



HIGHLANDER

The Series

94319
MORTAL SINS

Written by
Lawrence Shore

Highlander

"MORTAL SINS"

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Production #94319

February 15, 1995 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Mortal Sins"

Production #94319

CAST LIST

DUNCAN MACLEOD
ANNE LINDSEY

FATHER BERNARD
ERNST DAIMLER

IGGY
FATHER GUILLAUME
YOUNG BERNARD
YOUNG GEORGES DALOU
GEORGES DALOU

ARAM
VOICE OVER RADIO
JEAN

HIGHLANDER

"Mortal Sins"

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SET LIST

INTERIORS

BARGE

CHURCH

RECTORY - PARIS - 1943

/STORAGE SPACE

/PARLOR

DAIMLER'S PLACE

/DAIMLER'S OFFICE

DALOU'S CAFE

DALOU'S LIMOUSINE

HOSPITAL - E.R. EXAMINING AREA

EXTERIORS

QUAI

/STREET ABOVE THE QUAI

DAIMLER'S PLACE

STREET

CHURCH

ROAD OUTSIDE PARIS - 1943

WOODS OUTSIDE PARIS - 1943

RECTORY GROUNDS - PARIS - 1943

/COURTYARD

THE SEINE

HIGHLANDER

"Mortal Sins"

TEASER

FADE IN:

1901 OMITTED 1901

1902 EXT. STREET - DAY 1902

BERNARD (V.O.)

In the fulfillment of your will,
He gave Himself up to death, but
by rising from the dead he destroyed
death and restored life.

The Priest's voice continues throughout the sequence as ARAM, a college student, in his 20s, dark-haired and swarthy, is running through a working-class neighborhood followed by

THREE YOUNG MEN

IGGY, JEREMIAH, and JEAN. Bristle-haired punks sporting black leather jackets and heavy boots.

ARAM

Has terror written all over him.

1903 INT. CHURCH - DAY 1903

FATHER BERNARD, 60, with graying hair and a stocky, solid build, is in the middle of performing Mass for fifteen to twenty parishioners. Before him on the altar, covered with a white altar cloth, are the communion wine in a silver chalice and the wafers on a silver platen.

BERNARD

Father, may the Holy Spirit sanctify
these offerings.

He extends his palms toward them.

BERNARD

Let them become the body and the
blood of Jesus Christ, our Lord,
as we celebrate the great mystery
of eternal life.

1904 EXT. STREET - SAME TIME

1904

The three young men are gaining on

ARAM

Who trips over a trash can, regaining his feet just in time.

BERNARD (V.O.)

He always loved those who were His own in the world. On the night he was betrayed, Our Lord took the bread and gave You thanks and praise. He broke the bread and gave it to His disciples, saying --

1905 INT. CHURCH - DAY

1905

Father Bernard lifts the bread.

BERNARD

Take this, all of you, and eat. This is my body which will be given up for you.

He lifts the wine.

BERNARD

Take this, all of you, and drink from it. This is the cup of my blood.

The door bursts open. Aram enters, breathless and frightened.

ARAM

Please, Father, help me --

BERNARD

What is it? My son, what's wrong?

The question is answered as Father Bernard spots the punks entering the church.

IGGY

You let that pig in here?

BERNARD

(firm)
This is God's house.

IGGY

(looking around)
Maybe he wants it redecorated.

(CONTINUED)

1905 CONTINUED:

1905

BERNARD

Get out.
(to a parishioner)
Call the police.

ANGLE - THE DOOR

A man has entered the church. He is ERNST DAIMLER (late twenties/early thirties). He has the style and authority of a military officer.

DAIMLER

(calmly)
That won't be necessary, Father
(beat)
I'll take care of them.

BERNARD

(stunned)
You!

Bernard almost falls, faint, off the altar platform. He knocks over the wine. It spills its blood-like contents on the white altar covering.

Bernard recovers and stares at Daimler in riveted shock.

FATHER BERNARD'S POV

Daimler's face, in black and white, wearing the uniform of a German officer of 1943, is superimposed over the face of the modern Daimler. He hasn't changed a day.

Daimler's voice comes as though from far away.

DAIMLER

(dreamlike, distorted)
They get a little carried away
sometimes, but they're good boys.
I trust them to do the right thing.

The Flashback Daimler overrides the modern Daimler, obscuring the screen.

DAIMLER

(of 1943)
I trust you'll do the right thing.

RESUME SCENE

ARAM

(incensed)
Father Bernard, they wanted to
kill me.

(CONTINUED)

1905 CONTINUED: (2)

1905

DAIMLER
(pointing to his boys)
Let's go... Now!

BERNARD

Snaps, his fear and guilt driving him. He moves toward Daimler, ignoring all else.

BERNARD
Fifty years you're dead. It can't
be you.

It occurs to Daimler who Bernard might be.

DAIMLER
Father Bernard?
(with a smile)
Little Bernard, is that really
you?

BERNARD
(terrified)
God forgive me, will you haunt me
forever?

DAIMLER
(casually)
Not forever.

He motions to the young men who follow him out. Father Bernard slams the church door against the specter of the past and we --

1906 OMITTED

1906

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

1907 INT. BARGE - MORNING

1907

MACLEOD, a cup of coffee in each hand, moves toward the bed, where ANNE is reading the paper.

MACLEOD

Coffee?

Anne takes the coffee from MacLeod.

ANNE

Thanks.

He lounges beside her, reading over her shoulder, his hand going to rest on her hip gently, familiarly.

ANNE

(off the coffee, making
a face)

Too sweet.

She puts it aside grumpily.

MACLEOD

Try mine.

He gives her his coffee. She sips at it, keeps it. MacLeod snuggles closer; she tightens up.

ANNE

Would you stop that?
(off MacLeod's look)
Reading over my shoulder.

MACLEOD

Sorry.

He moves away, to the end of the bed, looking at her consideringly. There's a beat, and she looks up, aware of him watching her.

ANNE

What?

MACLEOD

I've been thinking... Maybe we
should head back to the States.

ANNE

What makes you say that?

(CONTINUED)

1907 CONTINUED:

1907

MACLEOD

Just an idea. Thought you might like to get back to work.

ANNE

I don't know if I'm going back to the E.R. right away.

MACLEOD

Really?

ANNE

You have a problem with that?

MacLeod takes the paper from her.

MACLEOD

Okay.
(beat)
What's wrong?

ANNE

What makes you think anything is wrong?

She gestures angrily as she says it, spilling coffee on the sheets, the newspaper, and herself. She jumps up, dabbing at the coffee on her robe.

ANNE

Ow! Damn it...

Her voice cracks in frustration. She's about to break into sudden, irrational tears.

MacLeod reaches for her, but she throws down the wet sheet and moves away.

ANNE

Leave it, I'm fine.

She disappears into the bathroom, the door slamming behind her, shutting him out. MacLeod looks after her a moment, then moves out.

