

The Chronicles of Diana Marsson  
Chapter 8: Revelations

By

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A "Hercules: TLJ" / "Highlander: The Series" Crossover  
(This chapter also includes "Renegade")

1998

THURSDAY SEPTEMBER 25th 2003

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INT: THE DOJO (11:00AM)

1

DIANA and DUNCAN are sparring with swords. DUNCAN has his Katana. DIANA has the sword that Ares gave in *FIRST IMPRESSIONS*, and that she found in the warehouse in *REALITY CHECK*. CLARK is sitting on a bench watching. He has a knapsack at his feet. DIANA knocks the Katana out of DUNCAN's hand and trips him, using one of Ares' moves. DUNCAN falls and DIANA brings her sword to his neck. CLARK cheers.

CLARK

Yay mom.

DIANA looks at DUNCAN.

DIANA

Gotcha.

DUNCAN looks at her and gives her an "I surrender" gesture.

DUNCAN

You're really good.

DIANA

Thank you.

(beat)

I guess it's true what they say.

You never forget.

DUNCAN

You never told me...

(beat)

Who taught you?

Momentary pause.

DIANA

It's a long story.

DUNCAN

Let me guess.

(beat)

Alex, right?

DIANA

Alex?

Momentary pause. DIANA tries to think of who he is referring to. She remembers.

(CONTINUED)

DIANA

No. It wasn't Alex.

Momentary pause. DUNCAN raises an eyebrow. If it wasn't Alex, then who was it?

DUNCAN

It wasn't?

DIANA

Nope.

Momentary pause.

DUNCAN

Well, whoever it was...

(beat)

I wouldn't want to go up against him.

DIANA

Oh?

DUNCAN

I mean...

(beat)

If you can beat me, and you're only his student...

(beat)

He'd probably cream me.

DIANA gives him a look.

DIANA

I never said it was a he.

DUNCAN

Touché.

Momentary pause.

DIANA

I don't think you'll have to worry about him anyways. I mean he hasn't come looking for you yet. And...

DUNCAN

Yet? What's that supposed to mean?

DIANA

Then again...

(beat)

He always did like to play games.

DUNCAN  
Who?

DIANA  
Maybe one day you will have to face  
him!  
(beat)  
Would you like to learn some of his  
moves?

DUNCAN  
Wait.

Momentary pause. DUNCAN thinks he has figured out what she  
is trying to say.

DUNCAN  
Are you saying that an Immortal  
taught you?

DIANA  
Yes.

DIANA looks at CLARK. She remembers the day she met her  
teacher.

FADE TO:

2 FLASHBACK 2

Chapter 4, Scenes 7 & 8.

FADE BACK TO:

3 INT: DOJO 3

DIANA  
Years ago.

DUNCAN notices the way DIANA is looking at CLARK. DUNCAN  
realizes that she must be referring to Ancient Greece. He  
remembers something that METHOS said.

FADE TO:

4 FLASHBACK 4

Chapter 6, Part of Scene 42.

(From Methos' line "Um, Diana?" to the direction "DUNCAN  
actually hears METHOS' line, but doesn't understand what he  
means. He wonders if he should question his friend, but  
decides against it. Instead, he joins METHOS in watching

DIANA spar against her invisible opponent. They watch as she vents her frustrations.")

FADE BACK TO:

5

INT: DOJO

5

DIANA is still looking at CLARK.

DUNCAN

The only Immortals you knew then,  
besides Methos, were...

DIANA

Yes.

Momentary pause. DIANA looks back at DUNCAN.

DIANA

And he's the only one left.

DUNCAN

The only one...

METHOS' line now makes sense.

METHOS (VO)

She learned from the best.

METHOS (ECHO)

The best. The best.

DUNCAN

Ares. Your teacher was Ares?

DIANA

Yep.

(beat)

The God of War himself taught me.

(beat)

But don't feel bad. I also beat him  
a few times.

DUNCAN

I can't believe that Ares...

DUNCAN tenses. Someone is coming. CLARK senses the person as well, but doesn't look concerned. DUNCAN knows that CLARK can always tell "who" is approaching, and since he is not concerned, there must not be any danger. DIANA notices the look on DUNCAN's face, and knows another Immortal is approaching. DIANA and DUNCAN stop talking as the door opens and RICHIE and JOE enter. CLARK runs to them.

(CONTINUED)

CLARK  
Uncle Richie. Uncle Joe.

RICHIE / JOE  
Clark.

CLARK  
You should have seen it.  
(beat)  
Mom beat Mac. Again!

DIANA helps DUNCAN up off the floor. RICHIE looks at them.  
They head over.

RICHIE  
Again, Mac?

DUNCAN  
Richie. Joe.

RICHIE  
You getting soft? I mean...  
(beat)  
...being beaten by a woman...  
(beat)  
...and a mortal woman at that.  
(beat)  
Ouch. That's got to be...

DIANA punches RICHIE in the arm. JOE gives DUNCAN a look.

JOE  
Mac?

DUNCAN looks at JOE.

JOE  
Can I see you in the office for a  
moment?

DUNCAN  
Sure.

DUNCAN and JOE head to the office. RICHIE admires DIANA's  
sword.

RICHIE  
Nice sword.

DIANA  
Thanks.

RICHIE

Didn't know you knew how to use  
one!

DIANA heads over to the counter to get a glass of water. She says her line en-route to the counter. RICHIE follows her.

DIANA

There's a lot about me you don't  
know, Rich.

RICHIE

So. What was that about Ares?

DIANA turns to him.

DIANA

What?

RICHIE

Ares.

Momentary pause. RICHIE thinks that the look that DIANA is giving him, means that she hasn't got a clue what he is talking about.

RICHIE

As we came in, Mac said "I can't  
believe that Ares..."

(beat)

Who's Ares?

DIANA

How'd you hear that? You guys...

RICHIE

You'd be amazed how sound echoes in  
here sometimes.

(beat)

Well? Who is he?

DIANA

The God of War.

RICHIE gives her a "well duh" look.

RICHIE

I knew that. I mean who was Mac  
talking about? He certainly wasn't  
referring to *thee* Ares.

DIANA  
Wasn't he?

RICHIE looks at her with a raised eyebrow.

RICHIE  
What?

DIANA notices DUNCAN and JOE are leaving the office. She heads over to them. RICHIE follows, with a confused look on his face. He says his line to DIANA as they walk over to DUNCAN and JOE. (JOE and DUNCAN head to them once they have exited the office.)

RICHIE  
Are you trying to tell me that Mac was actually discussing Mythology?

DIANA laughs and looks at RICHIE.

DIANA  
Ask Mac.  
(beat)  
See what he says.

DUNCAN reaches them and overhears the end of DIANA's line.

DUNCAN  
About what?

Momentary pause. RICHIE looks from DIANA to DUNCAN.

RICHIE  
Ares.

Momentary pause. DUNCAN looks at DIANA. DIANA gives DUNCAN a shrug of her shoulders. DUNCAN looks back at RICHIE.

DUNCAN  
What about him?

RICHIE  
Who is he?

DUNCAN  
The Greek God of War.

RICHIE gives a "ha ha" laugh.

RICHIE  
Ha. Ha. Funny.  
(beat)  
That's the answer Diana gave me.



DUNCAN  
Well it's true. He is.

RICHIE  
You mean was.

DUNCAN  
Whatever.  
(beat)  
Why do you want to know?

RICHIE  
As I told Diana...  
(beat)  
When Joe and I were on our way in,  
I heard you say "I can't believe  
that Ares..."  
(beat)  
You...

DUNCAN  
...never finished the sentence  
Rich.

RICHIE  
Would you care to finish it?

DUNCAN gives RICHIE a look.

DUNCAN  
Why?

RICHIE  
Mac!

DUNCAN  
All right.  
(beat x2)  
Diana and I were discussing  
mythology. And...  
(beat)  
Diana had just told me that Ares  
and Aphrodite were lovers.  
(beat)  
I was going to say "I can't believe  
that Ares and Aphrodite were  
lovers".

DIANA gives DUNCAN a "nice save" look. RICHIE doesn't notice it.

(CONTINUED)

RICHIE  
And that's it?

DUNCAN  
Yeah. That's it.

RICHIE doesn't buy DUNCAN's explanation at all. He has this feeling that they are all keeping something from him. But he's not sure what it is. DUNCAN gives DIANA a "we need to talk" look. DIANA acknowledges the look and turns to RICHIE.

DIANA  
Rich, can you do me a favor?

Momentary pause. RICHIE looks at DIANA.

RICHIE  
Anything.

DIANA  
Could you take Clark to school for me?

RICHIE  
Sure.

DIANA  
Thanks, Rich.

RICHIE gets the feeling that they are trying to get rid of him, but doesn't let on. Besides, maybe CLARK knows what's going on. RICHIE heads to CLARK who is sitting back on the bench.

PAN TO:

6 FOCUS SHIFTS TO CLARK

6

RICHIE  
Come on Clark, let's go.

CLARK picks up his knapsack and looks at DIANA.

CLARK  
Bye mom. Bye Mac. Bye Uncle Joe.

DIANA  
Bye son. Be good.

DUNCAN / JOE  
Bye Clark.

RICHIE and CLARK leave.

PAN TO:

7 FOCUS ON JOE, DUNCAN, AND DIANA 7

As soon as RICHIE and CLARK have left, DUNCAN hands her a business card.

-----  
 ANTON RAMIREZ EMILIO SANCHEZ

"Acronyms 'R' Us"

Phone: 555-4263

Cell: 555-4927

Toll Free: 1-800-659-6787

Fax: 1-800-463-6927  
 -----

DIANA reads the card. At least the name of the company on the card.

DIANA  
 Acronyms R Us?

DIANA looks at JOE and DUNCAN.

DIANA  
 Never heard of them.

JOE points to the card in DIANA's hand.

JOE  
 That was left at the bar a few hours ago.

DIANA looks at them with raised eyebrows.

DIANA  
 I don't get it.

DUNCAN looks at DIANA.

DUNCAN  
 Acronym his name, D.

DIANA looks back at the card, and reads the first letter of each of his names.

DIANA  
 A...R...E...S.  
 (read them faster)  
 A.R.E.S.

(CONTINUED)

(put them together)  
Ares. Ares?

DUNCAN

Ares.

They all share a look.

JUMP TO:

8 ANCIENT GREECE - CLEARING BY A LAKE - SUN IS SETTING 8

ARES is sitting under a tree - waiting. DIANA approaches. ARES hears her coming, and starts to rise. As he rises, the surroundings change.

FADE IN TO:

9 ILLUSIONARY ROOM 9

The open space turns into a castle-like bedroom. There is a fireplace alongside one wall, and a big bed with black & red satin sheets alongside another wall. There are lit candles throughout the room, and a fire blazing in the fireplace. He is leaning on the fireplace mantle staring at DIANA who is momentarily standing seductively in the doorway. ARES has also changed her clothing. She is now wearing a beautiful, sexy, peacock blue, silk dress, with spaghetti straps. DIANA is awed at the room. It is beautiful. As she is taking in the room, ARES approaches her. He opens his hands and indicates the room.

ARES  
Do you like it?

DIANA  
(teasingly)  
I love it.

DIANA goes to him. He vanishes, and reappears behind her. He runs his fingers across her bare neck and shoulders. He brings his mouth to her ear. He leans over and whispers seductively into it.

ARES  
I knew you would.

ARES massages her shoulders and nuzzles her neck. She leans back in his arms, against his chest. He moves his hands down around her waist. She brings her arms up, and places them around his neck.

(CONTINUED)

DIANA

Oh, Ares. I...

ARES slowly moves his hands up her body. He whispers into her ear.

ARES

Sh.

ARES kisses her neck. As his hands reach her shoulders, she turns around, in his arms, and kisses him - passionately and deeply. She breaks the kiss and looks him in the eye.

DIANA

I want you.

ARES runs a hand up the side of her face, and through her hair. With a mere thought, they are on the bed. They are both naked, and he is on top of her. He is looking into her eyes. She looks at him - seductively.

DIANA

Take me.

He kisses her throat and then kisses down her body. He cups her breasts in his hands and she gasps. He then kisses her fully on the lips. She wraps her arms around his neck. His hands release her breasts, and roam down the sides of her body. One hand rests between her thighs, fingers exploring, while the other goes up her body and around her neck. He pulls her close to himself in a very passionate kiss as he enters her. He feels her body give in as it accepts him. Once he is in, her legs wrap, vice-like, around his waist, pulling him closer and allowing him to go deeper. He releases her lips, kisses her neck and pushes deeper and deeper. She gasps his name. He cups a breast and squeezes it. She moans. He suckles on the breast, as he pushes and pumps his way deeper inside of her. They seem to be riding the coaster of love forever. She looks like she is about to pass out. He's not sure how much more of this she can take. He won't let her go. He wants to take her all the way, to the highest high, the place only a God can take her. And he does. As they reach that peak, she screams his name. Once he has released his godly seed into her, and is completely empty, he slowly withdraws from her. She looks at him, and brings his lips to hers. She kisses him - softly, gently. He rolls off of her and onto his side. They break the kiss. He looks at her. She is breathing heavily. He runs a hand through her hair, and looks at her.

ARES

Are you okay?

DIANA says her line gaspingly.

(CONTINUED)

DIANA

Fine. That was... quite a workout... I've never felt like this before. It has never been like that... No man has ever made love to me like that. I felt like... like... I was on fire. Like I was going to explode.

ARES

And you did. I felt you.

DIANA

So did you.  
(beat)  
I loved feeling you flowing inside me. You were great.

DIANA flashes him a smile. He smiles back.

DIANA

You may be the God of War, but...  
(beat)  
You are one mighty fine lover.

DIANA turns onto her side and looks at him.

DIANA

I didn't want it to end. I...

ARES places his hand under her chin and brings his lips to hers. He kisses her. She melts into his arms. He breaks the kiss. She rests her head on his chest. He strokes her hair.

DIANA

I wish we could stay like this forever.

ARES

Diana, I...

DIANA

I want to lie in your arms, in your bed, forever.

ARES

Really?

DIANA rolls onto him and looks down at him.

DIANA

Would I lie to the God of War?

(CONTINUED)

DIANA smiles and kisses him. She releases his lips and kisses his throat.

ARES  
What are you doing?

DIANA  
Showing the mighty Ares how much I love and want him. I want to be your chariot for eternity. I want you to be the only one to ride me. I want you to take my body. Make...

ARES  
Diana, I...

DIANA  
You not up for another spin?

ARES laughs and looks at her.

ARES  
It's not that. It's just...

Momentary pause.

DIANA  
Just what? Don't you want me?

ARES  
Of course I want you. But...  
(beat)  
It's too soon.

DIANA looks at him.

DIANA  
Too soon?

ARES  
A mortal body has its limits, and you reached yours. If we were to...

DIANA  
I'm not like any other mortal.

DIANA kisses him.

DIANA  
You've said so yourself. More than once.

She lets her hands start to explore his body. She says next line very seductively.

DIANA

Take me.

She kisses down his body as she says her next line.

DIANA

Make love to me.

(beat)

Don't hold back.

(beat x2)

Show me what you've got.

(beat)

You are *thee* god.

(beat)

The only one I want.

