



HIGHLANDER

The Series

#97608
JUSTICE

Written by
Michael O'Mahony
&
Sasha Reins

Highlander

"JUSTICE"

Written by

Michael O'Mahony
and
Sasha Reins

Production #97608

September 19, 1997 Final Shooting Script

Filmline International Highlander

HIGHLANDER

"Justice"

Production #97608

CAST LIST

DUNCAN MACLEOD
KATYA ("KAT - YA")

ARMANDO BAPTISTA
ELENA MORENO

MIA BAPTISTA (7)

WILLIAM OF GODFREY
FREDERICK OF GODFREY

RAMON CASTILLO
JOSE

PARAMEDIC

P.I.

YOUNG ELENA (6) - NONSPEAKING
YOUNG ELENA (12) - NONSPEAKING
YOUNG ELENA (18) - NONSPEAKING

HIGHLANDER

"Justice"

Production #97608

SET LIST

INTERIORS

BARGE

FENCING SALON
OFFICE BUILDING
/RECEPTION AREA
/ARMANDO'S OFFICE
ARMANDO'S NEW CHATEAU
/HALLWAY
/OFFICE

ARMANDO'S MANSION - BUENOS AIRES - 1996
/LIBRARY
/KITCHEN
/MASTER BEDROOM

ALEHOUSE - ENGLAND - 1362
MANOR - ENGLAND - 1362
/GREAT HALL
/ENTRANCE HALL

MACLEOD'S CAR
AMBULANCE - BUENOS AIRES - 1996

EXTERIORS

BARGE

ARMANDO'S CHATEAU
/FRONT ENTRANCE
/GARDEN
/TERRACE
/NEAR SMALL COPSE OF TREES

WOODS
/STONE WALL
/NEAR CHATEAU

ROAD
ARMANDO'S NEW CHATEAU - ENTRANCE
FENCING SALON
ROOFTOP/PARKING RAMP OVERLOOKING SALON
CATHOLIC SCHOOLYARD
STREET - BUENOS AIRES - 1958
STREET - NEAR CATHOLIC SCHOOL - BUENOS AIRES - 1964
STREET CORNER - BUENOS AIRES - 1996
ARMANDO'S MANSION - BUENOS AIRES - 1996

HIGHLANDER

"Justice"

TEASER

FADE IN:

801 INT. FENCING SALON - PARIS - DAY

801

Mirrors line one wall. MOCK TARGETS are being jabbed by young white clad FENCERS of both sexes. Elsewhere in the salon, several FENCERS are just standing, eyes locked on the --

COMBAT PLATFORM

where TWO MEN in white protective garb parry furiously. They carry forward and back -- both with quick, economical moves, both very polished and agile. The smaller of the two is good, but the larger man is even better. Then --

The LARGER man executes a sudden, unexpected move -- and the SMALLER MAN'S saber clatters to the floor.

The disarmed man looks visibly stunned by the sudden decisive defeat. He REMOVES HIS MASK, and we see --

ARMANDO BAPTISTA

forties, dark, good-looking in a Ron Silver-Studio Exec mold, with the accessorized wealth: signet ring, flashy Rolex, a custom saber case. Armando shakes his head in good-humored bewilderment, bows gracefully.

ARMANDO

I never saw that riposte coming.

THE VICTOR

presents his weapon to his face, acknowledges the bow, then flips up his mask to reveal -- MACLEOD. He smiles.

Armando starts to replace his saber in the custom case as MacLeod starts to strip off the protective gear.

MACLEOD

(good naturedly)

Luck.

ARMANDO

That was more than luck... but I do appreciate the lie.

(with a smile)

We weren't formally introduced. I'm Armando Baptista.

Offering his hand with a smile.

(CONTINUED)

801 CONTINUED:

801

MACLEOD

Duncan MacLeod.

(they shake)

Baptista... You fenced for
Argentina in the '84 Olympics?

Armando waves this off.

ARMANDO

And you fenced for?

MACLEOD

(beat)

I'm afraid I gave up my amateur
standing a long time ago.

ARMANDO

Really?

(beat)

How about lunch, MacLeod?

MACLEOD

I have a couple of errands to run.

Armando smiles engagingly, proffers an engraved calling
card.

ARMANDO

Please, the least you can do is
allow me to lose graciously.

(beat)

What do you say, MacLeod? My home?
Two hours?

MacLeod takes the card.

MACLEOD

Why not.

He makes his exit from the salon. Armando watches him go,
curious, then turns back to retrieve his case.

802 EXT. ROOFTOP/PARKING RAMP OVERLOOKING SALON - DAY

802

CLOSE - A PAIR OF BLACK-GLOVED HANDS

Flip open a black Halliburton-like METAL BRIEFCASE,
revealing elements of what seems to be a high-tech rifle.

WIDER

as the HANDS expertly assemble it, we see it's not a rifle,
but a state-of-the-art compound

CROSSBOW

with a frame handle and fiber-optic sight. Finally, the
titanium

(CONTINUED)

802 CONTINUED: 802

QUARREL

four razor sharp blades constitute the head. As it is inserted carefully into the bow we see --

THE MARKSMAN

clad in black from head to toe. Twenty-seven, beautiful, deadly. Her name is KATYA. She slides into shooting position, raises the sight to an eye, motionless, expressionless -- only the icy look in her eyes betrays a depth of feeling there. Cold hatred.

803 EXT. FENCING SALON - DAY 803

Armando's LIMO is parked outside the fencing salon. Standing by the Limo, patient and immobile as a rock --

JOSE

a big, capable looking bodyguard in a muscle-packed suit and shades, he coolly glances over as

MACLEOD

passes, leaving the building. MacLeod moves past Jose -- then stops as he gets the BUZZ. It ain't Jose. As he looks warily around --

INTERCUT:

804 EXT. ROOFTOP/PARKING RAMP OVERLOOKING SALON - DAY 804

Katya getting the BUZZ as well. She twitches, fights the urge to rotate away from her killing field -- and stays on target, focussed on the scene below. Waiting.

RESUME MACLEOD

his eyes go up to the rooftop across the street -- and he spots the faintest GLINT off something shiny.

He moves toward it.

805 EXT. ROOFTOP/PARKING RAMP OVERLOOKING SALON - DAY 805

CROSS-HAIR POV - THE SALON

then the angle shifts: to JOSE. Then the LIMO. Back to the SALON DOOR -- and stays there.

RESUME - KATYA

like a lioness waiting in high grass. Only a slight flick of her EYES betray the fact that she senses

(CONTINUED)

805 CONTINUED:

805

MACLEOD

appearing behind her, katana ready. From where he stands, he can't see her cross-bow.

MACLEOD (CONT'D)

I'm Duncan MacLeod of the Clan
MacLeod.

Katya doesn't move. Her fingers tease the trigger. Tensing, still waiting for her shot.

MacLeod steps closer, puts an edge into his voice.

MACLEOD (CONT'D)

I don't think we've been introduced.

His tone tells her she's not going to be left alone. Katya turns, and without a blink or change of expression -- fires.

MACLEOD

has a micro-second to register the CROSS-BOW before the BOLT embeds itself with a THUNK in his upper chest. He staggers back, his katana clatters to the ground.

KATYA

Now we have.

She coolly grabs crossbow and case, glaring at MacLeod as she passes. He makes an agonized reach for his katana --

KATYA (CONT'D)

You're not my business. But if
you ever get in my way again...
you will be.

And she sweeps out.

