

***HIGHLANDER:
THE RAVEN***

#98103

“BLOODLINES”

Written by
James Thorpe

Peter Davis

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"Bloodlines"

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Prod. # 98103

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Firecorp IV Productions Inc.
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Toronto, ON CANADA M5A 1G4

HIGHLANDER : THE RAVEN

"Bloodlines"

Production # 98103

CAST LIST

AMANDA
NICK WOLFE

LUCY
BERT MYERS

MICHAEL KENWORTHY
DENISE GRADY

WILLIAM KENWORTHY
GRADY
JACK
DETECTIVE CUMMINGS
RONETTE
PRIEST

MALE REPORTER
SURGEON

LABORERS

HIGHLANDER : THE RAVEN

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SET LIST:

INTERIORS

AMANDA'S
/LIVING ROOM
AMANDA'S BUILDING - LOBBY

HOSPITAL
/RECOVERY ROOM
/NURSES STATION
/HALLWAY
/OPERATING ROOM
DENISE'S MANSION
/LIVING ROOM
/BEDROOM
SILVERSMITH SHOP
OFFICE BUILDING - STAIRWELL
FACTORY
CEMETERY STORAGE SHED

NICK'S CAR
MYERS' CAR
MORGUE VAN

BEDROOM - NEW YORK - 1897
CHURCH - NEW YORK - 1897

EXTERIORS

AMANDA'S BUILDING

DENISE'S MANSION
/BACKYARD
NEWSWORLD MEDIA PLAZA
OFFICE BUILDING - ROOF
STREET
HOSPITAL
SILVERSMITH SHOP
FACTORY

CHURCH - NEW YORK - 1897
CEMETERY - NEW YORK - 1897

Bloodlines

TEASER

FADE IN:

10301 EXT. NEWSWORLD MEDIA PLAZA - DAY

10301

Early morning at a midtown plaza. Office buildings surround a large public space where a PRESS CONFERENCE is in progress.

In the center of the plaza, draped with a red ribbon, a large 3-D logo sculpture of the letters: NWM (NewsWorld Media).

DENISE GRADY

stands behind a podium microphone. Beautiful, confident, powerful -- she addresses a large audience of television and newspaper REPORTERS.

DENISE

NewsWorld Media is throwing down the gauntlet in the arena of global communication. The future is ours.

FLASHBULBS pop. She turns to acknowledge a MALE REPORTER.

MALE REPORTER

Newspapers, magazines and now cable television. Ms. Grady, can you really justify a monopoly on news?

Denise leans forward earnestly, a smiling steamroller.

DENISE

Objective reporting. Integrity. Commitment. They're more than just words on a masthead. They're our mission statement.

Cynical GROANS from the reporters, but she forges ahead.

DENISE

(continuing)

And I see NewsWorld's upcoming presence in cable television as an opportunity to bring our mission to the world.

ANOTHER ANGLE

A young man, BERT MYERS (mid-30's), wearing a black blazer, paces the rear of the plaza.

(CONTINUED)

10301 CONTINUED:

10301

Bright, intense, with a whipcord energy that hums just beneath the surface. Myers whips a walkie-talkie from his belt.

MYERS

(into mic)
Her highness is wrapping up. In position.

Myers turns to see --

NICK, dressed in an identical blazer, crossing the plaza.

MYERS

That goes for you, too.

Nick keeps coming, his eyes focused on the buildings past Myers.

MYERS

Out front.

Nick swings around to face Myers.

NICK

(re: buildings)
Got anybody inside those?

MYERS

Did I tell you how to be a cop?
Don't tell me how to do security.

NICK

All the snipers out of town today?

MYERS

(dryly)
Once a pain in the ass...
(points)
The windows in those towers don't open.

AT THE PODIUM

Denise crosses to the giant NWM logo to cut the ribbon.

DENISE

Ladies and gentlemen, it gives me great pleasure...

PHOTOGRAPHERS mill about.

CAMERA TILTS UP to the surrounding office building. A FLASH of reflected sunlight catches Nick's attention.

(CONTINUED)

10301 CONTINUED: 2

10301

MYERS (O.S.)

C'mon, Nick.

Nick squints against the glare. At an upper WINDOW, someone cuts out a CIRCLE of GLASS.

MYERS (O.S.)

...just do the job.

A glint of GUN METAL shines through the newly cut hole.

NICK

bursts into action, hurls himself toward Denise.

NICK

GUN! GET DOWN!

Denise scowls, turns in annoyance at the interruption.

BANG! A SHOT rings out as --

Nick plows into Denise, sending her crashing to the ground. She's hit, but only wounded in the shoulder. REPORTERS shout, panic, begin to scatter.

Myers draws his gun, starts toward the scene.

MYERS

Damn damn damn.

Nick grabs the Male Reporter by the arm --

NICK

You!

He sticks a handkerchief in the hand of the Reporter and presses the Reporter's hand firmly over Denise's wound.

NICK

Keep it there until the ambulance arrives.

The Reporter swallows hard, but nods.

Nick's a cop again, shouting commands into his com piece --

NICK

All Units! Shooter in the East Tower.

MYERS

WOLFE!

Nick ignores him, draws his piece. He races across the plaza --

(CONTINUED)

10301 CONTINUED: 3

10301

NICK

Seal the area.

Myers swears under his breath, bellows into his radio --

MYERS

One-forty-seven in progress! Need
immediate backup!

10302 INT. OFFICE BUILDING - STAIRWELL - DAY

10302

Nick bounds up the stairs.

NICK'S POV

A figure runs up the stairs, a flight above him.

RESUME SCENE

Nick gives chase. A moment later, he hears the sound of a
ROOF DOOR SLAMMING.

10303 EXT. OFFICE BUILDING - ROOF - DAY

10303

Nick explodes from the stairwell onto the rooftop. The
shooter,

MICHAEL KENWORTHY

mid-forties, rough and rugged features with a tarnished
edge of sophistication, takes off in the opposite
direction.

Nick raises his weapon, draws a bead.

NICK

Stop!

Michael sprints off the edge of the roof and lands
unscathed on the next building. Nick barrels after him,
jumps to the neighboring roof in hot pursuit. Michael has
a good lead on Nick. He reaches the next edge, looks
over --

MICHAEL'S POV

Ten stories down to the hard concrete.

Michael gauges the distance to the next building. He
glances quickly over his shoulder --

NICK

Freeze!

(CONTINUED)

10303 CONTINUED:

10303

Michael reaches for the pistol in his belt.

Nick FIRES.

Michael is blown back by the impact, tumbles over the edge.
A moment later, a distant THUD signals his fate.

ON MICHAEL'S BODY

sprawled on the pavement below.

ON NICK

his face grim, his eyes dark.

MYERS (O.S.)

Rest in peace. You poor bastard.

WIDEN to REVEAL --

10304 EXT. STREET - DAY

10304

NICK and MYERS, watching a BODY BAG slide into the back of
a Morgue Van.

NICK

Amen.

The door slams shut. The Morgue Van pulls away from the
curb.

