



# 94310  
SWORDS, LIES & VIDEOTAPE

Written by  
Morrie Ruvinsky

# Highlander

**"BLACKMAIL"**  
(formerly "SWORDS, LIES & VIDEOTAPE")  
(formerly "EVIDENCE")

Written By

Morrie Ruvinsky

Production #94310

October 6, 1994 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Blackmail"

Production #94310

CAST LIST

DUNCAN MACLEOD  
JOE DAWSON

ROBERT WAVERLY  
BARBARA WAVERLY  
JOHNNY SANDRINGHAM  
LYMAN KURLOW

LISA CRANE  
PETER MATLIN  
LATTIMORE

JAILER  
HANGMAN

HIGHLANDER

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SET LIST

INTERIORS

DOJO  
/OFFICE  
MACLEOD'S LOFT  
JOE'S  
  
LISA'S BEDROOM  
ROBERT'S HOUSE  
/LIVING ROOM  
/DEN  
/HALL  
MACLEOD'S CAR  
JAIL - ENGLAND - 1805  
DAWSON'S CAR  
TUNNEL

EXTERIORS

DOJO  
/BACK ALLEY  
JOE'S  
  
LISA'S APARTMENT COMPLEX  
/PARKING LOT  
/CONSTRUCTION SITE  
ROADSIDE - ENGLAND - 1805  
RIVERBANK - ENGLAND - 1805  
VILLAGE - ENGLAND - 1805  
/GALLOWS' YARD  
STREET  
ENGLISH COUNTRYSIDE - 1805  
/MAZE OF HEDGES  
TUNNEL  
ROBERT'S HOUSE  
/BACKYARD

HIGHLANDER

"Blackmail"

TEASER

FADE IN:

1001 INT. LISA'S BEDROOM - NIGHT

1001

A MAN and A WOMAN are on the bed, making love. It is passionate and involved. She MOANS and rises to meet his touch.

He moves slightly to give us a better view.

They begin to slip out of frame. The Man gets up and walks directly toward camera.

PULL BACK TO REVEAL that we have been watching the love-making on a TV monitor. The couple have been taping themselves. The Man adjusts the camera and heads back to bed.

STAY WIDE to include the camera, the couple and the monitor.

The Man is ROBERT WAVERLY. He is a lawyer, the kind that lawyer jokes are written about -- 30s, good-looking, arrogant, and compulsively Machiavellian. He is in bed with the beautiful and uninhibited LISA CRANE, his mistress.

They are very hot, very focused. The more their passions soar, the less conscious they become of their own video camera.

Robert shifts and his elbow hits the alarm clock beside her bed. He reaches out to stand it up again and notices:

ROBERT

Time to go.

LISA

What?

ROBERT

It's been wonderful as always, my love.

ON LISA

As spirit and soul collapse. She sits back against the headboard and draws the covers up around her.

Robert gets out of bed and starts to dress.

(CONTINUED)

1001 CONTINUED:

1001

LISA

I can't do this, Robert.

ROBERT

You really looked beautiful tonight.

LISA

It's not enough anymore.

Robert's got his underwear and socks on by now and is slipping on the rest of his clothes. He is a man in control.

ROBERT

We've been through this, Lisa.

(a beat)

She won't give me a divorce.

LISA

Did you ever actually ask her?

ROBERT

Sweetheart, you know she doesn't get any money 'til her 35th birthday.

(beat)

Neither one of us does poor very well.

LISA

(exploding)

Get out!

ROBERT

I'll tell her that I have work this weekend. We'll get a little place at the beach.

LISA

Get out of my house.

(re video camera)

And take this damn thing with you.

Suddenly she's out of bed, furious, hanging onto her blankets with one hand.

ROBERT

Why don't you take a Prozac?

LISA

Out.

He gathers the video camera and the rest of his clothes and moves to the door.

(CONTINUED)

1001 CONTINUED: (2)

1001

ROBERT  
I'll call you tomorrow.

1002 EXT. LISA'S APARTMENT COMPLEX - NIGHT

1002

Robert emerges from Lisa's building in the complex and starts across the lawns to the parking area. He is still somewhat disheveled and adjusts his clothes as he goes.

He is stopped by the loud CLANG of clashing metal. He turns to a deserted CONSTRUCTION SITE opposite the complex.

Robert's jaw drops when he spots the source of the clanging.

ROBERT'S POV - CONSTRUCTION SITE

where MacLeod is engaged in a fierce sword fight with PETER MATLIN.

MACLEOD AND MATLIN

Battle furiously until MacLeod slips and Matlin unleashes a huge swing.

Twisting away, MacLeod blocks the blow. Matlin swings back to the other side and MacLeod blocks him again.

It's impossible to know how long the battle has been going on but it's clear that MacLeod has won the upper hand. Matlin backs off. MacLeod presses.

ROBERT

Is astonished by what he sees. He grabs his video camera, quickly points it to the action, and begins taping.

ANGLE MACLEOD AND MATLIN

The battle is coming to a close. MacLeod presses hard and Matlin's got nothing left.

VIDEO CAMERA POV

as Robert ZOOMS in. With a powerful thrust, MacLeod stabs Matlin's side. Matlin's sword goes flying as he falls to his knees in pain, defeated.

MACLEOD

Raises his sword to take Matlin's head. As he starts the sword arcing down at Matlin

(CONTINUED)

1002 CONTINUED:

1002

ANGLE ROBERT

Still taping as his face registers the shock of what he is witnessing.

MACLEOD

Steps back from the decapitated body. Turning wearily, he spots --

ROBERT

The camera up to his eye.

VIDEO CAMERA POV

of MacLeod, CLOSE-UP, staring right at Robert.

ROBERT

Is terrified and bolts. He takes off running for everything he's worth.

MACLEOD

Starts after him, but he's stopped cold by the first flash of the QUICKENING.

ROBERT

Races like hell to get away as the SOUNDS roar in the background of the MASSIVE ELECTRICAL STORM consuming MacLeod somewhere off-screen.

Robert never looks back as the sky behind him flashes the off-screen Quickening.

FADE OUT.

END OF TEASER



ACT ONE

FADE IN:

1003 INT. JOE'S - NIGHT

1003

The night is over. The place is empty save for a busboy putting up the chairs and another one sweeping behind the bar. DAWSON is taking inventory on his clipboard when MacLeod arrives fresh from his encounter with Peter Matlin. MacLeod's pissed.

Welcoming any distraction from the paperwork, Dawson is about to greet MacLeod enthusiastically but is cut short.

MACLEOD

What the hell is going on with the cameras?

DAWSON

What cameras?

MACLEOD

One of your guys came after me with a video camera.

DAWSON

My guys? It couldn't be.

MACLEOD

I was there. I saw him. I want the tape. Now.

DAWSON

I said it wasn't my people.  
(easing off)  
We don't use video cameras.  
(off MacLeod's look)  
What exactly did this guy see?

MACLEOD

Let's just say it's not something I'd want to see on the six o'clock news.

DAWSON

(catching up)  
Some guy got a beheading on tape.  
(off MacLeod's nod)  
You better find him.

MACLEOD

(beat)  
No kidding.

