

The Chronicles of Diana Marsson
Chapter 5: The Beginning

By

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A "Hercules: TLJ" / "Highlander: The Series" Crossover

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INT: THE DOJO

1

DUNCAN's alone. He is working out. He stops. His sixth sense issues a red alert. He heads to the office to get his sword. The buzzing in his head is getting louder and louder. He shakes his head, trying to make it stop. He picks up his sword, and heads back to the gym area. The buzzing is now starting to hurt his head. He raises one hand, the one not holding the sword, to his head. He stops near the wall, and leans against it. His head is throbbing. The sword falls from his hand, and he falls to his knees in pain. He raises both hands to the sides of his head. He is holding his head between his hands, looking at the floor, when he hears someone walking across the floor. He tries to look up. He slowly raises his head. The CAMERA PANS up from the floor. (We see first a pair of feet, then legs, etc.) DUNCAN finally gets his head raised, and he can see who is approaching. He sees a beautiful woman. She has long blond hair, and is the most beautiful woman he has even seen. She stops in front of him.

WOMAN

Hello Duncan.

DUNCAN is confused. If his head didn't hurt so much, maybe he could think straight. She doesn't look familiar to him. But she seems to know him. He realizes that she is the source of the pain. She is the Immortal who is making his head throb. DUNCAN is confused. If she is the one, why is his head still throbbing?

DUNCAN

Who are you?

DUNCAN tries to look calm and collected, but the woman can tell he is in pain.

WOMAN

Don't worry, the pain will go away shortly.

DUNCAN looks at his sword.

WOMAN

You won't be needing that. Yet.

DUNCAN looks at her again, and notices that she isn't carrying a sword, and from what she is wearing, he doubts that she could be concealing a sword.

(CONTINUED)

WOMAN

We have much to talk about.

The woman can see that DUNCAN has confusion written all over his face.

DUNCAN

You still haven't answered my question.

The woman looks around, then looks back at him.

WOMAN

Is there somewhere we could go to talk?

DUNCAN

Upstairs.

The woman offers him her hand.

WOMAN

Here, let me help you up.

He takes her hand. The moment their hands touch, the throbbing in his head stops. He stands up, and looks at her.

DUNCAN

It's gone.

The woman flashes him a smile.

WOMAN

I told you it would be.

DUNCAN

But it usually stops once...

WOMAN

...the source has been identified. Yes I know. But we are from two different eras.

DUNCAN

I don't understand.

WOMAN

All will be explained.

(beat)

Once we get upstairs.

DUNCAN

I'm not going anywhere with you,
till you've answered my question.

(beat)

Who are you?

The woman looks at him. She has to get him alone. She can't risk someone overhearing what she has to say.

WOMAN

I've been known by many names
throughout the millennia.

(beat)

To the Greeks I was Aphrodite, to
the Romans I was Venus, to the...

DUNCAN looks at her with a raised eyebrow. Did he hear her right?

DUNCAN

Wait. Aphrodite? As in, the Goddess
of beauty and love?

She flashes him a smile.

APHRODITE

One and the same sweet cheeks.

DUNCAN gives her a look. This can't be happening? She can't be the real Aphrodite! But, he is curious.

DUNCAN

Why are...

APHRODITE

Like I said, all will be explained,
once we get upstairs. So let's...

DUNCAN

This way.

DUNCAN picks up his sword and leads her to the elevator.

JUMP TO:

2

INT: THE LOFT - UPSTAIRS

2

DUNCAN and APHRODITE step out of the elevator.

DUNCAN

Would you like something to drink?

(CONTINUED)

APHRODITE

Sure.

DUNCAN

Anything in particular?

APHRODITE

Whatever you're having will be fine.

DUNCAN

Have a seat, I'll be right back.

APHRODITE goes over to the sofa and sits down. While DUNCAN is getting the drinks, she thinks to herself.

APHRODITE (VO)

Do I tell him that I am the only one who will have this effect on him?

(beat)

Do I tell him why? Is he ready for it?

(beat)

What would he say if I told him the only reason my presence is so strong is that I received a Quickening that contained the Quickening of my father?

DUNCAN returns. He sits down beside her, and hands her a glass.

APHRODITE

Thank you.

Momentary pause. She takes a drink of her drink, and then looks at him.

APHRODITE

I've been watching you, Duncan.

(beat)

For centuries.

(beat)

Even before you crossed over.

DUNCAN is surprised. How is that possible? He would have sensed her.

DUNCAN

But I never sensed you.

(beat)

How is that possible?

(CONTINUED)

APHRODITE

I watched you from a safe distance
once you crossed over. But...

(beat)

We did meet once before you crossed
over. Don't you remember?

Momentary pause. He thinks. She wonders whether or not she
should tell him about that encounter if he doesn't remember.

DUNCAN

I'm sorry. I can't.

Momentary pause. She decides not to remind him of it.

APHRODITE

Well, it's not important.

Momentary pause. She takes a drink of her drink. He wonders
why she'd bring up a past encounter and then brush it off.

APHRODITE

You are an honorable man, Duncan
MacLeod. A man of your word.

DUNCAN

Thanks.

Momentary pause. He takes a drink of his drink. He wonders
what that has to do with anything.

DUNCAN

So...

DUNCAN looks at APHRODITE.

DUNCAN

What can I do for you?

Momentary pause. She takes a deep breath, then looks at him.
DUNCAN is taking another drink of his drink.

APHRODITE

Kill me.

DUNCAN almost chokes on his drink.

DUNCAN

What?

APHRODITE

You heard me.

DUNCAN gives her a "you're not serious" look.

(CONTINUED)

APHRODITE

I want you to take my head. I want to die.

DUNCAN looks at her, confused.

DUNCAN

But, why?

APHRODITE

I'm tired of living, Duncan.

(beat)

I've seen everything. I've done everything. Twice.

(beat)

I'm bored with life.

Momentary pause.

DUNCAN

Why me?

APHRODITE

I told you.

(beat)

You are an honorable man. You're the only one that I believe to be worthy enough to have what I have to offer.

(beat)

I don't think you realize what my Quickening will give you. You will get knowledge and power beyond your wildest dreams.

(beat)

Most men wouldn't know what to do with it. They'd use it for their own gain, they'd use it for evil. But not you.

(beat)

You'd use it the way it was meant to be used. You'd use it the right way, for the betterment of mankind.

Momentary pause. DUNCAN seems to be absorbing what she has said.

DUNCAN

I still don't understand how you could be one of us. I mean...

(beat)

If you really are the Aphrodite of mythology...

(CONTINUED)

APHRODITE

I am.

DUNCAN

(beat)

If I remember my mythology correctly...

(beat)

The Ancient Gods had numerous offspring. Both mortal and immortal. But we...

APHRODITE

It's a long story.

DUNCAN

I'm not going anywhere.

APHRODITE

Where should I start?

DUNCAN

How about the beginning?

(beat)

That's always the best place to start.

APHRODITE

The beginning.

Momentary pause. She rises off of the sofa, and starts pacing around the room. DUNCAN sits back in the sofa, and watches her.

APHRODITE

How much of mythology do you know?

DUNCAN

Not much.

Momentary pause. DUNCAN thinks of DIANA.

DUNCAN

I have a friend who loves it though.

(beat)

In fact, one could say she immerses herself in it. She's always babbling about the Gods. Most of what D has told me, has gone in one ear and out the other. Why?

(CONTINUED)

APHRODITE

Do you now the story of Cronus and Rhea?

DUNCAN

Part of it.

Momentary pause. APHRODITE looks at DUNCAN. He tries to recall the myth.

DUNCAN

I know they had six children, and that Cronus ate all of them, or so he thought. Rhea gave him a stone instead of his last son - Zeus. Zeus grew up and then killed his father, freeing his siblings - Demeter, Hera, Poseidon, Hades, and Hestia.

APHRODITE

Well my father, Zeus, and his siblings, were the last of a race of Immortals.

