

highLANDER



The SERIES

SEASON THREE

94302
LINE OF FIRE

Written by
David Tynan

Highlander

"LINE OF FIRE"

Written By

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Production #94302

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Filmline International Highlander

HIGHLANDER

"Line of Fire"

Production #94302

CAST LIST

DUNCAN MACLEOD
RICHIE RYAN
CHARLIE DESALVO
JOE DAWSON

DONNA
KERN

JEREMY (18 MONTHS)
KAHANI (5 YEARS)
LITTLE DEER
FATHER MATTHEW

JAMAL
ANIMAL
BARTENDER
CLERK

HIGHLANDER

"Line of Fire"

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SET LIST

INTERIORS

DOJO
MACLEOD'S LOFT
JOE'S BAR

RICHIE'S APARTMENT
DOCKSIDE BAR
CHURCH
/CONFESSIONAL - PRIEST'S SIDE
/CONFESSIONAL - PENITENT'S SIDE
KERN'S PLACE
/LOBBY
/KERN'S ROOM

EXTERIORS

DOJO
JOE'S BAR

RICHIE'S APARTMENT
STREET
FIRE ESCAPE
ROOF
INNER-CITY BASKETBALL COURT
DOCKSIDE BAR ("HONKY TONK HELL")
LAKE - AMERICAN WILDERNESS 1869
LAKE SHORE INDIAN VILLAGE - AMERICAN WILDERNESS 1869
KERN'S PLACE
CHURCH
FOREST - AMERICAN WILDERNESS 1869
PLAYGROUND
DOCKS
COUNTRYSIDE - AMERICAN WILDERNESS 1869

HIGHLANDER

"Line of Fire"

TEASER

FADE IN:

201 EXT. INNER-CITY BASKETBALL COURT DAY

201

Sandwiched into a low-rent, mixed ethnic neighborhood that will never make it as a retirement hot spot, a paved court surrounded by a WIRE FENCE, as OVER we hear the CALLS of young men playing a pick-up game of basketball.

VARIOUS VOICES

Over here... Come on, Jamal ...
Take it to him...

WIDER

as JAMAL, a young black man, yo-yos the ball up and down. It's two on two basketball. If you're not bleeding, there's no foul. Richie is guarding him and if he was any closer he'd be inside his shorts.

JAMAL

Face it, man, you're too short,
too slow, and too damn ugly to
guard the king.

Richie "bodies" him away from the basket as Jamal tries to turn a corner towards the hoop.

RICHIE

Not that way, your highness.

Jamal backs off. The ball still yo-ing up and down, he sets, ready to drive to the hoop.

JAMAL

I'm surprised at you, Richie.
(beat)
Don't you know? White men can't --

Jamal fakes, goes around Richie, who doesn't move. He is looking at something in the distance.

CLOSE ON JAMAL underneath the basket, as he stuffs it through.

JAMAL

-- Jump!

(MORE)

(CONTINUED)

201 CONTINUED:

201

JAMAL (CONT.)

(beat)
I am bad!
(to Richie)
Who's the king?

Richie hasn't heard Jamal or anyone else.

RICHIE

Donna ... ?

RICHIE'S POV - DONNA

on the other side of the fence, watching him.

RESUME RICHIE

Richie moves to the fence opposite Donna.

NEW ANGLE - RICHIE AND DONNA

facing each other through the wire. Donna is twenty and pretty -- they had a close friendship that overflowed into passion one night two years before. Shortly after that she disappeared without a word, and this meeting is a mix of unresolved feelings and strained, tentative smiles.

RICHIE

Donna.

Donna's response is shy... a little hesitant.

DONNA

Hi, Richie... How're you doing?

RICHIE

Good. I hardly recognized you...
(beat)
You're looking great.

Donna smiles, acknowledging this. They move toward the fence opening, talking through the wire mesh.

DONNA

I cleaned up my act a little.

She runs a hand through her hair.

DONNA

It took six months to get the purple out.
(beat)
It's been a while.

(CONTINUED)

201 CONTINUED: (2)

201

RICHIE

Two years. One minute you were
there and the next ...

(wry)

Where'd you disappear to?

They reach the OPENING, one side of which is hidden by a
plywood BACKSTOP, and face each other.

DONNA

(beat, a rush)

I stayed with my aunt in Philly.

RICHIE

It's good to see you.

From the background, we hear Jamal:

JAMAL

Hey, Richie... The game!

Richie's about to go.

RICHIE

You gonna stick around?

DONNA

(beat)

Yeah... There's someone I want you
to meet.

Richie thinks she means a new boyfriend. With a downbeat
of disappointment he can't hide.

RICHIE

New boyfriend? What happened to
Joey?

DONNA

He's gone. But this guy's a real
hunk.

(a smile)

But I think you'll like him...

RICHIE

I can't wait.

She reaches behind the BACKSTOP (to an O.C. PRAM) and lifts
out JEREMY -- eighteen months of wide-eyed humanity.

DONNA

Richie... say hello to Jeremy.

Richie stares in disbelief.

(CONTINUED)

201 CONTINUED: (3)

201

JAMAL
The game --

RICHIE
Later.

Jamal moves off.

RICHIE
He's yours?

DONNA
(ironic)
I'm pretty sure.

RICHIE
You had a baby...?

DONNA
It's kind of hard not to notice
these things.

RICHIE
I just meant... you know what I
meant! Come here, little guy...
(beat)
So you and Joey had a kid.

DONNA
Joey's not the father, Richie.

He takes Jeremy, tosses him gently, totally charmed.

RICHIE
Who's the lucky guy?

DONNA
(beat)
You are.

Richie does a double-take, almost drops Jeremy in shock.

As speechless Richie reacts --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

202 EXT. DOJO - DAY - ESTABLISHING 202

203 INT. DOJO - DAY 203

CLOSE - A SKIPPING ROPE

as it windmills with blinding speed, smacking off the dojo floor as a pair of agile FEET dance over it in a variety of rapid maneuvers. We pan up the feet to find...

MACLEOD

training like a boxer for a match. In the B.G. we see CHARLIE working some martial-arts maneuvers with two MEN. MacLeod doesn't stop skipping as Richie enters and approaches, looking distracted.

MACLEOD

When you find the magic formula,
will you let me know?

RICHIE

(blank)
The formula?

MACLEOD

For getting in shape without
training.

RICHIE

Sorry, Mac, I know I'm late... but
something came up.

MacLeod hears the tension in his voice and stops skipping,
instantly concerned.

RICHIE

Not one of us.
(beat)
Remember Donna?
(beat)
She's back.

MACLEOD

That's nice.

RICHIE

She brought someone with her.

(CONTINUED)

203 CONTINUED:

203

MACLEOD
(resumes skipping)
Grab a rope.

RICHIE
She brought my son.

MacLeod stops suddenly, the rope tangling around his head.

MACLEOD
Your what?

RICHIE
They're at my place now.

Charlie leaves his students, steps over to greet Richie.

CHARLIE
Richie, did I hear this right?
You saying you got a kid?

RICHIE
A son... actually.

CHARLIE
(delighted)
A son! Congratulations, man, that's
really....
(catching himself)
News, right? I mean... that's
good, isn't it?

