

HIGHLANDER: THE RAVEN

"The French Connection"

TEASER

FADE IN:

"Last week on Highlander: The Raven..."

MONTAGE: "A Matter of Time."

Then our story picks up where we left off --

(PRODUCTION NOTE: Scene 11301 is the same scene as Scene 11250 from "A Matter of Time," it just continues beyond Nick's fading out.)

TILT UP to reveal the Figure as BERT MYERS, smoking gun in hand. Tires SCREECH toward him as

A MERCEDES

barrels down the quai. It SQUEALS to a stop inches from Nick's body.

A MAN leaps out of the car, joins Myers. He grabs Nick by the arms.

MYERS

Nick what'd you get yourself
into? (BEAT)
Come here. Easy. He's been shot.

Together, they lift Nick's body carefully into the back of the Mercedes.

MYERS

OK, OK lets go.

Myers jumps in the driver's seat. He guns the engine and Gerard's body disappears in a cloud of exhaust.

A split second later the car vanishes down the quai as quickly as it appeared.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. CHURCH - DAY

A small neighborhood church on the Left Bank. Amanda approaches, gets the BUZZ. She enters through the front doors.

11301 INT. CHURCH - CONTINUOUS

11301

Amanda steps inside. She gives a furtive glance around. The church is empty, except for a few folks who look like they did their last praying in a prison chapel. She crosses to the confessional.

11302 INT. CHURCH - CONFESSIONAL - CONTINUOUS

11302

Amanda enters. Sits. A BEAT. The dividing window slides open. Shadows obliterate the identity of the PRIEST on the other side.

AMANDA

Bless me, Father, for I have
sinned.

The Voice that comes back through the screen is younger than we expect, and has a distinct Irish brogue.

LIAM (O.S.)

How long since your last
confession, my child?

AMANDA

(thinks hard)
Lets see... four hundred
seventeen... eighteen years. Not
counting leap years of course.

LIAM (O.S.)

(beat)
Go on.

AMANDA

I told a lie.

(CONTINUED)

11302 CONTINUED:

11302

LIAM (O.S.)

Now there's one I haven't heard
this morning.

AMANDA

Someone may have died because of
me. Because I told a lie.

LIAM (O.S.)

Someone you care about?

AMANDA

I was trying to protect him.

LIAM (O.S.)

The road to hell --

AMANDA

(interrupting)

Oh please Liam. No platitudes, I
didn't come for a sermon.

LIAM (O.S.)

Well, then you came to the wrong
person, Amanda.

AMANDA

Oh no. You're exactly who I need.

11303 INT. CHURCH - CONTINUOUS

11303

The confessional doors open and we meet FATHER LIAM RILEY.
Tall, lanky, handsome, late twenties, with a mischevious
glint in his eyes.

He embraces Amanda warmly.

LIAM

So how long you been in town then?

AMANDA

I got in just this morning.

LIAM

And already in trouble?

(CONTINUED)

11303 CONTINUED:

11303

AMANDA

I guess that's my calling.

(re: a couple of the
worshippers)

I see you're still tending to the
black sheep of the flock.

LIAM

My calling. I consider it a
privilege.

(beat)

What do you need?

AMANDA

A list of doctors.

LIAM

Why? You're Immortal.

AMANDA

Well my friend's not and he's been
shot.

LIAM

Hospitals?

AMANDA

Checked 'em.

LIAM

(gently)

The morgue?

AMANDA

(firm)

He's not dead.

(beat)

Look Liam. Who could handle a
gunshot wound?

LIAM

And keep their mouth shut?

AMANDA

Yeah you know everybody.

LIAM

Guy must be special.

(CONTINUED)

11303 CONTINUED: 2

11303

AMANDA
I think you'd like him. He tilts
at windmills, too.

Off Liam, intrigued.

11304 EXT. MYERS' CHATEAU - DAY

11304

A stately chateau on the outskirts of Paris.

11305 INT. MYERS' CHATEAU - BEDROOM - CONTINUOUS

11305

ON NICK

as his eyes flutter open.

HIS POV

A beautiful pair of almond-shaped, black eyes gaze down at
him from above. The eyes speak --

MIKA
Welcome back, handsome.

NICK

bolts upright in bed. Bare-chested, a fresh dressing on
his shoulder wound. He takes in his surroundings.

HIS POV

An ornate, baroque boudoir. Gilt and satin. Gold and
velvet.

NICK

still groggy, tries to shake the "dream" away.

NICK
Where am I?

A shape beside him morphs slowly into focus. A beautiful
Asian woman, MIKA SUNGH (late twenties), sits on the bed.

A door opens behind her. Myers enters.

(CONTINUED)

11305 CONTINUED:

11305

MYERS

It's alive.

MIKA

And curious.

Nick tries to get out of bed. Mika pushes him gently back down on the pillows.

She RIPS off a fresh piece of adhesive tape, applies it to Nick's shoulder.

MYERS

Nick Wolfe, Doctor Mika Sungh.

MIKA

No sudden movements OK. You've got half a dozen stitches.

Nick fingers his bandage, looks skeptically at the young woman.

NICK

Doctor?

MYERS

Mika makes house calls for...
"emergencies".

Mika stands, gathers together her instruments.

MIKA

Hospitals ask so many questions.

MYERS

Like what you were doing waving a gun around on the streets of Paris.

Nick nods, thoughtful. His grey cells begin to kick in again.

NICK

(to Myers)
Couldn't find a taxi.
(BEAT)
So that was you huh by the river?

(CONTINUED)

11305 CONTINUED: 2

11305

MYERS

What's it like coming back from the dead?

NICK

Not as much fun as it looks.

Myers pulls out an envelope, hands it to Mika.

MYERS

Doctor, your fee, thank you very much.

Mika gets the hint. She packs up her medical bag, takes the envelope from Myers, leafing through the CASH inside.

MIKA

(counting to herself)

A pleasure, as usual.

Mika moves to the door, turns and smiles at Nick.

MIKA

Um I know a place that does killer Margueritas.

She smiles and exits.

MYERS

How is Amanda?

Nick's face clouds with anger, grief.

NICK

(beat)

She's dead.

Something moves behind Myers' eyes -- a dark understanding.

MYERS

I'm sorry.

NICK

Yeah.

MYERS

So that's why you're going for Korda.

(CONTINUED)

11305 CONTINUED: 3

11305

Nick's face hardens at the mention of the name.

NICK

How do you know about Korda?

MYERS

Get on a plane. Go home Nick.

NICK

No way he put a bullet in me.

MYERS

You're nobody here.

NICK

I was nobody there.

MYERS

You can't take this guy on.

NICK

Watch me.

Off Myers' reaction --

11306 EXT. STREET - DAY

11306

A man, CLEMENT, early fifties, walks along the avenue, whistling a merry tune.

A BLACK SEDAN

AURORE

It's him.

pulls slowly away from the curb, follows at a discreet distance.

11307 EXT. APARTMENT BUILDING - CONTINUOUS

11307

CLEMENT

Arrgh!

