
 behind her.

60B ANOTHER ANGLE

60B (x)

...as we watch her car pull OFF THE ROAD...allowing the car
 behind her to PASS. And it does. And after a moment, she
 pulls back on to the road and...

60C ON LAURA

60C (x)

...continues to drive. And we almost don't notice..in that
 space behind her...over her shoulder and through the rear
 windshield...a car pulls out from off the road...once again
 following Laura...and Laura looks up and into...

60D THE REARVIEW MIRROR

60D (x)

...the same car once again behind her.

61-64 OMITTED

61-64 (x)

- 65 ON LAURA 65
 ...suddenly understanding...knowing. And the MUSIC SOARS...
 ...her pulse racing as she glances from rearview to windshield
 to speedometer and back to windshield suddenly seeing...
- 66 OUT THE WINDSHIELD - LAURA'S P.O.V. 66
 ...in the near distance...houses and stores and a boulevard
 blazing with lights...
- 67 ON LAURA 67
 ...her expression suddenly determined...racing towards it.
 ...and she looks up at...
- 68 THE REARVIEW MIRROR 68
 ...the chase car's lights right on top of her...
- 69 ON LAURA 69
 ...as she SUDDENLY gives the steering wheel a hard jerk and...
- 70 ANOTHER ANGLE 70
 ...as the car makes a SUDDEN LEFT into...
- 71 WIDE SHOT - A SUPERMARKET PARKING LOT 71
 ...a giant sign..."OPEN TWENTY FOUR HOURS" screaming its
 neon heart out into the night overhead...
- 72 ON LAURA 72
 braking the car to a stop...sitting there...breathing hard... (x)
 and after a moment, she pulls the key from the ignition
 and we HEAR THE SOUND of the ENGINE DYING...and SUDDENLY
 light pours into the car...climbing the ceiling and then
 crashing down onto the dashboard...and Laura turns to see...
- 73 LAURA'S P.O.V. 73
 ...the chase car...coming into the parking lot.
- 74 ON LAURA 74
 ...as she opens her car door and without so much as a glance
 back...races into...

- 75 INT. THE SUPERMARKET 75
 ...and in a single motion Laura grabs a shopping cart and swims into one of the aisles. And we watch her as she makes her way down one aisle and then up the next...grabbing things off the shelves...not even noticing what she's taking...her attention focused on...
- 76 THE SUPERMARKET ENTRANCE 76
 ...as the doors slide OPEN AND CLOSED. People making their way into the store. (x)
- 77 ON LAURA 77
 ...drifting to a STOP...the ambivalence on her face telling us she doesn't know who she's looking for...and then... SUDDENLY becoming aware of...
- 78 ANOTHER ANGLE 78
 ...the man behind her...sinister as shoppers go...pushing an empty cart. And she quickly abandons her own cart and steps away from him and down to the... (x)
- 79 END OF THE AISLE 79
 ...where another man, examining two different brands of dog food looks up and smiles at...
- 80 LAURA 80
 ...not sure who is friend and who is foe. And she hesitates for a moment and then moves around this man too, moving quickly towards...
- 81 THE STORE EXIT 81
 ...and she almost makes her way out of it...when she again stops dead in her tracks...something on her mind.
- 82 THE CAR - LAURA'S P.O.V. 82
 ...just sitting there. But she can't help but notice the man in silhouette standing several yards away smoking a cigarette under a streetlamp.

83 ON LAURA 83

...as she slowly...deliberately...turns...making her way
back into the store and towards...

84 THE EXPRESS LINE 84

...where a young man stands paying for his...

LAURA (O.C.)
Steak. Wine. Hearts of
Palm.

...and the young man looks up to SEE...

85 LAURA 85

...smiling at him from the far end of the checkout stand.

LAURA
You certainly seem to
appreciate the finer
things.

The young man looks at Laura and smiles...convinced he's
died and gone to heaven.

LAURA
Of course...what's the point
of buying it if you have no
one to share it with?

SHOCK CUT TO:

86 INT. LAURA'S LIVING ROOM - NIGHT 86

Remington is sitting on the sofa thumbing through Laura's
High School Yearbook when suddenly the FRONT DOOR BURSTS
OPEN...

LAURA
(racing into the
house)
They're onto us! We've got
to get out of here!

(x

...and she races by Remington...who remains calmly seated...
although his eyebrow seems unusually arched.

REMINGTON
(calling off)
There are men's clothes in
your bedroom closet.

