



HIGHLANDER

The Series

94311
VENDETTA

Written by
Alan Swayze

Highlander

"VENDETTA"

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Production #94311

October 12, 1994 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Vendetta"

Production #94311

CAST LIST

DUNCAN MACLEOD
RICHIE RYAN
JOE DAWSON
ANNE LINDSEY

BENNY CARBASSA
SIMON LANG
PEGGY MCCALL
SYD LANKOVSKI
JOEY LANKOVSKI
MARGARET LANG

FIRST LEG-BREAKER
GREY-HAIRED MAN
SAL

HIGHLANDER

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SET LIST

INTERIORS

DOJO
 /OFFICE
 /ELEVATOR
MACLEOD'S LOFT
JOE'S

COCONUT LOUNGE - 1938
 /DRESSING ROOM
 /HALLWAY
LANG'S MANSION
 /PARLOR
COCONUT LOUNGE - THE PRESENT

EXTERIORS

DOJO
JOE'S

FERRY
WATERFRONT
LANG'S MANSION
COCONUT LOUNGE - 1938
FUNDRAISER MANSION (STOCK)
 /GARDEN AREA

HIGHLANDER

"Vendetta"

TEASER

FADE IN:

1101 EXT. FERRY - NIGHT

1101

CLOSE ON A LARGE WASH-TUB

A pair of bare feet below rolled-up pants legs are roughly pushed down into the tub. Someone starts filling the tub with fresh wet cement.

BENNY (O.S.)

(frantic)
Hey, hey fellas! Can't we at least
talk this over?

PULL BACK TO REVEAL:

That the scene is taking place aboard an out-of-service passenger ferry which looks out over the lights of the city.

The MAN with his feet in the tub has his hands tied behind his back. Two thugs, HIRSCHER and SAL, are pouring the cement.

BENNY

What did I do to deserve this?

ANOTHER MAN

Seen in silhouette only, paces in the background -- his form passing back and forth in front of the city lights. He coughs a few times, then turns to the man in the tub.

LANG

In light of your current
predicament, Mr. Carbassa, I'd say
You tried to blackmail the wrong
man.

He steps forward out of silhouette and turns out to be SIMON LANG, an elderly but splendidly-attired gentleman. His elegance is more than purely sartorial. This guy has money and style oozing from his well-scrubbed pores.

THE MAN IN THE TUB

squirms. He is BENNY CARBASSA, a penny-ante hoodlum Immortal, who lives to play the angles.

(CONTINUED)

1101 CONTINUED:

1101

Right now, it looks like he's played them once too often.

BENNY

Look, Syd --

Lang turns, spry for his age, and slaps Benny.

LANG

(snapping)
Don't call me Syd! The name is
Simon Lang!

BENNY

I can respect that. Honest...
your secret's still safe!

LANG

Because I stopped you.
(a thinly veiled threat)
And now you'll stay quiet.

Lang coughs again and takes a more contemplative tone.

LANG

When you don't have much time left,
you find yourself caring about the
legacy you leave behind.
(re Benny's predicament)
Perhaps you know what I mean.

Benny looks out at the dark waters of the bay, desperate
not to take the plunge.

BENNY

Hey, guys, it's such a cold night
to be waiting around -- why not
just shoot me instead?
(off their look)
Or how about a quick jab in the
ear with an ice-pick? Hey -- it
was good enough for Trotsky!

LANG

You brought up the past -- you
should be prepared to deal with
its traditions.

Lang points to the cement.

LANG

(smiling, with a shrug)
Call me old-fashioned.

Truly desperate now, Benny gestures for Lang to come closer.

(CONTINUED)

1101 CONTINUED: (2)

1101

BENNY

Listen, Syd --
(Off Lang's look;
hasty)
Uh, Mr. Lang. You don't have to do
this. Guy like me, I'm not worth
it, am I right?
(scrambling)
But listen, maybe we can make a
trade.

Lang adjusts his silk scarf to keep out the night chill.

LANG

With what? What could a pathetic
non-entity like yourself have that
would possibly be of interest to
me?

BENNY

Duncan MacLeod.

The NAME. It stops Lang for a BEAT, then he shakes it
off.

LANG

MacLeod's been dead for sixty years.

BENNY

(beat)
Him, right...
(beat)
But his grandson's still around.

LANG

(guardedly)
So?

BENNY

So he knows everything.
(beat)
He told me himself.
(beat)
I go running off at the mouth about
you and maybe nobody believes me,
but MacLeod... The guy's a real
solid citizen.

LANG

You're lying.

BENNY

(desperate)
Hey, c'mon, it's a no-lose
proposition!

(MORE)

(CONTINUED)

1101 CONTINUED: (3)

1101

BENNY (CONT.)

If I'm right, your secret's safe
forever. If I'm wrong...

(beat)

You can always buy another bag of
cement.

And off Lang's look, considering...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

1102 INT. DOJO - ELEVATOR - DAY 1102

MACLEOD is just coming down in the elevator. He gets a BUZZ. As the elevator bumps to a stop, he HEARS --

BENNY (O.S.)
Howzit goin'? MacLeod around?

MacLeod winces. Inches the elevator door up slowly, as silently as he can.

1103 INT. DOJO - CONTINUOUS 1103

The voices are coming from the office.

RICHIE (O.S.)
Who's looking?

BENNY (O.S.)
Take it easy, kid. Me 'n Mac go
back a long way. We're like that.

MacLeod sneaks out of the elevator and tries to head for the exit without being spotted but --

BENNY (O.S.)
MacLeod!

MacLeod stops, looks cornered.

BENNY

Comes out of the office, arms spread wide in enthusiastic greeting. Benny is the Joe Pesci of Immortals -- always enthusiastic, always hustling, always wearing the loudest tie in the room.

MACLEOD
(without enthusiasm)
Benny.

BENNY
In the flesh! Long time no see!

He bear-hugs the reluctant MacLeod. MacLeod extricates himself.

MACLEOD
How much do you want?

(CONTINUED)

1103 CONTINUED:

1103

BENNY

It doesn't always have to be about money.

(off MacLeod's look)

Hey, I'm loaded. I was just on my way to Chicago to get in some action, when I decided to drop by and see you.

MACLEOD

My lucky day.

Benny looks at Richie.

BENNY

So, you gonna introduce me?

MACLEOD

(doesn't want to)

Richie, Benny. Benny, Richie.

They shake.

RICHIE

Nice to meet you.

MACLEOD

(to Richie)

Just keep your wallet in your front pocket.

BENNY

I'm crushed.

RICHIE

(to MacLeod)

Is there a problem?

BENNY

(mock hurt)

I guess he doesn't want you associating with a small-time hustler who's had his fingers in bookmaking, numbers-running, bootlegging and blackmail.

(to MacLeod)

Did I leave anything out?

MACLEOD

Yeah, the part where you managed to lose money in every scam.

BENNY

So I'm not Michael Milken.

(beat)

But he's no Capone, neither.

(CONTINUED)

1103 CONTINUED: (2)

1103

RICHIE

You knew Al Capone?

