

Peter Davis

HIGHLANDER:THE RAVEN

"Reborn"

Written by
Karen Harris

Prod. # 98101

May 18, 1998 (F.R.)
June 18, 1998 (Pink Pages)
June 18, 1998 (Blue Pages)
June 22, 1998 (Green Pages)
June 23, 1998 (Yellow Pages)
June 24, 1998 (2nd White Pages)
June 24, 1998 (2nd Pink Pages)
June 29, 1998 (2nd Blue Draft)
July 1, 1998 (2nd Green Pages)
July 2, 1998 (2nd Yellow Pages)
July 6, 1998 (3rd White Pages)
July 7, 1998 (3rd Pink Pages)

Firecorp IV Productions Inc.
373 Front Street East
Toronto, ON CANADA M5A 1G4

HIGHLANDER:THE RAVEN

"Reborn"

Production # 98101

REVISION HISTORY

May 18, 1998	F.R.
June 18, 1998	Pink Pages (25) Cov, Rev Hist 10, 11, 14, 15, 17, 18, 28, 30, 32, 32A, 32B, 33, 36, 37, 38, 41, 41A, 41B, 42, 43, 44, 46, 52
June 18, 1998	Blue Pages (3) Cov, Cast, Rev Hist
June 22, 1998	Green Pages (4) Cov, Rev Hist, 3, 3A
June 23, 1998	Yellow Pages (31) Cov, Set, Set2, Rev Hist 7, 8, 12, 14, 15, 16, 16A, 20, 20A, 22, 23, 24, 24A, 25, 26, 27, 35, 35A, 36, 40, 41, 41A, 41B, 44, 45, 46, 47
June 24, 1998	2nd White Pages (10) Cov, Rev Hist 6, 6A, 11, 16, 36, 38, 39, 42
June 24, 1998	2nd Pink Pages (11) Cov, Rev Hist, Cast, Set, Set2, 41, 41A-B, 42, 55, 56, 57
June 29, 1998	2nd Blue Draft
July 1, 1998	2nd Green Pages (6) Cov, Rev Hist 9, 36, 41A, 41B
July 2, 1998	2nd Yellow Pages (10) Cov, Rev Hist, Set, Set2 36, 37, 41-41B, 42, 42A, 42B
July 6, 1998	3rd White Pages (6) Cov, Rev Hist, Set, Set2, 47, 48
July 7, 1998	3rd Pink Pages (9) Cov, RevHist, Cast, Set, Set2 48, 48A, 49-49A, 50

HIGHLANDER:THE RAVEN

"Reborn"

Production # 98101

CAST LIST

AMANDA
NICK WOLFE

LUCY

CLAUDIA HOFFMAN
STANLEY FERRIS/FIGURE
CARL MAGNUS
BASIL

DAVID HOFFMAN
ANNIE HOFFMAN (7)
OLD WOMAN

ERIC HOFFMAN (9) (NON-SPEAKING)

*

HIGHLANDER:THE RAVEN

"Reborn"

Production # 98101

SET LIST:

INTERIORS

AMANDA'S

/LIVING ROOM

/BATHROOM

/BALCONY GREENHOUSE

CORRIDOR - OUTSIDE AMANDA'S APARTMENT

NICK'S APARTMENT

NICK'S APARTMENT BUILDING - STAIRWAY

TOWNHOUSE

/LIVING ROOM

/MASTER BEDROOM

ESTATE

/STAIRWAY

/LIBRARY

POLICE STATION

/SQUAD ROOM

/OBSERVATION ROOM

/INTERROGATION ROOM

/HALLWAY

/CORRIDOR

ANTIQUÉ SHOP

/BASIL'S BACK OFFICE

INDUSTRIAL SPACE

SEDAN

CLAUDIA'S CAR

NICK'S CAR

EXTERIORS

AMANDA'S BUILDING

/ROOFTOP

/SIDE OF BUILDING

NEARBY ROOF

NICK'S APARTMENT BUILDING

ESTATE

*
*
*

TOWNHOUSE
POLICE STATION

ALLEYWAY

FERRIS' BUILDING
STREET
CEMETERY

*

STREET - LONDON - 1815

ETHNIC NEIGHBORHOOD (ESTABLISHING)
ANTIQUÉ SHOP (ESTABLISHING)

REBORN

TEASER

FADE IN:

10101 EXT. ESTATE - DEAD OF NIGHT

10101

A country fortress of stone and brick. Dead quiet and tightly secured. A dark-clad FIGURE, identifiable only by a slight build, graceful movements and expensive leather driving gloves, drops softly into the estate's garden.

INTERCUT WITH:

10102 EXT. TOWNHOUSE - NIGHT - SIMULTANEOUS

10102

A brownstone in the city. A SECOND FIGURE, different from the first, more masculine, in fatigues, ski mask, and wool gloves, slips onto a back terrace. A flashlight beam plays along the outer wall, stops on a state-of-the-art security system box. The Second Figure goes to work on the system.

(PLEASE NOTE: It needs to be clear that these are two different places and two different thieves.)

10103 EXT. ESTATE - SAME TIME

10103

A leather-gloved hand expertly disarms the estate's security system.

10104 INT. TOWNHOUSE - LIVING ROOM - SAME TIME

10104

The Second Figure slips through the terrace doors, flashlight scanning the interior. Moves forward.

10105 INT. ESTATE - STAIRWAY - SAME TIME

10105

A flashlight beam illuminates a broad, carved staircase. The First Figure silently begins the climb.

10106 INT. TOWNHOUSE - MASTER BEDROOM - SAME TIME

10106

A door opens. The Second Figure is in a sleek master bedroom. The intruder moves to a mirror, feels around the chrome frame, finds a trigger mechanism. A POP and the mirror swings out, revealing...

10107 INT. ESTATE - LIBRARY - SAME TIME

10107

A SAFE.

(CONTINUED)

10107 CONTINUED:

10107

WIDEN to see we're in the Estate's library -- all dark polished woods and rich tapestries. The First Figure concentrates on cracking the safe. A distinct CLICK and...

10108 INT. TOWNHOUSE - BEDROOM - SAME TIME

10108

A DIFFERENT SAFE

swings open. The flashlight beam reveals the contents -- BUNDLES OF BILLS. Cash. The wool-gloved hand reaches in.

10109 INT. ESTATE - LIBRARY - SAME TIME

10109

The leather-gloved, feminine hand removes a velvet-lined jewelry box from the safe. Opens the box, revealing an extraordinary diamond necklace. The thief SNAPS the box shut, shoves it into a leather satchel, then snatches other boxes, a velvet pouch or two, which find their way into...

10110 INT. TOWNHOUSE - MASTER BEDROOM - SAME TIME

10110

A Microfiber duffel bag, the type used for gym gear, is quickly filling up with the stacks of cash as the Second Figure works steadily, methodically.

10111 INT. ESTATE - LIBRARY - SAME TIME

10111

The First Figure SNAPS the leather satchel shut. As she rises, a NOISE freezes her in her tracks.

CLOSE - INTRUDER'S FACE

alert, frozen, listening, revealed as belonging to AMANDA.

10112 INT. TOWNHOUSE - MASTER BEDROOM - SAME TIME

10112

THE SECOND FIGURE

also frozen, listening. Eyes narrow, intently peering through the ski mask. The identity still protected, though probably male. The SOUND of a FOOTSTEP, a CREAKING BOARD. Quick INTERCUTS -- images -- things are happening fast.

A DOORHANDLE

turns slightly.

THE SECOND FIGURE'S GLOVED HAND

reaches into a waistband, removes a gun.

10112A INT. ESTATE - LIBRARY - SAME TIME

10112A

AMANDA

wary, eyes darting around the room.

10112B INT. TOWNHOUSE - MASTER BEDROOM - SAME TIME

10112B

A SAFE

closes quickly, silently. Another FOOTSTEP lands.

10112C INT. ESTATE - LIBRARY - SAME TIME

10112C

A TREE BRANCH

TAPS against a French window pane.

AMANDA'S FACE

floods with relief; the noise was only a tree branch.

10112D INT. TOWNHOUSE - MASTER BEDROOM - SAME TIME

10112D

THE GUN

a silencer is slipped over the muzzle.