(beat)

They had powers that to the mortals of that time made them seem god like.

(beat)

Only gods could appear and disappear at will, they said.

(beat)

So, the mortals started worshiping them as gods. And they loved it. They interacted with the mortals, and had numerous affairs with them.

(beat)

The children they had with mortals, wouldn't know if they were mortal or immortal. There was only one way to find out - by dying. The children they had with other Immortals, were of course immortal.

(beat)

By the time I was born, they were, for all intents and purposes, real gods. They'd become so accustomed to thinking they were, that none could remember a time they weren't.

(beat)

Only the original six - Zeus and his siblings - were around in the time before they were gods. The rest of us never knew we weren't.

(CONTINUED)

(beat)

We would later learn that all our powers were a result of Ambrosia. Whatever was in it, gave us our powers. And, the tiniest piece of Ambrosia, could make a mortal, immortal. Every ounce you consumed could add years to your life.

(beat)

Then one day, it happened. The mortals grew up. They stopped worshipping us. They turned away from us.

APHRODITE falls silent. DUNCAN jumps in.

DUNCAN

So, what did you do?

APHRODITE

We scattered all over the earth. We decided to see the rest of the world.

(beat)

To see what else was out there.

(beat)

But, after a while, we all got bored.

(beat x3)

Word must have reached Zeus, because one day Hermes appeared on my doorstep and told me that Zeus was holding a meeting of all Immortals at Stonehenge on the day of the next full moon.

APHRODITE's story continues in a flashback.

FADE TO:

3

FLASHBACK - EXT: STONEHENGE

3

Every Immortal on the face of the planet has gathered. They are all talking amongst themselves - catching up with each other, and wondering what the purpose of this meeting is. Wondering why ZEUS has ordered them all here. ZEUS takes center stage and addresses the crowd.

ZEUS

Can I have your attention, please?

The crowd falls silent and forms a circle around ZEUS.

(CONTINUED)

ZEUS

Thank-you.

(beat x3)

It has come to my attention, that
we need some, excitement in our
lives.

The crowd responds by cheering. ZEUS motions for quiet. Once
the crowd is quiet, ZEUS continues.

ZEUS

After much consideration. I believe
I have come up with a solution.

(beat x2)

A game.

DISCORD

A game?

ZEUS

Yes a game.

(beat)

But not just any game, daughter.

(beat)

The rules to this game, some of you
will not like. But, the prize to be
gained at the end will far outweigh
any sacrifices you will have had to
make.

ARTEMIS

Rules?

(beat)

What sort of rules?

HADES

Yeah, brother.

(beat)

What are the rules?

The crowd gets noisy again. People talking amongst
themselves. ZEUS motions for quiet. Once the crowd is quiet,
ZEUS speaks.

ZEUS

Before we get to the rules, let me
tell you what the game is.

Momentary pause. ZEUS waits till he has the complete
attention of every Immortal.

(CONTINUED)

ZEUS

All of us here tonight, are
Immortals.

(beat)

Some of us have been around for
millennia, some centuries, and some
only mere decades.

(beat)

The name of the game is, "There Can
Be Only One". The object, is
simple.

(beat)

We must fight each other until
there is only one of us left.

The crowd gets noisy again. Was ZEUS really suggesting that they go around killing each other? ZEUS motions for quiet. Once the crowd is quiet, ZEUS is about to say something, when HADES interrupts.

HADES

Are you suggesting, little brother,
that we kill one another?

ZEUS

Yes.

HERA steps forward to challenge ZEUS on breaking his own rule.

HERA

But what about the Golden Rule?

(beat)

"No God shall kill another God."

ZEUS

That rule is no more. Times have
changed, and...

HEPHAESTUS steps forward and interrupts ZEUS.

HEPHAESTUS

But some of these people are our
brothers or sisters, mothers or
fathers, sons or daughters...

A voice cries out.

ARES

Wait!!!!

The crowd falls silent, as the man who cried out steps forward. It's ARES, and he looks confused.

(CONTINUED)

ARES

We are Immortal! We cannot die!
(beat)
So how do...

ZEUS

Ah, but we can, my son. We can.

The crowd gets noisy again. ZEUS gives them a few moments to absorb that statement, then he motions for silence. ARES is intrigued. He raises an eyebrow, and once the crowd is quiet, he addresses his father.

ARES

How?

ZEUS takes a deep breath and addresses his son.

ZEUS

There is only one way to kill an
Immortal.

ZEUS addresses the crowd.

ZEUS

To remove his or her head.
(beat)
Once their head has been severed
from their body, they're dead. Any
other type of mortal death, we
recover from. But a beheading, well
that's a permanent death.

APOLLO can't believe what ZEUS is saying.

APOLLO

So this game, involves us going
around beheading each other?

ZEUS

Yes.

APHRODITE

But how are we supposed to fight
each other, when some of us
can't...

ZEUS makes a pile of swords appear - one for every Immortal present.

ZEUS

You will each be given a sword.
(beat)

(MORE)

(CONTINUED)

ZEUS (cont'd)

You will learn how to use that sword. Once you all know how to fight, the game will begin.

(beat)

You shall all be sent from this place, and then you must hunt each other down.

CUPID addresses ZEUS with a very important question.

CUPID

There must be hundreds, no thousands of us here. How will we recognize each other? How will...

ZEUS

You shall all be given a sixth sense.

(beat)

It will sound like a buzzing, or humming noise, inside your head.

(beat)

If you hear this sound, it will mean that another is near. Once you've located the one that is causing the alarm, it will cease.

(beat)

You will approach each other, identify yourselves, and challenge each other by drawing your swords.

(beat)

You will fight each other, until there is a winner. The winner must behead the loser.

HERMES speaks up.

HERMES

But there are some of us who are stronger, more powerful than others. It will not always be a fair fight.

ZEUS

That will change.

(beat)

Once the game has started, you will all be equals.

(beat)

You shall all lose whatever powers you currently possess.

ARES doesn't like this, and speaks up.

(CONTINUED)

ARES

What?!?!

ZEUS

But...

(beat)

When a fight is won, and the loser
beheaded...

(beat)

The victor shall inherit all the
knowledge and wisdom of the
deceased. He, or she, will also
gain the dormant powers of the
deceased.

(beat)

These powers will only be activated
when the end of the game is
reached, and the final battle won.

(beat)

The victor of that last battle
shall, upon the beheading of his,
or her, opponent, possess the
knowledge, wisdom, and powers, of
every Immortal that ever lived.

(beat)

He, or she, will see everything, be
everything, be one with the
universe, and gain the one thing
that we all want at the moment - a
choice.

(beat)

A choice between continuing on as
the only living Immortal, or
deciding to join the human race and
become mortal.

The crowd starts to mutter amongst themselves.

DEMETER

You mentioned rules earlier. What
are the rules?

ZEUS

The first one is not really a rule,
it is a necessity.

(beat)

In order for this game to be
effective, everyone here, from the
moment the game commences, will no
longer be able to have children.

The crowd starts to mutter amongst themselves.

(CONTINUED)

ZEUS

But...

ZEUS waits for the crowd to fall silent before continuing.

ZEUS

...any mortal offspring that any of you have at the moment, will still be carrying within them, the immorality gene. Therefore, any of their descendants could one day cross over and enter the game.

POSEIDON

So, you're saying that new players can enter the game at any time?

ZEUS

Yes.

The crowd starts to mutter amongst themselves. ZEUS waits for the crowd to fall silent before continuing.

ZEUS

And, once a new player enters, the first Immortal to find them, must teach them the rules of the game, how to fight, be their mentor.

(beat)

Every mortal, who will one day cross over, will also possess the sixth sense. Only theirs will not be active until they cross over.

(beat)

To us, the sensation upon meeting one of them, will be different. You will know the difference between one who is already an Immortal, and a mortal who has not yet crossed over.

(beat)

If you should be so lucky, as to find a new player before they cross over, you are now responsible for them. You must befriend them in their mortality. Let them into your world. Show them who you are. So that when they cross over, they will trust you.