Suddenly, a chloroform gag is slapped over his face.

(CONTINUED)

11307 CONTINUED:

11307

He struggles in vain against the iron grip of his assailant, his muffled cries for help rapidly diminishing. Soon, Clement falls limp.

THE SEDAN TRUNK LID

pops open. Sulaiman reaches inside, slings a heavy-looking burlap bundle over his shoulder. A limp HAND lolls out.

Sulaiman heads to the driver's side of the sedan. The window powers down revealing

KORDA.

KORDA

Time to play musical corpses.

SULAIMAN

Do you care how?

Korda holds up a package of CIGARETTES and a LIGHTER.

KORDA

Oh yes, smoking in bed, I think.

SULAIMAN

Such a dangerous habit.

KORDA

And speed it up. If Wolfe has survived, his girlfriend won't be far behind.

SULAIMAN

One dead body at a time.

Korda flicks the lighter to life, gazes wistfully at the flame.

KORDA

Patience is a virtue and mine is running out, now get on with it. Drive.

Ext. building Sulaiman and Aurore carry Clement inside.

11308 INT. MYERS' CHATEAU - LIBRARY/OFFICE - DAY

11308

Old world architecture combined with new world technology. James Bond meets Louis XIV. CAMERA PANS the luxurious wood-panelled room, revealing a state-of-the-art setup.

Myers is on the squawk box. On the monitor in front of him is a map of Zurich, Switzerland.

MYERS

She's been sighted in Zurich your excellency. Apparently still unharmed.

SHEIK AHWAR (O.S.)

(filtered)

How soon?

MYERS

Well the "relocations" team on its way. So your daughter should be back in Riyadh by tomorrow.

SHEIK AHWAR (O.S.)

(filtered)

Ah very good.

MYERS

Excuse the question your excellency, how about my balance?

SHEIK AHWAR (O.S.)

(filtered)

Wired to your account upon her safe arrival.

MYERS

Consider it done. Good bye.

He toggles off as the office door suddenly blows open. Nick barrels on through.

He pulls up short, takes in the hi-tech office.

NICK

Nice place.

(CONTINUED)

11308 CONTINUED:

11308

MYERS

It's only temporary. Sublet from a friend. By the way it is polite to knock.

Nick makes a circuit of the room, poking and probing at the equipment, flipping switches, pressing buttons.

NICK

Sorry.

MYERS

Thank you.

NICK

You're welcome.

NICK

I thought you gave up your French operation.

Myers follows closely behind, resetting all the switches and buttons.

MYERS

You go where the business is.

(beat)

Shouldn't you be back in bed?

Nick throws Myers a look.

NICK

Where's Korda?

MYERS

I've got a guy on his club twenty-four hours a day, taking photos of everything and everyone who walks in or out. Korda hasn't shown in a week.

NICK

You find out what he's up to, you find him.

Myers tosses a file across the desk.

(CONTINUED)

11308 CONTINUED: 2

11308

MYERS

Check it yourself. There's nothing. Absolutely nothing.

NICK

There's always something. A butterfly flaps its wings in the rain forest...

MYERS

Huh?

NICK

And you get an earthquake in Los Angeles.

MYERS

Maybe you should be back in bed.

NICK

Non-linear dynamics. The Butterfly Effect.

MYERS

What medication are you on?

NICK

Two or more seemingly unrelated events are actually connected. Cause and effect. This is Korda we're talking about. We gotta stop looking for the order and start looking for the chaos.

MYERS

And what did that Chinese Doctor do to you?

Nick glances at all the computers.

NICK

Can you get into the Surete on that thing?

MYERS

Is the Pope Catholic?

(CONTINUED)

11308 CONTINUED: 3

11308

NICK

Bring up the police reports for
this week in Paris. He came back
here for a reason.

Myers raises a skeptical eyebrow.

MYERS

Where you goin?

NICK

I'm going to go pull the wings off
a butterfly.

MYERS

I love this guy.

11309 EXT. PARIS STREET - DAY

11309

ON A SIGN, IN FRENCH: CHIROPRACTIC OFFICE.

Amanda exits a door of a building. She ticks off a name on
her notepad.

AMANDA (V.O.)

Look Liam who could handle a gun
shot wound?

LIAM (V.O.)

Underground doctors who could
handle bullet wounds, there aren't
that many.

DISSOLVE TO:

ANOTHER SIGN, IN FRENCH -- BOULEVARD VETERINARY CLINIC

Amanda exits a modest bungalow in a low-rent neighborhood.
Looking a little dejected, she ticks off another name.

LIAM

Quilam on the left bank. Mary
Pierre perhaps. Mika, you can find
her in China town.

DISSOLVE TO:

(CONTINUED)

11309 CONTINUED:

11309

ANOTHER SIGN, IN FRENCH -- LASLO'S BUTCHER SHOP

A very weary Amanda exits a small, run-down butcher shop. She crosses off another name on her list.

(PRODUCTION NOTE: Keep simple. Three signs by three doors will suffice.)

11310 INT. CATACOMBS - DAY

11310

Propped up in a chair, Clement wakes from his chloroform-induced nap. He opens his eyes, tries to get his bearings, as he squints through the gloom.

Sulaiman hovers in the background, standing guard. Aurore appears, carrying a bucket. She smiles down at Clement.

ON CLEMENT

as the BUCKET OF COLD WATER is thrown in his face. He splutters. The catacombs grow brighter now. Clement watches as stone walls appear all around him. And a figure... Korda.

KORDA

Time to rise and shine.

Clement swallows hard.

CLEMENT

Who are you?

KORDA

I'm your new employer. Congratulations. You work for me now.

CLEMENT

(shakes head)

No.

(CONTINUED)

11310 CONTINUED:

11310

KORDA

(hisses)
Yesssss.

He takes one of Clement's hands in his own, almost caresses it.

KORDA

These dexterous little digits of
yours will do exactly as I command.
Or you will lose them all, one by
one.

Clement snatches his hand away.

CLEMENT

I'll be reported missing. My work.
My friends!

Korda straightens up, smiles lethally as he circles
Clement.

KORDA

Your friends will be at your
funeral.

(beat)
You see, you're already dead.
(off Clement's reaction)
Tragic house fire.

Clement's shoulders sag as the gravity of his situation
sinks in. He makes one last ditch attempt --

CLEMENT

I have no tools. The computer, the
lasers... without them --

Korda shoots his arms skyward, as if commanding the heavens
themselves.

KORDA

Come with me, I have something to
show you.

Sulaiman flips a switch. Suddenly the room is flooded with
light, as giant spotlights blast the gloom from every
corner.

(CONTINUED)

11310 CONTINUED: 2

11310

CLEMENT'S POV

The lime-streaked rock walls spring into focus. And against one wall, computers, laser and copying equipment.

KORDA (O.S.)

Lights!

AURORE

with a magician's flourish, whisks a cover off a nearby table.

KORDA

You see Christmas has come early this year.