1908 EXT. QUAI - DAY

1908

MacLeod is moving up the steps from the quai with Notre Dame in the background. His look is pensive, he's not quite sure what's going on with Anne.

BERNARD (O.S.)

Duncan MacLeod?

MacLeod turns to see Father Bernard approaching.

(CONTINUED)

1908 CONTINUED:

1908

MACLEOD

What can I do for you, Father?

BERNARD

I need your help.

(off MacLeod's look)

You don't remember me, do you?

MACLEOD

Should I?

BERNARD

We fought together. In the
Resistance.

MacLeod smiles uneasily.

MACLEOD

You're a little confused, Father.
Do I look like I could have fought
in the Second World War?

BERNARD

(a knowing smile)

It must have been your father, I
suppose?

(beat)

At least, that's what you told
Georges Dalou.

(beat)

It's me, MacLeod. Bernard.

MACLEOD

(startled)

Bernard!

TRANSITION TO:

1909 INT. RECTORY - STORAGE SPACE - PARIS - 1943 - DAY

1909

CLOSE - the face of a large WOODEN MADONNA. WIDEN to find it near a wall in the dim light. The door is shut, windows shuttered. MacLeod sits before a RADIO RECEIVER. Beside him is FATHER GUILLAUME, an older, crusty Catholic priest. They listen intently to a static-laden voice coming over the receiver.

VOICE OVER RADIO

(in French, with much
crackling and static)La pigeon arrives... la pigeon
arrive... Ce soir. Ce soir...

(CONTINUED)

1909 CONTINUED:

1909

MACLEOD

Something about a courier...
tonight.

MacLeod, dressed in a long leather coat, frowns, as the rest is lost in a haze of static. He switches off the crackling radio.

MACLEOD

Whatever they're bringing, it's
important.

GUILLAUME

Then you'll intercept it?

MACLEOD

We have to.

Suddenly, loud HAMMERING at the door. Father Guillaume pales, frantically starts to slide the WOODEN MADONNA away from a wall, aiming to hide the radio -- but the HAMMERING continues.

MacLeod snaps a PISTOL from his jacket, holds it ready.

MACLEOD

Open it.

Guillaume nods nervously, goes to the door, and as MacLeod takes aim, cocks the pistol, Guillaume yanks it open to reveal --

YOUNG BERNARD

A ten year-old choirboy (in street clothes), Guillaume's personal attendant, poised there in mid-knock. He freezes as he sees MacLeod's GUN pointed at him.

RESUME - MACLEOD

As he releases his tensed breath and uncocks the gun. Guillaume angrily pulls Bernard inside.

GUILLAUME

How many times have I told you,
Bernard... three then three more!

YOUNG BERNARD

(small voice)
Sorry, Father. I forgot.

MacLeod finishes pulling the STATUETTE out, hefts the radio into the hollow space behind it.

(CONTINUED)

1909 CONTINUED: (2)

1909

MACLEOD

Forgetting could get you killed,
Bernard.

YOUNG BERNARD

(urgent)
They're here!

MACLEOD

Who is?

YOUNG BERNARD

The Bosch... Major Daimler and his
men.

MacLeod and Guillaume exchange a look.

GUILLAUME

(to Bernard)
You will say nothing about this.

MacLeod puts his gun beside the radio and shuts the hiding
place.

MACLEOD

I'm sure Bernard knows how to keep
a secret.

YOUNG BERNARD

(proudly)
I would die before I would talk.

MACLEOD

(with a smile)
Hopefully that won't be necessary.
Come, let's not keep the Major
waiting.

1909A EXT. RECTORY - COURTYARD

1909A

MacLeod and Father Guillaume move through a courtyard,
pass by German cars and soldiers. As MacLeod approaches
the rectory, he gets the BUZZ. He turns as he sees ERNST
DAIMLER responding to a similar BUZZ through the rectory
window. MacLeod and Father Guillaume enter the --

1910 INT. RECTORY - PARLOR - PARIS - 1943 - DAY

1910

Where Daimler, lean and correct in his Major's uniform,
contemplates a small stained glass window, idly slapping a
baton against his leg as he waits. A machine-gun toting
SOLDIER and two leather-clad SS MEN stand nearby.

(CONTINUED)

1910 CONTINUED:

1910

Daimler stiffens slightly as Guillaume enters, followed by MacLeod.

GUILLAUME

Major. I'm sorry to keep you waiting.

Daimler turns slowly now, eyes locking on MacLeod a BEAT, measuring him.

DAIMLER

Somehow I doubt that.

(beat)

But it's all right. I have time.

He turns back to Guillaume, flashes a faint smile.

DAIMLER

You were praying, perhaps?

GUILLAUME

Tending to our chores. There is much to do here, and we are few.

DAIMLER

Especially when so much of your work lies outside the Church.

GUILLAUME

I don't know what you mean.

As the SS MEN watch stonily, Daimler strolls around the two men.

DAIMLER

We've tracked a radio transmission coming from this area...

He stops again directly before Father Guillaume.

DAIMLER

(dangerously)

I would hate to learn it's coming from here.

(beat)

I'd like to look around.

(beat; with a smile)

If you don't mind.

MACLEOD

Would it matter if he did?

Daimler smiles, then nods to the SS MEN and the Soldier.

(CONTINUED)

1910 CONTINUED: (2)

1910

DAIMLER

(to MacLeod)

I suppose you serve God, too,
Monsieur... ?

MACLEOD

MacLeod.
(beat)
When I can.

DAIMLER

I think we have business together,
you and I.

MACLEOD

You people are good with schedules.
Give me a time and place.

DAIMLER

Soon.
(a hard smile)
First let's see what our little
search turns up, shall we?

He indicates the door. MacLeod holds his eyes a BEAT,
then moves out. Daimler follows, watching his back.

1911 EXT. RECTORY - COURTYARD

1911

A group of soldiers fan out, looking for the transmitter.
ANGLE - THE STORAGE SPACE DOOR as it is being kicked in by
a boot and exploding open. Young Bernard exits, carrying
a wheelbarrow full of coal.

1912 INT. RECTORY - STORAGE SPACE - 1943 - DAY - CONTINUOUS

1912

The two SS MEN search the area, turning out drawers,
upending chairs. Daimler enters with MacLeod and a tense
Father Guillaume, under the gun of the German Soldier. An
SS MAN looks up and shakes his head -- nothing.

GUILLAUME

I told you, this is a house of
God.

They're about to leave -- then Daimler's eyes fall on the
wooden MADONNA. He assumes a thoughtful look.

DAIMLER

It is, isn't it?

He snaps his fingers, indicates the Madonna. The SS MEN
move to it. MacLeod and Guillaume stiffen. As the SS MEN
MOVE the Madonna from the wall, start to turn it

(CONTINUED)

1912 CONTINUED:

1912

CLOSE - MACLEOD

As he and the Priest share a look.

