



HIGHLANDER

The Series

95421
JUDGMENT DAY

Written by
David Tynan

Highlander

"JUDGMENT DAY"

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Production #95421

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Filmline International Highlander

HIGHLANDER

"Judgment Day"

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CAST LIST

DUNCAN MACLEOD

JOE DAWSON
METHOS/ADAM PIERSON

JACK SHAPIRO
CHARLES TARVISE
JACOB GALATI

REALTOR
GATE GUARD
DAVID SHAPIRO

DRIVER
GUARD ONE
NADIA

HIGHLANDER

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SET LISTINTERIORS

MACLEOD'S BARGE
JOE'S
CHATEAU RIVAGE
/CORRIDOR
/DAWSON'S ROOM
/TRIBUNAL ROOM
OLD FACTORY - WATCHER WAR ROOM

EXTERIORS

MACLEOD'S BARGE
/QUAI DE LA TOURNELLE
JOE'S
PARK
VEMAS' ESTATE
CHATEAU RIVAGE - LYON
/GUARDHOUSE
/COURTYARD
STREET
OLD FACTORY
BRIDGE TUNNEL

HIGHLANDER

"Judgment Day"

TEASER

FADE IN:

2101 EXT. JOE'S - NIGHT - ESTABLISHING

2101

The solitary BLUES GUITAR playing a relaxed riff. It is interrupted by the warble of a CELL PHONE. The guitar player HOLDS the last note as he answers.

DAWSON (O.S.)

Joe's. Hey, Jack... How's it going, man? It's been too long...

Then the guitar abruptly STOPS.

2102 INT. JOE'S - NIGHT

2102

Dawson is seated at his onstage stool, against a black curtained backdrop, his guitar in his lap. He quickly shifts the CELL PHONE from his neck so he can listen more attentively. His face changes abruptly at what he hears, registering shock and disbelief.

DAWSON

Say that again.

He listens as the other talks. His guitar forgotten. Face tight with shock.

DAWSON (CONT'D)

You're absolutely sure he's dead. I mean, there's no chance...

(beat; heavily)

I understand. No, no. I'm his Watcher. MacLeod is my...

(catching himself)

Was my... assignment. I'll come right away.

He toggles OFF and sits there, hollow and numb, the phone held loosely, his eyes a million miles away. OVER THIS the sound of an incoming JET about to land. As it grows louder, we hear the distant voice of a P.A. ANNOUNCER.

FEMALE ANNOUNCER (V.O.)

Mesdames et monsieurs, bienvenu a Paris. Ladies and gentlemen, welcome to Paris. We hope you have a pleasant stay.

(CONTINUED)

2102 CONTINUED:

2102

As the sound of the JET grows louder, PUSH IN on Dawson's Eyes, staring at nothing, as we --

CUT TO:

2103 EXT. QUAI DE LA TOURNELLE - DAY

2103

A TAXI pulls up on the Quai. Dawson gets out, looking tired, somber and drawn -- a man who has just lost a friend. Maybe his best friend. As he hands the fare through the taxi window, the DRIVER glances at him.

DRIVER

Monsieur? Are you all right?

DAWSON

(beat)

I'm fine. Thanks.

He says this flatly, without any conviction. The Driver shrugs and drives off. Dawson turns to see --

THE BARGE

standing silently at the Quai. No movement, no life.

Dawson gazes at it. Bleak, feeling all the loss. He takes a breath, knowing what he must do next. He speaks into a handheld recorder.

DAWSON (CONT'D)

Terminal report on the Immortal,
Duncan MacLeod.

His eyes well up. He thought this day would never come.

Hoped it would never come. Now it has. He gets a grip on his emotions, and starts for the barge.

MACLEOD (O.S.)

Joe!

Dawson stops. Whips his head around to see --

MACLEOD

standing up on the embankment, finishing a morning run, looking surprised to see Dawson -- but very much alive.

Dawson stands frozen in disbelief.

DAWSON

MacLeod.

(CONTINUED)

2103 CONTINUED:

2103

Shock turns to relief as he's hit with a rush of emotions -- joy to see MacLeod alive, furious he's been put through this for nothing. He starts across the Quai towards him.

DAWSON (CONT'D)

MacLeod! Dammit, MacLeod! It's you.

(to himself)

Somebody's gonna catch hell for this.

RESUME - THE EMBANKMENT

MacLeod, wondering what this is about, starts down to meet him.

DAWSON

walking. He has moved a few feet when --

A CAR

black, dark-tinted windows, accelerates down the Quai towards him.

Dawson isn't looking, intent on where he's going. As the car nears him, the Driver JAMS on the brakes -- the car screeches to a halt inches away.

DAWSON

jerks back, startled -- it could have hit him.

DAWSON (CONT'D)

Watch it!

The words are just out of his mouth when the car doors fling open and TWO MEN in dark clothes jump out. Before Dawson can react, the FIRST MAN suddenly BLACKJACKS Dawson. As he slumps, the second man catches him.

ON MACLEOD

as he reacts.

MACLEOD

Joe!

He starts running down the stairs, taking them three at a time, racing for the car.

RESUME SCENE

as the men heave Dawson into the back seat, then jump in. The car screams off, racing up the Quai.

(CONTINUED)

2103 CONTINUED: (2)

2103

RESUME MACLEOD

as he puts on the steam, aiming for the car, trying to intersect. Just as it passes, he JUMPS --

NEW ANGLE

and just makes it, latching onto the rear of the car, hanging on for all he's worth.

WIDER - THE CAR

as the Driver realizes he has an uninvited passenger. He jerks the wheel, swerving the car wildly -- but MacLeod still hangs on. Then the Driver JAMS on the brakes, throws the car into a sliding U-TURN, and --

MACLEOD

can't hold on, sails off the back of the car and tumbles along the hard cobblestones. He comes to a stop and lurches to his feet --

THE CAR

is already racing away in the opposite direction, too far, too fast to catch.

RESUME MACLEOD

All he can do is watch the car roar into the distance, with Dawson inside. And OFF his face --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

2104 INT. BARGE - DAY

2104

CLOSE - A PHONE

sitting silently on a table. WIDEN to find MacLeod sitting in a chair, glowering at it, willing it to ring. He's in a dark mood, drinking coffee.

Nothing. Then as he takes a sip of coffee -- he gets the BUZZ.

2105 EXT. BARGE - DAY

2105

MacLeod looks out into the fog and sees in the distance

MACLEOD'S POV

A figure in a long coat moving away.

BACK TO SCENE

MacLeod follows him under the

2106 EXT. BRIDGE - DAY

2106

MacLeod pulls his sword moves into the darkened tunnel.

MACLEOD

I'm Duncan MacLeod of the Clan
MacLeod.

METHOS

steps from the shadows and does a doubletake at the sword in
MacLeod's hand.

METHOS (CONT'D)

Was it something I said?

MACLEOD

(lowering the sword)

I was expecting someone else.

METHOS

(exhales)

Not a close friend, I take it?

MACLEOD

Dawson was here. He was coming to
see me.

(MORE)

(CONTINUED)

MACLEOD (CONT'D)

(beat)

Someone grabbed him outside the barge.

METHOS

Why?

MACLEOD

To get to me.

(beat)

Damn him.

(beat)

What the hell was he doing here?

(beat)

Who's in town? Who's coming for me?

METHOS

I don't know. And I'm not going to be able to find out.

(beat)

I'm leaving Paris. Something's going on with the Watchers. Security's intense. That's why I didn't come into the barge.

MACLEOD

Methos, I need you to find out who's out there.

