



95404
LEADER OF THE PACK

Written by
Lawrence Shore

Highlander

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Production #95404

July 28, 1995 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Leader of the Pack"

Production #95404

CAST LIST

DUNCAN MACLEOD
RICHIE RYAN
JOE DAWSON

PETER KANIS
MARK ROSZCA/JUNKIE (from "The Darkness")
ALICIA
DUCHESS
SHERIFF
OFFICER SHERIDAN
VALERIE MEACH

DAVID COLE
COP 1
GERALD
JULIE
SHEPHERD
BILLY MEACH (NON-SPEAKING)

HIGHLANDER

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SET LIST

INTERIORS

MACLEOD'S LOFT
DOJO
/OFFICE
JOE'S
MACLEOD'S VICTORIAN
/BACK ROOM
/FRONT ROOM

ROSZCA'S BUILDING
/ENTRY
/UPSTAIRS CORRIDOR
ROSZCA'S APARTMENT
SEACOUVER STATE UNIVERSITY
/SEMINAR ROOM
/CHAPEL
POLICE STATION
DUCHESS'S HUNTING PAVILION - 1785

EXTERIORS

DOJO
/STREET OUTSIDE
MACLEOD'S VICTORIAN
/FRONT PORCH

WOODS
ALLEY
STREET
ROSZCA'S BUILDING
SEACOUVER STATE UNIVERSITY
/GROUNDS
/CHAPEL
FORESTED PASTURE - ENGLAND - 1785
FIELD - ENGLAND - 1785
PARK
LARGE BLACK MOTORHOME
BREEDER'S KENNEL
BIKE SHOP
DINER
SIDE ALLEY
BACK ALLEY
/FIRE ESCAPE

HIGHLANDER

"Leader of the Pack"

TEASER

FADE IN:

401 EXT. WOODS - DAY

401

At first we see only peaceful green, leaves swaying gently in the breeze. Then the sound of running feet and labored breathing as

DAVID COLE

Late-thirties, Immortal, bursts onto the screen, running for his life, sword in hand, obviously pushed to the limits of his endurance.

Cole stops and listens but there's no sound but the harsh, amplified rasp of his breathing. Then, faintly in the distance, he hears it; the sound of BARKING dogs.

Terrified, Cole starts running again. The sounds of the barking hounds growing louder as

FIVE MAGNIFICENT ROTTWEILERS

(Or the scariest, best trained dogs we can get), wearing thick yellow and red wide leather collars, break through the same spot in the bush recently vacated by Cole and come running INTO CAMERA, snarling and bloodthirsty.

COLE

Glances back in fear

COLE'S POV

the dogs coming at him.

BACK TO SCENE

He stumbles and catches himself on all fours as

HAMPTON

The lead dog, is immediately on him.

Cole rolls with the attack and manages to tear free of the dog. His arm badly torn, sword hanging limp, he gets back to his feet and runs again.

THE ROTTWEILERS

Follow, not attacking, biding their time, relishing the chase.

COLE

Clearly at the end of his rope, is stumbling more than running now.

THE DOGS

Finally bring him to bay, cornering him against a rock face. Snarling and vicious, they fan out around him, preparing for the kill.

COLE

Slashes out with his sword, trying desperately to keep them away. Then, suddenly, the dogs go silent and docile. At the same instant, Cole feels the BUZZ as another Immortal emerges from the brush.

PETER KANIS

Emerges from the brush behind the dogs. He's tall and thin and moves with animal grace. His look's been modernized to 90's punk -- leather pants, buzz cut with a single lock left long enough to make a skinny braid. He wears a leather collar around his neck that matches his dogs. The dogs, without even giving him a glance, move apart, clearing a path for him to approach his prey. Exhausted and helpless, Cole watches Kanis approach.

COLE

Kanis.

Cole feebly raises his sword to defend himself. He doesn't have a chance. Kanis easily knocks the sword from the weakened man's hand.

KANIS

And friends.

With the dogs standing silent vigil around his feet, Kanis raises his sword for the killing blow.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

402 EXT. STREET OUTSIDE DOJO - NIGHT

402

MACLEOD is walking home late, his arms loaded with a pile of books from the library. The street is quiet and deserted, the air misty and swirling under the harsh light of the street lamps.

LOW ANGLE

Behind MacLeod, the dark shape of a dog moves through the shadows.

MACLEOD

Becomes aware of the sound of soft, padding footsteps behind him. He stops. The footsteps also stop. He begins to walk again. The footsteps continue.

MacLeod stops once again and turns around.

MACLEOD'S POV

The abandoned street, looking gothic and sinister. Nothing to see. Suddenly, a LOW GROWL, the kind to make your hair stand on end. Then, the figure of a Rottweiler emerging from the mist.

MACLEOD

Stands dead still, meeting the dog's gaze.

MACLEOD

Hey big fella. Don't you have anything better to do than follow me?

HAMPTON just looks at him. MacLeod takes a couple careful steps forward. Hampton stands his ground. MacLeod crouches, trying to be friendly. Holds out a hand, palm up.

MACLEOD

It's okay...
(beat)
I won't hurt you.

Hampton backs away, growling. MacLeod shrugs, stands.

MACLEOD

Have it your way.

(CONTINUED)

402 CONTINUED: 402

He heads for the dojo. Hampton follows at a distance.

403 INT. DOJO - NIGHT 403

Light spills into the darkened dojo from the office as MacLeod enters. Richie's in there, chin in hand, bent over a portable computer.

404 INT. DOJO OFFICE - NIGHT - ON RICHIE 404

His eyes are closed.

POV - INTRUDER - MOVING

approaching Richie. (Note: HANDHELD) Drawing closer. Suddenly Richie's eyes snap open as he gets the Buzz; he looks up with a start to see --

MACLEOD

Standing there with his stack of books. Richie relaxes, stretches and yawns.

MACLEOD

(re: the computer
text)

Must be fascinating.

RICHIE

Yeah... The accountant gets it in
the end.

He slides the laptop to MacLeod -- it's the dojo accounting records.

RICHIE

The way I figure it, you break even
just in time for the Second Coming.

(beat)

If they freeze property taxes.

MACLEOD

What's my hurry?

MacLeod drops his stack of books on the desk.

RICHIE

Bedside reading?

MACLEOD

I've got some cramming to do.

(CONTINUED)

404 CONTINUED:

404

RICHIE

As in studying? You're taking a class?

He reaches for the books.

MACLEOD

Teaching one. The head of the Art Department's a friend, she asked if I'd take over a graduate seminar.

RICHIE

(off the book spines)
"Arms and Armors of the thirteenth Century,"... "Treasures of the Fourth Crusade"....
(looking up)
So this is what they learn in college?
(with a smile)
Very practical.

MacLeod slides the books aside, opens the top one.

MACLEOD

It's never too late, Richie. After all, I didn't learn to read...

RICHIE

(heard it)
...until you were fifty, I know.
Probably had to walk a mile in the snow too.

MacLeod takes a half-hearted swat in his direction that Richie ducks good-naturedly.

MACLEOD

Uphill, both ways.

RICHIE

I'm done.

He flips the laptop closed. A far-off sound makes MacLeod react: somewhere outside, a dog is howling.

RICHIE

What's up?

MACLEOD

Nothing.