CONTINUED

LAURA
 (as she comes
 rushing back
 into the room)
 Sheldon is asleep! I can't
 wake him!

REMINGTON (Cont'd)
 (still not
 looking up)
 Men's toiletries in your
 bathroom.

LAURA
 (finally
 hearing him)
 What are you talking about?

...slamming down the book...rising from the couch dramatically.

REMINGTON
 I'm talking about men's
 bikini underwear! I'm
 talking about...Aqua Velva.
 Bllechhh! I'm talking about...

LAURA
 (rushing
 off again)
 I don't believe this. I'm
 chased through the canyons
 by Mario Andretti...I have
 to fight off the Galloping
 Gourmet to get a ride home...

...who can't believe she can't believe this.

REMINGTON
 (following her)
 You can't believe it! How
 do you think I feel? All
 this time...not even knowing
 that you live with a man!

...and we FOLLOW HIM as he makes his way down the hall to
 DISCOVER...

88 INT. LAURA'S BEDROOM

88

...Laura standing over Sheldon with a glass of water.

LAURA

I don't live with a man.
Not any more.

...and she gives the glass a heave...and the water splashes
all over Sheldon.

SHELDON

What the...

LAURA

Time to get up. They know
you're with us. Our only chance
is to keep moving.

(x)

89 INT. THE LIVING ROOM

89

...as Laura rushes in and starts shutting off lights...
Remington right behind her...

LAURA

We'll rent a car.

REMINGTON

Where's yours?

LAURA

Sitting at the supermarket.
Don't ask.

...and Sheldon stumbles out tucking his shirt into his pants.

SHELDON

I'm ready.

...and he makes his way out the front door.

90 ON REMINGTON AND LAURA

90

...as they are about to close the door and leave the house.

REMINGTON

(giving her
one last look)

You lived with a man who
wears white belts?

(and then)

God...am I disappointed.

...and with that he gives the door a slam and we are plunged
into darkness.

END OF ACT TWO

ACT THREE

FADE IN:

91 TIGHT ON

91

...a sign. "LOS ANGELES 150 mls.". And we HEAR the SOUND of CARS passing quickly in the night and PAN over to a lone car...parked by a small lake. And as we move in closer, through the EARLY MORNING DUSK, we can't help but notice a body sprawled across the back seat...Sheldon's. And in the front, behind the wheel...a drowsy Remington...his eyes closed...the beginnings of a day-old beard shadowing his face. And in the passenger seat...Laura...her eyes closed too. (x)

REMINGTON
(a whisper)

Laura?

...and Laura opens her eyes...she clearly hasn't been sleeping at all. And she turns and looks at Remington.

LAURA
(a whisper back)

Yeah?

REMINGTON
Finally. We're sleeping together.

...and Laura smiles. (x)

REMINGTON
(cont'd)

Must make it a point to tell Murphy.

LAURA
You would too.

REMINGTON
Damn right.
(and then;
amused)
He doesn't trust me at all...does he?

92 ON LAURA

92

...thinking about it a long moment and then.

CONTINUED

92 CONTINUED

92

LAURA

It's not you. It's me. He worries about me. Worries I'll get in too deep. Wake up one morning and you'll be gone. And I'll be left... in too deep.

(x)

REMINGTON

(after a moment of his own)

Murphy thinks that?

LAURA

He's not the only one.

REMINGTON

Oh.

93 FAVORING REMINGTON

93

...suddenly jumping out of the car...walking away...towards the lake...

(x)

REMINGTON

(without looking back)

Going to go stretch my legs...

(x)

94 ON LAURA

94

...watching him go. Mad at herself.

LAURA

(under her breath)

Damn.

...and we...

DISSOLVE TO:

94A EXT. A ROADSIDE FILLING STATION - DAY

94A (x)

Cars buzz by on the freeway in the distance...as the rented car pulls into the station. And Remington BRAKES to a hard stop...and in a single motion jumps out of the car and makes his way forcefully to the pay phone booth by the service bays. And a sleepy Laura and a drowsy Sheldon look on.

CONTINUED

(X)

36

94A CONTINUED

94A (x)

SHELDON
(thrilled;
watching his
every move)
Is he a man of action
or what?

LAURA
(half awake)
I'm not sure I have an
answer to that question.

...and she PULLS herself out of the car and walks over to
the booth where Remington stands...phone pressed to cheek...

