



HIGHLANDER

The Series

95416
METHUSELAH'S GIFT

Written by
Michael O'Mahoney
&
Sasha Reins

Highlander

"METHUSELAH'S GIFT"

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Production #95416

January 3, 1996 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Methuselah's Gift"

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CAST LIST

DUNCAN MACLEOD

AMANDA
METHOS/ADAM PIERSON

DANIEL GEIGER/LEADER
NATHAN STERN
REBECCA HORNE
TRENCHCOAT

KELLY

HIGHLANDER

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SET LIST

INTERIORS

MACLEOD'S BARGE

AMANDA'S HOME
BUILDING - FOYER
WATCHER HQ (FORMERLY VEMAS' ESTATE)
/LIBRARY
/DIRECTOR'S GALLERY
/STERN'S OFFICE
/SAFE ROOM
MACLEOD'S CAR
KELLY'S PLACE
/CORRIDOR OUTSIDE APARTMENT
REBECCA'S ABBEY - 850 A.D.
/BEDROOM

EXTERIORS

MACLEOD'S BARGE
/BRIDGE OVERLOOKING BARGE

PARIS - ESTABLISHING
AMANDA'S HOME
RUE
NARROW RUE
BUILDING
WATCHER HQ (FORMERLY VEMAS' ESTATE)
KELLY'S PLACE
GARDEN
DESERTED TRAIN YARD
/STREET NEARBY
REBECCA'S ABBEY - 850 A.D.

HIGHLANDER

"Methuselah's Gift"

TEASER

FADE IN:

1601 EXT. PARIS - ESTABLISHING - NIGHT 1601

1602 INT. AMANDA'S HOME - NIGHT 1602

Camera tracks the POV of an intruder's darting FLASHLIGHT; passing by antique furniture, original paintings, silver candlesticks -- all ignored.

THREE MEN IN RUBBER HALLOWEEN MASKS

Are house-breaking, but they're clearly not looking to steal. They carry weapons: a cricket bat, a handgun, a short sword. They're looking to kill.

THE LEAD MASK

Carefully, gingerly, he opens a door and he and his underlings move stealthily into:

AMANDA'S BEDROOM

The window is open, the curtains drawn, but blowing gently in the night air. A soft light from the street shafts into the room. It's light enough to see, just. Amanda is in the land of nod. Her sword leans against the wall nearby.

ANGLE ON BED

As the masked Leader stands over it. Amanda turns to CAMERA in her sleep and we see

INSERT - THE CRYSTAL

on her neck come into view as it catches a shaft of moonlight.

BACK TO SCENE

as the Leader raises his sword, just slightly brushing the bedclothes.

AMANDA

Awakens just in time to roll aside and keep her head as the sword halves the pillow. White down fills the air.

(CONTINUED)

1602 CONTINUED:

1602

(Production Note: Please play this scene with Elizabeth Gracen in a dark wig. Her blonde hair will be incorporated into the later scenes.)

LEADER

(muffled)

Dammit! Get her!

FOLLOW AMANDA

Fully awake now, but she's outnumbered, the bad guys are attacking from all sides.

She manages to scratch and claw her way off the foot of the bed. One of the masked men (KELLY) swings his cricket bat hard, gets her in the ribs.

AMANDA

(in pain)

Son-of-a-bitch!

She makes a lunge for her sword. But Kelly gets in her way, shoves her back with the bat. The third attacker, JEFFERS, pulls a gun.

AMANDA

Reacts to the sight of the muzzle, up close, with an oh-shit look. She spins and dives just as the gun is fired -- and the lamp behind where her head just was EXPLODES.

KELLY

Tries to pin Amanda to the ground. She fights back, better than he expected. She puts a knee in his gut, giving him pause, and pulls his mask up briefly.

CLOSE - KELLY'S FACE

for an instant.

KELLY

Slugs her and pulls the mask back down. She kicks free while he's distracted.

THE LEADER

tries to grab her, swing at her with the sword. He's not any good with it; she steps inside the swing and goes for him.

LEADER

(muffled)

Shoot her! Shoot!

(CONTINUED)

1602 CONTINUED: (2)

1602

A MUZZLE FLASH

Illuminates Amanda's instant agony as she takes a bullet in the side.

AMANDA

Staggeres in pain, one hand on her wound, looking for a retreat.

THE DOOR

Is blocked by Jeffers, the gunman -- who levels his weapon for the coup d'grace.

AMANDA

Spins and literally does a head-first leap through the open window, catching her assailants totally off-guard.

1603 EXT. AMANDA'S HOME - NIGHT

1603

Wounded and frantic, Amanda comes off the ground and runs down an alley past a Dodge panel van parked in the street. She hails a passing cab. As she jumps in, she commands --

AMANDA

Drive.

As the cab races off into the night.

THE THREE MEN IN MASKS

arrive in the street. As their grotesque faces watch her drive away --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

1604 EXT. RUE - MORNING

1604

Drizzling, damp, dank. A woman with short blonde hair steps out of a small boutique and as she turns her face to the camera, we see that it is Amanda, her hair freshly dyed and cut. Amanda pulls a jacket over some hastily bought clothes and tears off the sales labels as she hurries down the narrow sidewalk. She's skittish, looking behind as well as ahead. She increases her pace as:

A TRENCHCOAT-CLAD MAN

Turns the corner and follows. Up ahead:

SEVERAL MALE PASSERSBY

Suspicious, slouch-shouldered in the rain, approach.

AMANDA

Skirts to the opposite sidewalk -- and sees behind her

A MALE IN A TRENCHCOAT

approaching. His "look" drives her back onto the cobblestones.

AMANDA

Glances behind her -- and the Trenchcoat has made up half the distance between them. She immediately takes the first turning, down another narrow lane. She nearly bumps into an attractive man in his mid-twenties, prep school English type. His name is DANIEL GEIGER.

AMANDA

Excuse me.

Amanda is gone before he can respond. She turns into a narrow street.

1605 EXT. NARROW RUE - CONTINUOUS

1605

Amanda isn't looking where she's going, she's looking back where she's been. The Trenchcoat turns the corner.

AMANDA

Makes a move for the nearest building.

1606 EXT. BUILDING - CONTINUOUS

1606

Amanda skirts into the foyer of the building -- and slips from view.

THE TRENCHCOAT

Quickly turns and follows her inside.

1607 INT. BUILDING FOYER - DAY

1607

The Trenchcoat has hardly gone five feet before he's shadowed.

AMANDA

Steps out from a recess and instantly takes the Trenchcoat down with a blindingly fast spin-kick. The Trenchcoat doesn't know what hit him, and scrambles to get his back against the wall.

AMANDA

Who are you!?

TRENCHCOAT

(pulling out billfold)
Here. Here! Take it!

AMANDA

(in his face)
I don't want your wallet. I want to know why you were following me.

TRENCHCOAT

Following you?
(pointing at ceiling)
I live here. In 3B.

He's clearly bewildered -- and we see for the first time he's probably an ex-teller, not an ex-con.

AMANDA

Prove it.

He lamely holds up his keys.

TRENCHCOAT

Keys...

