

HIGHLANDER

THE RAVEN

#98115

“Inferno”

Written by
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HIGHLANDER : THE RAVEN

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Prod. # 98115

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Firecorp IV Productions Inc.

HIGHLANDER : THE RAVEN

"Inferno"

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CAST LIST

AMANDA
NICK WOLFE

TALIA
MICHAEL GARRETT
SUMNER

FREDDY
PRISON GUARD

SECURITY GUARD
THE CAPTAIN

SECOND GUARD (NON-SPEAKING STUNT)

HIGHLANDER : THE RAVEN

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SET LIST:

INTERIORS

SANCTUARY
/CLUB
/NICK'S BEDROOM
/NICK'S OFFICE

GARRETT'S HOUSE
TALIA'S APARTMENT
TALIA'S APARTMENT BUILDING - HALLWAY
DESERTED WAREHOUSE
HOSPITAL
/HALLWAY
/SURGICAL SUPPLY ROOM
/PRIVATE ROOM

CARRIAGE - FRANCE - 1792
DUNGEON - FRANCE. - 1792
/AMANDA'S CELL

EXTERIORS

PHARMACEUTICAL RESEARCH FACILITY
GARRETT'S HOUSE
/REAR GARDEN
TALIA'S APARTMENT BUILDING
HOSPITAL
/EMERGENCY ENTRANCE
QUAI BY THE SEINE
WATER'S EDGE
BRIDGE
BOAT

ROAD - FRANCE - 1792
DUNGEON - COURTYARD - FRANCE - 1792

SANCTUARY (ESTABLISHING)

INFERNO

TEASER

FADE IN:

11501 EXT. PHARMACEUTICAL RESEARCH FACILITY -- NIGHT

11501

An eerie, distorted INFRA-RED image of a warehouse like building fills the screen. The building is surrounded by a chain link fence topped with razor wire. The walls of the edifice are almost translucent. Behind them, a solitary glowing figure or two move about leaving phosphorescent vapor trails in their wake.

PULL BACK

to reveal a small digitized screen on an infrared camera.

REVERSE ANGLE

reveals TALIA BAUER, late twenties, beautiful and cold like unbreakable porcelain, but dangerous; a tigress dressed in black, concealed by the night. She studies the small screen then shuts off the camera and stashes it into a back-pack. She looks up.

HER POV

A small guard house and the sign on it that reads

"GARRETT, INC. - PHARMACEUTICALS & CHEMICALS"

RESUME SCENE

ANGLE - THE MAIN BUILDING

The door opens and MICHAEL GARRETT, late 30's, tall, sinewy, intense, comes out, passes an armed SECURITY GUARD.

SECURITY GUARD

Working late again, Mr. Garrett?

GARRETT

Not for much longer, Harry.

Garrett zaps open his BMW and climbs in.

ANOTHER ANGLE

The SECURITY GUARD unlocks the gate, swings it wide open for Garrett to drive through.

ON TALIA

Watching. Waiting for her time to move. In her hand, a leather sap.

(CONTINUED)

11501 CONTINUED:

11501

She recedes into the shadows as the BMW drives by.

THE SECURITY GUARD

stretches. He reaches into a paper bag and pulls out a sandwich. His lunch. Then he crumples like a rag doll. Behind him is

TALIA

Slipping the sap in her waistband. She bends to unhook the Guard's keys.

TALIA

(a whisper)
I'll only be a minute, Harry.

Talia moves cat-like through the shadows towards the building. Her feet make no sound. She reaches the outer wall of the warehouse and jumps into the darkness pressing her back against the wall as

A SECOND GUARD

turns a corner and moves past her, unaware of her presence. He checks the entrance door to the building to make sure it's locked then continues on his rounds.

TALIA

steps out of the darkness, unlocks the entrance door and slips inside as

THE SECURITY GUARD

by the gate groans awake. Barely conscious, he crawls into his sentry booth. He struggles to reach the alarm button. He presses it, then collapses. BELLS SOUND. LIGHTS FLASH.

THE SECOND GUARD

pulls his 9mm and comes running. The door that was locked a moment ago is ajar. His hand goes to the door knob. He opens it, carefully, slowly, not knowing what's inside.

KABOOM!

The guard and the door are blown back by an explosion followed by a burst of flame.

ON THE WALL OF FLAMES

A BEAT, then TALIA, the cold and confident Valkyrie, emerges in Slo-Mo through the fire. In her hand,

(CONTINUED)

11501 CONTINUED: 2

11501

A STEEL HALIBURTON-TYPE BRIEFCASE
is clearly visible.

ANOTHER ANGLE

Talia moves past the sentry booth and disappears into the
night, leaving behind a raging inferno that is reflected in
the glass of the sentry booth.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

11502 EXT. GARRETT'S HOUSE - ESTABLISHING - DAY 11502

A small private house in the XVith arrondissement. Someone very irate is talking.

GARRETT (O.S.)

My company is in ashes. When they stole that briefcase from my safe, they stole all I had.

11503 EXT. GARRETT'S HOUSE - REAR GARDEN - CONTINUOUS 11503

It's MICHAEL GARRETT, the CEO from the chemical company, looking like he's had a rough night. Too wired to sit, he paces.

GARRETT

I need it back.

ANOTHER ANGLE

Reveals Nick, sitting at the patio table, looking through a file of photographs and documents. He closes the file.

NICK

The police are investigating the arson. Why haven't you told them about the briefcase?

Garrett drops a wad of cash on the table in front of Nick.

GARRETT

For twenty-five thousand up front and another twenty-five on delivery, you don't get to ask.

Nick leaves the money on the table and rises.

NICK

Have a nice day.

Nick starts to walk away.

GARRETT

Myers said you were the best. I'll pay whatever it takes.

NICK

(turning back)
What it takes is for you to trust me.

(CONTINUED)

11503 CONTINUED:

11503

GARRETT

Look, it's nothing illegal.
(beat; giving up)
It's plastic.

NICK

The kind they use in explosives?

GARRETT

The kind they're going to use on
airplanes.
(beat)

A new kind of polymer. Resistant
to heat and stress so light you
almost have to tie it down.

NICK

So whip up a new batch.

GARRETT

I can't... All the protocols were
destroyed in the fire.
(beat)

Ten years. Millions in development.
If my bankers and stockholders
smell that the only prototype is
gone and my research is burnt to
hell...

NICK

Your credit disappears and
everybody bails on the stock.
(beat)
You got any ideas?

Garrett can't meet Nick's eyes. He turns away.

GARRETT

There's nothing... Nobody.

NICK

Garrett, don't lie if you can't do
it well.

Garrett turns back. He is obviously troubled.

GARRETT

There was a woman.

NICK

And now there isn't.

GARRETT

She disappeared the night of the
fire.

(CONTINUED)

11503 CONTINUED: 2

11503

NICK
She have an address?

GARRETT
Sure, but it's not going to help
you.

NICK
Why's that?

GARRETT
She was living with me.