And OFF MacLeod, reacting to the eerie sound --

405 EXT. STREET - DAY

405

Richie is being handed a hot dog from a stand when he looks up and sees --

RICHIE'S POV

MARK ROSZCA, a bicycle courier, moving toward his bike. He's a young guy, skinny, about Richie's age, clean but poor looking, in a frayed sweatshirt and jeans.

406 EXT. WOLF'S HOUSE - NIGHT (SCENE 20473 FROM "THE DARKNESS")

406

QUICK FLASHES:

Richie and Tessa by the car.

The Junkie who killed them pulling a gun.

ON THE JUNKIE

JUNKIE

I want rings, necklace, wallet...
Come on! Now!

ON RICHIE

Desperately trying to defuse the situation.

RICHIE

All right, all right. Relax.

ON TESSA

Her last few moments of life.

TESSA

I don't have a purse. Just the rings.
I swear.

JUNKIE

Lying bitch!

ON THE JUNKIE

As he fires the gun.

TESSA

Goes down in slow-motion.

410 CONTINUED:

410

RICHIE

Son of a bitch!

Richie backs up and takes a charge at the door. His shoulder drives into it with a bang, but it doesn't give.

411 INT. ROSZCA'S BUILDING - ENTRY - DAY - CONTINUOUS

411

The corridor is under lighted -- the slumlord's saving a few bucks on light bulbs. Roszca collapses for a moment on the foot of stairs leading up to the second floor. As he does, the first-floor TENANT opens her door and sticks her head out.

There's a THUD as Richie slams into the door from outside. It gives slightly.

ROSZCA

(to the tenant)

Call the cops!

Roszca scrambles up the stairs as the door starts to splinter.

ON RICHIE

One final kick to the lock, and the door flies open. Richie comes in hard.

The Tenant's door SLAMS shut.

Richie sees Roszca disappearing upstairs and takes off after him.

412 INT. ROSZCA'S BUILDING - UPSTAIRS CORRIDOR - DAY

412

Roszca races down the corridor and bangs on the door at the end. It opens and he hurries inside. Richie appears at the end of the corridor just in time to see him go in.

413 INT. ROSZCA'S APARTMENT - DAY

413

Inside the apartment, Roszca hurriedly locks the door. His girlfriend, ALICIA, stands there in her nightgown. She's small, more compact than fragile, with a page-boy bob. At the moment she's about 7 months pregnant. She wears a small gold locket around her neck.

ALICIA

(confused)

What's wrong?

(CONTINUED)

413 CONTINUED:

413

Without answering, he grabs her arm, tries to hustle her toward the bedroom.

ROSZCA
Get inside! And stay there!

ALICIA
(pulling away)
What are you doing?

Richie starts POUNDING on the door from outside, trying to smash it open.

RICHIE (O.S.)
Open the damn door!

Alicia stops dead, grabs Roszca's arm hard.

ALICIA
Mark! What happened? What does he want?

ROSZCA
I don't know!
(pushing her toward
the bedroom)
Don't come out, no matter what.

The door is starting to give. Roszca hustles Alicia into the bedroom and closes the door behind her.

As Richie's shoulder slams into the door again, Roszca grabs a standing lamp. He holds it like a baseball bat and waits for Richie to enter.

ANGLE - THE DOOR

As it flies open as Richie's third shot does the job. Roszca stands his ground, terrified but determined to protect his family.

ROSZCA
Get out of here! Stay away from us!

Richie stalks toward him, all but deaf with rage. Roszca swings the lamp but Richie easily avoids it and tackles Roszca, driving him against the wall. In a split-second, his hand is tight on Roszca's throat.

RICHIE
Remember me, Jack?

Roszca, wide-eyed and choking, just shakes his head "no."

RICHIE
Think harder. I'm the guy you shot.

(CONTINUED)

413 CONTINUED: (2)

413

Roszca is struggling desperately to catch his breath.

ROSZCA

Shot? You're crazy.

Richie jerks him back hard into the wall again and sticks his face into Roszca's, nose to nose.

RICHIE

And you killed a friend of mine.

ROSZCA

I never killed nobody. I never even seen you before.

RICHIE

Look again!

ALICIA (O.S.)

Stop it! Let go of him!

She comes running from the bedroom and tries to haul Richie off Roszca.

ROSZCA

'Licia, don't, go back!

ALICIA

(at Richie, sobbing)
Please, if he owes you money, we'll pay it, don't hurt him.

Richie pulls his arm free, shoves Roszca back toward the window, out of Alicia's reach.

RICHIE

He owes me more than that.

ALICIA

(pleading)
Why are you doing this?

RICHIE

Ask him.

They both look to Roszca. He shakes his head.

ROSZCA

(scared to death)
I swear to God, man, I don't know what you're talking about.

(beat)
You got me mixed up with someone else.

(CONTINUED)

413 CONTINUED: (3)

413

Roszca tries to run, but Richie grabs hold of his arm and uses it as a lever to flip Roszca onto his back. Alicia screams just as

TWO COPS

Come through the busted door, guns drawn.

COP 1

What the hell's going on here?

Everybody freezes.

ALICIA,

(pointing to Richie)

He broke in and tried to kill us.

COP 1

(to Richie)

Get off him. Now!

Richie eases up. He still has Roszca in his grip, though.

RICHIE

You're just in time.

He starts to jerk Roszca to his feet.

COP 1

Let him go and get against the wall.

RICHIE

(still wired)

Listen to me, this guys a murderer.

ROSZCA

He's crazy. I never killed anybody.

RICHIE

Her name was Tessa Noel... Just check it out.

Roszca tries to get up; Richie shoves him back down, hard. Cop 1 steps forward with two sets of handcuffs out.

COP 1

We will.

And as he snaps the first set of cuffs on Richie --

414 EXT. SEACOUVER STATE UNIVERSITY - MORNING

414

To Establish.

(CONTINUED)

414 CONTINUED:

414

MACLEOD (O.S.)

Throughout history, we find two human
traits continually showing up...

(beat)

And they seem completely opposed.

415 INT. UNIVERSITY SEMINAR ROOM - DAY

415

Ten GRADUATE STUDENTS sit at a table. On the table are
MacLeod's books and a large BOX. The students are riveted
to MacLeod, who stands before a blackboard on which is
written "ART IN WAR - WAR IN ART."

MACLEOD

One is an urge to destroy.

He hefts a brutally-functional BROADSWORD in one hand, a
battered, utilitarian HELMET in the other. He leans the
heavy sword against the wall and hands the HELMET to a
student to pass around.

MACLEOD

The other is a need to create beauty
even in destruction.

He reaches into the box, removes a second HELMET, this one
gleaming with beautifully ornate scrollwork.

MACLEOD

Even armor had a brutal beauty of
its own.

Student GERALD, a bit of a cutup, hefts the plain helmet.

GERALD

How could they fight in this? It
weighs a ton.

MacLeod lays the ornate helmet on the table.

MACLEOD

Actually it wasn't too bad. Made to
measure, easy movement... not exactly
Armani, but it sure beat this.

He reaches into the box, draws out a corselet of CHAIN
MAIL, holds it against his chest.

MACLEOD

Twelfth century chain mail, worn by
the Crusaders. Imagine forty pounds
of this hanging around your neck.

GERALD

Looks like Isaac Hayes on a bad day.

(CONTINUED)

415 CONTINUED:

415

Laughter from the students. MacLeod smiles, hands the chain mail to JULIE -- a pretty, intelligent young woman.

