



HIGHLANDER

The Series

95403
THE INNOCENT

Written by
Alan Swayze

Highlander

"THE INNOCENT"

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Production #95403

August 4, 1995 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"The Innocent"

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CAST LIST

DUNCAN MACLEOD
RICHIE RYAN

MIKEY
TYLER KING
ALAN WELLS
HELEN WELLS
JACK SPICE
CHASKE
DOC HOBBS
LOCKPORT
ANDERSON
SHERIFF
OFFICER WINSTON
OFFICER MARVIN
DELIVERY MAN
CABBIE
OFFICER VITALE

HIGHLANDER

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SET LIST

INTERIORS

MACLEOD'S LOFT
DOJO
/ELEVATOR

DOCTOR'S OFFICE - MCKEWANSVILLE - 1868
JAIL CELL

EXTERIORS

DOJO

JUNKYARD
/OLD SCHOOL BUS
COUNTRY ROAD
WOODS - DAKOTA TERRITORY - 1868
/TRAIL
/CLEARING
MCKEWANSVILLE - 1868
/DOCTOR'S OFFICE
/SIDE ALLEY
/BLACKSMITH'S SHOP
CITY STREET
JAIL
TRAIN YARDS
ROUNDHOUSE
MACMAHON PASS RAILROAD TUNNEL
STANLEY PARK

HIGHLANDER

"The Innocent"

TEASER

FADE IN:

301 EXT. JUNKYARD - DAY

301

Isolated out in the country, far from prying eyes.

ALAN WELLS

A rugged, Charles Bronson-type Immortal who appears to be in his mid-thirties, is working on an old engine block. A large tool chest filled with tools is nearby. He stops as he gets the BUZZ.

Alan turns, a look of concern on his face that disappears as soon as he sees the source of the BUZZ is

MIKEY

Who approaches from around a stack of old cars. He is a big, soft-faced man in his forties. He holds a small hand-carved wooden train in his hand. He is dressed in overalls. Mikey lumbers doggedly over to Alan.

It is clear that Mikey is not the fully-grown man that he appears. He has the mental age of six or seven, but he also comes equipped with the one-dimensional intellect of an idiot savant. Mikey's area of expertise and obsession is trains.

MIKEY

Alan, can I help?

ALAN

Absolutely. Think you can carry my tools for me?

MIKEY

Sure, I have strong muscles.

Mikey tries to help Alan, but he's using one hand as the other carries the toy train.

ALAN

It would be easier if you put down the train first, Mikey.

(CONTINUED)

301 CONTINUED:

301

MIKEY

(shaking his head)
First steam locomotive built by
Richard Trevithick --
(beat)
-- in 1804 -- for Penydarren Iron
Works in wales. Carried twenty-five
tons.

ALAN

(he's heard it all
before)
You don't say?

It's said with affection. He's used to Mikey. Mikey picks
up the tool chest and a couple of tools fall out.

ALAN

Let me get that for you.

MIKEY

I can do it.

A CAR PULLS UP NEARBY

Alan's mortal wife HELEN gets out carrying a large lunch
box and thermos. She holds up the lunch box.

HELEN

Lunch.
(beat)
How's your helper doing?

MIKEY

(chugging through the
junkyard with the
tool chest)
Carried twenty-five tons!

ALAN

(laughing)
Looks like he's on his way into town
with a load of machinery.

Helen and Alan both chuckle contentedly. Mikey laughs too --
happy to be here.

Suddenly, Alan gets the BUZZ -- as does Mikey, who responds
to it as though a fly were buzzing inside his brain. NOTE:
Mikey keeps looking at Alan. He doesn't see King.

ALAN'S POV

A figure moving in and out of the piles of junk in the
distance. TYLER KING, early 20s, strong, good-looking to
the point of preening. The world is his oyster.

(CONTINUED)

301 CONTINUED: (2)

301

He is an Immortal and he has come to challenge Alan. The sunlight glints sharply off his blade.

KING

(glib)

Come out, come out, wherever you
Are.

RESUME ALAN AND MIKEY

Alan grabs his sword. Mikey drops the tool chest. He looks to Alan expectantly.

ALAN

(tight)

Go to Helen, Mikey.

MIKEY

(agitated)

Mikey can help.

ALAN

Not with this.

MIKEY

Stupid rules.

ALAN

(calls)

Helen!

Helen moves toward Mikey. Alan gestures to an old, wrecked school bus.

ALAN

(to Helen)

Get him in the bus and keep him down.
I don't want him seeing this.

HELEN

Come on, Mikey! Hurry!

She tries to herd Mikey inside. He jerks away.

MIKEY

I'm not a kid.

Alan grabs him by the collar and pulls him close.

ALAN

Mikey, listen to me! This is
important.

(whispering urgently)

Get in there -- and keep quiet!

(CONTINUED)

301 CONTINUED: (3)

301

Alan gives Mikey a shove toward the bus. Helen exchanges a worried look with her husband.

HELEN
Alan --

ALAN
Go.

She hurries after Mikey as Alan turns to face the waiting Immortal.

302 EXT. OLD SCHOOL BUS - DAY

302

An extremely anxious Helen pushes a reluctant Mikey towards the old bus. Most Of its windows are encrusted with dirt.

HELEN
(urgently)
C'mon, Mikey.

Mikey resists the pressure of her hands.

MIKEY
(suddenly whispering)
Shhhhh! Helen, Alan said don't make noise.

HELEN
(pointing)
In there.

Mikey shakes his head.

HELEN
Get in, Mikey.

She frantically tries to push Mikey into the bus. He keeps bobbing back out -- refusing to get into it.

MIKEY
(whispering)
Noooo! I don't like it in there. I want to stay outside.

Helen pushes Mikey in ahead of her. Mikey moves toward the window and looks out.

MIKEY'S POV - THROUGH THE WINDOW

Alan and a half-hidden stranger engaged in a sword fight in and out of the junk. Note: Mikey doesn't see King's face.

(CONTINUED)

302 CONTINUED:

302

BACK TO SCENE

Helen hasn't seen it and is still filled with anxiety.

MIKEY

Alan needs me.

Helen grabs Mikey.

HELEN

(losing it)

MIKEY!

MIKEY

Shhh.... quiet, Helen!

They both react as the clear blue sky outside the windows is suddenly torn by lightning and thunder. A QUICKENING!

HELEN

Alan!

She tries to bolt but Mikey hangs on to her -- overcome with fear about Alan's instructions.

MIKEY

Alan said stay inside.

HELEN

Let me go!

As she tries to get free to check on her husband, Mikey grabs her and puts his hand over her mouth. She can't breathe and struggles to get free.

MIKEY

(whispering)

Shhhh. Helen. Shhhhhhhh. Quiet!

Desperate to keep her inside and not knowing his own strength, he squeezes her so hard that her neck snaps. She crumples in his hands like a rag doll.

