



# 94308  
OBSESSION

Written by  
Christian Bouveron  
&  
Lawrence Shore

# Highlander

"OBSESSION"

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Production #94308

September 9, 1994 Final Shooting Script

Filmline International Highlander

**HIGHLANDER**

"Obsession"

Production #94308

**CAST LIST**

DUNCAN MACLEOD  
RICHIE RYAN  
ANNE LINDSEY

DAVID KEOGH  
JILL PELENTAY

JULIA RENQUIST  
ALAN RENQUIST  
SARAH CARTER  
HENRY CARTER

GINNY  
JAKE

**HIGHLANDER**

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**SET LIST**

**INTERIORS**

DOJO  
/OFFICE  
MACLEOD'S LOFT  
JOE'S

ST. MATTHEW'S CHURCH  
RENQUIST HOUSE - PHILADELPHIA - 1825  
MACLEOD'S ROOM - PACIFIC NORTHWEST - 1882  
ANNE'S PLACE  
JILL'S APARTMENT BUILDING  
/CORRIDOR  
/JILL'S APARTMENT  
/STAIRWELL

**EXTERIORS**

DOJO  
/STREET OUTSIDE  
/EXTERIOR STAIRS  
GINNY'S HOUSE  
STREET OUTSIDE CHURCH  
/PHONE BOOTH  
STREET - PHILADELPHIA - 1825  
PACIFIC NORTHWEST TOWN - 1882  
/TOWN SQUARE  
FARMHOUSE - 1882  
JILL'S APARTMENT BUILDING  
/STREET OUTSIDE  
/ROOF

HIGHLANDER

"Obsession"

TEASER

FADE IN:

801 EXT. GINNY'S HOUSE - DAY

801

Early morning at a typical little suburban house. DAVID KEOGH, a younger-looking Immortal, apparently in his 20s, well-built, good-looking, wearing jeans and a work shirt, strides purposefully to the front door. He knocks loudly and waits impatiently for an answer. His jaw is tightly set and his expression is grim, tense. A young woman, GINNY, opens the door sleepily, having been roused from bed. As soon as she recognizes Keogh she frowns, uncomfortable.

GINNY

Hello, David.

KEOGH

Hi. Jill here?

GINNY

No. I don't know where she is.

She moves to shut the door. Keogh holds it open with one hand, with a frightening casual strength.

KEOGH

I need to talk to her. We had a little misunderstanding.

He stares at her with a disturbing intensity. Ginny grows more anxious.

GINNY

I told you, she's not here. Don't you get it? My sister doesn't want any part of you.

(beat)

Leave her alone.

KEOGH

I know she's here.

Ginny slams the door angrily. Keogh is about to pound on the door when he sees a familiar reflection in a window.

JILL PELENTAY

Ginny's sister, 24, getting into her car across the street.

(CONTINUED)

801 CONTINUED:

801

BACK TO SCENE

Keogh turns and starts running across the street.

KEOGH

Jill!

She looks up. Their eyes lock. Then she gets in the car and slams the door.

ON JILL

As she hastily fumbles the key into the ignition. Looks out through the windshield to see

KEOGH

Running toward her, calling out.

KEOGH

Jill, wait!

JILL

Turns the ignition key. The engine won't turn over. Her eyes zoom in on

THE CAR DOOR

Unlocked.

JILL

Quickly, desperately, slams the locks closed just as

KEOGH

Reaches the car and tries to open the door.

KEOGH

(distorted by the  
glass)

Jill, please! I just want to talk.

His face looms in the window, inches from the glass.

JILL

Desperately turns the key again and the engine roars to life. As she starts to pull out

KEOGH

Dives/rolls across the hood as the car starts to move, landing in the street in front.

(CONTINUED)

801 CONTINUED: (2)

801

He gets to his feet, standing in the road in front of the car, arms out as though to hold her back.

JILL

Puts the car into reverse and backs away. She doesn't have much room to maneuver.

HER POV - THROUGH THE REAR WINDOW

A wall blocks her way.

THROUGH THE WINDSHIELD

Keogh moves back and forth, keeping his body directly in front of the car as she tries to drive away. He is always in her path.

JILL

Panic in her eyes. Trapped. Then she makes her decision. She guns the engine and abruptly throws the car into gear.

THE CAR

Lurches forward and slams into Keogh, knocking him onto the hood. His body slides limply to the asphalt and the car squeals away, leaving

KEOGH

Lying lifeless in the street.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

802 EXT. STREET OUTSIDE CHURCH - DAY 802

David Keogh moves across the street, dodging light traffic. He's wearing a long coat. The only signs of his recent "death" are some smudges on his shirt. He moves to a phone booth, starts to dial.

803 EXT. DOJO - DAY 803

The morning stillness is broken by sound of a SHOWER and the lusty sound of MacLeod, offscreen, SINGING.

804 INT. MACLEOD'S LOFT - DAY 804

ANNE sits at the kitchen counter in a robe, sipping coffee and looking at the paper. She smiles to herself, bemused, as the running water ceases and the O.S. SINGING reaches a crescendo.

The PHONE RINGS.

ANNE  
(calling OFF)  
Duncan! Phone!

MACLEOD emerges from the bathroom, barefoot, wearing jeans, toweling his hair.

ANNE  
I hope you left me some hot water.

He moves to her, stops for a quick kiss as he reaches for the phone.

MACLEOD  
I offered to share.  
(into phone)  
MacLeod.

INTERCUT:

805 EXT. PHONE BOOTH - DAY 805

Keogh on the other end.

KEOGH  
Duncan? It's Keogh.

(CONTINUED)



805 CONTINUED:

805

MACLEOD

David! It's been  
(a glance at Anne)  
Ages.

KEOGH

I need to talk to you. Can you  
meet me at St. Matthew's on Wren  
Street?

MacLeod reacts.

MACLEOD

Why a church?

KEOGH

Please. It's important.

MACLEOD

(a beat)  
Fifteen minutes.

As he hangs up --

ANNE

Anything wrong?

MACLEOD

(not sure)  
I don't think so...

As he hastily pulls on his shoes and jacket, readying to  
leave --

MACLEOD

He's an old friend. Mind letting  
yourself out?

ANNE

No problem. I have to be at work  
in an hour anyway.

He takes a key fob out of a ceramic dish on the bookshelf,  
hands it to her.

MACLEOD

Extra key for the elevator.  
(moving toward the  
side door)  
See you for lunch?

And he's out.

806 INT. DOJO - DAY

806

Richie, Starbucks' takeout in hand, unlocks the front door and moves around the big room turning on lights, opening shades, getting ready to open up. He turns at the sound of the elevator as Anne lifts the big door and steps out.

RICHIE

Anne. Hi.