MACLEOD

Here we go...

BENNY

Sure. Capone, Lansky, Legs
Diamond... I knew 'em all.

RICHIE

Yeah? What was Capone like?

MACLEOD

Don't encourage him.

BENNY

C'mon Mad, the kid has a right to
know.

(to Richie)

Capone had that shine.

(beat)

The way the guy cheated at cards...
a master.

(beat; wistful)

Those were the days.

MACLEOD

I was just leaving.

BENNY

Perfect. How about lunch? I'm
buying.

MACLEOD

This I've got to see.

Just as MacLeod goes to the office to get his coat,

ANNE LINDSEY

Enters the dojo. MacLeod stops in his tracks. They stare
at each other. There is heat and some confusion -- and a
whole bunch of unanswered questions between them. She
looks at MacLeod's company.

ANNE

Bad timing?

MACLEOD

Not at all.

Benny moves toward her, puts out his hand.

BENNY

Nice to meet you. I'm --

(CONTINUED)

1103 CONTINUED: (3)

1103

MACLEOD
(finishing for him)
Just leaving.
(beat)
I'll catch up with you at Joe's.

As they head out, Benny puts an arm around Richie's shoulder.

BENNY
Didja know that Legs Diamond used
to shave his legs to keep 'em smooth
under his socks?

They walk out the door.

1104 INT. DOJO OFFICE - DAY

1104

MacLeod and Anne step into the office.

MACLEOD
So, how've you been?

ANNE
Busy. As usual. You?

MACLEOD
I'm all right.
(beat)
I missed you.

She acknowledges with a nod. Her, too.

ANNE
Here's the thing. I've had some
Time to think. About this guy I
know.

She means him and he knows it.

MACLEOD
Mm-hmm. You like this guy?

ANNE
Very much.

MACLEOD
And?

ANNE
(a little smile,
playing along)
And I think he likes me too.

He smiles at her, warm. Takes her hand.

(CONTINUED)

1104 CONTINUED:

1104

MACLEOD

So where's the problem?

ANNE

This guy's... different. No matter how much I know, I can't seem to get to the bottom of him.

MACLEOD

Maybe, if you cut him a little slack... give him some time...

ANNE

Well, that's what I was thinking. Some people are just slower to open up...

There's an intense connection between them -- he recognizes how hard she worked to come to this understanding of him.

MACLEOD

(prompting)

So... ?

ANNE

So I've decided I'm not going to push.

MACLEOD

And you're okay with that.

ANNE

I'm trying.

She moves into his arms. Rests her head on his shoulder.

MACLEOD

What's the next step?

ANNE

I was thinking that maybe we could go out some time?

MACLEOD

What about tonight?

ANNE

I'm on double rotation.

MACLEOD

Tomorrow?

ANNE

(makes a face)
I've got a fund raiser.

(MORE)

(CONTINUED)

1104 CONTINUED: (2)

1104

ANNE (CONT.)

Black tie and a bunch of speeches.
You wouldn't want to go to that.

MacLeod leans forward and kisses her.

1105 INT. JOE'S - DAY

1105

MacLeod, Richie and Benny have just finished their meal.
There are a FEW OTHER CUSTOMERS in the background. Joe's
not there. Richie is laughing easily at Benny's stories.

BENNY

So, Dillinger tells me that he's
just got to see the picture,
"Manhattan Melodrama," because
Clark Gable plays this gangster
who gets the electric chair -- and
Dillinger has to know what it's
like to fry.

RICHIE

At the Biograph Theater in Chicago.

BENNY

The kid's smarter than he looks.
(preening)
It was my idea to go to there.

RICHIE

What about the Lady in Red?

BENNY

You mean Anna?
(beat)
Who do you think introduced 'em?

RICHIE

So you got John Dillinger killed?

BENNY

(beat)
My timing's not perfect.

Benny stands up and spots the "TELEPHONE" sign in the back.

BENNY

I've just got to make a quick call.

MACLEOD

You're early.
(off Benny's look)
The check's not here yet.

(CONTINUED)

1105 CONTINUED:

1105

BENNY

What a kidder.

Benny slaps MacLeod's shoulder and heads off. Richie turns to MacLeod.

RICHIE

C'mon, Mac. The guy seems harmless enough.

MACLEOD

He's trouble.

RICHIE

He's fun. I know he's full of it. And if he's gonna stiff us for lunch, it's worth the price of admission.

(he stands)

The cable guy's coming. I'll catch you later.

As Richie heads out, Benny comes back and sits down.

BENNY

(to MacLeod)

Okay, I got you in.

MACLEOD

(immediately suspicious)

In where?

BENNY

There's a big poker game going down at the docks tonight. Invitation only.

(awaiting applause)

I wangled you an invite.

MACLEOD

Thanks, Benny, but no thanks.

BENNY

C'mon... some serious players, a few drinks, Cuban cigars... it'll be like the old days!

Benny stands up and feels for his wallet. He starts patting his empty pockets frantically.

MACLEOD

Oh-oh, here it comes.

BENNY

(indignant)

Someone swiped my wallet!

(CONTINUED)

1105 CONTINUED: (2)

1105

MACLEOD

Uh huh.

BENNY

I've got to report this to the
police.

MacLeod wearily pulls out his own wallet.

MACLEOD

You do that, Benny.

He picks up the bill and heads for the cash register at
the bar. Benny moves toward the door.

1106 EXT. JOE'S - DAY

1106

As Benny emerges from the bar,

TWO MEAN-LOOKING LEG-BREAKERS

Get out of a parked car and start heading for him. They
are brandishing baseball bats.Benny sees them coming and tries to rush away but they
grab him and push him against the wall.

BENNY

(strangled)
So... how's Leon?

FIRST LEG-BREAKER

Leon's pissed. Say good-bye to
your knee-caps.

Benny backs away.

BENNY

Oh man, why is it always the knees
with you guys?

(beat)

Look, tell Leon I'm working on it,
I'm gonna get the money.

FIRST LEG-BREAKER

Too late, Benny.

As the two thugs close on Benny, MacLeod comes out of Joe's
and surveys the situation.

BENNY

Mac! Help me reason with these
guys!

(CONTINUED)

1106 CONTINUED:

1106

MacLeod leans casually against the wall, not interfering as the two Leg-Breakers back Benny against a dumpster.

FIRST LEG-BREAKER

Get lost.

MACLEOD

(disingenuous)

I thought you were loaded? Your "bankers" here seem a little annoyed.

The First Leg-Breaker raises his baseball bat to take a swing at Benny's legs.

BENNY

(a bit of panic)

Mac, please...

As the First Leg-Breaker starts to swing, MacLeod grabs his arm and stops it.

MACLEOD

I wouldn't do that.

The Second Leg-Breaker whirls around and swings his bat at

MACLEOD

Who pulls the bat from the First Leg-Breaker's hands and uses it to block the incoming blow.

THE FIRST LEG-BREAKER

Stumbles backwards.

BENNY

Takes this golden opportunity to give the man a huge hay-maker punch in the gut. He folds over like a broken deck-chair.

