

The Chronicles of Diana Marsson
Chapter 9: Resistance is Futile

By

Debbie Roche

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

1998

SUNDAY DECEMBER 14th 2003

1 INT: THE LOFT - DINING ROOM (7:30PM) 1

DIANA, DUNCAN, and CLARK are sitting around the dining room table playing a game. DUNCAN and CLARK both sense someone coming. The elevator can be heard coming up.

DIANA
Someone's coming.

DUNCAN
Yeah.

DUNCAN is about to go get his sword, when CLARK looks at him.

CLARK
No need for that.

Momentary pause. DUNCAN looks from the elevator to CLARK.

CLARK
It's just Uncle Richie.

The elevator opens and RICHIE exits. DUNCAN looks to DIANA.

DUNCAN
I still don't now how he does that.
How can he always know who it is?

RICHIE heads over to the table.

RICHIE
So, you guys ready?

DUNCAN and DIANA exchange a look.

DIANA
For what?

Momentary pause.

RICHIE
You're kidding right?

DIANA
Ah...

RICHIE
You two promised you'd come this time.

Momentary pause.

(CONTINUED)

DUNCAN
We did?

RICHIE
Yes.

Momentary pause.

DUNCAN
And where were we going?

RICHIE
C'mon Mac. You know.

After a few moments RICHIE gives in.

RICHIE
You really have no idea, do you?
You've really forgotten!

DUNCAN
I...

RICHIE
I guess you really are getting old,
aren't you?

DUNCAN
Hey, watch it, pal.

RICHIE starts talking about where they are going, or supposed to be going.

RICHIE
This guy is really amazing. He's
really... Amazing.

DUNCAN and DIANA exchange a look.

RICHIE
I don't know where Joe found him,
but since he's been singing...

DIANA finishes his sentence.

DIANA
"...every night the place has been
packed". So you keep saying.

RICHIE
It's true.
(beat)
The way he sings, he...

(beat)
He, captivates the entire audience.
You forget everything.

DUNCAN
Everything?

RICHIE
Yes.

DUNCAN
He's really that good?

RICHIE gives him a "yes" look.

RICHIE
I'm not the only one who thinks so.
Methos does too.

DIANA raises an eyebrow in curiosity.

DIANA
Methos?

RICHIE
He's been at the club every time I
am. Sits at the same table all the
time. Right up front.
(beat)
There's something about this guy,
Mac. I'm not quite sure what it is.

DUNCAN
So, we were supposed to...

RICHIE
Don't back out on me, Mac. You'll
have a great time, honest.
(beat)
One night he was singing Elvis
songs, and you'd swear it was the
King himself up there. Another
night he was singing Stones songs
and he sounded and acted just like
ole Mick. You have to see this guy.
You really do.

DUNCAN
You keep calling him this guy. Does
he have a name?

Momentary pause.

(CONTINUED)

RICHIE
Roger something.

DIANA looks to RICHIE with a raised eyebrow.

DIANA
Roger, something?

RICHIE
His last name is really weird. I
think it's something like...
Quickdraw.

DIANA
Roger Quickdraw?

RICHIE
I think. I don't know.
(beat)
So, are you coming?

DUNCAN and DIANA look at each other. DIANA shrugs her
shoulders. DUNCAN looks to RICHIE. (His line is said as a
statement not a question.)

DUNCAN
Do we have a choice.

RICHIE
(smiles)
You won't regret it, guys. I
promise.

DUNCAN and DIANA rise from the table.

DIANA
Give us five minutes.

DUNCAN and DIANA head to the bedroom. RICHIE sits at the
table with CLARK. Knock on door. DUNCAN and DIANA exchange a
look.

DUNCAN
I'll get it.

DUNCAN heads to the door. DIANA continues on to the bedroom.
DUNCAN is opening the door, as DIANA is closing the bedroom
door. DUNCAN is surprised when he sees who it is.

DUNCAN
Laura?

LAURA
Sorry I'm late, Mr. MacLeod. But...

DUNCAN raises an eyebrow.

DUNCAN
Late?

LAURA enters. CLARK runs to her. RICHIE rises from the table.

CLARK
Laura!

LAURA
Hi Clark.

CLARK
Mommy and Mac and Uncle Richie are going out.

LAURA
I know. That's why I'm here.

LAURA looks at RICHIE and smiles.

LAURA
Hi Richie.

RICHIE
Hi.

DUNCAN is still standing there - watching.

RICHIE
Mac, go get dressed. I'll keep Laura company while...

DUNCAN
Sure, Rich.

DUNCAN heads to the bedroom. RICHIE heads to LAURA.

CONTINUE TO:

2 BEDROOM

2

DUNCAN enters the room. DIANA is deciding what to wear. She looks to DUNCAN.

DIANA
Who was at the door?

(CONTINUED)

DUNCAN
The baby-sitter.

DIANA
(raise eyebrow)
Laura?

DUNCAN
I guess we did have plans with
Richie.

DIANA
Hmmm.

DIANA returns to deciding what to wear, and DUNCAN starts to
get changed.

JUMP TO:

3 EXT: JOE'S - PARKING LOT (9:00PM) 3

DUNCAN's T-Bird pulls into a parking spot.

CONTINUE TO:

4 INT: T-BIRD 4

DUNCAN is driving, DIANA is in the front passenger seat, and
RICHIE is in the back seat.

DUNCAN
So, what were you and Laura talking
about after I left?

RICHIE
Nothing.

DIANA looks at DUNCAN.

DIANA
What?

DUNCAN smiles and says next line to DIANA.

DUNCAN
Laura was flirting with him. I
think she likes him.

DIANA
Really?

RICHIE chimes in.

(CONTINUED)

RICHIE

And what if she does? She's a nice girl. I...

DUNCAN turns to RICHIE.

DUNCAN

That's right. Girl. She's only 17. You're... You're not.

(beat)

Don't you think she's just a little too young for you?

RICHIE

Yeah well, Mr. Heartbreaker, every woman around here is younger than you, so...

DIANA

Ha. He's got ya there, Mac.

DIANA turns to RICHIE.

DIANA

Don't listen to him, Rich. She's a nice girl. And... You're only what? 27?

RICHIE nods. DIANA turns to DUNCAN.

DIANA

10 years isn't that bad, Mac.

(beat)

At least Rich can still find a mortal woman his own age.

RICHIE laughs. DUNCAN looks at DIANA.

DUNCAN

Cute D. Real cute.

DUNCAN opens his door and gets out. RICHIE and DIANA share a look, then they too get out.

CONTINUE TO:

5

EXT: JOE'S

5

They start to walk to the bar. DUNCAN has his arm around DIANA. RICHIE is walking on the other side of DIANA.

(CONTINUED)

DUNCAN

Can't wait to see the great singer,
Rich.

They head for the stairs. RICHIE goes first, then DIANA, then DUNCAN. They ascend the stairs. There is a marquee on the wall. The marquee says "Joe's is happy to bring you the singing sensation: Roger O'Fasdaw". RICHIE looks at DUNCAN and DIANA.

RICHIE

O'Fasdaw. That's it. See I told it
was an odd name.

They continue up the steps. As they get closer to the door, both DUNCAN and RICHIE sense another immortal. RICHIE looks at DUNCAN.

RICHIE

It's probably Methos. Like I said,
he's been here every night.

DUNCAN

Maybe.

DUNCAN gets the feeling that he's sensing more than Methos. RICHIE opens the door.

CONTINUE TO:

6 INT: JOE'S

6

They enter. RICHIE, then DIANA, and then DUNCAN. The door closes behind DUNCAN. The place is packed. JOE is behind the bar. There is a crowd around the stage, so the singer isn't visible at the moment, DUNCAN and RICHIE look at the stage and see only part of the man singing. DUNCAN and RICHIE search the room for the other immortal. They spot METHOS off to the far left. METHOS is sitting at a table with a young lady. METHOS spots them. METHOS gives DUNCAN an "if I were you, I'd leave" warning look. DUNCAN either doesn't understand what the look means, or misinterprets it as a "don't bother me" look.

RICHIE

See, it's just Methos. Told you.

DUNCAN

(mutter)

Maybe.

(CONTINUED)

DUNCAN thought he was sensing more than just METHOS. The sensation was stronger, and somehow familiar. But, once he had identified METHOS, the sensation stopped. So maybe he was wrong.

RICHIE

I see he's in his usual spot. Can't blame him. It's a great view of the stage. Almost on it actually. Maybe we should go...

DUNCAN

Maybe later. He looks like he wants to be alone.

The three of them head for the bar. DUNCAN still gets the feeling that METHOS isn't who he was sensing.

CONTINUE TO:

7 INT: BAR AREA

7

JOE approaches them. DIANA, DUNCAN, and RICHIE, are facing the bar. The stage is behind them.

JOE

So, you finally decided to make it.

DUNCAN

Didn't have a choice.

DUNCAN looks over at METHOS, and directs his line to JOE.

DUNCAN

Who's the woman with Methos?

JOE

Don't know. He's not talking.

(beat)

What do you think?

DUNCAN

About the singer?

JOE nods.

DUNCAN

He's good. Can't see him though.

(beat)

The woman? Well, Me...

The song ends. ROGER addresses the crowd.

(CONTINUED)

ROGER (VO)
Thank-you. Thank-you.

DIANA tenses up as soon as she hears ROGER's voice. DUNCAN notices.

DUNCAN
D, what is it?

DIANA
That voice. I know that...

DIANA turns around and looks right at the stage. DUNCAN and RICHIE turn their heads to see what she is looking at. There's still a crowd around the stage, so we still cannot see ROGER.

ROGER
This next song goes out to a very special lady. She knows who she is. So guys, get your gal, and hold her close. This is a slow one.

