



HIGHLANDER

The Series

94322
FINALE, PART TWO

Written by
David Tynan

Highlander

"FINALE, PART TWO"

Written By

David Tynan

Production #94322

March 23, 1995 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Finale, Part Two"

Production #94322

CAST LIST

DUNCAN MACLEOD
JOE DAWSON

KALAS
AMANDA
METHOS

MARTIN
CHRISTINE SALZER
JEREMY CLANCY
JACQUES VEMAS
SULTAN
GUARD ONE
NINO

HIGHLANDER

"Finale, Part Two"

Production #94322

SET LIST

INTERIORS

BARGE

KALAS' HIDEOUT
/COMPUTER ROOM
/CLOSET

TRIBUNE - EDITOR'S OFFICE
SULTAN'S PALACE - TURKEY - 1753
TURKISH PRISON - 1753
JACQUES VEMAS' CHATEAU
/LARGE GARAGE
N.D. APARTMENT

EXTERIORS

BARGE
QUAI NEAR BARGE

EIFFEL TOWER
/PLAZA
TRIBUNE BUILDING
JACQUES VEMAS' GARDEN
STREET
GLADE - TURKEY - 1753
KALAS' HIDEOUT
COUNTRY ROAD
BRIDGE OVERLOOKING SEINE
ROOFTOP GARDEN

HIGHLANDER

"Finale, Part Two"

TEASER

FADE IN:

"Previously on Highlander"

A brief, exciting look at previous episodes 14, 15, 16 and 21, establishing the present day Kalas chronology, Methos, identity, and Christine Salzer's promise to reveal the truth about Immortals.

2201 EXT. EIFFEL TOWER - STOCK - ESTABLISHING - DAY 2201

AMANDA (O.S.)

I've always loved coming up here.

2202 EXT. EIFFEL TOWER - OBSERVATION DECK - DAY 2202

MacLeod and Amanda lean on a railing, gazing at the city spread out far below: the Seine, the Bateaux Mouches, the Paris they've known and loved for so long. They're feeling somber, reflective, knowing their lives are about to change. As SIGHT-SEERS mill around, taking in the sights and snapping pictures of the famous view.

AMANDA

Remember when Gustave Eiffel built this thing?

MACLEOD

World's Fair, 1889. Half the people thought it would ruin Paris forever.

(a smile)

There were fist-fights all along the Champs Elysees.

AMANDA

Now you can't imagine Paris without it. I could come here forever.

MacLeod's face darkens.

MACLEOD

If they let us.

He puts an arm around her shoulder. As he does, we see

MATTE SHOT - THROUGH CAMERA LENS - AMANDA'S HEAD

(CONTINUED)

2202 CONTINUED:

2202

As she turns to MacLeod and the camera CLICKS, freezing her forever in that pose. Then --

MARTIN

Lowers the camera -- and we see the Watcher Tattoo on his wrist. Slim, thirty, blending with the tourists, he is Amanda's Watcher. He snaps some shots of the view, staying close enough to observe them, but not to overhear. As he shadows them he speaks into a small microrecorder.

MARTIN

(sotto voce)

It's 3:00 p.m. Amanda and MacLeod are playing tourist on the tower. Looks like a slow day.

RESUME MACLEOD AND AMANDA

MacLeod is emotionally open, finding he wants to say things he's never said, maybe felt but never admitted.

MACLEOD

(hesitates)

When Kalas had you, I thought I'd lost you. I felt ...

He almost says something... then trails off.

AMANDA

Yes?

MACLEOD

I didn't like the feeling.

It's not what he was about to say, and she knows it. He seems almost awkward, not like MacLeod.

AMANDA

(pulling it out of him)

And... Is there something else on your mind?

Again he seems about to, then -- the moment passes.

MACLEOD

The future.

(beat)

If there is one.

AMANDA

We lived through witch hunts before... We're still around.

(CONTINUED)

2202 CONTINUED: (2)

2202

MACLEOD

This'll be different. Intelligence services ... technology. They'll find us.

(beat)

And we'll scare the hell out of them. And what they're afraid of, they'll want to destroy.

(grim beat)

Or use.

AMANDA

(real fear)

I'm not ready for this.

MACLEOD

No one is.

They look out over the city again, sobered by the grim prospect.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

2203 EXT. TRIBUNE - ESTABLISHING - DAY

2203

CLANCY (O.S.)
I really don't have the time for
this, Christine.

2204 INT. TRIBUNE - EDITOR'S OFFICE - DAY

2204

JEREMY CLANCY, the editor, hard-boiled, tough, a news hound,
regards Christine Salzer with a look that says how do I
get this lunatic out of my office.

CLANCY
Look, I know how hard Don's death
hit you.

CHRISTINE
(doggedly)
I'm not crazy.

CLANCY
People running around chopping
each others heads off, living
forever...
(beat)
All sounds perfectly sane to me.

CHRISTINE
All I'm asking is that you look.

CLANCY
Christine, I'm trying to be nice.
(he picks up the phone)
Why don't you call me in a couple
weeks and well have lunch.

She slides the removable HARD-DRIVE into a LAPTOP COMPUTER
on his desk (NOTE: it is connected to a FULL SIZE computer
monitor.) She scrolls to a screen, then stops.

CHRISTINE
Damn you. Look!

Clancy leans forward to see --

INSERT - MONITOR SCREEN

the face of an angular-faced IMMORTAL. Forty, modern
haircut and suit... call him Graydon Hammer. There is a
small, distinctive SCAR under one eye.

(CONTINUED)

2204 CONTINUED:

2204

Below the picture are stats (Text: "NAME: Graydon Hammer
DATE: 5 December 1994 LOCATION: New York, New York, USA
OCCUPATION: CEO, Amalgamated Industries WATCHER: Leslie
Wilson.")

CHRISTINE

Graydon Hammer, the billionaire.
1994.

CLANCY

Everyone knows Hammer. If that's
all you've got...

CHRISTINE

(interrupts)
See the scar under his eye? Now...
(scrolls again)
Harold Grimes, 1953.
(beat)
Check the scar.

INSERT MONITOR SCREEN

Different haircut and suit... but the same face, same scar
(Text: "NAME: Harold Grimes DATE: 11 September 1953
LOCATION: Chicago, Illinois, USA OCCUPATION: Investment
Banker WATCHER: James Young").

CLANCY

Coincidence.

She cuts him off, scrolls to the next screen. Clancy's
look turns to puzzled fascination as he now sees --

INSERT - MONITOR SCREEN

same face, the haircut now a military bristle topped by a
German MILITARY CAP. (NOTE: B.G. should include several
more Nazi Officers and Flags. Text: "NAME: Heinrich Greich
DATE: 14 October 1938 LOCATION: Reichstaag, Berlin, Germany
OCCUPATION: Colonel, Schutzstaffel WATCHER: Friedrich
Munte")

CHRISTINE

Heinrich Greich. The Reichstaag,
Clancy pushes in beside her now,
staring at the screen. This is
far beyond the pale of coincidence.

CLANCY

The scar...
(beat)
Damn. They look identical.

