

HIGHLANDER --- THE RAVEN

#98116

“The Frame”

Written by
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HIGHLANDER : THE RAVEN

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Prod. # 98116

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Firecorp IV Productions Inc.

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CAST LIST

AMANDA
NICK WOLFE

LIAM RILEY
JADE
SIR TREVOR BENTON
PHILIPPE COLBERT
BOB HEMMON

BEEFEATER
TOUGH GUY

MARCEL DUCHAMP (NON-SPEAKING)

HIGHLANDER : THE RAVEN

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SET LIST:

INTERIORS

SANCTUARY
/ENTRANCEWAY
/CLUB
/NICK'S OFFICE

MUSEUM
/STORAGE ROOM
/HALL
/EXHIBITION ROOM
JADE'S PLACE
HALLWAY TO JADE'S PLACE
LIAM'S CHURCH
POLICE STATION - INTERROGATION ROOM
SIR TREVOR'S CHATEAU - STUDY
METRO TUNNEL

CAR
SIR TREVOR'S CAR

LONDON BALLROOM - 1908
/DANCE FLOOR
/ALCOVE
/CORRIDOR
/CORRIDOR - BY A HEAVY WOODEN DOOR
ARTIST'S STUDIO - PARIS - 1908

EXTERIORS

MUSEUM
/LOADING DOCK

SIR TREVOR'S CHATEAU
POLICE STATION
OUTDOOR CAFE
STREET
CITY STREET
METRO ENTRANCE
BOIS DE BOULOGNE - ROSE GARDEN

LONDON BALLROOM - 1908

HIGHLANDER: THE RAVEN

"The Frame"

by Tibby Rothman

TEASER

FADE IN:

11601 INT. CAR - SPEEDING THROUGH PARIS - MIDNIGHT

11601

CLOSE ON A CRATE

Make it three feet by four. Six inches deep. Buttoned down tight with a clean set of screws along the top. Someone was meticulous when they put this baby together.

AMANDA (O.S.)

We could've just taken a cab.

PULL BACK TO REVEAL

NICK's driving. AMANDA's in the passenger seat. Behind her is the crate, strapped into the back. Styrofoam cushioning pads it.

NICK

(laughs)

Twenty million dollar painting. Might not go over big with the client.

AMANDA

A perfectly good oil painting being donated to a museum. What a waste.

NICK

What a tax write-off.

AMANDA

I'm just saying it would be so easy to...

NICK

(cutting her off)

Don't even think about it.

She makes a face at him. He misses it, gives her a sharp look, she benignly returns the smile.

11602 EXT. MUSEUM - LOADING DOCK - LATER

11602

Amanda and Nick stand at the open end of a LOADING DOCK. On the interior side of the loading dock, THREE UNIFORMED MUSEUM SECURITY GUARDS escort the crate down a hall.

ANGLE - ACROSS PARKING LOT

a car sits, engine off. A figure in the driver's seat. BOB HEMMON. Taut, strong, smart, clean cut. Could work undercover. Watches Nick and Amanda now, doesn't miss a trick.

RESUME SCENE

Nick slides a receipt into his pocket.

NICK

Well, that's it.

He starts to turn back towards the parking area which is on the exterior side of the loading deck.

AMANDA

stays put, watching the guards. Regret.

AMANDA

Piece of cake.

Nick starts for the car as we:

HOLD ON AMANDA

watching the GUARDS begin to unlock a ROOM down the HALL. Her eyes travel out of habit, taking in the security system. Nick returns.

NICK

So...

He's watching what she's watching: the alarm system, the guards with the painting. Nick eyes her.

NICK

Remind me again why you wanted to come along?

AMANDA

Just curious. I've never actually returned anything to a museum before.

NICK

How's it feel?

AMANDA

(beat)
Indecent.

11603 INT. MUSEUM - STORAGE ROOM - SAME TIME

11603

Two of the Guards leave for their rounds. The remaining Guard closes the door, locks himself in, glances around the room.

Good place to tuck in a twenty million dollar piece of art. One door. No windows. Stand-up chair. A worn ancient mosaic on the floor in one corner. Independent alarm control box to the side of the door. The Guard opens it, hits a button. A RED LIGHT starts to FLASH.

11604 EXT. MUSEUM - MOMENTS LATER

11604

As Amanda and Nick move along the side of the building parallel to the hallway. Their car's parked on the other side of the museum wall from the storage room.

NICK

(cheerful)

Try meditating on the rewards of virtue.

AMANDA

Ah, yes. A check with many, many zeros.

Amanda's STOPPED. Feels the BUZZ. Eyes scan, stop at the outside wall of the storage room. Nick frowns.

AMANDA

Inside.

11605 INT. MUSEUM - STORAGE ROOM - SAME TIME

11605

ON THE GUARD

sitting in the chair. Wrestles a small cigar from his shirt pocket, pulls one out, goes for his matches.

REVERSE ANGLE - A HAND

drops in front of him. Offers him a...

JADE (O.S.)

Light?

Guard almost takes it. Then he gets it -- he's got a guest.

11606 EXT. MUSEUM - LOADING DOCK - SAME TIME

11606

As Amanda, Nick, RACE towards the back entrance of the museum.

11607 INT. MUSEUM - STORAGE ROOM - SAME TIME

11607

CAMERA moves by the Guard, now slumped in his chair, to a WOMAN paying some serious attention to the crate. Her name is:

JADE

Think sleek and sensual with high-tech-tool belt. Dark to Amanda's light. Almost as stylish. Black cat suit.

Her GLOVED HANDS run along those perfectly inlaid screws at the top of the crate. Whips a high speed drill with a carbide bit out of the belt. Punches into that first one.

11608 INT. MUSEUM - HALL - CONTINUOUS

11608

Nick and Amanda run towards the STORAGE ROOM DOOR.

INTERCUT WITH:

11609 INT. MUSEUM - STORAGE ROOM - CONTINUOUS

11609

Jade's got a PEN LASER. Engrossed in her work. Slides a set of HIGH TECH GOGGLES over her eyes, kneels down to the back side of the framed painting.

Starts CUTTING the edge of the CANVAS from the frame.

NICK

WAILS into the storage room door with his shoulder. It doesn't budge.

JADE

carefully removes the canvas. Starts to roll it up.

AMANDA

pulls a LOCK PICK from her jacket.

JADE

packs up her tools.

NICK

impatient as Amanda picks at the lock. He pulls out his gun.

NICK

Forget it. There's not enough...

Shoots.

(CONTINUED)

11609 CONTINUED:

11609

NICK
(continuing)
...time!

Door blows open. He's right.

11610 INT. MUSEUM - STORAGE ROOM - CONTINUOUS

11610

Frame's leaning against the empty crate. Painting's gone.
So is the woman. Meanwhile, Nick's blasting open the door
has set off every ALARM in the place. Blaring HORNS,
WHOOPING ALARMS, BELLS, ETC.

Nick looks at Amanda.

NICK
Piece of cake.

THE OTHER TWO GUARDS run up behind them, guns drawn, aimed
at Nick and Amanda who raise their hands.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

11611 INT. POLICE STATION - INTERROGATION ROOM - NEXT MORNING 11611

For an interrogator INSPECTOR PHILIPPE COLBERT seems a bit scattered. Distracted. He's 40's and really good looking in a disheveled sort of way.

Nick's leaning against a wall in the stark, spare room. Arms crossed. Amanda's sitting in a chair across from Colbert, drumming her fingers on the desk.

No one's slept. Lousy night. Worse morning. Colbert's rubbing his forehead, seemingly confused.

COLBERT

And the robber had just vanished?
Just like that?

AMANDA

Not a trace.

