



HIGHLANDER

The Series

95406
REUNION

Written by
Elizabeth Baxter

Highlander

"REUNION"

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Production #95406

August 22, 1995 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Reunion"

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CAST LIST

DUNCAN MACLEOD

AMANDA

ANNE LINDSEY

KENNY

TERENCE KINCAID

SHERIFF

MERRIMAN

MCPHEE

KENNY'S MOTHER

HIGHLANDER

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SET LIST

INTERIORS

MACLEOD'S LOFT
DOJO
/ELEVATOR

HOSPITAL
/HALLWAY
/ER
/NURSES STATION
/CHAPEL
WAREHOUSE

UNDERGROUND PARKING STRUCTURE

EXTERIORS

DOJO

HOSPITAL
SOUTH PACIFIC ISLAND - 1778
/NEAR TOP OF BLUFF
/THE BEACH
WOODS - 1182
/NEAR STREAM
DOCKS
/SAW MILL
WAREHOUSE
ND LOCATION

HIGHLANDER

"Reunion"

TEASER

FADE IN:

600A EXT. HOSPITAL - EVENING - TO ESTABLISH

600A

601 INT. UNDERGROUND PARKING STRUCTURE - EVENING

601

Looking down a nearly deserted parking lot. An occasional car drives through.

A SMALL BOY

Ten years old, bursts into the mouth of the structure, turning so fast he stumbles -- then pulls himself up and runs, all out INTO CAMERA.

As he comes close, we see it is --

KENNY

His face filled with panic, his left arm wounded and bloodied, held close to his body. He's scared to death.

NEW ANGLE

As he reaches a CAR, leans on it a moment to catch his breath, struggling for air as he looks up.

HIS POV - THE PARKING GARAGE

it's a dead end.

RESUME KENNY

Realizing he's trapped. Then he feels a BUZZ. Horrified, he scrambles around the car, jerks his gaze back to the mouth of the parking structure to see

HIS POV - TERENCE KINCAID

a tall stout man, black jeans, turtleneck and windbreaker (think John Rhys-Davies) -- a life spent on or near the sea. He stands looking directly at the place where Kenny is hiding and smiles.

KINCAID

No way out, kid.

He starts to move towards Kenny.

(CONTINUED)

601 CONTINUED: 601

RESUME KENNY

Knowing he's dead. He turns, searching desperately for a way out, then sees --

TWO DOORS

Marked "STAFF ENTRANCE ONLY".

RESUME KENNY

Maybe he'll live after all. He shoves off the car, legs churning, scrambles for the doors and tears through them.

Kincaid moves after him, in no great hurry, and calmly pushes through the doors.

602 INT. HOSPITAL - HALLWAY - NIGHT 602

Kenny runs down a hall, almost collides with an ONCOMING STRETCHER and STAFF rushing for the O.R. with a critical patient. Kenny snatches at a white smock.

KENNY

Help! Somebody help me!

But the stretcher rushes past, ignoring him in their urgency. Kenny turns and runs down the hall.

603 INT. HOSPITAL - E.R. - CONTINUOUS - NIGHT 603

Kenny bursts into the waiting room to find: an OLD MAN hooked to an IV, a YOUNG MAN with a dressing held to his head by a NURSE, a GIRL with a broken leg being helped by an orderly. No help there. He looks around --

KENNY'S POV

ANNE LINDSEY as she writes on a clipboard, belly protruding slightly from her open doctor's coat -- she's clearly a few months along.

KENNY

Help! Please!

Anne reacts. She stares at Kenny for a BEAT, then...

ANNE

Kenny?

He runs to her, breathlessly.

(CONTINUED)

603 CONTINUED:

603

KENNY

(urgently)

Anne! Please, you gotta help me!

She takes in his torn shirt and bloodied arm. She tosses the clipboard aside and quickly examines him.

ANNE

Kenny, what happened?

Kenny twists around, trying to see if he's being followed.

KENNY

I fell... climbing through this window.

INTERCUT:

603A INT. HOSPITAL - ELECTRICAL ROOM - SAME TIME

603A

A sword cuts into the wires run into a fuse box.

603B INT. HOSPITAL - E.R. - RESUME

603B

As the lights go off, throwing them into total blackness.

KENNY

(fearful)

What's that?

ANNE

Power failure. Don't worry, it happens sometimes. They're probably working on it now.

A moment later the emergency lights kick in, bathing the hospital in an eerie half light.

ANNE

(re his arm)

I need to take a better look at that. Come on...

She firmly guides him to a doorway.

604 INT. HOSPITAL - E.R. - CUBICLE - NIGHT

604

A hospital bed partly surrounded by curtains, a metal supply cabinet. Kenny sits on the bed while Anne searches the cabinet. She doesn't find what she wants, turns with a DRESSING and pushes it against the ragged wound.

(CONTINUED)

604 CONTINUED:

604

ANNE

That's gonna need stitches. Keep
this on it. I'll be right back.

She starts for the door. Kenny clutches her coat in
desperation.

KENNY

No, I'm alright. You can't leave me
alone.

She reacts to his fear, looks out to see --

HER POV - KINCAID

standing amidst the E.R. madness, calm in the eye of the
storm, eyes locked on Kenny like a cat on a wounded bird.

RESUME ANNE

Skin crawling from his look. She turns back to Kenny.

ANNE

You know that man?

KENNY

(beat)
I never saw him before.

ANNE

Right.

Anne isn't buying it, but she sees this is no time to push.
As a NURSE passes by, Anne calls to her.

ANNE

Christine. I need a suture kit.

Christine nods and takes off. Anne turns back to Kenny,
sees he's still staring in fear at Kincaid.

ANNE

Let's see that arm...

She pulls at Kenny's torn sleeve to get at the wound.

KENNY

It's not that bad...

He tries to jerk away, but Anne's dealt with more
intransigent patients than a small boy. She quickly and
expertly rips the sleeve open --

CLOSE - KENNY'S ARM

The wound is gone.

(CONTINUED)

604 CONTINUED: (2)

604

Anne stares in disbelief.

ANNE

My God... You're like Duncan.

KENNY

(pulling away)

I don't know what you're talking about...

She takes his face in her hands, tries to focus him.

ANNE

Kenny, look at me ...

(beat)

I know what you are. You're an Immortal.

(letting it sink in)

There's a chapel down the hall. Holy Ground. You'll be safe there.

Kenny almost speaks -- stops. He realizes she knows, that she's trying to help him. He nods.

605 INT. HOSPITAL - HALLWAY - DAY

605

As Anne and Kenny move along, the Nurse arrives with the requested medical supplies. Anne takes them.

ANNE

Thanks, Christine.

She pushes Kenny ahead of her towards the Chapel, and turns back to Christine.

ANNE

Are the phones up?

(off Christine's nod)

Do me a favor? Get my rolodex off the station, call Duncan MacLeod.

Tell him to get down here.

(beat)

Tell him it's urgent.

Christine nods and takes off. Anne moves ahead to join Kenny. She glances back at the waiting room to see --

KINCAID

Still waiting. Still intent on taking Kenny's head. And OFF his intense look --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

606 EXT. HOSPITAL - NIGHT - ESTABLISHING 606

607 INT. HOSPITAL - HALLWAY - NURSES STATION - NIGHT 607

Anne is at the Nurses station. She's tense, on edge.

ANNE

What do we know about the lights?

