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HIGHLANDER: VENGEANCE

EXT. SCOTTISH HIGHLANDS - BATTLE GROUND - DAY

COLIN

Marcus!

GREGOR

Noooo! Colin...

Colin fights with the Scots against an army lead by Marcus. A line of Scots scream out their defiance with a war cry. (TS3 063). Colin dies in an attempt to reach Marcus. He has failed again.

EXT. GRAVE SCOTTISH HIGHLANDS - DAY

Colin is being buried. Gregor the head of the Clan MacLeod stands above him.

GREGOR

A warrior came to us without a clan, without a name....He fought for us. He died for us.

The SHOT WIDENS to show Colin surrounded by Highlanders,

GREGOR (CONT'D)

He lived a stranger, but in death he is a Highlander.

Gregor continues.

GREGOR (CONT'D)

From today onward, he shall be known as our brother.

(raising his sword)

Colin MacLeod of Clan MacLeod.

FADE TO BLACK:

(TITLE CREDITS)

AFTER A CENTURY OF TERRORISM AND GLOBAL WARMING, THE EARTH HAS FALLEN INTO CHAOS AND DECAY. NATIONS HAVE BEEN REPLACED BY CITY STATES, ARMED FORTRESSES RULED BY WOULD-BE KINGS AND DEMAGOGUES. WHERE LIFE IS CHEAP AND DEATH COMES EASY. SAVE FOR SOME.

AMERGAN (O.S.)

The Immortals that live among us.  
For them, death comes only if you  
take their heads.

(Cont'd)

This is the story of one Immortal --  
Colin McLeod -- and his everlasting  
search for vengeance

FADE IN:

EXT. WATERWAY - NIGHT

By the light of a FULL MOON a small rubber boat moves through  
the tree lined waterway.

A MAN, in shadows, COLIN MACLEOD is revealed at the helm.  
Suddenly, Colin is hit by a BLAST OF LIGHT from a bank of  
large floodlights.

HIGH ANGLE

as he is revealed to be in an

EXT. DESERTED STADIUM - NIGHT

The Stadium is flooded. Its VIEW SCREEN comes to life. The  
words "Don't you ever quit?" glare out at him. An electronic  
voice is heard.

AMERGAN

(O.S.)

Don't you ever quit?

COLIN

Get lost.

AMERGAN

(O.S.)

You're the one who's lost.

The boat continues makes its way by a group of submerged  
buildings.

FLAMES

are visible on the rooftop parking lot of a former shopping  
mall.

COLIN

cuts his engine and glides to a stop. He climbs out of the boat onto.

INT. SHOPPING MALL PARKING LOT - NIGHT

Colin moves the parking lot passed a group of dead bodies suspended by chains.

ONE OF THE BODIES

opens it's eyes open and it turns as Colin passes by.

Colin continues on deeper into the mall.

NEARBY - A GROUP OF CREATURES (SCAVANGERS)

dine on the flesh of an unknown body. Some of them turn as

COLIN

approaches.

SCAVANGER A  
Who the fuck are you?

COLIN  
(beat)  
I'm looking for someone.

THE SCAVENGERS

rise and spread out encircling Colin. Colin shows no fear.

SCAVANGER A  
(O.S.)  
Ooh.. Yeah, Fresh meat...

SCAVANGER B  
You got balls.

Scavenger D presses a gun to Colin's head.

SCAVANGER D  
(O.S.)  
But no brains.

Scavenger B grabs Colin by the shoulder. Colin reacts.

Scavenger B is blown backward and lands in the fire.

IN SLOW MOTION

COLIN

takes on the others. His Katana cuts through lance, sword and arm.

THE SCAVENGERS CRY OUT in fear and pain.

They back off.

Colin turns as he gets the BUZZ that signifies the presence of another Immortal. He raises his sword in anticipation.

THE REAR DOOR

of a Semi-truck opens. A human figure is partially seen behind the open doors. The figure steps out into view. He is Malike.

a giant of a man carrying a huge CHAINSAW.

MALIKE

I am Malike.

(S01 042)

Have you come to take my head...

Colin seeing that Malike is the man who he was looking for is dejected. He sheaths his sword.

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

...and to collect the reward.

COLIN

You're not who I want.

MALIKE

Ain't that a shame. Cause I'm the one you got.

Malike starts his chain saw. It whirs to life.

COLIN

No one has to die today

Malike grins and laughs.

COLIN

Don't!

MALIKE  
Wrong!

Malike charges Colin. Colin withdraws his sword. The two Immortals engage. Their combat exploded across the screen.

MALIKE

roars his anger (S01 054) and attacks again and again as the chainsaw rips through steels and concrete.

ANGLE THE SCAVANGERS

as they cheer on their leader.

COLIN AND MALIKE

Are locked in combat. Colin leaps off the top of a van an instant before Malike's chainsaw cuts it in half. The brutal battle continues. Colin's Katana locks with Malike's weapon.

MALIKE  
I've lived a thousand years, boy.

The battle goes on.

MALIKE (O.S.) (CONT'D)  
I've killed a hundred like you.

The speed of the chainsaw blade increases. Malike's attack is furious.

MALIKE (CONT'D)  
There can be only one!

Colin is thrown back. He crashes through the mall's glass ceiling. He lands on his feet just in time to avoid and another vicious attack.

THE BATTLE

continues in and out of slow motion. It ends as Colin PULLS AWAY FROM CAMERA brandishing his sword. Many Fighting Efforts from Both Men.

MALIKE'S CHAINSAW

stops.

COLIN

lands on the escalator in front of Malike.

MALIKE (CONT'D)  
Ahh... Time to die.

Malike, readying his chainsaw approaches Colin.

THE SCAVANGERS

above race over to watch.

SCAVANGERS  
Yeah... kill him...

Malike starts walking. His decapitated head falls from his shoulders. Malike's head can't believe what has just happened.

MALIKE  
Ugh.... Who are you?

Malike's headless body keeps walking.

PLEASE ADD SHOT OF COLIN STANDING ABOVE MALIKE AT (S01 082C)

COLIN  
Colin MacLeod of the Clan MacLeod.

Malike's Quickenings pours out of his body. Soon the entire shopping maul crackles with its power.

CUT TO:

CLOSE ON A HAND

playing a Fender Stratocaster Guitar to end the big music and kick into the credit music

EXT. NEW YORK CITY - CONTINUOUS

The music continues, grow very big as THE CAMERA MOVES over its various landmarks, many of them partially submerged. Visible behind the Empire State Building is the shining gargantuan structure, "The Monolith". The CAMERA CONTINUES TO MOVE over and through structures till it reaches the Monolith. A giant building that dwarfs all others. It finds at the top, (Music calms down to a single guitar being played)

MARCUS, New York's ruler playing guitar on the...

EXT. MONOLITH PENTHOUSE VERANDA - CONTINUOUS

Marcus revels in the music intoxicated by his own playing.

KYALA,

sexy, beautiful, Asian, stands watching him behind a statue of a Roman chariot. Marcus finishes.

KYALA  
Beautiful.

Kyala approaches. Marcus puts down his guitar and stares off into the distance.

MARCUS  
But not perfect.  
(beat off camera S01 103)  
Just like this city.

Marcus and Kyala look at the Quickening in the distance.

KYALA  
A Quickening. An Immortal has lost  
his head

CLOSE ON MARCUS EYE.

CUT TO:

INT./EXT. SHOPPING MALL - NIGHT

The whirlwind of energy that is the Quickening abates. The place is in shambles.

A MOUSE

steps gingerly from the shadows of a fallen vending machine and squeaks timidly.

AMERGAN  
(as MOUSE)  
Squeak... Squeak.

It approaches Colin who is on his knees after the Quickening's power.



AMERGAN  
 (as MOUSE)  
 Feeling better?

Colin grows agitated.

AMERGAN  
 (AS MOUSE)  
 Taking his head, his power must've  
 really turned you on.

COLIN  
 Shut up, Amergan!

Colin lashes out with his sword. The mouse SQUEAKS and jumps away before the blade lands.

ANGLE AMERGAN

Standing high above.

AMERGAN  
 You're lucky I'm already dead or  
 that could have killed me.

EXT. NEAR GEORGE WASHINGTON BRIDGE - DAY

Colin's boat sits in the water by the bridge.

EXT. GEORGE WASHINGTON BRIDGE - DAY

Colin crosses the bridge the Monolith towers in the background. He approaches a barricade manned by soldiers and Mecha-warriors. One steps forward.

SERGEANT  
 You're trespassing. You're either  
 a citizen of the city with a travel  
 pass or you're dead.  
 (beat)  
 Which is it?

Colin opens the zipper of his shoulder bag. The warriors respond by raising their weapons. Colin pauses.

SERGEANT (CONT'D)  
 Careful pal? Check him..

A warriors lifts the bag from Colin's shoulder and inspects the contents.

SERGEANT (O.S.) (CONT'D)  
 What's in the bag?

The warrior something out. The Sergeant recoils.

SERGEANT (CONT'D)  
Wha...Damn!

The warrior holds Malike's head in his grip.

COLIN (O.S.)  
I'll take my money.

CUT TO:

INT. MONOLITH PENTHOUSE ARTIST'S STUDIO - DAY

Marcus is carefully carving a sculpture. He inspects his work.

KYALA (O.S.)  
Malike's killer has come...

Kyala approaches Marcus.

KYALA (CONT'D)  
...to collect his reward.

Marcus looks at his sculpture.

MARCUS  
What do you think?

KYALA  
About the sculpture or Malike's  
killer?

Marcus smiles

CUT TO:

EXT. GEORGE WASHINGTON BRIDGE - DAY

CLOSE ON A WAD OF MONEY changing hands.

SERGEANT (O.S.)  
Here's your money.

SERGEANT (CONT'D)  
Now you're to come with me.

COLIN  
Why?

SERGEANT  
Our commander wants to thank you  
personally.

COLIN  
Tell him to write me a letter.

Colin starts to walk away.

SERGEANT (O.S.)  
I have my orders.

As Colin's hand reaches slowly for his sword, a fly lands on his ear.

AMERGAN  
(AS FLY)  
Discretion is the better part of  
valor.

Colin slaps at his ear.

COLIN  
Buzz off.

EXT. STREETS NEW YORK CITY - DAY

A vehicle and side car move through the skeleton filled streets. Colin stares out at the city.

INT. VEHICLE/INTERCUT EXT. STREETS NEW YORK CITY - DAY

COLIN  
What happened here?

SERGEANT  
The Virus killed most of'em.

EXT. STREETS NEW YORK CITY - DAY

The vehicle continues on through the streets of half collapsed buildings.

SERGEANT (O.S.)  
Floods, pollution, and bad genetic  
engineering did the rest.  
(beat)(S03 006)  
The virus' kill rate is about 80%.  
You want to keep your ass safe  
you'll get vaccinated

COLIN  
Not my problem.

Colin stares up at a Billboard.

COLIN  
This is fine.

CLOSE ON Bill Board

COLIN (O.S.) (CONT'D)  
I'll get out here.

The sergeant levels his weapon.

SERGEANT  
Ahhh...yeah...This isn't a cab,  
friend.

He points it at Colin menacingly. Colin grabs the Sergeant's arm.

COLIN  
I'm not your friend.

SERGEANT  
Yeah? Well maybe you would rather  
be dead. Fuck you!

The Sergeant grunts in pain S03 013 B. As they struggle over the weapon. The soldier in the cock pit turns as the gun fires. The soldier is shot. **EFFORTS**

Colin pounds the Sergeant's head against the car window

EXT. STREETS NEW YORK CITY

The sidecar races through the city out of control and spins into a traffic light.

