The Chronicles of Diana Marsson

By: Debbie Roche

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Chapter 1: The Wrath of Hera

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

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AUTHOR'S NOTE

For the Purpose of this story, please accept the following:

1. **Hercules: The Legendary Journeys (HTLJ):** Ignore every episode that aired after the second season episode entitled *"The Wedding of Alcmene"* (April 1996). Since the events portrayed in YOUNG HERCULES (YH) technically take place before HTLJ even started, they are fair game. Also, any YH flashbacks that were part of a HTLJ episode are also fair game and can be alluded to.

2. **Xena: Warrior Princess (XWP):** Ignore every episode that aired after the first season episode *"Death Mask"* (June 1996). Xena's first appearance in this saga, takes place shortly after the events of that episode. Any episode of Xena that does not directly impact the characters in HTLJ can still be deemed to have taken place. I mean Xena is doing something when she isn't in my story, right? (In other words, if, at the end of an episode everybody's fine, or back to normal, and no permanent damage is done, it is allowed and can be referred to)

3. **Highlander: The Series:** Assume that, after learning Methos was one of the Four Horseman, MacLeod left Paris and returned to the States. Therefore, every episode after *"Revelations 6:8"* (Feb 1997) never happened.

1 EXT: VILLAGE OF CYZICUS

HERCULES and IOLAUS have just returned to the village after slaying the monster that had been taunting it. The villagers are happy and grateful and throw a celebration in their honor. Everyone is having fun. Singing, dancing, eating, etc. HERCULES is sitting at a table. IOLAUS walks over and joins him.

IOLAUS
You think Hera will ever learn that she would get more from people if she was just nice to them?

HERCULES
I wouldn't hold my breath.

Two young women approach their table. WOMAN #1 goes to IOLAUS and offers her hand.

WOMAN #1
Would you care to dance with me, Iolaus?

IOLAUS looks to HERCULES. HERCULES gives him a "don't look at me" look. WOMAN #2 offers her hand to HERCULES.

WOMAN #2
Would you dance with me?

HERCULES and IOLAUS accept their hands and are heading to the dancing area when a peacock feather lands at HERCULES' feet. HERCULES stops and looks at the feather. IOLAUS notices the feather land as well. HERCULES, IOLAUS, and the two women, look up. HERA's eyes appear in the sky, staring down at them. The women scream and run. The villagers look to see what the women are screaming at and see HERA's eyes. They all scream, running for cover, or into their houses. HERCULES and IOLAUS stay put. HERCULES just stares up at HERA.

HERCULES
This is between you and me, Hera. Leave them out of this.

HERA
You have interfered one too many times, Hercules. This will be the last time.

(CONTINUED)

IOLAUS
(mutter)
I wouldn't count on it.

HERA raises HERCULES off the ground. HERCULES struggles to get out of her invisible hold on him. IOLAUS is stunned.

IOLAUS
Herc...
(beat)
Herc...

HERA
You shall never bother me again, Hercules. NEVER!

HERA glares at IOLAUS.

HERA
Say good-bye to your friend. For ever!

HERA laughs and tosses HERCULES. IOLAUS watches HERCULES going up. A vortex appears out of nowhere, and sucks HERCULES in. IOLAUS turns to HERA, who is still laughing.

IOLAUS
What have you done to him?

HERA
I have sent him away.

IOLAUS
Away?

HERA
Yes. Away.
(beat)
To a place where he can never again interfere in my plans. And, unless you wish to join him...

IOLAUS
When Zeus finds out what you've done, he'll...

HERA
Zeus?!?

HERA laughs her evil laugh and vanishes. IOLAUS has a puzzled look on his face. He wonders just what HERA could have meant by that statement. Surely Zeus wouldn't let her get away with what she did. Would he? While he is thinking, the villagers start to emerge, one by one, from their houses or other hiding spots. They notice that HERCULES is missing.

VILLAGER #1
Where's Hercules?

VILLAGER #2
Yeah, where'd he go?

IOLAUS picks up the feather. He looks at it and then back at the sky, wondering the same thing. The villagers approach IOLAUS.

VILLAGER #3
Hera took him. I saw it.

VILLAGER #4
Zeus'll protect him.

VILLAGER #5
Yeah. Zeus would never let Hera hurt his son.

VILLAGER #6
Are you sure on that? I mean he let her kill Herc's wife and kids, remember?

VILLAGER #7
That's right. He didn't even try to stop her. What makes you think this time will be different?

The woman that had asked HERCULES to dance, walks up to IOLAUS. IOLAUS is still staring at the sky. Wondering where his friend might be.

WOMAN #2
Iolaus, what happened? Where is he? Did...

IOLAUS looks down at the ground, and then at the woman. She

notices the feather in his hands. He says his line, with a dazed, questioningly tone in his voice.

IOLAUS
I think Hera banished him.

VILLAGERS
What?

WOMAN #2
What do you mean, banished him?

IOLAUS
She said that she sent him to a place where he can never again interfere in her plans.

WOMAN #2
What does that mean?

IOLAUS says next line as his eyes return to the sky.

IOLAUS
I have no idea.

JUMP TO:

SATURDAY JUNE 1st 1996 - Toronto ON, Canada, North America

2 EXT: BACKYARD (1:00PM EST)

It is a hot summer day. A woman, DIANA MARSSON, is lounging in her backyard. She is sitting in a chair. The chair is at a table that has an umbrella on it. On the table, is a pitcher of fruit punch with ice cubes in it, and a glass of punch as well. There are also a few books on the table. She is reading a book on Ancient Greek Mythology. She is wearing sunglasses, a metal bracelet on her right wrist, and a watch on her left. (Note: She is always wearing the bracelet.) She is deep in thought, enjoying the day and the book she is reading, when all of a sudden there is a gust of wind. She looks up and sees a vortex of some kind open up in the sky above her pool.

DIANA
What the...

Her sentence is cut off when something/someone, comes through

the vortex.

DIANA
Oh my god! What...

The "someone/something" crashes into her pool. There is a splash. She looks at the pool and sees a man in it. She removes her shades to get a better look at the hunk that has fallen from the sky.

DIANA
Mm, mm, mmm. He's cute. I wonder...

The vortex disappears just as quickly as it appeared.

PAN TO:

3 FOCUS ON POOL

The man that has fallen from the sky, is HERCULES. He mutters the following line to himself.

HERCULES
Hera. I'll get you for this.

HERCULES gets out of the pool and notices his surroundings. He doesn't recognize anything. He mutters the following line to himself.

HERCULES
Where am I?

He notices the woman staring at him and walks over to her.

PAN TO:

4 FOCUS ON DIANA

DIANA sees the man approaching. She takes in his clothes and thinks to herself that he looks like a character out of one of the books she's been reading. She mutters the following line to herself.

DIANA
He looks like a Greek god!

HERCULES reaches DIANA, dripping wet.

HERCULES
Hi.
(beat)
Could you please tell me how to get to Cyzicus?

DIANA looks at him stunned. Where did he say?

DIANA
Where?

HERCULES
Cyzicus?

DIANA
(beat)
Who are you?

HERCULES
Sorry.

HERCULES extends his hand.

HERCULES
I'm Hercules.

DIANA raises an eyebrow.

DIANA
Hercules?
(beat)
I bet you got teased a lot as a kid.

HERCULES looks at her with a raised eyebrow.

HERCULES
What?

DIANA
About your name. I bet being named after the mythical son of Zeus must have....

HERCULES
(raise eyebrow)
Mythical? I think you're mistaken. I am Hercules. I am the son of Zeus. I'm no myth.

DIANA looks at HERCULES disbelievingly.

DIANA
Right. Sure you are.

HERCULES
If you could just tell me which way it is to Cyzicus, I'll be on my way.

DIANA
Sorry. I can't do that.

HERCULES
Why not?

DIANA
I've never heard of it.
(beat)
Where is it?

HERCULES doesn't understand what the problem is. He starts to notice his surroundings, and the clothing the woman is wearing. None of it seems familiar. None of it. And what was all that "noise" he was hearing.

HERCULES
O-kay.
(beat)
If you could just tell me where I am, I'll find my own way.

DIANA just stares at him.

HERCULES
Miss?
(beat)
What city is this?

DIANA
Toronto.

Now it's HERCULES's turn to be confused.

HERCULES
Toronto? Never heard of it.

DIANA
Right. One of the biggest cities in the country, and you've never...

HERCULES
The only big cities I know of, are Athens, Corinth...

DIANA
(raise eyebrow)
Athens & Corinth?

HERCULES
Yeah.

DIANA
Athens & Corinth are in Greece!

HERCULES
Your point?

DIANA
This isn't Greece!

HERCULES looks at her with a raised eyebrow.

HERCULES
It isn't?

DIANA
Nope. It isn't.

HERCULES
If this isn't Greece...

HERCULES looks around.

HERCULES
Then where is it? Where am I?

DIANA
Canada.

HERCULES
Where?

DIANA
Canada.

HERCULES still has a confused look on his face.

DIANA
On the continent of North America.

HERCULES still has a confused look on his face.

DIANA
Greece is in Europe. Across the ocean.

HERCULES still has a confused look on his face.

DIANA
I think you must have hit your head when you landed in my pool. I...

DIANA wonders just how he managed to get in her pool in the first place.

DIANA
Wait.
(beat)
Just how did you get in my pool? Where did you come from? What was that... that... vortex? Where'd it come from?

HERCULES
Well, I... I...

DIANA realizes that HERCULES has been standing the whole time. She offers him a seat.

DIANA
Where are my manners. Please, have a seat.

HERCULES
Thanks.

HERCULES sits in the vacant chair she offered to him. DIANA wonders if he is thirsty.

DIANA
Want a drink?

DIANA indicates the fruit punch.

DIANA
It's cold.

HERCULES
Sure. Thanks.

DIANA pours HERCULES a drink. HERCULES takes the glass from her hands and takes a drink.

DIANA
So, how did you...

HERCULES
Well, Iolaus and I had just killed a monster that was harassing the village of Cyzicus, and the villagers were throwing us a party, when Hera decided that I'd interfered one too many times and she tossed me. I landed here.

DIANA
(raise eyebrow)
Hera?
(beat)
You were tossed by Hera?

HERCULES
Yeah. She really hates me.

DIANA
You're really sticking to this Hercules stuff, aren't you?

HERCULES
What?

DIANA
Who put you up to this?

HERCULES
No one put me up to this. I am Hercules. And, if Greece really is across the ocean, I better get going. Iolaus will be worried.

HERCULES rises from the table.

DIANA
Iolaus. You mean the same Iolaus who helped you kill that monster?

HERCULES
Yes.

DIANA
Well, no rush. He stopped worrying, oh, about...
(dramatic pause)
...3000 years ago.

HERCULES looks at her. He says his line while he is sitting back down.

HERCULES
What?

DIANA
The legends and myths of the heroes and gods of Ancient Greece happened over 3000 years ago.

HERCULES
Three *thousand* years ago?

DIANA nods a "yes".

DIANA
Approximately. Yes. Scholars place the Trojan War at around 1192 BC.

HERCULES
BC?

DIANA
Yes.

HERCULES
And we are in...

DIANA
1996 AD.

HERCULES
AD?

DIANA
Yes.
(beat)
And 1192 plus 1996 is 3188 years.

HERCULES remembers what HERA said. He says the next line more to himself then to DIANA.

HERCULES
That must have been what she meant by someplace I'd never...

DIANA
(raise eyebrow)
She? She who?

HERCULES
Hera.

HERCULES raises his eyes to the heavens.

HERCULES
I'll get you for this Hera. You hear me?
(beat)
When I...

DIANA
Save your breath. She can't hear you.

HERCULES looks at DIANA.

DIANA
And, uh, you can drop the act now.
(beat x3)
You're good. Real good. And...

DIANA gives him "the once over" again.

DIANA
You fit the part so well.

HERCULES
Look, you don't understand.

HERCULES gives her a serious look.

HERCULES
I'm not acting. I am Hercules. And I have to get back. I have to...

DIANA notices the gauntlets that HERCULES is wearing. She recognizes them as the ones that belonged to thee Hercules. There was a picture in a book of Hercules wearing them. And they look too real to be fakes.

DIANA
Oh my god!

HERCULES looks at her.

HERCULES
What?

DIANA
Those gauntlets.
(beat)
They belonged to Hercules. Hephaestus made them for him.

DIANA looks at HERCULES as if seeing him for the first time.

DIANA
You really are Hercules.

HERCULES
That's what I've been saying.

DIANA
I'm sorry I didn't believe you, it's just that...
(beat)
...I spend so much time reading and studying Ancient Greece, its myths and legends, its gods and heroes, that I just thought that...

HERCULES places his hand on hers and smiles.

HERCULES
It's okay.

Momentary pause.

HERCULES
If everything you say is true, and I really am 3000 years in the future, then I can understand your skepticism.
(beat x3)
It also explains why all of this looks so strange.
(beat x2)
And what is that noise?

DIANA is confused.

DIANA
Noise? What noise?

HERCULES
Can't you hear it?
(beat)
It's like a humming noise.

DIANA listens, and then she smirks. The "noise" he is referring to, is one of the normal everyday noises of city life in this century - traffic. HERCULES wonders what the look is for.

HERCULES
What?

DIANA
It's probably just the traffic you're hearing. It's standard. We've learned to tune it out.

HERCULES
Traffic?

DIANA
You have a lot to learn about this century.

HERCULES
I guess so.
(beat)
But what I'd really like, is to go home. How do I get back?

DIANA
(raise eyebrow)
Back?

HERCULES
Yeah.

DIANA
I'm afraid I can't help you there, Herc. Do you mind if I call you Herc?

HERCULES
Most of my friends do.
(beat)
And you are?

DIANA
Diana.

HERCULES
Diana. That's a pretty name.

DIANA
Thanks.

HERCULES
If you can't help me, who can?

DIANA
No-one.

HERCULES
No-one?

DIANA
We've invented a lot since your time, but time travel hasn't been one of them.

HERCULES
But I'm here. That must mean I traveled in time. 3000 years into the future.

DIANA
Yeah. But you said Hera sent you here. The Ancient Gods had a lot of powers. I...

DIANA thinks of something and pauses. HERCULES looks at her.

HERCULES
What is it?

DIANA
I was just thinking. I have a lot of books, and papers, on the Ancient Gods.
(beat)
Some scientists think that Zeus, Hera, and the rest weren't really gods at all, but advanced aliens whose powers made the people of that era think they were gods.

HERCULES gives her a look.

HERCULES
Oh, they're Gods alright. Believe me.
(beat)
Some of them never tire of reminding us.

DIANA
Maybe something in my library might give us a hint. Come on.

They get up from the table and go to the house. HERCULES is still taking in his surroundings. Trying to adjust to all the strange sounds and smells.

CUT TO:

5 INT: BASEMENT

The basement is set up like a giant library. There are bookshelves full of books, magazines, and videotapes. There are filing cabinets full of scholarly papers, newspaper clippings, and scrapbooks. All on ANCIENT GREECE - the Gods, the Heroes, the Legends, etc. There are even a few artifacts. In the center of the room, there are two tables. In the far corner there is a computer. Beside the computer is a shelf, which has boxes of computer disks on it. In another corner, there's a TV and a VCR. HERCULES and DIANA descend the stairs into the basement.

DIANA
Watch your head.

HERCULES ducks. They enter the room. HERCULES is stunned. He's never seen anything like this. Except maybe in Athens - but it wasn't quite like this.

HERCULES
You sure have a lot of stuff down here.

DIANA
I'm a major Ancient Greece buff. I collect everything I can find on it.
(beat x3)
My mother used to tell me the legends as a kid.
(beat)
Every night as she'd tuck me into bed, she'd tell me one of the stories.
(beat)
I was the only one at school who could recite the gods and who they were.
(beat)
My mother also told me that her mother used to tell her stories, and that her mother's mother told her, and so on.
(beat)
I guess you could say it's a family tradition.

DIANA goes to one of the shelves looking for a book. HERCULES is attracted to the artifacts. He goes to them.

PAN TO:

6 ARTIFACT AREA

One stands out. A butterfly pendant necklace. He picks it up muttering the following line to himself.

HERCULES
Nemesis.

DIANA turns to him.

DIANA
What did you say?

HERCULES turns to DIANA, showing her the pendant.

HERCULES
Where did you get this?

DIANA comes over to him. She looks at it.

DIANA
That old thing?

HERCULES gives her a "yes" look.

DIANA
It's been kicking around for ever.
(beat)
It's been handed down through the family.

HERCULES
Really?

DIANA
Yes.

Momentary pause as HERCULES looks back at the pendant.

DIANA
How did it get down here? It was supposed to be...

DIANA notices the way that HERCULES is staring at it.

DIANA
Why?

HERCULES
Nemesis had one just like it.

DIANA
(raise eyebrow)
Nemesis?

HERCULES
Yeah.

DIANA is amazed.

DIANA
You mean that belonged to thee Nemesis?

HERCULES
I said it looked like hers. The odds of it being hers are...

DIANA notices something in HERCULES' voice when he talks about her.

DIANA
You knew her?

HERCULES
You could say that.

Momentary pause. DIANA can tell from the way that HERCULES is looking at the pendant that Nemesis meant a lot to him.

DIANA
You loved her, didn't you?

HERCULES
She was my first love. She...

HERCULES rubs the pendant, thinking of Nemesis. The pendant moves, splits open, like a locket. There is a note inside. HERCULES looks at DIANA. DIANA is just as stunned.

DIANA
Don't look at me. It's never done that before.

HERCULES looks back at the pendant and notices the note. DIANA also sees it.

DIANA
What's that?

HERCULES picks up the note and unfolds it. It is written in the Language of the Gods. To be able to read it and understand it, you must be a god or have the blood of a god in your veins.

HERCULES
It's a note.

DIANA
I can see that, Sherlock.

HERCULES looks at her.

DIANA
Who's it from?

HERCULES looks back at the note.

HERCULES
Nemesis.

DIANA
The pendant really was hers then. I wonder how...

DIANA notices HERCULES staring at the note.

DIANA
You can read that?

HERCULES
Yeah.

HERCULES stares at the note and the pendant. DIANA is curious.

DIANA
Well... What does it say?

HERCULES reads the note out loud.

HERCULES
To return, you must first link three pieces of metal forged by Hephaestus over this pendant. Then, recite the 13 Olympians, stating their name, parentage, relationship to Zeus, and godly domain. Note: only use relationship to Zeus if Zeus is not their father
Nemesis.

DIANA
That's it? That's all she has to say.

HERCULES
Looks like it.

DIANA
Great.
(beat)
Where are we gonna find three pieces of metal forged by Hephaestus?
(beat)
In your time it would have been easy. Now, we'd probably have more luck trying to find a needle in a haystack.

HERCULES
We only need one.

DIANA
What?

HERCULES shows her his gauntlets.

DIANA
Right.
(beat)
Still, one is going to be impossible to find.
(beat)
Even if we were lucky enough to find a metal object from Ancient Greece, how will we know if it was forged by Hephaestus?

HERCULES
I'll know.

DIANA
How? How could you...
(beat)
Oh right, you're 1/2 god. You know these things, right.

HERCULES
(smile)
Where should we start looking?

DIANA
Good question.

DIANA pauses as she thinks.

DIANA
I suppose we could start with Museums and Antique shops.

HERCULES
Okay.

HERCULES heads for the stairs.

HERCULES
Let's go.

DIANA
Whoa, whoa.

HERCULES stops and looks back at her, wondering what's wrong.

HERCULES
What?

DIANA indicates his clothes.

DIANA
You can't walk around town dressed like that.

HERCULES
Why not? What's wrong with...?

DIANA
I'm sure where you come from, nothing. But here, now, today... those...

HERCULES figures she is right. He forgot where he was. Or should I say WHEN he was.

HERCULES
I see your point.

HERCULES goes back to DIANA.

HERCULES
But where do you suggest I get new clothes?

DIANA smiles as she gets an idea.

DIANA
First... I'll need your measurements.
(beat)
Then we can use the computer to select and order you some modern clothes.

HERCULES
You have a computer in here?

DIANA
Of course.

HERCULES starts to look around. Trying to find the computer.

HERCULES
Where do you keep it?

DIANA points to the computer. HERCULES looks to where she is pointing.

DIANA
It's right over th...

DIANA pauses and wonders how he knows what a computer is.

HERCULES
What? That little box?
(beat)
That's a computer?

DIANA
Wait.
(beat)
How would you know what a computer is? There were no computers in Ancient Greece!

HERCULES
That's not true.
(beat)
Atlantis is...

DIANA
Atlantis?! It was real?

HERCULES
Yes.
(beat)
It's like the Elysian Fields on earth. It's so...

HERCULES realizes she said *was.*

HERCULES
Wait, was?

DIANA
Atlantis is gone. Disappeared.

HERCULES
(raise eyebrow)
Disappeared? How can...

DIANA
Scientists and scholars have been trying to find it for centuries.

HERCULES
Find it? How do you lose...

DIANA
There are subtle mentions of it throughout ancient legends and texts, but no proof.

HERCULES
Well, I know it exists.

DIANA
Some believe it sunk, some say it was destroyed. Some even claim to know where it is or was.
(beat)
Some scholars say Atlantis was a paradise and that the general day-to-day tasks were completely controlled by computers so that the inhabitants could enjoy life.
(beat)
Are you saying that's true?

HERCULES
Yes.
(beat)
I've been there.

HERCULES can see the awe in eyes.

HERCULES
And yes, it is a paradise, and it does have computers.
(beat)
But their computers were as big as this room.
(beat)
Are you saying that...

HERCULES points at the computer.

HERCULES
...that little box, is what a computer looks like today?

DIANA
Yeah.
(beat x3)
Tell ya what.
(beat)
Let's get you some clothes first, then I can tell you about my world, and you can tell me about yours.
(beat)
Deal?

HERCULES
Deal.

DIANA
Good.

DIANA looks around the room as if looking for something.

DIANA
Now, where did I leave my measuring tape?

7 TIME FLIES MONTAGE

DIANA searches for the measuring tape. Once she finds it, she takes HERCULES' measurements and writes them down on a piece of paper. Then they go over to the computer. She "calls-up" a clothing store. The screen asks for the customer's name, address, and phone number. DIANA enters the information. The screen changes and asks, "Are the items for a male or female?". DIANA enters "male". Then the computer asks for measurements, hair color, and eye color of the person that the items will be for. DIANA enters the information. Then the computer selects outfits based on the information provided and asks the customer to select the items they wish to purchase. DIANA and HERCULES look over the choices and select some items. The computer then thanks them for their purchase and says "Your account has been charged $300. Your purchases should arrive by the end of the day. Thanks for shopping with us." DIANA then logs off the computer and they head upstairs to the kitchen. They have dinner. As they are finishing, the deliveryman arrives with their on-line purchases. DIANA asks HERCULES to try them on. HERCULES models his modern outfits for her, then puts back on his own clothes. They go outside.

CONTINUE TO:

8 TIME RESUMES (EXT: BACKYARD - BY THE POOL)

It's a cool night, but not cold.

DIANA
So, tell me... What were the Gods really like?

HERCULES
The Gods?

DIANA
Yeah.

HERCULES
Which one?

DIANA
How about...
(beat x3)
...Zeus. What sort of father was he?

HERCULES
He wasn't.

DIANA wonders what HERCULES means by that statement.

DIANA
What do you mean?

HERCULES
He was never around.

DIANA
Never?
(beat x3)
I'm sorry.

HERCULES
Don't be.
(beat)
It's not your fault he's...

DIANA
I guess being the son of Zeus wasn't all it was cracked up to be now, was it?

HERCULES
It has its advantages.

DIANA
Like?

HERCULES looks up at the stars, thinking about how to respond. He opens his mouth to say something, but stops as he sees moving, blinking, red & green lights, in the sky. It's an airplane, only he doesn't know that. He's never seen lights like that in the sky.

HERCULES
What's that?

HERCULES points at the airplane.

DIANA
What's what?

HERCULES puts his arm around her and points her head in the direction of the lights.

HERCULES
Those lights.
(beat)
They can't be stars, they're red and green. And blinking and moving!

DIANA
Oh that.
(beat)
That's an airplane.

HERCULES looks at her.

HERCULES
A what?

DIANA
An airplane.

Pause as DIANA tries to think of the best way to describe it.

DIANA
It kinda looks like... like...
(beat x3)
...a big metal bird.

DIANA can see he is still confused.

DIANA
It's a means of transportation. People use it to travel to other cites, or countries.

HERCULES is not sure he quite understands.

HERCULES
Oh.

DIANA notices he is staring at her. She looks at him. He still has his arm around her neck. Their eyes lock. They look at each other for a few seconds, then he kisses her. After about 5 seconds, they break the kiss.

DIANA
Well...
(beat)
We have a big day ahead of us tomorrow.
(beat)
We should be getting some rest.

HERCULES
Yeah.

DIANA
Come on, I'll show you to your room.

HERCULES removes his arm from around her neck and she gets up. She starts to walk away. He looks up at the stars again. The plane is gone. DIANA turns and notices he is still sitting.

DIANA
You coming, or what?

HERCULES looks at her.

HERCULES
I'm coming.

HERCULES gets up and they head back to the house.

CONTINUE TO:

9 EXT: SIDE DOOR

They walk to the side door.

CONTINUE TO:

10 INT: STAIRWAY

They enter the house through the side door. They go up the stairs.

CONTINUE TO:

11 INT: LIVING ROOM

They walk through the living room on the way to the bedrooms. The clock in the living room chimes midnight. HERCULES stops.

HERCULES
What's that?

DIANA stops and turns to him.

DIANA
What's what?

HERCULES
That noise?

DIANA listens. The only sound she hears is the clock chiming. She figures that must be what he is referring to.

DIANA
The clock.

HERCULES
The what?

DIANA
The clock.

HERCULES has a confused look on his face. He doesn't know what a clock is.

DIANA
We use it to tell time.

HERCULES
Why not use the sun? Always worked for me.

DIANA
Mankind stopped using the sun a long time ago.

HERCULES
What happens when you are outside? If you don't use the sun, how...

DIANA holds up her wrist and points to her watch.

DIANA
This. It's a watch. A small clock.

HERCULES
You mean like a sundial on your wrist.

DIANA
Yeah. I guess so.

HERCULES
A friend of mine tried to sell wrist-dials once.
(beat)
No one would buy them.

DIANA
Really?

HERCULES
(nod)
So, how does it work? It obviously doesn't use the sun.

DIANA
No. It uses a battery.

HERCULES
A what?

DIANA
A bat... I'll explain it later.

HERCULES
Another one of those changes you were talking about.

DIANA
Yeah.

CONTINUE TO:

12 INT: HALLWAY

They continue down the hall. DIANA stops in front of a room.

DIANA
Well, here you are.

DIANA opens the door. HERCULES looks in.

HERCULES
Wow.

DIANA
Night, Herc. See ya in the morning.

HERCULES
Night.

DIANA continues down the hall to her room. When she reaches the door, she turns back to notice HERCULES is looking at her. She smiles at him, then enters her room. He enters his.

CUT TO:

SUNDAY JUNE 2nd 1996

13 TIME FLIES MONTAGE

They get up and have breakfast. During breakfast, DIANA explains to HERCULES, what cars, trucks, buses, etc. are. After breakfast, they leave the house. They get into DIANA's car. HERCULES at first refuses to get into the vehicle. But DIANA convinces him it is just a machine and will not bite him. She takes him to the ROM (Royal Ontario Museum). They look around but find nothing. DIANA asks to speak to the curator. She asks the curator for the name and addresses of all the local antique shops. She also asks for the names and addresses of all antique stores in the GTA (Greater Toronto Area). The curator supplies her with the information. There are 12 stores on the list. 5 are within the city, 7 are in the GTA. They check them all out over the next few days. They find nothing. They head back to Diana's.

CONTINUE TO:

FRIDAY JUNE 7th 1996

14 INT: DIANA'S PLACE -- LIVING ROOM (7:00PM)

They enter the house and go to the living room. DIANA sits down on the sofa, exhausted. HERCULES doesn't seem the least bit tired. The clock chimes 7:00pm.

HERCULES
So, where to next?

DIANA
That's it. That was the last of them.

HERCULES
Really?

DIANA
Yeah.

HERCULES
Can't believe we've spent almost an entire week looking and still haven't found anything!

DIANA
I told you it wouldn't be easy.

Pause. DIANA thinks of something and picks up the phone. HERCULES looks at her.

HERCULES
What's that?

DIANA
A telephone.

HERCULES gives her that "a what?" look. A look that she has seen a lot in the last week.

DIANA
We use it to talk to people who are not here.

He still looks confused.

DIANA
I have this friend in Washington, that's a state in the U.S., which is another country. And, by using the telephone, I can talk to him.

HERCULES
Interesting. How does he know that you need to talk to him?

DIANA
What?

HERCULES
If you just pick that up and speak, how does...

DIANA
I have to call his phone number first.

HERCULES
Oh.
(beat)
So, who is this friend?

DIANA
He's an antiques dealer. I don't know why I didn't think of him sooner.

HERCULES
You think he'll know where we can find what we need?

DIANA
Only one way to find out.

DIANA dials her friend's phone number.

DIANA
Damn. I got his machine.

HERCULES
His what?

DIANA holds up her finger, indicating him to be quiet. HERCULES understands and just looks at her.

DIANA waits for the beep on the machine and then leaves the following message.

DIANA
Mac, it's Diana. I need to ask you a favor. If you could call me when you get this message, I'd appreciate it. My number is still the same. But... in case you've forgotten it, it's 416-555-9867. Talk to ya later. Bye.

DIANA hangs up the phone.

HERCULES
Now what?

DIANA
We wait.

HERCULES
For what?

DIANA
For him to call back. ... If Mac can't help, I...

They are both quiet for a moment. Neither wants her to finish that sentence. DIANA gets an idea to change the subject.

DIANA
Well, since there seems to be nothing to do at the moment, how about a history lesson?

HERCULES looks at her with a raised eyebrow.

HERCULES
A history lesson?

DIANA
Yeah.
(beat)
What did you think of your first week here? Was there something you saw that you want to know more about? Anything that I probably take for granted that you wouldn't know anything about? Now's your chance. Ask me. We have time.

CONTINUE TO:

15 TIME FLIES MONTAGE

They discuss some of the changes in the world over the last 3000 years. DIANA tells him about her world, and he starts to tell her about his.

CONTINUE TO:

SATURDAY JUNE 8th 1996

16 TIME RESUMES (LIVING ROOM)

The clock strikes midnight.

DIANA
I wish I could see your Greece. It sounds so... peaceful. So...

HERCULES
Peaceful? Weren't you listening?

DIANA
I know it, uh, had its share of monsters, and uh, warlords, and all. But... compared to the "here and now", "then" sounds peaceful.

HERCULES gives her an "okay" look. Pause. He looks at her. She yawns.

DIANA
Oh, sorry about that. I guess I'm more tired than I thought.

HERCULES
It has been a long day.

DIANA
That it has.
(beat)
I think I'm gonna go to bed.

DIANA rises off the sofa and looks at HERCULES.

DIANA
Goodnight, Herc.

HERCULES
Night, Diana.

DIANA exits the room and heads down the hall. HERCULES stares up at the ceiling, thinking.

JUMP TO:

17 EXT: THE POOL (NOON)

DIANA and HERCULES are enjoying a moment in the pool. They are having a water fight. There is a table located near the pool. The following items are on the table: A pitcher of juice with ice, two glasses, a cordless phone, DIANA's watch and bracelet, and HERCULES' gauntlets. HERCULES grabs DIANA in a playful manner. She squirms out of his grasp and turns to him. She gets her hands full of water and splashes him. He grabs her wrists and pulls her to him. They stop and just look at each other. He is about to kiss her when the phone rings.

DIANA
I should get that. It might be Mac.

HERCULES
Yeah.

HERCULES lets her go. She gets out of the pool and goes to the phone.

DIANA
Hello?

MAC (VO)
Diana. It's Mac.

DIANA
Mac, thanks for calling.

MAC (VO)
It's been a while, D. What can I do for you.

DIANA
I have a friend who...

MAC (VO)
A friend. Of course.

DIANA
Mac!
(beat)
This friend is interested in Ancient Greek artifacts. I was wondering if you knew of anyone who had any. Or anyplace we could look?

MAC (VO)
Ancient Greece, hunh?

DIANA
Yes.

MAC (VO)
That's old stuff, D. Very old.

DIANA
I am aware of that.

MAC (VO)
Also very rare, hard to find, and very expensive.

DIANA
Mac, do you or do you not know...

MAC (VO)
Not off the top of my head. But...
(beat)
...let me make a few calls. I'll see what I can find.

DIANA
Thanks.

MAC (VO)
I'll call you when I learn anything.

DIANA
Thanks, Mac. You're a sweetheart. I owe you one.

MAC (VO)
One of these days I'm gonna have to collect all those ones that you owe me.

DIANA
Is that a promise or a threat?

MAC (VO)
Bye, D.

DIANA
Bye, Mac.

DIANA hangs up the phone. HERCULES is still in the pool. She jumps in and goes to him.

HERCULES
Well?

DIANA
He's gonna look into for us. Now, where were we?!?!

HERCULES
I don't know what you mean.

DIANA smiles and kisses him. After about 5 seconds, he breaks the kiss.

HERCULES
I don't know about you, but I'm thirsty. I'm going to get a drink.

DIANA
I'll join you.

They get out of the pool and head to the table. He pours juice into both glasses and offers one to her.

DIANA
Thanks.

HERCULES
You're welcome.

DIANA dries her arm and puts her bracelet on. They sit at the table. She looks at him.

DIANA (THOUGHT)
Why is he holding back? I can tell from the way he kisses me that he likes me. Why does he keep pulling back?
(beat)
Maybe he doesn't want to get involved because he hopes he can get home. He doesn't want to hurt me. But if he can't get home, I wonder...

HERCULES notices she is staring at him.

HERCULES
What is it?

DIANA snaps out of it.

DIANA
What?

She notices he is staring at her.

HERCULES
What's wrong?

DIANA
Wrong? Nothing's wrong. What makes you...

HERCULES
Why are you looking at me like that?

DIANA
Like what?

HERCULES gives her a "come on" look.

DIANA
I guess I just still can't believe that I am sitting here, at this table, talking to Hercules. The real Hercules.

HERCULES is sure there was more to the look then that but decides to let it go.

HERCULES
Okay. Last night we talked more about *here and now* then about *then*. Is there anything you'd like to know?

DIANA
Where to begin?!?!
(beat)
I've studied all the great legends, and always wondered how many of them were actually true.

HERCULES
Well, pick one.
(beat)
If I know it, I'll let you know.

DIANA
Okay. Let me think.

DIANA thinks for a few moments.

DIANA
How about...

DIANA continues thinking. After a few moments she picks one.

DIANA
Jason and the Argonauts. The Quest for the Golden Fleece.

HERCULES
That one is true.
(beat)
I don't know how you know the story but let me tell you how it really happened.

DIANA
So, you were on that voyage?

HERCULES
Yeah. I was. So was Iolaus.

Momentary pause. DIANA can tell he misses his friend and nudges him on.

DIANA
I love that legend. The way Jason...

HERCULES looks at her.

HERCULES
You want me to tell the story or not?

DIANA
Sorry. Please go on.

HERCULES
It all started...

FADE TO:

18 FLASHBACK: (HERCULES' POV)

HERCULES recaps the events of "The Young Hercules" pilot.

FADE TO:

19 EXT: THE POOL

HERCULES finishes telling the story.

DIANA
Wow.

HERCULES
Pick another one!

DIANA
Let me see...

CONTINUE TO:

20 TIME FLIES MONTAGE

EXT: POOL -- HERCULES spends the afternoon telling her some of his adventures. As the sun sets, they head inside.

INT: KITCHEN -- They enter the house and have dinner. After dinner, they retire to the living room.

INT: LIVING ROOM -- HERCULES tells her more of his adventures. The clock chimes 11:00pm, and they decide to call it a night. They each head towards their own room and close the door. Their conversation can continue tomorrow.

CONTINUE TO:

SUNDAY JUNE 9th 1996

21 INT: LIVING ROOM (2:00PM)

HERCULES had just finished telling DIANA about another

adventure.

DIANA
Really

HERCULES
Yep.

DIANA
What sort of jewellery did you find in the chest?

HERCULES
Simple stuff really.

DIANA
Like what?

HERCULES
Gold chains, rings, bracelets, well, more like cuffs actually.

DIANA
(raise eyebrow)
Cuffs? What did they look like?

HERCULES opens his mouth to say something when the phone rings.

DIANA
Hold that thought.

HERCULES raises an eyebrow, not quite understanding the statement.

HERCULES
What?

DIANA ignores HERCULES and answers the phone.

DIANA
Hello?

HERCULES notices the bracelet she is wearing. Really notices it. He stares at it for the whole phone conversation.

MAC (VO)
It's me.

DIANA
Mac! Any luck?

MAC (VO)
Sorry.

DIANA
Nothing?

MAC (VO)
Ancient Greece was a long time ago, D. I don't think your friend is going to find what he's looking for.

DIANA
Hey, what makes you think my friend is a he?

MAC (VO)
With you they always are.

DIANA
What's that supposed to mean?

MAC (VO)
Nothing.
(beat)
Tell your *friend* I'll keep looking and that if I hear of anything I'll let you know.

DIANA
Okay. Thanks, Mac. See ya around.

MAC (VO)
Bye.

DIANA hangs up the phone and turns to HERCULES.

DIANA
Mac said he couldn't...

DIANA pauses as she notices that HERCULES is staring at her bracelet.

DIANA
Herc.

DIANA gets concerned that something might be wrong.

DIANA
(beat)
Herc, what is it?

HERCULES
Where did you get that bracelet?

DIANA
(raise eyebrow)
Why?

HERCULES
Because I've seen ones just like it.

DIANA
What? Where?

HERCULES
Where do you think?

DIANA
Really? I knew it was old, but I never thought it was that old.

HERCULES
Can I see it?

DIANA
Sure.

DIANA removes the bracelet and hands it to HERCULES. He is inspecting the bracelet and only half paying attention to DIANA.

DIANA
Mac said he had no luck. He was our best chance. If Mac can’t find anything, then there is nothing to be found.
(beat)
I guess it's back to square one. I just don't know where else to look.

HERCULES
I don't think we have to.

DIANA
What?

HERCULES
I think this bracelet might just be the key.

DIANA
What do you mean?

HERCULES points to symbol on the inside of the bracelet. The symbol is in the middle of the inside.

HERCULES
See this?

DIANA leans over to look at what he is pointing at.

DIANA
Yeah.

HERCULES
If I'm not mistaken, it belongs to Hephaestus. It’s his mark. He put it on all his stuff.

HERCULES points to the symbol on his gauntlet.

HERCULES
See?

DIANA looks at the symbol on the gauntlet, then the one on the bracelet, then back to the one on the gauntlet.

DIANA
It kinda looks like it. But there is so much tarnish on the bracelet that it's hard to tell for sure.

HERCULES
Is there any way to clean it?

Momentary pause as DIANA thinks.

DIANA
Actually, there is.

DIANA rises from the couch and heads to the kitchen. HERCULES follows her.

CONTINUE TO:

22 INT: KITCHEN

DIANA gets some salt, and some vinegar, and mixes them in a bowl. HERCULES watches her.

HERCULES
What are you doing?

DIANA
Mixing salt and vinegar.

HERCULES
I can see that.
(beat)
Why?

DIANA
It's a natural tarnish remover.

HERCULES gives her a "hunh" look.

DIANA
Once the salt has absorbed the vinegar, we will have a paste like substance. We cover the inside of the bracelet with the paste, and let it sit for a while. Then we brush the paste off. The vinegar will remove the tarnish.

DIANA finishes mixing the salt and vinegar. Once the substance is pastey, she applies the paste to the inside of the bracelet and lets it soak in the remaining paste.

HERCULES
Now what?

DIANA
We wait.

HERCULES
How long?

DIANA
Depends.
(beat)
How clean do we want it?

HERCULES and DIANA exchange a "very" look.

DIANA
Why don't we go back to the living room, and you can tell me about some more of your adventures?

HERCULES
Sure.

They return to the living room.

CONTINUE TO:

23 TIME FLIES (LIVING ROOM)

HERCULES tells her a few more adventures and then they check the bracelet.

CONTINUE TO:

24 INT: KITCHEN

DIANA brushes the paste off the bracelet with an old toothbrush. The inside is sparkling. HERCULES looks at the symbol.

DIANA
Well?

HERCULES
It's Heph's mark alright.

Momentary pause.

DIANA
I can't believe it was right in front of us the whole time.

HERCULES
Now that we have three pieces, let's move on to the next step in Nemesis’s message.

The clock chimes 7:00pm. DIANA realizes that this might be the last night that she gets to spend with him.

DIANA
Wait. I want to take you out on the town tonight. Show you our night life. What do you say?

HERCULES doesn't answer her.

DIANA
It’s a once in a lifetime opportunity, Herc.

HERCULES still doesn't answer her. He appears to be thinking.

DIANA
Come on. We can finish Nemesis's stuff tomorrow. Then you'll be going home.

HERCULES ponders her suggestion. After a few moments he gives in.

HERCULES
Okay.

DIANA
Good. Come on, I'll help you find something to wear.

They head to his room.

CONTINUE TO:

25 TIME FLIES MONTAGE

INT: HERCULES' ROOM -- DIANA tells him what clothes he should wear, then heads to her room.

INT: DIANA's ROOM -- DIANA gets ready and exits her room.

INT: MAIN ROOM -- HERCULES is waiting in the main room. DIANA enters the room, and they leave.

CITY: NIGHTLIFE - RESTAURANT/CLUB -- They go out for dinner, then dancing. They leave the club around midnight and head back to DIANA's.

CONTINUE TO:

26 TIME RESUMES (DIANA'S PLACE)

They enter the house. HERCULES turns to DIANA.

HERCULES
Thanks. I had a great time tonight.

DIANA
You're welcome.

He kisses her. After a few moments, he breaks the kiss.

HERCULES
Good night, Diana.

DIANA
Night, Hercules.

HERCULES heads to his room. DIANA watches him walk away for a few moments, then follows. He enters his room. She continues to hers.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 2: The Way Home

By

Debbie Roche

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

1998
Revised: 2024

MONDAY JUNE 10th 1996

1 BASEMENT (NOON)

There are two tables in the basement. Table #1 has Herc’s gauntlets linked with Diana's bracelet positioned over Nemesis’s pendant. HERCULES and DIANA are sitting at table #2.

PAN TO:

2 TABLE #2

DIANA has in front of her a pad of paper and a pen. HERCULES has Nemesis's note in front of him. He is wearing his own clothes, the ones he arrived in.

DIANA
Okay. We have 3 pieces of metal forged by Hephaestus linked over the pendant. What's next?

HERCULES reads the note again.

HERCULES
Recite the 13 Olympians, stating their name, parentage, relationship to Zeus, and godly domain.

DIANA
13? Thought there were only 12?

HERCULES
Let's see. There's...

As HERCULES rhymes off their names, DIANA writes them down under the heading OLYMPIANS.

HERCULES
Zeus, Poseidon, Hades, Demeter, Hestia, Apollo, Artemis, Ares, Athena, Hephaestus, Aphrodite, ...

DIANA
Don't forget Hera.

HERCULES gives her a look.

(CONTINUED)

HERCULES
Of course. How could I forget her. She put me here in the first place.

DIANA adds Hera's name to the list and counts.

DIANA
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
(beat)
We have 12. Who are we forgetting?

Momentary pause.

HERCULES
I'm thinking.

DIANA gives him a look.

DIANA
Thinking?

While HERCULES is *thinking*, DIANA gets up from the table and goes over to one of the bookcases.

PAN TO:

3 BOOKCASES

She is looking for a book. HERCULES looks over at her. DIANA continues scanning the shelves as he talks.

HERCULES
What are you looking for?

DIANA
The dictionary.

HERCULES
The what?