LAURA
(pulling open
the booth door)
What are you doing?

REMINGTON
I'll tell you what I'm not
doing. I'm not driving in
circles anymore trying to
elude people I don't know,
who want to kill a nice little
nebish for reasons I don't
understand. I'm also not
about to sit in that car doing
nothing while Sheldon looks
at me like I'm Babe Ruth and
George Washington all rolled
into...

(suddenly;
into phone)
Yes. Information? I'd like
the number of the Central
Intelligence Agency.
(and then)
No...that's not a residence.

94B ON LAURA

94B (x)

...touched by this...and she closes the booth door and turns
...a strange, wonderful smile on her face and returns to...

94C THE CAR

94C (x)

...where a most forlorned Sheldon sits...an incredibly sad
expression on his face.

CONTINUED

(X)

37

94C CONTINUED

94C (x)

SHELDON
(glancing at
his watch)
It's seven o'clock. Nine
hours from now...Lucille
was supposed to become
Mrs. Sheldon Quarry.

LAURA
Sheldon...nine hours is a
long time. Besides...Mr.
Steele is on the phone with
the Agency now.

SHELDON
(thrilled)
Really? Boy...would I like
to see their faces when they
pick up the phone and hear...
"This is Remington Steele".

LAURA
You and me both.

SHELDON
He'll fix everything.
(he shakes
his head)
He and my father-in-law...
The both of them...just amazing.
(and then)
Y'know he built that business
of his up from scratch.

LAURA
Publishing, right?

SHELDON
(really excited)
Foreign language editions of
American classics. It's
such a great idea. The world
is so in love with everything
American.
(and then)
I think the two of us stand to
make a lot of money this year.
John...he's one step ahead of
everybody. China opens up to
Western Culture and pow...

(MORE)

CONTINUED

94C CONTINUED

94C (x)

SHELDON (Cont'd)
 he's right there. I mean
 you know what he's working
 on now? "Gone With The Wind."
 Think about it. A year from now...
 you'll be able to go to China...
 sit in a park and say to the
 Chinaman sitting next to you...
 "How 'bout that Rhett Butler?"

...and Laura LAUGHS and Sheldon smiles broadly...and at that
 moment Remington walks back to the car... (x)

REMINGTON
 (to Sheldon;
 with great
 assuredness)
 They can't wait to see me
 again. Be just like old
 times.

...and Sheldon smiles...and Remington sneaks a look to Laura...
 he is clearly as surprised as she is.

95-96 OMITTED

SHOCK CUT TO:

97 A BUILDING DIRECTORY

97

...and a hand running down it...past the A's to the B's...
 and we PULL BACK to DISCOVER Remington and Laura standing
 in the lobby of an older building.

REMINGTON
 Central Intelligence Agency.
 (he turns
 to Laura)
 They're listed in the phone
 book...why shouldn't they
 have their name in the lobby.

...and with a shrug...he and Laura amble through the lobby
 and into a waiting...

98 INT. AN ELEVATOR

98

...as the doors close.

REMINGTON
 So...tell me about this
 fellow you lived with.

CONTINUED

98 CONTINUED

98

...and the elevator doors open.

LAURA
(stepping out)
Here we are!

99 INT. BUILDING CORRIDOR

99

...and we FOLLOW THEM as Remington and Laura make their way down the hall, stopping at a FROSTED DOOR -- the name "EUGENE PRICE - Operations Director" painted on the glass. And Remington waits a measured moment and KNOCKS.

(x)

VOICE (O.C.)
(FILTERED;
through the
door)
Saturday! Help's off.
Steele? Come on in!

...and the two of them look at each other...and this time they both shrug and Remington leads the way into...

100 OMITTED

100 (x)

101 INT. PRICE'S OFFICE

101

...large format government issue. Price is sitting behind his desk, just as Remington comes through the door.

PRICE
(leaping up
from his desk)
Steele! Lord! Look
at you.

...and he locks him in a giant bear hug.

PRICE
(finally letting
go)
How long's it been?
(MORE)

CONTINUED

PRICE (Cont'd)

(a snap of
the fingers)

Da Nang during the rainy
season!...which in Da Nang
is the only season.

(he shakes
his head)

Look at you!

REMINGTON

(flabbergasted,
but trying his best)

Good...to see...you too.

PRICE

(pulling out
chairs)

Sit! Sit! You and...?

LAURA

Laura.

PRICE

Laura. So this is Laura.
You're secretary?

