



HIGHLANDER

The Series

94312
THEY ALSO SERVE

Written by
Lawrence Shore

Highlander

"THEY ALSO SERVE"

Written By

Lawrence Shore

Production #94312

November 9, 1994 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"They Also Serve"

Production #94312

CAST LIST

DUNCAN MACLEOD
RICHIE RYAN
JOE DAWSON

RITA LUCE
IAN BANCROFT
MICHAEL CHRISTIAN
MAY-LING SHEN
MIKE BARRETT
JUSTIN RUSSELL
MAUREEN RUSSELL
KHAN

HIGHLANDER

"They Also Serve"

Production #94312

SET LIST

INTERIORS

DOJO

/OFFICE

/ELEVATOR

MACLEOD'S LOFT

JOE'S

DIVING POOL - HONG KONG

LUXURY MOTORHOME

MAY-LING'S HOME - OUTER MONGOLIA - 1780'S

N.D. ROOM

EXTERIORS

DOJO

/ALLEY BEHIND DOJO

JOE'S

HONG KONG (STOCK)

OUTER MONGOLIA - 1780'S

/PRACTICE YARD

STREET

ISLAND CABIN

CITY STREET

WOODS

COUNTRY ROAD

LUXURY MOTORHOME

HIGHLANDER

"They Also Serve"

TEASER

FADE IN:

1201 EXT. HONG KONG - DAY - ESTABLISHING (STOCK) 1201

1202 INT. DIVING POOL - HONG KONG - EARLY MORNING 1202

The pool is empty and quiet, the water shimmering and blue.

Athletic and lean, MAY-LING SHEN stands motionless at the end of the diving board. She takes an effortless little hop and launches herself into the air with the grace and precision of an Olympic diver. She's an impressive sight as she executes somersaults and laybacks through the air, then slices cleanly into the sparkling water.

She quickly re-emerges from the water and glides up and out of the pool. Wasting no time, she heads back to the board for another dive. Her steps are quick and sure as she moves with perfect control of her body. As her defeated foes have discovered, MAY-LING SHEN is an Immortal not to be trifled with.

As May-Ling once again mounts the board, someone moves in the shadows. She is being observed.

RITA LUCE

A woman in her fifties, watches intently and waits, her expression hard. Unaware, May-Ling dives again. Rita checks her watch.

THE POOL

In the water, May-Ling feels the BUZZ. She quickly surfaces at the edge of the pool. As she reaches to pull herself out, she looks up and spots --

MICHAEL CHRISTIAN

Standing next to the pool looking down at her, sword in hand. Christian is an Immortal Jimmy Connors at twenty three -- good-looking, superbly fit, arrogant with a strong sense of entitlement.

CHRISTIAN

It looks like you went swimming
Without your life preserver.

(CONTINUED)

1202 CONTINUED:

1202

May-Ling eyes Christian warily. There's no mistaking what he's there for. She glances over to the far end of the pool. Her sword lies partially covered by a towel. She moves toward it.

Christian follows her eyes, then kicks it away.

CHRISTIAN

You made a mistake, May-Ling.

May-Ling hesitates by the edge of the pool. She knows that if she pulls herself out, she's finished.

MAY-LING

If you want to fight... Let me get my sword.

CHRISTIAN

I don't want to fight.
(beat; with nonchalance)
I want your head.

At that instant, May-Ling instinctively flings herself backwards, away from Christian, toward the center of the pool.

It's too late. Christian was expecting the move. With a mighty grunt and a flash of his sword, he catches May-Ling before she can distance herself.

As the pool turns blood red and the tiled walls strobe with the off-screen Quickening,

RITA

Continues to watch, a little smile of pride, satisfaction and sexual tension on her lips.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

1203 EXT. JOE'S - DAY

1203

IAN BANCROFT, a Watcher in his 60's, enters Joe's.

1204 INT. JOE'S - DAY

1204

The bar is quiet, almost empty, as Ian enters. He's a commanding presence -- lean, impeccably dressed, distinguished.

MIKE, the relief bartender, is unloading clean glasses into a rack. JOE DAWSON is in a far corner, back to the bar, hanging up his coat.

Mike smiles a professional smile as Ian approaches the bar.

MIKE

Get you something?

IAN

Glenmorangie, if you have it.

MIKE

Coming up.

DAWSON

Reacts to the order. Turns.

DAWSON

Ian!

He hurries over.

DAWSON

It's great to see you!

(indicating Mike)

Mike Barrett, Ian Bancroft.

Mike, halfway through pouring, is visibly impressed. He hastily wipes off his hands in order to shake. As they do, we see the Watcher Tattoo on his wrist.

MIKE

It's a pleasure, Mr. Bancroft. A Real honor.

Ian responds modestly, but it's clear he appreciates the attention.

(CONTINUED)

1204 CONTINUED:

1204

IAN

The pleasure's mine. I've heard
good things about you.

Mike smiles. Ian returns his smile. As he and Dawson
move away from the bar:

DAWSON

So... what do you think of the
joint?

IAN

I give high marks to any club that
serves fine single malt.

(beat; more serious)

It suits you. I guess it's true
what they say.... You can take
the boy out of Chicago, but you
can't take Chicago out of the boy.

DAWSON

(warmly)

It's a long time since we were
both boys in Chicago.

(beat)

So who is it that needs
Reassignment?

IAN

I do.

DAWSON

May-Ling?

IAN

She's gone.

Dawson is floored. Stares at Ian for a second before
shaking his head sadly.

DAWSON

I'll be damned.

And OFF Dawson's look --

1205 INT. LUXURY MOTORHOME - DAY

1205

Rita Luce looks down at her hands as they knead something
below and out of frame. She's completely engrossed with
what she's doing, a determined but satisfied look on her
face.

RITA

It was flawless.

(MORE)

(CONTINUED)

1205 CONTINUED:

1205

RITA (CONT.)

Exactly as I planned.

(pleased and proud)

And you were superb.

(beat)

Though you could have been a little
quicker.

As Rita speaks, the CAMERA PULLS BACK to reveal the object of her attention.

It's Christian, lying face down on a massage table, a towel draped over his mid-section. His body is perfectly honed, the rubbing oil accentuating his contoured back.

Rita is standing over him, working his muscles like a professional trainer.

CHRISTIAN

She's dead, isn't she?

(beat)

I was perfect.

Rita digs in hard on a muscle to get his attention. He grunts a little with the pain.

RITA

(beat)

You're good, Michael, but you only
get one mistake.

CHRISTIAN

I won't make it.

RITA

(hard)

Unless you get lazy. Or careless.

(beat)

Or you don't choose your targets
carefully -- everything at its
proper time, in the right place.
Never move before you're ready and
always be ready!

(beat)

So what would you like for dinner?

Before Christian can respond, a piece of pipe comes swinging down toward him.

In a flash, he rolls over and grabs Rita's wrist, immobilizing her hand before the pipe can strike him.

They stare at each other a moment, breathing hard, before Christian releases her wrist. We see the Watcher Tattoo upon it.

(CONTINUED)

1205 CONTINUED: (2)

1205

CHRISTIAN

I'm ready.

She runs a caressing hand down the side of his face. Their relationship is Oedipal, mother/son with the addition of some sexual tension.

1206 INT. MACLEOD'S LOFT - DAY

1206

There's a drop cloth on the floor with an old steamer trunk in the middle. MACLEOD is on his knees next to it, finishing a new coat of varnish. A knock on the door interrupts him.

