



HIGHLANDER

The Series

95412
THE BLITZ

Written by
Morrie Ruvinsky

Highlander

"THE BLITZ"

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Morrie Ruvinsky

Production #95412

November 2, 1995 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"The Blitz"

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CAST LIST

DUNCAN MACLEOD
RICHIE RYAN

ANNE LINDSEY
DIANE TERRIS (formerly DIANE TERRIN)

CHIEF HARDY
MIDE LUNDY
EMCEE
LORD SEWELL
HARRY
KAREN

FRENCH OFFICER
RESCUER
SECOND RESCUER
CHOPPER REPORTER (V.O)

HIGHLANDER

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SET LISTINTERIORS

WRECKED SUBWAY STATION
/SUBWAY LANDING
SAVOY HOTEL BAR - LONDON - 1940
HOTEL ROOM - LONDON -1940
STAIRWELL - LONDON - 1940

EXTERIORS

MACLEOD'S VICTORIAN
AERIAL VIEW OF DISASTER AREA (STOCK)
STREET/SUBWAY ENTRANCE
SAVOY HOTEL ROOF - LONDON 1940
STREETS OF LONDON - 1940
WOODS

HIGHLANDER

"The Blitz"

TEASER

FADE IN:

1201 EXT. AERIAL VIEW OF DISASTER AREA (STOCK SHOT) - DAY 1201

Smoke and rubble as seen from above, with the close by deafening THUKA-THUKA-THUKA of the helicopter blades. We can barely hear:

CHOPPER REPORTER (V.O.)

(shouting to be heard)

... and it looks like a war zone down there. According to Water and Power, a gas main under one of the city's busiest subway stations has exploded. We already have three confirmed dead and thirty-eight injured. This couldn't have come at a worse time for --

1202 EXT. STREET/SUBWAY ENTRANCE - DAY 1202

Down on the street, the chaos is even more pressing and terrible. The cacophony of disaster, including the noisy helicopters circling above, is so intense people can barely hear themselves.

AN AMBULANCE

negotiates the rubble moving forward as directed by a Cop who has to stop hanging yellow tape to let it by.

A DAZED OLD WOMEN

wander aimlessly until a Paramedic finds her and guides her to safety.

FIRE CHIEF HARDY

is at the very heart of the operation, very much in charge as he dispatches people and commands with confident efficiency.

RESCUE WORKERS

rush to the scene, among them, ANNE LINDSEY, seven months pregnant.

She is one of the several ER Doctors arriving off duty, to help, along with a variety of other colleagues from the

(CONTINUED)

1202 CONTINUED:

1202

hospital, including Nurses, EMT's and Equipment Techs (including MIKE LUNDY, the paramedic from Season Three). They congregate around Hardy.

CHIEF HARDY

'Preciate y'all getting here so quick.
(suddenly shouting to
O.S.)
No, no. Take it around behind.
Around behind.

ANGLE THE FIREMEN

that Hardy's talking to as they stop, turn, and head off the other way with their equipment.

ANNE

(to Hardy)
How do we get in?

CHIEF HARDY'

You don't... for now. Might as well grab some coffee. It could be a while.

ANNE

Coffee? You know how critical the first hour is.

CHIEF HARDY

Sorry, Doc, we can't let you in until it's been secured. The whole place could come down around your ears.

He moves off. There's work to do and he walks off to confer with one of his captains.

ANNE

(re the waiting)
I hate this.

MIKE

I'm not gonna wait.

ANNE

Mike, you heard the man. Don't be a hero.

MIKE

(with a smile)
That's what I get the big bucks for.

He moves off toward the subway entrance. Anne moves with him.

(CONTINUED)

MIKE (CONT'D)

Where are you going?

ANNE

I'm the doctor, remember.

MIKE

A pregnant one.

ANNE

I work ER.

(patting her tummy)

She might as well start getting used to it.

That's all the encouragement they need from each other.

Anne looks around. No one's watching.

Mike nods.

ANNE & MIKE

move past the barricades and start down into the station.

1203 INT. WRECKED STATION - DAY

1203

Anne and Mike move into the wrecked station.

It's dark, the air filled with dust.

TWO BUSINESSMEN

lie at the foot of the stairs.

Mike goes to the first one and checks for a pulse. There is none.

MIKE

Cold.

Anne checks the other's eyes with her flashlight. He's dead too.

She notifies Mike with a shake of her head.

He gets the message and immediately heads off searching.

ANNE

takes a moment and shuts the victim's eyes. She touches his face goodbye before she moves on.

They move on past another victim who is beyond help. A CRY from deeper within gets their attention.

(CONTINUED)

1203 CONTINUED:

1203

MIKE
(pointing to it)
There.

They come to a blockade of debris. Mike scales it, and checks the other side. Then he comes back down to help Anne over it.

With Mike's help, Anne moves slowly and carefully, over the difficult blockade. They see

KAREN TAYLOR

35, kind of a Dottie West country and western type, trapped on the SUBWAY LANDING. She is scared to death but not badly injured.

MIKE (CONT'D)
(shouting to her)
We'll get you out.

Suddenly, the station shakes and the rubble shifts. Everybody freezes.

Nothing happens. A few ceiling tiles fall.

It passes. They go back to work.

Mike removes some debris and reaches in for Karen.

She grabs his arm. He pulls, she scrambles, and they get her out.

A sudden ROAR of collapse erupts from down the subway tunnel and rumbles through the station. Everyone gets silent. Frozen. After a beat, Mike lets out a sigh of relief.

MIKE (CONT'D)
Whew.

SUDDENLY A SECTION OF CEILING

near Mike starts coming down.

ANNE

sees it falling

ANNE (CONT'D)
(screams)
Mike look out!

He spins around at the warning. Too late.

(CONTINUED)

A HUGE BEAM

collapses and breaks loose. It hits Mike hard and pins him against the concrete.

ANNE

Mike!

ANNE

rushes to his side. She tries to move the beam. Not a chance.

ANNE (CONT'D)

Just hang in, we'll get you out.

MIKE

(dazed)

My back. I think it's my back.

He's in a lot of pain and one look tells her that he is hurt bad.

ANNE

Okay. It's going to be okay.

She has to look away because she doesn't want him to see that she's lying.

ANNE (CONT'D)

Try not to move.

MIKE

(hard to speak)

That should be pretty easy.

She opens her little black bag and begins rummaging for one of the small pre-packed Meperidine shots.

ANNE

I'm going to give you something for the pain.

MIKE

There's no time. You've got to get out of here.

(a beat)

Now!

ANNE

I'm not leaving you.

MIKE

The whole place could come down.

(MORE)

(CONTINUED)

MIKE (CONT'D)

(beat)

You gotta get outta here... Now...
GO! GO!

Anne looks back toward the stairs where

ANNE'S POV

the ceiling and walls have caved in in the last shaker.