MacLeod gasps, clutching the bolt in his chest. He staggers to the edge of the roof where Katya set up her shot, and sees --

MACLEOD'S POV - THE LIMO

as ARMANDO slips inside, and Jose slams the door. No one else around.

MACLEOD

has seen the intended target. He slumps back against the wall.

MACLEOD

(through his teeth)
My lucky day...

(CONTINUED)

805 CONTINUED: (2)

805

As he passes out --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

806 EXT. ARMANDO'S CHATEAU - FRONT ENTRANCE - DAY - ESTABLISHING 806

807 EXT. ARMANDO'S CHATEAU - GARDEN - DAY 807

MIA, a raven-haired seven-year-old, holds a stuffed Corgi dog under her arm as she plays with-a ball on the lawn. We hear --

ARMANDO (O.S.)

(into phone)

Then find a second source to confirm. Pay him, if we have to, but nail it down.

Armando paces on the Chateau terrace, a cool little STAR TAC CELL PHONE practically growing from his ear. A table nearby is set for lunch.

Mia trots over to Armando, tugs on his trouser leg.

MIA

Papa?

Armando tilts the mouthpiece.

ARMANDO

Princess, please... I'm on the phone.

MIA

I hate my new school.

ARMANDO

(into phone)

Un momento...

(then)

Mia, the schools are wonderful in Europe.

MIA

But I don't like it there. I want to go home.

ARMANDO

Mia, honey, I have an important call...

He indicates the rear of the formal garden where a dovecote stands at the edge of a woods.

ARMANDO (CONT'D) (CONT'D)

Take Maxim and go play with your ball. We'll talk later, okay?

(CONTINUED)

807 CONTINUED: 807

He leans and tenderly kisses the top of her head.

808 EXT. ARMANDO'S CHATEAU - TERRACE - DAY 808

Jose escorts MacLeod -- now wearing a fresh shirt onto the terrace. MacLeod smiles to himself as he watches Mia race towards the dovecote.

ARMANDO

(on phone)

They'll sue us... We'll sue them.
It's all part of the game... We
print it... Front page.

He motions MacLeod to the table, winks, pours them both wine. All part of the game.

ARMANDO (CONT'D)

(into phone)

Yeah... Well tell those bastards
they know where to find me.

He toggles off, turns to MacLeod with an exasperated shrug -- what's a guy gonna do?

MACLEOD

I think they already have.

ARMANDO

What?

MacLeod drops the metal CROSSBOW BOLT on the table beside the coupe.

MACLEOD

Found you.

And OFF Armando's reaction, as he stares at the BOLT.

809 EXT. ARMANDO'S CHATEAU - NEAR SMALL COPSE OF TREES - DAY 809

Mia plays an imaginary game of "fetch" with her stuffed dog. She kicks her ball -- it rolls past the treeline, into the woods.

MIA

Let's get it, Maxim!

She picks up her stuffed dog and together they run into the woods --

INTERCUT:

810 EXT. WOODS - STONE WALL - CONTINUOUS 810

A tall garden wall. A GRAPPLING HOOK flies over the edge, bites in near the top. A BEAT later --

(CONTINUED)

810 CONTINUED:

810

KATYA

is up and over with the ease of a ninja, landing on the ground with silent, catlike ease. She's still clad in black, crossbow slung over one shoulder -- still the cold look around the eyes. It's clear what she's here for.

RESUME MIA

MIA

C'mon Maxim, let's get the ball...

Mia hesitates, looks back at her father -- then turns and runs further into the woods.

811 EXT. GARDEN - CONTINUOUS

811

Armando leans back in a chair, sipping champagne, holding the CROSSBOW BOLT, questioning MacLeod closely.

ARMANDO

Unbelievable.

(beat)

You're telling me an assassin, a woman, was going to kill me...

He flips the bolt to MacLeod, who deftly catches it.

ARMANDO (CONT'D)

...with this arrow?

He raises his eyebrows.

MACLEOD

It's a crossbow bolt, not an arrow.

(beat)

It's designed to kill.

ARMANDO

And exactly how did you find it?

MACLEOD,

(makes a face)

Very unpleasant.

ARMANDO

Pardon?

MACLEOD

(beat)

Just lucky again, Senor Baptista.

He reaches for his wine.

812 EXT. WOODS - CONTINUOUS

812

KATYA

moving deeper into the woods, when she hears --

(CONTINUED)

812 CONTINUED:

812

MIA (O.S.)
(calling)
Where is it Maxim?

KATYA stops, reacts to the sound. Her expression becomes grimmer, even more intent. She moves toward the voice.

RESUME MIA

well in the trees, searching for her ball.

As she moves uncertainly towards a stand of trees --

KATYA'S POV - MIA

seen through the trees. The INTRUDER POV pushes silently through the brush, moving STEADILY CLOSER to the little girl, tension building as it closes in on her.

ON MIA

oblivious, until she hears a TWIG SNAP underfoot.

She whirls in surprise to see --

KATYA

looming over her, all in black, crossbow in one hand.

MIA

freezes at the sight staring at the woman open-mouthed. They stay this way for a BEAT, and then --

MIA (CONT'D)
Katya!

MIA breaks into a delighted grin, and runs to her.

Katya kneels, releasing the crossbow and swallows Mia up in her arms in a bear hug.

KATYA
Mia... Oh Mia, I missed you so much.

MIA
I missed you too!

It's clear these two love each other, that Katya is deeply moved by the reunion. Mia pulls free.

MIA (CONT'D)
I have a new puppy! See? He's a Corgi.

Katya smiles at her excitement, turns to admire the dog.

(CONTINUED)

812 CONTINUED: (2)

812

KATYA

He's beautiful.

(solemnly)

Did you know the Queen of England
has the same kind of dogs? Makes
him kind of royal.

Mia grabs the stuffed dog and hugs it.

MIA

I knew that.

KATYA

(beat, then)

Mia? Where is your father?

There's a new coolness in her voice, a danger hovering
there that the child couldn't possibly detect.

813 EXT. ARMANDO'S CHATEAU - GARDEN - SAME TIME

813

Armando is watching MacLeod doubtfully. Something in this
that he doesn't buy.

ARMANDO

We fence, I invite you to lunch,
and you show up with a story right
out of Mission Impossible.

(beat)

And I'm not supposed to be
skeptical?

MACLEOD

Skeptical is fine...

(evenly)

Stupid isn't.

ARMANDO

I'm not stupid, Mr. MacLeod. Or
gullible.

(beat)

Now who the hell are you, really?

MACLEOD

gets the BUZZ. He stands quickly and scans the grounds
focussing on the trees.

MACLEOD (CONT'D)

Lunch is over. Get inside the
house...

ARMANDO

What?

MACLEOD

She's here!

MacLeod sprints towards the woods.

(CONTINUED)

813 CONTINUED:

813

ARMANDO

stands with Jose a BEAT, stunned. Then --

ARMANDO (CONT'D)

Mia...

(in growing alarm)

Mia's down there!

He pushes away from Jose and sprints after MacLeod.

814 EXT. WOODS - CONTINUOUS

814

MacLeod runs into the woods, looks around -- but there's no sign of Katya. The BUZZ is gone. Then he sees --

MIA

coming from the woods with her stuffed dog and ball.

MACLEOD

runs up to her, kneels beside her as Armando runs up behind him. Jose is just on his heels.

MACLEOD (CONT'D)

There was a woman here. Did you see her?

Mia clamps her mouth shut, doesn't answer.

MACLEOD (CONT'D)

Please, it's important. Did you see anyone?