REMINGTON

Assistant...

LAURA

Associate.

PRICE

Whatever.

(to Remington)

We've been reading about
you. Scoring those big
bucks in the private
sector.

REMINGTON

It's an adequate living.

PRICE

Remington...you don't bull
a bull artist.

(MORE)

CONTINUED

PRICE (Cont'd)

(to Laura)

He paying you enough? If he gives you trouble tell me. I'll have him audited.

...and Price laughs at his own joke...and after a moment, Remington and Laura share the laugh. And then...the laugh peaks, giving way to SILENCE.

LAURA

(finally)

So...

REMINGTON

So...

PRICE

Yeah. Right. So.
(and then)

Steele? What brings you here?

REMINGTON

Me? Here? Nothing in particular. Just...thinking about the good old days. Da Nang. The rainy season.

...more SILENCE. And then...

REMINGTON

(suddenly)

Oh! You know who I ran into?

PRICE

Who?

REMINGTON

Shelly Quarry. Remember little Shelly Quarry from Information Retrieval?

PRICE

No.

...thrown by the answer. A second to recover, and then...

CONTINUED

102 CONTINUED

102

REMINGTON

Sure you do. "The Answer
Man".

103 ANOTHER ANGLE

103

...as Price sits there thinking about this. And then...finally...

PRICE

Nope. Don't know him.
(and then)
What time you have?

LAURA

Little after one.

PRICE

(jumping out
of his chair)
Geez! Gotta run folks.
Promised my kid I'd take
him go-cart racing.
(a hand to
Remington)

Great seeing you again,
Steele.

(and then)

Nice meeting you too, Lori.

LAURA

Laura.

PRICE

Yes. Whatever.

...and he walks across the room and stands by the door (x)
waiting for them to leave...

PRICE

Well...

LAURA

(rising)

Well.

...and Remington rises and nods and they make their way out (x)
of the office and into...

104 INT. THE ELEVATOR

104

...as they enter...and the doors close in front of them.

CONTINUED

104 CONTINUED

104

REMINGTON
(after a
long moment)
Who's kidding who?

104A INT. AN UNDERGROUND GARAGE

104A (x)

...concrete spirals only sparsely filled with cars on this Saturday...and as the elevator doors open...and Remington and Laura step out...Sheldon comes out from behind a concrete pillar...and the three walk wordlessly.

(x)

SHELDON
(after a moment)
Well? Did you straighten
it out?

LAURA
It's all very confusing,
Sheldon.

SHELDON
What are you talking about,
confusing? It's very simple.
They're trying to kill me!
(and then)
Wait a second. What happened
up there?

(x)

105
thru OMIT
109

105 (:
thru
109

110 ON REMINGTON

110

...walking...about to answer...then stopping. Rooted
in place.

(:

REMINGTON
There's a man bent over our
car.

(:

...and his two friends look...

- 111 THE RENTED CAR 111
 ...fifteen or twenty yards away. And sure enough...the hood is up and a man is bent over it.
- REMINGTON
 (calling to
 the man)
- Hey!
- 112 ON THE CAR 112
 ...as the man pulls his head out from under the hood.
- 113 ON SHELDON 113
 ...as a look of recognition crosses his face.
- SHELDON
 It's Charlie Webb.
- 114 ON WEBB 114
 ...suddenly recognizing Sheldon.
- WEBB
 (holding up
 his hands;
 a plea)
- Shelly! No!
- 115 ON SHELDON 115
 ...not understanding...starting to move towards the car.
- SHELDON
 Charlie?
- 116 LONG SHOT 116
 ...as suddenly the car BLOWS APART...a torrent of raining glass and twisting steel...
- 117 ANGLE ON REMINGTON 117
 ...as he pulls Laura and Sheldon to the floor...a look of horror on all their faces as they bury their eyes in their arms and the burning car rages behind them. And we...

END OF ACT THREE

CUT TO BLACK

ACT FOUR

FADE IN:

118 INT. PRICE'S OFFICE 118

...as he snaps closed his briefcase...pushes in his desk chair, pulls on his jacket and walks across the room to his office door...and opens it and steps through it and...

119 ANOTHER ANGLE 119

...as a hand reaches INTO FRAME grabbing Price and turning him around.

120 FAVORING REMINGTON 120

...his face dark with the char of the explosion...his shirt ripped...his eyes locked on Price.

REMINGTON

Don't you bull a bull artist.
You don't know me and I don't
know you.

