

355

By

Lee M. Field

Based On Historical Events

Lee M. Field (C) 2013

lfield42@gmail.com
317 East 8th Street
Rome, GA 30161
(706) 232-9623

SUPER: SUMMER 1776

INT. BARN - NIGHT

A small group of Colonists mostly farmers, a few merchant men has gathered. The feeling is one of discontent. The crowd is angry but controlled, they keep their voices down.

An angry FARMER stands on a crate ahead of the small crowd, his voice the sound of defiance.

FARMER
Live Free Or DIE. Yet another TAX,
who do they think they are?!

In the back is NATHAN HALE (22). With him is COL. TALLMADGE (38) a seasoned veteran, Washington's spymaster.

They survey the crowd as they listen, on a mission to catch a spy.

NATHAN
Where's this Anderson?

TALLMADGE
(looking around)
I don't see him.

EXT. COUNTRY - NIGHT

British troops on horseback, led by COLONEL CUNNINGHAM (40) and MAJOR JOHN ANDRE, British Spy, alias JOHN ANDERSON(31), gather in the woods.

COLONEL CUNNINGHAM
You sure your loyalist spies are here?

ANDRE
They're expecting me. It takes a Spy to catch one. Trust me.

COLONEL CUNNINGHAM
Your spying is distasteful.

ANDRE
Sorry it is not more palatable.
Battles are won before a single shot is fired.

Cunningham signals his men forward. They storm the barn.

INT. BARN - NIGHT

In the barn the redcoats bust inside and attack the men, shooting and stabbing. A redcoat tosses a lamp on a pile of hay. The fire starts. Hale and Tallmadge escape through the back.

EXT. BARN - NIGHT

The Farmer is dragged from the barn. They shoot at the fleeing men.

COLONEL CUNNINGHAM

I want a their names, where are they?

Cunningham back hands the farmer with the butt of his pistol. The farmers front teeth spew out of his mouth.

FARMER

Go to hell!

COLONEL CUNNINGHAM

I probably will.

Cunningham backs up, cocks his pistol aims at the farmers head. He fires the farmer he falls face first into the dirt.

Anderson furious, runs up from behind he twirls Cunningham around.

ANDERSON

That wasn't necessary!

Cunningham is indifferent an unflinching. He turns and motions to two of his soldiers, to pick up farmer.

COLONEL CUNNINGHAM

Toss him in the fire.

The barn starts to collapse and we see the dead farmer being thrown onto the burning mass.

INT. WASHINGTON'S TENT - DAY

General WASHINGTON (56) sits at his field desk signing some orders. The flap on the tent folds back and in strides Nathan, he snaps to attention and quickly salutes. Washington doesn't stand but returns salute he motions for Nathan to sit.

With a grim face Nathan takes off his hat and sits.

(CONTINUED)

NATHAN

Anderson wasn't there sir

Washington stands his face now shallow as he takes off his spectacles he rubs eyes. In disgust he tosses the spectacles on desk and turns to face Nathan.

WASHINGTON

Damn it Hale! You and Tallmadge are our intelligence officers.

NATHAN

Sir they knew we where there.

WASHINGTON

So Anderson is a double agent.

NATHAN

It would seem so.

WASHINGTON

Now here's what your going to do. Go back to New York and route this fiend out.

NATHAN

But Sir no one knows what he looks like, Tallmadge had only a vague description at best.

Washington not listening to excuses.

WASHINGTON

Howe has moved on New York. They knew our forces occupied these hills.

Washington moves to his map table. We follow his finger to Hudson River

WASHINGTON

Here overlooking the Hudson. I lost a third of my force. I had to withdraw.

(beat)

They knew where I'd be.

Washington slams his hand down on the table almost knocking it over.

WASHINGTON

Dammit boy! You know how vital New York is. Do not let feelings get in

(MORE)

(CONTINUED)

WASHINGTON (cont'd)
your way, use extreme prejudice if
have to, but find this spy!

NATHAN
Yes sir.

Nathan looks up at him then steps back and sharply salutes.

EXT. NEW YORK CITY - DAY

British are everywhere. BETTY FLOYD (21) and her father
PARKER FLOYD(57) walk through the crowd.

PARKER
Guests will arrive at eight my
Dear. I have several associates
including the British I wish to
impress for their business.

BETTY
Must we invite the British?

PARKER
Who do you think has all the money?
Not the blessed colonists.

BETTY
They're Americans same as you and
me.

PARKER
Hush dear I'm a businessman. The
house, your expensive clothes. All
paid for by the crown, that's where
the money is.

Betty keeps her head down watching her walk she bites her
lip a sense of tension.

BETTY
Nathan will be coming.

Parker unclasps his daughter's arm as he turns angrily.

PARKER
Good God, not the school teacher
from Philadelphia!

BETTY
He's going to ask me to marry him
Papa.

(CONTINUED)

PARKER

Oh no he's not, your going to marry
someone with stature and money.

(pause-beat)

How about Major Andre, he'll be at
the dinner tonight!

BETTY

But I love him Papa.

Seeing the emotion in his daughters eyes, Parker rolls his
and gives his daughter a big hug.

PARKER

If he makes you happy my dear
that's all that matters.

BETTY

Yes, yes he does!

PARKER

You'll be poor as church mice.

Betty Pulls away and trots off smiling and waving, Parker
Calls after her.

PARKER

Eight o'clock!

Parker continues on down the street smiling and shaking his
head. In the distance we see British fleet moving into New
York Harbor.

EXT. PARK - DAY

Betty walks along blissfully happy, oblivious to her
surroundings. Then suddenly, from behind a tree pops Nathan.
He startles her then bows and kisses her hand.

BETTY

You scared me to death!

NATHAN

Sorry my dear.

BETTY

When did you get in?

NATHAN

I arrived at my Uncle's this
morning.

(pensive)

(MORE)

(CONTINUED)

NATHAN (cont'd)
How's your father?

Betty puts her arm under Nathan's and they walk along at a slow pace.

BETTY
He's fine.

NATHAN
I don't think he cares for me too much.

BETTY
It's not that. He's, he's just worried about money that's all.

NATHAN
And a teacher doesn't make much.

Betty pats him on the arm, they continue their walk slowly.

Ahead of them is some commotion. A small crowd is gathering, Nathan strains to see what's going on. Through the mingling of heads, we get glimpses of a man being beaten.

Nathan quickens his pace moving closer to the crowd. He parts the people to see two British regulars pouncing on an older Gentleman. Bleeding the MAN cries for mercy.

MAN
(gasping)
I'm sorry sir, I didn't see you.

Nathan asks an onlooker COLONIST what's going on. The Colonist is indifferent and is somewhat enjoying the spectacle.

COLONIST
Seems the Old Buzzard stepped into a mud puddle and splattered it all over their white trousers.

Aghast at the callousness of it, all Nathan removes his hat and prepares for battle. Betty restrains him gradually pulling him away.

The Huguenots Helmet gleams in the bright mid day sun. From high above we hear a shriek, unearthly Nathan glances up. It's an EAGLE the shine has caught its attention it begins a soaring dive talons extended.

(CONTINUED)

It hits with full force into the Guard, he drops his weapon in terror, the Eagle continues the attack. The other guard swings his gun at it. Guards distracted, the old man makes his escape, a big smile appears on Nathans face.

BETTY
(under her breath)
It' not your fight!

NATHAN
Yes it is, but not now.

INT. BETTY'S HOME - NIGHT

Candles light the room. Many guests are arriving Parker a gracious host, answers the door for each one. Then another knock Parker turns and opens it. There is PEGGY SHIPPEN (29), socialite, she is accompanied by HERCULES MULLIGAN (50's) a local clothier and round faced Irishman.

PARKER
How's the clothing business these days.

HERCULES
Oh fine my dear fellow, your daughters a great help. Since my wife fell ill.

Parker shakes Hercules hand and takes Peggy's shall, he motions for them to join party. The guest mill about the house. An older black waiter, BENJAMIN walks around carrying champagne and wine.

PARKER
Here's a glass of fine Bordeaux to our honored guest.

Parker takes a glass from the waiter's tray and hands it to an awaiting GENERAL HOWE (55).

GENERAL HOWE
Parker I must say, you put on a most excellent party.

PARKER
Nothing but the best for our King's representative here, in these troubled times.

COLONEL CUNNINGHAM approaches the men.

(CONTINUED)

GENERAL HOWE

You are most kind. Here. May I present my adjutant, Colonel Cunningham.

COLONEL CUNNINGHAM

Parker Floyd, Thank you for inviting me.

Betty hurry's down the stairs, quickly straightening her dress. She pauses at the mirror at the bottom for a final quick touch up.

She turns the corner sharply and runs into MAJOR JOHN ANDRE. Rich and arrogant a ladies man, he almost spills his wine.

BETTY

Oh pardon me, sir. I'm terribly sorry. Did I get any on you?

Andre just stands there and stares at Betty, taken in by her flaming hair and beauty.

ANDRE

On what? Uh...

BETTY

The wine. Did I get any on you?

ANDRE

Wine? Oh, no.

BETTY

I'm Betty Floyd. This is my fathers house. Welcome - you honor us.

ANDRE

The honor is all mine.

Andre bows and kisses Betty's hand. She curtsy in polite response. At that moment KATHERINE (20) Betty's best friend walks up and puts her arm under Andre's.

KATHERINE

(smiling)

Trying to steal my man?

Andre is undeterred at his pursuit.

MAJOR ANDRE

(to Katherine-grinning)

There's enough for both of you. Care to dine next to me.

(CONTINUED)

Betty's mouth open in shock at such forwardness, fumbles.

BETTY

Thank you for the kind remarks, but
I'm sorry, sir, you see...

Nathan Hale walks up and puts his arm around Betty.
Katherine giggles.

NATHAN

Is there a problem here?

BETTY

Major Andre, may I present my
finance Nathan Hale.

ANDRE

(embarrassed)

Forgive me, sir. I did not mean to
intrude. If you'll excuse me.

Andre and Katherine walk to General Howe. Katherine waves at
Betty and blows her a kiss. Then in walks PEGGY SHIPPEN.
Everyone greets her.

NATHAN

(under his breath)

Who is that?

BETTY

Peggy Shippen.

NATHAN

Ah, I remember. Her father is a
Tory loyalist, they left
Philadelphia when the British
retreated.

(pause)

Followed them here.

From behind comes Colonel Cunningham introducing himself.

COLONEL CUNNINGHAM

Lionel Cunningham.

NATHAN

Nathan Hale may I present Miss
Betty Floyd.

He bows and kisses her hand she curtsy's.

BETTY

You honor my fathers house.

COLONEL CUNNINGHAM

(to Nathan)

And what do you do Mr. Hale?

NATHAN

I teach school in Boston. Came to see Betty the most beautiful site in New York.

COLONEL CUNNINGHAM

Agreed. If you'll excuse me.

Colonel Cunningham walks to the group hovering around Peggy. Katherine whispers into Cunningham's ear. He laughs and looks in the direction of Nathan.

BETTY

What was that about?

NATHAN

I'm not sure.

Ben walks back into room and rings a small bell.

BEN

Dinner is served.

The guests gather to the dining room. Nathan in stoic reservation holds Betty close, she pats him on the arm.

INT. DINING ROOM - NIGHT

All the guests are busy eating and drinking. General Howe interrupts and stands tapping on his wine glass.

GENERAL HOWE

Here's to our gracious host and a most excellent meal.

ANDRE

(drunk)

Here, Here!

Andre raises his glass to Betty. Nathan stares him down. Betty is embarrassed and grasps Nathans hand under the table.

(CONTINUED)

GENERAL HOWE

And I would also like to announce that we will now be using Floyd Bothers Shipping and receiving for all of our supply's in the New England area.

General Howe raises his glass to Parker and smiles. Parker is overwhelmed with joy and stands.

The rest of the guests clap. Colonel Cunningham slaps his hand on the table in applause. Only Nathan doesn't applaud.

PARKER

General Howe, I don't know what to say, you are too kind. It seems I'm doubly blessed this evening.

He raises his glass to Betty and Nathan, and with loving eyes.

PARKER

Here's to my Daughter and to my new Son in-law. May your life be as full and rich as your dear departed mother's and mine was.

The guests erupt with applause. Nathan acknowledges crowd with smiles. Andre leans over table and shakes his hand. As he sits back down he sees Peggy and Cunningham just watching him coldly.

LATER

The evening passes on and the guests are thinning but conversation still goes on around dinner table. It's late then suddenly a rock crashes through window. People are rushing by window with torches in their hands. Colonel Cunningham removes sword as defense.

From outside we hear "Independence" "Freedom", it is mob rule. Parker moves to door Betty pulls him back. Nathan intervenes and steps up to take a peek outside.

EXT./INT. BETTY'S HOME - NIGHT

A dark carnival atmosphere has descended over city the British are on High alert. People are running and cheering not caring of consequences. Nathan stops a running MAN.

(CONTINUED)

NATHAN

What news?

MAN

Independence sir, Congress voted a Declaration of Independence from the British.

NATHAN

Fool that means nothing, unless we...

Nathan catches himself as he turns and sees Cunningham and Howe starring at him from top of steps. He lets man go and walks back up into the house.

PARKER

(to Howe apologetically)

I'm so sorry.

Howe waves it off, a guard calls out for General Howe's carriage. A Small contingent of British Regulars have arrived outside.

GENERAL HOWE

It still was a lovely evening and congratulations.

Nathan walks to the door with Betty. Colonel Cunningham is behind him. He moves in front to exit the door and turns to Parker.

COLONEL CUNNINGHAM

Wonderful evening, sir.

Colonel Cunningham shakes his hand then turns to Nathan and shakes his.

COLONEL CUNNINGHAM

A little cool tonight, perhaps a fire would be in order. Congratulations.

Colonel Cunningham says one final farewell to Parker and is out the door. He escorts Peggy to her awaiting carriage, also flanked by a British escort.

As it pulls away we see a Coat of Arms on the back of the carriage door. It catches Nathan's eye, he recognizes the name and motto it stops him cold.

(CONTINUED)

NATHAN
(to himself)
"Ut vivas vigilia"

BETTY
What?

NATHAN
(translating)
"Watch that you may live." It's
general ARNOLD's COAT OF ARMS.

Nathan alarmed turns to Betty he's anxious and on edge. He kisses her quickly and pulls away.

NATHAN
I must go.

BETTY
But Nathan.

NATHAN
Sorry.

He runs down the steps and into the night air. Major Andre is at the door watches him intently. Then turns to Parker and bids his goodnight. He quickly steps into his carriage and pulls away.

EXT. NEW YORK - NIGHT

Making his way in the shadows Nathan deftly follows Peggy's Carriage. The revelers have long died down and the streets are quiet. The British escort slowly moves off as the carriage winds it's way through the city.

EXT. COUNTRYSIDE - NIGHT

The pace is quicker now. Nathan on foot struggles to keep up and be quiet. The carriage slows and pulls up to house on outskirts of the city. The driver hops down and helps Peggy out.

Nathan from nearby tree watches, starts to move, then another carriage appears from up the road. He steps back in shadows and waits - as Peggy's carriage departs the other pulls up. Out steps Major Andre dressed in black cape and hat.

EXT. SHIPPEN HOME - NIGHT

Andre hurriedly runs up steps and enters. Nathan stealthfully makes his way to bushes. There an open window, he positions himself under it. He peers in, Peggy and Andre are in conversation.

He strains to hear slowly the conversation gets clearer.

INT. SHIPPEN HOME - NIGHT

Peggy pours a glass of wine for Andre, she toasts him. She produces a document, Andre hands her money.

ANDRE

This is for you. They're army was exactly where you said it would be.

PEGGY

(coyly)

Thank you, will you stay the night?

She flirts and moves in close taking his arm. Andre pulls her close but only teases. They speak low and choose there words carefully.

ANDRE

Not tonight my dear.

PEGGY

Parker's shipping company. You know my friend used to run one out of the West Indies.

(long pause-beat)

He could do it again. He would need a partner of course.

ANDRE

I don't think we could buy it outright.

PEGGY

But if there was a fire, we could get at a greatly reduced rate.

ANDRE

I think it could be arranged. We need to meet, your fiend and I.

EXT. SHIPPEN HOME - NIGHT

Nathan perks up he moves slightly, then the snap of a twig. From window Peggy and Andre's eyes glance out startled. Nathan bends down and starts to turn and go.

Then another click, his face turns right into the barrel of a gun. Colonel Cunningham has his gun cocked and trained on him. Nathan slowly raises his hands.

NATHAN
(bravely)
Evening Colonel.

COLONEL CUNNINGHAM
We need information and your going
to give it to us.

From up the street we see the waiter BEN walking quietly home. He hears something, then he spies the commotion in the distance. He darts behind small tree. From his POV he sees Nathan struggling with Cunningham.

Several other British Guards also dressed all in black move in from the shadows. They gag and tie Nathan and heave him up onto an awaiting horse. Mounting theirs they ride off.

From window we see Peggy and Andre smiling.

Back to Ben, curious and edgy he looks around and decides to follow the Soldiers.

INT. SHIPPEN HOME - NIGHT

They turn back around the figure of another WOMAN is there. Her back is to us and silhouetted we only hear her voice.

WOMAN
That was easy.

Andre and Peggy raise their glasses of wine to her.

EXT. BEEKMAN HOUSE - NIGHT

The Soldiers with Nathan arrive at the BEEKMAN HOUSE, Gen. Howe's headquarters. Ben hides in the shadows and watches them drag Nathan from horse.

