



# HIGHLANDER

*The Series*

# 95414  
LEAP OF FAITH

Written by  
David Tynan

# Highlander

**"DELIVERANCE"**  
(formerly "LEAP OF FAITH")

Written by  
David Tynan

Production #95414

November 27, 1995 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Deliverance"

Production #95414

CAST LIST

DUNCAN MACLEOD

METHOS/ADAM PIERSON

SEAN BURNS

RACHEL MACLEOD

ROBERT DAVIS (formerly ARNAUD -- NOTE: Has not been changed  
in action or sluglines)

CLAUDE MASSANET

DOMINIQUE DAVIS

ANTOINE

ALBERT

DRIVER

STRANGER

**HIGHLANDER**

"Deliverance"

Production #95414

**SET LIST**

**INTERIORS**

MACLEOD'S BARGE

STUDY - BURNS' CHATEAU

ARNAUD'S HOUSE

/DOORWAY

/KITCHEN

/BEDROOM

CAR

CHURCH - FALAISES D'AVEIL GOLF CHAPELLE

DARIUS' CHURCH

CARVERN

**EXTERIORS**

MACLEOD'S BARGE

/QUAI DE LA TOURNELLES

SHIP'S DECK - NEAR LE HAVRE

DOCKS - NEAR LE HAVRE

STREET NEAR DOCKS - HON FLEUR

BURN'S CHATEAU - PRESENT & 1917

ARNAUD'S HOUSE - LE HAVRE

/RESIDENTIAL STREET OUTSIDE

SHOPPING STREET - LE HAVRE

CHURCH - FALAISES D'AVEIL GOLF CHAPELLE

ROAD

DARIUS' CHURCH

/NEARBY STREETS

COUNTRYSIDE NEAR ANCIENT CHAPEL

HOSPITAL WARD - 1917

HIGHLANDER

"Deliverance"

TEASER

FADE IN:

REPRISE: LAST WEEK ON HIGHLANDER

MacLeod, forced to take the head of Coltec, the immortal Hayoka, also takes on his Dark Quickening -- all the evil absorbed and accumulated by Coltec over the centuries.

MONTAGE

SCENE - "THE BOWL WILL SHATTER"

Coltec draws the evil from MacLeod.

COLTEC

But one more drop ... the hate will  
own you.

SCENE - MACLEOD'S WILDERNESS REFUGE

MacLeod has taken Coltec to his refuge to try to save him.

MACLEOD

You became the thing you fought.

COLTEC

As you'll become. As we all will.

SCENE - FINAL FIGHT WITH COLTEC

COLTEC

You can't change me, MacLeod.

MACLEOD

I know.

MacLeod overwhelmed by the power of the Dark Quickening. He becomes unpredictable, violent, as savage as the evil that inhabits him, and almost takes Richie's head. Stopped only by the intervention of Dawson, MacLeod joins the crew of a tramp steamer, not knowing or caring where he's going, just that he has to get away before he destroys those he loves.

1401 EXT. SHIP'S DECK - NEAR LE HAVRE - DAY

1401

The tramp steamer has docked. On deck, the ship's burly Quartermaster, ARNAUD, is paying off the Crew as they go ashore. He stops at the sound of a scuffle --

(CONTINUED)

1401 CONTINUED:

1401

NEW ANGLE

As a man, resisting strongly, is dragged toward the gangplank by several rough Sailors: it is MacLeod.

The time on the ship has made him worse. He's bearded, surly, a little crazed. The Sailors release him and move back warily, out of his reach.

MACLEOD

Where's my gear, Robert?

Arnaud nods to a large SAILOR beside him. The Sailor tosses MacLeod his duffel-bag.

ARNAUD

Take it. And stay the hell away from my ship.

MacLeod doesn't move.

MACLEOD

You're forgetting something. My pay.

Arnaud shakes his head.

ARNAUD

Your pay's been docked, for the damage and the trouble you made on the trial.

MACLEOD

(dangerously)  
You owe me.

He moves toward Arnaud. Arnaud stands, two tough SAILORS backing him up, pulling wood truncheons.

ARNAUD

You don't have any friends here, MacLeod. Now get the hell off, before someone gets hurt.

BEAT. MacLeod drops his gear.

MACLEOD

Too late for that.

He rips into them, sends

ONE SAILOR

Over the side and into the water.

(CONTINUED)

1401 CONTINUED: (2)

1401

MACLEOD

yanks a truncheon from another sailor, breaks it across his back.

ARNAUD

Jumps him from behind.

MACLEOD

Grabs him, slams him into a crate, and starts throttling him. Arnaud is choking, can't breathe. He's only stopped when

SEVERAL SAILORS

Grab MacLeod roughly.

They manhandle him to the gangplank and throw him down.

1402 EXT. DOCKS - NEAR LE HAVRE - CONTINUOUS

1402

As MacLeod tumbles to a stop, gets to his feet on an isolated stretch of beach in the middle of nowhere. His duffel-bag comes sailing down from the deck, lands near him. MacLeod picks it up, glares belligerently at the Sailors blocking his way -- then back up at Arnaud, watching him from the deck.

MACLEOD

I'm not finished with you.

He turns and moves off. The Sailors head back up the gangplank.

FOLLOWING MACLEOD

As he passes one of the shorehands who helped with the ropes, etc. We see he is smoking and watching MacLeod go. As MacLeod continues on

THE SHOREHAND -- CLAUDE MASSANET

Takes a last drag from the smoke. As he raises his hand, we see a WATCHER TATTOO on his wrist.

He tosses the butt aside, and heads after MacLeod.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

1403 EXT. STREET NEAR DOCKS - HON FLEURE - NIGHT

1403

MacLeod moves down the foggy street. He's scowling, in a black mood. Some distance behind him --

MASSANET

The Watcher from the docks, is tailing him.

ON MACLEOD

As he pauses at a corner, seeming unsure which way to turn. There's a public phone box there -- he turns down a street, continues on.

A moment later the Massanet comes into view. He pauses at the corner too -- but he can't see MacLeod.

He hurries a few paces ahead, scanning the streets -- but there's no sign of MacLeod. He's lost him.

MASSANET

Merde.

He hurries back to the phone box, lifts the receiver. As he starts to dial -- a HAND clamps down on the receiver, killing the line.

MACLEOD (O.S.)

Sorry. It's out of order.

As the startled Massanet tries to turn --

MACLEOD

yanks the receiver from his hand, loops the heavy phone cord around his neck, and pulls, holds it just tight enough for Massanet to breath with difficulty.

MACLEOD

There's an immortal named Sean Burns.  
Is he still living here?

He loosens the cord a notch so Massanet can speak. Massanet shakes his head, manages to gasp --

MASSANET

You're crazy! I don't know who you're talking about!

(CONTINUED)



1403 CONTINUED:

1403

MacLeod's free hand grabs Massanet's wrist, twists his arm up so the TATTOO is in plain view.

MACLEOD

I know you're a Watcher.

(beat)

The next lie's your last.

He twists the cord. Massanet gags, manages to gasp

MASSANET

Please... I have a family.

Children...

MACLEOD

Then tell me what I want to know.

If you don't, I won't kill you...

I'll kill them.

(off Massanet's  
startled face)

Believe it.

Massanet sees his face -- he believes it. He nods weakly.

MACLEOD

Sean Burns.

MASSANET

He's at his Chateau... out in the  
country... Val D'Air.

MacLeod nods, accepts the answer -- but he doesn't release Massanet. His face hardens with cruelty -- he could crush this little mortal like a bug.