(and then)

So before you go go-carting
with your kids why don't you
tell me why your people are
trying to kill Sheldon Quarry.

121 ANOTHER ANGLE 121

...to REVEAL Laura standing by the door...Price up against the wall...choking under the pressure of Remington's grip.

PRICE

(he can barely
breathe)

They're not.

REMINGTON

Tell that to Charles Webb.
He got splashed all over
the car park trying to
bomb our car.

(x)

PRICE

He wouldn't have been setting
a bomb. He must have been...

(x)

(MORE)

CONTINUED

PRICE (Cont'd)
 (spitting out
 the words)
 ...defusing one.

Remington looks at Laura...that wasn't the answer they were expecting. And Remington RELEASES his grip on Price.

REMINGTON

What?

PRICE
 (stumbling
 over to the
 water cooler)
 You heard me.
 (and then)
 Webb is dead?

Laura NODS.

PRICE

Sheldon?

LAURA
 He's fine. He's out in the hall. (x)

PRICE
 (rubbing his
 neck)
 Look...I don't know
 where you people get your
 information from...but
 get it straight...no one
 around here wants to kill
 Quarry. We were following
 him...that's all. Trying
 to find out what the hell
 was going on. Lenny Palmieri
 dies getting into a car...
 Now Webb. How do you think
 it looks? I'll tell you how
 it looks. It looks like little
 Sheldon has something going...
 that's how it looks. People
 are dying. And I have to know
 why. (x)

LAURA
 You really don't know...? (x)

CONTINUED

121 CONTINUED

121

PRICE

(he shakes
his head)

Been following him since
Wednesday and all we're
sure about is the blonde.

REMINGTON

The blonde? What blonde?

PRICE

The blonde. The one who
shot at him on the canyon
road.

(x)

...he walks over to his desk...pulls out a picture from his
file and hands it to Laura.

122 FAVORING LAURA

122

...as soon as she sees the picture.

LAURA

She was at Sheldon's fiancée's
last night. She was working
there as a nurse.

PRICE

At the mansion?

(x)

REMINGTON

Perhaps you should bring
Sheldon in here.

(x)

LAURA

Perhaps I should.

...and she steps out of the office...and Price looks at
Remington.

(x)

PRICE

Let me ask you something.
Ran a small check on you when
you called this morning...

...he looks at Remington.

PRICE (Cont'd)

Mister...who the hell are
you?

REMINGTON

Don't you remember? Da Nang?
The rainy season?

122 CONTINUED

122

...and Price smiles...and nods. And at that very moment
Laura RUSHES BACK IN.

LAURA

He's gone!

REMINGTON

Are you sure.

Laura doesn't even answer...she just GLARES at him.

PRICE

Do you think somebody took
him?

LAURA

What time is it?

CONTINUED

122 CONTINUED

122

REMINGTON

One forty-five.

LAURA

I think he just left.

REMINGTON

Left? Left us? To go where?

SHOCK CUT TO:

123 A THREE-PIECE ORCHESTRA

123

...just breaking into a three-piece version of "MORE"...and we PULL BACK TO REVEAL...

124 INT. THE MANSION BALLROOM

124

...filled with flowers, chairs, tables, ice sculptures and all the necessary accessories for a medium-sized wedding. Guests MILL ABOUT...the band plays...and we MOVE through the room to DISCOVER...

125 A BEDROOM

125

...and we move INTO it to DISCOVER Lucille in full bridal gown...her father, John, in morning coat. They are in mid-argument... (x)

LUCILLE

How much longer do I have to wait in here? (x)

JOHN

I called the Minister's house and they said he was on his way. (:

(and then)

Honey...it's not easy trying to put a wedding back together in three hours.

...and at that moment the bell RINGS.

JOHN

Stay put. Don't scream. I'll get it. That's probably him now. (x)

...and he makes his way out of the bedroom and through...

126 INT. THE BALLROOM 126

...waving to some guests...rolling his eyes at others...
finally arriving at...

127 THE FRONT DOOR 127

...and he stops...takes a breath...collects himself and
opens the door...

JOHN

Rever...

(x)

...to DISCOVER REMINGTON, in full dress tuxedo.

REMINGTON

Mr. Seward?

(and then)

Simon. Simon Courtney.

...John looks at him...totally confused.

REMINGTON

Sheldon's best man! I'm
not too late, am I?

JOHN

I didn't even know Sheldon
had a best man.

