

The Chronicles of Diana Marsson
Chapter 16: On The Right Path

By

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

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1 INT: HOTEL SUITE - BEDROOM - MACEDONIA (9:00AM LOCAL TIME) 1
DUNCAN wakes up. He is alone.

DUNCAN
Diana?

He gets out of bed, throws on a robe, and exits the bedroom.

CONTINUE TO:

2 MAIN ROOM 2
He enters the main room. It is also empty.

DUNCAN
Diana?

He crosses the room to Clark's room.

CONTINUE TO:

3 OUTSIDE CLARK'S ROOM 3
DUNCAN knocks on the door.

DUNCAN
Clark? You in there?
(beat)
Clark?

Still no answer. He places his hand on the doorknob and turns it. The room is unlocked. He opens the door and looks in. The room is empty. He closes the door and turns back to main room.

CONTINUE TO:

4 MAIN ROOM 4
He goes to the coffee machine and pours himself a cup of coffee. He starts to drink it.

DUNCAN
I wonder where they are?

DUNCAN notices the maps spread out on the table. He goes over to the table. He looks at the maps. One map has a whole bunch of red marker lines on it. The lines start at certain landmarks and head towards something. All lines connect at the center of a red circle.

(CONTINUED)

DUNCAN

What are they up to? What are they
looking for?

Momentary pause. DUNCAN looks at the maps some more.

DUNCAN

There is nothing there. It's in the
middle of nowhere.

(beat x2)

Could that be where they are?

(beat)

Well, there's only one way to find
out.

He finishes his coffee and starts to head out. He reaches
the door, and realizes he hasn't gotten dressed yet. He goes
back to the bedroom to get dressed.

CUT TO:

5 MIDDLE OF NOWHERE - MODERN DAY SITE OF ARES' TOMB (10:00AM) 5

DIANA and CLARK materialize outside a cave. They see the
debris and the remains of the 1942 archaeological dig - only
they don't know that it is said remains yet.

CLARK

What a mess!!!

DIANA

Someone's been here.

CLARK gives DIANA a "no kidding" look.

CLARK

Observant, aren't we, mother?

DIANA gives CLARK a look, then heads to the cave entrance.
CLARK follows.

CONTINUE TO:

6 CAVE ENTRANCE

6

They reach the entrance.

CLARK

Looks like they tried to blast
their way in!

(CONTINUED)

DIANA
Or bury what they found.

DIANA notices that the stone door is closed. The cave is sealed.

DIANA
I say we go in the old fashioned way.

CLARK gives her a look. He is about to say "we can't open the door, remember" when she vanishes.

CLARK
Oh, that old fashioned way.

CLARK vanishes.

CUT TO:

7 INSIDE CAVE

7

They materialize on the other side of the door. CLARK is about to say something, when he notices the complete mess inside as well.

CLARK
I'll say it again. What a mess!

DIANA gives him a look.

DIANA
Come on.

DIANA heads to the staircase. CLARK follows.

CLARK
I'm surprised we were able to materialize inside. I thought that...

They reach the staircase. Or at least what is left of it.

CLARK
Looks like a rock slide took out the staircase.

DIANA
Who needs stairs?

DIANA vanishes and materializes at the bottom of the stairs. CLARK follows. Again, he is amazed that their powers are working. Last time, once Ares was entombed, their powers wouldn't work in the cave. DIANA starts heading to the area where the sarcophagus is. CLARK follows.

CONTINUE TO:

8 CAVERN

8

DIANA pauses at the place where the inscription on the wall is. She reads it.

DIANA
*All ye who enter, beware the wrath
of the God of War.*

CLARK is stopped behind her.

DIANA
Ha. That's new.

They head on.

CONTINUE TO:

9 TOMB AREA

9

They enter the tomb area, and gasp.

DIANA
Someone was definitely here.

In the room, are three skeletons. One has three knives in its chest. The other two have machine guns by their sides. On the floor, are the two pieces of the chakram, and two swords. Also on the floor, are scratch marks that start at the secret door and lead all the way to the sarcophagus. DIANA approaches the skeletons. She stops at the one with the three knives in it.

DIANA
These knives belong to Ares. That means that...

She looks to the sarcophagus.

DIANA
...he got out. Someone already let him out.

CLARK notices the broken Chakram. DIANA zaps over to the sarcophagus.

(CONTINUED)

CLARK
Then why is the Chakram broken?

DIANA doesn't hear him.

CLARK
Mom?

CLARK looks up and notices that DIANA is no longer beside him, but over at the sarcophagus. He watches as she places her hands on the sarcophagus and is sent flying across the room.

CLARK
Mom!!!!

CLARK runs to her.

CLARK
Mom, are you okay?

DIANA
I'd forgotten about that.

CLARK
What?

DIANA
Who would've thought that after
3000 years it would still work.

DIANA rises to her feet and glances back at the sarcophagus.

CLARK
Mother, if someone freed Ares, then
why is the Chakram broken?

DIANA
What?

CLARK
Remember, A descendant of Xena has
to claim the Chakram and make it
whole, then strike *The Eye*. Only
then will Ares be truly freed.

DIANA
Right. So... Someone came, united
the Chakram, hit *The Eye*, freed
Ares, and left.

CLARK
But why is it broken?

Momentary pause. DIANA looks at him.

CLARK
If Ares was free, the Chakram
should still be in one piece.

DIANA
I don't know.

CLARK
Unless...

Momentary pause.

DIANA
Unless what?

CLARK
Once the Chakram is united, Ares is
released from the sarcophagus,
right?

DIANA
Right.

CLARK
Then, once the Chakram hits *The
Eye*, Ares is free to leave the
cave.

DIANA
Right.

CLARK
What would happen if the Chakram
hit *The Eye* again?

Momentary pause.

DIANA
I suppose that... *The Eye* would
seal him in again.

CLARK
Right.

DIANA
So you're saying that... she united
the Chakram, which released him
from the sarcophagus, then she hit

(MORE)

(CONTINUED)

DIANA (cont'd)
The Eye, which opened the only door
out, then she changed her mind and
hit *The Eye* again?

DIANA glances back at the sarcophagus.

CLARK
Makes sense.

DIANA looks back at CLARK.

DIANA
Why? What makes you...

CLARK notices the scratch marks on the ground and points to
them.

CLARK
Them.

DIANA looks at what he is pointing to.

CLARK
I bet they're scratch marks. Ares'
scratch marks.

DIANA
As if something were pulling him
back.

They both look to *The Eye*. DIANA thinks of something.

DIANA
Of course. Once the Chakram
breaks... Ares is entombed.

CLARK
Right.

DIANA thinks of something else.

DIANA
That would explain why it zapped
me. He's still in there.

DIANA stares at the sarcophagus yet again. Then, after a few
moments, she looks to the skeletons on the floor.

DIANA
I wonder who those guys were.

CLARK
And how long they've been here!

DIANA notices the guns on the ground.

DIANA
Well, based on their weapons,
they'd have to have been here
within the last 100 years.

CLARK examines the guns closer.

CLARK
These guns look circa World War II.

Momentary pause.

DIANA
I wonder if the woman who claimed
the Chakram then, escaped.

CLARK
It would probably help if we knew
who these guys were, and when they
were here.

DIANA
Finding out who they were, is easy.

CLARK
It is?

DIANA
Sure. We just bury the skeletons...

DIANA points outside.

DIANA
...out there somewhere, then
accidentally discover them and
report the finding to the police.
Then we let them find out who they
are.

DIANA raises her hand to make them vanish. CLARK stops her.

CLARK
Wait.

CLARK goes to the skeleton with the three knives in its
chest, and removes the blades.

CLARK
Wouldn't want these in the hands of
the police now, would we?

DIANA smiles. She waves her hands and the skeletons vanish.
She looks to CLARK.

DIANA
Now, lets go find them and call the
police.

CLARK
One more thing.

CLARK points his hands toward the entrances. The two
entrances to the area are sealed. DIANA gives him a "what
did you do?" look.

DIANA
What did you...

CLARK looks at her.

CLARK
We don't want anyone disturbing
this place, right?

DIANA
Right. But what...

CLARK
Don't worry. They are just
illusionary walls. Anyone who sees
the wall from the other side, will
see a solid wall. The only way
they'll see what is here, is if
they walk through the wall.
(beat)
Now, let's go.

They vanish from the chamber.

JUMP TO:

10 ROADWAY (11:45PM)

10

A car is heading down the road. It is DUNCAN. He is heading
to the area indicated on the map.

CONTINUE TO:

11 INT: CAR 11

DUNCAN is looking around while driving.

DUNCAN
What could possibly be way out
here?

CONTINUE TO:

12 ROADWAY 12

DUNCAN continues driving for a few more minutes, then
arrives at the area indicated on the map.

CONTINUE TO:

13 INT: CAR 13

The onboard navigation computer speaks.

COMPUTER
We have arrived at your
destination. Please pull over.

DUNCAN pulls the car over.

CONTINUE TO:

14 EXT: SITE 14

He looks around as he drives into the abandoned site.

CONTINUE TO:

15 INT: CAR 15

DUNCAN
What was this place?

DUNCAN stops the car, picks up his 35mm camera from the
passenger seat, and exits.

CONTINUE TO:

16 SITE 16

DUNCAN walks around the site.

DUNCAN
What a mess.

He notices the biggest mess appears to be over by a cave. He
heads over.

(CONTINUED)

CONTINUED:

11.

CONTINUE TO:

17 CAVE

17

DUNCAN reaches the place where the cave entrance should be.

DUNCAN

Looks like there was once a cave here.

DUNCAN notices the "lock" on the "door".

DUNCAN

A cave that had a sealed entrance.

(beat)

I wonder if the seal is to keep people out, or to keep something inside.