She hears a familiar voice.

MACLEOD (O.S.)

Anne... are you okay?

She whirls, relieved.

ANNE

Duncan.

He takes her arm anxiously.

MACLEOD

(overriding)
How's the baby?

ANNE

The baby.
(beat)
She's fine.

She puts her hand on her stomach.

ANNE

Learning to tap dance, I think.

MacLeod stares. Doesn't get it.

MACLEOD

They said it was urgent. Some kind
of emergency...

She pulls him aside to a more secluded area.

ANNE

It's your cousin.

A blank look from MacLeod.

(CONTINUED)

607 CONTINUED:

607

ANNE

(pointed)

The one from Wisconsin?

MACLEOD

Kenny's here?

ANNE

(nods)

I think he's in trouble.

MACLEOD

Where is he?

ANNE

The Chapel.

Anne leads him down the hallway as she continues.

ANNE

I was going to call security, but what would I say? I got a kid who can live forever but he's only safe in churches?

And OFF MacLeod's look --

608 INT. HOSPITAL - CHAPEL - NIGHT

608

The door opens. MacLeod enters with Anne. He gets the BUZZ. It's a dimly lit, minimal affair: a modest altar bearing a cross and flowers, a few rows of pews -- no Kenny in sight.

ANNE

Kenny?

(no answer)

He must have run off.

MACLEOD

He's here.

He moves slowly up the aisle along the pews. Stops.

MACLEOD

Say hello, Kenny.

A BEAT -- and slowly Kenny rises from behind a pew. He's tensed like a spring, ready to bolt.

KENNY

We're on holy ground, MacLeod. You can't touch me...

(CONTINUED)

608 CONTINUED:

608

ANNE

Kenny...

Anne takes a step towards him, but Kenny backs away, keeping a wary eye on MacLeod.

KENNY

(to Anne, accusingly)
You said you'd help me. Why'd you call him?

ANNE

He's here to help you.

Kenny keeps backing away, not letting anyone get close.

KENNY

Get real. He wants my head, just like all the others.

MACLEOD

If I wanted your head, I'd already have it.

Anne looks from one to the other, not getting it.

ANNE

(to MacLeod)
What's with you? He's in trouble!

MACLEOD

Anne, he is trouble.

KENNY

I knew it. He's not gonna protect me.

MACLEOD

I'll keep you alive as long as it takes to get you to the airport.

KENNY

I'm not going anywhere with you.

MACLEOD

Have it your way.

MacLeod walks out of the chapel. And OFF Anne's look, as she looks back at Kenny --

609 INT. HOSPITAL - HALLWAY - NIGHT

609

MacLeod moves down the hallway, when he becomes aware of a new BUZZ. He looks up to see --

(CONTINUED)

609 CONTINUED:

609

KINCAID

Standing in the waiting room. As he also feels the BUZZ and looks up, their eyes lock. But before they can speak, a raggedly dressed HOMELESS MAN wanders by and CAMERA PUSHES IN on his soiled clothing, as it becomes --

TRANSITION TO:

610 EXT. SOUTH PACIFIC ISLAND - NEAR TOP OF BLUFF - 1778 - 610
DAY

The tattered clothing of MERRIMAN, a wiry, weather-beaten sailor, as he walks through scrub and sawgrass and into a clearing. A few yards behind him follow SIX OTHER SAILORS, all looking tattered, drawn, in the same shape as Merriman. These are men at the end of their tether. In the distance behind them we see a ship anchored.

MERRIMAN

Stops, searches the land in front of him with haunted, hungry eyes. Suddenly his face fills with hope.

HIS POV - A POND

Sparkles in the hot sun.

MERRIMAN

(overjoyed)

Water! Over here!

He rushes to the pond, the other sailors quickening their steps to follow him. Behind him, at the rear --

TERENCE KINCAID

Is the Captain of this crew, a hard-faced, unbending man. Beside him is MacLeod, the ship's Pilot.

THE SAILORS

Run to the pond, throwing themselves on their knees with shouts of "WATER", "WE'RE SAVED!" As they kneel to drink --

MACLEOD

Wait, you blood fools! It may not be fit to drink!

The sailors hesitate, letting the water run from their hands. Merriman, his hands already thrust in the pond, looks up belligerently. He hesitates, then he decides to hell with it, greedily cups a handful of the brackish liquid to his mouth -- then gags, choking, spitting out the water.

(CONTINUED)

610 CONTINUED:

610

MERRIMAN

It's poison!

He rises to his feet and turns on Kincaid, his rage boiling to the surface.

MERRIMAN

We have to have fresh water!

KINCAID

Patience is a virtue, Mr. Merriman.
You'll have to practice it.

MERRIMAN

Look at us! How do you expect us
to live on half-rations?

Kincaid steps up until he's face to face with Merriman.
He is utterly calm, a man in control.

KINCAID

Because I order you to.

Merriman just stares, all the wind sucked from his sails
by the monumental simplicity of this arrogance. Kincaid
turns dismissively, considering the matter finished.

MERRIMAN

Damn you...

He lunges after Kincaid, ready to attack him -- but MacLeod
blocks him, holds him hard.

MACLEOD

Think, man! This is not the way to
do it!

MERRIMAN

To hell with you!
(losing it)
To hell with this bloody voyage! I
say we go back to China for
provisions.

Kincaid stops. He turns, his face cold, voice dangerously
calm -- but there is now a pistol in his hand.

KINCAID

You forget yourself, Mr. Merriman.

BEAT. Merriman freezes, stops struggling.

MACLEOD

He's seen reason, Captain. There
won't be any trouble.

(CONTINUED)

610 CONTINUED: (2)

610

BEAT. Finally Merriman nods, Kincaid lowers his pistol. The tension relaxes.

KINCAID

Very well, Mr. MacLeod. You may stand away.

MacLeod releases Merriman. As he does --

KINCAID

Suddenly raises his pistol and fires.

MERRIMAN

Jumps back, a hole blasted through his heart. Before the stunned crew can react, Kincaid draws a second pistol and aims it at them.

KINCAID

We have a cargo to deliver. I'll hear no more talk of turning back! Not under my command!

(beat)

I trust I've made that clear.

The crew remains mute, stunned for now -- but the air is filled with tension, the promise of violence and blood.

611 EXT. THE BEACH - SOUTH PACIFIC ISLAND - 1778 - DAY

611

A storm is brewing. The men are approaching the LONGBOAT where it is beached.

In the distance, we see Kincaid's SHIP lying at anchor.

Kincaid and MacLeod are bringing up the rear. MacLeod drops back to speak to Kincaid. He's pissed.

MACLEOD

You had no cause to kill him.

KINCAID

Didn't I?

(beat)

Alive, he was a bad influence. Dead, he's a shining example.

MACLEOD

Dammit Kincaid, you can't push men like this... they won't stand it!

Kincaid stops, looks icily at MacLeod.

(CONTINUED)

611 CONTINUED:

611

KINCAID

That's Captain Kincaid to you.
(harder)
And they'll stand whatever they must.

MACLEOD

And if they die?

KINCAID

Then they die.
(a look)
Or are you against me too?

MACLEOD

I'm against pointless death.
(earnest)
How many weeks will it cost us to
return to China and re-provision?

Kincaid suddenly swings into MacLeod's face.

