

SCRIPT FOR "HIGHLANDER: THE IMMORTAL BATTLE CONTINUES"

Written by Shawn McBee and Trevor Thompson.

Key to abbreviations: C=Connor MacLeod/Russell Nash, M=Montgomery Everett/John Blackton, I=Isabella Marquette, A=Ashton Hales, F=Frank Brogan, D=Dianne Stokes, T=Ted Jameson, 1=mugger 1, 2=mugger 2, AM=answering machine.

SCENE 1:

M is in shadows walking through dark alley at night. Two men then appear out of the shadows, approach M, and 1 holds a knife to M's throat.

1: [yelling] "Hand over the greens, Grandpa! Or else you get a new mouth where your throat usta be!"

M: [calmly, after pause] "I think *not*."

1: [yelling] "That aint what my blade says old man!"

M then brings into view a broadsword and kills 1. Then, in a panic, 2 pulls out gun and empties it into M.

2: [kneeling over dead 1] "omigodomigodomigodomigod..."

M then gets up, unnoticed by 2, walks up to him, taps him on shoulder. 2 turns around.

M: "It seems you've underestimated you're opponent, and now you're going to die."

M then cuts off 2's head. Blood splatters on wall. Cut to black.

SCENE 2:

Police investigate crime scene (from scene 1) F walks in from off-camera, wiping mouth with sleeve of his jacket, then eating two breath-savers. D walks up to him;

D: "Well Frank, what we've got here is one guy decapitated, one guy with a slash going halfway through his torso..."

F: "C'mon Stokes, My stomach's weak enough from seein' it; I don't need you describing in detail."

D: "Oh, sorry, Frank. Anyway, the weird part is, we've got about nine 9mm shell casings laying here, and no slugs anywhere; which means we had someone take nine slugs and walk away as if it were nothing."

F: "Estimated time of death?"

D: "About two A.M."

F: [pointing to victims] "What do you think made those cuts?"

D: "Well, the cuts were made by something *very* sharp. I would have to say nothing less than a high-quality sword could have made those cuts."

F: "Reminds me of a certain Antiques dealer."

D: "Nash?"

F: "Yup. What say we find out where Mr. Nash was about two o'clock last night."

SCENE 3:

C unlocks his front door, walks in, and throws his coat on the arm of the couch. He then walks across the room and checks his messages.

AM: "You...have...three...messages..BEEP..Mr. Nash? This is Graham Woodruff from the New York Metropolitan Bank, concerning your Great-Great Grandfather's savings account. Please call me back at 555-2761, extension 313. Thank You...BEEP...Hi, it's me, Alex. Listen, now that our divorce is final, I want you to think about turning complete custody of John over to me. I think it's what would be best for him considering..[C the pushes 'skip' button on answering machine.]..BEEP..Uh..I think I've got the wrong number; sorry...BEEP..That..was..your..last..message.

C then turns on his TV, picks up the phone, and dials a number.

C: "Mr. Woodruff? This is Russell Nash, about.... Yeah, that's the one.... Well I'm his only living descendant, and...yeah, if you could just transfer his account into mine, that would do just fine...Okay, thanks. 'Bye.[hangs up]

There is a knock at the door and C gets up and answers it.

F: "Mr. Nash? I'm Lieutenant Frank Brogman of the NYPD. There have been some murders we think you might be connected to, and we'd like to ask you a few questions. Mind coming with us?"

C: [sighing] "Let me get my coat."

SCENE 4:

C, F, and T walk into interrogation room.

F: [gesturing] "Have a seat."

C sits down, the cold, yet skeptical look on his face remaining unchanged.

F: "You mind telling us where you were about two o'clock last night?"

C: [sarcastically] "I don't suppose I could have been *asleep* at two o'clock in the morning.."

F: "Look, Nash, we're not looking for any of your smart-ass remarks, just answers."

C: "I went to sleep about twelve-thirty last night, and didn't wake up 'till about quarter 'till eleven this morning."