COLIN

leaps from the vehicle.

A MANHOLE COVER LIFTS OPEN

under it the case of a SMALL BOY emerges. His name is JOE and he has just seen what's happened.

JOE  
Whoa!

Joe climbs out of the manhole and races toward Colin. He stops and inspects the sidecar as Colin removes his sword.

JOE (CONT'D)  
Man, who are you?

Colin turns and walks away.

JOE (CONT'D)  
I'm Joe.

Joe reaches into the sidecar.

JOE (CONT'D)  
And around here...I'm the man.

He removes the unconscious Sgt.'s watch.

JOE (O.S.) (CONT'D)  
Whatever you need, I got.

Joe runs after Colin.

JOE (CONT'D)  
Food, clean water... Aa woman.  
Heh?

Colin stops. He answers in a low voice.

COLIN  
Whiskey.

JOE  
Hey, that's Easy...Rudy's  
bar...Down by the pier. Look for  
the cow's head. Just tell'em Joe  
sent you.

Colin hands him a bill.

JOE (CONT'D)  
Whoa. Thanks a lot.

As Colin walks away, Joe calls after him.

JOE (CONT'D)  
Hey, what's your name, anyways?

COLIN  
Colin.

As Colin moves away people watch from windows and doors.

(Joe takes his regular street tone, as to himself)

JOE  
Did you see that. He kicked their  
asses.

JOE (CONT'D)  
And he gave me...

Joe holds up the bill.

JOE (CONT'D)  
A hundred bucks.

DAHLIA (O.S.)  
Ha. Useless...

THE CAMERA PANS UP to a firescape and the beautiful woman sitting on it. Her name is DAHLIA.

DAHLIA (CONT'D)  
Just useless.

JOE (O.S.)  
Dahlia.

On Dahlia's back as she watches Colin walk off.

DAHLIA  
All the money in the world won't...

Dahlia rises.

DAHLIA (CONT'D)  
...save you from the virus.

Joe stares at the useless bill in his hand.

EXT. RUDY'S BAR - DAY

A steel street level door opens to reveal A MAN who eyes Colin suspiciously then lets Colin enter.

As he walks down the stairs, the camera pans up to reveal the entrance to the bar.

INT. RUDY'S BAR - DAY

Colin enters. There is a picture of Rudy Giuliani on the wall. A juke box plays. The regulars in the place eye Colin suspiciously as he crosses to the bar. Rudy, the bartender/proprietor, pours him a drink. He finishes and lifts the bottle. Colin tosses a wad of bills on the bar.

COLIN  
Just leave the bottle, pal.

Colin downs his drink. Rudy puts the bottle back. Colin grabs the bottle and moves away from the bar.

A LARGE MUSCLED, BUT FAT MAN,

FREDDY

sits nursing a drink impatiently. He notices

DAHLIA

entering the bar.

FREDDY

downs his drink and moves toward her.

FREDDY

Yo, Dahlia, you're late.

Dahlia's not in the mood.

DAHLIA

Not today.

He shoves a wad of bills in her face. He won't take no for an answer.

FREDDY

You got two choices. You can give it up or I can take it.

Dahlia looks up resigned.

FREDDY (CONT'D)

That's a good girl.

Dahlia steps toward Freddy.

DAHLIA

No!

Freddy stares down at the blade in his crouch. He can't move.

DAHLIA (CONT'D)

You got two choices, Freddy. You can leave now..

On her face.

DAHLIA (CONT'D)

Or you can carry your little friends home in a paper cup.

Freddy's about to explode.

FREDDY  
You...

Rudy steps in.

RUDY  
Go home, Freddy.

FREDDY  
Whatever...

Freddy turns and leaves.

DAHLIA  
Thanks. How's business?

Rudy moves back to the bar.

RUDY  
It sucks. We are losing ground.

DAHLIA  
Yeah, I hear ya.

Dahlia turns and looks across the room with great intent.

RUDY  
If something doesn't give, and soon  
already, we're all dead.

She sees Colin downing a drink and pouring another. As he lifts it to his lips.

DAHLIA (O.S.)  
Hey! You don't need that.

Dahlia is seen over his shoulder.

DAHLIA (CONT'D)  
(S04 025)  
All you need is me.

Colin flashes on a crucifixion. He turns to Dahlia.

COLIN  
What'd you say?

Dahlia approaches Colin. The background changes and Dahlia morphs into Colin's first love Moya.

EXT. CELTIC VILLAGE 400AD --SUNSET - MORNING

Colin stands with other Celts in his village, a drink in his hand. Moya moves toward him.



MOYA

I said, you don't need that.

She touches his face.

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

All you need is me.

She kisses him passionately on the mouth. His friends including Owen is best friend all react. (TS1 003)

MOYA (CONT'D)

And, if you need more of an invitation then that, you're not the man I thought you were.

Owen raises his drink.

OWEN (O.S.)

Aye, To our fearless leader

ON OWEN

OWEN (CONT'D)

Who has less trouble conquering Romans than he does his wife.

The crowd breaks into laughter. Colin spills his drink over Owen.

COLIN

That'll be enough of that.

Colin looks at his tribe. His hand goes to his sword. He gives Owen a smile. He raises his sword.

COLIN (CONT'D)

To Freedom!

The others cheer.

OTHERS

To freedom!

They respond.

COLIN

To glory!

OTHERS

To glory.

COLIN

In the name of Honor!

They respond.

OTHERS  
Honor!!! (Yelling).

The others all shout a frenzied WAR CRY

Colin sweeps Moya up in her arms.

MOYA  
Oh...

COLIN  
Now we have our own business to  
take of.

MOYA  
Do we now?

COLIN  
We do.

He carries her into their hut.

INT. CROFTER'S HUT - SUNSET -

THE CAMERA PANS the room.

COLIN (O.S.)  
As the Gods are my witness...

It settles on Colin and Moya standing next to their bed.

COLIN (CONT'D)  
...I will love no other till the  
day I die.

They almost kiss as Moya turns away with a sign (effort).

MOYA  
Which will be tomorrow.

Moya turns her back to him

MOYA (O.S.) (CONT'D)  
Marcus Octavius leads two thousand  
legionnaires. You lead four  
hundred.

Moya turns back to him.

MOYA (CONT'D)  
You have no chance.

Colin tries to be brave. He sits on the bed and beckons her.

COLIN  
Well... Then how about giving me a proper farewell?

MOYA  
You think this is a joke? When my father chose you to lead us it was not supposed to be to our deaths.

COLIN  
You think he'd want us to run?

MOYA  
He'd want us to live.

COLIN  
Live, yes. But, not as slaves.

Colin's face hardens.

COLIN (CONT'D)  
He'd never want us to live as slaves.

COLIN (O.S.) (CONT'D)  
Moya, our lives are a small price to pay for our honor.

Moya brings two goblets filled with wine.

MOYA  
Then let us drink to our victory.

They clink goblets.

COLIN (O.S.)  
To victory.

MOYA  
I love you.

COLIN  
You are my life.

They drink. Colin leans in close.

MOYA  
(murmurs)  
Colin.

He is about to kiss her when he feels strange. He stares her.

COLIN  
Moya...? Uuh, Uuh.... Moya!

He crumbles to the ground. He looks up at her before he falls unconscious.

MOYA (O.S.)  
Forgive me.

He's out cold.

EXT. ROMAN CAMP - NIGHT

In a long cloak, Moya strides proudly through the camp of her enemy. She approaches the general's tent. Weapons block her path.

ROMAN GUARD A  
What is your business, woman.

She betrays no fear.

MOYA  
The name is Moya, and my business is with Marcus Octavius and not his watchdog.

ROMAN GUARD A  
Whore...

The guard presses.

ROMAN GUARD A (CONT'D)  
I could rape and kill you and no one would care.

The voice of command cries out.

MARCUS  
That's Enough!

The Guards turn as Marcus strides from his tent.

ROMAN GUARD A  
Yes, sir.

Moya and Marcus share looks.

INT. MARCUS' TENT - NIGHT

Candles and oil lamps provide a warm glow. The tent is elegantly appointed. The cups and pitchers are of gold. There's a large bed, and dozens of scrolls on a table. Moya touches one of the scrolls.

MARCUS  
Do you read, Moya?

MOYA  
No.

MARCUS  
(O.S.)  
Pity. There are things men have  
written of such beauty and wisdom.

MOYA  
So, beauty and wisdom. Can they  
tell me why Rome must destroy my  
people?

MARCUS  
Because it is the way of nature.

He raises he glass.

MARCUS (CONT'D)  
We are the superior civilization.  
One day the entire world will know  
the...

Moya reacts.

MARCUS (O.S.) (CONT'D)  
...Peace of Rome.

Moya sighs.

MOYA  
You Romans. You talk of peace,  
when all you do is kill.

Marcus stands and moves closer to her.

MARCUS (O.S.)  
I know you're not here just to  
insult me.

MOYA  
I'm here to beg for the lives of my  
people.

Marcus moves closer.

MARCUS  
Generally, such requests are  
accompanied by tribute.

Moya undoes the clasp on her cloak part of it falls to the  
ground revealing her body. Marcus reacts

MARCUS (CONT'D)  
Truly a gift from the gods.

He touches her face.

MOYA  
And... My people?

MARCUS  
They're already destroyed. Our  
destiny must be served.

He moves in close for the embrace.

MOYA  
Then...

Moya pulls a blade from under the cloak. He leans in close  
for a kiss.

MOYA (CONT'D)  
Serve this!

She plunges the blade into him. He grunts in pain then  
falls.

MARCUS  
(efforts)

Moya flees the tent.

EXT. ROMAN CAMP - NIGHT

She moves between the tents unseen. Her heart races. Her  
breath comes in labored gasps. (TS1 091) From concealment she  
looks out at the Roman Guards. They have discovered nothing.  
She is about to run for freedom when she senses someone  
behind her. She turns and finds.

MARCUS,

standing behind her, the blade still in his chest. He grabs  
her by the throat.

MOYA  
It can't be.

Marcus hand tightens on her throat as he pulls her toward  
him.

MARCUS  
Such a waste.

CLOSER

MARCUS (CONT'D)  
I could have given you Rome.

ANOTHER ANGLE

MARCUS (CONT'D)  
But now, you will watch everything  
you love... die.

ANOTHER ANGLE

CLOSE ON Moya's eyes.

MARCUS (O.S.) (CONT'D)  
Tonight.

ARROWS FLY...Moya is crucified overlooking her village.

MOYA

Nooo! Noooooo!!!

Death and destruction begin.

INT. CROFTER'S HUT - NIGHT

Colin starts to regain consciousness. He groans.

COLIN  
Uh....

He sits up. His head is spinning. The sound of battle roars  
as...

EXT. CELTIC VILLAGE 400AD -- NIGHT

The massacre continues.

INT. CROFTER'S HUT - NIGHT

Colin manages to rise on unsteady legs. His hut is burning  
around him. In a haze, his breath comes in gasps.

COLIN  
Huh..ah...huh...

He stumbles forward, and cries out.

COLIN (CONT'D)

God...

His sword smashes through furniture.

COLIN (CONT'D)

Give me strength.

The roof caves in on him. He falls. Outside;

EXT. CELTIC VILLAGE 400AD - NIGHT

The carnage goes on, as everyone Colin has known and loved dies in a ferocious battle.

DISSOLVE TO:

EXT. CELTIC VILLAGE 400AD - LATER

Colin rises from under crumbled remains of his hut. He looks at the dead and burnt out ruins that was his village. He meanders around in horror until he sees a distant figure that is hanging on a cross. He screams his heart out in anguish.

