



# HIGHLANDER

*The Series*

# 94313  
BLIND FAITH

Written by  
Jim Makichuk

# Highlander

**"BLIND FAITH"**

Written By

Jim Makichuk

Production #94313

October 31, 1994 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Blind Faith"

Production #94313

CAST LIST

DUNCAN MACLEOD  
RICHIE RYAN  
JOE DAWSON  
ANNE LINDSEY

JOHN KIRIN/KAGE

MATTHEW HOPKINS  
TODD MILCHAN  
TIMOTHY PARRIOT  
CARLOS MONTOYA

DERELICT  
MIKE THE PARAMEDIC  
NUN  
COP

HIGHLANDER

"They Also Serve"

Production #94312

SET LIST

INTERIORS

DOJO  
/OFFICE  
MACLEOD'S LOFT  
JOE'S  
  
CAR  
HOSPITAL  
/CORRIDOR OUTSIDE EMERGENCY  
/EMERGENCY  
/EMERGENCY WAITING ROOM  
ASHRAM  
/HALLWAY  
/MEETING ROOM  
ISOLATED LOCATION  
TRUCK

EXTERIORS

DOJO  
JOE'S  
  
CITY STREET  
/NEARBY STREET  
ASHRAM  
/STREET  
/GARDEN  
SPAIN-1937  
/WOODS  
/BRIDGE  
/FIELD  
CAMBODIA - 1975  
/AIRFIELD  
/RICE FIELD  
HIGHWAY - OUTSKIRTS

HIGHLANDER

"Blind Faith"

TEASER

FADE IN:

1301 EXT. CITY STREET - NIGHT

1301

JOHN KIRIN, mid-thirties, moves down the street in his jeans and white linen shirt, looking like a man who is at peace with himself and with the world. He is centered and carries himself with the kindness and wisdom of a spiritual leader. Next to him, listening to his every word, are three disciples, including MATTHEW HOPKINS, ex-con, ex-white trash who idolizes Kirin. Matthew and the others carry bags of sandwiches which they are giving to the hungry and the homeless.

DERELICT

God bless you.

KIRIN

And you, my friend.

The derelict reaches up to touch Kirin. Matthew steps in front of him protectively.

MATTHEW

Keep your hands to yourself.

KIRIN

It's all right, Matthew.

He reaches out and clasps the man's hand warmly.

1302 EXT. NEARBY STREET - NIGHT

1302

A woman walks hurriedly with her young son toward the nearby street corner, made darker by the broken street lamp that hangs above it. They are poor, but clean. Her hand clasps his firmly. She walks determinedly forward, making no eye contact with other s on the street.

A CAR

moves swiftly down the street. It is speeding, its driver wanting to get out of the neighborhood.

THE WOMAN AND CHILD

are focused on getting home, wherever home is. They move swiftly and heedlessly into the intersection.

(CONTINUED)

1302 CONTINUED:

1302

Both mother and child remain unaware of the

CAR

that is hurtling down the dark street toward them.

THE WOMAN AND CHILD

are walking purposefully, eyes forward, in the middle of the street.

THE CAR

goes into the intersection.

1303 INT. CAR - NIGHT

1303

The nameless driver sees

THE DRIVER'S POV

the woman and child in the car's path. We stay with the POV as the driver reacts.

IN SLOW MOTION

The woman screams and protectively pulls the child behind her. The driver turns his wheel hard. The car spins right and spins straight toward Kirin and his followers. Through the windshield we now see Kirin and his followers. Kirin reacts to the oncoming vehicle. He pushes Matthew out of the way. The car hits Kirin. His body smashes into the windshield, shattering it. The car continues into the wall with a thundering crash.

1304 EXT. STREET - NIGHT

1304

IN REAL TIME

People recovering from the shock. The car's radiator is broken. It spews forth steam. The CAMERA FINDS --

JOHN KIRIN

Lying on the ground in a very unnatural position. The blood seeps from the corner of his mouth. He is near death.

SMASH CUT TO:

1305 INT. HOSPITAL - CORRIDOR OUTSIDE EMERGENCY - NIGHT

1305

The doors burst open and Kirin's rolled in on a gurney. MIKE the Paramedic is joined by a nurse as they waste no time getting Kirin to the E.R.

ANNE is suddenly there, ready, prepared. She joins the race, looking Kirin over.

ANNE

Vitals.

MIKE

Pulse is almost gone, blood pressure ninety over sixty.

ANNE

Family?

MIKE

None. He's some kind of religious leader. His followers are coming.

ANNE

I hope they're praying.

As they push through the E.R. doors and disappear.

1306 INT. HOSPITAL - EMERGENCY - NIGHT

1306

Kirin's moved to an operating table, two nurses begin attaching IV, blood transfusion, BP monitors, oxygen and everything else. They're really trying to grab that last thread of life.

Anne's already checking vitals. Hardly registering. Blood Pressure monitor is leveling out quick. The battle is being lost. Anne knows it, she still tries.

ANNE

1 cc of adrenaline

The nurses see it - he's gonna die no matter what. But they still work because you never really know for sure till it's over. Anne gives him the shot.

It doesn't help. Anne leans back, wipes her brow, without missing a beat --

ANNE

Electrodes.

A nurse hands her the LIFEPAK electrodes, the "jump starters."

(CONTINUED)

1306 CONTINUED:

1306

ANNE

300.  
(beat)  
Charge.  
(beat)  
Clear.

Anne takes a breath, then puts the electrodes on Kirin's chest. His body rocks with the shock. Nothing happens.

Nurse turns the voltage up.

ANNE

Charge.  
(beat)  
Clear.

Once more, Kirin's body rocks. Once more it settles.

ANNE

350.  
(beat)  
Charge.  
(beat)  
Clear.

More voltage. Kirin rocks again. And settles again. Anne knows life as he knew it is over for our Mr. Kirin. She hands off the electrodes.

ANNE

CPR.

She does CPR on his chest, counting off the seconds.

ANNE

One thousand one, one thousand two,  
come on... one thousand three, one  
thousand four.

She brings her fists down on his chest. Pounding once, then again, and again.

ANNE

No. Not yet.  
(beat)  
Damn it, not yet!

The nurses watch in silence, ready to assist, but knowing it's useless now. Anne finally gives up, looks at the monitors and scopes -- they're all flatlined.



1307 INT. HOSPITAL - EMERGENCY WAITING ROOM

1307

Maybe ten PEOPLE sitting in a group. First thing we notice, they're all different, tall, short, black, white, yellow. Old and young. They whisper to each other. A few say prayers softly, others just state at nothing. Among them is Matthew.

Anne appears, spots them and walks over.

ANNE

I'm sorry... He didn't make it.

The followers are stunned. Some gasps, some tears and whispers. Matthew studies her for a beat, then:

MATTHEW

(with disbelief)

No.

ANNE

There was nothing we could do.

MATTHEW

(broken up)

There's got to be something...

(beat)

He can't be dead.