BENJAMIN
Dear lord.

He remains quietly in the darkness watching, waiting.

INT. BEEKMAN HOUSE - NIGHT

General Howe is seated at the desk in the front study. He has a look of disdain in his face, as Colonel Cunningham escorts Nathan in. Cunningham pushes Nathan forward.

GENERAL HOWE
Well, what have we here.

COLONEL CUNNINGHAM
Caught this one spying.

NATHAN
Spying? I don't know what your
talking about.

General Howe slams his clenched fist on his desk. Nathan jerks.

GENERAL HOWE
You were spying! We know your
working with Washington you were at
the barn with Tallmadge - somehow
you escaped. We have our spies too!

NATHAN
Is Peggy one?

He steps in closer to Nathan, snarling

GENERAL HOWE
Boy, I ask the questions around
here.

GENERAL HOWE
What did you hear?

NATHAN
(spitting words)
Go to hell.

Colonel Cunningham steps in front of Howe and slugs Nathan. Nathan reels back but remains on his feet.

COLONEL CUNNINGHAM
Hold your tongue.

GENERAL HOWE
That's okay. Brave words.

The General returns to his desk and sits down confidently.

(CONTINUED)

GENERAL HOWE

We want names.

NATHAN

Never!

GENERAL HOWE

Not so fast what does a teacher
make. WE can offer land, slaves.

(beat)

Think about the young lady you plan
to marry. You can give her luxuries
and comfort.

NATHAN

You can't BUY me general.

GENERAL HOWE

Think this thing through, you'll
hang otherwise.

Nathan remains rigid, other soldiers burst through the
doors. They take a chair and strap Nathan securely in it.

Cunningham is sweating as he rolls up his sleeve to punch
Nathan. Nathan gurgles words of defiance.

NATHAN

(struggling)

How does it feel to be the
General's dog?

Nathan smiles a bloody grin, as Cunningham rears back and
hits him again. Nathan passes out from the pain.

GENERAL HOWE

(to Cunningham)

This is going nowhere. Make an
example of him.

Cunningham pensive, turns back from Nathan to face General.

COLONEL CUNNINGHAM

Sir that's dangerous.

GENERAL HOWE

It will show them resolve.

COLONEL CUNNINGHAM

No, it will bring retribution.

(CONTINUED)

GENERAL HOWE
(indicating Nathan)
Take him away.

Nathan has halfway regained conciseness and speaks softly almost mumbling. General Howe leans down to him.

GENERAL HOWE
(to Cunningham)
His pain is talking to him.

NATHAN
If I am to die, may I request a Bible.

GENERAL HOWE
(uncaring)
No, take him away.

INT. GREEN HOUSE - NIGHT

The guards throw Nathan into the greenhouse. He stumbles to then sits and leans back against the flimsy wall with his hands tied behind his back.

EXT. GREEN HOUSE - NIGHT

Ben creeps through the darkness, to the back of the greenhouse.

BEN
(whispering)
Mr. Nathan, can you hear me?

NATHAN
Ben, Ben, is that you?

BEN
Yessa. Let me's see if I's can get's yous out.

NATHAN
No. No, time for that. Get to Betty warn her father.

BEN
Sir?

NATHAN
No time to explain.

(CONTINUED)

At that moment there is a rustling in bushes a British Guard is making his rounds. Ben hides in shadows as guard passes.

Ben turns to make his way back. Nathan calls out in a loud whisper.

NATHAN

Ben, Ben! Tell Betty to watch Peggy Shippen.

With that Ben steals himself away into the night.

EXT. NEW YORK STREET - MORNING

The morning mist is starting to burn off Ben makes his way quickly to Betty's home. He runs up the steps and knocks urgently. A sleepy Parker rubbing his head answers door.

PARKER

Ben?

BEN

Sir, they done arrested Mr. Nathan.

Betty has joined her father at the door surprised and worried. She becomes frantic.

BETTY

Arrested? Why!

BEN

I's don'ts know exactly but he said yous in danger.

PARKER

In danger, from who?

Defiant, Betty grabs her shawl and bulls her way past Parker. She grabs Ben's hand and heads down steps.

EXT. BETTY'S HOME - MORNING

BETTY

Take me to Nathan!

BEN

But Miss?

BETTY

Now!

(CONTINUED)

PARKER
(calling out)
This is none of our business
daughter!

EXT. BEEKMAN HOUSE - MORNING

Nathan is chained and standing in the back of a wagon. A rope is around his neck slung over a low branch. A small crowd has gathered. Cunningham paces back and forth.

Guards are on high alert for any trouble. Cunningham hops up into carriage pulling on his gloves. The drums start to roll their cadence before sentence is carried out.

EXT. STREET - MORNING

Betty and Ben pause hearing the drums, they quicken their pace.

EXT. BEEKMAN HOUSE - MORNING

Cunningham slowly tightens noose around Nathans neck. In a slight pleading voice he speaks.

COLONEL CUNNINGHAM
(softly)
Save yourself, give us what we
want.

NATHAN
Save me or yourself Colonial. You
know what this will bring.

NATHAN
(to Cunningham)
I regret I have but one life to
give for my...

He's cut short as Cunningham slaps horse on rear it bolts forward. We see Nathan's feet twitch inches above ground then go limp. Cunningham finishes his sentence.

COLONEL CUNNINGHAM
Country. Damn!

The drums stop as Betty and Ben come over the rise. Through the mist she sees Nathan dangling from tree and screams.

(CONTINUED)

BETTY

Nathan!

Ben in horror covers her eyes, Cunningham twirls around to see where the scream came. Ben pulls Betty and ducts out of sight. Disgusted Cunningham rushes back into the Beekman House.

Betty cries uncontrollably, Ben cradles her and they walk away.

INT. BEEKMAN HOUSE - DAY

General Howe is standing at the window peering out over the scene. He gently holds the curtain open.

In walks Colonel Cunningham, removing his hat and throws his gloves in it.

COLONEL CUNNINGHAM

Well I hope your happy!

GENERAL HOWE

It's going to be a beautiful day.

COLONEL CUNNINGHAM

Nothing beautiful about it!

GENERAL HOWE

Odd coming from you.

Colonel Cunningham sits down shaking his head and wringing his hands. General Howe's attention is still out the window, he responds sternly.

GENERAL HOWE

Attention, Colonel. I am still your superior officer.

Colonel Cunningham stands with respect and folds his arms behind him.

COLONEL CUNNINGHAM

Executing Hale wasn't necessary.

GENERAL HOWE

In time they'll realize how pointless it is.

COLONEL CUNNINGHAM

I hope so, sir. I hope so.

Cunningham and Howe just stare at one another.

EXT. NEW YORK HARBOR - MORNING

Two lone figures all in black shrouded by morning fog light torches. We see a building appear out of mist the Mantle Reads FLOYD BROTHER'S SHIPPING. The figures burst through door and throw torches in. The fire quickly overwhelms business.

Embers ignite Ships. Buildings catch fire. Screams wail inside the building. Two men rush out the building and run away in panic.

EXT. STREET - DAY

The morning fog has been replaced with choking smoke as Betty and Ben make their way home. New York is on fire! We see people and horses running everywhere. Betty grabs a running passerby.

BETTY
What's happened?

The WOMAN her name is MARY (20) is beside herself. She struggles to pull away from Betty. She points in the direction of the docks.

MARY
Started down at the docks!

BETTY
How?!

MARY
My Children, let me go!

She breaks Betty's grasp and flees screaming in terror.

BETTY
What time is it?

BEN
(looking at watch)
Going on Nine O'clock.

BETTY
Papa!?

She runs in the direction of her fathers business. The smoke fills the air. They cough and choke on the fumes. People are everywhere, running with buckets of water. She rounds the corner seeing her fathers business on fire.

(CONTINUED)

Katherine, blackened with smoke and crying, comes running to her.

KATHERINE

Betty. Betty. Thank God. I thought you were in there.

BETTY

Where's my father?

Betty's eyes widen. She runs into the burning building. Ben tries to restrain her, but she breaks loose. Ben runs after her. Timbers fall in front of him blocking his way trapping Betty inside.

Coughing, she ducks the flames and kneels as she moves through the door.

INT. FLOYD BROTHERS - DAY

Betty gropes through the smoke filled business. Through the haze she spies her father, passed out and burning on floor. She stamps out his fire and starts to drag him out.

EXT. FLOYD BROTHER'S - DAY

Ben gathers water pails and tries to douse flames but it is futile. The city is in chaos, Katherine screams after Betty. At that moment Major Andre runs up to her and grabs her by the arm.

ANDRE

Katherine come with me!

KATHERINE

Betty she's inside!

Andre turns and sees the roaring fire emanating from the business. With the aide of Ben they burst in. Ben Burns his hand trying to move timbers for Andre.

ANDRE

Betty! Betty!

INT. FLOYD BROTHERS - DAY

The scene is a blazing inferno Betty coughs uncontrollably then she hears someones voice.

(CONTINUED)

BETTY

Here!

Through the smoke Andre sees Betty half unconscious by the smoke.

Moving quickly he grabs Betty under one arm Ben grabs Parker. They move towards door, timbers and ash fall all around them.

Andre pushes Betty though first. Then helps Ben pull Parker out to the street. Just in time as the building collapses.

EXT. STREET - DAY

Parker is near death. Betty struggles to get him breathing, slapping him a little out of desperation. Andre moves her aside and tries mouth to mouth and chest compressions.

BETTY

Papa! Papa! Please breath! Not you too! Please!

PARKER

(coughing)
Betty?!

Parker just barely comes around. He's dying.

BETTY

Papa! You see. Your going to be alright.

PARKER

I was wrong about Nathan, he's right...

BETTY

(crying)
Papa! Papa!? right about what?

PARKER

They burned...

An apprehensive look from Andre, then Parker breaths his last. Betty clutches him close screaming. Andre and Katherine pull her off of him. She falls into Ben's arms crying.

EXT. WASHINGTON'S CAMP - DAY

Washington on a hill over looking New York. He is looking through his field telescope.

WASHINGTON POV: People and animals on fire. The whole city is engulfed.

WASHINGTON
My God...I never thought.

From behind him comes MAJOR TALLMADGE.

TALLMADGE
Well they did.

Washington turns back to face Tallmadge folding telescope back.

WASHINGTON
Any word from Hale on this?

TALLMADGE
Nothing.

WASHINGTON
(gesturing to fire)
What purpose does this serve.

TALLMADGE
Draw us out, maybe?

WASHINGTON
No they need New York, look several ships are on fire in the harbor. They'll block the harbor.

Washington straightens himself up in the saddle placing hands firmly on the horn, suspicious.

WASHINGTON
No...this is something else.

Washington returns to looking through his spyglass. The setting sun and fire make his face look red with rage.

EXT. WASHINGTON'S CAMP - NIGHT

Betty stumbles through the brush with Ben. Two sentries perk up as the pair falls into view. The light of the campfire barely illuminates them.

(CONTINUED)

FIRST SENTRY

Who's there?

SECOND SENTRY

It's a woman! and a Darky

FIRST SENTRY

Boy, what you bring'n a woman out here for.

The Sentry is somewhat of a redneck vile and repulsive, he spits his chewing tobacco on ground. He walks up to Ben, gun trained on him, he has an evil grin.

SECOND SENTRY

By yourself, after dark.

Betty steps in front of Ben just staring down the Sentry. She looks him square in the eyes, not flinching.

BETTY

Leave him be? Where's Washington?

FIRST SENTRY

The General!? Now why do you think he would want to speak to a woman?!

Enraged Betty stomps on his foot then hits him in the face. The sentry goes reeling. The other sentry grabs her by the arm, Ben intervenes throwing him to the ground.

SECOND SENTRY

Why you little Bitch. Nigger I ought to...

Major Tallmadge walks up.

TALLMADGE

You'll do no such thing. Let them go.

FIRST SENTRY

But, sir...

TALLMADGE

I'm Tallmadge. What do you want?

BETTY

Take me to Washington!

Betty jerks herself away from the two sentries, giving them and incredulous look of contempt. She walks up to Tallmadge straightening herself and brushing hair aside.

(CONTINUED)

TALLMADGE!
What's your name?

BETTY
Betty Floyd.

TALLMADGE
And your friend?

He moves towards Betty, takes her gently under the arm. He guides the pair into the camp away from the sentries.

BETTY
Ben, he works for me.

TALLMADGE
Your Hale's fiance aren't you?

BETTY
I'll only speak to Washington.

INT. WASHINGTON'S TENT - NIGHT

Tallmadge folds back flap for Betty and Ben to enter, Washington stands there stoic reserved. Betty sizes him up, he towers above her she glares up into his eyes.

BETTY
(sarcastically)
You Washington?

Washington acknowledges with a slight nod. With that Betty lunges at him and slaps him hard. She has to jump up to reach him, her fiery red hair accentuate the rage on her face.

Tallmadge quickly pulls her away as she starts to cry and scream. Washington wipes his face. Betty's fingernails have drawn blood.

BETTY
You Son of A Bitch! This is all
your fault.

BETTY
It was a lie, he was no school
teacher
(pause-beat)
He was working for you!

Tallmadge yanks her around to face him, tears are streaming down Betty's face.

(CONTINUED)

TALLMADGE
What's happened?

BETTY
Nathans dead.

WASHINGTON
(regretfully)
How?

BETTY
Hung this morning by the British.
(pleading)
Ben here saw him hauled off spying
outside some house.

Washington and Tallmadge give each other a worried look.

TALLMADGE
House? Whose? Are you sure?!

BETTY
(frustrated)
I don't know. Next thing I know Ben
shows up on our doorstep saying
we're in danger. Then the fire
destroys my fathers shipping
business and kills him.

Ben lovingly sits her down, he wipes her eyes.

BETTY
Not a real good day huh?

BEN
(reserved)
Mr. Nathan said one last thing.
(long pause)

WASHINGTON
Go on.

BEN
He said tell Miss Betty to watch
Peggy Shippen.

Recognition flashes across Tallmadge's face. He turns back
to Washington.

TALLMADGE
Her family is loyalist. She's been
seen with a Major Andre, an aide on
General Clinton's staff.

(CONTINUED)

(to Ben)
Did he say why?

BEN
Na'sir said to just keep an eye on
her.

TALLMADGE
(to Washington)
Could be something.

Washington sits down disgusted rubbing his face.

WASHINGTON
We're groping in the dark.

Betty has been silent long enough, her tears have turned to
anger, she stands.

BETTY
Nathan said keep an eye on her, and
that's what I'm going to do.

WASHINGTON
Ridiculous, it's not your concern.

BETTY
(firing back)
You bet it is!

Tallmadge smiles for the first time giving Washington a
glance. Washington squirms.

BETTY
Sir you need me.

TALLMADGE
You don't do this for us.

BETTY
No - revenge.

Aback at the frankness of the answer Tallmadge nods his
head. Betty's face is rigid and determined. She steps to the
front of the tent pulling flap back revealing the fire of
the city still glowing in the night sky.

BETTY
Surprised, Look outside General.
That smell of burning flesh, don't
tell me that revenge isn't on your
mind.

WASHINGTON

Out of the question. I'm sorry
Betty no.

Tallmadge intervenes he steps in front of Betty his back to Washington. His face gives away his real intentions an "I'm on your side look." He takes flap of tent from Betty's hand and escorts her out.

EXT. WASHINGTON'S TENT - NIGHT

The Flap falls back in place, Tallmadge takes Betty's arm as Ben follows.

TALLMADGE

Come my dear we have much to
discuss.

The sky is a red from the fire in New York. Smoke is thick in the air as ashes start to fall.

INT. MULLIGANS FABRIC AND CLOTHING - DAY

SUPER: NEW YORK, OCTOBER 1776

An old business frequented by the British and owned by HERCULES MULLIGAN. The shelves are lined with bolts of fabric. A large table occupies center of room. A fabric manikin with half made dress is to the side.

HERCULES a strong old Irishman, red faced, good humored and known for a tall tale or two strides out of his office. He is going over inventory.

HERCULES

Oh dear, dear.

KATHERINE

What is it sir?

HERCULES

I don't know how we are going to
fill these orders-

KATHERINE

Sir?

Hercules disgruntled turns away and starts to count the bolts of fabric, scribbling onto notepad.

(CONTINUED)

Betty is behind the counter straightening the bolts of cloth in the racks. She goes to pick up a bolt, but it is way to heavy for her. Her friend Katherine comes to her aid.

KATHERINE

Betty, good grief. Let me help you.

The two of them struggle to grasp the clumsy bolt and place on the table. Betty takes her scissors and starts to cut as Katherine holds fabric taught. Katherine winces as usual.

BETTY

I see were someone is building a new shipping company on my Father's old property.

KATHERINE

Really? did you get anything?

BETTY

Yes it was odd. A courier brought a promissory note from the bank for a two thousand pounds.

KATHERINE

Good God your rich! Who from?

BETTY

Don't know.

Then the door chimes Major John Andre, flanked by Peggy Shippen enters the store. Peggy aloof, but well dressed glides her fingers across counter as if looking for dust

Hercules falls all over himself big wide grin and all. Extending his hand to Peggy who graciously takes it.

PEGGY

Hercules my dear!

HERCULES

Peggy so wonderful to see you.

Betty straightens counter noticing Peggy but careful not to stare. Katherine walks up to them and curtsies.

HERCULES

What may I do for you today?