DIANA
The Dictionary of Classical Mythology.
(beat)
It lists every known event and person associated with...

DIANA finds the book.

DIANA
Ah. There it is.

HERCULES looks over DIANA's list. DIANA takes the book off the shelf. As she is looking up the entry for "OLYMPIANS", she heads back to the table.

PAN TO:

4 TABLE #2

She is flipping through the book.

DIANA
Olympians... Olympians... Olympia...
Found it.

The entry for OLYMPIANS is on page 182 of ***The Dictionary of Classical Mythology***. DIANA reaches the table but doesn't sit. She reads the entry.

DIANA
Olympians, The Twelve Great (Some accounts list thirteen).

DIANA looks up from the book, and at HERCULES.

DIANA
Looks like there are 13 after all.

HERCULES
You read 'em, I'll check the list to see which one we are missing.

DIANA
Okay.

DIANA looks back at the book and continues reading the entry. HERCULES checks the name off the list as DIANA says it.

DIANA
Zeus, Hera, Poseidon, Demeter, Apollo, Artemis, Hephaestus, Athena, Ares, Aphrodite, Hermes, Hestia. [Hades]

HERCULES
Hermes?

DIANA
That's what is says.

HERCULES
Let me see that!

HERCULES rises and goes to her.

DIANA
Why?

HERCULES grabs the book from her and reads over the entry again. DIANA looks at him. Once he has read the OLYMPIAN entry, he decides to look up his name. DIANA gets a concerned look when he starts flipping through the book.

DIANA
What are you looking for?

HERCULES ignores her and continues looking for his name. He finds it on page 123. He reads the entry muttering it to himself.

HERCULES
Hercules. See HERACLES.

HERCULES looks at DIANA with a raised eyebrow.

HERCULES
Heracles?

DIANA
Yes. It means "the glory of Hera". Some legends say Heracles, H-E-R-A-C-L-E-S, was the Greek spelling and Hercules, H-E-R-C-U-L-E-S was the Roman spelling. I guess they were wrong.

HERCULES
The glory of Hera? That'll be the day.

HERCULES returns to the book and looks up "HERACLES". He finds it on page 122. He starts to read the entry.

HERCULES
Son of Zeus and Alcmene.

He looks at DIANA.

HERCULES
So far it is right.

He looks back at the book and continues.

HERCULES
Renowned for feats of strength, particularly the Twelve Labors. One of the seven great destroyers of monsters and the mightiest and most famous of the Greek heroes.

DIANA, realizing that he might accidentally read something that he shouldn't, tries to get the book back.

DIANA
Herc. Stop! Give me back the book.

HERCULES evades her, by moving away. She follows.

CONTINUE TO:

5 AWAY FROM TABLE

He holds the book high up, out of her reach. This continues throughout his reading of the entry. He continues reading the entry, substituting HERCULES for HERACLES every time the name appears.

HERCULES
At the time of his birth Hera, jealous of Alcmene, sent two large serpents to destroy Hercules, but the fearless infant seized one in each hand and squeezed them to death.

DIANA
Herc!

HERCULES remembers that incident.

HERCULES
I remember that.

DIANA
Don't read anymore.

HERCULES
Why not?

DIANA reaches for the book again. He moves it out of her grasp. He continues reading the entry.

HERCULES
He had many teachers: Chiron taught him many of the polite arts; Castor, how to fight; Eurytus, how to shoot a bow; Autolycus, how to drive a chariot; Linus, how to play the lyre; Eumolpus, how to sing.

DIANA
Herc!

HERCULES looks at DIANA.

HERCULES
Who made up this stuff?

DIANA
What?

HERCULES
First, Cheiron's name isn't spelt right. It was C-h-e-i-r-o-n, not C-h-i-r-o-n. Second, I knew two Cheirons. One was a Satyr, and one was a Centaur. Cheiron the Satyr was a friend. Cheiron the Centaur was our teacher at The Academy. He...

DIANA
The Academy?

HERCULES looks at DIANA.

HERCULES
When I was a teenager, my mother sent me to Cheiron's Academy. That's where I met Jason.
(MORE)

HERCULES (CONT)
(beat x2)
My mentor was the wise centaur Ceridian.
(beat)
The only Castor I knew was my 1/2 brother.
(beat)
I've never met Eurytus. I learned to shoot at the academy.
(beat)
The only Autolycus I know is a thief.
(beat)
I've never played the lyre in my life. And I don't sing.
(beat)
I don't know where they got this...

DIANA
Herc. This book was written 3000 years after all that stuff happened. I'm sure some of the facts have been exaggerated.

He gives her a look, then returns to the book. He continues reading the entry.

HERCULES
The Olympians completely armed him for his Twelve Labors: from Athena he received a coat of arms and a helmet; from Hermes, a sword; from Neptune, a horse;

HERCULES looks at DIANA with a raised eyebrow.

HERCULES
Neptune? Who's...

DIANA
Neptune’s the Roman name for Poseidon.

HERCULES
Oh.

He returns to the book and continues reading the entry.

HERCULES
...from Zeus, a shield; from Apollo, a bow and arrows; from Hephaestus, a golden cuirass, and brazen buskins, with a celebrated club of bronze.

HERCULES looks at DIANA with a raised eyebrow.

HERCULES
They can't be serious! The only thing the Gods ever give me, is a hard time.
(beat)
Ares is always causing trouble. Ever since I was a kid, he's been out to get me. In fact, he'd probably have killed me by now if it wasn't for the protection order.

DIANA looks at him with a raised eyebrow.

DIANA
Protection order?

HERCULES
Yeah.
(beat x2)
Zeus declared that I'm under his protection. No god shall kill me. If they do, they face an eternity in Tartarus.

DIANA
Oh.

HERCULES
And as for the rest of them, well...

DIANA
Herc, you...

HERCULES looks back at the book.

HERCULES
The Twelve Labors of Hercules were: (1) Killing the Nemean Lion, which he strangled (2) Killing the Lernean
(MORE)

HERCULES (CONT)
Hydra (3) Capturing the Cerynean stag (4) Capturing the Erymanthian boar (5) Cleaning the stables of AUGEAS, q.v.

HERCULES looks to DIANA.

HERCULES
q.v?

DIANA
It stands for Quick View.

HERCULES raises an eyebrow in confusion.

DIANA
It means that there is an entry in the book for that word.

HERCULES understands.

HERCULES
Oh.

HERCULES looks back at the book and continues reading. If q.v appears again, he ignores it and doesn't say it.

HERCULES
(6) Killing the man-eating Stymphalian birds (7) Capturing the man-eating mares of DIOMEDES (8) Capturing the Cretan bull (9) Procuring the girdle of Hippolyta, queen of the Amazons (10) Fetching the cattle of Geryon (11) Obtaining three golden apples from the Garden of the Hesperides (12) Bringing Cerberus to earth from the lower world, called the most dangerous of the labors.

HERCULES raises an eyebrow in confusion and looks at DIANA.

HERCULES
Why are those twelve singled out?

DIANA shrugs her shoulders in an "I don't know" gesture.

DIANA
I don't know. Maybe...

HERCULES
I didn't kill the Hydra by myself. Iolaus helped. And what's this about Cerberus?
(beat)
I never brought him out of the underworld.
(beat)
There was a time he was running lose in the underworld, and I caught him for Hades, but I never brought him out of the underworld. Never. I don't think he's ever...

DIANA
Herc? Please give me back the book.

HERCULES looks back at the book and continues reading.

HERCULES
For the so called thirteenth labor of Hercules see THESPIUS.

HERCULES starts looking for Thespius.

HERCULES
Oh, this should be good. I've never done anything for Thespius.

DIANA
Herc. Please. Can you forget the book?

HERCULES ignores her and continues flipping through the book.

HERCULES
L... M... N... O... P... Q... R...
S... T...

HERCULES scans through the T's, looking for Thespius. He finds the entry on page 268.

HERCULES
A famous king of Thespia in Boeotia
(MORE)

HERCULES (CONT)
who desired that his fifty daughters should have children by Hercules. Hercules enjoyed the company of forty-nine of those daughters in one night. One refused and was doomed to lifelong virginity and forced to serve as a priestess in a temple of Hercules. Fifty-one sons were born to the forty-nine daughters. There were two sets of twins. Forty of the fifty-one sons colonized the Island of Sardinia. This one-night accomplishment is called by the Greeks, to this day, the thirteenth and most arduous of the labors of Hercules.

HERCULES looks to DIANA.

HERCULES
That never happened!
(beat)
Sure, his daughters chase me. And they are...
(beat)
But that...

DIANA uses HERCULES' moment of shock to her advantage. She grabs the book.

DIANA
Yet.

HERCULES
What?

DIANA
It hasn't happened yet!

HERCULES looks to DIANA.

DIANA
Some stuff in this book might not have happened to you, or your friends, yet. You're not dead. Your life isn't over. Some of this stuff is still in your future.

HERCULES
Maybe.
(beat)
But, come on now, do you really think I could do that?

HERCULES points to the book.

HERCULES
49 women. In one night. I...

DIANA smiles at him.

DIANA
You are 1/2 God, aren't you?

HERCULES
Yeah, but still, I...

DIANA
Are you saying the mighty Hercules couldn't handle...

HERCULES
I... What was that about a temple? I don't have a temple. I...

DIANA
We are getting way off topic here. Can we get back to the task at hand? Or do you not want to go home after all?

Momentary pause.

HERCULES
Okay.

DIANA
Good.

CONTINUE TO:

6 TABLE #2

They return to the table. DIANA brings the book with her. She sits at the table and adds Hermes' name to their list. HERCULES

sits at the table as well. DIANA looks to him after she finishes writing.

DIANA
What was the rest of the message?

HERCULES
Uh...

HERCULES looks for the note. He finds it, then goes to the section they are at.

HERCULES
Recite the 13 Olympians, stating their name, parentage, relationship to Zeus, and godly domain.

DIANA adds three more headings to her piece of paper. The headings now read "OLYMPIANS", "PARENTAGE", "RELATIONSHIP TO ZEUS", and "GODLY DOMAIN". The Olympian heading has the names under it.

DIANA
Okay. First is PARENTAGE. Let's see how many we know. And how many we will need to look up.

HERCULES
Well... Zeus, Poseidon, Hades, Demeter, Hestia, and Hera, are siblings.

DIANA
And Zeus was the son of Cronus and Rhea. Therefore, they are either sons or daughters of Cronus and Rhea.

HERCULES nods in agreement.

HERCULES
Right.

DIANA writes "Son of Cronus & Rhea" beside "Zeus, Poseidon, and Hades". She writes "Daughter of Cronus & Rhea" beside "Demeter, Hestia, and Hera".

DIANA
That leaves... Apollo, Artemis, Ares, Hephaestus, Aphrodite, and Hermes.

Momentary pause.

DIANA
Apollo & Artemis were twins, right?

HERCULES
Right.

DIANA
And their father was Zeus.

HERCULES
Right.

DIANA
Their mother was a Titaness named...

DIANA tries to think of the name but can't. After a few moments, HERCULES supplies the name.

HERCULES
Leto

DIANA
Right. Leto.

DIANA writes "Son of Zeus & Leto" beside "Apollo", and "Daughter of Zeus & Leto" beside "Artemis".

DIANA
I know that Ares and Hephaestus were also sons of Zeus. Their mother was...

HERCULES mumbles the following line.

HERCULES
Hera.

DIANA, not hearing what he said, looks at him.

DIANA
What?

HERCULES speaks up.

HERCULES
I said Hera. Their mother was Hera.

DIANA
Right.

DIANA writes "Son of Zeus & Hera" beside "Ares". She starts to write "Son of Zeus & Hera" beside "Hephaestus" when HERCULES stops her. (She only gets the "Son of..." written.)

HERCULES
Actually, Zeus isn't Heph's father.

DIANA
He wasn't?

HERCULES
No.

DIANA
Then who was?

HERCULES
Not sure.
(beat)
I don't think he had one.

DIANA gives him a look.

DIANA
That's impossible. Everyone has a father!
(beat)
I don't think Hera got herself pregnant!

HERCULES
She is a Goddess. With them, the impossible is usually possible.
(beat)
If he does have a father, no one knows who it is.

DIANA is not too sure on this but decides to agree with him for now. After all, he knew these people. They were his "family". He should know these things.

DIANA
O-kay.

DIANA finishes writing beside "Hephaestus". She adds the "Hera" to the "Son of" line. She looks at the next empty name on the list.

DIANA
Aphrodite.
(beat)
Everyone knows that she was born from the foam of the sea when a drop of Uranus' blood fell into it.

HERCULES looks at her with raised eyebrows.

HERCULES
What?
(beat)
You're wrong on that one, Diana.

DIANA
Wrong? What do you mean wrong?

HERCULES
She's my sister.

DIANA
Your sister?

HERCULES
1/2 sister. She is the daughter of Zeus & Dione.

DIANA looks at HERCULES with a raised eyebrow. She is confused. HERCULES wonders why she is staring at him, and not writing "Daughter of Zeus & Dione" beside Aphrodite's name.

HERCULES
Why aren't you writing it down?

DIANA picks up the dictionary and looks up "Aphrodite".

HERCULES
You don't believe me? I think I know my own sister! Sometimes I wish I wasn't related to all...

DIANA finds the entry on page 25.

DIANA
Aphrodite: The goddess of love, one of the twelve Olympians. Some legends say she was brought forth from ocean foam near Cyprus or Cythera; others says she was the daughter of Zeus and Dione.

DIANA stops reading and closes the book.

HERCULES
See. I told you.

DIANA looks at him.

DIANA
We were both right.
(beat)
But, since you know her personally, I'll take your word for it.

HERCULES
Thank you.

DIANA writes "Daughter of Zeus & Dione" beside "Aphrodite". She thinks of something and opens the book again.

DIANA
While I have the dictionary...

DIANA looks up "Hephaestus".

HERCULES
What are you look...

DIANA
Hang on.

She finds the entry on page 121.

DIANA
Hephaestus: Son of Zeus & Hera according to Homer.

HERCULES
Who's Homer?

DIANA
Homer was one of the famous Ancient Greek poets.

HERCULES
A bard?

DIANA nods a "yes".

DIANA
He told of the epic adventures of the heroes.

HERCULES
Well, he's wrong.

DIANA
(raise eyebrow)
Wrong?

HERCULES
When I first met Heph, he claimed Zeus was his father. But later, he said that if Zeus had've been his father, maybe his life would have been different. He contradicted himself more than once.

DIANA
So, if Heph contradicted himself, how do you know that Homer was wrong. Maybe somewhere...

HERCULES
(look at her)
Can we move on?

DIANA
Sure. But...
(beat)
Should I change the parentage on Heph?

HERCULES
Leave it for now. Make a note beside it if you want. We can come back to it later. I'm sure...

HERCULES looks around the room.

HERCULES
...that somewhere in here we can find the answer. If everything says Zeus and Hera, we'll use Zeus and Hera. But if we find anything to support Hera only...

DIANA gives in.

DIANA
Okay. We'll come back to Heph.

HERCULES
Thank you.
(beat x2)
Who's next?

DIANA looks at the list.

DIANA
Athena.

HERCULES
Daughter of Zeus and...

HERCULES draws a blank. DIANA writes "Daughter of Zeus &" beside "Athena". Momentary pause as DIANA waits for HERCULES to continue. After a few moments, she looks at him.

DIANA
...and who?

HERCULES
I'm thinking.

While HERCULES thinks, DIANA picks up the dictionary again and looks up "Athena". She finds her on page 36. DIANA skims the entry.

DIANA
...*born out of the head of Zeus*.

HERCULES
That's it?

DIANA
In this book.
(beat)
Hang on.

DIANA rises from the table and goes back to the bookcase.

PAN TO:

7 BOOKCASES

She searches for a book.

DIANA
I know I've read something, somewhere that says a little more than that.

DIANA looks for the book entitled ***GREEK MYTHS & LEGENDS***. She finds it, takes it down, and flips through the book, stopping on page 50. Page 50 is entitled *WHO'S WHO in the GREEK MYTHS*. She looks for Athena.

DIANA
Daughter of Zeus; born from his head after he swallowed Titaness Metis, in the form of a fly... see pages 14 & 15.

DIANA turns to page 14 and skims the entry.

DIANA
Zeus fell in love with Metis. ... She was expecting a baby when Zeus heard a prophecy that any child Metis had would be greater than its father. Zeus could not permit this so...

HERCULES rolls his eyess.

HERCULES
Of course not. Also kinda of ironic. His father, Cronus, was given a prophecy that he would be overthrown by his child, and he was. So...

DIANA gives him a look and he stops talking. She continues reading.

DIANA
...he turned Metis into a fly and swallowed her. This is how Zeus gained his wisdom.

HERCULES
I always wondered how he...

DIANA turns to him and gives him a "*that's not a nice thing to say*" look.

DIANA
Herc!

HERCULES raises his hands in an "*okay, sorry*" gesture. DIANA returns to the book and continues to read the entry.

DIANA
Later Zeus was walking by Lake Triton in Libya when he developed a terrible headache. He ordered Hephaestus to crack open his skull, which he did as he knew he could not harm an Immortal. From the split appeared a female figure in full armour. Zeus introduced her as his daughter Athena.

DIANA closes the book, puts it back on the shelf, and returns to the table.

DIANA
Guess the answer’s Zeus and Metis.

DIANA writes "Metis" on the paper after the "Zeus &". She looks back at the list and notices there is only one left.

DIANA
And, last but not least... Hermes.

HERCULES
Zeus & Maia.

DIANA
My-ya?

HERCULES
Daughter of Atlas and Pleione.

DIANA
Oh that Maia.

DIANA writes "Son of Zeus & Maia" beside "Hermes". Momentary pause as DIANA looks over the list to make sure every name has an entry in the "PARENTAGE" column. They all do. DIANA looks at the next column, "RELATIONSHIP TO ZEUS."

DIANA
Next. Relationship to Zeus.

HERCULES
Poseidon and Hades are his brothers.

DIANA writes "Brother of Zeus" beside "Poseidon" and Hades.

HERCULES
Demeter and Hestia are his sisters.

DIANA writes "Sister of Zeus" beside "Demeter" and "Hestia".

DIANA
Hera was both sister and wife of Zeus.

DIANA writes "Sister & Wife of Zeus" beside "Hera". DIANA looks at the list and realizes something.

DIANA
Actually...

DIANA looks at HERCULES.

DIANA
...wasn't Demeter also married to Zeus? That would make her sister & ex-wife, wouldn't it?

HERCULES
I guess.

DIANA raises an eyebrow.

DIANA
You guess?
(beat)
There's no guessing. Do I change it to sister & ex-wife? Or leave it as sister only?

HERCULES thinks.

DIANA
Well?

Momentary pause.

HERCULES
Okay. Change it to sister & ex-wife.

DIANA changes the entry. DIANA looks at the rest of the list, and notices that Zeus is the father of most, if not all, of the remaining Gods.

DIANA
Didn't Nemesis say something about... if Zeus is their father, then we don't need to answer the relationship part?

HERCULES looks back at the note.

HERCULES
...*only use relationship to Zeus if Zeus is not their father*....

DIANA places a "n/a" in the columns for all the remaining names.

DIANA
Which brings us to our last category. Godly Domain. Don't help me.

HERCULES
Okay.

DIANA looks back at the piece of paper and reads the first name on the list.

DIANA
Zeus. King of all the Gods and men.

HERCULES nods a "yes" and adds the following.

HERCULES
...and Ruler of Heaven and Earth.

DIANA writes "King of all the Gods and men, Ruler of Heaven and Earth" beside "Zeus". For the rest of the list, DIANA speaks, HERCULES nods approvingly, and she writes what she says beside the entry. If HERCULES adds anything to her answer, she adds what he says.

DIANA
Poseidon, God of the sea; Hades, God of the underworld; Demeter, Goddess of Agriculture; Hestia, Goddess of...

She tries to recall what Hestia was the Goddess of. After a few moments HERCULES supplies the answer.

HERCULES
...the hearth.

DIANA
Why can I never remember that?

Momentary pause. DIANA moves on to the next name.

DIANA
Apollo, the Sun.

HERCULES
...and the arts.

DIANA
Artemis, the Moon.

HERCULES
...and the hunt.

DIANA
Ares, War; Hephaestus, Fire; Aphrodite, Love; Athena, wisdom and war; Hera, Queen of the Gods and of Heaven, Goddess of women and childbirth; Hermes, Messenger to the gods.

DIANA puts her pen down. The chart is completed. She looks to HERCULES.

DIANA
Now for the hard part.

HERCULES
Which is?

DIANA
Hephaestus.

HERCULES
(nod)
Where do we start?

DIANA
Good question.

DIANA and HERCULES look towards the shelves of information. They rise from the table and head over to them.

CONTINUE TO:

8 TIME FLIES MONTAGE

They search through all the reference books that DIANA has. Every single entry they find for Hephaestus states he was the son of Zeus & Hera.

CONTINUE TO:

9 TIME RESUMES

They are about to give up, when HERCULES picks up a book entitled, ***Gods and Myths of Ancient Greece: The Archaeology and Mythology of Ancient Peoples***.

Using the "*Table of Contents*", HERCULES opens the book to "*Chapter Four: The Gods of Olympus.*" (page 114). Then flips through the chapter searching for Hephaestus. He finds him on page 61.

Just above the entry for Hephaestus is the entry for Ares. HERCULES starts to read it, and laughs. DIANA stops searching and looks at him.

DIANA
What?

HERCULES
Listen to this.

HERCULES reads from the book.

HERCULES
(beat)
Ares. The god of war is perhaps the least developed of the whole Pantheon, probably because Athena was a much more skillful fighter and he was, in a sense, unnecessary.

HERCULES laughs again.

HERCULES
Unnecessary. It actually says that.
(beat)
Ares would be livid if he knew that he was seen as unnecessary.

DIANA
That's just one opinion.

HERCULES looks back at the book.

HERCULES
There's more.
(beat)
Although a god, Ares was actually wounded on a number of occasions, by Hercules and by Diomedes.

HERCULES looks up from the book.

HERCULES
It's true. Ares and I have had our fair share of knockdown, drag'em out, fights. But to be fair, we each give as good as we get. Nothing serious though. A few scratches, bruises, you know. Although mine do take longer to heal than his.

DIANA gives him a look.

DIANA
Didn't you say something earlier about a protection order?

HERCULES
What does...

DIANA
Maybe Ares was going easy on you.
(beat)
I mean he could only go so far, right?

DIANA looks at him. He looks back. Pause. HERCULES goes back to the book. DIANA goes back to what she was doing. HERCULES starts laughing again. He can't believe how this book is portraying Ares. DIANA stops and looks at him.

DIANA
Now what?

HERCULES
This just keeps getting better.

DIANA
Are you still on Ares?

HERCULES
He is shown as crudely violent...

DIANA
That would be a yes.

HERCULES
...and not popular with the other gods. Apart from Aphrodite.

HERCULES looks up from the book.

HERCULES
Aphrodite?

DIANA gives him a look.

DIANA
We don't have time for this. You should...

He returns to the book.

HERCULES
He had some affairs with mortal women...

HERCULES looks up from the book.

HERCULES
Some? That's an understatement. He...

DIANA gives him that same look again. He returns to the book.

HERCULES
...but most of his children were unpleasant and violent.

HERCULES stops laughing as he reads the next sentence.

HERCULES
He is usually shown dressed in armour and helmet, and carrying a shield, spear, and sword.

HERCULES looks up from the book.

HERCULES
Ares never wears a helmet or armour. He's a God! Why would he?
(beat)
And I don't think I've ever seen him carrying anything other than his sword.

DIANA
You finished?

HERCULES looks back at the book.

HERCULES
One paragraph. The great Ares only gets one paragraph in this book.
(beat)
And not a very flattering paragraph either.
(beat)
I'd love to show this to him. The expression on his face would be...

HERCULES looks up from the book when DIANA starts talking.

DIANA
Enough. Leave Ares alone.

HERCULES gives her a look, then realizes she is right.

HERCULES
Sorry. You're right.

HERCULES looks back at the book. He finds something and offers book to her.

HERCULES
Here.

DIANA
(roll eyes)
What now?

HERCULES
See for yourself.

DIANA says line as she approaches HERCULES.

DIANA
This better be...

HERCULES
The next entry is Hephaestus. I think you should read it.

DIANA reaches HERCULES, takes the book, and reads entry.

DIANA
Hephaestus was the son of Hera only, according to Hesiod, but of Hera & Zeus according to Homer.

HERCULES
Wasn't only Heph that contradicted himself. The bards did too.

DIANA
Looks like it.

HERCULES
But why did every other book take...

DIANA
Homer's writings tend to be taken as gospel whereas...

HERCULES
Tend to be taken as what?

DIANA
Gospel.

DIANA realizes that he is a man from BC and wouldn't understand the term.

DIANA
Sorry. Truth.
(beat)
When it come to educating people about the ancient world, the credit is largely given to Homer's works.

HERCULES
I see.

DIANA looks at HERCULES and referring to Heph's parentage, says the following line.

DIANA
I guess you win.

HERCULES is confused.

HERCULES
Win?

DIANA
Yep.

DIANA heads back to the table. HERCULES follows.

CONTINUE TO:

10 TABLE #2

As she removes the "*" from beside Heph's name, she realizes something. HERCULES is sitting in the chair across from her, as she starts her line.

DIANA
If we use "Son of Hera" only, we need to put something under relationship to Zeus. What should we use?

HERCULES
We could use stepson, couldn't we?

DIANA nods affirmingly. She removes the "n/a" from the "Relationship" column and enters "Stepson of Zeus". Then she just stares at the list. She gets this far off look in her eyes. HERCULES looks at her.

HERCULES
What's wrong?

DIANA
Now that we have everything Nemesis asked for... I guess you'll be leaving.

HERCULES understands.

HERCULES
Yeah. It looks like it.

DIANA rips the chart off the pad of paper, and hands it across the table to him.

DIANA
Here.

HERCULES takes it from her.

HERCULES
Thanks for everything.

DIANA
You're welcome.

DIANA rises from the table and walks over to his side. She looks at him.

DIANA
Goodbye, Hercules.

HERCULES rises from the table and gives her a hug.

HERCULES
Bye.

HERCULES breaks the hug after a few moments and looks at her. He gives her a short kiss, then breaks the kiss.

He goes over to the table where the objects are linked. DIANA watches him walk over.

PAN TO:

11 TABLE #1

He sits at that table, turns to her, and says his line.

HERCULES
Here goes nothing.

HERCULES looks back at the table. He touches his gauntlets.

The chart is on the table in front of him. He looks at it and starts to recite the information on it.

As he recites the info, DIANA slowly makes her way over to the table.

HERCULES
Zeus, Son of Cronus & Rhea. King of all Gods & men. Ruler of Heaven & Earth; Poseidon, Son of Cronus & Rhea.
(MORE)

HERCULES (CONT)
Brother of Zeus. God of the Sea; Hades, Son of Cronus & Rhea. Brother of Zeus. God of the Underworld; Demeter, Daughter of Cronus & Rhea. Sister & Ex-wife of Zeus. Goddess of Agriculture; Hestia, Daughter of Cronus & Rhea. Sister of Zeus. Goddess of the hearth; Apollo, Son of Zeus & Leto. God of the sun and the arts; Artemis, Daughter of Zeus & Leto. Goddess of the moon & the hunt; Ares, Son of Zeus & Hera. God of War; Hephaestus, Son of Hera. Stepson of Zeus. God of Fire; Aphrodite, Daughter of Zeus & Dione. Goddess of Love; Athena, Daughter of Zeus & Metis. Goddess of Wisdom & War; Hera, Daughter of Cronus & Rhea. Sister & Wife of Zeus. Queen of Gods & of Heaven. Goddess of women & childbirth; Hermes, Son of Zeus & Maia. Messenger to the Gods.

Nothing happens. HERCULES looks at DIANA who is now on the other side of the table in front of him.

DIANA
Maybe it's supposed to be said more like a prayer. A chant. Try this.
(beat)
Hail Zeus. Son of Cronus & Rhea. King of all Gods & Men. Ruler of Heaven & Earth. Hail Poseidon... And so on.

HERCULES
That means I'd have to "hail" Hera. I don't...

DIANA looks at him with raised eyebrows.

DIANA
Herc, she sent you here, didn't she?
(beat)
Maybe the only way you can get back, is if...

HERCULES
Okay. Okay.

HERCULES takes a deep breath, and then tries again.

HERCULES
Hail Zeus, Son of Cronus & Rhea. King of all Gods & men. Ruler of Heaven & Earth.
Hail Poseidon, Son of Cronus & Rhea. Brother of Zeus. God of the Sea.
Hail Hades, Son of Cronus & Rhea. Brother of Zeus. God of the Underworld.
Hail Demeter, Daughter of Cronus & Rhea. Sister & Ex-wife of Zeus. Goddess of Agriculture.
Hail Hestia, Daughter of Cronus & Rhea. Sister of Zeus. Goddess of the hearth.
Hail Apollo, Son of Zeus & Leto. God of the sun and the arts.
Hail Artemis, Daughter of Zeus & Leto. Goddess of the moon & the hunt.
Hail Ares, Son of Zeus & Hera. God of War.
Hail Hephaestus, Son of Hera. Stepson of Zeus. God of Fire.
Hail Aphrodite, Daughter of Zeus & Dione. Goddess of Love.
Hail Athena, Daughter of Zeus & Metis. Goddess of Wisdom & War.
Hail Hera, Daughter of Cronus & Rhea. Sister & Wife of Zeus. Queen of Gods & of Heaven. Goddess of women & childbirth.
Hail Hermes, Son of Zeus & Maia. Messenger to the Gods.

Again, nothing happens.

HERCULES
Now what?

DIANA says her line as she comes around the table.

DIANA
I don't get it. What did we do wrong?

DIANA stands behind HERCULES.

HERCULES
Obviously, we've forgotten something.

DIANA
You sure you read the note correctly?

HERCULES
Yes.

Momentary pause as DIANA thinks. She looks at the list.

DIANA
Maybe we have to recite them in a certain order.

HERCULES
Order? You've got to be kidding! Do you know how many possible combinations of these 13 names there are?

DIANA
There can't be that many.

HERCULES
Not that many? There must be hundreds, maybe thousands!

DIANA
No way.

HERCULES
Want to bet?

DIANA
Okay. I'll prove it.

DIANA goes over to the computer. HERCULES follows her.

PAN TO:

12 COMPUTER

She turns the computer on and types *MATH* at the DOS prompt. The computer loads up a math program. She selects "Formulas" from the main menu, and then "Combinations" from the sub-menu. The screen changes and displays the following message, "How many numbers / items in your list?". She enters 13. The screen displays the following message "Calculating..." After a few moments the following message appears on the screen. "Number of possible combinations, 6,227,020,800. (13x12x11x10x9x8x7x6x5x4x3x2x1). Do you wish to continue (Y/N?)"

DIANA
6 billion, 227 million, 20 thousand, and 8 hundred?
(beat)
You've got to be kidding!

HERCULES
I told you.
(beat)
We'll be here forever trying to figure out the right order.

DIANA
There’s got to be a way to eliminate possibilities.
(beat)
There must be some logic to the order.

HERCULES
Logic? We're talking about the gods! They don't care about logic. Pretty sure...

DIANA ignores him and stares at the list.

DIANA
The first six have to be Zeus and his siblings in some sort of order, right?

HERCULES
I guess.

DIANA
Then the remaining seven are the kids.

HERCULES
Kids?

DIANA
You know what I mean.

HERCULES
That's still a lot of combinations!

DIANA looks back at the computer. She types "Y". The screen goes back to the "How many numbers / items in your list?" screen. This time she enters 6. The screen displays the following message "Calculating..." After a few moments the following message appears on the screen. "Number of possible combinations, 720. (6x5x4x3x2x1). Do you wish to continue (Y/N?)"

HERCULES
At least it's not 6 billion.

DIANA answers the computer's question. She types "Y". The screen goes back to the "How many numbers / items in your list?" screen. This time DIANA enters 7. The screen displays the following message "Calculating..." After a few moments the following message appears on the screen. "Number of possible combinations, 5040. (7x6x5x4x3x2x1). Do you wish to continue (Y/N?)". This time she types "n", and the computer returns to the "Formula" menu. DIANA selects the "Return to Main Menu" option. The computer does so. DIANA selects the "Exit Program" option. The computer does so. Once the computer returns to the DOS prompt, she turns it off.

DIANA
720 combinations for the first 6, and
5040 combinations for the remaining.

HERCULES
Somehow, I don't think it should be
this complicated.

DIANA
You're right.
New approach then.

DIANA heads to the table. HERCULES follows.

PAN TO:

13 TABLE #2

DIANA
Let's look at it as a logic puzzle.

HERCULES
A logic puzzle? I just said the gods and logic don't...

DIANA
Herc, trust me.

DIANA sits at the table. So does HERCULES. DIANA rips a page off a pad of paper, picks up her pen, and writes the following 6 names on the piece of paper. "Zeus, Poseidon, Hades, Demeter, Hestia, Hera". (All names are on the same line. In a row). Then, underneath that line, she places the numbers 1, 2, 3, 4, 5, and 6. (All on separate lines.) HERCULES is watching her, wondering what she is doing.

DIANA
Okay.
(beat)
Now logically speaking, since Zeus was "King of the Gods", he should be first, correct?

HERCULES thinks he understands.

HERCULES
I see where you're going now.

DIANA looks at him and smiles.

DIANA
Good.

DIANA writes "Zeus" beside number 1 and crosses his name off the row list.

DIANA
2 would be Hera since she was the "queen".

DIANA writes "Hera" beside number 2 and crosses her name off the row list.

DIANA
Number 3.
(beat)
Umm, that's a hard one.
(beat)
6 is definitely Hestia.

HERCULES
What makes you say that?

DIANA
Not much is mentioned about her. Of the 6, she is the one that most people know little or nothing about.

DIANA writes "Hestia" beside number 6 and crosses her name off the row list.

HERCULES
That leaves Demeter, Poseidon, and Hades.

DIANA
What order should they go in?

Momentary pause as they both think.

DIANA
Any ideas?

HERCULES
I'm thinking.

DIANA
Logic. Logic. Logic.

Momentary pause as both think.

DIANA
Hades is the underworld. When people think of him, they think of death. So...
(beat)
Let's put him at 5.

DIANA writes "Hades" beside number 5 and crosses his name off the row list.

DIANA
That leaves Demeter and Poseidon.

DIANA looks at the list, thinking. She notices a pattern. Numbers 1 and 5 are male, and numbers 2 and 6 are female. Following that pattern, number 3 would be male, and number 4 would be female. So, 3 must be "Poseidon" and 4 must be "Demeter".

DIANA
Got it. 3 is Poseidon, and 4 is Demeter.

DIANA writes "Poseidon" beside number 3 and "Demeter" beside number 4, then crosses both their names off the row list.

HERCULES
What makes you...

DIANA
The pattern.

HERCULES
Pattern?

DIANA
Look...

DIANA points to the list.

DIANA
1 and 5 are male. 2 and 6 are female.

HERCULES
Assuming they’re right to begin with.

DIANA gives him a look. He raises his hands in an "okay, surrender' motion. DIANA continues.

DIANA
That means 3 must be male and 4 must be female.

HERCULES
Now that we have the first 6, we have the next 7 to sort through. And there were 5040 combinations.

DIANA
But now we know there is pattern.
(beat)
Male, female, male, female...
(beat)
We can cut that number down drastically. Let's see who's left.

DIANA picks up the original list and writes the names of the remaining Olympians - "Apollo, Artemis, Ares, Hephaestus, Aphrodite, Athena, Hermes" - in a single row under the list of six.

DIANA
Okay. Let's split them up.

DIANA goes to the next line and breaks the list into two sets. Male and Female. On the "male" list she places "Apollo, Ares, Hephaestus and Hermes". On the "female" list she places "Artemis, Aphrodite and Athena". Then she writes the numbers 7, 8, 9, 10, 11, 12, and 13 each on their own line.

DIANA
Using the above pattern, male, female... We need to place these in their logical order.

HERCULES opens his mouth to say something. DIANA shushes him with a look.

DIANA
Don't say it.

DIANA looks back at the names.

DIANA
6 was Hestia which means 7 must be male.
(beat)
Either Apollo, Ares, Hephaestus, or Hermes.

Momentary pause DIANA looks at HERCULES.

DIANA
Which will it be? What is the logical order for those 4?

HERCULES
Hephaestus would be third, and Hermes would be fourth.

DIANA
Okay.

DIANA writes "Hermes" beside number 13 and "Hephaestus" beside number 11, then crosses their names off the list. DIANA looks at list.

DIANA
That leaves Apollo and Ares.

Momentary pause. HERCULES is quiet.

DIANA
I think Ares should be first and then Apollo.

DIANA looks up from list at HERCULES and notices the look on his face.

DIANA
I mean... War God vs. Sun God?
(beat)
Come on. No contest. War would win hands down.
(beat)
Besides, I believe Ares had more of a following anyway. Don't you agree?

Momentary pause. HERCULES seems to be pondering that thought. As much as he despises Ares, she is right.

DIANA
Hercules?
(beat)
Herc?

HERCULES
Right. Ares then Apollo.

DIANA writes "Ares" beside number 7 and "Apollo" beside number 9, then crosses their names off the list. DIANA looks at list.

DIANA
Now for Artemis, Aphrodite, and Athena.

HERCULES
That's easy. Aphrodite, Artemis, then Athena.

DIANA looks at HERCULES.

DIANA
I was going to say Athena, Artemis, Aphrodite.

HERCULES
Why?

DIANA
Look at the males. 7 and 9 are Ares or War and Apollo or Sun. Athena is also War and Artemis is the Moon so they should be 8 and 10. That leaves Aphrodite at 12.

HERCULES
Or it could be War and Love, followed by Sun and Moon. Remember we are dealing with the gods. I know them. Trust me. I'm right on this.

DIANA
Okay. Okay.

DIANA writes "Aphrodite" beside number 8, "Artemis" beside number 10, and "Athena" beside number 12, then crosses their names off the list. DIANA looks at list.

DIANA
Now all we have to do, is rewrite the chart.

DIANA rewrites the chart placing the names in the order they just settled on. HERCULES watches her rewrite it. Once done, she hands the new chart to HERCULES.

DIANA
Give it another try.

HERCULES takes the chart and goes back to the other table.

PAN TO:

14 TABLE #1

He sits at the table and touches his gauntlets. He looks to DIANA. The chart is in front of him as he reads it.

HERCULES
Here goes nothing.

HERCULES takes a deep breath, then recites the names.

HERCULES
Hail Zeus, Son of Cronus & Rhea. King of all Gods & men. Ruler of Heaven & Earth.
Hail Hera, Daughter of Cronus & Rhea. Sister & Wife of Zeus. Queen of Gods & of Heaven. Goddess of women & childbirth.
Hail Poseidon, Son of Cronus & Rhea. Brother of Zeus. God of the Sea.
Hail Demeter, Daughter of Cronus & Rhea. Sister & Ex-wife of Zeus. Goddess of Agriculture.
Hail Hades, Son of Cronus & Rhea. Brother of Zeus. God of the Underworld.
Hail Hestia, Daughter of Cronus & Rhea. Sister of Zeus. Goddess of the hearth.
Hail Ares, Son of Zeus & Hera. God of War.
Hail Aphrodite, Daughter of Zeus & Dione. Goddess of Love.
Hail Apollo, Son of Zeus & Leto. God of the sun and the arts.
Hail Artemis, Daughter of Zeus & Leto. Goddess of the moon & the hunt.
Hail Hephaestus, Son of Hera. Stepson of Zeus. God of Fire.
Hail Athena, Daughter of Zeus & Metis. Goddess of Wisdom & War.
Hail Hermes, Son of Zeus & Maia. Messenger to the Gods.

Again, nothing happens HERCULES is getting frustrated. Why isn't this working? DIANA goes to him.

HERCULES
Ugh.
(beat)
Don't tell me. We have to change the order again, right? I thought...

DIANA starts to massage his shoulders. He likes it.

DIANA
No.
(beat)
We have the right order.

Momentary pause. HERCULES is relaxing under her touch. He leans back in the chair.

DIANA
Think, Diana. Think.

Momentary pause HERCULES closes his eyes.

DIANA
The answer is probably staring us right in the face again.

HERCULES
Last time the answer was your bracelet.

Momentary pause. DIANA stares at the bracelet. She stops massaging his shoulders. He opens his eyes and notices her looking at the bracelet. He looks at it.

DIANA
You don't think it could be the answer again, do you?

HERCULES
I don't think so.

DIANA looks at the bracelet, and something in the inside corner catches her eye.

DIANA
Then again...
(beat)
...maybe it is.

HERCULES
What?

DIANA reaches for the bracelet, stretching her arm over his shoulder. She picks up the bracelet and looks more closely at what she saw. It looks like another symbol. The same symbol is in both the right, and left, inside corner. DIANA points to the middle symbol.

DIANA
Herc, if this symbol

DIANA points to Heph's symbol.

DIANA
belongs to Hephaestus who do these

DIANA points to the corner symbols.

DIANA
belong to?

HERCULES leans forward in his chair to get a look.

HERCULES
They look the same. But... I believe the symbol is not one but two.

DIANA
Two?

HERCULES
Yeah. They appear to be intertwined.

DIANA
(raise eyebrow)
Intertwined? Can you tell who the symbols belonged to?

HERCULES
They look like...

Momentary pause HERCULES tries to decipher the two symbols.

HERCULES
Ares and Aphrodite.

DIANA
Ares and Aphrodite? Are you sure?

HERCULES
Yeah. I'm sure.

DIANA
Why would...

DIANA remembers part of the myth of Aphrodite. That part that stated that she and Ares were lovers even though she was married to Hephaestus. DIANA says next line more to herself then to HERCULES.

DIANA
Could that be the answer?

HERCULES
What?

DIANA
Ares and Aphrodite were lovers, yet she was married to Hephaestus, and...

HERCULES
Whoa. What?
(beat)
Aphrodite isn't married to Heph. And she certainly isn't sleeping with Ares!

DIANA ignores HERCULES' statement.

DIANA
Maybe this was forged as a love cuff.
(beat)
You said the symbols were intertwined, like lovers, right?

HERCULES
I guess you could see it that way. But I told you, Ares...

DIANA
Maybe the bracelet is useless, unless...

DIANA pauses.

HERCULES
Unless what?

HERCULES waits for DIANA to continue. She doesn't. After a few moments he prompts her.

HERCULES
Diana?

DIANA
Unless the receiver and giver are lovers.

HERCULES
Oh.

DIANA is still behind HERCULES. She looks at him. She places her hands back on his shoulders and starts to massage them again.

HERCULES
What are you doing?

DIANA learns over and kisses his neck.

HERCULES
Diana?

DIANA
How badly do you want to get home?

HERCULES
You don't have to do this?

DIANA
I want to.
(beat)
And so do you.

DIANA looks at him.

DIANA
We've been stepping around this since you got here.

DIANA goes to his side and takes his hand in hers. He gets up from the table.

CONTINUE TO:

15 STAIRWAY

She leads him up the stairs.

CONTINUE TO:

16 UPSTAIRS

They reach the top of the stairs and go through the kitchen to the hallway.

CONTINUE TO:

17 HALLWAY

They walk down the hall and stop at the bedroom door. She opens the door. He stops.

HERCULES
Diana, I...

DIANA looks at him.

DIANA
You could stay here till hell freezes over if you want to try all 6 billion combinations or you can trust me and...

HERCULES
Diana, this isn't right. I...

DIANA wraps her arms around his neck.

DIANA
Has anyone ever told you that you talk too much?

HERCULES raises an eyebrow.

HERCULES
What?

DIANA kisses him. He gives in. He wraps his arms around her and picks her up.

CONTINUE TO:

18 BEDROOM

He carries her across the room and lays her on the bed. He breaks the kiss and looks at her.

HERCULES
Are you sure you want to do this?