(x)

REMINGTON

Well he does. And here I am.
(stepping in)

No don't you worry. Just point
me towards wherever Sheldon is
hiding and I'll take care of
myself.

(x)

JOHN

(pointing)

In the ballroom. Behind the
altar.

(x)

REMINGTON

Ballroom. Altar. Got it.

...and he smiles...pats Seward on the shoulder...and starts
into...

128 INT. THE BALLROOM

128

...as Remington works his way into the room...past each of the guests...kissing several of the women on the cheek... shaking hands with some of the gentlemen...finally making his way up to the altar...and then slipping...

129 BEHIND THE ALTAR

129

...a hanging drape masks this section from the rest of the ballroom. And behind it...French doors leading to an outdoor courtyard. And Remington slips in unnoticed to find Sheldon peeking through the drape at the crowd...

REMINGTON

(stepping up
behind him)

I spend a day and a night
keeping you alive and you
sneak away without telling
me?

(x)

...and Sheldon JUMPS.

SHELDON

(startled)

What are you doing here?

(x)

...and Remington turns and opens the French doors behind him... letting a formally gowned Laura and a tuxedoed Price in from the back yard.

SHELDON

What are they doing here!

REMINGTON

This is Mr. Price from the
CIA...which is not trying to
kill you. And you know Laura,
of course.

(x)

SHELDON

What are you doing here!

(x)

LAURA

Did you see her out there?

REMINGTON

No. But it's a big house.

(x)

...and with a nod, Price and Laura make their way around the drapes and out into the ballroom.

(x)

CONTINUED

129 CONTINUED

.129

SHELDON

(watching
them go)

Did you see "who" out
there? This is my wedding
you're messing up you know.

(x)

REMINGTON

Sheldon...did a blonde woman
take some shots at you yesterday?

(x)

SHELDON

(dubious)

Yeah...

REMINGTON

Well that woman isn't employed
by the CIA...

(x)

SHELDON

Well then, why does she want
to kill me?

(x)

REMINGTON

I don't know. All I do know
is she's certainly going to
finish the job if we give her
a chance...so I'm afraid I can't
let you out there until she's
found.

(x)

...and Sheldon looks at Remington. The most forlorned look
in the history of American prime time television. And we...

CUT TO:

- 130 A PAIR OF HANDS 130
 ...beginning to bang out the WEDDING MARCH on an ORGAN.
- 131 THE BALLROOM 131
 ...as the guests wait expectantly.
- 132 BEHIND THE ALTAR 132
 ...Sheldon about to push the drape aside...Remington
 restraining him. (x)
 REMINGTON
 (wagging
 his finger)
 Uh-uh-uh...
- 133 INT. A BEDROOM 133
 ...as Lucille and John stand arm in arm...listening to the (x)
 March...waiting for their cue from...
- 134 AN USHER 134
 ...who stands just outside the door...looking into the ballroom.
- 135 ON THE ORGANIST 135
 ...who finally stops.
- 136 FOLLOWING SEWARD 136
 ...who leaves his daughter's arm and goes to the Usher.
 JOHN (x)
 What the hell's the hang-up?
 USHER
 Groom has to come out from
 behind the altar before you
 begin up the aisle.
 JOHN (x)
 Well get back there and find
 out what the problem is!
 ...and with that he TURNS on his heels and returns to...

- 137 THE BEDROOM 137
 ...walks in...turns...and once again takes his daughter's arm.
- JOHN (x)
 Daddy took care of it.
- LUCILLE
 Ha! That's a crock!
- CUT TO:
- 138 INT. MANSION HALLWAY 138
 ...as Laura and Price make their way down it. Laura popping in one open door...Price popping in another. And we HOLD... and a moment later...Laura and then Price pop back out into the hall again...shaking their heads at each other.
- CUT TO:
- 139 THE ORGANIST 139
 ...giving it one more try. She starts to play the WEDDING MARCH.
- 139A THE BACK OF THE ALTAR 139A (x)
 ...as the curtains part...and the Usher sticks his head in.
- USHER
 (to Sheldon and Remington)
 Hey!
- ...and the two of them turn with a start.
- USHER
 You're supposed to be on the altar! Didn't you hear the music?
- ...and Sheldon looks at Remington and smiles...
- 140 THE BALLROOM 140
 ...as all the guests rivet their attention on...
- 141 THE ALTAR 141
 ...as Remington and Sheldon join the Minister. (x)