Wiping his hands on a rag, he moves to the door. Opens it to admit Dawson.

MACLEOD

Come on in.

MacLeod goes back to his work. Dawson follows.

MACLEOD

Help yourself to some coffee.

DAWSON

MacLeod...

MacLeod notices his tone. Looks up.

MACLEOD

What's up?

Dawson's uncomfortable, doesn't know how to say it.

DAWSON

May-Ling Shen.

The look in Dawson's eyes tells MacLeod everything he needs to know.

MACLEOD

When?

DAWSON

Two days ago. In Hong Kong.
(beat)

I'm sorry. I know you two went back a long way.

MacLeod turns away. He's silent a moment, absorbing it, Finally:

MACLEOD

Who was it?

(CONTINUED)

1206 CONTINUED:

1206

DAWSON

Does it matter?

(off MacLeod's look)

Michael Christian.

MACLEOD

I've never heard of him.

DAWSON

He's young. Became Immortal about
twenty years ago.

Dawson reaches into his pocket and pulls out an old, leather-bound book.

DAWSON

I did some digging and found this.

MacLeod hastily cleans his hands and takes the book.

ON THE BOOK

The Watcher symbol burned into the leather cover.

RESUME SCENE

MacLeod looks up at Dawson in surprise.

MACLEOD

One of your chronicles?

DAWSON

From the end of the Eighteenth
Century... We had a man in
Mongolia...

(awkward)

I thought you might want to take a
look at it.

MacLeod carefully opens the book. PUSH in on the page,
and the Mongolian script that resembles Arabic but is
written vertically there.

TRANSITION TO:

1207 EXT. OUTER MONGOLIA - 1780'S - DAY

1207

CLOSE ON the same characters on a banner hanging outside a
yurt. PULL BACK to reveal TWO LARGE WRESTLERS engaged in
the "art" of Mongolian wrestling. A small crowd watches,
their voices cheering their favorite in his attempt to
throw his opponent off his feet.

MACLEOD

(CONTINUED)

1207 CONTINUED:

1207

Trudges down the dusty trail, his newly-acquired katana at his side. He comes up next to a middle-aged man, KAHN, who seems to be the center of it all.

ONE OF THE WRESTLERS

manages to throw the other.

ON KAHN

as the wrestlers face each other again. The man turns to MacLeod.

KAHN

Our local champion. In 5 years he has not been defeated.

MACLEOD

Maybe he needs stronger competition.

KAHN

Would that be you?

MACLEOD

Someday...

The same Wrestler who was victorious before is victorious again. This time he throws his opponent harder. The opponent doesn't get up very quickly.

KAHN

I have heard it said that experience is the best teacher.

MacLeod looks at the man and then to the Wrestler who smiles broadly and beckons to him. MacLeod hands his sword to Kahn and rolls up his sleeves.

MACLEOD

Nothing ventured, nothing gained.

He begins to spar with the Wrestler and is quickly and unceremoniously dumped on his behind. The bystanders point and cackle at the outsider. MacLeod gets to his feet.

KAHN

(amused)
Perhaps you wish to learn that?

MACLEOD

(to Kahn)
Maybe later. I came to learn the way of the white crane...
(re the wrestler)
Not the bull.

(CONTINUED)

1207 CONTINUED: (2)

1207

KAHN

Only one could teach you that.
(pointing)
At the end of the village, you
will find what you seek.

MACLEOD

(a bow)
Thank you.

As MacLeod walks away, the CAMERA PUSHES IN on the Watcher
cameo Kahn wears on a leather thong around his neck.

1208 INT. MAY-LING'S HOME - OUTER MONGOLIA - 1780'S - DAY

1208

MacLeod arrives at a simple yurt. Suddenly, he freezes as
he feels the BUZZ. At the same moment, May-Ling Shen
appears at her front door, also feeling the BUZZ. The two
Immortals eye each other warily.

MacLeod is shocked more by May-Ling's gender than her
Immortality. Petite and attractive, she's not exactly
what he had in mind. She takes a swordless Kung Fu stance.

MAY-LING

May-Ling Shen.

MACLEOD

I'm Duncan MacLeod. I'm not here
to fight.

MAY-LING

Then why are you here?

MACLEOD

To learn. I was told that I would
find a teacher here.

MAY-LING

And who told you that?

MACLEOD

A man named Kiem Sun.

Hearing the name, May-Ling lowers her guard.

MAY-LING

A good man...
(with a smile)
But a poor student.

MACLEOD

You were his teacher?

(CONTINUED)

1208 CONTINUED:

1208

MAY-LING

If you choose not to believe me,
that is not my concern.

MACLEOD

No, no, I believe you.

(recovering)

Forgive me. It's just that I'm a
bit surprised. You're a woman.

MAY-LING

Are you always this observant?

(beat)

A body is not particular about the
hand that throws it.

MACLEOD

True.

(beat)

It can't have been easy to find a
master who would take you on.

MAY-LING

Because women are refused training?

He nods. May-Ling's response is to whip her sword around
at what seems lightning speed, straight at MacLeod's neck.

He spins out of the way, pulling his katana. May-Ling
ducks his swing and grabs his wrist, hard, stilling his
arm. He strains but can't break her grip.

MAY-LING

I am one who refused to be refused.

(releasing him)

When one's life is in danger, one
is capable of extraordinary things.

1209 EXT. PRACTICE YARD - OUTER MONGOLIA - 1780'S - DAY

1209

MacLeod and May-Ling are sparring. She is spectacular;
quick, smooth and inventive.

MAY-LING

You have to be a reed in the wind.

Neither opposing nor giving way.

MACLEOD

I thought I had to feel the weight
of the mountain.

MAY-LING

The weight of the mountain must
pass through you, not anchor you.

(MORE)

(CONTINUED)

1209 CONTINUED:

1209

MAY-LING (CONT.)

(with a smile)

It sounds like you had a samurai
for a teacher.

(off MacLeod's nod)

One of us.

MACLEOD

(as he reacts)

No.

CLIPS FROM "THE SAMURAI" (SCENES 30131, 30144, 30145)

EXT. ANOTHER PART OF COURTYARD - LATER

MacLeod, holding a standard katana, concentrates intently
on the move Hideo is showing him with his own weapon.

HIDEO

Feel your weight where it meets
the weight of the mountain. When
you swing your sword...

(demonstrating)

Bring the mountain's power through
you.

MACLEOD

(exasperated)

Bring the mountain's power through
you... Is this sword fighting or
poetry...

HIDEO

Both.

He tries the move by himself, does a credible job.

HIDEO

(pleased)

Good. Pull the strength into your
Arms through the soles of your
feet.

MacLeod tries again. Executes the move perfectly.

HIDEO

You learn quickly. Maybe you have
a Samurai spirit after all.

MACLEOD

(a smile)

Or maybe I just like poetry.

1210 EXT. PRACTICE YARD - OUTER MONGOLIA - 1780'S - DAY

1210

MAY-Ling and MacLeod continue to spar.

MAY-LING

Hideo was obviously a master. Did you have a disagreement!

MACLEOD

No.

MAY-LING

Then why did you leave him?

MACLEOD

He died.

INT. PAVILION - JAPAN, 1778 - DAY

Hideo is tending his bonsai tree as though nothing out of the ordinary had happened. MacLeod enters.

MACLEOD

Hideo... Maia told me everything.

HIDEO

(beat)

Do not be distressed. It is as it must be.