(beat x2)

Take this offering I give to you.

(beat)

Take it as you please.

(beat)

Do me as you want.

(beat)

No, holds, barred.

ARES can't stand it anymore. He wants her. He brings a hand to her head, grabs a fistful of hair, and pulls her head up. She gasps. He looks at her, hungrily. She can see the hunger in his eyes. She knows he wants her. She smiles at him.

DIANA

You want to take me rough? Go for it, tiger. You are the master. I am all yours. Take me, Ares.

He brings her lips to his and kisses her. He rolls over and as they begin to make love again, we...

FADE TO:

10

INT: APARTMENT

10

ARES is asleep in a chair. He suddenly wakes up.

ARES

Diana.

(beat)

Why now? I haven't thought about her in months.

(beat)

Could she be here? Near here?

(beat)

No. She is, was, is, from Toronto.

This is Seattle.

(CONTINUED)



(beat)  
I wonder why I should be thinking  
of her now.

(beat)  
Maybe once I deal with MacLeod, I  
shall go to Toronto and look her  
up. Maybe the time is finally  
right. Maybe...

The ringing of the phone interrupts ARES' thought. He looks  
at the phone. He goes to the phone and answers it on the  
third ring.

ARES  
Hello?

MAN (VO)  
It's me boss. I left that card at  
the bar like you said.

ARES  
Good. Did anyone see you?

MAN (VO)  
Nope.

ARES  
Good.

MAN (VO)  
And you were right. The owner took  
one look at the card, and made a  
beeline for the Dojo.

ARES  
As I knew he would. As I knew he  
would.

MAN (VO)  
I don't get it. Why go through...

ARES  
You don't have to get it.

ARES hangs up the phone. He walks over to the table on which  
his sword is laying. He picks up the sword as he says his  
line.

ARES  
It won't be long now, MacLeod. Not  
long at all.

ARES swings his sword, severing the head of an imaginary  
opponent.

(CONTINUED)

JUMP TO:

MONDAY SEPTEMBER 29th 2003

11 INT: SIXKILLER ENTERPRISES (NOON)

11

BOBBY is hanging up the phone as RENO enters. RENO takes off his sunglasses and clips them on his shirt. He heads over to BOBBY's desk. He sits in the chair in front of the desk, and puts his feet up on the desk. RENO can tell something is eating at his partner.

RENO

What's the matter, Bobby?

BOBBY is quiet. Too quiet for RENO's liking. RENO prompts him to explain.

RENO

Who was on the phone?

BOBBY

Remember that psycho we brought in in '97?

RENO gives BOBBY a "could you be a little more specific" look.

RENO

Which one?

BOBBY

Jacques Summers.

RENO tries to remember.

RENO

Summers... Summers... Sum...

(remember)

Wasn't he the guy who had a thing with swords and heads?

BOBBY nods affirmatively.

BOBBY

That would be him.

RENO

What about him? Last I heard he was serving five consecutive life sentences, with no...

(CONTINUED)

BOBBY  
He escaped.

RENO  
What?

BOBBY  
It was the strangest thing.

BOBBY clams up as if not wanting to continue. RENO stares at BOBBY with a "continue" look.

BOBBY  
Three days ago he gets a visit from  
some guy named Sanchez...

RENO  
Sanchez?

BOBBY  
At least that's the name he signed  
in the guest book.  
(beat)  
Anton Ramirez Emilio Sanchez.

Momentary pause.

RENO  
Go on.

BOBBY  
No one knows what happened, but...  
(beat)  
...last night he just... he just...

Momentary pause.

RENO  
Just what?  
(beat)  
He just what?

Momentary pause. RENO takes his feet off the desk, stands up, and leans over the desk.

RENO  
Spit it out, Bobby. He just...

BOBBY  
...walked right out of there!

Momentary pause.

RENO

Just like that? No one tried to stop him?

BOBBY

That's the strange part.

(beat)

According to the reports, when Summers was ordered to stop and didn't, the guards opened fire. They shoot him. Over and over and...

RENO

I thought you said he escaped. He sounds dead. I mean bullets will kill...

BOBBY

But they didn't. It was like they were shooting blanks. The bullets didn't even faze him! He just kept on walking. Right out of there.

RENO

So, what are we...

BOBBY

That was the county on the phone. Since we brought him in last time, they want us to bring him in again.

RENO

Sounds easy enough. Let's pull his file and see what we have on him.

Momentary pause. BOBBY rises from the desk and heads to the filing cabinet. RENO heads over to the computer. BOBBY notices RENO at the computer.

BOBBY

What are you...

RENO

Cheyenne put all the old cases on the computer when she was up last month. Don't you remember?

BOBBY

Right. I knew that.

BOBBY is lying. He had forgotten that. BOBBY heads over to the computer. RENO enters a Windows database file. On the screen appears a line that reads:

(CONTINUED)

ENTER FILE NAME or NUMBER: \_\_\_\_\_

The computer is waiting for a response. RENO types "Jacques Summers" in the box, and presses enter. The computer screen changes to a split screen. The left side of the screen displays a photo of Jacques Summers and the right side lists a bio/rap sheet. RENO scans through the bio, which goes off of the page. As he scrolls down, only the bio side moves. The picture stays solid.

RENO

According to this, we caught up with him as he was boarding a plane to Seattle.

BOBBY

What's in Seattle?

RENO

Who knows. Maybe it wasn't a what, but a who!

BOBBY

You think that whatever his reason for going to Seattle was in '97, would still be there?

RENO

It would be nice, wouldn't it?

(beat)

There's only one way to find out.

RENO returns to the Windows desktop screen, without shutting down the database file. (He just minimizes the window.) RENO then double-clicks the TRAVEL SEARCH icon. BOBBY stares at RENO in amazement.

BOBBY

When did you become so computer literate?

RENO

Bobby, it's 2003.

The screen changes and the computer displays the following message:

NAME: \_\_\_\_\_

RENO types "JACQUES SUMMERS", and then presses enter. The computer adds a line under "NAME: Jacques Summers":

MODE of TRANSPORTATION to SEARCH: \_\_\_\_\_

(CONTINUED)

RENO types "ALL" and then presses enter. The computer displays another line of text - centered and flashing under "MODE of TRANSPORTATION to SEARCH: All"

SEARCHING.....

After a few moments the computer adds the following info to the screen:

Jacques Summers. One-way ticket to Seattle.

Departure LAX 11:00am. Arrival Seattle 1:00pm.

RENO looks to BOBBY.

RENO

Looks like he's headed there all right. And...

RENO looks at his watch.

RENO

...he should be getting there in about 20 minutes.

RENO closes and exits the TRAVEL SEARCH program. The computer returns to the desktop. RENO returns to the BIO screen. He clicks on the word TOOLS on the toolbar at the top of the screen and then clicks on WANTED POSTER. He creates a wanted poster based on the info available and then clicks on the PRINT icon on the top toolbar. He prints a few copies of the poster, then heads to the printer to pick up the prints. He then heads to the door, putting on his sunglasses as he heads for the door. BOBBY looks at him.

BOBBY

Where are you going?

RENO looks at him.

RENO

Seattle.

RENO opens the door.

RENO

Meet ya there.

BOBBY

Reno, wait...

RENO doesn't wait. He continues leaving. BOBBY throws his hands up in the air and heads to his desk. CAMERA ZOOMS in on the computer screen. The last set of comments on the bio sheet read as follows:

BIO (INFO)

Items found on his person at the time of booking: Keys, wallet, three dollars in coins, a pack of gum, a book of matches, a slip of paper with the name Richie Ryan scrawled on it, and a woman's wedding band with the inscription - "To Sarah. Forever, Jack."

The camera closes in on the name Richie Ryan.

JUMP TO:

12 INT: APARTMENT - SEATTLE (2:30PM) 12

ARES is sharpening his sword. He "senses" someone coming. He momentarily stops, looks at his sword, and then mutters the following line to himself.

ARES

It's about time.

In a few moments, there is a knock on the door.

SUMMERS (VO)

Sanchez. It's Summers. I...

ARES

Come in.

The door opens. SUMMERS enters. As he enters the apartment number on the door is visible. It's number 13. SUMMERS closes the door. ARES picks up a photo off of the table and walks over to SUMMERS.

SUMMERS

So. Here I am. What...

ARES hands him the picture. SUMMERS gets a look in his eye.

SUMMERS

Ryan!

(beat)

He's still here? In Seattle?

(CONTINUED)

ARES

Yes.

SUMMERS

I've been waiting for 6 years to  
take his head. That little b...

ARES

I really don't care what your  
grudge is with the kid. I just want  
him... out of the way.

SUMMERS gets a confused look on his face.

SUMMERS

Out of the way?

ARES

Yes.

SUMMERS

Why?

ARES

I need him to be otherwise occupied  
while I... take care of someone  
else.

SUMMERS

Someone else?

ARES

Yes.

(beat)

The one that killed my sister 6  
years ago.

SUMMERS still has a confused look on his face.

SUMMERS

Your sister?

ARES gives SUMMERS a look.

ARES

Is there an echo in here?

(beat)

Yes. My sister.

SUMMERS

So, like, who is he? Do I know him?

(CONTINUED)



ARES  
You've probably heard of him.  
(beat)  
After all he has made quite a name  
for himself amongst us.

SUMMERS thinks. ARES pauses, then continues.

ARES  
Some call him, *The Highlander*.

SUMMERS gives ARES a look.

SUMMERS  
MacLeod? You're going after  
MacLeod?  
(beat)  
I wish you luck, my friend. MacLeod  
is...

ARES gives SUMMERS that death look again. SUMMERS shuts up.

ARES  
So, will you help me?

Momentary pause.

SUMMERS  
What's the connection between  
MacLeod and Ryan?

Momentary pause. ARES doesn't answer he just stares at his sword.

SUMMERS  
Why do you need Ryan out of the  
way? MacLeod doesn't need...

SUMMERS stops talking as he thinks he has figured it out.

SUMMERS  
Oh I get it.  
(beat)  
Ryan is a friend of his. You figure  
if Ryan is dead, MacLeod might  
be...

ARES  
You could say that.  
(beat)  
So, will you help me?

SUMMERS flashes an evil smile.

SUMMERS

What do you need me to do?

ARES flashes a smile.

JUMP TO:

13 INT: HOTEL - ROOM 666 (4:00PM)

13

The door opens. SUMMERS enters. He pours himself a drink, then goes over to the window. He stares out it.

SUMMERS

That guy is weird. Really, really, weird.

(beat)

There's something about him. Something almost sinister.

(beat)

And if he thinks for one moment that he can take out MacLeod... he's crazy.

(beat)

But, you never know, this plan of his just might work. And if it does...

SUMMERS flashes an evil smile.

SUMMERS

I will take his head.

Momentary pause. SUMMERS takes a drink of his drink.

SUMMERS

I wonder...

(beat)

Why me? Why did he seek me out?

(beat)

Not that many people know what happened and why I want Ryan's head. How did he find out?

(beat)

I guess it really doesn't matter...

SUMMERS takes another drink of his drink, then stares out the window.

SUMMERS

Oh Sarah, I'm so sorry. If only I'd been there a few minutes earlier.

If only...

FADE TO:

14 FLASHBACK: ALLEY BEHIND A MUSEUM - LA (JUNE '97 10:00PM) 14

CAMERA PANS into the alley as a sword fight is coming to an end. The fight is between two Immortals. RICHIE RYAN and SARAH SUMMERS. The fight lasts a few more moments, and then RICHIE severs SARAH's head. As the Quickening envelops RICHIE, a man can be seen walking down the alley. This man is another Immortal - JACQUES SUMMERS. Sarah's husband. SUMMERS approaches the scene with his sword at his side. He sees the headless body of his wife and is frozen. He wants to cry out, but instead he turns to the man who is recovering from her Quickening. RICHIE looks up at SUMMERS and sees the fire burning in his eyes and the sword at his side. RICHIE gets up and looks at him.

SUMMERS  
You killed my wife.

SUMMERS raises his sword. RICHIE, still recovering, realizes that this guy wants revenge.

RICHIE  
Hey, man. I... I...

SUMMERS  
Defend yourself, boy!

SUMMERS waves his sword.

SUMMERS  
Or lose your head!

SUMMERS lunges at RICHIE. RICHIE deflects the blow.

RICHIE  
This isn't a fair fight. I...

SUMMERS gives him an "I don't care" look.

SUMMERS  
Whoever said life was fair?

SUMMERS flashes RICHIE an evil smile.

SUMMERS  
Besides, there is no rule against it!!!

RICHIE gives SUMMERS a look.

RICHIE  
There might not be a rule against it, but it's not honorable to fight a man when...

(CONTINUED)

SUMMERS

Honor?

SUMMERS swings at RICHIE again, almost taking his head. RICHIE barely deflects the blow. Sirens can be heard approaching. One cop car stops at the end of the alley. SUMMERS turns and looks at the car, then looks at RICHIE.

SUMMERS

Today must be your lucky day after all.

SUMMERS puts his sword down.

SUMMERS

I'll be back. One day. When you least expect it.

SUMMERS runs. RICHIE runs in the other direction.

FADE TO:

15 INT: ROOM 666

15

SUMMERS

I promised you then Sarah, that Ryan would pay. And the time has come.

As he continues his line, he tightens his grip on the glass he is holding.

SUMMERS

His time has come. Ryan will pay for taking you from me. He... Will... Pay...

On the word "pay", the glass shatters in his hand. He doesn't notice, and clenches his fist. The glass fragments sink into his hand causing his hand to start to bleed.

JUMP TO:

**TUESDAY SEPTEMBER 30th 2003**

16 INT: DOJO - OFFICE (NOON)

16

DUNCAN and RICHIE are sitting in the office. We join them in the middle of the conversation.

RICHIE

I know it sounds strange, Mac. But it's true.

(CONTINUED)

DUNCAN

Why? Why would anyone be following you? Have you...

RICHIE

I don't know, Mac. It's just...

(beat)

I don't know.

(beat)

It's like there's this... presence.

(beat)

I feel like someone is there.

Watching me. But when I turn around, I'm alone.

DUNCAN

What can I say, Rich?

Momentary pause. DUNCAN sorta snickers.

DUNCAN

What do you want me to do about it?

RICHIE

I don't know.

(beat)

Tell me I'm crazy. Tell me I have nothing to worry about. Tell me I'm imagining things.

DUNCAN looks at RICHIE, puts his hands on his shoulders, and looks him in the eye.

DUNCAN

You're crazy. You have nothing to worry about. You're imagining things.

DUNCAN takes his hands off of RICHIE's shoulders. RICHIE says next line real sarcastically.

RICHIE

Gee, thanks, Mac.

DUNCAN

No problem. What are friends for.

DUNCAN smiles and exits the office. RICHIE follows.

CONTINUE TO:

17 MAIN ROOM

17

The elevator is coming down. DIANA is in it.

DUNCAN  
Maybe it's just one of Joe's guys.

RICHIE  
I don't think so.

DIANA exits the elevator and walks over to DUNCAN and RICHIE. DUNCAN looks at DIANA.

DUNCAN  
You off?

DIANA  
Yep. See ya later.

DUNCAN  
Bye.

DIANA heads for the door.

RICHIE  
Diana, wait up.

