

HIGHLANDER: THE RAVEN

"The Unknown Soldier"

TEASER

FADE IN:

10801 EXT. STREET - NIGHT

10801

A low-rent corner of town. Ten more years, it's a slum. Shadowy fingers of fog tickle the rain-slicked streets. A FIGURE rounds the corner, steps into view:

DONALD MAGNUS

early forties, unshaven, bleary-eyed. He shambles drunkenly along the sidewalk, alone with his whiskey demons. The street is quiet. The only sound... his shuffling, unsteady FOOTSTEPS echoing on the concrete.

Suddenly, another SOUND greets his ears. Another pair of FOOTSTEPS... behind him. Precise, well-disciplined. Something about that crisp rhythm pierces Donald's haze, brings him up sharply. He turns.

HIS POV

as another FIGURE emerges from the murk. An Army Lieutenant in full dress uniform,

JOHN RAY FIELDING

late twenties, eyes of slate, an aura of cold steel, he marches relentlessly toward Donald.

JOHN RAY  
Captain Donald Magnus!

DONALD

blinks at the seeming apparition. Some synapse in his brain sparks to life, tells Donald to get the hell out of there. He turns on his heels and runs.

DONALD'S FEET

slap the sidewalk carelessly, slipping and splaying as he hurtles himself forward.

(CONTINUED)

10801 CONTINUED:

10801

JOHN RAY'S FEET

pick up the pace, pound the pavement with deliberate precision.

Donald arrives at his car, a battered, rusty Nova. He finds his keys, frantically opens the door, jumps in.

10802 INT. DONALD'S CAR - CONTINUOUS

10802

Donald drops his keys on the floor, scrambles to pick them up. His fingers SHAKE as he jams the keys in the ignition, guns the engine. He slams the car into gear and floors the gas.

JOHN RAY

Where are you going Donald?

Suddenly the car jerks BACKWARD. In his drunken state, Donald's put it in reverse. Before he can recover control, the car vibrates with a sickening THUD -- followed by an ominous BUMP under the tires.

Donald shifts into drive. Another BUMP jolts the car.

10803 EXT. STREET - CONTINUOUS

10803

Donald gets out, circles around tentatively in back.

HIS POV

The body of John Ray lies prone beneath Donald's bumper. Tire tracks streak the soldier's uniform. Dead eyes stare back accusingly.

DONALD

gasps in horror at what he's done.

DONALD

Damn, man... What the hell were ya doing?

Tires SQUEAL in the distance. He shoots a glance up and down the street. Still empty. Back to the body. Still dead. Donald runs a shaking hand over his sweating face, makes a decision.

10804 EXT. STREET - NIGHT

10804

The Nova peels away from the curb, leaving the body of John Ray Fielding lying dead in the road.

10805 INT. DONALD'S APARTMENT - NIGHT

10805

A small one-bedroom, walls yellowed by gas heat and grime. A thick film of dust coats everything.

Donald enters hurriedly, shuts the door behind him. He stops to gather himself in the sanctuary of his apartment. His labored breathing slows. He flips on the light. He GASPS.

HIS POV

Sitting opposite in an easy chair is

LIEUTENANT JOHN RAY FIELDING

his uniform soiled and stained.

RESUME SCENE

DONALD

You're dead aren't you?

(shakes head)

Oh man, I must really be fried.

John Ray rises from the chair, advances on Donald. He points to the patches on his uniform.

JOHN RAY

You see these? You recognize 'em?

Donald focuses on the patches. Nods almost imperceptibly.

DONALD

First Armored Division.

JOHN RAY

Abdul's nightmare. Rock and roll, baby.

DONALD

What the hell do you want?

(CONTINUED)



10805 CONTINUED:

10805

John Ray's eyes take in the shabby apartment. He crosses to a bookcase. His hand traces along a shelf where picture frames rest.

The first picture: Donald standing beside a Woman and Two Children. Smiling. Happy. The second picture: Donald standing beside Carl Magnus, fishing poles proudly displaying the catch of the day. Summer memories.

JOHN RAY

What do we have here?

His hand finds a

MILITARY MEDAL

laying beside the pictures, its once-brilliant polish now tarnished by neglect.

JOHN RAY

Well look at this, medal of honor.

You're a hero.

Donald opens a kitchen drawer, removes a service revolver. He aims it at the intruder.

DONALD

You better disappear while you still can.

John Ray ignores him. He takes a closer look at the third photo: Donald in Air Force uniform, standing beside a fighter jet.

JOHN RAY

(re: jet photo)

A-10. Viper's got more kick.

(conspiratorial grin)

But what the hell it gets the job done. Turn 'em and burn 'em. Ain't that right Captain?

Donald cocks the gun.

DONALD

You got ten seconds before you're history.

(CONTINUED)

10805 CONTINUED: 2

10805

JOHN RAY

(re: gun)

Check the chambers, Mary. You're  
running on empty.

Donald checks, no bullets.

JOHN RAY

Shooting an unarmed man. What would  
your mama say?

(beat)

One of your own, too.

Donald tosses the gun aside, charges John Ray.

DONALD

You sonuvabitch!

John Ray meets him, lashes out, punches him in the gut.  
Donald doubles over, loses his balance. He falls to the  
floor.

JOHN RAY

On your feet soldier, I said get up!

Donald tries to get his breath back, struggles to his feet.

DONALD

You are gone, man.

JOHN RAY

Just doing my duty son.

He catches Donald in a choke hold, then releases him,  
throwing him across the room.

As Donald hits the floor, he gasps for air. He spots the  
BACK DOOR. Ducking past John Ray, he runs out the door.  
John Ray tackles him. Both men crash through the door,  
spilling onto --

10806 EXT. APARTMENT BUILDING - FIRE ESCAPE - CONTINUOUS

10806

Donald glances over the edge.

HIS POV

(CONTINUED)

10806 CONTINUED:

10806

Five stories down to the cold concrete.

DONALD

shoots out a hand, reaches for the ladder. But suddenly his body lurches upward, spins around.

John Ray has him by the neck, lifting him up in the air. Donald's lungs are on fire. His eyes widen in panic. Pounding him on the chest, Donald's flailing fingers find John Ray's DOG TAGS, rip them from his neck. But still John Ray doesn't relax his hold.

Donald's groping hands search desperately, latch onto the railing behind him. He tries to pull himself free, but there's only one way out. He shoots a glance over the railing.

John Ray follows his gaze, doesn't even blink.

JOHN RAY

Pucker factor of 10, eh, Captain?

DONALD

(hoarsely)

I -- go. You -- go.

John Ray leans forward, throwing them off balance.

JOHN RAY

Can I get a "geronimo" here?

Donald SCREAMS as both men tumble over the railing.

ANGLE - BELOW, ON THE BODIES

Tangled amidst trash bags, broken crates. Both men are dead on the pavement.

10807 EXT. APARTMENT BUILDING - ALLEY - CONTINUOUS

10807

After a BEAT --

(CONTINUED)

10807 CONTINUED:

10807

JOHN RAY

gasps back to life. He looks beside him to the body of Donald Magnus, then to the CHAIN clasped in one of his hands. His dog tags.

John Ray pulls the chain from Donald's death-grip. It's been broken, his dog tags ripped off in the skirmish. He scans the area around the body, but it's littered with garbage. He starts searching, tossing crates and cans aside.

Suddenly, the SOUND of a window opening.

VOICE (O.S.)

Hey!