MACLEOD

And the Second Leg-Breaker trade a few parries with the bats, then MacLeod knocks the other man's weapon out of his hands and, grabbing him by the collar, throws him against the dumpster, knocking him out.

BENNY

That was beautiful, Mac... beautiful!

MacLeod turns to Benny. He's not smiling. Benny's got some explaining to do.

1107 INT. MACLEOD'S LOFT - DAY

1107

Benny slumps down on the couch and smiles sheepishly.

BENNY

Okay, so I owe a little money.

(off MacLeod's look)

Okay. Okay. A lot.

MACLEOD

Gambling debts?

BENNY

What else? You think maybe I bought a yacht and couldn't make the payments?

(beat)

That's why I've gotta go to this card game tonight. A guy who owes me a bundle is going to be there.

MACLEOD

Good. Problem solved.

Benny gets up and comes over to MacLeod.

BENNY

Yeah, but the thing is, Leon's boys aren't the type to just go away.

(beat)

Especially after what you did to 'em.

(off MacLeod's look)

For which I'll be eternally grateful.

MACLEOD

What do you want, Benny?

BENNY

You, uh, you couldn't kind of walk me over there, could ya? For old time's sake?

MACLEOD

You'll heal.

BENNY

But it hurts and I hate pain.

MacLeod finally nods. Benny gives him a grateful bear-hug.

(CONTINUED)

1107 CONTINUED:

1107

BENNY

Thanks, MacLeod. You're a life-saver.

MacLeod breaks loose from the hug.

MACLEOD

Don't overdo it.

1108 EXT. FERRY - NIGHT

1108

Benny and MacLeod drive on board the ferry in MacLeod's car. MacLeod stops and turns off the engine. Checks out the darkened ferry.

BENNY

I'm sure this is the place.
(gets out of the car)
Let's check around back.

With a shrug, MacLeod gets out of the car and follows Benny.

HIRSCHEL AND SAL

Come around the corner. Followed by a coughing Simon Lang.

BENNY

Is instantly all smiles and schmoozing.

BENNY

Heya, Syd, there you are.

Lang stops as he sees MacLeod. Blinks in disbelief.

LANG

(thrown)
Damn. Looks just like him.

BENNY

What did I tell you?

MacLeod looks at Lang, trying to place him.

MACLEOD

What's this about, Benny?

LANG

What do you know about me and your grandfather?

MACLEOD

Benny?

(CONTINUED)

1108 CONTINUED:

1108

LANG

(tight)

What do you know?

Before MacLeod can respond, Benny whips out a black jack and knocks him unconscious.

BENNY

(to Lang)

Who cares...

He takes out a pair of handcuffs, cuffs MacLeod's hands behind his back.

BENNY

(playing the moment)

Now he sleeps with the fishes.

Benny dumps him off the ferry into the water.

ANGLE THE WATER

As the body splashes and sinks from sight.

BENNY (O.S.)

Your problem's over.

LANG

Stares down at the water long and hard. Satisfied, he turns to Benny.

LANG

We're square.

(cold)

But don't ever give me trouble again, Carbassa.

(beat)

I can always find you.

Lang turns away, his henchmen following. And off Benny, breathing a sigh of relief.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

1109 EXT. WATERFRONT - NIGHT

1109

Benny walks along the waterfront calling for MacLeod. He has a blanket in his hands.

BENNY

MacLeod! MacLeod... you out here?

From the darkness in a voice cold as ice, we hear --

MACLEOD

(tight)

Benny!

BENNY

I'm coming... I'm coming. I have a blanket and everything.

MacLeod walks out of the water, his hands still handcuffed behind him.

BENNY

Sorry 'bout the clothes.

MACLEOD

Take off the cuffs.

BENNY

(wary)

Mac, I can explain everything.

MACLEOD

(steaming)

NOW!

BENNY

Okay... okay... okay... You gotta promise me you won't kill me.

MACLEOD

I promise.

He undoes the cuffs. MacLeod's hands go immediately to Benny's collar and almost yank him off his feet.

BENNY

You promised...

MACLEOD

I lied.

(MORE)

(CONTINUED)

1109 CONTINUED:

1109

MACLEOD (CONT.)

(beat)
Why?

BENNY

(pleading)
I had to do it, Mac! If I didn't,
he was gonna send me to the bottom
of the bay in cement sneakers --
And that's no place to spend the
next 200 years.

MACLEOD

What are you talking about?

BENNY

That guy at the ferry. Simon Lang.
I hadda kill you for him.

MACLEOD

What the hell for?

BENNY

So you wouldn't talk.
(as Benny gets it)
You didn't recognize him, did you?
(off MacLeod's look)
He used to be Syd Lankovski.

As MacLeod reacts, we PUSH IN on a lighthouse or light
buoy --

DISSOLVE TO:

1110 INT. COCONUT LOUNGE - 1938 - NIGHT

1110

We PULL OUT from a spotlight to take in the ritzy prewar
nightclub with a Polynesian look -- grass skirts, palm
trees, the works. The joint is jumping tonight.

THE DANCE FLOOR

Is crammed with the club's flashy clientele. The MUSIC is
great, courtesy of the RHYTHM ACES.

MACLEOD

Is at a table, enjoying the vibe. It's a good night to be
alive. After a BEAT, he gets a BUZZ, looks around to see

BENNY CARBASSA

Coming in the door, dressed as sharp as Benny can dress.

(CONTINUED)

1110 CONTINUED:

1110

His eyes flick nervously around the club, looking for the source of the Buzz. He sees MacLeod, nods coolly.

Summoning all his nonchalance, he approaches MacLeod's table.

BENNY

The name's Benny Carbassa. You looking for me?

MACLEOD

Sorry, you're not my type.
(beat)
Duncan MacLeod.

Benny relaxes and settles in beside MacLeod.

BENNY

Well, I guess I'll let you go.
(beat)
This time.

MACLEOD

(amused)
Thanks for the reprieve.

BENNY

Get you a drink?

MACLEOD

Why not?

Benny signals a WAITER.

BENNY

A couple of highballs here.

The Waiter goes off. Benny turns to MacLeod.

BENNY

Haven't seen you around town. You looking to check out the local action?

MACLEOD

Just passing through.

BENNY

(unheeding)
I've got this town in my back pocket. There's a great poker game down on the southside tonight. They don't usually take to strangers, but I can get you in.

(CONTINUED)

1110 CONTINUED: (2)

1110

MACLEOD

(with sarcasm)

That's very kind of you.

BENNY

No problem, you just put yourself
in my hands. You haven't see Lucky
Jim's, you haven't seen this town.

As Benny speaks, MacLeod's eye is drawn to the stage, where

GORGEOUS YOUNG WOMAN

in a sequined dress, steps up to the mike. The lights are
dimmed slightly and a spot hits her, making her shine.

MACLEOD

Smiles at the sight. Nudges Benny.

MACLEOD

Who's she?

BENNY

Uh, no, my friend. You don't want
to go messing with that particular
lady.

Benny looks at her admiringly.

BENNY

That's Peggy McCall -- she's Joey
Lankovski's girl.