(CONTINUED)

2204 CONTINUED: (2)

2204

CHRISTINE
(scrolling again)
Benjamin Tyson, publisher, 1916.
(as Clancy stares)
They are identical.

The face of "Benjamin Tyson" flashes up briefly, in appropriate well-to-do clothes of the period (Text: "NAME: Benjamin Tyson DATE: 28 February 1916 LOCATION: Brighton, England OCCUPATION: Publisher WATCHER: Samuel Mann"). She scrolls relentlessly to another screen.

CHRISTINE
Colonel Henry Gattle, 1863 ...
before the battle of Gettysburg.
(beat)
The picture's fuzzy, but you can
still see the scar.

(Text: "NAME: Henry Gattle DATE: 30 June 1863 LOCATION: Gettysburg, Pennsylvania, USA OCCUPATION: Colonel, Confederate Army WATCHER: Matthew Flinchum")

Clancy is now staring in wonder. Without thinking he takes over the keyboard, scrolling the screen himself, shaking his head in wonder.

CLANCY
(reading)
Herbert Gris, 1818, Paris...
(beat)
I did an article on him in school.
(beat)
He was lost at sea...

(Text: "NAME: Herbert Gris DATE: 22 May 1818 LOCATION: Paris, France OCCUPATION: Industrialist WATCHER: Michel Valjean")

CHRISTINE
He wasn't lost. And he didn't
die.
(beat)
He's Graydon Hammer.

Clancy slumps in his chair, white faced, too stunned to speak for a moment. He believes it now.

CLANCY
Unbelievable.
(hollowly)
How many of them are there?

CHRISTINE
More. A lot more.

(CONTINUED)

2204 CONTINUED: (3)

2204

Clancy is stunned, trying to absorb this. He scrolls through more screens, the MONITOR LIGHT flickering off his stunned face.

CLANCY
Son-of-a-bitch.

And OFF his look, the sound of ANOTHER voice. (Prelap).

VEMAS (O.S.)
(furious)
It's a disaster.

2205 EXT. JACQUES VEMAS' GARDEN - DAY

2205

DAWSON and METHOS are walking the grounds of a small Chateau with Watcher JACQUES VEMAS, a large, tough looking black man of Jamaican origin, the head of the European branch of the Watchers. Vemas is raging.

VEMAS
Salzer's wife gets our records and goes to the papers? How the hell could you let this happen?

DAWSON
Come on, Jacques, no one let it happen.

He whirls on Methos.

VEMAS
That database you and Salzer made wasn't sanctioned!

METHOS
It was something new. It would have been useful...

VEMAS
(exploding)
Why? Because some pissant grad student thinks so and screws up a Watcher system that's worked for thousands of years? Security is the reason we stay separate.
(pointed)
So one idiot can't compromise us all.

DAWSON
You can't blame it all on Adam...

(CONTINUED)

2205 CONTINUED:

2205

VEMAS

No, I can blame you. Europe's my territory.

(beat)

If you didn't have the stomach to kill her, you should've told me.

DAWSON

Dammit, I tried to shoot her!

VEMAS

(withering)

Evidently, not hard enough.

Methodos sees this getting out of control.

METHOS

I don't think this is helping anything...

Dawson pushes into Vemas' face, tight with anger. Vemas has no idea of the hell he went through on that day.

DAWSON

You weren't there, pal.

VEMAS

No. If I was, she'd be dead...

(withering)

Next time I'll know to send a man.

DAWSON

You son of a bitch...

Dawson swings at Vemas hard, snaps his head back with a punch. Vemas takes the hit -- then turns and hammers Dawson just as hard. Joe goes over, down on his ass. Methodos shoves in between them.

METHOS

Everyone feel better? Now maybe we can try something useful.

Vemas stares a BEAT, fists clenched -- then turns and strides to the house. Methodos helps Joe up.

METHOS

It's a good thing we didn't tell him that Adam Pierson, pissant grad student, is Methodos the Immortal.

(beat)

He's got quite a temper.

Dawson feels his jaw, wipes a small trickle of blood away.

(CONTINUED)

2205 CONTINUED: (2)

2205

DAWSON

Yeah. Hell of a left cross, too.

(beat)

Let's get out of here.

2206 EXT. STREET NEAR METHOS' CAR - DAY

2206

They're about to enter Methos car. Methos pauses.

METHOS

Mind being dropped at your hotel?

DAWSON

You got somewhere to go?

METHOS

The Tribune. I'm going to see
Clancy.

Dawson is dumbstruck.

DAWSON

The Editor? You can't stop it
now.

METHOS

Spin control.

(beat)

I can answer questions, maybe lower
the hysteria.

Dawson looks at Methos with a measure of respect.

DAWSON

Straight into the lion's den.
What makes you think you'll come
out?

METHOS

I've got a lot to offer. Five
thousand years of history, Joe...
I was there.

DAWSON

History's been written. People
have been known to kill the
messenger that comes waltzing in
with a new version of the truth.

METHOS

(wry)

Why would I tell the truth?

And OFF his smile --

2207 EXT. EIFFEL TOWER - DAY 32207 CLOSE - AMANDA

2207

Arms spread out, she seems to be balancing against the sky, standing on something we can't see.

AMANDA

C'mon, MacLeod... Haven't you ever wanted to do something really crazy?

PULL BACK to find her standing on the OUTER RAILING of the tower, balancing hundreds of feet in the air. As SIGHTSEERS -- including a YOUTH with a large GHETTO BLASTER playing B.G. music -- stand gaping, MacLeod leans over the railing, trying to talk her back. As she totters on the edge

MACLEOD

(exasperated)
Amanda, be careful. We don't fly.

AMANDA

Have you ever tried?
(beat)
Relax. Whatever happens, I'll survive.

MACLEOD

In front of everyone.

AMANDA

So? After tomorrow they'll know anyhow.
(off MacLeod's look)
For once just lighten up and let go! Break the damn rules.

MACLEOD

The world's about to come down around our ears and you want to play games.

AMANDA

What better time?

MacLeod hesitates, finally breaks into a smile.

MACLEOD

What the hell.

As he grabs the railing --

CLOSE - MARTIN

Standing with the gaping tourists, stunned at the sight. As two TOWER GUARDS arrive at a run, then stop and stare, Martin remembers his camera. He raises it to shoot --

(CONTINUED)

2207 CONTINUED:

2207

RESUME - MACLEOD AND AMANDA

now together on the railing, silhouetted against the sky, they're half-shouting in the wind, the city sprawled out far beneath them.

AMANDA

Let's do it, MacLeod.

Amanda looks down.

HER POV

The ground is a long way away.

BACK TO SCENE

AMANDA

Let's jump.

MACLEOD

No...

(beat)

Let's dance.

MacLeod puts out his arms -- this dance, ma'am? Amanda smiles and comes into them.

WIDER

As they TANGO along the rail, silhouetted against the sky. And with the sound of frantic GUARDS' WHISTLES blowing in the background, MacLeod gracefully bends Amanda back, over his arm, looks into her eyes.

MACLEOD

(with a smile)

How do you do it?

(beat)

How'd you get me up here?