F: "Do you have anyone who can back up your story, Nash?"

C: "What the hell's this all about?"

F: "I'll ask the questions."

C: "And you'll *answer* this one: What the hell is this all about?"

F: "Well, we had two people murdered last night with a sword, one of them was decapitated; and where there's a decapitation, you're usually not very far behind.

C: "Sounds like you've already got me convicted."

SCENE 5:

No words, only powerful music. At first this scene goes back and forth between an unheard police interrogation and M fighting an unnamed immortal. It then shows the end of the immortal's battle and M receiving the quickening.

SCENE 6:

Continuing the police interrogation:

F: "Okay Nash, it looks like we're going to have to hold you on suspicion, especially since you don't have anyone to back up your alibi..."

C: "Well, it seems to me that you have about as much evidence on me as you do on the other three million people in New York, which totals zero, so I'll be going now."

T: "Not so fast, Nash!"

C: "Are you arresting me?"

No one says anything so C continues out the door.

F: "Hell, he's right, we've got nothin' on him."

SCENE 7:

C approaches his front door and senses an immortal. Not having his sword handy, he grabs the first thing available to protect himself, a steel pipe. He cautiously enters the apartment, with pipe ready. He then sees that the immortal is I. She is standing in the middle of the room in the dark.

I: "Hello, Connor."

At this, C's arms go limp, and he drops the pipe. They embrace in a hug. Camera does nifty little rotating shot and lands on C's back till all is dark.

SCENE 8 / FB:

To be drastically Lengthened!

Pan off C's back; he is going through the woods, tired and weary after a long journey. Sensing an immortal, he gets his sword ready and sees a young woman (I) chopping fire wood.

I: [calmly, still chopping the wood] "If you're here for my head, just do it and get it over with."

C: [in a Scottish accent] "No, dear lady, I'm not here for your head. I was just looking for a place where I could rest up for the night."

I: "Well... If you'd like, I've got a cabin just over the hill, and I wouldn't mind someone to talk to..."

C: "You live there alone?"

I: "Yes, my husband just died about two years ago."

C: "Do you know how to use a sword?"

I: "Uh... not as such...no."

C: "Well, if you'd be so inclined, I could teach you. T'would be a shame if such a lovely body were to lose so beautiful a crown."

I: "You would do that? Well, if you should, in return I shall give you room and board for as long as you should require it."

C: "You've a deal, m'lady. By the way [extending hand for a shake] Connor MacLeod, of the clan MacLeod."

I: [shaking C's hand] "Isabella Marquette. Call me Belle."

C is training I. Start out with actual teaching. Re: I messes up and C give her tips like: "Don't overextend your thrust, it leave you vulnerable and off balance.", "Remember, always remain calm, once you lose your temper, your head comes off.", etc. After that, show them practice

fighting. Show a series of shots with C's sword at I's neck and in each shot C smiles and says: "It seems I've taken your head." Then, have one shot with I's sword at C's neck

I: "It seems I've taken *your* head."

Then I and C's eyes lock, they lower their swords, and then they very slowly peck, and then kiss.

SCENE 8a / FB:

Pan off C's back; he is going through the woods, tired and weary after a long journey. Sensing an immortal, he gets his sword ready and sees a young woman (I) taking laundry off the line.

I: [calmly, still doing the laundry] "If you're here for my head, please just do it and get it over with."

C: "No, dear lady, I'm not here for your head. I was just looking for a place where I could rest for the night."

I: "Well...I wouldn't mind someone to talk to...tell you what, help me carry in this laundry, and you can stay the night here. Deal?"

C: "Sounds more than fair to me. By the way [extending hand for a shake] Connor MacLeod, of the clan MacLeod.

I: [shaking C's hand] "Isabella Marquette. Call me Belle. So then it's settled. [putting laundry basket into C's arms] Here you go."

C and I walk through front door of cottage.

