



HIGHLANDER

The Series

94320
REASONABLE DOUBT

Written by
Elizabeth Baxter

Highlander

"REASONABLE DOUBT"

Written By

Elizabeth Baxter

Production #94320

February 27, 1995 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Reasonable Doubt"

Production #94320

CAST LIST

DUNCAN MACLEOD
MAURICE

LUCAS KAGAN
SIMONE TOMAS

CLAUDE
RENE
FRANKLIN WATERMAN
HEAD CLERK
TARSIS
CLARISE
WOMAN
MADAM CAMILLE
YOUNG KAGAN (12)
RUDY (13, NONSPEAKING)

HIGHLANDER

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SET LIST

INTERIORS

BARGE

MAURICE'S RESTAURANT
BANK - PARIS - 1930
WHOREHOUSE - PARIS - 1930
CHEZ MADAME CAMILLE
 /LIVING ROOM
 /SIMONE'S ROOM
 /UPSTAIRS HALLWAY
WAREHOUSE - 1923
SIMONE'S APARTMENT
 /HALLWAY OUTSIDE

EXTERIORS

BARGE

QUAI

DESERTED STREET
ART GALLERY
BUTTES CHAUMONT PARK
PARK STREET
WHOREHOUSE COURTYARD - PARIS - 1930
STREET OUTSIDE SIMONE'S APARTMENT
CHEZ MADAME CAMILLE
 /ROOFTOP
ALLEYWAY - IRELAND - 1913
STREET
SIMONE'S APARTMENT
LUCILLE'S HOME
DESERTED BARGE REFITTERS YARD
CEMETERY
BANK - PARIS - 1930

HIGHLANDER

"Reasonable Doubt "

TEASER

FADE IN:

2001 EXT. DESERTED STREET - NIGHT

2001

CLOSE on a long pair of legs wrapped in a tight leather skirt capped with high heels, then PULL BACK to find the rest of the package bent over the engine of a dead vehicle that blocks the narrow street. The legs and the body belong to SIMONE TOMAS, 22. She straightens up as she hears a noise, looks up and sees

HER POV

An ambulance approaches, its headlights splitting the darkness. A voice calls from the passenger seat.

CLAUDE (O.S.)

Move it.

Simone recognizes the voice and moves toward the ambulance.

SIMONE

(as she reaches the
ambulance)

Claude, is that you?

CLAUDE

(recognizing her)

Simone.

Inside the car we see Claude relax and his hand move away from his holster.

CLAUDE

How come you're not working?

SIMONE

On my way. The damn car just died
on me.

(beat)

You think You could have a look?

CLAUDE

Sorry, I'm on the job.

She looks around.

(CONTINUED)

2001 CONTINUED:

2001

SIMONE

C'mon, you're not going to leave
me here.

(beat)

At least give me a lift to the
Metro.

Claude and Rene exchange a look. She leans in closer and
smiles, showing off her cleavage.

SIMONE

(sexy)

Please...

She runs a hand down the side of his face. Rene,
embarrassed by the sexual tension between the other two,
looks out his window and inhales sharply.

HIS POV

He's staring straight down the barrel of a gun with a
silencer attached.

RENE

Son-of-a-bitch...

The man holding the gun is LUCAS KAGAN, 24, boyishly
handsome, the kind of guy women love to mother and seduce.
His eyes are full of playful mischief.

KAGAN

That's no way to talk in front of
a lady.

Kagan shifts his aim, training the weapon on Claude.

KAGAN

Let's try to all get out of this
alive... okay?

CLAUDE

(to Simone)

What's going on, Simone?

CLAUDE

Casually drops a hand towards his pistol.

KAGAN

Yanks Rene's hair back, shoves his gun into Rene's neck.

KAGAN

I bet the bullet goes right through
him and into you.

(MORE)

(CONTINUED)

2001 CONTINUED: (2)

2001

KAGAN (CONT.)

(beat)

What do you think?

Claude raises his hands. Kagan lets go of Rene.

KAGAN

Simone.

Simone reaches down into Claude's lap...

SIMONE

Sorry about this, Claude.

...and comes back up with his gun.

SIMONE

A girl's got to think of her future.

Kagan reaches into the ambulance, turns the key in the ignition and stops the motor.

KAGAN

Now why don't you boys get out of the car, nice and slow.

Rene gets out of the ambulance. Claude just sits there, shaking his head. A beat. Claude reluctantly gets out of the ambulance.

KAGAN

That's good.

(to Simone)

Okay, sweetheart, do your thing.

Simone climbs into the ambulance, leans over the seat... Kagan peeks at her behind, winks at the two guards as he gestures toward Simone.

KAGAN

Isn't she sweet? But I guess you know that.

(beat)

And she's smart, too.

Simone comes back with a small, flat packing case.

KAGAN

Let's have a look.

(beat)

Watch 'em, will ya?

She trains his gun on the two men. Kagan pulls out a crowbar, jimmys the case open and admires the contents...

(CONTINUED)

2001 CONTINUED: (3)

2001

KAGAN

Beautiful...

HIS POV

A small, exquisite DaVinci sketch.

BACK TO SCENE

KAGAN

(to Simone)

Like you, my love...

Kagan swings the DaVinci under his arm, takes the gun, kisses her on the mouth, then aims his gun at the two men again.

KAGAN

Time to go. Get the bike, will you?

She runs off behind the parked car. Kagan turns his attention to the two men. His eyes fall on

KAGAN'S POV

a pistol in a holster around Claude's ankle.

BACK TO SCENE

KAGAN

The gun in the ankle holster...
Take it out... Two fingers, please.

Claude does and holds the gun between his two fingers.

KAGAN

Thank you.

Kagan shoots him dead. Rene reacts.

RENE

Please, I have a wife and two children.

KAGAN

I hate kids.

He shoots Rene dead.

Simone, wheeling a motorcycle from nearby cover, returns. She sees the two bodies and is utterly shocked. Kagan puts his gun away, hurrying to climb on the bike.

SIMONE

Nobody was supposed to get hurt.

(CONTINUED)

2001 CONTINUED: (4)

2001

Kagan points to the gun lying by the dead Claude.

KAGAN

He would've killed me.

Kagan holds out his arm to her. She shakes her head.

KAGAN

It's over. There's nothing else I
could've done.

She tries to pry her eyes off the dead men as Kagan races the cycle's engine. Silently she straddles the seat behind him, clutching his jacket for dear life as they ride off into the night...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

2002 EXT. ART GALLERY - DAY - ESTABLISHING

2002

MACLEOD and FRANKLIN WATERMAN, mid-thirties, wearing a baseball cap, an eclectic kind of guy who owns the gallery, are leaving the gallery together.