Massanet sees the look, understands his danger. As

MacLeod's hand tightens on the cord --

MASSANET

Please... I told the truth!

BEAT. MacLeod gets hold of himself. He stops twisting.

MACLEOD

(beat)

You know who Joe Dawson is.

It's more a statement than a question. Massanet looks panicked, not knowing which answer might mean his death. He decides on the truth. He nods.

MACLEOD

Good. It's all that's going to keep  
you alive tonight.

(CONTINUED)

1403 CONTINUED: (2)

1403

MacLeod releases the cord, grabs Massanet by the hair, lifts his head up so their eyes meet.

MACLEOD

You're going to tell my "friend" Dawson that I know who you are. I know what to look for. The next Watcher he sends after me dies.

(beat)

And then I'll come for him.

(beat)

Make sure he knows that.

Massanet nods, terrified. MacLeod shoves him away, and the Watcher stumbles away. OFF MacLeod's face --

1404 EXT. BURNS' CHATEAU - DAY

1404

A beautiful old Chateau, surrounded by grass, a near-fairy tale location. OVER, the sound of a PHONE RINGING.

1405 INT. STUDY - BURNS' CHATEAU - DAY

1405

A comfortable working study. A psychiatrist's couch, books lining the wall and spilled across a table where the ringing phone sits. Heading for it, a sheaf of typed papers in his hand, Immortal SEAN BURNS has a sympathetic face, intelligent eyes. Closing on forty, he is a prominent psychotherapist. He moves to the instrument and picks up.

BURNS

Burns here.

(into the silence)

Hello? Hello, who is this?

INTERCUT:

1406 EXT. STREET NEAR DOCKS - HON FLEUR - DAY

1406

MacLeod stands at the phone box. He's looking haunted, maybe he won't answer. Finally...

MACLEOD

(into phone)

Sean.

(beat)

It's Duncan.

ON BURNS

reacting with surprise and pleasure.

(CONTINUED)

1406 CONTINUED:

1406

BURNS

Duncan? For the love of God, are you in town?

(beat)

You caught me at a lousy time. I'm due in Paris tomorrow.

(waves papers)

Another damn conference to attend.

ON MACLEOD

The conflict clear on his face.

MACLEOD

Sean...

(beat)

Some other time.

He's on the verge of hanging up.

ON BURNS

Sensing the troubled sound in MacLeod's voice.

BURNS

(concerned)

MacLeod? Is everything alright?

MACLEOD

Yes... no.

(beat)

It can wait.

BURNS

(firmly)

Like hell.

(beat)

Where are you?

ON MACLEOD

Before he can answer, he sees...

MACLEOD'S POV - ARNAUD

the Quartermaster, duffel on his shoulder, jaw bandaged from the fight with MacLeod, moving stiffly down the street. He carries with him a small bouquet of flowers.

RESUME MACLEOD

Reacting. Whatever hesitation he felt, whatever conflict -- it's gone. His face goes cold.

(CONTINUED)

1406 CONTINUED: (2)

1406

MACLEOD

(into phone)

I'll come to you. Tomorrow.

(beat)

There's something I have to take  
care of first.

BURNS

I'll be here.

MacLeod hangs up the phone, watching Arnaud with an odd smile. It's as if he's already forgotten Burns.

1407 EXT. ANOTHER STREET - DAY

1407

As Arnaud comes around a corner, his duffel over his shoulder, a SHADOWY FIGURE stalks him.

Arnaud reacts to the echoing footsteps behind him on the quiet street. He glances back.

HIS POV

There's no one there.

ARNAUD

Shrugs and continues on. A few steps later, he again senses someone behind him. He turns and is clubbed by MacLeod's fist. He falls backwards into a doorway, hidden from sight.

MACLEOD

Grabs him by the jacket and drives him into a wall. Arnaud falls to the ground, unconscious. MacLeod rifles through his pockets, where he finds

INSERT - ARNAUD'S WALLET

We see his I.D. with his address, and a photo of Arnaud with his wife, DOMINIQUE, 28.

AN EVIL SMILE

creeps over MacLeod's face as he tucks the wallet into this pocket. He can do something with this.

ARNAUD

starts to stir and MacLeod puts him out.

MACLEOD

Lifts Arnaud's duffel, throws it over his shoulder, then picks up the small bouquet of flowers and move off.

(CONTINUED)

1407 CONTINUED:

1407

As he moves down the street, he passes an open door.  
Turning toward it he sees

MACLEOD'S POV

A shirtless man with his back to him. The man's arms and the meatcutter's apron he wears are splattered with blood as he cuts through a carcass of beef. MacLeod turns and looks up. It is the

EVIL MACLEOD

who leers back at him.

MACLEOD

Reacts, brings his hand to his eyes as if to wipe away the vision, and looks again.

THE EVIL VISAGE

Is gone. MacLeod moves off.

1408 INT. ARNAUD'S HOUSE - DOORWAY/KITCHEN - DUSK

1408

The table is set for dinner for two, with the good china, candles, and wine. Arnaud's wife Dominique is at the counter, putting the finishing touches on the salad, humming to herself. She has primped as best she can to make herself attractive for her returning husband.

A KNOCK at the kitchen door makes her turn with a smile. Hastily wiping her hands on her apron, she opens the door, then her face falls when she sees MacLeod there.

MACLEOD

Mrs. Davis?

DOMINIQUE

Yes?

MACLEOD

I'm Duncan MacLeod. Your husband sent me.

She opens the door a little wider.

DOMINIQUE

Is something wrong?

MacLeod drops his duffel.

MACLEOD

No. He asked me to drop this off.  
(MORE)

(CONTINUED)

1408 CONTINUED:

1408

MACLEOD (CONT.)

(off her look)

There was a problem on the ship. He wanted me to tell you he won't be home until very late. Maybe not until morning.

DOMINIQUE

What kind of problem?

MACLEOD

Trouble with one of the men... I'm sorry.

Her disappointment is clear. She sighs.

MacLeod offers her the small bouquet of flowers with a shy awkwardness. Dominique doesn't see the small stain of her husband's blood on the paper that wraps them.

MACLEOD

I picked these up on the street. I thought you might like them.

(beat)

I know what it's like to be disappointed.

DOMINIQUE

Thank you, that's very thoughtful.

MACLEOD

I really should be going.

DOMINIQUE

No. Please, come in... come in.

MacLeod enters.

DOMINIQUE

Can I get you something? A drink? Maybe something to eat?

MACLEOD

It's not necessary.

DOMINIQUE

You've come all this way to drop off Robert's things. It's the least I can do.

(she eyes her dinner table)

Why don't you just stay for dinner.

MACLEOD

I don't think so.

(CONTINUED)

1408 CONTINUED: (2)

1408

DOMINIQUE

If Robert were here, I'm sure he'd insist.

MACLEOD

Then, yes, I'd like to.  
(beat)  
If I could just wash up a little.

DOMINIQUE

It's right over there, Mr. MacLeod.

She points to the doorway of a bathroom. As MacLeod passes by her he offers her his gentlest smile.

MACLEOD

Please, call me Duncan.

1408A INT. ARNAUD'S HOUSE - BATHROOM - DAY

1408A

MacLeod has his shirt off. He's washing at the sink. His eyes look up to the mirror and he sees --

MACLEOD'S POV

Dominique watching his muscular torso. Their eyes meet and she turns away, embarrassed.

THE EVIL MACLEOD

Looks in the mirror and smiles.

1409 INT. ARNAUD'S HOUSE - KITCHEN - LATER

1409

CLOSE on the flowers, then PULL BACK to find we are at a romantic candle-lit dinner table. The meal is over and MacLeod is pouring wine and smiling.