ANNE

We did everything we could.

Matthew moves toward her plaintively.

MATTHEW

Please, John Kirin can't die.

Matthew stops cold. The look on his face changes. Anne turns around:

JOHN KIRIN

is standing behind her. Anne is looking at a man risen from the dead.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

1308 INT. MACLEOD'S LOFT - NIGHT

1308

MacLeod's watching Anne. She's pacing the room, jazzed, like she's had too many espressos.

ANNE

(incredulous)

I saw him. Duncan, I called it. He was flatlined. No pulse, no blood pressure. The man was dead.

(beat)

People don't come back. Not like that.

MacLeod's quiet, has his own feelings about this. But he can't share them with her, at least not right now.

MACLEOD

What's his name?

ANNE

Kirin. John Kirin. He's the leader of some kind of church or ashram downtown.

MacLeod's face offers no sign of recognition.

ANNE (cont'd)

His followers all think it's a miracle -- some kind of resurrection.

MACLEOD

How did he die?

ANNE

Hit by a car. He had massive head injuries and major radial nerve damage.

(beat)

This... this has no practical explanation. It doesn't happen.

MacLeod knows it does.

MACLEOD

It did.

His look suggests that he's more than dubious about this miracle.

1309 EXT. STREET - DAY

1309

MacLeod and Richie, walking down a street.

RICHIE

Okay, if this guy is an Immortal ...

MACLEOD

He is.

RICHIE

Yeah, okay. So, if he is and he dies and they bring him to the hospital and Anne says he's dead... then he comes to... What's he supposed to do? People are right there.

MACLEOD

He waits until they're gone, he walks out a back door. He disappears and nobody sees him again. He leaves his life and starts a new one. That's how the Game is played, Richie.

RICHIE

What if he isn't one of us...

They round a corner as:

THE BUZZ hits them. End of conversation. Ahead of them:

THE ASHRAM - tucked into a quiet industrial street that's seen better days.

MacLeod gives Richie a look --

RICHIE

So much for that theory...

1310 EXT. ASHRAM - DAY

1310

A former Hindu retreat whose faithful have moved on to the suburbs as they assimilated into the mainstream culture. Now it's been reconverted to suit Kirin's seemingly simple needs.

A sign over the door says, "Welcome."

MacLeod and Richie look down from the sign to each other. Making up their minds. Just as a MAN is led out of the building in a quiet but forceful manner by Matthew.

The man's TODD MILCHAN, tabloid reporter, young and ambitious.

(CONTINUED)

1310 CONTINUED:

1310

MILCHAN

It's gonna come out. Be smart, make a few bucks.

MATTHEW

You print your garbage about somebody else.

MILCHAN

So, did you meet this guy in the Pen?

(beat)

C'mon, Matthew, everyone knows you did 5 years for killing your old man. What's the scam?

MATTHEW

(with passion)

Don't you get it? John Kirin's for real. He saves people... He saved me.

MILCHAN

You born again, Matthew?

Matthew pushes him into the street.

MATTHEW

Leave him alone.

(beat)

I mean it. I ain't gonna tell you again.

Milchan gives MacLeod and Richie the once-over before he leaves.

Matthew glances at them also, then goes back inside.

RICHIE

Guess not everybody's welcome.

MACLEOD

Let's find out.

He leads the way inside.

1311 INT. ASHRAM - HALLWAY - DAY

1311

Inside, low natural lighting. Some candles. A few followers move about. Minimum decor.

MacLeod and Richie walk a hallway. Greeted by smiles and nods. No high pressure sales tactics here.

(CONTINUED)

1311 CONTINUED:

1311

Richie, a little more impressed by the mood, returns the gestures.

Above them, on the wall, several religious icons hang. A Cross, a Star of David. A Buddha sits on a pedestal along with other icons. Almost every religion is represented here.

RICHIE

At least he's got all the bases covered.

MACLEOD

Yeah. Why?

They enter.

1312 INT. ASHRAM - MEETING ROOM - DAY

1312

They turn their attention to a small group of followers listening to a man, seated in front of them.

KIRIN

(to the others)

Each of us has within themselves the seeds of godliness. When you do an act of kindness, when you forgive someone or yourself, you see a reflection of that godliness. We are men and women, but we are more than just men and women...

Kirin feels the BUZZ too. He turns slowly, his face lit by the candles, flickering in the dim light.

RICHIE

I think we've found him.

MacLeod takes a hard look at a face he recognizes. But his reaction is not one of joy as Kirin recognizes him as well.

MacLeod's eyes go past Kirin to

MACLEOD'S POV

a candle flame which becomes --

TRANSITION TO:

1313 EXT. WOODS - SPAIN - 1937 - NIGHT

1313

Light flickering from a series of campfires. MOVE BACK to find:

(CONTINUED)

1313 CONTINUED:

1313

KAGE

Dressed in field clothes, a battered camera over his shoulder. His name is different. But it's the man we met in the hospital -- John Kirin. This time he's Kage. He turns to look at MacLeod, also dressed in the field clothes of the time.

The sound of distant cannon fire echoes behind them.

MACLEOD

German artillery. Franco and his  
Fascists are getting some help.

Behind them a small group of men are huddled around another fire.

KAGE

They need to test their weapons  
Somewhere and Spain's the only  
Place available.

MACLEOD

At the moment.  
(beat)  
A bigger war is coming.

KAGE

Hitler knows there's nothing like a  
good war to pick up an economy.  
(beat)  
Especially if you win and get the  
loser to pay for it.

MACLEOD

Nobody really wins. You know that,  
Kage.

KAGE

The people making the money do.

Off MacLeod's look:

TIMOTHY (O.S.)

You guys make sure you spell the  
name right.

They turn towards TIMOTHY, early 20s, enthusiastic. Next to him is a Spaniard named CARLOS MONTOYA, in his late 20s, better educated.

TIMOTHY

That's Timothy Parriot... it's like  
parrot.

(CONTINUED)

1313 CONTINUED: (2)

1313

MACLEOD

(smiling)  
With an "I".  
(beat)  
You told me.

TIMOTHY

From...

MACLEOD

Philadelphia.

TIMOTHY

You know what I see when I look but  
on this place? Opportunity.

CARLOS

(with a smile)  
You have to excuse my friend. He  
likes to make believe he's a  
capitalist.

TIMOTHY

(joking)  
I live to exploit the masses.

CARLOS

I keep trying to tell him he is the  
masses.

TIMOTHY

(re Carlos)  
Did you ever notice how easy it is  
for a rich kid to be a Socialist?

CARLOS

Let's get some sleep. We have work  
to do tomorrow.

TIMOTHY

In the morning we take the bridge at  
Delmarino and in the afternoon you  
guys can write about us for your  
newspapers.

(beat)

All we have to do is hold back the  
Nationalists until the International  
Brigade pushes around Franco's back...  
We'll kick the little Fascist's ass  
all the way to the Mediterranean.