JULIE

How'd they stand it?

MACLEOD

They didn't. Twenty thousand armed Crusaders left Nicaea for Jerusalem. A thousand miles Across Syria in 90 degree heat. First their armor dropped and then they dropped -- only one in three survived.

There's a BEAT as the somber fact hits the students. MacLeod looks up at the clock.

MACLEOD

That's it for today.

(beat)

Anyone interested in some hands-on experience?

As the other students grab their books and bolt-for their next class, Gerald and Julie approach.

MACLEOD

Good.

He hands Julie the sword, puts the plain helmet on Gerald's head.

MACLEOD

You can help carry it to my car.

416 EXT. UNIVERSITY GROUNDS - DAY

416

MacLeod moves from the classroom across the treed grounds with the students with the artifacts, Julie and Gerald. They are greeted by

SHANDRA DEVANE

Thirties, good looking, self-possessed. An exotic trace in her face suggests East Indian descent; Indian jewelry at her throat elegantly confirms the impression. She is the chairman of the Art Department.

SHANDRA

How go the Crusades?

JULIE

(re MacLeod)

He's great.

(CONTINUED)

416 CONTINUED:

416

SHANDRA

(with a smile)

I'm sure he is, but can he teach?

(beat; to MacLeod)

There's a faculty meeting at three.
Something about life insurance.

MACLEOD

Let me know how it goes.

Shandra gives him a look and moves off. Julie turns to MacLeod.

JULIE

So, what happened when they got there?

MacLeod and the others stop. What?

JULIE

The Crusaders.

MacLeod shakes his head.

MACLEOD

(wry)

Nature threw them a curve.

(off their looks)

The Europeans rode stallions. The
Turks rode mares. They weren't ready
for what happened in Nicaea.

JULIE

Which was?

They're watching him expectantly. MacLeod cleats his
throat, tries to phrase it delicately.

MACLEOD

Turned out that half the mares were
in heat. When they met the
stallions... It was love at first
sight.The students burst out laughing. They've reached MacLeod's
car. MacLeod opens the trunk. As he does, MacLeod sees --

MACLEOD'S POV - ACROSS GROUNDS

HAMPTON, the Rottweiler from the street, staring at MacLeod
from the treed edge of the green. He wears a distinctive
red and yellow leather COLLAR. A moment later, FOUR MORE
DOGS emerge from the foliage to join Hampton. All
Rottweilers, identical collar s. They stand in formation,
silently watching him -- it's eerie.

(CONTINUED)

416 CONTINUED: (2)

416

As MacLeod watches, the four dogs turn as one and leap back into the bushes, leaving only Hampton still waiting. And OFF the branches, PRE-LAP the sound of distant BARKING as --

417 EXT. FORESTED PASTURE - ENGLAND - 1785 - DAY

417

DIFFERENT BRANCHES part, and a young SHEPHERD BOY of 13 stumbles through them and falls to the ground. Behind him the BARKING grows louder as the dogs close in. Before him, across an open stretch of field -- several large TREES. With a sob he scrambles up and runs desperately for it.

A moment later, the branches part as a huge HOUND leaps through the cover, snarling as it gives chase, followed immediately by FOUR MORE dogs. They all wear collars identical to the hounds at the university.

THE SHEPHERD BOY

Stumbles towards the tree, screaming for help, the DOGS racing after him, snarling -- he doesn't stand a chance. Then from the copse by the big tree --

MACLEOD rides on horseback, drawn by the boy's cries. He's in service to an English DUCHESS and is with her hunting party, carrying a musket. At a glance he takes in the boy, the dog on his heels.

MacLeod raises his musket, takes aim and fires. Almost instantaneously there is a YELP, as --

THE LEAD DOG

Lies dead, MacLeod's bullet in its body. The other hounds, suddenly leaderless, mill around it in confusion.

MACLEOD

Spurs forward and scoops up the sobbing boy.

MACLEOD

Are you injured?

The boy shakes his head. As he does, MacLeod gets the BUZZ as

PETER KANIS

Rides from the trees on horseback, reigning in as he feels the BUZZ and sees MacLeod. Thirtyish, hard-faced, he wears the cloak and heavy gauntlets of a huntsman. He tears his eyes from MacLeod, and sees his dogs. Face twitching with anger, he dismounts to kneel by his dead hound.

(CONTINUED)

417 CONTINUED:

417

MacLeod dismounts and, musket in hand, steps forward.
Kanis rises, his face a mixture of sorrow and hatred.

KANIS

You did this.

MACLEOD

I had no choice. He'd have killed
the boy...

KANIS

He was supposed to kill the boy!

And OFF MacLeod's stunned look --

SHEPHERD

My father was protecting our sheep.
They killed him. They ripped him
apart!

KANIS

(matter of fact)
He threw a rock at one of my dogs.

MACLEOD

(grim)
It's you who'll answer for this.

KANIS

For one of these? They die like
flies...
(with anger)
You killed the finest hunting dog in
the land.

MACLEOD

Running down a boy is not sport.

KANIS

Men like us hunt what we wish.

He nods. The dogs growl, move aggressively toward MacLeod.

MACLEOD

Swiftly pulls a flintlock and aims it straight at Kanis'
head.

KANIS

They'll tear you to shreds.

MACLEOD

Not before I've put one between your
eyes.

(beat)
Call them off.

(CONTINUED)

417 CONTINUED: (2)

417

A tense BEAT -- then members of MacLeod's hunting party gallop up, including the DUCHESS, a beautiful woman in her late thirties, and the SHERIFF.

DUCHESS

MacLeod! It's deer we're hunting,
not hounds!

MacLeod slowly lowers his weapon.

MACLEOD

They were after the boy, milady.
They already savaged his father.

SHEPHERD

(angrily)
They killed him.

DUCHESS

On my lands!
(beat)
Destroy the dogs.

The mounted men ready their muskets.

KANIS

No! Harm them and it's you who'll
be destroyed!

MACLEOD

It's treason to threaten the duchess.

Her Ladyship goes cold with anger.

DUCHESS

Destroy the dogs... and put him in
irons. He'll stand trial for murder.

As the Sheriff moves toward Kanis, he gives an almost inaudible whistle -- the dogs scatter for the woods. Two men fire their weapons after them, to no avail.

Kanis doesn't resist as the Sheriff binds his hands behind his back. He glares at MacLeod.

KANIS

They'll be back.

TRANSITION TO:

418 EXT. UNIVERSITY GROUNDS - DAY - PRESENT

418

CLOSE - A BROADSWORD

the one from MacLeod's class, held before him. Gerald is putting it into the trunk along with the other things.

GERALD

(glib)

So even in the Crusades some wanted to make love, not war.

MACLEOD

(distracted)

Something like that. See you all Wednesday.

He hastily closes the trunk and heads off; leaving the two students looking after him in slight confusion.

MACLEOD'S POV - HAMPTON

still watching MacLeod. He deliberately turns and walks into the bushes. It's weird, as if he's asking MacLeod to follow.

RESUME MACLEOD

As he warily follows them, moving around the trees and to --

419 OMITTED

419

420 EXT. CEMETERY - DAY

420

MacLeod moves through the cemetery and finds Kanis waiting for him. The load dog, Hampton, sits alertly at his side, never taking his eyes from MacLeod.

MACLEOD

Kanis.

KANIS

MacLeod. Or is it Professor MacLeod now?