He bends to Clement, gives his cheek a violent tweek.

KORDA

Hey can I get a hallelujah?

11311 INT. MYERS' CHATEAU - BEDROOM - DAY

11311

Nick sits on the bed, he's dressed, buttoning up his shirt. His movements are stiff; his shoulder wound still bothers him.

He gets up, moves to the closet and opens the door. He reaches in for a jacket. His eyes fall on

AMANDA'S SWORD

propped up next to his suitcase. Slowly, he picks it up, holds the sword in his hands. Nick looks at it for a long moment, then

MYERS

C'mon, Nick. We gotta go.

NICK

On my way.

Gently, Nick puts the sword away. He grabs his jacket and leaves.

11312 EXT. CHINATOWN RESTAURANT - DAY

11312

A bustling neighborhood bubbling over with sights, sounds and smells. Myers leads Nick up to a greasy-spoon Chinese restaurant, points inside.

NICK

Where the hell are you taking me?
I thought I was getting my stitches
out.

MYERS

Mika works in the back of that
restaurant.

Myers opens the door. Nick looks up at the WHITE DRAGON
RESTAURANT sign, doesn't budge.

NICK

Wait a minute you said she was a
doctor.

MYERS

She is back in China.

NICK

Oh great.

Nick absentmindedly rubs his shoulder.

MYERS

(shrugs)

C'mon what's the big deal? You're
getting a complete physical and
Mu-Shu Pork, what's wrong with
that?

NICK

Ahhh.

MYERS

Oh sorry.

Nick blows past Myers inside, cursing under his breath.

11313 INT. DR. MIKA SUNGH'S OFFICE - EXAMINING ROOM - DAY

11313

The room is a mixture of ancient China and modern medicine.
Jars filled with bizarre roots and herbs compete for space
with modern medical equipment. The place is clean but
cluttered. The brightly-colored WHITE DRAGON RESTAURANT
sign is still visible outside through the window.

(CONTINUED)

11313 CONTINUED:

11313

Nick enters Mika's examining room, followed by Myers.
Myers takes a seat by the window.

Nick sits on the examining table. Mika rubs his shoulders.

MYERS

Doc.

MIKA

Hello, how are you today?

NICK

Oh great.

MIKA

Good...lets see...

MIKA

A little tension in these babies,
Nick. You doing anything for
relaxation?

NICK

You mean other than getting shot.

Mika laughs, snaps on a pair of rubber gloves.

MIKA

Alright, let's get started. Strip
please.

NICK

What?

MIKA

Strip.

MYERS

Come on don't be shy, strip.

NICK

I'm stripping.

Nick smiles. Starts to take off his pants.

MYERS

Excuse me Doc, wasn't he hit in the
shoulder?

(CONTINUED)

11313 CONTINUED: 2

11313

MIKA
(mischievous smile)
Ah, yes... so he was.

MYERS
I thought so.

MIKA
Okay, then, just the top.

NICK
Just the top.

Nick takes off his shirt, catches Myers smirking at him. He throws him the evil eye. Mika begins removing his bandage.

MIKA
Ok, um looking very good.

Myers is bored, gazes out the window. Something outside catches his attention. He peers down into the street.

MYERS
Hey, Nick.

NICK
What?

MYERS
Check this out... Come here.

NICK
Yeah yeah, just a second.

MIKA
OK.

Nick jumps off the table, crosses to the window.

NICK'S POV

Across the street, Amanda appears to be checking an address on a piece of paper. She crosses to the restaurant, disappears underneath his field of vision.

MYERS
Look.

(CONTINUED)

11313 CONTINUED: 3

11313

NICK

(shocked)
Oh, my God.

MYERS

Did you ever see the body?

NICK

No, but...

MYERS

So what made you think she was
dead?

FLASH CUT to Nick remembering the Quickening from Episode
12.

NICK

(evasive)
This guy, a good friend of hers, he
told me.

MYERS

He was obviously lying.

Nick starts to do a slow burn.

NICK

Yeah obviously. But I'll bet it
wasn't his idea.

He slams a fist on the window sill.

MYERS

You can't even trust this woman
when she's dead.

AMANDA

Hello anyone home?

The outer office door bell RINGS. Mika moves to leave the
office.

MIKA

Excuse me.

MYERS

Wait.

ON NICK, thoughtful...

11314 INT. DR. MIKA SUNGH'S OFFICE - RECEPTION AREA - DAY

11314

CLOSE ON a photograph of Nick. WIDEN as Mika hands the picture back to an anxious Amanda.

AMANDA

He was hurt, he may have needed a doctor.

Mika shakes her head sadly.

MIKA

I did my best, but by the time he was brought to me... the blood loss... There was nothing I could do.

Amanda's rocked by the news. Her hand reaches out to a chair to steady herself.

AMANDA

I'm sorry, are you sure?

MIKA

Yes, I'm very sure.

AMANDA

Nick Wolfe.

MIKA

Yes Nick Wolfe.

AMANDA

And the body?

MIKA

Cremated.

AMANDA

Uh, I'm sure you did everything you could...

Amanda trails off, lost. Mika produces a box.

MIKA

Just a moment, I've been holding on to this. In case someone asked for him.

Amanda takes the box, opens it.

(CONTINUED)

11314 CONTINUED:

11314

INSERT -- NICK'S WATCH

Amanda closes her hand tightly around the watch.

MIKA (O.S.)

Maybe you'd like to keep it.

Amanda nods numbly, unable to speak.

AMANDA

Thank you.

11315 EXT. CHINATOWN RESTAURANT - DAY

11315

Amanda exits the restaurant, takes a couple of zombie-like steps into the growing lunchtime crowd.

Without looking, she knocks into two ASIAN WOMEN. One of the women drops her parcel. Amanda continues on, unseeing.

A hurrying MAN bumps roughly into her.

AMANDA

Sorry.

Suddenly there's too much noise, too much life around her. Amanda pulls herself out of the crowd. She steps to one side, sags against a shop window.

Gazing at Nick's watch held gently in her hand, a tear rolls down her cheek. A VOICE from behind startles her --

NICK

I'll trade you a sword for a watch.

Amanda whirls to face --

AMANDA

NICK! Nick, Nick.

Unbridled joy springs from every fiber of her being. She lunges forward, kisses him spontaneously. They release.

A BEAT. A look of profound relief washes over her. Nick pulls her to him, kisses her deeply. Then -- WHACK! Amanda slaps Nick across the face. Hard.

(CONTINUED)

11315 CONTINUED:

11315

NICK

What the hell was that for!?

AMANDA

For you being alive, bastard!

NICK

Amanda.

AMANDA

You lied to me!

NICK

Returning the favor.

She raises her hand to slap him again. He catches her wrist in a lock.

A car pulls up alongside them. A voice shouts out the window --

MYERS (O.S.)

I hate to interupt, but when you guys are done playing we've got some work to do.

Amanda pries herself from Nick's grip, bends to look in the window. It's Myers.

Amanda looks from Myers to Nick, and back again.

