

The Chronicles of Diana Marsson
Chapter 11: The Quest

By

Debbie Roche

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

1998

TUESDAY DECEMBER 25th 2018

1 EXT: WINTER WONDERLAND ICE CASTLE (9:00AM) 1

Establishing shot: The middle of nowhere. The Ice Castle is the only building around. In the far distance can be seen mountains. There are two rows of frozen icicle trees, one on each side of a path that leads to the front door of the castle. The trees stop about 10 feet from the door. The camera follows the path and then enters the castle.

PAN TO:

2 INT: KITCHEN 2

DIANA, ARES, and CLARK, are sitting around the table. They are finishing breakfast. CLARK looks to ARES.

CLARK

Can I ask you a question, Uncle?

ARES looks to CLARK.

ARES

Sure.

CLARK

As you know, today is Christmas.

ARES

Yes. I know.

CLARK

The celebration of the birth of Christ.

ARES isn't sure where CLARK is going with this.

ARES

Yes.

CLARK

You were around that day, and I was wondering if he was real, or just...

ARES

If you're asking if there was really a man alive with his name...

Momentary pause. When ARES says "Son of God", he indicates the quotes with his hands.

(CONTINUED)

ARES

The answer is yes. There was. If you're asking if he really was the "Son of God"...

(beat)

I can't answer that.

(beat)

I mean, there were a lot of Gods, and so called Gods, then. Some were real, some were not.

(beat)

There were also a lot of people who claimed to be the children of those Gods. Again, some were, and some were not.

(beat)

I personally never met this so called "one god", so I'm not sure if he was real.

Momentary pause.

CLARK

But there was a man who...

ARES

Yes. He really did live. But, whether he was what you'd call a prophet, or really the son of this God...

Momentary pause.

CLARK

Oh.

Momentary pause. ARES looks to DIANA.

ARES

Close your eyes.

Momentary pause. DIANA looks at ARES with a raised eyebrow.

DIANA

Why?

ARES

Just do it.

(beat)

Please?

(CONTINUED)

DIANA
(smile)
Okay.

DIANA closes her eyes. A small jewelery box appears in front of her. CLARK gets a look of surprise on his face. He had no idea that ARES was planning on doing this.

ARES
Okay. Open them.

DIANA opens her eyes. She sees the box. She looks from the box to ARES.

DIANA
What's this?

ARES
Open it and find out.

DIANA opens the box. It's a ring. But not just any ring. It's a very old, very ancient, ring. It is beautiful. She is speechless for a moment.

DIANA
Ares, it's beautiful. I...

Momentary pause. A tear forms in her eye.

ARES
What's wrong?

DIANA
Nothing's wrong. I just...
(beat)
I never expected this. I...

Momentary pause. ARES places his hand on hers.

ARES
I love you. You know that.

DIANA
Yes. But...

DIANA looks at ARES. ARES looks at the ring, and, with a mere thought, it disappears from the box and appears in his hand. He places the ring on her finger.

DIANA
I shall wear it forever.

CLARK looks at ARES. ARES and DIANA are just staring at each other. (Note: For this moment on, DIANA never takes the ring off.)

CLARK
Should I leave you two alone?

ARES
Not yet.

CLARK
What?

ARES looks to CLARK.

ARES
I have something for you too. It's outside.

CLARK
I...

ARES
I hope you like it.

CLARK
I'm sure I will, Unc.

Momentary pause.

ARES
Well, what are you waiting for?

CLARK
I have something for you two first.
(beat)
It wasn't easy. I mean... what do you get someone who has everything they want. And can have anything else they want with a mere thought.

ARES
I know what you mean.

CLARK
I hope you like it.

DIANA
I'm sure whatever it is we'll love it.

CLARK looks to DIANA.

CLARK
Merry Christmas, mom.

A box appears in front in DIANA.

CLARK
And you too, Unc.

An ancient chalice, similar to the one they found in the warehouse, appears in front of ARES. The chalice has its lid on. Momentary pause. CLARK looks at DIANA and ARES.

CLARK
Well.
(beat)
Open them.

ARES looks at DIANA.

ARES
You first.

DIANA
Okay.

DIANA opens her box. The box contains a beautiful sexy silk dress. The dress looks like something from Ancient Times, only it isn't 4000 years old. ARES smiles when she holds up the dress. It reminds him of one of Aphrodite's outfits.

DIANA
Clark, this is beautiful.

ARES
I'll say.
(smile)
Can't wait to see it on you.

DIANA smiles back at him.

CLARK
A found a fashion history book in the warehouse.

ARES mutters the next line more to himself than to CLARK or DIANA.

ARES
Thought so.

CLARK looks at ARES.

CLARK
What?

ARES
Nothing.

CLARK looks at DIANA.

CLARK
When I saw the pattern for that
dress, I knew you'd like it.

DIANA
I do. Thanks, son.

Momentary pause. DIANA looks at ARES.

DIANA
Well, your turn, dear. Open the
chalice.

ARES looks at CLARK.

ARES
Did you find this in the warehouse
too?

CLARK
Not exactly.

ARES looks at CLARK with a raised eyebrow.

CLARK
I found a map in the warehouse. The
map told me where to find it. I
wasn't sure it would still be
there.
(beat)
I mean the map must have been at
least 3500 years old.

ARES raises an eyebrow.

ARES
A map? Now you have me curious.

ARES takes the lid off the chalice. When he sees what is
inside, his eyes go wide with surprise. He can't believe it.

ARES
Ambrosia! I...

CLARK
Enjoy it, Unc. And, don't worry
about saving it. There's more where
that came from.

ARES
More?

CLARK
(smile)
Yes. Lots more.

ARES
You'll have to take me to...

CLARK
Later.
(beat)
Well, I think I'll go...

DIANA
Wait.

CLARK looks at DIANA. A box appears on the table in front of
CLARK.

DIANA
Merry Christmas, son.

CLARK opens the box. Inside is a pair of gauntlets. They are
similar to, but not quite identical to, Hercules' gauntlets.

CLARK
Gauntlets!

DIANA
Yes. I thought it was time you...

CLARK says the next line as he puts them on.

CLARK
Thanks, mom!

CLARK looks at ARES.

CLARK
Guess I'll leave you two alone now.

CLARK rises from the table.

ARES
Hope you like your gift.

CLARK
I'm sure I will, Unc.

With that said, CLARK vanishes. DIANA looks at ARES.

DIANA
Well, now that Clark is gone...
(smile)
I can give you your present.

ARES raises an eyebrow.

ARES
Oh?

DIANA
(smile)
Close your eyes.

ARES smiles and closes his eyes. With a mere thought, DIANA transforms the room.

CONTINUE TO:

3 INT: FANTASY ROOM

3

There is a large bed against one wall, and a roaring fire in the fireplace alongside another wall. The bed has red / black satin sheets. There are lit candles scattered throughout the room. DIANA is standing beside the bed. She is wearing nothing but a ribbon and a bow. The ribbon goes over her shoulders and straight down her body to her hips, then across to her belly button, then down and over the area between her legs, and then up her back. The bow is positioned between her legs. She is sucking on a candy cane. ARES is sitting in the same chair as before, only the chair is closer to the bed than it would have been if she hadn't have moved it. She gives the room a once over, making sure she hasn't forgotten anything. She removes the candy cane, says her line, and then places the candy cane back in her mouth.

DIANA
Open them.

ARES opens his eyes. He looks at her. He feels his body starting to ache for her. She sucks on the candy cane, twisting it in her mouth and then looks at him. She removes the cane.

DIANA
You gonna sit there and stare at me
all day, or are you gonna come over
(MORE)

(CONTINUED)

DIANA (cont'd)
 here and undo this ribbon and play
 with your present.

ARES smiles and stands. He looks at her. He disappears and reappears beside her. He is completely naked. He strokes her body.

DIANA
 I'm all yours. You can do whatever
 you wish. Just undo the...

ARES smiles and waves his hand. The ribbon falls to the floor. DIANA looks at him.

DIANA
 That's cheating.

ARES looks at her.

ARES
 So is this.

ARES grabs her, pulls her close, they both vanish and appear on the bed. He is on top of her.

DIANA
 Well. I guess you like your
 present.

ARES
 I love it.

DIANA
 Good. So, what would you like to do
 with it first?

ARES kisses her, very hungrily. And pins her arms to the bed.

JUMP TO:

4 EXT: CASTLE (9:30AM)

4

CLARK has a map in his hands. There is a path outlined on the map. There is also a written message on the map. CLARK reads the message to himself.

CLARK (VO)
 You must reach your destination
 without using your powers.

CLARK stares at the map for a moment.

(CONTINUED)

CLARK

Leave it up to Ares to put a
condition on a gift.

CLARK looks around, then back at the map.

CLARK

That way.

CLARK heads off in the direction he has chosen. We follow
CLARK for a while, then we...

JUMP TO:

5

INT: FANTASY ROOM (10:00AM)

5

ARES is lying on DIANA. He currently has his fingers inside
of her, working her up. He also has his tongue in her mouth.
She has her arms wrapped around him. He breaks the kiss and
looks at her for a moment, then slides down her body. He
pries her legs further apart, and sits between them. She
grabs onto the poles in the headboard. He pushes his fingers
into her, hard. He pushes as hard as he can. He watches as
she cums. He shrinks his hand, and forces his whole fist
inside of her. Once in, he gradually returns his hand to its
normal size, expanding her as he does so.

DIANA

Ah... Ah...

He fists her good and hard for about 15 minutes. He watches
her cum over and over. He feels her cum on his fist.

DIANA

Oh... that feels so good. I...

He removes his fist from her, and inserts only his thumbs.
Once they are in, he pries open her entry. He pulls her
open. She moans, and cums hard. He watches, smiling. He
holds her open for about 5 minutes, then slowly begins to
slide back up her body. Once he is laying completely on her,
he kisses her neck. She sighs. He pulls her open further,
and gently inserts his oh so ready self into her oh so
accepting entry. He removes his thumbs, giving him complete
access to her, and pushes himself into her.

DIANA

Ah... Oh, Ares...

ARES looks at her and smiles.

(CONTINUED)

ARES
I'm gonna do you good, D.

DIANA smiles back at him.

DIANA
Yes. Good. And hard. Oh...

ARES pushes himself into her.

DIANA
Don't hold back.

ARES
I won't.

DIANA
I'm all yours. Take me.

ARES starts to pump her up. Slow at first, but gradually getting faster and faster.

DIANA
Ah... Ah... Ah...

He rides her hard and fast. He wants to bang her as hard as her can, for as long as he can. He holds back his eruption for as long as he can. They are rocking fast. Every 10 minutes, he pushes into her as hard as he can, and holds the push for as long as he can. After about 90 minutes, he can't hold back anymore. His body is begging for release.

ARES
Are you ready for me?

DIANA
Yes.

ARES
You ready to feel me flowing inside you?

DIANA
Yes.

ARES
Are you sure?

DIANA
Yes, oh gods yes.

ARES smiles and grabs her breasts in his hands. He squeezes them as hard as he can as he forcefully thrusts himself into her really hard.

(CONTINUED)

DIANA

Oh...

ARES

Almost there. I...

ARES erupts. She sighs. He sighs. He releases her breasts, but continues ramming into her until he has completely emptied himself. Once empty, he slowly withdraws from her and collapses onto her.

DIANA

Oh, Ares. That was...

ARES looks at her and smiles.

ARES

Sh.

ARES kisses her, then breaks the kiss and buries his head in her bosom.

JUMP TO:

6 EXT: HILLSIDE (1:00PM) 6

CLARK is walking up a hill.

CONTINUE TO:

7 TOP OF HILL (1:05PM) 7

He reaches the top and spots a cave straight ahead. He heads to the cave.

CONTINUE TO:

8 CAVE ENTRANCE 8

He pauses for a few moments at the entrance. He takes a deep breath and enters.

CONTINUE TO:

9 INSIDE CAVE 9

He notices a path. After following the path for about 15 minutes, he reaches the inner cavern.