Methos is troubled, but survival is still his main objective.

METHOS

If I keep asking the wrong questions, someone's going to start questioning me.

MACLEOD

You owe him.

(beat)

You think any other Watcher would have kept quiet about Adam Pierson being Methos the Oldest Immortal?

METHOS

That was his choice.

MacLeod keeps up that recriminating stare. Guilt, guilt, guilt. Methos finally throws up his hands.

METHOS (CONT'D)

All right, all right... I'll see what I can do.

MACLEOD

Thanks.

(CONTINUED)

2106 CONTINUED: (2)

2106

Methos starts to walk away, then turns back.

METHOS

I've spent years losing my conscience
and you had to find it again.

He heads out. MacLeod settles back to look at the phone.

2107 INT. CHATEAU RIVAGE - CORRIDOR - DAY

2107

It's day outside, but it might as well be night in here. A dark building, stark stone walls -- it has the look of a converted monastery or castle. Rounding a dimly-lit corner

DAWSON

is led, blindfolded, held tightly on either side by the TWO MEN who grabbed him at the barge.

DAWSON (CONT'D)

Who are you, damn it? Where are we
going?

(off their silence)

How long are you gonna keep this up?

As they pass a small table (or stair), Dawson kicks it slightly, stumbles. He curses as they steady him, the tension getting to him.

DAWSON (CONT'D)

If you'd take off the damn blindfold,
maybe I could walk!

He reaches for the blindfold -- his hand is quickly grabbed and forced down. They don't say a word, just grip his arms again and continue. Dawson is edgy, angry, helpless.

DAWSON (CONT'D)

Okay... Okay... You got me. I'm
helpless. At least tell me what the
hell this is about!

They reach a door. One man opens it, and they escort Dawson inside.

2108 INT. CHATEAU RIVAGE - DAWSON'S ROOM - CONTINUOUS

2108

An opulent child's bedroom/nursery. It is all surreal... a nursery with wallpaper of farm animals and characters from nursery rhymes, all out of sync with what seems to be happening. Fairy tales and barred windows. Dawson stands in the center, one of the men grabs the blindfold -- and quickly pulls it off.

(CONTINUED)

2108 CONTINUED:

2108

Dawson winces in the sudden light, blinded for a moment. He turns angrily --

DAWSON

Okay, someone better start talking.

But the door SLAMS SHUT in his face. He's alone, not even a glimpse of his captors. He pounds on the door with his fist.

DAWSON (CONT'D)

Open up! Who are you, dammit? WHO
THE HELL ARE YOU? What is this place?

The only answer is the hollow echo of his fist on the door.

Dawson looks about the room and shudders. And OFF this --

2109 EXT. PARK - DAY

2109

Methodos stands near a park bench, feeding pigeons, gets the BUZZ. MacLeod comes up. They don't look at each other as they talk.

METHOS

The barge is definitely being
Watched... phone's probably tapped,
too.

MACLEOD

By who?

Methodos says nothing for a moment. MacLeod grows impatient.

MACLEOD (CONT'D)

Methodos!

METHOS

(beat)
It's not an Immortal.
(beat)
It's Watchers.

MacLeod stares. This isn't making any sense.

MACLEOD

Dawson was taken by his own people?
Why? Where is he?

METHOS

I wasn't able to find out.

MACLEOD

How hard did you look?
(beat)
You're a Watcher, dammit.

(CONTINUED)

2109 CONTINUED:

2109

METHOS

I'm a nobody. An anonymous researcher called Adam Pierson, and I'd like to keep it that way.

(beat)

Rumor is the Watcher Tribunal is putting him on trial.

(beat)

For treason.

And OFF MacLeod's face --

2110 EXT. VEMAS' ESTATE - DAY

2110

The Estate house that served as Watcher headquarters. There is a FOR SALE SIGN (in French) on the property.

MacLeod pulls into the drive in his car. As he gets out, he gets the BUZZ. He turns, following the direction of the BUZZ --

MACLEOD'S POV - A MOTORCYCLE/A DISTINCTIVE CHOPPER

far down the drive, an IMMORTAL astride it -- but we can hardly see him at this distance. As MacLeod watches, the motorcycle PULLS OUT, accelerating away down the Estate driveway. MacLeod turns back to his car, ready to give chase when he hears a DOOR SLAM. He turns to see --

ANGLE - THE ESTATE HOUSE

A young FEMALE REALTOR is just leaving, locking the door behind her. MacLeod hesitates -- but the bike is too far away to chase. He approaches the Realtor, indicates the SIGN.

MACLEOD

Excuse me. The Estate's for sale?

The Realtor sighs, shakes her head.

REALTOR

I'm sorry. It was sold some time ago. That sign should really be taken down.

She starts pulling at the sign. MacLeod moves to help her, nodding in the direction the motorcycle took.

MACLEOD

The man, the one who just left on the bike... was he the buyer?

(CONTINUED)

2110 CONTINUED:

2110

REALTOR

No. Just someone who wanted to get in touch with the old owners.

MACLEOD

Really. By coincidence, so am I.

He gives her a winning smile. The sign comes down.

REALTOR

Thanks. I'm afraid I can't help you either. The Estate was listed under a holding company. All the business was done by phone.

She starts to carry the sign away.

MACLEOD

If they sold this, they must have bought another property.

REALTOR

Not with me. And not in Paris. I'd have heard about any sale that big.

(beat)

Are you in the market for an estate?

MACLEOD

I am now.

He turns back to his car. And OFF her puzzled look --

2111 EXT. BARGE - DAY

2111

IMMORTAL'S POV - THE BARGE

Sitting at the Quai.

REVERSE

to see the man looking at it: it's the Immortal from the Estate. Young, buzz-cut, good looking as he sits on his thrumming motorcycle -- JACOB GALATI pops the kickstand, slides agilely off, and approaches the barge.

Held be handsome if he didn't look filled with such grim purpose right now. He heads up the gangway.

NEW ANGLE

as Jacob reaches the deck, and knocks loudly. He cocks his head as if listening -- seeking the BUZZ -- but there isn't one. He scowls, and turns away --

(CONTINUED)

2111 CONTINUED: 2111

JACOB'S POV - THE EMBANKMENT

and a man standing up there. DAVID is twenties, wearing an overcoat. As Jacob spots him, David turns quickly away and lights a cigarette. As he cups his hand around the flame of the match, we see the Watcher Symbol.

RESUME JACOB

He smiles dangerously. He looks like a panther who's just sighted his prey.

2112 EXT. CHATEAU RIVAGE - LYON - DAY 2112

It's a castle. Big, isolated, treed grounds with a gated drive, and a GUARDHOUSE -- perfect for the Watchers.

ANGLE -- SOME TREES

on the grounds. MacLeod stands among them, watching the Chateau, using the trees for cover.

As he moves along the trees, he stops -- he's getting the BUZZ. It's coming from a large tree (or hedge or wall).

MacLeod moves warily toward it. The other Immortal is lying in wait. MacLeod readies himself, draws his sword, and moves quickly around the hedge to face --

METHOS

his own sword raised. The two look at each other a BEAT.

METHOS (CONT'D)

Got to stop meeting like this, MacLeod. People will talk.

MACLEOD

Methos.

(tight)

I thought you didn't know where they were holding him?

METHOS

I didn't. But I managed a little research. How did you find out?

MACLEOD

I did some research of my own.

MacLeod turns back to the Chateau.