RESUME SCENE

As the SS MEN swing the statue around, and we see:

CLOSE - THE STATUE

and the hollow back of it: but it's EMPTY.

RESUME - MACLEOD AND GUILLAUME

expecting the worst -- they blink in astonishment. Daimler smiles without pleasure -- he's disappointed.

DAIMLER

Perhaps it's someone's lucky day.

1913 EXT. RECTORY - COURTYARD - 1943 - DAY - CONTINUOUS

1913

Daimler and his men prepare to leave. Bernard is there with his wheelbarrow. Daimler calls to Father Guillaume.

DAIMLER

Not to worry.
(to MacLeod)
I'll be back.

OFF Guillaume's nervous smile, Daimler turns to MacLeod.

MACLEOD

I'll be here.

Daimler holds his eyes a BEAT, then drives off with his men. Father Guillaume slumps to a bench, crosses himself, clutches his pounding heart.

GUILLAUME

It has to be a miracle.

MACLEOD

(with a smile)
Or quick thinking.
(beat, turning)
What do you say, Bernard?

He watches Bernard. Bernard smiles shyly back. He reaches into the wheelbarrow, pushes coal aside, revealing MacLeod's GUN, then the RADIO underneath it.

And OFF Guillaume's astonished look, MacLeod ruffles Bernard's hair fondly. Bernard beams.

1914 EXT. ROAD - OUTSIDE PARIS - 1943 - AFTERNOON

1914

MacLeod and five FREE FRENCH prepare to ambush the convoy carrying the courier. One of the French is GEORGES DALOU, a brash 16 year-old, tough beyond his years. He is helping MacLeod tie a wire across the road.

MACLEOD

Hurry, we don't have much time left.

YOUNG DALOU

It is the Bosch who don't have much time left today, MacLeod.
(beat; cocky)
So, how many men have you killed?

MACLEOD

Too many.

MacLeod finishes tying the wire to a tree trunk, gives it a tug to make sure it's taut.

YOUNG DALOU

I would kill them all if I could.

The sound of ENGINES approaching ends the discussion. MacLeod lopes across the road, slips into the trees there. The men hunker down in the bushes and wait.

ANGLE - THE ROAD

as a few moments later, the convoy approaches. Two MOTORCYCLES in the lead, followed by a heavy MERCEDES with two or three armed SOLDIERS on board.

NEW ANGLE

As the BIKES hit the wire and go down, sliding, the Soldiers tumbling wildly. As the car slows to a halt --

ANGLE - THE BUSHES

as the half dozen French open up with their rifles and pistols.

RESUME - THE CAR

as the SOLDIERS return fire with machine guns. Everyone is firing, the air filled with bullets.

ANGLE - ONE FREE FRENCH

is hit and goes down.

(CONTINUED)

1914 CONTINUED:

1914

MACLEOD

Moves to the fallen man and tries to stem the bleeding.

ANOTHER SOLDIER fires at him. MacLeod, unseen by the other French, takes a bullet in the heart, spins backwards -- and tumbles down a bank into some bushes.

RESUME SCENE

As the last German SOLDIER is killed.

GEORGES DALOU

Moves to the car, victorious.

THE COURIER

Lies in the backseat, wounded and bloody. He appears to be dead, but as Dalou opens the door and starts to reach for the courier's pouch, the wounded German gathers his last bit of strength to raise his pistol toward the young Frenchman's head.

Dalou slaps at the courier's arm as the gun goes off. The bullet grazes Dalou's shoulder. He shoots back -- the Courier dies. Dalou feels his shoulder.

1915 EXT. WOODS - OUTSIDE PARIS - LATER

1915

CLOSE - A BODY

one of the French. PAN to find another, then the dead Germans. One Free French digs a grave.

Father Guillaume looks down at the corpses, Bernard beside him, looking solemn. Guillaume looks up at Dalou.

GUILLAUME

You're wounded....

YOUNG DALOU

It's a scratch.

(beat)

It was perfect.

GUILLAUME

(heavily)

It's never perfect. Not when men die.

YOUNG DALOU

There's worse ways to go. Anyhow, they're dead, and we have the pouch.

(CONTINUED)

1915 CONTINUED:

1915

GUILLAUME
(beat, looking around)
Where's MacLeod?

YOUNG DALOU
I haven't...
(beat, as it hits him)
Damn.

GUILLAUME
(worried)
Just start looking.

Dalou and Guillaume move off to search for MacLeod. The worried Bernard moves towards another section of woods.

NEW ANGLE - YOUNG BERNARD

as he moves through the underbrush, searching -- then stops and stares: MacLeod lies there, unmoving, a bloody hole over his heart. Bernard kneels beside him, eyes welling with tears. He makes the sign of the CROSS, then turns to call the others. As he does, MacLeod comes back to life. Bernard reacts, about to scream

A HAND

Clamps over his mouth, pulls him back down. MacLeod is sitting up now, recovering. Bernard stares at him.

MACLEOD
It's okay, Bernard. I'll be all
right...

Bernard shakes his head, halfway between awe and fear.

YOUNG BERNARD
No. No, you were dead.

MACLEOD
(matter of fact)
How could I've been dead if I'm
talking now?

YOUNG BERNARD
(pointing to MacLeod's
heart)
The bullet...
(beat; rising
excitement)
I have to tell the others...
(calling)
Father Guillaume!

MacLeod puts a hand over the boy's mouth. He knows he has no choice.

(CONTINUED)

1915 CONTINUED: (2)

1915

MACLEOD

Listen, Bernard. You kept a very important secret today.

(beat)

Can you be strong enough to keep another?

Bernard nods. MacLeod takes his hand away from Bernard's mouth.

MACLEOD

You have to promise you won't tell anyone.

YOUNG BERNARD

Not even Father Guillaume?

MACLEOD

Not even him.

(beat)

This has to be between us. Forever. Just you and me.

CLOSE - YOUNG BERNARD

as he considers the words. He finally nods solemnly, slowly crosses his heart.

YOUNG BERNARD

As long as I live.

And OFF Bernard's solemn face --

TRANSITION TO:

1916 EXT. QUAI - THE PRESENT - DAY

1916

MacLeod embraces Father Bernard heartily.

MACLEOD

Bernard, it's good to see you. It's been....

He trails off, not wanting to mention Bernard's obvious age.

BERNARD

A long time, yes. And I have changed, while you...

(with a smile)

I kept my promise, you see. I didn't tell anyone.

MACLEOD

I never doubted it.

(CONTINUED)

1916 CONTINUED:

1916

Bernard grows serious. He grips MacLeod's arm urgently.

BERNARD

Now I need a favor in return.

MacLeod is a bit taken aback by Bernard's vehemence.

MACLEOD

I'll do what I can.

BERNARD

It's Daimler. I saw him.

MACLEOD

In Paris? Are you sure?

BERNARD

In my church. No further from me than you are now.