ANNE

I was just... leaving.

It's a tiny bit awkward -- he's not used to seeing her without MacLeod. He offers the Starbucks' bag.

RICHIE

Donut?

ANNE

Thanks, I already had --  
(just to be nice)  
Actually... Thanks.

She's reaching in the bag when the slamming of the front door makes them both turn to see

JILL PELENTAY

Standing there. Looking a bit the worse for wear. Nervous as a deer.

JILL

Are you Duncan MacLeod?

Richie, taken off guard, just shakes his head.

ANNE

You just missed him.

RICHIE

He'll be back later. Do you want  
to leave your name?

He takes a step toward her and she backs away, panicked.

JILL

No.

Richie stops. Anne jumps in for support.

ANNE

(gentle)  
Is there something we can do for  
you?

(CONTINUED)

806 CONTINUED:

806

JILL  
(a touch shrill)  
I have to talk to Duncan MacLeod.

ANNE  
I'm Anne and this is Richie. We're  
friends of his.

She takes a careful step toward Jill. Jill startles but  
doesn't back off.

ANNE  
Do you want to wait?

JILL  
I can't.

The door opens behind her and a couple of early-morning  
warriors in sweats come in, ready to work out. Jill reacts  
to the sudden presence behind her. With a last panicked  
glance at Richie, she runs out.

RICHIE  
Wait --

But she's gone. Richie and Anne exchange a look.

RICHIE  
Weird.

ANNE  
Scared.

807 EXT. STREET OUTSIDE CHURCH - DAY

807

As MacLeod pulls up. There's a BUZZ. He heads inside.

808 INT. ST. MATTHEW'S CHURCH - DAY

808

MacLeod enters warily. Keogh is at the back of the church,  
talking to the Pastor. He turns as MacLeod enters, hurries  
down the aisle to meet him. In the b.g., the Pastor moves  
off.

KEOGH  
Duncan! Thanks for coming.

MACLEOD  
(re the holy ground)  
Why are we here?

(CONTINUED)

808 CONTINUED:

808

KEOGH

(serious)

A matter of life and death.

(beat, with a smile)

I'm getting married!

MacLeod enthusiastically returns Keogh's excited embrace.

MACLEOD

David, that's great! I'm really  
happy for you.

Keogh sobers slightly.

KEOGH

This Sunday. And Duncan --

(beat)

I want you to be my best man.

MacLeod hesitates just the barest second, then...

MACLEOD

Absolutely.

MacLeod sees a BIBLE resting on a stand, the black CLOTH  
MARKER hanging from it. We PUSH IN on the black cloth...

TRANSITION TO:

809 EXT. STREET - PHILADELPHIA - 1825 - DAY

809

A black DRESS TIE on a stiff white collar as a man's hands  
adjust it nervously. PULL BACK to find an anxious Keogh,  
MacLeod at his side, moving down a street lined with  
impressive brick-fronted townhouses.

KEOGH

Thanks for coming with me, Duncan.

(beat)

I want you to be my best man.

MACLEOD

(smiling indulgently)

Let the lady say yes first, David.

They pass a flower seller's cart. Keogh digs a coin out  
of his pocket and buys a modest bouquet of lilacs.

MACLEOD

Where did you meet her?

(CONTINUED)

809 CONTINUED:

809

KEOGH

Her father's ships are bringing in the lumber for the houses I'm building.

(beat)

You should see her, Duncan. The way she laughs, the way she looks at me ... She's the one.

(pats his pocket)

I even bought the ring.

He pauses, adjusts his tie again, knocking it askew.

KEOGH

Do I look all right?

MACLEOD

You did until a moment ago.

He stops Keogh and straightens his tie.

MACLEOD

Now you look the proper gentleman.

KEOGH

Who'd have thought it? Fifty years ago, I was an indentured servant. I had to ask my master's permission to cross the street.

MACLEOD

You're no one's servant now, David. It's a new world.

They've reached the Renquist house. They head up the steps.

810 INT. RENQUIST HOUSE - PHILADELPHIA - 1825 - DAY

810

A formally attired butler opens the door for Keogh and MacLeod.

KEOGH

Hello, Reginald. Is Miss Julia at home?

They're led into the

PARLOR

Where afternoon tea is in progress. JULIA RENQUIST, young and vital, sits holding court before two or three perfectly attired young men, one named ROGER. ALAN and GERALDINE RENQUIST, her parents, prosperous and well-fed, oversee.

(CONTINUED)

810 CONTINUED:

810

JULIA

(to one young man)  
I'm so sorry, Roger, but I've  
already promised Mr. Southworth.  
Perhaps another day.

She looks up at the new arrivals, sees Keogh and smiles.

JULIA

(happy to see him)  
How nice to see you, Mr. Keogh.  
(beat)  
What can we do for you?

KEOGH

(flustered by the  
crowd)  
Well, I --  
(to Alan Renquist)  
I had hoped to find you alone,  
sir.

Renquist moves to Keogh.

RENQUIST

(cordial)  
Is there a problem? Nothing wrong  
with the mahogany, I hope.

KEOGH

No, nothing like that.  
(awkward, feeling all  
eyes on him)  
It's about... about your daughter.  
(to Julia)  
Miss Julia.

Roger nudges one of the other young men. Makes a mocking  
face. MacLeod reacts, realizing his friend is being  
ridiculed. Oblivious, Keogh presses on.

RENQUIST

(almost mocking)  
What business could you possibly  
have with my daughter.

Keogh looks to MacLeod, suddenly lost. MacLeod nods his  
support. Keogh turns back to Renquist.

KEOGH

I had hoped to discuss the  
possibility of marriage.

Renquist is taken aback.

(CONTINUED)

810 CONTINUED: (2)

810

RENQUIST

Are you ridiculing me, sir? Or  
are you insane?

MACLEOD

(as an aside)  
Maybe this isn't the best time.

KEOGH

(to MacLeod)  
Why not?  
(to Renquist, firmly)  
I want, that is, I wish to marry  
your daughter, sir.

RENQUIST

I invite you into my home and this  
is the advantage you take? You  
come in here and speak this way in  
front of my wife? Who do you think  
you are?

KEOGH

I'm a free man. A businessman,  
like you, and Julia and I love  
each other.

RENQUIST

(incensed)  
Leave my home.

MACLEOD

(takes Keogh's arm)  
I think we should take our leave.

Keogh pulls away and moves to Julia.

KEOGH

Tell him, Julia. Tell him what  
you told me. Tell him how we feel.

RENQUIST

You come from nowhere. You have  
no family.  
(utterly flabbergasted)  
Did you think my daughter would  
marry a tradesman? I'd as soon  
have her marry Reginald here.