He opens into his billfold and fumbles out his license.

TRENCHCOAT

My drivers license.

AMANDA

(CONTINUED)

1607 CONTINUED:

1607

Checks the license. It all tracks. She doesn't quite know what to make of it.

AMANDA

I saw you watching me. On the street.

TRENCHCOAT

You're a babe. Who wouldn't? I didn't mean anything...

It's becoming clear to Amanda that she's taken down a regular guy, not a vicious killer. She steps back, allowing him to cautiously rise. She hands him his wallet.

AMANDA

(lame)

Sorry, I'm kinda having a bad day.

TRENCHCOAT

You and me both.

He backs toward the elevator, not taking his eyes off Amanda as he goes.

1608 EXT. BARGE - DAY

1608

The hull has been patched, the barge is almost back together. MacLeod is working on minor repairs and talking to a very nervous, very blonde Amanda, whose eyes dart about the people moving by on the Quai.

MACLEOD

What'd you do to your hair?

AMANDA

I didn't want to be recognized.

MACLEOD

(with a smile)

It worked. I never would have known it was you.

AMANDA

Would you get serious? Somebody's after me.

MacLeod keeps working, he isn't terribly impressed.

MACLEOD

Amanda, someone's always after you. What'd you steal this time?

AMANDA

It's not like that.

(MORE)

(CONTINUED)

1608 CONTINUED:

1608

AMANDA (CONT.)
(off his look)
I swear.

1609 EXT. WATCHER HQ (FORMERLY VEMAS' ESTATE) - TO ESTABLISH -1609
DAY

A large steel gate with a sign on it that reads:

INTERNATIONAL ASSET CORPORATION

By Appointment Only

1610 INT. WATCHER HQ - LIBRARY - DAY

1610

METHOS, looking a bit haggard, has the contents of a large file box spread all over a library table. The side of the box is labeled LUTHER, 1652-1994, and stamped "CLOSED" in big red letters. Spread across the table are overstuffed files, document folders of various vintages, going back a couple hundred years, computer disks and printouts, and still photographs of Luther from tintypes to color. A Librarian is at her desk nearby, cataloging files.

Methos reaches in the box and pulls out Luther's sword. (Note: This must be Luther's sword from "Legacy.") There's an uneasiness in his eyes as he studies the weapon, hefting it in his palm for weight and balance.

He puts it aside, looks back into the box. Turns to the Librarian.

METHOS
Is this all there is?

Before the Librarian can answer:

STERN (O.S.)
Looking for something specific?

REFRAME

To include NATHAN STERN, lean, grey hair at the temples, sinewy. He's 45 but looks as though he could go 12 rounds with the best light heavyweight around. He's the size of the leader of the men who tried to kill Amanda.

METHOS
Just doing a little research.

STERN
For who?

Methos' eyes go back to the folder in front of him.

(CONTINUED)

1610 CONTINUED:

1610

METHOS

For me.

Stern closes it.

STERN

And who are you?

METHOS

Adam Pierson.

STERN

(the name rings a
bell)Research. You're supposed to be
working on the Methos Chronicle.

METHOS

(casual)

And you are... ?

STERN

Your boss...

METHOS

(oops)

Nathan Stern.

(beat)

The new European Bureau chief.

1610A INT. BARGE - DAY

1610A

Amanda and MacLeod continue their conversation.

MACLEOD

(concerned)

You're certain it wasn't one of us?

AMANDA

(pacing)

They were mortal.

(spooked)

I didn't feel them coming. I was
asleep and then there they were.
Three guys in Halloween masks... In
my bedroom.

MACLEOD

It's kind of poetic justice. Half
your stuff was stolen in the first
place.

AMANDA

They weren't burglars. One of them
had a sword.

(CONTINUED)

1610A CONTINUED:

1610A

MacLeod stops working and is suddenly very serious.

MACLEOD

Did he have a tattoo?

AMANDA

You mean a heart with a dagger and
the word Mom written underneath?

MACLEOD

I mean a Watcher tattoo.
(raising his own wrist)
On his wrist.

AMANDA

I didn't stop to look. The man's
blade was two inches from my neck.
(very freaked)
Another second asleep, it would've
been adios Amanda.
(beat)
Duncan... I'm scared.

OFF MacLeod's look.

1610B INT. WATCHER HQ - LIBRARY - DAY

1610B

Stern is grilling Methos.

STERN

(with an edge)
What do you want with Luther's file?

METHOS

Just doing some checking. Thought
he might have crossed paths with
Methos.

STERN

He didn't.

METHOS

(glib)
I guess since you used to be Luther's
Watcher, you should know.

STERN

(Closing the files)
So you're finished with this.

METHOS

Except for one thing... those crystals
Luther had. I thought we collected
them.

(CONTINUED)

1610B CONTINUED:

1610B

STERN
(indicating direction)
They're in the director's gallery.

METHOS
Really? Mind if I have a look?

STERN
This way.

Stern moves off. Methos moves with him.

METHOS
(beat; casual)
What kind of guy was Luther?

STERN
The kind that's better off dead.

As they move off that way, we transition from Luther's sword to --

TRANSITION TO:

1611 FLASHBACK - PREVIOUSLY SHOT FOOTAGE - "LEGACY" #93219 1611

EXT. ABANDONED CLOISTER - EVENING (SC. 21901)

Luther holding his sword to John's neck. Rebecca circles carefully.

REBECCA
He's not part of this, Luther.

LUTHER
He is now.

He presses his blade to John's neck.

LUTHER
What will it be, Rebecca? Your sword... or his head.

Rebecca reverses her sword and leans forward to place it on the ground.

As she does we see a shining CRYSTAL PENDANT hanging from her neck -- rough, ancient, shaped like a wedge of orange. She straightens, gazes one last time at the man she has loved for many years.

REBECCA
Goodbye, John.

(CONTINUED)

1611 CONTINUED:

1611

ON LUTHER

as in one motion he clubs John unconscious with the hilt of his sword, then with lightning speed completes his swing -- and beheads Rebecca.

CLOSE ON THE CRYSTAL

As it flies from Rebecca's O.S. body to land in the grass.

EXT. CLOISTER - DAY (SC. 21912)

Amanda and MacLeod move toward MacLeod's car.

MACLEOD

What else have you forgotten to tell me?

AMANDA

Nothing, I swear.

MACLEOD

He's killing because of the crystals. Why?

AMANDA

He wants to put the pieces together.

MACLEOD

That's crazy.

AMANDA

Not if you believe the stories. I mean, imagine something that increases an Immortal's power tenfold.

INT. LUTHER'S STEAM BATH - DAY (SC. 21920)

MACLEOD

Was the crystal really worth Rebecca's life?

LUTHER

It's worth any amount of lives.

MACLEOD

Whoever has the crystal becomes invincible, is that it?

LUTHER

So you know.

MACLEOD

It's a myth, Luther. A story told by bored people around campfires.

(CONTINUED)

1611 CONTINUED: (2)

1611

LUTHER

You're Immortal, MacLeod. How can
you deny that sort of power exists?
How could you not want it if it did?