DOMINIQUE

I haven't laughed like this in months.

MACLEOD

More wine?

Dominique has had a little too much to drink. She's not drunk, but clearly her defenses are down.

DOMINIQUE

No.  
(off MacLeod's look)  
Well, maybe a little.

He pours. She laughs. She's clearly having a good time.

(CONTINUED)

1409 CONTINUED:

1409

MACLEOD

(sympathetically)

He's away a lot, isn't he?

(off her nod)

If I had a wife as beautiful as you,  
I'd never leave home.

DOMINIQUE

(touching her hair)

I'm not so beautiful, Mr. MacLeod.

(off his look)

Duncan.

MacLeod suddenly stands.

MACLEOD

I have to go.

DOMINIQUE

Why?

MACLEOD

(with feigned  
difficulty)

I can't do this.

DOMINIQUE

What?

MACLEOD

Your husband's a fool. There was no  
trouble on the ship. He ordered me  
to lie for him.

DOMINIQUE

(troubled)

To me? Why?

MACLEOD

He went off with someone else.

DOMINIQUE

No...

MACLEOD

I saw them.

(beat)

I'm sorry.

She's in shock. MacLeod pours her some wine and presses it into her hands. She takes it wordlessly. He gazes thoughtfully at her in the candlelight, the flickering flames throwing changing shadows across his face, making his expression unreadable.

(CONTINUED)



1409 CONTINUED: (2)

1409

MACLEOD

Dominique, Robert sent me here to tell you that you would be spending tonight alone.

As their eyes meet, her with a hesitant, trembling smile, we PAN to the candles and TIME FADE To

1410 INT. ARNAUD'S HOUSE - BEDROOM - THE NEXT DAY

1410

CLOSE ON DOMINIQUE'S FACE

As she lies on her side, turned outward, a sheet wrapped around her.

She's tousled, pale, eyes wide, in a sort of shock.

MACLEOD

Finishes putting on his clothes and sits on the bed beside her. The mask of charm is gone, replaced by a chilling brutality.

MACLEOD

(a harsh laugh)  
Should I come back tonight?

Dominique shakes her head. She gets up, slips on a robe, and moves --

1410A INT. ARNAUD'S HOUSE - KITCHEN - CONTINUOUS

1410A

She walks with a robot-like stiffness. She puts on a pot of water to boil. He follows her and runs a possessive hand over her shoulder. She pulls away, pulling the robe tighter around her.

DOMINIQUE

Go. Please go.  
(shaken)  
I shouldn't have done this.

MACLEOD

I think we should do this again.

He tears her robe. There's an O.S. DOOR SLAM and

ARNAUD (O.S.)

Dominique?

Dominique backs away in horror.

(CONTINUED)

1410A CONTINUED:

1410A

DOMINIQUE

Please, the back stairs, you must  
leave.

MACLEOD

(with a smile)  
Not just yet.  
(calling)  
In here, Robert!

He grabs Dominique, pulls her toward him. He's enjoying  
the fear in her eyes. The power. She struggles to pull  
free, but it's impossible.

DOMINIQUE

Please, don't.

He pulls her head back and kisses her hard, just as --

ARNAUD

Dominique!

Arnaud stands in the doorway, his face white with rage,  
horror, disbelief.

MACLEOD

You're just in time, Robert. Take a  
chair and watch.

Arnaud goes for MacLeod, who knocks him down. MacLeod  
lifts a knife off the counter and moves menacingly toward  
Arnaud.

MACLEOD

(to Arnaud)  
I told you it wasn't over.

Dominique grabs the pot of water off the stove and throws  
it at MacLeod as he raises the knife.

DOMINIQUE

No!

As MacLeod staggers back, the blade falls from his hand.

Arnaud reaches into a drawer, pulls out a revolver and  
levels it at MacLeod.

ARNAUD

Get out! Or by God, I'll kill you!

MacLeod stops, raises his hands. He starts to move past  
Arnaud.

MACLEOD

Leaving is no problem.

(CONTINUED)

1410A CONTINUED: (2)

1410A

He moves suddenly, does a spin kick --

Arnaud goes flying, crashing back against the counter.  
The gun goes sliding.

MACLEOD

But killing me... that's not as easy  
as it looks.

He drags Arnaud to his feet.

MACLEOD

It's time to pay.

He hits him, cocks his hand to strike again --

DOMINIQUE

Let him go!

MacLeod turns -- Dominique has gotten the gun. She's  
terrified.

MACLEOD

Well, well. Dominique.

He lets Arnaud sag to the floor.

MACLEOD

What are we going to do now?

He starts moving slowly towards her.

DOMINIQUE

No. Please don't. Stay back.

She's backing away, pleading now. He moves closer.

ARNAUD

Shoot him... shoot!

DOMINIQUE

Terrified, the gun shaking, she thumbs back the hammer.  
MacLeod takes another step.

MACLEOD

Do you know what it's like to kill  
someone, Dominique? To watch their  
eyes cloud over as you see their  
life leaking away. To feel their  
skin grow cold. And then, at night,  
the nightmares come... wearing the  
face of the one you killed.

(beat)

Is that what you want?

(CONTINUED)

1410A CONTINUED: (3)

1410A

She's shaking her head, tears streaming down her face.

He's at arms length now, within striking distance. He suddenly grabs for the gun -- she FIRES.

MACLEOD

Is hit in the shoulder. He staggers, then reaches for her -- she screams and fires again.

MacLeod stumbles back, badly wounded this time, he doubles over. Dominique screams. MacLeod lurches away, out through the open door.

1411 EXT. RESIDENTIAL STREET OUTSIDE ARNAUD'S HOUSE -  
CONTINUOUS - DAY

1411

MacLeod staggers out to the street, clutching his chest. Then he feels the BUZZ, looks up through a haze as --

A CAR

Squeals to a halt beside him. The passenger door KICKS OPEN, revealing

METHOS

Behind the wheel.

METHOS

Get in.

MacLeod hesitates. Then from behind him --

ARNAUD

Bastard!

It's Arnaud, propped against the doorway, grimacing in pain, trying to aim the gun. BAM! His shot shatters the back windshield of Methos' car.

METHOS

You need an invitation?

MACLEOD

has no choice. He stumbles into the car, collapses in the passenger seat. Methos hits the gas, and the car squeals away down the road, the door slamming with the sudden acceleration.

1412 INT. CAR - DRIVING - DAY

1412

Methos double-clutches around a corner, looks in the mirror -- sees they're not being followed. He pulls over and glances beside him --

MacLeod slumped there, holding his chest, shallow breathing, on the verge of death.

METHOS

Looks like I was just in time.

MacLeod looks at him. He opens his mouth to say something... then dies. Methos looks at him a BEAT.

METHOS

There's timing ...

(beat)

And then there's timing.

He puts it in gear. And OFF MacLeod, lying dead as the car pulls away --

FADE OUT.

END OF ACT ONE

ACT TWO

1413 INT. CHURCH - DAY

1413

CLOSE - STAINED GLASS WINDOW

glowing, the multicolored light gleaming through it into the darkness, falling onto METHOS, standing, his hands behind his back, contemplating the glass, the angles of the light in a detached way. He's waiting. Then behind him, a COUGH. He turns around to face --

MacLeod, lying on the front pew, coughing back to life. He opens his eyes, sits painfully up to find Methos watching him.

METHOS

Feeling better, are we?

MACLEOD

What do you think?

METHOS

(dry)

I think from what I saw, you deserved it.