JOHN RAY

Damn.

A door CREAKS opens somewhere. Curious FOOTSTEPS approach rapidly. John Ray curses under his breath. Jumping to his feet, he takes off around a corner.

FADE OUT.

END OF TEASER



ACT ONE

FADE IN:

10808 EXT. BAR - DAY

10808

Establishing.

10809 INT. BAR - CONTINUOUS

10809

Nick stands beside Carl Magnus' table. Both men wear dark suits. Magnus' tie is undone, his shirt open. He indicates a row of empty beer glasses in front of him.

MAGNUS

Here's to my little brother. A  
twenty- one beer salute.

NICK

(sad grin)  
Don would've loved that one.

Nick sits down. A silent BEAT.

NICK

Did a real nice job on the eulogy  
Carl.

MAGNUS

Yeah. Good for me.

Another silent BEAT.

NICK

If Rachel or the kids need anything...

Magnus drains the next glass. His bloodshot eyes drift to the bar.

NICK

(gently)  
Maybe I should give you a lift home.

(CONTINUED)



10809 CONTINUED:

10809

MAGNUS

(shrugs)

Maybe. Maybe if Donny stayed put,  
didn't go to the Gulf...

(rising anger)

...maybe he could've resisted the urge  
to throw himself off a goddamned  
building. Maybe.

(beat)

Stupid bastard.

NICK

Tough being a soldier. Tough being a  
cop.

MAGNUS

Too tough for you.

Nick rises, doesn't engage.

Magnus looks up at him.

MAGNUS

You ever think about comin' back on  
the force?

NICK

You're drunk.

MAGNUS

Gettin' there.

Nick takes him by the arm, draws him up out of his seat.

NICK

Let me take you home.

MAGNUS

Don't patronize me. You think about  
it.

NICK

Yeah I think about it.

Nick pilots Magnus toward the door.

(CONTINUED)

10809 CONTINUED: 2

10809

MAGNUS

Alright, lets go, not home.  
(off Nick's reaction)  
I gotta a stop to make first.

Magnus finds Nick's eyes.

MAGNUS

I could use a friend.

10810 INT. DONALD'S APARTMENT - DAY

10810

Magnus packs the contents of the bookcase into a cardboard box. Nick approaches.

NICK

You sure you want to do this today  
Carl?

He picks up the military medal, fingers it.

MAGNUS

At least he died a hero.

Nick's eyes track the rundown apartment.

NICK

Looks like he had a rough couple of  
years.

MAGNUS

(shrugs)

Donny wouldn't talk about it. Not  
even with me. You know how he could  
be.

NICK

Sure do, proud, stubborn. Just like  
someone else I know.

Magnus holds up his thumb.

MAGNUS

See that? That scar, right there?

(CONTINUED)

10810 CONTINUED:

10810

MAGNUS

He's got one to match. Caught me smoking dope in the treehouse. I was fifteen, I guess he'd be nine. And I made him swear, in a blood oath... our secret, together forever.

Magnus picks up the family photo.

MAGNUS

Course forever seemed like forever when you're a kid.

MAGNUS

(re: photo)

Rachel said the war turned him into a ghost. He just gave up, eventually she did too.

Magnus drops the photo into the box, his hands gripping the sides tightly. Nick glances around the room, his practiced eye taking in the details. He stops by the back door.

NICK

What happened here?

MAGNUS

What?

NICK

(re: door jamb)

The locks broken.

Magnus looks at the area, shrugs.

MAGNUS

Yeah so?

NICK

Well the doors all splintered.

MAGNUS

Yeah and the kitchen sinks jammed. And the toilets backed up, what else?

NICK

(shrugs)

Okay nothing.

(CONTINUED)



10810 CONTINUED: 2

10810

MAGNUS

Brilliant.

He moves back to continue packing.

Nick steps through the door onto the fire escape.

NICK'S POV

A chalk outline five stories below.

CUT TO:

10811 EXT. APARTMENT BUILDING - ALLEY - DAY

10811

Sunshine slashes through the alley.

Nick steps over the outline, idly kicks a couple of trash bags aside. Something METALLIC glints, catches his eye. He bends to retrieve it -- an empty sardine tin.

He's about to toss it back when he spots -- the DOG TAGS in amongst the trash. He fishes them out, wipes them off.

INSERT - DOG TAGS

And the engraving: Fielding, John Ray

NICK

John Fielding.

SMASH CUT TO:

10812 EXT. CEMETERY - DAY

10812

CLOSE ON a TOMBSTONE. Chiseled simply in granite, the name:

JOHN RAY FIELDING. KILLED IN ACTION, KUWAIT, FEBRUARY 1991.

WIDEN to REVEAL John Ray, cap in hand, standing at his own grave. He stands erect, his face a mask of emotion. Pinned to his chest, his ID name plate reads, "Fielding, J.R." After a beat, his gaze shifts to the headstone next to his:

(CONTINUED)

10812 CONTINUED:

10812

CORPORAL WILLIAM DEXTER SMITH.

JOHN RAY

(softly)

Did my duty, Dex. For us. All of us.

Giving a gentle salute, he rights his cap on his head.  
Turns and walks slowly away.

ANOTHER ANGLE

In a distant corner of the cemetery, Amanda lays a single white lily on a grave. The headstone reads: CLAUDIA HOFFMAN. BELOVED DAUGHTER, WIFE AND MOTHER.

Amanda straightens up, stands quietly for a moment.

AMANDA

(self-conscious)

Nick is doing really well.

(beat)

Thought you'd like to know.

(beat)

He's not a cop any more, but I think  
you'd be very proud of him.

(beat; searching for words)

Claudia, I...

FLASH CUTS: (FROM "REBORN", EPISODE 98101)

As Claudia takes a bullet for Amanda.

RESUME SCENE

AMANDA

(finally)

You left me a lot to live up to.

Suddenly, she BUZZES. Her head snaps up, alert, scanning the cemetery.

HER POV

John Ray approaches in the distance. As she watches his face float above the tombstones, we HEAR the distant BOOM and BLAST of guns and bombs. (PRODUCTION NOTE: Intercut HIGHLANDER stock footage from episodes "The Colonel" & "For Tomorrow We Die".)

(CONTINUED)

10812 CONTINUED: 2

10812

FLASH IMAGES of World War One set the tone as we --

TRANSITION TO:

10813 EXT. FIELD - FRANCE - 1917 - DAY

10813

SUPER: WESTERN FRONT, FRANCE, 1917

The sound of distant cannon fire reverberates like thunder. A makeshift Command Post has been set up amongst the rubble of a bombed-out town. A few horses, a couple of jeeps and a Red Cross tent round out the facilities.

A young soldier, PRIVATE ANDERSON, leads his horse behind one of the buildings. He turns the corner and stops short.

HIS POV

A young, peasant GIRL, her back to him.

PRIVATE ANDERSON  
You there. Mademoiselle.

The Girl turns and we see it's

AMANDA

in a simple but sexy peasant skirt, ruffled blouse worn off the shoulder. She carries a small basket filled with bottles of various shapes and sizes. In the bottles is a rust-colored, murky liquid.

PRIVATE ANDERSON  
What are you doing here? All  
civilians were evacuated.

Smiling at the young soldier, Amanda bats her eyelashes alluringly. In a thick French accent, she apologizes profusely.

AMANDA  
Oh, monsieur... I am so sorry. I did  
not know.

She sashays closer, withdrawing one of the bottles from her basket.