The music starts playing. The crowd disperses, and the singer is visible. It's ARES. He looks right at DIANA, and sings the song to her. DUNCAN realizes he was right. It wasn't only METHOS he sensed when he entered the bar. And now he understands the look that METHOS gave him. (Note: The reason the sensations stopped upon identifying METHOS, was that they had both looked at ROGER / ARES already, and the proximity of METHOS to him canceled out the sensation.)

JOE
You know him?

DUNCAN turns back to JOE, so he doesn't notice how DIANA is being drawn to the stage. RICHIE watches DIANA being drawn to the stage as if she were in a trance.

DUNCAN
Don't you?

JOE
Should I?

DUNCAN can't believe JOE doesn't recognize him. Then he remembers JOE only briefly saw him in '97.

DUNCAN
Where did you say you found this guy?

JOE

I didn't find him. He found me. He just walked in here one night and said that if I gave him a job singing he could have the place packed every night. And he has.

DUNCAN

Yeah. I bet he has.

DUNCAN turns to address to DIANA while saying line.

DUNCAN

D, I...

DUNCAN notices she is gone. He looks around and sees that she has almost reached the stage.

DUNCAN

What's she...

She reaches the stage. ARES offers her his hand. She hesitates for a moment, but then takes it. He helps her up on to the stage.

DUNCAN

Oh this is just...

RICHIE

I told you he was captivating.

ARES looks into DIANA's eyes and takes her in his arms. They dance, and he continues signing the song to her.

RICHIE

They look like they know each other.

DUNCAN

They do.

RICHIE looks at DUNCAN both confused and excited.

RICHIE

What?

DUNCAN looks back at JOE.

RICHIE

How?

DUNCAN says the next line, more to JOE than to RICHIE. He knows that JOE will know exactly what the line means, but RICHIE won't.

(CONTINUED)

RICHIE

Mac?

(beat)

Mac?

DUNCAN keeps walking, glancing at the stage as he exits.
RICHIE is about to go after him. JOE grabs his arm.

JOE

Don't.

(beat)

Let him go, Rich.

RICHIE looks at JOE. He can tell that JOE knows more about this than he does.

RICHIE

You know who he is, don't you.

JOE hesitates for a few moments, but then answers.

JOE

Yeah. I do.

RICHIE

Roger O'Fasdaw isn't his real name
is it?

JOE looks at RICHIE confused.

JOE

What makes you say that?

RICHIE

Because Mac and Diana had never
heard of Roger O'Fasdaw, and they
clearly know who this guy is.

Momentary pause.

JOE

Right. No, it's not his real name.

RICHIE

I'm right, aren't I?

JOE looks at RICHIE confused.

JOE

About what?

RICHIE looks back at the stage.

(CONTINUED)

RICHIE
Roger, or what ever his name is,
was more to Diana than just the
brother of a friend.

RICHIE looks back to JOE.

RICHIE
Wasn't he?

JOE
I don't know what you mean.

RICHIE
Joe, talk to me.
(beat)
Who is he?

JOE doesn't answer. He gives RICHIE a "just drop it" look,
and walks off. RICHIE watches JOE leave. RICHIE mutters the
next line to himself.

RICHIE
Was it something I said?

RICHIE looks back at the stage. DIANA and ARES are dancing
close now. Real close. He is behind her, with his arms
around her waist, pulling her back against his chest. She is
laying back into his chest. His head is on her shoulder, and
he is signing into her ear.

RICHIE
Oh yeah.
(beat)
There's a story there. A big story.
(beat)
I just wish I knew what it was.

METHOS approaches and signals JOE for a refill on his and
his date's drinks. METHOS says line to RICHIE without
looking at RICHIE. RICHIE responds to METHOS while
continuing to stare at the stage.

METHOS
Where's Mac?

RICHIE
He left.

METHOS
Don't blame him. I tried to warn
him.

RICHIE looks to METHOS.

(CONTINUED)

RICHIE

What?

METHOS

If I was Mac, I never would have brought Diana here. He knows that they...

RICHIE realizes that METHOS knows as well.

RICHIE

Wait. You know who that guy is, don't you?

(beat)

I mean who he really is?

METHOS gives RICHIE a confused look.

METHOS

Don't you?

RICHIE

No. Not a clue.

METHOS

Really?

Momentary pause.

RICHIE

Tell me, what is he to Diana?

METHOS

You really have no idea who he is?

RICHIE

All I know, is what Mac said before he left.

METHOS

Which was?

RICHIE

That Diana knew his brother.

METHOS

That's what he said. That Diana *knew* his brother.

RICHIE

Yeah. Then he changed it to 1/2 brother. So if Diana and his brother were friends...

(CONTINUED)

METHOS

Friends? Diana and his brother were a lot more than just friends.

RICHIE

Really?

METHOS

I can't believe you don't know this already.

RICHIE

Know what?

METHOS

I don't know if I should be the one to tell you.

RICHIE

Methos, please. I wish everyone would stop treating me like a kid.

(beat)

You know who he is. Mac knows who he is. Even Joe knows who he is. I...

METHOS

Okay. His brother is...

(beat)

Clark's father.

RICHIE raises and eyebrow in surprise.

RICHIE

Clark's father?

METHOS

Yep.

Momentary pause.

RICHIE

I don't under...

METHOS

They were so happy together.

Momentary pause.

RICHIE

You talk as if you knew them then.

(CONTINUED)

METHOS

I did.

Momentary pause. RICHIE raises an eyebrow in curiosity.

RICHIE

Just how long have you known Diana?

METHOS

A long time.

Momentary pause.

RICHIE

Can I ask you something?

METHOS looks at RICHIE.

RICHIE

What broke up Diana and Clark's father?

METHOS

Long story.

Momentary pause.

RICHIE

You're not going to tell me, are you?

METHOS

I think Mac and Diana should be the...

RICHIE

Gee thanks, Methos.

METHOS

Rich, it's not that I...

RICHIE

It's okay. I think I know anyway.

METHOS raises an eyebrow in curiosity.

METHOS

You do?

RICHIE looks back at the stage.

RICHIE
Look at them Methos.

METHOS looks at the stage.

RICHIE
It's obvious.

METHOS
It is?

Momentary pause.

RICHIE
Look at the way he is holding her.
(beat)
...the way she is melting into him.
(beat)
...the way their bodies move as if
they are one.
(beat)
It's like they are making love. And
they both...

METHOS
Rich, I...

RICHIE
I bet they were real close once.
Real close.

METHOS
Richie, they were friends. Nothing
more.

RICHIE
Friends.

METHOS
Yes. Friends.

RICHIE
You sure about that?

METHOS
Yes. I am.

RICHIE
Then why did Mac take off?

METHOS doesn't answer. He just picks up his drinks and returns to his date. RICHIE picks up his drink and takes a drink of it. He continues to watch DIANA and ARES until the

(CONTINUED)

song ends. Once the song ends, three things happen almost simultaneously. (1) ARES dips DIANA and kisses her. A kiss she doesn't resist. (2) RICHIE and METHOS, along with ARES, sense another Immortal enter the room. ARES ignores it, METHOS and RICHIE turn to the door to see who will come in. (3) DUNCAN enters. He stops in the doorway and looks at the stage. He sees ARES and DIANA kissing and exits again. This time RICHIE goes after him. So does METHOS.

CONTINUE TO:

8 EXT: JOE'S - PARKING LOT 8

DUNCAN is walking across the parking lot to the T-Bird.

CONTINUE TO:

9 TOP OF STAIRS 9

The door opens. RICHIE exits.

RICHIE
Mac, wait!!!

CONTINUE TO:

10 PARKING LOT 10

Camera is positioned in the parking spot beside the T-Bird. We can see everything. DUNCAN keeps walking. RICHIE starts to descend the stairs.

RICHIE
Mac!!

DUNCAN keeps going, not looking back. RICHIE runs to him.

RICHIE
Mac!!

DUNCAN reaches the T-Bird. He goes to the driver's side, places his hand on the door handle, and is about to open the door, when METHOS exits the bar.

METHOS
MacLeod?

DUNCAN stops and looks up to METHOS. They exchange a look. RICHIE reaches the T-Bird. METHOS heads down the stairs. DUNCAN rests his hands on the door frame. METHOS runs across the parking lot.

CONTINUE TO:

11 T-BIRD

11

Camera zooms into the T-Bird only. METHOS reaches the T-bird.

METHOS
That wasn't what it looked like.

DUNCAN
You don't know that!

METHOS
Yes I do.
(beat)
Mac, Diana loves you, not A...
Roger.

RICHIE looks at METHOS with a raised a raised eyebrow. METHOS almost said Roger's real name. Why did he stop and say Roger? Why are they keeping his identity secret?

DUNCAN
I know, but... seeing him kissing
her, knowing... knowing how... you
know.

RICHIE
Why do I get the feeling you don't
want me to know what's going on?

Momentary pause. DUNCAN looks to RICHIE.

DUNCAN
Rich, I...

RICHIE
You know it's kinda hard to
understand when you don't have all
the pieces.

DUNCAN
Richie, you'd never understand this
one. Trust me. You're...

RICHIE
Fine. I know when I'm not wanted!
See ya later, Mac!

RICHIE storms off. METHOS looks at DUNCAN. DUNCAN is leaning on the driver side door frame, while METHOS is leaning on the passenger side door frame.

(CONTINUED)

METHOS
Mac, he was only...

DUNCAN
I know. But he has no idea who we
are dealing with?

METHOS
And whose fault is that?
(beat)
Why haven't you told him?

DUNCAN
He doesn't need to know.

Momentary pause.

METHOS
You sure?

DUNCAN
Methos, I...

DUNCAN thinks of something. He suddenly realizes that Ares
should have been giving of a stronger vibe.

DUNCAN
Wait. Something is off.

METHOS
What?

DUNCAN
When I first met Aphrodite, the
feeling was so strong. It wasn't
until she touched me that it
stopped. And the second time, it
wasn't until I said her name.

METHOS looks at him, confused.

DUNCAN
She said it was because of who she
was. But if that was true, it
should have be the same with Ares.