DIANA smiles at him and looks deep into his eyes.

DIANA
Since the moment you stepped out of my pool.

She slides her arms down his chest, and then under his shirt. She removes his shirt and pulls him close.

DIANA
Now, just shut-up and kiss me.

HERCULES kisses her. They make love.

CUT TO:

TUESDAY JUNE 11th 1996

19 BEDROOM (10:00AM)

DIANA wakes up. HERCULES is gone.

DIANA
No, he wouldn't.

DIANA gets out of bed, throws on her long nightshirt, and then exits the room, running.

CONTINUE TO:

20 HALLWAY

She runs down the hall to the kitchen.

CONTINUE TO:

21 KITCHEN

She runs through the kitchen to the stairs.

CONTINUE TO:

22 STAIRS

She stops at the top of the stairs. She can hear a female voice downstairs.

DIANA
Who is he talking to?

DIANA slowly heads down the stairs.

CONTINUE TO:

23 BASEMENT - TABLE #1

HERCULES is sitting at table #1. There is, what appears to be, a hologram of NEMESIS delivering a message. DIANA gets to the bottom of the stairs as the message is finishing. DIANA can't understand what the voice is saying, as Nemesis is speaking in the language of the Gods. HERCULES can understand her though. Here is the translation of the end of Nemesis' message. HERCULES is writing down what NEMESIS is saying.

NEMESIS
...Ares and Hermes are side by side. Artemis passes them on her way to Apollo who is behind Aphrodite who is trailing behind Ares and Hermes. Zeus surrounds them.

The hologram disappears. DIANA goes to HERCULES. The sound of her voice startles him.

DIANA
Were you really planning on leaving without saying goodbye?

HERCULES turns to her. He can see she is upset. He rises from the table and goes to her.

HERCULES
I thought it would be better. But...

DIANA
But what?

HERCULES kisses her. After about 7 seconds, he breaks the kiss. DIANA remembers the hologram.

DIANA
Who was that?

HERCULES
Nemesis.

DIANA
Nemesis? Really?
(beat)
What did she have to say?

HERCULES
She said that I have to wait until Ares and Hermes are side by side. Artemis passes them on her way to Apollo who is behind Aphrodite who is trailing behind Ares and Hermes. Zeus surrounds them.

DIANA
Which means?

HERCULES
I have no idea.

DIANA
But... once all that happens, you just recite...

HERCULES
We recite it.

DIANA
(look at him)
We?

HERCULES
Apparently, there are a different set of instructions for each third piece.

DIANA
You mean...

HERCULES
Since we used a love cuff...

DIANA
(smile)
Told you it was a love cuff.

HERCULES
(smile)
Since we used a love cuff, we must recite the passage.

DIANA
So we say it together, then.

HERCULES
(look at her)
No. We alternate names.

DIANA
Oh.
(beat)
Now all we have to do is figure out what Nemesis' new message means.

HERCULES
Why is nothing ever easy with them? Why must it always be so cryptic.

PAN TO:

24 TABLE #2

DIANA goes to the table and picks up a pen and a piece of paper.

DIANA
What was the message again?

HERCULES repeats the message. DIANA writes it on the piece of paper. She places each sentence on its own line.

HERCULES
Ares and Hermes are side by side. Artemis passes them on her way to Apollo who is behind Aphrodite who is trailing behind Ares and Hermes. Zeus surrounds them.

DIANA
(look at paragraph)
Obviously, it is a code of some sort.

HERCULES
Obviously.

DIANA
(look at Hercules)
And you have no idea what it means?

HERCULES
None. I was hoping you'd know.

DIANA reads it, thinking.

DIANA
Ares, Hermes, Artemis, Apollo, Aphrodite, Zeus.
(beat x2)
What do they all have in common?

HERCULES
They're all Olympians.

DIANA shakes her head "no".

DIANA
We had to know that to get this message.
(beat)
It's something else.

DIANA highlights the Gods names in the paragraph. HERCULES starts guessing.

HERCULES
Zeus is the father of the other five.

DIANA shakes her head "no".

DIANA
That's not it either.

HERCULES
Apollo & Artemis are the sun & moon. Aphrodite & Ares are love & war. Her...

DIANA
Wait. I think I've...

DIANA writes down what she says under the passage.

DIANA
Apollo=Sun. Artemis=Moon. Ares=Mars. Aphrodite=Venus. Hermes=Mercury. Zeus=Jupiter.
(beat)
That's it.

HERCULES looks to DIANA, partially confused.

HERCULES
Apollo and Artemis I understand. But...
(beat)
Mars, Venus, Mercury, and Jupiter?

DIANA
The gods of Ancient Rome were much the same as your gods. The only difference were their names.
(beat)
Ares became Mars, Aphrodite became Venus, Hermes became Mercury, and Zeus became Jupiter.

HERCULES
So, what do the Roman gods have to do with getting me home?

DIANA
Mars, Venus, Mercury, and Jupiter are not only the names of Roman gods ... They also happen to be names of five of the nine planets in our solar system.

HERCULES
Planets? Solar System?

DIANA
A solar system consists of a group of planets. A planet is a...

Momentary pause. DIANA tries to think of how to describe what a planet is.

DIANA
...a... well, Earth is a planet.
(beat)
Our solar system has 9 planets.
(beat)
Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto.

HERCULES
Okay. I still don't see what...

DIANA
I think Nemesis' message is referring to the position of the planets.

HERCULES
How can you tell where a planet is, in relationship to another planet?

DIANA
I have a computer program that should help with that.
(beat)
Come.

DIANA and HERCULES go to the computer.

25 COMPUTER

DIANA turns it on. She types "SKYGLOBE" at the DOS prompt. The computer activates the SKYGLOBE program. A star map appears on the screen. DIANA has the settings set to display all the constellations and their names, all Messier and NGC objects, all planets, the sun, the moon, the horizon line, the ecliptic line, and the RA-Dec grid lines. The setting is for current date and time, Toronto, North.

HERCULES
What is that?

DIANA
It's a map of all the stars in the sky.
(beat)
Using this we can see where stars will be in the future, where they were in the past, and where they are now.

HERCULES
So, what are we looking for?

DIANA
We are looking for the next time that Mars and Mercury are side by side.
(beat)
Once we find that, we have to make sure that the moon is passing them, and that Venus and the sun are behind them.

HERCULES
What about Zeus, I mean Jupiter?

DIANA
It should be close by.

DIANA advances the map in hours. She stops at June 13th, 1996, 8:00pm.

DIANA
There.

DIANA zooms in as close as she can on "Taurus". "Taurus" takes up the whole screen, displaying the information they are looking for. DIANA explains the map to HERCULES. She points to the objects as she says them.

DIANA
See.
(beat)
The moon is passing Mercury, which is beside Mars.
(beat)
And on its way to the sun, which is behind Venus.
(beat)
And the sun and Venus, are trailing behind Mercury and Mars.

HERCULES
So where is Jupiter?

DIANA
Good question.

DIANA looks at the screen. She can't see Jupiter anywhere. She is about to continue searching, thinking that they might have the wrong place, when she notices that all the planets are within the constellation "*Taurus*".

DIANA
Zeus surrounds them! Of course.

HERCULES is confused.

HERCULES
What?

DIANA
All the planets are within the constellation of Taurus.
(beat)
Therefore, you could say that Taurus surrounds them, right?

HERCULES isn't quite sure he knows what she is talking about, and hesitantly agrees.

HERCULES
O-kay.

DIANA
Taurus is supposed to be the Cretan Bull of Mythology.

HERCULES still looks confused.

DIANA
The one that Zeus transformed himself into to romance Europa.

HERCULES still doesn't see the connection.

DIANA
Zeus is Taurus. And since Taurus surrounds the planets, Zeus surrounds the gods.

HERCULES looks at her, looking for an explanation.

HERCULES
So, what does all this mean?

DIANA
It means...

DIANA looks at the top left corner of the screen, to check the date and time of this alignment.

DIANA
We try again at 8pm on the 13th.

HERCULES
Which is?

DIANA looks back at HERCULES.

DIANA
In 2 days.

DIANA and HERCULES share a look.

JUMP TO:

THURSDAY JUNE 13th 1996

26 BASEMENT - TABLE #1 (8:00PM)

HERCULES and DIANA are sitting at the table. Their hands are touching the linked gauntlets and bracelet, which are being held over Nemesis' pendant.

DIANA
You ready?

HERCULES
As I'll ever be.

DIANA
It was great meeting you.

Momentary pause. HERCULES smiles at her.

HERCULES
Same here. It's nice to know that the world does have a future.

HERCULES learns over the table and kisses her.

DIANA
Well... Let's get started.

They each have a copy of the list in front of them.

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

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

The gems on the gauntlets start to glow, brighter and brighter after each name is said. DIANA and HERCULES don't notice.

HERCULES
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.

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

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

HERCULES
Hail Ares, Son of Zeus & Hera. God of War.

DIANA
Hail Aphrodite, Daughter of Zeus & Dione. Goddess of Love.

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

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

HERCULES
Hail Hephaestus, Son of Hera. Stepson of Zeus. God of Fire.

DIANA
Hail Athena, Daughter of Zeus & Metis. Goddess of Wisdom & War.

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

As soon as the last word is spoken, there is a flash of light and both HERCULES and DIANA vanish.

Nemesis’s pendant is still on the table, but the bracelet and gauntlets are gone.

CUT TO:

DAY 1

27 ANCIENT GREECE

HERCULES and DIANA appear in a meadow. They look at their arms and notice that DIANA's wearing her bracelet, and HERCULES is wearing his gauntlets. They both turn and look at each other.

HERCULES / DIANA
Uh-oh!

They look at their surroundings. Each for a different reason. He's trying to figure out where they are, and she is just admiring the view. After a few moments, HERCULES gets his bearings straight and heads off in a southwesterly direction.

DIANA
Hey, wait up.

DIANA follows him.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 3: The Return

By

Debbie Roche

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

1998
Revised: 2024

DAY 1 (CONT)

1 EXT: MEADOW

HERCULES and DIANA are walking.

DIANA
How did this happen? I thought only you were supposed to return.

HERCULES
We must have done something wrong.

DIANA
I don't think so. We followed all the steps.

They walk on. After a few moments DIANA stops and looks around.

DIANA
This isn't so bad actually.

HERCULES stops and looks at her.

DIANA
I've always wanted to see Ancient Greece

Momentary pause. DIANA is still looking at the whole area.

DIANA
I've read so much about it. I feel like I know it.
(beat)
The Gods... The Heroes...

Momentary pause. They start walking again.

DIANA
Maybe I'll meet some of them!

DIANA gets a thoughtful look.

DIANA
Or some of the mythical creatures I've read about!

HERCULES
Like?

DIANA
Like...
(beat)
Centaurs. I always wanted to meet a Centaur. They've always seemed so...
(beat)
I don't know, unreal.
(beat)
A breed of half-man, half-horse. Fathered by Ixion.

HERCULES stops and looks at her.

HERCULES
I know what they are.

DIANA
Right. Sorry.

HERCULES
You want to meet one?

DIANA's eyes light up like a Christmas tree.

DIANA
Yes.
(beat)
Maybe I can finally get an answer to a question that has always bothered me.

HERCULES
Oh, and what might...

DIANA
I always wanted to know why there never seemed to be any mention of female centaurs in mythology. Did they, do they, exist? Have you ever seen a female centaur?

HERCULES
(raise eyebrow)
Come to think of it, no.

Momentary pause. HERCULES thinks.

HERCULES
But I'm sure they're around. I mean, centaurs have to come from somewhere, right?

The following line is said in a half-jokingly tone.

HERCULES
They can't just reproduce themselves.

DIANA
I don't know about that.
(beat)
This is, after all, Ancient Greece we're talking about.
(beat)
If Echidna, a half-woman, half-serpent, can be the mother of a lion, a three-headed dog, a giant, and a hydra...

DIANA pauses, letting her statement sink in. DIANA starts to walk again.

She walks past HERCULES who is thinking about what she said. He follows her. It doesn't take long before they are walking side-by-side. After a few moments, he turns to her.

HERCULES
So, was that a yes?

DIANA
Was what a yes?

HERCULES
To meeting a centaur.

DIANA
Yes, it was a yes. You know any?

HERCULES
A few.

DIANA remembers HERCULES telling her about Cheiron.

DIANA
Of course you do. You told me your teacher at the academy was a centaur. Cheiron. Right?

HERCULES
Right.

DIANA
You'll really introduce me to one?

HERCULES
On one condition.

DIANA
Name it.

HERCULES
You have to stop referring to this

HERCULES indicates their surroundings.

HERCULES
as Ancient Greece. It's just Greece.

DIANA
Right.
(beat)
So, when can I meet one?

HERCULES
We should be passing Deric's place on the way.

DIANA
Deric?

DIANA stops walking.

DIANA
What sort of name is Deric?

HERCULES stops and turns to her.

HERCULES
What's wrong with Deric?

DIANA
Nothing. But... for a centaur?

HERCULES
What sort of name should a centaur have?

DIANA
(think)
I don't know.

HERCULES gives her a look and continues. She watches him walk off. She mutters the following line more to herself than to him.

DIANA
Maybe something a little more, Greek.

DIANA follows HERCULES. She catches up to him and looks at him.

DIANA
You said, "on the way".

HERCULES
Yes. He lives halfway between Athens and Piraeus. And Athens is behind us.

DIANA
Piraeus? Never heard of it. Why are we going to...

HERCULES
To catch a boat.

DIANA
A boat? Why? Where are we going?

HERCULES
Corinth.

DIANA
Corinth? What's in Corinth?

Pause. HERCULES doesn't answer her.

DIANA
Herc?

HERCULES still doesn't answer her.

DIANA
Hercules?

HERCULES still doesn't answer her.

DIANA
What's in Corinth?

HERCULES still doesn't answer her. He just keeps on walking.

JUMP TO:

2 EXT: DERIC'S PLACE

DERIC is painting. He is positioned in such a way behind the easel that anyone approaching wouldn't know he was a centaur, unless of course they knew he was a centaur. HERCULES and DIANA approach. DERIC looks up and sees them coming. HERCULES waves to him. DERIC waves back. DERIC puts down his paint brush and comes out from behind the easel. When DIANA notices he is a centaur, even though she knew she was meeting one, she is shocked. Her mind is telling her that he can't be real. DERIC trots over.

DERIC
Hercules! It's been a while, my friend. What brings you to my humble abode?

HERCULES
I'd like you to meet a friend of mine. Deric, this is Diana. Diana, Deric.

DERIC offers DIANA his hand. She takes it. They shake hands. They let go. DIANA stares at DERIC. DERIC wonders what the stare is for. DERIC addresses HERCULES.

DERIC
Is she all right?

DIANA
I'm fine. It's just that... that...

DERIC
You look like you've never seen a centaur before?

DIANA
I haven't.
(beat)
I've seen pictures and read stories. But... I've never seen a real...

HERCULES decides to change the subject before DIANA says something she might regret.

HERCULES
Where are Lyla and Kefor?

DERIC
In the house. Come, I'll take you to them.

DERIC turns and heads to the house. HERCULES and DIANA follow. HERCULES whispers to DIANA.

HERCULES
Watch what you say.

DIANA's system has just about gotten use to the fact that DERIC is real and not an illusion, when KEFOR comes trotting out of the house.

DIANA
(mutter)
Oh my god! An infant centaur! I...

HERCULES hears her comment, but DERIC doesn't.

KEFOR
Daddy!

KEFOR hugs DERIC.

DERIC
Where's mommy, Kefor?

KEFOR points to the house.

KEFOR
Kitchen.

They continue to the house. KEFOR goes to HERCULES and DIANA. He trots alongside of them, all the way to the house.

KEFOR
Hi, Herc!

HERCULES
Hi, Kefor. You being a good boy?

KEFOR nods a "yes", and then points at DIANA.

KEFOR
Who's she?

HERCULES
This is my friend Diana.

KEFOR
Hi, Diana.

DIANA
Hi, Kefor.

They reach the house. DERIC opens the door.

CONTINUE TO:

3 INT: HOUSE

HERCULES, DIANA, and KEFOR enter the house. HERCULES enters first, followed by DIANA, followed by KEFOR. DERIC enters and closes the door behind him. KEFOR trots off to another part of the house.

CONTINUE TO:

4 INT: KITCHEN

LYLA is setting the table. DERIC enters the kitchen.

DERIC
Lyla, we have visitors.

LYLA
Who?

HERCULES and DIANA enter. LYLA turns around. She is happy to see HERCULES.

LYLA
Hercules?!?

HERCULES
Hi.

LYLA runs to him and hugs him. DIANA is shocked when she sees LYLA. She's not sure what she was expecting, but LYLA has her thinking.

HERCULES
Lyla, this is Diana. Diana, Lyla. Deric's wife.

DIANA
You're Kefor's mom?

DIANA is stunned. She wonders (1) how a human female could give birth to a baby that is half-horse, (2) how a human female could carry, inside of her, for 9 months, something that is half-horse, and (3) how LYLA could have gotten pregnant in the first place.

LYLA
Yes.

DIANA
Wow.

LYLA looks to HERCULES.

LYLA
I was just getting lunch ready. You and your lady friend are welcome to join us.

LYLA flashes a smile.

LYLA
(beat)
We have a lot to catch up on.

HERCULES looks to DIANA. He can tell her mind is racing with questions. Then he gets an idea.

HERCULES
Sure, thanks.

LYLA
I'm so sorry I missed the wedding.

DIANA looks at LYLA. Did she say "wedding?" Who got married?

LYLA
I really wanted to go but...

HERCULES
Don't worry about it.

DIANA
Wedding?

HERCULES, and everyone else goes on talking, ignoring DIANA.

LYLA
Deric told me all about it, and how Hera nearly killed you.

DIANA
Wedding?

HERCULES
We were very lucky. But everything worked out.

DIANA
Excuse Me!!!

Everyone stares at DIANA.

DIANA
What wedding are we talking about?

HERCULES
My mother's.

DIANA
(raise eyebrow)
Your mother got married? To who?

LYLA
I thought all of Greece knew by now! Where have you been?

HERCULES jumps in before DIANA can say anything.

HERCULES
Jason. She married Jason.

DIANA
Jason? Jason who?

HERCULES
Jason, Jason.

DIANA gives him a look that says she has no idea who he means.

DERIC
Thee Jason.

DIANA looks at DERIC.

DERIC
The one that lead the Argonauts.

DIANA looks to HERCULES.

DIANA
Your mother married Jason of the Argonauts?

HERCULES nods affirmatively.

DIANA
The same Jason you went to the academy with.

HERCULES nods affirmatively.

DIANA
Isn't he, like, only four years older than you?

HERCULES
I...

DIANA
Forget it. I...

DIANA thinks of something.

DIANA
Wait...
(beat)
I thought Jason married Medea.

HERCULES
He did. She...
(beat)
...she died.

DIANA
That's right.

DIANA sorta mumbles the next bit. It is audible but not clearly.

DIANA
Upon learning that Jason was going to divorce her for Glauce, she decided to punish him by not only killing Glauce, but also killing her own children by Jason, and then killing herself. But...
(beat)
...it never said anything about Jason remarrying. There is no mention in anything I've ever read about Jason marrying Alcmene. It wasn't in any of the stories, or legends, and something like this, would have...

LYLA
It only happened a short while ago. Of course you wouldn't have read anything about it.

DIANA mutters the following line more to herself than to anyone else.

DIANA
I thought I'd read everything on mythology. But obviously a few stories were never told.

DERIC and LYLA are giving DIANA a strange look.

DIANA
I wonder what else got lost over the millennia.

HERCULES heard most of what DIANA said. He gives her a shut-up look. LYLA heard pieces of it too.

LYLA
Mythology? Millenia? What...

DIANA wonders if she can take her foot out of mouth. She didn't mean for that sentence to be heard.

DIANA
Uh, I...

LYLA notices DIANA's outfit.

LYLA
That's an interesting outfit you're wearing. Where did you get it?

For the first time since arriving in Greece, HERCULES and DIANA realize that DIANA is dressed in 20th Century clothing. Futuristic clothing. Now, more than ever, HERCULES realizes that he will have to act on that idea he got a while ago.

HERCULES
It's a long story.

DIANA gives HERCULES a "you're not planning on telling them the truth, are you?" look. HERCULES looks to LYLA and DERIC.

HERCULES
And if you want to hear it, you must promise never to tell anyone what I tell you.

DIANA
Herc, I don't think you should...

HERCULES looks at DIANA.

HERCULES
Diana, I know what I'm doing.

DIANA
O-kay.

HERCULES
Besides, Deric is going to provide you with an answer to "where are you from" for the next person who asks.

DIANA and DERIC say their lines simultaneously.

DERIC
I am?

DIANA
He is?

HERCULES looks to DERIC.

HERCULES
You are.

Momentary pause. DERIC and DIANA exchange a look, then all eyes turn to HERCULES.

HERCULES
First, I'll tell you where she is from. Then we'll work out where she is going to be from.

DIANA
We will?

HERCULES
Yes. We will.

DIANA
But...

HERCULES just stares at her.

DERIC
I take it this is going to be a really, long, story.

HERCULES
Not too long.

LYLA
Shall we sit down?

HERCULES, DIANA, and LYLA, sit at the table. DERIC stands at the head of the table - arms crossed.

HERCULES
It all started in Cyzicus...

JUMP TO:

5 LATER

HERCULES has finished telling DERIC and LYLA the story.

DERIC
Diana is from the future. Is that what you're saying?

HERCULES
Yeah.

LYLA
So, what's the future like, Herc.

HERCULES
Now that... I can't tell you.

DERIC
How can we help?
(beat)
You were saying something about...

HERCULES
People are bound to ask where she's from, where she grew up.

DERIC
So, you want us to help you come up with an answer.

HERCULES
Not really.
(beat)
I want you to be the answer.

DERIC
What?

DIANA
Yeah, what?
(beat)
We never discussed a cover story. I...

HERCULES look at DIANA.

HERCULES
I'm not sure how long you've going to be here, and ever since we got back, I've been trying to think of a back story.

Momentary pause. HERCULES looks to DERIC.

HERCULES
Deric seems as good a choice as any.

DIANA
Oh, and what has the great Hercules come up with.

HERCULES glares at her, then addresses them all.

HERCULES
Diana was abandoned as an infant. Left in the woods. Deric was passing by and heard crying. He went to investigate and found Diana. He decided to bring Diana back to his place and try to locate her family. He couldn't find them. He decided to raise her himself. When she turned 16, she left Deric. She set out to find out who she really was.

Momentary pause.

DIANA
Sounds possible.
(beat)
Do I ever learn who my parents are, were?

HERCULES gives her a "what do you think?" look.

HERCULES
No. How...

DIANA
I guess I can live with that story.
What about you, Deric?

DERIC
I guess so.

HERCULES
Good.

HERCULES decides to change the subject. He looks to DERIC.

HERCULES
Was that a painting you were working
on when we arrived?

DERIC
Yes. Would you like to see it?

HERCULES
I'd love too.

DERIC and HERCULES exit the room. DIANA looks to LYLA.

DIANA
Anything I can help you with?

LYLA
What?

DIANA
Lunch. Do you need any...

LYLA
Sure. You can help me finish setting
the table.

DIANA and LYLA start to put the stuff on the table. DIANA wonders if she should ask LYLA all the questions that had flooded her mind earlier. LYLA wonders if she should ask DIANA some questions about the future.

6 TIME FLIES MONTAGE

INT: KITCHEN -- They have lunch and talk some more. (Note: KEFOR joins the table for lunch, then trots off.)

EXT: DERIC's PLACE -- DERIC and LYLA see HERCULES and DIANA to the door. They say their goodbyes. HERCULES and DIANA leave. They continue on their way to Piraeus

EXT: ROAD TO TOWN -- They have an uneventful journey from Deric's to town.

EXT: TOWN -- HERCULES and DIANA stop at a local dress merchant to get DIANA a dress. One from this century. They look around for a while, and then continue on their way.

EXT: ROAD TO PIRAEUS -- They continue on their way.

CONTINUE TO:

7 TIME RESUMES (EXT: OPEN AREA - EARLY EVENING)

HERCULES and DIANA are walking along a path. A band of thugs appear and their leader addresses HERCULES.

LEADER
Hera says, "Welcome back!"

HERCULES
Of course she does.

The leader turns to address his men.

LEADER
Kill him!!!!

HERCULES
Here we go again.

The thugs charge HERCULES.

HERCULES
It's nice to know things haven't changed.

A fight breaks out. DIANA uses what little she knows of hand-to-hand combat (ie: Kung-Fu) to help out. HERCULES is surprised

that she knows how to fight so well. Between them they take care of the band of thugs. HERCULES goes to DIANA. DIANA is dusting herself off.

DIANA
Man, she really does hate you, doesn't she?

HERCULES
You could say that.

HERCULES stares at her.

DIANA
What?

HERCULES
Where’d you learn to fight like that?
(beat)
The only person I've ever seen use moves like that is Iolaus!

DIANA
There's that name again.
(beat)
Iolaus.
(beat)
Will I get to meet him?

HERCULES, thinking she is avoiding the question, gives her a look.

HERCULES
Can you just answer the question?

DIANA
A friend of mine taught me. Years ago. Or should I say years from now. I'm surprised I remembered!

They start walking again.

HERCULES
If you can do that much damage without a weapon, I'd hate to see what you could do with one.

DIANA raises an eyebrow and looks at HERCULES.

DIANA
Weapons?

HERCULES
Yeah. You know, like a sword, club, bow & arrow...

DIANA
Never handled a weapon.

HERCULES
Never?

DIANA
Well, I've pretended.
(beat)
You know, play swords and all. But real weapons? No. Never.

HERCULES
I could have someone teach you if you want?

DIANA
That depends on who you have in mind.

HERCULES flashes her a smile.

HERCULES
My sister is pretty good with a bow and arrow.

DIANA raises an eyebrow and looks at HERCULES.

DIANA
Sister?

HERCULES
So is...

DIANA realizes who HERCULES is referring to.

DIANA
Wait...

DIANA grabs HERCULES arm and they stop walking.

DIANA
You meant Artemis, didn’t you?

HERCULES
Who else?

DIANA
Ha. Yeah, sure.

DIANA's next line is both sarcastic and serious. (She says it sarcastically, but she is kinda serious.)

DIANA
And, uh, while we're at it, Ares can teach me to use a sword.

HERCULES
Ares?

DIANA
He is the God of War, isn't he?
(beat)
Who better to teach me...

HERCULES
Ares can't be trusted!

HERCULES gives her a look. DIANA senses something in the tone in his voice and realizes he really doesn't like Ares. She decides to play it cool. She walks up to him and wraps her arms around his neck.

DIANA
Why, Hercules, do I detect a hint of jealously in your voice?

HERCULES
(raise eyebrow)
Jealous? Me? Of Ares?

DIANA
Or is it that you don't trust me?

HERCULES is confused. He looks at her. She looks at him.

After a few moments, he kisses her. Deeply and passionately. He breaks the kiss.

HERCULES
I'll think about it.

HERCULES walks on. DIANA follows.

CONTINUE TO:

8 TIME FLIES

They continue on to Piraeus.

CONTINUE TO:

9 EXT: PIRAEUS (9:00PM)

They walk into town. They see a boat getting ready to set sail. They run to catch it. HERCULES addresses the captain.

HERCULES
Excuse me?

The captain looks at him.

HERCULES
Could you tell me where this boat is headed?

The captain notices DIANA, and smiles at her.

CAPTAIN
Corinth.

HERCULES
Really? When do you plan on arriving?

CAPTAIN
If Poseidon smiles on me, we should be arriving in port by mid-day.

HERCULES
Mid-day? That's great.

The captain looks at DIANA again, and then back at HERCULES.

CAPTAIN
You two, uh, need a ride?

HERCULES
If you don't mind.

CAPTAIN
No problem step aboard.

HERCULES
Thanks.

HERCULES and DIANA get aboard. The captain offers his hand.

CAPTAIN
Name's Acmadeus.

HERCULES offers his hand.

HERCULES
Hercules.

ACMADEUS
(raise eyebrow)
Hercules?

HERCULES
(nod)
And this is Diana.

ACMADEUS gives DIANA a mock salute, then looks back at HERCULES.

ACMADEUS
Follow me. I'll show you where you can sleep.

ACMADEUS walks off. HERCULES and DIANA follow him.

CUT TO:

NEXT DAY (DAY 2)

10 EXT: PALACE GATES - CORINTH (EARLY EVENING)

HERCULES and DIANA approach the palace as the sun is setting. They enter the gates. HERCULES is ahead of DIANA. DIANA sees

HERCULES approach one of the guards and ask him something. She reaches them in time to hear the guard's reply.

GUARD
They’re in the garden.

HERCULES
Thanks.

They enter the palace grounds.

CONTINUE TO:

11 EXT: PALACE GROUNDS

HERCULES heads to the garden. DIANA follows.

DIANA
You know the king of Corinth?

HERCULES
You could say that.

Pause. DIANA thinks to herself.

DIANA (THOUGHT)
So, this is the home of the King of Corinth. Nice. Who was the king at this point? Come on Diana, you should know this? Why isn't it coming to me? And why exactly are we here?

DIANA looks to HERCULES. Her line is said as they enter the garden.

DIANA
Herc, why are we here?

CONTINUE TO:

12 EXT: GARDEN

ALCMENE, JASON, IPHICLES, RENA, and IOLAUS, are sitting around. ALCMENE looks up at the sound of DIANA's voice. She sees HERCULES and is filled with joy.

ALCMENE
Hercules!!!

Everyone looks up. ALCMENE runs to HERCULES and gives him a big hug. DIANA is wondering who these people are.

ALCMENE
Iolaus told us that Hera...

HERCULES
Mother, please. I'm okay.

DIANA
Mother?

The rest of her line is said in her head as she looks at the rest of the people in the garden.

DIANA (THOUGHT)
If she's his mother... that means that one of those guys must be Jason? I wonder which one?

JASON, IPHICLES, and IOLAUS head over. ALCMENE lets HERCULES go.

IOLAUS
What happened, Herc? How'd you get back? Hera said...

HERCULES looks to IOLAUS and answers all three of his questions.

HERCULES
I don't know. I don't know. And I really don't care what Hera said.

IPHICLES
Who is your lady friend, brother?

DIANA looks at HERCULES and raises an eyebrow in surprise.

DIANA
Brother?

DIANA looks back at IPHICLES. IPHICLES takes DIANA's hand and kisses it.

As HERCULES is saying line, DIANA notices the crown.

HERCULES
Sorry. Diana, this is my brother Iphicles. King of Corinth.

DIANA smiles at IPHICLES. IPHICLES nods a hello.

DIANA
I didn't know your brother was the King of Corinth! How'd that happen?

IPHICLES
That is a story better saved for later.

HERCULES
This is his wife, Rena.

DIANA and RENA shake hands and nod a "hello".

HERCULES
This is my mother, Alcmene.

DIANA and ALCMENE shake hands.

DIANA
Nice to meet you. You must be very proud of your son.

ALCMENE smiles. DIANA looks to HERCULES.

DIANA
He's so...

HERCULES cuts her off.

HERCULES
This is Iolaus. My best friend.

DIANA and IOLAUS shake hands.

DIANA
So, you're the Iolaus I've heard so much about!

IOLAUS is startled and surprised.

IOLAUS
You've heard of me?

DIANA
Yes. I have. You sound surprised?

IOLAUS
A little. Yeah. No one ever seems to know me. I guess that's to be expected when you hang around with people like Herc though. Right?

IOLAUS laughs. DIANA thinks to herself again.

DIANA (THOUGHT)
Okay, that's Iphicles, and that's Iolaus. That means that he, is Jason. He looks a lot more than 4 years older than Herc. I wonder...

DIANA gives HERCULES a look. HERCULES turns to JASON.

HERCULES
And this, is Jason. My friend and new stepfather.

DIANA and JASON shake hands.

DIANA
I just heard of your wedding. Congratulations.

JASON
Thank you.

DIANA
I'd love to talk about some of your adventures later. If you don't mind.

JASON
I'd love too.

Short pause. HERCULES looks back to DIANA.

HERCULES
Everyone, this is Diana. Without her help I wouldn't be here.

IOLAUS whispers to HERCULES.

IOLAUS
So, you've been with her all this time? I don't blame you for staying away as long as you did.

DIANA wonders what IOLAUS is saying.

IOLAUS
I only have one question? Why'd you come back at all? She looks like...

HERCULES nudges him in the side. IOLAUS mutters an "ow". HERCULES then looks at him.

HERCULES
I know this is going to sound like a stupid question, but... Just how long have I been gone?

IOLAUS stares at HERCULES.

HERCULES
Just answer the question. Please?

IOLAUS
Two months.

HERCULES
Two *months*?

HERCULES and DIANA exchange a look. He only spent 2 weeks in the future, yet 2 months passed here.

IOLAUS
Yeah. Two months.
(beat)
Are you sure all right, Herc?

HERCULES
I'm fine. It's just that it hasn't felt like two months since...

IOLAUS
Maybe you were having so much fun, that time just flew by.

DIANA
Well, that's what they say, isn't it? Time flies when your having fun!

IOLAUS looks to DIANA.

IOLAUS
They? Who are they?

DIANA
They. The ones that make up all those sayings.

IOLAUS raises an eyebrow. He's not sure he understands but decides to shrug it off.

IOLAUS
Oh.

ALCMENE looks to HERCULES.

ALCMENE
Can you stay a while? Or are you just passing through on your way to save some...

HERCULES laughs.

HERCULES
We can stay for a while, mother.

HERCULES looks to the garden entrance, and jokingly adds the following.

HERCULES
Unless someone comes charging in right now and demands that I...

ALCMENE laughs knowing that HERCULES is kidding.

ALCMENE
You're such a kidder. I don't know where you get it from.

A servant enters and addresses IPHICLES.

SERVANT
Dinner is served, my lord.

IPHICLES
We'll be right there. Please set two extra plates. My brother and his lady friend will be joining us.

SERVANT
Yes, my lord.

The servant leaves. HERCULES looks to IPHICLES.

HERCULES
How do you like being King?

IPHICLES
It has its moments, little brother.

DIANA is taken aback by what IPHICLES just said. She looks at him with a raised eyebrow.

DIANA
Little brother?
(beat)
Thought you two were twins?

Now it's IPHICLES turn to be surprised. (Everyone else has a surprised look as well.)

IPHICLES
Where'd you hear that?

DIANA's not sure how to answer that. She notices the look that HERCULES is giving her.

DIANA
I... I...

IPHICLES
I was 6 when he was born.

DIANA stares at IPHICLES.

DIANA (THOUGHT)
6? That can't be right. Every story said they were twins. Every...

DIANA looks at JASON.

DIANA (THOUGHT)
Wait. If Iphicles is 6 years older than Herc, that means he is 2 years older than Jason. But why does Jason look so much older than them? What could have happened to Jason to....

HERCULES recognizes the look on DIANA's face. It's the look she gets when something isn't making sense to her. She notices him staring at her and is about to say something when JASON speaks breaking the silence.

JASON
Well, shall we go eat?
(beat)
I don't know about you guys, but I'm starving.

HERCULES agrees with him. He knows that at any moment DIANA's curiosity might get the better of her and she'll put her foot in her mouth again.

HERCULES
So am I.

ALCMENE looks at HERCULES.

ALCMENE
And during dinner, you can tell us what you've been up to during the last two months.

They all head out of the garden toward the dining room.

CONTINUE TO:

13 HALL TO PRIVATE DINING ROOM

Everyone heads to the dining room.

CONTINUE TO:

14 PRIVATE DINING ROOM

They enter the room. Everyone takes a seat at the table.

The table has 4 chairs on the north side (empty, HERCULES, DIANA, IOLAUS), 4 chairs on the south side (empty, JASON, ALCMENE, empty), 1 chair on the east side (IPHICLES) and 1 chair on the west side (RENA).

DIANA
This looks good.

They start to eat. After a few moments, DIANA looks to IPHICLES.

DIANA
Tell me, how did you manage to become King of Corinth?

IPHICLES
That is an interesting story.
(beat)
It all started when Jason here

IPHICLES looks to JASON.

IPHICLES
decided he wanted to marry mother.

JASON and ALCMENE look at each other lovingly. DIANA raises an eyebrow in confusion. IPHICLES looks back to DIANA.

DIANA
I don't...

IPHICLES
There was a law that stated that the ruling king could not marry a commoner and continue to rule.
(beat)
He must marry someone of royal blood or lose his crown.

DIANA is still a little confused.

DIANA
(raise eyebrow)
So how did...

IPHICLES
The same rule also stated that if Jason married before the next full moon, which was in three days, he could name his successor.

DIANA
And he picked you.

IPHICLES
I was his second choice.

DIANA
Second?

IPHICLES
Yes. His first choice turned him down.

IPHICLES looks to HERCULES.

IPHICLES
Right, little brother?

DIANA looks at HERCULES.

DIANA
You? Jason wanted you to take over for him.

HERCULES
Yes. I told him that I was honored, but that I could help more people, doing what I do, than I ever could as a king.

DIANA looks at JASON.

DIANA
Since Herc declined, your next choice was Iphicles?

JASON nods affirmatively.

JASON
Yes. And, as you can see, he accepted.

DIANA
What if he hadn't? Did you...

JASON
Not really.

ALCMENE looks to DIANA.

ALCMENE
So, Diana...
(beat)
How did you help bring my son back to us?

DIANA
That's a long story.

DIANA looks at HERCULES.

DIANA
Where do I start?

DIANA and HERCULES figure out how to tell that story.

JUMP TO:

NEXT DAY (DAY 3)

15 TIME FLIES

EXT: MORNING -- HERCULES, DIANA, and IOLAUS, leave the palace. They say their goodbyes to IPHICLES, RENA, JASON, and ALCMENE, and then set off towards HERCULES' place.

EXT: EN-ROUTE TO HERCULES's PLACE -- They walk along the path towards HERCULES's place.

CONTINUE TO:

16 EXT: FIELD

HERCULES, DIANA, and IOLAUS are walking though a field. A short distance in front of them is a tree. There is a man sitting under the tree. He appears to be waiting for someone.

IOLAUS spots the man and recognizes him. IOLAUS addresses HERCULES.

IOLAUS
Ah, Herc...

HERCULES turns to IOLAUS. IOLAUS says line while pointing To the man.

IOLAUS
Isn't that your father up there?

HERCULES looks to where IOLAUS is pointing. Yep. It's ZEUS.

HERCULES
What does he want?

DIANA looks to where IOLAUS is pointing.

DIANA
Father?
(beat)
That's Zeus?!
(beat)
I always pictured him, I don't know, different. Then again, the Gods can change their appearance at will, and...

HERCULES gives DIANA a "stop talking before you say something you shouldn't" look.

DIANA
Sorry.

They approach the tree.

ZEUS
I'm glad you made it back, son.

HERCULES
Are you?

ZEUS is about to say something, but DIANA interrupts. She is shocked at the way HERCULES is addressing ZEUS. Not only is he the king of the Gods, but he is also his father.

DIANA
This is your father! Can't you...

HERCULES
Diana, not now, okay?

DIANA
But for all you know, he could have been the one who told Nem...

HERCULES gives her a look.

HERCULES
Stay out of this.

DIANA raises her hands in an "I surrender" gesture. IOLAUS raises an eyebrow in confusion.

DIANA
Okay, okay. I'll stay quiet.

HERCULES
Thank you.

HERCULES looks at ZEUS.

HERCULES
What do you want?

ZEUS
I just want to welcome you home, son. I missed you.

HERCULES
(raise eyebrow)
You missed me?

ZEUS
Yes. Is that so hard to believe?

HERCULES
Well I didn't miss you.

HERCULES walks off. DIANA and IOLAUS watch HERCULES walk off, then look to ZEUS. ZEUS has this look of genuine concern on his face. IOLAUS addresses ZEUS.

IOLAUS
He doesn't mean it. He's just...

ZEUS
Will he ever forgive me? Can he ever...

IOLAUS
In time, maybe.

IOLAUS goes after HERCULES. DIANA can't believe what is happening. She watches IOLAUS run after HERCULES, then addresses ZEUS.

DIANA
I can't believe he talks to you like that. You're Zeus. He should...

ZEUS is intrigued with DIANA. He wonders who she is, and where she came from.

ZEUS
I don't think I've met you before.

DIANA
I'm Diana. Hercules, um...
(beat)
...landed on my doorstep when...

ZEUS
Ah. Yes. When I heard what Hera did, I was so upset with her. But what was done was done. There was no undoing it.

DIANA
Maybe if he knew that... Look, I'll talk to him, okay. Maybe we can...

ZEUS places a hand on her shoulder and lets her know it's all right.

ZEUS
You better get going, or you'll lose them.

DIANA looks to HERCULES and IOLAUS.

DIANA
Right.

DIANA notices that IOLAUS has caught up to HERCULES, and they appear to be discussing something. DIANA says next line as she is turning back to ZEUS.

DIANA
I think we...

ZEUS is gone.

DIANA
Zeus?
(beat)
Zeus?
(beat)
Great going, Diana. The first God you meet, and you let him just disappear.
(beat)
I wonder if they're all like that? I wonder if...

Momentary pause. DIANA turns back around, and notices that HERCULES and IOLAUS have now stopped. They are looking at her, waiting for her to join them.

DIANA
Oh well, tomorrow's another day.

DIANA runs to catch up to HERCULES and IOLAUS.

CUT TO:

3 DAYS LATER (DAY 6)

17 EXT: HERCULES's PLACE - FRONT YARD

HERCULES, DIANA, and IOLAUS are in the front yard. XENA, GABRIELLE, and TORIS approach. XENA is walking her horse ARGO, and TORIS is walking his horse. GABRIELLE is just walking, carrying her Amazon stick. HERCULES sees them approaching and turns to DIANA and IOLAUS.

HERCULES
Excuse me. I'll be right back.

HERCULES goes to the approaching group. IOLAUS notices XENA and doesn't like it.

IOLAUS
Uh-Oh.

DIANA
What? Who is she?
(beat)
Do you know her?

IOLAUS sees GABRIELLE.

IOLAUS
Stay here. I'll be right back.

IOLAUS heads down to them. DIANA stays put.

PAN TO:

18 FOCUS ON XENA, GABRIELLE, TORIS, AND ARGO

HERCULES reaches XENA, who is in the lead. XENA drops ARGO's reins.

XENA
Welcome back, Herc.

XENA kisses him. HERCULES doesn't seem to mind. IOLAUS walks to GABRIELLE.

IOLAUS / GABRIELLE
Hi.

IOLAUS
It's, umm, been a while.

GABRIELLE
Yes. It has.

GABRIELLE and IOLAUS stare at each other for a moment, then fall into a deep kiss.

PAN TO:

19 FOCUS ON DIANA

DIANA walks over. She is wondering why HERCULES isn't breaking the kiss. She is getting madder and madder as she gets closer,

and he doesn't seem to be letting go. DIANA mutters the following line to herself.

DIANA
(mutter)
That does it!

DIANA approaches XENA and HERCULES. She intends to deck XENA.

CONTINUE TO:

20 XENA AND HERCULES

DIANA reaches them. As her fist is flying towards XENA, XENA manages to catch her arm and throw her into a haystack. All without batting an eye. And more importantly, without breaking the kiss. TORIS sees DIANA land and runs to her. GABRIELLE and IOLAUS break their kiss as DIANA lands.

PAN TO:

21 IOLAUS

IOLAUS notices TORIS as he reaches DIANA.

IOLAUS
Uh-Oh.

PAN TO:

22 FOCUS ON DIANA

TORIS reaches DIANA and looks at her. He has "concerned" written all over his face.

TORIS
Are you all right?

DIANA
I'll live. ... But I'm gonna kill him!

TORIS
Here, let me help you up.

TORIS offers her his hand. DIANA looks at HERCULES, who is still kissing XENA.

DIANA
Well, turn around is fair play.

TORIS
Pardon?