(CONTINUED)

1003 CONTINUED:

1003

He starts out. Dawson hastily grabs his jacket and comes out from behind the bar.

DAWSON

I'm going with you.

MACLEOD

What for?

DAWSON

I need to get a look at him.

(beat off MacLeod's  
look)

Just in case.

MacLeod considers a beat. He nods. Dawson nods, grateful, and we go --

1004 EXT. ROBERT'S HOUSE - DAWN

1004

Robert pulls into the driveway of their middle-class house and parks. He gets out of the car and races for the house.

1005 INT. ROBERT'S HOUSE - DAWN

1005

Robert's wife, BARBARA, wakes from the couch as he enters. Venetian blinds bathe the house with muted light.

He's a little out of breath and very nervous. He breezes by her with barely a nod.

BARBARA

(with sarcasm)

You're home early, again.

ROBERT

(as if it's an answer)

All billable hours, sweetheart.

BARBARA

That's all you have to say?

Robert doesn't reply. He heads straight for his study. She follows.

He starts looking for something. He checks the filing cabinet.

BARBARA

What are you doing?

ROBERT

Nothing.

(CONTINUED)

1005 CONTINUED:

1005

He takes a bubble-pack mailer from the cabinet. As he shields Barbara's eyes from the tape and continues to move away from her, he slips the tape in the mailer and into the wall safe.

BARBARA

(tight)  
What is that?

ROBERT

(re the tape)  
It's life insurance... In case anything happens.

BARBARA

Happens? If what happens?

He spins the tumblers, locking it.

ROBERT

Anything. If anything happens to me.

BARBARA

(with sarcasm)  
What could possibly happen to you?

ANGLE DESK DRAWER

As Robert opens it and reveals a 9MM SIG SAUER HANDGUN. He picks up the gun and heads back to the front room with Barbara trailing right behind him.

BARBARA

(suddenly very  
concerned)  
Robert?

He's too busy sweating it to bother with her. He peeks out through the blinds, taking care to keep from being seen. There's nothing out there. He's relieved.

BARBARA

This is because of her, isn't it?

ROBERT

Her? What the hell is the matter with you, can't you see my life is on the line!

BARBARA

From what!? A jealous boyfriend...

Too preoccupied to take the bait, he crosses to the other window and checks through the blinds on that side.

(CONTINUED)

1005 CONTINUED: (2)

1005

BARBARA

I'm done. Tomorrow I see a lawyer.

Robert reacts. There are resources to protect here.

ROBERT

(placating)

C'mon, Barb, you're overreacting again.

BARBARA

Am I?

(real hurt)

We never talk anymore, never go anywhere. Why are we still married?

He reaches out to her, puts his hands on her shoulders.

ROBERT

Because I love you.

(beat)

You're right. I'm sorry. I've been... distracted.

(pained)

There are things going on at work... I didn't want to bring them home.

BARBARA

I'm your wife.

ROBERT

The case I'm working on... It's taking a bad turn. It's gotten dangerous.

Barbara tightens.

BARBARA

You're losing your touch, Robert. You don't even lie well any more.

Robert reacts with feigned anger.

ROBERT

You want to know why we never talk? That's why. It's not me who doesn't communicate.

BARBARA

You're a corporate lawyer, Robert. What's so dangerous?

He takes her shoulders.

ROBERT

Look at me... I'm scared to death.

(CONTINUED)

1005 CONTINUED: (3)

1005

She senses his very real fear.

BARBARA

You are...

(beat)

This is for real?

ROBERT

Swear to God.

(beat)

I love you Barb, I need to count  
on you.

She embraces him. He holds her.

He's very pleased with himself.

1006 EXT. LISA'S APARTMENT COMPLEX - CONSTRUCTION SITE - DAY 1006

MacLeod and Dawson explore the site across from Lisa's  
apartment complex, where the sword fight took place.

DAWSON

So, he was right here with his  
camera?

MACLEOD

Actually, he was three miles from  
here. I'm only here because I  
like the neighborhood.

DAWSON

Keep the sense of humor, MacLeod.  
You're gonna need it.

(beat; hopeful)

You think he lives in that building?

MACLEOD

I doubt it. He was parked in the  
visitor's lot.

(beat)

Let's just hope he visits again.

They reach a PUDDLE. Dawson stops but MacLeod leaps across  
and climbs up onto some scaffolding to survey from a higher  
perch.

DAWSON

So, you going to tell me who the  
Immortal was?

MACLEOD

Matlin.

(CONTINUED)

1006 CONTINUED:

1006

DAWSON

Peter Matlin?!

MACLEOD

You know him?

DAWSON

Just by reputation. He's one treacherous son of a bitch.

MACLEOD

Was.

DAWSON

(worried)

If you killed Matlin, you know Kurlow can't be far behind.

MACLEOD

(grim)

I'm counting on it.

MacLeod prepares to step down from the scaffolding. He eyes the puddle.

MACLEOD'S POV - THE PUDDLE

A boot splashes through the puddle. And another.

TRANSITION TO:

1007 EXT. ROADSIDE - ENGLAND - 1805 - NIGHT

1007

It's MacLeod and a good friend, JOHNNY SANDRINGHAM, ignoring the puddle as they walk towards a crossroads. It's late as they move along the road, a night of tall glasses and taller tales is coming to an end.

JOHNNY

Two years chasing up and down the Mediterranean... If I never set foot on another boat, I'll consider myself blessed.

MACLEOD

War is all the hell it's cracked up to be, Johnny, make no mistake.

JOHNNY

I buried a lot of good men. There's days I thought I'd never get back.

MACLEOD

I never doubted it.

(MORE)

(CONTINUED)

1007 CONTINUED:

1007

MACLEOD (CONT.)

I told Molly and the boys that you were too stubborn to get yourself killed.

JOHNNY

Maybe I am, at that.

They share a laugh, then --

JOHNNY

(more serious)

Molly told me how you looked in on them. Made sure they had what they needed.

(beat)

I don't know how to thank you. Not many men would go to the trouble for another man's kin.

MACLEOD

They're like family to me. You all are.

(beat)

You'd do the same for me.

JOHNNY

True enough.

They've reached a fork in the road. With a hearty handshake and an embrace, they part ways. MacLeod heads for the hills and Johnny starts down toward the river for his long walk home.

1008 EXT. RIVERBANK - ENGLAND - 1805 - NIGHT

1008

In the dark down by the river, a young man named LATTIMORE loads the last of his belongings into a small skiff with the help of none other than Peter Matlin, the Immortal MacLeod was battling in the Teaser.

LATTIMORE

I do thank you for your help Mr. Matlin. I couldn't have done all this on my own.

MATLIN

Always happy to help out a young gentleman like yourself.

LATTIMORE

You've been more help than one should hope for from a stranger. I am grateful.

(CONTINUED)

1008 CONTINUED:

1008

Every time Lattimore looks away to load something else onto the skiff, Matlin's eyes scan the surrounding dark looking for something, maybe someone, and it feels very suspicious.

LATTIMORE

May I ask one more favor of you?

MATLIN

Happy to oblige.

Lattimore hands him a small packet of letters.

LATTIMORE

These are letters to my family.

(beat)

They're personal.