ARES

Is there a time limit on this game?

(CONTINUED)

ZEUS

No.

(beat)

The game will go on until there is only one of us left.

(beat)

There is however, one golden rule. A rule above all others. A rule that must never, never, be broken.

(beat)

Holy Ground, any holy ground, is a haven, a refuge. You cannot kill, or be killed, there.

HESTIA

Why not?

ZEUS

Every game needs a refuge, a place that you can be free, have no worries, take a time-out.

Momentary pause.

HADES

But why Holy Ground?

ZEUS

Why not?

(beat)

There is no way of knowing how long this game will last.

(beat)

But one thing that is bound to never change, is that man will always have sacred ground. And since it will be a constant in the years to come, it has been chosen.

The crowd starts to mutter amongst themselves. ZEUS motions for quiet. Once the crowd is quiet, ZEUS speaks.

ZEUS

So, if there are no questions...

ARES

If new players can enter the game at any time, how will we know when the fight is the Final Battle?

ZEUS

You'll know, my son. You'll know.

(beat)

(MORE)

(CONTINUED)

ZEUS (cont'd)
Are there any more questions?

ATHENA steps forward.

ATHENA
Yes. I have one.

ZEUS looks to his daughter.

ATHENA
Will you be playing this game?
(beat)
You keep referring to us! But, how
can there be only one, if you
remain?

Momentary pause. ZEUS looks to his daughter.

ZEUS
You truly are a smart woman,
daughter. And, since you've asked
the question, you shall have the
honor of doing what must be done
once the game begins.

ATHENA
Which is?

Momentary pause.

ZEUS
You get to kill me.

Momentary pause. The crowd starts to mutter amongst themselves. ZEUS motions for quiet. Once the crowd is quiet, ZEUS speaks.

ZEUS
Before we move on to the next step,
there is one important thing that
must be done.

ZEUS waves his hand, and the crowd is covered in a glowing light. You can hear a few screams. After a few moments the light vanishes. All the Immortals who were not 100% human before, (Satyrs, Centaurs, etc.) are now. The former Centaurs and Satyrs take a while to rise up off the ground. The Centaurs will have to get used to two legs, and the Satyrs will have to get use to human legs. Both of them will have to learn everything they need to know about being human. CUPID is shocked to learn that his wings are gone.

(CONTINUED)

CUPID
My wings! You...

ZEUS looks to CUPID.

ZEUS
I'm afraid it was necessary. In order for everyone to be equal, everyone must have a human appearance.

ZEUS notices the trouble that the former "creatures" are having. He waves a hand, sending another flash of light that envelops every Immortal that was not 100% human before. ZEUS is giving them the knowledge they will need to be human. After a few moments, the light vanishes.

ZEUS
There.
(beat)
Now, on to the next step.
(beat)
I need to divide you all into two groups. Those of you that know how to fight, and those of you that don't.
(beat)
Would everyone who knows how to fight, please choose a sword from the pile and stand on my right.
(beat)
Those that don't know how to fight, choose a sword and stand on my left.

Momentary pause as everyone gets a sword and stands either to the right, or left, of ZEUS. ARES decides he doesn't need a new sword. He likes the one he has. ARES was the only one who came to the meeting with a weapon. ZEUS is surprised to see that the division is almost equal.

ZEUS
Okay. Starting tomorrow the ones that know how to fight, will teach those that don't.

With a thought, and a wave of his hand, ZEUS makes a castle appear.

ZEUS
I hope everyone has a good night's sleep, because training will start tomorrow.

(CONTINUED)

ZEUS indicates that everyone should retire to the castle. ZEUS leads the way. The crowd starts to mutter amongst themselves, as they head for the castle.

CONTINUE TO:

4 FLASHBACK - TIME FLIES MONTAGE 4

INT: CASTLE -- They go to the castle. They enter the castle. They all head to rooms. They sleep. The sun rises and they all get up.

EXT: STONEHENGE AREA -- Training begins. The training goes on for weeks. Finally, once ZEUS is satisfied that the ones who did not know how to fight, know enough to be able to fend for themselves, the training comes to an end.

CONTINUE TO:

5 FLASHBACK - TIME RESUMES (EXT: STONEHENGE AREA) 5

The castle vanishes. Everyone has again gathered in a circle around ZEUS. This time they all have swords at their sides. The castle disappears.

ZEUS

You have learned fast, and now we are ready.

(beat)

Only one thing remains before we start.

ZEUS raises his hands. As he does, everyone falls to their knees in pain. They all raise their hands to their heads as their powers are stripped from them, and their sixth sense installed. After a few moments, ZEUS lowers his hands. The pain stops, and one by one they all slowly raise to their feet.

ZEUS

Are we ready?

Everyone raises his or her sword in the air.

EVERYONE

There can be only one!!!

Momentary pause. ZEUS smiles.

ZEUS

Let the game begin.

(CONTINUED)

ZEUS snaps his fingers, and everyone disappears. Everyone that is, except for ATHENA. ATHENA looks at her father, and approaches him. As she is approaching, he prepares himself. He cleanses himself of his powers, like he did with the others. She reaches him, as he is recovering from losing his powers. She stands beside him. He is still on his knees. She just stands there, looking at him. He looks up her.

ZEUS
Just do it, daughter.

ATHENA raises her sword high over his head.

ATHENA
(mutter)
Forgive me.

ATHENA prepares herself to take her father's head.

ATHENA
There can be only one!

ATHENA brings her sword down fast, and removes ZEUS' head. As the first quickening happens, we...

FADE TO:

6 INT: THE LOFT - LIVING ROOM

6

APHRODITE is still walking around the room. DUNCAN is still sitting back on the sofa.

APHRODITE
And that was it. The game started.
(beat)
We had no idea it would last this long.

Momentary pause.

DUNCAN
Are you saying that all Immortals are related?

APHRODITE
Yes.
(beat)
If you trace your family back to the beginning...
(beat)
All Immortals will end at the same place.

(CONTINUED)

DUNCAN
Which would be Zeus.

DUNCAN line is statement. Not a question.

APHRODITE
Actually, it would be Chaos.

DUNCAN looks at her with a raised eyebrow.

DUNCAN
Chaos?

APHRODITE
Chaos was the father of Gaea, who
was mother to Uranus.
(beat)
Gaea then mated with her son, and
bore him many children. Two of who
were Cronus and Rhea, the parents
of Zeus.

Momentary pause. They both take a drink from their drinks.
APHRODITE turns to DUNCAN.

APHRODITE
Now you see why I want you to be
the one to take my head.

Momentary pause.

DUNCAN
I don't know. I'll have to think
about it.

APHRODITE
I'm not going to pressure you,
Duncan. It's only...

DUNCAN
I have one other question.

APHRODITE
Yes?

DUNCAN
How many of those ancients are
still around?

APHRODITE
If you mean, which of the Gods,
there is only one other who is
still alive.

DUNCAN

Who?

APHRODITE looks into her drink.

APHRODITE

He was my opposite.

Momentary pause. APHRODITE looks at DUNCAN.

APHRODITE

Can you not guess?

Momentary pause. DUNCAN thinks. APHRODITE gives him another hint.

APHRODITE

Look at the world we live in today.

Momentary pause. She looks DUNCAN, who still doesn't know who she is talking about.

APHRODITE

The only one left, besides me...

(beat)

Is my brother...

(beat)

Ares.

DUNCAN

Ares?

APHRODITE

Yes.

DUNCAN

Well, I guess I should have been able to guess that.

(beat)

After all, he was the God of War, wasn't he?

DUNCAN looks at APHRODITE. She nods in agreement. Momentary pause.

DUNCAN

So, you and Ares have never...

(beat)

...faced off?

APHRODITE

There was a time, once.

(beat)

(MORE)

(CONTINUED)

APHRODITE (cont'd)

But it was long ago.

