



HIGHLANDER

The Series

95417

THE IMMORTAL CIMOLI

Story by
Sophie Decroisette

Teleplay by
Scott Peters

Highlander

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Production #95417

January 22, 1996 Final Shooting Script

Filmline International Highlander

HIGHLANDER

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CAST LIST

DUNCAN MACLEOD

AMANDA

DANNY CIMOLI

LINA CIMOLI (formerly VERA CIMOLI)

(PLEASE NOTE: Name change is not reflected in action or
character slug lines)

MARCO MASTINA

JEAN-PHILLIPE DE LAFAYE THE THIRD

EDWARD BELLAMY

DAMON CASE

TRUCK DRIVER

ANNIE

POLICEMAN

UNCLE TONY

IMMORTAL

HIGHLANDER

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SET LISTINTERIORSMACLEOD'S BARGE
CAFE

/DANNY'S ROOM

MASTINA'S CIRCUS

/BIG TOP

/DANNY'S TRAILER

BLACK CAT TAVERN - ENGLAND - 1795

COUNTRY CHURCH - ENGLAND - 1795

CATACOMBS

PARKING GARAGE - LAS VEGAS

EXTERIORSMACLEOD'S BARGE
CAFE

/APARTMENT ABOVE

/STREET OUTSIDE

MASTINA'S CIRCUS

/MARCO'S TRAILER

/DANNY'S TRAILER

BLACK CAT TAVERN - ENGLAND - 1795

PARK

WOODS - ENGLAND - 1795

COUNTRY CHURCH - ENGLAND - 1795

STREET

HIGHLANDER

"The Immortal Cimoli"

TEASER

FADE IN:

1701 EXT. APARTMENT ABOVE CAFE - PARIS SUBURBS - NIGHT 1701

It is a working class neighborhood, far from the glamour and lights of Paris. From inside the apartment over the cafe we hear pounding on a door and an angry woman's voice.

VERA (O.S.)

Open the door, Danny. This is still my house.

DANNY (O.S.)

I'm not here.

1702 INT. DANNY'S ROOM - APARTMENT ABOVE CAFE - NIGHT 1702

DANNY CIMOLI, 28, a slim young man with a tired face and a defeated air sits on his bed. The only light in the room is from a street light outside his window. In his hand a series of rubber balls that he manipulates with his fingers.

VERA (O.S.)

Open the door... now!

Danny looks to the door, sighs and rises.

DANNY

I'm coming. I'm coming.

He moves past a series of posters on the walls. RINGLING BROTHERS, THE FLYING WALLENDAS, DAVID COPPERFIELD... and his treasure, a tattered original poster of HOUDINI: A PERFORMANCE THAT WILL LIVE FOREVER. He stares at it for a moment, then opens the door

VERA CIMOLI, 55

enters the room. She is a full figured woman with great presence.

VERA

Who sits alone in a dark room?

She immediately switches on the light. The room is a mess, the bed unmade empty soda cans on the floor, and an old trunk sitting open at the foot of the bed.

(CONTINUED)

1702 CONTINUED:

1702

Various magic paraphernalia is spilling out: CLOTHES, TOP HAT, WANDS. Near it stands a SAW-THE-WOMAN-IN-HALF box.

VERA (CONT'D)

I couldn't stand to look at this mess either.

DANNY

(with feigned cheerfulness)

Hey, Ma. What's up?

Vera moves about the room as she speaks. Her tone is casual.

VERA

So, how'd it go today?

Danny knows where this conversation is going.

DANNY

Can we talk in the morning, I'm tired.

VERA

Job interviews can be exhausting.

DANNY

I didn't get it. They wanted someone with more experience.

VERA

They wanted someone who would show up for the interview.

(beat)

Uncle Tony went to a lot of trouble for you.

DANNY

I'm sorry... Ma, we've been through this a hundred times.

She raises a hand to stop him.

VERA

I know. You already have a profession.

(with disdain)

You're a magician...

She picks up a wand from the box.

VERA (CONT'D)

You do tricks.

(beat)

When your father

(MORE)

(CONTINUED)

1702 CONTINUED: (2)

1702

VERA (CONT'D)

(crossing herself)

May God rest his soul, and I sent
you away to college in the states we
thought you'd come home an engineer...
a doctor... but what? What did you
become..?

Danny faces her.

DANNY

Ma, I told you. I can't take a
regular job. I have to be available
for auditions.

Vera moves about the room, not looking at Danny. It's as if
she's speaking to someone else.

VERA

I talk to my friends... they have
grandchildren. On Sunday after church
they come to visit. They say to me.
"What's Danny doing?" For six years
I've been lying to them and myself.

(beat)

No more. Face it, Danny, it's not
going to happen.

DANNY

(hurt)

Don't say that.

Vera looks around the room. It's as if she's making up her
mind.

VERA

I hate this room...

She moves to the Houdini and tears it down.

DANNY

(shocked)

What are you doing?

Vera moves around the room tearing the other posters down.

VERA

It's for your own good. Once and
for all, grow up.

DANNY

Stop it! I'm not a kid. You can't
do this.

He watches her rampage continue.

(CONTINUED)

1702 CONTINUED: (3)

1702

DANNY (CONT'D)

That's it. I'm leaving. I can't
take you any more.

VERA

Me you can't take... Me! I'll tell
you what I can't take.

She moves to the box of magic stuff. She picks up an armful
of it.

VERA (CONT'D)

This... This I can't take!

She moves to the window and tosses it out into the street.

DANNY

No!

She does it again.

VERA

And this I can't take.

She turns back to him.

VERA (CONT'D)

They're toys, Danny. A man doesn't
play with toys.

Her last words are unheard as Danny bolts out the door.

1703 EXT. STREET OUTSIDE THE CAFE - NIGHT

1703

Spread on the ground in front of the cafe is the paraphernalia
from the trunk. Half of it is wet and nearly ruined from
falling into a puddle. Danny's eyes are full of tears as he
scoops up the remnants from the trunk and what is left of
his pride. He feels a pair of eyes on his back and turns.

DANNY'S POV

His mother in the window watching him.

VERA

(full of remorse)

Come back upstairs. I've got some
nice cannoli. Danny, I'm sorry.

BACK TO SCENE

But Danny will have none of it at the moment. He picks up
the rest of his stuff as best as he can, his heart full of
hurt and anger. He stuffs the contents of the trunk into a
nearby trash container.

(CONTINUED)

1703 CONTINUED:

1703

VERA (CONT'D)

Danny...

DANNY

turns and steps blindly into the street and is immediately smashed by an oncoming truck. As we GO TO BLACK, all we hear is a mother's anguished scream.

VERA

DANNY!!!

SMASH TO BLACK.

For a moment, nothing. Just blackness. Then, fading in from the left field of consciousness, the keening of his mother is heard.

TRUCK DRIVER (O.S.)

I tried to stop... It wasn't my fault.
I never saw him. Did somebody call
an ambulance?

Then, a deep GASP of lungs starting to work, and --

DANNY'S POV

sudden LIGHT: faces, including the Truck Driver, staring down at him. The Truck Driver sees his eyes, jerks back in disbelief.

TRUCK DRIVER

Jesus. He's moving.

BACK TO SCENE

The onlookers back away as Danny rises, bloodied and dazed.

TRUCK DRIVER (CONT'D)

Don't move. You're hurt.

Danny backs away, as startled as they are. He sees the blood on his shirt, his hands. Vera comes rushing from the apartment.

VERA

Danny?

DANNY

Ma?

VERA

It's a miracle.