MIKEY

Helen? Helen! Wake up, Helen!

He lets her go. She slumps to the floor. Mikey wails pitifully, then panic-stricken, he grabs his train and runs out the door.

303 EXT. JUNKYARD - DAY

303

Mikey looks around in panic. Not knowing what to do, he heads off.

(CONTINUED)

303 CONTINUED:

303

Blind with fear, he runs and runs -- with nowhere to go.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

304 EXT. COUNTRY ROAD - DAY

304

A HELMETED MOTORCYCLIST is riding along a deserted highway that runs through a marshy coastal landscape.

ON THE RIDER

He suddenly he gets the BUZZ, turns his head to it and slows down. He pulls his bike over to the shoulder -- and then stops.

CLOSER

The man gets off his bike and removes his helmet to reveal that he is RICHIE RYAN. He looks around. Richie's hand twitches, ready to grab his sword. He edgily reacts to an O.S. rustling from the ditch -- and backs carefully away from it.

RICHIE

Who's there?

HIS POV

After some more suspenseful rustling from the bulrushes - Mikey lurches up out of the marshy ditch, large, imposing. His face streaked with grime, shaking his head as if still trying to free it of an annoying buzzing inside it.

TWO-SHOT

Richie is ready for a confrontation as the muddy and grass-stained man peers at him.

RICHIE

(announcing himself)
Richie Ryan.

MIKEY

I'm hungry.

RICHIE

Hungry?

Mikey nods.

Richie stops reaching for his sword. He sees that Mikey is different. Instead, he searches his bag for a granola bar and hands it to Mikey.

(CONTINUED)

304 CONTINUED:

304

MIKEY

(courteously)

Thank you.

Mikey tears the bar open and wolfs it quickly down -- licking the wrapper to get the last few crumbs.

MIKEY

(expectantly)

More?

RICHIE

Sorry.

Richie looks around. The area they are in seems completely deserted.

RICHIE

You from around here?

Mikey shrugs uncertainly.

RICHIE

You lost? Where's your home?

MIKEY

Nobody's home.

RICHIE

I'm headed that way.

(pointing)

Up the coast.

MIKEY

(grinning)

Coast Starlight passes through twenty-two tunnels in Oregon.

RICHIE

Is that a fact?

MIKEY

Fact: Amtrak founded in 1971.

They stand there for a moment awkwardly. Richie has no idea what he's supposed to do with Mikey.

RICHIE

You want to come with me?

Mikey smiles and shrugs amiably. Richie gets on his bike.

RICHIE

(looking back)

All aboard?

(CONTINUED)

304 CONTINUED: (2)

304

MI'KEY
(getting on)
All aboard!
(leaning forward to
impart a gem)
My name's Mikey.

Richie nods with a grin. They take off, roaring down the road.

PULL BACK TO REVEAL

From a distant hilltop, King is watching them go, through a pair of binoculars. He smiles.

305 EXT. DOJO - DAY - ESTABLISHING

305

MACLEOD (O.S.)
I know the grounds haven't been kept
up.
(beat)
Yes, I know about the roof...

306 INT. MACLEOD'S LOFT - DAY

306

CLOSE - A LARGE STILL PHOTO

of MacLeod's VICTORIAN HOUSE. A rambling affair with charm showing through the peeled paint, nestled in overgrown trees -- it is clearly in need of serious TLC.

WIDEN

MacLeod on the phone, holding up the photo as he talks. A set of blueprints are on the counter in front of him.

MACLEOD
(into phone)
No, I don't want to see something in
better shape. I just want to know
if the offer's been accepted...
(beat)
Great. Send the papers.

He hangs up, looks at the blueprints in front of him as the elevator is heard in the background -- pauses as he gets the BUZZ and Richie enters with Mikey trailing him.

Richie's about to speak, stops as he sees the photos.

MACLEOD
What do you think?

(CONTINUED)

306 CONTINUED:

306

RICHIE

It's a wreck...

MACLEOD

(cheerfully)

Exactly -- I just bought it.

MIKEY

(bright)

Hi!

RICHIE

(sheepishly)

Mac, say hello to Mikey.

MacLeod moves to Mikey and offers his hand for Mikey to shake.

MACLEOD

Duncan MacLeod.

MIKEY

(nodding as if this
is old news)Duncan, Oklahoma -- on Wichita-Fort
Worth line -- between Chickasha and
Red River bridge.

As he speaks, Mikey shakes MacLeod's hand. MacLeod quickly gets a fix on Mikey's persona.

MACLEOD

I'm really glad to know that.

RICHIE

Mikey, Mac's my best friend.

MIKEY

"Best Friend of Charleston" --
Christmas Day, 1830 -- South Carolina.
141 passengers.

(nodding seriously)

First scheduled train in United
States.

MacLeod turns to Richie.

MACLEOD

Where'd you find him?

RICHIE

About 20 miles south of Greenville.
He was just wandering.

As they talk, Mikey is bobbing and weaving all over the place.

(CONTINUED)

306 CONTINUED: (2)

306

He knocks over a VASE with flowers that crashes to the floor.

MIKEY

Sorry.

MACLEOD

That's okay.

Mikey then immediately moves and lifts a small antique statue.

MACLEOD

(taking it from him)

Thanks.

RICHIE

Maybe we should go outside...
Take a walk or something.

MIKEY

A walk's good.

Mikey starts off toward the elevator.

RICHIE

(with a shrug; to
MacLeod)

It was in the middle of nowhere,
Mac. I couldn't just leave him.
You find someone who's helpless, you
gotta protect him, right?

Richie hurries to Mikey. As MacLeod watches them go --

TRANSITION TO:

307 OMITTED

307

308 EXT. TRAIL THROUGH WOODS - DAKOTA TERRITORY - 1868 - DAY 308

MacLeod rides out from behind some TREES, on horseback. He's been riding a long distance through the Dakotas and he is dusty and tired. He stops and stretches in the saddle. Just as he is about to take a swig from his canteen, he hears the CRACK of a bullwhip through the trees and a CRY of pain. He rides forward to investigate.

309 EXT. CLEARING IN WOODS - DAKOTA TERRITORY - 1868 - DAY 309

MacLeod bursts into the clearing on horseback.

(CONTINUED)

309 CONTINUED:

309

HIS POV

At a bend in a winding trail, a rickety WAGON filled with BUFFALO HIDES.

JACK SPICE

A large brutish hides-trader in a leather fringe jacket, is chasing a young Indian around the wagon with a whip.

SPICE

Stand still, you worthless bastard!
I own your sorry ass.

He cracks the whip at CHASKE (pronounced "Cha ska") and catches him sharply on the back.

CHASKE

Winces and ducks away from him. He scoots under the wagon and out the other side -- but he can't get away from the long reach of the bullwhip.

SPICE (O.S.)

Now I've got ya!

Again, the whip end lands on his back.

CHASKE

No more ...