MYERS

You needed a job, I gave you a
break.

(beat)

But don't ever take over my team
again.

NICK

Hey, Bert. We got him.

Myers slaps Nick sharply on the back.

MYERS

Right you are. We got him.

10305 EXT. STREET - CONTINUOUS

10305

The Morgue Van rounds a corner, heads off down the street.

10306 INT. MORGUE VAN - CONTINUOUS

10306

ON the BODY BAG. Slowly the ZIPPER begins to unzip
itself... from the inside.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10307 EXT. HOSPITAL - DAY 10307
Establishing.

10308 INT. HOSPITAL - RECOVERY ROOM - CONTINUOUS 10308
Denise lies in bed, hooked up to an I.V. unit. Her right arm is bandaged in a sling.

DETECTIVE CUMMINGS (O.S.)
Just a shoulder wound.

She shifts her gaze to a plain clothes detective, CUMMINGS, standing at her bedside.

DETECTIVE CUMMINGS
You're a lucky woman.

DENISE
Lucky? Last thing I remember...
some screaming lunatic was all over
me.

Cummings indicates the foot of her bed where

NICK

waits, smiling sheepishly.

NICK
I make a lousy first impression.

DETECTIVE CUMMINGS
Nick Wolfe. He saved your life.

DENISE
(re: her arm)
That son-of-a-bitch really meant
it.

NICK
What son-of-a-bitch --

Denise interrupts, reacting to her surroundings.

DENISE
A major uplink in forty-eight
hours, with a five continent
simulcast...
(re: I.V.)
...and I'm hard-wired to a bedpan.
Either of you got a cell phone?

(CONTINUED)

10308 CONTINUED:

10308

NICK

Ms. Grady, what son-of-a-bitch?

DENISE

(impatient)

Some yahoo sent me a letter.
Anonymous. Threatening. The
usual.

Cummings passes her a photo.

DETECTIVE CUMMINGS

Ever seen this man before..?

INSERT - PHOTO

Michael lies flat on his back, dead eyes staring up.

RESUME SCENE

DENISE

(shakes head)

Never. That's him?

(off Nick's nod)

Dead?

NICK

He's dead.

DENISE

So who was he?

DETECTIVE CUMMINGS

Well... hard to say.

NICK

No ID on the body?

DETECTIVE CUMMINGS

No body.

NICK

What?

DETECTIVE CUMMINGS

Just got word from the boys at the
morgue. The body's disappeared.

OFF Nick's reaction --

10309 INT. AMANDA'S - LIVING ROOM - DAY

10309

A GLOVED HAND

(CONTINUED)

10309 CONTINUED:

10309

deftly manipulates a pair of TWEEZERS and WIRE CLIPS attached to an

ELECTRONIC TIMER

The timer is mounted to an elaborate alarm system mock-up. As the digital clock counts down, WIDEN to REVEAL

AMANDA

struggling to deactivate it.

THE TIMER

reaches 00:00 and the ALARM rings.

LUCY

looks over Amanda's shoulder, clucks disapprovingly.

LUCY

Oh my. I had a lame cocker spaniel who could do better.

AMANDA

(killing alarm)
Damn computer chips. They're in everything these days.

LUCY

Excuses. Let's try it again.

Lucy resets the timer to thirty seconds.

AMANDA

I got a better idea.

Amanda fishes around in her bag, comes up with a TAISER.

LUCY

A stun gun?

THE TIMER

counts down.

AMANDA

aims the stun gun. A BOLT of bright blue electricity shoots out, ZAPS the timer. It stops dead. No alarm.

AMANDA

Voila!

(CONTINUED)

10309 CONTINUED: 2

10309

LUCY
(disapprovingly)
Hey.... that's cheating. Where's
the skill? Where's the style?

AMANDA
But I'm tired.

LUCY
(beat; sadly)
And to think I used to admire you.

The doorbell RINGS.

AMANDA
Admire the door.

Lucy gives her a sharp look, crosses to open the door.

ON AMANDA

as she sinks back into the chair.

LUCY (O.S.)
Nick! What a pleasant surprise!
(loudly)
Why, it's Nick! Come on in, NICK!

Amanda leaps up, tosses a blanket over the timer mock-up.
She snatches a fruit bowl, sets it quickly on top. Jumps
back in the chair, assumes a relaxed pose as --

NICK

enters, scanning the room.

AMANDA
Nick.

NICK
(wryly)
So I've heard.

AMANDA
How nice to see you.

Everything looks in order. Nick's eyes land on the
disguised timer.

NICK
New table?

AMANDA
(nods, re: fruit bowl)
Care for a grape?

(CONTINUED)

10309 CONTINUED: 3

10309

Nick shakes his head.

AMANDA

How 'bout if I peel it for you?

He pulls out the photo of Michael.

NICK

Need you to look at something.

Amanda looks at the photo, tries to catch herself before she reacts. But Nick noticed.

NICK

Ring any bells?

AMANDA'S POV

Her gaze moves in on Michael's outstretched hand, on which we see a large SILVER RING embossed with the monogram "WK".

TRANSITION TO:

10310 INT. BEDROOM - NEW YORK - 1897 - DAY

10310

CLOSE ON the RING. WIDEN to REVEAL --

AMANDA

lying next to a young man, WILLIAM KENWORTHY (26), both asleep in bed. A simple room, modestly furnished.

SUPER: NEW YORK, 1897

Morning light shines through the windows.

A sudden KNOCKING at the door.

Amanda wakes, groaning. She pulls the covers up over her head.

AMANDA

William... go see who it is.

William stirs, rubs his eyes.

WILLIAM

What...?

More KNOCKING.

WILLIAM

You go.

(CONTINUED)

10310 CONTINUED:

10310

Grumbling under her breath, a sleepy Amanda gets out of bed. She pulls on a robe, crosses to the door, opens it.

AMANDA

Yes...?

No one's there. Amanda looks down --

AMANDA'S POV

On the floor in the hallway -- a SILVER BUD VASE containing a single red rose.

AMANDA

squeals with delight, picks up the vase.

MICHAEL

appears, his face beaming.

MICHAEL

You like it?

AMANDA

It's beautiful!

MICHAEL

Just a little gift.

AMANDA

You made it for me?

He nods, coloring slightly.

MICHAEL

My son... he's happy. I haven't seen him happy in a long time.

(beat)

William carries a heavy burden.

Amanda smiles as Michael struggles awkwardly through his emotions.

MICHAEL

But you make him light.

Amanda kisses him on the cheek.

AMANDA

Thank you, Michael.

Michael clears his throat gruffly.

(CONTINUED)

10310 CONTINUED: 2

10310

MICHAEL

Alright. Well. Tell the lazy ox to hurry up. He'll be late for his own speech.

He walks off. Amanda shuts the door.

As she crosses to the bed, William throws the covers off, starts to get up.

WILLIAM

I heard. I'm up.

But Amanda reaches over, pulls him back down.

AMANDA

Don't go.

He kisses her.