MacLeod looks up at them, then at Kage --

MACLEOD

We'll see.

(CONTINUED)

1313 CONTINUED: (3)

1313

Timothy lifts his rifle --

TIMOTHY

Gotta think positive.

(beat)

See you at the bridge.

He and Carlos walk off, leaving Kage and MacLeod alone.

KAGE

Entertaining kids. They'll be dead  
in a week.

MACLEOD

Are you a prophet as well as an  
Immortal?

KAGE

Just a realist.

MacLeod moves off.

1314 EXT. BRIDGE - SPAIN - 1937 - DAY

1314

Kage sits, hunched over on a rise, overlooking the bridge.  
One of the Loyalists stands guard near him.

Kage turns back towards Timothy and the others arrange the  
dynamite charges.

Timothy is having a hard time with his charges. Carlos  
works nearby.

Kage smiles as he turns to the lookout, who returns the  
smile. Then Kage turns his look beyond the guard, at a  
thicket of trees not far away.

ON MACLEOD

As he moves to Timothy and takes the dynamite from him.

MACLEOD

Let me help you.

As he ties bundles of dynamite together, attaching fuses  
to a nearby plunger.

TIMOTHY

You learn that in a newspaper office?

MACLEOD

I read a lot.

(off Timothy's look)

You'd be surprised what you can learn  
in a book.

(CONTINUED)



1314 CONTINUED:

1314

Shared smiles as the men work carefully, fully understanding the dangerous nature of the explosives. Their hands move slowly and with great precision.

MACLEOD

All done.

MacLeod looks up towards Kage. Kage has stood up and is walking away. MacLeod's curious. He looks around. He sees that

MACLEOD'S POV

The lookout has disappeared.

BACK TO SCENE

MacLeod reacts. Something's up. MacLeod just has a feeling. He looks around again, moving away from the plunger.

MACLEOD

Where's the sentry?

TIMOTHY

Maybe he went to take a leak.

MACLEOD

I don't like this.

TIMOTHY

I got nervous my first time out,  
too.

MacLeod smiles at the young man's bravado, but the smile ends as a machine gun BLASTS a barrage of bullets near them. They look up at:

MACLEOD AND TIMOTHY'S POV

Nationalist troops surrounding them. They've been caught. MacLeod notices the commander, walking from behind the soldiers. Kage is at his side.

TIMOTHY AND CARLOS

share a look. Carlos breaks for the plunger.

AN ENEMY SOLDIER

reacts and fires.

TIMOTHY

No!

(CONTINUED)

1314 CONTINUED: (2)

1314

CARLOS

falls, mortally wounded.

TIMOTHY

reacts and jumps for the plunger. He is shot in the shoulder. He falls. His body hits the plunger and all eyes go to the

BRIDGE

as it EXPLODES and crashes to the ground below.

KAGE

moves to the wounded Timothy and strikes him in the mouth.

KAGE

Brave but stupid.

Kage take's out his pistol and cocks it, ready to kill Timothy. MacLeod puts a hand on Kage's arm.

MACLEOD

Don't.

He and Kage share a look as a truck pulls up in the background. Kage turns to the two soldiers.

KAGE

Get them in the truck.

MACLEOD

moves to Timothy and fashions a tourniquet around his wound.

MACLEOD

Land of opportunity, huh?

Timothy shrugs. Two soldiers point their rifles at them. MacLeod helps Timothy up. Kage smiles.

KAGE

I tried to tell them you were a reporter, MacLeod... but they didn't buy it, especially when you picked up that dynamite.

MACLEOD

Why are you doing this?

In the background, Loyalist fighters are being herded into a truck.

(CONTINUED)

1314 CONTINUED: (3)

1314

KAGE

Look at them.

(at the Loyalists)

A bunch of misfits, fighting for a  
lost cause.

(beat)

I like to win. It pays a helluva  
lot better.

MACLEOD

This is about money to you?

KAGE

Don't you get it, MacLeod? It's  
always about money.

He turns and walks away. MacLeod is hit with a rifle butt,  
forcing him onto the truck.

1315 INT. TRUCK - DRIVING - SPAIN - 1937 - DAY

1315

Huddled into the back of the truck, MacLeod, Timothy and  
the others. Timothy is worried and in some pain. He  
reaches into his pocket and lifts an envelope out. Looks  
up at MacLeod.

TIMOTHY

Would you do something for me?

MacLeod looks at the letter, knows what the kid means.

MACLEOD

(kindly)

Deliver it yourself.

TIMOTHY

You think I'll be able to? I've  
heard POW camps were no picnic.

MacLeod nods --

MACLEOD

You're gonna be okay. There'll be a  
doctor at the camp.

(beat)

Just do what they say when they say  
it and most of the time they'll leave  
you alone.

Timothy thinks it over. He stuffs the envelope back into  
his pocket.

TIMOTHY

Sounds like you're talking from  
personal experience.

(CONTINUED)

1315 CONTINUED:

1315

MACLEOD

I am.

TIMOTHY

(beat)

So, you gonna keep writing after we win?

MACLEOD

Haven't given it much thought.

TIMOTHY

(beat)

Maybe you and me... could do a deal together... Gonna be a lot of opportunities when we get out of this.

MacLeod looks at the young man.

MACLEOD

Maybe.

MacLeod smiles and the mood lightens for a moment. But it comes to an end when the truck suddenly STOPS. Timothy glances at MacLeod.

1316 EXT. FIELD - SPAIN - 1937 - DAY

1316

The Loyalists are herded out of the truck onto an open field. Soldiers keep their rifles ready.

MacLeod is immediately suspicious. There's nothing in sight for miles. No prison, no camp, nothing. Just a thicket of woods maybe fifty feet away. He turns to see:

KAGE

standing nearby. Watching the soldiers shift around as they seem to wait for orders. Timothy moves to MacLeod.

TIMOTHY

What's going on?

MacLeod realizes - the Loyalists are going to be shot. He moves to Kage.

KAGE

(nods to a soldier)

Now.

MACLEOD

Kage!

(CONTINUED)

1316 CONTINUED:

1316

KAGE

It's cheaper than feeding them. And  
I'll be back afterwards... for you.

MacLeod lunges at him, but a soldier rifle-butts him across  
the back. MacLeod goes down into the muddy field. He is  
pulled to his feet by a soldier.

TIMOTHY

What is it? What did he say?

MACLEOD

Nothing.

TIMOTHY

(nervous)  
Something's wrong.

MACLEOD

(interrupting)  
Listen. Wait till my signal. I'll  
take the captain, you and the others  
take the rest. There's more of us,  
we can do it. Understand?

Timothy has fear in his eyes as he slowly realizes the  
importance of MacLeod's plan.

TIMOTHY

They're going to kill us, aren't  
they?

MACLEOD

Wait for my signal.

MACLEOD

moves towards the commander slowly.

TIMOTHY

is joined by others who whisper to each other. They all  
know what's going on now and fear takes over.