AMANDA

Myers what are you doing here?

MYERS

Working. Shall we?

AMANDA

Sure.

Amanda gets the BUZZ. She scans the crowded streets -- can't find the source.

NICK

What is it?

(CONTINUED)

11315 CONTINUED: 2

11315

AMANDA
(shakes it off)
Ah we sould go, yeah.

Nick and Amanda pile in, Myers drives off.

KORDA

steps out of the shadows, watches the car disappear.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

11316 EXT. MYERS' CHATEAU - DAY

11316

Nick and Amanda walk down the street toward Myers' chateau.
Neither speaks for a BEAT.

AMANDA

Fine you know I can hold out longer
than you can.

Nick turns on her, hot.

NICK

You lied to me you told me you were
dead.

Amanda raises a finger in delicate denial.

AMANDA

No no not really.
(off Nick's reaction)
Because Joe told you I was dead.
Joe lied to you.

NICK

No Joe told me, Lucy told me, but
you put them up to it. Stop jerking
me around.

Nick turns away from her. What's the point?

AMANDA

Look... there're always going to be
an Immortal like Korda in my life.
So the more you stick around me...

She leaves the sentence unfinished. He spins back to her.

NICK

You were trying to protect me.

A gentle shrug, Amanda doesn't answer. Nick persists.

(CONTINUED)

11316 CONTINUED:

11316

NICK

And I loved the little dramatic
touch. Sending me your sword.
Very, very nice.

Another little shrug --

AMANDA

That wasn't my favorite sword.

Nick blows her off, heads down the street again. Amanda
stays on his heels.

AMANDA

Look Slick. Before you apply for
sainthood, let's just remember that
you lied to me about being dead,
too!

NICK

Not "precisely". According to your
standards.

Nick arrives at Myers' front door.

NICK

And then kissing me like that...
Very nice.

Amanda stops.

AMANDA

I didn't kiss you. You kissed me.

NICK

Oh yeah, no, no, no.

The SOUND of a throat clearing interrupts the argument.

Myers has opened the door behind them.

MYERS

C'mon guys, grow up. I mean who
cares, really huh?... Do come in.

11317 EXT. ROAD - DAY

11317

A car is overturned on a deserted stretch of roadway, its wheels spinning, steam billowing from the broken radiator hose. AURORE, a beautiful young woman, lays nearby, as though thrown from the wreckage.

The SOUND of an approaching vehicle. A truck pulls over. A GUARD in security uniform sits beside the DRIVER.

The Driver steps out, runs to the prostrate Aurore who stirs, cries out weakly.

ANOTHER ANGLE - SULAIMAN

creeps silently along the side of the truck toward the Guard. He shoots the Guard, who slumps in the cab.

RESUME AURORE AND DRIVER

The Driver spins around at the sound of the shot.

AURORE

no longer "injured," pulls her own weapon, shoots the Driver. He falls.

SULAIMAN

drags the Guard's lifeless body down from the cab. Aurore calls to him.

SULAIMAN

Hurry get in!

SMASH CUT TO:

CLOSE ON AURORE'S FACE

We HEAR the hydraulic GASP of brakes.

WIDEN to reveal Aurore shift into gear, pulling away in the tractor-trailer. Sulaiman sits beside her.

11318 EXT. MYERS' CHATEAU - NIGHT

11318

Establishing. Only one light on in the place.

11319 INT. MYERS' CHATEAU - LIBRARY/OFFICE - CONTINUOUS

11319

Nick sits in the office, lit only by the blue light of the computer screen. He watches the police report data spew across the monitor and compares them to pages of computer printouts. He is bleary-eyed, but relentlessly refuses to give up. He drinks from a large mug of coffee.

Amanda dozes in an overstuffed chair nearby. She stirs at the sound of a voice.

ANGLE - MYERS

He enters, the morning paper in his hand.

MYERS

You still up? It's five a.m.

AMANDA

Ahhh he's a machine.

MYERS

(tossing aside the paper)
A needle in a haystack.

Amanda picks up the paper.

AMANDA

(to Myers)
Ah maybe you can talk some sense into him. I gave up hours ago.

MYERS

(to Nick)
Nick we've been through this a dozen times.

AMANDA

As much as I hate to, I agree with Myers. I think he's right, there's nothing there.

But Nick's not listening, his eyes fixed on the newspaper in Amanda's hands. He snatches it from her.

MYERS

What are you doin?

NICK

Son-of-a-bitch.

(CONTINUED)

11319 CONTINUED:

11319

Amanda and Myers look over his shoulder.

NICK

(reads paper)
Engraver burns to death in
apartment fire.

MYERS

That's tragic.

Nick indicates a couple of readouts on screen -- police
reports, arrest data.

NICK

A truck goes off the road, into the
Seine. Driver and contents washed
away.

AMANDA

Fascinating.

Nick hits the keyboard.

NICK

Yeah take a look at this. Chemical
explosion on the outskirts of town.

He steps back, expectant. Myers and Amanda share a
dumbfounded look.

AMANDA

So.

MYERS

We give up.

NICK

The engraver worked for the
government mint. The truck was
carrying a secure load of banknote
paper.

MYERS

The chemical factory?

(CONTINUED)

11319 CONTINUED: 2

11319

NICK

One of their products is a patented reflective ink. Put it all together...

AMANDA

Counterfeiting?

MYERS

Doesn't mean Korda's behind it.

NICK

Here take a look at these surveillance photos.

Myers flips a couple of switches and a big screen descends from above. Myers punches the remote control.

ON THE SCREEN

Black and white surveillance photos appear:

- 1) Sulaiman leaving Sanctuary.
- 2) Aurore getting into a car.
- 3) A beer truck, backed up onto a loading dock. A worker unloads what appears to be a drum or a keg of beer from the back of the truck.

NICK

OK right there!

Nick grabs the remote from Myers. He hits a button.

MYERS

So it's a beer truck.

ON THE SCREEN

The computer digitizes the image, zooming into a close up of the logo.

NICK

Take a closer look at the logo on the drums.

(CONTINUED)

11319 CONTINUED: 3

11319

AMANDA
(squints at screen)
"P - Y - R - C -..."

Nick points to a monitor.

NICK
"Pyrchem" It's a chemical factory.

AMANDA
But the engraver died.

NICK
Burned beyond recognition.

AMANDA
That could've been anybody.

Myers and Amanda share a glance.

11320 EXT. MYERS' CHATEAU - MORNING

11320

At his car, Nick slams a fresh clip into his gun. Amanda approaches from the front door.

AMANDA
You ready?

NICK
Yeah let's go.

Nick moves to open the car door, Amanda hesitates, looks inside. Her sword is on the front seat.

AMANDA
Hey that's my sword.

She reaches for it.

NICK
Yeah.

AMANDA
You thought I was dead and you brought it.

(CONTINUED)

11320 CONTINUED:

11320

NICK

I had a hell of a time getting it
through customs but...

AMANDA

That's sweet, I'm glad you're not
dead.