DIANA
Nothing.

DIANA takes TORIS' hand, but instead of letting him help her up, she pulls him down and kisses him.

PAN TO:

23 FOCUS ON XENA, HERCULES, GABRIELLE, IOLAUS, AND ARGO

IOLAUS sees DIANA and TORIS kissing and tries to get HERCULES' attention.

IOLAUS
Herc...
(beat)
Uhh, Herc...

PAN TO:

24 FOCUS ON DIANA

By now, TORIS has recovered from the initial shock and is thoroughly enjoying the kiss. In fact, one could say he seems to be really getting into it. DIANA thinks to herself.

DIANA (THOUGHT)
Maybe this wasn't such a good idea. This guy seems to be enjoying this too much. I assumed he was with her...
(beat)
Then again, Herc did, does, seem to be enjoying kissing whatever her name is. And, this guy, whoever he is, is kinda cute. And not a bad kisser either.

DIANA continues kissing TORIS.

PAN TO:

25 FOCUS ON XENA, HERCULES, GABRIELLE, IOLAUS, AND ARGO

IOLAUS is still trying to get HERCULES' attention.

IOLAUS
Uhh, Herc...
(beat x2)
Xena?
(beat x2)
Guys?
(beat x2)
Hello.

HERCULES breaks the kiss and turns to IOLAUS.

HERCULES
What is it, Iolaus?

IOLAUS points to the haystack. HERCULES follows IOLAUS' finger and sees TORIS and DIANA. Now it's his turn to steam. HERCULES looks at XENA.

HERCULES
Excuse me.

HERCULES marches over. XENA, GABRIELLE, and IOLAUS watch HERCULES walk over. HERCULES grabs TORIS by the collar, yanks him off of DIANA, and throws him over his shoulder. TORIS lands on the other side of the yard - also in a haystack. XENA, GABRIELLE, and IOLAUS watch TORIS go flying.

PAN TO:

26 FOCUS ON DIANA AND HERCULES

HERCULES
What do you think you're doing?

DIANA
I could ask you the same question?

DIANA gets up and brushes herself off. HERCULES realizes she is right. And when DIANA looks up at him, ready to give him the third degree, he grabs her, pulls her close, and kisses her.

PAN TO:

27 FOCUS ON XENA, GABRIELLE, IOLAUS, AND ARGO

XENA gets a "confused" look on her face. She looks from HERCULES and DIANA to IOLAUS.

XENA
Did I miss something?
(beat)
Who is she?

IOLAUS
I don't know who that guy who just went flying was, but she...

IOLAUS points to DIANA.

IOLAUS
...is Herc's girlfriend.

XENA
Girlfriend?

IOLAUS
Yeah.

XENA
Since when did...

IOLAUS
About 2 months. Her name is Diana.

GABRIELLE
I think we should go see if Toris is okay.

GABRIELLE walks off. XENA and IOLAUS follow. ARGO stays put.

IOLAUS
(raise eyebrow)
Toris? Who is he anyway?

XENA
My brother.

IOLAUS
Your brother? Thought you said your brothers were dead?

XENA
My younger brother, Lyceus, is dead. Toris is my older brother.

IOLAUS
Didn't you say you had three brothers?

XENA doesn't answer. They continue walking to TORIS.

PAN TO:

28 TORIS

They reach TORIS. He is brushing himself off.

TORIS
Xena, who are these people? I thought they were your friends.

XENA
They are.
(beat)
This is Iolaus. And uh, the one who threw you, is Hercules.

TORIS looks at XENA with his eyebrow arched in surprise.

TORIS
(surprise)
Hercules?

XENA
Yeah.

TORIS looks over at HERCULES, who is still in a deep kiss with DIANA. He is awestruck, totally amazed.

TORIS
I was thrown by Hercules!?!

Momentary pause. TORIS thinks of something and looks at XENA with a look of curiosity.

TORIS
(raise eyebrow)
Why?

XENA
Apparently for kissing his girlfriend.

TORIS
Girlfriend?

Okay, now he's confused, really confused.

TORIS
She's his girlfriend?

IOLAUS nods a "yes".

TORIS
But he was kissing you? And...

IOLAUS
I think Diana was trying to make that point.
(beat)
If Herc could kiss Xena, then uh, then she could kiss you.

TORIS
So she was using me?

IOLAUS
Looks like it.

TORIS
(mutter)
Not that I mind.

XENA
Come on, I have to apologize to Diana.

XENA, GABRIELLE, IOLAUS, and TORIS, walk over to HERCULES and DIANA. GABRIELLE and IOLAUS have their arms around each other.

PAN TO:

29 HERCULES AND DIANA

HERCULES and DIANA are still "making up" as they approach. XENA clears her throat. They break the kiss. HERCULES and DIANA look at them.

XENA
I'm sorry, Diana. I didn't realize that Herc was now spoken for.
(beat)
I'm Xena.

XENA offers her hand in friendship. DIANA is about to take it, then stops.

DIANA
You're not gonna throw me again, are you?

XENA
No.
(beat)
Friends?

DIANA takes her hand.

DIANA
Friends.

TORIS addresses HERCULES.

TORIS
I'm sorry, too. I didn't realize th...

HERCULES
Don't be. Diana was just getting back at me.

TORIS looks at DIANA.

TORIS
I don't think we've been properly introduced.

TORIS offers his hand.

TORIS
I'm Toris.

DIANA smiles and takes his hand.

TORIS
Xena's brother.

HERCULES
Brother?

DIANA addresses TORIS.

DIANA
I'm Diana.
(beat)
I'm sorry about what happened...

DIANA points over her shoulder to the haystack.

DIANA
I...

TORIS
Don't worry about it.

TORIS flashes DIANA a smile.

TORIS
Anytime you want to do it again though,
let me know.

TORIS winks at DIANA. HERCULES clears his throat. TORIS looks at HERCULES and puts his arms up in an "I surrender" gesture.

TORIS
I'm kidding. I'm kidding.

HERCULES puts his arm around DIANA possessively. TORIS gives DIANA another look. One that says "no, I'm not". HERCULES misses it. DIANA doesn't. TORIS looks back at HERCULES.

TORIS
So, you're Hercules?

Pause. HERCULES nods.

TORIS
Xena's told me a lot about you.

HERCULES gives XENA a look.

HERCULES
Oh she has, has she?

XENA just smiles.

TORIS
Yeah.
(beat)
But, uh...
(beat x2)
There is one thing she hasn't told me.

HERCULES
Oh? And what might that be?

TORIS
How you met!?!

HERCULES, XENA, and IOLAUS exchange a look.

GABRIELLE
I've been asking her that same question ever since we freed Prometheus. She won't give me an answer either.

DIANA
Wait a second... Prometheus?

DIANA looks at HERCULES.

DIANA
I thought ***you*** freed Prometheus from the rock on Mount Caucasus?

HERCULES
I did.

DIANA
(confused)
But she just said that...

HERCULES
The gods recaptured him.

DIANA
Recaptured him?
(beat)
So the first time you freed him by yourself.

HERCULES
Yes.

DIANA
And the second time...

GABRIELLE
Xena and Hercules teamed up to rescue him.

DIANA
I'd love to hear that story!
(beat)
But first...

DIANA looks at HERCULES.

DIANA
I too am curious. How did you and Xena meet, Herc?

HERCULES, XENA, and IOLAUS exchange that same look again.

DIANA
There's that look again.
(beat)
It must be some story. Why don't you tell us over lunch?

HERCULES, XENA, and IOLAUS all look at each other, then nod.

HERCULES
Okay.

DIANA
Great. Let's go inside.

They all head for the house.

JUMP TO:

A FEW HOURS LATER

30 INT: KITCHEN

They are all sitting around the table, eating lunch. XENA, HERCULES, and IOLAUS, have just finished telling TORIS,

GABRIELLE, and DIANA about the first time XENA and HERCULES met. [See the first season episode of HTLJ entitled "THE WARRIOR PRINCESS"]

DIANA
Let me get this straight...

Pause. DIANA tries to make sense of the story.

DIANA
The first time you two...

DIANA points to HERCULES and XENA.

DIANA
...met, you wanted to kill him. And you were using Iolaus to help you do it.

XENA nods. GABRIELLE looks to IOLAUS.

GABRIELLE
Now I understand what you meant when you asked me to tell Xena that there were no hard feelings.

TORIS thinks there is more to the story.

TORIS
There has to be more to this story. From the way it ended, I don't see how you two could be so... close.

DIANA looks at TORIS.

DIANA
You took the words right out of my mouth.

XENA
Oh, there's more to the story. A lot more.

XENA and HERCULES look at each other.

CUT TO:

31 TIME FLIES

Recap the events covered in the first season HTLJ episodes entitled "THE GAUNTLET" and "THE UNCHAINED HEART".

CUT TO:

32 TIME RESUMES (A FEW HOURS LATER)

DIANA
So Herc turned your life around.

XENA
Yes. He made me see that helping people, instead of fighting them, was the better way.

TORIS
And you parted ways after that? Never to see him again.

XENA
(beat)
Our paths crossed a few times. But we never worked together after that.

GABRIELLE
Until Prometheus.

XENA
Right. Until Prometheus.

DIANA
(curiously)
You never said why Prometheus was recaptured?

HERCULES
We never found out why.

DIANA
The Gods must have had a reason.

IOLAUS
If they did, they never shared it.

DIANA turns to HERCULES.

DIANA
How did you and Xena rescue him?

GABRIELLE
Let me tell this story.

GABRIELLE prepares to tell a story.

CUT TO:

33 TIME FLIES

GABRIELLE and HERCULES, and sometimes XENA and IOLAUS, retell the events of the first season XENA episode entitled "PROMETHEUS".

CUT TO:

34 TIME RESUMES (A FEW HOURS LATER)

DIANA
Xena and Hercules saved mankind. And neither had to strike the fatal blow.

HERCULES and XENA nod in agreement.

JUMP TO:

2 DAYS LATER (DAY 8)

35 HERCULES' PLACE - FRONT PORCH

HERCULES comes home to find DIANA writing. DIANA doesn't notice him approach. He comes up behind her, looks over her shoulder and says line.

HERCULES
What are you doing?

DIANA
I'm writing a book. I thought that while I'm here, I should write the way it really is. The way things really happened.
(beat)
So much is unknown and mysterious about this time where I come from.

HERCULES
So, what are you writing?

DIANA
Well, I'm starting at the beginning. With the story of Chaos and Uranus and Gaea and going till now.

HERCULES
Need any help?

DIANA
Sure.

Momentary pause. HERCULES sits down beside her.

DIANA
And, uh, when I finish this one...

Momentary pause. DIANA looks at HERCULES.

DIANA
I'm going to write your story!

HERCULES
Salmoneous tried that once. He...

DIANA
(raise eyebrow)
Salmoneous?

HERCULES changes the subject by asking her for the pages she has written so far.

HERCULES
Let me read what you've written so far.

HERCULES takes the pages and starts to read.

CONTINUE TO:

36 TIME FLIES

HERCULES reads the pages DIANA has written.

CONTINUE TO:

37 TIME RESUMES

HERCULES is reading the last page as a man approaches the house. DIANA watches the man walk over to them. He is trying to look like a hesitant, nervous, village man, but DIANA suspects there is more to this man than that. The man stops in front of the table and clears his throat. HERCULES looks up. DIANA gets a strange vibe from the man. She can't explain it, but she's not sure she likes it.

MAN
Excuse me, but are you Hercules, son of Zeus?

HERCULES senses something is out of place with this man, but he can't put his finger on it.

HERCULES
Maybe. Why?

MAN
I have to talk to him. It's important.
(beat)
If you are not him, do you know where I can find him? I was told he had a place around here, and...

HERCULES decides to admit who he is. If for no other reason that to find out just what this man wants.

HERCULES
Yes.

The man gets a confused look on his face.

MAN
Yes, you know where I can find him? Or yes you are him?

HERCULES
I'm Hercules.
(beat)
How can I help you?

MAN
My name is Methos, and I have some news that must be...

Pause. After a few moments, HERCULES prompts METHOS to continue.

HERCULES
That must be, what?

HERCULES looks at METHOS.

HERCULES
Please continue. I can't help if...

METHOS looks to DIANA.

METHOS
No offense, but this is a matter of utmost importance. And it is
(beat)
highly confidential.

METHOS looks back at HERCULES.

METHOS
I'd rather it stayed between you and me.

HERCULES
Methos, is it?

METHOS nods.

HERCULES
This is Diana. Anything you have to say to me, you can say in front of her. We have no secrets from each other. If...

METHOS doesn't like this. DIANA cannot be allowed to hear what he has to say. It has nothing to do with her. He probably shouldn't even be telling HERCULES, but he needs his help.

METHOS
You don't understand. This is...

DIANA can tell that METHOS will not tell HERCULES anything as long as she is around. She also knows that HERCULES can handle this guy if need be.

DIANA
It's okay Herc. I promised Iolaus I'd stop over. So... I guess I'll see what he wanted.

DIANA rises and HERCULES kisses her.

HERCULES
Are you sure? I mean...

DIANA
I'm sure. See you later.

HERCULES
Say hi to Iolaus for me.

DIANA
Will do.

DIANA smiles at HERCULES. She then looks to METHOS and nods a farewell. METHOS nods back. DIANA walks off. METHOS watches her go with a semi-evil look in his eye.

PAN TO:

38 DIANA

As she walks off, she thinks to herself.

DIANA (THOUGHT)
I hope I'm not making a mistake. There is something about that guy that's just not... I don't know... right.

PAN TO:

39 FOCUS ON HERCULES AND METHOS

METHOS looks back at HERCULES.

METHOS
You're a lucky guy. She seems like a nice girl. A very nice girl.

HERCULES
Thank-you. Please, sit down.

METHOS
Thanks.

Momentary pause as METHOS sits.

HERCULES
Now, tell me what you came to tell me.

METHOS
Actually, the one I need to talk to is your father.

HERCULES
My father?

METHOS
Yes.

HERCULES
What do you want with Zeus?

METHOS
I have something I need to discuss with him.

HERCULES
Like what?

METHOS doesn’t say anything.

HERCULES
(beat)
If you want to see Zeus, why are you here? What...

Momentary pause. HERCULES thinks he understands.

HERCULES
You want me to help you get to him.

METHOS
Yes.

HERCULES
I don't know.

METHOS
Please. This is really important.

HERCULES
Why don't you tell me why you have to see him, and I'll determine if it's...

METHOS
Well... It's kinda complicated.

HERCULES
Try me.

Momentary pause. METHOS thinks of how to say what he has to say, without really saying anything at all.

METHOS
Your father might hold the keys to unlocking the secrets of my past.

HERCULES
Secrets, like what?

METHOS
Like... Who I am? And, where I come from.

HERCULES
How could he help answer those questions? Surely you know wh...

METHOS
It's a long story. Too long to get into. If you help me get to him, and he helps me, I will tell you everything.

Momentary pause. HERCULES is thinking. METHOS hopes he won't have to work too hard to get HERCULES to say yes.

METHOS
So, will you help me?

As HERCULES considers METHOS' request, we...

FADE OUT.

The Chronicles of Diana Marsson
Chapter 4: First Impressions

By

Debbie Roche

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

1998
Revised: 2024

7 MONTHS LATER (DAY 204)

1 EXT: HERCULES' PLACE - FRONT PORCH

DIANA and HERCULES are sitting outside when a screaming man, whose name is EGAN, comes running towards them.

EGAN
Hercules! Hercules!

HERCULES stands up. EGAN approaches.

HERCULES
What is it?

EGAN
There's a monster...

EGAN pauses, trying to catch his breath.

EGAN
...it is destroying all the villages in my area. I...

HERCULES
Calm down.

HERCULES turns to DIANA.

HERCULES
Get him a glass of water.

DIANA gets EGAN a glass of water from the jug on the table. She brings it over and hands it to him. He takes it.

EGAN
Thank you.

EGAN drinks his glass of water. HERCULES signals DIANA to refill it. She does. EGAN drinks some more, and then continues.

EGAN
I was sent to get help.

EGAN stops talking. HERCULES and DIANA give him a look waiting for him to continue.

EGAN
The first village that was attacked, had one survivor. He ran to the next village to warn of the danger. He got there just in time to evacuate the village before the creature got there. Then, the fastest man in the village was sent to warn the next village. By the time someone reached our village, 3 of the 7 villages between the first one and my one had been completely destroyed.
(beat)
I was sent to find you. Please you have to help.

HERCULES looks at EGAN.

HERCULES
How far is it to your village?

EGAN
7 days.
(beat)
We must leave now!
(beat)
Before it is too late.

HERCULES thinks to himself that they might already be too late. By the time they get back to the village, 14 days will have passed. A lot can happen in 14 days. HERCULES looks to DIANA.

HERCULES
I'll be back in a few weeks.
(beat)
Think you can stay out of trouble til then?

DIANA flashes HERCULES a smile.

DIANA
I'll try, Herc.

HERCULES smiles back. He wraps his arm around her and gives her a kiss goodbye.

HERCULES
Love you.

DIANA
And I you.

HERCULES removes his arm from around her.

DIANA
Be careful, okay?

HERCULES smiles and winks at her.

HERCULES
Always.

HERCULES turns to EGAN.

HERCULES
Come on let's get going.

HERCULES and EGAN set out.

JUMP TO:

3 DAYS LATER (DAY 207)

2 EXT: HERCULES' PLACE (BACKYARD)

DIANA is writing in her book. By now she is well into the biography of Hercules. She is thinking about how to phrase something when she senses someone is watching her. She looks up and sees a woman standing there. The woman has a bow in her hand, and a quiver of arrows draped over her shoulder. The woman is ARTEMIS, only DIANA doesn't know that yet.

DIANA
(curiously)
Can I help you?

ARTEMIS
Diana, right?

DIANA
(raise eyebrow)
Yes. Do I know you?

ARTEMIS
Not personally.
(beat)
My little brother asked me to come here.

DIANA
Brother?

ARTEMIS
Yes.

Momentary pause. DIANA is curious as to who she is.

ARTEMIS
I'm Artemis.

DIANA is shocked and surprised at the same time.

DIANA
Artemis? Really?

ARTEMIS
Yes.

DIANA
Please, sit down.

DIANA offers ARTEMIS a chair.

ARTEMIS
Thank you.

ARTEMIS sits at the table.

DIANA
Would you like a drink?

ARTEMIS
I'd love one.

DIANA pours ARTEMIS a drink from the jug on the table. ARTEMIS takes it.

ARTEMIS
Herc says you wish to learn to shoot.

ARTEMIS takes a drink of her drink.

DIANA
Yes.
(beat)
Will you teach me?

ARTEMIS
I have thought about it.

DIANA
And?

ARTEMIS takes another drink of her drink.

ARTEMIS
I'm here, aren't I?

DIANA
So you are.
When do we start?

ARTEMIS
When would you like to start?

DIANA
Can we start now?

ARTEMIS
Sure.

ARTEMIS finishes her drink.

ARTEMIS
You ready?

DIANA
I guess so.

ARTEMIS
Good.

ARTEMIS rises from the table and indicates that they should head to the backyard.

ARTEMIS
Shall we?

DIANA smiles and rises from the table. They head to the backyard.

CONTINUE TO:

3 EN-ROUTE TO THE BACKYARD

DIANA stops.

DIANA
Wait, I don't have...

ARTEMIS snaps her fingers, and a bow appears in DIANA's hand. DIANA is startled at first.

DIANA
Wow. I...

ARTEMIS snaps her fingers again, and a quiver of arrows appear draped over DIANA's shoulder.

ARTEMIS
Come on. Let's get started.

ARTEMIS continues to the backyard. DIANA looks at her bow and quiver of arrows.

DIANA
(mutter)
Wish I could do that.

DIANA continues walking.

CONTINUE TO:

4 TIME FLIES MONTAGE (DAY 207-210)

ARTEMIS spends the rest of the day trying to teach DIANA to shoot. DIANA is lousy at first, but after a couple of hours she gets better. After a couple of days she has improved a lot.

CONTINUE TO:

5 TIME RESUMES (BACKYARD)

ARTEMIS looks at DIANA with a smile on her face.

ARTEMIS
You have improved a lot.

DIANA
Thanks.

Momentary pause.

ARTEMIS
I have to leave now, keep practicing.
(beat)
It was nice meeting you.

DIANA
You too.

ARTEMIS
See you later.

ARTEMIS waves her hand in a "bye" gesture and vanishes.

DIANA
Wait, I...
(beat)
That's two for two. Who's gonna be next?

DIANA heads back to the house and enters it.

CUT TO:

2 DAYS LATER (DAY 212)

6 EXT: HERCULES' PLACE (BACKYARD)

DIANA is out back. She is sitting on the ground looking up at the stars - thinking.

APHRODITE appears behind her. APHRODITE watches DIANA for a few moments wondering if she should disturb her. APHRODITE decides that she will interrupt. DIANA, not having heard APHRODITE arrive in the first place, is startled when a voice sounds from behind her.

APHRODITE
What are you thinking about, Diana?

DIANA turns her head to see who is talking to her. She sees a beautiful woman, wearing what looks like a pink negligee. APHRODITE approaches DIANA and sits down beside her.

DIANA
And who might you be?

APHRODITE
Isn't it obvious?

DIANA
No, I...

APHRODITE runs her hand through her hair - acting like a beauty queen.

DIANA
Wait.
(beat)
Let me guess.
(beat)
Aphrodite, right?

APHRODITE
(smile)
How'd you guess?

DIANA
(beat)
Do you guys make it a habit of just dropping in on people?

APHRODITE
Us guys?

DIANA
Sorry. I meant... Do you and your people make...

APHRODITE
People? We're not people. We're Gods! And most mortals would love to be visited by a God.

DIANA
Of course you are.
I mean...

APHRODITE
I know what you mean.
(beat)
The answer is yes.
(beat)
We can do what we want when we want. That includes dropping in on whoever, whenever!

DIANA
I see.
(beat)
And the purpose of your visit?

APHRODITE
Do I need one?

DIANA
I guess not.
(beat x2)
But I'm sure there are a million other things you could be doing at the moment.

APHRODITE
True.

DIANA
So why am I so lucky?

Momentary pause.

APHRODITE
I've been watching you since you moved here.

DIANA
You have?

APHRODITE
I've noticed that you don't have many friends.

DIANA
Don't need any. As long as I've got Herc...

APHRODITE
Oh please!
(beat)
Don't you ever wish you had another woman to talk to.

Momentary pause.

DIANA
I guess.

Momentary pause. APHRODITE looks at her as if she is looking through her.

DIANA
Sometimes.

APHRODITE
I knew it.

Momentary pause.

DIANA
(curious)
So what did you want?

APHRODITE
I'd like to be your friend.

DIANA looks at her with raised eyebrows.

DIANA
Why? What's in it for you?

APHRODITE
Nothing.

DIANA
Nothing?

APHRODITE
Yes. Nothing.

DIANA
You guys never do anything without a reason. Without some hidden agenda. Why should...

APHRODITE
Diana.

Momentary pause. APHRODITE gives DIANA a look. A look that says she is being truthful.

DIANA
Okay.
(beat)
If you really want to be my friend, then I accept your offer of friendship.

APHRODITE
Good.

APHRODITE offers her hand, DIANA takes it. They shake hands and then let go.

DIANA looks back up at the stars. APHRODITE looks up to the sky as well.

After a few moments, APHRODITE turns to DIANA.

APHRODITE
So, tell me about yourself.

DIANA
What do you want to know?

APHRODITE
Everything.

DIANA
Everything?

APHRODITE nods. Momentary pause.

DIANA
Like what?

APHRODITE
Where you were born? Who your parents are? How you met Hercules.
(beat)
Tell me your life story.

DIANA
Okay. Um, let's see.
(beat)
I don't know where I was born, or who my real parents are.
(beat)
You see, I was abandoned in the woods as an infant, and was found by a centaur named Deric. He raised me.
(beat)
When I turned 16, I set out on my own to see if I could learn who I really was.
(beat)
I roamed around for a long time. Went from city to city. And, finally, without realizing it, I'd left Greece.

APHRODITE
How'd you know you'd left Greece?

DIANA
I was standing by a stream praying to one of the Gods. I forget which one, it was so long ago. I think it might have been Apollo.
(beat)
Anyway, a woman was passing by and overheard me. She said to me "*You're from Greece, aren't you?*" to which I promptly replied, "*You mean I'm not in Greece anymore?*". She said no. She said I was in a place called Highlandria.

APHRODITE is intrigued. She's never heard of Highlandria.

APHRODITE
Highlandria? Never heard of it. Where is it?

DIANA
I don't know really. I found it by accident. But that's another story. ... Where was I? Ah yes. The woman.

DIANA takes a breath, then continues.

DIANA
She brought me back to her place and introduced me to her young son Duncan.

DIANA gets a far off look in her eye.

DIANA
(beat)
It was love at first sight. For both of us. Here I was, a young woman of 18, falling in love for the first time.
(beat)
We got married, and Duncan built a house for us by a nearby lake. We lived very happily for about 5 years.

APHRODITE notices the sad look that comes over DIANA. She realizes something bad happened.

APHRODITE
What happened then?

DIANA
A warrior came to our house. He challenged Duncan to a fight. Duncan and the warrior fought for what seemed like forever but was probably only a couple of hours.

Momentary pause.

APHRODITE
And?

DIANA
Duncan lost.

APHRODITE
I'm sorry.

DIANA
The last thing Duncan said was, "I love you, D."

APHRODITE looks at DIANA with a raised eyebrow.

APHRODITE
D?

DIANA
Yes. It was his pe...

DIANA is about to say "pet name" but changes her mind.

DIANA
...special name for me.

APHRODITE
I see.

APHRODITE waits for DIANA to continue. After a few moments, when DIANA doesn't continue, APHRODITE prompts her to continue.

APHRODITE
Please, go on.

DIANA continues. APHRODITE is totally engrossed in the story.

DIANA
Anyway, the warrior then looked at me and said, "You, are mine. You are my prize." He advanced on me. I picked up Duncan's sword and stabbed him with it. He fell to the ground. I ran out of the house, and into town. I ran to Duncan's mother and told her what had happened.
(beat)
I stayed with her for a while. At the time, I wasn't sure how long I'd been at her place. Was it days, weeks, months, years? I wasn't sure. Time seemed to stand still after Duncan was killed. I eventually recovered and learned from his mother that only 7 months had passed since Duncan's death. I decided I had to go back to that house by the lake. The house Duncan had built.
(beat)
It was exactly 3 years after Duncan's death that Hercules landed in the
(MORE)

DIANA (CONT)
lake. I was inside when I heard a splash.
(beat)
I ran outside and saw him. I invited him inside after he told me who he was. He said he had to get to Corinth. I told him Corinth was a great distance away. He asked me if I knew how to get there. I told him I'd show him in the morning.
(beat)
So, the next morning we headed for Corinth. We got there two months later. And, well, you know the story from there.

APHRODITE
Wait.
(beat)
Your meeting with my brother... That's not how I heard it.

DIANA
(raise eyebrow)
Oh? And how have you heard it?

APHRODITE
In the version I heard, you were outside. Not inside. You were sitting under a tree when he landed in the lake.

APHRODITE gives her a look.

APHRODITE
You looked at him as he walked out of the lake and headed to him. He saw you and headed to you. His eyes locked with yours, and when you met... You kissed in a passionate embrace. And then, after a few moments, you both fell to the ground and made love for hours.

DIANA looks at APHRODITE with raised eyebrows.

DIANA
What?
(beat)
That's not how it happened at all.
(beat)
I mean, we were halfway to Corinth before he even kissed me!!

APHRODITE
So tell me, what's he like?

DIANA is confused.

DIANA
Who?

APHRODITE
Hercules.

DIANA
I don't know what you mean. He's your brother. Don't you know him?

APHRODITE
1/2 brother. And that's not what I meant.

DIANA raises an eyebrow.

DIANA
Oh? What did you mean?

APHRODITE smiles and gives DIANA a look.

APHRODITE
Everyone knows about Hercules the Hero, how he performs incredible feats, I want to know about Hercules the man, and how he performs in the bedroom.

DIANA can't believe that APHRODITE just asked her that.

DIANA
What?

APHRODITE
What type of lover is he?
(beat)
Is he soft and gentle? Does he make you melt?
(beat)
Is it all hot, and steamy? Can he make you...

DIANA says line as she stands up.

DIANA
This conversation is over.

DIANA looks at APHRODITE, who is still sitting.

DIANA
What goes on between me and Hercules, stays between me and Hercules.
(beat)
I don't kiss and tell.
(beat)
And I'm not going to discuss our sex life with you!

APHRODITE says line as she stands up.

APHRODITE
So you admit that you are sleeping with him!?!

DIANA
I think you should leave. NOW!!!

APHRODITE
You can't tell me what to do!

DIANA
Fine! Then I'm leaving.
Goodnight Aphrodite.

DIANA storms off back to the house. APHRODITE watches her retreat into the house.

APHRODITE
Well, I didn't learn very much. Did I?
Maybe next time.

APHRODITE vanishes.

JUMP TO:

2 DAYS LATER (DAY 214)

7 INT: BEDROOM

DIANA awakens and looks out the bedroom window. She sees a man sitting out back, under a tree. He seems to be waiting for someone.

DIANA
Great.
(beat)
I wonder who it is now?!?

DIANA gets dressed and exits the room.

JUMP TO:

8 EXT: BACKYARD

The man stands as she approaches him. She looks him over. He is tall, dark hair, well built, very well built, and wearing a sword on his waist. The man looks at her and smiles. She finds herself smiling back, admiring him as they get closer and closer. She figures he must be a God. His very presence demands attention, respect. But which one is he? He gets to about an arms distance from her, then speaks her name.

ARES
Diana.

The sound of his voice goes straight through her. She has to almost force her voice to work. But she does. She hopes he doesn't notice.

DIANA
Yes.
(beat)
And you are?

ARES
Ares.

DIANA
(mutter)
Of course.

DIANA looks to ARES and addresses the God Of War.

DIANA
What can I do for you?

ARES
Ah, you got that wrong. It's what I can do for you!

DIANA
Which is?

ARES smiles and pulls another sword out of thin air. He offers it to her.

ARES
I once heard that you wished to learn how to use a sword, am I right?

DIANA
Yes.

DIANA takes the sword and looks it over. She thinks to herself that Mac would love to see this sword.

ARES
And, that you wanted me to teach you.

DIANA
I guess I did say that.

Momentary pause. DIANA admires the sword.

DIANA
This is a beautiful sword.

ARES
Thank you.

ARES smiles and says the next line in an almost seductive tone.

ARES
I had Hephaestus make it just for you.

DIANA is surprised. Was he serious? She looks up from the sword, and at ARES.

DIANA
Really? For me?

ARES
You sound surprised?

DIANA
No one has ever had a sword made for me before. I hope it didn't cost you...

ARES
Cost? I'm a God! Hephaestus is my brother. Well, 1/2 brother. It didn't...

DIANA
Right. Gods. I forgot.

ARES
(raise eyebrow)
Forgot?

DIANA
Never mind.

DIANA looks at the sword and then up at ARES.

DIANA
When can we start?

ARES
When ever you want.

DIANA
(smile)
How about now?

ARES
(smile)
Eager, aren't we.

DIANA
You know what they say.
No time like the present.

DIANA points the sword at ARES.

DIANA
En Garde.

ARES flashes her a playful smile.

ARES
I think I'm gonna like you.

DIANA smiles back at him.

CONTINUE TO:

9 TIME FLIES MONTAGE (DAY 214-224)

ARES shows DIANA how to hold the sword, and how to move the sword. He spends about a week and half teaching her different moves.

By the end of the week, ARES is totally captivated with her. No other mortal has ever picked up his fighting techniques so fast. Not even Xena.

CONTINUE TO:

10 TIME RESUMES (BACKYARD)

The sun is setting.

ARES
I'm impressed.
(beat x2)
Only one other woman learned so fast.

DIANA
Oh? And who might that be?
(beat)
Artemis? Athena?

ARES
Please, don't insult me. Those two couldn't...
(beat)
Never mind.
(beat)
No. The one I am thinking of was Xena.

DIANA is surprised.

DIANA
Xena?
(beat)
You're comparing me to Xena?

ARES
Yes.

ARES smiles at her.

ARES
Coming from me that's a compliment.

DIANA
Thanks.
(beat x2)
You know Xena?

ARES
She was one of the best.

DIANA notices the tone in his voice and the look on his face when he mentions Xena’s name. There’s a story there.

ARES
I'd taught her how to be a great warrior.
(beat)
She never let me down. That is until she met Hercules.

DIANA notices the tone in his voice shift when he says Hercules’ name. It’s the same tone Herc gets when he mentions Ares’ name.

DIANA
Oh.

Momentary pause.

ARES
So, what's your secret?

DIANA raises an eyebrow in curiosity.

DIANA
Secret?

ARES
What drives you?

DIANA breathes a sigh of relief.

DIANA
I'm not sure I know what you mean.

ARES
Xena had the thirst for revenge.
You...

DIANA
I've just always been a fast study,
Ares.

ARES
(curious)
That's it?

DIANA
That's it.

Momentary pause. ARES gives her a look that says he doesn't quite believe her. He tries to probe her thoughts, read her mind, but he can't find any sign that she is lying. DIANA smiles at him and draws her sword.

DIANA
So, teach.
(beat)
Shall we see how much I've learned?

ARES
(laugh)
Are you challenging me?

DIANA
(smile)
Do you accept?

ARES responds by drawing his sword.

DIANA
No god stuff.

ARES laughs.

DIANA
I’m serious. No tricks I want a fair fight.

ARES
Okay. I promise.

DIANA gives him a look.

ARES
Would I lie?

DIANA
Maybe.

ARES
(seriously)
Not this time. Not to you.

DIANA
Bring it on then.

They fight. ARES admires her. The more time he spends with her, the more he likes her. And he's starting to like her a lot.

As she shows him what she's learned, and just how good she has become, he can't stop wondering what she would be like in bed. What sort of moves she'd have between the sheets. The thought of taking her in his arms, is turning him on. Their fight gets more intense. But she handles it. She handles it like a pro. ARES is really getting turned on now. He wants to just take her, make love to her, and show her some moves that she won't easily forget.

PAN TO:

11 UP AND AROUND

The CAMERA PANS up and then around to the front of the house.

PAN TO:

12 FRONT OF HOUSE

HERCULES is approaching the house. He hears the sound of clashing swords and runs to the house. He can tell the sound is coming from the backyard, so he goes around back.

PAN TO:

13 BACKYARD

HERCULES sees ARES and DIANA fighting. His first instinct is to run to her defense, but something holds him back. He watches, and realizes they are only play fighting. He is amazed at how well she is handling herself. CAMERA focuses on fight, positioned behind HERCULES, so we can see him watching them.

CONTINUE TO:

14 FOCUS ON DIANA AND ARES

DIANA counters every move ARES makes. ARES tries a few moves that he thinks will trip her up, but they don't. He was right. She's a natural. If only she wasn't with his stupid brother. If only he, the God of War, could find someway to make her his. She could be the one. The fight lasts a while longer, but in the end, she wins. She manages to knock his sword out of his hand, trip him, straddle him, and bring her sword to his neck.

DIANA
Gotcha.
(beat)
Looks like I win, teach.

ARES
(smile)
This time.
(beat)
You're good, Diana. Really good.

DIANA flashes him a smile.

DIANA
Thanks.
(beat)
I learned from the best.

ARES smiles back at her.

ARES
That you did.

He stares at her. He could very easily just disappear and reappear behind her, but he promised no tricks. Besides he likes the position they are in right now. She looks at him. He so wants to kiss her right now but decides to leave before things get out of hand.

ARES
See ya later.

DIANA
(raise eyebrow)
You're leaving?

ARES doesn't answer. He just smiles and vanishes from underneath her. His sword vanishes with him. She starts to rise. She places her sword in its scabbard. HERCULES approaches from behind DIANA. He reaches her as she says, "okay sort of...". DIANA mutters the next line while staring at the spot where Ares was.

DIANA
(quietly)
Gods he's cute.
(beat)
I don't see why Herc hates him so much.
(beat)
He seems like an okay sort of...

HERCULES
Very good.

DIANA, startled by the sound of HERCULES' voice, almost draws her sword. But before she does, she recognizes the voice.

HERCULES
I'm impressed.

She turns. HERCULES is smiling. She runs to him and hugs him.

DIANA
Herc. I've missed you.

HERCULES
I've missed you, too.

HERCULES brings his hand to the side of her face and kisses her.

HERCULES
How long has Ares been...

DIANA
8 or 9 days. I lost count.

HERCULES
I saw that fight.

DIANA
(raise eyebrow)
You did?

HERCULES
Yeah.

Momentary pause. DIANA wonders if she should be worried. That fight, especially the end, was intense.

HERCULES
You're really good.
(beat)
There's only one other woman I know who can handle a sword like that.

DIANA
Xena, right?

HERCULES wonders how she knew he was going to say that.

HERCULES
Yeah. How'd you...

DIANA
Ares said the same thing.

HERCULES is surprised that Ares would compare DIANA to Xena. After all, Xena once meant a whole lot to Ares.

HERCULES
Really?!?

DIANA
Yes.

HERCULES wonders just what Ares is up to. What sort of game was he playing?

HERCULES
That's a major compliment from Ares. You must have made quite the impression in him. Ares isn't known for being...

DIANA places a finger on his lips and pulls him close.

DIANA
Let's not talk about Ares, or fighting, right now.

DIANA smiles at him.

DIANA
I haven't seen you in so long. I can think of something else I'd rather do right now.

HERCULES raises an eyebrow, as if he didn't know what she was talking about.

HERCULES
Oh, and what might that be?

DIANA
(smile)
Show you how much I've missed you.

DIANA kisses him. HERCULES picks her up, and carries her to the house, kissing her all the way there. They get to the house and enter.

CONTINUE TO:

15 INT: HOUSE

HERCULES carries her to the bedroom, and they make love.

JUMP TO:

16 BEDROOM (LATER)

DIANA and HERCULES are lying in bed. She is resting her head on his chest.

HERCULES
If you're going to welcome me home like that every time, maybe I should go away more often.

DIANA looks at him.

DIANA
Don't even think about it, mister!

DIANA rolls on top of him and looks down at him.

DIANA
Besides, who says you have to go anywhere to get that sort of treatment?

HERCULES smiles at her. DIANA kisses him. HERCULES wraps his arm around her neck and pulls her close. They make love again.

CUT TO:

NEXT DAY (DAY 225)

17 EXT: BY LAKE

ARES and DIANA are fighting. ARES makes a move that completely catches her off guard. He swings and she ducks to avoid the blow but miscalculates. His sword grazes her arm. She drops her sword. He stops.

DIANA
Aw!

She bends down on one knee to pick up her sword. He notices her arm is bleeding. He puts his sword away.

ARES
You okay?

DIANA
Fine. It’s just a scratch. I’ll...

He kneels beside her.

ARES
Let me see that.

He takes her arm in his hand and blows on the cut. His breath on her arm sends tingles through her. The cut heals. He looks at her.

ARES
Sorry about that.

DIANA
It was my fault. I should have...

He raises and offers her his hand. She takes it and stands. She looks at him.

DIANA
Shall we continue?

ARES
You sure?

DIANA
I'm fine. Really. Now let's get back to it.

He lets go of her hand. They draw their swords and continue.

JUMP TO:

NEXT DAY (DAY 226)

18 EXT: CLEARING BY LAKE

DIANA is waiting for ARES. She has her sword with her.

DIANA
He's late. He's never been late before. I wonder...

She hears a quiet whisper in the wind.

ARES (VO)
Diana.

She recognizes the voice and turns to where she thinks it is coming from. No-one is there. She hears the whisper again.

ARES (VO)
Diana.

As she draws her sword, she thinks to herself.

DIANA (THOUGHT)
Ares. This is a test. It has to be.

She closes her eyes and focuses.

ARES (VO)
That’s right. Find me.

She concentrates.

ARES (VO)
Let your senses find...

She turns and lunges her sword at the spot where she thinks he is. It’s a direct hit.

ARES (VO)
(flatly)
Ow.

ARES materializes with her sword going through him.

DIANA
Sorry.

She withdraws her sword from him.

ARES
Nice move.

DIANA
Thanks.

ARES
You really are getting quite good.

DIANA
(smile)
I have a great teacher.

ARES smiles. He holds out his hand and a pair of gauntlets appear. The gauntlets kinda match the sword. He offers them to her. She looks at them.

ARES
After what happened last time, I...

DIANA
That was an accident. And look...

She shows him her arm.

DIANA
All is fine.

With a mere thought, ARES transfers the gauntlets from his hands to her arms. DIANA looks at them.

DIANA
Another gift from the mighty Ares.

She looks at him and smiles.

DIANA
You better be careful, or people might start to talk.

ARES smiles at her again.

ARES
Would that be a bad thing? The God of War doesn’t just befriend anyone.

DIANA
Ha, ha. Very funny.

ARES wasn’t being funny. He was being serious. The more time he spends with her, the more he wants her.

DIANA
So, what’s today’s lesson, teach?

ARES
You already passed the first part. You were able to find me without seeing me.

19 TIME FLIES

ARES shows her some moves and then they spar.

CONTINUE TO:

20 TIME RESUMES

ARES gets the upper hand, knocks the sword out of her hand, and pins her up against a tree.

ARES
Gotcha.

DIANA
That was a new move. Never seen you use it before.

ARES
I have a lot of moves you haven’t seen yet.

DIANA
You’re going to have to teach me that one.

ARES smiles. He so wants to kiss her right now. But he doesn’t. He backs up, releasing her. She looks at him.

ARES
I’ll teach you all my moves. If you want.
(beat)
Another day.

DIANA
Is it that time already?

ARES gives her a mock salute as he says his line.

ARES
See ya later.

He vanishes. DIANA retrieves her sword. She looks at her new gauntlets.

DIANA
Wonder what Herc will say.
(beat)
Probably something like…

DIANA tries her best to imitate Hercules.

DIANA
A gift from a god always comes with a price, Diana.

DIANA goes back to the tree and sits under it. She stares at the lake.

DIANA
Ares is nothing like the way he is portrayed in Mythology.

DIANA looks at her gauntlets.

DIANA
He’s not a big bad scary monster. Once you get to know him, the real him, he is kind of a big teddy bear. He...

She stops talking for a moment.

DIANA
Wow. Really. He’s really gotten to you hasn’t he. Better not let Herc hear you talking about Ares like that. He might start to think that there’s...
(beat)
Stop talking to yourself, D. Stop it.

DIANA realizes it’s getting late. She rises as she says her line.

DIANA
Better head home.

CUT TO:

21 INT: ARES’ PLACE

ARES materializes in the room. STRIFE and DISCORD are there. ARES sighs as he walks over to his throne.

ARES
What do you two want?

DISCORD
Do we have to want something? Can’t we just...

ARES looks at DISCORD as he sits on his throne.

ARES
Really, sis? You expect me to believe you just popped in to say hi?

STRIFE stifles a laugh. ARES gives him a glare.

ARES
Something funny, nephew?

STRIFE
No. Nothing, Unc.

ARES looks back at DISCORD.

ARES
Well?

DISCORD and STRIFE share a look. ARES sighs, rubs his forehead and mutters to himself.

ARES
Why did I come back? I should have stayed where I was.

JUMP TO:

22 EXT: PATH

DIANA is walking along the path, daydreaming. APHRODITE materializes beside her. DIANA doesn’t notice.

APHRODITE
Hey Diana.

DIANA doesn’t acknowledge her. APPRODITE moves in front of her. DIANA walks straight through her.

APHRODITE
That was rude.

APHRODITE notices that DIANA seems preoccupied. She is about to say something when she notices the gauntlets. She stresses the word nice as she points to the gauntlets.

APHRODITE
Nice. Another gift from Ares?

At the mention of Ares' name, DIANA stops walking and turns to APHRODITE.

DIANA
Yes. As a matter of fact, they were.