(distraught)

I thought I was seeing a ghost, but then I knew.

(beat)

He's like you.

MacLeod nods his acknowledgment.

BERNARD

(urgent)

I've heard he has a meeting place, not far from my church.

(beat)

He's training brownshirts all over again.

MACLEOD

We're no longer at war.

BERNARD

(agitated)

Tell that to the boys he teaches to hate.

(beat)

He must be stopped.

MACLEOD

(beat)

What are you asking me to do, Father?

Father Bernard can't say the words directly.

BERNARD

What only you can do.

(beat)

It is God's work.

(CONTINUED)

1916 CONTINUED: (2)

1916

MacLeod gently detaches Bernard's hand from his arm.

MACLEOD

It doesn't sound like God's work
to me.

Some of the zeal fades from Father Bernard's eyes, replaced
by quiet desperation.

BERNARD

Please... He knows I know what he
is... What he was...

MACLEOD

(taking pity)
I'll talk to him.

BERNARD

(grave)
I fear you may have to do more
than that.

And off MacLeod's face, considering...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

1917 INT. BARGE - DAY

1917

MacLeod sits at the table. He's told her about Father Bernard's request. Anne is pacing nervously.

ANNE

So... What are you going to do?
(beat)
I mean, you don't have to fight him, right?

MACLEOD

Not unless I'm challenged.

ANNE

So it's settled.

MACLEOD

It's not settled.

ANNE

Am I missing something?

MACLEOD

The Daimler I knew was a murderer. If he still is, I have to stop him.

ANNE

Why... Why is it your job?

MACLEOD

A couple of hundred years ago, Edmund Burke said the only thing necessary for evil to triumph was for good men to do nothing. It's still true.

ANNE

And Daimler's evil?

MACLEOD

(beat)
Fifty years ago, I would have fought him.

ANNE

Why didn't you?

(CONTINUED)

1917 CONTINUED:

1917

MACLEOD

He disappeared. I haven't heard of him since -- I thought someone else must have taken him.

ANNE

And now?

MACLEOD

And now it's fifty years later.

1918 EXT. BACK ALLEY NEAR DAIMLER'S PLACE - DAY

1918

MacLeod moves through back allies as he approaches Daimler's place. He gets the BUZZ from inside. This is the place.

1919 INT. DAIMLER'S PLACE - DAY

1919

A couple of scarred desks with phones are manned by young men like the ones in the Teaser. Somebody's running a copy machine.

A weight bench is on a carpet scrap in a back corner. Igy pumps iron.

MacLeod enters, hackles raised. He stops at the desk nearest the door. Jean is at the desk on the phone.

JEAN

(into phone)

You want them taking your job next, mister? It's you we're protecting.

MacLeod's hand comes down on the phone, cutting the connection. He takes the receiver away from the startled Jean, hangs it up.

MACLEOD

I want to talk to Daimler.

IGGY

Reacts, dropping the barbells with a clang. He stands from the weight bench and moves toward MacLeod, doing his best to loom over him. It's a losing proposition.

IGGY

He's not here.

MACLEOD

(mild)

I don't remember asking you.

(CONTINUED)

1919 CONTINUED:

1919

Iggy pops his knuckles, preparatory to a skirmish. They're interrupted by --

DAIMLER

Standing in the doorway to a back room.

DAIMLER

(to MacLeod)

Duncan MacLeod.

(to Iggy)

Get back to work.

(Iggy doesn't move)

Now.

Iggy sullenly goes back to his weight bench. Daimler turns to MacLeod.

DAIMLER

Please. Come in.

He holds the door open, ushering MacLeod inside. As MacLeod passes the weight area --

MACLEOD

(to Iggy in Latin)

Mens sano in corpore sano.

(Iggy looks dumbfounded)

A strong mind in a strong body.

(beat)

You're halfway there.

Iggy gives him a "huh?" Look as MacLeod moves through the door.

1920 INT. DAIMLER'S OFFICE - DAY

1920

The decor is functional, the office of a community activist the world over. There are a couple of posters on the wall with a decided nationalist anti-foreigner edge, a uniform saber from Daimler's Nazi days is prominently displayed. MacLeod studies one of the posters.

MACLEOD

Don't you get tired of this?

DAIMLER

You haven't changed, either. And why should you?

(beat)

I won't apologize for who I am, MacLeod. I've always fought for what I believe in.

(CONTINUED)

1920 CONTINUED:

1920

MACLEOD

Torture and murder? The destruction
of an entire people?

DAIMLER

(sympathetically)
Those were dark days.
(beat)
You've been a soldier. You know
what can happen in war.
(casually)
But the war is over. You won.
Congratulations.
(beat)
You've helped create a place where
both of us can live in perfect
harmony.

MACLEOD

Your boy out there didn't seem to
think so.

DAIMLER

Iggy can be a little ...
overenthusiastic.

MACLEOD

I'd muzzle him if I were you.

DAIMLER

(calm)
There are fringe elements in every
movement, MacLeod. I don't condone
his actions, but I do admire his
drive.
(beat)
We have a cause here... Purity.
Where is the fault in that?

MACLEOD

I'm not here to argue ideology
with you, Daimler.

DAIMLER

Why are you here, MacLeod?
(beat)
I'm a peaceful man, the head of a
movement with offices all over
Europe. I work within the system.
(beat)
I'm willing to leave our fight in
another time.

(CONTINUED)

1920 CONTINUED: (2)

1920

MACLEOD

(beat)

I want your word you'll stay away
from Father Bernard.

Daimler laughs -- a genuine, hearty laugh.

DAIMLER

The old priest's altar boy? Why
would I be interested in him?

MACLEOD

Because he knows what you are and
what you were.

DAIMLER

(shaking his head)

MacLeod, it's not the fear of my
sins that drives the good father.
It's the guilt from his.

MACLEOD

What are you talking about?

DAIMLER

Ask him.

Daimler turns to his paperwork, ending the interview.

1921 INT. CHURCH - DAY

1921

Bernard is putting out altar candles when MacLeod enters.
Bernard reacts to the look on MacLeod's face.

BERNARD

You saw him.

MACLEOD

Yes.

(beat)

What didn't you tell me, Bernard?

BERNARD

(not convincing)

What do you mean?

MACLEOD

Why are you so afraid of him?

BERNARD

Because he's going to kill me.
You know what he is.

MACLEOD

I know what he was.

(CONTINUED)

1921 CONTINUED:

1921

BERNARD
(breaking down)
God help me, I had no choice.

TRANSITION TO:

1922 EXT. RECTORY GROUNDS - PARIS - 1943 - DAY

1922

Father Guillaume is tending the grounds, trimming trees. Not far away, Bernard is working in the garden with a small pitchfork. They both look up as ...

ANGLE - DAIMLER'S STAFF CAR

screeches to a halt. Daimler gets out, leaving his armed DRIVER in the car, and marches grimly towards Guillaume.

