

HIGHLANDER: THE RAVEN

#98102

“FULL DISCLOSURE”

Written by
James Thorpe

Peter Davis

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Prod. # 98102

May 19, 1998 (F.R.)

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

HIGHLANDER : THE RAVEN

"Full Disclosure"

Production # 98102

CAST LIST

AMANDA
NICK WOLFE

LUCY

MARIO CARDOZA
JOHNNY TANNER
CARL MAGNUS

BRAND
HITMAN
WALTER

MUIR (NON-SPEAKING STUNT)

1 CONTINUED: 2

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SET LIST:

INTERIORS

AMANDA'S - LIVING ROOM
CORRIDOR - OUTSIDE AMANDA'S APARTMENT
AMANDA'S BUILDING - LOBBY

NICK'S APARTMENT
NICK'S APARTMENT BUILDING - HALLWAY

MALLORY'S BAR
JOHNNY'S TRAILER
ITALIAN RESTAURANT
/KITCHEN

HOTEL
/GRAND BALLROOM
/LOBBY

PARKING STRUCTURE

NICK'S CAR

EXTERIORS

AMANDA'S BUILDING

STREET
DOWNTOWN STREET
/ALLEYWAY
TRAILER PARK
ITALIAN RESTAURANT
HOTEL
/ALLEY

OFFICE BUILDING - WARSAW - 1952
SIDEWALK CAFE - WARSAW - 1952

MALLORY'S BAR (ESTABLISHING)

(CONTINUED)

HIGHLANDER SPINOFF

"Full Disclosure"

TEASER

FADE IN:

PREVIOUSLY ON HIGHLANDER

A MONTAGE of the first episode that introduces Nick as a detective. We see him and his partner Claudia meet Amanda. We discover Ferris as the bad cop, and see Claudia's sacrifice and the aftermath. We close with Nick choosing truth over a lieutenant's badge.

DISSOLVE TO:

10201 EXT. MALLORY'S BAR - NIGHT - ESTABLISHING

10201

Downtown after hours. Lonely, rain-slicked streets. A sign sputters fractured neon: MALLORY'S BAR.

10202 INT. MALLORY'S BAR - CONTINUOUS

10202

An aging cop bar. Time staggered out the door somewhere around 1964. Shadows of old smoke and stale beer hover over worn Naugahyde booths and chipped formica tables, where cops in and out of uniform sit and decompress after a day on the job. One of the uniforms, a beer in hand, passes

NICK

who slouches alone in a back booth, his eyes clouded with drink. As he tosses back another single malt, a shadow falls across the table. Looking up --

AMANDA

emerges through his whiskey fog.

NICK

Get the hell outta here.

Amanda's voice pierces the fog -- gentle, concerned --

AMANDA

I've been looking for you.

NICK

(shakes head)
You're a ghost.

FLASH IMAGE -- Amanda is shot, falls dead.

(CONTINUED)

10202 CONTINUED:

10202

AMANDA

Nick...

NICK

No. You're dead. Just like she
is.

FLASH IMAGE -- Claudia is shot, dies.

NICK rubs his eyes, as if trying to obliterate the image.

NICK

(continuing; husky)
You're dead, damn it!

Curious heads at the bar turn to stare. Amanda averts her
eyes -- guilty... ashamed. She slides into the booth.

AMANDA

(tentative)
I heard you left the force.

A silent BEAT. Nick drains his glass. Amanda treads
lightly.

AMANDA

(continuing)
Thought maybe... I mean, I wondered
if you... you know... needed
anything.

He looks up at her, struggles to focus.

NICK

Go away...

Her eyes hold his for a moment. But then Nick breaks the
gaze. He looks away. Amanda sits there watching him.
Nick turns back.

NICK

(continuing)
Are you still here?

AMANDA

Not anymore.

Amanda moves off. A moment later, Nick stands, reacquaints
himself with gravity. He pushes off from the booth, makes
his way across the bar.

10203 EXT. DOWNTOWN STREET - NIGHT

10203

Nick leaves the bar, walks down the dark street. As he
passes an alleyway, a CRY attracts his attention.

(CONTINUED)

10203 CONTINUED:

10203

NICK'S POV - DOWN THE ALLEY

A DARK SHAPE looms menacingly over an elderly Native American man, WALTER. The Shape lets loose with a quick blow. Walter staggers back, throwing his WALLET on the ground.

WALTER

(gasping)

There! My wallet. Take it!

10204 EXT. ALLEYWAY - NIGHT

10204

Nick runs down the alley. The dark Shape begins to take the form of a very large guy dressed in black with leather gloves --

BRAND

who sidesteps the wallet and shoots the old man. He falls. Brand raises the gun again, but

NICK

interrupts the attack, tackling Brand. They roll and Brand comes up with a roundhouse. Nick dances... still smashed, but his old boxing training rises instinctively to the challenge. A couple of quick blows to Brand's head sets Nick up for the finale. He winds up -- but suddenly his legs go weak.

He spins to see another man, MUIR -- who obviously eats his Wheaties from the same bowl as Brand -- holding a SAP in his hand. Muir lifts the sap to strike Nick again. But he FREEZES, arm raised, in tableau. Slowly Muir sinks to the ground revealing --

AMANDA

standing behind him, brick in hand.

AMANDA

You're welcome.

Before Nick can react, Brand's on him from behind. Muir struggles back to his feet, goes for Amanda. Nick and Amanda jump back into the fray. After a brief struggle, Brand and Muir cut their losses, take off down the alley.

Walter, who now lies crumpled in a heap, GROANS painfully.

Nick's in no shape to run. He waves Amanda off, turning to help the old man. Amanda dashes down the alley, chasing after Brand.

10205 EXT. DOWNTOWN STREET - CONTINUOUS

10205

Brand bolts from the alley into the street. Amanda's hot on his trail and gaining, when... BUZZ. She spots a black Mercedes pull up across the street. The passenger door flies open. Brand dives into the waiting car.

As Amanda approaches, the rear window powers down, revealing the source of the BUZZ --

MARIO CARDOZA

rough-hewn, a strong face, wholesome, like somebody's uncle. But when the face smiles, the eyes are cold.

AMANDA

locks eyes with Cardoza, flinches involuntarily as RAPID BURSTS of FLASHBACK rack her body --

DEAFENING EXPLOSION -- A BALL OF FIRE (STOCK)

A WOMAN'S FACE IN AN AGONIZED SCREAM (STOCK)

A BURNING BUILDING, SIRENS WAILING IN THE DISTANCE (STOCK)

A MAN ON FIRE LEAPS FROM A WINDOW (STOCK)

A BLINDING FLASH OF WHITE (STOCK)

-- then... nothing... except Cardoza's hooded EYES.

AMANDA

slams back to the present with a jolt. She starts toward the car again.

With a flicker of a satisfied smile from Cardoza, the Mercedes peels away.

AMANDA

(whispers)

Mario...

Amanda's troubled eyes follow the tail lights as they recede into the night.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10206 EXT. ALLEYWAY - NIGHT

10206

Nick turns off his cell phone. He rolls up his jacket, places it under Walter's head. The old man closes his eyes.

NICK

Ambulance is on its way. Hang in there...

Amanda returns, winded... and a little shaken.

AMANDA

Lost him.
(re: Walter)
How is he?

Nick shrugs.

NICK

Not great.

Walter suddenly stirs, feebly MUMBLES a few words. Nick bends his ear to Walter's mouth.

NICK

What?