APHRODITE
How was today's lesson? Learn any new moves?

DIANA
I did. Ares is great teacher.

APHRODITE
I can't believe Herc is actually letting you take...

DIANA
Letting me? I don't need Herc's permission. I can do what I want.

APHRODITE
All I meant was that they have a *history*. They've never gotten along. Herc hates Ares, and Ares hates Herc.

DIANA
Why? Why do they hate each other so much?

APHRODITE
Not sure.

DIANA
If only they could stop hating each other long enough to get to know each other they could be...

APHRODITE
...friends?

DIANA
Maybe not friends, but at least brothers. They have more in common then they think.

APHRODITE
You really are in your own little world sometimes, aren't you?

DIANA
I know. Wishful thinking, right? Maybe if we put our heads toge...

APHRODITE
No way. I am not getting in the middle of them. And neither should you. If you push them, you may regret it.

APHRODITE vanishes.

DIANA
I really hate it when they do that.

DIANA walks on.

JUMP TO:

A FEW HOURS LATER

23 EXT: HERCULES' PLACE – FRONT PORCH

DIANA is sitting on the porch writing. HERCULES approaches. She doesn't notice. He leans on the porch post and stares at her. He notices the gauntlets.

HERCULES
They're new.

DIANA is startled at his voice. She looks at her arms and realizes she is still wearing the gauntlets.

DIANA
Guess I forgot to take them off when I got home.

HERCULES wonders where she got them. They look expensive.

HERCULES
Where did you...

DIANA rises from her chair and says line while going to him.

DIANA
Ares.

HERCULES arches an eyebrow. DIANA reaches him and wraps her arms around his neck. HERCULES is about to say something, but she places a finger to his lips shushing him.

DIANA
Don’t say it.

HERCULES is giving her a look.

DIANA
He’s a friend.

HERCULES removes her finger.

HERCULES
Friend?

DIANA
Yes.

HERCULES
Diana, he’s the God of War! He doesn’t have friends, he has...

DIANA
Herc. Stop talking.

She kisses him. He breaks the kiss and looks at her.

HERCULES
Be careful.

DIANA
(raise eyebrow)
Careful? What...

HERCULES
Ares is...

DIANA
I can handle Ares.

HERCULES
Don’t be too sure of that. He can flip in a heartbeat.

DIANA
Ares and I are friends. He’d never hurt me.

HERCULES
Just. Be. Careful.

DIANA smiles. He kisses her.

JUMP TO:

1 WEEK LATER (DAY 233)

24 EXT: BANDIT CAMP

A group of bandits are sitting around their camp. Some are sharping swords, some are eating, some are sparring. There are tents, horses, and other items that you would expect to find in a camp.

The leader of the group is a man named KYROS. He is staring at a tree in front of him.

The tree has a low hanging branch. There is a woman hanging from the branch. Her hands are tied together over her head. Her feet are planted firmly on the ground. The rope that was used to bind her hands is also swung over the branch and hanging on the other side. She can at any point be hoisted up if they desire. The woman is unconscious at the moment, and we do not get a good look at her as her head is drooped.

KYROS
Well boys, is it time to wake up our little guest?

The men start talking amongst themselves.

MAN #1
Wake her boss! I for one would like to sample our product.

KYROS
Agreed. We must sample her.

KYROS puts down his plate and walks over to the woman. He places his hand under her chin and rises her head as he speaks. It’s DIANA.

KYROS
Wakey, wakey.

DIANA doesn’t respond. KYROS frowns and backhands her hard across the face. DIANA opens her eyes but shows no fear. She looks at KYROS. She gives him a glare and speaks in a soft threatening tone.

DIANA
You’re going to be sorry you did that.

KYROS
(laugh)
Will I now.

DIANA
Don’t you know who I am?

KYROS
Should I?

DIANA smiles evilly. KYROS notices the look in her eye.

DIANA
Yes. You should.

KYROS grabs her chin in his hand and glares at her. DIANA doesn’t react at all. She knows she is in no real danger. After all she has an ace up her sleeve.

KYROS
You don’t scare me little girl.

DIANA
I should. I can bring you so much hurt with just one word.

KYROS starts laughing and addresses the men.

KYROS
You hear that, boys? She thinks one word can...

DIANA
You don’t believe me?

KYROS turns back to her.

KYROS
No. I don’t. There is no one word that could...

DIANA smiles again.

DIANA
Don’t say I didn’t warn you.

DIANA closes her eyes and softly says the one word. KYROS hears the word, but the men don’t.

DIANA
Ares.

KYROS laughs and turns to face the men.

KYROS
She calls upon The God of War to rescue her.

All the men start laughing.

KYROS
She thinks the mighty Ares would waste his...

ARES materializes behind KYROS. The men stop laughing. KYROS stops talking, wondering why the men all appear to be frozen.

ARES
What do you think you are doing?

KYROS slowly turns. He sees ARES standing there.

KYROS
Ares. I...

ARES magically picks up KYROS. DIANA smiles a very Ares-like smile.

KYROS struggles with the invisible hold. The men decide they should get out of here. ARES looks at them, while still holding KYROS in the air.

ARES
Where do you think you’re going?

ARES makes a big wooden crate appear out of nowhere and tosses the men into it. He then looks back at KYROS.

ARES
You have made a grave error. I should kill you.

KYROS struggles as ARES’ invisible grip tightens on his neck.

KYROS
I... I...

DIANA can tell ARES is serious. He really would kill this guy.

DIANA
Ares, don’t.

ARES looks at her. KYROS notices the way they are looking at each other.

ARES
Why? Give me one reason why I...

DIANA
Because I’m asking you not to.

ARES gives KYROS one more glare then tosses him into the cage with the others. ARES then walks over to DIANA.

ARES
What would you like me to do with them?

DIANA
Just send them away.

ARES magically picks up the cage, spins it a few times, then tosses it like a baseball. He looks at DIANA.

DIANA
Thanks for coming.

ARES
Anytime. You know that. You call. I'll come.

DIANA smiles.

DIANA
If I could ask for one more thing?

ARES looks at her. She looks at the rope.

DIANA
Could you untie me?

ARES smiles. The ropes vanish. DIANA says her line as she rubs her wrists.

DIANA
Thanks.

ARES notices the rope marks on her wrists. He takes her wrists in his hands. A glow emanates from his hands. He removes his hand, and the marks are gone.

DIANA
Thanks.

He notices the welt on the side of her face. He places his hand over it and heals it. He lets his hand stay for a moment. He so wants to kiss her right now.

She notices the look in his eyes, and she fights the urge to kiss him.

JUMP TO:

25 EXT: A CLEARING A FEW MILES AWAY

The crate has landed and smashed open. The men are all composing themselves. KYROS looks mad.

KYROS
(loudly)
Idiots! Of all the women, in all of Greece, you guys have to grab the God of War’s mistress.

MAN #3
(raise eyebrow)
Mistress?

KYROS
Yes. Mistress. You didn’t see the way he looked at her. The way she looked at him.

MAN #4
At least he didn’t kill us.

KYROS
This time. And only because she asked him not to.

MAN #5
You think he’ll come for us?

KYROS
You all just better not do anything else to upset him or he just might.

KYROS starts to walk off. The men follow. Two men, near the back, look at each other.

MAN #6
Mistress? You really think she is his mistress?

MAN #7
If she is, I bet she is thanking him for recusing her.

MAN #6
And Ares will gladly be accepting her thanks.

MAN #7
She will be willingly giving him everything he could want.

They laugh as they follow KYROS down the path.

JUMP TO:

26 EXT: HERCULES’ PLACE – FRONT PORCH

HERCULES and IOLAUS are sitting on the porch.

HERCULES
She should have been back by now.

IOLAUS
She can take care of herself, Herc.
She...

They stop talking. They notice ARES and DIANA materialize at the top of the path. ARES has his arm around her.

HERCULES
Ares. Figures.

IOLAUS
Did they have a sparring session today?

HERCULES
Do you see a sword on her?

IOLAUS looks closer and realizes there is no sword.

IOLAUS
No. But that doesn’t mean they...

They watch as DIANA gives ARES a hug. IOLAUS looks to HERCULES.

IOLAUS
That probably isn’t what it looks like.

They watch as DIANA breaks the hug and ARES vanishes. (Note: DIANA stares at the spot where ARES was for few moments, then turns and heads down the path.)

IOLAUS
I should get going.

IOLAUS rises from his chair and heads off.

HERCULES watches IOLAUS leave and DIANA head down the path. HERCULES mutters to himself.

HERCULES
Wish I knew why she befriended him.
(beat)
One day he will do something, and she will see him for who he is.
(beat)
Why couldn’t she be friends with Apollo, or Heph? Why does it have to be Ares?

JUMP TO:

1 MONTH LATER (DAY 261)

27 EXT: PATH TO THEBES

DIANA and IOLAUS are walking along the path. There is a row of trees on either side a few feet in from the path. DIANA is wearing her gauntlets and has her sword holstered on her hip. IOLAUS is finishing telling a story.

IOLAUS
And that is how we defeated the...

DIANA hears something and stops walking. She raises a finger shushing IOLAUS.

DIANA
Did you hear that?

IOLAUS stops walking.

IOLAUS
Hear what?

DIANA focuses. She draws her sword and spins. She swings her sword as she spins knocking an arrow to the ground. IOLAUS is stunned.

IOLAUS
How’d you...

He bends down to pick up the arrow.

DIANA
Quiet.

DIANA still has her sword at the ready as she senses more danger. She looks around to see if she can find the source. IOLAUS starts to look around as well.

DIANA
Someone’s out there.

IOALUS looks around.

IOLAUS
Maybe it’s a something. I wouldn’t put it...

A man named TASSOS jumps out of one of the trees. DIANA turns to him as he approaches.

DIANA
You picked the wrong travelers to ambush. I...

TASSOS snaps his fingers. Men jump out of almost every tree near them. IOLAUS counts at least 25. He looks to DIANA as they advance.

IOLAUS
Wish Herc were here.

DIANA still has her sword at the ready. She smiles.

DIANA
We don’t need Hercules.

The band of men start to form a circle around DIANA and IOLAUS. IOLAUS notices DIANA is calm, maybe too calm. He senses something in her but he’s not sure what it is. Her demeanour is reminding him of someone, but he can’t place who.

IOLAUS
Ah, there are a lot of them. We are only two. I don’t think we can take them all by ourselves.

DIANA gives IOLAUS a look and smiles.

DIANA
Never said we’d be alone.

IOLAUS
(raise eyebrow)
What?

DIANA looks at TASSOS.

DIANA
If I were you, I’d think twice before you start something you won’t be able to finish.

TASSOS starts to laugh.

TASSOS
Your precious Hercules isn’t here to help you. And my men are more than a match for the two of you.

DIANA
You sure about that?

TASSOS
(confident)
A sidekick and a girl? We are...

DIANA
I have a secret weapon.

TASSOS
Oh really?

IOLAUS
You do?

DIANA
Yes.

TASSOS
And where is this secret weapon?

DIANA
All I have to do is call. And...

TASSOS
Call? There is nothing around for miles. What...

DIANA glares at TASSOS and smiles again.

DIANA
Don’t say I didn’t warn you.

IOLAUS
(whisper)
What are you doing?

DIANA
(whisper)
Trust me.

TASSOS looks at DIANA.

TASSOS
Well, what are you waiting for?
(beat)
Call this weapon.

DIANA raises her sword over her head. Blade pointing straight at the sky. She closes her eyes and softly calls out.

DIANA
Ares.

IOLAUS gives her a "what" look. Did she just say Ares? Is she seriously trying to summon Ares?

TASSOS starts to laugh. The men start to laugh.

IOLAUS opens his mouth to say something but closes it when ARES materializes beside DIANA.

TASSOS stops laughing. The men stop laughing. ARES looks to DIANA.

ARES
These guys bothering you?

DIANA
Just a little.

IOLAUS is stunned that ARES actually showed up. He knew Diana and Ares were close but to be able to just summon him like this maybe they were closer than he thought. IOLAUS then realizes who she reminded him of earlier.

IOLAUS (THOUGHT)
Ares. That's who she reminded me of earlier. It was almost like she was channeling him. He really is rubbing off on her. I wonder if Herc has noticed. Wonder if I should say anything to Herc?

ARES and DIANA share a look.

ARES
What should I do with them?

Some of the men start to leave. ARES points a finger at them and levitates them in the air. The men start squirming and screaming. DIANA appears to be thinking.

DIANA
Not sure. What do you think they deserve?

ARES smiles at her. She smiles back. IOLAUS is just watching them.

IOLAUS (THOUGHT)
It's as if they are speaking their own language. It's spooky how much in synch they seem to be.

ARES looks back at the men and levitates them in the air. He holds them there for a few moments then tosses them like a baseball. ARES looks back at DIANA.

DIANA
(smile)
Thanks for the assist.

ARES
Anytime, D.

IOLAUS raises an eyebrow. Did he just call her *D*?

DIANA
We still on for tomorrow?

ARES
Wouldn't miss it.

ARES gives her a wink and a mock salute. She smiles. He vanishes. IOLAUS is still just staring at her. He can’t believe that just happened. DIANA starts walking off they way they were going. She calls back to IOLAUS.

DIANA
You coming? Or are you just going to stand there all day?

IOLAUS starts walking after her. He catches up to her and looks at her.

IOLAUS
How’d you... He just... What...

DIANA
Friends help friends. Friends come when you call. Ares and I are friends. I called. He...

IOLAUS
Friend? I think it’s more than that. One does not just summon a god like that.

DIANA
Why not? I’m sure people do it all the time.

IOLAUS
Call on them for help, yes.
(beat)
But rarely if ever does the god actually show up.

DIANA doesn’t answer.

IOLAUS
One call.
(beat)
You only had to call his name once. And he dropped everything and appeared.

DIANA
(smile)
What can I say. He likes me.

They walk on. IOLAUS has a look of concern of his face.

IOLAUS
Did he call you, D?

DIANA doesn’t answer. She just keeps walking.

JUMP TO:

2 MONTHS LATER (DAY 317)

28 EXT: ROAD TO MEGARA

DIANA, HERCULES, and IOLAUS are in the middle of a fight with a small band of thugs. DIANA is wearing her gauntlets and has her sword. The fight is nearing the end. Most of the thugs are unconscious on the ground around them. They take out the last few and are catching their breath.

IOLAUS
Where did they come from?

HERCULES
Don’t know.

DIANA now has her sword at her side. She looks at HERCULES and IOLAUS.

DIANA
Who did you two tick off this time?

They both look at her. DIANA looks at the bodies on the ground.

DIANA
Maybe if we search them, we can get a clue as to who sent them.

HERCULES and IOLAUS nod in agreement. They are about to start searching the bodies when DIANA hears something. She stops.

DIANA
You guys hear that?

HERCULES and IOLAUS stop and listen. DIANA turns to her right and looks at the hill that is short distance away. HERCULES and IOLAUS follow her gaze. After a few moments a horde is seen coming over the hill.

DIANA
Like I was saying. Who did you...

IOLAUS looks at DIANA.

IOLAUS
Maybe you could call on your *secret weapon*.

DIANA and HERCULES look at him. But for different reasons.

HERCULES
Secret Weapon?

IOLAUS
Yeah.

DIANA
Maybe they'll turn and go away. Maybe they're not coming for us.

The Horde starts to charge toward them.

IOLAUS
Diana.

HERCULES
If you have...

DIANA raises her sword over her head. HERCULES looks at her wondering what she is doing. IOLAUS hopes this works. DIANA points the sword toward the sky and closes her eyes. She softly calls out.

DIANA
Ares.

HERCULES
(raise eyebrow)
Ares? You think...

HERCULES' sentence is cut of as ARES materializes in front of DIANA. HERCULES instinctively jumps backwards. ARES looks at DIANA. The advancing horde is behind ARES.

ARES
You called.

DIANA smiles and points over his shoulder at the charging horde. ARES turns his head and sees the horde. He looks at HERCULES.

ARES
Friends of yours?

HERCULES
Funny.

ARES
So, little brother, who...

DIANA
Ares.

ARES turns his head back to face DIANA. He smiles. With his back still to the horde, he snaps his fingers. The horde vanishes. DIANA smiles at him.

DIANA
Thanks.

ARES
See you tomorrow.

ARES vanishes.

DIANA
Guess it’s true what they say.

IOLAUS and HERCULES give her a look.

DIANA
It’s nice to have friends in high places.

DIANA smiles at IOLAUS and HERCULES. She twirls her sword, holsters it, and then walks off along the path the way they were going. IOLAUS starts to follow but HERCULES grabs his arm.

HERCULES
How long has that been going on?

IOLAUS
What?

HERCULES lets go of IOLAUS’s arm.

HERCULES
Summoning Ares.

IOLAUS
A few months, I think. Why?

HERCULES starts to walk off, IOLAUS follows.

PAN TO:

29 EXT: SIDE OF ROAD

A man called GORGO steps out from behind a tree. He saw the whole thing. He looks at DIANA, HERCULES and IOLAUS walking away.

GORGO
So, she can summon the god of war. Interesting.

JUMP TO:

2 MONTHS LATER (DAY 373)

30 EXT: TOP OF A MOUNTAIN

GORGO has DIANA near the edge.

GORGO
Summon him.

DIANA
Who?

GORGO
You know who I’m talking about.

DIANA
Not really.

GORGO
Your god buddy.

DIANA
Again. I’ll need you to be more specific. I have a few god buddies.

GORGO
Only one that comes every time you call.

DIANA
Wrong again. You’re not very good at this, are you?

GORGO draws his sword and points it at her.

GORGO
Enough of the games. Call him now.

DIANA
If you insist.

GORGO steps back. DIANA closes her eyes. She sends a thought to ARES.

DIANA (THOUGHT)
Give me a few moments.

Then she audibly says the following.

DIANA
Cupid.

GORGO is stunned.

GORGO
What? I...

CUPID materializes in mid air, swoops down, grabs DIANA, and starts to fly away. GORGO looks mad. DIANA yells back to GORGO as ARES materializes behind him.

DIANA
Oh, look behind you.

GORGO gets a look of dread. CUPID flies off with DIANA. GORGO lowers his sword and slowly turns around. He sees ARES.

ARES
This just isn’t your day, Gorgo.

ARES magically picks him up and tosses him away.

31 EXT: HERCULES' PLACE

HERCULES and IOLAUS are walking down the path towards the house. IOLAUS looks up and sees CUPID approaching.

IOLAUS
Is that Cupid?

HERCULES looks up.

HERCULES
Looks like him. Wonder what...

DIANA and CUPID land on the path in front of them. CUPID puts her down.

DIANA
Thanks.

CUPID
(smile)
Anytime.

CUPID turns to HERCULES.

CUPID
Try to keep her out of trouble, Unc.

CUPID flies off. HERCULES looks at DIANA.

HERCULES
What was that about?

DIANA
Nothing.

DIANA turns and heads to the house. IOLAUS looks at HERCULES.

IOLAUS
Look on the bright side. At least she didn't call Ares this time, right?

IOLAUS walks on toward the house.

HERCULES shakes his head back and forth. HERCULES walks on and thinks to himself.

HERCULES (THOUGHT)
Diana seems to be making friends with all the gods.
(beat)
Wonder how many actually come when she calls them?

JUMP TO:

2 WEEKS LATER (DAY 387)

32 INT: ARES' ROOM

ARES is sitting on his throne, lost in thought. The doors to the room open, and DIANA walks in. She is dressed in an outfit that just turns ARES on high. ARES looks at her. She seductively makes her way to him. He watches her approach. Their eyes lock. He straightens up in his throne. She walks right up to him and straddles him. They never, not even for a moment, break eye contact. DIANA places her hands on the arms of the throne. You could say she has him trapped. Not that he's complaining.

DIANA
You turn me on, Ares. Every time I'm with you, I just want to...

ARES
I know. I feel it too. I felt it the first time we met. I feel it now. I...

DIANA leans in closer.

DIANA
I want you, Ares.

ARES
You don't know how I've longed to hear you say that.

DIANA
Then what are you waiting for, Mr. God of War! Show me what you've got.

ARES kisses her hungrily. She returns the kiss. Every part of him aches for her. He wants her so bad. He wants her more than he's ever wanted any other. And, with a mere thought, he moves

them from the throne to a bed, which appeared out of nowhere. He is laying on top of her. With another thought, he removes their clothing. ARES breaks the kiss. DIANA looks at him, he can tell she wants him, the fire is burning in her eyes as much as it is burning within him. He takes a moment to admire her naked body under him. Then he looks back into her eyes.

DIANA
Take me, Ares.

He smiles.

DIANA
Make me yours. Show me what a God can do. Do to me only that which a God can do. I want to be your chariot. Ride me to paradise, Ares. Ride me.

ARES can't believe she is saying these things. She is saying everything he wants to hear. He kisses her neck, as his hands stroke her sides.

DIANA
Ah, ah, yes.

He covers her neck with kisses, then moves to her breasts. He fondles them with his hands. Making them firm, and hard, and then suckles on them like a Bacchae on a victim. She gasps as he suckles her breasts. After he has given ample time to each one, he brings his lips to hers. Her lips accept his, instantly. She pulls him to her, tightly, pressing her body up against his. He brings his hands down her body, resting them between her thighs. He touches her, she is wet already. He starts to finger her. Gently inserting first one, then two fingers. Her kiss gets more intense. He decides he can't take it anymore. He wants her, he wants her bad. He wants to take her hard, take her fast. Without any indication to her that he is about to take her where no mere mortal can, he thrusts into her. She responds with a moan and wraps her legs around his waist. She pulls him closer to her. As he pumps, and pushes himself deeper and deeper into her, he releases her from the kiss. All she can do now is gasp, and moan. She cries out his name, begging him to go faster, asking him to push harder. ARES lets his hands play with her breasts, squeezing them, fondling them. As he senses he is about to explode within her, he grabs a breast. He erupts inside of her, as he suckles hard on her breast. She cries out in double pleasure. He knows she's

never been loved this hard before. He looks at her, ready to tell her that this is only the beginning, now that she has realized that he is the one for her, they can do great things together. DIANA looks at him and smiles. He is about to say something when a voice sounds from behind him.

APHRODITE (VO)
Okay, big brother.
(beat)
What's the emergency?

The sound of APHRODITE's voice, startles ARES. He turns towards the sound of her voice, and the fantasy disappears.

CONTINUE TO:

32a ARES' PLACE

He is back sitting on his throne. No bed. No Diana. No Nothing.

ARES (THOUGHT)
A daydream? I've never had a dream so intense. Was it a dream? Or a vision?

ARES rises from the throne and walks to the window. ARES mutters the following line to himself. Ignoring APHRODITE for the moment.

ARES
(mutter)
If only she'd...

APHRODITE
Ares?

ARES says the next line in a sort of snappy tone.

ARES
What?

APHRODITE is momentarily taken aback by the tone in his voice.

APHRODITE
Hermes said you just had to see me.
Immediately.

ARES still seems kind of out-of-it. APHRODITE slinks

seductively up to him. She places her hands on his chest and runs them up it.

APHRODITE
Could it be, that you've finally decided that...

ARES grabs her hands and removes them from him.

ARES
Is that all you ever think about, sis?

APHRODITE
Is there anything else?

ARES pauses and walks away from her.

ARES
Maybe this was a mistake.

APHRODITE
(confused)
Maybe what was a mistake?

ARES is silent, thinking. APHRODITE can tell his mind is elsewhere and is curious.

APHRODITE
What has you so enchanted, big brother? I've never seen you so...

Momentary pause. APHRODITE tries to search for the right word.

APHRODITE
...preoccupied.

Momentary pause.

ARES
You're friends with Diana, right?

APHRODITE
Diana? Which Diana?
(beat)
I know so many people.

ARES turns and looks at her.

ARES
Diana Diana.
(beat)
Herc's Diana, little sis. Herc's Diana.

APHRODITE
Oh, that Diana.
(beat)
Yes. I am. Why?

ARES gives her a look. A look she's not sure she quite understands.

ARES
Has she ever mentioned me?

APHRODITE gives him a look.

APHRODITE
She's mentioned your sword-fighting lessons and claims you're a wonderful teacher.

ARES
I mean, has she ever mentioned me?

APHRODITE
I don't...

APHRODITE understands that look now. And thinks she understands what's going on with him.

APHRODITE
She's what's troubling you.

ARES is silent.

APHRODITE
And just what is it about her that captivates you so?

ARES
I wish I knew, sis.

ARES pauses and then starts pacing.

ARES
I've known her for a while now, but I know next to nothing about her.

ARES looks at APHRODITE.

ARES
I'm a God, sis! I see everything. I know everything. I know everyone! But I don't know her. She’s like a blank slate.

ARES gets a look of deep thought on his face. He stops pacing.

ARES
I know nothing about her before she met our brother. Nothing.

ARES starts pacing again.

ARES
And I don't know of anyone who knew her before then either. No friends. No family. No old lovers. No one. It's like she just appeared out of nowhere!

APHRODITE
That's unlikely.

Momentary pause. ARES looks to APHRODITE.

ARES
What can you tell me about her? Do you know anything that might...?

Momentary pause as APHRODITE thinks.

APHRODITE
Have you spoken to Deric yet?

ARES is confused.

ARES
Deric?

APHRODITE
Yeah, Deric.

Momentary pause. ARES appears to be thinking. APHRODITE gets the feeling he doesn't know who she is talking about.

APHRODITE
The centaur. He lives just outside of Athens.

ARES looks at her sort of confused.

APHRODITE
He raised her.

ARES
Ah, yes. I too heard that story.

APHRODITE looks at him with a raised eyebrow.

APHRODITE
Story? You don't believe it?

ARES
I'm not sure.

APHRODITE
Have you asked him?

ARES
Who? Deric?

APHRODITE
No, Uncle Hades. Of course Deric.

ARES
Not yet.

APHRODITE
Well, what are you waiting for? If you want to know if the story is true, confront him.

ARES looks somewhat happier.

ARES
Thanks sis. I will.

ARES flashes her a smile and vanishes. APHRODITE mutters to herself.

APHRODITE
If I didn't know better, I'd think Ares was actually falling for Diana.

Momentary pause. APHRODITE rethinks what she just said.

APHRODITE
Nah, not possible.

Momentary pause.

APHRODITE
Besides, if Ares laid a finger on her, Herc would kill him.

Momentary pause. APHRODITE rethinks her statement again. She remembers how preoccupied ARES was.

APHRODITE
Then again...

APHRODITE wonders just what ARES' intentions really are. She thinks for a few more moments, then vanishes from the room.

JUMP TO:

A COUPLE OF HOURS LATER

33 INT: DERIC'S PLACE - KITCHEN

ARES, in the disguise of Teiresias the poet, is sitting at the table with DERIC. ARES and DERIC are drinking.

ARES has spiked DERIC's drink with a truth drug. Not that he needs one. His godly powers alone could hypnotize any mortal. But Centaurs aren't "any" mortals. ARES turns the conversation over to the topic he came to discuss - Diana.

ARES
I just met Hercules' new woman.

DERIC
(raise eyebrow)
Diana?

ARES
She's something else.

DERIC
(smile)
You can say that again.

ARES
I wanted to write an epic poem about her life before she met Hercules. But I can't seem to find anyone who knew her before she met him. No family. No friends.

DERIC
And you won't.

ARES
What do you mean? Everyone has fam...

DERIC
And I'm sure she does. But you won't find them here.

ARES
Oh? Where can I find them, then?

DERIC
You can't.

ARES
You're not making sense!

DERIC leans over and almost whispers line.

DERIC
They haven't been born yet.

ARES
What?

DERIC
She's from the future.

ARES
(raise eyebrow)
The future?

DERIC
About 3000 years from now. That's where you'll find the people you're looking for.

ARES
I heard a story about you finding her as an infant in the woods.

DERIC
Herc made that story up when he brought her here.

ARES
Hercules brought her here.

DERIC
Yep.

ARES
How?

DERIC
Hera decided to punish Herc a while back and banished him.

ARES says the following line to himself. DERIC doesn't hear it.

ARES
(mutter)
I remember that.

DERIC
He landed 3000 years in the future in her backyard.
(beat)
They found a way back, and you know the story from there.

ARES
That's interesting. You've been a big help. Thank you.

DERIC
No problem.

ARES
I'll be leaving now.

ARES heads to the door.

CONTINUE TO:

34 EXT: DERIC'S PLACE

ARES still in disguise, exits the house.

LYLA approaches the house from a side path and sees the man exit. She sees him for who he really is. She sees ARES. ARES doesn't see LYLA.

Focus on ARES as he looks back at the house, smiles, and says next line.

ARES
Thanks Deric. This might just be the leverage I need.

ARES vanishes.

PAN TO:

35 FOCUS ON LYLA

LYLA
Ares? I wonder what he wanted.

LYLA continues down path to house. She reaches the front door, opens it, and enters.

CONTINUE TO:

36 INT: KITCHEN

LYLA enters the kitchen. DERIC is finishing his mug of ale. The effects of the truth drug have almost worn off.

LYLA
What did Ares want?

DERIC looks at LYLA like she's lost it.

DERIC
Ares? What are you talking about? Ares hasn't been here!

LYLA
Then who just left?

DERIC
Teiresias.

LYLA
Teiresias?

DERIC
He's a poet.

LYLA wonders if she could have been wrong. She raises an eyebrow and looks at DERIC.

LYLA
A poet? What did he want?

DERIC
He wanted to know about Diana.

LYLA
Why?

DERIC
He's working on an epic poem.

LYLA
Oh. And you told him the story about finding her in the woods, right?

DERIC
No I...

The drug wears off. DERIC realizes he told him the truth. LYLA doesn't like the pause.

LYLA
Deric?

DERIC
I told him the truth.

LYLA
(concern)
The truth? What truth?
(beat x2)
Deric? Tell me you didn't tell him she was from the future?

DERIC
I... I think I did.

LYLA
Why?

DERIC
I don't know.
(beat)
I just opened my mouth and out it came. I couldn't stop it.

LYLA
Oh no.

DERIC
It might not be so bad. He's just an old poet. Who's going to believe him?

LYLA
Deric, that wasn't Teiresias.

DERIC
What?

LYLA
(certainty)
It was Ares.

DERIC
No, you're mistaken.

LYLA
(raise eyebrow)
Have you forgotten that ever since Zeus gave me back my life that I can see the Gods for who they are? That I can see through any disguise they may be wearing?

DERIC
If that really was Ares...

LYLA
Oh it was Ares.

DERIC
That means he now knows she is from the future. He's sure to use that to his advantage.

LYLA
Or tell Hera.

DERIC
Hercules has to be told that Ares knows the truth.

LYLA
I just saw him in town. If you hurry, you might be able to catch him.

DERIC exits.

LYLA
What have you done Deric? What will the fall out be?

JUMP TO:

37 EXT: HERCULES' PLACE (BACKYARD)

DIANA is in the yard. ARES approaches from behind.

ARES
I just came from an enlightening, conversation with your friend Deric.

DIANA
Oh?

ARES leans over her shoulder and whispers in her ear.

ARES
I know who you are, and when you're from.

DIANA pretends not to care. His voice is intoxicating but she tries to let it show.

DIANA
So?

ARES
So...

ARES walks around and stops in front of her.

ARES
...unless you give me what I want. I'll just have to tell mother.

DIANA pretends to not know what he is referring to.

DIANA
And what might that be?

ARES flashes her a smile, and looks her over, admiring the view. After giving her the "once over", he looks into her eyes.

ARES
Isn't it obvious?
(beat)
Haven't you noticed the way I look at you?

DIANA (THOUGHT)
Oh I've noticed. At times I've wished you'd have...

DIANA stops her thought and looks at him. She tries to speak but he cuts her off.

DIANA
I...

ARES
Can't you feel the connection between us?

ARES places his hands on her shoulders. He gives her a look that feels like it is going straight through her.

ARES
I want you.
(beat x2)
Give me one night.

ARES runs his fingers through her hair, and alongside of her face.

ARES
One night to show you that I am better than Hercules. I can make you feel better. He is only 1/2 God. I am 100% God. Therefore, I am better.

He leans in, bringing his mouth to her ear. He whispers in her ear seductively.

ARES
In everything.

Momentary pause. ARES circles her.

PAN TO:

38 FOCUS SHIFTS TO PATHWAY

IOLAUS is heading down the path. He sees DIANA and ARES.

IOLAUS
(softly)
Ares. Wonder what today’s lesson is.

He decides to advance slowly and try to hide. He finds a bush and hides behind it. He watches them.

PAN TO:

39 FOCUS SHIFTS BACK TO DIANA AND ARES

ARES stops behind DIANA.

ARES
Why don't you let me show you how I can make you feel?

Momentary pause. ARES brings his head to her shoulder, and whispers in her ear.

ARES
Do you know what it's like when a mortal is taken by a God?

Momentary pause. ARES runs his hands along her sides. He continues talking into her ear.

ARES
Do you have any idea how it feels?

Momentary pause. ARES brings his hands up along her front and lets them rest on her breasts.

ARES
When a god makes love to a mortal, they both...

DIANA removes ARES' hands and turns to face him. She can’t let him know how much he is getting to her.

DIANA
Love? You are the God of War! What do you know about love?

ARES is surprised. He pretends that he only wants one thing from her.

ARES
Who said anything about love?

DIANA
I thought you...

ARES grabs her and pulls her close.

ARES
Love has nothing to do with it. Besides...

ARES spins her around in his arms. He is now behind her again. His arms are around her waist, his head is on her shoulder, and his voice is in her ear.

ARES
...don't they say, that "*the badder you are, the better you are*"?

Momentary pause. ARES nuzzles her neck.

ARES
(seductively)
Let me show you, Diana.

ARES starts to move his hands up her body again.

ARES
Meet me tomorrow. At sundown. By the lake.

His touch is really starting to get to her. She is starting to enjoy it. His touch is electrifying. His voice sends tingles through her. He whispers into her ear.

ARES
If your answer isn't yes, it's over. Mommy dearest will learn the truth about you, and she'll send you home.
(beat)
It's your choice Diana.

ARES spins her again. They are face to face.

ARES
Make the right one, and we all win.

ARES runs his fingers alongside of her face, then lets her go.

ARES
Make the wrong one and...

ARES vanishes. DIANA looks at the spot where ARES was. She takes a deep breath, turns, and heads back to the house.

PAN TO:

40 FOCUS SHIFTS BACK TO IOLAUS

He couldn't hear what DIANA and ARES were saying. But, from what he saw, it didn’t look like a fighting lesson. It looked like ARES was trying to seduce her. Once ARES leaves, IOLAUS comes out of hiding. He approaches DIANA.

PAN TO:

41 FOCUS SHIFTS BACK TO DIANA

IOLAUS approaches her from behind.

IOLAUS
What did Ares want?

The sound of his voice brings her back to the moment. She composes herself. She can’t let IOLAUS know that Ares was actually getting to her. She hopes she can sell this next bit.

DIANA turns to IOLAUS and just collapses on his shoulder, crying. IOLAUS is stunned. He tries to comfort her.

IOLAUS
What's wrong?

DIANA
Everything!

IOLAUS
What do you mean?

DIANA
Ares learned the truth about who I am, and...

IOLAUS pries her off his shoulder by putting his hands on her shoulders and pushing her back. He holds her like that and looks at her.

IOLAUS
The truth? What do you mean?

DIANA
It's a long story, Iolaus.

DIANA stops crying and looks at him. He has a very puzzled look on his face.

DIANA
I think it's time you heard the real story.

IOLAUS
What are you...

DIANA
Let's go inside.

They enter the house.

CONTINUE TO:

42 TIME FLIES MONTAGE

They enter the house and go to the living room. They sit on the sofa.

DIANA tells IOLAUS everything. The whole story. Everything that happened from the time HERCULES left him in Cyzicus til the day they arrived in Corinth.

CONTINUE TO:

43 TIME RESUMES (LIVING ROOM)

IOLAUS is trying to absorb what DIANA has just told him.

IOLAUS
That's some story.

DIANA
Now Ares knows and he's threatening to go to Hera unless... Damn!!

Pause. IOLAUS doesn’t know what to say.

DIANA
Herc told me to avoid Ares. That he couldn't be trusted. I thought I could handle him. ... I'm going to lose Hercules.

IOLAUS
No you're not.

DIANA
Yes. I am. Either way I'll lose him. If I give Ares what he wants, Herc will never look at me the same way again.
(beat)
And if I don't give Ares what he wants, I'll be sent home.

IOLAUS
We'll think of something, Diana.

DIANA
We only have until sundown tomorrow. And Herc won't be back from Athens for another 3 days.

IOLAUS starts thinking. After a few moments he thinks he has a solution.

IOLAUS
Maybe Ares is bluffing. I mean, if he really wants you, what good would sending you home do?
(beat)
If you're 3000 years in the future, he'll never get you.

DIANA
Maybe he's saying, "If I can't have her, neither will Hercules!"

IOLAUS
Good point.

DIANA and IOLAUS think.

IOLAUS
You could always give Ares what he wants. Herc would never have to know.

DIANA
How do you expect something like that to stay a secret? Herc would find out.

Momentary pause.

IOLAUS
Who says Ares will keep his word anyway? What's stopping him from blackmailing you forever? Or going to Hera? He'll have nothing to lose. He'll have gotten what he wanted.

DIANA
Ares isn't bluffing.

IOLAUS
How can you be sure?

DIANA
I know him.
(beat)
Besides, Ares is immortal. He can afford to wait. He could still be around when the future becomes the present.

Momentary pause.

IOLAUS
You know, I'm surprised you and Herc have managed to keep the secret for so long. What’s it been, a year?

DIANA
1 year, 3 weeks, 1 day, 7 hours, and 45 minutes.

IOLAUS
Right.

DIANA
It hasn't been as easy as it looks. The first three months were the hardest.

IOLAUS
Did you really think it could stay a secret forever?

DIANA
Yes. Only Deric & Lyla knew.

IOLAUS
You can't hide something like this from the Gods!
(beat)
They'll find out. They always do. They know everything.
(beat)
And, sooner or later, Hera will find out. Whether it's from Ares or not.

DIANA
That's what I thought. But the more time that passed without anything happening... The more I thought it never would.
(beat)
The first time I met Hercules, I knew I loved him. But I couldn't let myself fall for him. He was going to be coming back here and leaving me.
(beat)
But when I was brought back with him, I thought that maybe he was my destiny. Maybe the reason I was so drawn to the study of Ancient Greece was because I belonged there.
(beat)
I have to find some way to keep Ares from going to Hera without jeopardizing my relationship with Hercules.

DIANA rises from the sofa and goes to the bedroom. IOLAUS looks up at the ceiling.

IOLAUS
Zeus, if you're listening...
(beat)
...we could really use your help.

IOLAUS looks from the ceiling to the bedroom door.

JUMP TO:

NEXT DAY (DAY 388)

44 EXT: HERCULES' PLACE (1 HR BEFORE SUNDOWN)

DIANA and IOLAUS are standing in the doorway. She is about to leave.

DIANA
I hope you're right about this.

IOLAUS
I've known Ares for a long time. Just do what we discussed. You'll be fine.

DIANA
Okay then. I guess I should be going.

IOLAUS
Do you know where you are going?

DIANA
Yeah. He told me to meet him by the lake.

IOLAUS
Did he say which lake?

DIANA
I know which lake he means.

IOLAUS
I'll wait here for you.

DIANA
Thanks.

Momentary pause. DIANA walks off. IOLAUS watches her leave.

IOLAUS (THOUGHT)
Wonder what changed. Ares has always been protective of Diana. At times maybe too protective. He's come to her aide multiple times. I always suspected he cared for her, but he has never crossed the line. What is making him push this now? And why does Diana seem so worried? She has always been able to control Ares. Why is she doubting her sway over him now? Could it be that maybe on some level she wants Ares to win. Could she want Ares too? Maybe Ares has sensed that and that is why he is doing this. He is giving her a way to act on her desire without feeling like she is betraying Herc. Be careful Diana.

IOALUS goes back inside.

JUMP TO:

45 EXT: CLEARING BY THE LAKE - SUN IS SETTING

ARES is waiting. DIANA approaches. ARES hears her coming and turns to her. As he turns, the surroundings change.

FADE IN TO:

46 ARES' ILLUSIONARY ROOM

The open space turns into a castle-like bedroom. There is a fireplace alongside one wall, and a big bed with red satin sheets in the middle. There are lit candles throughout the room. He has also changed her clothing. She is now wearing a beautiful peacock blue, silk dress, with spaghetti straps. DIANA is awed at the room. It is beautiful. As she is taking in the room, ARES approaches her.

ARES
Do you like it?

DIANA
I... I...

ARES goes behind her, running his fingers across her bare neck and shoulders. His touch is sending tingles though her entire body.

ARES
You should.

ARES whispers in her ear. His voice is intoxicating.

ARES
The room is designed from your mind.
(beat)
Your fantasies.

ARES nuzzles her neck, then starts to gently massage and caress her shoulders, and neck.

DIANA feels herself relaxing under his touch. She thinks to herself.

DIANA (THOUGHT)
Don't give in to him.

DIANA is trying to not let his touch get to her.

DIANA (THOUGHT)
Stay tense, still, like a statute.

DIANA tries to tense up again. By now, ARES has moved his hands from her shoulders to her waist and is slowly running them up her side. He feels her body tense up. He leans over her shoulder, and seductively whispers in her ear.

ARES
You know, you'll have more fun if you relax. You'll enjoy it more.

His hands move from her sides to her breasts. He cups them in his hands. She gasps as he squeezes them. ARES is stirring feelings in her. Things she shouldn't be feeling. She tries to push the feelings down. ARES holds her breasts, caressing them, as he softly kisses her neck. His kiss sends tingles down her spine.

She feels her body giving in to his touch. Her body is saying yes, but her mind is saying no. She forces herself to speak the words she knows he won't believe. She doesn't even believe them. Part of her wants nothing more than to give in to him. He is a God after all. He can have whatever, whoever, he wants.

DIANA
Let's get one thing straight, Ares. I'm not planning to participate in this.

ARES senses the conflict within her. He whispers in her ear.

ARES
You don't mean that.

DIANA knows he's right. She doesn't mean it. At least not completely. Part of her means it. But part of her doesn't. She can't let him know that though. She has to pretend he isn't getting to her.

DIANA
Yes, I do.

ARES
I can feel your body surrendering to my touch. I know you're enjoying it.

ARES kisses her neck again, sending shivers through her body.

ARES
Give in to your desires, Diana.
(beat)
Give in.

DIANA
If you really want me, Ares, just take me.

DIANA manages to get out of ARES' grasp and walks over to the bed. ARES watches her. She undoes the straps on her dress, and it falls to the floor. ARES stares at her naked body. She lies down on the bed.

DIANA
This is what you want, right?

ARES walks over to her. She looks at him. He sits at the edge of the bed, and runs his fingers alongside of her body, from the tip of her toe to her ear, and then starts back down.

DIANA
Then just do it.

DIANA tries to summon up enough strength and conviction to make the next line believable.

DIANA
But don't think for one minute that I will enjoy it.

ARES plays with her for a few more moments. Covering her body in kisses. Suckling her breasts. He knows her body is enjoying it. He caresses her body, running his hands up and down her torso. She closes her eyes. She can't believe how gentle he is. Could she have been wrong? Maybe she was brought back so she could meet Ares. Maybe Ares was her destiny? He is stirring things in her that no one else ever has. His hands descend down her body one hand at a time. This time he runs his hands down along her legs. He can tell she is enjoying this. Whether she wants to or not. He slowly runs his right hand up her leg, and lets it rest between her thighs. He cups her in his hand. She's hot. He inserts one finger inside of her. She moans. He thinks the next line to himself.

ARES (THOUGHT)
Oh yeah. She's gonna love this.

ARES slides another finger into her and starts to work her up. DIANA can't believe she is enjoying this. Oh Gods how she is enjoying this. She wants him. She really wants him. Part of her wishes he would quit playing with her and just take her. She thinks the next line to herself.