KEOGH

(to Renquist)  
We love each other.  
(to Julia, imploring)  
Julia.

(CONTINUED)

810 CONTINUED: (3)

810

Julia's eyes grow wide. She looks to Keogh, then to her father.

RENQUIST  
(a command)  
Julia.

JULIA  
You obviously misinterpreted my  
kindness as affection.

Keogh, totally thrown, looks to Julia.

KEOGH  
You told me... You promised.

RENQUIST  
Reginald, see Mister Keogh out.

KEOGH  
Julia, tell him the truth.  
(beat)  
You love me.

Julia turns to walk away.

KEOGH  
Julia ... I love you.

Renquist moves to a drawer.

RENQUIST  
I won't ask you again.

He removes a pistol. MacLeod's hand goes to Renquist's.

MACLEOD  
(beat)  
We'll find our own way out.

MacLeod puts a hand on Keogh's shoulder. The other men stand menacingly. MacLeod ignores them.

As they move out together, they brush by a rocking chair. The chair rocks empty.

TRANSITION TO:

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

811

KEOGH (O.S.)  
I hope you like it.

ON an elegant rocking chair moving back and forth.  
MacLeod's hand is on its back.

(CONTINUED)



811 CONTINUED:

811

MACLEOD

(re the chair)

You always had a master's touch.

(beat)

Thank you.

Keogh nods his your welcome and continues.

KEOGH

I got a little workshop upstate.  
Special orders only. There's a  
six month waiting list for those  
rockers.

(beat)

That's how I met Jill. She's a  
decorator. Wanted me to bump her  
client to the head of the line.

MACLEOD

(a smile; knows the  
answer)

And did you?

KEOGH

Ma-aybe. Okay, yes, I did. She  
took me out to dinner to thank me.  
That was almost a year ago.

(laughs)

She practically had to drag me out  
of the shop.

(beat)

It's been a long time for me,  
Duncan. I thought it would never  
happen again.

MACLEOD

You were due.

Keogh reacts to a BUZZ as the elevator clangs up from the  
first floor.

MACLEOD

That'll be Richie.

KEOGH

Your student?

(off MacLeod's nod)

Lucky guy.

(to Richie, as he  
comes out of the  
elevator)

David Keogh.

RICHIE

Richie Ryan.

(CONTINUED)

811 CONTINUED: (2)

811

He goes to shake, but he's got a take-out dish of chili fries in his hand. He offers it instead.

RICHIE

Anyone?

No takers.

MACLEOD

We're meeting Anne in a few minutes.

Richie grabs a soda out of the fridge.

MACLEOD

Help yourself.

Richie takes a look around.

RICHIE

Did she come back while I was out?

MACLEOD

Who?

RICHIE

Anne didn't call you?  
(off MacLeod's head  
shake)

There was this woman here right  
after you left.

Said she needed to talk to you. Wouldn't tell us what  
about.

MACLEOD

She leave a name?

RICHIE

Wouldn't even come in the door.

Keogh, pretending to mild curiosity, chimes in:

KEOGH

What did she look like?

RICHIE

In her twenties. Blonde. Really  
cute and scared to death.  
(to MacLeod)  
She sound familiar?

MACLEOD

No, but if she comes back, get her  
to wait.

(MORE)

(CONTINUED)

811 CONTINUED: (3)

811

MACLEOD (CONT.)

(getting his jacket)

I'll be back in an hour or so.

(to Keogh)

Coming?

KEOGH

Actually, I'm kinda wiped. I don't feel like going back to Jill's place. Think I could crash here for awhile? Meet up with you later?

MacLeod stops, halfway to the door.

MACLEOD

You're sure?

KEOGH

If you don't mind.

MACLEOD

Make yourself at home.

He goes out the side door. Keogh turns to Richie.

KEOGH

(re MacLeod)

One in a million.

RICHIE

You don't have to tell me.

KEOGH

I wish the guy who found me had been like him.

RICHIE

So, it wasn't Mac?

KEOGH

No, but Duncan taught me a lot.

(beat)

When I was born, you could buy an eight-year-old boy out of the orphanage for less than the price of a pig, and bind him in apprenticeship like a slave until he was twenty-one.

(beat)

After I... changed... the Immortal who found me treated me the same way. Like a pack animal. Duncan's the first person I met who acted like I was worth something.

(CONTINUED)

811 CONTINUED: (4) 811

RICHIE  
(with feeling)  
I've been there, brother.

And off that moment of connection --

812 EXT. STREET OUTSIDE DOJO - DAY 812

MacLeod climbs in his car and pulls away. CAMERA FOLLOWS the T-Bird as it moves down the street, then PICKS UP Jill, coming around the corner, unaware of MacLeod's departing figure. She heads for the dojo, moving hesitantly, looking over her shoulder.

813 INT. MACLEOD'S LOFT - DAY 813

Keogh is sitting in the windowsill, whittling, watching the street below.

He SEES Jill approaching. Drops his whittling and heads out the side door, fast, the door banging behind him.

814 INT. DOJO - DAY 814

WITH JILL as she moves through the entranceway, into the dojo. Richie's coming out of the elevator.

He sees her and hurries forward, smiling.

RICHIE  
You're back! Come in.

She does, cautiously, relieved to have found what seems a safe haven.

815 EXT. DOJO - EXTERIOR STAIRS - DAY 815

Keogh rattles down the stairs.

816 INT. DOJO - DAY 816

Jill has moved further into the room, closer to Richie.

JILL  
Is he here? Duncan MacLeod?

RICHIE  
I hate to say it, but you just missed him again. But he said to wait.

(MORE)

(CONTINUED)

816 CONTINUED:

816

RICHIE (CONT.)

(off her look)  
I'm sorry. Isn't there something  
I can do?

JILL

He's the only one who can help me.

KEOGH (O.S.)

Jill!

Keogh comes running in the front door, skids to a stop.

Jill reacts, stiffens. Richie notices. Keogh acts like there's nothing out of the ordinary.

KEOGH

Sweetheart, I'm glad you came by.  
I went by the church this morning  
and talked to Pastor Reaves, we're  
all set for Sunday.

He tries to take her arm. She pulls away.

JILL

Get away from me.

KEOGH

(to Richie)  
It's just wedding jitters. I've  
had 'em myself.

(to Jill, coaxing)  
We'll go back to your place, I'll  
give you a nice massage.

She all but shudders at the thought.

JILL

You're not listening to me.

RICHIE

Hey... let's lighten up a little.

Keogh turns on Richie, red-faced, suddenly frightening.  
He shoves Richie hard in the sternum, sending him slamming  
back into the wall. He grabs Jill's arm. She struggles.

JILL

Please, David, let me go...

He starts to move her toward the door.