PEGGY

Do you have any silk?

HERCULES

Why yes.

PEGGY

Hercules my savior! I told you Andre. If there was one man in the city that would have any it would be Hercules.

HERCULES

Here let Betty assist you. I have to get back to my inventory.

PEGGY

Of course.

Hercules bows out gracefully and motions for Betty to come over.

BETTY

We have some lovely royal Blue.

Andre smiles at Betty as he takes his hat off in courtesy. Betty doesn't acknowledge. She's busy as she guides Peggy over to selection of silks.

ANDRE

Remember me?

Andre a little stunned at being ignored, a sympathetic Katherine takes his hand.

KATHERINE

(a jealous glance to Betty)

I do. Where have you been?

Turning attention back to Katherine. Andre smiles and pours on the charm as he removes his gloves. He bows and kisses her hand.

ANDRE

(flippant)

Oh, business.

KATHERINE

Sure. That's what you call it.

ANDRE

What's with your friend?

KATHERINE

Don't mind her, she's just over zealous in her work.

(CONTINUED)

Betty pulls down a bolt of Royal Blue silk. She unfolds on the work table for Peggy to inspect. Peggy picks up end and rubs between her fingers admiring quality.

PEGGY

Lovely, I'd forgotten how it felt.

BETTY

(in retrospect)

Soft and pretty are hard to come by these days.

PEGGY

(sympathetic)

Yes it has been difficult I know. But things will get better.

Apprehension in Betty's face at the remark. Andre strolls up a smile on his face, warm and sincere.

ANDRE

How've you been Miss Parker?

BETTY

I didn't thank you for what you did.

ANDRE

That's alright. How's Nathan?

BETTY

He's dead.

ANDRE

(awkward)

So sorry to hear that.

He extends his hand to take hers. Katherine eyes the pair jealousy. Peggy breaks the tension.

PEGGY

How much?

BETTY

You'll need at least six yards for a proper dress.

PEGGY

So precise.

BETTY

I'm a seamstress too.

(CONTINUED)

PEGGY
(to Andre)
Praise be, leave it to Hercules to
have a proper dressmaker.

HERCULES
She'll be at your house tomorrow
morning.

BETTY
(surprised-to Peggy)
Your house?

HERCULES
Yes, yes Peggy is one of my most
loyal customers.

The word loyal just hangs there as Hercules looks into Betty's eyes, with all sincerity and importance.

Peggy bends over and scribbles on a piece of paper. Betty picks it up and reads. A small grin appears.

PEGGY
(like an order)
Good you be at my home around ten?

BETTY
Oh thank you Ma'am, I'll b there.

ANDRE
I'll pick you up myself.

BETTY
Oh you don't have to.

ANDRE
I insist.

PEGGY
That's settled, Andre we need to
go.

Peggy and Andre turn to walk out the two stop momentarily at door and Andre turns and tips his hat to Betty. Furious Katherine fumes at Betty.

INT. UNKNOWN LOCATION - NIGHT

A person in the shadows, illuminated by a single oil lamp. Close up of quill pen dipping in mixture of lemon and water, invisible ink. The figure writes on small square of paper but no words appear.

EXT. ALLEYWAY - NIGHT

Fog rolls up the street as a shadow makes it's way down the wet cobblestone. Close on a lantern, a woman's hand unscrews it's false bottom and places the small folded paper inside.

Replacing bottom the figure quickly disappears into the night.

EXT. COUNTRYSIDE - NIGHT

Another figure stands in the shadows we hear a faint whistle. Obvious a signal from another who appears quickly the piece of paper we saw earlier is exchanged. The figure opens then holds a small lit match up to paper. The words start to appear after being heated. We read "355 have made contact"

The figure then turns paper on side and ignites it quickly burning up. The two figures depart separate ways into the thick brush.

INT. BETTY'S HOME - DAY

Betty readies herself gathering her sewing basket and cloth. She's nervous, she breaths a little rapidly. A thought, she glances towards dresser drawer.

She opens top drawer there a small dagger in sheath, she hoists dress up and attaches around her thigh. Her bedroom door ajar, Ben moves across front and spies her fixing blade to herself. He knocks gently, Betty straightens dress down.

BEN

I don't like this miss.

BETTY

I'll be fine.

With that the front doorbell chimes Betty looks through curtain and sees Andre at top step. She grabs her sewing bag and is down the steps.

EXT. BETTY'S HOME - DAY

Andre apprehensive fidgets with his tunic. Betty opens door abruptly, he is at a loss for words. Betty bolts down steps. Leaving Andre with look of bewilderment.

BETTY
Come on silly.

ANDRE
I uh? Of course.

Betty hops into awaiting carriage Andre follows suit as the guard closes door. The guard mounts top of carriage and slaps bridle moving the horses on.

INT. CARRIAGE - DAY

Betty and Andre sit across from one another the air is awkward. Betty tries to maintain her attention outside. Andre just admires her taking it all in.

BETTY
Isn't it a pretty..

ANDRE
Couldn't have asked for...

The laugh at each others interruption embarrassed.

ANDRE
You first.

BETTY
(politely)
No, you go ahead.

ANDRE
It was nothing, just about how it
is a beautiful day.

Betty more relaxed and smiling pushes her sewing bag to one side. Andre removes his hat Betty looks out the window. Beautiful orange and yellow hues of the fall pass by outside.

BETTY
I always love this time of year.

ANDRE
(nostalgic)
Autumn in New England. Reminds me
of my home in Cornwall.

The ride continues quietly and relaxed. Time passes and they pull up in front of Peggy's home. Andre first helps Betty out and carries her large sewing basket.

INT. PEGGY'S HOME - DAY

Peggy sits at small Swedish Rococo writing desk. She is reading a letter. She hears knock at door, a Black servant comes to announce their arrival. Peggy folds paper neatly and puts into pigeon hole in corner of desk.

SERVANT

Major Andre Madame.

Andre and Betty enter the large living room. Betty surveys quickly. She sees writing desk her eyes follow around room finally landing on Peggy.

PEGGY

(smiling)

Thank you for coming.

ANDRE

I'll leave you to it. I have an errand to run.

PEGGY

The gown must be formal. Low bodice, my waistline is short, I've never had dressmaker who could fit me satisfactorily.

BETTY

Shall we get started. We'll get measurements first.

Andre bows and exits, Peggy and Betty walk into an adjoining parlor. A little time passes Betty strolls back into living area. She glances about, not seeing anyone she calls back to Peggy who's finishing dressing behind folding shade.

BETTY

You have a lovely home.

PEGGY

(from other room)

Thank you my dear. Feel free to look around.

Betty quickly starts around room, quietly looking here and there. Her eyes dart to desk, there a small piece of paper.

(CONTINUED)

Glances back at Peggy still dressing, she moves fast. Another look around, she opens paper we read.

"Washington is stalled at White Plains in Westchester County I fear if he doesn't move soon his army will be trapped between the Brooklyn and Hudson rivers. Love Benedict"

Then suddenly a voice from over her shoulder she hears Servant. Startled she shoves paper back into hole.

SERVANT

Major Andre has returned.

Betty's heart is pounding, Peggy comes from other room straightening herself. Andre enters room.

ANDRE

Finished?

PEGGY

Yes, Yes we're done.

BETTY

I have what I need.

ANDRE

Good.

(pause)

I hate to be a rush, but I have previous engagement. Shall we go?

A sigh from Betty relief, she goes to gather her things. As she comes back in room she sees Peggy handing Andre a note. He folds and puts in pocket.

Peggy kisses Betty on her cheek, Andre Bows.

PEGGY

I enjoyed your company my dear.

BETTY

And I yours, I'll have this soon.

INT. BETTY'S HOME - NIGHT

Betty sits at her desk transcribing information obtained from Peggy's on paper:

Clinton aware of Washington's Position preparing surprise attack. 355

The writing again disappears.

EXT. ALLEY - NIGHT

Under heavy Cloak Betty deposits note in usual dead drop.

EXT. WOODS - NIGHT

Tallmadge waits in dark, a courier brings note from Betty. He reads then destroys and leaves

EXT. SHORE - NIGHT

Westchester County New York GEN. HENRY CLINTON second only to General Howe, leads large force of British regulars ashore.

They move by stealth and form their lines quietly. The night is dark and moonless.

CLINTON moves to the front of the column another officer brings his horse up to him.

CLINTON

(to aide)

Washington's camp is due east.
We'll swing around and trap them
between us and two Rivers.

The force moves out following the shoreline. Moving slow and methodical they reach a rise over Washington's position.

The sun is starting to rise it's getting lighter. Through the grayness something is out of place. Clinton sits up straight in saddle, he snaps his fingers for field glasses.

Through field glass POV nothing! No tents, no campfires, no signs of any army. Washington is gone!

CLINTON

Be damned. This Washington is a
ghost.

AIDE

Information is becoming more
unreliable.

Clinton disgusted slams field glass shut. Fuming he turns his horse around and heads back down slope.

SUPER: PHILADELPHIA 1779

INT. BENEDICT ARNOLD'S TENT - NIGHT

A small candle on field desk illuminates GENERAL ARNOLD (40) as he sits writing a letter. Heavyset but robust he nurses a wounded leg rubbing it slightly, he is in pain.

BENEDICT(V.O.)

Dearest Peggy the powers that be have deemed fit to restore my command after my victory over Burgoyne at Saratoga. I see this more as sympathy for my wounds than an apology. Be that as it may I have issued a second oath of Loyalty to the cause. My appointment as Protector of Philadelphia has left me open to much ridicule over my business practices. Washington has moved the army to the Watchung Mountains and plans a military conference at Perth Amboy. Love always Benedict.

He pauses and reflects reading over letter. He removes his glasses then holds candle over fold dripping wax on it. We see a close-up of the Arnold seal as he presses into soft wax.

EXT. SHIPPEN HOME - LATE AFTERNOON

Betty steps out of her carriage her sewing basket under one arm. Ben accompanies her, he reaches back into Carriage and pulls out another draped dress. This has become a normal routine over the years. Betty has become Peggy's seamstress and confidant.

They move up on porch. From within they hear voices a sense of urgency.

Andre hurries out door almost knocking Betty over. Peggy follows after him. Something has happened.

ANDRE

(hurried-to Betty)

Sorry.

He doesn't linger and runs down to an awaiting horse. His AIDE CHARLES WILLIAMS, is with him the two ride off quickly.

Peggy clutches a letter her face is red with anger.

(CONTINUED)

PEGGY

Damn mail.

BETTY

What's wrong, what's happened?

Peggy snaps back to reality seeing Betty and Ben. She stares like a caught animal at them.

PEGGY

Oh! Sorry this letter is a week old. There's an important engagement and I almost missed it.

BETTY

Anything I can do?

PEGGY

Oh no. We'll have to postpone the dress I need to go to Philadelphia, somethings come up.

BETTY

Philadelphia?

PEGGY

Yes I need to help someone make a decision, and I can't do it here.

BETTY

But the city is controlled by the American Militia.

Peggy pets her lovingly on the cheek.

PEGGY

You are a loyalist.

Peggy rubs Betty's arm affectionately, Peggy's become like a surrogate mother to her. Concerned and suspicious, she and Ben leave.

EXT. SHIPPEN HOME - DAY

Ben helps Betty in carriage and handing her basket, worry in his voice.

BENJAMIN

What we going to do Miss Betty?

(CONTINUED)

BETTY
Somethings happened, I feel it.

INT. MULLIGANS CLOTHING - NIGHT

It is dark when Betty arrives back at Mulligans he is about to close up when Betty, and Ben walk in. Ben closes door and locks it.

HERCULES
Ah your back, how did it go?

BETTY
Peggy was in a rush. She's going to Philadelphia, something urgent.

HERCULES
(suspicious)
Philadelphia?

BETTY
Yes me too.

Suddenly a loud banging on the door the handle jiggles. From outside we hear a firm voice. Betty goes to window to see who it is, it's WILLIAMS.

HERCULES
Who the devil?

BETTY
It's Williams, Andre's Aide.

Hercules a little nervous unlocks the door and lets him in.

WILLIAMS
(demanding)
I'm in need of one of your best coats.

BETTY
At this hour?

HERCULES
Begging the Lieutenants Pardon but what for, why so urgent?

Williams always over confident and cocky can never keep a secret. But also cunning and can be dangerous. But tonight he's slightly drunk and pleased with himself.

(CONTINUED)

WILLIAMS

Well by this time tomorrow we'll
have Washington swinging from a
tree.

A fast glance between Betty and Hercules. Williams continues on pridefully, he sways back and forth from the alcohol.

BETTY

Really? How?

Williams gives her a wavering look.

BETTY

(to Hercules)

Sir if you'll not be needing me.

HERCULES

Yes my dear you may go. I'll handle
this.

Betty understands. Ben goes and opens the door for Betty they move quietly outside.

INT. MULLIGAN'S - NIGHT

Hercules fits the coat onto Williams straightening collar. Williams admires himself in mirror, then something catches his eye out the window. He sees Betty and Ben walking back down the street. Wary he pays Hercules and is out the door.

EXT. STREET - NIGHT

Williams follows Betty and Ben. He stays in shadows and also quickening pace. They disappear around a corner, he runs up quietly and looks around. They are gone like ghosts.

Flustered he runs down Alley glancing left and right.

EXT. ALLEY - NIGHT

WILLIAMS proceeds down alley cautiously he then pulls out cigar and reaches for lantern for light. He puffs bringing up glow of embers.

He turns and unzips his pants, we see his legs and the stream of urine. Then suddenly a knife comes to his throat a big hand covers his eyes and pulls him close.

A dark low voice Betty speaks.

(CONTINUED)

BETTY
How are you going to capture
Washington?

WILLIAMS
(nervous)
You won't kill me.

Ben pulls him tighter Betty presses blade closer.

BETTY
How?!

WILLIAMS
(panicked)
Hickey and a few of his body
guards. They're set to deliver him
to us at POINT FORD.

With that Betty slits his throat. He crumples to ground
dying.

BEN
We've done it now Miss.

She pulls out piece of paper and writes down info.

BETTY
Your faster than me get this to
Washington.

BEN
But-

BETTY
Now Ben, I'll take care of this.

Ben does as he's told and runs silently into the night.

Betty stands over Williams the dagger dripping with blood
dangles from her hand.

We see her bend down, her arms move back and forth she's
cutting something.

Then takes note from dress pocket.

She grabs Williams shoulders and starts to drag him across
street. The fog is thick and hides her.

Reaching the edge of the dock she rolls the body into the
water.

A large splash is heard we see another British soldier approaching. He hears sound, Betty remains quiet and still. The fog is so thick he doesn't see her, Betty's heart is in her throat.

Soldier passes within feet of her. He casually looks down at water not seeing anything. His footsteps quietly fade away.

She then runs back across street and retrieves something placing in street then disappears.

EXT. STREET - MORNING

Close on young girl screaming her mother runs to her covering girls eyes. Pulling way revealing shocking sight of WILLIAMS decapitated head. Mounted by an eagle who pecks his eyes out.

Alerted by screaming Cunningham and Andre rush forward to site. The eagle flies off a soldier takes aim and shoots but misses. Flies start to buzz around the head.

COLONEL CUNNINGHAM

Damn it!

ANDRE

(aghast)

It's Williams.

Andre notices something in Williams mouth, a piece of paper.

ANDRE

Look!

COLONEL CUNNINGHAM

(to soldier)

Soldier.

Cunningham directs a British Regular to retrieve paper. Disgusted the Soldier pries open mouth. He Gives it to Cunningham he holds by edges. Andre leans over his shoulder. The two read the note.

WE READ: "NOT THIS TIME COLONEL"

The pair realize the implications of the note and the message sent by decapitation.

ANDRE

It's a good bet we won't find
Washington.

(CONTINUED)

COLONEL CUNNINGHAM
(sarcastically)
You think!

Cunningham crumples up paper and throws it away. Andre looks down then notices small footprints tracked in blood leading away down street. His attention then turns back to Williams head.

INT. CABIN - NIGHT

A single lantern illuminates the scene a man sits bound to chair head slumped. His face is black and blue from being beaten. THOMAS HICKEY is paying the price for his treason.

Washington and Tallmadge circle him like vultures waiting death. They are full of rage, a different side of Washington emerges, gone is the gentile gentleman soldier.

Betrayed by his own ranks, his sleeves are rolled up and his fists are bloody.

He and Tallmadge are not in uniform Washington's graying hair is muffed. He rears back he puts the full force of his powerful frame and strikes Hickey.

A crack, Hickey's nose breaks. Washington moves in uncomfortably close a whisper from Hickey's face.

WASHINGTON
My own damn guards.

He steps back from Hickey's point of view Tallmadge takes up frame. We see his fist coming right at us, Tallmadge leans in filling frame with his face.

TALLMADGE
Who are the others!

WASHINGTON
What did it take money, land,
position!?

HICKEY
(sobbing)
Sir - I - I-

WASHINGTON
Don't disgrace yourself trying to
apologize now.
(screaming)
Names!

(CONTINUED)

Washington iron jawed, motions for Tallmadge to continue.
Tallmadge hits him again.

HICKEY

No, no more-

EXT.COUNTRYSIDE - DAY

A gray morning grim and heavy it drizzles slightly.
Washington sits in saddle a weak pallor on his face, bags
under eyes. He wears a black Great Coat, close on tri-corner
hat it beads with moisture.