(beat)

The Roman Empire had just collapsed, and the game was almost over.

(beat)

It had come down to just me and Ares.

DUNCAN

You mean, you could have...

APHRODITE

...ended the game?

Momentary pause. DUNCAN nods a "yes".

APHRODITE

Yes.

(beat)

If we'd've fought, we could have ended the game.

DUNCAN

How did you know it was just the two of you left?

APHRODITE

When we met that day, there was this feeling in the air.

(beat)

A feeling that this encounter was different than any other.

(beat)

Zeus had said that we would know the final battle when it arrived. And this encounter felt different.

DUNCAN

What happened? Obviously you two didn't...

APHRODITE

Neither of us wanted to die.

(beat)

And, neither of us wanted to have to make the choice that we would be forced to make.

(beat)

Mortality vs. Immortality.

(beat)

So, we decided not to fight.

(CONTINUED)

DUNCAN
But, now you want to die?

APHRODITE looks to DUNCAN.

APHRODITE
Yes.

DUNCAN
Why not go to Ares?

Momentary pause.

APHRODITE
If he takes my head, he'd possess
the knowledge and wisdom of all the
ancients.
(beat)
The Ares you read about in
mythology, is not far off from the
real Ares.
(beat)
The myths do seem to dislike him a
lot though, which wasn't the case.
(beat)
Ares was one of the most
influential Gods on Olympus.
(beat)
He had a lot of followers.
(beat)
If you think the world is bad now,
just image what it would be like if
the God of War made a comeback.

DUNCAN
I see your point.

Momentary pause. They both take a drink from their drinks.

DUNCAN
But I still need to think about it.

Momentary pause. APHRODITE looks to DUNCAN.

APHRODITE
You have one week, Duncan.

Momentary pause. APHRODITE raises from the sofa.

APHRODITE
If your answer is no...

She heads to the elevator door.

APHRODITE

...then I will have to search for another.

(beat)

It may take years, even centuries, but...

DUNCAN

You're leaving?

APHRODITE

I'll see you in exactly one week.

APHRODITE enters the elevator, and leaves. DUNCAN leans back in the sofa, and stares at the ceiling.

JUMP TO:

MONDAY FEBRUARY 17th 1997

7 INT: THE LOFT

7

DUNCAN picks up the phone and calls Diana. He gets her machine. When the machine beeps he leaves the following message.

DUNCAN

D, it's Mac.

(beat)

Call me when you get this message.

DUNCAN hangs up the phone.

JUMP TO:

TUESDAY FEBRUARY 18th 1997

8 INT: THE LOFT

8

DUNCAN calls Diana and gets her machine again. When the machine beeps he leaves the following message.

DUNCAN

Diana.

(beat)

I have to talk to you about Ancient Greece.

(beat)

Please, call me when you get this message.

DUNCAN hangs up the phone.

JUMP TO:

WEDNESDAY FEBRUARY 19th 1997

9 INT: THE LOFT

9

DUNCAN calls Diana and gets her machine again. When the machine beeps he leaves the following message.

DUNCAN

Where are you? If I don't hear from you by the end of day, I'm coming up. I really need to talk to you.

He hangs up the phone.

JUMP TO:

THURSDAY FEBRUARY 20th 1997

10 EXT: DIANA'S PLACE - DRIVEWAY (TORONTO ON, CANADA)

10

DUNCAN's rent-a-car pulls into the driveway. He notices her car is there. He gets out of the car and goes to the high wooden fence that is at the end of the driveway. There is a gate in the fence that leads to the backyard. He notices the gate is locked. He also notices a pile of flyers on the chair on the front porch.

CONTINUE TO:

11 EXT: FRONT PORCH

11

He goes to the front door and knocks. No answer. He knocks again. Still no answer. He gets a feeling that something is wrong. He puts his hand in his pocket and takes out his key chain.

DUNCAN

Okay, where is it?

(beat)

I know it's here somewhere!

He searches his key ring for Diana's key. After a few moments, he finds it. He inserts the key in the lock, and opens the door. The first thing he notices upon opening the door, is the build-up of mail on the floor. (The front door has one of those slots to insert the mail into.) DUNCAN enters the house, careful not to step on anything.

CONTINUE TO:

12 INT: HALLWAY - INSIDE FRONT DOOR 12

DUNCAN closes the door behind him. He picks up the pile of mail on the floor, while calling for Diana.

DUNCAN

Diana?

(beat)

Diana?

(beat)

Are you here?

(beat x2)

D?

CONTINUE TO:

13 INT: KITCHEN 13

DUNCAN

Where could she be?

DUNCAN places the mail on the table. A postcard slides out of the pile and becomes the most prominent thing on the table. DUNCAN doesn't notice it yet.

DUNCAN

It's not like her to just leave
and...

DUNCAN notices the postcard. The picture on the postcard is Mount Olympus. Something is telling him to pick it up, so he does. He looks at the picture.

DUNCAN

Mount Olympus. Figures.

He finds himself turning over the card, and reading what it written on the back.

POSTCARD

June 13, 1996

Diana,

In case you're wondering how I got your address, my brother gave it to be before he... well, before he died. He asked me to look you up, around now. He said that today was the day that he took you to Greece. I don't know how long it will be before you return. It could be years, months, weeks, days, or

(MORE)

(CONTINUED)

POSTCARD (cont'd)
 even hours or minutes. Mother never
 was very good with time. Remember
 what I said to you the last time we
 met? I meant it, Diana. And I just
 wanted you to know that I'm still
 around. Our paths will cross.

A.

DUNCAN
 I wonder what that all means?

DUNCAN puts the postcard back on the table.

DUNCAN
 Greece. I guess that sort of
 answers where she is.

The date on the postcard doesn't sink in.

DUNCAN
 But how long has she been gone?
 When will she be back? I can't
 afford to wait. Aphrodite needs an
 answer. And, I only have three days
 left till she comes looking for it.
 (beat)
 I need answers. And I need them
 now.

DUNCAN heads for the stairs leading to the basement.

CONTINUE TO:

14 INT: BASEMENT 14

He descends the stairs, and heads straight for the computer.

CONTINUE TO:

15 COMPUTER 15

He turns it on and types "CAT" at the DOS prompt. Diana's
 library catalogue menu appears on the screen. The screen
 displays the following info:

DIANA'S LIBRARY CATALOGUE

Do you wish to search by:

[S]ubject [T]itle [A]uthor

Enter: _

(CONTINUED)

DUNCAN enters "S", a "subject" line appears on the screen. The screen now looks something like this:

DIANA'S LIBRARY CATALOGUE

Do you wish to search by:

[S]ubject [T]itle [A]uthor

Enter: S

Enter Subject: _____

DUNCAN types "Aphrodite" on the subject line, and then hits enter. The following line is added to the screen:

Searching, please wait...

After a few moments, the word "done!" appears at the end of the "searching" line, like so:

Searching, please wait... done!

Then another line is added as follows:

Do you wish to print to [P]rinter or [S]creen: __

DUNCAN enters "P" for the print option. The printer prints a report. The layout of the report, is as follows:

Date: February 20th, 1997 Subject: Aphrodite

TITLE	PAGE/COUNTER	*MEDIA
-------	--------------	--------

1.

2.

...

The report is a complete page. The footer on the page, is as follows:

*[B]ook [V]ideo [D]isk [F]ile PAGE:__

He removes the list from the printer.

CONTINUE TO:

BASEMENT -- He gathers the items marked "B" or "V" on the list, and brings them upstairs.

UPSTAIRS - KITCHEN -- He places the items he brought upstairs on the kitchen table. He sits at the table and skims through the books that only have a few pages or less, on Aphrodite. Once he finishes with the book, he crosses it off the list. Before he tackles the other books, he decides to watch a few of the videos. He decides to get himself a drink before heading into the living room to watch the videos. So, he goes to the fridge and pours himself a drink. Then he returns to the table, picks up the vids, and heads to the living room.