METHOS
Mac, I...

DUNCAN
The sense I get from him is strong,
but not to the same extent it was
with her. And, when we spotted you,
the feeling went away.

(CONTINUED)

METHOS

That's because you saw him too.
And...

DUNCAN

There has to be more to it.
There...

DUNCAN stops talking. METHOS can see the wheels turning and doesn't like where they might be going.

METHOS

Look, Diana wasn't in love with
Ares then, and she's not in love
with him now. Trust me, Mac.

DUNCAN

It's him I don't trust.

METHOS

You don't even know him. I do. She
does. We...

DUNCAN

That's what worries me.

METHOS looks at him with a look of curiosity.

METHOS

What?

DUNCAN

The fact that she even knows him.

(beat)

He can't be trusted, Methos. He...

METHOS realizes just how much DUNCAN sounds like Hercules. He also knows he has to get him to back down, cool off. He isn't sure DUNCAN will believe this, he's not sure he even believes it, but it's the only thing he can think of at the moment.

METHOS

It was the music, Mac. It can be
very hypnotic.

DUNCAN

Especially when it's manipulated.

(beat)

He's good, all right. Very good.

(beat)

Did you see the way everyone was
drawn to him?

(CONTINUED)

METHOS

Yeah. I did. It's always like...

DUNCAN

He could have any woman in there.
Any one of them would...

(beat)

Why Diana? Why does he want Diana?

METHOS

Maybe because he can't have her.

DUNCAN

What?

METHOS

Ares always wanted what he couldn't have. He loved a challenge. The fact that she keeps rejecting him, just makes him want her more. It's a turn on for him.

DUNCAN

You think that's all it is? I've seen how he looks at her? I...

METHOS

Or... Maybe he wants her because she is a link to his past. She knows who he really is. She knew him when he was *The God of War*. She knew the real him. Maybe he's hoping she can...

DUNCAN

Well, he is beginning to really get on my nerves.

DUNCAN's eyes go to the back seat. He stares at his coat, which has the Katana hidden under it. METHOS knows what he is thinking, and gives him a look.

METHOS

No. You can't.

DUNCAN

Why not?

(beat)

It's who we are. It's what we do.

(beat)

And I don't like him.

DUNCAN reaches for the coat. METHOS grabs his arm.

(CONTINUED)

METHOS

Mac, you've never gone looking for a fight. You know that anger will only cloud your judgment.

(beat)

Besides, have you ever thought, that maybe that's just what he wants?

DUNCAN

What do you mean?

METHOS

Think about it.

(beat)

What happens if you challenge him?

DUNCAN

I can get rid of him once and for all.

METHOS

And Diana?

Momentary pause. DUNCAN looks to METHOS with a raised eyebrow.

DUNCAN

What about her?

METHOS

If you kill him, how do you think she'll feel?

DUNCAN

Feel? What do you mean?

METHOS

She'll hate you.

DUNCAN

Why would she hate me? You've always said they were just friends.

METHOS

They were. They are. But... He *is* Clark's uncle, the only living connection she has to Herc.

METHOS pauses for a moment, then continues.

(CONTINUED)

METHOS

Then... Then there's the other side.

DUNCAN

The other side?

METHOS

What if you lose?

DUNCAN

I won't.

METHOS

But if you do, he'll get what he always wanted. Diana.

(beat)

Maybe not at first, but there will be no competition. He'll keep at her, and eventually she will give in.

DUNCAN and METHOS look at each other in silence.

PAN TO:

12

PARKING LOT

12

CAMERA now has the full parking lot and the stairs, and the door, in frame. The bar door opens. ERICA, METHOS' date, exits ERICA yells down to them.

ERICA

Adam!

METHOS lets go of DUNCAN's arm. DUNCAN and METHOS look to ERICA.

METHOS

Yeah?

ERICA

You coming back, or what? Roger's set is almost done.

METHOS

Be right there.

METHOS looks back to DUNCAN.

PAN TO:

13 T-BIRD

13

METHOS
You coming back in?

DUNCAN
I can't.

METHOS
I'll let Diana know that you left.

DUNCAN
If she cares.

METHOS
Mac?

DUNCAN gives him a "kidding" look. METHOS smiles and turns to leave. DUNCAN looks at him.

DUNCAN
What sort of name is Roger
O'Fasdaw, anyway?

METHOS turns back to face DUNCAN.

METHOS
It's an anagram.

DUNCAN
An anagram? Of what?

METHOS
Ares God of War.

DUNCAN
Figures.

Momentary pause.

METHOS
Remember what I said.

DUNCAN
Yes, ole wise one.

DUNCAN gets in the T-Bird and starts the car.

PAN TO:

17 TABLE

17

They reach their table. METHOS pulls her chair out for her and she sits. He goes to his chair and sits.

ERICA

So, Mac's a little jealous?

METHOS

Jealous?

(beat)

He has nothing to be jealous of.
Diana and A... Roger are just
friends.

Momentary pause. ERICA looks at METHOS with a raised eyebrow.

ERICA

You know him?

METHOS

Sort of.

ERICA

Really?

Momentary pause.

METHOS

Let's just say I... knew him. A
long time ago.

ERICA

Could you introduce me to him?

Momentary pause. METHOS looks at ERICA with a raised eyebrow.

METHOS

Why?

ERICA

Because I want to meet him.

METHOS

If he's anything like he was when I
knew him, you don't want to know
him.

ERICA

He can't be all that bad.

(CONTINUED)

METHOS

Looks can be deceiving. Besides, he probably doesn't even remember me. It was a long time ago.

ERICA, who has been slowly edging her chair closer and closer to his, gives him a look.

ERICA

Please, Adam.

ERICA runs her fingers up his arm.

ERICA

I'd be ever so grateful.

ERICA leans over closer to him and whispers in his ear.

ERICA

I'd give you anything you want, Adam.

(beat)

And I mean anything!

METHOS

You want to meet him that badly?

ERICA

Yes. He's so...

ERICA looks at the stage all dreamy. METHOS takes a drink of his drink. ARES has his hands on DIANA. He is caressing her, stroking her.

ERICA

He looks like...

(beat)

like...

(beat)

...a Greek God.

METHOS almost chokes on his drink. He mutters the next line more to himself than to ERICA.

METHOS

(mutter)

He is.

ERICA turns to face METHOS.

ERICA

What was that?

(CONTINUED)

METHOS

Nothing.

ERICA

Oh. I thought you said something.

METHOS

No.

Momentary pause.

ERICA

Well?

METHOS

Well what?

ERICA

Adam! When can I...

Momentary pause. METHOS looks at her. He knows he will probably regret this later, but he gives in.

METHOS

After the show, I'll... I'll see what I can do.

ERICA starts kissing him all over.

ERICA

Oh, thank you, thank you, thank you.

METHOS

Don't thank me yet. I haven't done anything.

ERICA

Yes you have. You said you'd see him.

She kisses him on the lips. The song ends, and the crowd applauds. ARES takes his final bow, then escorts DIANA off the stage, through the curtains behind him. METHOS breaks the kiss and looks at ERICA.

METHOS

Stay here. I'll be right back.

METHOS heads to JOE.

JUMP TO:

ARES and DIANA enter the room. He closes the door and presses her up against the wall. He kisses her. She doesn't resist. His hands start exploring her body, as his tongue explores her mouth. She wraps her arms around his neck and pulls him close to her. His hands slip inside her panties, and start working her up. He pushes his tongue inside her mouth and she grabs it - sucking it in. As she is sucking on his tongue, he is probing inside her with his fingers. He starts to work her up real good. She is getting wet and moist. She is almost ready for him. He wants to wait for just the right moment. He's waited so long for this. So long to have her. Really have her. Not in a dream, or in a fantasy, but in reality. He wants to relish every moment. She releases his tongue. He nuzzles her neck as he pushes his fingers inside of her, making her ready for his entry. She gasps as he nibbles her ear. She is in pure ecstasy. He is hitting all the right buttons. She wants him so much. She has always wondered if he would be as good a real lover as he is a dream lover. He is getting her so worked up. Her body is crying out for him. He gently pulls her walls apart with his hands. She gasps as he thrusts himself inside her. He can't believe he is finally inside her. How he has longed for this day. Waited for so long for it to come. And now it is here. It is finally here. He can take her like he has taken her numerous times in his dreams, his fantasies. He pushes his way deeper inside of her. She feels so good. He's going to ride her till he explodes. He starts to pump her up. He is enjoying how he feels inside of her. She is so wet, that he is sliding in and out so easily. She is making him wet. Her juices are covering his unit as he pumps and pushes into her. He is in heaven. He wants to make this moment last. He has wanted this for 3000 years. He doesn't want to rush it. He wants to take her slow and easy. At least the first time. As he pumps and pushes his way deeper and deeper into her, something happens he wasn't expecting. She pushes him out.

DIANA

No.

ARES

What?

He can't believe it. She was so hot for him, so wet. He could feel it. And he was so close. So close to finally taking her. He needs her. He wants her so bad. She pushes him back, off of her.

DIANA

I can't do this.

DIANA moves away from the wall.

(CONTINUED)

ARES

Yes you can. I know you want me. I can feel how much you want me. You were...

DIANA looks at him.

DIANA

Ares, it's not that I don't want you. Gods how I want you. Right now I want you so much. I...

ARES

And I want you. So what's wrong?

DIANA

The timing is all wrong. I can't be with you. As much as I want to be. I... I love Mac. I don't want to hurt him.

ARES

Diana, I...

ARES senses someone coming. DIANA notices the look.

DIANA

Someone's coming.

ARES

Yeah.

DIANA mutters the next line to herself.

DIANA

Mac.

There is a knock on the door.

ARES

Who is it?

METHOS (VO)

An old friend.

ARES thinks he recognizes the voice. DIANA does recognize the voice and breathes a sign of relief. She quietly says line.

DIANA

(mutter)

Methos.