Benny gestures toward the dance floor where

JOEY LANKOVSKI

Works the room. 22, good looking and cocky, he's all
testosterone and charm.

BENNY (O.S.)

Joey there is a born wiseguy. He
started out a small-time punk with
the Purple Gang -- used to knock
off candy stores, then graduated
to hijacking booze.

ON STAGE

The band leader strikes up the band and Peggy launches
into a torchy rendition of "Night & Day." She's dynamite.

PEGGY

Directs the song right at

(CONTINUED)

1110 CONTINUED: (3)

1110

JOEY

Who looks around when the spotlight hits him, acknowledges Peggy with a grin and a half-salute, then turns back to working the room.

ON BENNY AND MACLEOD

as the Waiter delivers their drinks. Benny takes a thirsty gulp of his. MacLeod tears his eyes off Peggy and turns back to Benny.

MACLEOD

He doesn't look like a small-time punk now.

BENNY

Ain't you heard, this is the land of opportunity. He and his brother opened up this club right in the middle of Prohibition.

(beat)

A few bucks here, a few bucks there, nobody sees nothing.

He gestures toward

SYD

Around 23, sitting in a back booth, working the ledger sheets, settling business problems.

BENNY (O.S.)

That's Syd back there, cooking the books. We've never met up close and personal, but I hear he's all brains, no style, know what I mean?

Syd looks enviously over at his younger brother, as Joey works the incoming crowd.

ON BENNY AND MACLEOD

The Waiter is hovering, waiting to be paid. Benny is too caught up in his rap to notice.

BENNY

The two of 'em wound up the biggest whiskey runners in town... and now it's all legit. What a country, huh?

MACLEOD

(ironic)
Only in America.

(CONTINUED)

1110 CONTINUED: (4)

1110

MacLeod, enjoying Benny's spiel, fishes out a bill and pays the waiter. As he does, his eye is caught by --

PEGGY

Her song is over. While the band goes on with a peppy instrumental dance number, Peggy steps to the side of the stage and sips a club soda. She scans the crowd.

HER POV

Joey is so busy flirting with a CIGARETTE GIRL in a grass skirt that he hasn't even noticed that her song is over.

MACLEOD

Sees what Joey's up to, and sees Peggy seeing. He looks over at her sympathetically.

ON PEGGY

Her eyes flash with anger and hurt. She stomps down off the stage, then notices --

MACLEOD

Watching her.

She hesitates a moment, glancing back at Joey then moves determinedly toward MacLeod.

AT MACLEOD'S TABLE

Peggy sashays up to MacLeod. He stands, ever the gentleman.

PEGGY

(offering her hand)
Like to dance?

MACLEOD

I hear you're dangerous to know.

PEGGY

(teasing)
Afraid of a little danger?

MACLEOD

No.

PEGGY

Well, then --

MacLeod whirls her out onto the floor.

Benny, shaking his head, reaches for MacLeod's unfinished drink and gulps it down.

(CONTINUED)

1110 CONTINUED: (5)

1110

ON MACLEOD AND PEGGY

She looks at him as they dance.

PEGGY

So what is it you do, Mister -- ?

MACLEOD

Duncan MacLeod. I'm in antiques.

ON SYD

At his back table. He notices Peggy and MacLeod on the dance floor. Leaves his books and gets up.

ON MACLEOD AND PEGGY

MacLeod dazzles her with his footwork.

PEGGY

Well, Duncan MacLeod -- you're not too shabby -- for an antique.

MACLEOD

Thank you. Is he looking?

PEGGY

What do you mean?

MACLEOD

Your boyfriend. Is he jealous yet?

Peggy is startled a moment, then she laughs.

PEGGY

(bright)
Shut up and dance.

He obliges. Peggy sneaks a glance over at JOEY, who's still teasing the Cigarette Girl, putting his hand on her waist as she giggles and playfully tries to slap his hand away.

Syd steps up next to them.

SYD

Hey Joey! Get a load of the action on the dance floor.

Joey doesn't even turn around from the Cigarette Girl.

JOEY

Syd, I've got better things to do than look at some floozie kicking up her skirts.

(CONTINUED)

1110 CONTINUED: (6)

1110

Syd taps him on the shoulder again, goading him.

SYD

It ain't some floozie. It's Peggy.

Joey whirls around to look.

THE CROWD

Makes room around Peggy and MacLeod as they do a wild Lindy.

JOEY

Watches in fury.

PEGGY AND MACLEOD

Are having a great time -- when Joey suddenly pulls them apart.

JOEY

Just what do you think you're doing, pal?

MACLEOD

Dancing?

JOEY

With my girl?

MACLEOD

(stepping aside with a bow)

Well, if she's your girl then maybe you should dance with her.

JOEY

You stay out of what ain't your business.

Joey is ready to get into it when Syd suddenly intervenes.

SYD

Hey, Joey -- not here... Blood's not good for business.

Joey angrily takes Peggy's arm.

JOEY

(heated)

Who is this guy?

Peggy, with studied calm, pops a candy into her mouth and checks out her make-up in a small compact mirror.

(CONTINUED)

1110 CONTINUED: (7)

1110

PEGGY

His name's Duncan MacLeod. He's
in antiques.

JOEY

Get rid of him.

She pulls MacLeod to one side while Syd keeps hold of Joey.

PEGGY

Look, I appreciate the dance...
You see how it is.

MACLEOD

You don't have to explain.

He turns to the fuming Joey.

MACLEOD

You can relax. She's all yours.

MacLeod leaves. The Band strikes up an UPBEAT NUMBER and
everyone starts to party again.

JOEY

Is still staring after MacLeod. Peggy kisses him,
distracting him, and he turns to her to make up with
passionate kisses.

SYD

Watches them, thinking overtime. He turns to a dance-floor
mirror and stares at his own reflection.

As he straightens the lapels of his dinner jacket, we go --

TRANSITION TO:

1111 INT. MACLEOD'S LOFT - THE PRESENT - NIGHT

1111

As MacLeod adjusts his tux in the mirror. Richie comes
out of the elevator behind him.

RICHIE

Benny's downstairs.

MACLEOD

Uh-huh.

Richie reacts to MacLeod's casual attitude.

RICHIE

Mac, the guy's really broken up.
He's crying, for Pete's sake.

(CONTINUED)

1111 CONTINUED:

1111

MACLEOD

He's probably got an onion in his pocket.

RICHIE

Can't you give him a break?

MACLEOD

(a look)
He killed me!

RICHIE

Come on, he didn't really kill you.

(off MacLeod's look)
Okay, I know it's not fun, but it's not like it's permanent.

MACLEOD

That's Benny's whole problem. He can't get killed. If he screws up he just starts over. And then he screws up again.

MacLeod heads for the elevator. Richie comes along.

1112 INT. DOJO - ELEVATOR - NIGHT

1112

As they descend, Richie continues to work on MacLeod.

RICHIE

It seems like he's really sorry this time.

MACLEOD

Richie, I've got a news flash for you: Benny's always really sorry.

