

HIGHLANDER: THE RAVEN

"So Shall Ye Reap"

TEASER

FADE IN:

10501 EXT. UNIVERSITY CAMPUS - DAY - ESTABLISHING 10501

Ivy-covered brick walls, YOUNG PEOPLE on the way to class, great minds at work. Push into a sign: HOLMAN UNIVERSITY - DEWEY BIOLOGICAL RESEARCH CENTER - DO NOT ENTER.

10502 INT. UNIVERSITY LABORATORY - DAY 10502

A small, second-floor laboratory. The stainless steel worktable is lined with petri dishes, test tubes, a microscope and a variety of electronic hardware.

A WHITE LAB-COATED SCIENTIST

wearing safety goggles, face mask and rubber gloves, stoops over a specimen slide, and very methodically and precisely drops a solution into a row of slots on the glass.

The ID badge on his chest identifies him as CHARLES JOHNSON, JR.

We're not sure what he's doing, but it obviously requires intense focus. In the b.g., we hear the sound of

A DOOR OPENING.

At edge of frame:

A CAFETERIA TRAY

CHUCK

Put it on the table. Thank you.

The Scientist nods briefly, without looking up. He ignores the food. He's got two more slots to fill -- and does. We hear a DOOR CLOSE.

(CONTINUED)

10502 CONTINUED:

10502

The Scientist puts the entire sample into a microwave oven-sized machine, secures the door, punches in a few numbers and steps back as his experiment "cooks."

He peels off the gloves, goggles, and face mask, drops them in a covered waste receptacle. He is 40's, bearded, glasses.

LUNCH

is a tuna on rye, a pint carton of nonfat-milk, a brownie. Johnson grabs a sandwich half, takes a bite. Munching, he gazes at his test-in-progress ticking away. A look of discomfort etches its way into his face, as he feels a sudden tightening in his chest and throat.

TIGHTER ON JOHNSON

as the discomfort becomes pain and terror. He gags and rips open the milk carton. He tries to gulp it down, but the milk won't pass through his now-closed esophagus. He can't breathe. He stumbles to the Exit, grabs the door handle. Salvation.

THE DOOR HANDLE

comes away in his hand.

Terror fills him. He frantically pounds on the door, desperately tries to shout, to scream -- even cry for help. But what's left of the air in his lungs can't make it past his invisible strangler.

THE PHONE

He grabs the receiver - no dial tone. Fingers pound the keys. His chest is heaving now, his lips turning blue. He careens around the room, beakers break under his flailing hands, papers scatter as he struggles for life.

THE WINDOW

He thrashes through the blinds, tears them down. Tries to open the window, which is covered on the outside with metal mesh. Smashes his fists on it. Nothing will give. Grabs:

(CONTINUED)

10502 CONTINUED: 2

10502

HIS LAB STOOL

and makes one final desperate attempt at survival. He CRASHES the stool against the window which shatters into crystal shards, leaving the mesh exposed.

10503 EXT. UNIVERSITY LABORATORY - CONTINUOUS

10503

CLOSE ON

the window.

THROUGH THE WIRE MESH

we see Johnson's bare hands scrape at the metal, his mouth opens in a noiseless scream. Slowly, his panic subsides, his eyes dim... and Johnson sinks from sight, his lifeless hands clawing a lazy trail behind him. CAMERA PULLS BACK from the window, the amiable pace of the campus carries on, oblivious.

A sinister FIGURE stands in the shadows, watching, impassive, with no response to the horrible sight before his eyes. He turns and walks away.

END OF TEASER

ACT ONE

FADE IN:

10504 EXT. NICK'S PLACE - DAY - ESTABLISHING

10504

10505 INT. NICK'S PLACE - CONTINUOUS

10505

Nick is working out rhythmically on the light bag, his hands a blur. They are the hands of a professional fighter, which he was.

There's a knock at the door. Nick throws a towel over his bare shoulders, and moves to the door.

AMANDA

enters. Her face is uncharacteristically worried.

NICK

(surprised)

Amanda.

AMANDA

Did I come at a bad time?

NICK

Ah no no come on in.

Amanda enters. Nick shuts the door.

NICK

(continuing)

Want something to drink? Coffee or I might have some wine around here somewhere.

She shakes her head "no." Nick points to a chair at a nearby table.

AMANDA

No thanks.

NICK

Please.

Amanda does. Then immediately stands back up.

AMANDA

You know I think this is a bad idea.

(CONTINUED)

10505 CONTINUED:

10505

NICK

Maybe... maybe not.

(knowingly)

I don't know what you want.

Amanda takes a beat.

AMANDA

There's this guy I know... It's not like that. It use to be like that sort of, but it's not like that anymore.

Nick recognizes the seriousness of the moment for Amanda, and doesn't betray it.

NICK

I'm listening.

AMANDA

Well his name's Charlie and I knew him a long time ago.

NICK

Long time ago, I thought I wasn't supposed to interfere in Immortal business.

AMANDA

It's not -- He's not.

(beat)

He thinks his son was murdered.

NICK

Has he been to the police.

AMANDA

Yeah the police, the FBI, anybody who'll listen to him. They all tell him it was an accident.

NICK

He doesn't buy it.

AMANDA

No, he doesn't.

(CONTINUED)

10505 CONTINUED: 2

10505

NICK

What can I do?

AMANDA

Well you know your uh, your cop thing.

NICK

Amanda you know losing a kid kills you. It's a, it's a horrible thing. You start looking for reasons. You question everything.

AMANDA

Charlie's not like that.

NICK

Maybe not. But what can I do that the cops haven't done?

AMANDA

(rises)

Your right, this was a mistake.

She turns to go. Nick's voice catches her.

NICK

This Charlie... he means a lot to you huh?

AMANDA

(simply)

For thirty years he's kept my secret. Now he's older and he's too old to find out if his son was killed.

(beat)

So he needs us to be young for him.

10506 INT. RETIREMENT HOME - ACTIVITY ROOM - DAY

10506

Nick and Amanda enter a game room with card tables and club chairs scattered about. French doors lead to a terrace overlooking the lawn.

(CONTINUED)

10506 CONTINUED:

10506

All eyes turn to him. ELDERLY RESIDENTS doze or play pinochle, mahjong, bridge; at the moment, they all check out the newcomers.

Nick smiles; he can't help being irresistible. He looks around the room. His eyes come to rest on an elderly man in the corner.

CHARLIE JOHNSON

70, playing a computer chess game. He watches the computer automatically move a bishop across the board.

CHARLIE

(to bishop)

Now you really don't want to go there Reverend... But do you ever listen to me? Of course not.

(he moves a piece)

Checkmate.

AMANDA

Hello.

He looks up to see Nick and Amanda approaching.

CHARLIE

So this is him?

AMANDA

(introducing them)

Nick Wolfe. Charles Johnson.