Mia runs to Armando. He lifts her up.

ARMANDO

You're scaring her...

MACLEOD

(insistent)

She was here.

ARMANDO

Mia? Did you see anyone?

He watches her face carefully. The child hesitates just a BEAT, then -- shakes her head.

MIA

Just me... and Maxim.

Armando shoots MacLeod an angry look, then takes her hand.

ARMANDO

Come. We'll go back to the house.

(MORE)

(CONTINUED)

814 CONTINUED:

814

ARMANDO (CONT'D)
(stiffly, to MacLeod)
You're right, MacLeod, lunch is
over.

And he leaves with Mia. Jose throws MacLeod a look and follows his boss. MacLeod's eyes scan the trees.

815 EXT. ROAD - LEAVING CHATEAU - DAY

815

MacLeod motors down the drive.

816 INT. MACLEOD'S CAR - TRAVELING

816

MacLeod is away from the Chateau, driving down the heavily-treed road -- he's hit by the BUZZ.

At the same moment he rounds a corner, and there ahead of him --

KATYA

standing directly in the road, sword in hand. As MacLeod slows, she turns and walks into the woods. Stops once to meet his eyes, then continues. She disappears into the undergrowth.

MacLeod pulls to the side of the road.

817 EXT. ROAD - DAY

817

As MacLeod climbs from his car and lifts out his katana. He heads after her.

818 EXT. WOODS - NEAR CHATEAU - DAY

818

CAMERA FOLLOWS MacLeod as he moves warily through the trees, his sword leading, alert for an ambush. The BUZZ grows stronger. He steps into a clearing to find

KATYA

waiting, her sword at her side. She makes no move to run or to explain -- it's clear she wanted him to find her.

MACLEOD
Who are you?

KATYA
The name is Katya.

And she goes for him.

MACLEOD

blocks her blow.

(CONTINUED)

818 CONTINUED:

818

KATYA'S

not as strong as MacLeod, but quick as hell.

After the first pass they break off, circling cautiously, taking each other's measure.

KATYA (CONT'D)

You should have gotten out when I gave you the chance.

MACLEOD

That was a chance?

She smiles without humor.

KATYA

If I'd wanted you dead, you'd be dead.

MACLEOD

I don't think so.

She swings to prove her point. She's fast and skillful but

MACLEOD

matches her blow for blow, drives her back. They circle again.

MACLEOD (CONT'D)

Why are you trying to kill Armando Baptista?

Katya charges him. They go at it seriously, no holds barred.

MACLEOD

disarms her. Katya's weapon goes flying.

KATYA

stands there, ready to die, MacLeod's blade at her throat.

MACLEOD

asks again.

MACLEOD (CONT'D)

Why are you trying to kill Armando Baptista?

KATYA

For Elena...

TRANSITION TO:

819 EXT. ARMANDO'S MANSION - BUENOS AIRES - 1996 - NIGHT 819

SUPER: BUENOS AIRES - 1996

A waiting AMBULANCE sits across from a POLICE CAR, their LIGHTS STROBING a feverish blue and red.

KATYA

Elena!

KATYA

tight jeans and a man's loose-fitting workshirt, leaps out over the door of a convertible Mercedes.

ANGLE - THE MANSION

as the Paramedics rush the GURNEY out towards the waiting Ambulance. On it, clearly visible: Elena, a young 42, long dark hair, voluptuous features; her face is streaked with blood.

Katya races toward it.

KATYA (CONT'D)

(in horror)

ELENA!

The gurney reaches the ambulance. As the Medics slide the gurney into the back, Katya tries to follow.

PARAMEDIC

Lady, you can't go in there...

KATYA

The hell I can't, get out of my way.

Her look is so fierce it's almost frightening. The PARAMEDIC releases her and backs off.

Katya scrambles into the ambulance. The Paramedic climbs in after her, and as the door slams behind them --

THE AMBULANCE

careens away, siren wailing, lights flashing.

820 INT. AMBULANCE - TRAVELING - BUENOS AIRES - 1996 - 820
CONTINUOUS

VITAL SIGN MONITORS attached to Elena display a data stream: blood pressure, an erratic heart rate.

Katya squeezes Elena's hand. Elena looks up at her through a haze of pain.

ELENA

Katya...? Katya, I'm afraid...

(CONTINUED)

820 CONTINUED:

820

KATYA

You're gonna be all right. You're
gonna be fine...

She's trying to hang on for Elena's sake, but she has seen
the wounds -- she knows it's not fine.

ELENA

Am I... dying?

KATYA

No... I won't let that happen.

Katya snaps at the Paramedic.

KATYA (CONT'D)

Do something, dammit...

(beat)

Please...

THE VITAL SIGN MONITOR

signals an alarm. Blood pressure's dropping, HEART BIPS
suddenly segue to urgent ALERT BEEPS.

THE PARAMEDIC

is already injecting a SYRINGE into the IV tube, shaking
his head. Katya knows she's losing her. She pulls away
the straps, cradles the dying woman as best she can.

KATYA

Hang on, baby, hang on. Please
stay with me...

CLOSE - ELENA

She tries to speak, but no sound comes. Fighting her tears,
Katya bends close to hear her.

ELENA

(halting, a whisper)
Mama...? I love you, Mama...

KATYA

I love you, too, Elena.

But she's gone.

KATYA (CONT'D)

I love you, too.

She hugs her dead daughter to her, unable to hold back the
tears.

TRANSITION TO:

821 EXT. WOODS - NEAR CHATEAU - THE PRESENT - DAY

821

RESUME

MacLeod's blade is at Katya's throat.

MACLEOD

Who was Elena?

KATYA

She was my daughter.

(beat)

Armando Baptista murdered her.

Her voice rings with pain, an unspoken agony.

MACLEOD

slowly lowers his blade from her neck.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

822 EXT. ARMANDO'S CHATEAU - GARDEN - DAY

822

Jose stands discretely in the B.G. as Armando plays catch with Mia, her stuffed dog by her side.

ARMANDO

I'm sorry that man scared you.

(beat)

You like your new dog?

MIA

(proudly)

Maxim's not just a dog... he's a royal dog!

ARMANDO

(a smile)

Because you own him?

MIA

No, silly. Because the Queen of England has lots of them.

ARMANDO

(playing)

Really? Who told you that?

She puts a hand to her lips, shakes her head.

MIA

It's a secret.

ARMANDO

(playfully)

I see. Did the Queen ask you not to tell?

Mia breaks into a smile. Shakes her head.

ARMANDO (CONT'D)

The King?

(she shakes her head)

I give up, Mia.

MIA

Aunt Katya.

(her hand goes to her mouth)

I wasn't supposed to tell.

Armando suddenly freezes. He looks into her eyes.

ARMANDO

Mia? When did you see Aunt Katya?

(CONTINUED)

822 CONTINUED:

822

His voice is soft, but Mia realizes she's made a mistake.

ARMANDO (CONT'D)

That man was right. She was here,
wasn't she? This afternoon?

Mia says nothing.

Armando turns and walks off, calling --

ARMANDO (CONT'D)

Jose!

Jose quickly moves to him, waits.

JOSE

Yes, Senor.

ARMANDO

Katya's in town.

(beat)

Find her.

Jose immediately pulls out a cell phone. Armando turns to the table, picks up the BOLT still lying there.

ARMANDO (CONT'D)

And while you're at it, dig up all
you can on Duncan MacLeod.