WILLIAM

Keep the bed warm. I'll be back soon.

AMANDA

(earnestly)
Stay.

William pries himself from her arms, begins to dress.

WILLIAM

Nonsense.

AMANDA

Please.
(earnestly)
Grady and half his police force are in Tammany Hall's pocket. They don't like reformers.

WILLIAM

Amanda, you worry too much.

Amanda sets the vase down. She grabs a dress off the back of a chair, announcing --

AMANDA

I'm coming with you.

10311 EXT. CHURCH - NEW YORK - 1897 - DAY

10311

A gothic church, spires stretching to the sky.

WILLIAM (O.S.)

I wonder, brothers, are you as tired as I am?

10312 INT. CHURCH - NEW YORK - 1897 - CONTINUOUS

10312

William stands at the front of the church, speaking to a ragtag audience of common LABORERS. Simply but cleanly dressed, the men listen rapturously, infected with William's enthusiasm.

WILLIAM

Are you tired of Tammany Hall and
it's greedy gang of political
cut-throats?

LABORERS

Yes!

ANOTHER ANGLE

Amanda, in her best Lillian Russell outfit, stands watching from the side with Michael. She looks over the faces in the crowd with concern.

BACK TO SCENE

WILLIAM

Are you tired of them lining
their pockets with your money?

LABORERS

Yes!

Suddenly, a voice rings out clearly from all the rest --

JACK

Murderer!

All heads turn towards a small, sinewy man, JACK MARSH (50). He rises from the audience, brandishing a PISTOL.

The crowd GASPS.

JACK

You killed my Johnny!

AMANDA AND MICHAEL

stiffen, alert. Michael begins to move toward the man.

WILLIAM

puts his hand up, signals Michael back.

WILLIAM

It's alright.

JACK

stabs at the air with his gun.

(CONTINUED)

10312 CONTINUED:

10312

JACK

It's murder, that's what it is!
You kill with these damn words of
yours.

(spitting out the words)
Reform. Revolt.

William steps down from the front, walks slowly toward him.

WILLIAM

Johnny's death broke my heart,
Jack.

The gun shakes violently in Jack's outstretched hand.

JACK

He was a boy!
(scornful)
He died for nothing!

William speaks gently, as if calming a frightened animal.

WILLIAM

Your son was a fine young man. We
mourn him and we miss him. But
you're wrong.

(pointing out faces in the
crowd)

He died so Stanley's mother
wouldn't have to live with rats.
And so Mueller over there wouldn't
have to go home to a wife who was
dying because he can't afford
medicine.

William's standing directly in front of the gun now,
looking Jack steadfastly in the eyes.

WILLIAM

(with growing passion)
He died for me. He died for you.
He died for all of us.

MURMURS of agreement from the audience. Jack's shoulders
sag, his anger begins to dissipate.

WILLIAM

If you want to take my life for
his... I can't stop you. But it
won't bring your son back.

(beat)

Give me the gun, Jack. Help us
fight. Help us win.

(beat)

For Johnny... For all of them.

(CONTINUED)

10312 CONTINUED: 2

10312

William holds out his hand. Jack slowly relents, hands the gun over.

AMANDA AND MICHAEL

breathe a sigh of relief. As the

MEN

burst into loud CHEERS and APPLAUSE, Jack's eyes well with tears.

10313 EXT. CHURCH - NEW YORK - 1897 - CONTINUOUS

10313

Half a dozen POLICEMEN, armed with pistols and night-sticks, dismount from a horse-drawn wagon. The Police Captain, WARREN GRADY, shouts orders to his men.

GRADY

You three take the front. You three the back.

Grady waits until they split, then moves to the side door of the church.

10314 INT. CHURCH - NEW YORK - 1897 - CONTINUOUS

10314

William SHOUTS to be heard over the men --

WILLIAM

For forty years we've watched those corrupt political bastards steal and cheat and kill. Are we going to let them run wild for another forty?

Jack leads the men in a chorus of CHEERS.

LABORERS

NO!

The audience shoots to its feet, APPLAUDS wildly.

ANOTHER ANGLE

Amanda peeks out the front door.

HER POV

The Police wait outside the church, weapons ready.

AMANDA

hurries over to where Michael waits.

(CONTINUED)

10314 CONTINUED:

10314

AMANDA

Cops out front.

Michael stiffens, alert.

MICHAEL

Grady's boys.
(off her nod)
What do we do?

AMANDA

Don't let William leave. I'll
check the back door.

Amanda dashes across the church, disappears through a door.

Michael starts toward his son, but the throng of cheering
Laborers blocks his path.

MICHAEL

William! William!

His cries are lost in the SHOUTING of the men. He dives
into the crowd, trying to get to William.

As William pumps hand after hand, he slowly works his way
toward the side door.

Michael finally reaches his son, grabs him by the sleeve.

MICHAEL

Not through there. Police.

WILLIAM

(determined)
No more running. No more hiding.

Before Michael can stop him, William throws the side door
wide open.

MICHAEL'S POV

Captain Grady approaches from down the street, gun drawn.

BACK TO SCENE

WILLIAM

Grady! Your time of justice is at
hand!

BANG! A gunshot echoes through the church.

William gasps, he's been shot in the chest.

MICHAEL

NO!

(CONTINUED)

10314 CONTINUED: 2

10314

Michael surges forward, dashes to William as he falls dead.

ANOTHER ANGLE

Hearing the shot, Amanda bursts from the rear of the church.

AMANDA

William!?

10315 EXT. CHURCH - NEW YORK - 1897 - CONTINUOUS

10315

Michael lurches over his son's body in the doorway, stares wildly into the street.

MICHAEL'S POV

Police Captain Grady, smoking gun in hand.

MICHAEL

draws his own pistol.

MICHAEL

Grady! You murdering bastard!

He raises his gun to fire, but Grady's faster.

BANG! Grady fires.

Michael falls dead.

ANOTHER ANGLE

The front doors of the church burst open. Frightened laborers flood out, anxious to escape.

Grady follows, and the Police give chase.

10316 INT. CHURCH - NEW YORK - 1897 - CONTINUOUS

10316

The church is empty now as Amanda kneels beside William, tears in her eyes.

Beside her, Michael GASPS back to life. He opens his eyes, crawls weakly to his son's side.

MICHAEL

No... not him... please God...

Michael breaks down, sobbing.

(CONTINUED)

10316 CONTINUED:

10316

AMANDA

(gently)
Michael.

She stands, offers her hand.

AMANDA

Come on. We must go.

MICHAEL

My William...

AMANDA

You can't help him now.

Michael looks up to her, like a man in a dream. He checks his wound -- healed.

MICHAEL

How...?

She glances nervously around the church.

AMANDA

I'll explain later.

Michael bends to kiss William's hand. He sees the

SILVER RING

with the monogram "WK".

AMANDA

We must hurry now.

Michael pulls off the ring, places it on his own finger.

MICHAEL

They will pay, William. I promise
you they will pay.

Amanda pulls Michael to his feet.

AMANDA

Hurry.