COLIN

MOYA!!!!

He runs toward her scrambling up the hill. (efforts)

EXT. NEAR CROSS - DAY

Colin cradles his beloved in his arms.

COLIN

Moya... It's me. Do you hear me?  
Oh, God, come back...(weeps)

Moya responds weakly.

MOYA

C...c...Colin?

Colin gasps.

COLIN

Moya!

MOYA (CONT'D)

You're alive. Oh, the gods be  
praised.

Colin reacts. PLEASE Adjust the scene as follows. He starts to lift her.



COLIN  
Oh Moya, I have to get you out of  
here...

MOYA  
Colin, swear...

MOYA  
Colin, you must swear to me you  
will not seek revenge. It will only  
bring you death...

COLIN  
No...

MOYA  
Colin... Swear to me

COLIN  
I swear...

She closes her eyes.

She opens them and clutches his arm with her last remaining  
strength.

MOYA  
Oh, Colin... I love you.

She dies.

Colin in pain (efforts) Colin looks out to the smoke rising  
from what was once his village.

COLIN (O.S.)  
I swear... I swear they will pay  
for this! I will avenge you all!

TRANSITION TO:

INT. RUDY'S BAR - DAY

The smoke from a cigarette ash in the bar. We are on  
Dahlia's back as she watches Colin.

DAHLIA  
I told you, you don't need that.

Dahlia stares at Colin.

DAHLIA (CONT'D)  
What you need is me, huh?

Colin is stunned at the similarity.

DAHLIA (O.S.) (CONT'D)  
What?

Colin turns away.

                    COLIN  
Nothing.  
                    (beat)  
Just go away.

                    DAHLIA (O.S.)  
Look Mister...

Dahlia leans in close.

                    DAHLIA (CONT'D)  
I saw what you did on the street,  
okay. They'll be coming back.  
Dozens of'em. You want to live,  
come with me.

Colin ignores her and pours himself another drink.

                    DAHLIA (CONT'D)  
Alright.. Trust me, don't trust  
me.

Dahlia leans back and walks away from the table.

                    DAHLIA (CONT'D)  
You're the one who'll be dead.

Sirens wail and grow louder and closer. The regulars in the bar tense.

                    DAHLIA (CONT'D)  
Hey, Mister.

She looks back to Colin.

                    DAHLIA (CONT'D)  
Sounds like you better trust  
someone...

CUT TO:

EXT. STAIRS - DAY

Dahlia hustles up the stairs Colin follows in no particular hurry.

CUT TO:

EXT. FIRE ESCAPE/ALLEY - DAY

They continue down the fire escape. Colin still in no hurry follows Dahlia.

Dahlia moves down the alley and presses herself against a wall as

ADDED at S04 037 A SHOT OF THE MILITARY GOING BY.. After they pass

Dahlia hurries across the street and enters

INT. SAINT PATRICK'S CATHEDRAL - DAY

The place is in a state of great disrepair. She kneels and lights a votive candle.

DAHLIA (O.S.)  
This will only take a minute.

She prays. THE CAMERA STAYS for a moment on the Madonna.

COLIN  
You think anyone's listening?

DAHLIA  
I take it you don't believe in God.

COLIN  
Take a look around. If there is one, he's an uncaring, sadistic bastard.

DAHLIA  
Don't blame God.

Dahlia is seen through the votive candles.

DAHLIA (CONT'D)  
Global warming, war, pollution...  
If it looks like hell to you, we did it to ourselves.

Colin reacts to Dahlia.

EXT. SAINT PATRICK'S CATHEDRAL - DAY

The stand in front of the Cathedral. Her eyes find the Monolith ahead of her.

DAHLIA

Hey, If we could get rid of the  
bastard that controls the city, we  
might have a chance.

The CAMERA TRACKS

down the street and into the

INT. MONOLITH - DAY

Inside the Monolith we see the city within the city.

THE CAMERA STOPS in the

INT. CITY COUNCIL CHAMBER - DAY

A group of politicians sit around a council table.

COUNCIL PRESIDENT

Terrorist incidents have dropped  
15% in the last quarter.  
Pacification is almost complete...

(beat)

Next on the agenda, City expansion  
to 14th street.

THE CAMERA PANS around the conference room and we find the  
members looking up at Marcus, his face filling a video  
screen.

COUNCIL PRESIDENT (CONT'D)

As you will note, we are on  
schedule.

INT. MARCUS' OFFICE

On the vid screen.

COUNCIL PRESIDENT

Here are our latest modifications  
pending your approval.

Marcus sits watching the screen from his desk.

MARCUS

(O.S.)

I'll look at these later.

The plans appear. Marcus switches screens. The image  
switches to his lab director.

LAB DIRECTOR  
 Commander. Uh, was there something  
 you wanted?

MARCUS  
 Where are we?

Marcus shifts his gaze away from the screen.

MARCUS (CONT'D)  
 I trust we are still on track.

Marcus watches Kyala in combat with a group of large men. The director's voice is heard through the speakers, as the men relentlessly attack Kyala.

Marcus smiles with satisfaction as Kyala kicks ass.

The Lab Director responds via speaker. We are close on Marcus.

LAB DIRECTOR  
 I understand, Sir. However...

Widen.

LAB DIRECTOR (CONT'D)  
 In a chemical reaction of this  
 complexity there are variables  
 that, unless understood and  
 controlled, could lead to  
 catastrophe.

INT. LAB DAY

The lab director and his technicians listen anxiously to Marcus' voice over the speaker.

MARCUS  
 (ON MONITOR)  
 You have until the end of the day.

LAB DIRECTOR  
 But, sir...

The screen shuts down. The lab director sighs deeply (effort).

INT. ARENA DAY

Kyala and giant of a man are locked in combat.

KYALA (O.S.)  
EFFORTS Grunt... unh... ha...

She dodges his knife and then is hit by a knee. She falls.

KYALA (O.S.) (CONT'D)  
EFFORTS Unnhh...

The giant continues his attack. Kyala's hand pulls needles from her boot. She dodges the giant's knife and slides the needles between the fingers of her left hand. She jams the needles into the Giant's gut.

KYALA (O.S.) (CONT'D)  
EFFORTS....

THE GIANT

lies on the floor blood seeping from his mortally wounded body.

KYALA

Casually walks away toweling herself dry as the Giant's body is being hauled away.

KYALA (CONT'D)  
I was a little slow today. Sorry.

She approaches marcus.

WIDE

MARCUS  
Ahhh but the stroke was perfect.

She continues to wipe herself off.

MARCUS (CONT'D)  
And you are perfect.

Kyala finishes. She looks up to Marcus.

KYALA  
But I was nothing....

She turns to him.

KYALA (CONT'D)  
...til you found me.  
(beat)

Remember?

Marcus gazes at her.

MARCUS  
Of course.

DISSOLVE TO:

EXT. 15TH CENTURY JAPAN - BATTLE FIELD - DAY

A armor clad warrior appears out of the mist and crosses a battlefield littered with corpses. We PAN UP

THE WARRIOR

comes to a stop and looks down at.

KYALA'S CORPSE

a spear sticks in her chest.

THE WARRIOR

pulls out the spear.

KYALA (awakes with big gasp) (effort)

looks up at the warrior above her.

KYALA  
Are you...God?

MARCUS  
Close enough.

He presses the end of the spear to her throat.

KYALA  
(gasps)

MARCUS  
You are immortal. You will serve me for eternity. Besides, you really are much too beautiful to kill.

INT. MARCUS' OFFICE - DAY

Kyala leans next to Marcus.

Marcus eyes her.

MARCUS  
Show me your gratitude.

She reaches up and pulls Marcus down upon her. Just as Marcus' lips reach hers a bell rings. Marcus presses a button on his desk.

MARCUS (CONT'D)  
What is it?

COLONEL'S VOICE  
Commander, Malike's killer has  
escaped.

MARCUS  
Well, find him! Kill him if you  
have to, but I want his head  
attached to his shoulders.

COLONEL'S VOICE  
Yes, Sir.

KYALA  
Should I help them?

Marcus moves closer.

MARCUS  
No... This is more important.

They kiss.

EXT. CITY STREETS - DAY

Police patrols in sidecars move through the city. Two of the sidecars race past a subway entrance.

THE CAMERA

heads down the subway entrance moving inside

INT. DARKENED SUBWAY - DAY

The glow of a mag-light enters frame lighting up a pillar. Dahlia, holding the light, enters frame. Colin follows. Ahead of them the subway structure has collapsed and seems to lead to a dead end.



AN AIR VENT

is lit by the mag-light.

DAHLIA (O.S.)  
C'mon. This way. It's a secret  
entrance.

Dahlia opens the metal gate of an air vent. A flock of three eyed bats take flight.

INT. SUBWAY TUNNEL - DAY

The bats fly over the tracks. In the distance the tracks are submerged in water. To the side, a derailed train lies abandoned.

DAHLIA AND COLIN

descend some stairs.

DAHLIA  
The soldiers can't track us down  
here.

They continue on trudging through ankle deep water. A light is visible in the distance. Down the tracks they enter..

DAHLIA (CONT'D)  
Welcome to our world.

INT. UNDERGROUND COMPLEX

Created out of an old subway station. The inhabitants of eke out a meager existence. Various voices are heard as people line up for food.

RESIDENT A  
I'm still hungry.

SERVER A  
Sorry, we're out. More's coming in  
tomorrow.

SERVER B  
We still have soup.

RESIDENT B  
I hate rat soup.

SERVER B  
Your call.

RESIDENT A  
You got mustard?

The server spreads a bunch of mustard onto a lizard that sits on a hotdog roll.

SERVER A (O.S.)  
Yeah, you got it.

INT. NEAR OLD SUBWAY CAR - CONTINUOUS

Children rush out of a train car (EFFORTS) as Colin and Dahlia arrive.

COLIN  
Why do you live down here?

DAHLIA  
Only the obedient assholes live in the tower. And they run the whole damn city.

They continue on.

DAHLIA (CONT'D)  
Those bastards also control the vaccine. Fewer get sick underground. It betters our chances

JOE (O.S.)  
Dahlia.

JOE  
You're back.

Dahlia turns to the voice as she enters the

INT. SUBWAY CAR - CONTINUOUS

The car has been turned into a makeshift infirmary.

DAHLIA  
Doc, how's Sara doing?

A doctor is closing is opening a curtain around a bed.

DOC  
Not good.

On the bed is SARA, Joe's sister and she'd in pain.

DOC (O.S.) (CONT'D)  
Without vaccine...

DAHLIA (O.S.)  
She doesn't have a chance. The  
virus is killing her. Damn.

DOC  
Maybe she's got a couple days.

Doc looks back and sees Colin.

DOC  
This the guy all the commotion's  
about?

DAHLIA  
That's him.

They exit the train and move into a large...

INT. SUBWAY PLATFORM - CONTINUOUS

On the platform is a large oak tree. Dahlia moves up a small  
flight of stairs and opens a door.

DAHLIA  
Home.

Dahlia flicks the light switch. She turns back to Colin.

DAHLIA (CONT'D)  
C'mon in.

Colin enters.

INT. DAHLIA'S HOME - DAY

Dahlia takes off her jacket. She points to a bunch of amber  
colored bottles on a table.

DAHLIA  
Scotch, gin, bourbon...

ANOTHER ANGLE

DAHLIA (CONT'D)  
Help yourself.

Colin moves about her living space, eyes the bed. He reaches  
for a toy on the shelf.

COLIN  
Why did you bring me here?

DAHLIA  
Can't you guess?

Dahlia is in her bathroom putting on lipstick.