ONE LOYALIST

breaks. Heading for the woods, wide open, running for his  
life.

MACLEOD

No!

TWO SOLDIERS

fire.

(CONTINUED)

1316 CONTINUED: (2)

1316

THE LOYALIST

tumbles into the mud, dead.

It's all the others needed. They panic, desperate, and break into all directions. The soldiers open fire.

Captives scatter.

TIMOTHY

is hit in the hip.

MACLEOD

takes out the soldier nearest him, grabs his gun. He fires, taking down two soldiers.

KAGE

reaches for a gun.

MACLEOD

fires.

KAGE

goes down.

Timothy cries out for help. MacLeod looks at

MACLEOD'S POV

Kage lying in the mud.

BACK TO SCENE

MacLeod makes a decision: Running to Timothy, throwing the rifle away, lifting him and carrying him off into the nearby woods. Behind him, the sounds of gunfire echo.

MacLeod makes it into the brush as bullets whiz past him. In seconds he's deep in the woods as gunfire continues behind him. MacLeod forces his way through the thick underbrush, still holding Timothy in his arms.

1317 EXT. WOODS - SPAIN - 1937 - NIGHT

1317

MacLeod, nearing exhaustion, finally stops running. He sets Timothy down carefully --

MACLEOD

We made it. They've lost us.

(CONTINUED)

1317 CONTINUED:

1317

Timothy doesn't answer.

MACLEOD

We'll rest. Then tomorrow, we'll  
Find a farm. This is Loyalist  
Country. They'll feed and hide  
Us...

MacLeod notices the boy isn't moving. He looks down at him, taking time to study the boy's face. He feels for a pulse, then reacts. Timothy is dead.

MacLeod bows his head and reacts. He wipes the mud from the boy's face. After a beat --

MacLeod reaches into the boy's pocket and finds the letter. He stuffs it into his own pocket. MacLeod looks up, the moonlight filtering through the trees above him.

TRANSITION TO:

1318 INT. ASHRAM - PRESENT - DAY

1318

Sunlight filters in through a window as Kage/Kirin steps into view. He stops, a moment of apprehension, then that smile, the same one from the hospital when he arose from the dead.

KIRIN

MacLeod.

MacLeod studies him, ready for anything. Kirin senses the hostility.

KIRIN

It's been a long time.

MACLEOD

Too long.

Richie senses MacLeod's hostility also. He's not sure what to do, so he waits.

KIRIN

You've got a right to be angry.

MACLEOD

What are you doing here?

KIRIN

Thinking, praying...

MACLEOD

And playing messiah.

(CONTINUED)

1318 CONTINUED:

1318

KIRIN

It wasn't intentional.

MACLEOD

But you're still here.

KIRIN

My work's not finished. These people  
need me...

(beat)

I help them.

MACLEOD

Where's the profit in it?

KIRIN

I'm not the man I was.

MACLEOD

Why don't we find out.

(beat)

Off holy ground.

Richie reacts.

KIRIN

I don't fight anymore.

Matthew appears from one side, moving between Kirin and  
MacLeod.

MATTHEW

(at MacLeod)

This guy bothering you?

MACLEOD

(calmly)

Go away.

Kirin puts his hand on Matthew's arm.

KIRIN

It's okay, Matthew. He is just an  
old friend.

MACLEOD

(at Kirin)

Talking about old times.

(pointed)

I'll be back.

KIRIN

I know.

And with that MacLeod turns, pushes past Richie, and heads  
outside. Richie and Kirin exchange a look.

(CONTINUED)



1318 CONTINUED: (2)

1318

Richie shrugs and follows MacLeod out.

Kirin stands there for a beat --

MATTHEW

He's trouble.

KIRIN

Leave it alone, Matthew.

MATTHEW

You're too good. You just don't see it. The man wants to hurt you.

(beat)

I know the look. I've been there.

KIRIN

Don't worry, we're safe here.

Off Matthew's look.

1319 EXT. DOJO - DAY

1319

MacLeod and Richie are climbing out of the T-Bird.

RICHIE

Okay, I got that you don't like the guy.

MACLEOD

You could say that.

MacLeod stops, takes a beat to relax, then --

RICHIE

So how bad is he?

MACLEOD

Bad enough to kill.

As Richie reacts.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

1320 INT. JOE'S - NIGHT

1320

The place is filled. Dawson and Richie are in the middle of a conversation.

RICHIE

So I went back to the ashram to check the guy out... He's doing some good stuff, Joe.

DAWSON

It's not possible.

RICHIE

I watched those people... Talked to them. They love him.

DAWSON

I've got a few hundred pages of history on this guy. The man's a liar and a murdering son-of-a-bitch, Richie. Mac was right.

RICHIE

The late news did a feature on him last night. Kirin runs soup kitchens, a food bank, and half a dozen other things.

(beat)

I mean, if he's so bad, what's he doing all this for?

Dawson doesn't have an answer to that --

MACLEOD (O.S.)

Money.

MacLeod enters, drops a newspaper on the bar.

MACLEOD

It pays to rise from the dead. A day after the man comes back, his church collects a quarter million dollars in donations.

(beat)

This is about money. With Kage, or Kirin, or whatever the hell he calls himself, it was always about the money.

(CONTINUED)

1320 CONTINUED:

1320

MacLeod's eyes go to a small fern.

TRANSITION TO:

1321 EXT. AIRFIELD - CAMBODIA - 1975 - DAY

1321

We PULL BACK from the fern to the sound of distant thunder. LEGS are moving through the Cambodian landscape, CAMERA PANS UP to show a small group of Cambodian CHILDREN dressed in simple school uniforms. MacLeod is there, leading, keeping an eye on any stragglers. There's a sense of urgency in his mood. There's also a NUN, bringing up the rear.

MACLEOD

C'mon, kids. We have to hurry.

One LITTLE BOY falls. MacLeod comes up, lifts him in his arms.

MACLEOD

It's going to be okay.

(beat)

There's an airplane waiting for us.

(pointing)

Right through there.

He puts the boy on his shoulders and follows the group. They continue to run through the brush. MacLeod continues to urge his little troop until

MACLEOD

reaches a clearing, motions the nun to keep going as he counts heads. He takes the hand of a LITTLE GIRL as they step out into the CLEARING.

The others stand in silence, staring off at:

AN AIRPLANE

completely destroyed by shelling. Its dead pilot lies out on the tarmac next to it. Various faces react as they all realize they're not going anywhere now. A distant thunder is closer now, and we realize it's shelling from mortars nearby.

A shell hits near them. The children huddle together, scared for their lives. MacLeod hears the sound of a helicopter.

MACLEOD

C'mon.

(beat)

There's a chopper.

(CONTINUED)

1321 CONTINUED:

1321

As he sees it in the distance.

NUN

It is useless.

MACLEOD

Nothing is useless.

(beat)

C'mon, kids, there's our way out.

He gathers the kids and hurries them toward the chopper.