Even in his weakened state, MacLeod is combative. He pushes to his feet.

MACLEOD

You and your Watcher friends.

(beat)

Dawson's getting to be a real pain in the ass.

METHOS

I'll pass it along.

MacLeod looks at him. A crafty, unpleasant smile creeps over his face.

MACLEOD

Why the hell did you come?

METHOS

To help you.

MACLEOD

I don't need help.

Methos eyes MacLeod -- the blood, the haggard look.

(CONTINUED)

1413 CONTINUED:

1413

METHOS

Tried looking in a mirror lately?  
(beat, earnestly)  
I know what happened, MacLeod. First  
Coltec, now you... It's the Dark  
Quickening.  
(beat)  
This isn't who you are.

MACLEOD

No? Maybe it's what I'm supposed to  
be.  
(beat)  
What you see is what you get.

METHOS

You can still fight this! I can  
help if you let me.

MACLEOD

Why?

METHOS

Because of who you are.  
(beat)  
You're too important to lose.

MacLeod struggles for a moment, then the evil returns.

MACLEOD

I'm not lost.

METHOS

(beat)  
Listen to me. This could be your  
last chance to be saved.

MacLeod looking away. Then --

MACLEOD

There's just one problem.

He turns suddenly, drawing his sword. Before Methos can  
react, the blade of the katana is against his neck.

MACLEOD (cont'd)

I don't want to be saved.

MacLeod's face has changed. It's the evil side looking at  
Methos. Methos freezes. It seems as though time freezes.  
A moment passes before anything is said.

METHOS

You can't, MacLeod. Not here.  
(beat)  
Not on Holy Ground.

(CONTINUED)

1413 CONTINUED: (2)

1413

MacLeod draws his sword back, struggles with his urge to kill.

A LONG TENSE BEAT

as he remains this way -- he might do it anyway.

METHOS

No matter what you are.

Another tense BEAT, then -- MacLeod snarls, shoves Methos hard.

Methos goes back, crashes over a pew. MacLeod jams his sword into his coat and charges out.

Methos clambers to his feet, touches his neck with a look of relief -- he knows he came close to losing his head.

1414 EXT. CHURCH - FALAISES D'AVEIL GOLF CHAPELLE - DAY

1414

The church is on a point of land surrounded by water. MacLeod staggers out, stops as his eyes fall on --

MACLEOD'S POV

an exotic sports car (Ferrari) parked overlooking the view.

RESUME MACLEOD

His eyes light up at the sight of the car. He starts toward it.

CLOSER - THE CAR

inside, a young COUPLE are making out. A slick Eurotrash DRIVER and his beautiful GIRLFRIEND.

MACLEOD (O.S.)

I want this car.

The couple break apart, the Eurotrash DRIVER turning to see MacLeod leaning on the car.

The Driver snorts dismissively.

DRIVER

You wish.

He starts to turn back to the girl. MacLeod leans into the window, grabs him by the collar and twists hard.

MACLEOD

(with a smile)  
I take.

(CONTINUED)



1414 CONTINUED:

1414

He opens the door and hauls the Driver out, shoves him stumbling out of the way.

MACLEOD

All leather... fine wood grain ...  
turbocharged.  
(leering at the  
Girlfriend)  
All the accessories. Nice.

As the furious Driver regains his feet, starts to come back at MacLeod --

Methos arrives, holds the Driver back.

METHOS

No! Just give him what he wants!  
(off the guy's look)  
Please, just do it!

The Girlfriend sees MacLeod's look -- she scrambles from the car.

DRIVER

Like hell.

MacLeod starts to get in -- it's too much for the Driver. He grabs MacLeod, tries to haul him back --

METHOS

No!

Too late. MacLeod turns, hammers him two or three times. The Driver staggers back, eyes rolling up in his head. Methos catches him, lets him down. As the Girl screams and runs to her injured boyfriend --

MacLeod slides into the car and starts it.

METHOS

Straightens from the moaning Driver, pissed, he moves toward the car, tries to block it.

METHOS

MacLeod!

MACLEOD

Seeing Methos directly before him through the windshield. He floors it, heads straight for Methos.

ON METHOS

Reacting, as the speeding car closes in.

(CONTINUED)

1414 CONTINUED: (2)

1414

METHOS

Oops.

He tries to dodge -- too late.

WIDER

A THUD as Methos is struck, rolls up and off the hood, and tumbles along the road on the wake of the car.

FOLLOWING THE CAR

As MacLeod revs the beast to the redline, fishtails away down the road.

RESUME METHOS

He lies there for a moment, dead or badly injured. After a moment he picks himself up, sees the stunned couple staring at him. What can he say? He shrugs. They look blankly from Methos, back to the rapidly disappearing car.

METHOS

Hope you're insured.

1415 EXT. ROAD - DAY

1415

MONTAGE OF SHOTS

of MacLeod, in the Ferrari, racing down the road. MUSIC OVER. He's driving on the edge, punishing the car, really screaming.

He passes a crossroads and a sign. He jams on his brakes, turns left, and continues on.

1416 EXT. STREET - LE HAVRE - DAY

1416

Massanet the Watcher is moving down the street when a car screeches to a stop near him. Methos gets out.

MASSANET

Adam, how are you? What brings you to Le Havre?

Methos moves to him and comes right to the point.

METHOS

What did you and MacLeod talk about?

MASSANET

(defensive)  
We didn't. It's all in my report.  
I lost him after he left the ship.

(CONTINUED)

1416 CONTINUED:

1416

METHOS

I don't have time for you to lie to me, Claude.

Methodos lays it out as if he was speaking to a fifth grader.

METHOS

You spoke to MacLeod. He knows you're a Watcher.

(beat)

I'm trying to find out where he might be going.

MASSANET

What do you care? You're a researcher, working on the Methodos chronicle. You're not supposed to be in the field.

METHOS

Dawson sent me.

(beat)

This is a special case with MacLeod. A Dark Quickening.

MASSANET

(surprised)

There really is such a thing?

METHOS

Yes.

(beat)

Whatever you tell me stays with me. My word no one will ever know.

MASSANET

(pained)

He threatened to kill my children.

(beat)

He asked me about Sean Burns.

METHOS

(moving to his car)

Thanks...

Massanet grabs Methodos' arm.

MASSANET

You can't go after him. He knows who we are... what to look for.

He'll kill you.

METHOS

(wry smile)

I'm tougher than I look.

(CONTINUED)

1416 CONTINUED: (2)

1416

Methos gets in his car and races off.

1417 EXT. BURNS' CHATEAU - VERNON - DAY

1417

Sean Burns is standing near the door, pruning a small bush. He turns at the roar of a car, puts the shears aside as --

The Ferrari pulls up, and MacLeod climbs out. He looks wan, empty -- it's as if the manic driving has worn off his edge, expended some of the hatred.

Sean approaches MacLeod, greets him warmly.

BURNS

Duncan! It's been too long.

He gives MacLeod a bear hug. MacLeod stands for it but without real feeling -- his face blank. He knows he should feel something -- warmth, caring -- the memories are there, but not the feeling.

Burns pulls away, looks at him.

BURNS

You look like hell.

(beat)

I called Paris. Canceled all my appointments until further notice.

MACLEOD

Thanks.

BURNS

Not necessary.

(beat; with a smile)

Appointments I can always get. Good friends are a little harder to come by.

MacLeod looks at Sean -- the open, friendly face. He looks away, troubled.

BURNS

What is it?

MACLEOD

(hesitates)

Maybe this wasn't a good idea.

