



# HIGHLANDER

*The Series*

# 94307  
THE LAMB

Written by  
J.P. Couture

# Highlander

**"THE LAMB"**

Written By

J.P. Couture

Production #94307

August 25, 1994 Final Shooting Script

Filmline International Highlander

**HIGHLANDER**

"The Lamb"

Production #94307

**CAST LIST**

DUNCAN MACLEOD  
RICHIE RYAN  
JOE DAWSON  
ANNE LINDSEY

KENNY (AGE 10)  
FRANK BRODY  
DALLMAN ROSS  
COMMANDER  
SEAN (AGE 12)

MAN  
CATHERINE

**HIGHLANDER**

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**SET LIST**

INTERIORS

DOJO  
/OFFICE  
MACLEOD'S LOFT  
JOE'S

ROADRUNNER MUSCLE CAR - HOSPITAL PARKING LOT  
FACTORY

EXTERIORS

DOJO  
JOE'S  
CRYSTAL LAKE  
WHARF, NEAR PIER  
BOAT YARD  
BRIDGE NEAR WOODED AREA - VIRGINIA - 1862  
OLD FARM HOUSE - VIRGINIA - 1862  
PARK  
STREET  
/CHURCH STEPS  
ALLEY  
/DOORWAY  
HOSPITAL PARKING LOT  
FACTORY  
/STREET OUTSIDE FACTORY

HIGHLANDER

"The Lamb"

TEASER

FADE IN:

701 EXT. CRYSTAL LAKE DAY

701

ESTABLISH a beautiful, clear blue lake in a wilderness setting. The water ripples As a FLY LINE whips over it several times, dancing expertly across the surface.

FRANK (O.S.)

First you make it kiss the water,  
just like it was alive...

(beat)

You get the fish interested.

ANGLE - FRANK BRODY

a robust, middle-aged Immortal, smiles with pleasure at the precision of the cast he is making.

FRANK

Then you drop it...

(as the fly lands)

...right on his tail. Want to  
give it a try?

He turns to KENNY, a young Immortal boy of 10, who is struggling with his rod and getting the line tangled.

KENNY

It's hard... there's all this line  
everywhere.

Frank smiles indulgently He props his rod against a small tree and kneels beside Kenny, taking in the extra line.

FRANK

It takes patience.

(pointed)

That's what it's all about, Kenny.

KENNY

Fishing?

FRANK

Fishing... and being Immortal.

(beat)

When you have a shot to live a  
thousand years, you need all the  
patience you can get.

(CONTINUED)

701 CONTINUED:

701

Kenny is silent a BEAT as Frank works. Then --

KENNY  
Frank? If you hadn't found me?  
(off Frank's look)  
Somebody would've killed me by  
now.

It's not so much a question as an expression of fear.  
Frank looks pained, filled with compassion for the boy.

FRANK  
Don't worry, pal, as long as you're  
with me, no one's going to hurt  
you.

KENNY  
Promise?

FRANK  
Promise.  
(hands the rod back)  
Now, show me what you can do.

Kenny tries, half-expecting to fail -- but the cast is  
good, and he beams with childish excitement.

KENNY  
I did it!

FRANK  
(a touch of pride)  
The kid's a natural.

Frank retrieves his rod, filled with an almost parental  
pride. Suddenly Kenny's rod BENDS as a fish strikes.

KENNY  
Frank... Frank, I got one!

FRANK  
First time. Easy now...

Kenny struggles with the rod, getting panicky.

KENNY  
I can't, he's pulling too hard!

Frank lays down his rod, eases Kenny's rod away.

FRANK  
You have to play the fish, see?  
Tire him out first...

As Frank maneuvers the rod intently, Kenny steps back a  
pace.

(CONTINUED)

701 CONTINUED: (2)

701

His face changes: it hardens, grows cold -- he's no longer an excited ten-year-old boy.

KENNY

Okay, Frank. I'll get the net.

And he steps back OUT OF FRAME.

CLOSE - FRANK

Still reeling, too intent on the fish to notice Kenny.

FRANK

The last part's tricky. You can't reel too fast...

NEW ANGLE - INCLUDE KENNY

as he reappears behind Frank, a short SWORD now gripped in his small hand, his face cold and ruthless.

FRANK

Patience, Kenny. You know what the Chinese say?

Frank is absorbed in the joy of the catch as behind him, Kenny mounts a ROCK to raise himself higher -- his eyes glued to the older man's neck.

FRANK

Every day you fish... adds another year to your life.

KENNY

You think so, Frank?

Kenny raises the sword, his face a mask of focused hate.

CLOSE - KENNY

As he brings his sword down with all his strength -- and beheads Frank. Kenny straightens, a cruel smile plays across his features as a QUICKENING begins, and we --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

701A EXT. CITY STREET NEAR DOCKS - DAY

701A

A homeless man pushes a cart that contains an assortment of bottles and cans. He moves to a dumpster and searches for more of the same. He stops for a moment, reaches into his shopping cart, and removes a sandwich. He sits down. As he's about to eat his meager lunch, he falls unconscious. We widen to find --

KENNY

A brick in his hand, standing over the body. He grabs the sandwich and devours it. He searches the unconscious man's pocket for a few crumpled bills and some change. He looks around with almost feral cunning and runs off toward the pier in the distance.

702 EXT. WHARF, NEAR PIER - DAY

702

TO ESTABLISH a stretch of pier by the ocean where several SAILING BOATS are berthed. We END ON a beautiful, old-style wooden-hulled KETCH moored there.

MACLEOD (O.S.)

What do you mean you don't like it?

RICHIE (O.S.)

I never said I didn't like it... I just said it wasn't my thing.

RICHIE and MACLEOD, wearing a long coat, enter frame, moving over the deck, MacLeod in the lead as he examines the rigging with a practiced eye.

MACLEOD

There's nothing in the world like an old wooden ketch.

RICHIE

Sure. Painting, scraping the hull, cleaning the barnacles...

(beat)

That's before you hit the water.

MACLEOD

You never wanted to stand at the helm, feel the wind in your face?

(CONTINUED)



702 CONTINUED:

702

RICHIE

Doing ninety down the I-5 on top  
of 1,200 cc's of bored-out Harley.

MACLEOD

Last of the red-hot romantics.  
(taps the wood)  
A wooden boat is different, Richie.  
It's alive... it talks to you.

He moves along the deck, grabs a rope and swings lithely  
onto the wharf. Richie follows, swaying dangerously.

RICHIE

So does fiberglass... it says "low  
maintenance."

MacLeod takes the blade of a knife and presses into a small  
wooden board on the hull.

RICHIE

Aren't you gonna buy it?

MACLEOD

(checking the knife)  
Not this one. The hull's full of  
dry rot.

CLOSE - MACLEOD

Feeling a distant BUZZ. Richie feels it too: it's coming  
from under the pier.

RICHIE

Mac?

MacLeod doesn't answer -- just starts moving purposefully  
towards the pier.

703 EXT. UNDER PIER - DAY

703

MacLeod and Richie cautiously enter.

RICHIE

He's close ...

MacLeod nods, continues moving. Suddenly --

THEIR POV - A SHADOW

a flash of movement through the filtered light that  
disappears behind the pilings, accompanied by the sound of  
soft, padding FOOTSTEPS racing ahead. MacLeod points.