1113 INT. DOJO - CONTINUOUS

1113

As they get out of the elevator, Benny comes towards them. He's wiping his eyes on a handkerchief that puts his ties to shame.

BENNY

Mac, forgive me!
(beat)
I was way out of line. I should'a checked with you first.
(beat, earnest)
You know I'd never let you get hurt... not really. You're my friend.

(CONTINUED)

1113 CONTINUED:

1113

He sounds so sincere, MacLeod wavers. Benny perks up.

BENNY

(buttering)

It was just one of those really awkward situations you can't get out of without doing something impulsive.

(disarming)

Like killing a good friend.

Richie grins. MacLeod tries not to smile.

BENNY

And the best part is -- it worked! Lang thinks you're dead. As long as you don't run into him, everything will be copacetic.

MACLEOD

Get one thing straight, Benny. I've got a life here. I'm not about to go run and hide from this guy.

BENNY

But that's the beauty part, Mac -- Lang has cancer. He'll be dead himself in three months, tops.

MACLEOD

You're all heart, Benny.

Benny has the good grace to sound sheepish.

BENNY

Jeez, I just meant -- The chances of you running into him are next to nil.

And OFF MacLeod's look...

1114 INT. FUNDRAISER MANSION - NIGHT - ESTABLISHING (STOCK) 1114

As OVER THIS we hear the sound of chatting guests, tinkling glasses, and music of this fundraiser ball.

1115 EXT. FUNDRAISER MANSION - GARDEN AREA - NIGHT

1115

CLOSE - A SCALE MODEL of the planned hospital addition, which signage identifies as the "SIMON AND MARGARET LANG ONCOLOGY RESEARCH LABORATORY."

(CONTINUED)

1115 CONTINUED:

1115

WIDER

Catching a silver tray brimming with CHAMPAGNE GLASSES as a WAITER passes by. This is an extension of the ball and the O.S. BAND and crowd of guests we hear within the mansion.

As SEVERAL RICH COUPLES stand chatting, some at a table spread with hors and glasses, some making their way back inside --

SIMON AND MARGARET LANG

step out of the mansion, Lang dabbing in irritation at some invisible spot on his immaculate tux with a silk handkerchief.

LANG

That clumsy waiter could use a little straightening out.

Despite her polished social veneer, Margaret Lang looks strangely hollow -- like a woman who has had the life crushed out of her.

MARGARET

(quietly sarcastic)

And I'm sure you're just the man who could do it, dear.

Lang's face tightens, but his smile remains fixed.

LANG

(tight)

We're here to dedicate our new wing for the hospital.

(beat)

All you have to do is keep smiling and be your usual gracious self.

He snags a glass of champagne from a passing WAITER.

MARGARET

Just try to keep your speech under an hour -- these folks might actually like to get in a little dancing.

Before Lang can react,

A GREY-HAIRED MAN

Recognizes Margaret from her singing days. He separates himself from his wife and comes over to her.

(CONTINUED)

1115 CONTINUED: (2)

1115

GREY-HAIRED MAN

Excuse me -- but aren't you Peggy
McCall?

Margaret reacts with a wistful smile.

MARGARET

A long time ago. I'm Margaret
Lang now... But it's good of you
to remember.

GREY-HAIRED MAN

I heard you sing at the old Palace
Ballroom in Chicago -- New Year's
Eve, 1939.

MARGARET

(looking at Lang)
That was the year I "retired."

GREY-HAIRED MAN

I'll never forget it. You were
the queen of the ballrooms.

MARGARET

(a slight blush, but
loving it)
There were a lot of wonderful
singers then.

GREY-HAIRED MAN

Not like you. You were magic.
(aglow)
Let me get my wife, she'll be so
thrilled to meet you.

As he gushes, we see the old Peggy -- her face lights with
pleasure.

LANG

Can't stand to see her stealing the spotlight. He bustles
over and firmly takes her by the arm.

LANG

I'm afraid we can't. It's time
for my speech.

Margaret turns to the man, the grey veil of her life
returning.

MARGARET

I'm sorry.

Lang leads Margaret away as --

(CONTINUED)

1115 CONTINUED: (3)

1115

MACLEOD

Steps from the entrance with Anne.

ANNE

(checking her watch)
Almost nine. So we'll mingle,
We'll sip, we'll hear a speech --
And we'll be home by eleven.

MACLEOD

Pessimist.
(slipping an arm
playfully around her
waist)
They have music, they have
champagne... Why waste it?

He swings her into his arms and dances her past the Guests.
As he does --

MARGARET LANG

Is standing with the matronly hostess. Lang, talking with
a Fundraiser Official, has his back to MacLeod.

Margaret sees MacLeod with Anne. There's a flash of
recognition.

QUICK FLASHES

Of them whirling around the dance floor of the Coconut
Lounge -- 60 years ago.

RESUME ON MARGARET

She shakes her head.

MARGARET

It can't be.

ON MACLEOD

Feeling her eyes on him, he turns and sees Margaret.

ANOTHER QUICK FLASH

Of Peggy on stage at the Coconut Lounge.

MACLEOD

Realizes he's in trouble. He turns Anne in his arms, as
subtly as he can, to get a look at the sign by the maquette.
Sees the one for the Lang Oncology Wing. MacLeod stops
dancing. Takes Anne's arm.

(CONTINUED)

1115 CONTINUED: (4)

1115

MACLEOD

You know, maybe we do want to get
home early after all.

He's just about to move her away toward the door, when --

LANG

Turns from his conversation and sees them. He drops the
papers he's holding and points an accusing finger at
MacLeod.

LANG

YOU!

On Lang's fuming furious face, we

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

1116 EXT. LANG'S MANSION - TO ESTABLISH - NIGHT 1116

LANG (O.S.)
The son-of-a-bitch is alive.

1117 INT. LANG'S MANSION - NIGHT 1117

Lang is furious as he addresses Sal and Herschel.

SAL
But boss, we saw...

LANG
You saw a damn illusion. The little
bastard tricked me.

SAL
Mr. Lang, the guy drowned.

Lang pauses.

LANG
How the hell did they do it?

SAL
I thought for sure he was dead.

LANG
He was at my charity ball tonight.

SAL
Guy must've had a diver waiting
for him.

LANG
I don't give a damn what he had.
(beat; tight)
I want him dead and I want the
little weasel dead too.
(beat)
You find them and you kill them.

1118 INT. MACLEOD'S LOFT - NIGHT 1118

MacLeod and Anne are lying in bed. She has her head on his chest. They are both glowing.

(CONTINUED)

1118 CONTINUED:

1118

ANNE

(with a smile)

Well, you said it wouldn't be a
dull evening.

MacLeod smiles, kisses the top of her head.

MACLEOD

We aim to please.

ANNE

Not that I minded leaving early,
but what on earth did you do to
totally piss off the biggest
philanthropist in the city?

MACLEOD

He must have mistaken me for someone
else.

ANNE

(looks up at him
sharply)

I'm not so sure I buy that.

MACLEOD

But you're not going to push, right?

ANNE

Right.

She snuggles back against him, tracing her fingers over
his chest.