Garrett reaches into his wallet and withdraws a small
photograph, hands it to Nick.

INSERT - THE PHOTOGRAPH

Talia dressed in a fencing gear holding her epee and a
trophy standing in front of a sign with two crossed
epees -- the crest of the fencing school.

RESUME SCENE

GARRETT
Her name is Talia...Talia Bauer.

11504 EXT. GARRETT'S HOUSE - DAY

11504

As Nick walks from the house toward his car, a MAN passes.
The man is tall, dressed in an expensive suit that covers a
well-muscled body. The Man's name is SUMNER. The two men
glance at each other with professional recognition. Nick
registers the bulge in Sumner's jacket that means a
shoulder holster.

Nick reaches his car, looks back to see Garrett greeting
Sumner at the door and quickly escorting him inside.

11505 EXT. SANCTUARY - DAY

11505

Establishing.

11506 INT. SANCTUARY - NICK'S OFFICE - DAY

11506

Nick, sitting at his desk working at his computer. On the
screen, TALIA'S FACE stares back at him as he works to
enlarge portions of the photo Garrett gave him.

Next to the desk is a rolling corkboard. On it an enlarged
picture of the decimated and burnt out chemical company.
The scanner hums to life nearby as

(CONTINUED)

11506 CONTINUED:

11506

AMANDA

blows into the room carrying a shopping bag. The monitor is turned so that she doesn't see it.

AMANDA

Hello I must be going.

Nick looks up.

NICK

You feel like working?

AMANDA

Can't. Just bought a ticket to Tahiti. All work and no play...

NICK

Have a nice trip.

She reaches into her bag and holds up the tangled string that masquerades as a bikini.

AMANDA

So, if we were on the beach and you were a guy and I was a girl -- what would you think?

NICK

(eying the bikini)
I think I'd have to have you arrested.

AMANDA

Perfect.

Curious, Amanda sees the enlarged photo of the fire and blast site.

AMANDA

So what are you working on?

NICK

Someone stole a briefcase.

AMANDA

(re the photo)
Talk about overkill.

NICK

Looks like about four pounds of C4 placed in split charges against the bearing walls.

AMANDA

I'm impressed.

(CONTINUED)

11506 CONTINUED: 2

11506

NICK
Six months on the bomb squad.

AMANDA
Then what?

NICK
Then I became attached to my
fingers.

AMANDA
Let me guess... Briefcase...
Negotiable securities? Diamonds?

NICK
(shaking his head)
Plastic.

AMANDA
As in credit cards.

NICK
As in plastic.

AMANDA
Thrilling.
(beat)
Have a good time.

She's about to leave when something catches her eye. She freezes. The printer on the desk spits out a full color enlargement of Talia's photograph. Amanda's eyes lock on the picture.

TRANSITION TO:

11507 EXT. ROAD - FRANCE - 1792 - DAY

11507

SUPER: FRENCH COUNTRYSIDE, 1792

A team of horses pulling a CARRIAGE races past, steered by the DRIVER.

11508 INT. CARRIAGE - FRANCE - 1792 - DAY

11508

Amanda, always at the cutting edge, is wearing a sheer white muslin robe-en-chemise. Next to her is an extremely well-bred, somewhat in-bred, smiling, placid and harmless young man of 25. He's the young DUKE DE CHAMBORD, but she calls him Freddy.

AMANDA
Did you enjoy yourself, mon coeur?

(CONTINUED)

11508 CONTINUED:

11508

FREDDY

(pouting)

How could I when we didn't have a moment alone?

(kisses her hand)

Tell me you will come again...

AMANDA

(playful)

Only if you promise me another glimpse of those adorable family jewels.

FREDDY

Would I ever say no to you?

Freddy pulls him to her for a kiss. Amanda stiffens getting the BUZZ. She pulls away.

FREDDY

(continuing)

What is it?

AMANDA

You leave me breathless, Freddy...I need some air.

She looks out the window.

AMANDA'S POV

Peasants, with hate in their hearts and on their faces, run through the woods, pacing the carriage, carrying pitchforks, hoes and the occasional sword.

ONE OF THE PEASANTS

throws a rock that clunks against the side of the carriage.

BACK TO SCENE

The Duke shakes his head angrily.

FREDDY

Rabble...

He sticks his head out of the carriage window and shouts to the driver.

FREDDY

(continuing)

Henri, lay on the whip.

11509 EXT. ROAD - FRANCE - 1792 - DAY

11509

The driver does as ordered. The horses respond. The carriage picks up speed, leaving the peasants behind.

11510 INT. CARRIAGE - FRANCE - 1792 - SAME TIME

11510

A confident Duke turns to Amanda.

FREDDY

That will leave them in the dust.
(clutching her hand)
Now, where were we?

Amanda smiles in response. An instant later, they are both thrown forcefully forward, landing in a tangled heap as the carriage suddenly STOPS.

FREDDY

Fear not. I'll protect you.

Amanda pushes Freddy off of her. She looks out the window.

AMANDA'S POV

The Peasants are racing toward the coach.

BACK TO SCENE

Amanda turns to Freddy.

AMANDA

You're very brave, Freddy, but
let me do the talking.

11511 EXT. ROAD - FRANCE - 1792 - DAY

11511

A burning tree lies across the road. The carriage has nowhere to go as the peasants -- men, women, boys -- swarm out of the woods. Henri, the driver, is long gone.

AMANDA

steps from the carriage.

AMANDA

My friends...

Freddy pushes his way past her protectively.

FREDDY

They are no friends of mine.

TALIA (O.S.)

Nor do we want to be.

TALIA

rides up on a great horse. In her cape and breeches, she appears almost as the embodiment of a mythic revolutionary spirit. She and Amanda share a look of one Immortal to another.

(CONTINUED)

11511 CONTINUED:

11511

FREDDY

(wagging a finger at her)
There will be consequences for your
insolence.

Talia looks at Freddy, shakes her head, and speaks to her
fellow revolutionaries.

TALIA

Look at him, a stuffed shirt with
ruffles masquerading as a human
being.

Freddy does his best to be brave.

FREDDY

You can't...

Amanda knows the moment is charged with choices of life and
death. She tosses her purse of coins to Talia.

AMANDA

(cutting him off)
Please take what you want and go in
peace.

Talia dismounts and moves toward them.

TALIA

Peace? And leave this leech to
grow old feeding off his people's
blood?

Freddy tries to display more courage than he feels.

FREDDY

I am Frederick, the Duke of
Chambord.

PEASANT (O.S.)

To the guillotine.

AMANDA

(hisses)
Shut up, Freddy.

FREDDY

Honor requires I do not.

Freddy starts to pull his sword. Amanda grabs his arm
holding firm so he cannot draw his sword.

AMANDA

Don't.

A SHOT... Freddy is hit.

(CONTINUED)

11511 CONTINUED: 2

11511

TALIA

the gun in her hand.

TALIA

You warned him.

Amanda leans down to cradle the Duke in her hands.