10112E INT. ESTATE - LIBRARY - SAME TIME

10112E

THE SAFE

as Amanda shuts it. It CLICKS as

10112F INT. TOWNHOUSE - MASTER BEDROOM - SAME TIME

10112F

A MAN

we'll come to know as HARRY enters, late forties, well-dressed, somewhat overweight. He reacts with surprise as

THE GUN

fires, the silencer muffling the sound into a dull THUD.

HARRY'S BODY

falls to the expensive carpeting with its own dull THUD.

10113 EXT. ESTATE - NIGHT

10113

Amanda, leather satchel on her shoulder, furtively exits.

10114 INT. TOWNHOUSE - MASTER BEDROOM - NIGHT

10114

The second figure hoists the microfiber duffel, steps over the dead man, and exits. A door CLOSES.

10115 EXT. ESTATE - NIGHT

10115

Amanda drops from the estate wall, her landing muffled by the soft dirt below. She disappears into the night.

END OF TEASER

ACT ONE

FADE IN:

10116 EXT. POLICE STATION - NIGHT

10116

A late model sedan pulls up outside the station.

CLAUDIA (O.S.)

I hate this.

The car door opens. The woman, Detective Second Class CLAUDIA HOFFMAN, is on a rant. Detective First Class NICK WOLFE gets out of the driver's side. He is calm and lets her vent.

CLAUDIA

I hate screwing up.

NICK

Don't blame yourself.

CLAUDIA

Fine. I hate it when you screw up.

NICK

(an easy grin)
Much better.

CLAUDIA

Think it's funny? You tell the
Captain we lost her.

A car horn gets their attention. A five-year-old mini van pulls to the curb.

DAVID HOFFMAN

Claudia's husband, sticks his head out the window. He's a pleasant-looking school teacher in his late thirties.

DAVID

The kids wanted to kiss Mommy good
night.

The sliding door opens and two children, ANNIE (7) AND ERIC (9) pop out of the van. They're in pyjamas, jackets, and slippers

ANNIE

Mommy!

CLAUDIA

You can't fool me, you just wanted
to stay up.

She kisses both children.

(CONTINUED)

10116 CONTINUED:

10116

CLAUDIA

Now it's home and to bed for both
of you.

(to David)

It's gonna be late.

DAVID

(not happy about it)

Usually is.

(a little sharp, to the
kids)

Put your seatbelts on.

ANNIE

You said we could go inside.

DAVID

I said put on your seatbelts.

The kids comply. David puts the car in gear.

CLAUDIA

I love you.

David nods and drives away.

NICK

You okay?

Claudia shrugs.

10117 INT. POLICE STATION - SQUAD ROOM - NIGHT

10117

Seven or eight desks. The room is filled with a variety of
DETECTIVES, VICTIMS, and LOW-LIFES.

A UNIFORMED OFFICER

is leading a PROSTITUTE to a desk and a waiting DETECTIVE.
A GANG BANGER moving in the opposite direction purses his
lips at the sight of her. At the same time

CAPTAIN CARL MAGNUS

late forties, steps from his office.

MAGNUS

Ferris, you got the Fives on that
robbery?

AT ANOTHER DESK

sits Detective STANLEY FERRIS.

(CONTINUED)

10117 CONTINUED:

10117

FERRIS

In a minute, Captain. Soon as I
finish with Mr. Holloway here.

Ferris is in the middle of an interview with an ELDERLY
MAN.

FERRIS

You can't poison your sister's dog
just because he barks.

Nick and Claudia enter through the double-doors of the
squad room.

Ferris gets up from his desk.

FERRIS

(to the old man)
Go home.
(to Nick and Claudia)
I heard.

CLAUDIA

How many times she lose your ass,
Stanley?

FERRIS

What'd I say?

NICK

It's been a long night.

Magnus moves toward them.

MAGNUS

Just got a call from Confidential
Security. The Marshall estate was
hit tonight.

*

CLAUDIA

Son of a bitch. She knew we were
on her and she was playing with us.

Beat.

NICK

Let's go meet the legend.

CLAUDIA

Now?

NICK

Why not?

10118 INT. AMANDA'S - LIVING ROOM - NIGHT

10118

Amanda enters her living room carrying the now-familiar leather satchel.

(CONTINUED)

10118 CONTINUED:

10118

LUCY BECKER enters, carrying a leather ledger. She's Amanda's housekeeper, bookkeeper, confidante, and loyal protector who uses her humor to take Amanda to task, which is often.

LUCY
You're back, finally. How'd we do?

*

AMANDA
You can relax. We had a great night.

LUCY
(re-ledger)
We don't need great. We need spectacular.

Amanda moves toward the bathroom. Lucy follows.

10119 INT. AMANDA'S - BATHROOM - NIGHT

10119

As they enter. Amanda starts the tub water running.

LUCY
You're spending three times as much as you're stealing.

Lucy picks a bottle of scented bubble salts, scatters them into the running water.

LUCY
You're not going straight on me, are you?

*

*

Amanda upends the satchel, lays the contents out onto the broad tiled edge of the tub. The velvet jewelry boxes and pouches tumble out. Lucy sifts through them, admiring the haul.

(CONTINUED)

10119 CONTINUED:

10119

AMANDA

Lately, I don't know. I'm just not
psyched like I used to be.

(beat)

I'm bored.

The phone in the bedroom rings. Lucy moves to answer it. *

LUCY

Must be a bitch being twelve
hundred years old and just hitting
mid-life crisis.

As Lucy exits to answer the phone -- *

AMANDA

(appalled)

Mid-life? Bite your tongue.

Amanda returns to her reflection.

AMANDA

(continuing)

At least I've kept my complexion.

She begins to undress for her bath. Lucy returns. *

Frowns.

LUCY

That was the doorman. The police
are on their way up. *

The DOORBELL RINGS. Amanda looks at the jewels, back to
Lucy.

AMANDA

(cheerful)

Well, show them in.

10120 INT. AMANDA'S - BATHROOM - A FEW MINUTES LATER

10120

Claudia appears at the door, Nick right behind her.

CLAUDIA

Amanda Montrose...

She stops in her tracks.

(CONTINUED)

10120 CONTINUED:

10120

REVERSE ANGLE

Amanda luxuriates in her bubble bath wearing only a blissful smile. The jewels are nowhere in sight.

AMANDA

Don't be shy.

Claudia gathers her composure. Nick doesn't even blink -- just a wry smile.

NICK

I'm Detective Wolfe, this is my partner, Detective Hoffman. We have a few questions...

AMANDA

Wolfe?

(a smile)

Tell me, Detective Wolfe. Do you ever howl at the moon?

Amanda is clearly flirting, but Nick doesn't bite. *

NICK *

Where were you tonight?

AMANDA

Tonight?

Claudia is all business. She uses a foot to subtly push aside Amanda's clothes, see if anything's hidden under. *

NICK

Between ten-fifteen and eleven thirty.

AMANDA

Well, Lucy and I... you met Lucy, didn't you?

(off their nods)

Lucy and I rented a video -- which you should know because you followed us. Then we popped popcorn and champagne corks. Which you didn't know because you weren't invited.

CLAUDIA

Which video?

AMANDA

Excuse me?

(CONTINUED)

10120 CONTINUED: 2

10120

NICK

Which video?

AMANDA

"Legends"-something or other. The
Brad Pitt thing.

Amanda gazes at Nick's mouth through hooded eyes.

AMANDA

(continuing)

He has the most sensuous... mouth.

Her eyes travel up to Nick's steady gaze. He doesn't
flinch.

AMANDA

(continuing)

Brad Pitt, I mean.

CLAUDIA

Ms. Montrose -- or whatever you're
calling yourself this month -- why
don't we get out of the tub and
conduct this interview like the
professionals we all are?

AMANDA

Your call...

She starts to lift herself out of the bubbles.

CLAUDIA

Wait!!

Claudia gives Nick a look, goes to leave the room. Nick
raises his eyebrows, a crooked smile. Then follows his
partner out. They pass Lucy as she re-enters with a robe
and closes the door behind her. Amanda rises from the tub,
slips into the robe that Lucy holds for her.

AMANDA

Now that's an attractive man...

LUCY

My Uncle Arnie used to say "sleep
with the devil, wake up with burns
on your ass."

*

AMANDA

You never had an Uncle Arnie.

*

(CONTINUED)

10120 CONTINUED: 3

10120

Amanda reaches under the bubbles, pulls out the jewels hidden there.

AMANDA

Goodbye, my pretties.