METHOS

I wouldn't, MacLeod.
(MORE)

(CONTINUED)

2112 CONTINUED:

2112

METHOS (CONT'D)

You'll just make it worse for him.
You shouldn't be here.

MACLEOD

And you should?

METHOS

I'm a Watcher. I'm supposed to be
here.

MacLeod looks at him.

METHOS (CONT'D)

Like you said... I owe him.

MACLEOD

Glad to hear it.
(turning)
Now let's figure out how to get
inside.

2113 INT. CHATEAU RIVAGE - DAWSON'S ROOM - SAME TIME

2113

Dawson sits at the table, frustrated, killing time. A KEY rattles in the lock, the door opens -- and the TWO MEN enter. Stone-faced and purposeful.

DAWSON

If it isn't Ken and Barbie. Always
nice to put a face to a name.
(beat)
Tell me, who does your decorating?

They don't crack a smile, just move to either side of Dawson, each taking an arm as they raise him to his feet.

DAWSON (CONT'D)

Getting a little careless, aren't
we? I've seen your faces now.

GUARD ONE

(flat)
It won't matter.

And OFF this ominous remark, they move Dawson to the door.

2114 INT. CHATEAU RIVAGE - CORRIDOR - MOMENTS LATER

2114

As Dawson is escorted down the stone corridor by his two captors.

DAWSON

If you were gonna kill me you'd have
done it by now. What are you after?

(CONTINUED)

2114 CONTINUED: 2114

No reply. They reach a door, and enter.

2115 INT. CHATEAU RIVAGE - TRIBUNAL ROOM - DAY 2115

The room is eerie and cold. Void of all life. The men escort Dawson in and leave him there, alone. (PLEASE NOTE: The room should be as strange and eerie as we can make it.)

Dawson is pissed, edgy -- the silence and secrecy are getting to him. He turns and calls out.

DAWSON

What do you want?

(off the silence)

If you're after money, you grabbed the wrong guy! It's a mistake!

There is a long BEAT of silence. Then a voice is heard.

SHAPIRO (O.S.)

It's no mistake ...

The voice is flat, calm -- but in the silence, it comes like a pistol shot. Dawson whirls toward the voice behind him: there's something familiar about it.

THREE MEN stand behind a table, all staring grimly at Dawson. Dawson never saw or heard them enter. One is sixty -- white haired, lined face. Another forty, an aggressive, hawklike face -- CHARLES TARVISE.

The man at center is JACK SHAPIRO, 46, a New York neighborhood kind of guy whose manners belie his Ivy league education. His friendly face seems out of place with his sterner colleagues.

Dawson stares at him, stunned.

DAWSON

Jack... ? Is that you?

SHAPIRO

(heavily)

I wish I could say it's good to see you, Joe.

DAWSON

What the hell's this about?

(growing anger)

You snatch me off the street? Lock me up? My own people?! Dammit Jack, you're my friend!

Shapiro offers a sad half-smile.

(CONTINUED)

2115 CONTINUED:

2115

SHAPIRO

(sadly)

That's why I'm here to judge you.

DAWSON

For what?

Shapiro nods at Tarvise.

SHAPIRO

Tell him.

Tarvise lifts a sheet of paper, and reads aloud, in a cold monotone.

TARVISE

Joseph Dawson, you are charged with betraying your oath.

(beat)

With consorting with an Immortal and falsifying Chronicles.

SHAPIRO

How do you plead?

Dawson stares. Almost laughs at the absurdity of it.

DAWSON

I don't believe it. You guys hauled my ass all the way to Paris for this?

SHAPIRO

In the last three years we've lost eighteen agents and in the fifty years before that we lost two.

DAWSON

So?

SHAPIRO

So... It's been three years since you had your first little talk with MacLeod.

DAWSON

Now wait just a damn minute ...

SHAPIRO

(over him)

You should've kept your mouth shut.

TARVISE

Now we have to close it for you.

(CONTINUED)

2115 CONTINUED: (2)

2115

Dawson gets it. He sounds resigned, more than a little pissed as he answers.

DAWSON

Fine. You guys want me out? I'm gone. And you can forget the gold watch.

TARVISE

You're not being dismissed for your crimes. It's gone far beyond that. An example must be made.

(beat)

If we decide you are guilty, the penalty is death.

Cold as ice. Dawson stares at him. And OFF his face --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

2116 EXT. CHATEAU RIVAGE - GUARDHOUSE - NIGHT - ESTABLISHING 2116

Lights glow within the ancient windows. SPOTLIGHTS at various places on the grounds. And blocking access to the Chateau --

THE FRONT GATE

and the GUARDHOUSE there. Standing by it, a businesslike young GATE GUARD in dark leather jacket, turtleneck, gun in an underarm holster. He is examining an I.D. CARD and comparing it to a list as Methos waits impatiently.

GATE GUARD

You're not on the list.

METHOS

I told you, it's Pierson. Adam Pierson. I'm a researcher.

(beat)

Look, I really don't see what the problem is. I'm assigned to Methos... check it out.

The Guard hands the card back.

GATE GUARD

What's your business here?

METHOS

They told me the Watcher Library in Paris is closed and they moved everything here.

GATE GUARD

Come back next week.

METHOS

Next week? But this is urgent.

GATE GUARD

Urgent? Your assignment's been around for five thousand years. Another week won't kill you.

He crosses his arms, ending the discussion. "Adam" shakes a finger at him, righteously indignant.

METHOS

Fine. But if I lose Methos, it'll be on your head!

(CONTINUED)

2116 CONTINUED:

2116

The Guard offers a bored shrug.

METHOS (CONT'D)
Bloody bureaucrat ...

Methos turns away, suppressing a smile. As the Guard goes back to the Guardhouse --

ANGLE - THE INTERIOR GROUNDS

MacLeod has used the distraction to enter the grounds (NOTE: if there is a wall around the Chateau grounds he should climb over it.) He fades into the shadows.

2117 INT. CHATEAU RIVAGE - DAWSON'S ROOM - NIGHT

2117

Dawson is seated on his bed. Feeling bleak, he's not going anywhere. He looks up as the door opens and a young WATCHER enters, carrying a tray of food to him.

DAWSON
What's this? Last meal for the
condemned man? Tell me, did you
shoot the kid who had this room last?

The Watcher doesn't answer. Dawson lifts a fork from the tray: plastic. So is the plate -- and a plastic glass of wine on the tray.

DAWSON (CONT'D)
I dunno about that sour cream. I'm
watching my cholesterol. You think
I should play it safe?
(cold)
Or just live dangerously for the
next few hours?

The Watcher is squirming, avoiding his eyes. Dawson drops the fork in disgust, waves him away.

DAWSON (CONT'D)
Forget it. I lost my appetite.

The Watcher sets the tray on the table, then moves out, locking the door. Dawson starts to settle back on the cot -- there's a THUMP from out in the hall. A moment later the door opens --

A man staggers in, carrying the unconscious Watcher in a fireman's hold. As he dumps the man on Dawson's cot -- we see it is MacLeod.

(CONTINUED)

2117 CONTINUED:

2117

MACLEOD

Is this they way they bought it or
did they build this room just for
you?

DAWSON

Get out! Now!

MACLEOD

Grab the sheets. Help me tie him up
and we'll go together.

Dawson doesn't help. He sits back down. Flat.

DAWSON

It's not gonna work.

MACLEOD

Not unless you get yourself in gear.
There's guards all over the place.

DAWSON

Yeah. They also got security cameras.

He points to the ceiling. MacLeod looks, sees the
SURVEILLANCE CAMERA there.

DAWSON (CONT'D)

Sorry, Mac.

