

A MATTER OF TIME

TEASER

FADE IN:

11201 EXT. STREET - DAY

11201

A figure moves toward us. NICK WOLFE walks along.

BLAM! A sound rips through the silence. The unmistakable blast of a GUNSHOT.

Nick takes off toward it, running full out now.

11202 EXT. HIGHWAY UNDERPASS - DAY

11202

Nick turns a corner, pulls his own weapon, sees a MAN sprawled on the pavement. He moves to the man's side, cautiously rolls him over. Nick looks around, pockets his gun, feels for a pulse. Dead.

Something catches Nick's eye.

CLOSE ANGLE

on the dead man's wrist. An odd tattoo (Watcher). His eyes find an ancient coin on the ground.

RESUME NICK

He frowns, fingers the coin. Then hears FOOTSTEPS in the distance. He takes off after the sound.

11203 EXT. STREET - DAY

11203

Nick in pursuit, sees a SLIGHT FIGURE up ahead. Running purposefully. Dressed in dark, loose clothes, also hooded, expensive black leather boots.

NICK

Hey! Stop!

The figure looks back over its shoulder, then kicks into high gear.

Nick continues his pursuit.

(CONTINUED)

11203 CONTINUED:

11203

AROUND A CORNER

The figure runs, Nick making up ground. A trash can is knocked over into his path. Nick leaps over it.

A TAXI

squeals to a stop, nearly hitting the figure, who manages to get around it.

NICK

doesn't lose a step, vaulting across the Taxi's hood.

THE FIGURE

runs right for a dark sedan. The passenger door flies open. The figure dives in.

THE SEDAN

peels out, leaving Nick in its exhaust.

NICK WATCHES

breathless, frustrated. No plates. He turns back.

11204 EXT. HIGHWAY UNDERPASS - DAY

11204

Nick comes around to where the body was. Stops in his tracks to see:

ANGLE

A van. Mama's Bakery. "We care about you like Family."
TWO MEN load the body into the back of the van.

Nick reacts, taken aback. He moves forward, draws his weapon.

DAWSON

You OK?

NICK

Hey what the hell you think you're
doin?!

(CONTINUED)

11204 CONTINUED:

11204

From behind Nick, the distinctive CLICK of a round being chambered.

DAWSON (O.S.)
Alright put it down, put it down...
Slowly.

Nick hesitates.

DAWSON (O.S.)
(continuing)
Don't do anything stupid.

Nick turns and faces the man with the gun.

NICK
Like what body snatching?

NEW ANGLE

To see the man. JOE DAWSON. Nick peers at him.

DAWSON
We didn't do this, Nick.

Nick reacts to being named.

NICK
I don't know you.

DAWSON
You're not supposed to. My name is
Joe Dawson.

On Nick, tight.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

11205 INT. AMANDA'S - LIVING ROOM - DAY

11205

TIGHT ON DAWSON'S LEFT WRIST

His Watcher tattoo is visible.

WIDEN

Dawson sees Nick look at the tattoo, pulls his sleeve down.

AMANDA

Whisky neat as I recall.

NICK

You're first, make it good.

DAWSON

Amanda, would you tell him that I'm
not the bad guy.

AMANDA

He's not the bad guy.

(to Dawson)

Is it a Watcher?

Dawson throws her a look.

NICK

A what?

DAWSON

Nothing.

NICK

What the hell is a Watcher?

DAWSON

Sorry.

NICK

Oh c'mon.

(CONTINUED)

11205 CONTINUED:

11205

DAWSON

Jeff Case is the name of the man who died. His wife's name is Marilyn. His father and I have been friends for over twenty years.

NICK

And?

DAWSON

And that's all I can say.

Nick heads for the phone, punches in a number.

NICK

(into phone)

Hey, Collins. Yeah Nick Wolfe. Who's on homicide tonight?

Dawson presses on the receiver, cutting Nick's connection.

DAWSON

Hey you don't want to do that.

NICK

Yeah, I do.

AMANDA

(to Dawson)

Look we should just tell him.

(to Nick)

Joe is a Watcher, too.

NICK

OK just explain to me exactly what it is you do?

DAWSON

We observe and record immortal activity and we pass it along from generation to generation.

NICK

Uh huh and dispose of bodies in the middle of the night sometimes.

(CONTINUED)

11205 CONTINUED: 2

11205

DAWSON

(soberly)
Sometimes.

NICK

Strange career choice.

DAWSON

It's not a choice. It's a privilege. For some it's passed on, father to son. For me, it was a chance meeting. An Immortal that saved my life in Viet Nam.

(beat)
If you're interested.

NICK

(firm)
Oh by all means.

DAWSON

See some day the Immortals will be gone. People need to know that they were here. Their part in our history. And that is the gig.

NICK

Okay, I'll play your game here. How long has this... what... Group? Organization?...Club? Whatever you call yourself. How long have you been around?

DAWSON

Four thousand years. Give or take.

NICK

Four thousand years. And you watch her, too?

AMANDA

Look watchers are sort of a necessary evil. Kind of like mosquitoes. Every once in a while you have to swat one away. But most of the time, you get used to it.

(CONTINUED)

11205 CONTINUED: 3

11205

DAWSON

Gee, thanks.

AMANDA

No problem. Alright what are you doing here Joe?

Dawson takes a beat, meets her eyes.

DAWSON

Following someone who was following you.

DAWSON

(beat)
Andre Korda.

On Amanda...

TRANSITION TO:

11206 EXT. SOUTH CHINA SEAS BEACH - 1907 - DAY

11206

SUPER: CHINA COAST, 1907

A sun blinds us until we SEE a HORSE gallop out of it, haunches rippling, nostrils flaring, sweating as it flies along the beach.

NEW ANGLE

Amanda is on the horse, urging it forward. She's clearly running from something. Someone.

ANOTHER ANGLE

as she reaches a grove of trees. She slips from the horse, peers through the trees. Weary and breathless, exhausted and anxious, she finally allows herself to breathe. She lost them.

Amanda leads the horse to a little stream in the grove, she washes her hands.

She looks up sharply. Did she hear something? No. Impossible. Another beat, another furtive look, suddenly

(CONTINUED)

11206 CONTINUED:

11206

NEW ANGLE

Amanda is set upon by TWO BANDITS. They attack her with knives and clubs.

She draws her sword, fights for her life. One takes her on head-on, the other tries to disarm her from the side, cutting her arm.

She backs toward her horse, reaches for the pommel. Retrieves a whip which she then turns on the Bandits. She's bleeding from her arm, fighting hard.

