

highLANDER



The SERIES

SEASON THREE

94303

THE REVOLUTIONARY

Written by
Peter Mohan

Highlander

"THE REVOLUTIONARY"

Written By

Peter Mohan

Production #94303

July 15, 1994 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"The Revolutionary"

Production #94303

CAST LIST

DUNCAN MACLEOD
CHARLIE DESALVO
ANNE LINDSEY

PAUL KARROS
MARA LEONIN

ALAN MASON
ANTHONY DOURCEF
HARRY WELLFLEET
ELDA GUITEREZ

RESISTANCE FIGHTER
MIKE THE PARAMEDIC
BOURCHEK

FATHER STEFAN ROTOLO (NON-SPEAKING)

HIGHLANDER

"The Revolutionary"

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SET LIST

INTERIORS

DOJO

/DOJO OFFICE

MACLEOD'S LOFT

TUNNEL - RESISTANCE STRONGHOLD - THE BALKANS

CANTINA - MEXICO 1867

PARKING GARAGE

HOSPITAL

/EMERGENCY ROOM

/CORRIDOR

/MORGUE

/CORRIDOR OUTSIDE MORGUE

/CORRIDOR OUTSIDE FATHER STEFAN'S ROOM

MANSION

EXTERIORS

DOJO

THE BALKANS

/REAL NEWS FOOTAGE (STOCK)

/A CITY

CAPITAL BUILDING

PARKING GARAGE

HOSPITAL

/EMERGENCY ROOM

MANSION

/STREET OUTSIDE

DOCKS

MEXICAN STREET - 1867

MAKESHIFT HOSPITAL - MEXICO - 1867

COURTYARD - MEXICO - 1867

HIGHLANDER

"The Revolutionary"

TEASER

FADE IN:

301 EXT. THE BALKANS - REAL NEWS FOOTAGE - DAY (STOCK) 301

SUPER: THE BALKANS. Various shots of the artillery, the bombardment, the deaths, and the torment of a generic Balkan city.

302 EXT. THE BALKANS - A CITY - DAY 302

With music pounding, we track STEADY CAM ahead of three RESISTANCE FIGHTERS as they drag a MAN in a nondescript uniform through a bombed out part of the city. The SOUND OF ARTILLERY crashing is heard in the background. The man's hands are bound in front of him. A rope attached to his hands tethers him to the last resistance fighter. He has a canvas bag over his head, blindfolding him. His breath comes in terrified, labored gasps. He stumbles, almost falls, then manages to regain his balance.

THE MAN

Falls to the ground as he trips.

THE LAST RESISTANCE FIGHTER

Pulls him roughly to his feet,. Without a word, they continue. They enter the tunnels under the city.

303 INT. TUNNEL - RESISTANCE STRONGHOLD 303

ON A LONG KNIFE being honed against a stone.

KARROS (O.S.)

Wars and revolutions have their
own pacing... their own time, Mara.

We FOLLOW the knife as it's raised. The man who was doing the sharpening is PAUL KARROS, a handsome, powerful man, apparently in his middle to late 30s. He's standing in the light of a single bulb. In the background we see 10 or 20 armed men and women. Karros holds his knife up and looks with pleasure on the hone of the blade.

KARROS

The question is not if we'll win,
but when.

(CONTINUED)

303 CONTINUED:

303

We now see the woman he's been speaking to, MARA LEONIN, late 20s with dark hair and dark eyes. She's probably heard the rhetoric before, but continues to watch him intensely. She holds a note pad and makes occasional scribbles.

MARA

The city is falling around our ears and you still believe that.

KARROS

How can I lead them and believe anything else?

(beat)

Have you heard anything from 60 Minutes yet? I need to get on and talk about the arms embargo.

MARA

They'll want facts, Paul, not poetry. They'll want to know how men armed with rifles are going to defeat Bourchek's tanks.

KARROS

These men and women are capable of heroism you can't imagine. All they need is the proper motivation.

Suddenly, in the background, the three Resistance fighters burst into the light with their bound captive. There's a general commotion among the other Resistance fighters as the man is dumped in the center of the stronghold.

As Karros smiles and starts toward the action --

MARA

Who is he?

Karros stops a beat and turns back to her.

KARROS

(beat)

Their motivation.

With that, he turns again and is off towards the action. Mara watches him go with trepidation.

With that, he turns again and is off towards the action. Mara watches him go with trepidation.

CLOSE ON THE BAG as it's ripped from the head of the kneeling Man. The face underneath is bloody and bruised. It is also defiant.

(CONTINUED)

303 CONTINUED: (2)

303

Karros grabs the man's hair, jerks his head back and turns to his people. The Resistance fighters crowd in closer.

KARROS

(shouts)

Do you know who this is?

(beat)

He's one of Bourchek's secret police! A Colonel.

A murmur goes through the crowd.

KARROS

(to his followers,
challenging)

Is this what you fear?

Suddenly, without another second's hesitation, Karros pulls his sidearm and shoots the Man. There's a gasp from the crowd as the man's limp body keels face-first to the ground.

KARROS

Are you still afraid? The men you
face tomorrow are just like him!
They die just as easily!

(he shouts)

To victory!

There's another moment of stunned silence and then one of the Resistance fighters yells --

RESISTANCE FIGHTER

Victory!

Karros smiles as the others begin to take up the chant, waving their weapons in the air as they yell wildly. As we begin to PULL BACK, he smiles at

MARA

Watching, unsure of how to respond to the moment.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

304 EXT. CAPITOL BUILDING - DAY

304

With MacLeod and Charlie as they walk toward a group of people standing in front of the steps to the capitol building.

CHARLIE

There were stories about Karros
all through Africa and Latin
America. The guy can turn villagers
into green berets in a couple weeks.

(beat)

So how long have you known him?

MACLEOD

A while.

CHARLIE

You gonna tell me about it?

MACLEOD

(with a smile)

Probably not.

CHARLIE

You're a regular public library,
MacLeod.

MACLEOD

Ignorance can be bliss, Charlie.

304A INT. CAPITOL BUILDING - CORRIDOR - DAY

304A

Three people are leaving the office of a local congressman marked BOYD DREIDEN: Karros, Mara, and FATHER STEFAN RETOLO, 20s, a handsome young priest. They move down the corridor passing various people.

KARROS

I believe that, thanks to Father
Stefan, the Congressman has begun
to see things our way.

They are approached by a video newsman and his camera man.
The reporter's name is MASON.

MASON

Mr. Karros, I'm Alan Mason with
KGDM TV.

(CONTINUED)

304A CONTINUED:

304A

Karros continues to move down the corridor. Mason stays with him.

MASON

Will the Congressman vote to end the arms embargo?

KARROS

The Congressman is a man of peace. He'll vote his conscience.