MACLEOD

Not if our friendship cost your life ... that isn't right!

HIDEO

If my lord chooses to have me die, that is his right... and my duty.

MacLeod sees no resentment there, only quiet acceptance.

MACLEOD

So you're just going to wait until they come for you?

HIDEO

My Lord has been generous ... they will come when it is done.

MACLEOD

When what's done?

HIDEO

When I have taken my own life. An execution would stain my family forever.

(MORE)

(CONTINUED)

1210 CONTINUED:

1210

HIDEO (CONT.)

My Lord has been generous by
allowing me to choose an honorable
death...

(beat)

...and I would be honored if you
would assist me.

MACLEOD

I can't... I'm your friend!

HIDEO

And that is why I ask.

EXT. GARDEN SHRINE - JAPAN, 1778 - DAY

Hideo and MacLeod kneel before the stone figure.

MACLEOD

Is there nothing I can do?

HIDEO

I've already asked a favor.

(beat)

Perhaps there is one more thing...

MACLEOD

Anything.

HIDEO

My family....

MACLEOD

They will always have a protector.

(beat)

Your children will know... and
their children's children, that if
ever the Kotos need anything...
they can come to Duncan MacLeod.

(beat)

This I promise you.

Hideo bows with simple dignity.

HIDEO

I thank you. And now my first
favor?

MACLEOD

(fighting emotion)

I would be honored... to be your
second.

Hideo ceremoniously hands the dragon-head katana to MacLeod.
For a charged moment, their hands clasp on the carved
handle.

(CONTINUED)

1210 CONTINUED: (2)

1210

HIDEO

When it is over... the sword is yours.

MacLeod can't speak -- just nods. He rises, stepping back OUT OF FRAME.

CLOSE - HIDEO'S FACE

as he raises the knife, gathers his courage... drives the ritual knife in -- his face twisting in pain.

ON MACLEOD

Tear streaked, as the dragon-head katana, in his hands for the first time, raises back -- and swings down, as it does becoming a FLASH OF LIGHT that becomes...

1211 EXT. PRACTICE YARD - OUTER MONGOLIA - 1780'S - DAY

1211

MacLeod points to his sword.

MACLEOD

That was his gift to me.

May-Ling nods, knowing the import. Their sparring continues.

MacLeod uses his weight and tries to throw May-Ling off balance.

May-Ling uses MacLeod's weight against him. He is thrown.

MAY-LING

You must be the crane and the reed,
not only the tiger.

MacLeod massages his hurt back.

MACLEOD

(grumbling)
I'll try to remember...

May-Ling extends a hand, helping MacLeod up. He wipes the sweat from his brow with his sleeve as May-Ling puts her sword away.

MAY-LING

You are a fine warrior, MacLeod.
If you are willing, you can become
a great one.

(CONTINUED)

1211 CONTINUED:

1211

MACLEOD

Maybe, if you don't wear me out first... You must have had a remarkable teacher.

May-Ling stands close to him, perspiring lightly and looking very pretty.

MAY-LING

(smiling)

Yes, although we did have some minor differences.

MACLEOD

Differences?

MAY-LING

In the beginning, he insisted on regarding me as more than just a student.

MacLeod understands.

MACLEOD

I'm not surprised. I can see where a situation like this could get a little complicated.

MAY-LING

The student was obliged to teach the teacher a lesson.

MACLEOD

And what was that?

With lightning speed, May-Ling playfully jabs a knee into MacLeod's groin, but still hard enough to make him feel it. MacLeod grimaces with pain.

MAY-LING

Simply, that one of a man's greatest assets can also be his greatest liability...

With that, she bows, smiles sweetly and saunters off, leaving MacLeod in painful reflection.

MACLEOD

(grunting, to himself)

I had to ask...

As she turns back and smiles --

TIME CUT TO:

1211A EXT. OUTER MONGOLIA - PRACTICE YARD - NIGHT

1211A

MacLeod has been studying with May-Ling for many weeks. He is near the end of a Kung Fu kata with fierce joy. The night is lit by fire and moonlight. MacLeod has had a master for a teacher and it shows. May-Ling watches him with a mixture of pride and something else, perhaps melancholy. He finishes and she approaches.

MAY-LING

You are a joy to watch, MacLeod.

MACLEOD

I have a good teacher.

MAY-LING

I believe this teacher has taught you all she can.

MACLEOD

It is time, then, for the pupil to leave.

She runs a gentle hand down the side of his face.

MAY-LING

Yes.

(beat)

Perhaps the man will remain.

MACLEOD

(with a smile)

Are you regarding me as more than just a student.

MAY-LING

(almost shyly)

I am inviting you to be.

MACLEOD

I might be obliged to teach you a lesson.

MAY-LING

I certainly hope so.

As they kiss...

TRANSITION TO:

1212 INT. MACLEOD'S LOFT - DAY

1212

MacLeod stands by the window with the Chronicle. He raises his eyes from the book. Looks out the window to see --

(CONTINUED)

1212 CONTINUED:

1212

MACLEOD'S POV - THE ALLEY

Joe Dawson moves toward his car.

BACK TO SCENE

MacLeod calls down to Dawson.

MACLEOD

Thanks.

Dawson waves.

ANOTHER POV - BINO MATT

also watching Dawson from afar.

The BINOC POV tilts OFF Dawson and UP the side of MacLeod's building, settling on MacLeod, silhouetted in the window of the loft.

1213 EXT. ALLEY BEHIND DOJO - DAY

1213

Rita Luce lowers her binoculars.

RITA

Perfect.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

1214 INT. JOE'S - NIGHT

1214

The place is empty of customers. A group of Watchers are sitting around one of the tables playing poker. There's Dawson, Ian, Mike, and a couple of younger Watchers, Justin and Maureen. Ian's got a big pile of chips in front of him. Mike deals.

MIKE

Draw poker. Jacks or better.

As he deals:

RITA (O.S.)

Joe -- ?

Rita Luce walks into the bar. Dawson waves her over. She comes hesitantly.

RITA

I didn't know we were having a party.

DAWSON

The more the merrier. Pull up a chair, you can make a contribution to my retirement fund.

(pointing)

Justin Russell, Maureen Russell.

RITA

Rita Luce.

(to Dawson)

No thanks. You know I don't like to gamble.

DAWSON

(gesturing at the bar)

Mike's off duty so it's serve yourself.

Rita takes a beer, moves to Ian.

RITA

(a bit awkward)

Ian ... I'm sorry about May-Ling.

IAN

Why?

(CONTINUED)

1214 CONTINUED:

1214

RITA

I know how hard it is to lose one.
When Gaspar was killed, it was
like losing family.

IAN

Gaspar was your first assignment.
You didn't know better. You should
know better now.

He looks down at his cards. End of discussion.

IAN

(to Justin)
Your bet.

Rita moves behind Dawson, watches his cards over his
shoulder.

JUSTIN

Check.
(beat)
So, it looks like Trent is
definitely moving to Boulder,
Colorado.

MAUREEN

(off her cards)
I'll open for five.

She puts a five dollar chip in the pot.

DAWSON

(re his hand)
On this?
(tossing in chips)
You going with him?

Justin and Maureen exchange a look.

MAUREEN

We haven't decided.

Ian and Mike see the bet while:

JUSTIN

(to Dawson)
Maureen's nervous about a new city.
New school for the kids.
(off the pot)
Five to me? What the hell.

He tosses in a chip.