MACLEOD

Whatever.

(re: the collar)

Nice flea collar.

(CONTINUED)

420 CONTINUED:

420

KANIS

(withering)

Tell me, MacLeod, what do you teach those children? Ethics? Loyalty to your own kind?

MACLEOD

You're not my kind, Kanis. You're a murderer. You got what you deserved.

KANIS

Not yet. Not nearly...
(ominous)
But I will.

As he says this, we hear a low GROWLING from MacLeod's back. He turns --

MACLEOD'S POV - THE FOUR DOGS

have appeared behind him, unheard, menacing, still as stone, following him with their predator's eyes. MacLeod eyes them warily.

MACLEOD

Still keeping the same company.
Conversation must be a little dull.

Kanis reaches a hand down to Hampton.

KANIS

My family, MacLeod. They'd die for me without a thought.

MACLEOD

Or kill for you.

Kanis looks at him with contempt.

KANIS

I kill. They hunt.
(beat)
There's a difference.

MACLEOD

Forget the dogs, Kanis. If you've come for me, let's take a walk off holy ground.

KANIS

Just like that? Where's the fun?
The anticipation?
(venomous)
Soon enough, MacLeod.

(CONTINUED)

420 CONTINUED: (2)

420

He moves away, the dogs right on his heels. He stops at the entrance, turns back to MacLeod.

KANIS

You can't sense them coming. The first thing you feel will be their teeth as they bring you down.

(beat)

And as they tear out your throat, I'll be right behind them.

He turns and leaves. The dogs stay and watch him a BEAT - as if they're guarding Kanis' back. Then they turn as one, and follow.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

421 INT. POLICE STATION - DAY

421

MacLeod enters the squad room, his face dark with malice. Richie sits on a bench near the door, drinking machine coffee. At the far end of the room, Roszca and Alicia sit at the desk of DETECTIVE ALAN SHERIDAN, offering their side of the story. Richie watches them darkly. He jumps to his feet as MacLeod approaches.

MACLEOD

Where is he?

RICHIE

There.

He points at Roszca. MacLeod takes a quick glance.

RICHIE

That's the guy who killed Tessa.

MacLeod reacts to this brick from the sky, going cold, turning to look at Roszca again. We pre-lap a GUNSHOT and go --

422 INT. WOLF'S HOUSE - NIGHT (SCENE 20474 FROM "THE DARKNESS")

422

MacLeod busily rummages through Wolf's computer files. He hears a gunshot from outside. Alarmed, he dashes out.

423 EXT. WOLF'S HOUSE - NIGHT (SCENE 20475 FROM "THE DARKNESS")

423

MacLeod rushes outside. The street is now quiet and empty. He runs to the car. Next to it, he sees the unimaginable: Tessa and Richie lie dead on the ground. He kneels down next to Tessa. Her lifeless eyes are still open.

MACLEOD

Oh, no... Tessa.... no...

He kneels helplessly on the pavement, cradling her body.

ANGLE - RICHIE (SCENE 22208 FROM "COUNTERFEIT II")

lying nearby, "dead." He coughs, spasms -- then opens his eyes. He sits up, puts a hand to his bullet-damaged chest, at first in pain -- then in growing wonder, as the pain disappears. He looks over, sees MacLeod.

(CONTINUED)

423 CONTINUED:

423

RICHIE

Mac... Mac, I'm still alive...

(beat)

It's going away!

MacLeod barely glances at Richie -- all his being focused on Tessa, his voice comes as if from a great distance.

MACLEOD

Give it another minute...

(beat)

You'll be fine.

Richie stares, awed, the truth hitting him like a bolt.

RICHIE

Then... I'm one of you... I'm an
Immortal.

MACLEOD

(quietly)

You always were.

RICHIE

You knew, didn't you?

MacLeod just nods. Richie realizes:

RICHIE

Tessa?

MACLEOD

(barely able to get
it out)

No.

There's a distant sound of sirens.

424 INT. POLICE STATION - DAY - THE PRESENT

424

MacLeod moves across the squad room, Richie following.

RICHIE

Listen, though, there's a problem.

MacLeod doesn't answer, intent on Roszca. He reaches Sheridan's desk.

SHERIDAN

And who are you?

MACLEOD

Duncan MacLeod.

Sheridan looks through the file.

(CONTINUED)

424 CONTINUED:

424

SHERIDAN

The boyfriend.

MacLeod keeps his eyes on Roszca, burning into him, making Roszca squirm.

Alicia squeezes Roszca's arm reassuringly, looking up at MacLeod with obvious fear.

RICHIE

They don't believe me, Mac.

MACLEOD

If Richie says it's him, it's him.

SHERIDAN

Mister, I don't know you.

(toward Richie)

I don't know him.

(toward Roszca)

And I don't know him. What I do know is that this report says there were no witnesses.

(to Richie)

And if you did see it, why'd it take you two years to come forward?

Richie can think of no reply at the moment. Sheridan turns to Roszca.

SHERIDAN

You can go home.

Alicia moves to MacLeod and tentatively touches his arm.

ALICIA

(to MacLeod)

I'm sorry your friend was killed, but my Mark didn't do it.

MACLEOD

(beat; to Richie)

Let's go, Richie.

RICHIE

No.

(to Sheridan)

That's it? He walks out of here?

SHERIDAN

(to Richie)

You kick in his door, threaten his life. He's got no priors and you've got a juvie Record as long as my arm.

(MORE)

(CONTINUED)

424 CONTINUED: (2)

424

SHERIDAN (CONT.)

If Mr. Roszca would press charges like I asked him, it's you who wouldn't be leaving.

Roszca turns to Richie.

ROSZCA

(hesitant)

Hey, I just want to let you know that it's cool. I understand how Mistakes can happen.

RICHIE

We're not done.

MacLeod looks over at Roszca. A scared-looking kid with his pregnant girlfriend hanging onto him for dear life.

MACLEOD

(to Richie)

We are for now.

425 EXT. MACLEOD'S VICTORIAN - DAY - LATER

425

To establish. There's the sound of hammering as:

RICHIE (O.S.)

So what are you going to do?

426 INT. MACLEOD'S VICTORIAN - DAY - CONTINUOUS

426

MacLeod is hammering away at some framing, sublimating his grief and frustration.

MACLEOD

I don't know.

RICHIE

What's that supposed to mean?

MACLEOD

(pointed)

It means I don't know.

RICHIE

What's with you?

MACLEOD

You want me to cut his heart out?
Is that it, Richie?

RICHIE

Yes!

(CONTINUED)

426 CONTINUED:

426

MacLeod doesn't answer. Richie gets in close, forcing him to stop hammering and look at him.

RICHIE

Mac. He killed Tessa.

MACLEOD

(beat)

I know.

RICHIE

You gotta make him pay.

MACLEOD

Do I?

RICHIE

You gotta do it for her.

MACLEOD

(very quiet)

I can't do anything for her. Neither can you.

Richie is thrown.

RICHIE

I don't get it.

The sudden sound of BARKING from outside and MacLeod pushes Richie out of the way to grab his sword from under the workbench. Richie stumbles back, surprised, not getting the BUZZ, as MacLeod throws the front door open and looks out. Richie follows his gaze.

THEIR POV - GROUNDS OUTSIDE

A boy is running through the woods as he plays with a German Shepherd.