CONTINUE TO:

10

INNER CAVERN (1:20PM)

10

CLARK is awestruck at what he sees. In the center of the cavern, is a sword. The sword is suspended in mid air. He stares at the sword.

CLARK

Wow! This is...

He walks to the sword. It is one of the most beautiful swords he has ever seen. Its hilt is covered in jewels and made of a very strong gold-like mineral.

CLARK

She's a real beaut. I won...

He raises his hand to grasp it from the air. As soon as his hand is up, the sword magically places itself in his hand.

CLARK

Cool. Wonder how Ares got it to do that?

CLARK starts waving the sword around, getting a feel for it. After a few moments he looks at the sword.

CLARK

Let's see what you've got.

CLARK makes a warrior appear in front of him. They fight. The fight lasts about 15 minutes, then CLARK slays the warrior and it disappears.

CLARK

This is one great sword. I can't wait to thank Ares.

CLARK starts to leave, then stops.

CLARK

Ares said I couldn't get here using my powers. He never said I couldn't use them going back. I wonder...

CLARK looks around the cavern one more time.

CLARK

The only reason he probably didn't want me to use my powers, was that he wanted me gone for a while. Which means...

(beat)

(MORE)

(CONTINUED)

CLARK (cont'd)
It might not be safe to return yet.
Knowing mom and Ares, they are
probably...

Momentary pause. CLARK thinks of something.

CLARK
There is one way I could find out.

CLARK waves his hand and a view screen appears in the air. The image on the screen is of the Castle - from the outside. CLARK appears to still be thinking as he looks at the image on the screen.

CLARK
Do I really want to do this? Do I
really want to find them together?
Do I?
(beat)
They might not even be there. They
could be off somewhere else, in
which case I could...
(beat)
Only one-way to find out.

The scene on the view screen changes. The image is now of the inside of the castle. The image changes as CLARK does a room-by-room search of the castle. The last image that appears is the hallway. At the end of the hall is a mirror. There is a reflection of "the fantasy room" in the mirror. CLARK doesn't notice the reflection. At least, not yet. CLARK is staring at the view screen thinking.

CLARK
Well, all the bedrooms are empty. I
guess...

Something at the end of the hallway on the view screen catches CLARK's attention.

CLARK
Wait, what's that?

CLARK zooms in on the end of the hall. All that can be seen in the reflection in the mirror are some candles, and part of the bed.

CLARK
What room is that?

He zooms the image out to get his bearings, and realizes what room it is.

CLARK

The kitchen? What have they...

Momentary pause. CLARK makes the kitchen appear on the view screen. The image on the screen changes to "the fantasy room". The image shows ARES and DIANA making love. There is no sound. DIANA's hands are gripping the posts on the headboard, and she is facing the wall. ARES' is behind her.

CLARK

Looks like they are still at it.

CLARK waves his hand and makes the view screen vanish.

CLARK

Guess I'll walk back. They should be done by then.

CLARK heads out of the inner cavern and into the cave.

JUMP TO:

11 INT: CASTLE - FANTASY ROOM (1:45PM)

11

What Clark failed to notice in the short glimpse he got of them, was the following. ARES has his right fist inside of DIANA's frontal entry, and he has himself completely inside her a-hole. He pushes himself deeper into her a-hole.

DIANA

Ah, ah... Oh... That feels so good.

ARES

Yes, it does.

He twists his fist inside of her, as he pushes himself deeper and deeper into her a-hole.

DIANA

Ah...

ARES

You are so wet in there, so...

DIANA

You make me so. Pump me up.

ARES

Your wish is my command.

ARES starts to pump her both ways.

(CONTINUED)

ARES

I'm gonna take you for a long hard ride, babe.

DIANA

As long and hard as you desire. I can take it.

ARES

I know you can.

He rides her hard and fast for about 45 minutes.

ARES

Are you ready?

DIANA

For you? Always.

ARES

Good. Because this ride has almost reached its peak.

ARES thrusts into her and starts to get this look of pure ecstasy on his face. He removes his fist from her frontal entry so he can thrust himself deeper into her a-hole. He starts to pick up speed. He rams himself in and out, in and out, faster and harder. She cries out. He thrusts in real hard, and explodes within her. He pumps her until he has completely emptied himself into her. Once empty, he slowly withdraws and we...

JUMP TO:

12 EXT: CASTLE (3:50PM)

12

CLARK is approaching the front door.

CLARK

Well. Here I am. I took the longest way back I could find.

CLARK makes the view screen appear again. The image on the screen shows ARES and DIANA cuddled by the fire. ARES is behind DIANA with his arms around her. DIANA is sitting in front of ARES, between his legs, leaning back against his chest. They have the sheet from the bed wrapped over them. There are only three candles still lighting.

CLARK

At least they're not still doing each other.

(CONTINUED)

Momentary pause. CLARK looks at the screen for a while, then makes it vanish. He takes a deep breath, then he too vanishes.

CONTINUE TO:

13 INT: FANTASY ROOM

13

ARES is nuzzling DIANA's neck. CLARK materializes in the room, behind them.

CLARK

Hey guys.

DIANA mutters to ARES.

DIANA

It was good while it lasted.

ARES smiles.

CLARK

I hope I'm not interrupting something. Because I could always...

With a mere thought, DIANA returns the room to the way it was.

CONTINUE TO:

14 KITCHEN

14

DIANA and ARES are both fully clothed. They rise off the floor.

DIANA

No, it's okay. I...

DIANA notices the sword. So does ARES.

ARES

I see you found it.

CLARK

Yeah. Nice trip to the cave too, Unc.

ARES

Do you like it?

(CONTINUED)

CLARK
I love it.

ARES
I thought you would.

CLARK
Thank you.

ARES
You're welcome.

DIANA
Can I see it?

CLARK
Sure.

Momentary pause. CLARK hands DIANA the sword. She takes it and looks it over. Something about it makes her think she knows it.

DIANA
You know, this looks like...

ARES looks at her, and cuts her off.

ARES
I know.

DIANA gives ARES a look. She wonders if she is right. She notices the look on ARES' face. The look that says "not here, not now". DIANA looks back at the sword. CLARK wonders what DIANA was going to say.

CLARK
What? It looks like what?

DIANA
Nothing.

Momentary pause. DIANA hands CLARK back the sword.

DIANA
It's a lovely sword.

CLARK
I know. I...

CLARK notices something about the sword that he didn't notice before.

CLARK
I never noticed that before.

DIANA
Noticed what?

CLARK points to a tiny inscription on the hilt of the sword. It is written in a very ancient language. DIANA realizes she was right. This is one of those swords. Where did ARES find it? How did ARES find it?

CLARK
I wonder what it says.

DIANA and ARES exchange a look. They know what it says. CLARK is still staring at the sword, and doesn't notice the look.

ARES
What makes you think it says anything? It could just be a decoration.

DIANA
Yeah. It looks more like a decoration to me too.

CLARK looks at ARES and DIANA.

CLARK
I suppose.

CLARK looks back at the inscription one more time, then puts the sword away. He realizes he is hungry. He hasn't eaten since breakfast.

CLARK
You guys hungry?

DIANA and ARES give him a "what" look.

CLARK
You know, dinner?
(beat)
I don't know about you, but I haven't eaten since breakfast.

DIANA
Neither have we.

ARES looks at CLARK.

ARES
What did you have in mind?

CLARK
Not sure.

BEAT
We could go out, or order in, or...

DIANA looks at ARES.

DIANA
Let's go somewhere. We haven't done
that in a while.

ARES
Okay. Where shall we go?

As they decide where to go for dinner, we...

JUMP TO:

THURSDAY JULY 25th 2019

15 EXT: SEATTLE (4:00PM) 15

Establishing shot of the city. Camera pans to Ares & Diana's
place and zooms inside.

PAN TO:

16 INT: ARES & DIANA'S PLACE - LIVING ROOM 16

DIANA is alone. She is sitting on the sofa updating THE
CHRONICLE. She finishes the last sentence and zaps the book
back into its hiding spot. She rises from the sofa as ARES
materializes in the room.

ARES
What are you doing for the next
three months?

DIANA looks at him.

DIANA
Why?

ARES
Well, I've had my powers back now
for 3 years, 5 months, and 4 days,
so I...

(CONTINUED)

DIANA
What, no hours, minutes, and
seconds?

ARES
Funny.

Momentary pause.

DIANA
You were saying.

ARES
I want to go home.

DIANA
Home?

ARES
Greece.

DIANA
Really? I thought you wanted to...

ARES
I've changed my mind. Besides...
It's time.

DIANA
Time?

ARES
I have to do this, D. I've avoided
it for too long.

DIANA goes to him.

DIANA
When do you want to leave?

ARES
Now.

DIANA
Now? As in right now?

ARES
Yes.

DIANA
You realize that it is 2:00am in
Greece.

ARES

Yes.

ARES puts his arm around her and looks her in the eye.

ARES

What do you say?

DIANA smiles.

ARES

Is that a yes?

DIANA

Yes. It's a yes. Let's go.

He kisses her and they vanish.

JUMP TO:

FRIDAY JULY 26th 2019

17

INT: GREECE: HOTEL ROOM (2:00AM LOCAL TIME)

17

DIANA and ARES materialize in the room. They are still kissing. ARES breaks the kiss.

ARES

I knew you'd say yes, so I reserved this room for us.

DIANA

You think of everything, don't you?

ARES

Of course.

DIANA

So, what would you like to do first?

He smiles and looks at her.

ARES

You.

She smiles back.

DIANA

Me, hunh?

(CONTINUED)

ARES

Yes. You.

DIANA

Any, uh, particular way?

ARES

Every way.

She looks at him.

DIANA

Every way?

He smiles.

DIANA

Well... Where do you want me first?

He grabs her and kisses her. With a mere thought they are up against the wall. They are both naked. He breaks the kiss, backs away from her, and looks her over.

ARES

You look so good.

She looks him over.

DIANA

So do you.

She can tell he really wants her.

DIANA

And it appears that you are ready to take me right now. From the size of...

ARES

Oh yeah. I'm ready.

DIANA

Then do it.

(beat)

Come over here and do me.

He goes to her. He presses himself up against her. He kisses her as he rubs up against her. He brings his hands down to her mound and inserts his thumbs into her. He pulls open her entry. She moans and pulls him closer. He thrusts into her, removing his thumbs once he is in, and starts pumping her hard. She breaks the kiss. He buries his head in her neck. He picks up her legs, and wraps them around his waist. She

(CONTINUED)

presses herself up against him, as he pushes and pumps his way into her. They stay at it for about 60 minutes, then he erupts inside of her. He withdraws from her. She loosens her legs from their vice-like grip on him. She is about to lower them, when he grabs them. He looks at her.

ARES

Where do you think you're going?

DIANA

Nowhere. I just...

He lets her legs fall down. He looks at her ankles, and with a mere thought, clasps them to the wall. Her legs are spread nicely apart of course. Then, he removes her arms from around his neck, and clasps them to the wall over her head. Her arms and legs are spread at 45-degree angles. He looks at her, licking his lips.

ARES

Mmm. Oh yeah.

He stares at her.

DIANA

Ares?

ARES

Hmm?

DIANA

You planning on staring at me for...

ARES

Maybe.

DIANA

I need you.

He runs his hands up and down her body.

DIANA

I want you to hold me in your hand.

ARES brings his hand down to her mound and cups it.

ARES

Like this?

DIANA

Yes.

(beat)

(MORE)

(CONTINUED)

DIANA (cont'd)
Now, fondle it.

He starts to rub it. He inserts his thumb into her.

DIANA
Deeper. Push it in deeper.

He does so. He pushes his thumb into her. She cums for him.

DIANA
Ah. Work me. Pump me.

He fingers her for over an hour. He wants her. He wants to be in her again. He pushes his fingers into her, twisting them.

DIANA
Ah.

As the sun rises outside the window, she begs him to take her.

DIANA
Take me.

He does. He removes his fingers from her, and inserts himself. He wants to ride her for a long time, so he starts out slow. He works her slowly for about half an hour.