(CONTINUED)



10813 CONTINUED:

10813

AMANDA

(re: bottle)

Calvados? Whiskey? Perhaps you buy?

She's standing very close to Private Anderson now, a man whose only companion for six months has been his horse. His eyes fall into her cleavage.

AMANDA

You seem very thirsty, yes? Cinq centimes?

Private Anderson struggles to stay on track.

PRIVATE ANDERSON

Uh... no. I mean, you can't... you're not allowed here.

AMANDA

(re: bottle)

But it is homemade. From "les pommes"... how you say?... uh, "apples"..., from the apples of my own farm.

PRIVATE ANDERSON

Look... you have to leave this area. It's too dangerous.

Amanda snuggles her bosom in closer to the Private.

AMANDA

But, monsieur...

(pouts)

...I squeezed the pommes myself. Very ripe, they were, too. And juicy.

PRIVATE ANDERSON

I'm sorry. I have my orders.

AMANDA

(seductively)

What are "orders" compared to the fruits of nature?

Private Anderson swallows hard.

AMANDA

I just want you to sample my fruits.

(CONTINUED)

10813 CONTINUED: 2

10813

She uncorks the bottle.

AMANDA

Just a drink between friends. Even during war, a man needs a friend.

(breathlessly)

How long has it been since you've had a friend?

The Private can't take it any more. He casts a guilty glance over his shoulder.

PRIVATE ANDERSON

All right, I guess it couldn't hurt.

Amanda squeals with delight, bounces up and down.

AMANDA

Oh, monsieur... you have made me very happy.

PRIVATE ANDERSON

One drink.

She uncorks the bottle, passes it over.

AMANDA

Yes one good, healthy drink... yes?

The Private takes the bottle, swallows a long slug of the liquor. He wipes his chin with his sleeve, nods approvingly.

AMANDA

Refreshing, no?

Suddenly, Private Anderson's eyes glaze over. His knees buckle and he drops like a stone, unconscious.

AMANDA

(regular voice)

Unconscious, yes.

Amanda tips out the rest of the bottle, sets her basket down. Taking the reins of his horse, she blows the sleeping Private a kiss.

(CONTINUED)

10813 CONTINUED: 3

10813

AMANDA

Adieu, sweet prince. You keep the  
basket, I'll take the horse.

She begins to make her way around the building when --

Two men emerge from within, cross to the picket line: an  
older man, COLONEL BENSON and Corporal John Ray "Hart".  
Amanda ducks out of sight. Colonel Benson calls over a  
SERGEANT.

COLONEL BENSON

Corporal Fielding, there you are.  
Lieutenant! I want the artillery  
ready to move in thirty minutes.

LEIUTENANT

Yes, sir.

Benson turns to John Ray, places an envelope inside a  
despatch pouch, hands it to him.

COLONEL BENSON

Fielding, official intelligence for  
the front. We'll leave as soon as the  
barrage lifts. Oh-nine-hundred.

JOHN RAY

Yes, sir.

ON AMANDA

hidden, straining to hear the muffled voices. She pokes  
her head around the corner of the building.

HER POV

Colonel Benson removes a leather satchel from his jacket.

COLONEL BENSON

After you've delivered the orders, I  
want you to keep this safe for my  
arrival.

The bag is open slightly. John Ray looks inside.

(CONTINUED)



10813 CONTINUED: 4

10813

JOHN RAY

Excuse me, Colonel. Jewels, gold coins... all this stuff... aren't these from the chateau down the road, sir?

Benson bristles, on the defensive.

COLONEL BENSON

That was an order, Corporal.

(X)

John Ray places the valuables in the despatch pouch.

JOHN RAY

Yes, sir!

AMANDA

watches, a smile playing on her face.

DISSOLVE TO:

10814 EXT. ROAD - FRANCE - 1917 - DAY

10814

The cannon barrage has lifted. John Ray gallops down the road on horseback.

HIS POV - THE ROAD AHEAD

An overturned wagon lies on its side, blocking the path.

JOHN RAY

rides up, surveys the damage. One wagon wheel is missing and the harness is torn. He scans the horizon, but the horse has obviously bolted.

He steps his horse around the wagon, when -- a faint MOAN reaches his ears. John Ray reins up, jumps off his horse. He circles around the wagon where

AMANDA

still dressed in simple peasant clothing, lies pinned beneath a wooden plank. Her eyes are closed, her breathing labored.

(CONTINUED)

10814 CONTINUED:

10814

JOHN RAY

rushes over to her rescue. He pries the plank up, tosses it aside. Kneeling at Amanda's side, he checks her pulse.

Amanda's eyelids flutter, she SIGHS.

JOHN RAY

Mademoiselle?

AMANDA

(faint whisper)

Au secours... au secours...au  
secours...au secours...

John Ray bends closer, his body directly over hers.

JOHN RAY

What's that?

AMANDA

Monsieur...

JOHN RAY

Parlez-vous anglais? Are you alright?

Suddenly, Amanda's muscles tense. She leaps up, unhurt.

AMANDA

I'm quite well thank you. Gonna be  
much better when you hand over that  
pouch.

John Ray smirks dismissively, starts moving toward his horse again.

JOHN RAY

You're crazy.

AMANDA

Correction.

From the folds of her dress she withdraws a PISTOL.

AMANDA

I'm armed.

John Ray checks his holster. Empty.

(CONTINUED)

10814 CONTINUED: 2

10814

AMANDA

And I'd really hate to have to kill  
you.

John Ray fumes, but he has no choice. He takes the  
despatch pouch off his shoulder.

JOHN RAY

This pouch has got to reach the front.

AMANDA

Hand it over.

(cocks pistol)

I said hand me the jewels.

He throws the pouch. Amanda catches it.

AMANDA

Many thanks.

She dashes to his horse, mounts up. John Ray runs forward,  
protesting.

JOHN RAY

Wait! You don't understand.

Amanda waves him back with his own pistol.

AMANDA

Oh I certainly do. But, trust me,  
you'll get over it. If not this  
century, then the next one.

Amanda tosses him a wave as she rides off.

JOHN RAY

Wait! There's orders in there wait,  
hey wait!

John Ray curses her receding form as we...

TRANSITION TO:

10815 EXT. CEMETERY - THE PRESENT - DAY

10815

Amanda steps forward to meet John Ray.

(CONTINUED)



10815 CONTINUED:

10815

AMANDA

John Ray Fielding, you're a soldier again.

JOHN RAY

(beat)

Still. And you? I thought you'd be long dead by now.

AMANDA

(brightly)

Well aren't you glad I'm not?

But John Ray doesn't smile.

JOHN RAY

Puts a whole new light on things.

Something moves behind his eyes, a dark understanding.

JOHN RAY

(a statement)

You knew way back then.

AMANDA

About you being Immortal?

(nods)

Yes I knew.

John Ray looks to where Amanda's car is parked.

JOHN RAY

Live around here now do you?

Amanda's radar flashes. Sensing an underlying agenda, she sidesteps charmingly.

AMANDA

Here. There. Wherever fate takes me.

JOHN RAY

You know it's a funny thing about fate.

AMANDA

What's that?

(CONTINUED)

10815 CONTINUED: 2

10815

JOHN RAY  
It doesn't discriminate.  
(beat; re: cemetery)  
Next time we meet, it's not gonna be  
on holy ground.

He gives a curt nod, turns and walks away.