As MacLeod's eyes find more woods --

TRANSITION TO:

427 INT. THE DUCHESS'S HUNTING PAVILION - 1785 - DAWN

427

A tent set with wood chairs, furs for sleeping. The Duchess and MacLeod are in bed. She kisses him full on the mouth.

DUCHESS

Since the Duke died, I've taken little pleasure, save for your arms.

(CONTINUED)

427 CONTINUED:

427

MACLEOD

(with a smile)

Always happy to be of service, my
Lady.

He kisses her again. Their passion grows. Suddenly the
hounds from hell start to bay. She breaks from their kiss
and puts her hands to her ears.

DUCHESS

Damn them. I can't stand their
howling.

MACLEOD

Calm yourself. They're only hounds...
They'll quiet down soon enough.

She rises from the bed and slips on a robe.

DUCHESS

Dogs don't act like that... not unless
they're bewitched.

(beat)

It's as if he was sending the hellish
things after me.

MACLEOD

The day we return, he will face the
charges.

SHERIFF (O.S.)

M'Lady... M'Lady...

The Sheriff enters the tent. He averts his eyes, his face
grim.

SHERIFF

I would not have disturbed you but a
sentry's been killed.

MACLEOD

The dogs?

SHERIFF

(nods)

They ripped the man limb from limb.

They look at each other.

DUCHESS

Enough! I want him executed
Immediately.

SHERIFF

With no trial?

(CONTINUED)

427 CONTINUED: (2)

427

DUCHESS

Damn the trial. I'll not give him
the chance to kill again.

SHERIFF

As you wish.

The Sheriff leaves. The Duchess turns to MacLeod.

DUCHESS

(grim)
He'll not threaten us from the grave.

OFF MacLeod's face --

428 EXT. FIELD - MAKESHIFT GALLOWS - 1785 - DAWN

428

CLOSE - A TREE BRANCH

and a THICK ROPE secured around it. PAN DOWN the length
of rope until we find Kanis on the other end, standing on
a makeshift platform, hands tied, the rope being secured
around his neck by a Sentry. Kanis is calm and controlled
as he looks with contempt at --

THE DUCHESS

Mounted alongside MacLeod and the Sheriff.

SHERIFF

You know the charges against you.
Murdering a freeman, uttering
treasonous threats against the
Duchess.

KANIS

(interrupting)
We all know the charges!
(beat)
Fools. You're digging your own
graves.

The Sentry finishes with the rope, jumps down and nods at
the Sheriff. Kanis looks at MacLeod.

KANIS

MacLeod, is it?
(ominous)
I'll remember you.

MACLEOD

I hope so.

(CONTINUED)

428 CONTINUED:

428

DUCHESS

He's mad.
(beat)
Get on with it.

The Duchess nods nervously to the Sheriff.

KANIS

Her Ladyship seems anxious to be
away.
(a sneer)
We wouldn't want to delay her now,
would we?

He fixes them with a look of utter contempt, then before
anyone can move -- Kanis JUMPS off the platform.

CLOSE - THE ROPE

as it snaps taught with an audible TWANG -- and Kanis dies.

CLOSE - MACLEOD

And the others. Faces made grim at the sight.

DUCHESS

It is done.

Then it comes to them: the far-off sound of a DOG howling.
Then from a distant hill on the other side -- ANOTHER howl,
then ANOTHER. Enough to raise the hackles on your neck.

The unnerved Duchess snaps at her companions.

DUCHESS

Away. We'll hunt no more this day.

She turns and spurs her horse away. MacLeod hesitates,
looks back --

MACLEOD'S POV - KANIS

His body just being cut down by the Duchess's men.

DUCHESS

Duncan!

MACLEOD

I'll see the body is buried...

DUCHESS

They'll see to it!
(to the men)
In an unmarked grave.

She rides away with the Sheriff. MacLeod hesitates.

(CONTINUED)

428 CONTINUED: (2) 428

DUCHESS

Come away.

MacLeod has no choice. He gallops after the Duchess's party.

429 EXT. FIELD - 1785 - DAY 429

CLOSE - A MOUND OF FRESHLY DUG EARTH

The sound of DOG'S WHINING. A PAW digs into it, then another, as four of Kanis, HOUNDS dig frantically at the earth. After a moment, they strike CLOTHES, then a HAND. The dogs bark, lick at the hand, which FLEXES. As more dirt is dug away, the man's hand starts to claw DIRT away.

NEW ANGLE

THE GRAVE as the dogs fall back and Kanis sits up, coughing, wiping dirt from his face. The dogs yelp happily, licking away the dirt, crowding around him.

Kanis hugs them to him, his loyal friends.

KANIS

Be still, my true ones. Your master is back.

As he reaches for the dogs --

TIME CUT TO:

429A EXT. FIELD - DAY - LATER 429A

MacLeod rides up and sees Kanis' empty grave.

TRANSITION TO:

429B INT. MACLEOD'S VICTORIAN - DAY 429B

The German Shepherd barks again as MacLeod relaxes, lowering his sword and swinging the door shut.

RICHIE

What the hell was that about?

MACLEOD

It's not important.
(re his work)
I've got a lot to do.

(CONTINUED)

429B CONTINUED:

429B

RICHIE

(beat)
So do I.

Richie turns and walks off.

As MacLeod watches him go, he hears the dog barking again.

430 INT. JOE'S - DAY

430

Joe reaches for the beer tap. Richie's at the bar grousing over a beer.

RICHIE

I don't get it. I thought he'd go after the guy with his bare hands.

Dawson, neatening up behind the bar, seems a little bit distant, almost uninterested, as if he's listening out of politeness. Richie is too wrapped up in his rant to notice.

DAWSON

I'm sure he's got his reasons.

RICHIE

(beat)
I think he's taking this Zen crap too far. "It's done," "It's in the past," "It won't bring her back."

DAWSON

(wry)
It won't.

RICHIE

I know how much he loved her.
(beat)
You should have seen the hate in his eyes when he first saw him. He wanted to tear him apart.

Dawson doesn't want to get pulled in.

DAWSON

I've got a lot of stuff to do. And it's really none of my business.

Richie finally notices Dawson's distant mood.

RICHIE

What's up with you, Joe?
(a tentative smile)
C'mon, I'll buy you a beer?

(CONTINUED)

430 CONTINUED:

430

DAWSON
Everything's fine.

RICHIE
(awkward, trying his
best)
If you wanna talk about anything --

Dawson just shakes his head, touched but determined to stay neutral.

DAWSON
Nah, everything's fine.

It's not convincing, but Richie doesn't push. He knows the brush-off when he gets it. He puts a buck on the bar.

RICHIE
Yeah. See you later.

He heads out, Dawson looking after him sadly, wishing there was another way to do this.

DAWSON
(to himself)
I'll take you up on that beer.

And as he pours himself one in the empty club --

431 EXT. ROSZCA'S BUILDING - DAY

431

MacLeod stands in a doorway, his eyes riveted down the block.

MACLEOD'S POV

Roszca and Alicia moving their meager belongings into an old pick up truck.

Roszca is both gentle and affectionate with his Alicia and gently scolds --

ROSZCA
I told you that I'll carry everything.

ALICIA
I'm pregnant, Mark. I'm not sick.

ROSZCA
I know.
(beat)
But you have to take care of yourself.
(beat; with a smile)
Who else is gonna to want to look
After me?

(CONTINUED)

431 CONTINUED:

431

ALICIA

I love you.