LIVING ROOM -- He puts his drink down, and then inserts the first vid. He advances the counter on the tape to the spot indicated. He watches the vid. Then he moves onto the next one. There are a total of five videos. One is completely on Aphrodite, three only have a few minutes, and the last one has 1/2 an hour. DUNCAN watches the tapes in that order, and falls asleep watching the last one.

FRIDAY FEBRUARY 21st 1997

LIVING ROOM -- He wakes up the next morning. The TV is still on. He turns it off. He decides to have a shower. He rises off of the sofa and exits the living room.

HALLWAY -- He walks down the hallway, heading for the bathroom.

OUTSIDE BATHROOM -- He enters the bathroom and closes the door. The sound of running water can be heard from behind the door. After about 20 minutes, he emerges from the bathroom.

HALLWAY -- He is completely dressed. He heads for the kitchen.

KITCHEN -- He enters the kitchen and makes himself a small breakfast, then heads to the stairs to return the books and tapes he has finished with.

CONTINUE TO:

20 BASEMENT

20

He returns to the computer and types "Y". The screen changes to the following:

	TITLE	DATE/TIME	BORROWER
1.			
2.			
3.			
4.			
...			

Do you have [M]ore to enter, or do you wish to [E]nd: __

The "DATE/TIME" column is automatically supplied by the computer. All he has to do is enter the title of the book under TITLE, and his name under BORROWER, for every item he is removing. After he has entered the last record, he enters "E" for end. The computer displays the following message:

Thank you. The system has been updated.

The computer waits a few moments, then the program exits and returns to the DOS Prompt. DUNCAN turns off the computer, and heads back upstairs.

CONTINUE TO:

21 KITCHEN

21

He gathers up the books he is bringing with him, and then leaves the house.

CONTINUE TO:

22 FRONT PORCH

22

He exits the house. He closes the front door, and locks it. He goes to his rent-a-car.

CONTINUE TO:

23 INT: CAR

23

He opens the car. He puts the books on the backseat, and enters the car. He starts the car and drives off.

JUMP TO:

SUNDAY FEBRUARY 23rd 1997

24 INT: THE LOFT

24

Diana's books are on the table - opened to various places. DUNCAN is in the kitchen getting a drink. He is heading back to the table, with the glass in his hands, when his sixth sense issues a red alert. His head throbs. He drops the glass, and leans on the counter. The glass hits the floor, and shatters. He mutters the next line more to himself than anyone else.

DUNCAN

Aphrodite. It has to be. No one...

The throbbing has stopped. It seemed to stop the moment he said her name. He is thinking what it could mean, when the elevator door opens, and APHRODITE steps out. He looks at her.

DUNCAN (VO)

She's even more beautiful than she was before - if that's possible.

She looks at him.

APHRODITE

Time's up, Duncan.

She walks over to him, placing an envelope on the table as she passes it. She notices all the books. DUNCAN picks up the broken glass.

APHRODITE

I need an answer.

DUNCAN throws the glass pieces in the garbage as he says next line.

DUNCAN

I'm not sure.

APHRODITE

How many times do I have to go through this with you? I...

(CONTINUED)

DUNCAN

I know. I know.

DUNCAN walks past her and heads to the sofa. He sits on it. She glances at all the books on the coffee table, then joins him on the sofa.

APHRODITE

I see you've been reading up on me.

DUNCAN

Yes.

APHRODITE

Learn anything?

DUNCAN

A little.

(beat)

But, I didn't find what I was looking for.

APHRODITE

And what was it you were looking for?

DUNCAN

I don't know.

(beat)

But when I find...

DUNCAN lets his sentence trail off.

APHRODITE

Kill me...

DUNCAN looks at her. She continues her line with only the slightest pause.

APHRODITE

...and you'll know everything about me.

He rises from the sofa, and stands with his back to her. She looks at his back.

APHRODITE

Not everything is in those books.

She rises from the sofa, and removes a sword from her coat. She holds it, like a tray.

(CONTINUED)

APHRODITE

Here.

Momentary pause. DUNCAN turns to face her. She offers him the sword.

APHRODITE

Take it.

He stares at the sword. It is beautiful. He's never quite seen any sword like it.

DUNCAN

It's beautiful.

APHRODITE

It was one of the last ones
Hephaestus made.

DUNCAN looks at her with a raised eyebrow.

DUNCAN

Hephaestus?

APHRODITE

It's as old as the game itself.

(beat)

It's yours.

DUNCAN reluctantly goes to take it. There is a small spark, glow, which goes through the sword when he touches it. APHRODITE smiles. She is smiling, because this is not just any sword. This is *The Sword of Obedience*. Which means that since she is offering it to him, and they are both touching it simultaneously, he is susceptible to her will. Anything she asks of him, he will do. Until she "releases" him from the spell.

APHRODITE

If you kill me.

(beat)

Here, hold it.

He takes it. He is surprised at how light it is. It looked a lot heavier. He examines it.

APHRODITE

You like it?

DUNCAN

It's beautiful.

(CONTINUED)

APHRODITE
(smile)
You said that already.

DUNCAN
It's true.

DUNCAN looks over the sword - studies it, caresses it, spars with it. APHRODITE is waiting for just the right moment.

DUNCAN
I've never seen one like it.

APHRODITE
And you probably never will.
(beat)
Hephaestus never duplicated anything. He made no two things alike.

She thinks of something, and makes an amendment to her last statement.

APHRODITE
Unless, of course, he was making a pair of something.
(beat)
Each and every sword he made was different. Unique.

DUNCAN is still admiring the sword. She watches him. She knows that the more he "plays" with it, the stronger the bond will be.

APHRODITE
What I'm offering you, is the chance of a lifetime. A hundred lifetimes.

Momentary pause. She walks over to him.

APHRODITE
Please, Duncan. I searched a long time to find someone. And you are the only one I've ever found.

She can see that he still has doubts. She hopes the sword's bond will work.

APHRODITE
I see great things ahead for you, Duncan MacLeod.
(beat)
(MORE)

(CONTINUED)

APHRODITE (cont'd)

I know you can handle what I have to offer. I know you won't misuse it.

She gives him a very "sad" look.

APHRODITE

Please, Duncan. Please.

DUNCAN looks at her. He can see the desperation in her eyes. He feels for her. He looks into her eyes, and, without thinking, makes his answer.

DUNCAN

Okay.

Her eyes light up. It worked. It really worked.

DUNCAN

But not here.

(beat)

I just redecorated the loft, and would hate to have to do it again.

APHRODITE looks at him.

APHRODITE

Where then?

Momentary pause. DUNCAN thinks. After a few moments he thinks of a place.

DUNCAN

Come.

They leave. He is still carrying the sword that APHRODITE gave him. He grabs his coat on the way to the elevator. They reach the elevator. DUNCAN opens the door gate, they enter, he closes the door gate, and the elevator descends.

JUMP TO:

25

EXT: THE DOJO

25

They head for the T-Bird.

CONTINUE TO:

26 EXT: T-BIRD 26

They reach the T-Bird. He opens the passenger side door for her.

APHRODITE

Thank-you.

APHRODITE gets into the car. DUNCAN closes the door, and walks around to his side of the car. He opens his door, and gets in.

CONTINUE TO:

27 INT: T-BIRD 27

DUNCAN places the sword on the car seat between himself and APHRODITE. He places his coat over the sword. He starts the car.

CONTINUE TO:

28 EXT: T-BIRD 28

The car drives off. The camera stays outside the car for a few moments, then goes back inside.

CONTINUE TO:

29 INT: T-BIRD 29

DUNCAN is starting to have mixed feelings about this. Part of him wants to just get it over with, and part of him wishes he'd never agreed to this in the first place. He looks over at her. DUNCAN's mind starts thinking.

DUNCAN (VO)

Why did I agree to this? What's...

He looks at her for a moment, then back to the road.

DUNCAN (VO)

Maybe the drive will make her reconsider?