(CONTINUED)

1703 CONTINUED: (2)

1703

As she hugs him desperately.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

1704 EXT. MASTINA'S CIRCUS - DAY

1704

CIRCUS MUSIC floods a collection of tents and trailers as a CROWD meanders through, taking in the acts. The BIG TOP in the B.G. as we hear Amanda's enthusiastic voice --

AMANDA

MacLeod, how can you not be excited?
Just the smell of sawdust, popcorn,
cotton candy --

MACLEOD and AMANDA walk arm in arm through the throng of people, pausing at a pair of SIAMESE TWINS and a FIRE

BREATHER outside one tent. Behind them is a sign --
"MAGNIFICENT MASTINA'S CIRCUS"

AMANDA (CONT'D)

It makes me feel like a kid again.
(beat)
Come on, MacLeod, you miss it. The
sights, the sounds, the carneys...

MACLEOD

(yeah, yeah)
The low pay, long hours, sleeping in
trucks...

A BEARDED LADY passes, checks out MacLeod with a coy wink.

MACLEOD (CONT'D)

Not to mention the romance.

AMANDA

Admit it, MacLeod, you loved every
minute.

They continue on, passing --

1705 EXT. MARCO'S TRAILER - MASTINA'S CIRCUS - DAY

1705

The door to the trailer opens wide. Standing before us in a garish ringmaster's outfit is MARCO MASTINA, 45, a handle bar mustachioed showman, his jaw dropping in surprise.

MARCO

Amanda! What a magnificent surprise!

He hops down the steps and throws a bear-hug around her.

(CONTINUED)

1705 CONTINUED:

1705

AMANDA

Good to see you again, Marco. This
is my friend Duncan MacLeod.

Marco offers his hand, beaming, gives MacLeod a keen look.

MARCO

Let me guess -- the Great MacLeod?
Come on, I smell Circus here
somewhere...

MACLEOD

(a smile)
Just plain MacLeod.

AMANDA

But he is great.

MARCO

(to Amanda)
Where are you working these days?
Whatever they're paying you, it's
not enough.
(to MacLeod)
She was the best highwire act I ever
saw.

MACLEOD

I always favored the Wallendas myself.

Amanda elbows him.

AMANDA

Marco, you're sweet, but I'm out of
the business. Retired.

MARCO

You? Retired?
(knowing)
No one really leaves the circus,
Amanda, you know that. It's what
keeps us alive.

AMANDA

Speak for yourself, Marco.

MARCO

(negotiating)
You just name it. Trapeze, highwire,
horses... I'll find a spot for you.

AMANDA

Thanks Marco, but I'm not looking.

(CONTINUED)

1705 CONTINUED: (2)

1705

MARCO

(stage whisper to
MacLeod)

There's something I know she can't
resist.

MACLEOD

Money?

MARCO

Moscow.

(grins)

We start an eastern tour next week.
You have to play Moscow, it's every
carney's dream!

Amanda's eyes light up. She's hooked.

AMANDA

Moscow. MacLeod, can you imagine?

MACLEOD

Sure. Bad weather, bad cars, bad
food, heavy Mafia...

He's right. Back to earth.

AMANDA

Thanks, Marco, but I just came by to
say hello. Really.

Can't win 'em all. Marco sighs.

MARCO

All right. But as long as you're
here, you might as well have some
fun.

He reaches in his jacket, pulls out a pair of tickets.

MARCO (CONT'D)

My newest headliner. You'll love
it. Even I don't know how he does
it.

Marco indicates a poster behind him that reads: "THE IMMORTAL
CIMOLI -- THE PERFORMANCE THAT WILL LIVE FOREVER"

AMANDA

(to MacLeod)

Well?

MACLEOD

Get the popcorn.

1706 INT. BIG TOP - DAY

1706

MacLeod and Amanda sit in the front row. Before them a CLOWN entertains the audience with balloon animals. Behind him --

A SECOND CLOWN fills a bucket with water. He steps up behind the first clown and taps him on the shoulder. As the First Clown turns, the Second Clown heaves the water at him -- but the First Clown ducks.

Everyone in the first row flinches, expecting water -- but it's been replaced by confetti. As it floats harmlessly down over the crowd, they erupt in laughter and applause, including MacLeod who's obviously enjoying the circus.

MACLEOD

(with a smile)

That gag was old when we were playing Oklahoma in '26.

AMANDA

(grinning)

If it ain't broke, why fix it?

Suddenly a FANFARE. The lights dim, and the spot hits Marco as he appears in the center ring.

MARCO

(in a rousing voice)

And now, ladies and gentleman, the Magnificent Mastina Circus is proud to present the one, the only... The Immortal Cimoli!

THUNDEROUS APPLAUSE, and MacLeod and Amanda get the BUZZ, as the spot swings over to hit -- DANNY CIMOLI, wearing a sequined cape, being carried in on a litter supported by four flashy CIRCUS DANCERS in scanty costumes.

CLOSE - DANNY

as he ALSO feels the BUZZ -- but he has no idea what it is. He puts his hands to his head, slightly dizzy. As he shakes it off, moves to get on with the show --

RESUME MACLEOD

Amanda and MacLeod look at each other.

AMANDA

He's one of us.

(CONTINUED)

1706 CONTINUED:

1706

ON DANNY

As the acrobats lower him in center ring, a huge flash and puff of smoke obscures the spectacle for a moment -- when the smoke clears, only Danny is left standing there.

He steps forward to take a bow. As the audience applauds --

AMANDA

He's got the flashy part down.

Marco holds up a RIFLE. On the opposite side of the ring sits a large target -- a sequined female ASSISTANT places a colored GLASS SHEET between Marco and the target.

MARCO

I hold in my hands a high powered rifle.

Marco aims and fires. The bullet blasts through the glass, shattering it -- and impacts the target with a puff of stuffing.

MARCO (CONT'D)

Muzzle velocity of two-thousand, five-hundred feet per second. No man on earth could survive this ...

(beat)

Except the Immortal Cimoli.

The GLASS is replaced. Danny steps between it and the target. A hush falls over the crowd, a DRUM ROLL begins.

Amanda looks at MacLeod, sees his set face.

AMANDA

He wouldn't. No one's that crazy.

Marco aims. The DRUM ROLL builds -- Danny braces himself -- suddenly the tension is broken by the BLAST. Instantly the bullet tears through the glass, through Danny and into the target behind him.

Danny reels back, clutching a bloody WOUND in his chest, and collapses to the ground. A GASP of horror from the crowd.

MACLEOD

Almost no one.

Silence. Danny lies there, unmoving. The audience begins to stand, murmur in alarm. Even Marco looks tense. Then --

Danny rises to his feet. The crowd ROARS as Danny soaks it in and takes a bow.

(CONTINUED)

1706 CONTINUED: (2)

1706

MacLeod rises. His face grim.

MACLEOD (CONT'D)

Come on. We're going to have a little talk with Mr. Cimoli.

1707 EXT. DANNY'S TRAILER - DAY

1707

A small crowd surrounds Danny as he signs autographs. A teen-aged BOY shoves a publicity picture at Danny. Danny quickly dashes off a signature and hands it back.

DANNY

Thanks, everyone, but that's it.

(with a smile)

Even the Immortal Cimoli gets tired.

As the crowd breaks up, Danny turns to enter his trailer he gets the BUZZ. Again he grabs his head, shakes it, unnerved. As he does -- a hand touches his shoulder. Danny spins around -- it's MacLeod, with Amanda.

DANNY (CONT'D)

Sorry, no more autographs. I've got a monster headache.

He starts away. MacLeod grabs his arm.

MACLEOD

It isn't a headache. And I don't want an autograph.

(beat)

We need to talk about who you are.

DANNY

Like the poster says. I'm the Immortal Cimoli.

AMANDA

He's got that part figured out.

MACLEOD

Listen to me. The feeling you had just now, the "headache"... It's how we know when another one of us is coming.

(beat)

All of us feel it.

Danny views MacLeod with some suspicion.