DAHLIA (CONT'D)  
Most of my customers look like  
Freddy.

We see her reflection in a mirror.

DAHLIA (CONT'D)  
Let's just say, I'll give you the  
house discount.

She turns back and walks toward Colin and undoes her bra.  
The CAMERA'S ON HER BACK.

DAHLIA (CONT'D)  
Why don't you take it easy

Her bra falls to the floor. She moves toward him.

DAHLIA (O.S.) (CONT'D)  
You don't seem like the shy type.

DAHLIA  
Like what you see?

She tries to embrace him Colin stops her.

DAHLIA (CONT'D)  
C'mon it's free. Whatever you  
want?

Dahlia moves in closer.

COLIN  
Why don't you tell me the real  
reason why I'm here?

DAHLIA  
No big deal. I just need a little  
help.

Colin pushed her away.

COLIN  
Yeah, right.

DAHLIA (CONT'D)  
Hey, wait. I need your help.

Dahlia's eyes follow.

DAHLIA (CONT'D)  
Will ya just hold on a minute,  
I want you to help me break into  
the tower and steal some vaccine.

Colin opens the front door to leave.

DAHLIA  
We lost our source inside. They  
killed him.

Close on Dahlia.

DAHLIA (CONT'D)  
People are dying. Don't you care?

Colin comes to a stop. [REEL 3]

COLIN  
No, I don't.

Colin starts to close the door.

DAHLIA (O.S.)  
Wait!

The door closes leaving Dahlia alone.

DAHLIA (CONT'D)  
Wow. That didn't work.

She grabs her bra.

EXT. SUBWAY ENTRANCE - DAY

Dressed she races up the stairs after him into the.

EXT. STREETS -NEW YORK CITY - DAY

She looks around and finally spots him in the distance. She  
takes off.

DAHLIA  
Yo, hey...

Colin doesn't. Dahlia continues running.

DAHLIA (CONT'D)  
Please...

Colin stops and turns back. Dahlia catches up to him.

DAHLIA (CONT'D)  
 Just stop...I've got...money. I  
 can pay you.

The CAMERA PANS UP from Colin and Dahlia to a giant video screen on the wall of a building. Marcus' voice is heard.

MARCUS (O.S.)  
 I will make your dreams come true,  
 all in a world of safety, beauty  
 and prosperity.

CLOSE ON Colin's face.

CLOSE UP ON MARCUS

MARCUS  
 Your obedience is all it takes...

COLIN  
 Marcus!

DAHLIA  
 What.....

MARCUS (CONT'D)  
 (- under dialogue)  
 Come. Let us build our perfect  
 world together.

Colin is shocked.

Dahlia is stunned.

DAHLIA  
 Don't tell me you know him?

Dahlia looks up at the screen.

DAHLIA (CONT'D)  
 He's the asshole that owns us.

Colin grabs a parking meter and tears it from the ground. He tosses it. The CAMERA PUSHES IN ON HIS EYES.

HIGHLANDER  
 TRANSITION TO:

EXT. MOYA'S GRAVESITE - DAY

ON COLIN'S EYES, then pull back to find we are at Moya's grave. Colin, sword in hand, stands there and walks off. Vengeance plays across his face.

EXT. OUTSKIRTS ROMAN CAMP - DAY

Colin sneaks into the camp and kills a roman on guard. He steals his uniform and marches into the

EXT. ROMAN CAMP - DAY

On a mission to kill Marcus. As he moves unnoticed...

INT. MARCUS' TENT - DAY

Marcus sits alone playing a stringed instrument.

EXT. ROMAN CAMP - DAY

Colin approaches Marcus' tent. For the first time he senses the BUZZ of another Immortal. He reacts. His hands go to his ears to drive the sound and feeling of madness from his head.

COLIN  
What is this?

He bends over. His helmet falls. Roman guards approach.

ROMAN GUARD B  
Who are you?

Colin groans.

COLIN  
Ugh...

Marcus stand outside his tent. He reacts to Colin.

MARCUS  
Bring him to me.

Colin pulls his blade and fights. In his fury he kills Roman after Roman, but there are to many for him. His sword is knocked from his hand and he stands there surrounded, weaponless, and at the point of a dozen swords.

Marcus approaches.

MARCUS (CONT'D)  
Why have you come here?

Colin stares at him with hatred, but says nothing.

MARCUS (CONT'D)  
Answer me.

COLIN  
You crucified Moya!

It occurs to him.

MARCUS  
Moya? What a pity to waste such  
beauty. She was yours, then?

Marcus smiles.

MARCUS (CONT'D)  
Tell you what? Kill me and you  
live.

EXT. MEADOW NEAR CLIFFS - DAY

Colin

sits on a horse, his hands tied behind his back. Some  
distance away, two swords stick out of the earth.

MARCUS

gives a signal and the rope that binds Colin's hands are cut.

ROMAN GUARD A (O.S.)  
Cut him loose.

COLIN

understands the deadly game being played. He and Marcus kick  
their horses and race towards their blades.

The grab their weapons. Colin screams a WAR CRY (TS2 063)  
(EFFORTS) and the mounted battle begins.

Again and again they strike and block. Then Marcus' blade  
rips through Colin's sword and Colin is struck and badly  
wounded. His horse takes off with Colin clinging to it.

Marcus men begin to pursue, but Marcus shouts.

MARCUS  
Leave him...He's mine. Hyah!!  
[horse kick]

Marcus takes off after him.

Colin barely holds on as Marcus closes the distance between  
them. Colin falls from his horse and lands in the middle of  
a



EXT. STONEHENGE LIKE CIRCLE - DAY

Marcus pulls up his horse and looks down at Colin.

MARCUS  
(Irritated)  
Ahhh! He lies on Holy Ground.

WIDEN.

MARCUS (CONT'D)  
You are a lucky bastard.

He rides off.

EXT. STONEHENGE LIKE CIRCLE - LATER

Time passes...days become weeks. Colin opens his eyes. He lives.(EFFORTS) A voice gets his attention.

AMERGAN  
(O.S.)  
Well, it took you long enough.

Colin stands and grabs his broken sword. He looks around spots AMERGAN. Thinking him an enemy he charges. His blade passes completely through him.(EFFORT)

COLIN  
Are you a Sorcerer?

AMERGAN  
(O.S.)  
No.

Amergan bows slightly.

AMERGAN  
(cont'd)  
Now I'm just a spirit, I was once a druid priest and...

CLOSER.

AMERGAN  
(cont'd)  
...I was called Amergan.

Colin starts to walk off.

AMERGAN

(cont'd)

Where are you going?

COLIN

To kill a Roman.

AMERGAN

Aren't you at least mildly curious  
as to why you still live?

COLIN

Huh? I... I'm healed

AMERGAN

You, my friend, are Immortal

AMERGAN

You will live forever -- unless  
someone cuts off your head.  
Oh, and I'd lay down that sword if  
I were you.

COLIN

Well, if I'm Immortal then what  
have I got to worry about.

He holds up his sword against a darkening sky.

AMERGAN

Pain.

Lightning strikes the blade. Colin screams in agony.

COLIN

(screaming)

Ahhhh!

He falls to the ground...dead for a second time. A rabbit  
hops up and begins to nuzzle him.

AMERGAN

(AS RABBIT)

Pain still hurts.

The rabbit looms over him.

AMERGAN

(AS RABBIT)

Are we ready to listen? We have  
much to discuss.

Colin reacts with a grunt to the question.

AMERGAN

(O.S.)

You have been given a rare gift.

Amergan appears behind him.

AMERGAN

(cont'd)

You will live to see civilizations  
rise and fall.

Closer on Amergan.

AMERGAN

(cont'd)

You will know a thousand joys and a  
thousand heartaches.

Colin rises and starts to walk off.

AMERGAN

(O.S. Cont'd)

My friend, the Romans have gone.

Colin reacts.

COLIN

What!

COLIN

Gone where?

Amergan ignores the question.

AMERGAN

There are other Immortals, like  
yourself. When they draw close you  
will feel them even before you see  
them.

Colin grabs Amergan and pressures him.

COLIN

Where is he? Tell me! Tell me!

Amergan vanishes but his voice continues.

AMERGAN

(O.S.)

He will take your head and your  
Quickening.

Colin looks around and doesn't see him, but his voice  
continues.

COLIN  
Where is Marcus?

AMERGAN  
(O.S.)  
He was part of your mortal life.  
That life is over.

COLIN  
It will be over when he's dead.

Colin runs from the circle of stones. Amergan watches him go.

AMERGAN  
Your life has just begun. Why are  
you in such a hurry to die?

Colin runs without stopping. He arrives at the

EXT. COAST NEAR DOVER - DAY

Only to see the fleet sailing away in the distance. He cries out in frustrations,

COLIN  
Noooooo..!

and hurls his sword after them. As the sword spins out to sea...

HIGHLANDER  
TRANSITION TO:

EXT. NEW YORK CITY - DAY

The parking meter flies through the air and smashes into the video screen.

DAHLIA  
Holy shit?

Colin grabs her roughly.

DAHLIA (CONT'D)  
Wha?

COLIN  
Where is he?

DAHLIA  
What?

Colin is relentless.

DAHLIA (CONT'D)  
What's he to you?

Colin pulls her closer.

COLIN  
Where is he?

DAHLIA  
He's up there.

THE TOP OF THE MONOLITH

towers over them.

DAHLIA (O.S.) (CONT'D)  
Forget about it, okay? Security's  
too tight, and half the army's  
looking for your ass.

Dahlia turns away.

DAHLIA (CONT'D)  
Unless you know how to get in...

Dahlia turns to him.

DAHLIA (CONT'D)  
Like I do.

EXT. SUBWAY TUNNELS - DAY

Dahlia leads Colin through the rubble.

DAHLIA  
Now, remember your promise. Once  
the vaccine is safe...

They move deeper underground.

DAHLIA (CONT'D)  
...you can do what you want.

They hear a noise. Dahlia turns, weapon in hand, only to  
find...

JOE

behind them.

DAHLIA (O.S.) (CONT'D)  
Joe.

She reacts.

DAHLIA (CONT'D)  
What the hell are you doing here?

Joe moves closer.

JOE  
Sara's dying. I'm going with you.

COLIN  
(O.S.)  
No you're not, kid.

Colin steps closer.

COLIN (CONT'D)  
You'll just be in the way.

Dahlia feels for the boy.

DAHLIA  
Joe...Nobody's ever made it. Doc  
was lucky, okay! Only lost his  
leg.

JOE  
My choice!

They continue descending deeper into the tunnels.

EXT. UNDERGROUND SEWERS - DAY

Dahlia inches her way against a wall. She looks down a  
tunnel.

DAHLIA (O.S.)  
Keep quiet!

They move on....suddenly, an electronic beeping sound is  
heard. They all stop, startled by the noise. Nearby,

A GIANT EYE

watches them.

The sound is coming from Joe. In a panic, he reaches a hand  
into his pocket.

JOE  
What? What the...?

He pulls out a digital watch that is beeping in his pocket.

JOE (CONT'D)  
Oh, shit!

Nearby a mountain of debris shifts a little. Joe only pays attention to his beeping watch.

JOE (CONT'D)  
It's off.

Colin senses something coming.

COLIN  
Run! Right now!

Dahlia and Joe race off. Behind them the debris and garbage continues to move.

JOE  
(breathing hard)  
I'm... sorry about the watch.

Running.

DAHLIA  
(running)  
Forget it! Run!

They race down the tunnel. Joe glances behind him.

A GIANT ALLIGATOR

gains on him.