MICHAEL

No! Leave me alone!

Still in shock -- his eyes wild with grief, anger, fear.
He tears himself from Amanda, dashes out the side door.

AMANDA

Michael! Wait!

She runs outside to --

10317 EXT. CHURCH - NEW YORK - 1897 - CONTINUOUS

10317

-- the street. She searches frantically up and down, but Michael's gone. The sound of FIGHTING, Policemen SHOUTING approaches. Amanda ducks quickly through a hedge and disappears.

TRANSITION TO:

10318 INT. AMANDA'S - LIVING ROOM - THE PRESENT - DAY

10318

Amanda shakes her head defiantly at Nick.

NICK

Really?

AMANDA

I told you I never saw him before.
What I actually mean by that is...
I - never - saw - him - before.

NICK

So he's not an Immortal?

AMANDA

How the hell would I know? It's
not like we come with a Yellow
Pages.

(beat)

And just because something weird
happens, doesn't mean it's because
of one of us.

NICK

Okay. Why are you so defensive?

AMANDA

I'm not defensive.

A silent BEAT, as they size each other up.

NICK

You really don't know him?

AMANDA

Isn't that what I said?

Nick nods slowly. Without a word, he pockets the photo,
heads for the door.

AMANDA

Where are you going?

NICK

The lady's still alive. If he's
Immortal... she may not stay that
way.

(CONTINUED)

10318 CONTINUED:

10318

He exits, slamming the door.

Lucy enters from the kitchen.

LUCY

Not that I was eavesdropping...

AMANDA

No, no. That would be rude.

LUCY

Exactly.

AMANDA

But...

LUCY

You're not even lying well anymore.

AMANDA

When I want your opinion --

LUCY

You'll get it. So now what're you going to do?

Amanda crosses to a small VASE, the same one we saw Michael give her in the flashback. As she lifts it, holding it up to the light --

AMANDA

Check the Immortal Yellow Pages.

10319 INT. HOSPITAL - NURSES STATION - DAY

10319

A NURSE pilots a gurney down the hospital hallway. Michael, disguised as a doctor in surgical garb and mask, follows. As they pass the

NURSES STATION

Michael signals the DESK NURSE.

MICHAEL

Give us a hand, nurse.

The Desk Nurse leaves the counter, follows the Gurney Nurse down the hall.

Michael lags behind. As soon as the two Nurses are out of sight, he turns back to the counter. Taking his mask off, we REVEAL that the Doctor is Michael in disguise. Reaching over the counter, he grabs a clipboard.

(CONTINUED)

- 10319 CONTINUED: 10319
INSERT - CLIPBOARD
As his finger runs down the list of patient names and room numbers --
- 10320 INT. HOSPITAL - HALLWAY - CONTINUOUS 10320
Nick walks along an adjoining hallway. He passes the two Nurses wheeling the gurney.
He rounds the corner, nearing the
NURSES STATION
But Michael's gone now. Nick spots an INTERN approaching.
NICK
Hey. How can I find out if Denise Grady is still in recovery?
The Intern reaches behind the counter, pulls out the clipboard.
- 10321 INT. HOSPITAL - RECOVERY ROOM - CONTINUOUS 10321
ON DENISE
waiting impatiently. She hears the Recovery Room doors WHOOSH open.
DENISE
Hello! Why am I still here?
No response. Pushing aside her bed curtains, she suddenly freezes in shock.
DENISE'S POV
Michael enters the room.
- 10322 INT. HOSPITAL - HALLWAY - CONTINUOUS 10322
Nick walks toward the Recovery Room doors. Suddenly, a piercing SCREAM from within.
- 10323 INT. HOSPITAL - RECOVERY ROOM - CONTINUOUS 10323
Nick bursts through the door --
NICK'S POV
Denise sits bolt upright in bed, her eyes wide with panic.

(CONTINUED)

10323 CONTINUED:

10323

NICK

rushes to her bedside.

NICK
What is it? What's wrong?

PATIENTS around her begin to stir awake.

DENISE
It was him!

NICK
Who?

DENISE
(astounded)
The dead guy! But wait -- no --
couldn't have been. But he was
dressed like a doctor.

Nick casts a wary eye over the room.

NICK
Where'd he go?

She points wordlessly to a set of double doors at the other
end of the room.

Nick takes off at a sprint --

10324 INT. HOSPITAL - OPERATING ROOM - CONTINUOUS

10324

-- crashing through the doors, scopes the room. Empty. He
pushes through the exit and finds himself back in the --

10325 INT. HOSPITAL - HALLWAY - CONTINUOUS

10325

-- hallway.

NICK'S POV

Up ahead, a flash of a white DOCTOR'S SMOCK rounds the
corner.

NICK

runs down the hallway, gun drawn.

A PATIENT in a WHEELCHAIR crosses his path.

NICK jumps out of the way, barrels into

(CONTINUED)

10325 CONTINUED:

10325

TWO NURSES

who scream at the sight of his gun.

ANOTHER ANGLE

Nick turns the corner.

NICK'S POV

A DOCTOR moves quickly away from him down the hall.

NICK

Stop!

The Doctor keeps moving. Nick takes off after him. He grabs him by the collar. Slamming him up against the wall, hard --

NICK

I said, stop!

But it's not Michael. Just a very irate SURGEON.

SURGEON

What the hell do you think --

(sees Nick's gun)

Oh my God, don't shoot!

Nick loosens his grip, lowers his gun.

NICK

My mistake.

SECURITY GUARD (O.S.)

You got that right.

A large pair of HANDS yank Nick roughly around. He turns to see two hospital SECURITY GUARDS, guns drawn. Nick drops his weapon as we --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10326 EXT. HOSPITAL - DAY

10326

The two Security Guards pass Nick over to Myers, then head back into the hospital.

Myers smirks at Nick.

MYERS

Really got the knack, don't you?

NICK

Appreciate it.

MYERS

Hell... it's only my day off.

They walk toward the parking lot.

NICK

Denise is checking herself out.

MYERS

Good for her.

NICK

(beat)

Any men you can spare?

MYERS

I'll check with the boss. Why?
You got a job?

Nick nods in the direction of the hospital.

MYERS

Her? But we got the shooter. You
were there. Remember?

NICK

Yes or no.

Myers stops walking, gives Nick a look. Yeah, he's serious.

MYERS

Must be tough losing your partner.

NICK

C'mon. How 'bout it?

MYERS

Thing like that... could really
throw a guy.

(CONTINUED)

10326 CONTINUED:

10326

NICK

Only for the next couple days.
'Til we're sure he's working alone.

MYERS

You take any time off? After?

NICK

Put someone on her.

MYERS

Take a week now. Hell, make it a month.

NICK

I'm fired?

Myers puts a sympathetic arm around Nick's shoulder.

MYERS

Nick, you need a rest. Recharge.
Get laid.

(slaps him on the back)

You did good. Door's always open
for you.

Nick watches Myers walk off toward his car.