AMANDA

Because you love it.

On Amanda's outstretched hand, which becomes --

TRANSITION TO:

2208 INT. SULTAN'S PALACE - TURKEY

2208

Another hand with a grape in it as a beautiful harem girl drops a grape into MacLeod's mouth.

(CONTINUED)

2208 CONTINUED:

2208

Pull back to find MacLeod with the SULTAN and his entourage, seated on luxurious silk cushions, being served the delicacies of the time.

SULTAN

Is the food to your liking?

MACLEOD

I have never tasted better.

MacLeod is eyeing the lovely servant girl.

SULTAN

(re the food)

Rare spices only available here.

MACLEOD

(re the girl)

Pity. We could use a taste of this at home.

SULTAN

And I could use a man on my staff who understands Western armies.

(beat)

And my court offers many diversions.

MACLEOD

His highness does me great honor... but I cannot stay.

SULTAN

(a smile)

Perhaps I may entice you to change your mind.

He claps his hands loudly. As SERVANTS bring more trays of fruit, dates, roast lamb, MUSICIANS begin to play (TABLA, OUD and FLUTE or RHABAB). This is sinuous, oozing music with an erotic rhythm. As they play --

ANGLE - A SIDE ENTRANCE

as FOUR WOMEN enter, one at a time, dancing. Flowing silky robes and balloon pants, most have voluptuous bodies, the curved flesh moving sinuously under the thin covers.

MacLeod watches with interest, is in the middle of stuffing his face with roast lamb when he gets the BUZZ. As the last Dancer enters, he sees it is --

AMANDA

looking great in the outfit, but not quite up to the dance moves, moving out of synch with the others.

(CONTINUED)

2208 CONTINUED: (2)

2208

The Sultan is observing MacLeod keenly as Amanda and MacLeod react to each other.

SULTAN

I see you look on them with favor.

MACLEOD

Yes. Yes, of course ...

(re Amanda)

But that one... she doesn't seem to know what she's doing.

The Sultan sighs with a hint of exasperation.

SULTAN

The skinny foreign one. She is new to the dance ...

(pointed)

But she has other skills to Compensate.

The Sultan beckons. The Dancers move closer, veils almost brushing MacLeod's face as they move past. As Amanda's face moves closer to MacLeod's --

AMANDA

(sotto voce)

MacLeod, get me out of here.

The dance moves her away for an instant. She turns back, gets in close again.

MACLEOD

(with a smile)

Not a chance.

(beat)

You're on your own.

SULTAN

(suggestive)

Perhaps one of them would interest you?

MacLeod assumes a thoughtful look, pretends to debate between two of the prettiest. As he does ...

AMANDA

Dances by, steps hard on his foot. MacLeod grimaces.

MACLEOD

I'll take the clumsy one.

AMANDA

(reacting)

Clumsy!

(CONTINUED)

2208 CONTINUED: (3)

2208

MacLeod ignores Amanda and turns to the Sultan.

MACLEOD

With the special skills.

The Sultan shrugs agreeably. They're interrupted as a MESSENGER approaches, looking serious, leans down and whispers to the Sultan. The Sultan assumes an outraged scowl, and his eyes light on

AMANDA

Who reacts with a half smile as she is already dancing toward a door.

THE SULTAN

Rises and points to Amanda.

AMANDA

Turns to make a run for the exit -- and runs right into two burly MEN.

THE SULTAN

Turns to MacLeod.

SULTAN

A thousand apologies, honored guest... but I'm afraid you'll have to pick another.

Each Guard grabs an arm, and they drag her from the room, kicking and twisting. Her eyes meet MacLeod's.

AMANDA

You're a big help.

MACLEOD

Truly, her dancing wasn't so bad.

SULTAN

(grim)
She's a thief and she will be punished.
(jolly again)
The one on the left is from Persia.
Now if you want truly special skills...

And OFF MacLeod's look, not listening to the Sultan as Amanda disappears down a corridor --

2209 INT. TURKISH PRISON

2209

A black hole of a place, a few miserable wretches with matted hair and beards chained to the walls. Amanda is led in, hands manacled, by the two Guards.

AMANDA

Two big men like you to guard one small, helpless woman like me.

(beat)

You think I'm going to break these chains and tear you in half?

(with humorous contempt)

What a bunch of eunuchs...

GUARD ONE

Be silent.

AMANDA

Or what? You'll add another lifetime to my sentence?

GUARD ONE

You won't be here long.

He lifts a large, curved SWORD from the wall.

GUARD ONE

Your punishment will fit your crime. Your thieving hands will be removed.

(off Amanda's look)

Perhaps your tongue as well, for your impudence.

OFF her look, the Second Guard drags her towards a large WOODEN BLOCK marred by deep cut marks and suspicious stains. Amanda shrinks back -- this isn't funny anymore.

AMANDA

I'm sure you're not a eunuch! Please, it was a mistake. Tell the Sultan I'm sorry... he can have his jewels back.

They stop. Guard One pushes his blade to her throat to silence her..

GUARD ONE

The Sultan never changes his mind.

Guard Two drags her toward the block. This is getting serious now... Amanda sags, letting the chains go slack, then suddenly YANKS him around and KICKS him in the groin. As he doubles over --

(CONTINUED)

2209 CONTINUED:

2209

AMANDA

Now you're a eunuch.

She swivels to Guard One, SWINGING her chain like a whip - cracks it across his face. As he screams, claws at his eyes, she swings hard at GUARD TWO. A solid hit -- he goes down, and she turns and runs.

NEW ANGLE

As she races down the dark corridor -- straight into an iron GATE. It's locked, a GATE GUARD on the other side. There are SHOUTS from behind her, the others are catching up, when

THE GATE GUARD

Crumples as MACLEOD hammers him across the skull with the flat of his sword.

AMANDA

Hurry!

MacLeod throws her a look -- what does she think he's doing? -- and swings hard at the lock. It shatters open.

More GUARDS arrive. MacLeod tosses Amanda the sword of the unconscious GATE GUARD, and they battle the guards. As they fight, backing down the corridor --

MACLEOD

I could've been with that Persian girl. Why did I do this..?

AMANDA

Because you love it.

They turn to run as one of the guards notches an arrow in his bow and fires.

SMASH CUT TO:

2210 EXT. GLADE - TURKEY - 1753 - DAY

2210

CLOSE - MACLEOD'S FACE

MACLEOD

AAAAAAAHHH!

(through gritted teeth)

I can't tell you how much I love this.

PULL BACK to find MacLeod lying face down in 'he grass, Amanda kneeling by his backside, where we see an ARROW protrudes. She has both hands on it, working it free.

(CONTINUED)

2210 CONTINUED:

2210

AMANDA

(peevish)

Would you hold still?

She grabs the shaft, braces herself, pulls -- MacLeod stifles a yelp of pain as the arrow comes out.

AMANDA

All that fussing over a little arrow.

He sits up gingerly, wincing in pain, and their eyes meet over the arrow she's holding: It's large and nasty looking. Amanda quickly tosses it aside.

AMANDA

Anyway, you're not dead... and we're safe.