He looks at Richie, trying to see which way he's taking
it. A BEAT -- and Richie breaks into a broad smile.

RICHIE
Yeah... It's fantastic.

Charlie grabs Richie's hand, pumps it hard.

CHARLIE
That's great! Isn't that great,
MacLeod?

MACLEOD
Unbelievable.

CHARLIE
I gotta go back to work, but when
you hand out the cigars, you keep
one for me.
(as he heads back to
his students)
A son! Man...

Richie turns to MacLeod.

(CONTINUED)

203 CONTINUED: (2)

203

RICHIE

Mac? Aren't you going to say something?

Off MacLeod's look:

204 INT. MACLEOD'S LOFT - DAY

204

MacLeod watches as Richie paces the room, frustrated, in denial.

MACLEOD

Donna made a mistake, Richie. I'm sorry, but whoever the father is, it's not you.

(beat)

Immortals can't have children.

RICHIE

Exactly -- it happened before I became Immortal!

MACLEOD

That's not the way it works.

RICHIE

Maybe I'm the first.

MACLEOD

I wish it could happen.

(beat)

But it's not in the cards. We don't get to live happily ever after.

MacLeod sees his disappointment and says with some sympathy:

MACLEOD

Children aren't part of your life... it can't happen.

RICHIE

(troubled)

It just did.

He turns and leaves, MacLeod watching him.

205 EXT. DOCKSIDE BAR - AFTERNOON

205

If there's a worse part of town, you don't want to know about it. The wrong place to run out of gas in your Lexus with a dead cell-phone.

(CONTINUED)

205 CONTINUED:

205

ANGLE - THE BAR

a tough watering hole for men in leather, tattoos, boots that grind loose teeth into the floor. In front a large PLATE-GLASS WINDOW bears the logo HONKY TONK HELL. Below it lean three shiny HARLEYS dressed out with bullet-tanks and ape-hanger bars. It's closing time, and a few wobbly, mean-as-rabies BIKERS kick-start these hogs and rap away into the street. FROM WITHIN we hear the sound of raucous canned music suddenly STOP... then the guttural GRUNTS of a SCUFFLE, that ends suddenly as...

ANGLE - THE FRONT DOORS

are slammed open by the head of a large, obstinate BIKER being launched through them by ANIMAL, the bar's big, muscular bouncer. As the Biker sails into the street --

ANIMAL

Don't come back!

As Animal turns back to the bar. As he reaches the door:

NEW ANGLE

a brutal sounding, knuckle-head HARLEY rumbles INTO TOP OF FRAME and stops, a huge BOOT clamps down to steady it.

KERN (O.S.)

I'd like a beer, please.

Animal stops at the door, doesn't even bother to turn and look at the new arrival.

ANIMAL

Take off, we're closed.

KERN (O.S.)

That's too bad.

That VOICE -- like rough gravel on a bad road. It stops Animal at the door, and slowly turns to see...

KERN

a large Immortal in boots, leather vest, three-day growth of beard. His saddle-bagged hog is mufflerless, road-grimed, as pretty as a battle tank. Kern straddles it like some primitive Cossack, the smile on his face a leer from hell.

KERN

(reasonably)
I'm very thirsty.

(CONTINUED)

205 CONTINUED: (2)

205

Animal knows trouble when he sees it -- but he's been up against most things on two legs, and never lost.

ANIMAL

I said we're closed!

He goes inside, slams the big doors shut.

206 INT. DOCKSIDE BAR - SAME TIME

206

A grizzled BARTENDER rights overturned chairs from the earlier scuffle. As Animal moves to the BAR at one end:

ANGLE - THE WINDOW

As KERN'S HARLEY erupts through it. The Bartender and Animal scatter as Kern careens into the floor, skids to a stop and slams down the kickstand. As he gets off --

ANIMAL

You crazy bastard!

Animal wades in. He's big -- but Kern is bigger, meaner and fights with joyful abandon. He blocks Animal's blows easily, using his spiked wrists, then smashes him down. Kern looks at the unmoving Animal and shrugs.

KERN

I said, please.

The Bartender hefts a BASEBALL BAT threateningly.

KERN

Louisville Slugger...

The Bartender swings wildly. Kern dodges the blows, enjoying it. Finally he grabs the bat away and looks at it.

KERN

Ken Griffey autograph.

He SNAPS it over his knee. He grabs the Bartender and heaves him bodily into the bar mirror, shattering it.

Kern leans over the bar, grabs a beer and smashes the top off on the counter. He sucks down half, pours the rest over his head to cool off. As he does, the Bartender rises shakily from behind the bar, and croaks:

BARTENDER

Why?

Kern looks as if he's never considered this before.

(CONTINUED)

206 CONTINUED:

206

He hauls the Bartender ONTO the counter and SLIDES him along it like a hockey puck, finally dumping him on the floor.

KERN

I was thirsty.

He spots the TILL, hammers the drawer open and scoops a wadful of CASH from it, stuffs it into his vest.

Then he straddles his bike, kick-starts it -- and roars through the destroyed bar, smashing the front doors wide open, and screeching out into the street.

207 EXT. RICHIE'S APARTMENT - EVENING

207

To ESTABLISH this small, modest walk-up.

RICHIE (O.S.)

How come you didn't tell me?

208 INT. RICHIE'S APARTMENT

208

Fairly sparse, maybe a Che Guevera POSTER on a wall, some mementos from Paris. Richie reclines on the floor, dangling young Jeremy on his stomach while he looks at Donna sitting on the couch nearby.

DONNA

I was going out with Joey, remember?

(beat)

We only did it one time, Richie.

RICHIE

(with a smile)

Guess I got lucky.

(beat)

You could've called.

DONNA

I was confused...

(beat)

And afraid.

RICHIE

Of Joey?

DONNA

Of you.

(off Richie's look)

I was afraid you wouldn't want us.

Maybe you wouldn't believe me.

(CONTINUED)

208 CONTINUED:

208

Richie can see the uncertainty still in her eyes. He's not sure how to respond.

RICHIE

We're going to work something out,
Donna. It'll be okay... for all
of us.

DONNA

You mean that?

Richie nods. Donna smiles, takes Jeremy from Richie.

DONNA

Time this little man hit the sack.

As she turns toward the O.C. bedroom...

RICHIE

Donna....
(beat)
You do great babies.

DONNA

You too.

She takes Jeremy into the O.C. bedroom. As she does, Richie starts to get the BUZZ. He reacts, moves cautiously to the door. He readies himself, yanks the door open. MacLeod stands there. As Richie slumps in relief.

MACLEOD

Expecting someone?

RICHIE

(relieved that it's
MacLeod)
Not you.

MACLEOD

We never finished that talk... I
thought now would be a good time.

Richie looks as if he might refuse, then...

RICHIE

Sure... but wait here a second.

He moves into the O.C. bedroom. MacLeod glances around, notes the pram in the corner. He runs his hand along it, breaking into a slight smile...

RICHIE (O.S.)

Mac...

(CONTINUED)

208 CONTINUED: (2)

208

Richie is there, holding Jeremy, now dressed in his pajamas. He hands him to MacLeod.

RICHIE
Beautiful, huh?

