



#96507  
HAUNTED

Written by  
Scott Peters

# Highlander

"HAUNTED"

Written by  
Scott Peters

Production #96507

August 22, 1996 Final Shooting Script

Filmline International Highlander

**HIGHLANDER**

"Haunted"

Production #96507

**CAST LIST**

DUNCAN MACLEOD  
RICHIE RYAN  
JOE DAWSON

JENNIFER HILL  
ALEC HILL

GENEVIEVE HILL  
GERARD KRAGEN (NOTE: Pages have not been issued to reflect  
name change.)

WOMAN

HIGHLANDER

"Haunted"

Production #96507

SET LISTINTERIORS

MACLEOD'S LOFT  
DOJO  
/OFFICE  
JOE'S

VICTORIAN - 1996 & 1888  
/BEDROOM  
/HALLWAY  
/STAIRS  
/LIVING ROOM  
SOUNDSTAGE  
RICHIE'S PLACE

EXTERIORS

JOE'S

VICTORIAN - OUTSIDE SAN FRANCISCO - 1996 & 1888  
COUNTRY ROAD  
CEMETERY  
BUILDING SITE - BLUFFS NEAR SAN FRANCISCO - 1886  
/NEARBY TREES  
/SPRING  
/BASE OF CLIFF  
SAN FRANCISCO - STOCK  
SOUNDSTAGE  
RICHIE'S PLACE

HIGHLANDER

"Haunted"

TEASER

FADE IN:

701 EXT. VICTORIAN - OUTSIDE SAN FRANCISCO - NIGHT 701

A large two story house stands menacingly on a bluffside by the water in a torrential downpour. LIGHTNING flashes, THUNDER rolls. Large drops of rain whipped by heavy winds pelt the windows.

702 INT. VICTORIAN - BEDROOM - CONTINUOUS 702

JENNIFER HILL, an attractive woman in her late twenties, lies in bed sound asleep. All is quiet, until...

ALEC (V.O.)  
(whispering; echoey)  
Jennifer...

Her eyes pop open. She listens...

ALEC (V.O.) (CONT'D)  
Jen...

She sits up, confused; only half awake.

ALEC (V.O.) (CONT'D)  
Jennifer...

She clears her head and quickly reaches for the lamp on the night stand. She clicks it on and off several times -- nothing. She eyes her clock -- it's dead. The storm has knocked out the power.

With an anxious look on her face, Jennifer slowly gets up and moves to the bedroom door.

703 INT. VICTORIAN - HALLWAY - CONTINUOUS 703

She steps out of the room and looks to another bedroom door that sits ajar at the end of a long, dark hall. Lightning flashes, thunder rolls.

A RATTLING SOUND comes from the room. She starts cautiously down the hall. Her thin, white nightgown billows and swirls as she walks, giving her an almost ghostly appearance.

The closer she gets to the end of the hall, the louder the rattling and the more anxious she becomes. Her breathing grows labored.

(CONTINUED)

703 CONTINUED: 703

Her hand quivers as it guides her along the banister.

She finally reaches the door, takes a deep breath and pushes it open...

Nothing.

Everything is as it should be. She eyes a parakeet fluttering around his cage -- the source of the noise. She breathes a sigh of relief. She turns and starts moving back toward her bedroom. Then, from far off, a PIANO playing an old fashioned tune ("Aura Lee").

JENNIFER  
(trembling)  
Alec?...

She moves tentatively through the house toward the music.

JENNIFER (CONT'D)  
ALEC?...

Her heart about to leap from her chest,

704 INT. VICTORIAN - STAIRS - CONTINUOUS 704

She steps to the banister and looks over -- nothing. She cautiously starts down.

She arrives at the bottom of the stairs and begins to creep through the darkened house, flashes of lightning intermittently illuminating the room.

705 INT. VICTORIAN - CONTINUOUS 705

Passing a hall table, she reaches into a drawer, pulls out a flashlight and clicks it on. The beam shines over the room. Nothing out of the ordinary.

THE MUSIC

grows louder from the living room. The beam of light quivers as her hand trembles.

706 INT. VICTORIAN - LIVING ROOM - CONTINUOUS 706

The room is furnished with an eclectic mix, Far East meets Boston. Only a few modern items distinguish it from the same room in 1888.

THE MUSIC STOPS

as she steps in, shining the beam around -- all is quiet.

(CONTINUED)

706 CONTINUED:

706

No one is at the old piano. She lets out a deep breath, shakes her head... relaxes for the moment, then

CRASSSSSHHH

Without warning a gust of wind blasts a large tree branch in through the dining room window, shattering it.

She SCREAMS and nearly drops dead from fear.

She backs away from the window, almost hysterical. She turns to leave the room. As she spins the beam of light catches a mirror. In it, the blurred image of a man.

JENNIFER

(pleading)

Alec... Alec, is it you?!

She moves toward the mirror. The image disappears. The front door rattles closed.

707 EXT. VICTORIAN - MOMENTS LATER

707

Jennifer races by, an overcoat thrown over her nightgown. She jumps in her car parked in the driveway, starts the engine with a ROAR and peels out.

708 EXT. COUNTRY ROAD - NIGHT

708

The car is driven recklessly at high speed through the darkness -- the rain and wind blasting. Puddles in the road splash violently as the car tires plow through.

709 EXT. CEMETERY - NIGHT

709

The car slams to a halt just outside a cemetery. Jennifer races out of the car, hysterical, and bolts through the graveyard -- tombstones strobing by as she runs.

ALEC (V.O.)

(whispering; echoey)

Jennifer... Jennifer...

Jennifer is drenched. She stumbles through the rain-soaked grounds, finally throwing herself down in front of a tombstone. She's crying, breathing coming in labored gasps.

JENNIFER

Alec... What do you want...? What do you want?

(CONTINUED)

709 CONTINUED:

709

She collapses on the grave site, crying. TILT UP to reveal the tombstone in front of her reads: "ALEC HILL, BELOVED HUSBAND."

FADE OUT.

END OF TEASER



ACT ONE

FADE IN:

710 INT. DOJO - DAY

710

A bare chested RICHIE, lost in concentration, moves around the mat with a practice sword. His moves are calculated, his grasp tense. He moves with caution, all the while sizing up an invisible foe. His moves are intense, precise, impressive.

He lets loose with a flurry of moves, spins quickly as he swings the sword -- and comes to an abrupt halt. His concentration breaks, he stumbles, but quickly recovers as his eyes lock on

JENNIFER HILL

is standing in the doorway. A pretty woman with youthful energy and a certain sweetness about her, she looks tired and a bit haggard. She eyes Richie with a faint smile. She's obviously been standing there watching him.

JENNIFER

You're pretty good.

Richie's a little embarrassed.

RICHIE

It, ah... it looks kinda stupid unless you're picturing the other guy.

JENNIFER

(being cute)

Did you get him?

RICHIE

(smiles)

Always do.

JENNIFER

(as an announcer)

The winner and new champion is...?

He steps over to her, obviously charmed.

RICHIE

Richie Ryan.

Extends a hand.

JENNIFER

Jennifer Hill.

(CONTINUED)

710 CONTINUED:

710

They shake. He holds her hand a moment longer than is appropriate for just a friendly greeting. She doesn't mind, and smiles again.