(beat)

There must be something very valuable in there. But what could Diana want from in there? How did she know of this place?

DUNCAN studies the lock for a moment, then runs back to the car.

CONTINUE TO:

18 EXT: CAR

18

He opens the truck and removes a flashlight. He tests it to make sure the batteries are working. They are. He returns to the cave.

CONTINUE TO:

19 CAVE

19

He looks at the "lock".

DUNCAN

Think, Mac. Think.

(beat)

Okay. There are two gemstones, so they must be the key.

He places his hand in the hand print. His hand is a little big, so he arches it.

DUNCAN

Let's try... Green...

He turns his hand toward the emerald.

(CONTINUED)

DUNCAN
...then Red.

He turns his hand toward the ruby. Nothing happens.

DUNCAN
Nothing.
(beat)
Okay, let's try it again.

He positions the hand print at "twelve o'clock", takes a deep breath, and tries again. He turns his hand toward the ruby.

DUNCAN
Red.

He turns his hand toward the emerald.

DUNCAN
Green.

The door starts to open. DUNCAN stands back. The door opens. DUNCAN doesn't know that the door should not have opened for him. The blast from the 1942 dig damaged the magical seal. It will now open for anyone who tries the right combination.

DUNCAN
Now the fun starts.

DUNCAN enters the cave.

CONTINUE TO:

20 INSIDE CAVE

20

He walks to the staircase, turning on the flashlight as he goes.

DUNCAN
Wonder what happened to the stairs?

DUNCAN shines the light beam down.

DUNCAN
Whatever is in here, is down there.

He looks at the long way down.

DUNCAN
The collapse of the stairs left getting down a little more difficult, but...

(CONTINUED)

DUNCAN starts heading down slowly - using the wall to guide him.

DUNCAN
Not impossible.

DUNCAN continues down.

CONTINUE TO:

21 CAVERN

21

He reaches the bottom, and heads along the "hallway". He reaches the wall with the "warning" on it.

DUNCAN
Wonder what is says?

DUNCAN snaps a picture of it.

DUNCAN
It kinda looks like Greek.

Momentary pause. He realizes what he just said.

DUNCAN
Of course. Why am I not surprised?
Diana knew it was here, because she
was there when it was put here.
Whatever it is.

DUNCAN continues.

CONTINUE TO:

22 TIME FLIES

22

He walks through the maze-like cavern, taking pictures as he goes. He reaches a fork in the hall, and debates about which way to go. He goes straight. After a while, he reaches the spot where one entrance to the tomb area would be, only he doesn't see the doorway, he sees Clark's illusionary wall. On the "wall", is an etching, and the Greek letter Alpha. DUNCAN takes a picture of the etching and the letter. He continues on, and comes to the other entrance. Again, he doesn't see the doorway, only the illusionary wall. On this wall, is another etching, and the Greek letter Omega. Again he takes a picture of the etching and the letter. He continues along and winds up back at the fork.

CONTINUE TO:

23 TIME RESUMES (2:00PM)

23

DUNCAN stops and looks around.

DUNCAN
A circle. I just walked in a
complete circle.

Momentary pause. He turns and looks behind him, shining the light back down the path.

DUNCAN
Unless I missed something, there's
nothing down here.

Momentary pause. He looks forward again.

DUNCAN
At least not now. Maybe they found
what they were looking for.
(beat x2)
Or maybe someone else found it
first.

DUNCAN continues back to the bottom of the staircase. He looks up.

DUNCAN
Getting up, might be harder then
getting down was.

He starts to climb up.

JUMP TO:

24 ROADSIDE (2:30PM)

24

Three squad cars and two Coroner's wagons are alongside of the road. There are four uniformed cops and a plain-clothes homicide inspector on the scene. There are seven men in Coroner jackets. Two are loading a bagged skeleton into one wagon, another two are loading the second bagged skeleton into the other wagon. Another two are bagging the third skeleton, and the last one, the Coroner, is talking to the plain-clothed inspector. CLARK and DIANA are standing, watching.

PAN TO:

INSPECTOR
No. You two are free to go.
(beat)
For now. If I have any questions, I
know where to reach you.

CLARK
Thanks.

CLARK starts to walk off.

DIANA
Officer?

CLARK stops. He wonders what she is doing.

INSPECTOR
It's Inspector.

DIANA
Sorry. Inspector. I'd really like
to know who they were.

The INSPECTOR looks at her with a raised eyebrow.

INSPECTOR
Why?

DIANA
Well, call it superstition but,
since I uncovered them...
(beat)
...I won't be able to sleep until I
know who they were.

DUNCAN gives her a "what?" look. The INSPECTOR catches the
look, but doesn't know what to make of it. He gets the
feeling there is more going on than he knows, but doesn't
press it.

INSPECTOR
As soon as we find out, I'll give
you a call.

DIANA
Thanks.

DIANA turns to leave. The INSPECTOR calls her name.

INSPECTOR
Um, Mrs. Marsson?

DIANA turns back.

DIANA
It's Miss.

INSPECTOR
Sorry.
(beat)
Just one more question.
(beat)
How did you two get out here
anyway?

Momentary pause. DIANA and CLARK share a look.

INSPECTOR
There's nothing around for miles,
and you don't seem to have any
means of transportation.

DIANA thinks fast.

DIANA
Sure we do.

INSPECTOR
Oh? And where is this vehicle?
Because every one of them is
accounted for. So unless it's
invisible, I'd say...

DIANA
It's right there.

DIANA points to DUNCAN's car.

INSPECTOR
Nice try Miss. But that car just
got here.

DIANA
I know.
(beat)
Inspector, this is Duncan McLeod.
The three of us came up here
earlier, then Mac had to go back
into town to get some stuff. Now
he's back here.

The INSPECTOR looks to DUNCAN. DUNCAN looks confused.

INSPECTOR
Is that true?

DUNCAN

Uh, yeah.

The INSPECTOR nods in an "if you say so, but I don't really believe you" way. One of the uniformed cops calls.

UNIFORM COP

Sir?!

The INSPECTOR turns around and looks towards the officer who called.

INSPECTOR

What?

UNIFORM COP

We need you over here!

INSPECTOR

Be right there.

The INSPECTOR turns back to DIANA.

INSPECTOR

I'll be talking to you guys soon.

DIANA

Thanks.

The INSPECTOR raises an eyebrow. He is confused as to why she is thanking him. Then he remembers that she wanted to know the identity of the skeletons. The INSPECTOR walks off. CLARK, DIANA, and DUNCAN head to the car.

CONTINUE TO:

27

THE CAR

27

They reach the car and get in. DUNCAN gets in the drivers side, DIANA gets in the front passenger side, and CLARK gets in the back. DUNCAN starts the car and heads off. After a few moments, he addresses DIANA.

DUNCAN

So, who were they?

DIANA

Who were who?

DUNCAN

Those skeletons. Who'd they...

(CONTINUED)

DIANA
Don't know.

DUNCAN
You don't know?

CLARK
No. We don't know.

Momentary pause.

DUNCAN
I thought you two knew everything?

DIANA
What?

DUNCAN
You know, can't you just...

DIANA
Sense who they were?

DUNCAN nods a "yes".

DIANA
Nope.
(beat)
They're too old. I couldn't get any readings from them.

DUNCAN
So, you're not perfect after all.

DIANA
Never said I was.

Momentary pause.

DUNCAN
Just what were you two doing out there, anyway?

DIANA turns and looks at DUNCAN.

DIANA
I could ask you the same question, Mac!

DUNCAN
I saw the map, and...

DIANA
You followed us.

DUNCAN
Well, I...

DIANA
Why? What did you think you'd find?

DUNCAN
Diana, I...

DIANA
You know Mac, sometimes you can be
so... so... Ugh!!!

With that said, DIANA vanishes. DUNCAN is confused. He looks
at CLARK through the rear view mirror.

DUNCAN
Was it something I said?

CLARK
No. She's just...
(beat)
See ya back at the hotel, Mac.

CLARK vanishes.

DUNCAN
I hate it when they do that.

DUNCAN shakes his head and continues driving.

CUT TO:

28 HOTEL ROOM (3:30PM)

28

DIANA is sitting on the sofa. CLARK materializes.

CLARK
What was that for?

DIANA
What?

CLARK
There was no need to blow-up at Mac
like that.

DIANA
I know. It's just...

(CONTINUED)

CLARK

We were lucky he showed up when he did.

DIANA looks at CLARK with her eyebrow arched.

CLARK

How would you have answered that cop... sorry, Inspector... when he asked how we got there?

(beat)

If Mac weren't there, we wouldn't really have had an answer. At least not one he'd believe.

DIANA

I would have told him that our ride went back into town and would be back later to pick us up.

CLARK gives her a look.

CLARK

You think he'd buy that?

DIANA glares at CLARK.

DIANA

I'd make him.

Momentary pause. CLARK is just glaring at her.

CLARK

You still shouldn't have...

DIANA

Okay. I'm sorry. Feel better?

CLARK

It's not me you need to apologize to.

DIANA gives him a "you're right" look.

DIANA

Right. Mac.

CLARK

Yes. Mac.

CUT TO:

29 LOBBY - MAIN DOORS (4:30PM) 29

DUNCAN enters the hotel and heads to the front desk.

CONTINUE TO:

30 LOBBY - FRONT DESK 30

There are two girls on duty. Their names tags identify them as CATHY and SAM.

DUNCAN
Excuse me, Miss?

One of the girls from behind the counter, CATHY, comes over to him. She smiles at him.

CATHY
Yes, how may I help you?

DUNCAN
Is there a darkroom in this hotel?

CATHY says all her lines in a sort of flirtatious way.

CATHY
Depends on what you want to do? And with whom...

DUNCAN
Ummm, I meant for developing pictures.

CATHY
Not many people use film anymore. Most use digital.