WALTER

(hoarsely)
Li-chi Ne-ol.
(TRANSLATION/NAVAJO: Red Storm)

NICK

What's that?

WALTER

(urgent)
Li-chi Ne-ol.

NICK

(haltingly)
Lee-chee Ne-ol.

Amanda peers over Nick's shoulder --

AMANDA

It's Navajo.

At the sound of Amanda's voice, Walter's eyes open, notice her for the first time.

(CONTINUED)

10206 CONTINUED:

10206

NICK

(rises, frustrated)
Where's the damn ambulance?

As Amanda kneels by Walter, his body tenses, he tries to speak, but his lips move wordlessly. Amanda leans close.

AMANDA

Yes, Walter, it's me. Amanda.
(softly, in Navajo)
Hozo-go nay-yeltay to.
(TRANSLATION: May we live in peace
hereafter.)

She touches her lips with her hand, and gently touches Walter's lips. He dies, his staring eyes fixed on Amanda.

She turns away quickly. Watches Nick warily. Nick runs a weary hand through disheveled hair.

NICK

I'm tired of people dying on me.

AMANDA

You're bleeding.

Amanda takes out a handkerchief, presses it to his bloody nose.

NICK

What was that stuff he said?

Amanda tries to toss it off lightly.

AMANDA

Didn't really hear.

NICK

Na-hash-tee-en Tsh-chee-ee-gee.
You said it was Navajo.

AMANDA

Could be.

NICK

You speak Navajo?

The approaching whine of SIRENS drifts down the alley. Amanda shifts restlessly from foot to foot.

AMANDA

You gonna be alright?

Nick checks the handkerchief. The bleeding's stopped.

10206 CONTINUED: 2

10206

NICK

Sure.

He looks back down at Walter's lifeless body.

NICK

(continuing)

Could be worse.

He turns to Amanda. But she's already gone. Just the empty alley and the lonely wail of SIRENS.

10207 INT. MALLORY'S BAR - DAY

10207

Captain Magnus sits at a corner booth. Nick sits across from him.

MAGNUS

You piss on me. And my department.
Now you come here and give me
advice.

Nick stays cool, focused.

NICK

You read my statement.

MAGNUS

I'm not on the job now, Nick. You
got thirty seconds.

NICK

The old guy gave up his wallet, but
they didn't take it.

MAGNUS

Twenty seconds.

NICK

There was no reason to shoot him.

MAGNUS

Ten.

NICK

It wasn't a mugging. It was a hit.

MAGNUS

Time's up. Appreciate the
analysis, ex-Detective Wolfe.
We'll just have to handle it
without you.

(CONTINUED)

10207 CONTINUED:

10207

NICK

C'mon, Carl. Old Indian guy killed downtown. The case'll be bottom of the pile before the corpse is even tagged. We both know that.

Magnus leans across the table, gets in Nick's face.

MAGNUS

You wanna play cop so damn bad? Why didn't you take your shot?

NICK

You call that a shot? I call it a bribe.

MAGNUS

Bottom line, you bailed. I stick both of my fat, sweaty cheeks on the line everyday. I told 'em downtown you'd make a great lieutenant. And what did I get in return? I take the heat for two dead cops and you walk away.

(beat)

Time's up. We're done.

Nick rises.

NICK

Tell you what, Carl. I'll trade you the heat for the nightmares.

He turns and leaves.

10208 INT. AMANDA'S - LIVING ROOM - DAY

10208

Lucy enters, under the burden of several large bags of groceries. She kicks the door shut behind her, calls out --

LUCY

Don't worry about me! I'll be fine! They work miracles these days with spinal surgery.

She hobbles in, dumps the groceries.

AMANDA (O.S.)

We won't be needing those.

Lucy turns to see Amanda, exiting her bedroom, suitcases in hand.

(CONTINUED)

10208 CONTINUED:

10208

LUCY

You wouldn't.

AMANDA

I have to.

Lucy spreads her arms wide in pathetic supplication.

LUCY

I spend half the day squeezing
tomatoes and sniffing melons, and
you've no time for dinner?

AMANDA

(knowingly)

And how is Tony the produce man?

LUCY

(caught)

He's still married. But I'm
wearing him down.

AMANDA

Mario Cardoza's in town. I'll feel
a lot safer on another continent.
So it's hasta la vista time,
girlfriend.

The doorbell RINGS. Lucy checks the peephole, grins. She
opens the door to --

NICK

who bursts in. He comes to an abrupt stop in front of
Amanda. Neither says anything for a moment. The tension
is electric.

LUCY

Why don't I just... disappear.

Lucy exits. Nick blurts it out --

NICK

You were dead, damn it.

AMANDA

Quite the little ice breaker,
aren't we?

NICK

Well!?

AMANDA

You were drunk last night.

(CONTINUED)

10208 CONTINUED: 2

10208

NICK

I was sober when you were shot. I
saw the bullet hole. The blood.

Amanda crosses to a closet, reveals --

AMANDA

Kevlar vests. In pleasing earth
tone hues.

NICK

(firmly)
You - had - no - pulse!

Amanda just smiles demurely.

AMANDA

But Doctor...
(beat; offers her wrist)
Wanna feel it?

Nick fumes. But she's got him again. She's obviously
alive. His eyes can't help but appreciate that fact.

Amanda lets him take inventory, then --

AMANDA

Anything else today? Or just
browsing?

Nick rouses himself, notices her suitcases.

NICK

Going somewhere?

AMANDA

Wanna know where?

NICK

Would you tell me?

AMANDA

Would you believe me?

Again, that electricity crackles in the air. Another
stalemate.

NICK

Skip it.

He turns to leave. Amanda bites her lip, calls after --

AMANDA

Hey.

Nick pauses, hand on the doorknob.

(CONTINUED)

10208 CONTINUED: 3

10208

AMANDA

I'm sorry. About your partner.

NICK

What?

AMANDA

I never told you.

(beat)

I just wanted to tell you.

Nick nods.

NICK

Yeah.

He opens the door, pauses again.

NICK

About last night.

AMANDA

(graciously)

Oh, you don't have to apologize.

NICK

Apologize? What the hell're you talking about?

AMANDA

What the hell are you talking about?

NICK

Those two goons. Notice anything strange?

AMANDA

(rattles it off)

Oh. Strange? You mean like one guy wore three hundred dollar shoes. And his buddy, a Patek Phillipe watch, white gold band, platinum face, manufacturer's suggested retail, roughly sixteen grand, not that these guys would pay retail. That kind of strange?

Nick blinks, side-swiped.

NICK

Yeah. Exactly.

(CONTINUED)

10208 CONTINUED: 4

10208

AMANDA

Well, isn't that what the
well-dressed mugger is wearing
these days?

NICK

(reacts)

You don't think it was a mugging
either? Why didn't you say
something?

AMANDA

Doesn't matter what I think. And
you're not a cop anymore.

NICK

So what?

AMANDA

So what do you care?

Nick gives her a long, hard look. Then leaves without
giving her an answer. Amanda turns around, sees Lucy
watching her.

AMANDA

(to Lucy)
Shut up!

But Lucy's completely innocent.

LUCY

What? Nothing! I said nothing!

Amanda scowls.

10209 EXT. TRAILER PARK - DAY

10209

Nick pulls up in front of a battered old Airstream trailer,
surrounded by a battered picket fence and others of its
kind. A young Native American kid, JOHNNY TANNER, early
20's, steps out of the trailer. His hackles rise as he
watches Nick get out of his car.

JOHNNY

You're either a cop... or a cop.