10327 EXT. SILVERSMITH SHOP - DAY

10327

CLOSE ON a PAGE torn from the Yellow Pages. The "ARTISAN" section has several shop names crossed off. As a pen checks off another one: "HI YO SILVER"

WIDEN TO REVEAL -- AMANDA

Yellow Pages in hand. She stands outside a warehouse-type structure with an artisan shop on the main floor, and apartment lofts above. The sign "HI YO SILVER" hangs out front.

10328 INT. SILVERSMITH SHOP - DAY

10328

Amanda browses various items on display -- trays, goblets, pitchers. She selects a tray, upends it. A symbol is stamped into the bottom -- the monogram: "WK".

FLASH: Michael removes his son's ring, puts it on his finger.

BACK TO SCENE

Amanda smiles.

(CONTINUED)

10328 CONTINUED:

10328

A female clerk, RONETTE, enters from the rear of the shop.

RONETTE
Sorry. Didn't hear anybody.

AMANDA
(re: tray)
I was wondering about the artist.

RONETTE
Michael Kenworthy.

AMANDA
That's him.

Her eyes drift up in the direction of the lofts above.

AMANDA
Is he in, do you know?

RONETTE
Sorry. Not today.

AMANDA
Okay, well, I'll take this tray.
And could I get a phone number
perhaps?

Ronette chews her lip.

RONETTE
We can't give out...

AMANDA
My card.

Amanda whips out a card so quickly, Ronette takes an involuntary step back.

AMANDA
Have Michael call me. Tell him
it's about a hundred year old
silver vase.

RONETTE
Oh, we're not into antiques.

Amanda tosses her a sly smirk.

AMANDA
Honey, you're talking to one.

OFF Ronette's confused reaction --

10329 EXT. DENISE'S MANSION - DAY

10329

A large, well-groomed estate.

10330 INT. DENISE'S MANSION - LIVING ROOM - DAY

10330

A room that in a lesser tax bracket might be called spartan. In this one, it's minimalist. High ceilings, expensive but spare furniture, cold color schemes.

Denise sits on the sofa, propping up the phone with her good arm, juggling files on her lap.

DENISE

(into phone)

You telling me we paid thirteen million for a transponder and the uplink isn't ready? What kind of crap is this?

A MAID enters, bearing a tea tray. She sets it in front of Denise, pours.

DENISE

(into phone)

I want that bird ready on time or it'll be your ass in orbit.

The doorbell RINGS. Denise waves the Maid to answer.

DENISE

(beat; into phone)

Fine. Set up my three o'clock as a video conference. I'll do it from the house.

The Maid enters, followed by Nick. Denise hangs up.

NICK

Back to work already?

DENISE

News never sleeps. What's up?

NICK

There's something I'm curious about.

DISSOLVE TO:

10331 INT. DENISE'S MANSION - LIVING ROOM - LATER

10331

Nick sits on the sofa, turning a letter over in his hands.

NICK

(reading)

Your time of justice is at hand. That's it?

DENISE

No signature. No fingerprints.

(CONTINUED)

10331 CONTINUED:

10331

NICK

Your time of justice... mean
anything to you?

DENISE

Somebody's been doing their
homework.

Denise crosses to a bookcase, pulls out a scrapbook. She
sets it on the coffee table.

NICK

What's this?

DENISE

Twisted branch of the family tree.

Denise opens the scrapbook to a marked page.

INSERT - NEWSPAPER CLIPPING

A yellowed newspaper with the headline: SENATOR THOMAS
GRADY MURDERED.

DENISE

(off Nick's confusion)
Read the fine print.

She indicates a paragraph in the newspaper article.

NICK

(reading)
Newly elected senator... tragically
struck down...

DENISE

Keep going.

NICK

(reading)
After receiving an anonymous letter
-- "Your time of justice is at
hand."

A chill runs down Nick's spine.

NICK

This is why you asked for security.

DENISE

I'm no hero. The merger that just
went through... my face is all over
the news. Figured some wacko poked
around in my past.

(CONTINUED)

10331 CONTINUED: 2

10331

NICK

(nods)
Maybe a copycat.

Denise rubs her shoulder.

DENISE

Correction. Dead copycat.

Nick stands, anxiety written on his face.

NICK

I'd like you to call security back on.

DENISE

What's the point? He's dead.

NICK

Just for the next few days.

DENISE

Look, I appreciate what you did at the hospital. And I'm sorry you got reamed over it.

NICK

But you did see somebody there.

DENISE

(shakes head)
Bad dream. I'm so stressed lately. Been beating my brains, and everybody else's, against the wall for six months on this merger.
(shrugs)
Who knows? Maybe I'm cracking up.

NICK

Look at it this way, if I'm right, you stay alive. If I'm wrong... what's your downside?
(beat; off her indecision)
I'll wait till they get here.

She's lost and she knows it. Denise surrenders, and as she picks up the phone --

DENISE

You ever thought of selling encyclopedias?

10332 EXT. DENISE'S MANSION - DAY

10332

Nick waits by his car as Myers pulls up alongside. He gets out, his mood dark and getting darker.

MYERS
Five hundred bucks.

NICK
Huh?

MYERS
My deposit on a condo in Cabo.

NICK
I'll make it up to you.

MYERS
First weekend off in six months.
Margaritas. Senoritas. More
margaritas.
(shakes head)
What the hell's with you?

NICK
The lady wants protection. You're
the best choice right now.

Myers raises a hand to ward Nick off.

MYERS
(sharply)
Yeah, and someday I'll do you a
favor like this. Now get the hell
out of here and let me do my job.

Nick shrugs, gets in his car.

NICK
Whatever you say.

Myers frowns as he watches Nick drive off down the street.

10333 INT. AMANDA'S - LOBBY - DAY

10333

Amanda crosses the lobby. As she passes the Front Desk, she gets the BUZZ. She turns.

MICHAEL
rises to greet her.

MICHAEL
Amanda. I got your message.
He holds out a red rose.

(CONTINUED)

10333 CONTINUED:

10333

AMANDA

Good to see you, too.

MICHAEL

A happier occasion than the last, I hope?

As Amanda takes the rose, we

TRANSITION TO:

10334 EXT. CEMETERY - NEW YORK - 1897 - DAY

10334

A red rose being thrown onto a casket. PULL BACK:

A grey day. A PRIEST intones over a casket as it descends into the ground.

PRIEST

And so let us pray to the King of
Glory. That He may bless and
deliver all souls of the
faithful...

AMANDA

dressed in black, stands with the other MOURNERS.

POLICE CAPTAIN GRADY

approaches to shed his crocodile tears in public.

ANOTHER ANGLE

Across the cemetery, using the tombstones for cover

MICHAEL

weaves his way toward the gravesite.

PRIEST (O.S.)

... that he may free them from the
hours of darkness...

AMANDA

GETS THE BUZZ, peers out over the tombstones.

PRIEST (O.S.)

...and bring them to the bliss of
heaven...

GRADY

crosses himself.

(CONTINUED)

10334 CONTINUED:

10334

PRIEST (O.S.)
...the holy light...