MASON

It's rumored that the truce was broken by your attack on a tank battalion?

Karros stops, turns to Mason.

KARROS

(with a smile)

Mr. Mason, you're an intelligent man. Would you charge a tank with a pistol?

ON MACLEOD

Down the corridor, approaching. The IMMORTAL BUZZ hits him.

ON KARROS

As he feels it too. He looks out and sees MacLeod. Karros smiles, perhaps for MacLeod's benefit.

KARROS

My friend, I have been cast in the role of a warrior, but those who know me, know me to be...

(beat)

A man of peace.

ON MACLEOD

As he smiles hearing this.

His eyes catch an American flag in the corner of the corridor and as MacLeod sees it --

TRANSITION TO:

304B EXT. MAKESHIFT HOSPITAL - MEXICO - 1867 - DAY

304B

A rebel flag being waved in the background. CLOSE ON A PRIEST who is administering last rites to a fallen soldier.

(CONTINUED)

304B CONTINUED:

304B

PULL back to find we are in what passes for a makeshift field hospital during the Mexican Revolution. Ten to twelve wounded deal with their pain. Most lie on blankets on the ground, a few rest sitting up against a wall. In the background, a burro grazes on shrubs and children continue playing as if war was a normal state of being.

TWO WOMEN

In black, their mantillas shrouding their grief, weep their sadness. Another woman,

ELDA, 28,

Tends to the wounded as best she can. Her blouse is stained with blood. A young man reaches out to her. She takes his hand and caresses it, then touches his face. She reaches for water and cradles the young man's head, helping him to drink.

MACLEOD

Looking as though he's been in the thick of battle, approaches carrying a wounded soldier whose pants are torn and whose leg is bloody. He puts him down against the wall. Elda approaches. MacLeod points to the tourniquet just above the man's knee.

MACLEOD

Keep the tourniquet tight and try to keep the wound clean if you can.

Elda nods her agreement.

ELDA

How goes the battle?

MACLEOD

I think we're winning.

Elda points to the

TWO WOMEN IN BLACK

who sit mourning their now dead relation.

ELDA

Speaks through a mixture of bitterness and exhaustion.

ELDA

I wonder if they'll be celebrating.
(beat)
I'm sorry. I'm tired.

(CONTINUED)

304B CONTINUED: (2)

304B

MACLEOD

You have a right to be.

ELDA

When I was at the University, I had heard about the price the peasants were paying for their revolution. I was sure their freedom was worth dying for.

MACLEOD

And now...

Elda points to the dying and the wounded.

ELDA

His name is Juan, he's a miner in San Juan Del Rio.

(pointing to another)

That's Julio, his girl friend is named Maria and he loves her even with her club foot.

MACLEOD

(gently)

I think if you asked them if they would still choose to fight knowing they might die... They would.

ELDA

They're so young.

(beat)

What good is being free if you're dead?

MACLEOD

Perhaps they believe there are some things worth dying for.

ELDA

Like our revolution.

(beat)

Would you die for our revolution, Señor?

The sound of a distant cannon is heard.

MACLEOD

I have to go back.

Elda nods. MacLeod starts to move off.

ELDA

What is your name?

(CONTINUED)

304B CONTINUED: (3)

304B

MACLEOD

Duncan MacLeod.

ELDA

I am Elda Gutierrez.

(beat)

Vaya con Dios... Duncan MacLeod.

Elda moves off to the battle. Elda returns to the sick and the dying.

305 INT. CANTINA - MEXICO - 1867 - NIGHT

305

Ragtag REBELS are drinking and cheering boisterously all around. Karros, dressed in peasant revolutionary clothing, stands and raises his tankard in the air.

KARROS

Viva la Revolucion!

The crowd of rebels cheers.

KARROS

Viva Juarez!

They laugh and cheer again. As they all go back to their drinking, Karros sits back at his table beside MacLeod, also dressed as a Mexican Revolutionary. MacLeod's working on his wine. He isn't caught up in the revelry.

KARROS

MacLeod, wake up! It's a celebration! We're going to be in Queretaro tomorrow! After that, all Mexico will be ours.

MACLEOD

Not ours, Karros.
(indicates the other revelers)
Theirs.

KARROS

Theirs then. What's the difference?
We're all on the same side.

MACLEOD

What side is that?

KARROS

The side of justice...
(beat)
And glory.

(CONTINUED)

305 CONTINUED:

305

MACLEOD

Maximillian's been trying to abdicate for two years and go home to Austria.

MacLeod rises from the chair.

MACLEOD

He's a puppet. I think he'd leave on his own if we let him.

KARROS

I never thought it would happen.
(off MacLeod's look)
MacLeod becoming a pacifist.

Karros rises and moves with him.

KARROS

(with some passion)
You were never a slave, MacLeod.

MACLEOD

So...

KARROS

My family was the property of the Roman empire. I was a gladiator trained to die for the Romans and their damned amusement.

MACLEOD

You must have been a disappointment to them.

KARROS

They choked on me and Spartacus. He was a Thracian like me, did I tell you that?

MACLEOD

(with a smile)
Half a dozen times.

KARROS

He convinced a bunch of slaves that they could beat the Roman Empire. Ninety thousand of us were with him in the end.

MACLEOD

Most of whom were crucified, burned or hung.

(CONTINUED)

305 CONTINUED: (2)

305

KARROS

But they died free! Spartacus may be gone, but I hear his voice. I carry his fight.

MACLEOD

Be careful when you start hearing voices from the past, Paul. Time can make them liars.

Karros waves a hand to the bartender. That hand becomes

306 INT. CAPITOL BUILDING - CORRIDOR - PRESENT - DAY

306

The hand of Mason with a microphone in it.

MASON

Bourchek says you lead your men to suicide in order to make the evening news.

A nondescript, but clean cut man (we'll call him ANTHONY) stands nearly behind some cover. He checks the load in his Mac-10 and steps out.

KARROS

Mr. Bourchek lies to everyone. His army... his people. Why shouldn't he lie to you?

Karros pauses dramatically.

Anthony moves closer. He reaches into his jacket.

KARROS

If he wants peace, let him come to the table... I will embrace him with open arms.

ON MACLEOD

Watching. Suddenly, there's a metallic rasping sound down the corridor. He looks over to see --

MACLEOD'S POV

he sees Anthony in a windbreaker, hat, and dark glasses, his collar up obscuring his face, cocking the action on a MAC-10 which he's swung up from inside his jacket.

BACK TO SCENE

MacLeod reacts instantly in a SLOW MOTION dance. He charges the man as Anthony pulls the trigger and FIRES, spraying the group around Karros.

(CONTINUED)

306 CONTINUED: 306

ON MACLEOD

Racing toward the shooter.