He shrugs, just as --

THE DOOR

slams open -- THREE WATCHERS burst into the room, pistols
leveled at MacLeod and Dawson.

DAWSON

But it was nice of you to drop by.

MACLEOD

Don't mention it.

And OFF MacLeod's look --

2118 EXT. STREET - LYON - NIGHT

2118

The Watcher from the barge, DAVID, is stepping from a pub,
heading down the street. As he passes a doorway

JACOB

steps from the shadows. His manner is relaxed, easy -- not
at all menacing.

(CONTINUED)

2118 CONTINUED:

2118

JACOB (CONT'D)

Hi. You're assigned to Duncan MacLeod, aren't you?

DAVID

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

He turns to bolt, but Jacob raises his arms reassuringly.

JACOB

It's okay, it's all right... I'm one of you. See?

He raises one arm, pulls back his sleeve --

CLOSE - JACOB'S WRIST

And a WATCHER TATTOO there.

JACOB (CONT'D)

Just got transferred in from South Africa.

(extending a hand)

Jacob Galati.

DAVID

(relaxing)

David Shapiro. I think I've heard your name. I'm going down to hand in my report on MacLeod. Why don't we grab a beer afterwards and I'll introduce you to a couple of the guys.

JACOB

Sounds good to me.

DAVID

It's funny... there's an Immortal named Jacob Galati.

JACOB

I know...

(beat)

He just killed you.

And OFF David's blank look, there's a metallic CLICK as a FLICK KNIFE appears in Jacob's hand.

He drives the blade into David's gut, pulling him close, his lips almost to David's dying ear.

(CONTINUED)

2118 CONTINUED: (2)

2118

JACOB (CONT'D)

This is for Irena.
(off David's bewildered
look)
My wife.

He drops David to the sidewalk, puts the knife away, and takes a small SILVER FLASK from his pocket. He pours liquid on his wrist, takes a cloth and WIPES his tattoo. His face has a look of loathing -- he can't wait to get the damn thing off. He raises the wrist -- the fake tattoo is gone, the skin clear and clean. He smiles, and walks into the dark.

2119 INT. CHATEAU RIVAGE - TRIBUNAL ROOM - NIGHT

2119

The armed GUARDS loom in the shadows, watching carefully as MacLeod and Dawson stand before the TRIBUNAL and the baleful glare of Jack Shapiro.

SHAPIRO

Duncan MacLeod. Following you here.
(shaking his head)
This is a real mess, Joe.

MACLEOD

And kidnapping isn't?

TARVISE

We did not kidnap Dawson.

MACLEOD

No? You grab him off the street,
threaten his life -- what would you
call it?

TARVISE

Following our rules.

Shapiro holds up a calming hand to Tarvise.

SHAPIRO

(to MacLeod)
Joe took the same oath we all did.
(beat)
He swore that under no circumstances --
that's NO circumstances -- would he
reveal our existence to Immortals.
(beat)
Yet here you are.

MACLEOD

I'm not your enemy.

(CONTINUED)

2119 CONTINUED:

2119

TARVISE

Your presence here only proves how dangerous it is for Immortals to know we exist.

DAWSON

MacLeod is no danger to the Watchers!

SHAPIRO

I'm not so sure about that.
(to MacLeod)
How many others have you told?

MACLEOD

(a beat)
Only the ones I trust.

Shapiro nods, his suspicions confirmed.

SHAPIRO

And you trust everyone they told.
(beat)
That's how it starts. It ends in death.

Tarvise slides a stack of PHOTOS towards Dawson. Dawson picks them up and leafs through them. His face registers pain at what he sees: pictures of murdered Watchers.

SHAPIRO (CONT'D)

Detroit, New York, Rome ... our brothers and sisters, Joe. All dead. All killed by Immortals.

Dawson lowers the pictures, pain on his face. Guilt. His voice is hoarse.

DAWSON

I never meant this to happen, Jack. You know that.

SHAPIRO

But it has.

MACLEOD

You can't try him for crimes he didn't commit. He's no more responsible for this than you are!

SHAPIRO

He knew what he was doing when he trashed his oath.

MACLEOD

He had no choice. I found him.

2120 CLIP "THE HUNTERS"/"THE WATCHERS"

2120

VISUALS are from "The Hunters" -- MacLeod finding the Chronicle in Darius' Study (SC. 12621); MacLeod finding the tattoo on the Hunter (SC. 12626) -- as:

DAWSON (O.S.)

For as long as your kind's been around, we've been watching.

INT. BACK ROOM (FROM "THE WATCHERS," SC. 20123)

DAWSON

We know there can be only One. It could be you.

INT. DARIUS' CHURCH (FROM -"THE HUNTERS," SC. 12617)

MacLeod finds Darius body. MOS as:

MACLEOD (O.S.)

(from SC. 20123)

It should have been Darius.

INT. BACK ROOM (FROM "THE WATCHERS," SC. 20123) - RESUME

MacLeod grabs Joe's wrist and finds the Watcher tattoo.

MACLEOD

One of his killers had the same tattoo.

DAWSON

That's not possible.

2121 INT. CHATEAU RIVAGE - TRIBUNAL ROOM - RESUME

2121

DAWSON

Horton and the others were killing Immortals. If I hadn't told MacLeod the truth, he would have thought we were all like that.

Tarvise leans forward -- a pit-bull after Dawson's ass.

TARVISE

So without consulting us, you took it upon yourself to betray our secret. A secret generations of Watchers have died to protect.

Dawson recognizes Tarvise's antagonism, addresses himself instead to Shapiro, who seems more reasonable.

(CONTINUED)

2121 CONTINUED:

2121

DAWSON

I did what I had to do.

SHAPIRO

What you had to? Or what you wanted to?

(beat)

You told MacLeod the truth. It was an unusual circumstance, we allowed it... we even allowed you to keep your assignment.

(beat)

But it didn't end there, did it?

DAWSON

(a little nervous)

What do you mean?

SHAPIRO

I mean that MacLeod turned out to be more important to you than your oath, your duty.

2122 CLIP "THE COLONEL"

2122

INT. JOE'S (SC. 40751)

Joe and Amanda.

DAWSON

Two Immortals go off together, one doesn't come back...

INT. KILLIAN'S ARACHNITORIUM (SC. 40747)

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

(From SC. 40751)

... we both know what happened.

MacLeod goes down in a hail of bullets.

INT. JOE'S (SC. 40751)

AMANDA

No. He's alive.

INT. CELL (SC. 40750)

MacLeod broods in silence.

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

(from SC. 40751)

And if he's not alive, then I want to know where to find Killian.

(CONTINUED)

2122 CONTINUED:

2122

INT. JOE'S (SC. 40751)

DAWSON

All right, I'll see what I can find out.

INT. CELL (SC. 40750)

Killian taunts MacLeod:

KILLIAN

Get used to your new home, MacLeod. No one's used this brig in forty years. And the only one who knows you're down here thinks you're dead.

MACLEOD

So what's my sentence, Colonel, Sir?

KILLIAN

Fair is fair. I did seventy years, you'll do seventy years. Unless, of course, someone takes my head. Then you'll be here forever.

INT. JOE'S (SC. 40753)

Andrea Henson is there with Dawson.

HENSON

He's not dead. They shot him, but Killian didn't take his head.

INT. CELL (SC. 40754)

MacLeod hides behind boxes, ready to take on whoever's coming through the door.

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

(from SC. 40753)

He's locked him in one of those old cells at the abandoned air force base.

Amanda comes through the door.