DANNY

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

(CONTINUED)

1707 CONTINUED:

1707

MACLEOD

You died recently. A robbery, an accident, something... but you didn't stay dead.

Danny looks from one to the other. Freaked.

DANNY

How did you know?

MACLEOD

Because it happened to me.

(beat)

Four hundred years ago.

And OFF Danny's stunned look --

1708 INT. DANNY'S TRAILER - DAY - LATER

1708

MacLeod and Amanda watch as Danny paces, a bundle of nervous energy, MacLeod's explanation of Immortality starting to sink in.

DANNY

I didn't know what to think... I mean, who would? I figured God, aliens, some kind of miracle. But this... oh, man.

He stops pacing, stares at them. Eyes like torches.

DANNY (CONT'D)

This is a miracle.

MACLEOD

Danny. About the act...

Danny shrugs it off, too revved to listen.

DANNY

Forget the act. I'll expand it. Lose the rifle... I need something bigger, more spectacular. Maybe a cannon.

AMANDA

Mac? I think we're having a little communication problem here. He doesn't get it.

DANNY

I get it.

(MORE)

(CONTINUED)

1708 CONTINUED:

1708

DANNY (CONT'D)

Ever since the truck hit me, I figured
this can't last... One day it'll
end, bang -- I just won't get up.

(beat)

But if it lasts forever, I can do
any trick. Anything, and I won't
die!

(realizing)

I'll be bigger than Houdini.

MacLeod has had enough. He grabs Danny's shirt.

MACLEOD

Danny. Sit down.

Danny sees his face, comes back to earth.

MACLEOD (CONT'D)

This is not some trick for a magic
act. It's not entertainment.

DANNY

Entertainment?

(offended)

You think it's easy taking a bullet?
Twice a night, three shows on
Saturday? You know how much that
hurts?

AMANDA

Three shows? You get a piece of the
gross?

MacLeod glares at her, then back to Danny.

MACLEOD

Sooner or later, another Immortal
will find you, just like we did.

(beat)

But they'll try and kill you.

DANNY

I can't die.

MACLEOD

You can if they cut off your head.

DANNY

You're kidding. It's a gag. He's
kidding, right?

He looks at Amanda. She shakes her head.

(CONTINUED)

DANNY (CONT'D)

Okay, okay, so I'll hire protection.

MACLEOD

It won't work. You're in the Game now. You have to learn how to fight.

A KNOCK comes from the trailer door. The door bursts open and Vera sweeps into the room. She's as proud as she can be.

VERA

You were wonderful tonight, cara mia. Even Uncle Tony thought so.

(beat)

How come you're not changed yet?

DANNY

Five minutes.

VERA

(to MacLeod and Amanda)

Wasn't he wonderful?

MACLEOD

Wonderful.

VERA

(proud)

That's my boy. Even I don't know how he does it.

(to Danny)

We'll be in the parking lot.

As she turns to go back out, Danny turns to MacLeod.

DANNY

It'll have to wait. Ma invited half the neighborhood to the show tonight. They expect a personal appearance.

As he turns to leave, MacLeod steps in front of him.

MACLEOD

Didn't you hear me before?

DANNY

(off MacLeod's look)

Yeah, okay. Look, I'll think about it.

MACLEOD

You want to stay alive, you'll do more than that.

(CONTINUED)

1708 CONTINUED: (3)

1708

MacLeod lets go. Danny turns and leaves.

AMANDA

He's new. Don't you think maybe
you're being a little hard on him?

MACLEOD

No... I don't.

The loud WHINNY of a horse outside the trailer. As they
turn to the door, the HORSE passes by. And OFF this, we
PRELAP the sound of CLANKING STEEL --

TRANSITION TO:

1709 EXT. ENGLISH COUNTRYSIDE - 1795 - DAY

1709

Another horse WHINNIES. The STEEL is louder. Pull back to
reveal MacLeod and JEAN-PHILIPPE DE LAFAYE THE THIRD (25),
MacLeod's protege, a good looking, sophisticated French
Immortal who is as charming as he is good with a sword,
engaged in a strenuous training duel near their tethered
horses.

Jean-Philippe launches a series of polished moves that MacLeod
blocks with an approving smile.

MACLEOD

Jean-Philippe, if I didn't know any
better, I'd say you were trying to
best me.

MacLeod moves in, but Jean-Philippe nimbly slides out of the
way.

JEAN-PHILIPPE

I don't have to try.

Jean-Philippe attacks, stepping up the pace. MacLeod falls
back, parrying the blows. He's taught Jean-Philippe well.

JEAN-PHILIPPE (CONT'D)

How embarrassing if the student taught
the master a lesson.

MacLeod suddenly unleashes with a flurry of moves. Jean-
Philippe blocks them, confident he knows MacLeod's strategy.

As he parries -- MacLeod makes an unexpected move, disarming
him.

MACLEOD

The teacher is the teacher for a
reason.

(MORE)

(CONTINUED)

MACLEOD (CONT'D)

(beat)

Here, I'll show you how it's done.

He picks up Jean-Philippe's sword, holds it to him.

JEAN-PHILIPPE

I've just seen how it's done. That
is all I need.

He sheathes his sword and starts for his horse.

MACLEOD

We're not finished.

JEAN-PHILIPPE

(with a smile)

But we are. The ladies await, my
friend.

MACLEOD

Let them. I know it's hard to
believe, but the ladies can live
without you.

JEAN-PHILIPPE

But can I live without them?

(beat)

Relax, Duncan, I was the finest
swordsman in Normandy when we met.

MACLEOD

(interjecting)

Mortal swordsman.

JEAN-PHILIPPE

(continuing)

And I'm ten times better now than
then, thanks to you.

MACLEOD

Someone still killed you.

JEAN-PHILIPPE

(dismissing)

A jealous husband stabbed me in the
back. I never had a chance to draw
my sword.

He starts to untether his horse.

MACLEOD

You're Immortal now. You'll be facing
men who've been fighting for
centuries.

(CONTINUED)

JEAN-PHILIPPE

I can well handle anything that comes my way.

MACLEOD

Not yet, you can't.

JEAN-PHILIPPE

Was it Rousseau or John Locke who said man is master of his own fate... his own destiny?

(beat)

You are not responsible for me... I am. It's time for the student to leave.

MACLEOD

That's the teacher's decision, not the pupil's.

JEAN-PHILIPPE

I think I am.

(beat)

You've taught me much, what else can there be? One more trick? It's time to let go...

MacLeod looks at him a LONG BEAT, then nods.

Jean-Philippe mounts up, looks at MacLeod fondly. He extends his hand in farewell, and MacLeod takes it.

JEAN-PHILIPPE (CONT'D)

I'm going to fine...

(beat)

I had a good teacher.

He salutes and rides off. MacLeod watches, conflict on his face. Does he really believe Jean-Philippe is ready?

1710 EXT. BLACK CAT TAVERN - ENGLAND - 1795 - ESTABLISHING - DAY 1710

LOUD LAUGHTER from inside the quaint English pub.

1711 INT. BLACK CAT TAVERN - ENGLAND - 1795 - DAY 1711

Jean-Philippe is the center of attention, sitting with several drinking FRIENDS and two attractive wenches, MOLLY and ANNIE, one on each knee. He's in his element.

JEAN-PHILIPPE

Annie, you little devil, you'd have been a triumph at Versailles. And Molly... you'd have been a scandal anywhere.

(CONTINUED)

1711 CONTINUED:

1711

They break into giggles, then --

EDWARD (O.S.)
The man could talk his way into hell,
and back out again.

It's EDWARD BELLAMY, a tough looking Brit, about 30. Jean-Philippe moves the girls off his knees, stands and approaches him.

JEAN-PHILIPPE
Sir, you address Jean-Philippe de
Lafaye the Third.