A screech over head, Washington looks up a lone eagle
circles the scene. Tallmadge to his side steadies his horse.
Washington's attention turns back to scene ahead.

Thousands of colonial soldiers at attention, in front of
them gallows. James Hickey covered in black sackcloth stands
alone.

To his left and right the other traitorous guards are tied
together. They to with black sackcloth's over their heads.

The drums start to roll, the executioner puts noose around
Hickey's neck.

Back to Washington there is no heavy handedness he barely
nods his head.

Suddenly the drums stop, the trap door is released Hickey
falls like a sack of potatoes. His neck snaps.

The other prisoners hear it they quiver, some sob, one soils
himself.

Washington surveys the group passing in front of them.

WASHINGTON

(in a sullen voice)

Now I have no stomach for this. The
enemy is out there.

(he indicates over shoulder)

We are going to continue this
fight. You will not.

Tension is thicker the group shake even more, expecting the
worst.

WASHINGTON

That being said, I will not execute
you now.

(CONTINUED)

(pause-reprieve)
Your land and property are gone,
you will not see your families
again. You are to be taken to the
West near the Huron.

The words hit heavy on the men that is where the worst of the French Indian war was fought. The Indians have no love for the white man.

WASHINGTON
There you will be left bound and
gagged, with no horse or food.
(long pause-beat)
God help you.

Washington turns his horse away from group. The men are lead way, pleading the eagle screeches again over head.

EXT. HILL - DAY

High on a hill overlooking the scene back in the shadows sits a rider dressed in black a grim reaper on horseback. To his left on foot, several Indians. One taller than the others is NADESQWUE, a Huron warrior chief.

Fierce with Mohawks and tattoos they absorb the rain and mist they are one with the land.

With dispassionate faces they have witnessed the execution.

RIDER
(low voice-to Nadesqwue)
You know what to do.

The Indians say nothing and slip away into the brush.

EXT WOODS - DAY LATER

The group of prisoners have been split into two groups. Guarded on each side by mounted colonial militia.

Silently from behind two Huron warriors move in close on to group.

With lightening speed they pounce on the two guards slitting their throats. The prisoners circle into a tight formation not knowing whats going to on.

The Indians take a rope and noose it around each mans head they blindfold them and drag them off.

EXT. CAMPSITE - NIGHT

A large campfire with the other group of prisoners around it they have just gotten there. They remove ropes and blindfolds in hurried agitation.

Then the other group comes into camp led like dogs by their Indian captors.

One of the prisoners THOMAS KNOWLES summons up the backbone to speak. His words are strong but his body shakes.

KNOWLES

If your going to to kill us then
blasted do it!

The black Rider steps into view his head down he gradually removes his Tri-Corner hat. It's Major Andre known to group AKA JOHN ANDERSON, an American loyalist.

ANDRE

Easy Thomas.

Knowles shocked, surprised and angry lunges at him. NADESQWUE steps in front, knife drawn. Knowles backs down.

KNOWLES

That was a disaster. What
happened?!

ANDRE

Williams is dead.

KNOWLES

Well there it is, he never could
keep his mouth shut, about
anything.

ANDRE

Maybe, but he was cautious.

NADESQWUE

It was a black man.

ANDRE

(questionably)
Black you sure?

Nadesqwue's eyes blaze at being questioned.

NADESQWUE

I am your eyes OUT HERE you said.

(CONTINUED)

ANDRE
(perturbed-sarcastic)
Well, did you see where he went?

NADESQWUE
Unlike white man, black man know
how to move quietly and quickly
through the night. Hard to see.

ANDRE
(chuckling-enraged)
Hard to see, Hard to see!

Andre gets up kicking dirt he puts hands behind back
thinking as he paces back and forth.

ANDRE
The boy was just the messenger.
Someone else killed Williams.

KNOWLES
What about us?

ANDRE
(cold-cocky)
Your alive, disappear.

KNOWLES
What?!

ANDRE
Nadesqwue will see you to the
British lines. Your marked men
they'll hang you on sight.

He turns away from group. We hear the crackle of the fire.
Andre looks up, in the distance we see the ramparts of West
Point.

ANDRE
We need to look at this
differently. We always assumed
cutting off the head the resistance
would die. But that's not the case.
Get ride of one and another takes
its place. We need a replacement
one that is sympathetic. Someone
who cannot only replace Washington,
but the very idea of what this war
is about. Turn the people in our
favor, people are the same
everywhere, whoever provides them
food, shelter and peace they are
loyal to.

(CONTINUED)

Knowles laughs sitting by the fire he pokes at it, it flares up.

KNOWLES

Pretty words Anderson.

NADESQWUE

Your British allies, their army is one of strength, not stealth. Perhaps they need to be both.

(long pause)

The plan is sound.

KNOWLES

(shaking head smiling)

And just HOW are you going to do that?

ANDRE

I already have someone in mind.

A wicked smile comes across face as he looks at WEST POINT in the distance.

SUPER: SUMMER 1780

EXT. PARK - DAY

Andre and Betty walk arm in arm, strolling like a couple. The air is amiable between them and relaxed. The talk quietly as they walk.

ANDRE

Rochambeau has sailed from France.

Betty presses her finger to John's mouth to be quiet.

BETTY

Not today, it's too pretty.

ANDRE

Yes, yes it is.

BETTY

I hear Peggy's back.

Andre alert he wasn't expecting this. Betty is behaving more the rich autocrat, playing the game.

ANDRE

Oh really.

(CONTINUED)

BETTY

A strange little man by the name Stansbury stopped by the shop. He picked up an old dress I hemmed for her.

ANDRE

Stansbury.

BETTY

You know him?

ANDRE

Uh, yes he's from Philadelphia. A personal friend. Handles her business from time to time.

We move back from the couple as they are walking.

Katherine walking in the park as well, by herself. Coming from an unknown destination spies the pair from a distance.

Katherine glares with anger a WOMAN SCORNED look.

She doesn't move stunned, she then sees them kiss, a lump in her throat. A tear streams down her cheek.

EXT. GENERAL CLINTON'S OFFICE - DAY

General Howe has resigned due in protest to the war policy. Replaced by SIR GENERAL HENRY CLINTON (60). A widower and fierce warrior, capable, but sometimes over cautious.

The office is not static officers come in an out.

Clinton stands over map table a courier brings in a dispatch. A quick read, then irritation, he wads it up and shakes his fist in the air.

CLINTON

Damn Cornwallis!

Andre enters room approaches Clinton.

CLINTON

More reports! He and Tarlton are terrorizing the Southern Colonies.

(pause-beat)

Not my idea how to win a war.

(CONTINUED)

ANDRE

But sir, the guerrilla raids cut his supplies.

CLINTON

Killing civilians is not a recourse. He's taken Charleston, he should just hold fast. We'll get to him by sea.

Clinton moves to the map table it shows the entire war front. It's marked by a British Union Jacks for British held territory and Colonial flag for Americans.

We follow Clinton's finger as it hovers above map.

CLINTON

If he pulls out too far, he could find his ass in a sling.

Back to Clinton's face hard and stern.

CLINTON

And I for one, am not going to go help him.

(long pause)

No, Intelligence will win this war, not reckless grandstanding.

ANDRE

Yes Sir.

CLINTON

Speaking of which.

Andre turns back to map directing Clinton's attention.

ANDRE

We've learned that Rochambeau will arrive with his fleet here.

(pointing at map)

At Narragansett Bay, off Newport Rhode Island, within the week.

CLINTON

(concerned)

What size force?

ANDRE

450 Officers, about 5500 men. But-

(long pause)

There is a hurricane in the South Atlantic. They'll be struggling

(MORE)

(CONTINUED)

ANDRE (cont'd)
with gale force winds almost all
the way here.

CLINTON
(smiling)
Weary and sea sick.

ANDRE
They won't be able to mount any
kind of resistance.

CLINTON
And with the French out of the way,
Washington hasn't got a chance.
(pause-beat)
Good work my boy.

Clinton turns on his heel and proceeds to his desk. He writes out an order then gives to dispatcher.

CLINTON
Assemble all troops, advise Admiral
Hood he sails tonight!

Andre is completely proud of himself puffing up. Clinton pats the table map like he's Genghis Khan and conquered the world.

INT. ANDRE'S HOME - NIGHT

The day has gone well for Andre, Betty and he dine together.

Andre looks at Betty from across the long table. The candles give her appearance a warm glow. Andre takes another sip of wine.

ANDRE
How's the pheasant? To your liking?

BETTY
(straining to hear)
I'm sorry?

ANDRE
I said HOW'S.. oh never mind.

Andre gets up, grabs his plate and wine, and moves down closer to her.

(CONTINUED)

ANDRE

I never liked these formal tables.

He plops himself down next to her. She picks at her food, then halfway admires the antique.

ANDRE

But it has sentimental value.

BETTY

Oh-

Andre sips his wine and takes a bite. He rubs his hand along the fine inlay and leather.

ANDRE

It was my fathers. Gave it to me on my first commission.

(somber)

He would be proud.

BETTY

(a friendly smile)

That's a first.

ANDRE

What?

BETTY

It's just the first time you've opened up. All this time it's like a wall. You only let people get a small glimpse over the top, then you pull back to your safety zone.

MAJOR ANDRE

Do your duty and the world will beat a path for you.

BETTY

(surprised)

Excuse me.

Andre stands and picks up his glass of wine. He parades around room like a peacock.

His eyes seem to go to some inner space his pride is surging. He pours another glass of wine downing it quickly, then pours another.

ANDRE

My father, always good for a quote.

(CONTINUED)

BETTY
You were close?

ANDRE
In a way. I would say I looked up
to him to be more accurate. I
admired his sense of purpose. That
whatever he did, no matter what, it
was for the best.

BETTY
And that's what you want?

Andre reflects, thinking. Betty feels her way manipulative,
but caring. Andre wobbles a little more as he consumes more
wine.

ANDRE
(slurring)
Yes, absolutely. I want's - best
for everyone.

BETTY
Including yourself?

ANDRE
(drunk)
Of course - oh and you to my dear.

Betty sits up and moves her plate and wine aside She leans
in like a teacher fixing to ask the big question.

BETTY
And what's the best for everyone
John? You included, what is the
best we can expect?

Andre thinks for a moment he staggers back to table. He
almost misses chair he rights himself then settles in.

MAJOR ANDRE
Ah hum- Ah - phew. You shouldn't
ask such serious questions to a
drunk.
(pause-he winks)
you might actually get an honest
answer.

BETTY
No really.

ANDRE
(serious)
An end to this blessed war.

Andre leans back in his chair nursing half empty glass of wine. He stares deep into the red hue as if it were blood. Reliving deaths of the colonists, the fire, Hickeys death.

Andre mumbles to himself in only a way that drunks do.

ANDRE
Anderson, Anderson, he knows
everything.
(drifting off)
Anderson, Anderson.

BETTY
Hey, Hey-

ANDRE
(eyes glazed)
whaaat-?

BETTY
Whose Anderson?

ANDRE
Whose Anderson? Whose Anderson?
(pause-beat)
pew, blah - only the most
important man alive!

Andre feeling his importance leans into Betty being playful. He holds his finger to his lips.

ANDRE
Shooosh-can you keep a secret.

BETTY
Of course silly.

ANDRE
He's the man with all the secrets.

BETTY
Secrets, what secrets?

ANDRE
The war
(slurring)
The enemy-the colonists.

Andre is reeling now he's about to pass out, Betty presses him.

(CONTINUED)

BETTY

Come on who? What secrets?

ANDRE

(pointing at his head)

Anderson he's a smart fellow. He got a Colonial General to send him information without him even knowing it. Clinton knows about the French fleet.

Betty disturbed plays on acting silly. Andre laughs in almost an hysterical manner.

ANDRE

(laughing)

Hood sailed with Clinton's men tonight. They'll be waiting for them at Newport.

Andre's laughing slows he catches his breath as he relaxes back in chair.

MAJOR ANDRE

We'll drive them back into the sea.

(sigh)

and that will be that, game over.

Andre passes out his head slumps back across chair. He drops the wine glass it shatters to pieces. The sound makes Betty jump. She calls for Ben.

BETTY

Ben, quick! Get him on the bed.

BEN

Just leave him miss.

BETTY

No that would look out of place.

BEN

So we going to keep on?

BETTY

Of course, there's some General out there giving up information. Not to mention this Anderson.

(long pause)

Whoever he is.

(CONTINUED)

BEN

Your talking in riddles miss.

BETTY

Come on.

They hurry and put Andre to bed, she covers him gently.

EXT. ANDRE'S HOME - NIGHT

Betty and Ben quickly run down the steps. She hops in as Ben mounts the drivers seat. He snaps the reigns and the horses move off at a trot.

From the shadows steps a hooded figure. It's Katherine, she's been hiding in bushes. She has the air of suspicion about her, watching the coach disappear into the night.

She casually walks up the steps and peers into the window. Andre lies on the bed passed out. She lets herself in.

INT. ANDRE'S HOME - NIGHT

Katherine moves slowly towards the motionless Andre. He snores like a pig. Burning red anger is in Katherine's eyes.

KATHERINE

You belong to me. What do you see
in her?

She pulls a large kitchen knife from underneath her cloak. She holds it directly above him. Hurt and jealous she cries silently, her arms shake violently. She hesitates then a thought.

She pulls back from her moment on the edge. She puts knife away. She leans down ultra close to Andre's ear.

KATHERINE

(whispering)

No I'll get you both.

She leaves like a ghost Andre turns over as in a half waking dream. He looks around groggily then passes back out.

EXT. ANNA STRONG'S FARM - NIGHT

A low breeze drifts in from the sea on lower Long Island. ANNA STRONG (40's) hangs a Black Petticoat on her laundry line, near shore. She places note in one of the pockets, and leaves.

The moon is bright as a boat makes it's way ashore. A caped Tallmadge reaches in petticoat and retrieves note and quickly leaves.

SUPER: JULY 21, 1780

EXT. WASHINGTON'S CAMP - NOON

Washington and his other Commanders gather around their field desk. Maps are scattered around. Major Tallmadge rides up pulling horse from full gallop, to a screeching halt.

He jumps off salutes Washington, he digs note out of pocket. Washington's instinct for urgency grabs it, a quick read.

TALLMADGE

With the winds Rochambeau will be here no later than Friday.

WASHINGTON

(surprised-irritated)
And Clinton's on his way.

TALLMADGE

Anderson is the key his name has surfaced again. Seems he's been ferrying information from one of our Generals.

WASHINGTON

How?

TALLMADGE

He's been intercepting transcripts. Letters if you will.

WASHINGTON

So this General does not know?

TALLMADGE

I think not - there's someone else. Anyway we can foil their plan with a little disinformation.

(CONTINUED)

WASHINGTON
False Battle plans.

TALLMADGE
Agreed convince Clinton your
launching an assault on New York.

WASHINGTON
Clinton will be cautious and order
his troops back.

EXT. COUNTRY ROAD - DAY

A carriage makes it's way down a long lonely road. We move in closer Ben sits atop driving horses. The air is thick and hot the sounds of summer bugs everywhere.

INT. CARRIAGE - DAY

Betty fans herself in carriage to her side is an important looking folder. She eyes it pensively, it is sealed in wax with a big "W". She looks out window, ahead is a small British outpost.

She causally hangs folder out window and tosses onto the side of the road.

An errant FARMER sees it drop he calls out. Betty hears him and taps on roof for Ben to hurry on.

FARMER
Hey, Hey!

The carriage speeds away as Farmer runs up and picks up folder. The soldiers down the road barely look up. The farmer shrugs shoulders.

He examines folder it looks important. He carries to the soldiers. The soldiers mill around sweating in heat. One is flirting with KATHERINE who is on horseback.

FARMER
Sir, Sir!

SOLDIER
(not to be bothered-irritated)
What?

FARMER
Sir, the carriage they dropped
this.

(CONTINUED)

SOLDIER
What carriage?

FARMER
That one going there.

He indicates to Betty's carriage that has moved onto an adjacent road we spy it moving through the trees.

The farmer presents folder to Soldier. He examines it gingerly, his fingers walk across wax seal the "W" stands out to him. He opens it, his eyes widen, he runs out into road looking back and forth - the carriage is gone.

SOLDIER
Damn!

FARMER
(hapless)
Is it worth anything?

The soldier mounts his horse and gallops off at a furious pace. Moment's later he pulls up in front of General Clinton's headquarters at the Beekman House.

INT. GENERAL CLINTON'S HEADQUARTERS - DAY

The Soldier bursts through the door. Half out of breath he almost forgets to salute. Clinton with Cunningham taken aback from suddenness. He motions soldier forward.

CLINTON
(screaming)
ANDRE!

Andre runs in from an adjacent office, hungover. Clinton is about to explode as he waves document in front of Andre and Cunningham.

CLINTON
Battle Plans!

ANDRE
Battle plans?

CLINTON
Signed by the devil himself.

ANDRE
I don't understand.

(CONTINUED)

CLINTON
(roaring to Cunningham)
I thought you had a lid on things!

Andre mounts an explanation, Cunningham stone faced lets him ramble.

ANDRE
They must have seen our ships from the point. There's no reason to believe-

CLINTON
(cutting him short)
I believe nothing but what's right here in front of me!
(beat, pointing)
That's Washington's signature and he's marching on New York!

Everything is put in fast forward as Clinton yells for a dispatcher. Andre dumbfounded glances a worried look to Cunningham who just stares him down.

CLINTON
Get this to our fastest swoop. The Vulture is only a day to sea! Tell them to make haste back to New York.