A CRACK of the whip, she catches hold of the club in the FIRST BANDIT's hand, swings him around. The Bandit's head SMACKS into a tree, knocking him unconscious.

Amanda grabs up his club, uses it to disarm the SECOND BANDIT, who turns and runs for his life.

Suddenly, Amanda gets THE BUZZ, spins around to find herself facing

ANDRE KORDA

He's early 30's, head shaved clean, eyes piercing. And right now he's dressed in the saffron orange robes of a BUDDHIST MONK.

A moment as Amanda, panting and injured, sizes him up -- friend or enemy?

KORDA

Nicely done.

And he draws his own sword.

AMANDA

Who are you?

KORDA

I am he who has the honor of deciding your fate.

AMANDA

In your dreams.

(CONTINUED)

11206 CONTINUED: 2

11206

She attacks him, but it's clear from the beginning who is the master.

KORDA

moves with incredible grace and confidence. He's an expert martial artist and it shows.

AMANDA

attacks.

KORDA

seems to ward off her blows with the slightest movement, the smallest expenditure of energy.

As she fights, Amanda grows more angry and frustrated. She attacks in a fury. Korda deflects her blows with ease.

Amanda continues the attack. She grows weary; her blade is becoming heavy in her hand. At the moment when it's clear he has the upper hand, he suddenly stops, drops his sword on the ground. He stands, hands outspread. Then beckons her to come toward him.

KORDA

I'm at your mercy.

AMANDA

A beat as she appraises him. The unconscious Bandit moans, begins to stir. No time for games. She charges at Korda, head on.

KORDA

is so smooth, so sure, he steps aside like a bullfighter, evading her attack.

As she turns back to him, he whips out a weapon unlike any we've ever seen. A fan made of knives. He uses it to knock the blade out of her hand.

AMANDA

is quickly overpowered. He drives her to her knees, holds the weapon to her throat. He looks deep into her eyes.

(CONTINUED)

11206 CONTINUED: 3

11206

KORDA

I have shown you the power of
surrender.

AMANDA

(beat)
Just do it.

KORDA

If I don't?

AMANDA

I would be very grateful.

Korda caresses her neck with the tip of the fan blades.

KORDA

I have been looking for someone
like you for years.

Amanda extends her palms outward, smiles expectantly.

CUT TO:

11207 EXT. MONASTERY GARDEN - CHINA - 1907 - DAY

11207

Amanda strolls through the garden with Korda.

KORDA

There are two kinds of beings,
Amanda. Sparrows and Hawks.
Immortals are the Hawks. The
others exist for the sole purpose
of feeding us.

AMANDA

And the "sparrows" who live here
with you. Do they know?

KORDA

What we are? No, although they did
see me die once. It made quite an
impression.

(confidentially)
They look upon me as a divinity.

(CONTINUED)

11207 CONTINUED:

11207

AMANDA

Personally, I'm not into Godhood.

KORDA

Ah you'll get used to it. You stay on Holy Ground, and let others take care of what needs to be done. It is the best of all possible worlds.

AMANDA

And you're willing to share. I'm flattered.

KORDA

Mortals are so...

AMANDA

Temporary.

KORDA

Let us say that I prefer the company of my own kind.

(a smile)

Look at you. You are beautiful. You are clever and you are a survivor.

AMANDA

(false modesty)

I've done alright for a girl my age.

(beat)

I'd do even better if you'd show me how to use those knives.

KORDA

(smiles)

The Flying Rainbow. I learned to fight alongside the Ten Tigers of Guangdong.

(beat; eyes her)

It would be an honor to teach you.

AMANDA

I'd be willing to learn.

DISSOLVE TO:

11208 EXT. MONASTERY GARDEN - CHINA - 1907 - DAY

11208

MONTAGE: (MOS)

Korda begins to teach Amanda a Kata with the Flying Rainbow.
We hear his VOICE OVER.

KORDA (V.O.)

This is not the work of a week or a
month, Amanda. This is the
discipline of a lifetime.

Amanda and a FEMALE MARTIAL ARTIST engaged in an intricate
kata.

KORDA (V.O.)

(continuing)

You must learn to use your whole
body as your weapon. Resistance is
useless. You yield or you die.

The movements continue with grace and power.

KORDA (V.O.)

(continuing)

If a cat bites your hand, the more
you pull away, the deeper it sinks
its teeth in.

As he speaks, we see the training, the improvement.

KORDA (V.O.)

(continuing)

But if you let your hand go limp,
the cat lets go. Your enemy is
defeated.

(beat)

Remember Amanda, suppleness with
out strength. Agility without
force. And surrender without
resistance.

Korda watches approvingly as Amanda soundly defeats the
woman with the knife fan.

KORDA (V.O.)

(continuing)

What a team we shall make you and
I.

(CONTINUED)

11208 CONTINUED:

11208

END MONTAGE

AMANDA

(wishful thinking)

Ah I can't imagine Andre Korda
even remembering me.

DAWSON

Yeah well one of my people is dead
around the corner. His memory must
be improving.

NICK

Listen, if you can point out the
shooter, I'll bring him in.

AMANDA

(to Dawson)

Ah It's this cop thing he does.

DAWSON

I thought so.

NICK

Ex-cop.

AMANDA

It's a long story. The short
version is I ruined his life.

NICK

So what's Korda doing here?

DAWSON

Well besides extortion, theft, and
kidnapping? He's running a new
nightclub he calls the "Sanctuary".

11209 EXT. CITY - NIGHT - ESTABLISHING (STOCK)

11209

City night life.

11210 INT. SANCTUARY - LOWER LEVEL - NIGHT

11210

A high energy, high style CLUB. Dancing, MUSIC, upbeat
eclectic mix. A contemporary RAVE/DISCO.

(CONTINUED)

11210 CONTINUED:

11210

The CLUB-GOERS run the gamut -- young, fun, hip, off-beat.
They're there to party.

AMANDA AND NICK

sweep in together. Take in the surroundings.

AMANDA

See? I don't know why you insisted
on coming?

Nick's eyes sweep the dance floor.

NICK

(deadpan)
Hey I love the night life. I got
to boogie.

AMANDA

Sweet, I know you think you can
protect me. But it's a delusion.

NICK

Amuse me.

Amanda suddenly gets the BUZZ. Her eyes move to:

ANGLE

to a balcony overlooking the dance floor. There stands
KORDA, looking the same except he's traded his monk's robe
for this season's Donna Karan.

His mouth curls up in a smile at the sight of her.

11211 EXT. MONASTERY GARDEN - CHINA - 1907 - DAY

11211

A group of horsemen ride into the compound, their horses
laden with sacks of booty.

Korda approaches and surveys the bounty. Amanda enters to
the activity.

