

HIGHLANDER II

By

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1024R

IN BLACK -- THE MOST BEAUTIFUL MUSIC EVER HEARD -- The Third Act climax of Wagner's "Siegfried" -- lush, soaring, majestic and powerful.

FADE IN:

1 EXT. CITY - NIGHT 1

MODEL SHOT.

2 EXT. CITY - NIGHT 2

Many of the buildings are connected by a web of catwalks. They criss-cross the city like bridges over the canals of Venice, but at heights of up to a hundred feet. Moss and vegetation are everywhere. Great vines hang over the streets.

3 EXT. CITY - HIGH IN THE SKY ABOVE - NIGHT 3

An interlaced lattice work of particle beam lasers, pulsing down and shifting in the night. Changing in shape and intensity, we're not sure what it is -- but the effect is like a surrealistic Aurora Borealis.

On Earth in 2024, the temperature is 97 degrees and the humidity is at a constant 97 degrees, resulting in devastating effects to buildings, cars, industry, not to mention the temper of the population.

CUT TO:

4 CLOSEUP - STONE GARGOYLE 4

Evil in the hissing deluge. Eyes engorged, teeth exposed, it spews gallons of yellow water off the roof. The water cascades 200 feet down to the ground below.

CUT TO:

5 EXT. GRAND OPERA HOUSE - NIGHT 5

Thunder and rain. Floodlights reveal its decaying, baroque glory. Once a jewel of culture, it's now fallen on hard times. Its once-sumptuous splendor is now tatty and threadbare.

Chipped columns, buttresses supported by scaffolding, angels with body parts missing and splintered gargoyles -- sinister, glistening in the sheeting rain.

CUT TO:

6 INT. OPERA HOUSE - NIGHT

6

## BLACK SCREEN:

The voices of the chorus surround us. Suddenly an aria bursts into the FOREGROUND and the SKY-CAM PULLS BACK from the SINGER's mouth and sails across the stage. It glides through the other SINGERS, over, under, around and through the orchestra pit and onto the AUDIENCE.

Peeling paint, crumbling plaster, leaking roof, broken chandeliers. Moss and lichen hang down from rafters and boxes. Seats where the rain is drizzling in are unoccupied. The place is half-full.

A rich, black-tie AUDIENCE draped in furs and jewelry tries to overlook these drawbacks.

ON STAGE: "Siegfried" continues.

The scenery is fantastic: A craggy mountain range lit by three purple suns opens to reveal a large vaulted amphitheatre.

SKY-CAM SHOT continues, the CAMERA MOVES around the huge theatre, swooping gracefully over the AUDIENCE as though it had wings. Ever so gradually it PICKS UP speed and FINDS a darkened box with one inhabitant. The CAMERA MOVES CLOSER, through the shadows. The nameplate on the box reads:

CONNOR MACLEOD

MACLEOD:

No longer immortal, the change in him is striking. He's aged. He could be anywhere from 55 to 65. And as the CAMERA concludes its travel, we see MacLeod's face.

Tanned, lined only in ways to enhance strength of character -- a strength that never fades. Immaculately dressed, silver hair unruly and swept back. Eyes closed and mouth slightly open, he is asleep.

7 ON STAGE - "SIEGFRIED" GATHERS STEAM

7

The SINGERS rises to a crescendo. The purple suns glimmer above the mountain range set.

8 MACLEOD IN HIS BOX

8

His eyes pop open. The same laser eyes. The same compelling presence. But uninvolved. He reaches into his lap and picks up his opera glasses. He scans the room.

## 9 MACLEOD'S POV THROUGH GLASSES

9

PANNING boxes on his level, filled with the rich and sleek. HOLDING on the box directly opposite him.

TWO MEN sit in the front row, one slightly behind the other.

The man in front is:

ALAN NEYMAN, President of The Shield Corporation (TSC).

A rumpled 60-ish figure in black tuxedo, wearing glasses, sound asleep. MACLEOD smiles. Seated slightly behind NEYMAN in the shadows:

DAVID BLAKE, his Chief of Staff. Early 30's.

Cold, impassive, unblinking, perpetually alert. His eyes are everywhere. The power behind the throne.

A banner hangs in front of the President's box, on which is emblazoned the emblem of the TSC -- the globe of the earth circled by a yellow band.

25 YEARS OF PROGRESS  
UNDER THE SHIELD  
(1999-2024)

THE SHIELD CORPORATION  
DR. ALAN NEYMAN, PRESIDENT

## 10 MACLEOD IN HIS BOX

10

MACLEOD lowers his glasses and stares at the stage, transfixed, hypnotized by the three purple suns. Under this strange firmament, the OPERATIC SOLDIERS crowd around a rock that rises from the floor of the amphitheatre. Suddenly, this seems all too familiar to MACLEOD. His face registers surprise. And memory.

## 11 FLASH CUTS

11

To real SOLDIERS mix with the opera on stage. Gradually, they take over as MACLEOD's memory returns. It is another time, another place. It is the planet ZEIST.

## 12 EXT. PLANET ZEIST - DAY

12

A vast landscape surrounded by mountains. On the plain below a giant wrecked spacecraft. HUNDREDS of SOLDIERS walk towards and enter the craft. A sky with three ringed suns emitting a purple light.

(CONTINUED)

12 CONTINUED:

12

From time to time, there are sheets of pale lightning against the horizon. The place has a medieval look but with high-tech elements.

13 INT. WRECKED CRAFT - DAY

13

Standing on a rock is a large, impassioned, bearded man, RAMIREZ. He is talking to the CROWD, but his eyes single out MACLEOD, now a young man, his face unlined, his expression intent, frowning as he listens.

RAMIREZ

The time is now, the rule of Katana must be broken here, on the planet Zeist and it is from you that a leader will come.

A VOICE from the CROWD calls out.

VOICE

Will you lead us?

A call that is echoed enthusiastically by OTHERS, MACLEOD watches intently as RAMIREZ waves his hands to still the acclaim.

RAMIREZ

I am not the one to lead you. I come only to help at a difficult birth...

He unsheathes his sword, a crackling vivid gesture.

RAMIREZ

(continuing)

He doesn't know that he is the one. But I do. And soon so will they.

And his voice booms and echoes, and outside, the sky blanches with electricity. The CROWD responds.

VOICES

Who is he... Show us the one...

RAMIREZ has his eyes fixed on MACLEOD who can sense his singling out.

RAMIREZ

Let him show himself. Let him feel the Quickening inside. Let him step forth. If you believe in me, believe in him.

(CONTINUED)

13 CONTINUED:

13

And he points his sword at MacLeod. An energy flows between RAMIREZ and MACLEOD and THOSE around MACLEOD begin to feel it too, to step back a little so that he stands, isolated, in RAMIREZ's shadow.

MACLEOD looks around at the OTHERS, then back to RAMIREZ, who smiles, nods.

RAMIREZ

(continuing)

Yes... do you have something to say... speak up... I can't hear you.

MACLEOD

You're sure about this?

RAMIREZ

I'm sure about nothing... except this. Let's get started.

MACLEOD

Where are we going?

RAMIREZ laughs. He likes MacLeod.

RAMIREZ

These endless questions. Am I doomed to hear them for the rest of my life?

MACLEOD

I hope so. I feel I will always need your advice, no matter where I am.

RAMIREZ

Then all you have to do is call for me. If I can hear you I will come, my brother.

And we know this is a bond for all time.

CUT TO:

14 INT. OPERA HOUSE - NIGHT

14

The OPERATIC SOLDIERS fight for their lives. MacLeod is shocked at this astonishing revelation of his past life. Again, a FLASH CUT in MacLeod's memory brings him back to the lunar landscape of the plains of Zeist.

CUT TO:

15 EXT. PLAINS OF ZEIST - DAY

15

We're in the thick of:

A murderous running battle in clouds of smoke and flame. Three purple suns glimmer in mist. Satellites hang in the sky. Racing flat out across the plain:

MACLEOD, at the head of the REBELS.

Astride, steel-plated vehicles bristling with machine guns, propelled by blasting heat. MACLEOD banks his column left, hurtling:

16 INTO A CANYON

16

Desperate to throw off his pursuers. One of his Lieutenants grabs his arm.

LIEUTENANT

(shouting)

Katana's closing. We can't outrun him. Head for the caves.

MACLEOD

No, not this time. This time we fight.

And his head is almost cut off by a MAN flying over him on a razor-edged black metal disc.

CUT TO:

17 EXT. CANYON FLOOR - DAY

17

Blasting out of flame and smoke, comes:

KATANA:

Lean, strong. A formidable enemy. Encased in laser-proof armor.

KATANA

(roaring)

They're trapped. Finish them now.

(to himself)

I love this part.

Turning in the turret of his racing battle-wagon, he swings his convoy left:

Straight into the canyon.

Cornered, MACLEOD and the REBELS turn and make a stand.

(CONTINUED)

17 CONTINUED: 17

A savage hand-to-hand battle.

CUT TO:

18 EXT. ZEIST CITY - DAY 18

Satellite dishes and radio masts choke the roof.

19 INT. ZEIST CITY - DAY 19

Surging CROWDS watch holograms 100 feet high -- different scenes of Katana's violent battle against the REBELS. They are watching it live.

CUT TO:

20 EXT. CANYON FLOOR - DAY 20

MACLEOD and his MEN fight heroically. Many of Katana's MEN die. But finally:

MACLEOD and the REBELS are captured -- dragged off by Katana's MEN.

CUT TO:

20A INT. KATANA PRIVATE ARMORY - NIGHT 20A

KATANA enters. MACLEOD is already there, sitting in a curiously separate part of the room. A large glass terrarium stands in the center. Exotic reptiles move through the slime. KATANA walks to it, reaches in and picks one up. He turns to MACLEOD.

KATANA

So deadly in their own environment, so tame and servile in mine.

MACLEOD

Maybe they're just waiting.

KATANA

For what?

MACLEOD

For you to get careless.

KATANA strokes the reptile's head.

KATANA

Maybe they are. But after tomorrow waiting won't be one of your options.

(CONTINUED)

20A CONTINUED:

20A

MACLEOD gets up and moves within two feet of KATANA'S face.

MACLEOD

Don't get it, do you? I'm just one man but the people are many.

KATANA

Without you, they're nothing.

MACLEOD

They scare you.

KATANA

What about me? Do I scare anybody?

MACLEOD looks him right in the eye.

KATANA

(continuing)

Catch!

KATANA throws the reptile at MACLEOD'S face. MACLEOD flinches involuntarily as the creature is fried to a crisp on the invisible electronic barrier which keeps MACLEOD contained.

CUT TO:

21 INT. OPERA HOUSE - NIGHT

21

MACLEOD rolls his eyes. He stares at the stage. The battle on Zeist has been replaced on stage by a Council Of The Gods. The setting is a forest of rocky spires. FLASH CUTS to another Council, this time on Zeist. Again, MACLEOD gives in to his returning memories.

CUT TO:

22 INT. COUNCIL OF THE PURPLE SUNS - ZEIST - DAY

22

A spectacular amphitheatre fashioned from rock. Packed with SPECTATORS.

FIVE ROBED JUSTICES sit on high, looking down into the well of the Council. Dressed in metal robes and helmet, KATANA'S features crease in triumph as MACLEOD is led in and placed in a circle which becomes a thin laser fence. He looks across the courtroom. There stands RAMIREZ, also a prisoner.

(CONTINUED)

KATANA

(shouting)

What is the judgment of the Court.

JUDGE

(to REBELS)

The crime of rebellion is punishable by death. That is the usual sentence of the Council of the Purple Suns on the planet Zeist.

Shouts of "No!" and booing from the packed galleries. KATANA eyes the JUDGE with growing alarm.

KATANA

I say execute them right now!

More shouts from the CROWD.

JUDGE

Silence, General Katana.

(to MACLEOD and  
RAMIREZ)

I sentence you to exile from Zeist.

The CROWD rumbles.

JUDGE

(continuing)

You will be transported to the planet Earth. Each of you to a different time and place. There to be reborn. Once you have grown to the age you are now, time itself will take on a new meaning for you. One year on Earth is like one day on our planet. So on Earth you will be immortal. Furthermore, your memory of this planet and your lives here will be gone. Until the time of the Gathering.

MACLEOD looks at him.

JUDGE

(continuing)

For years, we have sent men to Earth, scattered throughout their history.

(MORE)

(CONTINUED)

JUDGE (CONT'D)

Men like you who had no place here on Zeist. They will find you. And try to kill you. You will fight each other down through the centuries. In our traditional way... with this.

He holds up a sword.

JUDGE

(continuing)

The only release from your Earthly immortality will come if your head is cut off from your body. And when one of you is finally the last of us on Earth, he will claim the Prize. He will have the choice of growing old and dying on Earth, or returning to Zeist.

KATANA is livid.

KATANA

(shouting)

No! This is not fair.

MACLEOD looks at RAMIREZ.

MACLEOD

Who would want to die on a strange planet. I'll be back.

RAMIREZ

I'm counting on it.  
(indicates the crowd)  
They all are.

MACLEOD

Will we be together?

RAMIREZ

I don't think so. Not at first. But don't worry. I will seek you out, my brother. And I will find you. Always.

Their eyes lock.

JUDGE

(to MACLEOD)

At the end, there can be only one.

(CONTINUED)

22 CONTINUED: (3)

22

RAMIREZ  
(to MACLEOD)

He doesn't know it now, but he is  
talking about you. Remember it.

Pulling masks down over their faces, the JUDGES  
activate particle beam cells.

23 IMPULSE TRANSMISSION CHAMBER

23

MACLEOD and RAMIREZ are bathed in pulsating light.  
Impulse transmission commences. It is painful. Their  
bodies are ripping apart molecule by molecule. Two  
screams and MACLEOD and RAMIREZ disappear.  
Dematerialized instantly -- transported to Earth.

CUT TO:

24 MAIN TITLE MONTAGE

24

- A) A WOMAN in a peasant hut in Scotland gives birth to  
a baby boy. MACLEOD.
- B) A WOMAN in ancient Egypt gives birth. RAMIREZ.
- C) The two boys grow in their respective environments  
until they are men. MACLEOD in his Scottish tartan  
and RAMIREZ in his peacock cape.
- D) MACLEOD and RAMIREZ together in Scotland.
- E) RAMIREZ fights the KURGAN and is killed.
- F) MACLEOD buries RAMIREZ. And takes his Samurai  
sword.

END MONTAGE.

CUT TO:

25 INT. OPERA HOUSE - NIGHT

25

MACLEOD blinks, coming out of his reverie.

He's alone in the opera house.

The huge curtain's raised. A CLEANER sweeps the stage.  
OTHERS empty drums full of rainwater that have poured  
in through the roof.

A SECURITY GUARD stands over MACLEOD.

(CONTINUED)

25 CONTINUED:

25

SECURITY GUARD

Okay, Mr. MacLeod. The show's over.

Putting on his coat, MACLEOD leaves the box, heads downstairs.

MACLEOD

I thought so, too, Charley. I really did.

CUT TO:

26 INT. UNDERGROUND GARAGE - RISING RAMPS - NIGHT

26

MACLEOD drives up circular ramps in his old 1958 Porsche convertible.