JENNIFER (CONT'D)

I'm looking for Duncan MacLeod.

RICHIE

Lucky guy.

Richie grabs his shirt from a nearby bench. As he lifts it, a harmonica falls from his pocket.

JENNIFER

You play?

RICHIE

Just learning.

He gestures to the elevator.

RICHIE (CONT'D)

Mac's upstairs.

JENNIFER

Thanks.

She starts for the elevator. Richie calls after her.

RICHIE

It needs a key.  
(holds up his)  
Can I give you a lift?

JENNIFER

(with a smile)  
Usually I don't take rides from strangers... but I'll make an exception in your case.

711 INT. MACLEOD'S LOFT - DAY

711

MACLEOD has an antique mirror propped against the coffee table, carefully polishing it. As he works, he cradles a telephone.

MACLEOD

(into phone)  
You should see it, Julius. It's beautiful. I found it at an estate sale. I'll have it to you on Saturday.

He gets the BUZZ.

(CONTINUED)

711 CONTINUED:

711

MACLEOD (CONT'D)

I'll talk to you later.

MacLeod hangs up and gets to his feet as the elevator arrives.  
Richie and Jennifer step out.

RICHIE

I found a friend of yours.

JENNIFER

Duncan.

MacLeod smiles brightly.

MACLEOD

Jen. What a terrific surprise.  
It's been, what? Two years?

He gives his hands a quick wipe as he moves toward her.

MACLEOD (CONT'D)

(expectantly)

Where's Alec?

Her face tells it all. She just shakes her head. MacLeod  
takes a long beat.

MACLEOD (CONT'D)

(understands)

I'm sorry... I'm so sorry.

He opens his arms and wraps her in a comforting embrace.  
She accepts it gratefully, buries herself against him. Her  
eyes glisten.

JENNIFER

(plaintive)

He wasn't supposed to die before I  
did.

MACLEOD

(comforting)

I know.

(beat)

When did it happen?

JENNIFER

Last summer... July.

(with emotion)

He found Gerard Kraven.

Camera PUSHES IN on the cloudy surface of the mirror and --

TRANSITION TO:

712 EXT. BUILDING SITE - BLUFFS NEAR SAN FRANCISCO - 1886 - DAY 712

Bright, blue, nothingness fills the screen.

TILT down from the cloudless sky to REVEAL two bare-chested men framing a house that sits on a high bluff.

These are Duncan MacLeod and ALEC HILL (35), a strong man with short, sandy hair, a moustache and a farmer's tan. They work as they speak.

Alec smokes a cigar while he works.

MACLEOD

I never thought I'd see you west of the Mississippi.

ALEC

(shrugs)

San Francisco was Genevieve's idea.

MACLEOD

Why am I not surprised?

ALEC

She wanted a fresh start.

(beat; a smile)

When could I ever deny her anything?

The moment is interrupted as a buckboard rides up, a woman driving.

This is Alec's mortal wife, GENEVIEVE. She looks a lot like Jennifer -- if it weren't for the 150 years separating their birth, they could easily be mistaken for sisters.

MACLEOD

(to Alec)

And who could blame you? You're a lucky man, Alec.

ALEC

Took me a hundred and fifty years to find the right woman. The first time I saw her, I knew we'd be together, whatever it took.

(beat)

Even moving to the end of the world.

MACLEOD

It's California, Alec, not Timbuktu.

Genevieve climbs down from the wagon and indicates a basket of food.

(CONTINUED)

712 CONTINUED:

712

GENEVIEVE

Anybody hungry?

Both men swing down from their perches eagerly. Alec falls to one knee and begins to sing as Genevieve takes a cloth from the basket and spreads it on the ground.

ALEC

(singing)

"Aura Lee... Aura Lee. Maid of golden hair."

MacLeod joins in in rough harmony.

ALEC &amp; MACLEOD

"Sunshine came along with thee, and swallows in the air."

Genevieve smiles and applauds.

GENEVIEVE

Bravo... bravo.

Alec steps inside the frame of the house and bows with a flourish.

ALEC

Your front parlor, my lady.

GENEVIEVE

(teasing)

You promised you'd only smoke in the study.

Alec drops the cigar and stubs it out. He reaches for something from the basket. She slaps his hand and looks him over -- sweaty and covered with sawdust.

GENEVIEVE (CONT'D)

Wash.

She tosses him a bar of soap.

GENEVIEVE (CONT'D)

On second thought, scrub.

MACLEOD

Yes, ma'am.

ALEC

But I'm starving.

MacLeod, smiling, grabs a nearby bucket.

(CONTINUED)

712 CONTINUED: (2) 712

MACLEOD

Come on. It does no good to deny  
the lady.

They move off.

713 EXT. NEARBY TREES - 1886 - DAY 713

POV camera lurks in the trees, watching Genevieve.

714 EXT. BUILDING SITE - 1886 - DAY - CONTINUOUS 714

Genevieve is stooped over a small fire, warming coffee.

A small breeze blows tossing her hair about. A horse  
WHINNIES. She turns. Nothing's there.

She goes back to what she was doing with an uneasy look on  
her face. She hears a twig crack.

She spins. Again nothing there. She slowly turns back and  
is suddenly startled by a man standing before her. Only the  
small cooking fire separates them.

Meet GERARD KRAVEN -- 40, an angular face, tall with a touch  
of arrogance. Dressed in expensive but well-worn clothes.

GENEVIEVE

Oh my God.

Gerard looks her over. She steps back away from him.

KRAVEN

Hello, Genevieve. You're looking a  
little haggard.

Her eyes shift, looking past him. No sign of MacLeod or  
Alec.

GENEVIEVE

(edgy)

What do you want?

KRAVEN

Have you lost your manners already?

(beat)

It would be polite to offer me some  
coffee.

His tone is deceptively casual, the threat only implied.

She leans down to pour it, not taking her eyes off him. Her  
hand is shaking. He puts his hand over hers.

(CONTINUED)

714 CONTINUED:

714

KRAVEN (CONT'D)

Here, let me help you.

She pulls away from his touch. The coffeepot spills.

KRAVEN (CONT'D)

You used to like it when I touched you.

(moving closer)

Remember when I found you, Genevieve. Outside that sweaty little tenement. You were wasting away. Your parents couldn't even afford to feed you.

GENEVIEVE

I was fine.

KRAVEN

You were nothing.

GENEVIEVE

(in protest)

I was thirteen.

KRAVEN

(over her)

Now my portraits of you hang in New York's finest galleries.

GENEVIEVE

You used me.

KRAVEN

I made you. Your speech. Your walk. You are who you are because of me.

(beat)

And you ran away.

GENEVIEVE

I fell in love.

(beat)

Alec will be back any moment.

Genevieve looks again for Alec or MacLeod -- still nothing. She backs carefully toward the wagon -- and eyes the shotgun just out of Kraven's sight in the back.

KRAVEN

Pity we can't stay. Our ship sails in four hours.

GENEVIEVE

What ship?

(CONTINUED)

714 CONTINUED: (2)

714

KRAVEN

We're going to China.

GENEVIEVE

has reached the wagon. She grabs for the shotgun.

KRAVEN

pounces. He gets her by the waist, hauls her back before she can get the gun.