MACLEOD

(skeptical)

With you?

He starts to rise -- is hit by a stab of pain, and leans back down.

AMANDA

Look, I appreciate your help...

MACLEOD

And I'd appreciate being a few thousand miles away from you.

AMANDA

(as a revelation)

You're angry.

MACLEOD

How perceptive.

AMANDA

(mollifying)

What if I kiss it and make it better?

She kisses him on the lips. Sensuously. MacLeod is aroused in spite of himself, his gruff resistance crumbling.

MACLEOD

(beat)

How much better?

She smiles and moves in. And as they kiss, lying back on the grass --

TRANSITION TO:

2211 EXT. EIFFEL TOWER - PRESENT - DAY

2211

Silhouetted against the sky, MacLeod and Amanda are in mid-kiss -- they're startled by the sound of APPLAUSE. They turn to see

THE TOURISTS

Clap wildly, delighted at this show of madness and love.

RESUME MACLEOD AND AMANDA

He looks at her tenderly, realizing what she means to him, how much he cares.

MACLEOD

Amanda, if it all ends...

(hesitates)

I mean, I want you to know...

He hesitates. After knowing her for centuries, he's awkward at finally saying it.

AMANDA

(finishing for him)

You love me. I know.

(a smile)

And you always have.

She kisses him again. The APPLAUSE erupts. MacLeod startles, WOBBLING, barely keeping his balance. And OFF his face --

2212 INT. TRIBUNE - EDITOR'S OFFICE - DAY

2212

INSERT - COMPUTER SCREEN - MACLEOD'S FACE

Prominently displayed there. Clancy is staring at the computer with a glazed look -- the reality of Christine's proof is sinking in.

CHRISTINE

Everything's there. When they appeared, when they disappeared, names, aliases... everything.

CLANCY

And the ones who made these files, the Watchers...

CHRISTINE

Don was one of them.

(beat)

What are you going to do?

(CONTINUED)

2212 CONTINUED:

2212

A BEAT then Clancy picks up the phone.

CLANCY

(into phone)

Get me Charles White at CIA
headquarters in Langley, Virginia.

(beat)

These poor bastards don't know
what they're in for.

Behind him, the sound of his OFFICE DOOR closing. Clancy
doesn't look, just snaps in irritation --

CLANCY

Not unless it's urgent!

KALAS (O.S.)

How's life and death?

Clancy reacts, turns to the voice -- and his torso FLINCHES
in physical shock. For a surprised BEAT he stares down at
the KNIFE HANDLE protruding from his chest -- then he
collapses soundlessly to the floor. Christine SCREAMS,
turns to see --

NINO

Standing there. His dead, malevolent eyes.

CHRISTINE

Dawson sent you!

As he takes a step toward her, she turns to bolt -- and
runs right into the looming form of KALAS.

KALAS

Hardly, Mrs. Salzer. Hardly.

She knows him... the monster who killed her husband. She
backs away until she's trapped against a wall. And OFF
Kalas look, as he moves toward her, we --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

2213 EXT. KALAS' HIDEOUT - DAY

2213

Include the Eiffel Tower and this older style building in the general area of the Champs de Mars, as we hear...

KALAS (O.S.)

Brilliant.

2214 INT. KALAS' HIDEOUT - COMPUTER ROOM - DAY

2214

Kalas sits at his desk before his computer. He has loaded Salzer's disk, and watches the screen intently as he scrolls through files and pictures. Both Immortals and Watchers.

KALAS

You have to admire them. They have files on half the Immortals in Europe here.

(beat)

Where they live, who they love or hate...

Nino stands to the side, polishing his knife with sullen inattention he expected more, something he understands he doesn't get what it all means.

NINO

That's what you were after? A bunch of pictures?

Kalas smiles indulgently.

KALAS

That's right, Nino. Pictures of the ones like me.

(beat)

And the ones who watch them.

NINO

(startled)

Somebody's watching you?

KALAS

Was watching me, Nino. He's dead.

(beat)

But I've found the one who sent him.

(CONTINUED)

2214 CONTINUED:

2214

VEMAS' PICTURE

appears on the screen.

2215 EXT. QUAI NEAR MACLEOD'S BARGE - DAY

2215

Amanda and MacLeod are walking back to the barge after their escapade on the Eiffel Tower. MacLeod starts up the gangplank.

AMANDA

I've got an idea. Let's find some tropical island and hole-up for a few decades.

MACLEOD

(wry)

Just you and me.

AMANDA

Why not? If the rest of the world wants to go to hell, why not let it?

MacLeod reacts to the BUZZ, looks up to find

METHOS

Waiting for them.

METHOS

Thought you might be packed and on a plane to somewhere.

AMANDA

(to MacLeod)

See?

(back to Methos)

I tried that already. Didn't work.

MacLeod senses something in Methos' manner.

MACLEOD

What's up?

METHOS

Clancy, the editor of the Tribune, is dead. So's Christine Salzer.

(off their looks)

I didn't do it. Someone got there first.

MacLeod takes this in.

(CONTINUED)

2215 CONTINUED:

2215

MACLEOD

The disk?

METHOS

Gone. And the computer was wiped clean.

AMANDA

You don't think Joe...?

METHOS

He had his chance... It wasn't him.

AMANDA

Then who was it?

METHOS

My guess... One of the Watchers... a local name Vemas.

MACLEOD

Has anyone spoken to him?

METHOS

Not yet, but it wouldn't surprise me if he denied it.

AMANDA

A double murder isn't something most people would admit to.

(beat)

I'm glad it's over.

MACLEOD

I'm not so sure it is.

(off their looks)

There's someone else out there.

(beat)

Kalas.

AMANDA

How would he even know about this?

(beat)

MacLeod, I know he's dangerous, but aren't you being a little paranoid?

MACLEOD

Maybe.

(beat; to Methos)

Tell me more about Vemas.

2216 EXT. JACQUES VEMAS' GARDEN - DAY

2216

Vemas is in his garden, not far from a large GARAGE, splitting wood with an ax.

He's really taking it out on the wood, muscles rippling as he drives the blade down, sends the splinters flying. As he brings the ax up on a backswing --

KALAS (O.S.)

Jacques Vemas.

VEMAS' POV - KALAS

approaching. Vemas recognizes Kalas -- but he's a tough one, been working with Immortals for decades. His rage overcomes any fear he might feel.

VEMAS

I know you.

KALAS

And I know you.

(beat)

Not going to run? You have a chance.

VEMAS

(with contempt)

Like the Watchers you murdered?
They were my friends.

KALAS

Let's not get stuck on petty details.

(beat)

You and I have something to discuss.

Vemas flares, the veins in his neck bulging.

VEMAS

We have nothing!

KALAS

On the contrary... You have my files. You know all about me... wouldn't want anyone else to know all about me.

Vemas takes a stance, hefting the ax. He's white with anger.

VEMAS

I spent my life Watching. Never thought I could kill an Immortal.

(MORE)

(CONTINUED)

2216 CONTINUED:

2216

VEMAS (CONT.)

(beat)

There's a first time for everything.

Vemas swings.