COLBERT

But it makes no sense.

NICK

Exactly.

COLBERT

Bear with me for a moment, could you? Let's try this once again.

AMANDA

(impatient; to Nick)
Maybe this time you can add horns
and a rhythm section.

COLBERT

I'm just trying to make sense of
it. Anything you can do to help.

Nick steps off the wall, wants to get it over with.

NICK

We dropped off the painting.
Picked up the paperwork. Guards
signed for it. Names are on your
desk.

Colbert raises a hand to slow him.

(CONTINUED)

11611 CONTINUED:

11611

COLBERT

And that's when you started to leave?

AMANDA

Only faster. We left faster.

COLBERT

Because you were done, right?

NICK

Very done.

AMANDA

Put a fork in us.

COLBERT

And then you turned around and went back inside?

Amanda and Nick share a look, knowing how bizarre it sounds.

AMANDA

I heard something.

Colbert frowns, shuffles through some papers.

COLBERT

Yes, that's what you told me. You heard something.

(beat)

Through three feet of concrete.

(to Nick)

Then you took out your gun and shot open the door.

AMANDA

We knocked first.

NICK

(rises; annoyed)

Okay. This is over. Charge us or let us go.

COLBERT

Don't be so impatient, Mr. Wolfe. What would you think if you were me? A room with no windows, one door and two people who should have left twenty minutes before.

They're interrupted by a KNOCK on the door. A UNIFORM enters. Puts down some papers in front of his boss. Whispers. Colbert looks down, starts to read them.

(CONTINUED)

11611 CONTINUED: 2

11611

AMANDA

(to Nick)
I'm thinking a little breakfast.

NICK

You're on.
(to Colbert)
See you, Inspector.

Colbert glances up from his papers, at Nick.

COLBERT

Of course. You're free to leave.

Nick grabs his coat off a chair.

AMANDA

So sorry you won't be joining us.

Nick starts escorting Amanda to the door. But Colbert's up and moving faster than you'd think, blocks them there.

COLBERT

I said you can go, Mr. Wolfe.
The charming lady with the
excellent hearing stays with me.

AMANDA

(to Nick)
Small rooms, fluorescent lighting,
no shopping. This is not what you
promised.

Colbert reads from a file.

COLBERT

November '89, Madame Charmen
discovers her emerald collection
missing. July '93, Monsieur Gustov
seems to have lost his yacht.

AMANDA

Never charged, never convicted.

COLBERT

(reads again)
April '96. A Van Gogh collection
is missing more than an ear.

Amanda winces. Colbert folds his arms.

AMANDA

(to Nick)
And me just along for the ride.

11612 EXT. POLICE STATION - DAY

11612

Nick's leaving. Pissed. Colbert catches up to him.

COLBERT

Mr. Wolfe. I saw your file, too.
I'd hate to find out a good cop was
in on this.

NICK

You won't. Her either.

COLBERT

(shrugs; helpless)
I've got an original painting by
Marcel Duchamp missing and a known
art thief on the scene. Find me a
better suspect.

NICK

That's your job, Inspector.

Pushes by the INSPECTOR, way too pissed off to notice that

ANGLE - ACROSS THE STREET

Someone's got a

COMPACT OPEN

tracking Nick in the MIRROR.

JADE (O.S.)

Gorgeous. Angry. Amanda likes
him....

HAND snaps compact shut. Reveal Jade.

JADE

Just my type.

11613 INT. SIR TREVOR'S CHATEAU - STUDY - LATER

11613

SIR TREVOR BENTON

Bounding across his STUDY. Thirty-eight years old with way
too much energy for an average knight. Switches the very
high tech portable looking phone he's on from ear to ear as
he motions with his arms.

SIR TREVOR

Quite right, your Grace, expanding
the hotel into the Caribbean. You
said next time there was an
investment opportunity...

(CONTINUED)

11613 CONTINUED:

11613

CAMERA PANS THE ROOM

takes us along a coffee table, very hip couch behind it.
An expensive cigar burning down to the butt in an ashtray.
Passes a CHECK written for \$10,000 US.

NICK

sits. Watches. Losing patience.

SIR TREVOR

(into phone)

Excellent. Talk at the races. Of
course. Ringing off...

Hits a button, hangs up, turns. His charm turns coarse.

SIR TREVOR

Lovely man. I nailed his daughter
in a china closet at Kensington the
day I got my O.B.E.

Deadeyes Nick, hardens.

SIR TREVOR

(continuing)

You've cost me twenty million
dollars.

NICK

We'll get the painting back.

SIR TREVOR

Will we? I can't tell you how
bloody reassured I am.

NICK

Who knew our route and timetable?

SIR TREVOR

(laced with acid)

Other than you and your partner?

NICK

(ignores this)

Packing firm, insurance company,
maid's fiance...

SIR TREVOR

How about the butler? Better yet,
someone the police already have in
custody.

NICK

Colbert called you.

(CONTINUED)

11613 CONTINUED: 2

11613

SIR TREVOR

Twenty minutes ago. I hired you, Wolfe. On Bert Myers recommendation. So what the hell was this woman doing on the job?

NICK

(tight)

Not stealing your painting.

SIR TREVOR

When I was twelve, I had the most incredible bag of marbles. Cat's Eyes. Billy Donnelly decided to relieve me of them.

Intense, leaning in to Nick.

SIR TREVOR

(continuing)

Twelve stitches over his eye. Still got the scar.

(smiles coldly)

Me -- I got my marbles and his.

(beat)

That's how you build an empire, Wolfe. One bloody marble at a time. And nobody screws with you.

Nick rises, barely fazed.

NICK

Too bad we're not on the playground anymore.

He turns, starts to go. Sir Trevor angrily picks up the check, tosses it in Nick's direction.

SIR TREVOR

Take the check and get out.

Nick gives a wry grin.

NICK

Keep it. Buy yourself some new marbles.

And he goes. On Sir Trevor. Unreadable.

CUT TO:

11614 EXT. POLICE STATION - DAY

11614

Nick gets out of his car, crosses to where Amanda waits on the steps.

(CONTINUED)

11614 CONTINUED:

11614

AMANDA

More hours with the fabulous
gendarmes than I've spent in the
last three and a half centuries.

(beat)

You could've waited.

Nick turns to her for a second, starts to move toward the
car.

NICK

Went to Trevor's. I thought I'd
get back in time.

AMANDA

(suddenly cheerful)

You got paid.

Nick's bad mood gets worse as they move towards the car.

NICK

Let's go home.

AMANDA

You didn't take the check.

NICK

I didn't do the job.

AMANDA

You delivered the painting.

NICK

Knock, knock, Amanda. It - was -
stolen!

AMANDA

Not your fault.

NICK

My responsibility.

AMANDA

How nice. Guilt-ridden and broke.
Happy now?

Nick tosses her the keys.

NICK

I'll walk.

He storms off. Amanda watches him leave.

AMANDA

What I say?

11615 INT. SANCTUARY - ENTRANCEWAY

11615

Amanda enters. Almost doesn't see the

BOTTLE OF CHAMPAGNE

with a bow on it, sitting outside the door. There's a little tag on it, reads "Amanda." She leans down, grabs it.

AMANDA

Cristal '89. How delightful.

But as she picks it up and moves to the inner doorway, she gets the BUZZ from inside the club. She draws her blade, opens the door and discovers:

11616 INT. SANCTUARY - CLUB - CONTINUOUS

11616

FATHER LIAM RILEY

sitting at the bar. A cup of coffee in front of him, plate left over from breakfast pastry hours ago. Sees the bottle in her hand. Smiles.

LIAM

Didn't find our way back to the flock last night, did we, lass?