ANNE

If I was going to ask something, I
should be asking why you don't
have any scars. No appendectomy.

(checking his arms)

No vaccinations --

MACLEOD

(teasing)

Anne... You're pushing.

ANNE

Right, right.

(beat)

All I really know about you is
that you have secrets and Simon
Lang doesn't like you.

(beat)

Not much to go on.

(CONTINUED)

1118 CONTINUED: (2)

1118

MACLEOD

(a smile)

Enough for now.

He rolls over towards her, pulling the sheets over them.
We PUSH in on the satin sheets and --

DISSOLVE TO:

1119 EXT. COCONUT LOUNGE - 1938 - NIGHT

1119

PULL OUT from one the satin dress of one of the women
present.

The BAND is still playing inside. Customers are leaving
the club. MacLeod exits and takes a hit of cool night
air. Suddenly, Benny is at his side.

BENNY

Hey, MacLeod. I'm heading down to
that poker game on Front Street.
Care to join me?

MACLEOD

I haven't played high stakes poker
in years.

BENNY

All the better.
(recovering)
I mean, you never forget how, am I
right?

MacLeod knows Benny thinks he's found an easy mark. He
just smiles.

MACLEOD

I suppose it'll come back to me.

BENNY

I'll get us a cab.

Benny turns away to hail a taxi. As he does, Syd steps
out of the club and moves to MacLeod.

MACLEOD

I told your brother, I'm not looking
for trouble.

SYD

I'm just here to bring you a
message.

MACLEOD

I'm listening.

(CONTINUED)

1119 CONTINUED:

1119

SYD

Peggy wants you to come back to the club after the last show. She needs to talk to you.

MACLEOD

What about?

SYD

(tongue in cheek)
I'm just the delivery boy. You gonna be there or what?

MACLEOD

(beat)
Tell her I'll be there.

1120 INT. COCONUT LOUNGE - DRESSING ROOM - NIGHT - LATER

1120

After the last show, Joey and Peggy are cuddling in her dressing room. Joey holds her hands in his as they kiss.

JOEY

(means it)
We're the perfect team, Baby.
We're gonna be together forever.

PEGGY

So why do you make me crazy with all those bimbos?

JOEY

So I flirt a little. A guy in my position's gotta keep up appearances. It's just business.
(beat)
What about that guy you were hanging onto?

PEGGY

Aw, hell -- I only danced with him to make you jealous.

JOEY

(fond)
You make me crazy. Don't you know I love you -- and only you.

PEGGY

In that case... I forgive you.

JOEY

(singing badly)
"Night and day."

(CONTINUED)

1120 CONTINUED:

1120

She kisses him to shut him up. They melt together hungrily, the perfect match in every way.

SYD

Pops his head in.

SYD

Joey -- business.

JOEY

Frowns at his brother, steamed at the interruption.

JOEY

I'm a little involved here, Syd.
Can't it wait?

SYD

No. It can't.

Joey sighs mightily.

JOEY

(half-teasing; so Syd
can hear)
He's great with the books but his
timing stinks.

Joey goes out into the hallway. A BEAT and Syd follows.

1121 INT. COCONUT LOUNGE - HALLWAY - CONTINUOUS

1121

Joey steps out, pulling the door half-shut behind him.

JOEY

Okay. What's so damn important?

SYD

That guy MacLeod is out front in a
booth.

JOEY

Uh huh? And I should care about
this because?

SYD

He says he's supposed to meet Peggy.

Joey suddenly reels as if held been slugged. He looks in through the open dressing room door at

(CONTINUED)

1121 CONTINUED:

1121

JOEY'S POV - THROUGH THE DOORWAY

Peggy pops a candy into her mouth and touches up her make-up in her dressing table mirror as she sings happily along with a record on the gramophone. She looks over at him and smiles.

ON JOEY

Everything she has just said seems twisted and false. He storms off down the hall.

ANGLE ON THE DOORWAY

Peggy comes to the door and looks off after Joey.

PEGGY

Syd? What's up?

SYD

It's just business.

PEGGY

Joey's cool when it comes to business. That wasn't his business face.

SYD

(beat)

He's going after MacLeod.

PEGGY

(stunned)

Because I danced with the guy? I told him that was nothing.

SYD

You know what Joey's like.

PEGGY

Syd, please, go get him... before he hurts somebody.

SYD

Don't worry...

Syd puts a soothing arm around her shoulder.

SYD

I'll take care of it.

She gives him a grateful peck on the cheek and he rushes off.

1122 INT. COCONUT LOUNGE - NIGHT

1122

MacLeod waits in a booth in the deserted club.

JOEY

Slides into the booth across from MacLeod, containing his rage.

JOEY

(beat)

You know, I'd have thought you were smart enough to be out of town by now, MacLeod.

MACLEOD

I decided to stick around and see the sights.

JOEY

Maybe that wasn't such a good idea.

Joey puts his gun on the table. It's not aimed at anyone but the threat is clear.

JOEY

It's a dangerous town. People who don't mind their own business have been known to get hurt.

SYD

Slides in beside his brother, all diplomatic -- the Peacemaker.

SYD

C'mon, Joey, keep calm. You don't want to make a mess in here.

He slides the gun along the table away from Joey.

JOEY

Stay out of this, Syd. This isn't one of your deals where you can negotiate everything to death.

SYD

Sure it is.

Syd calmly raises Joey's gun and shoots MacLeod in the chest.

SYD

Everything's negotiable.

(CONTINUED)

1122 CONTINUED:

1122

JOEY

(shocked)

What the hell did you do that for?

We've been clean for three years.

Now the cops'll be all over us.

(beat)

For a smart guy, you're real stupid.

SYD

I hate it when you talk to me like
that.

Syd pulls out a different gun and aims it point-blank at
Joey. On the SOUND of the gun --

1123 INT. COCONUT LOUNGE - DRESSING ROOM - NIGHT

1123

Peggy yanks open the door to run out. Syd enters hurriedly,
pushing her back into the room.

PEGGY

Syd, what happened? I heard shots.

SYD

I couldn't stop him... I tried...

I was too late.

PEGGY

(shaking him)

What happened? Did Joey shoot
him?

SYD

They shot each other.

(crocodile tears)

They're dead, Peggy. They're both
dead.

PEGGY

(shattered)

Joey's dead?

SYD

I'll take care of it.

She gives him a grateful peck on the cheek and he rushes
off.

1124 INT. COCONUT LOUNGE - NIGHT

1124

MacLeod waits in a booth in the deserted club.

(CONTINUED)

1124 CONTINUED:

1124

JOEY

Slides into the booth across from MacLeod, containing his rage.

MACLEOD

Where's Peggy?

JOEY

(beat)

You know, I'd have thought you were smart enough to be out of town by now, MacLeod.

MACLEOD

I decided to stick around and see the sights.

JOEY

Maybe that wasn't such a good idea.

Joey puts his gun on the table. It's not aimed at anyone but the threat is clear.

JOEY

It's a dangerous town. People who don't mind their own business have been known to get hurt.

SYD

Slides in beside his brother, all diplomatic -- the Peacemaker.