He tests the sharp point of the bolt, and OFF this --

823 EXT. WOODS - NEAR CHATEAU - DAY

823

MacLeod and Katya sit on a fallen log, their swords propped against the log. The road just outside the woods is visible from where they sit. In the opposite direction, the outer walls of Armando's estate can be seen.

KATYA

I found Elena Moreno in Buenos
Aires. Millions of people... and
she was alone. Barely surviving.

(beat)

She was only six years old.

TRANSITION TO:

824 EXT. STREET - BUENOS AIRES - 1958 - SEPIA TONE - NIGHT

824

SUPER: BUENOS AIRES - 1958

A SMALL CHILD

squatting in the street outside a fancy restaurant. Dressed in tatters, a dirt-streaked face, thin legs, hand held out, begging: it is YOUNG ELENA, at age 6. (PLEASE NOTE: Young Elena can be played by the same actress who plays Mia.)

(CONTINUED)

824 CONTINUED:

824

ON KATYA

as she leaves the restaurant, dressed in an elegant gown, with a number of well-dressed men and women.

KATYA (V.O.)

You should have seen her... She was starving, begging for scraps. Living on other people's garbage.

(beat)

(E) The government didn't care about the poor like they do here in Europe.

The others in her party move on. Young Elena is invisible to them, but

ELENA'S EYES

lock on Katya. She opens her hand to Katya. Her large dark eyes are pools of need that seem unfillable. They also seem to expect nothing.

Katya looks at the outstretched hand, the hopeless look her heart goes out to her.

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

Over the years, I'd lost so many people. I was afraid to let anyone in again, afraid of the pain of losing them.

(beat)

Then, there she was. There was something in her eyes... something that reached out and grabbed my soul...

(beat)

I couldn't walk past her.

Katya kneels on the street beside the child. She pulls a chocolate bar from her bag, gives it to her. Young Elena eats, watching Katya warily. Katya watches her with a growing tenderness.

Katya rises, puts out a hand to the child. Elena hesitates, unsure about this offer -- but Katya's smile urges her. Young Elena takes Katya's hand -- and breaks into a smile.

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

All she knew was her name, and that her parents didn't want her.

(beat)

But I did.

And OFF Young Elena's wondering smile --

DISSOLVE TO:

825 EXT. STREET - NEAR CATHOLIC SCHOOL - 1964 - SEPIA TONE - 825
DAY

At the SCHOOL ENTRANCE

TWELVE YEAR OLD ELENA

in her uniform. She's smiling, happy and confident: a changed child from the one on the street. As she exits the building, Elena sees --

KATYA

waiting for her on the sidewalk.

Elena runs to Katya, hugs her tightly.

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

Sometimes, I'd make believe that she came from me -- that she was part of my flesh, part of my blood. Even though I can never have children of my own.

(beat)

Maybe that's why I wanted to be the best mother in the world... I wanted to give her what she had given me.

ELENA AND KATYA

turn and walk down the street together, away from camera, holding hands. AS THEY WALK and turn a corner, into the camera, Katya stays the same, but Elena becomes --

EIGHTEEN YEAR-OLD ELENA

KATYA (V.O.)

I watched her grow. She was beautiful, talented. And when she was old enough, I told her the truth about me.

Elena's now dressed like a modern young woman, her arms linked with Katya's, the two of them like buddies.

KATYA (V.O.)

We kept moving so the world wouldn't notice that I wasn't getting any older. I went from being her mother, to her older sister...

(beat)

Then her younger sister. But she was always my little girl.

TRANSITION TO:

826 EXT. WOODS - NEAR CHATEAU - THE PRESENT - DAY

826

As Katya paces before MacLeod.

KATYA

And then that bastard killed her.

MACLEOD

Why didn't you go to the police?

KATYA

There were police. And a judge,
and a jury. But in places like
Argentina, a man with important
friends...

Her voice trails off.

MACLEOD

He walked.

At that moment, they see --

ARMANDO'S LIMO

Go by on the road. Katya's face tightens.

KATYA

Mortal justice failed, MacLeod,
but I won't. My little girl will
have justice.

She moves off. MacLeod watches her.

827 INT. OFFICE BUILDING - RECEPTION AREA - DAY

827

On the office door the lettering reads: EL DIARIO DE BUENOS
AIRES - EUROPEAN BUREAU. On the wall, behind the young
female RECEPTIONIST, is a mock-up of an ad that ran in
their newspaper, promoting tourism in Europe. MacLeod
waits, ignoring the obvious eyebats of the receptionist.
Armando enters, Jose following.

Armando picks up message slips and glances at them,
pointedly ignoring Macleod's gaze.

ARMANDO

I'm a busy man, MacLeod.

MACLEOD

Make the time.

ARMANDO

I don't think so.

JOSE

(taking MacLeod's
arm)

The door is this way, Senor.

(CONTINUED)

827 CONTINUED:

827

MacLeod throws a hard glance at Jose's hand on his arm.

MACLEOD

I wouldn't.

Jose throws back a hard look, but removes his hand.

Armando turns to enter his office. MacLeod stops him with two words.

MACLEOD (CONT'D)

Elena Moreno.

Armando turns, tightens.

ARMANDO

Jose, show Mr. MacLeod into the office.

(pointed)

But first, make sure he's comfortable.

Armando walks off. Jose steps up to MacLeod, waiting. MacLeod sighs, knows what's coming. He raises his arms, lets Jose pat him down. As his hands go to MacLeod's legs.

MACLEOD

(with a wry smile)

A little higher on the left.

Jose glowers. The Receptionist stifles a smile.

828 INT. OFFICE BUILDING - ARMANDO'S OFFICE - DAY

828

A high-end executive space: conference table, big desk, computer, bar, leather chairs. The drapes are pulled.

Armando is pouring drink as MacLeod and Jose enter. He waves at the bottle and glasses, but MacLeod ignores it. Armando pours himself one.

ARMANDO

Before we discuss Elena...

(beat)

Let's talk about you.

MACLEOD

There's not much to talk about.

ARMANDO

You'd be surprised.

He moves to the conference table, flips open a file folder.

ARMANDO (CONT'D)

Duncan MacLeod.

(MORE)

(CONTINUED)

828 CONTINUED:

828

ARMANDO (CONT'D)

Born in Glasgow in 1962 at St.
Alistair's Hospital, which burned
down in 1966, conveniently
destroying all the original records.

INSERT - ARMANDO'S HAND

flipping over photocopies of a blurry birth certificate,
wedding license, death certificates, newspaper clippings
of a hospital fire.

BACK TO SCENE

ARMANDO (CONT'D)

Your parents, John and Mary, die
in a car accident when you're still
a child. You were raised by a
maiden aunt in America...

MACLEOD

(poker faced)

Judith. I still miss her.

ARMANDO

...but she dies of a stroke when
you're seventeen.

(looking up)

Amazing how everyone who knew you
as a child seems to be
unreachable... or dead.

MACLEOD

It's a sad story.

ARMANDO

Was it Oscar Wilde who said, "Losing
one parent is a tragedy..."

MacLeod finishes it.

MACLEOD

"Losing both seems like
carelessness." Oscar was a cynic.

ARMANDO

And you're a liar. I've been in
the newspaper business all my life.
I can smell a fake.

(beat)

And you, Mr. MacLeod, stink.

MacLeod ignores the remark, crosses to the window, pulls
back the drape a few feet.

MACLEOD

She's out there. She's coming.
And nothing you can do is going to
stop her.

(CONTINUED)

828 CONTINUED: (2)

828

ARMANDO

Why am I so important to you?