AMANDA

(tired)

It's not what you think, Liam. I wish it was.

He holds up a newspaper. A HEADLINE Amanda can see from where she is: "DARING ROBBERY AT THE ST. GERMAIN MUSEE DES ARTS."

AMANDA

(groans)

Not you, too.

LIAM

He's always been such a warm friend of the parish, Amanda.

(beat)

New pews. On line access for every student. Concert tickets to the Spice Girls for the little ones.

AMANDA

Sir Trevor.

(CONTINUED)

11616 CONTINUED:

11616

LIAM

(bingo)

A million francs reward he's offering. Wouldn't it be lovely if someone returned the painting and donated the money to the parish? Let's see, what was the name again?

He glances down at the paper.

LIAM

(continuing)

"Nude, with...

AMANDA

....Cabernet."

LIAM

Exactly.

AMANDA

I didn't do it, Liam.

LIAM

Is that what I said?

AMANDA

It's what you meant.

Liam shrugs. Heads for the door.

Amanda watches him. Loves the man, could use the comfort of a priest.

AMANDA

(continuing)

Liam.

He pauses.

AMANDA

(continuing)

I had a lousy night. Stay for a drink.

She holds up the bottle. Liam shakes his head.

LIAM

Love to. Can't. Big game of hoops against St. Bart's.

And he's gone. Amanda glances at the bottle in front of her. Undoes the bow. Lifts the bottle up. Gonna uncork it. Stops. Knows she just saw something that she didn't want to see. Lifts it up again. Looks straight at:

(CONTINUED)

11616 CONTINUED: 2

11616

THE PLAYING CARD ON THE BOTTOM -- QUEEN OF DIAMONDS.

TRANSITION TO:

11617 INT. LONDON BALLROOM - 1908 - NIGHT

11617

A WOMAN DRESSED AS THE QUEEN OF HEARTS

Pull back to reveal she's in a costume out of Lewis Carroll; we find we are at The Beaux Arts Ball. A masked costume ball, the social event of the season. Cowboys to courtesans. Ballerinas to belly dancers. Dresses from every century.

Of course, AMANDA's there.

ANGLE - THE TOP OF THE STAIRS

Amanda makes her entrance. Sheherezade, as though she'd actually been in the Arabian Nights. Miles of gauze and coins, harem pants, navel and cleavage for days. Beaded pouch wrapped around her waist, doubles for a purse. Gorgeous eyes seductively gaze out over colored almost-sheer veil. And the perfect accessory: a JEWELLED SCIMITAR.

The whole room below her OOHs, AAHs, APPLAUDS. Amanda smiles at the HANDSOME ESCORT at her arm, starts down the stairs.

Suddenly, Amanda gets the BUZZ. The entire crowd GASPS, and, like at a ping-pong tournament, everyone turns to look at who's entering behind Amanda.

It's JADE.

wearing exactly the same outfit as Amanda. But her VEIL is a DIFFERENT COLOR.

CROWD goes CRAZY AGAIN -- she gets equal applause. The two women stare daggers at each other.

11618 INT. LONDON BALLROOM - DANCE FLOOR - 1908 - LATER

11618

As Amanda and Jade are danced around the floor by their partners.

AMANDA

Jade. How wonderful to see you.

JADE

Amanda, such a nice surprise.
What's it been?

(CONTINUED)

11618 CONTINUED:

11618

AMANDA

Who can remember that long ago.

JADE

No, no. It's on the tip of my brain --

(rubbing something in)

Of course. Constantinople. The Bernishki rug.

AMANDA

(a forced smile)

Someone cheated me out of it.

JADE

Let's just say I got lucky.

AMANDA

I had the flu.

HIGH ANGLE

They're danced away by their partners, only to circle close again and renew their verbal jousting.

ON AMANDA AND JADE

JADE

Have I mentioned you look fabulous?
Considering.

AMANDA

And I was just thinking how
flattering that outfit is on you.
The fortunate way it covers those
legs of yours.

JADE

I hope you're not here for the
reason I think you're here.

AMANDA

Of course I am, darling.

JADE

Face it, Amanda, I'm better at it
than you.

AMANDA

And yet I'm the one leaving tonight
with fifty-two perfect carats.

JADE

Don't think so.

(CONTINUED)

11618 CONTINUED: 2

11618

AMANDA

Think again.

HIGH ANGLE

They dance away again, circle and return.

ON JADE AND AMANDA

JADE

The diamond belongs to me, Amanda.

AMANDA

Such an active fantasy life.

JADE

There is one option.

AMANDA

Work together?

The two women stop, look at each other, now that's a novel idea.

AMANDA/JADE

Nah.

AMANDA

I'm afraid there's only one way to settle this.

11619 INT. LONDON BALLROOM - ALCOVE - 1908 - MOMENTS LATER

11619

The two women, sitting across from each other at a card table. Each of them has a card lying in front of them, facing down.

JADE

High card wins.

Jade flips over a QUEEN OF DIAMONDS.

JADE

A queen of diamonds.

AMANDA

(irritated)
Four times in three decades, Jade.

JADE

Don't you love a coincidence?

Jade smiles a genteel dismissive smile at Amanda. Amanda flips over her card. TWO OF CLUBS.

(CONTINUED)

11619 CONTINUED:

11619

AMANDA

(not shocked at all)
A two. Isn't that shocking.

JADE

So sorry, Amanda but you know the saying.

AMANDA

There can be only one?

Jade gets up, leans down towards her nemesis.

JADE

The diamond's mine.

Amanda raises her hands as if surrendering.

11620 INT. LONDON BALLROOM - CORRIDOR - BY A HEAVY WOODEN DOOR - 11620
1908 - NIGHT

as a GUARD walks by it. He's YOUNG, CUTE. Hard to tell if he's a guard or a costumed reveler. His uniform's the same as a BUCKINGHAM PALACE BEEFEATER. CAMERA tracks him as he marches. Doesn't stop till he practically walks into a woman leaning languidly against the wall -- JADE.

JADE

Cute costume.

THE BEEFEATER

(taken with her)
Actually, it's a uniform.

JADE

Beefeaters? Here?

THE BEEFEATER

I'm a guard.

JADE

So brave. Such a dangerous job.

THE BEEFEATER

(puffs up)
Can be. See that door there? No one gets in uninvited.

She opens her purse, hands him a small cigar.

JADE

Heaven forbid.
(smiles)
So maybe later. You and me?

(CONTINUED)

11620 CONTINUED:

11620

THE BEEFEATER
(takes the cigar)
Lovely. Ta.

JADE
Light?

11621 INT. LONDON BALLROOM - CORRIDOR - 1908 - A FEW MINUTES
LATER

11621

The BEEFEATER is lying on the GROUND before the heavy wooden door. Out cold. A cloud of gauze -- the back of Jade's costume -- disappears through the door.

REVERSE ANGLE - AMANDA

watches surreptitiously. She smiles, slips away.

11622 INT. LONDON BALLROOM - 1908 - MOMENTS LATER

11622

As Jade reenters the room, Amanda is entertaining several suitors. She motions Jade over.

AMANDA
Remember the saying.

JADE
The diamond's mine?

AMANDA
No, the other saying. It's not what you steal, but how much you keep.

JADE
Precisely.

Jade turns back in the direction she came, hits a WALL. Actually it's not a wall, it's a GUARD. An angry one.

JADE
Cute costume.

She looks over her shoulder, sees Amanda's smug smile. Trouble. Turns on her heel, starts pushing through the crowd away from the Guard.