On the radio:

NEWSCASTER

(thru radio)

At its regular monthly "Report to Planet Earth", the world's biggest private company, The Shield Corporation, announced record profits for its fiscal year ending November, 2024. Substituting for President Alan Neyman...

MACLEOD reacts to this.

NEWSCASTER

(continuing; thru radio)

... Chief of Staff David Blake was optimistic about the future of TSC, and regretted the increased terrorist activity from a group calling itself COBALT. And, finally, the weather, as usual, temperature 97 degrees Fahrenheit, 32 degrees Celsius, with the humidity constant at 97 percent.

CUT TO:

27 EXT. CITY - NIGHT

27

MACLEOD switches off the radio.

(CONTINUED)

27 CONTINUED:

27

His eyes search the street corners. He sees a vandalized phone booth and pulls over. He gets out and goes for the phone.

CUT TO:

28 INT. PHONE BOOTH - NIGHT

28

MACLEOD picks up the phone. Much to his surprise, it works. He dials and waits.

MACLEOD

(into phone)

Alan Neyman, please... tell him it's a friend, tell him it's MacLeod... No, no message.

He hangs up, but the pay phone is so damaged the receiver falls off the hook. A voice can still be heard on the other end.

CUT TO:

29 EXT. CITY - NIGHT

29

MACLEOD heads for the Porsche. The only other people on the street are a GANG of KIDS. There's a coin-operated oxygen dispenser across the street, and they are getting free "hits" by whacking it with a piece of pipe. It doesn't always work. They spot MACLEOD.

KID 1

Hey, grampa. You got some change for the oxygen machine?

MACLEOD just keeps heading for his car. The GANG drifts into his path. They're high from the oxygen.

KID-1

(continuing)

Hey, you cheap fuck. You deaf or what?

He grabs MACLEOD from behind. Like a flash, "grampa" spins and puts the KID down before he knows what happened. The OTHERS move toward him.

His eyes meet theirs. No contest.

ONE of them recognizes the face behind the age.

(CONTINUED)

29 CONTINUED:

29

KID 2  
 (still high)  
 You're MacLeod, aren't you?

MACLEOD stares at him.

MACLEOD

So what?

The KID's on the balls of his feet. MACLEOD takes a step towards him.

KID 2  
 Yeah... right... so what.  
 (to other KIDS)  
 C'mon, we're out of here.

And they are. MACLEOD looks down the street after them. His eyes continue upward. For the first time, we really see the sky.

30 EXT. SKY ABOVE CITY - NIGHT

30

A vast shield covers the Earth at a height of eight thousand feet.

It is a soft yellow color and lasers flash through it like eerie colored lightning.

31 ANGLE MACLEOD

31

MACLEOD stares at the Shield. It reminds him of another time, another place.

MACLEOD

Brenda.

CUT TO:

32 INT. WARD - DAY

32

A hospital identification tag on a WOMAN's wrist. The name is "BRENDA MACLEOD". The wrist collapses. On the other side of the tag is a red radiation warning and the diagnosis "terminal". CAMERA PULLS BACK TO REVEAL MACLEOD sitting next to a bed in front of a window. A WOMAN lies in bed, very still. MACLEOD holds her hand. Sunlight streams in, leaving both figures in shadow.

BRENDA

(dying)  
 Promise me, Connor.

(CONTINUED)

32 CONTINUED:

32

MACLEOD

Anything.

BRENDA

Promise me you'll do something to  
stop this. Promise me...

She dies.

MACLEOD

Aye, love, I will.

After a long moment, he places her hand across her chest, kisses her, closes her eyes, and walks slowly away. The CAMERA FOLLOWS and CRANES with him as he walks past other beds. The room is revealed to be enormous. Finally, he is a small figure in a field of a thousand sick and dying. A sign on the wall reads:

AREA F.6. SOUTH --  
SOLAR RADIATION WARD

MACLEOD (V.O.)

I will. I promise you, I will.

And his voice echoes with sadness and determination.

CUT TO:

33 EXT. DECEMBER INSTALLATION - NIGHT

33

One of the 12 Shield Generators around the world, each named for a month of the year. Flood lit, clustered, by a lake: generator houses, cooling towers, satellite dishes. A bluegreen laser reaches up to a satellite hovering just below the Shield.

34 EXT. DECEMBER - NIGHT

34

SHIELD POLICE patrol the area, smoke surreptitiously, wish their watch was over.

CUT TO:

35 EXT. DECEMBER - NIGHT

35

SHIELD POLICE on patrol, near lake.

FROGMEN's heads suddenly appear above the lake surface, 50 yards out, 30 feet from the dam. Quickly checking their position, they submerge with a plop.

(CONTINUED)

35 CONTINUED: 35

The COPS hear it, stare down into the inky blackness.  
ONE dials a phone.

CUT TO:

36 INT. SECURITY ROOM - NIGHT 36

A SECURITY TECHNICIAN faces monitors showing every part  
of December. He grabs up the ringing phone.

SECURITY TECHNICIAN

(into phone)

Security.

He checks the screen showing a view of the lake.

SECURITY TECHNICIAN

(continuing; into  
phone)

I don't see nothing. Could be  
fish. Fish live in the lake,  
don't they?

COP

(thru phone)

Not in this lake.

SECURITY TECHNICIAN

(into phone)

Yeah, well, I've seen 'em. It was  
a fish.

CUT TO:

37 EXT. CITY - NIGHT 37

MACLEOD in his Porsche, grimly eyeing the passing  
scene.

Decaying buildings, cracked and sweating in the  
humidity. Overgrown parks, choked with weeds.  
Derelict cars strewn everywhere, filled with jungle.

SHANTYTOWNS crowd the highway. HUNDREDS of HOMELESS  
cook around trash fires in the night.

CUT TO:

38 EXT. ROCKS AT THE SHORELINE - NIGHT 38

The FROGMEN soundlessly crawl ashore. Striking blue  
metal bands around their wrists identify them as  
members of the organization -- COBALT. The squad  
leader is:

(CONTINUED)

38 CONTINUED: 38

LOUISE MARCUS, 27, former TSC public relations, now full time environmental terrorist. She waves the group onward. They head for the December Installation looming high above.

39 EXT. BY THE DECEMBER WALL - NIGHT 39

Suddenly a sound. The COPS hear the noise, move towards it. Searchlights rake the area. They are spotted.

40 EXT. LASER COOLING SYSTEM - NIGHT 40

Much like a hydro-electric plant, with a giant roar of water cascading over a hundred foot dam and surging down a raging sluiceway onto the hot coils in the heart of the laser.

LOUISE

Quick. This way.

And she leaps into the mainstream and is swept over the dam followed by the OTHERS. It's quite a ride. They barely stop themselves from being sucked into the turbine itself. They swing onto the last platform, breath coming in gasps.

CUT TO:

41 INT. SECURITY ROOM - NIGHT 41

The MANAGER barges in, the SECURITY TECHNICIAN leaps to his feet.

MANAGER

Hit the alarm. And call the Shield Headquarters.

42 EXT. LASER COOLING SYSTEM - NIGHT 42

Cobalt's TEAM lands on the entrance of the laser room.

Running for cover ONE of them leaps up onto a parapet, replacing the TSC flag with one of their own: a vivid blue field with a white fist -- and their slogan:

REACH FOR THE SKY

CUT TO:

43 EXT. HIGHWAY - NIGHT 43

MACLEOD is in the car, cruising through the city, now a better neighborhood.

CUT TO:

44 EXT. DECEMBER - NIGHT 44

LOUISE pushes open the door. Suddenly horns blare and bells clang.

They disappear inside.

CUT TO:

45 INT. DECEMBER - NIGHT 45

LOUISE and her SQUAD race down a hall.

TECHNICIANS block their path. They're overcome. The MANAGER and a DETACHMENT of COPS rush to secure the generator. Too late.

COBALT is inside.

They fan out on conveyer belts close to the ceiling. Below them:

46 INT. LASER GENERATING ROOM - NIGHT 46

Eight thundering turbines.

COPS spot LOUISE from down below, start shooting. TWO COBALT PEOPLE are hit and go down. They return fire and let loose a barrage of smoke bombs.

LOUISE, under cover of the smoke, approaches the heart of the laser. She reaches into her pocket and pulls out a small ceramic disk.

COBALT TEAM

Do it, Louise. We've got to get out of here. Just do it!

She looks into the white, hot core of the laser, and with a very nervous hand, places the disk in the path of the beam. They race for the door, heaving smoke grenades to cover their exit.

CUT TO:

47 EXT. DECEMBER - NIGHT 47

LOUISE and the COBALT TEAM race desperately for the cover of the trees.

(CONTINUED)

- 47 CONTINUED: 47  
Without warning:
- 48 EXT. DECEMBER - NIGHT 48  
All hell breaks loose.  
Rotors clattering, Shield police choppers fill the sky, searchlights playing back and forth.
- 49 EXT. DECEMBER AND GULLY - NIGHT 49  
STONE, Commander of the Shield Police.  
A brutal, humorless psychopath, sends his COPS in pursuit. Trying to get away, LOUISE and her GROUP topple down a gully.  
Crashing through brush and undergrowth. They straighten out and split up. But first they look up.
- 50 EXT. SKY AND SHIELD - NIGHT 50  
There, projected by laser onto the Shield in blue letters, is the motto:  
"REACH FOR THE SKY"  
CUT TO:
- 51 EXT. ZEIST CITY - DAY 51  
MOBS enter the city.
- 52 INT. ZEIST CITY - DAY 52  
Raging MOBS pack the inner courtyard. Cheering and waving their fists, they stare at:  
Gigantic 100 foot high screens, on which is seen MACLEOD fighting the KURGAN, the caption on the screen:  
"EARTH, JULY 4, 1985"  
They are watching it as it happens. There is a tote board quoting odds. The MOB in the pit is betting furiously on the outcome.  
MACLEOD beheads the KURGAN.  
Throwing back his head; the windows explode.  
MACLEOD receives the prize.

53 KATANA STANDS ON A BALCONY

53

KATANA watching the raging MOB.

KATANA

He won't get away with this!

AIDE

What are you going to do, General?

Brushing him aside, KATANA speaks into a battery of microphones. On the giant screens, MACLEOD looms large.

KATANA

(thru mic -  
amplified)

Oh sure, he's got the prize. But he chooses to become mortal and grow old, and die on Earth. He's never coming back.

The massed CROWD boos him.

CROWD

(chanting)

Bring back MacLeod! Bring back MacLeod!

KATANA

You fools! Don't you understand, damn it? Never, never.

The CROWD drowns him out.

CROWD

Bring back MacLeod! He is the one!

KATANA continues, extremely overwrought.

KATANA

(sweating)

He's history. He chose mortality and death.

(voice rising)

I, Katana, rule the planet Zeist. I am Chancellor of the Council of the Purple Suns and that's the name of that tune.

Boos and hisses from the CROWD. KATANA throws a switch. MACLEOD's image disappears and is replaced by his own.

(CONTINUED)

53 CONTINUED:

53

The CROWD boos louder. KATANA storms away.

CUT TO:

54 EXT. CITY - NIGHT

54

LOUISE is fleeing from the police. Separated from her companions, she runs along the network of catwalks covering the city. Some are sturdy, others are weak rusted metal, still others more like rope bridges spanning narrow streets.

CUT TO:

55 INT. KATANA'S PRIVATE ARMORY - NIGHT

55

Filled with weapons plundered from distant stars.

Three frightening ASSASSINS, all small and wiry, like gymnasts, watch KATANA pace back and forth in front of them. TROUT has greasy, spiked hair. A strong torso encased in leather to his knees. At his belt, a glinting broadsword.

His henchmen are CORDA and RENO, neither of whom you'd want to meet in an alley. They also carry swords and are similarly dressed.

KATANA

Listen to me. You leave at once for the planet Earth -- When you get there, find MacLeod and kill him.

TROUT

I thought you said MacLeod was mortal, and can never return.

(to Reno)

I heard him. Didn't you?

KATANA's eyes burn into TROUT.

KATANA

Do me a favor, will you? Don't think.

TROUT tries to grasp that concept. He fails.

CORDA

What are you worried about, General Katana? He's an old man now. According to Zeist time, he'll be dead in a couple of months.

(CONTINUED)

55 CONTINUED:

55

KATANA

Maybe. And maybe he'll try to get back before that happens. Anyway, I will not give the people either a leader or an inspiration. Kill him.

The ASSASSINS nod their understanding.

KATANA

(continuing; a  
beat)

Bring me the head of the Highlander, MacLeod.

The THREE KILLERS cross to the Impulse Transmission Chamber. Turning away:

KATANA lurks in the shadows.

Mind in turmoil, he juggles assorted objects.

At the Impulse Transmission Chamber:

CORDA and RENO barge TROUT aside in their enthusiasm to leave. Hurrying inside, they close the door and enter the code.

Still lost in thought, KATANA's eyes gleam. Screams of pain. CORDA and RENO's molecules disintegrate. Next second:

They are transported to Earth.

CUT TO:

56 EXT. SHIELD OVER THE EARTH - NIGHT

56

Something weird happens.

The network of lasers which form the Shield interact with energy generated by CORDA and RENO's dematerializing molecules.

57 EXT. SKY ABOVE CITY - NIGHT

57

Bolts of lightning and reverberating thunder roll across the face of the city.

58 EXT. CITY CATWALKS - NIGHT

58

LOUISE running along the catwalks look up and sees it. This is not normal.

CUT TO:

59 INT. DECEMBER - NIGHT

59

TECHNICIANS in short-sleeved shirts in front of banks of TV monitors labeled satellite locations: North America, Europe, Africa, Asia and the Far East, Russia, South America.

This network of satellites sends data back to the Shield Installations around the world.

Strange sets of readings:

Appear on the TECHNICIANS' head-up display screens.

SUPERVISORS rush to the phones.

SUPERVISOR

(into phone)

Get me Blake at Shield headquarters.

(beat)

What the hell was that?

CUT BACK TO:

60 INT. KATANA'S ARMORY - NIGHT

60

Left behind, TROUT tries to get out before Katana notices. Fat chance.

TROUT stands in the chamber, unsure what button to push. Katana opens the door.

KATANA

What are you doing?

TROUT

I'm off to kill MacLeod. The others got in before me.

Katana winces.

KATANA

It's so hard to get good help.

Pressing buttons, KATANA disintegrates TROUT's molecules. A scream.

TROUT is transported to Earth.

CUT TO:

61 INT. JANUARY INSTALLATION CONTROL - NIGHT

61

ORIENTAL TECHNICIANS react to weird reading on their screens.

CUT TO:

A large room. Racks holding thousands and thousands of bottles line the walls. In the center of the room two long tables have been set up. Covered in crisp white tablecloths and awash in a sea of sparkling crystal wine glasses. About twenty-five MEN and WOMEN stand around drinking and being served more wine by white-coated WAITERS. A bottle of wine stands in the center of the room. It is clearly extremely rare.

We MOVE THROUGH the CROWD, PICKING UP the usual pretentious conversation. People slurp, chew, gargle, swish, spit and even, occasionally, swallow the wine.

TASTERS

... Big nose for such a little fellow. ... Blackberries. ... No, black pepper. ... Amusing and unpretentious. ... More like a field of fresh olives. ... Are we just a little oxidized? ... Who bought this shit? ... What does Kermit think?