AMANDA

Goodies!

(CONTINUED)

11211 CONTINUED:

11211

She reaches into one of the saddle bags and removes a jade necklace, holds it up to the light.

AMANDA

(continuing)

Are there more where this came from?

KORDA

Regretfully not. We had to burn the village to the ground.

This stops Amanda.

AMANDA

You burned a whole village to the ground?

KORDA

They refused to pay the tithe.

(beat)

Resistance, it is a perfect illustration.

(beat; eyes her)

You're not bothered.

AMANDA

Me? No.

Amanda turns to walk away. Korda grabs her roughly and pulls her close.

KORDA

You're lying.

(beat; with enthusiasm)

I love that.

Amanda stiffens.

KORDA

(continuing)

Resistance, Amanda it is useless. You either yield...

AMANDA

I understand.

(beat)

Can I leave now?

(CONTINUED)

11211 CONTINUED: 2

11211

KORDA

No, Amanda. No one ever leaves me.

He releases her. Amanda turns to go and sees three of Korda's Bandits watching her.

11212 EXT. SOUTH CHINA SEAS BEACH - 1907 - DAY

11212

Amanda strolls near the beach, pensive. She bends to pick a flower. When she straightens up, Korda's beside her.

AMANDA

I hate it when you sneak up on me like that.

KORDA

It is now time.

AMANDA

For tea?

KORDA

For your first test.

AMANDA

I thought we already handled that.

KORDA

In the classroom. Not in real life.

AMANDA

I see.

KORDA

To practice discipline, precision and mastery in a controlled environment is one thing. To keep ones head in the thick of battle is entirely another.

Amanda tries to keep it light.

AMANDA

Keep ones head. Yes that's a good inside joke.

(CONTINUED)

11212 CONTINUED:

11212

KORDA

(covers a smile)

Where are you from, Amanda?

AMANDA

Which century?

KORDA

Your first one.

AMANDA

Oh so long ago. Well I was raised
by royalty.

KORDA

Naturally.

Amanda savors the lie, rolls with it.

AMANDA

Yes. My father was a Duke and I
guess you could say that basically
we had the best of everything.

Korda eyes her, suspects the lie.

KORDA

So you have no experience of being
a thief?

AMANDA

(horrified)

Thief? No perish the thought.

She gives him her most coy smile.

KORDA

This will be an adventure then.
The neighboring village has a
temple. Tomorrow at noon
precisely, you will storm this
temple with my men.

AMANDA

Noon? The temple will be full of
worshippers. Won't that be a bit
inconvenient?

(CONTINUED)

11212 CONTINUED: 2

11212

KORDA

Exactly.

AMANDA

And this is your plan?

KORDA

It is the perfect distraction. Chaos, confusion and disorder. In the midst of which you descend upon the scattering sparrows and you empty the temple of its precious relects.

AMANDA

And the people will just smile and thank us?

KORDA

Perhaps. Perhaps not. But one thing is certain, they will learn the futility of resistance. You will see to that.

AMANDA

Aren't you afraid I'd run off with the booty?

He takes the flower from her hand.

KORDA

Since you came to me, Amanda, I've watched you blossom. Like this flower.

He begins to pluck the petals off the flower one by one.

KORDA

(continuing)

Should you chose to leave my sacred garden... without the nourishment of my counsel... you would perish.

Korda now holds a bare stem in his hands.

KORDA

The choice is yours... Life. Or death.

11213 EXT. MONASTERY GARDEN - CHINA - 1907 - NIGHT

11213

Dead quiet. A GUARD stands his lonely vigil, his horse tied up nearby.

Amanda approaches from behind. She takes him in a lightning-fast sleeper hold. The Guard sinks to the ground, unconscious.

TRANSITION TO:

11214 INT. AMANDA'S - LIVING ROOM - THE PRESENT - DAY

11214

Pick up Dawson and Nick as Amanda finishes her story.

NICK

follows Amanda's eyes up, appraises Korda.

NICK

Charming.

NICK

What are you going to say to him?

AMANDA

"No hard feelings."

NICK

Twelve hundred years to practice your groveling and that's the best you can do.

AMANDA

Thanks for your support.

NICK

No problem.

And she goes.

11215 INT. SANCTUARY - UPPER LEVEL - NIGHT

11215

Where Korda holds court. He moves from the rail and turns to Crysta, who watches Amanda head towards them.

CRYSTA

She's beautiful.

(CONTINUED)

11215 CONTINUED:

11215

Korda gives a little smile, pulls her to him and kisses her.

KORDA
She's becoming an inconvenience.

His gaze returns to --

KORDA'S POV

Nick orders a drink.

RESUME SCENE

CRYSTA
The guy with her, he's the one who interfered today.

KORDA
(eyebrows raised)
Do you think he'll recognize you?

CRYSTA
Don't know.

Korda gives Crysta a little pat.

KORDA
Well why don't you go down there and find out. He looks lonely.

CRYSTA
And if he does?

KORDA
We're here to raise cash to finance our operation.
(beat)
Nothing gets in the way of that.

ANGLE - AMANDA

comes up to join them. As she enters, she and Crysta eye each other warily.

CRYSTA
Korda's waiting for you.

(CONTINUED)

11215 CONTINUED: 2

11215

AMANDA
(a little smile)
That's because I'm worth it
darling.

Crysta glares, moves off.

KORDA
Amanda.

11216 INT. SANCTUARY - LOWER LEVEL - CONTINUOUS

11216

Nick watches the dance floor action. Through the crowd, he catches a glimpse of gold.

CLOSE ON: A NECKLACE OF ANCIENT COINS

PULL BACK TO SEE CRYSTA

the necklace of coins around her throat, smiling at Nick.

CRYSTA
(beat)
Hi.

NICK
Hi.

She sets down her drink, holds out her hand.

CRYSTA
(continuing)
I'm Crysta. And I'm just what the
doctor ordered.

He spreads his arms re: his place.

KORDA
(continuing)
What do you think?

AMANDA
(re: his outfit)
I think I liked you in orange
better.

Korda laughs. He runs a finger down the side of her face.

(CONTINUED)

11216 CONTINUED:

11216

KORDA

I have missed you.

AMANDA

How long are you in town?

KORDA

This is not my only club. I have one in Paris and another in Rio.

AMANDA

Korda what are you doing in my neighborhood?

KORDA

Slumming.

AMANDA

But I thought you had something to tell me.

KORDA

("innocent")
Like what?

AMANDA

Like there can be only one.

Korda gives a smile, suddenly grabs her arm. Instinctively, Amanda pulls back. Korda goes with the resistance and twists her arm roughly behind her back. He leans in close to her ear.