AMANDA

Freddy, mon coeur...

FREDDY

The animals have won.

The Duke is dead. Amanda wraps her hand around his

SWORD

and pulls it from its scabbard. Her face is cold.

AMANDA

He was a boy.

TALIA

He was an enemy of the people. Now
he is not.

AMANDA

Now, it is between us.

TALIA

(with sarcasm)
No, mon coeur. This is between
you and Madame Guillotine.
(beat)
Take her.

As the peasants swarm Amanda.

TRANSITION TO:

11512 INT. SANCTUARY - NICK'S OFFICE - THE PRESENT - DAY

11512

Amanda snaps back to the present, eyes riveted on the photo
copy.

NICK (O.S.)

You know her?

A beat. Amanda looks up. Smiles.

AMANDA

No. But she holds a sword well.

(CONTINUED)

11512 CONTINUED:

11512

NICK
You know this crest?

AMANDA
Why should I?

NICK
You're Immortal. Swords, fencing,
it's not that big a leap.

AMANDA
It is from Tahiti... See you later.

She picks up her things. Nick's eyes go back to the computer.

NICK
(without looking up)
Bring me home a coconut.

Amanda starts to leave. Reaches the door and turns. She's about to speak.

Nick is intent on the computer screen.

Amanda turns and leaves.

ANGLE - THE COMPUTER SCREEN - TALIA'S PICTURE

Nick works the keys, separating the screen into quadrants. He focusses on the quadrant with the trophy. It fills the screen. He zooms in on the engraving. It reads:

INSERT

"TALIA BAUER, CLUB CHAMPION D'EPEE, ACADEMIE ROYALE D'EPEE."

BACK TO NICK

He reacts with a smile. He's got her.

11513 EXT. TALIA'S APARTMENT BUILDING - DAY - ESTABLISHING 11513

A building in a not great part of Paris. A place that wouldn't draw any particular notice.

11514 INT. TALIA'S APARTMENT - DAY 11514

Like Talia, the place is cold but costly. The building is old and the expensive modern furniture seems to fit uncomfortably in it.

(CONTINUED)

11514 CONTINUED:

11514

There are no personal mementos, no framed photographs, the artwork is stark and modern. A poster of Che Gueverra dominates one wall.

Talia steps out of the bathroom, her hair wrapped in a towel. She gets the BUZZ, sensing an Immortal nearby.

She crosses to the closet, pulls out her sword.

AMANDA (O.S.)

Last time I dropped by for a visit
you couldn't see the Eiffel
Tower...

Talia turns, sword at the ready. Amanda walks over to the window, looks out at the view.

AMANDA

Of course, that's because it wasn't
built yet.

Talia is less than thrilled. Puts down her sword.

TALIA

What are you doing here?

AMANDA

Visiting an old friend.

TALIA

Is that what we are?

Talia turns back to the mirror, takes the towel off to reveal a new hair color.

AMANDA

Nice hair. The change professional
or personal?

TALIA

(re: Amanda's hair)
When did white become your natural
color?

AMANDA

Meow.

She drops down on the sofa, picks up a small bunch of grapes.

AMANDA

So how's the revolution going?
Blow up any buildings lately?

(CONTINUED)

11514 CONTINUED: 2

11514

TALIA

Some of us have a purpose in life,
and others...

AMANDA

Are just thieves.

TALIA

I have a guest arriving shortly and
you won't be here. So why don't
you tell me what this is about and
get out.

AMANDA

It's about keeping you out of
prison.

Amanda rises reaches into her pocket and takes out the
plane ticket.

AMANDA

(continuing)
First class to Tahiti. It leaves
tonight. Be on the plane.

11515 EXT. TALIA'S APARTMENT BUILDING - DAY

11515

Nick gets out of his car down the street from Talia's
building. As he moves towards the door, his eyes find

SUMNER

crossing the street. Sumner recognizes him, turns and
starts walking in the opposite direction.

NICK

reacts, starts to follow.

SUMNER

looks over his shoulder and breaks into a run.

NICK

goes after him.

SUMNER

Turns a corner and dashes into an

11516 INT. DESERTED WAREHOUSE - DAY

11516

Nick enters a moment later, his weapon already drawn. He moves about cautiously sensing the danger at hand.

BULLETS

explode into the wall just above him. He dives out of the way and comes up behind cover in firing position. Nick's eyes cast about.

NICK'S POV

The factory seems empty. Nothing out of the ordinary is visible.

BACK TO SCENE

Nick reacts, rushes through the factory. He picks up the sound of FOOTSTEPS.

NICK'S POV

a shadow falls across a crate.

BACK TO SCENE

Nick, weapon ready, backtracks to intercept the Figure. He takes a breath, dives around a corner.

NICK

Freeze!

NEW ANGLE

Nick finds himself facing a surprised security guard.

11517 INT. TALIA'S APARTMENT - DAY

11517

Amanda looks from the poster of Che to Talia.

AMANDA

So what's the great rebel doing dating a man from the Fortune 500?

TALIA

Poverty is one of the virtues I got tired of.

AMANDA

I guess revolution doesn't pay as well as stock options.

(CONTINUED)

11517 CONTINUED:

11517

TALIA

Don't make jokes, Amanda. Do you know how many times I died, how many years I wasted in prison for them? And nothing changes.

AMANDA

Speaking of prison, shouldn't you be packing?

TALIA

I'm not going anywhere.

AMANDA

If Nick's looking for you, he'll find you.

TALIA

That'll be his problem, won't it?

AMANDA

He's my friend.

TALIA

Then keep him away from me.
(beat)
You owe me at least that.

AMANDA

Just give back the briefcase.

TALIA

I can't.

AMANDA

Why not? What's so important about a piece of plastic?

TALIA

Plastic... Is that what Garrett said?

Talia laughs.

TALIA

(continuing)
I suppose he couldn't tell the truth.

AMANDA

Which is?

TALIA

The case contains a vial of blood, Amanda. My blood.

(CONTINUED)

11517 CONTINUED: 2

11517

AMANDA

(shocked)
What?

TALIA

How much do you think the secret of
Immortality is worth?

AMANDA

What are you talking about?

TALIA

Garrett's a brilliant chemist. If
anyone can bottle eternal life,
it'll be him.

Amanda starts to protest, but Talia continues over her.

TALIA

(continuing)
And if he does, it's the beginning
of the end. For all of us.

As Amanda reacts --

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

11518 EXT. TALIA'S APARTMENT BUILDING - DAY

11518

Amanda steps out of Talia's apartment building. As she turns to head down the street --

NICK (O.S.)

If you're looking for Tahiti...

Amanda whirls to see Nick.

NICK

...it's due south.

AMANDA

I was going to tell you.

NICK

Let me guess: she's Immortal.

(off no answer)

You said you didn't know Talia.

AMANDA

Who can say they really know their fellow man. Or woman.

NICK

So, you're not friends?

AMANDA

Friends? Noooo... not exactly.

NICK

And you wouldn't try to warn her I was on her tail.