AMANDA'S POV

Michael steps from behind a tombstone, gun raised.

AMANDA

rushes forward.

AMANDA

NO!

MICHAEL

pulls the trigger, FIRES.

PRIEST (O.S.)
...and eternal rest.

GRADY

is hit in the chest. He falls dead.

CHOAS erupts as William takes off at a run.

VOICES (O.S.)
There he goes! Stop him!

10335 INT. CEMETERY STORAGE SHED - NEW YORK - 1897 - DAY

10335

Michael is hiding in a shed filled with headstones, shovels, wheelbarrows, etc. A group of police walk by the door. His gun is in his hands. He feels the BUZZ, but doesn't know what it is, as Amanda enters from a rear window.

AMANDA

Michael!

He turns, sees her.

AMANDA

Where have you been?

MICHAEL

Could you believe that bastard came here, after he killed my William?

AMANDA

(gently)
It's over now.

Michael slowly turns his anguished eyes on her.

(CONTINUED)

10335 CONTINUED:

10335

MICHAEL

It'll never be over.

Angry SHOUTS can be heard approaching.

VOICE (O.S.)

This way!

AMANDA

There's so much you need to know.

Michael moves to the window.

AMANDA

Michael, you're Immortal. Like me.

He looks at her like she's mad.

AMANDA

Remember how your wound healed?
(off his reaction)
You can't die.

SECURITY GUARD (O.S.)

Over here! This way!

AMANDA

We have to talk about this.

Still half-crazed with grief, his mind revolts at her words. He shakes Amanda off roughly.

SECURITY GUARD (O.S.)

In the shed!

Michael bolts out the window. Amanda watches as he dashes off across the cemetery

ON AMANDA

as the shed door bursts and two uniformed cops run in.

TRANSITION TO:

10336 INT. AMANDA'S - LOBBY - THE PRESENT - DAY

10336

A BELL HOP

in uniform. PULL BACK TO FIND

AMANDA

in the present.

(CONTINUED)

10336 CONTINUED:

10336

AMANDA
That was a long time ago.

MICHAEL
It was yesterday.

Amanda hears an edge creep into his voice.

AMANDA
That guy, the one who was after
you. He's a friend of mine.

MICHAEL
I'm not interested in him.

AMANDA
Doesn't matter. He's interested in
you.

MICHAEL
So what?

AMANDA
So forget about Denise Grady. Just
get out of town.

Michael shakes his head with determination.

MICHAEL
Not until she's dead.

As Michael says the word, the Concierge looks up.

AMANDA
Let's talk upstairs.

10337 INT. AMANDA'S - LIVING ROOM - DAY

10337

Michael picks up the tray Amanda bought earlier. He turns
it over, places his ring into the signature mark on the
bottom -- WK -- fits perfectly.

He turns to find Amanda watching.

MICHAEL
When I found William, he was alone,
begging in the streets. He was so
small, so helpless.

(beat)

I took him in. Raised him. Loved
him. He was my son.

(beat)

You knew him. The goodness, the
strength.

(MORE)

(CONTINUED)

10337 CONTINUED:

10337

MICHAEL (cont'd)

(musing)

All he could have been... All he would have been.

AMANDA

Warren Grady killed your son. You killed Grady. You've had your revenge.

Michael sets the tray back on the coffee table.

MICHAEL

When they killed William, they killed his future, his heirs, anything that would have come from him.

(tight)

Now I return the favor. The best from every generation dies.

AMANDA

Are you nuts Michael? One person's death may be justice. But this...

MICHAEL

You're a thief. Don't talk to me about justice.

(beat)

For years I wondered why I was immortal. Why I lived and William died. This is why.

A KNOCK at the door.

AMANDA

Who is it?

From the other side of the door, comes Nick's voice.

NICK (O.S.)

Me. Nick.

AMANDA

(tenses)

Uh... can't talk right now.

NICK (O.S.)

C'mon. Open the door.

AMANDA

I... was just about to go to bed.

NICK (O.S.)

Open the damn door!

(CONTINUED)

10337 CONTINUED: 2

10337

Amanda gets her back up, shouts back angrily.

AMANDA

Go away!

NICK (O.S.)

I'm not going away.

AMANDA

I'm not opening the door.

A quiet BEAT. Amanda waits. Sounds like he's gone.
Then -- WHAM! Nick kicks in the door, breaking the lock.

AMANDA

Hey!

Nick bursts in, comes face to face with her and Michael.

AMANDA

Proud of yourself?

Nick draws his gun, points it at Michael. Michael draws his in the same instant.

MICHAEL

It really won't work. Shooting me,
I mean.

Amanda draws her sword.

AMANDA

(to Michael)
He dies, you die.

Michael eyes Nick, then Amanda.

AMANDA

(to Michael)
Get out.

NICK

Amanda... don't do this.

AMANDA

This is Immortal business, Nick.
Stay out of it.

Michael starts backing away, but keeps his gun on Nick.
Nick does the same.

NICK

Immortal business, my ass.

Amanda drifts around behind Nick. She reaches for her bag
on the sofa.

(CONTINUED)

10337 CONTINUED: 3

10337

NICK
(to Michael)
Not another step.

Amanda removes the STUN GUN from her bag. She ZAPS Nick in the shoulder.

NICK
Hey!

He staggers, then drops unconscious, knocking over the coffee table. The silver tray clatters to the floor.

AMANDA
Sorry.

MICHAEL
Thank you.

AMANDA
Get out of town.

Michael hesitates.

MICHAEL
I don't want to fight you.

Nick moans, begins to stir. Amanda's grip tightens on her sword.

AMANDA
Now.

A quick wave, and Michael's out the door.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

10338 INT. AMANDA'S - LIVING ROOM - DAY

10338

Amanda paces. Nick sits on the sofa, shirtless, nursing an ugly RED WELT on his shoulder.

NICK
I knew you were lying!

AMANDA
Congratulations.

NICK
But that wasn't enough for you.
You had to electrocute me!

AMANDA
So this is the thanks I get.

NICK
Are you crazy?

AMANDA
Yeah! Crazy enough to save your
life.

NICK
(rubs head)
Please. You're killing me with
kindness.

AMANDA
Michael would have done worse.

NICK
I could've handled him.

AMANDA
(doubtful)
Say what? Because you boxed for a
few years? Because you were a cop?
You think you're ready to take on
an Immortal?

Lucy enters from the kitchen, carrying an ice pack.

LUCY
Here. This'll help the pain.

NICK
(to Amanda)
I'm looking at my pain.

(CONTINUED)

10338 CONTINUED:

10338

AMANDA

Okay, so let's hear it. You were gonna shoot him? He pops back up, ya know. Shoot him again? And then what? My God, I'm bored already.

NICK

(levelly)

Whatever it takes to bring him in.

Amanda throws her arms wide in frustration.

AMANDA

What do I need? A neon sign? He's an Immortal. Immortal matters are none of your business.

NICK

Wrong. If it's murder, it is my business.