KRAVEN (CONT'D)

Now that's not very friendly.

He pulls her back against him, hisses in her ear:

KRAVEN (CONT'D)

Did you think California was far enough away, Genevieve? Did you think I wouldn't find you?

(chilling)

There's nowhere on earth I won't find you. You're mine.

Genevieve opens her mouth to scream, but Kraven puts a bowie knife to her throat.

KRAVEN (CONT'D)

Not a sound.

715 EXT. SPRING - 1886 - DAY

715

MacLeod and Alec are moving away from the stream toward camp, scrubbed and damp.

ALEC

(re Genevieve)

I used to worry about the difference in our ages.

MACLEOD

(with a smile)

What's a hundred and fifty years between friends?

ALEC

A blink of God's eye.

(beat)

Sometimes I look up at the stars at night and I think about how long they've been there. How much they've seen.

(beat)

I'm not so old.

(CONTINUED)



715 CONTINUED:

715

Suddenly, they both react as they get the BUZZ. Alec drops the water bucket and they both sprint toward --

716 EXT. BUILDING SITE - 1886 - MOMENTS LATER

716

Alec and MacLeod burst from the woods and stop, seeing Kraven trying to force Genevieve into the wagon.

ALEC

Genevieve!

GENEVIEVE

(a sob)

Alec.

She tries to move forward, but Kraven holds her firmly, the blade is now back at her throat.

KRAVEN

Don't be foolish.

ALEC

Let her go, Kraven.

KRAVEN

And I thought we were all such good friends.

ALEC

I'll kill you for this. Draw your sword.

KRAVEN

You think I'm a fool?

(re MacLeod)

I take your head and your friend takes mine while I'm down.

MACLEOD

(to Kraven; placating)

If it's a fight you want, you'll have a fair one. Just let the woman go.

KRAVEN

The woman is mine. She always has been.

Genevieve squirms in his arms, trying to get free. Alec takes a step forward.

ALEC

She's my wife.

Kraven pulling her back.

(CONTINUED)

716 CONTINUED:

716

KRAVEN  
(a sly smile)  
But... I had her first.

Alec pulls his sword in a fury.

ALEC  
You son-of-a-bitch.

MACLEOD  
Alec! Stop!

KRAVEN  
Listen to your friend, Alec.

Kraven takes a step back. Getting closer to the edge of the bluff.

MACLEOD  
Release her and you walk away alive.

ALEC  
It's too late for that.

Alec moves toward Kraven.

KRAVEN  
Stay where you are!

Kraven stands at the edge of the bluff, his knife at Genevieve's throat. He takes a quick look over his shoulder. A stalemate.

ALEC  
(re the cliff)  
Nowhere to go.

Kraven pauses, Genevieve quivering in his arms. Then --

KRAVEN  
Oh yes there is.

Suddenly, Kraven leaps backward with her in his arms. They both plunge over the cliff, Genevieve screaming.

MacLeod and Alec rush to the edge.

ALEC  
NO!

He leaps after her. MacLeod grabs at him as he goes, but is a split-second too late.

(CONTINUED)

716 CONTINUED: (2)

716

MACLEOD'S POV - OVER THE EDGE

The three bodies lie splayed on the rocks below.

MACLEOD

races for the nearest path down.

717 EXT. BASE OF CLIFF - 1886 - MOMENTS LATER

717

Alec is coughing back to life as MacLeod races down from the bluff. Genevieve's broken and bloody body lies lifeless on the rocks. Kraven is gone.

Alec crawls to Genevieve's side and cradles her in his arms.

ALEC

No... No... not now... not yet.

He holds her body, rocking it. MacLeod slowly steps over to him, puts a hand on his shoulder, trying to comfort him.

Alec looks up at him, shattered.

ALEC (CONT'D)

She was my life, Duncan, my life...

MacLeod looks on, his heart breaking.

ALEC (CONT'D)

I'm gonna see that bastard dead even if I have to come back from the grave to do it.

(beat)

Duncan, swear to me. Swear if I die before I can kill him, you'll finish it.

MACLEOD

I swear.

Alec turns and looks back at his dead wife lying in his arms.

TRANSITION TO:

718 INT. MACLEOD'S LOFT - THE PRESENT - DAY - RESUME

718

Richie is clearly affected by the story. He looks to MacLeod.

RICHIE

You ever find the guy?

(CONTINUED)

718 CONTINUED:

718

MACLEOD

(shakes his head)

We searched for months. Kraven  
could've gone anywhere in the world.

(beat)

We went back and finished Alec's  
house. He never lived anywhere else.

JENNIFER

(misty)

He was waiting for Genevieve's spirit  
to join mine.

RICHIE

You mean like reincarnation?

JENNIFER

Alec believed in the eternity of the  
soul.

(beat)

From the first day we met, it was as  
though I'd known him all my life.

MACLEOD

He loved you very much.

JENNIFER

He still does.

(beat)

Duncan, I think Alec is still here.

MacLeod realizes where she's going with this.

MACLEOD

Jennifer... even for us, death is  
death. Alec is gone.

JENNIFER

How can you be sure?

(off his look)

Maybe Alec was right.

MACLEOD

Alec believed in what he needed to  
believe.

(beat)

You know what our lives are like.  
All the people we lose. It was his  
way of coping -- of keeping alive  
the memories of the people he loved.

JENNIFER

What if it was more than that?

(MORE)

(CONTINUED)

718 CONTINUED: (2)

718

JENNIFER (CONT'D)

(beat)

I've heard his voice. I've seen  
him.

RICHIE

You've seen him?

MACLEOD

If Alec lives, it's in your head...  
and in your heart.

JENNIFER

(adamant)

No. He comes to me.

(beat)

I think there's something he wants.

(beat)

Something he left unfinished.

MACLEOD

Kragen.

JENNIFER

I know your promise.

(beat)

Will you keep your it?

She's looking up at him, pleading, eyes shining. Who could  
refuse? MacLeod nods.

719 EXT. JOE'S - EARLY EVENING - TO ESTABLISH

719

720 INT. JOE'S - EARLY EVENING

720

Jennifer and Richie sit across from each other at a table.  
Dawson eyes them from the bar as he serves some customers.

RICHIE

So, you really believe that stuff?  
That you've got some woman who died  
a hundred years ago living inside  
you?

JENNIFER

(with a smile)

When Alec first told me about  
Genevieve, about him, I thought he  
was crazy. I wasn't raised believing  
in ghosts, or spirits.

Richie nods wryly.

RICHIE

Or Immortals.

(CONTINUED)

720 CONTINUED:

720

JENNIFER

Exactly. But you're real.

She puts a hand over his, leaning in, intent.

JENNIFER (CONT'D)

Why not this?

Richie doesn't know what to say. It's a lot to absorb. And he's got his eyes locked on Jennifer -- somehow, whatever she says seems so real.

RICHIE

What about what Mac said? That maybe Alec believed because he needed to believe.

JENNIFER

Maybe. Maybe he did.

(beat)

I don't think I could handle being one of you, Richie. The fear... the fighting. Everyone you know, everything you care about dying.

Richie is touched by her empathy.

RICHIE

I try not to think about it too much.

JENNIFER

Sorry.

(beat)

You're very brave. All of you.