EDWARD
A long name, for a little man.

JEAN-PHILIPPE
My friend, you look like you're due
for some excitement in your otherwise
dreary little life.

EDWARD
And you should pick your battles
with more care... Or learn some
manners.

He draws his sword. Jean-Philippe does likewise.

JEAN-PHILIPPE
I am your humble student.

They engage. Jean-Philippe plays with him a while. As he
does --

Jean-Philippe gets the BUZZ. He turns to

ANGLE - THE DOOR

DAMON CASE, thirties, a calm, contained man with an
aristocratic, almost ascetic air about him, stands there.
His dress is plain to the point of severity. Case locks
eyes with Jean-Philippe a moment -- then steps up to the
bar, ignoring him as if he's of no consequence.

JEAN-PHILIPPE

as if showing off for Case, attacks Edward. He drives him
back, then copies MacLeod's earlier move he disarms Edward,
puts his steel to his chest.

EDWARD
Mercy... I beg you.

(CONTINUED)

JEAN-PHILIPPE
(with a broad smile)
A wise choice.

The crowd LAUGHS. Jean-Philippe puts his arm around Edward --
no hard feelings.

JEAN-PHILIPPE (CONT'D)
Barkeep, a Hennessy for my friend
here.

Jean-Philippe approaches Case, reacting to his look of
disapproval. He steps over to him and bows with his trademark
flourish.

JEAN-PHILIPPE (CONT'D)
Jean-Philippe de Lafaye the Third.

CASE
Damon Case.

JEAN-PHILIPPE
Was that look meant for me, sir?

Case turns and eyes him.

CASE
(grave)
The act of combat is a holy duty for
us. Not something to be taken
lightly.

JEAN-PHILIPPE
I give the matter sufficient weight.
Perhaps you care to test me?

Jean-Philippe is working the room as much as Case. Case
doesn't acknowledge this.

CASE (CONT'D)
I will not fight. Not this day.

JEAN-PHILIPPE
(to the ladies present)
The room is filled with men of wisdom.
(with a flourish)
Whenever you wish, I am at your
convenience, Sir.

Case ignores him. Jean-Philippe smirks, goes back to his
seat, and pulls Annie and Molly onto his lap --

JEAN-PHILIPPE (CONT'D)
Now, ladies... where were we?

(CONTINUED)

1711 CONTINUED: (3)

1711

MACLEOD (V.O.)
Thrust, parry, back, lunge...

TRANSITION TO:

1712 EXT. PARK - PARIS - THE PRESENT - DAY

1712

Amanda watches as MacLeod teaches Danny the finer points of dueling. They are fighting at half speed when MacLeod stops.

MACLEOD
Wrong. It's thrust, parry, back,
lunge.
(beat)
Again.

He goes en garde, but Danny checks his watch and puts up his sword.

DANNY
Can't.. Sorry, I've got to run.

MACLEOD
We're not through.

He suddenly swings his sword at Danny. Danny falls back, frantically trying to block the blows.

DANNY
Hey! Hey, take it easy!

MacLeod stops with his blade at Danny's neck.

MACLEOD
The first Immortal who comes for
your head won't take it easy.

DANNY
I've got sixty sick kids at the
hospital waiting for the Immortal
Cimoli.
(beat)
Tomorrow I'm all yours... I promise.

MACLEOD
It's your head.

Danny turns to Amanda.

DANNY
Would you lighten this guy up a
little?

AMANDA
I'll try.

(CONTINUED)

1712 CONTINUED: 1712

Danny goes off.

AMANDA (CONT'D)
The kid's got commitments.

MACLEOD
If he doesn't get his act together,
the kid's gonna be dead.

As MacLeod watches him go.

1713 EXT. DANNY'S TRAILER - MASTINA'S CIRCUS - NIGHT 1713

An "IMMORTAL CIMOLI" poster on the side of a trailer as a dark shadow encroaches. Someone is looking at the poster.

1714 INT. DANNY'S TRAILER - MASTINA'S CIRCUS - SAME 1714

Danny is watching TV when he feels the BUZZ and stands.

DANNY
(calling out)
MacLeod?

There's no answer. Danny moves to the door

1715 EXT. DANNY'S TRAILER - MASTINA'S CIRCUS - CONTINUOUS 1715

Danny opens the door and steps out -- nothing. He turns back -- and jumps as he finds Damon Case staring at him. Case wears modern clothes, still bearded, but with his long cloak he has an almost medieval look.

DANNY
Don't tell me. Another one.
(beat)
Look, I already have a teacher,
Mister... ?

CASE
Damon Case.
(beat)
And I'm not a teacher.

He looks at the poster.

CASE (CONT'D)
I see you've chosen to be very...
public... about it, Mr. Cimoli.

DANNY
Danny.
(beat)
Look, Mr... Case, right?
(MORE)

(CONTINUED)

1715 CONTINUED:

1715

DANNY (CONT'D)

I'm still learning about all this
Immortal stuff. And I'd love to
talk to you about it, but right now
I've got to get ready for a show.

Case looks pained.

CASE

(beat)

I want you to know, Danny, I gain no
pleasure from what must be done.

DANNY

What're you talking about?

CASE

You must be very new. No matter.

(beat)

I've come to take your head.

He draws his sword. Danny backs away with a nervous laugh,
not quite believing this is happening.

DANNY

Hey, look... I'm using it right now.

CASE

I'll make it quick. You won't suffer.

Danny looks around for help. There isn't any.

DANNY

Case, let's talk about this. We'll
work something out!

CASE

There is nothing to talk about.

Nothing to work out.

(beat)

There's only this.

He raises his sword. As Danny backs away --

TWO CLOWNS approach, stop at the next trailer and continue
talking just out of ear shot. Danny calls to them.

DANNY

Charlie... Frank.

(the clowns turn)

You guys got a minute?

Danny moves toward the approaching clowns.

(CONTINUED)

1715 CONTINUED: (2)

1715

CASE

slides his sword out of sight and looks at Danny.

CASE (CONT'D)

The catacombs. At dawn.

DANNY

(whispering)

This is insane! I don't even own a sword!

CASE

Then you'd better get one.

Case looks at him without hate, without remorse. Then he turns and slips into the night. And OFF Danny's face --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

1716 INT. BARGE - NIGHT

1716

MacLeod and Amanda lying in bed, looking at the ceiling.
Post coital. Amanda rolls over to look at MacLeod.

AMANDA

What are you thinking about?

MACLEOD

The kid. Danny.

AMANDA

Still? I must be losing my touch.

MACLEOD

No. What are you thinking about?

AMANDA

(beat)

Moscow.

MACLEOD

(wry)

Then I must be losing my touch.

AMANDA

Seriously. You think I'm nuts, don't
you?

(off his look)

I mean, about Marco's offer. Come
on, MacLeod... this is Moscow we're
talking about. The best circus crowds
in the world.

MACLEOD

Have a great time.

She leans over and kisses him. He responds in kind. She
breaks from the embrace and starts kissing his chest.

AMANDA

(seductively)

Think of the time we could have
together.

MacLeod sees where this is going. He turns her face in his
hands.

MACLEOD

Call me as soon as you get back.

(CONTINUED)

1716 CONTINUED:

1716

Amanda moves up his chest to his lips.

AMANDA

What you need is a little more coaxing.

MACLEOD

(with a smile)

Be my guest.

She starts to move over him, when suddenly they feel the BUZZ, and a moment later frantic POUNDING at the door.

DANNY (O.S.)

MacLeod! MacLeod, open up!

AMANDA

The kid's got timing. I'll say that.

She rolls off him, annoyed. MacLeod hops out of bed, slips on a robe and opens the door. Danny blasts in.

MACLEOD

What's wrong?

DANNY

This guy just showed up at my trailer. Pulled a sword. He said he's gonna take my head...