MacLeod cradles Jeremy in his arms.

MACLEOD'S POV

His eyes find a wooden building toy (like Lincoln Logs) that looks like the frame of a teepee.

TRANSITION TO:

209 EXT. LAKE - AMERICAN WILDERNESS 1869 - DAY - LONG SHOT 209

We PULL BACK from what is a real TEEPEE and find we are in a birch-bark canoe with MacLeod and KAHANI, an Indian boy of five. Kahani is in the front of the canoe on this placid wilderness lake, MacLeod in the back. Kahani looks over his shoulder at MacLeod, wearing the buckskin dress of a Sioux Indian, as they paddle. Kahani paddles sloppily but with great enthusiasm, splashing MacLeod with water.

MACLEOD
Kahani ...
(off the boy's look)
Like this. Slow and steady, like
the wings of an eagle.

MacLeod demonstrates. Kahani tries to imitate the moves.

DISSOLVE TO:

209A EXT. LAKE SHORE - AMERICAN WILDERNESS 1869 - LATER 209A

MacLeod and Kahani pull the canoe up on shore.

MACLEOD
(approving)
Your father would have been proud
of you today.

Kahani turns to look at MacLeod, his face growing serious.
(NOTE: he pronounces MacLeod's name curiously)

KAHANI
Mac-Loud? Will you go away?

MACLEOD
Why do you ask?

(CONTINUED)

209A CONTINUED:

209A

KAHANI

Because my father did.

MacLeod looks at him a BEAT, then takes a beaded AMULET hanging from his wrist by a leather thong.

MACLEOD

And you're angry with him...

(Kahani nods)

He didn't chose to leave you, Kahani, he was taken.

(beat)

I promise. I won't go away.

He places the amulet around Kahani's neck. Kahani grins proudly, delighted.

KAHANI

Is this medicine?

MACLEOD

Great medicine.

KAHANI

Then I will never take it off.

MacLeod ruffles his hair. Kahani and MacLeod move through the --

210 EXT. INDIAN VILLAGE - AMERICAN WILDERNESS 1869 -
CONTINUOS

210

Small Indian village with a number of teepees and other children playing... People go about the business of life.

ANGLE - LITTLE DEER

Kahani's pretty young mother, preparing a meal -- small woven-baskets full of berries. She looks up as Kahani, bursting with excitement, runs up. Kahani proudly holds aloft a brace of TROUT on a willow stick. MacLeod is right behind him.

KAHANI

Mama! See what we caught!

LITTLE DEER

It seems Mac-Loud taught you well today.

She looks fondly at MacLeod as he approaches, indicating his soaking buckskin shirt with a wry smile.

(CONTINUED)

210 CONTINUED:

210

MACLEOD

It seems Mac-Loud nearly went swimming.

KAHANI

(still on a roll)
And we saw a moose! And an eagle!

MacLeod strips off his wet top to settle onto a fur beside Little Deer. As they start eating the berries, Kahani tugs at MacLeod.

KAHANI

Tomorrow we hunt the bear.
(to MacLeod)
Please?

LITTLE DEER

(with a smile)
I think you better stay with the fish.

KAHANI

I'm not afraid of the bear! See what Mac-Loud gave me?

He holds out the AMULET for Little Deer to see -- then suddenly remembers he's a warrior, and pulls it away.

KAHANI

(a stage whisper)
It's very strong medicine. Only for warriors...
(to MacLeod, insistent)
What about the bear?

MACLEOD

(firmly)
First the deer... then the bear.
Go practice your bow.

He gives Kahani a playful slap on the rump. The boy whoops and runs to the shore. MacLeod turns back to the berries with an air of great contentment.

LITTLE DEER

You love Kahani, don't you?

MACLEOD

As if he was my own.
(a smile)
But already I see him growing headstrong, just like his father.

(CONTINUED)

210 CONTINUED: (2)

210

LITTLE DEER

Since Makina was killed, you've
been good to us... to me.

MACLEOD

Makina was my friend.
(half-teasing)
Do you think his spirit minds me
taking his family for my own?

LITTLE DEER

(a smile)
It was his wish. His spirit will
be glad you are such a good father.

MACLEOD

What does his wife think?

LITTLE DEER

(playing with him)
That she is still young and a
warrior should have many children.

MACLEOD

(beat)
The three of us are enough.

LITTLE DEER

But why?

MACLEOD

Because... because I'm at peace,
since the first time I can remember.
This is my home now, my life...
(beat)
You and Kahani are everything I'll
ever need.

MacLeod takes her face in his hands, kisses her.

LITTLE DEER

(teasing)
You're so handsome... sometimes I
forget you're really a white man.

MacLeod straightens, his face clouding over.

MACLEOD

Like the Blue Coats.

LITTLE DEER

(beat)
I watch you when you can't sleep.
I know you are thinking of them.

(CONTINUED)

210 CONTINUED: (3)

210

MACLEOD

They come closer every day.

LITTLE DEER

This is a wide land. If the
soldiers come, we'll keep moving

...

(beat)

How much room do they need?

MACLEOD

All they can take.

LITTLE DEER

(playfully)

I think you worry too much.

He leans forward, and as their lips are about to meet --
Kahani jumps between them, roaring like a bear. MacLeod
grabs Kahani and wrestles him playfully away. As Little
Deer looks on, we PUSH IN on her smiling face:

TRANSITION TO:

211 INT. RICHIE'S APARTMENT - THE PRESENT

211

It is DONNA, watching as MacLeod, subdued by his memories,
hands Jeremy back to her. Richie is in the background.

DONNA

What do you think?

MACLEOD

I think you should be proud. He's
a beautiful boy.

DONNA

I know.

(looking at Richie)

And he looks just like Richie.

She smiles and turns away.

212 OMITTED

212

213 EXT. CHURCH FRONT - NEAR RICHIE'S APARTMENT - DAY

213

MacLeod and Richie are walking down the street talking.

RICHIE

Mac, he's a great kid, and Donna...

I was always crazy about her.

(MORE)

(CONTINUED)

213 CONTINUED:

213

RICHIE (CONT.)

(beat)

I'm trying to do the right thing
here.

As they move past the church steps, a priest (FATHER MATTHEW) calls out to MacLeod. He's white-haired, in his late sixties, but still full of vigor. Sort of Pat O'Brien with hair.

FATHER MATTHEW

MacLeod, Richie...

(beat)

Where have you been?

MACLEOD

We were in Paris for a while.

FATHER MATTHEW

Ah, Paris... City of my youth.

(beat)

I was there in '72. What a summer.

(beat, remembering
fondly)

All those women, all that wine...

(beat)

Of course, that was before I joined
the priesthood.

MACLEOD

Of course.

The sound of a WEDDING MARCH is heard.

FATHER MATTHEW

Show time.

(beat)

I'll see you guys in church.

He leaves. Richie turns to MacLeod.

RICHIE

I gotta go.

(beat)

I promised Jeremy I'd tell him a
story.

MACLEOD

Richie, it's your life, but being
a father isn't a part-time job...
it's a lifetime commitment.

RICHIE

Every man has to face that...

(CONTINUED)

213 CONTINUED: (2)

213

MACLEOD

You're not everyone... you're
Immortal.