KORDA

Look at you, still resisting.

Amanda's furious with herself. Nick looks up. Amanda and Korda are out of sight. Crysta leads him onto the dance floor.

She rubs up against him, wraps her arms around him. In truth, she's patting him down. Finds what she's looking for.

NICK

You find what you're looking for?

CRYSTA

Not yet.

11217 INT. SANCTUARY - UPPER LEVEL - SAME TIME

11217

Amanda moves to the railing, sees Nick and Crysta. She rubs her arm as Korda hands her a drink, sees what she's looking at.

KORDA

Her name is Crysta. And she will do absolutely anything for me.

Amanda turns away, bored already.

AMANDA

Why don't you tell me about you. Are you still murdering innocent women and children?

KORDA

Shame you never had the stomach for that you left me and you never even said goodbye.

AMANDA

Well I know it was rude, but you were sleeping so soundly.

KORDA

Because you drugged me.

(beat)

And by the way what has happened to my beautiful Rainbow Fan?

AMANDA

Oh that old thing, Lets see I think it's around somewhere maybe in a closet.

KORDA

Keep it.

AMANDA

(suspicious)

And in return?

KORDA

(shrugs)

My original offer still stands Amanda. Join me, you and I could have such fun together.

(CONTINUED)

11217 CONTINUED:

11217

AMANDA

And what about Bambi?

KORDA

(laughs)

Crysta. The more, the merrier.

AMANDA

Oh how original.

KORDA

(re: Nick)

No matter how many of those you surround yourself with, you're still alone.

(beat)

Your little sparrow will have to be eaten.

Amanda can't help herself. Her eyes travel down to the dance floor. Nick and Crysta dance.

Korda sees the involuntary move. Files it away. Amanda catches herself, covers.

AMANDA

I must tell you, he doesn't respond well to verbal commands very well.

CRYSTA

Is that a gun in your pocket?

NICK

I hate to disappoint you, but um yeah.

CRYSTA

What line of work are you in?

NICK

Pest control.

CRYSTA

If you weren't so cute, I'd swear you were a cop.

(CONTINUED)

11217 CONTINUED: 2

11217

NICK

Well if you weren't so cute I'd
sware you were a murderer. You lost
it.

KORDA

A hundred years later and the offer
is still open.

AMANDA

And my answer is still no.

Korda pulls his blade, holds it to her throat.

AMANDA

Holy ground, Korda.

KORDA

(smiles)
Never heard of foreplay?
(beat)
Just know Amanda that this time, I
will kill you.

He turns and walks away. On Amanda.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

11218 EXT. CITY STREET - DAY

11218

An armored car lumbers down the street toward a man in the orange coveralls of a road construction worker. He stands before a pair of saw horses in front of a sign that reads "Detour."

As the vehicle moves closer, we get a better look at the construction worker: a large man, rugged, named RAPHAEL. As the armored car slows, Raphael approaches the driver's window and offers friendly directions.

RAPHAEL

A gas line is broken. You'll have to detour.

DRIVER

No problem.

RAPHAEL

You know Maple?

DRIVER

Uh huh.

RAPHAEL

It won't take long if you go that way.

DRIVER

Uh thanks.

RAPHAEL

Anytime.

11219 INT. ARMORED CAR - DAY

11219

The Driver turns back to the closed compartment in the back of the truck.

DRIVER

Taking a detour, want to call it in for me?

(CONTINUED)

11219 CONTINUED:

11219

PARTENER

No problem, got you covered.

He reaches for his cell phone.

11220 EXT. CITY STREET - DAY

11220

As the armored car moves off, Raphael moves the barricade and strips off his jumper. He speaks into a small walkie-talkie.

11221 EXT. SIDE STREET - DAY

11221

The armored car moves down the block.

11222 INT. ARMORED CAR - CONTINUOUS

11222

The driver's eyes watch the street for anything suspicious. He finds:

CRYSTA

bent over the hood of her car in a micro mini.

THE DRIVER

leans back and calls to the guard who sits in back with the bags of money.

He never finishes the statement. It seems from nowhere a man has stepped out in front of the vehicle. There is a sickening thump.

DRIVER

Oh, my God. I think I hit someone.

PARTENER

Stay in the truck.

The Driver jams on his brakes.

11223 EXT. SIDE STREET - DAY

11223

The Driver gets out of the armored car.

(CONTINUED)

11223 CONTINUED:

11223

The Driver runs to the fallen man. It is Korda. He feels for a pulse. There is none.

DRIVER

Buddy, you OK?

The Driver begins CPR.

He pumps Korda's chest. Suddenly,

DAWSON

Damn!

KORDA

GASPS alive.

ON CRYSTA

as she moves behind the Driver. We hear the THWAP! of a silenced gun. Crysta reaches down, pulls a set of keys from the Driver's pocket, moves toward the armored car.

ANGLE - THE BACK OF THE ARMORED CAR

Crysta unlocks the back doors. As they swing open, we see

FRED

gun in hand, aimed at Crysta. She holds up her hands, plays helpless.

CRYSTA

Oh my God, please... please don't shoot!

Fred motions for her to step back. She does. As he steps from the van, Crysta pulls out a gun and shoots him. Fred goes down, wounded.

WOMAN

Back away.

KORDA

rises. He steps by the Driver's body, lifeless on the ground before him, and moves toward the cab of the armored car.

(CONTINUED)

11223 CONTINUED: 2

11223

FRED

is on the ground, injured but struggling to remain conscious. As Korda moves past him,

FRED'S HAND

reaches for his weapon. He fires twice, then collapses.

KORDA

is wounded and struggles into the armored car.

11224 INT. ARMORED CAR - DAY

11224

Korda slumps into the passenger seat, Crysta gets behind the wheel.

11225 EXT. SIDE STREET - CONTINUOUS

11225

As the armored car moves away, CAMERA FINDS Joe Dawson watching from an alley. He clicks on a mini cassette recorder. The anger's clear in his voice.

DAWSON

3:14 P.M. Korda hits an armored car and shoots two men.

KORDA

Go! Go!

CRYSTA

But you're hit.

KORDA

You were sloppy.

CRYSTA

We don't need Amanda.

KORDA

We need what I say we need.

CRYSTA

And what if she won't play?

(CONTINUED)

11225 CONTINUED:

11225

KORDA

Convince her.

He starts to cough. He is mortally wounded.

KORDA

I'll be right back.

And he dies.

CUT TO:

11226 EXT. DAWSON'S HOTEL - DAY

11226

Establishing.

DAWSON

What do you want Wolf?