11623 INT. LONDON BALLROOM - CORRIDOR - 1908 - MOMENTS LATER

11623

Jade, glancing over her shoulder, tries a DOOR. It's locked. She tries another one. No dice. Keeps moving, flies passed

(CONTINUED)

11623 CONTINUED:

11623

A SUIT OF ARMOR.

ROUNDS a CORNER to find TWO other GUARDS APPROACHING.
She's got no place to hide.

CUT TO:

THE SUIT OF ARMOR

as a HAND opens the VISOR.

Jade ditches her PURSE inside. Takes a breath. Turns a corner and greets the guards converging on her, including the BEEFEATER.

JADE

Hello boys.

11624 INT. LONDON BALLROOM - CORRIDOR - 1908 - MOMENTS LATER

11624

The Guards are leaving.

THE BEEFEATER

I'm telling you, it was her.

JADE

Watches them go. Waits till the corridor is quiet again. Walks over to SUIT OF ARMOR. Opens the VISOR. Retrieves that purse. Relief.

Jade starts back for the ballroom, frowns, stops. She reaches inside the purse, pulls out a ROCK. A real rock. Then the QUEEN OF DIAMONDS.

11625 EXT. LONDON BALLROOM - 1908 - NIGHT

11625

Amanda starts to climb aboard a waiting carriage when she's yanked back by her gauze. She lands hard, finds a scimitar to her neck.

NEW ANGLE

to include Jade over her, glaring.

JADE

Bitch.

AMANDA

Cow.

JADE

Give it to me.

(CONTINUED)

11625 CONTINUED:

11625

Amanda rises.

AMANDA

Gladly.

And she pulls her scimitar.

The two women begin to spar. (Note: they don't want to kill each other, but they wouldn't mind drawing a little blood. It's like a catfight with blades.)

Jade drives Amanda back. Amanda parries, holds her own.

JADE

I'm not leaving here without the diamond.

AMANDA

Then perhaps you're not leaving here at all.

Amanda catches Jade's veil with the tip of her scimitar. It tears. Jade fumes, attacks with renewed vigor.

JADE

I was here first.

AMANDA

Don't whine, Jade. It's so unattractive.

They've worked their way onto:

A GRAVELED DRIVEWAY

Still jousting, they ignore the sound of approaching HOOFBEATS.

ANGLE - A HORSE AND CARRIAGE

come thundering down the driveway, separating the two combatants.

ANGLE - JADE

as she jumps back and waits for the dust to clear.

JADE'S POV

No Amanda.

ANGLE - THE COACH

Amanda riding away, sitting comfortably next to the happy coachman.

(CONTINUED)

11625 CONTINUED: 2

11625

BACK TO SCENE

Jade is furious.

TRANSITION TO:

11626 INT. SANCTUARY - CLUB - THE PRESENT - DAY

11626

ON THE QUEEN OF DIAMONDS

As Amanda stares at the card in her hand.

AMANDA

I hate her.

11627 EXT. OUTDOOR CAFE - SAME TIME

11627

Nick's burning a hole in his coffee, eyes not seeing the newspaper folded beside his cup. Looks up to see:

AN ATTRACTIVE WOMAN

her eyes catch his. A little smile. A definite spark.
It's Jade.

NICK

returns to his coffee and paper. A beat, then:

JADE (O.S.)

You look like a man who could use a
twenty-five year old...

(beat)

...Scotch.

And then there's a tasty label of SCOTCH being set down on the table. Nick looks into the eyes of the same stunning woman.

ANGLE - POV FROM ACROSS THE STREET

JADE slips into the chair opposite Nick.

REVERSE ANGLE

Across the street, Hemmon watches them from the shadows.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

11628 INT. LIAM'S CHURCH - DAY

11628

Liam's replacing candles at the altar. Amanda sits in a pew nearby.

AMANDA

Someone been to confession lately,
Father? Tall, dark, completely
untrustworthy.

LIAM

You'll have to give me a little
more than that.

AMANDA

How about this: Younger than me,
but she looks centuries older.
Lousy taste in hair color.
Completely untrustworthy.

Liam thinks a minute. Then a big smile.

LIAM

Jade's back in town?

AMANDA

How can you...

She searches for the word.

LIAM

(salt in the wound)
...like her?

AMANDA

Do you have to use such a strong
word, Liam?

Liam walks over to Amanda, sits down.

LIAM

And you still haven't forgiven her
for Genoa.

AMANDA

That's because adultery is a sin.

LIAM

(calls it straight)
You weren't married to him.

(CONTINUED)

11628 CONTINUED:

11628

AMANDA

That's because she stole him away
before I could refuse his proposal.

LIAM

Besides, I thought you stole him
from her to begin with.

Liam goes about his business, straightening up the church,
moving away from Amanda. She follows.

AMANDA

Have you seen her?

LIAM

Nope.

AMANDA

But you will.

LIAM

Maybe.

AMANDA

And you'll tell me where she is.

LIAM

Nope.

AMANDA

Liam...

LIAM

You've been feuding for a thousand
years. I'm staying out of it.

AMANDA

(looks up)
Roof looks a little ragged, Padre.
Might want to take up that little
collection we discussed.

LIAM

Sir Trevor? What are you saying?

AMANDA

(beat)
Your precious Jade has his
painting.

11629 EXT. OUTDOOR CAFE - DAY

11629

Jade, Nick, sitting in the last of the day's sun. Bottle's
half gone; glasses are half full. Cafe's full now. Young
crowd. Hip, in shape.

(CONTINUED)

11629 CONTINUED:

11629

Couple of TOUGH GUYS sitting a table away.

JADE

It's been here as long as anyone
can remember. Used to be a jazz
club until the '50s.

(beat)

So they say.

NICK

Ah, Coleman Hawkins. Charlie Byrd.
Right here.

JADE

You heard of Sidney Bichet?

NICK

You bet. Clarinet player. Ran out
of New Orleans after he shot
someone.

JADE

Nobody's perfect.

(beat)

Such sad music. Made by such
beautiful hands.

(catches herself)

So they say.

She takes his hand, runs her own hand over it, admiring.

JADE

You can tell so much by a man's
hands.

NICK

(enjoying this)

All yours.

She slides closer to him. Turns his palm over in her hand.
Looks down. Runs her fingers along a line in it. He
smiles, waits.

JADE

(continuing)

You've lost something valuable.

(beat, another line)

You had an argument with a friend.

(frowns)

A friend who I'm afraid to say is
deeply, deeply troubled.

(looks at him)

You've had a terrible day.

NICK

It's getting better.

(CONTINUED)

11629 CONTINUED: 2

11629

JADE
(with a smile)
I hope so.

Their eyes lock for a beat. She looks back down, just a touch flustered.

JADE
(continuing)
Look here. You have rotten luck with platinum blondes.

NICK
I had no idea it was such an exact science. Let me try.

He takes her palm, runs a finger along a hand.

NICK
Here -- you'll always keep your beauty.

JADE
You know that?

NICK
I have a confession to make.
(off her look)
I've done this before.

JADE
Held hands?

NICK
Read palms.

Nick smiles, gets back to it.

NICK
(continuing)
You're stubborn, I think.
(beat)
And your lifeline, it goes on forever.

He looks up at her.

NICK
(continuing)
But that would be impossible, wouldn't it.

JADE blinks. A beat that feels like a lifetime. Then her FOOT flies out, TRIPPING a passing WAITER.

He goes flying.

(CONTINUED)

11629 CONTINUED: 3

11629

So do the drinks he's carrying --- all over the Tough Guys at the next table. Seriously douses one of them --- red wine, white shirt.

TOUGH GUY jumps up, grabs the WAITER by the COLLAR. The WAITER's shirt rips.

TOUGH GUY
Look what you did!