MACLEOD

You made a good buy, Franklin.

(beat)

The brush work, the texture, I told you it's an original.

FRANKLIN

I know.

MACLEOD

(off Franklin's look)

Then what's the problem?

As they move down the street together:

FRANKLIN

Remember the DaVinci sketch?

MACLEOD

From the Notebooks, the one with the slight damage in the right corner?

FRANKLIN

It was stolen last night on the way to the buyer. Three million dollars down the drain.

(beat)

Twenty years I've been in the business and nothing like this ever happened.

MACLEOD

At least you're insured...

(off his look)

Don't tell me.

Franklin shakes his head.

FRANKLIN

The premium was outrageous.

(beat)

I thought I was being creative.

(CONTINUED)

2002 CONTINUED:

2002

MACLEOD

Franklin, you're a broker, not an artist. What made you get creative now?

FRANKLIN

I've done it before. Put the painting in an ambulance with a couple of guards

(beat)

Who robs an ambulance?

MACLEOD

Who else knew it was traveling last night?

FRANKLIN

Nobody.

MACLEOD

Have the police talked to the guards?

FRANKLIN

Can't.

(beat)

They're dead.

(beat)

And now the bastards want to sell it back to me. I got a call a couple hours ago.

(beat)

They're going to tell me when and where tomorrow.

MACLEOD

And let me guess... no police.

FRANKLIN

How did I let this happen?

MacLeod considers a beat, then:

MACLEOD

I'll make the exchange.

FRANKLIN

I can't ask you to do that.

But it's clear from Franklin's nervous tone that he'd be relieved to have the help.

MACLEOD

You're not asking. I'm offering.

(CONTINUED)

2002 CONTINUED: (2)

2002

FRANKLIN

(weakening)

What can you do that I can't?

MACLEOD

You'd be surprised.

2003 OMITTED

2003

2004 INT. MAURICE'S RESTAURANT

2004

MacLeod enters the restaurant and looks across the room.

His eyes find Maurice sitting at a table with an attractive young woman who we can only see from behind. Maurice spots MacLeod and hurries to his side.

MAURICE

I'm so glad you're here.

MACLEOD

So will I be if the bouillabaisse
is as good as it was last week.

MAURICE

It's better.

Maurice gestures towards the woman at the table.

MAURICE

Come, there's someone I want you
to meet.

MACLEOD

(groans)

Look, I know matchmaking is your
Favorite pastime, but --

MAURICE

No, no, nothing like that.

(hushed)

She's my niece.

(off MacLeod's look)

Really.

They approach the table.

MAURICE

Mon lapin?

(CONTINUED)

2004 CONTINUED:

2004

The woman at the table rises and turns, so slow it could almost be slow motion, and we realize it's Simone, the woman we met out on the deserted street in the Teaser... Only now she's conservatively dressed, her white shirt buttoned up prim and proper. She looks preoccupied and bored, wishing she were somewhere else.

MAURICE

Simone Tomas, my beautiful niece.

(beat)

And this is my good friend, Duncan MacLeod.

SIMONE

Hi...

MACLEOD

Nice to meet you.

MacLeod looks at Simone, then Maurice, then back at Simone.

MACLEOD

It's funny, you two don't look anything alike.

MAURICE

Of course not. She's gorgeous, like her mother. My first wife's sister.

(beat)

Her mother was my sister-in-law by marriage --

MACLEOD

(cuts him off)

I get the picture.

MAURICE

(motioning)

Sit... sit.

MacLeod sits down.

SIMONE

Actually, I was just leaving.

MAURICE

But you haven't finished eating.

SIMONE

I got beeped. Have to go.

MAURICE

(with an edge)

No you don't.

(MORE)

(CONTINUED)

2004 CONTINUED: (2)

2004

MAURICE (CONT.)

(beat)

Who works at ten o'clock at night?

MACLEOD

(stepping in)

People with ambition.

SIMONE

(to MacLeod)

Thanks.

(beat)

Some other time.

MACLEOD

(with a smile)

Hope so.

She kisses her uncle on the cheeks and moves off. Maurice watches her go.

MAURICE

The girl has no life. No time to eat... no time to talk.

MACLEOD

Maybe she's just busy.

MAURICE

She's avoiding me. She pretends there's nothing wrong.

(sheepishly)

I was hoping you'd talk to her.

MACLEOD

She doesn't even know me.

MAURICE

You have a special way with women, Duncan --

MACLEOD

Maurice...

MAURICE

Women love you. They trust you and more important, I trust you.

MACLEOD

I'll take her to lunch.

MAURICE

Wonderful... She loves Italian food.

Maurice jots down a phone number.

(CONTINUED)

2004 CONTINUED: (3)

2004

MAURICE

Call her. Show her a good time,
Duncan.

(beat)

But not too good.

2005 EXT. BARGE - DAY

2005

FRANKLIN (O.S.)

It's all here...

2006 INT. BARGE - DAY

2006

MacLeod and Franklin are sitting at the table. Between them, stacks of French francs. MacLeod puts the money in a brown paper bag.

FRANKLIN

I was up all night... I can't let
you do this for me.

(beat)

They killed two guards already.

MACLEOD

How many kids do you have, Franklin?

FRANKLIN

Four.

MACLEOD

If something happens to you, what
happens to them?

MacLeod closes the bag and picks it up.

FRANKLIN

Be careful, Duncan.

(beat)

Don't do anything foolish.

MacLeod heads to the door.

MACLEOD

(with a smile)

Do I ever?

As he moves out, Franklin calls to him.

FRANKLIN

MacLeod, I almost forgot...

He takes off his baseball cap and tosses it to MacLeod.

(CONTINUED)

2006 CONTINUED:

2006

MACLEOD

What's this for?

FRANKLIN

They want to make sure it's me.

MacLeod puts it on and walks out the door.

2007 EXT. BUTTES CHAUMONT PARK - DAY

2007

MacLeod walks down a deserted walkway. He is wearing the cap pulled down low. Underneath his arm is the paper bag. He sees a park bench, takes a seat, checks his watch.

INSERT - THE WATCH

it's three o'clock on the dot.

BACK TO SCENE

MacLeod looks up and down the path.

HIS POV

There is nobody in sight.

BACK TO SCENE

MacLeod waits.

SIMONE (O.S.)

I've got a gun, Mr. Waterman, don't turn around.

MacLeod pauses as recognition flashes across his features.

SIMONE

Steps out from behind a bush, a small caliber automatic in her hand.

SIMONE

Just leave the money on the bench and walk away. The drawing will be delivered to the gallery this afternoon.

Now MacLeod is sure he knows the voice.

MACLEOD

Simone..!

SIMONE

(panicked)
Don't turn around. I'll shoot!