NUN

The owner's refused us before.

MACLEOD

This time he won't.

(beat)

I won't let him.

NUN

I'm afraid you don't know him.

1322 EXT. RICE FIELD - CAMBODIA - 1975 - DAY

1322

MacLeod and his group move towards the helicopter, which is being loaded with burlap bags and crates. Several Cambodians hurry to load the last of the bags.

MacLeod approaches -- and gets the BUZZ. He stops, takes a good look, then:

MACLEOD

(shouting)

Hello. We need your chopper.

Suddenly MacLeod stops. He looks up at the man who climbs out of the chopper.

KAGE/KIRIN

who reacts.

KAGE

Nice to see you, MacLeod.

Kage barks to the men loading.

KAGE

(in Cambodian)

Hurry, faster!

His men finish loading. Kage keeps an eye on MacLeod.

(CONTINUED)

1322 CONTINUED:

1322

MACLEOD

Kage...

(beat)

What are you doing here?

KAGE

I export goods.

MacLeod looks at the bags on board.

MACLEOD

Heroin.

KAGE

It's a living.

(looks at the children)

And I see that you're still the saint  
of lost causes.

Two explosions hit nearby.

MACLEOD

I need your chopper.

KAGE

It's full.

MACLEOD

The Khmer Rouge will be here any  
minute. You know what they'll do to  
these children.

KAGE

I'd love to help.

(beat)

But any more weight and she won't  
fly.

MACLEOD

Then unload it.

KAGE

Sorry, no can do.

(beat)

You understand.

MacLeod makes a move towards him. Kage motions with his  
hand and AK-47s held by two crew members lock and load.MacLeod looks at the guys with the guns, then back at the  
kids.

KAGE

We'll settle our differences some  
other time.

(CONTINUED)

1322 CONTINUED: (2)

1322

MacLeod turns back to the children. Still huddled together, some crying. Behind them, the sound of small-arms fire. The troops are closing in. Macleod moves closer.

MACLEOD

For God's sake, Kage, you can't leave them here. Nobody could do that, not even you.

Kage hesitates just an instant, then jumps on board, joined by his men.

KAGE

(starting up the engines)

Sorry, pal. War is hell, ain't it.

MacLeod runs to the chopper.

MACLEOD

Kage! Take the children.

The gunshots get closer. A shell explodes nearby. The chopper starts to rise... MacLeod grabs hold of the skids.

MACLEOD

Kage!

KAGE

nods to one of his men, who kicks MacLeod off the skids.

MACLEOD

falls to the ground

A MORTAR SHELL

explodes just close enough to him, sending MacLeod flying. For MacLeod -- the world goes to black.

TRANSITION TO:

1323 INT. MACLEOD'S LOFT - PRESENT - NIGHT

1323

On MacLeod, coming back to the present. A voice fades in:

ANNE

...So I did some checking and guess what? John Kirin has no medical history.

MacLeod offers a smile --

(CONTINUED)

1323 CONTINUED:

1323

ANNE

You guys related or something?

MacLeod tries to avoid her look, but she's not going away.

MACLEOD

No.

ANNE

What do you know about him?

MACLEOD

About John Kirin? Nothing.

ANNE

Are you sure?

(off MacLeod's look)

Is this another one of those things  
I need to drop?

MACLEOD

Yes.

Anne paces for a moment --

ANNE

Do you believe in miracles, Duncan?

MACLEOD

(tight)

Don't deify the man.

ANNE

So you do know him.

MACLEOD

Enough to know he's a fraud. He  
took in a quarter of a million dollars  
in the last two days.

Anne looks at him, waits a beat, then:

ANNE

I've heard he's already given more  
than that away to charity.

(beat)

If he is a fraud, why would he do  
that?

On MacLeod's look --

1324 EXT. ASHRAM - TO ESTABLISH - DAY

1324

1325 INT. ASHRAM - DAY

1325

Matthew and Kirin move through the ashram together.

MATTHEW

You've got to protect yourself...  
Watch your back.

(beat)

People will always use you and hurt  
you if they can.

KIRIN

Not all of them.

MATTHEW

You don't understand.

KIRIN

Trust me, Matthew, I understand.

MATTHEW

No... you don't. You didn't grow up  
with a father who was always screaming  
and cursing at you. Who thought  
Saturday night meant you drank eight  
beers and looked for a kid to beat  
the crap outta.

KIRIN

(gently)

No... I didn't.

MATTHEW

People just ain't worth a damn.

KIRIN

Some are.

(beat)

You are.

As they share a look, MacLeod enters and approaches Kirin.

MACLEOD

(forceful)

Kirin.

MATTHEW

Why don't you just leave before  
someone gets hurt.

Kirin steps between them.

(CONTINUED)



1325 CONTINUED:

1325

KIRIN

Everyone is welcome here.

MACLEOD

Let's take a walk.

KIRIN

(to Matthew)

Stay here.

MATTHEW

I don't think you should.

KIRIN

I know.

1326 OMITTED

1326

AND

AND

1327

1327

1328 EXT. ASHRAM - GARDEN - DAY

1328

MacLeod and Kirin walk through the garden.

KIRIN

(with some passion)

People like us, we've had so much life... Done so many things. Think how much we can teach them.

MacLeod still doesn't trust him --

MACLEOD

About money... and murder.

KIRIN

About redemption and forgiveness.

MACLEOD

And you're the expert.

KIRIN

I studied with Buddhist monks in Cambodia. Then in Burma and India.

(beat)

There were many teachers, many religions. Some wisdom... some humanity.

MACLEOD

And John Kirin.

(CONTINUED)

1328 CONTINUED:

1328

KIRIN

No one that anyone would know. He was a simple man who died serving others. I took his name to honor him. And Kage died when I became Kirin.

MACLEOD

And then you became God.

KIRIN

Not God...

(beat)

Only his humble messenger.

Milchan can be seen in the background talking to one of Kirin's followers. He looks up and sees MacLeod and Kirin.

MACLEOD

(beat)

We don't play God or his messenger. Not now, not ever. We don't have the answers and we don't make miracles.

KIRIN

I didn't plan on coming back to life in front of them. But when I did...

(beat)

I'm using my Immortality to make this a better world, why is that wrong?

MACLEOD

Because everything you are is based on a lie.

It's a standoff. Kirin nods, moves back.

KIRIN

We are as beasts when we kill, as men when we judge, and as God when we forgive.

MACLEOD

Maybe God has forgiven you ... but I sure as hell haven't.

MacLeod turns and walks off, leaving Kirin to himself.

1329 EXT. DOJO - DAY

1329

MacLeod moves to the steps. As he reaches them, he's suddenly joined by Milchan, the reporter.

(CONTINUED)

1329 CONTINUED:

1329

MILCHAN

Excuse me...

MacLeod ignores him, keeps moving. Milchan tags along.

MILCHAN

I saw you getting into it with  
Kirin at the church.

(MacLeod ignores him)

He's quite a guy. Coming back from  
the dead ...