MacLeod drops the drape.

MACLEOD

All life is important to me. Even yours.

(beat)

Why did you kill Elena Moreno?

Armando hesitates a BEAT -- then motions for Jose to exit. He crosses to the bar, picks up a FRAMED PHOTOGRAPH, stares at it.

CLOSE ON PHOTOGRAPH

of Elena and Armando, arm in arm, laughing.

TRANSITION TO:

829 INT. ARMANDO'S MANSION - LIBRARY - BUENOS AIRES - 1996 - 829
DAY

The same photo on a Louis XVI table that doubles as a desk. Leather-bound books fill the walls. There is a bar nearby with bottles of wine and whiskey and a bucket of ice. A couch and wing chairs flank the fireplace. A suitcase stands near the door. Armando stands as RAMON CASTILLO, a handsome 28, Armando's assistant and protégé, enters.

ARMANDO

Ramon!

CASTILLO

I have the final itinerary.

Armando glances over the list.

ARMANDO

Paris, Nice, Rome, Venice... Nine cities in twelve days?

(laughs)

Are you trying to kill me?

CASTILLO

Have to keep the advertisers happy.

ARMANDO

I think I taught you too well.

Elena enters with a tray of hors d'oeuvres, which she places on a table.

ELENA

What time is the car coming?

(CONTINUED)

829 CONTINUED:

829

ARMANDO

I'm driving myself to the airport.
We have a little time.

Katya enters.

KATYA

Are you sure it's okay that Mia
stays with me tonight?

ELENA

She's been looking forward to it
for weeks.

(beat)

I'll be fine.

Katya moves to the bar and pours herself a glass of wine.

Elena is dressed provocatively in an outfit that seems to emphasize, rather than mask, her age. A sharp contrast to Katya, who is dressed in a simple short dress that just happens to make her look incredibly sexy.

CASTILLO

(to Katya)

You look great.

Castillo moves to stand close to Katya at the bar, so close he's touching her. As he reaches for a bottle, his other hand brushes against her ass suggestively. There's no doubt what his message is.

CASTILLO (CONT'D)

Mind if I help myself?

Katya gives him a friendly smile and starts to move away. Before Castillo can follow, Elena reaches between the two of them and grabs the ice bucket.

ELENA

I think we need more ice.
(moving toward the
door)

Katya, a little help?

KATYA

(laughs)
For ice?

ELENA

Please.

Katya shrugs good-naturedly at the men and follows Elena out of the room.

830 INT. ARMANDO'S MANSION - KITCHEN - BUENOS AIRES - 1996 - 830
CONTINUOUS

Elena turns on Katya as soon as she enters the room.

(CONTINUED)

830 CONTINUED:

830

ELENA

How could you do that to me?

KATYA

Do what?

ELENA

Put the moves on Ramon like that.

KATYA

Me? It's not my fault he can't keep his hands to himself.

ELENA

Just stay away from him.

KATYA

(motherly concern)

Elena... You have a husband.

ELENA

Ramon makes me feel young. He makes me feel beautiful.

(beat)

Some of us can't stay twenty-seven forever.

KATYA

(beat; gently)

Does Armando know?

ELENA

I have one life, Mama... Let me live it.

KATYA

(worried)

He'll find out, Elena. They always do.

831 EXT. STREET CORNER - BUENOS AIRES - 1996 - DAY

831

CLOSE ON a compromising PHOTO (GRAINY, TELEPHOTO) of Elena and CASTILLO kissing in the back seat of a car.

We HEAR the CLICK of a PHOTO SHUTTER, and see --

ANOTHER PHOTO

Of the same two, from another angle. Laughing happily.

CLICK OF A SHUTTER --

ANOTHER PHOTO - another kiss.

ARMANDO (O.S.)

(incredulous)

Ramon Castillo...

(CONTINUED)

831 CONTINUED:

831

Armando and a slim PRIVATE INVESTIGATOR in a Panama Suit stand on the street corner, the PHOTOS spread on a manila envelope on the hood of a car. Armando rocks back, stunned, his face ashen. He tries to catch his breath.

ARMANDO (CONT'D)

I don't believe it.

P.I.

I'm sorry, Senor, but pictures don't lie.

(beat)

You want to see more?

Armando stuffs them back into the envelope.

ARMANDO

No.

He numbly pulls out a wad of cash -- too much and pushes it into the P.I.'s hands.

P.I.

Senor? Are you all right?

ARMANDO (CONT'D)

I'm going home.

He starts for an older Jaguar parked at the curb, fumbling with the keys. His eyes a million miles away.

832 INT. ARMANDO'S MANSION - LIBRARY - BUENOS AIRES - 1996 - 832
DUSK

Armando, clutching the envelope, enters in a sleepwalker's daze, his eyes seeing nothing. Numbly, he pours himself a large snifter of brandy from a decanter, slugs it back like water, pours another. His hands are shaking.

Armando slumps into a chair facing the fire. He opens the envelope, and stares at a photo of a laughing Castillo being kissed by Elena. As he stares --

DISTANT LAUGHTER

tinkling from upstairs. ELENA'S LAUGH. And following it, A MAN'S LAUGH.

Armando looks like he's been hit by an electric jolt. Dazed, he starts to walk towards the sounds, and we see in various QUICK SHOTS --

ARMANDO'S POV - THE TABLE

half-drunk CHAMPAGNE FLUTES and an empty BOTTLE.

THE FLOOR

stiletto heels and a man's loafers.

(CONTINUED)

832 CONTINUED:

832

The sounds of LAUGHTER again. Then --

NEAR THE FIRE

abandoned on the rug - A BLACK BRA.

ANGLE - THE DRAWER

a .38 SHORT-BARREL REVOLVER lies amid the pens and papers.

LOOSE CARTRIDGES roll nearby. A hand grabs them.

ARMANDO

scoops up the gun and cartridges. He starts toward the stairs, fumbling shells into the cylinder, his face a sweating, otherworldly mask.

833 INT. ARMANDO'S MANSION - MASTER BEDROOM - BUENOS AIRES - 1996 - DUSK 833

Elena and her lover, Castillo, are caressing under the covers. They roll quickly apart as --

THE BEDROOM DOOR

smashes open and

ARMANDO

wild-eyed, bursts in.

CASTILLO

sits up, pulling the sheets around him.

ELENA

reacts in horror.

ELENA (CONT'D)

Armando... !

For the first time, they see he's holding a gun.

ELENA (CONT'D)

Armando, no!

Elena SCREAMS - but it's too late...

ARMANDO

points and pulls the trigger -- again and again until the gun clicks empty. Then suddenly, silence.

ARMANDO

covers his mouth. Stares in horrified disbelief at what he's done.

(CONTINUED)

833 CONTINUED:

833

ARMANDO

Oh God. Oh God, no...

He slumps to his knees, destroyed, staring at --

THE BED

a tangle of bodies, sheets and feathers.

ARMANDO

tears running down his face, raises the gun, stares at it in his hand.

TRANSITION TO:

834 INT. ARMANDO'S OFFICE - THE PRESENT - DAY

834

Armando is still holding the photograph.

ARMANDO

I called an ambulance, but she died on the way to the hospital.

(beat)

I loved her.

MACLEOD

So much that you killed her.

ARMANDO

You weren't there, you didn't see them. Castillo was my protégé, he was like a brother to me. With my wife!

MACLEOD

(with sarcasm)

And they deserved to die because you got your feelings hurt?