(beat)

What happens when Donna gets old
and you don't? Or when that little
boy's as old as you are?

(off Richie's silence)

What'll you tell them?

RICHIE

I don't know, Mac... All I know is
they need me.

MacLeod stops and faces him, growing quiet.

MACLEOD

Is this about their needs?

(beat)

Or yours?

Richie is about to respond, but MacLeod raises an arm,
silencing him -- as they both get the BUZZ. They turn,
looking for the source --

ANGLE - THE CROSS STREET

as KERN rides down through an intersection sixty or seventy
feet away. We move in for a MEDIUM SHOT THEN A CLOSE UP
as he moves on.

MACLEOD

Reacts as he sees a hated enemy -- and freezes. He issues
a guttural scream that fills the night.

MACLEOD

Kern!

Richie has never seen MacLeod so pissed.

RICHIE

What's going on?

MACLEOD

My fight... stay out of it.

MacLeod starts to move.

RICHIE

Who is he?

MACLEOD

(over his shoulder)
A dead man...

(CONTINUED)

213 CONTINUED: (3)

213

MacLeod starts to run down a street or alley parallel to the street Kern is on. We stay on him for a moment, then go to

KERN

Who has turned his bike toward the Buzz. He sees

MACLEOD

Running toward him, his sword raised.

BACK TO SCENE

KERN

You hunt alley cats long enough...
you find a tiger.

KERN

Rides for MacLeod, rising in his saddle Cossack-style, letting out a berserker HOWL as he lifts his sword.

MACLEOD

Sword raised, approaching.

WIDER

As they clash, both swinging at the same time, SPARKS showering as MacLeod delivers a crushing blow.

KERN

As his bike dumps, and Kern goes sliding.

MACLEOD

Charges in, but Kern is back on his feet, swinging. They fight down the street, trading blows. There is no elegance in this contest -- MacLeod wants Kern's head.

NEW ANGLE

As they come abreast of the CHURCH and start to grapple. Kern suddenly HEAD-BUTTS MacLeod, diving on him and carrying both through the CHURCH WINDOW, and into --

214 INT. CHURCH - CONTINUOUS - DAY

214

A small WEDDING CEREMONY is underway, a few ONLOOKERS watching the white-gowned BRIDE and GROOM stand before a smiling FATHER MATTHEW, about to exchange vows, as behind them...

(CONTINUED)

214 CONTINUED:

214

MACLEOD AND KERN

Smash through the STAINED GLASS WINDOW, rolling onto the Church floor, sending the entire wedding party screaming.

NEW ANGLE

As MacLeod rises, realizing they're on Holy Ground, that he can do nothing. Both hide their swords. Father Matthew stands stunned.

FATHER MATTHEW

MacLeod.

MACLEOD

Sorry, Father.

Between MacLeod and Kern stands the terrified young BRIDE. Kern chuckles at the situation. He grabs the frightened Bride, pulls her to him and kisses her hard on the lips.

KERN

Congratulations.

He shoves her stumbling into MacLeod, then turns and plows through the shrieking ONLOOKERS and out the door. MacLeod goes after him, slowed by the people, finally reaches the door --

215 EXT. CHURCH - DAY

215

As MacLeod reaches the street to continue the fight

MACLEOD'S POV - THE STREET

empty, only the sound of Kern's HARLEY thundering into the night. And OFF MacLeod's look of cold rage --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

215A EXT. DOJO - THE NEXT DAY ESTABLISHING

215A

216 INT. DOJO - DAY

216

MacLeod is there, performing an intense KATA with a spear. He's grim, completely focused --preparing to battle to the death. As he moves past the dojo door, reveal --

CHARLIE

Watching MacLeod, his arms crossed in disapproval.

CHARLIE

Don't suppose you could take five?
(MacLeod ignores him)
Right. Don't mind if I do....
MacLeod, I gotta say you're handling
this all wrong.

MACLEOD

(beat)
What is it I'm not handling?

CHARLIE

(off MacLeod's look)
Richie being a father! You got
the wrong attitude about this.

MacLeod continues on.

MACLEOD

Do I.

CHARLIE

Damn right! The kid looks up to
you. He needs your support.

MACLEOD

(ironic)
What kind of support should I give?

CHARLIE

Encourage him!
(beat)
Richie's doing good. He could've
walked but he's taking on his
responsibility. I wish more guys
would be like him.

(CONTINUED)

216 CONTINUED:

216

MACLEOD

What if it's a responsibility he shouldn't have.

CHARLIE

I don't get it. I thought you'd be the first one rooting for him.

And before MacLeod can respond...

RICHIE

Rooting for who?

They turn as Richie enters, sensing the discomfort.

CHARLIE

The Knicks. Helluva team. Ewing, Starks...

(changing gears)

So how's the little guy? Looks like he's keeping you up at night.

RICHIE

Ah... yeah, I guess I didn't get much sleep.

CHARLIE

Hang in there. It'll get easier. And no matter what anyone says...

(a look at MacLeod)

It'll be worth it.

Charlie claps Richie on the back and heads for the office. When he's out of earshot, Richie turns to MacLeod.

RICHIE

I figured I might not find you alive. What happened?

MACLEOD

I lived.

RICHIE

Very funny. And the other guy?

MACLEOD

He's alive too.

RICHIE

So fill me in... what's between you and this biker from hell? I've never seen you like that...

(CONTINUED)

216 CONTINUED: (2)

216

MACLEOD

(tight)

His name's Kern... and I'm going
to kill him.

RICHIE

(beat)

That's it? That's all You have to
tell me?

MACLEOD

He's my problem, Richie, not yours.
I think you're dealing with enough
right now.

Richie looks at MacLeod. He knows he won't get any more
information. He shrugs.

RICHIE

I was up half the night, thinking
about what you said. How we're
not
Cut out for the two-kids-and-a-
Garage thing.

MACLEOD

But you decided to give it a shot.
(off Richie's nod)
Even if he's not yours.

RICHIE

Mac, I can't turn Jeremy away.
That's what my father did to me.
(beat)
This is my chance at a normal life.

MacLeod looks at Richie... He's about to say more, but
stops himself.

MACLEOD

Good luck.

MacLeod turns to face CAMERA.

TRANSITION TO:

217 EXT. FOREST - AMERICAN WILDERNESS 1869 - DAY

217

On MacLeod's face, then PULL BACK to find him in buckskins,
on a hunting trip, cooking breakfast (a rabbit) over an
open fire. A coffee pot boils over and he moves it to one
side as he gets the BUZZ and then hears the footsteps of
someone approaching.

(CONTINUED)

217 CONTINUED:

217

MACLEOD

Connor?

KERN (O.S.)

(announcing himself)

Hello 'round the fire.

MACLEOD

Come in slowly.

The man who steps out from woods is Kern, a wild-haired mountain-man. A Colt .44 and his Bowie knife (NOTE: the same one in present day) are strapped to his side. He leads his horse in. On it is a Sharps rifle. He approaches, his palm up to show he means no harm.

MACLEOD

Sees him and rises.

KERN

You can rest easy, Mister. I ain't hunting today.

(beat)

Smelled your coffee.

MacLeod reacts warily but is not unfriendly.