ON CHARLIE

As he grabs Mara and hits the ground, his body covering hers. Father Stefan is hit and pitches backward to the ground.

ON ANTHONY

Racing away.

ANTHONY

Racing down a stairwell.

MACLEOD

Leaps down the stairs in hot pursuit.

307 INT. PARKING GARAGE - DAY 307

Anthony gets to the parking garage ahead of MacLeod and disappears inside. MacLeod arrives a few seconds later, races inside after the guy.

MacLeod pauses as he enters, peering through the gloom of the lot trying to see some movement. There's nothing.

As he starts forward, A CAR suddenly comes screeching around the corner at the end of the lot, barreling straight for MacLeod.

MACLEOD'S POV

he has a good look at Anthony as the car races toward him.

BACK TO SCENE

At the last second, MacLeod leaps out of the way. The car blasts past him and out of the garage.

As MacLeod coldly looks after it --

308 OMITTED 308

309 EXT./INT. HOSPITAL - EMERGENCY ROOM - DAY 309

THROUGH THE OPEN REAR DOORS of their ambulance two paramedics, MIKE and PAUL, hustle out.

(CONTINUED)

309 CONTINUED: 309

Their charge, Father Stefan, hooked up to a couple of IV's, is on a gurney between them. As they hit the hospital ramp, in an instant

ANNE LINDSEY, 32

An attractive and unflappable trauma surgeon, joins them on the fly. She is a rock amidst the chaos of the moment. Next to her is a surgical resident.

MIKE

The guy's really out of it. Last B.P. was barely palpable at sixty. Pulse is 130 and shallow.

On the move with the gurney, Anne touches Father Stefan's face to check.

ANNE

(to surgical resident)
Skin vital's moist and cool.
(to Mike re IVs)
What's hanging?

MIKE

Two large bore IVs of Ringers.

As they move through the hospital doors down a short corridor into:

310 INT. HOSPITAL - EMERGENCY ROOM - CONTINUOUS 310

ANNE

(to Mike)
What's his name?

MIKE

Stefan Retolo.
(beat)
He's a priest.

ANNE

(to Father Stefan)
Hang tough, Father. You're going to be okay.

Anne puts on her stethoscope and checks his lungs for a moment.

ANNE

Breath sounds seem okay.

She gently checks the wound on his abdomen, removing the covering gauze.

(CONTINUED)

310 CONTINUED:

310

ANNE

Looks like the bullet chopped his
liver pretty good.

(beat)

I want him in O.R. stat. Get him
typed and crossed.

(beat)

Let's move, people, or he's not
going to make it to the table.

As they hustle out --

311 INT. HOSPITAL - CORRIDOR - DAY

311

Karros and Mara are waiting outside the Emergency Room as
Anne slams out the door removing her mask and hat. She's
wired and not ready for idle chatting. They talk to her
as she walks.

MARA

Doctor, how is he?

ANNE

He's been better.

KARROS

He's alive?

ANNE

Don't sound so surprised. He's my
fourth shooting of the day and I'm
three for four.

KARROS

When will the press be able to
speak to him?

This stops Anne cold in her tracks. She looks at Karros,
a bit shocked.

MACLEOD (O.S.)

Karros...

They turn to see MacLeod standing behind them in the
corridor.

MACLEOD

Let Father Stefan make it through
intensive care before you book the
speaking tour.

Anne looks gratefully at MacLeod.

ANNE

If you'll excuse me...

(CONTINUED)

311 CONTINUED:

311

And she's gone. MacLeod and Karros look at each other for another beat, then Karros breaks out into a huge smile.

KARROS

MacLeod!

He throws his arms around MacLeod and embraces him.

KARROS

Mara Leonin, Duncan MacLeod.

(to Mara)

If MacLeod was with us, we wouldn't need an army.

MACLEOD

(smiles)

You and me against an army? You must be better than the last time we met.

KARROS

Maybe both of us are.

(with a smile)

We're both still around...

MacLeod nods, accepting the truth of this.

312 INT. MACLEOD'S LOFT - NIGHT

312

MacLeod, Mara, Karros and Charlie. Charlie's impressed at meeting Karros.

KARROS

Mara's been with me since the beginning. She was a reporter in the capitol... until Bourchek's artillery leveled the building and killed the publisher.

MARA

Sometimes a "free press" means free to be murdered.

Charlie nods, turns to Karros.

CHARLIE

I served some time in El Salvador around the time you were working that neck of the woods.

KARROS

It was another war. It seems like a long time ago.

(MORE)

(CONTINUED)

312 CONTINUED:

312

KARROS (CONT.)

(beat)

I take it we were on different sides.

CHARLIE

I was an adviser. But mostly I tried not to be on any side. There was no up and down in that one.

KARROS

(smiles)

There's always a right and wrong.

CHARLIE

(beat)

Maybe.

MACLEOD

(looking at Karros)

At least that's what the spin doctors want you to believe.

Karros smiles and claps him on the shoulder. He turns to MacLeod and holds up his empty glass.

KARROS

MacLeod, maybe you've changed more than I thought. It's not like you to leave a friend with an empty glass.

MACLEOD

You having an empty glass is Exactly like the old days.

As Karros laughs and follows MacLeod off to a side table, Mara turns to Charlie.

MARA

You risked your life to save mine today.

(beat)

Why?

CHARLIE

To tell you the truth, I really didn't think about what I was doing.

She looks him directly in the eyes. There is some attraction.

MARA

Somehow I doubt that.

After a beat, Charlie tries to make conversation.

(CONTINUED)

312 CONTINUED: (2)

312

CHARLIE

(almost shyly)

So, where you staying?

MARA

A man from my country made his
fortune here.

(with irony)

Two days ago the world was crumbling
around me and now I'm staying in a
mansion.

CHARLIE

I remember how weird it felt when
I came home. One day I was ducking
bullets in Salvador, and the next,
I was drinking beer in my buddy's
basement.

MARA

(with a smile)

But I'm still ducking Bourchek's
bullets.

(beat)

If he got to us here it would send
a strong message back home.

He looks at her...

CHARLIE

We'll have to make sure he doesn't
get a chance to "send any more
messages."

As Mara works up a smile for him and nods --

WITH MACLEOD AND KARROS

fresh drinks in their hands as they stand by the window
looking out.

KARROS

Maybe you were right, MacLeod.
Giving up the warrior's life.

(beat)

Opting for comfort.

MACLEOD

(with a smile)

The boredom of my life would kill
you.

(bent with years)

I haven't led a charge in years.

(CONTINUED)

312 CONTINUED: (3)

312

KARROS

(beat)

Remember the old days, when all you needed were the right cause, a good horse, and a good blade.

(beat)

And now an army runs on money and high-tech weapons, not passion.