(beat)

First thing in the morning I'll go see Harry.

10121 INT. AMANDA'S - LIVING ROOM - SAME TIME

10121

Nick's practiced eye checks out the room. Claudia fluffs up the sofa pillow, eyes him knowingly.

CLAUDIA

Hard to undress a woman with your eyes when she's already naked.

NICK

Me?

(beat)

I can't look at another woman with you around, Claudia.

CLAUDIA

Nice try, putz.

Nick opens a desk drawer, flips through some papers. Claudia fingers a little crystal knick-knack.

CLAUDIA

This thief lives like a queen, and me and David are still paying off Eric's braces. One way or another, she's going down.

*
*

Claudia holds the crystal to the light, admiring.

AMANDA (O.S.)

Take it.

They turn to see her entering, dressed.

AMANDA

There's some nice towels and a soapdish in the bathroom, if you want them, too.

She moves to Nick, smoothly closes the desk drawer.

AMANDA

(continuing; scolding)

Detective, not without a search warrant.

(CONTINUED)

10121 CONTINUED:

10121

NICK

So after you watched this movie,
where did you go?

AMANDA

You've been following me for a
week. Haven't you written all this
down somewhere?

CLAUDIA

Answer the question.

The two women eye each other, tense.

AMANDA

(to Claudia)

I returned it and came back here,
didn't I, Lucy?

(to Nick)

If we're going downtown I should
call my lawyer.

NICK

Not necessary.

CLAUDIA

Yet.

AMANDA

Good. Show them the door, Lucy.

(turns to Lucy; in French)

Et dis-leur qu'ils puissent
m'embrasser sur le cul avant de
partir.

TRANSLATION: And tell them to kiss
my ass on the way out.

Before Lucy can respond --

(CONTINUED)

10121 CONTINUED: 2

10121

NICK

(to Amanda)

Perhaps some other time.

(to Lucy, in perfect
French)Ne vous derangez pas. On connait
le chemin.TRANSLATION: Don't bother. We
know the way.

Amanda eyes him, impressed, as the cops head for the door.

AMANDA

Why, Detective. Remind me not to
underestimate you.

Nick just gives her a little smile.

10122 EXT. TOWNHOUSE - MORNING

10122

The same townhouse we saw in the Teaser. Amanda's at the
door, RINGS THE BELL. No answer. KNOCKS. Still nothing.

AMANDA

Harry? You here?

Knocks again. Frowns. She looks around briefly as she
pulls a kit from her pocket, takes out a small pick. As
she begins to work on the door, the pressure of her hand
causes the door to open. It wasn't locked.*
*
*

10123 INT. TOWNHOUSE - MASTER BEDROOM - MORNING

10123

Amanda stares unhappily.

AMANDA

Aww, Harry...

ANGLE TO INCLUDE

poor, dead Harry lying on the carpet. She knows it's
futile, but she checks his pulse anyway. This touches her
unexpectedly. She looks around, moves to the chrome framed
mirror, still slightly open. Using her sleeve, she nudges
it, reveals the partly open safe...empty.

AMANDA

They couldn't just rob you...?

She backs out the door, stopping long enough to wipe any
prints from the bedroom door handle.

10124 EXT. TOWNHOUSE - MORNING

10124

A beat, Amanda comes out the door, makes sure the coast is clear, moves quickly to the sidewalk and hurries away.

ACROSS THE STREET

A curtain moves slightly. PUSH IN ON an OLD WOMAN's face as it appears in the window, watching. Amanda doesn't see her.

10125 (OMITTED 10125)

10125

10126 INT. AMANDA'S - BALCONY GREENHOUSE - NIGHT

10126*

An enclosed balcony with plants and vegetables, a table and chairs for dining, soft filtered light. Lucy stares at Amanda, astonished.

LUCY

You mean dead drunk, don't you?

AMANDA

I mean dead-dead. Shot through the heart.

(CONTINUED)

10126 CONTINUED:

10126

LUCY
Poor Harry. He was a good man --
for a fence.

10127 INT. CORRIDOR - OUTSIDE AMANDA'S APARTMENT - SAME TIME

10127

The elevator door opens. Nick, Claudia, Ferris and two
DETECTIVES step out. They move toward Amanda's door.
Ferris draws his weapon, as does Claudia.

*

10128 INT. AMANDA'S - BALCONY GREENHOUSE - SAME TIME

10128

LUCY
So now what?

AMANDA
Now Basil.

LUCY
Not Basil.
(beat)
We hate Basil. He's a self-
righteous goniff.

They both react to a KNOCK at the door.

AMANDA
(calls out)
Go away!

NICK (O.S.)
Police.

Amanda stuffs the pouch of jewels into her jacket as Nick
kicks the door in, followed by Claudia, Ferris and the two
other Detectives. Their weapons are drawn.

*

NICK
(to Ferris)
Start in here. Claudia, take the
bedroom.
(he points to one
Detective)
Library.
(to the other)
Kitchen.

*
*
*
*
*

As the cops start an immediate sweep of the place, Nick
moves to Amanda and holds up a paper for her.

NICK
Took your advice. Got a warrant.

(CONTINUED)

10128 CONTINUED:

10128

AMANDA

All you really had to do was ask
nice.

(CONTINUED)

10128 CONTINUED: 2

10128

Amanda exchanges a look with Lucy, who follows the other cops into the bedroom, spitting mild curses at them in several languages.

Nick's not in the mood for flirting. He's tight, angry.

NICK

Why'd you kill Harry?

AMANDA

Harry who?

10129 INT. AMANDA'S - LIVING ROOM - CONTINUOUS

10129

Amanda moves into the living room and pours herself a drink from a decanter as Claudia searches, in the b.g., Lucy watching her like a hawk. Nick looks at Amanda, disgusted.

NICK

Harry "nobody" as of this morning.
We got a witness who saw you
leaving his place.

Claudia goes to the sofa, starts lifting pillows.

CLAUDIA

Hello...

She comes up with a gun. Handles it very carefully.

LUCY

What the hell is that?

*

Ferris moves to Claudia, bags the weapon.

FERRIS

It's a .38.

AMANDA

Let me guess. Harry was killed by
a .38.

She takes in each of the cops -- she knows one of them is out to get her.

NICK

Assume the position.

*

AMANDA

Usually I get dinner first.

As Amanda turns, Lucy meets her eyes. A silent signal passes between them.

(CONTINUED)

10129 CONTINUED:

10129

CLAUDIA
You have the right to remain
silent.

(CONTINUED)

10129 CONTINUED: 2

10129

AMANDA

I don't suppose it would help if I
told you I don't own a gun.

CLAUDIA

If you give up the right to remain
silent, anything you say can be
held against you in a court of
law...

LUCY

Stop it! That's not hers.

Lucy moves toward Amanda, to come to her aid. Ferris grabs
her arm.

FERRIS

Keep out of it.

Lucy turns and slaps Ferris hard across the face.

For a split second, Claudia and Nick are distracted.

But that's all Amanda needs. A spin kick knocks Claudia on
her ass.

And Amanda's gone -- disappearing through the doors into
the greenhouse. Nick and Claudia follow, into:

10130 INT. AMANDA'S - BALCONY GREENHOUSE - NIGHT

10130

Empty. Nick and Claudia look up. The glass door is open.

NICK'S POV

Amanda, already well up the ladder, swings herself onto the
roof.

RESUME NICK

as he starts to go after Amanda.

NICK

(to Detectives)
Cover the stairs and the elevator.
(to Claudia)
Roof!

*
*

Claudia runs back inside. Nick starts to climb.

10131 EXT. AMANDA'S BUILDING - ROOFTOP - NIGHT

10131*

Amanda gets her bearings. Tar and gravel. A door leading to a stairwell.

INTERCUT WITH:

10132 EXT. AMANDA'S BUILDING - SIDE OF BUILDING - NIGHT

10132*

Nick finds his footing, climbs up the side of the building, terrace to terrace.

ON THE ROOF

She runs to the other side of the roof. No escape, as

SIDE OF BUILDING

Nick climbs the last terrace. He doesn't have Amanda's acrobatic abilities... he's just a mortal cop.

ON THE ROOF

Amanda backs away from the edge of the roof.

HER POV

Nick hoisting himself onto the roof. He looks up.

NEW ANGLE

Nick and Amanda -- their eyes meet. A frozen moment. His jaw sets.