RESUME GUILLAUME

He exchanges a nervous glance with Bernard -- this looks like trouble. He moves towards Daimler, forcing a smile.

GUILLAUME
Commandant Daimler. You've come
for that drink, no?

DAIMLER
Perhaps.
(beat)
After you tell me who ambushed my
courier.

GUILLAUME
I assure you, I have no idea --

He stops suddenly as Daimler snaps out his LUGER in a fluid motion, jams it almost into Guillaume's cheek.

DAIMLER
Enough!
(dangerously)
You will give me the names of the
men involved.

GUILLAUME
Even if I knew them... you know I
couldn't do that.
(beat, with dignity)
I've lived a long life... I'm
prepared to meet my Savior.

Daimler can see he's ready to die.

(CONTINUED)

1922 CONTINUED:

1922

DAIMLER

But are the others?
(off Guillaume's look)
In one hour I walk the streets of
your parish, find ten men...
(beat; calmly)
And shoot them.

GUILLAUME

(horrified)
But you can't! It's murder!

Daimler re-holsters his gun, nods.

DAIMLER

A terrible thing to have on your
conscience. Especially for a
priest.

GUILLAUME

How can you! Even you!

DAIMLER

But it's not up to me, Father.
(levelly)
It's up to you.
(beat)
I trust you'll do the right thing.

Guillaume stands in silent anguish. YOUNG BERNARD, a few yards away, has stopped shoveling and is staring, hearing it all. Finally Father Guillaume shakes his head, his voice coming in a whisper.

GUILLAUME

I have no names to give.

DAIMLER

Perhaps you'll change your mind.
(beat)
When we start on the next ten.

And OFF Guillaume's horrified look, he turns on his heel and walks towards his car. As he passes the bushes...

YOUNG BERNARD

Standing behind the bush, brings up a pitchfork and stabs him. The pitchfork goes completely through Daimler's body (we see this clearly). Daimler reacts with surprise and hatred. He pulls the pitchfork out of his body and falls forward on top of Bernard.

ANGLE - THE DRIVER

as he leaps from the car, raises his gun.

(CONTINUED)

1922 CONTINUED: (2)

1922

RESUME YOUNG BERNARD

Frozen, unable to move.

ANGLE - GUILLAUME

Horrified, he starts to run. Toward Bernard.

GUILLAUME

No!

THE GUARD

Aims at Bernard, about to shoot -- then ANOTHER SHOT rings out -- the Guard spins and falls over the hood of the car.

ANGLE - GEORGES DALOU

across the yard, just arrived, lowering his own gun.

NEW ANGLE

As Dalou and Father Guillaume reach Bernard at the same time. Bernard is trapped under the body of the man he just "killed." Guillaume kneels quickly by Daimler, sees he's dead. Dalou rolls the body off the boy. Bernard scrambles to his feet, still in shock.

YOUNG BERNARD

(dazed)

I didn't mean to kill him, Father.

YOUNG DALOU

Why not?

(beat)

You did good.

GUILLAUME

(straightening)

When they find out, they'll destroy the city... they'll kill everyone!

YOUNG DALOU

Then they can't find out.

Off their looks, he grabs one of Daimler's arms.

YOUNG DALOU

Come on, Bernard... we have work to do.

Bernard stares a BEAT -- then bends to help. As they drag Daimler along, his BOOTS moving out of frame...

MATCH DISSOLVE TO:

1923 EXT. THE SEINE - NIGHT

1923

The SAME BOOTS, protruding from a TARPAULIN, are dragged along the cobblestones to the sound of heavy BREATHING.

YOUNG DALOU

(panting)
Close enough.

The boots stop moving. WIDEN -- a deserted section of quay. Near an old CAR Dalou requisitioned, lie TWO BODIES wrapped in tarps, weighted with ropes and rocks. The tarps have distinctive markings on them. Bernard and Dalou look down at them a BEAT.

YOUNG DALOU

Ready?

Bernard nods weakly. They bend and ROLL the Guard's covered corpse off the edge. It SPLASHES into the dark water below, sinks from sight. As they maneuver Daimler towards the edge -- from the covered tarp comes a MUTED GROAN. Bernard freezes. Dalou stops too.

YOUNG BERNARD

What was that?

YOUNG DALOU

(shaking it off)
Nothing. Now come on...

As they push Daimler....

CLOSE - DAIMLER

As the TARP slides OFF his face, he groans again and his EYES spring open. Bernard jerks back in horror.

YOUNG BERNARD

He's not dead!

Dalou is taken aback too -- but only for a BEAT.

YOUNG DALOU

(grim)
It doesn't matter now... push!

Bernard hesitates. As Daimler's eyes start to focus, realize what's happening... he starts to struggle.

YOUNG DALOU

Push him!

YOUNG BERNARD

I can't... He's alive.

(CONTINUED)

1923 CONTINUED:

1923

YOUNG DALOU

Do it!

Bernard steels himself and joins Dalou. They give a final desperate push and --

DAIMLER

Rolls off, splashes into the water below.

DAIMLER'S POV AS HE GOES UNDER

Young Bernard peering at him, his face distorted by the water.

RESUME YOUNG BERNARD

Staring at the water in deep shock, horror as Daimler sinks out of sight. Dalou takes a shaky breath, puts his arm over the boy's shoulders.

YOUNG DALOU

Now he's dead.

YOUNG BERNARD

I'll go to hell for this. No one should die like that.

Dalou takes his shoulders, spins him around.

YOUNG DALOU

The only one going to hell is Daimler.

(beat)

This was the right thing to do, Bernard. The right thing. Don't ever forget that.

Dalou moves to the car. Bernard, deeply troubled, looks back to the river, the terrible secret there, and OFF the rippling black water...

TRANSITION TO:

1924 INT. BARGE - THE PRESENT - NIGHT

1924

MacLeod and Anne sit close together in front of the fire,, mugs of tea in hand, the tension between them eased.

ANNE

God, what a story.

(beat)

I can't imagine being ten years old and killing someone.

(MORE)

(CONTINUED)

1924 CONTINUED:

1924

ANNE (CONT.)

To have it haunt you all those
years.

(beat)

Then to see him alive.

Anne shivers. MacLeod puts a comforting arm around her
shoulder.

MACLEOD

You have too vivid an imagination.

ANNE

What happens now?

MACLEOD

You stop worrying. This is all in
the past. As far as I'm concerned,
it can stay there.

He takes the mug from her hand, moving to kiss her. She
responds, if hesitantly, but as he starts to guide her
body down --

ANNE

Duncan.... Duncan, don't.

It's said without anger. He stops immediately, backs off,
gazing at her.

ANNE

I haven't been the easiest person
in the world to live with lately.

MacLeod has no idea what to expect, only knows held rather
hear the truth than keep wondering.

MACLEOD

Whatever it is, we can talk about
it.