RICHIE

(shakes his head)

I don't have much choice.

(beat)

Maybe you're the brave one. You knew what Alec's life was about but you stayed with him.

JENNIFER

Maybe I didn't have a choice either.

She leans into him a little closer.

JENNIFER (CONT'D)

It was more than love. Our souls connected.

A pause. Richie is drawn to this woman in the strongest of ways.

(CONTINUED)

720 CONTINUED: (2)

720

RICHIE

Think that could ever happen again?

JENNIFER

I don't know. Held have to be very kind, very sweet... Someone... someone...

She looks deep into Richie's eyes. Her hand moves over his. Her nails gently brush his knuckles.

Their eyes lock. They lean in closer, inexorably drawn to one another.

Their lips almost meet, then she realizes what's about to happen. She breaks the stare and rises.

JENNIFER (CONT'D)

(uncomfortable)

Whoa!

(standing)

There a ladies' room around here?

Richie, speechless, points.

JENNIFER (CONT'D)

(confused and ashamed)

I'm sorry.

She runs off.

Dawson watches as she goes, then steps out from the bar. Richie tries to collect himself after that last exchange. He takes out a small cigar and lights it as Dawson steps up to the table and takes a seat.

DAWSON

You smoking now?

RICHIE

(letting it go)

Joe. I could use some advice.

DAWSON

Tell me about it. You and Alec Hill's wife?

RICHIE

It's not like that. She's a little shakey. Mac asked me to keep an eye on her. Try to cheer her up.

DAWSON

He what?

(CONTINUED)

720 CONTINUED: (3)

720

Richie wonders what's so strange.

RICHIE

Yeah.

(beat)

He went to San Francisco to whack  
the son-of-a-bitch who killed her  
husband.

Dawson's surprised. Richie doesn't know. Dawson looks him  
straight in the eye -- no easy way to say this...

DAWSON

Richie... you're the son-of-a-bitch  
who killed her husband.

And off Richie's complete shock --

FADE OUT.

END OF ACT ONE



ACT TWO

FADE IN:

721 INT. JOE'S - NIGHT - RESUME

721

Richie is in denial... stunned.

RICHIE

It can't be! I never even met the  
guy!

DAWSON

No? San Francisco, the beginning of  
July. Blond hair, carried a U.S.  
Cavalry Saber?

A look of recognition...

RICHIE

That was Alec Hill?

DAWSON

That was Alec Hill.

Richie looks like he just took a punch to the stomach.

RICHIE

I never knew his name. I had no  
idea he was her husband.

Dawson looks down, stoically. A long beat.

RICHIE (CONT'D)

It was live or die, Joe.  
(beat)I never thought about him having a  
wife or anything.

Dawson looks at him sharply.

DAWSON

Everyone leaves someone behind,  
Richie. Everyone.

RICHIE

(still reeling)  
Mac's going after the wrong guy.

DAWSON

You better hope to God he doesn't  
have a bad day.This is all way too much for Richie to handle. Before he  
can respond, Jennifer approaches the table.

(CONTINUED)

721 CONTINUED:

721

Richie looks at her like a rabbit looking at a hawk. She's feeling a little awkward, too, but has no idea what's just happened.

JENNIFER

Richie... maybe you should take me home.

RICHIE

(out of his depth)

Uh.. Joe's gonna call you a taxi.  
I, uh, I really have to go.

He stumbles up from the table.

Jennifer thinks this is about the near kiss, calls after him --

JENNIFER

Richie, I'm really sorry!

But he's gone.

722 EXT. SAN FRANCISCO - THE PRESENT - NIGHT - STOCK

722

The city by the bay glimmers in the cool night air.

SUPER: SAN FRANCISCO

723 EXT. SOUNDSTAGE - SAN FRANCISCO - NIGHT

723

A studio complex out of town, weeds growing through the railroad tracks out back, a couple battered trucks in the parking lot. A light rain covers everything with a reflective sheen.

MacLeod drives up in his rental car toward the studio. His mind is on the business at hand and his friend Alec.

TWO BURLY GRIPS

move by MacLeod pushing a fake wall and window of a Victorian house.

TRANSITION TO:

724 EXT. VICTORIAN - OUTSIDE SAN FRANCISCO - 1888 - NIGHT

724

The windows of the Victorian. The light that seeps from its windows is dim, flickering. MacLeod approaches. He hears a haunting version of "Aura Lee."

MACLEOD

Alec.

(CONTINUED)

724 CONTINUED:

724

MacLeod steps on the front porch. It creaks under his weight. The sound of the chanting stops and is replaced by a more familiar voice.

ALEC (O.S.)

Go away.

MacLeod moves closer to the door.

MACLEOD

Alec, it's me, Duncan.

As the droning continues, MacLeod steps through the door and enters.

725 INT. VICTORIAN - HALLWAY - 1888 - NIGHT

725

MacLeod steps inside and enters the eerie light that is bleeding through a doorway. MacLeod moves towards the music.

726 INT. VICTORIAN - LIVING ROOM - 1888 - NIGHT

726

There he finds in an incense haze

ALEC HILL

sits at the piano. The light in the room emanates from candles. Alec looks tired, haggard, his clothes have a lived-and slept-in look. His hair is long and uncut. His eyes closed, he just keeps playing.

MACLEOD

Alec.

(no acknowledgement)

Alec.

Alec opens his eyes and looks at Duncan. He smiles.

ALEC

Hello, Duncan.

MacLeod smiles sadly. He strikes a match and lights a couple of kerosene lamps. The room brightens considerably.

There is a coat rack in the corner upon which woman's clothes are neatly hung. A hat rack nearby boasts a number of woman's bonnets.

ALEC (CONT'D)

(with eerie wonder)

Did you feel her?

MacLeod speaks. His voice carries more enthusiasm than he feels. He's seen Alec like this before and is doing his best to lighten the moment.

(CONTINUED)

726 CONTINUED:

726

MACLEOD

Amanda's in town. She won Kit's saloon in a poker game. She'd love to see you.

ALEC

She was here.

MACLEOD

(letting it pass)

What do you say we get you shaved and dressed and go down to the Double Eagle for some dinner?

ALEC

I can't.

MACLEOD

Alec, listen to me. You don't sleep. You don't eat.

MacLeod moves to the clothing rack.

MACLEOD (CONT'D)

You put her clothes out as if you expect her to wear them.

ALEC

(points across the room)

She was right there, listening to me play.

MacLeod shakes his head.

MACLEOD

Genevieve's dead, Alec. We buried her together two years ago.

ALEC

(insistent)

Only her body.

Alec moves to a table and picks up an old leather-bound volume.

ALEC (CONT'D)

Read this. It's in Aramaic.  
(lifting another book)  
Or this from China.

Maniacly, he lifts another.

(CONTINUED)

726 CONTINUED: (2)

726

ALEC (CONT'D)

Or this from India or this from  
Greece. They all speak of one thing --  
the transmigration of the soul.

(beat)

When we take another Immortal's head,  
what do you think we get? All souls  
are eternal, Duncan. Not just ours.

(beat)

Genevieve is out there waiting to  
come back to me.

MACLEOD

Maybe you're right, Alec, maybe she'll  
come back. But how long can you  
wait before you go mad?