MACLEOD

Help yourself.

Kern reaches into his bedroll and pulls out a battered tin cup.

KERN

Not a whole mess of our kind hereabouts.

(pours himself a cup)

Name's Kern.

MACLEOD

Duncan MacLeod.

KERN

Much obliged.

(tasting the coffee)

Been drinking old grinds and chicory for a week. Ain't had time to get in any decent supplies.

(re meat cooking)

You gonna eat all that yourself?

MACLEOD

(with a smile)

Be my guest.

(CONTINUED)

217 CONTINUED: (2)

217

Kern tears off a large chunk of the rabbit.

KERN

Damn army's been keeping me busier than spit.

(beat)

What the hell... the money's good, as long as you got a strong stomach and don't ask too many questions.

MACLEOD

(reacting)

You work for the Blue Coats?

KERN

Blue Coats... you sound like a damn Injun.

(beat)

Yeah, I work for 'em. Best scout in the territory.

(beat)

Found 'em a village about ten, fifteen miles west of here this morning. Nice little place...

(beat)

Or it used to be.

MACLEOD

(whitening)

You're lying.

KERN

You should watch your mouth.

(beat as he smiles)

You in that Injun get up, you're a Squaw Man, ain't you? Got yourself a little woman in the village... Imagine that, one of us with one of them.

(beat)

Well, I got a present for you, Squaw Man...

He moves to his saddle and opens one of the saddlebags. He lifts a string of SCALPS and waves them in MacLeod's face.

KERN

Which one you suppose is hers?

MacLeod bellows with rage and dives across the fire, hitting Kern.

NEW ANGLE

(CONTINUED)

217 CONTINUED: (3)

217

As they roll on the ground, come to their feet and face each other. Kern has both his sword and his Bowie knife, MacLeod holds a spear and the tomahawk.

They close, swinging wildly, Kern slashing with the Bowie knife. One blow snaps MacLeod's tomahawk in two, leaving him with just the spear.

Kern using both weapons with glee, finally knocks MacLeod's spear away --

NEW ANGLE

MacLeod backs to the edge of a rise. Kern senses a kill and charges, swinging --

But MacLeod ducks the blade, grabs Kern's shirt -- and rolls to his back and FLIPS Kern with his feet, up and over --

NEW ANGLE

As Kern falls into the heavy brush below, out of sight.

MacLeod grabs his spear, looks down for a BEAT --

MACLEOD

Kern!

But there's no time to finish him. He runs, jump-mounts his pinto, and rides hell-for-leather back to his village.

217A EXT. COUNTRYSIDE - AMERICAN WILDERNESS 1869 - DAY

217A

VARIOUS SHOTS of MacLeod racing across the country until we --

DISSOLVE TO:

218 EXT. INDIAN VILLAGE - AMERICAN WILDERNESS 1869 - NIGHT - 218

CLOSE ON the Indian amulet as it lies on the ground that MacLeod had given the boy. A hand reaches down and lifts it up.

PULL BACK and find MacLeod, his back to the forest (NOTE: we don't have to destroy any of the village this way), his eyes full of emotion as he sees --

MACLEOD'S POV

FROM PREVIOUS EPISODE VARIOUS SHOTS

(CONTINUED)

218 CONTINUED: 218

MacLeod has arrived too late. The camp is laid waste, the Indians massacred.

BACK TO SCENE

MacLeod, his face raw with emotion, looks down at the --

TRANSITION TO:

219 INT. MACLEOD'S LOFT - THE PRESENT - DAY 219

THE AMULET that Kahani wore over a century before, now old and faded. PULL BACK to find MacLeod holding it, remembering. He grips it hard for a LONG BEAT, his eyes shut in pain, loss, anger. Then he rises and moves to the door, his face like stone.

220 EXT. JOE'S BAR - DAY 220

To ESTABLISH a brick building in an older, but well-kept part of town as OVER:

DAWSON (O.S.)

What do you think MacLeod? Is it me, or isn't it?

221 INT. JOE'S BAR - DAY 221

JOE DAWSON, walking beside MacLeod as he waves at the still under-construction BAR he's just bought.

MACLEOD

The truth?

(beat)

I'd say it's a little out of character.

DAWSON

(with a smile)

Hey, I wasn't born in a tweed suit.

(a beat)

I spend too much time around antiques like you. Look at me, I'm growing mold.

Dawson continues waving enthusiastically.

DAWSON

It's not done yet, but...

(pointing)

The bar goes over there. And that's the stage...

(CONTINUED)

221 CONTINUED:

221

MACLEOD

"Stage"?

DAWSON

Chicago blues. Buddy Guy, Muddy Waters.

(grins, enjoying this)
Can't know everything about everyone, can you?

MACLEOD

Guess not.

Dawson hears his tone, reacts to MacLeod's face.

Dawson sighs, sits at a table.

DAWSON

Who is it?

MACLEOD

Kern.

Dawson reacts.

DAWSON

(beat)
Never heard of him.

MACLEOD

(serious)
Now's not a good time to start lying to me, Joe.

Dawson rises and starts to walk away. MacLeod gets in his face.

MACLEOD

Where?

DAWSON

Forget about it.

MACLEOD

(short)
Dammit, talk to me.

DAWSON

Are you listening?
(beat)
The guy's an animal, Mac. Leave him alone.

MACLEOD

(tight)
I can't.

(CONTINUED)

221 CONTINUED: (2)

221

DAWSON
(off MacLeod's look)
Last I heard, he was somewhere
around the East docks.

MacLeod is already on his way out the door.

DAWSON
MacLeod?
(as MacLeod turns)
He kills for fun.

MacLeod throws Dawson a look and goes out the door.

DAWSON

Almost shudders, shakes his head.

DAWSON
Kern.

221A EXT. DOCKS - DAY - MOS

221A

MacLeod talking to a couple of longshoremen.

DISSOLVE TO:

221B EXT. DOCKSIDE BAR - DAY - MOS

221B

MacLeod leaving the saloon that Kern destroyed.

222 EXT. KERN'S PLACE - ESTABLISHING - EVENING

222

A grubby three-story dive, as over this we hear:

CLERK
(lazily)
Kern? Kern...

223 INT. KERN'S PLACE - LOBBY

223

CLOSE - A SET OF WORN SHOES

parked insolently on the front desk. They are attached to
a grubby DESK CLERK slouching in a chair behind the desk,
a baseball cap pulled low over his eyes.

CLERK
Never heard the name.

MACLEOD
Big guy, drives a hog...

(CONTINUED)

223 CONTINUED:

223

CLERK

(cagey)

Hey... our clientele don't like a lotta questions.

MACLEOD

What room's he in?

CLERK

You a cop?

MACLEOD

His long lost aunt.

CLERK

Take a hike.

He pulls his cap down, slouches back... suddenly he's pulled over the front desk, his face inches from MacLeod's. The Clerk blanches, suddenly changes gears.

CLERK

(in a rush)

Room 117, top of the stairs on your right near the fire escape...

(grabbing the keys off the wall)

But I don't think he's in.

MacLeod lets him go and takes the keys.

MACLEOD

Let's go see.