(CONTINUED)

1214 CONTINUED: (2)

1214

MIKE

(to Justin; re cards)
How many?

JUSTIN

(putting down three
cards)
Three.

Mike gives Justin three new cards as:

MAUREEN

(off her cards)
I'll take two.

She exchanges two cards.

MIKE

I was in Boulder for a while.
(beat)
Great looking women.

Maureen throws him a look.

DAWSON

(exchanging cards)
Three. And try to do a little
better.

IAN

(turning in a card)
One.

The others shoot him looks. Ian ignores them, fanning out his cards carefully with tiny, controlled movements.

JUSTIN

You got a helluva poker face, Ian.

IAN

Tool of the trade, my boy.

MIKE

Dealer takes two.

RITA

What's Trent like?

IAN

Does it make a difference?

JUSTIN

(re his cards)
Fold.

(CONTINUED)

1214 CONTINUED: (3)

1214

MAUREEN

(tossing a chip)
Five bucks.
(to Rita)
Keeps to himself. Spends a lot of
time at the library.

DAWSON

(putting in the chips)
I'll call.

JUSTIN

Maureen thinks he's writing
historical romances under a
pseudonym.

MAUREEN

He is!

IAN

Raise you ten.

He puts the chips in. Mike considers a moment, then:

MIKE

I'll see that.
(tosses chips; to
Maureen)
They any good?

MAUREEN

(with a giggle)
Lotta swordfighting.

JUSTIN

He must be basing them on someone
else's life. We've been watching
the guy for three years and I don't
think he's used his sword once.

Rita reacts.

MAUREEN

(tossing in the chips)
Call.

MIKE

Must be rusty as hell.

DAWSON

(considers a beat,
then)
Fold.
(to Mike)
Guy could surprise you.
(MORE)

(CONTINUED)

1214 CONTINUED: (4)

1214

DAWSON (CONT.)

(to Ian)

Remember that kid, what was his name, took out Richland?

IAN

Boyer.
(showing cards)
Flush. Nine high.

Maureen throws in her cards in disgust.

MAUREEN

A pair of queens. What was I doing in this game?

Ian starts to reach for the pot. Mike stops him.

MIKE

(laying down his cards)
Full house, kings and threes.

DAWSON

Boyer, yeah. Five foot two and skinny as a rail, we didn't think held last a year.

JUSTIN

He still around?

DAWSON

Last I heard.

MIKE

I guess it's like anything else...
(smiling as he rakes
in his winnings)
You never know until the last card.

The cards go to Justin. As he shuffles:

JUSTIN

The one that surprised me was Grayson.

MIKE

I heard some guys were laying 8 to 5 that he'd be the last.

IAN

(indignant)
What guys?

MIKE

(sheepish)
Did I say something?

(CONTINUED)

1214 CONTINUED: (5)

1214

JUSTIN

Nobody thought that anyone would
nail that son-of-a-bitch.

DAWSON

I could only see the beginning.
Grayson was all over him.

(beat)

Somehow MacLeod turned it around.

CLIP FROM "BAND OF BROTHERS" (SCENE 11838):

EXT. SULFUR PILES - NIGHT

MacLeod lies at Grayson's feet on the moving belt.

GRAYSON

You are good. Another century and
you might have beaten me.

Grayson nearly shrugs, raises his own blade for the
beheading... And MacLeod's foot sweeps him off the
conveyor belt.

GRAYSON

Falls from the highest point of the conveyor belt into the
mountain of sulfur, where he disappears.

MACLEOD

Is nearly flung into the mountain as well, but manages to
grab the sides of the belt and hang on. He climbs down,
retrieves his sword and begins circling the gleaming yellow
mountain.

MACLEOD

Grayson!
(nothing)
Grayson!

NEW ANGLE

Suddenly, Grayson explodes from the mountain, sword held
high, like a white ghost. The battle moves in among the
giant mounds, as swords spark and ring. But something
wild takes hold of Duncan MacLeod's heart, some power he
has never felt before.

His sword rains blow after blow down on Grayson, faster,
faster, until they disappear behind a mound and only two
giant shadows cast by a bright light are seen on the
adjoining mountain of sulfur.

THE SHADOWS

(CONTINUED)

1214 CONTINUED: (6)

1214

Duncan's elongated shadow fatally wounds Grayson's. Then, with the ritualistic movement, Grayson's shadow's head is lifted from his body. Grayson's shadow vanishes and only MacLeod's is left, stretching up the sulfur mountain. After a moment, it too is obliterated by the blinding flash of the Quickening.

1215 INT. JOE'S - NIGHT

1215

RITA

(to Justin)

I guess the lesson is never underestimate MacLeod...

DAWSON

He's surprised a few people.

RITA

The man doesn't seem to have any weaknesses.

DAWSON

Not that I've noticed.

JUSTIN

(to Rita)

To tell you the truth, Rita, I'm surprised your guy Christian's still around, young as he is...
(shakes his head)
I'd've said he was easy pickings.

RITA

(defensive)

Maybe he just works harder than anyone else.

Ian gives her a look.

IAN

You sound like his manager.

RITA

Why, because I think he's as good as anyone out there?

IAN

(scolding)

Objectivity, objectivity.

Rita doesn't appreciate the patronizing tone.

RITA

Give me a break.

(MORE)

(CONTINUED)

1215 CONTINUED:

1215

RITA (CONT.)

You put two years of your life into May-Ling Shen and when she gets killed you go off to a card game like nothing happened? Well that's not how it works for me.

IAN

Then it sounds to me like you'd better get a new assignment.

Rita reacts like she's been slapped.

RITA

Don't even think about it.

Dawson tries to intervene.

DAWSON

She's been with Christian since the beginning.

IAN

Maybe that's the problem. She's lost her perspective.

RITA

That's crap!

DAWSON

Come on, Ian. Everyone roots for their guy a little. It's an occupational hazard.

MIKE

Not when I was following Martin Hyde around Spain and Brazil. I couldn't wait to see that guy get his.

Nobody pays Mike any attention.

IAN

(to Dawson)

That doesn't make it right.

(to Rita)

You're too close to him.

RITA

Who are you to judge me?

She reaches past Dawson and grabs a handful of cards off the table.

(CONTINUED)

1215 CONTINUED: (2)

1215

RITA

Is this all they are to you? Cards
in a game?

She waves a card in Ian's face.

RITA

Here's May-Ling.

She rips it in half.

RITA

The game keeps going, right? With
or without her.

There's dead silence at the table. Rita tears a couple
more cards in half.

RITA

There went Gaspar. There goes
Legris. Here's Stanton.
(beat)
Here's Darius.

She holds up a card.

DAWSON

Rita...

He tries to put a hand over hers and stop her. She pulls
away, tears the card in half viciously. Ian flinches but
doesn't respond.

Rita throws the pieces at Ian and turns to the others.

RITA

Go on, keep playing, they're just
cards!

She storms out, leaving the others sitting in awkward
silence.

Ian plucks the pieces delicately off his jacket.

IAN

Perhaps we've had enough poker for
tonight.

1216 INT. LUXURY MOTORHOME - MORNING

1216

RITA is in front of the stove cooking with loving care. A
mixing bowl full of batter sits next to some fresh pancakes
sizzling on the griddle.

(CONTINUED)

1216 CONTINUED:

1216

We can see broken eggshells, a sack of flour, a bottle of milk, and sliced fruit littered around the counter. Everything has been made from scratch.