KERMIT is the resident expert.

KERMIT

I think we have a Burgundy with a tight little bottom which will open up, given some time and a little encouragement.

With that, there is an explosive crashing as CORDA and RENO arrive, up through the floor of the cellar. Tables overturn, bottles smash. The rare bottle sways, but does not fall.

CORDA and RENO, covered in dirt and dust, are stunned, but recover and turn to KERMIT.

CORDA

Earth?

KERMIT keeps his cool, takes a sip. Savors.

KERMIT

Heaven.

The TWO ASSASSINS walk through the astonished GROUP and out the door.

CUT TO:

63 EXT. SALOON - NIGHT

63

MACLEOD pulls the Porsche into a space in front of the bar. There are a lot of spaces. It is not surprising because gasoline costs \$55 per gallon and few people drive cars. As he gets out, he looks up at the Shield. He smiles.

64 EXT. SKY AND SHIELD ABOVE CITY - NIGHT

64

MACLEOD sees the words:

"REACH FOR THE SKY"

Projected on the Shield.

CUT TO:

65 INT. SALOON - NIGHT

65

CAMERA MOVES DOWN on the selection of the jukebox oldies -- U2, Rolling Stones, Barry Manilow, Queen, The Boss. A finger pushes Ray Charles singing "America". The finger belongs to MACLEOD. As we hear: "Oh beautiful, for spacious skies", he moves to the bar and sits down. The BARTENDER picks up a bottle and two glasses and walks towards him.

BARTENDER

Glenmorangie?

MACLEOD

Glenmorangie.

The TV flickers in the BACKGROUND and the announcer is telling us about the latest exploits of the dangerous terrorists from COBALT. MACLEOD watches it as LOUISE's picture pops up on the TV and she is identified as the leader of tonight's raid.

BARTENDER

Did you see it, Mr. MacLeod? Did you see it?

MACLEOD

Yes, Jimmy, I did.

JIMMY pours a generous shot of whiskey into each glass.

JIMMY

I mean, it's a damn shame to put graffiti like that all over your Shield, Mr. MacLeod. A damn shame.

(CONTINUED)

65 CONTINUED:

65

Jimmy knocks back his whiskey.

MACLEOD

Maybe there's a time for everything, Jimmy.

JIMMY

Not your Shield, Mr. MacLeod. It's the only thing that keeps us safe, from the killer rays of the sun!

MacLeod reaches for his glass and Jimmy pours himself another.

MACLEOD

So they tell us, Jimmy. So they say.

JIMMY

Well here's to it, and to you.

Just as MACLEOD touches his glass, JIMMY drops the bottle of whiskey on the glass. It shatters, leaving a deep and nicely bleeding cut on the back of MACLEOD's hand.

JIMMY

(continuing)

Oh, I'm sorry. I'm so sorry, Mr. MacLeod. Let me get you something to put on that.

MACLEOD takes a cocktail napkin and presses it on the cut.

MACLEOD

Don't worry about it, Jimmy. It's nothing.

JIMMY sweeps up the debris and comes up with a fresh glass. He reaches for the bottle. MACLEOD stops him.

MACLEOD

(continuing)

Why don't I get this one?

JIMMY moves away, looking at the newsman on TV who continues to trash COBALT. MACLEOD takes the napkin off his hand. To his amazement, and ours, the wound heals itself right before his eyes. No blood, no scar. Nothing. MACLEOD tries to stay calm.

(CONTINUED)

65 CONTINUED: (2)

65

MACLEOD  
(continuing)  
No, not again...

And as Ray Charles and the chorus sing: "From sea to shining sea", there is a rumble of thunder and a crackle of lightning that splits the sky.

CUT TO:

66 INT. WINE CELLAR - NIGHT

66

The TASTERS have recovered and are doing their best to ignore the two holes in the floor. The special bottle has been opened and EVERYONE stands around as they pour.

Another eruption. It's TROUT. This time, the bottle does not survive. An ocean of red wine as the racks FALL one by one. KERMIT can no longer cope. He sits down in a puddle of wine and hands his glass to TROUT who drinks it and smiles.

TROUT  
Made from grapes!

He's out the door.

CUT TO:

67 EXT. SALOON - NIGHT

67

LOUISE drops off a catwalk and heads across the street for the Porsche. MACLEOD is waving goodbye to JIMMY, the sounds of Queen's "A Kind Of Magic" echoes from the inside. He turns, and there is LOUISE. For a moment their eyes lock.

LOUISE  
I'm Louise Marcus.

MACLEOD  
I know who you are. You work for my friend Alan at the Shield Corporation.

LOUISE  
Not anymore. Now I'm part of COBALT.

MACLEOD  
Well, whatever you are, you're doing some interesting work.

And he looks up. She follows his glance.

68 EXT. THE SKY (POV) - NIGHT 68

The final word "sky" is being erased from the Shield.

69 ANGLE: MACLEOD 69

MACLEOD

Now, if you'll excuse me, I just had some very disturbing news.

He jumps into the car and starts the engine.

LOUISE

Somebody die?

MACLEOD

Unfortunately not. Goodbye, Ms. Marcus.

He slams the car into gear. But she jumps in beside him.

LOUISE

I need your help.

MACLEOD

Please get out of the car.

LOUISE

No way.

MACLEOD

Suit yourself. I don't have time to argue.

And MACLEOD roars off.

CUT TO:

70 EXT. CITY - NIGHT 70

MACLEOD drives his Porsche past decayed, derelict buildings. Very, very fast. There is thunder and lightning under the Shield.

LOUISE

(noticing)

We never have lightning under the Shield. Do you always drive like this?

MACLEOD

(to himself)

I can feel it.

(CONTINUED)

70 CONTINUED:

70

LOUISE  
Feel it? Feel what?

MACLEOD  
The Quickening.

MACLEOD's at the wheel, eyes darting everywhere, left, right, rear view mirror.

LOUISE  
Oh, well, that explains it.  
Nothing to worry about. It's just  
the Quickening.

MACLEOD  
(aware of her  
presence)  
You've got to go.

Her hair blows wildly in the open car.

She looks over at him. For a split second he looks back. There's something happening between them.

LOUISE  
Not a chance, pal.

A spasm of energy jolts MACLEOD's body causing the Porsche to swerve. He feels his ancient enemies close upon him.

71 EXT. STREET WITH RAILROAD TRACKS AND TRUCK STOP - NIGHT 71

Flinging the wheel hard right, he turns onto a street in an area of small shops and brownstones. One or two large buildings look like former heavy industry now converted to residential uses. Laundry hangs from some windows, rope bridges connect others. A movie marquee glistens wetly.

A pair of railroad tracks turn a corner, run down the main drag for a quarter of a mile, and disappear into another street.

At the far end is a truck stop with a couple of 18 wheelers.

72 EXT./INT. STREET AND TRUCK STOP - NIGHT 72

Inside the Porsche.

(CONTINUED)

72 CONTINUED:

72

MACLEOD's feeling overwhelming pressure in his chest. Outside, lightning and thunder rumble ominously. He can't drive much longer.

LOUISE

(frantic)

Are you all right? Do you want me to drive?

He shakes his head. Slamming on the brakes, he broadsides the Porsche alongside the truck stop.

73 EXT. TRUCK STOP - NIGHT

73

Two menacing figures move out of the gloom and are illuminated by a street lamp. It's CORDA and RENO. MACLEOD sees them. So does LOUISE.

LOUISE

Who are they?

MACLEOD

I don't know.

CORDA moves forward. RENO grabs his arm.

RENO

Let me have him.

CORDA is about to argue.

RENO

(continuing)

It's my turn.

And RENO steps forward.

RENO

(continuing)

MacLeod.

LOUISE turns to MACLEOD.

LOUISE

What's that, just a lucky guess?

Pushing her along, he points to a row of garbage dumpsters.

MACLEOD

Get in there. Close the lid.  
Don't make a sound.

(CONTINUED)

73 CONTINUED:

73

Running to the dumpsters, she looks inside. It's really revolting.

LOUISE

You've got to be kidding.

MACLEOD

Do it -- !

She jumps inside, pulls down the lid and watches through a crack.

74 EXT. TRUCK STOP - NIGHT

74

MACLEOD's 65-year-old frame is outlined in light and smoke.

Crescendoing music from the cosmos batters his ears and senses. Suddenly:

He's confronted by RENO.

RENO reaches up and pulls down a pair of goggles over his eyes. Black metal. Leather strap stained with blood and sweat. A web of steel where the lenses should be. A metal guard to protect the nose.

In RENO's hand:

A futuristic crossbow made of kevlar and titanium.

Computer range-finder on its shaft, loaded with 12 razor-sharp disks.

RENO looks at his once young opponent who is now old and vulnerable.

RENO

Time to say goodbye, Highlander.

Taking aim, RENO fires.

A spinning disc hurtles at MACLEOD's neck. More by luck than by good judgment:

MACLEOD stumbles backwards.

RENO's whizzing disc slices through his jacket and continues on to cut down a telephone pole.

RENO moves after him.

Desperate, knowing he has no chance, MACLEOD backs up onto:

75 EXT. CATWALK OVER TRACKS - NIGHT 75

A rope catwalk overhanging the railroad tracks.

MACLEOD looks frantically for a weapon. Nothing.

Sheathing his crossbow, advancing on MACLEOD, RENO reaches behind his back and pulls out disc with razor edges We've seen these before on Zeist.

RENO draws his broadsword and jumps on the disc, speeds down the street and slides up the side of a building.

His first pass almost takes off MACLEOD's head. MACLEOD tries to block RENO's second swing with a piece of scrap metal.

RENO's whizzing blade cuts through the scrap metal like paper, almost slicing MACLEOD in two.

Reeling, off balance, MACLEOD tries to catch his breath. RENO lets out a laugh.

76 EXT. RAILROAD TRACKS AND TRAIN -NIGHT 76

Suddenly, around a corner, horn blaring, a train thunders up the track. Throwing off sheets of water from the soaking streets.

77 EXT. CATWALK - NIGHT 77

RENO screeches to a stop with a burst of sparks and gets ready for his final assault, crashing his way through a pile of junk. He raises his sword to strike. With remarkable speed for a man of his age, MACLEOD swings out over the catwalk, drops 30 feet and lands on the train roaring past beneath.

Tricked, roaring in frustration, RENO flings himself into space:

78 EXT. TRAIN AND FLATCAR - NIGHT 78

RENO crashes onto a flatcar, in back of the engine. He surges forward.

CUT TO:

79 EXT. DUMPSTER - NIGHT 79

LOUISE can't believe what she is seeing.

80 EXT. TRAIN - NIGHT 80

Back on the rumbling train:

(CONTINUED)

80 CONTINUED:

80

All MACLEOD wants to do is get away. Jumping down into the diesel's cab. He ignores the pop-eyed ENGINEER. MACLEOD grabs a shovel just in time to see RENO making his way toward him. He climbs out of the cab and makes his way along the outside of the engine up to the front. RENO follows him. Suddenly MACLEOD rises up and swings the shovel into RENO's face.

81 EXT. TRAIN - NIGHT

81

Caught off balance, RENO topples off the top of the train down onto the tracks below.

82 EXT. TRAIN AND TRACKS - NIGHT

82

The drive wheels sever RENO's head from his neck, killing him.

83 EXT. STREET AND TRAIN - NIGHT

83

Leaping off the moving train, MACLEOD heads for the truck stop and the safety of his Porsche.

84 EXT. STREET AND TRACKS - NIGHT

84

Down on the tracks:

Sparkling energy flows from RENO's decapitated corpse.

In a flash:

It hits MACLEOD on the run like a thunderbolt. It's that same old feeling. Windows shatter, a railroad car explodes.

85 EXT. TRUCK STOP - NIGHT

85

MACLEOD arrives at the truck stop.

Flinging himself under an 18-wheel tanker, he's suddenly aware of TROUT and CORDA standing facing him across the street.

Bent on finishing him off. TROUT mutters into CORDA's ear.

TROUT

He doesn't look so tough.

CORDA points to RENO's decapitated body lying by the tracks.

(CONTINUED)

85 CONTINUED:

85

CORDA

Tell that to him.

And they pull on their goggles.

Out of sight of everyone:

86 EXT. TRUCK STOP - NIGHT

86

Under the 18-wheel tanker:

MACLEOD is absorbing RENO's power.

His body starts to glow. Unaware of this, anxious to wind up this business, TROUT throws a grenade at the tanker.

87 EXT. TRUCK STOP - NIGHT

87

The tanker explodes in a gigantic fireball.

TROUT and CORDA give each other high-fives. Their mission to Earth is accomplished. What was Katana so worried about? Behind them, now immortal once again, MACLEOD emerges through a wall of raging fire.

Thirty years old, at the peak of his powers, and pissed off.

CUT TO:

88 EXT. DUMPSTER - NIGHT

88

LOUISE nearly has a heart attack.

LOUISE

Holy shit.

She is staring at a man who was old a moment ago -- and is now a sexy, 30-year-old hunk.

CUT TO:

89 EXT. TRUCK STOP - NIGHT

89

RENO's broadsword in hand, MACLEOD advances on the thunderstruck TROUT and CORDA.

An earth-shattering battle.

MACLEOD fights like a tiger. Swords flashing over catwalks through the multiple levels of the street.

(CONTINUED)

89 CONTINUED: 89

Finally, MACLEOD decapitates TROUT and CORDA.

90 EXT. CATWALKS AND STREETS - NIGHT 90

Energy of unimaginable powers flows into MACLEOD's body. Tenement windows explode, a water tower bursts, a wind sweeps the area. He starts to glow. Eyes raised heavenwards, he bellows at the sky.

MACLEOD  
(shouting)  
Ramirez -- ! Hear me, Ramirez!

His cosmic cry, projected by the intensity of the immortal power, turns into a bolt of incandescent light.

91 EXT. SKY AND SHIELD - NIGHT 91

Rocketing heavenwards, it pierces the Shield with a sound like a cannon fire, its awesome force causing the stratosphere to implode in showers of supernovae.

A blackhole is created in the space.

Accompanied by echoing sounds from down the ages. In clouds of rolling smoke:

The bolt of light explodes from the black hole and re-enters the Earth's atmosphere through the Shield, and bounces back to earth in Scotland.

CUT TO:

92 EXT. HIGHLANDS OF SCOTLAND - (OUTDOOR THEATRE) - NIGHT 92

Thunder and lightning strike the pass at Glencoe where now stands:

The outdoor theatre of the Scottish Shakespeare Festival.

MACLEOD (V.O.)  
(echoing)  
Hear me, Ramirez -- !

Suddenly:

93 EXT. OUTDOOR THEATRE - STAGE - NIGHT 93

A hissing lightning bolt:

(CONTINUED)

Scores a direct hit on the stage. "Oooh's" and "ah's" from the AUDIENCE who think it is a special effect. Shock and amazement from the ACTORS. Applause for the entrance of a new character in the play "Hamlet". JUAN SANCHEZ VILLALOBOS RAMIREZ has returned.

A man dead almost for five hundred years suddenly finds himself in the modern world. But he doesn't realize it, at first. The ACTORS are wearing costumes very much like his and are trying not to let his entrance spoil the show.