KALAS

His sword is suddenly out, deflecting the ax-head into the ground.

VEMAS

Wrenches it free, swings again. He's hard and muscular, but he's fighting a master.

KALAS

Dodges blows, deflects another one -- then presses the attack.

VEMAS

Falls back, raises the ax to shield himself -- but Kalas cuts the ax handle in two with a single stroke.

Vemas throws the loose ax-head at Kalas. The GARAGE is behind him. He turns and runs for it.

2217 EXT. COUNTRY ROAD APPROACHING VEMAS' CHATEAU - DAY

2217

MACLEOD

In his car, driving at high speed, really flying.

WIDER - THE CAR

as he takes a turn on the road, fishtails, and screams on.

2218 INT. JACQUES VEMAS' GARDEN - LARGE GARAGE - DAY -
CONTINUOUS

2218

Vemas quickly locks the slide-bolt door behind him, looks frantically around for something to defend himself --

VEMAS' POV - THE WALL

and a gas CHAIN SAW hanging there. Vemas rips it from the wall, braces it on the floor with his foot, and yanks hard on the starter-cord... nothing.

(CONTINUED)

2218 CONTINUED:

2218

ANGLE - THE GARAGE DOOR

splintering under the blows from Kalas. Any moment and he'll be through.

RESUME VEMAS

cursing, desperately pulling the starter. Finally the chain-saw sputters, roars into life. Vemas hoists it, turns the whining machine to the door just as --

KALAS

Smashes through the door -- finds himself facing an armed and dangerous Vemas. With nowhere to run,

VEMAS

Looks around desperately. He spies

VEMAS' POV

a scaffold of large engine parts hanging from the ceiling by ropes and a pulley.

VEMAS

Lunges for the rope that anchors the pulley system to the wall and cuts it with the chain saw. The scaffolding drops, spilling engine parts onto

KALAS

Who drops to the floor under their weight.

VEMAS

Approaches Kalas, chain saw at the ready to take Kalas' head. As he pulls the saw back to take his final swing

KALAS

Pulls Vemas' foot out from under him, spilling Vemas to the ground. Vemas drops the saw.

NEW ANGLE

As Kalas grabs Vemas by the hair and pulls him from the floor. Kalas pulls Vemas' head back, exposing his neck, and places his blade to Vemas' throat.

Vemas is no coward. He's gone this far, and with his last bit of bravado --

VEMAS

I'm not afraid to die.

(CONTINUED)

2218 CONTINUED: (2)

2218

Kalas leans close to Vemas' sweating face, his smile pure evil.

KALAS

There are worse things than death.

(beat)

But enough about you, let's talk about me.

And OFF the trapped look on Vemas' face --

2219 EXT. JACQUES VEMAS' GARDEN - DAY - SHORTLY AFTER

2219

MacLeod's car careens into the drive, slides to a halt. MacLeod jumps out, enters the garden -- he sees the two pieces of the AX on the grounds. He raises his eyes

MACLEOD'S POV - THE GARAGE

and protruding from the broken doorway, a pair of feet.

NEW ANGLE

As MacLeod moves to the shed, looks down at Vemas -- the man is clearly dead. MacLeod gets the BUZZ. He turns, sees --

KALAS

Coming from the house, a thick accordion file in his hands. He stops as he sees MacLeod.

KALAS

MacLeod. It seems you're always a day late and a dollar short.

MACLEOD

(confirming his suspicions)

You have the disk.

(moving closer)

You murdered Clancy. Christine Salzer.

KALAS

All in a good cause. I did us all a favor. And this is the way you show your gratitude.

(beat)

You haven't even said thank you.

MACLEOD

You're enjoying all this?

(CONTINUED)

2219 CONTINUED:

2219

KALAS

It's not about pleasure... It's about power.

MACLEOD

In the Game, out of the Game.
Human. Immortal. It's all the same to you. You have no code, no rules.

KALAS

(beat)

There are no rules.

MacLeod drops his coat, draws his sword.

MACLEOD

There's one. The last one.

(beat)

Let's find out. Just you and me.

KALAS

You think so?

MacLeod has a flash of premonition. He lunges aside as

NINO

Lunges from behind with his knife.

MACLEOD

Side-steps like a matador -- the blade slices across his belly, opening his shirt.

NINO

Circles like a pro, feinting -- then lunges again.

MACLEOD

Grabs Nino's arm, BREAKS it over his knee. As Nino drops the knife with a scream, MacLeod shoves him stumbling towards Kalas.

NEW ANGLE

As Nino lands on his knees by Kalas' feet, clutching his useless, dangling arm at his side. He looks up at Kalas, grabs his coat, like a child or a dog looking for solace from its parent or master.

NINO

It's broken!

(CONTINUED)

2219 CONTINUED: (2)

2219

KALAS

Poor Nino... Does it hurt?

Nino nods. Kalas puts his hands on Nino's neck, like a chiropractor feeling for the right spot. A sudden TWIST Nino drops like a broken doll, his neck snapped.

KALAS

Not anymore.
(to MacLeod)
Now it's just the two of us.

MACLEOD

(glib)
But there can be only one.

MacLeod raises his sword. Kalas draws his own, and they circle warily.

KALAS

Just one more thing...
(beat)
If I die, everything goes public.

MACLEOD

(beat)
What are you talking about?

KALAS

Salzer's file is on my computer.
I'm not there to stop it, it
automatically goes out to every
news service worth mentioning.
(beat)
Marvelous thing, technology.

MACLEOD

You're lying.

KALAS

You know me better than that.
(beat)
Kill me and you blow everyone's
cover. Everyone's.
(beat)
Or you can lose your head... and
save us all.

MACLEOD

Poised like a spring. He's never felt so much rage, been so helpless to act on it.

KALAS

Quite a dilemma, MacLeod.
(MORE)

(CONTINUED)

2219 CONTINUED: (3)

2219

KALAS (CONT.)

(beat)

I'll let you think about it.

He backs warily away until he's sure MacLeod won't charge.

KALAS

Let's see what kind of hero you
really are.He turns and walks away. And OFF MacLeod's face, the
conflict boiling underneath as he watches him go --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

2220 EXT. BARGE - NIGHT

2220

MacLeod has laid out Kalas' dilemma for Amanda. He leans moodily on the railing while she paces the deck, raging.

AMANDA

You should have killed him. You had him... I can't believe you let him go!

MACLEOD

It's not that simple, Amanda...

AMANDA

I'll tell you what's simple. Dead is simple.

MACLEOD

I kill him and everything on that disk goes public.

AMANDA

So you're just going to stand there and let him take you?

She's being sarcastic, but MacLeod doesn't answer. Amanda starts to feel alarmed, then increasingly angry.

AMANDA

MacLeod? Answer me! You're not going to let him...
(real alarm)
You wouldn't, would you?

MACLEOD

(wry)
Got any good ideas?

AMANDA

Just one. Kill the bastard.

They both get the BUZZ, turn -- Methos stands there.

METHOS

Did I miss something?

He moves onto the barge.

AMANDA

Let him tell you.