ARMANDO

There was no thought, no plan. The courts understood. It was a crime of passion.

MACLEOD

It was murder.

(beat)

And you beat it.

ARMANDO

Did I?

He goes to the window, pulls back the drapes, as if exposing himself to be shot.

(CONTINUED)

834 CONTINUED:

834

ARMANDO (CONT'D)

You have any idea what it's like
to see my little daughter's face
every day, and see her mother
looking back at me?

(beat)

She doesn't know how her mother
died.

MACLEOD

One day she will.

(beat)

Katya's not going away.

Armando turns from the window towards MacLeod and explodes
in anger and frustration.

ARMANDO

What does she want me to do, kill
myself?

(beat)

Tell me -- tell me! How could I
kill my little girl's father...
when I've already killed her mother?

MACLEOD

I'm not here to tell you what to
do. Or how to live with yourself.

(beat)

Do what you want.

OFF Armando's look --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

835 EXT. BARGE - NIGHT - ESTABLISHING 835

The Quai is empty. LIGHTS are visible through the portholes.

836 INT. BARGE - NIGHT 836

MacLeod is asleep on the couch, a book on his chest. He is clad in silk pajama bottoms. The BUZZ breaks through. In one fluid move, he rolls to his feet to face --

KATYA

entering, moving towards him, sword in one hand, crossbow in the other. MacLeod's sword is close to hand -- but he doesn't pick it up.

KATYA (CONT'D)

Where are they?

MACLEOD

Disney World?

KATYA

Armando's gone. He took my granddaughter with him.

He walks to the galley, picks up a SAUCEPAN from a nearby rack. Katya tracks MacLeod with the crossbow.

MACLEOD

Hungry?

KATYA

(thrown)
What?

He turns to the counter, leaving his back to her, pulls out a container of dried pasta.

MACLEOD

I've got some fresh basil in the fridge. A little Italian olive oil, some parmigiano reggiano...
(frowns)

I hope I'm not out of pine nuts.

KATYA

MacLeod!

MACLEOD

Pesto just isn't the same without pine nuts.

She falters, feeling the rage dissipate.

(CONTINUED)

836 CONTINUED:

836

KATYA

I could kill you where you stand.

MACLEOD

Maybe. But then you'd still be hungry.

(picking up a bottle
of wine)

I say we go with the red. French or Italian? What do you think?

He starts to pour two glasses. Katya stares. She lowers her sword and crossbow.

KATYA

I don't believe this.

DISSOLVE TO:

837 INT. BARGE LATER

837

LAUGHTER. Nearby, one red bottle empty, the second nearly there. MacLeod and Katya are not drunk, but the edge is clearly off. Romantic music is playing in the background.

KATYA

(with a relaxed
smile)

You know I came here determined to kill you.

MacLeod shrugs.

MACLEOD

You don't get out much, do you.

KATYA

Not lately.

MACLEOD

Too busy being the sword of justice.

KATYA

Don't joke.

MACLEOD

I'm not.

KATYA

Why are you protecting him?

MACLEOD

I'm trying to protect you.

KATYA

(beat)

You ever raise a child, MacLeod?

MacLeod shakes his head sadly.

(CONTINUED)

837 CONTINUED:

837

KATYA (CONT'D)

Ever wish you did?

MacLeod takes a long BEAT, signifying the gravity of his answer.

MACLEOD

Katya, killing is never the answer.
I've been there.

KATYA

What about revenge?

MACLEOD

It leaves you emptier.

(beat)

And I don't think you need to be
emptier.

(beat)

That hole in the place where your
soul used to be. It won't be filled
by hate or revenge or Armando's
death.

Katya turns away. It's not something she wants to hear.
MacLeod moves with her.

MACLEOD (CONT'D)

You have to fill the hole with
life. Your life. For you. And
for Elena.

MacLeod wipes a single tear from her face. She looks at
him with new appreciation.

KATYA

(with a half-smile)

How old did you say you were?

MACLEOD

(with a smile)

On my next birthday, I'll be four
hundred and six.

KATYA

Pretty smart.

(she touches his
face)

For a kid.

He takes her in his arms. For a moment, they move slowly
to the music. She places her head on his chest, and it's
as if the world releases its weight. The tears begin to
flow. She holds MacLeod tightly for a long beat, then
looks up at him.

(CONTINUED)

837 CONTINUED: (2)

837

Slowly, tentatively at first, they kiss -- then the passion grows.

DISSOLVE TO:

838 INT. BARGE - LATER

838

MacLeod and Katya in his bed. Their lovemaking is part frantic dance, part ritual, both older than recorded time.

The heat of their need fills the barge as two perfect bodies channel grief into the desperate passion flaring between them, seeking life in the shadow of death. Her nails carve a trail down the sinews of his back as their bodies unite in comfort, unite in pain.

DISSOLVE TO:

In the midst of their lovemaking, Katya begins to laugh, as the hole in her soul begins to fill with joy. MacLeod stops moving.

MACLEOD

Was it something I said?

She shakes her head and pulls him to her once again.

DISSOLVE TO:

839 INT. BARGE - DAWN

839

MacLeod wakes, looks beside him. The bed is empty.

840 EXT. BARGE - DAWN

840

KATYA

is standing, looking out at the Seine. She is fully dressed.

MACLEOD

Approaches, bringing her a cup of coffee. Katya turns slowly to face him.

MacLeod senses the pain underneath her calm. The walls are back up.

KATYA

I can't let it go. Every time I close my eyes, I see them.

MACLEOD

Who?

KATYA

The jury. His jury. Not a single woman on it.

(MORE)

(CONTINUED)

840 CONTINUED:

840

KATYA (CONT'D)
 (derisively)
 Twelve men, good and true.

MACLEOD
 That's the system. That's mortal
 justice.

KATYA
 They thought Armando's precious
 honor was more valuable than my
 daughter's life. That's men's
 justice. I've seen it before.

TRANSITION TO:

841 INT. ALEHOUSE - ENGLAND - 1362 - DAY

841

SUPER: ENGLAND - 1362

A stone room set up as a crude tavern. A handful of local FARMERS and LABORERS at wooden benches and trestle tables. Behind a wooden counter, ROLF, the rotund proprietor, dispenses ale from a large wooden vat. Katya, in the dress of a serving wench, carries the tankards to the patrons.

Katya turns and speaks to QUIGLEY, a regular clearly well on his way to having trouble standing up.

KATYA
 Sorry, Quigley. Rolf says you're
 done 'til you can pay for what
 you've already drunk.

Katya moves him to the door, instinctively dodging a PATRON making a grab for her ass.

KATYA (CONT'D)
 (to Quigley)
 Besides, one more ale and Mistress
 Quigley will have to fetch you
 home in a cart.
 (a hand on his
 shoulder)
 And you don't want that to happen
 again, do you?

As a mortified Quigley bleerily shakes his head, she expertly guides him toward the door.

KATYA (CONT'D)
 You go home how, and sleep it off.

Katya moves back to the counter.

Rolf hands Katya two tankards, which she takes over to a nearby table. Suddenly, the room falls silent. Katya turns to see

(CONTINUED)

841 CONTINUED:

841

WILLIAM OF GODFREY

standing in the doorway. William is a handsome, dashing young nobleman son of the local liege lord, and his appearance in the alehouse stuns the common patrons. It's clear as he walks in that his lordship is not pleased.

WILLIAM

(to Rolf)

Clear the house.

Rolf looks up in protest. William puts a large gold coin down on the counter.