- 142 OMIT 142 (x)
- CUT TO:
- 143 THE MANSION HALLWAY 143
- The wedding march HEARD lightly in the background as Price (x)
walks into another room off the hall and Laura walks into...
- 144 A BEDROOM 144
- ...nobody there. But SUDDENLY she HEARS...
- PRICE (O.C.)
Laura?
- ...and an odd POP. And she TURNS and runs into...
- 145 THE HALLWAY 145
- ...still empty...the next door CLOSED...and she gives it a
little push...
- LAURA
Mr. Price?
- ...and it slides open...REVEALING a bed full of coats and
purses and a man and a woman standing in front of the bed...
buried in a deep kiss.
- 146 ON LAURA 146
- ...embarrassed. Pulling the door closed.
- LAURA
Excuse me.
- ...and then SUDDENLY realizing...the woman was BLONDE!
- 147 ANOTHER ANGLE 147
- ...as she reopens the door...the man still in the woman's
arms...but his body is sagging...and we can't help but
notice the book clutched in his hand...or the river of
blood running down the back of his tuxedo jacket. And then
his head TURNS...and we SEE that it is PRICE.
- 148 ON LAURA 148
- ...frozen there as...

149 THE BLONDE

149

...frantically tries to free the book from the man's hand as the weight of his lifeless body forces him to crumble in her arms. And she does it...finally pushing Price's limp body at Laura...revealing the small derringer in her hand. And quickly runs past Laura and out the door...as we...

CUT TO:

150 JOHN SEWARD

150(x)

...several steps outside the downstairs bedroom door now... his daughter on his arm...and they turn and start slowly... (x)

150A DOWN THE AISLE

150A

...the smiling faces of their guests beaming up at them.

151-152 OMITTED

151-152(x)

153 INT. MANSION HALLWAY

153

...as the blonde rushes down it...Laura several paces behind.

CUT TO:

153A ON THE ALTAR

153A(x)

...as Sheldon beams...and Remington's eyes search the room nervously.

154-156 OMITTED

154-156(x)

CUT TO:

157 ON THE STAIRWAY

157

...as the blonde grabs the railing at the top of the stairs... Laura right behind her...and she turns...points the derringer at Laura and FIRES...empty. And Laura GRABS her...and the blonde takes a swing at her with the book...and Laura DUCKS... and the book flies out of the blonde's hand and tumbles to the bottom of the long staircase. And the two women look at each other and we...

CUT TO:

157A THE AISLE

157A (x)

...as Lucille and her father continue to make their way towards the altar...the organ booming behind them...a tear forming in Lucille's eye as she fixes her eyes on...

58/59

157B SHELDON 157B (x)

...the love light in his eye...as he stands just to the right of the Minister...looking proud as can be...and he smiles... BEAMS...and looks over his shoulder at...

157C REMINGTON 157C (x)

...who shoots him only a small smile...his eyes preoccupied with his constant scanning of...

157D WIDE SHOT - THE BALLROOM 157D (x)

...pretty as a picture. Lucielle and her father half-way down the aisle. And we...

158-159 OMITTED 158-159 (x)

CUT TO:

160 ON THE STAIRCASE 160

...as the blonde woman rushes down...Laura three steps behind her...

LAURA
Stop that woman!

161-162 OMITTED 161-162 (x)

163 ON THE BLONDE 163

...at the bottom of the stairs...grabbing the book...turning... running...and...

164 ANOTHER ANGLE 164

...finding herself running...

165 UP THE WEDDING AISLE 165

...as she HITS Seward)and his Daughter...knocking them onto the ground...

166 FAVORING SHELDON 166 (x)

...shocked...then seeing the woman's face.

SHELDON
(to Remington)
Ahhh'. It's her!

(3)

- 167 ANOTHER ANGLE 167
 ...as the blonde woman turns sharply...running back into the aisle only to SEE...
- 168 LAURA 168
 ...standing there waiting for her...
- 169 ANOTHER ANGLE 169
 ...as the blonde turns yet again...heading back towards Sheldon...when SUDDENLY...
- 170 LAURA 170
 ...tackles her from behind...
-
- BLONDE WOMAN (x)
 John!
 ...and the guests gasp.
-
- 171 ANOTHER ANGLE 171
 ...as the two women fly through the air...and hit the floor and...
- 172 THE BOOK 172
 ...slips out of the blonde's hands and slides down the aisle towards...
- BLONDE WOMAN (O.C.)
 (calling
 to him)
 John! The book! (x)
 ...and John bends down and GRABS IT. (x)
- 173 ANOTHER ANGLE 173
 ...as he pulls himself off the floor...
-
- LUCILLE (x)
 (yelling to him
 from the floor)
 Daddy! What are you doing?
 Where are you going? What
 about my weddi..?