DIANA stops. RICHIE looks at DUNCAN.

RICHIE  
Maybe I should talk to Joe anyway.  
(beat)  
He might be more help.

DUNCAN playfully slaps him upside the head. RICHIE goes to DIANA and they exit the Dojo. DUNCAN watches them leave wondering if RICHIE truly is crazy or if this is something they should be worried about.

JUMP TO:

18 EXT: DOJO - PARKED CAR (ACROSS THE STREET)

18

CAMERA zooms in on the parked car across the street. There is someone in a car, watching the Dojo.

CONTINUE TO:

19 INT: PARKED CAR 19

CAMERA is positioned behind the driver. Which means that we can't see who it is. All we see, are a pair of hands with a camera in them, taking pictures as DIANA and RICHIE exit the Dojo.

CONTINUE TO:

20 EXT: DOJO 20

DIANA and RICHIE get onto RICHIE's motorcycle and ride off. The car across the street, follows.

JUMP TO:

21 INT: JOE'S BAR (3:00PM) 21

DIANA is working behind the bar. RENO enters, and approaches the bar. DIANA notices the tall, long dark-haired, well built, stranger, and is captivated by him. She watches him approach her.

DIANA (VO)

Mmm. It's been six years since Herc, and I haven't seen Alex in over a year. And this guy is so...

RENO sits at the bar and looks at DIANA. He smiles at her. She smiles back. DIANA says her line in a very flirtatious tone.

DIANA

Hi, stranger. What can I get you?

RENO

Information.

DIANA looks at him confused.

DIANA

What?

RENO

Name's Vince Black.

(beat)

I'm a bounty hunter.

DIANA

A bounty hunter. Really?

(beat)

I've never met a bounty hunter before. I thought they only existed in the movies and on TV.

(CONTINUED)

RENO laughs.

DIANA  
So who are you looking for?

RENO removes the wanted poster from his pocket, and hands it to DIANA.

RENO  
This guy.

DIANA takes the poster.

RENO  
Have you seen him?

DIANA looks at the poster.

DIANA  
Nope. Sorry.

DIANA reads over the poster.

RENO  
Damn. I was hoping...

DIANA raises an eyebrow when she sees what this guy is wanted for.

DIANA  
LA Hacker?

RENO  
Yeah.

DIANA  
What makes you think he would have come here?

RENO  
He was headed here when we brought him in in '97.

DIANA  
Here? To this bar?

RENO  
No. Seattle.

DIANA  
Oh.



RENO  
He escaped from prison a few days  
ago and...

DIANA  
And you think the reason he was  
coming to town then, might still be  
here?

RENO  
Yeah.

DIANA leans on the bar and looks at him. (Note: On the word  
"this" she holds up the poster.)

DIANA  
Mind if I keep this, Mr. Black?

RENO  
No.

RENO leans onto the bar and flashes her a smile.

RENO  
And it's Vince. Please.

DIANA smiles back at him.

DIANA  
Vince.

Momentary pause as they just stare at each other.

DIANA  
I'll keep it here...

DIANA places it on the counter by the cash register.

DIANA  
...and keep an eye out for him.

RENO flashes her another smile.

RENO  
Thanks.  
(beat)  
If he shows up...

RENO takes one of his business cards out of his pocket and  
hands it to her.

RENO  
...call me.

DIANA looks at the card.

-----

SIXKILLER ENTERPRISES

Vince Black

Office: 555-7366 Cell: 555-4865

-----

DIANA  
Will do.

DIANA puts the card on the poster, then looks back at RENO.

CONTINUE TO:

22 TIME FLIES MONTAGE 22

DIANA and RENO start talking about other things. RENO says something that makes her laugh. They are laughing, when DUNCAN enters and walks over.

CONTINUE TO:

23 TIME RESUMES (5:25PM) 23

DUNCAN walks behind the counter and stops beside DIANA.

DUNCAN  
Diana, we need to talk.

DIANA looks at DUNCAN, says her line, and then looks back at RENO. RENO is wondering who this guy is.

DIANA  
In a minute.

DUNCAN  
Now.

RENO, getting the wrong idea and figuring that DUNCAN is her boyfriend, decides to leave.

RENO  
I have to be going. I'll talk to you later, Diana.

DIANA  
See ya, Vince.

RENO heads out. DIANA watches him go. DUNCAN looks from DIANA, to the retreating RENO, then back at DIANA. Once RENO has left, DIANA gives DUNCAN a look. DUNCAN can tell she is mad.

DIANA  
Thanks, Mac. The first guy who's  
looked...

DUNCAN  
I'm sorry. But...

DIANA  
This had better be good.

DUNCAN notices the poster, and picks it up. He reads what the guy is wanted for "LA HACKER. 15 headless corpses." DUNCAN, suspecting the man might be an Immortal, knows that there is only one way to be sure. But first, he needs to know where the poster came from.

DUNCAN  
Where'd you get this?

DIANA  
From Vince.

DUNCAN  
Who?

DIANA  
The guy you just chased out of  
here.

DUNCAN  
Was he a cop?

DIANA looks at DUNCAN with raised eyebrows. She is wondering why DUNCAN cares.

DIANA  
No.  
(beat)  
A bounty hunter.

DUNCAN notices the business card and picks it up.

DIANA  
Why? You know the guy?

DIANA is referring to the guy in the wanted poster. DUNCAN doesn't answer her.

DUNCAN  
Where's Joe?

DIANA raises an eyebrow wondering what DUNCAN wants with JOE.

DIANA  
In the office.

DUNCAN, holding the business card and poster, heads to the office. DIANA yells after him.

DIANA  
Hey, Mac! I thought you wanted  
to...

DUNCAN enters the office and closes the door.

DIANA  
...talk.

DIANA returns to what she was doing before RENO showed up.

PAN TO:

24

JOE'S OFFICE

24

JOE is making an entry on his computer. DUNCAN is sitting waiting for JOE to acknowledge him. JOE finishes typing, then looks at DUNCAN. DUNCAN places the poster on the desk in front of JOE.

DUNCAN  
Is he one of us?

JOE  
Why?

DUNCAN gives him a "just answer me" look. JOE reads over the poster.

JOE  
Sounds like it. I'll check.

Momentary pause. JOE returns to what he was doing. DUNCAN looks at him.

DUNCAN  
Could you check now?

(CONTINUED)

JOE

I don't...

DUNCAN

Don't lie to me Joe. I know Methos finished that database three months ago. It's all in there!

On the word "there", DUNCAN taps the computer. JOE sighs and boots up the database. As he is typing the name "Jacques Summers" into the search box, DUNCAN circles the desk and takes up a position behind JOE. Summers' file appears on the screen as DUNCAN stops behind JOE. Here are some of the entries that appear in his bio.

BIO

*January 1980 - Jacques Summers boards a plane to Australia. The plane crashes, killing everyone instantly. Two men, one of them Summers, awaken, and make their way to a deserted island. The other man explains to Summers what has happened. He explains THE GAME and its RULES. He teaches him everything he will need to know. We do not know the identity of this man, his teacher, at least not yet.*

*January 1996 - He meets and falls in love with fellow Immortal Sarah Smith.*

*June 1996 - Marries Sarah. Invites 10 other Immortals to the wedding. At the reception, he drugs them and then he and his bride behead them. 5 each. There are 10 simultaneous Quickenings - 5 each.*

*June 1997 - Sarah is killed by fellow Immortal Richie Ryan. Summers vows revenge.*

*November 1997 - Arrested as The LA Hacker. Brought in by Sixkiller Enterprises.*

*December 1997 - Convicted and sentenced to 5 consecutive life sentences without the possibility of parole.*

(MORE)

(CONTINUED)

BIO (cont'd)  
*January 1998 - File Closed.*

*September 26, 2003 - Escapes  
prison. Whereabouts unknown.*

DUNCAN and JOE read through the file. They hit the entry about Richie, and stop.

DUNCAN  
Richie. Summers is after Richie.

JOE  
If he's here.

JOE points to the last entry.

JOE  
The last entry says "Whereabouts  
unknown".

DUNCAN points to the "November 1997" entry.

DUNCAN  
The file also says that he was  
brought in last time by *Sixkiller  
Enterprises*, and...

DUNCAN drops the business card.

DUNCAN  
Vince Black, who was just here,  
works for *Sixkiller Enterprises*.  
(beat)  
If Vince is here, there's a reason.

JOE thinks of something.

JOE  
Didn't Richie say something about  
being followed? I remember him...

DUNCAN  
If Summers was following Richie,  
he'd know it. He wouldn't just  
suspect it.

Momentary pause.

JOE  
Think we should tell Richie that  
we've...

DUNCAN

Not yet.

JOE gives him a look.

JOE

Mac, it's Richie's fight. He's not a kid anymore. You have to let him...

DUNCAN

I will. Just... Not. Yet.

JOE

Okay. Suit yourself.

DUNCAN heads to the door. As his hand is on the knob, JOE calls to him.

JOE

MacLeod?

DUNCAN turns.

JOE

Be careful.

DUNCAN smiles, turns, opens the door, and exits.

JOE

I hope you know what you're doing, Mac. If you ask me, this breaks a rule.

(beat)

I think.

JOE returns to what he was doing before DUNCAN entered the office.

JUMP TO:

**WEDNESDAY OCTOBER 1st 2003**

25

INT: JOE'S BAR (APPROX 1:00PM)

25

RENO enters and walks up to the bar. He sits down and DIANA comes over. RENO looks at her.

RENO

I hope your boyfriend wasn't...

(CONTINUED)

DIANA  
Boyfriend?

RENO  
That guy who...

DIANA  
Oh, you mean Mac.

RENO nods.

DIANA  
He's not my boyfriend. We're just  
friends.

RENO  
Friends?

DIANA  
Yeah. Friends.

RENO  
That's not how it looked to me.

DIANA  
Trust me. Mac is just a friend.  
Nothing more.

JOE approaches. RENO smiles at her.

RENO  
Good. Then he won't mind if I ask  
you out?

DIANA smiles at him.

RENO  
When is your shift over?

JOE, who arrived as RENO was asking her out, cuts in.

JOE  
Who's your friend?

DIANA looks at JOE.

DIANA  
This is Vince. Vince, Joe Dawson.  
He owns the place.

JOE and VINCE acknowledge each other.



JOE  
You're the bounty hunter.

RENO  
Yeah.

JOE  
Must be an interesting job. I bet  
you see all kinds of weirdo's.

RENO  
Nice place you have here.

JOE  
Thanks.

RENO smiles at DIANA.

RENO  
The bartender isn't so bad, either.

DIANA smiles back at him.

RENO  
So?

DIANA  
So, what?

RENO  
When is your shift over?

JOE  
Now.

DIANA  
What?

JOE  
It's slow, Diana. Go. Have some  
fun. You deserve it.

DIANA  
Thanks, Joe.

DIANA comes out from behind the bar. RENO waits for her.  
They head out. JOE watches them go.

CONTINUE TO:

26 EXT: JOE'S BAR 26

RENO leads DIANA to his Harley. They get on and ride off.

CONTINUE TO:

27 TIME FLIES MONTAGE 27

**EXT: ON THE ROAD** -- They go for a long ride.

**INT: DINER/RESTAURANT - 4:00pm** -- They stop for dinner. They eat. They laugh. They exit diner.

**EXT: ON THE ROAD** - They drive a little more.

CUT TO:

28 EXT: JOE'S BAR (4:30PM) 28

The T-Bird pulls up and DUNCAN exits the car and walks to the door.

CONTINUE TO:

29 INT: JOE'S BAR 29

DUNCAN enters. He notices that JOE is behind the bar and not DIANA. He looks at his watch, thinking he might have missed her. But his watch tells him that her shift isn't over yet, and she should be here. He looks around for her. He can't see her. He heads to the bar.

DUNCAN

Joe, where's D?

JOE

Out.

A man enters the bar and heads over.

DUNCAN

Out? Where? With who?

JOE

She left with Vince. Why?

DUNCAN

Vince? Great. I...

The man reaches them and flashes his badge.

(CONTINUED)

DIXON  
US Marshal Dixon. I was wondering  
if either of you two recognize this  
man.

DIXON takes out the wanted poster for RENO RAINES.

DIXON  
I'd heard he was in the area.

JOE looks at the picture. He recognizes the man, but  
pretends not to.

JOE  
Never meet him.

DUNCAN looks at the picture. He also recognizes the man, and  
pretends not to.

DUNCAN  
Me neither. Sorry.

DIXON puts the poster away.

DIXON  
Damn. I was sure he'd...  
(beat)  
Does the name Vince Black sound  
familiar to you?

JOE and DUNCAN nod a "no".

DUNCAN  
Should it?

DIXON  
Sometimes Raines uses the alias  
Vince Black.  
(beat)  
If you should happen to see him,  
call me.

DIXON hands DUNCAN a business card.

DUNCAN  
Sure.

DIXON leaves. DUNCAN watches him exit the bar, then,  
throwing the card on the bar, looks at JOE.

DUNCAN  
She's done it again.  
(beat)  
(MORE)

(CONTINUED)

DUNCAN (cont'd)

Why does she always seem to attract men who are trouble?

JOE

What? She hasn't been involved with anyone since she came back from...

DUNCAN

Trust me. It's a pattern. Every man in her life has been battling something.

(beat)

In '92 it was Detective Peter Caine. He was a real piece of work. Nice guy, but a workaholic. Especially after he was reunited with his lost father.

(beat)

Then, in '93, it was Joe Hackett. A pilot. He owned his own small airline. But, he was in love with someone else, only he couldn't admit it.

(beat)

In '94, she hooked up with an archaeologist named Daniel Jackson. He believed that the pyramids of Egypt were built by aliens, and that they were some sort of landing platform for spaceships. He was crazy. But she liked him. He was more in love with his work and proving his theories, than he was with her.

(beat)

Which brings us to 1995. First there was Lt. Harmon Rabb, a JAG lawyer who was more obsessed at finding his MIA father. He also happened to be in love with his partner only didn't know it. D tried telling him that he was in love with her, but he wouldn't admit it. The relationship lasted all of four months. Then, a few months later, there was Alex Freyer. Nice guy, he...

JOE has been staring at DUNCAN the whole time. DUNCAN finally notices the look that JOE is giving him, and stops.

(CONTINUED)

DUNCAN

What? What's that look for?

JOE

I can't believe you've kept track of all of her boyfriends.

DUNCAN

That's just the tip of the iceberg. I just don't want to see her get...

JOE

Well, do something about it.

Momentary pause. DUNCAN gives JOE a look.

DUNCAN

What?

JOE

It's obvious. You're in love with her. So, why don't you...

DUNCAN

In love? Me? With D?

JOE

All the signs are there.

(beat)

I've watched you two over the last...

DUNCAN

I'll admit I care about her, and...

JOE

Care?

JOE gives DUNCAN a look.

JOE

It's a little more than care and you know it.

(beat)

After all the centuries you've been around for, I'd think you'd know the signs of a man in love, MacLeod!

(beat)

Trust me, Mac. You are in love with her.

(beat)

My god, you remember who she was dating in 1992. I bet she doesn't.

(CONTINUED)

JOE walks off. DUNCAN stares at JOE. Could he be right?  
DUNCAN shakes his head "no", and heads for the exit.