(CONTINUED)

2220 CONTINUED:

2220

She opens the barge door and goes inside, slams it shut.
Methos looks at MacLeod expectantly.

A BEAT -- MacLeod walks past Methos, onto the gangplank
towards the quai. Methos shrugs and follows.

2221 EXT. BRIDGE OVERLOOKING SEINE - LATER - NIGHT

2221

MacLeod and Methos lean on the railing.

METHOS

Clever. We don't know where he
is... even if we did, he'd feel us
coming, and upload the files.

(beat)

I'd say he hasn't left any doors
open.

MACLEOD

(beat)

Just one.

Methos looks at him a BEAT, unsure what MacLeod will decide.

METHOS

I was in Rome once. 93 A.D., the
Coliseum...

(remembering)

I saw Christians facing the lions.
Some of them looked almost happy
to die for their faith.

MACLEOD

(tight)

Your point? Or are you just
strolling down Memory Lane?

METHOS

Just that afterwards, the only
ones looking happy were the lions.

MACLEOD

This isn't about faith.

METHOS

No, it's about sacrifice. It's a
helluva thing to be a martyr,
MacLeod... And that's exactly what
Kalas wants. He's pushing all
your buttons.

MACLEOD

I'm open to suggestions. Enlighten
me.

(CONTINUED)

2221 CONTINUED:

2221

METHOS

Maybe Amanda's right. Fight your
best fight.

MACLEOD

(sarcastic)

Every man for himself? To hell
with the rest?

METHOS

So what if the world finds out?
Life's about change. Civilizations
rise and fall.

MACLEOD

(flaring)

This isn't about civilization,
it's about people! Amanda, Dawson,
Richie... you.

(beat)

Our world isn't an ant farm.

Methos looks at MacLeod for a beat and smiles. He speaks
with a touch of admiration and humor.

METHOS

The passion of youth.

MacLeod returns the smile, tension released.

MACLEOD

(with a sense of humor)

Boys will be boys.

METHOS

And every cloud has a silver lining.

(off MacLeod's look)

If you die, at least Amanda will
be free to date.

He smiles -- gallows humor in the face of disaster.

2222 INT. BARGE - SAME TIME

2222

The phone rings. Amanda answers.

AMANDA

(into phone)

Yes?

INTERCUT:

2223 INT. KALAS' HIDEOUT

2223

Kalas is on the phone.

KALAS

Lovely to hear your voice again,
my dear.

AMANDA

I can't say the same.

KALAS

Put MacLeod on.

ON AMANDA

She hesitates a BEAT, the wheels turning.

AMANDA

He's not here.

(beat)

But I can give him a message.

KALAS

He's to meet me in one hour.
Listen carefully...

RESUME AMANDA

As she listens to Kalas' instructions. Then the sound of
the LINE going dead. She hangs up slowly, thinking.

2224 EXT. ROOFTOP GARDEN - DAY

2224

Kalas enters the rooftop garden, which has a number of
plants behind which a body might hide, expecting MacLeod.
He smiles as he gets the BUZZ. He looks around the rooftop
and see

KALAS' POV

no one.

BACK TO SCENE

He draws his sword.

KALAS

Come out ... Come out ... Wherever
you are.

Still nothing. He moves deeper onto the roof.

KALAS

It's only a matter of time.

(CONTINUED)

2224 CONTINUED:

2224

Kalas reacts, bringing his sword up over his head to defend himself from a sword blow that comes from behind and out of the shadows.

KALAS
(as he turns)
Not very sporting.

But it is not MacLeod he finds before him. It is

AMANDA

Who stands cat-like ready to continue her attack.

KALAS
You should have learned your lesson.

AMANDA
You should've been more careful
shaving.
(beat)
But I can finish the job.

She attacks fiercely but Kalas is more than a match for her and she knows it. She retreats under his onslaught.

KALAS
Unless you can fly, there's no
where to go.

A massive blow sends Amanda back against the edge of the roof. She climbs on top of it and beckons to Kalas.

AMANDA
(taunting him)
What's the matter, Kalas?
(beat)
Afraid of heights?

KALAS

Stays on the rooftop. Amanda continues to taunt him.

AMANDA
It's easy. Just put one foot in
Front of the other.

Kalas climbs up on the edge, more agile than one would imagine.

AMANDA
You're not as clumsy as you look.

He presses the attack. They exchange several blows while maintaining their balance on the narrow roof edge.

(CONTINUED)

2224 CONTINUED: (2)

2224

KALAS'

Attack pushes Amanda back to the corner of the building. Then, with a sudden thrust, he disarms her.

AMANDA'S POV

Her sword spiraling to the street far below.

BACK TO SCENE

KALAS

You're next, my dear.

As he swings

AMANDA

Somersaults from the roof, managing to grab onto an empty flag pole jutting from the corner. She pulls herself up onto it and perches there like a gymnast on a balance beam.

AMANDA

Some other time.

She leaps to the roof of the building next door and runs off.

KALAS

Glances after her, then turns and leaves. As he moves off

MARTIN

Steps from the shadows from where he observed the fight. He looks toward where Amanda went, hesitates -- he's HER Watcher, but Kalas is getting away, and Kalas has the disk. He makes the decision -- and follows Kalas.

2225 INT. JACQUES VEMAS' CHATEAU - SAME TIME

2225

A large, long room. At one end are several computers, men and women of various ages at them. Others are on telephones, and ALL have Watcher tattoos.

The place has been converted into a War Room, the nerve center of the Watcher organization, and it has the quiet, tense feel of a police stake-out.

DAWSON (O.S.)

I don't want to hear you don't know. I want to know where he is!

(CONTINUED)

2225 CONTINUED:

2225

ON MACLEOD

as he enters the room.

MACLEOD

Joe, relax.

The room stops as all the Watchers present look at MacLeod.
Dawson reacts.

DAWSON

That's right, it's MacLeod.

(beat)

Anybody got a problem with that?

Everyone goes back to work.

MACLEOD

There are 10 million people in
Paris. You guys can't be
everywhere.

DAWSON

They have to be.

(beat)

We can't kill what we can't find.

MACLEOD

(beat)

So much for Watching.

DAWSON

(cold)

He hunts us. We hunt him.

MACLEOD

(echoing Kalas)

No more rules.

Some of the Watchers can't help but sneak curious glances
at MacLeod.

DAWSON

Let's go outside.

2225A EXT. JACQUES VEMAS' CHATEAU - DAY

2225A

As they move outside.

DAWSON

Whatever else he is, Kalas is good.

If you find him before we do...

(beat)

Can you beat him?

(CONTINUED)

2225A CONTINUED:

2225A

MACLEOD

Maybe.

DAWSON

If you fight to win.

MACLEOD

(beat)

You better get that disk.

2226 INT. KALAS' HIDEOUT - DAY

2226

Martin moves stealthily through the entrance. Softly as a cat. Silence -- Kalas is nowhere to be seen. Martin sees an open doorway. He cautiously edges toward it --

2227 INT. KALAS' HIDEOUT - COMPUTER ROOM - CONTINUOUS

2227

It's the same room we've seen Kalas in before. Martin carefully enters, sees --

MARTIN'S POV

Kalas' desk and on it, his computer.