They're trapped.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

1204 EXT. MACLEOD'S VICTORIAN - DAY

1204

Freshly painted, curtains in the windows, the house looks homey and welcoming. Macleod and Richie are putting on the finishing touches. The RADIO plays in the background.

RICHIE

Mac, I been thinking.

MACLEOD

Forget it, Richie, I like the colors.

RICHIE

No, hey, you like the colors, it's okay with me. No, it's just with the house pretty much ready to move into, I'm thinking... maybe I could have the loft.

MACLEOD

I'm not moving, Richie.

RICHIE

(disappointed)

What are you saying, all this is just to turn it over..? It's a business thing?

MACLEOD

No, it's not.

RICHIE

I don't get it. If it's not to sell and it's not to live in --

The question doesn't get answered as they're interrupted by a radio Update about the tunnel collapse.

CHOPPER REPORTER (V.O.)

(filter)

A second major explosion has rocked the station. It has made the original collapse area even more inaccessible and...

MacLeod stops to listen.

(CONTINUED)

1204 CONTINUED:

1204

CHOPPER REPORTER (V.O.) (CONT'D)

(filter)

... and reports from the ground are telling us that a rescue team led by Dr. Anne Lindsey from County General ER is trapped inside.

MACLEOD

reacts. He drops everything and rushes off.

RICHIE

takes a surprised beat and then goes after him.

RICHIE (CONT'D)

What?

MACLEOD

Anne.

1205 EXT. STREET/SUBWAY ENTRANCE - DAY

1205

An AMBULANCE pulls away, SIREN screaming as MacLeod and Richie arrive on the scene.

Rescue operations have intensified and the disaster site is ruled by barely controlled panic.

Several Rescue Workers rush by in front of Mac.

MAN, DAZED AND MOURNING

sits with his back against the wall of a building.

SEVERAL WOMEN SOBBING

with relief at their rescue are huddled around a Red Cross worker.

ANGLE MACLEOD

all of this too familiar to him.

Off the RED CROSS on a first aid kit we --

TRANSITION TO:

1206 INT. SAVOY HOTEL BAR - LONDON - 1940 - NIGHT

1206

A RED CROSS Bandanna on a uniformed arm.

(CONTINUED)

1206 CONTINUED:

1206

PULL BACK TO REVEAL

A well-dressed radio personality/EMCEE stands in front of a microphone in a corner of the bar. Near him is HARRY, his engineer.

EMCEE

... and we are broadcasting live, courtesy of the BBC, directly from the lounge of the Savoy Hotel in the heart of London to all of England and across the great ocean to all our friends in America.

There is considerable applause for Emcee's announcement.

CONTINUE TO REVEAL

The bar at the Savoy as well-dressed women mingle with the uniformed men of half a dozen allied nations.

EMCEE

We have been informed that the great man himself, Winston Churchill, has left his bunker and is in a suite upstairs negotiating with our French and Dutch allies.

And that he will be down momentarily to discuss the state of the war with you. Until then, we're returning to our studios and the Lester Lawrence Orchestra. So join us, all, from Devonshire to Davenport, from London to Los Angeles, in a respite from this war with good music and good company.

The EMCEE steps away from the microphone as the music from the studio fills the place. There is a frenetic sense to life here, of people squeezing everything they can into whatever moments are available to them.

IN ONE CORNER

we find DIANE TERRIS, an American reporter, holding court, discussing politics with a band of male admirers that includes a British Lord, a young Earl, and three or four assorted, uniformed officers from England, France, and so on. Champagne is being served. LORD SEWELL has a glass of champagne in his hand.

FRENCH OFFICER

We need the Americans in the war.

DIANE

The problem is that Montgomery is so full of himself he can't stand the idea of sharing power with anyone.

(CONTINUED)

1206 CONTINUED: (2)

1206

There seems to be general agreement in the group about that.

LORD SEWELL

I say she's right. Old Monty was a bit of a pip even way back at Oxford. Sulked ferociously for months when he didn't make crew.

FRENCH OFFICER

What I have heard is that he could not row.

DIANE

I'm sure that's not how he remembers it.

They share some concurring laughter.

LORD SEWELL

Still, I'd rather him on our side than Rommel.

DIANE

That's because you're a Brit.

Before the others can protest, Diane's attention wanders when she spots someone come through the doors. It is none other than

MACLEOD

dashing as ever.

DIANE

(to the group)

If you'll excuse me ...

She takes her leave and makes her way across the floor to meet MacLeod. She greets him enthusiastically.

DIANE (CONT'D)

I hate to be the one to say it first, but I've missed you.

MACLEOD

It's only fair, I said it first last time.

DIANE

It's not right that British Intelligence should have a stronger hold over you than I do.

MACLEOD

Who said anything about Intelligence?

(CONTINUED)

1206 CONTINUED: (3)

1206

DIANE

Please, you have M-5 written all over you.

MACLEOD

You're fishing in the wrong pond. I was just down in Somerset looking at some horses.

DIANE

Why don't I believe you?

MACLEOD

Because being a reporter has made you terminally suspicious.

DIANE

Just persistently curious.

Lord Sewell approaches.

LORD SEWELL

Welcome back, MacLeod. Profitable trip... I hope.

MACLEOD

Very promising... We'll know soon.

DIANE

Somerset?

MACLEOD

The horses.

DIANE

Right.

AN AIR RAID SIREN BELLOWS

and reality suddenly intrudes.

THE MUSIC

stops.

THE EMCEE

steps to the microphone.

EMCEE

(calmly)

Ladies and Gentlemen, it seems the Fuhrer is once again paying an uninvited call.

(CONTINUED)

1206 CONTINUED: (4)

1206

Around him, people are already leaving.

EMCEE (CONT'D)

It would be to everyone's distinct advantage to proceed calmly to the basement shelter until Mr. Hitler gets the message that he is decidedly not welcome and calls his hooligans home.

Nobody of course needs to wait for instructions. Everybody is already making their way to the shelter, except for Diane heading the wrong way... toward the microphone.

MACLEOD

What are you doing?

DIANE

I'll see you later.

The radio engineer (HARRY), at the far corner, is packing up his gear. Diane grabs his arm.

DIANE (CONT'D)

Wait, I need a favor.

HARRY

There's an air raid going on!

DIANE

And the world needs to hear about it.

HARRY

Not from me they don't.

DIANE

All I need you to do is run some cable up to the roof.

HARRY

They don't pay me enough for that.

DIANE

Do I have to beg?

HARRY

You can't go up there, you'll get yourself killed.

MACLEOD

He's right.

DIANE

Who wants to live forever?

(CONTINUED)

1206 CONTINUED: (5)

1206

HARRY

You know what, deary, I think you've lost your knickers.

HARRY

has had enough of her, and making a great show of it, he abandons his equipment and joins the last stragglers heading for the shelter.

DIANE

is appalled by Harry's departure, but she's not going to let it stop her. Determined to do what she needs to, she starts rounding up the equipment herself.