(CONTINUED)

703 CONTINUED:

703

MACLEOD

That way...

He heads one way, Richie the other.

WITH MACLEOD

As he moves through the pilings, stalking cautiously.

There's a sound coming from somewhere -- the faint sound of a child WHIMPERING. It's hard to tell where the sound is coming from. But the BUZZ is stronger -- the Immortal is near. MacLeod draws his sword, steps cautiously around a piling --

NEW ANGLE

But sees no one. There is silence for a BEAT then an involuntary SOB. MacLeod whirls to see --

MACLEOD'S POV

hiding behind a piling, a small boy cowers there -- it is KENNY. When he sees MacLeod, he twists away, whimpers in terror.

RESUME MACLEOD

Stunned for a BEAT. He lowers his sword, his voice soft.

MACLEOD

Don't worry... I won't hurt you.

KENNY

That's what you all say.

He cowers into the piling and hides his face, terrified.

MACLEOD

(gently)  
Look at me.

A LONG BEAT. Slowly, Kenny responds to the voice. Looks.

MACLEOD

My name is Duncan...  
(beat)  
And I'm not going to hurt you.

Kenny stares a BEAT, unsure, the odd snuffle escaping. Finally he nods his cautious acceptance.

MACLEOD

What's your name?

(CONTINUED)

703 CONTINUED: (2)

703

KENNY  
(beat, barely audible)  
Kenny.

MACLEOD  
Don't be afraid, Kenny.

He reaches out his hand to him. Kenny hesitates -- then slowly, hesitantly, he puts his small hand in MacLeod's. MacLeod smiles at him.

MACLEOD  
It's going to be okay.

Kenny manages a timid smile. As MacLeod helps him down --

RICHIE

Joins them, sword out, ready for trouble. He sees Kenny there, trying to hide behind MacLeod. Richie looks at the boy -- then at MacLeod, askance.

RICHIE  
Where is he?

MACLEOD  
(beat)  
You're looking at him.

And OFF Richie's reaction, as he stares down at --

KENNY

And OFF Kenny's helpless, tear-streaked face:

704 EXT. DOJO - DAY - ESTABLISHING

704

MACLEOD (O.S.)  
So Kenny, where do you come from?

705 INT. DOJO OFFICE - DAY

705

Kenny sits on a chair, wolfing down a sandwich ravenously as MacLeod and Richie watch. Kenny grabs the soft drink, talks between gulps.

KENNY  
Wisconsin.

MACLEOD  
You're a long way from home.  
(beat)  
Is that where it happened?

(CONTINUED)

705 CONTINUED:

705

Kenny sees MacLeod's look -- realizes what he means. He puts down the sandwich and nods reluctantly.

KENNY

Four years ago. When I was ten,  
my mom and dad took me out for my  
birthday...

(trails off)

A drunk driver hit our car.

MacLeod and Richie take this in.

MACLEOD

When did you know?

KENNY

When I woke up, they had a sheet  
over me. I could hear the police  
talking...

(beat)

They said it was too bad I was  
dead.

RICHIE

Your folks?

Kenny looks bleak, shakes his head.

KENNY

The car was all on fire.

He shrugs... there's nothing else to say.

MACLEOD

So you ran?

(off Kenny's nod)

Did you meet any of us?

KENNY

Sometimes.

(beat, darkly)

Mostly they tried to kill me.  
Then Frank found me...

(fondly)

Frank was nice. He showed me how  
to fish.

MACLEOD

Where's Frank now?

Kenny's face clouds over.

KENNY

Dead. Some guy cut his head off.  
I ran.

(MORE)

(CONTINUED)

705 CONTINUED: (2)

705

KENNY (CONT.)

(beat)  
I thought you were gonna kill me  
too.

He starts to well up. MacLeod kneels beside him.

MACLEOD

You don't have to worry about that.

Kenny bucks up, wipes the tears away -- boys don't cry in  
front of strangers.

RICHIE

It's okay.

Kenny's eyes go to a far wall -- in the dojo proper --  
where we see a rack of SWORDS on display.

KENNY

This place is cool. Are all those  
yours?

(off MacLeod's nod)  
Can I look?

MACLEOD

Go ahead.

Kenny heads happily for the swords, leaving MacLeod and  
Richie alone in the office.

RICHIE

Mac, he's just a kid.  
(beat)  
I've never seen such a young  
Immortal.

MACLEOD

(beat)  
You won't see many.

RICHIE

Why not?

MACLEOD

He just told you.

He nods through the window

THEIR POV OF KENNY

standing on tip-toe to get a sword down.

MACLEOD (O.S.)

He'll never be big enough. He'll  
never be strong enough.

(CONTINUED)

705 CONTINUED: (3)

705

BACK TO SCENE

RICHIE

How's the kid gonna survive?

MACLEOD

Any way he can.

BACK ON KENNY

As he struggles to wield the large sword.

PUSH IN on the sword, as it becomes...

TRANSITION TO:

706 EXT. BRIDGE NEAR WOODED AREA - VIRGINIA - 1862 - DAY 706

ANOTHER SWORD, this one is near the body of a fallen Confederate soldier.

WIDEN - MACLEOD

Approaches. He is an abolitionist, not in uniform. He leads three slaves skirting the lines of the battle to freedom. As they enter the bridge, he looks over his shoulder.

MACLEOD'S POV

A group of Confederate soldiers move through the woods behind him.

MACLEOD

(to his charges)

Hurry...

They race across the bridge. As they reach the other side --

706A EXT. OTHER SIDE OF BRIDGE - VIRGINIA - 1862 -  
CONTINUOUS

706A

A Union Commander rallies his already battle-worn troop.

COMMANDER

The Rebs may take the battle, but they'll not take the war!

A CANNONBALL sizzles overhead. The men instinctively duck as it does. MacLeod arrives.

COMMANDER

We must not falter!

(MORE)

(CONTINUED)

706A CONTINUED:

706A

COMMANDER (CONT.)

(points off)

We take the bridge and we hold it!

MACLEOD

(dismayed)

You can't. They're digging in  
now.

You'll be cut to ribbons!

COMMANDER

I'll take no advice from a man too  
cowardly to wear a uniform.

MACLEOD

(bristling)

There's no glory in having your  
men slaughtered like sheep!

COMMANDER

Go back to your Negras,  
abolitionist, and leave the fighting  
to men.

MACLEOD

(pissed)

What the hell do you think you're  
fighting for?

The commander ignores him, giddy with visions of glory.

COMMANDER

Bugler!

A BUGLER steps forward. MacLeod stops him from playing  
the CHARGE.

MACLEOD

This is madness! They're waiting  
for you.

The commander pulls his pistol and aims it at MacLeod.

COMMANDER

Your next word will be your last.

(to his Sergeant)

Bugler!

The bugler sounds the charge.

COMMANDER

(raising his sword)

Charge!

The cries of men and the sound of battle blend in a  
cacophony of adrenaline and death.

(CONTINUED)

706A CONTINUED: (2)

706A

NEW ANGLE - THE BRIDGE

as the Commander leads the charge.

NEW ANGLE

Confederate soldiers fire from the tree line. The carnage begins. The Union Soldiers are being slaughtered like sheep. Their line breaks. They stand to run.

COMMANDER

Cowards! Stand and fight!