Burns looks at him, concerned -- he can see there's a problem here, grows serious.

BURNS

Duncan, if there's a problem -- whatever it is -- I'm here.

(CONTINUED)

1417 CONTINUED:

1417

MACLEOD

I know.

MacLeod's gaze moves up the walls of the familiar Chateau,  
as we --

TRANSITION TO:

1418 EXT. BURNS' CHATEAU - 1917 - DAY

1418

The same Chateau. Pan down the wall to the grass, where several shell-shocked VETERANS of the FIRST WORLD WAR are taking the air, under the care of NURSES. The VETS -- some amputees, some in head-bandages -- wear white pajama-like outfits, warm dressing gowns. Most stare blindly into space as they walk, or are pushed about in their wheel chairs. Others rock compulsively driven by some hidden fear.

A NURSE looks up at the sound of an approaching vehicle --

ANGLE - THE DRIVE

An AMBULANCE pulls up to the chateau, MacLeod driving it. He climbs and directs two ORDERLIES to the rear of his vehicle. They open the doors, slide out a stretcher on which a SOLDIER lies. The man is shaking and crying. He's barely out of his teens.

MACLEOD

Gently. Gently.

As the Orderlies lift the stretcher, start to carry it to the Chateau, the wounded man grabs MacLeod's hand impulsively, doesn't want to let go.

MACLEOD

It's okay, Henri. It'll be alright now.

He squeezes his hand reassuringly. Henri finally nods, and lets go. As they carry him towards the door, MacLeod's gaze fall on the pathetic Vets on the lawn. He closes the ambulance door, preparing to leave --

A piercing woman's SCREAM. MacLeod reacts, races around the chateau.

1419 EXT. BURNS' CHATEAU - OTHER SIDE OF THE CHATEAU - 1917 - DAY - CONTINUOUS

MacLeod turns around the side of the building, where various VETS and NURSES stand frozen, staring at a wall where we see --

(CONTINUED)

1419 CONTINUED:

1419

ANTOINE, a young vet in his twenties. He's holding a blade to the throat of a young NURSE. She's terrified -- but so is he. He's wild-eyed, lost, trapped inside his own desperate fear.

ANTOINE

Back! So help me God, I'll kill  
this one!

ANTOINE'S POV

seen through a billowing MIST, reverberating with the sound of EXPLODING SHELLS. Instead of Orderlies, other Vets - Antoine sees uniformed GERMAN SOLDIERS closing in -- stern, grim-faced, ready to take his life.

Antoine's mind is shattered, as pulverized as the No Man's Land he fought in. The Front has come home to live inside his head.

RESUME SCENE - REAL TIME

as Antoine renews his hold on the Nurse, backs away from the terrifying hallucinations.

MacLeod raises his hands in a calming gesture.

MACLEOD

Easy, son... no one's going to hurt  
you.

He turns to the others in the room.

MACLEOD

Do as he says. Move away.

As the Orderlies and Nurses back away --

ANTOINE'S POV - MACLEOD

Is transformed into a cruel-faced uniformed GERMAN OFFICER. In Antoine's fevered vision, he turns to the OTHER GERMAN SOLDIERS.

MACLEOD

(as German officer,  
in German)

Do as he says! Move away!

The OTHER GERMAN SOLDIERS move back. MacLeod/GERMAN OFFICER turns back to Antoine.

RESUME SCENE

As in real-time, MacLeod turns to Antoine, and edges carefully toward him.

(CONTINUED)

1419 CONTINUED: (2)

1419

MACLEOD

Just put down the knife. You don't  
want to hurt anyone.

ANTOINE

No! I'll kill this one!  
(breaking)  
I've killed others. So many others...

Wild-eyed, he presses the blade to the Nurse's throat and  
slides along the wall.

MacLeod sees he means it. He tenses, ready to spring if  
he has to -- then he gets the BUZZ as --

SEAN BURNS approaches, wearing the smock of a physician.  
He follows the BUZZ -- acknowledges MacLeod with a brief  
nod.

BURNS

I'm Sean Burns.

MACLEOD

Duncan MacLeod.  
(re: Antoine)  
The boy snapped.

Burns sizes up the situation, calmly removes his smock,  
revealing a tweed coat underneath. He moves past the Nurses  
and Orderlies towards Antoine.

BURNS

(gently)  
Hello, Antoine.

ANTOINE

Stay back!

Burns smiles at the lad, speaks gently, with compassion.  
NOTE: Please cast ALBERT (late forties, sturdy salt of the  
earth type) and shoot the Burns and Albert dialogue with  
both characters to further illustrate Antoine's delusions.  
To be intercut in Post.

BURNS

Why should I stay back?  
(beat)  
Antoine, we're late. You know how  
angry mama gets if dinner gets cold.

ANTOINE

Father?

BURNS/ALBERT

It's me. How are you, son?

(CONTINUED)

1419 CONTINUED: (3)

1419

Antoine shakes his head, confused, perplexed. MacLeod watches, wondering what Burns is up to.

ANTOINE

(confused)

But we're at the Front...

BURNS/ALBERT

I told you if you needed me, I'd come.

(beat)

I remember when you went to war.  
How brave you looked in your uniform.  
No one was braver.

(beat)

We were so proud, Antoine.

He says it with the pride and tenderness of a father. Antoine looks confused, the knife starting to waiver.

BURNS/ALBERT

But the battle is over. You can stop fighting.

ANTOINE

But the guns... the guns won't stop.

He's cracking, getting hysterical. MacLeod tenses to spring -- but Burns catches his eye, shakes his head: he can do this. He moves closer to Antoine. Except for Antoine's breathing, there's not a sound in the room.

BURNS/ALBERT

They can't hurt you. Remember the time near the bridge? We were fishing... remember the thunder, Antoine?

(off his nod)

Remember the rhyme we made up?

(beat)

Who's afraid of thunder?

ANTOINE

It's just a lot of noise.

BURNS/ALBERT

(gently)

That's all it is.

(beat)

Listen, Antoine. You hear that?  
It's stopped. It's quiet now.

(beat)

It's time to come home, son.

He holds out his arms.

(CONTINUED)



1419 CONTINUED: (4)

1419

A tense BEAT -- then Antoine lets go of the Nurse, collapses into Burns' waiting arms, deep wracking sobs shaking his body.

Antoine is still holding the knife. Two burly ORDERLIES move quickly forward -- but MacLeod stops them.

MACLEOD

It's all right. It's over.

He looks at Burns, cradling Antoine like a father with an injured child, a rock of gentleness and strength.

MacLeod gently takes the knife from Antoine's hand. As he does, his eyes meet Burns -- a look of understanding passes between them.

MACLEOD

He's in good hands.

1420 EXT. BURNS' CHATEAU - 1917 - LATER

1420

MacLeod and Sean Burns stand looking over the water. They're both pensive, distracted.

MACLEOD

It's beautiful here. Peaceful.

(beat)

You could almost forget the war.

BURNS

Except for the poor devils I'm getting in here. It must be hell out there.

MACLEOD

(remembering)

The bombs fall like rain. The earth shakes, the bullets never stop. There's no honor, no glory... just frightened boys, throwing their bodies against steel tanks and machine guns.

(bitter)

It's madness.

BURNS

They're calling it "the War to end all Wars." Do you believe that?

MACLEOD

(beat)

I wish I could.

BURNS

Too many wars. Too many broken bodies and shattered minds.

(CONTINUED)

1420 CONTINUED:

1420

MACLEOD

That boy this afternoon, Antoine.  
It was like you got inside him. How  
did you know what he needed to hear?