He runs off again, limping in agony.

SPICE

Gets him cornered against a grove of saplings.

SPICE

Boy, I got to teach you so you don't
run away again.

MACLEOD

Rides between the whipped young brave and his attacker.

MACLEOD

I think you've made your point.

SPICE

Like hell I have.

(beat)

You want to stay healthy, mister,
you'd best ride on.

MacLeod dismounts from his horse.

(CONTINUED)

309 CONTINUED: (2)

309

MACLEOD

Can't do that.

SPICE

This Indian's bought and paid for.

(beat)

Where I come from, you don't come
between a man and his property.

The whip dangles and moves easily in Spice's hand.

MACLEOD

We come from different places.

SPICE

Grins as he hauls back his whip.

SPICE

It's your hide!

Spice lashes viciously at MacLeod.

MACLEOD

Dodges the whip. His hand snakes out like lightning. He
grabs and abruptly yanks the whole whip out of Spice's
grip.

SPICE

Sumbitch!

SPICE

Turns and scrambles towards the driver's seat on the wagon
to reach for his rifle --

MacLeod turns the whip on him. It comes slashing down on
his knuckles.

CHASKE

Watches with amazement.

SPICE

Dives into his bag to pull out his skinning knife, but
MacLeod heads him off with a crack of the whip across his
arms. Spice drops the bag with a howl of pain.

SPICE

Damn you.

MACLEOD

A smart man would ride out now.

(CONTINUED)

309 CONTINUED: (3)

309

ON SPICE

As he mounts his wagon.

SPICE

(furious)
I'll see you again.
(to Chaske)
Both of you.

Spice rides off.

ON CHASKE

As MacLeod comes over, he flinches at his approach.

CHASKE

He won't forget this.

MACLEOD

I hope not.
(beat)
My name's MacLeod.

Chaske grimaces.

CHASKE

Chaske.

MACLEOD

Let's have a look at your back.

He examines Chaske's wounds. His back is a mass of raw welts.

MACLEOD

There's a doctor in the next town.

CHASKE

No! The white man will have no
medicine for me.

Chaske struggles uncertainly to his feet.

CHASKE

I will be fine.

He tries to head out on his own. After a few steps, he crumples to his knees.

MACLEOD

(pulling him up)
Sure you will.

They mount up on MacLeod's horse and ride off.

310 EXT. MCKEWANSVILLE - 1868 - DAY

310

MacLeod and Chaske ride down the main street.

THEIR RIDING POV

Faces look up at them, filled with fear and distrust.
Angry eyes follow them as they pass.

RESUME MACLEOD AND CHASKE

Chaske leans forward to whisper in MacLeod's ear.

CHASKE

(whispering)
They hate me.

MACLEOD

We're not here to make friends. As soon as you're patched up, we'll be on our way.

He calls out to a STERN-FACED WOMAN for directions.

MACLEOD

Excuse me, Ma'am? Could you direct me to the doctor's office?

Getting only a pointed finger in reply, he trots onward.

311 EXT. DOCTOR'S OFFICE - 1868 - DAY

311

MacLeod stops his horse at the hitching rail. As he dismounts and helps down Chaske, who is obviously injured, a small CROWD begins to gather.

DOC HOBBS

Comes out of his office to see what's going on. He is not pleased to see Chaske. He looks around, worriedly. MacLeod starts moving Chaske into Hobbs' office.

DOC HOBBS

I'm sorry but you can't bring him in here!

MacLeod stops and fixes him with a glare.

MACLEOD

You took an oath, didn't you?

DOC HOBBS

You're just asking for trouble, mister.

(CONTINUED)

311 CONTINUED:

311

Hobbs takes them a few steps to one side.

DOC HOBBS

The Indian Wars left a lot of bad
blood in these parts.

(lowering his voice)

Half the town lost friends or family
to the Cheyenne.

Chaske leans against them, ready to collapse.

CHASKE

(weakly)

I am sorry to hear that. I am also
not Cheyenne.

BILL LOCKPORT, a local cowboy, comes up to glower at Chaske.

LOCKPORT

What the hell's going on here, Doc?

Lockport pushes forward -- MacLeod carefully holds him
back with one hand and gently pushes Doc Hobbs and Chaske
towards the office.

MACLEOD

Treat his wounds -- I'll keep an eye
on things out here.

As Hobbs helps a limping Chaske inside, MacLeod quietly
pulls a rifle from his saddle bag and turns to face the
crowd.

TRANSITION TO:

312 EXT. STREET - THE PRESENT - DAY

312

Mikey sits on a bench. MacLeod is kneeling down beside
him. Richie watches from a short distance away.

MACLEOD

(gently)

Mikey, where did you live before?

MIKEY

In a house.

(suddenly hiding in
his train world)

Argentina has 21,000 miles of railroad
track.

As MacLeod continues, Mikey becomes more and more agitated.

MACLEOD

Yeah, but where?

(CONTINUED)

312 CONTINUED:

312

Mikey rises from the bench.

MIKEY

(worried)

In a room. Mexico 16,000 miles of track.

MACLEOD

Were there other people there?

MIKEY

(getting more and more anxious)

Nobody's home. Brazil 18,000 miles, Chile 5,000!

MACLEOD

(calming him down)

Okay, Mikey. Okay.

He stands and joins Richie a few steps away. Mikey ambles away.

MACLEOD

Someone had to be taking care of him.

RICHIE

One of us?

MACLEOD

We may never know.

Nearby, a water truck delivers 5 gallon bottles. Mikey walks up and looks into the bottles. He starts to play drums on one of them.

DELIVERY MAN (O.S.)

(gruff)

Get out of there.

As Mikey reacts to the voice of the Delivery Man, he stumbles against a break that holds the bottles. They begin to tumble.

MACLEOD AND RICHIE

React to the

STACK OF BOTTLES

Rolling off the truck.

MIKEY

Backs away, embarrassed.

(CONTINUED)

312 CONTINUED: (2)

312

DELIVERY MAN

You idiot!

As Richie and MacLeod react and move to help.

RICHIE

What'd you do?

MIKEY

Don't yell at me. I don't like it
when people yell at me.Richie turns to MacLeod as they struggle with the bottles.
Mike wanders off, embarrassed. MacLeod and Richie don't
see him.

RICHIE

He didn't mean it, Mac.

MACLEOD

(exasperated)
I know.
(looking around)
Where is he?

As Richie and MacLeod exchange a look --

313 EXT. STANLEY PARK - DAY

313

Mikey wanders aimlessly through a park. As he does, his
eyes find --

MIKEY'S POV

A scaled-down ride-on train runs around its scaled-down
track. ANDERSON, the engineer, sits on the locomotive at
the controls.

MIKEY

Moves toward it, his eyes riveted. He watches transfixed
as he moves. On the side of the small train is the name
of a famous one that Mikey knows extremely well -- the
Orient Express.

