

***HIGHLANDER:
THE RAVEN***

#98104

“Immunity”

Written by
Karen Harris

Peter Davis

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Prod. # 98104

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Firecorp IV Productions Inc.
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HIGHLANDER : THE RAVEN

"Immunity"

Production # 98104

CAST LIST

AMANDA
NICK WOLFE

LUCY
BERT MYERS

STEFAN COLLIER
MARTA DUVINSKY

DIVAJ (PRONOUNCED DEE-VATCH)
JAN (PRONOUNCED YAN)
MATRON

REDHEAD
JAIL GUARD
BODYGUARD
GORDON NORRIS
OLD MAN

HIGHLANDER : THE RAVEN

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SET LIST:

INTERIORS

AMANDA'S
/LIVING ROOM
/BEDROOM
/GREENHOUSE
/LIBRARY

OFFICE BUILDING
MALLORY'S
CHURCH
EMBASSY
/BEDROOM
/CORRIDOR
/OFFICE
/ENTRYWAY
JAILHOUSE
/CELL
/CORRIDOR
AIRPLANE HANGAR

NICK'S CAR
STEFAN'S CAR
EMBASSY CAR
PADDY WAGON

EXTERIORS

AMANDA'S BUILDING

MALLORY'S
EMBASSY
/BY THE POOL
/EMBASSY WINDOW
/GARAGE AREA
AIRPLANE HANGER

PARK
NICK'S CAR

CITY STREET
DOORWAY
SIDE ALLEY
ND STREET
LIMBO SHOT

CITY - ESTABLISHING (STOCK)

IMMUNITY

TEASER

10401 INT. BUSINESS OFFICE - DAY

10401

Expensive, modern, but sterile and without personality. One can imagine offices just like it behind every door on the floor.

GORDON NORRIS

an anxious man in his early 40's, sits at his mahogany desk. He looks at a picture of his wife -- a pleasant looking woman -- then turns it face down.

Norris rises and moves to an electronic keypad on the wall. Punches in some numbers.

SOUND of FOOTSTEPS down the hall. He freezes, waits.

The footsteps go past his door and keep going.

Norris returns to the keypad, punches in the numbers again, hits the star key and a drawer pops out from the wall -- a type of safe. He removes a

METAL TUBE

maybe three inches in circumference, ten inches long. He stuffs it into his leather briefcase.

Norris starts to close the drawer, sees something. A Smith & Wesson snub nose .38. He lifts it, takes a beat. Then he puts that in his briefcase, too.

He pulls out a handkerchief, wipes off his sweaty palms. Pockets it. And SLAMS the briefcase shut.

10402 EXT. OFFICE BUILDING - DAY

10402

Norris comes out of the tall, sleek, downtown building, moves to a cab, gets in.

NICK (O.S.)

There he is.

10403 INT. NICK'S CAR

10403

Nick Wolfe watches from his car, cell phone to his ear.

NICK

I'm on him.

He hangs up the phone, throws the car into gear, pulls from the curb to follow.

10404 EXT. PARK - DAY

10404

Near a jogging track. A YOUNG COUPLE on rollerblades. A LEAN MAN on a bike. A RUNNER or TWO with a dog on a leash.

Norris makes his way through the park to a drinking fountain.

ANGLE - NICK

On foot, follows, snaps a picture or two. Becomes alert as:

NICK'S POV

Norris is joined by a woman -- MARTA DUVINSKY. Thirties, tall, self-confident and cool. The look of a wealthy businesswoman.

RESUME NICK

Nick perks up, snaps pictures like crazy.

INTERCUT WITH:

NICK'S POV - THROUGH THE CAMERA LENS

CLICK! Too far back to hear, but their conversation is hostile and building in intensity.

CLICK! Norris opens the briefcase, pulls out the tube.

CLICK! Voices are raised. Nick strains to hear.

MARTA

It's not the deal we discussed, Mr. Norris.

NORRIS

It's not like it's your money. Things change. I've had some bad luck.

MARTA

That's unfortunate, but it has nothing to do with our agreement.

NORRIS

(nervously)
Take it or leave it.

Marta shifts, her back is now to Nick. Can't see what she's doing with her hands.

MARTA

I regret this.

(CONTINUED)

10404 CONTINUED:

10404

Norris's face takes on a look of fear. Nick frowns, something's wrong. The position of Marta's arms, the way Norris looks at whatever she's holding.

Nick takes off for them at the same moment there's a POP, the sound of a gunshot. Norris crumbles to the ground, the metal tube rolls from his hand.

NICK

Freeze!

Marta looks at him, smiles maddeningly, raises her arms -- we see the gun in her right hand.

Nick aims, plants himself, gets a bead on her.

MARTA

You're very good. I didn't see you.

NICK

(continuing)

Drop it.

(beat)

Now!

Marta tosses the gun away. Nick does not relax his aim.

MARTA

My name is Marta Duvinsky. I am Cultural Attache to the Romanian Embassy. And I claim my diplomatic immunity.

On Nick. Oh shit.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10405 EXT. CITY - DAY - ESTABLISHING (STOCK) 10405

A montage of city shots. Downtown hustle-and-bustle, city life, upscale shoppers, outdoor cafes, the works. The SOUNDS of the city reduce to the annoying CLICK-CLICK-CLICK of metal against metal.

10406 EXT. CITY STREET - DAY 10406

Amanda moves down the sidewalk. She's in a great mood, has a shopping bag in one hand, something in a long plastic bag on a hanger over her shoulder. Clearly, it's been a successful outing.

She passes by a small, exclusive boutique. Something in the window catches her eye, she stops to admire it.

Suddenly, she senses the BUZZ of another Immortal. She scans the street around her, but can't place it. Makes her anxious. She moves away.

10407 EXT. DOORWAY - DAY 10407

Close on a man's hand holding three steel ben-wa balls that methodically CLICK against each other.

PULL BACK TO FIND

STEFAN COLLIER, well-built, handsome, bookish. Clark Kent without the kryptonite, standing there watching as

10408 EXT. SIDE ALLEY - DAY 10408

Amanda turns up the alley, back against the wall. She drops her bags, draws her sword... For the moment there is only the persistent CLICK of the balls. Then

COLLIER

appears at the head of the alley.

AMANDA

peers at him, he's backlit. Hard to see. His voice reaches her eerily, almost disembodied. Passionless.

STEFAN (O.S.)

Amanda?

(CONTINUED)

10408 CONTINUED:

10408

AMANDA

(peers at him)

- Do I know you?

Stefan moves around so she can see him. As the sun reveals his features.

STEFAN

Stefan Collier.

AMANDA

I'm sorry -- I don't remember --

Stephen smiles benignly. But there is a sense that behind the smile lies a touch of madness. He pockets the ben-wa balls.

STEFAN

You don't know me. But I know you.
I do.

AMANDA

Do tell.

STEFAN

Born in Normandy, early 9th
Century. Your mentor was Rebecca,
your favorite method of
swordfighting these days is late
Renaissance with light weapons.

AMANDA

Should I be flattered?

STEFAN

It's all right here. See?

He shows a small computer fit neatly into his palm.

STEFAN

(continuing)

I almost caught up with you in
France a few years back -- but you
quit the circus and disappeared.
It's taken me this long to track
you down.

AMANDA

And now that you've found me?

He pushes his glasses up on the bridge of his nose, and draws his sword.