Hamlet is sitting by a gravesite, holding Yorick's skull in his hand. This is pretty weird.

HAMLET

(to the skull)

Alas, poor Yorick! I knew him,  
Horatio: a fellow of infinite  
jest, of most excellent fancy.

RAMIREZ

Excuse me. I don't mean to  
interrupt while you're having a  
conversation but...

The actor tries to continue.

HAMLET

He hath borne me on his back a  
thousand times. And now, how  
abhorred in my imagination it is!

Again:

RAMIREZ

I'm sure he was a wonderful  
fellow, but perhaps you could lend  
me some assistance. You see, I'm  
looking for a friend of mine...

Some laughter from the audience. RAMIREZ looks around.  
He thought they were alone.

HAMLET

My gorge rises at it. Here hung  
those lips that I have kissed I  
know not how oft.

And this does not go down well with RAMIREZ.

(CONTINUED)

RAMIREZ

Listen. What you gentlemen felt  
for each other when he was alive  
is certainly none of my affair.

And there is a huge roar of laughter from the audience.

HAMLET

(loud whisper)

What do you think you're doing,  
shithead?

RAMIREZ

Shithead? What's a shithead?

More laughter from the audience. And from the wings:

STAGE MANAGER (O.S.)

Get off, get off the stage.

Ramirez looks over and sees him. A theatre looks  
pretty much the same anywhere. So, now he gets it.  
But since he is Ramirez:

RAMIREZ

(to Hamlet)

Enough of this foolish talk. I  
will be on my way and leave you  
alone... with your skull.  
Farewell, my dear shithead.

And with a bow and a flourish, he exits. The audience  
bursts into applause.

Ramirez walks off stage, past the amazed Stage Manager,  
through the backstage area. He picks up a sword from a  
rack, opens the door and steps outside.

CUT TO:

94 EXT. PARKING LOT - GLENCOE - NIGHT

94

There, before him, is a parking lot with 500 cars and a  
heliport with one chopper on the ground and another one  
taking off. RAMIREZ takes it all in.

RAMIREZ

Well, it appears I've been gone a  
little longer than I thought.

And he strides off purposefully into the night.

CUT BACK TO:

95 EXT. TRUCKSTOP AND DUMPSTER - NIGHT

95

MACLEOD stands, once again immortal.

Across the yard, in the garbage dumpsters, LOUISE tries to grasp what she is seeing. MACLEOD throws away his sword and walks toward her.

She's terrified, but she cannot turn away from the incredible man coming at her like an animal -- his body glistening with sweat.

MACLEOD reaches LOUISE and effortlessly lifts her onto the street. Oblivious to the flames and smoke, she looks into his eyes. She feels all of his power.

For a moment they just stand there. The heat between them is almost visible.

Slowly, almost tentatively, she reaches out her hand and touches his arm, his chest. It's an electric moment.

He runs his hand down her cheek and onto her neck.

They go for each other. Wrapped together like one person, they slam against a brick wall, and from there it just goes and goes until it's over.

Afterward:

LOUISE

Who are you?

MACLEOD

I am Connor MacLeod of the Clan MacLeod. Banished to Earth from the Planet Zeist over 500 years ago... and I cannot die.

LOUISE

Nice to meet you.

And they both smile.

CUT TO:

96 INT. KATANA'S ARMORY - NIGHT

96

KATANA has watched the entire thing on his private screen. Furious, he switches off.

KATANA

I guess if you want something done right, you've got to do it yourself.

(CONTINUED)

96 CONTINUED:

96

And with that, he picks up his broadsword, steps into the Impulse Transmission Chamber, punches the code, and transmits himself to Earth.

CUT TO:

97 INT. MAY INSTALLATION - DAY

97

The passage of Katana's molecules through the Shield again plays havoc with the satellite readout.

LATIN SUPERVISOR

Sangre de Dios! It happens again.

CUT TO:

98 INT. MACLEOD'S APARTMENT - NIGHT

98

It is a place of large open areas and beautiful views through the Art Nouveau windows. Wonderful objects surround us. A place of taste, a place of peace.

He gives her a drink.

MACLEOD

Quite a night.

LOUISE

Tell me about it.

MACLEOD

(with a twinkle)

Let's just say it's a kind of magic.

LOUISE

That's not what I was talking about.

MACLEOD

I know.

LOUISE

No you don't. You probably think I hit the pavement with every old man who chops off a few heads, drops 30 years, and all of a sudden looks like an ad for a health club.

MACLEOD has to smile at this.

(CONTINUED)

LOUISE  
(continuing)  
Well I don't.

He takes her hand.

MACLEOD  
Okay. Take it easy. Relax.

LOUISE  
Relax? Is that what you've been  
doing for the past 40 years?  
while your planet, excuse me, your  
adopted planet goes down the  
tubes?

MACLEOD  
At least you're all alive.

LOUISE  
You call this living? Look  
around. This planet's in the  
toilet and nobody's doing anything  
about it. Especially you.

MACLEOD  
Me? I'm just an old man.

LOUISE  
Not anymore.

And this sinks in.

MACLEOD  
What do you want me to do?

LOUISE  
How the hell should I know. Look,  
everyone knows who you were. You  
built the Shield. Maybe you can  
figure out what's going on up  
there.

MACLEOD  
What are you saying?

LOUISE  
I worked there, remember? There's  
something going on that is being  
kept very, very quiet. Even your  
old pal Alan is on a tight  
leash. I couldn't get anybody to  
listen to me.

(CONTINUED)

98 CONTINUED: (2)

98

MACLEOD  
So you started COBALT.

LOUISE  
Somebody had to get people's  
attention... Start asking  
questions. Find out the truth.

MACLEOD  
Someone like you?

LOUISE  
No, dammit, someone like you.

Before he can respond:

LOUISE  
(continuing)  
Have you ever seen a blue sky?

MACLEOD  
Yes, of course.

LOUISE  
Well, I haven't. And I'd like to  
just once before I die.

MACLEOD looks at her. And smiles.

CUT TO:

99 EXT. CITY STREET - SCOTLAND - DAY

99

RAMIREZ is walking down the street, taking in sights.  
And vice versa. He passes a fashionable men's shop and  
goes inside.

100 INT. MEN'S SHOP - DAY

100

This is not a place for the easily intimidated. Bolts  
of luxurious fabric, lines of mahogany shelves.  
Partially completed suits and coats hang on racks. TWO  
MEN approach him, not with enthusiasm.

JOE  
How may I help you, sir?

RAMIREZ  
I would like a suit of clothes.  
And I'm in a great hurry.

(CONTINUED)

100 CONTINUED:

100

ROY

Well, sir, this is the oldest gentleman's tailor in Scotland.

Ramirez turns to Joe and examines his face closely. Very closely.

RAMIREZ

Is that so? Well then, your parents must have had wonderful skin..

JOE and ROY look at each other.

ROY

Well, I suppose so, sir.

RAMIREZ

Well, let's get started. I have a long journey ahead of me.

ROY

I'm afraid "sir" doesn't understand. A suit will take several weeks to complete.

RAMIREZ

I'm afraid "sir" damn well does understand and he wants his suit by three o'clock.

And with this he opens his purse and pulls out a large diamond. He flings it to JOE, who pulls a jeweler's loupe from his pocket. He examines the diamond and snaps his fingers.

CUT TO:

101 INT. MEN'S SHOP - DAY

101

A MONTAGE of RAMIREZ being measured, choosing fabric, and SIX TAILORS cutting while he sits in a dressing gown smoking a cigar, drinking whiskey and reading a newspaper. At three o'clock, the suit is finished and it looks great on him.

RAMIREZ

Nothing like a challenge to bring out the best in a man. Thank you, Joe, Roy.

The boys hand him his sword, now fitted into a carrying case.

(CONTINUED)

101 CONTINUED:

101

JOE  
With our compliments, sir.

ROY  
Goodbye, sir. Will we see you  
again?

RAMIREZ  
You never know in this life, you  
just never know.

And he's off.

CUT TO:

102 INT. SUBWAY STATION - NIGHT

102

An underground station. Dark, dripping. The sound of strange creatures in the BACKGROUND. None of this bothers the RIDERS who await the arrival of the next train. With a roar of wind it pulls into the station. It is covered in filth and pro-COBALT graffiti. The PASSENGERS, about 15, get on and the doors close. The light on the track changes to green and they're off, gathering speed down the track.

103 EXT. CITY - NIGHT

103

Energy force hurtles to street below.

104 INT. SUBWAY TRAIN - NIGHT

104

Suddenly there is a rumbling and shaking. With a tremendous tearing of metal, KATANA smashes through the roof of the moving train.

He brushes himself off and storms down the aisle. PASSENGERS stare. He grins at them, touches a CHILD on the head. He reaches the door to the driver's compartment, opens it, pulls the ENGINEER out and throws him to the floor. He picks up a little BOY.

KATANA  
Didn't you always want to drive  
one of these things?

The BOY nods enthusiastically.

KATANA  
(continuing)  
Me too!

And he puts the BOY down and disappears into the engineer's compartment and slams the door.

CUT TO:

105 EXT./INT. TRAIN - NIGHT 105

The train goes faster and faster, PASSENGERS are screaming in terror. KATANA is loving it. Energy flashes across the throttles and outlines the speeding train in lightning. It swirls through the interior, shocking the PASSENGERS.

CUT TO:

106 EXT. HIGHWAY - NIGHT 106

MACLEOD driving his old Porsche.

Listening to the opera on his cassette player - Verdi's "Requiem". A rumble of thunder. Suddenly he feels it. It is the Quickening.

CUT TO:

107 INT. SUBWAY TRAIN - NIGHT 107

KATANA pushes the throttle into the red zone, and with a blast of his maniacal energy, the car leaps forward. The PASSENGERS are hurled to the back of the train and pinned there by the force of the acceleration.

108 EXT. SUBWAY TRACKS AND TRAIN - NIGHT 108

Faster and faster, wheels shrieking, sparks flying, they round a curve.

109 INT. SECOND SUBWAY STATION - NIGHT 109

And roar through the next station, like a tornado, blowing PASSENGERS off their feet.

110 EXT./INT. BUFFERS AT END OF LINE - NIGHT 110

Red lights flash everywhere and suddenly it is the end of the line. The train plows into a wall and the PASSENGERS fly through the air like some bizarre ballet and smash into the other end of the car.

111 EXT. SUBWAY - NIGHT 111

The train smashes through wall. The door opens and KATANA gets out, climbs over the BODIES.

KATANA

Thank you for riding the subway to hell.

And off he goes.

CUT TO:

112 EXT. PRESIDENT NEYMAN'S RESIDENCE - NIGHT

112

Overlooking the city, bathed in floodlights. Above it flies the flag of TSC -- a globe circled by a yellow ring.

MACLEOD arrives at an electronic gate.

He inserts a plastic card and the gate opens.

113 INT. NEYMAN'S OFFICE AND LABORATORY - NIGHT

113

MACLEOD checks out various interesting items around him:

Diplomas and citations on the wall, photographs of Neyman with various world leaders and with MacLeod. Cases of books. A large antique globe of the world with a pale yellow plexiglass shield complete with satellite stands in the center of the large room. On a laboratory bench, a gurgling experiment in progress.

MACLEOD peers at it. Brownish powder is all over the table. It looks important.

NEYMAN (O.S.)

Can't even make a decent cup of cocoa anymore.

Hearing the voice of his friend, MACLEOD turns, smiling.

MACLEOD

Alan --!

NEYMAN warmly embraces him.

In glasses and tweeds, NEYMAN looks ruffled and wild-eyed. To MACLEOD he also seems jumpy and out of breath, which he is.

NEYMAN

MacLeod, my old friend. It's been far too long.

MACLEOD

Well, you're a busy man, Alan.

NEYMAN

I know, I know. But I'm so glad you're here. So much has happened. We must talk.

Suddenly, he steps back, staring at MACLEOD, incredulous.

(CONTINUED)

NEYMAN

(continuing)

Good God. What happened to you?

MACLEOD

What do you mean?

NEYMAN

Your appearance, you look fantastic! What have you been doing, working out? Have you had a face lift?

MACLEOD

(smiling)

Something like that.

NEYMAN

Well, for heaven's sake, let me in on your secret. I could use it.

MACLEOD squeezes NEYMAN's shoulder. He's clearly worried about his old friend.

MACLEOD

You look fine, my friend. Maybe you could use a few days off.

NEYMAN waves his hand, flopping down behind his desk. MACLEOD sits facing him.

NEYMAN

You don't get days off in this job.

MACLEOD

The price you pay for fame.

NEYMAN

More than you know.

MACLEOD

I need a favor.

NEYMAN

A favor. Talk to the sharks. I'm only a little fish.

MACLEOD

It's only a little favor.

Rather than answer, NEYMAN's eyes come alight with a wonderful memory. He stares at a model of the December installation.

(CONTINUED)

113 CONTINUED: (2)

113

CAMERA MOVES IN on a tiny bronze plate set in plaster.

NEYMAN

Remember the dreams we had?  
Remember that day?

MACLEOD nods. And as the bronze gets larger we see the inscription:

"SHIELD DEDICATION DAY, 1999"

114 EXT. BRONZE PLATE - DAY

114

Suddenly, a full-size human foot walks across it. We MOVE WITH it and REVEAL:

115 EXT. THE DECEMBER INSTALLATION - DAY (1999)

115

Bright sunshine, cobalt blue sky. A festive air.

LIONEL JOHNSON, President, and the BUSINESSMEN who constitute TSC, stand on a bunting-draped platform. DR. NEYMAN and MACLEOD beside them.

Banks of high tech equipment awaiting NEYMAN's signal. JOHNSON addresses the CROWD -- and through banks of TV cameras, the rest of the planet.

JOHNSON

(amplified)

Oh behalf of the Shield Corporation, I bid you welcome. Today, here at the newly created December Installation, last of the twelve which ring the planet, history will be made. We thank the scientific genius of Dr. Alan Neyman and support of Mr. Connor MacLeod.

Applause from the huge CROWD. NEYMAN takes a bow. MACLEOD nods.

JOHNSON

(continuing)

Welcome please, Dr. Alan Neyman.

NEYMAN is younger, more energetic, an optimist.

NEYMAN

Thank you. Today we shall witness an event men will speak of a thousand years from now.

(MORE)

(CONTINUED)

NEYMAN (CONT'D)

The day when people of Planet Earth eliminated the scourge of the sun's deadly rays, and protected themselves for all eternity.

More cheers. On the rostrum, MACLEOD exchanges warm glances with his friend. NEYMAN winks.

NEYMAN

(continuing)

Of course, it was unfortunate that our greed and neglect led to the total destruction of the ozone layer which has protected us since our Earth was born.

Johnson and the others scowl at this.

NEYMAN

(continuing)

But for as long as it is needed, we and the generations still to come -- will live in peace and prosperity secure under the protection of...

(voice rising)

The Shield.

NEYMAN throws a switch.

116 MONTAGE. THE SHIELD IS INSTALLED.

116

- A) From the December Installation, a beam hits a low orbit satellite which spreads it across the sky.
- B) Other Installations interact the same way across the world.