ANDRE
But the French.

CLINTON
The French be damned. I'm not loosing New York.

ANDRE
(futile)
Sir this is disinformation.

CLINTON
Get your eyes into the woods. I want to know where he's coming from.

Andre is pouring sweat he's in the hot seat now. Cunningham walks out with him they pause in the hall.

INT. CLINTON HEADQUARTERS HALL - DAY

Cunningham pulls on his gloves the cold steal of his voice rakes across Andre's nerves.

COLONEL CUNNINGHAM
Somebody may need to keep an eye on
you.

ANDRE
(defiant-stern)
And that would be you!

Cunningham gets into his face his breath is repugnant to Andre who turns away in disgust.

COLONEL CUNNINGHAM
First Williams, now this. Not a
good record.

ANDRE
What are you implying?

COLONEL CUNNINGHAM
I'm not implying a anything! Once
maybe, but not twice.

The words are cold and calculating Cunningham sneers at him. A shiver runs up Andre's spine.

INT. MULLIGAN'S STORE - DAY

Business as usual, Katherine straightens shelves. Hercules attends register. He fills his money bag and records receipts. He then ties it up, he takes glasses off and puts in safe. He then grabs his coat and hat.

HERCULES
I have an errand to run. If I'm not
back by six close up.

KATHERINE
Yes sir, and Betty?

HERCULES
She's finishing up something for
Peggy.
(pause)
Said she was dining with Major
Andre tonight.

(CONTINUED)

KATHERINE
(slyly)
Oh really.

Hercules gives her a curious look and is out the door. A small amount of time goes by, and in walks JOSEPH STANSBURY (60) friend of Peggy and A British Loyalist and spy.

He is a profound lech he sizes up Katherine.

KATHERINE
May I help you.

STANSBURY
Maybe.
(long pause)

KATHERINE
Yes.

STANSBURY
I was looking for a Mr. Anderson.

KATHERINE
Who?

STANSBURY
He said he would meet me here, but I was running late. I have a personal message.

KATHERINE
(intrigued-curious)
Perhaps I can give him the message.

STANSBURY
Oh I don't think so.

Katherine curious starts towards him in all sultriness. She presses her body next to him, leans up and gives him a small kiss.

KATHERINE
Are you sure.

STANSBURY
(nervous-sweating)
Uh - it's too, Oh my God.

Katherine has moved her hand to his crotch. She kisses him again, as her head slowly goes down.

(CONTINUED)

KATHERINE

Yes baby.

EXT. NEW ENGLAND COASTLINE - DAY

A gray rainy day as the wind howls, the fast moving British sloop moves out to sea up the coastline. The speed boats of the day maned by only a handful of men.

The COMMANDER peers through the spray and mist it stings his face. Gradually large looming shapes appear ahead. As They move closer the shapes becomes more defined.

They are the magnificent SHIPS OF THE LINE the pride of the British fleet and feared the world over. They carry the Battle hardened troops and imposing 10" guns that will decimate anything they come across.

EXT. HMS VULTURE DECK - DAY

The HMS Vulture the FLAG ship of the British fleet leads the way. Commanded by the venerable ADMIRAL HOOD (50) First Viscount, he stands atop the deck like the Lord of The Seas he is.

The ship rolls and sways with the high waves. Hood rolls with it in perfect rhythm. He scans horizon with his telescope.

Through telescope POV almost indiscernible through mist other warships appear.

Hood smiles closing scope handing it to his AIDE (25) is beside him.

HOOD

Their masts are tatters.

AIDE

Hurricane took its toll.

HOOD

They won't be able to maneuver.
This will be easy.

A deck hand comes running up tossed a little by the rolling deck.

DECKHAND

Sirs! Aft.

A disgruntled Hood turns and goes to rail the spray hitting him square in the face. He sees the small sloop coming up fast, they signal with a lantern.

EXT. BRITISH SWOOP - DAY

The commander stands with lantern above head swaying in back and forth wildly.

COMMANDER

Ahoy!

EXT. VULTURE - DAY

Hood strains to hear over the roar of sea, finally the call is heard. Hood cups his hands over mouth and yells.

HOOD

Ahoy! Come a mid ships.

The Sloop slows as a rope ladder is tossed overboard, they pull along side the mighty ship.

The Commander struggles with the rope Gauntlet. The ship sways a large wave hits him. Almost washed away he hangs on for dear life.

Several sailors reach over railing and help the frantic Commander aboard. He falls to deck coughing up water. Hood towers above him.

HOOD

Well what's so urgent!?

COMMANDER

(coughing)

Your to turn around immediately.

HOOD

What?! your not serious?!

With head still down he struggles in pocket and pulls out the wet orders. Hood grabs it from his hands and straightens up. The Commander staggers to his feet.

HOOD

The French fleet is in sight!

COMMANDER

It's confirmed sir. Washington's troops were sighted massing across the Hudson.

(CONTINUED)

HOOD

Blast! The one opportunity.

The words weigh heavy on him as he takes Telescope and watches the tattered French Fleet slip away. He turns to ship Helmsmen.

HOOD

(to Helmsman-sailors)

Hard Port, set Mast half sail.

(to Signalman)

Signal the fleet.

A Flag signalman sets flags the other ships begin their slow turn back to New York.

EXT. WOODS- NIGHT

Nadesqwue near the American lines waits. His keen eyes survey the whole scene. Tents campfires, soldiers a large force. He is impressed he waits taking it all in.

Then he sees something and he turns and slips away into the brush.

EXT. ANDRE'S HOME - NIGHT

Andre's carriage pulls up to his home. Andre steps out slamming door shut and starts up steps.

A whistle from nearby wood, close on Nadesqwue in shadows. Andre turns and looks around to see if anyone is watching.

He walks quickly into the dark stepping through foliage.

Nadesqwue silent, only the whites of his eyes visible.

ANDRE

(whispering-irritated)

What are you doing here?!

NADESQWUE

The Great Chief was not there.

ANDRE

What do you mean? Washington?

NADESQWUE

There is no attack coming.

(CONTINUED)

ANDRE

Of course there is, we saw the
battle plans.

(beat)

Signed by him.

Andre motions his hand in negative manner and turns to lean
on tree.

ANDRE

Damn savage how would you know, you
have no strategic sense.

Nadesqwue quick as a panther strikes. Grabbing Andre in
headlock - his long blade at Andre's throat.

The hot breath, his cheek pressed tight to Andre's. Andre's
eyes wide with fear.

Nadesqwue's grip on throat cuts off his ability to call out.

Fear is taking over he sweats eying the gleam of the blade.

NADESQWUE

You have eyes but do not see.

He loosens grip a little so Andre can speak.

ANDRE

(gasping)

What-do-

(he heaves for breath)

who?

Nadesqwue dumbfounded by response looks up in derision.

NADESQWUE

You will loose this war, because
you fail or do not want to know the
truth.

(long pause-sigh)

There are many eyes. Look hard,
it's not a man who betrays you.

With a quick nick of his knife on Andre's cheek he's gone.
Andre nurses cut panting trying to get air. Not believing
what just happened.

He walks out of foliage disheveled patting the blood of
wound with handkerchief.

He walks up his steps to entrance, he notices door ajar.
Gingerly he opens it.

(CONTINUED)

ANDRE
(cautious)
Hello, hello.

He pans around room, he tip toes over to his desk opening the top drawer. He gently pulls out pistol and quietly cocks it. Then a faint sound of a female humming.

He makes his way around corner pointing pistol in front of him.

Then from around corner comes Katherine. He lets out a gasp and lowers pistol he uncocks it.

Katherine steps back a little surprised. Her face is different the eyes have a look of insanity.

ANDRE
God Damn it Katherine.

KATHERINE
It's nice to see you too.

ANDRE
What do you want Katherine?

KATHERINE
(pausing-hesitant)
You John.

ANDRE
(rolling eyes)
It's been over for us for a long
time.

She runs to him she kisses him all over. Andre pushes her away in disgust, wiping his mouth.

ANDRE
You'll little whore. You no more
love me than that sailor you bent
over for the other night.

Katherine slaps him violently, Andre back hands her sending her to the floor.

ANDRE
I'm no fool!

KATHERINE
What?

ANDRE

Don't pretend with me, you don't do
it very well

(long pause-beat)

A lot of information has been
making it's way to the Americans.

(beat-tension)

Important stuff.

Andre starts to circle her like a wolf closing in on it's
prey. She shakes her head emphatically no.

KATHERINE

No, that's not how it is.

ANDRE

(shouting)

Come on Kat you sleep around.

KATHERINE

(crying)

No!

ANDRE

Sure men will say anything with two
pretty legs wrapped around them.
Hm!

ANDRE

How many Kat ten, a hundred men.

KATHERINE

(sobbing)

Bastard.

ANDRE

Just stored all that pillow talk,
for whenever you needed something.

EXT. ANDRE'S HOME - NIGHT

Betty has arrived for their usual dinner together. She leans
up to drivers seat to Ben.

BETTY

I won't need you tonight.

BEN

But Miss.

(CONTINUED)

BETTY
Don't worry go home.

BEN
(defiant)
I'll wait!

Betty shakes her head and walks up steps. She hears commotion inside. Pausing she peers inside.

The scene is chaos, Katherine crying on floor, Andre bleeding and shouting.

INT. ANDRE'S HOME - NIGHT

Andre kneels down to a now mentally devastated Katherine.

ANDRE
Nadesqwue said he saw a black man
delivering a message to Washington.
(beat)
Your father has a black man servant
named Cato, doesn't he?
(beat)
And the foot prints in the blood,
too small to be a man's.

KATHERINE
No you've got it all wrong.

Andre stands back up placing gun in open drawer.

ANDRE
But I didn't put it together until
today. The young officer -

KATHERINE
What young officer?

ANDRE
(sarcastically)
That's right can't remember every
face. The one you were with when
they found those plans. How
convenient you just happened to be
there.

KATHERINE
Plans?

EXT. ANDRE'S HOME - NIGHT

Betty, not good, apprehension did Katherine see her, she bites her lip.

INT. ANDRE'S HOME - NIGHT

The the hot night is fraying on Andre's nerves. He grows weary of interrogation, wanting to end it. Katherine rises with all the dignity and grace she can muster.

KATHERINE

Sure I'm an easy target. But you forget one thing.

ANDRE

(sarcastic)

Oh and what's that?

KATHERINE

You and I set the fire, that killed Betty's Father and it was me who fingered Hale for you -

(pause-beat)

Mr. Anderson, that's your Nome DE Guerra isn't it? John Anderson, yes I know your little secret. That's how you were able to slip back and forth across the lines, your a double agent.

ANDRE

(Furious)

Who told you that?!

EXT. ANDRE'S HOME - NIGHT

Close on Betty surprise, "HE'S ANDERSON" rage fear all stream across her, she reaches for her dagger.

INT. ANDRE'S HOME - NIGHT

Andre turns around and again slaps Katherine hard. She holds her ground shaking it off.

ANDRE

Who Bitch?

(CONTINUED)

KATHERINE

Your a wanted man, on both sides.
Stansbury gave you up with a little
oral persuasion.

Katherine has him and he knows it desperation now bleeds
across his face. A cornered Animal look.

KATHERINE

As for the fire, it wasn't my idea,
I told you to wait. But you
wouldn't listen. Ten more minutes
and he would have been gone.

Andre grabs her by the arm and pulls her close. Katherine's
eyes flash at gun in open drawer.

ANDRE

That was business. I didn't hear
you screaming when you signed for
half the income.

KATHERINE

But I have a conscience. What if I
tell Betty?

ANDRE

Leave her out this!

KATHERINE

Ah damn you! I've got you by the
balls and you know it!

She pulls away from his grasp and grabs gun she fires wildly
barely missing Andre. Andre knocks it out of her hands, then
pounces on her wrapping his hands around her throat.

Uncontrolled anger, he squeezes as hard as he can.
Katherine's eyes look as if they will pop out of her skull.

ANDRE

Bitch, you bitch!

Betty horrified but is unable to move.

They life ebbs from Katherine, Andre's eyes are blood red.
The look of a demon, a moment of insanity. Katherine falls
limp, dead.

Andre breathing heavy comes out of his killer frenzy
realizing what he's done.

(CONTINUED)

ANDRE
Kat, Kat oh God.

He sits there like a sobbing puppy on the floor.

Betty also rocked by ferocity and viciousness of attack. She wipes tears then composes herself.

She knocks on door, Andre doesn't respond she raps louder calling out.

BETTY
John, John you in there?

She lets herself in and the whole scene spills before her. Andre is a complete wreck he doesn't even acknowledge her. His fingers are caressing Katherine's golden hair.

ANDRE
She had such pretty hair.

BETTY
(calm voice)
John, what did you do?

MAJOR ANDRE
I killed her.

BETTY
I see that.

Andre sniffing stands up trying to justify himself. He gestures to the dead body.

ANDRE
She was who we where looking for.
(lying)
She set the fire.

ANDRE
She was the one who got Nathan
killed. She's the spy.

BETTY
Katherine?

BETTY
(crying)
Why?

ANDRE
It was self defense, she said she
was going to kill you too.

(CONTINUED)

BETTY
We can't leave her like this.

ANDRE
(desperate)
We'll bury her in the woods, say
she's left town.

BETTY
No that would look suspicious.

ANDRE
Yea, probably.

BETTY
You said she was the spy, lets play
on that. It would get you out of
hot water for not finding her
sooner.

ANDRE
How? I'm not following you.

BETTY
Suicide. Fearing torture and
compromising others. She kills
herself.

He moves to pick Katherine up he slings her lifeless body
over his shoulder. He turns back to Betty and motions her to
tidy up.

ANDRE
Put the gun back in the drawer.
Meet me out back.

Replacing gun she notices letters addressed to Peggy
Shippen. A glance over shoulder Andre is out side.

She picks one up and opens it. She scans is quickly then
notices signature at the bottom we read: BENEDICT ARNOLD

BETTY
(to herself)
The American General.

ANDRE
(from outside)
Betty, come on!

Betty takes letters and stuffs then securely in her purse.

EXT. KATHERINE'S HOME - DAY

Colonel Cunningham bangs on front door. With him are Andre and a small detachment of guards.

COLONEL CUNNINGHAM
Open up in the name of the King!

As he continues to pound Katherine's father HENRY (50's) opens door confused.

HENRY
Yes?

COLONEL CUNNINGHAM
Is your daughter home?

Cunningham doesn't wait for an answer as he and his men rush in. They quickly take over the house, moving from room to room searching.

One by one they report back one guard shuffles down steps.

GUARD
She's not here sir.

COLONEL CUNNINGHAM
(angry)
Where is she?!

HENRY
(slightly drunk)
Try the local brothel.

Cunningham slaps him across face.

COLONEL CUNNINGHAM
Wretch! Check the barn!

HENRY
What's she done?

GUARD
(from outside)
Out here sir!

Cunningham and Andre rush out Henry trails behind them.

INT. BARN - DAY

The barn doors open we see Katherine is hanging from rafters, she sways back and forth.

Henry falls to ground screaming and crying his daughter's name.

HENRY
Katherine Oh God!

COLONEL CUNNINGHAM
Damn! Cut her down!

The Guards climb to loft one cuts as two others gently take body down. Around Katherine's neck is a note. Cunningham reaches down and jerks it loose, he reads quickly.

COLONEL CUNNINGHAM
Looks like you were right, but how convenient.

He hands Andre note giving him a look of deadly earnestness that makes Andre uneasy. Cunningham leaves followed by Guards. Andre lets note go, it drifts down covering Katherine's face.

ANDRE
Good bye my dear.

He turns, consoles Henry a little, then joins Cunningham mounting his horse they all ride away.

EXT. GRAVEYARD - DAY

Betty stands over open grave. The other mourners are leaving. She gazes down at Katherine's casket. Uncaring she tosses flowers in grave and leaves.

EXT. STREET - DAY

Andre walks along in civilian clothes, papers in hand. From behind walks up Stansbury.

STANSBURY
Mr. Anderson, Mr. Anderson!

ANDRE
(turning sharply)
Idiot!

He grabs him by the arm and pulls him into alleyway out of sight.

EXT. ALLEY WAY - DAY

ANDRE

You want to get us both killed.

(pause)

Your indiscretion has already cost a young girl her life.

STANSBURY

Look whose calling who indiscreet. You walk a delicate tight rope my friend between two worlds.

ANDRE

Fair enough, what do you have?

STANSBURY

Our friend is about to make a decision.

ANDRE

Speak it plain.

STANSBURY

Peggy expects a tidy sum to take care of the matter.

ANDRE

How much?

STANSBURY

The General hasn't been paid in two years. It would take at least that much to sway the General to our side.

ANDRE

Politics always henge on money.

STANSBURY

Exactly, and the offer?

Andre takes paper he was examining and holds to wall, with pencil he jots down some numbers. He signs it and gives to Stansbury who reads it.

STANSBURY

That should be enough.

(CONTINUED)

ANDRE

It better be. Along with the shipping holdings, should sway any man.

STANSBURY

Good day to you sir.

(pause)

Oh and by the way, Peggy will be at the Kings Inn, dinner at eight.

Stansbury folds letter in puts in cuff of his sleeve. He peers out alley looks both ways, then bleeds into crowd.

From a distance Betty is making her way home, spies Stansbury slinking out of alley.

Keeping casual she crosses street. Andre sees her as he steps from alley he approaches all smiles.