EXT. ABANDONED CLOISTER (SC. 21931) (E)

Luther attacks Amanda with fast, relentless blows then
disarms her. He rips the velvet bag from her belt, puts
his sword to her neck.

LUTHER

Say hello to Rebecca for me.

MACLEOD (O.S.)

Not yet.

Luther and Amanda turn, both surprised to see

MACLEOD

Sitting nearby, his sword drawn. He holds up the crystal
for Luther to see.

MACLEOD

It's the last crystal, Luther. Here,
it's yours... if you can go through
me.

LUTHER

With pleasure.

He releases Amanda. MacLeod steps forward, and they close,
fighting outside the ancient walls of the cloister and up
onto a stack of hay bales. MacLeod gets the advantage,
Luther's sword goes flying, and as MacLeod draws back his
sword for the final blow --

MACLEOD

Wrong move.

LUTHER

You'll never find the crystals.

MACLEOD

I never wanted them.

He swings, and Luther's body falls. The power of the
Quickening darkens the sky and blows MacLeod off the stack
of hay bales.

1612 INT. WATCHER HQ - DIRECTOR'S GALLERY - THE PRESENT - DAY 1612

Methos and Stern stand gazing at the crystals in their case. The spherical stone is all but complete, only one wedge-shaped section missing.

STERN

Beautiful, isn't it? Almost complete.

(beat)

Sometimes I wonder what would have happened if Luther found them all.

METHOS

(quick)

Probably nothing at all.

STERN

I've seen legends in the records going back before Luther, before Rebecca. Some say the crystal will protect its wearer from death.

Methos gives him a look.

METHOS

Myth and superstition.

Stern's eyes light up as he gazes at the stone.

STERN

But possible, all the same.

(a beat)

Imagine what it would be like to find the last piece... To become like them.

(directly at Methos)

Immortal.

METHOS

There's a thought.

1613 INT. BARGE - DAY

1613

MacLeod is finishing up a phone call. Amanda isn't even eavesdropping -- she's focused worriedly at something outside the window.

MACLEOD

Got it... Thanks, Joe.

He hangs up the phone, moves to Amanda.

(CONTINUED)

1613 CONTINUED:

1613

MACLEOD

Dawson doesn't think it's any of their people, but he's checking on it.

AMANDA

How the hell would he know if it was? You think renegade Watchers advertise in the Yellow Pages?

MACLEOD

Amanda... relax. Whatever it is, we'll handle it. Together.

AMANDA

(indicates the porthole)
Good. We can start with the guy outside.

MACLEOD'S POV - THROUGH PORTHOLE

There is a man reading a paper sitting on the Quai. It's Geiger.

AMANDA (cont'd)

I bumped into him yesterday and now he's been reading the newspaper for the last twenty minutes without turning a page.

MACLEOD

Heads for the door. Amanda is right on his heels.

1614 EXT. BARGE - DAY

1614

Geiger divides his time between the paper in hand and MacLeod's place.

MACLEOD'S DOOR

Opens, and Amanda appears. She pauses on the gangplank to adjust her coat.

AMANDA

Strides quickly down the Quai. Geiger tosses the paper and moves after her. As he does he is grabbed by

MACLEOD

And backed up against the wall.

GEIGER

What are you doing? Let go of me!

(CONTINUED)

1614 CONTINUED:

1614

MACLEOD

Take it easy, and you won't get hurt.

Amanda is in Geiger's face in a heartbeat.

AMANDA

Why are you following me?

GEIGER

I wasn't following you.

MacLeod twists Geiger's arm up.

AMANDA

And my friend's not going to break
your arm...

MacLeod pushes away the shirt cuff, revealing Geiger's
tattooed wrist. Geiger reacts to MacLeod's hard expression.

MACLEOD

I'm sure he can explain.

1615 INT. BARGE - DAY

1615

Geiger is in the "hot seat". MacLeod and Amanda flank and
face him, doing the Good Cop/Bad Cop routine.

AMANDA

You knew they were breaking into my
place?

GEIGER

I thought it was just burglars.

AMANDA

Didn't you see the sword?
(off his silence)
How could you just watch?

MACLEOD

Amanda, Watch is all he's supposed
to do.

GEIGER

(all nerves)
We never interfere.
(insistent)
You're not supposed to know about
us. I shouldn't even be talking to
you.

AMANDA

(hard)
You don't have a choice.

(CONTINUED)

1615 CONTINUED:

1615

MACLEOD

(gently)

What's your name.

Geiger shakes his head. Amanda picks up a fireplace poker and moves menacingly toward MacLeod.

AMANDA

Give me five minutes alone with him.

MacLeod responds with feigned anger, grabbing the poker from Amanda. He points to the other end of the barge.

MACLEOD

Would you chill out?

Amanda glares at him, then moves off. MacLeod turns back to Geiger.

MACLEOD

Sorry about Amanda... She's a little uptight.

(reassuring)

We're not going to hurt you. Why don't we start with your name.

GEIGER

Dan... Dan Geiger.

MACLEOD

Dan, we don't want information to use against other Immortals.

(beat)

The men who broke into Amanda's place weren't there to rob her... They were there to kill her.

(off Geiger's face)

We need to find out who those men were.

GEIGER

I want to help you guys, but I don't know.

AMANDA

(approaching)

Did you get a look at any of them?

Geiger throws her a fearful look.

GEIGER

They were all wearing masks. All I saw was them get into a van and drive away.

(CONTINUED)

1615 CONTINUED: (2)

1615

MACLEOD

What kind of van?

GEIGER

I wasn't paying attention.

MACLEOD

You're a Watcher. That's all you do
is pay attention.

Amanda throws up her hands.

AMANDA

This guy's an idiot.

GEIGER

It was blue, I think.

AMANDA

(realizing)
No, it was black.

MACLEOD

You saw it?

AMANDA

(nods)
It was American.

MACLEOD

What kind?

AMANDA

Bentleys, I know. Ferraris, know.
(shrugs)
Vans?

MACLEOD

We'll figure it out.

GEIGER

(scared)
What are you going to do to me?

MACLEOD

You can go.

GEIGER

(surprised)
Really?

MacLeod nods. Geiger starts to move off ...

MACLEOD

Dan, one thing...
(MORE)

(CONTINUED)

1615 CONTINUED: (3)

1615

MACLEOD (CONT.)

(beat)

I'd watch somebody else.

As Geiger nods and leaves.

1616 EXT. WATCHER HQ - DAY

1616

Daniel Geiger walks nervously with his boss, Stern.

GEIGER

I'm sorry. I don't know how it happened.

STERN

It's not all your fault.

(beat)

It's because of Dawson. MacLeod knows about us... Now Amanda does, too.

(beat)

We'll have to reassign you.

GEIGER

No... I'll do better. She won't spot me again.

STERN

Geiger, it's done. You're off Amanda.

GEIGER

(worried)

I suppose everybody knows how I screwed up?

STERN

Just me.

(beat)

You've got a good record. No reason to spoil it. We'll keep you on research for a while.

Stern stops walking. He looks directly at Geiger.

STERN (cont'd)

And we'll keep this our little secret.

GEIGER

Thank you, sir.