AMANDA

Alright, alright! So maybe I owe her just a teensy-weensy favor.

NICK

Perfect. What kind of favor?

AMANDA

Nothing, really.

(beat)

Just the kind you owe when someone saves your life.

TRANSITION TO:

11519 INT. DUNGEON - FRANCE - 1792 - DAY

11519

The light of a torch illuminates the tomblike hallway as TWO PRISON GUARDS lead Amanda to her cell. Amanda glances at the somber surroundings, and at the frightened, haunted wretches who reach out to them through the bars of the various cells.

AMANDA

Bit gloomy in here. Ever thought of knocking out a wall, putting in a window.

(beat)

Something bright, airy. Maybe a tasteful valance.

PRISON GUARD

A night with the rats in the dungeon will shut you up.

AMANDA

Love to oblige, but I've a luncheon engagement that I simply cannot break.

The Guard shoots her a slimy grin.

PRISON GUARD

We'll see how smart your mouth is when your head's on a pike... Move along.

He shoves her; she falls.

AMANDA

(feigning fear)

No... Please, don't...

PRISON GUARD

Get up...

THE GUARD

reaches down to pull her up.

AMANDA

grabs his hand, gets a firm grip and flips the Guard flat on his back, and comes up with his dirk.

A SECOND PRISON GUARD

pulls his pistol out, trains it on Amanda.

SECOND PRISON GUARD (O.S.)

Halt!

(CONTINUED)

11519 CONTINUED:

11519

AMANDA

backs up down the hallway.

AMANDA

I'll not be taken alive!

The prone Guard gets painfully to his feet. He pulls his gun.

PRISON GUARD

Leave her to me.

He takes aim. His finger tightens on the trigger.

TALIA (O.S.)

Don't!

THE GUARD

turns to see

TALIA

approaching, drawing her blade.

PRISON GUARD

But she tried to escape.

TALIA

Lower your weapons. This one won't die so easily.

Talia pushes past the Guards, crosses to Amanda. She lowers her voice so the Guards can't hear.

TALIA

Think you're clever, don't you?
But when you die here... you die forever.

Amanda's voice turns serious now. Deadly serious.

AMANDA

Don't do this, Talia. Please.

TALIA

It's out of my hands now. The people cry out for blood...

She seizes Amanda roughly by the arm --

TALIA

(continuing)
...and blood I'll give them.

And shoves her towards her cell.

11520 INT. DUNGEON - AMANDA'S CELL - FRANCE - 1792 - DAY

11520

The heavy iron door swings open.

AMANDA

lurches forward into the room, falling face down on a pile of dirty straw. She raises her head, looks around.

HER POV

A dark, dank, dingy cell. Feeble sunlight struggles through the tiny barred window. A few miserable WRETCHES loll forlornly in the background... their torn, soiled garments sad remnants of a once-proud aristocracy.

BACK TO SCENE

Amanda struggles to her feet, turns to face Talia standing in the cell doorway.

AMANDA

Why are you doing this? You know what I am.

TALIA

You're a blind cancer.
(re: wretches)
Like the rest of them.

Amanda crosses closer to Talia, who keeps her sword between them.

AMANDA

It's true. I do belong to a privileged class, like yourself. Immortals. But this is not how I should die.

TALIA

So you say.

AMANDA

I'm innocent.

TALIA

Just like the Duke.

AMANDA

He was harmless.

TALIA

He was a murderer.
(beat)
I found a young girl in the snows last winter. She was half frozen. I had nothing to give her myself.
(MORE)

(CONTINUED)

11520 CONTINUED:

11520

TALIA (cont'd)

But I carried her to your Duke's door, begging for food, blankets. In return, they had me beaten. The child died.

AMANDA

I'm sorry.

TALIA

So you see... no matter if you're innocent. You die anyway.

AMANDA

But I'm no more a member of the aristocracy than you are. My first death, I was that little girl. Murdered for stealing a loaf of bread.

(beat)

In a thousand years, I've lived as a peasant, a duchess, a slave...

TALIA

And now you die as a noble.

Talia turns to go. Amanda lays an imploring hand on her sleeve.

AMANDA

Surely you've seen the pattern of mortal wars. This revolution shall pass. Nothing will change.

TALIA

You're wrong. The world will change. History will be made.

AMANDA

But it's their history. Their world. Not yours and mine.

(beat)

Fight me. Kill me. But not this way. We are Immortal. We are not sheep, to be led to slaughter.

(beat)

Spare my life and in return...

TALIA

What could you possibly have to offer me?

AMANDA

If nothing now, then in the future perhaps... someday... I promise to repay you.

(CONTINUED)

11520 CONTINUED: 2

11520

Talia wrenches away from Amanda.

TALIA

The guillotine demands payment now.

The cell door CLANGS shut in her face. Amanda calls through the bars.

AMANDA

Talia... how much blood will you spill trying to warm a frozen child?

Amanda's words hit their mark. Talia meets her gaze head on. Then whirls on her heels, and walks away.

11521 EXT. DUNGEON - COURTYARD - FRANCE - 1792 - NIGHT

11521

Along with a half a dozen other PRISONERS, Amanda is marched out of the dungeon toward a waiting horse-drawn CART.

AN OLD MAN

with bare, bloodied feet lags behind.

THE PRISON GUARD

shoves the old man roughly forward.

PRISON GUARD

Hurry up, old man!

The Old Man falls to the ground.

PRISON GUARD

(continuing)

Stand up, I say!

But the Old Man can't move.

AMANDA

moves in closer to help the Old Man. The Prison Guard raises his whip.

PRISON GUARD

Back! Stay back!

AMANDA

Let me help him.

The Guard cracks the whip. Suddenly the leather goes taut.

(CONTINUED)

11521 CONTINUED:

11521

ON AMANDA

holding the end of the whip. With a quick flick of her wrist, she wrenches the whip out of the Guard's hand. It flies through the air, lands harmlessly on the other side of the courtyard.

THE GUARD

charges at her in a blind rage as... O.S. HOOFBEATS grow louder. A GUNSHOT turns all heads toward

TALIA

on horseback, galloping across the courtyard. She cuts in front of the Guard and lashes out with her boot, knocking him down. Talia reins up next to Amanda.

TALIA

(beat)

I will hold you to your promise.

AMANDA

(nods quickly)

Anything... anytime.

Talia stretches her hand out.

TALIA

C'mon, then!

Amanda swings up behind Talia on the horse.

The Prison Guard reaches for his pistol, FIRES in their direction.

Bullets whizzing overhead, the two Immortals gallop out of the courtyard to the growing CLAMOR of ALARM in the background.

TRANSITION TO:

11522 EXT. TALIA'S APARTMENT BUILDING - THE PRESENT - DAY

11522

Nick and Amanda on the street.

AMANDA

She saved my life.

NICK

Touching story. Right out of Masterpiece Theatre.

(CONTINUED)

11522 CONTINUED:

11522

AMANDA
I owed her a chance to explain
things.