ALEC

As long as it takes.

MacLeod looks at his friend for a long beat.

MACLEOD

And if she doesn't?

ALEC

She will.  
(desperate)  
She has to.

MACLEOD

(beat)

Alec, it wasn't your fault.

ALEC

It was my pride that drove them off  
that cliff.

Alec changes the subject. He sits down at the piano.

ALEC (CONT'D)

Genevieve loved this piano.

He begins to play "Aura Lee."

ALEC (CONT'D)

In New York, I'd sit in the parlor  
and play it for her every day.

(beat)

Tell Amanda I'm sorry that I can't  
make it for dinner.

Alec keeps playing.

(CONTINUED)

726 CONTINUED: (3) 726

MACLEOD

Alec...

ALEC

Good night, Duncan.

MacLeod smiles sadly at his friend.

MACLEOD

Good night, Alec.

MacLeod turns and leaves.

727 EXT. VICTORIAN - OUTSIDE SAN FRANCISCO - 1888 - NIGHT 727

MacLeod steps out into the night. The music follows him, hauntingly.

TRANSITION TO:

728 EXT. SOUNDSTAGE - NIGHT 728

MacLeod gets out of the rental, reaches into the back seat and takes out his sword.

729 EXT. RICHIE'S PLACE - NIGHT - TO ESTABLISH 729

The sound of a harmonica drifts out. The song is "Aura Lee."

730 INT. RICHIE'S PLACE - NIGHT 730

It's Richie playing. He's slumped down in the sofa wearing sweats.

A knock comes at the door. Richie gets up and opens it. Jennifer stands there.

JENNIFER

Hi.

RICHIE

Hi. What's up?

JENNIFER

I couldn't sleep.

(beat)

Can I come in?

Richie steps back from the door.

RICHIE

Sure.

JENNIFER

Richie, I'm sorry.

(CONTINUED)

730 CONTINUED:

730

RICHIE

No, I'm sorry.

Richie waits a long beat, steeling himself.

RICHIE (CONT'D)

Jen, I have to tell you something.

JENNIFER

You don't have to explain. I know.

RICHIE

You know?

He looks at her askance. She doesn't. She can't. She's too calm.

JENNIFER

That this is happening way too fast.

I shouldn't have said what I said.

Or feel what I feel.

(beat)

But I do.

She moves closer. Richie backs up, uncomfortable.

JENNIFER (CONT'D)

(intense)

You blew me away.

(beat)

You felt it, too. I know you did,  
it couldn't be just me.She steps toward him again. This time she doesn't back away.  
She looks up into his eyes.

JENNIFER (CONT'D)

(hopefully)

Richie... This only happened to me  
once before.

He feels it all right. Tries to resist.

RICHIE

You gotta listen to me, Jen, this is  
not a good idea.

JENNIFER

Don't you think I know that?

(emotional)

You think I want to get involved  
with an Immortal again?

(CONTINUED)

730 CONTINUED: (2)

730

She touches him, one hand on either side of his waist. He flinches like she'd touched him with ice, but he doesn't pull away. He can't. His eyes are locked on hers.

JENNIFER (CONT'D)

But I know in my soul that this was meant to be.

(beat)

That we're meant to be.

Almost as though compelled, he leans down and kisses her gently. She melts into his arms.

Prelap a woman's MOAN as we --

731 INT. SOUNDSTAGE - SAN FRANCISCO - NIGHT

731

An incredibly cheesy two-wall set stands on the stage floor. A sexy, YOUNG BLONDE is on a sofa kissing a HOT STUD passionately -- both half naked. The woman moans, rather unconvincingly, as the man starts to kiss her neck.

A smattering of CREW people hover about the scant set watching the take.

A man sits in a folding director's chair -- Gerard Kraven..

KRAVEN

Cut! Cut cut cut.

He storms onto the set, stepping over to the Blonde. The Stud steps away.

KRAVEN (CONT'D)

What the hell was that?!

He imitates her moaning.

KRAVEN (CONT'D)

My dear, this isn't Mary Poppins.

(beat)

Take off the damn nightgown.

WOMAN

I don't have to.

KRAGEN

Is that so?

WOMAN

My contract says no nudity.

Kragen reacts.

(CONTINUED)



731 CONTINUED:

731

KRAGEN

(to the crew)

That's a wrap.

(to the woman)

Why don't you stay a minute.

The Crew is used to this. With little more than shrugs, they leave the equipment and head out.

KRAGEN (CONT'D)

Now...

(moving closer to her)

We need to talk about that contract of yours.

WOMAN

Talk to my agent.

Kragen slaps her, but before he can do more, he gets the BUZZ.

MACLEOD

speaks from the shadows.

MACLEOD (CONT'D)

Still shoving women around.

Kragen reacts to the voice and the BUZZ.

KRAGEN

(to the Woman)

Be back in the morning.

MacLeod still can't be seen by Kragen.

MACLEOD

(a tight smile)

Don't bother. This picture's shut down.

Relieved, she hurries out.

As soon as she's out of sight, MacLeod pulls his sword, steps from the shadows.

KRAGEN

Duncan MacLeod... I remember you.

(mocking)

You're alone this time.

MACLEOD

And there's no cliff.

Kragen pulls a sword from behind a sound cart.

(CONTINUED)

731 CONTINUED: (2) 731

KRAGEN

(grins)

You should have seen the look on  
your face when I jumped.

Their two swords CLASH together...

INTERCUT:

732 INT. RICHIE'S PLACE 732

Richie and Jennifer are enmeshed in each others arms, kissing passionately.

They intermittently gasp for air. He kisses her neck. She is breathless with pleasure.

733 INT. SOUNDSTAGE 733

Kragen explodes into a flurry of swings, attacking MacLeod full force.

Their swords clank together as they thrust and parry through the set, knocking over lights and equipment.

MacLeod take a huge swing. Kragen side steps. MacLeod slices into one of the flats that make up the set.

734 INT. RICHIE'S PLACE - NIGHT 734

Richie and Jennifer roll in each other's arms, completely consumed by passion, pure ecstasy.

RICHIE

(breathlessly)

Jen...

She writhes at hearing him call out her name.

735 INT. SOUNDSTAGE 735

Kraven charges. MacLeod maneuvers and slices, catching Kraven's hand. Kraven screams out in pain and drops his sword... He falls to his knees...

736 INT. SOUNDSTAGE 736

MacLeod raises the katana.

MACLEOD

(cold)

You should see the look on your face.

MacLeod swings.

737 INT. RICHIE'S PLACE

737

They fall from each other, gasping, sated.

JENNIFER

I love you, Alec.

Richie's eyes open wide as he reacts.

738 INT. SOUNDSTAGE

738

MacLeod stands over Kraven's body.

Lights. Camera. Quickening.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

739 INT. DOJO - DAY

739

It's early morning. Place isn't open yet. Richie's sitting on the weight bench, staring off into space, clearly troubled. He gets the BUZZ as MacLeod enters, tired from his trip.

MACLEOD

(surprised)

Rich. Hi.

RICHIE

(beat)

You got a minute?

MACLEOD

Can it wait? I could use a hot shower.

He starts to head for the elevator.

RICHIE

Mac, wait.

Mac waits. There's a pause. Richie's having trouble with this. Finally:

RICHIE (CONT'D)

Kraven.