ARES heard DIANA and looks at her.

(CONTINUED)

ARES
Methos?

METHOS (VO)
Can I come in?

ARES looks to the door.

ARES
One second.

ARES looks back at DIANA. They pull themselves together. She sits on a chair that, when the door opens, will not be visible, because it will be behind the door.

ARES
Enter.

METHOS opens the door and stands in the doorway.

METHOS
It's been a long time, Ares.

ARES
So it has, Methos.

METHOS
Given up the war business for singing?

ARES nods.

ARES
And you, given up your role with the Horsemen for...
(beat)
...for what? What is it you do now?

METHOS enters and closes the door. He notices DIANA.

METHOS
Diana. What a surprise.

DIANA
Methos.

DIANA rises from the chair and looks to ARES.

DIANA
Well, I better be getting back. Mac is...

METHOS

...gone.

Momentary pause. DIANA looks to METHOS.

DIANA

What?

METHOS

Mac is gone. He left soon after you were drawn to the stage.

DIANA

He left?

METHOS

Yep. For a while.

DIANA gives METHOS a look.

METHOS

Then he came back. He walked in to see you kissing him. Then left again.

DIANA

Oh boy.

METHOS

I'll warn you, Diana, he's not gonna be in a good mood when you get home.

METHOS turns to ARES.

METHOS

He almost came back with his sword.

DIANA

His sw... I better go.

DIANA opens the door.

ARES

Diana?

DIANA turns to him. ARES just gives her a look.

DIANA

Yeah, I know.

METHOS cocks an eyebrow in confusion as DIANA exits. ARES is still staring at the closed door. ARES mutters the next line to himself. METHOS can't understand what he is saying.

(CONTINUED)

ARES
(mutter)
Damn. I was so close this time. I
was...

METHOS
What?

ARES turns to METHOS and changes the subject.

ARES
So, Methos, what can I do for you?

METHOS
First, what do you think you are
doing with Diana?

ARES
Doing with her?

METHOS
Mac was ready to kill you tonight.
If I hadn't...

ARES
What business is it of yours what I
do with Diana?

METHOS
I happen to care a lot about Mac
and Diana. Whatever concerns my
friends, concerns me.

ARES
Your friends?
(beat)
MacLeod may be your friend, but
Diana is my friend as well.

Momentary pause.

METHOS
Temper, Temper.
(beat)
I see you haven't changed much.
Still the same ole Ares under all
that.

ARES
I'm not the same ole Ares as you
put it. I have changed.

(CONTINUED)

METHOS

All that's changed about you, is
that you no longer have your godly
powers. Other than that...

ARES

What's the second reason?

METHOS is momentarily confused. Then he remembers that he
did say "First" which would imply that there must be a
"Second" reason.

METHOS

A friend of mine thinks you look
like a Greek God.

ARES

I am a Greek God.

METHOS

Were. You were a God. You're not a
God anymore.

ARES

A mere technicality.

Momentary pause.

METHOS

She asked me to...

ARES looks to METHOS with a raised eyebrow, his curiosity is
peaked.

ARES

She?

METHOS begins to rethink this. He's not liking the look in
ARES' eyes.

METHOS

This was a bad idea. Forget it.

METHOS heads for the door. ARES is intrigued that METHOS'
friend is woman, who is interested in meeting him. Maybe the
night won't be a total loss after all.

ARES

Wait.

(beat)

This, friend of yours. What's her
name?

(CONTINUED)

METHOS

Erica.

ARES

Nice name. Is she here?

METHOS

Yes. She's waiting for me at the bar.

ARES

Does she know that we know each other?

METHOS

I told her that I knew you a long time ago.

ARES

So she doesn't know *how* we know each other.

METHOS

No.

Momentary pause.

ARES

Does she know who you are?

METHOS

No.

Momentary pause.

ARES

Is there anything I should know?

Momentary pause. METHOS isn't sure at first what ARES is referring to. He thinks he has figured it out.

METHOS

Only that I go by Adam Pierson now.

ARES

But Diana calls you Methos?

METHOS

Mortals call me Adam. Unless they know that I am an Immortal, then they know that I am Methos, so they call me Methos.

(CONTINUED)

ARES
Anything else?

METHOS
Like what?

ARES
You know... Are you and Erica doing
it?

METHOS
Doing it?

ARES
Well, are you?

METHOS
No. We're just friends.

ARES
For now. You do want her though,
don't you?
(beat)
You want to get inside of her and
do her till...

METHOS
I can't believe I'm talking to the
God of War about love.

ARES
Don't confuse sex with love, my
friend. One can want to have sex
with someone without being in love
with that person.

METHOS
Ares, I think...

ARES gives METHOS a look.

ARES
It would appear that we are both in
the same boat my friend.

METHOS
We are? How so?

ARES
We both want women we can't have.

(CONTINUED)

METHOS

I never said I couldn't have Erica.
I...

ARES draws closer to METHOS.

ARES

So, you do want her!

METHOS

I...

ARES

Does your body ache for her?

METHOS

I...

ARES

Does your every waking moment long
to hold her, touch her, feel her?

METHOS

I...

ARES

Do you want nothing more than to
make her yours?

METHOS

I...

ARES is behind METHOS now. He is breathing over his shoulder into his ear.

ARES

To let your fingers probe inside of
her. To feel her up and make her so
hot, and wet, and moist. To get
onto her and ride her forever. To
pump her up and release yourself
inside of her, over and over, and
over again. And, when you can't
keep yourself up anymore, your
hands take over. She is yours now.
You have been inside of her. Her
opening is big, and as you exit
her, you force your fist inside of
her, and pump her up for hours.
Working her hard, and fast, letting
her cum all over your fingers.

Momentary pause.

(CONTINUED)

ARES
Well, do you?

METHOS
Ares, I... I can't believe we're
talking about this.

Momentary pause.

ARES
So, when do I get to meet this
Erica?

Momentary pause. ARES returns to standing in front of
METHOS.

METHOS
Ah, I...

ARES gives METHOS a look.

ARES
You can't keep the girl waiting.

METHOS raises an eyebrow.

METHOS
You want to meet her, now?

ARES
(smile)
No time like the present.

METHOS was hoping to arrange the meeting for tomorrow.

METHOS
But tonight? Right now? Can't we...

ARES
You've got to learn to give a woman
what she wants.

METHOS looks skeptical. ARES puts his arm around him.

ARES
C'mon, *Adam*. Erica awaits.

They exit the room.

CUT TO:

19

BAR

19

ERICA has left the table she was at, and is sitting at the bar talking to JOE. Everyone else has left. JOE and ERICA are the only two in the bar. METHOS and ARES enter the area. ERICA sees them.

ERICA

Oh my god! He did it!

JOE

Did what?

ERICA

He got Roger to come out to meet me.

ERICA takes a deep breath. She mutters the next line to herself.

ERICA

(mutter)

Easy. Easy. Breathe. Relax.

ERICA sips at her drink. She is trying to relax. She doesn't want to look nervous. METHOS and ARES reach the bar.

METHOS

Erica, I'd like you meet Roger.
Roger, this is Erica.

METHOS sits on a bar stool beside ERICA. ARES takes her hand and kisses it. METHOS rolls his eyes in an "oh please" expression.

ARES

Adam's told me all about you.

ERICA

Really?

ARES sits on the bar stool on the other side of ERICA. ARES stares into her eyes. ERICA tries not to show how nervous she is.

ARES

So, which God do you think I resemble?

METHOS gives ARES a "What are you doing" look. JOE almost drops the glass he is drying. ERICA playfully slaps METHOS who fakes an "ow".

(CONTINUED)

ERICA

Adam! I can't believe you told him that?

METHOS

You wanted to meet him, I... I knew that would pique his interest.

ARES

Well?

ERICA turns back to ARES.

ERICA

Oh, I don't know. Let's see...

ERICA gives him the once over. She admires his body. ARES likes the way she is looking at him.

ERICA

Tall... dark... mysterious... muscular... hmmm...

Momentary pause. ERICA thinks.

ERICA

Ares maybe.

Again JOE almost drops the glass. METHOS is stunned. ARES smiles.

ERICA

Yes. Ares.

The following conversation between ARES and ERICA is full of double entendres. They never take their eyes off of each other.

ARES

Ares, hunh?

ERICA

Yeah, Ares.

(beat)

I could see you with a big sword in your hands.

ARES

You like men with swords?

ERICA

If they know how to use them. You know how to use one?

(CONTINUED)

ARES gets off his stool and offers ERICA his hand. She takes it and they head out. ARES is surprised at how eager she is. He hasn't had a woman this captivated in him since... well, a long time. METHOS calls after ERICA as they exit.

METHOS

I'll call you tomorrow.

ARES and ERICA ignore him and keep going. They exit. METHOS turns to JOE. JOE is giving him a look.

METHOS

Don't say it.

JOE plays innocent and hands METHOS another drink.

JOE

Say what?

METHOS

That I'm crazy. That I should have known better. That I never should have introduced them. That I'll probably never see her again. That...

JOE

Don't you think you're being a little mellow dramatic?

METHOS

Really? You think so?

(beat)

Out of all the Gods of Olympus that she had to choose from, she chose Ares.

JOE

Surprised me too.

METHOS

She pegged him. And he knew it.

(beat)

The strange thing is, she seemed to get a real rise out of it.

(beat)

I didn't know she was like that. I've never seen that side of her.

JOE

You haven't known her that long. Besides, we all have our dark side, Methos.

METHOS

Yeah, but we all don't flirt with war and play with swords!

JOE gives METHOS an "oh really" look.

METHOS

You know what I mean, Joe.

JOE

Yeah.

JOE walks off and METHOS stares into his drink.

JUMP TO:

20

INT: THE LOFT

20

DIANA enters. DUNCAN is staring out the window, he has a glass of scotch in his hand.

DIANA

Where's Laura?

DUNCAN

Gone home.