Nick smiles ruefully, almost to himself.

NICK

You Johnny Tanner?

JOHNNY

Be so much easier when we all wear
barcodes, won't it?

(CONTINUED)

10209 CONTINUED:

10209

NICK

Nice to meet you too. Nick Wolfe.

Johnny rises to his feet.

JOHNNY

Don't you get the newsletter? Your buddies already been and gone.

He goes to enter his trailer.

NICK

Someone put a bullet in your grandfather. And you don't care.

JOHNNY

And you do?

(off Nick's reaction)

Hey, man. Old Indian gets mugged, bites it.

(incredulous)

C'mon. So, unless you're running for mayor... see you later.

Johnny turns, heads for his trailer door. Nick shouts at his back --

NICK

I don't think he was mugged, you little prick. I think he was murdered.

That stops Johnny in his tracks.

JOHNNY

What the hell do you know about it?

NICK

Your grandfather said something before he died. Couple of words.

JOHNNY

What words?

NICK

(ignoring)

Thought you might wanna know.

He throws up his arms, walks back to his car.

JOHNNY

Hang on!

NICK

Later.

(CONTINUED)

10209 CONTINUED: 2

10209

JOHNNY

Hey! You deaf!

Nick takes a beat, turns to Johnny.

NICK

You speak Navajo?

JOHNNY

Get real.

NICK

Too bad.

JOHNNY

But my computer does.

OFF Nick's puzzled reaction --

CUT TO:

10210 INT. JOHNNY'S TRAILER - DAY

10210

Inside the retro trailer -- a high-tech smorgasbord. Racks of sophisticated computer equipment line one wall. Nick eyes the place, somewhat stunned by the high-tech equipment.

JOHNNY

I'm a beta-tester.

NICK

Oh. Like video games?

Johnny fires up a CPU and monitor.

JOHNNY

No. Like fail-safes, fire-walls.
Digital security.

NICK

(nods)

A hacker.

Johnny snorts his derision.

JOHNNY

Hey, man... You're talking to an
artist.

Nick pulls a piece of paper out of his jacket, passes it to
Johnny.

NICK

So do your stuff, Picasso.

(CONTINUED)

10210 CONTINUED:

10210

Johnny reads the note.

JOHNNY

This is it?

NICK

Phonetic spelling, best I could do.
Type it in and see what you get.

JOHNNY

Who types anymore?

Johnny turns to a computer microphone, and as he speaks the words --

JOHNNY

Na hash tee-en Tsh chee ee gee.

-- they type themselves on screen. Nick's impressed.

JOHNNY

(into mic)
Translate.

The hard drive whirs. Then nothing. Nick and Johnny exchange a glance. A BEEP.

ANGLE ON - COMPUTER MONITOR

Under the Navajo words, in English, appear the words RED STORM.

NICK

Red Storm?

Nick looks to Johnny --

NICK

Red Storm?

JOHNNY

Happy now?

Nick's far from happy. OFF his confused reaction --

10211 INT. CORRIDOR - OUTSIDE AMANDA'S APARTMENT - DAY

10211

Amanda exits. Lucy follows, carrying two suitcases.

AMANDA

(frustrated)
Give it up.

LUCY

But --

(CONTINUED)

10211 CONTINUED:

10211

AMANDA
Or I'll have to kill you.

Lucy takes out her keys, locks the door.

LUCY
Fine. You're the boss.

AMANDA
Exactly.

They head down the hallway toward the elevators.

LUCY
I really admire you Amanda.

AMANDA
Do you?

LUCY
You're much stronger than I am.
(sighs dramatically)
If I were you, I could never leave.
The guilt I'd feel.

Amanda rolls her eyes. But Lucy just keeps going... and going...

LUCY
When Nick investigates Cardoza, and
Cardoza finds out...

They arrive at the elevator. Lucy drops the bags and puts the palms of her hands out, graphically weighs the odds.

LUCY
Three-hundred-year-old master
assassin versus cute mortal ex-cop
with tight buns and green eyes.

AMANDA
Blue.

LUCY
Sounds like a fair match to me. I
can see why you wouldn't be worried
about Nick.

Amanda throws up her arms in exasperation.

AMANDA
WOULD - YOU - JUST - SHUT --

Suddenly, she gets the BUZZ. Lucy recognizes her look.

(CONTINUED)

10211 CONTINUED: 2

10211

LUCY

Uh oh.

Amanda glances up and down the hall -- empty. She looks up at the elevator.

ANGLE ON - FLOOR INDICATOR

The flashing numbers show the elevator approaching their floor.

AMANDA

grabs Lucy by the arm.

AMANDA

C'mon!

They dash to an emergency exit. Amanda throws open the door to --

AN AUTOMATIC PISTOL

On the other end, a bruised and black-eyed Brand smirks lethally.

LUCY

(to Amanda)

Let me guess. You two have met before.

Amanda backs her out of the stairwell and into the hallway. The elevator DINGS.

CARDOZA

steps out, carrying a gift-wrapped bottle. He spots the two women and their bags. He shakes his head apologetically.

CARDOZA

If I thought you were leaving because of me, it would break my heart.

(offering the gift)

Una regalo.

(TRANSLATION/ITALIAN: A present.)

Amanda tries to stay cocky, but it's taking its toll.

AMANDA

Thanks, Mario. Kill anybody lately?

Cardoza speaks warily, casually. He puts a meaty arm around Amanda.

(CONTINUED)

10211 CONTINUED: 3

10211

CARDOZA
The day is still young.

10212 INT. JOHNNY'S TRAILER - DAY

10212

Nick's flummoxed.

NICK
Red Storm?

JOHNNY
(shrugs)
Computers don't lie. Only people.

Nick paces -- restless, confused.

NICK
Doesn't make sense.

JOHNNY
What does?

Nick's gaze drifts to a series of framed black-and-white photos on the wall.

ANGLE ON - THE PHOTOS

Various shots of a young, Native American military officer posing with powerful figures from the past -- Eisenhower, Churchill, etc.

NICK

scans the pictures.

JOHNNY (O.S.)
Pops.

NICK
Huh?

JOHNNY
I got all his stuff.

NICK
(re: photos)
This is Walter, your grandfather?

JOHNNY
Ever heard of the Navajo code talkers?

(MORE)

(CONTINUED)

10212 CONTINUED:

10212

JOHNNY (cont'd)

(beat)

The Japs were breaking every code we had until my grandfather and a couple of bros started rapping in Navajo. Poor bastards never had a chance.

NICK

He was military intelligence?

JOHNNY

Until the fifties. Then suddenly he was the wrong shade of hero.

NICK

You said you got Walter's things?

Johnny nods.

NICK

Show me.

10213 INT. AMANDA'S - LIVING ROOM - DAY

10213

Amanda and Lucy have backed into their place. Brand still holds a gun on them. Cardoza pours a glass from an ornate bottle of grappa.

CARDOZA

Please, Amanda. For old time's sake?

AMANDA

I'm not thirsty.

Cardoza takes a sip, approves.

CARDOZA

Not very nice of you, crashing my party last night.

AMANDA

Who knew? Helpless old man, a dark alley. Not exactly your style, if I recall.

CARDOZA

Now and then things get personal.

AMANDA

Just curious... Was it something he said?

(CONTINUED)

10213 CONTINUED:

10213

CARDOZA

(shakes head)

Something he saw. Me.

(off her reaction)

Fifty years ago.

(beat)

And last week at the restaurant.

AMANDA

So?