Laying down a pattern of intersecting laser beams, popping and hissing with energy, slowly turning the sky yellow.

- C) In China:

TECHNICIANS gabble in Chinese, adjusting and monitoring instruments.

- D) In Paris:

People watch as the Shield spreads over the Eiffel Tower.

More of the blue sky turns yellow.

(CONTINUED)

116 CONTINUED:

116

E) In Russia:

FARMERS stop during the harvest staring up into the heavens.

Even more of the blue sky turns yellow.

F) In Africa:

WOMEN and staring CHILDREN watch from mud in awe as the yellow sky drives out the blue.

G) In New York:

KIDS on a playground quit basketball, staring anxiously up at the sky. It's pretty scary.

H) In front of a Japanese tea house:

TWO BUSINESSMEN and a bowing GEISHA look up as the nighttime heavens change.

I) On a Texas Prairie:

A COWBOY running 200 head of cattle takes off his Stetson and sunglasses, watching the blue sky above him disappear.

117 EXT. DECEMBER INSTALLATION - DAY (1999)

117

Cheering and applause. MACLEOD shakes NEYMAN's hand.

MACLEOD is aware of the predatory way in which JOHNSON and the TSC stick close to NEYMAN.

CUT BACK TO:

118 INT. NEYMAN'S OFFICE AND LABORATORY - NIGHT

118

Sweating, NEYMAN pulls his chair closer to MACLEOD.

NEYMAN

What a day -- It was a great idea -- wasn't it, MacLeod?

MACLEOD

It still is. You saved the world from destruction.

NEYMAN

But you don't know what's happened. It's unimaginable. It's wonderful.

(CONTINUED)

MACLEOD

Come on, Alan, try to relax...

NEYMAN motions MACLEOD to a computer terminal.

MACLEOD is about to speak, NEYMAN shushes him, indicates that someone is listening. He types silently on the computer:

"THE LEVEL OF ULTRA-VIOLET RADIATION  
ABOVE THE SHIELD IS .0003."

MACLEOD is stunned. He starts to speak. NEYMAN indicates the computer. MACLEOD types:

"IMPOSSIBLE"

NEYMAN types:

"THE OZONE LAYER HAS REPAIRED ITSELF."

MACLEOD

Alan, if only we had the same radiation levels we had back on 1990. The Shield would be unnecessary.

NEYMAN

It's only a dream, I'm afraid.

NEYMAN points to the .0003 on the screen.

MACLEOD

And you'd have to be very sure?  
If you were wrong...

He draws his finger across his throat.

NEYMAN

Someone would have to go above the Shield and check it out.

NEYMAN types again:

"SEE FOR YOURSELF."

MACLEOD

But that's impossible, there's no way through the Shield.

NEYMAN

That's the way we designed it.

(CONTINUED)

118 CONTINUED: (2)

118

But NEYMAN smiles and types again:

"I'VE MADE A PATH FOR YOU."

MACLEOD types:

"WHERE IS IT?"

And NEYMAN is about to continue when in walks:

DAVID BLAKE, his Chief of Staff.

Glancing at MACLEOD, he smiles at NEYMAN who rises unsteadily to his feet.

BLAKE

(smoothly)

Forgive me, Alan. I didn't know you had anyone with you, it was so quiet.

NEYMAN

(hoarsely)

David Blake, Connor MacLeod.

BLAKE and MACLEOD shake hands.

BLAKE

Of course. I didn't realize you were still alive.

MACLEOD

Always.

BLAKE

Something on the computer?

As he bends to look, MACLEOD pushes the erase key.

MACLEOD

Nothing I won't remember.

NEYMAN

I hope so.

(meaningfully)

He's anxious to contact a mutual friend who was sick for a long time but now has gotten better.

BLAKE

(to NEYMAN)

We should leave right away, Alan.

(CONTINUED)

118 CONTINUED: (3)

118

NEYMAN gathers files, walks to the table with the spilled cocoa. MACLEOD stands up, ready to leave. NEYMAN catches his eye.

BLAKE

(continuing)

Sorry to break this up. Can you find your own way out?

MACLEOD

Sure. Take care of yourself, Alan.

NEYMAN indicates to MACLEOD that he is writing something on the table. MACLEOD stalls.

MACLEOD

(continuing)

How are things in the Shield business?

BLAKE

Never better.

MACLEOD

It must be nice to have the nations of the world as your customers.

BLAKE

We protect the population of the planet from death by solar radiation. It's a rather unique service.

MACLEOD

As long as it's necessary.

BLAKE

Meaning?

MACLEOD

Perhaps one day the ozone layer will repair itself.

BLAKE

That would be a very great day for the human race, if you hadn't built the Shield to last forever.

MACLEOD

Nothing lasts forever.

(CONTINUED)

118 CONTINUED: (4)

118

BLAKE just looks at MACLEOD. He turns and heads for NEYMAN.

Clutching his files, NEYMAN stands in front of the table with the spilled cocoa and his message on it. BLAKE takes the files from him and tosses them on the table, right on the message.

BLAKE

We're late, Alan.

NEYMAN

(over his shoulder)

Our friend's number's on the desk. Believe me, he is completely cured. Please see for yourself.

BLAKE escorts NEYMAN out. Curious, MACLEOD crosses to the desk, eyes searching the piles of books and papers. Then he sees what he's looking for. In the spilled cocoa is written:

S 38 41 W

But the other number has been erased by Neyman's files.

He looks at it for a minute and then blows the dust away.

CUT TO:

119 INT. TAXI - NIGHT

119

The interior of the cab looks like a fortress. Plastic partition with wire reinforcing running through it. Steel grating behind that. Automatic door locks, no rear seat controls for the windows. And no leg room. KATANA's knees are against his chest.

KATANA

Very comfortable back here. Like a coffin.

CABBIE

Yeah, well, I don't believe in taking any chances.

KATANA

Is that so?

CABBIE

You bet. There's people in this town'll kill you for a nickel.

(CONTINUED)

119 CONTINUED:

119

KATANA smiles.

KATANA

You don't say.

CABBIE

Listen, pal, we've been driving around for an hour. You got any idea what you're looking for or are you just jerking off?

KATANA drives his sword through the protective barrier and through the windshield, all very close to the CABBIE's neck.

KATANA

Stop.

120 EXT. CITY STREET - NIGHT

120

The cab pulls to a screeching halt in the middle of a deserted industrial street. Loft buildings with small manufacturing businesses. And one crumbling building with a very large dome. KATANA smashes the taxi window with the hilt of his sword and looks out.

KATANA

Stop. I'll get out here.

And he opens the door, gets out and closes the door. He then smashes the front passenger window and leans in. The CABBIE is wetting his pants.

KATANA

(continuing)

Put that on my bill.

He walks around the front of the cab, punching out the headlights with his fists. When he gets to the cabbie's window he punches it out.

KATANA

(continuing)

And add twenty-five percent for your trouble.

And as the CABBIE pulls away, KATANA punctures his right-hand front and rear tires with the tip of his sword. He looks up at the building.

KATANA

(continuing)

I love it!

CUT TO:

121 EXT. DC3 - DAY

121

The plane flies just below the Shield. There are no jet aircraft and the old prop planes are the best they can do.

122 INT. DC3 - DAY

122

RAMIREZ sits next to a modern corporate WOMAN (VIRGINIA), a brunette.

VIRGINIA is responding to RAMIREZ' considerable charm.

RAMIREZ

(chatting)

On the contrary, Virginia, all of the most beautiful women have had dark hair. Helen of Troy, Cleopatra, Nefertiti, Mary Magdalene, Anne Boleyn, Joan of Arc, to name but a few. In fact, it is well known that dark women...

And he leans over and continues more privately. Her face flushes, then smiles.

They are interrupted by the arrival of the CABIN ATTENDANT with their lunch

VIRGINIA

Thank you. May I have some water?

CABIN ATTENDANT

Of course. Anything for you, sir?

RAMIREZ

No, thank you. I never eat food I can't identify.

CUT TO:

123 INT. ABANDONED BUILDING - NIGHT

123

KATANA enters and looks around. Nothing. He hears a mournful moaning coming from above. A spiral staircase winds into the gloom. Cautious, he climbs carefully. A large dome overlooking the city. Once covered with tiles of clear glass, now many of them are missing. As the wind moves through the tower, the moaning sound begins. KATANA taps one of the tiles with his sword. It shatters with a tinkling sound.

KATANA

Perfect.

124 EXT. CEMETERY - DUSK

124

A mist hovers over the city. Rows of mausoleums radiate from a central hub. Almost like a city of the dead. MACLEOD walks slowly down an avenue, wearing a long coat and carrying a bouquet of white roses.

Senses strained to a breaking point, he moves slowly onward.

Finally, he arrives at a gravestone, on which is inscribed:

BRENDA ELIZABETH MACLEOD  
(1958-1995)  
Beloved wife to Connor  
"At peace in my Heart forever"

Tenderly MACLEOD lays the flowers on the gravestone. Lost in thought, he stares down at the inscription.

MACLEOD

It was all going to be so good.  
So clean. And for one brief  
moment it was. I used to wish you  
were here to see it. But not  
anymore. Not after what it's  
become. What it's done to us.

Suddenly, through the fog, KATANA appears.

KATANA

I always did like a man who could  
talk to the dead.

MACLEOD wheels around.

KATANA has opened a crypt across the pathway from him and is lying in a casket. Leering in the fog. For the first time in almost 500 years:

MACLEOD and KATANA face each other.

In the swirling mist, nerves taut, ready.

KATANA

Nice to see you again, MacLeod.  
The remains of your mortal wife?

MACLEOD

At least she's at peace.

KATANA

Peace is so boring.

(CONTINUED)

And he roars with laughter.

KATANA

(continuing)

You're not going back to Zeist,  
MacLeod.

MACLEOD

I never planned to.

KATANA

What do you mean?

MACLEOD's tone is cool and deadly.

MACLEOD

After five hundred years, I was  
very happy to lay back, grow old,  
and die.

(a beat)

Then you send those three punks  
down here. And now I'm back to  
square one. Immortal. Again.  
So, Katana, let's see who goes  
back to Zeist after all.

MACLEOD reaches inside his coat.

Suddenly a wind causes the fog to swirl.

FOUR MEN in black carrying a coffin on their shoulders:

Advance towards them, followed by a PRIEST and a COUPLE  
of sad-faced MOURNERS.

Gleefully, KATANA points them out to MACLEOD.

KATANA

Holy ground, Highlander. Remember  
the golden rule. We cannot fight  
on holy ground.

The FUNERAL PARTY is almost level with them. KATANA  
and MACLEOD stand side by side. An unlikely duo in the  
cemetery. As the coffin passes, KATANA eyes it,  
trying, but failing, to look pious.

KATANA

(continuing; grabbing  
his crotch)

Ashes to Ashes.

Dust to Dust.

If you don't use it, it will start  
to rust.

(CONTINUED)

124 CONTINUED: (2)

124

The FUNERAL PARTY is swallowed by the fog. MACLEOD looks around for KATANA -- but he is gone.

CUT TO:

124A INT. TRAIN STATION - DAY

124A

The place is huge. The glass and steel vaulted ceiling spans eight platforms. All empty. Water pours through broken panes of glass. A train is pulling in and only a few passengers get off.

One of them is Ramirez.

CUT TO:

125 EXT. KATANA'S PLACE - NIGHT

125

MACLEOD parks the Porsche. He can sense a presence. All is quiet. He looks around, finds a fire escape. He jumps for it and climbs hand over hand, the glint of a sword tucked into his belt.

CUT TO:

126 INT. KATANA'S PLACE - NIGHT

126

MACLEOD pushes open a window and crawls inside. The moonlight throws an eerie glow over the scene.

Moving cautiously, eyes everywhere, the sound of birds fluttering in his ears. MACLEOD stalks his prey.

Suddenly, from out of the shadows...

KATANA (O.S.)

Welcome, MacLeod. I knew you'd find me. How do you like my new place?

Terrifyingly close, a gleaming blur, KATANA's whistling blade swings out of nowhere, clanging against the railing of the spiral staircase to which MACLEOD is clinging, only inches from the Highlander's head. MACLEOD tries to get his own sword into play, but the slippery perch betrays him and it falls from his hand to the floor far below.

Leaping back, MACLEOD scrambles up the staircase to the huge dome.

KATANA just watches him in anticipation. He climbs slowly, following his unarmed enemy.

CUT TO:

127 INT. DOME - NIGHT

127

MACLEOD and KATANA come face to face.

Unarmed, MACLEOD is improvising like mad. Back and forth, the two immortals battle across the giant dome. The space is broken by the towers of two elevator shafts. Wrought iron bars, steel mesh, a hole descending far below.

Gradually, KATANA drives MACLEOD backwards. Swinging his blade in a murderous upper arc, he misses MACLEOD and cuts an elevator cage loose. It falls majestically through the floors below. But now MACLEOD makes a mistake. He overbalances, starting to topple off.

At the very last second, he manages to grab hold of the bottom of the other cage, swinging out over the open shaft.

KATANA smiles in triumph. One more cut and it's over.

Sweating, swinging 150 feet above the basement, MACLEOD tries maintain his grip. Leering across at him, KATANA raises his sword. MACLEOD swings back towards him.

KATANA

There can be only one.

With a cry of triumph, he chops at MACLEOD's neck.

MACLEOD releases his grip on the cage and drops like a stone towards the ground. Roaring in frustration, KATANA rips out the elevator doors and hurls them after MACLEOD's descending body.

128 EXT. ALLEY BEHIND KATANA'S PLAY - NIGHT

128

MACLEOD crashes to the ground in an alley:

Hitting at 70 mph. The huge doors KATANA flung at him arch gracefully through the air. At the last second, MACLEOD's eyes open. With a supreme effort, he rolls his body to one side as the iron crashes to the ground with a wonderful ringing.

KATANA

(from above)

Well played, MacLeod. I'll see you again.

And MACLEOD staggers into the Porsche and drives off.

CUT TO:

129 INT. MACLEOD'S BROWNSTONE - NIGHT

129

MACLEOD walks in. Tired, dirty, a little dejected. LOUISE is asleep on the window seat. He goes to the bar and pours himself a generous shot of extremely old cognac. He lifts it to the light, savours its bouquet, and takes a deep drink. He walks over to the fireplace. Over it is an oil painting of Heather, his first love, almost 500 years ago. Beneath it in an antique silver frame is a photograph of Brenda, his wife of 25 years ago.

MACLEOD

"To the child going to bed  
And the men on the stairs  
Who climbs to his dying love  
In her high room..."

And from behind him comes a sleepy voice finishing what he started:

LOUISE

"And let us hope tonight  
He shall find no dying  
but his love alive and warm."

Glass in hand, MACLEOD turns.

MACLEOD

You know it?

LOUISE

I love Dylan Thomas. Did you ever meet him? I mean, when you were, you know...

MACLEOD smiles.

MACLEOD

We moved in different circles.  
Would you like a drink?

LOUISE gets up and walks toward him. She indicates the oil painting.

LOUISE

Who's that?

MACLEOD

Heather. My first wife.

LOUISE

Where did you live?

(CONTINUED)

129 CONTINUED:

129

MACLEOD  
Glencoe, in Scotland. In the year  
1542.

She picks up the photograph.