MACLEOD

It was always about money, Karros.

(beat)

Don't you remember?

KARROS

(beat)

Why don't you come back with me. Maybe two old relics like us can put Bourchek to rest faster than one.

MACLEOD

I'm not looking for new fights, Paul. As it is, the old ones won't leave me alone.

Karros smiles.

MACLEOD

You've already got the press on your side.

(beat)

It's only a matter of time before Bourchek has to negotiate.

KARROS

(coldly)

You don't negotiate with men like him.

Karros slams his hand on the table. MacLeod reacts. Karros tries to put on a lighter face.

We can see he's still seething, though.

KARROS

What's this, you've let my glass go empty again.

MacLeod works up a smile and takes the glass. But we can see he's still a bit worried about Karros.

313 EXT. MANSION - TO ESTABLISH NIGHT (E) 313

314 INT. MANSION - NIGHT (E) 314

Karros and Mara enter. Karros seems elated, but Mara is troubled.

KARROS
Tomorrow, we call out the dogs,
Mara. Let's see what kind of play
we get from the media on the
shooting.

MARA
You don't have to look so happy
about it.

KARROS
I'm worried about the priest, too,
but it won't stop me from using it
to get out the truth about Bourchek.

MARA
How about the truth that our people
attacked those tanks.

KARROS
It was necessary.

MARA
Was it?

KARROS
(with a smile)
I don't expect you to understand.
Sometimes you lose a battle to win
the war.

MARA
We were talking about truth.

KARROS
Why confuse people with what they
don't have to know!

MARA
(with sarcasm)
Didn't Bourchek say that?

Karros glowers at her a beat. Suddenly, the phone rings.
Karros moves to answer it.

KARROS
Karros.

(CONTINUED)

314 CONTINUED: 314

We don't hear what the caller says, but Karros looks away from her as he answers.

KARROS
I know it. I'll meet you there.

As he hangs up --

MARA
Who was it?

KARROS
One of our people. He says he has proof of Bourchek's involvement.

Karros is moving for the door. Mara starts after him.

MARA
I'll come with you.

KARROS
No... Wait for me.

And with that, he's out the door. Mara doesn't know why, but she has a bad feeling about this.

315 EXT. DOCKS - NIGHT 315

We PICK UP KARROS moving along a shadowy alley onto the docks.

Among stacks of shipping crates, a man waits, his back to camera. Karros moves toward him.

KARROS
Anthony!

The man turns to face Karros. He is revealed to be the Shooter from the press conference. He holds a newspaper in his hand.

ANTHONY
Have you seen the evening newspapers?
(beat)
We made the front page.

Out of nowhere, Karros backhands the man hard across the face.

KARROS
He was supposed to die!

(CONTINUED)

315 CONTINUED:

315

ANTHONY

It's not my fault he lived! Blame
the doctors!

KARROS

(re the boxes)

Do you know how much these munitions
cost me? I needed a dead priest
to push Congress into ending the
arms embargo.

ANTHONY

I did what I was told. I want my
money!

Karros looks at him another beat, nods. He still looks
angry though. Karros reaches into his pocket and pulls
out an envelope which he tosses to Anthony.

As Anthony rips open the envelope and eagerly counts through
the bills, we see a shadow on the wall behind him as Karros
draws his sword and holds it high for a death blow.

ANTHONY

It's all here.

As he turns back, he sees Karros' sword.

ANTHONY

NO!

ON THE SWORD as it falls --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

316 EXT. HOSPITAL - DAY - ESTABLISHING

316

HARRY (O.S.)

You the guy the police sent to
look at the shooter?

317 INT. HOSPITAL - MORGUE - DAY

317

And we're on HARRY WELLFLEET, hospital morgue attendant.
He might be forty, but unkempt hair and a stained lab coat --
never mind with what -- make him timeless. Harry is eating
red licorice sticks as he walks, flanked by MacLeod. Harry
checks his watch.

HARRY

Detective Gord's late... You know
what they say about cops when you
need 'em.

(beat)

Every stiff tells a story. We got
the whole encyclopedia down here
tonight.

He remembers his manners, offers the licorice.

HARRY

Red licorice... you want some?

MacLeod shakes his head.

MACLEOD

Not just now.

HARRY

(enthusing)

Shootings, stabbings... Think we
even got a natural causes around
somewhere.... but this one is really
something...

He goes to the wall and KNOCKS on the drawer.

HARRY

Hope you're decent...

He pulls out the drawer, unzips the BODY BAG there,
revealing the victim's head. As MacLeod leans in...

(CONTINUED)

317 CONTINUED:

317

POV - THE CORPSE - LOOKING UP

as MacLeod looks down at the body, and reacts.

Harry pats the body on the chest.

HARRY

I heard he shot a priest.

(to the body)

No wonder someone was so mad at you. But he's been good as gold for us down here...

(off MacLeod's look)

It's a joke.

MACLEOD

Any word on who he is?

HARRY

I think I heard a name... Dourcef. Yeah, Anthony Dourcef. He was from outta town. Europe somewhere.

MACLEOD

The Balkans.

HARRY

Yeah, that's the place.

MACLEOD

Thanks.

HARRY

You want to see interesting part?

(beat)

It's not every day we get something like this.

MACLEOD

What do you mean?

HARRY

I mean cut... sliced... like a tomato. Neat job too.

MacLeod reacts.

Harry unzips the rest of the bag. MacLeod runs his eyes down the dead man's wound.

HARRY

(enthusiastic)

See the severing, all along there?

MacLeod reacts. He nods, and as Harry zips up the bag:

(CONTINUED)

317 CONTINUED: (2)

317

HARRY

(to Anthony)

Bet you're sorry you messed with a priest now, aren't you?

MACLEOD

I'm sure he is.

A detective enters, approaches MacLeod and Harry.

HARRY

The cavalry's finally here...
Morning, Detective Gord.

MACLEOD

(looking at Gord)
It's him.

318 INT. HOSPITAL - CORRIDOR OUTSIDE FATHER STEFAN'S ROOM - 318
DAY

MacLeod exits the elevator.

As MacLeod starts in the other direction, he hears a familiar voice:

KARROS (O.S.)

This wasn't war... this was murder
for hire paid for by President
Bourchek!

MacLeod looks down the corridor to see --

MACLEOD'S POV

several REPORTERS gathered outside Father Stefan's room,
and before them, Karros is holding court. One of them is
Mason.

KARROS

Our people will never forget what
he did to Father Stefan... or
forgive.

(dramatic pause)

Or surrender.