CARDOZA

A guy like him wouldn't give it up
till he had some answers. He
became dangerous.

Cardoza glances sideways at Lucy.

CARDOZA

Like all mortals who know our
little secret.

Lucy blinks, begins CHATTERING in GERMAN to Amanda.

10214 INT. JOHNNY'S TRAILER - DAY

10214

Johnny empties a small trunk of its contents -- books,
college jersey, old letters, catcher's mitt, baseball.
Nick watches over his shoulder, spots something in the
bottom of the trunk --

A STACK OF FILES

tied in a bundle with string.

NICK

Lemme see those.

Johnny passes him the bundle. Nick cuts the string, starts
going through the files.

JOHNNY

Something?

Nick sighs, shakes his head.

NICK

Just receipts.

JOHNNY

See ya.

Johnny starts to replace the contents. He flips the
baseball behind his back, into the trunk. It makes a
HOLLOW SOUND as it hits bottom.

(CONTINUED)

10214 CONTINUED:

10214

NICK

Maybe not.

He bends over the trunk, feels around inside.

NICK

(continuing)

Yeah.

He finds a small catch, pulls up a cover revealing a FALSE BOTTOM. In the cavity... more FILES and other interesting items. But these look older, the files yellowed with age. One labeled: RED STORM.

JOHNNY

You the man.

Nick opens the Red Storm File. Papers, schedules, surveillance reports, etc. Several old black-and-white

PHOTOS

Obviously surveillance shots. A man. Walking. Getting into a 50's-style car.

Sitting at a cafe, a woman walking toward his table. Same man, buying a newspaper from a street vendor --

Nick stops the shuffle, goes back one picture. The cafe. The man. The woman. It's a fairly wide shot... but still... the woman.

JOHNNY

What?

NICK

(re: photo)

Can you do anything with this?

Johnny grins.

10215 INT. AMANDA'S - LIVING ROOM - DAY

10215

Cordoza's in mid-conversation with Amanda. He smiles... like a cobra.

CARDOZA

Speaking of mortals. Who was the guy with the left hook?

AMANDA

(dismissive)

Just some drunk.

(CONTINUED)

10215 CONTINUED:

10215

CARDOZA

Who you rescued.

(beat)

You're a little old to be turning
over a new leaf, don't you think?

AMANDA

Anybody can have an off day.

In a flash, Cardoza's blade is at her throat. Lucy GASPS.

CARDOZA

Something tells me I should take
your head right now and be done
with it. Any reason why I
shouldn't?

Amanda swallows hard.

AMANDA

I just had the carpets cleaned?

A BEAT. Cardoza laughs.

CARDOZA

I always liked you, Amanda. Why
don't you come by the restaurant.
Thursdays I make gnocci... It's a
tradition.

(smiles)

And, please, don't get in my way
again. I'd hate to have to kill
you.

He releases Amanda. Lucy breathes a sigh of relief.

CARDOZA

And your friend.

(smiling at Lucy)

All your friends.

Cardoza waves Brand to the door, follows him out.

CARDOZA

Ciao.

10216 INT. JOHNNY'S TRAILER - DAY

10216

Nick watches as the photo scans on the computer monitor.
Using the mouse, Johnny outlines the image of the woman.

JOHNNY

(into computer)

Pixel enhance.

(CONTINUED)

10216 CONTINUED:

10216

The Computer Monitor flickers. Image enhancing blows up the fuzzy black-and-white image of the woman to full screen. Blurry pixels turn into a crystal clear picture of

AMANDA

JOHNNY

(re: Amanda)

Not bad.

Nick grabs the photo from the scanner, turns it over. On the back, handwriting in faded fountain pen reads: AMANDA DUPRES, MARIO CARDOZA, WARSAW, APRIL 12, 1952.

OFF Nick's extremely confused reaction, we --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10217 INT. AMANDA'S - LIVING ROOM - DAY

10217

Amanda turns to Lucy, indicates the bags --

AMANDA
Unpack. I'll be back.
(off Lucy's knowing smile)
Something to share?

LUCY
So how's it feel?

AMANDA
What? Jumping from the frying pan
into the fire?

LUCY
Doing something completely
unselfish.

AMANDA
Are we having the same
conversation?

LUCY
You're going to warn Nick about
Cardoza.

AMANDA
So...

LUCY
I knew that underneath that
conniving, egotistical exterior...

AMANDA
Careful.

LUCY
...beats the heart of a honorable
thief.

AMANDA
(wryly)
Must be your influence.

LUCY
I like to think so. Now, what's
the plan?

AMANDA
What plan?

(CONTINUED)

10217 CONTINUED:

10217

LUCY

Well, I'm assuming since you're going up against Cardoza, who's only killed, what, two, three hundred people and a couple dozen Immortals. You've got some sort of strategy in mind.

Amanda shakes her head.

AMANDA

Just trying to keep Nick alive.

LUCY

Great! And how do you do that?

AMANDA

Haven't got a clue yet.

LUCY

Well, I'm sure you'll come up with something. You always do.

AMANDA

(ruefully)

I wish I had your confidence in me.

10218 INT. AMANDA'S BUILDING - LOBBY - DAY

10218

Amanda walks through the lobby toward the revolving exit doors.

10219 EXT. AMANDA'S BUILDING - CONTINUOUS

10219

Nick approaches the hotel from the street.

10220 INT. AMANDA'S BUILDING - LOBBY - CONTINUOUS

10220

Amanda enters the revolving doors the exact same time as Nick does. The two of them go around twice, looking at each other quizzically through the glass.

Finally, Amanda points "outside". Nick nods.

10221 EXT. AMANDA'S BUILDING - CONTINUOUS

10221

Amanda pops out first, followed by Nick.

NICK

You're still here?

(CONTINUED)

10221 CONTINUED:

10221

AMANDA
Nothing slips by you.

NICK
But I thought you were leaving town.

AMANDA
You in a rush to get rid of me?

He takes her by the arm.

NICK
Let's take a walk.

10222 EXT. ITALIAN RESTAURANT - DAY

10222

A stylish place, good food, gnocci on Thursdays.

BRAND (O.S.)
We got a spike on the security net.

10223 INT. ITALIAN RESTAURANT - KITCHEN - CONTINUOUS

10223

A working restaurant kitchen. Cardoza is there in an apron at a table. Laid out on it are an array of photos of

A HOTEL BALLROOM

taken from various angles, and a complete set of

BLUEPRINTS AND DIAGRAMS.

Cardoza moves from the diagrams. He takes a wooden spoon and tastes from a sauce pan.

CARDOZA
Too much garlic. You think?

He offers some to Brand.

BRAND
(tastes)
Delicious...

CARDOZA
Maybe there can never be too much garlic.
(beat)
And the spike is?

BRAND
It's you.

(CONTINUED)

10223 CONTINUED:

10223

Cardoza's eyes widen almost imperceptibly. Brand passes him a file. Inside is a blow-up of

CARDOZA'S PHOTO

taken from the old surveillance shots.

BRAND

He's hacking all the intel systems, scanning for a match.

Cardoza waves his concern off and goes back to work on the sauce.

CARDOZA

So what? They were sanitized years ago.

BRAND

He's also got a web page asking for information.

CARDOZA

I hate the Internet. Do we know who it is?

BRAND

Not yet. But he posted an e-mail address for replies. We can trace him that way.

CARDOZA

Get it done.

Brand gestures toward Cardoza's display.

BRAND

And tomorrow... should we postpone?

CARDOZA

No. The hit goes as planned. You concentrate on your target.