DUNCAN
I guess I'm just old fashioned.

CATHY
I see. Don't trust your photos to anyone else, hunh?

DUNCAN
Not these photos.

CATHY
Must be some pretty hot photos.

DUNCAN
Explosive.

(CONTINUED)

CATHY

Maybe I could pose for some next time.

DUNCAN

Maybe.

CATHY smiles at him again. SAM just rolls her eyes in an "Oh, please" way.

DUNCAN

So, do you?

CATHY

I'd do anything you asked me too.

DUNCAN

I meant, do you have a darkroom.

CATHY

Yes. There's a back room in the Photo lab. It has it's own entrance.

DUNCAN

Where is it?

CATHY

Where's what?

DUNCAN

The darkroom.

CATHY

Room 113.

DUNCAN

Thanks.

CATHY

There is also a converter in there.

DUNCAN

A converter?

CATHY

In case you want to make a digital copy of any of your photos.

DUNCAN

Why would...

(CONTINUED)

CATHY
It's easier to manipulate a digital
copy.

DUNCAN
Right.

He turns to leave, then he remembers the key. He turns back to see that CATHY is still staring at him.

DUNCAN
Can I have the key the room?

CATHY
Right. Sorry.

CATHY goes to get the key and then comes back. She hands him the key. She places it in his hand in a way that their hands touch for a moment. DUNCAN takes the key.

DUNCAN
Thanks.

CATHY
No problem.

DUNCAN walks off. CATHY watches him walk off. SAM comes over.

CATHY
I think I'm in love.

SAM
Stand in line.

CATHY
What?

SAM
Don't you know who that was?

CATHY
No.
(beat)
Should I?

SAM
That was Duncan McLeod.

Momentary pause. CATHY is giving her a "who" look.

SAM

And, he's here with his girlfriend
and their son.

Momentary pause.

CATHY

Oh. Well, a girl can dream, can't
she?

SAM

Like I said, stand in line.

CATHY

I bet I could break them up.

SAM

I don't know. You haven't seen his
girlfriend.

CATHY

As long as she is only his
girlfriend and not his wife, I
still have a chance. Just watch.

SAM

Suit yourself. But don't say I
didn't warn you.

SAM walks off. CATHY returns to watching DUNCAN walk down
the hall.

JUMP TO:

31 ROOM 113

31

DUNCAN is developing the photos. Every photo develops
perfectly. When he gets to the two photos he took of Clark's
illusionary walls, the pictures are wrong. The pictures are
of the entrances to the tomb area. You see, the camera can't
be fooled. The camera took a picture of what it saw, not
what it was supposed to see. DUNCAN looks at the photo.

DUNCAN

What the... I don't remember that
being there. I wonder what it is?

(beat)

Lights.

The lights come on. DUNCAN goes over to the converter, and
enlarges the two photos. He prints the enlargements.

(CONTINUED)

DUNCAN

This must be what they were looking for.

Something in one of the photos, catches his attention. He enhances the photo again, and prints them. Then, he enhances areas of the photo. He prints copies of every enhancement. One photo, is of the broken chakram.

DUNCAN

Now that looks familiar. Where have I seen it before?

(beat)

There is only one person, besides D and Clark, who'd have the answer. Lucky for me, he's in Paris.

DUNCAN takes his vidphone out of his pocket and calls METHOS.

METHOS

Allo.

DUNCAN

How soon can you be in Macedonia?

METHOS

Macedonia? What are you...

DUNCAN

Long story. I have something I want you to look at.

METHOS

A couple of hours.

DUNCAN

Great.

METHOS

Can you at least give me a hint as to...

DUNCAN

Not over the vid. But I think it's something big.

METHOS

How big?

DUNCAN

Big. I'm leaving a package for you at the front desk. When you arrive,

(MORE)

(CONTINUED)

DUNCAN (cont'd)
pick it up. But don't open it.
We'll discuss it together.

METHOS
This sounds so cloak-and-dagger.
What have you gotten into?

DUNCAN
I'll tell you everything when I see
you.

METHOS
Right. I'm on my way.

DUNCAN disconnects the vidphone. He makes a few more prints of the enlarged section photos. Then, he puts all the photos in an envelope and seals the envelope. He writes ADAM PIERSON on the front of the envelope. He gathers up all his stuff and exits the room.

CONTINUE TO:

32 HALLWAY

32

DUNCAN heads down the hall to the front desk.

CONTINUE TO:

33 LOBBY - FRONT DESK

33

DUNCAN approaches the front desk and notices the same two girls are still there.

DUNCAN
Excuse me, miss?

CATHY gives SAM a "he's mine" look.

CATHY
It's Cathy.

DUNCAN
Cathy.

CATHY
So, did you get those pictures
developed?

DUNCAN
Yeah. I did. Thanks.

(CONTINUED)

CATHY
No problem. Glad I could help.

DUNCAN gives her back the key.

DUNCAN
Here.

CATHY
What's this?

DUNCAN
The key to 113.

CATHY
Oh right. Of course.

CATHY puts the key away and notices that DUNCAN is still there.

CATHY
Is there something else I can do
for you?

A little voice inside her head is saying "please, please,
please, say yes. Say..."

DUNCAN
As a matter of fact there is.

CATHY
Really?

DUNCAN
Yeah.

DUNCAN places the envelope on the counter.

DUNCAN
Can I leave this here? My friend
will be by later to pick it up.

CATHY tries not to let her disappointment show.

CATHY
Sure. No problem.

DUNCAN
Thanks.

CATHY
Is there anything else I can do for
you?

DUNCAN
No. That's all.

CATHY
You sure?

DUNCAN
Yeah. I'm sure. Thanks.

DUNCAN turns to leave. He stops and looks at her when she says line.

CATHY
I could... call you when your friend gets here.

DUNCAN
No. That won't be necessary.

CATHY
Oh. Okay. But remember, if you need anything, I'm here.

DUNCAN
Thanks.

DUNCAN leaves. CATHY watches him head to the elevator. Once he is in the elevator, she picks up the envelope and looks at it. She reads the name.

CATHY
Adam Pierson. Hmmm...

SAM walks over.

CATHY
I wonder what's in the envelope?

SAM
Whatever it is, it's none of your...

CATHY
Aren't you curious?

Momentary pause. SAM gives CATHY a look.

CATHY
I bet it's those pictures.

SAM
What makes you...

CATHY
Come on, Sam. No one uses film
anymore. No one except for...

SAM
Don't go there, Cat.

Momentary pause. CATHY looks back at the envelope.

CATHY
Don't worry. I won't open it. I'll
just wait til Adam gets here. Maybe
he'll...

SAM
Adam? Who's...

CATHY
Duncan's friend. See.

Momentary pause. CATHY shows SAM the name on the envelope.
SAM looks at the envelope, then at CATHY.

SAM
Just get back to work.

CATHY
Okay. Okay. Geesh. Can't a girl
have a little fun.

SAM
Fun? Move on, Cat. MacLeod is out
of your league.

CATHY gives SAM a look. SAM walks back to her station. CATHY
places the envelope on the counter behind her and mutters
the next line.

CATHY
We'll see.

CATHY looks at SAM, then back at the elevator.

JUMP TO:

34 HOTEL ROOM (6:00PM)

34

DIANA and CLARK are in the middle of a conversation.

DIANA
Now all we have to do is find some
excuse to get away from Mac. I mean
after this morn...

(CONTINUED)

The door opens. DUNCAN enters. DIANA and CLARK stop discussing whatever it was they were discussing.

DUNCAN
Have you guys eaten yet?

DIANA
No. Why?

DUNCAN
Well, I was just talking to
Methos...

DIANA and CLARK are curious, Methos? DUNCAN continues his line without breaking.

DUNCAN
...seems like he'll be in the area
for a few hours and I thought that
maybe we could all go out to
dinner.

DIANA
Sure. Sounds great. I haven't seen
Methos in...

DUNCAN
Good.

DIANA walks over to DUNCAN.

DIANA
Ah, Mac?

DUNCAN
Yeah?

DIANA
Sorry for snapping at you earlier.
I didn't mean it.

DUNCAN
It's okay, D.

DIANA looks at him with a raised eyebrow. So does CLARK.

DIANA
Really?

DUNCAN
Really.

DIANA
So, you forgive me?

DUNCAN places his hands on her shoulders.

DUNCAN
Of course. You know I can't stay
mad at you.

She smiles. He kisses her. When he breaks the kiss, she gives him a deep penetrating glare. A glare that looks like she is looking straight through him. She is. Sort of. She's probing him.

DIANA
What's wrong?

DUNCAN
Wrong? Nothing's wrong. What makes
you think something's wrong?

DIANA
Mac, I can tell from the way you
kissed me that...
(beat)
You're still mad at me, aren't you?

DUNCAN
No. I told you I wasn't.

Momentary pause.

DIANA
Then what is it? There has to be
something.

Momentary pause. DUNCAN decides to make something up - fast.

DUNCAN
It's Methos.

DIANA
Methos? What about him?

Momentary pause. DUNCAN hopes she won't be able to tell he is lying.

DUNCAN
I think he and Carol are having
problems.

DIANA

Again?

DUNCAN

I think his being in the area is just an excuse. I think he just wants to...

DIANA

...talk to you. Alone. Why didn't you just say so?

DUNCAN

Well, because I...

DIANA

Tell you what. The four of us will have dinner together, then Clark and I will take off. You and Methos can have some time alone.

Momentary pause. DUNCAN is surprised.

DUNCAN

You don't mind?

DIANA

Of course not. You can have your talk with Methos, then...

DIANA wraps her arms around DUNCAN and pulls him close.

DIANA

...you can come back here and you and I can be alone.

She presses herself up against him.

DIANA

And we won't be talking.