NICK

Me too.

Amanda rolls her eyes.

NICK

I mean I'm glad... that you're
not...you know what I mean.

An awkward BEAT.

AMANDA

You know I just didn't expect you
to um...

NICK

To?

AMANDA

To come to Paris and hunt Korda
down and avenge my... you know what
was supposed to be my death.

Amanda's impressed, flattered. It shows.

NICK

(shrugs)

Well I had a lot of frequent flier
miles just about ready to expire so
I thought...

She smiles appreciatively.

AMANDA

You've been hanging around me too
long.

NICK

Um.

11321 EXT. SANCTUARY CLUB - DAY

11321

Establishing.

11322 INT. SANCTUARY CLUB - DAY

11322

A hip, trendy, eclectic club. Dance floor, bar, office area in rear. The front doors SLAM open. Nick and Amanda burst in, followed by Myers.

The burly bartender, FELIX, looks up from polishing a glass.

FELIX

Hey hey, we're not open yet.

NICK

Where's Korda.

FELIX

Uh he's out.

Amanda feels the BUZZ. She looks at Nick.

AMANDA

He's here.

(to Felix)

Don't mind us. We'll just make ourselves at home.

Amanda and Myers fan out, head for the back of the club.

Felix jumps out from behind the bar.

FELIX

Hey! Are you cops? You got a warrant?

NICK

On it's way.

FELIX

(smirks)

Oh you're having it delivered right?

ANGLE - FRONT DOOR

Several policemen burst through the door. Nick smiles.

(CONTINUED)

11322 CONTINUED:

11322

NICK

Yeah something like that.

11323 EXT. SANCTUARY CLUB - LATER

11323

Amanda and Nick outside the club, looking dejected.

AMANDA

He was here.

NICK

We had the exits covered, the doors covered. He couldn't just vanish.

Myers approaches.

MYERS

No Korda, no counterfeiting.
Nothing.

(beat; to Nick)
So much for your butterfly.

NICK

I'm not giving up.

MYERS

Well good for you. Me, I've got some explaining to do at police headquarters. I'll catch you later.

He moves off. Nick and Amanda hail a cab.

AMANDA

I don't know. I know he was here.

Suddenly Amanda gets the BUZZ.

Nick recognizes the look on her face.

NICK

He's close, isn't he?

AMANDA

I can almost smell him.

(CONTINUED)

11323 CONTINUED:

11323

AMANDA

looks to Nick, confused. Why is she still getting the BUZZ? She makes her way back towards Sanctuary. Nick stays with her.

AMANDA

(frustrated)

Where the hell is he? Where's it coming from?

NICK

You're the one with the radar.

Nick looks up at the buildings around them, scans over the windows. Amanda's gaze falls on the ground in front of her.

ANGLE - A MANHOLE COVER

The tip of her sword slips under one edge.

WIDEN as Nick kneels beside her.

Together, they pry off the manhole cover, slide it to one side. Nick wrinkles his nose at the stench that rises up.

She swings one leg into the opening.

11324 INT. CATACOMBS - DAY

11324

Nick follows Amanda down a ladder into the sewer beneath the streets. He lands on the slime-slicked floor beside her.

The SCRATCH of a flint. Amanda thumbs a cigarette lighter into life. The feeble glow of the single flame casts eerie shadows on the walls around them.

We see the remainder of the Roman/Pagan burial ground it once was. Bleached skeletal remains rest on palettes. Signs of on-going excavation.

AMANDA

Oh how convenient.

(CONTINUED)

11324 CONTINUED:

11324

NICK

Charming.

AMANDA

Old dead Romans. From when Paris
was called Lutetia.

NICK

An ex-boyfriend?... Korda must feel
right at home.

AMANDA

On the ground.

They wind their way carefully through the narrow tunnel.

NICK

How unique to build his club right
over a pagan burial site.

AMANDA

He'll be waiting just far enough
away... Over here I think.

NICK

Tell me you know what you're doing.

AMANDA

This place is honeycombed with old
tunnels and catacombs from hundreds
of years ago.

NICK

I thought they walled up most of
them after World War Two. When the
Resistance disbanded.

AMANDA

Most of them but not all.

NICK

So this is how Korda moves all his
gear around.

(CONTINUED)

11324 CONTINUED: 2

11324

AMANDA

(nods)

He could ride an elephant from one
end of the city to the other and no
one would ever see him.

They've moved beyond the burial site, arriving at a fork in
tunnels. Amanda senses the BUZZ again. She motions to the
right.

ANOTHER ANGLE

They arrive in an open area, ILLUMINATED BY DAYLIGHT
SHINING THROUGH A GRATING FROM THE STREET ABOVE. Suddenly,
they're ambushed. SHOTS rings out, RICOCHET off the walls
around them.

Nick and Amanda dive into one of the labyrinthine tunnels
ahead of them. Nick slows, going for his gun. Amanda
sprints on ahead, sword in hand. She flicks her lighter
on. As the flame bursts into life --

BUZZ. A FLASH of STEEL appears before her. She GASPS.
Ducking out of range, she douses her light.

A throaty LAUGH echoes around her.

AMANDA

Korda!

KORDA

How nice of you both to drop in.

Nick shouts down the tunnel.

NICK

Lets make a deal, Korda. No guns,
no swords. Just you and me. We'll
see who's left standing.

A FLASHLIGHT BEAM streaks the gloom for a split second.

A GUNSHOT blasts the air.

NICK

I'll take that as a no.

(CONTINUED)

11324 CONTINUED: 3

11324

NICK

Amanda!

AMANDA

I'm over here!

A CLANG of swords in the half-light signals a blind fight.

Another BEAM of light. Nick whirls into the GLARE. A GLIMMER of STEEL arcs toward him like lightning. The light disappears just as --

KORDA

Give it up, Amanda! I offered you
the choice of soaring with the
hawks but instead you choose to die
like a sparrow.

The sound of footsteps nearby. A brilliant BEAM of light blasts Amanda from behind. Her silhouette stands out in bold relief.

BLAM! BLAM! More GUNSHOTS.

Amanda screams, hit. She dives, rolling out of the light.

Nick's labored breathing seems to come from right next to her ear.

A sickening CRUNCH --

-- followed by a dull THUD.

SPARKS explode off the stone walls as Amanda's sword goes wild, showering them with STARBURSTS of light.

AMANDA

blocks well, but she's working too hard at it. Another SHOT rips the air, chews out a chunk of stone next to Amanda's head.

Nick sights down his gun, but where does he aim?

NICK

You alright?

(CONTINUED)

11324 CONTINUED: 4

11324

AMANDA

What took you so long?

Nick squints at two vague shapes circling in the gloom before him. A dim silhouette rises up.

Nick takes a chance.

NICK

Which way?

He FIRES. Korda cries out in pain.

AMANDA

I haven't a clue, I got lost at the last turn.

Wounded, Korda beats a hasty retreat.