10816 INT. AMANDA'S - BEDROOM - DAY

10816

Lucy follows Amanda around the bedroom, on her heels.

LUCY  
Amanda you never mentioned any John  
Ray before.

AMANDA  
(shrugs)  
Well darling I really didn't see the  
point. There's nothing memorable about  
him.

LUCY  
But, he obviously remembers you.

AMANDA  
(lightly)  
What can I say? When ya got it, you  
got it.

Amanda exits to the --

10817 INT. AMANDA'S - LIVING ROOM - DAY

10817

Lucy follows relentlessly.

LUCY  
But, Amanda...

AMANDA  
(off Lucy's look)  
Would you quit worrying. He didn't  
follow me home and he doesn't know my  
name.

(CONTINUED)

10817 CONTINUED:

10817

LUCY

But he still wants your head.

AMANDA

Lucy if you're looking for answers,  
I'm not the one. I didn't wait around  
for him to ask questions.

LUCY

So what do I pack, the Louis Vitton or  
the Tumi? Is it Paris, or are we  
roughing it?

AMANDA

Is that your answer to absolutely  
everything? When the going gets  
tough, the tough get passports?

LUCY

Yes.

AMANDA

There's nothing linking the two of us  
together.

The door bell RINGS. Lucy crosses to answer.

AMANDA

(continuing)

I promise you I will never have to see  
him again if I'm lucky.

Nick enters.

LUCY

Hello, Nick.

NICK

Hello Lucy.

LUCY

I'll um, I'll put on a fresh pot of  
coffee.

Lucy leaves as Nick crosses to the living area.

Nick holds out the dog tags.

(CONTINUED)



10817 CONTINUED: 2

10817

AMANDA

Oh my god you were drafted.

NICK

I've got a riddle for you.

AMANDA

What's that?

NICK

When is a dead soldier not a dead soldier?

AMANDA

I give up.

NICK

When he's an Immortal.

Amanda looks at the dog tags.

AMANDA

John Ray Fielding.

NICK

John Ray Fielding, I checked with Washington. He died in the Gulf War seven years ago. You know him?

AMANDA

Yes and no.

(off Nick's look)

Yes, he's Immortal. Yes, I know him.

And no, I can't tell you where he is.

Nick blinks, he was obviously expecting a scene.

NICK

That was easy.

Amanda moves to the coffee table, picks up a fashion magazine, starts leafing through it.

AMANDA

I'm defenseless in the face of your steely eyed determination.

NICK

Where is he?

(CONTINUED)

10817 CONTINUED: 3

10817

AMANDA

Oh I guess you weren't listening. I  
can't tell you where he is..

(re: magazine)

Oh my god, Jodhpurs are in again this  
year.

Nick wrests the magazine from her hands.

NICK

Can't? Or won't?

AMANDA

Yes.

NICK

Here we go again.

AMANDA

Alright, first of all, I don't know  
where he is. Second of all, I don't  
want to know where he is.

NICK

Why not?

AMANDA

Let's just say we didn't part on the  
best of terms.

NICK

You're not going to tell me where to  
find him are you?

AMANDA

(shakes head)

Uh uh.

NICK

Even if I tell you he might have  
information about the death of Carl  
Magnus' brother?

AMANDA

Oh, that's different.

(beat)

Uh uh.

(CONTINUED)

10817 CONTINUED: 4

10817

NICK

You know, you can really be a  
heartless, selfish bitch sometimes.

AMANDA

Well darling thats taken centuries of  
practice.

Nick turns on his heels and heads for the door.

Lucy enters with the coffee.

LUCY

So soon?

Nick glances back at Amanda.

NICK

Not soon enough.

He exits, SLAMMING the door behind him.

10818 INT. POLICE STATION - BULL PEN - DAY

10818

John Ray, now dressed in civilian clothes -- an  
off-the-rack suit, glasses, looking bookish -- enters the  
bull pen area. DETECTIVE CHAPMAN, rises and approaches.

DETECTIVE CHAPMAN

May I help you sir?

JOHN RAY

My apartment was robbed.

DETECTIVE CHAPMAN

What was stolen?

JOHN RAY

Cash... some jewelry. I saw her  
leave.

DETECTIVE CHAPMAN

What'd she look like?

JOHN RAY

Well sir she was tall. Beautiful.

(CONTINUED)



10818 CONTINUED:

10818

DETECTIVE CHAPMAN

Lucky you.

JOHN RAY

Short platinum blonde hair.

CUT TO:

ON A BOOK OF MUG SHOTS

Chapman's FINGER points to a picture of Amanda -- with longer, dark hair.

DETECTIVE CHAPMAN (O.S.)

Try to picture her blonde.

WIDEN to Detective Chapman's desk, where

JOHN RAY

nods his head.

JOHN RAY

Oh yeah, that's her.

An elated Chapman turns to an OFFICER seated at the next desk.

DETECTIVE CHAPMAN

Amanda Montrose. Okay. Let's bring her in. Looks like we finally got her.  
(to John Ray)  
Thanks.

JOHN RAY

No, Detective. Thank you.

And off his dark gaze, we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10819 INT. BAR - DAY

10819

An angry Magnus enters. Nick's playing pool, a half-eaten sandwich on the table.

MAGNUS

What the hell're you doing?

NICK

Having lunch.

NICK

(beat; puts down his pool  
stick)

Look I was gonna tell you Carl.

MAGNUS

You requisition my dead brother's  
service record. And you didn't think  
I'd be interested?

NICK

I just wanted to look at the file and  
see...

MAGNUS

And what? Find out what? Do what?

NICK

(shrugs)

Tie up some loose ends.

Magnus indicates a file folder in front of him.

MAGNUS

Donny committed suicide. He left  
behind an ex-wife, two kids and a  
liver the size of my desk. Period.  
End of goddamned story.

NICK

(gently)

You never found a note.

(CONTINUED)

10819 CONTINUED:

10819

MAGNUS

What else?

NICK

The door frame it was splintered from the inside. You don't kick in a door and commit suicide?

MAGNUS

Coulda happened days ago.

Nick hesitates just short of telling him about the dog tags.

NICK

(shrugs)

C'mon Carl, you've been a cop for twenty-five years. You can feel when something's off.

Magnus leans toward him, his voice thick with rage and grief.

MAGNUS

I've been a brother for over forty. I know how it feels to watch a man destroy himself. To watch him lose his job, his life, his wife, his family, his honor. You know what, Wolfe? Sometimes life just turns to crap. There's ain't a goddamned thing you can do about it.

NICK

Okay Carl. I got it.

MAGNUS

Good. Good.

Nick puts on his jacket.

NICK

We done?

MAGNUS

You bet.

Nick opens the bar door.

(CONTINUED)



10819 CONTINUED: 2

10819

MAGNUS

One more thing.

Nick turns back as Magnus adds, without looking up --

MAGNUS

We pulled your girlfriend in an hour ago for a lineup.

OFF Nick's reaction --

10820 INT. POLICE STATION - LINEUP ROOM - DAY

10820

A police woman, OFFICER ROBBINS, opens the door. A row of half-a-dozen "Amanda" types begin to file in. The last one in -- the real Amanda.

Officer Robbins snickers to herself.

OFFICER ROBBINS

Amanda Montrose. The human boomerang.

AMANDA

Excuse me darling?

OFFICER ROBBINS

Just can't stay away, can you?

AMANDA

How you doing Robbins? Love what you done with your hair.

OFFICER ROBBINS

Ever thought of joining our frequent offenders club? Five thousand free points for your first conviction.