He throws a nasty looking punch at the Waiter, grazes him. Starts to wind up again. Nick jumps up, tries to get between them.

NICK
Hey, hey. Take it easy.

TOUGH GUY
Easy my ass.

The Guy takes a SLUG at Nick. Nick grabs the Guy's wrist, twists his arm, slams him back against the table.

NICK
It was an accident...

Realizes. Turns around to look for Jade. She's gone.

11630 EXT. STREET - DAY

11630

Jade makes her way along, a smug look on her face.

ANOTHER ANGLE

Hemmon follows her, staying a safe distance back, but keeping her in sight.

RESUME JADE

as she looks over her shoulder.

ANGLE - BEHIND HER

Hemmon is nowhere to be seen.

JADE

frowns, hurries away.

11631 INT. SANCTUARY - CLUB - NIGHT

11631

Place is happening. Nick and Amanda are off to one side.

(CONTINUED)

11631 CONTINUED:

11631

AMANDA

The witch!

NICK

She had great taste in Scotch.

AMANDA

You liked her?

NICK

Actually, she reminded me of you.

AMANDA

Me?!

NICK

Yeah.

AMANDA

She's so not like me it's not even funny.

NICK

(dryly)
Really?

AMANDA

She's manipulative.

NICK

(feigns disbelief)
No.

AMANDA

Incapable of telling the truth.

NICK

Imagine that.

AMANDA

Uses men whenever she wants.

NICK

Off with her head.

AMANDA

Wouldn't I love to.

NICK

(beat)
Nothing like you.

Amanda's so horrified she could spit nails.

(CONTINUED)

11631 CONTINUED: 2

11631

AMANDA

Tell me you at least got her number.

NICK

She'll be calling me.

AMANDA

You spent the entire day with her...

NICK

An hour and a half.

AMANDA

And did you manage to get an address?!

NICK

We were busy.

AMANDA

And I've got Liam running around trying to find her.

NICK

Liam, damn. We had a game this afternoon.

LIAM (O.S.)

63-28.

He leans down next to Nick.

NICK

(winces)
St. Bart's?

LIAM

It was pretty humiliating.
(tongue in cheek)
But I have a way for you to make it up to me, my son.

Amanda sees the piece of paper he is holding. Amanda reaches for it. He snaps it back.

LIAM

(continuing)
Amanda. Promise me you won't fight her.

AMANDA

Forget it.

(CONTINUED)

11631 CONTINUED: 3

11631

LIAM

It's just a painting. It's not
worth a head.

On Amanda, fuming.

11632 INT. JADE'S PLACE - NIGHT

11632

First floor apartment. One way in, another way out.
Jade's smart enough to have a window on the ground floor,
easy to get out of. Place is nicely furnished but not too
lived in. There's a dining room table with a little
chandelier over it at one end.

Right now she has a visitor. Bob Hemmon. He acts like a
cat with a mouse in his claws. Has no worry that his
victim's going to escape.

JADE

I'll take the cash.

HEMMON

I'll take the painting.

JADE

Cash first.

HEMMON

Not today.

JADE

That wasn't my agreement with Sir
Trevor.

HEMMON

Tell you what...

He reaches into his jacket, pulls a gun with a silencer.

HEMMON

(continuing)
Just shut up and get the painting.

JADE

Trust me, you're making a mistake.

11633 INT. HALLWAY TO JADE'S PLACE - CONTINUOUS

11633

Nick, Amanda walking along the hall.

NICK

You sure she's here?

(CONTINUED)

11633 CONTINUED:

11633

AMANDA

gets the BUZZ. Nods.

AMANDA

She's here.

(raising her foot)

Allow me.

WHAM. BUSTS THE DOOR with the heel of her boot. DOOR
flies open and there's:

HEMMON

standing over Jade's body. He looks up, sees Amanda.
Hemmon shoots instantly.

NICK

Amanda!

She collapses into him. Hemmon takes another shot, Nick
rolls away, extricates himself from Amanda.

HEMMON

runs towards a window.

NICK

quickly, gently, lets Amanda down. Worried for one split
second -- he'll never get used to this Immortal thing.
Then he runs through the room, past Jade's body.

HEMMON

opens the WINDOW. Starts through it.

Nick grabs him by the collar. Turns him. Throws a fist,
which catches Hemmon in the gut. The PAINTING drops from
his hand, rolls onto the floor.

Hemmon fights back, catches Nick on the jaw. Nick falls
back, momentarily off-guard.

Hemmon's out the WINDOW.

In a second NICK's out the WINDOW and after him.

11634 EXT. CITY STREET - NIGHT

11634

NICK pursues Hemmon, through the street, across traffic.
Hemmon races toward a Metro entrance.

11635 EXT. METRO ENTRANCE - MOMENTS LATER

11635

Nick gets to the top. LOOKS DOWN.

Ten, fifteen people coming up the steps. Nick has to fight his way through. At the bottom --

11636 INT. METRO TUNNEL - CONTINUOUS

11636

Nick looks down the Metro passenger tunnel. One way, then the other. No Hemmon.

On Nick's frustration.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

11637 INT. JADE'S PLACE - LATER

11637

Jade's pissed off. Angry enough to be holding her blade, standing over Amanda as Amanda gasps back to life.

AMANDA
(looking around)
Where's Nick?

JADE
Don't change the subject. You owe me.

Amanda scrambles to her feet, pulls her own blade.

AMANDA
Me? Talk to the guy with the gun.

JADE
I had it under control.

The two women start circling each other.

AMANDA
You were dead. And if I hadn't shown up you would have lost the money and the canvas.

JADE
Now I'm supposed to thank you?

AMANDA
Now you're supposed to get out of town.

JADE
Make me.

Amanda takes a serious SWING at JADE who BLOCKS it with her OWN BLADE just in time. And the two women wind up BLADE TO BLADE, face to face.

JADE

SWINGS back at Amanda and they fight, matching blow for blow, tipping over lamps, chairs as they go.

Amanda backs Jade up against a table. Knocks her blade from her hand. Jade has nowhere to go.

Amanda touches her blade to Jade's shoulder, point made.

(CONTINUED)

11637 CONTINUED:

11637

AMANDA

Just leave. Don't call, don't
write, don't visit.

A beat, Jade doesn't argue. Amanda backs away, lets Jade
dust off her clothes. Looks around. Sees the painting.
Starts toward it. Amanda steps between Jade and the
painting.

AMANDA

(continuing)

The Duchamp original will be
staying with me.

JADE

It's mine.

AMANDA

No, Jade, trust me. This one's
mine.

JADE

I stole it.

AMANDA

You lost it.

A SHOT RINGS OUT. A BULLET hits the CEILING. Stops them
in their tracks. The two women turn, see Nick has entered.

NICK

Sorry ladies, you're both wrong.

He picks up the canvas, shoulders it.

NICK

(beat)

As you were.

11638 INT. MUSEUM - EXHIBITION ROOM - EVENING

11638

There's a nice little cocktail crowd at one end of the
room, surrounding NUDE WITH CABERNET, which is up, but
CURTAINED.

Sir Trevor's in front of it. Got a blonde in one hand, a
glass of champagne in the other. Giving a little speech.

SIR TREVOR

.... I know, I know it's been an
eventful week...

(CONTINUED)

11638 CONTINUED:

11638

ANOTHER ANGLE - BACK OF THE ROOM

Amanda leans against a high tech museum display case, watching the proceedings.

Nick steps up behind her.

NICK

I wouldn't lean on that if I were you.

AMANDA

Believe me, Nick, I'm not going to set off this alarm.

NICK

Dare I ask.