He takes her hand and kisses it.

BACK TO SCENE

MacLeod, unseen by Roszca or Alicia, his face tight, torn and unreadable, turns and walks away.

432 EXT. PARK - DAY

432

MacLeod gets out of his car in a deserted area. He's looking grim and a little worn.

He takes off JOGGING down a running path, slowly at first, then picking up speed. We go in on his face his eyes flat with the effort of not thinking about --

QUICK FLASH - THE GUN

in Roszca's hand as it goes off.

MACLEOD

Running across the street to Tessa's body.

BACK TO THE PRESENT

MacLeod pours it on, really pushing.

ANOTHER FLASH - THE POLICE STATION

Roszca, with Alicia on his arm, looking vulnerable.

BACK TO PRESENT

MacLeod keeps running harder.

ANOTHER FLASH

Roszca kissing his pregnant girlfriend's hand.

ON MACLEOD - THE PRESENT

His legs pound the cinder path as he crests the ridge and finds himself face to face with

HAMPTON

Kanis's lead dog. He blocks the path, teeth bared, snarling.

MACLEOD

Pulls up short. Another dog is on the path behind him; the rest are approaching from different directions, about to have him encircled.

MacLeod veers off the path and vaults over one of the approaching dogs, heading back toward his car.

THE DOGS

Form into a pack and follow him, swift and terrible. They stay on him like sheepdogs, herding him, snapping at his heels.

432A EXT. ALLEY - DAY

432A

MacLeod reaches his car. The top is up. Hampton launches himself at MacLeod. He grabs MacLeod's arm. MacLeod flings him off as

LANCASTER

Attacks, tearing MacLeod's clothes with his teeth.

MACLEOD

Beats him off. He reaches into his car and retrieves his sword. He turns, puts his back against the car.

THE DOGS

Close again.

Frustrated, MacLeod calls out:

MACLEOD

Come on, Kanis! Come on!

There's no response. And as MacLeod stands there, sword out, ready for battle, the dogs suddenly quiet all at once and turn tail, loping swiftly away, leaving MacLeod standing there with his sword in his hand.

432B INT. MACLEOD'S CAR - DAY

432B

MacLeod gets into his car and starts it. He relaxes for an instant when --

CLOSE ON HAMPTON

As he appears through the open passenger window, snarling, trying to get in.

(CONTINUED)

432B CONTINUED:

432B

MACLEOD

Throws the car into gear and races off.

HAMPTON

Heads out after him as

MACLEOD'S CAR

Races down the alley and fishtails into the street.

ANOTHER CAR

Enters the alley in the opposite direction.

HAMPTON

Pursues MacLeod, not giving ground to the approaching car.

ON THE CAR - LOW ANGLE - APPROACHING

As brakes squeal. There is a thud and then a yelp of pain.

433 EXT. ROSZCA'S BUILDING - NIGHT

433

A couple of WORKMEN are repairing the splintered front door as Richie approaches. Pushing impatiently past them, he goes inside.

434 INT. ROSZCA'S BUILDING - UPSTAIRS CORRIDOR - DAY

434

The apartment door is hanging open. Richie pushes it open to reveal --

435 INT. ROSZCA'S APARTMENT - NIGHT

435

The place has been cleaned out.

RICHIE

Kicks the door shut angrily, pounds the wall in frustration.

RICHIE

Damn.

He is about to leave when there's a sound behind him. Richie turns, expecting Roszca. Instead he finds

ALICIA

Moving from the bedroom, a few odds and ends in her arms that include an old pair of men's shoes and a small purse.

(CONTINUED)

435 CONTINUED:

435

She drops them as she sees Richie.

RICHIE

Where is he?

ALICIA

He's not here.

RICHIE

(pressing)
I'm not going to stop looking until
I find him.

ALICIA

(beat)
I swear, I don't know where he is...
He left me.

RICHIE

Is that why you're carrying his shoes?

Alicia's eyes go to the fallen shoes and then to Richie.
She reaches around her neck and removes a small gold locket.
She offers it to him.

ALICIA

It's real gold. It was an engagement
present... Take it.

The only way Richie can cope with the situation is not to
let her in at all.

RICHIE

Put it away.

She tries to force it on him.

ALICIA

(with emotion)
Go on... Go on, take it ...

Richie pulls his hand away.

RICHIE

Don't.

ALICIA

(pleading)
You have to believe him. He didn't
kill your friend... He's a good man.
Leave him alone.

RICHIE

(cold)
I can't.

(CONTINUED)

435 CONTINUED: (2)

435

Richie turns and starts to move out the door. Alicia follows and calls after him.

ALICIA

(in tears)

He didn't do it... He couldn't do it.

Richie moves on. His face cold, impassive.

436 OMITTED

436

437 INT. DOJO OFFICE - NIGHT

437

ON THE PHONE

As it rings in the dojo office. PULL BACK as MacLeod, worn, torn and bloodied, enters the darkened office. He picks up the phone.

KANIS

(on phone)

Welcome home. Did you enjoy your run?

MACLEOD

Enough, Kanis. Let's get this over with.

KANIS

(on phone)

Soon, MacLeod.

(beat)

You killed one of my dogs.

(beat)

Sleep well... but not too well.

We'll be coming.

The phone clicks. He's gone.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

438 OMITTED 438

439 INT. MACLEOD'S LOFT - NIGHT 439

MacLeod steps out of the shower in a robe. His torn and bloody clothing sits crumpled on a chair. He gets the BUZZ. He puts his hand on his sword as the elevator arrives, relaxes when he sees Richie.

RICHIE

Expecting someone?

MACLEOD

One of us. Name's Kanis.

Richie holds up the arm of a shredded shirt.

RICHIE

Guy's got a good set of incisors

MACLEOD

He uses dogs.

(beat)

He's running me like a deer, trying to wear me down before he comes in for the kill.

Richie takes a look at MacLeod's haggard face.

RICHIE

Looks like it's working.

(beat)

You got a plan or something?

MACLEOD

(wry)

Yeah... I going to find him and I'm going to kill him.

RICHIE

Guy with a pack of dogs can't be too hard to track. Joe must know where he is.

MACLEOD

Maybe.

RICHIE

You gonna ask him?

(CONTINUED)

439 CONTINUED:

439

MACLEOD

No.

RICHIE

(off MacLeod's look)

I'll let it go.

(beat)

I went back to Roszca's place.

MACLEOD

He cleared out.

(off Richie's look)

I saw him leave.

RICHIE

You were there and you didn't stop him?

MACLEOD

That girl loves him, Richie.

RICHIE

So what?

MACLEOD

So she's pregnant. You're going to make her a widow.

RICHIE

(tight)

I don't care.

(beat)

I'm going to keep looking till I find his ass.

MACLEOD

(beat)

I've tried revenge, Richie. I've hunted men down and slaughtered them in front of their wives and children.

(pointed)

You'll care.

RICHIE

Are you going to stop me?

MacLeod looks at him a long moment, then shakes his head.
Richie turns and walks out.

440 OMITTED

440

441 EXT. LARGE BLACK MOTORHOME - NIGHT

441

Kanis sits on the ground, his face a mask of grief.

(CONTINUED)

441 CONTINUED:

441

Hampton lies on the floor before him. A semicircle of candles around his dead body gives light.

Kanis' other dogs sit on either side of him. They, too, mourn and listen.