KINCAID

There will be no turning back! If
this cargo's not in London by August,
we default. Terence Kincaid never
defaults.
(beat)
I'll not lose a hundred thousand
pounds over a few lives.

He turns and marches on to the boat. MacLeod watches.

ANGLE - THE LONGBOAT

as Kincaid arrives. The crew have made no move to ready
the boat -- they're waiting, surly, silent -- an electric
current of danger under the surface.

KINCAID

What are you waiting for?
(beat)
Oarsman, push away!

The Oarsman, MCPHEE, doesn't move. Kincaid curses and
reaches for his pistol. As he does --

TWO CREWMEN pounce on him, knocking Kincaid to the sand.
Other CREWMEN rip away his guns, dragging him to his feet.
Kincaid rages uselessly in their grip.

KINCAID

Damn you, McPhee! This is mutiny!
I'll see you hanged for this!

MCPHEE

Mayhap we'll all hang, Captain...

(CONTINUED)

611 CONTINUED: (2)

611

He removes Kincaid's cutlass, presses it to Kincaid's neck.

MCPHEE

But you won't live to see it.

He nods. The CREWMEN bend Kincaid's arms, forcing him to his knees, his head thrust forward. McPhee raises the cutlass to behead him --

MACLEOD

McPhee, no! This isn't the way!

MacLeod shoves forward to intervene -- a BOSUN levels one of Kincaid's heavy pistols at his chest, blocking him.

MCPHEE

Stand off, Mr. MacLeod. We've no quarrel with you. It's this bastard here...

MacLeod thinks quickly, desperately trying to prevent the murder of his Captain.

MACLEOD

You're making it too easy for him.
Let him suffer as you've suffered.
(beat)
Maroon him here.

MCPHEE

I like the sound of that.
(beat)
So be it.

He lifts the blade from Kincaid's neck. The Crew release Kincaid and begin to launch the boat and ready the oars. As they do --

Kincaid pulls to his feet, glares at MacLeod.

KINCAID

You'd take up with them? Desert me, to join this rabble?

MACLEOD

You've given me no choice.

KINCAID

Damn you, MacLeod, we're the same kind!

MACLEOD

This is your doing, not mine.
(beat)
Be thankful I saved your head.

(CONTINUED)

611 CONTINUED: (3)

611

MacLeod steps into the water and climbs into the boat. As the crew ply the oars, and the boat heads toward the SHIP anchored in the distance --

KINCAID

Wades into the ocean after them.

KINCAID

MacLeod! You can't leave me! Do you hear, MacLeod!

The longboat pulls away, Kincaid standing in the water, growing smaller in the distance, MacLeod watching.

KINCAID

There's no food, no water... MacLeod! MacLeod!

And OFF Kincaid, raging futilely on the shore --

TRANSITION TO:

612 INT. HOSPITAL - HALLWAY - NIGHT

612

CLOSE - KINCAID

Staring at MacLeod, murder in his eyes. But before they can move, they feel another BUZZ. They both turn to see --

KENNY

Arriving with Anne. He sees Kincaid at the same time, sees his escape cut off.

ANNE

Whatever he's done, you have to help him, Duncan.

Anne puts her arms protectively around his shoulders.

ANNE

He's still just a boy.

MACLEOD

He's eight hundred years old.

BEAT as Anne reacts. MacLeod looks at Kenny.

MACLEOD

What's it going to be, Kenny? Me?
(nods at Kincaid)
Or him?

(CONTINUED)

612 CONTINUED:

612

Kenny looks at Kincaid, then back at MacLeod. Not much choice.

KENNY

Let's go.

He moves to stand by MacLeod.

ANGLE - KINCAID

Seeing how this is playing out. He nods at MacLeod and backs away, smiling faintly, and moves out the doors.

613 INT. DOJO - NIGHT

613

MacLeod and Kenny enter and cross the floor.

KENNY

Look, it's not like I meant to come back here. I was just running.

(beat)

You gonna give me a hard time?

MACLEOD

I won't have the chance.

(beat)

Where'd you run into Kincaid?

KENNY

Down by the docks.

(beat)

You know him?

MACLEOD

We've met.

They reach the elevator. MacLeod opens the door.

MACLEOD (cont'd)

One night. Then you're on the first plane out. You got that?

KENNY

(beat)

Got it.

MacLeod slams the door shut.

614 INT. DOJO ELEVATOR - CONTINUOUS

614

As the elevator starts to rise, Kenny feels a new BUZZ from above them. He reacts in panic.

(CONTINUED)

614 CONTINUED:

614

KENNY

Someone's up there... someone's waiting!

(panicking)

Sonofabitch, you're setting me up!

MACLEOD

Relax, no one set you up. She's a friend.

(beat)

And she's not like that.

KENNY

We're all like that, MacLeod.

(beat)

And you're a fool if you don't know it.

615 INT. MACLEOD'S LOFT - NIGHT

615

Amanda is juggling just for the hell of it as she gets the BUZZ -- two Immortals approaching. MacLeod comes from the elevator.

AMANDA

Where've you been?

(re the BUZZ)

We have company.

MACLEOD

Couldn't be helped. I got a call from the hospital...

AMANDA

Oh my god.

She's staring past him in amazement, looking like she's seen a ghost.

KENNY

Staring back at Amanda. The same look: disbelief, amazement.

AMANDA

Kenneth?

(beat)

Kenneth, is that really you?

She's walking towards him now, the shock turning to joyful certainty.

KENNY

Amanda... Amanda!

(CONTINUED)

615 CONTINUED:

615

Kenny runs, crashes into Amanda's arms. Amanda holds Kenny tight in her arms, twirls him round.

ON MACLEOD

Dumbstruck, watching this joyful reunion --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

616 EXT. DOJO - NIGHT - ESTABLISHING 616

AMANDA (O.S.)
Having you back, the three of us
sitting here like this... Isn't it
lovely?

617 INT. MACLEOD'S LOFT - NIGHT 617

Amanda, MacLeod and Kenny at the table. Kenny is eating
ravenously, stuffing his face. CAMERA PANS around the
table to find Amanda.

MACLEOD
Wonderful.

AMANDA
It's like having a real family.

She's watching Kenny with the pleasurable indulgence of a
mother with a long-lost son. She looks up at

MACLEOD

Who is watching Kenny under heavy lidded eyes.

MACLEOD
A regular Brady Bunch.

AMANDA
Duncan, this is as close as it'll
ever get for me...
(beat)
So maybe you could lighten up?

She trades a look with MacLeod.

Kenny watches the two of them carefully.

MACLEOD
(beat)
I'm done.

He rises from the table and moves to the sofa. Kenny takes
MacLeod's plate and continues to eat.

AMANDA
It's been a long time, Kenneth.

(CONTINUED)

617 CONTINUED:

617

KENNY
(correcting her)
Kenny.
(a smile)
Like you said, it's been a long time.

AMANDA
(trying it out)
Kenny. It suits you.

Kenny stops eating, looks at her and smiles. The guarded look, the pretense and subterfuge are gone. Is back.

KENNY
Amanda?
(halting)
I was afraid I'd never see you again.

AMANDA
Me too, Kenny.

She takes his hand, moved by his trust and need, and squeezes it.

AMANDA
Me too.