Lucy straightens the overturned coffee table. She goes to grab for the silver tray. But Nick stops her. He spots Michael's RING MARK pressed into the silver.

NICK

The guy's a silversmith.

AMANDA

(plays dumb)

What're you talking about?

NICK

His ring mark.

AMANDA

Coincidence.

NICK

Lying is pathological with you, isn't it?

Amanda fumes in silence.

Nick gets shakily to his feet, grabs his shirt.

NICK

(to Lucy)

Thanks for the aspirin.

As he heads for the door, Amanda kicks the sofa in anger.

(CONTINUED)

10338 CONTINUED: 2

10338

AMANDA

Fine! Go get your ass killed! If you don't care, why the hell should I?

Nick pauses on his way out, indicates the broken door.

NICK

Thing like that's not safe. Somebody could break in.

Then he's gone. Amanda screams.

AMANDA

Ahhhhhh!

She picks up a fruit bowl, ready to smash it on the floor. Lucy grabs it just in time.

LUCY

Uh-uh-uh. Pre-Columbian.

Amanda turns and storms into her bedroom.

10339 EXT. AMANDA'S BUILDING - DAY

10339

Nick's walking toward his car. He hears running footsteps behind him.

LUCY (O.S.)

Nick!

Lucy catches up to him.

NICK

I'm in a hurry.

LUCY

Sorry to hold you up. Just wanted to have a little chat.

NICK

Can it wait?

He opens his car door. Lucy stops him with a gentle hand.

LUCY

Some people are proud. Don't often say what they really feel, you know?

(points to chest)

Keep it in here.

(CONTINUED)

10339 CONTINUED:

10339

NICK

(groans)
Not now, Lucy.

LUCY

But if you're their friend, then...
you're their friend for life.
They'd do anything for you. Lie,
cheat, steal.

(beat)
Kill... if they had to.

Almost against his will, Nick finds himself touched by her words. Lucy smiles, squeezing his hand tenderly.

LUCY

Doesn't mean they're not a pain in
the ass, though.

NICK

I don't want Amanda to lie and
cheat and steal. Especially not
for me.

LUCY

(playful shrug)
Just her way of making nice.

Nick gives her a quick peck on the cheek that says
"thanks". She watches as he gets in his car, takes off.

LUCY

(sighs)
Ah... yes.

10340 EXT. STREET - DAY

10340

Nick's car speeds through the streets.

10341 INT. NICK'S CAR - CONTINUOUS

10341

He juggles his car phone and the steering wheel as he takes
a corner.

NICK

I'm not jerking around. She's in
danger!

INTERCUT:

10342 INT. MYERS' CAR - CONTINUOUS

10342

Myers gazes out his windshield at the peaceful street as he listens to Nick.

MYERS

Where the hell do you get your information from?

NICK

I'm telling you, somebody's coming for her.

MYERS

Not from where I'm sitting.

NICK

If you don't haul your ass in that house right now, and she dies...

MYERS

Alright, alright. Anything to shut you up.

NICK

NOW!

Myers yanks the phone away from his ear. Swearing under his breath, he gets out of his car, heads for --

10343 INT. DENISE'S MANSION - LIVING ROOM - CONTINUOUS

10343

Myers walks through the front door, checks out the living room.

MYERS

Ms. Grady?

Empty. He passes through the dining room, pokes his head through the kitchen door.

MYERS

Hello?

No response. He heads down the

HALLWAY

toward a BEDROOM door that stands ajar.

MYERS' POV - THROUGH THE DOOR

Denise dozes on the bed.

(CONTINUED)

10343 CONTINUED:

10343

MYERS

smirks to himself... he knew there was nothing to worry about.

Gently closing the bedroom door, he turns around into -- a FIST.

MICHAEL

wearing a SKI MASK, punches Myers again. He bashes his head against the door, sends him flying into the bedroom, sprawled on the floor.

10344 INT. DENISE'S MANSION - BEDROOM - CONTINUOUS

10344

DENISE

wakes at the noise. She opens her eyes, spots

MICHAEL

in the doorway. He draws a gun.

DENISE

screams, hurls a bedside LAMP in his general direction, at the same time, rolling off the bed.

The lamp knocks the gun from Michael's hand. As he dives for it --

MYERS

pushes himself up off the floor. He charges at Michael.

MICHAEL'S FINGERS

find the gun just as Myers barrels into him.

DENISE

runs from the bedroom while -- Michael and Myers struggle, the gun between them. Myers grabs Michael in a lock, twists him around.

Suddenly -- BANG! The gun goes off.

ON MICHAEL

startled fear...

(CONTINUED)

10344 CONTINUED:

10344

ON MYERS

dawning horror...

The two pull apart. Myers has been shot in the chest.

He drops to his knees, weak from shock.

MICHAEL

looks at the gun in hand as if it was an alien object.

MICHAEL

(mumbling)

It wasn't supposed to happen like
this.

MYERS

tumbles to the floor.

MICHAEL

You weren't supposed to get in the
way.

MYERS

(grimly)

Life's a bitch.

10345 EXT. DENISE'S MANSION - CONTINUOUS

10345

Nick's car screeches to a stop out front of the main house.
He jumps out, pounds his way up to the front door.

10346 EXT. DENISE'S MANSION - BACKYARD - CONTINUOUS

10346

Michael runs out the back door after Denise. He removes
his mask, his eyes searching left and right.

DENISE

hiding behind a hedge, sees his face. The face she knows
should be the face of a dead man! She freezes with fear.
O.S. the front door SLAMS.

MICHAEL

reacts, runs off.

10347 INT. DENISE'S MANSION - BEDROOM - CONTINUOUS

10347

Nick tears into the bedroom, where he sees

(CONTINUED)

10347 CONTINUED:

10347

MYERS

lying wounded on the floor.

NICK

Damn!

NICK

drops to his side, checks the wound.

MYERS

I'll live. Denise...

Nick pulls his weapon.

NICK

Where?

Myers jerks his head in the direction of the rear of the house.

MYERS

Outside!

10348 EXT. DENISE'S MANSION - BACKYARD - DAY

10348

Nick runs out of the house. Checks the driveway --
Denise's car is still there.

NICK

Denise!

He moves into the backyard, gun ready.

NICK

Denise!

But there's no answer. OFF Nick's concern --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

10349 EXT. DENISE'S MANSION - BACKYARD - DAY

10349

His weapon drawn, Nick moves carefully around bushes, checks behind hedges. He calls out again --

NICK

Denise. It's me, Nick.

He's just about to give up when he hears a RUSTLING noise. Advancing cautiously on a gardener's shed, he rounds the corner.

NICK'S POV

Denise, the once-confident, powerful media mogul now hides behind the shed. She crouches fetal-like, her eyes wide with fear.

NICK

goes to her, helping her to her feet.

NICK

Are you okay?

DENISE

(trembling)
It was him!

Nick scans the backyard for any signs of movement.

NICK

Did you see which way he went?

She didn't even hear him.

DENISE

(stunned)
He's supposed to be dead.