(beat)

You kill him?

MACLEOD

I didn't kill much.

RICHIE

(wincing)

Yeah.

MACLEOD

(hoping for a yes)

That it?

(off Richie's look)

What?

RICHIE

It's about Jennifer.

MacLeod reacts, worried -- was there trouble while he was gone?

(CONTINUED)

739 CONTINUED:

739

MACLEOD

What happened?

RICHIE

She's okay... She's at my place.

MACLEOD

(gets it)

She's at your place.

RICHIE

It's not something I planned, I swear.  
She needed somebody, I was there.

(beat)

I couldn't stop myself.

MACLEOD

You and Jennifer.

RICHIE

(self-loathing)

Me and Jennifer. Jesus, how could I  
be so stupid?

MACLEOD

Richie, it's all right.

RICHIE

Is it? What about her husband?

MACLEOD

Her husband is dead.

RICHIE

I know.

MACLEOD

(beat)

People grieve in all kinds of ways.  
It's okay.

MacLeod turns toward the elevator again.

RICHIE

It's not okay.

(beat)

Would you stop walking away and listen  
to me!

(spills it)

Mac, Kragen didn't kill Alec Hill.  
I did.

(beat)

I killed him.

740 EXT. SOUNDSTAGE - SAN FRANCISCO - JULY 1996 - NIGHT

740

Richie's bike is parked in a narrow driveway blocking the back entrance to the parking lot.

                  RICHIE (V.O.)

                  It was last summer. I was on the  
                  road. My bike died outside some old  
                  movie studio.

He repeatedly jumps on the kick start but the engine won't turn over -- it's dead.

The frustration shows on his face.

                  RICHIE (CONT'D)

                  Piece of crap!

He jumps off the bike, pissed as hell, and starts fiddling with the engine. As he digs around he slices his finger on a sharp piece of metal.

                  RICHIE (CONT'D)

                  DAMN IT!

He yanks his hand out. Suddenly, a car horn BLARES.

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

                  I was pissed. He was pissed. It  
                  happened.

Richie catches a BUZZ as he turns and sees the car pulling into the driveway. The driver, Alec, leans on the horn again.

Richie stares him down. Alec sticks his head out the window.

                  ALEC

                  Move the bike, kid.

                  RICHIE

                  Find another way in.

                  ALEC

                  I said move the bike. I got an  
                  appointment to keep.

                  RICHIE

                  Yeah, well, life's full of little  
                  disappointments, ain't it?

                  ALEC

                  I'm not gonna tell you again. Move  
                  the damn bike before you get hurt.

Richie explodes.

(CONTINUED)

740 CONTINUED:

740

RICHIE

You wanna move it, come out here and  
move it yourself!

Alec jumps out of the car, pumped up for his fight with  
Kraven.

ALEC

You shoulda moved the bike.

RICHIE

Screw you.

ALEC

pulls his sword and swings on Richie.

RICHIE

grabs his blade and counters. (NOTE: Due to the time frame,  
Richie uses his former sword, from before "End of Innocence.")

ALEC

gives better than he gets.

RICHIE

backs away against the studio wall.

ALEC

tries a move.

RICHIE

blocks the move and runs Alec through.

RICHIE (CONT'D)

I've seen that one before.

Alec falls to his knees.

Richie raises his sword. As he brings it down --

TRANSITION TO:

741 INT. MACLEOD'S LOFT - DAY - LATER

741

MacLeod is intense, agitated. His eyes never leave Richie.

RICHIE

Mac, say something to me. Don't  
just stand there.

(CONTINUED)

741 CONTINUED:

741

MACLEOD

You could've walked away.

(beat)

You killed him over nothing.

RICHIE

(in frustration)

It was a fair fight. I won.

(beat)

What'd you want me to do, let him  
kill me?

MacLeod's pissed.

MACLEOD

And then you sleep with his wife?

(beat)

Dammit, Richie, what the hell were  
you thinking?

RICHIE

I wasn't thinking.

MACLEOD

That's obvious.

RICHIE

I couldn't help myself. It was like  
she said. Like something was drawing  
us together. Something stronger  
than either of us.

MACLEOD

Save it for the romance novels.

RICHIE

If I could fix it, I would.

MACLEOD

You can't fix it, Richie.

Richie's pacing, trying to figure an out.

RICHIE

I know, I know.

(beat)

You're the guy with all the  
experience. Tell me what to do.

(beat)

Maybe I should just tell her the  
truth?

MACLEOD

No!

(CONTINUED)



741 CONTINUED: (2)

741

RICHIE

Maybe she'd understand.

MacLeod grabs his arm, pulls him close.

MACLEOD

Richie. She is not going to understand.

(with emphasis)

You killed her husband.

He drops Richie's arm and, quietly:

MACLEOD (CONT'D)

(beat)

I think you oughta get out of town for a while.

RICHIE

Mac... ?

MACLEOD

(with an edge)

Now.

Whoa. Richie nods.

RICHIE

What about Jennifer?

MACLEOD

I'll take care of Jennifer.

(beat)

Let her think the man who killed Alec is dead.

Richie hesitates. Tries to think of something else to say, some solution. But there isn't one.

RICHIE

Mac... I'm sorry.

Mac just nods, curt. Richie turns and goes.

742 INT. JOE'S - DAY

742

A sparse daytime crowd. MacLeod and Jennifer are at a table. Jennifer's lunch is untouched in front of her.

JENNIFER

You can't know what it means to me,  
knowing that Alec's spirit can rest...  
in you.

MacLeod is uncomfortable with this.

(CONTINUED)

742 CONTINUED:

742

MACLEOD

It's not exactly like that.

She looks at him intently. Trying to find something in his eyes.

JENNIFER

I was hoping there'd be something...  
Alec told me when you take an  
Immortal's head, you get his soul.

MACLEOD

Alec was wrong. It's different.  
(beat)  
Jen, let it be. It's over.

Jennifer looks down at her food for a moment then back up to MacLeod.

JENNIFER

But it still hurts. When does it go  
away? When do I stop seeing him in  
strangers?

MACLEOD

It's different for everyone.  
(beat)  
You just have to give yourself time.

JENNIFER

(beat)  
How much time? I don't know what  
I'm doing anymore.  
(beat; as a confession)  
I was with Richie last night.

MACLEOD

(uncomfortable)  
Jen...

JENNIFER

I know it's insane.  
(beat)  
God, I don't know what I feel. When  
I was with Richie, it felt... it  
felt right.  
(beat)  
And then I think of Alec. I feel so  
guilty.

MacLeod's trying to gently steer her away from Richie.

(CONTINUED)

742 CONTINUED: (2)

742

MACLEOD

Jennifer, when it's really right,  
you'll know. You won't doubt it.  
Maybe you're not ready.

She leans in to him and lowers her voice.

JENNIFER

I saw him again last night.  
(off his look)  
He was watching us.  
(distressed)  
What if I hurt him? What if he feels  
betrayed?

MACLEOD

(gentle)  
You can't hurt Alec.  
(beat)  
Maybe you think you see him because  
you're not ready to give him up.  
That's okay. There's no rush.

She meets his gaze, considering his words. Smiles.