Nick heads for the front door.

11523 INT. TALIA'S APARTMENT BUILDING - HALLWAY - DAY

11523

Nick approaches Talia's door, Amanda at his heels.

AMANDA
(continuing)
She's not there anymore.

NICK
Right.

AMANDA
I'd know if she was.

NICK
Indulge me.

Nick KICKS IN the door.

ANGLE - TALIA'S APARTMENT

The place is empty.

RESUME NICK AND AMANDA

AMANDA
Told you.

NICK
Shouldn't you be on a plane?

He starts to walk off. Amanda moves after him.

AMANDA
Nick... You have to give up the
briefcase.

Nick stops.

AMANDA
(continuing)
It's not plastic. It's blood. Her
blood.
(beat)
Talia cut herself. Garrett saw her
heal.

NICK
So he found out she's Immortal.

(CONTINUED)

11523 CONTINUED:

11523

AMANDA

(nods)

The guy goes on a Frankenstein kick. Drugs her, steals a sample of her blood. Starts looking for a miracle cure.

NICK

For what?

AMANDA

For death.

Nick raises a skeptical eyebrow.

AMANDA

(off his look)
This is the 90's. Anything's possible. Cloning, DNA mapping...

NICK

The Spice Girls.
(beat)
So what's the going rate for Immortality?
(beat)
Where's the blood now?

AMANDA

Bottom of the river. Talia dumped it.

Nick reacts.

11524 INT. GARRETT'S HOUSE - DAY

11524

Garrett pours himself a drink, offers one to Nick. Nick shakes his head.

GARRETT

What is your problem, Wolfe?

NICK

Real simple. Somebody jerks me around, I get pissed off.

GARRETT

But I've already told you --

NICK

Plastics. Wrong. Wanna go for best two out of three? I'll save you the trouble. I know what's in the briefcase.

(CONTINUED)

11524 CONTINUED:

11524

Garrett blanches slightly, steadies himself against his desk.

GARRETT

You found her.

(beat)

My God. Where is it?

NICK

Gone.

GARRETT

Gone! Gone where?

NICK

Talia poured it into the Seine.

Garrett's jaw almost hits the floor.

GARRETT

What!?! She couldn't...

Nick's had enough. He turns to leave.

NICK

She did. Get over it. I'm sending back your money.

A heavy SIGH from Garrett.

GARRETT

So... she's dead.

NICK

(whirls around)

Dead? What do you mean, dead?

GARRETT

One drop of that stuff... God help me. The Seine? How many others...

NICK

What the hell are you talking about?

Suddenly, a BURST of GUNFIRE explodes through the windows, spraying the room with lead.

NICK

dives towards Garrett, slamming him onto the floor as glass and bullets rain.

Nick pulls his piece, pushes himself away from Garrett, crawls to the door. The gunfire has stopped. He eases the door open, peers OUTSIDE.

(CONTINUED)

11524 CONTINUED: 2 11524
NICK'S POV
A dark SEDAN screeches away.
RESUME NICK
as he flings open the door, dives outside...

11525 EXT. GARRETT'S HOUSE - CONTINUOUS 11525
He fires off a round at the sedan as it careens down the street. At the corner, it fishtails out of sight.
NICK
holsters his gun, heads back inside.

11526 INT. GARRETT'S HOUSE - CONTINUOUS 11526
Nick drops to his knees next to Garrett. He's wounded. Nick checks his pulse. He opens Garrett's suit jacket, sees two bullet holes.
Nick grabs a phone, punches in a number.

GARRETT
(a hoarse whisper)
Wolfe...

NICK
Don't worry... I'm calling for an ambulance.

GARRETT
No time. The briefcase...

Nick bends closer to Garrett.

NICK
What was in it?

Garrett grabs Nick's shirt as if clinging on for dear life.

GARRETT
(struggles for breath)
Death...

Garrett chokes his final breath. His hand goes limp, drops lifelessly to the ground.

(CONTINUED)

11526 CONTINUED:

11526

ON NICK

concern etched on his face...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

11527 INT. SANCTUARY - NICK'S BEDROOM - DAY

11527

Nick storms into the room. Amanda follows.

NICK

Four hours of lying to the cops
always makes me cranky.

AMANDA

I'll say.

Nick removes his jacket, peels off his stained shirt, puts
on a fresh one.

NICK

There was something else in that
case.

AMANDA

You mean like a free toy surprise.

NICK

I mean like something deadly.

AMANDA

Look, let me give you that ticket
to Tahiti. You've been working too
hard lately.

NICK

You think I'm crazy.

AMANDA

I think you're... possibly...
creatively enhancing
circumstances... shall we say.
Imagining things.
(off Nick's look)
You're tired.

NICK

My imagination kill Garrett?

AMANDA

(shrugs)
Who knows what that was about. It
could be completely unrelated.

NICK

He had no idea Talia was Immortal.

AMANDA

So why would he steal her blood?

(CONTINUED)

11527 CONTINUED:

11527

NICK

He wasn't worried about blood.

11528 EXT. QUAI BY THE SEINE - DAY

11528

A BLACK SEDAN pulls up to a stop on the deserted path. The lights flicker on, then off. A beat.

SUMNER unfolds himself from the car. As he walks to the water's edge, Talia suddenly appears.

TALIA

It's about time.

SUMNER

I tried to get to you at your home, but you had company.

(beat)

Tall. Persistent. Carries a nine millimeter.

TALIA

Wolfe... Not to worry. I'll take care of him.

SUMNER

Like you took care of Garrett?

(beat)

Why'd you kill him?

TALIA

All is better than half.

SUMNER

Our deal was with him.

TALIA

Obviously, it's not anymore.

(beat)

Where's the General?

SUMNER

He doesn't appreciate showing up in the headlines.

(beat)

The bomb. The murder. Messy. Public.

Talia puts both hands in her jacket pockets.

TALIA

But the merchandise is so much more valuable now that there's only one sample.

(CONTINUED)

11528 CONTINUED:

11528

SUMNER

We were promised discretion. The offer is reduced.

A silenced THWUP of a bullet hisses through the air. Suddenly Sumner drops to the ground, grabbing his knee and writhing in pain.

SUMNER

You crazy bitch...

Talia pulls her gun out of her jacket pocket. She bends down to Sumner, whispers in his ear.

TALIA

March right back to that happy little dictator of yours. Tell him the price just doubled.

Sumner starts to object. Talia traces the line of his cheek with her gun muzzle.

TALIA

(continuing)
Twelve hours. Or the item goes on the open market.

11529 INT. TALIA'S APARTMENT - DAY

11529

Nick and Amanda are searching through Talia's apartment.

Nick pokes around a bookshelf.

NICK

Dickens, Chaucer, Thackeray... she loves the classics.

AMANDA

Correction. She loved the classics.

(re: books)

Old boyfriends.

Nick shakes his head in amazement. He moves to the sofa, lifting cushions.

Amanda crosses to the kitchenette, opens the fridge.