AMANDA

Ooooh... I'll keep that in mind.

Officer Robbins scowls. She shoves Amanda across the room, toward the other women. They all mount a short riser in front of a height grid.

Robbins hits a switch. White light from a spotlight blasts the lineup.

(CONTINUED)

10820 CONTINUED:

10820

AMANDA

Whao Robbins.

AMANDA

BUZZES, tries to squint past the spotlight at a two-way mirror opposite. Her wise-ass manner dissipates, followed by a look of concern.

10821 INT. POLICE STATION - WITNESS ROOM - CONTINUOUS

10821

On the other side of the mirror, John Ray looks at the row of suspects. His eyes run down the row, land on Amanda, sensing the BUZZ in return.

He turns to Detective Chapman, standing beside him.

JOHN RAY

Uh uh.

Chapman blinks in astonishment.

DETECTIVE CHAPMAN

What do you mean, "uh uh"?

JOHN RAY

None of those.

DETECTIVE CHAPMAN

But you identified her from her picture.

JOHN RAY

(shrugs)

I was wrong.

Chapman gives him a hard, skeptical look.

DETECTIVE CHAPMAN

Well then take another look. Number 3 step forward.

John Ray runs over the faces through the mirror again.

HIS POV

Amanda, obviously anxious, restless.

(CONTINUED)

10821 CONTINUED:

10821

JOHN RAY

shakes his head.

JOHN RAY

You want me to accuse the wrong  
person?

Detective Chapman sighs his disgust, bends to a P.A.  
microphone. He flips a toggle.

10822 INT. POLICE STATION - LINEUP ROOM - CONTINUOUS

10822

Amanda takes a step forward. She puts her hands on her  
hips, taps her foot impatiently.

10823 INT. POLICE STATION - WITNESS ROOM - CONTINUOUS

10823

Detective Chapman looks to John Ray for his reaction.

DETECTIVE CHAPMAN

Oh c'mon. You gave me a description.  
And she's a match.

John Ray shakes his head again.

JOHN RAY

No can do.

Detective Chapman punches the P.A. toggle.

DETECTIVE CHAPMAN

(into mic)  
Goodbye thank you come again soon.

HIS POV

The ladies file off the riser and out the door.

JOHN RAY

gathers his jacket, prepares to leave.

JOHN RAY

I'm sorry, Detective.

(CONTINUED)



10823 CONTINUED:

10823

DETECTIVE CHAPMAN  
What the hell is this about?

JOHN RAY  
She wasn't there.

DETECTIVE CHAPMAN  
Next time, yank somebody else's chain.

OFF his suspicion --

10824 EXT. POLICE STATION - DAY

10824

Lucy stands beside Amanda's car, waiting. A newspaper propped up on the hood, she struggles her way through a crossword.

LUCY  
Smush is a word?

Amanda exits the police station, approaches. Not a happy camper.

LUCY  
That was fast. I'm just on 24-down.

AMANDA  
(sarcastic)  
I'm sorry. Perhaps you'd like me to go back in side until you're finished.

Lucy knows that tone of voice, starts folding up the newspaper.

LUCY  
Okay... one of those days huh.

She crosses to the passenger side, gets in.

AMANDA  
I'm sorry, Lucy. I'm not mad at you.

As Amanda reaches for her door, she BUZZES. Whirling, she sees

LUCY  
Get in the car.

(CONTINUED)

10824 CONTINUED:

10824

JOHN RAY

emerge from around the station corner.

JOHN RAY

Going somewhere?

AMANDA

Yeah I got a cake in the oven.

She opens her door. John Ray's beside her in a flash, his hand on his sword.

JOHN RAY

Now.

At that moment, Nick exits the station. Moves toward Amanda.

NICK

You mind telling me what you were doing in there?

JOHN RAY

She hasn't got the time to talk to you right now.

NICK

Who the hell're you Slick?

JOHN RAY

Amanda and I were just leaving.

NICK

Nobody's going anywhere 'til I find out what's going on here.

John Ray reaches for his gun. Nick sees the move, knows it well. He pulls his piece at the same time.

Amanda eyes the two guns, hisses angrily.

AMANDA

Great high Noon in front of the Police Station. Could you two be any more obvious?

(CONTINUED)

10824 CONTINUED: 2

10824

Suddenly a Police car pulls up. The two COPS inside scope the action, jump out, weapons drawn.

COP (O.S.)  
Drop it, drop the guns! C'mon move  
it. Up against the car, c'mon.

Nick and John Ray share a look. Then glance quickly to Amanda.

Behind Nick, two more COPS exit from the police station. One look and their guns are drawn.

Lucy ducks down in the car.

Nick and John Ray deadeye each other, slowly lower their weapons.

The four Cops converge quickly, throw Nick and John Ray roughly up against the precinct wall.

10825 INT. POLICE STATION - MAGNUS' OFFICE - DAY

10825

Two GUNS are dropped on the desk.

WIDEN to find a fuming Magnus. He looks up to where Amanda, Lucy and Nick wait, stonily silent.

MAGNUS  
Got a guy in the witness room.  
(to Nick)  
Says you pulled a gun on him because  
he figured your girlfriend for a  
thief.

Amanda steps forward, pipes up --

AMANDA  
I resent being called that.

MAGNUS  
Thief?

AMANDA  
Girlfriend.

Magnus spins to face her.

(CONTINUED)

10825 CONTINUED:

10825

MAGNUS

That's right. Keep it up. Soon  
you'll be laughing from the inside of  
a cell.

AMANDA

Well, its good to know you haven't  
lost your objectivity.

Magnus turns to Nick.

MAGNUS

Talk.

NICK

Well I was born very young, my parents  
kept moving away, but I was...

MAGNUS

Shut up! What was going on out there?

NICK

(shrugs)

I have a license to carry a gun Carl.

MAGNUS

(beat)

Thanks a lot, Wolfe.

He moves down the line to Lucy.

MAGNUS

Ms. Becker.

LUCY

(smiles)

Oh, please. You can call me Lucy.

MAGNUS

That's better. Thank you. Now tell  
me, Lucy, what've you got for me?

Lucy holds up the newspaper folded to the crossword.

LUCY

You wouldn't happen to know a  
three-letter word for a palindromic  
diarist?

(CONTINUED)



10825 CONTINUED: 2

10825

Magnus does a slow burn, marches back behind his desk.

MAGNUS

Screw all of you. I'll bring in the witness.

He picks up the phone, punches in a number. He waits impatiently, no response.

MAGNUS

Chapman! Where the hell is Chapman!?  
(calls toward door)  
Don't even smile!

An long, silent BEAT.

Nick and Amanda share a frosty glance.

Magnus plows out the door. Nick turns to Lucy.

NICK

Nin... As in Anais Nin.

Amanda throws him an impressed look.

10826 INT. POLICE STATION - WITNESS ROOM - CONTINUOUS

10826

The door blows open. Magnus storms in.

HIS POV

Detective Chapman lies sprawled across the table. He groans, regaining consciousness.

DETECTIVE CHAPMAN

Chapman, geez, Chapman. This is not a good day.

MAGNUS scans the room -- empty. John Ray has disappeared.

MAGNUS

Damn!

OFF Magnus' frustration --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

10827 EXT. NICK'S PLACE - NIGHT

10827

Nick pulls up, gets out of his car. A FIGURE emerges from the shadows. Nick instinctively goes for his gun as

MAGNUS

steps into the light.