AMANDA

My first safe in years.

MACLEOD

How did you find me?

AMANDA

I had a little help from a friend.

(CONTINUED)

2122 CONTINUED: (2)

2122

DAWSON

Is standing by the door.

DAWSON (CONT'D)

Hello, Mac.

INT. JOE'S (SC. 40753)

Andrea Henson presses:

HENSON

Listen, I know this is your territory,
and I'm the new kid on the block.

INT. UNDERGROUND TUNNELS (SC. 40759)

The final fight. MacLeod ducks as Killian's sword slices
down between the concrete blocks.

HENSON (CONT'D)

(from SC. 40753)

...but I know people in the Paris
office.... a gal hears stuff. Rumors.

Killian jumps from block to block overhead. Together they
move down the length of the tunnel.

HENSON (CONT'D)

(from SC. 40753)

You're not gonna get involved, are
you, Joe?

Killian stares over the edge in disbelief as MacLeod delivers
the final blow, the SLICE taking us to:

2123 INT. CHATEAU RIVAGE - TRIBUNAL ROOM - RESUME

2123

TARVISE

His fight with Killian was part of
the Game. And you interfered -- you
used us to interfere.

Shapiro moves forward toward Dawson. His manner is almost
friendly.

SHAPIRO

Tell me, did you think you'd get
away with it forever? You've been
breaking the rules for years.

(beat)

How long did you think it would take
before we found out about the lies,
Joe?

(MORE)

(CONTINUED)

2123 CONTINUED:

2123

SHAPIRO (CONT'D)

(beat)

You not only betrayed us. You underestimated us.

(beat)

What's the matter? Nothing to say, Joe?

Dawson just shakes his head. How to explain?

MACLEOD

Dawson broke his oath because there were things that needed to be done.

2124 CLIP: "TURNABOUT"

2124

EXT. PARK (SC. 20317)

MACLEOD

I want your files. I need to know more about him. Where he's lived, what he's done, his habits ...

DAWSON

We have rules...

MACLEOD

Then break them.

2125 INT. CHATEAU RIVAGE - TRIBUNAL ROOM - RESUME

2125

MACLEOD

Are you really saying it would have been better if Joe had stayed out of it? Let Immortals like Barnes, and Ward, and Kern keep killing?

(beat)

Tell me how many men could you see die before you did something about it, before you tried to stop it?

2126 CLIP: "THE ZONE"

2126

INT. LOFT (SC. 20622)

MACLEOD

Don't give me that line about it's not my job. We've been sitting on the sidelines for too long -- both of us.

DAWSON

What am I supposed to do? Start a war?

(CONTINUED)

2126 CONTINUED:

2126

MACLEOD

I want you to help me nail this guy.

DAWSON

Call the cops.

Dawson starts for the door.

MACLEOD

Joe. There are people that watch...
and there are people that do.

2127 INT. CHATEAU RIVAGE - TRIBUNAL ROOM - RESUME

2127

DAWSON

The rule book looks a lot different
in the street than it does from in
here.

TARVISE

So you made your own rules.

(beat)

And now you will suffer the penalty
proscribed in our code.

MACLEOD

Which is?

DAWSON

(to MacLeod)

They're going to blow my brains out
in the morning.

(beat)

Tradition. You gotta love it.

MACLEOD

You have no right to do this!

SHAPIRO

I've known this man half my life.
He was the Best Man at my wedding.
You think this is easy for me?

MACLEOD

What's your job in the Watchers?

SHAPIRO

What's that got to do with it?

MACLEOD

Everything... When was the last time
you -- any of you -- were out there?
Facing what he faced? Feeling what
he feels?

(CONTINUED)

2127 CONTINUED:

2127

SHAPIRO

This isn't about his feelings, dammit.
It's justice.

MACLEOD

You want justice? Let his peers
judge him... People like him, who've
been forced to stand by and watch
innocents die because your rules say
"record and do nothing."

TARVISE

You're not part of this organization.
You have no right to a voice here.

MACLEOD

Then who's to speak for Joe Dawson?
(beat)
You don't want a trial, or justice.
You just want an excuse to commit
murder.

Shapiro raises a hand to stop Tarvise from speaking. Tarvise and the third Tribune lean forward, and they confer quietly. MacLeod and Dawson exchange looks. Finally, Shapiro looks up.

SHAPIRO

This what you want, Joe?

DAWSON

I don't want any of this, Jack, but,
yeah, I want a jury.

SHAPIRO

(to Dawson)
Then you'll have your jury.

Joe and MacLeod exchange looks -- win one. But Shapiro turns to MacLeod.

SHAPIRO (CONT'D)

(to MacLeod)
But only if you'll be judged as well,
MacLeod. And if he is found guilty,
so will you.
(beat)
If he dies... you die.
(beat)
Agreed... ?

DAWSON

Don't do this, MacLeod.

(CONTINUED)

2127 CONTINUED: (2)

2127

MACLEOD

Agreed.

The armed GUARDS step forward, surrounding them. And OFF
this --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

2128 INT. CHATEAU RIVAGE - DAWSON'S ROOM - LATER

2128

Dawson watches as MacLeod slides a PILLOW-SHEET from the bed over the security camera, blinding it. MacLeod's eyes and hands move about the room and disconnect a small microphone.

DAWSON

A little late, isn't it?

MACLEOD

It's the thought that counts.

(jumping down)

How much do they know?

DAWSON

Enough.

(beat)

I've been doctoring reports for a while now. Leaving out what I didn't want them to know.

(beat)

Jack was right. I underestimated them. I was watching you, they were watching me...

(beat)

The bastards told me you were dead to get me to Paris.

MACLEOD

It's hard to convict a man on his home court, Joe. Too many relationships. Too many friends.

DAWSON

(earnest)

Mac, you have to distance yourself from me. Cut yourself loose.

MACLEOD

(wry)

And I thought you liked me.

DAWSON

Dammit, this is your life! I dug this hole for myself!

MACLEOD

You didn't dig it alone.

(beat)

Sorry, Joe. When we get out of here, it'll be together.

(CONTINUED)

2128 CONTINUED: 2128

And OFF this -- the DOOR swings open. The Guards enter with drawn guns.

DAWSON

Sure you don't wanna reconsider?

2129 INT. CHATEAU RIVAGE - TRIBUNAL ROOM - DAY 2129

The Tribunal sits. Shapiro and his fellow judges are more grim than ever as MacLeod and Dawson are led in. In addition to the Guards, there are FIVE serious looking Watchers at a table to the side: three men, two woman. The Jury.

DAWSON

(aside, to MacLeod)

Man, they're pulling out all the stops.

MACLEOD

(aside)

Your fan club?

DAWSON

(aside)

Regional Coordinators. Europe, the States, Australia, South America, Asia. Big brass.

MACLEOD

Nice to know we're a hot ticket.

They're led to center room as before, and left there. Dawson decides not to let it throw him. He adopts a casual tone as he addresses the Tribunal.

DAWSON

Morning, Jack. I hope you slept well.

SHAPIRO

I slept like hell.

(beat)

And you?

DAWSON

Like a baby.

SHAPIRO

I'm happy to hear it.

(nodding to Tarvise)

It's time.

Tarvise rises, addresses the jury.

(CONTINUED)

2129 CONTINUED:

2129

TARVISE

Joseph Dawson has admitted he breached our secret, that he told Duncan MacLeod who we are and what we do. This is a matter of record. But what I am about to show you is evidence of the worst crime a Watcher can commit.

Tarvise holds up a sheaf of papers.