I: "Just set it down, I'll take care of it."

I then carries laundry into next room.

C: "You live here alone?"

I: [from other room] "Yes, my husband just passed away about two years ago."

C then notices a sword on display on the wall, and I walks in from the other room.

C: "That's a nice sword."

I: "Thanks, it was my husband's."

C: "Please don't take offence at this question, but earlier you weren't going to put up a fight for your head. Do you know how to use a sword?"

I: "Uh...not as such...no."

C: "Well, if you'd be so inclined, I could teach you. T'would be a shame if such a lovely body were to lose so beautiful a crown."

I: "You would do that? Well...if you should, I shall give you room and board for as long as you should require it"

C: "You've a deal, m'lady. We'll start tomorrow."

C is training I. Start out with actual teaching. Re: I messes up and C give her tips like: "Don't overextend your thrust, it leave you vulnerable and off balance.", "Remember, always remain calm, once you lose your temper, your head comes off.", etc. After that, show them practice fighting. Show a series of shots with C's sword at I's neck and in each shot C smiles and says: "It seems I've taken your head." Then, have one shot with I's sword at C's neck

I: "It seems I've taken *your* head."

Then I and C's eyes lock, they lower their swords, and then they very slowly peck, and then kiss.

SCENE 9:

Zoom out from C's eye, to his face to his chest up. He sips his cappuccino, and says:

C: "You can't imagine how wonderful it is seeing you after all this time. I've missed you tremendously. For all I knew you had lost your head."

I: "Who, me? Not likely, not when you're the pupil of the worlds finest teacher. Oh, and the feeling is mutual."

C: "How's that?"

I: "It's good to see you too, Connor. I've missed you more than I could ever say. It took what seemed like forever to find you; but now, and I say this with no regrets, it was worth the wait. I avoided contact with other immortals during the gathering because I knew I couldn't die without seeing you again first."

C: "Belle... why did you leave?"

I: "When you went to London to visit Charles, something terrible happened, I just couldn't stand the pain. I'm sorry, Connor. [throat tightens] I never meant to hurt you. [sniffles]"

C: "The pain faded, Belle. It took a long time, but it faded nonetheless. Not a day went by that I didn't think about you. I missed you, of course, but I knew that I would see you again one day. What happened that was so terrible that you couldn't have told me about it? I would have understood, believe me. I was your husband, I cared for you more than I did for myself and--"

I: "Dammit, Connor! [stands up] Why are you making this so hard for me? When you went to visit Charles, your friend Ashton Hales came to visit. I welcomed him into our home and showed him great hospitality. [starts to cry] But he took the hospitality for granted, and he--he raped me. That son of a bitch raped me!"

C gets up and holds her, with her crying into his shoulder. There is no actual expression on his face at all.

C: "I'm sorry, Belle. But I would have understood, believe me, I--"

I: "I know. Thank you for listening, highlander."

C: "Belle, I'm really sorry, but I have an appointment I must keep."

I: "Heather's birthday. Go, I understand."

C: "Tell you what, when I get back we'll go for a walk on the beach."

I: "Deal."

C: "Thanks Belle. Listen, I want you to stay here as long as you're in town, and I won't take no for an answer."

I: "You can count on it."

SCENE 10:

C is driving to the church parking garage to park his car when he senses an immortal, so he quickly parks and then opens the trunk and gets out his sword, and looks for the immortal. As he walks he finds the blade of M's sword at the back of his neck.

M: "Goodnight, sweet prince!"

C ducks as M takes a swing. M just misses.

M: "Damn!"

C: "John?!?"

M: "Not anymore, old friend. John Blackton is dead."

They fight. C and M's swords clash, and they are at a standstill, so M kicks C backwards and then runs up to the roof. C gets up and pursues him. When C gets up to the roof, M is prepared for battle and they fight. At first, M gets the drop on C. The battle progresses over to the edge of the roof. As C is pressed against the edge, he fights with renewed strength and knocks M's sword out of his hand. M drops to his knees and C raises his sword, ready to lop off the head of his opponent.