JENNIFER

Thanks for not thinking I'm crazy.  
(a sad smile)  
There's a lot of Alec in you now,  
even if you don't believe it.

MacLeod returns the smile weakly. Jennifer kisses him gently  
on the cheek as she stands to leave.

JENNIFER (CONT'D)

Thank you, Duncan. For everything.

She exits.

AT THE BAR (E)

MacLeod approaches to pay for the meal. As Dawson rings it  
up.

DAWSON

(reacting to MacLeod's  
mood)  
What else could you do?

MACLEOD

I lied to her.

Dawson tries to make it better.

(CONTINUED)

742 CONTINUED: (3)

742

DAWSON

You didn't actually lie to her.

You just withheld some information.

MACLEOD

(beat)

I let her believe Kragen killed Alec.

DAWSON

And she left here felling better.

(beat)

And you hate to break your own rules.

MacLeod shoots him a look. "Your point?"

DAWSON (CONT'D)

So... why did you do it?

MACLEOD

(a shrug)

Like you said. It made her feel better.

(beat)

Because she needs to move on with her life. To start healing. To do that, she has to think this is finished.

DAWSON

So you let her think Alec's killer's been punished. It's a white lie.

(beat)

What were your other options? Who'd be helped if you told her the truth?

MacLeod knows but that doesn't make it easier.

MACLEOD

Nobody. I know.

DAWSON

So?

MACLEOD

So why don't I feel good about it?

DAWSON

Because a friend of yours is dead and Richie killed him.

(beat)

There's no way for you to make sense of it, Mac. You just got to get through it.

(CONTINUED)

742 CONTINUED: (4)

742

MACLEOD

We all do.

MacLeod considers a beat.

MACLEOD (CONT'D)

Thanks, Joe.

He proffers a bill to pay for the meal. Dawson waves it aside.

DAWSON

(the food and the  
advice:)

On the house.

743 INT. RICHIE'S PLACE - DAY

743

Richie's just finishing filling his duffel bag when a knock comes at the door. He opens it to find Jennifer.

RICHIE

Hi.

JENNIFER

Hi. Can I come in?

This is a little awkward.

RICHIE

Ah, sure.

She steps in and closes the door behind her.

JENNIFER

Where are you going?

RICHIE

Out of town for awhile.

JENNIFER

Because of me?

RICHIE

Kinda. Yeah.

JENNIFER

Richie, please don't go.

She steps closer to him.

JENNIFER (CONT'D)

I had a long talk with Duncan. It's  
going to be okay.

(CONTINUED)

743 CONTINUED:

743

RICHIE

MacLeod sent you?

JENNIFER

He helped me to understand a lot of things.

(beat)

I've been holding on to Alec's ghost because I'm afraid of moving forward. But it's okay. It's time to put it behind me. To live again.

She steps even closer. Richie steps back.

JENNIFER (CONT'D)

Duncan said when it was right, I'd know it. With you, I know.

She leans in to kiss him, but Richie resists.

RICHIE

Jen, no. This can't happen.

Her eyes well. She's vulnerable, near tears.

JENNIFER

I don't understand. I know what you feel because I feel it, too. How can you do this?

This is tearing Richie up. He wants to take her in his arms; it's an act of will not to.

RICHIE

I have to. I have to go.

He tries to get around her. She steps in front of the door.

JENNIFER

(a sob)

Why?

He can't bear it. He touches her face, raises her chin so she's looking into his eyes.

RICHIE

Jen, I'm sorry. It's not you, really. I'd do anything to be with you.

JENNIFER

That's all that matters.

RICHIE

No! No, I can't.

(CONTINUED)

743 CONTINUED: (2)

743

JENNIFER

(with emotion)

Why? Why can't you be with me?

There's no choice now. He has to do it:

RICHIE

Because I killed Alec!

She stops in shock. It hasn't sunk in.

JENNIFER

What are you talking about?

RICHIE

It wasn't Kragen. He never got to  
Kragen.

(beat)

It was me.

She's frozen in horror. Richie tries to explain:

RICHIE (CONT'D)

I didn't know about you. I didn't  
know who he was. It just happened.  
I'm so sorry.

JENNIFER

(backing away)

This isn't happening.

He reaches out to touch her.

RICHIE

Jen...

She recoils so fast she backs into the door, hard.

JENNIFER

You murdering bastard! How could  
you touch me!She staring at him, eyes wide, breathing hard. Her hand  
pressed to her mouth, sick with horror. The bile rising in  
her mouth --

JENNIFER (CONT'D)

Oh God....

Richie backs off, holding up his hands, placating.

RICHIE

Jen, please. I just wanted to help.  
(breaking)  
I couldn't stop myself.

(CONTINUED)

743 CONTINUED: (3)

743

Her horror turns to cold fury and her voice goes hard as:

JENNIFER

You killed my husband. Then you  
made love to me!

(beat)

You sick son of a bitch.

She yanks open the door and runs out. Richie pushes it shut behind her and slams his forehead against it, filled with self-hatred.

FADE OUT.

END OF ACT THREE



ACT FOUR

FADE IN:

744 INT. JOE'S - EVENING

744

Richie sits at the end of the bar, smoking a cigar, staring at an untouched beer and trying to get a handle on everything that's happened.

RICHIE

Mac was right. I shouldn't have told her.

(in disgust)

What did I think was gonna happen?

She was gonna rush into my arms?

(falsetto, mocking himself)

"That's okay, Richie, you killed my husband, I love you anyway."

Right. What the hell was I looking for?

DAWSON

Absolution.

(beat)

Richie, you thought you were doing the right thing.

RICHIE

Did I have to sleep with his wife?

(off Joe's look)

I don't know what happened, Joe.

Part of me was screaming "what the hell are you doing?" But I couldn't stop.

DAWSON

People make mistakes, Richie.

RICHIE

It was like there was something inside me, driving me, pushing me.

Dawson's intrigued.

DAWSON

Like some part of Alec Hill, maybe?

RICHIE

What are you getting at?

DAWSON

You said you were drawn together.

(MORE)

(CONTINUED)

744 CONTINUED:

744

DAWSON (CONT'D)

What if she was drawn to him, to  
Alec, in you? You got his Quickening.  
Maybe you got part of his love for  
her.

RICHIE

(incredulous)

Sounds like a buncha crap to me.

Dawson shrugs.

DAWSON

It's a theory.

RICHIE

I got a much simpler theory. I'm an  
idiot.

DAWSON

Well, there's always that.

(beat)

So, what do you do now?

RICHIE

What I should have done in the first  
place.

(beat)

Get the hell out of Dodge.

745 INT. DOJO OFFICE - NIGHT

745

Mid-scene. Jennifer is venting her anger at MacLeod.

JENNIFER

You're not going to do anything about  
it?

MACLEOD

Richie is my friend.

JENNIFER

Alec was your friend for a hundred  
and fifty years. Doesn't that mean  
anything?

(low)

You swore to avenge his death.

MACLEOD

I swore to help him get Kraven.

(beat)

Kraven's dead.

JENNIFER

And Alec's killer is alive.

(CONTINUED)

745 CONTINUED:

745

MACLEOD

Richie's not Gerard Kraven, Jen.  
You know that. You cared about him.

JENNIFER

(near hysterics)

I screwed him! My husband's murderer!  
And you let it happen.