Nick puts his gun away, satisfied the coast is clear. Denise, still in shock, is completely at a loss for words.

DENISE

He's supposed to be dead.

NICK

C'mon.

She isn't moving. She's staring dumbstruck at Nick.

DENISE

You knew, didn't you?

(CONTINUED)

10349 CONTINUED:

10349

NICK

What?

DENISE

You knew he'd come back.

NICK

We'll talk later.

He takes her gently by the arm, as the sound of approaching ambulances are heard. Denise looks around at her own backyard as if its an alien landscape.

DENISE

Where are we going?

NICK

I'm dropping you off at the police station.

DENISE

What? Police? Why?

NICK

You'll be safe.

DENISE

What about you?

NICK

(musing)
I'll be looking for a silver pattern.

OFF Denise's reaction --

10350 EXT. SILVERSMITH SHOP - NIGHT

10350

CLOSE ON a CROWBAR, wedged into a door jam.

NICK

puts his weight on it. The lock CRACKS, the door SPLINTERS open.

10351 INT. SILVERSMITH SHOP - CONTINUOUS

10351

Nick enters, shines a flashlight beam across the interior.

NICK'S POV

Shelves of silver trays. A display of goblets. A collection of vases. Amanda.

(CONTINUED)

10351 CONTINUED:

10351

NICK

Amanda!

The beam hits her in the eyes.

AMANDA

Easy with that thing, Mulder.

She reaches over, flips the lights on.

NICK

What the hell are you doing here?

AMANDA

Would you believe browsing?

(off his reaction)

How'd you find this place?

NICK

The monogram signature -- WK --
it's a registered trademark.

Nick pockets his flashlight, moves deliberately toward her.

NICK

Your boyfriend's had a busy day.

AMANDA

He's not my boyfriend. Hell, I
haven't even seen him for almost a
century.

NICK

Really? Well, he just shot a guy.
In case you're interested.

(beat)

So don't give me the routine
about mortal business and
Immortal business!

Amanda's face clouds with concern.

AMANDA

The guy who was shot.

NICK

Myers. He'll live.

She nods slowly, relieved.

AMANDA

I didn't come here for Michael, you
know.

(CONTINUED)

10351 CONTINUED: 2

10351

NICK
(sarcastic)
Of course not. You came here for
me. It's all so clear.

AMANDA
(tight)
I am trying to keep you alive.

NICK
Why!?

Amanda's quiet for a BEAT. She's about to answer when --
BUZZ

AMANDA
Get out.

She moves carefully to look out the front window.

NICK
What is it?

AMANDA
He's here.
(gestures)
Back door.

Nick laughs coarsely, drawing his gun.

NICK
Mortal business. Stay the hell out
of my way.

He blows past her and through the front door.

10352 EXT. SILVERSMITH SHOP - CONTINUOUS

10352

Nick exits the shop.

BANG!

A chunk of door frame EXPLODES next to his head.

NICK

drops and rolls as another SHOT comes from the darkness.
He ducks behind a trash bin, peers out at the gloom, tries
to get a bearing on the shooter.

BANG!

Another shot.

(CONTINUED)

10352 CONTINUED:

10352

NICK

returns fire.

NICK'S POV

Michael sprints across the darkness, makes for the cover of a neighboring factory.

NICK

fires again, just missing Michael as he ducks inside --

10353 INT. FACTORY - CONTINUOUS

10353

An industrial glass manufacturer. The huge warehouse space is littered with chemical drums, crates, boxes. Several large PANES of GLASS are stacked against one wall.

MICHAEL

moves stealthily through the shadows.

MICHAEL'S POV

Nick's silhouette fills the doorway, and in a flash is gone..

MICHAEL

Wolfe!

NICK

his eyes still adjusting to the darkness, FIRES in the direction of the voice.

MICHAEL

Walk away!

The voice is moving. Nick tracks it with his weapon. FIRES again.

MICHAEL

You don't have to get hurt.

Nick sprints across an open space, dives behind a stack of crates.

NICK

Like Myers?

Silence. A tense BEAT. Then, from another corner of the warehouse --

(CONTINUED)

10353 CONTINUED:

10353

MICHAEL
All I want is the woman.

NICK'S POV

A shadow dashes across his path.

NICK

fires again.

MICHAEL

crosses to the other side of the warehouse.

NICK'S POV

He sees Michael's movements REFLECTED in the large panes of glass.

NICK

drops back, circles around, gets the drop on Michael. He SHOOTs.

MICHAEL

drops his gun, hit. Wounded, he tumbles to the floor, coming to rest beside the sheets of glass.

NICK

approaches cautiously. He sees Michael's wound, lowers his weapon.

Michael meets his gaze. A quiet BEAT between the two adversaries.

MICHAEL
(winces with pain)
You have no right.

NICK
Denise. And the Senator. How many
Gradys have you killed.

Michael nods, shuts his eyes against the pain.

MICHAEL
It's justice. A mortal wouldn't
understand.

NICK
It's murder. I understand.

(CONTINUED)

10353 CONTINUED: 2

10353

Michael smiles indulgently at Nick, almost a little sadly. Using every last ounce of strength, he lunges for his gun.

NICK

Don't!

MICHAEL'S FINGERS

wrap around his gun. He brings it up, FIRES on

NICK

who rolls, comes back up shooting.

A bullet goes wild, strikes the large panes of glass beside Michael.

The glass SHATTERS.

ON MICHAEL

His eyes go wide with terror.

MICHAEL'S POV

A large shard of glass slices the air like a scythe plummeting toward his head.

Michael's desperate SCREAM echoes through the warehouse.

NICK

horrified, watches as the Quickening dissipates, spiralling off into the gloom above.

10354 EXT. FACTORY - NIGHT

10354

A worried Amanda hurries to the factory as Nick stumbles out the door. She breathes a sigh of relief -- he's alive. Nick leans against the wall... spent, shaken. He watches her approach, his eyes filled with a desperate, hollow fury.

Amanda can't speak. She moves to touch him.

But Nick pushes off from the wall, turns away from her.

She lets him walk away.

Alone.

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

10355 EXT. SILVERSMITH SHOP - NIGHT

10355

Amanda waits outside, leaning against the car.

NICK (O.S.)

Hey.

She turns at the sound of his voice, gives a little start as she sees

NICK

looking like he's aged ten years.

NICK

Still here?

AMANDA

Yeah.

There's no point in asking how he is. It's written on his face.

NICK

My life really got complicated the day I met you.

AMANDA

Life's always complicated.
(half-smile)

Now it's just more interesting.

Nick can't help but return the smile.

SIRENS begin to sound in the distance.

AMANDA

They're playing our song.

She moves to get in the car, Nick stops her.

NICK

Where do you think... there's a decapitated body... the police'll have questions.

AMANDA

Absolutely right. You got any answers?

Nick thinks for a moment, then --

(CONTINUED)

10355 CONTINUED:

10355

NICK

I'll drive.

Amanda tosses him the keys. They get in the car and drive off to the approaching whine of sirens.

FADE OUT.

THE END