RESUME MARTIN

He listens for a sound, but hears nothing. He moves silently to the computer, sees it's already running. He taps a key and the screen UNBLANKS.

MARTIN'S POV

This is it, the Watcher database. A small Watcher logo appears in the center of the screen. It becomes larger and larger until it fills the screen, then dissipates. It is replaced by the words: "Watcher Database Europe 1995"

BACK TO SCENE

Martin hears a noise. His face registers the fear he feels. He looks around.

MARTIN'S POV

a closet.

BACK TO SCENE

He moves to it and goes inside as

(CONTINUED)

2227 CONTINUED:

2227

KALAS

enters the room and moves to the computer. He looks around and leaves.

2228 INT. KALAS' HIDEOUT - CLOSET - DAY

2228

Martin stands there, his heart pounding. Adrenaline pumping, hands slippery with sweat, he pulls his cell-phone and DIALS, and waits tensely... then, as someone picks up:

MARTIN

(into phone in a
whisper)

Dawson... Dawson, I found it! I
found Kalas!

INTERCUT:

2229 EXT. JACQUES VEMAS' CHATEAU - SAME TIME

2229

Dawson is holding a portable phone as MacLeod looks on.

DAWSON

Martin? Where's Amanda? Where
the hell are you?

Martin can barely contain his excitement.

MARTIN

I'm inside right now. The disk is
in the computer...

DAWSON

Where are you?

MARTIN

In Kalas' place. Oh the rue du
Mars. As soon as he leaves, I'll
get the disk.

DAWSON

(to MacLeod)
It's Martin. He's found Kalas'
place. He's hiding somewhere
inside.

MACLEOD

Tell him to get out of there...
now!

DAWSON

(into phone)
Martin... Martin...

2230 INT. KALAS' HIDEOUT - SAME TIME

2230

ON KALAS

As he drives his sword through the closet door. Then he withdraws the blade. The door opens.

MARTIN

Falls out, dead. Kalas picks up the phone.

KALAS

It's not that easy, Dawson.

PAN DOWN to find Martin's body lying at Kalas' feet.

INTERCUT:

2231 EXT. JACQUES VEMAS' CHATEAU - SAME TIME

2231

Dawson realizes who he's talking to -- and what it means.

DAWSON

You son of a bitch....

Kalas glances down at Martin. He flicks his foot. Martin's body rolls over, stares sightlessly at the ceiling.

KALAS

Is that any way to talk in front
of the dead?

(harder)

I want MacLeod.

DAWSON

Looks over at MacLeod, then returns to the phone.

DAWSON

(beat)

He's not here.

KALAS

Then find him. That's what you
Watchers do, isn't it?

(beat)

Tell him no more stalling. I'll
call him in one hour...

(beat)

He meets me tonight... or tomorrow
we're all on CNN.

(CONTINUED)

2231 CONTINUED:

2231

Dawson slowly toggles off the phone, looking suddenly tired.
He looks up, meets MacLeod's eyes. As he does, we --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

2232 INT. BARGE - NIGHT

2232

Amanda is on the couch, exchanging her torn clothes for new ones while MacLeod paces angrily, thoroughly pissed at Amanda's interference. She's pissed in return.

AMANDA

At least I tried to do something!

MACLEOD

Nobody asked you. You know what happens if that disk goes public.

AMANDA

(emotional)
Yes, you'll stay alive.

They lock eyes for a minute.

MACLEOD

(beat)
Amanda, you never listen to anyone,
but you're going to listen now.
(beat)
Stay the hell out of this.

AMANDA

That's what you want, I'm gone!

She turns and storms out, passing Methos and Dawson who are coming in. They look a question at MacLeod. He's not in the mood.

MACLEOD

Don't ask.

METHOS

Did I say something?

MACLEOD

Any news?

DAWSON

We know Martin was on the rue du
Mars, near the Eiffel Tower.
(beat)
But that still leaves a few thousand
places Kalas could be.

(CONTINUED)

2232 CONTINUED:

2232

MACLEOD

(beat)

What are the chances of covering
it before the deadline?

DAWSON

(beat)

Zip.

MACLEOD

(beat)

That's it, then.

Dawson slumps onto the couch, rubs his hands over his eyes.
He's feeling tired, trapped.

DAWSON

Sorry, Mac. It's Kalas' play.

METHOS

And whatever happens... he wins.

MacLeod is silent, brooding. As the phone RINGS, all eyes
go to it as the tension builds.

METHOS

That'll be the phone.

2233 EXT. QUAI - LATER - NIGHT

2233

MacLeod moves away along the quai, wearing his long coat,
going to meet Kalas. Amanda runs after him, catches up.
They look at each other for a BEAT-- she's hesitant, a
little embarrassed.

AMANDA

Look. About what happened... I'm
sorry.

MACLEOD

Forget it. I'm glad you came back.

AMANDA

(beat, rephrasing)

I mean about everything that
happened. All these years. I've
been a pain in the ass...

She trails off, shrugs.

MACLEOD

More than once.

(a smile)

But maybe it was worth it.

(CONTINUED)

2233 CONTINUED:

2233

She smiles, grateful for this. Then...

AMANDA

I know it's kind of hokey, but I
don't think Rebecca would mind.

(beat)

I remember a time when a knight
didn't go into battle without a
lady's favor.

She hesitates, then takes Rebecca's CRYSTAL from around
her neck, hesitates, then places it around his neck.

AMANDA

For luck.

(beat)

It's the one thing in the world I
care most about. Except...

(faltering)

I just want you to know, I...
because I ...

She can't quite say it. MacLeod leans down, kisses her
gently. Echo of their conversation in Act One.

MACLEOD

(gently)

I know. And you always have.

AMANDA

Always.

She means it. Tries to smile through her welling emotion --
then turns her face away, turns and hurries into the
darkness.

2234 EXT. EIFFEL TOWER - STOCK - ESTABLISHING - NIGHT

2234

The great tower thrusting into the dark sky.

2235 EXT. EIFFEL TOWER- UPPER DECK - NIGHT

2235

MacLeod steps into view from the WALKWAY (stairs) by which
he's reached the top deck. He feels the BUZZ --

MACLEOD'S POV - KALAS

standing at the railing, looking over the city. He turns
at MacLeod's approach, unhurried, confident.

MACLEOD

You're early.

(CONTINUED)

2235 CONTINUED:

2235

KALAS

I'm careful.

His gesture takes in the Tower, their vantage point above the city.

KALAS

No one here but us...
(beat, acidly)
And I love the view.

MACLEOD

(neutral)
It's a good place to die.

Does he mean himself or Kalas? He's giving nothing away. Kalas looks at MacLeod quizzically.

KALAS

What's it going to be?

MACLEOD

What do you think?

KALAS

I think that either way...

He drops his coat, brings his sword into position.

KALAS

It's over.

MacLeod's answer is to drop his coat -- then turn in a roaring attack.

NEW ANGLE

As they battle around the giddy perch of the tower, wind whistling around, the city sprawled below.