NICK

Jesus, Carl.

MAGNUS

Where you been?

NICK

It's late. What're you doing here?

Magnus approaches Nick.

MAGNUS

I've been thinking.

Nick sees his bloodshot eyes, picks up a whiff of Jack Daniels.

NICK

Yeah I can smell it.

MAGNUS

You're a putz, you know that?

NICK

You wanna come inside.

But Magnus stays put.

MAGNUS

I'm warning you. Don't hold out on me.

NICK

I'll make you some coffee?

(CONTINUED)

10827 CONTINUED:

10827

MAGNUS

He was my brother. Something's going on, I gotta right to know.

Nick nods soberly.

NICK

I'll tell you what, if I find out anything, you'll be the first to know.

MAGNUS

I wish you'd known him before the Gulf.

NICK

Me too.

MAGNUS

He had all these plans.

(beat; smiles)

We were gonna build this boat together big wooden cruiser. Still got all the lumber in my garage. Can't use it. Can't sell it.

(beat)

Just seems like such a waste.

Nick takes Magnus by the shoulder, gives him a squeeze.

NICK

Hey the coffee offer still stands.

Magnus shakes his head, sloughing off the past. He moves to his car.

MAGNUS

I don't need to tell you Nick...

NICK

Tell me what?

MAGNUS

This one's personal. I find you held out on me, I'll nail your goddamned ass to a cross myself.

NICK

Fair enough.

(CONTINUED)

10827 CONTINUED: 2

10827

Magnus gets in his car --

MAGNUS

Have a pleasant evening.

-- and peels out down the street.

Nick, thoughtful, watches his taillights fade into the distance. Then he turns and puts a key in his front door.

10828 INT. NICK'S PLACE - CONTINUOUS

10828

Nick enters, pauses a BEAT before flipping on the light. Something's different. The space, the energy...

He pulls his piece, turns on the light.

HIS POV

The BARREL of a GUN.

WIDEN to REVEAL John Ray.

The two men stand muzzle to muzzle.

NICK

has been here before.

NICK

This is gettin' old.

JOHN RAY

I don't want to kill you.

NICK

That's good cuz I don't wanna die.  
Now we could shoot each other here and  
now. But you'd still have the  
advantage wouldn't you?

JOHN RAY

(beat)

Meaning?

(CONTINUED)



10828 CONTINUED:

10828

NICK

You do a lousy impression of a dead guy.

JOHN RAY

So you know.

NICK

Oh yeah. I know.

Nick nods. John Ray lowers his gun.

JOHN RAY

Well I know something about you too.  
(off Nick's reaction)  
You're an honorable man.

NICK

Right now, I'm a severely pissed off man.

JOHN RAY

Honor. It's why you left the Police force. It's why I didn't just shoot you in the dark.  
(beat)  
You would've made a fine soldier.

Nick lowers his gun.

NICK

You killed Donald Magnus.

JOHN RAY

An enemy was neutralized.

NICK

He was no enemy. The war is over.  
(tightly)  
You killed him.

JOHN RAY

(shakes head)  
"Killed"? Nah!

John Ray paces the floor restlessly.

(CONTINUED)

10828 CONTINUED: 2

10828

JOHN RAY

We don't "kill" anymore. Oh we used to. Before you was born.

(beat)

Hell before your daddy was born. Back when war was a filthy slaughterhouse. And men were screaming, bleeding things. Good old days, eh? But no ones "killed" anymore. "Eliminated", yeah. "Degraded", you bet. "Suppressed", "impacted", "taken out". But blips on a radar screen can not be "killed".

Nick can't control his rage anymore. He lashes out, lands a solid punch in John Ray's gut.

NICK

Well you tell Magnus' wife and kids. You see if they give a damn about your semantics.

Nick braces for retaliation as John Ray takes a moment to recover. But John Ray doesn't strike back.

JOHN RAY

Ever smell a man burn to death?

NICK

What the hell're you talking about?

JOHN RAY

(in Nick's face)

Oh man, I tell ya. Got a sweet, ripe, hot stench to it. Catches deep in your throat.

John Ray holds up a hand, be patient.

JOHN RAY

I want you to imagine four men, all burning alive. All trapped inside a tank. With no way out.

NICK

(realizes)

You were there.

(CONTINUED)

10828 CONTINUED: 3

10828

JOHN RAY

First Armored Division. Fifteenth Tank battalion on the Saudi-Kuwaiti border. Rockin' and rollin' on Death Row Highway. I was walking back to my tank, I looked up there was a laser guided missile, fired from one of our own A-10's. Hoo-ah! That's instant microwave man! Now you tell me. Who was the zoomy?

NICK

The what?

JOHN RAY

The zoomy, the patch guy, the pilot.

Nick begins to understand now.

NICK

Donald Magnus.

JOHN RAY

(nods)

I was blown clear to hell. But not before I heard my men burning alive. But it wasn't murder. Hell, no!

NICK

Friendly fire.

JOHN RAY

Brass even gave him a medal to cover it up.

Nick's anger rises up in his gut again.

NICK

So you hunted him down you killed him? Where's the honor in that?

John Ray grows restless, his voice rising in return.

JOHN RAY

Hey! I gave Magnus his shot. I took him to the wall.

(shrugs)

He went Elvis.

(CONTINUED)

10828 CONTINUED: 4

10828

NICK

Who the hell do you think you are?  
Because you're an Immortal, you think  
you can just play God?

JOHN RAY

(eyes narrow)

What would you do if someone killed  
your partner? Aw, damn! That's right  
somebody did. So what did you do?

Nick stays silent. John Ray suddenly punches Nick in the  
jaw.

JOHN RAY

I said what did you do?

Nick strikes quickly, a rapid double to the head. John Ray  
returns, knocking Nick back over a table. He crashes to  
the floor.

JOHN RAY

Say it, soldier!

Nick rolls, comes up with a return attack. John Ray  
feints, hammers Nick with a boot to the gut.

Nick doubles over, winded. He doesn't move. A lethal  
stillness envelops him.

John Ray keeps coming, relentless, veins pulsing in his  
neck.

JOHN RAY

Somebody murdered your partner and  
what did you do!?

Nick suddenly erupts, yanks out his piece. He steams into  
John Ray like a locomotive, slams him up against the wall.  
Jamming his gun muzzle hard under John Ray's chin,  
shouts --

NICK

I PUT A GODDAMNED BULLET RIGHT IN  
THEIR HEAD!

John Ray looks into Nick's eyes, nods slowly, satisfied.

(CONTINUED)



10828 CONTINUED: 5

10828

JOHN RAY

(levelly)

Like I said. You're an honorable man.

Nick's shaking, his finger sweating on the trigger.  
Slowly, he gathers himself together, takes a deep breath.  
He releases John Ray, shoves him aside.

JOHN RAY

So you will understand when I take  
Amanda's head.

NICK

Amanda? What the hell's she got to do  
with this?

JOHN RAY

Just like Donald Magnus. She's a  
murderer.

OFF Nick's reaction --

10829 INT. AMANDA'S - DAWN

10829

Nick and Amanda sit on the sofa. Her mouth drops open in  
horror.

AMANDA

A what!?

NICK

(levelly)

A murderer.

She jumps to her feet, fuming.

AMANDA

That little jarhead.

NICK

If I were you I'd pack my bags.

AMANDA

Well, he's obviously insane Nick.