DUNCAN looks back at her again. She looks very calm, at ease. She is staring out the passenger window.

DUNCAN (VO)

Then again, maybe it won't.

DUNCAN's eyes return to the road, and the camera goes back outside the car.

CONTINUE TO:

30 EXT: T-BIRD 30

They drive to a deserted park.

CONTINUE TO:

31 EXT: THE PARK - PARKING LOT 31

The T-Bird pulls into the parking lot. DUNCAN parks the car.

CONTINUE TO:

32 INT: T-BIRD 32

He picks up his coat, and the sword and exits the car.

CONTINUE TO:

33 EXT: T-BIRD 33

He puts on his coat, concealing the sword inside, as he walks around to the other side of the car.

CONTINUE TO:

34 INT: T-BIRD 34

He opens the car door for APHRODITE, and she gets out.

CONTINUE TO:

35 EXT: T-BIRD / PARKING LOT 35

They walk out of the parking lot and into the park.

CONTINUE TO:

36 EXT: THE PARK 36

DUNCAN takes her deep into the park. When he believes they are deep enough that they will not easily be spotted, he stops. DUNCAN looks at her.

DUNCAN

How do you want to do this?

APHRODITE looks at him and kneels in front of him.

APHRODITE

The same way my sister killed my father.

(CONTINUED)

(beat)
Just do it.

DUNCAN raises the sword over his head, and looks at her. She looks up at him.

APHRODITE
Thank you.

She lowers her head and prepares herself. She mutters the following line very quietly. So quietly, that DUNCAN doesn't hear it. DUNCAN takes a deep breath, and pauses for a moment. He wants to give her a chance to change her mind.

APHRODITE
Once you get home, and the sword is
out of your hands, I release you
from your bond.

DUNCAN brings the sword down, severing her head. He braces himself for the approaching Quickening. But he isn't entirely prepared for the immense power of it. It's stronger, wilder, and more intense, than any other Quickening he has ever received. The whole earth seems to move. The sky fills with clouds, thunder roars, lightening strikes, the wind blows wild and fierce.

CUT TO:

37 INT: HOTEL ROOM

37

ARES is sitting on the couch. The TV is on. He has fallen asleep watching something. All of a sudden, he awakes with a jolt.

ARES
No... I'm too late.

ARES has felt APHRODITE's death.

ARES
She's gone.
(beat)
I am now truly alone.
(beat)
The one who did this will pay.

ARES turns of the TV, gets up, grabs his sword, and leaves the room.

JUMP TO:

38 EXT: THE PARK

38

DUNCAN is levitated off of the ground. The Quickening lasts longer than previous ones - for this one has thousands of years of knowledge waiting to be released. He sees her whole life flash before his eyes. It is a complete jumble of images, he can't make out any of it really. He falls to the ground, on his knees, as the Quickening comes to an end. By the time it has completely died away, he is out of breath. He collapses.

JUMP TO:

3 HOURS LATER

39 INT: THE LOFT (3 HOURS LATER)

39

DUNCAN enters the apartment - still in a daze. He drops the sword on the floor and falls onto the sofa. A spark and a glow emanate from the sword as it leaves his grasp. He doesn't notice. The minute the sword hits the floor, the spell is broken.

DUNCAN

What happened? What...

Momentary pause. DUNCAN remembers all too well what happened.

DUNCAN

How did she convince me to do it?

(beat)

How?

Momentary pause. DUNCAN thinks. After a few moments, he shakes his head, as if trying to clear it.

DUNCAN

Get a grip, Mac!

Momentary pause. DUNCAN raises his hands to his head.

DUNCAN

I need a drink.

DUNCAN sits up. He manages to get up off of the sofa, and walks over to the liquor cabinet. He takes out a bottle, and brings it to the kitchen. He gets a glass out of the cupboard, and pours a drink. He downs the contents of the glass, and then pours himself another. He takes the glass, and the bottle, back into the living room. On his way to the living room, he notices the envelope that Aphrodite left on the table. It says "DUNCAN" on it. He picks it up, and takes it with him to the sofa. He sits on the sofa. He places the

(CONTINUED)

bottle, and the glass, on the table. He looks at the envelope for a few moments, wondering where it came from. He opens it. There is a piece of paper inside. He removes the paper, and a key falls out. He picks up the key and looks at it. He opens the piece of paper. It's a note. He reads it.

NOTE

Duncan,

If you are reading this, it means that you have done as I asked. Thank-you. I told you that all I had would be yours. I wasn't only referring to what my Quickening would give you. The key that accompanies this note, is to a warehouse. A warehouse that contains all my earthly possessions. From alpha to omega.

Pause as DUNCAN looks up from the note.

DUNCAN

Alpha to Omega.

(beat)

The beginning to the end.

DUNCAN looks back at the note and continues reading.

NOTE

Mac, I have a confession to make. I sort of tricked you tonight. I had to be certain that you'd do it. I didn't want your sense of honor to get in the way, so I... I used the only thing I had at my disposal. The sword.

DUNCAN looks up from the note. He looks to the sword on the floor. Then back at the note. He continues reading.

NOTE

I told you it was forged by Hephaestus, but what I didn't tell you was that it was *The Sword of Obedience*. Which means that, once you took it from me, you were susceptible to my every command. You wouldn't be able to deny me anything. Please don't be mad, Mac. I had to do it. I couldn't go on any longer. I couldn't wait to find someone else.

(CONTINUED)

DUNCAN looks up from the note and back at the sword again.

DUNCAN
A magical sword. Hmmm.

DUNCAN looks back at the note and continues reading.

NOTE
Now that I'm dead, the power of the sword is yours. Anyone who touches it, while you are touching it, will be under your control. They will not be able to deny you anything. And, they will forever be under your control. Until you die, or until you release them. To release them, you just have to say "I release you from your bond." Use the sword well, Highlander. And again, thank-you. May the gods be with you,

Aphrodite.

P.S: The address of my warehouse, is 202 Fencepath Place.

DUNCAN puts the note down, and picks up the key.

DUNCAN
I wonder what this warehouse holds?
(beat)
What will this key unlock?
(beat)
What things from yesteryear lie beyond the door that this key opens. What...

DUNCAN's thought is interrupted by the ringing of the telephone. He picks it up.

DUNCAN
Hello?

JOE (VO)
Mac, it's Joe.
(beat)
Can I see you at the bar, now?!?

DUNCAN
What is it?

Momentary pause.

JOE (VO)

I'll explain when you get here. I don't want to get into it over the phone.

DUNCAN

I'm on my way.

DUNCAN hangs up the phone. He tosses the key in the air and catches it, while saying the next line.

DUNCAN

Looks like you'll have to wait.

DUNCAN puts the key into his pocket. He heads for the door. He notices the sword on the floor, and picks it up.

DUNCAN

The Sword of Obedience, hunh?

(beat)

Well, we can't just leave you lying around where anyone can pick you up now can we?

Momentary pause. DUNCAN looks for around the loft for a place to put it. He finally settles for under the bed. DUNCAN places the sword under the bed, and then leaves the loft.

JUMP TO:

40 INT: JOE'S BAR 40

DUNCAN enters and goes over to JOE. JOE motions him into the office. They go to the office.

CONTINUE TO:

41 INT: OFFICE 41

JOE enters, and sits behind his desk. DUNCAN follows, and sits on the sofa beside the door.

DUNCAN

So, what is it?

Momentary pause.

JOE

There was this really weird guy in here tonight.

(CONTINUED)

DUNCAN

There are weird guys in here all the time, Dawson. What's the...

JOE looks at DUNCAN and points his finger at him.

JOE

This weird guy was looking for you.

DUNCAN

Me?

JOE

Yeah. You.

DUNCAN is curious.

DUNCAN

What did he look like?

Momentary pause. JOE pictures the guy in his mind.

JOE

About 6'3", short black hair, and built. Boy was he built.

DUNCAN

Did he say what he wanted?

JOE

He mumbled something about you and his sister.