DIANA
Oh, god.
(beat)
Ares.
(beat)
Please, go faster. I...

He does. He rides her for another half an hour. Then, when he can wait no more, he thrusts into her hard and fast. He pushes with all his might, and erupts inside of her. Once he erupts, the restraints disappear. They vanish from the wall, and appear on the bed. She is on top of him. He is still inside of her. She kisses him, as she presses down on him. He stays within her, even though he has emptied himself. He lets her press down on him. It's obvious she doesn't want him out of her yet. She rocks on him. She breaks the kiss and looks at him. His hands are holding her, supporting her as she straddles him.

DIANA
Push into me.
(beat)
Push it, honey. Push.

She presses down on him as hard as she can. He pushes into her. She moans. She continues pressing down on him, rocking back and forth on him. She does this for approximately 20 minutes. She sighs. She can feel he is getting his strength back. He pushes into her again, harder this time. She moans. They both cum again. Once he has emptied himself in side of her, she rolls off of him. She lays in the bed, and stares at the ceiling. He is also staring at the ceiling.

CONTINUE TO:

18 TIME FLIES MONTAGE 18

They spend the rest of the next week visiting the modern day sites of the landmarks of Greece. As they visit each site, they remember what it looked like in Ancient Times.

JUMP TO:

MONDAY AUGUST 12th 2019

19 EXT: SEATTLE (6:00PM PST) 19

Establishing shot of the city. Camera pans to Clark's place and zooms inside.

CONTINUE TO:

20 INT: CLARK'S PLACE - BASEMENT 20

There are two tables in the center of the room. One table is small, and one table is big. On the large table are several pieces of a large broken tablet. When completed, the tablet will be approximately the same size as the table. There appears to be only two pieces missing. One near the center, and one near the top. The pieces vary in size and shape, so the gaps could contain more than one piece each. The tablet is covered in an ancient text. And, when completed, will contain a message that will reveal the location of a hidden treasure. On the small table, are pieces of parchment, very old. The parchment contains written messages. The language is a very ancient language. The text, once translated, reveals the location of another piece of the tablet. The CAMERA zooms in on the tablet, giving us a better view of the near complete phrase. The CAMERA then zooms out as CLARK materializes in the room with another piece of the tablet. He goes to the table and places the piece in the center gap. It is a perfect fit.

CLARK

Perfect. There appears to be only one piece left.

(CONTINUED)

A piece of parchment, like the ones on the other table, appears in front of him on the table.

CLARK
Now, where is the next, and
hopefully last, piece, hiding?

CLARK studies the text on the parchment. After a few moments, he has the translation.

CLARK
*Cross the great river,
to the valley of the dead
Seek their greatest ruler,
and look where his god points.*

Momentary pause. CLARK thinks.

CLARK
Great River?

Momentary pause. CLARK thinks.

CLARK
The Nile. Egypt.

Momentary pause. CLARK reads the next line to himself.

CLARK
The valley of the dead. That would
be where the pyramids are. The
Valley of the Kings.

Momentary pause. CLARK reads the next line.

CLARK
Their greatest ruler. I guess that
would be the pyramid of the
greatest pharaoh.

Momentary pause. CLARK reads the next last line.

CLARK
and look where his god points.

Momentary pause.

CLARK
I wonder what that means.

Momentary pause. CLARK thinks for a few moments.

CLARK

Oh well. I can solve that one when
I get there.

Momentary pause. The parchment vanishes from in front of him
and appears on the small table on top of the other ones.

CLARK

To Egypt.

CLARK vanishes.

JUMP TO:

TUESDAY AUGUST 13th 2019

21 EXT: EGYPT - VALLEY OF THE KINGS (4:00AM LOCAL TIME) 21

Establishing shot. The night sky is full of stars. The
valley is dark. The light from the stars and the moon give
an eerie glow to the valley. CLARK materializes, and is
momentarily startled by the darkness.

CLARK

I forgot about the ten hour time
difference.

(beat)

Looks like a big place.

CLARK zaps in a table. A map and a lantern appear on the
table. The map is, of course, a map of the valley. CLARK
goes to the table.

CLARK

Okay, we can safely rule out all
the pyramids that post-date the
tablet.

CLARK places a big red "X" through all the pyramids that
post-date the tablet.

CLARK

That leaves us with these ones.

CLARK looks over the ones that are left.

CLARK

If I remember my Egyptian history
correct, the greatest ruler out of
these was...

(beat)

This guy.

(CONTINUED)

CLARK teleports himself and the table to that pyramid. CLARK looks at the pyramid.

CLARK

And this is his pyramid.

(beat)

Now all I have to do is figure out what "...and look where his god points" means.

Momentary pause. CLARK thinks.

CLARK

This is hopeless. Come on, Clark. Think!

Momentary pause. CLARK notices the sky is getting brighter.

CLARK

Looks like the sun will be up soon. Maybe it will shed some light on this. Maybe...

Momentary pause. CLARK thinks of something.

CLARK

The sun! Of course. His god was Ra. Ra is the sun. The piece will be hidden within the reflection of the pyramid caused by the sun. And, if I'm not mistaken, where he points, would be the tip. When the sun rises I shall mark that spot.

CONTINUE TO:

22

TIME FLIES MONTAGE

22

CLARK sits and waits for the sun to rise. Once the sun has cast its light on the pyramid, and the pyramid's reflection is cast onto the sand, CLARK teleports to the tip of the reflection. He marks the area with a big X. He starts digging up the area, but isn't finding anything. He searches the whole area of the X. The sun starts to move across the sky. CLARK is getting frustrated. The other pieces were so easy to find. As the sun reaches the point in the sky where it is directly above the pyramid, and therefore there is no reflection being cast, we...

JUMP TO:

23 INT: HOTEL ROOM - GREECE (1:00PM)

23

DIANA is sitting in the room. ARES materializes with a big smile on his face.

ARES

I have a surprise for you.

DIANA

A surprise?

ARES

Yes.

(beat)

Take my hand and let me take you there.

DIANA

There?

(beat)

Where?

ARES takes her hand and looks at her. She smiles.

DIANA

Okay.

They vanish.

JUMP TO:

24 EXT: HILLSIDE (1:05PM)

24

DIANA and ARES materialize in the open space.

DIANA

I can't believe there's still an area so open.

ARES looks at her.

ARES

This just isn't any area, D.

DIANA gives him an "it isn't" look. ARES can't believe that she doesn't know where they are.

ARES

Don't you know where we are?

DIANA looks around. It looks sort of familiar.

(CONTINUED)

DIANA
It looks sorta familiar.

Momentary pause.

ARES
It used to be home.

DIANA is confused. What did he mean "home"?

DIANA
Home?

Momentary pause.

ARES
My temple. It used to stand...

ARES points to the spot.

ARES
...right there.

DIANA remembers.

DIANA
Right. And over there...

DIANA turns and points to a spot.

DIANA
...was...

DIANA notices a young woman, kneeling near the edge of the cliff. Her name, as we will learn soon, is HELEN.

DIANA
What the...

Without thinking, DIANA zaps herself over. ARES follows.

CONTINUE TO:

25

EDGE OF CLIFF

25

DIANA materializes behind the woman and realizes that she is kneeling at a grave, and not getting ready to jump over. ARES appears beside DIANA and whispers to her.

ARES
What do you think you are doing?

DIANA whispers back.

(CONTINUED)

DIANA
I thought she was going to jump,
I...

HELEN turns around and notices them standing there. DIANA and ARES weren't expecting anyone to be around, so they are in their visible state.

DIANA
Don't be afraid. We won't hurt you.

HELEN is as calm as can be, as if she doesn't have a care in the world.

HELEN
I'm not afraid of you.

ARES is both shocked and surprised.

ARES
You're not?

HELEN
No. You are on Holy Land.

DIANA
Holy Land?

HELEN
Yes. This land is sacred to the
Ancient Gods. They will protect me
as they always have.

DIANA and ARES say their lines simultaneously.

DIANA	ARES
What?	Protect you?

HELEN
My name is Helen. This...

HELEN points to the grave.

HELEN
...was my ancestor, Protesilaus.

ARES tries to hide the fact that he recognizes the name.

HELEN
He was the first Greek soldier to
set foot on Trojan soil, and the
first to be killed.

Momentary pause.

HELEN

Legend has it, that this land once held a great temple dedicated to Ares.

DIANA looks at ARES. ARES ignores the look, and addresses HELEN.

ARES

Protesilaus was a great warrior.

HELEN looks at him.

HELEN

You say that like you knew him?

ARES wonders if he should reveal his identity to her. He decides not to. Not yet anyway.

ARES

Only what I've read.

Momentary pause. ARES gives HELEN a "believe me" look.

ARES

And he must have been a great warrior, otherwise Ares would never have let him be buried on his temple grounds.

HELEN

True.

Momentary pause.

DIANA

My name is Diana, and this is...

ARES

Raseas.

DIANA gives him a "who?" look.

HELEN

It's nice to meet people who don't think the Ancient Gods are myth.

ARES

Believe me. They're real.

HELEN looks at him.

(CONTINUED)

HELEN
You really believe they existed?

ARES
Oh yeah.

HELEN
(smile)
Then I have something to show you.
I've shown this to no one else.
Come.

HELEN heads down a path embedded in the side of the hill.
ARES and DIANA exchange a look then follow her.

CONTINUE TO:

26 PATH 26

They follow the path down the side of the hill. HELEN is in the lead, DIANA is in the middle, and ARES is behind DIANA. After a few moments, they come to a cave.

CONTINUE TO:

27 CAVE ENTRANCE (1:20PM) 27

They stop at the mouth of the cave. HELEN stops. DIANA reaches HELEN and stops. ARES reaches them and stops. HELEN turns to them.

HELEN
It's at the end of this tunnel. I
found it a few years ago while
exploring. But...

HELEN pauses. ARES gets a strange feeling. He's not sure what the feeling means. HELEN enters the cave. DIANA and ARES follow.

CONTINUE TO:

28 INSIDE CAVE 28

HELEN picks up a flashlight from the ground just inside the entrance. She turns to them again.

HELEN
I have shown this to no one.
(beat)
Follow me.

(CONTINUED)

HELEN, DIANA, and ARES, walk to the end of the tunnel. ARES can't shake that strange feeling. He wishes he knew what it meant.

CONTINUE TO:

29

END OF TUNNEL (1:40PM)

29

They reach the end. Once ARES sees what is at the end, the feeling makes sense.

DIANA

Is that what I think it is?

It is exactly what DIANA thinks it is. It is the door to "The Temple of Ares". ARES is awed. He tries to hide his excitement and joy.

ARES

Yes. The Temple. It is still here.

HELEN

So this is Ares' Temple?

DIANA

Yes. It is.

Momentary pause.

ARES

I wonder if the inside is...

HELEN

The door doesn't open. I've tried.

Momentary pause. ARES looks at HELEN.

ARES

It will open for me.

HELEN looks at him with a raised eyebrow.

HELEN

What makes you think you can...

ARES places his hand on the door and it opens. HELEN is awed.

HELEN

How'd you...

ARES enters his temple.

CONTINUE TO:

30

INSIDE TEMPLE

30

DIANA follows him. HELEN follows DIANA.

ARES

Diana, look. Everything is exactly
like it was. Just like I left it.

HELEN looks at ARES with a raised eyebrow.

HELEN

You left it?
(beat)
Who are you?

ARES ignores her question and looks around.

ARES

It could use a little cleaning.

ARES snaps his fingers and the room cleans itself up.
Everything looks new again. HELEN realizes that there is
only one person he could be.

HELEN

By the gods. You're...
(beat)
You're him, aren't you?
(beat)
The God of War.
(beat)
You're Ares!

ARES

Yes. I am.

HELEN

I knew you guys were real. I...

ARES looks at HELEN.

ARES

Thank you for bringing me here.
I... feel so alive again.

ARES goes to DIANA, smiling.

ARES

Diana, it is still here. It has
survived.

(CONTINUED)

DIANA
Of course it has.