CONTINUE TO:

30 EXT: JOE'S BAR 30

DUNCAN exits the bar and goes to his T-Bird.

CONTINUE TO:

31 EXT: T-BIRD 31

DUNCAN gets into the car and drives off.

CONTINUE TO:

32 TIME FLIES (EXT: MONTAGE OF CITY) 32

DUNCAN drives around, seeing if he can find RENO and DIANA.

CUT TO:

33 EXT: PARK (5:55PM) 33

RENO and DIANA are standing on the shore, watching the sunset. RENO is standing behind DIANA, leaning against a tree. His arms are draped over her shoulders. She is leaning back, against his chest. Her hands are holding his arms. Once the sun has set, DIANA turns in his arms. She looks into his eyes, and he looks into hers. He brings one hand up to her face, and strokes it. He rests his hand under her chin, and brings her lips to his. He kisses her. She wraps her arms tightly around him, pulling him to her. She presses herself up against him. He breaks the kiss, and kisses her neck. She rolls her head back. He kisses her exposed throat. RENO and DIANA turn. Now the tree is behind DIANA. His hands roam down her sides. He runs his right hand under her skirt, and slides it under her panties. She moans as his hand touches her. She kisses him harder, telling him she wants more. He inserts his fingers into her, and begins to work her up. While his right hand is working her up. His left hand is undoing his pants. His right hand is working her real good. In the length of time it takes him to undo his pants and remove himself, he has caused her to cum twice. Once he has freed himself from the restraints of his jeans, he withdraws his fingers. He runs his arms down her legs and picks her up. He wraps her legs around his waist. She holds on tight. He then kisses her passionately and thrusts into her. They make love.

CUT TO:

34 EXT: T-BIRD (6:30PM) 34

DUNCAN is still looking for RENO and DIANA. He is having no luck. Suddenly he thinks of something.

CONTINUE TO:

35 INT: T-BIRD 35

DUNCAN

The park.

CONTINUE TO:

36 EXT: T-BIRD 36

DUNCAN turns the car around and heads for the park.

CUT TO:

37 EXT: PARK (7:00PM) 37

DUNCAN pulls into the park. He sees them sitting under a tree near the water. RENO is leaning against the tree, and DIANA is sitting in front of him. RENO's arms are around her. She is leaning back against him. He starts to kiss her neck. She turns and kisses him. DUNCAN sees them kissing from his car. He sees RENO's hand disappear under her skirt. He sees DIANA repositioning herself. He knows that RENO has his fingers inside of her. And, he also realizes that Joe was right. He does love her. DUNCAN is debating what to do. RENO and DIANA are now lying on the grass. RENO is on top of her, his hand is still under her skirt. DIANA has her legs wrapped around him. DUNCAN opens the door, and gets out. He is about to head over, when his sixth sense is activated. He looks all around for the source. He can't find it. After a few moments it is gone. DUNCAN returns his attention to RENO and DIANA. But something is wrong. RENO is on the ground, and DIANA is gone.

DUNCAN

Damn!!!

DUNCAN runs over to RENO. RENO is coming to - rubbing his head. DUNCAN reaches RENO as he is getting up. DUNCAN grabs him by the lapels, and pushes him up against the tree. DUNCAN glares at him.

DUNCAN

Where is she, Reno? Where's Diana?

RENO looks at DUNCAN with a surprised look, and a "how did you know my real name" look.

(CONTINUED)

DUNCAN

A Marshall Dixon, came by the bar  
looking for you earlier.

RENO

Dixon's here?

DUNCAN nods approvingly.

RENO

Great!

(beat)

Look, whatever he told you, it's a  
lie. I'm innocent. I was set up.  
I...

DUNCAN

I really don't care. All that  
matters right now is Diana. Where  
is she?

RENO

I don't know. One minute we were...  
then something hit me and...

RENO's phone rings. He struggles to get it out of his  
pocket. The phone rings about 6 times.

RENO

Hello?

BOBBY (VO)

What took you so long?

RENO

Kinda tied up.

BOBBY (VO)

Oh.

RENO

What is it?

BOBBY (VO)

Are you okay? You sound... I don't  
know... Out of it?

RENO

I'm fine Bobby. Why'd you...

BOBBY (VO)

Found out where Summers is staying.

(CONTINUED)



RENO  
Really? Where?

BOBBY (VO)  
The Hilton on Main Street. Room  
666.

RENO  
Thanks, Bobby. Bye.

RENO hangs up and notices that DUNCAN is staring at him.

DUNCAN  
Who's Bobby?

RENO  
My partner, as if it's any of your  
business.

DUNCAN  
He knows where Summers is, doesn't  
he? He called to...

RENO  
Look, Mac, I've got to...

DUNCAN  
Summers took Diana, Reno. Now if  
you know where he is, you better  
tell me.

RENO  
Whoa...  
(beat)  
What makes you think it was Summers  
who took Diana?

DUNCAN  
I just know. That's all.

RENO  
You know? How?  
(beat)  
Is there something going on here,  
that I don't know about?

DUNCAN  
No.

DUNCAN is still holding RENO. RENO signals him to let him  
go.

(CONTINUED)

RENO  
Um... Do you mind...

DUNCAN  
Sorry.

DUNCAN lets RENO go. RENO notices DUNCAN is really upset. More upset than a "friend" should be.

RENO  
You're in love with her, aren't you?

DUNCAN looks at him.

DUNCAN  
You're the second person who's told me that tonight.

RENO  
Then there must be some truth to it.

Momentary pause.

DUNCAN  
I care about her, yes. We've been friends for 10 years.

RENO  
Just friends?

DUNCAN  
Yes. I feel responsible for her. If anything should hap...

RENO  
Responsible? Like as in, big brother watching out for her, responsible?

DUNCAN  
Yeah. Something like that.

RENO  
Well, news flash Mac. If anyone is responsible for what happened here tonight, it's me. Not you. I should have...

DUNCAN  
This isn't getting us anywhere.  
(beat)

(MORE)

(CONTINUED)

DUNCAN (cont'd)  
Did Bobby say where Summers was?

RENO  
He said he was... working on a  
location and he'd call when he had  
something.

DUNCAN looks at him questioningly, not quite believing him.

DUNCAN  
I'm going back to the Dojo. If you  
learn anything, call me. Okay?

RENO  
Sure.

DUNCAN walks off. RENO mutters following line to himself.

RENO  
Not.

RENO waits until the T-Bird is gone, then heads to his  
Harley and rides off.

CUT TO:

38 EXT: THE HILTON (8:00PM) 38

RENO parks the Harley and heads to the entrance of the  
hotel.

CONTINUE TO:

39 INT: THE LOBBY 39

RENO enters and heads for the elevators.

CONTINUE TO:

40 LOBBY - ELEVATORS 40

RENO pushes the up button and waits for an elevator. No one  
else is waiting for an elevator. After a few moments one  
arrives. He enters.

CONTINUE TO:

41 ELEVATOR (INSIDE) 41

The door closes and RENO pushes the "6" button. The elevator goes to the sixth floor. As the elevator is going up, no one gets on. The elevator makes no stops. The elevator stops on the 6th floor, and the doors open.

CONTINUE TO:

42 6TH FLOOR 42

RENO exits the elevator, checks to see which way the room numbers are going, and proceeds to room 666.

CONTINUE TO:

43 HALLWAY / ROOM 666 43

RENO reaches room 666 and knocks on the door. No answer. He knocks again. Still no answer. RENO looks around to make sure no one is looking, and then picks the lock. After a few moments he opens the door.

CONTINUE TO:

44 ROOM 666 44

RENO enters, closes the door behind him, and looks around. The room is empty. He notices the message light on the phone is blinking. He picks up the phone and calls the front desk.

GIRL (VO)

Front desk.

RENO pretends to be Summers.

RENO

This is Jacques Summers. Room 666.  
You have a message for me?

GIRL (VO)

One moment.

Pause as GIRL checks.

GIRL (VO)

Yes. A Mr. Sanchez called. He says  
to call him ASAP.

RENO

Did he leave a number?

(CONTINUED)

GIRL (VO)  
No, he didn't. Sorry.

RENO  
That's okay. I probably have it  
somewhere.  
(beat)  
Do you know when he called?

GIRL (VO)  
6:30.

RENO  
Thanks.

RENO hangs up the phone.

RENO  
Sanchez. That was the name of the  
guy who went to see him in prison.  
I wonder how he fits into all this.

RENO returns to searching the room.

JUMP TO:

45 INT: 1313 MOUNT OLYMPUS COURT - BEDROOM (8:30PM) 45

DIANA is unconscious. Her wrists and ankles are handcuffed and chained to the bedposts. The bed is a single bed. There is a red button on the wall behind the bed. The door is a few feet in front of the bed. There are no windows, and no other furniture in the room. DIANA slowly begins to come to.

DIANA  
What ha...

DIANA tries to get up, but she can't. She notices she is cuffed/chained to the bed.

DIANA  
Great. Just great.  
(beat)  
What have you gotten yourself into  
now?!?

She pulls her arms, trying to break the chain.

DIANA  
Mac's gonna have my head for this  
one.

DIANA stifles a laugh as she notices her pun.

(CONTINUED)

DIANA

My head. Too bad it...

She stops talking and moving as she hears a key in the door. The door opens to reveal SUMMERS. She recognizes him as the man in the wanted posted. She mutters the following line to herself.

DIANA

Great.

SUMMERS has his hands behind his back. He walks to the foot of the bed, and stops. His arms are now placed at his sides.

SUMMERS

You're awake.

(beat)

Good.

He walks to the side of the bed. DIANA can see the sword in his left hand, and wonders what he plans to do with it. He heads to the left side of the bed. He places the sword alongside of her, and, as he makes his way to the head of the bed, he drags the sword up alongside her body. When he gets to the head of the bed, he sits beside her. He drapes his left arm across her, resting the sword along that side of her. His right hand runs through her hair, and his left rests on the bed near the sword.

SUMMERS

I have a few questions for you.

DIANA

I don't even know you.

(beat)

What could you...

He backhands her across the face. He grabs her hair in his hand and turns her to face him.

SUMMERS

You can make this quick and  
painless...

(beat)

...or you can drag it out. Your  
choice.

DIANA looks at him. He releases her hair.

SUMMERS

All I want is Ryan. Tell me where  
he is, and you can go.

DIANA wonders if he means Richie, but decides to play dumb.

(CONTINUED)

DIANA  
Ryan? Who's Ryan? I don't know...

He slaps her again.

SUMMERS  
Don't lie to me. I know you know him.

DIANA  
I'm not lie...

SUMMERS  
Dammit! He killed my wife! And if I have to kill his woman, I will.

DIANA looks at him with raised eyebrows.

DIANA  
His woman?  
(beat)  
Listen mister, if you think I'm his woman, you're way off.  
(beat)  
I don't belong to anyone, certainly not Richie Ryan! I don't even know him, I...

SUMMERS flashes an evil smile. DIANA just admitted to knowing Ryan, and he can't wait to call her on it.

SUMMERS  
If you really don't know him, then how did you know that Ryan was his last name?

DIANA gets a look on her face. She can't believe she messed up so soon.

DIANA  
What?

SUMMERS  
You just called him Richie Ryan. That means you know him.

DIANA  
I...

SUMMERS moves his hand to slap her again. DIANA gives in.

DIANA

Okay.

(beat)

So I know him.

(beat)

But we're only friends.

(beat)

I'm not his woman. I never was.

SUMMERS looks at her unbelievably.

SUMMERS

I don't believe you.

(beat)

A hot number like yourself.

(beat)

A man would have to be crazy not to want to ride...

DIANA tries to make SUMMERS believe her, and says the first thing she can think of.

DIANA

If Richie and I were lovers, why would I have been making love to Vince Black when you...

At the mention of Vince's name, SUMMERS cocks an eyebrow.

SUMMERS

Vince Black?

DIANA

Yeah, the guy you KO'd in the park.

SUMMERS

Black is here?!

DIANA realizes she might have made a mistake in bringing up Vince's name.

SUMMERS

Damn! I wonder what he wants?

DIANA

You.

SUMMERS gives her a look.

DIANA

I think.

SUMMERS stares at her, really stares at her.

(CONTINUED)



SUMMERS

So, about Ryan...

(beat)

Where can I find him?

DIANA

You don't need me to find him.

SUMMERS

I'll ask you, nicely, one more time. Where is...

DIANA looks at him with fire in her eyes.

DIANA

Go to hell.

SUMMERS

As you wish.

He slaps her again. He places his hand in his pocket, and pulls out a syringe and a vial of some clear liquid - the liquid is a hallucinogen -- a drug that'll make the injected person see only what they want to see, and then later have absolutely no memory of the events that transpired when under the influence of the drug. The liquid also contains an aphrodisiastical enhancement. He places the syringe in the bottle and fills it.

SUMMERS

If it's games you want to play,  
it's games we will play.

(beat)

I can have a lot of fun with you.

DIANA

I...

He picks up the sword and places it against her neck.

SUMMERS

Uh-uh. You had your chance.

(beat)

Now you will wait until I say you  
can speak, or...

He gently slides the sword across her neck. Careful not to hurt her.

SUMMERS

...I shall have a nice trophy to  
give to Ryan when I finally get  
him.

(CONTINUED)

He takes the syringe and sticks it in her arm. He injects the complete amount into her. She doesn't flinch. He picks up his sword and runs it down her throat to her waist - snapping the buttons on her blouse on the way down. He then opens the blouse up with the sword. Next, he slides the sword up her body, bringing the blade under her bra. He pulls the sword up, snapping the bra. He continues sliding the sword up her body. The cold metal against her body, makes her gasp. He cuts the straps of the bra with the blade of the sword, and removes the pieces of fabric from her body. He stares at her naked, revealed, breasts, and smiles. The drug is starting to take effect. He can feel her body surrendering. He straddles her, and runs his hands up along her sides. He grabs the blouse as he is going up, and brings it right up to her head. He doesn't remove the blouse fabric. He stares down at her completely naked upper torso. He starts to caress her upper body. He cups and fondles her breasts. He feels her body moving under him. Something is making her fight the drug. He feels her body tense, and he squeezes her breasts, hard, causing her to gasp. He runs his hands alongside of her body and decides he wants more, now. He looks at her, the drug seems to be taking effect. He doesn't think her body will reject him. In fact, he hopes it will accept him willingly. He brings his right hand up, and presses the button on the wall. The bed rises. He drapes his legs over the sides of the bed, so that his feet are planted firmly on the ground. He is now in a standing position. With one hand, he undoes the button holding her skirt, and with the other, he brings the sword down. Since the skirt is a warp around, once the button is undone, the fabric is easily removed. He picks it up, and throws it over his shoulder. He uses the sword to rip her panties. He then discards them too. He looks at her naked body in front, and under him. He smiles a wicked smile and brings one hand to rest between her thighs. He touches her. She is wet and moist.

SUMMERS

Oh yeah. I'm gonna enjoy riding you, lady.

(beat)

It's been so long.

He undoes his pants with one hand, while the other starts to fondle her.

SUMMERS

Oh yeah, girl. You are wet already.

(smile)

I guess ole Vincey boy didn't finish what he started.