DIANA

And Clark?

DUNCAN

Asleep.

DIANA walks up to him, and slips her arms around his waist. She is about to slide her arms up his chest, when...

DUNCAN

Don't.

DIANA

What?

DUNCAN removes her hands as he turns. DIANA can tell he is mad. He has this "look" in his eyes.

DUNCAN

Care to explain that little scene tonight?

DIANA remains calm. Her line is a statement not a question.

(CONTINUED)

DIANA
You're upset.

DUNCAN
Of course I'm upset!!

DIANA gives him a look.

DIANA
Mac, you have nothing to...

DUNCAN
I saw the way he kissed you.

DIANA plays innocent, pretending nothing is wrong.

DIANA
So?

DUNCAN
You didn't seem to be resisting it!

DIANA gives him another look.

DIANA
Mac, all eyes in the bar were on us. How would it have looked if I...

DUNCAN
Don't say you were pretending, D. That kiss looked too real to be an act.

DIANA tries to remain calm and not get upset.

DIANA
Ares and I are friends! You know that. We...

DUNCAN
Friends don't kiss each other like that.

DIANA can't believe he just said that.

DIANA
Oh really?

DUNCAN
Yes. Really.

DIANA
What about Amanda?

Momentary pause. DUNCAN's not sure what DIANA is getting at.

DUNCAN
Amanda?

DIANA
I've seen the way she kisses you.
And the way you kiss her. Have I
ever complained or gotten upset
when...

DUNCAN gives her a "don't change the subject" look.

DUNCAN
This has nothing to do with Amanda!

DIANA
What's the difference between...

DUNCAN
You know that Amanda and I were
once more than friends.

DIANA
Yes. I know. She's been there for
you almost from the beginning, and
she will probably be there for you
till the end. I know you'll always
love her. And I also know that one
day she will probably be back in
your life again. I...

DUNCAN
Don't even think about comparing
Amanda and me to Ares and you.

DIANA
Ares and Me? Listen to yourself.
I...

DUNCAN
Diana, they aren't the same, and
you know it.

DIANA
I know. I was never in love with
Ares. I wasn't in love with him
then, and I'm not in love with him
now.

DUNCAN
That's exactly what Methos said.

DIANA
Well it's true.

DUNCAN
I'm not so sure. It sounded more
convincing coming from him.

DIANA attempts to put her arms around him.

DIANA
Mac, I know how I feel, I...

DUNCAN stops her.

DUNCAN
Do you?
(beat)
I mean, do you really?

DIANA
What are you saying?

Momentary pause.

DUNCAN
Isn't it possible that Ares means
more to you then you know?

DIANA
You think that I might
subconsciously have feelings for
him?

DUNCAN
Well, do you?

DIANA
Mac, honey, don't be ridiculous.
I...

DUNCAN
D, I think you need some time to
think. I mean, really think, about
what Ares means to you. Because,
until you do... we don't stand a
chance.

DUNCAN heads for the door, placing the glass on the table as
he passes it.

(CONTINUED)

DIANA

Mac, wait! Where are you going?
Mac...

DUNCAN leaves through the back door. DIANA sits down on the sofa and buries her head in her hands.

DIANA

Way to go, Diana.
(beat x2)
Could he be right?
(beat x2)
Look at what happened tonight!
(beat)
I let things go way too far.
Farther than I ever thought they
would.
(beat x2)
But it felt so good, so right.
(beat x3)
When he was in me, I felt...
(beat)
Am I falling for him? Or have I
already fallen for him?
(beat)
I, I wanted him so bad tonight. I
let him in. And it took everything
I had to force him out.
(beat)
Gods, how I didn't want him out. It
felt so good having him inside me.
Finally having him in me. I...
(beat)
I wanted him. I really wanted him.
I wanted him to take me. I...
(beat)
No. Stop it. I can't let Ares...
I... I'm so confused.

She lies back on the sofa, and stares at the ceiling. After a few moments, she looks over at the phone.

CUT TO:

21 INT: JOE'S

21

METHOS is finishing his drink, when his cell phone rings. He answers it.

METHOS

Hello?

(CONTINUED)

DIANA (VO)

It's me.

METHOS

What's wrong? You sound like you've been crying?

DIANA (VO)

I need someone to talk to.

(beat)

Someone who knows all the players.

METHOS

Wh...

DIANA (VO)

Can you come over?

METHOS

I'll be right there.

DIANA (VO)

Thanks.

METHOS hangs up the phone and heads out.

CUT TO:

22 EXT: T-BIRD

22

DUNCAN is driving around the city, driving and thinking. He approaches the park, and almost goes past it, but, at the last second, he changes his mind, and pulls in.

CONTINUE TO:

23 INT: T-BIRD

23

DUNCAN parks the car in the parking area, and sits for a while, thinking.

CONTINUE TO:

24 EXT: T-BIRD

24

DUNCAN exits the car and walks into the park.

CUT TO:

25

EXT: PARK - NEAR LAKE

25

There is a small lake in the center of the park. We can see a couple wading in the water. As the camera zooms in on the couple, we realize that the couple is ARES and ERICA.

ARES

Know what I feel like doing?

ERICA

No. But I feel like you're gonna tell me.

ARES starts to disrobe. ERICA watches.

ARES

It's been a long time since I did this.

ERICA gets the feeling he's not thinking what she thought he was thinking.

ERICA

Really?

ARES

Yeah. Wanna join me?

ARES can tell, from the look on her face, that she is confused. He points to the water. She understands.

ERICA

Isn't it a little bit cold for skinny-dipping?

ARES smiles seductively as he removes his pants.

ARES

Not if you do it right!

With that said, ARES, wearing nothing but his underwear, runs out into the water. Once out, he removes them, and throws them to ERICA.

ARES

Ahhh.

The cold water feels so good right now. He looks to ERICA and smiles seductively.

ARES

What are you waiting for, little girl?

(CONTINUED)

ERICA

Little? I'm not so little.

ARES

So, come to me and show me just how grown up you are!

ERICA flashes him a playful smile.

ERICA

With pleasure.

ERICA starts to disrobe. ARES watches her. He says the next line in his head

ARES (VO)

She's not Diana, but she'll do. For now.

The thought of Diana and what almost happened, what could have happened, floods back.

FADE TO:

26

FLASHBACK

26

SCENE 18. (up to Diana's line of "No")

FADE BACK TO:

27

EXT: PARK - BY THE LAKE

27

ARES (VO)

Why, Diana?

(beat)

Why'd you push me out?

(beat)

We could have...

(beat)

We were closer than we've ever been. I felt it on the dance floor.

I...

ARES notices ERICA slowly advancing towards him. Thinking of Diana and what almost happened earlier tonight, has turned him on. He feels his body responding to the thought of release.

ARES (VO)

That's right. Come to me. I need to release myself. And a willing partner will make it more fun. Come on. Get over here. Let me put a

(MORE)

(CONTINUED)

ARES (VO) (cont'd)
real smile on your face little
girl.

ARES smiles at ERICA. She smiles back. He knows he won't be wasting time working her up. He just needs her body in order to satisfy his needs.

CUT TO:

28 EXT: PARK

28

DUNCAN is still deep in thought. He is broken from his thoughts by the sound of a woman screaming. DUNCAN, thinking someone is in trouble, runs towards the sound of the scream.

CUT TO:

29 LAKE

29

ARES has grabbed ERICA from behind. She lets out another playful scream as he grabs her breasts. He squeezes them in his hands. She leans back against his chest, gasping and moaning. He lets go of her breasts, and lets his hands slide down her body as he goes under the water. He goes all the way down, and swims between her legs to come up in front of her. His hands move up her body as he rises to the surface. Once up, he wraps his arms around her waist, and pulls her close, real close. She looks into his eyes, and strokes the side of his face. He looks at her, as she morphs into Diana. She kisses him, he kisses her back. She presses herself up against him. He picks her up, and pulls her to him. He thrusts into her hard. She wraps her legs around his waist. She breaks the kiss, and tosses her head back as he pumps himself inside of her. He kisses her neck. He is suckling a breast, when he senses another Immortal near. He releases the breast, and kisses up her chest to her shoulder. He spots the other Immortal, just as he is hiding in a bush. It's DUNCAN.

ARES (VO)
MacLeod. Figures.

(Note: ERICA has morphed into DIANA in ARES' eyes. Therefore, whenever the scene is being shown from ARES' POV, he is with Diana. When the scene is being seen from anyone else's POV, he is with ERICA.)

ARES (VO)
Hope you'll enjoy watching this as
much as I'm gonna enjoying doing
this.

(CONTINUED)

ARES slides his hand up her body, and grabs a breast. He squeezes them, hard. She gasps in pleasure.

ERICA / DIANA

Oh yes.

(beat)

More. More.

(beat)

Harder, push harder.

(beat)

Oh Roger.

(beat)

Take me. Take me.

(beat)

Take me all the way.

ARES pushes himself into her, harder, so hard she screams in pleasure. She throws her head back and he kisses her neck. He looks over at the bush, and sees DUNCAN walking away.

CONTINUE TO:

30

TIME FLIES

30

He kisses her neck, and slides his tongue down to her breast. He licks her breast and, as he throbs inside of her, he suckles her breasts, one at a time, draining the hot warm liquid out of them as he releases his hot warm liquid inside of her. He takes her twice in the water, then they move to the grass so that they can lie down. There is a small fence behind them. He pins her to the ground and takes her again, thrusting himself deeper and deeper inside of her. He pumps her hard and fast. Over and over. He pumps her up til he explodes in a splendid eruption. He releases himself inside of her, and then collapses on her. She strokes his back and his hair. He exits her. He closes his eyes for a moment. He wishes he could be with Diana. He wishes he could show Diana what he could do to her. After a few moments, he opens his eyes and turns his head to her. He looks at her. He sees DIANA.