CHARLIE

Charlie.

(rising)

She said you were good. Are you?

NICK

I don't know it depends.

(beat)

Why do you think your son was murdered?

(CONTINUED)

10506 CONTINUED: 2

10506

CHARLIE

Right to the point. No B.S. I like that.

(beat; to Nick)

How do I know I can trust you?

NICK

You don't. Here, now, never. It's up to you.

CHARLIE

(to Amanda)

Is he one of you?

AMANDA

No, but he knows. I trust him, Charlie.

CHARLIE

(beat)

Have a chair.

Amanda and Nick sit.

CHARLIE

(to Nick)

You know, you get involved with this, you might have an accident like my boy.

NICK

You think so?

CHARLIE

Oh I know so. You might suddenly decide to make toast in the bathtub. Brush your teeth with cyanide. Take a nap in your car with the windows closed, motor running.

Nick's eyes narrow.

NICK

You say you think your son had an arranged accident?

(off Charlie's look)

Why?

(CONTINUED)

10506 CONTINUED: 3

10506

CHARLIE
Because that's what they do.
(bangs fist on table)
Sons-of-bitches killed my son!

Every head turns to look at him. Charlie glances around the room at the card-playing ancients.

10507 EXT. RETIREMENT HOME - BACK LAWN - DAY

10507

Nick and Amanda walk with Charlie.

CHARLIE
Three days. Three days he was going to be married. Beautiful girl. Smart too, just like him. You know what Amanda? You know what else? He asked me to be his best man.

Amanda lays her hand gently on Charlie's arm.

AMANDA
He loved you, Charlie.

CHARLIE
Yeah I know that. You know for years we didn't talk. My fault. Then they killed him.
(indignant)
You know what they tell me here?
(with growing anger)
Take your medication, Charlie.
Don't get aggravated, Charlie.
Well, I'm angry. And I'm gonna damn well stay angry Charlie!

NICK
Tell me what happened.

AMANDA
Theres four scientists all working on the same project and three turn up dead.

(CONTINUED)

10507 CONTINUED:

10507

CHARLIE

Police, NSC, they're all covering it up.

NICK

(gently)

Those are pretty big accusations.

CHARLIE

Just before he died, he came to visit me. He looked terrible. I asked him what was wrong. He told me he deleted every file, every disk, shredded all his research. Ten years worth.

AMANDA

He didn't say why?

CHARLIE

His job was top secret. I never knew exactly what he was working on.

NICK

None of this proves it was murder.

CHARLIE

You need a reason?

(beat)

Same reason as Honduras in '54. And Chile '67. Beirut '72. People need someone to shut up, they have an accident.

NICK

Spoken like someone who knows.

TRANSITION TO:

(CONTINUED)

10507 CONTINUED: 2

10507

FLASH BACK: MONTAGE SEQUENCE WAR TIME IN EUROPE.

CHARLIE

Counter intelligence, that was my life back when the battle lines were clear. The enemy was an evil empire and the end always justified the means. A chess game, that's all the spy business ever was, you sacrificed the pon, lost a knight or two, they weren't people, they were pieces. You did anything, whatever it took but you didn't lose, I didn't lose, then came the Prague spring...

10508 EXT./INT. EMBASSY TERRACE - PRAGUE - AUGUST 20, 1968 - DAY 10508
OR NIGHT

Off-screen, a string quartet plays a STRAUSS WALTZ for a small group of celebrating Czechs. We HEAR the festive TINKLE of glasses and happy LAUGHTER through a set of french doors.

The curtains on the french doors are slightly open. Through them we see the occasional COUPLE dancing as they pass by, a WAITER with champagne glasses, a GUEST waltzing by, in joyous conversation. All this is in contrast to

AMANDA

who leans on the railing, an untouched glass of champagne beside her.

CHARLES (O.S.)

You're not celebrating?

Amanda turns to look into the clear blue eyes of

CHARLES JOHNSON (40)

Thirty years younger, debonair in a white tux.

AMANDA

(searching his face)
I'm sorry...?

(CONTINUED)

10508 CONTINUED:

10508

CHARLES

You haven't touched your champagne.
Not even a toast to the new
Czechoslovakia?

She raises her glass, but doesn't drink.

AMANDA

The smart money says Dubcek will be
dead on a Russian gulag within a
month.

CHARLES

Really? And what do you say?

She looks up at him.

AMANDA

What time have you got?

CHARLES

How can one so beautiful be so
cynical?

AMANDA

Let's just say I've been here
before.

CHARLES

(sadly)
So have I.
(beat)
But it is 1968. Maybe this time
things will be different.

AMANDA

It's never different.

CHARLES

The eyes of the world are on
Czechoslovakia. It's hard to
invade a nation when it's on the
six o'clock news.

AMANDA

No one will care.

(CONTINUED)

10508 CONTINUED: 2

10508

CHARLES

History will. It will judge the
Russians very poorly if they invade
now.

AMANDA

History only judges the losers.
The winners, it justifies.

CHARLES

You may be right. But until
then --

He offers his hand. Almost against her will, Amanda finds
herself taking it. Charles puts his arm around her, and
suddenly they are waltzing effortlessly across the terrace.

TRANSITION TO:

10509 EXT. RETIREMENT HOME - BACK LAWN - THE PRESENT

10509

Amanda is jolted out of her memories. Charlie still clasps
her hand.

CHARLIE

I wasn't always an old fart in a
retirement home. (beat)
You know who I was? I was you kid.
Nobody at the company screwed with
Charlie Johnson. Nobody.

AMANDA

If someone killed your son Charlie,
we'll find him I promise you that.

ANGLE ACROSS THE STREET

where a sedan is parked. A man sits inside -- HEWLITT.

He aims a parabolic microphone toward the threesome on the
lawn, fine-tunes the volume on the speaker monitor. We
HEAR the conversation from the lawn.

Hewlitt bangs the dashboard with his palm, pissed. He
grabs a high-tech walkie-talkie, hits the "scramble"
button, and punches in a frequency.

(CONTINUED)

10509 CONTINUED:

10509

HEWLITT

Looks like Charlie's found someone
to believe him.

FILTERED VOICE (V.O.)

(over the walkie-talkie)
Who are they?

HEWLITT

How the hell should I know? See
what they're driving and find out.

FILTERED VOICE (V.O.)

I've already put in ten hours.

HEWLITT

My heart bleeds for you.
(beat)
Don't make any plans for the
weekend.

FILTERED VOICE (V.O.)

There goes my son's soccer game.

HEWLITT

Don't tell me about your son, my
wife's gonna kill me. It's her
mother's birthday.

RESUME AMANDA AND NICK

as they walk off together, leaving Charlie behind.

NICK

He's an interesting guy. How'd you
meet him?