STERN

(beat)

Now, what exactly did you tell them?

1617 INT. MACLEOD'S CAR/EXT. STREET - NIGHT

1617

MacLeod and Amanda pull up outside of a modest row of buildings. A late model American van sits outside.

AMANDA

This is the fifth Dodge van we've checked.

MACLEOD

Just be glad we're not in Detroit.

As they get out of the car, a man approaching on the street reaches into his pocket. Amanda reacts, almost in panic, flattening against the car, starting to pull MacLeod down with her.

ANGLE ON THE PASSERBY

as he takes a lighter from his pocket, lights a cigarette. He throws Amanda a look as he goes by.

AMANDA

Straightens sheepishly.

AMANDA

Sorry.

MACLEOD

What's with you?

AMANDA

I'm getting as neurotic as hell.
(beat; with a weak smile)

I thought it was pretty obvious.
(beat)

They could be anywhere, anybody. In the street. In the shops.
(thoughtful; distressed)

Is this what it feels like to be mortal?

MACLEOD

Only when someone is trying to kill you.

(beat)

Come on, we'll check this guy and then we'll call it a night.

1618 INT. KELLY'S PLACE - NIGHT

1618

A football club scarf, a jersey and a team photograph, are the wall decorations.

(CONTINUED)

1618 CONTINUED:

1618

The rest of the place is done in Salvation Army shitty. Kelly is a tough looking Irishman. He grabs a beer from the fridge and reacts as he hears a noise. He reaches into a drawer and removes a gun.

THE DOOR

Of his place swings open. Someone enters (Note: we don't see his face).

KELLY

Relaxes, putting his gun down.

KELLY

That's a good way to get yourself killed.

(turning on the TV)

Grab a beer. The football finals are on from London.

The man whose face is still unseen reaches into his jacket and pulls a revolver of his own.

KELLY

What the hell's this about?

He gets his answer as the gun FIRES.

1619 EXT. KELLY'S PLACE - NIGHT

1619

MacLeod and Amanda get out of the car. They react to the gunshot.

1620 INT. KELLY'S PLACE - POV THROUGH CURTAIN - NIGHT

1620

MacLeod and Amanda moving quickly to the front door.

1621 INT. KELLY'S PLACE - CORRIDOR OUTSIDE APARTMENT - NIGHT 1621

MacLeod has a shoulder through the front door almost without breaking stride.

1622 INT. KELLY'S PLACE - NIGHT

1622

MacLeod and Amanda race into the room. Kelly is dying on the floor, and they crouch beside him.

AMANDA

This is him! This is one of the

Guys who tried to kill me.

(CONTINUED)

1622 CONTINUED:

1622

MACLEOD

(to Kelly)

Who did this? Who shot you?

Kelly tries to answer, his mouth works, but he can't get a word out. We HEAR the CHIRP of a car alarm being disarmed O.S.

MACLEOD

Flips back the curtain and looks for the sound source.

MACLEOD'S POV

The killer, his back to camera, is quickly getting behind the wheel of a hard-top Jaguar V12.

MACLEOD

Stay with him.

MacLeod sprints out the door.

1622A EXT. KELLY'S PLACE - NIGHT

1622A

The Jag races away as

MACLEOD

Comes out the door, too late.

1622B INT. KELLY'S PLACE - NIGHT

1622B

Kelly almost past agony, his life oozing onto the carpet.

AMANDA

What do you want? Who hired you?

He moves his lips, but only emits a gurgling MOAN, barely above a whisper. Amanda leans closer, trying to hear. As she does, CLOSE ON the crystal pendant as it slides from her shirt and hangs there.

AMANDA

(desperate)

Why were you trying to kill me?

Kelly, in his death throes, goes wide-eyed, making the supreme effort to be understood. No words come out -- but with his last ounce of strength reaches up and puts his hand on Amanda's crystal. He dies. And as Amanda reacts --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

1623 INT. BARGE - NIGHT

1623

Amanda is pacing, fingering the crystal. She's a little freaked.

AMANDA

Okay. Now at least it makes sense.

MACLEOD

(frustrated)
If you call people dying over a piece
of glass sense.

MacLeod reaches for the crystal, and holds it in direct light.

AMANDA

It's pretty obvious not everyone
shares your opinion of its value.

MACLEOD

Amanda, you've lived for over a
thousand years. How much real
Magic have you seen?

Amanda takes it out of MacLeod's hand just a tad too fast.

AMANDA

I was an illiterate thief starving
in the streets before Rebecca found
me and became my teacher.
(re the crystal)
And this is all I have left of her...
(beat)
Magic or not, nobody's taking it
from me.

Amanda lifts the crystal into the light and studies it.

TRANSITION TO:

1624 INT. REBECCA'S ABBEY - 850 A.D. - DAY

1624

Early in Amanda's training. She's clean and cared for but still rough. She's wandering around the room fingering things -- a fancy goblet, an embroidered cloak. Things nicer than she's ever seen.

(CONTINUED)

1624 CONTINUED:

1624

ANGLE ON WOOD CHEST

It could be from a traveling Chinese apothecary. It has a half-dozen drawers, filled with a wide assortment of a cultured woman's interests: tapestry needles and threads, paints and brushes, lute strings, ribbons, etc.

ONE DRAWER

Won't open. There's no place for a key, but it's locked tight.

AMANDA

Glances at the door -- then quickly goes to work trying to "crack" the Chinese puzzle. She pushes the corners, she fingers under the base, then finally opens the doors in a couple of combinations until she hears the telltale CLICK.

ANGLE ON DRAWER

payday. Inside, the Methuselah Stone rests on velvet, a few wedges missing from the sphere.

AMANDA

Is awed. She takes the stone out of the drawer to admire it in the light.

REBECCA (O.S.)

It's quite something, isn't it.

Amanda has been caught with her hand in the cookie jar. She's turns, flustered.

AMANDA

(awed)

It's beautiful. I've never seen anything like it.

REBECCA

Takes the crystals. She's surprisingly calm, considering the situation.

REBECCA

It's one of a kind.

AMANDA

It looks like something a king would wear.

REBECCA

No. It's rarer than that.

(CONTINUED)

1624 CONTINUED: (2)

1624

She parts the neck of her dress to show that she is wearing a wedge of the crystal.

REBECCA

When each of my students leaves me, they leave with a piece of this. It keeps us together.

(beat)

One day, I'll tell you all about it.

AMANDA

Why not now?

REBECCA

You're not ready.

AMANDA

You mean I'm not good enough.

REBECCA

I mean you're not ready.

Amanda turns away, angry. Rebecca takes her arm and turns Amanda toward her.

REBECCA

Patience, Amanda. Nothing that is to be yours will be kept from you.

Amanda nods, but it's clear she's not happy about it.

1625 INT. REBECCA'S ABBEY - BEDROOM - 850 A.D. - NIGHT

1625

The barest of moonlight illuminates the room. TRUCK IN ON:

THE BED

Amanda is awake. She raises the bedside candle to the opposite side of the large bed. Rebecca sleeps soundly.

AMANDA

Carefully gets out of bed, taking care not to disturb Rebecca. Once clear, she quickly dons a traveling dress, moving to the crystal box.