Her eyes fall on the uttering CANDLE between them. Amanda BLOWS it out, and as the WICK-SMOKE rises in a curl --

TRANSITION TO:

618 EXT. WOODS - ENGLAND - 1182 - DAY

618

ANOTHER wisp of SMOKE, rising into the forest canopy. FOLLOW IT DOWN to find the remains of a Saxon farmer's HUT, the thatched roof burned off, much of it ashes. The door is kicked ajar, and it seems to be abandoned.

REVERSE - AMANDA

Moving through the trees past the hut. She's wearing a cloak, dressed for travel. She reacts to the grim sight, then shakes her head and moves to continue on -- then she stops, reacting as she feels the BUZZ.

She reaches into the folds of her cloak, carefully draws her sword and moves cautiously towards the hut.

NEW ANGLE

As she presses her back against one wall, slides toward the open door. The BUZZ is growing stronger. She raises her sword, ready to strike whoever comes through the door --

(CONTINUED)

618 CONTINUED:

618

KENNY

Steps from the hut. He's soot-faced, filthy-haired, ragged and bewildered -- his hands are held to his side.

AMANDA

Stops mid-swing, stares at the pitiful apparition. Kenny reacts in a daze of fear as he sees her sword.

KENNY

Don't kill me.

He's in shock, his shirt ripped open, bloodied at the chest. Amanda lowers her sword.

AMANDA

Don't be afraid.

(beat, grim)

Where are your people?

KENNY

The Normans came ... My father couldn't pay their taxes...

He trails off. Amanda peers past him into the hut --

HER POV - THE HUT INTERIOR

Clothes and broken objects strewn about. A DEAD PEASANT sits against a wall: Kenny's "father." Lying partly over him, killed afterwards, we see the skirted legs of a DEAD WOMAN on the earth floor -- Kenny's "mother."

RESUME AMANDA

She looks away, face hardening at the grim sight, and kneels by the boy.

AMANDA

What do they call you?

KENNY

Kenneth.

(shell-shocked)

They found me when I was a baby. I was like their son.

(beat)

My mother...

He starts to cry, face wrinkling in sorrow, at the horror of what happened. Amanda takes him gently by the shoulders.

AMANDA

Hush. No one can hurt them anymore.

(CONTINUED)

618 CONTINUED: (2)

618

After a moment he pulls away, touches his bloodied rags where the wound used to be.

KENNY

They hurt me too. Here...
(wonderingly)
It went away.

AMANDA

I know.

Kenny looks up, confused, lost. She holds out her arms.

AMANDA

Come here, Kenneth.

KENNY

Will you hurt me?

He gives her a vulnerable, pathetic look. Amanda bites her lip, shakes her head.

AMANDA

Never.

Kenny looks at her a BEAT -- then falls into her arms, burying his face, the tears starting to flow. Amanda rocks him, slowly, stroking his hair.

619 EXT. NEAR STREAM - ENGLAND - 1182 - DAY - LATER

619

CLOSE ON KENNY

Face solemn but scrubbed clean. CAMERA PULLS BACK to reveal Amanda combing his still-wet hair. They're sitting on rocks by a stream. Kenny is trying to put the new facts of life in place.

KENNY

You mean I'll never be old?

AMANDA

You won't look it, but you'll get older, Kenneth. Maybe very, very old...

KENNY

Unless someone...
(touching his neck)
Takes my head.

Amanda nods. This is a hard thing to tell a child.

(CONTINUED)

619 CONTINUED:

619

AMANDA

That is the only way we die.

(beat)

And also the way we live.

She draws her sword and holds it out. Kenny runs his hand wonderingly down the shining length of it.

AMANDA

Here, take it up.

She nods, urging him. He takes the pommel with one hand but the heavy blade slumps into the ground.

AMANDA

Use both your hands.

He tries, but still has trouble lifting it.

KENNY

I can't! I'm too small to fight.

Amanda takes the sword back, smiles.

AMANDA

Then we'll get you a smaller sword.

KENNY

No. I'm going to die...

AMANDA

Kenneth, look at me.

(he does)

I've lived three hundred years.
Many have tried to kill me. Big
people, strong people...

(beat)

But I'm still here.

KENNY

How?

AMANDA

By being quick... and by using this.

She taps her head.

AMANDA

You're small, but you're clever.
You'll find a way.

(beat)

We use the weapons we have.

KENNY

But I have no weapon.

(CONTINUED)

619 CONTINUED: (2)

619

AMANDA

You do. You just don't know it yet.

Kenny looks at her in wonder.

KENNY

What is it?

She looks at his open, trusting face for a beat. She takes a polished metal MIRROR from her cloak, holds it so Kenny is looking at his own face in it.

AMANDA

Your innocence.

And OFF Kenny's face, as he stares at himself --

620 EXT. WOODS - ENGLAND - 1183 - A YEAR LATER - DAWN

620

CLOSE - A FIRE, spent and smoldering after the night. Near it, Amanda sleeps wrapped in a rough wool blanket, her sword close by her.

Kenny lies curled against her back for warmth. They are in different clothes than before. He stirs and sits up, shivers in the dawn air. The fire is near dead. He pokes it idly -- looks at Amanda -- decides not to wake her. He rises silently and slips into the forest.

NEW ANGLE - KENNY - IN THE FOREST

Kenny collects wood a short distance from camp. As he turns toward it --

HIS POV - NORMAN SOLDIERS

through the woods, five of them, entering the camp. He sees the faces of the soldiers. He knows then they are the SAME MEN who killed his family.

RESUME KENNY

As memories of violence flashing through his mind, he backs away and we INTERCUT --

621 FLASH - KENNY'S MEMORY - THE NORMAN SHERIFF'S FACE

621

Grinning. Leering. Helmeted evil. As Kenny falls before the Norman's sword. His MOTHER in the background cries out

KENNY'S MOTHER

Spare my son!

622 FLASH - KENNY'S MEMORY - A SWORD 622

Swinging down. A woman's cry.

KENNY'S MOTHER

NO!

623 FLASH - KENNY'S MEMORY - HIS MOTHER 623

Falling in slow motion to the hut floor.

624 FLASH - THE SWORD AGAIN 624

This time swinging straight at him.

625 RESUME KENNY 625

As his fear overcomes him. With a sob, he turns and hides, watching from concealment.

CLOSE - AMANDA - AT THE CAMP

she stirs in her sleep, opens her eyes -- and sees an array of Norman BOOTS at eye level. She whirls and lunges for her sword -- but finds empty air.

SHERIFF (O.S.)

Is this what you're looking for?

AMANDA'S POV - THE SHERIFF

holding her sword, smirking down at her.

RESUME AMANDA

As two of the Soldiers take her arms and drag her to her feet. She realizes Kenny is nowhere to be seen.

AMANDA

(cautiously)

What do you want from me, sir?

SHERIFF

What would anyone want from a thief?

(beat)

Search her things.

Two of his MEN move to her meager pack.

SHERIFF

A wench and her brat have been waylaying tax collectors in these forests for over a year.

(CONTINUED)

625 CONTINUED:

625

He steps close to Amanda.

AMANDA

Twasn't me, I swear it.
(beat)
Look around -- I'm alone.

SHERIFF

We'll see.

A Soldier comes up with a pouch, hands it to the Sheriff.
He reaches into the pouch, pulls out some gold coins.

AMANDA

Wages.
(beat)
I'm a baker.

SHERIFF

(a sneer)
Then you sell a lot of bread.

AMANDA

(back at him)
I'm a very good baker.