(seeing Amanda)

Sorry...

AMANDA

No problem. You're all we talk about these days, you might as well be here in person.

MACLEOD

Who was it?

DANNY

He said his name was Case... Damon Case.

(beat)

I think he's serious.

MACLEOD

He is.

TRANSITION TO:

1717 INT. BLACK CAT TAVERN - ENGLAND - 1795 - DAY

1717

Jean-Philippe enters and spots Case, seated at a table having a frugal meal.

(CONTINUED)

1717 CONTINUED:

1717

He takes two beers from the bar to Case's table and sits down, placing one beer before Case.

JEAN-PHILIPPE

Damon Case. My old friend. A toast to you, sir.

Case eyes the beer and then Jean-Philippe.

CASE

I do not drink.

JEAN-PHILIPPE

Really. Doesn't drink... haven't heard you curse...

(points to the young women)

One of the ladies, perhaps?

(off Case's look)

I didn't think so.

(harder)

What exactly do you do, Monsieur Case?

Case wipes his face, puts his plate carefully aside.

CASE

I fight.

(beat)

Today is a new day. Today I am prepared for you.

JEAN-PHILIPPE

(amused)

Indeed. Tell me, were you up all night practicing?

CASE

Praying.

JEAN-PHILIPPE

You're not serious. A man should spend his last hours on earth seeking pleasure.

CASE

I take no pleasure in what must be done.

(earnest)

Have you prepared your soul?

Jean-Philippe shoves his chair back and stands.

(CONTINUED)

1717 CONTINUED: (2)

1717

JEAN-PHILIPPE

It is not my soul that needs to be prepared.

CASE

Not here. Ours is not a battle for glory or prying eyes.

JEAN-PHILIPPE

Then pick a time and a place. A man should die where he chooses.

He gives a mocking bow. As Case sweeps out, Jean-Philippe turns to the women at his usual table.

JEAN-PHILIPPE (CONT'D)

Don't go away. I'll be back.

He winks and moves off, and as he does --

1718 EXT. BLACK CAT TAVERN - ENGLAND - DAY - LATER

1718

As MacLeod rides up and dismounts from his horse.

1719 INT. BLACK CAT TAVERN - ENGLAND - DAY

1719

MacLeod steps in the tavern. The place is crowded and noisy. He looks around for Jean-Philippe, but doesn't see him. He makes his way through the crowd to the BARKEEP.

MACLEOD

Has Jean-Philippe been in tonight?

The Barkeep shrugs. MacLeod looks over at MOLLY and ANNIE sitting at one table. Annie and Molly share a giggle.

ANNIE

MacLeod... How about buying two pretty girls a drink while you wait for him?

She gives him a coy look, tries to pull him to the table.

MACLEOD

Where did he go?

ANNIE

He left, with the quiet one.

MACLEOD

(beat)
Who?

(CONTINUED)

1719 CONTINUED:

1719

ANNIE

(shrugs)

One who wouldn't fight in here... or
 drink. Had to be private, he said...
 no prying eyes.

(beat)

I think Johnny was going to teach
 him a lesson.

MacLeod reacts, hurries out.

ANNIE (CONT'D)

Tell him we're waiting!

1720 EXT. BLACK CAT TAVERN - ENGLAND - 1795 - DAY

1720

MacLeod hurries out and is about to mount his horse when
 there is a sudden FLASH OF LIGHT. He turns to see a far off
 Quickening in full force.

His face drops as he quickly mounts his horse and races off
 at a fast gallop toward the flickering light storm.

1721 EXT. WOODS - ENGLAND - 1795 - DAY

1721

MacLeod arrives at the site of the Quickening and stops his
 horse -- Jean-Philippe's horse is there, tethered to a tree.
 MacLeod dismounts and steps forward.

MACLEOD

Jean-Philippe?

He stops. Lying ahead in the singed clearing, is Jean-
 Philippe's headless body. MacLeod kneels down beside it.
 His face tightens with remorse.

1722 EXT. COUNTRY CHURCH - ENGLAND - 1795 - DAY

1722

MacLeod rides back to town, looking bleak. He leads Jean-
 Philippe's horse with Jean-Philippe's body draped over it.
 As he passes by the CHURCH -- he feels the BUZZ.

He looks up and sees Case's horse standing outside the church.

1723 INT. COUNTRY CHURCH - ENGLAND - 1795 - DAY

1723

MacLeod storms into the empty church to find Case kneeling
 at the altar, his head bowed in prayer, holding his sword
 before him like a cross -- the stance of the Crusaders.

MACLEOD

Damon Case.

Case hears, and feels the BUZZ, but he doesn't turn around
 as MacLeod approaches.

(CONTINUED)

MACLEOD (CONT'D)

You killed Jean-Philippe de Lafaye.

Case doesn't respond. He finishes praying, before standing and crossing himself, only then turning to MacLeod.

CASE

Yes.

MACLEOD

Why? What had he done to you?

CASE

Done? He was Immortal, as we are.

MACLEOD

That's no answer!

Case stares as if he just said something extraordinary.

CASE

It is the only answer. Our ritual combat is my purpose. My reason for being. As it is yours.

MACLEOD

(cold)

Come away from holy ground.

CASE

Not yet. I must give thanks to God for my survival, and pray for the soul of my foe.

MacLeod is taken aback. Case sees his look.

CASE (CONT'D)

Killing is not something I take lightly. It brings me no pleasure that he is dead, but it is what must be done. It is our destiny, what God has ordained.

MACLEOD

Then you will fight me. Duncan MacLeod.

CASE

(beat)

Return in the morning. I will fight you then, if you still desire it.

He gestures at the altar.

(CONTINUED)

1723 CONTINUED: (2)

1723

CASE (CONT'D)

Before you go, will you join me in
prayer, for the soul of your friend?

MacLeod's anger drains. How to respond to this?

MACLEOD

(beat)

Pray well for your own soul.

He turns and heads out. Case returns to his prayers, bowing
his head and clasping his hands...

TRANSITION TO:

1724 INT. BARGE - THE PRESENT - RESUME

1724

Close on Danny's nervously clasped hands. PULL BACK to reveal
him and Amanda listening to MacLeod's tale.

AMANDA

You never went back?

MACLEOD

Case wasn't evil. There was a sense
of reverence and decency about him.
He was just playing the Game --
following the rules as he understood
them.

DANNY

The guy killed your friend!

MACLEOD

But what he said made sense. He may
have even been right.

Danny is shaken, starting to get desperate.

DANNY

The hell with the rules and the hell
with the Game! I want out!

AMANDA

Sorry. Not an option.

DANNY

Then I'll run. Take Ma to Sicily
for a couple months. Case'll get
bored and go away.

MACLEOD

Then it'll be someone else.

(CONTINUED)

1724 CONTINUED:

1724

AMANDA

Unless you become a monk and stay on
holy ground for all eternity --
somehow I don't see you in a habit.

DANNY

I gotta get outta this. This is too
soon.

(beat)

I just started... I'm not ready for
this. What do I do?

He looks at them, pleading, frightened.

MACLEOD

(looks pained)

Tonight, you go home. Forget about
Case.

AMANDA

MacLeod, I know what's going on in
that beady little mind of yours.
And I want you to forget it.

Danny realizes what MacLeod is doing for him.

DANNY

You're going to meet him.

(off MacLeod's look)

Look, I appreciate it, but you don't
have to do this.

(beat)

If anything happened to you...

MACLEOD

Nothing's going to happen to me. Go
on.

Danny gets up and starts to leave.

DANNY

From now on, I'll do whatever you
say.

He leaves. Amanda turns angrily to MacLeod.

AMANDA

MacLeod, what the hell are you doing?

MACLEOD

He can't fight. He can barely hold
a sword.