Amanda moves to follow. Something brushes nearby. She lashes out with the hilt of her blade. Knocks someone out.

Nick picks up a stray flashlight, aims the beam on the floor. Two of Korda's MEN lie unconscious. The second one at the feet of Amanda.

His flashlight beam travels up Amanda, revealing her clothes have been sliced to shreds. Nick spots a bullet hole in her jacket.

His FLASHLIGHT sweeps the tunnels. Several entrances run off in different directions.

NICK

You're kidding me.

AMANDA

Excuse me! I was trying to stay alive. But you know maybe if we look closely enough, we'll see a trail of my own blood.

Nick runs an anxious hand through his hair.

NICK

Alright, alright. Let's not panic.

(CONTINUED)

11324 CONTINUED: 5

11324

Suddenly, his flashlight SPUTTERS. Dies. They're plunged into pitch black again.

Amanda lets out a low whistle.

AMANDA
You were saying...?

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

11325 EXT. STREET - INDUSTRIAL AREA - DAY

11325

ON a MANHOLE COVER as it slides off.

She climbs out. Nick follows her up, breathes deeply.

NICK
Finally. Fresh air.

He looks up and down the deserted industrial area --
abandoned warehouses, desolate roads, rusting car
skeletons.

NICK
Where do you think we are?

AMANDA
Ahh France?

NICK
(shakes head)
Thank you.
(points)
I say we go this way.

They begin to walk down the deserted road.

AMANDA
I can't believe everybody's busting
their ass looking for Korda. He's
right below us the whole time.

NICK
(deadpan)
What we need someone who knows
those tunnels as well as he does.

AMANDA
I'm on it.

11326 EXT. BASKETBALL COURT - DAY

11326

Liam, dressed in sweats and basketball shoes, is in a rough-and-tumble game of hoops with a few LOCAL YOUNG TOUGHS. A small cross on his collar is the only thing that betrays his calling.

He gets the BUZZ. Looks up as Amanda and Nick approach.

Liam makes a basket.

LIAM

I win. See you in church Sunday.

The kids grumble amongst themselves. Liam turns to Amanda with a grin.

LIAM

So you found him then.

AMANDA

Nick Wolfe. Father Liam Riley.

They shake hands.

NICK

How ya doin Father?

LIAM

Ah we're not in confessional. You can call me Liam.

AMANDA

Look um I was wondering... You still have those maps of the catacombs and tunnels under Paris?

LIAM

(frowns)

From the Resistance? I must have. I haven't looked for those since the Yanks arrived. Why?

NICK

We want to get Korda.

(CONTINUED)

11326 CONTINUED:

11326

LIAM

Korda?

(beat)

I'm sorry. You've come to the wrong place.

AMANDA

Liam, you know what he is.

LIAM

That's precisely why I won't help you. When I took my vows, I turned away from violence.

NICK

What if an Immortal comes after you?

LIAM

I trust in my faith.

NICK

How non-violent was Jesus when he threw the moneylenders out of the temple?

LIAM

(beat)

I'm sorry. I can't help you.

Nick picks up the basketball. He looks Liam in the eye.

NICK

Why don't we put it in God's hands.

LIAM

You think you're Michael Jordon?

AMANDA

Alright show boat, go for it...
Bravo.

He takes a shot. ON THE BALL as it goes through the basket. Nothing but net.

11327 EXT. MYERS' CHATEAU - DAY

11327

Withered, yellowed, brittle pieces of paper unroll on the hood of the car. Faint lines trace the faded streets of the arrondissements.

WIDEN to reveal Nick and Amanda as they pore over the maps.

NICK

Alright. I'm Korda. What do I need?

AMANDA

Personal makeover?

NICK

True major counterfeiting operation. Lots of equipment. Central distribution point.

AMANDA

Juice.

Nick points to a spot on the map.

NICK

Power plant.

Nick looks up.

HIS POV

Myers' car comes into view.

RESUME NICK AND AMANDA

Nick rolls up the maps.

NICK

(re: maps)
Our secret.

AMANDA

Yes no need to get you-know-who involved with ah Immortals... hey!

Myers drives up in his car. He rolls down the window.

MYERS

Hey.

(CONTINUED)

11327 CONTINUED:

11327

AMANDA

Hi.

MYERS

Where'd you guys disappear last night huh?

NICK

(bluffs)

Uh, Amanda took me on a tour of the city.

Myers eyes the roll of maps in Nick's hand.

MYERS

Ah right and that's a souvenir?

Amanda and Nick share a guilty glance.

AMANDA

Yeah.

NICK

Souvenir.

AMANDA

Did you know that Nick is a crazy shopper?

NICK

I love to shop.

AMANDA

Yeah and that was just the Left Bank, he exhausted me, now...

Amanda opens her car door. She and Nick get in, start the engine.

AMANDA

he wants to find one of those little Eiffel Tower pencil sharpener things, bizzar.

She waves goodbye, rolls up the window. As the car pulls away, Myers is left alone. What just happened here?

(CONTINUED)

11327 CONTINUED: 2

11327

AMANDA

Bye.

MYERS

Bye.

NICK

Thanks for the car buddy.

11328 INT. DR. MIKA SUNGH'S OFFICE - DAY

11328

Mika works at her desk alone. She scribbles a note, sticks the pen behind her ear. Swivels to a filing cabinet, withdraws a file. When she turns back --

KORDA

is standing in front of her desk, smiling seductively.

KORDA

Good afternoon.

MIKA

jumps, startled.

MIKA

Oh!

KORDA

I'm sorry for the intrusion, but I have a bit of an emergency.

MIKA

(gathers herself)
Well, uh, what can I do for you?

KORDA

Well, you see uh doc, I have this terrible pain in the my neck.

MIKA

Oh let me see.

Mika flinches involuntarily.

(CONTINUED)

11328 CONTINUED:

11328

KORDA

And his name is Nick Wolfe, oh I
see you know the name.

MIKA

I uh I tried to save him. But...
there was nothing... I'm afraid he
died.

Korda is at her side in flash, leaning in to her.
Menacing. His breath hot in her face.

KORDA

That is a pity... For you.

Mika's eyes search for escape.

HER POV

Near her desk, on a table, a large, empty glass BEAKER.

MIKA

I swear it's the truth.

She backs away cautiously toward the table.

MIKA

He was too weak. He'd lost too...

MIKA'S HAND

snatches up the beaker --

MIKA

...much blood --

She throws it at Korda's head.

ON KORDA'S HAND

as it catches the beaker mid-flight, inches from his face.

KORDA

Are you quite finished?

Korda's hand closes on the beaker. It shatters in his
grip. His cut hand starts to bleed.

(CONTINUED)

11328 CONTINUED: 2

11328

(PRODUCTION NOTE: This has to be shot in such a way that a cut can be made for the European version that minimizes all visible blood.)

Korda moves closer.

KORDA

Sooner or later, you will tell me where I can find Nick Wolfe. Don't under estimate my powers of persuasion. I know it's times like these that it's hard to find the words, now write!