The Sheriff smiles, casually grabs her hair and twists her head back, looks at her appraisingly.

SHERIFF

No...
(beat)
But you're a comely little thief. A shame to stretch a neck like that.

AMANDA

(beat)
You won't hang me?

SHERIFF

You'll hang right enough.
(a leer)
After we take our pleasure.

He leans closer to her -- Amanda knees him suddenly and savagely in the groin. As he doubles over in agony, she pulls his dagger and cuts one of the Soldiers in the arm. The others grab her.

AMANDA

Bring on the rope!

SHERIFF

Bitch! Hang her!

(CONTINUED)

625 CONTINUED: (2)

625

Amanda is dragged, struggling, towards a tree. As a NOOSE is lowered over her resisting head --

KENNY

In the forest, watching this. He cries out in fear.

KENNY

Amanda!

RESUME SCENE

As both Amanda and the Normans see Kenny.

SHERIFF

Fetch the little ferret!

Two soldiers run after Kenny.

AMANDA

(yelling)

Run, Kenneth! RUN!

RESUME KENNY

Frozen for a moment -- then the urgency of her screams turn him, propel him into the forest.

FOLLOWING KENNY (NOTE: HANDHELD)

As he runs, panicked and breathless, vaulting fallen trees, dodging bushes. Finally he reaches a clearing on a rise, stops to look back --

KENNY'S POV - THROUGH THE TREES - AMANDA

her lifeless body sways under a tree, a couple of the Normans looking at her.

RESUME KENNY

Horrified. No matter what she's told him, his heart tells him she is dead. As he stares --

A NORMAN SOLDIER

Stumbles through the wood, sees him and yells.

Kenny turns and runs, sobbing, the tears streaming down his face. As he runs, camera PANS DOWN to the brown earth --

626 INT. MACLEOD'S LOFT - NIGHT

626

A brown blanket. Kenny lies in it, fresh from his bath, stretched out on MacLeod's sofa in deep sleep.

(CONTINUED)

626 CONTINUED:

626

AMANDA (O.S.)

Poor little guy. I never saw him
again. He's been running ever since.

Amanda stands over him, smoothing his hair gently back.
She smiles maternally, kisses him on the forehead, and
moves away.

NEW ANGLE - MACLEOD'S BED

as Amanda arrives. MacLeod is leaning against a wall,
watching her. She looks at him a BEAT.

AMANDA

You don't like him much, do you?

MACLEOD

I don't like him at all.

AMANDA

Duncan? You know how I never really
asked you for anything?

(off his look)

Can't he just stay a little while?
Just until Kincaid leaves...

MACLEOD

Amanda... He's not helpless.

AMANDA

I know ... Please ... Humor me?

She kisses him, gives him her most beguiling look.

MACLEOD

All right.

But as Amanda slides into bed, MacLeod takes his katana
and places it near the head of the bed.

AMANDA

You don't need that.

MACLEOD

(beat)

Humor me.

He slips under the covers. CAMERA PANS AROUND to find --

KENNY

Lying on the sofa. He's wide awake, has been all along.
Dark thoughts harden his little face.

626A INT. MACLEOD'S LOFT - LATER

626A

MacLeod is asleep. Amanda lies next to him with her eyes wide open.

AMANDA
(in a whisper)
Duncan... Duncan... Are you awake?

MacLeod continues to sleep silently next to her.

AMANDA
(a little louder)
Duncan... Duncan...

MacLeod stirs from his sleep.

MACLEOD
What?

AMANDA
Did I wake you?

MACLEOD
Not if I can help it.

MacLeod turns away from her.

AMANDA
Duncan...

MACLEOD
What?

AMANDA
I can't sleep.

MACLEOD
Count sheep.

AMANDA
That never works for me.

MACLEOD
Then drink some warm milk.

Amanda pulls him back.

AMANDA
C'mon, Duncan, talk to me.

MACLEOD
Can't it wait till morning?

Evidently not.

(CONTINUED)

626A CONTINUED:

626A

AMANDA

It's important.

MACLEOD

All right. I'm up. I'm ready to talk. What's so important.

AMANDA

This isn't easy for me.

MACLEOD

Then maybe we should sleep now and talk about it later.

AMANDA

(beat)

We've known each other for what, three hundred years?

MACLEOD

If you say so.

AMANDA

When you think of me -- if you were describing me to somebody else would you say that I was a nurturing type person?

MACLEOD

Absolutely... Are we done?

Amanda elbows him.

AMANDA

I mean it. Now be honest.

MACLEOD

How honest?

AMANDA

Very honest... Tell me the truth. Don't even think about hurting my Feelings.

MACLEOD

Okay.

(beat)

Then, no... Nurturing is not the first thing that comes to my mind when I think of you.

Amanda turns over, a little hurt.

AMANDA

That's because you don't know me very well.

(CONTINUED)

626A CONTINUED: (2)

626A

MACLEOD

Amanda... You're beautiful, you're smart, you're fun. Nurturing's in there, it's just not high on the list.

The question she really wants to ask comes out.

AMANDA

Do you think I would have made a good mother?

MACLEOD

(warmly)
The best.

AMANDA

Really? I mean I could take it if you didn't think that I had it in me.

MACLEOD

You'd have been a wonderful mother.

AMANDA

Thanks.

She smiles and turns over. MacLeod and Amanda lie in spoons for a moment.

AMANDA

I wish we could have kids.

MACLEOD

Me too.

Amanda closes her eyes... and hopes to dream.

626B EXT. ND LOCATION - DAY (FORMERLY 40646A)

626B

Kenny is carrying a bag of groceries as he and Amanda move down the street together.

AMANDA

(re groceries)
You sure you don't want me to carry that?

KENNY

I can handle it.

Amanda knows she's bruised his ego.

AMANDA

Sorry.

(CONTINUED)

626B CONTINUED:

626B

KENNY

(earnest)
You never have to be sorry about
anything with me.

AMANDA

Thanks.

KENNY

I mean it.

AMANDA

I know.

They continue on for a moment.

AMANDA

After those Norman pigs left I looked
for you.

KENNY

I got to the coast and found a ship
I could stow away on.

AMANDA

(continuing)
For three years, every day and every
night.

KENNY

I wish you had found me.

AMANDA

(wistful)
Me too.
(bright)
What's important is you're here now.

KENNY

Not for long.

AMANDA

We'll see.

KENNY

He's gonna throw me out as soon as
he can. He hates me.

AMANDA

I think that's a little strong.

KENNY

You don't see the way he watches me
when you're not looking.

(MORE)

(CONTINUED)

626B CONTINUED: (2)

626B

KENNY (CONT.)

(beat)

I don't want to lose you again,
Amanda.

AMANDA

You won't.

KENNY

I will as long as he's around.

Amanda tries to make the best of it.

AMANDA

He's really not such a bad guy once
you get to know him.

KENNY

I don't want to know him.

Amanda stops and turns to Kenny.

AMANDA

We're going to work this out.

KENNY

Yeah... right.
(re the bag)
This is getting kinda heavy.

Amanda takes it from him.

AMANDA

I think I can handle it the rest of
the way.

Kenny starts to move away.

KENNY

I'll be back in a little while.

AMANDA

(concerned)
Where are you going?

KENNY

I forgot something at the store.

AMANDA

We'll get it later.

KENNY

No, it's okay... really...