JOE  
Aaaaaaaah.... (screaming)

DAHLIA (CONT'D)  
This way!(running)

They turn a corner and find their way blocked by a mountain of debris. Dahlia and Joe try to scale it. She loses her footing.

DAHLIA (CONT'D)  
Ahhhhh!!!!

She falls into the river of sewage. THE CAMERA FOLLOWS HER UNDERWATER.

Joe freaks and screams.

JOE  
Dahlia!!!

Under the water, the alligator moves closer. It looks like Dahlia is finished. When

COLIN

leaps into the water in front of her. Blade in hand he attacks the monster. They battle...The beast ROARS (S08 042).

DAHLIA

is almost in its mouth.

JOE

waits anxiously above. He leans close to dark water.

JOE  
Aaah.... Man!

THE ALLIGATOR'S HEAD

sinks and the water turns red with blood.

INT. TUNNEL OF PIPES - DAY

COLIN  
You sure you know where you're going?

DAHLIA  
Yeah, the city's right above us.

Colin follows.

DAHLIA (CONT'D)  
It should be right...

She stops and looks up. A light shines from a small grate above them.

DAHLIA (O.S.) (CONT'D)  
...there.

She climbs up and reaches a metal grate. She looks through it and sees

GUARDS

approaching.

They move closer. Joe and Dahlia are visible behind the grate.

DAHLIA (O.S.) (CONT'D)  
Bad Timing... Just stay put and...

Suddenly Colin's boot smashes through the grate.



The fight begins. Joe uses his slingshot to hinder the aim of a warrior who's about to shoot Colin in the back. The warrior turns his attention to Joe. Colin dismembers him with his Katana. Joe reacts.

JOE  
Whoa! He's amazing!

DAHLIA  
Yeah, but not very subtle.

Dahlia grabs the warrior's weapon.

DAHLIA (CONT'D)  
Let's keep moving.

EXT. CORRIDOR DAY

Dahlia, Colin and Joe move down the corridor toward the lab. A RESEARCHER is moving down a corridor reviewing some data. He hears something. He turns. Dahlia clubs him with her rifle butt into unconsciousness. They drag the researcher to an arterial security sensor and place his palm over it. The sensor beeps and the door starts to slide open.

DAHLIA  
Here goes nothing.

They rush inside the...

INT. LAB - DAY

The lab director and technicians turn toward the intruders. Dahlia points her weapon.

DAHLIA  
Nobody moves.

CLOSE ON DAHLIA

DAHLIA (CONT'D)  
If you want to live, put your hands  
behind your heads.  
(beat)  
Do it.

The techs do as she says except one who reaches for the alarm button. He finds Colin's sword at his throat.

The Lab Director looks over at Dahlia.

LAB DIRECTOR  
What exactly do you think you're  
doing?

DAHLIA  
We're here for the vaccine. Where  
is it?

No one responds. Dahlia starts firing, pocking marking the  
glass rooms around them. Various technicians scream in  
terror.

LAB DIRECTOR  
No!!!! No!!!

He moves toward Dahlia

LAB DIRECTOR (CONT'D)  
I'll do what you want...

He looks desperate.

LAB DIRECTOR (CONT'D)  
For God's sake, stop firing.

He turns to a bio-tech in a helmet suit.

LAB DIRECTOR (CONT'D)  
Did we lose viral containment?

TECHNICIAN B  
No sir. We're safe

TECHNICIAN B (O.S.)  
All sensors...

Dahlia sees an apparatus in the middle of the lab which  
contains a CANISTER.

TECHNICIAN B  
...are negative.

DAHLIA  
What was that about?

The Lab Director plays naive.

LAB DIRECTOR  
What?

ANGLE a DOOR

to a refrigerated room being opened. Joe steps inside and  
finds the stored vaccine.

He turns and shouts in Dahlia's direction.

JOE (CONT'D)  
This has got to be it. I found it.  
It's the vaccine.

Dahlia tosses her backpack to him.

DAHLIA  
Put it in here.

JOE (O.S.)  
I got it.

Dahlia points her weapon at the Lab Director and points to the canister.

DAHLIA  
Hey, What's in there?

Dahlia approaches him.

DAHLIA (CONT'D)  
You said it was viral.

Dahlia presses him.

DAHLIA (CONT'D)  
Why is there virus in there?

Dahlia aims her weapon at the viral canister.

LAB DIRECTOR  
Don't! You do that and everyone  
within fifty miles dies.

ON THE virus canister.

LAB DIRECTOR (CONT'D)  
Oh, it's perfection. A perfect  
virus with a contagion and kill  
rate of 100%.

DAHLIA  
What the hell is it doing down  
here?

The realization hits Dahlia.

DAHLIA (CONT'D)  
No! It can't be.

Her mind starts to spin.

DAHLIA (CONT'D)  
 Son-of-a-bitch! You've been making  
 it all along. Right here.

Dahlia shoves him with her weapon.

DAHLIA (O.S.) (CONT'D)  
 You've been making us sick.  
 Killing us...

LAB DIRECTOR  
 I was under orders.

Joe packs the Vaccine.

JOE  
 Why?  
 (beat)  
 How could you do that?

Colin reacts calmly.

COLIN  
 Because this is how it is... in  
 Rome.

Dahlia is furious ready to kill the Lab Director.

DAHLIA  
 This isn't fucking Rome. This is  
 New York.  
 (beat)  
 Huh?

An alarm blares. Lights flash. The Lab director reacts with  
 condescension.

LAB DIRECTOR  
 It seems that security is aware of  
 your presence.

Dahlia pulls back her weapon.

LAB DIRECTOR (CONT'D)  
 Now, drop your wea---

He never finishes his statement as Dahlia coldcocks with her  
 gun butt. She turns to Joe.

DAHLIA  
 We're outta here.

Joe is stuffing the last of the vaccine into the back pack.

JOE  
 I'm ready. Let's go!

Joe shoulders the pack and they take off. With alarms filling the air. Joe and Dahlia take off down the hallway. Colin stops behind them and stares at the elevator at the end of the hall.

DAHLIA  
Huh? What now?

The doors swish open....Colin senses the BUZZ of another Immortal.

INT. MARCUS PENTHOUSE - DAY

Marcus sits with his sword waiting for Colin.

INT. CORRIDOR - DAY

Colin walks toward the open elevator door. Dahlia watches Colin go. Joe senses something and looks down the corridor.

JOE  
Dahlia!

Dahlia turns around and reacts to what she sees.

DAHLIA  
Shit! Run!

They take off as warriors race down the corridor toward them their weapons blazing.

JOE  
Why's he going?

DAHLIA  
I don't know!

Colin doesn't look back.

DAHLIA (CONT'D)  
Wait! Colin...

He gets into the elevator. Suddenly Moya's voice is heard.

MOYA  
(O.S. Voice)  
Colin... Don't go!

Colin reacts.

He looks back, and it is Moya who races down the corridor toward him.

He reaches for the door...but they close.

DAHLIA  
Don't leave us....

INT. ELEVATOR - DAY

The elevator continues to rise. Colin looks through the glass elevator to the city below. A flock of pigeons fly by.

ONE PIGEON

breaks away from the rest and tries to keep up with the rising elevator.

AMERGAN  
(AS PIGEON)  
You've never been that bright, but  
at least you weren't an asshole.

The pigeon keeps unable to keep up is gone.

AMERGAN

appears in the elevator with Colin.

AMERGAN  
How many women are you going to run  
away from?

Colin ignores him.

AMERGAN  
(O.S. cont'd)  
Friends. Lovers. They mean  
nothing.

He keeps looking out over the city which becomes

AMERGAN  
You live only for your vengeance.

HIGHLANDER  
TRANSITION TO:

EXT. ROME DURING IT'S FALL - DAY

Rome is seen from one of its seven hills. The sound of Visigoth war cries are heard. (TS3 001). Rome is in chaos as it faces the hordes of barbarians descending upon it. Rome's soldiers are being overwhelmed.

INT. MARCUS' VILLA - DAY

Marcus stands painting.

COLIN (O.S.)  
Marcus! I see You have been busy

MARCUS (O.S.)  
It took you long enough.

Colin stands across the room.

MARCUS  
Persia, Gaul, Egypt. I go wherever  
my empire needs me.

COLIN  
You're Empire dies today.

Marcus continues to paint. He points to his temple.

MARCUS  
No. No, it will never die in here.

Marcus stares out at his great city. We see that is what he is painting.

MARCUS (O.S.) (CONT'D)  
Rome is more... More than princes  
and palaces.

On Marcus.

MARCUS (CONT'D)  
It is a thought, an ideal, a vision  
of beauty, order and peace.

Close on Marcus.

His painting is completely revealed.

MARCUS (CONT'D)  
My destiny is to create it again in  
all its perfection.

Colin spits.

COLIN  
Not if you're dead.

Marcus is not impressed. He casually removes his cloak.

MARCUS

It is you, my friend, who are dead.

Marcus cloak swirls. Colin charges. his sword cuts through it and finds nothing. Colin searches for Marcus.

MARCUS (CONT'D)

Here.

Marcus stands across the room.

MARCUS (CONT'D)

Just open your eyes.

Colin swings his sword, trashing Marcus' painting.

Marcus is not very happy.

Colin shouts a war cry, and attacks. He is no match for Marcus who cuts his sword in two and slices Colin across the gut. Colin falls to the ground. He moans (TS3 042) Effort Marcus stands over him.

MARCUS (CONT'D)

Barbarian, you need a lesson in manners before I take your head.

He stabs Colin and then pulls out his sword. Colin groans. Marcus bends over and pulls up Colin's head by the hair.

MARCUS (CONT'D)

This is your destiny.

Marcus draws back his sword.

MARCUS (CONT'D)

There can be only one...

As he is about to bring down his blade and end Colin's life, the door of his villa crashes open and a band of Visigoths stream in shouting their war cry.

MARCUS

Huh...

Marcus reacts.

MARCUS (CONT'D)

Damn...

He leaps through his Villa window and vanishes leaving Colin to fight another day.

Close on Amergan.



AMERGAN

(CONT'D)

Stubborn and vain you wouldn't  
listen.

A montage of Colin's pursuit begins through deserts and  
jungle as he pursues Marcus over the centuries.

AMERGAN

(O.S. CONT'D)

All you knew was your hate for  
Marcus. All you had was your quest  
for revenge.

The Montage continues.

AMERGAN

(O.S. CONT'D )

Wasting centuries of life on a  
useless journey, that could only  
end in your death.

Colin breaks into a room only to find it empty. He screams.

COLIN

Marcus!

EXT. SCOTTISH HIGHLANDS - BATTLE GROUND - DAY

Colin fights with the Scots against an army lead by Marcus.  
A line of Scots scream out their defiance with a war cry.  
(TS3 063). Colin dies in an attempt to reach Marcus. He has  
failed again.

GREGOR

Colin! Nooo...!

EXT. GRAVE SCOTTISH HIGHLANDS - DAY

Colin is being buried. Gregor the head of the Clan MacLeod  
stands above him.

GREGOR

(O.S.)

A warrior came to us without a  
clan, without a name....He fought  
for us. He died for us.

The SHOT WIDENS to show Colin surrounded by Highlanders,

GREGOR (CONT'D)

He lived a stranger, but in death  
he is a Highlander.

Gregor continues.

GREGOR (CONT'D)  
 From today onward, he shall be  
 known as our brother.  
 (raising his sword)  
 Colin MacLeod of Clan MacLeod.