STEFAN

I'll be taking your head.

(CONTINUED)

10408 CONTINUED: 2

10408

Stefan smiles. Amanda gives a nervous laugh -- she can't help it. Her mind searches for a reason.

AMANDA

Just like that?

(beat)

Did I accidentally acquire something of yours? Kick your dog, maybe?

STEFAN

It's not personal, Amanda.

AMANDA

It is to me.

STEFAN

It shouldn't be. It's how I work. The more heads I take, the stronger I become.

AMANDA

(impatient)

I'm familiar with the concept.

STEFAN

I've determined the statistical probability of successfully taking your head. Safe to say, at this juncture, I'm stronger than you.

(his attempt at humor)

If I believed in astrology, I'd say the planets are in alignment.

AMANDA

(incredulous)

And which one are you from?

Stefan is moving to her. Backing her up. She bumps a wall, realizes she has nowhere to go.

STEFAN

(smiles)

Charming sense of humor.

He lunges. Amanda ducks, he barely misses her. She manages to move into more open space. The fight begins in earnest.

ANGLE

It's awkward moving in the alley, with dumpsters and discarded furniture. Amanda defends herself, but doesn't like the odds, looking for a way out.

(CONTINUED)

10408 CONTINUED: 3

10408

STEFAN

moves on her, fighting with elan. Amanda ducks behind an abandoned armchair, Stefan's blade pierces the cushion.

AMANDA

I don't suppose we can talk about this?

Stefan yanks his blade out, parries again, slashes at her.

AMANDA

gasps, winces in pain. She's cut on her side, wounded badly. The adrenalin of survival kicks in. She gives as good as she gets. She grabs a No Dumping sign off a post and uses it as a shield.

NEW ANGLE

Stefan pulls out a dagger, uses it as well as his sword.

Amanda lunges, nicks his arm. He cries out, and pursues her with greater vigor.

AMANDA

Amanda struggles now, her wounds affecting her. She works her way toward the street, desperate for a way out. She tosses debris from the alleyway in Stefan's path.

STEFAN

keeps coming.

NEW ANGLE

Amanda scrambles toward the street. An

OLD MAN

toddles along, talking to himself. He pushes a shopping cart full of empty aluminum cans.

OLD MAN

I got a hundred and sixty five cans at three cents a can that's a... that's three times one-sixty-five, carry the two...

Amanda barrels into him, knocks the cart over. She keeps running.

OLD MAN

Hey, watchit girlie, that's my dinner.

(CONTINUED)

10408 CONTINUED: 4

10408

STEFAN

stumbles over the upended cart, scattered cans.

OLD MAN

Crazy bastards.

By the time Stefan regains his footing, he takes in:

HIS POV

The street. Activity, but no sign of Amanda.

A huge 18-wheeler tanker truck passes in front of him.

REVERSE ANGLE

As the truck passes in front of Stefan, we see Amanda clinging to the side of it as it carries her away.

ON STEFAN

frustrated. Determined.

10409 INT. AMANDA'S - LIVING ROOM - DAY

10409

Amanda, disheveled, dried blood coats her torn blouse. She blows in, passes Lucy, heads right for the bedroom.

LUCY

(concerned)

Amanda?

AMANDA

(tight)

Not now.

10410 INT. AMANDA'S - BEDROOM - DAY

10410

She enters the bedroom, Lucy close behind. Amanda has her back to us, tearing off her shirt. The cut along her ribs is gone.

She throws on a black turtleneck -- fighting gear.

LUCY

Amanda --

AMANDA

What?!

Lucy watches Amanda take a silver aluminum Haliburton case from her closet.

(CONTINUED)

10410 CONTINUED:

10410

LUCY

What happened?

Amanda flips open the case, reveals a stash of weapons. Assorted daggers, knives, mace, and brass knuckles.

Amanda shoves a deadly looking stiletto into her boot top.

AMANDA

I found the perfect sweater to go with my gray pants.

(beat)

A girl can't even shop without being assaulted.

Lucy frowns. Amanda stuffs a dirk into her belt.

LUCY

Who was it?

AMANDA

Nobody.

LUCY

Really.

AMANDA

Leave it alone, Lucy.

She starts to close up the case.

LUCY

Maybe I can help.

AMANDA

(turns on her)

Help? You want to help me? Then stop thinking my life is your business.

LUCY

(reacts; stung)

Excuse me?

Amanda puts away the case, avoiding Lucy's eyes.

AMANDA

Y'know, there's such a thing as too much. And right now, you're too much.

(beat)

Don't you have a niece in Cleveland or something? Isn't there someplace you can go where every time I turn around, I'm not tripping over you?

Lucy turns, walks out with a dignified flourish.

10411 INT. MALLORY'S - DAY

10411

Nick sits at a table in the cop bar, alone. He's clearly waiting for someone.

He's dark and angry -- rightfully so.

He doesn't look up as Myers finally arrives.

MYERS

Where is it?

Nick says nothing. Myers slips into the seat opposite.

MYERS

(continuing)

Cops said they found nothing at the scene. Two plus two. Let's have it.

NICK

Have what?

MYERS

Not a good joke.

NICK

You want to hear another one? You hiring me to tail a guy who's selling trade secrets. Me finding myself in the middle of an international incident... you lying son-of-a-bitch.

MYERS

You're not in the middle of anything.

NICK

You forgot she was a diplomat? It just slipped your mind?

Myers hesitates. Nick rises, disgusted. He'd leave, but Myers stops him with a hand on his arm. Nick deadeyes him.

NICK

Truth, Myers. Or lose my phone number.

MYERS

The people paying us insisted on a "need to know" basis. Norris was hip deep in debt and selling out his own company. That's all you needed to know.

Nick sits back down.

(CONTINUED)

10411 CONTINUED:

10411

NICK

I thought the Cold War was over.

MYERS

(hedging)
Technically. We have no official enemies.

(shrugs)
That's the nature of industrial espionage. You get to be screwed by your friends.

NICK

(pointed)
I know the feeling.

A beat as they lock eyes.

MYERS

The plans?

Nick reaches into his jacket, takes out the familiar metal tube. Smacks it onto the table.

NICK

(beat)
Just out of curiosity, what's in the tube?

MYERS

Phase two.

NICK

Of?

MYERS

(dry)
Even if the technical crap made sense to me, I couldn't explain it. All I know's fifteen years of U.S. backed R. & D. is heading overseas because Gordon Norris has a gambling jones.

NICK

Had. Norris is dead.

MYERS

Nothing you coulda done about that.

NICK

Maybe.

Nick leans in, signals Myers closer.

(CONTINUED)

10411 CONTINUED: 2

10411

NICK
(with emphasis)
_ Don't ever lie to me again.

Myers taps the metal tube on his palm. Meets Nick's eyes.

MYERS
Look... I apologize... You're
right.
(leans back)
Nick, we've got another situation.

NICK
"We" have got nothing.

MYERS
Job's not quite done.

NICK
(rises)
I am.

He heads out of the bar. Myers takes a beat, follows.

10412 EXT. MALLORY'S - DAY

10412

Nick heads for his car, Myers on his heels.

NICK
Go away. You got a problem, let
your buddies in the State
Department handle it.

MYERS
I have. They can't break into a
foreign embassy.

Nick stops dead, turns.

NICK
That's the job? Are you out of
your mind? You've got the plans.
What else is there?