SYD

C'mon, Joey, keep calm. You don't want to make a mess in here.

He slides the gun along the table away from Joey.

JOEY

Stay out of this, Syd. This isn't one of your deals where you can negotiate everything to death.

SYD

Sure it is.

Syd calmly raises Joey's gun and shoots MacLeod in the chest.

SYD

Everything's negotiable.

(CONTINUED)

1124 CONTINUED: (2)

1124

JOEY

(shocked)

What the hell did you do that for?
You want to get the cops down on
us?

SYD

I wouldn't worry about them.

Syd pulls out a different gun and aims it point-blank at
Joey. On the SOUND of the gun --

1125 INT. COCONUT LOUNGE - DRESSING ROOM - NIGHT

1125

Peggy yanks open the door to run out. Syd enters hurriedly,
pushing her back into the room.

PEGGY

Syd, what happened? I heard shots.

SYD

I couldn't stop him... I tried...

I was too late.

PEGGY

(shaking him)

What happened? Did Joey shoot
him?

SYD

They shot each other.
(crocodile tears)
They're dead, Peggy. They're both
dead.

PEGGY

(shattered)

Joey's dead?

SYD

I was too late. I'm sorry,
Peggy... It's my fault.

PEGGY

(devastated)

It's mine. If I hadn't tried to
make him mad...

She's crying, unable to finish. Syd puts his arms around
her, comforting, possessive.

SYD

I'll take care of you, Peggy.

(MORE)

(CONTINUED)

1125 CONTINUED:

1125

SYD (CONT.)

I'll take you home and I'll get
the boys to clean up.

She doesn't resist as he leads her away.

SYD

Syd's gonna take care of everything.

As the step out of the dressing room --

1126 EXT. DOJO - MORNING

1126

As MacLeod and Anne step out of the dojo.

ANNE

I think I've been pretty good at
not pushing.

MACLEOD

(a smile)
And you think that entitles you to
a bonus?

ANNE

Something small. Like, where were
you born?

MACLEOD

Let's just say my people were
Scottish.

ANNE

(admitting defeat)
Really. What a revelation.

SAL

Steps up to them with a face like a weasel.

SAL

Are you Duncan MacLeod?

Mac doesn't recognize him from the ferry.

MACLEOD

Usually...

Sal pulls out a gun, levels it at MacLeod.

MACLEOD

Disarms him with a kick -- but not before

SAL

(CONTINUED)

1126 CONTINUED:

1126

Gets off a shot in Anne's direction -- just as she dives to the ground. Sal takes off running. MacLeod rushes to see if Anne is all right.

MACLEOD

Anne... Are you okay?

She is but she looks really shaky.

ANNE

Yeah...

(beat)

And I'm "not pushing" as hard as I can.

And off that --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

1127 EXT. DOJO - DAY - ESTABLISHING

1127

BENNY (O.S.)
Hey, it was just bad luck.

1128 INT. DOJO - DAY

1128

WIDEN to find MacLeod, seriously pissed.

BENNY
How was I supposed to know it was
his party?

MacLeod grabs him, pulls him around face to face.

MACLEOD
(hard)
Why's this always happen, Benny?

BENNY
There's no harm done, right? They
didn't get you. Even if they did...
It's not like it's permanent.

MACLEOD
They didn't get me.
(grim)
They almost got Anne.

Benny's whole attitude changes. He loses his big grin.

BENNY
I'm really sorry, Mac.
(genuine remorse)
I guess I didn't really think the
whole thing through.

MACLEOD
This has gone way too far.

BENNY
I'll fix it, Mac, okay? I'll talk
to 'em, tell 'em something...
(off MacLeod's look)
No?

MACLEOD
(hard)
No.

(MORE)

(CONTINUED)

1128 CONTINUED:

1128

MACLEOD (CONT.)

(beat)

Stay here. And stay out of trouble.

(beat)

I mean it, Benny.

MacLeod lets him go and walks out. And off Benny's remorseful face

1129 EXT. LANG'S MANSION - DAY

1129

MacLeod drives up in front of Lang's palatial mansion.

1130 INT. LANG'S MANSION - DAY

1130

The Langs' BUTLER opens the door to see MacLeod on the doorstep.

MACLEOD

I'd like to see Mr. Lang, please.
The name's MacLeod.

ON MARGARET

She is passing through the foyer and sees MacLeod.

MARGARET

Let him in, James.

MacLeod comes in. The Butler closes the door and goes away. Margaret stares at MacLeod for a moment.

MARGARET

That was you last night, wasn't it? At the ball.

MACLEOD

Yes.

MARGARET

You remind me very much of someone...

MACLEOD

Duncan MacLeod.

MARGARET

Your grandfather?

He doesn't correct her.

MACLEOD

Mrs. Lang, I need to see your husband.

1131 INT. DOJO - DAY

1131

Richie is finishing his work-out with some reps on the chin-up bar. Benny is sprawled on a chair watching him.

BENNY

Did you ever hear about Alvin
"Creepy" Karpus?

Richie keeps doing his reps but he rolls his eyes. Even he's getting a little tired of Benny's line of bull.

RICHIE

I don't care.

BENNY

He was this Canadian gangster who
had some kind of a chip on his
shoulder about being a canuck.
Once he even --

RICHIE

(cutting him off)
Benny?
(off his look)
I said I didn't care.

Richie jumps down and grabs a towel.

BENNY

(subdued)
Mac's pretty pissed with me, isn't
he?

RICHIE

Do you blame him?

BENNY

Hey, it was just an angle that
went a little haywire. It happens.

Richie turns to go but then he stops.

RICHIE

Benny you ever thought of just
Taking what life deals you --
Without figuring the angles?

BENNY

What -- you saying I oughta get a
real job?

RICHIE

The thought crossed my mind.
(beat)
I'm in the showers.

(CONTINUED)

1131 CONTINUED:

1131

He throws Benny a look, heads for the shower, leaving Benny alone.

BENNY
(calling after)
Even if I wanted to, what the hell
would anybody want me for?

He turns to a punching bag, gives it a couple of half-hearted jabs. As he turns --

HIRSCHEL AND SAL

Cold cock him with a black jack and drag him out the door.

1132 INT. LANG'S MANSION - PARLOR - DAY

1132

Expensive furniture on the floor and priceless paintings on the walls. Margaret takes a candy from a tray, offers one to MacLeod.

MARGARET
Why would you want to find Simon?

MACLEOD
I need to clear up some... history.

MARGARET
About your grandfather? It's all
so long ago. What happened,
Happened. Accept it... like I
did.

MACLEOD
I'd like to. But your husband
doesn't seem to agree.

MARGARET
(musing)
It took him decades to become a
respected businessman. Now he's
acting like a cheap hoodlum.

She's standing by the mantelpiece, reflected in the ornate mirror above it.

MARGARET
I guess the past always comes back
to haunt you.

MacLeod steps up beside her. She reacts to their two reflections, side by side in the mirror.

(CONTINUED)

1132 CONTINUED:

1132

MARGARET

(off the reflection,
mesmerized)

You look just like he did, sixty
years ago... but who's that dried
up old woman next to you?