A woman stares over grave filled with grief. Her name is  
 Deborah. As Colin is lowered down,

AMERGAN  
 (O.S.)  
**When you did find a place to call  
 your home, and a woman who loved  
 you, what did you do?**

DEBORAH  
 (Weeping)

EXT. GRAVE SCOTTISH HIGHLANDS - LATER

Hours have past. Suddenly Colin crashes through the earth  
 above his grave. He lives again.

EXT. HIGHLANDS - NIGHT

Colin, back from the dead, is pursued as a demon by the  
 villagers.

VILLAGER A  
 I see him. This way.

The villagers corner Colin. Deborah stands in front of him  
 preventing their attack.

VILLAGER B (CONT'D)  
 Get out of the way Deborah.

VILLAGER C  
 The demon must be destroyed.

DEBORAH  
 You will have to kill me first.

VILLAGER D  
 Are you mad girl? Get out of the  
 way Deborah.

COLIN  
 Leave me Deborah. This is my  
 fight.

DEBORAH  
 No, it's mine. I love you....  
 Noooo.

Colin pushes her out of the way and stands ready to face his fate.

VILLAGER B  
 Kill him now!

DEBORAH  
 Leave him be... Leave him  
 alone...! Colin!

They are interrupted by a voice of authority.

GREGOR (O.S.)  
 Enough!

The crowd turns to Gregor, their Clan leader.

GREGOR (CONT'D)  
 You will nay this man no harm.

VILLAGER C  
 But Gregor. He is a demon.

VILLAGER D  
 We saw him dead, yet now he lives.

Gregor listens.

VILLAGER D (O.S.) (CONT'D)  
 He is the devil.

GREGOR  
 I know not what magic returned him  
 to life.

On Colin.

GREGOR (O.S.) (CONT'D)  
 But he fought at our side and  
 helped bring us a great victory.  
 (beat)  
 Look at his eyes, There is no  
 evil there only sadness

Widen.

GREGOR (CONT'D)  
 And you will nay... raise your hand  
 against him.

VILLAGER E  
 He has bewitched you.

VILLAGER D  
He must die.

Gregor pulls his sword.

GREGOR  
Then I swear on my honor that so  
will you.

The crowd reacts.

Gregor turns to Colin.

GREGOR (CONT'D)  
Go...

Colin starts to walk off.

GREGOR (CONT'D)  
But...

Colin turns.

(GREGOR (O.S.) (CONT'D)  
Never forget that you are Colin  
MacLeod of Clan Macleod.

Close on Gregor.

GREGOR (CONT'D)  
Live with honor....Highlander.

Deborah calls out after him as he goes.

DEBORAH  
Colin!

Colin runs off into the deep forest. He passes and owl in a  
tree.

AMERGAN  
(OWL)  
Did Deborah's love or Gregor's  
faith change you? Did you live  
with honor?

Close on the owl.

AMERGAN  
No, because honor was not what you  
wanted.

EXT. GREAT WALL - DAY

Colin, on horseback, rides against an army behind the great wall.

AMERGAN

(O.S.)

For over a thousand years, there was only...vengeance.

EXT. JAPANESE PAGODA - DAY

The years and the miles have passed. Colin and Marcus face each other in Japan. Marcus stands at the end of a corridor.

COLIN (O.S.)

Marcus!

Colin screams a war cry! He charges Marcus. Their swords cross

Colin grunts and attacks. Marcus' blade cuts through Colin's sword. He backs away. Marcus stalks him

Colin rushes away and grabs the sword of a fallen Samurai. The battle continues. Their blades cut through timber and wall. The house crumbles and lies in ruins around Colin. Marcus is gone. Colin calls out.

COLIN

Marcus!

HIGHLANDER  
TRANSITION TO:

EXT. SEA BATTLE OF LEPANTO --DAY

CUT TO:

EXT. WORLD WAR I - DAY

AMERGAN

You died again and again, with no thought to what you could have been... What you could have done.

CUT TO:

EXT. AERIAL BATTLE - DAY

The insignia on the side of a RAF fighter. Colin is at the controls. Marcus is at the controls of a German bomber as they battle in the skies over England. Colin's plane is hit by German fighter fire. He leaps from his Spitfire and lands on the wing of Marcus' bomber. The door of the bomber opens. **Marcus** is there with a pistol in his hand

MARCUS

Well, that'll at least get you an A  
for effort.

He fires.

COLIN

deflects the bullets with his blade.

Gunfire hits the bomber sending it careening toward earth. Marcus and Colin fall from the bomb crashing through the roof of a...

INT. CHURCH - DAY

Colin lies on the floor. He groans as bones knit together. Marcus is on his feet.

MARCUS

Hmmm. Holy Ground...

(beat)

Why don't you just give up before  
your luck runs out

Colin struggles to his feet. On his back.

Marcus moves about the room.

COLIN

I loved Moya and you killed her.

MARCUS

I loved Rome. Things die.

Another angle.

MARCUS (CONT'D)

It is the way of life. All we can  
do is try to find a reason to go  
on... Build it again.

Beat.

MARCUS (CONT'D)  
I have found mine.  
(beat)  
Why don't you find something?

COLIN  
Mine is to bury you.

MARCUS  
Ha...I wonder, who is the bigger fool?

Marcus backs out the door...He is gone.

HIGHLANDER  
TRANSITION TO:

INT. ELEVATOR - DAY

Colin is still in the elevator.

AMERGAN  
(O.S.)  
So Here we go again.

Amergan appears.

AMERGAN  
(CONT'D)  
You must really enjoy getting your  
ass kicked. You do it so often.

Meanwhile:

INT. CORRIDOR - DAY

Dahlia and Joe are fighting for their lives. Joe falls.

DAHLIA  
Shit.

She fires and blasts one of her pursuers, but others race toward her from the other end of the hall.

JOE

readies his slingshot.

JOE  
Assholes!

He is about to fire when he notices a way out.

JOE (CONT'D)

Huh...

Joe grabs the handle on a fire door and strains to turn it. Finally it creaks open. Joe waves frantically.

JOE (CONT'D)

Dahlia, hurry!

Dahlia runs through the door. Joe closes it as a hail of bullets tear into it.

JOE (CONT'D)

Close!

Bullets crash around them. Protecting the vaccine with their lives. They run.

CUT TO:

INT. MARCUS PENTHOUSE - DAY

Their elevator doors open. Colin steps out and moves toward the fighting arena.

MARCUS

I knew it was you.

Kyala moves toward him. Marcus stops her with his sword.

MARCUS (CONT'D)

He's my guest.

Colin approaches.

MARCUS (CONT'D)

You're looking well old friend.

Colin charges and the battle is joined. They thrust and parry. Marcus' blade slides close to Colin's neck.

Kyala opens a bottle of wine.

MARCUS (CONT'D)

You're the same pitiful savage you have always been.

The fight continues, shot through the wine glass.

Marcus attacks, then. Colin is knocked down the stairs. Marcus in his supreme arrogance takes the wine glass.



He savors the wine, then down the glass and approaches Colin to renew his attack.

Marcus approaches Colin and renews his attack. Colin, on the defensive, backs away. A blow from Marcus' sword drives him through a window and out into the...

EXT. PENTHOUSE - NIGHT

\*

He forces Colin back. Colin, weakened, tries to run, but Marcus is on him. Colin takes a blow and is driven down the glass front of the building.

\*

Marcus is on him. Colin and Marcus leap into the air. Colin screams his defiance.

Swords clash. Colin falls back landing precariously on the edge of the building.

Marcus attacks. The end seems near. Colin struggles to keep his balance. He fails, and falls. He hurtles to the ground thousands of feet below passing. **Amergan** who stands on a smaller rooftop watching it all.

AMERGAN

That'll hurt.

INT. TOWER WALKWAY - CONTINUOUS

Alarms are blaring and Joe and Dahlia are still desperately trying to escape. Suddenly,

A PORTION OF THE CEILING

above them starts to collapse knocking Joe off his feet.

DAHLIA

Whoa... Shit!

The room fills with smoky debris. It clears and Joe turns and reacts to what he sees.

JOE

Oh, shit!

Dahlia turns and sees Colin lying amidst the rubble.

DAHLIA

Colin!

Dahlia runs toward Colin. She turns back and shout to Joe.

DAHLIA (CONT'D)  
Keep going.

JOE  
C'mon...Lets go He's dead.

But Dahlia has to see for herself.

DAHLIA  
Get the vaccine to Doc.

ANOTHER ANGLE.

DAHLIA (CONT'D)  
And tell him about the virus.

Joe still hesitates.

DAHLIA (CONT'D)  
What are you waiting for?

JOE  
I'm outta here.

He and Dahlia take off in opposite directions. She races to Colin's side and finds his bloody corpse.

DAHLIA  
Colin...

She leans in close and feels for a pulse. She puts her ear to his heart hoping to hear it beating. She stands and sighs deeply. (S09 069)

She turns to walk away. Suddenly she feels something.

DAHLIA (CONT'D)  
What?

Colin's hand has grabbed her ankle. She reacts.

DAHLIA (CONT'D)  
Jesus!

Colin looks up at her bloodied, but alive.

DAHLIA (CONT'D)  
You were dead...weren't you?

COLIN  
Yeah...I was...But it's not the first time..

DISSOLVE TO:

INT. TUNNELS - DAY

Colin's feet being dragged inside a large pipe. Colin has told her his story.

DAHLIA (O.S.)  
You expect me to believe that you  
ran out on us because...

ANOTHER ANGLE

of Colin's bloodied body.

DAHLIA (CONT'D)  
...you and Marcus are both  
Immortal.

Dahlia is carrying Colin through the tunnel.

DAHLIA (CONT'D)  
And you've been chasing him all  
this time for revenge? All this  
time?

COLIN  
Yeah.

DAHLIA  
Because he killed your wife two  
thousand years ago...Two thousand  
years!

DAHLIA  
(cont'd)  
I think you're out of your fucking  
mind!

She hears the sound of pursuit and reacts.

She struggles down the tunnel as her pursuers fire.

THE TUNNEL

around Dahlia and Colin are filled with tracers.

DAHLIA

half drags and half carries him to a new tunnel mouth. She jumps and uses the sides of her boots to slow their descent. She reaches into her pocket and pulls out a grenade. She flips the safety.

DAHLIA (CONT'D)  
I'm getting tired of this crap.

She tosses the grenade upward. It lands above her at the feel of the warriors and explodes.

Dahlia and Colin obscured by a cloud of smoke and flame slide the rest of the way down. Dahlia weak and bleary eyes struggles on. She coughs through the dust.

She lies next to the unconscious Colin, panting. 101.

DAHLIA (O.S.) (CONT'D)  
Two thousand fuckin' years.

CLOSE ON DAHLIA

She feels his pain.

DAHLIA (CONT'D)  
So much grief. So much hate.

TWO SHOT

She strokes his hair.

DAHLIA (CONT'D)  
You've had so much pain.

On Dahlia

DAHLIA (CONT'D)  
You must have really loved her.

Colin doesn't move.

EXT. BY GIANT TREE DAY

Colin looks up through the branches of a giant tree into the light.

AMERGAN  
(O.S.)  
That was very impressive...not.

High above him Amergan is perched on a tree limb.

AMERGAN  
(CONT'D O.S.)  
At least you're consistent.

Colin rises to his feet.

COLIN  
Where am I?

AMERGAN  
(O.S.)  
Inside...

Widen to include Amergan.

AMERGAN  
(CONT'D O.S.)  
Inside your own head...Pretty empty  
huh?

In the distance Colin sees a grave. He moves to it.

AMERGAN  
(CONT'D)  
Remember this place. Or have you  
forgotten her like you've forgot  
your promise.

Colin falls to his knees. His hand touches the earth.