MACLEOD

reluctantly moves in and unplugs a couple of select electrical connections.

DIANE

And just what do you think you're doing?

MACLEOD

You can't pull this off alone.

DIANE

You know how to work this stuff?

MacLeod shrugs.

DIANE (CONT'D)

Of course you do, I'm sure it's one of the first things they teach you in ... in... what part is this, Cloak or Dagger?

MACLEOD

It's just a radio. How hard could it be?

DIANE

Alright, you can help, but I still don't buy that stuff about Somerset and the horses.

She gives him a peck on the cheek and resumes gathering up cable.

1207 EXT. SAVOY HOTEL ROOF - LONDON - 1940 - NIGHT

1207

INSERT: London (STOCK SHOTS) is under attack.

(CONTINUED)

1207 CONTINUED:

1207

The sounds of ANTI-AIRCRAFT GUNFIRE roaring its defiance from the rooftops as Diane, bursting with adrenaline rushes about on the roof setting up for her broadcast while bombs burst with great sonic booms and startling flashes of light.

While she keeps her eye on the city and the sky, MacLeod is busy hooking up the equipment.

DIANE

Come on, come on, what's taking so long?

MacLeod quiets her with a challenging look, then returns to his work with deliberate composure.

DIANE (CONT'D)

(frantic)

How can you be so calm with all this going on!?

MACLEOD

Calm?

DIANE

Slow.

He's amused, not offended, and smiles to himself. He holds up a handful of cable wire.

MACLEOD

Maybe you'd like to do this?

DIANE

I could.

MACLEOD

I don't doubt it.

He hands her the microphone. He puts on a headset.

MACLEOD (CONT'D)

You're on the air.

AGAINST THE BACKDROP OF BOMBS BURSTING

In air, Diane is a very dramatic figure, up on the roof, broadcasting to the world.

DIANE

Good evening. This is Diane Terris broadcasting to you from the roof of the Savoy Hotel. Once again, the Fuhrer displays his madness with indiscriminate civilian bombings in the heart of London. Once again...

(CONTINUED)

1207 CONTINUED: (2)

1207

An explosion nearly makes her stop for a moment. MacLeod gives her an encouraging thumbs up.

DIANE

resumes broadcasting.

DIANE (CONT'D)

I am here to report

She pauses and looks around.

DIANE (CONT'D)

...on the planes, the bombs, and the fires. It is all going on again tonight.

INSERT STOCK SHOT: A German warplane, very close, swooping right down on

RESUME

Diane and MacLeod as we HEAR the plane swoop down just overhead.

MacLeod spins to watch it go.

Diane SHOVES her microphone, stand and all, up in the air to pick up the sounds of the departing plane.

DIANE

What I really want to tell you tonight is that through it all, this is still London.

(a beat)

There aren't enough bombs to undo that.

Diane looks to MacLeod for confirmation that they are still on the air. He checks the console and gives her the thumbs up.

DIANE (CONT'D)

I can still see the towers and the moonlight on the surface of the Thames. Parliament is still standing, the Palace is untouched and Big Ben is still keeping time. The beer is still warm and the food inedible. This is still England.

She looks to MacLeod for approval.

(CONTINUED)

1207 CONTINUED: (3)

1207

ANGLE MACLEOD

not only approving, but very impressed.

DIANE

So my message is really for the Nazis.
Hear this: I was dancing before you
got here, and I'll be dancing when
you're gone.

THE ALL CLEAR SOUNDS

right on cue. In the background we can hear the attackers
departing.

DIANE (CONT'D)

The all clear is being sounded.
This is Diane Terrin from the roof
of the Savoy. The all clear has
sounded.

She tilts her microphone to pick up the last sounds of the
disappearing planes.

DIANE (CONT'D)

(a beat)

It's over... for tonight. Here in
Merry Olde, I urge you all to check
with your neighbors, see if anyone
needs help. Back home in America, I
urge you all to check with your
Congressman. England needs our help.
She needs our planes, she needs our
weapon s, and she needs our prayers.

(a beat)

Good night and God Bless.

She signals to MacLeod and he turns off the console and
unplugs the power.

Diane is exhilarated and exhausted. She sags back against
the chimney.

DIANE (CONT'D)

Was I okay?

MACLEOD

Okay? You were great.

DIANE

It all just came out. I never did
anything like that before.

They look at each other... their hearts pounding.

(CONTINUED)

1207 CONTINUED: (4)

1207

She moves into his arms. They kiss.

As the kissing progresses, we begin to HEAR, as a crackling old RADIO BROADCAST, Winston Churchill.

CHURCHILL (V.O.)

We shall not flag or fail. We shall
go on to the end.

MacLeod slides the gown strap free and kisses her newly bared shoulder. She SIGHS with pleasure.

CHURCHILL (V.O.)

We shall fight in France, we shall
fight on the seas and oceans...

MacLeod reaches for the other shoulder strap and she laughs as it falls free.

CHURCHILL (V.O.)

... we shall fight with growing
confidence and growing strength in
the air...

MacLeod reaches around to unzip the back of the gown.

Diane suddenly freezes with modesty. They are so exposed. She looks around and... it seems fairly private after all and she relents.

LAP DISSOLVE TO:

Her gown hangs fluttering on the microphone stand. They stand embraced, very connected, very passionate.

CHURCHILL (V.O.) (CONT'D)

... we shall defend our island,
whatever the cost may be, we shall
fight on the beaches, we shall fight
on the landing grounds, we shall
fight in the fields and in the
streets, we shall fight in the
hills...

LAP DISSOLVE TO:

MacLeod sits with his back to the chimney. She sits on his lap, in her slip, his jacket draped over her for warmth.

CHURCHILL (V.O.) (CONT'D)

We shall never surrender.

Her head is in his chest. They share a moment of peace. The world, for now, is quiet.

(CONTINUED)

1207 CONTINUED: (5)

1207

CHURCHILL (V.O.) (CONT'D)

Let us therefore... brace ourselves
to our duties, and so bear ourselves
that if the British Empire and its
Commonwealth last for a thousand
years, men will still say: This was
their finest hour.

TRANSITION TO:

1208 EXT. STREET/SUBWAY ENTRANCE - DAY

1208

Chief Hardy is caught up with three Firemen near the entrance
to the subway station. MacLeod and Richie stand by, anxious
for the return of the Chief's attention.

CHIEF HARDY

I want everyone out. Everyone.
Water and Power says they found a
new leak and it could blow all over
again.

As the Three Firemen rush off, the Chief turns back to
MacLeod.

CHIEF HARDY (CONT'D)

Anne what?

MACLEOD

Lindsey. She's a doctor. She came
here with --

CHIEF HARDY

The pregnant one! Yeah, I saw her.
She went in -- against my orders --
and as far as I know she hasn't come
back out.

MACLEOD

She went in where? Where would I
look for her.

CHIEF HARDY

Didn't you hear me? I'm pulling
everyone out of there. You can't go
down. The last thing I need is
another damn hero.