AMANDA

Hah! I suspected as much.

NICK

What'd you find?

(CONTINUED)

11529 CONTINUED:

11529

AMANDA

A magnum of Bollinger and a vat of
Sevruga. Vive la revolution!

Nick ditches the sofa, moves to the fireplace. He pulls
back the fireplace screen. There it is. The silver
Haliburton briefcase.

NICK

Paydirt.

Amanda scurries over, scooping caviar.

NICK

What're you eating?

AMANDA

(through a mouthful of
caviar)

Nothing. Open the case.

He puts the briefcase on the floor, tries to open it.

NICK

Locked.

AMANDA

Yeah, yeah, yeah.

Her fingers flutter briefly over the locks, a blur of
precision. Then... CLICK CLICK... the latches spring open.

Nick raises the lid carefully. They peer inside.

THEIR POV

Nothing. Just a heavily insulated lining, with an empty
recessed space in the middle. Roughly about the size of a
tin can.

BACK TO SCENE

AMANDA

straightens up, sighs in disappointment.

AMANDA

It's gone, just like she said.

Bored now, she crosses to a mirror, fixes an errant strand
of hair.

Nick is still looking at the briefcase.

(CONTINUED)

11529 CONTINUED: 2

11529

NICK

If she really destroyed what was here... why would she keep the case?

Amanda starts looking around the room.

AMANDA

Because maybe she put it somewhere else...

Amanda checks various paintings and possible hiding places. She stops in front of the framed poster of Che. She takes it down and finds --

HER POV

A wall safe.

AMANDA

I just keep getting better.

BACK TO SCENE

AMANDA

furrows her brow in concentration, studying the lock.

AMANDA

Brockton seven-zero-four, titanium lining, graphite hinges, random access tumblers, with a failsafe detonation skin.

NICK

English, please.

AMANDA

My best time, six minutes, fourteen seconds.

Amanda starts to work on the combination. Suddenly she gets the BUZZ.

AMANDA

Time's up.

They exchange a look.

11530 INT. TALIA'S APARTMENT BUILDING - HALLWAY - CONTINUOUS

11530

Talia BUZZES as she moves slowly, cautiously down the hallway, sword in hand. She arrives at her doorway, pushes it open to reveal --

(CONTINUED)

11530 CONTINUED:

11530

HER POV

Amanda and Nick sit on the sofa watching TV. They wave hello nonchalantly.

11531 INT. TALIA'S APARTMENT - CONTINUOUS

11531

TALIA

sheathes her sword, enters. Her trained eyes do a fast sweep of the apartment. Nothing seems out of place.

TALIA

Comfortable?

AMANDA

(re: sofa)

I prefer goose down myself.

Talia gives Nick a thorough once-over.

TALIA

You must be Nick.

NICK

Got some bad news for you.

TALIA

I'll sit down.

Talia sits on an armchair, searches their faces impatiently.

NICK

It's Michael Garrett.

AMANDA

He was shot.

Talia's face remains blank, unreadable. A BEAT.

TALIA

Oh my God, that's terrible. I was angry, but, I can't believe he's dead.

NICK

He's not.

A look of panic flickers in Talia's eyes, then is gone.

NICK

(continuing)
St. Luke's Hospital.

(CONTINUED)

11531 CONTINUED:

11531

AMANDA

(shrugs)

Hanging on by a thread, but they're hopeful.

Talia recovers like a pro.

TALIA

I'm glad.

NICK

(deadpan)

We thought you'd be pleased.

11532 EXT. HOSPITAL - ESTABLISHING - DAY

11532

A small hospital with a statue of Saint Luke in front of it.

11533 INT. HOSPITAL - HALLWAY - CONTINUOUS

11533

TWO NUNS in traditional habit bustle through the corridor with a hospital supply cart. They nod hello as they pass ANOTHER NUN, moving away from the camera.

ANOTHER ANGLE

reveals Talia's the lone nun. She pauses at a door marked "SURGICAL SUPPLIES - STAFF ONLY". Looks around, and enters.

11534 INT. HOSPITAL - SURGICAL SUPPLY ROOM - CONTINUOUS

11534

Talia crosses to a medical cabinet and tries it but it's locked. She pulls a pick from somewhere in her habit, inserts the pick in the lock and quickly opens the cabinet.

Her hand hovers over vials, then plucks one off of the shelves.

CLOSE ON THE VIAL

The label clearly reads "MORPHINE".

TALIA

takes a syringe from the cabinet, jams it into the top of the vial.

Holding the vial to the light, she pumps the syringe full of morphine.

11535 INT. HOSPITAL - HALLWAY - DAY 11535

Talia walks down the corridor, finds what she's looking for.

She opens the door and goes in.

11536 INT. HOSPITAL - PRIVATE ROOM - CONTINUOUS 11536

The curtains are drawn. The light is murky. A heart monitor BEEPS, punctuated by the HISSING of a respirator.

Talia walks to the curtains surrounding the bed, takes out the syringe full of morphine. With her free hand, she opens the curtains.

NEW ANGLE

The bed, a figure under the covers. She moves to it, draws back the covers. Nearly jumps out of her skin at:

A PLASTIC SKELETON

the kind used by med students, is laid out on the bed. A CLICK from behind.

NEW ANGLE

Talia spins around to find Nick, gun in hand.

NICK

Gotta hope the guy had insurance.

TALIA

(recovers)

You're good. Let me guess, while I'm here, Amanda's searching my place.

NICK

You get an A for intuition.

(re: the syringe)

Now, unless that's truth serum, I'd drop it.

Talia drops the syringe on the floor. Nick kicks it away.

TALIA

You want the truth? I already told Amanda.

NICK

You mean the blood? Don't think so.

TALIA

Okay. You fill in the blanks.

(CONTINUED)

11536 CONTINUED:

11536

NICK

Garrett Pharmaceuticals... Deadly.
I figure a virus, maybe bacteria.

Talia stares at him a beat, takes the morphine vial out of her pocket, and holds it up hiding the label.

TALIA

Nerve toxin.

She gives this a beat to settle.

TALIA

(continuing)

A laboratory accident that turned out to be worth a fortune.

NICK

That's why you killed him.

TALIA

He got greedy. Tried to cut me out.

(beat)

You shoot me, I drop it. Everyone in this building is dead within twenty-four hours.

NICK

Or I shoot you and catch it before it hits the ground.

A BEAT as they measure each others' nerve.

TALIA

Pull the trigger.

Nick's finger tightens on the trigger.

NICK

Your call.

A NUN enters the room and lets out a CRY. Nick turns for a split second and that's all it takes -- Talia's out the door. Nick takes off after her.

11537 INT. HOSPITAL - HALLWAY - DAY

11537

Talia races down the hallway, upends a medicine cart.

NICK

jumps over the cart, keeps running. Nuns SCREAMING as they dodge him, gun in hand.

11538 EXT. HOSPITAL - EMERGENCY ENTRANCE - CONTINUOUS

11538

Talia explodes out of the hospital, runs to where an ambulance sits, motor running.