(CONTINUED)

1724 CONTINUED: (2)

1724

AMANDA

That's not your problem! Case isn't
after you... why take the challenge?

MACLEOD

I don't intend to fight Case. I
just want to talk to him.

AMANDA

Suppose he doesn't want to talk?

MacLeod doesn't answer. And OFF his look --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

1725 INT. CATACOMBS - DAWN

1725

MacLeod moves along dim passages, the buzzing lights offering little illumination. His footfalls echo through the tunnel as he heads for the larger room ahead.

MACLEOD

Case!

No answer. MacLeod is about to head down another passage when he feels the BUZZ. He moves ahead into --

NEW ANGLE - THE CAVERN

A larger area where the dead were entombed hundreds of years ago. Other passageways lead off the main room.

MACLEOD'S POV

Case. Looking at something on one of the walls. Not seeing who it is yet.

CASE

I thought you might not come.

MACLEOD

I was delayed.

Case turns in surprise to see MacLeod. Recognizes him.

CASE

Only by about two hundred years.

(beat)

I waited for you for some time in that church. You never returned.

MACLEOD

I decided I didn't have a reason.

CASE

That was wise.

(beat)

Where is the boy? The "Immortal Cimoli"?

MACLEOD

The boy's young and inexperienced.

CASE

A challenge has been made.

(CONTINUED)

1725 CONTINUED:

1725

MACLEOD

You have no reason to kill him.

CASE

He's Immortal. That's enough.

MACLEOD

You fought in the Crusades.

(beat)

Did you kill every life you came across? Slaughter every defenseless innocent?

CASE

(beat)

Some did... but not me. God counsels mercy. It's a test of faith.

MACLEOD

Then show mercy to Danny Cimoli.

Case is baffled. He really doesn't get it.

CASE

But ours is another fight. Another test. The mercy you ask for has no place with us.

(beat)

Besides, what is he to you?

MACLEOD

He's defenseless. Innocent. That's enough.

CASE

Not in our quest.

MACLEOD

I don't want to fight you, Case. But I will if I have to.

CASE

Then you'll die where you stand and may God have mercy on your soul.

Case pulls his sword. They begin to circle each other when they hear --

POLICEMAN (O.S.)

This way, Sergeant! I heard voices this way.

They turn to see FLASHLIGHT BEAMS approaching down one of the passages. BARK of approaching dogs.

(CONTINUED)

1725 CONTINUED: (2)

1725

Case stops, looks at MacLeod with contempt.

CASE
You called the police?

MACLEOD
Not me.

CASE
Someone did.
(beat)
Another time, then... Soon.

Case puts away his sword and hurries out a passageway.
MacLeod quickly exits through another.

1726 INT. CAFE - DAY

1726

Vera works the counter up front. There are pictures and posters of Danny all over the place. MacLeod leans into Danny who's seated with him at a back table. They are out of earshot.

MACLEOD
What did you think the police would do? Even if they arrested Case, they couldn't hold him. What was the plan, Danny?

DANNY
There was no plan! I didn't want you dying for me.
(beat)
I was trying to protect both of us.

MACLEOD
Our fight is outside the law. You protect yourself with a sword.

Danny drops his head into his hands -- this is too much.

MACLEOD (CONT'D)
Even if you got Case out of the way, what about the next one? And the one after that?

DANNY
I don't know. I'm just winging it.
(beat)
Look, it's not just dying. It's...
(anguished)
I don't want to kill anybody.

He looks at MacLeod, pleading for understanding.

(CONTINUED)

1726 CONTINUED:

1726

MACLEOD

It's not a matter of wanting to.

(beat)

We don't have a choice. The sooner you accept that, the better chance you have of surviving.

Danny gives up. He's trapped and he knows it.

DANNY

(defeated)

Okay. You got me full time.

MACLEOD

It's too late for that. Case found you. There's no way you can be ready fast enough for him.

(beat)

I know a Swordmaster who might take you on. He lives in Okinawa.

DANNY

(incredulous)

You want me to go to Japan?

MACLEOD

You're going to have to change your name, your identity -- it'll buy you some time.

DANNY

MacLeod, I can't do this. I got a call from my agent a few minutes ago... He got me Vegas... A main room... pay TV... everything.

(beat)

Danny Cimoli, bigger than David Copperfield. Can you imagine that?

MACLEOD

I'm sorry, Danny.

Danny's eyes go to his mother, serving a customer at the counter.

DANNY

What about Ma? I'm supposed to run out on her... just disappear?

(beat)

It'll kill her.

(beat)

She's told everybody my father died so many times I think she believes it, but he didn't die. He took a walk one night and never came back.

(CONTINUED)

1726 CONTINUED: (2)

1726

MACLEOD

I know it's hard, but think how she'll feel if she has to go to your funeral.

DANNY

What you're saying is I've got no choice.

MACLEOD

I'll make the arrangements.

Danny walks MacLeod to the door. They pass by the counter. Vera calls to him.

VERA

Mr. MacLeod.

(beat)

Next time you'll stay for dinner. I won't take no for an answer.

MACLEOD

(sadly)

Next time.

MacLeod smiles sadly as he watches Danny put his arm around his mother and the woman give him a large kiss on the cheek.

DANNY

I love you, Ma.

MacLeod turns and goes.

1727 INT. DANNY'S ROOM - APARTMENT ABOVE CAFE - NIGHT

1727

Danny has a duffel bag on his bed. He moves through the room choosing the things he will take with him into his new life. They are personal items mainly. An old baseball glove, a few family pictures, a set of juggling balls, an old top hat. Danny's eyes fill with tears as he comes upon an old photograph.

INSERT - A PHOTO

of Danny and his mom taken at his graduation from college.

BACK TO SCENE

Danny throws the duffel bag on his shoulder and looks at the room a final time. His mother's voice interrupts him.

VERA (O.S.)

Danny.

Danny quickly stashes the duffel in his closet as his mother opens the door. Danny spins back to his mother.

(CONTINUED)

1727 CONTINUED:

1727

DANNY
(nervous)
What's up?

VERA
Are you okay?

DANNY
Fine... Perfect.

VERA
Would you give me a hand downstairs
for a minute. I'm having problems
with the sink.

DANNY
I was just gonna go out for a little
while.

VERA
Now that you're a big shot you're
too good to help your mother?

DANNY
It's not that...
(beat)
Okay.

Danny follows his mother out.

1728 INT. CAFE - NIGHT

1728

As Danny and his mother enter the cafe, it is pitch dark and
silent as a grave. Danny's a little nervous.

DANNY
Ma ... what's going on?

Suddenly the lights go on and a dozen people shout as one.

CROWD
Surprise!

DANNY
(shocked)
What is this?

VERA
It's a little party to celebrate, or
weren't you going to tell us about
Las Vegas.

DANNY
You know?

(CONTINUED)

1728 CONTINUED:

1728

VERA

Your agent called back. What a nice man he is.

(beat; with emotion)

Your Papa would have been very proud of his boy.

As she speaks, we hear various voices from the crowd shout their congratulations to Danny. His UNCLE TONY, a gruff man of 50, approaches. He grabs Danny in a bear hug.

UNCLE TONY

That's my boy.

He points to a surly young man across the room.

UNCLE TONY

Your cousin Joey always said you were a bum, but me, I always believed.

DANNY

Thanks, Uncle Tony.

Danny moves toward his mother.

DANNY (CONT'D)

Ma, we have to talk.

VERA

What?

DANNY

(with difficulty)

I'm not... I can't...

VERA

Did I do something wrong? I thought you'd like the party.

DANNY

I do.

(beat)

I have to go out for a little while.

Danny moves through the crowd toward the door. He offers a forced smile to those who pat him on the back. He steps outside.

1729 EXT. CAFE - NIGHT

1729

His face is troubled. He walks off into the night.