MATLIN

(with understanding)

It's not uncommon for a young man these days to run off looking for adventure.

LATTIMORE

(a trace of guilt)

Even when he takes the family treasure to finance it?

MATLIN

I'm sure you have your reasons.

LATTIMORE

I'm the second son. My older brother stands to inherit everything and I get --

MATLIN

The shaft. A terrible thing... unfair.

LATTIMORE

They thought I should join the army or take the cloth. But I'll show them. I'll make my own way in the colonies.

MATLIN

(re the valuables in the boat)

You've a good start.

LATTIMORE

(re the letters)

If you would post them for me after I'm gone?

(CONTINUED)



1008 CONTINUED: (2)

1008

As Lattimore reaches into his purse for some coins, Matlin looks beyond him and finally spots what he was waiting for.

MATLIN  
(takes the packet of  
letters)  
A pleasure.

In the background behind Lattimore, emerging from the dark, is LYMAN KURLOW, a big man with a streak of white in his hair.

He moves up stealthily behind Lattimore, who remains unaware as he finds some coins and offers them to Matlin.

LATTIMORE  
For your trouble. You've more  
than earned it.

MATLIN  
Oh no. It's not necessary.

Under cover of Matlin's distractions, Kurlow comes up behind Lattimore, slips a rope around his neck and strangles him.

KURLOW  
(to Matlin)  
Didn't you mean to say: "It's not  
enough."

MATLIN  
Goes without saying.

Even as Lattimore struggles through his last few seconds, Matlin is busy checking his pockets for money or jewels.

KURLOW  
These mortals die so easily.

Kurlow lets the body slump to the ground.

Kurlow and Matlin climb into the skiff and pull everything apart looking for valuables. They are quick and efficient and it doesn't take them long to decide they've found everything worth finding.

Lattimore's body is hauled to the boat and dumped in.

Kurlow lifts out the hurricane lamp and pours the oil from it over the limp body.

MATLIN

Tosses a match and the skiff bursts into spectacular flames.

(CONTINUED)

1008 CONTINUED: (3)

1008

KURLLOW

Warms the heart.

MATLIN

And the hands.

They put their shoulders to the skiff and send the flaming vessel sailing out into the limpid black water.

JOHNNY SANDRINGHAM

Is coming down the path when he catches sight of the burning boat. He races down toward the river. He stumbles once and slides, but gets up and keeps going.

He runs from the path where it empties onto the riverbank. He sees Kurlow watching the boat burn.

JOHNNY

You there... Are you just going to stand there?

Kurlow turns to him and his cold gaze rivets on Johnny for an instant.

KURLLOW

No.

Then Johnny is clobbered by an oar wielded by Peter Matlin. Johnny sinks to his knees facing Kurlow, then collapses unconscious to the ground.

Kurlow exchanges a look with Matlin. They both smile.

Kurlow puts out his hand. Matlin hands over the packet of letters and Kurlow bends to stuff them into Johnny's shirt.

Kurlow buttons up Johnny's shirt and as he reaches the last button --

TRANSITION TO:

1009 INT. MACLEOD'S CAR - THE PRESENT - DAY

1009

Dawson unbuttons his collar and fans himself. It's hot in the car.

Dawson and MacLeod are many hours into what has so far been a fruitless stake-out across the street across from Lisa's apartment complex.

MacLeod and Dawson are both bored, tired, and up to their eyeballs in junk food. The car is littered with styrofoam coffee cups, cellophane wrappers, cardboard containers, over-read newspapers and empty Thermos bottles.

(CONTINUED)

1009 CONTINUED:

1009

DAWSON

They don't pay cops enough for this. How much longer are we going to wait?

MACLEOD

Until he comes or I get a better idea of how to find him.

DAWSON

I'm tired.

MACLEOD

Have some more coffee.

DAWSON

It's cold. Besides, one more cup and I'll explode. In fact, I gotta go... now.

MACLEOD

Then go.

DAWSON

Where am I going to find a bathroom at this hour?

MACLEOD

Find a tree.

DAWSON

What if he shows up while I'm out looking for a tree?

MACLEOD

So stay here and use a cup.

DAWSON

What are you, a nurse?

But MacLeod has spotted --

1010 EXT. LISA'S APARTMENT COMPLEX - PARKING LOT - DAY

1010

Robert pulls into the parking lot and gets out of his car. He heads for Lisa's apartment building.

1011 INT. MACLEOD'S CAR - SAME

1011

MacLeod reacts.

MACLEOD

There he is.

(CONTINUED)

1011 CONTINUED:

1011

Dawson checks him out through a pair of binoculars.

MACLEOD

You know him?

DAWSON

Never seen him before.

MACLEOD

You're sure?

Dawson checks again through the binoculars.

DAWSON

Absolutely.

(lowering the binocs)

Not one of us. Sorry.

1012 EXT. LISA'S APARTMENT COMPLEX - CONTINUOUS

1012

MacLeod opens the car door. He's on the move.

MACLEOD

See if you can pick out the license  
plate.

MacLeod starts off across the lawn toward Robert, steady  
and determined.

ON ROBERT

As he spots MacLeod coming after him.

Robert bolts in panic, and takes off running for his life.

MACLEOD

Goes after him.

Robert's heading for the building but MacLeod has the angle  
on him.

Robert shifts directions and MacLeod follows.

ROBERT

Cuts for the underground garage, racing down the long  
driveway at breakneck speed.

MACLEOD

Goes after him, but stops short of the garage and turns  
back.

(CONTINUED)

1012 CONTINUED:

1012

ANGLE FRONT OF THE BUILDING

Robert can be seen through the big windows as he comes racing gasping up into the Lobby. He stops to catch his breath, and looks behind him for any sign of MacLeod, but there is none. He's lost him.

ROBERT

Emerges, almost giddy, from the building. He is completely shocked to find MacLeod there waiting for him. Robert is scared to death.

ROBERT

I didn't see anything, I don't know anything.

MACLEOD

I'm not going to hurt you.

ROBERT

Your business is your business. Why should I care?

MACLEOD

Look, all I want to do is talk to you.

As soon as he hears "talk," Robert finally relinquishes enough of his fear to hear MacLeod's assurances, and he's transformed. His courage returns in the company of a swell of bravado.

ROBERT

(casual)  
Sure you do.  
(beat)  
We both know your ass is mine, don't we?

MACLEOD

Excuse me?

ROBERT

Anything happens to me and that tape goes to the police and the six o'clock news.  
(beat)  
Did I tell you the D.A.'s a friend of mine?

MACLEOD

It's not what you think.

(CONTINUED)

1012 CONTINUED: (2)

1012

ROBERT

(cocky)  
Really. What do I think?

MACLEOD

(tight)  
I want the tape.

ROBERT

I'll bet you do.  
(backing off)  
It's in a safe place.

MACLEOD

What you saw was a... it was self-defense.

ROBERT

(laughs that off)  
Of course. You had the guy down on his knees and you chopped his head off. I'd take that to any jury.  
(cutting MacLeod off)  
Hey, you don't have to explain it to me. I'm sure we can come to a reasonable settlement.

MACLEOD

How much?