Nick's fast on her heels, gaining. She turns, tosses the vial high in the air.

TALIA

Catch!

NICK

No!

Talia gets in the ambulance. Nick looks up at the sky.

AT THE VIAL TURNING

turning in the air.

NICK

stays dead focussed on the vial, positions himself under it, moves to the left, to the right.

THE VIAL

lands safely in Nick's hands.

NICK

Heart pounding, looks at the vial.

INSERT - THE LABEL

"MORPHINE" clearly visible.

Nick SMASHES the vial against the hospital wall.

NICK

Damn!

NICK

sees the ambulance pull away as his cell phone CHIRPS. He pulls it out and answers.

NICK

What?

11539 INT. TALIA'S APARTMENT - CONTINUOUS

11539

Amanda has cracked the safe open, but we cannot see what's inside.

(CONTINUED)

11539 CONTINUED:

11539

AMANDA

Has no one ever taught you proper
phone etiquette?

NICK

Not now, Amanda.

AMANDA

Fine. Then I won't tell you what I
found in Talia's safe.

11540 EXT. HOSPITAL - DAY

11540

Several NUNS and DOCTORS have gathered as the HOSPITAL
SECURITY GUARDS arrive. The noise level rises as people
yell at Nick and each other about stolen ambulances and
crazy nuns.

Nick struggles to hear Amanda.

GUARD (O.S.)

Hold it right there! Don't move.

NICK

(into phone)
What did you say?

BACK TO - AMANDA.

As she pulls a plastic cylinder out of the safe. Suspended
in a clear gel inside is a small vial of green liquid.

AMANDA

It's pretty weird looking. Did you
find out what it is?

ON NICK

As the GUARDS move in to him.

NICK

Whatever you do, don't open it!

ON AMANDA

Holding the liquid up to the light.

AMANDA

Don't what?!

NICK

Open it!

She shoulders the phone

(CONTINUED)

11540 CONTINUED:

11540

AMANDA
Open it?

She starts working the top of the plastic cylinder.

NICK

being led away by the guards, yells in the phone...

NICK
No!!!!

One of the Guards snatches the phone from his hands and hangs up.

ON AMANDA

As she studies the vial filled with toxin.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

11541 INT. SANCTUARY - CLUB - DAY

11541

Nick and Amanda and the vial. Nick holds it up carefully to the light.

AMANDA

So now what?

NICK

So now we know who was telling the truth.

AMANDA

Nobody.

Nick sets the vial carefully on the bar, picks up the phone.

AMANDA

Who are you calling?

He punches in some numbers.

NICK

The police.

Amanda hangs up the phone on him. Nick meets her eyes.

NICK

Talia's a murderer.

AMANDA

This isn't about protecting her.

NICK

Coulda fooled me.

He goes to dial again, she puts her hand over his.

AMANDA

Remember the longbow?

NICK

The longbow... Tell me we're not taking a trip down memory lane.

AMANDA

It was quite the rage, once upon a century. Then the flint lock blew it off the map, excuse the pun. Until the atom was identified. Need I go on?

(CONTINUED)

11541 CONTINUED:

11541

NICK

There's never been a weapon created that hasn't been used.

AMANDA

Thank you.

NICK

Someone's gotta know how to... neutralize this thing. Not everybody wants to take over the world.

AMANDA

Today's good guy becomes tomorrow's villain. I've seen it happen. In a weird way, it's what happened to Talia.

Nick takes a beat.

NICK

Myers will know somebody.

AMANDA

Myers?

NICK

God, you don't trust anyone, do you?

She looks at him with meaning.

AMANDA

Well -- not quite.

The PHONE RINGS. Amanda picks up.

AMANDA

(into phone)
Hello.
(beat)
Sorry, she's in Tahiti.

INTERCUT WITH:

11542 INT. TALIA'S APARTMENT - CONTINUOUS

11542

Talia, suitcase ready, looks into her open safe, phone to her ear.

TALIA

I want it back, Amanda.

Amanda scratches the mouthpiece to the phone.

(CONTINUED)

11542 CONTINUED:

11542

AMANDA

(loudly)
Sorry, can't hear you. Bad
connection.

TALIA

Nobody else could have cracked this
safe.

(beat)

You owe me, Amanda. You owe me a
life.

(beat)

And I choose Nick's.

On Amanda.

11543 EXT. QUAI BY THE SEINE - NIGHT

11543

Amanda walks out into the open. A beat. She feels the
BUZZ, turns to see Talia approaching.

TALIA

Sorry I'm late. Places to go...

AMANDA

People to kill.

TALIA

Uh-huh. Did you bring it?

AMANDA

I'd like to keep my word, Talia. I
really would. But I can't.

TALIA

I gave you your life.

AMANDA

Innocent people will die.

TALIA

How amusing to hear you
moralizing.

AMANDA

I don't commit genocide for hire.

TALIA

If you can't get power, get rich.

NICK

creeping along the bulkhead behind Talia.

(CONTINUED)

11543 CONTINUED:

11543

AMANDA

There's a rallying cry the simple folk can get behind.

TALIA

So a few thousand people get killed. Like Toynbee said, the masses are asses. Nothing changes. You were right.

AMANDA

I was wrong. People change.

TALIA

(echoing Amanda)
We are not "people." We are Immortal.

AMANDA

There are still things worth fighting for.

TALIA

Are there things worth dying for?
(points)
I wonder what they would think?

ANGLE ON - A BATEAU MOUCHE

Filled with TOURISTS enjoying the view.

TALIA (O.S.)

So close to death and so ignorant of it.

ON TALIA

as she takes a small remote control out of her pocket.

TALIA

If I don't push this button, in three minutes, boom!

AMANDA

Those people are innocent.

TALIA

Haven't we already had this conversation?

(shrugs)

But since you care so much, give me the toxin.

Suddenly she freezes.

(CONTINUED)

11543 CONTINUED: 2

11543

ANOTHER ANGLE

Nick is right behind her, sticking his automatic in her back.

NICK
I'll take the remote.

Talia looks at both of them.

TALIA
(beat)
Swim for it.

She tosses the remote. It spins in the air, then splashes down into the river as the tour boat glides by.

AMANDA
Go!

NICK

takes off running down the quai in the direction the boat's going.

BACK TO SCENE

as Amanda pulls out her sword.

AMANDA
Time to settle an old debt.

Talia draws her blade as well.

TALIA
I should've let the guillotine do it.

The women begin to fight, testing each other.

Amanda nicks Talia's arm. She cries out, starts fighting in earnest. Her intensity and passion are impressive, and Amanda is forced to retreat.

ON NICK

racing down the quai, gaining on the tour boat. He stops to yell, wave his arms wildly.

NICK
Stop! Stop the boat!!

But his voice is lost in the wind as the Tour Boat passes him by.

ANOTHER ANGLE - NICK

looks ahead, sees a bridge. He takes off at top speed.