MIKEY

(absolutely ecstatic)
Orient Express! Paris-Istanbul!
Istanbul-Paris! Most famous train
In the whole world!Suddenly Mikey gets the BUZZ. He pounds his head to try
and free himself from the annoying sensation he doesn't
understand.

(CONTINUED)

313 CONTINUED:

313

TYLER KING

Is watching nearby. Mikey is unaware of his presence and has no idea of his murderous intent.

MIKEY

(of the train, reverent)

"King of Trains. Train of Kings."

King just smiles treacherously. He knows that this time -- he's got an easy one.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

314 EXT. STANLEY PARK - DAY

314

Mikey starts to approach the model train.

MIKEY
Orient Express!

King intercepts him.

KING
You like trains? I know a place
where they let you play on a train
all day long.

ON THE TRAIN

It pulls to a stop and the kids climb off and move away.

RESUME MIKEY

This is interesting. He loses interest in King.

Anderson climbs off the locomotive. Mikey sees his chance.
He heads for it.

KING
Hey, where you going?

MIKEY
(his explanation)
King of Trains!

He sits on the locomotive and pushes the control forward.
The train moves.

ANDERSON

Reacts.

ANDERSON
Hey, what are you doing on there?

KING

Fades into the background, his chance missed.

MIKEY

Blows the whistle on the little train.

ANGLE - MACLEOD AND RICHIE

(CONTINUED)

314 CONTINUED:

314

Searching for Mikey, they hear the distinctive train WHISTLE. They look at each other.

MACLEOD & RICHIE

Mikey.

They move off toward the sound.

ANDERSON

Chases after the moving train, yelling up at Mikey:

ANDERSON

What are you -- crazy?

MIKEY

Orient Express. Strasbourg, Munich, Vienna, Budapest, Bucharest.

Anderson moves to a control panel and cuts the power. The train stops abruptly, jolting Mikey forward. Mikey raises his hand to strike Anderson.

MacLeod and Richie rush up.

RICHIE

Mikey!

MACLEOD

(to Anderson)
He won't hurt you. He doesn't understand what he's doing.

MIKEY

(almost contrite)
Hi Richie! Orient Express.

ANDERSON

(to MacLeod)
Get him off my train.

MACLEOD

Relax. We'll take care of it.

RICHIE

(coaxing)
Come on, Mikey. Get down from there.

Anderson rushes to examine his baby. He's almost as obsessed with his trains as Mikey is.

ANDERSON

You could have broken it!

MACLEOD

But he didn't.

(CONTINUED)

314 CONTINUED: (2)

314

RICHIE

We have to go, Mikey.

Mikey starts to get down.

ANDERSON

(to MacLeod)

Lunatic like that should be locked
up somewhere.

MACLEOD

We'll take care of him. He won't be
any more trouble to you.

Richie and Mikey walk off together. Mikey takes Richie's
hand in his.

MIKEY,

It's not even the real Orient Express.

They go off together, still holding hands. MacLeod watches
the two of them for a moment, wondering if it's possible
to keep Mikey out of trouble.

315 INT. DOJO - DAY

315

As Richie, Mikey and MacLeod enter the Dojo

TWO GUYS

Are fencing with sabers in the background.

ON MIKEY

When he sees the sword play, Mikey freaks out. He picks
up a heavy weight bench and charges the two men, swinging
it from side to side -- screaming at them.

MIKEY

Stop! Stop!

MACLEOD

Gets in between Mikey and the men. One of the men falls
on his ass backing away.

MACLEOD

Mikey! Mikey! No one's getting
hurt here. They're just playing a
game.

Mikey looks at the two men who stare in wonder. He reaches
out a hand and pulls the fallen man to his feet easily.

(CONTINUED)

315 CONTINUED:

315

MIKEY

You okay?

MacLeod turns to the two men.

MACLEOD

Sorry about the interruption, guys.
Maybe you could pick it up tomorrow?Mystified, they nod and leave. MacLeod and Richie lead
Mikey to the elevator.

316 OMITTED

316

317 INT. MACLEOD'S LOFT - DAY - A LITTLE LATER

317

Mikey sips at a glass of milk as he plays with various
table condiments --- pretending that they're a train. He
keeps a worried eye on MacLeod and Richie across the room.
Richie paces back and forth in front of MacLeod.

RICHIE

I don't know what to do with him.

MACLEOD

He needs to be some place where he
won't get into trouble.

Richie nods but he keeps pacing.

RICHIE

I know. I know.

Richie looks over at Mikey.

RICHIE

I just keep asking myself why we met
up on that road. Why at that exact
moment he was there. You know, like --
(beat)
-- maybe this happened for a reason.

MACLEOD

You think you're supposed to take
care of him, Richie?

RICHIE

Maybe.

Mikey waves.

MIKEY

Hey, Richie!

(CONTINUED)

317 CONTINUED:

317

Richie and MacLeod look at Mikey -- who promptly toasts them with his milk glass.

 RICHIE

Look at him. He doesn't have a mean bone in his body.

 MACLEOD

He's not a puppy. He's a man. And he's an Immortal.

 (beat)

What if we hadn't been there in the park -- or when he attacked those guys downstairs?

 RICHIE

But we were.

 MACLEOD

We won't always be.

 (beat)

Richie, are you ready to dedicate your life to him?

 (beat)

Twenty-four hours a day, every day -- forever? Because that's what it'll take.

 RICHIE

What do you want to do, lock him up?

 MACLEOD

I want him safe.

Richie reacts to MacLeod's comment.

 RICHIE

 (beat)

I'm gonna go talk to a couple social workers I know.

 MACLEOD

It's a good start.

Richie moves to Mikey.

 RICHIE

I've got to go out for a little while. Help mac look after the place, will you?

 MIKEY

I'm a good helper.

 RICHIE

I know.

(CONTINUED)

317 CONTINUED: (2)

317

As Richie leaves, MacLeod turns towards Mikey who quickly slips into one of his train mantras.

MIKEY

Two Silver trains through Carolina.

He traces two parallel lines in the air with his forefingers -- as if seeing a map in his mind.

MACLEOD

(gently probing)

That's very interesting, Mikey.
Tell me some more about where you
used to live.

MIKEY

Silver Meteor and Silver Star.

His two fingers suddenly move apart as they keep tracing.

MACLEOD

Mikey? Answer me.

Mikey becomes more and more agitated as MacLeod presses

MIKEY

Split at Selma --
(his fingers joining
up again)
-- share same route again -- after
Savannah.

MacLeod puts his hands on Mikey's face, forcing him to make eye contact.

MACLEOD

Mikey, what happened?

Mikey abruptly pulls away and stands up, throwing his milk glass with all his might -- smashing it against the wall.

MIKEY

(suddenly sobbing)
Alan hurt! Helen hurt! It was bad.

MACLEOD

What happened, Mikey?

MIKEY

Helen was making noise.