The Commander is felled by a shot. MacLeod sees, but there's nothing he can do. He moves back toward the slaves when

ANGLE - MACLEOD

As he is hit, spun around by a bullet. He tries to continue, then crumples to the ground. The slaves, fearing for their lives, run.

TIME DISSOLVE TO:

SEAN

A drummer boy of twelve moves through the battlefield, furtively scavenging the pockets of the dead for food, change, etc.

CLOSE - MACLEOD

As his eyes flutter open. Around him men lie dead. The bugles are far off -- so is the sound of firing. As he coughs and sits up, face smoke-blackened and pained, a HAND comes into frame and grabs his shoulder.

SEAN (O.S.)

Sir?

MACLEOD'S POV - A DRUMMER BOY

Sean stands anxiously over him, his own uniform stained by the BLOOD of an earlier hit.

SEAN

I know you're not dead. You can't be... you're like me.

MACLEOD

You're just a boy.

SEAN

I'm one of you. What do we do?  
The battle's passed us...

(CONTINUED)



706A CONTINUED: (3)

706A

MACLEOD

Give me a hand.

As Sean helps MacLeod to his feet --

MACLEOD

(looking around)

Did you see a Negro woman and two men?

SEAN

No, sir.

MACLEOD

(deciding)

This is no place for a boy... even one of us.

They limp away, past motionless bodies littering the field.

707 EXT. OLD FARM HOUSE - VIRGINIA - 1862 - DAY

707

As MacLeod and Sean emerge from the woods by the farmhouse, a part of the underground railroad. OFF we hear the boom of ARTILLERY and the crack of RIFLES.

An old woman, Catherine, long grey hair, at the entrance.

MACLEOD

Can you keep the boy for me tonight, Catherine? I've got to find the others.

CATHERINE

Where are they?

MACLEOD

I lost them in the battle.

She nods. Sean grabs his arm.

SEAN

Don't go. Please...

MACLEOD

I've got to.

CATHERINE

You're fine here, son. This house has sheltered more than you can count.

Sean ignores her and turns to MacLeod in panic.

(CONTINUED)

707 CONTINUED:

707

SEAN

But we should stay together! We're  
two of a kind, brethren...

MACLEOD

Yes, Sean, we are...

(beat)

But so are the people I left out  
here. I've got to find them.  
They'll never get North without  
me.

SEAN

But I want to stay with you.  
There could be others around.

MACLEOD

There always are.

(beat)

It's safer for you here.

SEAN

I'm safer with you.

MacLeod hesitates, pulled by the boy's need, his beseeching  
look. He takes his shoulders reassuringly.

MACLEOD

Not where I'm going.

(beat)

I'll be back for you, that's a  
promise.

He squeezes Sean's shoulders a final time -- then turns  
away. Sean grips his DRUM to his chest in apprehension --

708 INT. MACLEOD'S LOFT - NIGHT

708

As Kenny holds a pillow to his chest. WIDEN to reveal  
MacLeod showing Kenny where he'll be staying.

MACLEOD

You can sleep here tonight. We'll  
work out something better in the  
morning.

Kenny sits gently on the couch.

MacLeod sits beside Kenny.

KENNY

I get really scared sometimes.

MacLeod nods, feeling for the boy. He ruffles his hair.

(CONTINUED)

708 CONTINUED:

708

MACLEOD

You're safe, now.

The BUZZER rings. Kenny jerks with sudden alarm.

KENNY

Who's that?

MACLEOD

That's Anne. It's okay, Kenny,  
she's a friend of mine. We're  
going out tonight.

KENNY

(alarmed)  
You're leaving?

MACLEOD

You'll be okay. Richie's coming  
to stay with you.

Kenny is partly relieved by the news. MacLeod heads to  
the door -- then turns back to Kenny.

MACLEOD

Kenny? Careful what you say...  
(beat)  
Anne doesn't know about us.

Kenny flashes him a smile and the OK sign with thumb and  
forefinger.

ANGLE - THE ELEVATOR

MacLeod raises the door to reveal Anne, hair up, a sexy  
dress, ready for a night out.

MACLEOD

You look great.

ANNE

Thanks.  
(her eyes fall on  
Kenny)  
I see you have company.

MACLEOD

That's Kenny.

KENNY

I'm his cousin. I...

MACLEOD

(hasty, off her look)  
Second cousin.

(CONTINUED)

708 CONTINUED: (2)

708

ANNE

I never knew you had family in town.

KENNY

I'm from Wisconsin.

MACLEOD

He's visiting.

Anne steps over, puts her hand out in a natural way, as if she's shaking hands with an equal. Kenny takes it -- a boy acting the grown-up.

ANNE

Hi, Kenny. I'm Anne.

KENNY

Hi.

(to MacLeod)

Is she your girlfriend?

MACLEOD

(a smile)

I'm still working on it.

Anne clears her throat, gives MacLeod a look. He shrugs innocently.

ANNE

So, Kenny... is Duncan showing you a good time?

Before Kenny can reply, MacLeod moves to cut this short.

MACLEOD

He just got here.

(looking at his watch)

I think it's time to go.

MacLeod moves to Anne to usher her out.

ANNE

It's none of my business, but isn't he a little young to be alone?

MACLEOD

Richie's coming over.

(beat, to Kenny)

He'll be here any minute. So you'll be fine. Just don't let anybody in but him, okay?

KENNY

'Kay.

(CONTINUED)

708 CONTINUED: (3)

708

MacLeod claps Kenny on the back and they head for the door.

ANNE

See you, Kenny.

Kenny waves. But as they turn... his face changes, shows a very grown-up interest as he zeros in on...

KENNY'S POV - ANNE

as his eyes PAN UP her long legs, lingering, ending on her behind, swaying in the slinky dress as she walks.

MACLEOD (O.S.)

Oh, Kenny...

Kenny snaps out of his leer, quickly regains his innocent look as MacLeod turns back to him.

MACLEOD

There's some videos by the TV.

KENNY

Thanks.

MacLeod reacts a BEAT to Kenny's look but Kenny is close to THAT age -- MacLeod lifts it and lowers the elevator door, and as they disappear from sight, Kenny's smile wipes off. He moves into the kitchen and pulls open the fridge. There are a few old-fashioned glass Coke bottles, some bottled water, and a couple of bottles of beer.

Kenny reaches unhesitatingly for a beer, pops the top, and takes a swig as he flops on the couch, plops his feet on the table. And OFF his face --

709 EXT. JOE'S - NIGHT (E)

709

ESTABLISHING the bar.

710 INT. JOE'S - NIGHT (E)

710

It is early, a few tables are filled.

MacLeod and Anne move to a table. Anne looks around.

ANNE

I like this place. I'm surprised I haven't heard of it before.

MACLEOD

It's only been open a couple months.

They sit and a waitress approaches.

(CONTINUED)

710 CONTINUED:

710

MACLEOD

I'll have an ale.

ANNE

Make that two.

(beat, to MacLeod)

How long's your cousin staying  
for?

MacLeod's mind is elsewhere. For a moment, he can't place  
his cousin.

MACLEOD

Who?

ANNE

Kenny.

MACLEOD

(as it hits him)

My cousin.

ANNE

You feeling okay?

MACLEOD

Fine...

(beat)

A couple, three weeks. I'm not  
really sure.