MYERS
I've only got phase two. Phase one
is somewhere in Marta Duvinsky's
embassy.

NICK
And in this dillusional fantasy,
I'm your second-story man?
(off his silence)
You're serious.

(CONTINUED)

10412 CONTINUED:

10412

MYERS

(shrugs)

- You just have to find the plans and bring them out. I can get you in.

NICK

And Marta Duvinsky will take one look at me and put a bullet in my spine.

MYERS

Marta Duvinsky will still be downtown, answering questions.

NICK

What happened to her "diplomatic immunity?"

MYERS

It's gotten a little tangled up in red tape.

(beat)

We really need those plans.

Nick considers a moment. A little grin.

NICK

How long can she stay lost in the system?

MYERS

(shrugs)

Maybe thirty six hours. Forty with a little extra pressure.

(beat)

It's a two-man job.

NICK

I don't want a partner.

He hands Nick an engraved invitation. Nick looks at the envelope.

MYERS

It's the only way in. You'll need a wife.

NICK

I like being single.

MYERS

It's a party at the Ambassador's residence. Kind of a thank-you weekend for a dozen couples who have contributed to the "new" Romania.

(CONTINUED)

10412 CONTINUED: 2

10412

NICK

What can I say? I'm a real humanitarian.

MYERS

Actually, not you. Your wife. I was thinking maybe we'd use Laura.

NICK

No.

MYERS

What about Jamie Devlin?

NICK

She's not right.

MYERS

You got someone better in mind?

CUT TO:

10413 INT. AMANDA'S - GREENHOUSE - DAY

10413

Amanda has cleaned up. She comes out, hesitates a beat as she sees Lucy repotting plants.

AMANDA

(cool)
Still here?

LUCY

You almost had me there, Amanda.

AMANDA

Meaning?

LUCY

Picking a fight to get me to leave.

AMANDA

I wasn't.

LUCY

You do it all the time. Whenever your back's against the wall and you can't find a place to run, you push everyone else away.

(matter-of-fact)

It's a good defense. But it doesn't work with me anymore.

AMANDA

Brilliant. You got me pegged. Now leave.

(CONTINUED)

10413 CONTINUED:

10413

LUCY

First tell me who's in town and what they want from you.

AMANDA

You don't know him. Neither do I. His name is Stefan Collier and he's decided I'm his next target.

LUCY

Why?

AMANDA

Because the nexus of the planets are in alignment and Mercury's in retrograde --

(impatient)

How the hell should I know why? He's a nut case. Now get out.

LUCY

I was just about to make myself some lunch.

AMANDA

Lucy!

LUCY

Don't use that tone with me.

AMANDA

You don't get it. He knows my history. He knows my fighting style. He knows my bra size, for God's sake.

(beat)

He'll find me. You shouldn't be here.

LUCY

You don't think you can take him?
(off Amanda's look)
If you stay, so do I.

AMANDA

You make me crazy.

LUCY

It's what you pay me for.

Amanda gets THE BUZZ. Draws her sword.

LUCY

(continuing)

Please, Amanda. Let's both go.

(CONTINUED)

10413 CONTINUED: 2

10413

AMANDA

I'm not gonna be able to run from
- him forever.

LUCY

So run now, fight tomorrow. Or
next month.

Amanda looks at her. Hears a fist BANGING on the door.

AMANDA

You win. Side door.

Stay with Lucy who heads for the service entrance.

ANGLE FRONT DOOR

It SLAMS open and Stefan appears, ready to fight.

10414 INT. LIBRARY - CONTINUOUS

10414

Lucy heads out the side door, closing it as Stefan blows in
the front. He just misses her.

THE CAMERA follows him through the apartment. He reaches
the green house. Nothing.

The door is open. She's gone.

10415 EXT. AMANDA'S BUILDING - DAY

10415

Amanda comes around the side of the building, carefully
scans the street, then starts to move out.

She's startled by a HONK.

Nick's car pulls up alongside her. She jumps in.

10416 INT. NICK'S CAR - DAY

10416

Amanda barely gives him a glance.

AMANDA

Hi. Where we going?

NICK

Funny you should ask. I have a
proposal for you.

Amanda looks nervously toward the hotel. Nick notices, but
doesn't question.

(CONTINUED)

10416 CONTINUED:

10416

AMANDA

Fine. Let's go.

NICK

Actually it's a favor.

AMANDA

You got it. Can we go now?

Nick raises an eyebrow. Easy. He peels out.

10417 EXT. AMANDA'S BUILDING - CONTINUOUS

10417

Stefan runs out, sees them take off.

STEFAN'S POV

Nick's departing car, ZOOM in on the license plate.

RESUME STEFAN

pissed.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10418 EXT. N.D. STREET - DAY - ESTABLISHING 10418

A classic Coupe de Ville. Nice, clean, fins for days. We hear the familiar CLICKING.

10419 INT. STEFAN'S CAR - CONTINUOUS 10419

Stefan on his laptop PC. He types efficiently, using one hand. The other holds the ben-wa balls.

"DEPARTMENT OF MOTOR VEHICLES" is the legend on the screen. He types in a series of letters and numbers -- Nick's plates. A beat. Then a photo begins to come into focus. It's Nick.

STEFAN

Hello, Amanda's friend.

10420 EXT. PARK - DAY 10420

Nick with Amanda and Myers. They're walking through a picnic area. Amanda and Myers eye each other suspiciously.

AMANDA

And you want me to do exactly what?

NICK

Breaking and entering.
Safecracking. Robbery. The usual.

AMANDA

Gee -- I haven't a thing to wear.

MYERS

Don't worry about that. I'll send
along everything you need.
(gives her the once-over)
Size three?

AMANDA

Aren't you sweet.
(to Nick)
Why do I have visions of getting my
ass shot off.

NICK

If they're shooting at you, they're
shooting at me.

Amanda gives him a look, then turns to Myers.

(CONTINUED)

10420 CONTINUED:

10420

AMANDA

What's our cover?

MYERS

Mr. and Dr. La Salle.

AMANDA

(tries it out)

Doctor La Salle. Never played a doctor.

NICK

Careful, Myers. Next thing you know, she'll be yanking out your appendix.

MYERS

(to Nick)

May I have a minute with you?

He pulls Nick aside.

MYERS

Are you out of your mind?

NICK

She's the right person for this.

MYERS

She's a criminal.

NICK

Never convicted. Never caught in the act. She's perfect.

AMANDA

(amused; calls out)

I'll be leaving now, fellas.

NICK

Wait.

(to Myers)

She's out. I'm out.

Myers, after a beat, nods. They return to Amanda.

AMANDA

So where are the real LaSalles?

MYERS

Tony and Christine? In Boca Raton. Poor things, their G-4 got stuck on the tarmac. Shame how that happened.

(CONTINUED)

10420 CONTINUED: 2

10420

He hands them an envelope with fake I.D. and background info.

MYERS

(continuing)

Everything you need to know. By the way, they're newlyweds.

NICK

We can do that.

Amanda glares at him.

AMANDA

Excuse me. I haven't agreed.

NICK

She'll do it.

AMANDA

Says who?

NICK

(to Myers)

Don't worry. It's a done deal.

AMANDA

No, it's not.

NICK

Yes, it is.

Myers raises his hands, a surrender.

MYERS

Nick, you've got two hours. It's her or someone else.