C: "There can be only--"

Just then M pulls out a knife and stabs C in the chest. C lets out a groan and drops his sword over the edge, five stories down. C then looks down to see his sword on the sidewalk below. (Waaaaay down there!) He also sees M reaching for his sword and decides that jumping off is the only way to live. So he gives M a shove with his foot and jumps to his 'death.' M gets to his feet and looks over the edge.

M: "Impressive, highlander; but it won't save you."

SCENE 11:

C gets to his feet and staggers across the street to the church. Sitting on a pew, C pulls a candle out of his coat, lights it and bows his head. M then walks in and sits next to C. This gets the attention of D who is sitting in the back of the church. Unable to hear what they're saying, she just watches what they're doing.

M: "Running will only postpone the inevitable, old friend."

C: "Since when do you go around trying to cut off your 'friends' heads?"

M: "Connor...we've all said it hundreds of times: 'There can be only one.'"

C: "Maybe, but most of us decide to fight friends only when there's no other choice."

M: "John Blackton was the man you called friend, not me."

C: "What did you mean 'John Blackton is dead'?"

M: "That's simple really, John Blackton *is* dead. He died nearly a century ago. You see, John was a weak, pathetic, fool! He was simply overpowered by a superior force."

C: "And that would be..."

M: "Montgomery Everett, at your service!" [bowing]

C: "You've made quite a name for yourself in the business world.....Mr. Everett. So what's this all about?"

M: "In 1902 I made a very prosperous business investment with a friend who tried to take my share. That taught me that if you want to get by in this world, you have to fight dirty. I had to kill him. Now look at me: I'm on top of the world, one of the richest men alive. And why? Because I don't let emotions over friendships get in the way of business. There are homeless people who used to be 'friends', millionaire friends, as a matter of fact. But I didn't let that stop me from destroying their lives so that I may prosper. That's what it's all about.

C: "So what do I have that you want?"

M: "The power of illusion, highlander. You won it from Kaine, but you're too timid to use it, so I thought I could take it off your hands. I want the prize, Connor. The power of illusion would help very much."

C: "It obviously didn't help Kaine very much."

M: "True. But then, Kaine wasn't exactly an Einstein either. But tell me honestly: what would you do in my situation?"

C: "I honestly wouldn't know. I can't imagine what it's like to be a deranged psychopath, or a coward. How come I didn't see you're pretty face during the gathering?"

M: "I honestly didn't know the gathering had come. I don't usually associate with other people. I sit up in my 37th story office and then I go home to my private estate. You can't get anywhere near that place without a security code. How am I supposed to sense another immortal if I'm nowhere near one? Hell, until recently, I hadn't taken a head since the 1950's."

C: "So you're just a tired, out-of-practice--"

M: "You're not listening! I said I hadn't taken a head, I didn't say I was out of practice."

C: "Look, if you want to take my head, you're more than welcome to try. But right now I'm mourning. Please excuse me."

M: "Oh, Heather? When are going to get over that bitch?"

C stands up and grabs M by the coat. D's eyes widen.

C: "If you're anywhere near as smart as you say you are, you would leave...NOW"

C throws M aside and continues mourning. M leaves with a disgusted look on his face. D gets up and leaves rapidly. Pan over to C and zoom in on candle flame.

SCENE 12 / FB:

Zoom out of campfire and show C and M sitting by campfire cooking some small animal.

C: [in a Scottish accent] "You fought very nobly, John. Did you see the look on that German's face after you beheaded his horse? That was great!"

M: "You weren't so bad yourself, friend. Too bad you were too busy shouting insults at them to actually kill as many as I did."

C: "Have you lost your mind?!? I must've killed three times as many as you did!"
They laugh and rest against a tree and eat their meal as they talk.

C: "I dunno' understand them."

M: "Who?"