KANIS

You've been a faithful friend,
Hampton. Like your sire before you.
But death comes to even the mightiest
warrior.

He reaches out and puts both hands on Hampton.

KANIS

But know this, my friend, you shall
be mourned and you shall be avenged.

(beat)

MacLeod will die.

A moment later, the dogs, as if psychically tuned to Kanis, begin to howl balefully.

We PUSH IN on Kanis' face. The tears flow from his eyes, his pain and grief obvious.

442 INT. JOE'S - NIGHT

442

The lunch crowd keeps the tables busy. Richie and Joe talk at the end of the bar, keeping it confidential.

RICHIE

So you know about this guy? You
know where Mac can find him?

DAWSON

Sorry, Richie.

RICHIE

Did I miss something, here? MacLeod's
got some whacko coming after him
with dogs, and you're polishing
glasses?

DAWSON

I'm a Watcher. I'm Watching.

RICHIE

You're his friend.

Dawson just shakes his head.

RICHIE

(incredulous)
You're not gonna help him?

(CONTINUED)

442 CONTINUED:

442

DAWSON

He doesn't want my help.

Dawson starts to move off. Richie grabs his elbow, tries another tack.

RICHIE

All right, then I'm asking. Where can I find this psycho?

Dawson just shakes his head.

DAWSON

Forget it, Richie. The doctor's not in.

He moves away. Off Richie's angry and frustrated reaction --

443 EXT. BREEDER'S KENNEL - DAY

443

We start CLOSE on a pack of Rottweilers, just like Kanis', then pull back to reveal that these are not his dogs but a different bunch, far friendlier and playful.

They're caged in a pen, one of many outdoor pens belonging to VALERIE MEACH, the kennel proprietor.

Kanis and Valerie are strolling the grounds, examining her Rottweilers. As they arrive at the pen, the dogs react to Kanis, barking loudly. Kanis kneels down by the fence and cocks his head. The dogs suddenly go quiet, becoming confused.

KANIS

That's right, I won't hurt you...

(to Valerie)

You have a very impressive operation here, Ms. Meach.

Valerie looks at Kanis warily, surprised by the effect he has had on the dogs.

VALERIE

Thank you, Mr...

KANIS

Kanis. Peter Kanis.

Valerie looks up and sees a young boy, BILLY, her son, moving off toward a nearby woods with a fishing rod. She calls after him.

VALERIE

Be home for lunch!

(CONTINUED)

443 CONTINUED:

443

The boy waves. Valerie returns her attention to Kanis.

KANIS

(his most charming)

My own string has recently been depleted. A tragic accident -- I lost one of my finest boys.

VALERIE

I have a litter that'll be weaned the middle of next week, if you want to meet --

KANIS

That's not exactly what I'm looking for.

(beat)

I breed my own. They obey no voice but mine, take food from no hand but mine.

Valerie reacts. She doesn't much like Kanis' attitude. Before she can say so, Kanis stops at the pen holding LUCILLE, a friendly female.

KANIS

Now this is what I had in mind.

(looking her over)

This bitch is almost in heat, isn't she?

(off Valerie's nod)

Perfect.

VALERIE

Lucille isn't for sale.

KANIS

(overriding)

Good legs, strong chest... I'll Take her.

VALERIE

I told you, she's not for sale.

She steps in front of the pen, getting between him and Lucille. Kanis suddenly seems to loom very large.

KANIS

(a subtle threat)

You haven't heard my offer.

Valerie is suddenly aware of the danger. Her hand behind her back inches toward the latch of the pen, ready to release the dogs on him.

(CONTINUED)

443 CONTINUED: (2)

443

Kanis's hand shoots out and grabs her by the wrist, twisting painfully, stopping her from opening the latch.

KANIS

I'm not leaving without that bitch.

Valerie tries to pull her arm free. No good. Then, suddenly, Kanis lets go. He's getting the BUZZ.

KANIS' POV

By the kennel gate, MacLeod is getting out of his car.

Kanis moves off into a nearby woods.

MACLEOD

Moves after him.

443A EXT. WOODS - DAY

443A

Kanis stands arrogantly in a small clearing as MacLeod arrives.

KANIS

MacLeod.

Kanis moves toward MacLeod. They stand a few feet from each other.

MACLEOD

It's time.

KANIS

Not quite yet.

He points to

BILLY

A few feet away, his fishing rod nearby, playing with CORNWALL. The dog's head rests in the boy's lap. He allows Billy to pet his head.

As if on cue,

CORNWALL

Pricks up his ears and bares his fangs. The boy is oblivious to the danger, but MacLeod knows it's real.

KANIS

All I have to do is think about it, MacLeod, and he'll rip the boy's throat out.

(CONTINUED)

443A CONTINUED:

443A

He starts backing away from MacLeod. As he does, mockingly:

KANIS

(to MacLeod)

Stay.

As MacLeod watches him disappear into the woods, the anger builds on his face, but MacLeod is too aware of the danger to the child not to do as he's told.

444 OMITTED

444

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

445 EXT. BREEDER'S KENNEL - DAY

445

MacLeod walks with Valerie while she makes her rounds.

VALERIE

Glad you came when you did. That
guy was trouble.

MACLEOD

Did he hurt you?

VALERIE

No.

(beat)

In my business, you get good at
reading people. What they're like,
what kind of owners they'll be, how
they'll treat the dogs.

An eager muzzle thrusts out of one of the pens and Valerie
scratches the nose absently as she passes.

MACLEOD

And Kanis?

VALERIE

I see his type all the time. Guy
with a pack of nasty males. You
know what they say -- the bigger the
dog, the smaller the...

(beat)

Dog.

MacLeod smiles at her forthrightness. They've reached
Lucille's pen and the dog comes to the gate. MacLeod
reaches in and lets her sniff his hand.

VALERIE

He tried to buy Lucille.
(by way of explanation)
She's in heat.

MACLEOD

And he wants to breed.

VALERIE

(a slight shudder at
thought)

My dogs are like family, Mr. MacLeod.
There's no way I was sending Lucille
home with that slime mold.

(CONTINUED)

445 CONTINUED: 445

MacLeod crouches down by the affectionate Lucille, fondling her ears, making friends. He looks up at Valerie.

MACLEOD

Think she likes me.

446 OMITTED 446

447 EXT. BIKE SHOP - ROSZCA'S NEIGHBORHOOD - DAY 447

Richie is talking with the shop owner. A couple of bucks change hands and the shop owner points Richie in the right direction.

448 EXT. DINER - SIDE ALLEY - DAY 448

Roszca, in his stained busboy's apron, comes out the side door of the diner carrying garbage. He goes down the alley, turns the corner behind the diner.

449 EXT. DINER - BACK ALLEY - DAY 449

Roszca slings the garbage sack into the dumpster, heads back around to the --

450 EXT. SIDE ALLEY - DAY 450

The side door of the diner is standing open. As Roszca approaches, it swings shut with a bang, revealing RICHIE, blocking Roszca's way.

RICHIE

Surprise.

Roszca takes off down the alley, Richie on his tail. He rounds the corner at the back of the diner.

451 EXT. BACK ALLEY - DAY 451

It's a DEAD END.

RICHIE

Comes around the corner after him and advances slowly, seeing Roszca is cornered.

RICHIE

Just you and me.

But Roszca knows this place.