Myers leaves. Amanda gives Nick a look. They're at the edge of the park, heading for a city street.

CUT TO:

10421 EXT. NICK'S CAR - DAY

10421

Parked down the street. Stefan looks down at the license plate, peers in the window.

Runs a finger along the dusty window. Disgusting.

CUT TO:

10422 EXT. PARK - DAY

10422

With Nick and Amanda.

AMANDA

It's a sophomoric plan and a lame idea.

NICK

You're still doing it.

AMANDA

Why should I?

NICK

Because I'm irresistible?

AMANDA

Get over yourself.

NICK

I need the best to pull this off. That's you.

AMANDA

You're getting warmer.

NICK

Because it gives you two days in a highly secured building. Gates, bars, armed guards. Or you could hang out with the guy you're running from.

A beat as she stares at him. They reach his car.

AMANDA

Can't fool you.

NICK

No, you can't.

She gets the BUZZ, her eyes scan the street, see nothing. She looks back at Nick.

AMANDA

I'll let you know.

Amanda heads straight for a Gothic church, all grey stones and steeple. Nick watches her move off.

10423 INT. CHURCH - DAY

10423

Amanda enters the empty church. She looks around, slips into a pew, and hears the familiar CLICKING. Stefan slides into the pew behind her. He leans forward.

(CONTINUED)

10423 CONTINUED:

10423

STEFAN

Holy ground. Very clever.

(whispering)

Weird, isn't it. Almost as though I know where you're going to be before you get there.

AMANDA

You know what I think? I think you need to find someone else to fight.

He reaches out a hand, touches her hair. Something about this guy's detachment scares the hell out of her.

STEFAN

But I can't, Amanda. You're next on the list.

Amanda shivers. Moves away. He gives her the creeps.

He punches something into his hand computer, shows it to her.

STEFAN

(continuing)

See that? The numbers are perfectly clear.

AMANDA

I've had men come after me because they hate me. I've had men come after me because they love me. But I've never had a man come for me because I'm a blip on his flowchart.

STEFAN

It's all so black and white. If I move on to the next Immortal, it screws up all my calculations. You can see that, can't you?

AMANDA

(dry)

How did you function before computers?

STEFAN

Abacus. But the results were the same.

(beat)

There is reason and order to everything in my life. It's essential. I like things neat.

(MORE)

(CONTINUED)

10423 CONTINUED: 2

10423

STEFAN (cont'd)

(beat)

- Did anyone ever tell you that you have lovely skin?

AMANDA

You're one sick puppy.

STEFAN

(tickled)

You're not the first to call me that. There was a lovely man. Artemis Lowell was his name.

AMANDA

Never knew him.

STEFAN

Shame. Right after my first death, he took me in, showed me how to fight. Helped me make order out of chaos.

(frowns)

He was like a father to me. And still, he never quite understood why his time had come.

Amanda reacts -- fights a sick feeling.

AMANDA

You killed him.

STEFAN

The risk-reward ratio made it viable. He never saw it coming.

Amanda glances over. A PRIEST lights candles at the altar.

STEFAN

(continuing)

You may be good, Amanda.

(beat)

But I'm better.

She stands, the Priest looks at her.

STEFAN

(continuing)

Wherever you go, I'll be there.

She moves to the center, genuflects, and goes to the door.

She watches as

STEFAN

closes his eyes, a little smile. If we didn't know better, we might think he was praying. CLICK. CLICK. CLICK.

10424 EXT. EMBASSY - DAY - ESTABLISHING

10424

A large estate set out of the city. Lush lawns, lovely gardens, tucked behind a high, secure wall. Push into window and...

10425 INT. EMBASSY BEDROOM - DAY

10425

Nick looks out the window, turns to Amanda. She's testing the mattress. They both try to ignore the sexual chemistry.

AMANDA

Very nice. Where are you sleeping?

NICK

Who said anything about sleep.

AMANDA

Spoken like a true newlywed.

NICK

We'll be too busy working.
Shouldn't you be casing the place
or something?

A KNOCK at the door. They exchange a look. Nick goes to answer -- it's a house man named JAN.

JAN

Your luggage...

He brings in two good-sized suitcases -- his and hers.

Amanda goes to hers as Nick offers a tip, which Jan refuses.

JAN

(continuing)

My pleasure, sir. Just ring for
Jan if you need anything.

He goes. Nick turns to Amanda who's already going through the contents of her suitcase. She unscrews the nose from a hairdryer, pulls out something.

NICK

(impressed)
Parabolic mic.

Amanda opens a plastic traveling soap dish.

AMANDA

Anti-static gloves.

She tosses something to Nick. He looks at it.

(CONTINUED)

10425 CONTINUED:

10425

NICK

Dental floss?

AMANDA

Filament line. Five hundred pound test. Your friend Myers really knows his stuff.

She holds up a red cocktail dress.

AMANDA

(continuing)
And so good with color.

NICK

(dry)
Who knew?

He flips open a book. It's been cut out in the center, hiding a credit-card sized object, which he holds up to her with a questioning look.

AMANDA

CCD. Charged coupling device. It's software that goes in the night goggles. Pixilates available light, digitally reconstructs the images.

(beat)
What did you get?

NICK

(checking)
A new dinner jacket and a note warning me not to trust you.

AMANDA

That's no way to start a marriage.

10426 INT. JAILHOUSE - CELL - EVENING

10426

Marta sits alone in her cell, head down. There's almost a vulnerability about her.

She looks up as a MATRON enters.

MARTA

It's been hours and I haven't been allowed my phone call.

MATRON

We're having a problem with the lines.

(CONTINUED)

10426 CONTINUED:

10426

The Matron turns her, begins to cuff her. Faced with this new indignity, Marta swells with her own self-importance and pride.

MARTA

Do you know who I am?

MATRON

Yes ma'am. You're the one trying to get away with murder by claiming diplomatic immunity.

MARTA

(outraged)

I demand my phone call.

MATRON

You got it.

She yanks Marta into the corridor

10427 INT. JAILHOUSE - CORRIDOR - CONTINUOUS

10427

As they head for the door.

MATRON

(continuing)

Soon as we straighten out your paperwork here and get you uptown --

MARTA

Uptown?!

MATRON

You're being transferred to the woman's facility. Lady like you shouldn't have to spend the night in this place.

MARTA

Spend the night?!

They pass a figure talking to a SERGEANT.

MATRON

I hear they have real nice phones up there.

The figure turns -- it's Myers. He watches Marta go, smiles to himself as Marta and the Matron move down the hall.

(CONTINUED)

10427 CONTINUED:

10427

MARTA

You can't do this to me. I am
Marta Duvinsky of the Romanian
Embassy.

MATRON

Yes, Ma'm. And I'm Cleopatra,
Queen of the Nile.

10428 INT. EMBASSY CORRIDOR - EVENING

10428

Nick wears a dinner jacket, Amanda's in the slinky red
dress. She checks doors as they go, looking for something.

AMANDA

So how's it feel -- being a thief?

Nick throws her a look.

AMANDA

(continuing)

I get it. It's for a good cause.
You get to be clean.

Nick points to a door.

NICK

This is it.

The door says "Marta Duvinsky" on it. Amanda feels around
the edges.

AMANDA

Nope.

She glances at her hand -- the "wedding" ring.