C: "Those horrid excuses for people we've been fighting. I mean, I can't understand why they would tax the poor. The rich are the ones who should be taxed, they've the money to burn."

M: "Well, money is power. They've got it, we don't.....I don't."

C: "Poverty got you down, old friend?"

M: [sarcastically] "No, no. I don't mind being a peasant without a pound to his name for more lifetimes than I can count. I was born in the dark ages, MacLeod. I was destined to live in poverty. Yeah, I guess you could say that poverty's brought me down a bit, but at least I've got my brew! [holding up a jug of beer]"

They both laugh and take a swig of the beer.

C: "I wouldn't worry. One day you'll be the richest son of a bitch alive."

M: "I'll drink to that!"

SCENE 13:

C and I are walking on the beach holding hands.

I: "What's wrong Connor? You look so sad."

C: "How do you do it?"

I: "Do what?"

C: "You always know exactly when I need someone to talk to. That's a power better than any *quickenings*."

I: "Well, what's wrong, you?"

C: "Do you remember John Blackton?"

I: "John Blackton... John..."

C: "Well, I didn't think you two had ever met, but he was one of my best friends. He's an immortal, too, but now he's just a power-crazed asshole."

I: "Well, I wouldn't worry too much about it. After all, a fool and his head are soon parted."

C: "Belle, I also wanted you to know that... that I..."

I puts her arms around C and gives him a kiss on the cheek.

I: "I know. I still love you, too."

Just as they are about to kiss, they sense another immortal, and we see A standing in the lifeguard tower.

A: "It's a Kodak moment! [gets out of lifeguard tower] Belle! It's been a while."

C takes out his sword and starts to walk toward A, but I holds her sword in front of him.

I: "Please, Connor, this is something I need to do."

C backs off

A: "Don't worry, MacLeod. The night's young, there's still plenty of time to die!"

They fight, I wins and gets the quickening.

SCENE 14:

F is in his office on the phone. D enter the room and interrupts him.

D: "Frank... Frank... FRANK!"

F: [to person on phone] "...Hold on. [puts reciever down and looks at D] What?!?"

D: "I got some dirt on Russell Nash. He was in the First Church of Jesus in a heated argument with none other than... and you're not going to believe this.. Montgomery Everett!"

F: [to person on phone] "Hey, I'm gonna have to call you back....OK see ya'." [hangs up phone] "I don't get it. What the hell would someone as influencial as Everett be doing with someone as dirty as Nash?"

D: "I don't know, but whatever Everett said to him, it really pissed Nash off. He grabbed Everett by the coat and shoved him to the ground. After that, Everett was in a pretty big hurry to leave."

F: "So you think Nash threatened him?"


D: "Could be. Think maybe we should question Mr. Everett?"

F: "Sounds like a plan. Call Jameson. Tell him to meet us at Everett's mansion in half an Hour.

SCENE 15:

I is writing in her journal. We see her doing this from over her shoulder. We use a voice-over to hear what it says.

V.O.: "Well, I've finally done it. After searching for so long I've finally found my Connor! He has changed, of course, but then, so have I in a lot of ways. But he's still a wonderful person, and I realized that I never should have left. Connor would have been there for me. He would have helped me through the pain. Instead I had to bear the pain on my own and it took alot longer to get over. Also, I've



SCENE 17:

C and I are leaving a reseraunt. They are dressed very nicely, implying that this is an expensive resteraunt.

I: "Thank you, Connor. That was a lovely dinner."

C starts to lead her off to the right, rather than straight.

I: "Where are you going? The car's over there."

C: "I thought we'd go for a walk by the water first."

I: "Ohhh..."

I kisses C on the cheek and they continue walking.

Cut to them walking by the water. C seems to be contemplating something.

I: "Okay, what's on your mind?"

C: "Something Everett said to me in the church."

I: "Well...what was it?"

C: "He said we fight until one immortal remains, and that's the way it must be. He also said it was only a matter of time before he came for me."