CHRISTIAN is setting the table.

CHRISTIAN

Why Trent? I thought we were here for MacLeod.

RITA

Patience.

(changing the subject)

Nice to have a kitchen instead of A mini-bar for once. It almost Feels like a real home.

CHRISTIAN

(sullen as a five-year-old)

I suppose.

Rita loads up a plate for him and puts it in front of him.

RITA

At least we're not living out of a suitcase.

CHRISTIAN

I'm ready for MacLeod. Why wait?

RITA

The timing isn't right.

(beat)

First Trent. From what I've heard, he'll be easy.

CHRISTIAN

(disdainful)

Chopping the head off a librarian? What's the point?

Rita slaps him, hard, taking him by surprise. He stares at her, stunned.

RITA

Because I said so.

(hard)

You'd be dead without me. You want to stay alive, you'll do what I tell you.

(gentler)

Now eat.

Christian's eyes challenge her for a moment, but then fall.

1217 INT. JOE'S - DAY

1217

Ian Bancroft keeps Dawson company while he folds linens.

DAWSON

Don't you think you were a little hard on Rita?

IAN

I meant what I said. She's getting too close to Christian.

DAWSON

So what if she's projecting a little. After her son died, Christian became more important to her.

IAN

We have rules.

DAWSON

C'mon, Ian, getting attached happens sometimes. It comes with the job. You know that.

(beat)

Cut the woman some slack.

IAN

(stubborn)

I don't like it.

There's a silent beat, then:

DAWSON

(soft)

She was right about Darius, wasn't she?

IAN

(stiff)

I don't know what you mean.

DAWSON

Yeah, you do.

(off Ian's silence)

You spent thirty years watching the man. You gonna try and tell me you didn't feel anything when he was killed?

IAN

(soft)

Darius was different.

CLIP FROM "BAND OF BROTHERS" (SCENES 11821 & 11822):

(CONTINUED)

1217 CONTINUED:

1217

INT./EXT. PARIS CHAPEL - ON DARIUS - 1816 - DAY

Darius, in his priestly garb, confronts three BRIGANDS.

DARIUS

Put your weapons down.

(beat)

Take what's here, and leave!

BRIGAND

These are wood... this... pewter!

Where is your gold, priest?

DARIUS

I have none.

(angry)

Anyone in the quarter would have
told you that!

The Brigands "kill" Darius and leave.

EXT. CHAPEL - DAY

The Brigands exit the church and are confronted by

MACLEOD

who whales the tar out of them.

The Chief Brigand reels, staggers, and falls back inside
the gate on holy ground, dead.

DARIUS

Stands weakly under the chapel portico, saddened by what
he sees. He moves toward MacLeod.

DARIUS

Why have you done this?

MACLEOD

I can't be like you. I can't just
stand by.

CLIP FROM "SAVING GRACE (SCENE 12003)

INT. DARIUS' RECTORY - DAY

Darius and MacLeod, on low stools, on either side of a
table upon which are small soldiers re-creating Pickett's
Charge at the battle of Gettysburg, the turning point of
the Civil War. There are many more grey soldiers than
blue. But the blues control the hilltops.

(CONTINUED)

1217 CONTINUED: (2)

1217

MACLEOD

Neither Pickett nor Longstreet wanted to take that hill, but Lee had 15,000 men and thought they were unbeatable.

DARIUS

Pride does goest before a fall.

(beat)

And victory to those who hold the high ground.

MACLEOD

You may be a priest, but you still think like a warrior.

DARIUS

War, in the abstract, is a great intellectual puzzle. In reality, it's all blood and tears.

MACLEOD

Then why make it into a game?

DARIUS

To deny what I was is to deny what I am.

CLIP FROM "THE HUNTERS" (SCENES 12606 & 12607)

INT. RECTORY - DAY

Darius reacts to a sound outside the rectory.

INT. CHAPEL - DAY

Horton and his men move across the floor of the chapel and come to the rectory door. Horton checks his watch and nods to one of his men.

1218 INT. N.D. ROOM - ON DOOR (NOTE: THIS NEEDS TO BE SHOT)

1218

A heavy wooden door being kicked open.

CLIP FROM "THE HUNTERS" (SCENE 12617)

INT. DARIUS' CHAPEL

Amidst the overturned chairs, MacLeod finds Darius' body.

1219 INT. JOE'S - DAY

1219

IAN

(bitterly)
We killed him.

DAWSON

We didn't kill him, Horton did.
(beat)
What you felt for Darius she feels
for Christian.

IAN

Michael Christian is no Darius.

DAWSON

Maybe Rita thinks he is.

Ian is about to reply, when

MACLEOD

enters.

MACLEOD

Hey, Joe. Got a minute?

Dawson's a little uncomfortable with the situation but
tries not to show it.

DAWSON

MacLeod.
(introducing)
Ian Bancroft.
(beat)
Duncan MacLeod.

MacLeod goes to shake his hand. Ian reciprocates, but
stiffly.

MACLEOD

Pleasure.

Ian just nods his acknowledgment. MacLeod and Dawson move
off to one side. MacLeod reaches into a pocket and pulls
out the Chronicle volume.

MACLEOD

I'm thinking of leaving town for a
couple days.
(beat)
I was wondering if I could take
this with me.

(CONTINUED)

1219 CONTINUED:

1219

DAWSON

(beat)
Sure. Fine.
(awkward)
See you later.

MacLeod can take a hint. Knows there's something up but doesn't push it.

MACLEOD

Thanks.

He heads out. Ian turns to Dawson with fire in his eyes.

IAN

What the hell was that? How long has this been going on?

DAWSON

Easy, Ian.

IAN

What did you do think? That no one would ever find out?

(beat, suspicious)
Is this why you were defending Rita?

DAWSON

I was defending Rita because I don't think she's wrong.

IAN

Then you're as far gone as she is. You gave an Immortal one of our Chronicles. Are you out of your mind?

DAWSON

You think I planned all this? He found me. What the hell was I supposed to do, drop a cyanide tablet to keep our secret?

IAN

You should have been reassigned. Immediately. You should have left town. We have rules, Joseph. You have your vow.

DAWSON

Sometimes you have to do more in life than just watch.

CLIP FROM "TURNABOUT" (SCENE 20306)

(CONTINUED)

1219 CONTINUED: (2)

1219

INT. DOJO OFFICE - DAY - CONTINUOUS

MacLeod enters to find Dawson examining a MARTIAL ARTS WEAPON on the wall.

DAWSON

Does an Immortal named Quentin Barnes mean anything to you?

MacLeod reacts, but covers it.

MACLEOD

(warily)

I know he was executed about thirty years ago...

DAWSON

For murdering two young women.

(beat)

He stayed buried until they were building a new chapel at the prison.

(beat)

They had to move a few graves and came up one body short.

MACLEOD

Why are you telling me this?

DAWSON

Because everyone connected with his execution is being murdered.

MACLEOD

Not my business.

DAWSON

He's got to be stopped, MacLeod! We think we know enough about him...

MACLEOD

(interrupting)

Then you stop him.

(beat)

I'm not a cop, Dawson.

CLIP FROM "TURNABOUT" (SCENE 20317)

EXT. SEAWALL - DAY

Dawson stands looking out to sea. MacLeod arrives and stands beside him.

MACLEOD

Understand one thing... I'm doing this for my reasons, not yours.

(CONTINUED)

1219 CONTINUED: (3)

1219

DAWSON

As long as it gets done. What do you need?