ANGLE ON BOX

There's no hesitation. Amanda is a natural at this. She has the box open and the crystal tucked into the folds of her dress in an instant.

(CONTINUED)

1625 CONTINUED:

1625

AMANDA

pauses at the dining table, where the remains of dinner still rest. She puts down the candle, scoops up some bread and apples, then makes for the door.

1626 INT. REBECCA'S ABBEY - 850 A.D. - NIGHT

1626

Amanda moves as quietly as she can. She suddenly spins when she gets the BUZZ.

REBECCA

A cloak over her nightgown, stands with a sword in each hand. She proffers one to Amanda.

REBECCA

You wouldn't want to leave without this.

Amanda has the grace to look ashamed. Without meeting Rebecca's eyes, she snatches the sword, starts to tuck it into her belt.

Rebecca slowly raises her sword, until the tip is pointed right at Amanda's heart.

REBECCA

And if you want to leave with that crystal, you'll have to fight me for it. I won't allow you to steal from me.

Amanda reacts in surprise to the hard note in Rebecca's voice.

AMANDA

I don't want to fight you.
(beat)
I can't fight you.

Rebecca holds out her free hand -- but still maintains her sword position.

REBECCA

Then give back the crystal. And stay.

AMANDA

Stay?

REBECCA

Finish what you started. Learn.

(CONTINUED)

1626 CONTINUED:

1626

AMANDA

I don't understand. I stole from you.

REBECCA

And I'm offering to forgive you.
(off Amanda's look)
Has no one ever forgiven you before?

Amanda shakes her head. Rebecca's heart breaks for her, but she conceals it under a stern tone.

REBECCA

Then this is a very important lesson indeed.
(beat)
The crystal.

Amanda shamefacedly puts it into her hand.

AMANDA

You mean it? I can stay?

REBECCA

You can stay... come.

Rebecca takes the crystal, and thoughtfully looks at it against the moonlight.

REBECCA

It would have been worth nothing if you'd stolen it, Amanda. But someday you'll earn it, I promise -- and then it will be worth everything in the world.

TRANSITION TO:

1627 INT. BARGE - NIGHT - THE PRESENT

1627

MacLeod sips wine as Amanda paces, agitated, her crystal in her hand.

AMANDA

One of us must be behind this. An Immortal who wants those crystals as much as Luther did.

MACLEOD

Even if someone did believe it was magic, what good would one piece do them?

(CONTINUED)

1627 CONTINUED:

1627

AMANDA

What if they had it all?

(considering)

Who could know where Luther hid the rest of it? There was no one there but us.

MacLeod looks toward the porthole -- he's had a thought.

MACLEOD

Somebody was... Somebody who's always around.... Somebody who didn't want to be seen...

AMANDA

(catching up)

Watchers.

MACLEOD

(exactly)

Watchers.

AMANDA

Damn graverobbers. I bet it's in that mausoleum they call their headquarters.

(beat)

They probably grabbed those crystals before Luther's body was cold.

MACLEOD

(knows the answer)

What are you thinking about?

AMANDA

That I don't like people trying to kill me.

(beat)

That it pisses me off them even having Rebecca's crystals.

MACLEOD

Anything else?

AMANDA

Maybe a part of me believes that they are real and that maybe I'd like to take a shot at being invincible.

MACLEOD

Don't risk your head for a fairy tale, Amanda.

AMANDA

It's my head.

1628 EXT. BRIDGE OVERLOOKING THE BARGE - NIGHT

1628

From a safe distance away, Geiger stands observing the barge through binoculars. It is late at night and the walkway is empty. So intent is he on watching that he is unaware of

THE MAN

Who is moving toward him. The brim of his hat is pulled low, obscuring his face. He strides with a determined step toward his quarry, his eyes fixed on Geiger.

THE MAN'S POV

Geiger's back is still turned to him. He is an easy target. The man quickens his pace.

GEIGER

Hears someone approaching. He starts to turn, but a strong hand reaches out and grabs him. We now see who the approaching man was as a streetlight plays off his angry grimace. It is Stern.

STERN

(pissed)
What the hell are you doing here,
Geiger? You don't watch Amanda any
more.

GEIGER

(nervous)
I know, Sir.

STERN

You better have a hell of an
explanation or you're out.

GEIGER

(with difficulty)
I heard that it would take Amanda's
new Watcher a couple of days to get
into Paris.

STERN

That's why I'm here.
(beat)
Now why are you?

In the distance, unseen by the two men, Amanda leaves the barge.

(CONTINUED)

1628 CONTINUED:

1628

GEIGER

(in a small voice)

I thought I could...

(beat)

I wanted to prove to you that I could still work in the field. That I could watch Amanda and I wasn't some lame idiot who belonged behind a desk.

STERN

(considers for a moment)

Go home... We'll talk about it in the morning.

Geiger's about to object, but changes his mind. On Stern as Geiger moves off, a defeated young man.

1629 INT. WATCHER HQ - LIBRARY - NIGHT

1629

CLOSE ON A DOOR LATCH as the piece of plastic appears, moves upwards, and pops the latch. PULL BACK to reveal:

AMANDA

Entering. She scopes the area, then checks out some of the glass-encased displays.

TRUCK WITH AMANDA

As she glances at a couple of shrunken heads. Disgusted by the display, she shakes her head. She sees other items. A battle ax, broadsword, tomahawk, a guillotine. Amanda has the grim look of a woman whistling past a graveyard.

She suddenly stops in mid-stride. She stops at a doorway and looks at it as she takes out a cigar and lights it. She crouches and puffs for a moment, filling part of the room with cigar smoke.

AMANDA'S POV

In the haze, the tell-tale beam of an electric eye is at her calf-level.

AMANDA

Carefully steps over the beam, her senses In overdrive. Suddenly: the BUZZ. Amanda spins, locates the source. One hand goes to the hilt of her sword as she moves toward the door leading to --

1630 INT. WATCHER HQ - DIRECTOR'S GALLERY - CONTINUOUS

1630

Amanda enters, sword out, steps over the lasers in the doorway.

ANOTHER IMMORTAL

Stands in the shadows by the crystal case. There's a circle cut in the glass -- clearly Amanda is just in time.

He sees Amanda, steps into the light. It's METHOS. His sword is drawn.

METHOS

Amanda! What are you doing here?

Amanda reacts, enraged.

AMANDA

You bastard!

She raises her sword and runs at him. Methos hops out of the way.

METHOS

Amanda, stop!

AMANDA

It was you! You sent them.
(attacking)

Dammit, you can't trust anybody!.

THE BATTLE

Is joined. Methos is on the defense. Amanda controls the offense.

METHOS

What you're talking about?
(parrying, backing
away)

Amanda, don't do this.

AMANDA

You tried to have me killed, you son-of-a-bitch!

Amanda drives Methos backwards --

METHOS

Don't be ridiculous. I don't want you killed. All I want is the crystals.

She's not listening, fueled by anger and betrayal.

(CONTINUED)

1630 CONTINUED:

1630

AMANDA
(going for his head)
They're mine!

Methos jumps backwards to avoid her swing.