I: "Well, you know it's true. It's the first thing we learn about our immortality. It's what we're all about."

C: "Then you'll understand why I have to do what I'm about to do."

I: "Connor, what are you talking about?"

C: "What if it came down to the last immortals on Earth being you and I?"

I: "I--"

C: "Now do you see? I could never bring myself to fight you, and that's why...that's why we cant be together anymore."

I: [trying to keep from crying] "What--Idon't--[starts crying] why--"

I runs off and C starts after her and then decides against it.

C: "Belle, I--"

C then goes limp and plops down onto a bench. He places his forehead in his hand in despair.

fade to black

SCENE 18:

Police station. F is at his desk when D comes in with her hands behind her back.

D: "Okay, three guesses."

F: "Three guesses to what?"

D: "What I've got behind my back, and by the way, you'll love it."

F: "Dunkin' Doughnuts?"

D: "Nope."

F: "A Sports Illustrated swimsuit edition with Kathy Ireland modeling the new all clear plastic suit?"

D: "No, it's a cou--"

F: "Wait a minute, I get another guess."

D: "Shuddup Frank. It's a court order to legally invesigat the residency of Russell Nash."

F: "You're right, Stokes. I love it!"

F then stands up, gets his coat on and says:

F: "Stokes, I love you. Are you available for lunch? Hell, will you marry me?"

D: "Do you snore?"

F: "I can learn."

SCENE 19:

C is sitting on the couch watching television with his feet up on the table. There is a knock at the door, and before C has a chance to get up, the police (F, D, & T) walk in.

F: "Mr. Nash...?"

C walks in from the other room.

C: "Unless you have a warrant--"

D shoves papers (the warrant) into C's chest and he stops to read them. T and F walk past him and head into separate rooms.

D: "Have a seat Mr. Nash. This could take a while."

T comes in from the next room holding C's sword.

T: "...Or not."

D begins to cuff C.

D: "Russell Nash, You're under arrest for suspicion of murder. You have the right to remain silent...ect."

F: "I hope you didn't make any plans for tonight, Nash."

SCENE 20:

I is walking up the stairs to C's apartment and senses an immortal.

I: "Damn, Connor's home."

I opens the door and comes in the apartment.

I: "I'm here to get my things."

M: "Oh, come now. At least stay for a drink."

Realizing that the immortal is not C, I gets out her sword and holds it to M's neck.

I: "Who are you?"

M: "I'm crushed! You mean MacLeod hasn't told you all about me?"

I: "WHO...ARE...YOU?"

M: "Montgomery Everett, At your service."

I has an expression of shock on her face.

I: [under her breath] "Blackton..."

M: [angry] "Perhaps you didn't hear me. Mont-gom-ery Ev-er-ett!"

I regains her composure and pushes her sword harder against M's neck.

I: "I suggest you leave, Mr. Ev-er-ett!"

M gently pushes the sword away from his neck.

M: "I'm not here for your head, if that's what you're worried about. I was actually expecting someone else."

I: "I know who you were expecting."

M: "You're here to get your things. You don't really care whether MacLeod lives or dies, do you?"

I puts her sword back up to M's neck.

I: "I'm going to count to three, and if you're not gone by the time I get to three, it won't be Connor you have to worry about."

M: "You're going to take my head?"

I: "One."

Suddenly M's sword flashes into sight and knocks I's sword out of her hands.

M: "Two, three. And what now?"

M then lowers his sword and gets closer to I.

M: "I don't think I caught your name."

I knees him in the nads and picks up her sword and holds it to the back of M's neck as he is crouched over in pain.

I: "I didn't throw it. Now get out!"

M then pushes I to the ground, picks up his sword, and lifts it above his head.

M: "No, I think I'll save you for dessert. MacLeod's the main course."

I: "You're a coward, Everett."