AMANDA

Kincaid's still out there.

(CONTINUED)

626B CONTINUED: (3)

626B

KENNY

I'll be careful... I promise.

Kenny runs off.

AMANDA

(calling after him)

Kenny... Kenny...

KENNY

I'll be back soon.

As Kenny moves off, Amanda watches him go with great concern.

627 EXT. DOCKS - DAY

627

SEVERAL MEN

Are unloading a boat and haul the contents along the warm dark tar of the pier. The tar leaves their shoes marked and soiled.

ANGLE - KINCAID

Standing nearby, watching the men work. Suddenly he freezes, feeling the BUZZ. He turns to see --

KINCAID'S POV - MACLEOD

standing down the dock, near a warehouse, waiting for him.

BACK TO SCENE

Kincaid turns to his men who are unloading the boat.

KINCAID

Finish up. I'll be back.

628 INT. WAREHOUSE - DAY

628

Kincaid turns a corner to find MacLeod waiting for him.

KINCAID

If it isn't the white knight. Have you already taken the boy's head?

MACLEOD

(with sarcasm)

Maybe I'm just saving him for a rainy day.

(CONTINUED)

628 CONTINUED:

628

KINCAID

What exactly stops you? The fact he can't put up a fight? Not noble enough for you?

MACLEOD

That occurred to me.

KINCAID

But mutiny is?

MACLEOD

They were going to take your head, Kincaid. I gave you your life.

Kincaid laughs without mirth.

KINCAID

You gave me death, MacLeod... a thousand times over. For a hundred years. A living dying hell of unending thirst and unbearable hunger.

(beat)

You want to know what hell is like? It's living on rats and snakes. And when they're gone, flies. And when everything's dead you starve to death...

(rising anger)

Again... and again... and again.

MACLEOD

I left you there because you gave me no choice.

There's a wild light in Kincaid's eyes now as he pulls his sword.

KINCAID

You should have finished me on that damn island.

MACLEOD

You start this, I'll finish you now.

Kincaid charges MacLeod, who sidesteps, parries the attack. Their swords lock. MacLeod pushes Kincaid off him, but Kincaid is fast, ferocious -- years of pent up anger exploding as he strikes.

ANOTHER ANGLE

Kincaid cuts MacLeod's arm, sends him tumbling back onto a container.

KINCAID

Raises his sword and strikes, just as --

MACLEOD

Rolls aside -- Kincaid's sword slices into the container where he lay -- and the blade jams fast there for a moment.

MACLEOD

Pulls aside, raises his sword --

ANGLE - THE DOOR

a loud CRASH as the SLIDING DOOR crashes open. Kincaid's men are entering.

RESUME - MACLEOD

He sheathes his sword as Kincaid does the same. They face each other a BEAT.

MACLEOD

Stay away, Kincaid. You'll stay alive.

MacLeod walks out.

629 EXT. DOCKS - MOMENTS LATER

629

As MacLeod moves outside, he stops --

CLOSE - MACLEOD

He's getting a BUZZ -- but it's not from where he left Kincaid: it's from ANOTHER warehouse. A BEAT as MacLeod registers this -- then he passes by the warehouse and calls inside.

MACLEOD

Kenny... Kenny?
(no response)
You're on your own.

MacLeod walks away.

FOLLOWING KINCAID

Moving toward his boat, when he also gets the BUZZ. He reacts, draws his sword. As he rounds a corner --

KINCAID

What is it, MacLeod? Change your mind?

(CONTINUED)

629 CONTINUED:

629

KENNY

Steps from behind some machinery.

KENNY

Is that the best you can do?

Kincaid smiles, lifts his sword.

KINCAID

Good enough to take your miserable
little head.

He approaches. Kenny backs away warily, keeping eye-contact
with Kincaid like a mongoose tracking a cobra.

KENNY

You could... But if you do, I can't
help you.

KINCAID

(beat)
Help me what?

KENNY

Get MacLeod.
(beat)
It's what you really want, isn't it?

His face is as cold as a calculator in a freezer. And OFF
Kincaid, as he considers the offer --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

630 INT. MACLEOD'S LOFT - DAY

630

Amanda is taking groceries from a bag when she turns -- it's MacLeod.

AMANDA

I thought you were Kenny.

She greets him with a kiss.

MACLEOD

Disappointed?

AMANDA

Worried... He said he'd only be gone a few minutes.

(off MacLeod's look;
worried)

I shouldn't have let him go.

He shrugs neutrally.

MACLEOD

He knows what's out there.

(beat)

Kenny's tougher than he looks.

AMANDA

(a smile)

I think he's growing on you.

Then they both feel another BUZZ.

AMANDA

That must be him now.

ANGLE - THE SIDE DOOR

Kenny steps into view, carrying a paper bundle.

KENNY

Sorry I'm late.

(beat, shyly)

I ran into someone downstairs.

OFF their looks, he turns -- and pulls ANNE into the loft. From where she stands, Anne can't see Amanda yet. She looks at MacLeod almost shyly -- she hasn't been here since they split up.

(CONTINUED)

630 CONTINUED:

630

ANNE

Hi.

MacLeod lights up with pleasure, moves to greet her with a light kiss.

ANNE

Just dropped by to check on Kenny.
He insisted I come up.

MACLEOD

(at Kenny)
How thoughtful.

The sound of a THROAT CLEARING behind them. Anne pulls away from MacLeod to see --

AMANDA

Standing there, arms crossed, a smile locked in place. She waggles her fingers at Anne.

MacLeod reacts, slightly uncomfortable here.

MACLEOD

Anne, this is Amanda...

AMANDA

Nice to meet you.

MACLEOD

Amanda, Anne's...
(beat)
An old friend of mine.

AMANDA

The doctor.

An awkward silence.

AMANDA

Listen, I was just putting on some coffee. You want decaf?

ANNE

Regular.
(re: her belly)
I'm ready to sacrifice, but caffeine's not on the list.

And OFF Amanda's smile, Anne moves to the counter. MacLeod turns to Kenny.

MACLEOD

We agreed you'd stick close by.

(CONTINUED)

630 CONTINUED: (2)

630

KENNY

There was something I needed to get.

MACLEOD

Was it important enough to lose your head over?

Kenny unwraps the package to reveal a bouquet of flowers.

KENNY

(shyly)
They're for Amanda.

Amanda comes over to take them, delighted, gives him a motherly kiss.

AMANDA

They're lovely, Kenny. I'll put them in some water.

She moves back to the table with Anne. Kenny starts to follow, but MacLeod stops him. MacLeod pulls Kenny aside.

MACLEOD

I saw Kincaid at the docks.
(beat)
There was another one of us there.

KENNY

So? It wasn't me.
(off MacLeod's stare)
I'd be crazy to go near him.

MacLeod takes Kenny's arm, starts to pull him to the elevator.

MACLEOD

Let's take a walk.

KENNY

No! I don't want to go.

MACLEOD

I didn't ask if you wanted to go.

KENNY

Leave me alone.

It's his little boy voice. He lunges for Amanda, clutches onto her.

ANNE

What's going on?

AMANDA

Duncan, he's scared.

(CONTINUED)

630 CONTINUED: (3)

630

MACLEOD

We're just going to talk.

AMANDA

(beat, to Kenny)

Go on. It'll be okay.

(at MacLeod; forcefully)

He's not going to hurt you.