LOUISE  
And this is...

MACLEOD  
Brenda. My last wife.

LOUISE  
She looks lovely.

MACLEOD  
She was. She died in New York 25  
years ago today.

LOUISE  
That's a long time to be alone.

MACLEOD  
You get used to it.

They are very close to each other.

LOUISE  
Do you really?

MACLEOD  
No.

They lean even closer when MACLEOD's senses tingle and  
he suddenly turns away.

LOUISE  
What is it?

MACLEOD  
Stay here.

He takes a sword from the wall and walks out of the  
room.

LOUISE  
Shit.

CUT TO:

130 INT. MACLEOD'S GARAGE - NIGHT

130

MACLEOD enters from the brownstone and closes the door.

(CONTINUED)

130 CONTINUED:

130

He presses the garage door opener. A pause. The door opens slowly. When it gets half way up, he pushes the button again and the door goes back down. Nothing. It's very quiet. His senses tingle. The automatic timer clicks and the light goes off. All we can see are his eyes. He takes a step forward and stops. A hissing sound. He spins, pulls his sword and whirls it in front of his face. A clang as steel strikes steel. A face appears between the crossed blades. It's

RAMIREZ.

RAMIREZ

Greetings, Highlander, I'm Juan Sanchez Villalobos Ramirez, chief metallurgist to King Philip II of Spain, and I am at your service.

MACLEOD

(smiles)

Are you looking for me?

He swings his sword away. So does RAMIREZ. And they face off in the almost total darkness. Flashes of steel and sounds of two skilled swordsmen. They battle for a few moments. MACLEOD has the advantage.

RAMIREZ

I see you've remembered everything I taught you.

MACLEOD

I had a lot of practice the other night.

And they continue. Sparks flying in the near darkness. Now RAMIREZ has the edge.

RAMIREZ

You see, there is still no match for experience.

MACLEOD

You're still an overdressed Spanish peacock.

Once more into the fray. And finally it is MACLEOD who triumphs. His sword at RAMIREZ' neck.

RAMIREZ

Remember, MacLeod, you called me!

. CUT TO:

131 EXT. CITY - DAY

131

MACLEOD and RAMIREZ walk the streets. RAMIREZ takes everything in, misses nothing.

RAMIREZ

There I was, resting peacefully... when I'm suddenly awakened and find myself standing in the midst of some terrified Scotsmen who accuse me of spoiling their performance of a play by someone called Shakespeare.

MACLEOD grins, amused once again by his old friend's grace and style.

MACLEOD

Sorry I disturbed you.

RAMIREZ

You're not the easiest man on Earth to find, you know. I've had to travel halfway around the world. Some of it in the sky. And speaking of the sky...

His voice trails off. RAMIREZ looks down the street.

RAMIREZ

(continuing)

... Will you look at that.

Through the heavy dank air a display of flashing lights moves slowly towards us. Like a creature from outer space, a gigantic street cleaning vehicle rumbles along the curb.

Because of the wet climate, it is a far more complex machine than those of present day. In addition to the usual brushes, there are large vacuum hoses sucking the damp debris into a tank on the roof.

Its last act is to spray an anti-fungus mist over the curb and sidewalk. It covers RAMIREZ's boots.

MACLEOD laughs.

MACLEOD

It's an anti-fungus spray.

RAMIREZ

What does it do?

(CONTINUED)

131 CONTINUED:

131

MACLEOD

Keeps vegetation from growing out of the cracks and covering the sidewalk.

RAMIREZ

You mean like a lawn?

MACLEOD

It's called progress.

RAMIREZ stares at the clanking monster as it disappears into the night.

RAMIREZ

Progress, eh. I think I still prefer a man walking behind a horse with a shovel.

And MACLEOD smiles.

RAMIREZ

(continuing)

Now, are we going to stand here all night or are you going to ply me with food and drink and tell me why you're still down here on Earth when you should be back on Zeist fighting Katana.

CUT TO:

132 INT. NEYMAN'S OFFICE - NIGHT

132

NEYMAN sits at his computer running programs, studying print-outs. It's clear from his agitated manner that he's doing something important. Suddenly, the doors slam open.

BLAKE comes in followed by TWO SHIELD COPS.

NEYMAN quickly tries to erase the program on which he's working.

BLAKE

Don't bother, Alan, every time you turn that thing on, it gets printed out in my office. Yes, Alan, even your computer conversation with MacLeod this afternoon. Besides, what good would it do.

(MORE)

(CONTINUED)

132 CONTINUED:

132

BLAKE (CONT'D)

There isn't enough energy on this planet to take down the Shield without killing us all. So it's business as usual. Forever.

NEYMAN is horrified.

BLAKE

(continuing)

But not for everybody. You're a traitor now, Alan. And we have a special place for traitors.

CUT TO:

133 EXT. DESERT - DAY

133

A flat, parched, cracked plain.

The heat is intense. Distant mountain ranges wobble from the distortion. The Shield hangs low over them.

CLOSE TO CAMERA, lizards with unblinking eyes pant in the arid waste. Far away:

134 EXT. DESERT - DAY

134

Some sort of convoy is approaching.

Its image broken and fragmented in the heat.

In the cockpit of the leading vehicle is COMMANDER STONE, who raises binoculars to his eyes.

Seated behind him, NEYMAN sits handcuffed, sweating in the awesome heat, squinting against the light, staring at the frightening image ahead of him.

135 EXT. ENTRANCE TO MAX - DAY

135

MAX - top security prison on Earth.

The open expanse of desert is broken only by several huge ventilating ducts rising from the dust.

As the CONVOY veers right, NEYMAN sees the entrance. It is a long ramp carved deep into the desert floor.

The CONVOY decreases speed as they pass three automatic checkpoints. They begin their descent into MAX.

CUT TO:

A spooky, high-tech, multi-level conference room. Pin spots penetrate the gloom. Filters hum, keeping the air in the room pure.

BLAKE sits at the center of the half-moon table with MEN in suits, all listening to him.

BLAKE

Commander Stone has assured me that COBALT is no longer a problem. In fact, earlier today...

Suddenly the doors slam back.

It's KATANA.

ONE of the MEN gets up and confronts him.

HOLT

How dare you burst in here and interrupt a meeting of the Corporation.

KATANA

The Corporation? Well, isn't this just perfect? I've come to join the Corporation. And here you all are. Where do I sign up?

Some laughter from the BUSINESSMEN.

BLAKE

Get the hell out of here!

Turning from HOLT, KATANA advances on BLAKE, who takes a swift attitude adjustment.

Seeing the expression on BLAKE's face, KATANA throws back his head, laughing insanely. Suddenly, HOLT draws a pistol, empties six shots into KATANA.

KATANA reels backwards and falls to the ground. The MEN move to congratulate HOLT. Smiles all around.

Laughter dying, KATANA stares blankly at the blood oozing down his leather apron.

But amazingly, KATANA's breath rasps faster. He is coming back. Fixing HOLT in his stare, he gets up.

(CONTINUED)

136 CONTINUED:

136

HOLT  
 (babbling)  
 I'm sorry, that was a terrible  
 mistake --

KATANA  
 Gentlemen, this is no way to  
 recruit new members.

And he grabs HOLT by the head. We hear a cracking  
 sound and HOLT slumps to the floor.

Dead silence. Then the clink of KATANA's boots as he  
 crosses the marble floor to the table. Pushing BLAKE  
 out of the way:

KATANA sits down in Blake's chair and smiles left and  
 right. He wipes his bloody hands on the neatly typed  
 agenda.

KATANA  
 (continuing; to  
 ALL of them)  
 Partners. You can't run a  
 business without good partners.  
 And this is a business, isn't it?

BLAKE  
 And a damn good one. What do you  
 want... partner?

KATANA  
 Only the Highlander.

CUT TO:

137 INT. MACLEOD'S APARTMENT - DAY

137

MACLEOD and RAMIREZ have obviously been talking all  
 night. RAMIREZ has listened and is now totally  
 conversant with the last 500 years.

RAMIREZ  
 Incredible. Just incredible. Not  
 only have you abandoned your  
 mother planet...

MACLEOD tries to interrupt him. RAMIREZ continues with  
 a flourish.

(CONTINUED)

RAMIREZ

(continuing)

... to that beast Katana because you were tired and wanted to rest, but, furthermore, you now tell me it was you who put up that monstrous yellow abomination which blots out the sky from human view.

MACLEOD is a little tired.

MACLEOD

It was necessary at the time.

RAMIREZ

So was Noah's flood. But at least that served its purpose. It cleansed the Earth from evil and gave it a fresh start.

MACLEOD

Well, maybe it's happened again.

RAMIREZ

What has happened?

And LOUISE walks in, looking wonderful, carrying two paper bags. She sees RAMIREZ.

LOUISE

Oh, I'm sorry. Is this private?

RAMIREZ

Not anymore.

And he walks to Louise, takes her hand, and kisses it.

Louise smiles. MACLEOD rolls his eyes.

MACLEOD

Give me a break.

(to LOUISE)

This is Juan Ramirez, my old teacher and friend. Visiting from Scotland.

RAMIREZ

(confidentially,

to LOUISE)

Visiting very unexpectedly, from Scotland.

(CONTINUED)

MACLEOD  
(to RAMIREZ)  
Let me introduce Louise Marcus.  
Careful. She's wanted by the  
police.

RAMIREZ  
And by many others I'm sure.

LOUISE  
Nice to meet you, I'm going to  
make coffee. And I brought  
breakfast. Egg McMuffins.

MACLEOD follows her as she walks to the kitchen.

RAMIREZ  
(puzzled)  
McMuffin? Is that a Scottish  
name?

LOUISE (O.S.)  
(from the kitchen)  
So you've known each other for a  
long time?

RAMIREZ  
It seems like an eternity. I  
suppose I am completely  
responsible for the man MacLeod  
has become today.  
(smiling to himself)  
Although I'm not quite sure if I  
want that to be generally known.

LOUISE pokes her head around the doorway.

LOUISE  
Are you also...immortal?

RAMIREZ  
This recent awakening has taken me  
somewhat by surprise. I am not  
really sure what I am. But at  
least I now know where I came  
from.

CUT TO:

138 INT. MACLEOD'S APARTMENT - SILVER ROOM - DAY

138

The place is full of the past. LOUISE has never seen  
it and is quite stunned.

(CONTINUED)

138 CONTINUED:

138

She walks through the cherished objects of MACLEOD's 500 years of life on Earth.

LOUISE  
This is outstanding.

She touches his Clan MacLeod tartan.

LOUISE  
(continuing)  
Yours?

MACLEOD nods. RAMIREZ has a somewhat different perspective.

RAMIREZ  
Don't you ever throw anything away?

MACLEOD goes to a globe in the center of the room. It is just like Neyman's -- a memento. He indicates a parallel of latitude.

MACLEOD  
(pointing)  
Thirty-eight degrees twenty-one minutes South latitude is right here. This is where Neyman said I might see for myself that an old sick friend has made himself well.

RAMIREZ  
Meaning the air is fit to breathe?

LOUISE  
Meaning the ultra-violet radiation of the sun is under control.

MACLEOD  
Probably.

LOUISE  
So what's the problem? Let's go.

A phone rings. LOUISE indicates to MACLEOD that she'll get it. And she leaves the room.

MACLEOD  
(again pointing)  
This line runs all around the world. We need one of these to intersect it to give us the exact position. And even then...

(CONTINUED)

RAMIREZ

Why not see your friend, Neyman, again. And ask him.

MACLEOD

I'm not sure this isn't just his imagination.

RAMIREZ

Well, it's certainly worth making the effort to find out.

MACLEOD

Why? What's it going to change? They'll just screw it up again. Maybe worse.

RAMIREZ

Why? Why? Always these same damn questions. Because, MacLeod, like it or not, you are a man who for centuries has had a great destiny to fulfil.

MACLEOD

Who says so?

RAMIREZ

I say so. I who sensed your special nature on Zeist. I who taught you and protected you. And, yes, gladly gave up my life for you. I who even now stand before you by some miracle of faith and tell you again what I told you a long time ago. There can be only one. And it is you. Your time is come.

And RAMIREZ slams his fist down on the globe, shattering the Shield, leaving the world clear and clean. MACLEOD looks up at him.

MACLEOD

You believe that?

RAMIREZ

What do you think?

LOUISE walks in. The blood drained from her face.

LOUISE

Neyman's just been put into MAX.

(CONTINUED)

138 CONTINUED: (3)

138

RAMIREZ takes off his suit jacket and tie, rolls up his sleeves, stuffs his trousers into the old boots he was wearing. He looks at the two of them.

RAMIREZ

I believe you have something that belongs to me.

He crosses to a black lacquered box. And he opens it. And there is the Samurai -- his sword.

CUT TO:

139 EXT. DESERT - NIGHT

139

MACLEOD, RAMIREZ and LOUISE speed across the desert in the Porsche. The soft orange glow from the instrument panel outlines their faces. In the distance we start to see the exhaust towers of MAX illuminated by spotlights.

MACLEOD

It's time, Louise.

LOUISE

Why can't I just stay up here with you guys?

MACLEOD

Trust me on this one.

The car slows down and comes to a halt. RAMIREZ and LOUISE get out. They walk to the trunk. LOUISE reaches into her pocket and pulls out a COBALT wristband.

LOUISE

Here, put this on.

RAMIREZ

With great pleasure.

He puts it around his wrist and closes it with a memorable sound. He opens the trunk and indicates the interior with a gallant gesture. LOUISE gets in.

RAMIREZ

(continuing)  
It's for just a short time...  
hopefully.

And he slams the trunk.

(CONTINUED)

139 CONTINUED:

139

LOUISE (O.S.)  
 Hopefully? What do you mean  
 hopefully?

Her voice fades away as RAMIREZ gets back in the car  
 and they drive off to MAX.

CUT TO:

140 EXT. ENTRANCE TO MAX - NIGHT

140

The Porsche moves through the night. As they get  
 closer to the giant ramp, they pass the first of three  
 automatic checkpoints. A voice challenges them from  
 pole-mounted speakers.

VOICE  
 You are entering a Restricted  
 Area. Please identify yourself  
 immediately.

RAMIREZ grins at MACLEOD.

RAMIREZ  
 We are jailkeepers visiting from  
 the planet Zeist.

CUT TO:

141 INT. MAX SECURITY - NIGHT

141

A TV monitor has the Porsche in close up. This is  
 clearly a new response for the GUARD on duty.

GUARD  
 This is Checkpoint One outside of  
 security installation MAX.  
 Identify yourselves.

MACLEOD turns and looks into the camera.

MACLEOD  
 Seriously, we represent the  
 Organization of Prison Wardens  
 from Outer Space.

RAMIREZ starts to laugh.

GUARD  
 Okay, wiseguy. Stay put until we  
 come get you.

MACLEOD  
 Anything you say.

And he floors it.

CUT TO:

142 EXT. ENTRANCE TO MAX - NIGHT

142

The car leaps ahead. Floodlights come on and bathe the path to the ramp in brilliant light. Sirens scream above the roar of the engine as MACLEOD redlines the Porsche. He turns to RAMIREZ.

MACLEOD

Hang on.

They pass the second checkpoint. A chopper appears out of nowhere and holds the speeding car in the blinding frame of its spotlight.