ANNE

Can we?

(beat)

I'm pregnant.

And OFF MacLeod's extremely stunned reaction --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

1925 INT. BARGE - DAY

1925

MacLeod looks at Anne, speechless, floored. Whatever he was expecting, this isn't it.

MACLEOD

Have you told the father?

Anne reacts.

ANNE

I'm not with him, I'm with you.
(off his silence,
with difficulty)
It was after you left. I was a
wreck. I couldn't work, I couldn't
eat. I was so lonely... so empty.
(beat)
It just happened.

MACLEOD

You don't have anything to explain.
(a touch of humor
through the strain)
I was dead.

ANNE

(relieved)
You're not angry.

MACLEOD

No.

ANNE

That's why I've been so weird
lately... I was scared you might
be.

MACLEOD

So, what are we going to do?

Anne hesitates, then replies with quiet determination.

ANNE

I'm going to have a baby.
(beat; with a tentative
smile)
I think the question is, what are
you going to do?

(CONTINUED)

1925 CONTINUED:

1925

Anne's clarification of the problem takes MacLeod by surprise. His answer is as much to himself as it is to her.

MACLEOD

I honestly don't know.

Anne reacts, hurt but covering. She was hoping for more enthusiasm.

ANNE

Okay.

MacLeod realizes he's disappointed her.

MACLEOD

Anne... You have a chance at a normal life, here. A husband, a family... Those aren't things I can give you.

ANNE

I don't love Michael. I love you.

MACLEOD

It's not that simple.

ANNE

Isn't it?

MACLEOD

No.
(beat)
Not for me.

She looks at him a long beat, then grabs her jacket and moves out, leaving him gazing into the fire, torn.

1926 INT. DALOU'S CAFE - DAY

1926

An imposing BODYGUARD, REMY, escorts Father Bernard through the cafe populated by various faces from the French Underground to where GEORGES DALOU waits. Fifty years on, he's now a plump man in his sixties, still good-looking.

Dalou greets Bernard with genuine warmth.

DALOU

Bernard. What a nice surprise.
(gesturing to a waiter)
Brandy? Or would you prefer coffee?

BERNARD

Nothing, thank you.

(CONTINUED)

1926 CONTINUED:

1926

He hesitates. Dalou notes his obvious distress.

DALOU

What do you need? Something for
the church?

His hand goes toward his wallet.

BERNARD

(shaking his head)
Daimler's back.

Dalou is momentarily taken aback. He regards his younger
cousin with some concern.

DALOU

(gently)
Daimler died fifty years ago.

BERNARD

I wish to God you were right.

DALOU

(cajoling)
Perhaps you saw someone who looked
like him. It happens to me all
the time. I'm always seeing faces
that remind me of the past.

BERNARD

(growing agitated)
Listen to me, Georges. I saw
Daimler, exactly as he was fifty
years ago.
(lowering his voice;
for Dalou's ears
only)
He's Immortal. He doesn't age and
he can't be killed.

Dalou throws back his head and lets out a hearty laugh.

DALOU

Immortal! Next you'll be telling
me he can fly.

Dalou moves to Bernard and puts a hand on his shoulder.
He can't help but speak with a touch of condescension.

DALOU

I know an excellent doctor, my
friend.

Bernard throws Dalou's hand off his shoulder. He is
overwhelmed with frustration.

(CONTINUED)

1926 CONTINUED: (2)

1926

BERNARD

I don't need a doctor! Ask MacLeod about Daimler if you don't believe me.

DALOU

Why should I ask MacLeod?

Bernard freezes, realizing he just betrayed a friend.

BERNARD

Forget what I just said, Georges. Swear to me you will.

As it occurs to Dalou --

DALOU

What? You think MacLeod is one of them, too.

(beat)

You do, don't you?

Bernard nods.

BERNARD

When you ambushed the German courier and couldn't find MacLeod. I found him and he had a bullet hole through his heart.

DALOU

You were just a boy.

BERNARD

I remember! And I remember Daimler and I'm telling you, he's back. And we're not safe until he dies again -- for good, this time.

DALOU

(sympathetic)

Those were terrible times, Bernard,, especially for a child your age.

Something like that, what happened... it stays with you...

BERNARD

I'm not crazy, Georges. Daimler is here, in Paris. He'll come for me, then he'll come for you.

1927 EXT. STREET ABOVE THE QUAI - LATE AFTERNOON

1927

Notre Dame is in the background. Anne strolls slowly along the street, pensive and anxious.

(CONTINUED)

1927 CONTINUED:

1927

MacLeod catches up to her, walks beside her.

MACLEOD

Can we talk about this?

ANNE

You don't have to.

(beat, eyes averted)

It's not your child. You don't have any obligation.

MACLEOD

I know. But I have an opportunity.

She stops and looks into his eyes. His concerned expression doesn't exactly support his words.

ANNE

Are you telling me or trying to convince yourself?

She gives him a beat to think about it and continues walking. He lets her go a couple of steps and catches up again.

MACLEOD

Look, I'm still getting used to this. In four hundred years, this is the last thing I expected to happen.

FLASHBACK - BOSTON, 1923 - PREVIOUSLY FILMED FOOTAGE

MacLeod loses lover Nora Dunn when she learns he can't have children. (From "Bless the Child.")

FLASHBACK - SEACOUVER, 1992 - PREVIOUSLY FILMED FOOTAGE

MacLeod and Tessa discuss the fact that they'll never have children (from "Sea Witch.")

1928 EXT. STREET ABOVE THE QUAI - RESUME SCENE

1928

MacLeod stands facing Anne, intense, trying to make her understand the weight of this for him.

MACLEOD

All my life, I've had to face the fact that we're not -- I'm not meant to have children.--I've said it, and I believed it.

(beat)

And then this happens, and I feel ... different. Like there's a chance... maybe my only chance...

(CONTINUED)

1928 CONTINUED:

1928

He breaks off, unable to finish. Anne takes his hand.

ANNE

So what's the problem?

MACLEOD

The way my life is. Someone could come for me... and win.

ANNE

And I could get hit by a bus or get some weird kind of cancer. But I can't live my life worrying about it. No one knows what's coming next. No one.

(beat)

Do you want a child?

After a very long beat, his eyes find hers.

MACLEOD

(very quiet)

Yes.

He pulls her into his arms, holding on tight, daring for one moment to think the brass ring is in reach. Then his face changes as he sees

GEORGES DALOU

Getting out of his car, accompanied by his Driver/Bodyguard, Remy.

MACLEOD

Breaks off the embrace, growing serious.

Anne follows his gaze and sees Dalou and his man.

ANNE

Who are they?

MACLEOD

Don't worry. He's a friend.

1929 EXT. DALOU'S CAFE - NIGHT

1929

Dalou and MacLeod sit talking.

DALOU

You and me, we know each other a little, no?

MACLEOD

A little.