DUNCAN smiles and kisses her. CLARK rolls his eyes. DUNCAN breaks the kiss.

DUNCAN

I better make the restaurant reservation.

DUNCAN heads to the phone. CLARK walks over to DIANA. They talk quietly.

(CONTINUED)

DIANA
That was easier than I thought.

CLARK
Maybe too easy.

DIANA gives CLARK a look.

CLARK
I think I'll leave you two alone
for a while.

DIANA
Why? Where are you...

CLARK
Later, mom.

CLARK heads to the door. DIANA gives him a questionable look. DUNCAN hangs up the phone as CLARK is opening the door.

DUNCAN
Where are you off to?

CLARK
Nowhere in particular. Just thought
I'd look around.

DUNCAN raises an eyebrow in curiosity.

DUNCAN
Oh?

CLARK
See ya later.

CLARK opens the door and exits - closing the door behind him. DUNCAN goes to DIANA.

DUNCAN
What's going on?

DIANA looks at DUNCAN, totally confused.

DIANA
What?

DUNCAN
Something's not right.

DIANA
What do you mean?

DUNCAN
What are you up to?

DIANA
I'm not up to anything, honest.

DUNCAN
Really?

DIANA
Yes. Really.

DUNCAN
I don't buy it. I mean... when was
the last time Clark *walked* out of a
room? Why walk? Why not just...

DIANA
Are you okay?

DUNCAN
I'm fine. Why?

DIANA
Are you sure?

DUNCAN
Yes. I'm sure. It's just...

Momentary pause.

DIANA
Just what?

DUNCAN
Nothing.

DIANA
Okay. If you say so.

Momentary pause. DUNCAN looks at her.

DIANA
What?

DUNCAN
Have I mentioned lately how good
you look?

DIANA raises an eyebrow in curiosity. She wonders where he
is going with this. He walks closer to her.

(CONTINUED)

DIANA
Not lately.

DUNCAN
Well, you look soooo good.

DIANA
(smile)
How good?

He wraps his arms around her and looks into her eyes. He smiles.

DUNCAN
You know what I want to do to you
right now?

DIANA
I could guess.

He nuzzles her neck and starts kissing it.

DIANA
I thought we were going to wait
till after you talked Methos.

He whispers in her ear.

DUNCAN
That's so far away. I want you now.
I need you now.

DIANA
But, Mac, I...

DUNCAN kisses her. She breaks the kiss.

DIANA
I suppose we could start things
now. Then break for dinner. Then
after you come back we could, pick
up where we left off.

DUNCAN
Good.

He kisses her again. She teleports them to the bed. They appear on the bed naked. He is on top of her. They break the kiss. She looks at him.

DIANA
Well, I'm all yours.

DUNCAN
And I'm yours.

He kisses her again. His hands start to explore her body.

JUMP TO:

35 LOBBY - FRONT DESK (6:30PM) 35

CLARK is at the front desk talking to CATHY. They appear to be flirting with each other. SAM is watching them.

CLARK
So, do you like working at a hotel?

CATHY
Yeah. You meet all sorts of people.

CLARK
I could imagine.

CATHY
Like earlier today.

CLARK raises an eyebrow in curiosity.

CLARK
Oh.

CATHY
There was this guy. He wanted to use a darkroom.

CLARK
A darkroom? What for?

CATHY
Pictures.

CLARK
Pictures?

CATHY
He said he had some "explosive" photos to develop and he didn't trust a lab.

CLARK
Who uses film these days?

CATHY
I know. That's what I thought. I mean the only people I know of that still use film are...

(CONTINUED)

CATHY stops talking as she notices the look on CLARK's face. CLARK knows that Duncan still likes to use film for some things and wonders if that is who she is referring to.

CATHY
Are you okay?

CLARK
What?

CATHY changes the subject.

CATHY
So, what about you? What do you do?

CLARK
A little of this. A little of that.
You know.

CATHY
How long are you here?

CLARK
Not sure, why?

CATHY
No reason.

CLARK looks at her, trying to read her mind. What he sees is intriguing. Maybe, if there is time, he'll take her up on her thoughts.

CLARK
Well, gotta go. See ya later.

CATHY smiles at him.

CATHY
I'd like that.

CLARK leaves. SAM watches CATHY watch CLARK exit the hotel. SAM goes over to her.

SAM
You've moved on already, hunh?

CATHY
What?

SAM
So, what do you think?

CATHY
About?

SAM
Clark, of course.

CATHY raises an eyebrow in curiosity.

CATHY
You know him?

SAM
Don't you?

CATHY gets a "here we go again" look.

CATHY
How could...

SAM
You were here when they checked in.

CATHY
They?

SAM
Yes. They.

Momentary pause. SAM can see that CATHY is curious.

SAM
He checked in with his mother,
remember?

CATHY
Ummm... Should I know...

SAM
Diana Marsson.

CATHY
Who?

SAM
Oh my god. You really don't know.

Momentary pause.

CATHY
Sam, who is...

SAM
Miss Marsson, is Duncan MacLeod's
girlfriend.

CATHY
That would make...

SAM
That's right, Cat.

CATHY
Are you sure that Clark is Duncan's
son? I mean they look nothing
alike.

SAM
Positive.

CATHY
But, Clark said his last name was
Alcides. If...

SAM
Look, you are attracted to both,
right?

CATHY
Yeah, so what?

SAM
There you go. You...

CATHY
No. This can't be happening. There
has to be...

SAM
You're gonna have to choose, Cat.
You can't go chasing both father
and son.

CATHY
I still don't think Clark is his
son. Duncan isn't old enough to be
Clark's father.

SAM
How do you know?

CATHY
I... I...

SAM

If I were you, I'd forget about
Duncan and work on Clark.

(beat)

With Clark, you won't have anyone
to compete with. Whereas with
Duncan, there will always be Diana.

CATHY

I guess. And Clark did seem
interested, didn't he?

SAM

I think so.

CATHY

Hmmmm...

SAM

Okay, enough talk for now. Get back
to work.

CATHY

Right.

SAM returns to her station, and CATHY returns to hers as
well.

JUMP TO:

36 METHOS' ROOM (8:30PM)

36

DUNCAN and METHOS enter.

METHOS

Okay, Mac. What's the big
emergency?

(beat)

And why, if it was so important,
did we have to have dinner first?
And...

DUNCAN

Did you pick up the envelope at the
front desk?

METHOS

Yes. It's over there.

METHOS points to the table. He looks at DUNCAN and smiles.

(CONTINUED)

METHOS

And the girl who gave it to me
asked me to say hi to you.

(beat)

I think she likes you.

DUNCAN gives him a look.

DUNCAN

Funny, Methos. Real funny.

METHOS goes to the table and picks up the envelope.

DUNCAN

Did you open it?

METHOS

I told you I wouldn't.

DUNCAN

Good.

DUNCAN takes the envelope.

METHOS

So, Mr. Bond, what's in the
envelope.

DUNCAN

Sit down and find out.

DUNCAN and METHOS sit on the sofa. DUNCAN opens the envelope
and dumps out the photos. He picks up the one with the
"warning" on it.

DUNCAN

First, what do you make of this?

DUNCAN hands METHOS the picture.

METHOS

Looks like Ancient Greek.

DUNCAN

That's what I thought.

(beat)

Can you read it?

METHOS looks to DUNCAN.

METHOS

Why don't you ask Diana to
translate it? She...

(CONTINUED)

DUNCAN
I can't.

METHOS
Why not?

DUNCAN
I'll get to that later.

Momentary pause. METHOS looks back at the photo.

DUNCAN
So, can you read it?

METHOS stares at the photo.

METHOS
Let's see...

Momentary pause. METHOS translates the warning.

METHOS
*All... ye who enter... beware...
the wrath... of the... God of War.*

DUNCAN
The God of War. Ares. Figures.

METHOS looks at DUNCAN with a look of curiosity and concern.

METHOS
Where did you get this?

DUNCAN spreads out the other photos.

DUNCAN
What about these?

METHOS
Mac, I'll ask you again.
(beat)
Where did you get these?

DUNCAN
A cave.

METHOS
A cave?

METHOS looks through the photos. He finds the photos of the tomb area.

(CONTINUED)

METHOS

Looks more like a tomb.

DUNCAN looks at METHOS with a raised eyebrow.

DUNCAN

A tomb? Whose tomb? Ares? No way.

(beat)

We all know that Ares isn't dead.
He...

METHOS

The first photo said "*Beware the
wrath of the God of War*". If this
tomb belonged to Ares, why would
anyone who entered have to be
worried about his wrath?

(beat)

No. The tomb probably belonged to
some mighty warrior.

METHOS is still studying the photos. DUNCAN looks at METHOS.

DUNCAN

There is something I should tell
you. When I took these two
photos...

DUNCAN points to the two photos of the tomb entrances.

DUNCAN

I didn't see that.

METHOS looks at him.

METHOS

What?

DUNCAN

I saw a solid wall with an etching
and a symbol.

METHOS

An illusion. To hide the entrances.

DUNCAN

Probably. But why did...

METHOS

A camera can't take a picture of
what is not really there. To you
and me it is a solid wall. To the
camera, it is a doorway.

(CONTINUED)

(beat x2)

You have to take me there. I have to see this...

DUNCAN

There's one more thing. I think Diana knows about this place.

METHOS

Why would you...

DUNCAN

Because I followed her there.

METHOS

You followed her?

DUNCAN

Well, not exactly. When I got up this morning, they were gone. But they had left a map on the table. The map had a lot of lines all crossing at a certain point. I went to the point indicated, and found the cave.

METHOS picks up the photo of the sarcophagus.

METHOS

I think you might have been right in the first place.

DUNCAN

What?

METHOS points to the image on the sarcophagus.

METHOS

Look like anyone we know?