224 INT. KERN'S PLACE - KERN'S ROOM - EVENING (E)

224

As the door unlocks, opens... MacLeod enters. There is no BUZZ, he knows Kern isn't there as he checks the room. Behind him the nervous Clerk pokes his head in the door.

CLERK

Maybe he cleared out. A lotta guys skip on the rent here.

But something has caught MacLeod's eye.

MACLEOD

I wouldn't worry about that.

MACLEOD'S POV

some of Kern's gear in a corner.

MACLEOD

He'll be back.

(CONTINUED)

224 CONTINUED: 224

The Clerk nods in frightened agreement. MacLeod turns to leave.

And OFF his face:

225 INT. RICHIE'S APARTMENT - NIGHT 225

As Jeremy toddles across the floor to Richie, who is showing all the delight of a father in his child's achievements:

RICHIE

Attaboy, Jeremy, keep going! Donna,
this kid needs a track coach!

Donna looks up from the PLAYPEN she is setting up in a corner, stands to regard the cramped room.

DONNA

(with hesitation)

I was thinking that it might be good if we had a bigger apartment. Maybe we could rent a small house or something.

RICHIE

The way this guy's going we can live off his Nike endorsements!

DONNA

While you wait for the checks to roll in, I'm going to try to straighten up this mess.

She picks up Richie's jacket from a chair, opens the CLOSET. Richie's BIKE HELMET rolls out.

DONNA

(with a smile)

If it's humanly possible.

As she leans in the closet and puts the bike helmet on the highest shelf. She feels something. She brings it down.

Donna curiously draws out the length of the sword, reacts to the gleaming blade.

DONNA

Richie...

RICHIE

(engrossed with Jeremy)

Yo, what's up?

DONNA

You tell me.

(CONTINUED)

225 CONTINUED:

225

She's serious. He looks up, sees Donna holding his SWORD.

RICHIE

Oh... that. It's... just something
I have.

DONNA

Richie, People don't "just have"
Swords like this. What's it for?

Richie gently lets Jeremy down, moves toward Donna.

RICHIE

It's a rapier, actually... made in
Toledo, Spain about four hundred
years ago.

She starts to touch the blade. Richie takes it away.

RICHIE

It is... also very sharp.

Richie moves to the closet.

DONNA

I don't like having it around.
It's not safe, Richie.

RICHIE

It stays.

DONNA

Why?

RICHIE

Look, can we just forget this?

DONNA

(insistent)
No... No, we can't. What's it
doing here?

RICHIE

I can't tell you.

DONNA

Richie, families tell each other
things...

(beat)
Is it stolen?

RICHIE

No!

(CONTINUED)

225 CONTINUED: (2)

225

DONNA

Then what are you hiding?

(off his silence)

If you can't trust me to tell me
about some damn knife in your
closet...

(voice rising)

How can I trust you to be his
father!

RICHIE

(exploding)

How do I know I am!

DONNA

Is that what this is about? You
want me outta here.

RICHIE

Donna, I didn't say that.

DONNA

(pissed)

You know why it took me two years
to tell you? Because I didn't
think you could handle it. You
were a kid then and you still are.

(beat)

Take a look, Richie... I'm not a
kid anymore.

RICHIE

Hey, I'm sorry, I'm trying.

She turns, stung, close to tears, and picks up Jeremy.

DONNA

Try harder.

Richie starts to speak -- but there's nothing to say,
nothing that will make it all right. She opens the door.
Richie walks out.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

226 INT. JOE'S BAR - DAY (E)

226

Richie enters and is instantly hit by a blinding spot.

DAWSON (O.S.)

Richie, what do you think? Do we
bulb light the band or use spots?

Dawson turns the spot off and moves to Richie. Richie gives the place a cursory once-over, but it's clear his mind is on other matters.

RICHIE

(distracted)
Whatever...

Dawson reacts with a touch of pique.

DAWSON

Whatever.
(beat, ranting)
I get a new place, big change in
my life, is anyone interested?

RICHIE

Sorry.

DAWSON

(resigned)
It's okay, kid. What do you need?

RICHIE

Some advice.

DAWSON

So you come to Joe's.
(a sigh)
Everybody comes to Joe's...

He waves Richie to a chair by the bar.

DAWSON

Talk to me.

RICHIE

You study Immortals. I figure you
know more about us than anyone.

DAWSON

Except an Immortal.
(MORE)

(CONTINUED)

226 CONTINUED:

226

DAWSON (CONT.)

You see MacLeod every day. You got a question, ask him.

RICHIE

(beat)

In some ways it's easier to talk to you. He's been living for so long sometimes I think he forgets what the first time through was like.

Dawson smiles.

DAWSON

What I know, you know.

Richie rises and starts to pace.

RICHIE

Immortals aren't supposed to be Able to have children, right?

DAWSON

That's the way it works.

RICHIE

But what if it... you know, happened... before someone became Immortal?

Dawson gauges Richie's expression, realizes this is not just about children, but about Richie's paternity.

DAWSON

(beat)

It's never happened. I don't think it could.

RICHIE

You're absolutely sure?

DAWSON

You can relax Richie...

(a smile)

We've been keeping records for centuries and it hasn't happened yet.

(beat)

The kid isn't yours.

RICHIE

(awkwardly)

Right... Great... Thanks for your help.

(CONTINUED)

226 CONTINUED: (2)

226

He slides off the seat and heads for the door, downcast.
Dawson realizes it wasn't what Richie hoped to hear.

DAWSON

Richie...
(as Richie turns)
I'm sorry.

RICHIE

Yeah. Me too.

He leaves. Dawson sighs and turns back to his bar.

226A EXT. CHURCH - DAY

226A

TO ESTABLISH - the broken WINDOW now BOARDED UP.

FATHER MATTHEW (O.S.)

Baptizing Jeremy will be a pleasure
for me and a blessing for you.

227 INT. CHURCH DAY

227

ANGLE - JEREMY

His hair ruffled by Father Matthew as Donna looks on, trying
to look reassured. The Church is almost deserted. In the
background is the CONFSSIONAL.

DONNA

I'm gonna have to talk to Richie
to make sure it's okay. We had a
fight. It may take a little while.

FATHER MATTHEW

I'll be here when you're ready.

She lifts Jeremy, preparing to leave.

FATHER MATTHEW

Have you chosen a Godfather yet?

DONNA

We were thinking of asking Mr.
MacLeod.

FATHER MATTHEW

(beams)
MacLeod... We had a little episode
the other day, but all and all an
excellent choice.

(beat)

I'm sorry, there's someone waiting.
I have to take confession.

(CONTINUED)

227 CONTINUED:

227

Donna nods and moves off. Father Matthew moves along the aisle a few feet to the confessional, lifts up the curtain and enters it.

228 INT. CONFESSIONAL BOX - PRIEST'S SIDE - CONTINUOUS

228

As Father Matthew settles into the box, slides open the wooden GRATE separating the penitent on the other side. (NOTE: Father Matthew sees only a DARK FIGURE opposite).

FATHER MATTHEW

Have you come to confess, my son?

KERN

I'm not your son.

FATHER MATTHEW

We are all God's children. How long has it been since your last confession?

Kern thinks about it for a moment.

KERN

(beat)

What day is today?

FATHER MATTHEW

Tuesday.