Mika gulps, her throat suddenly feeling like parchment. Korda's hand snakes out, caresses her cheek, his long fingers tracing the line of her cheekbone.

Mika shakily scrawls an address on a piece of paper.

Aurore steps forward.

AURORE

How much longer?

CLEMENT

I do my best. It can't be rushed. One mistake...

Aurore pulls a gun, taps Clement's chin with the muzzle.

AURORE

One mistake and you're dead.

Clement nods gravely, goes back to work.

11329 EXT. PORT VILLIERS POWER PLANT - DAY

11329

An industrial building silhouetted against the darkening sky. Nick and Amanda skulk along the perimeter. Nick points to a spot on the map.

NICK

Wait a minute, you know what I think we should go this way.

(CONTINUED)

11329 CONTINUED:

11329

Amanda points to another spot.

AMANDA

Uh no. I think this way looks faster.

NICK

What are you kidding?

AMANDA

No you're reading the map upside down.

She saunters off.

CLEMENT IS STILL WORKING AT THE EQUIPMENT.

11330 INT. CATACOMBS - DAY

11330

Nick shimmies down a ladder, drops into the dimly lit cavern. A FLASHLIGHT blinds his eyes. He goes for his gun. The light swings up, illuminating a smirking Amanda.

GUARD

What are you doing in here?

NICK KNOCKS OUT THE GUARD.

11331 INT. CATACOMBS - CONTINUOUS

11331

The cave-like counterfeiting room. Floodlights blast the vaulted ceiling.

AGAINST THE WALLS

palette upon palette are stacked. Sheets of half-printed bills tower above

CLEMENT

He holds a single, uncut sheet of bills up to a magnifier light. He inspects the printed side. The reverse side is still blank.

AURORE

Henri?

(CONTINUED)

11331 CONTINUED:

11331

Aurore and the Guard approach. Nick and Amanda jump out.

NICK

takes the Guard by surprise. Sucker punch in the gut, and the Guard doubles over.

AUORE

raises her gun to fire. A swift kick from Amanda's boot sends the weapon flying.

NICK

lands a hard uppercut to the Guard's jaw, and he drops his gun. Nick kicks it away. They go at it hand to hand.

AUORE

charges Amanda. The two women crash into each other, roll across the cavern floor, smashing into equipment.

Clement ducks under a table, riding out the storm.

The Guard has Nick pinned against the rock wall. He gets in a kidney punch. Nick head butts him. He goes down and out.

AMANDA

seizes the moment, socks Aurore in the jaw. Aurore stands for a moment, as if frozen. Amanda winds up again, but Aurore pitches forward, unconscious.

Nick and Amanda regroup, breathing heavily. Take stock.

NICK

Nice place.

AMANDA

No Korda.

(beat)

Look at this.

Amanda brings over one of the metal plates.

NICK

The new Euro Dollar.

(CONTINUED)

11331 CONTINUED: 2

11331

AMANDA

In one hundred dollar bills.

A GASP comes from under the table. Nick reaches down, helps the frightened Clement up.

CLEMENT

Who are you?

NICK

The good guys. Who are you?

CLEMENT

Clement.

NICK

The engraver.

11332 INT. MYERS' CHATEAU - FRONT ENTRANCEWAY - DAY

11332

A BOOKCASE tumbles over, spilling BOOKS onto the floor. GASOLINE is poured over the pile.

A HAND lights a MATCH.

WIDEN TO REVEAL SULAIMAN

dragging Myers across the hall toward the front doors.

MYERS

Let me guess. You work for Korda right?

An incendiary WHOOSH of air from behind them as the thug starts a fire.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

11333 EXT. STREET - DAY

11333

Nick and Amanda walk on a street towards Myers' chateau.

AMANDA

Cheer up. So we missed Korda.

NICK

Again.

(beat)

At least we shut the sonuvabitch
down.

AMANDA

(wistfully)

Ah those bills, the paper, the ink.
It was undetectable. A real piece
of work.

Nick shoots her a look. She recovers.

AMANDA

A girl can dream.

NICK

A girl can get twenty to life.

11334 EXT. MYERS' CHATEAU - CONTINUOUS

11334

They turn a corner towards Myers' chateau.

THEIR POV

A fire truck sits outside. Smoke pours from the windows.
FIREMEN drag hoses back towards the truck.

NICK AND AMANDA

rush forward.

They dash through the curious crowd that has gathered, step
up to the front door.

NICK

Looks like Korda's found us.

(CONTINUED)

11334 CONTINUED:

11334

Amanda spots something stuck into a wooden panel of one of the door.s

AMANDA

I think, he found Myers.

It's her Flying Rainbow fan. The knives impale a polaroid of Myers. Amanda pulls it free, turns the polaroid over.

NICK

What is it?

AMANDA

Well the good news is Myers is still alive.

NICK

What's the bad news?

AMANDA

The bad news is, I have a date at midnight...

She fans herself with the Flying Rainbow fan.

AMANDA

(continuing)
...with one of my biggest fans.

NICK

We have a date.

11335 INT. SANCTUARY CLUB - BASEMENT ROOM - DAY

11335

CLOSE ON MYERS

Bruised. A hand shoots out, slaps his face. Myers' head snaps back. WIDEN to reveal him tied to a chair.

Two GUARDS (one of them the Bartender, Felix) watch from the sidelines as Korda paces in front of Myers.

KORDA

You're still conscious. Very good.
You've obviously had training.

(CONTINUED)

11335 CONTINUED:

11335

MYERS

Not really. You guys just hit like little girls that's all.

KORDA

(angry)

Do you know how much you have cost me?

MYERS

I have a feeling you're going to tell me.

KORDA

No no. You'll tell me. I would like to know exactly how much you and your friends know about my other operations?

MYERS

Could you be a little more specific please?

KORDA

Oh yes Rio.

MYERS

What Carnivale?

KORDA

Vienna.

MYERS

Vienna? Are you into choir boys'?

Korda hits Myers hard in the gut. Myers doubles over.

KORDA

You have been watching my place for weeks. And then I trace Wolfe and Amanda to you. Now this is hardly a coincidence.

Korda gets in Myers' face, eyes flashing.

KORDA

Do you have any idea who you're dealing with?

(CONTINUED)

11335 CONTINUED: 2

11335

MYERS

I'd say someone who didn't get much
love as a child.

Korda makes a visible effort to center himself.

KORDA

Enough. It's late. And I have an
important appointment with Amanda.

Korda nods to the Guards.

KORDA

Perhaps you two can get something
out of him.

Korda turns to go, looks back at Myers.

KORDA

(shrugs)
Then again perhaps not, but try
anyway.

11336 EXT. MYERS' CHATEAU - DAY

11336

Amanda and Nick in mid "discussion". Nick has the old maps
in his hand.

AMANDA

No! Or, as they say in France,
"Non non non!"

NICK

He trained you to fight. What makes
you think you can beat him?