He crosses his arms in a defiant pose, and as the Nikon
and Leica flashbulbs POP, we PUSH IN on one camera, and as
it POPS, the brilliant FLASH whitening the screen:

MATCH DISSOLVE TO:

319 EXT. MEXICAN STREET - 1867 - DAY

319

As another WHITE FLASH fills the screen -- but this is a POWERFUL EXPLOSION that blasts a wall, rocking the street. As the blast dies and the smoke clears, find...

MACLEOD AND KARROS

Hugging the ground near the crater, wearing battle-worn rebel outfits, bandoleras of BULLETS crisscrossing their chests. As the smoke from the near-miss clears, we hear GUNSHOTS from nearby streets. MacLeod looks up to see REBELS and SOLDIERS running through the scene, wounded and terrified. He wipes blast debris off his clothes.

MACLEOD

That was close...

KARROS

Uh-huh...

(a grin)

And it's going to get even closer.

With that he's up, grabs his bayoneted-carbine and charges for the corner ahead.

MACLEOD

Paul!

Karros doesn't listen. MacLeod curses, grabs his own carbine and runs after him.

MACLEOD

Wait! There might be...

NEW ANGLE

As he rounds the corner on Karros' heels -- and runs right into Karros who is stopped dead.

MACLEOD

... soldiers.

THEIR POV

they are surrounded by four uniformed GOVERNMENT SOLDIERS armed with carbines fitted with bayonets -- an elite unit. A BEAT before the soldiers react -- then they close in, Karros and MacLeod standing back-to-back.

NEW ANGLE

As MacLeod and Karros fight, bullets firing wildly about, fending off bayonet thrusts and using their rifle stocks as clubs. It's a hard fight, but they take down the Soldiers, Karros laughing wildly as he fights.

(CONTINUED)

319 CONTINUED:

319

MacLeod blocks a bayonet thrust from the last Soldier, then clips him with the butt of his carbine. As the Soldier drops, they both back off, exhausted.

MACLEOD

That was the Emperor's private guard... and they were leaving...

KARROS

(panting)

You know what that means?

MacLeod nods wearily, slumps against a building wall.

MACLEOD

Yeah... it means it's over.

But Karros isn't listening... he's suddenly intense, wired.

KARROS

It means the Capitol is wide open to us! We can take it, MacLeod...

MACLEOD

(a look)

The Capitol's going to fall anyway. Forget it, Paul, we're finished now...

KARROS

The hell we are!

MacLeod looks at him a surprised BEAT, shakes his head.

MACLEOD

It's their victory...

(beat)

Let them have it.

He puts his hands on Karros' shoulders but Karros angrily shakes the camaraderie off.

KARROS

MacLeod, we've won! What did we come here for?

MACLEOD

(beat, staring)

I've done what I came to do. It's their revolution...

For the first time, Karros' eyes go a bit wild, he grabs MacLeod by the shirt to make his point.

KARROS

The hell it is! It's my revolution!

(CONTINUED)

319 CONTINUED: (2)

319

A HORSE moves past, carrying a young, frightened SOLDIER fleeing from battle. Karros turns, hauls the terrified lad off, and swings up into the saddle.

MACLEOD

(an edge)

The Emperor's finished... you need to see him die with your own eyes?

Karros shakes his head, no humor in his smile.

KARROS

No...

(beat)

With my own hands.

Karros gallops off.

KARROS

(fading)

Adios, amigo!

MACLEOD

Turns away from the carnage around him and moves down the small street. He turns a corner and finds --

A WOMAN'S HAND

Exposed under the rubble of a fallen wall.

MACLEOD

Runs to it and begins moving away the debris. To his shock, it is Elda. She is alive, but barely. There is a red stain on her chest. He starts to lift her.

MACLEOD

I'll get you out of here.

ELDA

(pained)

No, please...

(beat)

I have seen enough wounds to know that I am dying.

(beat)

Just don't leave me.

MACLEOD

I won't.

ELDA

(with a forced smile)

I thought this only happened to the peasants.

(CONTINUED)

319 CONTINUED: (3)

319

He moves closer to her and takes her hand.

ELDA

Maybe you should ask me?

(off MacLeod's look)

If I would do it again.

(beat)

I would... Viva la Revolucion.

She squeezes MacLeod's hand... and dies... gently... as she lived. MacLeod puts down her hand and kisses her on the forehead.

MACLEOD

Vaya con Dios, Elda... Vaya con Dios.

ANNE (O.S. pre-lap)

Okay... somebody mind explaining just what the hell's going on here?

And we --

TRANSITION TO:

320 INT. HOSPITAL CORRIDOR OUTSIDE FATHER STEFAN'S ROOM - 320
THE PRESENT - DAY

As the scrum of Reporters pushes aside, as Anne Lindsey pushes her way through. She's indignant, more than a bit pissed -- none of this crap on her shift.

ANNE

All right, I see the vultures... now I want to know who rang the dinner bell?

Karros, already set apart by his position and his bearing, steps forward.

KARROS

I called this press conference.

(to the press)

And this is Dr. Anne Lindsey, the esteemed surgeon who saved his life.

(back to Anne)

I'm Paul Karros.

He puts out his hand. Anne takes it, retaining a smile, but she's highly unimpressed.

(CONTINUED)

320 CONTINUED:

320

ANNE

You can be St. Francis of Assisi,
Mr. Karros... you still can't turn
my hospital into a zoo.

(to Reporters)

If you guys don't mind, it's a
Little early for Happy Hour...

KARROS

Doctor, Father Stefan would want
the world to know what happened to
him! He's one of our people...

ANNE

News flash, Mr. Karros ... Now
he's one of my people.

(beat)

I barely pulled him through, and I
won't lose him so you can get some
free air time.

She throws him a hard look, turns to the Nurses' station.

ANNE

Security to this wing... now.

KARROS

(tight)

Do you know what you're doing?

Anne turns and faces him, unfazed.

ANNE

Yeah. And I know what you're doing,
too...

(beat)

And it's sure as hell not happening
to my patient.

As they face off, three burly SECURITY TYPES arrive and
close on the Reporters.

ANNE

Clear the floor. I want everyone
out of here...

The Security Men herd the Reporters toward the door.
MacLeod stands by smiling and watching as Karros is hustled
out with the Reporters.

KARROS

(angering)

There's a martyr dying in that
room!

(CONTINUED)

320 CONTINUED: (2)

320

ANNE

Not if I can help it, Mr. Karros.

(beat)

See you on the news.

As Karros is moved out, MacLeod catches his eye, his frustrated look -- and shrugs laconically. As he does...

ANNE (O.S.)

I said everyone.

MacLeod looks over -- realizes she's looking at him.

MACLEOD

You mean me?

ANNE

Unless you're the one with the Special dispensation from the Pope.

MACLEOD

Must've left it in my other pants.

ANNE

Got a great hearing specialist upstairs, if you need a referral. Otherwise...