ANNE

Isn't he in school or something?

MACLEOD

He's on vacation.

(beat)

It's a private school.

The waitress brings the drinks.

MACLEOD

(to waitress)

Thank you.

ANNE

Tell me about Wisconsin, I've never  
been there.

MACLEOD

It's very nice. They raise cows,  
make cheese.

ANNE

You must be close with his parents.

(CONTINUED)

710 CONTINUED: (2)

710

MACLEOD  
(with a disarming  
smile)  
I have their son.

ANNE  
So what's the rest of your family  
like?

MACLEOD  
I'm afraid they'd seem very old  
fashioned to you.

ANNE  
I bet they're very interesting.  
What'd your father do?

MACLEOD  
He was career military.

ANNE  
Your mom?

MACLEOD  
She was married to my father.

Off her look --

711 EXT. DOJO - TO ESTABLISH - NIGHT

711

712 INT. MACLEOD'S LOFT - NIGHT

712

Richie and Kenny sit before the TV, playing an Atari video  
game, but Kenny's mind is elsewhere.

KENNY  
(beat)  
Richie? How do you stand it?

RICHIE  
Stand what?

KENNY  
Knowing you won't get older.

Richie sees he serious. He toggles the remote, losing the  
TV sound, the blue light flickering over their faces.

RICHIE  
You try to think about the good  
parts.

KENNY  
Like what?

(CONTINUED)

712 CONTINUED:

712

RICHIE

(kidding around)

Like I'll never have arthritis and  
I get to keep this hair forever.

He's trying to lighten the tone, but Kenny won't respond.

KENNY

It's different for you. You're  
almost a grown up.

(bitter)

If that crash hadn't happened, I'd  
be older too...

(drifting)

A lot older.

RICHIE

About 14...

(off Kenny's nod)

It happened, Kenny. Look, maybe  
we'll never have some things...

(beat)

But we might live a thousand years.

KENNY

As a ten year old?

(sour)

Perfect. I'll be like this  
forever... always running... always  
hiding.

(beat)

I'll never be able to fight.

Richie sees Kenny's in a bad way.

RICHIE

Even small guys can fight, Kenny.

(beat)

How about I show you how to handle  
yourself?

KENNY

Really?

RICHIE

Really.

KENNY

All right!

Suddenly they get the BUZZ, both reacting.

KENNY

(anxious)

Duncan?

(CONTINUED)



712 CONTINUED: (2)

712

RICHIE

(grim)  
Maybe.

Richie starts for the door. Kenny grabs his arm in panic.

KENNY

What are you gonna do?

RICHIE

I'll be right back. And if I'm  
not...

(beat)

Get your butt out the back door  
and don't look back.

Richie slips out. As the door closes, Kenny snorts  
derisively.

KENNY

You're the grownup.

713 INT. DOJO - NIGHT

713

The dojo is dark. The front door opens -- DALLMAN ROSS,  
fortyish, an Immortal, steps in. He draws his sword, moving  
through the dojo, ready for trouble. He's not ready for --

RICHIE

As he lunges from behind a punching bag, knocks Ross' sword  
down as his other hand hits the DOJO LIGHTS. Ross recovers,  
swings for Richie's head. Richie blocks the blow --  
counters with several of his own. Ross finally breaks  
off.

ROSS

Who the hell are you?

RICHIE

I'm the one asking the questions.

ROSS

I'm Dallman Ross, if that means  
anything.

RICHIE

Not to me.

ROSS

Where's the boy?

RICHIE

Go to hell.

(CONTINUED)

713 CONTINUED:

713

ROSS

You don't know what he is.

Ross circles him, sword out, Richie keeping him blocked.

RICHIE

No, but I know what you are.

ROSS

I don't want to kill you.

(beat)

Please, just get out of my way.

Richie shakes his head, takes a stance.

RICHIE

Not a chance.

ROSS

You're a fool.

Ross looks at Richie's face, his sword -- decides against it. He backs towards the door, his sword out.

ROSS

I'll be back, and next time I'll have him.

(beat)

And anyone else who gets in my way.

Then he's OUT, the door slamming behind him. Richie lowers his sword, breathing hard from the skirmish, and OFF his face:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

714 INT. MACLEOD'S LOFT MORNING

714

MacLeod is fixing himself a coffee and pouring cocoa for a jittery Kenny.

MACLEOD

Did you get a chance to see him?

KENNY

(shakes his head)  
Richie scared him off.

RICHIE

He said his name was Dallman Ross.

MacLeod looks a question at Kenny. Kenny shrugs.

MACLEOD

Any idea why he's after you?

KENNY

(bitter)  
Because I'm little. I'm easy to kill.

MACLEOD

Sure there's nothing else?

KENNY

Nothing.

MACLEOD

Kenny, last night we got lucky...  
(beat)  
But Richie and I can't always be there.

KENNY

(panicked)  
But he'll keep coming! Richie said so... he'll kill me!

MACLEOD

We'll have to find a way to keep you safe.  
(beat)  
I know a priest who runs a Church school.

(CONTINUED)

714 CONTINUED:

714

KENNY

(stunned)  
You're sending me away.  
(beat)  
I don't want to be with the priests.

MACLEOD

You know about holy ground.  
(Kenny nods)  
Then you know it's the only place  
Where they can't come for you..

Kenny looks miserable, but finally nods.

KENNY

Do I have to go right now?

MACLEOD

(softening)  
No. We'll go tomorrow.  
(Beat, with a smile)  
Tell you what... Today's your day.  
Anything you want to do... you  
name it.

KENNY

How about we go fishing?

And OFF his bright, innocent smile:

715 EXT. CRYSTAL LAKE - DAY

715

MacLeod's CAR is parked in the same idyllic location from the Teaser. MacLeod lifts fishing gear from the trunk, closes it and heads for the water with Kenny.

MACLEOD

Is this where Frank brought you?

KENNY

Yeah. I miss him.  
(beat)  
He showed me how to cast...  
everything.

MacLeod sees the look as he places the tackle box and rods on the ground.

MACLEOD

Think you can show me?

KENNY

(brightening)  
Sure.

(CONTINUED)

715 CONTINUED:

715

MACLEOD

Where do we start?

KENNY

You stick the rods together.

Kenny demonstrates. MacLeod takes the other rod and assembles it expertly.

KENNY

Yeah... You're good at this.

MACLEOD

You're a good teacher.

KENNY

(a smile)  
I'll look for some feathers to put  
on the flies.

MACLEOD

Feathers?

KENNY

(grins)  
Frank showed me. It works every  
time.

Kenny starts away, then turns back -- the barest hint of a knowing look on his face.

KENNY

Duncan?  
(off his look)  
Did you know every day you fish  
adds a year to your life?

MACLEOD

(a smile)  
So I've heard.

And Kenny's off for the trees, leaving MacLeod alone with his task. He kneels and starts assembling the fly rods.

ANOTHER ANGLE - KENNY

standing in the trees but that's not where his attention lies. He carefully moves a branch aside to reveal:

KENNY'S POV - MACLEOD

kneeling, assembling the rods. His head is down, his back to Kenny -- the perfect position.

RESUME KENNY

(CONTINUED)

715 CONTINUED: (2)

715

He starts to move quietly back towards MacLeod, the cold, focused look back in his eyes.