1730 INT. BARGE - DAY - LATER

1730

The place is deserted. A KNOCK at the door. A moment later Amanda approaches, then stops, feeling the BUZZ.

She quietly steps the last few feet to the door and leans forward to look through the peep hole.

She steps back and opens the door. It's Danny.

DANNY

I think I've got a problem.

AMANDA

(dry)

No kidding.

BEAT. Amanda steps back, lets him through then closes the door behind him.

DANNY

No, I mean now I've really got a problem.

(beat)

MacLeod wants me to get outta town. Change my identity -- everything.

AMANDA

If I were you, I'd have one question -- what's my new name?

Danny sits.

DANNY

I can't. I can't do it.

AMANDA

The publicity, the applause... all those crowds, loving you... It's like an addictive drug. Like heroin, but to Immortals it's more deadly.

He looks at her, anguished.

DANNY

It's not just that. I can't break her heart. I can't run out on her.

AMANDA

Your mom?

Danny nods.

(CONTINUED)

1730 CONTINUED:

1730

AMANDA (CONT'D)

Danny, you put your name out there day in, day out, you're just advertising to get whacked. You've got no chance.

(beat)

Maybe if you'd trained, or taken some heads.... but now?

(beat)

You wouldn't last a week.

DANNY

I just want her to be proud of me, just for a while.

(beat)

Then I'd fade away, but at least she'd have that. Her son would be a headliner.

AMANDA

Fifteen minutes of fame.

(beat)

Then you're dead. Forever.

DANNY

(beat)

It would almost be worth it.

AMANDA

You don't mean that.

DANNY

I should've been dead weeks ago, when I stepped in front of that truck.

His eyes well up with tears. She hesitates, then puts a sympathetic arm around his shoulder, holds him. And OFF her face --

1731 EXT. STREET - DAY - LATER

1731

Amanda and MacLeod walk and talk.

AMANDA

I feel for the kid. He's so close to seeing his dream come true, and all of a sudden this nightmare comes along, and swallows him whole. It's....

(beat)

You know what I'm saying?

MACLEOD

Yeah.

(CONTINUED)

1731 CONTINUED:

1731

AMANDA

Sometimes immortality sucks.

MACLEOD

Maybe he can go to Vegas.

AMANDA

You gonna take on every Immortal that comes his way? Look, I feel bad for Danny, but this is his problem.

MACLEOD

Would you stand by and let a man beat a child?

AMANDA

Danny's no child.

MACLEOD

For an Immortal he is.

AMANDA

So maybe it's not fair. Life isn't fair. But it's not your job to make it fair!

MacLeod smiles. He knows she's worried about him, trying to cover it. He leans forward and kisses her on the cheek.

AMANDA (CONT'D)

Stop it. I'm trying to be mad here.

1732 INT. CATACOMBS - NIGHT

1732

Damon Case makes his way through the dark underground passageways, enters the large room. As he does, a bright beam of light suddenly strikes him in the eyes.

The light blinds him momentarily until the owner of the light shines it up at his own face. It's MacLeod. Case enters the room warily.

MACLEOD

You got my message.

CASE

The question is, why did you send it?

MacLeod strikes a match, lights some TORCHES in wall-holders.

CASE (CONT'D)

Does it make you feel stronger, protecting the weak?

(CONTINUED)

1732 CONTINUED:

1732

MACLEOD

Does it make you feel stronger to
kill them?

CASE

I feel nothing. I merely obey the
rules.

MACLEOD

I'm asking you to bend them.

Case shakes his head.

CASE

Not in ten centuries. Not now.

MACLEOD

Then one of us dies tonight.

CASE

I hope you've prepared your soul.

Case draws his sword and salutes. MacLeod follows suit, and they fight, the clash echoing through the catacombs as they move through the tunnel. They're closely matched.

MacLeod unleashes a flurry of moves, causing Case to counter. MacLeod pulls the same maneuver he tried to teach Jean-Philippe and Case's sword goes flying.

MACLEOD

Leave the boy alone.

Case shakes his head.

CASE

Not in ten centuries. Not now.

MACLEOD

Damn you.

MacLeod swings and fells Case. He stands there breathing hard a moment, until the Quickening strikes, flashing along the walls of the cavern.

As he falls to his knees --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

1733 INT. BARGE - DAY

1733

CLOSE - SEVERAL TENNIS BALLS

arcing through the air: they're being juggled.

MacLeod sits, trying to read while Amanda practices juggling the tennis balls. She keeps them going for a while -- then tries to add one more. She does, then one of the balls flies from her hand, hitting MacLeod. He snaps his book shut.

AMANDA

Sorry.

She picks up the balls and leans into him.

AMANDA (CONT'D)

How long till you to snap out of this?

MACLEOD

There's nothing to snap out of.

She sits down next to him, takes the book from his hand.

AMANDA

Then I better sign you up for a speed reading course.

(beat)

You've been on page 54 for a half-hour.

(beat)

It's Case, isn't it? Tell me or I'll start juggling chain-saws.

MacLeod puts the book aside.

MACLEOD

I'm not sure I made the right decision.

AMANDA

It's a little late now, isn't it?

(beat)

You did it to protect Danny.

MACLEOD

He wasn't my enemy.

AMANDA

Must be a problem, having one of those.

(CONTINUED)

1733 CONTINUED:

1733

MACLEOD

One what?

AMANDA

Conscience.

(beat)

Case believed that our existence was
reason enough to fight.

MacLeod stands and paces.

MACLEOD

(troubled)

But I don't.

She touches his arm.

AMANDA

Duncan... it's done.

MacLeod nods.

AMANDA (CONT'D)

C'mon, let's go tell Danny the news.

1734 EXT. MASTINA'S CIRCUS - DAY

1734

MacLeod and Amanda round a bend heading for Danny's trailer
when they bump into Marco.

MARCO

Amanda! I knew you'd be back. Did
you think about Moscow?

Amanda throws a look at MacLeod.

AMANDA

Of course. That's why I'm here.

MARCO

And?

AMANDA

Annnnd... I'm still thinking about
it.

MARCO

At least come and hear my offer.

AMANDA

MacLeod...

MACLEOD

I'll go see Danny.

(CONTINUED)

1734 CONTINUED: 1734

MacLeod heads off.

1735 INT. BIG TOP - DAY - SHORTLY AFTER 1735

Danny has his back to MacLeod as he feels the BUZZ. He whirls around in fright -- finds MacLeod standing before him. He grabs his heart.

DANNY

MacLeod!

(relieved)

It's gonna take a while to get used to that.

MACLEOD

Can we talk?

DANNY

Sure. Listen, I was trying to get a hold of you. I got a new trick I just worked out.

MACLEOD

Danny, this is important.

DANNY

So's this. Please? You're an old circus hand, I want to see what you think.

MACLEOD

(beat)

Two minutes.

Danny beams, takes MacLeod's arm, guides him into the ring.

DANNY

Here's how it goes. They announce me, applause, applause, the music starts.

(miming)

Then my routine, "Ladies and gentlemen, you are about to witness, blah, blah, blah..." While I'm doing that, I scan the front row.

MACLEOD

And spot your partner.

DANNY

Bingo.

(pointing)

You sir, would you mind assisting me?

(CONTINUED)

1735 CONTINUED:

1735

He pulls MacLeod over, takes out a pair of handcuffs.

MACLEOD

Danny...

DANNY

You'll spoil it! Please... Come on,
don't ruin the momentum.

MacLeod turns, and Danny cuffs his hands behind his back.

MACLEOD

Now what?

DANNY

(serious)
Now nothing. The trick's over.

He turns to a "sword-through-the-woman" box and pulls a sword from it, turns back to MacLeod.

DANNY (CONT'D)

(beat)
I'm sorry, MacLeod. Sorry it had to
be you.