ARES kisses DIANA. HELEN looks at them. They vanish. HELEN is momentarily shocked. They materialize on the throne. ARES is sitting in the throne, and DIANA is on his lap. They are still kissing. DIANA breaks the kiss. They look at HELEN who is trying to absorb all of this. HELEN heads over to them.

HELEN
Tell me about Protesilaus.

ARES
What do you want to know?

HELEN takes a deep breath. There are a million questions going through her mind. Well, maybe not quite a million. She picks one.

HELEN
Is the story about the Trojan War true?

ARES
Yes.

HELEN
What was he like?

Momentary pause.

DIANA
Well, he was one of the great King's of Thessaly. He had sister named Alcimedede. Alcimedede married Aeson of Corinth, and they had a son named Jason.

HELEN
Wait, Jason? *Thee* Jason? As in Jason and the Argonauts, Jason?

DIANA
Yes.

HELEN
I'm related to Jason. Wow, I...

Momentary pause. HELEN thinks of something.

HELEN
Diana, are you a goddess?

(CONTINUED)

DIANA
Well, sort of.

HELEN
Sort of?

DIANA
I was born mortal, but...

DIANA looks at ARES and smiles at him. He smiles back.

DIANA
Ares made me immortal.

Momentary pause. ARES and DIANA stare at each other. But, as soon as HELEN starts talking again, they look back at her.

HELEN
I have so many questions. I... I...

HELEN takes another deep breath and collects herself.

HELEN
I can't wait to tell everyone that I was right. That the Olympian Gods were... no are... real. And to let everyone know that Ares has returned.

HELEN is so happy and excited. She turns and heads to the door.

DIANA
Helen, where are you going? I thought you...

HELEN
I'll be back shortly.

HELEN continues to head for the door. DIANA looks at ARES.

DIANA
You can't let her tell everyone who you are?

ARES
Why not?

DIANA
They won't accept you.

ARES
I'll make them accept me.

DIANA
Now is not the time, my love.
Please, for me, don't let her make
a fool of herself.

Momentary pause.

ARES
Okay. For now.

ARES looks at HELEN who is just going through the doors.
ARES points at the doors. They slam shut behind HELEN.

CONTINUE TO:

31 CAVE (END OF TUNNEL) / OUTSIDE THE TEMPLE DOOR 31

HELEN jumps at the sound of the doors slamming behind her.

HELEN
What the...

HELEN turns back. She tries to open the door.

HELEN
Ares, Diana, what happened? Why...

All of a sudden the door gets a blue glow to it. HELEN is
zapped with a sort of electrical charge.

HELEN
Ah.

HELEN faints.

CONTINUE TO:

32 TEMPLE 32

ARES puts his hand down and looks at DIANA.

ARES
There. It is done.

DIANA
What did...

ARES
She will remember nothing. She
won't even remember meeting us.

(CONTINUED)

ARES kisses DIANA. He breaks the kiss after a few seconds, and looks at her.

ARES

Now, how would you like to be the first person in over 4000 years to make an offering in my temple?

DIANA acts all innocent.

DIANA

But whatever shall I offer him? What could I possibly have to offer the mighty God of War?

ARES flashes a seductive evil smile.

ARES

I hear he likes it when hot young women lay on his altar and offer themselves to him.

DIANA

Really? What would the big bad God of War possibly want with little ole me? What could I do for him that, all his soldiers couldn't?

ARES flashes a seductive evil smile.

ARES

Why don't you find out?

DIANA smiles and vanishes. She reappears, lying naked on the altar. ARES admires her. DIANA addresses the ceiling.

DIANA

Ares! I have come to make an offering.

ARES vanishes from the throne and appears at her side.

ARES

And what might that offering be?

DIANA

Me. I wish to give myself to Ares. I am offering him my body to do with as he pleases.

ARES pretends to be giving her an "inspection". You know the general "once over" look.

ARES

As he pleases?

DIANA

Yes. Tell him I am his. Tell him to come and take me. Tell him he can ri...

ARES vanishes from her side and reappears on top of her. He is now naked as well.

ARES

You know what he likes to do to first time offerings?

He smiles and, with no more than a mere thought, chains her wrists and ankles to the altar.

ARES

Just to make sure they meant it when they said "as he pleases". Sometimes they change their minds and try to run.

DIANA

Run? Oh, I have no intentions of running, my lord. I want to know what it feels like to have the God of War make love to me. I want him so bad. Touch me, my lord. Feel how much my body yearns for his touch. Feel how wet my...

ARES brings his hand to her mound and touches it. She sighs at his touch.

ARES

So you are.

Momentary pause. His hand cups her wet mound.

ARES

You have passed the test.
(smile)
I will accept your offering.

DIANA

(smile)
I am all yours, my lord. Take me.

ARES kisses her. As he kisses her, his fingers press into her, opening her up, preparing her for his entry. She sighs. He breaks the kiss.

(CONTINUED)

DIANA

Mmm. That feels so good.

ARES

(smile)

Yes. It does.

He fingers her for a while, then he inserts his thumbs and pulls her walls open. She gasps and cums for him.

DIANA

Is my lord enjoying his offering?

ARES

Oh yes.

He returns to fingering her.

ARES

He is enjoying playing with his treasure.

He presses his fingers into her. She sighs.

ARES

He's enjoying the way your juices feel on his fingers. The way they flow so freely onto his hand, and then out between your legs.

DIANA

(smile)

I am glad to give them to him. And I am glad I please him so. But...

ARES looks at her.

DIANA

I'd like to please him more. I want to give him more.

ARES stops fingering her. But leaves his fingers inside of her. He just stops moving them. He looks at her.

DIANA

I bet he'd like to let his juices flow.

She's right. He would. He can feel his body yearning to join with hers.

(CONTINUED)

DIANA

I am ready for him, my lord. I am ready for him to take me. I want him to take me. I want him to ride me til the sun goes down. I want to feel him flowing inside of me.

ARES

(smile)

I bet you do.

DIANA

'Tis only fair, my lord. I have cum for him, now I want him to cum for me. I know he'll enjoy me.

ARES

Oh, he'll enjoy you all right. You can count on that.

DIANA

Then what is he waiting for? I am willing. I am able. And I am ready. Oh, I am so ready. Surely he can see how ready I am?

ARES

Yes. He can.

DIANA

Then what is it? Why is he waiting? Am I not pleasing enough for him?

ARES

Oh, you please him. You really please him.

DIANA

If that is true, then I bet he'd just love to insert his big hard self into me.

ARES presses a finger into her.

ARES

Yes, he would.

DIANA

To get it all wet with my juices.

ARES presses his fingers into her again.

(CONTINUED)

ARES

Yes.

DIANA

I know that at first I may be too small for such a large object to insert itself.

ARES stops pressing his fingers into her, and raises an eyebrow in curiosity.

ARES

Small you say?

DIANA

Yes. You see, I have never had one inserted into me before.

ARES

How fitting. If you'll pardon the pun.

DIANA

But, I hear he loves a challenge.

ARES

Yes he does.

DIANA

I also hear he likes it when his offerings are innocent. I hear he likes to mould them.

ARES smiles.

DIANA

I'm sure he will enjoy opening me wide enough so that he can have his whole self in me.

ARES

Yes he will.

DIANA

Well, I am ready for him to start.

ARES

Then prepare yourself for your God to take you.

DIANA

I am prepared. I've been ready for...

(CONTINUED)

ARES

Good.

(beat)

Now, you claim that I won't fit in
you entry?

DIANA

Correct. Look and see.

ARES removes his fingers from her, and positions himself so that he can get a good look at her entrance. She's right. It does appear small. He smiles knowing that she is playing this game to the max.

ARES

Hmmm. You appear to be correct.

He stares at her wet mound.

ARES

There are three ways I can make
myself fit.

DIANA

Oh, and what may they be?

ARES

One, I could gradually pull your
walls apart with my fingers, making
your opening wider, like I did
earlier.

DIANA

That would take too long, my lord.

ARES

True.

DIANA

And I don't want to keep you
waiting. I want you to take me. I
want you inside of me. I want you
to make me yours.

Momentary pause.

ARES

Two, I could just force myself in.
Thrust in hard and fast.

DIANA

Yes. That would work.

(CONTINUED)

ARES

Don't you want to hear option three?

DIANA

Not really. I want my lord to enjoy me. I want him to take me. Hard and fast sounds good. So, please, do it. Do me.

ARES lays back on top of her. He looks her in the eyes.

ARES

Are you ready?

DIANA

Yes, my lord. I am.

ARES

This will only hurt for a moment, then it will be paradise.

DIANA

Yes, my lord. Do it. Take me.

ARES kisses her. He thrusts himself into her, hard and fast, and pushes deep. She moans. He presses himself as close to her body as he can, and pushes himself in as far as he can on the initial thrust into her. She is so tight. He breaks the kiss.

ARES

Oh, you are so tight.

DIANA

I told you I was.

ARES

You feel so good clamping onto me.

DIANA

Does my lord like that?

ARES

Yes he does.

He withdraws a little, and pushes in again.

DIANA

Good. Then take me.

(CONTINUED)

ARES

Are you ready to be pumped up?

DIANA

Yes.

He starts pumping her up. They make love for hours. When he can hold back no longer, he releases his godly seed into her. He pumps her till he is empty. Then he withdraws from her, but stays laying on her.

ARES

Thank you.

DIANA

For what?

ARES

For pretending to be a...

DIANA

Oh that. It was nothing.

ARES

It wasn't nothing. Do you know how it felt forcing myself into a hole that was smaller than I was?

DIANA

I'm not sure how you felt, but I felt great. The way you just rammed into me, and expanded me. I...

ARES

I love you.

DIANA

I know.

(beat)

Can I ask you one favor?

ARES

After what you just did for me?
Anything.

DIANA

Could you please remove these restraints. I'd do it myself only...

She smiles and acts all innocent.

(CONTINUED)

DIANA

I am your slave, my lord, and...

ARES laughs and with a mere thought removes the restraints. She throws her arms around his neck and kisses him.

CUT TO:

33

EXT: VALLEY OF THE KINGS - EGYPT (5:00PM)

33

CLARK is sitting at the table, staring at the pyramid. The position of the sun is now casting an almost complete reflection of the pyramid on the opposite side then the one where CLARK searched earlier.

CLARK

Maybe I've got the wrong Pharaoh,
the wrong pyramid.

CLARK rises and goes to the table. He looks at the map again.

CLARK

Nope. This is the right one. I'm
sure of it.

He looks back at the pyramid and notices the shadow.

CLARK

Wait a second.
(beat)
Maybe I was supposed to use the
reflection at sunset and not
sunrise.
(beat)
Could it be that easy?

CLARK teleports to the tip of the pyramid's reflection.

CLARK

Well, here it goes.

CLARK digs, and after a few moments, he finds the tablet piece.

CLARK

Yes! I got it! The last piece.

He picks up the tablet and notices that there is a piece of parchment with it, just like there was with every other piece.

(CONTINUED)

CLARK

Damn. I guess this means that this isn't the last piece. Oh well.

He picks up the piece of parchment and notices part of something buried underneath it.

CLARK

I wonder what it is?

With a mere thought, he teleports the tablet piece to his table, and unearths what was hidden under it. It is a small box.

CLARK

Should I open it?

Momentary pause. CLARK debates on whether or not to open it.

CLARK

No. Not yet. I have to connect this piece. It looks like it should fit, but...

CLARK vanishes. So do the table and all the other stuff that CLARK had zapped in.

JUMP TO:

TUESDAY AUGUST 13th 2019

34 INT: CLARK'S PLACE - BASEMENT - SEATTLE (7:40AM PST) 34

The table, and all it's contents, appears in the room. The box appears on the table. CLARK materializes.

CLARK

Ah, home at last.

The tablet piece vanishes from the table, and appears in his hand. CLARK goes to the table with the tablet on it, and places the piece in its spot. It is a perfect fit. CLARK is confused.

CLARK

It fits. But...

He stops talking as the tablet starts to glow.

CLARK

What the...