NICK (O.S.)

Two guards were shot.

11227 INT. DAWSON'S HOTEL ROOM - DAY

11227

Nick throws a newspaper down in front of Dawson.

NICK

The one who lived says he put two bullets in one of the thieves as he got away.

DAWSON

Well chalk one up for truth and justice.

NICK

Oh not quite. A mile away, the armored vehicle goes off a bridge and explodes in a ball of flames.

DAWSON

Sounds like a helluva ride.

(CONTINUED)

11227 CONTINUED:

11227

NICK

Funny thing is, when the salvage team got there --theres no bodies. No money. No evidence. All washed out to sea. Department says case closed. But you and I know better don't we?

DAWSON

(noncommittal)

That's one possibility.

NICK

That's the possibility. Who do we know that can take two bullets and survive a flaming wreckage?

DAWSON

(beat)

One in the stomach and one in the shoulder.

Nick didn't quite expect this.

NICK

You saw?

DAWSON

I called the ambulance. How's he doing?

NICK

How's he doing? How's he doing? lets see, his name is Fred Regan. His wife's name is Helen, the hospital won't say. Which usually is a very bad sign.

DAWSON

It was Korda.

NICK

(off Dawson's look)

Let's go.

Dawson sits, stubborn.

DAWSON

Forget it.

NICK

You're a witness. Lets go.

11227 CONTINUED: 2

11227

DAWSON

I'm a Watcher.

NICK

Hey close enough.

DAWSON

I can't interfere.

NICK

Yes you can.

DAWSON

I took a vow!

NICK

I don't care. Break it!

DAWSON

Is that what you say to a priest
whos trying to protect the secrecry
of the confessional?

NICK

That's what I say to a priest who's
trying to protect a murderer.

DAWSON

In four thousand years, do you know
how many people have died trying to
protect their secret?

NICK

That's your problem.

11228 INT. AMANDA'S - DAY

11228

Amanda paces, on the phone with Lucy. As she talks she
hurriedly licks envelopes and slaps stamps onto them.

AMANDA

No, it wasn't a date OK! Just
because two people go out dancing
doesn't mean that its a date. Quit
putting words in my mouth. Um Lucy
you know what I need to call you
back, OK, Bye, Bye.

(CONTINUED)

11228 CONTINUED:

11228

She suddenly gets the BUZZ.

She hangs up quickly.

ANGLE - TERRACE

as Amanda hurries there. She's intercepted by an imposing Immortal, whom we recognize as Raphael. He steps into her path, sword in hand.

AMANDA

Well well well let me guess you
aren't the encyclopedia salesman.

She backs up, turns to go back through

THE APARTMENT

heading for the front door. She opens it to find Crysta. Amanda backs away, maneuvers herself into a protected position. Keeps it light, her sword drawn behind her back.

AMANDA

Oh you should've told me you were
coming. I'd have prepared tea. I
would've made those little
sandwiches. By the way where do
they grow watercress?

CRYSTA

Amanda.

AMANDA

Yes I don't think we've been
properly introduced, was it
something like Tiffany?

CRYSTA

Crysta.

AMANDA

How quaint.

CRYSTA

Raphael and I have a message for
you from Korda.

(CONTINUED)

11228 CONTINUED: 2

11228

AMANDA

Is it one of those singing
telegrams?

CRYSTA

You have twelve hours to make up
your mind.

AMANDA

Twelve hours?

CRYSTA

One for every century you've lived.

AMANDA

(all smiles)
And if I don't, do I turn into a
pumpkin?

CRYSTA

(returns the smile)
No, sweetheart. You turn into a
memory.

She turns to go.

AMANDA

Bye Igor. Or is it Igor?

Raphael glares at her, moves to join Crysta. As they reach
the door.

AMANDA

(continuing)
Oh Crysta?
(Crysta turns)
By the way, how long have you been
with Korda?

CRYSTA

Eight years.

AMANDA

Is that dog years? Because you
know, he gets bored at the end of
every century.

(CONTINUED)

11228 CONTINUED: 3

11228

The phone starts to RING. Crysta looks at Raphael and nods. They exit. Amanda moves to the phone.

AMANDA
(answering the phone)
Hello?
(beat)
Joe I'm kinda busy right now.
(beat)
What!

She slams down the phone.

11229 INT. SANCTUARY - LOWER LEVEL - NIGHT

11229

Nick blows into the club, heads for Korda's office.

Raphael steps into his path.

RAPHAEL
Hey you can't come in here.

Nick throws a punch for the floor, his full weight behind his fist as it makes contact with Raphael's jaw. A beat, and Raphael goes down, out cold. Nick steps over him.

11230 INT. SANCTUARY - KORDA'S OFFICE - NIGHT

11230

Nick slams the office door open. Korda's counting cash, looks surprised.

NICK
Let's go Korda.

KORDA
You got a warrant?

NICK
(he pulls his weapon)
Oh yeah right here!

He begins to cuff Korda.

11231 EXT. SANCTUARY - NIGHT

11231

Nick hauls a handcuffed Korda toward his car.

KORDA

This is a very bad career move I think.

NICK

It's your day of judgement pal.

KORDA

Don't look alarmed girls, I'll be back soon.

NICK

Don't count on it.

KORDA

Whatever you think you've got on me, won't hold up. You haven't even read me my rights.

NICK

Guess what? You killed two men. You haven't got any.

Nick opens his car door, shoves Korda inside.

Korda gets the BUZZ as

AMANDA

approaches.

AMANDA

Leave him alone, Nick.

NICK

Not this time.

KORDA

Ladies, don't fight over me, please.

AMANDA

Prison is not for Immortals.

NICK

Who said anything about prison?

(CONTINUED)

11231 CONTINUED:

11231

AMANDA

Would you please share with the class?

NICK

I know where they're pouring a foundation for a new building.

(turns to Korda)

He'll make a wonderful cornerstone in a hundred years he'll be somebody else's problem.

Nick climbs in behind the wheel.

AMANDA

Alright.

He turns the ignition key... no result. Dead. Frowning, he tries again. Nothing.

He looks up through the windshield, scolding.

NICK

(continuing)

Amanda!?

Amanda and Korda BUZZ again.

CRYSTA

arrives on scene, a GUN in her hand. She aims the gun at Nick.

CRYSTA

(to Korda)

I checked him out. He's not a cop.

KORDA

(wryly)

What! Can't trust anybody these days.

Amanda moves toward Crysta, her blade raised to strike. Nick meets Amanda's eyes.

NICK

You had to mess with the car.

(CONTINUED)

11231 CONTINUED: 2

11231

From out of the shadows --

DAWSON

appears. A GUN in one hand, a couple of spark plug WIRES
in the other.