TARVISE (CONT'D)

Falsified reports. Chronicles that will leave lies in the record, all to cover up his own agenda.

He turns on Dawson dramatically. Perry Mason's got nothing on this guy.

TARVISE (CONT'D)

You reported that MacLeod killed the Immortal Thorne, because of the ancient grudge between them. Is that right?

Dawson nods -- he sees where this going.

TARVISE (CONT'D)

But you omitted an important fact, didn't you? Thorne killed a woman named Lauren Gayle.

(beat)

Your lover.

2130 CLIP: "CROSS OF ST. ANTOINE"

2130

INT. JOE'S (SC. 30403)

Amanda and MacLeod tease Dawson:

AMANDA

The man is obviously in love.

MACLEOD

Really.

DAWSON

With an art historian. Her name's Lauren. Met her at the library.

(beat; musing)

You know, it's funny. You get to a point in your life where you feel you missed the train... then boom, the lightning strikes.

(CONTINUED)

2130 CONTINUED:

2130

INT./EXT. LAUREN'S HOUSE (SC. 30404A)

Thorne is strangling Lauren.

INT. JOE'S (SC. 30414)

Dawson pours out his troubles to Amanda:

DAWSON

She wasn't robbed, she wasn't raped...

INT./EXT. LAUREN'S HOUSE (SC. 30404A)

Dawson pounds desperately on the window as Lauren is killed before his eyes.

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

(from SC. 30414)

... someone just opened up her door
and killed her.

INT. LOFT (SC. 30405)

MacLeod tries to reassure Dawson:

DAWSON

I didn't even get a look at the
bastard's face.

MACLEOD

You did what you could.

DAWSON

Yeah, well that was not enough! Do
you know what that feels like?

MACLEOD

Yes.

DAWSON

Do you.

MACLEOD

(quiet, meeting his
gaze)

Yes. I do.

DAWSON

Well, then do something for me?

MACLEOD

Whatever you need.

DAWSON

You help me find this son of a bitch.

(CONTINUED)

2130 CONTINUED: (2)

2130

INT. CATHEDRAL (SC. 30419)

MacLeod confronts Thorne.

THORNE

I hardly kill anymore. Only the
Gayle woman asked too many questions.

INT. JOE'S (SC. 302423)

MacLeod tells Dawson what he's learned.

DAWSON

Armand Thorne? An Immortal? Why
did he kill Lauren?

MACLEOD

Because she found something in his
collection, something she shouldn't
have.

INT. CATHEDRAL (SC. 30438)

Dawson confronts Thorne angrily:

DAWSON

Is this what this is about? Is that
what you killed Lauren for? For
these -- things?!

INT. JOE'S (SC. 30423)

Dawson is holding a gun, and:

MACLEOD

You can't kill him with that, Joe.

DAWSON

I know. But I can sure as hell slow
him down until I can.

MACLEOD

You won't get close enough to use
it.

(beat)

Let me do this. For both of us.

INT. CATHEDRAL (SC. 30419)

THORNE

Everything I own is a part of me.
Especially the Cross. I sell nothing.

(beat)

And nothing is ever taken from me.

(CONTINUED)

2130 CONTINUED: (3)

2130

INT. TRAIN DEPOT (SC. 30439)

MacLeod and Thorne battle along the top of the train.

MACLEOD (O.S.)
(from SC. 30419)
How about your head?

MacLeod gains the upper hand and beheads Thorne. And as he's plastered to the train by the Quickening --

2131 INT. CHATEAU RIVAGE - TRIBUNAL ROOM - DAY - RESUME

2131

Tarvise glares at Dawson.

MACLEOD
I would have fought Thorne sooner or later. Dawson didn't change that.

TARVISE
(to Dawson)
But you admit you interfered.

DAWSON
I admit I loved her. I admit I'm human.
(an edge)
You expect me to apologize for that, you can all go to hell.

And OFF this, the sound of a COMMOTION at the door. MacLeod gets the BUZZ, turns to face --

ANGLE - THE DOOR

Methos enters with a two Guards accompanying him. He holds an ancient BOOK in his hand. He and MacLeod share a look. Dawson and MacLeod don't know what's going on. The Head Guard turns and whispers something in Shapiro's ear.

SHAPIRO
(to Methos)
All right, now what the hell's so important?

METHOS
Just give me five minutes? Please?

Shapiro nods at the Guards. They release Methos and he comes forward. Dawson and MacLeod exchange looks.

DAWSON
Pierson for the defense. Perfect.

(CONTINUED)

2131 CONTINUED:

2131

MACLEOD

They can only kill you once.

SHAPIRO

(to Methos)

Who are you?

METHOS

Adam Pierson. I'm in research.

TARVISE

We don't need opinions from a
researcher.

METHOS

Maybe not. But I'm not here to give
an opinion. I'm here to give you
this.

Methos puts a water-stained, leather-bound volume on the
table in front of Shapiro.

METHOS (CONT'D)

I found it in an Italian library,
misfiled as a fairy-tale.

(beat)

It turned out to be the private
journal of a Watcher.

(with drama)

Methos' Watcher.

Consternation in the Tribunal. The Jury reacts, as well.

TARVISE

Watchers don't keep private journals.

METHOS

This one had to.

(beat)

You see, he learned a great deal
about his subject. And the more he
knew, the more he grew to like him.
Even...

(beat)

Even admire him.

MacLeod rolls his eyes at Dawson.

SHAPIRO

I know there's a point here somewhere,
son.

METHOS

They became friends.
(MORE)

(CONTINUED)

2131 CONTINUED: (2)

2131

METHOS (CONT'D)

But because of the rules, he couldn't
file an honest report.

(with passion)

Think about it. The man knew Methos!
What stories they must have shared,
entire histories we might now know,
if we didn't force men like him, and
Joe Dawson, to hide what they've
learned.

(beat)

How many others? How much knowledge
has been lost to us?

DAWSON

(as an aside to MacLeod)

This guy's good.

METHOS

(passionate)

Isn't that why the Watchers exist --
to observe the truth and record it?

(beat)

I say let the friendship thrive.
Record all it teaches us. Learn.

Silence in the room for a BEAT, then --

SHAPIRO

Are you through?

METHOS

Yes, sir.

Shapiro points to the guards.

SHAPIRO

Then it's time to leave.

METHOS

is led out. MacLeod meets his eyes. Methos shrugs he did
what he could.

MacLeod steps forward.

MACLEOD

If a true version of history isn't
what you're after, then think of the
good that's come of Dawson bending
your rules.

SHAPIRO

Dead Immortals? Murdered Watchers?
You call this good?

(CONTINUED)

2131 CONTINUED: (3)

2131

MACLEOD

If it wasn't for Dawson, Horton would still be killing Immortals. Everything you stand for would have been destroyed.

(beat)

If we hadn't helped each other, Kalas would have revealed both our secrets to the world.

2132 CLIPS: "METHOS/FINALE I/FINALE II"

2132

EXT. CLUB NOSFERATU (FROM "METHOS," SC. 41602)

Kalas's Watcher, Roger, hangs up the phone and follows Kalas.

MACLEOD (O.S.)

(speaking to the Tribunal)

Joe didn't tell Kalas about the Watchers. But he found out about you anyway.

Kalas slams Roger into a tree.

INT. SHAKESPEARE & COMPANY (FROM "METHOS," SC. 41618)

Kalas stalks Don Salzer through the stacks.

MACLEOD (O.S.)

(speaking to the Tribunal)

And he didn't hesitate to use you any way he could. He was looking for power over me...