CONTINUE TO:

31

TIME RESUMES

31

The look on her face is begging for more. Begging him to take her again. And his body is getting hot for her. He wants to do something different to her now. Something he hasn't done since he had his powers. He believes DIANA's body can take it. After all, it has accepted him so easily at full size. He smiles a wicked smile at her.

(CONTINUED)

ARES
Have you ever been fisted?

DIANA
What?

ARES reaches over for his shirt, and rips both of the sleeves off. He takes her hands, and ties them to the fence.

DIANA
What are you...

ARES
I need your hands behind you. They have to be out of the way.

DIANA
Out of the way? What...

ARES
I need you to relax. Completely.
(beat)
Let my hand work you up. You should be ready to accept it.

DIANA
Okay.

ARES
All you have to do, is push down on my hand as it works inside of you. Push as hard as you can.

She flashes him a playful smile. He can see she is getting excited.

DIANA
Sounds like fun.

He returns the playful smile.

ARES
Oh it is.
(beat)
Ready?

DIANA
Ready.

He starts probing her with the fingers of his left hand. She accepts his fingers one by one, moaning as they are inserted into her. He plays with her as he works his fingers inside, first one, then two, then three. He fingers her with three

(CONTINUED)

fingers, moving fast enough to bring her to a climax. As she climaxes, he gets another finger inside of her. He's stirring her inside, touching her in a way she's never been touched before. He brings her to another climax, working his fingers inside her. When she starts to cum, he freezes, letting the spasm shatter her body. He holds his busy fingers still for a few moments. Then, starts all over again. She's so hot, that he can't stop, and she doesn't want him to stop. He tries to work his hand in, but he can't get it in past the knuckles. This is going to be harder than he thought. But he won't give up.

ARES

Work with me, babe.

(beat)

Rock, baby, rock.

(beat)

Back and forth.

(beat)

Press down, hard.

(beat)

C'mon, you can do it. I know you can.

He focuses on the task at hand. She rocks her pelvis, back and forth. All his fingers are working her into a frenzy. She is getting wetter and wetter. She cums twice. But he isn't happy. He wants his whole fist inside her. It would have been so easy in the old days, when he still had his powers. He tries harder. He pushes harder. He looks at her again.

ARES

You have to press down.

(beat)

Harder.

(beat)

You think this feels good. Wait til my whole fist is inside you.

(beat)

You ain't never felt anything like it. You'll be crying out in so much pleasure that you'll think you'll burst.

(beat)

I want to take you there. I want you to feel that passion. But you have to want it. You have to press down. Hard. Keep pressing.

She can feel her juices flowing inside of her as his fingers probe inside her. She pushes herself down, harder and harder, on his probing hand while he bunches his fingers

(CONTINUED)

together working her into yet another frenzy, pumping them in and out, and in and out, and in and out. Every time he goes in, he pushes harder, trying to get further in. And she presses down on his hand and hard as she can, and breaths in, pulling him in. He thrusts in hard and fast, at the same moment as she rocks her pelvis, and pushes down hard on his hand, and his entire fist slides into her, right up to the wrist and beyond. His push was so hard that his entire fist and part of his arm, are now inside of her. He looks at his arm, to see how far in he is. He is amazed that he can't see his elbow.

ARES

Yes!

DIANA

Ah... Oh... Oh...

She screams in ecstasy, gasping, as she sees what has happened, and feeling herself filled as she has never been filled before. She thought it was going to be painful beyond belief. For a few seconds she waits for the pain to shatter her, but there is no pain, just pleasure, and so much pleasure. She moves experimentally, as he begins fisting her. She cums, once, twice, three times. His fist working in and out, and in and out, of her. She continues to cry in ecstasy, He was right. It feels so good.

DIANA

Oh, oh, oh...

ARES rams his fist and arm in, over and over, in and out, and in and out.

DIANA

Yes. Yes.

(beat)

Oh yes.

(beat)

Do it to me.

(beat)

Do it harder. Harder.

(beat)

Oh.

(beat)

Faster. Faster.

(beat)

Oh. Oh.

(beat)

Yes. Yes.

(beat)

I'm cumin. Oh god, I...

(CONTINUED)

ARES

Oh, this is good. You cum so easily. My fist is so wet already.

She explodes, cumming like a crazy woman. With every thrust in, she cums. She cums over and over. She can't stop.

DIANA

Oh yes. Yes. Yes.

(beat)

Don't stop. Don't ever stop.

He has no intentions of stopping. As he pumps her, he feels her walls throbbing. He is enjoying this. He was right. He knew she could take it. He has never gotten this much of his arm inside any mortal body before. She is also enjoying this. She has never felt like this before.

DIANA

Oh. It feels so good.

(beat)

Push it. Push it.

(beat)

Harder, harder.

(beat)

Ah, ah.

(beat)

Oh, yes.

(beat)

Faster, faster.

(beat)

Oh. Pump me up.

(beat)

Pump me. Faster.

(beat)

Oh, oh.

(beat)

Work it.

(beat)

Oh, yes.

(beat)

Yes. Yes. Yes.

He looks at her. She is laying in pure ecstasy. He keeps pumping her hard and fast. He pumps her until his left arm can take it no more. He is getting hot for her. He can feel himself hardening, wanting to release himself, wanting to be inside her. And she is so hot, and wet inside, that he wants to take her, to ride her. As he removes his arm from her, he rolls onto her, and brings his lips to hers. He forces his tongue into her mouth as he thrusts his ever so thick and hard self inside of her. She arches her back allowing him to push it in deep. He pushes into her hard and holds the push.

(CONTINUED)

He pumps her fast, real fast. She is crying out in sheer ecstasy. He pushes himself in again, harder this time. So hard, that he explodes. He releases himself inside of her. As his hot liquid flows inside her and between her legs, he breaks the kiss and kisses her neck. She gasps as he makes his way around her neck. He is enjoying every minute of this, and he's not about to stop. He takes her again and again. He takes her til he is worn out. As he exits her, he lets his hands, and his tongue, explore her body. He suckles a breast as his right arm slides down her body and stops between her legs. His fingers start to gently probe inside her. As his fingers work inside her, he slides off of her so that he may get in a better position to try and get his right forearm inside of her. He works her up, repeating the steps from last time. It only takes a few moments this time for him to get in. He works her like he worked her before. Maybe a little harder and faster this time. She cums for him, not once, not twice, not even three times. She cums so fast and so many times, that he loses count. Now she was ready. She was ready for the ultimate test. The test that no mortal woman had ever passed. With his right forearm still inside of her, he gently presses it against her right wall, pulling her entry open. His left forearm tries to slide in beside it. It takes a little work, but eventually he is in. She screams in sheer pleasure. She has never been filled like this before. He has both arms inside her, her walls throbbing against them. She is breathing heavily. She never believed that anything could feel this wonderful. She wants this moment to last forever. He starts to pump her up. He pumps her hard and fast. With every in and out motion his hands are fisted together, with every push in, he opens them letting his fingers explore, and probe her. She continues gasping in pleasure. She cums for him almost instantly. Every push of his hands causes her to cum. He looks at her, as he pushes in hard and holds it, trying to get in deeper. She looks at him and tries to speak. Her line is said breathlessly.

DIANA

Oh yes. Yes.

(beat)

I've never felt so much pleasure in all my life.

(beat)

Oh gods, this is heaven. I...

(beat)

I feel great. I feel on fire. I...

ARES

I'm glad you are enjoying this.

(CONTINUED)

DIANA
Enjoying it?
(beat)
I'm loving it.

DIANA smiles. After a few more moments, she thinks of something.

DIANA
I...
(beat)
I want us to take this one step further.

ARES
Further?

DIANA
Yes. If anyone can make this work, it's you, my love.
(beat)
I want you to open me wider.

ARES
Wider?

DIANA
Yes. Wider. As wide as you can. I want all three to be inside me at once. Do it. Do it now.

He does as she asks. He presses his arms against her walls, and pulls them apart.

DIANA
Yes! Yes!
(beat)
Hold them. Hold them open. Hold...

He holds them open and she erupts.

DIANA
Oh. Oh. Oh.
(beat)
Oh gods! Oh gods! I...

As her orgasm is coming to an end, she signals him.

DIANA
Now. Take me now.

He thrusts himself into her.

(CONTINUED)

DIANA

Oh gods, yes!

She moans in pleasure as he presses himself into her. Her walls are throbbing against his arms.

DIANA

Now. I...

(beat)

...want you so slowly... let my walls close.

(beat)

And then... hold yourself inside me.

He does so. He slowly brings his hands to himself and holds on.

DIANA

Now. Pump me hard.

(beat)

Pump me fast.

(beat)

I want... to feel you.... Flowing inside me!

He starts pumping her, following her every instruction. This feels so good. For both of them. He is in a state of euphoria. One he hasn't hit in a long time. He has never considered making himself cum inside someone before. Double pleasure with a twist. He is forcing himself to release, and her body is accepting what he forces out.

DIANA

Harder. Faster.

(beat)

Faster.

(beat)

Oh, oh, oh.

(beat)

Push, baby, push.

(beat)

Yes! Squeeze it, squeeze it!

He squeezes himself, releasing his liquid inside of her. He moans as he feels himself erupting inside of her.

DIANA

Yes! Yes! Yes!

(beat)

Keep it going! Keep it going!

(CONTINUED)

He keeps going. With every thrust he squeezes, with every squeeze he releases more of his liquid into her. With every release she screams "Yes! More!" and arches her back. He keeps going till all three parts of himself can't go anymore. But, he can still hear her voice begging him not to stop. As much as he would love to comply, he can't. He needs a rest. He gently removes himself from her. He looks at her and she is smiling. She understands.

DIANA

Come, lay on me.

He lays down on her.

DIANA

No man has ever filled me like that.

(beat)

No man has ever made me open so wide.

(beat)

You must be thirsty after all that hard work.

(beat)

Here, take my breasts, suckle them like a young child.