Nick takes her gently by the arm, sits her back down on the  
sofa.

(CONTINUED)

10829 CONTINUED:

10829

NICK

Amanda. Do you remember the dispatch pouch you stole from him?

AMANDA

Yeah it had some jewels, and a few francs in it.

NICK

And an envelope?

She puzzles, trying to remember.

AMANDA

I don't know. I can't remember. If it wasn't full of money, I probably tossed it. What's the big deal anyway?

(PRODUCTION NOTE: Intercut HIGHLANDER stock footage of World War One from episodes "The Colonel" & "For Tomorrow We Die" as Nick tells the story.)

NICK

It was the middle of a war. Intelligence knew the Germans were about to attack the front. The 18th battalion were sitting ducks. A hundred and twenty of them. That envelope contained general orders telling them to get the hell out of there.

ON AMANDA

as she pales, understanding.

AMANDA

But the orders never made it to the front.

Nick shakes his head slowly.

AMANDA

And John Ray...?

NICK

He died... with the rest of them.

(CONTINUED)

10829 CONTINUED: 2

10829

AMANDA  
(can't grasp it)  
How many?  
(off Nick's hesitation)  
How many!?

NICK  
A hundred and twenty men.

AMANDA  
No! I didn't do that.

Her eyes well with tears as the reality descends on her.

AMANDA  
(beat)  
It was just a pouch with jewels in it,  
and I wanted it to get out, I didn't  
do that.

She shudders involuntarily, overwhelmed by the horror of it all. Nick reaches to comfort her. She shakes him off roughly.

AMANDA  
No!

Rising quickly, she crosses to the greenhouse.

10830 INT. AMANDA'S - GREENHOUSE - CONTINUOUS

10830

Amanda moves to the table, picking at a plant absentmindedly. Nick follows, stands in the doorway.

NICK  
Amanda...

AMANDA  
No.

NICK  
Amanda, please talk to me.

She turns her back to him. Her shoulders begin to shake. Her body racked with silent sobs.

Nick watches, waiting for her grief to spend itself.

(CONTINUED)

10830 CONTINUED:

10830

Slowly, she quiets. Grows still. A BEAT.

Suddenly her arm whips out across the table, hurtling a potted plant against the wall. It explodes in a shower of dirt and pottery fragments.

AMANDA

What the hell is happening to me?

She wipes the tears violently from her face, prowls the greenhouse like a caged tiger.

AMANDA

I used to travel wherever I wanted to go and I did whatever I wanted to do. I mean a little burglary here. A little petty larceny there. You know my life was just rolling along and it was fine.

NICK

(checks his watch)

You don't have time for this.

AMANDA

(ignoring)

Then your partner, Claudia, she has to go and die trying to save my stupid life. Then all of a sudden I have to start thinking about what I'm doing. What I'm about and all these things I've done.

NICK

In twelve hundred years, a person is bound to have some regrets.

AMANDA

Regrets!? You call this a regret!?

NICK

Don't be so hard on yourself.

(CONTINUED)



10830 CONTINUED: 2

10830

AMANDA

Really!? You don't think it's about time? I mean I've lived my whole life with not care in the world. Now all of a sudden I find out I'm leaving a trail of corpses. I killed a hundred and twenty men, I'm not running away.

NICK

He's a professional soldier.

AMANDA

We all are.

(beat)

Look I know you want to take responsibility for this, but you can't.

She looks at Nick.

AMANDA

(continuing)

The only thing you can take responsibility for is introducing me to my conscience.

She gives him a peck on the cheek.

AMANDA

Just go.

10831 INT. CORRIDOR - OUTSIDE AMANDA'S APARTMENT - MORNING

10831

Nick waits for the elevator. He looks up, sees the floor indicator rising.

10832 INT. AMANDA'S - CONTINUOUS

10832

On her way through the apartment, Amanda begins to feel the BUZZ.

She whirls toward the door.

10833 INT. CORRIDOR - OUTSIDE AMANDA'S APARTMENT - CONTINUOUS

10833

The elevator doors open on

JOHN RAY

who steps off and right into

NICK'S FIST.

Wham! Taken by surprise, he goes down hard. Out like a light.

Nick flips him over, cuffs him.

ON AMANDA'S DOOR

as it opens revealing

AMANDA

braced for battle, sword in hand.

HER POV

The elevator doors close on Nick standing over the unconscious John Ray.

AMANDA

dashes forward --

AMANDA

NICK!

-- but it's too late. The doors shut in her face.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

10834 EXT. CEMETERY - MORNING

10834

Nick's car pulls up, stops.

10835 INT. NICK'S CAR - CONTINUOUS

10835

Nick turns off the motor, looks to his passenger.

JOHN RAY

still unconscious, handcuffed. His eyes flutter, then open. He shakes himself, feels the cuffs. With a hard glance at Nick --

JOHN RAY

You are one-eighty out, son.

Nick reveals his gun, reaches across John Ray, throws open his door.

NICK

Come on.

10836 EXT. CEMETERY - LATER

10836

Nick prods John Ray up to a fresh grave at gunpoint.

NICK

Read it, read it! Donald George Magnus.

John Ray looks at the temporary grave marker, covered by a wreath.

JOHN RAY

We've already met.

(CONTINUED)

10836 CONTINUED:

10836

NICK

His obituary says he died four days ago. But that's a lie.

(off John Ray)

I saw the autopsy report. His kidney and lungs were shot, his heart was basically running on fumes.

JOHN RAY

Oh you want me to cry? So he was killing himself.

NICK

Because he couldn't live with what he'd done. Because he was a soldier just like you.

JOHN RAY

Not like me. Not like me at all.

NICK

No. He was a husband. A father. A brother. A soldier who made a mistake, a mistake he lived with every day since.

Suddenly, John Ray BUZZES.

AMANDA

approaches through the tombstones, her face set in determination.

AMANDA

(to Nick)

I thought you were gonna stay clear.

NICK

I lied.

AMANDA

Take the cuffs off of him.

Nick raises his eyebrows skeptically.

AMANDA

Nothing can happen it's holy ground.

(CONTINUED)



10836 CONTINUED: 2

10836

Nick reluctantly unlocks the cuffs.

NICK  
Don't make me regret this.

AMANDA  
(to Nick)  
Just give us a minute.

Nick stays put as Amanda and John Ray move off through the graveyard.

ANOTHER ANGLE

Out of earshot from Nick, Amanda turns to John Ray. John Ray looks out over the tombstones.

JOHN RAY  
Was a time, I was one of them. A man.  
A mortal man. You took that away from  
me.

AMANDA  
I didn't kill you.

JOHN RAY  
Didn't you?  
(beat)  
I remember it rained the night before,  
so the ground was all wet. Muddy. I  
got hit, I went down. I couldn't  
move.

AMANDA  
(quietly)  
Please... don't do this.

He looks hard at Amanda.

JOHN RAY  
There was mud in my eyes, my nose.  
The world was exploding all around me.  
It was my first death.

Amanda looks away, guilt ridden.

(CONTINUED)

10836 CONTINUED: 3

10836

AMANDA

Look I just wanted the jewels. I didn't think... I never think about the consequences.

JOHN RAY

I got to watch my wife grieve for me. Then I watched her marry again, and have the children I could never give her. Finally, I watched her grow old and die.

AMANDA

Look I'm really sorry. I don't know what else I can say.

JOHN RAY

Being a soldier was all I knew how to do. So that's what I became. France. Spain. World War II, Korea, Vietnam, The Gulf. Living to die. Over and over again.