DAWSON

No you can't blame Amanda.

As the stalemate is frozen, we --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

11232 EXT. SANCTUARY - NIGHT

11232

The tension is thick.

NICK'S gun is aimed at Korda.

CRYSTA'S gun is aimed at Nick.

AMANDA'S sword is out ready to strike Crysta if she fires.

KORDA smiles from the backseat of Nick's car.

DAWSON breaks the tension.

DAWSON

For a minute, I thought we were at
a Colombian soccer match.

KORDA

And you would be --?

NICK

Her fairy godfather.

AMANDA

Are we danceing, or are we going to
sit this one out?

KORDA

Put the sword down, Amanda. You
don't want your friend to die.

KORDA

One.

CRYSTA

(nervously)
What are you doing, Korda?

NICK

Looks like he's playing poker.

KORDA

Two.

(CONTINUED)

11232 CONTINUED:

11232

AMANDA

I don't bluff.

Her grip tightens on her sword. Crysta takes a half step forward. Dawson's finger tickles the trigger on his gun. Tension mounts.

NICK

What the hell. Three.

He cocks his gun. Suddenly the doors to the club burst open. Three WAITRESSES in uniform pour out, coming off shift.

KORDA

(to Crysta)
Shoot the girls.

NICK

No wait!

Crysta hesitates.

Nick looks back to Korda.

NICK

(continuing)
Get out!

Korda climbs out. Crysta steps up, slices his cuffs with her blade.

Korda turns to Amanda and smiles.

KORDA

See Amanda you really should've
taken me up on my offer.

Then he turns his charm on the waitresses.

KORDA

(continuing)
Good evening, ladies.

And he and Crysta head back to the club.

11233 EXT. PARK - NIGHT

11233

Nick paces, furious at Dawson. Amanda is equally enraged.

AMANDA

Were you trying to get yourself
killed?

NICK

Oh I'm sorry Amanda, you had a
plan?

AMANDA

Nick I have to do this, you do not
have to do this.

NICK

Because you say so.

Amanda is hot, frustrated.

AMANDA

Your life is short enough as it is!
Why do you insist on getting
involved in my world?!

NICK

The minute he commits murder, he
steps into my world.

AMANDA

(to Dawson)
Joe talk to him. I can not talk to
you.

Amanda has reached saturation. She turns and storms off.

Nick turns to Dawson. A beat.

DAWSON

You know I think she likes you.

NICK

You shut up.

He starts to go. Dawson stops him.

DAWSON

Tell me, were you really gonna bury
Korda in cement?

(CONTINUED)

11233 CONTINUED:

11233

NICK

I don't get it Dawson where's
your spine? How can you just sit
there and watch?

DAWSON

Faith.

NICK

Oh c'mon faith in what, rolling
heads?

DAWSON

I believe we're all here for a
purpose. Even Immortals.

(beat)

See if I come forward, I blow their
cover and ours. They'd either put
me in a psycho ward, or worse yet,
they'd believe me and then open
season on Immortals.

NICK

That's a pretty big leap.

DAWSON

Um tell me, how long were you a
police officer?

NICK

Twelve years.

DAWSON

So then you know. People get
scared, they shoot first, they ask
questions later. Human nature at
its finest.

NICK

You've shown a lot of faith Dawson.
Do you think I care if they kill
Korda?

DAWSON

Well what about Amanda? I mean
what happens when they come after
her? You know they used to burn
witches at the stake.

(CONTINUED)

11233 CONTINUED: 2

11233

Nick eyes him coldly.

NICK

So Korda walks.

DAWSON

Maybe. Maybe not.

NICK

Not.

DAWSON

Tell ya I've been a Watcher a long time. And there are no guarantees of happy endings.

On the moment between them.

11234 INT. SANCTUARY - KORDA'S OFFICE - DAY

11234

Korda stashes cash into the false bottom of a leather suitcase.

CRYSTA

Korda, I should go with you.

KORDA

The situation in Paris is dicey right now -- people asking questions, schedules are changing by the hour.

CRYSTA

Yes but I don't like it when you go without me.

He takes her face in his hands.

KORDA

That's sweet.

His hands travel to her throat. His smile turns dark and his hands close around her windpipe. He squeezes just a little at first, then tighter as he makes his point.

(CONTINUED)

11234 CONTINUED:

11234

KORDA

(continuing)

But you see it really doesn't matter what you like or what you don't like. You need to show me what a good girl you can be. Do you understand?

Crysta nods. He lets go, she coughs, gasps for air.

KORDA

(continuing)

Mr. Wolfe has been a continuous thorn in my side. So what's your job, sweetheart Um?

CRYSTA

To take care of him.

KORDA

That's my girl.

Korda kisses her, smiles.

KORDA

(continuing)

See what a team we are.

11235 INT. DAWSON'S HOTEL ROOM - DAY

11235

Dawson enters, finds Amanda waiting. She still fumes.

DAWSON

Oh well why don't you just make yourself at home.

AMANDA

Ahh what am I gonna do with him?

DAWSON

I don't know you could always try killing him.

DAWSON

What do you want him to do, Amanda?

(CONTINUED)

11235 CONTINUED:

11235

AMANDA

I just, I just want him to stay out
of my business.

DAWSON

He sees a bad guy, he wants to do
something about it.

DAWSON

And it's obvious this is personal
with him.

AMANDA

Why?

DAWSON

Because he doesn't like the way
Korda dresses.

(beat)

Because of you.

Amanda pauses.

AMANDA

I am Immortal. I keep telling him
that, and he just won't get it
through his thick head.

(beat)

He could get killed.

DAWSON

Could? You think he doesn't know
that?

AMANDA

Then why does he keep doing this?

DAWSON

I see him. I see you.

AMANDA

Then what am I going to do about
it?

DAWSON

(shrugs)

Get used to it.

(CONTINUED)

11235 CONTINUED: 2

11235

On Amanda, thoughtful.

CUT TO:

MONTAGE (MOS)

All set to MUSIC in a symphony of movement and sweat:

11236 INT. NICK'S PLACE - DAY

11236

Nick works out his anger and frustration on the heavy bag.

INTERCUT:

11237 INT. AMANDA'S - DAY

11237

Amanda performs a graceful kata -- the same one Korda had taught her a century ago.

ON NICK

as he fights with himself as much as the equipment.

ON AMANDA

as she whirls the Rainbow Fan.

ON NICK

sweat glistening, every muscle of his body intent, focussed, pouring his anger into the bag.

ON AMANDA

as she completes her kata. Poised, centered -- ready for battle.