AMANDA

In Prague, about thirty years ago.
He worked at the American Embassy.
And I, that's another story.

NICK

(playing with her)
Oh knew him well did you?

AMANDA

We ah, danced.

(CONTINUED)

10509 CONTINUED: 2

10509

NICK

Danced as in, danced?

FLASH BACK: Ext. embassy Amanda and Charles still dancing.

AMANDA

As in, just danced.

(changing the subject)

Alright what do we do next?

NICK

We..? How many murders have you solved?

AMANDA

You'd be surprised what I've done.

NICK

No. I wouldn't.

(beat)

You go home, I'll call you if I need you.

AMANDA

Not in this century.

(beat)

Look, we can do this apart and I'll get in your way. Or we can do it together.

NICK

And you'll get in my way.

AMANDA

You think he's right?

NICK

I think he's looking to blame someone.

NICK

Look he's seventy years old, his son's dead, everyone thinks he's senile. He just won't give in can you imagine what he must've been like thirty-five years ago?

(he sees Amanda smile)

Oh yeah you don't have to.

(CONTINUED)

10509 CONTINUED: 3

10509

Nick's eyes go to

AN OLD MAN

sitting on a bench, a walker nearby. A young woman, could be an eighteen-year-old granddaughter, lovingly brushes his hair.

NICK

What's it like?

AMANDA

What?

(beat)

Ah being Immortal?

(beat)

Well it's like being mortal, except you live a little longer.

NICK

(knowing better)

Ask a stupid question.

They pass an old woman walking hand in hand with a grandson. The simple moment touches Amanda.

AMANDA

Well you get to see everyone you know and love grow old and die.

(beat)

You get to touch them and hold them... and then they're gone.

(beat)

But you take parts of them with you. It's funny they'll know things I'll never know and touch things I'll never feel.

They reach the car.

NICK

If you could choose?

Amanda's eyes remain on the old woman and her grandson.

AMANDA

I don't get to choose.

They get in the car and drive away.

10510 EXT. NICK'S - DAY

10510

Establishing.

NICK (O.S.)

You wanted a cop, you got one.

10511 INT. NICK'S - DAY

10511

Nick and Amanda go through reports and papers.

AMANDA

There's got to be something in here.

NICK

(reluctantly)

Milton Polk hit a tree doing eighty miles an hour. He had a blood alcohol level three times the legal limit. And Frank Mitchelson, died of a heart attack. He was seventy pounds overweight and suffered from high blood pressure.

(CONTINUED)

10511 CONTINUED:

10511

AMANDA

And meanwhile, Charlie's son chokes
on a ham-and-shrimp on rye all
within three months of each other.
I don't know, think I'm with
Charlie.

NICK

Police reports, Coroner's reports.
Some people say, if it looks like a
duck, quacks like a duck...

AMANDA

And what do you say?

Nick looks at her, then back at the files.

NICK

Dr. Lars Schiller, the fourth
member of the team, he's still
alive.

(beat)

I say we go duck hunting.

AMANDA

Quack, quack.

Off his look.

CUT TO:

10512 EXT. SCHILLER HOUSE - DAY

10512

Amanda and Nick pull up to a nondescript suburban house.

They get out of the car, head up the footpath to the house.

AMANDA

So when we get inside, who gets to
be good cop and who gets to be bad
cop?

NICK

We're not cops.

(CONTINUED)

10512 CONTINUED:

10512

AMANDA

So what are we gonna say? Hi! It's none of our business, but we're investigating a possible federal conspiracy, three people are dead and you may be next, and sir how are you today?

NICK

Lets just knock on the door.

AMANDA

Ring the bell?

NICK

Fine.

They reach the front door. Amanda KNOCKS - and the door swings inward. They step inside as --

ANGLE ACROSS THE STREET

A neighbor, BILL, works on his car, sees Nick and Amanda as they pass. His wife, MARY, approaches and hands him a wrench from his open trunk.

10513 INT. SCHILLER HOUSE - LIVING ROOM - CONTINUOUS

10513

The place has been trashed. Lamps and chairs upended, books and papers scattered everywhere, fragments of china and glass litter the floor.

AMANDA

One helluva party.

NICK

(pulls his weapon)
Stay here.

He starts off. Amanda's with him.

AMANDA

Right.

They wade through living room wreckage, move cautiously to --

10514 INT. SCHILLER HOUSE - KITCHEN - CONTINUOUS

10514

Same story here. Garbage everywhere, cupboards emptied on the floor. Amanda and Nick take it all in.

AMANDA

Maybe the good doctor had a case of spring cleaning.

A GUNSHOT EXPLODES O.S. Nick ducks back, shifting into professional cop mode.

NICK

(to Amanda)
Get down.

AMANDA

Why?

NICK

Why, why... Why?

He moves to a vantage point, checks cautiously through a kitchen window.

NICK'S POV

A MAN sits, hunched over, at a picnic table, a gun in his hand.

RESUME NICK

She opens the back door and steps out.

10515 EXT. SCHILLER HOUSE - BACK YARD - CONTINUOUS

10515

Nick and Amanda step into the back yard. The Man still sits at a picnic table, his back to them.

AMANDA

Dr. Schiller?

No answer. Nick eyeballs the yard, no sign of anyone. They approach, Nick nudges him with the barrel of his gun.

(CONTINUED)

10515 CONTINUED:

10515

THE MAN

slips to one side. Dead. The gun falls from his hand. As Nick and Amanda exchange a look...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10516 EXT. SCHILLER HOUSE - DAY

10516

A news van, a police car, and a couple of REPORTERS interview curious ONLOOKERS.

Nick and Amanda watch as MARTIN FOSTER tries to calm the shaken neighbors, among them Bill. Foster appears open and charming. He spots Nick and Amanda.

FOSTER

It's a terrible, terrible thing.

(signals a cop)

If you feel up to it, this officer will take the rest of your statement, will that be alright?

As Foster handles Bill, CHASE MACAFFEE (any gender, any ethnicity), a reporter for a local T.V. station, moves away from his news van and approaches Nick and Amanda.

MACAFFEE

Hey, Wolfe. What are you doing here? I thought you quit playing cops and robbers.

Nick turns to Amanda.

NICK

Chase MacAffee, investigative reporter and major pain in the ass.

(beat)

Amanda.

AMANDA

(to MacAffee)

Don't mind him, he says the same thing about me.

Foster finally succeeds in palming the neighbors off on a uniformed POLICEMAN, and walks toward Nick and Amanda.

NICK

I smell a Fed.

Foster arrives, shaking his head.

(CONTINUED)

10516 CONTINUED:

10516

FOSTER

Suicide. They say it's the
ultimate expression of anger.

NICK

Well I'd be pissed off too, if
someone blew my brains out.

(beat; to Amanda)

Three guesses. What's a Federal
agent doing here investigating a
local suicide?