(beat)

You are so ready, I won't have to do much, will I?

(CONTINUED)

(beat)  
I'm gonna make you wetter, honey.  
Would you like that?

DIANA moans. SUMMERS smiles.

SUMMERS  
I'll take that as a yes.

SUMMERS lets his fingers probe inside of her, preparing her for his entry. He feels her body throbbing, waiting, wanting, him. Wanting him inside of her. Wanting him riding her.

SUMMERS  
I knew you were a wild one.  
(beat)  
You're cumin already.  
(beat)  
Oh yeah, baby. I'm gonna enjoy this ride.

After a few more moments, he is ready to take her. He pulls her open with his fingers. She cries out. He holds her open.

SUMMERS  
Ready or not, here I come.

He plunges into her, hard. She gasps. She arches her back. His hands, now free, caress her body. He grabs her breasts and squeezes then as he pushes his way, deeper and deeper inside of her. She is completely under the drug's influence. The only sounds that come from her lips, are sighs, or moans, or gasps. No words. In her mind, she is making love with Hercules. Then the man changes to Vince. Then he changes to Duncan. Then back to Hercules, and so on. The image keeps changing. At one point the man changes to Ares. SUMMERS rides her. He rides her hard and fast. He causes her to cum for him numerous times. SUMMERS is enjoying himself. He doesn't want this to end. He wants to do her all night. But, he can sense the moment is coming. The moment he will explode. After a few more moments, the moment has arrived. DIANA gasps as he thrusts in so hard that he explodes within her. She feels him flowing between her legs, his juices mixing with hers. He really doesn't want this to end, and takes her over and over again. After every climactic encounter, he caresses her as he rebuilds his strength. Then he starts over. Less and less foreplay every time. He spends hours and hours with her. Getting his fill of her. After several hours and several very satisfying conquests, he exits her. As he exits her for that last time, she passes out. He does up his pants, and looks at her.

(CONTINUED)

SUMMERS  
Pleasant dreams, baby.

Momentary pause. SUMMERS looks her over one more time.

SUMMERS  
Too bad you won't remember this,  
but I wouldn't want Ryan to get too  
jealous. Now that you know what a  
real man can do to you.  
(beat)  
And you were really great.

SUMMERS picks up his sword as he unstraddles her. He lowers  
the bed and heads out of the room.

JUMP TO:

**THURSDAY OCTOBER 2nd 2003**

46

INT: LIVING ROOM (2:00PM)

46

SUMMERS is pouring a drink, when the vidphone rings. He  
answers it. It's ARES.

SUMMERS  
Sanchez. What can I do for you  
today?

ARES  
You seem awfully chipper. What's  
gotten into you?

SUMMERS smiles, remembering all the fun he had last night.  
Remembering how good it felt to have a woman under him  
again. How good she felt. How easily she accepted him. He  
smiles, knowing that he will be able to enjoy her again,  
soon. Real soon. He laughs as he answers ARES.

SUMMERS  
It's more like who I've gotten in  
to.

ARES cocks an eyebrow. SUMMERS explains.

SUMMERS  
Last night I decided I'd take  
Ryan's woman.

ARES  
Take?

SUMMERS smiles a wicked smile.

(CONTINUED)

SUMMERS

You've got to see this chick, man.  
I mean she's got these big...

ARES doesn't really care.

ARES

Summers, I thought you'd...

SUMMERS isn't listening.

SUMMERS

And boy, what a ride! I haven't  
ridden like that since... since...

ARES

Summers, I...

SUMMERS

She is great, man. One look at her  
and all you want to do is devour  
her. Oh, I'm getting hot just  
thinking of her. She doesn't take  
long to get ready, either. If you  
know what I mean. I can't wait  
to...

ARES has had it.

ARES

STOP!!!!

(beat)

Are you going to spend forever  
banging his woman, or are you going  
to do like you said, and take his  
head!!!

SUMMERS

Oh, I'll take his head, all right!

Momentary pause. SUMMERS smiles.

SUMMERS

Eventually.

(beat)

Right now there is a carnival ride  
waiting to be ridden. And I'm gonna  
go for a loooong ride, and...

SUMMERS just isn't getting the point. ARES doesn't care  
about the girl (although he would if he knew who it was).  
ARES only needs SUMMERS to do one thing. And if SUMMERS  
isn't up for the job, then ARES'll have to kill him.

(CONTINUED)

ARES

Do I have to come out there?

(beat)

Either you do it, or I'll do it.  
But so help me, if I do it, I'll be  
coming for yours too.

SUMMERS gives ARES a look.

SUMMERS

Chill out. What's a few more days  
when you've waited six years?!?!?!?

ARES gives him an icy stares. If looks could kill, SUMMERS  
would be dead.

SUMMERS

Okay. Okay.  
(beat)  
First thing tomorrow I'll...

ARES

Tonight. It has to be tonight.

SUMMERS is about to ask why, but decides against it.

SUMMERS

Right. Tonight. That's what I  
meant.

ARES

Good.

ARES disconnects.

SUMMERS

That guy is strange. Always in a  
hurry.

(beat)

I don't see what his big hurry is.  
I mean it's not like time is  
running out.

(beat)

I wonder how long it's been since  
he's been laid. That's what he  
needs. A good bang, with a good  
woman.

SUMMERS heads to the kitchen.

CONTINUE TO:

47

KITCHEN

47

SUMMERS walks over to the table, and picks up the photos of Richie and Diana taken outside the Dojo. He picks a red marker and circles Diana's head in one picture. He picks up another picture. In this picture, Richie is sitting on the motorcycle, and Diana is getting on behind him.

SUMMERS

Perfect.

(beat)

Only one thing wrong with it. Ryan is straddling the wrong lady.

SUMMERS licks his lips, remembering what it felt like to ride Diana. He touches the picture.

SUMMERS

I wonder, does she heat up for you the way she did for me?

(beat)

Can you make her cum like I did?

(beat)

Oh what a ride she is. I bet she'd make Sanchez loosen up.

SUMMERS turns the photo over, and writes a note.

NOTE

Ryan,

It's been so long since you took my Sarah from me. I thought it was about time I returned the favor. I have your woman. Even though she claims you're just friends. If that is true, let me tell you she is a bundle of fun. I enjoyed her company last night. We spent hours and hours together. I don't think she ever had it so good, or so many times in one night. Sad thing is though, she won't remember any of it. Maybe I'll refresh her memory tonight. Scratch that. I will refresh her memory tonight, if you don't show up. You want her back, meet me. You will find hints of my location all around you. If that fails, a package will be left for you in the park. Follow the instructions. I'll be waiting. And hoping you don't show up. She

(MORE)

(CONTINUED)

NOTE (cont'd)  
 really is a lot of fun and I can't  
 wait to play with her some more.  
 Pity. I never caught her name. Oh  
 well, it doesn't really matter now,  
 does it. Ciao, JS.

SUMMERS picks up a manila envelope, and writes "Richie Ryan.  
 c/o Joe's" on the front. Then he slips the photos into the  
 envelope. He picks up the regular phone and dials a number.  
 The phone rings 5 times, then a man answers.

MAN (VO)  
 Hello.

SUMMERS  
 Where were you?

MAN (VO)  
 Sorry boss, I...

SUMMERS  
 Never mind.  
 (beat)(smile)  
 I have a package I want you to  
 deliver. I'll leave it in the  
 mailbox.

MAN (VO)  
 The mailbox?

SUMMERS smiles a wicked smile.

SUMMERS  
 Yeah. I have important business to  
 take care of. And might be occupied  
 when you arrive.

MAN (VO)  
 Okay. I'm on my way.

SUMMERS hangs up the phone. He picks up the envelope and  
 exits the kitchen.

CONTINUE TO:

48

HALLWAY

48

SUMMERS walks down the hallway to the front door.

CONTINUE TO:



49 FRONT DOOR 49

SUMMERS opens the door.

CONTINUE TO:

50 EXT: FRONT PORCH 50

The mailbox is on the wall beside the door. The door opens. SUMMERS opens the mailbox, places the envelope in the mailbox, then closes the mailbox.

CONTINUE TO:

51 INT: FRONT DOOR 51

SUMMERS closes the door.

CONTINUE TO:

52 HALLWAY 52

SUMMERS walks down the hallway. He stops, and stares at the bedroom door.

SUMMERS

Now, on to the more important business.

He smiles a wicked smile.

SUMMERS

She is waiting for me. And I'm gonna take full advantage of every moment till Ryan arrives.

SUMMERS gets a very aroused look on his face.

SUMMERS

She's like a gift from the gods. She never gets tired, and I want to wear her out. Oh how she makes me feel. I'm aching for her already.

He heads to the bedroom.

CONTINUE TO:

53 HALLWAY - OUTSIDE BEDROOM

53

There is a table in the hall just outside the door. He opens the drawer in the table. In the drawer, are a group of vials. Each vial contains a different clear liquid drug. Each vial is labeled.

SUMMERS

But first, I must mix the perfect aphrodisiac. The perfect love potion.

He looks through the vials, selecting the ones he wants. He also picks up an empty vial to store the completed potion in. The empty vial is bigger than the other ones. Once he has the five vials that he needs, he closes the drawer, and looks at the door.

SUMMERS

I will be back soon. Don't start without me.

He heads to the kitchen.

CONTINUE TO:

54 KITCHEN

54

He places the vials on the table, and looks at them.

SUMMERS

Now, how strong do I want this to be?

Momentary pause as he thinks.

SUMMERS

How much can she take?

Momentary pause. He laughs.

SUMMERS

Who cares. What I really want to know, is... How much do I want her to give me?

He laughs again.

SUMMERS

Yeah. That's right.

Momentary pause as he thinks.

(CONTINUED)

SUMMERS

Should I be greedy?

(beat)

Of course I should. I want it all.  
I want her to give me everything. I  
want to rock her. I want to rock  
her so long and so hard.

He licks his lips.

SUMMERS

Oh yeah.

He looks at the vials.

SUMMERS

So...

Momentary pause. Picks up first vial. Reads label.

SUMMERS

I think I'll put in twice as much  
of this one.

He picks up the second vial, reads label, and smiles.

SUMMERS

Three times as much, definitely,  
triple it.

He picks up the third vial and reads label.

SUMMERS

A little more of this one, but not  
too much more.

He picks up the fourth vial and reads label.

SUMMERS

I guess I'll double this one.

He picks up the last vial and reads labels.

SUMMERS

And the same amount of this one.

He starts to mix the drugs. He starts to picture all the fun  
he is about to have.

SUMMERS

Yeah. Oh yeah. This mix will have  
the bed rocking. She'll be  
screaming for more. She'll be

(MORE)

(CONTINUED)

SUMMERS (cont'd)  
 begging for it. She won't want me  
 to stop til she has reached her  
 limit. Even then, she'll be begging  
 me for more.

(beat)

Oh babe, are we gonna have fun. I'm  
 gonna do her like she's never been  
 done. I'm gonna do her so hard.

(beat)

Oh, I can't wait. She is gonna have  
 the time of her life. She'll be  
 cumin so much I could make soup.  
 Yeah, I could save it all and drink  
 it up later. Or...

SUMMERS smiles and evil smile.

SUMMERS  
 I could give it to Mr. Do it now  
 Sanchez. Let him have a taste of my  
 prize. Yeah. Oh yeah.

SUMMERS continues mixing his ingredients, flashing that evil  
 smile of his.

CUT TO:

55 INT: JOE'S BAR (3:00PM)

55

DUNCAN and RENO are sitting at a table near the bar,  
 talking. RICHIE enters and comes over.

RICHIE  
 Mac, have you seen Diana? She was  
 supposed to come...

RICHIE notices the grim expression on DUNCAN's face. The man  
 with him, has the same look. RICHIE sits as he says next  
 line.

RICHIE  
 What's wrong?

DUNCAN wonders if he should tell RICHIE. He decides to tell  
 him.

DUNCAN  
 It's Diana. She's...

DUNCAN pauses. He can't finish the sentence. RICHIE is  
 worried.

(CONTINUED)

RICHIE  
She's what, Mac?

DUNCAN doesn't answer. RENO does.

RENO  
She was taken last night.

RICHIE is very concerned.

RICHIE  
Taken? Where? By who?

RENO  
We don't know yet.

RICHIE looks to DUNCAN.

RICHIE  
How did it happen, Mac? I...

RENO's not sure who this kid is, but figures he must be a friend, so he starts to tell him what happened.

RENO  
We were together last night. At the park. One minute we were...

RICHIE looks at RENO. He wonders who this guy is, and why he was with DIANA.

RICHIE  
You were with Diana?

Momentary pause. RICHIE looks at DUNCAN, then back at RENO.

RENO  
Yes.

RICHIE gives RENO a look.

RICHIE  
Who are you?

RENO  
Vince Black. I'm a bounty hunter.  
And you are?

RICHIE  
Richie. Richie Ryan.

As RICHIE says his name, RENO raises an eyebrow.

RENO  
Why's that name sound familiar?

RICHIE  
No idea. I've never seen you before  
this...

RICHIE's line is interrupted when JOE comes over with an envelope. He holds it out to RICHIE.

JOE  
This just arrived for you.

RICHIE looks at JOE.

RICHIE  
Thanks.

RICHIE takes the envelope from JOE, and JOE leaves. RICHIE looks at the envelope.

RICHIE  
Who would send something to me  
here?

DUNCAN gives RICHIE a look.

DUNCAN  
One way to find out.

RICHIE  
Right.

RICHIE opens the envelope. The photos slide out. Face up. The top photo is the one with DIANA's head circled.

RICHIE  
Oh man.

RICHIE looks at DUNCAN, who picks up the photo with DIANA's head circled, revealing the other photo.

RICHIE  
He has Diana.  
(beat)  
Whoever's been following me, has  
Diana!!

RENO  
Someone's been following you?

DUNCAN and RICHIE ignore RENO's comment.

(CONTINUED)

DUNCAN

We don't know that, Rich. What makes you so sure that...

RICHIE cuts DUNCAN off, and points at the pictures.

RICHIE

These were taken outside the Dojo, Mac.

RICHIE starts to look upset. He glares at DUNCAN.

RICHIE

I knew I was being followed. I knew it.

(beat)

Now he has Diana.

DUNCAN

Rich...

RENO picks up the other photo. RICHIE sees the note on the back and snatches the photo. DUNCAN and RENO stare at RICHIE. RICHIE reads the note to himself.

NOTE

Ryan,

It's been so long since you took my Sarah from me. I thought it was about time I returned the favor. I have your woman. Even though she claims you're just friends. If that is true, let me tell you she is a bundle of fun. I enjoyed her company last night. We spent hours and hours together. I don't think she ever had it so good, or so many times in one night. Sad thing is though, she won't remember any of it. Maybe I'll refresh her memory tonight. Scratch that. I will refresh her memory tonight, if you don't show up. You want her back, meet me. You will find hints of my location all around you. If that fails, a package will be left for you in the park. Follow the instructions. I'll be waiting. And hoping you don't show up. She really is a lot of fun and I can't wait to play with her some more. Pity. I never caught her name. Oh

(MORE)

(CONTINUED)

NOTE (cont'd)  
well, it doesn't really matter now,  
does it. Ciao, JS.

RICHIE looks at DUNCAN.