KENNY'S POV - MACLEOD

as Kenny closes on MacLeod's back (NOTE: HAND-HELD). Just as MacLeod's neck is in striking range --

ANNE'S CAR

Pulls up in a trail of dust. She parks beside MacLeod's car and hops out, waves to MacLeod and Kenny with a smile.

ANGLE - KENNY

He stops, tries to control the fury on his face.

MacLeod rises, holding the partly-assembled rod. He's surprised to find Kenny close behind him, empty-handed.

MACLEOD

What happened to the feathers?

KENNY

(beat)

Couldn't find any.

He moves past and sits on a rock, looking pissed. MacLeod wonders at the change in him -- then Anne arrives, carrying a picnic basket.

MACLEOD

That wouldn't be lunch?

ANNE

(cheerfully)

Strictly backup... I'm sure you big men can outsmart a few tiny creatures with the brains of a flashlight...

(to Kenny)

Hey, Kenny.

KENNY

(sour)

Hi.

Anne reacts with a shrug, tries to make the best of it.

ANNE

I haven't been fishing in...

(beat)

As a matter of fact, I've never been fishing.

(to Kenny)

Maybe you can teach me.

(CONTINUED)

715 CONTINUED: (3)

715

KENNY

I said I'd teach Duncan... not  
you.

Anne and MacLeod trade looks. MacLeod is annoyed.

MACLEOD

Kenny... Anne's a friend.

KENNY

Your friend... not mine.

Kenny storms off angrily.

716 EXT. DOJO - TO ESTABLISH - DAY

716

717 INT. DOJO - DAY

717

MacLeod and Kenny enter, returning from fishing. MacLeod  
lets Kenny get ahead a few feet, then --

MACLEOD

You want to talk about it?

Kenny looks at the floor, eyes evading MacLeod's.

KENNY

About what?

MACLEOD

You know what I mean. Why'd you  
treat Anne like that?

KENNY

It was supposed to be the two of  
us.

MacLeod sighs, bends down to Kenny's level.

MACLEOD

(beat)

She's trying hard to be nice.  
What's the problem?

KENNY

(shrugs)

Because.

(off MacLeod's look)

I just don't like her.

MACLEOD

Well I do.

(beat)

Got it?

(CONTINUED)

717 CONTINUED:

717

KENNY

(grudgingly)  
'Kay.

MACLEOD

(standing)  
Richie's going to stay with you a  
while.

KENNY

(reacting)  
What for?

MACLEOD

(beat)  
"Because."

HE LEAVES. OFF KENNY'S LOOK:

718 EXT. JOE'S - DAY

718

ESTABLISH the place in the daytime.

DAWSON (O.S.)

You sure it's Dallman Ross?

719 INT. JOE'S - DAY

719

Dawson and MacLeod are seated at a table.

MACLEOD

That's what he said...

Dawson sighs, not liking what he's hearing.

DAWSON

Dallman Ross has been a school  
teacher since the Revolutionary  
War. The guy's been wandering for  
the last twenty years. He started  
right after his wife was killed.

(beat)

This is not the kind of guy who'd  
try and whack a kid.

MACLEOD

(beat)

Do me a favor?

(off Dawson's nod)

Look into it... I want to know  
where Ross and Kenny met before.

He heads out. OFF Dawson's face:



720 INT. DOJO - DAY

720

Richie and Kenny stand barefoot on an exercise mat, Richie moving around Kenny, trying to teach some self-defense moves.

RICHIE

Okay, so he comes in behind you...

(grabs him)

Now what do you do?

Kenny grabs Richie's arm, tries to flip him as he's been shown -- but he's inexperienced, he can't pull it off.

KENNY

It's no good! I'm too small.

He pulls away. Richie sighs and follows.

RICHIE

It takes time, Kenny. You can't learn it all in a day... you have to keep trying.

KENNY

What's the point?

There are a couple bottles of Coke on a stool nearby along with a towel. Kenny grabs one and takes a swig.

KENNY

(with some passion)

Look at me, Richie. I'll never drive a car, never be old enough to have a woman, and I'll never be able to fight worth a damn.

He angrily slams the bottle back on the stool. The force of it knocks the other bottle off and it smashes on the ground.

KENNY

Oh, man...

(edge of tears)

I can't do anything right.

RICHIE

It's no big deal, Kenny.

(off Kenny's pathetic look)

Could happen to anyone. I'll clean it up and we'll get back to work.

He steps into his shoes and moves to pick up the glass. He crouches down, head bent, the nape of his neck exposed and vulnerable.

(CONTINUED)

720 CONTINUED:

720

RICHIE

You'll see, you'll get the hang of it. I didn't know how to fight either until Mac taught me. You have to keep at it.

Over his shoulder we see KENNY moving up on him, silently -- he takes the sword down from the dojo wall.

CLOSE - KENNY

Raising the sword, getting ready to strike. Just as he's about to decapitate Richie, we HEAR a DOOR SLAM O.S. Kenny looks around sharply.

MACLEOD

Walks into the room to find Richie cleaning up the spilled soda, Kenny standing behind him.

MACLEOD

Hey, guys. What's up?

He smiles and ruffles Kenny's hair.

KENNY

(forced cheer)  
Richie's teaching me to fight.

MACLEOD

How's it going?

Kenny's smile shows a trace of strain.

KENNY

Great.

And OFF his face:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

721 INT. MACLEOD'S LOFT - DAY

721

ANGLE - KENNY

On the sofa, reading a comic, sucking on another Coke, oblivious to all around him.

ANGLE - THE DOOR

as MacLeod lets Anne in.

ANNE

(casual)

I know I'm early, but I thought I'd come by and see if Kenny felt like doing something before we went out.

KENNY

(not looking up)

I don't.

Anne moves toward him and kneels to him.

ANNE

Aren't you a little young to be such a grouch?

He looks at her with real hatred.

KENNY

(in a half voice)

He sleeps with a lot of women and you're not even the prettiest. There was one here last night.

Anne takes this in -- but she's not about to be thrown by a ten year old.

ANNE

Look, we got off to a bad start yesterday..

(beat)

Why don't we get out of here, just you and me?

Kenny looks at her suspiciously.

KENNY

Why?

(CONTINUED)

721 CONTINUED:

721

ANNE

Because I want to. What do you say?

MACLEOD (O.S.)

I don't think that's a good idea.

Anne looks up in surprise. MacLeod has moved up to join them.

MACLEOD

Kenny shouldn't go out alone.

Anne moves to MacLeod.

ANNE

He won't be alone, he'll be with me.

(beat)

I just want to take him to the park for an hour...

MACLEOD

We'll all go together.

(beat)

He's my responsibility.

ON MACLEOD

As he looks away to a cast-metal model of a CANNON on the bookshelf, taking us to --

TRANSITION TO:

722 EXT. WOODED AREA NEAR BRIDGE - VIRGINIA - 1862

722

A FULL-SIZE CANNON blown to hell.

MacLeod moves through the wooded area. The sound of battle is nearby. He is searching for the slaves when he finds the three of them being held at rifle-point by two Confederate soldiers.

MacLeod bursts through the woods and knocks one soldier unconscious.

THE OTHER CONFEDERATE SOLDIER

charges him with his bayonet. MacLeod sidesteps him and a quick blow sends the soldier out for the count.