(CONTINUED)

After a few moments, the glow vanishes. The tablet is whole. Completely whole. You would never have known that it had just been in pieces a moment ago.

CLARK

The tablet is complete. Finally.
I... I wonder what that piece of
parchment I found with it was for.

CLARK teleports the parchment over and translates it. He laughs as he realizes that the translation is for the location of the very first piece he found.

CLARK

Of course. This is for the location
of the very first piece I found.
Every piece leads to another. There
is no guarantee which piece will be
found first, so...

(beat)

Anyway, back to work.

CLARK looks at the tablet. It is seamlessly connected. He studies it.

CLARK

Now for the fun part. Translating
it.

(beat)

I wish Ares were here.

Momentary pause. CLARK stares at the tablet.

CLARK

He'd have this translated in a
heartbeat.

(beat)

Those parchments were child's play
compared to this.

Momentary pause. CLARK sighs.

CLARK

I could call Methos. He would love
this.

(beat)

No. I don't want to involve him.
But, one mistake in the translation
and I could...

CLARK let's his thought fade as he stares at the tablet. He has completely forgotten about the mysterious box that was buried under the piece in Egypt.

PAN TO:

35 BOX

35

The CAMERA pans around the room and zooms in on the box. The box is starting to glow red. After a few moments, it starts to vibrate. The table that the box is on, starts to shake, causing things to fall off the table.

PAN TO:

36 CLARK

36

CLARK turns around to see what the noise is. But, as soon as he turns around, the box stops moving and glowing. CLARK stares at all the items on the floor, and looks around the room. Then his attention is drawn to the box, which is the only item left on the table.

CLARK

I'd forgotten about that box. I wonder if it holds a key to the tablet, or...

On the word "tablet", CLARK teleports the box from the table to his hands. It appears in his hand on the word "or", burning hot.

CLARK

Ouch!

CLARK drops the box, causing the seal on it to break. It's empty. Or is it. CLARK shakes his hand, then looks at his palm. There is a burn mark in the center of his palm. The mark is of an attacking cobra. As CLARK is looking at the mark, his hand heals and it vanishes. CLARK looks at the box. He picks it up. It is no longer burning hot. In fact it has cooled way down. He looks inside.

CLARK

Figures. It's empty. Why bury an empty box?

CLARK tosses the box into the corner, and returns to the tablet.

CLARK

Now, where was I?

PAN TO:

37 BOX 37

The CAMERA focuses on the box. It starts to shake again.

PAN TO:

38 UNDER TABLE 38

The CAMERA then pans under the table that the tablet is on. We see a strange glowing yellow ball.

PAN TO:

39 BOX 39

The CAMERA returns to the box as it explodes.

PAN TO:

40 CLARK 40

CLARK turns to the sound of the explosion.

CLARK

What the...

His sentence is cut off by another explosion. This time it was the glowing yellow ball under the table. CLARK turns back to see the table and the tablet shatter into pieces.

CLARK

No!!!! Not the tablet! Not the...

CLARK looks at the pieces of the tablet. The pieces are a lot smaller and will be a lot harder to put back together. CLARK is so absorbed in the pieces of tablet that he doesn't realize that the ceiling is collapsing around him. CLARK kneels down by the pieces of the tablet, and starts to collect them. A large portion of the ceiling falls and hits him on the head. He looks up just as the whole ceiling collapses. CLARK can't teleport out, he doesn't have enough time.

CLARK

Noooooo!!!!!!

CLARK is buried under the collapsing ceiling.

JUMP TO:

41 EXT: HOTEL ROOM - BALCONY - GREECE (SUNSET)

41

The sun is just disappearing. DIANA is in ARES' arms.

DIANA
Today was a good day.

ARES
I'd say so. We...

ARES stops talking as an eerie, spooky, feeling, rips through him. DIANA feels it too. She turns and looks at him.

DIANA
Did you feel that?

ARES
Yes.

DIANA
What was it?

ARES
I don't know.

DIANA
I've never felt anything like that before.

ARES
Neither have I.

Momentary pause.

DIANA
You think it's something we need to worry about?

ARES
I'm not sure.

Momentary pause.

DIANA
You've never felt something like that before?

ARES
No. Never.

DIANA
You sure?

(CONTINUED)

ARES

Positive.
(beat)
What did you feel?

DIANA

It's kinda hard to describe. It was
just an eerie feeling, you know.
Like...

Momentary pause. DIANA searches for the words to describe
the feeling.

DIANA

Have you ever gotten a sudden chill
for no reason?

ARES

Not since I've gotten my godhood
back.

DIANA

Exactly.

ARES looks at her.

DIANA

I haven't gotten once since you
made me immortal either. But...
that's the closest thing I can
think of to describe the feeling I
just got.

ARES

I guess it did kinda feel like
that.
(beat)
Well, it's gone now. Whatever it
was. So...

ARES strokes her face.

ARES

Let's just forget about it, okay?

DIANA smiles at him.

DIANA

And how do you propose we do that?

ARES smiles and brings her lips to kiss.

JUMP TO:

42 INT: CLARK'S PLACE - SEATTLE 42

The house is a wreck. All we see are the four walls. The front door appears to be half way up the wall. The main floor and the second floor have collapsed into the basement. All that can be seen is a pile of rubble. The CAMERA pans over the rubble. A blue vapour rises out of the rubble and heads to an exit.

CONTINUE TO:

43 EXT: CLARK'S PLACE 43

The blue vapour exits the house through the chimney and disappears.

CUT TO:

FRIDAY OCTOBER 25th 2019

44 EXT: ARES & DIANA'S PLACE - SEATTLE (2:00PM) 44

Establishing shot of the city. Camera pans to Ares & Diana's place and zooms inside.

CONTINUE TO:

45 LIVING ROOM 45

ARES and DIANA materialize in the room.

DIANA
Home sweet home.

ARES
Yeah.

DIANA looks at him.

DIANA
What is it?

ARES
Nothing.

DIANA
We didn't have to come home, you know. We could have stayed longer.

ARES
That's not it.

(CONTINUED)

DIANA
You know what you need?

ARES
What?

DIANA
You need to go rough housing.

ARES gives her a look.

DIANA
Why don't you see if Clark is free?

ARES
I guess. I wonder if...

ARES tries to "find" / "hone in on" Clark.

ARES
That's weird.

DIANA
What is?

ARES
I can't seem to find him.

DIANA
What?

ARES
I just searched for his thoughts so
I could go to him, but I...

DIANA tries to "find" Clark. She can't. She looks at ARES with concern written all over her face.

DIANA
What does this mean? Why can't
we...

ARES
Don't know. Let's go to his place
and see if he's there.

ARES and DIANA vanish.

JUMP TO:

46 INT: CLARK'S PLACE

46

ARES and DIANA appear. In mid air. They were planning on arriving in living room, but that room no longer exists. The place they are in is where the room used to be.

DIANA
What happened here?

ARES
I don't like this.

DIANA is about to float down, but ARES stops her.

ARES
Wait a second.

ARES waves hand. The house reconstructs itself. They are now standing in the living room. DIANA gets a look on her face. ARES gets the same look. They both sense CLARK.

ARES / DIANA
The basement.

DIANA and ARES vanish.

JUMP TO:

47 BASEMENT

47

DIANA and ARES appear in the basement. DIANA spots CLARK first.

DIANA
Clark!

DIANA goes to him. ARES follows.

DIANA
Clark? Son? Can you hear me?

Momentary pause. CLARK comes to.

CLARK
Ugh. What hit me?

CLARK rises to his feet. ARES looks at him.

ARES
It appears that the whole house
fell in on you.

CLARK looks at ARES with a raised eyebrow.

(CONTINUED)

ARES
What did you do?

CLARK
Nothing! I just...

CLARK looks at the shattered tablet.

CLARK
The tablet.
(beat)
Man, how will I ever get this back
together now?!

ARES
(raise eyebrow)
Tablet?

CLARK
Long story.

ARES
I always loved a good story.

CLARK
Where do I start?

DIANA
You can start by cleaning yourself
up.

CLARK snaps his fingers and he is all cleaned up.

DIANA
How long have you been buried under
this stuff anyway?

CLARK
Depends. What day is it?

DIANA
Friday

CLARK
Friday? Wow 3 days. So I guess I
haven't...
(beat)
Wait what are you guys doing back?
I thought you were going to be gone
for a few months?

(CONTINUED)

DIANA
We have been.

CLARK thinks of something.

CLARK
What is the exact date?

DIANA
October 25th.

CLARK
October?

DIANA
Yes. Why?

CLARK
Then it's been a lot more than 3
days. More like two months.

DIANA
What do you mean?

ARES thinks of something.

ARES
What was the exact date that...

ARES indicates the mess.

ARES
...this happened?

CLARK looks at ARES and can see that serious look. DIANA
looks at ARES and notices the look too.

CLARK
August 13th.

As soon as CLARK says the date, DIANA and ARES share a look.
DIANA looks back at CLARK.

DIANA
August 13th? You're sure.

CLARK
Yes.

DIANA looks back at ARES.

DIANA

That was the day we both got that
eerie feeling, wasn't it?

ARES

Yes it was.

(beat)

What were you doing that caused...

CLARK

Right. Let's go upstairs, shall we?

ARES and DIANA nod. Then, all three of them vanish.

JUMP TO:

48 LIVING ROOM

48

CLARK, DIANA, and ARES, materialize in the room.

CLARK

Make yourself comfortable. This
might take a while.

ARES and DIANA sit on the sofa. CLARK looks at the coffee
table, and a tray containing a pitcher of juice and three
glasses appears. The glasses are full of juice. DIANA and
ARES each take a glass, and then look at CLARK.

CLARK

It started off quite by accident.

CONTINUE TO:

49 TIME FLIES MONTAGE

49

CLARK tells the story of how he found the first piece of the
tablet almost by accident. Then he tells them of his
adventures in finding all of the pieces. CLARK is wrapping
up the part involving the last piece. (Note: The pitcher of
juice is nearly empty.)

CONTINUE TO:

50 LIVING ROOM

50

CLARK

That's when I realized that it was
sunset, not sunrise.

DIANA

Easy mistake.

(CONTINUED)

CLARK

I know.

(beat)

Anyway, when I unearthed the remaining piece of the tablet, I noticed that there was a metal box under it. I thought it might be important, so I brought it back as well.

ARES raises an eyebrow in curiosity.

ARES

What sort of metal box?

CLARK

Doesn't matter now. It's gone.

(beat)

I'm not sure what it was really. Maybe some sort of curse. All I know is that it caused the tablet to blow up. First the box, then the table, and then the whole house. It just exploded, bringing the inside of the house down on me.

ARES

You should have known better then to take that box.

Momentary pause. CLARK looks at him.

ARES

None of the other pieces came with a box. What made you think the box belonged to the puzzle?

CLARK

I don't know.

ARES

Maybe it was there from before. Maybe it had absolutely nothing to do with it. Maybe...

DIANA

Clark, if you weren't who you are, you'd be dead.

CLARK

I know mom. But at the time I just wasn't thinking. I...

(CONTINUED)

DIANA

It doesn't matter now. All that matters is that you are okay.

CLARK

But the tablet is ruined. It's gonna take me forever to put it back together.

ARES is really intrigued at this tablet. He would love to see it.

ARES

I could help you, if you want?

CLARK

Thanks, Unc, but...

(beat)

I want to do this by myself.

ARES

Okay. If you change your mind...

CLARK

I know where to find you.

Momentary pause. ARES smiles. DIANA looks at CLARK.

DIANA

I'll see you later, son. Don't work too hard. Remember, there's no rush in putting...

CLARK

I know. I know.

DIANA vanishes. ARES raises from the couch.

ARES

Well, I'll leave you to your puzzle.

CLARK

Thanks.

ARES vanishes.

CLARK

This is gonna be a whole lotta fun.

CLARK vanishes.

JUMP TO:

51 BASEMENT 51

CLARK materializes in the room. He looks around at the mess where the tablet is.

CLARK

Gods! What a mess! Where do I start?

CLARK looks around some more.