CHOPPER (V.O.)

Stop the car. Get out and lie on the ground. Stop the car. Now.

The speedometer climbs 130, 140, 150. They fly past the final checkpoint and drive down the ramp. In front of them sits a half a dozen armed police vehicles. Spotlights are everywhere. MACLEOD keeps the pedal to the metal.

MACLEOD

Here it comes.

And with that they open fire. Automatic weapons, riot guns. Ordinance of all kinds rips into the Porsche. Tires are blown. MACLEOD and RAMIREZ are hit. Again. And again. The car fishtails out of control. The windshield shatters. MACLEOD slumps over the wheel. Another burst and RAMIREZ is finished. The car slides to a stop, crashing into two Shield police cars in the center of the barricade.

Suddenly, it's very quiet. Carefully, one by one, the POLICE move forward. They surround the car. It is riddled with bullet holes. MACLEOD and RAMIREZ look like Bonnie and Clyde. It's over. Then muffled.

LOUISE (V.O.)

Get me out of here. What's going on? Help!

The POLICE approach the trunk of the car. The screaming continues.

LOUISE (V.O.)

(continuing)  
Goddam it, open this trunk.

A COP moves forward and gingerly pushes the button. The trunk pops open and there she is. Thirty pistols, shotguns, machine guns, are cocked at the same time.

(CONTINUED)

142 CONTINUED:

142

LOUISE  
 (continuing)  
 Wait a minute! Wait a minute!  
 What the hell is this?

They help her out of the trunk and walk her to the front of the car.

LOUISE  
 (continuing)  
 All I did was ask for a lift and the next thing you know I was in the trunk and all hell broke loose.

She sees MACLEOD and RAMIREZ.

LOUISE  
 (continuing)  
 Oh my God.

CUT TO:

143 INT. MAX HOSPITAL FLOOR - NIGHT

143

A giant car elevator stands open at the side of the floor. It has a steel interior about 30 x 50 feet. A Police Range Rover is parked in the car elevator.

Two walls are open, exposed rock. The opposite wall is also a door. The duplicate control panels indicate the levels of the prison. Level 1 -- Surface, Level 2 -- Administration, Level 3 -- Catering, Level 4 -- Security, Level 5 -- Hospital, Level 6 -- MAX. There is also a "MANUAL OVERRIDE" button.

A young DOCTOR is cleaning up the minor cuts and bruises sustained by Louise during her wild ride. The bodies of MACLEOD and RAMIREZ lie on gurneys covered with bloodsoaked sheets.

DOCTOR  
 Just some bruises and minor lacerations. You'll be fine in a day or so.

LOUISE  
 Thanks. What about them?

DOCTOR  
 No way. Both dead before the car stopped.

(CONTINUED)

143 CONTINUED:

143

And behind him MACLEOD's hand twitches.

DOCTOR

(continuing)

It's really amazing they got as far as they did. I've never seen a mess like this.

As the DOCTOR chatters on, we, and LOUISE, see MACLEOD and RAMIREZ rise from their horizontal positions. They stretch their arms and legs.

DOCTOR

(continuing)

I mean, they must have been hit almost a hundred times each.

A voice from behind him.

MACLEOD

A hundred and eight if you're keeping score.

The DOCTOR whirls around. He can't believe his eyes. They roll up in his head and he's out cold. RAMIREZ catches him as he falls. They run for the elevator.

RAMIREZ

At least he'll have a marvelous tale to tell.

And LOUISE laughs. It all worked.

LOUISE

Yes, but who's going to believe him.

They get inside the elevator.

MACLEOD

Only Katana.

144 INT. CAR ELEVATOR AND SHAFT - NIGHT

144

And he hits the button for MAX. The descent is fast. We're really moving. The black granite walls of the elevator shaft speed by. The elevator croaks and groans under its speed. They get bounced around, and LOUISE grabs onto both of them. Finally they slow to a stop. The doors open.

VOICE

Level 6. Please watch your step.

145 INT. LEVEL 6 - ONE THOUSAND FEET UNDER THE EARTH - 145  
NIGHT

Where neither Shield Police nor anyone else dare go.

MACLEOD, LOUISE and RAMIREZ stare at:

A web of giant, subterranean caverns and tunnels:

The only discernible construction, the huge elevator shaft rising up into limitless blackness.

Running off in all directions, steel-hulled sewer pipes, lit by glimmering lanterns.

In the dank, filthy murk, shadowy forms and limpid, burning EYES:

The living dead of MAX.

Scarecrow PEOPLE huddle around smoking fires, predatory, curious, frightening. MACLEOD, RAMIREZ and LOUISE get out, trying to adjust their eyes to the gloom.

A FEW curious approach, a GANG with luridly-painted faces, warty skin and carrying shotguns, stare at the new arrivals.

LEADER

Who the hell are you?  
(eyeing LOUISE)  
And who is this?

LOUISE

Your mother.

RAMIREZ

(with relish)  
Aha, this is more like it.

MACLEOD

We're here to make a withdrawal.

LEADER

Says who?

RAMIREZ pulls out his sword. The GANG laughs. The LEADER cocks his shotgun. RAMIREZ' sword flashes and almost faster than we can see, the LEADER is cut to pieces. The rest take off.

RAMIREZ bends down and picks up a shotgun. He sees the face of the LEADER clearly for the first time.

(CONTINUED)

145 CONTINUED:

145

RAMIREZ

My God, he's only a boy.

MACLEOD

Second generation MAX. He was born here.

RAMIREZ wedges the shotgun in the elevator doors.

RAMIREZ

It wouldn't do to get locked out, would it?

MACLEOD smiles and motions them to follow him into the depths. PEOPLE emerge from the shadows to beg for food, help, death. It's awful.

CUT TO:

146 INT. TUNNEL (LEVEL 6) - NIGHT

146

MACLEOD surges on, finally coming face-to-face with his old colleague.

ALAN NEYMAN, drastically changed from the last time we saw him.

Shattered, dehydrated, mumbling, his clothes torn, his body shows the results of appalling torture.

Falling into MACLEOD's arms, it takes him a moment to focus his bleary gaze. Tears fill his eyes. He's dying.

NEYMAN

Oh, thank God... MacLeod... You're here.

MACLEOD

Don't talk, Alan. We're going to get you out.

NEYMAN

Not this time, I'm afraid.

MACLEOD

It's all right. You're safe now.

NEYMAN takes his arm.

(CONTINUED)

146 CONTINUED:

146

NEYMAN

... listen ... other coordinate  
 sixty-one degrees, twenty-one  
 minutes west... get through the  
 Shield there... you must see for  
 yourself... our sick friend is  
 well... after all these years.

He dies. MACLEOD lays his head on the ground. A long  
 moment.

RAMIREZ

MacLeod.

And they're off.

CUT TO:

147 INT. SECURITY - NIGHT

147

The scene is on a TV monitor. BLAKE and STONE are  
 watching. The door bursts open and KATANA comes in.  
 he sees the tail end of the scene.

KATANA

Very touching.

STONE

I suggest we take them now.

KATANA

I'm really not interested in your  
 suggestions.

BLAKE

Don't worry. Nobody gets out of  
 MAX.

KATANA puts his arm around BLAKE.

KATANA

Oh, yeah. I bet you didn't think  
 anybody got in, either.

And he starts to flick at STONE's clothing with his  
 razor-sharp sword.

KATANA

(indicating monitor)  
 Now pay attention, maybe you'll  
 learn something.

CUT TO:

148 EXT. FAN ROOM - NIGHT

148

MACLEOD, LOUISE and RAMIREZ forge their way forward. They approach a large curved wall with a sign over the door.

"EXHAUST NO. 3"

They open the door. LOUISE and MACLEOD start through it together.

CUT TO:

149 OMITTED

149

150 INT. SECURITY - NIGHT

150

BLAKE and STONE smile at each other.

KATANA

You guys look like you just had beer for breakfast.

BLAKE reaches for a control panel marked "EXHAUST FANS". He reaches for the button numbered "3".

KATANA

(continuing)

Remember, this is no ordinary guy.

CUT TO:

151 INT. EXHAUST FAN ROOM - NIGHT

151

One of the giant fans that pulls the air out of MAX and forces it to the surface. The room is 60 feet in diameter with a hole in the center and a set of doors facing each other. It reaches a thousand feet to the surface.

RAMIREZ follows MACLEOD and LOUISE through the door which closes behind them. They look around. Across the room is another door marked:

"TO ELEVATOR"

They head for it. It's locked. A calculator-like panel is on the left.

RAMIREZ

Where's the lock?

MACLEOD points to the buttons.

(CONTINUED)

MACLEOD

You have to know the right sequence to open the door.

RAMIREZ

What will they think of next?

And with that, a noise comes from above. A breeze stirs. LOUISE looks up.

LOUISE

Look.

Far above their heads is the fan. Four giant blades. And it's coming down. The hole in the center of the room is for the hub. When the blades get down to the bottom they will sweep the area clean. And deadly.

MACLEOD

Check the other door.

RAMIREZ is already on his way. He tries it.

RAMIREZ

It's the same.

MACLEOD

Start pushing those buttons.

And standing at both doors, RAMIREZ and MACLEOD push like mad. From above, the fan spins down towards them.

LOUISE

(indicating the lock)

This is some longshot.

MACLEOD

Really? We are trapped in a room with a machine that can cut off my head. Now that's a longshot.

The wind is blowing a gale. The blades are close. Not much time.

LOUISE

Try one-nine-nine-oh.

MACLEOD

What's that?

(CONTINUED)

LOUISE

1990 was the year they started  
building MAX.

MACLEOD shrugs. He pushes the buttons. Nothing.

MACLEOD

Next.

LOUISE

Try 1994, the year they finished  
MAX.

Again MACLEOD pushes the buttons. Again nothing.

MACLEOD

Try for the hat trick?

LOUISE is thinking. Hard.

LOUISE

Give me a minute.

MACLEOD looks up at the fan.

MACLEOD

Give you a minute?

From across the room.

RAMIREZ

MacLeod! Come to me.

MACLEOD hooks LOUISE's arms through the bar which  
serves as the door handle.

MACLEOD

Hang on.

And he starts across the room toward RAMIREZ. The  
fan's blades are putting out so much wind that both of  
them are blown against opposite sides of the wall.

As the blades continue down, the centrifugal force  
begins to pull MACLEOD and RAMIREZ toward the shallow  
hole in the center of the room.

The blades are only a few feet above their heads.  
RAMIREZ reaches out for MACLEOD.

RAMIREZ

Give me your hand, brother.

(CONTINUED)

151 CONTINUED: (3)

151

The roaring gale is making this impossible.

The blades come closer.

Their fingers almost touch.

LOUISE is lying on the floor, trying to hang on. Her grip is slipping.

With a desperate lunge, RAMIREZ grabs MACLEOD's wrist.

LOUISE can't hold on and is drawn to the blades. But the combined power is awesome. The fan slows as it meets their immortal will. An ear-shattering climax, the doors are blown out, and the fan groans to a stop only two feet above the floor.

MACLEOD

We did it, my friend.

RAMIREZ

Exactly, MacLeod. We did. It took both of us. Your power alone was not enough. As it won't be with The Shield. You need his power as well. You need Katana.

From across the room.

LOUISE

Do you guys always cut it this close?

MACLEOD

Not always.

And he and RAMIREZ move to her and through the door.

152 INT. SECURITY - NIGHT

152

KATANA watches all this action on his TV monitor. He loves it. BLAKE is pissed.

KATANA

I told you. That's my main man.

He looks closer at the screen as RAMIREZ comes into view.

KATANA

(continuing)

And look who he's got with him. It's like a high school reunion down there.

(CONTINUED)

152 CONTINUED:

152

STONE is about to ask. But KATANA silences him with a look, and continues to cut away at his clothing.

CUT TO:

153 INT. LEVEL 6 - NIGHT

153

Breath rasping with exhaustion, the pair of immortals shepherd LOUISE.

Up ahead: The Central column of the main elevator. They've made it.

The elevator doors are open and waiting. The Rover is still there. MACLEOD and LOUISE step inside.

MACLEOD looks back. RAMIREZ has not gotten on the elevator. He's just standing there.

MACLEOD

C'mon, get in.

RAMIREZ seems rooted in the ground.

RAMIREZ

I think this is as far as I go.

And MACLEOD knows it's true.

MACLEOD

But we're almost there.

RAMIREZ

Yes you are. But now my part is over. The rest is up to you. Remember, they're waiting for your return.

He reaches in and punches the button marked "SURFACE". The elevator starts to rise. RAMIREZ grows smaller as MACLEOD and LOUISE head up.

MACLEOD

Will I ever see you again?

RAMIREZ's grin lights the gloom.

RAMIREZ

Who knows, Highlander. Who knows.

And with a flourish, he's gone. LOUISE moves closer to MACLEOD as they disappear into the dark.

CUT TO:

154 INT. SECURITY - NIGHT

154

KATANA looks at BLAKE who shakes his head. STONE stands there -- in his drawers. KATANA puts his cigar out on BLAKE's tie and cuts STONE's underwear off.

KATANA

Showtime!

And he strides out of the room.

CUT TO:

155 EXT. ENTRANCE TO MAX - DAWN

155

The outside elevator doors open. MACLEOD and LOUISE are out. They fire up the Range Rover and head up the ramp.

But there, silhouetted against the dawn, is KATANA. Menace, evil, strength. MACLEOD, who is driving, looks at him. KATANA draws his sword. MACLEOD looks at LOUISE questioningly.

LOUISE shrugs. MACLEOD smiles and floors it and they run right over the astonished KATANA.

LOUISE

Outstanding.

But MACLEOD looks in the mirror, sees KATANA getting up, and knows it's just beginning.

CUT TO:

156 EXT. MOUNTAIN ROAD - DAY

156

The Range Rover heads towards its rendezvous with the Shield.

CUT TO:

157 INT. ROVER - DAY

157

The coordinates are programmed into a visual map display which shows their progress.

LOUISE

Okay, MacLeod, why do you need Katana to take down the Shield?

MACLEOD

When we put it up some people thought we were interfering with the natural order of things.

(CONTINUED)

157 CONTINUED:

157

LOUISE

Really.

MACLEOD ignores her sarcasm.

MACLEOD

So to stop anyone from destroying one of the twelve generators around the world, we linked them together. They all have to go down at the same time.

LOUISE

Or?

MACLEOD

The Shield will explode and take us with it.

LOUISE

Cute.

MACLEOD looks in the rearview mirror. It's KATANA.

CUT TO:

158 EXT. MOUNTAIN ROAD AND GORGE - DAY

158

The chase. Over narrow winding roads, barely wide enough for a single car. The rugged mountains rise thousands of feet on the left. A deep gorge falls away on the right. At the bottom, a flat river bed awaits the loser in the duel. A flat out gut crunching, eye boggling, stomach turning chase, with no mercy, and with LOUISE driving. At the end it is KATANA who goes over the side. A tiny figure crashing into the dust below. Down. But certainly not out.

CUT TO:

159 EXT. MOUNTAIN SHIELD ZONE - DAY

159

MACLEOD and LOUISE in the Land Rover.

Cruising at 60. MACLEOD checks the map visual on the dash. They're getting close.