LOW ANGLE

As his legs pass through the red beam of the electric eye.

ALARMS scream, lights flash. It's as if every car in Paris is being jacked.

AMANDA

Freezes, her burglar training clicking in. She points her sword at Methos.

AMANDA
This isn't over.

She quickly runs out the door. Methos hesitates a moment, then races out.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

1631 INT. BARGE - DAWN

1631

MacLeod is starting a fire. Amanda paces, still wearing her black burglar outfit.

MACLEOD

There is no way Methos would have sent them after you. Not a chance.

AMANDA

Why not? It's perfect. It's devious, it's wily -- it's just like him.

MACLEOD

Why would he? He wouldn't even get the Quickening.

AMANDA

But he'd get the crystal.

MACLEOD

Not his style.

AMANDA

The guy's five thousand years old, MacLeod. You gonna tell me you know everything that's in his head?

MACLEOD

Of course not.

AMANDA

Those crystals could make an Immortal totally invulnerable. Who wouldn't want them?

MACLEOD

Not at the price.

AMANDA

Yeah, well that's you. You think he shares your overgrown sense of honor?

MacLeod knows Methos' pragmatic streak, but hates to think about it.

MACLEOD

I'll talk to him.

AMANDA

Where is he?

(CONTINUED)

1631 CONTINUED:

1631

MACLEOD
(heading out)
Me first.

1632 OMITTED

1632

1633 EXT. GARDENS - DAY

1633

MacLeod waits for Methos, who is late. MacLeod checks his watch impatiently, then gets the BUZZ as a distracted and bothered Methos arrives.

MACLEOD
You're late.

METHOS
I'm here.
(beat)
Now what's so important?

MACLEOD
A crystal.

METHOS
Word travels fast.

MacLeod reacts. Not thrilled, but relieved at least that Methos didn't lie to him.

MACLEOD
Don't tell me, you're buying that crap about invincibility and magical powers?

METHOS
It's the Methuselah Stone, MacLeod. There have been stories about its power since before I was born.
(beat)
Whoever has it lives forever.

MACLEOD
That's not the way Immortality works. You know that.

METHOS
It's not the way our immortality works.
(intense)
Look at the history of this stone. It belonged to Methuselah, who lived over nine hundred years.

(CONTINUED)

1633 CONTINUED:

1633

MACLEOD

Says who?

Methos continues over him, almost manic, in a need to convince MacLeod and himself of the stone's power.

METHOS

Before Methuselah died, he gave it as a gift to his grandson, Noah. And he survived the great flood.

MACLEOD

Why are you doing this? You've lived this long without it. Why do you want it now?

METHOS

Alexa.
(beat)
She's in a hospital, in Geneva.
(has to say it)
She's dying.

MacLeod understands.

MACLEOD

(sympathetic)
You knew it had to be this way.

METHOS

Yes. From the day I met her.
(beat, desperate)
Is that supposed to make it easier?
Is that supposed to make it okay?

MACLEOD

(quiet)
No.

METHOS

(with fervor)
If there's a chance the stone can save her, I have to try. I have to.

MACLEOD

(not liking where this is going)
How much is the stone worth to you?

Methos' reply surprises even him.

METHOS

My life.

MACLEOD

And Amanda's?

(CONTINUED)

1633 CONTINUED: (2)

1633

METHOS

You mean last night? She attacked
me --

MACLEOD

Someone tried to take her head a few
nights ago.

METHOS

It wasn't me.

MACLEOD

It was mortals.
(beat, very serious)
She thinks you sent them for the
last piece of the crystal.

Methos turns away. Disillusioned and hurt, but covering.

METHOS

I think I'd better go.

MacLeod grabs his arm, making him look back. Wants to be
convinced:

MACLEOD

Just tell me you didn't do it.

METHOS

I shouldn't have to.

They look at each other a beat, measuring.

1634 EXT. BARGE - DAY

1634

Amanda's still upset, fingering the crystal around her
neck as she paces.

AMANDA

You've got to be kidding. The woman
he loves is dying. He wants the
crystals to save her. And now you
want the three of us to talk about
it?

MACLEOD

He didn't send those men.

AMANDA

What would you do if you had the
chance to save the woman you loved?
Who wouldn't you lie to? Who wouldn't
you kill?

(beat)

What if it was me, Duncan?

(CONTINUED)

1634 CONTINUED:

1634

MacLeod holds her gaze for a moment.

MACLEOD

I wouldn't betray a friend.

AMANDA

He's not you.

MACLEOD

Just talk to him.

AMANDA

All right, but not with you. Alone.
And not on holy ground. I'll pick
the place.

MACLEOD

Why?

AMANDA

I'm tired of being scared.

TRANSITION TO:

1634A EXT. REBECCA'S ABBEY - 854 - DAY

1634A

Amanda is running toward the Abbey as though her life depends upon it.

She is looking over her shoulder to some unseen pursuer. The crystal bounces around her neck.

AMANDA

Rebecca! Rebecca!

Rebecca, sword in hand, moves from the abbey toward her. She lowers her weapon as soon as she realizes who it is.

REBECCA

Amanda.

AMANDA

Quick! Hide me.

REBECCA

What's wrong?

AMANDA

(frantic)
There's a man. He's after me. For
three days and nights I have been
running. He always finds me.

(CONTINUED)

1634A CONTINUED:

1634A

REBECCA

Is he an Immortal?

(off her nod)

Did you think those years I spent
training you were for a lark?

AMANDA

I can't fight him.

REBECCA

Because you're afraid?

(beat)

Fear is not something that lessens
over time, it grows. Can you live
for eternity with it gnawing inside
you? Even if he goes away, there
will be another and another. Coming
here is no answer.

AMANDA

I thought you said holy ground was
our refuge.

REBECCA

And so it is. But you cannot hide
here forever, or run here every time
you meet another Immortal.

They get the BUZZ and turn to see --

A SAXON WARRIOR

Waiting silently for combat.

AMANDA

Rebecca, please, I can't, I'm not
good enough.

REBECCA

(grabs her roughly)

Will you run all your life? Choose
your ground, choose your weapon, and
be ready. Face what comes.

(beat)

You are more than good enough.

Amanda nods, pulls her sword and moves off to meet her
pursuer.

TRANSITION TO:

1634B EXT. BARGE - DAY - THE PRESENT

1634B

AMANDA

(sharp)
If I don't buy his story, one of us
dead.

MACLEOD

Forget it.

AMANDA

(beat)
Duncan, this time you can't be the
referee.

Amanda starts to leave. MacLeod calls after her.

MACLEOD

Amanda.
(she turns)
You'll listen to him before you do
anything stupid.

AMANDA

(moving toward him)
All he has to do is convince me.

She takes off her crystal and hands it to him.

AMANDA

Hold onto this for me. Just in case.

On MacLeod's reaction.

1635 EXT. DESERTED TRAIN YARD - DAY

1635

Amanda is walking toward the station when from nowhere.

THE JAG

appears, its driver masked.

She turns and looks over her shoulder.

THE JAG

Is gaining speed, racing toward her.

AMANDA

Starts to run.