(beat)

When I think of myself, I see the
gal I was then... fresh... young.
Joey standing next to me.

(beat)

Who knew I'd end up as an ornament
for a glorified accountant?

MacLeod gazes at her fondly. There's a lot there to like.

MACLEOD

I still see a beautiful woman.

(means it)

Real beauty doesn't fade, Peggy.

Margaret smiles, pats his hand.

MARGARET

I do know when I'm being buttered
up, young man. But that doesn't
mean I don't appreciate the effort.

(beat; with spark)

So, what do you want to know?

1133 INT. COCONUT LOUNGE - THE PRESENT - NIGHT

1133

The old club has long been closed. Sadly, it's gone to
seed. You can smell the mildew and feel the cobwebs.

BENNY

Is tied up in the middle of the dance floor -- with Hirschel
and Sal standing guard.

LANG

Paces weakly back and forth. He is coughing even more
now.

LANG

I'm done wasting time on a low-
life scum like you.

BENNY

(eager)

I know what you mean. I'm a loser.
You got much bigger things to do.
Why even bother killing me?

(CONTINUED)

1133 CONTINUED:

1133

LANG

I've done great things for this country.

(beat)

I deserve a little peace of mind in my final days.

He pulls a revolver.

LANG

This time I'll do it myself.

Benny braces himself as Lang raises his gun to his chest.

BENNY

(brier rabbit)

No, Syd -- don't do it! Don--

Lang shoots Benny. Benny slumps in his chair. "Dead."

LANG

I told you not to call me Syd.

MACLEOD (O.S.)

Lang!

Lang whirls to see MacLeod step from the shadows into the light.

LANG

What a nice surprise.

(re Benny's still form)

And now it's your turn.

(raising the gun)

Any famous last words?

MACLEOD

Nothing that's not a cliché.

MacLeod ducks behind a pillar as a bullet splinters the wall next to him. Hirschel and Sal rush MacLeod.

HIRSCHEL

Reaches him first, tries to grab him, but MacLeod spins him with his own momentum and slams him head-first into a pillar -- knocking him out. As Hirschel falls, his gun clatters onto the dance floor.

SAL

Catches MacLeod with punch but MacLeod takes it, then takes out Sal with an elbow to the solar plexus and a kick to the head.

(CONTINUED)

1133 CONTINUED: (2)

1133

MacLeod turns from the unconscious bodies and moves toward Lang.

MACLEOD

I'd really like to talk.

Lang aims his gun.

LANG

No thanks.

MacLeod ducks back behind a pillar as Lang fires at him again.

MACLEOD

Why are you doing this?

(trying to be
reasonable)

You've been Simon Lang for fifty
years. You've made a good life.
Why risk it all?

LANG

Duncan MacLeod and Joey Lankovski
killed each other... and that's
the way it's going to stay.

MACLEOD

We both know you did it, Syd.

LANG

So the little weasel was right,
you do know.

Lang lowers his gun as his body is suddenly wracked with a painful coughing spasm.

MacLeod comes out from behind the pillar, moves toward Lang.

MACLEOD

So, what was it? You wanted his
girl?

Lang recovers and raises his gun again.

LANG

Joey got everything -- the girls,
the press. I put it all together.
It was me, not him. It was never
him.

(beat)

It was time for him to retire.

(CONTINUED)

1133 CONTINUED: (3)

1133

MARGARET

Steps out of the shadows, blocking Lang's shot at MacLeod.

MARGARET

You killed him?!

MACLEOD

Peggy, get out of here.

She ignores him, walks toward Syd.

LANG

Leave it alone, Margaret. It's old news.

MARGARET

You took away the greatest thing that ever happened to me, and for what? Fifty grey, lifeless years with you? That's not old news, Syd -- that's a sin.

LANG

Margaret...

MARGARET

(heartbroken)

Joey was my life. And you, you little bastard, you shot your own brother?

She attacks him, pounding on him, raining down all the fury of her wasted life.

MARGARET

You killed him. You killed everything!

He pushes her away roughly. She stumbles back; MacLeod catches her.

MACLEOD

Peggy, please. Stay out of this.

He moves her aside gently, turns back to Lang.

MACLEOD

You should have left the past alone.

Neither of them notices

MARGARET

Moving to Hirschel's prone body. She takes his gun.

(CONTINUED)

1133 CONTINUED: (4)

1133

ON LANG

Aiming at MacLeod.

LANG

And you should have stayed dead at
the ferry.

Before he can pull the trigger, there's a loud CRACK and
Lang stumbles back in shock, looking down at the red stain
blooming on his chest.

The gun drops from his hand and he goes down.

MacLeod turns to see

MARGARET

Holding Hirschel's gun in two hands.

MacLeod takes the gun from her unresisting hands.

MARGARET

(numb)
What happens now?

MACLEOD

Wipes off her gun and drops it by Lang's body.

MACLEOD

I drive you home.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

1134 INT. MACLEOD'S LOFT - DAY

1134

Peggy McCall singing "Night & Day" is on the turntable. MacLeod sits on the couch, looking at the album sleeve, reminiscing.

Benny comes out of the elevator. Reacts to the music.

BENNY

She was a class act, huh? They don't make 'em like that anymore.

MACLEOD

They never made 'em like that. She was one of a kind.

BENNY

She'll do okay. With Syd gone, she's free, she's loaded...

MACLEOD

(pointed)
She's lost a little time, Benny.

That's all he says but it's enough to take the wind out of Benny's sails.

BENNY

Oh... right. I'm sorry.

The song comes to an end.

MACLEOD

Speaking of starting a new life...

BENNY

(spieling)
Absolutely, Mac, a whole new leaf, as soon as I can get a stake.

MacLeod takes an envelope from his pocket and holds it out to Benny. Benny's eyes light up.

BENNY

What's this? My stake?

MACLEOD

Ticket to Chicago.

He starts steering Benny towards the elevator.

(CONTINUED)

1134 CONTINUED:

1134

BENNY

Hey, come on, MacLeod. I thought we'd patched things up.

MACLEOD

Goodbye, Benny.

BENNY

I wanted to check out some of the local action first, you know. I hear there's this crap game --

MACLEOD

(firmer)
Goodbye, Benny.

With a shrug, Benny opens the envelope and --

BENNY

(disgusted)
This is a bus ticket!

MacLeod pushes him into the elevator.

MACLEOD

Bon voyage. Write if you get work.

BENNY

Chicago's two thousand miles away!
How am I supposed to eat on the trip?

MacLeod tosses him a roll of coins.

MACLEOD

Here's a roll of quarters.

BENNY

Mac, have a heart!

MacLeod pulls the elevator door down and hits the down button.

BENNY

Okay, Mac -- thanks! I'll look you up next time I'm passing through.

As Benny slowly disappears from view, MacLeod turns back to his empty loft.

MACLEOD

Take your time.

(CONTINUED)

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1134 CONTINUED: (2)

1134

As "Night & Day" starts up again...

FADE OUT.

END OF SHOW