AMERGAN  
(CONT'D)  
So.... What would Moya think of you  
now?

COLIN  
Moya's gone.

AMERGAN  
Oh. You think..?

COLIN  
This is her grave.

AMERGAN  
I've met trees with more brains!  
You believe she was only of the  
body?

A breeze blows.

AMERGAN  
(CONT'D O.S.)  
That dust is all she has become?  
Moya's soul, her essence is  
eternal. She was meant to meet you  
again.

Amergan continues.

AMERGAN

(CONT'D O.S.)

And it has found you throughout  
time. But you stagger around blind  
and stupid.

Amergan looks over at Colin.

AMERGAN

(CONT'D)

Unable to see. Unable to love, so  
full of anger and rage. You have  
lost your reason, your promise.

COLIN

You're full of shit.

AMERGAN

(O.S.)

Am I? Open your eyes! **Don't you  
see? Don't you get it?** Moya,  
Deborah, Dahlia...are the same  
woman.

Moya's hand reaches for Colin. She holds him. Colin sensing  
her turns.

MOYA

Colin...

COLIN

Moya.

As he turns the world dissolves into.

INT. UNDERGROUND COMPLEX - DAY

Colin looks up into Dahlia's face. He looks confused.

DAHLIA (O.S.)

It's me.

Joe looks in.

JOE

Dahlia saved your butt.

Colin is lying on a sofa. He is being tended by Doc.

DOC

Welcome back...

ANOTHER ANGLE.

DOC (CONT'D)  
About five minutes ago you had six  
broken ribs, three crushed  
vertebrae...and

He checks the bandages around Colin's waist.

DOC (CONT'D)  
You were bleeding out from a  
ruptured spleen.

CLOSE ON

the bloody bandage.

DOC (O.S.) (CONT'D)  
Now, you're not.

ANOTHER ANGLE

Colin pushes the Doc's hands away and sits up. The people  
around him murmur OFF CAMERA...

OFF CAMERA PEOPLE  
(muttering...)

Colin rises and walks off. He stands on a landing framed in  
the moonlight. The people stand below.

SUBWAY DENIZEN A  
It's him...

SUBWAY DENIZEN A  
He's really alive...

Colin looks down upon them.

COLIN  
I'm used to people running from me  
like I was the devil.

DOC (O.S.)  
What you are doesn't matter.

Doc arrives.

DOC (CONT'D)  
You not only helped bring them  
vaccine...

On a child.

DOC (O.S.) (CONT'D)  
 ...you've brought them something  
 much more important.

On Colin and Doc.

DOC (CONT'D)  
 You've brought them hope.

On Doc.

DOC (CONT'D)  
 They now believe that anything is  
 possible...  
 (beat)  
 And so do I.

On Doc's artificial leg.

DAHLIA  
 Doc.

Dahlia steps up. She knows what Doc is thinking.

DAHLIA (CONT'D)  
 Tell me you're not thinking of  
 going to war with the city.

Doc steps forward Dahlia tries to stop him.

DOC  
 I'm tired hiding in sewers...

ON DAHLIA

DOC (O.S.) (CONT'D)  
 ...waiting for the day they kill us  
 all.

DAHLIA  
 Are you out of you're mind. He has  
 an army.

On Colin.

DAHLIA (O.S.) (CONT'D)  
 You have no chance.

Colin flashes on Moya saying the same thing.

MOYA  
 You have no chance.

Doc walks past Colin.



DOC (O.S.)  
We have no choice.

DAHLIA (O.S.)  
Doc...

Doc stands before the crowd.

DOC  
Listen up everyone.

He starts his speech.

DOC (CONT'D)  
Today we have learned the truth.  
This virus has one purpose -- to  
kill us all. I say no more. I say  
we fight.

He takes a rifle from Rudy and raises it.

DOC (CONT'D)  
Who fights with me?

The crowd roars...

SUBWAY DENIZEN A  
We've got no choice! Let's take  
back our city!

DOC (CONT'D)  
Tell all your friends. Tomorrow,  
we take back our city. Tomorrow we  
take back our lives.

Rudy eggs the crowd on.

JOE  
Colin, you'll fight with us right?

DAHLIA  
It's our war. It's not his  
problem.

JOE  
But...

The crowd roars again. Colin has seen it all before. The crowd underground becomes...

HIGHLANDER  
TRANSITION TO:

EXT. CELTIC VILLAGE 400AD --SUNSET - MORNING

Colin's Celtic warriors.

COLIN  
To Glory!

OTHERS  
To Glory!

They respond.

COLIN  
In the name of honor!

They respond.

OTHERS  
(Yelling).

COLIN  
Death to Rome!

Colin stares at the crowd. They roar.

HIGHLANDER  
TRANSITION TO:

INT. UNDERGROUND COMPLEX - DAY

The crowd underground reacts with a roar.

Dahlia watches in sadness and frustration. She turns and walks away. Colin watches her go.

INT. LAB - DAY

Marcus holds the canister filled with Virus in his hands.

MARCUS  
It was all going so well.

The Lab Director, Kyala and soldiers surround Marcus who speaks to the Lab Director.

MARCUS (CONT'D)  
Now you say it's useless.

He stares at the canister.

MARCUS (CONT'D)  
What am I going to do with you?

LAB DIRECTOR

Not useless, just not perfect.  
Until we can control it. To use it  
is madness. It could kill us all.

(beat)

I just need a little time.

MARCUS

Which sadly you do not have.  
You're done.

The Lab Director is taken aback.

LAB DIRECTOR

What do you mean, done?

Kyala's hand strokes his cheek.

Kyala smiles.

KYALA

Done... means done.

As Kyala's hand leaves his face, the needle that pierces his  
neck is visible. He collapses at Kyala's feet. Marcus looks  
at the canister.

MARCUS

They won't like that we've created  
the virus. (sigh)

Marcus lowers the canister.

MARCUS (CONT'D)

I think it's time for a little  
creative brutality. Go!

SOLDIERS

Yes sir!

KYALA

What about MacLeod?

Marcus at first ignores the question and moves toward the  
door.

MARCUS

Don't bother looking for him.

CLOSE ON Marcus, through bullet riddled glass,

MARCUS (CONT'D)

He'll be back.

INT. DAHLIA'S HOME - DAY

Dahlia works cleaning and prepping a weapon. There is a knock on the door. She wipes away a tear and doesn't respond. The knock comes again.

DAHLIA (O.S.)  
Come in.

Colin enters. She ignores him.

COLIN (CONT'D)  
I never thanked you for carrying me  
out of there.

DAHLIA  
Forget it.

She slams the bolt on her weapon.

TIGHT ON COLIN.

COLIN (CONT'D)  
If you die, you won't be coming  
back.

DAHLIA  
Sometimes dying is easier than  
living.

ANOTHER ANGLE

DAHLIA (CONT'D)  
Seems like my whole life I've been  
fighting...

ANOTHER ANGLE

DAHLIA (CONT'D)  
If I die and we win...That's good  
enough for me.

She puts down the weapon.

DAHLIA (CONT'D)  
Every day at church...

ON THE WEAPON

DAHLIA (CONT'D)  
I pray for it.

ANOTHER ANGLE

DAHLIA (CONT'D)  
I know you don't believe.

ANOTHER ANGLE

DAHLIA (CONT'D)  
But I'm sure God's been listening.  
He has to be...

Dahlia looks up at Colin.

DAHLIA (CONT'D)  
Because he answered one of my  
prayers.

Colin looks at Dahlia,

She stands and moves toward him.

DAHLIA (CONT'D)  
Colin...

She embraces him. He takes her in his arms in response.

DAHLIA (CONT'D)  
I was praying for you.

She weeps in his arms. Colin kisses away her tears. The  
make love....The scene cutting back and forth between their  
passion and the votive candles in the Cathedral. Dahlia  
cries out in ecstasy.

INT. DAHLIA'S HOME - LATER

Dahlia sleeps. Colin is out of bed moving toward the door.  
He quietly steps out into the...

INT. TUNNELS - DAY

And bolts her inside. He turns to walk away. Joe races up.

JOE  
Hey. Where's Dahlia?

COLIN  
We're letting her sleep.

EXT. MONOLITH - DAY

Marcus' army assembles before the Monolith. Hundreds of warriors and Multi-turreted fighting vehicles begin move ominously into the streets.

EXT. SUBWAY ENTRANCE - DAY

Colin is huddled with the other freedom fighters in the subway entrance. Marcus' army can be seen approaching.

DOC  
So much for the element of  
surprise.

RUDY  
Yeah, come on. Tough shit on us.  
It's now or never.

COLIN  
Rudy's right.

ANOTHER ANGLE

COLIN (CONT'D)  
But there's only way you can really  
win.

DOC  
Marcus has to die.

COLIN  
Can you hold out long enough?

Doc realizes Colin's plan.

DOC  
What are your chances of killing  
him?

COLIN  
Best you not know.

DOC  
Right, same here.

Colin starts to leave. Joe stops him.

JOE  
Colin, there's another way into the  
city, but you'd have to be crazy to  
try it.

COLIN

Show me.

Marcus army moves through the streets.

INT. BUILDING - DAY

Doc waits from cover. Rudy holds an anti-tank weapon on his shoulder.

INT. UNDERGROUND SPACE - DAY

Joe and Colin slither down a pipe and land in...

INT. GIANT SEWAGE PIPE - DAY

Joe and Colin run down the pipe and vanish into the dark, meanwhile...

INT. BUILDING - DAY

Rudy's POV as he sights in on an armored tank.

RUDY (O.S.)  
C'mon, baby... Come to Papa.

Rudy sights his weapon.

RUDY (CONT'D)  
Wait till you see what daddy's got  
for you.

POV THROUGH RUDY'S SIGHT...

RUDY (O.S.) (CONT'D)  
A little more...that's it....

The scope lights up. The anti-tank weapon fires early.

RUDY (CONT'D)  
What the....?

The missile hisses and misses its target.

A SERGEANT

looks up from his tank.

SERGEANT

Up there!

The warriors in the street aim their weapons.

Doc and the others open fire. As do the warriors on the street.

Doc and the others are no match for the armies fire power.

SERGEANT

Keep firing.

The tank turrets turn.

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

Blow those assholes apart.

Doc sees the turrets turn their way.

DOC

Run!

They scatter as the tank blows the wall apart.

INT. DAHLIA'S HOME - DAY

Dahlia awakens to the sound of distant explosions. She comes up on an elbow.

DAHLIA

Colin?

She jumps out of bed and runs to the door. She tries to pull it open. The bolt holds

She realizes what Colin has done.

DAHLIA (CONT'D)

Motherfucker!

She slams the door with her fist. The door hardly moves.

INT. GIANT SEWAGE PIPE - DAY

Colin and Joe splash through the pipe. Joe stops.

He points upward to a



GIANT EXHAUST FAN

spinning above them.

JOE

This is it! Right through here.

EXT. STREETS - NEW YORK CITY - DAY

The battle continues. The rebels fire at the marauding Multi-turreted-tanks.

THE TURRETS TURN

and the streets explode.

VARIOUS ANGLES

of the battle for New York.

THE BOLT ON DAHLIA'S DOOR

is riddled with bullets.

THE DOOR

lies trashed on the ground. There is no sign of Dahlia.

INT. WIND TUNNEL - DAY

Hand over hand Colin and Joe climb toward the spinning blade. As the blade turns, Colin grabs onto it. He struggles with the blade and twists the motor shaft stopping it from turning.

Colin and Joe look over the edge of the fan.

JOE

I told you, you had to be crazy.

THEIR POV

A HUGE MILITARY ARMORY FILLED WITH TANKS AND SOLDIERS.