Mikey starts to pace but he keeps stopping himself every few steps to change direction. He looks like a caged animal.

(CONTINUED)

317 CONTINUED: (3)

317

MIKEY

Mikey's fault!

(beat)

Always Mikey's fault.

He suddenly shuts down as they both get a BUZZ from downstairs. Mikey pounds his head to get rid of it.

MACLEOD

Stay here, Mikey.

(beat)

You understand?

Mikey nods as MacLeod goes into the elevator.

318 INT. DOJO ELEVATOR

318

MacLeod rides down in the elevator. His whole body is tense as it slowly descends.

319 INT. DOJO - DAY

319

Hearing the elevator coming, Tyler King moves to conceal himself in the passageway beside the elevator -- poised to take the head of whoever comes off the elevator.

ON THE GRATE

As the grate is raised, King swings at neck level, but his sword is met by MacLeod's katana.

KING

Leaps back, on guard -- but not displeased.

KING

Well, well -- what have we here?

MACLEOD

Duncan MacLeod of the Clan MacLeod.

KING

Tyler King.

(beat)

Give him to me and you'll live another day, Duncan.

MACLEOD

You could just let him go.

KING

I'm the kind of guy who likes to finish what he starts.

(MORE)

(CONTINUED)

319 CONTINUED:

319

KING (CONT.)

(beat)

Do yourself a favor, take a hike.
I'm not here for you.

MACLEOD

If you're here for him...

(beat)

You're here for me.

King laughs.

KING

Another bleeding heart?

(beat)

Have you talked to him? He's lunch
meat.

(taps his forehead
significantly)

Barely a blip on the old EEG.

MACLEOD

He thinks, he feels. He's got the
same right to life as we have.

KING

What life? He'll be whacked soon
enough, why not by me?

MACLEOD

Because I say so.

KING

Suit yourself.

He leaps forward with his blade.

WIDE ON DOJO

They fight their way over to the foot of the stairs where
King swings his sword and the water cooler EXPLODES.

THE STAIRCASE NEAR THE ELEVATOR

Unnoticed by the combatants below, Mikey comes down the
stairs, his eyes wide with fear.

ANGLE ON THE WEIGHTS AREA

Mac and King battle their way back into the open. They
come fighting towards the weight benches, leaping over
them without missing a stroke.

MIKEY

Is horrified at what is occurring.

(CONTINUED)

319 CONTINUED: (2)

319

MIKEY

No!

He runs towards them, waving his arms.

ON THE FIGHT

King and MacLeod slash away at each other -- until

MIKEY

Dashes into their midst.

MIKEY

Stop! Stop!

KING

Raises his sword, ready to smite Mikey on the neck.

MACLEOD

Pushes Mikey aside to keep King from taking his head.
Mikey goes sprawling.

KING

Uses MacLeod's momentary distraction to cut MacLeod's arm,
knocking the katana from his hand.

MACLEOD

(to Mikey)

Run, Mikey.

(off his hesitation)

RUN!

MIKEY

Is already at the door. He runs from the dojo, screaming
in terror.

KING

You should have given him to me.

King backs MacLeod up against the heavy bag. He slashes
viciously at him but MacLeod jumps aside just in time.
The saber slices the heavy bag open.

KING

Lunges again.

MACLEOD

Uses King's momentum against him.

(CONTINUED)

319 CONTINUED: (3)

319

He pulls King's sword arm toward him with his left hand and drives a powerful right hand into his chin.

KING

Goes down, stunned for the moment, as THREE MEN enter the dojo to work out. MacLeod looks at the three men, then at King, then takes off after Mikey.

MACLEOD

Mikey!

320 EXT. CITY STREET - DAY

320

Mikey is out wandering in the street.

A CAB DRIVER

Screams at Mikey as he walks out in front of his cab.

CABBIE

That's right, moron! Walk right in front of the car.

RESUME MIKEY

The honk of the horns and the angry voices terrify him. He walks onwards, dazed and confused, his hands over his ears.

MIKEY

(to himself)
Train of Kings.

As he walks, he bumps into people, his voice growing louder as the anxiety inside him increases.

MIKEY

(getting louder and
louder)
Train of Kings. Leaving Station.
Track 29!

He is now shouting out loud and beginning to attract attention.

MIKEY

All aboard! All aboard!

CAMERA MOVES WITH MIKEY

as he starts to run. He runs from one street to another and into the flow of traffic again directly in front of

A POLICE CAR

(CONTINUED)

320 CONTINUED:

320

The car tries to screech to a halt but still it hits him and knocks him down.

THE POLICE OFFICERS

OFFICERS VITALE and MOYLE jump out of their car.

VITALE
(leaning down to Mikey)
Hey -- you okay?

MIKEY

Staggeres to his feet, holding his injured arm, in obvious pain. He explodes in anger as he turns on the policemen.

MIKEY
You hurt me!

He swings a haymaker at Vitale, knocking him right off his feet. Moyle jumps him from behind.

WIDE ON STREET

Vitale leaps up to help his partner and together they tackle Mikey. They grapple together -- heaving and rolling across the street in the middle of downtown traffic. Cars honk at them and passersby yell out their encouragement.

THE COPS

Finally get Mikey under control. When they slap the cuffs on him, he seems to lose all willpower. They push him into the police car.

MACLEOD

Arrives on the scene, just as Mikey is being driven away.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

321 EXT. JAIL - DAY

321

Richie and MacLeod are walking to MacLeod's car.

RICHIE

How could they do this to him? He's not a criminal, Mac. They didn't have to throw him in jail.

MACLEOD

That's what cops usually do when someone assaults them, Richie.

RICHIE

They should have seen that he was different.

MACLEOD

It's hard to be objective when someone like Mikey is attacking you.

RICHIE

If King didn't show up, it never would have happened.

MACLEOD

Then something else would have.

RICHIE

I thought you liked him.

MACLEOD

I do like him, Richie.

(beat)

This isn't about whether I like him Or whether he's gentle or has a Good soul. It's about the reality Of Mikey's life.

RICHIE

The guy doesn't have a life, Mac. Don't you think he deserves one?

MACLEOD

Absolutely. We all do.

RICHIE

Then we'll just have to figure out how to give it to him.

(CONTINUED)

321 CONTINUED:

321

MACLEOD

Just like that.

RICHIE

What's so hard? We'll make it work.

MacLeod stops walking and turns to Richie.

MACLEOD

Richie, we're Immortal. We're not gods.

RICHIE

Which means?

MACLEOD

(beat)

It means we can't give him a life he doesn't have, no matter how much we want to.

RICHIE

It's not fair.

MACLEOD

It's not.

They start walking again.

RICHIE

You think it's all random, who's going to be beautiful... who's going to be smart? Who's going to be Einstein, and who's going to be... Mikey?

MACLEOD

It depends on what century you ask me, Richie. Right now...