CLOSE - MACLEOD

Reacts as he hears a DIFFERENT kind of ROAR coming from the distance.

(CONTINUED)

722 CONTINUED:

722

MacLeod turns, sensing the Quickening for what it is.

MACLEOD'S POV - THE HORIZON

as the Quickening lights it up.

MACLEOD

(horrified)

Sean...

(to the slaves)

The Union lines are a half a mile  
over through the trees. Go...  
I'll meet you there.

Without pause, he turns and races through the battlefield,  
hurdlng BODIES And tackling ENEMIES in the process.

TRACKING MACLEOD

As he races through the battlefield, Hawkeye-style, passing  
struggling pockets of men locked in combat. As he passes  
them...

FIRST GROUP

A Confederate soldier about to bayonet a Union soldier.  
MacLeod hooks the man's legs, sends him sprawling, and  
races on.

NEXT GROUPS - AT LEAST TWO

in similar fashion, he takes out TWO MORE Confederate  
soldiers without pause, using his rifle as a club, not  
stopping as directly before him --

A CONFEDERATE SOLDIER

Clubs a Union SOLDIER to the field -- then turns and lunges  
straight at MacLeod, who...

NEW ANGLE - MACLEOD

literally VAULTS over the thrusting SOLDIER -- spins and  
clubs him down -- and before the Soldier hits the dirt,  
races on. As the Soldier crashes to the soil ...

DISSOLVE TO:

723 EXT. OLD FARM HOUSE - VIRGINIA - 1862 - DAY

723

The woman's dead, as is the boy lying in a hayloft.

REVERSE ANGLE - MACLEOD

pain in his face. Knowing.

(CONTINUED)

723 CONTINUED:

723

He moves toward the hut, hoping in his heart he's wrong. He spots something, leans down -- and lifts up Sean's DRUM, burst and charred from the Quickening that took his life.

CLOSE - MACLEOD

Welling up, he holds the charred drum hard to his cheek, shuts his eyes, wanting to shut out the pain.

We PAN back to the woods, and a TREE fills frame, taking us to --

TRANSITION TO:

724 EXT. PARK - THE PRESENT - DAY

724

Anne, MacLeod and Kenny, still sulking and walking ahead of the other two, stroll past a place where kids skateboard.

ANNE

Looks like fun.

KENNY

I don't have a board.

ANNE

Maybe you can borrow one.

Kenny throws a look at MacLeod. MacLeod gives him a look that says, "you better." Kenny shrugs and trots over to the other kids. Anne looks at MacLeod. She hesitates, something on her mind.

ANNE

He's your family, Duncan, and I've  
Been known to open mouth and insert  
foot...

MACLEOD

I think we need a rule.

ANNE

A rule?

MACLEOD

That you never have to hedge with  
me.

ANNE

(meaning it)  
Thanks... Okay...

(beat)

I think your cousin's one troubled  
kid.

(CONTINUED)

724 CONTINUED:

724

MACLEOD

(beat)

He's had a tough life.

(eyes Oh Kenny)

Had to grow up too fast.

Suddenly we HEAR screams of "HEY MAN!" And "GET HIM OFF".  
Anne and MacLeod turn to see

ANGLE - THE FIELD

where JEFF lies. He's maybe twelve, but Kenny is on top  
of him, choking him with frightening force. He's still  
choking as MacLeod pries him, struggling face distorted  
with rage, off Jeff.

MACLEOD

Kenny? What are you doing?

KENNY

He wouldn't lend me his board.

He lunges for Jeff again. MacLeod hauls him back, pissed  
now, pushes him firmly towards the sidelines.

MACLEOD

Wait for us over there....

Kenny struggles, still looks like he could kill Jeff.

MACLEOD

(pissed)

Now!

Kenny controls himself, turns and sulks off. MacLeod turns  
back to Anne. She's with Jeff, examining him quickly and  
professionally as he stands, rubbing his sore neck.

ANNE

(testing)

Does this hurt? Can you breathe  
okay?

(off his nod)

Okay... but I think you better  
take it easy.

Jeff nods, throws a look at Kenny, and moves off with his  
other friend. Anne turns to MacLeod, gives him a look.

ANNE

(beat)

There's a terrific child  
psychiatrist at the hospital. I  
can get Kenny in right away...

(CONTINUED)

724 CONTINUED: (2)

724

MACLEOD

(hesitates)

Thanks... but not yet.

He starts toward Kenny, but Anne stops him.

ANNE

I really think he should see  
somebody.

MACLEOD

I'll talk to him.

And OFF her look, MacLeod goes to Kenny.

NEW ANGLE - MACLEOD AND KENNY

MACLEOD

(to Kenny)

You want to tell me what happened?

KENNY

I told you, he straight-armed me...

MACLEOD

(cutting him off)

Not good enough, Kenny.

KENNY

(mumbles)

I don't know...

(beat)

I guess I just lost it.

Suddenly, MacLeod gets the BUZZ. Kenny gets it too. They  
look around, senses alert...

ACROSS THE FIELD

Dallman Ross is standing, a lone figure, watching them --  
watching Kenny.

RESUME MACLEOD AND KENNY

Seeing Dallman Ross, Kenny reacts like the 800-year-old  
being he is.

KENNY

He's come for me.

They stand, ready to move out, as Anne approaches them.

ANNE

I'm due back on the floor in an  
hour...

(MORE)

(CONTINUED)



724 CONTINUED: (3)

724

ANNE (CONT.)  
(to MacLeod, pointed)  
I can make that call.

MacLeod's eyes are on Ross, who's moving toward them across the soccer field.

MACLEOD  
(to Anne)  
Let you know later?

Anne nods, but reluctantly. She leans forward and gives him a kiss on the cheek. She nods towards Kenny.

ANNE  
Okay... but don't leave it too long.

She moves off, leaving MacLeod and Kenny alone.

725 INT. MACLEOD'S LOFT - DAY

725

Richie is helping himself to something in MacLeod's fridge when a pair of FEET plant themselves beside him.

PAN UP: Dawson stands there, looking tense and worried.

DAWSON  
MacLeod around?

RICHIE  
Not just now.  
(rising)  
What's up?

Dawson starts to pace, agitated.

DAWSON  
This boy you found. Kenny.  
(beat)  
He's trouble.

RICHIE  
(beat)  
How much trouble could he be?  
He's a kid...

DAWSON  
Right.  
(beat)  
How old did he say he was?

RICHIE  
Ten. Fourteen, really.

(CONTINUED)

725 CONTINUED:

725

DAWSON

More like eight hundred and fourteen.

Richie stares in disbelief.

RICHIE

It's impossible. He's a kid, Dawson, just a little kid....

DAWSON

That's what everyone thinks.  
(beat)  
The kid's outlived a lot of you guys.

RICHIE

How could he? He's not even strong enough to fight.

DAWSON

Let me guess. You found him hiding somewhere, scared and crying. He told you some Immortal killed his teacher.  
(off Richie's look)  
That's his M.O. When people let their guard down...  
(shrugs)  
That's it.

RICHIE

Are you sure about this?

DAWSON

Everyone who took Kenny in has one thing in common...  
(beat)  
They're dead.

And OFF Richie's face, as he absorbs this:

726 EXT. STREET - DAY

726

MacLeod pulls Kenny away from the park and the BUZZ.