MACLEOD

I need to know more about him. Where he's lived, what he's done, his habits... The names and addresses of everyone involved with the execution.

(direct, at Dawson)

I want your files.

Dawson is stunned.

DAWSON

No chance! We have rules...

MACLEOD

Break them.

1220 INT. JOE'S - DAY

1220

Ian finishes listening to Dawson's story. He's calmed down a bit but he still isn't buying it.

IAN

There have been Watchers for centuries. If we start ignoring the Code, the whole thing falls apart.

DAWSON

Things aren't always black and white, Ian.

IAN

This is. It has be.

(beat)

Why do you think Christian's in town? Maybe MacLeod's next on his list. What are you going to do, Joe?

DAWSON

MacLeod doesn't need my help. Christian doesn't have a chance against him.

IAN

(wryly)

He didn't have a chance against May-Ling, either.

(CONTINUED)

1220 CONTINUED:

1220

DAWSON

(defensive)

I'm his friend, not his guardian angel. You know damn well I'm not about to interfere in an Immortal battle.

IAN

It wouldn't be the first time, would it?

CLIP FROM "UNHOLY ALLIANCE" (SCENE 21426)

EXT. CITY PIER - DAY

Dawson and MacLeod walk along the pier, the boats going by in the distance. Dawson is giving MacLeod what he thinks is new information.

DAWSON

Xavier St. Cloud killed your friend.

MACLEOD

I know.

DAWSON

(as it occurs to him)

My God, they came for you, didn't they?

MACLEOD

They tried.

DAWSON

He's always killed for profit before. What's he after now? Why'd he break the rules?

MACLEOD

Maybe he's not quite as handy as he used to be.

DAWSON

I'll put my people on it.

MACLEOD

No. Someone's finding Immortals for him.

DAWSON

It's not us.

MACLEOD

How can you be so sure?
(MORE)

(CONTINUED)

1220 CONTINUED: (2)

1220

MACLEOD (CONT.)

(beat)

This is my business now... not yours.

(beat)

Understood?

MacLeod holds his gaze a moment.

DAWSON

Whatever you say.

MacLeod turns and walks away. Dawson watches him, puzzling over the latest developments.

CLIP FROM "UNHOLY ALLIANCE" (SCENE 21501)

EXT. DAWSON'S HOUSE - NIGHT

MACLEOD

Horton buys the mercenaries and Xavier takes the heads.

DAWSON

I swear to you, MacLeod. I didn't know.

MACLEOD

Horton said you did.

(beat; cold)

But what should I expect ... you're family.

DAWSON

So. You've come to kill me.

MacLeod looks at him a long beat -- it's clear he has considered it. Finally...

MACLEOD

The next time I see you... will be the last time.

He strides past Dawson into the night. Dawson closes his eyes in pain.

1221 INT. JOE'S - DAY

1221

Dawson now seems a bit daunted, realizing his dilemma. He struggles to defend himself.

IAN

Joe, you broke your oath. It's as simple as that.

(CONTINUED)

1221 CONTINUED:

1221

Ian looks at Dawson a beat. Reads his silence. Then:

IAN

Don't think he's your friend.
He's an Immortal. You're a Watcher.
(cold)
He's not your friend. He never
will be.

1222 EXT. LUXURY MOTORHOME - DAY

1222

Christian is working out with his sword while Rita sews.
It's an incongruous outdoor scene. Family pictures from
"Psycho." A car is seen approaching in the distance.

RITA

Someone's coming.

CHRISTIAN

Who is it?

RITA

Ian.
(beat)
Get inside.

Rita motions Christian inside. Ian gets out of his car.
Rita doesn't hide her displeasure at seeing him.

IAN

I had a helluva time finding you.

RITA

(impatient)
What do you want?

IAN

Rita, I think you should come off
this assignment.

RITA

(chill)
Thanks for your concern.

IAN

It's not a suggestion.
(beat)
Christian's piled up an awful lot
of victories in his twenty years
as an Immortal, hasn't he? And a
lot of them were pretty damn
unlikely.

RITA

So he's good. So what?

(CONTINUED)

1222 CONTINUED:

1222

IAN

May-Ling was caught without her sword. That's how he took her. I checked the reports, and guess what? That seems to happen to Christian a lot. Now how do you suppose he gets so lucky?

RITA

I couldn't say.

IAN

I could. Someone's feeding him inside information. The kind of information only the Watchers have.
(beat; kind)
Why don't you ask for reassignment? Get out of the field. Take a break.

RITA

And write history when I can make it? Forget it!
(angry)
Christian killed your Immortal and now you're taking it out on me! Well, get used to it. He'll kill a lot more before he's done.

IAN

Forget reassignment. I'll see to it you're out. For good. We'll see how your Golden Boy does without you.

At that, Ian gets in his car and drives away, leaving Rita in stunned silence.

RACK FOCUS

To find Christian in the doorway to motorhome, listening. He steps out of the motorhome and moves toward Rita.

RITA

Moves to him. She runs her hands down his arms.

RITA

Nothing's going to hurt you...
Nothing.

1223 EXT. STREET - DAY - LATER

1223

As Ian crosses the street, a car screeches toward him. He doesn't have a chance. The car hits him with a sickening thud and sends him crashing limply to the ground.

(CONTINUED)

1223 CONTINUED:

1223

As the car squeals away we can clearly see that the driver
is Michael Christian.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

1224 EXT. DOJO - DAY - ESTABLISHING

1224

1225 INT. MACLEOD'S LOFT - DAY

1225

Dawson is there with MacLeod. Looking glum. Not drinking. He's just told MacLeod about Ian's death.

MACLEOD

I'm sorry.
(beat)
It's never easy.

DAWSON

The things I learned from him...
More than about the Watchers, about
life.

MACLEOD

Losing him doesn't mean losing
what he gave you, Joe. What Ian
taught you, you still have.

DAWSON

Do I?
(off MacLeod's look)
Coming here is the last thing Ian
would have wanted me to do.

MACLEOD

Do you think he was right?

DAWSON

The last thing we did before he
died was argue about it.
(beat)
Rule number one. A Watcher and an
Immortal can't be friends.

It's said with such despair, MacLeod looks up at him sharply, realizing Dawson is on the brink of a decision.

MACLEOD

You think you have to choose?

DAWSON

Don't I?
(beat)
I took an oath ... and I broke it.
(MORE)

(CONTINUED)

1225 CONTINUED:

1225

DAWSON (CONT.)

(beat)

The Watchers have been around for a long time. What gives me the right to say, "I'm going to do things my way"?

MACLEOD

Because you're a man, and part of life is deciding, making judgment calls. Like who your friends are.

CLIPS FROM "THE VAMPIRE" (SCENES 21645, 21649)

EXT. STREET OUTSIDE HELENE'S HOUSE - DAY

Dawson is waiting across the street, watching the house, as MacLeod approaches. He hands Dawson a container of hot coffee.

DAWSON

(re coffee)

Thanks.

(beat)

We becoming friends, MacLeod?

MACLEOD

Let's just say we're not enemies.

(beat)

See anything?

DAWSON

No, maybe you scared him off.

MACLEOD

(shakes his head)

He's too arrogant to be scared.

DAWSON

But he knows you'll be watching.

MACLEOD

Then he'll have her go to him.

DAWSON

Why don't you tell her?