ROBERT

I don't want your money.  
(beat)  
You want the tape, it's yours. All you have to do is perform a certain service for me, which shouldn't be too difficult for a man of your obvious talents.

MACLEOD

What would that be?

ROBERT

(a beat)  
I want you to kill my wife.

Off MacLeod's look --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

1013 EXT. LISA'S APARTMENT COMPLEX - PARKING LOT - DAY

1013

MacLeod walks Robert back across the lot to his car. Robert, thinking he knows the score, has lost all fear of MacLeod and concentrates on the art of persuasion.

ROBERT

I'll make it very easy for you.

(beat)

The door'll be unlocked, the alarm system de-activated. You walk in, boom, and you walk out. Finished.

There is an air of intense sincerity about Robert that is completely offensive to MacLeod, but MacLeod plays along for the moment. He despises this son-of-a-bitch and it's hard not showing it.

MACLEOD

And you think I'm the one to do this.

ROBERT

(coaxing)

I've picked dozens of juries, I know people. I can feel it. You're my man.

(beat)

It's perfect -- a win-win situation. I get what I want and you get what you want.

They reach the car. Robert opens his door, but before he gets in he presents MacLeod with

A PICTURE OF BARBARA

on the back of which he writes his home address and slips it in MacLeod's pocket.

ROBERT

That's where she'll be. Tonight or tomorrow, it's up to you...

MACLEOD

(with an edge)

If there's a problem, you'll be the first to know.

ROBERT

I'm counting on you.

(CONTINUED)

1013 CONTINUED:

1013

As he drives off --

VOICES (O.S.)

Killer! Murderer!

MacLeod turns, as if to the voices, and we go to them.

TRANSITION TO:

1014 EXT. VILLAGE - ENGLAND - 1805 - DAY

1014

The voices continue shouting from out of the small crowd that has gathered to watch as Johnny Sandringham is led away in chains through the village.

A VILLAGER

Picks up a handful of mud and fires it at Johnny, scoring a direct hit.

VARIOUS VOICES

Murderer!

JOHNNY

Lunges toward the Villager but the sheriffs yank the chain and haul him back into line.

SEVERAL OTHER VILLAGERS

Provoked by Johnny's response all start heaving mud at him.

The sheriffs don't care to do anything about it, as long as the mud misses them, and continue hauling Johnny along.

The mud flies fast and furious until

MACLEOD

Arrives and moves to Johnny's side. MacLeod scans the crowd with a glare and the mud-slinging quickly ceases.

The sheriffs seem disappointed that the sport has ended and pick up the pace of their walk. MacLeod walks alongside Johnny.

JOHNNY

I didn't do it, Duncan. I'm no murderer.

MACLEOD

You don't have to tell me that.

(CONTINUED)



1014 CONTINUED:

1014

JOHNNY  
(eyeing the crowd)  
Somebody's got to tell them.  
(voice breaking)  
They want to hang me.

MACLEOD  
That's not going to happen.

JOHNNY  
What kind of life will it be for  
Molly and the boys? A killer's  
widow...

MACLEOD  
(firm)  
I will not let them hang you, I  
promise.

A guard opens the gate as they arrive at the jailhouse.

JOHNNY  
(low, intense)  
I think I saw them.

MACLEOD  
There was more than one?

JOHNNY  
Two I think, but I only got a good  
look at one. A big man... and he  
has this streak of white in his  
hair.

Johnny tries to indicate with his hand, but his hands are  
chained.

JOHNNY  
On the right side. From his temple  
to his ear. Very white.

One sheriff pulls Johnny away and into the courtyard. The  
other blocks MacLeod's way.

MACLEOD  
(calling after him)  
I'll find him, Johnny. Be sure of  
it.

1015 INT. JAIL - ENGLAND - 1805 - NIGHT

1015

MacLeod walks along the corridor toward

JOHNNY'S CELL

(CONTINUED)

1015 CONTINUED:

1015

Johnny steps up to the bars, happy to see him.

JOHNNY

You came.

MACLEOD

How are you?

JOHNNY

I've definitely felt better.

(trying for lightness)

The food's no worse than we had on board ship during the war.

(thinking on that)

I suppose I ought to be used to seeing death coming.

His voice breaks. "Used to it" he isn't.

MACLEOD

Johnny --

JOHNNY

No, I'm all right.

(pulling himself together)

What about Molly? How is she fairing?

MACLEOD

She asked me to tell you not to worry about her. Or the boys.

MacLeod's got news he needs to share with Johnny and he can't hold onto it any longer.

MACLEOD

(hates this)

Johnny, I've been out every day.

JOHNNY

You can't find them.

MACLEOD

I've been to every pub, every inn, every stable up and down the river for miles and no one has seen this man with the strip of white hair.

JOHNNY

(defeated)

I guess I shouldn't be surprised.

(beat)

They could be anywhere by now. London. Even France or Spain.

(CONTINUED)

1015 CONTINUED: (2)

1015

MACLEOD

You don't know that.

JOHNNY

(a pause; heavy)

Looks like I'm going to keep my  
date with the hangman after all.

Johnny's putting up a brave front but it doesn't quite mask the real fear he's going through. There is a real determination in MacLeod's eyes.

MACLEOD

They're not going to hang you.

He reaches through the bars to clasp arms with Johnny.

JOHNNY

Tell Molly and the boys...  
(breaking off)  
Just tell them.

MACLEOD

(stubborn)  
You'll tell them yourself.  
(beat)  
When you're free.

ON MACLEOD

As he walks back along the corridor.

1016 INT. JAIL - NEXT MORNING

1016

ANGLE JOHNNY

Asleep on the straw in his cell. The JAILER arrives and rattles the bars to rouse him.

JAILER

Wake up! No time to be sleeping.  
It's your big day.

Johnny wakes slowly and sits up on his straw mat. Not much of a secret what that means and Johnny stands slowly, bearing a heavy heart.

JOHNNY

(with a quaver)  
Already?

JAILER

(cheerfully)  
No time like the present.  
(MORE)

(CONTINUED)

1016 CONTINUED:

1016

JAILER (CONT.)

(beat)

Relax, Mate. I'm here to set you  
free.

Johnny is stunned.

JAILER

They found the real killer.

JOHNNY

The man with the white in his hair?

JAILER

No, I didn't see no white. His  
name's MacLeod. Duncan MacLeod.

JOHNNY

(in disbelief)

No. Not MacLeod. You've got the  
wrong man.

Jailer unlocks the door. Johnny moves out automatically,  
dazed and disoriented.

JOHNNY

There must be some mistake.

JAILER

No mistake. He confessed. Just  
walked right in and confessed.

JOHNNY

That's impossible. He didn't do  
it.

JAILER

He knew everything about it.

JOHNNY

Because I told him. He only knows  
what I told him.

JAILER

What do you care who stretches,  
Mate? It's keeping you from the  
hangman.

And off Johnny's horrified realization that MacLeod has  
taken the rope to save him...

1017 EXT. GALLOWS YARD - ENGLAND - 1805 - DAY

1017

A hanging, open to the public, is about to take place in the yard and there is a carnival atmosphere about it as families gather for the entertainment. Some eager and impatient, others anxious and uncertain. Kids chase each other, racing through the crowd.