Richie comes after him, gets in his way, blocking the door.

RICHIE  
(trying to keep it  
light)  
I don't think she wants to go with  
you.

KEOGH  
Get out of my way.

RICHIE  
Can't we talk about this?

KEOGH  
I said move.

Keogh tries to shove him aside but Richie surprises him,  
using Keogh's own momentum to throw him on his butt.

RICHIE  
Like you said, I have a good  
teacher.  
(trying a smile)  
Now let's just calm down. Mac'll  
be back after lunch, we'll sort  
this out.

Keogh gets to his feet. He's in no mood for sorting. He  
pulls his sword.

KEOGH  
This isn't your business.

Richie backs off, arms out, not wanting to fight.

RICHIE  
Don't do this.

Jill sidles to the doorway and runs out. Keogh sees this,  
turns away from Richie to follow her.

KEOGH  
Jill!

Richie grabs him and spins him back, keeps him from catching  
her as she runs out.

Keogh throws him off. His sword comes out.

KEOGH  
Get between us again... and I'll  
kill you.

(CONTINUED)

816 CONTINUED: (3)

816

He runs out after Jill and we --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

817 INT. JOE'S - DAY (E)

817

The place is quiet, just a few midday customers at the bar, MIKE the bartender refilling salt shakers.

MacLeod and Anne are at a table with club sandwiches.

ANNE

How long have you known him?

MACLEOD

(a smile)  
Years.

ANNE

I can't wait to meet him.  
(munches her pickle;  
then:)  
How formal is it?

MACLEOD

Sorry?

ANNE

The wedding.

MACLEOD

I didn't ask.

ANNE

What time?

MACLEOD

I don't know.

ANNE

Is the reception at the church or  
some place else?  
(off MacLeod's helpless  
look)  
You have a thing about weddings,  
don't you?

MACLEOD

(defensively)  
I love weddings.

ANNE

It's just that where I come from  
the best man usually knows these  
things.

(CONTINUED)



817 CONTINUED:

817

MACLEOD

I just found out about it a couple  
hours ago.

Anne accepts that for an answer. There is a moment, then

ANNE

You ever married, Duncan?

MACLEOD

No.

ANNE

Ever come close?

MACLEOD

A couple times.

ANNE

Me, too.  
(beat)  
Why didn't you?

MACLEOD

It just didn't work out.

ANNE

How come?

MACLEOD

I really should get back... There's  
probably a dozen things I have to  
do before Sunday.

ANNE

If you don't want to talk about  
it, it's fine with me.

MACLEOD

It's not that I don't want to talk  
about it...

ANNE

(calling him on it)  
Duncan...

MACLEOD

Someday.

ANNE

Okay.

818 INT. MACLEOD'S LOFT DAY

818

MacLeod and Richie mid-scene. MacLeod reacts to hearing what happened with Keogh and Jill.

MACLEOD

This doesn't make sense. They're supposed to be getting married.

RICHIE

Not unless it's a shotgun wedding. I'm telling you, Mac, she didn't want anything to do with him.

MACLEOD

I'd better talk to him.

RICHIE

I'd be careful.  
(rubbing a sore spot  
on his sternum)  
He wasn't pulling his punches. I think he broke some ribs.

MACLEOD

You'll heal.

RICHIE

I know. That's not what I mean.  
(beat)  
Mac, one minute the guy was all there, and the next, whammo, he's ready to take my head. And he wasn't kidding around.  
(doesn't get it)  
I mean, that girl came in, and he just freaked. Totally lost it. What the hell is that about?

MacLeod turns away, not answering and --

TRANSITION TO:

819 EXT. TOWN SQUARE - PACIFIC NORTHWEST - 1882 - AFTERNOON 819

(It's the same town from "Under Color of Authority" where MacLeod is running the newspaper. MacLeod's been in town only a short while at this point.)

MacLeod finishes his turn in the town square, dancing with a partner.

Fiddles are playing and the whole town is out for the square dance. MacLeod is there, dancing with the others. His partner is SARAH, a spirited, radiant woman.

(CONTINUED)

819 CONTINUED:

819

She's trying hard to keep up. She goes left when she should go right and they collide. His arm goes around her to steady her and they step out of the whirl of bodies, catching their breath.

SARAH

It's a long time since I danced.

They move to a table where lemonade is set out.

MACLEOD

(pouring her a glass)  
You'd never know it.

She cuffs him playfully.

SARAH

Flatterer.

MACLEOD

My apologies.

But he's smiling. She smiles back.

SARAH

I like it.

Their eyes lock.

MACLEOD

Have I told you how happy you make me?

SARAH

(teasing)  
In the last two months only half a dozen times, but I don't remember. You'd better tell me again.

MACLEOD

I'm serious.  
(thinking of Little Deer)  
Thirteen years ago I lost someone. I've been on my own ever since...  
(beat)  
I didn't think I would feel like this again.

SARAH

(warm in his ear)  
And how do you feel?

MACLEOD

Like I'm not alone.

(CONTINUED)

819 CONTINUED: (2)

819

SARAH

You're not alone, Duncan.

He touches her face.

MACLEOD

I wouldn't want to lose you, Sarah.

She kisses his hand.

SARAH

(whispers to him)

Let's go home.

820 INT. MACLEOD'S ROOM - 1882 - LATER - NIGHT

820

A kerosene lamp bathes the simple room in its sepia glow. MacLeod and Sarah make love in the narrow bed, slowly at first, then with increasing passion. There's a hunger there -- they can't get enough of each other.

TIME CUT:

Sarah lies in MacLeod's arms, wisps of hair wet against her forehead, still softly aglow.

SARAH

(snuggling)

I could stay this way forever.

MacLeod stares at the ceiling, silent for a moment, then:

MACLEOD

Let's.

SARAH

What?

MACLEOD

Stay this way forever.

She sits up, looking at him in surprise.

SARAH

It was only silly talk.

MACLEOD

We could get married... Buy the old Allen house... Be together.

Sarah makes light of it.

SARAH

We are together.

(CONTINUED)

820 CONTINUED:

820

MACLEOD

(not listening)

Maybe go to Paris for our honeymoon.  
Or maybe to China. I could leave  
the newspaper.

MacLeod is silent a beat, then turns to Sarah as he makes  
up his mind.

MACLEOD

(earnest)

There are things about me you have  
to know.

SARAH

Duncan, I don't have to know.  
There is no past. We didn't exist  
until now.

MacLeod shakes off her suggestion.

MACLEOD

That's fine for tonight. But what  
about tomorrow? What about our  
future?

SARAH

(a tiny bit sharp)

No tomorrow.

(softer)

No future, no past. I know  
everything I need to know. Right  
here, right now.