END MONTAGE

11238 INT. NICK'S PLACE - DAY

11238

AMANDA ENTERS

unseen by him. She takes a moment to watch. Appreciate him.

(CONTINUED)

11238 CONTINUED:

11238

NICK

sees her. Takes a beat, then continues to pound the bag. Amanda crosses to him. Searches for the words. They don't come easily.

AMANDA

Wow maybe you should give the bag a womans name like Mary or Gwendolyn or anybody you might be angry with.

Nick takes a beat, looks at her, shakes his head.

NICK

I don't think you really want me to do that.

He moves to the sink. Takes some water. Offers her none.

AMANDA

No, what if I put on some gloves and we went a few rounds?

NICK

Don't worry Amanda. I'm not going to the press or police or anybody. Your secret's safe with me.

AMANDA

Nick.

He starts away. She moves around, blocks his exit. Looks into his eyes. Then before he can react, she takes his face in her hands, kisses him fervently. As they break, he looks at her. There's an openness to her. A warmth we rarely see. He takes a deep breath, starts to touch her cheek. Stops himself.

NICK

(continuing)

Amanda --

AMANDA

I know this is costing you a lot.

NICK

(frustrated)

You're driving me crazy.

(CONTINUED)

11238 CONTINUED: 2

11238

AMANDA

You didn't ask for any of this. I know. It's just happening. I guess it's fate.

NICK

I don't believe in fate.

AMANDA

Oh you have to. Otherwise nothing makes any sense at all.

They are lost for a moment. Nick wants to say something. Amanda feels a sudden BUZZ. She kisses him quickly. Puts her cheek to his.

AMANDA

(softly)
I'm sorry, i'm sorry.

And she turns and goes before he can stop her.

11239 EXT. NICK'S PLACE - DAY

11239

Amanda has her blade drawn and ready. Her eyes scan the street for her opponent.

CRYSTA

steps out of the shadows.

CRYSTA

Imagine running into you here.

AMANDA

It's a regular girl scout meeting. Why don't we go someplace more comfy and get this over with.

CRYSTA

I didn't come for you.

A beat as Amanda absorbs this. She plants herself.

AMANDA

You have to go through me to get to him.

(CONTINUED)

11239 CONTINUED:

11239

CRYSTA

(shrugs)
Fine whatever you say.

Amanda looks around; a young couple stroll up the street,
headed in their direction.

AMANDA

Not here.

11240 EXT. RAILROAD YARD - DAY (OR ANOTHER GREAT LOCATION)

11240

Abandoned railroad cars in the b.g. The two women face
each other, blades ready. Suddenly, gracefully, Crysta
attacks. Amanda returns it.

In some ways, their movements are similar -- they
anticipate each others actions.

Crysta backs Amanda against a wall. Thrusts with her
blade.

Amanda catches the blow. Injured, she kicks at Crysta's
blade. It goes flying. Crysta manages to sidestep, snatch
the blade up again. Her moves display the same acrobatic
skills as Amanda.

Amanda looks up, sees one of the railroad cars. She starts
fighting her way toward it.

CUT TO:

11241 INT. NICK'S PLACE - DAY

11241

Nick is thoughtful, brooding and more than a little
confused. A beat, he SLAMS his fist into a mirror. It
SHATTERS.

MATCH CUT TO:

11242 EXT. RAILROAD YARD - DAY

11242

Crysta SLAMS up against the car door, SHATTERING a window.

CRYSTA

(CONTINUED)

11242 CONTINUED:

11242

whips around, sends Amanda's blade flying. Crysta moves in on her when:

AMANDA

pulls out the Rainbow Fan.

Amanda uses the same beckoning gesture Korda made to her. Crystal comes at her.

Amanda uses the fan to defend herself. Crysta tries to disarm her, can't.

THE TWO WOMEN

are exhausted. Wounded. Hard to tell who has been weakened the most. They circle each other warily. Then they charge at each other.

11243 EXT. NICK'S PLACE - DAY

11243

Nick exits the apartment, dressed for a run to help him sort his thoughts. The air suddenly crackles with lightning.

ANGLE - NICK

eyes narrowing, he studies the sky.

ANGLE - THE SKY (STOCK) - FX

Lightning, no rain, no clouds.

RESUME NICK

He recognizes the QUICKENING. Fear creases his face. He takes off at a run.

NICK

Amanda...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

11244 INT. AMANDA'S - DAY

11244

BANGING on the front door. Dawson moves to the door, opens it.

Nick is on the other side, pushes past him.

NICK

Amanda!

Follow him into

THE KITCHEN

NICK

Amanda!

Then to

THE GREENHOUSE

He finds himself facing Dawson again.

NICK

(continuing)

Where is she?

DAWSON

(grim)

Not here.

Dawson heads into the bedroom. Nick follows.

Dawson returns to what he was doing. Sorting through some of Amanda's things, folding some, packing others into a large box. Nick's eyes take it in. Disbelief.

NICK

(continuing)

Answer me Dawson. Where is she?
What happened!?

DAWSON

(beat; can't say it)

I'm sorry, Nick.

(CONTINUED)

11244 CONTINUED:

11244

NICK

You're sorry? What do you mean
you're sorry?

Dawson turns, holding Amanda's sword.

DAWSON

She uh wanted you to have this.

Nick, numb, reaches out for it. Holds it in his hand.
Shakes his head.

NICK

You're some piece of work you know
that?

DAWSON

Hey, I'm just the delivery boy.

Nick sits down, hard. Thunderstruck.

NICK

She was supposed to live forever.

DAWSON

Well it happens. No different for
her than the rest of us.

Nick tries to absorb the body blow. He stares at Dawson,
then back to the sword in his hand.

NICK

She came to see me.

He touches the handle of the sword, gently, as though it
were her hand itself.

Dawson seems uncomfortable with the rawness of Nick's
reaction.

DAWSON

I warned you Nick. No guarantees.
No happy ending.

Nick looks back up at him, his anger building.

(CONTINUED)

11244 CONTINUED: 2

11244

NICK

(a demand)
Where's Korda?

DAWSON

Just forget about it.

He grabs Dawson by his shirt front.

NICK

Listen to me. You tell me where
the hell Korda is.

SMASH CUT TO:

11245 EXT. PARIS - DAY (STOCK)

11245

Establishing the city of lights.

11246 INT. PARIS SANCTUARY - DAY

11246

Korda's European base. Columns in steel or chrome accent the classic fabrics and detailing. Among the more Baroque statuary are brushed chrome pillars displaying statues of Eros and Jupiter. Ancient religious artifacts and relics are interspersed on tables with brandy servers and fancy humidors.