NICK

Freeze!

Nick takes aim, then hesitates, as

AMANDA

runs and leaps to the next roof.

10133 EXT. NEARBY ROOF - CONTINUOUS

10133

Amanda lands with a jolt and rolls to her feet.

10134 EXT. AMANDA'S BUILDING - ROOFTOP - NIGHT

10134*

Nick reacts.

NICK

Damn!

Nick rushes to the edge of the roof.

(CONTINUED)

10134 CONTINUED:

10134

HIS POV

Amanda, on the nearby roof, smiles at him, then tries the roof door. Her smile freezes. It is locked from the inside.

RESUME NICK

He starts to move back from the edge of the roof as Claudia bursts through the roof door, gun drawn. Nick starts to run toward the edge. In an instant, Claudia takes in the scene and realizes what Nick's about to do.

CLAUDIA

Nick!

He leaps from the edge. He, too, lands on the nearby roof -- not as gracefully as Amanda, but the job gets done.

10135 EXT. NEARBY ROOF - CONTINUOUS

10135

Nick gets to his feet, his gun drawn.

NICK

It's over.

As he moves towards her, Amanda backs away to the edge of the roof. Nick sees her look down, reacts.

NICK

(continuing)

Come on, Amanda. Don't be crazy...

Amanda jumps.

Nick rushes to the edge of the roof. He looks over.

NICK'S POV

Amanda is holding onto a flag pole, fifteen feet below.

RESUME NICK

NICK

(continuing)

Now what?

*

Amanda looks up at him and smiles. She grabs hold of the flag and as it gives way, she swings into the apartment below her, crashing through the window.

NICK

looks to his partner across the rooftops.

END OF ACT ONE

ACT TWO

FADE IN:

10136 EXT. ETHNIC NEIGHBORHOOD - ESTABLISHING - DAY 10136

Shots establishing the sights and sounds of the neighborhood.

10137 EXT. ANTIQUE SHOP - ESTABLISHING - DAY 10137

An eclectic antique shop in the heart of an ethnic neighborhood.

10138 INT. ANTIQUE SHOP - DAY 10138

The antique shop features an eclectic collection of items, some old, some new, some hot, some not.

BASIL MORGAN, Cockney, high-energy, almost gnome-like, is engaged in an intense one-on-one with a pinball machine. The 'Fugees blare from the speakers as he pits himself against the machine. As the machine TILTS, he suddenly gets the BUZZ.

Basil snatches his sword from under the counter. With weapon in hand, he suddenly doesn't appear quite as amiable.

10139 INT. ANTIQUE SHOP - BASIL'S BACK OFFICE - DAY 10139

A marked contrast to the disorganized store front -- this is where Basil the Fence does his serious business.

Basil enters, sword at the ready, prepared for battle. Then relief. He lowers the sword, but isn't terribly happy to see her.

BASIL
It's Amanda. Princess of thieves.

AMANDA POUTS

feigning hurt feelings.

AMANDA
Really, Basil. Try to work up a little enthusiasm. I come bearing gifts.

BASIL
The Francis Marshall collection?
You brung it here?

(CONTINUED)

10139 CONTINUED:

10139

AMANDA
How'd you know it was me?

(CONTINUED)

10139 CONTINUED: 2

10139

BASIL

Who else would it be, dearie?

AMANDA

(smiles)

And who else would I take it to?

BASIL

To Harry. Except he's dead as a dormouse.

Basil moves to his work space, pulls out a jewelry loupe, signals to hand him the goods.

BASIL

(continuing)

Don't think I don't know I'm just sloppy seconds.

Amanda's pulled out the jewels from her blouse, empties the pouch in front of him. He studies them carefully during the following.

BASIL

(continuing)

With Harry gone, you had to come to your old pal, Basil.

AMANDA

Horrible the way poor old Harry died, isn't it?

BASIL

Tragic. And no, I don't know who or why. I only know his time ran out, and unlike us, he doesn't get to turn the hourglass over and let the sand run through again.

AMANDA

I'm sure the lack of competition is breaking your heart.

Basil hunkers over the jewels, appraising.

10140 EXT. ALLEYWAY - DAY

10140

Behind Basil's shop. A car pulls up, parks in the alleyway. We can't identify the driver, though we can tell it's a man. He gets out, shoulders a familiar duffel.

The man slips into a doorway for cover, sets down the bag. Pulls out a familiar-looking ski mask.

10141 INT. ANTIQUE SHOP - BASIL'S BACK OFFICE - DAY

10141

On Amanda's appalled expression.

AMANDA

Are you out of your mind?! This is
one of the finest collections...

BASIL

And so hot it sizzles.

AMANDA

You haven't changed a bit, Bas.

TRANSITION TO:

10142 EXT. STREET - LONDON - 1815 - NIGHT

10142

SUPER: LONDON, 1815

A HOUSEWIFE dickers over prices with a VENDOR. A YOUNG MAN
flirts with a GIGGLING, MODEST GIRL. Amanda, looking very
much the elegant woman of her time, saunters down the
street. She carries a simple brocade handbag.

AMANDA (V.O.)

You've been picking my pocket since
the first day we met.

A WOMAN

carrying too many packages, comes from a store, BUMPS into
Amanda. The packages go flying.

ANGLE

As Amanda recovers, she's distracted by the BUZZ.

ANOTHER ANGLE

Amanda's handbag on the ground. A man's hand (Basil's)
slips into the handbag and slips out a pocket watch and
fob.

RESUME AMANDA

She strains to find the Immortal she's feeling, but is
blocked by several PASSERSBY who have stopped to help with
the packages.

AMANDA'S POV

Basil's back as he disappears around a corner.

RESUME AMANDA

as, frustrated, she snaps up her bag.

10143 EXT. STREET - LONDON - 1815 - NIGHT

10143*

Basil moves around the corner. As he does, he finds
Amanda's blade at his throat.

*
*

BASIL

Careful, Ducky. You could hurt
someone.

*
*
*

AMANDA

That's the plan, luv.
(beat)
My watch, please.

*
*
*
*

BASIL

Pardon me?

*
*

AMANDA

I pardon nothing until you give me
back the watch.

*
*
*

Basil tries to back away, but Amanda's blade stays at his
throat.

*
*

BASIL

You wouldn't take my head over a
watch. A lady like you.

*
*
*

AMANDA

That all depends.

*
*

BASIL

On what?

*
*

(CONTINUED)

10143 CONTINUED:

10143

AMANDA
(considers)
What time is it?

Basil takes the watch from his pocket, eyes it. Swallows.

BASIL
Almost midnight.

Amanda reaches with the tip of her sword, deftly slips the watch fob away from him.

AMANDA
Thank you.

She dunks the watch into her bag, smiles, and saunters away.

TRANSITION TO:

10144 INT. ANTIQUE SHOP - BASIL'S BACK OFFICE - THE PRESENT - DAY 10144
Basil sighs.

BASIL
Things always seem to work out in the end. Besides, you know what a sentimental fool I am.

AMANDA
Then for old times' sake, make me an offer I can live with.

10145 EXT. ALLEYWAY - DAY

10145

The Figure moves toward the rear of Basil's antique shop, slipping on the mask and gloves. He's about to open the door when he hears voices through the door.

AMANDA (O.S.)
And they call me a thief.

BASIL (O.S.)
Sorry, Amanda. It's the best I can do.

The Figure takes cover in an adjacent doorway.

10146 INT. ANTIQUE SHOP - BASIL'S BACK OFFICE - DAY

10146

AMANDA
(outraged)
Forty cents on the dollar?

(CONTINUED)

10146 CONTINUED:

10146

Basil shrugs and starts to wrap up the goods. Amanda stops him. She doesn't have much choice.

She nods, then reaches for her jewels. Basil doesn't let her.

BASIL

And I'll need the goods to show the buyer. Unless you want to settle for twenty cents on the dollar.

AMANDA

Screw me on this, Basil, and you'll wish you were as lucky as poor old Harry.

10147 EXT. ALLEYWAY - DAY

10147

The Figure checks his weapon, fits the silencer on.

ANGLE TO INCLUDE BASIL'S BACK DOOR

Amanda comes out of the shop, a quick look around. The Figure stands, ready to fire if he's spotted. A beat, then Amanda moves off in another direction.

THE FIGURE

catches the back door before it clicks shut, slips inside.