(beat, as her hand  
slides down his chest)

No questions.

She pulls up the sheet, obscuring our view, and --

821 INT. SALOON - 1882 - LATER - NIGHT

821

JAKE tends bar. The place is quiet -- a three-handed poker  
game at one table, a couple of travelers at the bar. One  
of these is HENRY, a big, burly, Hoss Cartwright type who's  
burying his troubles in a beer.

MacLeod enters, a little ruffled, grinning from ear to  
ear.

MACLEOD

Jake, pour me a glass of your finest  
whiskey.

(almost giddy)

In fact, pour 'em all around.

(CONTINUED)

821 CONTINUED:

821

Jake sets up some glasses. He indicates Henry as:

JAKE

Fella down the end's been asking  
about Sarah. Says he's family.

MacLeod's mood is so good he doesn't sense trouble. He picks up two of the whiskeys Jake is pouring, moves down to Henry. Puts one of the glasses on the bar in front of him.

MACLEOD

Duncan MacLeod. I hear you're  
looking for Sarah Carter?

HENRY

(curt)  
That's right. You know 're?

MACLEOD

I know her.  
(pointed, putting out  
a hand)  
Duncan MacLeod.

HENRY

Henry Carter.

MACLEOD

Sarah's brother?

HENRY

Husband.

MacLeod is completely blindsided. He never saw it coming.

MACLEOD

(low)  
Sarah's not married.

Henry doesn't sense the warning in MacLeod's tone.

HENRY

I got the ring, I got the minister's  
word.

MacLeod grabs Henry's shirt and shoves him up against the bar.

MACLEOD

You're a liar.

Henry pushes MacLeod away, hard, sending him reeling back.

(CONTINUED)

821 CONTINUED: (2)

821

HENRY

You crazy? She's my wife. I've  
come to take her home.

MACLEOD

You're not taking her anywhere.

HENRY

Like hell I'm not.

Henry throws a punch at MacLeod. MacLeod ducks under the  
massive blow and counters with one of his own, knocking  
the big man off his feet.

Henry gets up.

MACLEOD

She's not your wife.

MacLeod hits him again, hard.

JAKE

(to one of the card  
players)

Get the Sheriff. And get Sarah!

The guy runs out. Henry charges MacLeod, who throws him  
down. MacLeod bends over and hauls Henry's stunned face  
close to his.

MACLEOD

Don't touch her.

HENRY

She's my wife.

MacLeod hits him again. He falls.

JAKE

MacLeod!

MacLeod has his hands on the man's collar, his face inches  
from Henry's.

MACLEOD

Don't you ever touch her.

SARAH (O.S.)

Duncan! Duncan, stop!

And suddenly she's at MacLeod's side, pulling on his arm,  
holding him back. He lets Henry down.

MACLEOD

Sarah.

(CONTINUED)

821 CONTINUED: (3)

821

She turns away from him, moving to Henry. She lifts his head carefully, lays it in her lap, dabbing at his bruises.

SARAH  
Henry, are you all right?  
(to MacLeod, hard)  
What did you do?

He just stares at her, shattered, seeing that it's true.

SARAH  
Jake, help me get him out to the wagon.  
(to Henry)  
We're going home, Henry.

Sarah and Jake help Henry to his feet. As they head to the door, MacLeod stops her.

MACLEOD  
Sarah.

SARAH  
(to Jake)  
I'll meet you outside.

Jake continues on with Henry.

SARAH  
Let me pass, Duncan.

MACLEOD  
You can't leave.

SARAH  
He's my husband.

MACLEOD  
You don't love him.

She pauses, knowing it's true.

SARAH  
I married him. It wasn't his fault  
I wasn't cut out to be a farmer's wife.  
(beat)  
He's a good man. He's always been good to me.

MACLEOD  
What about us?

SARAH  
There is no us.

(CONTINUED)



821 CONTINUED: (4)

821

MacLeod looks at her beseechingly, trying desperately to bring her back.

MACLEOD

Sarah... I love you.

He takes her arm.

SARAH

(pulling her arm away)  
You love me so much you almost killed him.

She moves past him. As she goes out the door --

SARAH

(beat)  
Goodbye, Duncan... I'm sorry.

As she leaves --

MACLEOD

Sarah, don't go! You're part of me...

As she goes through the door --

TRANSITION TO:

822 OMITTED

822

823 INT. DOJO - NIGHT

823

MacLeod comes in through the door and moves to Richie.

MACLEOD

He wasn't at Jill's. I drove up to his workshop but it was shut.

(beat)

He's probably out looking for Jill.

RICHIE

Let's hope he doesn't find her.

MACLEOD

(beat)

I wish we could talk to her and find out what happened.

RICHIE

(looking past him)  
Now's your chance.

REVERSE ANGLE

(CONTINUED)

823 CONTINUED:

823

To REVEAL Jill, standing hesitantly in the doorway.

TIME CUT:

824 INT. MACLEOD'S LOFT - NIGHT

824

MacLeod puts a glass of brandy in front of Jill. Richie is there, too.

JILL

(shaky)

Did he tell you how we met?

MacLeod nods.

JILL

His woodwork... I'd never seen anything like it. I told him he must have a very old soul to understand wood like that.

(a wry laugh)

Little did I know.

MacLeod doesn't touch that one.

JILL

We were happy. Everything seemed so perfect. I came home one day and he said, "Hey, honey, I want to show you something."

(meeting MacLeod's gaze)

He took a knife, and...

Her voice breaks. She gestures at his chest, unable to finish.

MACLEOD

(nods)

And he healed.

JILL

He said I had to know...

(beat)

I wish he'd never told me.

MACLEOD

He loves you. He had to tell you.

JILL

Look, Mister MacLeod --

MACLEOD

Duncan.

(CONTINUED)

824 CONTINUED:

824

JILL

(beat; earnest)

I have this picture of my life.  
Kids, grandkids... a family. Maybe  
it's stupid, but it's what I see.  
What I want.

RICHIE

So you called it off.

She looks at MacLeod beseechingly, begging him to understand.

JILL

But he won't let me. He won't  
leave me alone. He nearly beat a  
guy to death for just talking to  
me.

(beat)

He told me that you're like him.  
He trusts you. Respects you.  
He'll listen to you.

(takes his arm,  
pleading)

Mr. MacLeod, you're my last hope.  
You'll explain to him, won't you?

MACLEOD

I'll try.

MacLeod puts a comforting arm around her, pats her back.

Then he and Richie both look up at an approaching BUZZ.  
There's a loud POUNDING on the side door.

KEOGH (O.S.)

Jill!

Jill looks at MacLeod, panicked.

The side door bursts inward and Keogh storms in. He hurries  
toward Jill.