(beat)

Out.

As the Security Men close on MacLeod, he raises his hands in defeat, starts backing toward the elevator. He shoots Anne an appreciative smile. He likes her style.

321 INT. MANSION - DAY

321

Mara is at the table, staring at the screen of a laptop computer. It's not coming easily. She starts to write, frowns -- then pushes the laptop away in disgust. She takes a long hit on her coffee and looks out the window.

There's a knock at the door and Mara crosses to answer it. Charlie is revealed standing in the hallway.

MARA

Charlie... come on in.

Charlie enters, sees the computer.

CHARLIE

Sorry to interrupt you.

MARA

It's all right... you're not.

(CONTINUED)

321 CONTINUED:

321

CHARLIE

Writer's block?

MARA

(beat, evading)
Something like that.

(beat)

Karros isn't here. But if you
want to wait.

A slightly awkward moment. Each is attracted to the other,
but there are more vital items on the agenda.

CHARLIE

I, uh... came to offer my help.

MARA

(surprised)
To Karros? What sort of help?

CHARLIE

The kind he can use.
(off her look)
It's what I'm trained to do, Mara.
Hands, light weapons... Karros
might need someone to watch his
back.
(beat)
Maybe someone to watch yours, too.

Mara understands this for what it is -- an expression of
his liking for her.

MARA

Thanks... but I'm not that
important.

CHARLIE

(beat)
Maybe to some people you are.

She finally smiles.

MARA

Are you coming on to me, Charlie?

CHARLIE

Me... ? No, well ... Maybe I ...
guess you and Karros. I mean, are
you and Karros?

Mara sees what he's getting at, and gets him off the hook
with a frank smile.

(CONTINUED)

321 CONTINUED: (2)

321

MARA

You mean, are we lovers? Is that what you're asking?

CHARLIE

I guess I am.

Mara shakes her head, a bit rueful -- but this is water under the bridge.

MARA

No. There was a time when we could have been...

(shrugs)

But Paul's only love is the revolution.

They're interrupted by a KNOCK at the door. Mara crosses to answer it: a group of excited looking Reporters, including MASON, who pushes to the front.

MASON

Ms. Leonin? Mason from KGDM. What's Mr. Karros' response to the news?

MARA

(beat)

What news?

And OFF her baffled look:

322 EXT. STREET OUTSIDE MANSION - DAY

322

MacLeod and Karros walking together. Karros is shaking his head at MacLeod's disagreement with him.

KARROS

MacLeod? You agree with that Doctor.

MACLEOD

You were pushing things, Paul ... it's been known to happen.

KARROS

But Stefan knows how important this is! If he was conscious, he'd call for a press conference himself...

MACLEOD

But he's not conscious ... he's hanging on by a thread!

(CONTINUED)

322 CONTINUED:

322

Karros turns and looks at him.

KARROS

You know what, MacLeod? You've gone soft, living here.

(beat)

Maybe you've lost the old fire.

MACLEOD

I haven't lost it... I just don't let it burn me up any more.

(beat)

Or anyone else.

Karros hears the point hidden in this last statement.

KARROS

Exactly what are we talking about here?

MACLEOD

Bourchek's claim... That your side attacked his tanks.

Karros goes quiet with anger.

KARROS

You'd believe Bourchek? Believe that tyrant, against me?

MACLEOD

I know you, remember? I've seen you send men with knives against machine guns ... unarmed men against cavalry... I was there, Paul.

KARROS

Then you know I didn't force them! I inspired them...

MACLEOD

(beat)

They died then, Paul. And they still die.

Karros whirls on him.

KARROS

Maybe so...

(beat)

But it's better than seeing them live like sheep!

He gives MacLeod a hard look, then turns and starts away.

(CONTINUED)

322 CONTINUED: (2)

322

MACLEOD

The police have the body of the man who shot Father Stefan.

Karros stops. He turns, looking surprised.

MACLEOD

(pointed)

He was killed by a sword.

KARROS

(beat)

Save your suspicions for Bourchek. He's the butcher.

He turns and starts into the mansion.

323 INT. MANSION - DAY

323

As MacLeod and Karros enter, we see that Charlie and Mara have been joined by a group of REPORTERS. Almost hidden among them, we see Mara, standing beside a tall, white-haired man in an elegant white linen suit.

Karros sees the group, covers his reaction and turns to the elevator. MacLeod turns after him in surprise.

MACLEOD

I thought you wanted all the press coverage you could get?

KARROS

Not right now...

Suddenly a voice calls out sharply.

BOURCHEK (O.S.)

Karros!

Karros stops in his tracks, slowly turns to see...

THEIR POV

the reporters have moved aside, leaving a clear view of Bourchek. Karros stares at the man, his eyes cold with hate.

KARROS

Bourchek.

The two leaders look at each other a LONG BEAT. Then Bourchek, the consummate politician, makes the first move. He walks slowly towards Karros, eyes fixed on him, a politician's smile on his lips -- until they are almost face to face.

(CONTINUED)

323 CONTINUED:

323

Karros takes the final step away from MacLeod to meet his rival.

NEW ANGLE

As they stand face to face, a few feet apart.

KARROS

(tight, to Bourchek)

What are you doing here?

Bourchek keeps his smile fixed, but the answer is obvious.

BOURCHEK

I've come to take up your challenge,
Karros...

(beat)

To begin the process that will
create peace in our country.

(long beat)

Join me.

He extends his hand. Karros stares at it a LONG BEAT, not wanting to touch it. He looks up, catches MacLeod's eyes.

Karros' face twitches with an effort of will -- slowly, he reaches up and takes Bourchek's hand. As they shake, Bourchek turns, smiling, so they both face the cameras. But as the cameras start FLASHING, Karros' tight smile is a promise of death. He catches MacLeod's eye -- and OFF Karros' cold look, lit by the flashes:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

324 EXT. DOJO - TO ESTABLISH - DAY (E) 324

325 INT. DOJO OFFICE - DAY (E) 325

Mara is there. Charlie enters. He holds a bottle of champagne.

CHARLIE
Champagne. We have a lot to
celebrate.

MARA
I hope you're right.

CHARLIE
What do you mean? I saw Bourchek
holding out his hand. The man's
offering peace.

MARA
You can't trust him. One hand
offers peace, the other stabs you.
(off his look)
Paul's sure it's a P.R. trick. A
way to get the Congress on his
side.

CHARLIE
(thoughtful)
What if it's not?

MARA
It's too much to hope for.
(weary)
We've been at war for so long, I
don't think I'd know how to be at
peace... There's so much to do...
so much to rebuild.

Charlie reaches out to put a comforting hand over hers.
And as their eyes lock...

326 INT. MACLEOD'S LOFT - DAY 326

Charlie is poring over a map of the Balkans. MacLeod is
nearby.