(CONTINUED)

451 CONTINUED:

451

He swerves sideways, runs up onto the dumpster, grabs a hanging fire escape and hoists himself up on it. As he scrambles up the steps, Richie pulls himself up right after him.

452 EXT. FIRE ESCAPE - DAY

452

Roszca makes it up about three stories before Richie tackles him. He goes sprawling onto the stairs and Richie violently drags him down to a landing. Roszca is struggling desperately.

ROSZCA

I swear, mister, you've got the wrong guy.

Richie slams him against the railing.

RICHIE

You lying bastard. You killed her.

ROSZCA

No, I never killed nobody.

Richie throws a vicious punch at Roszca's face.

RICHIE

You did it.

ROSZCA

I didn't, I never...

Richie's hand goes to his throat.

RICHIE

Say it.

Roszca struggles but Richie stays with him.

ROSZCA

No.

Richie hits him again, knocking him against the railing.

ROSZCA

Please. It wasn't me.

RICHIE

Say it!

When Richie hits him one more time, he's close to collapsing.

(CONTINUED)

452 CONTINUED:

452

ROSZCA

I don't know, man, I don't know. I don't remember. I was always so loaded then.

(pleading)

I don't remember half the crap I did. I don't...

Richie grabs him by the shirt and pushes him back so he's sagging over the rail.

RICHIE

(shakes him)

You pointed the gun and blew her away.

(beat)

I remember it like it was yesterday. You asked for a ride, then you pulled the gun.

Roszca is terrified and desperate.

ROSZCA

I don't remember.

RICHIE

Two years ago... Midnight. You were wearing torn jeans, a blue baseball cap, and a jean jacket with an Indian guy on the back.

Roszca's hands go to his face as a realization hits him.

ROSZCA

Oh, man... damn...

RICHIE

What?

ROSZCA

The mohawk. I lost that jacket a year ago... Oh, God, I killed her. I really did it.

(breaking down)

I'm sorry, man, I'm sorry.

Wild with fury, Richie jerks him backward so that he's balanced over the rail. If Richie lets go, Roszca falls three stories to the pavement.

RICHIE

(cold)

So am I.

(CONTINUED)

452 CONTINUED: (2)

452

ROSZCA

Please... I'm gonna have a kid.
(sobbing)
I'm supposed to get married.

Richie trembles with hate and fury and jerks Roszca back a little bit farther as he sobs with terror.

RICHIE

(ice)
So was she.

And off that tableau, Roszca's life in Richie's shaking hands --

453 INT. MACLEOD'S VICTORIAN - BACK ROOM - DAY

453

MacLeod is putting in the last nails on a new INTERNAL WALL, hammering nails into the thick plywood with an air of urgency. There's a door in the center, and the whole affair is almost finished.

As he sets the last nail, he pauses in mid swing as he gets the BUZZ -- Kanis is here. No time to lose.

MacLeod drives the last nail flush with a single solid stroke, then pushes against the wall to test it. Solid. Satisfied, he tosses the hammer aside, picks up his sword and coat and heads into the front room.

454 INT. MACLEOD'S VICTORIAN - FRONT ROOM - CONTINUOUS - DAY

454

MacLeod cautiously enters the room -- it's empty. There's a BEAT -- then the front door SLAMS OPEN, bursting the lock, to reveal Kanis standing in the open doorway.

KANIS

Should have used brick, MacLeod.
(a sneer)
Or did you forget what happened to
the second little pig?

MacLeod readies himself, bracing for the dogs to rush him through the open doorway -- but there's nothing. Kanis makes no move.

MACLEOD

Where are the rest of your friends?

KANIS

On their way.

(CONTINUED)

454 CONTINUED:

454

Suddenly the SIDE DOOR EXPLODES OPEN as the dogs come crashing through it, a mass of jaws leaping straight at MacLeod.

MACLEOD

Reacts, fends off the dogs with his sword as he backs against a wall, quickly wraps his JACKET around his hand, forming a foil. MacLeod is fast, but this is a hunting pack, attacking him from both sides, snarling and snapping as they dodge his blade. One of them clamps onto his JACKET, tries to drag him off-balance.

He backs toward the REAR DOOR, desperately fending off the jaws --

KANIS

Relax, MacLeod. When they get your throat, you go into shock. You'll barely feel the rest.

MacLeod reaches behind him, pushes open the door --

ANGLE - THE DOOR

and inside it, LUCILLE, waiting. She BARKS happily when she sees the new dogs.

Kanis's dogs stop, distracted from MacLeod, hormones overcoming the hunter instinct as they start sniffing at her. Kanis is furious.

KANIS

On him... now!

The dogs whine, mill in confusion at the conflict between their master and their drive to mate. Then Lucille lets out a loud BARK -- and Kanis' dogs bound into the room.

MACLEOD

Nature, Kanis. You can't fight it.

He slams the door on the dogs, closing them in with Lucille.

Kanis snarls and swings. MacLeod parries the blow, and goes after him. They battle into the front room.

MacLeod misses a blow -- and Kanis body-slams him, knocking MacLeod through a door onto --

455 OMITTED

455

456 EXT. MACLEOD'S VICTORIAN - FRONT PORCH

456

MacLeod tries to rise, but crumples in agony -- the leg-bone is fractured. He grabs his sword, tries to use it like a crutch to regain his feet, as --

KANIS

His sword back and ready to take MacLeod's head.

KANIS' POV - MACLEOD

(HANDHELD) as Kanis moves toward MacLeod, MacLeod's unprotected back to him.

ANGLE - MACLEOD

As he forces his weight onto his good leg, and just as Kanis arrives -- he lunges aside and swings --

Kanis' sword clatters across the floor.

RESUME MACLEOD

He slumps to one knee just as the QUICKENING strikes him.

WIDER - THE PORCH

as the energy crackles off MacLeod, and various POWER TOOLS power up: DRILLS whine and spin across the floor, TABLESAWS scream, BELT-SANDERS take off.

Then as the storm dies, releasing MacLeod from its grip, there is an eerie sound from elsewhere in the house -- the DOGS are howling.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

457 INT. MACLEOD'S LOFT - NIGHT

457

Richie arrives to find MacLeod sitting quietly reading his art texts, the dogs (including Lucille) contentedly sprawled around him.

RICHIE

Well, look at this. A boy and his dog.

(beat)

I guess you took care of Kanis.

MACLEOD

With a little help from Lucille, here.

(a smile)

She'll go back to the breeder tomorrow.

(indicates the other dogs)

With interest.

Richie smiles wanly, not ready for jokes. He still stands awkwardly by the elevator, not coming in.

MACLEOD

(soberly)

What about you? You find Roszca?

RICHIE

I found him. It didn't feel like I thought it would.

MACLEOD

It never does.

He finally comes into the room, slumps in a chair, exhausted, emotionally drained.

RICHIE

I wanted to make it right.

(beat)

I had him in my hands. I couldn't do it.

MacLeod's eyes change with the realization that Richie didn't do it. Richie slumps in the chair, exhausted, drained.

(CONTINUED)

457 CONTINUED:

457

RICHIE

So where's the justice in all of
this?

Richie's staring into the distance. He's had a glimpse of
the weight MacLeod carries all the time, and it scares
him. After a beat:

MACLEOD

No justice, Richie...

(beat)

Only mercy.

As they sit for a moment in silence, Lucille moves to Richie
and lays her head in his lap, and we --

FADE OUT.

END OF SHOW