10148 INT. ANTIQUE SHOP - BASIL'S BACK OFFICE - CONTINUOUS

10148

Basil has his back to the door, his hands in the safe, stowing the jewels. Basil freezes at the sound of the round being chambered behind him.

FIGURE/FERRIS

Don't turn around.

(Basil obeys)

I'll take those.

Basil hands back the pouch with the jewelry. The Figure snaps it up.

FIGURE/FERRIS

(continuing)

What else you got in there?

BASIL

It's been a slow day...

FIGURE/FERRIS

Shut up and hand it over.

(CONTINUED)

10148 CONTINUED:

10148

Basil goes to hand him an envelope from the safe, drops it. As the Figure bends to retrieve it, Basil snatches up the sword he'd brought back with him. He WHIPS around, the sword cutting through the air.

Before he can make contact, the Figure FIRES, a dead aim.

FIGURE/FERRIS

(continuing)

Nice sword.

Basil drops the blade, then falls, shot through the chest.

10149 EXT. ALLEYWAY - DAY

10149

THE FIGURE

slips out the back and moves to a late model sedan parked in the alley. He climbs inside.

10150 INT. SEDAN - DAY

10150

He removes the ski mask (we only see him chest down) and tosses it into the gym bag. He follows with the gloves, pulls off the dark sweatshirt to show a simple pale blue long sleeved shirt.

10151 INT. ANTIQUE SHOP - BASIL'S BACK OFFICE - SAME TIME

10151

BASIL

GASPS awake, gets his bearings. He looks down at the hole in his shirt, then scrambles to his feet.

He finds himself looking into an empty safe.

BASIL

Bloody hell...

10152 INT. SEDAN - DAY

10152

The Figure starts the car when a familiar sound breaks through... the SQUAWK of

a POLICE RADIO.

DISPATCHER (O.S.)

...Four-three-two in progress. 737
North Bodswell. All cars in
vicinity...

The Figure slaps a bubble light onto the roof off his car, hits the SIREN, and takes off.

10153 INT. SQUAD ROOM - DAY

10153

COPS go about their business.

Claudia questions Lucy at her desk. Lucy is using her every skill to stonewall the police.

CLAUDIA

Where'd she go?

LUCY

Ich weiss nicht.

CLAUDIA

Where are the jewels?

Lucy shakes her head.

CLAUDIA

Jew-els!

The phone rings at Claudia's desk.

CLAUDIA

(into phone)

Detective Hoffman.

(beat)

Hi, Sweetheart.

(listens for a bit)

If Daddy says you have to eat the broccoli, you have to.

(covering the phone; to Lucy)

C'mon, Lucy. Diamonds. Rubies.

LUCY

Meine English -- ist...ist...

CLAUDIA

Perfect. Like the six other languages you speak.

(into phone)

I'll be home to kiss you good night. I promise.

Lucy takes a deep breath, drops that particular charade.

LUCY

I want my lawyer. You haven't even read me my rights.

(CONTINUED)

10153 CONTINUED:

10153

CLAUDIA
(into phone)
I love you too.

She hangs up the phone and turns to Lucy.

CLAUDIA
You're not under arrest.

Claudia tries a new approach, taking Lucy into her confidence.

CLAUDIA
Here's the thing, Lucy. I'm in a tough spot here. I'm just a working mom, I got one kid with a cold, another who's failed his last two spelling tests. Just tell me where Amanda is, and we all get to go home.

LUCY
This is kind of a woman-to-woman thing? You want to be friends.

CLAUDIA
Pretty much -- yeah.

Lucy gives her a slow smile. Then:

LUCY
(sweetly, leaning close)
Detective -- I already have a friend.

CLAUDIA
I bet you do.

Claudia looks up, sees Nick approaching, disheveled, a towel around his neck, a gym bag over his shoulder. She rises and crosses to him.

CLAUDIA
(continuing)
Where the hell have you been?

NICK
What's with the maid?

CLAUDIA
Call her that to her face and she'll rip your lungs out.

(CONTINUED)

10153 CONTINUED: 2

10153

NICK

She know anything?

CLAUDIA

Right now, she's never heard of
her.

10154 INT. AMANDA'S LIVING ROOM - DAY

10154

Amanda is outraged as she faces a chagrined Basil.

AMANDA

(pissed)

So you don't have my money or my
jewels.

BASIL

Amanda, the wanker shot me.

He shows the bloody tear where the bullet entered his
shirt.

BASIL

You know how I am about pain.

AMANDA

Poor baby.

BASIL

It hurt. A lot.

Amanda's pacing now, thinking.

AMANDA

What'd he look like?

BASIL

Tall, dark clothes, ski mask...

AMANDA

This is pissing me off.

BASIL

You? I had this shirt custom made
in Hong Kong.

She grabs his shirt front.

AMANDA

Pay attention, Bas. Harry's dead,
and the murder weapon was planted
on me.

BASIL

You're a suspect?

(CONTINUED)

10154 CONTINUED:

10154

AMANDA
A cop set me up.

*

10155 EXT. NICK'S APARTMENT BUILDING - NIGHT

10155

In an older section of town. Dark and quiet... then a small light passes by a second floor window.

10156 INT. NICK'S APARTMENT - NIGHT

10156

Amanda searches Nick's apartment, using a flashlight and whatever light streams in from the streetlamps outside.

The apartment is spare and neat, a refuge from divorce. On the walls are a few old fight posters and a couple of indian artifacts on the walls and on the shelves. One is a wood Tlingit Indian raven. More books than you'd expect. Some even in French. The furniture is solid, maybe a piece or two of Stickley collected over the years. A good reading chair and a solid table. A computer in the corner, a few file cabinets, a small but high-quality stereo, and no TV in evidence.

Amanda searches around the shelves that house his library of LP's, tapes and CD's. She pauses for a beat, checks out the titles. Not bad. As she moves away,

THE CAMERA STOPS ON THE WINDOW AND FINDS --

10157 EXT. NICK'S APARTMENT BUILDING - NIGHT

10157

A car pulling up, Claudia driving.

10158 INT. CLAUDIA'S CAR - NIGHT

10158

Nick has an armload of case files with him.

CLAUDIA
Case files aren't going to tell you
where she's hiding.

NICK
Maybe we missed something.
(off her look)
Go home. If I find anything, I'll
call you.

Nick gets out of the car, the files stacked in his arms. Unnoticed, one file has fallen between the car seats.

Claudia drives away.

10159 INT. NICK'S APARTMENT - NIGHT 10159
Amanda checks out the stereo, searches it... Nothing.

10160 EXT. NICK'S APARTMENT BUILDING - NIGHT 10160
Nick enters the front door of the apartment building.

10161 INT. NICK'S APARTMENT - NIGHT 10161
Amanda searches a living room bookcase.

10162 INT. NICK'S APARTMENT BUILDING - STAIRWAY - NIGHT 10162
Nick comes up the stairs.

10163 INT. NICK'S APARTMENT - NIGHT 10163
Amanda opens a closet door.

10164 INT. NICK'S APARTMENT BUILDING - STAIRWAY - SAME TIME 10164
Nick arrives at his front door, freezes as he HEARS something.
He sets the stuff he carries at the door, draws his weapon, enters carefully.

10165 INT. NICK'S APARTMENT - NIGHT 10165
Nick takes in the darkened room, moves silently along the wall to the next room. Taut, ready. He opens the closet door.
Nothing. Relief. He reaches over, flips on the light.
Suddenly Amanda is behind him, sword at his throat.

AMANDA
Drop the gun, Wolfe.

On them.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

10166 INT. NICK'S APARTMENT - NIGHT

10166

Nick's eyes follow Amanda closely. In spite of the fact he's handcuffed to his workout equipment, he keeps his cool and his humor. *

Amanda rummages through his gym bag, trying to ignore him.

NICK

This is a new twist for you. I mean, generally speaking you break into places where there are actually things worth stealing.

Frustrated, she turns the gym bag upside down. Nothing but grimy gym clothes.

NICK

Maybe if you told me what you were looking for.

AMANDA

Evidence.

NICK

I'm the cop. You're the thief. *

AMANDA

Are you always this witty?
(beat)
Somebody planted that gun.

NICK

And you suspect me?

Amanda is still tearing the place up.

AMANDA

Who else has been poking around in my drawers?

NICK

I wouldn't know.