MacLeod turns --

MACLEOD

What do you want?

MILCHAN

To expose him for what he is.

MACLEOD

And what's that?

MILCHAN

A fraud, a liar... He's not even  
John Kirin.

(off MacLeod's look)

But you know that, don't you?

MacLeod continues walking.

MACLEOD

Do I?

MILCHAN

(pursuing)

The John Kirin this guy says he is  
died four years ago in Indonesia.

MacLeod reaches the door, turns and glares at Milchan.

MACLEOD

Goodbye.

MacLeod moves inside. Milchan grabs the door.

MILCHAN

My paper is prepared to pay five  
thousand dollars for proof that his  
resurrection was a hoax.

(beat)

Ten thousand.

MacLeod shuts the door firmly.

1330 EXT. DOJO - NIGHT

1330

Milchan watches the loft from the street. He's got a cellular phone.

MILCHAN

Look, I really think this guy can  
Break it for us. He knows something,  
I can feel it. Just gimme a little  
more time.

(beat)

This MacLeod, whoever he is, there's  
bad blood between him and Kirin. I  
wanna find out why.

(beat)

No, he's not talking. He split,  
But I figure maybe I can snoop  
Around a little and come up with  
something.

Milchan hangs up, puts the phone in his jacket and walks towards the dojo. The door is locked. He uses a slot knife to open it, takes a look around and goes inside.

1331 INT. DOJO - NIGHT

1331

Milchan walks around carefully. The place is empty, only a night light on. He looks around.

MILCHAN

Hello?

He moves toward the office.

1332 INT. DOJO -- OFFICE - NIGHT

1332

INSIDE THE OFFICE

Milchan examines the darkened room, checking out the wall photos and the file cabinet. He heads over to the cabinet and opens it.

He shuffles through files, not really knowing what to look for, passing over general office files.

Suddenly, a door creaks.

Milchan looks up. He remains quiet. Then he continues searching through the files. He hears a sound.

Milchan looks up at the door:

Where a figure stands silhouetted in the light of the doorway.

(CONTINUED)

1332 CONTINUED:

1332

MILCHAN

MacLeod?

The figure raises a gun. Milchan sees it in the light.

MILCHAN

No!

The gunshot echoes in the empty dojo, rocking from wall to wall.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

1333 INT. MACLEOD'S LOFT - DAY

1333

MacLeod's SWORD gleams in the light from outside as Richie appears. MacLeod turns. He's holding the sword in his hand.

MACLEOD

The police gone?

RICHIE

Yeah, finally. What a mess. You'd think they'd clean up after themselves.

MacLeod's got a serious look -- Richie's eyes are on the sword.

RICHIE

Anybody I know?

(beat)

It's Kirin.

(off MacLeod's look)

You think he had something to do with the dead guy?

MACLEOD

(pissed)

What the hell do you think?

(beat)

The son-of-a-bitch killed him and dropped him on my doorstep.

RICHIE

Why?

MACLEOD

(angry)

He's playing with me. And I let him. And that reporter is dead because of it.

MacLeod raises his sword edge --

MACLEOD

I'm not playing anymore.

1334 EXT. ASHRAM - GARDEN - DAY

1334

Kirin And Anne walking through the meditation garden.

(CONTINUED)

1334 CONTINUED:

1334

ANNE

I wanted to personally thank You for your generous contribution to our children's wing.

KIRIN

I'm the one who should be thanking you, Doctor.  
(off her look)  
For saving my life.

Anne's not entirely sure of that --

ANNE

Well, ah, I wish I could take the credit but... I'm not sure I did.

KIRIN

You're being humble.

ANNE

Mr. Kirin... you were dead.  
(beat)

I didn't save you. Coming back the way you did... It was clinically impossible.

Kirin smiles --

KIRIN

Perhaps it was.

ANNE

You're alive now and you shouldn't be. Don't you want to know why?

KIRIN

What I know is I am here now. And that's all I need to know.

ANNE

If I could run a few tests.

KIRIN

I assure you no tests will ever Show you anything you'd be Satisfied with. Some things are best left alone.

ANNE

There's a reason you came back to life.

KIRIN

Maybe it's because my work here isn't done.

(CONTINUED)

1334 CONTINUED: (2)

1334

Anne is frustrated, she needs to know. Just then, Matthew appears.

MATTHEW

There's a call for you.

Kirin nods. Matthew gives Anne a once-over then returns to the followers, awaiting Kirin inside.

ANNE

Can I talk to you again?

KIRIN

Of course, any time. Matthew will show you out.

(beat)

Thank you again, Doctor... and bless you.

Anne blushes, shakes his hand. Kirin walks away. She leaves with Matthew.

1335 INT. ASHRAM - DAY

1335

Kirin on the phone.

KIRIN

(into phone)

Yes, I know the place.

(beat)

I had hoped it might end differently.

(beat)

One hour.

He hangs up the phone as Matthew enters.

MATTHEW

I don't understand why they can't believe in a miracle. It's happened before.

KIRIN

Let them believe what they want.

(beat)

Each of us finds our own truth in our own time.

(beat)

I have to go out for a little while.

MATTHEW

I'll go with you.

(CONTINUED)



1335 CONTINUED:

1335

KIRIN

(shaking his head)

Someone has to lead the afternoon's  
meditation.

(kindly)

Matthew, whatever you wish to become  
you already are. Remember that.

MATTHEW

(worried)

Where are you going?

KIRIN

To see a friend.

Kirin moves off.

MATTHEW

(calling after him)

I have no life without you, John  
Kirin.

KIRIN

(with a gentle smile)

Then you must find one, Matthew.

Matthew watches him go... troubled.

1336 INT. ISOLATED LOCATION - DAY - LATER

1336

Kirin stands quietly. MacLeod has confronted him.

KIRIN

I'm sorry about the man who died,  
very sorry, but I didn't kill him,  
MacLeod.

MacLeod doesn't believe him.

KIRIN

I was in the ashram, with my people.  
You can ask them if you like.

MACLEOD

They'll say anything for you.

(beat)

You came back from the dead. You're  
a God in their eyes.

KIRIN

(concerned)

You really think so?

(off MacLeod's look)

I'm afraid you might be right.

(CONTINUED)

1336 CONTINUED:

1336

Kirin seems disturbed by this.

MACLEOD

Don't you think this charade has  
gone on long enough?

KIRIN

What will it take to convince you?

MacLeod steps in front of him.

MACLEOD

More than a few prayers.

(beat)

We're off holy ground, Kage.

Kirin nods, he's known that. But he's not going to fight.

MacLeod flashes his sword, taking a stance in front of  
Kirin, ready to do battle.

KIRIN

I won't fight you, MacLeod.

MACLEOD

Then I'll kill you as you stand.

KIRIN

If you've judged me and that's what  
I deserve.

MACLEOD

I don't judge you, Kage. The children  
you left to die and the men you  
betrayed and murdered do that.