(beat)

I'll concentrate on mine.

10224 EXT. STREET - DAY

10224

Nick and Amanda walk down the street.

AMANDA

Warsaw?

NICK

That's what I said. Ever been there?

(CONTINUED)

10224 CONTINUED:

10224

AMANDA

Well... I guess, maybe.

NICK

You don't remember if you've been
to Warsaw?

AMANDA

Okay, yes.

NICK

What year?

With each question, Amanda gets more suspicious.

AMANDA

You going somewhere with this?

NICK

Walter... the old guy who was
murdered. Ever seen him before?

AMANDA

(shakes head)
Nooo... don't think so.

Nick stops walking.

NICK

Really? That's funny.

He pulls the photo blow-up of Amanda out of his pocket.

NICK

He's seen you.

AMANDA

freezes at the sight of the photo.

TRANSITION TO:

10225 EXT. OFFICE BUILDING - WARSAW - 1952 - DAY

10225

THE PHOTO COMES TO LIFE, AS

Amanda, carrying a shopping bag, stylishly dressed in the
latest 50's Chanel, exits an office building.

SUPER: WARSAW, 1952

Amanda crosses the street, approaches --

10226 EXT. SIDEWALK CAFE - WARSAW - 1952 - CONTINUOUS

10226

A dour-faced WAITER scuttles back and forth between the rickety bistro tables. A COUPLE holds hands. An OLD WOMAN smokes a cigar. But Amanda's mark sits at the far table --

CARDOZA

eating a large plate of veal paprikash.

CARDOZA

(to Amanda)

Come, sit, sit.

(beat)

You have to try the veal paprikash.
It is perfect.

Amanda sits.

AMANDA

I'm not hungry.

CARDOZA

You could use a few more pounds.

(beat)

So tell me, is all right with the world today?

Amanda nods.

AMANDA

All is perfect.

FLASH IMAGES:

- 1) Two feminine gloved HANDS pick a lock.
- 2) The HAND replaces a MING VASE with a duplicate copy.
- 3) A CONFERENCE TABLE can be seen b.g. as Amanda hurries through one door, as half a dozen well-dressed men enter from another.

AMANDA

Without a hitch.

Cardoza nods his approval, slides an ENVELOPE across the table. As Amanda reaches for it --

ANGLE ON - A POLISH DELIVERY TRUCK

parked up the street. Inside, a YOUNG NATIVE AMERICAN GUY (Walter) focuses a camera toward Amanda and Cardoza.

BACK TO SCENE

Amanda discreetly counts the money inside the envelope.

(CONTINUED)

10226 CONTINUED:

10226

CARDOZA
(clicks tongue)
I'm crushed you don't trust me.

AMANDA
I don't trust anybody, Mario.
She puts the envelope in her purse.

AMANDA
It's a lot of money for a vase,
Mario. It may be Ming, but it's
not great Ming.

Cardoza checks his watch, smiles to himself.

CARDOZA
I'm a generous soul.

A beat. Something in Cardoza's smile sends a chill down
Amanda's spine.

BLAM! Suddenly the street is rocked by a major EXPLOSION.

ANGLE ON - A BUILDING (STOCK)

Windows blow out.

AMANDA
snaps her head around, as pandemonium erupts in the street.

AMANDA
What the hell!?

HER POV: RAPID FLASHES - SAME AS IN TEASER (STOCK)

- 1) BLAST of FIRE
- 2) BLACK SMOKE billows, DEBRIS rains in the street
- 3) A WOMAN runs SCREAMING from the FLAMES

AMANDA
whirls on Cardoza, hisses --

AMANDA
A bomb? That wasn't the deal,
Cardoza.

Cardoza shrugs indifferently.

AMANDA
You bastard! Nobody was supposed
to get hurt.

(CONTINUED)

10226 CONTINUED: 2

10226

CARDOZA

Scruples from a spy and a thief?
What's next, a conscience?
Amanda... sit.
(beat)
You really should try the veal.

Amanda rises angrily to her feet.

AMANDA

I don't like being screwed with,
Mario.

CARDOZA

(sighs)
You have two options. Keep the
money and leave town. Or stand on
your "principles", and take the
consequences.

Cardoza wipes up the remaining sauce with a piece of bread.

CARDOZA

(matter-of-fact)
So do we stay and have desert, or
do I kill you?

Amanda seethes, furious.

ANGLE ON - THE CAR

The young Walter snaps away with his camera.

CAMERA MATTE POV - BLACK-AND-WHITE

Amanda shouts something at Cardoza, marches angrily away.

SFX: SHUTTER CLICK

AMANDA freezes in mid-stride.

SFX: SHUTTER CLICK

CLOSE ON - AMANDA'S FACE

TRANSITION TO:

10227 EXT. STREET - PRESENT - DAY

10227

AMANDA'S FACE

frozen in remembrance.

(CONTINUED)

10227 CONTINUED:

10227

FINGERS SNAP

in front of her eyes.

NICK (O.S.)

Anybody home?

Amanda rouses herself with effort, tosses the picture back at Nick.

AMANDA

It's not me.

NICK

Then who is it?

AMANDA

How should I know? People fake pictures all the time.

NICK

You have to do better than that.

Amanda's had enough. With a dismissive wave --

AMANDA

No. I don't.

She turns on her heels, heads off. A firm HAND on her arm spins her back around.

AMANDA

What?

NICK

One straight answer.

She shakes him off, annoyed.

AMANDA

Everybody's got a double somewhere, right?

NICK

And?

AMANDA

That's it.

NICK

The hell it is!

BLEEP BLEEP. Nick's cell phone rings. He ignores it, stares Amanda down.

(CONTINUED)

10227 CONTINUED: 2

10227

NICK

(continuing)

Your name is on the back of the picture. And who the hell is Mario Cardoza?

AMANDA

He's nobody.

BLEEP BLEEP.

AMANDA

(beat)

Want me to get that?

Nick swears under his breath. He yanks out his cell phone, toggles on.

NICK

(into phone)

What!?

10228 INT. JOHNNY'S TRAILER - CONTINUOUS

10228

Johnny's got the phone tucked into one ear, hunched over a computer monitor.

JOHNNY

(into phone)

Jackpot. I think. 'Cept it doesn't make sense. Least not on this planet.

NICK

(from phone)

What do you mean?

JOHNNY

Not unless this guy is Dick Clark.

ON THE MONITOR

A modern-day color photo of Cardoza. The screen splits to reveal the 1952 photo beside it.

EFFECT - the two images animate together, MORPHING into one -- CARDOZA -- full screen.

JOHNNY

squints at the new composite image.

NICK

(from phone)

English please.

(CONTINUED)

10228 CONTINUED:

10228

JOHNNY

Our guy? Cardoza, the one in the picture from 1952. Well, I ran his name on the 'Net and I get another picture, from 1996... He won a cooking award, guy's got some restaurant on Fourth Street. He looks the same.

10229 EXT. STREET - CONTINUOUS

10229

ON Nick's reaction, as he gazes at Amanda.

NICK

(repeating)

...The same as he did in '52.

10230 INT. JOHNNY'S TRAILER - CONTINUOUS

10230

Johnny cocks an ear --

CRUNCHING GRAVEL

signals the approach of a car.

JOHNNY

Incoming.

He peers out the window.

JOHNNY'S POV

A black Mercedes pulls up.

JOHNNY (O.S.)

Black Mercedes. All the way out here? Man, did they take a wrong turn.