WILLIAM (CONT'D)

I said, clear the house.

Rolf snatches up the coin. With grumbling and scraping of benches, the patrons have the alehouse, followed by Rolf shooing them out. Only Katya remains in the room with William.

As he approaches her, she turns her face away from him.

WILLIAM (CONT'D)

I waited. All night I waited.
And you never came.

KATYA

(looking away)

I told you I wouldn't.

He touches her face, turns it so she has no choice but to look at him. He speaks to her earnestly.

WILLIAM

Katya, I love you. I want to be
with you so badly it burns me like
a fire.

Katya's face tells William she loves him, wants him, too. But she pushes him away.

KATYA

I can't... no more.

WILLIAM

(confused)

Katya?

KATYA

No more secrets. No more hiding.
No more empty barns and midnight
rendezvous.

(difficult to say
what everyone's
been saying)

I won't be the nobleman's whore
any longer.

(CONTINUED)

841 CONTINUED: (2)

841

WILLIAM

(angered)

It's not true who says such things!?

KATYA

But it is true.

(beat)

William, I want a family...
children... and I won't let them
grow up like me -- without a name,
without a father. I love you, but
I'd rather marry the poorest
goatherd in the land than bear the
bastards of Lord William of Godfrey.

William is torn between anger and heartbreak as he looks
into her eyes. Then he comes to a decision.

WILLIAM

I'll talk to my father. I will
make it right.

Though no older than William, Katya has seen a lot more of
life and doesn't share his optimism.

KATYA

(shakes her head)

There's nothing you can do. Someone
like you... and someone like me?
It'll never happen.

(with great sadness)

Good bye, William.

She kisses him gently on the cheek, then hurries into the
back room of the alehouse so he won't see her cry.

842 INT. MANOR - GREAT HALL - ENGLAND - 1362 - DAY

842

Lord Frederick of Godfrey, 50s, with the eyes and strength
of hard steel, admonishes his son.

GODFREY

I don't care how many harlots you
keep or how many bastards you get
on them -- you keep it secret, you
keep them hidden, and, for God's
sake, you keep them out of the
sight of your mother!

William screws his courage to the sticking place.

WILLIAM

She's not a harlot! I'm going to
marry her.

GODFREY

When will you grow up, William?
(MORE)

(CONTINUED)

842 CONTINUED:

842

GODFREY (CONT'D)

Think of your inheritance, think
of your title -- you'd throw that
all away on a tavern whore?

WILLIAM

(angry)
I love her.
(beat)
And if you disinherit me, Father,
you'd have to leave the kingdom to
your brother, Leopold.

GODFREY

(horrified at the
thought)
Leopold? The idiot? I'd sooner
burn it to the ground.

WILLIAM

(holding it over
him)
The tavern whore or your brother
Leopold. Which shall it be, Father?

A beat. Then, Godfrey's face softens, as if he's come to
a decision.

GODFREY

Well, son... You leave me no choice.

And off the father's smile --

843 INT. ALEHOUSE - ENGLAND - 1362 - DAY

843

Katya is washing a table as William rushes in with a package
under one arm. He's hardly in the door when he announces --

WILLIAM

(beaming)
He said yes!

KATYA

Yes? Yes?
(off his nod; excited)
It's impossible.

WILLIAM

No, it's a miracle.
(beat)
He wants to meet you. Tonight.
At dinner.

She stops, as some of her exuberance leaks away.

KATYA

I can't... not tonight... all those
highborn people... what would I
wear?

(CONTINUED)

843 CONTINUED:

843

WILLIAM

(proudly)

My father already thought of that.

(untying his bundle)

This dress was my mother's. He
wants you to have it.Katya holds the dress of fine linen and jewels up to
herself.

KATYA

(in awe)

If this is a dream, I hope I never
awaken.

As Katya turns a bit to admire the new dress --

844 INT. MANOR - ENTRANCE HALL - ENGLAND - 1362 - NIGHT

844

A dour-faced MANSERVANT opens the wooden doors to reveal
Katya. In her new dress, with her face and hair gleaming,
she looks like a queen.

KATYA

(tentatively)

I'm here to see William.

The Manservant leads her wordlessly across the hall, opens
the door to the Great Hall and gestures her to enter.

Katya takes a deep breath, then steps into --

845 INT. MANOR - GREAT HALL - ENGLAND - 1362 - NIGHT

845

As the door shuts behind her, Katya looks around the room.

On a dias at the end of room, Frederick of Godfrey sits on
a throne. Beside him, a PRELATE in robes of red and white.Two armed retainers stand to either side of the dias. At
tables to the side of the hall, a half-dozen dour-faced
MEN are seated. William is notably missing.

Everyone's eyes are rivetted on Katya.

Katya steps forward and curtsies to Godfrey.

KATYA

Good evening, your Lordship.

(rising, looking
around)

I was expecting William...

GODFREY

(cold)

My son has been unavoidably
detained.

(MORE)

(CONTINUED)

845 CONTINUED:

845

GODFREY (CONT'D)

(to the others
gathered)

We will proceed with the evidence.
Bring in the witnesses.

A side door opens and Rolf, Quigley, and MISTRESS QUIGLEY enter, followed by another guard with a polearm.

KATYA

Evidence? Witnesses? Your
Lordship, what is this about?
(confused)
Rolf?

Rolf turns away, unable to meet Katya's eyes.

GODFREY

(beckoning them)

Mistress Quigley, come forward.

Mistress Quigley comes forward. Godfrey reads from a scroll.

GODFREY (CONT'D)

You have testified that a week ago
that woman passed by your farm and
gave it the evil eye. Since then,
your two best milkers have dried
up.

(beat)

And now your husband has taken to
unnatural walks in his sleep,
calling the witch's name.

KATYA

(horrified)

Witch? I'm no witch!

GODFREY

(to Quigley)

And you, too, would swear to this?

Trembling, Quigley looks at Katya, then his wife, then Godfrey. Finally, the Guard nudges him with the polearm, and Quigley bobs his head in rapid agreement.

KATYA

No! It's not true.

GODFREY

And you, aleman.

(as Rolf reluctantly
steps forward)

You have also testified to the
witch's powers.

Rolf stares at the floor as Godfrey recites the evidence.

(CONTINUED)

845 CONTINUED: (2)

845

GODFREY (CONT'D)

That you have seen her mixing up
potions and spells in the shed
behind the alehouse. Spells she
used to bewitch William of Godfrey.

KATYA

(betrayed; tearful)
Rolf... you're my friend...

Rolf, full of shame retreats through the side door without
ever lifting his eyes. The Quigleys follow.

GODFREY

(triumphant)
This witch has employed her
unnatural powers in order to seduce
my son. Look, she even wears his
mother's clothes to appeal to him.
(beat)
Obviously, only one in league with
Satan could ever tempt William to
desire such a base-born wench.

Katya attempts to defend herself.

KATYA

No! William loves me, as I love
him. There is no magic, no
witchcraft. Only love.
(beat)
I swear, I am innocent!

Godfrey stands.

GODFREY

(pronouncement)
She will be taken to the quarry at
dawn, and there stoned until she
is dead.
(a dark look at
Katya)
A fitting end for the devil's whore.

The two Guards grasp Katya's arms. She struggles against
them.

KATYA

No, please, I beg you. I am
innocent!

Godfrey and his court file quietly out of the room, ignoring
Katya's screams and pleas.

KATYA (CONT'D)

Please, help me! Justice, I beg
you! No!