AMANDA

(stunned)

War after war. How can you do that?

JOHN RAY

(beat)

It's all I know.

He looks directly into Amanda's eyes.

JOHN RAY

You killed a hundred and twenty of my brothers. It is time you honored their deaths.

ON AMANDA

as she understands the import of his words.

ON NICK

watching.

HIS POV

(CONTINUED)

10836 CONTINUED: 4

10836

Amanda nods. John Ray moves off, disappearing into the shadows. Amanda walks back to Nick.

AMANDA

That's over.

NICK

Just like that?

AMANDA

Just like that.

Nick nods in the direction of his car.

NICK

Lift?

AMANDA

(shakes head)

I think I need a little time.

Nick gets in his car, drives off.

Amanda gathers her coat around her as a chill wind blows through the cemetery.

10837 INT. BAR - DAY

10837

Nick and Magnus at the bar.

MAGNUS

Friendly fire, you lying sonuvabitch!

WHAM! Magnus hauls off, pops Nick in the jaw.

Nick staggers back, recovers. He grabs Magnus roughly by his jacket collar. Shoves him back against the bar, drinks spilling, glasses crashing to the floor.

Nick breathes in Magnus' face --

VOICE

Hey you guys, c'mon.

(CONTINUED)

10837 CONTINUED:

10837

NICK

You wanted the truth, Carl. You don't have to like it.

(rubs chin)

Think real hard about ever doing that again.

He releases Magnus, who nods briefly, moves to a table and sits down hard. Nick signals the bartender for a fresh round, joins Magnus.

MAGNUS

He came home the conquering hero. Threw him this great big party. His picture in all the papers. How could he have ever told us with all that going on?

NICK

You wanna go public, I'll back you up. Take on anybody you want... Pentagon, you name it, I'm there, OK?

(beat)

The truth will come out.

MAGNUS

(nods)

The truth is that he killed his own men, and he was murdered for it. The truth is he's not a hero.

(beat)

How can I tell Rachel and the kids? How can I do that to Donny? What do I kill him all over again?

NICK

It's your call.

The WAITRESS approaches, sets their drinks down, moves off.

Magnus thinks for a BEAT, then raises his glass, offers a toast --

MAGNUS

Here's to my brother... the hero.

Nick nods, lifts his glass in return. Both men drink.

(CONTINUED)



10837 CONTINUED: 2

10837

Magnus tosses a couple of bills on the table, stands.

MAGNUS

Your shield's still in my drawer.

NICK

I know.

MAGNUS

Door's open now. I don't know how long it can stay that way.

He heads off, exits the bar.

ON NICK, thoughtful.

10838 INT. AMANDA'S - DAY

10838

Lucy scoots anxiously through the apartment, straightening a knick-knack here, a lamp there. Nick's on her heels, relentless.

NICK

Where is she?

LUCY

She's sleeping. Who put that candle there? It doesn't go with that table.

NICK

It's three o'clock in the afternoon?  
She's sleeping.

LUCY

She's very tired. This whole John Ray thing has really worn her out.

(moves lamp)

There that's better. I swear to God that little elves come out at night and rearrange things.

NICK

Well would you just tell her I dropped by. Would you do that for me Lucy?

Nick moves to the vestibule. Puts his hand on the doorknob. Lucy stops him.

(CONTINUED)

10838 CONTINUED:

10838

LUCY  
Yeah sure... Nick!

LUCY  
She's not sleeping.  
(beat)  
She's not here.

Lucy reaches into the umbrella stand, reveals  
AMANDA'S SWORD

LUCY  
And she didn't take this.

Nick's out the door in a second.

ON LUCY

as she heaves a sigh of relief.

10839 EXT. N.D. LOCATION - DAY

10839

John Ray faces off against Amanda. He draws his blade,  
advances. But Amanda doesn't pull her weapon.

JOHN RAY  
What are you waiting for?

AMANDA  
No.

JOHN RAY  
Fight me.

AMANDA  
I'm not a killer. Irresponsible,  
inconsiderate, dishonest... maybe.  
But I'm not a killer.

John Ray advances, lunging.

JOHN RAY  
Draw your sword!

(CONTINUED)

10839 CONTINUED:

10839

AMANDA

(shakes her head)

I have no quarrel with you.

JOHN RAY

The hell you don't.

AMANDA

Just get it over with.

She steps up in front of John Ray, waits.

JOHN RAY

What are you doing?

AMANDA

If you're going to do it... just do it.

John Ray's hand grips the hilt of his blade tightly.

JOHN RAY

It's a trick right.

AMANDA

No sir. Those men are dead because of me. I'm willing to take the responsibility for what I've done. But I'm not going to kill you, I'm not even going to pretend.

JOHN RAY

(beat)

I salute your courage.

He strikes quickly, plunging his blade deep into Amanda's gut. A mortal wound. She collapses on the ground, dead.

JOHN RAY

raises his sword high, preparing to deliver the final blow.

NICK (O.S.)

Drop it!

John Ray looks up to see

(CONTINUED)

10839 CONTINUED: 2

10839

NICK

his GUN aimed right at John Ray. He's taut, focused as approaches.

NICK

Drop the blade!

John Ray doesn't budge.

NICK

I know how to kill you.

John Ray lowers his sword, but doesn't let go.

JOHN RAY

This ain't your battle.

NICK

It's not yours either.

JOHN RAY

It's the honorable thing.

NICK

Don't kid yourself. This isn't about honor.

JOHN RAY

You don't know squat.

NICK

I know pride when I see it. And guilt. I know a little about guilt too.

JOHN RAY

I've got nothing to feel guilty about.

Nick comes closer still, finger ready on the trigger.

NICK

Sure you do. You lived. You survived! While all your men, all your buddies, were blown up all around you. So let's not dress this up and say it has anything to do with honor.

(CONTINUED)



10839 CONTINUED: 3

10839

John Ray's gaze falters for an instant.

JOHN RAY

You weren't there. You don't know  
what war does.

NICK

I know what guilt does.

John Ray looks to Amanda. He hefts the hilt of his sword  
in his hand.

NICK

She's dead. You killed her.

NICK

(beat)

The war is over.

Nick reaches into his jacket, takes something out of his  
pocket. He puts a fist out to John Ray. Opens it to  
REVEAL John Ray's

DOG TAGS.

After a BEAT, John Ray takes the tags. He looks at Nick  
with haunted eyes.

JOHN RAY

There is always another war.

(beat; re Amanda)

Tell her she died with honor.

He sheathes his sword, turns and walks away. Alone.

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

10840 EXT. N.D. LOCATION - DAY

10840

Nick runs a hand tenderly across Amanda's cheek.

ON AMADA

as she GASPS back to life in his arms. She opens her eyes to

NICK

who holds her gently.

AMANDA

tenses reflexively.

NICK

(gently)

He's gone.

AMANDA

What happened? Where is he?

NICK

He left.

AMANDA

For good?

NICK

For good.

Nick helps her to her feet.

AMANDA

I don't get it.

NICK

(simply)

He forgave you.

AMANDA

He did?

(CONTINUED)

10840 CONTINUED:

10840

NICK

Yeah.

(beat)

Now comes the hard part.

AMANDA

What's that?

NICK

Forgiving yourself.

She nods, thoughtful.

Nick takes her tenderly by the arm. The two of them head out into the gathering dusk.

FADE OUT.

THE END