DIANA (THOUGHT)
No. I... I can't. ... Oh Gods, he's so... Stop it. Don't let him think you are enjoying this. ... Damn, it feels so good. It feels soooo good. I wish he'd... I want him to... No. No. I can't let him. I...

ARES is enjoying himself. He wants her so bad. He knows the conflict she is having. He's been reading her thoughts. He knows what she wants him to do, but he also knows that part of her doesn't want him at all. He fingers her faster, real fast. So fast that he causes her to cum. And not only once, but three times. He wants her so bad. He looks at her. She has her eyes closed, and her hands are clenching the bed covers. He lets his mind enter hers. Wondering if the part of her that wants him has finally dominated over the part that doesn't.

DIANA (THOUGHT)
Oh Gods. Oh. He's good. Really good. And he's only fingering me. Imagine what he could do to me if his....
No. No. Stop it. Don't. Don't let him in. You can't let him in.
But I want him in. Gods how I want him in. I want him to ride me hard and fast. I need to feel...
No. Don't let him in. I can't let him in. I... I won't let him in.
Oh, it feels so good, he feels so good. Oh, oh, oh Gods. I... I...
You can't let Ares do this D, as much as you want him to, you can't.
I... love... Hercules. I...

At the mention of Hercules' name, ARES stops. DIANA opens her eyes and looks at him. ARES removes his fingers from inside of her and realizes that he can't do this. He can't take her. He

wants her so bad, and he knows part of her wants him too. But he knows that now is not the time. He looks at her. He sees the look of confusion in her eyes.

DIANA
What are you waiting for, Ares? Do it. Take me!

ARES says line as he turns away from her.

ARES
I can't do this.

DIANA is stunned. Was he serious?

DIANA
What?

ARES says line as he gets off the bed and goes to the fireplace.

ARES
I said... I can't do this.

DIANA is still laying on the bed. She is shocked, really shocked. She can't believe he is backing off. ARES leans on the fireplace mantle. His back is to DIANA.

DIANA
But this is what you wanted, isn't it?

The dress he gave her appears back on her body. She sits up. She can't believe he's doing this. Who does he think he is?

ARES
Yes. I want you more then I've ever wanted any other. But... I don't want you like this. I want you to want to be here. I... I thought that by threatening you, you would... I don't know, come here and...

DIANA
...give myself to you?

DIANA rises off of the bed and walks over. ARES turns to her. He looks at her.

ARES
You are a very complicated women, Diana. There are hundreds who would love to be in your shoes. Hundreds who would jump at the chance to be chosen by me. ME. The God of War. I can have any woman I want. But...

DIANA can see the sadness in ARES' eyes.

ARES
I don't get it. I could give you anything. Why don't you like me?

DIANA
I never said I didn't like you, Ares. I do. As a friend. You're...

ARES
Ah. Friend.

Momentary pause.

DIANA
Ares, I...

ARES
Go. Just go, Diana. Before I change my mind.

The illusionary room vanishes.

FADE BACK TO:

47 EXT: CLEARING BY THE LAKE (NIGHT)

Everything is as it was before they entered the room. ARES and DIANA are wearing what they were wearing before. DIANA turns to leave, then thinks of something. She turns and looks at ARES.

DIANA
Ares?

ARES
Yes?

DIANA wonders how she should say what she has to say, without offending him.

DIANA
About Hera...

ARES
She won't hear it from me.

ARES turns his back to her. She turns to walk away, then stops. She goes to him and taps him on the shoulder. He turns to her. She kisses him. ARES is stunned. She breaks the kiss.

ARES
What was that for?

DIANA looks at him and smiles.

DIANA
Thank you.

DIANA walks off. ARES watches her go.

As she walks off, a smile crosses his face. He can still taste her kiss on his lips.

ARES
This isn't over, D. One day we will be together. One day you will come to me willingly. And when that day comes... You will be regretting all the time we spent apart.

ARES watches her walk off for a few more moments, then vanishes.

CUT TO:

48 INT: HERCULES' PLACE (KITCHEN)

IOLAUS is sitting at the table, waiting for Diana to come back.

IOLAUS
Where is she?
(beat)
She should have been back by now.
Unless...

IOLAUS hears the front door open.

PAN TO:

49 FRONT HALL

HERCULES comes charging into the house, yelling for Diana.

HERCULES
Diana?

HERCULES looks into the living room.

HERCULES
Diana, where are you?

Momentary pause. HERCULES is about to head upstairs when he hears something in the kitchen. He heads to the kitchen.

CONTINUE TO:

50 KITCHEN

HERCULES enters the kitchen while saying line.

HERCULES
Di...

HERCULES notices IOLAUS sitting at the table and stops. HERCULES looks at IOLAUS.

HERCULES
Where is...?

IOLAUS
Not here.

HERCULES says line while heading to table. When he reaches the table, he sits.

HERCULES
What? Where is she? I have to find her!
I...

HERCULES notices the look on IOLAUS' face and realizes that something is wrong. Really wrong.

HERCULES
What is it?

IOLAUS doesn't answer. He doesn't know what to say.

HERCULES
It's Diana, isn't it? Where is she?

IOLAUS still doesn't answer.

HERCULES
Iolaus?!? Where is...

IOLAUS
(mutter)
With Ares.

HERCULES didn't hear what IOLAUS said.

HERCULES
What?

IOLAUS repeats what he said, only a little louder this time.

IOLAUS
I said... She's with Ares.

HERCULES is confused.

HERCULES
Ares?

IOLAUS nods.

HERCULES
What do you mean she's with Ares?
(beat)
It's too late for a fighting lesson,
and...

IOLAUS
He told her he knew the truth, and...

HERCULES looks at IOLAUS with a raised eyebrow.

HERCULES
The truth? The truth about what?

IOLAUS
The truth about her. And *when* she is from.

HERCULES makes a fist.

HERCULES
If he hurts her, I'll...

IOLAUS
He won't hurt her, Herc.

HERCULES
How can you be so sure? This is Ares! He...

IOLAUS
...is in love with her.
(mutter)
I think.

HERCULES
(raise eyebrow)
Love? Ares?

IOLAUS
Yes.

HERCULES
Ares in love? That'll be the day. I...

HERCULES stops as he realizes what IOLAUS is saying, or not saying.

HERCULES
Wait you said she was with him. What did you mean?

IOLAUS
I...

IOLAUS is cut of at the sound of the front door opening.

DIANA (VO)
Iolaus?

IOLAUS breathes a sigh of relief. HERCULES rises from the

table. DIANA enters the kitchen. She is surprised to see HERCULES.

DIANA
Herc?!? How long have you be...?

IOLAUS
What happened with Ar...

DIANA cuts him off not wanting HERCULES to know where she was.

DIANA
Nothing.

IOLAUS
Nothing?

DIANA
You were right.

DIANA goes to HERCULES. She kisses him and holds him tight. IOLAUS says the following line more to himself than to DIANA or HERCULES.

IOLAUS
I was right?!? Wow!

HERCULES and DIANA kiss for about 7 seconds. Then they break the kiss but keep their arms around each other. HERCULES gets the feeling he really missed something. He smiles at DIANA. IOLAUS takes that as a cue to leave and rises from the table.

IOLAUS
Well, I guess I should be going. I...

HERCULES
Wait.

IOLAUS stops.

HERCULES
Before you leave, I’d like to know just what went on here.

IOLAUS
I don't know what you mean.

HERCULES
I'm not stupid. I can tell something happened.

DIANA and IOLAUS exchange a look.

HERCULES
I want to know what!

DIANA
Can't we just drop it?

HERCULES
If Ares did something that I...

DIANA raises an eyebrow at the mention of Ares' name.

DIANA
Ares? What makes you think...

HERCULES
Iolaus mentioned that...

DIANA gives IOLAUS a "you didn't" look. IOLAUS gives her a "sorry" look.

DIANA
Ares didn't *do* anything.

HERCULES
Ever since I can remember, he’s been trying to undermine me, destroy me.

DIANA gives him a "seriously" look.

DIANA
Undermine you? Destroy you? Listen to yourself!
(beat)
He's your big brother, Herc. Can't you two just learn to get along?

IOLAUS flinches when DIANA says, "big brother". He knows how much HERCULES hates it when people remind him that they are brothers.

HERCULES
1/2 brother. He's my 1/2 brother. And I want to know what happened. I know something did. You two look guilty of something. I mean it guys. One of you better start talking or...

DIANA
Or what?
(beat)
What is the great Hercules gonna do? Go ahead, break something if it will make you feel better.
(beat)
Nothing happened. That's all you need to know.

With that said, DIANA leaves the room. HERCULES calls after her.

HERCULES
Diana! Diana! Wait, I...

DIANA answers from outside the room.

DIANA (VO)
Good night, Hercules.

HERCULES and IOLAUS hear the bedroom door slam shut. HERCULES slams his fist on the table.

HERCULES
Urgh!!!!

IOLAUS decides to get out. Fast. He hasn't seen HERCULES this worked up in a long time.

IOLAUS
I, umm, I, should go.

IOLAUS starts to leave. IOLAUS says next line in his head.

IOLAUS (THOUGHT)
Please let me get out before he...

HERCULES looks to IOLAUS.

HERCULES
Wait.

IOLAUS says next line in his head.

IOLAUS (THOUGHT)
Damn!

IOLAUS turns back.

HERCULES
I have to know.

IOLAUS
Herc, I...

IOLAUS sees the look in HERCULES eyes. Should he tell him? Could he handle it? IOLAUS says line while heading back to table.

IOLAUS
Okay. Okay.

IOLAUS sits and motions HERCULES to sit as well.

IOLAUS
(beat)
Sit down, and I'll tell you...

IOLAUS takes a deep breath and prepares to tell HERCULES what happened. He’s just not sure if he will go into detail or not.

CUT TO:

51 INT: BEDROOM

DIANA is lying on the bed, starring at the roof. She places her hands over her eyes and sighs. ARES materializes in the room and looks at her. ARES says his line as he advances to the bed.

ARES
You okay?

DIANA looks at ARES.

DIANA
What do you want?

ARES sits on the edge of the bed and looks at her.

ARES
I'm sorry. I never meant...

DIANA looks at him. She can't deny her feelings anymore. She kisses him. Really kisses him.

He is at first surprised, but then returns the kiss. She wraps her arms around his neck, pulling him closer. ARES breaks the kiss and looks at her. He is confused.

ARES
What are you...?

DIANA looks at him seductively and smiles.

DIANA
I give up Ares. I can’t fight this any longer. You are right. I want you. Take me.

DIANA kisses him again. He rolls onto her. With a mere thought, their clothes vanish.

She pulls him close, pressing her body against his. He hungrily kisses her. His hands explore her body. He releases her lips and kisses her neck, as his hands continue their journey down her body. She gasps. He brings his lips to her breast and kisses it. She moans. His hands reach their target. He touches her and is surprised to find that she is already wet. He inserts a finger into her, probing her, causing her to get wetter. She gasps as his fingers work their way inside of her. He suckles a breast as his fingers explore her, working her up.

DIANA
Ares... I...

She cums for him. He lets his fingers work on her, making her cum again and again. She begs him to take her. She wants to feel him inside of her. And he wants to be inside her. His body too is begging for internal contact.

DIANA
Oh, Ares. I want to feel you inside of me.
(beat)
I want to know what you can do to me.
(beat)
Show me. Show me.
(beat)
Oh, oh. Now, Ares. Do it. Do it.
Take me. Take me.

ARES readies himself to take her, and on the next "take", he thrusts himself in, hard and fast.

DIANA
Take...
(beat)
Oh. Oh. Oh.

She cums again, almost instantly upon his entry. He pushes into her. His hands caress her body, as he pumps himself inside of her.

DIANA
Yes. Oh Gods, yes.
(beat)
Faster. Faster Ares. Faster.

ARES pumps faster. She cums again.

DIANA
Oh Gods.
(beat)
Yes. Yes.
(beat)
Push it. Push it, Ares.

ARES pushes himself in, going deeper into her. She arches her back.

DIANA
Oh.
(beat)
Harder, harder...
(beat)
Push harder.

ARES pushes harder.

DIANA
Oh Gods!
(beat)
Pump me. Pump...

ARES returns to pumping her up.

DIANA
Oh. Yes. Yes. Yes.

She cums again. He kisses her neck as he continues pumping her up.

DIANA
Faster. Faster.

ARES pumps her faster. He cups a breast in each hand, and squeezes them, hard.

DIANA
Oh. Yes. Yes.

ARES suckles a breast. She moans.

DIANA
Oh, Ares.
(beat)
Push it. Push it.
(beat)
I want to...

ARES knows that the next thrust in will take him over the edge. The next thrust will the one that causes him to erupt.

DIANA
Ares. I want to feel you flowing...
(beat)
I want your...
(beat)
Oh Gods. Please. Do it.
(beat)
Push Ares. Push hard.

ARES pushes in, hard and fast.

DIANA
Ares. Oh...

He erupts inside of her. He thrusts in hard again and erupts again.

DIANA
Oh...

He rams himself in, and pulls out, in and out, in and out. Every thrust causes her to cry out. ARES can't get enough of her. He's taking her to the limit. Over the limit. On the fifth ram thrust, she cums so strong, that she hits an orgasmic high. She screams out his name. He pushes in, and holds the push as long as he can, letting her ride out her orgasm. Then, he slowly stops. He doesn't exit her though. Not yet. He kisses her neck as he withdraws from her. He then brings his lips to hers and kisses her as he rolls off of her. DIANA looks at him. She has a very satisfied look in her eye. She smiles at him.

DIANA
Wow. I've never...

ARES turns on his side and looks at her. With a thought, he positions her so that her back is flat up against his chest. He wraps his arms around her. She leans back against his chest. His head rests on her shoulder. He moves the hair away from her neck with his tongue. She gasps and closes her eyes. She keeps them closed, never opening them. He brings his hands to her breasts. He cups one in each hand, holding them. She sighs at his touch. He kisses her neck and squeezes her breasts. She moans and presses herself further back against his chest. She lets him fondle her breasts. She is in heaven. She never wants to leave his arms. He wants her. He wants to take her again. His body is crying out for her. He probes her mind. Searching for an answer to his question. He wants to just ram himself up her a-hole, but he wants to know if she's ever had anyone do it to her before. He learns she hasn't. The fact that he will be the first one to take her that way, turns him on even more than he already is. He really wants her now. He knows, that since no one has ever entered her a-hole, it will be tight. Very tight. And he doesn't want to hurt her by forcing himself in. After all, he will be trusting a very big item into a very small hole. He considers not doing it. But realizes he can't not do it. The very thought has him too excited. He knows she will enjoy it. So, using his godly powers, he shrinks it. small

enough so that he can easily slip in, without her even knowing it. He inserts himself slowly while nuzzling her neck. She sighs. He fondles her breasts, rubbing them. Squeezing them, as he slowly enlarges himself inside of her. She gasps. She's not sure what he is doing, but she likes it. He gets larger, and larger, forcing her a-hole to expand to the point where he can really do her like he wants to. His hands are caressing her body. She is gasping and moaning. He brings his hands down the front of her body. She brings her hands to his and guides them down to the area between her legs. She places his hands on her frontal area, making him touch her. He does. He smiles to himself as he touches her. She is wet. Oh so wet. He massages her area. He fondles her frontal hole, while he is still enlarging himself in her a-hole. She gasps.

DIANA
Oh, Ares. Don't stop.
(beat)
Whatever it is you are doing...
(beat)
Please, don't stop.

He's ready. He has returned to his proper size. Well, maybe larger. He brings his arms up to her waist. He nibbles on her ear.

ARES
Are you ready to experience total ecstasy?

DIANA
Yes.
(beat)
Oh yes.

ARES
Then hang on tight.

ARES pulls her back to him, and pushes into her, hard and strong.

DIANA
Ah...

ARES pumps her, ramming himself in, pulling out, in and out, in and out. She cums. Her juices flow from her. He pulls her back, tighter, for a more forceful thrust. He rams himself in,

and pushes harder, real hard. He erupts inside her, sending his godly seed up into her a-hole.

DIANA
Ah... Oh...

He kisses her neck as he withdraws from her. She leans her head back on him. She has her eyes closed.

DIANA
Ares?

ARES
Ummm.

DIANA
Kiss me.

ARES brings one hand to her chin and brings his lips to hers. She kisses him, slowly turning in his arms. They are now facing each other. The kiss lasts for about 30 seconds. ARES breaks the kiss. DIANA rests her head on his chest and closes her eyes.

CONTINUE TO:

NEXT MORNING (DAY 389)

52 BEDROOM - REALITY

After a few moments, she opens them. She raises her head to look at him, and what she sees has her confused. HERCULES is in the bed beside her. ARES is gone. And it's morning.

DIANA
Hercules?

DIANA is confused. She wonders where HERCULES came from, and where ARES went.

HERCULES
Were you expecting someone else?

DIANA figures it must have been a dream. A very real dream.

DIANA
Hunh?

HERCULES wonders just what she is thinking, feeling.

HERCULES
Are you okay? You seem...

DIANA
I'm fine. Fine.

DIANA gets out of bed, wrapping a bed cover around her. HERCULES is confused.

HERCULES
Where are you going?

DIANA
Breakfast.

DIANA looks to HERCULES.

DIANA
Aren't you hungry?

HERCULES
Well, I...

DIANA exits the bedroom.

CONTINUE TO:

53 INT: MAIN ROOM

DIANA closes the bedroom door.

DIANA
(mutter)
Why was I dreaming of Ares? Why?

Momentary pause. DIANA remembers how Ares made her feel.

DIANA
And it felt so real. So... So good.
(beat)
He's really something.
(beat)
I...

Momentary pause. DIANA tries to forget about Ares.

DIANA
Stop. Just stop it.

DIANA shakes her head back and forth and continues to the kitchen.

JUMP TO:

54 INT: MORPHEUS' PLACE

MORPHEUS is doing his thing when ARES appears in the room, smiling.

MORPHEUS
Well cous, how'd it go?

ARES
Better than I could’ve imagined.

Momentary pause. ARES corrects his statement.

ARES
Correction. Better than I *have* ever imagined.

MORPHEUS
So it worked?

ARES
(smile)
Like a charm.

MORPHEUS
I still don't understand why you wanted to take her in a dream. Wouldn't the real thing have been...

ARES
The real thing? She'd never let me.

MORPHEUS
Let you? Since when did you need permission?
(beat)
When you see something you want, you normally just take it. Especially women.

ARES
True.
(beat)
But she's different. Unique.

MORPHEUS
(concern)
Just remember the deal, cous.

ARES
I know, I know.

MORPHEUS
Can you do it?
(beat)
I mean, now that you've had her...
(beat)
Can you let her go?

ARES
I never go back on my word, cous.

Momentary pause. ARES reflects on the events of last night.

ARES
(smirk)
Besides I learned something from my little adventure to the dreamscape last night.

MORPHEUS
Oh, and what might that be?

ARES
She does love me.

MORPHEUS can't believe he heard correctly. Did Ares just say love?

MORPHEUS
(surprise)
Love?

ARES either doesn't hear, or just ignores, MORPHEUS' comment.

ARES
She just can't admit it.

MORPHEUS
(raise eyebrow)
What makes you think she...

ARES looks at him.

ARES
She came on to me. She was all over me from the moment I appeared. I didn't have to do anything.

MORPHEUS is surprised.

MORPHEUS
Are you saying she gave herself to you?

ARES
Yes.

MORPHEUS
Willingly?

ARES
Oh yes. She was very willing.

MORPHEUS ponders this. He wonders if this fact could later be used to negate the deal he made with Ares. He wonders if Ares has even thought of it. It could be a loophole. MORPHEUS decides to see if ARES has thought of it.

MORPHEUS
That still doesn't change the deal. As long as she remains here, you can't...

ARES
I know, I know.

Momentary pause. MORPHEUS looks at ARES.

MORPHEUS
Was she worth it?

ARES
(smile)
Oh yeah. She was worth it all right. I've never been so...

Momentary pause. ARES composes himself and changes the subject.

ARES
Anyway.
(beat)
I just came by to say, thank you.

MORPHEUS
You're welcome, cous.

ARES
I won't forget this.

ARES vanishes.

MORPHEUS
I know you won't, cous.
(beat)
I just hope you can live with our deal.

MORPHEUS returns to what he was doing before ARES arrived.

JUMP TO:

2 WEEKS LATER (DAY 403)

55 EXT: CLEARING BY LAKE

DIANA is siting under the tree. Daydreaming. APHRODITE appears sitting beside her.

APHRODITE
You wanted to see me.

DIANA talks to her without looking at her.

DIANA
We are friends, yes?

APHRODITE
Of course.

DIANA
If I ask you something, will you tell me the truth?

APHRODITE
Of course.

DIANA looks at her. APHRODITE wonders what her question could be.

DIANA
Can you project into a dream?

APHRODITE is puzzled.

DIANA
Let me rephrase that. Can a ***god*** project themselves into a mortal’s dream?

APHRODITE
(concern)
Why do you ask?

DIANA
Answer the question first.

APHRODITE
Yes and no.

DIANA
(raise eyebrow)
What do you mean?

APHRODITE
We can do it, but we would need Morpheus’s permission and assistance.

DIANA
Morpheus.

APHRODITE
He controls the dream realm.

DIANA
I know who he is. I...

APHRODITE
We can not project into a mortal dream unless he allows it.

DIANA
(hesitantly)
So, if he allowed it, you could do it.

APHRODITE
(curious)
Yes. But Morpheus would ask for something in return. Why are...

DIANA
I had a dream a while ago that felt so real. I know it was dream, but things happened that I could never make up myself. I...

APHRODITE
What sort of dream...

DIANA gives APHRODITE a look. APHRODITE understands.

APHRODITE
Oh. That sort of dream.
(beat)
So who was this dream lover? Anyone I know?

DIANA
That doesn’t matter.

APHRODITE remembers the original question. It was a god in her dream. And there is only one god enchanted enough with Diana to try a dream affair.

APHRODITE
Ares. It was Ares wasn’t it.

DIANA
How’d you...

APHRODITE
My brother is the only one I know who would...

DIANA
Are you saying he did? It really was him?

APHRODITE
If he convinced Morpheus, yeah. It could have been real.

Silence.

APHRODITE
What was it like?

DIANA
What?

APHRODITE
Which Ares did you get?

DIANA looks confused.

APHRODITE
Did you get the soft, gentle, loving Ares that few get to see, or did you get the big bad God of War Ares?

DIANA
I...

APHRODITE can tell that DIANA is troubled by what this dream means.

APHRODITE
I can make you forget the dream if you want.

DIANA
You can?

APHRODITE
Yes. Do you want to forget it?

DIANA
I don’t know. One part of me does. But another part...

APHRODITE
If you decide to forget, you know how to find me.

DIANA
Yeah. Thanks.

APHRODITE
That’s what friends are for, right?

DIANA smiles. APHRODITE smiles. DIANA stares back out at the lake. APHRODITE sits there with her. APHRODITE tries to enter her thoughts to see what she really wants and is surprised to see just how much Diana herself is not sure. She is also surprised to see that Diana really can’t get the dream off her mind. Some of the images swimming around in her head are really explicit.

JUMP TO:

56 INT: ARES’ PLACE

ARES is sitting on his throne deep in thought. APHRODITE materializes in the room and walks to him. She looks upset.

APHRODITE
What did you do?

ARES
Can you be more specific, sis? I’ve done so much.

APHRODITE
I just came from seeing Diana, she...

The mention of Diana’s name perks him up. He speaks with a caring, concerned, tone in his voice.

ARES
Is she okay? Did something...?

APHRODITE
She’s fine. Physically.

ARES is relieved. APHRODITE is curious.

APHRODITE
She was telling me about a dream she had.

ARES
A dream?

APHRODITE
She said it seemed so real. Maybe too real.

ARES
She told you about...

APHRODITE
It was dream, right brother?

ARES doesn’t answer. He thinks the following to himself.

ARES (THOUGHT)
If her mind is refusing to believe it was dream, that means that she...

APHRODITE can tell from the look on his face that it wasn’t a dream.

APHRODITE
Ares. Tell me you didn’t.

Still no answer.

APHRODITE
You did, didn’t you. I can’t believe you actually did it. How did you convince Morpheus? What did it cost you?

ARES
Cost?

APHRODITE
What did our dear cousin ask for in return?

ARES looks withdrawn, sad.

APHRODITE
Ares?

ARES
I don’t want to talk about it.

APHRODITE thinks she knows.

APHRODITE
(softly)
That’s the reason you haven’t seen her. The reason you’ve missed the last few lessons.

ARES
Yes.

APHRODITE
Are you okay? Are you regretting the deal?

ARES is quiet. APHRODITE can tell he is conflicted.

APHRODITE
Would you be interested in knowing that she misses you?

ARES
She does? She actually said that.

APHRODITE
She is convinced that something might be wrong.

ARES
Wrong?

APHRODITE
She wanted to know if I knew of a reason you would be avoiding her.

ARES
Avoiding her. I...

APHRODITE
I think she thinks she may have done something to offend you.

ARES
I wish I could go to her. Tell her...

APHRODITE
I can give her a message if you like.

ARES looks at her.

ARES
You'd do that?

APHRODITE
What would you like me to tell her?

ARES thinks for a moment.

ARES
Nothing.

APHRODITE
You can't just disappear on her, brother.
(beat)
If you change your mind let me know.

APHRODITE vanishes.

JUMP TO:

5 DAYS LATER (DAY 408)

57 EXT: CLEARING BY LAKE

DIANA is sitting under a tree. She looks sad. HERCULES approaches and sits beside her.

HERCULES
Thought I'd find you here.

DIANA doesn't answer.

HERCULES
What's wrong?

DIANA
Nothing.

HERCULES
It's not nothing, Diana. Something has been troubling you for...

DIANA stares at her gauntlet.

DIANA
Did you say something to him? Do something to him?

HERCULES
Who?

DIANA
Ares.

HERCULES
Ares?

DIANA looks at him.

DIANA
Did you?

HERCULES
Like what?

DIANA
Did you ask him to stay away from me?

HERCULES
Stay away? What...?

DIANA
Did you?

HERCULES
No. Even if I did, what makes you think he'd listen to me? Ares...

DIANA
Then where is he, Herc?

DIANA rises and walks over to the lake. HERCULES watches her walk off, takes a breath, and follows. He reaches her.

HERCULES
Diana, he...

DIANA
He's never been away for so long. Something is wrong. I know it. Something...

HERCULES
Nothing is wrong.

DIANA
How do you know that? He always comes when I call him. Always. But the last few times, nothing. It’s not like him. He never ignores me. He’d never...

HERCULES
There is a simple explanation. One I have mentioned numerous times.

DIANA looks at him.

HERCULES
He is a god, Diana. **A god**. He does what he wants. He...

DIANA
No. Ares would never...

HERCULES
I’ve known him a lot longer than you. Trust me. This is what he does.

DIANA
You don’t understand.

HERCULES starts to get the feeling that there might be more going on with Diana and Ares than he knows.

HERCULES
Why are you so convinced that he’s not...?

DIANA
Because I know him. We’re friends. He...

HERCULES
Friends?

DIANA
Yes.

HERCULES
Is that all?

DIANA
What?

HERCULES
What exactly is your relationship with Ares?

DIANA
(raise eyebrow)
Relationship? What do you...?

HERCULES
(concern)
You seem a little more concerned over his *disappearance* then you should be.

DIANA
Ares has been a friend to me since I got here. That’s it.

DIANA can tell he is not sure he believes her.

DIANA
I don’t have many friends here, you know that. And when one of them suddenly just stops popping up, it makes me wonder.

HERCULES
I’ll say it again. Ares is just being Ares. This is what gods do. This is...

DIANA
Maybe I said or did something to offend him.

HERCULES
I highly doubt that.

DIANA
I just wish I knew for sure.

HERCULES hugs her.

CUT TO:

2 MONTHS LATER (DAY 464)

58 EXT: CLEARING BY LAKE

DIANA is sparring with an invisible opponent. A man is leaning against a tree watching her. The man is METHOS. He watches her spar admiring her from the distance.

METHOS (THOUGHT)
She is really good. No wonder Ares likes her so much. Wonder if all the rumors are true.

He continues watching her spar. After a while he approaches her. He says line while clapping.

METHOS
Nice move.

DIANA spins and aims her sword at him. He raises his hands in a surrender pose. She recognizes him.

DIANA
I've seen you before. You needed Herc's help with something a while ago.

METHOS
Good memory.

DIANA
Don't think I caught your name then.

METHOS
It's Methos.

DIANA
Interesting name.

METHOS
Where did you learn moves like that?

DIANA looks at him and lowers her sword.

METHOS
Certainly wasn't Hercules. Not his style.

DIANA
You’re right. It wasn’t Hercules.

METHOS notices the sword.

METHOS
Beautiful sword. Looks expensive. Where would *you* get a sword like that.

DIANA
It was a gift.

METHOS
A gift? From who? Someone with very expensive tastes it would appear.

DIANA
Not that it’s any of your business but it was a gift from Ares.

METHOS
(raise eyebrow)
The God of War just *gave* you a sword like that.

DIANA
Yes.

METHOS
Then it was forged by Hephaestus.

DIANA
Yes.

METHOS
Interesting.

METHOS notices her gauntlets.

METHOS
Were those also from Ares.

DIANA
Yes.

METHOS
3 gifts. Forged by Hephaestus.

DIANA is curious. What was he saying?

METHOS
And what did *you* give Ares in return?

DIANA
He was my teacher. I was his student. He taught me...

METHOS
Oh, I bet he did.

METHOS gives her a look.

METHOS
Tell me, what other moves did he teach you?

DIANA
Not sure what you are implying but...

METHOS
One does not just give someone a sword like that. Especially not a god. He must have asked for something in return.

DIANA
Ares never asked me for anything. We’re friends. We...

METHOS
Friends? Mortals and Gods are never just friends.

DIANA
You sound like Hercules.

METHOS
Maybe you should listen then. Watch your back with Ares. He...

DIANA
Enough.

Momentary pause. They just look at each other.

DIANA
Why are you here? Did you actually want something? Or are you just going to be annoying?

METHOS
Annoying?

DIANA raises her sword.

METHOS
Are you challenging me?

DIANA
If that’s what you want.
(beat)
I’ve beaten Ares a few times. I’m sure I can take you.

METHOS looks at her. He’s seen her sparring he knows she is good. Did he want to fight her?

METHOS
I wouldn’t want to risk the wrath of Ares and Hercules if I hurt you. I’ll pass.
(beat)
For now. Maybe one day.

METHOS walks off. DIANA watches him go wondering what that was all about.

JUMP TO:

2 MONTHS LATER (DAY 520)

59 EXT: MEADOW

DIANA is fighting a group of thugs. She has managed to take out all but one guy whose name is CALIX.

They seem to be at a stale mate. They have their swords pointed at each other and are circling. Each waiting for the right moment to strike.

CALIX
Looks like he’s deserted you.

DIANA
I don’t need him. He’s taught me everything he knows. I’ve managed to take out all your men. I can take you out as well.

CALIX
Don’t count on it, princess. I’m...

DIANA
Princess? I’m no one’s princess.

CALIX
We’ll see about that.

CALIX lunges at her. She blocks the strike. The fight continues for a few more moments. DIANA is walking backwards and is so focused on CALIX, that she doesn’t see the roots of the tree behind her are above ground. Her foot hits one, she loses her balance, stumbles, and falls. CALIX is right there. He points his sword at her throat before she has a chance the recover. She looks up at him. He smirks at her.

CALIX
You lose. Say hi to Hades for me.

DIANA closes her eyes as CALIX swings his sword. DISCORD appears, kneeling beside her. DISCORD places a hand on DIANA’s shoulder and then they vanish. CALIX is mad that DIANA is gone.

(Note: DIANA doesn’t know who rescued her yet. Her eyes were closed. She felt the hand but didn’t have time to react. CALIX was in mid swing when DIANA vanished.)

CALIX
What? Noooooo!!!!!!

CALIX tosses his sword in anger, at the tree in front of him. In the background his men have started to get back on their feet.

JUMP TO:

60 ARES’ PLACE

DISCORD and DIANA materialize in same position they were in when they vanished from under the tree. DIANA opens her eyes

and realizes where she is.

DIANA
(softly)
Ares.

DISCORD replies while standing up.

DISCORD
Sorry. Just me.

DIANA turns to see DISCORD heading to the throne. She speaks while rising from the ground.

DIANA
Discord? Why...?

DISCORD
You needed me.

DIANA
Thanks.

DISCORD sits in the throne and looks at DIANA.

DISCORD
You’re welcome. My brother would be so mad if you...

DIANA
Speaking of... Where is he?

DISCORD
Don’t know. Haven’t seen him in a while.

DIANA
(curious)
Seriously? You have no idea where he is?

DISCORD
He was in such a mood last time I saw him.

DIANA
When was that?

DISCORD
(thinks)
Not sure. A few weeks maybe.

DIANA
Weeks? Aren’t you concerned that he might be in trouble?

DISCORD starts laughing. STRIFE materializes as DISCORD says the next line. STRIFE heads to DIANA.

DISCORD
Trouble? Ares? You seem to forget he’s...

STRIFE reaches DIANA and looks at her. He speaks, cutting off whatever DISCORD was about to say.

STRIFE
Are you okay?

DIANA looks at STRIFE.

DIANA
I’ll be fine.

DIANA looks back to DISCORD.

DIANA
Thanks to Discord.

STRIFE looks at DISCORD.

DIANA
I should get going.

DISCORD
You sure? You should stay awhile. Rest. Get your strength back.

DIANA
I’m fine.

DISCORD shrugs a "suit yourself". STRIFE heads to DISCORD. DIANA starts to head to the door. After a few steps she stops and looks back. STRIFE is now sitting on the floor in front of DISCORD.

DIANA
If you happen to see Ares, tell him I...

DIANA pauses trying to think of what she wants to say. DISCORD and STRIFE look at her waiting for her to continue. After a few seconds DIANA changes her mind.

DIANA
Oh never mind.

DIANA turns and continues to exit. DISCORD can tell she is troubled and missing Ares.

DISCORD
Diana.

DIANA stops and turns to face DISCORD.

DISCORD
Don’t forget this.

DIANA’s sword appears in DISCORD’s hand. DISCORD tosses it to her. DIANA catches it.

DIANA
Thanks.

DIANA continues to the door. STRIFE and DISCORD watch her leave.

Once DIANA has left, STRIFE turns to DISCORD. He is about to say something when ARES materializes. DISCORD gets off the throne. STRIFE stumbles to his feet and looks at ARES.

STRIFE
You just missed Diana.

ARES
(raise eyebrow)
She was here? Why?

ARES is walking towards the throne. DISCORD gives him a look.

DISCORD
She almost got herself killed earlier.

ARES
(raise eyebrow)
What do you mean?

DISCORD
I think, she was trying to get your attention.

ARES sits on throne. DISCORD sits on the arm of the throne and looks at him.

DISCORD
She obviously misses you, brother. Why are you avoiding her?

ARES gives her a look.

ARES
What happened?

DISCORD
Not really sure. She was just lucky I was there.

ARES
You?

DISCORD
If I hadn’t’ve been there she’d be dead.

ARES gives her a look.

ARES
Thanks.

DISCORD tries to hide her shock. Did Ares just thank her?

DISCORD
You are welcome brother.

ARES leans back in the throne.

DISCORD can tell he is going to be in one of his moods, so she gives STRIFE a look and they vanish. ARES is alone with his thoughts.

ARES (THOUGHT)
Wonder what happened. Diana knows how to handle herself. If she had have died... I don't even want to think about that. She means too much to me.

JUMP TO:

A FEW HOURS LATER

61 EXT: PATH

DIANA is walking along path muttering to herself.

DIANA
That was stupid. Stupid. Stupid. Stupid. Did you really think he'd show up? He's been AWOL for months. Months.
(beat)
What do I have to do to get him to return?
(beat)
I miss him. I miss our sparring sessions.
(beat)
I never thought that I'd actually be friends with a god. He...

APHRODITE appears beside her, full of concern.

APHRODITE
Are you okay?

DIANA's not sure what APHRODITE is talking about.

DIANA
What?

APHRODITE
I heard you almost got yourself killed.

DIANA
Oh that.

Now it's APHRODITE's turn to be confused.

APHRODITE
What did you think I meant?

DIANA
Nothing.

APHRODITE can tell she is upset about something.

APHRODITE
Want to talk about it?

DIANA
About what?

APHRODITE
Whatever it is that has you so worked up.

DIANA
(short laugh)
Don’t you know?

APHRODITE
(raise eyebrow)
How would I know?

DIANA
Can’t you read my thoughts?

APHRODITE
I could. But we are friends. I...

DIANA stops walking and gives her an icy stare. A stare that reminds her of the looks Ares would give her sometimes. APHRODITE stops walking.

APHRODITE
Let me guess. Ares. What has my brother done now?

DIANA
Nothing.

APHRODITE
Nothing?

DIANA
Correct.

APHRODITE
Then why are you so...

DIANA
Next time you see Ares, tell him I...

Again DIANA can’t finish that thought. She really doesn’t know what she wants to say to him.

APHRODITE
You what?

DIANA can’t believe she is about to say this, but she has to say it.

DIANA
I’m done.

APHRODITE
Done?

DIANA
If he doesn’t want to play anymore, then neither do I.

APHRODITE
(raise eyebrow)
What does that mean?

DIANA
He’ll know.

DIANA walks off. APHRODITE watches her go.

APHRODITE
(softly)
You’ve really made a mess of this, brother.

APHRODITE vanishes.

JUMP TO:

1 MONTH LATER (DAY 548)

62 EXT: EDGE OF CLIFF

DIANA is standing at the edge of the cliff, looking out at the ocean. She is holding her sword. She looks down at the sword.

DIANA
Goodbye Ares.

She raises the sword like a javelin and hurls it into the ocean. She sees it hit the water and sink. She turns and starts to walk away. After a few steps, the sword appears on the ground in front of her. She is shocked.

DIANA
What the...?

A voice sounds from behind her. It’s POSEIDON.

POSEIDON
You can’t get rid of a gift from a god, Diana.

DIANA turns and sees POSEIDON.

DIANA
(surprise)
Poseidon?

POSEIDON
The sword can not be destroyed. It was forged by Hephaestus.

DIANA
I...

POSEIDON
It was a gift. From Ares to you. It is bonded to you. It is yours.

DIANA
So I’m stuck with it. Forever.

POSEIDON
Upon your death it will return to Ares.

DIANA
Ares can have it back now. He has abandoned me. I no longer...

POSEIDON
My nephew has not abandoned you. And you still need...

DIANA
I haven’t seen him in months. Feels like abandonment to me.

POSEIDON
Trust me. He still cares for you.

DIANA
I...

POSEIDON vanishes.

DIANA
Urgh! Gods. They can be so frustrating.

DIANA picks up her sword and heads back.

JUMP TO:

2 1/2 YEARS LATER (DAY 1460)

63 EXT: HERCULES' PLACE - BACKYARD

DIANA is alone out the back. ARES appears and approaches her from behind.

ARES
Diana.

DIANA recognizes the voice. It’s a voice she hasn’t heard in a long time. A voice she thought she might never hear again. She turns around.

DIANA
Ares!

Part of her wants to hug hm and part of her wants to slap him.

DIANA
What are you doing here? What do you want?

ARES
Do I have to want something?

DIANA crosses her arms over her chest and gives him a look.

DIANA
Gods usually do.

ARES
True. But not this time.

DIANA looks at him puzzled.

DIANA
So, you just decided to pop in for old times sake?

ARES
Hunh?

DIANA moves closer to him.

DIANA
I haven't seen you in almost three years.

ARES is just looking at her. Has it really been that long?

DIANA
Now, out of the blue, you stop by.

ARES
You missed me. See, I knew you cared.

DIANA
Why, after all this time, have you decided to...

ARES holds up his arms in an "I surrender" pose.

ARES
Okay.

Momentary pause. DIANA looks at him, waiting.

ARES
I came to warn you.

DIANA
(raise eyebrow)
Warn me? About what?

ARES
Hera.

DIANA
Figures. What's she done now?

ARES
She's found out.

DIANA
(raise eyebrow)
Found out! Found out what?

ARES
(sadness)
About you.

ARES gives her a look. A look she’s missed.

ARES
She knows, D.

The use of the nickname gets to her. She used to love when he called her that. She misses it. She misses him. She misses him more than she thought she ever thought she would.

ARES
And she's not happy.

She can’t let him know how much she misses him. She is still mad at him for disappearing for so long.

DIANA
So, you've come to gloat. To say "I told you so"!

ARES looks shocked she would say that.

ARES
No. I just wanted you to know that she knows.

ARES gives her a look that is almost sad. A look like he is really sorry for something.

ARES
She's planning on sending you back, D. I don't know when.

DIANA realizes that ARES is not kidding he is being serious. Deadly serious.

DIANA
You're serious.

ARES
Yes. I just thought you should know. I thought I'd warn you so that... you and my little brother can make the most of whatever time you have left. As much as I despise him, I know that if you were to leave without saying goodbye...

DIANA looks sad as ARES' words sound through her head.

ARES
Let's just say, I'd know how he'd feel. It will affect me too, D. I just wanted to give you the chance to say goodbye to him.
(beat)
When mother took Deianeira and the kids from him, he regretted not being able to say goodbye. He has since made peace with that, as he has seen her in the Underworld. He's always doing favors for Hades, and he can see her whenever he wants. He won't of course. It would hurt too much.
(beat)
But with you, he won't have that option. Once you're gone, you're gone. He'll have to wait a long time to see you again.

DIANA
Why are you doing this, Ares?

ARES stares at her. He strokes the side of her face. He finds his buried feelings for her, raising. He wants her. His body is getting so aroused just looking at her. He remembers the deal with Morpheus and hears Morpheus' voice in his head.

MORPHEUS (VO)
You can have one night of bliss with her on the dreamscape. In exchange, as long as she remains here, you will never touch her again.

ARES composes himself.

ARES
I’m not sure how far in the future you come from but know this...
(beat)
I love you. I'll wait for you. Forever if I have to.

Momentary pause.

PAN TO:

64 EXT: PATHWAY

CAMERA PANS to show HERCULES approaching the house. He sees DIANA and ARES. He is too far away to hear what they are saying, he just sees them together.

HERCULES
So. He’s back. Wonder what he wants.

PAN TO:

65 EXT: ARES AND DIANA

CAMERA PANS back to DIANA and ARES.

ARES
One day, Diana. One day we will meet again. Maybe then you can love me.

DIANA
Ares, I...

ARES kisses her on the cheek.

ARES
Goodbye, D. For now.

ARES vanishes.

DIANA
Ares! Get back here! ARES!!!!!

Momentary pause. DIANA realizes what ARES has just done. She realizes that he could be putting himself in a lot of trouble if Hera finds out he warned her.

DIANA
Thank-you. Wherever you are.

PAN TO:

66 HERCULES

CAMERA pans back to HERCULES who is approaching DIANA. HERCULES says line to himself.

HERCULES (THOUGHT)
Wonder what that was all about?

HERCULES approaches DIANA from behind. DIANA is daydreaming and doesn't hear him approach.

HERCULES
Diana?

DIANA turns at the sound of his voice. DIANA embraces him and starts crying on his chest. He wraps his arms around her, comforting her.

HERCULES
What is it? What's wrong?

DIANA
(beat)
Ares.

HERCULES realizes that ARES must have said, or done, something to upset her.

HERCULES
What did he say? Did he...

DIANA
Ares didn't say anything really. At least, not in the way you mean.

HERCULES
Oh? Then what did he want?

DIANA
He just came to deliver a message.

HERCULES
Since when did Ares start doing Hermes' job?

DIANA tries to laugh at that statement between her tears.

DIANA
It wasn't really a message, per say. More of a warning.

HERCULES
A warning? What was he warning...?

DIANA
Not what. Who.

HERCULES
I don't...

DIANA
It's Hera.