He brings his mouth to one of her breasts. He licks it, and then dives on it like a vampire on a victim.

DIANA

Oh, that feels so good.

She moans in ecstasy. He suckles on it for a long time, then moves to the other one. As he is suckling on it, he feels himself stirring. His body has re-energized itself faster than it ever has before. And it wants her. Oh how it wants her. She feels him stirring near her opening. She knows he is getting aroused and she wants him in her. She is aching for him. Her walls are still throbbing from before. She wants him in her. She wants him to ride her again. She needs him inside of her like she's never needed anyone before.

DIANA

One more time, baby. I want to feel you inside me. I want to feel you liquid flowing inside of me as the liquid from my breast flows inside your mouth.

(beat)

I know you can do it. I can feel you down there now.

(beat)

(MORE)

(CONTINUED)

DIANA (cont'd)

Oh, take me, take me. Take me. Take me now. Take me hard. Take me fast. Hurry. I need you in me.

She screams as he suckles hard on her breast and forcefully pushes himself into her. She cums immediately upon his entry in an orgasmic high. He is on his own high. He keeps hearing her voice crying for more. More. More. He keeps suckling on her breast. And when he cums, he cums hard and fast. She cries out. He releases her breast and collapses on her. He closes his eyes as he exits her. He just lays on her, eyes closed. After a few moments, he opens his eyes. He smiles and turns his head up to look at her. The moment he sees her face, the smile disappears, and he looks shocked.

ARES

Erica?

ERICA is asleep. ARES looks at her, and notices that her hands are not bound to the fence. He looks to where he left his shirt and notices that it is still in one piece. He releases that everything that just happened was a dream.

ARES

No.
 (beat)
No.
 (beat)
Not again.
 (beat)
That could not have been a dream.
 (beat)
That was...
 (beat)
...too real. It...

Momentary pause. ARES looks at the sleeping ERICA, and realizes that it had to have been dream.

ARES

Damn it. I...

ARES looks at ERICA, and strokes the side of her face.

CUT TO:

32 INT: T-BIRD 32

DUNCAN is driving and thinking.

DUNCAN (VO)

Well, looks like I won't have to worry about Ares.

(beat)

He seemed to have his hands full with that woman back there.

(beat)

The woman? .. She kinda looked familiar.

(beat)

Where have I seen her before?

He is trying to think of where he knows her from.

FADE TO:

33 FLASHBACK 33

SCENE 12.

FADE BACK TO:

34 INT: T-BIRD 34

DUNCAN realizes who the woman in the park with Ares was.

DUNCAN (VO)

Oh my god! That was Methos' girlfriend he was with!

CUT TO:

35 EXT: PARK 35

ARES is finishing getting dressed. He tries to wake up ERICA, but has no luck. He checks for a pulse, and is relieved to find that she still has one. He gathers up her clothes and places them over her body. Then, he picks her up and carries her back to his van.

CONTINUE TO:

36 EXT: PARKING LOT 36

He walks through the lot to the van, which is the only vehicle in the lot.

CONTINUE TO:

METHOS

Almost?

DIANA

Let's just say he was sliding into home plate when he was tagged out.

METHOS

You mean he...

METHOS senses someone coming. DIANA knows the look.

DIANA

Someone's coming.

METHOS

Yeah.

DIANA

You think it's Ares?

METHOS

No. Ares and Erica are off somewhere doing god knows what.

DIANA

Maybe it's Mac?

METHOS

Maybe.

METHOS gets ready to draw his sword. The elevator stops and DUNCAN exits. METHOS releases his sword.

METHOS

Guess I'll be going.

DIANA

Thanks for listening.

METHOS

Anytime.

METHOS and DIANA hug. METHOS heads to the elevator, patting DUNCAN on the back as he walks past him.

DUNCAN

Methos, how long have you known the woman you were with tonight?

METHOS

Erica?

DUNCAN nods a "yes".

(CONTINUED)

METHOS
Not long. Why?

DUNCAN
Just curious.

METHOS looks at him with a raised eyebrow.

METHOS
What is it?

DUNCAN
What do you mean?

METHOS
Is there something I should know?

DUNCAN
Just that I wouldn't plan on seeing
her again.

METHOS
Damn it. I knew I shouldn't have...

DUNCAN looks at METHOS with a raised eyebrow.

DUNCAN
You shouldn't have? What do you
mean?

METHOS
Well, Erica wanted to meet Roger,
and since I'd accidentally let it
slip that I knew him, she asked me
to introduce them.

DUNCAN
And you did?

METHOS
Yeah. I didn't know they wind up
leaving together. I still can't
believe that she just up and left
with him.

DUNCAN
Well at least Ares won't be bugging
me for a while.

METHOS leaves. DUNCAN goes to DIANA.

DIANA
So, where did you go?

DUNCAN grabs her and kisses her. She wraps her arms around his neck, and he wraps his arms around her waist. He breaks the kiss.

DIANA
What was that for?

DUNCAN looks at her.

DUNCAN
I'm sorry.

DIANA
You're sorry? For what?

DUNCAN
Everything.
(beat)
Forgive me?

DIANA
Always.

DUNCAN smiles and kisses her. He sweeps her up and carries to the bedroom.

CONTINUE TO:

40 BEDROOM 40

He carries her over to the bed. He lays her down on the bed and they make love.

JUMP TO:

SATURDAY FEBRUARY 14th 2004

41 INT: THE DOJO - BIRTHDAY PARTY 41

It is CLARK's sixth birthday. The Dojo is decorated in party fashion. Everyone is there. (DUNCAN, JOE, RICHIE, METHOS, DIANA, CLARK, and some of Clark's friends.) The party is in full swing. CLARK is opening presents. All of a sudden RICHIE, DUNCAN, METHOS and CLARK all get this "someone's coming" look on their faces. CLARK can not tell who it is because he has never sensed this IMMORTAL before. They all look to the door as ARES enters. ARES is holding a bag, that contains six presents, in his arms. One for each birthday he's missed. DUNCAN and METHOS give him a "what are you doing here?" look. RICHIE gives him an "I know you" look.

(CONTINUED)

CLARK just gives him a "who are you?" look. RICHIE looks to DUNCAN. CLARK stares at ARES, wondering who he is. ARES stands in the doorway. DIANA is talking to the mother of one of CLARK's friends and her back is to the door.

RICHIE
Isn't that...

DUNCAN
Yeah.

RICHIE looks confused.

RICHIE
He's an Immortal?

METHOS gives RICHIE a look.

METHOS
Didn't you know that?

RICHIE
No.

CLARK heads over to RICHIE, DUNCAN, and METHOS.

METHOS
No? How could you...

RICHIE
Every time I went to the bar, I thought it was you I sensed!

METHOS
You mean you...

CLARK reaches them.

CLARK
Who is that man?

RICHIE
I'd like to know that too.

CLARK
Why do I get the feeling I should know him?

DUNCAN looks at CLARK.

DUNCAN
He's one of us Clark. We've explained...

(CONTINUED)

CLARK gives DUNCAN a look.

CLARK
No. It's more than that.

METHOS
What do you mean?

CLARK looks at ARES.

CLARK
The feeling is different with him.
I can usually tell *who* someone is,
but there is something blocking
him. I'm not sure what it means.

DUNCAN looks at METHOS.

PAN TO:

42 DIANA

42

The woman DIANA is talking to notices ARES. She looks at him. DIANA turns to see what she is looking at. She sees ARES.

PAN TO:

43 ARES

43

DIANA heads over.

DIANA
I see you got the message.

ARES
Yes. Thanks for inviting me.

ARES notices the look he is getting from the guys, who are out of earshot. He also sees that CLARK is on his way over.

ARES
They look surprised.

DIANA
I didn't know if you come, so I...

CLARK interrupts.

CLARK
Who is this man, Mommy?

DIANA

This is your Uncle A... Areese.
Your father was his brother.

CLARK's eyes light up.

CLARK

So are my real Uncle? You knew my
father?!?!

ARES kneels down so he can look CLARK in the eye.

ARES

Yes.

CLARK

What was he like? Where...

DIANA

Clark, honey. Why don't you go back
to your party? When everyone leaves
you can talk to Areese, okay?

CLARK reluctantly agrees.

CLARK

Yes, mommy.

CLARK turns to leave. ARES calls him back.

ARES

Clark?

CLARK turns. ARES offers the bag of parcels.

ARES

These are for you. Happy Birthday.

CLARK

(smile)

Thanks.

CLARK takes the bag, sits on the floor. and opens the gifts.

ARES

One for each year.

The six gifts are as follows: a toy sword, a picture book on Hercules, a picture book on the Greek Gods, a copy of the '97 Disney classic movie Hercules, a copy of the all new Gods of War holo-program, and the hippest, coolest, pint sized leather jacket.

(CONTINUED)

CLARK
Wow! Thanks, Uncle Areese.

ARES
(smile)
You're welcome.

CLARK runs back to his friends with his bag of gifts. The kids are now in the middle of some party game that JOE started when CLARK left the group. DIANA turns to ARES, who has one hand behind his back.

DIANA
You know that movie is so inaccurate. It's...

ARES looks at DIANA, brings his hand from behind his back, and hands her a rose.

ARES
Happy Valentines day, Diana.

DIANA
Ares, don't.

ARES
I'm sorry. It's just...

Momentary pause. ARES changes the subject.

ARES
Well, you're looking good. As always.

DIANA
Thank you.

ARES
How are things with...

DIANA
Fine.

ARES
I see Methos is still around.

DIANA
And he's still mad at you for stealing Erica from him and then tossing her away after you...

ARES

I didn't steal her from him.
Besides he wouldn't have been man
enough for her. Trust me.

DIANA

You don't like him, do you?

ARES

It's because of him that I'm not a
God anymore. It's his fault that we
all got drawn into this damned
Game.

DIANA

From what I understand, you
would've had to have joined sooner
or later anyway.