AMANDA

Air tight, oxygen pressured, hydrogen sensitive. Created by the Swiss in 1986 to counter safe deposit box switching by Columbian nationals.

NICK

Of course. So simple.

AMANDA

Responds to internal weight distribution via thermodynamic contingencies only.

NICK

Enough, already! So an experienced art thief, leaning on it for half an hour, has no affect on it.

AMANDA

You're a natural. Sssh. This is my favorite part.

ANGLE ON THE RECEPTION

Sir Trevor's about to pull the curtain on the painting.

SIR TREVOR

-- Which leaves me one person left to thank. I don't know her name, but please, raise a glass to the Nude with Cabernet... whoever she was.

AMANDA SMILES

a Mona Lisa smile.

(CONTINUED)

11638 CONTINUED: 2

11638

AMANDA

Imagine that.

11639 INT. MUSEUM - EXHIBITION ROOM - LATER

11639

Crowd's dispersed. Amanda and Nick are among the last in the room. Standing near the painting.

AMANDA

And you don't believe in happy endings.

NICK

(smiles)

Museum gets their painting.

AMANDA

Jade gets to vanish.

NICK

Liam gets his roof.

AMANDA

(spreads her hands out)

Only one thing missing...

Wrong. There's a nice little envelope being put in her hand.

WIDEN TO SEE

SIR TREVOR's slipped between them, sliding a warm and congenial arm around each as he gives Amanda a check.

SIR TREVOR

I can't apologize enough.

NICK

Try.

SIR TREVOR

Don't know what got into me, really.

NICK

Try harder.

SIR TREVOR

It's just the painting means so much to me personally.

Sir Trevor sees Nick is unforgiving. He turns to Amanda instead.

(CONTINUED)

11639 CONTINUED:

11639

SIR TREVOR

(continuing)

So, no hard feelings, ducky?

Amanda taps the check against her hand.

AMANDA

Only if it's rubber. Ducky.

Trevor's uncomfortable.

SIR TREVOR

Well, then. Commendations to you
both. Oh there's Earl Batham.
Excuse me...

He walks away. And that's when we finally see it.

NUDE WITH CABERNET

Can't see the nude, can't distinguish the cabernet. Maybe
Duchamp should have called it "Lines on Canvas." It is
particularly abstract -- a collage of geometric shapes and
colors. Nick studies the painting, formulating his
thoughts. Meantime Amanda's staring a hole into the
canvas. Nick reads the card beside the frame.

NICK

1908. First major piece by the
artist.

(stands back; admires)

Nice use of form. Stunning model.
Elegant line.

(beat)

What do you think?

AMANDA

Me?

(looks for the words)

This is bad.

NICK

So you don't have to love it.

AMANDA

Seriously bad.

NICK

Just take the money and run.

AMANDA

Far. And fast. Because in two
days, we're going to jail.

NICK

What?

(CONTINUED)

11639 CONTINUED: 2

11639

AMANDA

Right after the appraiser shows up.

That stops him.

NICK

(starting to get it)
The appraiser?

AMANDA

Arrives day after tomorrow.
(beat)
We brought back a fake.

11640 INT. SIR TREVOR'S CHATEAU - STUDY - DAY

11640

Sir Trevor pours himself a drink, scotch with a little water from a silver pitcher. From behind him a voice:

HEMMON (O.S.)

You wanted to see me, sir?

ANGLE TO INCLUDE

BOB HEMMON. He moves toward Sir Trevor who looks dark, dangerous, angry.

SIR TREVOR

What the bloody hell happened at the payoff?

HEMMON

I told you I killed her. Killed them both.

Sir Trevor downs his drink.

SIR TREVOR

For a dead woman she certainly brightens up an evening dress.

He turns suddenly, silver pitcher in hand. A good SHOT across Hemmon's face with it.

Hemmon's instinctively wants to fight back, stops himself. Instead puts a hand to his cheek -- sees the blood.

SIR TREVOR

(continuing)
She and Wolfe brought the painting back. You realized I'm screwed now.

HEMMON

I'll get it back.

(CONTINUED)

11640 CONTINUED:

11640

SIR TREVOR

It's being appraised the day after tomorrow.

HEMMON

Then we say they're the ones switched it. They came up with the forgery.

Sir Trevor takes a beat, appreciates this. He pulls out an embroidered handkerchief. Hands it to Hemmon.

SIR TREVOR

Clean yourself up.
(re: carpet)
You're bleeding all over the Savonnerie.

11641 INT. SANCTUARY - NICK'S OFFICE - NIGHT

11641

AMANDA as alive as only she can be when she's really pissed off. LIAM's there, calmly sitting in a chair watching her pace. Nick's working on something on a computer in the corner.

AMANDA

If we go to jail, we only have Jade to blame.

LIAM

Yes, well, lassie. People are supposed to take responsibility for their own actions.

AMANDA

We have less than thirty-six hours to steal it back. How's that for taking responsibility.

Liam's about to say something but she wheels around, stops him.

AMANDA

Liam, do not take her side.

LIAM

I'm just wondering, where's the proof.

AMANDA

Proof? Oh my God.
(re: Nick)
You've been hanging around with him too long. Have you forgotten Bologna already?

(CONTINUED)

11641 CONTINUED:

11641

Nick glances up from the computer.

NICK

Wait -- she did this to you in Bologna?

Amanda snaps her mouth shut.

LIAM

Amanda did it to her.

AMANDA

See? She doesn't have an original thought in her head.

LIAM

You think she'd send you to jail?

AMANDA

You think you know the woman?

Liam rises, blocks her path. He's getting angry.

LIAM

About as well as the woman I'm looking at now.

Amanda meets his eyes. Yes, she's defensive.

AMANDA

Know this.

She thrusts the envelope at Liam.

AMANDA

(continuing)
Here's the reward.

Nick glances at her quickly. Smiles.

LIAM

But the painting's a forgery. .

AMANDA

Then you'd better spend it quickly.

NICK

Jade didn't do it.

Nick hands Amanda a color page coming out of the printer.

A big glossy picture of Sir Trevor.

Nick hands her a second page. Full of bar graphs and plummeting lines.

(CONTINUED)

11641 CONTINUED: 2

11641

AMANDA

Internet?

NICK

Zaloom's Financial Services.
Everything you want to know about
Sir Trevor Benton.

AMANDA

(reads)

Fighting a hostile takeover on one
side.....

NICK

Plummeting stocks on another.

AMANDA

Getting royally divorced in
between.

NICK

Three hundred million in assets.
Four fifty in debts.

(beat)

Better cash that check soon.
Ducky.

AMANDA

(rolls with it)

So he donates "Nude with Cabernet"
to the Museum, gets the write-off
and the one thing he loves more
than money: millions in free
publicity.

NICK

And he holds back the real
painting.

AMANDA

Which he'll quietly sell on the
black market.

NICK

He can't risk anyone finding out
the one at the museum is a fake, so
he pays Jade to steal it for him.
Then he screws her.

AMANDA

Nice work.

LIAM

Very nice.

(CONTINUED)

11641 CONTINUED: 3

11641

NICK

Wonder if he's still got the original.

AMANDA

One way to find out.

LIAM

We're not in the confessional now. This is where I get off.

AMANDA

Where are you going?

LIAM

(holds up the check)
To buy a new roof.

11642 INT. SIR TREVOR'S CHATEAU - STUDY -- NIGHT

11642

CLOSE ON A SAFE

The BEAM of a FLASHLIGHT holds on it, tumblers spin one last time, door swings open, hand slips in --

REVEAL JADE

She grabs a stack of bills from the safe, sees something else of interest: a ROLLED UP CANVAS. Takes it. Frowns. Unrolls NUDE WITH CABERNET.