Amanda lifts the Raven sculpture.

NICK

You like it? Take it.

AMANDA

Why?

(CONTINUED)

10166 CONTINUED:

10166

NICK

You're a thief. *

AMANDA

I steal. I don't kill.

(re-the sculpture)

Besides, it's not my kind of bird.

NICK

You'd be surprised. Ravens are all
over mythology. Norse, Greek,
Toltec. *

As Nick speaks, he subtly tries to work his way out of the
handcuffs. Amanda continues to search the place.

NICK

(continuing)

There's an Eskimo legend about one
particular Raven. *

SUBLIMINAL FLASHCUT (SLO-MO)

HEAR the sounds of WINGS FLAPPING. A Raven lands on the
limb of a large tree, silhouetted against the sun.

NICK (V.O.)

Seems this Raven was a thief. *

AMANDA (V.O.)

How appropriate.

NICK (V.O.)

She stole the sun... *

SUBLIMINAL FLASHCUT (SLO-MO)

The Raven takes flight from the tree limb, into the sun...

NICK (V.O.)

...the moon...

SUBLIMINAL FLASHCUT (SLO-MO)

The shot turns into a negative of itself. A polarized
image.

NICK (V.O.)

...and all the stars.

SUBLIMINAL FLASHCUT (SLO-MO)

The Raven lands on the ground. It holds a small neck chain
in its beak. It drops it onto...

A PATCH OF MOSS

(CONTINUED)

10166 CONTINUED: 2

10166

CLOSER

to see a small silver sun, moon and stars on the chain.

RESUME SCENE

AMANDA

A lot to carry, harder to fence.

NICK

The legend says there was an evil chief who'd planned to steal them for himself.

SUBLIMINAL CUT (SLO-MO)

A snake makes its way through fallen leaves toward the silver pieces.

NICK (V.O.)

(continuing)

He would've kept them locked up and left the world in darkness.

THE RAVEN (SLO-MO)

swoops in and picks up the chain in its talons (or beak) and soars away, leaving the snake behind.

NICK (V.O.)

The Raven swore she only stole them to protect them from the bad guy.

*

RESUME NICK AND AMANDA

She's looking at him now.

NICK

She thought she was a hero.

*

AMANDA

Works for me.

NICK

But the chief insisted the Raven was only out for herself.

*

AMANDA

I didn't do it, said the bird.

NICK

Uncuff me, and we'll talk about it.

Amanda moves to the door.

(CONTINUED)

10166 CONTINUED: 3

10166

AMANDA

Tell you what. I'll be the thief.
You be the hero.

She opens the door.

NICK

Amanda.

She turns, looks at him, impatient.

NICK

(continuing)

You get caught out on the street,
you do something stupid, they'll
kill you.

AMANDA

(a small grin)

I'm not that easy to kill.

She turns to leave, reacts.

NEW ANGLE

to include Claudia, standing poised, weapon in one hand,
the missing file folder in the other.

CLAUDIA

Try me.

10167 INT. POLICE STATION - OBSERVATION ROOM - NIGHT

10167

Captain Magnus and Stanley Ferris watch from the room. On
the other side of a two-way mirror, Nick and Claudia
interrogate Amanda.

Nick leans against the two-way mirror, eyes on Amanda.
Something nags at him.

Amanda sits impassively. She won't let this get under her
skin. And she is well aware of Nick's eyes on her.

Claudia is the one who's hot, believing Amanda to be a
killer. She tosses a piece of paper in front of cool,
calm, frustrating Amanda.

CLAUDIA

Ballistics.

(CONTINUED)

10167 CONTINUED:

10167

AMANDA
(dry; eyes on Nick)
Let me guess. The bullet that
killed Harry matches the gun found
in my living room.

Amanda keeps her eyes locked on Nick, sensing he's her best
chance. He gives nothing away.

CLAUDIA
This is funny to you?

10168 INT. POLICE STATION - INTERROGATION ROOM - CONTINUOUS

10168

AMANDA
Tell me, Detective. What kind of
idiot hides a gun in a couch?

NICK
Somebody who's committed murder and
wants to get caught.

AMANDA
Do I look like someone who wants to
get caught?

NICK
(beat)
No.

10169 INT. POLICE STATION - OBSERVATION ROOM - CONTINUOUS

10169

Magnus and Ferris listen and watch through the two-way
glass.

FERRIS
What the hell's he doing?

They watch through the glass as Claudia gives Nick a quick
look... help me out here.

No matter what the question, Amanda ignores her, looks only
at Nick. It drives Claudia nuts.

CLAUDIA
C'mon. You ran. Innocent people
don't run.

AMANDA
They do if they're being chased.
(beat)
I don't do guns.

FERRIS
(to Magnus)
That's a bunch of crap.

10170 INT. POLICE STATION - INTERROGATION ROOM - CONTINUOUS

10170

CLAUDIA

You were placed at the scene.

AMANDA

He was already dead.

(beat; to Nick)

Hey, when do you get to play bad
cop?Nick can't help it, covers a smile. Claudia glares at him,
then gets in Amanda's face.

CLAUDIA

What's the matter, Amanda. He
stiff you on the price.

AMANDA

No.

CLAUDIA

Maybe he even threatened to turn
you in.

Amanda looks past her to Nick.

AMANDA

(firm)

No! Harry was my friend.

NICK

(low)

How'd the murder weapon get in your
home, Amanda?

AMANDA

It wasn't me, and it sure as hell
wasn't Lucy.

(pointed)

That leaves five possibilities.
All with badges.*
*

CLAUDIA

You're out of your mind.

AMANDA

I'm being set up.

CLAUDIA

Right.

AMANDA

Right!

Amanda finally dead-eyes Claudia.

(CONTINUED)

10170 CONTINUED:

10170

AMANDA
(continuing; matter-
of-fact)
It was you, wasn't it?

As Claudia reacts...

10171 (OMITTED 10171)

10171

10172 (OMITTED 10172)

10172

10173 (OMITTED 10173)

10173*

(CONTINUED)

10173 CONTINUED:

10173

*

10174 (OMITTED 10174)

10174

10175 (OMITTED 10175)

10175

10176 EXT. POLICE STATION - ESTABLISHING - DAY

10176

Establishing a new morning.

10177 INT. POLICE STATION - SQUAD ROOM - DAY

10177

Amanda is being released... handed her belongings, etc.
Basil is by her side. He's squirrely.

(CONTINUED)

10177 CONTINUED:

10177

BASIL

Why do there have to be so many
cops in the same room.

AMANDA

(dry)

Poor Basil. You need a week in the
country after the terrible ordeal
you've been through.

BASIL

I'll be alright, ducky. Sweet of
you to care.

Amanda turns her eyes to the skies, then:

Amanda signs for her belongings, they head for the door.

ANGLE - ANOTHER SECTION OF SQUAD ROOM

Nick stashes files in a drawer, sifts through phone message
slips.

ANGLE - CLAUDIA

at the coffee machine, she keeps an eye on her partner. He
looks up, catches her gaze. She turns away -- there's
still tension between them.

Nick picks up his gym bag, heads out.

ANGLE TO INCLUDE FERRIS

approaching, his face tight. He moves beside Claudia,
pours himself coffee.

FERRIS

So what the hell's up with Nick?

Claudia's jaw sets. It's one thing for her to criticize
Nick, but it doesn't sit well coming from another.

CLAUDIA

I don't know.

Amanda and Basil pass behind them.

FERRIS

What's he doing? He's checked our
files out of personnel. All four
of us who busted Amanda. Even
yours.

*
*

CLAUDIA

(defending Nick)

Maybe he has good reason.

(CONTINUED)

10177 CONTINUED: 2

10177

FERRIS
(raising his voice)
To what? Burn one of us?

AMANDA AND BASIL

Basil's head whips around.

AMANDA
What?

Basil takes her elbow, hurries her through.

ANGLE - FERRIS

About to drink his coffee, he turns away from Claudia,
spots Basil. Spills coffee down the front of his shirt.

FERRIS
Damn it!

CLAUDIA
What's with you?

Ferris stares after Basil and Amanda, the color drained
from his face. Claudia takes a handful of napkins, dabs at
the spreading brown stain on his shirt. Ferris grabs the
napkin.

FERRIS
I'm fine. Fine.

But he's not.