CONTINUED

173 CONTINUED

173

JOHN
 (pulling out
 a gun)
 Shut up Lucille.

(x)

...and she does.

174 FOLLOWING JOHN

174 (x)

...as he moves up the aisle past the stunned guests who sit
 in a hushed, frightened silence...

JOHN
 (waving his gun)
 Any heroes in the room I
 don't know anything about?

(x)

175 ON THE GUESTS

175

...sitting there...terrified and confused...

175A ANOTHER ANGLE

175A (x)

...as we DISCOVER behind him, both Remington and Sheldon...
 Remington pantomiming to Sheldon that he should "hit" Seward...
 Sheldon looking somewhat apprehensive.

JOHN
 Well then...enjoy yourselves.

...and the elder Seward turns...and promptly trips over
 Remington's extended foot...stumbling towards.

175B SHELDON

175B (x)

...who looks absolutely terrified.

REMINGTON (O.C.)
 Belt him! Now!

...and as the elder Seward falls towards him...Sheldon winds
 up...a pitcher at the bottom of the ninth...rears back...and...

175C ANOTHER ANGLE

175C (x)

...let's one fly! And Seward goes flying backward...tumbling
 down the aisle and into a large table filled with ice sculptures,

CONTINUED

175C CONTINUED

175C (x)

chopped liver swans and daffodil center pieces...

175D ON SHELDON

175D (x)

...and it takes a moment, but he suddenly realizes what he's done...and his chest puffs out a little further...and his posture becomes just a little straighter...and he looks at Laura and smiles. And he looks at Remington and nods... and he walks over to where Lucille sits on the floor...reaches down...pulls her up and looks her in the eye.

SHELDON

Nobody tells my Lucille to shut up.

(and then)

Let's get married.

...and on Sheldon's look of triumph...we...

DISSOLVE TO:

175E ON THE DAIS

175E (x)

...empty plates...half empty wine glasses. Remington sits next to Laura...Sheldon seated at his far side...Lucille's chair is empty. And we HEAR the SOUND of the wedding band playing DANCE MUSIC in the background.

REMINGTON

So Seward wasn't just exporting American fiction to China...

LAURA

Not really.

(opening
the book)

In every shipment of 500 copies of "Gone With The Wind" was a specially prepared single volume filled with American computer technological secrets. Price found that volume just before the Blonde shot him.

REMINGTON

Which brings us to the motive. Which would be obvious to a child of three...

CONTINUED

(X)

63

175E CONTINUED

175E(x)

SHELDON

Well, he didn't do it for money.
He just honestly believed that
no one country should know
more than the rest.

Remington looks at Laura...the confusion plainly written
across his face.

LAURA

Equality equals security. If
Everybody knows as much as
everybody else, no one country
can get the upper hand. Knowledge
is power and power is bad.

REMINGTON

(quickly)

Of course.

SHELDON

I just happened to be in the
right place at the wrong time.
When John found out Lucille
was marrying a guy who worked
for the CIA...he just figured
they were onto him.

LAURA

And of course they weren't.

(x)

REMINGTON

(again)

Of course.

(and then;
turning to
Sheldon)

So how does it feel to get
married and become a hero
all in one fell swoop?

SHELDON

(thrilled)

You think I'm a hero? Do
you really mean that?

LUCILLE'S VOICE (O.C.)

Shelldon!

CONTINUED

175E CONTINUED

175E

SHELDON
(jumping out
of his seat)
Oops! Sorry. Gotta go.
(turning; over
his shoulder)
Isn't married life great?

(x)

...and Laura looks at Remington.

LAURA
How does it make you feel to
know a guy like him thinks
you're the greatest?

(x)

REMINGTON
Makes me feel like dancing.

(x)

LAURA
What?

REMINGTON
(rising from
his chair)
I mean it.

(x)

...and he pulls her up and sweeps her into his arms and
dances her around the room.

(x)

REMINGTON
Now tell me about this chap
you lived with...

...and we...

FREEZE FRAME

176-183 OMITTED

176-183(

THE END