AMANDA

One project, three men dead. They
don't think it's suicide either.

MACAFFEE

What are the feds doing here?

Foster turns to MacAffee.

FOSTER

If you'll excuse us.

MACAFFEE

You think I'm just going to go
away?

Foster nods to a MAN in a dark suit.

FOSTER

Yes I do.

POLICE OFFICER

I'll get em, lets go, c'mon.

The Man steps in between Foster and MacAffee, blocking the
reporter's path. Foster motions for Amanda and Nick to
follow him; together, they move off to the side.

FOSTER

You must be the two that, that
Charlie sent over.

(introducing himself)

I'm Martin Foster.

He shakes their hands, friendly as hell.

(CONTINUED)

10516 CONTINUED: 2

10516

AMANDA

Oh you know him?

FOSTER

Yes I do, it's very nice to meet you. Yeah Charlie. He's a great old guy everybody likes Charlie. He's uh you know he used to be one of our best.

(smiles)

You should get him to tell you his theory on the Kennedy assassination. He does a run on Ruby it's a mind-blower.

(beat)

And, and that rap guy in Las Vegas, um...

NICK

Tupac Shakur.

AMANDA

So you don't believe him.

FOSTER

Well I just think that Charlie has uh a little too much spare time on his hands you know.

(beat)

You spend your whole life looking under rocks, you see worms everywhere. Especially when you need someone to blame.

(beat)

It's a terrible thing that happened to his son. Well if you'll keep this.

Foster takes a card out of his breast pocket, hands it to Amanda.

AMANDA

What's this for?

FOSTER

It's just in case Charlie's right.

Foster climbs into his car.

(CONTINUED)

10516 CONTINUED: 3

10516

FOSTER

Please say hi to him for me will
ya.

He shuts the car door. They watch as he pulls out. Amanda
fingers his card.

AMANDA

Very open and considerate and
friendly. A whole new breed of
federal employee, almost makes you
want to like him.

NICK

Almost.

As they move off to their car, Amanda turns to Nick.

AMANDA

(needling him)
So I guess I was right huh?

NICK

They're good. No fingerprints, no
footprints. I bet there's even
powder burns on his hands. They
got everything but a suicide note.

AMANDA

So I was right?

NICK

(won't give it to her)
Charlie was right.

AMANDA

You can't say it, can you?

NICK

(amused)
You really want my approval? OK
Amanda you were right.

(CONTINUED)

10516 CONTINUED: 4

10516

AMANDA

(irked)
Thank you, No I don't, and we're
not finished. Whoever killed
Schiller didn't find what they were
looking for.

NICK

This is your professional opinion?

AMANDA

(nods; beat)
Oh why did they kill him?

NICK

We showed up. They had to
improvise.

Nick and Amanda take a beat.

10517 EXT. RETIREMENT HOME - LAWN/GARDEN - DAY

10517

Charlie is walking through the garden when a VOICE catches
his attention.

FOSTER

Charlie, Charlie, Charlie. Tell me
Charlie why did you have to bring
in those outsiders?

Charlie turns and sees

FOSTER

stepping out from behind a tree.

FOSTER

You never would have done anything
like that in the old days Charlie.
Opening the department up to
questions, investigations. It's
not good, Charlie.

Charlie draws himself up, knows he's being messed with. He
can match this guy one for one.

(CONTINUED)

10517 CONTINUED:

10517

CHARLIE

They're just gonna find the proof
and get the sonsabitches who killed
my boy. Nothing wrong with that.

FOSTER

Now you see? That's exactly what
I'm talking about Charlie. Used to
be you put national security first,
before family. Before your son.

(beat)

You know doing this -- it's not
gonna make up for all those years
that you weren't there for him.

CHARLIE

(tight)

Get out.

FOSTER

Its too bad what happened to Chuck.
Wedding coming up. Expensive one
too I hear.

Charlie's eyes narrow -- where is this going?

FOSTER

New house. Pretty fiancée, likes
nice things. That kind of
lifestyle must cost a lot of money
huh?

CHARLIE

You going somewhere with this?

Foster looks at him, smiles pityingly.

FOSTER

Ah come on Charlie don't make me
say it.

(beat)

We start digging into his bank
accounts, checking his phone logs,
who knows what we might turn up.

CHARLIE

Or invent.

(CONTINUED)

10517 CONTINUED: 2

10517

FOSTER

Theft of government property,
industrial espionage, maybe, maybe
even treason.

Foster's meaning hits Charlie like a blow to the gut.

CHARLIE

No not true Chuck loved his
country. Loved his work. That's
the truth.

Foster smiles.

FOSTER

And you know the truth don't you
Charlie? Well you should. You
helped manufacture it for thirty
years.

CHARLIE

(losing it)
You bastard. You mess with my boys
good name. I'll take you down.

FOSTER

How're you going to do that, old
man? Those friends of yours, you
think they're going to do it, those
two amateurs?

(beat; sniffing the air)
What's that I smell?

(beat)
I think it's another tragic
accident.

CHARLIE

Get out, get out!

FOSTER

It's not up to me Charlie. It's up
to you.

(beat)
Just a little friendly advice.

CHARLIE

We were never friends.

(CONTINUED)

10517 CONTINUED: 3

10517

FOSTER

Ah c'mon Charlie, you kidding me,
you taught me everything I know.
We'll see you around old timer.

He leaves. A shaken Charlie watches him go.

10518 INT. AMANDA'S - GREENHOUSE - DAY

10518

Charlie sits with Nick and Amanda.

CHARLIE

I'm the one who convinced Chuck to
stay out of the spy business.
You're smarter than your old man, I
told him. Be a doctor. Be a
scientist. Be someone who knows
he'll make it home to his wife and
kids every night.

(beat)

It was a mistake. An accident,
just like they said.

AMANDA

You really think so?

CHARLIE

I said it, didn't I?

NICK

Something changed your mind?

Charlie shrugs.

CHARLIE

Maybe I started taking my
medication again.

AMANDA

Maybe you heard about Schiller's
suicide.

(CONTINUED)

10518 CONTINUED:

10518

CHARLIE

(beat)
So they win. They always win.
(rises)
Look, just let it go, all right?

Nick and Amanda share a look.

AMANDA

Fine.

NICK

Whatever you say, Charlie.

Charlie nods.

CHARLIE

Then it's over.

AMANDA

You really don't believe it was an
accident Charlie.

CHARLIE

Doesn't matter. I'm asking you to
let it be.

Charlie moves to the door, the weight of the world on his
shoulders. Amanda goes with him.

CHARLIE

You've been a great friend to me.

AMANDA

I love you, Charlie.

He touches her cheek, wishing it was as it was. Then he
gathers himself.

CHARLIE

I'm sorry I bothered you.

He goes. Amanda closes the door behind him. She turns to
Nick.