The Chief moves off to confer with some rescue workers.

As soon as Hardy's back is turned, MacLeod heads down the
street and Richie follows, surprised and reluctant.

RICHIE

We're not giving up?

(CONTINUED)

1208 CONTINUED:

1208

MACLEOD

No we're not.

RICHIE

Just because some guy says we can't go down doesn't mean we're not going down.

MACLEOD

That's right.

RICHIE

Then where are we going?

Here. To a sidewalk grate. They're just going in the back way.

1209 INT. WRECKED STATION - SUBWAY LANDING - DAY

1209

Mike is in bad shape, losing blood in spite of the tourniquet.

MIKE

(scared)

Anne? Anne, where are you?

ANNE

I'm right here.

She tries to get him to drink an electrolyte solution from a bottle she holds to his lips.

MIKE

I'm dizzy, Anne. Everything's... I don't know... dizzy.

Anne knows she's losing him.

She is frustrated and angry -- and scared.

She is reaching into her medical kit bag for something when a labor contraction strikes.

It's intense. She responds with Lamaze DEEP BREATHS, all the while trying to hide it from Mike and Karen.

KAREN (O.S.)

Doctor?

Anne doesn't respond. She's BREATHING and waiting for the contraction to subside.

KAREN (CONT'D)

(more urgent)

Doctor! Doctor!

(CONTINUED)

1209 CONTINUED:

1209

Anne turns to see Karen freaking out as MIKE'S WHOLE BODY spasms. He is GASPING for air.

Anne immediately launches into emergency mode. Dropping any concerns about her own personal condition, she grabs her stethoscope and starts listening.

ANNE

No, Mike. No! Don't do this.

KAREN

Ohmigod he's going to die.

ANNE

(furious)

He's not going to die.

ANNE

thumps his chest three or four times. It doesn't start him breathing.

ANNE (CONT'D)

Mike I need you! Dammit, I need you!

She listens again with the stethoscope. Still no heart beat.

KAREN

I knew it, he's dead!

ANNE

He's not dead.

Racing time, she gets her kit bag and hauls out a huge adrenalin syringe.

When she turns back to Mike he's still in spasm, unconscious, with his arms flailing.

ANNE (CONT'D)

(to Karen)

Hold his arms.

Karen is staring, too frightened to respond.

ANNE (CONT'D)

(shouting)

Hold his arms down.

Karen jumps into action and grabs his arms.

Anne tests the syringe. It's ready.

(CONTINUED)

1209 CONTINUED: (2)

1209

She finds an intercostal space over the heart and plunges the needle in.

It's too late. With one last seizure, Mike's body lets go and he dies.

ANNE (CONT'D)

Mike ... Mike.

Karen can't handle it.

KAREN

We're all going to die. All of us!

Anne, ignoring her, leans back against the wall, sagging with failure.

After a moment, Anne shuts Mike's eyes.

Karen struggles with it and gets her tears under control.

KAREN (CONT'D)

(terrified)

They're never going to find us.

As Anne reacts.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

1210 INT. WRECKED STATION - DAY

1210

Dust, debris, and darkness hamper their every step as MacLeod and Richie make their way through the tunnel.

They HEAR a whimpering and stop to listen more carefully.

RICHIE

Anne?

They hear it again.

MACLEOD

Sounds like a kid.

It's not Anne but they can't ignore it. They follow the sound.

As they move down the dark tunnel, THE CAMERA MOVES INTO BLACK and we

TRANSITION TO:

1210A INT. SAVOY HOTEL - BAR - NIGHT (E)

1210A

MacLeod, carrying the radio, and Diane enter the now empty bar. It is void of life and in sharp contrast to its earlier gaiety. Diane is in love... It's clear that she's never felt as alive as she does at this moment.

DIANE

Where'd everybody go?

MacLeod places the radio on the bar.

MACLEOD

I think all the sane people are probably still in a shelter.

She lifts a bottle of champagne off a table and pours.

DIANE

They left us this wonderful champagne.

MACLEOD

Maybe they heard there's a war on.

DIANE

For the moment I don't care.

(CONTINUED)

1210A CONTINUED:

1210A

She hands MacLeod a glass, then kisses him lightly on the lips.

DIANE (CONT'D)

(beat)

Dance with me.

MACLEOD

Here?

She places her arms around him in a dancing posture.

MACLEOD (CONT'D)

There's no music.

DIANE

It's funny, I can hear it... Just listen.

MacLeod smiles. They begin to dance. Subtly, the music that Diane hears in her mind fills the bar. The two of them float across the floor. For the moment they are the only two people in the world.

DIANE (CONT'D)

Have I known you all my life or does it just seem that way?

(beat)

Do you believe in fate, Duncan?

MACLEOD

(with a smile)

Sometimes ... depends on the day.

DIANE

I believe in it.

(beat)

I think this whole war happened just so we could meet.

An offstage sound of a man clearing his throat catches their attention. MacLeod and Diane look up to see

HARRY

standing in the doorway his hat in his hand.

HARRY

I'm sorry to interrupt.

DIANE

If it isn't my trusty engineer, Harry. What can I do for you Harry?

(CONTINUED)

1210A CONTINUED: (2)

1210A

HARRY

I just came up to see if you and the gentleman were all right. And to thank the gentleman for doing my job.

MACLEOD

No problem.

Harry approaches.

HARRY

We had a radio in the shelter. We heard you ... every blessed word. You did us all proud.
(a tear)
There wasn't a dry eye in the place.

DIANE

(touched)
Thanks, Harry.

HARRY

No... thank you. And God bless the both of you.

1211 INT. HOTEL ROOM - LONDON - 1940 - NIGHT

1211

The room is in pitch blackness, then Diane's hand opens the blackout curtain, letting in the moonlight from outside.

MacLeod stands behind her, nuzzling her.

DIANE

The city looks so peaceful. No Luftwaffe, no bombs. No sirens.

He turns her around to face him.

MACLEOD

Diane, tonight was ...

She puts her arms around him, cutting him off.

DIANE

Wonderful.

MACLEOD

Incredibly stupid.

DIANE

Oh-oh. I think I've heard this before.

(CONTINUED)

1211 CONTINUED:

1211

MACLEOD

I know, sometimes you have to take chances but you, you risk your life every time you get the chance.

DIANE

And you don't?

(a beat)

I never tell you not to go somewhere, not to do something.

(beat)

We're all fighting the war in our own way. I'm doing what I have to do, just like you are.

MACLEOD

It's different for me.

Her hackles go up.

DIANE

I hope you're not going to say it's different for you because you're a man.

MACLEOD

No, that's not what I was going to say.

DIANE

That's good, because if I thought for one minute that you were no different than those idiots who won't let me into the damn Press Club, this could turn into a very lonely war.

MacLeod can't explain the real reason that it's different and has no choice but to let it slide.

MACLEOD

I wish I'd met you before the war.