(CONTINUED)

1929 CONTINUED:

1929

Dalou continues to test the waters.

DALOU

And my cousin Bernard, do you know him a little?

MACLEOD

A little.

(beat)

Has something happened?

DALOU

Bernard has always been a little bit strange. Maybe it was the war, who knows?

(beat)

Now he comes to me with crazy stories, stories that normal men could never believe.

MacLeod looks at him warily, seeing what's coming.

MACLEOD

Why are you telling me?

DALOU

So you can tell me if they're true or not.

Dalou pauses, sizing up MacLeod's reaction. MacLeod stays poker-faced.

DALOU

Bernard says that you're not who I think you are. He says Daimler is here in Paris exactly the way he was fifty years ago. He says you and that kraut bastard are Immortal. That you don't grow old. What do you think about that?

MacLeod still says nothing, just looks at the old gangster who fought by his side so bravely in the war.

MACLEOD

What do you think about it?

DALOU

(beat)

I think the man I fought with knows me. He knows that I'm a man who can keep a secret. That anything he tells me, I take to my grave.

MacLeod stares at him for a second, then slowly smiles.

(CONTINUED)

1929 CONTINUED: (2)

1929

MACLEOD

Bernard isn't crazy, Georges ...

MacLeod reaches over and the two men clasp hands.

DALOU

How good to see you again, my friend.

He asks nothing more. He toasts MacLeod with the last of his glass, drains it.

1930 INT. DALOU'S LIMOUSINE - NIGHT

1930

Dalou opens the rear door of his limo and slides onto the rear seat, a little bit irked. He speaks gruffly to his Driver, who sits at the wheel in front.

DALOU

Is it that you're getting too old or just too lazy to open my door, Remy?

The head turns back to Dalou but it isn't Remy. It's Daimler. In one hand he holds an old Luger, in the other, the tarp he was wrapped in when Dalou threw him in the Seine.

DAIMLER

Neither.

Dalou is dumbstruck as he looks at this ghost from the past. Only, this ghost is very much alive. Everything that Bernard said has become all too real.

Daimler holds out the water-stained tarp with the same distinctive markings as before.

DAIMLER

Recognize this? I spent forty years at the bottom of the Seine in it. Now it's your turn.

Dalou has no time to react. Without any hesitation, Daimler aims the gun at him and fires. Dalou slumps into the seat.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

1931 INT. BARGE - NIGHT

1931

MacLeod is putting on his jacket, as is Anne.

ANNE

I thought you wanted to leave this
all in the past.

MACLEOD

Father Bernard can't let it go.
Dalou thinks he's close to the
edge. I've been calling all day.
He won't pick up the phone.

ANNE

What can you do?

MACLEOD

Talk to him.
(beat)
Convince him that the war is over.

1932 INT. CHURCH - NIGHT

1932

The cavernous space is dark but for the flickering of the
memorial candles. MacLeod and Anne enter, two indistinct
forms in the gloom.

BERNARD

Is sitting in one of the pews... An old WWII vintage pistol
in his lap. He sees the approaching figures, raises the
WWII vintage pistol in quavering hands.

BERNARD

Get out! Get out! Leave me alone.

MACLEOD

(hasty)
Bernard! It's me! MacLeod.

He steps further into the light. Bernard lowers the gun,
collapses back on his heels, bowing his head. MacLeod and
Anne hurry to his side.

Bernard's shoulders are shaking, his voice ragged.

(CONTINUED)

1932 CONTINUED:

1932

BERNARD

I thought you were him... coming
for me.

(beat)

Look what I've become.

MacLeod and Anne exchange worried glances.

MACLEOD

Bernard, you're safe. It was all
over long ago.

BERNARD

No, it's not over. Not as long as
Daimler lives.

(urgent)

Georges is gone.

MACLEOD

(concerned)

What do you mean, gone?

BERNARD

He's been missing since last night.

(beat)

The police were here. They found
his bodyguard dead. And Georges'
blood was all over the car.

MACLEOD

Damn!

MacLeod's face hardens. He rises.

MACLEOD

Don't leave. You'll be safe here.

BERNARD

(afraid)

Where are you going?

MACLEOD

Just stay inside the church and
nothing can happen to you. He
can't hurt you on holy ground.

(beat)

Understand?

Bernard nods. MacLeod turns to leave. Anne rises and
puts a hand on his arm.

ANNE

Duncan...

MACLEOD

Don't ask me not to go.

(CONTINUED)

1932 CONTINUED: (2)

1932

Anne sees that this is not negotiable. She nods.

ANNE

(quiet)

Then don't ask me not to worry.

He nods in return, squeezes her hand reassuringly, and goes.

1933 OMITTED

1933

1934 INT. DAIMLER'S PLACE - NIGHT

1934

Quiet and mostly abandoned. Iggy and Jean sit on the beat-up sofa, flipping cards at an empty coffee cup, looking bored. Daimler hangs up the phone and turns to Iggy and Jean.

DAIMLER

I'm going out.

IGGY

You want us along, Commander?

Daimler shrugs into a long wool coat (like a staff coat), pulls on leather gloves.

DAIMLER

No. MacLeod is on his way here.
Make sure he waits for me.

Iggy nods his agreement.

1935 INT. CHURCH - NIGHT - SAME TIME

1935

Bernard, calmer now but still holding his pistol, sits in the first pew with Anne.

BERNARD

When I stuck him with the pitchfork,
I just reacted. I couldn't let
him kill all those people... But
to watch him drown... to see his
face being swallowed up by the
water...

His voice falls away.

ANNE

You didn't kill him. He's still
alive.

(CONTINUED)

1935 CONTINUED:

1935

BERNARD

(beat)
And now he'll kill me.

ANNE

Duncan won't let that happen.

BERNARD

Perhaps.
(beat)
I'm not much of a soldier... Daimler
was the only man I've ever tried
to hurt.
(beat)
I wonder what it's like for MacLeod.
I wonder how he stands all the
death. All the wars.

ANNE

(far off)
Me too.

1936 INT. DAIMLER'S PLACE - NIGHT

1936

MacLeod pushes open the door and enters. The place seems abandoned. MacLeod glances toward the abandoned card game, and almost doesn't see

IGGY

Coming from hiding behind the door, a barbell in both hands as a weapon. He swings it at MacLeod's head.

MACLEOD

Spins out of the way of the blow, catching

IGGY

With a hard kick in the kidneys as his momentum carries him past. Iggy goes sprawling onto the sofa.

JEAN

Comes at MacLeod from another direction, swinging a chain.

MACLEOD

Grabs up the fallen barbell and uses it to hook the chain, pulling Jean off balance. He gives it a hard yank and pulls Jean into range, then hits him with an open hand to the breastbone, sending him smashing back into the wall. He collapses just as --

(CONTINUED)

1936 CONTINUED:

1936

IGGY,

Recovered, grabs the weight bar off its rack over the bench and swings it, poker-like, at MacLeod.