KENNY

Where are we going?

MACLEOD

To holy ground.

He points him to a CHURCH, a broad set of steps in front.

(CONTINUED)

726 CONTINUED:

726

MACLEOD

You'll be safe. You sit on the steps... and you wait until I come back.

KENNY

What about you?

MACLEOD

I'll take care of this. Now go...

MacLeod watches Kenny head for the steps, turns and walks the other way, his face grim.

727 EXT. ALLEY - DAY

727

MacLeod walks slowly down this deserted alley. At the other end, waiting for him, stands Dallman Ross. MacLeod stops a few feet in front of him. (NOTE: This must play where no passersby can see it.)

MACLEOD

Dallman Ross.

ROSS

Yes. And you are?

MACLEOD

Duncan MacLeod. You're here for the boy.

ROSS

So he has two of you protecting him now.

MACLEOD

One, two...

(beat)

The answer is still the same.

ROSS

He's using you, MacLeod -- just like he used me. He can't be allowed to live.

(beat)

I've chased him for too long. I can't let anyone get in my way.

Ross charges MacLeod. MacLeod catches the blow on his sword and returns it. Ross parries, but barely. He's forced to back up as MacLeod methodically presses the battle.

Ross is sweating, working hard just to deflect MacLeod's blows.

(CONTINUED)

727 CONTINUED:

727

It's clear he isn't good enough to challenge MacLeod.

In desperation, he tries a thrust, but MacLeod blocks it easily. They lock swords, Ross trapped against the wall, MacLeod bearing down on him, his sword at Ross' throat.

MACLEOD

I'm not your enemy, Ross. Leave the boy alone and walk away.

ROSS

I can't.

MACLEOD

Why?

ROSS

He killed my wife.  
(as MacLeod reacts)  
We treated him like our son... We loved him.

A BEAT as MacLeod weighs this, then lowers his sword.

MACLEOD

This one's on me... but leave the boy alone.

He turns and walks away. Ross gets to his feet and watches him go, holding his split lip.

ROSS

(calling after)  
Watch your head, MacLeod.

728 EXT. STREET - THE CHURCH STEPS - DAY

728

Empty. Kenny has gone. MacLeod roasts looks around, then hurries off to look for him.

MACLEOD

Kenny!

729 EXT. ALLEY - DAY

729

Ross is picking himself up, about to leave -- he gets a BUZZ. Coming from the same corner MacLeod left around. Baffled, Ross moves towards the corner. As he does --

730 EXT. DOORWAY - ALLEY - DAY

730

KENNY stands on a box, waiting.

731 EXT. ALLEY - DAY

731

Ross moves down the alley, becoming cautious.

ROSS

MacLeod... ?

He moves along.

KENNY'S POV - ROSS

as he steps into view below him, unsuspecting. Kenny swings viciously, with all his might --

732 EXT. STREET - DAY

732

As MacLeod starts to walk back, the Quickening erupts. The sky fills with electricity. Realizing what's happened, he runs towards the alley.

733 EXT. STREET - DAY

733

Recovered from the Quickening, Kenny hurries to the street.

NEW ANGLE

A CYCLIST, maybe twelve, approaches on a bicycle.

RESUME KENNY

He smiles -- exactly what he needs. As the cyclist passes:

NEW ANGLE

As Kenny pulls the boy off, sends him sprawling. Kenny rights up the bike, mounts it -- and rides off.

RESUME MACLEOD

As he arrives at the alley -- sees Ross lying there, headless. MacLeod curses and slumps against the building, knowing that Ross was right -- Kenny has killed.

RESUME KENNY

As he pedals off down the street on his bicycle, looking for all the world like any regular ten year old.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

734 INT. MACLEOD'S LOFT - DAY

734

Richie and Dawson face MacLeod, who is in a black mood.

DAWSON

I'm sorry. Ross was a good man...

MACLEOD

(hard)

No better than the rest of us. He  
Came to kill Kenny.

DAWSON

He had a reason! Kenny is evil,  
MacLeod... old evil.

MACLEOD

(with anger)

Then so are we!

(beat)

Eight years, eight hundred --  
Kenny's doing what we all do, he's  
fighting for his life!

RICHIE

Mac, he's a lying little bastard.  
He sets up the people who try to  
help him.

MACLEOD

He has to! It's the only way he  
can survive. Every Immortal is  
his enemy... so he kills them before  
they kill him.

(beat)

What would you do?

RICHIE

(meeting his gaze)

I don't know.

MACLEOD

You do know. What have you been  
doing this year, Richie? Learning  
to fight so you can kill so you  
can survive. That's all Kenny's  
doing. He wants to live.

(beat)

There can be only one, Richie.  
You know it, I know it... Ross  
knew it too.

(CONTINUED)

734 CONTINUED:

734

DAWSON

(quietly)

What about Ross's wife?

MacLeod looks at Dawson.

MACLEOD

It's the same for all of us, Dawson.  
Man, woman, it makes no difference.

DAWSON

His wife was mortal.

(beat)

Just in the wrong place at the  
wrong time and kept Kenny from  
killing Ross. She died for it.

CLOSE - MACLEOD

As the realization hits him. And OFF his face:

735 EXT. HOSPITAL PARKING LOT - DAY

735

ON ANNE

A small bag on her shoulder as she leaves the hospital and  
walks toward the parking lot.

736 INT. ROADRUNNER MUSCLE CAR - HOSPITAL PARKING LOT - DAY 736

An older black beast, a ROADRUNNER with a hemi. Kenny  
sits in front, pulling wires from the dash, hot-wiring it  
like a pro. He looks up to see --

KENNY'S POV - ANNE

a hundred feet away, heading for her car.

RESUME KENNY

He smiles coldly and touches the wires together.

737 EXT. HOSPITAL PARKING LOT

737

RESUME - ANNE

Getting close to her car now. As she pulls her keys from  
her bag, an engine ROARS to life. She looks up --

(CONTINUED)

737 CONTINUED:

737

HER POV - THE ROADRUNNER

roars from the parking row, the driver (Kenny) a dark shape behind the tinted glass as it fishtails into the lane, tires smoking.

RESUME - ANNE

Frozen a BEAT in disbelief.

ON THE ROADRUNNER

As it straightens out -- and comes smoking right for her, Kenny really laying the hammer down. Just as he swerves at her --

ANNE

Suddenly reacts, dives aside as

THE ROADRUNNER

RICOCHETS off the rear-end of the car where she stood, tearing off glass and metal. As Anne regains her feet --

738 INT. ROADRUNNER MUSCLE CAR - TIGHT ON KENNY

738

Pissed that he missed.

KENNY

Bitch...

739 EXT. HOSPITAL PARKING LOT

739

As the Roadrunner slams into reverse, wheels spinning, churning smoke as it comes reversing back towards Anne.

ANNE

Looks around desperately -- not enough cars to hide behind. She turns and races along a cement wall, in the open now, vulnerable.

ON THE ROADRUNNER

Heading after her, bouncing as it hammers over SPEED BUMPS, gaining speed, gaining on Anne.

ANNE

Running for all she's worth. She looks back...

(CONTINUED)



739 CONTINUED:

739

THE ROADRUNNER

gaining rapidly on her.