JADE

Son of a bitch. It's the real thing.

11643 EXT. SIR TREVOR'S CHATEAU - A LITTLE LATER

11643

NICK scales down the last few feet of a perimeter wall. Amanda's already hit the ground running, on her way to an ELECTRONIC BOX housing the ALARM PANEL on the WALL.

AMANDA

Ah, conveniently located...

THE ELECTRONIC BOX

As Amanda runs a black leather gloved hand down the side of the seam, feeling for the trick release in one hand. In a second she's got it. The box opens.

Amanda attaches two alligator clips, on either side of a wire.

(CONTINUED)

11643 CONTINUED:

11643

NICK
(continuing)
So what tipped you off?

AMANDA
The painting?

He nods, hands her a wire clipper. Amanda snips the wire between the alligator clips.

AMANDA
Would you believe my deep love of the arts?

NICK
No.

Amanda takes a beat, then:

AMANDA
Signature was perfect Duchamp.

NICK
And why not. He painted it.

AMANDA
But he didn't sign it.
(beat)
Can you hold that for me?

She puts his fingers on a wire, almost like tying a bow on a package.

NICK
He didn't?

Nick looks at her more closely.

NICK
(continuing)
Forgery? Theft?

She peers into the box.

AMANDA
Deadline.
(beat)
Where's the damn G87 wire?

TRANSITION TO:

11644 INT. ARTIST'S STUDIO - PARIS - 1908 - NIGHT

11644

MARCEL DUCHAMP, 25, beautiful, muscular, is working shirt off, painting madly.

(CONTINUED)

11644 CONTINUED:

11644

A wine bottle at his feet along with a couple of glasses. He grabs one glass, takes a sip. Puts it down, drinks from the other.

AMANDA (V.O.)

Marcel had a big piece due for a show and every decent model was in the south, partying with Picasso.

NICK (V.O.)

Really.

AMANDA (V.O.)

So we had a couple of drinks and I posed for him.

Marcel takes a final triumphant sweep across the canvas. He moves to a kimono-clad Amanda, takes her in his arms.

NICK (V.O.)

And this is something you didn't feel a need to mention before.

CAMERA pans across the room, finds the painting, as yet unsigned.

AMANDA (V.O.)

What's to mention? One drink led to four bottles and Marcel passed out before he signed it.

They fall passionately onto the bed.

SLOW DISSOLVE TO:

MORNING

Marcel's passed out in bed. Amanda's waking up, slipping into her kimono. Looks towards the loft's door.

AMANDA (V.O.)

Next morning. The movers were at the door. What choice did I have? Poor darling needed to do well.

She heads for the painting, dodging empty wine bottles on the floor.

NICK (V.O.)

So you signed it. The real Duchamp has a forged signature.

TRANSITION TO:

11645 EXT. SIR TREVOR'S CHATEAU - THE PRESENT - NIGHT

11645

Amanda's finally found the wire she's been looking for.

AMANDA

There it is. Why can't they learn to install these things right.

NICK

Anything else you neglected to mention?

Amanda snips the two wires bordered by the alligator clips and closes the box.

AMANDA

Yeah. We've got twenty-three minutes.

11646 INT. SIR TREVOR'S CHATEAU - STUDY - NIGHT

11646

CLOSE ON THE SAFE

As the BEAM of a FLASHLIGHT holds on it, tumblers spin one last time, door swings open, hand slips in,

AMANDA as she sees what's sitting inside the safe:

THE QUEEN OF DIAMONDS.

She brings it out, then realization.

AMANDA

Uh, oh.

At that moment, a smoke bomb goes off. ALARM begins to BLARE.

Nick grabs Amanda. Starts to run for the window. Security bars smash into place.

Nick reverses, pulls her in the other direction toward the door.

NICK

The door!

Amanda reaches for the door knob just as a row of internal locks bolt shut one by one. They're trapped. They look at each other.

AMANDA

I hate her!

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

11647 INT. SIR TREVOR'S CHATEAU - STUDY - LATER

11647

The internal locks unbolt one by one. CLICK, CLICK, CLICK.
And the door swings open to reveal:

COLBERT AND SIR TREVOR

followed by a uniformed officer.

AMANDA (O.S.)

Go fish!

REVERSE ANGLE

Amanda pulls a CARD from her hand, throws it down. Her
feet rest on an eighteenth century table, one of Trevor's
cigars in hand.

Nick grabs her discard.

NICK

I'll take that.

Lifts a BEER, takes a swig. Sets it back on the TABLE.
Just before it hits, a hand slides a COASTER under it.

SIR TREVOR

looking pretty rigid.

SIR TREVOR

(furiously, enunciates every
word)

What the bloody hell are you doing
in my study?

Nick glances over at Amanda --- isn't it obvious.

NICK

Go Fish. American card game.

AMANDA

First played in bars during the
gold rush. What was that dump
called? The Double Eagle, San
Francisco, 1888.

NICK

Match two cards of any suit and...

SIR TREVOR

(shaking with fury)
You're bloody trespassing!

(CONTINUED)

11647 CONTINUED:

11647

He heads towards the safe.

AMANDA

(brightly)

Nonsense, Trev. You invited us.

SIR TREVOR

Invited you?! You're insane.

Sir Trevor swings open the safe door, making sure to stand between it and Colbert's eye line.

AMANDA

(continuing; brightly)

Missing anything, Trev?

SIR TREVOR

(voice of stone)

No.

Colbert moves forward. Suspicious.

COLBERT

Anyone care to explain what's going on?

Amanda smiles, moves over to Sir Trevor, rests an elbow on his shoulder. He does a slow burn.

AMANDA

(to Colbert)

It's all that hotel business.
Keeping him up late. Making him so forgetful.

COLBERT

So he invited you, to discuss what?

NICK

Art. What else is there?

AMANDA

National treasures get stolen.
Forged.

Sir Trevor freezes.

SIR TREVOR

Can't be too careful.

NICK

That's what we say. Make sure you know what you have. Like this cigar for instance, a Cuban, right? What if it was just a very cheap brand with a nice label.

(CONTINUED)

11647 CONTINUED: 2

11647

SIR TREVOR
I wouldn't smoke it.

AMANDA
But you might sell it.

There's a beat. Sir Trevor knows exactly what she's talking about. Starts moving towards his card table.

COLBERT
(losing patience; to Sir Trevor)
Did you or did you not invite them?

SIR TREVOR
It's alright, Inspector. My mistake.

He leafs through an engagement book on the card table.

SIR TREVOR
(continuing)
Yes, right there. Saturday night.
Quite silly of me really. Thank you so much.

Colbert looks around the room. Can't really do anything.

COLBERT
Tres bien.
(to the Uniform)
Metrand.

They start moving for the door. Amanda glances at her watch, starts to follow her friend the Inspector, as does Nick.

AMANDA
(to Trevor)
Oh my. Look at the time. Got to run.

NICK
We'll have to re-schedule.

Colbert exits, can't hear them now.

NICK
(continuing)
Bois de Boulogne good for you?

Nick exits.

AMANDA
The rose garden. 5PM.

(CONTINUED)

11647 CONTINUED: 3

11647

Amanda exits. Sir Trevor pounds a fist on the card table.
Cards scatter everywhere.

Amanda sticks her head back in.

AMANDA

(continuing)

And do bring money, ducky -- lots
of it.

11648 INT. JADE'S PLACE - DAY

11648

A GUCCI SUITCASE

open, half full, on a bed.

JADE (O.S.)

Versace dress...

WHAP, a pink dress hits it.

JADE (O.S.)

(continuing)

Prada coat.

WHAP, a coat hits it.