11544 EXT. WATER'S EDGE - SAME TIME

11544

AMANDA AND TALIA

fight at water's edge. Talia is fast and brutal. Amanda's grace keeps her in the battle.

TALIA

I guess your word means nothing.

She lunges for Amanda, just misses.

AMANDA

It didn't have to come to this.
You could have walked away.

TALIA

You could have kept your promise.

Amanda parries, backs Talia into a tree.

AMANDA

raises her sword for the kill, swings hard.

ON TALIA

as she ducks out of the way of the arcing sword. That was close, making her that much more determined. Their swords lock together.

11545 EXT. QUAI BY THE SEINE - SAME TIME

11545

NICK

runs up a stone staircase, blowing through PEDESTRIANS as he arrives at the top, then turns onto the bridge.

11546 EXT. BRIDGE - CONTINUOUS

11546

Nick runs onto the bridge.

THE TOUR BOAT

approaches the bridge.

NICK

sprints for the center, looks over the rail and sees...

HIS POV - THE TOUR BOAT

Coming out from underneath the bridge.

(CONTINUED)

11546 CONTINUED:

11546

RESUME NICK

as he straightens, jumps into traffic to cross the bridge, rolls off the roof of a car. HORNS HONKING, PEOPLE YELLING as Nick arrives at the other side of the bridge and climbs over the railing in one move.

HIS POV

Down below, the Tour Boat is coming out from under the bridge.

RESUME NICK

He looks up at the sky, then back down and...

ANOTHER ANGLE

Nick jumps into the air.

ON NICK

plummeting through the air, arms circling in an attempt to land upright.

11547 EXT. BOAT - CONTINUOUS

11547

ON THE DECK

Nick crashes on the deck. TOURISTS SCREAM and scatter as he finds his balance and runs to the wheelhouse.

NICK

shouts at the CAPTAIN coming out of the wheelhouse.

NICK

There's a bomb on your boat!

THE CAPTAIN

Mais, Monsieur...

NICK

Everyone off! Now! Do as I say!
Clear the boat --

The Captain turns to his PILOT and shouts.

THE CAPTAIN

On se range sur le cote, tout de suite!
(TRANSLATION: Head for the shore, right away.)

The Pilot turns the controls and the boat veers off course.

(CONTINUED)

11547 CONTINUED:

11547

NICK

runs crookedly down the aisle, looking from left to right,
left to right.

HIS POV

row upon row of empty seats.

ON NICK

as he suddenly stops. There, at the back of the boat, sits
a briefcase.

11548 EXT. WATER'S EDGE - SAME TIME

11548

ON TALIA AND AMANDA

still fighting. Amanda leaps back up the embankment,
trying to stay on the offensive. But Talia's energy is
boundless. She's moving in on Amanda. Closer and
closer...

AMANDA

freezes, nowhere to go.

TALIA

lunges. Narrowly misses. Amanda maneuvers, trying to
break out in the open. But Talia is relentless, not giving
her time to recoup. Amanda stumbles, falls backwards.
Talia tries for her head, but Amanda rolls to safety.

11549 EXT. BOAT - SAME TIME

11549

NICK

gently lies the briefcase on its side and opens it.

NICK

Oh, mother.

THE SUITCASE

Talia wasn't kidding this time. There is a BOMB, and the
controls are ticking.

THE DIGITAL TIMER

reads 34, 33, 32...

(CONTINUED)

11549 CONTINUED:

11549

THE CAPTAIN (O.S.)
Have you ever diffused a bomb
before?

NEW ANGLE

The Captain is standing next to Nick.

NICK
It's been a while.

Nick stares at the bomb, searching somewhere in his memory.

11550 EXT. WATER'S EDGE - SAME TIME

11550

AMANDA

gets a second wind and charges Talia, driving her back.
Talia parries, but is slowing. Amanda gives it her best,
locks blades with Talia.

She drives Talia further back.

Amanda disarms her, kicks her sword out of reach. Talia
faces her, unarmed. Amanda holds her gaze.

AMANDA
I owed you a life. I give you
yours. Take it and walk away.

Amanda turns and goes. Talia watches her for a beat, then
lunges for her sword. She runs at Amanda, swinging for her
head.

In one fluid movement, Amanda ducks the blow and thrusts
her own sword into Talia. Talia drops her sword, falls to
her knees, mortally wounded.

TALIA
(looking up at her)
You... owe... me...

Amanda's eyes are hard.

AMANDA
Not anymore.

She raises her sword.

11551 EXT. BOAT - SAME TIME

11551

NICK

sweating bullets, separating the lead wires from the bomb.

(CONTINUED)

11551 CONTINUED:

11551

HIS POV

A red one, a green one, a yellow one.

RESUME NICK

If he snips the wrong one... He takes out a penknife, takes a beat. Then slices through the yellow wire.

SMASH CUT TO

The night sky EXPLODING WITH FIRE. Lightening. Thunderous crashes.

NICK

opens his eyes, sees

THE TIMER

frozen at one second.

ANOTHER ANGLE

Nick rises, wipes sweat from his face. The CITY SOUNDS rush back as Nick looks up, sees the sky filled with color.

11552 EXT. WATER'S EDGE - SAME TIME

11552

Amanda's body is racked by currents of energy, one arm stretching up to channel the Quickening.

CLOSE UP ON AMANDA'S HAND

holding the vial of toxin. The green liquid inside it vaporizes into thin air.

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

11553 INT. SANCTUARY - CLUB - NIGHT

11553

Nick and Amanda sit at the bar.

NICK

Poof?

AMANDA

Well, that's the technical term.
Point is, no more nerve toxin.

NICK

And no more Talia.

(beat)

I'll say one thing... you give
great fireworks.

AMANDA

Thanks. And, by the way... when
did you get to be so modest?

NICK

Didn't know I was.

AMANDA

You made the evening edition.

Amanda slides a newspaper toward Nick.

INSERT

The headline reads: "ANONYMOUS HERO DIFFUSES BOMB."

RESUME SCENE

NICK

(shrugs)

Thought I'd better clear out before
the cops arrived.

AMANDA

Nick Wolfe, Anonymous Hero. Sounds
like a business card to me.

NICK

Alright. You try to explain it.
It's like this, Officer: an
Immortal revolutionary planted the
bomb. She was in town brokering an
international deal for a deadly
nerve toxin. Oh, and if you look
quickly, you can just see her being
decapitated on the Left Bank.

(CONTINUED)

11553 CONTINUED:

11553

AMANDA
(gets the point)
Anonymous it is.

Nick smiles.

NICK
So what time's your flight?

AMANDA
Not in the mood anymore.

NICK
We won. You're allowed to be
happy.

AMANDA
If it weren't for her, I'd be dead
two hundred years.

NICK
And how many people would have died
if it weren't for you?

A look between them.

NICK
(continuing)
Besides, you wouldn't have met me.

AMANDA
Stop trying to cheer me up.

As he coaxes her into a smile...

FADE OUT.

END TAG