DIANE

Why, do you think I'd have been less stubborn?

MACLEOD

I would have liked you to see London then. There are places that are magical.

DIANE

Take me.

(CONTINUED)

1211 CONTINUED: (2)

1211

MACLEOD

Some day.

DIANE

How about now?

MACLEOD

It's the middle of the night in the middle of the Blitz and you want to go sightseeing?

DIANE

It's a beautiful night, not a bomber in the sky. Sounds good to me.

1212 EXT. STREETS OF LONDON - 1940 - NIGHT

1212

MacLeod and Diane walk along the quiet street. A uniformed Bobby passes them, tips his hat.

DIANE

You think Churchill's right, that there will always be an England?

MACLEOD

I'd bet on it.

DIANE

The Nazis are destroying it a night at a time. How much more can they take? If America doesn't get into this war there may not be an England.

MACLEOD

Some places just don't know how to die. When the Bubonic Plague decimated the city, nobody thought it could ever recover.

He seems far away, his eyes lost in another time.

MACLEOD (CONT'D)

There was so much dying, so much hopelessness, all of London practically fell silent.

He stops for a moment, caught up in remembering.

MACLEOD (CONT'D)

People died without a whimper.
Survivors mourned without a tear.
(a beat)

The only sound you could count on was the Collectors and their wagons

(MORE)

(CONTINUED)

1212 CONTINUED:

1212

MACLEOD (CONT'D)

picking up the bodies. And the stench. Everything smelled of disease. The food, the water, the air.

Diane is completely caught up.

MACLEOD

And six years later it was thriving again.

DIANE

You have a gift...
(a blushed beat)
... aside from the ones I already know about.

He smiles, a teasing smile.

DIANE (CONT'D)

I'm talking about the way you make the past come alive.

MACLEOD

(still teasing)
Thank you.

Sensing that he's not taking this seriously, she presses.

DIANE

No, really, you should use it to teach, to write... To recreate the worlds you see.

(beat)

That's after you retire from the spy business.

MACLEOD

I am not a spy.

DIANE

I just meant you have a gift, that's all.

He continues to accept the compliment with a gracious smile.

MACLEOD

The point is, no one ever thought London would recover, but it did, it has.

(CONTINUED)

1212 CONTINUED: (2)

1212

DIANE

Where does all this admiration for the English come from? I thought you Scots hated the English.

MACLEOD

Courage is a hard thing to deny, in anyone. They re-built the city again after the Great Fire and they'll build it up again after Hitler.

DIANE

And us? What happens to us after Hitler?

MACLEOD

Us? I guess I'll teach history and you'll go back to a desk and send the new young turks out for a taste of the journalist's life.

DIANE

Come on, I'm serious. Are we together because the world's full of adrenalin right now or is there something else, something more than that?

He takes her in his arms and kisses her.

DIANE (CONT'D)

That was good, but it didn't sound exactly like an answer.

The truth is, it doesn't matter what he says. They're alive, they're happy, and they have all the time in the world to enjoy it until

THE SIRENS WAIL

again and people go running by.

MACLEOD

We better go.

She scans the skies.

1212A OMITTED

1212A

1212B OMITTED

1212B

1212C OMITTED

1212C

DIANE

I can't.

(CONTINUED)

1212A CONTINUED:

1212A

MACLEOD

Diane, there's no microphone, you're not on the air, there's no reason to stay out here.

DIANE

On the air or not, someone has to bear witness and that's my job.

He takes her arm.

MACLEOD

We're going to a shelter.

DIANE

(furious and defiant)

Are you planning to drag me there!?

He loosens his grip and lets go of her arm.

MACLEOD

No. I'm asking you. Please.

There is a strained silence between them, and then she relents. She'll go. This time he takes her hand and they run together for the shelter.

1213 INT. STAIRWELL - LONDON - 1940 - NIGHT

1213

MacLeod and Diane are among the last to make their way into the shelter.

They hurry down the stairs.

MacLeod is relieved.

Diane is not at all sure she's doing the right thing.

They are still on the stairs when

AN EXPLOSION

rocks the stairwell.

It's a direct hit and everything comes down around them.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

1214 INT. STAIRWELL - LONDON - 1940 - NIGHT

1214

MacLeod and Diane have survived the cave-in, but are trapped.

MACLEOD

If it wasn't for me, you'd be up on
the roof of the Savoy.

She looks at him. It's true.

DIANE

Don't worry about it. That's probably
where the bomb hit.

She reaches into a pocket to pull out a cigarette.

MacLeod stops her.

DIANE (CONT'D)

What?

He sniffs the air, indicating that she should too.

MACLEOD

Gas.

DIANE

Perfect.

With urgency they start shifting rubble to dig their way
out.

Off their digging hands, we --

TRANSITION TO:

1215 INT. WRECKED STATION - THE PRESENT

1215

Richie pulls a metal bar- from a pile of collapsed rubble
and carries it back to where

MACLEOD

is digging away dirt and rubble near a partially collapsed
wall.

MACLEOD

We're getting close.

(CONTINUED)

1215 CONTINUED:

1215

RICHIE

returns with his metal bar and uses it like a spade to loosen the debris MacLeod is working on.

A very small hole begins to appear in the wall behind the debris.

Suddenly MacLeod stops.

RICHIE (CONT'D)

What?

MacLeod listens more carefully.

MACLEOD

I don't hear him anymore.

Richie listens. He doesn't hear anything either.

RICHIE

Kid! Hey Kid!

No response.

MACLEOD

Keep digging. We know we're heading in the right direction.

He sets back to work with ferocious determination.

MACLEOD (CONT'D)

Widen the hole. Let some air in.

He and Richie clear away rubble as fast as they can.

MacLeod's desperation to reach the kid in time is clear.

MacLeod and Richie pull a huge timber free and expose a protected little alcove created by the blast.

Richie is the first to the hole and checks.

RICHIE

He's in there.

(a beat)

He's not moving.

MACLEOD

Is he alive?

There's only one way to find out. Richie climbs through the hole to the boy.

(CONTINUED)

1215 CONTINUED: (2)

1215

RICHIE
(after a moment)
He's breathing!

MacLeod waits at the entry to the little alcove until Richie hands the Boy out through the hole.

MacLeod carries him away from the rubble.

MACLEOD
He's in shock.

Richie crawls out of the hole.

MACLEOD (CONT'D)
We have to get him up, he needs a doctor.

Richie arrives, brushing himself off.

RICHIE
I'll do it. You find Anne.

MacLeod hands the Boy to Richie.

MACLEOD
You better hurry.

RICHIE
races back down the tunnel with the boy.

MACLEOD
continues into the wrecked station, searching for Anne.

TRANSITION TO:

1216 INT. STAIRWELL - LONDON - 1940 - NIGHT

1216

MacLeod and Diane are still clawing at the rubble, but they aren't getting anywhere.

Diane stops and leans back against a wall. He keeps working.