KIRIN

I meant what I said about changing,  
MacLeod.

(beat)

In Cambodia, you didn't know, but I  
Came back. I was looking for you...  
to finish it.

(beat)

I have seen much destruction in my  
life, much horror. With every war,  
I grew harder inside. But this one,  
this time...

1336A EXT. RICE FIELD - CAMBODIA - 1975 - DAY (FORMERLY  
31327)

1336A

As Kage's chopper hovers down for a landing. Kage sits in  
the doorway looking down.

(CONTINUED)

1336A CONTINUED:

1336A

KAGE'S POV

a strange sight. It looks as though the rice field is filled with scarecrows.

BACK TO SCENE

The chopper lands.

Kage, his SWORD at his side, leaps from the chopper looking for MacLeod, ready to do battle. As the blades slow, the only sound is that of the wind.

But what he sees surprises - and shocks him.

KAGE'S POV

A couple dozen scarecrows wearing the torn, battered and bloodied clothing of the children we saw earlier...

A schoolbook here, a ball waiting to be played with. A ragged doll blown in half.

BACK TO SCENE

He walks among it all. Silent now, they offer no sound. The horror registers on his face. He's brought to tears, tears that flow from eyes that never felt them for too many centuries.

He goes to the side of the chopper and throws up.

1336B INT. ISOLATED LOCATION - DAY

1336B

KIRIN

What they did... to the children.

MACLEOD

(hard)

I was there.

Kirin looks off for a long beat. Then he wipes some tears away and turns back to MacLeod.

KIRIN

Then maybe this is as it should be.

Kirin stands there, ready to face the consequences. It unsettles MacLeod.

MACLEOD

Fight me... I'm giving you a chance.

Kirin shakes his head. MacLeod backhands Kirin, knocking him back.

(CONTINUED)

1336B CONTINUED:

1336B

MACLEOD

Fight me!

KIRIN

Do what you must.

MacLeod raises his sword, expecting Kirin to call his challenge any second. But Kirin stands there quietly. Waiting for the inevitable.

MACLEOD

Then I will ...

He brings down his sword with all his strength. Kirin doesn't move. MacLeod shouts with the power of his blow.

But it doesn't strike Kirin. The blade stops just short of him. MacLeod can't do it. He can't kill Kirin, even though he's an enemy. MacLeod won't kill someone who doesn't fight back.

Both men look at each other. Then MacLeod lowers his sword slowly. Kirin offers a grateful look.

KIRIN

You are the better man, MacLeod.  
You always were.

And with that, Kirin turns and walks away.

ANGLE - MATTHEW

Watching from cover. His face registers the confusion and betrayal he feels.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

1337 INT. JOE'S - DAY

1337

Dawson leans over the bar. He is in the middle of a conversation with MacLeod.

DAWSON

(incredulous)

I thought you wanted to kill him.

MACLEOD

I did.

DAWSON

And now you don't?

MACLEOD

Kirin was willing to let me judge him. Kage wouldn't have done that. He was willing to die rather than fight me.

DAWSON

All that means is that he's a good judge of character. He knew you wouldn't kill him if he didn't defend himself.

(beat)

Kage is evil. Not stupid.

MACLEOD

I'm beginning to think it's not Kage I'd be killing. That maybe he's already dead.

DAWSON

Okay... He's not the same person... But I don't see how twenty years of doing good begins to cover his tab.

MACLEOD

Maybe it doesn't, but I'm not going to be the one to decide.

DAWSON

If you're not, than who is? You know what he was. Who better than you to judge him?

MACLEOD

One Immortal playing God is enough.

(CONTINUED)

1337 CONTINUED:

1337

As Dawson and MacLeod share a look.

1338 INT. MACLEOD'S LOFT - NIGHT

1338

The elevator arrives casting its light into the darkened loft. MacLeod gets out and senses that he is not alone.

MacLeod doesn't get the BUZZ of an Immortal, he senses the presence of someone else in the room. He knows he's not alone. He steps into the loft. Takes but his wallet and drops it on the counter. He speaks to his unseen visitor.

MACLEOD

My wallet's on the counter. Take it and get out.

MATTHEW (O.S.)

I don't want your money.

MACLEOD

That sounds like Matthew.

MacLeod flips on the light, flooding the loft with its illumination.

MATTHEW

Stands in the loft, the gun in his hand pointed at MacLeod.

MACLEOD

Is the picture of calm and nonchalance. As he speaks he moves to the refrigerator opens a bottle of water and pours himself a glass.

MACLEOD

Looks like Matthew, too.

MATTHEW

You've got a helluva sense of humor for a man facing a .38.

MACLEOD

Thanks, you know this reminds me of a joke.

(beat)

You ever hear the one about the ex-con who killed the reporter.

MATTHEW

Shut up.

(CONTINUED)

1338 CONTINUED:

1338

MACLEOD

(casual)

Why, Matthew, or you'll put a bullet  
in me like you did him?

MATTHEW

I didn't shoot nobody.

MacLeod starts moving closer. He approaches Matthew as  
one would a wild animal, slowly and open-handed. As he  
speaks he closes the distance between them.

MACLEOD

(matter of fact)

Then just give me the gun and we'll  
talk all about it.

Matthew licks his lips nervously and raises the gun,  
pointing it at MacLeod's chest.

MATTHEW

I warned him to mind his own damn  
business.

MACLEOD

(beat)

So did you come here to warn me or  
shoot me?

MATTHEW

Who's Kage?

MACLEOD

A man I used to know.

MATTHEW

What's he got to do with John Kirin?

MACLEOD

I think that's something you ought  
to ask him.

MATTHEW

I'm asking you.

(beat)

What's this stuff about murdering  
kids? And what the hell were you  
doing with that sword?

MacLeod doesn't answer. He gets the BUZZ and a moment  
later there is a knock on the door.

MACLEOD

Might be Kirin. Should I let him in  
or will you?

(CONTINUED)

1338 CONTINUED: (2)

1338

Matthew motions MacLeod to the door with his gun. MacLeod opens the door.

MACLEOD  
You're just in time.

Kirin enters hurriedly.

KIRIN  
Matthew is on his way.

Kirin looks over MacLeod's shoulder

KIRIN'S POV

Matthew standing there, gun in hand.

MACLEOD (O.S.)  
Already here.

BACK TO SCENE

Kirin enters and sees Matthew, gun in hand.

KIRIN  
There's no need for this.

MATTHEW  
(tight)  
That's for me to decide.  
(beat)  
Both of you, get away from the door.

MacLeod and Kirin do as asked. Now Matthew's back is to the door.

MATTHEW  
Who's Kage?

Kirin throws MacLeod a look.

MACLEOD  
He saw us.

KIRIN  
(to Matthew)  
The man I once was.  
(beat)  
Give me the gun, Matthew.

MACLEOD  
We've been through that already. I don't think he's going to.