AMANDA

(continuing)

All that expensive equipment, you
think Myers could've come up with a
ring that didn't turn my finger
green.

NICK

You're a doctor. You can afford a
new one.

AMANDA

(sarcastic)

And they say romance is dead.

NICK

It's a piece of metal.

(CONTINUED)

10428 CONTINUED:

10428

AMANDA

Actually, it symbolizes eternity.

NICK

Yeah? Well, eternity's overrated.

AMANDA

You're telling me?

Nick moves to the next door. Amanda thinks for a BEAT, then --

AMANDA

(a statement)

You were married.

Amanda moves to catch up with him.

AMANDA

(continuing)

I'm right, aren't I?

Nick ignores her. She points to a door.

AMANDA

There. This one.

NICK

How can you tell?

AMANDA

The handle. It looks just like the others, but it's been rigged. Access by fingerprint I.D. only. First used at Massad headquarters --

Her thought is cut off as Nick unexpectedly grabs her by the shoulders, throws her up against the door. He kisses her, hard.

Amanda struggles briefly, then eases into the embrace.

Jan appears behind them, clears his throat.

Amanda and Nick break the kiss, breathless in spite of themselves. They don't take their eyes off each other.

NICK

Yes, Jan?

JAN

(awkward)

Sorry, I beg your pardon. It's just that... this area is off limits...

(CONTINUED)

10428 CONTINUED: 2

10428

AMANDA

Off limits?

JAN

For security reasons.

AMANDA

Of course.

She straightens her dress, pretends she wasn't affected by the kiss. Nick watches her, a crooked grin.

JAN

Cocktails are being served.

NICK

Thank you, Jan. Shall we, darling?

Nick steps aside, allows Amanda to pass first. He pats her on the behind. She'd deck him, but it might look bad, so she just gives a little warning smile.

10429 INT. JAILHOUSE CORRIDOR - DAY

10429

Myers on his cell phone, hangs up as he sees the Matron returning.

MATRON

She's loaded up. Should be arriving uptown around nine.

MYERS

And they'll move her again.

MATRON

Anything else you need?

MYERS

You've been very helpful.

He starts to move away.

MATRON

Who are you?

MYERS

The Easter Bunny.

10430 EXT. EMBASSY - BY THE POOL - EVENING

10430

An intimate cocktail party. Half a dozen couples, elegant professional looking. A jazz trio plays. A couple of jacketed servers pass trays of canapes and champagne.

(CONTINUED)

10430 CONTINUED:

10430

An attractive Embassy official, DIVAJ, chats with Amanda and Nick. He's quite taken with her...

DIVAJ

You two have been married how long?

AMANDA

Not long.

NICK

Seems like a lifetime.

They give each other a smile -- raise their champagne glasses in a silent little toast.

DIVAJ

(amused; to Amanda)

I understand you gave up private practice for research, Doctor.

AMANDA

(nods)

I'm studying the immunology of sub-tropical diseases in the rain forest.

Divaj actually looks interested.

DIVAJ

Really? Before I joined the diplomatic service, I worked in Belize.

NICK

The world couldn't get much smaller.

DIVAJ

(to Amanda)

Are you familiar with Von Stern's articles on the native grasses of the subtropics and their uses in hematropic diseases?

Nick guzzles his champagne, grabs another. Amanda is unfazed.

AMANDA

It's my bible.

(to Nick)

You remember Von Stern, don't you, darling? He was such a fan of yours...

(CONTINUED)

10430 CONTINUED: 2

10430

NICK

Like it was yesterday. They're
- playing our song, sweetheart.
(takes her arm; to Divaj)
You don't mind if I steal my bride?

Divaj smiles as Nick pulls Amanda onto the dance floor.
She settles into his arms.

NICK

(continuing; low)
You love to live dangerously, don't
you.

AMANDA

Always have. Don't you?

NICK

(considers)
Compared to? I'd guess this
Immortal thing makes your life a
little more complicated than mine.

Amanda looks into his eyes. For a moment, they connect.

AMANDA

Not tonight.

He smiles, pulls her closer. They dance for a beat.
Something is happening between them. Charged. She looks
at him.

AMANDA

(continuing)
Where did you learn to dance?

NICK

Eighty-fourth Street Gym. It's
easier without the gloves.

Amanda gazes at him. He's a little unsettled.

NICK

(continuing)
You're staring.

Amanda puts her head on his shoulder. Nick pulls her
closer. She yields to it as their bodies melt together.
He finds himself taken by the scent of her hair. To
anyone watching, they could be newlyweds, very much in
love.

The dance takes them by Divaj. He pats his jacket,
worried.

(CONTINUED)

10430 CONTINUED: 3

10430

DIVAJ

Jan, I seem to have misplaced my
- wallet.

Nick's head snaps up.

JAN

Perhaps you left it in your room,
sir.

DIVAJ

Of course...

Nick looks sharply at Amanda. The spell is broken.

Divaj goes. Nick pulls Amanda into a private corner.

NICK

Where is it?

AMANDA

You could always frisk me,
Detective.

He takes her small evening bag. She snatches it back,
opens it for him to see. Inside is a man's wallet.

NICK

(clenched teeth)
You picked his pocket?

AMANDA

Bet you couldn't even tell when.
(off his look)
Isn't that why you brought me here?

NICK

Not to lift wallets.

AMANDA

(smacks her head)
Of course! What was I thinking?
I'm here to steal international
secrets. Much more ethical.

On Nick's frustration.

10431 EXT. EMBASSY - NIGHT

10431

The music drifts out over the lawn, to the street. A car
sits idly across from the embassy, its lights doused.

10432 INT. STEFAN'S CAR - NIGHT

10432

Stefan Collier sits in his car, patient, expression unchanging.

CLICK, CLICK, CLICK.

10433 INT. PADDY WAGON - NIGHT

10433

A couple of GUARDS load several WOMEN into the back of a paddy wagon for transport. They're an assortment of female low-lives, a hooker or two among them. The last one is a blowzy REDHEAD, who settles next to Marta, looking uncomfortably out of place.

MARTA

(to a guard)

You can't keep moving me like this.

Her answer is the wagon door SLAMMING shut.

Frustrated, Marta appraises the Women. Top to bottom. The Redhead reacts.

REDHEAD

You look at me like that, you better have fifty dollars.

MARTA

You can have more than that.

(beat; re: her hair)

Is that real?

The Redhead self-consciously touches her curls, her eyes settle on Marta's right hand, an expensive sapphire adorns the ring finger.

REDHEAD

Is that?

Marta looks at the ring, then back to the Redhead. A little smile.

10434 INT. EMBASSY BEDROOM - NIGHT

10434

CLOSE ON Amanda's purse, a gloved hand removes Divaj's wallet.

WIDEN TO SEE Amanda and Nick, now dressed in dark clothes, their equipment at the ready. Amanda dusts the wallet, then uses police fingerprint tape to lift the fingerprints.

AMANDA

I'll drop it in a flower pot.
He'll never know the difference.

(CONTINUED)

10434 CONTINUED:

10434

NICK

Son-of-a-bitch.

Amanda smiles. Good.

AMANDA

Thank you.

She pulls on the infra-red night goggles, signals Nick to follow.

10435 INT. EMBASSY CORRIDOR - NIGHT

10435

Nick and Amanda slip down the dark hallway, making their way toward the office.

AMANDA'S POV

through the infra-red goggles -- red beams can be seen blocking their way.