RICHIE  
Uh... I just remembered something.  
I, uh, I have to go.

RICHIE gets up from the table and runs out holding the photo. DUNCAN stands and yells after him.

DUNCAN  
Richie!!! Richie!!!

RICHIE exits. DUNCAN sits back down.

RENO  
Should we follow him?

DUNCAN  
No. I can find him if we have too.

RENO cocks an eyebrow not understanding. He is about to ask DUNCAN to explain, when the cell phone rings. He answers it.

RENO  
Hello?

BOBBY (VO)  
It's me. It took some digging, but  
I think I've found Summers' new  
location. Got a pen?

RENO  
Hang on.

RENO looks to DUNCAN.

RENO  
Pen?

DUNCAN grabs one from the bar and hands it to RENO. RENO grabs a napkin.

RENO  
Okay, Bobby. Shoot.

BOBBY (VO)  
1313 Mount Olympus Court.

RENO writes it down as BOBBY says it. Then repeats it when BOBBY finishes it.

(CONTINUED)



RENO  
1313 Mount Olympus Court. Got it.  
Thanks. Bye Bobby.

RENO hangs up the phone and turns to DUNCAN.

RENO  
You know where it is?

DUNCAN  
(nod)  
It's up in the mountains. Pretty  
isolated. Can't miss it though.  
Why?

RENO  
That's where Summers is.

DUNCAN  
I'm coming with you.

RENO  
Look, I know she's your friend and  
all, but I don't think you should  
get involved with this. Just tell  
me how to get there.

DUNCAN decides to let RENO think he's won. He takes the pen  
and draws a map. He gives RENO the long way route - hoping he  
can get there first and take out SUMMERS. RENO takes the map  
and looks at DUNCAN.

RENO  
Thanks.

DUNCAN  
No problem.

RENO gets up and exits the bar. DUNCAN rises and says next  
line to himself.

DUNCAN  
See you there, Reno.

DUNCAN heads out of the bar.

CUT TO:

56

INT: 1313 MOUNT OLYMPUS COURT - BEDROOM (3:30PM)

56

SUMMERS enters. He sits on the side of the bed and looks at DIANA. She has a bruise on her face from where he hit her last night. He takes the vial that contains the mixed aphrodisiac out of his pocket and shows it to her.

DIANA

Please... I...

SUMMERS

This won't hurt. Honest.

He picks up the syringe from the nightstand, and sticks it into the lid of the vial - filling it up. He then places the bottle on the nightstand and brings the syringe to her arm. He sticks the syringe in her arm. This time she flinches as the needle goes in. He completely empties it in her, then takes it out, and places it on the table beside the vial. He looks at her. (Note: Vial is still 1/2 full.)

SUMMERS

We had so much fun last night.

Momentary pause. He pushes the red button on the wall. The bed rises.

SUMMERS

But I want some more. You really turn me on.

He smiles a wicked smile at her as he eyes her naked body hungrily.

SUMMERS

You make me so hot.

(beat)

I want you so bad.

(beat)

Can you give me some more? Can you make me feel as good as you made me feel last night?

He runs his hands along her body. One stops and rests between her thighs, and the other grabs a breast. The hand between her thighs massages and probes. He inserts his fingers and probes inside her. He gives a sigh of pleasure.

SUMMERS

Oh yes. You will give yourself to me.

(beat)

You want me already.

(CONTINUED)

(beat)(smile)  
 I can feel your juices flowing.  
 You're getting moist.  
 (beat)  
 Soon I will ride you again. Soon.

He squeezes her breast hard, causing her to get a little wetter down below. She gasps. He smiles. He continues talking to her as he feels her up. One hand working inside her, the other working outside. Her breathing is starting to get heavy. She gasps and moans a lot. Her responses are said breathlessly.

SUMMERS  
 I sent Ryan a message.  
 (beat)  
 If you mean anything to him, he should be on his way.  
 (beat)  
 I really hope he doesn't show though, because...

DIANA  
 You're... gonna kill him, aren't you... Take... his head?

SUMMERS  
 So, you know what he is?

DIANA  
 Yes. ... I've... I've known for years. ... We met ... 10 years ago ... When.... when he was... mortal.

DIANA is completely under the drug's influence now. Her body is relaxing. He can tell she is almost ready. He is thoroughly enjoying himself. His fingers have started to make love to her. He can feel her body getting ready for him.

SUMMERS  
 Almost ready. A few more minutes.

He looks at her breasts. She is breathing heavily now. He watches her breasts rise and fall with each breath. They look so inviting. They are calling to him. He squeezes one real hard in his free hand. She moans. He clamps down on it, like a vampire on a victim. He suckles hard. His fingers inside her, probe real fast. She gasps in pleasure and cums on his fingers. He fingers her faster, making her cum again. He keeps suckling on her breast. She gasps and moans. He gets a mouthful of breast milk. Hot milk. He drinks it. He drinks from her as her juices flow from below. When he has

(CONTINUED)

had his fill of 'milk', he releases the breast. She sighs. He thinks about going for the other breast, but he is longing to enter her. His body is so ready for her. So ready to take her.

SUMMERS

I want you to get into it more this time. I'm gonna make you enjoy it more.

DIANA

I...

He removes his hand from her. It is covered in her juices. He licks his fingers, cleaning her sweet tasting nectar from them. When he is finished, he picks up the bottle and the syringe again. She moans. He smiles as he fills the syringe with the liquid from the bottle. He injects half of the contents of the syringe into her.

SUMMERS

1/2 now. 1/2 later.

He places the bottle on the table. Then he presses a small blue button on the side of the bed. A small hole appears in the mattress. He places the syringe in the hole - needle pointing up. Then presses the button again. The hole closes, and the needle is sticking out. The slightest pressure on the needle, and the device will open, causing the syringe to be released. He goes to the foot of the bed, and stares at her. He removes his pants and straddles her. He returns to working her body. She is in a state of ecstasy now, and is responding to his every touch. She moans as he fondles her breasts. She gasps as he squeezes them. He suckles hard on the other one. She cries out in pleasure. He releases the breast, and looks at her.

SUMMERS

Ah yes. You are gonna be a wild ride. You are gonna let me ride ya till I'm worn out, aren't you?

DIANA

Yes.

He runs his hands down her body and rests them between her thighs. He inserts his fingers and fondles her.

SUMMERS

You are so wet in there. I can tell you want me. You do want me, don't you?

(CONTINUED)

DIANA

Yes.

SUMMERS

You want me in you.

DIANA

Yes.

SUMMERS

You're gonna cum for me, aren't you?

DIANA

Yes.

He starts to work her up. He fondles her. His fingers probing, and pushing. He is working her up, making love to her with his fingers. He plays with her for a while. He feels himself getting harder and harder. He wants her. He wants her bad. She gasps, and moans, and cums for him. This is it. She is ready. And so is he. Oh how ready he is. He brings his other hand over. He inserts two fingers from each hand, and pulls her walls apart. She gasps. He holds them apart for as long as he can. She is gasping and moaning. He can feel her walls throbbing. They want something to clamp on to. They need something to hold on to. She starts bucking, rocking, as if someone were in fact pumping her up. He continues to hold her open. He stares at her. Watching her. He can tell she is about to cum, and watches as she does.

SUMMERS

Oh yes. Cum girl. Cum.

She cums. She cums fast. Her juices freely flowing out because nothing is it its way.

SUMMERS

That's it. Yes. You are so fine. I am aching for you, and your body wants me in you. Shall I ride you?

DIANA

Yes. Yes.

SUMMERS

Say it. Say "take me".

DIANA

Take me.

(CONTINUED)

SUMMERS

Say "I want you!"

DIANA

I want you. By the gods how I want you.

SUMMERS

(smile)

You want me flowing inside of you.

DIANA

Yes. Yes. Flowing inside me. I want you. I want you. Ah...

She cums again, releasing more juices.

SUMMERS

Good. Then, since you have asked so nicely... I will take you.

DIANA

Yes. Take me. Take me now. Please. I...

Still holding her walls open, he thrusts himself inside of her, hard. He is so hard and thick right now, that it is a tight fit. She arches her back and moans as he thrusts into her. He pushes hard, forcing his whole self inside. She moans again. He rides her, like a cowboy on a bucking bronco. He forcefully pushes himself deeper and deeper inside her. Causing her to cum over and over. Her juices feel so good flowing over him. He is in heaven. He pumps her up, he pumps her fast, real fast. She gasps as he pumps her, and moans when he pushes into her. He rams himself in and out, so hard, and so many times. She gasps. He is enjoying himself. He is enjoying the ride. He pumps her real hard, and real fast. He starts getting rough. She is in pure ecstasy. She cums over and over. He is ramming himself into her, over and over, faster and faster. He starts to moan with each ram thrust into her. He can sense he is about to erupt. He starts pumping her real fast. She is gasping as he rocks her so hard. As he is about to peak, he grabs a breast in each hand and squeezes them. She moans. He rams himself in one last time, and pushes so hard that she arches her back. As he is pushing himself into her, he brings his mouth to one breast and suckles hard. He erupts inside her, as he tastes the liquid from her breast flowing into his mouth, He releases the breast, and looks at her. He can still feel her walls throbbing against him, gripping him tightly. He does not withdraw from her. Not yet. He feels so good inside of her. He waits for a few moments.

(CONTINUED)

SUMMERS

Whoa, baby. You are good. Real good. And you taste good too.

He withdraws from her.

SUMMERS

I loved the ride, and in a few moments, I'll take you for another spin. Would you like that?

DIANA

Yes.

SUMMERS

Good.

(beat)

Now, while we wait...

He plays with her breasts.

SUMMERS

I could get used to this. Real used to it.

He brings one of his hands down to the area between her thighs.

SUMMERS

I love the way you feel. I love feeling you up.

He inserts his fingers into her. He closes his eyes and moans as his fingers push into her. He is surprised that she cums for him almost immediately.

SUMMERS

Oh yes. That feels so good. You've cum for me already. I want you to cum again. I want to feel you all over my fingers. I want to...

As he says his line, he lets his fingers make love to her again. As he finishes the line, she cums for him again. She cums hard and fast.

SUMMERS

Oh yes. Yes baby. Yes. That feels so good.

He starts to speed up. He fingers her faster and faster. She cums again. He sighs as she releases herself onto his fingers. After a few moments he removes his fingers. He licks them clean.

(CONTINUED)

SUMMERS

I've never had a woman who was so,  
so... Mmmm. Too bad I can't keep  
you.

Momentary pause. He smiles at himself.

SUMMERS

Then again...

He pushes his fingers into her again, smiling to himself. He works her up for a few minutes then withdraws his fingers and licks them clean again.

SUMMERS

Maybe I will keep you. You taste  
soooo good.

Once he has finished cleaning his fingers, he inserts them into her again. He works her good, getting his fingers nice and wet once more. He smiles to himself as he pulls out his soaking wet fingers and licks them clean yet again.

SUMMERS

Finger lickin good. Mmm.

He examines her body. He feels himself stirring, wanting in. He knows her body is ready and he prepares to take her.

SUMMERS

Oh babe. I'm ready to ride you  
again. You want me to ride you  
again?

DIANA

Yes. Yes... I want you... I want  
you... Take me... Please...

He inserts two fingers from each of his hands into her, and pulls her walls apart. He looks at her opening. He readies himself to take her.

SUMMERS

Ready or not, here I come.

On the word come, he thrusts into her.

SUMMERS

Oh. This is gonna be so good.

He starts to pump her up. He is getting a great rhythm going.

(CONTINUED)



SUMMERS

I can feel you on me already. I want you to soak me babe. Make me wet. Cover me in your juices.

She cums on him.

SUMMERS

Oh yes.

SUMMERS starts to lose himself in her again. He starts to pump her harder and faster. He is almost in a state of ecstasy himself.

SUMMERS

You make me feel so good. I love the way you feel on me. I'm almost ready to erupt again.

He starts ramming himself into her. Harder, faster, in and out, in and out. He is almost at his peak. He is about to erupt.

SUMMERS

Oh. Oh. I...

He knows that the next thrust in will be the one. It will be the one to make him erupt. He thrusts in hard and fast and his six sense issues an alert.

SUMMERS

Dammit. Not now. I...

SUMMERS withdraws from her.

DIANA

Why... why are you...

SUMMERS gets off of her.

SUMMERS

Don't worry. I'll be back. I promise. I'm not done with you yet. There is still so much...

He puts on his pants as he says the above line, and heads for the door as he says the next line.

SUMMERS

I just have a little problem to get rid of.

DIANA

Hurry. I...

SUMMERS

Oh, I'll hurry all right. Once I've taken his head, I'll come back and we can celebrate. Really celebrate. And, while you're waiting for me, close your eyes...

(beat)

...let your imagination take you.

He watches as she closes her eyes and starts to respond to an imaginary lover. He licks his lips, pauses for a few moments, then turns and opens the door. She is completely under the drug now. She starts hallucinating. He can't make out what she is saying. She quietly mutters the following line as SUMMERS exits the room.

DIANA

(mutter)

Oh Herc... Vince... Mac... Ares.

CONTINUE TO:

57 HALLWAY (6:00PM)

57

SUMMERS closes the bedroom door, locks it, and draws his sword. He sarcastically mutters the following line.

SUMMERS

Perfect timing, Ryan.

(beat)

Now I'll have to start...

The front door opens. It's ARES.

SUMMERS

You.

He lowers his sword and heads to the living room. ARES follows.

CONTINUE TO:

58 LIVING ROOM

58

SUMMERS goes to the liquor cabinet.

SUMMERS

What are you doing here?

SUMMERS pours himself a drink.

(CONTINUED)

ARES

I wanted to make sure you kept your  
end of the bargain.

SUMMERS downs his drink.

SUMMERS

I did.

ARES

Ryan is dead then?

SUMMERS

He will be.

ARES

Will be?

SUMMERS

He's on his way here as we speak.  
Once he is here...

ARES looks around the place. He appears to be looking for  
something.

ARES

So... Where is this hot little  
number that you've got? I think I'd  
like to give her a try.

SUMMERS

You can't.

ARES gives him an icy stare.

ARES

Can't?

SUMMERS

I mean... You can't right now. You  
see, she's... asleep.

ARES

Asleep? So wake her?

SUMMERS

No can do. I thought you were Ryan,  
so I... drugged her so she  
couldn't...

ARES grabs him by the collar and slams him against the wall.

(CONTINUED)

ARES

Are you really that stupid?

SUMMERS

What do you mean?

ARES brings his sword to SUMMERS neck.

ARES

I ought to take your head right now. You...

SUMMERS

No, don't. Sanchez, I...

ARES looks at him.

ARES

Give me one good reason.

SUMMERS tries to think of a reason.

SUMMERS

Ah... Ah...

Momentary pause. SUMMERS thinks of a reason.

SUMMERS

Once Ryan and MacLeod are dead, we can both party with her, okay?

SUMMERS notices the new look in ARES' eye. A look that says "go on".

SUMMERS

Hey, there's more than enough of her to go around, believe me, I know. She kept me entertained for hours. Tell you what, you can have her first okay?

ARES gives him that death look again.