DIANE
(giving up)
I smell it too, Duncan.
(beat)
Must be three stories of debris above us.

MACLEOD
(still working)
Have to keep digging.

(CONTINUED)

1216 CONTINUED:

1216

DIANE

In the morning... someone will dig us out in the morning.

MACLEOD

Morning's too late. There's already too much gas and too little air. If we keep at it maybe we can dig an air passage.

She shakes her head.

DIANE

What's the use?

She thumps the wall, putting on a brave face:

DIANE (CONT'D)

(wryly)

Good solid British construction.

MacLeod won't quit. He keeps working as she tries to make herself comfortable on a pile of rubble. After a stretch of silence

DIANE (CONT'D)

(full of bravado)

The worst thing about this?

(beat)

All those bozos who said I was going to get myself killed are going to be laughing about this. I hate that.

MACLEOD

I'm not laughing.

DIANE

Okay, not all the bozos.

He tries to smile.

DIANE (CONT'D)

You're excused.

Her voice breaks and she turns away, trying to hide her tears.

MACLEOD

turns her to face him. She tries to laugh it off.

DIANE

Dirt in my eye.

He takes her in his arms and she buries her face in his shoulder.

(CONTINUED)

1216 CONTINUED: (2)

1216

DIANE (CONT'D)

Whatever evidence you may think you've
seen to the contrary, I really don't
want to die.

He takes her hand and in silence holds it between his.

DIANE (CONT'D)

You're supposed to say something
like: Buck up, we're not going to
die.

MACLEOD

(with determination)

We're not.

He goes back to digging. His eyes focus on Diane's face.

Her tears flow freely.

TRANSITION TO:

1217 OMITTED

1217

1218 INT. WRECKED STATION - SUBWAY LANDING - DAY (FORMERLY 1220)

1218

Anne MOANS. The contractions are starting up again.

ANNE

Ah!... Ah!... Oh, God. The baby.

KAREN

Now?

Anne is scared. She hugs her stomach.

ANNE

(to the baby)

Don't do this, sweetheart.

Karen puts an arm around Anne.

KAREN

You'll be okay.

ANNE

That's my line.

Karen smiles as Anne struggles with the contraction. Having
a hard time. Getting a little desperate.

KAREN

How early are you?

(CONTINUED)

1218 CONTINUED:

1218

ANNE

Eight weeks.

(beat)

This can't be happening.

She pants as the contraction subsides. It's happening.

KAREN

Trust me. I've had four of my own.

You don't always get to chose the
time and place.

Anne smiles through her pain and tears.

ANNE

How do you feel about natural
childbirth, Karen?

KAREN

(re Anne's stomach)

I think the more important question
is how does she feel about it.She's struggling to hold it together. Karen takes her hand
and Anne holds on tight.

ANNE

This is not how I pictured it.

KAREN

My oldest came in a taxi on the way
to the hospital. She'll be okay.

Another contraction strikes. Anne tenses.

KAREN (CONT'D)

Less than two minutes.

(beat)

Lie back.

Karen pulls off her sweater, makes a pillow for Anne's head.

ANNE

(panicked)

I can't. We have to get out of
here...

KAREN

(stopping her)

Anne, we're not going anywhere -and
that baby's coming. Now lie back.

Anne does.

(CONTINUED)

1218 CONTINUED: (2)

1218

KAREN (CONT'D)

We got to start you breathing.

Karen starts PANTING to demonstrate.

Anne starts PANTING in concert with Karen. It eases the pain. In the midst of it, from far off, comes a voice:

MACLEOD (O.S.)

Anne! Anne!

Anne thinks she's dreaming. She shuts her eyes, trying to block out the mirage.

MACLEOD (O.S.) (CONT'D)

Anne!

KAREN

Do you hear that?

Anne opens her eyes in surprise and wonder.

ANNE

You heard it? It's real?

1219 INT. WRECKED STATION - THE PRESENT - DAY

1219

MACLEOD

(calling)

Anne.

MacLeod is moving through the rubble, continuing his search. His way is blocked by fallen timbers and concrete.

He has to move some of it out of the way before he can continue on.

TRANSITION TO:

1220 INT. COLLAPSED STAIRWELL - LONDON - 1940 (FORMERLY 1218)

1220

The oxygen-thin gas-laden air is slowly taking its toll.

MACLEOD

tries to stand. He gets to his feet, but it's too much for him and he slides back down to the floor.

DIANE

is in even worse shape. Just staying awake is hard.

(CONTINUED)

1220 CONTINUED:

1220

DIANE (CONT'D)

You know, I fantasized about us dying together, but it was always after we'd grown old and raised some grandchildren. Had some time on the front porch in rocking chairs. This... this is not what I had in mind.

He reaches over and takes her hand.

MACLEOD

How'd we skip to grandchildren so quick?

DIANE

No, you're right. First come the kids. I figure maybe half-a-dozen.

MACLEOD

You don't even know how to fantasize in moderation do you?

DIANE

Why, don't you like kids?

MACLEOD

I like kids.

DIANE

Well then, wouldn't you want to have some?

MACLEOD

You have no idea.

At first she smiles, but it quickly turns sad.

DIANE

This conversation is not making me feel better.

(a beat)

I'm scared, Duncan.

MACLEOD

Me too.

DIANE

I've taken a lot of crazy risks, but I always thought I'd be okay.

(beat)

I've never been this close to dying.

(beat)

Have you?

(CONTINUED)

1220 CONTINUED: (2)

1220

MACLEOD

(softly)

Yes.

DIANE

(confiding)

When I was real little I got a doll for a birthday. She instantly became my all-time favorite doll.

MACLEOD

I thought I was.

DIANE

That's now, we're discussing then.

(beat)

I guess I loved her because she came in the mail from an aunt in Colorado I had never met. Still haven't.

(beat)

She was sort of the embodiment of all my dreams. Getting to Colorado. Growing up to be a real woman with a license to drive my own car. Someday finding you, although I must admit I thought your name was going to be George.

MACLEOD

And what did I look like?

She studies his face.

DIANE

I'm not sure, but I think if I'd dared, he would have looked exactly like you, but that's not important.

(long beat)

Actually none of this would be important if it wasn't our last day on Earth.

MACLEOD

It would be important to me.

DIANE

(a beat)

It's so strange. I'm really scared, but I have no regrets about anything I've done, only about what I haven't done. About what it would have been like for us to live out our lives together.

(CONTINUED)

1220 CONTINUED: (3) 1220

Her eyes begin to tear. She leans her head onto his chest and he bundles her in his arms.

DIANE (CONT'D)
At least we get to die together.

MACLEOD

can't bear to look at her. His heart is breaking and he turns his face away, fighting back his own tears.

As MacLeod's eyes move to the rubble, we HEAR:

MACLEOD (V.O.) (CONT'D)
(calling)
Anne?
(a beat)
Anne?