ANDRE

Afternoon my dear.

BETTY

And what you are up to?

He leans down kissing her passionately.

BETTY

My, your in a good mood.

ANDRE

Let's celebrate, we'll dine out tonight.

BETTY

What? I just went to market.

ANDRE

Never mind that, it will keep.

BETTY

What is going on?

MAJOR ANDRE

I have a surprise.

Andre is carried away in the moment, Betty transfixed on his enthusiasm agrees.

EXT. KINGS INN - NIGHT

The night is filled in a festive atmosphere. Military are in their full regalia as they arrive by coach. Ladies in full finery accompany them. Orderlies in their fine white wigs help them from their carriages.

Each couple walks in arm in arm with music filling the air.

The war is just across river but not tonight.

EXT. CARRIAGE - NIGHT

Andre hops out first, then turns back taking Betty's hand, daintily she steps down.

A handsome couple they take each others arm and walk inside.

INT. KINGS INN - NIGHT

Candles everywhere, a small quartet in corner plays the Minuet.

Ben is there, serving drinks he intersects Betty. She pulls away from Andre, who has diverted his attention to some dignitary.

BETTY

(quietly-taking drink from tray)

What are you doing here?

BEN

Mr. Mulligan's idea.

BETTY

Is he hosting this affair?

BEN

Not exactly.

Then as if the queen herself was being presented, in walks Peggy. The whole room is about her, she flits from person to person like a Politician garnering votes.

Andre continues with his pleasantries. Then he starts around room. Sipping wine he recognizes a face, Knowles!

Knowles toasts him, he's dressed in British officers uniform.

(CONTINUED)

MARY from the fire is there. She sips champagne and flirts with the officers.

Andre wary, walks up to Knowles engaging in light conversation, pretending introduction.

ANDRE

Major Andre.

(inflecting)

Well didn't take my advice.

KNOWLES

On the contrary my dear man. You said disappear and that's what I did, behind British lines.

(pause-beat)

My wife thinks I'm dead and so does Washington.

(beat-smiling)

I'm a ghost draped in a Redcoat.

ANDRE

And the others?

Andre's eyes wander around room as Knowles points them out. Each one raises glass and acknowledges him.

KNOWLES

There's Rogers, then Mckay, Burkley, Thompson and Hayes.

ANDRE

(with distaste)

A den of vipers.

Betty makes her way back around room to Andre who politely excuses himself from Knowles.

Peggy has made the rounds coming to Andre who bends and kisses her hand Betty Curtsy's.

PEGGY

I've missed you two so much.

BETTY

You left in such a rush.

PEGGY

I know my dear, I know. It couldn't be helped.

BETTY
So, now your back?

PEGGY
(assuredly)
For good.

She brings up her ring hand, around the finger is a Giant Rock of a diamond. Betty and Andre both stunned at the sight.

PEGGY
I'm married! I'm Mrs. Benedict Arnold.

BETTY
The American General?

PEGGY
(laughing-cryptic)
Not for long.
(diverted)
Hercules, oh Hercules.

She flies away like bird over to Hercules, who is in the middle of a tall tale with a group of officers.

Peggy pulls him away. Andre and Betty look at one another in wonder. Betty plays being disinterested.

BETTY
Please tell me that wasn't the surprise.

ANDRE
Partly.

BETTY
(pretending disappointment)
John, come on.

Then Andre bends down to one knee, Betty in shock, this can't be happening. Andre reaches into vest pocket pulling out a much smaller diamond ring.

ANDRE
I was a little overshadowed by Peggy. But it's the best I can do.

ANDRE
Betty would you do me the honor.
Marry me I love you with all my heart.

(CONTINUED)

The room goes silent as the guests watch with anticipation.

Deep shit now, she bites her lip this wasn't part of the plan. No backing out now, fast she goes for it.

BETTY
(smiling)
Yes, Yes!

Andre places ring on her finger he stands and they embrace. The room explodes in applause. As guests come up and congratulate them. Ben and Hercules watch with concern.

Betty in a moment of Deja Vue the image of Nathan floats through her head. Then resolve.

Peggy surprised, runs up to her giving her a motherly hug.

PEGGY
This is wonderful. John you are
full of surprises.

Betty full of nerves, feeling faint excuses herself. Andre confused relents.

PEGGY
(to Andre)
Just nerves dear, she'll be fine.

Betty quickly makes her way to the back Portico. She holds her stomach feeling nausea. Hercules follows her out, he has been like her surrogate Father.

EXT. PORTICO - NIGHT

In the bushes aside Portico is KNOWLES he's reoccupied with Mary, a little groping and making out. His ears perk as he hears Betty's voice, it is desperate.

MARY
Let's go.

KNOWLES
Shush.

He peers through foliage, Mary tries to divert his attention kissing him.

KNOWLES
(quietly)
Stop.

He pushes her hands down and strains to listen.

(CONTINUED)

BETTY
Hercules, I - I can't do this.

HERCULES
(definitive)
Yes, you can.

BETTY
I'm tired, so tired.

HERCULES
You have to see it through. Peggy
has married General Arnold, NOW
he's been made Commandant of West
Point, the implications are
staggering.

BETTY
He's being played for a fool.
Peggy's the real threat she's been
milking information out of him for
years and passing it along. Right
under his nose.
(beat)
I have their letters.

HERCULES
She may be setting him up.
(pause-sigh)
I know this is hard.

BETTY
I can't marry Andre!

HERCULES
You must!

Then suddenly Betty turns green and turns away from Hercules
and gets sick. She turns around rubbing her stomach

HERCULES
Are you alright.

BETTY
(sighing-frustrated)
No, I'm with child.

HERCULES
All the more reason to get married.

BETTY
I'm not in love with the bastard!
Just a moment of weakness OKAY!

(CONTINUED)

HERCULES
(disappointed)
Well that's it then.

Seeing the look in Hercules eyes brings her out of her pity party. All that's happened to this point can't be for nothing. The sense of obligation overwhelms her.

BETTY
No, let's do this.

HERCULES
It may come to the inevitable.

BETTY
I know.

The words are heavy the gravity of the situation weighs across them. With solemn looks they return to the party

From out of the shadows steps KNOWLES and MARY. He has to alert someone. Mary pulls him back into shadows.

MARY
Where you going baby?

She kisses him and puts his hand on her breast. His attention waivers back to her. Then the attack comes, Ben has come from behind the two work in unison like a well oiled killing machine.

She presses her lips to his and holds head firmly keeping him from calling out as Ben grabs either side of skull. He twists and with one clean jerk snaps neck.

The body falls limp in Ben's arms as he pulls into undergrowth.

MARY
Get Hercules. Betty and I need to talk.

BEN
Yes sum.

He opens side cellar door and drags Knowles body down. Mary goes back to party fixing her hair and straightening dress.

INT. BETTY'S HOME - DAY

Betty is busy in kitchen, Someone knocks on back door. Betty calls out to Ben to answer it

BETTY

Ben!

No response She stops what's she's doing and goes to door. There is Mary, she politely introduces herself.

MARY

Hello, I'm Mary.

BETTY

I, I know you don't I?

A Flashback to fire, the desperate face of Mary screaming and running away.

BETTY

(quietly-half whisper)

The fire.

MARY

(intense stare)

The fire.

(beat)

Let's talk.

Mary enters keeping a smile pretending niceties.

MARY

Look you need to keep on course!

BETTY

What do you mean?

MARY

Your having second thoughts fine!
Your with child I'm sorry! But keep
it to yourself, it will expose
everything. Your little tantrum at
the party drew some attention.

BETTY

Who?

MARY

Knowles, don't bother, you don't
know him. Ben and I took care of
it.

(CONTINUED)

Mary nods to Ben, an I'm sorry look from Betty to Ben, he understands.

MARY

Remember what your doing. And keep quiet or I'm going to gut you like a fish.

(long pause-beat)

Marry Andre. Your not going to jeopardize everything.

Mary has had Betty's hand in a vice grip then lets it go with a jerk. She says her good byes and blows her a kiss.

MARY

So good to see you again. Good luck.

Mary turns and leaves the house.

INT. MULLIGAN'S STORE - DAY

Peggy enters Mulligan's all smiles. She carries some outlines of a dress. Betty and Hercules are working with dress on manikin. Hercules comes to attention.

HERCULES

Marvelous! A new dress to celebrate you marriage?

PEGGY

(laughing)

Always drumming up business.

HERCULES

I try. And Betty too.

PEGGY

No such thing. Your not going to make this poor girl make her own wedding dress.

HERCULES

I only meant-

Peggy takes dress outlines and spreads on work table.

PEGGY

I won't hear of it, I have the perfect dress.

(beat)

We're practically the same size.

(CONTINUED)

(to Betty)
 You'll love it my dear, designed by
 one of the finest Coteries in
 France.

BETTY
 I don't won't to impose.

PEGGY
 Not impute your work
 (to Hercules)
 But he designed the Queen of
 France's, Marie's, coronation
 dress.

Peggy sizes Betty up like a mother getting her daughter
 ready for wedding. She points to outlines.

PEGGY
 Yes, we could take it up in no
 time.

HERCULES
 If you say so, bring it by.

PEGGY
 Oh no, it's too delicate to travel.
 And John mustn't see it, bad luck
 ya know.
 (pause-to Hercules)
 Plus, don't you want to be
 surprised giving the Bride away?

Hercules is getting a little misty, to bad this is mostly a
 charade. He reaches up taking Betty's hand.

HERCULES
 (lovingly)
 Yes I do.

PEGGY
 Good now I'll send a carriage
 tomorrow. Remember my dear a
 woman's heart has many chambers,
 find yours and stay there.

INT. CHURCH - DAY

Betty and Andre stand at alter. Betty is resplendent in
 Peggy's dress. She and Andre face one another. Peggy cries
 like her mother. Hercules beside her pats her arm. Ben
 watches from the back of the church

INT. ANDRE'S HOME - MORNING

Betty prepares her sewing bag. Off to another dress affair with Peggy. Andre disgruntled comments.

ANDRE

You don't have to keep on with that.

BETTY

But I enjoy it, gives me something to do. Plus you know Peggy will not trust anyone else with her dresses.

ANDRE

But it makes me look bad as a husband. Like I'm not providing.

(beat)

But you must have your independence. I give it to you because I love you so much.

She kisses him gently on cheek gets up and leaves.

EXT. ANDRE'S HOME - DAY

Betty hurries down front steps. The ubiquitous Stansbury drives Peggy's coach he steps down and opens door for Betty. He smiles reveling dirty yellow teeth, a creepy man, Betty detests him.

STANSBURY

Morning miss, have fun last night.

BETTY

Keep your dirty little thoughts to yourself.

STANSBURY

(politely-bowing)

As you wish miss.

He latches door behind her and climbs up into drivers seat. He slaps reins and horses go at a gentle trot.

INT. KINGS PUB - DAY

Colonel Cunningham stands at bar, with another officer drinking coffee. Always on alert he notices everything.

He looks up from drink and notices passing by window Peggy's carriage, he sees Stansbury driving.

(CONTINUED)

The other officer sees it too.

COLONEL CUNNINGHAM
(referring to Peggy)
That woman comes and goes through
the lines with not so much as a By
your leave.

OTHER OFFICER
Aren't you the least bit curious.

COLONEL CUNNINGHAM
I'm not to touch her. That comes
directly from Clinton himself.

OTHER OFFICER
Odd though, don't you think?

COLONEL CUNNINGHAM
Yes.

Cunningham takes another sip of coffee. Turning back to bar
a look of dread and frustration on his face.

EXT. ROAD - DAY

Stansbury guides the carriage around the back roads of the
day, carefully avoiding any check points. They come to small
covered bridge.

He stops horses and leans down and peers in carriage window.

STANSBURY
The other side is the American
line. Peggy's house is just a mile
or so from here.

He slaps reins. The carriage emerges on other side, it
steers around bend.

As it makes it's way past, hidden in bushes is Nadesqwue
with Tallmadge. Tallmadge sees Betty at carriage window.

He nods approvingly at Nadesqwue.

TALLMADGE
Thank you my friend.

NADESQWUE
This struggle between two great
tribes wounds the land. Nadesqwue
was lost but now knows where he
stands.

(CONTINUED)

Tallmadge admires the nobility of the savage he understands the meaning in his words.

NADESQWUE

The girl, great warrior, take many risks. She will never be alone, I swear.

Nadesqwue thumps his chest then drags knife across it drawing blood. Tallmadge has feared for Betty's safety, no more, now she has a silent protector. Tallmadge turns away from him to see carriage disappearing, he turns back to Nadesqwue.

TALLMADGE

Now-

Nadesqwue is gone no sound not even the rustle of the bushes.

EXT. PEGGY'S HOME - DAY

The carriage pulls up to stately home newly purchased by Peggy.

Peggy stands at top of the steps a noble matriarch welcoming her loyal subject. Stansbury steps down opening door for Betty, helping her down.

PEGGY

Hello my dear, have a pleasant evening?

BETTY

Yes, but uneventful. Andre has gotten to where he drinks more and earlier each day.

PEGGY

Don't judge him too harshly, he has a lot on his mind.

BETTY

(bet he does look)
I suppose.

The two of them walk into the impressive home.

INT. PEGGY'S HOME - DAY

A Grand Staircase greets them in the front foyer. The layout is much the same as any New England home with a living room to the left and a study and den to right. Betty soaks it in making mental notes.

PEGGY

Upstairs.

BETTY

What? Oh right the dress.

Up the stairs they go a little time passes.

INT. PEGGY'S BEDROOM - DAY

Peggy stands in front of full length mirror admiring her new dress.

PEGGY

Dear God it is lovely.

Peggy appreciates and feels the delicate silk and fine details. She turns from side to side checking fit.

PEGGY

Perfection my dear.

The afternoon wears on, as they adjust dress pinning and sewing.

The waning sunlight gives way to a slight drizzle, then a torrent. A storm is brewing off the coast. Betty goes to window as we hear lightening crack.

PEGGY

You can't go home in this.

BETTY

But I have to.

PEGGY

John's a big boy he can take care of himself.

From downstairs we hear the door open and slam. The sounds of a irritated man can be heard.

PEGGY

Benedict. Come my dear and meet my husband.

The moment she's been waiting for the big man himself. An uneasiness sweeps across her.

INT. FOYER - NIGHT

There soaking wet and hurling curses is Benedict Arnold. A medium sized slightly rotund man in his middle forties. With rather large nose, he's not the picture Betty had in her mind of him.

BENEDICT
Blast, damn rain!

Peggy quickly takes his coat, he removes hat, water pours out of it. He flays at himself wringing water out of his clothes.

He notices Betty

BENEDICT
(irritated-grumpy)
Who's this?

Peggy hangs wet coat on rack beside door and goes to present Betty.

PEGGY
This is the girl I wrote you about.

BENEDICT
The dressmaker?

BETTY
Yes Sir.

BENEDICT
(still grumpy)
Managed to take all my money.

PEGGY
(scolding)
Benedict apologize. She's our guest
and a dear friend.

Benedict reluctant as he takes off his gloves he wrings them out. He manages a smile.

BENEDICT
(to water)
Blast to hell. Sorry my dear. This
accursed weather.

(CONTINUED)

PEGGY

She'll be staying the night.

BENEDICT

Storms moving in pretty fast.

Benedict excuses himself and walks up steps.

INT. STUDY - NIGHT

The three of them sit drinking an after dinner Brandy in the candle lit room. Lightening flashes across windows. Another loud boom, Betty jerks at sound, Benedict smiles at her.

BENEDICT

You get used to it.

BETTY

I don't think so.

BENEDICT

Sure you do, cannons make the same noise, muskets not much difference, you can tune it out but-

(trance like)

But the sound of men screaming in the dark. Cries for someone, anyone to put them out of their misery.

(putting hands over ears cries of helpless men)

Make them stop, stop it, stop it!

Benedict is suffering from a post traumatic episode. Peggy goes to comfort him. Benedict falls to floor covering ears. A little child in Peggy's arms, he cries. Peggy rocks him back and forth.

BENEDICT

Oh Mother make them stop.

PEGGY

Shush now, ssh.

Betty astonished at the whole thing, this is the great General. Second only to Washington, a whimpering little boy. She almost feels sorry for him.

INT. GUEST ROOM - NIGHT

Betty sits straight up in bed lightening silhouettes her. Startled, was it thunder that woke her up? No she hears screaming coming from other room.

Benedict's voice booms like a loud speaker angry and vile. This time Peggy is pleading and crying.

Quietly Betty gets out of bed and goes to door. Curiosity takes hold, she steps into hall.

INT. HALLWAY - NIGHT

She tip toes making her way to Peggy's and Benedict's room. Their door is slightly ajar she looks in. Benedict stands over a kneeling Peggy, who he has obviously slapped. She sits crying holding her face.

INT. PEGGY'S ROOM - NIGHT

Benedict holds crumpled letters in his fists, he's furious.

BENEDICT
What did you do?!

Peggy throws herself at Benedict's feet pleading.

PEGGY
I did it for you, our future.

BENEDICT
This is sedition, my own wife.

PEGGY
No, no this will save us.

BENEDICT
How? These letters to Andre? You relayed information that I sent you in confidence. God what a fool I've been. Are you sleeping with him too?

Peggy appalled stands, her nerve is up. She weighs into him with her own ferocity, she slaps him hard.