(CONTINUED)

326 CONTINUED:

326

CHARLIE

You ever been to the Balkans,
MacLeod?

MACLEOD

Not recently.
(kidding)
Why, you thinking about going?

CHARLIE

(joining him on the
mat)
Yeah, maybe.
(beat)
Karros thinks that truce offer is
bogus.

MacLeod reacts. A beat.

MACLEOD

What's this about, Charlie?

CHARLIE

It's about doing something important
with your life, Mac.

MACLEOD

There's other ways --

CHARLIE

Yeah, maybe... But maybe this is
the one for me.

MACLEOD

You're serious?

CHARLIE

(a beat)
Yeah, I think I am. Karros can
use me.

MACLEOD

(with an edge)
I'm sure he will.

CHARLIE

What's that supposed to mean?

There's a lot MacLeod wants to tell Charlie.

MACLEOD

People aren't always what they
seem.

CHARLIE

So?

(CONTINUED)

326 CONTINUED: (2)

326

MACLEOD

So just watch yourself around
Karros.

CHARLIE

You got a beef with Karros, that's
between you and him. Me, I think
the guy's fighting the good fight.

He grabs his shoes and jacket and heads into the office.
MacLeod just stares after him, on Charlie's back that
becomes

TRANSITION TO:

326A EXT. COURTYARD - MEXICO - 1867 - DAY

326A

Karros' back as he and a few revolutionaries guard a half-
dozen unarmed government soldiers --exhausted, tattered,
some wounded -- through an archway into the courtyard.
One is shoved against a wall.

The revolutionaries step back in a line, a crude firing
squad.

KARROS

Ready!

MACLEOD (O.S.)

Paul!

MacLeod approaches Karros. Karros turns from the business
at hand to greet him enthusiastically.

MACLEOD

You don't need to do this, Paul.
You've won.

Karros looks at him like he's a stranger.

KARROS

And what would they have done with
us if they'd won?

MACLEOD

Look at them, they're only boys.

KARROS

They chose their side.

(beat)

This is what war comes to, MacLeod.
Every time. Did you forget?

He turns to his men.

(CONTINUED)

326A CONTINUED:

326A

KARROS

Ready.

He raises his saber. The men raise their guns.

MACLEOD

Don't --

He grabs Karros' arm, pulling it down. But his men don't wait for the formal order -- they fire, and the soldiers crumple against the wall.

MacLeod reacts. Karros pulls his arm free.

KARROS

(simply)
It's war.

MacLeod turns and walks away.

327 INT. CANTINA - MEXICO - 1867 - DAY

327

The same cantina Karros and MacLeod were in before. Except it's empty now, except for MacLeod who sits at one of the tables, drinking.

Karros enters, battle-worn, his clothes in tatters, but ecstatic with the outcome of the battle.

He calls out for the Cantina Owner.

KARROS

Owner! Wine!

MACLEOD

You might as well get it yourself.
Nobody's here.

Karros takes a flask of wine from the counter.

KARROS

That dog! He's out celebrating.

MACLEOD

He's dead, Paul ...

This stops Karros for only the briefest second. Karros swigs hard at the wine as he crosses to MacLeod.

KARROS

We'll have our own celebration,
then.

(CONTINUED)

327 CONTINUED:

327

MACLEOD

(angrily)
To celebrate what? With who?
Look around you. Our friends are
all dead. What have we won?

KARROS

Freedom!

MACLEOD

For a bunch of dead men.

KARROS

They died nobly.

MacLeod's wine doesn't taste too good anymore. He pushes
it away.

MACLEOD

The war was won. How many children
would still have their fathers if
we talked peace a few days ago?

KARROS

Now we don't have to talk at all.

(beat)

It's the price of war. A just war
is worth it.

(off MacLeod's dubious
look)

A hundred years ago you'd have
agreed with me.

MACLEOD

Probably.

(beat)

But now I think maybe the noblest
thing a man can do is live.

With that, he stands and exits, as he leaves the room,
turning a corner.

328 OMITTED

328

329 OMITTED

329

330 INT. HOSPITAL - MORGUE - DAY

330

MacLeod turns a corner, followed by Mara and Harry, the
morgue attendant. They walk between the rows of autopsy
tables as they head for the body drawers. Many of the
tables are occupied by sheet-draped bodies.

(CONTINUED)

330 CONTINUED:

330

MARA

What is this about?

MACLEOD

It'll just take a minute.

HARRY

You want the whole tour?

MacLeod shakes his head slightly.

MACLEOD

Just the man you showed me
yesterday.

HARRY

Sure. Cut to the chase. That's
my motto.They're at the morgue drawers. Harry leans in close to
the drawer and speaks softly.

HARRY

Visitors!

He waits a beat, as if waiting for the person inside to
get presentable, then opens it with a flourish. MacLeod
reaches in and unzips the bag covering the Shooter's face.

MACLEOD

(to Mara)

Do you know him?

Mara looks down at the body and reacts. She tries to cover
her reaction, then turns and starts to walk away. MacLeod
follows. Harry turns to the body. Closes drawer.

HARRY

Nothing personal, I'm sure.

MACLEOD

Mara...

MARA

Leave me alone.

He grabs her and turns her to face him.

MACLEOD

I'm not asking you to tell the
police. I'm asking you to tell
me.

(beat)

He worked with you, didn't he?

(MORE)

(CONTINUED)

330 CONTINUED: (2)

330

MACLEOD (CONT.)

(off her silence)

There's nothing like a dead priest
to get media attention.

MARA

If something like that came out...

MACLEOD

It could destroy everything you've
worked for.

She shakes her head, scared and confused, turns away.

331 OMITTED

331

332 EXT. CAPITOL BUILDING - DAY

332

Karros is barreling up the steps, briefs and file folders
in hand, as Mara catches up to him.

MARA

Paul!

Karros' surprised to see her.

KARROS

Mara!

MARA

(trying to catch her
breath)

They told me you were here.

KARROS

I'm meeting with the Congressman.
I don't want our friends to forget
us. We'll need them more than
ever when Bourchek's peace offer
is withdrawn.

Mara looks at him with new, wise eyes.

MARA

What if he was serious, Paul?

KARROS

Your idealism is very refreshing,
Mara.

(harder)

Peace with Bourchek will only come
when he is dead or exiled.

(CONTINUED)

332 CONTINUED:

332

MARA

Paul, I know.

KARROS

You know what?

MARA

What really happened to Father Stefan.

KARROS

A brave soldier. He nearly died at the hands of the enemy.

MARA

Dourcef was ours, Paul! You set up Stefan and you killed Dourcef to cover it up!

Karros hauls her off to the side, looks around to make sure their conversation's not being overheard.