She releases herself from Kenny's grip. Kenny's scowling, arms crossed defiantly -- not about to budge. MacLeod picks him up like a toy, puts him in the elevator and slams the door.

631 INT. DOJO - CONTINUOUS - DAY

631

As the elevator arrives and MacLeod slides up the door, still clutching a struggling Kenny and drags him into the dojo. Kenny starts to yell and struggle in MacLeod's grip.

KENNY

Let go, dammit!

(yelling)

Help! Amanda!

MACLEOD

She can't hear you, Kenny. You can drop the little boy act.

Kenny loses his mask of childish fright, looks nasty.

KENNY

Stay the hell away from me.

(beat)

You kill me, she'll kill you...

MACLEOD

You think so?

KENNY

I'm her son.

(a sneer)

You're just some guy she screws.

He leers at MacLeod, cunning beyond his apparent ten years.

MACLEOD

I'm not after your head, Kenny.

Just the truth...

(beat)

If you remember how to tell it.

What were you doing at the docks?

(CONTINUED)

631 CONTINUED:

631

KENNY

You're so damn smart... what makes you think I was even there?

MACLEOD

Because I know you.

(beat)

And you've got tar on your shoes.

CLOSE -- KENNY'S SHOES

the black tar on his soles.

MACLEOD

Grabs his arm.

MACLEOD

I don't know what you're up to. But I'm finished treating you like a kid.

(beat)

You come after me... I'll kill you.

MacLeod releases him. Kenny starts backing away.

KENNY

You're like the rest... just looking for an excuse.

MACLEOD

All I'm doing is giving you fair warning.

(beat)

I won't turn my back on you again.

Kenny continues backing, his face filled with hate.

KENNY

Good. Good, 'cause the second you do...

(beat)

I'll take your head.

He turns and runs out.

MACLEOD

Kenny!

But the boy is gone.

632 INT. MACLEOD'S LOFT - DAY

632

Amanda pours the coffee, both women feeling a little awkward.

(CONTINUED)

632 CONTINUED:

632

ANNE

Duncan told me a little about you.

AMANDA

(beat)

Really.

Anne nods. The two usually talkative women sit in silence for a moment.

ANNE

So...

AMANDA

(with a smile)

My thoughts exactly.

Silence again.

ANNE

This is a little awkward.

AMANDA

(acknowledging with a smile)

Only for the first hundred years.

Anne returns the smile.

ANNE

(a beat, then)

You know, he's different around you.

AMANDA

(intrigued)

You think so?

ANNE

Sure. The way he smiles, he opens up to you.

Amanda feels charitable.

AMANDA

I'm sure Duncan cares about you, too, Anne.

ANNE

(beat)

I was talking about Kenny.

AMANDA

Right.

A moment of silence, then they look at each other and laugh.

(CONTINUED)

632 CONTINUED: (2)

632

A BEAT.

Amanda becomes serious.

AMANDA

I'm the closest thing he has to a mother.

(shrugs)

And Kenny's as close as I'm ever going to get to having a kid.

(wistful)

And he's not even a real kid.

She looks at Anne's belly. Brightening.

AMANDA

So, what are you, four months?

ANNE

Five.

AMANDA

Would you mind?

Anne shakes her head, smiling. Amanda lays a hand on Anne's swollen belly, feeling the life inside.

AMANDA

What's it like?

ANNE

Like the cliché's. Carrying a watermelon. Walking like a duck.

(beat)

And this is the easy part. The hard part comes when she gets here.

She looks serious, a little frayed.

AMANDA

Scared?

ANNE

Terrified.

(beat)

I'm a single mother.

(beat)

I work weird shifts, crazy hours... The baby's going to need me. The E.R.'s going to need me. I can't figure out how I'm going to make it all work.

She looks tenderly down at her growing stomach, excited and awed by the prospect.

(CONTINUED)

632 CONTINUED: (3)

632

AMANDA

Know what?

(beat)

I think you'll do great.

Anne looks at Amanda. A smile. A connection.

633 EXT. DOJO - LATER - NIGHT

633

To ESTABLISH.

634 INT. MACLEOD'S LOFT - NIGHT

634

MacLeod is sitting on the sofa while Amanda paces back and forth, worried.

AMANDA

I don't like it, MacLeod. He's been gone for hours...

MACLEOD

Maybe he's buying more flowers.

AMANDA

Maybe he's getting killed.

(flaring)

Dammit MacLeod, how could you let him go?

MACLEOD

How could I stop him?

(beat)

He lived 800 years without you, Amanda.

AMANDA

He's an easy target, and you know it!

The phone rings. Amanda jumps on it.

AMANDA

(into phone)

Kenny?

635 EXT. PHONE BOOTH - NIGHT

635

Kenny is on the phone. He seems frightened, talking fast, just the right amount of panic in his voice.

(CONTINUED)

635 CONTINUED:

635

KENNY

(into phone)

Kincaid's after me! I got away, but he's coming... please, come and get me!

(beat, with pathos)

Tell Duncan I'm sorry. I should have trusted him, but I was afraid!

(beat, listening)

Near the lighthouse. Hurry, Amanda, I'm scared!

636 INT. MACLEOD'S LOFT - NIGHT

636

RESUME AMANDA

AMANDA

(into phone)

I'm coming, Kenny. Just stay out of sight until I get there!

She hangs up, turns a worried look to MacLeod.

AMANDA

Kincaid's after him.

MACLEOD

(beat)

He says.

AMANDA

Dammit, MacLeod! You know I can't leave him!

MACLEOD

He knows it, too.

Amanda tightens, throws him a look.

AMANDA

Don't wait up.

She grabs her coat, starts for the door. MacLeod grabs her by the shoulders.

MACLEOD

Amanda, you can't trust him!

AMANDA

So don't come.

She shakes free, and stalks out the door. And OFF MacLeod's look --

637 EXT. PHONE BOOTH - NIGHT

637

Kenny is trying to hang up the pay phone. ANOTHER HAND snatches it from him and slams it down on the hook. Kenny is spun around forcibly to face --

KINCAID

(pissed)
You little dwarf! I wanted MacLeod,
not the girl!

KENNY

He'll be there.

KINCAID

What makes you so sure?

KENNY

(beat)
Because I know him.

He says this with such calculating confidence that Kincaid releases him.

KENNY

MacLeod is yours. Just remember one
thing...
(beat)
Amanda's all mine.

And OFF his look --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

638 EXT. WAREHOUSE - DOCKS - NIGHT

638

A bracelet of lights from distant ships sparkles on the water's black surface as Amanda walks alone, her sword out. She gets the BUZZ, then hears a noise behind her and turns with her sword, ready to strike. She faces MacLeod.

AMANDA

Don't sneak up on me like that.

MACLEOD

(wry)

Thanks for coming, MacLeod.

AMANDA

I didn't ask you to.

MACLEOD

I can't believe he's completely sucked you in. He's not a kid, Amanda... he's a con man. The only thing he's after is heads!

AMANDA

(shortly)

Not mine.

MACLEOD

Yours, mine, what's the difference? He's taken enough of them.

AMANDA

(sarcastic)

And we don't?

MACLEOD

Not like him. He uses people. He kills anyone... Good, bad, it doesn't make any difference!

AMANDA

You say.

The last thing she wants to do is believe this. MacLeod stops her, turns her to face him.

MACLEOD

I've seen it! I know!