THE JAG

Gains ground.

(CONTINUED)

1635 CONTINUED:

1635

Amanda leaps upward, grabbing a low hanging pipe. It is only her skill as a gymnast that saves her. She pulls herself to safety as

THE JAG

Races away.

AMANDA

Drops down and feels the BUZZ.

METHOS

Hands out, palms extended, moves toward her.

AMANDA

Enraged, says nothing. She pulls her sword and races toward him.

Methos barely pulls his sword before they engage.

METHOS

(backing away)
What are you doing?

AMANDA

Shut up and fight.

They exchange blows.

AMANDA

Even if you kill me, you won't get the crystal.

METHOS

Amanda, I need that crystal.

AMANDA

Not a chance.

Amanda charges Methos. The two fight in a fury, Methos giving ground.

METHOS

Why are you doing this?

AMANDA

I came to talk and you set me up.

METHOS

What?

(CONTINUED)

1635 CONTINUED: (2)

1635

AMANDA

The guy in the mask, you sent him again.

METHOS

He was here?

AMANDA

Like you didn't know.

Amanda attacks again with a fury. Methos knocks her to the ground. He raises his sword above her, ready to strike.

METHOS

You're a fool.

AMANDA

At least I don't betray my friends.
(beat)
Who's next? MacLeod? You going to kill him, too?
(beat)
Go on, do it if she means that much to you.

Methos looks at her. The words pour from his mouth. All his pain. All his anguish.

METHOS

What she means to me...
(beat)
Three weeks ago we were standing on the shore on Santorini watching the sun rise on the Mediterranean...
(beat)
Now she's in a hospital in Switzerland breathing through a tube.

Intense.

METHOS

That's how it is for them. So little time to see anything, to do anything...
(beat)
You think it takes courage to face an Immortal with a sword, knowing only one of you will live? Try being her. Try spending a year knowing that you're running out of time. Knowing that when the final fight comes, you have to lose, that no amount of training or tricks is going to turn the battle the other way.
(beat, lost)
Or try being me, watching her.

(CONTINUED)

1635 CONTINUED: (3)

1635

Methos looks at Amanda, then turns and walks off. Amanda rises and watches as Methos walks off. She hesitates a moment, then moves after him, and slips an arm around his waist.

1636 OMITTED

1636

1636A EXT. WATCHER HQ - NIGHT - TO ESTABLISH

1636A

METHOS (O.S.)

This is the biggest vault I've seen since I was riding with Butch and Sundance.

1637 INT. WATCHER HQ - SAFE ROOM - NIGHT

1637

Amanda and Methos stand before a massive safe.

AMANDA

You rode with Butch Cassidy?

METHOS

I was a lot younger then.

AMANDA

(re the vault)

It's going to be tough.

METHOS

Try impossible.

AMANDA

Not for me.

AMANDA

Removes an electronic device from her pack, places it next to the tumbler and begins to slowly spin the dial. A SOUND interrupts her -- a soft O.S. MEOW.

METHOS AND AMANDA

Simultaneously snap their heads in the direction of the sound.

AN ALLEY CAT

Is on the window sill -- but not for long. It hops to the floor and heads straight for electric eyes.

AMANDA

The alarms.

(CONTINUED)

1637 CONTINUED:

1637

METHOS

Is making frantic "shooing" hand signals at the cat.

AMANDA

is ready to bolt.

THE CAT

Walks under the electric eyes, just clearing them by a fraction of an inch -- and heads straight for the booby-trapped carpet.

AMANDA

Not the carpet...

METHOS

Makes a lightning fast move, grabbing the cat by the scruff of the neck just as it is about to step on the carpet.

METHOS

Nice kitty. Nice kitty.

AMANDA

Motions towards the window.

AMANDA

Get it out of here.

METHOS

Carries his burden as instructed, petting the cat to keep it still as he moves carefully back to the window, stepping over the electric eye beams.

AMANDA

Goes back to the job of safe cracking. Eyes closed, she concentrates on the tumbler.

INSERT - STOCK

The interior mechanism of the lock as tumblers fall into place.

BACK TO SCENE

She opens her eyes, and smiles confidently. She opens the safe and removes the crystals.

AMANDA

Piece of cake...

(CONTINUED)

1637 CONTINUED: (2)

1637

The smile drops from her face.

STERN

Is standing over her with an automatic aimed at her head.

STERN

One move, I shoot.

(shocked)

Oh my God, it's you, Amanda.

She look frantically around the room. There's no sign of Methos.

AMANDA

Aren't you the bright boy.

DAN GEIGER

Enters the room.

AMANDA

If it isn't the idiot.

(beat)

I'll see you boys later.

Stern raises his weapon.

STERN

I can't let you leave with the crystal.

AMANDA

Then shoot me.

GEIGER

(vehement)

Shoot her!

Stern throws Geiger a hard look, then glares at Amanda.

CLOSE ON THE GUN

As Stern pulls back the trigger. It's about to fire when

METHOS

Stands, the cat in his arms.

METHOS

(tossing the cat)

Stern!

STERN

Turns the gun towards Methos -- and fires reflexively.

(CONTINUED)

1637 CONTINUED: (3)

1637

Methos takes one in the chest and stumbles.

METHOS

(to Amanda)

Go... Go... ! Get out!

Amanda takes off, disappearing out the window as Methos dies.

STERN

(shocked)

Adam?

Geiger moves to the window, looks outside. Nothing. He turns to Stern, who stands in shock over Methos' body.

GEIGER

She's gone.

METHOS

Has just revived -- and is weakly trying to get to his knees.

On Stern as Geiger returns and witnesses Methos' rebirth.

GEIGER

(amazed)

Bloody hell.

On their reaction of shock we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

1638 INT. WATCHER HQ - STERN'S OFFICE - NIGHT

1638

Methos looks even worse for wear. He's covered in dried blood, sitting, his hands tied behind him, watching Stern pace in front of him. Geiger stands nearby.

STERN

All this time! Making believe you were one of us. Using us. Laughing at us!

METHOS

No one was laughing.

STERN

Why?

METHOS

It seemed like a good idea at the time.

(off Stern's look)

It was a way to keep track of the others -- stay out of their way.

GEIGER

Or learn their weaknesses so you could kill them easier.

METHOS

Not my style.

(a shrug)

I was only going to play the charade for a little while. But there's more to you guys than I thought. A sense of purpose. A dedication to history.

STERN

That's why you and Amanda stole the crystals?

(beat; with sarcasm)

Because you admired our dedication to history?

METHOS

I wanted it because someone I love is dying.

STERN

Stop lying, Adam... or whatever the hell your name is.

(CONTINUED)

1638 CONTINUED:

1638

METHOS

I'm not.

STERN

Do you realize what you've done?
I've dedicated my life to being a
Watcher.

(beat)

We trusted you and you've destroyed
us.

METHOS

Why would I destroy you? I've been
here ten years. I'm not about to
tell anyone now.

STERN

How can I believe a man whose life
has been a lie?

(with real horror)

An Immortal among us... Who knows
us... It's our worst fear.

(beat)

There's only one way I can be sure
of your silence.