NICK

Were you bothered? I wasn't
bothered.

(CONTINUED)

10518 CONTINUED: 2

10518

AMANDA

Do I look bothered?

10519 EXT. SCHILLER HOUSE - DAY

10519

They approach the house and can see clearly through the window that what was a mess is now.

AN EMPTY ROOM

There's no sign of the chaos they'd seen that afternoon. In fact, there's no sign that anyone ever lived there at all.

Not a stick of furniture. Not a speck of dust. The place has been wiped clean.

AMANDA

See I told you they didn't find what they were looking for.

NICK

Right again.

AMANDA

See? You can be nice when you want to.

They move along the side of the house

10520 EXT. STREET - NEAR SCHILLER'S HOUSE - DAY

10520

Across the street, Mary, the neighbor, casually walks a dog. Her eyes fall on the Schiller house.

MARY'S POV

A shadow moves around the house.

10521 EXT. SCHILLER HOUSE - BY KITCHEN WINDOW - SAME TIME

10521

Nick and Amanda look into the kitchen. The room has been stripped of everything: appliances, furniture, even the flowers on the windowsill. Amanda opens a cupboard. Nothing.

(CONTINUED)

10521 CONTINUED:

10521

AMANDA

Whatever it was, it's gone.

NICK

Whatever "it" is.

Amanda turns to him.

AMANDA

So where to now? The office or the lab?

NICK

The garden.

(off her look)

Schiller was a botanist.

AMANDA

So?

NICK

So what do you think they're looking for something in there...

(eying the garden)

Or out here?

10522 EXT. SCHILLER HOUSE - BACK YARD - DAY

10522

They approach the garden -- or what's left of it. The place looks neglected.

AMANDA

There's not much there.

Nick looks past Amanda.

NICK

Great tomatoes.

AMANDA

(taken aback)

They're not even planted.

In the corner, they see a row of six tomato plants in large containers. Five are healthy. One is yellowed and stunted. He moves to the stunted plant, pulls out the stake, and reaches into the dirt.

(CONTINUED)

10522 CONTINUED:

10522

He pulls out a small, metal box -- the kind throat lozenges come in -- and holds it up to the light.

NICK'S POV

Looking past the metal box, Nick catches a

REFLECTION

of sunlight off a gun barrel at an open window.

RESUME SCENE

As Nick grabs Amanda and pulls her out of the way.

NICK

(shouting)

Gun!

BANG!

A BULLET grazes Nick in the shoulder.

AMANDA

scrambles away as

NICK

goes for his gun. They split up as

BULLETS

ricochet around them.

NICK

dives for cover and comes up shooting.

AMANDA

ducks behind a tree. She catches a glimpse of someone moving around the other side of the house. Stealthily, Amanda makes her way towards it, losing sight of the figure just for a moment.

Suddenly, Amanda is blindsided by the figure. She fights back. The attacker is good, but Amanda's better.

(CONTINUED)

10522 CONTINUED: 2

10522

AMANDA

wrestles her attacker to the ground. The figure is revealed to be

MARY

Donna Reed-turned-Master Assassin.

Mary uses the moment to break Amanda's hold on her. Mary fights back with a vicious chop to the neck; Amanda reacts instantly, taking the blow on her shoulder.

Meanwhile, Nick catches a glimpse of the shooter. It's

BILL

about to let loose another barrage of gunfire. Bill is well-covered; Nick doesn't have a clear shot.

Nick glances up. Above Bill's head is an

UNLIT FLOODLIGHT

As Bill takes deadly aim, Nick shoots.

THE FLOODLIGHT EXPLODES

in a hail of glass, showering down on Bill's head. Bill jumps up, instinctively protecting his eyes, his body covered with glass shards.

Nick seizes the distraction and shoots. Bill falls back, mortally wounded. Meanwhile,

AMANDA

has bested Mary, who lays motionless at her feet.

NICK

gun first, carefully approaches the fallen shooter. He kicks the man's gun out of range, then checks a pulse. Amanda, metal box in hand, joins him.

Nick nods as he reaches into the guy's jacket and removes a wallet.

(CONTINUED)

10522 CONTINUED: 3

10522

NICK

I hope these guys aren't who I
think they are.

The wallet reveals

A FEDERAL AGENT BADGE.

NICK

(pissed)
Feds.

AMANDA

Hate it when that happens.

POLICE SIRENS can be heard approaching.

AMANDA

C'mon.

They disappear as the SIRENS close in.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

10523 EXT. AMANDA'S - DAY - ESTABLISHING

10523

10524 INT. AMANDA'S - CONTINUOUS

10524

Amanda's applying a bandage to Nick's injured shoulder.

NICK
(re-his wound)
OW!

AMANDA
Hold still.

NICK
You're no Florence Nightengale.

AMANDA
Well no ones like Flo. We were very close.

NICK
Where's Lucy when I need her?

AMANDA
She's finishing her astronaut training.

NICK
Right.

AMANDA
And what were you doing out there?

NICK
Reacting.

AMANDA
Yes like a mortal. You know I am not the girl. I am an Immortal. I get shot, I get up. You get shot, you get dead.

(CONTINUED)

10524 CONTINUED:

10524

Amanda moves away. Nick gingerly tests out his wounded shoulder. Amanda tries to open the tin box which is wrapped in layers of clear packing tape.

AMANDA

(re: tin box)

This is harder to open than Pandora's box.

NICK

I can't believe I killed a federal agent.

Amanda struggles to pull the tape off.

AMANDA

It was self-defense and besides, if those two were doing anything legal, don't you think someone'd be knocking on our door by now?

Nick shrugs his shirt back on as Amanda struggles with the box.

NICK

They were still Federal agents.

AMANDA

Ah they were covert ops. There will be no record they ever existed.

NICK

Covert ops what did Charlie teach you that?

AMANDA

No, Mata Hari.

NICK

Get out.

Amanda smiles. Nick takes the box from her hand.

NICK

(continuing)
Gimme that.

(CONTINUED)

10524 CONTINUED: 2

10524

He pulls out his army knife, starts to take some of his frustration out on the tape.

NICK

So much for the greatest thief in the Western world.

AMANDA

You really think I'm the greatest?

Still unsettled, Nick ignores her, cuts through the tape. The lid CLICKS slightly open.

Cautiously, Nick lifts the lid off. They look inside.

NICK

(beat)
Open it.

AMANDA

You gotta be kidding.

10525 EXT. ND LOCATION - DAY

10525

Hewlitt stands nervously as the irate figure of Martin Foster paces, holding a folder in his hands.

FOSTER

Couple of locals drop in. My agents start dropping like flies.

Hewlitt squirms.

HEWLITT

The guy's a pro. Twice decorated...

FOSTER

(interrupting)
He's an ex-cop. He's a nobody.
(beat)
What about her?