JADE (O.S.)

(continuing)

Duchamp oil.

WHAP, a ROLLED UP OIL PAINTING hits it.

NICK (O.S.)

Going somewhere?

REVEAL

JADE frozen at her closet, about to throw something else in
the case. NICK leaning against the doorway, watching her.
Way too charming.

11649 EXT. BOIS DE BOULOGNE - ROSE GARDEN - EVENING

11649

Sir Trevor's watch

It's 5:45PM and the man is furious. Takes one final scan
of the park.

11650 INT. SIR TREVOR'S CAR - MOMENTS LATER

11650

As Sir Trevor slides into the back seat, opens the partition so that he can talk to Hemmon, who is sitting up front with a cap on, doesn't even turn to get chewed out by his boss.

SIR TREVOR

Forty five minutes late, Hemmon.
This time when you kill them try
and figure out how to make them
stay dead.

He's interrupted by a TAP on his WINDOW.

AMANDA

Very cheerful. Too bad he can't hear her through the window. Hits the electronic control.

AMANDA

So sorry I'm late. Broke a nail.

Sir Trevor pulls a gun.

SIR TREVOR

Not as sorry as you're gonna be.
Get in.

Amanda opens the door. Does.

AMANDA

How original, you brought your gun.
Know how to use it?

SIR TREVOR

Where's the painting?

AMANDA

I'm sorry, I'm so confused. Would
that be the fake painting in the
real museum, or the real painting
owned by a fake millionaire.

SIR TREVOR

cocks his gun.

SIR TREVOR

I can clear that up for you.

There's the sound of another TRIGGER being COCKED, a nice little piece coming down next to Sir Trevor's cheek.

NICK (O.S.)

So nice to see you again.

REVEAL NICK

in the driver's seat. Looking pretty good in Hemmon's hat.

11651 EXT. MUSEUM - NIGHT

11651

Establishing. As a car pulls up in a far corner of the grounds.

NICK AND AMANDA

get out.

AMANDA

How do you know she'll show?

NICK

Trust me, she'll show.

AMANDA

Trust? Jade?

NICK

We've got an arrangement.

AMANDA

(suspicious)

What kind of arrangement?

JADE steps into a clearing.

NICK

(smiles)

That kind of arrangement.

Nick moves to the passenger door. Opens it. Sir Trevor, unconscious, FALLS out, landing on the dirt. Nick stands at attention, straight-faced.

NICK

May I help you out, Sir.

CUT TO:

11652 INT. MUSEUM - STORAGE ROOM - NIGHT

11652

Same room we saw the crate being stolen from in the Teaser. No windows.

One side of the door there's the independent alarm system. Worn ANCIENT MOSAIC at one end of the floor.

ON THE MOSAIC

As the grout between two ancient Greeks separates, and a trap door appears.

Amanda sticks her head out.

(CONTINUED)

11652 CONTINUED:

11652

AMANDA

So this is how you get out of a
locked room.

Jade pops up behind her. They each wear high tech tool
kits plus walkie-talkie headsets.

JADE

It's a leftover from the Reign of
Terror. Geoffrey showed it to me.

She climbs out, turns back to help Amanda.

AMANDA

My Geoffrey?

JADE

The other Geoffrey.

Jade heads towards the alarm system. Amanda reaches back
for the rolled up "Nude with Cabernet."

AMANDA

(into walkie-talkie)
Nick, we're in. Need help?

NICK (O.S.)

(over Amanda's headset)
I'm fine.

AMANDA

Okay, let you know when it's clear.

Amanda puts the canvas down on the floor next to Jade.
Starts to help.

AMANDA

Twenty million dollar painting.

JADE

And we're putting it back. Almost
indecent, isn't it?

Amanda gives her a sharp look. The exact words.

Jade's fingers start slowing a little.

AMANDA

Practically tragic.

Amanda lets go of a wire.

JADE

I think Marcel would want you to
have it.

(CONTINUED)

11652 CONTINUED: 2

11652

Jade stops working, turns to Amanda.

AMANDA

He was very fond of me.

JADE

And why wouldn't he be.

Amanda grabs the painting.

AMANDA

Think of it. The two of us pulling off a job together.

JADE

And the best part is no one has to know.

Amanda stops. Looks back at the gap in the Mosaic where they came from. Nick's there. He'll know. LONG BEAT.

AMANDA

Then again, "Nude with Cabernet."
Do you really want something like that hanging in the house?

Jade looks at her a beat, walks back to the alarm control panel. Opens it again.

AMANDA

(continuing)

Wait a minute. Don't re-attach the A19 to the H49.

JADE

Like I haven't done this before.

NICK (O.S.)

Uh, guys.

The women turn to see NICK halfway out of the opening of the mosaic. Still unconscious, Sir Trevor's slung over his shoulder.

NICK

Any time now.

11653 INT. MUSEUM - STORAGE ROOM - A FEW MINUTES LATER

11653

AMANDA's at the ALARM SYSTEM looking through a crack in the door.

AMANDA'S POV - MUSEUM EXHIBITION ROOM

diagonally across the hall and down from the storage room.

(CONTINUED)

11653 CONTINUED:

11653

JADE

in the exhibition room.

11654 INT. MUSEUM - EXHIBITION ROOM

11654

Jade gives "Nude with Cabernet" a tap, straightens it where it hangs on the wall. Takes another look, re-positions it a little more to her right. At her feet is:

SIR TREVOR.

Nick slips the rolled up canvas into his lordship's hands.

JADE

Sure you've got the right one?

NICK

Know who to look for if I don't.

11655 INT. MUSEUM - STORAGE ROOM - MOMENTS LATER

11655

As Nick, Jade rejoin Amanda, who's still at the alarm box waiting for them. They get through the door.

AMANDA

Let the games begin.

She re-connects the two wires she had alligator clipped apart. ALARM goes OFF. Almost immediately there are shouts coming down the hall, and the sound of GUARDS running towards them.

AMANDA, NICK, JADE, smiles on their faces, lower the mosaic, disappearing into the floor as the Guards feet pound past them down the hall.

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

11656 INT. SANCTUARY - CLUB - NIGHT

11656

Changing shifts. Nick's on his way out -- got his coat on over a dinner jacket, black tie. Looking so handsome. Amanda's behind the bar, skimming the paper. Big headline: Art Heist II.

AMANDA

("shocked")

Look at this. Sir Trevor was caught breaking into the Musee Des Arts last night.

NICK

Trying to replace an original with a fake? Imagine that.

Amanda looks up. Sees his get-up. Curious.

AMANDA

So where you going?

NICK

Out.

AMANDA

(nods; a beat)

I'm guessing this is her fault. What did you promise her, Nick?

NICK

Who?

AMANDA

Jade.

NICK

Maybe she just wanted to be helpful.

AMANDA

Ha!

NICK

Maybe she's changed.

AMANDA

She's been a thief for a thousand years --

Stops. She could be talking about herself. Nick smiles.

(CONTINUED)

11656 CONTINUED:

11656

NICK

Maybe I promised her your undying
respect and gratitude.

And he's out the door. Amanda thinks about it for a
minute.

AMANDA

Nah.

11657 INT. JADE'S PLACE - LATER

11657

The place looks spectacular. Candles, crystal. Great
looking couple at table: Nick and Jade. Nick's holding
Jade's hand, palm up. She's loving it.

JADE

So what do you see?

NICK

A very expensive evening.

JADE

Cost me twenty million dollars.

NICK

I'll make it up to you.

JADE

Does Amanda know? That you're
here, I mean.

NICK

Count on it.

JADE

That's worth ten million right
there.

They share a smile.

FADE OUT.

END OF SHOW