(CONTINUED)

845 CONTINUED: (3)

845

And OFF Katya's face, as she is dragged away --

TRANSITION TO:

846 EXT. BARGE - THE PRESENT - DAY

846

Katya is still staring at the Seine. She wears a bitter smile.

KATYA

They broke me. Shattered me. I was innocent and I thought my faith in justice would save me. I was wrong.

(beat)

I went out to dinner, expecting to be treated like a young bride, and I woke up in a charnel pit...
Immortal.

(beat)

Man's justice, MacLeod.

MACLEOD

Not all men.

KATYA

I don't want to kill all men.
Just one.

She puts the coffee aside, and with business-like finality, zips her leather jacket.

MACLEOD

Don't do it.

KATYA

(starts to turn
away)

Thanks for the night.

She turns and heads off the barge. MacLeod watches her go.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

847 EXT. ARMANDO'S CHATEAU - DAY

847

MacLeod's car is in the drive. MacLeod is at the door, facing the HOUSEKEEPER.

MACLEOD

You have no idea where they went?
No forwarding address, no phone
number?

The Housekeeper shuts the door in his face.

MACLEOD (CONT'D)

Thanks for your help.

MacLeod heads down the walk -- then turns and moves down the side of the chateau.

NEW ANGLE

as MacLeod approaches a window and peers in --

MACLEOD'S POV - THROUGH WINDOW

He sees the HOUSEKEEPER in the room, packing suitcases. She lifts a CATHOLIC GIRL'S UNIFORM with a distinctive badge on the tunic.

MACLEOD

reacts and moves away from the window.

MACLEOD (CONT'D)

Thanks for your help.

He heads for his car.

848 EXT. CATHOLIC SCHOOLYARD - DAY

848

BINOCULAR MATTE, we see a limo parked outside a school.

THE BINOCULARS

pan to the school door -- where Jose exits, holding Mia's hand. They get in the limo.

REFRAME

to find KATYA, parked around the corner in a sports car, putting down her binoculars.

849 INT. ARMANDO'S NEW CHATEAU - HALLWAY - DAY

849

Jose walks down an otherwise empty corridor. A pair of French doors lead to a courtyard outside.

(CONTINUED)

849 CONTINUED:

849

Passing the doors, he turns a corner and walks O.S.

KATYA

is out in the courtyard, moving stealthily along the wall.

THE FRENCH DOORS

jimmy open in two seconds. Katya slips into the corridor, looks around, then deliberately SLAMS the doors.

JOSE

hearing the noise, hurries back around the corner to investigate.

With a kick to the stomach and a chop to the head, Jose is in dreamland. He doesn't know what hit him.

KATYA

gets the BUZZ and turns as

MACLEOD

approaches.

MACLEOD (CONT'D)

Tell me, Katya, what's this really about? His guilt -- or yours?

KATYA

Get out of my way.

MACLEOD

You were a good mother. You couldn't have stopped it.

KATYA

I can end it.

MACLEOD

You do this and nothing will ever be the same. You'll never heal.

Katya stiffens.

KATYA

The only way you're going to stop me is to kill me.

Katya pushes past him and goes down the hallway.

850 INT. ARMANDO'S NEW CHATEAU - OFFICE - DAY

850

Armando works on a laptop computer at his desk. Nearby is his saber case. He's tired, a little drawn. As he works --

(CONTINUED)

850 CONTINUED:

850

THE OFFICE DOOR

slams open.

KATYA

stands in the doorway. She has a .38 aimed at Armando.

ARMANDO'S FACE

goes white. He's up and out of his chair, inching along the wall. Katya's aim never wavers from him.

ARMANDO

How did you find me?

KATYA

(beat)

Call it a mother's intuition.

ARMANDO

(yelling)

Jose! Jose!

KATYA

He won't be coming. He's out for a while. This --

(indicates gun)

Is... or was... his.

(beat)

Same kind of gun you used to kill Elena, isn't it?

Armando suddenly bolts for the door.

KATYA

bounds over the couch, lands in front of him, the gun pointed at his head.

Armando is sweating, but not yet cracking.

ARMANDO

For God's sake, Katya, what do you want from me?!

KATYA

From you?

(beat)

I want you to die.

She pulls back the hammer.

Armando quails, steps back.

ARMANDO

Don't you think I'd do anything to have her alive.

(MORE)

(CONTINUED)

850 CONTINUED: (2)

850

ARMANDO (CONT'D)

I went crazy that night... It's not my fault. They knew that at the trial.

KATYA

Maybe it's time for another trial, Armando...
(beat)
By combat.

She opens the saber case and tosses the weapon before Armando.

KATYA (CONT'D)

Pick it up.

Armando doesn't move. Katya aims between his eyes.

KATYA (CONT'D) (CONT'D)

I said pick it up!

Armando picks it up.

KATYA

picks up another saber, tosses the gun aside.

KATYA (CONT'D)

I'm giving you one chance. Right now. You and me.

And before he can react

KATYA

lunges.

ARMANDO

parries, desperately, driven back, and on the defensive.

ARMANDO (CONT'D)

This is insane!

He's doing his best, but he's outmatched by six hundred years of experience.

ARMANDO

has his back to the wall. He feints left, moves right, and lunges for the kill. And misses.

KATYA

in one mighty swing, knocks Armando's sword from his hand. She steps on the blade as he reaches for it.

(CONTINUED)

850 CONTINUED: (3)

850

ARMANDO

is on his knees, weaponless, Katya's sword at his throat.
KATYA raises her sword. She's going to take his head.

CAMERA MOVES

to cover the final stroke, and we see

MIA

standing in the stairs. Horrified.

MIA

Papa!

Katya freezes, her sword still up.

KATYA

Mia, go away. Get out!

But the child stands there, stricken, not moving.

ARMANDO

looks up at her. Forcing himself to try to sound normal.
He can't disguise a tiny hoarseness in his voice, knowing
he'll never see her again.

ARMANDO (CONT'D)

Princess, please go... Go now.

(beat)

It's okay. Everything's going to
be all right. I promise...

He looks at her, beseeching, dying inside. Mia nods,
doubtful, but then she walks up the stairs, closing the
door behind her.

Armando watches her go, a lost, pained look on his face.
Then he turns back to Katya, raises his head.

ARMANDO (CONT'D)

Take care of her.

And he closes his eyes, waiting for it.

ON KATYA

as she holds the sword over him --

851 EXT. ARMANDO'S NEW CHATEAU - ENTRANCE - DAY

851

MacLeod leans against Katya's car, watching as the Chateau
gates roll open.

MacLeod is silent, waiting for her. Katya reaches him and
stands there, silent for a moment, and then --

(CONTINUED)

851 CONTINUED:

851

KATYA

Mia loves him.

That says it all. They share a look. MacLeod puts an arm around her.

FADE OUT.

END OF ACT FOUR

ACT : TAG

FADE IN:

852 INT. BARGE - DAY

852

MacLeod and Katya in the barge. Katya standing, musing, as MacLeod fixes drinks.

KATYA

Maybe I should never have told her.

(beat)

Maybe I took away any chance Elena had to be happy.

She looks at him, as MacLeod hands her drink.

MACLEOD

You gave her a life... a mother... a love she'd never have known without you.

KATYA

I always wondered why we couldn't have children. I thought it was a curse, but it's not...

MacLeod nods in understanding and continues her thought.

MACLEOD

We lose lovers... We lose friends. It always hurts.

She picks it up.

KATYA

But no one should have to lose a child.

FADE OUT.

THE END