CONTINUE TO:

52 TIME FLIES MONTAGE 52

CLARK decides that the first thing to do is organize the basement. Here's what he does:

Step 1: He fixes the table along the north wall, placing all of its belongs back onto it. This table will be referred to as table #2.

Step 2: He fixes the table along the west wall, placing all of its belongs back onto it. This table will be referred to as table #3.

Step 3: He fixes the table along the south wall, placing all of its belongs back onto it. This table will be referred to as table #1.

Step 4: He fixes the blackboard that ran the full length and 75% of the height, of the east wall.

Step 5: He fixes the table, in the center of the room, that the tablet was on.

Step 6: He removes any and all items from the floor that are not pieces of the tablet. These items either just disappear, or get placed in an unused portion of the basement.

CONTINUE TO:

53 TIME RESUMES 53

CLARK admires his clean up job.

CLARK

Okay. Now the fun starts.

CLARK looks at the mess of tiny pieces on the floor.

(CONTINUED)

CLARK

This is gonna have to be done the hard way. I can't magically put it back together because the pieces are far too small.

CLARK takes a deep breath and starts picking up the pieces and placing them on the table.

CONTINUE TO:

54 TIME FLIES MONTAGE

54

CLARK works day and night trying to get the tablet back together. He starts with the biggest pieces and works down to the smaller pieces. He occasionally stops to eat and sleep, but not too often. As a God, he can go days, weeks, months, without eating or sleeping. At one point, a view screen appears in mid air. On the screen is picture of the tablet, taken from CLARK's memory, just before it was destroyed. He tries to use that picture as a guide.

TUESDAY JANUARY 25th 2022

55 INT: BASEMENT (NOON)

55

CLARK places the final few pieces in the tablet. But, as the last piece is inserted, the magical sealing that happened before, doesn't happen. He looks from the tablet to the view screen, and then back at the tablet.

CLARK

I'm sure this is right.

(beat)

So why isn't it sealing?

(beat)

Maybe the explosion caused...

(beat)

Oh well, I can fix this.

Momentary pause. CLARK waves a hand over the tablet, and is about to use his powers to seal it when ARES materializes beside CLARK. He looks at the table and notices that the tablet is complete.

ARES

I see you finished it!

CLARK

Yes. I did.

(CONTINUED)

CLARK returns his attention to the tablet. ARES looks at it as if he is studying it. ARES moves a few pieces around. Some were upside down, some were in the wrong spot. As soon as he moves the last piece, the tablet seals itself.

CLARK

Thanks.

ARES

No problem.

(beat)

Want me to help you translate it?

Momentary pause. CLARK thinks to himself for a moment. Accepting ARES' help would make the task a whole lot easier, but, he really wants to do this on his own. He also doesn't want to hurt his uncle's feelings, so he decides to decline the offer, for now.

CLARK

Not yet.

CLARK looks at ARES.

CLARK

Let's see how far I can get on my own.

ARES gives CLARK a raised eyebrow look. He wonders if CLARK knows what the tablet is.

ARES

Okay.

ARES gives the tablet one more look, then looks back at CLARK.

ARES

If you need me, just call.

CLARK

Thanks.

ARES vanishes. CLARK stares at the table for a few moments.

CLARK

Finally.

(beat)

Now, after 27 months, I am back to where I was. Let the fun begin.

CONTINUE TO:

56 TIME FLIES MONTAGE

56

CLARK goes to the large blackboard and starts to work on the translation. He uses every trick that Methos taught him. He hits a few "bumps" along the way. At one point he realizes he made a mistake and has to go back a few lines to fix it. Overall the translation takes about 6 months.

WEDNESDAY JANUARY 25th 2023

57 INT: BASEMENT (2:00PM)

57

CLARK translates the last sentence. Once finished, he stares at the board and reads the translation.

INSCRIPTION

*This is the story of a mighty king
and his wise and trusted warlock
adviser.*

*The story opens on the eve of a
great victory.*

*The king asked the warlock to
forge 12 swords. One for each year
that the war had lasted.*

*The warlock agreed, and presented
the king with the swords at the end
of the week long festival. The
warlock told the king that the
swords not only had the power to
guarantee a long and successful
reign, but that they also had the
power to create new worlds if used
correctly.*

*The king did indeed have a long
and successful reign, but he never
quite understood the second part of
his friend's statement.*

*The warlock had created a large
stone circular altar-like table
that would hold all 12 swords when
the time came that the king would
ask what he had meant. But the king
never asked.*

*When the king died, none of the
princes were deemed worthy enough
to hold the power of the swords, so
the warlock scattered the swords
all over the world.*

(CONTINUED)

Just before the warlock died, he wrote up 12 pages of instructions on how to locate the swords. One for each sword.

The pages were left to the serpent of the lake to be guarded for all time, or until the day came when one worthy enough, sought them out.

To this day, no one has ever found the swords, or gone to claim the stone circular altar-like table.

Momentary pause.

CLARK

The serpent of the lake?

(beat)

Lake Serpent...

(beat)

Lake Snake...

(beat)

Lake Lizard...

(beat)

Lake Creature...

(beat)

Lake Monster...

(beat)

A lake monster.

Momentary pause.

CLARK

No, not a lake. A loch. The Loch Ness Monster. It has to be.

Momentary pause. CLARK re-reads the line in the translation.

CLARK

...The pages were left to the serpent of the lake to be guarded for all time...

Momentary pause.

CLARK

Well then, let's go see if ole Nessie still has those pages.

CLARK vanishes.

JUMP TO:

58 EXT: LOCH NESS - SCOTLAND (10:00PM LOCAL TIME) 58

CLARK materializes, in a boat, in the middle of the loch.
CLARK looks into the loch.

CLARK

Oh Nessie!

(beat)

Come here girl.

(beat)

I've come to claim the pages of...

CLARK's sentence is cut off as the boat starts rocking. NESSIE pops her head up and looks at CLARK. CLARK looks back at her. They stare at each other for a few moments, neither one breaking eye contact. CLARK "tells" NESSIE what he wants telepathically. She dives back under the water. The lake goes calm, too calm. After a few minutes, CLARK is beginning to wonder if NESSIE will come back or not. He's about to say something when the boat starts rocking and her head appears above the water. She has a metal box in her mouth. The box is similar to the one CLARK found in Egypt. He doesn't notice the similarity. NESSIE offers the box to CLARK. CLARK smiles and takes it from her.

CLARK

Thank you.

NESSIE appears to nod a "you're welcome" to him, then she disappears below the water. CLARK opens the box. It contains the pages he is looking for. He closes the box. And, with a mere thought, he, and the boat, vanish.

JUMP TO:

59 INT: CLARK'S PLACE - BASEMENT - SEATTLE 59

CLARK appears with the box in his hands. (note: The boat doesn't.) He places the box on table #1. He opens the box and removes the first page.

CONTINUE TO:

60 TIME FLIES MONTAGE 60

CLARK translates the first page. He places the page on table #2. He goes to the location indicated in the translation. He retrieves the sword and brings it back. He creates a sword holder rack along the south wall. The rack has three rows of four holders. Each holder has two hooks to hold a sword. He places the sword in the first spot on the first row, then returns to the box. CLARK removes the next page from the box.

(CONTINUED)

He translates the page, and then places it on table #2. He goes to the location indicated in the translation. He retrieves the sword and brings it back. He places the sword in the second spot on the first row, then returns to the box. CLARK removes the next page from the box.

He translates the page, and then places it on table #2. He goes to the location indicated in the translation. He retrieves the sword and brings it back. He places the sword in the third spot on the first row, then returns to the box. CLARK removes the next page from the box.

He translates the page, and then places it on table #2. He goes to the location indicated in the translation. He retrieves the sword and brings it back. He places the sword in the fourth spot on the first row, then returns to the box. CLARK removes the next page from the box.

He translates the page, and then places it on table #2. He goes to the location indicated in the translation. He retrieves the sword and brings it back. He places the sword in the first spot on the second row, then returns to the box. CLARK removes the next page from the box.

He translates the page, and then places it on table #2. He goes to the location indicated in the translation. He retrieves the sword and brings it back. He places the sword in the second spot on the second row, then returns to the box. CLARK removes the next page from the box.

He translates the page, and then places it on table #2. He goes to the location indicated in the translation. He retrieves the sword and brings it back. He places the sword in the third spot on the second row, then returns to the box. CLARK removes the next page from the box.

He translates the page, and then places it on table #2. He goes to the location indicated in the translation. He retrieves the sword and brings it back. He places the sword in the fourth spot on the second row, then returns to the box. CLARK removes the next page from the box.

He translates the page, and then places it on table #2. He goes to the location indicated in the translation. He retrieves the sword and brings it back. He places the sword in the first spot on the third row, then returns to the box. CLARK removes the next page from the box.

He translates the page, and then places it on table #2. He goes to the location indicated in the translation. He retrieves the sword and brings it back. He places the sword in the second spot on the third row, then returns to the box. CLARK removes the next page from the box.

He translates the page, and then places it on table #2. He goes to the location indicated in the translation. He retrieves the sword and brings it back. He places the sword in the third spot on the third row, then returns to the box. CLARK removes the last page from the box and begins translating it.

CONTINUE TO:

WEDNESDAY MAY 10th 2023

61 INT: CLARK'S PLACE - BASEMENT - SEATTLE (2:00PM) 61

CLARK finishes translating the last page. CLARK looks at the page, then at the wall where the swords are hanging, then back at the page.

CLARK

Well, this is it. The final sword.

CLARK re-reads the translation, then places the piece of paper on table #2, and vanishes.

JUMP TO:

62 EXT: OUTSIDE A CAVE 62

CLARK materializes outside a cave. He looks around, with a feeling of déjà vu. He has the strong feeling that he has been here before, but can't explain it. He looks around again, then shakes his head, ignoring the feeling. He enters the cave.

CONTINUE TO:

63 INSIDE CAVE 63

CLARK walks through the cave to the inner cavern. All the way along the walk, he can't shake the déjà vu feeling.

CONTINUE TO:

64 INNER CAVERN 64

CLARK reaches the inner cavern. It's empty. There is nothing there. No sword. No nothing. He looks around.

CLARK

Okay, so where is it?

CLARK looks around some more. He still can't find it.

(CONTINUED)

CLARK

It has to be here. It has to be.

(beat)

All the others were in plain sight.

(beat)

Maybe I translated the page wrong?!

Momentary pause. That déjà vu feeling is still bothering him.

CLARK

This place really looks familiar.

But why?

Momentary pause. CLARK, again, shakes the feeling off.

CLARK

I think I'll go check that page again.

CLARK vanishes.

JUMP TO:

65

INT: CLARK'S PLACE - BASEMENT - SEATTLE

65

CLARK materializes. CLARK goes to table #2, picks up the page, and re-reads it. He rechecks his translation.

CLARK

Nope. That was the right location.

That had to be the right cave.

There's no other place it could be.

Momentary pause. CLARK stares at the wall of swords.

CLARK

Maybe there's a hint in the swords.

What is special about them?

(beat)

Each sword has represented a year of the war.

(beat)

Each sword...

CLARK notices something on the swords.

CLARK

...has a gemstone. Let's see if there is anything special about the stones.

Momentary pause. After a few moments he figures out what all the gemstones have in common.

(CONTINUED)

CLARK

They're birthstones. Let's see what month is missing.

Momentary pause. CLARK decides to rearrange the swords. The current order is as follows:

Row 1: December, November, June, and January

Row 2: July, April, August and September

Row 3: March, May, October, _____

CLARK

Let's see...

Momentary pause. CLARK looks at the swords.

CLARK

I guess the easiest way to do this, is to play fill in the blank.

Momentary pause. CLARK takes a deep breath.

CLARK

The current blank spot is number 12. The 12th month is December. December's birthstone is Turquoise. So, December's sword is...

Momentary pause. CLARK looks for the sword.

CLARK

...this one.

Momentary pause. CLARK picks up the sword from slot 1, row 1, telepathically. Momentary pause. CLARK telepathically places the sword in slot 4, row 3.