10231 EXT. STREET - CONTINUOUS

10231

Nick's body galvanizes. Alarms begin to go off in his head.

NICK

Johnny! Talk to me, Johnny. What do you see?

Amanda doesn't like that look on Nick's face.

AMANDA

What is it?

10232 INT. JOHNNY'S TRAILER - CONTINUOUS 10232

Johnny watches through the window as

JOHNNY
Guy's opening a briefcase.

10233 EXT. STREET - CONTINUOUS 10233

Nick reacts.

NICK
Get out of there!

10234 EXT. TRAILER PARK - CONTINUOUS 10234

The two men approaching, take out an Uzi and begin to fire.
The trailer is being ripped apart.

10235 EXT. STREET - CONTINUOUS 10235

Nick reacts to the gunfire. He SHOUTS into his cell
phone --

NICK
Johnny... Johnny!

AMANDA
What's going on?

10236 INT. JOHNNY'S TRAILER - SAME TIME 10236

The place is being destroyed, riddled with bullets.

10237 EXT. STREET - SAME TIME 10237

Nick is on the move towards his car, Amanda is with him.

NICK
Damn it!

AMANDA
Talk to me.

NICK
On the way.

And they're in the car and tearing off down the street.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

10238 EXT. JOHNNY'S TRAILER - DAY

10238

Nick and Amanda drive up, get out of their car.

NICK

Damn it!

What used to be Johnny's trailer is now a twisted, smoking pile of rubble. Everything's been torched.

NICK

This is my fault.

Nick lashes out, angrily kicks a piece of wreckage. It erupts in a shower of embers.

AMANDA

Easy.

She scans the woods around them.

AMANDA

Maybe he got away.

NICK

From this?

(beat)

Where's Cardoza?

AMANDA

Not a good idea.

He starts to head for his car.

AMANDA

Nick...

He ignores her, keeps on moving.

AMANDA

Nick, wait!

Amanda grinds her teeth in frustration. Finally, she cracks --

AMANDA

You can't!

NICK

Watch me.

AMANDA

He's immortal.

(CONTINUED)

10238 CONTINUED:

10238

Nick looks back over his shoulder.

AMANDA

(beat; nods)

Mario Cardoza is an Immortal.

(beat)

Like me.

NICK

Do you ever tell the truth?

He's off again. Amanda runs in front of him, blocks his path.

AMANDA

Listen to me! Cardoza's Immortal.
He's hundreds of years old. You
can't stop him.

(heartfelt)

You shoot him, he gets up. He
shoots you... you're dead.
Forever.

Nick throws her a crooked smile.

NICK

Why do you care?

Amanda launches into Wagnerian mode, dramatically throwing
her arms wide, declaring to the world --

AMANDA

You idiot! What's it gonna take
for you to believe me!?

She grabs him tightly in a passionate embrace, plants a
wallop of a kiss -- SMACK -- right on his lips. Nick's
thrown for a moment, but recovers, pushes her away.

NICK

What the hell was that about?

Amanda dances back, brandishing his GUN.

Nick checks his holster -- empty.

NICK

Amanda!

He goes to move on her. She waves him back with the gun.

AMANDA

You were right. I wasn't wearing a
vest when I got shot. I was dead.
No pulse, no brain waves... Really,
truly dead.

(CONTINUED)

10238 CONTINUED: 2

10238

NICK

(incredulous)

So you're saying you just didn't
stay dead?

AMANDA

I am Immortal.

NICK

You're certifiable is what you are.
(beat)
Give me the gun.

Amanda raises the gun.

AMANDA

I guess this is the only way.
(beat)
I hate this part.

NICK

So what now? You gonna shoot me?

AMANDA

(beat)
Not exactly.

ON NICK

as he reacts with shock.

NICK

NO!

A GUNSHOT O.S.

ON AMANDA

as she falls to the ground. Nick rushes over to her.

NICK

Amanda!

He feels for a pulse --

NICK

C'mon! You crazy bitch, don't you
dare die on me!

-- but finds none. He rises, turns away.

NICK

(beat; softly)
Damn you. Damn, damn... you...

(CONTINUED)

10238 CONTINUED: 3

10238

Then he looks down at her. He kneels and gently picks up her lifeless body, starts to carry her to his car.

NICK

Why?

ON AMANDA

as she GASPS back to life in his arms.

NICK

Whoa!

In the shock of the moment, Nick drops her on the ground. Hard.

AMANDA

Hey!

NICK

How...

AMANDA

I know chivalry's dead...

She lifts a hand to Nick to help her up.

AMANDA

But how 'bout a little common courtesy?

All Nick can do is stare, wide-eyed. OFF his reaction --

10239 INT. ITALIAN RESTAURANT - NIGHT

10239

The room is pitch black, save for a single candle that illuminates a table in the center of the room. In the surrounding darkness, Cardoza lurks, shrouded in shadow as a

HITMAN

enters. His well-trained eyes roam the room, alert, wary...

HITMAN

Mood lighting?

Cardoza's disembodied voice cuts through the gloom.

CARDOZA

On the table.

The Hitman moves to the table, picks up a large

(CONTINUED)

10239 CONTINUED:

10239

MANILA ENVELOPE

out of which spill

BLUEPRINTS, INSTRUCTIONS, FAKE ID, ETC.

Cardoza's VOICE now comes from another corner of the room, behind the Hitman.

CARDOZA

The hotel ballroom. At seven o'clock the target will descend the stairs. Precision is essential. I need a clean kill.

HITMAN

Not a problem. And the lucky winner?

The Hitman extracts a

PHOTOGRAPH.

The room grows still as the Hitman memorizes a face we don't see. Finally, he nods, replaces the envelope contents. His eyes scan the darkness.

HITMAN

Just one more thing I'd like to know.

Cardoza's VOICE is to his right now.

CARDOZA

What?

The Hitman turns to the sound, starts to approach.

HITMAN

Who I'm working for.

A GUN rises suddenly from the shadow, the metal glinting dully in the gloom. The sound of a SILENCER SPITTING LEAD.

The Hitman grabs his bloodied ear.

CARDOZA

For half a million dollars, you can stay ignorant.

The Hitman thinks about it for a moment, then --

HITMAN

Your party.

CARDOZA

That it is.

10240 INT. NICK'S APARTMENT BUILDING - HALLWAY - DAY

10240

Amanda arrives at the door, with Nick dragging his jaw behind him.

AMANDA

I'm Immortal. I live forever.
It's that simple.

NICK

How...

AMANDA

I don't know.

NICK

Why...

AMANDA

Key.

NICK

Key?

Amanda speaks slowly... as if addressing a retarded child.

AMANDA

Open door. Enter apartment. One
step at time, now. C'mon.

Nick looks like he's waking from a dream --

NICK

Yeah. Right. I can do this.

10241 INT. NICK'S APARTMENT - CONTINUOUS

10241

Nick opens the door to see

JOHNNY

sitting on his couch. Momentarily forgetting his
confusion, his face floods with relief.

NICK

Hey, man! You're alive! You, too?

JOHNNY

Say what?

NICK

Never mind. How'd you find me?

JOHNNY

Federal conspiracy.

(CONTINUED)

10241 CONTINUED:

10241

NICK

What?

JOHNNY

Your social security number.

Nick and Amanda enter, shut the door. Johnny stays focused on Nick.

JOHNNY

You got six credit cards, two parking tickets, and you're late on the cable bill.

NICK

Oh, well... important thing is you're safe.

Johnny raises a gun, points it directly at Nick.

JOHNNY

No thanks to you.