INT. KALAS' HIDEOUT (FROM "FINALE II," SC. 32214)

CLOSE - A COMPUTER SCREEN

As the opening graphic of the Watcher Database runs.

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

(speaking to the Tribunal)

... And you gave it to him.

Kalas sits at his desk looking at his computer as screens full of Immortals and Watchers flash past.

KALAS

Brilliant. You have to admire them. They have files on half the Immortals in Europe here.

(CONTINUED)

2132 CONTINUED:

2132

EXT. QUAI NEAR BARGE - DAY (FROM -"FINALE I," SC. 32138)

Dawson is giving Methos hell.

DAWSON

Dammit, you said you wiped everything!
You had all the files.

METHOS

I thought I did.

DAWSON

(acid)

Well apparently not. What the hell
was that, anyway?

METHOS

Don and I were working on an
interactive database... All our
records in one handy, easy to access
file.

DAWSON

Well that is just perfect.
(sarcastic)
The wonders of modern technology.

EXT. WATCHER ESTATE (FROM "FINALE II," SC. 32219)

Kalas confronts MacLeod on the bridge.

KALAS

If I die, everything goes public.
Salzer's file is on my computer. If
I'm not there to stop it, it
automatically goes out to every news
agency in the world.

INT. BARGE (FROM "FINALE I," SC. 32139)

Dawson breaks the news to MacLeod.

DAWSON

Immortals, Watchers, the histories...
everything.

MACLEOD

This could start a panic.

Witchhunts, half the governments in the world will be hunting
us.

(CONTINUED)

2132 CONTINUED: (2)

2132

INT. KALAS' HIDEOUT/INT. VEMAS' CHATEAU (SC. 32227-31)

ON THE COMPUTER SCREEN

Kalas' Database entry is displayed.

MARTIN (O.S.)
Dawson? Dawson, I found it.

ON MARTIN - IN THE CLOSET

talking urgently on the phone.

MARTIN (CONT'D)
I'm inside right now. The disk is
in the computer.

DAWSON
Martin... Martin? Martin!

While Dawson calls out, Kalas has found Martin and driven his sword through the closet door, killing him.

Kalas leans over and picks up Martin's phone.

KALAS
(into phone)
It's not that easy, Dawson.

ON DAWSON
Distraught.

KALAS
(over phone)
I want MacLeod.

ON KALAS

KALAS (CONT'D)
Tell him he meets me tonight...
(beat)
Otherwise, we're all on CNN.

EXT. EIFFEL TOWER (FROM "FINALE II," SC. 32235)

The endgame of MacLeod's fight with Kalas.

MACLEOD
Hear that, Kalas? That's the fat
lady singing.

MacLeod severs Kalas's sword in two.

(CONTINUED)

2132 CONTINUED: (3)

2132

KALAS

You have me at a disadvantage,
MacLeod.

(a long beat)

But remember... If you do kill me...
You're finished, too.

MACLEOD

Maybe it's worth it, if it rids the
world of you.

A lightning storm is beginning. MacLeod makes his decision:

MACLEOD (CONT'D)

The Eiffel Tower. The world's biggest
lightning rod.

He swings. Kalas falls. The Quickening starts.

INT. KALAS' HIDEOUT (FROM "FINALE II," SC. 32237)

CLOSE - KALAS' COMPUTER

On it is displayed MacLeod's record. Surging electricity
crackles over the computer's face, building until the screen
explodes into the room.

2133 INT. CHATEAU RIVAGE - TRIBUNAL ROOM - DAY - RESUME

2133

DAWSON

(chimes in)

If I didn't know MacLeod, if we didn't
work together, Kalas would have told
the world about all of us.

SHAPIRO

You can't chicken and egg this, Joe.
Maybe if MacLeod didn't know you,
Kalas never would have found the
disk.

(beat)

The only thing clear is you broke
your oath.

(beat)

You had no right to do that.

MACLEOD

I've spent my life fighting Immortals.
Men who hold life cheap. I live...
I survive because I value life --
yours and his.

(point at Dawson)

If you value Joseph Dawson's life
less than a set of rules, you become

(MORE)

(CONTINUED)

2133 CONTINUED:

2133

MACLEOD (CONT'D)

as evil as the men I've fought.
Because like them you will have lost
your humanity.

He sits down. As he does, a YOUNG WOMAN, professionally dressed, enters the room quietly, places a note in front of Shapiro.

DAWSON

(sotto)

Maybe we've got a shot.

MACLEOD

(not buying it, but
trying to stay upbeat)

You know these people better than I
do.

Shapiro glances at the note, then goes white, his face shutting down.

SHAPIRO

This trial is over.

He's so tight with anger, accusation, he has trouble getting this out.

SHAPIRO (CONT'D)

Another Watcher has been killed.

The words hang in the room. Dawson is dismayed.

DAWSON

Who?

SHAPIRO

David.

Dawson is stunned. Speechless.

DAWSON

David. Dear God. Jack, I'm so sorry.

SHAPIRO

(icy; at MacLeod)

He was my son, MacLeod. He was
Dawson's replacement. Your new
Watcher.

MACLEOD

I had nothing to do with it.

Dawson steps up.

(CONTINUED)

DAWSON

Jack, wait a minute. You're not blaming MacLeod for this.

SHAPIRO

Not alone, no.

(beat)

I blame you.

And OFF Dawson's pained face, Shapiro turns to the FOUR WATCHERS standing to the side.

SHAPIRO (CONT'D)

The jury will withdraw to consider the verdict.

THE JURY

exchange quick glances. A round of nods, and NADIA stands.

NADIA

We don't have to withdraw.

(beat)

We find them guilty. As charged.

And OFF Dawson's face, stunned, as he turns to MacLeod.

MacLeod stares straight ahead, stone-faced.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

2134 EXT. CHATEAU RIVAGE - NIGHT 2134

To Establish.

2135 INT. CHATEAU RIVAGE - DAWSON'S ROOM - NIGHT 2135

The door swings open, and MacLeod and Joe are led in at gunpoint. Before the door can close, MacLeod turns back to the Watcher nearest him.

MACLEOD

How about a smoke?

The GUARD shakes his head -- no dice.

MACLEOD (CONT'D)

I thought you guys were big on tradition. Every condemned man gets a cigarette.

The Guard hesitates -- then shifts his gun to his other hand, and reaches into his jacket. As he does, his attention momentarily shifting from MacLeod's hands --

MACLEOD

grabs his arm, twists it -- and slams him into the SECOND GUARD. As the man staggers back, MacLeod leaps in and takes them out, knocking one out -- quickly slamming the next one into the wall. Both Guards drop, out cold.

MacLeod retrieves the keys, opens the door a crack, listening for any movement in the hall.

MACLEOD (CONT'D)

It's clear. Let's go.

But Dawson doesn't move.

DAWSON

Sorry, Mac.

MacLeod stares at him. What the hell?

MACLEOD

We're not dead yet, but we will be if we stay here. Now let's go!

DAWSON

You go. I'm staying.

(CONTINUED)

2135 CONTINUED:

2135

His voice is calm, his eyes accepting.

MACLEOD

What are you talking about?

DAWSON

I knew the deal when I signed on.
And I knew the risks when I broke
the rules.

MACLEOD

They're going to put a bullet in
your head tomorrow, Joe, and you
won't be coming back.

DAWSON

I'm guilty, Mac.

MACLEOD

(pissed)
Of what?

DAWSON

I believe in that oath I took. Lived
half my life by it.

MacLeod stops, frustrated at this obstinacy.