(CONTINUED)

2007 CONTINUED:

2007

MacLeod doesn't turn around. His back is still to Simone.

MACLEOD
(exasperated)
So shoot.

Simone glances nervously from left to right.

SIMONE
All I want's the money.

MACLEOD
No.

This is not what Simone is expecting. She moves closer tentatively.

SIMONE
(urgently)
Please! You have to give it to me.

MacLeod senses her behind him. Suddenly, MacLeod's hand snakes out and grabs her wrist, pulls her forward.

SIMONE
That hurts.

He takes the gun from her.

MACLEOD
I'm sure it does.
(beat)
Sit.
(pulling her down)
I said sit.

He puts the pistol in his pocket.

MACLEOD
(beat)
Now what the hell's going on?

SIMONE
(nervously)
It'll be best for both of us if you do what you're supposed to.

MACLEOD
Where's the DaVinci?

She shakes her head.

MACLEOD
(beat; rising)
Let's go find your boss.

(CONTINUED)

2007 CONTINUED: (2)

2007

SIMONE
He won't like this.

MACLEOD
I don't care.

MacLeod takes her arm and leads her towards the exit of the park.

2008 EXT. PARK STREET - DAY

2008

Simone and MacLeod, the bag of money still in hand, walk down the tree-lined boulevard.

SIMONE
What are you, a cop or something?

MACLEOD
Something.

Suddenly MacLeod stops. He's getting a BUZZ. They turn a corner and he finds himself face to face with Kagan, waiting on his motorcycle. CAMERA PULLS IN TIGHT on MacLeod's eyes...

TRANSITION TO:

2009 INT. BANK - PARIS - 1910 - DAY

2009

As we PULL BACK from MacLeod's face and find ourselves in the busy lobby of a bank. MacLeod is at the counter talking to the HEAD CLERK.

HEAD CLERK
(puzzled)
...you say the account was opened
in 1837?

MACLEOD
It belonged to my great great
grandfather...
(beat)
He had an eye to the future.

The Head Clerk takes another look, then flips through a file cabinet behind the desk and stops.

HEAD CLERK
Well, I'll be... Here it is.

He pulls out a file. He takes a piece of paper, starts to scribble quickly.

(CONTINUED)

2009 CONTINUED:

2009

HEAD CLERK

(to himself)

That's ten thousand francs... at 5
percent interest over 93 years...
you have
(gulps)
...over a million francs.

MacLeod acknowledges this with a cool nod.

MACLEOD

Really.

HEAD CLERK

I hope monsieur is not planning to
withdraw it.

MACLEOD

No, not today. But I would like
to
Put some into a checking account --

MacLeod pauses. Somewhere behind him, he senses the BUZZ.
As he does --

HEAD CLERK

Monsieur?

2010 EXT. BANK - PARIS - 1930 - DAY

2010

Two men exit a dark sedan. It looks like there's a bulky
item concealed under their long coats. They both get the
BUZZ and share a look as they enter the

2011 INT. BANK - PARIS - 1930 - DAY

2011

ANGLE - THE DOOR TO THE BANK

The door slams open and Kagan and another man enter, Tommy-
guns out and spraying bullets into the ceiling. The
customers scream and duck for cover as plaster rains down
everywhere.

The man Kagan is with is TARSIS, mid-thirties, a French
Dillinger, stylish and hard as nails. He's the obvious
leader of the two.

TARSIS

Everybody stay calm and no one
gets hurt.

Everyone obeys. Tarsis surveys the room while Kagan moves
to the Teller windows with a burlap sack.

(CONTINUED)

2011 CONTINUED:

2011

KAGAN

(calmly)
Please, I'll need your wallets and
jewelry.
(pointing to a teller)
You! Fill it.

The crowd slowly starts to obey. Tarsis moves to MacLeod.

ON MACLEOD

Ready for anything, waiting.

Tarsis arrives at MacLeod's counter.

TARSIS

(re Kagan)
I taught him everything he knows.

MACLEOD

(chilly)
You must be very proud.

TARSIS

Just making a buck. Nothing
personal.

MACLEOD

As long as no one gets hurt, it
can stay that way.

TARSIS

You got a deal.

MACLEOD

It's not a deal. It's a warning.

Tarsis moves on under MacLeod's watchful eye, taking the
money bag from a teller.

ANOTHER ANGLE - ON KAGAN

as he collects people's jewelry and wallets in his hat.

KAGAN

Thank you... How kind... Thank
you...

He arrives at a beautiful woman, CLARISE. She stares at
him with wide open innocent eyes.

She's having a hard time taking off a gold choker. He
touches her face. At first she shakes her head, no,
terrified.

(CONTINUED)

2011 CONTINUED: (2)

2011

KAGAN

(softly)

Shh... I won't hurt you.

(beat)

What's your name?

CLARISE

Clarise.

KAGAN

That's a very pretty name.

CLARISE

(re the choker)

I can't get it off.

Kagan moves close.

KAGAN

Why don't you keep it?

(beat)

My gift to you.

CLARISE

Thank you.

Kagan leans close and kisses her gently on the lips. She doesn't move away. Clarise, charmed by Kagan in spite of her terror, smiles.

KAGAN

That's better.

Tarsis, still working the room, passes by Kagan and Clarise.

TARSIS

Some other time.

Kagan shrugs apologetically and moves on. Clarise takes a deep breath, then looks after him.

Kagan meets up with Tarsis at the front door.

TARSIS

Everybody on the floor!

He shoots off another blast. Everyone starts to go down on their knees when Tarsis, eye is caught by

ANGLE ON - A RING

gleaming on a woman's finger.

(CONTINUED)

2011 CONTINUED: (3)

2011

TARSIS

approaches the woman, in her forties, who's huddled up in a corner with her fifty-year-old husband.

TARSIS

The ring.

The woman tries to pull it off, but can't.

WOMAN

It's stuck...

Tarsis reaches in his jacket and pulls out a stiletto.

TARSIS

No problem.

As the woman backs away

HER HUSBAND

Gains enough courage to rush Tarsis.

TARSIS

Knocks him back with the barrel of his gun, then points the barrel at the fallen man.

MACLEOD

Watching, realizes what's about to happen.

MACLEOD

NO!

In slow motion, MacLeod moves toward

TARSIS

Who fires a short burst. The husband goes down.

The crowd is shocked into silence. Tarsis aims at MacLeod while motioning for Kagan to hurry up and leave.

TARSIS

Come on, let's get moving.

As soon as Kagan is out the door, MacLeod moves after them.

2012 EXT. BANK - PARIS - 1930 - DAY

2012

As MacLeod races out of the bank as Tarsis and Kagan start to pull away in their vehicle. MacLeod races to the car door.