AN OLD CUR

Sniffs for scraps at the feet of the food vendors (fruit, bread, chips, fish, sausages) working the assembly.

A PICKPOCKET

Lifts some coins from an open purse and moves on.

SHERIFF AND WATCHMEN

Are professionally serious about keeping everything under control.

HEAVY WOODEN DOOR

opens and Two Guards escort their prisoner into the yard. It's MacLeod, with his hands tied behind his back.

There's a stir in the crowd, and AD-LIBBED shouts: "There he is," "The murderer!" Etc.

MACLEOD

Is led to the gallows. Hands tug at him, voices continue to hurl epithets. This is not easy for him. A rock is thrown at him --

Johnny Sandringham grabs the Villager who threw the rock, shoves him back roughly. He pushes to the front of the crowd, reaches MacLeod's side.

JOHNNY

Duncan, you can't do this!

MACLEOD

It's done.

(turning away)

Go home.

He continues toward the gallows. Johnny tries to take his arm but is stopped by Two Guards.

JOHNNY

This is madness.

(CONTINUED)

1017 CONTINUED:

1017

MACLEOD

You've got a wife, Johnny, a family  
to take care of. I'm alone. It  
makes sense.

JOHNNY

(shouting after)  
You can't just switch places with  
me!

The Guards haul Johnny away.

MACLEOD

Goodbye, Johnny.

JOHNNY

(screaming at the  
guards)  
No, you can't do this!

One of the Guards hammers Johnny in the mid-section,  
knocking the wind out of him as they remove him from the  
grounds.

TWO PEOPLE

Wait up on the gallows as MacLeod climbs the stairs. They  
are the HANGMAN, testing his rope, and the Clergyman,  
reading prayers quietly from his little book. The Hangman  
meets MacLeod at the top of the stairs and walks him to  
the spot over the trap door.

HANGMAN

(respectfully)  
If there is anything you want to  
say...

MacLeod shakes his head.

MACLEOD

No.

HANGMAN

Smart. People get up here and  
start talking, and that always  
gets them scared. Smarter just to  
say nothing.

MacLeod stands stock still as the rope is put around his  
neck, staring straight ahead. Hating this, wanting nothing  
more than to have it over with.

HANGMAN

I'll try and make sure it don't  
hurt.

(CONTINUED)

1017 CONTINUED: (2)

1017

MACLEOD

It always does.

The Hangman looks at him strangely, then lifts the black hood to place it over MacLeod's head when suddenly, MacLeod gets the BUZZ.

MacLeod scans the grounds, looking for the source of the BUZZ.

MACLEOD'S POV

as he scans the crowd and quickly spots a tall man who takes his hat off with a smile to reveal a shock of white hair. His partner is with him. Lyman Kurlow and Peter Matlin have come to watch the hanging.

BACK TO SCENE

MACLEOD

Wait!

HANGMAN

Sorry, Mate.

It's time. As the hood comes down over MacLeod's eyes, the WORLD GOES BLACK, and we HEAR the off-screen SOUND of the trap door hammering open.

As the light passes through the trap door --

TRANSITION TO:

1018 OMITTED

1018

1019 EXT. ROBERT'S HOUSE - DAY

1019

The light passes through an opening window.

THROUGH THE WINDOW - SUBJECTIVE POV

can see Barbara. She's alone, staring at the TV. In the muted light of closed Venetian blinds. (NOTE: We should do whatever we can with light and shadows to make this as spooky as possible.)

The unseen intruder enters through the window.

1020 INT. ROBERT'S HOUSE - DAY

1020

IN THE DEN

Tears roll down Barbara's cheeks as she stares at

(CONTINUED)

1020 CONTINUED:

1020

BARBARA'S POV - THE TV MONITOR

where Robert and Lisa are making love. Barbara's playing the tape. It's graphic and sexy and she's devastated.

POV UNKNOWN STALKER

through the den.

IN THE DEN

Barbara is practically in shock as the love-making ends.

There is a moment of "snow" on the screen. Barbara starts to rise to shut off the machine. And then, quite suddenly, on the screen: MacLeod and Matlin going at each other with swords.

Barbara can't help but gawk at what she sees.

SUBJECTIVE POV

approaches the den and stops at the doorway.

Barbara has her back to him and over her shoulder, he watches what she's watching: the end of the fight. Sensing someone behind her, she turns suddenly.

BARBARA'S POV - THE DOORWAY

Nothing there.

BARBARA

Is relieved. She turns back to the monitor.

BARBARA'S POV - THE TV MONITOR

MacLeod takes a powerful swing and slices into Matlin's side. Blood spills. Matlin's sword goes flying as he falls to his knees in pain.

BARBARA

Gasps and responds to a welling nausea.

BARBARA'S POV - THE TV MONITOR

the shot ZOOMS IN CLOSE on MacLeod and holds.

IN THE DINING ROOM - SUBJECTIVE POV

a hand reaches out to topple a tall standing plant, causing it to teeter and then topple to the floor.

(CONTINUED)



1020 CONTINUED: (2)

1020

BARBARA

Jumps at the noise, grabs a heavy ashtray and she goes to investigate.

BARBARA

Hello? Who's there?  
(a beat)  
Somebody there?

SUBJECTIVE POV

Barbara passing by without seeing the man observing her.

ANGLE - TAPE CASSETTE

We reveal the stalker to be MacLeod as he pops it out of the VCR.

IN THE STUDY

Barbara, nervous and edgy, retrieves the 9mm Sig Sauer handgun to protect herself.

ANGLE THE DEN

As MacLeod emerges, slipping the tape into his pocket. He makes his way silently back toward the front door.

Undetected, he opens the front door and slips out. He's pulled it off. He's is about to get away scot-free, but he can't bring himself to sneak off without warning her about Robert.

He turns back and startles Barbara as she re-enters the hall.

MACLEOD

I'm sorry. I didn't mean to  
frighten you.

Two-handed, she points the gun at him in self-defense.

BARBARA

(backing to the wall)  
Who are you? What are you doing  
in my house?

MACLEOD

I know this isn't the best timing  
in the world, but I've come to  
warn you.

MacLeod steps out from behind the partition. Barbara recognizes MacLeod and freaks.

(CONTINUED)

1020 CONTINUED: (3)

1020

BARBARA

Oh my God, it's you!

MACLEOD

I promise I'm not going to hurt you.

Barbara's not listening. She's too terrified.

BARBARA

You killed that man.

MACLEOD

Well, only sort of... I know this looks bad, but looks aren't everything.

BARBARA

Panics.

BARBARA

Stay away from me!

Terrified, she fires the gun. The bullet tears a chunk of wood out of the wall by MacLeod's head.

MACLEOD

Brilliant, MacLeod.

MACLEOD

Backs off out the door.

Barbara keeps firing.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

1021 INT. JOE'S - DAY

1021

DAWSON

What do you mean you went back?

The place is closed. Everyone's gone but Dawson and MacLeod. Dawson is puttering, cleaning up and in a snit.

MACLEOD

What was I supposed to do? If he wants her killed, he's going to find someone to do it. I had to say something.

DAWSON

It's a pain in the ass when your sense of honor gets in the way of your own best interests.