HEWLITT

Amanda Montrose, alias Amanda Devereaux, alias a dozen other names. Suspected jewel thief...

(CONTINUED)

10525 CONTINUED:

10525

FOSTER
(re-the folder)
You know all this is not telling
me?

He leans in close to him.

FOSTER
Why are they still alive.

10526 INT. RETIREMENT HOME - ACTIVITY ROOM - DAY

10526

CLOSE ON

a stream of SEEDS pouring from the tin box onto the top of
a card table.

WIDEN to REVEAL Charlie sitting at the table by a cheap
chess board with a game half-played. Haltingly, he reaches
out to touch the seeds. His fingers shake. For the first
time, Charlie looks desperately old.

CHARLIE
(whispering)
Oh, my God, my god. They did it.

He lets the seeds run through his fingers.

CHARLIE
They actually did it.

Amanda sits beside him. Nick leans on the table.

AMANDA
Did what Charlie?

He looks up at her, shaking with anger.

CHARLIE
I asked you to let this go.

NICK
Too late.

Charlie gets up, pissed.

(CONTINUED)

10526 CONTINUED:

10526

CHARLIE

I won't have anymore deaths on my
conscience. There's nothing you can
do. There's nothing anybody can
do.

He stalks out through the French doors, headed for the
terrace. Nick starts after him, but Amanda catches his arm.

AMANDA

Nick let me talk to him.

10527 INT./EXT. RETIREMENT HOME - TERRACE OR BY A WINDOW - DAY 10527

Charlie stands by the terrace railing, looking out into the
night. His hands grip the iron bars. He is motionless.

Amanda joins him. Charlie doesn't look at her.

AMANDA

Charlie...

CHARLIE

I'm such a helpless, useless piece
of crap.

AMANDA

Oh Charlie.

CHARLIE

You know sometimes I get up in the
morning and my back doesn't ache
and my knees don't crack, and then
I look in the mirror and I wonder
who that old man staring back at me
is.

(beat)

Amanda, I'm still me inside. The
problem is, you're still you
outside.

AMANDA

(beat)

Oh Charlie, don't you want to know
the truth?

Charlie takes a long beat.

(CONTINUED)

10527 CONTINUED:

10527

CHARLIE

(bitter)

Truth.

(beat)

The truth doesn't belong to people
like you or me anymore. The truth
belongs to the winners.

(beat)

Always has.

TRANSITION TO:

10528 EXT./INT. EMBASSY TERRACE - PRAGUE - AUGUST 20, 1968 - DAY 10528
OR NIGHT

The music plays on. A forty-year-old Charles and Amanda
dance gracefully.

CHARLES

You staying long in Prague?

AMANDA

A few days.

CHARLES

Business?

AMANDA

Not always.

CHARLES

(smiling an old line)

So what is a girl like you doing in
a place like this?

AMANDA

(smiling)

I'm here to rob the national bank.

CHARLES

Really?

AMANDA

Would I lie to you?

(beat)

And what are you doing here?

(CONTINUED)

10528 CONTINUED:

10528

CHARLES

I'm a spy trying to stop a military
coup lead by the Russians.

AMANDA

Really?

CHARLES

Would I lie to you?

They dance for a while.

(CONTINUED)

10528 CONTINUED: 2

10528

CHARLES

I have a couple days off coming at the Embassy.

AMANDA

Do you?

CHARLES

A friend of mine has a lovely chateau, down by the ocean in Normandy.

Amanda knows where this is going, but can't help playing with him a little.

CHARLES

(a little nervous)

He says I can use it any time I like.

AMANDA

How nice for you.

CHARLES

I was wondering... perhaps...

AMANDA

If we could go there and eat tons of caviar, drink champagne with strawberries, and have a mad passionate affair?

CHARLES

(smiles)

Sounds about right.

AMANDA

Don't you think we should know each other a bit longer before we do something like that?

CHARLES

How much longer?

(CONTINUED)

10528 CONTINUED: 3

10528

AMANDA

Well at least until the waltz is over.

He smiles, whirling her across the terrace. Amanda beams back at him, beginning to enjoy herself when --

Suddenly, a window SHATTERS in an explosion of machine gun fire.

A WOMAN SCREAMS.

The SOUNDS of PANIC from inside as chaos ensues.

10529 EXT. PRAGUE - AUGUST 20, 1968 - DAY OR NIGHT (TO MATCH PRODUCTION) (STOCK FOOTAGE)

10529

Tanks rolling through the streets.

10530 EXT./INT. EMBASSY TERRACE - PRAGUE - AUGUST 20, 1968 - CONTINUOUS

10530

GUNFIRE strafes the terrace. Through the curtains, dancers scatter. We hear the wounded CRYING OUT in pain and fear.

Amanda and Charles run for cover. Another burst of gunfire.

AMANDA

is hit. As she falls, Charles catches her in his arms. Gently, he lowers her to the terrace floor.

He's seen enough death to know the wound is a fatal one.

Amanda reads it in his eyes. She tries to smile, covers a grimace of pain.

AMANDA

I think... our waltz is over.

He kneels by her, takes her hand and holds it tightly in both of his.

CHARLES

No no no It's going to be okay.

(CONTINUED)

10530 CONTINUED:

10530

AMANDA
(weakly; trying to reassure
him)
Yes. I know.

As Amanda's eyes flutter closed, the last image she sees is
CHARLES

As she dies, Charles reacts, still holding her. He kisses
her gently on the forehead as

AMANDA

gasps awake, coming back to life in his arms.

TRANSITION TO:

10531 INT./EXT. RETIREMENT HOME - TERRACE OR BY A WINDOW - THE 10531
PRESENT - DAY

AMANDA

opens her eyes. She looks down to see her hand in
Charlie's.

CHARLIE
History only judges the losers.
The winners, it justifies. You
know that.

AMANDA
(thoughtful)
History. I gotta tell you
something Charlie. History's not
all it's cracked up to be.

Amanda's voice resonates through the centuries as she
struggles to find the words.

AMANDA
Governments and civilizations, they
come and go. Half a million
sunsets later... who the hell cares
what history says? What really
counts are the people you love...
and how they remember you.

(CONTINUED)

10531 CONTINUED:

10531

Charlie nods slowly, his voice thick with emotion.

CHARLIE

Thank you.

Amanda squeezes Charlie's hand. They turn and find

NICK

in the doorway. He's heard what Amanda has said. As Charlie moves by him.

CHARLIE

(re-Amanda)

I made one big mistake, I got old.

CUT TO:

10532 INT. RETIREMENT HOME - ACTIVITY ROOM - DAY

10532

Back in the activity room, Charlie takes a deep breath, rolls the seeds in his hand.

CHARLIE

Estrogen.

Nick blinks in confusion.

NICK

What?