BURNS

Part common sense... part Freud.

MACLEOD

I've heard of it. Psychoanalysis.  
Trying to understand how the mind  
works.

BURNS

And heal it.

MACLEOD

I know the body heals, but the real  
damage, the damage inside...  
(beat)  
You believe that's possible?

BURNS

Sigmund Freud thinks so.  
(wry smile)  
Brilliant mind, disgusting cigars.  
Him... Adler and Jung, the others in  
Vienna. Young mortals with great  
ideas, MacLeod. They'll do great  
things.

MACLEOD

Maybe. After this is over.

Burns look takes in the Chateau, the grounds.

BURNS

(a look)  
You could stay on. I could use the  
help.

MacLeod is tempted, but shakes his head.

MACLEOD

The guns keep firing. The bodies  
keep falling.  
(beat)  
But I'll remember this place. The  
peace.  
(a smile)  
Something to hold on to.

TRANSITION TO:

1421 EXT. BURNS' CHATEAU - THE PRESENT - DAY

1421

MacLeod looks as if some internal struggle is going on.

BURNS

It doesn't take a psychoanalyst to see that something's bothering you.

MACLEOD

(tight)

Psychotherapy... could it work on Immortals?

BURNS

I suppose. But we're so much more complex than mortals. Upon our page so much more is written.

(a look)

But our core is similar. We are formed by the same experiences.

MACLEOD

(adamant)

But they don't kill to survive.

BURNS

(gently)

No, they don't.

MacLeod spits out the words as if he's in a hurry. As if he's losing an internal battle.

MACLEOD

(beat)

What about the Quickenings?

(beat)

If one of us had... too many?

BURNS

Could the evil overwhelm the good? I've spent years thinking about it. The truth is... I don't know.

MacLeod is starting to slip back, the evil side coming to the fore.

MACLEOD

(beat)

I do.

BURNS

(understanding)

I see.

(beat)

Come, we'll talk inside.

(CONTINUED)

1421 CONTINUED:

1421

He turns to go back to the Chateau. His back to MacLeod.

MACLEOD

(to himself)

And when it happens... Which one is real? The Immortal you are...

(beat)

Or the one you've become?

He's going over. Face hardening. He draws his sword. Sean senses it but doesn't turn.

BURNS

I could fight you, Duncan, but you're better. I know it and so do you.

(beat)

But you're here because you want me to help you. I can't do that without my head.

MACLEOD

That's too bad.

Burns still doesn't turn.

MacLeod raises the blade -- then feels the BUZZ, as he hears --

METHOS

MacLeod, no!

METHOS

Hurrying towards them, his face tight with alarm.

MACLEOD

(a snarl)

You can't interfere.

Sean turns. MacLeod struggles with himself, the old MacLeod screaming not to do it -- the evil urging him on.

BURNS

Duncan, it's not too late. What you were, what you love... it's still waiting for you.

MacLeod looks hollow. A man with his soul sucked out.

MACLEOD

There's nothing waiting for me.

Methodos is approaching slowly.

METHOS

MacLeod, don't do this.

(CONTINUED)

1421 CONTINUED: (2)

1421

Burns holds up a hand to stop Methos, as he did in the Flashback. He's that Sean Burns again: offering love, hope, strength.

BURNS

Those aren't your memories, Duncan.  
The hate doesn't belong to you. The  
voices aren't yours...

(earnest)

Don't listen to them.

MacLeod sags. For an instant he looks at Sean the way the young man did in the flashback did.

BURNS

You're lost in there, but I can help  
you. I can lead you back. Your  
core is still good -- you are still  
Duncan MacLeod of the Clan MacLeod.

He holds out a hand. Offering love, forgiveness, hope. MacLeod wavering. Part of him wants desperately to take the hand. Then he looks up and sees above him in an open window --

THE EVIL MACLEOD

Smiling.

BACK TO MACLEOD

MACLEOD

(grim faced)

Not anymore.

Burns eyes go to Methos'. He knows death is imminent.

MacLeod quickly brings the sword back --

METHOS

NO....!

MacLeod's blade comes down. And OFF Methos' face, reacting, looking away as the Quickening strikes.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

1422 EXT. BURNS' CHATEAU - DAY

1422

MacLeod kneels on the ground, in the aftermath of the Quickening, still weakened from its power, his katana lying beside him.

Methos approaches. His face is bleak, unforgiving. He's just seen a cold blooded execution. As he moves over --

MACLEOD

Still exhausted, sees him coming. He reaches for his katana --

METHOS

Quickly steps on it. He slides it back and away, just out of MacLeod's reach.

METHOS

Maybe I was wrong.

(beat)

Maybe I can't save you.

He puts his foot under the katana's blade, flips it up into his hands, grips it. A look of sadness, of deep loss.

METHOS

I've known a lot of us in five thousand years, MacLeod. Out of them all, you were the best I'd seen.

MacLeod gets to his feet. An evil leer.

MACLEOD

I still am.

Methos shakes his head. Regret, and growing resolve.

METHOS

No... you're not.

(beat)

And I think I'll have to kill you.

MacLeod smiles.

MACLEOD

You take my head, you become me.

Become what I am...

(beat)

I hope you like what you see.

(CONTINUED)

1422 CONTINUED:

1422

METHOS

Maybe not, MacLeod. Maybe there's more room inside me. I've been around for five thousand years. I might be able to handle it.

MACLEOD

You don't really believe that. Who will you kill, Methos...? A friend...? A lover? You'll go mad.

He approaches. Methos backs up, warily tracking him.

METHOS

Maybe it's worth it to stop you.

MACLEOD

You think so? You know what evil feels like? Dark, soulless evil?  
(possessed)  
Imagine it, Methos... Live it.

METHOS

You're deluded.

MACLEOD

What you see is what you get.  
(beat)  
You think your soul is ready for me?

They stop. Methos isn't backing any further.

METHOS

We'll see.

MACLEOD

Then go ahead. Kill me. Take my head.

He holds out his arms, defenseless, daring him.

Methos raises the weapon to swing -- then hesitates -- and in that instant, MacLeod lunges, slams into him.

WIDER

As Methos falls down a small flight of stone stairs. The katana goes clattering near MacLeod's feet.

MacLeod picks up the katana, looks at Methos.

MACLEOD

Fool.

He turns and strides off towards the stolen car.

(CONTINUED)

1422 CONTINUED: (2)

1422

ANGLE - METHOS

Pulling himself to his feet. As the FERRARI screams away down the drive --

METHOS

(weary)

I'm too old for this.

1423 OMITTED

1423

1424 OMITTED

1424

1425 OMITTED

1425

1426 EXT. QUAI DE LA TOURNELLES - PARIS - DAY

1426

MacLeod, looking haggard, stands on the quai, gazing at his barge. This is home, all he has now -- but it looks forlorn, silent, unfamiliar to him. He starts for it.

1427 INT. MACLEOD'S BARGE - DAY

1427

CLOSE - A TABLE

as a DUST COVER is pulled off, revealing the few articles that MacLeod has left here. WIDER, as a silent MacLeod stares at them, with no sense of attachment. He looks around lost, seeing through a stranger's eyes.

He moves around the barge; touches an item here, an item there -- finally the sculpture of Tessa's. He looks lost, a stranger in this tiny place that has seen so much of his happiness -- he can't connect to it.

Finally he lifts a small framed PHOTO of him, Richie and Tessa from happier days.

BRIEF FLASHES of scenes in the barge: (NOTE: CLIPS FROM PREVIOUSLY AIRED SHOWS, TBD)

We see FLASHES of MacLeod with Tessa, Richie, Fitzcairn... But they do nothing for MacLeod, only remind him of what he's not.