10178 INT. POLICE STATION - HALLWAY - DAY

10178

Basil and Amanda move down the hall.

AMANDA
Thanks for posting bail, Bas,
I'll --

Basil grabs her arm.

BASIL
Did you see him? That was him.

AMANDA
Who?

BASIL
The bastard who shot me!

(CONTINUED)

10178 CONTINUED:

10178

AMANDA

Which one?

BASIL

The one talking to the lady cop.
I recognized his voice.

*

AMANDA

Ferris shot you?

(beat)

Then he's the one who killed
Harry.

*
*

BASIL

Then he must have your jewels.

*
*

She walks off, leaving Basil looking after her.

10179 INT. AMANDA'S - DAY

10179

Amanda enters. Her luggage is packed and waiting for her.

LUCY

The travel agent said the tickets
will be waiting for you at the
airport. I packed for warm
weather. I'll put the rest in
storage and ship it to you...

AMANDA

Whoa, whoa, wait a minute. A
little anxious to get rid of me?

LUCY

You can't stay here, Amanda. They
know you're a thief and they think
you're a murderer.

AMANDA

There's a cop in that building
who's got my jewels.

(off Lucy's look)

The same cop who killed Harry and
shot Basil.

LUCY

And the same one who's framing you.
All the more reason for you to go.

AMANDA

Lucy, I just got here. And you'd
miss me.

*

(CONTINUED)

10179 CONTINUED:

10179

LUCY

Like crazy. But the beaches in
Costa Rica are very nice. I can
visit.

(MORE)

(CONTINUED)

10179 CONTINUED: 2

10179

LUCY (cont'd)

(beat)
You've done it before.

AMANDA

And usually I'm guilty. This time
I've been set up.

Lucy can't hide her disappointment.

LUCY

Tell me it's not our lovely
Detective Wolfe.

AMANDA

No, darling. He's just protecting
the other one.

LUCY

And who's going to protect you?

AMANDA

Lucy. You don't have to worry
about me.

LUCY

If I don't, who will?

10179A (OMITTED 10179A)

10179A*

10180 INT. POLICE STATION - SQUAD ROOM - LATER

10180

It's after hours... the squad room is quieter. A couple of empty coffee cups and a candy wrapper litter the desk. Clearly he's been there a while. Nick works on the files.

Claudia packs up for the night in silence. Finally she moves to him, dropping some papers on his desk.

CLAUDIA

Sign these and I'll put them through.

She takes out a cigarette.

NICK

You quit.

CLAUDIA

Two years, and it takes that... bitch to get me to light up again.

She hoists her bag on her shoulder, watches him sign.

CLAUDIA

(beat)

You'll let me know if I turn out to be the bad guy, right?

Nick takes a frustrated breath.

NICK

Gimme a break, Claudia. There were five of us in that room...

CLAUDIA

Not counting the criminals.

NICK

She broke into my place.

(beat)

Think about it, Claudia. Why did she break into my apartment?

Claudia doesn't want to think about it. She crushes out the cigarette.

CLAUDIA

I don't know. Maybe it's how she gets her rocks off.

NICK

I went over her file. She's never used a gun... ever.

Claudia turns to leave. Nick makes a last effort.

(CONTINUED)

10180 CONTINUED:

10180

NICK

Claudia.

She turns, waits. He wants to tell her, but something stops him.

NICK

Don't forget to tell Eric we're shooting hoops on Saturday.

CLAUDIA

(a nod)

Sure. Whatever.

She goes. Nick watches her leave, turns back to his computer, gets to work.

10180A INT. CORRIDOR - POLICE STATION - NIGHT

10180A*

Nick moves purposefully down the hallway, a load of files under his arm.

Nick looks up as Ferris approaches.

FERRIS

Hey, Nick. How's it going?

NICK

Busy, Stanley. What's up?

FERRIS

(re-files)

You working on some old cases?

NICK

Something like that.

FERRIS

Why don't you knock off? It's been a long time since I bought you a drink.

NICK

No thanks.

Nick takes a couple of steps, then stops, turns back to Ferris.

NICK

I ever tell you about my old dog? Sweetest thing you ever met.

FERRIS

Is this a long story?

(CONTINUED)

10180A CONTINUED:

10180A

NICK

He had a wool rug he slept on. He loved that rug, most important thing to him in the world. 'Cept there was this corner where the yarn had come loose. He wanted that piece of yarn. And he would take it in his teeth, and chew on it, and the rug got smaller and smaller until it was finally gone.

FERRIS

Doesn't sound all that bright.

NICK

Oh, he was usually pretty smart. But he didn't get that if you keep chewing on something like that, it unravels. And what you're left with is nothing but a hard floor to sleep on.

FERRIS

I have no trouble sleeping, Nick.

NICK

I'm happy to hear it.

FERRIS

I always sleep well when I know my friends are okay. That's the best part of what we do. Knowing your friends are okay.

NICK

You just have to know who your friends are.

Ferris goes. Nick watches him. His face hardens.

10181 EXT. POLICE STATION - NIGHT

10181

Amanda waits behind the wheel of her car, alert.

AMANDA

(on car phone)

Lucy, stop calling me. I'll be fine.

(beat)

I don't know what he's waiting for.

ANGLE

(CONTINUED)

10181 CONTINUED:

10181

FERRIS' CAR

at the curb, just sitting, the motor idling.

AMANDA FROWNS

What the hell?

FERRIS

puts on the ski mask.

NICK APPEARS

from the building, heads away from the building, toward the street.

AMANDA WATCHES

curious. Then glances back toward Ferris.

NICK STOPS

at the crosswalk, waits for the green light. He goes over a file in his hand as he waits.

FERRIS' CAR

Its licence plate removed, inches toward where Nick waits, lights still off.

AMANDA'S LOOK SHARPENS

her eyes on Nick who's oblivious to the car.

AMANDA

gets out of the car and takes off toward Nick as

NICK STEPS OFF

the curb, starts to cross.

THE WINDOW

of Ferris' car goes down. A gun barrel appears.

AMANDA

leaps, tackling

NICK

as bullets ricochet behind him.

(CONTINUED)

10181 CONTINUED: 2

10181

FERRIS PEELS AWAY

screeching down the street.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

10182 EXT. POLICE STATION - NIGHT

10182

Nick sits on the curb, a gash on his forehead. Amanda holds a handkerchief to it as he focuses.

AMANDA

Hold still.

Nick brushes her hand away, just as pissed.

AMANDA

(beat)
If you're thinking of thanking me,
save it.

NICK

Did you see who was in the car?

AMANDA

Yeah. Did you?

Nick picks up the fallen file folder.

NICK

I already knew.

AMANDA

(re: her car)
So let's get him.

NICK

Go away.

AMANDA

He framed me.

Nick's look tells her she's dreaming. He walks away.
Amanda, irritated, watches him go.

AMANDA

(continuing; calls out)
I saved your life!

He simply raises his hand, not even turning back.

AMANDA

(continuing)
I work better alone, anyway.

But Nick's on his own mission. HEAR a DOORBELL and:

10183 EXT. STREET - NIGHT

10183*

Nick waits as Claudia pulls up in her car and gets out. *

CLAUDIA *

Okay, I'm here. What's so *

important? *

(beat) *

Wait, I know. You found out I'm *

late on my payments to Eric's *

orthodontist. *

NICK

Claudia, you're my partner, and I

love you. But shut up.

He hands her the folder. *

NICK

(continuing)

In the last two years, we busted

four major fences. Three walked,

one died. They all had one cop in

common.

CLAUDIA

Does he know you know?

NICK

I'm thinking yeah. About twenty

minutes ago he tried to shoot me.

CLAUDIA

(beat; by way of apology)

Can I tell you how much I hate

this.

NICK

You always do when I'm right.

As they share a look. *

(CONTINUED)

10184 EXT. FERRIS' BUILDING - NIGHT

10184*

Ferris' car sits alone on the street as Amanda approaches.

AMANDA
(recognizing the car; to
herself)
Hello.

ANGLE FERRIS

as he approaches down the stairs of his building, a small satchel in his hand. He opens his trunk and puts the satchel inside. Ferris pulls the familiar velvet pouch out of his pocket, opens the satchel, and slips the pouch into it.

10184A INT. CAR - NIGHT

10184A*

FERRIS

enters his car and tries to turn over the engine. The car won't start.

FERRIS
(pounds the steering wheel)
Damn it!