DUNCAN looks at the photo, really looks at the photo.

DUNCAN

Ares.

METHOS agrees.

METHOS

Ares.

DUNCAN thinks of something.

(CONTINUED)

DUNCAN

Wait.

(beat)

We both know that Ares is alive.
We've met him.

METHOS

Yes. But remember, that when Diana went back, she brought Clark and Ares back with her.

DUNCAN

So if Ares died in Ancient Greece, why do I remember meeting him?

METHOS

I don't know. I mean, I was alive then so, if Diana and Ares changed history, I should remember the new history. But I don't. I never was very good at temporal history. It's way to confusing.

DUNCAN

So, if this really is Ares' tomb... the only way D would know where it was, was if he died before she came back.

Something else in the photo catches METHOS' eye. He says his line while trying to see if there is a close-up of the item that has attracted his attention.

METHOS

Who says he died?

DUNCAN

You know something?

METHOS stops and looks at DUNCAN.

METHOS

Me? No. I was just...

DUNCAN

Think Methos. Like you said, you were alive then. Surely you...

METHOS

Mac, I left Greece the same day Clark gave me that holodisk. I never went back.

(CONTINUED)

DUNCAN

Never?

METHOS

Well, not while the Gods ruled.

DUNCAN

Oh.

METHOS resumes his search through the photos. DUNCAN wonders what he is looking for. Momentary pause. DUNCAN suddenly thinks of something.

DUNCAN

Wait. You remember Clark giving you the holodisk. You have the disk.

METHOS doesn't understand what that has to do with anything.

METHOS

Yes.

DUNCAN

That means that you, we, should be living in their altered reality.

METHOS looks at him.

DUNCAN

Which means we shouldn't remember meeting Ares, because it never happened. Yet it did. But...

METHOS

Mac, stop. Don't even try to figure it out. Temporal Physics is... well it's... complicated.

METHOS resumes his search.

DUNCAN

Methos, it only stands to reason that if Clark went back in time and gave you something that you have today, that you should be living in the altered timeline. We shouldn't...

METHOS finds the photo.

METHOS

Found it.

(CONTINUED)

DUNCAN

Found what?

Momentary pause. METHOS hands DUNCAN the photo. DUNCAN looks at it.

METHOS

I don't think he died. I think he was imprisoned.

DUNCAN

Imprisoned? Ares?

METHOS nods.

DUNCAN

By whom? Why? What for?

METHOS

See this?

METHOS points to *The Eye*.

METHOS

If I'm not mistaken, that is *The Eye of Hephaestus*.

DUNCAN

The what?

METHOS

The Eye of Hephaestus.

DUNCAN

Which is?

Momentary pause.

METHOS

Zeus once told me, that the main reason they could never join our game, was because it was forbidden for one god to kill another.

DUNCAN

What would happen if one did?

METHOS

Don't know. No one ever did.

(beat)

I'd say, that when Ares returned and found the present Ares, he decided that, true to code, there

(MORE)

(CONTINUED)

METHOS (cont'd)
could only be one Ares. So he
killed him.

DUNCAN
Or the present one killed the
future one.

METHOS
Maybe. But I doubt it.

Momentary pause.

DUNCAN
What does this have to do with *The
Eye*?

METHOS
You should really study your
mythology. You'd think that since
you are...

DUNCAN
Methos.

METHOS
Right.
(beat)
Hephaestus was the blacksmith to
the gods. He could make anything.

DUNCAN
I know that. Get to the point.

METHOS
I am.
(beat)
He once made a chair that could
hold, or imprison, any mortal, or
god, who sat in it.

DUNCAN
So you think that this *Eye*, is
holding Ares within the
sarcophagus?

METHOS
And maybe even inside the cave
itself.

DUNCAN
And Diana is trying to find a way
to free him.

(CONTINUED)

METHOS

I didn't say that. Where would you...

DUNCAN

Why else would she have gone there?

METHOS

It's highly possible that Diana already knows how to free Ares. If she were there when he was imprisoned, then she would know how to free him.

DUNCAN

Then why wouldn't she just free him? Why's she...

METHOS remembers something from one of the photos.

METHOS

Maybe she can't.

DUNCAN

What?

METHOS

Maybe he has to be freed by a mortal.

DUNCAN

What?

METHOS searches through the photos and finally finds the one he is looking for. The one of the broken Chakram.

METHOS

...or maybe a descendant of a certain warrior princess.

DUNCAN

What?

METHOS holds up the photo of the broken Chakram.

METHOS

Does the name Xena ring a bell?

DUNCAN

Xena?

(CONTINUED)

METHOS

This was hers.

DUNCAN

I know. It's in the display case in Aphrodite's warehouse.

METHOS

I bet it's not there now.

DUNCAN

What makes you...

METHOS

If it's here, it can't be there right?

DUNCAN

Why not?

Momentary pause. METHOS looks at DUNCAN.

DUNCAN

Nothing else makes sense. Why should this? I mean are we living in the altered time-line or not?

(beat)

You remember Diana and Clark returning, yet I remember meeting Ares. I bet the Chakram is still in the warehouse. Just a different version of it. And...

(beat)

You're right. This is confusing.

Momentary pause. They both look at the photo.

DUNCAN

It's broken. Why would it be...

METHOS

I didn't say I had all the answers, Mac. But...

Momentary pause. METHOS looks at DUNCAN.

METHOS

I bet Diana does. Ask her.

DUNCAN

If this has anything to do with Ares, she won't tell me.

(CONTINUED)

METHOS

What makes you say that?

DUNCAN

She knows how I feel about him. She knows I'd walk before I helped bring Ares back.

METHOS

Walk? Mac, you could never walk out on her.

DUNCAN

Are you forgetting she already left me once for him!

METHOS

She explained that.

DUNCAN

You honestly believe she doesn't love Ares?

METHOS

Look at the facts, Mac. She...

DUNCAN

Facts? You want facts. Okay, here are the facts.

(beat)

First: He offers her immortality - the old fashioned kind - and she takes it.

METHOS

Mac, I...

DUNCAN

Second: He somehow convinces her they were meant to be together.

Third: She decides to return to Ancient Greece and brings him with her.

Fourth: She returns here and somehow convinces me to forgive her for everything she's done to me.

Momentary pause.

(CONTINUED)

DUNCAN

She's changed Methos. I don't know what it is exactly, but she's just different.

METHOS

Mac, she explained why she went with Ares.

DUNCAN gives METHOS a "did she really" look.

DUNCAN

I don't know what happened when they went back, but knowing D, she's blaming herself for whatever happened to him.

METHOS

And she'll never stop trying to save him. You know that. You have to help her Mac. Let her know you're on her side. Let her know...

DUNCAN

I don't think I could live with myself if I let Ares out.

METHOS

If there is one thing I do know, it's that Ares loves Diana. And, knowing Ares, if and when he is released, he'll challenge you for her. Then you just kill him. End of story.

DUNCAN

Just kill him? You are forgetting one thing. One every important thing. The Ares that is released, will be a God! Not one of our immortals. It might be just a little bit harder to kill a God! I wouldn't stand a chance.

METHOS

Look on the bright side. You might not be able to release him. If you help Diana, and you fail to be able to release him... She will be yours. To have and to hold. Forever and ever.

(CONTINUED)

DUNCAN
I don't know.

METHOS
Think about it. What's the worst
that could happen?

DUNCAN
The world is thrown into a mass of
war & destruction with Ares ruling
over everyone.

METHOS
O-kay.

Momentary pause. METHOS takes a breath and changes the
subject.

METHOS
So when do I get to see this place?

DUNCAN
You really want to?

METHOS
Of course. I bet these pictures
don't do the place justice.
Besides, you said there was some
sort of illusion, projection,
hiding the entrances?

DUNCAN
Yeah. There was. Is.

METHOS
I want to see them.

Momentary pause. DUNCAN thinks.

METHOS
Come on, Mac. All I want is a look.
What could possibly happen?

DUNCAN
Well...

DUNCAN's watch beeps.

DUNCAN
Okay.

METHOS

Great. Let's go.

DUNCAN

First thing in the morning.

METHOS

The morning? What about...

DUNCAN

Diana's waiting for me. I don't want her to get anymore suspicious than she already is. Besides, it's too late now.

METHOS

Right. Okay then, tomorrow.

DUNCAN rises from the sofa.

METHOS

Can I keep the photos?

DUNCAN

Sure. Just, don't let them out of your sight.

METHOS

Right.

DUNCAN heads for the door. METHOS calls him.

METHOS

Oh, Mac?

DUNCAN looks at him.

METHOS

If you don't want Diana to get suspicious, I suggest you clear your mind.

DUNCAN

What?

METHOS

She can read your thoughts, remember?

DUNCAN

Oh, right.

Momentary pause. DUNCAN opens the door.

(CONTINUED)

DUNCAN
Night, Methos.

METHOS
Night, Mac.

DUNCAN exits the room, closing the door behind him. METHOS returns to looking over the photos.

CUT TO:

THURSDAY NOVEMBER 16th 2017

37

POLICE STATION (9:00AM)

37

The inspector from before is sitting at his desk. He is on the phone. The desk plate identifies him as INSPECTOR IMBROIS. We can only hear his side of the conversation.

IMBROIS
She's not?
(beat)
Okay, I'll leave her a message.
(beat)
Tell her that Inspector Imbrois called.
(beat)
She'll know what it's about.
(beat)
Thank-you.

He hangs up the phone, and looks back down at the report in front of him. He mutters the following line to himself.

IMBROIS
(mutter)
Operators.

He returns to filling out his report. In a few seconds, he looks up to see DIANA and CLARK walking towards his desk. He mutters the following line to himself.

IMBROIS
(quietly)
Well, that was fast.

DIANA and CLARK stop in front of his desk.