KEOGH

Thank God you're all right. I've  
been worried.

(abrupt change of  
tone, to MacLeod)

What is she doing here?

MACLEOD

David, we have to talk.

KEOGH

There's nothing to talk about.

(MORE)

(CONTINUED)

824 CONTINUED: (2)

824

KEOGH (CONT.)

(to Jill)  
Let's go home.

MACLEOD

Stop it, David.

KEOGH

What?  
(a nasty light of  
suspicion)  
What's been going on here?

RICHIE

Give it a rest.

MACLEOD

(gesturing Richie to  
silence)  
Nothing's going on. Jill wanted  
me to talk to you.

KEOGH

She can talk to me herself.

MACLEOD

She's tried. She doesn't want to  
get married, David. She wants you  
to leave her alone.

KEOGH

That's not what she wants.  
(past him, straight  
to Jill)  
I know it takes getting used to,  
but we'll work it out, we love  
each other.

MACLEOD

She can't do it, David.

KEOGH

(to Jill)  
I need you, Jill. I just want us  
to be together.  
(pathetic)  
You said you loved me.

He reaches for Jill. Richie gets in his way.

RICHIE

She said she wasn't interested.

MACLEOD

Richie...

(CONTINUED)

824 CONTINUED: (3)

824

Richie keeps Jill behind him, reaching back to tuck her to safety. Keogh sees red at the sight of Richie touching Jill.

KEOGH

Get your hands off her!

Off to the side, unnoticed by any of the others, the ELEVATOR slides into sight, Anne inside.

KEOGH

(shouting at Richie)  
She's mine, goddammit!

MACLEOD

(trying to separate  
them)  
Enough!

JILL

(sobbing, hauling on  
Keogh's arm)  
David, for God's sake, stop!

And into this tableau steps Anne, the wooden gate of the elevator crashing shut behind her and freezing everyone in their spots.

ANNE

Hi!

And off that moment of absolute silence --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

825 INT. MACLEOD'S LOFT - NIGHT - CONTINUOUS

825

Nobody's moved. The silence is deafening.

ANNE

Don't everybody speak at once.

Keogh breaks the stillness, taking advantage of Richie's distraction to reach around him and grab Jill's arm.

KEOGH

Let's go.

Jill pulls against him but can't detach herself.

JILL

No!

MacLeod steps in. He takes a hold of Keogh's hand and pries Jill free.

MACLEOD

Stop it, David. Look what you're doing.

KEOGH

I'm not doing anything but taking my wife home.

Anne, now seeing the situation, moves to Jill.

ANNE

Hi, remember me? I'm Anne.

(off Jill's nod)

Why don't you come back to my place for a cup of coffee.

(off Jill's hesitation)

We can talk.

(beat)

I think it would be better.

MACLEOD

(to Anne)

You don't want to get in the middle of this.

But Anne ignores them, stays focused on Jill.

ANNE

What do you say?

(CONTINUED)

825 CONTINUED:

825

KEOGH

Like hell!

Keogh moves toward Jill. She jumps back as MacLeod steps in front of Keogh.

JILL

(to Anne)

I -- I'd like that, thanks.

She and Anne move toward the door. Keogh tries to go around him but MacLeod takes his arm and holds him back firmly.

KEOGH

Jill, wait, please ...

(a desperate wail)

I need you.

(beat)

Duncan, don't do this to me.

He's on the edge of tears. MacLeod hates to do it but:

MACLEOD

(to Anne)

Go.

Anne moves Jill into the elevator. As the door shuts on them --

KEOGH

No...

Once they're gone, MacLeod releases Keogh. He runs to the window to watch her go.

KEOGH

If I could just talk to her... get her to understand.

MACLEOD

She can't handle it, David.

KEOGH

She'll learn...

MACLEOD

She doesn't want to.

(beat)

You can't make her marry you.

KEOGH'S POV - THROUGH THE WINDOW

Anne and Jill getting into Anne's car.

(CONTINUED)

825 CONTINUED: (2)

825

KEOGH (O.S.)

You don't know that. She's not  
your wife!

Keogh turns back to MacLeod.

MACLEOD

David.

(Keogh turns around)  
She's not yours either.

MacLeod's eyes go past Keogh to the window --

MACLEOD'S POV

A street cleaning machine lets go a stream.

TRANSITION TO:

826 EXT. FARMHOUSE - 1882 - DAY - A COUPLE DAYS LATER

826

A stream of water comes out of a hand pump. PULL BACK to  
find Sarah filling a water bucket. She looks up as

MACLEOD

Rides up.

SARAH

Looks over her shoulder toward the house, then back at  
MacLeod.

SARAH

Go away, Duncan.

He dismounts and approaches.

MACLEOD

I just want to talk.

SARAH

There's nothing to talk about.

ON HENRY

As he moves out of the farmhouse, a shotgun in his hand.

HENRY

Mister, turn your horse around and  
get off my land.

(CONTINUED)



826 CONTINUED:

826

MACLEOD  
(ignoring him; right  
to Sarah)  
Sarah... please...

SARAH  
Go home.

MACLEOD  
Come with me.

SARAH  
(flat)  
It's over.

MACLEOD  
No.

He starts to move toward her. Henry raises the gun.

HENRY  
You heard her. Now get out!

Oblivious to Henry, MacLeod keeps moving toward Sarah.

MACLEOD  
It can't be. You love me, Sarah.

HENRY  
I told you, stay away from her!

SARAH  
Please. Go away.

MACLEOD  
I can't.

HENRY  
Another step and you're a dead  
man.

MacLeod doesn't listen. He reaches for her.

MACLEOD  
I love you.

The shotgun BLASTS, catching MacLeod full in the chest.  
He doesn't even look at Henry, his eyes staying on Sarah's.

MACLEOD  
Sarah....

He falls, hitting the ground face first, clearly dead.

Sarah stands, stunned, unable to speak. Henry lowers the  
gun.

(CONTINUED)

826 CONTINUED: (2)

826

HENRY

Now it's over.

She nods numbly. He turns and moves into the house. Sarah stands a moment longer, then moves to MacLeod's body. Kneels by him, looking sadly at the man she thought she loved.

She turns him over gently, touches his face in farewell. Then she rises and moves back to the wagon. As she reaches for a shovel --

ON MACLEOD

As his eyelids flutter. A breath of life. And his first thought --

MACLEOD

(weak)  
Sarah...

SARAH

Startles, as though touched by a ghostly hand. She turns back to MacLeod, sees him struggling to sit.

MACLEOD

Sarah, don't go... I have to explain.

She's backed against the wagon, her hands over her mouth to stifle a scream.

SARAH

(barely a whisper)  
This can't be...

MACLEOD

Don't be scared! Listen to me...