TRANSITION TO:

1221 INT. WRECKED STATION - ELSEWHERE 1221

MacLeod is moving with complete concentration and total determination through the rubble and debris.

MACLEOD
Anne!

1222 INT. WRECKED STATION - SUBWAY LANDING - RESUME 1222

ANNE
Duncan!
(more)
Duncan!

MACLEOD (O.S.)
(getting closer)
Anne?

Anne, in hope and wonder, starts laughing and crying.

ANNE
My God. Duncan.

1223 EXT. STREET/SUBWAY ENTRANCE - DAY 1223

Richie emerges with the boy he rescued.

He stands holding him for a minute but in the confusion of everything else going on, no one notices.

RICHIE
(finally)
Hey!

(CONTINUED)

1223 CONTINUED:

1223

TWO EMERGENCY MEDICAL TECHNICIANS

At their nearby Emergency Vehicle, hear Richie and turn to him.

RICHIE (CONT'D)

Hey! Can we get a little help here?

They see what's going on and rush over and take the boy from Richie.

CHIEF HARDY

also sees what's going on and full of wrath, marches up to Richie.

CHIEF HARDY (CONT'D)

What the hell's the matter with you!
I told you you couldn't go down there.

RICHIE

I saved his life.

Richie's got no time to argue with him, and walks away.

CHIEF HARDY

What the hell you doing?

RICHIE

I'm going back down.

CHIEF HARDY

No you're not.

Hardy blows TWO TOOTS on his whistle and almost instantly

TWO BURLY FIREMEN

show up and grab Richie.

RICHIE

My friend's are down there!

1224 INT. WRECKED STATION - DAY

1224

MacLeod grunts with the effort as he moves some fallen lumber aside.

MACLEOD

Anne, hang on, I'm almost there.

ANNE (O.S.)

Duncan, hurry.

The plea concerns him and he works faster.

(CONTINUED)

1224 CONTINUED:

1224

A last timber blocks the way and it won't budge. He kicks at the base several times, making a lot of noise and no progress.

ANNE (O.S.) (CONT'D)
Duncan, what's going on? You're knocking things down in here.

MacLeod finds a second, smaller timber and uses it to boost the stuck timber up and out of the way.

It exposes a narrow passageway.

He wriggles through a narrow passage. As he does

ANNE

has a huge contraction. She cries out in surprise and pain.

MACLEOD

reacts to her scream.

MACLEOD (CONT'D)
Anne!

1225 INT. WRECKED STATION - SUBWAY LANDING - CONTINUOUS

1225

He pulls himself through the debris with a desperate heave.

MACLEOD
What happened? Anne -- ?

ANNE
(through gritted teeth)
I'm all right.

KAREN
She's fine.

MACLEOD
Then what -- ?

ANNE
The baby's coming.

OFF his look.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

1226 EXT. STREET/SUBWAY ENTRANCE - DAY

1226

Some Gas Company guys have just managed to close down a main valve. One of the Guys gets on a Walkie Talkie to:

CHIEF HARDY

has the Walkie Talkie up to his ear, listening.

RICHIE

I've been down there... I can take you right to them. Don't waste the time searching.

Hardy considers for a moment, then hands a helmet and a slicker to Richie.

CHIEF HARDY

Put it on.

RICHIE

You got it.

Richie checks the helmet. It fits well.

Richie is grateful he's being allowed down.

RICHIE (CONT'D)

Thanks.

CHIEF HARDY

(a beat; an order)

Okay, let's move it.

The team starts down into the station. It's slow going.

1227 INT. WRECKED STATION - SUBWAY LANDING - DAY

1227

MacLeod sits behind Anne, holding her in his arms and supporting her back. Karen wipes Anne's sweating brow, then her own.

ANNE

How am I doing?

KAREN

Good. Doing very good. It won't be long.

ANNE

Are you always this cheerful?

(CONTINUED)

1227 CONTINUED:

1227

KAREN

Sure -- when it's someone else having
the baby.

Anne SCREAMS, overcome by a sudden, ferocious contraction.

MACLEOD

Let's breathe.

Anne starts her rhythmic panting with MacLeod.

MacLeod remembers a different panting: Diane in London.

1228 INT. STAIRWELL - LONDON - 1940 - NIGHT

1228

They're running out of air. Diane lies in MacLeod's arms,
PANTING weakly, speaking softly.

DIANE

I'm sorry I got you into this. If I
hadn't pushed you into going out.

MACLEOD

Don't talk. Save your strength.

DIANE

I just never imagined it would end
so soon.

She smiles, touches his cheek.

DIANE (CONT'D)

I always thought there'd be more
time... more dancing...

MACLEOD

Shhh...

DIANE

... beaches, exotic hotel rooms.

MACLEOD

This would be before the
grandchildren?

She smiles.

DIANE

There's a place in Colorado. My
aunt wrote us about it. Gothic?
It's supposed to be so beautiful. I
always meant to go. Now...

It hurts her to let it go.

(CONTINUED)

1228 CONTINUED:

1228

MACLEOD

choking back tears, brings it to her.

MACLEOD

It is beautiful.

DIANE

The wildflower capitol of America.
I've seen pictures.
(suspicious)
You've been there?

MACLEOD

There's only two ways in. Pack in
over the pass from Aspen, or you can
take the river, The Meanders.

DIANE

Because it meanders?

MACLEOD

All over itself.
(a beat)
If you come down the river in the
late spring, after all the snow is
gone, the fields are bursting with
color. They seem to give off their
own light.

He's looking inside, seeing it.

MACLEOD (CONT'D)

Everything is perfect... The sky,
the river, but it's the flowers, the
flowers stay with you forever.

Diane, caught up in his description, retains enough of her
old self to ask in surprise:

DIANE

You're not just making this up, are
you?

Before he can answer, she puts a finger to his lips and stops
him.

DIANE (CONT'D)

It doesn't matter. Tell me more.

He knows the end can't be very far away, and it's very hard
for him.

She relaxes in his arms.

(CONTINUED)

1228 CONTINUED: (2)

1228

MACLEOD

It's the mountain that'll take your
breath away. In the late afternoon
in the summer, backlit by the sun,
it feels like a gigantic cathedral.

DIANE

It's beautiful.

Her eyes close.

He touches her face and confirms that she has died. He closes
her eyes.

He himself is very weak now.

MACLEOD

It feels like the mountain is
gathering the world into its
embrace...

(a beat)

At night it's always very quiet.

There is no more air left for him either, and holding her

MACLEOD

closes his eyes and dies.

There is a SCREAM, a GASP for air. It's Anne and we

TRANSITION TO:

1229 INT. WRECKED STATION - SUBWAY LANDING - DAY

1229

ANNE

gasps again at the pain, then struggles to get her breathing
under control.

She is drenched in sweat.

Her eyes register agony and she fights it, and fights it,
with intense concentration and finally turns it into perfect
focus.

Karen crouches down between Anne's legs.

MACLEOD

(to Karen)

You did say you'd done this before.