KERN

That makes it a little over 500 years.

FATHER MATTHEW

I see we have a sense of humor today.

(beat)

Have you sinned?

KERN

A few times.

FATHER MATTHEW

Then open your heart and confess your sins, so you may receive absolution.

KERN

You want to know all my sins?

FATHER MATTHEW

Yes, my son.

(CONTINUED)

228 CONTINUED:

228

KERN

You sure you've got the time?

FATHER MATTHEW

(kindly)

I have all the time you need.

(beat)

Don't be afraid. You're safe here.

KERN

I knew that.

(beat)

You looking for specifics or can I be general about this?

FATHER MATTHEW

Whatever you like.

KERN

(matter of fact)

For a while, I was really into torture. Nothing got my appetite going like breaking a couple of femurs. Then that got old and I started to rape and kill. Burnt a couple villages. Torched an abbey or two.

(beat)

Let's see... what else?

Father Matthew mops his brow, paling at the horrific list.

FATHER MATTHEW

There's more?

KERN

One thing...

Suddenly two huge, metal-braceleted HANDS smash through the wooden GRATE and grab Father Matthew by the throat.

PENITENT'S SIDE

As KERN hauls the terrified Priest's head and shoulders THROUGH the grate into his side, barks into his face...

KERN

Where's MacLeod!

FATHER MATTHEW

(shocked)

MacLeod?

KERN

The guy with the sword -- the man who'd make a good godfather, Father.

(CONTINUED)

228 CONTINUED: (2)

228

FATHER MATTHEW

Dear God, I swear... I don't know
where he lives!

Kern snarls in disgust, shoves Father Matthew back into
his side of the confessional.

He then pushes out of the box.

229 INT. CHURCH - CONTINUOUS

229

As Kern exits the confessional, he pauses a BEAT,
remembering something. He smashes a monstrous hand down
upon the POOR BOX, splintering it. He stuffs the contents
from it in his pocket. He turns and lifts the curtain on
the Priest's box.

KERN

I forgot stealing.

He drops the curtain and leaves.

230 EXT. DOJO - DAY

230

To Establish.

231 INT. MACLEOD'S LOFT - DAY

231

MacLeod is engrossed in refurbishing an Indian spear.
Richie is pacing.

RICHIE

She found my sword, Mac.

MACLEOD

(without looking up)
Really.

RICHIE

What do I do?

MacLeod is silent a BEAT, then he turns to Richie.

MACLEOD

(beat)
I think you've got two choices.
You tell them everything... take
them into your life completely.
At least she'll have a choice about
how she lives...

(beat)

About how Jeremy lives.

(CONTINUED)

231 CONTINUED:

231

RICHIE

And what's behind door number two?

MACLEOD

You give them up. Tell them whatever you have to, but you send them away...

(hard)

And you never look back.

RICHIE

I can't, Mac. I told you I don't care if Jeremy's my kid or not.

MACLEOD

Fatherhood's not the problem, Richie... It's being an Immortal.

(beat, with compassion)

I know what this means to you, but you can't protect them. No matter what you do, how much you love them, how hard you try.

(beat)

You can't!

Richie enters the elevator, turns to face MacLeod.

RICHIE

Thanks for the help.

MACLEOD

I'm sorry.

The elevator door closes.

232 OMITTED

232

233 EXT. STREET - NEAR RICHIE'S APARTMENT DAY

233

DONNA, as she rounds a building, pushing Jeremy in the pram. She's looking down at him, totally focused on the boy, distracted --

DONNA

How about a nap, Jeremy... What do you say, you gonna give Mommy a break?

CLUNK! She bumps into something hard and metallic. She looks up to see...

KERN'S HARLEY

Blocking the sidewalk.

(CONTINUED)

233 CONTINUED:

233

Reclining on it lazily, seemingly asleep -- it's Kern. Donna nervously tries to wheel the pram past the bike -- but Kern's hand shoots out and grabs the pram, as he slowly sits up.

KERN

I'm looking for an old friend.
Name's MacLeod. I think you know
him.

DONNA

No.

Again she tries to move past, but Kern's grip is like iron.

KERN

That's too bad.

DONNA

(nervously)
I really don't know anyone here.

KERN

Really. Wasn't he coming to the
baptism?
(beat)
Nice kid.

He reaches down and lifts the child from the stroller. The threat is implicit. Donna licks her lips.

KERN

I like children...
(beat)
...most of the time.

Kern looks up and sees --

KERN'S POV

a police cruiser turns a corner nearby.

BACK TO SCENE

Kern hands her the baby. Donna puts him back in the stroller and hurries along the sidewalk and into Richie's apartment. Kern watches her go, smiling.

234 INT. RICHIE'S APARTMENT - DAY - LATER

234

Donna sits on the couch, facing Richie, feeling contrite about their last parting.

(CONTINUED)

234 CONTINUED:

234

DONNA

I'm sorry, Richie. I don't know why I flipped out like that.

RICHIE

You were being honest.

(beat)

I think it's time we got honest about everything, Donna.

DONNA

Like what?

After a difficult moment:

RICHIE

I know Jeremy's not mine.

DONNA

(hurt)

How can you say that? Richie, the timing... the way he looks...

RICHIE

(stopping her)

Donna, I can't have children!

(off her look)

I never could. I never will.

Richie holds her gaze. She slumps on the couch.

DONNA

I really wanted him to be yours, Richie.

(beat)

You weren't like the other guys we hung with. I always thought you had something special.

RICHIE

Donna...

(beat)

It doesn't matter.

(beat)

I love Jeremy.

(beat)

I want to be there for you... If you'll let me...

DONNA

Let you? Are you kidding? What do you think I've been praying for?

Donna hugs him.

(CONTINUED)

234 CONTINUED: (2)

234

Richie gently disengages her. Richie sits beside her on the couch, takes her hand.

RICHIE

There's more.

DONNA

If you don't want to tell me, I don't have to hear it.

RICHIE

Yes, you do.

Suddenly he gets the BUZZ. He moves to the window.

DONNA

Richie, what is it?

As they both look out:

THEIR POV - THE STREET

As Kern roars up on his bike, looks directly up at Richie.

RESUME SCENE

As Donna and Richie react.

DONNA

He's the one who was asking about Duncan.

Richie reacts, grabbing her shoulders.

RICHIE

He was here?!

DONNA

On the street... Richie what's going on?!

RICHIE

You have to leave. Take Jeremy and get to the Dojo...

He drags Donna to the playpen, scoops up Jeremy, puts him in Donna's arms, and hustles her to the back door, opens it.

ANGLE - THE FRONT DOOR

as Kern POUNDS on it. It starts to SPLINTER under blows from Kern's sword. Donna is freaking.

DONNA

Richie, what the hell is happening!

(CONTINUED)

234 CONTINUED: (3)

234

RICHIE

Go! Get Jeremy out of here!

He shoves her out, closes the door on her and bolts it shut. He moves to the front door, pulls his sword --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

235 EXT. RICHIE'S APARTMENT - DAY 235

The sound of a door CRASHING IN is heard.

236 INT. RICHIE'S APARTMENT 236

Richie stands there, his sword raised as

ANGLE - THE DOOR

SMASHES OPEN, revealing Kern. He steps into the room, looking unworried, but baffled to see Richie.