He's on his knees now, reaching for her.

MACLEOD

I wanted to tell you. I wanted you to know everything about me.

SARAH

I don't want to know.  
(tears welling)  
Please... whoever you are, whatever you are, if you ever cared for me, you'll go away and leave me in peace.

She turns and runs into the house, not looking back.

(CONTINUED)

826 CONTINUED: (3)

826

MacLeod stays his knees a moment, looking after her. He doesn't call to her.

It's over. He knows it now. Heartbroken but wiser, he pulls himself to his feet, mounts his horse, and rides off. He turns for one final look.

MACLEOD'S POV

Sarah, looking out the window at MacLeod. She sees him and turns away.

TRANSITION TO:

827 INT. ANNE'S PLACE - THE PRESENT - DAY

827

This time it's Jill who's turning away from the glass patio, nervous. It's the next morning, but she hasn't slept much.

Anne puts a cup of tea in her hand.

ANNE

Have a sip of that.

Jill obediently does. Anne moves her gently away from the window.

ANNE

How'd you sleep?

JILL

Not so great.

Anne guides her to the couch, sits down with her, staying close, comforting.

ANNE

Do you want to talk about it?

Jill looks at her and lets out a strange little laugh.

JILL

You'd never believe me.

ANNE

Try me.

(off Jill's hesitation)  
Sometimes it helps.

JILL

Really, I don't think you want to know.

(with a sigh)  
Trust me, not knowing is better.

(CONTINUED)

827 CONTINUED:

827

ANNE

I don't believe that.

JILL

You will.

ANNE

I know things seem bad right now. But I've seen women in the same spot you're in. You don't have to be scared of him. There are things you can do.

JILL

David and Duncan, they're not like other guys.

ANNE

How do you mean?

Jill hesitates, gauging Anne's sincerity, trying to decide what to tell her.

A KNOCK on the door interrupts them. Jill stiffens, looking fearfully at the door. Anne goes to the door and calls out.

ANNE

Who's there?

MACLEOD (O.S.)

It's me, Anne.

She opens the door and he enters. He goes straight to Jill.

MACLEOD

(to Jill)  
We should go.

ANNE

Why?

MACLEOD

Because David left my place an hour ago and he'll find her.

ANNE

He doesn't know where I live.

MACLEOD

He knows who you are. He can find out.

(to Jill)  
Is there somewhere you can stay while I handle this?

(CONTINUED)

827 CONTINUED: (2)

827

Jill starts pacing, on edge. We can see she's nearing the breaking point.

JILL

He'll never stop... Never. He's going to keep following me.

(intense)

You know he is.

MACLEOD

I'll talk to him again, Jill.

(to Anne)

Maybe you can take her down to the hospital with you?

ANNE

She doesn't have to keep running away from this guy.

(to Jill)

We can go to the police. Get a restraining order.

JILL

(hollow)

The police can't stop him.

(to MacLeod)

There's only one way to stop him.

You know that... You have to.

ANNE

What does she mean?

MacLeod doesn't answer. Jill takes a step closer to him.

JILL

(pleading)

Are you going to do it or not?

ANNE

Do what?

MACLEOD

(knows what Jill wants)

I'll make him see reason.

(beat)

I'll keep him away from you.

JILL

(resigned)

You won't stop him.

Anne has had enough of the cryptic talk.

ANNE

This is ridiculous. I'm calling the police.

(CONTINUED)

827 CONTINUED: (3)

827

MacLeod turns to her.

MACLEOD

Anne... don't.

ANNE

It's the only way.

(beat)

If you think talking is going to stop this guy, spend some time in the emergency room on a Saturday night. Men like him don't stop until someone's dead.

MacLeod doesn't answer, turning to look behind him where

THE OPEN DOOR

Swings slowly shut. Jill is gone.

828 EXT. JILL'S APARTMENT BUILDING - TO ESTABLISH - DAY

828

829 INT. JILL'S APARTMENT BUILDING - CORRIDOR - DAY

829

We're CLOSE ON a fire ax, behind an "In Case of Emergency Break Glass" sign. The glass SHATTERS and we WIDEN to find

JILL

Panicked and sobbing, tears streaming down her face, holding the ax.

INTERCUT:

830 INT. JILL'S APARTMENT - DAY

830

Keogh's face is stolid as he sits on the couch, his little knife in hand, obsessively whittling at the edge of the coffee table. There are eight hours of gouges in the surface.

A sob wells up and just as it surfaces, he drives the knife into the table again, sending his sorrow into the destruction of the hapless furniture. He hears glass break and moves to the front door. He opens it.

KEOGH

Jill?

(CONTINUED)

830 CONTINUED:

830

ON JILL

As, with a desperate sob, she brings the ax up from behind her, raising it as high as she can, swinging for Keogh's neck.

He ducks instinctively and the ax goes wide, smashing into the door. Jill pulls it out and swings again but the chance is lost. He catches her arm as she swings and grabs the ax away.

There's a moment of dead silence as they stare at each other -- the Immortal and the woman he loves, the woman who just tried to kill him. Then he drops the ax and reaches up to stroke her hair gently.

KEOGH

(tender)

It's okay.... I understand.

He pulls her stiff form into his arms. And OFF her staring eyes --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

831 INT. JILL'S APARTMENT - DAY - MOMENTS LATER

831

Jill stands frozen in place as Keogh leans down to pick up the discarded ax. He sees her staring at him and gives her a crooked smile, forgiving her, unable to see her fear.

KEOGH

We have to talk this out, Jill.

She backs away from him, stumbles into a chair and falls.

KEOGH

You never have to be afraid of me.

She just lets out a sob. He turns away and moves toward the door, speaking soothingly.

KEOGH

I can't help being what I am, Jill.

He leans the ax by the door. Almost as an afterthought, he locks the door. As he does, Jill looks desperately around.

JILL'S POV - THE WINDOW

facing out over the city -- it's the only way out.

KEOGH (O.S.)

Just because we're different doesn't mean it can't work.

ON JILL

Keogh's back is still turned. She scrambles to her feet and heads for the window.

KEOGH

Turns around. His smile freezes as he sees Jill, straddling the sill, halfway out the window.

KEOGH

What are you doing?

JILL

(pleading)  
Please... please, just leave me alone!

(CONTINUED)



831 CONTINUED:

831

She's on the edge of hysterics. Keogh moves forward, worry on his face.

KEOGH

We can make this okay! Just talk to me...

ON JILL

Shaking her head in denial, sliding even further out the window. Keogh freezes.

JILL

I don't want to talk!

(breaking)

Don't you get it? I don't want to hear you. I don't want to see you...

(pleading)

I just want it to be over.