(beat)

I think there's some kind of plan happening, but I have no idea what it is.

They continue on for a moment.

RICHIE

How old do you think he is?

MACLEOD

I don't know and I don't think he Does either.

RICHIE

I wonder what he dreams.

(MORE)

(CONTINUED)

321 CONTINUED: (2)

321

RICHIE (CONT.)

What he thinks about.

(beat)

You know, every now and then I look into his eyes and see something else... Something more. I think Part of him knows what he is, Mac.

MACLEOD

Maybe he does, but it doesn't change anything.

They exchange a look. Richie turns away.

RICHIE

Let's just get him out of here.

MACLEOD

Then what?

RICHIE

(exasperated)

I don't know. I'm working on it.

MACLEOD

I hope so.

MacLeod watches Richie go in through the BARRED JAILHOUSE DOOR --

TRANSITION TO:

322 EXT. DOCTOR'S OFFICE - MCKEWANSVILLE - 1868 - DAY

322

The BARS of the HITCHING RAIL. MacLeod stands before the CROWD of townsfolk, calmly cradling his rifle in his arms.

CLOSER ON CROWD

Lockport and his friend SWEENEY are out in front -- trying to whip up the crowd.

LOCKPORT

Come on! What are we waiting for?

(beat)

Let's run that Injun's red ass out of town!

They start forward up the steps.

MACLEOD

Blocks their path. He holds up the rifle as a barrier.

(CONTINUED)

322 CONTINUED:

322

MACLEOD

Why?

LOCKPORT

(thrown)

What do you mean, why?

MacLeod attempts to break the tension.

MACLEOD

(playing the crowd)

What exactly don't you like about
him? His hair... his clothes?

LOCKPORT

Are you making fun of me, mister?

MACLEOD

Someone should.

The crowd laughs, breaking a little of the tension.

323 INT. DOCTOR'S OFFICE - MCKEWANSVILLE - 1868 - DAY

323

As the Doctor tends to Chaske's wounds. Chaske looks
through the window and sees --

CHASKE'S POV

The altercation in the street. More people coming up.

BACK TO SCENE

The Doctor turns away for a moment to get a bandage. Chaske
moves to an open window.

324 EXT. SIDE ALLEY - MCKEWANSVILLE - 1868 - DAY

324

Down the alley, a heavily-bandaged Chaske sneaks out the
side window of the doctor's office. Landing gingerly, he
tiptoes off in the other direction to the next street.

CLOSER ON END OF ALLEY

Just as Chaske clears the alley -- he runs right into Spice.
Spice grabs his arm.

SPICE

Well, lookie here.

Chaske slugs him as hard as he can.

325 EXT. DOCTOR'S OFFICE - MCKEWANSVILLE - 1868 - DAY 325

MacLeod is still engaged with Lockport, trying to diffuse the crowd.

LOCKPORT

You're asking for trouble.

MACLEOD

(playing with him)

Now, excuse me, but I don't think that's what I asked at all, as I Remember.

THE SHERIFF

Walks up and instantly takes charge.

SHERIFF

Afternoon. There some sort of problem here?

Lockport backs off.

MACLEOD

No problem. I brought a friend in to have his wounds seen to.

LOCKPORT

It was a damn Indian!

The Sheriff nods to Lockport and steps closer to MacLeod.

SHERIFF

You could have picked a friendlier town.

MACLEOD

So I hear.

SHERIFF

He with the Doc now?

MACLEOD

(nodding)

As soon as he's fit to ride, we'll be gone.

Suddenly, they all hear a SHOT ring out and a WOMAN'S SCREAM coming from the next street over. Everyone starts running.

326 EXT. BLACKSMITH'S SHOP - MCKEWANSVILLE - 1868 - DAY 326

The crowd rounds the corner with MacLeod and the Sheriff out in front.

(CONTINUED)

326 CONTINUED:

326

CHASKE

Is standing over a dead Jack Spice -- Spice's pistol in his hand. He looks at the crowd, expecting the worst.

THE SHERIFF

Draws his gun and starts slowly towards Chaske.

SHERIFF

Drop the gun, son.

Chaske looks to the Sheriff, then to MacLeod.

MACLEOD

Do what he says, Chaske. It'll be alright.

Chaske drops the gun.

MACLEOD

(re Spice)

He kept Chaske as a slave. Nearly beat him to death before I stopped him.

SHERIFF

He'll have lots of time to tell his Side to the jury.

ON CHASKE

As he starts to back away.

ON THE SHERIFF

He raises his gun.

SHERIFF

Hold it right there. You're gonna have to come with me.

MACLEOD

Senses what is about to happen.

MACLEOD

Chaske! Don't!

CHASKE

Takes off on a run.

MacLeod's hand goes to the Sheriff's gun, keeping it down.

(CONTINUED)

326 CONTINUED: (2)

326

MACLEOD

Chaske!

MACLEOD'S POV

A SHOT rings out and Chaske falls -- mortally wounded.

BACK ON CROWD

Everyone turns to see Lockport standing there, a rifle in his hand.

LOCKPORT

(shrugging)

Murderer trying to escape.

He cockily shoulders a RIFLE, daring anyone to call him a liar.

MACLEOD

Walks swiftly up to him and knocks him out with one punch. Lockport crumples to the ground in front of MacLeod's BOOTS.

TRANSITION TO:

327 INT. JAIL CELL - THE PRESENT - DAY

327

The BOOTS of a JAILER as he shows MacLeod and Richie into a cell -- where they find Mikey, crouched in a corner like an animal. He is rocking back and forth.

MACLEOD

Mikey?

Mikey is so withdrawn and frightened that he barely recognizes them. He continues to rock back and forth, hiding deep within the world of trains.

MIKEY

(a rueful mantra)

Trans-Siberian Express -- 6,000 miles long.

MacLeod tries to get his attention.

MACLEOD

Mikey, it's me -- Duncan.

MIKEY

(not reacting)

Moscow to Vladivostok. Track completed 1916.

(CONTINUED)

327 CONTINUED:

327

His arms free, Mikey pulls away from them and then slumps back down onto the floor. Richie looks at MacLeod, clearly worried.

MACLEOD

Talk to him, Richie.

RICHIE

Come on, Mikey --- it's Richie and Mac -- your friends.

Mikey keeps rocking back and forth.

MIKEY

(shaking his head)
1916. 1916. 1916.

Richie gets down on his knees and takes a toy train out of his pack. He runs it across the floor, trying to coax Mikey back out of the corner.

RICHIE

Got you something special, Mikey.

CLOSE ON TOY TRAIN

Richie's hand runs it across the cell floor. After a beat, Mikey's much larger hand comes into frame and covers Richie's. Together they run the train across the floor. Richie smiles with relief as Mikey picks the train up to look at it.

RICHIE

It's yours, Mikey.

Mikey's eyes light up, holding the train tight -- while still rocking in place.