RESUME CORRIDOR

Amanda steps over a beam. Nick follows suit.

AMANDA

(whispers)
Here. Another one.

Again she steps over, again he follows.

NICK

Myers couldn't send us two pairs of glasses?

AMANDA

You don't trust me.

NICK

I'm not good at following. It's a character flaw.

AMANDA

Especially for a cop.

NICK

Ex-cop.

AMANDA

Exactly.

They reach the door they'd spotted earlier. Amanda takes the tape with the fingerprint, swipes it across the lock. A sweet CLICK and the door opens.

(CONTINUED)

10435 CONTINUED:

10435

NICK

Hurry.

They slip through the door, it shuts softly as

ANGLE

A SECURITY GUARD comes around the corner. He tries door handles as he goes.

10436 INT. EMBASSY OFFICE - NIGHT

10436

Amanda and Nick stand stock still, wait for him to pass. They snap on flashlights. Desk, chairs, sofa, leather, wet bar. Nicely done, but not too fancy. Nick goes to a painting, looks behind it. Nothing.

NICK

We have exactly fifty-six minutes until the next security check.

Amanda's eyes settle on:

A SMALL REFRIGERATOR

by the wet bar. She moves to it. Opens it.

AMANDA

Thirsty?

NICK

We haven't got time for this.

Amanda is removing shelves from inside the fridge. In the back, behind a panel, is the safe. Nick can't help it, he's impressed.

NICK

(continuing)

How the hell did you know?

AMANDA

The brand. They might as well put up a neon sign -- "safe in here."

NICK

Really scary.

He sits behind the desk, puts his feet up, and pops open one of the sodas from the fridge.

AMANDA

(all business)

Time?

(CONTINUED)

10436 CONTINUED:

10436

NICK

Fifty-four minutes, twenty seconds.

Amanda is already working on the safe.

10437 INT. PADDY WAGON - NIGHT

10437

The wagon pulls to a stop. A JAIL GUARD opens the back door.

JAIL GUARD

Mary Margaret Kelly?

The "Redhead" raises a hand.

JAIL GUARD

(continuing)

Your pimp posted for you. You're free to go.

The "Redhead" rises, moves to the doors. There she stops, looks back over her shoulder. It's Marta, wearing the red wig. She gives a little nod.

NEW ANGLE

The Redhead, wigless, her dark hair pulled back into a scrungy ponytail. She wiggles her fingers goodbye. The sapphire catches the light nicely.

MARTA

steps out of the wagon. Free.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

10438 EXT. EMBASSY - NIGHT

10438

Stefan in his car, looks at his watch. He's beginning to run short on patience.

HIS POV - THE EMBASSY

On upper floors, lights go out.

RESUME STEFAN

That's enough for him. He gets out of the car.

FOLLOW HIM

to the trunk. He opens it, takes off his jacket, gets out some rope, closes the trunk. He moves cautiously to the estate's perimeter. Under cover of dark, Stefan scales the wall, drops down softly onto the other side. He draws his sword.

ANGLE OVER

to the main entrance. The embassy gates swing open, a taxi cab pulls through and up the drive. It's headlights light up the driveway. It passes a row of hedges. As it goes, Stefan comes up from behind, watches it go. His eyes scan:

THE EMBASSY

Windows darkened.

10439 INT. EMBASSY OFFICE - NIGHT

10439

Nick peers out the window, keeping to one side so he can't be seen.

NICK

Someone's coming.

He turns to Amanda who concentrates hard. She pulls her hands out of the refrigerator and blows on them.

NICK

(continuing)
Amanda?

(CONTINUED)

10439 CONTINUED:

10439

AMANDA

They customized the damn tumblers.
- It's the pressure as well as the numbers.
(blowing on her hands)
And my hands are freezing.
(beat)
If your friend Myers had given us the combination, we'd be out of here already.

NICK

We don't need Myers, we have you.

He takes the parabolic mic, moves to the door, listens. Cracks it ever so slightly.

10440 INT. EMBASSY - ENTRYWAY - NIGHT

10440

Marta enters the front door. She's greeted by her two Aides, big guys who double as BODYGUARD and CHAUFFEUR. She's furious.

BODYGUARD

-- I waited outside the courthouse. But they wouldn't tell me where they took you.

MARTA

I don't pay you to take no for an answer. Do you know what they'll do to us if anything happens to those plans?

The two men scramble behind her as she heads up the stairs and straight for the office.

10441 INT. EMBASSY OFFICE - NIGHT

10441

Nick closes the door.

NICK

(urgent)
Time's up.

AMANDA

(intent)
Thirty seconds.

NICK

We don't have thirty seconds.

10442 INT. EMBASSY CORRIDOR - NIGHT

10442

Marta marches down, trailed by her two aides.

MARTA

This wasn't an accident. Someone made it their business to see me get lost in the system.

She reaches the door to the office. Swipes hand across the handle for ID. The door clicks open and she enters the dark office.

10443 INT. EMBASSY OFFICE - NIGHT

10443

Marta flips on the light. It's empty. She moves right to the refrigerator, opens it, pulls out the shelves and opens the safe.

The Bodyguard leans against the desk, picks up Nick's abandoned soda can from the desk. He looks at it a beat, then tosses it into the wastebasket.

Marta reaches into the safe, comes out with a tube -- plans inside. It's a twin to the one we saw earlier.

MARTA

It's still here.

Relieved, she moves to the window, looks out.

10444 EXT. EMBASSY WINDOW - NIGHT

10444

REVERSE ANGLE

Marta looks out at the night, thinking. WIDEN to see Nick and Amanda on the ledge, one on each side of the window, clinging to the wall.

MARTA

We're cutting our losses. I'm taking these plans and I'm going home. I can't risk losing them.

10445 INT. EMBASSY OFFICE

10445

Marta turns to her bodyguard.

MARTA

Call the airport. Tell them to get the plane ready.

She locks the window, moves away.

10446 EXT. EMBASSY WINDOW

10446

Nick and Amanda exchange a look. The light from the office goes out, the sound of the door closing. A beat. Then Amanda feels the BUZZ. She strains her eyes, scans the grounds for her pursuer.

NICK
(watching her; low)
What?

AMANDA
Nothing.

RESUME NICK AND AMANDA

He reaches for the window. It's locked tight. He signals to Amanda, they start to edge their way along the ledge, working their way toward their own room.

Amanda sidles up next to him. They speak low, but intensely.

NICK
We have to get to her before she leaves.

AMANDA
Nick, it's over. We lost.

NICK
Not yet.

AMANDA
A good thief knows when to cut and run.
(off his look)
She knows what you look like.
(beat)
She could kill us and bury us in the rose garden -- no one would know.

NICK
Myers would know.

AMANDA
You don't get it, do you? You're expendable. You're not even here.

Nick slips into the window of their room ahead of her.

10447 INT. EMBASSY BEDROOM - NIGHT

10447

Amanda follows Nick into the bedroom. He turns, ready to do battle with her. She immediately starts packing.

(CONTINUED)

10447 CONTINUED:

10447

NICK
You're really bailing on me.

Amanda glances toward the window, then turns

AMANDA
We're done.

NICK
(pissed)
No, we're not.

She balls up the cocktail dress and shoves it in the bag, unceremoniously closes the case.