(CONTINUED)



1338 CONTINUED: (3)

1338

KIRIN

Matthew won't hurt me.  
(moving closer)  
Matthew...

The gun comes up, pointed at Kirin.

MATTHEW

(pained)  
You lied to me... I worshipped you  
and you lied to me.

KIRIN

Yes... I did.

MATTHEW

Why?

The wail of an approaching siren is heard.

KIRIN

The police are coming. I know you  
killed the reporter.  
(beat)  
I had to call them.

MATTHEW

(with passion)  
I killed him for you...

KIRIN

Listen to me, Matthew, you have to  
give yourself up.

The fury and the sense of betrayal build in Matthew.

MATTHEW

All the stuff you told us... It was  
a con, wasn't it? You're worse than  
me. Worse than my daddy. At least  
he didn't lie about what he was.

KIRIN

I'm sorry.  
(beat)  
You have to face what you've done.

MATTHEW

And what are you gonna face? What  
are the police gonna do to you?

KIRIN

Whatever we face, we'll do it  
together.

(CONTINUED)

1338 CONTINUED: (4)

1338

MATTHEW

NO!

KIRIN

(stern; moving closer)  
Yes... I'll take the gun now.

MATTHEW

Stay back.

KIRIN

(louder)  
Give me the gun.

MATTHEW

Don't yell at me!

KIRIN

Matthew... please.

Matthew's rage, sadness well up. He is losing it.

MATTHEW

Shut up! Don't talk to me... Don't  
say another word or I'll kill you, I  
swear...

Matthew moves to the window, looks out as

MATTHEW'S POV

the police arrive.

KIRIN

The killing's over.

Kirin reaches for the barrel. As his hand grabs it --

MATTHEW

NO!

Matthew pulls the trigger half by reflex and half by intent.  
The bullet takes Kirin in the chest. Kirin stops, tries  
to keep standing.

KIRIN

I forgive you...

Kirin collapses onto the ground.

MATTHEW

Looks at him in horror then runs out the side door and  
down the stairs.

MacLeod waits a beat, then goes after Matthew.

1339 EXT. DOJO - NIGHT

1339

Three police cars, their Mars lights flashing, screech to a halt in front of the dojo.

HALF A DOZEN COPS

Pour out of their cars, their weapons drawn.

1340 INT. DOJO - NIGHT

1340

Matthew opens the door of the dojo and is blinded by a spotlight. He moves back into the darkened room.

COP'S VOICE

Throw out the gun and come out with your hands in the air.

Matthew backs further away from the door.

MACLEOD (O.S.)

Sounds like a good idea to me.

Matthew spins on MacLeod, his weapon raised, obviously shattered by the act he has just committed.

MACLEOD

It's over.

MacLeod moves a few steps closer. Matthew raises the gun up at MacLeod.

MATTHEW

Don't come closer. I'll kill you too.

MACLEOD

Kirin wouldn't want it like this, Matthew.

MATTHEW

(with emotion)  
How do you know what he wanted? You were his enemy. You hated him.

MacLeod looks for the right words, realizing that Matthew says the truth.

MACLEOD

Once. Maybe I can forgive him.  
(beat)  
I know he'd forgive you.

MATTHEW

He's dead, he can't forgive me.

(CONTINUED)

1340 CONTINUED:

1340

MACLEOD

But you can forgive yourself. Didn't he teach that no one was beyond redemption.

For a beat, Matthew almost begins to believe it. He lowers the gun. MacLeod edges closer.

COP'S VOICE

Either you come out or we're coming in.

And Matthew reacts instantly. The gun comes up again.

1341 EXT. DOJO - NIGHT

1341

POLICE OFFICERS, guns ready, move in on the dojo.

1342 INT. DOJO NIGHT

1342

Matthew is close to breaking.

MACLEOD

(to the cops)  
He's coming out. Nobody do anything stupid out there.  
(to Matthew)  
Matthew, I can talk to them, I won't let them hurt you.

MATTHEW

Nobody can help me. I loved him and I killed him.

MACLEOD

No... that's not true.

MATTHEW

(unconvinced)  
Has he come back?

MacLeod knows he has to lie, but it's a hard decision.

MACLEOD

If what he said was real to you... His words... his caring, then he's still alive.  
(beat)  
Matthew, give me the gun.

Matthew turns to MacLeod, and in a sudden rage, fires two wild shots. They hit the wall near MacLeod.

(CONTINUED)

1342 CONTINUED: 1342

MATTHEW  
Stay away from me.

1343 EXT. DOJO - NIGHT 1343

The police react. MacLeod calls from inside.

MACLEOD (O.S.)  
It's all right. Nobody's hurt.

1344 INT. DOJO - NIGHT 1344

MACLEOD  
Matthew. Put it down.

Matthew starts to walk slowly towards MacLeod. For an instant, it looks like he might give up.

MACLEOD  
It's what Kirin would have asked.

MacLeod moves closer.

MATTHEW  
Can't.  
(beat)  
Nothing's left.

MACLEOD  
No, Matthew...

Matthew races out the dojo doors.

1345 EXT. DOJO - NIGHT 1345

Matthew crashes through the doors. The police react to the armed man as he moves down the dojo steps, the gun at his side.

MACLEOD

Comes through the doors an instant later.

MACLEOD  
Don't shoot... don't shoot!

Matthew looks around.

MATTHEW'S POV

The police almost surrounding him, their guns pointed at him.

(CONTINUED)

1345 CONTINUED:

1345

BACK TO SCENE

Matthew stands unmoving.

MACLEOD

Put down the gun, Matthew... please.

Matthew looks at MacLeod, offers a half-smile and looks like he might. But he raises the gun instead and points it at a cop.

FREEZE FRAME

On his silhouetted form as a BARRAGE of gunshots takes us to BLACK.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

1346 EXT. HIGHWAY - OUTSKIRTS - DAY

1346

A lonely two-lane blacktop that makes its way towards distant mountains. No sign of people anywhere.

Kirin steps into view, takes a look down the highway. He turns back to:

MACLEOD

Standing near his car. A moment between them, much yet to say, but no real desire to say it.

KIRIN

It's my fault. My need for redemption that caused two people to die.

(beat)

I really wanted to do good, MacLeod.

MACLEOD

I know.

KIRIN

(beat)

Maybe someday we'll meet again.

MACLEOD

(non-committal)

Maybe.

Kirin picks up his weathered suitcase --

KIRIN

(with a smile)

Who knows, we might even be friends?

MACLEOD

(beat)

There's a truck coming.

Kirin nods. He starts walking down the road.

MacLeod turns back to his car as a BATTERED OLD TRUCK passes by.

MacLeod climbs in his car, starts the engine and backs up. He stops to see:

Kirin puts out his thumb.

(CONTINUED)

1346 CONTINUED:

1346

THE TRUCK

Stops. Kirin throws his suitcase into the back of the truck, climbs in and drives off.

ON MACLEOD

Watching for a beat, as the truck pulls away.

FADE OUT.

END OF SHOW