Drastic changes in the mountain terrain whizzing by. 200 feet above them. The grimy yellow Shield surrounds the top of the mountain. Sealed to its sweating granite with pulsing, hissing arcs. Ahead of them:

160 EXT./INT. NEON-LIT-TUNNEL - DAY 160

Barriers, flashing lights and signs. They've entered:

A neon-lit tunnel.

A sign bearing the TSC logo reads:

"DANGER  
SHIELD CEILING -- 2 MILES AHEAD  
AUTHORIZED PERSONNEL ONLY"

Either side of the tunnel multi-colored sensors flash and hum.

LOUISE  
Are you sure this is safe,  
MacLeod?

MACLEOD  
Don't worry.

LOUISE  
Easy for you to say.

The Rover bursts out of the tunnel.

Gathering speed. Behind them, triggered sensors click and hum, registering their advance.

CUT TO:

161 EXT. MOUNTAIN AT 9,000 FEET - DAY 161

The Shield bonds with the sheer, gleaming mountain face.

Skeleton trees just crazily out of rocks, dead for 25 years. Through the murk, 300 feet above:

The Shield:

This close, it hums, beeps and crackles in the limpid, yellow light, it's laser grid clearly visible.

The rock dead ends in a series of ridges.

162 EXT. MOUNTAIN SKI-LIFT - DAY 162

The Rover slides right, screeches to a halt in front of:

A giant ski-lift with a double chair. Old and out of repair, it hasn't been used for years.

(CONTINUED)

162 CONTINUED:

162

Weed choked, rusting and sweating in the dark, fetid air.

MACLEOD hands LOUISE a mask and a small oxygen tank. She starts to put it on.

LOUISE  
This better work.

MACLEOD  
(smiling)  
Where's your faith.

MACLEOD walks over to the base of the old ski-lift. He opens the control box. There is an on/off switch. He throws it. Nothing. He puts his hands on it. Energy crackles around him. Still nothing.

The energy starts to build. The giant wheel creaks. More energy. Cables strain, chairs rock. Static electricity flies. Lightning flashes up and down the lift. LOUISE is awestruck. The wind howls. A final jolt, and the cable snaps taut.

The chairs move up the mountain. MACLEOD waves to LOUISE.

MACLEOD  
(continuing)  
C'mon. Let's go.

She fights her way to him, leaning into the wind. Smiling, MACLEOD and LOUISE get on the slowly moving chair.

163 EXT. MOUNTAIN SKI-LIFT - DAY

163

The ski-lift gathers speed. LOUISE shouts to MACLEOD over the noise and wind.

LOUISE  
We're going right into the Shield?

MACLEOD  
Alan took care of us. Look.

And with that he points and they look up the mountain. A column of air barely wider than the chair lift itself, goes right through the Shield.

LOUISE  
This is excellent!

164 EXT. GAP IN SHIELD AND SKI-LIFT - DAY

164

And they go into the Shield. It's a spectacular, wild ride, unlike anything we've ever experienced. And at the end...

CUT TO:

165 EXT. MOUNTAINTOP - DAY

165

Blinding light.

LOUISE is transfixed.

She's staring at COBALT blue sky.

LOUISE

Oh, my.

MACLEOD

Use your oxygen.

She presses the mask to her face. They have arrived at the top of the lift and, with some difficulty, they tumble off into the snow.

The Shield is now below them. Only the highest points on Earth pierce it. Some distance away is an old log cabin.

A blinding carpet of snow clings to peaks which stretch off into azure haze.

A pair of rabbits run through the snow.

LOUISE

Look!

Excited, she bounds off down the snowy slope.

MACLEOD

(shouting)

Hold it -- !

He's staring at his air quality control panel.

The dial reads:

nitrogen 78 percent,  
oxygen 21 percent,  
ultraviolet radiation .0003.

Yelling to LOUISE, he indicates his instruments.

(CONTINUED)

165 CONTINUED:

165

MACLEOD

(continuing)

Look at these readings. The air  
is fine! The ozone layer is back.

And with that, a snowball hits him in the face. And the fight is on until they collapse laughing in the snow. They roll into each other's arms. And, suddenly, they're not laughing. It's a beautiful kiss that gives way to passion.

CUT TO:

166 INT. LOG CABIN - NIGHT

166

In front of a star-filled picture window, they make love. (Dialogue to come)

CUT TO:

167 INT. LOG CABIN - DAWN

167

LOUISE and MACLEOD are getting ready to go. LOUISE is looking out the window.

LOUISE

My God, it's beautiful. What a  
gift to give the world.

MACLEOD

(a bit sad)

I hope so.

LOUISE

What's wrong?

MACLEOD

I wish he could see it.

LOUISE

Maybe he's watching.

And MACLEOD opens the door. There, stuck in the snow, with the sunrise behind it, is the Samurai -- Ramirez' sword, and his COBALT wristband. MACLEOD reaches down, takes the sword from the snow and sticks it in his belt. He puts on the wristband and turns to LOUISE.

MACLEOD

Maybe he is.

And he closes the wristband with that magical sound.

CUT TO:

168 INT. NEYMAN'S OFFICE - NIGHT

168

KATANA wanders around, playing with some of the more interesting objects. BLAKE sweats it out.

BLAKE

Where can they be? They dropped off the screens over 24 hours ago.

KATANA picks up a blackboard eraser, an ashtray and a golf ball and juggles them while he talks to BLAKE.

KATANA

Relax. Everybody's got to be someplace. At this point in his life he's a man with a mission. What could it be, besides me.

BLAKE

Well, if he got to Neyman before he died and got the other coordinate...

KATANA allows the three objects to fall, one by one. He walks over to BLAKE.

KATANA

Then what?

BLAKE

I, uh, guess he'd figure it out, about the ozone layer and, if that's true...

And he continues on as the CAMERA MOVES past him to the model of the December installation.

CUT TO:

169 EXT. CITY - NEAR DECEMBER - NIGHT

169

MACLEOD and LOUISE, in the Rover, drive through deserted streets.

LOUISE

But if nothing can generate enough energy to take down the Shield without destroying us all, what are we doing?

MACLEOD

I didn't mean nothing. I meant nothing on Earth.

And she looks at him as December rises in front of them.

CUT TO:

170 INT. NEYMAN'S OFFICE - NIGHT

170

KATANA is getting ready. He checks his sword, draws on black leather gauntlets, hangs the steel goggles around his neck. He turns to BLAKE.

KATANA

I hope you're betting on me.

And he starts to pace.

CUT TO:

171 EXT. LASER COOLING SYSTEM - NIGHT

171

LOUISE and MACLEOD have reached the door to the laser installation. It's locked and MACLEOD is working on it.

LOUISE

Where did you learn to do this?

The lock springs open.

MACLEOD

When you're around for 500 years you pick things up.

They go in.

CUT TO:

172 INT. LASER ROOM - NIGHT

172

MACLEOD and LOUISE move quietly to the laser. MACLEOD reaches in his pocket.

LOUISE

What are you doing?

MACLEOD

He's got come here. To me.

And he slips a small disk into the laser.

CUT TO:

173 INT. NEYMAN'S OFFICE - NIGHT

173

KATANA and BLAKE are still inside. A clock ticks.

BLAKE

Where is he?

(CONTINUED)

173 CONTINUED:

173

KATANA

Don't worry. He'll come.

BLAKE gets up and goes to the window.

BLAKE

Oh yeah. Well, take a look at  
this... partner.KATANA walks to the window. There, projected against  
the Shield, is a message.

"I'M WAITING"

KATANA

Shit. Oh well, at home or on the  
road, it's still the same game.

And he's out of there.

CUT TO:

174 INT. LASER ROOM - NIGHT

174

MACLEOD sits calmly on the floor. Louise paces in a  
circle around him.

MACLEOD

Hey.

LOUISE

What?

MACLEOD pats the floor next to him.

MACLEOD

Come here. Sit down.

LOUISE

What are you going to do, tell me  
a story?

He holds out his hand to her.

MACLEOD

You already heard it.

He grabs her hand and gets up quickly and suddenly they  
are very close.

LOUISE

Will this be all right?

(CONTINUED)

174 CONTINUED:

174

MACLEOD

I hope so.

CUT TO:

175 INT. MAIN POWER ROOM - DAWN

175

MACLEOD steps out of the elevator.

The room is huge. Giant turbines reach 150 feet into the air. Catwalks criss-cross overhead. Rows of computer screens. And a giant skylight a hundred feet across. It's quiet. Suddenly, the sound of metallic heels on concrete.

KATANA:

He stands across the room from MACLEOD. They look at each other. KATANA pulls on his goggles.

KATANA

At last.

The battle is joined.

They attack simultaneously. Swords clang in showers of sparks.

It's the battle of the millennium.

KATANA is a savage and superb fighter. Only MACLEOD's brilliant defensive tactics keep him alive. Generators are blitzed, high-tech equipment trashed.

The battle rages through generators up staircases, along catwalks, and in the dark recesses of the enormous room. Several times MACLEOD is in trouble, but his speed saves him.

Surging forward, KATANA stages a blistering attack, swiping MACLEOD's sword out of his hand.

KATANA lays the blade of his sword against MACLEOD's neck. As thin line of blood appears where his final cut will come.

KATANA

(continuing)

I was expecting more from you,  
MacLeod, after all these years.

Emitting a chilling scream, he swings the blade in a blurred, whistling arc -- but before he can complete it:

(CONTINUED)

175 CONTINUED:

175

MACLEOD leaps high into the air:

Grabbing hold of a hanging chain-hoist, he swings forward with all his might, smashing a boot into KATANA's face.

Retrieving his Samurai sword, MACLEOD faces KATANA again.

They circle each other.

MACLEOD

I'll try not to disappoint you anymore.

MACLEOD launches his final punishing attack.

Pouring on the power, he beats KATANA back and back, forcing him up against banks of humming machinery.

KATANA executes frantic murderous swings, but he's tiring.

Fanning his blade until it's a blur, MACLEOD blasts KATANA's sword out of his hands -- never to be seen again.

KATANA stares at him through steel lenses.

MACLEOD can barely contain his fury.

With a flick of his wrist, MACLEOD cuts the leather strap on KATANA's goggles and they fall to the floor.

MACLEOD

(continuing)

I wanted to see your eyes.

And in KATANA's eyes is a look we haven't seen before.

MACLEOD

(continuing)

What does it feel like, Katana, to be afraid. I know. I've been afraid to live, knowing I couldn't die. And afraid to love. But that's not true anymore. For my friend Juan Ramirez. For my friends on Earth. For the future of Zeist --

(he raises his sword)

And for me.

(CONTINUED)

175 CONTINUED: (2)

175

Drawing back, MACLEOD swings with all his power.

MACLEOD  
(continuing)  
There can be only one.

With one whistling blow:

MACLEOD cuts off KATANA's head.

The power of KATANA is released. The giant room is alive with electrical energy. One by one, the computer screens explode like cannons. The room shakes. The air is filled with shrieking voices.

The steel bar falls from the elevator and the doors close.

Lightning and wind fill the enormous room with energy beyond belief.

The elevator doors open and LOUISE, protected by the steel cage, stands there stupefied, watching MACLEOD.

Power of unimaginable force rages from KATANA's corpse and enters MACLEOD like jolts of cosmic lightning.

MACLEOD's body starts to glow.

He stands, a towering colossus in showers of sparks.

The intensity of the power emanating from MACLEOD's body suddenly starts to affect the Shield.

176 MONTAGE - THE SHIELD IS DESTROYED

176

A chain reaction starts.

A) One by one, the world-wide network of satellites implodes.

B) Energy fills the sky, a light so bright, it blots out the Shield itself.

The whole Shield structure starts to tremble.

C) The huge skylight above the room explodes.

D) The clicking network of lasers fade and cut out, and for the first time in 30 years:

177 MONTAGE - WORLD REACTION

177

Earth's INHABITANTS see blue sky.

(CONTINUED)

177 CONTINUED:

177

- A) IN PARIS: Yellow light across the Eiffel Tower starts to slip away.
- B) IN LOS ANGELES: KIDS on skateboards stare, thunderstruck, as blue sky appears.
- C) IN RIO: White light bathes the famous statue of Christ.
- D) OFF JAPAN: Fishing trawler CREWS stare, enraptured, at the sky, falling to their knees in prayer.
- E) IN NEW YORK: The sun shines on the State of Liberty.

Cheering CROWDS throughout the cities of the world.

All colors and creeds, celebrating, laughing, dancing.

178 INT. DECEMBER INSTALLATION - NIGHT

178

The tiny pieces of glass are like a billion swirling diamonds caught in the light of the sun.

The dismantling of the Shield is complete.

MACLEOD's glowing body starts to cool.

LOUISE joins him. Slowly, they walk outside.

CUT TO:

179 EXT. DECEMBER LAKE - NIGHT

179

Hand in hand, MACLEOD and LOUISE stand under the stars. Looking up, she sees:

180 EXT. NIGHT SKY - NIGHT

180

The infinite vastness of the Milky Way.

Galaxies upon galaxies falling away to infinity.

181 EXT. DECEMBER LAKE - NIGHT

181

Suddenly, she's very sad.

LOUISE

(softly)

What is it like, where you're going?

(CONTINUED)

MACLEOD strokes her face, kissing her tenderly.

MACLEOD

It's beautiful. Not like Earth,  
but very special.

(as she smiles)

I'll miss it here. Especially the  
food.

LOUISE

The food?

MACLEOD smiles.

MACLEOD

I wish you could come with me.

LOUISE

I can't go where you're going. I  
can't live forever.

MACLEOD

Neither can I, anymore. Besides,  
it's overrated. It's better to  
have a year of love than spend  
eternity alone.

LOUISE

Will we ever have a year of love?

He takes her in his arms. They kiss for the longest  
time. Slowly he releases her, begins to back away.

His image is starting to fade.

LOUISE

(continuing; quickly)

... Show me your star. Will you?  
Can you see it from here?

MACLEOD

Look up in the sky. See that  
little star next to the Moon?

LOUISE

Yes...

MACLEOD

The little star by itself.

(CONTINUED)

181 CONTINUED: (2)

181

LOUISE  
Yes, I see it -- !

MACLEOD  
That's it.

His image fades a little more.

LOUISE  
When you look down on Earth from  
time to time, look at me.

MACLEOD  
Every night. I'll be in your  
dreams.

LOUISE  
(tears in her eyes)  
I'll never see you again, will I?

MACLEOD  
Who knows. Dreams live forever in  
your heart.

LOUISE  
I love you.

MACLEOD  
I love you, too.

LOUISE  
Goodbye, Highlander.

MACLEOD's faint outline sparkles in the dark.

MACLEOD  
Goodbye, my darling Louise...

Silence. LOUISE turns and looks around her --  
MacLeod's image is gone.

She looks up into the heavens.

MACLEOD (V.O.)  
(echoing)  
Remember, its a kind of magic.

182 EXT. NIGHT SKY - NIGHT

182

The sky is a carpet of stars.

(CONTINUED)

182 CONTINUED:

182

To the left of Orion's Belt, below the shimmering moon, one star pulses brilliantly, standing out from all others in the canopied night sky:

ZEIST.

FADE OUT.

THE END