HERCULES
Hera? Figures. What's she...

DIANA
She knows, Herc. She found out. Somehow, she found out.

HERCULES figures that Ares hold Hera and starts to get mad.

HERCULES
The next time I see Ares, I'm gonna kill him. He...

DIANA looks at HERCULES with raised eyebrows. Why is he blaming Ares?

DIANA
Ares didn't tell her.

HERCULES
How do you know he didn't?

DIANA
He promised me he wouldn't.

HERCULES
And you believed him? How many times do I have to tell you. You can't trust him? He...

DIANA pushes herself out of his embrace and glares at him.

DIANA
For the love of the gods, Herc. Listen to yourself.
(beat)
Can't you take him at his word? Just this once?

HERCULES
Ares? Never.
(beat)
He can't be trusted. None of them can.
(beat)
He never does anything without a reason. He's always after something. He...

DIANA
He's never lied to me. Never.
(beat)
I trust him. I believe him.

HERCULES opens his mouth to say something, but she gives him a look and closes his mouth.

DIANA
He told me he didn't tell her, and I believe him. You didn't see the look in his eyes when he got here. I did. He wasn't lying.
(beat)
He didn't have to come here and tell me that Hera plans to send me back, he could have...

HERCULES
Back?

DIANA
Yes.

HERCULES
When?

DIANA
That, he didn't know.

DIANA looks at HERCULES.

DIANA
Promise me one thing?

HERCULES
Anything.

DIANA
Promise me you won't leave again. No matter what. Promise me, that we'll spend whatever time remains together?

HERCULES
I promise.

She opens her mouth to say something, but he brings a finger to her lips, shushing her. He runs his fingers alongside of her face and kisses her. After about 8 seconds, they break the kiss.

DIANA
Can we go somewhere tomorrow? A place where no one can find us.

HERCULES
(smile)
Sure.

DIANA
We can spend the whole day together.
Just the two of us. No distractions.

Pause. He seems to be thinking about her suggestion.

HERCULES
And how do you suggest we spend the day?

DIANA
Oh, I can think of a few things.

HERCULES
Like?

DIANA smiles and kisses him.

HERCULES
That's it?

DIANA
No. That's only the beginning.

HERCULES
(raise eyebrow)
What comes next?

DIANA
(smile)
Take me inside and find out.

HERCULES swoops her up into his arms. She kisses him. He carries her back to the house, kissing her all the way.

JUMP TO:

LATER THAT NIGHT

67 INT: BEDROOM

DIANA awakes. HERCULES is still fast asleep. She gets out of bed and goes over to the window. She looks out it - up at the stars.

DIANA
Athena, if you are listening, I wish to ask a favor of you.

DIANA tries to figure out how to say what she wants to say.

DIANA
I would like to borrow Pegasus tomorrow. I want tomorrow to be perfect.

DIANA looks over at the sleeping HERCULES.

DIANA
A day Herc will never forget.

She looks back at the stars.

DIANA
I want to go the most isolated, beautiful, spot on the face of the earth. If you consent to lending me Pegasus, ask him to take us to that spot. I don't know how much longer I'll be around, and I want what time I have left to be memorable.

DIANA pauses for a moment, then returns to bed. She rests her head on HERCULES' chest and goes back to sleep.

JUMP TO:

NEXT MORNING (DAY 1461)

68 INT: BEDROOM

DIANA wakes up. She looks at HERCULES, who is still sleeping, and decides to wake him up. She kisses his chest, then his neck. HERCULES awakes, wraps his arms around her neck, rolls over, and pins her to the bed. He then looks down at her.

HERCULES
What are you doing?

DIANA gives him a seductive look.

DIANA
Waking you up. We have a big day ahead of us.

HERCULES returns the look.

HERCULES
Oh. Well, in that case, now that I'm awake, let's start the day off right.

HERCULES kisses her. They make love. DIANA is resting her head on his chest, when they hear the sound of a horse neighing outside the window.

HERCULES
I wonder who that could be?

DIANA hopes that Athena granted her wish and sent Pegasus. HERCULES grabs one of the bed covers, wraps it around himself, and goes to the window. He looks out and sees PEGASUS.

DIANA
Who is it?

HERCULES
Pegasus.

DIANA
Really?!?

HERCULES
I wonder what...

DIANA
Call him over.

DIANA wraps herself in another bed cover and goes to the window. HERCULES whistles for PEGASUS. PEGASUS comes over. DIANA reaches the window and stands beside HERCULES.

DIANA
He's beautiful.

PEGASUS arrives at the window. He has a note around his neck. HERCULES sees it and takes it.

DIANA
What's it say?

HERCULES reads it. DIANA strokes PEGASUS.

NOTE
Hercules,
I have instructed Pegasus to take you and Diana to the most romantic spot I know. When you return home, just tell him to come back to me. Have fun,
Athena.

DIANA
Well, what are we waiting for?
(beat)
Let's get dressed and get out of here.

HERCULES is thinking. He looks from the note, to PEGASUS, and then back at the note.

HERCULES
How did Athena know that we...?

HERCULES looks at DIANA.

HERCULES
You asked her for Pegasus, didn’t you?

DIANA
Sort of.

HERCULES smiles. They get dressed and then go outside.

JUMP TO:

69 EXT: BACKYARD

They go to PEGASUS. HERCULES mounts PEGASUS, then helps DIANA up. DIANA sits behind HERCULES, with her arms wrapped tightly around his waist. HERCULES pats PEGASUS' head.

HERCULES
Okay, Pegasus. Let's go.

PEGASUS flies off.

CONTINUE TO:

70 EXT: AIR

PEGASUS takes them to the top of a very high mountain.

CONTINUE TO:

71 EXT: TOP OF MOUNTAIN - NEAR A STREAM

PEGASUS lands. They are in a "Garden of Eden". There is a running stream on the right-hand side. There are lots of trees, and flowers, and berry bushes. DIANA and HERCULES dismount PEGASUS. HERCULES gets off first, then helps DIANA down.

DIANA
Oh, Herc! This is beautiful!

HERCULES
Yeah.

DIANA
Look at that stream! The water is so clear, it's like crystal.

DIANA walks over to the stream. She steps into it. She is surprised at how warm the water is.

DIANA
And so warm. Wonder how it can be so warm this high up?

DIANA goes under the water. HERCULES is worried.

HERCULES
Diana?!?

DIANA comes back up. She turns to him.

DIANA
Come on, Herc! Join me. We can have some fun.

HERCULES looks at her. DIANA starts to remove her clothes and throws them to him.

HERCULES
What are you...?

DIANA
We can even have more fun if we leave our clothes on the shore.

HERCULES flashes her a smile. He removes his clothes, then joins her in the water. He heads out to her, but, on the way, disappears under the water. After a few seconds, DIANA starts to worry.

DIANA
Herc? This isn't Funny, Herc! I...

She screams as he grabs her from behind. He kisses her neck, then picks her up, and turns her around to face him.

HERCULES
You're right. This is fun.

DIANA
I ought to...

He shuts her up with a kiss.

CONTINUE TO:

72 TIME FLIES MONTAGE

He moves his hands up and down her side. She wraps her arms tightly around his neck, pulling him to her. He brings his arms to the back of her legs and lifts her up. He wraps her legs around his waist and makes love to her. Then they frolic in the water for a bit. They have a huge water fight, which ends with DIANA running ashore. He follows, catches her, and knocks her to the ground. He manages to get himself on top of her, pinning her to the ground. He looks down at her and kisses her. They make love again.

CONTINUE TO:

73 TIME RESUMES (UNDER A TREE)

They are sitting under a tree, fully clothed, eating some berries and other fruit that HERCULES found.

DIANA
So, are we having fun yet?

HERCULES
What sort of question is that?

DIANA
A sarcastic, rhetorical one.

HERCULES
A what?

DIANA
A joke, Herc.

HERCULES
Oh.
(beat)
But seriously, yeah. This is great.

DIANA
I wonder where Pegasus got to.

HERCULES
Oh, he's around.

HERCULES whispers in her ear.

HERCULES
Why, you want to leave already?
(beat)
All I have to do is whistle for him, and he'll...

DIANA
No. I don't want to leave yet. You promised me the whole day. And I know the great Hercules would never break a promise.

HERCULES
Oh, is that so?

DIANA
Yes.

HERCULES
Well, if I remember correctly, you promised to make love to me as much as possible today.

DIANA says the next line with an innocent tone to her voice.

DIANA
I did?

HERCULES
Yeah, you did.

DIANA
Well, then I guess we better stop wasting time.

DIANA kisses him. They make love.

JUMP TO:

74 EXT: PATH

DIANA and HERCULES are walking. They have their arms around each other.

DIANA
I wish every day could be like this. I don't want it to end.

HERCULES
Me either.

He kisses her. The kiss is broken by the sound of someone clearing his throat. It's ZEUS.

HERCULES
Father. What are you...?

ZEUS
Good day son. Diana.

DIANA nods a "hello" to ZEUS. ZEUS looks upset. DIANA wonders why he's here. She figures that whatever the reason, it can't be good.

HERCULES
What is it?

ZEUS
Hera has decided that Diana has to leave. Tonight.

DIANA
Tonight?

HERCULES
Can't you do something?

ZEUS
She wanted to send her home last night. She was supposed to be gone when you woke up.

HERCULES
I see.

HERCULES pauses as he thinks of something.

HERCULES
I suppose *you* got her to wait.

ZEUS
Yes. But I wasn't alone. A few others helped.

DIANA wonders who those "*few* others" were. She's sure one would have been Ares, and another Aphrodite, but who else would be on her side?

HERCULES
Thank you, I guess.

ZEUS
Hera says that Diana's being here could alter the course of time as it should be. Who knows how much damage has already been caused? How much she has caused events to change since...

DIANA
He's right, Herc.

HERCULES
I don't care about time, Diana. The future hasn't happened yet. Things can...

DIANA
This is my past. And it’s been written.

DIANA turns to ZEUS.

DIANA
Did Hera say when she'd be sending me back?

ZEUS
As soon as the sun sinks below the horizon.

DIANA, HERCULES, and ZEUS, all look at the sun and the horizon. DIANA thinks, then looks at HERCULES.

DIANA
That gives us three hours, Herc.

HERCULES looks at DIANA.

HERCULES
Three hours.
(beat)
What is three hours compared to...

DIANA turns to ZEUS.

DIANA
Thank you.

ZEUS spots something in the trees behind them. It’s ARES. ZEUS gives him a look and ARES vanishes. HERCULES and DIANA don’t notice his momentary distraction.

ZEUS
Good-bye, Diana.
(beat)
It was nice to know you.

DIANA flashes a smile.

DIANA
You too.

ZEUS
I know my *son* will miss you once you’re gone. You mean so much to him.

ZEUS looks at HERCULES. (Note it’s not clear which son Zeus is

referring to. Could be either. Or it could be both.)

ZEUS
See you later, son.

ZEUS vanishes.

HERCULES
I can't lose you.
(beat)
I don't think I could face losing another...

DIANA
Herc, can we spend the next three hours loving each other, instead of arguing over something we can't change? I...

HERCULES realizes she is right and kisses her.

JUMP TO:

75 INT: ARES' PLACE

ARES materializes. He is mad. He heads to his throne. On the way he passes a table. He zaps it, flipping it over and sending the items that were on it flying. He reaches his throne. There is a goblet on the ground beside it. He picks up the goblet, spins and tosses it. ZEUS materializes and almost gets hit by the flying goblet.

ZEUS
Son. What...

ARES
Don't. I'm in no mood, father.

ZEUS
It had to be done. You know that.

ARES
I...

ZEUS reaches ARES and places a hand on his shoulder.

ZEUS
I know you care about her son.

ARES
Care? I more than...

ZEUS
You spoke for her. She...

ARES
Father, you can still stop this. I...

ZEUS
No son. Not this time.

ARES
But she is the one. I felt it the first time I saw her. And the attraction intensified every time I saw her. There is a connection between us. An almost magnetic pull.

ZEUS raises an eyebrow.

ARES
Our destinies, our fates, are connected. You can’t take her from me.

ZEUS
She isn’t yours, son. She...

ARES
Not yet. But she...

ZEUS
You have to forget her.

ARES
I’ll never forget her.

ZEUS
Once the sun sets, she will be gone.

ARES looks at him and thinks to himself.

ARES (THOUGHT)
She’s still here then. It’s not too late.

ZEUS
It will be a long time before you see her again. If you see her again.

ZEUS vanishes. ARES thinks.

JUMP TO:

76 EXT: UNDER A TREE - NEAR CLIFF

DIANA and HERCULES are under a tree, which is near a cliff. They can see the horizon line. They are laying in each other's arms. Both have tears in their eyes. The sun is almost set. DIANA stands up. HERCULES stands up.

DIANA
Well, I guess this is it.

HERCULES
I love you.

DIANA
And I you.

HERCULES kisses her. The sun sets. A vortex appears. HERA's eyes appear beside it. The sound of HERA's voice breaks the kiss.

HERA
Diana. You have been judged, by me.
(beat)
I find your presence here no longer tolerable.

HERA raises DIANA off the ground, as a strong gust of wind blows around DIANA and HERCULES.

HERCULES
Hera! Don't do this!!!

HERA
Stay out of this, Hercules.

HERA sends HERCULES flying backwards, into the tree. DIANA is being drawn towards the vortex.

DIANA
Hercules!!!!

HERCULES gets up, and tries to reach for DIANA, but she is out of reach. DIANA is sucked into the vortex. HERA's eyes disappear. The vortex stays a few moments, then it also disappears. HERCULES falls to the ground on his knees.

HERCULES
NOOOOOO!!!!

PAN TO:

77 EXT: NEARBY GROUP OF TREES

CAMERA PANS to the nearby group of trees. A figure can be seen watching. Zoom in on the figure. It's ARES.

ARES
Take care my love. Till we meet again. And we will meet again. I will find you. One day. That I promise.

ARES vanishes.

JUMP TO:

78 INT: ARES’ PLACE

The place is empty. CAMERA zooms in on the table. Three items materialize on the table. DIANA’s sword and gauntlets.

JUMP TO:

79 EXT: HERCULES' PLACE

IOLAUS is sitting in HERCULES' front yard. Waiting.

IOLAUS
I wonder where they could be. I...

IOLAUS sees something flying directly towards the house. It takes a few moments, but then he realizes that it's PEGASUS.

IOLAUS
Pegasus? What could he want?

PEGASUS lands. HERCULES dismounts, sends PEGASUS home, and then heads for the house. He sees IOLAUS but ignores him. IOLAUS heads over to HERCULES. HERCULES walks tight past him.

IOLAUS
What, not even a hello?

IOLAUS follows HERCULES towards the house. Momentary pause.

IOLAUS
Herc?
(beat)
Herc?

HERCULES
Whatever it is, it's going to have to wait. I'm in no mood right now to...

IOLAUS
All I wanted was...

Momentary pause. IOLAUS realizes DIANA's not with him.

IOLAUS
Wait. Where's Diana?
(beat)
Wasn't she with you?

HERCULES stops. He is about to turn and say something but changes his mind. He continues to the house.

IOLAUS
What is it?
(beat)
Something is wrong? Something's happened?
(beat)
Where is she? Where's Diana?

HERCULES
I don't want to talk about it.

HERCULES reaches the door and opens it.

IOLAUS
Herc!

HERCULES turns and faces IOLAUS.

HERCULES
I said, I DON'T WANT TO TALK ABOUT IT!

HERCULES enters and slams the door. IOLAUS stares at the door. He wonders if he should go in and see what's troubling his friend. It's obvious it has to do with Diana. But what happened? IOLAUS stands, staring at the door, debating what to do. After a few more moments, he decides to leave.

JUMP TO:

SATURDAY JUNE 14th 1997

80 EXT: DIANA'S BACKYARD

The vortex appears in the sky above her pool. DIANA comes flying through it and lands in the pool. She stands in the pool and looks around. She notices the signs of summer all around her. She hears the sound of the traffic, and it takes a moment for her to remember what that noise is. It's been so long since she's heard it. She starts to move and stops. She feels kind of dizzy, lightheaded. Her hand instinctively goes to her stomach. After a moment, her eyes drift to where she placed her hand. She gets a very funny feeling. (She is pregnant, only she doesn't know it yet. She does, however, suspect it.)

DIANA
No. I couldn't. Could I?

She gets out of the pool. The weather is fairly cool, and she is dripping wet. She looks to the house.

DIANA
I hope I didn't lock the door.

She tries to make it to the house as fast as she can.

CONTINUE TO:

81 SIDE DOOR

DIANA
Please, tell me I didn't lock it.
Please.

She reaches the house. She places her hand on the doorknob and turns it. It opens. DIANA breathes a sign of relief and raises her eyes to the sky.

DIANA
Thank you.

She goes inside.

CONTINUE TO:

82 TIME FLIES MONTAGE

She changes out of her wet clothes, then goes to the phone. She calls her doctor and makes an appointment. She is about to hang up the phone, when she gets a feeling that there is an important message on her voice mail.

CONTINUE TO:

83 TIME RESUMES (LIVING ROOM)

DIANA checks her voice mail.

VOICE (VO)
Hello. Today is Saturday, June 14th, 1997. Time is 1:00pm.

DIANA is shocked. Did only a year go by while she was gone?

DIANA
1997?

VOICE (VO)
Enter your password now.

DIANA
I hope I remember this.

DIANA enters her password.

VOICE (VO)
Thank-you.
(beat)
You have 500 messages.

DIANA
500?

CONTINUE TO:

84 TIME FLIES MONTAGE

DIANA goes through her messages. All 500. She deletes the ones that are either not important, hang-ups, or no longer apply. There are at least 10 messages from Mac. After listening to all the messages, she hangs up and calls Mac.

CONTINUE TO:

85 TIME RESUMES (LIVING ROOM)

DIANA finishes dialing Mac's number. She gets his machine.

DIANA
Great. Phone-tag.

Momentary pause. Mac's message plays, and DIANA waits for the beep. At the beep she leaves the following message.

DIANA
Hi Mac, it's me. ... Sorry I took so long to get back to you. But I've been...

Momentary pause. DIANA tries to figure out what to say.

DIANA
...out of town. ... Call me when you get this message. Bye.

DIANA hangs up the phone. She stares at the stairs leading to the basement and descends them.

CONTINUE TO:

86 BASEMENT

The basement is pretty much as she left it. She goes over to the shelf where Hercules found Nemesis' pendant and is surprised to see that it's still there. Under the pendant, are the two books she wrote while in Ancient Greece.

DIANA
I don't believe this. How...

She picks up the biography she was working on and turns to the end.

DIANA
I didn't write this. Herc must have continued writing it after I left.

She keeps flipping back till she finds the first entry that she didn't write. She reads it.

DIANA (VO)
It’s been three weeks now since I lost Diana. I never thought I could ever love another woman as much as I loved Deianeira, but Diana...

DIANA continues reading.

CONTINUE TO:

87 TIME FLIES MONTAGE

DIANA finishes reading the book. The last entry is written by someone else again. The writer doesn't say who he or she is. DIANA figures it could have been Iolaus or Salmoneous. The last entry mentions Hercules' death. DIANA cries as she reads the entry, and then closes the book. She is heading to the stairs when she notices a flashing red light in the corner. It is coming from the recording machines for her security cameras. She has three cameras that record activity in and around the house. Camera 1 is the backyard, camera 2 is the basement, and camera 3 is upstairs. They are all motion activated.

CONTINUE TO:

88 TIME RESUMES (BASEMENT)

She approaches the recorders.

DIANA
I guess these stopped recording a long time ago.

DIANA reaches the recorders.

DIANA
The last thing on them would be...
Hercules.

DIANA takes the tapes out of their recorders and inserts new opens. The cameras start recording again. She looks at the tapes she just removed and goes over to the VCR. She inserts the tapes, one at a time, and rewinds them. Once they are rewound, she inserts the first one and plays it. As DIANA watches the first tape, we...

FADE OUT.

The Chronicles of Diana Marsson
Chapter 5: The Beginning

By

Debbie Roche

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

1998

SUNDAY FEBRUARY 16th 1997

1 INT: THE DOJO

DUNCAN's alone. He is working out. He stops. His sixth sense issues a red alert. He heads to the office to get his sword. The buzzing in his head is getting louder and louder. He shakes his head, trying to make it stop. He picks up his sword, and heads back to the gym area. The buzzing is now starting to hurt his head. He raises one hand, the one not holding the sword, to his head. He stops near the wall and leans against it. His head is throbbing. The sword falls from his hand, and he falls to his knees in pain. He raises both hands to the sides of his head. He is holding his head between his hands, looking at the floor, when he hears someone walking across the floor. He tries to look up. He slowly raises his head.

The CAMERA PANS up from the floor. We see first a pair of feet, then legs, etc.

DUNCAN finally gets his head raised, and he can see who is approaching. He sees a beautiful woman. She has long blond hair and is the most beautiful woman he has even seen. She stops in front of him.

WOMAN
Hello Duncan.

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

DUNCAN
Who are you?

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

WOMAN
Don't worry, the pain will go away
Shortly.

DUNCAN looks at his sword.

(CONTINUED)

WOMAN
You won't be needing that. Yet.

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

WOMAN
We have much to talk about.

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

DUNCAN
You still haven't answered my question.

The woman looks around, then looks back at him.

WOMAN
Is there somewhere we could go to talk?

DUNCAN
Upstairs.

The woman offers him her hand.

WOMAN
Here, let me help you up.

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

DUNCAN
It's gone.

WOMAN
(smile)
I told you it would be.

DUNCAN
But it usually stops once...

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

DUNCAN
I don't understand.

WOMAN
All will be explained.
(beat)
Once we get upstairs.

DUNCAN
I'm not going anywhere with you, till you've answered my question.
(beat)
Who are you?

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

WOMAN
I've been known by many names throughout the millennia.
(beat)
To the Greeks I was Aphrodite, to the Romans I was Venus, to the...

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

DUNCAN
Aphrodite? As in, the Goddess of beauty and love?

She flashes him a smile.

APHRODITE
One and the same sweet cheeks.

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

DUNCAN
Why are...

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

DUNCAN
This way.

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

JUMP TO:

2 INT: THE LOFT - UPSTAIRS

DUNCAN and APHRODITE step out of the elevator.

DUNCAN
Would you like something to drink?

APHRODITE
Sure.

DUNCAN
Anything in particular?

APHRODITE
Whatever you're having will be fine.

DUNCAN
Have a seat, I'll be right back.

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

APHRODITE (THOUGHT)
Do I tell him that I am the only one who will have this effect on him?
(beat)
Do I tell him why? Is he ready for it?
(beat)
What would he say if I told him the only reason my presence is so strong is that I received a Quickening that contained the Quickening of my father?

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

APHRODITE
Thank you.

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

APHRODITE
I've been watching you, Duncan.
(beat)
For centuries. Even before you crossed over.

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

DUNCAN
But I never sensed you.
(beat)
How is that possible?

APHRODITE
I watched you from a safe distance once you crossed over. But...
(beat)
We did meet once before you crossed over. Don't you remember?

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

DUNCAN
I'm sorry. I can't.

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

APHRODITE
Well, it's not important.

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

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

DUNCAN
Thanks.

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

DUNCAN
So...

DUNCAN looks at APHRODITE.

DUNCAN
(curious)
What can I do for you?

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

APHRODITE
(bluntly)
Kill me.

DUNCAN almost chokes on his drink.

DUNCAN
What?

APHRODITE
You heard me.

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

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

DUNCAN looks at her, confused.

DUNCAN
(raise eyebrow)
But, why?

APHRODITE
I'm tired of living, Duncan.
(beat)
I've seen everything. I've done everything. Twice.
(beat)
I'm bored with life.

Momentary pause.

DUNCAN
Why me?

APHRODITE
I told you.
(beat)
You are an honorable man. You're the only one that I believe to be worthy enough to have what I have to offer.
(beat)
I don't think you realize what my Quickening will give you. You will get knowledge and power beyond your wildest dreams.
(beat)
Most men wouldn't know what to do with it. They'd use it for their own gain, they'd use it for evil. But not you.
(beat)
You'd use it the way it was meant to be used. You'd use it the right way, for the betterment of mankind.

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

DUNCAN
I still don't understand how you could be one of us. I mean...
(beat)
If you really are the Aphrodite of mythology...

APHRODITE
I am.

DUNCAN
If I remember my mythology correctly, the Ancient Gods had numerous offspring. Both mortal and immortal. But we...

APHRODITE
It's a long story.

DUNCAN
I'm not going anywhere.

APHRODITE
Where should I start?

DUNCAN
How about the beginning? That's always the best place to start.

APHRODITE
The beginning.

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

APHRODITE
How much of mythology do you know?

DUNCAN
Not much.

Momentary pause. DUNCAN thinks of DIANA.

DUNCAN
I have a friend who loves it. She practically immerses herself in it.
(beat)
She's always babbling about the Gods. Most of what D has told me over the years, has gone in one ear and out the other.
(beat)
Why?

APHRODITE
Do you know the story of Cronus and Rhea?

DUNCAN
Part of it.

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

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

APHRODITE
Well my father Zeus and his siblings, were the last of a race of Immortals.
(beat)
They had powers that to the mortals of that time made them seem god like.
(beat)
Only gods could appear and disappear at will, they said.
(beat)
So, the mortals started worshiping them as gods. And they loved it. They interacted with the mortals and had numerous affairs with them.
(beat)
The children they had with mortals, wouldn't know if they were mortal or immortal. There was only one way to find out - by dying. The children they had with other Immortals, were of course immortal.
(beat)
By the time I was born, they were, for all intents and purposes, real gods. They'd become so accustomed to thinking they were, that none could remember a time they weren't.
(beat)
Only the original six - Zeus and his siblings - were around in the time before they were gods. The rest of us never knew we weren't.
(beat)
We would later learn that all our powers were a result of Ambrosia. Whatever was in it, gave us our powers. And, the tiniest piece of Ambrosia, could make a mortal, immortal. Every ounce you consumed could add years to your life.
(beat)
Then one day, it happened. The mortals grew up. They stopped worshiping us. They turned away from us.

APHRODITE falls silent. DUNCAN jumps in.

DUNCAN
What did you do?

APHRODITE
We scattered all over the earth. We decided to see the rest of the world. To see what else was out there.
(beat)
But, after a while, we all got bored.
(beat x3)
Word must have reached Zeus, because one day Hermes appeared on my doorstep and told me that Zeus was holding a meeting of all Immortals at Stonehenge on the day of the next full moon.

APHRODITE's story continues in a flashback.

FADE IN TO FLASHBACK:

FLASHBACK – DATE UNKNOWN

3 FLASHBACK - EXT: STONEHENGE

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

ZEUS takes center stage and addresses the crowd.

ZEUS
Can I have your attention, please?

The crowd falls silent and forms a circle around ZEUS.

ZEUS
Thank-you.
(beat x3)
It has come to my attention, that we need some, excitement in our lives.

The crowd responds by cheering. ZEUS motions for quiet.

Once the crowd is quiet, ZEUS continues.

ZEUS
After much consideration. I believe I have come up with a solution.
(beat x2)
A game.

DISCORD
A game?

ZEUS
Yes, a game.
(beat)
But not just any game, daughter. The rules to this game, some of you will not like. But the prize to be gained at the end will far outweigh any sacrifices you will have had to make.

ARTEMIS
Rules?
(beat)
What sort of rules?

HADES
Yeah, brother.
(beat)
What are the rules?

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

ZEUS
Before we get to the rules, let me tell you what the game is.
(beat)
All of us here tonight, are Immortals.
(beat)
Some of us have been around for millennia, some centuries, and some only mere decades.
(beat)
The name of the game is, "There Can Be Only One". The object is simple.
(beat)
We must fight each other until there is only one of us left.

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

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

ZEUS
Yes.

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

HERA
But what about the Golden Rule?
(beat)
No God shall kill another God.

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

HEPHAESTUS steps forward and interrupts ZEUS.

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

A voice cries out.

ARES
Wait!!!!

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

ARES
We are Immortal! We cannot die!

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

The crowd gets noisy again. ZEUS gives them a few moments to absorb that statement, then he motions for silence. ARES is

intrigued. He raises an eyebrow, and once the crowd is quiet, he addresses his father.

ARES
How?

ZEUS takes a deep breath and addresses his son.

ZEUS
There is only one way to kill an Immortal.

ZEUS addresses the crowd.

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

APOLLO can't believe what ZEUS is saying.

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

ZEUS
Yes.

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

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

ZEUS
You will each be given a sword. You will learn how to use that sword. Once you all know how to fight, the game will begin.
(beat)
You shall all be sent from this place, and then you must hunt each other down.

CUPID addresses ZEUS with a very important question.

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

ZEUS
You shall all be given a sixth sense.
(beat)
It will sound like a buzzing, or humming noise, inside your head.
(beat)
If you hear this sound, it will mean that another is nearby. Once you've located the one that is causing the alarm, it will cease.
(beat)
You will approach each other, identify yourselves, and challenge each other by drawing your swords.
(beat)
You will fight each other, until there is a winner. The winner must behead the loser.

HERMES speaks up.

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

ZEUS
That will change.
(beat)
Once the game has started, you will all be equals.
(beat)
You shall all lose whatever powers you currently possess.

ARES doesn't like this and speaks up.

ARES
What?!?!

ZEUS
But...
(beat)
When a fight is won, and the loser beheaded...
(beat)
The victor shall inherit all the knowledge and wisdom of the deceased. He, or she, will also gain the dormant powers of the deceased.
(beat)
These powers will only be activated when the end of the game is reached, and the final battle won.
(beat)
The victor of that last battle shall, upon the beheading of his, or her, opponent, possess the knowledge, wisdom, and powers, of every Immortal that ever lived.
(beat)
He, or she, will see everything, be everything, be one with the universe, and gain the one thing that we all want at the moment - a choice.
(beat)
A choice between continuing on as the only living Immortal or deciding to join the human race and become mortal.

The crowd starts to mutter amongst themselves.

DEMETER
You mentioned rules earlier. What are the rules?

ZEUS
The first one is not really a rule, it is a necessity.
(beat)
In order for this game to be effective, everyone here, from the moment the game commences, will no longer be able to have children.

The crowd starts to mutter amongst themselves.

ZEUS
But...

ZEUS waits for the crowd to fall silent before continuing.

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

POSEIDON
You're saying that new players can enter the game at any time?

ZEUS
Yes.

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

ZEUS
And, once a new player enters, the first Immortal to find them, must teach them the rules of the game, how to fight, be their mentor.
(beat)
Every mortal, who will one day cross over, will also possess the sixth sense. Only theirs will not be active until they cross over.
(beat)
To us, the sensation upon meeting one of them, will be different. You will know the difference between one who is already an Immortal, and a mortal who has not yet crossed over.
(beat)
If you should be so lucky, as to find a new player before they cross over, you are now responsible for them. You must befriend them in their mortality. Let them into your world. Show them who you are. So that when they cross over, they will trust you.

ARES
Is there a time limit on this game?

ZEUS
No.

Momentary pause.

ZEUS
The game will go on until there is only one of us left.
(beat)
There is however, one golden rule. A rule above all others. A rule that must never, never, be broken.
(beat)
Holy Ground, any holy ground, is a haven, a refuge. You cannot kill, or be killed, there.

HESTIA
Why not?

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

Momentary pause.

HADES
But why Holy Ground?

ZEUS
Why not?
(beat)
There is no way of knowing how long this game will last.
(beat)
But one thing that is bound to never change, is that man will always have sacred ground. And since it will be a constant in the years to come, it has been chosen.

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

ZEUS
So, if there are no questions...

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

ZEUS looks to ARES.

ZEUS
You'll know, my son. You'll know.
(beat)
Are there any more questions?

ATHENA steps forward.

ATHENA
Yes. I have one.

ZEUS looks to his daughter.

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

Momentary pause.

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

ATHENA
Which is?

Momentary pause.

ZEUS
You get to kill me.

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

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

ZEUS waves his hand, and the crowd is covered in a glowing light. You can hear a few screams.

After a few moments the light vanishes. All the Immortals who were not 100% human before, (Satyrs, Centaurs, etc.) are now.

The former Centaurs and Satyrs take a while to rise up off the ground. The Centaurs will have to get used to two legs, and the Satyrs will have to get use to human legs. Both of them will have to learn everything they need to know about being human. CUPID is shocked to learn that his wings are gone.

CUPID
My wings! You took my...

ZEUS looks to CUPID.

ZEUS
I'm afraid it was necessary.

CUPID
(mutter)
I liked my wings.

ZEUS
In order for everyone to be equal, everyone must have a human appearance.

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

ZEUS
There.
(beat)
Now, on to the next step.
(beat)
I need to divide you all into two groups. Those of you that know how to
(MORE)

ZEUS (CONT)
fight, and those of you that don't.
(beat)
Would everyone who knows how to fight please choose a sword from the pile and stand on my right.
(beat)
Those that don't know how to fight choose a sword and stand on my left.

Momentary pause as everyone gets a sword and stands either to the right, or left, of ZEUS. ARES decides he doesn't need a new sword. He likes the one he has. ARES was the only one who came to the meeting with a weapon. ZEUS notices Ares has the sword and realizes that Ares can not keep it. He looks to ARES and motions him over. ARES goes to ZEUS.

ZEUS
I’m afraid you will not be able to keep that sword during the game.

ARES
This has always been my sword. I...

ZEUS
I’m sorry. But this sword belongs to The God of War. We must all sacrifice our godhoods during this game. Which means you must surrender the sword. If you win the game, you will get the sword back.

ARES
But...

ZEUS takes the sword and makes it vanish. He then makes a new sword appear, similar to the one he just took away and offers it to ARES.

ZEUS
Take this sword as a replacement for now.

ARES takes the sword and takes his place amongst his fellow immortals.

ZEUS looks at the divided group and is surprised to see that the division is almost equal. He addresses all.

ZEUS
There is one more thing that must be done before we retire for the evening.

ZEUS raises his hands. As he does, everyone falls to their knees in pain.

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

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

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

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

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

CONTINUE TO:

4 TIME FLIES MONTAGE

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

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

CONTINUE TO:

5 TIME RESUMES (EXT: STONEHENGE AREA)

The castle vanishes. Everyone has again gathered in a circle

around ZEUS. This time they all have swords at their sides. The castle disappears.

ZEUS
You have learned fast. Are you ready to begin?

Everyone raises his or her sword in the air.

EVERYONE
There can be only one!!!

Momentary pause. ZEUS smiles.

ZEUS
Let the game begin.

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

ZEUS
Just do it, daughter.

ATHENA raises her sword high over his head and mutters the following.

ATHENA
Forgive me.

ATHENA prepares herself to take her father's head.

ATHENA
There can be only one!

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

FADE OUT OF FLASHBACK AND RETURN TO PRESENT:

6 INT: THE LOFT - LIVING ROOM

APHRODITE is still walking around the room. DUNCAN is still

sitting back on the sofa.

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

DUNCAN
Are you saying that all Immortals are related?

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

DUNCAN
Which would be Zeus.

DUNCAN line is statement. Not a question.

APHRODITE
Actually, it would be Chaos.

DUNCAN looks at her with a raised eyebrow.

DUNCAN
Chaos?

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

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

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

Momentary pause.

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

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

DUNCAN
I have one other question.

APHRODITE
Yes?

DUNCAN
How many of those ancients are still around?

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

DUNCAN
Who?

APHRODITE looks into her drink.

APHRODITE
He was my opposite.

Momentary pause. APHRODITE looks at DUNCAN.

APHRODITE
Can you not guess?

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

APHRODITE
Look at the world we live in today.

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

APHRODITE
The other one, is my brother...
(beat)
Ares.

DUNCAN
Ares?

APHRODITE
Yes.

DUNCAN
Well, I guess I should have been able to guess that. After all, he was the God of War, wasn't he?

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

DUNCAN
So, you and Ares have never faced off?

APHRODITE
There was a time, once. But it was long ago. It had come down to just me and Ares.

DUNCAN
You mean, you could have...

APHRODITE
...ended the game?

Momentary pause. DUNCAN nods a "yes".

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

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

APHRODITE
When we met that day, there was this feeling in the air. A feeling that this encounter was different than any other. Zeus had said that we would know the final battle when it arrived. And this encounter felt different.

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

APHRODITE
Neither of us wanted to die. Neither of us wanted to have to make the choice that we would be forced to make. Mortality vs. Immortality. So, we decided not to fight.

DUNCAN
But now you want to die?

APHRODITE looks to DUNCAN.

APHRODITE
Yes.

DUNCAN
Why not go to Ares?

Momentary pause.

APHRODITE
If he takes my head, he'd possess the knowledge and wisdom of all the ancients.
(beat)
Ares was one of the most influential Gods on Olympus. He had a lot of followers.
(beat)
He, more than most of us, missed his godhood. He’d do anything to get it back. If you think the world is bad now, just imagine what it would be like if the God of War made a comeback.

DUNCAN gets a thoughtful look on his face.

DUNCAN
I see your point.

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

DUNCAN
But I still need to think about it.

Momentary pause. APHRODITE looks to DUNCAN.

APHRODITE
You have one week, Duncan.

Momentary pause. APHRODITE raises from the sofa.

APHRODITE
If your answer is no...

She heads to the elevator door.

APHRODITE
...then I will have to search for another.
(beat)
It may take years, even centuries, but...

DUNCAN
You're leaving?

APHRODITE
I'll see you in exactly one week.

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

JUMP TO:

MONDAY FEBRUARY 17th 1997

7 INT: THE LOFT

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

DUNCAN
D, it's Mac.
(beat)
Call me when you get this message.

DUNCAN hangs up the phone.

JUMP TO:

TUESDAY FEBRUARY 18th 1997

8 INT: THE LOFT

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

DUNCAN
Diana, I have to talk to you about Ancient Greece.
(beat)
Please call me when you get this message.

DUNCAN hangs up the phone.

JUMP TO:

WEDNESDAY FEBRUARY 19th 1997

9 INT: THE LOFT

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

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

He hangs up the phone.

JUMP TO:

THURSDAY FEBRUARY 20th 1997

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

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

CONTINUE TO:

11 EXT: FRONT PORCH

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

DUNCAN
Okay, where is it?
(beat)
I know it's here somewhere!

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

CONTINUE TO:

12 INT: HALLWAY - INSIDE FRONT DOOR

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

DUNCAN
Diana?
(beat)
Diana?
(beat)
Are you here?
(beatx2)
D?

CONTINUE TO:

13 INT: KITCHEN

DUNCAN
Where could she be?

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

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

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

DUNCAN
Mount Olympus. Figures.

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

POSTCARD

June 13, 1996

Diana,
In case you're wondering how I got your address, my brother gave it to be before he, well, before he died. He said that today was the day that he took you to Greece. I don't know how long it will be before you return. It could be years, months, weeks, days, or even hours or minutes. Mother never was very good with time. Remember what I said to you the last time we met? I meant it, Diana. And I just wanted you to know that I'm still around. Our paths will cross.

A.

DUNCAN puts the postcard back on the table. The date on the postcard doesn't sink in.

DUNCAN
I wonder what that all means? ... Greece. I guess that sort of answers where she is. But how long has she been gone? When will she be back? I can't afford to wait. Aphrodite needs an answer. And, I only have three days left till she comes looking for it. I need answers. And I need them now.

DUNCAN heads for the stairs leading to the basement.

CONTINUE TO:

(CONTINUED)

14 INT: BASEMENT

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

CONTINUE TO:

15 COMPUTER

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

DIANA's LIBRARY CATALOGUE
Do you wish to search by:
[S]ubject. [T]itle. [A]uthor

Enter: _

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

DIANA's LIBRARY CATALOGUE
Do you wish to search by:
[S]ubject. [T]itle. [A]uthor

Enter: S
Enter Subject:

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

Searching, please wait...

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

Searching, please wait... done!

Then another line is added as follows:

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

DUNCAN enters "P" for the print option. The printer prints a report.

The layout of the report, is as follows:

Date: February 20th, 1997
Subject: Aphrodite

TITLE. PAGE/COUNTER. *MEDIA

1
2
...

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

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

He removes the list from the printer.

CONTINUE TO:

16 TIME FLIES

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

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

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

FRIDAY FEBRUARY 21st 1997

LIVING ROOM -- He wakes up the next morning. The TV is still

on. He turns it off. He decides to have a shower. He rises off of the sofa and exits the living room.

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

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

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

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

CONTINUE TO:

17 TIME RESUMES (STAIRS)

He heads down the stairs.

CONTINUE TO:

18 BASEMENT

When he gets downstairs, he notices he left the computer on.

DUNCAN
Oops. Can't leave that on.

He goes over to turn it off, and notices that there is a message on the screen. The message reads:

Do you wish to [C]ontinue or [E]xit?:

DUNCAN types "E". Then another message appears on the screen.

Are you removing any items [Y]es or [N]o:

DUNCAN stares at the screen for a moment.

DUNCAN
Good question. Do I want to borrow some of those books I haven't read yet?

Momentary pause. He thinks. After a few moments, he addresses the computer.

DUNCAN
I'll be right back.

He heads for the stairs.

CONTINUE TO:

19 KITCHEN

He picks up the list and verifies that the books on the table are the only books not crossed off on the list. Once that is done, he heads back downstairs.

CONTINUE TO:

20 BASEMENT

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

TITLE. DATE/TIME. BORROWER

1
2
3
4
...

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

The "DATE/TIME" column is automatically supplied by the computer. All he has to do is enter the title of the book under TITLE, and his name under BORROWER, for every item he is removing.

After he has entered the last record, he enters E for end. The computer displays the following message:

Thank you. The system has been updated.

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

CONTINUE TO:

21 KITCHEN

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

CONTINUE TO:

22 FRONT PORCH

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

CONTINUE TO:

23 INT: CAR

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

JUMP TO:

SUNDAY FEBRUARY 23rd 1997

24 INT: THE LOFT

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

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

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

DUNCAN (THOUGHT)
She's even more beautiful than she was before - if that's possible.

She looks at him.

APHRODITE
Time's up, Duncan.

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

APHRODITE
I need an answer.

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

DUNCAN
I'm not sure.

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

DUNCAN
I know. I know.

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

APHRODITE
I see you've been reading up on me.

DUNCAN
Yes.

APHRODITE
Learn anything?

DUNCAN
A little.
(beat)
But I didn't find what I was looking for.

APHRODITE
And what was it you were looking for?

DUNCAN
I don't know. But when I find...

DUNCAN lets his sentence trail off.

APHRODITE
Kill me

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

APHRODITE
and you'll know everything about me.

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

APHRODITE
Not everything is in those books.

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

APHRODITE
Here.

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

APHRODITE
Take it.

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

DUNCAN
It's beautiful.

APHRODITE
It was one of the last ones Hephaestus made.

DUNCAN looks at her with a raised eyebrow.

DUNCAN
Hephaestus?

APHRODITE
It's as old as the game itself. And It's yours.

DUNCAN reluctantly goes to take it. There is a small spark,

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

APHRODITE
If you kill me.
(beat)
Here, hold it.

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

APHRODITE
You like it?

DUNCAN
It's beautiful.

APHRODITE
You said that already.

DUNCAN
It's true.

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

DUNCAN
I've never seen one like it.

APHRODITE
And you probably never will. Hephy never duplicated anything. He made no two things alike.

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

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

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

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

Momentary pause. She walks over to him.

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

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

APHRODITE
I see great things ahead for you, Duncan MacLeod. I know you can handle what I have to offer. I know you won't misuse it.

She gives him a very "sad" look.

APHRODITE
Please, Duncan. Please.

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

DUNCAN
Okay.

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

DUNCAN
But not here. I just redecorated the loft and would hate to have to do it again.

APHRODITE looks at him.

APHRODITE
Where then?

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

DUNCAN
Come.

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

JUMP TO:

25 EXT: THE DOJO

They head for the T-Bird.

CONTINUE TO:

26 EXT: T-BIRD

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

APHRODITE
Thank-you.