DUNCAN

Sister?

Momentary pause.

JOE

I think that was what he said anyway. You break any hearts lately?

DUNCAN

Joe, you know there hasn't been a woman in my life for a while. In fact, the only woman I spent any time with lately was Aph...

DUNCAN pauses. An expression crosses his face. He recalls something Aphrodite said.

(CONTINUED)

APHRODITE (VO)
The only one left, besides me...
(beat)
Is my brother...
(beat)
Ares.

DUNCAN mutters his next line more to himself than to JOE.

DUNCAN
Nah, it couldn't be.
(beat)
Could it?

Momentary pause. JOE can tell from the look on DUNCAN's face that he knows who the guy is.

JOE
You know him, don't you.

DUNCAN
Maybe.

DUNCAN goes over to the desk and sits on the chair on his side of it. He looks at JOE.

DUNCAN
How much do you know about Greek
Mythology?

JOE
Mythology?

DUNCAN
Yeah. Mythology.

JOE is curious at the sudden change of topic.

JOE
The basics. Why?

Momentary pause.

DUNCAN
How accurate are your records on
us?
(beat)
How far back do they go?

JOE is curious. He still has no idea where DUNCAN is going with this.

JOE

Why?

(beat)

What does Greek Mythology have to do with our records?

DUNCAN

What would you say if I told you that every Immortal is, or was, related to the Ancient Greek Immortals?

JOE

You mean the Gods?

DUNCAN

Yes.

(beat)

And that it was them, who started the game!

JOE

I'd say...

(beat)

Are you feeling okay? Are you sure you haven't had one too many...

DUNCAN

What if I told you I could prove it?!?

Momentary pause. JOE looks at DUNCAN, his curiosity is now totally piqued.

DUNCAN

Last week a woman came to see me.

JOE

A woman. Why am I not surprised?!

Momentary pause. DUNCAN gives JOE a look.

JOE

Sorry.

(beat)

Go on.

DUNCAN

I sensed her coming.

JOE

So she's an Immortal?

(CONTINUED)

DUNCAN

Yes.

DUNCAN rises from the chair, and starts pacing. JOE waits for him to continue.

DUNCAN

But, she was different.

JOE doesn't notice DUNCAN use of the past tense.

JOE

Different, how?

DUNCAN

The sensation I got from her was 10, no 100 times stronger than any I've ever felt. My head was actually throbbing.

(beat)

The sensation usually ceases once you have identified the other Immortal, but...

JOE

...not this time?

DUNCAN

No. It didn't stop until she touched me.

Momentary pause. DUNCAN falls silent. JOE is really curious now, he is still wondering where DUNCAN is going with this. After a few moments, he prompts him to continue.

JOE

Go on, Mac.

DUNCAN turns to JOE. He sits down at the desk again. DUNCAN takes a deep breath, and then tells JOE about his first meeting with Aphrodite.

CONTINUE TO:

42

FLASHBACK

42

DUNCAN recaps scenes 1, 2, and 6 for JOE.

43 INT: OFFICE

43

JOE

That's some story Mac. If you believe her.

DUNCAN

The strange thing is that, for the most part, there was never any question as to whether or not she was lying. I believed her.

JOE looks at DUNCAN questioningly.

JOE

For the most part?

DUNCAN

There was this little part of me that had doubts. I couldn't put my finger on why though. So I tried calling Diana. I figured if anyone knew anything, she would.

JOE

Diana? Have we moved to Roman Mythology?

DUNCAN

What?

JOE

Diana was the Roman Goddess of the Moon and the Hunt. She was their equivalent to the Greek's Artemis.

Momentary pause.

DUNCAN

No. I'm talking about Diana Marsson.

JOE stifles a laugh.

DUNCAN

What?

JOE

Marsson? As in the son of Mars?

(beat)

Mars was the Roman equivalent of Ares, God of War. You sure you haven't crossed over into Roman...

(CONTINUED)

DUNCAN gives JOE a "get serious" look.

DUNCAN

Joe!!

JOE

Sorry.

DUNCAN looks at JOE.

DUNCAN

I went to her place, since she has every book, video, and article ever written on Ancient Greece and its mythology.

JOE

Every one? Must be some collection!

DUNCAN

It is.

JOE

Did you, umm, find what you were looking for?

DUNCAN

Not really. I wasn't even sure what it was I was looking for.

JOE

So what happened next?

Momentary pause. DUNCAN takes a deep breath, and then proceeds to tell JOE about his second meeting with Aphrodite, and how he'd agreed to kill her.

CONTINUE TO:

44	FLASHBACK	44
	Duncan recaps events of Scene 24	
45	INT: OFFICE	45

JOE

You killed her?

DUNCAN

Yes.

(CONTINUED)

JOE
Just like that? What happened to
your...

With a sad look in his eye, DUNCAN lowers his head.

DUNCAN
I didn't have a choice.

DUNCAN thinks of the Sword. JOE is confused.

JOE
What does that mean? You didn't
have a choice? Everyone...

DUNCAN looks up at JOE.

DUNCAN
It was the sword, Joe.

JOE
The sword? I don't...

DUNCAN wonders how much he should tell JOE about the sword. He decides he really doesn't want to get into that right now.

DUNCAN
Doesn't matter.
(beat)
Any doubts I might have had as to
who she was, were gone.
(beat)
When I received her Quickening, her
whole life flashed before my eyes.
Most of it was just a jumble of
images, but I saw Ancient Greece
when it wasn't Ancient. I saw Mount
Olympus, and the Immortals that
called themselves Gods. I saw them
using their so-called powers. I saw
the meeting at Stonehenge where the
game was laid out.

Momentary pause. There is a silence between them for a moment.

JOE
Did she mention if she was the last
of the...

(CONTINUED)

DUNCAN
...Gods?

JOE nods a "yes".

DUNCAN
She said that only one other
remained.

JOE
Who?

DUNCAN
Her brother.

JOE
Her brother? As a daughter of Zeus,
she had many brothers, Mac. Did she
get more specific? Give you a name?

DUNCAN wonders whether or not to reveal the name of her
living brother.

JOE
Mac?

DUNCAN
If I'm not mistaken, it's the guy
who came to see you tonight.

JOE
And that would be?

DUNCAN mutters his line.

DUNCAN
Ares.

JOE
What?

DUNCAN repeats the line, only this time a little louder.

DUNCAN
Ares. I said, Ares.

JOE
Ares?!?

DUNCAN
Yeah. Ares.

Momentary pause. DUNCAN gets up from his chair and paces. There is a silence between them again. JOE is thinking. DUNCAN is thinking. All of a sudden DUNCAN remembers the key. He puts his hand in his pocket and takes it out. He looks at it and starts fiddling with it. JOE looks at him. JOE is about to say something, when he notices the key that DUNCAN is playing with.

JOE
What's that?

DUNCAN
A key.

JOE
That's obvious. I mean, what is it
a key to?

DUNCAN
The past.

JOE looks at DUNCAN with an eyebrow raised in curiosity.

JOE
Going cryptic on me, Mac?

DUNCAN shakes his head as if coming out of a spell.

DUNCAN
What?

JOE
The Past?
(beat)
Whose past?

DUNCAN
Hers. Ours. Mans.

JOE
You've lost me.

DUNCAN looks at him and holds up the key.

DUNCAN
This little key could hold the
answer to many questions about that
time, or the years since then.

DUNCAN falls silent again. His mind wanders. JOE waits for DUNCAN to continue.

(CONTINUED)

DUNCAN
The note with it, said it opened a
warehouse.

JOE
Have you checked it out yet?

DUNCAN
What do you think?

JOE
What are you waiting for?

DUNCAN
I don't know.

JOE
Did the note give you any clue as
to the contents of the warehouse?

DUNCAN
No. It just said that it contained
everything from alpha to omega.

JOE
Alpha to Omega?

DUNCAN
Alpha and Omega, are the first and
last letter of the Greek Alphabet.