RESUME SCENE

As MacLeod drops the photo on the table.

MACLEOD

There's nothing.

(CONTINUED)



1427 CONTINUED:

1427

He turns, explodes in frustrated rage. Picks up a heavy LAMP, and smashes it against a wall.

MACLEOD  
Nothing.... NOTHING!

He flips over a table, throws it -- a raging freight train, destroying the place.

He turns and looks toward his bed and sees --

MACLEOD'S POV

Dominique in her nightgown in the arms of the Evil MacLeod. Her head is at an unnatural angle. A thin line of blood exits her mouth. She is dead.

MACLEOD

Shakes his head. His eyes clear -- the bed is empty. With a silent scream on his lips, he runs from the barge.

SMASH CUT TO:

1428 EXT. STREETS - PARIS - DAY

1428

MacLeod wanders the street, confused, feeling pain and anger. He shoulders into -- and past -- Pedestrians without noticing them. His breath comes in labored gasps. He's in a cold sweat. He stops at a lamppost, leans over.

A STRANGER approaches, an old man.

STRANGER (O.S.)  
Are you all right?

A HAND touches his shoulder. MacLeod stiffens, turns and finds Sean Burns standing there, a look of compassion on his face.

MacLeod backs away. His hands go to his eyes as if to wipe away the vision. As he looks again --

TRANSITION TO:

1428A INT. HOSPITAL WARD - PARIS - 1917 - DAY (FORMERLY 1424) 1428A

Sean Burns comes into focus in a ward full of recovering war veterans. MacLeod eyes the men with sadness.

MACLEOD  
They're so young. All of them.

(CONTINUED)

1428A CONTINUED:

1428A

BURNS

They always are.

Burns senses the depth of MacLeod's despair.

BURNS

(pointing to one of  
the men)

You didn't take his eyes away, Duncan.

(pointing to another)

Or his legs... You spent the war  
trying to save them.

MACLEOD

I did a hell of a job, didn't I.

BURNS

(with a smile)

Is that Scottish guilt I sense?

MACLEOD

(a look)

Back to my childhood again? Is this  
Freud, or Jung?

BURNS

It's Sean Burns.

(beat)

You feel guilt, Duncan, because you're  
whole. Because you survived.

MACLEOD

I always survive.

BURNS

You were brought up to lead and  
protect a Clan...

(beat)

The truth is you can't protect  
everyone. It's impossible.

MACLEOD

(wry)

So what's your diagnosis, Doctor?

BURNS

That you're beating the crap out of  
yourself for things you have no  
control over... Doing a damn good  
job of it too.

(a smile)

I'll send you the bill.

MacLeod knows he's right. He looks at the injured vets.

(CONTINUED)

1428A CONTINUED: (2)

1428A

MACLEOD

How do I turn it off?

BURNS

It's not an illness, Duncan, it's  
who you are... It's who you'll always  
be.

(a smile)

It's something I admire.

He places his hand on MacLeod's shoulder. As he does --

TRANSITION TO:

1428B EXT. STREETS - PARIS - DAY

1428B

As MacLeod comes back into focus, the Stranger has his  
hand on MacLeod's shoulder.

STRANGER

All you all right?

MacLeod suddenly pushes him away and staggers off.

Finally, he stops, looks up to see --

MACLEOD'S POV - DARIUS' CHURCH

Darius standing by it... looking benign.

MACLEOD

(reacting)

Darius.

MacLeod looks again and there is no one there. He moves  
hesitantly towards the gate.

1429 EXT. DARIUS' CHURCH - DAY

1429

MacLeod steps through the gate, onto Holy Ground. He's  
hit by memories: a RUSH of fleeting scenes --

-- Darius wishing MacLeod Godspeed in 1816;

-- Darius coming down this path to greet him;

-- MacLeod discussing war and peace in Darius' study;

-- MacLeod finding Darius' beheaded body.

RESUME MACLEOD

Overwhelmed by the rush of memories, he turns and stumbles  
inside.

1430 INT. DARIUS' CHURCH - DAY

1430

The Church is empty. Silent. MacLeod slowly approaches the altar. Gazes up into the vaulted ceiling, the windows, for a long BEAT. Then he goes to his knees, putting his sword on the floor before him, searching for words, for thoughts, not knowing how to begin.

MACLEOD

What's happened to me?

He's talking to himself, to God, to whatever forces might be listening.

MACLEOD

Everything I was... gone. Things I cared about... People I loved...

(broken)

I killed a friend.

(halting)

I can't live. Not like this.

He raises his eyes up. He's pleading, in tears, desperate.

MACLEOD

Help me. If you can't help me...

(beat)

Stop me.

There is no answer. Nothing but his own voice echoing back. And OFF his face --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

1431 INT. DARIUS' CHURCH - DAY - RESUME

1431

MacLeod is still on his knees. He feels a BUZZ, raises his eyes to the altar before him -- there's a REFLECTION, unrecognizable, in a cross: another Immortal approaching from behind him.

CLOSE - FOOTSTEPS

Approaching slowly.

MACLEOD

Doesn't rise. Doesn't turn. Maybe this is an answer to his prayers. The Immortal moves closer, is behind him. MacLeod steels himself. He closes his eyes.

MACLEOD

Do it.

A BEAT, then --

METHOS

Sorry. Not today.

(beat)

Holy ground.

MacLeod stands, turns to face him.

Methos stands there, looking contained, wary after their last meeting. Trying to judge MacLeod's state.

METHOS

I hoped I'd find you here.

MacLeod can't meet his eyes. His voice is hoarse.

MACLEOD

Leave me.

METHOS

With God? Or your own demons?

MacLeod grabs Methos by the collar and pushes him up against a wall.

MACLEOD

Look at me.

(beat)

See me as I really am, not as I was.

(MORE)

(CONTINUED)

1431 CONTINUED:

1431

MACLEOD (CONT.)

Or as you want me to be.

(beat)

I will kill you.

METHOS

You might.

MacLeod turns away and speaks with despair.

MACLEOD

I don't want to.

METHOS

And that is your salvation.

MACLEOD

(beat)

There is no salvation for me.

METHOS

Why? Because you're alone? Because  
it's just you amidst all that evil?

MacLeod tries to turn away, but Methos won't let him.

METHOS

But you're not alone. Not out here  
and not in there.

He touches MacLeod's heart.

METHOS

Why are you in a church, MacLeod?  
Why did you come?

(beat)

Because Sean Burns is with you. His  
goodness is part of you. Feel him.

(beat)

Take his strength and yours and come  
with me.

(MacLeod hesitates)

Come with me!

(beat)

Sean can only do so much. The rest  
is up to you.MacLeod is torn. He looks at Methos, waiting there for an  
answer. A BEAT.MacLeod nods. His eyes fall on the sword, still lying  
there before the Crucifix. Methos sees his glance.

METHOS

Might be better if I kept this.

(CONTINUED)

1431 CONTINUED: (2)

1431

MacLeod's face registers dark for an instant. Then, with a surge of will, he nods.

Methos takes the katana. And OFF MacLeod's face

1432 EXT. COUNTRYSIDE NEAR ANCIENT CHAPEL/ANCIENT CAVE NEAR TIDAL POOL (LOCATION TBD AFTER SCOUT) - DAY 1432

Methos car pulls up in the countryside, stops. MacLeod and Methos get out. There's nothing in sight but a steep hillside.

METHOS

(cheerfully)

We're here.