DIANA
Excuse me, Inspector, I was...

(CONTINUED)

IMBROIS
You must be psychic.

DIANA looks at IMBROIS with a raised eyebrow.

DIANA
Excuse me?

IMBROIS
I just got off the phone with your
hotel.

DIANA
Oh. Does that mean you have an ID
on those bodies, corpses,
skeletons, we found yesterday?

IMBROIS nods affirmatively.

IMBROIS
We also determined the cause of
death.

CLARK is intrigued.

CLARK
Really?

IMBROIS
Yep.

Momentary pause.

DIANA
So, who were they?

IMBROIS
They were part of an archaeological
survey team from 1942.

DIANA
1942?

IMBROIS
All three were male. Two were shot,
and the other one was stabbed.

DIANA
Really. Well that covers the how.
All I need now is the who?

Momentary pause. IMBROIS looks at DIANA. He wonders why she
is so curious.

IMBROIS

The one who was stabbed, was Professor John Smythe. The other two, we're not sure of yet. They probably worked for Smythe.

DIANA

I see.

IMBROIS

You didn't happen to find anything else in the area, did you?

DIANA

No. Why do you ask?

IMBROIS

The Coroner's report says that Smythe was stabbed with three very old knives.

DIANA

Really?

IMBROIS

Yes. He also says that he believes the knives were removed fairly recently.

DIANA

I see. How can...

CLARK jumps in before DIANA can put her foot in her mouth.

CLARK

You said this Smythe guy was part of a survey team. Any idea what they were looking for?

IMBROIS

Oh, the team found what they were looking for.

CLARK and DIANA both say the next line.

CLARK / DIANA

They did?

IMBROIS

Yep.

(CONTINUED)

DIANA
What did they...

IMBROIS
The Xena Scrolls.

DIANA is confused.

DIANA
The Xena Scrolls? You sure?

IMBROIS
Of course. It made all the papers then.

CLARK
How would you know? It was nearly 100 years ago.

IMBROIS looks at CLARK.

IMBROIS
When something that big happens in a small place like this, people don't forget. Besides, my grandfather was part of that dig.

DIANA
Did your grandfather ever tell you if...
(beat)
...they found anything besides the Scrolls?

IMBROIS gives her a look of curiosity.

IMBROIS
Why?

DIANA
Just curious. I mean, The Scrolls alone would be worth a fortune, but...

IMBROIS
What do you know about The Scrolls?

DIANA
Uh, I...

IMBROIS
Okay who are you guys, and what are you really looking for?

CLARK

We really have to be going. Thanks,
Inspector. Bye.

CLARK drags DIANA out of the station. IMBROIS watches them leave, as he mutters the following line to himself.

IMBROIS

They are looking for something. And
I intend to find out what.

IMBROIS rises from his chair and grabs his jacket.

CONTINUE TO:

38

OUTSIDE POLICE STATION

38

DIANA and CLARK are outside the station - talking.

DIANA

Gabrielle put her scrolls in Ares'
Tomb. Clever.

CLARK

Yeah, but why?

DIANA

So that the descendant of Xena's
that came to claim the Chakram,
could also claim the scrolls.

CLARK

You know what this means, don't
you?

DIANA

Yes. It means one of the people on
the team was a descendant of Xena.

CLARK

Now all we have to do is find out
who was on that team!

DIANA

The Inspector said that all the
papers covered it. So...

CLARK

Library?

DIANA

Library.

(CONTINUED)

DIANA and CLARK vanish. A few seconds after they vanish, IMBROIS exits. He looks all around and can't see them.

IMBROIS

Where'd they go?

(beat)

They only came out a few moments ago, they couldn't have gotten very far. Yet, they are nowhere to be seen.

(beat)

They must have had a car waiting for them. It's the only explanation. Either that or they just vanished.

IMBROIS places his hands on his hips, and stares around.

CUT TO:

39 HOTEL RESTAURANT (9:30AM)

39

METHOS and DUNCAN are finishing up breakfast.

METHOS

So you're saying she just left?

DUNCAN

Yep. She said there was something she had to do, and that she'd be back later.

METHOS is curious.

METHOS

Any idea what?

DUNCAN

Not really.

METHOS

You didn't ask her where she was going?

DUNCAN

Nope.

METHOS wonders if she could have gone back to the cave.

METHOS

You don't think she's gone back to the...

(CONTINUED)

DUNCAN
I don't think so.

METHOS
Good. Because I really want to see
it.

DUNCAN
You almost finished?

METHOS looks at DUNCAN's empty plate and continues eating.

CUT TO:

40 LIBRARY - BACK ROOM (9:35AM)

40

DIANA and CLARK are in the back room. They are sitting in
front of a computer.

DIANA
Computer, access all records
relating to the 1942 archaeological
survey expedition conducted just
outside of town.

COMPUTER
Accessing.

Momentary pause. The computer searches. After a few moments
it speaks.

COMPUTER
Ready.

Momentary pause.

DIANA
Display articles chronologically.
Starting with the first.

The computer displays article #1. "*Dr. Janice Covington,
daughter of grave robber Harry Covington, arrives to lead a
team in search of the legendary Xena Scrolls*" The article
has a photo of Janice.

CLARK
She looks like Gabrielle.

DIANA
Computer.
(beat)
Magnify photograph of Janice
Covington.

(CONTINUED)

COMPUTER
Please state enhancement
parameters.

DIANA
Full screen.

COMPUTER
Magnifying.

The computer magnifies the photo to full screen.

DIANA
You're right. I wonder what Ares
thought when he saw her as part of
his rescue team.

CLARK
When we see him, we can ask him.

DIANA addresses the computer.

DIANA
Computer. Display next article.

The computer displays article #2. "*The Curse.*"

DIANA
Curse?

CLARK
Yeah. The wrath of the God of War!
Oooh. Scary.

DIANA
Listen to this.

DIANA reads part of the article.

DIANA
*Many locals refused to help in the
excavation of the site because they
believe the area is cursed by the
ancient gods.*

CLARK
Well, in a way it is, isn't it?

DIANA
I guess.

DIANA addresses the computer.

DIANA
Computer. Display next article.

The computer displays article #3. "*The team unearths the Xena Scrolls.*" A photograph of Jack Kleinman, Melinda Pappas, and Janice Covington accompanies the article.

DIANA
I don't believe it. Computer,
magnify photo. Full screen.

The computer does so.

DIANA
Well, looks like Ares was rescued
by a 1942 version of Joxer, Xena,
and Gab. 10 bucks says Melinda is
the descendant of Xena we're
looking for.

CLARK
Only one problem. That picture is
from 1942. That was 74 years ago.
Melinda is probably dead.

Momentary pause. DIANA addresses the computer.

DIANA
Computer. Are you equipped with the
Family Tree program?

COMPUTER
Affirmative.

DIANA
Okay. Trace the life of Melinda
Pappas. From the time of this photo
to today. Charting any descendants
she has or had.

COMPUTER
Processing.

Momentary pause. The computer compiles the data.

COMPUTER
Complete. Melinda Pappas had 4
sons. 2 died before they had any
children. The other two married and
had 2 boys each. Of the four
grandsons, 2 are dead. The other
two are single with no children.

DIANA
Identify the two grandsons.

COMPUTER
Kevin and Michael Baton.

DIANA
Where do they live?

COMPUTER
Kevin currently resides in New Zealand, and Michael is in Greece.

DIANA
How old are they?

COMPUTER
Kevin is 25, and Michael is 22.

DIANA looks at CLARK.

DIANA
Guess we're going to have to keep an eye on those two. Make sure that they don't die before one of them has a child.

(beat)
Because, if they do, then Xena's line is dead. And all hope of freeing Ares is gone.

CLARK
Maybe not.

DIANA
What?

CLARK
Computer. Is it possible that there are any illegitimate children in Melinda's line.

COMPUTER
Searching.
(beat)
Negative. All members of line are accounted for.

CLARK thinks of something.

CLARK
What about siblings? Did Melinda have any siblings who...

COMPUTER

Negative. Melinda Pappas was an only child.

CLARK

Trace Melinda's line backwards from her parents. Include aunts, uncles, cousins, grandparents, etc.

COMPUTER

Compiling.
(beat)
No new information.

CLARK

Impossible. Are you sure?

COMPUTER

Kevin and Michael Baton are the only remaining descendants in said family.

CLARK

How? How can...

COMPUTER

Melinda's parents were the only members of their family line to survive a volcanic eruption that wiped out the entire family.

DIANA

Explain.

COMPUTER

Part of the family tradition, was that every year the entire family would gather at the base of Mount Etna during the Autumn Equinox.

CLARK

Mount Etna?

DIANA

Home of Hephaestus.

COMPUTER

During the 1914 gathering, Mel Pappas and his wife Sarah were delayed. And, as a result, were spared from the unexpected eruption of Mount Etna. They were the only members of their entire family line

(MORE)

(CONTINUED)

COMPUTER (cont'd)
to be spared. A few months later,
Sarah learned she was pregnant with
Melinda.

DIANA
Why would they meet at the base of
Mount Etna?

COMPUTER
Unknown.

DIANA
I wasn't asking you!

CLARK
If Mel and Sarah hadn't have been
delayed...

DIANA
The whole line, Xena's line, would
have been wiped out.

CLARK
Lucky for us they were running
late.

DIANA
I don't think luck had anything to
do with it.

CLARK
Are you saying...

DIANA
I think fate must have stepped in.
Mel and Sarah were destined to
provide the one to free Ares. I
wonder what went wrong?

CLARK
There's only one person who can
answer that.

DIANA knows exactly who he means.

DIANA
Ares.

CLARK nods in agreement.

CLARK

Ares.

(beat)

Maybe we should go visit Michael. Since he is the closest. See what his love life is like. Get to know him. Maybe give him the push he needs to settle down and start a family.