NICK
(continuing)
You agreed to do this job. I don't give a rat's ass if it was because you were running from an Immortal. You took it, and you can't just walk out.

AMANDA
Watch closely. This is me walking. Find someone else --

NICK
I don't want someone else!

She stops, turns, meets his eyes. She glances quickly toward the window, then picks up the bag. Nick stops her.

NICK
(continuing)
He's out there, isn't he?

She doesn't answer.

NICK
(continuing)
Isn't he?

She nods.

NICK
(continuing)
Okay -- go.

Amanda meets his eyes.

AMANDA
Go... You're telling me to go?

NICK
You heard me.

(CONTINUED)

10447 CONTINUED: 2

10447

AMANDA

- Why did you ask me in the first place? You don't trust me. I'm not even sure you like me. So what was it...?

NICK

You're good.

AMANDA

I bet Myers had a whole list of "good" people for you. You could've found someone else.

(beat)

But you insisted, didn't you? It had to be me.

(softly)

Because I'm Immortal.

Nick turns away from her.

NICK

We don't have time for this.

Amanda turns him back to face her.

AMANDA

Anybody else could die on you. Like Claudia.

NICK

Let it go.

AMANDA

I'm the one way you won't have to lose another partner. Except you just figured out I can die. I can die here, tonight. So I get to walk.

Nick's eyes don't waver from hers. That's her answer. She takes a long moment, softens.

AMANDA

(continuing)

How do we get this bitch?

10448 EXT. EMBASSY - NIGHT

10448

A limousine pulls up, Marta's Chauffeur gets out, opens the trunk, disappears inside.

REVERSE ANGLE

Nick and Amanda watch, waiting.

(CONTINUED)

10448 CONTINUED:

10448

NICK

She'll be carrying it on her. I'll
- take the bodyguard and the driver.
You can have Ms. Duvinsky.

AMANDA

I'm flattered.

10449 INT. EMBASSY - ENTRYWAY - NIGHT

10449

Marta is signing off a pile of papers with Divaj. Her hand
is shaking slightly, but her voice seems steady.

DIVAJ

How will you explain your failure?

MARTA

(flinches)

I'm not allowed to fail.

DIVAJ

But you're going home with the job
half-done.

MARTA

I'll put the plans we have in the
engineers' hands and declare
victory. If they can't make it
work, it's their heads, not mine.

(beat)

We're five million dollars into
this, Divaj. If I lose what we
have, I won't get a parade, I'll
get a bullet in the brain.

10450 EXT. EMBASSY - NIGHT

10450

Marta's driver loads her bags into the trunk.

NICK AND AMANDA

Amanda nervously keeps an eye out for Stefan.

AMANDA

Ms. Duvinsky better get her ass in
gear.

NICK

We're gonna have to be ready to
snatch and run.

(CONTINUED)

10450 CONTINUED:

10450

AMANDA

We'll take the limo and disappear
- in a hail of bullets. Just like
Bonnie and Clyde.

NICK

Bonnie and Clyde died in a hail
of bullets.

AMANDA

You think so, huh?

Nick throws her a look.

Suddenly, Amanda gets THE BUZZ. She reacts, looks around.
Nick watches her, guessing the worst.

AMANDA

(continuing)
Nick.

NICK

Go on, get out of here. I'll
handle it.

Amanda draws her sword.

NICK

(continuing)
What the hell are you doing?
Amanda, you don't have to fight.
Run.

AMANDA

I'm sorry...

And she's gone. On Nick, troubled.

10451 EXT. EMBASSY - GARAGE AREA - CONTINUOUS

10451

Several Embassy cars -- limos, sedans, etc. -- are housed
here. Amanda moves forward. Stefan steps out into the
open.

STEFAN

Amanda.

AMANDA

It's time, you twisted bastard.

Stefan draws his sword. Makes the first move. The
swordfight begins.

INTERCUT WITH:

10452 EXT. EMBASSY - CONTINUOUS

10452

NICK

At his vantage point, watching the front of the Embassy.

HIS POV

Marta comes out, starts for the car.

NICK

sees her. Draws his gun. Looks back at the direction
Amanda disappeared. Distracted. Back to Marta.

HIS POV

Marta turns and goes back inside, apparently to retrieve
some forgotten item.

NICK

looks back toward where Amanda would be.

GARAGE AREA

Amanda and Stefan. Going at it.

STEFAN

attacks. His moves are planned, methodical, leaving no
opening.

AMANDA

fighters back using whatever she can: her acrobatic ability,
a tire left on the ground.

STEFAN

presses in, driving Amanda back relentlessly. He knocks
her down with the hilt of his blade.

AMANDA

rolls out of the way, inches from her death as Stefan's
blade falls.

NICK

Terrribly distracted. A door closing draws his attention
back.

HIS POV

Marta returns to the car.

(CONTINUED)

10452 CONTINUED:

10452

NICK

hefts his gun. Torn. It's more than he can deal with. He rises and takes off after Amanda.

ANGLE - FRONT OF EMBASSY

The Chauffeur gets in, drives away.

AMANDA AND STEFAN

Amanda is disarmed. Her blade flies into a hedge.

STEFAN

cuts off any attempt to get to it. He raises his blade for the kill.

NEW ANGLE

Nick appears. Gun drawn.

NICK

Freeze!

Amanda and Stefan don't lose a beat.

STEFAN

You're not part of the equation.

AMANDA

Nick -- stay out of it.

Stefan raises his sword for the kill.

A SHOT rings out, Stefan gets a really surprised look on his face, drops to his knees.

He looks down, blood spreads on his shirt. He falls face down on the grass.

ANGLE - AMANDA AND NICK

Nick lowers his gun, holsters it.

NICK

C'mon. We can catch up with her at the airport.

AMANDA

(horrified)
What did you do!?

Nick is feeling the visors of the Embassy cars as SIRENS go off from the Embassy. O.S. SOUNDS of DOGS BARKING, GUARDS YELLING.

(CONTINUED)

10452 CONTINUED: 2

10452

NICK
You can thank me later.

AMANDA
(horrified)
You stupid sonofabitch! You can't
do that!

NICK
He was about to slice your head
off!
(off her dismay)
It's not as if I killed him. It's
like... immortal interruptus.
He'll be back.

Nick finds a key in a dark sedan.

NICK
(continuing)
One job at a time, Amanda.

AMANDA
(enraged)
You can't interfere.

NICK
Tell me about it on the way to the
airport. Unless you want to stay
for the party.

He starts the engine. The O.S. sounds get closer. Amanda
slams into the car and Nick peels out.

ANGLE - THE EMBASSY GATES

Just closing as Nick barrels toward them. He doesn't
stop -- mows right through them. His car fishtails down
the street and we

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

10453 EXT. EMBASSY CAR - NIGHT 10453

Showing some damage from the impact with the gates, as they tear down the street.

10454 INT. EMBASSY CAR - NIGHT 10454

Nick drives, Amanda studies a map. She's furious with him, shuts him out. Nick is on a car speaker phone, hands free.

INTERCUT WITH:

10455 INT. MALLORY'S - NIGHT 10455

Myers, on his cell phone, sits at a back booth, an open portable computer on the table in front of him.

MYERS

There are six airports in the county.

NICK

That's no help.

MYERS

You sure she has the plans with her?

AMANDA

(impatient)
She has the plans.

MYERS

Hi, Amanda. Having fun yet?