(CONTINUED)

2012 CONTINUED: 2012

KAGAN

Points his weapon through the window.

MACLEOD

Hits the ground as the Tommy gun burst cuts through the air above him. As he watches the car screech away --

2013 INT. WHOREHOUSE - PARIS - 1930 - NIGHTS LATER 2013

A gaudy affair with crimson tassels and statues of naked women. There are overstuffed chairs and recliners, velvet sofas.

A few scantily-clad PROSTITUTES dance together or with CUSTOMERS to the scratchy sounds of an early Louis Armstrong record.

While Tarsis is getting a neck massage from a beautiful blonde, Kagan sits on a couch, a girl under each arm. As he reaches for one and kisses her on the mouth... He is interrupted as he senses a BUZZ and an instant later

THE DOOR TO THE BROTHEL

is kicked open and MacLeod steps through.

TARSIS

Pushes his playmate aside, jumping to his feet.

KAGAN

Rushes at MacLeod, who blocks a punch and knocks Kagan cold with a combination.

The girls scatter, squealing. MacLeod turns on Tarsis.

ON MACLEOD

Tarsis charges MacLeod. Their momentum carries them through the door into --

2014 EXT. WHOREHOUSE - COURTYARD - PARIS - 1930 - NIGHT 2014

Both men roll about the courtyard until MacLeod scrambles free and both men pull their swords.

TARSIS

Closes. The two men fight across the courtyard. Tarsis is good. He presses MacLeod up against a wall.

(CONTINUED)

2014 CONTINUED:

2014

TARSIS' HAND

Moves to his pocket, searching for his stiletto.

MACLEOD

Looking for --
(as he buries Tarsis'
own stiletto in his
side)

This?

MACLEOD

Tarsis staggers back. MacLeod, using a backhand stroke, beheads him.

MACLEOD

Is driven against the wall as the QUICKENING hits. Through the storm surrounding him, he is aware of

KAGAN

Entering the courtyard, sword drawn, standing outside the light show.

MACLEOD

Sees and comes to his feet.

MACLEOD

This is only between us if you
make it between us.

MacLeod waits a beat, turns and walks away, leaving

KAGAN

To mourn his fallen general as he watches MacLeod with hateful eyes.

2015 EXT. PARK STREET - THE PRESENT - RESUME SCENE

2015

PULL BACK from Kagan's eyes as he glares at MacLeod and Simone.

KAGAN

Duncan MacLeod.

SIMONE

(to Kagan)
You know him?

Kagan pulls a revolver and fires. MacLeod dives out of the way. As he rises to his feet

(CONTINUED)

2015 CONTINUED:

2015

SIMONE

Jumps on the back of Kagan's cycle and they race away.

MACLEOD

Watches the two of them race off.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

2016 INT. BARGE - DAY

2016

Mid-scene. MacLeod has explained to Franklin about the failed meeting.

FRANKLIN

I should have called the police.

MacLeod stops his friend's hand as it moves to the phone.

MACLEOD

They still want the money. They'll call again. When they do, you call me.

FRANKLIN

It's only a sketch, Duncan, a piece of paper. You could have been hurt... killed.

MACLEOD

Let me worry about that.

FRANKLIN

No... I won't have it on my conscience.

Franklin moves to the phone again.

MACLEOD

(looking him in the eye)
Leave it.

His look and tone make Franklin only nod in response.

2017 INT. MAURICE'S RESTAURANT - EVENING

2017

The place isn't open yet. Maurice is overseeing setup, tidying tables as a couple of busboys put out napkins, flowers, etc. MacLeod enters.

MAURICE

You're a little early, my friend, but I'm sure Anton can give you a little something. He does a Gazpacho -- superb!

(CONTINUED)

2017 CONTINUED:

2017

MACLEOD

I'm not here for dinner, Maurice.
I have to talk to you.

MAURICE

About Simone, yes?

MACLEOD

(a bit surprised)
Yes.

MAURICE

She told me she saw you in the
park.

MACLEOD

Did she?

MAURICE

I knew you would know what to tell
her. Brilliant! A trip is just
what she needs.

MACLEOD

I'm sure it is.

MAURICE

She said it was your little talk
that convinced her to go.

MACLEOD

(ironic)
Glad I could help.
(beat)
Did she say where she was planning
to go?

MAURICE

Italy.
(a smile)
The perfect place... Florence...
Rome.
(confidential)
I gave her a little money for the
ticket.

MACLEOD

You're a good uncle, Maurice.
(beat)
Maybe I'll drop by and wish her
bon voyage. You have her address?

MAURICE

Of course!

(MORE)

(CONTINUED)

2017 CONTINUED: (2)

2017

MAURICE (CONT.)
(as he writes on the
back of a waiters'
pad)
She'll be happy to see you again.
I hope you catch her before she
leaves.

MACLEOD
Me too.

2018 INT. MACLEOD'S CAR - NIGHT

2018

As he pulls up outside Simone's building. He starts to
get out of the car, then stops as he spots --

2019 EXT. STREET OUTSIDE SIMONE'S APARTMENT - NIGHT

2019

Simone is coming out of the building, carrying an overnight
bag. She goes to her little sports car, tosses the bag
in, and gets behind the wheel.

As Simone's car pulls away, MacLeod's is right behind her.

2020 EXT. CHEZ MADAME CAMILLE - NIGHT

2020

A bourgeois building in a quiet neighborhood. Simone pulls
up and enters.

2021 INT. CHEZ MADAME CAMILLE - PARLOR - NIGHT

2021

Simone enters the parlor. It is Philippe Starke modern.
MADAME CAMILLE, the proprietress, is an elegant woman in
her 50's, aging well, still a stunning beauty in a mature
way, wearing a designer suit that would do Audrey Hepburn
proud. A few of the other women of the house, dressed in
silken finery, lounge around picturesquely, reading or
playing cards.

SIMONE
(with a half-curtsy)
Bonjour Madame.

CAMILLE
He's upstairs. He's been here two
hours, and he won't see anyone but
you.

Simone lights up. She starts to hurry toward the stairs.
Camille intercepts her.

(CONTINUED)

2021 CONTINUED:

2021

CAMILLE

Simone... Is there anything you
want to tell me?

SIMONE

No, Madame.
(nervous)
Why?

Madame Camille looks at her intensely. Simone tries to
stay calm.

CAMILLE

I've seen his kind before. They
bring trouble.

SIMONE

Not to me.

Madame Camille studies her for another moment, then smiles.

CAMILLE

All right, up you go.

Simone hurries up the stairs. Camille calls after her.

CAMILLE

Simone.
(Simone turns)
Don't fall in love with him.

Simone continues up the stairs.