CHARLIE

You wanted to know about the damn seeds.

AMANDA

I don't get it Charlie.

CHARLIE

From May of '71 to August '75, it was my project. A drought-resistant wheat hybrid laced with estrogen, progesterin

Nick and Amanda share a look, not sure what to make of Charlie's ramblings.

(CONTINUED)

10532 CONTINUED:

10532

CHARLIE

Do you know how much the government spends in foreign aid? Much more economical to just wipe out the population. Saturate the country with estrogen... no blood spilled on the evening news. Just a natural, steady decline in the population. Works on both friends and enemies.

NICK

(getting it)
You're talking about mass birth control.

AMANDA

Helluva lot cheaper than bombs and bullets.

NICK

So they did it. They made it work.

CHARLIE

(nods)
Each one played their part. Including my son. They must've put the pieces together, realized what they had.

AMANDA

And they were killed before they could go public.

NICK'S POV

Out of the side window, Nick can see the driveway. Two cars are pulling up.

Hewlitt and four other government AGENTS peel out.

NICK

Party's over we got company.

They follow Nick's gaze.

(CONTINUED)

10532 CONTINUED: 2

10532

AMANDA

The front and the back will be sealed.

NICK

We'll find another way out.

Suddenly, the door to the activity room loudly SHUTS behind them. As Nick and Amanda react, Charlie raises a hand to stop them.

AMANDA

C'mon Charlie.

CHARLIE

Hell don't, don't get excited.

(explaining)

Winnie Howell died this morning.

They always shut the doors they don't want anyone to see the body.

Amanda and Nick look at each other for a BEAT. Sounds like a plan.

NICK

C'mon.

10533 EXT. RETIREMENT HOME - BACK ENTRANCE - DAY

10533

A HEARSE is parked by the door. Hewlitt and four AGENTS move from the parking lot towards the back entrance.

HEWLITT

(nods to two of the agents)

You two, check out the woods.

(to remaining agents)

You up there, you the far wall, I'll take the terrace.

The first two AGENTS disappear around the side of the building. Hewlitt and the other AGENTS head for the door. Hewlitt holds the door open as

TWO ORDERLIES

dressed in loose-fitting green hospital uniforms wheel a gurney out. They keep their heads down, seemingly occupied with the body lying on the gurney, covered with a sheet.

(CONTINUED)

10533 CONTINUED:

10533

Hewlitt is about to follow his Agents into the building when a NURSE comes running out into the parking lot.

The Orderlies have reached the hearse.

NURSE (O.S.)
Wait! You forgot to take Mrs.
Howell!

And suddenly it clicks. As Hewlitt turns, the Orderlies -- really Nick and Amanda -- spring into action.

CHARLIE

rises from under the sheets. The Nurse SCREAMS.

NICK

launches himself onto Hewlitt as the agent reaches for his gun. A one-two punch and Hewlitt's off his feet. His gun clatters to the ground.

The Agents already in the building reacts to the scream, races back out through the door.

CHARLIE

jumps off the gurney, shoves it into the legs of the oncoming Agents.

AMANDA

with a roundhouse kick, knocks one of the men square in the jaw. He crumples. She pulls open the door of the hearse and starts hot-wiring the car.

NICK

whirls to face the second Agent. Fists fly.

Unseen, Charlie picks up Hewlitt's fallen gun. Hewlitt is groggy, starting to stand.

WHAM!

Charlie knocks out Hewlitt with the butt of his own gun.

(CONTINUED)

10533 CONTINUED: 2

10533

NICK

throws a punch, the third man goes down.

The hearse's engine ROARS to life. Amanda throws open the passenger-side door.

AMANDA

Get in the car!

NICK

go, boot it!

They jump in the car. As they start off, the remaining two Agents race out the back door.

They take aim, fire.

The hearse roars away to the sound of GUNSHOTS.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

10534 EXT. STREET - DAY 10534

The hearse moves down the street.

10535 INT. HEARSE - CONTINUOUS 10535

Charlie scopes the empty road behind them.

AMANDA

I wish I knew where we were going.

CHARLIE

They'll have both your places
staked out. You can bet on that.
Truth is, you can't hide from these
guys.

10536 EXT. STREET - DAY 10536

A dark sedan turns a corner and moves behind the hearse, as
another pulls in front. The hearse is boxed in.

10537 INT. HEARSE - DAY 10537

Charlie reacts.

CHARLIE

There you go they're on us already.

10538 EXT. STREET - CONTINUOUS 10538

The hearse pulls out, passes a parked POLICE CAR.

10539 INT. HEARSE - CONTINUOUS 10539

Amanda steps on the gas, wrenches the steering wheel to the right.

10540 EXT. STREET - CONTINUOUS 10540

The hearse does a SCREECHING U-turn, crossing a double yellow line.

10541 INT. HEARSE - CONTINUOUS

10541

Charlie tosses about in the swerving vehicle.

CHARLIE

What are you trying to do!? Get us
killed!?

A SIREN blares into life.

AMANDA

checks her rearview. She throws a sly smile at Nick.

NICK

Just arrested.

10542 INT. HOLDING CELL - DAY

10542

Nick, Amanda and Charlie are approached by OFFICER FRANK
DUTTON.

OFFICER DUTTON

Well, what do we have here? Grand
theft auto, Ah I get it,
(pointing)
you're Bonnie, you're Clyde --
(to Charlie)
And you're old enough to know
better.

NICK

Hey I'd like my phone call.

OFFICER DUTTON

Oh everybody's a lawyer.
(beat)
Hey do I know you?

NICK

Yeah I used to be on the job.

OFFICER DUTTON

Yeah, Wolfe... Nick Wolfe.
(beat)
What are you doing stealing a
hearse?

(CONTINUED)

10542 CONTINUED:

10542

NICK

He was dead tired.

OFFICER DUTTON

Funny man.

Amanda's already bored.

AMANDA

Listen you the face, we know our rights, he gets a phone call.

OFFICER DUTTON

A phone call?

AMANDA

Yes.

OFFICER DUTTON

Alright.

Amanda elbows her way past Nick.

10543 EXT. ND LOCATION - DAY

10543

Reporter Chase MacAffee stands by his news van, on his cell phone.

MACAFFEE

(into phone)

Wait. You really think he was murdered by the Feds?

(beat)

What's in the envelope?

(beat)

That's what I thought you said.

(beat)

21st Precinct. Front desk. I'll be there.

(beat)

You better be right about this.

MacAffee hangs up.

10544 INT. HOLDING CELL - DAY

10544

Nick, Amanda and Charlie. Amanda sits, her eyes closed, apparently dozing. Charlie turns to Nick.

CHARLIE

Bet you lettered in two sports in high school.

NICK

(beat)
Three.

CHARLIE

Chuck never liked sports. Mostly because I liked them so much, I guess.