MacLeod turns, glares at him. The silence is heavy. Methos rambles on.

METHOS

There's a holy spring. It's been lost since the 7th century. Some say it's magic.

Methos pulls professional climbing equipment out of the back seat of his car. MacLeod grabs his collar. He is still struggling.

MACLEOD

I can't do this.

He backhands Methos, knocking against the car.

Methos steadies himself. MacLeod moves closer to him, the Evil rising in him again.

METHOS

Fight it. Like you fought all the other evil in your life... because that's what you're facing.

(MacLeod moves closer)

Remember who you are.

Methos reaches into the car and removes a long object wrapped in the MacLeod Tartan. He turns.

METHOS

Remember this.

He unwraps it, revealing --

THE CLAYMORE OF IAN MACLEOD

The sword of his father. MacLeod backs off a step, thrown by the sight. As Methos holds the sword up --

(CONTINUED)

1432 CONTINUED:

1432

FLASH - MACLEOD'S MEMORY

Of his FATHER, IAN MACLEOD (from Episode "Homeland")

IAN MACLEOD  
(dialogue TBD)  
I raised you to hold this, no matter  
the cost. You're a Chief's son.

ANOTHER FLASH

His MOTHER, on his father's deathbed, (from Episode  
"Homeland")

MARY MACLEOD  
Take it. Take it, I say! You're  
Duncan MacLeod, of the Clan MacLeod!

RESUME SCENE - REAL TIME

METHOS  
It belongs in your hand.  
(beat)  
Take it.

MACLEOD  
No, I can't. I've no right...

METHOS  
Who has more right?

Slowly, hesitating, MacLeod reaches out and takes it. As  
he holds it up --

METHOS  
(relieved)  
Good. I had a helluva time convincing  
the woman who had it to give it to  
me.

He hoists the rappelling gear onto his shoulder and starts  
to move through the underbrush. MacLeod follows. Methos  
stops at a mound and begins to clear the brush away.

MACLEOD  
There's nothing out here.

METHOS  
Not out here.  
(pointing to a hole  
in the earth)  
Down there.



1433 INT. CAVERN - DAY

1433

ANGLE -- LOOKING UP

a dark cavern. From a small point of light in the roof --

MACLEOD

rappelling down to the floor of the dark cavern. He unhitches his gear and moves into the darkness toward an eerie light.

MACLEOD'S POV - THE SPRING

a deep pool in the rock, glowing with phosphorescence. It looks otherworldly, eerie, and he gazes at it in fascination, wonder, a touch of awe.

Another BEAT. MacLeod moves closer to the spring, drawn by its mystical power. He strips off his shirt and takes up the sword. Then he hesitates a BEAT before stepping into the water.

As he enters the luminescent waters, holding the Claymore, an eerie glow seems to rise, moving up his body until it envelops him.

The water shimmering, hypnotic, a living thing.

MacLeod's eyes, squinting in the glare.

The shimmering brighter now -- a brilliance that hurts the eyes.

MacLeod's eyes are closing, and as the FLARE fills the screen, he is suddenly --

ALONE

Total blackness. Gradually we make out MACLEOD standing alone there, the Claymore in his hand.

Cautiously, he begins to move through the space. As he does --

EVIL MACLEOD (O.S.)  
(like "Here's Johnny")  
Here's Duncan.

He whirls to face

THE EVIL MACLEOD

This is the evil essence that has tormented him.

(CONTINUED)

1433 CONTINUED:

1433

EVIL MACLEOD

It's me. And this time I won't disappear.

The EVIL MACLEOD raises the katana, and goes for him.

They fight. MacLeod falls back, bewildered, outgunned -- he's going to lose. His father's Claymore is no match for the katana's speed. He is cut again and again.

EVIL MACLEOD

Give up. We're one. Inseparable. You can't kill what you've become.

Each time MacLeod regroups, his evil self cuts him mercilessly.

MacLeod backs away from the evil vision. As he does,

SEAN BURNS

Steps from the darkness. MacLeod is overwhelmed with guilt, remorse.

MACLEOD

Sean... forgive me.

BURNS

For what? It wasn't you who killed me.

(beat)

Fight him, MacLeod. Defeat him.

MACLEOD

I can't.

BURNS

There is more that is noble in you than there is evil in all those you have destroyed...

(beat)

Summon all you are... all you've been.. all who've loved you...

He smiles then fades away. MacLeod turns to face the Evil MacLeod again.

EVIL MACLEOD

You can't drive me out. We're one. (beat)

I know your thoughts.

MACLEOD

Then you know who I am.

(beat)

Duncan MacLeod of the Clan MacLeod.

(CONTINUED)

1433 CONTINUED: (2)

1433

Raising the Claymore. He attacks, drives the evil doppelganger back. The Evil MacLeod is no match for this.

EVIL MACLEOD

Kill me, you kill yourself. It's the end of everything.

MACLEOD

Just you.

MacLeod swings -- and the evil one falls. As he does, a black VORTEX begins to whirl (OPTIC: the visual of a REVERSE QUICKENING) And OFF MacLeod, as the Quickening hits --

RESUME - THE CAVERN

It's over. A weary MacLeod drags himself partly from the glowing pool, collapses on the side of it, his hand on the Claymore. The radiance of the pool lights up the blade. His eyes are blank, completely unreadable.

Methos approaches from the darkness. A sword is hidden behind his back. He is intense, expectant, unsure of what he'll find.

MacLeod smiles wearily.

MACLEOD

It's over.

Methos' sword arm falls loosely to his side as he offers a sigh of relief and returns MacLeod's smile. And OFF the two of them --

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

1434 EXT. MACLEOD'S BARGE - DAY

1434

MacLeod and Methos are heading inside as:

MACLEOD

I trashed the place. It's going to  
be a mess.

(wry)

I haven't been myself lately.

METHOS

Tell me about it.

1435 INT. MACLEOD'S BARGE - DAY

1435

MacLeod opens the door and enters, Methos following, to  
find RACHEL MACLEOD in the midst of cleaning the place up,  
crouching to pick up broken pottery. MacLeod stops in  
surprise.

MACLEOD

Rachel -- ?

She stands, looking a little sheepish.

RACHEL

I hope you don't mind, I was just  
picking up a little.

MACLEOD

(thrown)

What are you doing here?

RACHEL

(re Methos)

Your friend said you were in trouble.  
That you needed the sword.

(a half smile)

He's a convincing guy. I let him  
have it. And then I started  
thinking...(surprised by her own  
feeling)When I was in danger, when the MacLeod  
clan needed you, you came. I figured  
it was my turn.She moves closer, takes a good look at his face. Tired,  
but no longer tormented.

(CONTINUED)

1435 CONTINUED:

1435

RACHEL

You are in trouble, aren't you?

MACLEOD

Not anymore.

RACHEL

(hesitant)

Then I guess I can go...

(beat)

Or I can stay a little while... if  
you like.

MacLeod smiles, for the first time in what seems like years.

MACLEOD

I'd like that.

He takes Rachel's hand. Methos knows when he's superfluous:

METHOS

Well, I'd love to chat, but Alexa's  
waiting for me in Athens.

(teasing)

You kids be good, now.

As he turns to go, MacLeod puts a hand on his arm. A shared  
moment.

MACLEOD

Thanks.

METHOS

No problem.

They exchange a smile, and he's out.

RACHEL

Good friend you have.

MACLEOD

One of the best.

She slips her hand in his. MacLeod squeezes her hand as  
if to complete a connection.

As they share a smile, all the possibilities before them,  
we --

FADE OUT.

END OF SHOW