MIKEY

(off the logo on the
train)
"California Zephyr"?

Richie takes something else out of his pack -- an old-fashioned engineer's cap.

RICHIE

I brought you this, too.

Mikey completely loses his sense of terror when he sees the cap. He jumps up and puts it on, imitating -- as best he can an "old time movies"-style conductor.

(CONTINUED)

327 CONTINUED: (2)

327

MIKEY
(punching his words
as they head on out)
All aboard CALiFORNia ZEPHYr!
TRANScOntiNENTAl Service -- ChicAgo
To SAN FranciSCo.

RICHIE
We can go now, Mikey.

MIKEY
(regaling prisoners
as he passes by)
Major STOPS -- KANSAs City, DENver,
SALT Lake CITY and SACraMENTo!

He rambles on as they take him down the jail corridor.

328 INT. MACLEOD'S LOFT - DAY

328

Richie is quietly talking on the phone. MacLeod watches
Mikey playing with his new toy train.

Richie hangs up the phone.

RICHIE
There's a school upstate called St.
Simon's. They can look after Mikey.

MACLEOD
You sure?

RICHIE
(upbeat)
It's a church-run facility -- built
on Holy Ground.
(beat)
He'll be safe till we figure out
something more permanent.

MACLEOD
Now all you've got to do is sell it
to him.

Richie turns back to face Mikey -- who has heard everything.

MIKEY
I don't want to go away without you,
Richie.

RICHIE
It's in the country, Mikey. You'll
be safe.

(CONTINUED)

328 CONTINUED:

328

MIKEY
No bad men?

RICHIE
No bad men.

MIKEY
You coming?

RICHIE
We'll come visit.

MIKEY
(obstinate)
I'll stay here.

MacLeod steps up to Mikey with a smile.

MACLEOD
Mikey, how'd you like to go to a
real switching yard?
(Mikey nods)
We can stop there on the way.

Mikey considers for a moment, then stands up quickly.

MIKEY
(excited)
Okay. Never been there before.

He grabs his cap and moves toward the elevator. He steps
in and looks over his shoulder.

MIKEY
You coming, guys?

As they all head out together.

329 EXT. TRAIN YARDS - DAY

329

ANGLE ON TRACK

A huge blaring train engine fills the screen and it roars
towards us.

PAN OVER TO REVEAL

MacLeod, Richie and a delighted Mikey are watching the
freight train as it passes.

MIKEY
(solemnly)
Freight cars. Average capacity --
84 tons.

(CONTINUED)

ACT FOUR

FADE IN:

330 EXT. ROUNDHOUSE - DAY

330

Mikey sees King also.

MIKEY

(pointing)

Bad man!

MACLEOD

I'll take care of it.

(turning to them)

Richie, get Mikey out of here.

Richie and MacLeod share a look.

RICHIE

(hopefully)

We'll wait by the car.

RICHIE AND MIKEY

Start to walk away along some track.

MACLEOD

follows King into the Roundhouse.

331 INT. ROUNDHOUSE - DAY

331

The Roundhouse is an old unused train facility, with loading platforms, railbeds and several tall SIGNAL POSTS which are festooned with rail TRAFFIC LIGHTS.

MACLEOD

Finds King circling quietly in the middle of the shadowy building. They face off with each other.

KING

(looking around)

Nice venue. Private, out of the way.

(pulling out his sword)

Want to go round and round?

MACLEOD

Don't you have anything better to do?

(CONTINUED)

331 CONTINUED:

331

KING

I told you I never leave anything unfinished. Let me have the guy with the missing hard drive and afterwards we'll do lunch.

MACLEOD

Sorry, I've already eaten.

MACLEOD

Draws his own sword and the fight begins.

WIDE ON ROUNDHOUSE

The two men whirl around each other, the glint and spark of flashing swords vividly visible in the half darkness.

ANGLE ON RAILBED

With vicious slashing strokes, King drives MacLeod back along the railbed. MacLeod keeps fending him off as he climbs up a cement staircase to a platform.

DOWN ANGLE ON PLATFORM

They continue to fight their way along the platform below. Above them, stands a pair of huge signal posts, their long-idle GREEN, AMBER and RED LAMPS covered in dust.

332 EXT. TRAIN YARDS - MACLEOD'S CAR - DAY

332

From inside their police cruiser, two young COPS, MARVIN and WINSTON, spot MacLeod's parked car. Suspicious, Winston punches it up on the computer.

WINSTON

That's the car. Belongs to Duncan MacLeod. Guy who signed him out.

Marvin puts on the flashing top light.

MARVIN

(nervously drawing his gun)
Okay -- let's do it.

THE COPS

Get out of their car and cautiously approach the cruiser. They react when they see --

THEIR POV

Mikey and Richie coming towards them.

(CONTINUED)

332 CONTINUED:

332

RESUME COPS

Marvin pulls out a clipboard and they quickly compare the approaching Mikey to an APB sketch they have.

MARVIN

(nervous)

That's him, Dave! That's the guy!

With a slightly cooler head than his partner, Winston steps forward with his revolver raised.

WINSTON

Down on the ground! Now!

RICHIE

Instantly drops to the ground. Mikey doesn't.

WINSTON

Do it!

RICHIE

Mikey! Get down!

(to the cops)

What's this about?

THE COPS

Both spread a little farther apart, showing their nervousness.

WINSTON

Your friend here is wanted for murdering two folks in Greenville.

MIKEY

Is worried by the guns and the shouting, but he's also fascinated by the flashing light on the squad car. He keeps on coming.

MIKEY

(keeping himself from panicking)

The French T.G.V. train from Paris to Marseilles travels at one hundred seventy miles per hour.

RESUME SQUAD CAR

Getting frantic, the rookie cops both point their revolvers.

WINSTON

Stop right there, pal. Don't come any closer!

(CONTINUED)

332 CONTINUED: (2)

332

RICHIE

Mikey, stop.

MIKEY

Just keeps advancing, his eyes fixed on the squad car's flashing light.

MIKEY

The Japanese Bullet train reaches a top speed of two hundred ten miles per hour between Tokyo and Nagoya.

RICHIE

Starts to get up.

RICHIE

Don't shoot, please. I can handle him.

(beat)

Mikey, get on the ground.

ON MARVIN AND WINSTON

Winston points a gun in Richie's direction.

WINSTON

Stay down or you're a dead man.

Winston cocks the gun and points it at Mikey.

WINSTON

Listen to your friend, Mikey.

333 INT. ROUNDHOUSE - DAY

333

King battles MacLeod up against the platform's end wall.

KING

End of the line, MacLeod.

ON MACLEOD

As he pushes King back and attacks him once more. They slash their way under the signal posts again.

KING

Tries to run him through with a savage thrust, but at the last possible second --

MACLEOD

Turns sideways like a bull-fighter.