MACLEOD

It happens.

DAWSON

(grudging admiration)  
To you.

With a shrug, MacLeod makes his way to the door.

MACLEOD

He's got to be stopped.

DAWSON

How you gonna do that, short of killing him?

Off MacLeod's acknowledgment --

1022 INT. DOJO OFFICE - NIGHT

1022

MacLeod is sitting on the edge of his desk, talking on the phone.

MACLEOD

I've already left three messages...

ROBERT

Explodes into the office, fully exasperated.

(CONTINUED)

1022 CONTINUED:

1022

MACLEOD

...never mind.

ROBERT

(condescendingly)

Let me explain this slowly. You can't go leaving messages at my office. Everything depends on nobody being able to connect us.

(beat)

You went to the house, that's good, it shows commitment, initiative, but you didn't finish the job.

MACLEOD

I didn't go there to kill her.

ROBERT

(playing along)

No. No, of course not.

MACLEOD

I went to get the tape.

(beat, cold)

Don't bother me again.

ROBERT

Hey, I may not have the tape anymore, but you're not out of this.

He opens his jacket and shows the butt of his gun.

ROBERT

(re gun)

Just so you don't get ideas about ending your problem here.

(beat)

I'm an eye witness. If I go to my friend the D.A. and he starts digging around, what'll he find?

(beat)

You getting this or am I going too fast for you?

MACLEOD

Turns away suddenly, silencing Robert with a gesture. MacLeod reacts to the unmistakable BUZZ coming from the far end of the dojo. The intruder is unseen, still in the entranceway.

He starts for the door immediately and Robert steps in his way.

(CONTINUED)

1022 CONTINUED: (2)

1022

ROBERT

Where do you think you're going?

MacLeod points to the side of the dojo.

MACLEOD

Side door... Get out now.

But Robert doesn't. MacLeod moves into the --

1023 INT. DOJO - NIGHT - CONTINUOUS

1023

Robert follows.

ROBERT

I don't think you realize your position.

He stands firm. MacLeod is not going to waste time arguing. He throws a short punch, knocking him out, then pushes him through the side door.

MacLeod moves through the dojo.

LYMAN KURLOW

Steps inside from the entrance, dressed in jeans and a tight t-shirt covered by a long leather coat.

KURLOW

(very threatening)  
Peter Matlin was my friend.

MACLEOD

Then you should have come yourself instead of sending him.

They slowly circle each other, wary.

KURLOW

I'm here now.

As MacLeod's sword wipes frame, and we go --

TRANSITION TO:

1024 EXT. ENGLISH COUNTRYSIDE - 1805 - DAY

1024

Where MacLeod's sword crosses frame as he steps into the middle of a bridle path which runs alongside a maze of high hedges.

(CONTINUED)

1024 CONTINUED:

1024

Peter Matlin and Lyman Kurlow, on horseback, are forced to pull up as MacLeod steps in front of them, sword out, blocking the path.

KURLLOW

Well, well, what have we here.

MacLeod steps forward to present himself. He's wearing what he hung in and he's definitely had better days.

MACLEOD

I am Duncan MacLeod of the Clan MacLeod.

KURLLOW

(to MacLeod)

I know who you are, I watched you hang.

(with a flourish)

Lyman Kurlow.

MATLIN

(from his mount)

Peter Matlin of the Somerset Matlins at your service.

(to Kurlow, re MacLeod)

They usually stay dead longer than this.

KURLLOW

(to MacLeod)

Don't you think you'd better get out of town before someone sees you alive?

MACLEOD

(in no mood for banter)

As soon as I have your head.

KURLLOW

Is that my head?

MATLIN

Or my head?

MACLEOD

I'm here for whichever bastard killed the Lattimore boy and would have let my friend hang for it.

KURLLOW

(with confidence)

Then it must be me you want.

Kurlow dismounts and draws his sword. MacLeod stands ready.

(CONTINUED)

1024 CONTINUED: (2)

1024

KURLLOW

I would have thought that dying once today would be enough for you.

MACLEOD

I'm just here to give you a turn.

Kurlow is confident and attacks with relish. He is strong and stylish, but MacLeod stops him quickly and launches a vigorous counter-attack.

Kurlow backs off as it becomes apparent that he's no match for MacLeod's anger and determination.

Kurlow suddenly bolts and runs off, straight to the

1025 EXT. ENGLISH COUNTRYSIDE - MAZE OF HEDGES - 1805 - DAY 1025

MacLeod is surprised by Kurlow's sudden flight, but wastes no time going after him.

But as MacLeod reaches the hedges, he slows down. He has every reason not to trust Kurlow to be an honorable opponent. He moves cautiously into the maze.

MACLEOD

Is caught in the maze. The hedges are taller than he is and all the pathways are arcs so that the effect is like walking blind through an endlessly curved and reversing corridor.

MACLEOD

Show yourself, Kurlow.

There is no response from Kurlow but MacLeod knows he's there because he's picking up the BUZZ.

MACLEOD

Where are you?

MacLeod moves to his right and encounters a wall of hedge. He has to back off and go the other way.

OVERHEAD ANGLE

Where the maze of hedges is clearly seen for the puzzle it is.

A SWORD

Slashes through the hedge at MacLeod, just missing his back. He spins to address the attack but of course Kurlow has withdrawn his sword and disappeared again.

(CONTINUED)

1025 CONTINUED:

1025

MacLeod's hunt for Kurlow is a cat and mouse game. From overhead, it becomes obvious that Kurlow knows the maze well, and that MacLeod is lost.

MACLEOD

(shouts)  
Stand and fight.

KURLOW

I'll pick the time and place,  
MacLeod.  
(with a laugh)  
Au revoir.

ANGLE MACLEOD

Seen from ground level, seething with frustration.

WIDE OVERHEAD ANGLE

shows Kurlow coming out of the hedges on the far side. Matlin is there waiting for him with the horses. Kurlow mounts up and delighted, they ride off.

MACLEOD

Is left behind, stuck at the center of the maze.

MACLEOD

Kurlow!  
(a beat)  
KURLOW!

MacLeod pivots in a circle, searching, infuriated.

TRANSITION TO:

1026 INT. DOJO - THE PRESENT - NIGHT

1026

MacLeod and Kurlow circling each other, swords out.

MACLEOD

There are no bushes to hide behind  
here, Kurlow.

Kurlow slices the air with his sword. He takes a couple of fancy swings in MacLeod's direction.

KURLOW

I'm a lot better now than I was  
then.  
(beat)  
Pay attention, maybe you'll learn  
something.

(CONTINUED)



1026 CONTINUED:

1026

MacLeod holds his sword steady, concentrating intensely, wasting no movement on showing off.

MACLEOD  
(tight smile)  
I'm counting on it.

The two Immortals are about to engage when

ROBERT

Makes his way out of the office, still shaking some of the cobwebs from his head.

ROBERT  
(practically  
spluttering)  
That was assault and battery! I  
could sue your ass good if I wanted  
to --

Robert is stopped in his tracks by the sight of Kurlow, sword raised high.

KURLOW

Is disgusted. The arrival of a mortal ends it for him and he lowers his sword. There will be no fight here.