Colin looks up and sees...

COLIN'S POV - THROUGH A SKYLIGHT

the entire building, on top Marcus' penthouse.

JOE (O.S.) (CONT'D)  
But this is the only way to get up  
there.

Colin turns to Joe.

COLIN  
Thanks...I'll take it from here.

Joe watches Colin leave...

JOE (CONT'D)  
Hey, Colin. Kick his ass.

INT. ARMORY - DAY

Inside, tanks are being positioned for battle.

A FORKLIFT

rumbles by carrying fuel on bombs.

Colin lies hidden on top of the bombs. He leaps from the forklift onto the top of a tank. He pulls his sword and turns as.

A HELICOPTER

a approaches the armory skylight.

INT. ARMORY - DAY

The chopper enters the armory.

INT. CHOPPER - DAY

Kyala is at the controls.

KYALA  
You can't hide from me, Cutie.

She fires.

INT. ARMORY - DAY

Colin runs dodging the bullets that pockmark the ground around him. He draws the attention of the warriors that surround him. His blade flashes and the warriors are sliced and diced. More warriors race over and open fire.

COLIN'S BLADE

moves in a blur of motion deflecting the incoming fire. In SLOW-MOTION, some of that fire is deflected into a forklift loaded with fuel.

THE FUEL TANK

explodes.

The fire and explosion causing a chain reaction within the armory and above where.

Colin is blown through a window.

Kyala's chopper is shaken. Over the smoke and debris, Kyala resumes control.

INT. CHOPPER - DAY

She survey's the damage below.

EXT. ARMORY/INT. CHOPPER INTER/CUT - DAY

Colin runs through a stack of huge containers. Kyala is on him in pursuit. The chopper races close and begins to fire.

Bullets tear up the ground around Colin as Kyala brings her chopper lower in pursuit.

Colin leaps from container to container. He scrambles higher until he jumps onto the chopper's landing float. Kyala reacts.

He struggles to hold on. Kyala smiles.

KYALA (CONT'D)  
Poor baby. That must hurt.

As his life is being crushed out of him, bullets riddle the cockpit.

Kyala jerks the stick hard and the chopper veers away. Colin falls.

ANGLE DAHLIA

as she is revealed to be the source of the gunfire. She stands on top of one of the containers riddling the chopper with gun fire.

KYALA

is hit by the fire. Her chopper is out of control.

DAHLIA

keeps up her relentless fire.

The CHOPPER

crashes.

KYALA

lies inside, her neck broken. At least for the moment, she is dead.

Colin steps out from behind a container.

COLIN

Dahlia!

On Dahlia

DAHLIA (CONT'D)

Just do what you gotta do and get your ass back to me.

COLIN

Dahlia... Be careful.

Colin nods back and then takes off. Dahlia blasts away at the warriors in pursuit.

EXT. STREETS - NEW YORK CITY - DAY

A tank surrounded by warriors rolls down the street.

Rudy and Doc are on a rooftop. Rudy shoulders his anti-tank weapon.

RUDY'S POV - through his gunsight.  
The tank.

He fires. The missile slams into the tank.

RUDY (CONT'D)  
Ba-da-BING!

The tank loses control and slams into a building. The building crumbles under the impact.

Doc and Rudy react to their work.

RUDY (CONT'D)  
Who's da man.

DOC  
You're tha man!

Doc pulls a flare gun out.

RUDY  
Let's finish this.

DOC  
You got it.

Doc raises the flare gun and fires.

RUDY (O.S.)  
C'mon. Time to kick some ass.

The flare rockets across the sky.

Rebels across the city, waiting to attack, see it. One in a subway exit reacts.

SUBWAY DENIZEN A  
There's the signal.

Others on rooftops do the same.

SUBWAY DENIZEN B  
Let's do it.

On a different rooftop others are ready. One aims a bazooka.

SUBWAY DENIZEN C  
Fire!

Simultaneously rockets fire from a number of different rooftops.

HIGH ANGLE

of the city at war.

Above it all.

EXT. MARCUS PENTHOUSE - DAY

Marcus stands under a Roman statue observing it all.

MARCUS  
The more things change...

ANOTHER ANGLE

MARCUS (CONT'D)  
The more they stay the same.

Marcus senses the BUZZ of another Immortal.

MARCUS (CONT'D)  
(sigh) Right... Just like now.

Closer on Marcus.

MARCUS (CONT'D)  
You were there.

He turns and finds that Colin has entered the arena. He walks toward him.

MARCUS (CONT'D)  
Are you responsible...

ANOTHER ANGLE

MARCUS (CONT'D)  
...for this?

COLIN  
No, but you are.

Colin grabs his sword.

COLIN (CONT'D)  
Their battle... My battle...

He withdraws the blade.

COLIN (CONT'D)  
It will only end...

The sword glistens in the light.

COLIN (CONT'D)  
...with your death.

Marcus approaches with his sword in hand.

MARCUS  
Barbarians will always be  
barbarians.

MARCUS (WIDE - CONT'D)  
If I can't control them....

Another angle.

MARCUS (CONT'D)  
...or tame them...

Close on Marcus.

MARCUS (CONT'D)  
I might as well start all over  
again.

A trapdoor opens and the Virus canister emerges on a stand  
from the floor.

COLIN  
What are you doing?

Marcus puts his hand on the canister.

MARCUS  
Isn't it obvious. I'm going to  
kill everything in New York.

COLIN  
You're insane!

Marcus pulls a lever on the canister.

MARCUS  
In two minutes the virus flies.

Marcus turns toward Colin.

MARCUS (CONT'D)  
Can you stop it?

The fight begins. A mix of slow-motion and real time combat.  
Colin is being cut to pieces. First his arm is slashed, then  
his leg. He is battered and beaten. Marcus slices him  
across the gut. Colin kneels gasping. He struggles to his  
feet.

MARCUS (CONT'D)

Now...

Marcus twirls his sword.

MARCUS (CONT'D)

Time's a-wasting.

Colin stands erect. The warning alarm on the canister sounds...

EXT. STREETS - NEW YORK CITY - DAY

Dahlia is in the middle of a life and death battle with the warriors. Meanwhile;

INT. CHOPPER - DAY

Kyala's eyes open as she slowly returns to the living. She grabs her badly broken neck. Bones crack as she jerks it into shape. She reacts to the gunfire nearby.

INT. MARCUS PENTHOUSE - DAY

Colin is on his feet, but his strength is failing. He tries a final attack as the timer on the virus canister counts down to the release of its deadly contents. They fight on.

Marcus' cheek is cut. He attacks Colin deflects the blade and spins around him racing toward the canister. His hand reaches the lever to stop the release. He is about to pull it down, when

MARCUS' SWORD

pierces him from behind.

Colin has failed. The virus is about to be released.

MARCUS

(O.S.)

As I said...

(beat)

Everything dies.

Marcus pulls his sword from Colin's body. Colin collapses.

The hiss of the escaping virus is heard as it escapes from the mouth of a gargoyle.

Marcus steps forward and raises his head.



MARCUS (CONT'D)  
My new world...

Another angle

MARCUS (CONT'D)  
... begins!

EXT. VARIOUS SHOTS OF NEW YORK - DAY

The virus starts to spread over the city. The first to die are the birds as they fall from the sky.

EXT. STREETS - DAY

Dahlia is in the middle of a fire fight. She reacts as a bird falls dead near her.

DAHLIA  
Oh no...

CLOSER

DAHLIA (CONT'D)  
Virus....

She turns...she gasps in pain.

(S17 018) HER WEAPON FALLS FROM HER HAND AND CLATTERS ON THE GROUND. BLOOD DRIPS OVER IT.

KYALA

has impaled Dahlia with her needles.

KYALA  
How does that feel?

VARIOUS ANGLES THROUGH THE CITY

The rebels are hit by the viral gas. They fall bleeding, puking...dying.

Kyala

stares down at Dahlia.

KYALA  
Don't worry your pretty head about it. You won't be alone.

Dahlia is dying.

KYALA (O.S.) (CONT'D)  
Everyone dies today. Except for  
Marcus and me.

Dahlia closes her eyes and controls her will.

DAHLIA  
No...

Dahlia listlessly raises her arm.

DAHLIA (CONT'D)  
I think...  
(beat)  
I'll take...

The safety pin from a hand grenade falls from her hand and clatters on the ground. Kyala turns to the sound.

DAHLIA (O.S.) (CONT'D)  
You with me.

In SLOW-MOTION Dahlia jams the hand grenade into Kyala's mouth.

DAHLIA (CONT'D)  
Colin....

She closes her eyes.

DAHLIA (CONT'D)  
I will see you again....

BOOM....As Kyala begins to lose her Quickening...

DAHLIA  
One day....

INT. MARCUS PENTHOUSE - DAY

Colin eyes open...He senses Dahlia's crucifix...He feels Dahlia's love.

COLIN  
Dahlia.

DAHLIA  
In another time....

His hand reaches for his sword and grasps its hilt. He struggles to stand.

COLIN (CONT'D)  
 God...help me. For them... For  
 her...

Marcus, as arrogant as ever, turns to him.

MARCUS  
 Back so soon.

Marcus sees Colin struggle to rise.

Marcus raises his weapon.

MARCUS (CONT'D)  
 This time...I take your head.

This time the battle is different, as Colin attacks with a speed not yet seen. For every thrust Colin has a counter.

He blade slashes Marcus across the arm. His face is also bleeding. Colin makes his final attack.

COLIN  
 There can be only one....

Marcus' blade cuts through the air...Colin's blade does the same. It slices through Marcus' blade and continues on, taking Marcus' head.

MARCUS  
 (Efforts)

MARCUS' QUICKENING

pours out of him, It's power destroys his great monolith and cascades through

THE CITY.

It's energy destroying the remnants of his army.

A SERGEANT

jumps from his tank.

Throughout the City Mecha-warriors explode one after another. As

THOSE DYING OF THE VIRUS

return to life.

EXT. CRUMBLING RUIN - DAY

Colin stands with his sword in his hand amidst the ruins of the Monolith. Amergan stands below Colin on part of it.

AMERGAN

So, bigshot... You finally won.

COLIN

Too late. For everything.

AMERGAN

(O.S.)

No, it wasn't. You saved the city.  
The Quickening wiped out the virus.

Amergan looks down.

AMERGAN

(CONT'D)

I do pity that poor girl.

Amergan turns toward Colin,

AMERGAN

(CONT'D)

At least her prayers were heard.

EXT. CITY STREETS - DAY

Doc and Rudy stare slack jawed at their fallen adversaries.

JOE AND SARA

who is now healed race up and out of a subway entrance.

PEOPLE

now free wander around staring up at the sky.

INT. SAINT PATRICK'S CATHEDRAL - DAY

Colin stands in front of the statue of Mary in contemplation.  
The votive candles shed their light.

EXT. GEORGE WASHINGTON BRIDGE - DUSK

Colin steps onto the bridge. A Sea Gull circle around him.

AMERGAN  
(AS SEAGULL)  
Take heart, my old friend.

The CAMERA TILTS UP

AMERGAN  
(AS SEAGULL CONT'D)  
What is lost...

It rides the wind up.

AMERGAN  
(As SEAGULL CONT'D)  
...shall one day be found.

It circles higher.

AMERGAN  
(As SEAGULL CONT'D)  
Catch you later, Colin. I hope  
you've found...

HIGH ANGLE of a beautiful sunset, as the gull soars above a  
ravaged landscape.

AMERGAN  
(AS SEAGULL CONT'D)  
...Peace.

FADE OUT:

THE END

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