PEGGY
How dare you! Old man! Yes old man your in your mid forties. You haven't received one penny in two

(MORE)

(CONTINUED)

PEGGY (cont'd)
years from your precious
Washington. Odds are you never
will, someone had to have the balls
to secure our future.

Benedict shocked by outburst is at a loss for words. Peggy
continues her rant.

PEGGY
And another thing how do you think
I got this house? Your business
dealings where utter failures. I
spent two years paying off your
creditors in Philadelphia while you
went and played soldier.
(long pause-beat)
It was I, along with Andre's help
that we secured that Shipping
Company. That's where the money
came from, my only regret is that
poor girls father got killed.

SMASH CUT

INT. HALLWAY - NIGHT

Betty holds her hand to her mouth. She resists urge to run
in and choke the life out of Peggy.

INT. PEGGY'S ROOM - NIGHT

Benedict still stands there he finally utters something.

BENEDICT
(indicating Betty)
That girl?

PEGGY
(solemn)
Yes. But she was well compensated,
and has been treated well. She's
John's wife.

BENEDICT
That's not all is there?

PEGGY
No, it isn't.

(CONTINUED)

BENEDICT

You've been going back and forth
through the lines.

PEGGY

Yes.

Benedict is now sitting on the bed downtrodden, he holds the letters in his hands. Peggy sits down and puts arms around him. She runs her fingers through his hair. She stands and goes to dresser and pulls out a small slip of paper. She hands it to Benedict, he reads it, his eyes widen.

PEGGY

That's right 300,000 pounds. Enough
to last two lifetimes.

BENEDICT

(in wonderment)

What's the price?

PEGGY

Simple really, the plans to West
Point.

Benedict shocked and disgusted gets up shaking his head.

BENEDICT

Without West Point the revolution
would fold, No!

PEGGY

You could retire. Run your shipping
business we could be happy.

BENEDICT

And what about all those boys whose
cries I hear in the night.? Did
they die in vane so I could sleep
comfortably in my bed?

PEGGY

The war is lost Ben, you can save
thousands that would die. You could
put a stop to the bloodletting.

Benedict turns to her, a different look of acknowledgment on his face.

BENEDICT

I haven't quite thought of it like
that.

Peggy continues the praising appealing to his large ego.

(CONTINUED)

PEGGY

You would be hailed as the man who saved the colonies. Your name would go down in history, eclipsing Washington.

BENEDICT

There's a thought, I would do it just for that. The pompous ass.

PEGGY

Yes, a hero for the ages.

BENEDICT

What must I do?

PEGGY

I've arranged a meeting with you and John. You will give him the plans. Then slowly weaken the defenses at West Point so it can be easily seized.

BENEDICT

When?

PEGGY

This Wednesday. The Sloop-of-War Vulture will bring John up the Hudson to Stoney Point. I have a small boat moored there. A Joshua Smith will be waiting, he will ferry John to you.

BENEDICT

You've covered everything. But I can tell you if this goes badly, we will both hang.

Peggy and Benedict exchange a concerned look.

INT. HALLWAY - NIGHT

Betty has heard everything she's filled with revenge, her face red with anger.

BETTY

(under her breath)

It's about to go really bad
General.

Without a sound she tip toes back to her room closing door behind her.

EXT. KINGS PUB - MORNING

Colonel Cunningham exits King's Pub after morning coffee. Adjusting hat he speaks to associate then see's Peggy's Carriage approaching. Irritated at the sight again he decides to let it pass before crossing.

COLONEL CUNNINGHAM
(to associate)
The bitch again.

As he watches it pass he notices that it is Betty not Peggy who is the occupant. Betty does not notice him, he gives his associate and uneasy look.

EXT. ANDRE'S - MORNING

Stansbury guides the carriage to a stop. Betty darts from the coach and up steps. Stansbury looks on curiously.

He pulls carriage to discreet distance and watches.

INT. ANDRE'S HOME - DAY

She rushes through door catching Ben off guard. He startles her as well.

BEN
Where you been? Mr. Andre been
lookin' fer ya.

BETTY
I know it all Ben. The whole rotten
thing.

BEN
Miss we been at this awhile.

BETTY
Not all of it. Peggy and Andre,
with Katherine, burned Papa's
business then took it over. Andre
is a double agent, he's been posing
as a New England merchant named
Anderson, he turned in Nathan.
(long pause)
Now, Peggy's convinced General
Arnold to turn over West Point.

She proceeds to her writing desk and produces letters from General Arnold. She gives them to Ben, then writes out Andre's plan.

(CONTINUED)

BETTY
(a little frightened)
We can't afford to wait. Andre will
be leaving soon.

Ben takes letters and stuffs in the back of his pants. The
least likely place to be searched.

BETTY
Take my carriage, it will be
recognized so the British won't
search it. Go to the Strong Farm,
they're with us, say 355 sent you.
they'll know what you mean, they
have a boat. It's a small crossing
the British don't patrol that area.

BEN
What about you?! I aint's leaving
after all this.

BETTY
It'll look suspicious, go.

BEN
(worried)
Miss.

Betty puts her hand on his cheek a look of reassurance. Ben
sighs as if a power of resilience and determination passes
between them.

BETTY
I'll be fine, now go.

Ben hesitant he has trouble with the words he can't speak.
Betty nods she understands. He turns directly and heads out
the door.

Betty looks out window seeing Ben go around corner, she then
notices Stansbury looking on intently, nosy.

BETTY
Damn that little man.

Andre comes in from the other room. Stuffing shirt in
trousers.

ANDRE
(unconcerned)
Where've you been?

BETTY

Peggy's, she wouldn't let me leave.
The rain.

Andre puts on his gloves and straightens hat he's in casual black attire. Betty quick to change subject.

BETTY

She loves her new dress.

Andre puts his arms around her, and kisses her. Then, Betty with the skill of a pick pocket, gingerly slips a small note into Andre's back pocket.

ANDRE

That's good my dear.

BETTY

Must you go?

ANDRE

After this, I'm through.

He gives her a good bye kiss and leaves. Betty relieved, oddly sad, waves her final goodbye.

BETTY

Good bye John.

EXT. STRONG FARM - LATE AFTERNOON

Ben has horses almost a full gallop pulling reigns back tightly grinding coach to stop.

Anna Strong runs from her house to meet them, she steadies horses.

Ben frantic jumps down humbly takes off hat.

BEN

Sorry Ma'am, don't means to scare
you.

ANNA

(sensing no harm)
Go on.

BEN

Miss, I - uh mean 355.

(CONTINUED)

ANNA

Say no more, the boats this way.

She leads Ben to a small alcove hidden by large reeds. Ben steps in boat taking paddle and shoving off.

ANNA

(softly)

Good Luck.

Ben nods thank you and paddles on reaching other side a soft wave from Anna. Ben disappears over rise. Anna appears to be saying small prayer, as setting sun bathes her in red glow.

EXT. NEW YORK HARBOR - DUSK

Moored at the Dock is the HMS Vulture. Andre's carriage pulls up to the gang plank. Andre steps out, about to walk up when Stansbury calls out to him. Andre turns his attention back.

ANDRE

Yes quickly.

STANSBURY

It may be nothing sir, but after I dropped your wife off. I saw her man servant Ben run from the house.

ANDRE

So?

STANSBURY

Seemed to be in a hurry.

ANDRE

(glancing at watch)

Is there a point to this.

STANSBURY

Just curious.

ANDRE

(angry)

You were spying on my wife?

(alert-concerned)

Probably nothing.

STANSBURY

I hope so, sir.

Andre turns and walks up gang plank to an awaiting CAPTAIN.

(CONTINUED)

EXT. HMS VULTURE - DUSK

Andre steps on board in Complete British Maritime tradition.

ANDRE

Permission to come aboard Sir.

The Captain, strict to protocol answers directly, the two salute one another.

CAPTAIN

Granted.

ANDRE

Thank you.

CAPTAIN

Lets be plain, we will be heading into enemy waters. The French could pop up anywhere. We'll keep close to shore. If they spot us we cannot stay you'll be on your own.

MAJOR ANDRE

(confident)

I've been at this for years. Tarry not if have no backbone for a fight.

Again Andre's attitude has managed to alienate his closest protection. The Captain lashes out vehemently.

CAPTAIN

Listen you arrogant son-of-a-bitch. I have the mind to turn you over to the Americans myself than jeopardize my ship.

Andre is stunned but indifferent turns back to railing as ship slowly pulls out of port.

EXT. AMERICAN LINES - NIGHT

Ben has been at almost a dead run, he pauses catching his breath. It's dark but he knows he's being watched, he must proceed carefully.

He walks on cautiously he hears a rustle in bushes. He tenses, we hear the click of a musket being cocked.

(CONTINUED)

SENTRY

You again?

BEN

(panting)

You gettn better or I'm getting
louder.

They share a quiet chuckle between them and head down the road.

INT. TALLMADGE TENT - NIGHT

Tallmadge digs through the letters stunned by the amount of information, and the audacity of the plan.

TALLMADGE

(referring to Arnold)

He really thinks he can get away
with it.

BEN

Sir, what's about Miss Betty?

TALLMADGE

Don't worry Ben. I have someone
looking out for her.

TALLMADGE

I have something I need for you to
do.

INT. ANDRE'S HOME - NIGHT

Betty attends to her things she has packed a small bag. She looks at all her dresses in closet, sad at leaving them behind.

In quiet reservation she closes her satchel. A glance at her sewing bag sitting lonely in the corner. Another look around the room. She places her hand over her belly holding her child. A look on her face of a life that might have been.

She takes bag walks out, a chapter closed. She goes down steps to front door. She stops dead in her tracks at bottom. The door handle turns.

She's frozen terrified, in steps Colonel Cunningham.

(CONTINUED)

COLONEL CUNNINGHAM
I'm sorry, going somewhere?

Betty stays cool and sets her bag down. Cunningham removes hat and gloves. He sets hat down on desk, his eyes loom around room.

BETTY
Evening Colonel. What do I owe the pleasure?

COLONEL CUNNINGHAM
(cunning)
You first.

BETTY
I was on my way to a friends while John is away.

COLONEL CUNNINGHAM
I see, Peggy's maybe?

The Colonel wanders around room looking through doors.

COLONEL CUNNINGHAM
Where's your man servant, Ben I believe is his name. Isn't he here to help you?

BETTY
He had other business.

COLONEL CUNNINGHAM
(toying)
I see other business.

BETTY
What is it you want Colonel?

He stops his walk, glides finger across desk. His silence is deafening. He feels Betty's fear welling, and likes it.

Their eyes are locked like two boxers.

COLONEL CUNNINGHAM
I saw you in Peggy's Carriage this morning.

BETTY
So, we've done business for years.

COLONEL CUNNINGHAM

But now she is married to General
Arnold.

He's searching, he has nothing it doesn't fit yet. Betty's
fear eases she keeps up her bluff.

BETTY

Really Colonel, my personal life is
none of your business.

Cunningham's anger and frustration rises, he confronts her
face to face. Betty backs away.

COLONEL CUNNINGHAM

But security is. Information is
lost or going awry and your always
nearby, how is that?

BETTY

(ignoring him)
Excuse me Colonel.

Cunningham grabs her by the arm and jerks her around.

COLONEL CUNNINGHAM

I want answers.

Then from corner near his ear comes the muzzle of a pistol,
it cocks. The Colonel looks out the corner of his eye at
barrel then slowly turns.

There is Mary holding gun straight at his head.

MARY

Let her go!

Cunningham slowly releases her, Mary's hand twitches.
Cunningham backs up slightly nervous surprised.

COLONEL CUNNINGHAM

You?

Mary pulls hammer to full cock and presses barrel straight
into Cunningham's forehead she pushes him back to the wall.
Cunningham starts to sweat his arms are up.

MARY

(oppressive)
Yes me.

(CONTINUED)

BETTY

You know him?

MARY

Your not the only one who sleeps
around bitch.

(pause to Cunningham)

Now your suck on this!

Mary rams pistol into Cunninghams mouth, he winces and closes his eyes in silent reservation. Betty intervenes braking the momentum.

BETTY

No!

Betty jerks down one of the drop strings from a nearby curtain. With the force of a man she hog ties Cunningham to the staircase banister. Secured, Betty slowly pulls Mary back. Cunningham breaths a sigh of relief.

MARY

He's been suspicious of you for a
while. He talks in his sleep.

COLONEL CUNNINGHAM

(not believing this)

You'll both hang!

MARY / BETTY

(together)

Shut Up!

Betty takes a cloth from her ruck sack and stuffs in his mouth, the wraps another around his head. Cunningham makes noises of protest like a mummy.

MARY

I was supposed to kill him if he
figured you out.

BETTY

I've had enough killing, let's go.

Betty turns away to leave, as she does Mary levels to gun at her.

MARY

And you if you refused.

BETTY

(turning-shocked)

After everything, no, no, no.

(CONTINUED)

MARY

(wild-eyed, insane)

Yes, you've had everything,
beautiful home, money, a child on
the way.

(pause-sad)

my babies.

(beat)

I've gotten nothing. Going hungry,
sleeping around for a warm bed.

BETTY

(calm)

You've lost everything, I did too.
Yes I admit I was comfortable. And
Andre, well I was tempted. But it's
a lie Mary, I could never love him.
All we have to do is, survive.

(beat)

This has not been for nothing.

Mary begins to tremble her gun hand shakes. She finally erupts in an emotional crash sobbing uncontrollably. Betty slowly takes gun from her hand.

Mary crumples to floor Betty wraps her arms around her consoling.

BETTY

Shsssh.

MARY

(sobbing)

They all need to die!

BETTY

I know, lets go.

Mary is almost dead weight as Betty lifts her to her feet. Betty helps her out the door. Cunningham squirms trying to get out, his face is red with fury.

EXT. ANDRE'S HOME - NIGHT

Mary still struggles to walk as Betty gets her down steps and into the open air carriage. Betty goes and unhitches Cunningham horse, it rears a little. She then slaps it on buttocks and it takes off in a flurry.

INT. ANDRE'S HOME - NIGHT

Cunningham continues to struggle with ropes he's managed to get them loose. He's breaking free.

EXT. ANDRE'S HOME - NIGHT

Betty jumps in carriage takes the reins and pushes the horse's forward at a fast gate. Mary still weak her eyes glazed. Betty helps her sit up straight.

Cunningham runs out from the home his gun at the ready. He spies carriage heading fast down road. He takes aim, squints in fading light and fires.

Betty hears report of gun at same second as Mary's head explodes. Brains and blood spatter Betty's face, she turns around seeing Cunningham. Her eyes say it all.

Back to horses she slaps them even harder she flies down road. Mary's dead body slumped in her lap, Betty has her attention on road, she caresses Mary. Close on Betty's face tears are flowing like a river.

BETTY

(to Mary)

Sleep now. You have your babies again.

(singing-shaky)

Tura...Tura, rah loora lie, hush my baby now don't you cry.

The carriage covered in blackness disappears down the road.

EXT. STONEY POINT - NIGHT

A small rugged rock alcove sits off the Hudson. Ragged and rough it gets its name well with large boulders blocking view of anyone waiting there.

General Arnold sits astride his horse in the darkness. He is Balanced and poised like a diplomat awaiting an appointment. With him are Joshua Smith and his two brothers, Joshua the elder is a bit of a loyalist but doesn't really care who wins. The other two brothers are ignorant of the fact. They just know that the General is important and they do what they're told.

From out of the darkness slipping silently through the waters comes the VULTURE. Arnold steadies himself, coming to full attention in saddle.

(CONTINUED)

The two younger brothers are scared at the sight warship as they sit in their small boat.

BROTHER 1
That's a British ship!

BROTHER 2
You didn't tell us bout no British.

JOSHUA
(harshly-questioning)
Shut up! How bout it General?

BENEDICT
It's for the cause, get on with it.

Joshua indicates for the two to go on, they push the little craft into the river. The Vulture has weighed anchor and stopped, the boat rows out to meet it.

EXT. VULTURE - NIGHT

Andre watches with the Captain the approach of the two Bothers. The Captain grim faced and stern.

CAPTAIN
Good Luck Major and remember the first sign of French, we're gone.

ANDRE
(irritated)
Thank you.

The small Boat pulls along side and Andre is over the rail.

EXT. STONEY POINT - NIGHT

Arnold watches the craft approach, destiny staring him in the face his stomach is weak. He chokes it back the full moon gives the boat the look of Charon guiding the boat across the river Styx. Arnold shudders.

The boat lands the two brothers help Andre onto dry land. Arnold doesn't dismount but salutes. It's common courtesy for two officers to stand and face one another. Andre notes the slight, but he returns salute anyway.

BENEDICT
Andre I assume.

(CONTINUED)

ANDRE
Major Sir.

BENEDICT
(indignant)
Whatever.

The brothers eye the pair with curiosity. Then Arnold takes a money bag and tosses it to them.

BENEDICT
Wait here.

ANDRE
Sir this shan't take long.

BENEDICT
Not now, come on.

Joshua brings up another horse for Andre, reluctantly he gets on.

ANDRE
(nervous)
Where are we going?

BENEDICT
Not far.

The two men turn their horses Arnold in the lead and proceed up to a small dirt road. They ride for a few moments coming to a rock bridge. Arnold guides his horse around and under the arch of the bridge.

The Bridge just covers a small gully and the embankments hide occupants under it from view. Arnold has a small campfire going.

The two men dismount. Arnold motions for Andre to sit on one of the two wooden crates beside fire.

ANDRE
Hiding General?

BENEDICT
Cautious.