MACLEOD

What? That the man she loves is an Immortal who once pretended to be a vampire? And now he's killed her father and her uncle? But she can't call the police because I'm going to cut off his head.

(CONTINUED)

1225 CONTINUED: (2)

1225

DAWSON

I get the point.

EXT. HELENE'S HOUSE - NIGHT

DAWSON

I guess I'll see you around.

MACLEOD

Does that mean you're still following me?

DAWSON

It's what we do.

(beat)

But if you invited me over for a drink, I wouldn't have to.

MACLEOD

I only drink with my friends.

Dawson looks at MacLeod. His eyes drop. He turns and starts to walk away. MacLeod calls after him:

MACLEOD

Dawson.

(he turns)

The bar opens at five.

Dawson smiles. As MacLeod watches him go --

CLIP FROM "THE CROSS OF ST. ANTOINE" (SCENE 30405)

INT. MACLEOD'S LOFT - NIGHT

MacLeod comes over and puts a hand on his friend's shoulder.

MACLEOD

Can I get you something?

DAWSON

(almost pleading)

Why? I don't get it.

MacLeod and Amanda share a glance. MacLeod looks at him, sighs deeply for his friend's anguish.

MACLEOD

(beat)

Sometimes there is no sense, Joe.
Things happen... no reason.

AMANDA

The Police said she probably surprised a burglar.

(CONTINUED)

1225 CONTINUED: (3)

1225

DAWSON

That's a load of crap. The guy
was wearing a two thousand dollar
suit.

MACLEOD

You did what you could.

DAWSON

It wasn't enough.

MACLEOD

I know how that feels.

DAWSON

(tightly)
Do you?

MACLEOD

(quiet, meeting his
gaze)
Yes, I do.

DAWSON

Then do something for me?

MACLEOD

Whatever you need.

DAWSON

Help me find the son-of-a-bitch.

1226 INT. MACLEOD'S LOFT - DAY - RESUME

1226

MACLEOD

(beat)
Do you regret our friendship, Joe?

DAWSON

No... I don't know.
(beat)
I should go.

MacLeod doesn't try to stop him. He walks with him into --

1227 INT. DOJO - ELEVATOR - CONTINUOUS

1227

MacLeod pulls the gate down and turns the key.

MACLEOD

Unfinished business is always hard.
(MORE)

(CONTINUED)

1227 CONTINUED:

1227

MACLEOD (CONT.)

But if Ian wasn't right about this
yesterday, dying doesn't make him
right today.

(beat)

You follow your instincts. That's
all you can do.

DAWSON

And what if you're wrong?

MACLEOD

Then you're wrong.

They've arrived in the --

1228 INT. DOJO - CONTINUOUS

1228

MacLeod pulls up the elevator gate.

MACLEOD

(reflective)

You know the life I live...
Sometimes you fight... you kill...
It never leaves you untouched.

DAWSON

I know.

(beat)

Thanks.

He doesn't look cheered up. He's got some thinking to do.

MACLEOD

Joe...

(as Dawson turns)

See you around?

Dawson gives him a wan half-smile but doesn't answer. He
heads for the door.

RICHIE

Enters on the bounce, flying high.

RICHIE

Hey, just the guys I was looking
for.

(Waves some tickets
in the air as:)

Courtside seats. Jack Nicholson
doesn't have a better view. Guy
owed me a favor.

(CONTINUED)

1228 CONTINUED:

1228

DAWSON

(ironic)

And you thought we'd all go
together.

His sour tone is lost on Richie.

RICHIE

Sure.

(counting the tickets
dramatically)

One, two, three.

(points at himself,
MacLeod and Dawson)

One, two, three. Neat how that
worked out, huh?

He grins at them, expecting excited responses.

MACLEOD

(eyes on Dawson)

Thanks, Richie. That's quite an
offer.

RICHIE

(to Dawson)

What'd'ya say, Joe? You be there?

DAWSON

No.

(flat, without malice)

No, I won't be there.

He moves out. Richie looks over at MacLeod, deflated.

RICHIE

What did I say?

DISSOLVE TO:

1229 INT. MACLEOD'S LOFT - DAY - LATER

1229

MacLeod is putting a few odds & ends into his gym bag. He
starts to head out as Richie enters.

Richie, coming in, intercepts him.

RICHIE

(re the bag)

You going somewhere?

MACLEOD

The island.

(CONTINUED)

1229 CONTINUED:

1229

RICHIE
(off MacLeod's mood)
You okay?

MACLEOD
Just got some thinking to do.
I'll be back tomorrow.

He hands Richie his sword.

MACLEOD
Keep an eye on this for me.

As he hands it to Richie.

CLIP FROM "EYE FOR AN EYE" (SCENE 20555)

INT. MACLEOD'S LOFT - DAY

MacLeod moves toward Richie.

MACLEOD
(gently)
You're still who you are, Richie.
You don't become someone else when
you become Immortal.
(beat; with a smile)
You just live longer.

RICHIE
Man... I've got a lot to learn.

MACLEOD
You've got time.

MacLeod considers this a BEAT. He reaches under his desk, pulls out a long, ornate wooden box, and places it on the table before Richie. Richie looks at it, then at MacLeod. He realizes this is for him. He opens the lid, slowly draws out the gleaming sword that lies there.

MACLEOD
Take good care of it. Live with
it, make it part of you. It may
be your only friend.

Richie hefts it experimentally, his face slowly breaking into a broad smile, and as MacLeod looks on...

1230 INT. MACLEOD'S LOFT - DAY - RESUME

1230

RICHIE
Mac, that's the first thing you
taught me -- make it part of you.
Keep it with you.

(CONTINUED)

1230 CONTINUED:

1230

MACLEOD

I know.

(re the sword)

It's part of me, but it's not my
life.

(beat)

For twenty-four hours, I'm walking
away from it.

Richie gives him a worried look. MacLeod claps him on the
shoulder to reassure him.

MACLEOD

It's holy ground, Richie. There's
nothing to worry about.

And he disappears out the door. Richie watches him go
with concern, holding the sword.

1231 INT. JOE'S - DAY

1231

Mike wipes tables; Rita Luce is sitting at the bar when
Dawson enters. She moves to him.

RITA

Joe. I heard about Ian... What a
loss.

(off his look)

I know we had words, but that
doesn't mean we weren't still
friends.

DAWSON

(realizing)

No. It doesn't.

Whatever he's about to say is interrupted by Richie's
agitated arrival.

RICHIE

Dawson. I gotta talk to you.

He glances at Rita, a question in his eyes.

RITA

I was just leaving.

Rita moves seemingly out the door.

DAWSON

What's up?

RICHIE

Mac went off on some kind of vision
quest to the island.

(CONTINUED)

1231 CONTINUED:

1231

DAWSON

So?

RICHIE

He didn't take his sword.

Dawson reacts.

RICHIE

He said he had to get away from it
for a day.

(beat)

Look, man, humor me here -- tell
me none of Mac's old enemies are
in town.

DAWSON

(The truth, as far as
it goes)None of his old enemies are in
town.

(a beat)

MacLeod's been around a long time.
He can take care of himself.

Richie's calmer, though not totally reassured.

RICHIE

You're right. You're right.

(to convince himself)

He can take care of himself.

ANGLE - THE DOORWAY

Unseen, Rita has heard it all.

1232 INT. LUXURY MOTORHOME - NIGHT

1232

Christian sits in front of the TV, completely zoned out.
Rita strides into the motorhome and immediately turns off
the TV.