AMANDA

Well I still have a few things to
work out. But that's my problem.
Your problem is keeping Myers
alive. Eight to five, he's being
stashed in Sanctuary.

NICK

Amanda...

(CONTINUED)

11336 CONTINUED:

11336

AMANDA

I'll be careful if you'll be careful.

Nick's lips brush hers.

NICK

For luck.

She smiles.

AMANDA

A girl can never have too much luck.

She turns and runs off down the street -- a black figure melting into the dusk.

11337 INT. SANCTUARY CLUB - BASEMENT ROOM - DAY

11337

Myers slumps in the chair, held up only by his bounds. Suddenly, he starts COUGHING. Breathing in short GASPS.

FELIX

So you ready to talk now?

MYERS

(nods; coughing)

You want me to talk give me a cigarette.

Felix shakes his head.

FELIX

I'm sorry I don't smoke.

Myers nods towards where his jacket lies tossed on the floor.

MYERS

(coughing)

In my jacket outside pocket.
There's a gold case... you can keep it...

Felix shares a glance with his buddy. What the hell?

11338 INT. SANCTUARY CLUB - BASEMENT HALLWAY - SIMULTANEOUS

11338

An ancient-looking wooden door swings open, its hinges creaking. Nick pokes his head out, surveys the hallway.

He shuts the door behind him as quietly as possible, moves down the hallway. As he turns a corner --

ANOTHER ANGLE

Where Sulaiman walks up the adjoining hallway toward the same corner.

Nick and Sulaiman arrive at the intersection together.

Sulaiman pauses for a fraction of a second too long. Nick punches him in the gut.

Sulaiman goes for his gun. Nick's faster. A textbook sock to the jaw and he's out cold. Nick bends to retrieve his gun.

11339 INT. SANCTUARY CLUB - BASEMENT ROOM - SIMULTANEOUS

11339

Felix picks up Myers' jacket, pulls out a gold cigarette case.

(PRODUCTION NOTE: this is the same case we saw in Episode #98109, "Cloak & Dagger.")

He puts a cigarette to Myers' lips, hands him his lighter. Myers thumbs the lighter, but can't seem to get it to work.

FELIX

This is not your lucky day right?

MYERS

(coughing)

This is not your lucky day.

Felix snatches it back.

He flicks the lighter. Suddenly a tall flame shoots up, catches him in the face. He screams in pain.

Myers knees him in the groin. Felix doubles over, right into position as Myers kicks him in the head.

(CONTINUED)

11339 CONTINUED:

11339

The other Guard pulls his gun.

Myers rocks his chair over, tries to roll for cover. He can't.

The Guard takes aim. Myers is a sitting duck.

A SHOT rings out. The Guard drops.

REVEAL Nick, framed behind him in the open doorway.

MYERS

Good timing.

NICK

You alright?

Nick kneels by Myers, unties him.

MYERS

I could've handled this myself.

NICK

You're welcome.

Myers gets to his feet, rubs his chafed wrists.

MYERS

Where's Amanda?

NICK

Come on.

SMASH CUT TO:

11340 EXT. PORT VILLIERS POWER PLANT - DAY

11340

TWO SWORDS

clang, lock against each other in mid-air.

WIDEN

as Amanda and Korda square off. They break, circle each other warily.

(CONTINUED)

11340 CONTINUED:

11340

KORDA

Resistance is useless, Amanda. Or
have you forgotten everything I
taught you?

(beat)

You can not win.

Amanda disengages the attack and decides on another
approach.

AMANDA

(laughs)

Let's see. Now didn't I kill your
girlfriend? And I believe I took
billions of dollars from you, more
or less.

(beat)

And it's only Wednesday.

Korda thrusts. Amanda dances lightly around his blows, her
body seems to deflect them naturally.

KORDA

You shouldn't confuse arrogance
with intelligence.

AMANDA

Oh is that what you call it?

(beat)

All those years on Holy Ground
Korda, you weren't smart. You were
just a coward.

Korda lunges powerfully. Amanda deflects the blows
effortlessly, pivoting gracefully. The blade and her body
in a perfect dance.

AMANDA

You see... I didn't forget.
Suppleness instead of force.
Agility instead of strength.

Amanda lays her sword on the ground in front of her.

AMANDA

Surrender instead of resistance.

She spreads her arms wide.

(CONTINUED)

11340 CONTINUED: 2

11340

AMANDA

Resistance is useless darling.
Come and get me.

KORDA

That's the idea.

Korda edges closer, wary, watchful. He raises his sword, ready to strike. His eyes bore into Amanda's.

KORDA

Have you got any final words for
your teacher?

AMANDA

Come to think of it... yes.

Suddenly, Amanda flicks her wrist. The Flying Rainbow fan shoots out toward Korda's outstretched arm.

As it slashes through the air, the fan opens, spreading its knives. It finds its mark, slicing through Korda's wrist. He shouts in pain, dropping his sword.

AMANDA

Class dismissed.

Quick as a flash, Amanda snatches up the blade. A swift, powerful swing takes Korda's head.

As the Quickening begins --

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

11341 INT. SANCTUARY CLUB - DAY

11341

The club is closed. Amanda and Myers sit at the bar in the middle of a business discussion. Myers is still a little bruised from his recent ordeal.

AMANDA

Alright you take the upper floors.
I take the bar and we split the
receipts of the bar eighty/twenty.

MYERS

We said sixty/forty.

AMANDA

Net.

MYERS

Gross.

AMANDA

But thats after expenses darling.

MYERS

You are a thief Amanda. How about
seventy/thirty?

AMANDA

Done.

MYERS

Alright.

NICK (O.S.)

I don't believe it.

Amanda and Myers turn as Nick enters.

NICK

(continuing)

You guys actually bought this
place.

(CONTINUED)

11341 CONTINUED:

11341

AMANDA

Well you see I've always wanted to own a bar of my own. And this place came up for auction when the owner died unexpectedly.

MYERS

We got a helluva deal.

NICK

Oh really, let me guess. There were only two bidders.

MYERS

I thought it might help you make up your mind.

AMANDA

About what?

Myers glances from Amanda to Nick.

MYERS

Why dont I just let myself out?
(beat)

Amanda -- pleasure doing business with you as always.

He moves off.

AMANDA

(to Nick)
So you were saying?

NICK

Oh he was just wondering if I'd stick around for a while take over his European operation.

AMANDA

And?

NICK

Nothing much to go back for. I'm thinking about it.

AMANDA

Wait a minute, you living upstairs.

(CONTINUED)

11341 CONTINUED: 2

11341

NICK

You living downstairs...Never work.

AMANDA

Never work.

AMANDA

You're right. We'd always just be running over each other.

NICK

I could never mind my own business.

AMANDA

And someone is always going to be showing up with a sword.

NICK

On the other hand, this is Holy Ground.

A BEAT. Amanda breaks the silence.

AMANDA

(with abandon)

You're right, you know you're right because we both could die tomorrow.

NICK

I guess it's just a matter of who you want to spend your time with.

FADE TO BLACK.

END OF SHOW