(CONTINUED)

638 CONTINUED:

638

AMANDA

(beat)

Whatever he is, I helped make him.

She stops, both turning as they feel the BUZZ. It's coming from the saw mill. Amanda starts forward, but MacLeod stops her.

KENNY (O.S.)

Amanda, HELP!!!

AMANDA

(realizing)

Kincaid's got him...

MACLEOD

Maybe.

They move toward the saw mill.

639 INT. WAREHOUSE - NIGHT

639

Shipping containers, shadows, darkness. MacLeod and Amanda move carefully through it, turning to check behind as they go along.

AMANDA

Startles at a noise nearby, raises her sword.

HER POV - A RAT

scurries past. They move deeper inside. Then, from the darkness --

KENNY (O.S.)

(far away)

Amanda! Help!

AMANDA

(quiet; to MacLeod)

He's in there.

MacLeod holds her back.

MACLEOD

Kincaid.

KENNY (O.S.)

(faint, with a sob)

Amanda, please... stop him...

Amanda can't take it any more.

(CONTINUED)

639 CONTINUED:

639

AMANDA

(whispers)

Dammit, MacLeod, I don't care! I'm going!

A BEAT - MacLeod finally nods.

MACLEOD

Keep an eye on Kenny.

(wry)

And while you're at it... try and watch my back.

She throws him a look, and moves into the darkness. MacLeod looks up --

MACLEOD'S POV - ANOTHER PART OF THE WAREHOUSE

Kincaid is in there somewhere. MacLeod moves toward him.

640 INT. WAREHOUSE - ANOTHER PART - NIGHT

640

MacLeod arrives, looks warily around --

KINCAID (O.S.)

I've been waiting, MacLeod.

KINCAID

Stands waiting for him by a huge mound of SAWDUST. Confident, ready to fight.

KINCAID

A long time.

MACLEOD

If this is what you want, get it over with.

KINCAID

(sarcastic)

Aye-aye, Mr. MacLeod.

He draws his sword, strikes it against a RAILING, emitting a loud CLANG.

ANGLE - KENNY

Perched on a catwalk facing an electric CONTROL BOX. He grabs the switch, and throws it to "ON".

RESUME MACLEOD

Facing Kincaid -- and directly into the huge mound of sawdust as a blower suddenly POWERS ON.

(CONTINUED)

640 CONTINUED:

640

Almost instantly the sawdust fills MacLeod's vision, blinding him.

MACLEOD

Reels back in pain, clutching his eyes. He tries to open his eyes -- he's blind.

RESUME KINCAID

He raises his sword and attacks.

MACLEOD

Parries instinctively, defensively, barely managing to block the blows. Kincaid drives him back, cutting him again and again, toying with him.

KINCAID

Only thing I regret, MacLeod...

(beat)

You'll only die once.

As he pushes MacLeod back --

ON KENNY

Watching the fight from the catwalk. He's so intent, he's not aware of the BUZZ until --

AMANDA

Grabs him, throws him up against the wall.

AMANDA

Dammit, Kenny, you set him up!

Kenny puts on the scared-kid look.

KENNY

I had to do it! Kincaid made me...

She slams him harder against the wall.

AMANDA

Enough, Kenny! Enough!

(beat)

Why!

Kenny stops feigning the childish fright, the confusion. This is the look of a calculating adult.

KENNY

I haven't lived this long by trusting anyone...

(MORE)

(CONTINUED)

640 CONTINUED: (2)

640

KENNY (CONT.)

(beat)

Except you. When this is over, we'll
be together.

AMANDA

Dammit, MacLeod would have helped
you!

KENNY

Not now.

(a smirk)

Kincaid's got him... and you can't
interfere.

As Amanda reacts, knowing he's right --

RESUME FIGHT

As MacLeod falls, holding on to the railing.

KINCAID

Raises his sword for the killing blow.

RESUME MACLEOD

Kicking up, blocking it, Kincaid's sword missing. MacLeod
flips to his feet and is behind Kincaid. As Kincaid turns --

MACLEOD

Swings, and Kincaid dies. MacLeod slumps to his knees as
the Quickening strikes.

THE MACHINERY

Goes berserk. Energy slams MacLeod against the railing,
his katana dropping from his hands.

RESUME - KENNY AND AMANDA

as Amanda is distracted by the Quickening. Kenny suddenly
turns, slaps a HANDCUFF on her wrist, the other one to the
railing. Kenny moves away as Amanda struggles, yanks at
the handcuff --

AMANDA

Kenny, take these off!

KENNY

I'll be back. Got some business to
take care of first.

He smiles and moves toward the stairs. He's trying to
reach MacLeod.

(CONTINUED)

640 CONTINUED: (3)

640

AMANDA

Kenny!

She rages, pulling at the cuffs.

ANGLE - MACLEOD

On his knees, spent, dazed, the sword yards away from his exhausted hand. Then looming from the shadows behind him --

KENNY

Moving closer. Taking his time. Drawing his own sword now, intent on MacLeod's neck.

KENNY

Bigger they are, the harder they fall.

He raises the sword to strike with all the venom he feels --

AMANDA (O.S.)

Do it, and you're next!

Kenny turns in surprise --

ANGLE - AMANDA

Standing right behind Kenny, sword raised -- a visual echo of Kenny's stance over MacLeod. She drops the open handcuffs on the floor.

AMANDA

Kid stuff.

Kenny looks at her, gauges her mood, his chances. He decides they're good.

KENNY

You wouldn't.

AMANDA

(grim)
Try me.

A trace of his old guile comes back.

KENNY

I'm just a boy.

AMANDA

Like hell.

MacLeod is stirring, recovering. Kenny sees his chance slipping away.

(CONTINUED)

640 CONTINUED: (4)

640

KENNY

Look at him... he'll kill me!

AMANDA

Maybe.

(beat; with emotion)

You kill him, I will kill you.

She's not bluffing. Kenny hesitates too long. MacLeod stirs, his hand on the katana, pushing to his feet.

KENNY

Sees the moment is lost. With a snarl, he turns and runs into the dark.

Amanda hesitates a BEAT -- almost goes after him -- then turns and runs to MacLeod. She holds him as he reaches his feet, steadies him.

AMANDA

You were right about him.

MACLEOD

(with compassion)

I'm sorry.

She holds onto him, tight.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

641 INT. MACLEOD'S LOFT - DAY

641

Amanda, in as little clothing as possible, is looking through the closet when MacLeod nuzzles her neck.

MACLEOD

Alone at last.

She smiles, pulls something off a hanger and starts to put it on.

AMANDA

Don't start something you can't finish.

MACLEOD

Who says?

He continues kissing her. She checks her watch. MacLeod stops, gives her a look.

MACLEOD

Am I boring you?

Suddenly the elevator arrives. As MacLeod reacts --

AMANDA

Told you.

MacLeod quickly straightens his shirt, looking up to see --

HIS POV - ANNE

as she walks in, smiles.

MACLEOD

Anne. I wasn't expecting you.

AMANDA

I was.

ANNE

(a little sheepish)
I still have your key.

Amanda grabs her jacket, links an arm through Anne's.

ANNE

Turns out we have a lot in common
after all.

(CONTINUED)

641 CONTINUED:

641

AMANDA

Don't wait up.

The two women get into the elevator. And OFF MacLeod's bemused look --

FADE OUT.

END OF SHOW