MACLEOD

Danny, think about this!

DANNY

I did. I can't run. I can't hide.
I can't desert Ma. If I had the
strength of Duncan MacLeod, I could
afford to attract a little fame.

MACLEOD

You'd kill me for that?

Danny looks into MacLeod's eyes. Sees the accusing look there. He can't take it. Danny raises the sword, takes a deep breath, and brings down the sword.

MACLEOD

blocks the blade with his katana. He lifts a hand -- a
HANDCUFF dangles, sprung open. As Danny stares, open mouthed --

MACLEOD (CONT'D)

Houdini was a friend of mine. And
you, Danny, are no Houdini.

Danny backs away. MacLeod flicks his sword -- and Danny's sword goes flying. MacLeod's katana touches his throat.

Danny goes to his knees. He closes his eyes and winces.

(CONTINUED)

DANNY

Please. Just make it quick.

MacLeod stays this way a BEAT, then --

MACLEOD

Get up.

Danny rises, still trembling.

MACLEOD (CONT'D)

I came to tell you Case is dead.

Danny stares in disbelief.

DANNY

Case..? Oh God, I almost killed
you...

(beat)

Why didn't you say something before?!

MACLEOD

I needed to know.

MacLeod lifts his sword away. Looks away.

MACLEOD (CONT'D)

Go to Vegas, Danny.

DANNY

Look, I don't know what to say...

MACLEOD

Don't. Just go. Get your fifteen
minutes of fame.

(beat)

We won't see each other again.

He turns without another word and walks away. Danny is
pumped, filled with relief, still ripped on adrenalin.

DANNY

But you'll hear about me! Everywhere!

MacLeod is near the entrance. He pauses a BEAT.

MACLEOD

I hope it's worth it.

He turns and walks out. And OFF his face --

Amanda stands watching a SWORD SWALLOWER swallowing his blade,
way down the gullet.

1736 CONTINUED:

1736

He withdraws it, to the clapping of a few onlookers. Amanda turns as MacLeod approaches.

AMANDA
Piece of cake. What kept you?

MACLEOD
Danny had a new trick.

AMANDA
Any good?

MACLEOD
Needs some work.

AMANDA
But he went?

MACLEOD
(beat)
Yeah. He went.

Amanda puts an arm through his, pulls him away. She's squirming, wondering how to put this.

AMANDA
Marco and I had a little chat.
(beat)
MacLeod, he made me an offer I
couldn't refuse.

MACLEOD
Moscow.

AMANDA
Not just. With Danny leaving, he'll
have an opening for a new headliner.

MacLeod smiles back at her with a touch of sadness she's made her choice.

MACLEOD
Congratulations.
(beat)
I'll miss you.

A sly look creeps over her face.

AMANDA
No you won't.

MACLEOD
(beat)
I won't.

(CONTINUED)

1736 CONTINUED: (2) 1736

She shakes her head. And OFF her smile

1737 EXT. LAS VEGAS - NIGHT - STOCK 1737

ESTABLISHING: Bright lights, big city. A garish neon jungle bustling with gamblers, huge hotels -- Vegas. One of the Marquees reads: "NOW APPEARING, THE IMMORTAL CIMOLI" as OVER this we HEAR:

DANNY (O.S.)
Ma, it's Danny...

1738 INT. PARKING GARAGE - LAS VEGAS - NIGHT 1738

A new PORSCHE squeals into the garage and rumbles into a reserved parking space.

The engine shuts off and out steps Danny, decked out in an immaculate tux, talking on his cell phone, a rolled up POSTER under his arm.

He heads for the entrance, not missing a beat as he opens the POSTER, one handed.

DANNY
They loved me, Ma. I killed 'em.

ANGLE - THE POSTER

a slick production: it's a full color of DANNY, under the header: "THE IMMORTAL CIMOLI -- AN ACT THAT WILL LIVE FOREVER".

Danny smiles.

DANNY (CONT'D)
The papers say I'm the greatest ever... better than Houdini.

Danny suddenly feels the BUZZ. He freezes.

DANNY (CONT'D)
Ma? I gotta go... No, I'm fine...
There's someone here I gotta see.
(beat)
I'll be careful...
(beat)
Ma... I love you.

He toggles off, peers around the dark garage -- nothing. He turns back to head for the entrance -- and stops.

(CONTINUED)

1738 CONTINUED:

1738

DANNY'S POV

an IMMORTAL, physically unlike Damon Case in a long coat,
his sword out.

Danny swallows. He remains calm.

DANNY (CONT'D)
I've been expecting you.

The Immortal cocks his head, stares a BEAT.

IMMORTAL
Do we know each other?

DANNY
No. But I knew you'd come.

Danny draws his sword. He hardly knows how to hold it.

The Immortal swings. Danny parries a couple of blows -- but
it's clear he doesn't have a chance. The third blow sends
his sword clattering away on the cement, leaving him
defenseless.

Danny doesn't look surprised -- hardly seems frightened.
All this was inevitable. As the Immortal lifts his sword,
Danny has a strange light in his eyes.

DANNY (CONT'D)
It doesn't matter. I did it.

IMMORTAL
(beat)
What?

DANNY
I'm the Immortal Cimoli.
(beat)
I always will be.

Danny closes his eyes and waits. The Immortal pulls back
for the swing, and as his sword comes down...

THE POSTER

blows along the parking garage floor, rests against a column.
The Immortal Cimoli. And OFF the poster --

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

1739 EXT. MASTINA'S CIRCUS - ESTABLISHING - DAY

1739

To ESTABLISH, as we hear CIRCUS MUSIC, crowds, cheering.
Then the SUPER: "MOSCOW"

CLOSER

as CAMERA PANS past POSTERS for the various acts, ends on
the HEADLINE poster: Danny has been replaced by an artist's
rendering of AMANDA in the ring, the words "THE WHEEL OF
DEATH" emblazoned across the top, as we HEAR:

MARCO (V.O.)

At last, ladies and gentlemen, the
Magnificent Mastina Circus proudly
presents the most death defying act
of our time!

As a DRUM ROLL begins --

1740 INT. BIG TOP - DAY

1740

CLOSE - CENTER RING

where a soft blue SEARCH-LIGHT hits two performers, bowing
low. The man in elegant circus spangles, the woman a tight,
sequined sexy body-suit.

Marco is off to the side with a microphone.

MARCO

For the first time in Moscow...
(beat)
The Wheel of Death!

The LIGHT suddenly explodes into BRILLIANT WHITE as the two
straighten to thunderous applause -- it's MacLeod and Amanda.
In one of MacLeod's hands, a fan of THROWING KNIVES. Behind
them, a large ROUND BOARD with a life-size outline of Amanda
on it: the kind that can rotate.

CLOSER

As they raise their arms to acknowledge the crowd, flashing
brilliant smiles --

MACLEOD

I can't believe I let you talk me
into this.

(CONTINUED)

1740 CONTINUED:

1740

AMANDA

They love us.

They do. As the applause dies, a low DRUMROLL begins.

Amanda moves to the board, lies against the outline. As MacLeod locks her arms in place.

MACLEOD

I haven't thrown a knife in public
in 70 years. I might miss.

AMANDA

I'll heal.

He slips her blindfold in place.

MACLEOD

Just remember, this was your idea.

He spins the board. As Amanda starts to ROTATE, faster and faster --

MacLeod steps back to his mark, takes the a knife, lines up for the throw. Amanda spinning. The AUDIENCE grows hushed. He aims.

The DRUMROLL picks up. As he winds up and lets the first knife fly we...

CUT TO BLACK:

We hear a loud GASP and then --

AMANDA (V.O.)

(reproachful)

MacLeod...

MACLEOD (V.O.)

Told you.

FADE OUT.

THE END