DIANA

And then, when he has a daughter, and she reaches the right age, we can bring her to the cave.

CLARK

Right.

DIANA

Let's not forget Kevin. He is older and is probably more likely to get married before Michael.

CLARK

So, we visit Michael first, then Kevin.

DIANA looks at CLARK and smiles.

DIANA

You're a genius.

CLARK

Thank-you.

(beat)

Now all we need is a plan.

DIANA

A plan?

CLARK

Yes. What are we going to tell Michael?

DIANA

What do you mean?

CLARK

We can't just expect him to accept us!

DIANA flashes him a smile that reminds him of the one that Ares would give him when he knows he'll win.

(CONTINUED)

DIANA
Sure we can. You forget who we are.

CLARK
What?

Momentary pause. DIANA gives him a look. CLARK understands.

CLARK
Oh. I get it.

DIANA addresses the computer.

DIANA
Computer. Display current addresses
for Michael and Kevin Baton.

The computer displays the addresses. DIANA memorizes them.

DIANA
Thank-you.

COMPUTER
You're welcome.

DIANA
Bye.

The computer shuts off. DIANA and CLARK head for the exit.

JUMP TO:

41 NEARING TOMB AREA (NOON) 41

DUNCAN and METHOS are approaching Clark's illusionary wall.
METHOS approaches the wall.

METHOS
Not sure what the etching is
supposed to be, but that...

METHOS points to the symbol on the "wall".

METHOS
...is the Greek letter Alpha.
(beat)
I bet the other wall has a similar
etching and the symbol is probably
the Greek letter Omega.

DUNCAN
Alpha and Omega. The beginning and
the end.

(CONTINUED)

METHOS

Yeah.

METHOS approaches the "wall".

METHOS

Okay. If this is an illusion...

DUNCAN

If?

METHOS continues what he was saying.

METHOS

...then Alpha is probably in the center of the passage.

METHOS looks to DUNCAN.

METHOS

Come on.

DUNCAN

After you.

METHOS carefully approaches "Alpha". He raises his hand up to touch it, and his hand goes straight through the wall. METHOS removes his hand and looks at DUNCAN.

METHOS

See, told ya. Come on.

METHOS waits till DUNCAN is beside him.

METHOS

On the count of three, ok?

DUNCAN nods.

METHOS

One, two, three.

They walk through the wall.

CONTINUE TO:

42

TOMB AREA

42

As they arrive on the other side of the wall, the torches ignite, and they exchange a look. DUNCAN notices how clean the area is.

(CONTINUED)

DUNCAN

Someone has been here.

METHOS notices that the guns, swords, knives, and the two pieces of the chakram are gone.

METHOS

You mean someone's cleaned the place up.

DUNCAN

I guess Diana came back after all.

METHOS

But why remove the weapons?

DUNCAN

I bet the Chakram is part of the solution to freeing Ares.

METHOS

Makes sense. Xena was his all time favorite warrior. She always held a special place with him.

DUNCAN

She sounds like an amazing woman.

METHOS

She'd have to be to captivate the God of War. Not many mortal women could. I heard that she had him wrapped around her finger for...

DUNCAN gives METHOS a look.

DUNCAN

Heard? I thought you knew her?

METHOS

Xena? No. I knew of her. I never met her.

DUNCAN

Oh.

Momentary pause.

METHOS

I once heard a story that her Chakram was a gift from Ares. A metallic discus forged by Hephaestus.

(CONTINUED)

DUNCAN
It was forged by Hephaestus?

METHOS
I don't know for sure. The...

DUNCAN
And it was a gift from Ares?

METHOS
According to that story, yes, and
yes.

Momentary pause. METHOS looks around. He is captivated by the whole place.

METHOS
This place is amazing!

DUNCAN's attention is drawn to the scratch marks on the floor. He kneels down beside them and studies them. He follows them, with his eyes, in both directions. The marks seem to go from the sarcophagus to a wall. At least he thinks it's a wall. DUNCAN rises and heads for the wall. METHOS turns to ask him something and sees him walking toward the wall, staring at something on the ground. METHOS heads over as DUNCAN reaches the wall. DUNCAN stops and stares.

METHOS
What is it?

DUNCAN points to the marks on the floor.

DUNCAN
What do you make of these?

METHOS looks at the marks.

METHOS
Looks like something was dragged
across the floor!?

DUNCAN
Or someone.

METHOS
What? Who?

DUNCAN looks back at the marks.

DUNCAN

They appear to start from here...

He points to the spot on the floor.

DUNCAN

...and go straight to the sarcophagus.

METHOS says line in a questioning tone.

METHOS

O-kay.

DUNCAN

But why start here!

(beat)

What is so special about here?

As DUNCAN further examines the marks, METHOS walks closer to wall. He shines his flashlight around the wall. He's not really sure what he is looking for. Or, that he is looking for anything at all. Then he notices it. The faint outline of the slab that will rise when *The Eye* is struck by the Chakram. He mutters his line.

METHOS

Of course. A door in the wall.

DUNCAN looks at him.

DUNCAN

What did you say?

METHOS

There appears to be a hidden door in this wall. Look!

DUNCAN goes to METHOS. METHOS shows DUNCAN the outline of the door.

DUNCAN

So, how do we open it?

METHOS shrugs his shoulders in an "I don't know" gesture. DUNCAN looks back at the marks, and notices that they appear to start under the door.

DUNCAN

Is it possible that someone could have opened the door, and he was trying to leave, but something pulled him back?

(CONTINUED)

METHOS looks to *The Eye*.

METHOS
Anything's possible.

Momentary pause. METHOS then looks to DUNCAN with an "ask her" look.

METHOS
I think it's time, Mac.

DUNCAN
Time? Time for what?

METHOS
To ask Diana what she knows about
th...

DUNCAN
I can't. I can't ask her. You know
that!

Momentary pause. DUNCAN thinks of something.

DUNCAN
But...

He gives METHOS a "you can" look.

METHOS
Me? What makes you think...

DUNCAN
She'll tell you, Methos. If she
knows anything, she'll tell you.

METHOS
She'll ask me how I found out.
She'll...

DUNCAN
You were there, Methos.
(beat)
Tell her that you heard stories.
Tell her you want to know if there
is any truth to them.
(beat)
Ask her to tell you what happened
when they went back...
(beat)
...and why Ares hasn't been around
since they got back!

(CONTINUED)

METHOS

Don't you know?

DUNCAN

Not really.

METHOS

I'm not a very good liar, MacLeod. You know that. She'll see straight through me. No. I won't do it. You have to go to her. I'll go with you, but I won't go for you.

Momentary pause.

DUNCAN

I'm still not sure I even want to know what is going on!

(beat)

Maybe I should just forget about it. If Diana wants me to know, she'll tell me.

METHOS

You really believe that?

DUNCAN

What?

METHOS

Last night you said, and I quote, "If this has anything to do with Ares, she won't tell me". Now you're saying...

DUNCAN

I changed my mind.

METHOS

What happened between then and now that changed your mind?

DUNCAN

Let's just say, I was reminded just how much D loves me.

METHOS

Reminded? By who?

DUNCAN

Diana.

(CONTINUED)

METHOS
(raise eyebrow)
What did she say that...

DUNCAN
Nothing.

METHOS
Nothing? Then what...

METHOS realizes that Diana did something. And, from the way that DUNCAN is looking at him, he thinks he knows what she did.

METHOS
Oh.
(beat)
So, what did she do that was so...

DUNCAN
I'm not sure. All I know, is that since she's come back, our sex life has never been better.

METHOS
Sex?!?
(beat)
Not to burst you bubble, Mac,
but... who do you think taught
her...

DUNCAN raises a finger (the one beside the thumb) to METHOS.

DUNCAN
Uh-uh. Don't. Don't go there,
Methos. Ares was just a means to an
end. That's all.

METHOS
Sure he was.

DUNCAN gives him an "I'm warning you" look. METHOS raises his arms in an "I surrender" stance.

METHOS
Fine. Suit yourself. But...

DUNCAN
If anything, she feels sorry for
him. If she is trying to rescue
him, it's out of guilt.

(CONTINUED)

METHOS

If you say so.

DUNCAN

Okay. So, can we go now? This place is starting to give me the...

METHOS

Yeah. We can go.

They head to the "illusionary wall". DUNCAN is in front, METHOS is following. DUNCAN walks through the wall, METHOS follows. As soon as METHOS is through the wall, the torches go out.

JUMP TO:

43

MICHAEL'S PLACE - DRIVEWAY (12:30PM)

43

DIANA and CLARK materialize in the driveway.

DIANA

Remember the plan. No improvising.

CLARK says line in an innocent tone.

CLARK

Would I do that?

DIANA

Yes. That's one thing you have in common with your uncle.

CLARK

(smile)

Is he really my uncle?

DIANA

You're not gonna start that again are you?

Momentary pause.

CLARK

I still think more went on between you and Ares the first time you went...

DIANA

Just... Just stick to the plan, okay?

Momentary pause.

(CONTINUED)

CLARK
Yes mother.

They walk to the door.

CONTINUE TO:

44 FRONT DOOR

44

DIANA rings the doorbell. After a few seconds, the door opens.

DIANA
Michael Baton?

MICHAEL
Yes. What can I do for you?

CLARK
It's more like...
(beat)
...what we can do for you!

DIANA gives CLARK an "I said, no improvising" look. CLARK gives her a "sorry" look. MICHAEL is just looking at them.

DIANA
My name is Diana Marsson, this is my, associate, Clark Alcides.
(beat)
We represent Ancient Rest Endowment Services.

MICHAEL
Never heard of you. Whatever you're selling, I'm not interested.

DIANA
We're not selling anything. We've come to you because, well, because, we have something of yours.