KARROS

You don't know what you're saying.

She pulls away from him.

MARA

(steely)
Tomorrow, you'll call a press conference and accept the truce.

KARROS

He'll slaughter us.

MARA

Maybe, but for now the fighting has ended, Paul.

KARROS

(harder)
Are you threatening me, Mara?

MARA

(a warning)
You're not the only one who can call a press conference. Accept the truce, or it all comes out... the lies, the murder...

(beat)

The war is over.

Karros looks at her a beat, then smiles tightly.

(CONTINUED)

332 CONTINUED: (2)

332

KARROS

Spoken like a true hero, Mara.
Our cause has always needed its
heroes.

She has no time for flattery, no time for anything Karros
offers. She turns on her heel and walks back down the
steps and across the square.

KARROS

...and its martyrs.

As he continues to watch her walk --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

333 INT. DOJO OFFICE - DAY

333

Charlie is hanging up the phone as MacLeod is arriving.
He looks deeply disturbed.

MACLEOD

Looks like somebody lost a friend.

CHARLIE

Maybe gained an enemy.

MACLEOD

What's up?

CHARLIE

That was Mara. You were right all
along about Karros. He's just
another battle junkie.

MACLEOD

(with concern)

What's she done?

CHARLIE

She threatened to hold a press
conference and blow his ass out of
the water if he doesn't start to
negotiate.

MACLEOD

Where is she?

CHARLIE

I think she's going to the place
she's staying.

(as it occurs to him)

You don't think he'd try anything?

MACLEOD

He's not going to let anything
stop the fighting. He needs it
too much.

As they head out --

334 OMITTED

334

335 OMITTED

335

336 EXT. MANSION - DAY

336

MacLeod and Charlie are getting out of MacLeod's car.
MacLeod looks up and sees --

MACLEOD'S POV

Mara approaching the front door. His eyes go to a car
moving slowly down the nearby street.

MARA

As she moves toward the door.

MACLEOD

Mara!

She turns and freezes.

MARA

What's going on?

ANGLE - the window of the car as it rolls down.

MACLEOD

Get down!

Charlie grabs Mara down as MacLeod covers both their bodies
as

THE MAC-10

From within the window fires.

The window above them shatters.

A moment later the gunfire stops.

CHARLIE

Mara... Mara...

MARA

I'm okay.

MacLeod gets the BUZZ. His eyes go to the corner. He
sees

MACLEOD'S POV

Karros jump into his car.

RESUME SCENE

(CONTINUED)

336 CONTINUED: 336

MacLeod runs to his own car and races off.

337 OMITTED 337

338 OMITTED 338

339 OMITTED 339

340 EXT. DOCKS - DAY 340

MacLeod parks his car behind Karros' and finds Karros is waiting for him, sword at the ready. MacLeod's sword is in his hands now too.

MACLEOD

So now you kill your friends as well as your enemies?

KARROS

Whatever it takes.
(beat; a certain
desperation)
I will lead my people to freedom!

MACLEOD

You have no people, Paul ...

MacLeod takes a step toward Karros. Karros backs away, his sword flashing, ready to fight.

KARROS

We could have fought together again... side by side.

MACLEOD

I don't think so.

As MacLeod takes another step toward him, Karros leaps, his sword held out in front of him.

MacLeod parries the attack, but the full weight of Karros' body comes crashing down on him.

THE TWO MEN

Tumble back onto the dock and come up en garde.

KARROS

Lunges for a vicious chest cut, but once again,

MACLEOD

(CONTINUED)

340 CONTINUED:

340

Is ready with the parry. He ripostes, his blade cutting deep into Karros' arm.

KARROS

Leaps back, smiling grimly through the pain.

KARROS

Not bad for a pacifist, old friend.

With that, he uses his blade to slap MacLeod's aside, tackles him into the wall of the warehouse and races off.

It takes a second for MacLeod to regain his feet, then he's hot on Karros' tail.

MACLEOD

Looks for Karros amidst the crates of munitions. MacLeod freezes, listening for some SOUND which will give away Karros, position. There's nothing.

MacLeod begins moving through the narrow space between boxes.

MacLeod turns into another corridor of boxes.

KARROS

Leaps from the top of a box, smashing MacLeod to the ground. As he raises his sword two-handed and slashes down for MacLeod --

MACLEOD

Rolls out of the way. Karros' sword clangs off of the concrete floor, sparks flying.

MacLeod's on his feet, swings his sword in a vicious arc at Karros' head. At the last minute, Karros ducks and MacLeod's blow goes high.

KARROS

Finds himself a perfect opening. He slashes at MacLeod, but MacLeod manages to get his sword up to block the blow. He pushes Karros back but winds up off balance. As the enraged Karros roars and attacks again --

MACLEOD

Staggers back.

KARROS

Presses the attack.

(CONTINUED)

340 CONTINUED: (2) 340

MACLEOD

fights under the deadly onslaught.

KARROS

Closes with a sweeping blow.

MACLEOD

Bends under it and stabs upward, catching Karros in the abdomen. MacLeod swings again, beheading him.

The wind begins, the lightning flashes, the armaments EXPLODE.

341 OMITTED 341

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

342 INT. DOJO - OFFICE - DAY

342

CLOSE ON some mementos being placed in a box as we hear --

MACLEOD (O.S.)

You're sure this is what you want?

CHARLIE (O.S.)

I'm sure.

PULL BACK to find Charlie putting the last of his things away.

CHARLIE

(trying for lightness)

It's funny, huh? This time I'm
the one leaving with the girl, and
you're stuck here running the dojo.

MACLEOD

(a smile)

It won't be the same without you.

CHARLIE

Thanks... same here.

They move into --

343 INT. DOJO - DAY

343

MACLEOD

Even if this peace works, it's
going to be as hard as any war.

CHARLIE

I'm needed. Whether it's to fight
or rebuild, I'm needed.

(beat)

I like the way that feels.

MacLeod nods. He knows what Charlie means.

CHARLIE

(half-kidding)

Sure you don't want to come? Plenty
of work for another pair of strong
hands.

(CONTINUED)

343 CONTINUED:

343

MACLEOD

It's not for me.
(re the dojo)
Besides, somebody's gotta look
after the place.

There's a beat. Finally, the two men embrace for a moment.
They pull apart, choked up, neither wanting to show it.

Mara is waiting in the hall outside. Charlie starts toward
the door. Stops in the doorway as --

MACLEOD

Charlie...
(as Charlie turns
back)
Be safe, okay?

CHARLIE

You know it.

As Charlie and Mara exit, MacLeod stands staring after
them, their leaving echoing all the friends MacLeod has
parted from over the years.

And off MacLeod, alone in the big room...

FADE OUT.

END OF SHOW