KAREN

Well... I've had 'em. Never caught
one.

(CONTINUED)

1229 CONTINUED:

1229

ANNE

Oh great.

MACLEOD

I'll do it.

ANNE

No... You hold me.

Suddenly, there is another rumbling.

Everybody freezes and waits.

A section of ceiling falls not far from them, and then it's quiet again. Everybody can breath again.

Anne grunts. Contraction starting.

MacLeod rearranges and settles himself to support Anne from behind. He breathes with her as Anne PANTS desperately.

Karen struggles to stay calm.

KAREN

Push!

(more demanding)

Now! Push! Push!

ANNE

is pushing with every ounce of strength she can muster.

ANNE (CONT'D)

(exhausted)

I can't anymore!

MACLEOD

You have to!

ANNE

moans as she digs down deep for more.

MACLEOD

Breathe! Breathe!

Anne is PANTING and pushing.

KAREN

Push! Push! She's coming! She's coming! Push! Push! Push!

MACLEOD

You can do it! You can do it!

(CONTINUED)

1229 CONTINUED: (2)

1229

And then with a HOWL that must echo through the entire station, she does it.

KAREN

(astonished)

Yes!

(a beat)

Yes! She's beautiful!

Macleod holds onto Anne as her entire body trembles with release and relief.

ANNE

Let me see her. Let me see her.

Karen hands the baby to her. MacLeod hastily peels off his shirt to wrap around the wet baby.

Anne, in joyous tears, cradles her healthy, squalling daughter.

MacLeod, overwhelmed, cradles them both as we

TRANSITION TO:

1230 INT. STAIRWELL - LONDON - 1940 - DAY

1230

MacLeod, in death, cradles Diane in his arms.

There is the sound of a pick, then a small hole opens up in the rubble. Light and air stream in.

MACLEOD

coughs back to life as the hole is widened and a Rescue Worker sticks his head in.

RESCUER

Hello?

He hears nothing and pulls out.

RESCUER (O.S.) (CONT'D)

Nothing... move on.

MacLeod slowly regains consciousness.

MACLEOD

(weakly)

Hello?

The Rescue Worker, very surprised, sticks his head back in.

RESCUER

Right! Quite right. Are you okay?

(CONTINUED)

1230 CONTINUED:

1230

MACLEOD

I'm okay.

RESCUER

You are one lucky bugger... we didn't expect to find anyone alive... what with all the gas.

MACLEOD'S

gaze goes to Diane's still form.

MACLEOD

Just lucky, I guess.

RESCUER

You just hang on, Mate, we'll have you out in a minute.

We PUSH IN on the Rescuer's HELMET LAMP and

TRANSITION TO:

1231 INT. WRECKED STATION - DAY - THE PRESENT

1231

On a FLASHLIGHT BEAM, as Richie and a rescue team reach MacLeod, Anne and Karen.

RICHIE

Mac? Mac, I'm back. We'll have you out in a minute.

A Second Rescuer peers in at them.

SECOND RESCUER

Three of you in there?

Off the baby, a glowing Anne answers:

ANNE

Four.

1232 INT. WRECKED STATION - SUBWAY LANDING - CONTINUOUS

1232

As the others work to get them out, we stay with Anne et al.

ANNE

I've already picked a name for her.

MACLEOD

Something simple I hope. Kids like simple names.

ANNE

Mary. I'm going to call her Mary.

(CONTINUED)

1232 CONTINUED:

1232

MacLeod is a little stunned.

MACLEOD

Mary?

ANNE

You don't like it?

MACLEOD

No, I do. Very much.

(a beat)

It was my mother's name..

ANNE

I know.

(a beat)

I asked Joe.

MacLeod is very pleased indeed.

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

1233 EXT. MACLEOD'S VICTORIAN - A FEW DAYS LATER

1233

ANGLE STRAIGHT ON the Victorian House we saw MacLeod and Richie working on. It is displayed in its most majestic light.

 RICHIE (O.S.)
He picked all the colors himself.

 MACLEOD (O.S.)
(defensive)
I did. I picked all the colors.

 ANNE (O.S.)
Well I think you did a great job.

 MACLEOD (O.S.)
You do?

 RICHIE (O.S.)
I do too... that's why I was saying
about the colors.

FINALLY, ANGLE ANNE

with her baby, admiring the renovated house.

 ANNE
Duncan. It's great.

 MACLEOD
I thought it would make a nice place
to raise a family.

Anne doesn't get it until he hands over the keys.

 MACLEOD (CONT'D)
It's yours.

Anne is overwhelmed. Flabbergasted.

 ANNE
Mine? Duncan, this is a wonderful
gesture but I can't --

 MACLEOD
You don't have to. I put the house
in the baby's name.

 ANNE
But even so ...

(CONTINUED)

1233 CONTINUED:

1233

MACLEOD

Anne... I want to do this for you
and Mary. It's just my way of telling
you if you need anything, ever...

She knows him well enough to know what that means.

ANNE

I don't know what to say.

Her eyes meet his. It is an uncertain but touching moment.

MACLEOD

Say yes.

She holds back her tears and, finally, takes his hand.

1233A EXT. WOODS - DAY

1233A

Richie and MacLeod are walking through the woods not far
from the Victorian.

RICHIE

That was a helluva gesture, Mac,
giving her the house.

(beat)

I used to think a dozen roses was a
nice gift. Maybe an ankle bracelet,
or a sweater or something.

MACLEOD

(pleased)

I think she really liked it.

RICHIE

Are you kidding, she's going to be
pinching herself for three days just
to make sure she's not dreaming.

(beat)

It's not every day that someone gets
a five bedroom, four thousand square
foot, custom home dropped in their
laps.

MACLEOD

For a minute there I thought she
wasn't going to take it.

RICHIE

No chance. As soon as you lifted
those keys, I knew it was gone.

They continue on for a moment. Richie lifts a rock and tosses
it into the woods.

(CONTINUED)

1233A CONTINUED:

1233A

RICHIE (CONT'D)

You mind if I ask you something?

MACLEOD

You want to know why?

RICHIE

(beat)

You thinking maybe of moving in
someday.

MACLEOD

No... We were done a long time
ago.

RICHIE

I don't get it. I know you're a
generous guy, but you've been working
on that place for months. You know
every nail personally.

MACLEOD

Did you see the look on her face
when she took the keys?

RICHIE

Yeah... She was glowing.

MACLEOD

That's the reason. For that one
moment... for the look on her face.

RICHIE

Got it.

MACLEOD

I think it's time to go home.

RICHIE

One more thing...

(beat)

If you ever feel like playing
contracter... I hate the apartment
I'm in. The bedroom's tiny, the
shower's a joke...

MACLEOD

(with a smile)

I'll keep it in mind.

As they go off together.

FADE OUT.

THE END

(CONTINUED)

95412

"The Blitz"

53.

Final Shooting Script 11/2/95

1233A CONTINUED: (2)

1233A