MICHAEL
Oh, like what?

DIANA
Can we come in? You might want to sit down for this.

MICHAEL's not sure who these two are, but he feels he can trust them. He motions them in.

CONTINUE TO:

45 INSIDE

45

They enter. MICHAEL closes the door and leads them to the living room.

CONTINUE TO:

46 LIVING ROOM

46

They all sit. DIANA looks at MICHAEL.

DIANA

Now, where was I.

MICHAEL

You said you had something of mine.

DIANA

Oh right. We really are sorry we didn't get to you sooner, but...

MICHAEL

Look, just get to the point.

DIANA

Right. Sorry.

(beat)

One of the partners in the company recently died, and, when going through his files, we found one on your grandmother.

MICHAEL

My grandmother?

DIANA

Yes. Melinda Pappas. It seems that she left an, and I quote, "*A treasure as rare as any of the Ancient World. The key to unlocking the truth.*"

MICHAEL

A treasure?

DIANA

Yes. The only thing is, that she bequeaths it to, and I quote, "*any female of my line, who can solve the riddle of the cave.*"

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

(CONTINUED)

MICHAEL
The riddle of the cave?

DIANA
That's what it said.

MICHAEL
What cave?

DIANA
There was a sealed envelope in the file. I'm guessing that it has the location of the cave.

Momentary pause.

MICHAEL
You said female?

DIANA
Right.

MICHAEL
As you probably already know, only me and my cousin...

DIANA
Kevin Baton. Yes we know. We are going to see him next.

MICHAEL
So why are you here? Why tell me...

DIANA
Here's our card.

DIANA hands him a business card. MICHAEL takes it. The card looks like this:

=====

Ancient Rest Endowment Services

"who says life ends with death"

DIANA MARSSON

Ph: (800) 555-2283 Cell: (800) 555-9270

=====

DIANA

If you should one day have a daughter, give us a call. Maybe she'll be able to claim your grandmother's gift.

MICHAEL

Of course.

As the three of them rise from their seats, CLARK looks at MICHAEL.

CLARK

And if you should only have sons, make sure you give them our card, and tell them...

MICHAEL

Guess I should start looking for a wife.

DIANA

Good luck.

MICHAEL

Thanks.

CONTINUE TO:

47 HALL

47

MICHAEL leads DIANA and CLARK back to the front door. He opens the door, and they walk out.

CONTINUE TO:

48 FRONT DOOR

48

CLARK starts to walk off. MICHAEL addresses DIANA.

MICHAEL

I hope to see you real soon.

DIANA turns back around and looks at MICHAEL.

DIANA

So do we.

MICHAEL closes the door. DIANA walks to CLARK who is on the driveway.

CONTINUE TO:

49 DRIVEWAY

49

CLARK looks at her.

CLARK
That was easy.

DIANA
I told you it would be.

CLARK
So...
(beat)
What's next?

DIANA
Next...
(beat)
We go back to the hotel and tell
Mac we are going to New Zealand.

CLARK laughs as they walk down the driveway. They vanish as they are walking.

CONTINUE TO:

50 HOTEL - HALLWAY OUTSIDE ROOM (3:00PM)

50

DIANA and CLARK materialize in the hallway and head for their room.

CLARK
Why the hallway? Why not just...

DIANA gives him a look, then opens the door to their suite.

CONTINUE TO:

51 ROOM

51

METHOS and DUNCAN are sitting on the sofa - talking. The door opens and they stop. They look to the door. DIANA and CLARK enter. DIANA is surprised to see METHOS.

DIANA
Methos.

METHOS
Diana. Clark.

METHOS rises and turns to DUNCAN.

(CONTINUED)

METHOS
Guess I should be going.

DIANA
Don't leave on my account. I...

METHOS
It's not that.

DIANA heads over to DUNCAN. CLARK sits on the counter.

METHOS
I really have to be going. My plane
leaves in an hour.

DIANA
Plane? Where are you...

METHOS
A friend of mine has just invited
me to New Zealand. He...

DIANA looks at METHOS with a raised eyebrow. Talk about
coincidences.

DIANA
New Zealand?

METHOS
Yes. He's an archaeologist. His
team has just uncovered something
and he wants me to look at it.

DIANA
An archaeologist?

METHOS nods in agreement.

METHOS
Well, sorry to just leave like
this, but when Kevin calls, I...

Did he say KEVIN? DIANA wonders if this really is a
coincidence or if there is more to it. I mean what are the
odds of METHOS' friend Kevin, being the Kevin that she is
looking for.

DIANA
Kevin?

METHOS
Yeah. Kevin Baton.

DIANA says next line in her head.

DIANA (VO)
Okay, this is getting spooky.

DIANA is staring at METHOS.

DIANA
You know Kevin Baton?

METHOS
Yeah. We're old friends.

She wonders what METHOS means by "old".

DIANA
How old?

METHOS notices the look on her face and laughs.

METHOS
I've only known him for about 10
years. He's not an Immortal.

DIANA breathes a sigh of relief.

METHOS
He's a Watcher.

CLARK raises an eyebrow at METHOS' statement and gives DIANA a look. DIANA doesn't notice. DIANA says next line in her head.

DIANA (VO)
Great. A watcher. That's just
perfect.

DIANA is still staring at METHOS.

DIANA
A Watcher?

METHOS
Yes.

DIANA
So, he's a friend of Adam
Pierson's.

METHOS
Right. Look, I, uh...

METHOS heads to door.

METHOS
...really have to get going.

DIANA
Wait.

DIANA zaps over to METHOS. She appears in front of him. Between him and the door. He is startled.

DIANA
Do you think Mr. Baton would mind
if we came too?

DUNCAN, who has been curious about DIANA's interest since the conversation started, is now more curious. He raises an eyebrow. So does METHOS. CLARK just places his hand in front of his face and shakes his head back-and-forth in an "I can't believe she just said that" stance. DIANA reacts to the looks.

DIANA
What?
(beat)
I've always wanted to see a great
archaeologist at work. Ever since I
saw *Raiders of the Lost Ark*. And I
hear Kevin Baton is quite the
Indiana Jones.

METHOS wonders how she even knows that. Kevin has always kept a low profile.

METHOS
Yeah. He is.

DIANA
So, can we?

Momentary pause. DUNCAN thinks of something.

DUNCAN
Whoa, wanted to?

Momentary pause. DIANA looks at DUNCAN.

DIANA
What?

DUNCAN
You said you always *wanted* to see
an archaeologist at work.

DIANA gives him a "yeah" look.

DIANA

Yeah. I have always wanted to. Ever since...

DUNCAN

What about Daniel?

DIANA

Daniel?

DUNCAN

Daniel Jackson? Remember?

DUNCAN can see she is either thinking or pretending not to know.

DUNCAN

The archaeologist that believed that the pyramids of Egypt were built by aliens and that they were some sort of landing platform for space ships. As I recall, you had it bad for him in '94.

DIANA

'94?

DUNCAN

I seem to remember that you two were pretty tight. You...

DIANA had forgotten about Daniel. She is surprised that DUNCAN remembers him.

DIANA

Sorry, name doesn't ring a bell. He must not have been very good. I don't...

METHOS decides to break it up.

METHOS

If you guys are coming, you better hurry and pack, because the car is...

With a mere thought, DIANA makes their suitcases appear in front of them.

DIANA

Was that fast enough for you?

(CONTINUED)

METHOS

Wish I could do that!

She smiles and shrugs her shoulders.

DIANA

What can I say. It's a gift.

DUNCAN rolls his eyes and mutters the following line.

DUNCAN

Yeah. From Ares.

DIANA, having heard the comment, looks at him with raised eyebrows.

METHOS

Let's go then. The car is waiting.

CLARK gets off the counter and picks up his suitcase. DIANA picks up hers. DUNCAN is reluctantly picking up his, when he thinks of something.

DUNCAN

Wait.

All turn to him with a "now what" look.

DUNCAN

We don't have tickets.

DIANA

Who needs tickets? Just say the word and...

DUNCAN

No. If we are going to New Zealand, we are going to fly. Like normal people.

DIANA gives him a look.

DIANA

Do you know how long the flight to New Zealand is?

DUNCAN

Yes. And besides wouldn't it seem odd to Kevin if Adam arrived so soon?

DIANA
Okay. Okay. Suit yourself.

DUNCAN
Thank you.
(beat)
When we get to the airport, I'll
see if we can get...

DIANA
You don't need to do that.

DIANA smiles, and holds out her hands - palms up. Three tickets appear.

DIANA
Voila. Three tickets for
Transglobal flight 007 to New
Zealand.

METHOS
How'd you know the flight number?

She smiles at him.

METHOS
Right. I forgot. You know
everything.

DIANA
Actually, I just probed your mind
and...

METHOS opens the door. DIANA and CLARK exit.

CONTINUE TO:

52 HALLWAY

52

DIANA and CLARK head for the elevator. As DUNCAN is exiting the room, METHOS stops him.

METHOS
You really are lucky, MacLeod. Wish
I had a girlfriend who could give
me anything I wanted.

DUNCAN
Yeah.

Momentary pause.

(CONTINUED)

METHOS

What is it?

DUNCAN

I'd do anything to have the old
Diana back.

DUNCAN looks down the hall at DIANA.

METHOS

The old Diana? Why? She is...

DUNCAN

Every time she uses her... her
powers, I'm reminded of where she
got them. And how she got them.

METHOS

Mac, I...

DIANA and CLARK are waiting at the elevator, which is now
open. They are giving the guys a "come on" look.

DIANA

Come on guys, the elevator is here.

DUNCAN

Coming.

DUNCAN heads to the elevator. METHOS exits the room, closing
the door behind him. He follows DUNCAN. They all get in the
elevator and the doors close.

FADE OUT.