2022 INT. CHEZ MADAME CAMILLE - SIMONE'S ROOM - NIGHT

2022

A small room with a view of Paris. A silk robe hangs on a
hook by the door. Kagan, fully dressed, is lying across a
fussily-appointed bed, stroking a long-haired cat that
lies across his chest.

Simone enters hurriedly and Kagan rises fluidly, putting
the cat aside, stroking Simone's long hair with the same
languorous fingers.

KAGAN

I've been waiting for you.

SIMONE

I got some money from my uncle.
We can get out of town.
(trying to pull away)
The car's downstairs.

Kagan doesn't budge, continuing to stroke her hair and
neck, obviously distracting her.

(CONTINUED)

2022 CONTINUED:

2022

KAGAN

There's no hurry.

SIMONE

What do you mean? MacLeod saw us,
he knows me, he'll go to the police.

KAGAN

Trust me, MacLeod won't go to the
police.

Simone starts to object but Kagan silences her with a deep
kiss, pulling off his shirt and starting to move her toward
the bed, as --

2023 INT. CHEZ MADAME CAMILLE - LIVING ROOM - SAME TIME

2023

MacLeod enters the living room. Madame Camille rises to
greet him, clearly liking what she sees.

CAMILLE

May I help you, monsieur?

MACLEOD

I'm looking for a friend.

CAMILLE

Aren't we all.

She gestures encompassingly toward the other women in the
room.

CAMILLE

As you please.

MacLeod scans the room. No Simone.

MACLEOD

I don't see her. Her name is
Simone?

CAMILLE

I'm sorry, Simone is... otherwise
engaged.

That's what MacLeod was hoping for. He smiles.

MACLEOD

Actually, it's probably the man
she's with that I'm interested in.

CAMILLE

(chilly)
In that case, monsieur, you're in
the wrong house.

(CONTINUED)

2023 CONTINUED:

2023

MacLeod gets the BUZZ and looks up at the staircase.

MACLEOD

I don't think so.

HIS POV - KAGAN

is on the landing up above, shirtless. A BEAT as their eyes lock, then Kagan turns around and runs.

MACLEOD

Takes the stairs two at a time.

2024 INT. CHEZ MADAME CAMILLE - UPSTAIRS HALLWAY -
CONTINUOUS

2024

MacLeod arrives on the landing. Kagan is out of sight.

MacLeod follows the Buzz to one of the identical closed doors. He has his sword out as he reaches it, kicks it open as

KAGAN

Is making his way out of the window, trying to make his escape across the neighboring rooftops. MacLeod is hot on his trail. He steps out onto the

2025 EXT. ROOFTOP - NIGHT

2025

There he finds Kagan. Kagan's sword is out and he's backing away from MacLeod.

KAGAN

Is backed against a wall. Suddenly he lowers his sword, drops it on the ground at his feet. MacLeod is stopped in his tracks: What's Kagan's game?

KAGAN

Go ahead.

MACLEOD

(re the sword)
Pick it up.

KAGAN

(shakes his head)
What for? We both know where this is going...

MACLEOD

Pick it up.

(CONTINUED)

2025 CONTINUED:

2025

KAGAN

It's not like the world is gonna miss me.

MACLEOD

Probably not.

KAGAN

(beat; with a smile)
You know where I come from, MacLeod.
If I'm not a prince, it's because
I wasn't raised by a king.

(beat)
Maybe if it was you who found me
instead of Tarsis.

As Kagan remembers --

TRANSITION TO:

2026 EXT. ALLEYWAY - IRELAND - 1913 - DAY

2026

Two BOYS tussling in the alley. One is the YOUNG KAGAN, aged 12, a ragamuffin street urchin, scraped and dirtied.

The other is RUDY, 13, older and larger than Kagan, but no match for the younger boy's terrier-like ferociousness.

Rudy holds a folded penknife, the source of the fight, in a clenched fist over his head, out of Kagan's reach; Kagan is clawing at the older boy's arm, trying to get the prized knife. He butts his elbow into Rudy's midriff and Rudy oofs out a lungful of air, doubling over, his arm coming down. Kagan tries for the knife and Rudy pounds on the top of his head.

Kagan spits blood and bites Rudy, hard, on the arm. As Rudy yelps, Kagan hooks a leg around his and the bigger boy goes down. Kagan is on top of him in a moment, kicking him in the ribs, then pulling his fingers open and taking the knife.

Rudy rolls over, coughing, and Kagan kicks him in the kidneys for good measure.

YOUNG KAGAN

Get going.

Rudy hauls himself to his feet and runs off. Kagan, whistling to himself, opens up his new toy and turns it over in his hand, pleased with himself.

TARSIS (O.S.)

That was your first mistake.

(CONTINUED)

2026 CONTINUED:

2026

Young Kagan turns to find Tarsis standing there. He's seen the whole thing.

TARSIS

When you've got 'em down, never
let 'em up. Mercy's for fools and
priests.

Kagan looks up at Tarsis sullenly, wipes a hand over his split lip.

YOUNG KAGAN

Who died and made you God?

Tarsis grabs the boy by the collar and pulls him close, face to face. His answer is cold, hard enough to shut Kagan up.

TARSIS

A lot of people.
(beat)
How long you been on the streets?

YOUNG KAGAN

What do you care?

Kagan squirms in Tarsis, grip, jabbing at the older man's stomach with the hand holding the knife. Tarsis grabs his flailing arm and twists the knife away.

YOUNG KAGAN

Let go of me!

Tarsis hits him, hard, knocking the wind out of him.

TARSIS

Try that again, I'll make you eat
it.

Kagan looks at him, wide-eyed and silent, realizing he's met his match.

TARSIS

I'll tell you how long. All your
life. You never had parents, you
never had anybody to look after
you.

YOUNG KAGAN

I don't need nobody.

TARSIS

That's where you're wrong.
(beat)
You have no idea what you are.
But you're mine now.

(CONTINUED)

2026 CONTINUED: (2) 2026

And off Kagan's staring face, we go to --

2027 INT. OLD HOUSE - SUPER ON SCREEN: 1923 - DAY 2027

As police sirens wail in the background, Tarsis and the now-grown Kagan enter, fresh from a robbery. They toss their guns on a battered wooden table along with a sack of money.

Kagan opens the sack and starts pulling out handfuls of money excitedly.

KAGAN

(smug)

We did it again.

Tarsis looks at the younger man for a moment, pride in his eyes. Then, his expression changing to disdain, he moves --

TARSIS

(baiting)

You're still too slow.

Kagan is taken by surprise. Hurt.

KAGAN

What are you talking about?

TARSIS

That guard almost had you. You're sloppy... You're slow... An amateur. And amateurs don't get paid.

He pushes Kagan away from the table and starts gathering the money back up.