MACLEOD

Ducks the swing, comes up under it, and drives Iggy back toward the weight bench.

IGGY

Swings again, but doesn't have room to get much momentum, and MacLeod grabs the bar and twists it away from him.

MACLEOD

Pushes Iggy down on the bench and stand over him, the bar in both hands, poised over Iggy's throat.

MACLEOD

Looks like you forgot to get a spotter.

He lowers the bar so it's touching Iggy's throat right above the Adam's apple.

MACLEOD

I'm looking for Daimler.

IGGY

Up yours.

MacLeod releases a little more of the weight on Iggy's throat.

MACLEOD

I didn't hear you.

And off Iggy's wild look --

1937 OMITTED

1937

1938 INT. CHURCH - NIGHT

1938

Anne stands with Bernard as he lights a memorial candle for Dalou.

BERNARD

You never met Georges.

ANNE

No.

(CONTINUED)

1938 CONTINUED:

1938

BERNARD

He was no saint... yet I think he
went to Heaven.

(beat)

Maybe one day I'll see him again.

DAIMLER (O.S.)

Sooner than you think.

Bernard whirls, pushing Anne behind him. Daimler moves
down the aisle toward them. Deliberate, inexorable.

DAIMLER

It's been such a long time, eh,
little Bernard?

Bernard fumbles out his gun.

BERNARD

(to Anne)

Run. Go!

Anne grabs Bernard's arm.

ANNE

No, Duncan told us not to leave
the church.

BERNARD

(re Daimler)

You think a man like him respects
God?

He raises the gun again. Daimler just laughs and keeps
coming.

DAIMLER

Go ahead, Bernard. Kill me again.
I'm not going away.

Bernard's whole body is shaking with terror and indecision.

ANNE

(toward Daimler)

This is Holy Ground.

(to Bernard, urgent)

He can't hurt you here.

DAIMLER

(moving close)

You think not?

ANNE

(to Bernard)

Trust MacLeod. Listen to me.

(CONTINUED)

1938 CONTINUED: (2)

1938

DAIMLER

I've killed thousands... Old men
and children, mothers with babies
in their arms.

ANNE

He won't kill here. It's holy
ground.

Bernard starts to sweat... to break.

DAIMLER

Are you willing to bet your life
on it... Priest?

He's almost reached Bernard.

BERNARD

Can't pull the trigger. He drops the gun and runs for the
door, Anne at his heels, trying to stop him.

ANNE

Bernard, no!

As Anne runs after him. She follows him to the --

1939 OMITTED

1939

1940 EXT. CHURCH

1940

Anne catches up to Bernard at the bottom of the steps --
CLEARLY OFF HOLY GROUND.

ANNE

Bernard! This is exactly what he
wants.

DAIMLER

You're so right.

Daimler looms over them, a 9 millimeter in his hand. He,
too, is OFF HOLY GROUND.

ANNE

Moves toward Daimler.

ANNE

Don't do this!

(CONTINUED)

1940 CONTINUED:

1940

DAIMLER

Smacks her away, hard, sending Anne sprawling down the stairs. Daimler turns the gun on Bernard.

DAIMLER

Go to God.

He fires twice.

BERNARD

Falls, mortally wounded.

ANNE

NO!

Daimler turns to her and she suddenly realizes the danger she's in.

DAIMLER

Standing on the steps above her, larger than life, his gun yawning in her direction. As his finger tightens on the trigger, he is distracted as he gets the BUZZ and turns to it.

MACLEOD

Kicks the gun away. The bullet goes wild and the gun goes flying. MacLeod hurries down the steps to Anne's side.

MACLEOD

Are you all right?

Anne hangs on to him for a moment, her breath coming in hard gasps.

ANNE

No... I'm not.

(beat)

The baby...

MacLeod clenches an arm on her shoulders, trying to ease her pain, and knowing that he's lost his shot at fatherhood.

DAIMLER

Highlander!

MacLeod looks up; Daimler stands over them, off the church steps, off holy ground. He has his sword out. Anne knows what this means.

ANNE

Win.

(CONTINUED)

1940 CONTINUED: (2)

1940

MacLeod stands and faces Daimler.

MACLEOD

(dark)
You'll die for this.

He charges Daimler.

DAIMLER

Is driven back before this first onslaught of blows. He's skilled, but he lacks MacLeod's power.

MACLEOD

Strikes high and Daimler parries, then is forced to back up as MacLeod bears down on the crossed blades, bending Daimler's saber back toward his own face.

DAIMLER

Twists his blade free and tries a slashing feint, only to have his blows intercepted. MacLeod's attack is relentless, sending Daimler staggering back.

With a powerful two-handed move, MacLeod disarms Daimler, the katana crossing back on the backswing to catch Daimler across the abdomen, driving him to his knees.

Daimler's sword clatters to the street and rolls toward the church steps, coming to rest near

ANNE

She looks up at MacLeod, her face frozen and unreadable in shock, as

DAIMLER

Dives sideways, trying for his sword.

MACLEOD

Is on him immediately, kicking the sword out of the way, crashing an elbow into Daimler's chest and sending him to the ground, hard.

They are only feet away from Anne as MacLeod's sword raises, ready to take his enemy's head.

And then flashes down, releasing the Quickening.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

1941 EXT. HOSPITAL - DAY

1941

Anne and MacLeod are walking out of the hospital. She's looking pensive, he's trying to reassure her.

MACLEOD

The doctor said you and the baby were going to be fine.

ANNE

I know.

MACLEOD

For a while there I thought we'd lose her.

(catching himself)

He did tell you it's a girl?

ANNE

(with a sad smile)

He told me.

(gently; after a long beat)

Duncan, I want to go home.

MACLEOD

The car's right over there.

ANNE

(touching his hand)

I mean home.

MACLEOD

We'll go together.

ANNE

(with difficulty)

I think I need to go alone.

MACLEOD

(thrown)

Alone.

(she nods)

Whatever you want... I understand.

ANNE

Do you?

MACLEOD

You almost lost the baby.

(CONTINUED)

1941 CONTINUED:

1941

ANNE

It's not about her.

MACLEOD

(searching)

Then what..? You knew what I was...
how I live.

(beat)

What else could I have done, let
him walk away?

ANNE

You had to kill him. I know.

(beat; bleak)

I wanted you to kill him.

(beat)

At that moment I would have cut
off his head myself.

His face darkens, knowing what she's going through, knowing
what it's like to face that part of yourself.

MACLEOD

He killed Bernard and he would've
killed you.

ANNE

I can't live like this, Duncan. I
thought I could, but I can't. I'm
a doctor. I save lives. I don't
take them and I can't want to take
them.

Anne holds out her arms.

ANNE

Duncan...

MacLeod holds her.

As he holds her and his eyes fill with emotion and the
thoughts of what might have been --

FADE OUT.

END OF SHOW