NICK

C'mon, now... take it easy.

JOHNNY

Take it easy!? I'm sitting at home minding my business. Then you come knocking. Two hours later, my place is toast. And I'm running through the woods with Beavis and Butthead firing on my ass! Now you want me to take it easy?

AMANDA

Put the gun down, sonny.

Johnny notices Amanda for the first time. Recognizes her from the 50-year-old photograph -- apparently not having aged a day.

JOHNNY

Her! It's her!

NICK

Johnny... gimme the gun.

Nick edges closer to Johnny, who's still fixated by the sight of Amanda.

JOHNNY

(confused)

What're you doin' with her?

(CONTINUED)

10241 CONTINUED: 2

10241

AMANDA
I think I'm insulted.

JOHNNY
But she was with Cardoza... you
know... in the picture... But
how... she's... I mean...

AMANDA
(to Nick)
This is the computer genius?

Nick's almost in front of Johnny now.

NICK
The gun.

Johnny's eyes ping-pong from Nick to Amanda. Amanda taps
her foot impatiently, this is going nowhere fast.

AMANDA
Oh, for pete's sake.

Amanda simply walks up, takes the gun from Johnny's hand
and extends her other hand in greeting.

AMANDA
The name's Amanda.

Johnny can only nod.

AMANDA
Now what about the dirt you dug up
on Cardoza?

JOHNNY
Huh? Oh, that. Smoked. Gone.

NICK
What did you find?

JOHNNY
The guy's a hitter. Caps people
for cash. On the most-wanted list
in five different countries.

NICK
So who's he here to kill?

Amanda picks up a newspaper and starts flipping through the
headlines.

AMANDA
Who's in town?

(CONTINUED)

10241 CONTINUED: 3

10241

She turns to the society page, almost goes right by it, but a picture stops her.

AMANDA

Bingo.

CUT TO:

THE NEWSPAPER

open to the SOCIETY PAGE. A headline reads: ISRAELI AMBASSADOR TO HOST CHARITY BALL. A publicity PHOTO shows a receiving line with the Ambassador, shaking hands. In the row of greeters -- CARDOZA.

NICK

Says he's some kind of big time contributor.

AMANDA

(taps paper)
Seven o'clock tonight.

NICK

(checks watch)
Six forty-five now.

AMANDA

He's gonna whack the Ambassador.

Nick runs out the door. Johnny tries in vain to make the pieces fit.

JOHNNY

So if Cardoza has a double... and
you have a double...

AMANDA

Don't go there.

Amanda follows Nick out.

10242 INT. HOTEL - GRAND BALLROOM - DAY

10242

Magnificent crystal chandeliers sparkle above a large grand ballroom. An elegant staircase leads to an upper level, where balconies overlook the festivities below --

Muted MUSIC from an O.S. orchestra. CHARITY PATRONS mingle. WAITERS ferry trays of hors d'oeuvres. Bored-looking HOTEL SECURITY GUARDS monitor the entrances.

(CONTINUED)

10242 CONTINUED:

10242

ANGLE ON - AN UPPER BALCONY

The Hitman assembles a lethal looking rifle from the case. He hefts his weapon, laser-scopes the crowd beneath.

ANGLE ON - THE BALLROOM FLOOR

The music stops. Attention turns to the grand staircase.

10243 EXT. HOTEL - CONTINUOUS

10243

Nick's car screeches to a stop. He and Amanda pile out, dash for the front doors, scattering TOURISTS and VALETS in their wake.

10244 INT. HOTEL - GRAND BALLROOM - CONTINUOUS

10244

A spotlight shines on the top step of the grand staircase. MURMURS of anticipation from the crowd.

ANGLE ON - UPPER BALCONY

The Hitman aims toward the staircase.

SCOPE MATTE POV

The Ambassador emerges at the top of the stairs.

ANGLE - THE BALLROOM

APPLAUSE erupts. The Ambassador bows. Cardoza appears beside the Ambassador, shakes his hand. FLASHBULBS pop, more APPLAUSE. The Ambassador and Cardoza begin to descend the staircase.

ANGLE ON - UPPER BALCONY

The Hitman follows their descent with his rifle. His FINGER caresses the TRIGGER.

ANGLE ON - THE BALLROOM

The Ambassador and Cardoza are halfway down the stairs now.

ANGLE ON - ENTRANCE DOORS

Nick and Amanda suddenly burst through the doors, past the startled SECURITY GUARD. They spot Cardoza and the Ambassador on the stairs.

NICK
Everybody freeze! Police!

(CONTINUED)

10244 CONTINUED:

10244

AMANDA

(sotto)
Liar.

Cardoza and the Ambassador look up in surprise.

ANGLE ON - UPPER BALCONY

The Hitman FIRES.

CLOSE ON - AMBASSADOR'S FACE

A study in frozen horror. Almost in slow-motion, he turns to Cardoza --

WIDEN TO REVEAL it is Cardoza who has been shot.

CARDOZA

falls dead.

THE BALLROOM

erupts in panic. Screams, shouts, trampling.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

10245 INT. HOTEL - GRAND BALLROOM - DAY - MOMENTS LATER

10245

Another part of the ballroom. The body is still on the ground. Someone is desperately trying CPR. Amanda and Nick watch from a distance.

AMANDA

How could I have been so stupid?

NICK

What the hell just happened?

EMTs converge on the scene. Amanda pulls Nick aside.

AMANDA

The hit was never intended for the Ambassador. It was always meant for Cardoza.

Nick throws her a skeptical look.

NICK

Say what?

AMANDA

Think about it! What better way for Cardoza to recreate himself? Half the cops in the world are looking for him.

(indicates crowd)

Now he's got a roomful of witnesses who'll swear he's dead.

Now Nick gets it, picks up the thread --

NICK

The feds close the books. Our pal's in the clear.

AMANDA

Yes.

NICK

(beat; grimly)

Not yet.

He starts toward the Security Guards. Amanda puts an urgent hand on his arm. There's real fear in her voice.

AMANDA

Don't!

He shakes her off.

(CONTINUED)

10245 CONTINUED:

10245

AMANDA

Fine! Go tell them Mario's
Immortal.

Nick slows up a bit, wavers. Amanda's fear turns to anger.

AMANDA

Stressed-out cop, just off the
force, walking the edge. You'll be
in a damn psych ward in an hour.

The expression on Nick's face halts her tirade. It's as if
the realization of what he was about to do has suddenly hit
him. Amanda sees his confusion, doubt, fear, and softens.

AMANDA

Nick...

NICK

A man that can't die.

Even as he says the words, he can hardly believe it.

AMANDA

Not from a gunshot.

NICK

(softly)
Immortal.

His eyes look deeply into hers, seeking... something. An
answer. An explanation. A way out of this bizarre world
he now finds himself in. But Amanda merely nods gently.

AMANDA

Immortal.

Nick relents, and the two stand strangely silent as the
EMTs roll a dead Cardoza away.

10246 INT. HOTEL - LOBBY - NIGHT

10246

Assassination aftermath in the lobby. POLICE mill about.
Off to one side

NICK AND AMANDA

share a quiet moment.

AMANDA

The world wouldn't understand about
Immortals.

NICK

Give them a chance. Maybe...

(CONTINUED)

10246 CONTINUED:

10246

AMANDA

(shakes head)

No. We'd make them afraid.
They're already mortal enough. If
they found out about us...

She shivers involuntarily.

NICK

What?

AMANDA

They'd kill us. At least, the
lucky ones.

NICK

So why risk telling me?