ANNE

A sob in her throat, she knows she's not going to make it -- but tries anyway, the car about to nail her, when

NEW ANGLE

As a HAND suddenly YANKS Anne out of shot -- and the car screams past.

FOLLOWING THE ROADRUNNER

As Kenny hits the brakes -- but he's going too fast, heading for a cement wall directly ahead -- he CRASHES.

ANGLE - ANNE AND MACLEOD

as he lowers her, tucked into a small ACCESS WAY that he pulled her into.

ANNE

(breathless)

Duncan! Did you see? Someone tried to kill me.

MACLEOD

I saw. Are you all right?

Anne nods, trying to regain her breath, her composure. MacLeod looks over her shoulder.

HIS POV - THE ROADRUNNER

as Kenny climbs from the smoking car. For a BEAT his eyes lock onto MacLeod's -- we see all the hate there.

Then he turns and scrambles up a nearby WIRE FENCE and drops over it, disappears from view. Anne doesn't see him.

MACLEOD

(to Anne)

Go back to the dojo... Stay with Richie.

ANNE

Where are you going?

MacLeod doesn't answer, just moves away.

(CONTINUED)

739 CONTINUED: (2)

739

ANNE

(realizing)

Duncan, I'm okay! Leave this for  
the police.

But he's gone.

740 EXT. STREET - DAY

740

Kenny hustles down the sidewalk, weaving adroitly through  
the odd PASSERSBY, hardly disturbing their flow.

MACLEOD

Barrels after him, his size forcing the same passersby to  
jump out of his way.

RESUME KENNY

Seeing MacLeod will catch him. He sees a LARGE MAN ahead.  
He stops, tugs frantically at the man's hand.

KENNY

Help... please! There's a guy  
after me! He's psycho!

The MAN looks up from Kenny's panicked face, sees MacLeod  
coming, looking grim-faced, determined -- it's easy to  
believe Kenny. He pushes Kenny behind him, and squares  
off. He doesn't see Kenny back away, then turn and run  
across the street.

NEW ANGLE

As MacLeod approaches, the Man moves to block him. MacLeod  
tries to move past -- the Man grabs his arm.

MAN

Maybe you wanna pick on someone  
your own size?

MacLeod grabs the man's arm, twists it in a lightning  
martial arts move -- solids him staggering to his knees.

MACLEOD

I don't have the time.

He takes off after Kenny, rounds a corner.

741 EXT. FACTORY - DAY

741

MacLeod, following the BUZZ, stops inside.

742 INT. FACTORY - DAY

742

MacLeod enters. Walkways, catwalks, crawl-ways everywhere, along with various pulleys, conveyor belts, etc. A thousand places for a kid to hide.

MACLEOD

(calling out)

I know you're in here, Kenny.  
Come out, we can talk about this.

Silence. MacLeod looks up

HIS POV - A CATWALK

and a branch of ventilation shafts. MacLeod starts up the ladder.

NEW ANGLE

As MacLeod steps onto the catwalk, moves along it cautiously, looking for Kenny.

MACLEOD

(calls)

Why Anne? She was no danger to  
you.

KENNY (O.S.)

She was in the way.

ANOTHER ANGLE

Revealing that Kenny is crouched in the shadows on the catwalk above MacLeod. MacLeod doesn't see him.

KENNY

I hate it when people get in my  
way.

ON MACLEOD

As he continues along the catwalk, peering into the gloom, unable to pinpoint Kenny's location in the echoing old building.

MACLEOD

Like Frank Brody?

(beat)

Brody would've protected you, Kenny.  
Ross would've protected you...

(beat)

I would've protected you.

Above him, Kenny's little fingers are undoing the bolts on a piece of heavy machinery that's attached to the catwalk.

(CONTINUED)

742 CONTINUED:

742

KENNY

(sneering)

For how long? Such a small boy...  
such easy prey...

(hard)

All of you would have taken my  
head... eventually.

Kenny laughs -- an ugly sound, not a ten year old's laugh.

KENNY

There is no other way.

KENNY'S POV

MacLeod has moved into position on the catwalk beneath  
him.

KENNY

Shoves with all his might against the machine. There's a  
scraping sound and

MACLEOD

Looks up as the metal box tips off the catwalk above and  
falls toward him. He barely has time to dive aside and  
avoid being crushed; he's hit a glancing, bone-crushing  
blow in the shoulder, and goes down.

KENNY

Climbs nimbly down from the catwalk above, his short sword  
in hand.

KENNY

It all comes down to one thing,  
MacLeod...

(beat)

In the end, there can be only one.

He raises his sword over the pinned MacLeod.

KENNY

And it might as well be me.

MacLeod, trapped, takes advantage of Kenny's vulnerable  
front as the boy raises the sword high. He kicks out,  
catching Kenny in the chest, sending him off balance.  
Kenny tries to grab for the catwalk railing but a second  
kick sends him pitching over the side of the catwalk.

MacLeod struggles to free his arm from beneath the  
machinery. His coat tears free and his arm comes out  
bloody.

(CONTINUED)

742 CONTINUED: (2)

742

Climbing one-handed while his injured arm heals, he makes his way down to the factory floor.

Kenny is gone.

There's the sound of a slamming door. MacLeod hurries in that direction and finds an emergency exit.

743 EXT. STREET OUTSIDE FACTORY - DAY

743

MacLeod comes out. Blinking in the sunlight. The activity on the street is eerily normal and mundane -- a produce truck being unloaded, a bike rider going by, a group of 10 and 11-year-old KIDS boarding a yellow school bus in the distance.

Kenny's nowhere in sight.

POV - THROUGH BUS WINDOW - MACLEOD

standing on the street. As we watch, he starts to grow smaller in the distance -- we're moving away from him.

REVERSE - CLOSE SHOT - KENNY

smiling coldly, triumphantly, face pressed against glass. As he MOVES AWAY, find he is sitting inside the SCHOOL BUS, in the rear seat, watching MacLeod through the glass, his face growing smaller as the bus pulls away, the evil smile shrinking into the distance, and escape...

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

744 INT. MACLEOD'S LOFT - NIGHT

744

MacLeod enters, fresh from battle. Anne approaches.

ANNE

Duncan? Promise me something?

MACLEOD

(teasing)

We're up to that are we?

ANNE

Maybe.

(earnest)

I'm getting to like you, Duncan.  
I'd hate to come to work and find  
you stretched out on one of my  
gurneys. Let the cops do that  
Rambo stuff.

MacLeod pours a cognac.

MACLEOD

(a smile)

Next time I'll be more careful.

Anne looks around.

ANNE

Where's Kenny?

MACLEOD

I sent him home.

ANNE

Good news.

(off MacLeod's look)

I know he's a troubled kid and  
all, but didn't you just want to  
smack him one, just once?

(beat)

Did I say that?

MACLEOD

Yeah, you did.

ANNE

(beat)

You'll let me know how he's doing?

(CONTINUED)

744 CONTINUED:

744

MACLEOD

Sure.

MacLeod hands Anne a cognac. Anne considers it.

MACLEOD

For medicinal purposes.

ANNE

(beat)

It has been a hell of a day.

She takes a sip, puts it down.

They share a look.

ANNE

We're up to that, are we?

MACLEOD

Maybe.

She looks at him for a moment. Her hand reaches across to him and touches his face as he pulls her toward him and they melt into each other --

FADE OUT.

END OF SHOW