Korda's in the empty club. He counts out French notes in neat bundles, then places them into a satchel.

A man comes up to him -- a bouncer, GERARD.

GERARD

Monsieur?

KORDA

Give this to Sulaiman. Put it into
his hands, and tell him there'll be
twice as much when the job is done.

Gerard fidgets. Korda raises an eyebrow, waiting.

(CONTINUED)

11246 CONTINUED:

11246

GERARD

I had a call from the States.

(beat)

She's dead.

Korda nods, unreadable.

KORDA

This coffee is stale. Get me
another cup.

He snaps the satchel shut.

CUT TO:

11247 INT. DAWSON'S HOTEL ROOM - DAY

11247

Dawson enters the room. He speaks to someone standing in
front of him.

DAWSON

It's done.

NEW ANGLE

to see it's Amanda he's speaking to.

AMANDA

You sure?

DAWSON

Yeah I'm quite sure. I didn't know
I was such a good liar.

AMANDA

Thank you, Joe.

DAWSON

Don't thank me. I feel like hell.

Amanda sits next to Dawson, but avoids his eyes.

AMANDA

(awkward)

So.

(beat)

How did he take it?

(CONTINUED)

11247 CONTINUED:

11247

DAWSON

What do you want, a blow-by-blow description? Just forget it, Amanda.

She takes a beat.

AMANDA

He's going to be fine. He'll get over it.

DAWSON

Well next time do him a real favor. Run over him with a truck.

Amanda feigns indifference.

AMANDA

Look it wouldn't have worked anyway.

(beat)

You know sparrows and hawks.

DAWSON

Say what?

AMANDA

Look I'd be spending so much time worrying about him, I would end up losing my own head.

Dawson deadeyes her, not buying it.

DAWSON

Once more with feeling, Amanda. Whose life were you worried about?

She looks away, this isn't easy. Finally:

AMANDA

It's better that he thinks I'm dead. We can all just get on with our lives.

She kisses Dawson on the cheek, rises and walks away.

11248 EXT. PARIS - DAY (STOCK)

11248

A plane lands.

Familiar sights -- the Eiffel Tower. The Arc de Triomphe. The Champs-Elysees. A regular travel brochure.

11249 INT. PARIS SANCTUARY - DAY

11249

A CLEANING WOMAN sweeps up. Gerard sits at the bar, going over receipts.

Nick blasts in, driven by his own rage. He takes in the place. Spits out to the Cleaning Woman in perfect French.

NICK

Ou est Korda? Ou est Korda? Ou est-il?

(Translation: Where is he? Where's Korda?)

She scurries away, frightened. Gerard steps into his path.

GERARD

May I help you?

NICK

You speak english.

GERARD

Um.

NICK

Good.

NICK

Where's Korda?

GERARD

He's not here.

NICK

He's not here? Is he back here?

He heads off, checking for himself. Finds nothing.

GERARD

Hey! What the hell do you think you're doing? You need to leave!

(CONTINUED)

11249 CONTINUED:

11249

Gerard puts a meaty hand on his shoulder. Nick grabs Gerard's fingers, bends them back, driving the bouncer to his knees.

NICK

I'm in a really bad mood. Now you tell Korda Nick Wolfe is looking for him. He can find me at DeGaulle hotel, you understand?

And he goes.

11250 EXT. PARIS STREETS - DAY

11250

MONTAGE: (MOS)

A SERIES OF DISSOLVES: Nick walks the streets of Paris. Angry. Angst-ridden.

11251 EXT. BISTRO - DAY

11251

Nick sits at an outdoor Bistro, a bottle of wine on the table before him. He looks up, peers across the street.

NICK'S POV

A woman. Tall. Slender. Short platinum hair. Her back to him.

NICK

Amanda! Amanda?... I'm sorry.

WOMAN

Oui je crois.

RESUME NICK

He flies out of his chair, dashes across the street. Catching up with the woman, he spins her around. It's not Amanda -- just someone like her. On his disappointment.

END MONTAGE

11252 EXT. QUAI - BY THE SEINE - NIGHT

11252

Nick turns a corner, moving down an empty side street. He's exhausted, perhaps a little too much wine.

A FIGURE

steps from the shadows. It's KORDA, who FIRES at Nick.

The bullet finds its mark. Nick drops to the cobblestones. He struggles, managing to draw his boot gun, groaning with the effort.

KORDA kicks Nick's gun out of his hand. The piece skids into the gutter.

KORDA

I should admire your persistence.
But I won't, we're going to kill
you instead.

Nick is too weakened to respond. Korda tosses his gun to GERARD, who has appeared behind him.

KORDA

(re: Nick)
Put him out of my misery and get
rid of the body.

Korda gets into a waiting car, drives off.

GERARD

moves to Nick, stands over him. He takes aim to finish the job.

A SECOND BLAST!

Gerard looks surprised, falls to his knees. Then collapses over in a heap.

NICK

on the ground, finds himself staring into the cold, dead eyes of Gerard.

NICK'S POV

ANOTHER FIGURE steps from the shadows.

(CONTINUED)

11252 CONTINUED:

11252

RESUME NICK

He groans.

But he's fading. Nick's eyes close, and everything goes black.

FADE OUT:

END OF ACT FOUR

ACT : TAG

FADE IN:

11253 INT. AMANDA'S - BEDROOM - DAY

11253

Amanda is on the move -- coiled like a spring. She's frantically throwing anything she can get her hands on into a suitcase.

Dawson watches her.

DAWSON

Will you take it easy...

AMANDA

Don't tell me to take it easy!

DAWSON

(false optimism)
Look he's probably alive. They're going to find him in one of those hospitals.

AMANDA

That's not good enough.

She's at the closet.

AMANDA

(continuing)
I can't find my cosmetic case.
What the hell did she do with my cosmetic case? And I can't find my stilleto...

(to Dawson)

Did you know that you are absolutely useless?

DAWSON

What do you want me to lie to you?
I'm the expert at it.

AMANDA

Look I want you to tell me what Nick was doing in Paris.
(off Dawson's look)
Korda?

(CONTINUED)

11253 CONTINUED:

11253

DAWSON

Yeah that's what they tell me.

Amanda's caught off guard at the import of this.

AMANDA

That's ridiculous.

DAWSON

You think you know someone. Look I saw the two of you together all of five minutes and I could've won a bet.

AMANDA

Just shut up Joe.

She slams her suitcase shut.

DAWSON

(continuing)
What're you gonna do?

AMANDA

I'm going to go to Paris.

On the look between them.

TO BE CONTINUED...

FADE OUT.

END OF EPISODE