KEOGH

(rising anger)

It's that woman at MacLeod's, isn't it? She thinks there's something wrong with me.

(controlling himself)

We'll talk about it. Just come back inside.

She shakes her head mutely. Keogh erupts like a volcano.

KEOGH

(exploding)

I SAID COME BACK!

ON JILL

Terrified, she scrambles out onto the ledge. Keogh rushes to the window.

832 EXT. STREET OUTSIDE JILL'S APARTMENT BUILDING - SAME TIME

832

As MacLeod pulls up in his car, gets out. He hears a scream, looks up --

MACLEOD'S POV - JILL'S APARTMENT BUILDING

and several floors up: Jill frozen on the ledge, Keogh leaning from the window.

RESUME MACLEOD

He sprints toward the building entrance.

833 INT. JILL'S APARTMENT

833

Keogh leans out the window, implores Jill.

KEOGH

Jill, please... come back in!

KEOGH'S POV - JILL

sitting on the ledge, leaning away from him as far as she can. She's terrified to be there, but even more terrified of Keogh.

JILL

(a whimper)

Stay away from me ... please, please  
stay away.

834 INT. JILL'S APARTMENT BUILDING - CORRIDOR - SAME TIME

834

MacLeod arrives, tries Jill's door -- but it's locked.

MACLEOD

David!

No answer. MacLeod backs up and kicks the door open.

835 INT. JILL'S APARTMENT

835

As MacLeod bursts in. Keogh is at the window, starting to climb out.

KEOGH

Don't move. I'm coming to get  
you.

MACLEOD

David!

His voice is firm, commanding. No time for persuasion.

MACLEOD

Come away from the window.

Keogh stops where he is. MacLeod takes his arm and moves him aside.

MACLEOD

Stay there.

He moves to the window. Jill is on the ledge, tears streaming down her face, knuckles white from clutching the edge.

(CONTINUED)

835 CONTINUED:

835

MACLEOD

Jill, please, come inside.

JILL

(strained)

He won't leave me alone.

MACLEOD

He will, Jill, I promise. I'll  
make sure.

(beat)

Please come in.

JILL

I can't.

She is frozen in place.

MACLEOD

Sure you can. Just take my hand.

He puts a hand out slowly, carefully. Keogh watches,  
agonized.

KEOGH

Be careful!

MacLeod ignores him to focus on Jill.

MACLEOD

Just put your hand in mine, you'll  
be okay.

She painstakingly detaches one hand from the ledge and  
puts it in his.

She turns, starting to crawl back in the window. As she  
does, Keogh steps forward, reaches for her other hand.

KEOGH

(trying to be the  
hero)

I've got you.

MACLEOD

No, David --

JILL

No!

She jerks back, startled. Her hand slips from MacLeod's  
grasp and she loses her balance and tumbles backward.

KEOGH

Jill -- !

(CONTINUED)

835 CONTINUED: (2)

835

He flings himself at the window, reaching for her, too late.

ANGLE - THE STREET

Jill's body lies far below, crumpled on the pavement.

CLOSE - KEOGH

Staring in horror, disbelief. Then his face dissolves in grief. He goes to his knees by the window, completely devastated.

KEOGH

I didn't mean this ...

MACLEOD

(tight)

It's done.

KEOGH

Why? All I ever wanted was to have what other people have.

(in turmoil)

What do I do now?

MacLeod looks down and sees hands pointing up to the window at Jill's apartment.

MACLEOD

You get up on your feet and walk out of here with me.

(beat)

Right now.

Dazed, Keogh moves with him. They reach --

836 INT. JILL'S APARTMENT BUILDING - CORRIDOR

836

MacLeod tries to move Keogh swiftly toward the emergency stairs but Keogh pulls away.

KEOGH

You always told me we could have real lives, real happiness. It was a lie... You never wanted me to be with her. This is what you wanted.

MACLEOD

David. You know that's not true.

KEOGH

Liar!

(CONTINUED)

836 CONTINUED:

836

Keogh draws his sword.

KEOGH

Were you jealous? Is that what it was? You didn't want me to have anything you don't, so you killed her.

MACLEOD

Stop doing this.

KEOGH

(not hearing him)  
Everything was fine until you interfered.

MACLEOD

Listen to yourself. Everything wasn't fine --

He's cut off as Keogh lunges, slams him into the wall.

KEOGH

You lying bastard! She was everything, she was all I ever wanted! And you killed her!

MacLeod shoves him off.

MACLEOD

I tried to save her!

Keogh draws his sword.

KEOGH

Try and save yourself.

He swings. MacLeod dodges, pulls his own sword and parries the next blow, trying only to stay out of Keogh's reach.

He backs through the stairwell door.

837 INT. JILL'S APARTMENT BUILDING - STAIRWELL - DAY

837

Where MacLeod continues to back away as Keogh stalks him.

Keogh lunges, driving MacLeod back, through another door, onto --

838 EXT. JILL'S APARTMENT BUILDING - ROOF - DAY

838

Keogh slips under MacLeod's sword, slashing his side. MacLeod grimaces in pain, breaks away, breathing painfully.

(CONTINUED)

838 CONTINUED:

838

MACLEOD

Put down the sword... Please.

Keogh doesn't answer. He charges again. The fight is in earnest now, MacLeod no longer backing away, but meeting Keogh blow for blow.

Keogh's backed against the low wall that edges the roof. With a quick move, MacLeod brings his sword up under Keogh's and flips it out of his hand, sending it spiraling over the edge of the building.

MacLeod brings his sword back for the killing blow, then stops. Brings himself under control with an effort.

Keogh stares at him, nothing but hate in his eyes.

KEOGH

Come on -- finish it!

MacLeod. Looks at him, a BEAT -- he can't. His sword arm lowers.

MACLEOD

No.

KEOGH

Finish it, MacLeod. Because if you don't, I'll be coming for you.

MACLEOD

(quietly)  
Then you'll come for me.

As MacLeod turns his back on the man who was once his friend and walks away.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

839 INT. MACLEOD'S LOFT - NIGHT

839

Anne enters from the elevator, sees MacLeod looking out the window. She approaches, puts an arm around his shoulder... There is a moment.

MACLEOD

I should have stopped it. If only I'd gotten there sooner --

ANNE

It was an accident.

MACLEOD

He wasn't always like this.

(beat)

He just needed so much.

(beat)

I keep thinking, if I had done something else... found the right thing to say.

ANNE

Where is he now?

MACLEOD

I don't know.

ANNE

Are you going to try and find him?

MACLEOD

No...

Anne puts an arm around him as he contemplates the future and the friend who has become his enemy and who he knows will one day be back. His eyes fall on the empty rocking chair and we --

FADE OUT.

END OF SHOW