CLARK

Now the 1st spot is empty. The 1st month is January. January's birthstone is Garnet. January's sword is...

Momentary pause. CLARK looks for the sword.

CLARK

...this one.

Momentary pause. CLARK picks up the sword from slot 4, row 1, telepathically. Momentary pause. CLARK telepathically places the sword in slot 1, row 1.

(CONTINUED)

CLARK

4th spot is empty. 4th month is
April. April's birthstone is
Diamond. April's sword is...

Momentary pause. CLARK looks for the sword.

CLARK

...this one.

Momentary pause. CLARK picks up the sword from slot 2, row
2, telepathically. Momentary pause. CLARK telepathically
places the sword in slot 4, row 1.

CLARK

6th spot is empty. 6th month is
June. June's birthstone is Pearl.
June's sword is...

Momentary pause. CLARK looks for the sword.

CLARK

...this one.

Momentary pause. CLARK picks up the sword from slot 3, row
1, telepathically. Momentary pause. CLARK telepathically
places the sword in slot 2, row 2.

CLARK

3rd spot is empty. 3rd month is
March. March's birthstone is
Aquamarine. March's sword is...

Momentary pause. CLARK looks for the sword.

CLARK

...this one.

Momentary pause. CLARK picks up the sword from slot 1, row
3, telepathically. Momentary pause. CLARK telepathically
places the sword in slot 3, row 1.

CLARK

9th spot is empty. 9th month is
September. September's birthstone
is Sapphire. September's sword
is...

Momentary pause. CLARK looks for the sword.

CLARK

...this one.

(CONTINUED)

Momentary pause. CLARK picks up the sword from slot 4, row 2, telepathically. Momentary pause. CLARK telepathically places the sword in slot 1, row 3.

CLARK

8th spot is empty. 8th month is August. August's birthstone is Peridot. August's sword is...

Momentary pause. CLARK looks for the sword.

CLARK

...this one.

Momentary pause. CLARK picks up the sword from slot 3, row 2, telepathically. Momentary pause. CLARK telepathically places the sword in slot 4, row 2.

CLARK

7th spot is empty. 7th month is July. July's birthstone is Ruby. July's sword is...

Momentary pause. CLARK looks for the sword.

CLARK

...this one.

Momentary pause. CLARK picks up the sword from slot 1, row 2, telepathically. Momentary pause. CLARK telepathically places the sword in slot 3, row 2.

CLARK

5th spot is empty. 5th month is May. May's birthstone is Emerald. May's sword is...

Momentary pause. CLARK looks for the sword.

CLARK

...this one.

Momentary pause. CLARK picks up the sword from slot 2, row 3, telepathically. Momentary pause. CLARK telepathically places the sword in slot 1, row 2.

CLARK

10th spot is empty. 10th month is October. October's birthstone is Opal. October's sword is...

Momentary pause. CLARK looks for the sword.

(CONTINUED)

CLARK

...this one.

Momentary pause. CLARK picks up the sword from slot 3, row 3, telepathically. Momentary pause. CLARK telepathically places the sword in slot 2, row 3.

CLARK

11th spot is empty. 11th month is November. November's birthstone is Topaz. November's sword is...

Momentary pause. CLARK looks for the sword.

CLARK

...this one.

Momentary pause. CLARK picks up the sword from slot 2, row 1, telepathically. Momentary pause. CLARK telepathically places the sword in slot 3, row 3.

CLARK

2nd spot is empty. 2nd month is February. February's birthstone is Amethyst. February's sword is...

(beat)

Not here. That's the missing one.
I... Wait a minute...

Momentary pause. CLARK thinks of something. Something he hadn't thought of before.

FADE IN TO:

66

FLASHBACK

66

SCENE 14 -- From Ares' line "I see you found it" to Diana's line "It's a lovely sword."

FADE BACK TO:

67

INT: BASEMENT

67

CLARK is staring at the swords on the wall.

CLARK

Could it be? Could it?

CLARK teleports the sword from wherever it was into his hands. He looks at it, then back at the wall, and then back at it.

(CONTINUED)

CLARK

Well, the stone is Amethyst. And...
Wait, I found it in a cave...

FADE IN TO:

68 FLASHBACK 68

SCENES 6-9, and 10 (up to Clark's line "Let's see what you've got")

FADE BACK TO:

69 INT: BASEMENT 69

CLARK is staring at the sword in his hands.

CLARK

I was in that cave before. This sword came from the cave. I thought Ares put it there. I guess I was wrong.

CLARK remembers something DIANA said.

DIANA (VO)

You know, this looks like...

CLARK

Ares never let her finish the sentence.

(beat)

Did they know that this was one of the 12 swords?

(beat)

If so why didn't Ares take the sword for himself. Why lead me to it? Why...

CLARK remembers part of the quote from the tablet.

CLARK (VO)

...none of the princes were deemed worthy enough to hold the power of the swords, so the warlock scattered the swords all over the world. Just before the warlock died, he wrote up 12 pages of instructions on how to locate the swords. One for each sword. The pages were left to the serpent of the lake to be guarded for all time, or until the day came when one worthy enough, sought them out.

(CONTINUED)

He looks at the sword.

CLARK

Maybe Ares couldn't. After all he was the God of War for millennia. Maybe he had too much bad karma. Maybe the sword didn't deem him worthy. Maybe...

Momentary pause. CLARK sends the sword to the empty slot on the holder.

CLARK

Well, now that I have all 12 swords...

(beat)

...all I have to do is find that stone table.

Momentary pause. He goes to the tablet again.

CLARK

Where do I start to look for the location of the table? Where?

CLARK stares at the tablet, trying to see if there are any hidden messages within the text that gives, or even hints at, the location of the warlock's cave. After about 10 minutes, the power goes out. He is about to turn it back on using his powers, when something catches his eye. There is a glow coming from the pages on table #2. He looks at the table with a raised eyebrow, and goes over to it. He looks at the pages.

CLARK

That's weird. I wonder what could be causing...

He stops talking, as he realizes that each page has a series of glow-in-the-dark lines on it.

CLARK

Could this be important?

(beat)

Only one way to find out.

Momentary pause. CLARK rearranges the pages, connecting the lines. When complete, the lines form a map. There is an "X" in the center, marking the location of the cave.

CLARK

Clever. The map to the cave, hidden within the pages needed to find the swords.

(CONTINUED)

CLARK looks at the pages again. This time he magically attaches them together. He is studying the attached map when the power comes back on. Once the power is on, the map is invisible.

CLARK

Damn!

He snaps his fingers, turning off the power, and the map reappears. He darkens the lines of the map so that they will be visible in the light. He turns the power back on.

CLARK

That's better.

(beat)

Now all I have to do is find out where here...

CLARK points to the "X" on the map.

CLARK

...is.

CLARK waves his hand and a view screen appears. On the screen is a map of the world.

CLARK

This... may take a while.

CONTINUE TO:

70

TIME FLIES MONTAGE

70

CLARK searches through maps, current ones, ancient ones, and everything in between, trying to find the spot indicated on the warlock's map.

CONTINUE TO:

MONDAY MAY 15th 2023

71

BASEMENT (3:00PM)

71

CLARK finds the location on an old map. He raises his eyebrow in surprise.

CLARK

The Amazon Jungle? Why would...

CLARK remembers something Methos use to always say.

(CONTINUED)

CLARK

"Ours is not to reason why."

Momentary pause. CLARK overlays a current map of the area.

CLARK

Okay. I think I've got it.

A weapon's box appears on the ground beside him. The box opens itself. CLARK looks at the wall, and one by one, the swords leave their place on the holder and place themselves in the box. When the last sword is in the box, the box closes itself. Once closed, CLARK and the box vanish.

CONTINUE TO:

72 EXT: AMAZON JUNGLE 72

Establishing shot. CAMERA pans around and stops at the entrance to the warlock's cave.

CONTINUE TO:

73 OUTSIDE WARLOCK'S CAVE - SUNSET 73

CLARK and the box materialize at the mouth of the cave. CLARK looks around. There appears to be nothing around for miles. And, for being in the middle of the jungle, there doesn't appear to be many trees or other jungle items. As a matter of fact, except for the hillside that the cave is embedded in, the area is rather open. He enters the cave. The box rises and floats behind him.

CONTINUE TO:

74 INSIDE CAVE 74

CLARK walks for about 15 minutes before he reaches the inner cavern where the circular altar-like stone table is.

CONTINUE TO:

75 INNER CAVERN 75

CLARK enters the cavern, followed by the box. CLARK stops and looks at the table from a distance. The table is in the center of the cavern. The box lowers itself to the ground at his feet. CLARK approaches the table. Here is a description of what the table looks like. It is designed like a wheel. There are 12 sections, and the center of the table is cut out. A circle within a circle. One of stone. One of space. Each section has (1) an indentation of a sword. The hilt of the sword will be placed at the outer edge and the tip will

(CONTINUED)

be pointing to the inner circle. And (2) a gemstone near the inner edge, which will match the gemstone on the sword that belongs in that slot. One section has an asterisk (*) and an arrow (->) on the outer edge. The arrow is pointing in a counter clockwise direction. (This, as we will learn later, is necessary in order to translate the swords message correctly. The order of the swords in the table, will reveal different messages. A different set of symbols will light up in different cases. The main message is the one that will be discovered here now. In fact, this one must be done first in order for the table to accept alternate settings.) If you look real close, you will see a faint indentation that goes all around the table. The asterisk and the arrow are below this indentation. (This indentation will become deeper after the initial activation of the table. It will allow the very edge to be rotated so that the asterisk and arrow can be moved to a different starting point.) CLARK studies the table.

CLARK

Okay. There are 12 slots, and 12 swords. I suppose each sword has a proper location, so...

Momentary pause. CLARK notices the gemstones on the inner edge of the circle.

CLARK

The stones in each section, match the stones on the swords. So, I hope that means that the sword with the matching stone goes in that slot.

Momentary pause. The box opens. CLARK walks around the table, placing the swords in their slots. The swords are not in month order. Once a sword is placed in the slot, the gemstone at the inner edge lights up. He doesn't notice. When sword number 12 is placed in its slot, there is a loud clicking noise and the symbols on the hilts of the swords light up.

CLARK

What was that?

Momentary pause. CLARK stares at the ring of swords. He notices that the gemstones on the inner edge of the circle are glowing, and that the symbols on the hilts of the swords are glowing. Upon closer inspection of the symbols, he notices that not every single symbol on every sword hilt is lit up.

(CONTINUED)

CLARK

I wonder what that means? Some symbols are lit, and some are not!

Momentary pause. CLARK looks at them again, studying them. After about 10 minutes, he notices the asterisk and the arrow.

CLARK

This arrow is pointing counter clockwise.

(beat)

I wonder if the symbols on the hilts reveal a message.

(beat)

Only one way to find out. And, since this sword has an asterisk, I guess I start here.

Momentary pause. CLARK takes a deep breath.

CLARK

Here goes nothing.

Momentary pause. CLARK studies sword #1.

CLARK

The moon and the stars shine brightly upon you.

Momentary pause. CLARK studies sword #2.

CLARK

Knowledge and power are soon to be within you.

Momentary pause. CLARK studies sword #3.

CLARK

Change is upon us, on this great night.

Momentary pause. CLARK studies sword #4.

CLARK

Mankind shall prosper to a new height.

Momentary pause. CLARK studies sword #5.

CLARK

As new worlds are created.

Momentary pause. CLARK studies sword #6.

(CONTINUED)

CLARK

*The light of the moon, shall change
before you.*

Momentary pause. CLARK studies sword #7.

CLARK

*The redness of war, shall turn
blue.*

Momentary pause. CLARK studies sword #8.

CLARK

*As power unleashes the creative
light.*

Momentary pause. CLARK studies sword #9.

CLARK

The hand of God touches the sky.

Momentary pause. CLARK studies sword #10.

CLARK

Do not attempt to stop the flight.

Momentary pause. CLARK studies sword #11.

CLARK

*Of the powerful beam of magical
light.*

Momentary pause. CLARK studies sword #12.