10184B EXT. FERRIS' BUILDING - NIGHT

10184B*

Ferris gets out of the car and pops the hood.

ANGLE AMANDA

with a distributor or some other part of the ignition at her feet, moves silently to Ferris' car and opens the trunk with a lockpick. Meanwhile,

FERRIS

looks at his engine, pissed. He slams the hood and sees

HIS TRUNK OPEN

Ferris pulls his gun and moves lethally towards the rear of the car. He gets there to find

HIS POV

the satchel open. The velvet pouch is gone.

RESUME FERRIS

as he slams the trunk. He whirls around to see

(CONTINUED)

10184B CONTINUED:

10184B

AMANDA

*

taking off from behind a parked truck.

*

Ferris fires at her; misses. He takes off after her.

*

10185 (OMITTED 10185)

10185*

10186 (OMITTED 10186)

10186*

10187 (OMITTED 10187)

10187*

10188 (OMITTED 10188)

10188*

10189	(OMITTED 10189)	10189*
10190	(OMITTED 10190)	10190*
10191	(OMITTED 10191)	10191*
10192	(OMITTED 10192)	10192*
10193	(OMITTED 10193)	10193*

10194 (OMITTED 10194) 10194*

10195 (OMITTED 10195) 10195*

10196 EXT. STREET - NIGHT 10196

Nick's car turns onto the street, Nick driving, Claudia sits shotgun.

10197 EXT. FERRIS' BUILDING - NIGHT 10197*

Ferris takes another SHOT at Amanda.

10198 INT. NICK'S CAR - NIGHT 10198

They hear the shot, very nearby.

CLAUDIA
There...!

They spot Ferris on the run. Claudia picks up the mic.

CLAUDIA
(continuing; into mic)
We need back-up. Capitol and Fremont -- suspect armed and heading for Fremont warehouse.

Nick swerves up to the curb and they barrel out, joining the pursuit.

10199 INT. INDUSTRIAL SPACE - NIGHT 10199

Amanda sprints into an industrial structure. Two levels and plenty of places to duck and hide.

Ferris follows close behind, weapon drawn, stalking.

(CONTINUED)

10199 CONTINUED:

10199

NICK AND CLAUDIA

Bring up the rear. Nick signals he'll go up, she should go around. They split up.

AMANDA

slips behind a crate, watches Ferris creep by. Amanda looks up for escape.

NICK

climbing to the catwalk overhead... can't get an angle on either of them.

Amanda reaches for something to pull herself up on. Can't quite reach.

Ferris hears something. Turns back. Moves to where Amanda is hiding. He quickly steps into the opening. She's gone.

Amanda runs down a walkway.

Ferris takes off after her.

NICK

spots them across the complex. Moves to follow.

AMANDA

reaches the end of the walkway... and a mesh fence closes her in.

Ferris arrives behind her.

FERRIS

Hand 'em over.

Amanda tosses him the pouch. He pockets it, then the SOUND of a round being chambered. They turn to see:

CLAUDIA

moving to them. The angle makes it hard to see who she's aiming her gun at. She moves cautiously.

CLAUDIA

Stanley...

Ferris thinks quickly.

FERRIS

She's my collar, Claudia. Call for back-up.

(CONTINUED)

10199 CONTINUED: 2

10199

AMANDA

Why don't you just shoot me and be
done with it.

Claudia moves around. The gun is trained on Ferris as she
backs toward Amanda.

CLAUDIA

Put it down, Stanley.

FERRIS

Not smart.

Amanda looks at Claudia, surprised. Claudia never takes
her eyes off Ferris as she moves in front of Amanda.

CLAUDIA

Why'd you do it?

AMANDA

Ask him about the jewels.

FERRIS

C'mon. We're family.

AMANDA

Does that mean I can leave?

CLAUDIA

Get out of here.

Amanda is startled.

FERRIS

For God's sake. It's Amanda
Montrose. The Captain will promote
us both. We can make it a clean
shoot.

CLAUDIA

As clean as Harry?

(calls out)

Nick!

Amanda's impressed with this woman. Ferris, desperate, gun
trained on Amanda. Claudia is aiming at him.

FERRIS

I'll split it with you. Your kids
will be set for life.

NICK (O.S.)

Claudia!

FERRIS

Don't.

(CONTINUED)

10199 CONTINUED: 3

10199

CLAUDIA

Nick! Over here...

FERRIS' FINGER

tightens on the trigger.

Claudia sees it coming. She reacts instinctively, throws herself at Amanda, pushing her out of the way as Ferris fires.

ON CLAUDIA

looking slightly stunned. Then she drops out of frame, mortally wounded, revealing an appalled Amanda.

NICK (O.S.)

Claudia!

AMANDA

(to Ferris)

You bastard.

He squeezes off another, hits Amanda square in the chest.

NICK (O.S.)

FERRIS!

Ferris turns, but Nick already has him targeted. As Nick FIRES, Ferris' last shot goes wild, then Ferris falls.

Nick runs to the two women. Checks Amanda for a pulse. None. She's dead. He closes her eyes. He moves to Claudia, she's still alive, but it's bad. He gathers her in his arms.

NICK

I gotcha. You'll be okay... I'm right here.

CLAUDIA

What about...?

NICK

She's dead.

CLAUDIA

Damn...

NICK

I know.

CLAUDIA

I hate it... when I screw up...

*

(CONTINUED)

10199 CONTINUED: 4

10199

NICK
Don't blame yourself.

CLAUDIA
(weak smile)
Fine. I hate it when you screw up.

NICK
Claudia...

She has his hand, holds it tight. She's in pain.

NICK
(angry tears)
Claudia... Don't do this to me...

She dies. Nick is shattered.

NICK
For a thief.

AMANDA GASPS AWAKE

She focuses, her eyes settle on Nick holding his dead partner.

Nick stares at her in shock and disbelief. Amanda looks at Claudia, realizes she's dead. In the distance: APPROACHING SIRENS. Amanda, with a last look at Nick, makes her escape.

On Nick, grief-stricken. Claudia dead in his arms.

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

10200 EXT. CEMETERY - DAY

10200

The funeral is over. Claudia's husband and children are gone to their grief. A couple of police cars drive away.

NICK

stands alone, at Claudia's fresh grave.

NICK

Now it's all screwed up. Did I
tell you you could die on me? What
were you thinking? What the hell
are we supposed to do now?
(beat; a half smile)
You always were a pain-in-the-ass.

*
*
*
*
*
*
*

ANGLE - AMANDA

a lone, dark-clad figure watching from a distance. She wipes a tear from her cheek, almost surprised to find it there.

NICK

takes a moment to gather himself.

NICK

That first day you walked onto the
job. I remember some of the guys
giving you crap. You gave it right
back. You said you'd be the best
cop in the division. You were.
You were the best of us, Claudia.
You were the best of me.

*
*
*
*
*
*
*

ANGLE - MAGNUS

as he approaches.

(CONTINUED)

10200 CONTINUED:

10200

MAGNUS

It's a dark week for the department. Two detectives killed in the line of duty...

Nick's jaw works.

NICK

Don't mention Stanley Ferris and Claudia in the same breath.

MAGNUS

We're closing the case, Detective. We have the jewels, he's not here to defend himself. Let's let them both rest in peace.

NICK

(tight)
Ferris killed my partner.

MAGNUS

The public wants us all to be white knights, heroes. To put our lives on the line for less than they pay garbage collectors.

(beat)

We're not all heroes, Nick. We're human. We make mistakes. Don't put the department through hell for this.

(beat)

Give it some time. You'll see I'm right.

A beat. He extends his hand.

MAGNUS

(continuing)

Shall we shake on it... Lieutenant?

Nick's hands have been shoved in his pockets. He now hesitates a beat, then shakes the Captain's hand.

He turns away.

The Captain looks down to see Nick's badge in his palm. He looks after the headstrong cop.

NICK

is done with him, won't look back. His eyes scan the tombstones. He reacts to seeing Amanda in the distance.

(CONTINUED)

10200 CONTINUED: 2

10200

He moves towards her as she disappears behind a mausoleum.
By the time he gets there, she's nowhere to be seen.

He turns his collar up against the cold, shoves his hands
into his pockets, and heads across the cemetery... alone.

AMANDA

hidden, watches him go, her own eyes filled with tenderness
and pain.

FADE OUT.

THE END