KERN

Who the hell are you?

RICHIE

(beat)

Would it make a difference?

KERN

No.

Richie lifts his sword. Kern's eyes widen in mock fear.

KERN

Ooooh, that looks sharp. You wouldn't hurt me, would you?

RICHIE

That's the idea.

KERN

Where's MacLeod?

RICHIE

Go to hell.

KERN

I love it when they talk tough.

(beat)

I really wanted the Squaw Man.

But if MacLeod ain't here...

(drawing his sword)

You'll do fine.

KERN

Attacks.

(CONTINUED)

236 CONTINUED: 236

RICHIE

Deflects several shattering blows then

KERN

Smashes his sword away.

RICHIE

Throws a table at Kern, then dodges out the rear window.

237 EXT. FIRE ESCAPE - CONTINUOUS 237

Richie perches on the railing -- but the stairs are missing, it's a dead end -- and Kern is coming.

RICHIE'S POV - THE STREET

below him, an open-backed TOMATO TRUCK is passing.

RESUME RICHIE

His only chance. As Kern reaches him, he leaps -- and lands in the heap of tomatoes on the back of the truck.

RESUME KERN

At the window.

KERN

You run to MacLeod! Tell the Squaw Man that I'll be waiting.

He smiles nastily, and OFF his look:

238 INT. MACLEOD'S LOFT - DAY 238

MacLeod is moving to the side door in response to urgent pounding. He opens it and finds it's Donna, carrying Jeremy. She looks panicked.

DONNA

Duncan, Richie's in trouble.

MACLEOD

Just take it easy...

He moves her to the couch, sits her down.

DONNA

Some freak on a motorcycle breaking down the door.

(CONTINUED)

238 CONTINUED:

238

MacLeod starts away.

DONNA

What's going on?

MacLeod grabs the Indian spear, moves out the side door, and goes downstairs.

239 INT. DOJO - MOMENTS LATER

239

MacLeod enters, gets the BUZZ. He waits tensely as...

ANGLE - RICHIE

Entering the dojo. He's swordless, covered with grunge and loose tomatoes. As MacLeod relaxes and lowers his guard --

RICHIE

Don't tell me... I've looked worse.

MACLEOD

A little oil and vinegar and you'd be fine.

(beat)

Where's Kern?

RICHIE

Still at my place. He's waiting for you, Mac...

MACLEOD

Donna's upstairs with Jeremy.

He starts for the door. Richie stays with him.

RICHIE

Mac...

(off MacLeod's look)

I think he would have killed Donna and the baby.

(beat)

I couldn't have stopped him.

MACLEOD

I know.

As he turns for the door, Richie grabs his arm.

RICHIE

Mac... what did Kern do to you?

MacLeod is silent a BEAT, then...

(CONTINUED)

239 CONTINUED:

239

MACLEOD

Stay with Donna and Jeremy.

Spear in hand, he leaves. Richie looks at the loft, and OFF his troubled face:

240 INT. RICHIE'S APARTMENT - DAY

240

MacLeod enters warily through the splintered door, looks around the room, the spear in his hand --

MACLEOD'S POV

One trashed apartment.

BACK TO SCENE

He gets the BUZZ. He looks up: Kern is on the roof. MacLeod smiles grimly and heads up.

241 EXT. ROOFTOP - DAY

241

As MacLeod enters the roof and looks around, his spear at his side. He hears Kern's voice.

KERN (O.S.)

Over here, Squaw Man.

MacLeod turns and sees Kern step out from cover.

KERN

Time to die.

MACLEOD

You're right.

MacLeod drops his coat -- as he does we see that he has Kahani's beaded AMULET strapped to his wrist.

KERN

How'd it be if I took your scalp, MacLeod? For old time's sake.

(beat)

Then your little friend's.

Suddenly MacLeod attacks, catching Kern off guard. Kern recovers, fights back with savage strength. They move around the roof. They watch each other warily. MacLeod with his spear, Kern with his Bowie knife in one hand and sword in the other. As they close --

Kern suddenly slashes out with his huge Bowie knife, cutting MacLeod across the chest.

(CONTINUED)

241 CONTINUED:

241

Kern grins, smelling victory as he sees the blood.

KERN

Like that?

CLOSE - MACLEOD

He looks at his chest, the pain and blood fueling his anger. Then his face becomes eerily calm. Slowly, deliberately, he dabs his hand in his own blood, then...

TIGHT - MACLEOD'S FACE

his cold eyes locked on Kern, he SMEARS the blood across his face in long streaks, two on each side -- the ritual war paint of his old tribe.

KERN

Stares, the smile wiping from his face, unnerved by this eerie sight for a moment. Then he shakes it off, and with his trademark berserker HOWL, he attacks.

WIDER

As this time MacLeod blocks Kern/s blows, both knife and sword. Then as Kern makes a sweeping roundhouse slice with his Bowie knife:

MACLEOD

Ducks UNDER it -- and drives his spear into Kern, letting out his own unnerving battle cry. As Kern slowly topples to his knees, MacLeod pulls out his spear, kicks the Bowie knife from Kern's hand. He raises his spear, brings it down with a cry -- and Kern dies.

FOLLOWING MACLEOD

As he moves to the edge of the roof, his arms raised to the heavens like some ghostly Sioux warrior as the Quickening strikes, the lightning rising off his hands into the sky.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

242 EXT. PLAYGROUND - DAY

242

Jeremy plays in the background. Richie approaches Donna. His face is downcast. He looks like he's lost his best friend or is about to.

DONNA

Richie, I got great news. My cousin Ralph's got a house on Fourth Street. He said if we painted and did a little work around the place, he wouldn't charge us rent.

RICHIE

It's not gonna work, Donna.

DONNA

Sure it is. I've seen it. It's got two bedrooms, a big kitchen...

RICHIE

(with difficulty)
I mean us, Donna.
(beat)
We're not going to work.

DONNA

What?
(beat)
I don't get it, Richie. A couple days ago we were one big happy family.

RICHIE

I'm sorry.

DONNA

(incredulous)
I'm sorry... Just like that.
(beat)
You say a couple words and it's over.
(beat)
If you didn't want us, why didn't you just tell me? Why'd you have to lie to me?
(pointing at Jeremy)
To him?

RICHIE

Everything I said was true.

(CONTINUED)

242 CONTINUED:

242

DONNA

Then why is this happening?

RICHIE

I can't tell you.

Donna gives him a hard look, but there's little else to say.

DONNA

Fine.

She moves to Jeremy and picks him up.

DONNA

We have to go, Baby.

RICHIE

You can stay at my place 'til you get settled. If you ever need help... money ... anything.

DONNA

We need you, Richie.
(welling up)
Go to hell.

She carries the baby off.

MacLeod approaches, sees Donna and Jeremy move off.

RICHIE

They won't be back.

MACLEOD

I know.

RICHIE

She hates me.

MACLEOD

You did the right thing.

RICHIE

Did I?

They move away down the street.

MACLEOD

They're alive.

As MacLeod throws an arm over Richie's shoulder and they move off --

FADE OUT.

END OF SHOW