KAGAN

What the hell are you doing? Half of that's mine.

TARSIS

You'll get it when you earn it.

He shoves Kagan away again.

KAGAN

Sees red and charges, carrying Tarsis back over the table.

TARSIS

Aims an answering punch but Kagan ducks it and hits him with an uppercut than sends Tarsis sprawling on his ass.

(CONTINUED)

2027 CONTINUED:

2027

KAGAN

Stands panting, fists balled, as Tarsis comes up on his elbows, wiping blood off a split lip. There's fear in Kagan's eyes; then Tarsis starts laughing.

TARSIS

Not bad. Not bad at all.

He gets to his feet, still smiling at the bewildered Kagan.

TARSIS

This is a great day for you.
Today, you become a man.

As he says the last, he takes his gun off the table and, in one fluid motion, shoots Kagan dead.

KAGAN

Goes down, shock and pain on his face.

TARSIS

Coolly checks his watch, tucks his gun away and waits. He takes a swig from a pocket flask, then kneels down beside Kagan as he revives, coughing.

KAGAN

Sits groggily; then, spotting Tarsis and remembering, he scuttles away. He feels his chest.

KAGAN

I should be dead!

TARSIS

Calm down, you're all right.
(offering the flask)
Have a taste of this.

Kagan takes it warily.

KAGAN

What did you do to me?

TARSIS

I made you great.
(clapping his back)
You've never been stronger, or
faster. Now you'll stay that way.

Tarsis takes his sword out of his coat, holds it out before Kagan's wondering eyes.

(CONTINUED)

2027 CONTINUED: (2)

2027

TARSIS

You and me, kid... We've got a
lot to talk about.

(beat)

We're gonna be raising hell forever.

TRANSITION TO:

2028 EXT. ROOFTOP NIGHT - RESUME

2028

MacLeod's sword is still out as Kagan continues.

KAGAN

Everything I am is what he made
me.

MACLEOD

Including a murderer.

KAGAN

They were going to shoot us...
shoot Simone.

(beat)

What was I supposed to do?

MACLEOD

You shouldn't have been there.

There's a moment of hesitation -- is MacLeod going to swing? --
and then:

SIMONE

Don't!

REFRAME

To include Simone, standing behind MacLeod, wide-eyed with
fear, the packing case in her hands.

SIMONE

Don't hurt him.

(holding it out)

Please, here's the picture. I
don't want it, just don't hurt
him.

MacLeod is stuck. He can't behead Kagan in front of Simone.
He lowers his blade.

Kagan latches on to MacLeod's hesitation.

KAGAN

(speiling)

You want the picture back, fine.

(MORE)

(CONTINUED)

2028 CONTINUED:

2028

KAGAN (CONT.)

You want to send me to prison?

I'll go to prison.

(fake earnestness)

I'll do whatever you say.

MACLEOD

If I find out you're lying to me
about those men.

KAGAN

I swear.

MACLEOD

So do I.

As MacLeod lowers his blade --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

2029 EXT. BARGE - DAY - TO ESTABLISH

2029

FRANKLIN (O.S.)

I owe you my life, Duncan.

2030 INT. BARGE - DAY

2030

MacLeod and Franklin are studying the DaVinci.

MACLEOD

Let's not exaggerate, Franklin.

FRANKLIN

Okay. How about my house, my children's education, maybe my marriage and my eternal gratitude.

MACLEOD

The last part I'll take.

FRANKLIN

So, how did you do it?

MACLEOD

Does it matter?

FRANKLIN

What do I tell the police?

MACLEOD

As long as you don't mention my name, anything you want.

FRANKLIN

You can't be serious.
(off MacLeod's look)
I'll think of something.

MACLEOD

Thanks.

As MacLeod goes out the door --

FRANKLIN

(heartfelt)
To you, Duncan.

2031 EXT. QUAI - DAY

2031

MacLeod walks away from the barge and passes an alley. Kagan steps out and walks alongside him. MacLeod doesn't look at him, just keeps going. Kagan has to hurry to keep up.

KAGAN

How'd it go?

MacLeod doesn't answer.

KAGAN

Was he happy?

(beat)

So everything's cool, right?

MACLEOD

For the moment.

Kagan puts an arm around MacLeod's shoulders.

KAGAN

That's great.

MacLeod looks the arm off.

MACLEOD

Just because I let you live doesn't mean we're friends.

KAGAN

Fair enough.

They walk a moment in silence.

KAGAN

So, that's it?

MACLEOD

Not quite. Stay away from Simone.

KAGAN

But I love her.

MACLEOD

Then do her a favor.

KAGAN

You really don't like me, do you?

(beat)

You think I want to be a thief?

That I wouldn't rather be like you than me... I never learned how.

MacLeod stops and looks at Kagan.

(CONTINUED)

2031 CONTINUED:

2031

MACLEOD

And you want me to teach you.

It's a statement, not a question.

KAGAN

Is that so hard to understand?

MACLEOD

Get a job... earn something instead
of stealing it.

KAGAN

Maybe you can help me.

MACLEOD

I'm not a social worker.

Kagan just stares at him, a lost little boy. MacLeod looks
at him for a beat, then walks off down the street.

2032 INT. HALLWAY OUTSIDE SIMONE'S APARTMENT - NIGHT

2032

Maurice has his finger on the buzzer to Simone's apartment.
He releases it, waits a beat impatiently, and presses it
again. He doesn't see the shadow loom up behind. He turns
swiftly as

KAGAN

Stands inches from him, a half smile on his face.

KAGAN

Looking for Simone?

MAURICE

That's none of your business.

Maurice starts to move around him. Kagan stays in front
of him.

KAGAN

Wrong.

MAURICE

Get out of my way.

KAGAN

Tell me, what does she do to that
wrinkled old body of yours that
you like so much.

Maurice can take it no longer. He swings. Kagan easily
ducks under the blow and forces Maurice up against the
wall. His palms are flat upon it.

(CONTINUED)

2032 CONTINUED: 2032

Kagan has a stiletto in his hands.

KAGAN
(up close)
Stay away from her.

As he says the last word, he jabs the blade into and through the back of Maurice's hand.

Maurice swears. Kagan pulls the blade out. Maurice, clutching his hand moves off.

2033 EXT. BARGE - ESTABLISHING - NIGHT 2033

2034 INT. BARGE - NIGHT 2034

MacLeod sits looking at the blazing fire, thinking about his conversations with Kagan. A KNOCK on the door breaks the mood.

MacLeod opens the door. Simone looks up at him apprehensively.

SIMONE
May I come in?

MACLEOD
Sure.

She walks in. MacLeod closes the door.

MACLEOD
I thought you'd be in another country by now.

SIMONE
If you were going to call the cops, they would have found me already.

MACLEOD
I can't say I didn't think about it.

SIMONE
But you didn't.

She comes near him, searching his face for some kind of sign.

SIMONE
Why it that?

(CONTINUED)

2034 CONTINUED:

2034

MACLEOD

Your uncle's a friend of mine. It would break his heart.

SIMONE

I thought it might be something more.

She stands in front of him, touches the buttons on his shirt, waiting for MacLeod to make some kind of move. But MacLeod doesn't. He takes her hands away.

MACLEOD

It's not.
(beat)
What's this about, Simone?

SIMONE

Everybody's got an angle MacLeod... I just want to know what yours is.

MACLEOD

What are you, Simone, twenty-three, twenty-four?

SIMONE

Twenty-two.
(with sarcasm)
And yours wondering what a girl like me is doing in a life like this.

MACLEOD

I have a pretty good idea.

Simone's bitterness and anger are evident.

SIMONE

You think you know me?
(beat)
Think you're gonna save me?
(beat)
Nobody saves me.

MACLEOD

Did you give anybody a chance?

SIMONE

What chance?
(tight)
After my mother died my father fell apart.. He started depending on me to be my mother... And not just for companionship.

(MORE)

(CONTINUED)

2034 CONTINUED: (2)

2034

SIMONE (CONT.)

(beat; bitter)

I was ten years old...

(cold)

Daddy's approval meant so much to me that I would do anything he asked.

(beat)

And he asked.

MACLEOD

Did you tell anyone?

SIMONE

There was no one to tell.

MACLEOD

What about Maurice?

SIMONE

He was a basket case. His wife died in the same accident my mom did. He crawled into a bottle of brandy and stayed there for five years.

(beat)

When he dried out... It didn't matter anymore.

MACLEOD

It matters.

She looks out the porthole for a beat. Finally an emotion other than bitterness appears on Simone's face. Her eyes fill with tears.

SIMONE

To who?

MACLEOD

To Maurice... to me.

She looks at MacLeod for a moment, yearning to be held; but the tough Simone breaks the moment.

She takes out a cigarette and lights it. Suddenly, the door to the barge swings open and Maurice walks in. His hand is wrapped in a bandage.

MAURICE

MacLeod...

MACLEOD

Maurice, what happened to you hand?

Maurice reacts to Simone.

(CONTINUED)

2034 CONTINUED: (3)

2034

MAURICE

This is nothing... I cut it at work.

(to Simone)

I didn't know you smoked.

SIMONE

There's a lot of things you don't know. I'm sure your friend here will fill you in.

She drops the cigarette, steps on it and heads for the door.

SIMONE

Thanks for everything.

MACLEOD

Stay...

SIMONE

I gotta go.

She hurries to the other door. Maurice looks to MacLeod.

MACLEOD

I'll be right back.

He moves after Simone.

2035 EXT. BARGE - NIGHT

2035

MacLeod moves after Simone and catches her.

MACLEOD

If you don't like what you are, be something else. He'll help you... I'll help you.

SIMONE

I'll think about it.

She turns to leave.

MACLEOD

Simone...

SIMONE

What?

MACLEOD

How'd the two men die during the robbery?

(CONTINUED)

2035 CONTINUED: 2035

She pauses for a moment, her face unreadable but for the involuntary twitch in her eye. A beat.

SIMONE
How would I know?

Simone moves off quietly. MacLeod is about to continue the conversation but Maurice comes up behind him.

MAURICE
She's always in a hurry.

2036 INT. HALLWAY OUTSIDE SIMONE'S APARTMENT - NIGHT 2036

Simone rushes to the door, is about to put the key in the lock when the door opens.

KAGAN
Surprise.

SIMONE
Lucas...

Simone is nervous, unsure if she should be afraid, or happy.

SIMONE
I -- I thought you were gone...

He smiles. Charming, as always.

KAGAN
Without you? Impossible.

He pulls her to him and gives her long kiss. She melts into his arms.

2037 INT. BARGE - NIGHT - LATER 2037

MacLeod sits looking at the fire. Maurice is there, sipping a glass of wine.

MAURICE
So, we've talked about the weather,
the wine...
(beat)
When are we going to talk about
Simone?

MACLEOD
She's... what she is, my friend.

MAURICE
I know, Duncan.

(CONTINUED)

2037 CONTINUED:

2037

MACLEOD

What do you know?

MAURICE

I know about Simone.

(beat)

I've been suspecting all along...

(beat)

What she was... What she is...

Tonight I went to her apartment to talk to her.

He raises his hand.

MAURICE

One of her... clients knows how to use a stiletto.

MACLEOD

Tall ... about 25. Good looking?

MAURICE

You know him?

MacLeod is already moving to the door.

MAURICE

Where are you going?

As Maurice follows MacLeod out the door.

2038 INT. SIMONE'S APARTMENT - NIGHT

2038

Simone and Kagan are in bed, arms wrapped around each other Kagan rolls aside, looks up at the ceiling with a satisfied grin on his face. Simone snuggles up close, runs her hand down his chest. Even though they've just made love, she still seems starved for affection.

SIMONE

I'm so glad you came back.

KAGAN

I noticed.

(beat)

Now you have to do me a favor.

SIMONE

Anything.

KAGAN

I want you to call MacLeod and invite him over.

(CONTINUED)

2038 CONTINUED:

2038

SIMONE

What for?

Kagan reaches across the bed for his pants and pulls out a shiny .22 caliber automatic and puts it in her hand.

SIMONE

Please don't ask me to do this.

Kagan nuzzles her gently.

KAGAN

You said you'd do anything for me.

Simone tightens and pulls away.

SIMONE

I can't.

Kagan tightens. He backhands Simone.

KAGAN

You've been doing him. Like you're doing the old man I stuck tonight.

SIMONE

(realizing)

You stabbed Maurice.

KAGAN

Is that his name?

SIMONE

(backing away)

Get out.

Kagan moves in on her with a smile that conveys none of the menace of his coming action.

KAGAN

Are you sending me away?

Simone's back is to the wall Kagan's hand snakes out next to her, his hand against the wall blocking her exit.

KAGAN

Nobody sends me away.

He kisses her full on the mouth.

ON SIMONE'S EYES

As they grow wide with pain. Kagan backs away as Simone slides down the wall... dead. Kagan's other hand comes down to his side, the stiletto in it.

2039 EXT. SIMONE'S APARTMENT - NIGHT

2039

MacLeod and Maurice get out of MacLeod's car.

MAURICE

You think he would hurt her?

MacLeod reaches the doorway of the apartment. He feels no BUZZ.

MACLEOD

He's gone.

MAURICE

How do you know?

2040 INT. SIMONE'S APARTMENT - NIGHT

2040

The door is ajar. MacLeod and Maurice enter.

MAURICE

Simone...

MacLeod turns to Maurice.

MACLEOD

Stay here.

He moves to Simone's bed and sees

MACLEOD'S POV

Simone lying across the bed wrapped in sheets, obviously dead.

BACK TO SCENE

As Maurice comes up behind MacLeod. He reacts to what he sees:

MAURICE

Simone!!

On his horror --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

2041 EXT. SIMONE'S APARTMENT - NIGHT

2041

TWO POLICE CARS sit in front of the building, their lights flashing. Maurice is shaking hands with a detective and turns back towards MacLeod as the detective gets into his car.

MAURICE

I told them nothing. Like you asked.

MACLEOD

Thank you.

MAURICE

It was easy. Besides this guy, all I really know about her is that her favorite doll had red hair.

MACLEOD

(reflective)
You knew a lot.
(beat)
Can you make it home okay?

MAURICE

(nods)
Do you think you can find him?

MACLEOD

I'll find him.
(beat)
Go home, Maurice.

MAURICE

I'll go... get a gun and kill that bastard.

MACLEOD

(taking his shoulders)
Listen to me. I have to do this alone.

MAURICE

But I am responsible.

MACLEOD

No... You're not.

2042 INT. CHEZ MADAME CAMILLE - NIGHT

2042

MacLeod is in the middle of a conversation with Camille.

CAMILLE

It's a pity we've abolished the guillotine, monsieur, because that's what her murderer deserves.

MacLeod couldn't agree more.

MACLEOD

Do you have any idea where I can find Kagan?

CAMILLE

It won't do any good. That kind, they never pay the price.

MACLEOD

Sometimes they do.

CAMILLE

There was a woman... Someone he used to see before Simone. Her name's Lucille. 14 rue du Lillas.

(beat)

I hope you find him.

MACLEOD

So do I.

2043 EXT. LUCILLE'S HOME - NIGHT

2043

CLOSE on the numbers on the door of Lucille's home, then pull back to find we are in an industrial part of town. Kagan exits Lucille's home carrying his saddlebags. He moves to his bike and straps on the bags. He turns as he gets the BUZZ as

MACLEOD

Steps up and knocks Kagan on his ass with a hard right.

KAGAN

Gains his feet as

MACLEOD

Throws a punch that knocks Kagan down again.

KAGAN

Tries to get up and

(CONTINUED)

2043 CONTINUED:

2043

MACLEOD

Kicks hit in the ribs, knocking him over.

KAGAN

Rises unsteadily to his feet.

KAGAN

What the hell is this about?

MACLEOD

Simone.

MacLeod does a spin kick and knocks him back up against a wall. Kagan hits the wall and bounces back. MacLeod hits him again.

MACLEOD

She's dead.

Kagan holds his hands up signifying "no mas."

KAGAN

Dead?

(beat)

I tried to get her out of the business. I warned her. You never know who you're going home with.

MACLEOD

So it was one of her customers?

KAGAN

Who else?

MACLEOD

Where were you tonight?

KAGAN

I was with Lucille. Ask her. She lives right down the block.

MACLEOD

Really.

KAGAN

I swear.

(beat)

Look, you said you wanted me to stay away from Simone. So I stayed away.

(beat)

Maybe if I hadn't, she'd still be alive.

(MORE)

(CONTINUED)

2043 CONTINUED: (2)

2043

KAGAN (CONT.)

(disingenuous)

Not that I think it's your fault,
or anything.

MACLEOD

I guess I owe you an apology.

MacLeod knocks Kagan on his ass again. Kagan falls on top of his bike, but he doesn't come up empty handed. Sword in hand, he slashes at MacLeod with a backhand move across the abdomen. Then he takes off on a run.

MacLeod recovers and moves out after him.

2044 OMITTED

2044

2045 EXT. DESERTED BARGE REFITTERS YARD - NIGHT - CONTINUOUS 2045

A dark yard filled with beams and sheets of metal. Huge crates are stacked up in piles. Kagan, running for his life, tears into the yard, MacLeod after him. Kagan runs up against a pile of pipe turns and finds

MACLEOD

Stalking him.

KAGAN

I didn't kill anyone! I have an
alibi.

MACLEOD

This isn't a court of law.

Kagan starts backing away.

KAGAN

You're crazy. You're going to
kill an innocent man?

(beat)

I never meant to hurt anybody.

MACLEOD

I don't care what you meant.

Kagan knows he has nowhere to go. He raises his sword, meets MacLeod's attack. Adrenaline pumping, he manages to parry MacLeod's first series of blows. Their blades lock and they grapple against the fence, free hands locked on each other's wrists, muscles straining to hold their opponent's sword away.

(CONTINUED)

2045 CONTINUED:

2045

Kagan manages to get an elbow in MacLeod's stomach, much as he did to Rudy 80 years ago. MacLeod disengages; as he recovers from the blow, Kagan takes off again.

NEW ANGLE

Among the hulking shapes of the barges up in drydock, MacLeod moves through the repair yard, looking for Kagan.

Kagan jumps down on him from the deck of one of the boats. MacLeod catches Kagan's sword with his own as it swings for his neck. The two men are locked together, blade to blade. Kagan's hand moves down to his pocket. He withdraws the stiletto, but MacLeod's hand is already on top of his.

MACLEOD

I've already seen that one.

With a quick twist, MacLeod sends the stiletto flying. And with the butt of his sword, catches Kagan under the chin.

Kagan is backed against the side of the barge, MacLeod's sword at his neck.

KAGAN

This is an execution. I never had a chance against you.

MACLEOD

You had a better chance than Simone did.

KAGAN

It isn't my fault!
(with defiance)
He made me what I am.

MACLEOD

(cold)
I know.

And as MacLeod brings down his sword, we go out on the downward stroke of the blade.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

2046 EXT. CEMETERY - DAY

2046

MacLeod and Maurice are exiting the cemetery. The look on Maurice's face shows his pain and guilt.

MACLEOD

This is not your fault.

MAURICE

No? She was only ten when she lost everything. Someone should have been there.

(beat)

I should have been there.

MACLEOD

Sometimes you can't.

MAURICE

If I had listened... If I had opened my eyes.

MACLEOD

You would have done something.

(beat)

Looking back it's always easier to know what you should have done.

Maurice nods in acknowledgment, then:

MAURICE

Did you find the man who did this?

He looks at MacLeod. MacLeod meets his eyes.

MACLEOD

(beat)

The man who did this is dead.

Maurice looks at MacLeod and understands what's happened.

He nods as MacLeod puts an arm around his friend.

FADE OUT.

END OF SHOW