Amanda finds it hard to keep looking at his eyes. She
averts her gaze...

NICK

Thanks....

He starts by her.

AMANDA

Where are you going?

(beat)

Nick, he's Immortal. What are you
going to do to him?

NICK

He had an old man murdered.

Nick indicates the door.

NICK

With you or without you.

AMANDA

(fumes)

Pig-headed, obstinate, selfish...

NICK

Have it your way.

He turns to leave.

AMANDA

Alright! Alright! I'm coming.

NICK

(waiting)

Well...?

(CONTINUED)

10246 CONTINUED: 2

10246

Amanda glances delicately to one side. Nick follows her eyes to the

LADIES ROOM

NICK

Now?

AMANDA

(shrugs)

Girl's gotta do.

She heads off to the restroom.

10247 EXT. ITALIAN RESTAURANT - NIGHT

10247

Cloaked in darkness, a light shines from the study window.

CARDOZA (O.S.)

I hate morgues. Cold, dark... and that smell.

10248 INT. ITALIAN RESTAURANT - KITCHEN - NIGHT

10248

CLOSE ON - BRIEFCASE

full of cash.

Brand nervously snaps the briefcase closed.

BRAND

(re: briefcase)

This should cover any expenses until you arrive in Zurich.

He slides the briefcase across the desk to

CARDOZA

who regards him soberly.

CARDOZA

Why is the kid still alive?

BRAND

Doesn't matter anymore. Dozens of people will swear they saw you murdered. And no one knows you're immortal.

Cardoza nods slowly, considering.

CARDOZA

Almost.

(CONTINUED)

10248 CONTINUED:

10248

He pulls a GUN, fires point blank at Brand.

BANG!

CARDOZA

Now no one knows I'm Immortal.

As a wide-eyed Brand sinks to the carpet --

10249 EXT. HOTEL - ALLEY - NIGHT

10249

Amanda jumps from the bathroom window, drops to the street below. Her car pulls up. Lucy gets out.

LUCY

Got your page. There's a flight for Rio leaving at eleven o'clock.

AMANDA

We're not going to Rio.

LUCY

Okay, then. Paris. Twelve-ten. Got you an aisle seat on a widebody. There's even a couple of movies you haven't seen.

AMANDA

Go home.

Lucy's forehead wrinkles with concern.

LUCY

Our bags are packed and in the trunk.

AMANDA

You heard me.

LUCY

Does Nick know what Cardoza is?
(off Amanda's nod)
Then you've done everything you could.

AMANDA

Not quite.

LUCY

Don't go after him.

Lucy holds the car keys behind her back. Amanda advances on her.

(CONTINUED)

10249 CONTINUED:

10249

AMANDA
C'mon... I'll be fine.

LUCY
You know, you're old enough to be
my great grandmother twenty-four
times over?

AMANDA
And your point?

LUCY
I still feel responsible for you.
Like I'm your --

AMANDA
Let's not get maternal here.

LUCY
Sister.

AMANDA
(impatient)
Either you hand over the damn keys,
or I hot-wire the car.

Lucy sees Amanda's not about to back down. She reluctantly
gives her the keys.

LUCY
Be careful.

AMANDA
Always.

Amanda gives her a kiss on the cheek, gets in the car.

AMANDA
See ya later.

LUCY
You better.

Lucy watches with concern as Amanda drives off.

10250 INT. HOTEL - LOBBY - NIGHT

10250

Nick paces restlessly outside the Ladies Room. Checks his
watch. Finally, he KNOCKS. No reply. Checking left and
right, he tentatively nudges the door open, calls in --

NICK
Amanda?

No response. He opens the door wide.

(CONTINUED)

10250 CONTINUED:

10250

NICK'S POV - INSIDE THE LADIES ROOM

The window to the alley is wide open. The room is empty.

10251 INT. NICK'S CAR - NIGHT

10251

Nick's burning rubber through the streets.

10252 INT. ITALIAN RESTAURANT - NIGHT

10252

The lock on the front door CLICKS. The door swings open.
Amanda steps lithely in. She takes in Brand's dead body,
scans the room... now empty.

BUZZ

Her body taut, she follows the buzz back outside --

10253 INT. PARKING STRUCTURE - CONTINUOUS

10253

She steps inside and finds

CARDOZA

briefcase in hand. He steps out from beside a car.

AMANDA

Going somewhere, Mario?

CARDOZA

I hated to die and run...
(taps briefcase)
...but the future beckons.

AMANDA

So what are you waiting for?

CARDOZA

You. I was hoping you'd come.

AMANDA

Should I be flattered?

CARDOZA

No. You should be afraid. You
lied to me. Your friend's a cop.

AMANDA

Used to be a cop.

Amanda draws her sword.

(CONTINUED)

10253 CONTINUED:

10253

CARDOZA

(shrugs)
I'm sorry, Amanda. Now you'll
never taste my gnocci.

Cardoza drops his briefcase, draws his sword in return.

10254 EXT. ITALIAN RESTAURANT - SAME TIME

10254

Nick's car pulls up to Cardoza's restaurant, screeches to a stop. He jumps out.

10255 INT. PARKING STRUCTURE - SAME TIME

10255

AMANDA

thrusters hard, driving Cardoza back.

CARDOZA

parries expertly, returns the energy blow for blow.

10256 EXT. ITALIAN RESTAURANT - SAME TIME

10256

Nick approaches the restaurant -- stops as the CLASH and CLANG of steel on steel meets his ears. He draws his GUN, veers off in the direction of --

10257 INT. PARKING STRUCTURE - CONTINUOUS

10257

Cardoza swings broadly, driving Amanda back and up onto a car's roof. She jumps from the roof to the next level of the parking lot.

Cardoza follows her up, panting heavily. He drives on with murderous force.

ANGLE ON - NICK

as he enters below. He sees the sword fight above. He aims his gun, but can't get off a clean shot.

CARDOZA

moves in for the kill.

AMANDA

baits him, lets him come. Then at the last second, using a rafter for leverage -- she swings herself up and over Cardoza, landing behind him. Seizing the moment, Amanda swings fiercely, taking Cardoza's head.

(CONTINUED)

10257 CONTINUED:

10257

NICK (O.S.)

Amanda!

She turns in surprise to see

NICK

watching from below, shock etched on his face.

AMANDA'S QUICKENING

begins. Its power twisting and turning her away from Nick.

NICK

is paralyzed by the spectacle in front of him. Shielding his eyes from the fire, he glimpses

AMANDA

her body blasted as she reaches up to embrace the lightning. Slowly, it subsides. All is still. Nick is too stunned to speak.

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

10258 INT. PARKING STRUCTURE - NIGHT

10258

Amanda moves to Nick. She is still shaken from the effects of the Quickening. He puts his arm around her for support.

NICK

What - the - hell - was - that?

AMANDA

It's called a Quickening.

NICK

Does that always happen?

AMANDA

Only when you win.

Amanda brushes the hair demurely out of her eyes.

NICK

What about him?

AMANDA

He lost.

NICK

I can tell... Why'd you do it?

AMANDA

Just because I'm a thief doesn't mean I'm a bad person.

(beat)

Maybe I had something to prove.

NICK

To me?

AMANDA

To myself.

He puts a supportive arm around her and they start to walk off together. Amanda stops for a second. She turns back and picks up Cardoza's briefcase, opens it. It's filled with money. Nick looks at her. She shrugs.

AMANDA

Expenses.

Nick takes her by the arm, and they walk off together.

FADE OUT.