M: "I just don't see any reason to waste my time on a lowly woman. Oh, give MacLeod a message for me? Tell him to remember the brook." M leaves and I gets to her feet.

I: "No, you're definitely a coward."

SCENE 21:

Police Station. D is in her office looking over a bunch of papers when F walks in.

F: "Forensics report came back on that sword we picked up at Nash's place."

D: "And..."

F: "Well, they checked the blade and compared it to the wounds on Hales and the skels we found in the alley. It doesn't match up to either and they found out the wounds don't even match up to each other."

D: "What are you saying? We've got two killers?"

F: "Either that or someone using more than one weapon."

D: "And on top of that Nash isn't even guilty. Did they find anything unusual about the sword at all?"

F: "Just that it's a few ~~thousand~~ years old."

D: "But nothing to pin anything on Nash. Figures. I s'pose we should go put him back on the streets."

Cut to F & D in lobby of police station uncuffing C.

C: "How many times do I have to be arrested before you people finally realize that I'm **not** a serial killer?"

D: "Nash, believe it or not, I actually believe you. But there is something wierd about you, and I intend on finding out what it is."

C: "Good luck."

D: "I'll find out, and when I do I'm gonna put you away until you're old and in diapers."

C: "I doubt that, lady."

D: "Excuse me?"

C: "It's over you're head."

SCENE 22:

C arrives at home. He walks in the kitchen and sees I at the table drinking coffee.

C: "Belle...?"

I: "I've been waiting for you for hours. Where have you been?"

C: "The police station. apparently I killed Ashton Hales. [after a pause] I was afraid you weren't coming back."

I: "Let's talk about that later, okay? Now, why do they think you killed Hales?"

C: "Blac...Everett said he saw me on the beach that night. Though I'm still curious as to why he didn't say anything about you being there."

I: "I don't think he wants to have anything to do with me until he has to. I think all he cares about is taking your head."

C: "How do you know all this?"

I: "I came to get my things and he was here. Waiting for you."

C: "He was **here?!?** Did he hurt you?"
I: "No, I'm fine, just watch yourself. He's smart. **too** smart, and I'm worried about you."
C: "Even after what I did to you?"
I: "If you recall, I did something alot worse to you when I left. I'm not mad at you, I'm just hurt. And when I said I still love you, I meant it."
C: "Belle, you know I love you; but you've got to understand--"
I: "I do. And that's why I've decided not to leave just yet. Oh, Everett had a message for you. He said 'remember the brook.'...?"
As I says this last line, C is washing a glass in the kitchen sink and when he hears the message, he "zones out" We then zoom in on the water stream and then fade up into a flowing brook to ~~segway~~ *segue* into scene 23. (pretty Nifty, Huh?)

SCENE23:

Fade up on a flowing brook. (just in case you weren't paying attention tothe last scene) It's night. Pan over to see a campfire. C is sleeping to the right of the fire, and M is sitting to the left, honing his sword. Without glancing away from his work he says:

M: "Connor? Connor, wake up."
C: [groggy] "Huh? Wha? What is it, John?"
M: "I've been thinking. I'm tired of all these wars and crusades. I'm going someplace where I won't have to spend my life alternating between being poor and running away from some army out to kill me."
C: "and where is this?"
M: "A place of infinite opportunity for a man like me. I'm going to the new world!"
C:[now fully awakened by the shock of this news] "America?!?
How are ye gonna afford that?"
M: "I'm going to become an indentured servant. Seven years of service out of an eternal life in return for the happiness that I've wanted for so long!"
C: "So when do you plan to leave?"
M: "As soon as I can get to a departing ship."
C: "So that's it?"
M: "It's what I've got to do, Connor. Who knows how many centuries lie ahead for me? I can't live all that time as an immortal peasant."
C: "I must admit, I'll miss having a traveling companion."
M: "Hey, we'll always be friends."
They shake hands.
C: "Always."
M: "Thanks for understanding Connor MacLeod, of the clan MacLeod."