ANDRE
To the point then.

BENEDICT
I do this with no great relish.

(CONTINUED)

ANDRE

You do it for money, same as everybody else.

Arnold fierce and on the attack reaches across fire. He grabs Andre by the Collar pulling him face to face.

BENEDICT

No one has bled more for this country than I. I've thrown thousands like you into the meat grinder. But not anymore.

Andre surprised at reaction and worried, Arnold stares him down. Andre blinks and tries to back track. Arnold releases him.

ANDRE

(still nervous)

I see. This is a cause for you?

Arnold stands up and walks around fire he looks off into the darkness, seeking absolution.

BENEDICT

I should kill you now.

Back to Andre really nervous.

BENEDICT

But then I would have to kill my wife too.

(turning to Andre)

Wouldn't I?

(pause)

and myself for being so stupid.

ANDRE

Wars are decided on quirks of fate, chance encounters, missed opportunities and bad judgment sir.

BENEDICT

You say that like a punch line.

Andre stands and confronts him wanting to get this over.

ANDRE

One final punch line that will end this war. You sir think you have the monopoly of death and self doubt and bad decisions. We all have, now is not the time to wallow in self pity, now is one of action.

(CONTINUED)

(long pause)
Now is the time to end this war.

Arnold turns away the words sink in. Then with calm reservation he pulls plans from pocket.

BENEDICT
Gun emplacements, defensive strategies, security perimeters troop rotation. It's all there.

ANDRE
Perfect Sir, you will have your money in a fore night.

BENEDICT
Fine, through Peggy.

ANDRE
Of course.

BENEDICT
Good day to you Sir.

Andre goes to shake Arnold's hand who does not return it. Andre insulted, salutes and mounts his horse.

EXT. VULTURE - DAWN

The gray before the dawn surrounds ship. The Captain ever vigilant scans horizon through telescope. Then suddenly, coming into view A French Warship. Two times the size of his, it outguns and out mans his ship.

Quickly to crew he pops out orders.

CAPTAIN
Damn, weigh anchor!
(to helmsman)
Set rudder a midships.

The sails quickly come down and fill with air. Like a motorbike spinning her tires she makes her way down the river fast.

EXT. FRENCH WARSHIP - DAY

Rochambeau looks through his spyglass at the fleeing ship, fast moving out of sight. A half smile comes over his face as he brings down glass. He turns to Ben standing beside him.

(CONTINUED)

ROCHAMBEAU
 (thick French accent)
 They are gone. Tallmadge is a smart
 man, lucky you found us.

BENJAMIN
 (humbly)
 Beleives me sir, luck ain't go
 nothing to do with it.

ROCHAMBEAU
 Maybe, and your friend?

BENJAMIN
 I don't know.

ROCHAMBEAU
 Well this much is certain,
 (indicating Andre)
 He won't be going anywhere.

BEN
 (half smile)
 No's Sir.

EXT. STONEY POINT - DAWN.

Andre comes over rise near point he looks at open water in
 horror. The Vulture is gone, making way down to landing, the
 brothers are gone to. He's alone, behind enemy lines.

Andre makes his way slowly down the deserted country road.
 Confident in his ability to avoid detection.

ANDRE
 (to himself)
 This time of morning should be
 easy.

He pats his horse on the neck and carries on. He rounds a
 bend in the road. He stops in his tracks ahead is a small
 encampment. Three Hessian Soldiers sit around a campfire
 warming themselves.

ANDRE
 (to himself again)
 Luck, closer than I thought.

The Hessian's are mercenaries fighting for the British.
 Their large pointed gold helmets glint in the firelight.

Andre advances with uncertainty. The Guards do not
 acknowledge his approach.

EXT. HESSIAN CAMP - MORNING

The Hessians just sit there warming themselves, indifferent to Andre. Andre Stops and dismounts still apprehensive.

ANDRE

What party are you with sir?

The guards still disinterested one answers very nonchalant. Rubbing hands then blowing in them to keep warm

HESSIAN LIEUTENANT

The winning party.

ANDRE

Excellent, may I join you.

The Hessian Lieutenant rises removing his helmet, he slowly turns to face Andre. WE know the face it's Colonel Tallmadge.

TALLMADGE

You certainly may. Guards!

The two other Hessians remove their helmets and take the red coats off revealing the Blue American Militia Uniform.

Tallmadge introduces himself.

TALLMADGE

Colonel Benjamin Tallmadge, United States Militia.

Andre blown away and breathless his knees go weak as the Guards tie him up. Tallmadge confident, lets loose his professional side, as he gets in Andre's face.

TALLMADGE

And your under arrest you son of a bitch.

ANDRE

(in nervous sweat)

To what quarter will I be given?

TALLMADGE

(coldly)

The same as HALE'S.

Andre almost collapses knowing the implication. They search him, and finding the plans from Arnold. Then he feels in another pocket and pulls out note from Betty to Andre.

(CONTINUED)

TALLMADGE

This is for you.

Andre opens curious he knows Betty's writing. He's crushed, betrayed his world falls apart.

TALLMADGE

She never loved you. Did you really think after all you've done she could ever care for a monster.

ANDRE

(crying)

She's carrying my child.

Tallmadge grabs the letter.

TALLMADGE

What?!

Tallmadge astounded at revelation peers across river. Transfixed his hand drops letter to ground, he mutters a small prayer and crosses himself.

EXT. COUNTRY ROAD - DAY

The sun is up and the morning mist gone. Betty in carriage has slowed the gate of her carriage, allowing horses a respite. Then a shot, it misses her by inches smashing into nearby tree.

A desperate look behind its Cunningham, accompanied by several other soldiers in hot pursuit. Betty puts horses in full gear.

She flies down the bumpy road not paying attention another shot. It hits one of the wheels splintering it, the carriage jolts and swerves. The horses break their bridal as the carriage careens off road sending Betty flying.

She lands and rolls, muffed but unharmed, Cunningham is closing in fast. She looks for options then from out of the woods arrows fly they catch two guards straight in chest.

One arrow hits Cunningham's horse in thigh, it buckles and crashes to the ground. Cunningham is caught underneath it.

A Huron warrior comes screaming at him with raised Tomahawk. Cunningham manages get get his pistol out just in time, he fires killing warrior.

Nadesqwue runs from woods and grabs Betty.

(CONTINUED)

NADESQWUE
(broken English)
No fear, Come with me

Nadesqwue and Betty take off into the woods.

Cunningham follows. Nadesqwue chops through undergrowth. It starts to clear ahead. They run out, but a cliff blocks their escape.

The river roars below. Cunningham hears river and loads his gun. He appears before them.

Nadesqwue lunges at Cunningham. Cunningham fires, hitting his shoulder. Nadesqwue falls over the cliff, pulling Betty with him. His grip loosens, and Betty grabs the cliff.

Nadesqwue falls into the swirling water below.

Cunningham jumps and grabs Betty's arm. He pulls her to safety then ties her up.

COLONEL CUNNINGHAM
Consider this payback. I need you
alive.

Cunningham drags her from woods. Several soldiers are waiting in the clearing. They hoist her into saddle.

Cunningham climbs onto another horse. Betty's head is down not knowing if mission accomplished.

INT. ARNOLD'S OFFICE WEST POINT - DAY

Arnold's Aide enters the room carrying a note.

AIDE
A runner brought this from your
wife.

BENEDICT
My wife, now what?

Ever grumpy he takes letter and opens he walks to window to get better light. Putting on spectacles he starts to read anxiety is all over his face.

AIDE
Are you alright sir?

(CONTINUED)

BENEDICT

(at a loss)

Uh ah. Yes.

(thinking again)

No, uh no, cancel our inspection
this afternoon. I'm not feeling
well.

Benedict carefully folds note and puts in pocket. He grabs his greatcoat and puts hat on and is out the door.

EXT. WEST POINT - DAY

The sentries open large doors to entrance we see Arnold's cape flying as he speeds on his horse in a mad escape. The sentries look on perplexed by odd behavior.

EXT. RIVER BANK - DAY

Nadesqwue pulls himself from the river, a gaping wound in his shoulder flows blood. Undaunted he gets to his feet and is on the run.

He covers ground quickly making his way to Washington's camp. He approaches Sentries slowly, his arms open.

The sentries cagey raise weapons they notice wound and blood.

NADESQWUE

I have news for Tallmadge.

The sentries allow him entry and escort him to Washington's tent.

INT. WASHINGTON'S TENT - DAY

Washington and Tallmage are in a heated discussion. Andre sits in corner as Ben guards him. Ben is now in full Militia dress proud and tall. His gun is trained straight at Andre.

ANDRE

(irritable to Ben)

I should have known.

Ben just let's him go on. Washington and Tallmadge voices are getting louder.

(CONTINUED)

WASHINGTON
Arnold escaped!

TALLMADGE
His wife alerted him.

WASHINGTON
How could she have possibly known.

ANDRE
Easy you have a double agent.

TALLMADGE
Who?!

Andre doesn't respond he just sits there.

WASHINGTON
No matter, his plan failed.

The sentries fold back flap and Nadesqwue enters stately and proud. His eyes blaze with hate toward Andre. Andre just rolls his.

Nadesqwue stands solid attention like in front of Washington and Tallmadge.

TALLMADGE
(fearful)
Where's Betty?

NADESQWUE
The girl warrior has been captured.

NADESQWUE
Nadesqwue failed great chief.

ANDRE
If I know Cunningham, well...

Ben can't take it he slugs Andre with the butt of his musket. A distraught Tallmadge turns to Washington.

TALLMADGE
Sir, we can't leave her.

WASHINGTON
(puzzled)
Girl? Warrior? Who?

TALLMADGE
Agent 355 is a woman sir. Her name is Betty Floyd.

(CONTINUED)

Washington is angry as hell he throws up his arms. He points his finger forcefully into Tallmadge chest.

WASHINGTON

You disobeyed a direct order and sent her anyway?

TALLMADGE

(barking back)

She got the job done.

(pause-letting it go)

You think this war is just battlefields and tactics. No it's about ordinary people willing to sacrifice everything.

The words weigh heavy on Washington's ears, he backs down.

TALLMADGE

We need to go get her.

Andre bleeding from upper lip conjures plan to weasel out of his predicament

ANDRE

A prisoner exchange, me for Betty.

TALLMADGE

You've got to be kidding?

ANDRE

Well it was a thought.

He continues trying to garner favor for the price of his neck.

ANDRE

I could give you the layout of where she'll most likely be held.

TALLMADGE

In exchange for your neck of course. Have you no decency, she carries your child.

WASHINGTON

(agreeable and annoyed)

Find out what you can.

EXT. WASHINGTON'S CAMP - DAY

Months have passed the war is going well for the American's. The mood is positive the army more disciplined. Washington scans reports from a runner, who turns and leaves. Tallmadge and Ben approach him, the look on their faces grim.

WASHINGTON

Anything?

TALLMADGE

They're moving her around. Every time we think we've located her she's gone.

WASHINGTON

Cunningham's playing games. Trying to trick us in giving up our network.

(pause-sigh)

She may even be..

Ben cuts him short indignant at his giving up, he gets right into Washington's face.

BEN

Na Sir she's alive.

WASHINGTON

A feeling Ben?

BEN

Hercules saw her being loaded on the Prison Ship Jersey.

TALLMADGE

That's a fortress it's moored in the harbor. There is no way to approach it.

BEN

(angry)

You given up to? She risked all and didn't ask for nothin! For nothin' and now you gonna say it too risky.

(long pause)

Shame on you - shame, she believed in you, General. We owe her all we've gained.

(beat)

I's can get her.

(CONTINUED)

WASHINGTON

She may have already talked. She's with child, she may not have had a choice.

Ben enraged beyond words backhands Washington. Washington takes it, the air is tense.

BEN

Damn you sir!

Ben spins around THUNDERING to anyone who can hear

BEN

Damn all of you!

(back to Washington)

What kind a country we makin if we's forget who made it. Whose goin with me?

Washington and Tallmadge looking down the other officers and troops stand silent introspective. Then peeling through crowd comes Nadesqwue, he crosses hand across chest. Ben smiles at him.

NADESQWUE

We bring her back.

Tallmadge steps forward joining Nadesqwue, then surprisingly Washington.

TALLMADGE

Sir you can't.

WASHINGTON

She's worth more than me.

BEN

Sir I's...

WASHINGTON

Your right, we go tonight.

A reverent stunned silence hangs over crowd.

EXT. NEW YORK HARBOR - NIGHT

The four men make their way in a canoe dressed all in black their faces blackened. The water is still and it is a moonless night, pitch black.

The HMS Jersey sits alone in the harbor a lone Sentry can be seen moving quietly on deck.

EXT. HMS JERSEY DECK/NEW YORK HARBOR - NIGHT

The canoe pulls along side Nadesqwue scampers up quiet as a spider. Looking around, seeing no one he throws rope over side.

Ben appears, then Washington is over the rail Tallmadge remains in boat.

Soundlessly the three make it to cargo hold where Prisoners are held. They open hatch, and one by one they are in. Slowly they close hatch behind them.

INT. HMS JERSEY CARGO HOLD - NIGHT

It's dark except for a lantern at one of the aft cells, oddly the other cells are empty.

They creep toward light as they approach a guard surprises them. Nadesqwue quick as lightening slits his throat.

Washington gets his keys they move to cell and there is Betty lying on cot in the dim light. She is in awful shape her belly big with child. The cell is repulsive and stinks.

Washington scrambles with keys they rush in to get her. Betty sweats then grimaces with pain.

BEN

(teary eyed)

We's here miss, we's goins to take you home.

BETTY

(shaking head no)

No the baby's coming, Ben!

She turns and notices Washington, surprised she winces and groans again.

BETTY

Sorry sir, I don't think...

WASHINGTON

(choking up)

There child you've done enough, if only I had more troopers like you.

Betty grabs the sides of the cot bracing herself a desperate cry for Ben.

(CONTINUED)

BETTY

Ben, Ben!

BEN

I's here miss.

BETTY

It's coming!

Washington is on automatic, taking coat off rolling up sleeves. He looks around at squalid conditions.

WASHINGTON

Ben, quick your shirt.

BEN

Sir.

WASHINGTON

It's only thing half way clean in here.

He raises Betty's skirt, her legs apart.

WASHINGTON

(soothing to Betty)

I delivered my own children.

Betty grimaces again she's in agony. To her credit she doesn't cry out. Ben sits beside her wiping her forehead.

WASHINGTON

I see the head. push!

BEN

Just one more Miss.

Betty heaves up on the cot giving it her all.

WASHINGTON

I got it. It's a boy!

Betty falls back on cot exhausted, a small slap and the baby cries. A grin comes over everyone, even the stone faced Nadesqwue smiles. Washington takes the Oil lamp and heats his knife. He cuts and cauterizes umbilical cord.

He places child on Betty's chest she smiles and coos cuddling it. Washington then looks down at sheet and floor, blood is pouring out.

(CONTINUED)

WASHINGTON
Somethings wrong, she's
hemorrhaging.

Betty knows she's dying but she's detached, accepting it and unconcerned. They all know it, there is nothing they can do now, she does not blame them.

Her breathing slows she looks around at group, she smiles then dies.

Ben slowly lifts child from her arms, cradles it. The child is quiet and sleeping.

Washington stands and salutes her. Nadesqwue performs some sort of Indian honor ritual.

The three leave.

EXT. HMS JERSEY - NIGHT

Again silently they slip off of ship. Washington carefully hands Child over to a surprised Tallmadge.

All aboard canoe they push off without no one being the wiser.

They all look at one another saddened and not saying a word.

INT. HMS JERSEY - DAY

Cunningham making his morning rounds comes across dead guard he rushes to Betty's cell. Horrified he sees Betty's lifeless body in a pool of blood her baby obviously delivered. A flurry of curses as he stands there beating on cell door.

COLONEL CUNNINGHAM
Damn it all to hell!

EXT. HMS JERSEY - MORNING

It is a clear blue morning. The British, out of respect to a worthy foe, play a funeral cadence on their drums.

Betty's body is wrapped in sheet. A chaplain follows saying a prayer. Even Cunningham manages a salute.

(CONTINUED)

COLONEL CUNNINGHAM
(to his adjutant)
Better a burial at sea, they'll
have one less martyr's grave to
rally behind.

High overhead we hear the familiar screech of an eagle.
Cunningham looks up, it lands on the mast where the British
Union Jack billows in wind.

COLONEL CUNNINGHAM
(irked)
Shoot that damn bird!

A soldier takes aim and fires, it rips through flag missing
eagle. It's talon snares flag ripping it from mast. The
eagle flies off, the tattered Union Jack in it's grasp.

Betty's body is released, it falls like a rock disappearing
into sea.

We move to below water, as body in slow motion sinks.
Superimposed is eagle flying away with British flag. The
drums continue to roll, over this we read:

SUPER: This has been a fictionalized account of actual
events. The Culper Spy ring formed by Washington was so
secret that it's very existence wasn't known about til 1937.

Major John Andre captured by the Americans was later hanged
as a spy.

General Benedict Arnold escaped prosecution by fleeing to
England. He died in 1801 without ever receiving a penny from
the British government.

The Agent known as 355 was indeed a woman, and the only clue
as to her identity was the British records of their
prisoners of war. The only woman ever captured and
imprisoned was a woman by the name of Betty Floyd. She
indeed died in childbirth on the HMS Jersey.

Lost to history we owe her everything.

THE END

FADE OUT: