



94321
FINALE, PART ONE

Written by
David Tynan

Highlander

"FINALE, PART ONE"

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Production #94321

March 13, 1995 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Finale, Part One"

Production #94321

CAST LIST

DUNCAN MACLEOD
JOE DAWSON
MAURICE

KALAS
AMANDA
METHOS

NINO
HAMZA EL KAHR
XAVIER ST. CLOUD
CHRISTINE SALZER

BUSINESSMAN
REYNAUD
DANIELLE
GENET

MICHEL (NON-SPEAKING)
APE (NON-SPEAKING)

HIGHLANDER

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SET LIST

INTERIORS

BARGE

PRISON

/MACHINE SHOP

INN - ALGIERS - 1653

KALAS' HIDEOUT

MAURICE'S RESTAURANT

NOSFERATU

SALZER'S APARTMENT

/HALLWAY OUTSIDE

HOTEL BAR

BARTENDER'S APARTMENT

/HALLWAY

SHAKESPEARE & COMPANY BOOKSHOP

EXTERIORS

BARGE

QUAI NEAR BARGE

PRISON ROOF

LOADING DOCK BELOW PRISON WALL

ROADSIDE

STREET

DESERTED COURTYARD NEAR CASBAH - ALGIERS - 1653

MAURICE'S RESTAURANT

SHAKESPEARE & COMPANY BOOKSHOP

TRIBUNE BUILDING

"Finale, Part One"

TEASER

FADE IN:

2101 INT. PRISON - NIGHT

2101

A GUARD comes around a corner, then suddenly his face contorts, his fingers clawing at his neck. Then his body drops out of frame, revealing

KALAS

Behind him, holding a wire garrote with homemade wooden or leather handles. He drags the Guard into a cell.

Kalas takes the Guard's keys and steps into the corridor. He moves a few cells and unlocks a nearby cell. Inside is

NINO

Mid-twenties, thin, eyes gleaming with a deep pathology. He rocks back and forth to a rhythm only he hears. He stands as the cell door opens.

NINO

We go tonight?

KALAS

(a chilling smile)
You didn't think I'd leave without you?

They move out, Nino on Kalas' heels like a dangerous dog, tracking his even more unpredictable master.

2102 EXT. PRISON ROOF - NIGHT

2102

A uniformed PRISON GUARD patrols the dark roof, passing the corner of the rooftop GUARDHOUSE -- he's suddenly YANKED into the shadows. There's a strangled sound -- then the Guard's body rolls into the light.

NINO

Steps over the body, a sharpened shank in his hand.

KALAS

(as to a child)
Well done.

Kalas moves to the roof-edge and waits.

(CONTINUED)

2102 CONTINUED:

2102

A moment later a GRAPPLING HOOK sings from the darkness below, lands on the roof of the GUARDHOUSE, slides back until it sinks into the roof, locking securely there. Kalas loops the wire of his garrote around the cable, prepares to slide down.

2103 EXT. LOADING DOCK BELOW PRISON WALL - CONTINUOUS -
NIGHT

2103

On one side, the wall rises into the blackness, on the other, stairs go down to another level. From the darkness comes the growing sound of FRICTION, as --

KALAS

Slides along the stretched cable and reaches the ground. The voice of a woman is heard from the shadows.

AMANDA (O.S.)

It's about time.

Kalas turns to the unseen shadowy figure in black waiting there.

KALAS

What now?

The figure steps into the light. It's AMANDA, sword in hand.

AMANDA

Now, you die.

Kalas backs away, eyeing her.

KALAS

All this, just to kill me?

AMANDA

Give the man a cigar.

She swings hard. He dodges back, barely avoiding the whistling blade. She swings again. Kalas dances back, tracking her as she maneuvers.

KALAS

Why? You don't even know me.

AMANDA

I know what you did to MacLeod.

KALAS

He sent you?

(CONTINUED)

2103 CONTINUED:

2103

AMANDA

(beat)

Let's just say I owe him.

As she moves in, there is the FRICTION sound again. NINO sails down the cable, lands agilely. He straightens fluidly, bat-like, fixing her with an expressionless look. Amanda takes in the arrival with a sneer.

AMANDA

Couldn't leave your little friend behind?

Kalas smiles, correcting her.

KALAS

Not friend...

(beat)

Weapon.

And before Amanda can react --

NINO moves, his hand snapping out with blurring speed.

AMANDA

Takes the steel throwing shank in her sword arm. She reels back, hits the wall hard. She reaches to pull out the shank and as she does

KALAS

Grabs Amanda's grappling-hook crossbow and aims it her way. AMANDA is forced to tuck and roll out of the way as a cartridge sings over her head. She dives down the stairs and tumbles to the bottom.

Regaining her feet, Amanda switches her sword to her good hand and races back up to the top of the stairs. Kalas and Nino are gone. Furious with herself, she slashes the grappling cable in two.

AMANDA

Brilliant!

She kicks a nearby garbage can over. And OFF her look of "I-can't-believe-I-screwed-up-like-this", we --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

2104 EXT. BARGE - AFTERNOON

2104

MacLeod is on deck coiling a line. He gets the BUZZ, looks up -- Amanda stands at the bottom of the plank, smiling brightly, holding two grocery bags.

MACLEOD

Amanda?

AMANDA

Gotta hand it to you, MacLeod...
(crossing the plank)
You've got a memory like an elephant.

She kisses him breezily, starts for the door.

MACLEOD

Amanda, what are you doing here?
(beat; re nose stud)
Besides making a fashion statement.

AMANDA

You like it?... I'm making you dinner...
(hefts a bag)
A '71 Montrachet, a Chateau Lafite '61, a '54 Y'Quem... Everything but a '68 Camaro.

MACLEOD

Amanda...

AMANDA

(the other bag)
Caviar, chanterelles, truffles and smoked goose.
(cutting him off)
I know what you're thinking... but we'll find a way to work it off.

This is too easy. MacLeod isn't quite buying it.

MACLEOD

Amanda, what's going on?

AMANDA

I'm cooking for an old friend.
(MORE)

(CONTINUED)

2104 CONTINUED:

2104

AMANDA (CONT.)

(cutting him off)

By the way, how'd it work out with your lady friend... you know, the doctor?

MACLEOD

The name's Anne.

(beat)

And it's none of your business.

AMANDA

(knowingly)

Shame.

She shoves a bag in his hands and goes below. MacLeod stands with the bag for a BEAT -- something wrong with this picture, definitely. He follows her inside.

2105 EXT. ROADSIDE - PARIS OUTSKIRTS - NIGHT

2105

A POLICE CAR roars down the road and continues out of sight, the siren dopplering into silence. REFRAME -- as Kalas and Nino emerge from the dark doorway of a building, both still wearing their prison garb.

NINO

We have to dump these.

KALAS

We will.

He's watching a nearby PARKING LOT where we see --

A BUSINESSMAN

Mid-thirties, clean shaven, elegantly dressed in a dark suit, heading towards his car -- a dark BMW 7 SERIES.

RESUME KALAS

He motions Nino to wait, then moves into the darkness.

ANGLE - THE BUSINESSMAN

as he REMOTE KEYS his car alarm off, is about to insert the key in the car door --

KALAS (O.S.)

Would you say we're about the same size?

The startled BUSINESSMAN whirls to find Kalas examining him.

(CONTINUED)

2105 CONTINUED:

2105

BUSINESSMAN

What do you want?

KALAS

Your car, your wallet... your clothes.

The Businessman snorts in disbelief.

BUSINESSMAN

You're insane.

KALAS

Possibly.

The voltage behind Kalas' eyes cranks up, and as he looms over the Businessman --

2106 INT. BARGE - NIGHT

2106

Amanda dabs her face with napkin, sitting back from a table strewn with plates, bottles, the remains of a fine dinner and looks at MacLeod.

AMANDA

What do you say? Not bad for pot luck.

MACLEOD

You haven't lost your touch. Great wines, a two and a half star dinner.

(beat)

So why?

AMANDA

(avoiding)
Why what?

MACLEOD

Why are you being so nice?

AMANDA

(brightly)
I am, aren't I?

She moves to refill his glass -- he slides it away.

MACLEOD

Come on, Amanda, give. What do you really want?

AMANDA

Just to make you happy.

(CONTINUED)

2106 CONTINUED:

2106

MACLEOD

(insisting)

Why?

AMANDA

(weakly)

So you won't kill me when I tell
you what happened.

MACLEOD

(suspicious)

Amanda, what did you do?

AMANDA

(small voice)

Broke Kalas out of prison.

MacLeod just stares.

2107 EXT. BARGE - NIGHT - CONTINUOUS

2107

MACLEOD (O.S.)

WHAT?!

And OFF the sound of MacLeod's roar as it ECHOES down the
dark deserted quai --

2108 INT. BMW - MOVING - NIGHT

2108

As it glides along the dark street, low and shark-like.
Nino is at the wheel, and he's getting impatient.

NINO

What's the point? How long are we
gonna drive around?He half turns to the back where Kalas sits, impassive in
the Businessman's dark suit, eyes scanning the streets.

KALAS

Until I tell you to stop.

They continue driving in silence for a BEAT. Then Kalas
gets the BUZZ. He leans forward intently, searching the
road. Then sees, ahead of them --

KALAS' POV -- THROUGH WINDSHIELD

a man walking along the sidewalk, long coat -- an Immortal.

RESUME SCENE

Kalas leans almost into the front seat.

(CONTINUED)

2108 CONTINUED:

2108

KALAS

That one.

NINO

What about him?

KALAS

(beat)

Run him down.

Nino smiles. At last, something he understands and likes. He steps on the gas and the car surges forward.

2109 EXT. STREET - NIGHT

2109

CLOSE - THE WALKING IMMORTAL

a man, thirty, short hair and long coat. He feels the BUZZ and hears the ROAR of the speeding car at the same time. He turns, sees it coming straight at him. He tries to dive aside there's no time.

WIDER - THE STREET

As the speeding car slams into the Immortal, sends him flying up and over the hood, rolling to a stop on the pavement. He moves a bit -- alive, but barely.

2110 INT. BMW - NIGHT

2110

Kalas opens the door to get out and finish the job. Nino is sullen, missing all the fun.

NINO

Why can't I do him?

Kalas fixes him with a look.

KALAS

Remember prison, Nino? What happened there?

A BEAT. Nino pales and shakes his head, spooked.

2111 INT. PRISON MACHINE SHOP - DAY - NINO'S MEMORY

2111

Kalas is working at a LATHE near two PRISONERS who are repairing a motor. Nino enters. Unseen by Kalas, he signals the two Prisoners, jerks his head at the door.

Not about to argue with this psycho, the two Prisoners lay down their tools and silently fade from the room.

(CONTINUED)

2111 CONTINUED:

2111

CLOSE - KALAS

At the spinning lathe, he's unaware of Nino behind him - until Nino drives a steel shank into his back. Kalas grimaces in agony. As he topples, Nino shoves him back across a work table, rolls him onto his back. He's dead.

Nino looks around for guards, then rifles Kalas' shirt pocket, finds nothing. He curses, starts to search the other pocket -- suddenly a HAND shoots up, grabs him by the throat in an iron grip.

NEW ANGLE

As Kalas rises off the table, holding the terrified Nino by the neck. Kalas uses his free hand to touch his wound, holds it up to see the blood there. He seems almost amused.

KALAS

Well, well ... what have we here?
A psychopath. A natural born
killer.

Nino's choking, held almost off the ground. Kalas calmly considers whether to snuff this mortal's life.

KALAS

I could kill you.
(beat)
But I'd rather use you.

He releases him. Nino stumbles back, staring in wonder and fear at the man who just came back from the dead.

2112 EXT. STREET - THE PRESENT

2112

Kalas looks down at the damaged Immortal who is moving, trying to fumble out his sword.

KALAS

You won't be needing that.

He takes the sword from the Immortal, rises to his feet.

KALAS

But I will.

He raises the sword over his head, As he brings it down --

ANGLE - THE CAR

As the windshield explodes from the QUICKENING. Nino ducks under the shards of glass, then comes up staring in wide-eyed awe at the scene.

2113 INT. BARGE - NIGHT

2113

Amanda is pacing the barge.

AMANDA

Say something, MacLeod!

MacLeod is sitting, staring straight ahead.

AMANDA

Anything. Get mad. Throw something.

No response. MacLeod sits in stony silence. It's driving Amanda nuts.

AMANDA

At least yell at me!

MACLEOD

(quietly)
There's no point. It's done.

AMANDA

I was trying to do you a favor.
Get him out of your life...

MACLEOD

(with an edge)
And two guards are dead because of it.

AMANDA

I'm sorry... That wasn't supposed to happen.

MACLEOD

You should have left it alone.

AMANDA

(getting pissed)
Like you leave everything alone?
(beat)
How many times have you come through for me? It was my turn.

He grabs her arm, hard.

MACLEOD

To do what, die?
(beat)
Stay away from him!

Amanda stares, surprised by his vehemence.

(CONTINUED)

2113 CONTINUED:

2113

MACLEOD

You can't fight for me and I won't
have you dying for me...
understand?

Amanda nods. He releases her and turns away. Amanda looks at him a BEAT. She turns and walks out as MacLeod stares stonily out the porthole.

TRANSITION TO:

2114 INT. INN - ALGIERS - 1653 - DAY

2114

A round WATCH FACE from the period, ornately carved. WIDEN to find it gleams against the dusky palm of an Arab man with a noble face, short, graying beard, robes made for travel -- HAMZA of ALGIERS.

MACLEOD (O.S.)

I hate this accursed heat.

Hamza looks across a table bearing bowls of olives and dates at MacLeod. He's wearing robes similar to Hamza that don't hide his European features, or the fact the stifling heat is killing him. They are in a large, dusty stone-walled "inn" in an Algerian desert city -- a spot for travelers and there are a few about.

MACLEOD

(impatient)

It must be noon already.

HAMZA

It is 9:30, my friend. Still the cool part of the day.

He snaps the watch shut with a smile. MacLeod removes his headdress and fans himself with it.

MACLEOD

What's the point of that thing anyway? Counting minutes when you've got forever...

HAMZA

It is all written. How long anyone has in the hands of Allah.

(teasing)

Besides, you Europeans invented minutes. Here there is only morning, noon and night.

(CONTINUED)

2114 CONTINUED:

2114

MACLEOD

Here in the Maghreb, it's always
noon.

(beat)

At least it feels like it.

A SERVING MAN lays an ornate tray on the table, pours two
cups of steaming tea for them.

MACLEOD

(thanks, in Arabic)

Shook Ron.

The Server inclines his head and moves off.

HAMZA

Patience, my friend. The desert
teaches that, if nothing else.

(beat)

We'll leave for Tunis in the
evening. Even we cannot travel
long in the mid-day sun.

Hamza blows on his tea, sips it delicately.

HAMZA

(curiously)

You miss this Scotland of yours?
Where it rains incessantly, and
the people of your tribe eat grass?

MACLEOD

Oats, Hamza... they eat oats.

(beat)

And yes... I could use a bloody
cold Highland ale about now.

Hamza raises his eyebrows Islam forbids drinking. MacLeod
looks exasperated the two friends have been sparring over
respective philosophies.

MACLEOD

(ironic)

You don't approve of my customs.

HAMZA

Who can say?

(beat)

It is not for me to judge.

(innocently)

Perhaps one can enjoy eating the
flesh of pigs and drinking vile
concoctions...

Before MacLeod can answer back they both get the BUZZ.
They look At the doorway --

(CONTINUED)

2114 CONTINUED: (2)

2114

ANGLE - XAVIER ST. CLOUD

stands there, brushing desert dust from his black robes, a curved, ornately inscribed ARAB SWORD at his side -- his eyes bore into theirs.

MACLEOD

A Moor?

HAMZA

(tight)

A killer.

Xavier moves to the table, locks eyes with Hamza with a faintly mocking look.

XAVIER

Hamza el Kahir.

HAMZA

(coldly formal)

I have that honor. You have traveled a long way.

XAVIER

And you move quickly... for an old man.

MACLEOD

Keep a civil tongue in your head, if you want to keep it.

Xavier's mocking gaze takes in MacLeod. He pretends to back away in fear. He holds out a steady hand.

XAVIER

Look, my hand is shaking... My breath comes in labored gasps. What bravado! What courage!

(to Hamza)

Who is this fool?

MACLEOD

I am Duncan MacLeod of the Clan MacLeod.

XAVIER

(with sarcasm)

Does he always speak for you?

HAMZA

Forget him. He's too young for you to be concerned with.

MACLEOD

I'm old enough to take his head.

(CONTINUED)

2114 CONTINUED: (3)

2114

XAVIER

(dismissive)

I don't sleep with virgins and I
don't kill children.

MacLeod bolts up to take on Xavier. MacLeod's hand goes to his sword. Hamza gets in his way and puts a hand over MacLeod's swordarm.

HAMZA

Not here! We are not alone.

MACLEOD

(to Xavier)
Outside.

HAMZA

He's mine.

XAVIER

(to Hamza)
We will meet in two hours. The
Square in the old quarter.

MacLeod bridles, rises to face Xavier.

MACLEOD

He'll be there.

Hamza pulls MacLeod back to his seat. Xavier doesn't take his eyes off Hamza as he takes a date from the bowl.

XAVIER

Good. Because if he isn't...
(beat)
I'll come looking for you.

MACLEOD

Anytime.

He pops the date in his mouth, then turns and strides out. MacLeod settles back in his seat, still bridling.

MACLEOD

Who is he?

HAMZA

Xavier.

MACLEOD

A Christian name for a Moor?

HAMZA

He has been many things.

(CONTINUED)

2114 CONTINUED: (4)

2114

MACLEOD

Soon he'll be dead. You'll show
him what Damascus steel can do.

Hamza remains silent a BEAT, then --

HAMZA

Finish your tea, then get the
horses.

(beat)

It is time for us to go.

MacLeod can't believe what he's hearing. His youthful
sense of honor is up.

MACLEOD

You're going to run?

HAMZA

Would you rather I commit suicide?

MACLEOD

But I've seen you fight... you're
good!

HAMZA

(grim)

Not as good as Xavier.

(beat)

A man must know his limitations if
he wants to survive.

He starts to place his things in his pocket.

HAMZA

We'll ride now. Lose him in the
Desert.

MACLEOD

Then you'll ride alone.

Hamza grabs his arm.

HAMZA

Xavier was right. You're a fool!
You're too young, you've never
fought one like this!

MACLEOD

And he's never fought one like me.

(beat)

Not everything is written, Hamza.
Ride on if you have to... but I'm
staying.

Hamza looks at his obstinate friend, sees he won't budge.

(CONTINUED)

2114 CONTINUED: (5)

2114

HAMZA

(heavily)

No. I will wait for you.

MacLeod claps him on the shoulder.

MACLEOD

Cheer up. He won't beat me.

He downs the tea as if he's knocking back a whiskey, all confidence. And OFF Hamza's heavy look:

2115 EXT. DESERTED COURTYARD NEAR CASBAH - ALGIERS - 1653 - DAY 2115

HOOF-BEATS echo off the high walls like pistol-shots as MacLeod rides into the center of the square, hand on his sword pommel as he scans the empty space.

MACLEOD

Xavier!

(beat)

Are you going to keep me waiting
all day?

After a BEAT, MacLeod feels the BUZZ. He turns as

XAVIER

Rides slowly into the square, watching MacLeod curiously.

XAVIER

(mocking)

Such rudeness. It must be Duncan
MacLeod of the Clan MacLeod?

MACLEOD

(proudly)

It is, you pompous, arrogant Moor...

(beat)

Or is it boar?

XAVIER

(cold)

I was expecting Hamza.

MACLEOD

(beat)

I won't disappoint you.

XAVIER

Just how old are you?

(beat)

Are you a Christian or do you paint
yourself blue and bay at the moon?

(CONTINUED)

2115 CONTINUED:

2115

MACLEOD

What do you care?

XAVIER

Just wondering what God I'll be
sending you to.

MACLEOD

Look to your own.

MacLeod draws his sword. As Xavier reaches for his --

HAMZA (O.S.)

Xavier!

They turn as --

HAMZA

Spurs his horse into the square, gets between them, facing
Xavier.

HAMZA

Your challenge was to me.
(beat)
And I accept.

MACLEOD

But I am ready.

HAMZA

It was always my fight.
(quietly)
It is done.

MacLeod pulls close to Hamza, frustrated and dismayed.

MACLEOD

Why!
(angrily)
And don't tell me it was written!

Hamza regards him with sadness.

HAMZA

Because I can't allow a friend to
die in my place.He takes something from his robe, claps it into MacLeod's
hand, clasps it tightly there as he holds his eyes.

HAMZA

Remember me.

Then he turns, wheels his horse towards an archway leading
out. Xavier turns to MacLeod.

(CONTINUED)

2115 CONTINUED: (2)

2115

BLUE DRAFT 3/7/

XAVIER

Listen and learn, my pale friend.
Your time will come.

He spurs his horse after Hamza. As the hoof-beats fade, MacLeod slowly unclenches his hand: it is Hamza's ornate WATCH. And OFF its face:

TRANSITION TO:

2116 INT. BARGE - NIGHT

2116

MacLeod holding the watch, remembering. Then he looks up alertly -- feeling a BUZZ. He lays the watch aside and moves for the door.

ANGLE - MACLEOD

Moving on the dark quai, nerves tight. It might be Amanda, might not. He turns toward the BUZZ --

MACLEOD'S POV - A DARK FIGURE

tall, wearing a long coat, standing motionless.

RESUME MACLEOD

As he whips his sword out, drops into a fighting stance

DAWSON

MacLeod, it's me!

The figure steps hastily into the light: it's Dawson.

DAWSON

Take it easy... it's Dawson!

But MacLeod doesn't relax -- the BUZZ is close by. He moves past Dawson, faces a shadowy shape behind him.

MACLEOD

Back off, Joe. There's someone else.

As MacLeod tenses, raises his sword -- the Immortal steps from the darkness, gives MacLeod an open handed shrug: it's METHOS.

MACLEOD

Methos.

(CONTINUED)

2116 CONTINUED:

2116

And OFF Methos' disarming, quirky smile, we

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

2117 EXT. BARGE - ESTABLISHING - NIGHT 2117

MACLEOD (O.S.)
Sorry for the reception.

2118 INT. BARGE - NIGHT 2118

Dawson stands, Methos takes the couch, feet propped up as MacLeod pours them each a drink.

MACLEOD
I wasn't expecting you.

DAWSON
I wasn't expecting to come, until this morning.

MACLEOD
What brings you to Paris?

METHOS
I called him.

MacLeod looks a question at Methos. Methos merely gives an inscrutable look, stares into his glass.

MACLEOD
(to Dawson)
I know you wanted to meet Methos, but 6,000 miles is a long way for a social call.

DAWSON
(shortly)
It's Watcher business. It doesn't Concern you.

MacLeod sees he's not about to elaborate.

MACLEOD
Whatever you say.

DAWSON
(backpedaling)
If it did, I'd let you know...

(CONTINUED)

2118 CONTINUED:

2118

MACLEOD
(letting him off the
hook)
Joe... It's okay.
(off Dawson's look)
I've got problems of my own.
(hesitates)
We all do.

Dawson and Methos look at each other.

METHOS
I don't suppose this problem has a
name?

MACLEOD
Kalas.

DAWSON
He's in prison.

MACLEOD
Not since last night.

2119 INT. KALAS' HIDEOUT - NIGHT

2119

A dark, Gothic and ominous looking place. Kalas sits behind a desk, sketching casually on a piece of paper (we can't see what). He scowls up at --

FOUR MEN

Standing before him. Thirtyish, hard-faced, (one has a facial scar) cold-looking toughs: GENET, shorter REYNAUD, MICHEL and APE. Kalas turns to Nino, standing nearby.

KALAS
This is the best you can do?

NINO
They know the streets, they don't
talk. And they'll do anything you
want.

Kalas considers a BEAT -- then takes an envelope from his pocket, tosses it. As Genet fields it

KALAS
First installment.

Genet glances in the envelope, breaks into a smile.

(CONTINUED)

2119 CONTINUED:

2119

KALAS

MacLeod's got a barge across from
Notre Dame. But I don't want him
killed...

(beat)

Leave that to me.

Genet and the others react, including Nino.

GENET

So what do we do?

KALAS

You follow him. I want to know
what he's doing, who he sees, who
his friends are... especially her.

He holds up the paper he was sketching.

INSERT - THE SKETCH

a very good pencil sketch of a face -- it's clearly Amanda.

BACK TO SCENE

KALAS

Now go.

The three men turn and leave. As the door slams shut --

NINO

Why get your own hands bloody? I
don't get it.

KALAS

Do you know what a Philistine is,
Nino?

(off Nino's silence)

Of course not.

(beat)

There are some things you need to
do yourself.

And OFF his look --

2120 EXT. MAURICE'S RESTAURANT - ESTABLISHING - DAY

2120

A picturesque place in an older quarter.

MAURICE (O.S.)

The Calon Segur '61? Excellent
choice, monsieur, a marvelous year.

2121 INT. MAURICE'S RESTAURANT - DAY

2121

Maurice is fussing over a VIP customer we can't yet see. Fifteen or so diners are in the middle of lunch.

MAURICE

It would do Chef Grigeau's lamb more than justice. Unfortunately...

(beat)

We do not have it.

He shrugs awkwardly. We now see the customer is Kalas.

KALAS

Pity. What about the '59 Piton Leland?

MAURICE

Magnifique.

(beat)

But we sold the last bottle yesterday.

KALAS

The '54 Margaux?

Maurice shakes his head. Kalas understands the wine list is a myth.

KALAS

(broad smile)

Why don't I leave it in your capable hands?

(beat)

I'm having a party at my home tonight. Perhaps you'd care to share your expertise?

Maurice is interested, doesn't want to be too eager.

MAURICE

It would be my pleasure.

Kalas smiles -- gotcha. He gets the BUZZ as

MACLEOD

Heads straight for their corner. Maurice sees him coming, and with polite professional heartiness --

MAURICE

Ah, Monsieur MacLeod!

(aside)

If you'd care to wait...

(CONTINUED)

2121 CONTINUED:

2121

MACLEOD

I wouldn't.

He moves the astonished Maurice behind him, takes the seat opposite Kalas.

MACLEOD

Should have stayed in prison, Kalas.
Time's up.

KALAS

Think so? Look around, MacLeod.
(beat)
We don't do well in crowds.

MACLEOD

Then we'll take it outside.

KALAS

Wrong again.

MacLeod follows his gaze to see

NINO

Seated beside Maurice. He lifts the table cloth a notch reveals the GUN he holds to Maurice's stomach.

KALAS

My show. I decide when the
curtain's going up.

He rises and leaves the restaurant, heading out through the kitchen. Nino follows, pulling Maurice With him, the gun hidden under a napkin. They go through the door. The moment it closes, MacLeod moves after them. He knows he'll never see Maurice alive again if they get away.

2122 EXT. MAURICE'S RESTAURANT - DAY

2122

Kalas is already in the sedan as MacLeod bursts out the door. He spins Nino away from Maurice, slams him back against the car. Nino recovers, lifts his gun and fires.

MACLEOD

Grabs Maurice, dives behind a dumpster as bullets careen off its metal wall. Nino jumps into the sedan, and it squeals away down the alley.

MacLeod rises from behind the dumpster, a stunned and shaken Maurice behind him.

MAURICE

What was that about?

(CONTINUED)

2122 CONTINUED:

2122

MACLEOD

It's a long story.

(beat)

Maurice, you have to leave town.

MAURICE

(beat)

Impossible! The restaurant..

MACLEOD

It can wait. Forget going home,
forget your toothbrush... just get
as far away as you can.

Maurice stares. He's rarely seen him this serious.

MAURICE

Maurice isn't one to leave a friend
in trouble.

(beat)

And I think you have trouble.

MACLEOD

Now's not the time to be heroic.
Whatever it costs you, I'll pay
for it.

Maurice raises a hand, and with quiet dignity --

MAURICE

Are we not friends?

(off MacLeod's nod)

Then don't insult our friendship.
I don't need your money.

MACLEOD

You have people you can stay with?

MAURICE

In the South.

As they turn back to the restaurant --

MAURICE

For a good man, you seem to have
many enemies. Perhaps one day
you'll explain why that is?

MACLEOD

(beat)

Perhaps.

As they enter the restaurant --

2123 OMITTED 2123

2124 OMITTED 2124

2125 INT. SALZER'S APARTMENT - DAY 2125

A woman stands at a fireplace mantle. Late thirties, pretty behind a drawn, bitter look, CHRISTINE SALZER stares at the PHOTO of a smiling man there: her husband Don Salzer, the Watcher KALAS murdered in episode 16.

METHOS

I'm sorry, Christine, but Don's dead... and nothing you do is going to bring him back.

(no response)

I know how you feel ...

Christine turns, a hint of cold anger coming through her sorrow as she faces Methos (who she knows as "Adam," her husband's protégé).

CHRISTINE

Do you, Adam?

METHOS

Yes. You're bitter, and you hurt. You miss him terribly.

(feelingly)

I miss him too.

She sees his face, knows it's true, almost softens -- then pushes it away with a bitter look that includes Dawson.

CHRISTINE

(bitter)

Why wouldn't you? He gave you and your damn Watchers more time than he gave me.

(welling up)

And it was my time, Adam! Mine!

METHOS

You have the right to be angry, to grieve.

CHRISTINE

You bet I'm angry -- at you and your ugly little secret society.

Dawson steps forward.

(CONTINUED)

2125 CONTINUED:

2125

DAWSON

Don didn't think it was ugly. He thought our work was important.

CHRISTINE

Your work killed him!

She takes a newspaper off the mantle piece, holds it up. There is an article on the front page about Kalas' escape.

CHRISTINE

Now this ... this thing is free. He'll live forever, and my husband is dead.

(bitterly)

And all you do is watch!

METHOS

Immortals are part of history. Part of the truth...

(beat)

Don cared about the truth.

He moves to take her arm. She shakes him off.

CHRISTINE

Don't tell me about the truth! I trusted you, I confided in you...

(at Dawson)

In both of you.

(hardening)

Well, now I'm going to end it. I'm gonna lift up the rock so everyone can see.

DAWSON

(alarmed)

What are you saying?

She picks up the paper, brandishes it at them.

CHRISTINE

I'm meeting the editor of the Tribune. You want truth? I'm going to tell the truth. Tomorrow the world is going to know about Immortals.

DAWSON

You'll destroy everyone! Good people, not just the bad...

CHRISTINE

There are no good ones! They're evil, all of them!

(CONTINUED)

2125 CONTINUED: (2)

2125

METHOS

(quietly)

They're not all like Kalas.

Methos holds a SWISS ARMY KNIFE in one hand. He lifts the other hand

CLOSE - METHOS' HAND

as the blade cuts across it leaving a thick line of blood -- that just as quickly disappears as the wound heals.

RESUME SCENE

METHOS

You'll be destroying me too.

(beat)

I'm one of them, Christine.

Christine backs away in horror, betrayal.

CHRISTINE

You? All this time... you're one of those things? Pretending to be one of us?

METHOS

Christine, you've known me for years...

CHRISTINE

No! Get out! Get but of my house!

She grabs a clock off the mantelpiece, throws it at them. It barely misses, smashes against the wall. As Methos and Dawson back toward the door --

CHRISTINE

You're finished! All of you!

They scramble out as another object smashes against the door behind them.

2126 INT. HALLWAY OUTSIDE SALZER'S APT - CONTINUOUS - DAY

2126

Dawson and Methos are too stunned to speak for a moment.

METHOS

We got a problem.

DAWSON

(grim beat)

This is no problem. This is a disaster.

(CONTINUED)

2126 CONTINUED:

2126

They turn and move away down the corridor. As they do, a man steps from a nearby doorway. GENET. He heard everything. OFF his face, watching them leave --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

2126A EXT. NOSFERATU - DAY (FORMERLY 32122A) 2126A

On the sign, to establish.

2126B INT. NOSFERATU - DAY (FORMERLY 32123) 2126B

MacLeod and DANIELLE are alone in the bar.

DANIELLE

I don't know where he could be.
And to tell the truth, I don't
want to know. The guy gave me the
creeps.

MACLEOD

I know what you mean. What about
his friends?

DANIELLE

I don't think he had any.
(beat)
So, what's this about? He owe you
money or something?

MACLEOD

Or something.
(beat)
The Bartender who was here... maybe
I could talk to him.

DANIELLE

I don't think Gerard likes you.

MACLEOD

Do you care?

DANIELLE

(beat)
It's his day off. You want his
Phone number?

MACLEOD

Just the address.
(beat)
I'd like to surprise him.

DANIELLE

Forty-two rue la Guere, apartment
Seven.

(CONTINUED)

2126B CONTINUED:

2126B

MACLEOD

Thanks.

Danielle turns to leave as MacLeod tenses as he senses the BUZZ and starts to move toward the stairs. He looks around to make sure he's alone. He draws his sword, readies himself, and lunges around the corner to face

AMANDA

Her own sword poised to swing, coming down the stairs.

MACLEOD

Dammit, Amanda..!

AMANDA

MacLeod!

They uncoil, release pent-up breath at the same time.

AMANDA

You trying to get yourself killed?!

MACLEOD

Me!? Dammit, I thought you were Kalas!

They slide their swords away.

MACLEOD

What the hell are you doing here?

AMANDA

(beat)
Came to hear some jazz.

MACLEOD

Jazz.

AMANDA

You know, American music. Miles, Coltrane, Wynton...

(off his look)
Alright, I was looking for you.
(his look doesn't change)

Alright, I was looking for Kalas!
You know you can really be irritating sometimes?

MACLEOD

And you can stay out of this.

AMANDA

Listen, MacLeod, Kalas is as much my problem as he is yours.

(CONTINUED)

2126B CONTINUED: (2)

2126B

MACLEOD

Because you let him out.

AMANDA

That was below the belt. I'm not quitting. So either we do this together, or we do it separately.

MacLeod throws up his arms, and OFF his exasperated face, just as he opens his mouth to give an unprintable reply

2127 INT. HOTEL BAR - DAY

2127

Dawson and Methos take seats at the bar, Dawson signaling for drinks. He's piqued at Methos for making matters worse.

DAWSON

That went well.

(beat)

What the hell were you thinking of?

METHOS

I wasn't thinking, I was improvising.

A Waiter delivers two drinks. Dawson knocks his back, shakes his head.

DAWSON

By cutting yourself open?

(exasperated)

And it took you five thousand years to figure that out.

Methos looks at Dawson, realizes there's more here than the problem of Christine alone.

METHOS

You're disappointed in me, aren't you?

(beat)

Gimme a break. What were you expecting? Einstein? Freud? Buddha?

Dawson tries to shrug it off, but can't.

DAWSON

Forget it.

Methos shrugs with self-deprecating irony.

(CONTINUED)

2127 CONTINUED:

2127

METHOS

Sorry, Joe.
(beat)
I'm just a guy.

DAWSON

(with a smile)
Yeah, next you'll tell me there's
no Santa Claus.
(off Methos' look)
Doesn't matter now. What matters
is what we're going to do about
Christine.

Methos sips his drink thoughtfully.

METHOS

I'm not sure we have to do anything.

Dawson looks at him as if he's lost a gasket.

DAWSON

The woman's about to let loose in
a major newspaper!

METHOS

With what?

DAWSON

(beat; realizing)
You got all Don's files.

METHOS

Every one. I wiped his computer
clean, he didn't keep anything at
home...
(beat)
Christine only has her word.
(beat)
People living forever? Cutting
each other's head off with swords?

DAWSON

(understanding)
Who's going to believe her?

METHOS

It'll be filed away with alien
abductions and Elvis sightings.

Dawson considers this, isn't completely convinced.

DAWSON

Just in case, I think I better
keep an eye on her.

(CONTINUED)

2127 CONTINUED: (2)

2127

And OFF his face --

2128 INT. BARTENDER'S APARTMENT -DAY

2128

A dimly lit, sloppily furnished place. Clothes tossed and hanging carelessly, empty wine bottles. We hear heavy KNOCKING at the door; it has gone on for some time.

MACLEOD (O.S.)

(calling out)

Gerard? You in there?

AMANDA (O.S.)

(impatient)

We're wasting time. Let me...

The sound of the LOCK rattling for a BEAT -- then the door opens to reveal MacLeod in the corridor, Amanda with him, pocketing a WIRE she used to jimmy the lock.

AMANDA

Glad I came along?

MACLEOD

Thrilled.

They enter, stop at the mess: bottles, strewn clothes.

MACLEOD

It's got that lived-in look.

AMANDA

(agreeing)

Lived in by a pig.

They prowl the place, searching clothes and drawers.

AMANDA

Slobs leave things. Even if he's not home, there might be something here...

MACLEOD

(beat)

Nothing to link him to Kalas.

His tone makes her look up -- MacLeod is looking down at something behind a couch.

MACLEOD

And the guy is home.

(beat)

Or was.

Amanda moves up beside MacLeod, follows his look:

(CONTINUED)

2128 CONTINUED:

2128

THEIR POV

GERARD THE BARTENDER

Lying on the floor behind the couch. He's dead.

AMANDA

Well...

(beat)

Now it's got the died-in look,

MacLeod gives her a look and she shrugs in response. Still poking around, she opens a closet door and comes face-to-face with

MICHEL

The man behind the door. He raises his automatic and fires.

AMANDA

Takes the bullet in the chest and is blown back, mortally wounded.

MICHEL

Comes out of the closet firing.

MACLEOD

Dives out of the way.

2129 INT. HALLWAY

2129

As bullets tear around him.

MICHEL

Races out.

MacLeod comes up behind him and tackles him. As Michel falls, he lands on top of the gun. It does off. Michel is shot. MacLeod rolls him over. He's dead.

MacLeod returns to --

2130 INT. BARTENDER'S APARTMENT - DAY

2130

MacLeod moves to Amanda, who is just coming back to life.

MACLEOD

You all right?

(CONTINUED)

2130 CONTINUED:

2130

AMANDA

No. It hurts.

(beat)

I hate when this happens.

2131 INT. KALAS' HIDEOUT - NIGHT

2131

Genet stands in a bright light, shielding his eyes. Kalas is sitting behind his desk, Nino standing in a corner.

KALAS

(carefully)

You're certain it was Christine Salzer?

GENET

I checked with the building manager.

Kalas is silent a moment, deadly calm.

KALAS

Have you told anyone else about this?

GENET

Not yet, but I think the boys will get a good laugh out of it.

Kalas smiles faintly, moves over to Genet and slides a friendly arm around his shoulder.

KALAS

Really? I don't think it's particularly funny.

And OFF Genet's look, Kalas grabs him by the neck. There is a quick snap and Genet goes limp and falls to the floor.

KALAS

Find me another, Nino.

(beat)

This one's broken.

2132 INT. SHAKESPEARE & COMPANY BOOKSHOP - DAY

2132

Christine looks around Don's closed shop, grieving. His books, his desk, his LAPTOP COMPUTER still open there. On the chair by Don's desk, his old CARDIGAN. She puts it on, gaining comfort from the familiar touch as she sits. Then her face changes as she sees

(CONTINUED)

2132 CONTINUED:

2132

ANGLE - THE DESK

and a framed photo of Don Salzer and "Adam/Methos", standing in the shop, smiling -- best of friends.

Christine picks it up, her sense of betrayal welling up. She slams it furiously on the desk, shattering the glass. Then she stares --

CLOSE - THE DESK

protruding from the broken frame, a metal object. She removes it: it is a small, removable HARD DRIVE, not much bigger than a floppy disk. Curious, she slides it into the slot on the LAPTOP computer, then hits the ON button. ON her face as the screen lights up --

2133 EXT. SHAKESPEARE & COMPANY BOOKSHOP - SAME TIME

2133

Dawson approaches the store. He's been following her. He moves toward the light in the window.

2134 INT. SHAKESPEARE & COMPANY BOOKSHOP - CONTINUOUS

2134

Christine stares intently at the SCREEN, her face intent as she works the "page-down" key, scrolling through --

THE LAPTOP SCREEN

As screen after screen of information flashes up: PHOTOS (NOTE: head-shots), each with the Immortal's NAME, and below that, columns of stats. She stops on --

LAPTOP SCREEN -- INSERT -- MACLEOD'S FACE

A PHOTO of him from the mid-1800's (Civil War era sepia photo from the flashback in #94307 "The Lamb." Text: "NAME: Duncan MacLeod DATE: 27 June 1862 LOCATION: Alexandria, Virginia, USA OCCUPATION: Abolitionist WATCHER: Ira Hopkins"). Then ANOTHER more modern (a black and white photo from the 1936 flashback in #93207 "Return of Amanda." Text: "NAME: Duncan MacLeod DATE: 9 March 1936 LOCATION: Berlin, Germany OCCUPATION: Smuggler WATCHER: Hans Schultz"). Finally MacLeod in the present (a color photo from either #93221 or 22, "Counterfeit 111 or 11211 Text: "NAME: Duncan MacLeod DATE: 15 May 1994 LOCATION: Paris, France OCCUPATION: Proprietor, Martial Arts Dojo WATCHER: Joe Dawson").

ON CHRISTINE'S REACTION

As she scrolls through these, then several more Immortals (black and white photo of Annie Devlin from the flashback in #93205 "Eye For An Eye" Text. "NAME: Annie Devlin

(CONTINUED)

2134 CONTINUED:

2134

DATE: 28 September 1919 LOCATION: Dublin, Ireland
OCCUPATION: Freedom Fighter WATCHER: Brian O'Shea''; color
photo of Annie Devlin in #93205 "Eye For An Eye" TEXT:
"NAME: Annie Devlin DATE: 12 April 1993 LOCATION: Dublin,
Ireland OCCUPATION: IRA Terrorist WATCHER: Tara Kelly";
N.D. color head shot of a black man, TEXT: "NAME: Andrew
Obanga DATE,. 2 November 1989 LOCATION: Johannesburg,
South Africa OCCUPATION: Teacher WATCHER: Nelson Kimbell).
Finally she stops, staring in horror and recognition at

LAPTOP SCREEN -- INSERT -- KALAS' FACE

And the name KALAS below it. There are two looks from
different times; one is a.k.a. ANTONIO NERI (black and
white photo from the 1920 flashback in #94316 "Methos"
Text: "NAME: Kalas, a.k.a. Antonio Neri DATE: 31 December
1919 LOCATION: New York, New York, USA OCCUPATION: Opera
Singer WATCHER: Robert Montfredo"). Next a modern look
(current color photo, Text: "NAME: Kalas DATE: 1 August
1993 LOCATION: Paris, France OCCUPATION: Proprietor,
Nosferatu Jazz Club WATCHER: Roger Harris") - but both are
clearly Kalas. As Christine stares, she hears a SOUND
behind her. She gasps, whirls to find --

DAWSON

Standing behind her.

DAWSON

I wish you hadn't seen that.

Christine recovers her poise -- and her anger.

CHRISTINE

I'll bet you do.

Dawson takes a step closer -- Christine leaps to her feet
in alarm. Dawson stops, assumes a calmer manner -- he's
trying to talk her off the ledge.

DAWSON

Whatever you're thinking, it won't
bring him back.

CHRISTINE

It'll make me feel a hell of a lot
Better.

DAWSON

Give it to me, Christine. Please.
For everyone's sake.

He's edging closer, getting in range. She realizes it,
suddenly grabs for the LAPTOP and pushes the eject button,
grabs the card.

(CONTINUED)

2134 CONTINUED: (2)

2134

DAWSON

Sees what she's doing. He lunges for her -WIDER as Dawson almost gets a hand on her -- but she twists away, and he misses, crashes into the desk, sending it and the LAPTOP sliding down with him.

CHRISTINE

At the door, she looks back. Dawson meets her eyes, knowing he can never reach her, one desperate plea left.

DAWSON

Christine, don't do this!

CHRISTINE

Go to hell.

Then she's out, the Watcher file with her. Dawson can only watch, and OFF his anguished look --

2135 OMITTED

2135

2136 EXT. STREET - DAY

2136

Wearing the clothes from the night before, MacLeod and Amanda are in mid-argument. Both are tired and frustrated from the night's fruitless search.

AMANDA

It's morning. I'm tired. It's hopeless. We'll never find him.
(beat)

Our only lead back to Kalas and you had to kill him.

MACLEOD

I told you, I didn't kill him. He fell.

AMANDA

On his gun?

MACLEOD

Yes!

AMANDA

And it went off just like that.

MACLEOD

Just like that.

As they round a corner, we see behind them --

(CONTINUED)

2136 CONTINUED:

2136

REYNAUD

On one sidewalk, innocuous in a red jacket. On the other side is APE, in black leather, strolling casually. They're good, neither obviously tailing the Immortals.

RESUME MACLEOD AND AMANDA

MACLEOD
(without turning)
Company.

AMANDA
Got it. Left side, guy in a red jacket.

MACLEOD
No, right side, black jacket...

AMANDA
MacLeod, try not to kill this one.

MacLeod throws her a look.

MACLEOD
I'll do my best.
(beat)
Ready?

Off her nod, they both turn. MacLeod heads for Ape.

Ape sees him coming turns back for the mouth of an alley. MacLeod closes, about to follow him in. Then he glances at a SHOP DOOR. He smiles, and enters it instead.

INTERCUT:

AMANDA

Following Reynaud, just ahead of her on the sidewalk. He speeds up. Amanda matches his pace.

2137 EXT. STREET - ALLEY MOUTH

2137

FOLLOWING APE

Nearing the street at the far end, Ape looks behind him but no one's following. Baffled, he turns to find

MACLEOD

Standing in front of him, hands behind his back, smiling. He cut through a shop, came out its back door.

(CONTINUED)

2137 CONTINUED:

2137

MACLEOD

Found me.

Ape swings hard. MacLeod whips a metal GARBAGE CAN LID from behind his back, catches the punch with it.

Ape roars in pain, as he connects, then swings again. He's not smarter than he looks, but he's faster, and one punch catches Mac's chin. Pissed, MacLeod grabs his arm, slams Ape into a wall. As Ape goes to his knees, MacLeod twists his arm behind his back.

MACLEOD

Okay, Sunshine... let's have a little talk.

INTERCUT:

AMANDA

As Reynaud dodges into an alley. Amanda follows -- it's a DEAD-END. Trapped, Reynaud takes a fighting stance. Amanda's eyes widen in mock Scarlet O'Hara fear.

AMANDA

You wouldn't hit little old me?

Then she delivers a high arching KICK that catches Reynaud on the jaw. He goes down hard.

AMANDA

Imagine that.

She hears a sound behind her. Turns THREE MEN stand behind her. It's a trap.

AMANDA

Don't tell me. You're together.
(as they close in)
Oh, merde.

She delivers a kick to one of the new assailants -- but she's pinned from behind, a hypodermic gun is stuck in her neck and a heavy sedative is dispensed, and as her eyes roll up in a chemical fog:

RESUME MACLEOD

Trying to get Ape to talk. So far, he won't.

MACLEOD

Believe me, this'll hurt you more than it hurts me. Now give me a name!

Then he gets the BUZZ, looks up

(CONTINUED)

2137 CONTINUED: (2)

2137

MACLEOD'S POV - A DARK CAR

rounding the corner, accelerating down the street. Amanda is visible in the back.

RESUME MACLEOD

As he releases Ape, runs toward the car.

WIDER

As he dives at the car -- hangs on for a moment -- then is flung off the hood, rolling onto the street. He can see the car, Amanda's head lolling in the back seat.

And OFF MacLeod's face, as it speeds out of sight:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

2138 EXT. QUAI NEAR BARGE - DAY

2138

Methos and Dawson walk the deserted quai toward the barge.
Dawson is giving Methos hell.

DAWSON

Dammit, you said you wiped
everything! You had all the files!

METHOS

I thought I had.

DAWSON

(acidly)
Apparently not. What the hell was
That, anyway?

METHOS

Don and I were putting together an
interactive database... All our
records in one handy, easy to access
file.

DAWSON

Perfect.
(sarcastic)
The wonders of modern technology.
(seeing Methos smile)
Something funny?

METHOS

You sound just like Don.
(wry)
He was into books. Hated
computers... I never thought he
knew what a backup was let alone
how to make one.

DAWSON

Glad you can laugh. You're about
to have your life turned inside
out.

METHOS

Empires rise and fall, Joe. You
know the old Chinese curse...

Dawson heads up the gangplank. Methos follows.

(CONTINUED)

2138 CONTINUED:

2138

DAWSON

Yeah. "May you live in interesting times."

(sourly)

Well things just got real interesting.

MACLEOD (O.S.)

That's one way to put it.

MacLeod is standing on deck, waiting for them.

METHOS

Something going on?

MACLEOD

Kalas has Amanda.

Dawson reacts.

DAWSON

We've got a bigger problem than Kalas, Mac.

METHOS

Remember that little Watcher problem we were handling without your help?

MacLeod looks at them for a moment...

2139 INT. BARGE - DAY

2139

Dawson sips coffee as MacLeod leans against the wall, soberly absorbing Dawson's story about the disk.

MACLEOD

She's got all?

DAWSON

Immortals, Watchers, the Histories... everything.

MACLEOD

This could start a panic. Witch hunts, half the governments in the world will be hunting for us.

DAWSON

I've got every Watcher in France Out looking for her.

MACLEOD

How'd this happen? For thousands of years you've managed to keep this quiet.

(CONTINUED)

2139 CONTINUED:

2139

METHOS

(assuming
responsibility)
Don't blame Joe.

2140 INT. KALAS' HIDEOUT - DAY

2140

A large WINDOW lets in little light as Amanda sits in a chair, feet tethered, hands tied behind her, fuming.

AMANDA

Which is it? Am I dead or am I
bait?

Kalas sits across from her. Smiles faintly.

KALAS

You'll be the first to know.

AMANDA

I don't get it. What's this thing
you have with MacLeod?

KALAS

(beat)
There are greater gifts than
Immortality...

He opens his collar, reveals his ragged scar. As Amanda reacts to the sight --

KALAS

MacLeod destroyed my gift.
(beat)
And I'll destroy everything he
cares about. Everything he loves.

He closes up his collar again.

AMANDA

MacLeod doesn't love me.

KALAS

(amused)
Really?

Amanda sees she's hit a dead-end, tries another tack.

AMANDA

Hey, look, forget MacLeod.
(beat)
I can be flexible.

She slips her feet from her shoes, slides them slowly up his leg, gives him a smoky look.

(CONTINUED)

2140 CONTINUED:

2140

KALAS

Tempting...

He holds her foot, seems to consider her for a BEAT -- then gives her foot a painful twist.

KALAS

But I spent years in a monastery.
You're wasting your talents.

He shoves her foot away.

NEW ANGLE - REYNAUD AND APE

Hurry in. Reynaud moves to Kalas, who whispers to him. Kalas nods, suddenly filled with grim purpose.

KALAS

Watch her. Don't talk to her,
don't touch her.

He moves to the door, then pauses. Turns to Amanda.

KALAS

Bait.

He sweeps out, locks the door from the outside. Amanda looks up -- Reynaud and Ape stare coldly back at her.

2141 INT. BARGE - DAY

2141

MacLeod is waiting, looking serious, almost zen-like. Dawson is pacing. Methos is watching Dawson pace back and forth.

DAWSON

You think she's still alive?

MACLEOD

He could use her against me.
Besides, he likes to keep his
victims dangling.

(beat)

Either way, he'll let me know.

They all tense as the PHONE RINGS. MacLeod picks up.

MACLEOD

(into phone)

MacLeod.

(listens; then)

It's for you.

He's holding it to Dawson. Baffled, Dawson takes the phone.

(CONTINUED)

2141 CONTINUED:

2141

DAWSON

Dawson.
(beat)
Where?

He listens, then hangs up slowly, disturbed.

METHOS

They spotted Christine.

DAWSON

In the park.
(beat, heavily)
Across from the newspaper building.

METHOS

So. She's doing it.

A BEAT -- they all know what it means. Dawson gathers himself together, starts for the door. Methos and MacLeod start to follow, but Dawson holds up a hand.

DAWSON

No. Happened on my watch ... it's my responsibility. I'll do this.

MACLEOD

Do what, Joe?

DAWSON

(beat)
Stop her.

He turns and leaves, both men watching him.

2142 INT. KALAS' HIDEOUT - DAY

2142

Reynaud and Ape are seated at the desk, playing cards. Amanda is in her chair, wiggling her tethered ANKLES.

AMANDA

Come on, you know this is bad for my circulation... Can't you loosen them a bit?

They ignore her. Amanda wiggles another BEAT, then:

AMANDA (O.S.)

Never mind...

Reynaud and Ape react: she's standing, kicking the ropes from her ankles with an embarrassed shrug.

AMANDA

They kinda slipped off.

(CONTINUED)

2142 CONTINUED:

2142

Reynaud and Ape stand Uncertainly, Ape taking a fat .45 automatic from his jacket.

REYNAUD

You stay put...

AMANDA

(turning)

Relax, my hands are still tied,
see... ?

REYNAUD

(flaring)

I told you stay put!

Amanda sidles closer, all smiles, her voice purring.

AMANDA

Where would I go... out that window?

(beat)

I'm just gonna stretch my legs...
see?

She lifts a shapely leg, turning it. Ape looks down, his hormones directing his eyes. Wrong move. Amanda suddenly launches a KICK that sends him toppling backward, out cold -- his gun falling to the floor.

She turns, shoulders Reynaud into the wall -- then slams her knee hard into his groin. And OFF his bug-eyed GASP of agony, like an elevator attendant from hell --

AMANDA

Going up...

She steps back. As Reynaud sags, she delivers another kick -- and Reynaud launches backward, crashes through the window, drops from sight.

AMANDA

Going down.

Hands still tied behind her, she tries the door -- it's locked. She bends, contorts her body -- brings her arms OVER her head and in front of her. She retrieves Ape's fallen GUN, turns to the door, squints with distaste -- she hates guns -- and EMPTIES the gun into the lock. The door opens. She drops the gun and hurries out.

2143 EXT. NEAR TRIBUNE BUILDING - DAY

2143

CLOSE - THE NEWSPAPER BUILDING

a SIGN proclaiming it THE TRIBUNE.

(CONTINUED)

2143 CONTINUED:

2143

PULL BACK until we find we are across the street from it, where Christine Salzer waits on a bench. She's still wearing Don's cardigan, holding a bag on her lap, rocking to keep warm been there most of the night. She looks around. There are a few people on the street.

CHRISTINE'S POV - DAWSON

crossing the street toward her. He's close. She startles, but he raises his hands in truce, indicates the far end of the bench.

DAWSON

Mind if I sit?

She nods at the Tribune building.

CHRISTINE

My appointment's in 15 minutes.
You're not going to talk me out of
it.

She keeps a wary eye on Dawson as he sits. He looks haggard, drawn. This is his last pitch.

DAWSON

You have any idea what this will
do? Not just to Watchers... not
even Immortals... the world.

CHRISTINE

It doesn't matter. This is evil.
(beat)
People have to know the truth.

Dawson grabs her arm.

CHRISTINE

(cold)
Let go of me.

She twists away, out of reach.

DAWSON

I'm begging you now.

CHRISTINE

Beg all you want. It won't stop
me.

Dawson's face is carved with pain -- this is the worst thing he's ever faced. He draws a small caliber GUN from his jacket.

DAWSON

Don't make me do this.

(CONTINUED)

2143 CONTINUED: (2)

2143

Christine reacts -- then recovers.

CHRISTINE

You don't want to go to jail for
the rest of your life.

DAWSON

(in pain)

Try to understand... I can't let
it happen. I don't have a choice.

They lock eyes, Dawson's pleading. Finally --

CHRISTINE

Neither do I.

She turns and starts to walk, slowly, towards the street.
Dawson raises the gun, in agony -- his hoarse words are as
much to himself as to her.

DAWSON

Please...

CHRISTINE

Walking.

RESUME DAWSON

Finger on the trigger. There's no choice for him she could
destroy the world. As his finger tightens

MACLEOD

Steps into view, almost between him and Christine.

MACLEOD

Don't do this, Joe.

DAWSON

Damn it, Mac, get out of the way.

Dawson aims, pulls the trigger. And as he fires --

MACLEOD

Dives forward -- and takes the bullet in the chest. He
goes down in a heap.

CHRISTINE

Turns (IN SLOW MOTION) at the shot, sees MacLeod fall.
She turns and runs for the building across the street.

ANGLE - VARIOUS PEOPLE ON THE STREET

(CONTINUED)

2143 CONTINUED: (3)

2143

Jumping into doorways and closing doors.

Dawson moves to MacLeod.

ANGLE - CHRISTINE

Standing at the door of the Tribune, watching them. Her face hardens -- she enters the building.

RESUME SCENE

Dawson and Methos watch her go in as they stand over MacLeod's fallen form.

Methos reacts to the bystanders who are starting to come back out on the street.

METHOS

Let's get him in the car.

As sirens wail in the distance, we go out on a HIGH SHOT of the mortally wounded MacLeod and his two friends.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

2144 EXT. STREET - LATER

2144

Dawson, MacLeod, who has returned from the living, and Methos walk down a street together.

METHOS

Well. Life as we know it is over.

Dawson looks at MacLeod. He's defeated, shattered.

DAWSON

You know what you've just allowed to happen?

MACLEOD

Yes.

DAWSON

Then why?

MacLeod doesn't answer. He turns and walks away.

DAWSON

Why! Why did you save her?!

METHOS

He didn't save her.

(beat)

He saved you.

And PULL BACK as MacLeod walks into the distance

TO BE CONTINUED...

FADE OUT.

END OF SHOW