(to Geiger)

Get me a sword.

As Methos reacts.

1639 INT. BARGE - NIGHT

1639

Amanda sits at the table, the nearly completed sphere of
crystal in front of her.

AMANDA

The guy's five thousand years old.
I'm sure he knows how to take care
of himself.

(beat)

Give me my piece of the crystal.

MACLEOD

They know what he is and how to kill
him.

AMANDA

(defensive)

I didn't ask him to take that bullet
for me.

MACLEOD

(pointed)

No, you didn't.

(CONTINUED)

1639 CONTINUED:

1639

AMANDA

C'mon, Duncan, don't you even want to try it?

MACLEOD

I want to get him out of there.

1640 INT. WATCHER HQ - STERN'S OFFICE - NIGHT

1640

Geiger approaches and offers the sword to Stern. Stern hefts the sword in his hand.

GEIGER

You're not really going to do it?

STERN

If you haven't the stomach for it, leave.

(to Methos)

I take no joy in this.

METHOS

Cut clean.

Stern raises the sword to strike.

GEIGER

Wait!

STERN

What now?

GEIGER

The crystal.

STERN

(losing patience)

What about it?

GEIGER

If Luther was right, it's a far greater danger than he is.

It occurs to Stern.

STERN

Because of us, Amanda will be invulnerable. We'll have changed The Game forever by our interference.

(beat)

We must get it back.

GEIGER

She'll never give it to us.

(CONTINUED)

1640 CONTINUED:

1640

STERN
(eyeing Methos)
Maybe there's something she wants...

That's exactly what Geiger hoped he'd say.

1641 INT. BARGE - NIGHT

1641

MacLeod hangs up the phone.

MACLEOD
He's alive. They want to trade.

AMANDA
For the crystal?
(beat)
What if it's real?

MacLeod opens his palm, displaying the last piece of the crystal.

MACLEOD
Take it... Let him die.

Amanda starts to reach for it. Then stops herself.

AMANDA
Damn, you're a pain in the ass.

1642 EXT. BRIDGE - NIGHT

1642

Amanda stands at one side of the bridge. On the other side Geiger and Stern arrive and get out of their car.

STERN
Did you bring it?

AMANDA
You first.

Stern motions to Geiger. Geiger opens the trunk of the car and helps out Methos, his hands bound behind his back. Stern nods and Geiger puts the point of his sword at Methos' neck.

STERN
(to Amanda)
Now you.
(off Amanda's
hesitation)
Don't make me kill him.

Amanda removes the incomplete crystal from her backpack.

(CONTINUED)

1642 CONTINUED:

1642

Stern turns to Geiger.

STERN

She has it.

GEIGER

I see.

There is the sound of a gunshot. Stern's eyes go wide as he stares at the gun in Geiger's free hand. He falls to the ground, dead.

Two other men, one of them Jeffers, come out from the shadows at the end of the bridge.

GEIGER

I never really liked him anyway.

Geiger calls to Amanda as he presses the blade to Methos' throat.

GEIGER

I think we have a deal to finish.

GEIGER

Hands the sword to Jeffers. Keeping the sword against Methos' neck, Jeffers pulls him toward the center of the bridge. Geiger walks beside them.

ANGLE UNDER THE BRIDGE

as MacLeod, unseen by those above, comes from the shadows by the water and moves up the embankment toward the Jag.

METHOS

You planned this.

(beat)

All for the stone.

They move toward the center of the bridge.

GEIGER

Why do you think I became a Watcher?
It sure as hell wasn't to spend my
life looking through keyholes at
you.

(beat)

It was to be you. An Immortal. To
figure out how you do it.

METHOS

We don't use the stone.

(CONTINUED)

1642 CONTINUED: (2)

1642

GEIGER

Right... That's why you were trying to steal it.

METHOS

And now many lives is it worth? How many people are you willing to kill for it, Daniel?

GEIGER

To be Immortal? As many as it takes. And don't give me any of that holier than thou crap. How many have you killed to stay alive?

METHOS

It's not the same.

GEIGER

Isn't it? What's the difference?
(in justification)
You and your kind kill each other every day. You justify it by saying you're in The Game.
(beat)
Well, so am I.
(re the stone)
And that is my prize.

ON THE BRIDGE

Amanda and Geiger meet at the middle of the bridge. He holds out his hand for the crystal. Amanda hesitates, then turns it over.

GEIGER

And yours.

Amanda takes her crystal from her neck and gives it to him.

AMANDA

Let him go.

GEIGER

Tell MacLeod to come out.

AMANDA

What are you talking about?

GEIGER

I'm young, but I'm not stupid.
(beat; calling)
MacLeod... now, or he dies.

(CONTINUED)

1642 CONTINUED: (3)

1642

MacLeod comes over the side of the bridge and moves toward Geiger.

GEIGER

Nods to one of his men, who sticks a gun in MacLeod's ribs, MacLeod and the man walk toward Geiger.

MACLEOD

Put down the sword and the crystal
and you walk away alive.

GEIGER

I'm disappointed, MacLeod...

MACLEOD

(moving closer)
Are you?

GEIGER

After all I've read about you. I
thought you'd come up with something
better.

MACLEOD

I have...

MacLeod nods to Amanda and Methos.

There is a small explosion at the opposite end of the
bridge.

METHOS

Drives his heel into Jeffers' foot and pulls away.

MACLEOD

Takes Geiger's heavy out and grabs his weapon. He fires
and

JEFFERS

Goes down.

GEIGER

Shoots MacLeod.

AMANDA

Reaches for Jeffers' fallen weapon and fires.

GEIGER

Is shot.

(CONTINUED)

1642 CONTINUED: (4)

1642

THE CRYSTALS

Fall from Geiger's hand, the pieces separating as they arc over the bridge railing.

GEIGER

(screaming)

God! No!

Geiger, wounded, scrambles after the crystals like a kid trying to catch confetti. He reaches too far, and goes over the rail.

GEIGER

NO!!

WIDE ANGLE

The glittering prisms sparkle as they tumble to the river below, Geiger's body only moments behind.

ONE CRYSTAL

Lands on the bridge. It's Amanda's crystal.

MACLEOD

Holding his wound, picks it up as Amanda cuts away Methos' bonds. And off their looks ...

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

1643 INT. BARGE - DAY

1643

Methos, MacLeod and Amanda are there.

METHOS

I've got a flight back to Geneva at six... She'll never know how close I came.

MACLEOD

She knows how much you love her, Methos.

METHOS

As much as I can. For as long as she lives.

Amanda's touched. She takes the last crystal from a pocket, offers it to him.

AMANDA

I know it doesn't have the magic, but maybe... for luck...

METHOS

You keep it.
(touching it as he
gives it back)
Think of us.

AMANDA

You know it.

She hugs him tight, whispers as she does:

AMANDA

Courage.

He nods acknowledgement as he releases her. Clasps hands with MacLeod, saying nothing, not trusting his voice. He moves to the door, stops one last time to look back at them, then he's gone. MacLeod puts an arm around Amanda as they watch him go.

MACLEOD

(quietly)
Godspeed.

FADE OUT.

END OF SHOW