CLARK

*Stand back and behold, the gift of
life.*

Once the last word is spoken, the gemstones on the hilts of the swords light up.

CLARK

Okay. Now what? I...

The ground starts to shake. After a few moments, the cave walls disappear and...

CONTINUE TO:

76

EXT: (NIGHT)

76

...we are outside. All that remains is the ground that CLARK is standing on. The whole inner cavern floor/ground actually. The stone table is still in its spot, and the box is still where CLARK left it. Everything else, is gone. CLARK looks at the table, wondering what will happen next. He doesn't have to wait long. The gemstones, on the hilts of the swords, and the ones on the inner circle, shoot out a beam of light, that is the same colour as the gemstone. Each beam is at an angle that directs it to the center of the inner circle. The beams all intersect over the empty space in the center of the inner circle. When the beams meet, a solid white beam is shot straight up into the night sky.

CLARK

What is it doing? What...

The beam starts roaming the sky, as if searching for something. CLARK watches the beam of light. After a few moments, the beam finds what it is looking for. The moon. The beam locks onto the moon. The ground around CLARK starts shaking again. The power of the beam intensifies 10,000%. CLARK watches, awestruck, as this beam aims itself at the moon. After a few moments, he realizes what the beam is doing, and remembers one of the swords quotes.

CLARK

The light of the moon, shall change before you.

After about 30 minutes, the beam has completed its task of terraforming the moon, and powers down. It returns to normal, and starts searching the night sky again. CLARK is staring at the now fully terraformed moon. It is no longer a glowing white ball, it looks like Earth.

CLARK

Terraforming. This is a Terra...

His sentence is cut off, when the ground starts to shake again. The beam has located its second target. CLARK looks up. The beam appears to be pointing at a star. As the beam starts to charge up, CLARK waves his hand making his view screen appear. He zooms in on the beam's destination.

CLARK

Mars?

The beam is now fully charged, and shoots itself at Mars. CLARK watches, remembering another one of the swords quotes.

(CONTINUED)

CLARK

*The redness of war, shall turn
blue.*

After about 45 minutes, the object on his screen is no longer recognizable as Mars. It too now looks like Earth. CLARK waves his hand, and the view screen vanishes. CLARK looks at the table, wondering what other secrets it holds. The beam powers down, and starts searching the sky again.

CLARK

Now what's it looking for?

Momentary pause. CLARK re-reads the words.

CLARK

*The moon and the stars shine
brightly upon you.*

*Knowledge and power are soon to be
within you.*

*Change is upon us, on this great
night.*

*Mankind shall prosper to a new
height.*

As new worlds are created.

*The light of the moon, shall change
before you.*

*The redness of war, shall turn
blue.*

*As power unleashes the creative
light.*

The hand of God touches the sky.

Do not attempt to stop the flight.

*Of the powerful beam of magical
light.*

*Stand back and behold, the gift of
life.*

Momentary pause.

(CONTINUED)

CLARK

It only refers to the moon and Mars.

(beat)

There is nothing else. So what...

The beam powers down, and then completely shuts down. The gemstones on the hilts of the swords turn off. The ones on the inner circle, however, stay lit up. The faint indentation that goes all around the edge of the table, just above the asterisk and the arrow becomes deeper, allowing the edge to be rotated so that the asterisk and arrow can be moved to a different starting points. CLARK does not notice this.

CLARK

I wonder if this could be used to...

His sentence is cut off again. This time, by a flash of light as DIANA and ARES appear. DIANA goes to CLARK. ARES goes to the table.

DIANA

What have you done?

CLARK

Me?

(beat)

I didn't do anything! It was...

ARES has reached the table. He stares at it, knowing what it is.

ARES

The swords of...

CLARK and DIANA look at ARES, as he removes sword #7 from its slot. As soon as the sword is removed, all the gemstones on the inner circle edge, shut off. ARES looks at CLARK.

ARES

You found them. You found all 12.
And the table.

CLARK

Yes.

CLARK is beaming. He looks at ARES, all glowing.

CLARK

Did you see what they did?

ARES looks from CLARK to the night sky.

(CONTINUED)

ARES
Kinda hard to miss.

ARES looks back at CLARK.

ARES
Wouldn't ya say?

CLARK
The moon was just the start!

ARES
What?

DIANA
You mean there's more?

CLARK
Yes.
(beat)
It also terraformed Mars.

DIANA
Mars?

CLARK
Yeah.

DIANA
Great, just great.
(beat)
NASA's gonna have a field day with
this.

CLARK
So will NATO. And all the world
leaders.
(beat)
Imagine the possibilities. We can
now live on the moon. On Mars.
We...

DIANA
I hope this doesn't backfire on
you, son.

CLARK
It won't.

CLARK quotes the swords.

CLARK

Change is upon us, on this great night. Mankind shall prosper to a new height.

DIANA

Where'd you...

CLARK

It's part of the swords message.

ARES

I see.

(beat)

Have you determined if this table can do anything else?

CLARK

No. The swords talk about changing the moon and Mars, but that's all.

Momentary pause.

ARES

Well maybe there is more to the table than meets the eye. Shall we look at it together?

CLARK

Sure.

DIANA

Ares, are you sure this is a good idea? I...

ARES

Diana, my sweet, everything will be fine.

Momentary pause.

ARES

If the world isn't ready, the table won't reveal its secrets.

DIANA looks at ARES with a raised eyebrow.

DIANA

How do you know that?

ARES

I just do.

(CONTINUED)

ARES and CLARK study the table. DIANA stares up at the transformed moon.

JUMP TO:

THURSDAY MAY 30th 2024

77 EXT: ARES & DIANA'S PLACE (NOON PST) 77

Establishing shot. CAMERA zooms into the living room.

CONTINUE TO:

78 INT: LIVING ROOM 78

DIANA is sitting in the living room. She has just finished updating "THE CHRONICLE". There is a knock on the door. She zaps the book away, and rises to answer it.

CONTINUE TO:

79 HALLWAY TO FRONT DOOR 79

She walks to the door.

CONTINUE TO:

80 FRONT DOOR 80

She opens the door. It is the UPS guy. He hands her a parcel. She signs for it and closes the door.

CONTINUE TO:

81 HALLWAY TO FRONT DOOR 81

She heads back to the living room.

DIANA

I wonder who it's from?

She looks at the package. There is no return address.

CONTINUE TO:

82 LIVING ROOM 82

DIANA returns to the sofa and looks at the parcel.

DIANA

I wonder what it is?

She opens the parcel. It is a book entitled *The Book of the Mythical Sorcerer of Athens*.

(CONTINUED)

DIANA
The Sorcerer of Athens?

She opens the book and turns to the table of contents.
Chapter three catches her eye.

DIANA
Chapter 3: Time Travel. To and
From.

She turns to Chapter 3.

DIANA
*Items needed to return to the
present: One. Must be indigenous to
the present.*

*Items needed to go back: a) 3
pieces of metal forged by
Hephaestus...*

Momentary pause.

DIANA
Last time we used my bracelet and
Herc's gauntlets. I still have the
gauntlets, and I'm wearing the
bracelet, so that's taken care of.

She returns to the book.

DIANA
b) A sword forged by Hephaestus...

Momentary pause.

DIANA
Not a problem. I have my sword.

She returns to the book.

DIANA
*Link pieces over sword, and chant
the Praise to the Olympians. Three
chanters needed. One must be an
Olympian.*

Momentary pause.

DIANA
Also not a problem. I have me and
Clark and Ares. And Ares is an
Olympian.

She returns to the book.

DIANA
*Think of a place and there you'll
be.*

Momentary pause.

DIANA
Any place, hmmm....

Momentary pause. She returns to the book.

DIANA
*This will only work when five gods
surround the bull and four surround
the fish.*

Momentary pause.

DIANA
The bull and the fish?
(beat)
Taurus and Pisces.
(beat)
Computer, display holo-program
SKYGLOBE.

The computer displays the holo-program.

DIANA
Locate constellations Taurus and
Pisces.

The computer locates them and highlights them in a different colour so that they stand out.

DIANA
Run "planet alignment".

The computer advances the program. The planets can be seen moving around the sky. DIANA watches, waiting for the time when five gods are in Taurus and four gods are in Pisces. When the planets are in the right spot, she tells the computer to stop.

DIANA
Freeze program.

The computer freezes the program.

DIANA
What is the day and time of this alignment?

Momentary pause.

COMPUTER
6:17am. June 2nd, 2024.

Momentary pause.

DIANA
That's less than 3 days.

COMPUTER
It is exactly 66 hours and 10 minutes from now.

Momentary pause.

DIANA
Okay. Now... to return here, it said I needed one item indigenous to the present.

Momentary pause. DIANA thinks.

DIANA
One item...

CONTINUE TO:

83 TIME FLIES MONTAGE

83

She walks around the house looking for something. After a while, she locates a necklace that Duncan gave her. The pendant on the chain is a silver square that has a holographic center. The hologram is a picture of Diana and Duncan at a New Year's Eve party. The sign is the background says "Farewell 2015, Hello 2016.". The necklace was a Valentine's Day present. The last present Duncan ever gave her.

CONTINUE TO:

84 INT: BEDROOM

84

DIANA picks up the necklace and the light hits the center, displaying the hologram. She stares at it for a while.

DIANA
A holographic necklace. This should do it.

(CONTINUED)

(beat)
 All I have to do now...
 (beat)
 ...is convince Ares to go along.

DIANA exits the bedroom.

JUMP TO:

SUNDAY JUNE 2nd 2024

85

INT: KITCHEN (6:15AM)

85

DIANA, CLARK, and ARES, are sitting around the table. DIANA's sword is in the center of the table. The bracelet and gauntlets are linked over it. DIANA is getting ready to start.

ARES
 I'm not sure about this, D. I...

DIANA
 I thought you said you longed for those days.

ARES looks at her.

ARES
 I did. I do. I...

DIANA
 All we have to do, is recite the Praise to the Olympians, like we practiced.

ARES
 I know. But...

DIANA looks at ARES.

DIANA
 Ares. The time is now. I don't know when we'll get another chance.

ARES sighs, giving in.

ARES
 You're right. Okay. Let's do it.

DIANA
 Ready?

(CONTINUED)

ARES and CLARK nod. They all touch the gauntlets, and recite. DIANA closes her eyes and pictures the mountains behind Hercules' place. CLARK and ARES also close their eyes.

DIANA

Hail Zeus: Son of Cronus & Rhea.
King of all Gods & men. Ruler of
Heaven & Earth.

ARES

Hail Hera: Daughter of Cronus &
Rhea. Sister & Wife of Zeus. Queen
of Gods & of Heaven. Goddess of
women & childbirth.

The gems on Hercules' gauntlets start to glow. They get brighter and brighter after each name is said.

CLARK

Hail Poseidon: Son of Cronus &
Rhea. Brother of Zeus. God of the
Sea.

DIANA

Hail Demeter: Daughter of Cronus &
Rhea. Sister & Ex-wife of Zeus.
Goddess of Agriculture.

ARES

Hail Hades: Son of Cronus & Rhea.
Brother of Zeus. God of the
Underworld.

CLARK

Hail Hestia: Daughter of Cronus &
Rhea. Sister of Zeus. Goddess of
the hearth.

DIANA

Hail Ares: Son of Zeus & Hera. God
of War.

ARES

Hail Aphrodite: Daughter of Zeus &
Dione. Goddess of Love.

CLARK

Hail Apollo: Son of Zeus & Leto.
God of the sun and the arts.

(CONTINUED)

DIANA

Hail Artemis: Daughter of Zeus &
Leto. Goddess of the moon & the
hunt.

ARES

Hail Hephaestus: Son of Hera.
Stepson of Zeus. God of Fire.

CLARK

Hail Athena: Daughter of Zeus &
Metis. Goddess of Wisdom & War.

DIANA

Hail Hermes: Son of Zeus & Maia.
Messenger to the Gods.

There is a flash of light, and DIANA, CLARK and ARES vanish
from the kitchen.

FADE OUT.