ARES looks to CLARK, and then back at DIANA.

ARES

So, does he know yet?

DIANA

That his father is the legendary
Hercules?

ARES nods a "yes".

DIANA

No. I still haven't found the words
to tell him.

ARES

Well, don't wait too long. You are
going to have to tell him
eventually.

DIANA

Why? What do you mean?

ARES

Once he turns 18, he will be able
to claim what is his.

DIANA

I don't understand.

ARES

If you don't tell him... at least
prepare him.

(CONTINUED)

DIANA

Prepare him? Prepare him for what?

ARES doesn't answer, he just looks over at CLARK. DIANA looks at CLARK, and than back at ARES.

DIANA

Ares?

ARES still doesn't answer. He is just staring at CLARK. DIANA is getting worried now.

DIANA

Ares, you're scaring me. What will happen on his...

ARES looks at DIANA.

ARES

Clark is stuck between two worlds. On his 18th birthday, he will have a choice. A choice I never had.

DIANA

I don't under...

ARES

He'll be able to choose which world he wants to belong to.

DIANA

What?

ARES

He has to choose. And it has to be on his 18th birthday.

DIANA

I don't understand. What does he...

ARES

I can help you. Let me help you.

DIANA

I don't know.

ARES

Think about it, okay? If you want, I can tell him.

DIANA

I'll think about it.

ARES notices that RICHIE is staring at him.

(CONTINUED)

ARES

Ryan doesn't know who I really am,
does he?

DIANA

No. He still thinks you're Roger
O'Fasdaw, the singer.

ARES

The less people that know the
better, right?

DIANA

Something like that.

(beat x2)

Where did you come up with a name
like that anyway?

ARES

(smile)

It was an anagram.

DIANA

An anagram? Of what?

ARES

Ares God of War.

DIANA

Of course.

ARES

You know how long it took to come
up with that name. I mean there
wasn't much I could make out of the
letters I had to work with.

Momentary pause.

ARES

So who knows?

DIANA

Who you really are?

ARES nods a "yes".

DIANA

Besides you and me... Mac, Methos,
and Joe.

ARES raises an eyebrow.

(CONTINUED)

ARES
Dawson?

DIANA
Yes.

ARES
But he's a mortal! What's his
connection to...

DIANA
It's a long story.

DUNCAN has had enough of this, and heads over. ARES sees him coming.

ARES
Here comes *The Highlander*. Coming
to save his woman from the nasty
evil God of War!

DIANA
You're not evil, Ares.

ARES flashes her a smile. The next line is said in his head.

ARES (VO)
She's coming around. I knew it. She
can finally admit that I'm not
evil. The walls are crumbling. I'm
finally getting through.

DUNCAN reaches them and puts a protective arm around DIANA.

DUNCAN
Ares, nice to see you again. What
brings you to...

ARES
It's my nephew's birthday. I
thought I'd drop in and say hi.

DUNCAN gives him a look.

DUNCAN
Well, now that you've said hi, say
goodbye.

DIANA gives DUNCAN a look.

DIANA
Mac!!

DUNCAN looks at DIANA.

(CONTINUED)

DUNCAN
Diana, I...

DIANA
Not now.

DIANA gives DUNCAN a look.

DIANA
The kids will be going home soon,
and I promised Clark that he could
talk with his Uncle.

DUNCAN
Do you think that's...

DIANA
I'm not going to let him down.
So... You two behave, okay?

DUNCAN is about to say something, but DIANA gives him a
look. DUNCAN turns to ARES, they give each other a look,
then nod in agreement.

DIANA
Good.

PAN TO:

44 FOCUS SHIFTS METHOS, JOE, AND RICHIE

44

RICHIE
There's one thing I still don't
understand.

METHOS and JOE roll their eyes.

METHOS
Which is?

RICHIE
If Roger, or whatever his name is,
is an Immortal, how can he be
Clark's Uncle?

METHOS
It's a long story.

RICHIE
A story you guys are never gonna
share with me, right?

(CONTINUED)

METHOS
It's better if you don't know.

RICHIE
How? How can...

RICHIE pauses as he thinks he is finally understanding this.

RICHIE
Wait.
(beat)
There's something different about
Clark, isn't there? Something
special.

METHOS and JOE remain silent.

RICHIE
I'm right, aren't I?
(beat)
You still haven't figured out how
he exists? How he could be born
Immortal!

METHOS
We are all born...

RICHIE
Mortal. We all have to die before
we become Immortal. Clark never
died. He was born Immortal.

METHOS and JOE still remain silent.

RICHIE
We all know that Diana is his
mother, and that he ages like a
normal human being. But...
(beat)
Clark is a big mystery to all of
you. An enigma, isn't he?

METHOS and JOE still remain silent.

RICHIE
You're wondering why, if he's an
Immortal, does he continue to age.
Right? You can't figure that out.
You have no idea how...

METHOS
Actually, we...

JOE cuts off METHOS sentence.

(CONTINUED)

JOE
...are working on a theory.

METHOS was about to say "already know the how" before JOE cut him off. RICHIE wonders if METHOS was really gonna say what JOE said, or if JOE just made METHOS stop.

RICHIE
Methos?

METHOS
Yeah. Right. What he said.

RICHIE doesn't buy it.

RICHIE
You know more than you're telling me. Both of you.

JOE
Richie, I...

METHOS
Like I said before, Rich. It is better you...

RICHIE
Oh I see. It's a need to know thing. And I don't need to know, right?

METHOS
Sort of.

RICHIE
You're never gonna let me in on this, are you?

METHOS looks over at ARES, DIANA, and DUNCAN. He is wondering what they are talking about.

METHOS
Maybe one day.

RICHIE
Right. One day. But not today, right?

Momentary pause. RICHIE looks at JOE and METHOS. They aren't gonna talk.

RICHIE

Guess I'll just have to figure this out myself.

(beat)

Tell Diana I'll see her later.

RICHIE heads out. METHOS and JOE watch him go, and then look at each other.

JOE

Are we doing the right thing?
Leaving Richie in the dark?

METHOS

If Mac wants Richie to know about Ares, he's gonna have to tell him.

JOE

Yeah, but, Richie has a right to...

METHOS

Joe, if you feel Richie should know, go talk to Mac. Tell him to tell Richie. But, leave me out of it.

METHOS heads out. JOE watches METHOS leave. Once METHOS has left, JOE looks over at DUNCAN and DIANA and ARES.

JUMP TO:

45 EXT: OLD HOUSE - DRIVEWAY

45

A car pulls into the driveway. The car stops, and the door opens. A woman gets out of the car. She is wearing a long coat, with a hood. Her face is not visible. She heads to the house.

CONTINUE TO:

46 THE PORCH

46

She walks up the stairs leading to the front door. She takes a key out of her pocket and looks at it. She pauses, but then places the key on the lock and opens the door. She enters the house, closing the door behind her.

CONTINUE TO:

47 INT: HALLWAY

47

She notices a trail of flower petals that form a path. The path leads to a doorway at the end of the hall. There is an eerie glow emanating from inside the room. She removes her shoes, and follows the path.

CONTINUE TO:

48 HALLWAY - BEDROOM DOOR

48

She reaches the door and stops in the doorway.

CONTINUE TO:

49 BEDROOM

49

The room is full of lit candles. That was the glow we saw earlier. In the center of the room, is a jumbo-sized bed with red and black satin sheets. ARES is in the bed, waiting for her. He stares at her.

ARES

I wasn't sure you'd come!

She looks at him. We can see her face. It's DIANA.

DIANA

I almost didn't.

ARES motions her to come to him. She heads over. She removes her coat as she advances towards him. He smiles. She is completely naked. She wasn't wearing anything under the coat. As she approaches the bed, he pulls back the covers, inviting her to join him. She slips in beside him. He presses his body up against hers as he wraps his arms around her. She wraps her arms around him, along him, pulling him closer to her. He kisses her, and lays her back. She falls back and pulls him onto her. He breaks the kiss and looks at her.

DIANA

I love you.

ARES

(smile)

I know.

He kisses her again. They make love. The candles burn as they consume each other. Their passion is hot and intense. They make love til the candles burn out. When it is over, they spoon. ARES has his arms around her. She has her back to him. He is pressed up against her back. He kisses her

(CONTINUED)

neck. She closes her eyes for a moment, then opens them. The room is dark. Darker than it was before. She turns to kiss him goodnight and...

FADE INTO:

50

INT: THE LOFT - BEDROOM

50

...she sees DUNCAN asleep. She turns back. The following lines are said in her head.

DIANA (VO)

I was dreaming? But it felt so real! I...

She shakes her head back and forth.

DIANA (VO)

Stop it. Stop it. It's Duncan that you love. Not Ares. It was never Ares. It will never be Ares. Never.

Momentary pause. She thinks.

DIANA (VO)

No. Not never. One day I...

Ugh!!!!!! Stop it.

(beat)

Why can't I stop thinking of him? Why does he have such a hold on me? Can Clark and Ares have a relationship without jeopardizing the one I have with Mac?

Momentary pause. She thinks.

DIANA (VO)

I'll just have to control myself. Although it is getting harder and harder. It seems that more I'm around him, the more I want him. Maybe it's a trick, maybe he...

(beat)

No. He's not a God anymore. He can't make me feel something I don't. He can't manipulate me. He tried then, but now is different. He has no powers.

(beat)

Maybe he's right. Maybe we were destined to be together. Maybe he is my soul mate. Maybe the real reason I went back with Herc was to

(MORE)

(CONTINUED)

DIANA (VO) (cont'd)
met Ares. To fulfill my destiny and
be with Ares.

(beat)

I mean, I can't stop dreaming about
him. He's a great lover. He knows
all the... But then they are
dreams, right? A dream lover.
That's what he is. And a dream
lover should... Ugh!!!! Enough. Go
to sleep. Go to sleep.

She looks at DUNCAN and tries to get back to sleep.

FADE OUT.