SUMMERS

Or, better yet. I'll give her to you. Yeah. You can have her all to yourself. You'll get a real kick out of her. She'll make you feel so good. Just looking at her makes you hot. She'll give you a helluva ride. She never gets tired. She'll go all night. She'll make you feel like a god! She...

(CONTINUED)

ARES

A god?

SUMMERS

Oh yeah. She...

ARES is about to interrupt when they sense someone.

SUMMERS

That would be Ryan.

ARES lets him go, and turns to leave.

ARES

Lucky you. I'll be back later.

ARES smiles a wicked smile.

ARES

To enjoy my present. And, if she is all you claim she is, and if you're lucky, maybe I'll share her with you. We could have a little competition. See who the better man is.

(beat)

See who can hold out the longest. See who can bring her to the highest high.

(beat)

It's been so long since I've felt like a god.

ARES laughs and leaves.

SUMMERS

Or maybe I'll just take your head while you're doing her. You'll be so consumed in your own pleasure you won't know what hit you. She'll be your last woman.

SUMMERS smiles an evil smile.

SUMMERS

While you have one head enjoying the view from inside her, being covered in her juices, I'll remove your other head. Oh yeah. As you release yourself inside of her, and are enjoying the feeling of your juices flowing from your head into her, my sword will be making your other head flow too.

(CONTINUED)

He picks up his sword and heads out back.

CONTINUE TO:

59

EXT: BACKYARD

59

SUMMERS exits the house, looking around. He can sense the presence of someone.

SUMMERS

Ryan? Come out, come out, wherever  
you are? I know you're here.

(beat)

Ryan?

DUNCAN appears behind him - Katana at his side. SUMMERS spins around at the sound of DUNCAN's voice.

DUNCAN

I'm afraid Richie couldn't make it.  
I'll have to do.

SUMMERS

MacLeod? What...

DUNCAN starts to circle him - waving the Katana. SUMMERS looks nervous - he was expecting Richie.

DUNCAN

Where's Diana?

SUMMERS

Who?

DUNCAN gives him a "don't be stupid" look.

DUNCAN

The woman, Summers, where is she?

SUMMERS is taken aback as he realizes that she really wasn't Ryan's woman after all.

SUMMERS

Oh bloody hell. She's your woman.  
I...

DUNCAN

She's not my woman. But she is my  
friend.

SUMMERS doesn't believe him.

(CONTINUED)

SUMMERS

Friend? Have you looked at her?

(beat)

She is so hot. How can you not want  
to take her, hunh?

SUMMERS smiles a wicked smile.

SUMMERS

She gives one helluva good ride.

(beat)

I should know. I took her for a few  
spins myself. She made me so...

SUMMERS takes one look at the look on DUNCAN's face and realizes that, that was the wrong thing to say. But it's too late. DUNCAN is getting mad. DUNCAN raises the Katana. SUMMERS lunges at him. As the fight starts, we move to the front of the house.

PAN TO:

60 FRONT YARD / DRIVEWAY

60

The sky looks like it is about to pour at any second. RENO's Harley pulls in. He can't hear the sword fight out back because the wind is blowing the sound away from the house. RENO gets off the bike and walks to the front door.

CONTINUE TO:

61 FRONT PORCH

61

RENO reaches the porch.

RENO

If Summers knows what's good for  
him, Diana will be in one piece.  
Because so help me if one hair on  
her head is out of place...

RENO draws his gun and kicks in the front door.

CONTINUE TO:

62 FRONT HALL

62

The door flies open. RENO enters. It is quiet. Too quiet. RENO makes his way into the house. He hears moaning and gasping coming from a room down the hall. He rushes to it.

CONTINUE TO:

63 HALLWAY - OUTSIDE BEDROOM 63

He goes to open the door, but it is locked. The moaning is getting louder -- more breathy. He kicks in the door.

CONTINUE TO:

64 BEDROOM 64

He stands in the doorway, gun drawn. He sees DIANA cuffed/chained to the bed - naked - and apparently having a very erotic dream. He puts his gun away. Her lines are still breathy. She is gasping though her sentences.

RENO

Diana?

DIANA

Vince?

She turns to him. She's not sure if he's really there, or if he is just a hallucination. But at the moment, she doesn't really care. She wants him. She says her line very seductively.

DIANA

What... are you doing... over there? Come... here. I... want you. I... need you.

Her lines are all said very seductively and enticingly. RENO heads to her, examining her on the way. He sits on the side of the bed and looks her in the eye. Something pokes him in the butt. He sat on the syringe.

RENO

Ow.

The second he sits on the needle, the device opens and releases its hold on the syringe. He gets up to see what he sat on, but can't see anything as it is sticking in his butt. When he sits back down, he manages to inject himself with the remaining contents of the syringe.

RENO

Damn.

RENO gets up again and removes the syringe from his butt.

RENO

What was in this thing?

DIANA looks at him, and almost purrs her line.

(CONTINUED)



DIANA

Don't know. But I feel soooo good.

RENO places the syringe on the table and picks up the vial. There is no label on it.

RENO

Great. No label.

RENO looks at DIANA.

RENO

Are you all right?

DIANA

I told you. I'm fine. Never better.  
Make love to me Vince. I need you.  
I want you so bad I can...

RENO stares at her. Her body is so inviting. He'd love to. He shakes his head and looks at the cuffs. Seeing that they are standard issue, he takes the keys for his cuffs out of his pocket, and undoes her wrists. Once the cuffs are off, she throws her arms around his neck and kisses him. She pulls him close. Pressing her hot, naked body against him. He breaks the kiss. She kisses his neck, while her hands start to undo his shirt.

RENO

Diana.  
(beat)  
Diana.

RENO grabs her hands and holds them.

RENO

Stop.

DIANA

Oh, Vince. That's not what you said last night.  
(beat)  
We had so much fun. Let's do it again.  
(beat)  
I want you. I need you.  
(beat)  
I need to feel you in me. I want to feel you flowing inside me.  
(beat)  
Take me Vince. Take me.

DIANA kisses him again. He breaks the kiss. He turns to get up.

(CONTINUED)

DIANA

Where are you going?

RENO stands, and feels faint. He looks at her again. His vision is getting blurry. The drug has hit him. He shakes his head. His vision clears. He looks back at her. So inviting. He sees her naked body, wanting him, calling him. He feels his body starting to respond to her. He removes his jacket and shirt and returns to the bed. She smiles.

DIANA

Yes. Come to me, Vince. Take me.

He lays on her and starts to kiss her body. His hands exploring, probing every inch of her. Her arms wrap around him, pulling him to her. He nuzzles her neck. His hands roam down her body and rest between her thighs. He inserts his fingers probing inside of her. She starts moaning as he works her up.

DIANA

Oh Vince. Take me. Take me. Now.

RENO gets up off of her and starts to remove his pants. He stares down at her while he does so. She looks at him. Her eyes begging him to hurry, begging him to make love to her.

DIANA

Vince. I want you. Hurry.

(beat)

I want... I need you in me.

(beat)

I want us to come together. I...

RENO removes his pants, and gets back on her. He kisses her, hard, and thrusts himself into her. She moans as he enters her and pulls his body close to her. They make love for almost an hour. She cums almost instantly, and he brings her to a few more climaxes before he reaches his peak. He releases himself inside her. She gasps in ecstasy as his hot liquid flows between her thighs. He slowly withdraws from her, and starts to cover her body in kisses. The drug starts to release its hold on RENO. DIANA sighs as his hands explore her body. He is suckling on a breast, when the drug wears off. He stops, and slowly starts to get off of her. The more he tries to get off of her, the more she tries to keep him on her. Since one of the side effects of the drug mixture is memory loss, RENO doesn't know what happened. He's now sure how long he's been there, or how far things might have gone.

(CONTINUED)

RENO  
What's hap... How did...

DIANA  
Don't stop Vince.

RENO looks at DIANA.

DIANA  
Please. Don't stop. I need you.  
Take me. I want you to...

Momentary pause.

RENO  
Don't stop? Did I...  
(beat)  
Was I going to...  
(beat)  
What just...

DIANA  
I need you. I want you. Vince,  
please, take me. I need you. I...

RENO is shocked to find himself in the position he is in.

RENO  
I don't remember getting...

He looks at the table and sees the syringe. The last thing he remembers is sitting on it.

RENO  
Oh god. What was in that thing?

He looks at her. He gets off of her and puts his pants back on.

DIANA  
Vince. Please. Don't sop.  
(beat)  
Come back. I...

RENO gets off the bed and throws on his clothes. By now DIANA has returned to her hallucination. Her body continues to move as if he were there.

DIANA  
Vince. Oh Vince. Yes. Yes.

Her body is rocking to an imaginary lover. RENO and DIANA's lines are said almost simultaneously.

(CONTINUED)

<p style="text-align: center;">DIANA</p> <p>Faster. Faster.          (beat)          Push it.          (beat)          Harder. Harder.          (beat)          Deeper, Vince. Push it          deeper.          (beat)          Oh yes. Yes, babe. Yes.</p>	<p style="text-align: center;">RENO</p> <p>How much of that stuff is          in her?          (beat)          I'll be right back, Diana.          (beat)          Hold that...          (beat)          Ah forget it. She's gone.          She doesn't need...</p>
--	---

He stares at her body for a few moments, he is amazed at how she is responding to nothing.

RENO

Must be one helluva fantasy you've  
 slipped into.

RENO exits the room. DIANA continues her fantasy. In a few moments, RENO is back, with two buckets of ice-cold water. On the way over to her, he picks up her skirt. He reaches her, and looks at her.

RENO

Well, here goes nothing.  
 (beat)  
 Sorry, Diana. But this is gonna  
 hurt me a lot more than it will  
 hurt you. Trust me. Every guy I  
 know would tell me I'm crazy to try  
 and snap you out of this. God. Just  
 looking at you makes me want to...  
 (beat)  
 No. Not like this. I have no idea  
 how far things just went, but I...  
 (beat)  
 Forgive me, Diana.

He dumps one bucket on her face, and pours the other one over her body. DIANA's in the heat of passion, but as soon as the ice cold water hits her, she snaps out of it. She sits up.

DIANA

What the...

She sees RENO standing beside her.

DIANA

Vince? I...

She notices she is naked. She grabs her ripped blouse. While she is tying it across her chest like a halter-top, RENO undoes the cuffs on her ankles. Then, he looks at her, and hands her her skirt.

RENO

Here.

DIANA

Thanks.

She gets off the bed, and nearly falls. Her legs almost buckle under her.

DIANA

Whoa.

She rests one hand on the bed for support. RENO also offers her support.

RENO

Easy.

DIANA

Thanks.

She slowly manages to stand, and wraps the skirt around her. She can't seem to remember much of anything. The last thing she clearly remembers, is waking up here after Summers took her from the park. But everything after that first injection is a blank. Lucky her. She won't remember what Summers did to her.

DIANA

Where am I? Why was I...

RENO

Where's Summers?

DIANA

Who?

RENO

The guy who grabbed you?

DIANA

Oh, him. I...

Momentary pause. DIANA thinks.

DIANA

I... I don't know.

(CONTINUED)

RENO  
Is he still here?

Momentary pause.

DIANA  
No, I... I don't think so.  
(beat)  
I think he left. I...

RENO offers her his hand.

RENO  
Come on, let's get out of here.

She takes his hand and they exit the room.

CUT TO:

65 EXT: FRONT YARD (8:30PM)

65

The sky is getting darker. RENO and DIANA are exiting the house, as a Quickening starts out back. The Quickening gets RENO's attention.

RENO  
What the hell is that?

DIANA  
(lie)  
I don't know. A freak storm.  
(beat)  
Let's just get out of here, okay?

RENO  
You wait here. I'm going to check it out.

DIANA  
Vince, I...

Momentary pause. He prompts her to continue.

RENO  
What?

DIANA  
Be careful, okay?

He flashes her a smile.

(CONTINUED)

RENO

Always.

He places a hand under her chin, and kisses her. The Quickening stops. RENO runs off.

DIANA

I wonder who was fighting.

(beat)

I think I remember Summers saying something about wanting Richie.

(beat)

Could that fight have been between Summers and Richie? If so, I really hope Richie won.

A few moments later, she sees DUNCAN and runs to him. She hugs him tightly, then lets go.

DIANA

Are you okay?

DUNCAN

Fine. And you?

DIANA

Besides a case of amnesia? Fine.

DUNCAN looks at her with a raised eyebrow.

DUNCAN

You don't remember anything that hap...

DIANA

Nothing.

(beat)

I remember waking up tied to a bed, and Summers asking questions about Richie, but everything after that is a blank.

(beat)

Everything until walking up to find Vince standing over me, and...

DUNCAN

Speaking of... Where is Reno?

Momentary pause. DIANA is a little confused. What does Reno have to do with anything?

(CONTINUED)

DIANA  
Last time I checked it was in  
Nevada. Why? What...

DUNCAN  
No. Not the city. I mean Vince.  
Where's Vince?

Momentary pause. DIANA is still confused. What does Reno  
have to do with Vince?

DIANA  
Vince?

DUNCAN  
Yeah.

Momentary pause.

DIANA  
He went around back to see what all  
that... that... you know...

DUNCAN  
Oh.

Momentary pause.

DIANA  
What does Reno have to do with  
Vince?

DUNCAN  
Nothing. Never mind.

Momentary pause. DIANA can tell from the look on DUNCAN's  
face that something is up.

DIANA  
Mac, I know you too well. What is  
it?

Momentary pause. DUNCAN wonders if he should tell her.

DIANA  
Mac?

DUNCAN reluctantly agrees to tell her.

DUNCAN  
A US Marshall came to the bar  
looking for a man named Reno  
Raines.



DIANA looks at DUNCAN questioningly.

DIANA

Yeah, so.

Momentary pause.

DUNCAN

He showed me and Joe a wanted poster.

DIANA

A wanted poster?

DUNCAN

Yeah. This, Reno guy is wanted for murder.

DIANA still does not see what the connection is.

DIANA

What does this have to do with Vin...

DUNCAN

Vince Black is Reno Raines, D.

DIANA

What? You mean Vince is a killer?

DUNCAN

He claims he was set up, and that he is innocent, but...

DIANA

My god. I...

DIANA notices the way that DUNCAN is looking at her.

DIANA

What?

(beat)

What is it?

(beat)

Why are you looking at me like that?

DUNCAN

I finally realized something tonight. Something I've been denying for years.

(CONTINUED)

DIANA

Oh. And what might that be.

DUNCAN gets real close to her. He raises his hand to her chin and looks her in the eye.

DUNCAN

I love you, D.

(beat)

I never thought I'd say that again.  
Not after...

DIANA flashes him a smile.

DIANA

I love you too, Mac. I always have.  
Ever since that day in the Antiques  
store when...

DUNCAN kisses her. She wraps her arms around his neck and returns the kiss. He wraps his arms around her. He is still holding the Katana. They break the kiss after a few moments.

DIANA

Look, you, um... You better get  
going before he gets back.

(beat)

He'll, um, be full of questions  
and, um, you standing there with a,  
um, bloody sword in your hand, will  
only make matters worse.

DUNCAN

Yeah. Right.

DIANA

We'll talk at home.

DUNCAN flashes her a smile and heads to the T-Bird. She wraps her arms around herself and smiles.

DIANA

Home.