CHRISTIAN

Hey, what did you do that for?

RITA

You've got better things to do.

Vibrating with the scent of the hunt, she goes to a cabinet
and pulls out Christian's sword. She eyes it lovingly,
then tosses it into his hands. He catches it effortlessly,
his reflexes fired up by her energy.

RITA

It's time to take MacLeod.

(CONTINUED)

1232 CONTINUED:

1232

This catches Christian by surprise.

CHRISTIAN

Where is he?

He's pleased. He flexes the sword, takes a couple of practice swings.

RITA

He's on an island... A place the Indian shamans used.

Christian lowers his sword.

CHRISTIAN

That's holy ground.

Rita steps up close.

RITA

He has to come back, doesn't he?

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

1233 INT. JOE'S - NIGHT 1233

After hours. The place is abandoned. Dawson enters, flicks on the lights. Moves across the room toward the stage. Tired and reflective.

INTERCUT:

1234 EXT. ISLAND CABIN - NIGHT 1234

MacLeod hauls branches along the shore.

1235 INT. JOE'S 1235

Dawson's on stage, playing gently, barely more than a tune-up.

1236 EXT. ISLAND CABIN - NIGHT 1236

MacLeod sits silent and still, a low fire scorching the rocks that radiate heat.

1237 INT. JOE'S 1237

Dawson's into it, spilling out the blues, trying to shake off his worries. Sweating with effort and concentration.

1238 EXT. ISLAND CABIN - NIGHT 1238

MacLeod draws his knees up to his chest, wrapped up tight, gazing forward. All his exertion is internal ...

CLIP FROM "SHADOWS" (SCENE 30925)

MacLeod swings at "The Cloak" and finds himself standing over Richie.

CLIP FROM "COURAGE" (SCENE 30640)

ON THE DOWNSTROKE

As MacLeod kills Cullen and collapses, drained.

CLIP FROM "PHARAOHS' DAUGHTER" (SCENE 21857)

(CONTINUED)

1238 CONTINUED: 1238

Nefertiri plunges her sword into MacLeod and he goes to his knees.

CLIP FROM "TURNABOUT" (SCENE 20353)

Michael Moore is on his knees, MacLeod standing over him.

MICHAEL MOORE

Duncan, if you care about me, you have to kill Barnes.

MACLEOD

Forgive me, my friend...

As he swings...

CLIP FROM "OBSESSION" (SCENE 30838)

Keogh, muddy from battle, stares up at MacLeod, nothing but hate in his eyes.

KEOGH

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

1239 OMITTED 1239

1240 EXT. ISLAND CABIN - NIGHT 1240

MacLeod emerges from his meditation into the cool night air, breathing deeply. He looks at the copy of the Chronicle beside him. Flashes back to his memory of May-Ling.

1241 INT. JOE'S 1241

Dawson finishes a blistering run and sits in silence for a moment, hanging his head over his guitar, drained and released.

1242 EXT. ISLAND CABIN - DAWN 1242

The sun is coming up over the water. MacLeod is getting ready to head back. He seems relaxed, serene, even a bit slow as he moves. His retreat has served its purpose.

1243 INT. JOE'S - DAY 1243

Dawson's looking a little haggard from his late night but he, too, seems more at ease. Mike's squirreling around behind the bar. Rita Luce enters.

(CONTINUED)

1243 CONTINUED:

1243

RITA

Knock knock.

DAWSON

Over here.

RITA

(coming down the stairs)
Are you pouring coffee or am I too
early?

MIKE

I'll put a pot on.

DAWSON

(to be polite)
How's Christian?

RITA

Nothing exciting happening.

MIKE

(reacting)
You didn't see it, did you?

RITA

(wary)
See what?

MIKE

Justin called me last night.
Christian took out Trent yesterday.

The penny drops for Dawson. He stares at Rita in horror.

DAWSON

You set him up.
(shocked but sure)
Just like you set up May-Ling.
(intense)
Where is Christian now?

Her expression tells him everything.

RITA

It's too late to stop it.

Dawson stares at her a beat. Then:

DAWSON

Maybe not.

He grabs for the phone.

INTERCUT:

1244 INT. DOJO OFFICE - DAY 1244

Richie's just coming in, bleary at the early hour, sipping from a take-out coffee. He grabs the ringing phone.

RICHIE

Dojo.

He listens for one moment and then drops the phone, drops the coffee, and runs out of the office.

1245 INT. JOE'S - DAY 1245

Now Rita is horrified.

RITA

(panicked)
What have you done?

DAWSON

I leveled the playing field.

RITA

No!

She starts to bolt for the door but Dawson grabs her arm, hard, pulls her back into her chair.

DAWSON

(steely)
Now we do what we're supposed to do -- we wait.

1246 EXT. CITY STREET - DAY 1246

Richie, on his motorcycle fights traffic. Bumps up onto the sidewalk to get around an obstacle.

1247 EXT. WOODS - DAY 1247

MacLeod beaches his canoe and heads for his car. As he nears the car, he gets a BUZZ.

CHRISTIAN

Steps out of the woods.

CHRISTIAN

You're not on holy ground now,
MacLeod.
(arrogant)
Even the best of us make mistakes.

(CONTINUED)

1247 CONTINUED:

1247

MacLeod starts backing away, eyes darting around, looking for a weapon.

MACLEOD

You're so right.

Christian stalks toward him, overconfident, sure he's got an easy head. MacLeod keeps backing away, circling.

Christian swings and he ducks, sweeping a leg around behind Christian and bringing him down.

Christian lands on his butt and rolls out of the way as MacLeod aims a kick at his head, barely escaping the blow.

Christian gets back to his feet, more respect in his eyes.

CHRISTIAN

You're good...

(swooshing blade)

But you haven't got a chance.

MacLeod is backing down the beach, eyes glued to Christian's sword, staying just out of reach of the younger man's lunges.

1248 EXT. COUNTRY ROAD - DAY

1248

Richie zooms up the twisty road, really pushing it.

1249 EXT. WOODS - DAY

1249

MacLeod maneuvers close enough to the canoe to get his hand on the paddle. Grabs it as Christian swings at him, brings it up in time to block a chest swipe.

Reversing the paddle in his hands, he jabs the blade end into Christian's gut, sending Christian reeling back a step.

Dropping the paddle, MacLeod grabs for Christian's sword arm with both hands as Christian goes down.

1250 EXT. ROAD - DAY

1250

Richie's almost there. He arrives at MacLeod's car. He jumps off the bike, grabs MacLeod's katana and runs toward the woods as --

1251 EXT. WOODS - DAY

1251

The sky ignites with the incredible power of a Quickenings.

(CONTINUED)

TAG

FADE IN:

1252 INT. JOE'S - DAY

1252

Rita and Dawson wait in tense silence to learn the outcome of the fight. The anger and distrust between them is written all over their faces.

The door opens and both turn, scared and hopeful.

MacLeod enters. Dawson reacts, but keeps it controlled.

DAWSON

Welcome back.

MacLeod's gaze goes to

RITA

as her expression contorts with the heartbreak and agony of losing her "son," for the second time, as well as losing her dreams. With a stifled sob, she pushes past MacLeod and runs out.

MACLEOD

Shakes his head tiredly and moves to Dawson. From the bottom of his heart says one sole word.

MACLEOD

Thanks.

DAWSON

(wry smile; a
decision's been made)
What are friends for?

And off them --

FADE OUT.

END OF SHOW