She hugs her arms around herself, holding in a shudder as the physical memory passes through her. MacLeod takes her arm, meets her gaze, tries to get through to her:

MACLEOD

When two Immortals fight, one dies --  
that's not murder. It's the way we  
live.

(beat)

I'm not going to go after Richie.  
Not over this.

JENNIFER

Then you're worse than a liar --  
you're a coward.

She pulls away from him and storms out of the office, into --

746 INT. DOJO - CONTINUOUS

746

As Jennifer runs out past a couple of GUYS working out, MacLeod steps out of the office and catches up with her.

MACLEOD

Jennifer, wait.

He takes her by the arm to gently detain her. She whirls around, her voice rising, desperate.

JENNIFER

Don't touch me! Don't touch me!

Heads turn. Guys noticing the disturbance.

MACLEOD

Jen. Let me explain.

She violently yanks her arm away from MacLeod.

JENNIFER

Leave me alone!

She turns to run out. The place is quiet as a tomb. All the eyes are on MacLeod. He can't follow. He has to back off.

747 INT. RICHIE'S PLACE - NIGHT

747

Pretty much cleared out. Richie, duffel in hand, is heading out. He opens the door.

JENNIFER

stands there. She's calm now -- all cried out. Richie stops in his tracks.

JENNIFER (CONT'D)

Leaving so soon?

It's a little spooky. Richie looks at her warily.

RICHIE

What am I supposed to say, Jen.  
"I'm sorry." It's not enough, I  
know.

(beat)

But you have to believe. I never  
wanted any of this to happen...

(beat)

I wouldn't hurt you.

She steps in a little further.

JENNIFER

I had some time to think. About  
what this all means.

(beat)

I figured out what I need to do. To  
put it behind me. To move on.

There's a beat while Richie waits for her to finish. Then her hand comes up and Richie sees

THE GUN

in her hand, rising in SLOW MOTION.

RICHIE

meets her gaze in shock, too late to object, too late to  
avoid.

BLAM! BLAM!

Red holes bloom in Richie's chest. He recoils from the shots  
and lunges backward, crashing to the ground.

JENNIFER

moves to stand over him.

(CONTINUED)

747 CONTINUED: 747

RICHIE

is struggling for breath as she aims at him again.

748 EXT. RICHIE'S PLACE - NIGHT - SAME TIME 748

MacLeod is getting out of his car when he hears...

BLAM!

The last shot. He races into the building.

749 INT. RICHIE'S PLACE - CONTINUOUS 749

The door bursts open and MacLeod comes through it, then stops in his tracks as he sees --

RICHIE

lying 'dead' on the floor, unmoving. And standing over him:

JENNIFER

Richie's sword in hand, ready to kill him.

MACLEOD

Jennifer, no! D on't do this!

He starts to move toward her. She raises the sword quickly.

JENNIFER

Don't try and stop me.

(re the sword)

Alec taught me to use it, Duncan.

One stroke.

(a little distant)

One stroke.

MacLeod is too far away to stop her physically. He stays in the doorway, goes into negotiation mode.

MACLEOD

Jennifer, listen to me.

His eyes go to Richie's still form. He can't conceal the fear for his friend's life that passes behind his eyes.

MACLEOD (CONT'D)

(beat)

He's twenty-two years old.

(beat)

He didn't mean to hurt you. Richie's not like that.

He's moving slowly toward her as he speaks. She wavers.

(CONTINUED)

749 CONTINUED:

749

JENNIFER

He killed Alec.

MACLEOD

(beat)

And killing him won't bring Alec back.

(beat)

If any part of Alec still lives, it's in Richie.

JENNIFER

(doesn't want to hear it)

No!

MACLEOD

It's what Alec believed. It's what you wanted to believe.

JENNIFER

No... You don't understand.

(dreamy)

Alec is here. He wants me to do this.

JENNIFER'S POV

Alec is standing over Richie's body.

MACLEOD'S POV

There's no one there but Richie and Jennifer.

MACLEOD

Jennifer, there's no one else here. There's nothing here but your grief and your guilt.

JENNIFER'S POV - ALEC

JENNIFER

He wants me to do this. He needs it so he can rest in peace.

ANOTHER ANGLE

including MacLeod. From where he stands, there's no Alec -- just Jennifer staring at an empty space.

MACLEOD

(to Jennifer)

Killing doesn't bring peace.

(MORE)

(CONTINUED)

749 CONTINUED: (2)

749

MACLEOD (CONT'D)

(from the soul)

When you kill, it haunts you for the  
rest of your life.

Jennifer's not listening to him. She's staring at --

JENNIFER'S POV - ALEC

He raises his arm, holding a ghostly sword; Jennifer raises hers in unison, prepared to swing.

MACLEOD

is desperate. He has to get through to her. He addresses the empty space where she sees Alec --

MACLEOD (CONT'D)

Alec, don't make her do this!

Jennifer hesitates, looks from MacLeod to the Alec that only she sees. Does MacLeod really see him?

He doesn't, but he knows Jennifer needs him to.

MACLEOD (CONT'D)

(to 'Alec')

Is this what you want for her? You want her to know what it's like to kill someone? To hold on to this moment, this murder, for the rest of her life? Is this what you want her to carry?

(to Jennifer)

He loves you. If you think that's what he wants, then go ahead.

There's a long pause. Then the ghostly Alec lowers his sword and Jennifer does the same, tears streaming down her face.

JENNIFER

(of Richie)

Let him carry it.

(unforgiving)

Let Alec haunt him forever.

She lets Richie's sword fall to the floor with a clatter.

MACLEOD

He will.

(CONTINUED)

749 CONTINUED: (3)

749

MACLEOD

steps forward and hugs her. Alec's ghost is gone. It's  
over.

FADE OUT.

END OF ACT FOUR



ACT : TAG

FADE IN:

750 INT. RICHIE'S PLACE - NIGHT - LATER

750

Jennifer has left. MacLeod waits by Richie's side. Suddenly Richie GASPS hard. He starts coughing. MacLeod watches.

MACLEOD

You can get up now.

Richie sits up and looks around.

MACLEOD (CONT'D)

She's gone.

Richie starts to rise. He winces.

RICHIE

(beat)

You stopped her. How?

MACLEOD

She had a choice. She could walk away.

(beat)

We can't.

RICHIE

Is she gonna be okay?

MACLEOD

In time.

(beat)

She's dealing with her demons.

RICHIE

What about us? You and me?

MACLEOD

(beat)

You screwed up, Richie. It happens.

(beat)

To all of us.

RICHIE

(beat)

If I live to be a thousand, I'm gonna be seeing that guy coming at me in my dreams... wondering what I coulda done different.

(CONTINUED)

750 CONTINUED:

750

MACLEOD

I know

(beat)

And he won't be the last. They all  
come back.

Richie reacts to MacLeod's thoughtful tone.

RICHIE

I thought you didn't believe in  
ghosts.

MACLEOD

I believe in the kind you carry with  
you. Everyone you've killed...  
everyone you've loved. They never  
leave you.

(beat)

When you stop feeling them... when  
you stop hurting -- that's when I'll  
start worrying about you.

And off that somber moment between the two friends --

FADE OUT.

THE END