She watches DUNCAN run off. After a few moments she hears the T-bird drive off. A few moments after that, RENO shows up.

DIANA

Well?

RENO  
Unbelievable!!

DIANA  
What?

RENO  
Somebody cut off his head?!

DIANA  
Who's head?

RENO  
Summers. Strange, hunh?

DIANA  
Yeah.

DIANA looks kinda sad.

DIANA  
I guess that means you won't be  
collecting your bounty.

RENO  
The bounty stated "Dead or Alive".  
I've just never brought in a bounty  
whose head had been removed from  
its body before.

DIANA's not sure how to react to the news that RENO will be leaving. Part of her is sad - she really liked him, and part of her is relieved - knowing that Duncan is waiting for her at home, finally.

DIANA  
Oh.

DIANA looks at him. He can tell something is on her mind.

RENO  
What is it? What's wrong?

DIANA  
Nothing. I...  
(beat)  
I guess you'll be leaving soon.

DIANA stares at the ground. RENO raises his hand to her chin and lifts her head up. He looks at her.

(CONTINUED)

RENO  
Come with me.

DIANA is stunned. She wasn't expecting that.

DIANA  
What?

RENO  
You heard me. Come with me.

DIANA  
I... I... I can't.

RENO  
Why? What's stopping you?

DIANA is silent.

RENO  
Diana?

Momentary pause.

DIANA  
This is the only home Clark has  
ever known. I can't just...

RENO  
Clark?

DIANA  
My son.

RENO raises an eyebrow.

RENO  
You have a son?

DIANA  
Yes. He's 5 and 1/2.

Momentary pause.

RENO  
Is, um, Duncan his father?

DIANA  
No.

(beat)  
At least, not biologically. Clark's  
father died before he was born. But  
Duncan has always been there, as a  
father figure for him.

Momentary pause as RENO tries to sort out his feelings.

RENO  
You love him, don't you?

DIANA  
Who?

RENO  
Duncan.

DIANA  
Yeah, but... Mac has always wanted  
to be just friends.

RENO  
Now that's changed, right?

DIANA  
I'm sorry Vince. I like you. A lot.  
You're the first guy since H...  
Clark's father, that I've let in.  
(beat)  
I wish things could have been  
different, but...

RENO takes DIANA's hand in his.

RENO  
It's okay, Diana.

DIANA  
No. It's not. I...

RENO kisses her. After a few seconds, he breaks the kiss.

RENO  
Come on. I'll take you home.

They head to the Harley.

CONTINUE TO:

66

DRIVEWAY

66

They get on the bike and ride off.

CUT TO:

67 INT: THE LOFT - MAIN ROOM (9:30PM) 67

DUNCAN has the loft all romantic. He has candles lit, soft music playing, and a bottle of champagne on the coffee table beside two glasses. He is standing by the window, looking out.

CONTINUE TO:

68 LOFT - VIEW FROM THE WINDOW (EXT: THE DOJO) 68

RENO's bike pulls up in front of the Dojo. DIANA gets off the bike. RENO kisses her goodbye and rides off. DIANA watches him go, then turns and enters the Dojo.

CONTINUE TO:

69 MAIN ROOM 69

DUNCAN sits on the sofa and watches the elevator. The door opens. DIANA exits the elevator and enters the main room. She looks around, and heads to the sofa. She sits beside DUNCAN, who has just finished pouring two glasses of champagne.

DIANA

Where's Clark?

DUNCAN hands her a glass.

DUNCAN

He's spending the night at Joe's.

DIANA laughs as she takes the glass.

DIANA

You think he can handle him?

DUNCAN

He'll try.

DUNCAN and DIANA take a drink. Then, they put their glasses on the table. He kisses her. She falls back on the sofa. He lays down on her. They make love.

CUT TO:

70

MAIN ROOM (10:30PM)

70

DUNCAN and DIANA are kissing, basking in the afterglow, when his sixth sense issues a red alert. DUNCAN tenses. The "sensation" of the approaching Immortal is strong.

DIANA

What is it?

DUNCAN

Someone's coming.

DIANA

Who?

DUNCAN

I don't know. Go in the bedroom.

DUNCAN gets off the sofa and starts to put on his pants.

DIANA

But, Duncan, I...

DUNCAN

Just do it, D. Now!!!

DIANA picks up her glass and runs to the bedroom. DUNCAN sits on the sofa, and is just about to pull his sword out from under it, when the elevator opens. A man with a sword is standing there. DUNCAN looks at him, and the buzzing stops.

ARES

So, MacLeod, we finally meet.

DUNCAN

Should I know you?

ARES advances into the room - sword at his side. CAMERA pans to the bedroom.

PAN TO:

71

BEDROOM

71

DIANA, standing in the bedroom door, recognizes the man. She drops her glass in shock. The glass shatters. The man looks in her direction. She collects herself and exits the room.

CONTINUE TO:

72

MAIN ROOM

72

ARES is surprised to see DIANA.

ARES

Diana! This is a nice surprise.  
It's been a long time.

DIANA

Not long enough, Ares!

DUNCAN is surprised. If this is Ares why was the "sensation" not as overpowering as it was with Aphrodite? It was a strong sense, yes, but it wasn't anywhere near the way it was with her. And why did it stop once Ares entered the room?

DUNCAN

Ares?

ARES is still looking at DIANA.

ARES

I told you we'd meet again, Diana.

DUNCAN uses ARES' distraction to pull his sword. ARES quickly turns to DUNCAN, pointing his sword at him.

ARES

Are you challenging me, MacLeod?

(beat)

You'll lose, you know. They all do.

(beat)

Tell him, Diana.

(beat)

Tell him how good I am. Tell him,  
he'll lose.

(beat)

Then again, if I kill you, all you  
have will be mine. Including Diana.

(beat)

I won't be as easy to kill as my  
sister.

DIANA addresses ARES.

DIANA

I see you haven't changed much  
since the last time we met.

ARES turns his head to her, keeping the sword pointed at DUNCAN.

(CONTINUED)



ARES

You're all I've thought about for  
over 3000 years.

(beat)

I told you then that I loved you,  
and that one day we would be  
together.

(beat)

No woman has ever been able to  
replace you.

DIANA gives ARES an "oh, please" look.

DIANA

You might have had a few millennia  
to build a fantasy, Ares, but...

(beat)

I only left six years ago and...

ARES' attention is drawn to the photo of DUNCAN, DIANA, and  
CLARK. ARES circles the room.

ARES

The boy in this picture...

Momentary pause. ARES points to the picture.

ARES

He's your son.

DIANA wonders how ARES could have known that. ARES is  
staring at the photo.

DIANA

Yes. But...

ARES continues to circle the room.

ARES

That would make him my nephew.

DIANA

What makes you...

ARES

Well, he...

ARES points to DUNCAN.

ARES

...sure isn't the boy's father. And  
the kid looks about 5 or 6.

(beat)

(MORE)

(CONTINUED)

ARES (cont'd)

So, my little brother has to be his father.

(beat)

The son of Hercules.

(beat)

So, how is the little guy? Does he know who his father is? Or should I was, was? Does he know he is the grandson of Zeus?

(beat)

Where is he anyway? I can't wait to meet him. I bet he's just like Herc.

(beat)

What's his name?

DIANA

Clark.

ARES is now behind DIANA. ARES says line while leaning over her shoulder, whispering in her ear. DIANA does not like what the closeness of ARES is doing to her.

ARES

Clark? You named him Clark? Why would you... Of course. Clark Kent aka Superman. Right?

DIANA is about to say something, when ARES notices the bruise on her cheek. He turns her face toward him to get a better look.

ARES

Where did you get this?

DIANA doesn't answer. ARES looks from DUNCAN to DIANA.

ARES

Did he do that?

DIANA

No. Just some jerk who... who thought I was someone else.

ARES gets a sudden burst of enlightenment.

ARES

Summers?

DIANA and DUNCAN are surprised.

(CONTINUED)

DIANA

You know him? Why am I not surprised! You probably had the whole thing set up!

ARES

No. Believe me. When I get my hands on that idiot, I'll kill him.

DUNCAN

I all ready did that.

ARES looks to DUNCAN.

ARES

I guess I should thank you.

DUNCAN

No need to thank me, Ares. Diana means a lot to me.

ARES looks into DIANA's eyes.

ARES

Believe me, Diana. I didn't know.

DIANA gives ARES a "didn't know?" look. ARES runs his hand alongside her face, caressing it. He starts to think about all the things Summers said he did to her, and all the things he probably didn't say he did to her.

ARES

If I'd've known he was talking about you, I would have... You've got to believe me, Diana. I'd never let anyone hurt you.

(beat)

I kept your secret for years. I kept my word. Mother didn't hear it from me.

DIANA looks at him. She can tell he is being sincere.

DIANA

For what it's worth, Ares... I do believe you.

ARES

(smile)

Thank you.

ARES looks at her. After a few moments, DUNCAN clears his throat. He can't believe these two. They are carrying on as if he wasn't there.

(CONTINUED)

ARES  
You still here, MacLeod?

DUNCAN  
I live here, Ares, remember?

ARES  
Oh. Right. So you do.

ARES turns his attention back to DIANA.

ARES  
Are you all right?

DIANA raises an eyebrow in curiosity.

DIANA  
Why wouldn't I be?

ARES is confused.

ARES  
After what Summers did...

DIANA  
Did? What are you talking about?

ARES is still confused. He is about to say something, when DUNCAN cuts him off.

DUNCAN  
She doesn't remember, Ares.

ARES turns to DUNCAN.

ARES  
What?

DUNCAN  
He drugged her. She has no memory of...

ARES turns to DIANA.

ARES  
Is that true?

DIANA  
I guess. I mean, I remember waking up in that house and being quizzed about my relationship with Richie. But then Summers injected something into me. I thought it was a truth

(MORE)

(CONTINUED)

DIANA (cont'd)  
serum. I... Anyway, the next thing  
I remember, Vince standing over me  
and...

ARES  
Vince? Who's...

DIANA  
Doesn't matter. You said Summers  
did something to me. What did you  
mean? Do you know what happened?

DUNCAN gets the feeling that ARES wishes that he was alone  
with DIANA. DUNCAN raises his sword.

DUNCAN  
That's enough. Leave her alone,  
Ares. It's me you came for.

ARES turns to DUNCAN.

ARES  
You really want a fight? Okay.  
You'll get one.

ARES turns back to DIANA, looks at her, and flashes a smile.

ARES  
This will only take a minute.

ARES turns and starts to walk toward DUNCAN. DIANA yells.

DIANA  
Ares, wait!!

ARES turns. DIANA looks at him - pleadingly.

DIANA  
Don't do it. Don't fight him.  
Please. I...

ARES  
He killed Aphrodite. I...

DIANA  
He was tricked into killing her.

ARES looks at her questioningly.

ARES  
What?

DIANA

That night, when she came to ask him to kill her. She showed him a sword.

(beat)

It wasn't just any sword, Ares. It was one of Hephaestus' swords. *The Sword of Obedience.*

(beat)

When she offered it to him, he...

ARES

...touched it while she was holding it, casting the spell. Oh, very clever, Sis.

DIANA

Mac never would have killed her. She knew that. She needed something to guarantee that he would do it. It was the sword, Ares.

ARES looks at DUNCAN.

ARES

Is this true?

DUNCAN

Yes.

DIANA

If you kill him, Ares. I'll never forgive you. Never. If you really do love me...

ARES returns to her side and looks deep into her eyes. His hand cups the side of her face.

ARES

Of course I love you. Don't ever doubt that.

DIANA

And I love Duncan.

ARES strokes her hair as he says his line. When he finishes his line, his hand is resting under her chin.

ARES

It was Herc then. And him now. But... my love for you will last forever, D. Forever.

(CONTINUED)

DUNCAN raises an eyebrow when ARES calls her "D". ARES brings her lips to his and kisses her. Deeply. She doesn't seem to resist. After a few moments, he breaks the kiss.

ARES

All right. I'll let him live. For you.

ARES turns to DUNCAN.

ARES

You can put away the sword. You won't be needing it.

DUNCAN puts down the sword.

ARES

Take care of her, Highlander. If anything, and I mean anything, happens to her...

(beat)

You'll answer to me.

ARES walks over to the elevator. DUNCAN goes behind DIANA, and drapes his arms around her shoulders. She leans back onto his chest. As ARES opens the elevator door, DIANA calls to him.

DIANA

Ares!

ARES turns.

DIANA

Thank you.

ARES smiles.

DIANA

We can all be friends, can't we?

ARES

I'd like that.

DIANA

(smile)

You know, Clark might like to get to know his real Uncle. After all, you are his only living blood relative. Even if I haven't told him who his father really is... was... yet. What do you say?

ARES  
(smiles)  
I'd like that, too.

ARES looks at her for a few more seconds.

ARES  
Bye, Diana.

DIANA  
Later, Ares.

ARES closes the elevator door. The elevator leaves. DUNCAN turns DIANA around in his arms, and notices tears in her eyes.

DUNCAN  
What did you do that for?

DIANA  
What?

DUNCAN  
You gave him the impression that he still has a chance.

DIANA doesn't answer that statement. Momentary pause.

DUNCAN  
D?

DIANA moves away from him and mutters the following line more to herself than to DUNCAN.

DIANA  
(mutter)  
Maybe he does.

DUNCAN goes to her.

DUNCAN  
What was that?

DIANA  
Don't ask me to explain it, Mac.  
Because I can't.

DUNCAN  
Well try.

DIANA  
He's changed.

DUNCAN raises an eyebrow in curiosity.



DUNCAN

Changed?

DIANA

Yes. I don't know how. It's nothing  
I can put my finger on. He's  
just...

(beat)

...not the same Ares I knew then.

DUNCAN

He's a man now, not a God. That's  
all that's changed.

DIANA

Maybe. Maybe not.

DUNCAN

Diana, I...

DIANA

There's something else I realized.  
Something that I denied was present  
then. Something I've been trying to  
deny for years.

DUNCAN

Oh, and what might that be?

DIANA

(beat)

I'm afraid he's right.

DUNCAN

Right? About what?

Momentary pause.

DIANA

I felt it when he kissed me. I  
believe what he says is true. That  
one day... we will be together.

DUNCAN

Diana, I...

DIANA places a finger on his lips, and presses up real close  
to him.

DIANA

But that day is not today. And it  
is not in the foreseeable future.

DIANA flashes him a smile.

(CONTINUED)

DIANA

I love you, Duncan MacLeod of the  
Clan MacLeod. You.

DUNCAN

Oh really?

DIANA

Yes.

(beat)

And if you need proof...

DIANA kisses him - deeply. She pulls him close. He picks her  
up and carries her to the bedroom.

PAN TO:

73

EXT: THE DOJO

73

ARES is standing outside, looking up at the loft. He can see  
DIANA and DUNCAN's silhouettes on the blinds. He watches  
them as they make love.

ARES

Enjoy her while you can,  
Highlander. One day she will be  
mine. Really mine. In every sense  
of the word. That kiss was all the  
proof I needed. She is slowly  
moving towards me. And I shall be  
waiting.

(beat)

You may think that Duncan MacLeod  
is the one for you, Diana. But he  
won't be for long.

ARES walks off.

FADE OUT.