THE FIGHT - VARIOUS ANGLES

MacLeod and Kalas are evenly matched, the rage and hatred fueled and compressed over centuries now exploding. They feint and dodge, barely miss each other, swords striking girders, sending showers of SPARKS flying.

ANGLE - MACLEOD

As he stumbles back against a coin-operated TELESCOPE on its metal pole. Kalas swings -- MacLeod rolls aside -- Kalas' sword slices through the metal pole, cutting off the telescope.

(CONTINUED)

2235 CONTINUED: (2)

2235

ANOTHER ANGLE

both immortals at the railing, sword against sword, both their blades and their faces only inches apart, the city lights sprawled out beneath them. Finally, Kalas pulls away and slashes MacLeod, taking him across the chest.

MACLEOD

Falls back against the sharp end of the METAL POLE. It pierces his jacket, traps him there, held immobile as --

KALAS

Sees his chance, and swings with all his might.

MACLEOD

Dives aside -- Kalas' sword CUTS INTO the metal railing, is stuck there. MacLeod slashes up, driving the sword from Kalas' hand.

KALAS' SWORD

Spirals out into space, falling, lost in blackness.

NEW ANGLE

As MacLeod stands over him. Kalas pushes to his feet.

MACLEOD

Hear that, Kalas?

(beat)

That's the fat lady singing.

KALAS

You kill me and you're finished, too.

MACLEOD

Maybe.

(beat)

What's the last thing you'll see?

KALAS

(a sneer)

Does it matter?

MacLeod's face says yes -- it matters.

MACLEOD

The Eiffel Tower.

(beat)

The world's biggest lightning rod.

(CONTINUED)

2235 CONTINUED: (3)

2235

CLOSE - KALAS

looking merely puzzled at first. Then a look of understanding crosses his face, but only for a second as

MACLEOD

Brings his sword down with every ounce of his fury -- and Kalas dies. MacLeod falls to his knees, drained by the battle. Then --

The Quickening strikes. It engulfs the tower, crackling around MacLeod, shooting tendrils of energy up the steel girders of the Tower.

WIDER - THE TOWER

as the lightning of the Quickening shoots from the base, gathering as it builds to the tip -- then launches into the sky, punching a swirling maelstrom into the clouds above it.

NEW ANGLE

As the energy of the Quickening ripples out in concentric circles, playing over the PARIS SKYLINE as it spreads across the city.

CUTAWAY TO:

2236 INT. N.D. APARTMENT - CONTINUOUS - NIGHT

2236

Two TEENAGERS are on a couch, necking before the TV. The TV screen crackles, then EXPLODES.

VARIOUS CUTAWAYS

-- a sophisticated set of DIALS and GAUGES in a power station SHORTING OUT in a sea of sparks, PHONES and COMPUTER DEVICES going with them. Finally --

2237 INT. KALAS' HIDEOUT - COMPUTER ROOM - CONTINUOUS - NIGHT

2237

CLOSE - KALAS' COMPUTER

On it is displayed a screen of MacLeod's record. (Photo of MacLeod in Joe's. Text: "NAME: Duncan MacLeod BORN:

(CONTINUED)

2237 CONTINUED:

2237

Glenfinnen, Scotland 1592 TRIBE/CLAN/AFFILIATION: Clan MacLeod FIRST DEATH: Clan border dispute, Scottish Highlands, 1622 TEACHER: Connor MacLeod SEE ALSO: Martin Hyde, Ursa, Amanda, Rebecca Horne, Hugh Fitzcairn, Hamza el Kahir, Xavier St. Cloud, Kalas, Grace Chandel, John Garrick" -- the text should fill the screen and a button labeled "MORE" implies there are further screens.)

Surging electricity crackles over the computer's face, building until the screen EXPLODES into the room, a SLOW MOTION death in a shower of sparks.

2238 EXT. PLAZA - NIGHT - SHORTLY AFTER

2238

Dawson, Amanda and Methos stand together, watching as the Quickening dissipates into a throbbing glow.

Even Methos is moved, impressed by it. They're all tense, not knowing the outcome.

METHOS

Never seen one quite like that.

Amanda strains to find MacLeod.

AMANDA

(nervous)

Where is he? I don't see him...

(calls)

Duncan... Duncan...

THEIR POV - THE TOWER

as a dark form comes down, slowly exits the base.

RESUME DAWSON, METHOS AND AMANDA

Tensing as they wait, then through the dark, they see --

MACLEOD

Blasted and torn, moving toward them from the tower.

AMANDA

Duncan!

She races to him, runs into his arms and throws herself around him. Methos smiles broadly, can't resist a last quip. He turns to Dawson.

METHOS

Well. There goes my shot.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

2239 EXT. BARGE - NIGHT

2239

On the towers of Notre Dame as we hear the sound of a CHAMPAGNE CORK popping.

DAWSON (O.S.)

So... what do we drink to?

The camera PANS DOWN and we find MacLeod, Amanda, Dawson and Methos hold four glasses as Methos pours the champagne.

METHOS

How about the wonders of modern technology?

AMANDA

To MacLeod... still being in one piece.

DAWSON

I'll drink to that.

They lift their glasses expectantly. MacLeod pauses a BEAT, his thoughts elsewhere before he raises his own glass.

MACLEOD

(quietly)
To Fitzcainr. And Paul.

AMANDA

To old friends.

MACLEOD

(a smile at Methos)
And new ones.

They drain their glasses. Dawson lowers his glass, as if remembering something.

DAWSON

Thought you might be interested...

He reaches into his pocket, removes the small HARD DRIVE blackened from the power surge, obviously inoperable. He hands it to MacLeod.

MACLEOD

Better late than never.

Amanda offers a large mock yawn.

(CONTINUED)

2239 CONTINUED:

2239

AMANDA

Champagne always makes me sleepy.

Dawson immediately takes the hint.

DAWSON

(to Methos)
Time to leave.

AMANDA

Not on my account.

METHOS

(playing with her)
Then I'll have another.
(off her look)
Tomorrow.
(to Dawson)
Let's go see what trouble we can
get into.

DAWSON

(to Amanda and MacLeod)
Night.

As the two move to the door --

MACLEOD AND AMANDA

Are alone at last. She puts her glass aside, slides her arms around his neck. She's not quite sure how to say this.

AMANDA

MacLeod, we said some things
before...
(beat)
Things we've never said.

MacLeod knows what she means. He smiles.

MACLEOD

Want me to forget them?

AMANDA

(beat)
Not tonight.

He smiles, and as they come into each other's arms, Amanda's arm brushes against a champagne bottle that falls. (NOTE TO THE DIRECTOR: Please shoot this so that we can go out on the embrace if we decide to.) As Amanda reaches down to pick up the bottle --

MATCH DISSOLVE TO:

2240 INT. SHAKESPEARE & COMPANY BOOKSHOP

2240

Another female arm reaches down but it picks up a book from the ground. As the book is placed on a high shelf, we see --

ANGLE - IN THE SPOT THE BOOK IS TO FIT IN

Another disk drive very much like the one before. As the book slipped in place, covering the drive for the moment.

FADE OUT.

END OF SHOW