Nick avoids the question, changes the subject.

NICK

How long were you with the Agency?

CHARLIE

Almost thirty-five years.

NICK

Why'd you leave?

CHARLIE

It's kinda complicated.

(beat)

Guess I got tired of lying.

(beat)

Why'd you stop being a cop?

NICK

(beat)

Kinda complicated.

Amanda glances over at him. She's been awake and listening.

AMANDA

You two were meant for each other.

The door to the cell opens. Officer Dutton is there.

OFFICER DUTTON

Out.

(CONTINUED)

10544 CONTINUED:

10544

CHARLIE

You sure about that son?

OFFICER DUTTON

What'd I just say?

AMANDA

Why?

OFFICER DUTTON

What do I know? Charges were dropped.

NICK

Hey what about my envelope?

OFFICER DUTTON

Its gone.

10545 EXT. POLICE STATION - DAY

10545

Amanda, Nick and Charlie walk down the steps of the police station, squinting in the morning sun. Charlie suddenly stiffens, fear rising like bile in his throat as

FOSTER

AMANDA

Uh hum, special friends, fast approaching.

approaches, grim determination etched on his face.

FOSTER

Time for an adult discussion.

AMANDA

Why am I not surprised.

FOSTER

Charlie. I thought we had an understanding.

Charlie remains stonily silent.

CHARLIE

Thought wrong.

(CONTINUED)

10545 CONTINUED:

10545

FOSTER

I did huh? You have something that belongs to me.

NICK

Not anymore.

Foster thinks for a BEAT, then -- calmly --

FOSTER

(to Nick)

Consider this very seriously, there's a lot of gang warfare out there these days. And you as an ex-cop should know how easy it is to be the innocent victim of a drive-by. Am I getting through to you?

(to Charlie)

And you Charlie, my friend. Something painless. As a professional courtesy. Maybe arsenic in your medication.

AMANDA

And you wonder why you're still single.

FOSTER

(ignores her)

Or you can hand over the seeds.

CHARLIE

You can go to hell.

FOSTER

Right after you, Charlie.

AMANDA

You know what? We don't have them.

FOSTER

More games?

NICK

No you know what, he's right, he's right, this game is over. I want to show you something.

OFF Foster's skeptical look --

10546 INT. AMANDA'S - LIVING ROOM - DAY

10546

Nick, Amanda, Charlie, Foster and one of his henchmen enter. Foster is on edge.

FOSTER

Two minutes, in my hand, or you're dead.

NICK

What time you got Foster?

Foster grimaces in frustration, checks his watch.

FOSTER

Seven o'clock.

NICK

Perfect.

Amanda moves to the TV and turns it on.

FOSTER

What are you talking about?

AMANDA

(indicating TV)

Well you wanted the seeds. There they are.

TV ANNOUNCER

And now this special bulletin.

MACAFFEE

(from TV)

-- until this reporter was supplied with the evidence herself.

MacAffee extracts the tin box of seeds from an envelope. Several sheets of handwritten paper follow.

(CONTINUED)

10546 CONTINUED:

10546

MACAFFEE

(from TV)

Signed affidavits testifying to a conspiracy of incredible proportions. A plot to sterilize millions by lacing grain with the hormone estrogen.

(beat)

Implicated directly are the National Security Council and the Department of Defense. The Director of the CIA declined to comment...

TV ANNOUNCER

We'll have more details later in the broadcast. Now back to...

The TV audio fades to b.g. as

FOSTER

stands.

FOSTER

You still don't realize the game that you're playing. You can't win. None of you are going to walk away from this.

Charlie deadeyes him.

CHARLIE

Tell it to the grand jury.

Foster turns and leaves; his aide goes with him. Amanda covers Charlie's hand with her own, as she and Nick allow him his moment of victory.

10547 EXT. COURT HOUSE - DAY - ESTABLISHING

10547

AMANDA (O.S.)

We did what we could do.

10548 EXT. COURT HOUSE - STEPS - DAY

10548

Nick, dressed in a dark suit, and Amanda descend the steps of the Court House.

NICK

Ten straight days of testimony and the son-of-a-bitch walks away in record time.

(beat)

Unindicted co-conspirator, my ass. The grand jury knows he's guilty, and still he walks.

AMANDA

National security.

NICK

Lies.

AMANDA

Politics.

NICK

More lies.

(beat)

Did you see Charlie's face?

AMANDA

I know we need to find him.

NEW ANGLE

as a smiling, triumphant-looking Foster is surrounded by REPORTERS.

Chase MacAffee surges forward from the crowd, armed with a microphone.

MACAFFEE

Mr. Foster, do you have any response to the grand jury's findings?

(CONTINUED)

10548 CONTINUED:

10548

FOSTER

(briskly confident)

Ms. MacAffee, I have spent my life in the service of my country. I believe that the interest of the grand jury, this nation and my department are all the same the truth. And I can only hope that one day the truth will out. Thank you, thank you

BANG! BANG! TWO GUNSHOTS ring out.

FOSTER

falls forward, a look of shocked surprise on his face.

REVEAL CHARLIE

standing behind him, smoking gun in hand.

NICK AND AMANDA

react to the shots.

AMANDA

Charlie! Charlie, Charlie, Charlie.

HEWLITT

races forward, firing.

CHARLIE

is hit, he goes down as

CHARLIE

(weakly)

Now we know the truth.

Amanda gently cradles his head, takes his hand and holds it tightly.

AMANDA

Yes we do. It's going to be OK.

(CONTINUED)

10548 CONTINUED: 2

10548

CHARLIE
(with a gentle smile)
I know...

His eyes dim... then close forever. As Nick joins her at Charlie's side, Amanda gently brings Charlie's hand to her lips. Her eyes well with tears.

A FLASH

of red silk.

AMANDA

remembers.

FLASH: EMBASSY TERRACE - PRAGUE - NIGHT

Amanda dances a waltz in the arms of forty-year-old Charles Johnson.

They smile at each other, the music and other dancers swirl around them in a haze.

DISSOLVE TO:

SAME

Except now it's Amanda with seventy-year-old Charlie.
Dancing. Smiling. Living. The image

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

10549 INT. AMANDA'S - LIVING ROOM - DAY

10549

Amanda sits in front of the fireplace. Nick pours drinks for them. Amanda flips through the newspaper.

AMANDA

Would you look at this headline.
"Senior Citizen on Shooting
Rampage." What they've done to
him.

NICK

Easier to buy than the truth.

AMANDA

Truth is, a hundred years from now
no ones going to remember any of
this.

She tosses the paper down.

NICK

How do you do it? How do you hang
onto all the Charlies, and Lucys?

AMANDA

The really great ones they don't
let you forget them. To Charlie.

NICK

To Charlie.

Amanda stares into the flames as they crackle.

FADE OUT.

THE END