(CONTINUED)

333 CONTINUED:

333

MOVE WITH KING

As he smashes into the wall, breaking his saber in half. Knowing that he's blown it, he looks up to see --

HIS POV

MacLeod standing above him, bringing down his blade.

WIDE ON SCENE

As the QUICKENING hits. The surge of energy races up the signal posts -- where the lights each FLARE UP in succession -- GREEN, AMBER, RED -- as they explode in a shower of sparks.

334 EXT. TRAIN YARDS - SQUAD CAR - DAY

334

As the QUICKENING lights up the inside of the Roundhouse, Winston reacts.

WINSTON

What the hell's going on in there?

MIKEY

Tries to bolt away.

MIKEY

NO!!

WINSTON

Grabs him and slams him down face-first on the hood of the squad car. He attempts to cuff him.

WINSTON

Hold still, pal.

ON MARVIN

He rushes to help his partner -- as Mikey totally freaks out.

MIKEY

Noooooo!

MIKEY

Whirls his massive body around and knocks Winston to the ground. He hits the ground and doesn't move. When Marvin tries to grab hold of him, Mikey smashes his head down onto the hood of the squad car. There is a sickening crunch as vertebrae collapse.

Mikey takes off running.

(CONTINUED)

334 CONTINUED:

334

RICHIE

Quickly follows after Mikey.

ANGLE - MACLEOD

Moves from the roundhouse. He approaches the two fallen officers. He feels for a pulse on one and sighs with relief. He moves toward the other and reacts -- the look on his face tells you the man is dead.

MacLeod reacts to the sound of approaching police sirens and moves off.

335 OMITTED

335

336 EXT. MACMAHON PASS - TUNNEL - DAY - LATER

336

Richie and Mikey are hiding behind a utility shed beside the tracks.

MIKEY

I'm hungry, Richie.

RICHIE

As soon as Mac shows up, we're on our way.

THEIR POV

MacLeod drives up and parks his car not far from the tunnel entrance. He gets out and looks around.

RESUME RICHIE AND MIKEY

They come out from behind the utility shed and cross the tracks.

RICHIE

(stressed-out)
Boy, am I glad to see you.

MacLeod doesn't say anything.

MIKEY

Hi!

RICHIE

Come on -- let's get Mikey up to St. Simon's before there's any more trouble.

MACLEOD

Mikey can't go to St. Simon's, Richie.

(CONTINUED)

336 CONTINUED:

336

RICHIE

It wasn't his fault, Mac. He was scared.

PIACLEOD

One of the cops is dead. Mikey broke his neck.

(beat)

They'll never stop looking for him.

RICHIE

He didn't mean to do it, Mac.

MACLEOD

He never does.

MacLeod moves closer to Mikey. Mikey smiles at him worriedly.

MIKEY

Old Dominion makes nine stops -- Washington to Newport News.

MACLEOD

Mikey -- what happened to the people who were taking care of you?

MIKEY

(loudly)

Nine! Makes nine stops -- Washington to Newport News.

(imparting his last tidbit of insider knowledge)

Two stops in Williamsburg!

(beginning to cry)

Bad man came and Alan said "Quiet."

MACLEOD

Did the bad man hurt Alan, Mikey?

MIKEY

(nods)

Helen was making a lot of noise.

MacLeod puts a stabilizing hand on Mikey's shoulder.

MACLEOD

What happened to her, Mikey?

MIKEY

(rocking back and forth)

I did what Alan said. I always listen to Alan. I didn't do anything bad.

(MORE)

(CONTINUED)

336 CONTINUED: (2)

336

MIKEY (CONT.)

(intense)
I made Helen quiet. I said "Get up,
Helen..."

Richie and MacLeod share a look.

MACLEOD

That's okay, Mikey. It's okay.

Mac pulls Richie aside.

MACLEOD

You can't hide him, Richie. And he
can't be in a cell. You saw what
that did to him.

RICHIE

(desperate)
I'll -- I'll get a place somewhere
out of town. Far away.

MACLEOD

(sadly)
Alan and Helen tried that.

RICHIE

(heartbroken)
Oh, Mac... Damn... Damn...
(beat, as he
understands)
There is no place for him.

They both hear the SOUND of a TRAIN coming through the
tunnel.

MACLEOD

I'll do it.

Richie puts up his hand to stop him.

RICHIE

No, I'll do it. He's my
responsibility.

MacLeod stands back. Richie steels himself.

RICHIE

(falsely cheerful)
Mikey? Come with me. I want to
show you something.

MIKEY

(dubious)
Where we going?

(CONTINUED)

336 CONTINUED: (3)

336

RICHIE

Let's go take a look at the tunnel.
I hear a train coming.

MIKEY

(hearing it too)
Oh, yeah! Train!

RICHIE

Yeah. I think it must be the Coast
Starlight.

MIKEY

Coast Starlight?

They start off together towards the tunnel entrance.

MIKEY

I've never seen Coast Starlight!

MACLEOD

Stands back to watch from a distance.

ON MIKEY AND RICHIE

Richie stops walking. Mikey continues on ahead for a few
paces. Then he stops and looks back at Richie -- who has
taken out his sword.

RICHIE

I'm sorry, Mikey.

Mikey reacts and starts to run.

RICHIE

Tears in his eyes, gives chase.

ON THE TUNNEL ENTRANCE

The swaying headlamp of a rapidly-approaching ONCOMING
TRAIN lights up the tunnel.

MIKEY

Stops. He turns to Richie, raising his hands in a gesture
that means stop.

RICHIE

Stops in his tracks.

THE TUNNEL

The Train is speeding thunderously closer and closer.

(CONTINUED)

336 CONTINUED: (4)

336

MIKEY

Waves to Richie

MIKEY

I didn't mean to hurt them, Richie.

RICHIE

I know.

Mikey kneels next to the track.

RICHIE

(reacting)

Mikey!

MIKEY

Don't worry, Richie! I'm okay.
Not even scared.

He lays his head down on the rail.

MIKEY

Mikey go see King of Trains!

The train roars over him.

ON RICHIE

The QUICKENING hits him. As his body is wracked with
Mikey's energy, his face is filled with grief -- and the
tears stream down his face.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

337 EXT. MACLEOD'S VICTORIAN - PORCH - DAY

337

MacLeod is working on the Victorian we saw in the picture as Richie walks up the path. MacLeod is framing a new porch.

RICHIE

So this is the place.
(looking around)
It looked better in the picture.

MACLEOD

You doing okay?

RICHIE

(shrug)
Thought maybe you could use a hand.

MACLEOD

Sure.
(beat)
You want to talk about it?

Richie picks up a hammer and a handful of nails.

RICHIE

What's there to say?

He pushes a crooked post up straight and then begins pounding nails into it. The two men work side by side without talking.

From the distance comes the LONG WAIL of a PASSING TRAIN.

Both Richie and MacLeod stop for a moment -- then, without speaking, they go back to work.

FADE OUT.

END OF SHOW