JOE
I know that.

DUNCAN
The phrase "Alpha to omega", means
"the beginning to the end".

JOE
That could be a lot of stuff, Mac.

DUNCAN
I know.

DUNCAN stares at the key.

JOE
I'll ask again.

BEAT
What are you waiting for?

DUNCAN doesn't answer.

JOE
Are you afraid of what you'll find
in there?

DUNCAN
Afraid? No.

DUNCAN continues to stare at the key.

DUNCAN
Curious. Yes.

JOE
Then open it!

DUNCAN
It could be a Pandora's Box, you
know.

JOE looks at DUNCAN questioningly.

DUNCAN
Don't tell me you've never heard
the story of Pandora's Box?

JOE
Oh, I've heard it, Mac. I've heard
it. I just don't see...

DUNCAN
...the connection?

JOE nods a "yes". DUNCAN goes to him, and holds up the key.

DUNCAN
This was a gift from a God! Just
like the box was a gift to Pandora
from a God. And, just like that
sword was.

JOE
Yeah, but Pandora was given strict
orders never to open that box. And
from what you've told me, Aphrodite
tricked you with that sword. S for
the warehouse, she told you to open
it.

DUNCAN
Not exactly.

JOE

If she didn't want you to open it,
why give you the key?

DUNCAN

It could be a test.

JOE

If it were a test, she would have
given it to you before she let you
take her head! Otherwise, it would
be like giving a student his
diploma and then making him pass
the exams he needs to in order to
get it.

DUNCAN

Maybe I should wait till Diana gets
back. She'll know if...

JOE

Mac, I think it would be a good
idea to inspect the warehouse
before calling Diana.

(beat)

I mean, if there is nothing
there...

DUNCAN

Where would you get the idea that
there is nothing there? She said
that...

JOE

All I'm saying, is why waste
Diana's time if there is nothing
she'd...

DUNCAN

I guess you're right.

JOE

Good.

(beat)

Then let's go.

JOE rises from behind the desk. DUNCAN looks at him
questioningly.

DUNCAN

Go? Go where?

(CONTINUED)

JOE
The warehouse!!

DUNCAN
Joe, I...

JOE
You're going to drive yourself
crazy, Mac.
(beat)
Just go, get it over with.

DUNCAN
Oh, all right.
(beat)
Let's go.

DUNCAN and JOE exit the office.

JUMP TO:

46 EXT: WAREHOUSE

46

DUNCAN and JOE are standing in front of the warehouse.
DUNCAN is playing with the key. He still isn't sure that
this is a good idea.

JOE
Are we just going to stand here all
night, or are you going to open
that door?

DUNCAN
I'm not sure.

JOE
Not sure? I thought we'd gone
through this already?

DUNCAN
Look, I'm no expert on Ancient
Greece, but I do know that the Gods
were notorious for playing with
mankind. For toying with them. I'd
really feel better if...

JOE
Sometimes you can be so stubborn,
MacLeod. I'd have thought that a
man of your age would...

(CONTINUED)

DUNCAN
Look, it's better to be safe than
sorry, right.

Momentary pause.

JOE
Didn't you say something about all
the Gods losing their powers when
the game began?

DUNCAN
Yeah.

JOE
So, what could possibly be wrong
with opening the door?

DUNCAN
Joe, I...

JOE grabs the key out of DUNCAN's hand.

JOE
Fine, I'll open it then.

DUNCAN grabs JOE's arm.

DUNCAN
No!
(beat)
If anyone is going to open it, it
will be me.

JOE holds out the key. DUNCAN looks at it. After a few
moments, he takes it.

DUNCAN
But if all Tartarus breaks lose...
(beat)
...it's your fault.

DUNCAN puts the key in the lock and opens the door.

JOE
Well, nothing has jumped out at us.

DUNCAN
Yet.

JOE
You really think there is something
in there?

(CONTINUED)

Momentary pause.

DUNCAN

Let's just say, I've got a bad feeling about this.

JOE

Shall we go in?

DUNCAN

I guess so.

JOE

After you.

DUNCAN enters. JOE follows.

CONTINUE TO:

47

INT: WAREHOUSE

47

DUNCAN flips on the light switch. The sight of what they see amazes them.

JOE

Wow! Would you look at all this stuff!!

DUNCAN and JOE start walking around the warehouse.

DUNCAN

Now I know I have to call, D!

They continue looking around.

DUNCAN

I wonder if her friend is still interested in obtaining Ancient Greek artifacts?

JOE

What? You can't be serious? This stuff belongs in a museum! Not a private collection! There must be hundreds of scholars who would love to get their hands on this stuff.

DUNCAN

I told Diana that if I heard of any artifacts, I'd let her know. I at least owe her a phone call.

(CONTINUED)

JOE

Just promise you won't agree to
sell her friend anything until
after we've talked to the museums
and historians okay?

DUNCAN

We?!?

JOE

You know what I mean.

DUNCAN

(smile)

Yeah. Let's look around. I want to
see just exactly what is in here.

They look around. The CAMERA pans around the warehouse for a
while then...

JUMP TO:

5 HOURS LATER

48

INT: JOE'S BAR

48

JOE and DUNCAN enter. As they pass the bar on the way to the
office, EMILIA, the bartender, signals JOE.

EMILIA

Ah, Mr. Dawson?

JOE and DUNCAN stop, and go over to her. JOE leans on the
bar and looks at her.

JOE

It's Joe, Emilia. Joe. How many...

EMILIA

Sorry. Joe.

EMILIA notices DUNCAN.

JOE

So, what can I...

EMILIA

Oh, right.

(beat)

Adela called why you were out.

DUNCAN raises an eyebrow in curiosity.

(CONTINUED)

DUNCAN

Adela?

JOE looks at EMILIA in surprise.

JOE

What did she...

EMILIA

She wanted to know where you were.

JOE gets a puzzled look on his face. EMILIA can tell he must have forgotten.

EMILIA

You were supposed to pick her up three hours ago!!!

JOE slaps the counter.

JOE

Damn! I completely forgot.

DUNCAN

Who's Adela?

JOE

Look, we're gonna have to finish this later, MacLeod. I've got to go.

JOE starts to head out. DUNCAN yells after the retreating JOE.

DUNCAN

Who's Adela?

JOE doesn't answer, he just keeps on going. DUNCAN watches him leave, then sits at the bar. EMILIA looks at him. DUNCAN brings a bowl of pretzels closer. He takes a handful, and eats them while talking to EMILIA.

EMILIA

So, you're MacLeod. It's nice to finally put a face to the name. Mr. Daw... Joe... talks about you all the time.

DUNCAN looks at her in a curious, yet playful, way.

DUNCAN

Oh, really?

(CONTINUED)

EMILIA

Well, not all the time. But enough
to make one wonder just who you
are.

DUNCAN

Emilia, right?

EMILIA

Right.

Momentary pause.

DUNCAN

Who's this Adela?

EMILIA

Oh, come on. You mean to tell me
that you don't know?

Momentary pause.

DUNCAN

If I knew, would I be asking?

EMILIA

I guess not.

DUNCAN

So, who is she?

EMILIA

His girlfriend.

DUNCAN

Girlfriend?

(beat)

Dawson has a girlfriend. Since
when?

EMILIA

I thought you were his best friend!
How could you not know?

DUNCAN

We're friends, but I wouldn't say
we were best...

EMILIA

He seems to know everything about
you.

(beat)

What is your...

(CONTINUED)

DUNCAN pretends he just remembered that he has to be somewhere.

DUNCAN
Look, I've got to leave now. It was
nice meeting you. Bye.

EMILIA
Bye.

DUNCAN leaves. EMILIA watches him leave.

JUMP TO:

49 INT: THE LOFT

49

DUNCAN enters. He calls DIANA. He gets her machine.

DUNCAN
Hi, D. It's me again. Call me when
you get back. It's important. Bye.

DUNCAN hangs up the phone.

FADE OUT.