KURLOW  
The tunnels, midnight.

Kurlow stalks off.

Pissed off, MacLeod moves toward the elevator with Robert, excited, right on his tail.

ROBERT  
What's with you guys and the swords?

MACLEOD  
Go away.

ROBERT  
There are easier ways to kill  
people.  
(MacLeod ignores him)  
I've got it!  
(beat)  
This has nothing to do with the  
tape. I have an entirely new  
proposal.

MacLeod grabs him by the shirt.

(CONTINUED)

1026 CONTINUED: (2)

1026

MACLEOD  
(right in his face)  
Don't you ever stop?

Robert pulls free, smoothing his lapels.

ROBERT  
Listen, you know movies? "Strangers  
on a Train"? No? These two guys  
meet on a train. They don't know  
each other. Just like us.  
(self-congratulatory)  
This is perfect. We switch murders.  
You kill my wife...

MACLEOD  
(almost amused)  
And you're going to kill Kurlow?

ROBERT  
Exactly. There's no way to connect  
you to Barbara, no way to connect  
me to your friend, neither one of  
us ever gets to be a suspect... no  
motive.

MACLEOD  
You're in way over your head.

MacLeod's warning is immaterial. Robert just can't hear  
it.

ROBERT  
I'm sensing some reluctance.  
(beat)  
We have a deal.

MACLEOD  
We have nothing. No deal. No  
understanding. Nothing.

ROBERT  
I'll deliver my end.

MACLEOD  
Kurlow will eat you alive.

Robert starts to move away.

ROBERT  
(laughs it off)  
Let him try. I've got a 9mm Sig  
Sauer with eight rounds. What's  
he got, a sword?

MacLeod presses him close.

(CONTINUED)

1026 CONTINUED: (3)

1026

MACLEOD

Forget about what you saw, Robert,  
and forget about getting rid of  
your wife. Anything happens to  
her, anything at all, I'll come  
after you.

ROBERT

We'll talk later.

As he turns to leave --

1027 EXT. TUNNEL - NIGHT

1027

Robert, headlights off, pulls up slowly and parks. He  
sits for a moment in the car, gathering himself, getting  
ready for his big moment.

He steps out of the car, puts his gun in his pocket, and  
locks the car door. He is a man conflicted. Inspired by  
his mission and emboldened by the gun, he is nonetheless a  
little spooked as he enters into the --

1028 INT. TUNNEL - NIGHT

1028

Growing a little more cautious with each step into the  
eerily lighted tunnel, Robert is completely startled when

LYMAN KURLOW

Suddenly materializes out of the shadows and demands:

KURLOW

What the hell are you doing here?

Robert jumps. It takes Robert him a moment to recover and  
try to get his plan in action.

ROBERT

I'm a lawyer, we met earlier today.  
At MacLeod's.

KURLOW

Did MacLeod send you?

ROBERT

Send me? Nobody sends me.

Lyman clearly has nothing but contempt for this interfering  
mortal.

(CONTINUED)

1028 CONTINUED:

1028

KURLLOW

Then unless you got business with me you better get your sorry little ass out of here before you lose it.

It's show time and Robert's up for it. He pulls his gun. Kurlow is amused.

ROBERT

You think this is amusing?

KURLLOW

First time I've ever seen a lawyer need a gun to rob someone.

And now it's Robert's turn to be amused.

ROBERT

Robbery? No, that's just wishful thinking on your part.

KURLLOW

You're going to kill me?

ROBERT

Nothing personal, but yes.

ROBERT

Fires off ONE shot.

KURLLOW

Reels back and falls.

ROBERT

Pockets the gun and walks over to Kurlow, feeling very excited, very accomplished.

He stares at the body and Kurlow looks good and dead. He kicks him a couple times and then bends over the prostrate body for a closer look.

KURLLOW

Suddenly reaches out and grabs Robert by the throat.

ROBERT

(in a choked voice)  
Don't... I can pay you... I have a rich wife... money.

Kurlow finishes strangling him, then takes out Robert's wallet.

(CONTINUED)



ACT FOUR

FADE IN:

1029 EXT. TUNNEL - LATER - NIGHT 1029

MacLeod drives up and stops his car. His headlights pass through the dimly lit tunnel.

MACLEOD

Exits his car. He looks around. He sees no one. He senses no one.

He enters --

1030 INT. TUNNEL - NIGHT 1030

His sword out, he moves through the shadowy tunnel. His eyes adjust to the light and find

MACLEOD'S POV

First Robert's gun and then Robert's body half in and half out of the darkness.

BACK TO SCENE

He approaches the body and feels for a pulse... Nothing.

He hears the siren of a police cruiser as it approaches. He hurries out of the tunnel.

1031 INT. JOE'S - NIGHT 1031

The place is crowded. MacLeod and Dawson are off in a corner trying to talk, soft enough not to be overheard, but loud enough to hear each other over the din of the club.

MACLEOD

As soon as the police figure out whose body that is, they'll go to his wife and she'll tell them about me.

DAWSON

And then what?

MACLEOD

It means the end of Duncan MacLeod.  
(MORE)

(CONTINUED)

1031 CONTINUED:

1031

MACLEOD (CONT.)

(burdened)

It means disappearing, starting over again somewhere, as someone else... someone new.

DAWSON

Cutting yourself off from everyone you know... being alone...

(beat)

That can't be a lot of fun.

MACLEOD

It's not.

DAWSON

There's got to be another way.

MACLEOD

(shakes his head)

It's okay, Joe.

(beat)

It wouldn't be the first time.

DAWSON

Maybe I can help.

Touched by the offer, MacLeod puts his hand on Dawson's shoulder.

MACLEOD

Thanks, but I don't think there's anything you can do.

DAWSON

I could talk to her, before the cops get there.

MACLEOD

And say what?

DAWSON

I don't know. I'm pretty good on my feet, I'll think of something.

MACLEOD

And when she looks through the peephole, who you gonna say it is, Mother Theresa?

DAWSON

No, but at least I won't look like you.

And off MacLeod's look --

1032 INT. DAWSON'S CAR - NIGHT

1032

Dawson is driving. He's got to deal with traffic but he is fairly preoccupied and very nervous.

DAWSON

Maybe I could say... you were rehearsing for a movie?

MACLEOD

I think basically we're stuck with having to tell the truth.

DAWSON

How much of the truth?

MACLEOD

Maybe if she understands that Matlin was trying to kill me... that I didn't have any choice...

(shakes his head)

Why would she believe you?

DAWSON

(snaps)

I'll make her believe, all right?

(catching himself)

Sorry.

MACLEOD

Relax, it's not my life that's in your hands, it's just my life here. This life.

DAWSON

Well, that takes the pressure off. Piece of cake now.

MacLeod smiles. Dawson doesn't. They pull up across from Robert and Barbara's house. All the lights are out.

MACLEOD

At least the police aren't here yet.

DAWSON

Looks like nobody's here.

But MacLeod is picking up the BUZZ.

MACLEOD

Someone is.



1033 EXT. ROBERT'S HOUSE - NIGHT

1033

As MacLeod gets out of the car, the BUZZ is even stronger.

Then there is a SCREAM. It's coming from the house.