AMANDA

A laugh riot.
(checks the map)
Save yourself the trouble. We're going to Lauter Field.

NICK

We are?

AMANDA

Abandoned military runway, five miles long. It'll handle anything.

MYERS

And it doesn't have a tower.

(CONTINUED)

10455 CONTINUED:

10455

AMANDA

Uh huh. If you need to leave in a
- hurry, no one blinks an eye.

NICK

Bring in the cavalry, Myers.

MYERS

On my way.

10456 INT. EMBASSY CAR - NIGHT

10456

Nick clicks off. Looks at her. Waits. She's not giving
anything away. Finally:

NICK

Something you want to say to me?

AMANDA

Yeah. Take a left at the gas
station.

10457 EXT. EMBASSY - GARAGE AREA - NIGHT

10457

Stefan is face down on the ground, as we left him. The
SECURITY GUARD we've seen before comes upon him. He
circles the body, gun drawn. Looks dead. He nudges the
body with his foot, still nothing. Bends down, touches
Stefan's back, comes away with blood from his shirt.

SECURITY GUARD (O.S.)

Hey, mister.

He rolls the body over, holsters his gun, feels Stefan's
neck for a pulse.

Suddenly Stefan's hand shoots up, grabs the Guard by the
throat. The Guard gasps for air...

10458 INT. EMBASSY CAR - NIGHT

10458

Nick and Amanda drive in silence. She's still furious.

NICK

(finally)
So who was he, Amanda?

AMANDA

Shoot first, ask questions later?
Who died and made you the hero?

NICK

How long have you known him?

(CONTINUED)

10458 CONTINUED:

10458

AMANDA

We just met.

NICK

And he wants to kill you.

AMANDA

(measured; intense)

Nick -- that's the game. The game has rules. You-can't-interfere.

NICK

Someone takes a whack at my partner, I interfere.

AMANDA

Partner.

The word hangs between them. No time for that now.

AMANDA

(continuing)

You can't save me from this. Don't try.

NICK

(angry)

I don't get it. You can live forever, but you go around whacking each other's heads off. And you call it a game.

AMANDA

What would you call it? Good guys, bad guys. Cops, robbers. It's all a game, Nick.

She looks at him a moment, then turns to look out the window. They continue in silence.

10459 EXT. AIRPLANE HANGAR - NIGHT

10459

Marta waits impatiently inside the open door of her limo. She looks up, tight, as her Bodyguard returns.

BODYGUARD

Pilot says twenty minutes.

MARTA

Not good enough.

BODYGUARD

It's a long flight, boss.

(CONTINUED)

10459 CONTINUED:

10459

MARTA

(a beat)

Remind me to fire him when we get home.

ANGLE - THE SEDAN

SQUEALS to a stop, blocking the limo's path. Nick gets out, weapon drawn, uses the driver's door for cover.

NICK

Hold it there!

THE BODYGUARD

draws his weapon. He POPS off a shot, which ZINGS off the car door. Nick fires back. The bodyguard grabs his shoulder, hit.

MARTA

uses the distraction to run into

10460 INT. AIRPLANE HANGAR - NIGHT

10460

She calls out for her driver.

MARTA

Ivan! Ivan...

She stops. Ivan is on the ground unconscious. Standing over him is Amanda. She brushes herself off, a satisfied look.

AMANDA

Hi there.

MARTA

Who the hell are you?

AMANDA

I'm with him.

Marta turns, finds herself face to face with:

NICK

He's calm, his gun leveled at her.

NICK

We'll take the plans now.

Marta looks from Nick to Amanda. Puts on a benign smile.

(CONTINUED)

10460 CONTINUED:

10460

MARTA

My name is Marta Duvinsky. I am
- Cultural Attache to the Romanian
Embassy. And I claim diplomatic
immunity.

AMANDA

Diplomatic immunity -- my ass.

And with a CRACK, she levels Marta with a solid right to
the jaw. Marta drops like a stone. SIRENS approach in the
B.G. Nick grins at Amanda.

NICK

Nice shot.

AMANDA

It's easier without the gloves.

On the look between them.

DISSOLVE TO:

10461 EXT. AIRPLANE HANGAR - NIGHT

10461

A jet ROARS overhead. Camera finds a couple of cop cars
and an ambulance. The Bodyguard's being treated by a
PARAMEDIC. The limo driver's getting cuffed.

CAMERA FINDS Nick and Myers, watching the plane disappear.
Nick is tight, angry. Disbelief.

NICK

You let her go. She's a murderer,
and she gets to go home.

MYERS

We have what we wanted.

NICK

What you wanted. I wanted her to
do life.

MYERS

Not with immunity. Not here. On
the other hand --

NICK

What?

MYERS

Woman loses five million hard
currency on a botched deal. In
some places they call that treason.
It's enough to get you shot.

(CONTINUED)

10461 CONTINUED:

10461

Nick considers this.

NICK

I feel better already.

MYERS

C'mon. I'll give you guys a lift.

He looks around.

MYERS

(continuing)
Where's Amanda?

On Nick, as realization sets in.

CUT TO:

10462 EXT. LIMBO SHOT - VERY EARLY MORNING

10462

Somewhere against a horizon, Amanda is silhouetted. Strong and straight, she draws her sword. Ready to fight to the death.

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

10463 INT. AMANDA'S - GREENHOUSE - MORNING

10463

Lucy clips herbs in the garden. Nick is pensive. Trying not to sweat.

LUCY

I have some fresh chives here for you. They're nice with scrambled eggs.

A beat. Nick looks up, realizes she was addressing him.

NICK

What?

LUCY

(a slight smile)
Never mind.

A long beat. Nick watches her, not really seeing. Finally.

LUCY

(continuing)
Nick. You never get used to it.

NICK

What's it for? Some strange ritual combat, not even about right and wrong. Over nothing.

LUCY

Not to them.
(beat)
They live... by different rules. I thought my Marcus would get to be a thousand years old. I mean, after hundreds of years -- he was supposed to outlive me.

NICK

Your husband.

LUCY

(nods)
I was young. I knew it meant I'd never get to have children, but I didn't mind. He was enough.

NICK

I'm sorry.

(CONTINUED)

10463 CONTINUED:

10463

LUCY

Everybody loved him. I never
thought he would die. I never
really believed anyone would want
to kill him.

They're stopped cold by the sound of a door closing.
Exchange a look.

Then she's there.

AMANDA

at the entrance to the garden room, registers a little
surprise to see Nick. She's disheveled, and victorious.

Lucy smiles her relief.

LUCY

I'll make us some tea.

She places her hand briefly on Amanda's cheek, then
disappears into the kitchen.

Amanda and Nick look at each other.

AMANDA

(a little smile)
Miss me?

Nick is more shaken than he'll let on. He rises, at a
loss. Almost.

NICK

You're okay.

Amanda shrugs. He nods, satisfied.

NICK

(continuing)
Okay. I gotta go.

AMANDA

Sure. Whatever.

He moves to pass her. His arm brushes against hers.

A beat as they stop, eyes locked.

NICK

(at a loss)
You're okay.

She smiles, he goes to leave. She turns, calls after him.

(CONTINUED)

10463 CONTINUED: 2

10463

AMANDA

Nick?

(he turns)

- Let's do this again some time.

He manages a crooked smile. Then he's gone. Amanda leans her head back against the wall. It's been a long day.

FADE OUT.

THE END