MACLEOD

You're as bad as they are.

DAWSON

I'm a Watcher.

MACLEOD

(urgent)
They're going to kill you. They've
made up their minds.

DAWSON

(beat)
So have I.

MacLeod moves toward him.

MACLEOD

I'm not letting you stay here.

DAWSON

(dead earnest)
Please...

(CONTINUED)

2135 CONTINUED: (2)

2135

MACLEOD

(beat)

Joe... is it worth your life?

(off Dawson's silence)

Last chance.

MacLeod stares at him for a long BEAT. He is pissed, frustrated -- but there's no way he can drag Dawson out. He tosses the keys to him..

MACLEOD (CONT'D)

If you change your mind.

Dawson nods. His mind isn't about to change, and MacLeod knows it.

DAWSON

Goodbye, Mac.

They exchange looks. Maybe the last. There's nothing MacLeod can say. He gives Dawson a last look, then slips from the room.

Dawson hold the keys a moment. Then he lays the keys quietly on the table.

DAWSON (CONT'D)

Good luck.

And he waits.

2136 EXT. STREET - WALK AND TALK - LYON - NIGHT

2136

MacLeod paces gloomily, Methos beside him.

MACLEOD

Damn him Setting himself up like that, waiting to die... He'll go down without a word.

METHOS

Sounds like that's what he wants.

MACLEOD

(angrily)

What did he expect me to do? Stay there and die with him?

METHOS

I know I wouldn't. In fact, I think you should take a vacation. I hear New Zealand's nice this time of year.

But MacLeod is still talking to himself.

(CONTINUED)

2136 CONTINUED:

2136

MACLEOD

I did my best... you did your best.
If he wants to sit there like a lamb
waiting for slaughter, there's nothing
else to do.

(beat)

I'm not going back for him.

METHOS

Of course not. Wouldn't be sensible.

(beat)

The truth is we all die when our
time comes.

MACLEOD

(beat)

It's not his time.

He storms away. Methos shrugs philosophically.

2137 EXT. CHATEAU RIVAGE - COURTYARD - DAWN

2137

Quiet. Grey dawn light. Birds trilling in the shrubs.
Into this peacefulness, Dawson is being led by the Guards
until he is standing before a stone wall. His last morning.
He looks up at the sky, breathes in the dawn for the last
time.

ANGLE - THE TRIBUNAL

a few yards away, facing Dawson. Tarvise, hard-faced as
usual. Shapiro moves towards Dawson.

NEW ANGLE

Shapiro faces his former friend. His face is haggard.

SHAPIRO

Joseph.

Dawson closes his eyes, breathing in the air with the
sharpened senses of one who has just been born.

DAWSON

You smell it, Jack.

(beat)

Rosemary. Nasturtiums. They're up
early this year.

(beat)

It's gonna be a good summer.

He opens his eyes. Shapiro is clearly nervous. He looks
like a man who'd rather be anywhere else.

(CONTINUED)

2137 CONTINUED:

2137

SHAPIRO

Any last request?

Dawson meets his gaze steadily.

DAWSON

Yeah, to die of old age.

He says this with no pleading -- a statement of fact.

SHAPIRO

It's not my choice, Joe. Please understand. It's a matter of principal.

Dawson holds his eyes.

DAWSON

Principal isn't gonna give the order to shoot me, Jack. You are.

(beat)

There is something you can do for me.

(beat)

You pull the trigger.

(re Tarvise)

I hate that putz.

Shapiro's mouth twitches. There's nothing he can say. He moves off.

ANGLE THE WATCHERS

Tarvise and the Third Tribune to the side. Tarvise takes out a small automatic. Dawson's back is to him. He puts it in Shapiro's hand.

SHAPIRO

hesitates. Looks at Dawson. This isn't easy.

TARVISE

It's time.

Shapiro considers a beat, then hands it back to Tarvise.

SHAPIRO

I can't ... you do it.

DAWSON

Jack!

(Shapiro turns)

Say hello to Shirley and the girls for me.

(CONTINUED)

2137 CONTINUED: (2)

2137

Shapiro shudders, then moves swiftly, before he can think about it, and walks to his car. Dawson looks after him as he drives away, disappointed but maybe not surprised.

DAWSON (CONT'D)

(to himself)

I wouldn't want to watch this either.

(beat; to Tarvise)

Would you move your ass, Charles?

I've got an appointment to keep.

Tarvise moves up behind Dawson.

TARVISE

On your knees.

DAWSON

Not in this lifetime.

Tarvise raises his weapon to the back of Dawson's head and racks a bullet into the chamber.

DAWSON

flinches at the sound. His eyes lift to the sky. A faint, sad smile on his lips. To leave all this behind.

TARVISE

Good bye.

Tarvise takes a breath, readying himself and -- BAM! Tarvise spins sideways and drops, shot through the chest.

DAWSON

flinches -- the shot should have killed HIM.

ANGLE - THE WATCHERS

as BURSTS of MACHINE-GUN fire rake them, the Guard and Tribunal members fall.

ANGLE - THE CHATEAU RAMPARTS

it's JACOB, standing there, blasting away with a machine gun. He's merciless, a killing machine.

RESUME - THE WATCHERS

as the last of the Watchers spins and falls.

DAWSON

bewildered, he turns in the direction of the fire -- and is HIT with the others. He goes down.

2138 EXT. CHATEAU RIVAGE - GUARDHOUSE - MOMENTS LATER

2138

As MacLeod hurries to the front gate, finds it ajar. He pushes past it, and stops as he sees the Guardhouse -- the dead GATE GUARD lies half out of it, a wire around his throat -- he has been garroted. MacLeod gets the BUZZ, and straightens from the body just as --

ANGLE - THE DRIVE

as a MOTORCYCLE blasts down the drive, the rider's face hidden inside a black helmet. He guns the machine straight at MacLeod.

MACLEOD

dives out of the way, barely misses being hit. The bike roars out the drive, and away down the road. MacLeod turns back to the Chateau.

2139 EXT. CHATEAU RIVAGE - COURTYARD - DAY - CONTINUOUS

2139

The bodies lie sprawled where they were cut down.

MACLEOD

stands frozen at the carnage before him. Then he hears a MOAN, turns to see --

DAWSON

lying near the wall. He's moving feebly. MacLeod quickly moves to him, kneels by him. He rolls him carefully over. Blood on his chest. Too much blood.

MACLEOD

Joe. Joe!

There's no answer. Dawson's eyes don't open. And OFF MacLeod's look --

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

(NOTE: Since these locations will be used in Episode #95422, these scenes may be shot with that episode.)

2140 EXT. OLD FACTORY - DAY

2140

To establish the new Watcher HQ as over:

SHAPIRO (O.S.)

You all know what that bastard's done.

2141 INT. OLD FACTORY - WATCHER WAR ROOM - DAY

2141

Rows of people seated in chairs, facing a raised dais. Jack Shapiro, grim-faced and vengeful, addresses the assembled Watchers.

SHAPIRO

How Duncan MacLeod murdered a dozen of us in order to save one traitor.

(beat)

We've been hurt, but we're still alive. The Watchers live. And while we do, while one of us is still breathing, everything stops except for one mission.

The CAMERA tracks among the assembled Watchers as they listen. Shock, dismay, a growing hardness -- they're ready to fight.

SHAPIRO

We will find MacLeod and Dawson, wherever they're hiding...

(beat)

And we will kill them.

The CAMERA FINDS Methos, among the assembled Watchers, taking this in. And off his look --

FADE OUT.

(TO BE CONTINUED)