MACLEOD

Races up the walk. Tests the door.  
It's locked. He kicks it open.

1034 INT. ROBERT'S HOUSE - NIGHT - CONTINUOUS

1034

Barbara is sprawled on the floor, scared and bruised.  
Kurlow stands back.

MACLEOD

You do get around.

KURLLOW

At least I didn't have to come  
looking for you.

MacLeod pulls his sword as well. Barbara shrinks back.  
She saw the videotape, she knows what's coming.

Keeping his sword up and keeping a wary eye on Kurlow,  
MacLeod glances over his shoulder at Barbara. She is  
somewhat disheveled, slightly bruised, and bleeding from a  
cut on her cheek. Most of all, she's scared.

MACLEOD

You'd better get out of here. Can  
you walk?

She nods weakly.

BARBARA

(with difficulty)  
He killed Robert...

MACLEOD

Go on outside. My friend will  
take you to the hospital. I'll  
take care of this.

Her eyes widen as she sees --

KURLLOW

Tries to take advantage of MacLeod's moment of distraction.  
He swings at MacLeod's head; MacLeod barely deflects the  
blow.

(CONTINUED)

1034 CONTINUED:

1034

MACLEOD  
(to Barbara, without  
looking at her)  
Go!

She scrambles out the door as Kurlow swings again and MacLeod blocks it. Their swords lock, Kurlow pressing MacLeod back against the wall.

KURLLOW  
Still a hero.

MACLEOD  
Still a pig.

With an effort, he shoves Kurlow back. Kurlow swings, not at MacLeod, but at the only lamp in the dim room, plunging the room into darkness.

MacLeod blinks, eyes adjusting to the dark., The room is empty. He moves into --

1035 INT. ROBERT'S HOUSE - LIVING ROOM

1035

Just as he gets there

KURLLOW

Slips out the door at the far end of the room.

MacLeod goes after him. It's the cat and mouse of the hedges all over again.

MACLEOD  
(calling out)  
There's nowhere to hide this time.

KURLLOW (O.S.)  
No need, this time.

Kurlow's voice came from the den. MacLeod races there.

1036 INT. ROBERT'S HOUSE - DEN

1036

KURLLOW

Hides in the shadows and springs a sneak attack with a vicious slashing blow.

MACLEOD

Reacts and just barely manages to duck the blow.

(CONTINUED)

1036 CONTINUED: 1036

KURLLOW'S SWORD

Cuts the air and comes slicing down through the VCR, the TV and the speakers it sits on.

By the time MacLeod gets back to his feet, Kurlow's gone again.

MacLeod chases him out to the --

1037 INT. ROBERT'S HOUSE - HALL 1037

And is once more greeted by the swoosh of Kurlow's sword.

Once again MacLeod escapes the blow. Kurlow bolts out into the --

1038 EXT. ROBERT'S HOUSE - BACKYARD - NIGHT 1038

MACLEOD

Charges after him.

Kurlow slashes at MacLeod. MacLeod deflects the blow and the duel is engaged. It is fierce and furious. MacLeod presses.

Kurlow slices at him. MacLeod parries the blow and translates the momentum into an immediate! Thrust.

This time Kurlow parries. He slips the charge and MacLeod ends up off-balance.

Kurlow immediately seizes the moment and presses his advantage. A powerful blow catches MacLeod on the shoulder and draws blood. A second blow from Kurlow misses its mark.

MacLeod recovers and fends off yet another blow.

Catching Kurlow out of position, MacLeod gains the advantage. Summoning total concentration, MacLeod thrusts,, with great power and opens Kurlow's belly.

It is the decisive blow. Kurlow is vanquished and knows it. His sword falls as he doubles over in pain. There is no escape this time.

And without further ado

MACLEOD

Takes his head.

(CONTINUED)

1038 CONTINUED:

1038

THE QUICKENING

Erupts at once.

The Quickening ends and MacLeod sags to the ground,  
exhausted.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

1039 INT. DOJO - OFFICE - NIGHT

1039

MacLeod sits on the desk, the tape in his hand, thinking. At the sound of the DOJO DOORS opening, he lays down the tape and looks up --

MAC'S POV - DAWSON AND BARBARA

crossing the dojo towards him. Except for a bruise or two, Barbara seems largely recovered from her ordeal.

CLOSER - BARBARA

She sees MacLeod. She hesitates a BEAT -- but Dawson nods encouragingly. She manages a weak smile and continues walking.

Barbara enters the office with Dawson. She and MacLeod face each other for a moment, MacLeod with a sympathetic look.

MACLEOD

How are you?

BARBARA

Better.

(wry)

As good as I can be, considering.

MACLEOD

(beat)

I'm sorry for everything that happened. You should never have gotten dragged into it.

BARBARA

The police said they found Robert...

(beat)

What was it all about? What was he mixed up in?

MacLeod looks at her a BEAT.

MACLEOD

Knowing wouldn't make it any easier for you.

She holds his gaze a moment -- sees the truth there and finally nods.

(CONTINUED)

1039 CONTINUED:

1039

BARBARA

I don't know why that lunatic wanted to kill us... But I know that if it weren't for you I wouldn't be alive.

MACLEOD

You're giving me too much credit.

BARBARA

I don't think so.

(beat)

I guess the only thing left to say is thanks.

(beat)

If there's anything I can do for you... ?

MACLEOD

No.

Dawson looks to MacLeod to say something more, but he doesn't so Dawson jumps in.

DAWSON

Actually, there is. That videotape, if anyone ever asks about it...

BARBARA

(generously)

What tape?

DAWSON

The one with...

(gets it and trails off)

BARBARA

I don't remember anything about it.

(to MacLeod)

Thanks again. For everything.

MACLEOD

Thank you.

She gives him a last brief nod, then walks out of the dojo.

Dawson sighs in relief, leans against the desk. As he does, his hand brushes against...

CLOSE - THE VIDEOTAPE

Dawson picks it up.

(CONTINUED)

1039 CONTINUED: (2)

1039

DAWSON  
Is this it?

MACLEOD  
What?

DAWSON  
You know what... Robert's tape.

MACLEOD  
(playing with him)  
Looks like it.

DAWSON  
(incredulous)  
You just leave it lying around?

MACLEOD  
Guess it slipped my mind.

He puts a hand out for the tape. Dawson starts to hand it over, but the wheels are turning -- he can't bring himself to let it go.

DAWSON  
I'm thinking... this tape's got  
some real documentary significance,  
real historical value.

MACLEOD  
(wry)  
I thought Watchers didn't use  
cameras?

DAWSON  
As long as it's already there...  
(beat)  
Maybe I ought to hang onto it.  
(beat)  
For the archives.

MACLEOD  
(beat, generously)  
Sure. Hey, whatever's on the tape  
is yours.

Dawson is stunned. Grateful. Thrilled... then suddenly not.

DAWSON  
You erased it, didn't you?

MacLeod shrugs. Dawson swallows his disappointment and sighs.

(CONTINUED)

1039 CONTINUED: (3)

1039

DAWSON

It was worth a shot.

He tosses the tape towards a wastebasket, and as he does,  
FREEZE FRAME and --

FADE OUT.

END OF SHOW