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

CONTINUE TO:

27 INT: T-BIRD

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

CONTINUE TO:

28 EXT: T-BIRD

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

CONTINUE TO:

29 INT: T-BIRD

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

He looks over at her. DUNCAN's mind starts thinking.

DUNCAN (THOUGHT)
Why did I agree to this? What's...

He looks back to the road.

DUNCAN (THOUGHT)
Maybe the drive will make her reconsider?

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

DUNCAN (THOUGHT)
Then again, maybe it won't.

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

CONTINUE TO:

30 EXT: T-BIRD

They drive to a deserted park.

CONTINUE TO:

31 EXT: THE PARK - PARKING LOT

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

CONTINUE TO:

32 INT: T-BIRD

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

CONTINUE TO:

33 EXT: T-BIRD

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

CONTINUE TO:

34 INT: T-BIRD

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

CONTINUE TO:

35 EXT: T-BIRD / PARKING LOT

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

CONTINUE TO:

36 EXT: THE PARK

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

DUNCAN
How do you want to do this?

APHRODITE looks at him and kneels in front of him.

APHRODITE
The same way my sister killed my father.
(beat)
Just do it.

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

APHRODITE
Thank you.

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

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

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

CUT TO:

37 INT: HOTEL ROOM

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

ARES
No... I'm too late.

ARES has felt APHRODITE's death.

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

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

JUMP TO:

38 EXT: THE PARK

DUNCAN is levitated off of the ground.

The Quickening lasts longer than previous ones - for this one has thousands of years of knowledge waiting to be released. He sees her whole life flash before his eyes. It is a complete jumble of images. He can't make out any of it really.

He falls to the ground, on his knees, as the Quickening comes to an end. By the time it has completely died away, he is out of breath. He collapses.

JUMP TO:

3 HOURS LATER

39 INT: THE LOFT

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

DUNCAN
What happened? What...

Momentary pause. DUNCAN remembers all to well what happened.

DUNCAN
How did she convince me to do it?
(beat)
How?

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

DUNCAN
Get a grip, Mac!

Momentary pause. DUNCAN raises his hands to his head.

DUNCAN
I need a drink.

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

wondering where it came from. He opens it. There is a piece of paper inside. He removes the paper, and a key falls out. He picks up the key and looks at it. He opens the piece of paper. It's a note. He reads it in his head.

NOTE

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

Pause as DUNCAN looks up from the note.

DUNCAN

Alpha to Omega.
(beat)
The beginning to the end.

DUNCAN looks back at the note and continues reading.

NOTE (cont'd)

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

He looks to the sword on the floor. Then back at the note.

NOTE (cont'd)

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

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

DUNCAN
A magical sword. What's that saying, "Magic and Metal are a deadly combination."

DUNCAN looks back at the note and continues reading.

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

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

DUNCAN puts the note down and picks up the key.

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

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

DUNCAN
Hello?

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

DUNCAN
What is it?

Momentary pause.

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

DUNCAN
I'm on my way.

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

DUNCAN
Looks like you'll have to wait.

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

DUNCAN
The Sword of Obedience, hunh?
(beat)
Well, we can't just leave you lying around where anyone can pick you up now can we?

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

JUMP TO:

40 INT: JOE'S BAR

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

CONTINUE TO:

41 INT: OFFICE

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

DUNCAN
So, what is it?

Momentary pause.

JOE
There was this really weird guy in here tonight.

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

JOE looks at DUNCAN and points his finger at him.

JOE
This weird guy was looking for you.

DUNCAN
Me?

JOE
Yeah. You.

DUNCAN is curious.

DUNCAN
What did he look like?

Momentary pause. JOE pictures the guy in his mind.

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

DUNCAN
(curious)
Did he say what he wanted?

JOE
He mumbled something about you and his sister.

DUNCAN
(raise eyebrow)
Sister?

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

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

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

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

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

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

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

JOE
You know him, don't you.

DUNCAN
Maybe.

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

DUNCAN
How much do you know about Greek Mythology?

JOE
(raise eyebrow)
Mythology?

DUNCAN
Yeah. Mythology.

JOE is curious at the sudden change of topic.

JOE
The basics. Why?

Momentary pause.

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

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

JOE
Why? What does Greek Mythology have to do with our records?

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

JOE
You mean the Gods?

DUNCAN
Yes.
(beat)
And that it was them, who started the game!

JOE
I'd say...
(beat)
Are you feeling okay? Are you sure you haven't had one too many...?

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

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

DUNCAN
Last week a woman came to see me.

JOE
A woman. Why am I not surprised?!

Momentary pause. DUNCAN gives JOE a look.

JOE
Sorry.
(beat)
Go on.

DUNCAN
I sensed her coming.

JOE
So she's an Immortal?

DUNCAN
Yes.

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

DUNCAN
But she was different.

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

JOE
Different, how?

DUNCAN
The sensation I got from her was 10, no 100 times stronger than any I've ever felt. My head was actually throbbing.
(beat)
The sensation usually ceases once you have identified the other Immortal, but...

JOE
...not this time?

DUNCAN
It didn't stop until she touched me.

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

JOE
Go on, Mac.

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

CONTINUE TO:

42 FLASHBACK

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

CONTINUE TO:

43 INT: OFFICE

JOE
That's some story if you believe her.

DUNCAN
The strange thing is that there was never any question as to whether or not she was lying. I believed her.

JOE looks at DUNCAN questioningly.

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

JOE
Diana? Have we moved to Roman Mythology?

DUNCAN
What?

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

Momentary pause.

DUNCAN
No. I'm talking about Diana Marsson.

JOE stifles a laugh.

DUNCAN
What?

JOE
Marsson? As in the son of Mars?
(beat)
Mars was the Roman equivalent of Ares, God of War. You sure you haven't crossed over into Roman...

DUNCAN gives JOE a "get serious" look.

DUNCAN
Joe!!

JOE
Sorry.

DUNCAN looks at JOE.

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

JOE
Every one? Must be some collection!

DUNCAN
It is.

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

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

JOE
So what happened next?

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

CONTINUE TO:

44 FLASHBACK

Duncan recaps events of Scene 24.

CONTINUE TO:

45 INT: OFFICE

JOE
You killed her?

DUNCAN
Yes.

JOE
Just like that?

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

DUNCAN
I didn't have a choice.

DUNCAN thinks of the Sword. JOE is confused.

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

DUNCAN looks up at JOE.

DUNCAN
It was the sword, Joe.

JOE
The sword? I don't...

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

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

There is a silence between them for a moment.

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

DUNCAN
...Gods?

JOE nods affirmingly.

DUNCAN
She said that only one other remained.

JOE
Who?

DUNCAN
Her brother.

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

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

JOE
Mac?

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

JOE
And that would be?

DUNCAN mutters his line.

DUNCAN
Ares.

JOE
What?

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

DUNCAN
Ares. I said, Ares.

JOE
Ares?!?

DUNCAN
Yeah. Ares.

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

JOE
What's that?

DUNCAN
A key.

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

DUNCAN
The past.

JOE looks at DUNCAN with an eyebrow raised in curiosity.

JOE
Going cryptic on me, Mac?

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

DUNCAN
What?

JOE
The Past?
(beat)
Who’s past?

DUNCAN
Hers. Ours. Mans.

JOE
You've lost me.

DUNCAN looks at him and holds up the key.

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

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

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

JOE
Have you checked it out yet?

DUNCAN
What do you think?

JOE
What are you waiting for?

DUNCAN
I don't know.

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

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

JOE
Alpha to Omega?

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

JOE
I know that.

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

JOE
That could be a lot of stuff, Mac.

DUNCAN
I know.

DUNCAN stares at the key.

JOE
I'll ask again.
(beat)
What are you waiting for?

DUNCAN doesn't answer.

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

DUNCAN
Afraid? No.

DUNCAN continues to stare at the key.

DUNCAN
Curious. Yes.

JOE
Then open it!

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

JOE looks at DUNCAN questioningly.

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

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

DUNCAN
...the connection?

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

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

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

DUNCAN
Not exactly.

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

DUNCAN
It could be a test.

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

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

JOE
Mac, I think it would be a good idea to inspect the warehouse before calling Diana.
(beat)
I mean if there is nothing there...

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

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

DUNCAN
I guess you're right.

JOE
Good.
(beat)
Then let's go.

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

DUNCAN
Go? Go where?

JOE
The warehouse!!

DUNCAN
Joe, I...

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

DUNCAN
Oh, all right. Let's go.

DUNCAN and JOE exit the office.

JUMP TO:

46 EXT: WAREHOUSE

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

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

DUNCAN
I'm not sure.

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

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

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

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

Momentary pause.

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

DUNCAN
Yeah.

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

DUNCAN
Joe, I...

JOE grabs the key out of DUNCAN's hand.

JOE
Fine, I'll open it then.

DUNCAN grabs JOE's arm.

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

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

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

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

JOE
Well, nothing has jumped out at us.

DUNCAN
Yet.

JOE
You really think there is something in there?

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

JOE
Shall we go in?

DUNCAN
I guess so.

JOE
After you.

DUNCAN enters. JOE follows.

CONTINUE TO:

47 INT: WAREHOUSE

DUNCAN flips on the light switch. The sight of what they see amazes them. They start walking around.

JOE
Wow! Would you look at all this stuff!

DUNCAN
Now I know I have to call, D!

They continue looking around.

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

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

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

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

DUNCAN
We?!?

JOE
You know what I mean.

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

They look around.

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

JUMP TO:

5 HOURS LATER

48 INT: JOE'S BAR

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

EMILIA
Ah, Mr. Dawson?

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

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

EMILIA
Sorry. Joe.

EMILIA notices DUNCAN.

JOE
So, what can I...

EMILIA
Oh, right.
(beat)
Adela called why you were out.

DUNCAN raises an eyebrow in curiosity.

DUNCAN
Adela?

JOE looks at EMILIA in surprise.

JOE
What did she...

EMILIA
She wanted to know where you were.

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

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

JOE slaps the counter.

JOE
Damn! I completely forgot.

DUNCAN
Who's Adela?

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

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

DUNCAN
Who's Adela?

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

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

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

DUNCAN
Oh, really?

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

DUNCAN
Emilia, right?

EMILIA
Right.

Momentary pause.

DUNCAN
Who's this Adela?

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

DUNCAN
If I knew, would I be asking?

EMILIA
I guess not.

DUNCAN
So, who is she?

EMILIA
His girlfriend.

DUNCAN
(raise eyebrow)
Girlfriend?
(beat)
Dawson has a girlfriend. Since when?

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

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

EMILIA
He seems to know everything about you.
(beat)
What is your rela...

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

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

EMILIA
Bye.

DUNCAN leaves. EMILIA watches him leave.

JUMP TO:

49 INT: THE LOFT

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

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

DUNCAN hangs up the phone.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 6: Reality Check

By

Debbie Roche

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

1998
Revised: 2024

SUNDAY JUNE 15th 1997

1 INT: THE LOFT

DUNCAN enters the room. He notices his answering machine light is flashing. He goes over to the machine, and presses play. There is only one message. It is from Diana.

DIANA (VO)
Hi Mac, it's me. ... Sorry I took so long to get back to you. But I've been...
(pause in message)
...out of town. ... Call me when you get this message. Bye.

DUNCAN
She's back. I have to call her.

DUNCAN picks up the phone and calls her. The phone rings.

DUNCAN
Come on, pick up.

After three rings, DIANA answers the phone.

DIANA (VO)
Hello?

DUNCAN
D, it's Mac.

DIANA (VO)
Hi, Mac.

DUNCAN
I've been trying to get in touch with you for months.

Momentary silence.

DIANA (VO)
I know.
(beat)
I'm sorry.

(CONTINUED)

DUNCAN
Is that friend of yours still interested in Ancient Greek artifacts?

Momentary pause. DUNCAN gets suspicious at the long pause.

DUNCAN
D?

Still no answer.

DUNCAN
Diana, you still there?

DIANA (VO)
Yes, I'm still here.

DUNCAN
Well?

DIANA (VO)
No. No, he isn't.

Now he is curious. He can tell from the tone in her voice that something is wrong.

DUNCAN
Are you okay? You sound a little...

DIANA (VO)
I'm fine.

He can tell she doesn't mean it, but he doesn't want to press the issue. At least, not right now.

DIANA (VO)
Why'd you want to know if...

DUNCAN
I just inherited a whole warehouse full of stuff. I thought he might have been interested in taking a look. But...

Her voice perks up.

DIANA (VO)
Really? I'm interested. I can be there tomorrow and...

He notices the change in her voice - it is more than just curiosity.

DUNCAN
Tomorrow's no good. I have to go out of town.

DIANA (VO)
Oh. I see.

He can hear the disappointment in her voice.

DUNCAN
I'll be back on the 21st, though. Can you be here then?

DIANA (VO)
I'll be there.

He can tell she is excited.

DUNCAN
I'll meet you at the airport.

DIANA (VO)
Thanks. See ya on the 21st, Mac.

DUNCAN
See ya, D.

DUNCAN hangs up the phone.

JUMP TO:

SATURDAY JUNE 21st 1997

2 INT: AIRPLANE - EN-ROUTE TO SEATTLE

DIANA is sitting in the plane, staring out of the window. She is thinking of everything she has been through in the past few years and wondering how or if she should tell Duncan.

DIANA (THOUGHT)
Wonder if I should tell Duncan the whole story? I mean, would he believe me?
(beat)
Would I believe me if I told me this story?
(beat)
I don't know. I...
(beat)
Then again, Duncan is not like most people. He's had a lot of strange things happen in his life. Most people wouldn't believe his story if he ever told it.
(beat)
Which I can't see him doing in the foreseeable future. I mean, I only found out by accident.

FADE INTO FLASHBACK:

FLASHBACK

3 INT: THE ANTIQUE SHOP (1992)

TESSA is fixing a display near the back of the store. DUNCAN is in the office. RICHIE is coming down the stairs. DIANA enters the shop. RICHIE spots DIANA and makes a beeline for her.

RICHIE
Good morning, miss. My name is Richie. How may I be of assistance this morning?

DIANA
I'm, uh, looking for Tessa Noel.

RICHIE
(disappointment)
Tessa. Right. She's over there.

RICHIE points to where TESSA is.

DIANA
Thank you.

DIANA heads over to TESSA. RICHIE watches her walk over to TESSA.

PAN TO:

4 FOCUS SHIFTS TO TESSA

TESSA can't seem to get the piece the way she wants it. TESSA yells for DUNCAN.

TESSA
Mac, can you come out here for a moment, please?

DUNCAN (VO)
Coming.

PAN TO:

5 FOCUS SHIFTS TO DUNCAN

DUNCAN exits the office as DIANA is passing it and they collide.

DUNCAN
Oops, sorry.

PAN TO:

6 FOCUS SHIFTS TESSA

TESSA turns to see who DUNCAN is talking to.

PAN TO:

7 FOCUS SHIFTS TO DUNCAN AND DIANA

DIANA
That's okay. I should have...

PAN TO:

8 FOCUS SHIFTS TO TESSA

TESSA recognizes DIANA.

TESSA
Diana? Diana Marsson?

TESSA heads over. RICHIE also heads over.

DUNCAN
I take it you two know each other, then.

TESSA
Diana, this is Duncan MacLeod. Duncan, Diana.

DUNCAN and DIANA exchange a "hello" nod. RICHIE clears his throat as an indication that he wants an introduction as well.

TESSA
And this is Richie Ryan.

RICHIE and DIANA exchange a "hello" nod. TESSA looks to DUNCAN.

TESSA
I met Diana a few years ago. She was writing a paper on Ancient Greece.

DUNCAN looks at DIANA with an eyebrow raised in curiosity.

DUNCAN
Ancient Greece?

DIANA
Yes. I’ve always been fascinated with mythology.

RICHIE joins the conversation.

RICHIE
Mythology? That was one of my favorite subjects in school. When I was in school that is.

TESSA looks at DIANA.

TESSA
What are you doing here? I haven't...

DIANA
I'm in town for a seminar, and thought I'd look you up.

DIANA looks around giving the shop the "once over".

DIANA
This is a nice place. Big jump from your "tour guide" gig in Paris.

TESSA
How long will you be here?

DIANA
The seminar lasts all week, and then I have another week till I have to get back to T.O.

TESSA
Really? That's... Hey, wait. What are you doing this weekend?

DIANA
Nothing. Why?

TESSA
Well, Mac, Richie, and I, are going camping and if the guys don't mind...

TESSA looks at DUNCAN and RICHIE. DUNCAN nods that he doesn't mind. RICHIE also nods that he doesn't mind.

TESSA
...you can join us.

DIANA
I'd love too. I haven't been camping in... a long time.

TESSA
Great. Then it's settled.

DIANA
Yep.

DIANA notices that the display that TESSA was playing with, is falling down. DIANA points to it.

DIANA
Uh, Tess...

TESSA turns and runs to it. DUNCAN follows. DIANA watches DUNCAN, admiringly, as he follows TESSA. DUNCAN and TESSA save the piece from hitting the floor.

RICHIE
They are so great together.

DIANA
You known them long?

RICHIE
Not really. About 6-7 months.

DIANA
Tess has mentioned Mac a few times, but from the way she talked about him... I pictured him... I don't know, older.

RICHIE suppresses a laugh.

RICHIE
How old do you think he is?

DIANA looks at DUNCAN and tries to guess his age.

DIANA
30-35.

RICHIE
Looks can be deceiving.

DIANA turns to RICHIE.

DIANA
(raise eyebrow)
What's that supposed to mean?

RICHIE
Nothing.

DIANA gives RICHIE an "o-kay" look. Then she turns back to TESSA and DUNCAN, who are straightening the piece on its stand.

DIANA
She's lucky to have a guy who loves her so much.

RICHIE
Yeah. Mac and Tess seem to have it all, don't they?

DIANA turns back to RICHIE and gives him another cocked eyebrow look.

DIANA
Seem?

RICHIE decides to change the subject. Fast.

RICHIE
Uh... What do you say I take you to lunch? Let these two fix things up around here?

DIANA looks at him hesitantly.

DIANA
Ah... Sure. Why not? Be right back.

DIANA goes over to DUNCAN and TESSA.

PAN TO:

9 DUNCAN AND TESSA

DIANA
Tess?

TESSA looks at DIANA.

DIANA
I'm heading off now.

TESSA
So soon?

DIANA
Richie wants to "do lunch".

TESSA and DUNCAN laugh. DUNCAN gives RICHIE a "be careful" look.

DIANA
I'll, ah, see you on Friday?

TESSA
Friday.

DIANA looks to DUNCAN.

DIANA
It was nice to finally meet the great Duncan MacLeod.

DUNCAN raises an eyebrow and looks from DIANA to TESSA.

DUNCAN
Thanks, I think.

DIANA
Bye.

DUNCAN / TESSA
Bye.

DIANA heads back to RICHIE, who is waiting for her. DUNCAN and TESSA watch RICHIE and DIANA leave.

JUMP TO:

10 CAMPGROUND - CAMPSITE (NIGHT)

There are three tents pitched. One is DUNCAN and TESSA's, one is RICHIE's, and one is DIANA's. DUNCAN, TESSA, RICHIE, and DIANA are sitting around a campfire. Someone has just finished telling a story because everyone is laughing. DUNCAN is sitting behind TESSA, with his arms around her. DIANA and RICHIE are sitting across from them, beside each other. When everyone stops laughing, TESSA looks up and sees the beautiful full moon.

TESSA
I haven't seen a moon that full, or that low, in a long time.

Everyone looks at the moon. TESSA touches DUNCAN's hand.

TESSA
Mac. Let's go for a walk.

DUNCAN
Sure.

DUNCAN and TESSA rise. DUNCAN looks to RICHIE and DIANA.

DUNCAN
You guys want to come?

Before DIANA can say anything, RICHIE jumps in.

RICHIE
No, that's okay, Mac. You two go on.

DUNCAN
You sure?

RICHIE
Yes.

DUNCAN looks to DIANA. He is about to say something when TESSA whispers something to him.

DUNCAN
Okay. We'll see you two later. Don't get into any trouble while we're gone. And don't wait up for us.

RICHIE flashes DUNCAN a smile.

RICHIE
We won't.

DUNCAN
Bye guys.

RICHIE says line like he means it. DIANA says line like she's sorry to see them go.

RICHIE / DIANA
Bye.

DIANA watches them walk off.

RICHIE
I was beginning to think they'd never leave.

DIANA is still staring after DUNCAN. RICHIE looks to DIANA.

RICHIE
Diana?

No answer, DIANA is still watching DUNCAN and TESSA leave. RICHIE tries to get her attention again.

RICHIE
Diana?

Momentary pause.

DIANA
Huh?

RICHIE
I said...

DIANA
(yawn)
I guess it must be later than I thought. Any idea how long they'll be gone?

RICHIE
Knowing those two, a long time. I mean we could probably...

DIANA
(yawn again)
I'm sorry, Rich. I guess I'm just not used to so much excitement in one day. ... I think I'll turn in.

DIANA rises from her seat and looks at RICHIE.

DIANA
Good night, Rich.

RICHIE
Night.

DIANA walks off to her tent. RICHIE stares into the fire - confused. When DIANA reaches the tent, she turns. She sees RICHIE staring into the fire, then she looks at DUNCAN and TESSA who are almost out of sight. She watches them for a few moments, then enters her tent.

JUMP TO:

11 INT: DIANA'S TENT - (SOMETIME BETWEEN MIDNIGHT AND 3:00AM)

DIANA awakens to the sound of clashing swords. She grabs her jacket and exits her tent.

CONTINUE TO:

12 CAMPSITE

The sounds continue.

DIANA
Wonder what that is?

DIANA exits the campsite and follows the sounds.

CONTINUE TO:

13 CAMPGROUNDS

She follows the sounds all the way to the beach.

CONTINUE TO:

14 BEACH

DIANA hears a voice and heads to it.

MAN (VO)
I've got you now, Highlander.

DIANA hides behind a tree and some bushes and stares at the two men on the beach. The person talking is facing her. The other man is in front of him looking towards the water.

MAN
You can't escape this time. This time
I will have your head.

The fight continues. DIANA says line to herself.

DIANA (VO)
What could...

The fight continues and the men are now side by side. DIANA stops abruptly. She can now see the face of the other man.

DIANA (VO)
Duncan? What...

The other man on the beach manages to knock DUNCAN down. As he is getting up, the other man stabs him, running the sword straight through DUNCAN. DIANA is about to yell out but manages to control herself. She raises her hands to her mouth to stop from screaming. DUNCAN moans as the sword goes though him and is then pulled out. DIANA thinks the other man will leave now, but he doesn't. He raises his sword, high up, and yells the following line.

MAN
THERE CAN BE ONLY ONE!!!!

DIANA turns her head, she can't watch. Then she hears DUNCAN's voice.

DUNCAN (VO)
You can't kill me that easily.

DIANA turns around and sees DUNCAN rising up off of the ground.

DIANA (VO)
What the...

The fight continues, and after a few moments, DUNCAN gets a lucky shot and severs the guy's head. DUNCAN falls to his knees. DIANA comes out from hiding. DUNCAN sees her.

DUNCAN
(quietly)
Diana?

DIANA starts to head to him. She stops as the Quickening envelops him.

When the Quickening ends, DUNCAN falls completely to the ground. DIANA runs to him.

DIANA
Duncan!!!!
(beat)
Duncan?!??!?!

DIANA reaches him, places her hand under his chin and turns him to her.

DIANA
Mac?

DUNCAN
Di...

DIANA
Shhh.

DUNCAN picks up his sword as he tries to get to his feet.

DUNCAN
Help me... back to... camp.

DIANA helps him up and they head back to camp.

CONTINUE TO:

15 CAMPSITE

DIANA and DUNCAN stumble into camp to find TESSA and RICHIE worried about them. TESSA sees the state DUNCAN is in.

TESSA
Mac?!?!?

TESSA runs over to DUNCAN and DIANA.

TESSA
What happened?

DIANA
Some guy tried to kill him, but...

TESSA is surprised to learn that DIANA was with DUNCAN, and that she probably witnessed the Quickening and has no idea what is going on.

TESSA
You were there?

DIANA
I...

TESSA takes DUNCAN from DIANA and heads to their tent. DUNCAN stops, turns, and looks right at DIANA.

DUNCAN
Thanks, D.

DIANA smiles. TESSA and DUNCAN continue to their tent. DIANA watches as they enter their tent. She says the next line to herself quietly.

DIANA
He called me D!

She smiles to herself and then heads to her tent. RICHIE stops her by grabbing her arm.

RICHIE
What do you think you're doing?

DIANA
What do you mean?

RICHIE
Sneaking off in the middle of the night? I was worried. Do you...

DIANA shakes her arm out of RICHIE's grasp.

DIANA
Don't be. I'm a big girl. I can take care of myself.

Pause. They stare at each other.

RICHIE
What possessed you to take off anyway?

DIANA
I heard the sounds of clashing metal. Sounded like a sword fight. I thought...

RICHIE
A sword fight.

DIANA
Yeah. It was the strangest thing I'd ever seen. I...

Momentary pause. DIANA stops herself from revealing what she saw.

DIANA
Nah. You wouldn't believe me.

RICHIE
You'd be surprised.

DIANA
Good night, Richie.

DIANA enters her tent.

JUMP TO:

16 CAMPSITE (MORNING)

DIANA is sitting by herself, staring into space. DUNCAN walks over to her.

DUNCAN
Can I join you?

DIANA
Depends. Is Tessa up?

DUNCAN
Not yet.

DIANA
Good. Because I wouldn't want her thinking that...

Momentary pause. DIANA stops, not knowing if she should continue that thought. DUNCAN sits down beside her.

DUNCAN
About last night.

DUNCAN looks at her.

DUNCAN
(beat)
We have to talk.

DIANA
You mean it was real? It wasn't a dream.

DUNCAN
No, it wasn't a dream.

DIANA
But I saw that guy kill you.

DUNCAN
Yes and no.

DIANA
What do you mean? Yes, or no? He drove that sword straight through you, any man would have...

DUNCAN
Don't jump to the wrong conclusions. Just listen to me, okay?

DIANA
Okay.

Momentary pause. DUNCAN takes a deep breath, then reveals what he is.

DUNCAN
I am Duncan MacLeod of the clan MacLeod. I was born in 1592 in the highlands of Scotland. And I am Immortal.

DIANA
Immortal?

DUNCAN NODS AFFIRMINGLY.

DIANA
And that guy you... Is he...?

DUNCAN
Yes.

DIANA
How many like you are...?

DUNCAN
Don't know.

DIANA
You were really born in 1592?

DUNCAN
Yes.

DIANA
Wow. The changes you must have seen. The people you must have met. I...

Momentary pause. DIANA stops talking. She looks to the tent that DUNCAN shares with TESSA, then back at DUNCAN.

DIANA
Does Tess know?

DUNCAN
Yes. So does Richie.

DIANA mutters the following line to herself.

DIANA
So that's what that meant.

DUNCAN heard the line.

DUNCAN
What, what meant?

DIANA
Back in the shop, Richie asked how old I thought you were. When I answered, he said "looks can be deceiving".

DUNCAN
(smile)
Oh.

DIANA
Well. Now that that's settled...

Momentary pause. DIANA takes a deep breath and then looks him in the eye.

DIANA
What shall we have for breakfast?

DUNCAN is stunned at the sudden change of subject. He is surprised she is accepting this so easily.

DUNCAN
What?

DIANA
Breakfast! What do...

DUNCAN
No, I mean aren't you...

DIANA
Duncan.
(beat)
Mac. You can't believe how revealed I feel knowing that you are just an Immortal.

DUNCAN
Just? You make it seem like...

DIANA
Hey, trust me. An Immortal is better than some of the other thoughts that were going through my mind. But...
(beat)
...let's change the subject, okay?

DIANA places her hand on DUNCAN's leg and rises from her chair. TESSA walks over as DIANA is removing her hand.

TESSA
Good morning, Diana. Did you sleep all right?

DIANA
Fine.

Momentary pause. DIANA can tell that TESSA is wondering what she and DUNCAN were discussing.

DIANA
We were just talking about breakfast. What would you like?

TESSA looks from DIANA, to DUNCAN, and then back at DIANA.

FADE OUT OF FLASHBACK AND RETURN TO PRESENT:

17 INT: AIRPLANE

DIANA is still staring out the window.

DIANA (THOUGHT)
He could have brushed it under the carpet, said I was imagining things, said it never happened. But he didn't. He trusted me and told me the truth.
(beat)
I owe him the truth. I have to tell him. Maybe he can help me deal with everything.
(beat)
If anyone could understand, it's Mac.

JUMP TO:

18 INT: SEATTLE AIRPORT

DUNCAN is waiting for DIANA's plane to come in. He is leaning up against a wall, flipping through a magazine. He hears the loudspeaker announce the arrival of her plane.

As he watches the passengers from her flight come through the gate, his sixth sense issues a major red alert. He starts looking around for the source, but he can't find it. It is getting stronger.

DUNCAN (THOUGHT)
It's never been like this before. It's...

Momentary pause. DUNCAN thinks of something.

DUNCAN (THOUGHT)
Wait, it was almost like this with Aphrodite. This one doesn't hurt as much though. Could it be Ares? Could he be around here?

DUNCAN looks around some more, but still can not identify the source.

DUNCAN (THOUGHT)
Where is he?
(beat)
Or she. I could be wrong. It might not be Ares. It might be someone else. It could...

DUNCAN is still trying to find the other Immortal when DIANA comes through the gate. She is behind a lot of people, only her head is visible at the moment. DIANA yells his name.

DIANA
DUNCAN!!!

DUNCAN turns to her and waves. As she gets closer, he realizes that DIANA is the source.

DUNCAN (THOUGHT)
That's impossible. I would have known if Diana was going to be...

DIANA passes the people, and DUNCAN sees all of her. He notices she is pregnant.

DUNCAN (THOUGHT)
She's pregnant? I...

DUNCAN pauses as he realizes that the source isn't DIANA, but her unborn child.

DUNCAN (THOUGHT)
It's the baby. Her unborn child is the source.
(beat)
But how can that be? No one is born Immortal.

Momentary pause. DUNCAN realizes that his statement is incorrect.

DUNCAN (THOUGHT)
No one that is except for the so-called Ancient Gods. But...

DIANA reaches DUNCAN. She hugs him - tightly. He hugs her back. The moment she is in his arms, his "sixth sense" shuts off.

DIANA
It's so nice to see you again. It's been a long time.

While holding her so close one of Aphrodite's memories surfaces.

FADE TO:

19 FLASHBACK

Chapter 4 – Flashes of Aphrodite and Diana.

FADE BACK TO:

20 INT: AIRPORT

DUNCAN returns to the present. He has a confused look on his face.

DUNCAN (THOUGHT)
Was that really Diana with Aphrodite? How'd she get there? How could...

DIANA lets go of DUNCAN and looks at him.

DIANA
I'm so glad you called, Mac. I've been going crazy. Ever since I got back from...

DUNCAN
Back from where? Where exactly have you been for the last...

DIANA
An... Greece.

DIANA almost said "Ancient Greece" but stopped herself in time. DUNCAN looks at her with a raised eyebrow.

DUNCAN
Greece?

DIANA
Remember that friend of mine?

DUNCAN wonders what her "friend" has to do with "where" she was.

DUNCAN
The one from last summer? The one that was interested in Ancient...

DIANA
Yeah.

DUNCAN
What about him?

DIANA
Well...

DIANA wonders how to phrase she wants to say.

DIANA
...when he returned to... Greece. I went with him.

DUNCAN can tell there is a lot more to this story.

DUNCAN
Why do I get the feeling there is more to the story?

DIANA
(smile)
You know me so well, Mac.

DUNCAN
So I'm right?

DIANA
Yes, you are right. And I'll tell you the whole story. But not here.

DIANA and DUNCAN exit the airport.

JUMP TO:

21 INT: THE LOFT

DIANA and DUNCAN are sitting on the sofa. DUNCAN is handing DIANA a glass of juice. DIANA takes a sip.

DUNCAN
So?

DIANA
Where do I start?

DUNCAN
How about the beginning?

DIANA
Ah. The beginning. Yes.

DUNCAN gets a strange sense of deja vu. This conversation is starting to mirror the one he had with Aphrodite. After a momentary pause, DIANA continues.

DIANA
You trusted me enough to tell me about what you are years ago. Now, it's my turn.

DIANA pauses for a moment. DUNCAN is getting really curious.

DIANA
But, before I start, let me ask you a question.
(beat)
Do you believe the Ancient Greek myths & legends?

DUNCAN
You mean the Gods?

DIANA gives him a look.

DIANA
Partly.

DUNCAN
If you'd've asked me that question four moths ago, I wouldn't have been able to give you a definite answer. But now? Yeah, I do.

DIANA
What about time travel?

DUNCAN raises an eyebrow, then he remembers the flashes of Aphrodite's memory that he got at the airport. DUNCAN says the next line in his head.

DUNCAN (THOUGHT)
Is she saying that she really was in Ancient Greece?

DIANA is staring at DUNCAN, waiting for an answer.

DIANA
Mac?
(beat)
Duncan?

DUNCAN
I'm not sure.
(beat)
What do Greek Mythology and Time Travel have to do with each other?

DIANA
In this case, a lot.

DUNCAN
(beat)
Please, go on with your story.

DIANA
Okay. My friend was sent here - to the present - from the past. By Hera.

DUNCAN
Hera?

Momentary pause. DIANA takes a deep breath, and then continues.

DIANA
We found a way to send him back, but somehow, I wound up going back with him.

Momentary pause. DIANA looks to DUNCAN.

DIANA
He'd spent two weeks in 1996, but when we got back, we learned that two months had passed there.

Momentary pause. DIANA looks at the floor.

DIANA
After four years, Hera learned I was from their future and sent me home. I returned to learn that only one year had passed here.

Momentary pause. DIANA looks back at DUNCAN. DUNCAN is looking at her.

DUNCAN
You really were in Ancient Greece, then. You really were in love with Hercules.

DIANA
Yes. And...

DIANA stops and wonders how he knew she meant Hercules. She never said her friend's name.

DIANA
Wait, how'd you know I was referring to Hercules? I never mentioned his name. I...

DUNCAN
After you finish your story, I have one to tell you.

Momentary pause. DIANA gives him an "o-kay" look. She takes a deep breath and says next line.

DIANA
It all started on June 1st, 1996.
(beat)
I was sitting in my back yard, reading, when all of a sudden, a gust of wind blew in. I looked up and saw a vortex open up in the sky above my pool. After a few moments, a man came flying out of the vortex, and landed in the pool.

DUNCAN thinks he understands.

DUNCAN
Hercules, right?

DIANA
Right. But of course I didn't believe he was really Hercules at first.

FADE TO:

22 TIME FLIES

DIANA recaps the events from Chapters 1-4. She doesn’t tell him everything though. Something is stopping her form telling him about Ares and the connection she forged with him.

FADE BACK TO:

23 TIME RESUMES - INT: THE LOFT

DUNCAN
That's some story.
(beat)
So Hercules was the friend who was looking for the artifacts?

DIANA
Yes.

DUNCAN
And Hercules is the father of your unborn son.

DIANA
Yes. I only wonder if he'll be mortal or immortal.

DUNCAN
Immortal.

DIANA
How could you know that? I...

DUNCAN
I can sense him. I sensed him at the airport.

DIANA
Really?

DIANA places her hand on her abdomen and looks at it.

DIANA
I guess this little guy is really going to be a handful. Not only will he be the son of Hercules, and grandson of Zeus, but he will also be Immortal, and that...

DIANA pauses as she thinks of something. She looks to DUNCAN.

DIANA
Immortal. Does that mean he'll have to play your game?

DUNCAN thinks for a moment.

DUNCAN
Eventually, I suppose.

Momentary pause. DIANA ponders that fact.

DIANA
How'd you know I was referring to Hercules?

DUNCAN
Before I can answer that, I have to tell you a little story.

DIANA
Oh. Go on.

DUNCAN
Mine started on February 16th. I got a visit from a woman.

DIANA
So far this isn't news. Women seem to flock to your doorstep. And two days after Valentine's Day? I...

DUNCAN gives her a stare. She gives him an "I surrender" gesture. He continues.

DUNCAN
A very beautiful woman. She wanted to die, and she wanted me to take her head.

Momentary pause.

DIANA
Go on.

DUNCAN takes a deep breath and then continues.

DUNCAN
I was alone downstairs when...

FADE TO:

24 RETELLING

Chapter 5, Scenes 1 & 2.

FADE BACK TO:

25 INT: THE LOFT

DUNCAN looks to DIANA.

DUNCAN
Aphrodite then went on to tell me about that night at Stonehenge when Zeus laid out the Game. How he made all the non-human Immortals, human, stripped everyone of any powers they may have had, and installed what we call the sixth sense.

DIANA
Wow.
(beat)
So, the Greek Gods are the ancestors of your Immortals.

DUNCAN
Yeah.

DIANA
And they lost all their powers when the game began.

DUNCAN
Yep.

Momentary pause. DIANA places her hand on her abdomen on the word "this" and looks at it.

DIANA
So what does that mean for this little guy?
(beat)
He was conceived before the game began. He could be born with god-like powers, couldn't he?

DIANA removes her hand and looks at DUNCAN on the word couldn't.

DUNCAN
It's possible.

DIANA
This child could be...

DUNCAN
Don't worry, D. Everything will be...

DIANA
Don't worry!!!! Raising the son of Hercules will be hard enough as it is. I don't want to have to keep looking over my shoulder for people who want his head.

Momentary pause.

DUNCAN
Stay here.

DIANA
What?

DUNCAN
I said, stay here. He's going to need a teacher to guide him. I'd like to be that teacher.

DIANA
Really?

DUNCAN
He'll probably be full of questions when he learns he's immortal. I'll be able to help him accept it.

DIANA
Thank you.

DUNCAN
Besides, it will be fun having a kid around the house. That's one thing about this life that I never liked.
(beat)
I just thought of something. When we cross over from the mortal world to the Immortal one, we remain forever at the age we were when we crossed over.

DIANA doesn't get the connection that he is trying to make.

DIANA
So?

DUNCAN
Your son will be born Immortal! How old will he get before he stops aging?

DIANA
Well, the Immortal offspring of the Gods, usually aged to about their mid-twenties or early thirties, depending on how dominant the Immortal gene was.

DUNCAN
This will be very interesting.
(beat)
Have you thought of a name for him yet?

DIANA
I've been trying to think of one that won't cause him to be teased.
(beat)
The first one I thought of was Jason.

DUNCAN
Jason?

DIANA
After Jason of Corinth.

DIANA sees the look of confusion of DUNCAN’s face.

DIANA
Better known as Jason of Jason and the Argonauts.

DIANA can tell DUNCAN recognizes the name now.

DIANA
He was not only friends with Herc, but he was also his stepfather.

DUNCAN
Ah. That would make sense then. Jason is a very common name today so it would fit nicely.

DIANA
But then I thought of a more appropriate one. Clark.

DUNCAN looks at her with a raised eyebrow.

DUNCAN
Clark?

DIANA
Yeah. You know as in Clark Kent, aka Superman, aka the Man of Steel.

DUNCAN
Well, as the son of Hercules, he could very well be Superman.

DIANA
I know. That's why I picked it. Clark Alcides.
(beat)
The only question I haven't come up with an answer for, is the question he's bound to ask. "Who is my father?", "Tell me about my father".
(beat)
I mean, what do I say, "Clark, your father is Hercules, son of Zeus. He died 3000 years before you were born."

DUNCAN
Well, let's not worry about that now. So, will you move in?

DIANA
I guess so.

Momentary pause. They share a look. DIANA realizes that DUNCAN never finished his story.

DIANA
So, what happened with Aphrodite?
(beat)
After she told you about Stonehenge, what happened next?

DUNCAN
Well...

DUNCAN takes a deep breath and then continues.

FADE TO:

26 RETELLING

Chapter 5, Scene 6.

FADE BACK TO:

27 INT: THE LOFT

DUNCAN looks at DIANA.

DUNCAN
After she left, I tried calling you. I got no answer. I tried for days, and then decided to go see you. When I got there, you weren't there. I let myself in with the key you gave me and did a little research on Aphrodite. I didn't find what I was looking for though. Then I came home, and a few days later, she came back.

FADE TO:

28 RETELLING

Chapter 5, Scene 24.

FADE BACK TO:

29 INT: THE LOFT

DUNCAN looks at DIANA.

DUNCAN
I brought her to the park. We went deep into the park, and then...

Momentary pause.

DIANA
I see. So she is dead.

There is a sadness in her voice. Aphrodite had been a good a friend to her for her years. Would have been nice to have had the chance to see her one last time.

DUNCAN
Yeah.

DIANA
Why do I get the feeling there is more?

DUNCAN
There is.

DIANA
Okay.

DUNCAN
After she died... I returned home and...

FADE TO:

30 RETELLING

Chapter 5, Scene 39.

FADE BACK TO:

31 INT: THE LOFT

DIANA looks at DUNCAN.

DIANA
Where is the sword now? Can I see it?

DUNCAN
It's not here.

DIANA
Where is it?

DUNCAN
I found its case in the warehouse and put it back.

DIANA
This warehouse that she left you, you've seen it.

DUNCAN
Yes.

DIANA
Can I see it?

DUNCAN laughs.

DUNCAN
That's why I called you, remember?

DIANA
Oh, yeah, right. I forgot.

DUNCAN
I want to show you this place, D.

DIANA
I can't wait. When do we go?

DUNCAN
How's tomorrow?

DIANA
Fine. ... I can't wait to see that sword.

DUNCAN
Just remember what it is.

DIANA
(raise eyebrow)
I don't follow.

DUNCAN
I'd be careful and make sure that if you pick it up, that... well, that no one else touches it while you are. Otherwise we might have...

DIANA
Right. It's the Sword of Obedience.

DIANA raises her glass to take a drink of her drink.

JUMP TO:

SUNDAY JUNE 22nd 1997

32 INT: JOE'S BAR

DUNCAN and DIANA are sitting at a table. They both have a drink in front of them.

DIANA
So, who are we meeting?

DUNCAN
An old friend.

DIANA looks at him with a raised eyebrow.

DIANA
An *old* friend, or an old *friend*?

DUNCAN
I've only known him for about two years, but he is one of the oldest...

DUNCAN pauses as he senses someone enter the bar. DUNCAN turns to the door.

DIANA follows his eyes. She recognizes the man who is entering the bar. DIANA mutters the following line to herself.

DIANA
(mutter)
Methos?

DUNCAN doesn't hear DIANA's line. He is about to yell Methos, then remembers where they are.

DUNCAN
Me... Adam, over here.

METHOS waves and heads over. DIANA says next line in her head as METHOS makes his way over to the table.

DIANA (THOUGHT)
Adam? Maybe I was wrong. But he sure looks like Methos.

METHOS approaches the table and notices the woman with DUNCAN is staring at him. He senses her, and his eyes fall on her bracelet.

(Note: From the way DIANA is sitting at the table, METHOS can't see that she is pregnant.)

METHOS says the following line in his head.

METHOS (THOUGHT)
Diana? But how?
(beat)
If she was one of us then, I would have sensed her. And, if she were going to become one of us, I would have known. She wasn't one of them either. She was mortal then. But she did have a rather unique relationship with Ares. One I never did figure out. Could Ares have made her one of them?

METHOS reaches the table.

DUNCAN
Methos, I'd like you to meet Diana Marsson. Diana, Methos.

DIANA
Methos? But you called him Adam. Why...

METHOS
Some people in here know me as Adam Pierson.

DIANA
Oh, I see.

JOE comes over. He places a drink on the table for METHOS.

METHOS
Thanks, Joe.

JOE looks to DUNCAN.

JOE
Mac, can I see you for a moment?

DUNCAN
Sure. I'll be right back.

DUNCAN leaves. Once he is out of earshot, DIANA looks at METHOS.

DIANA
Is it really you?

METHOS
Yeah. But how... I mean, you're...

DIANA
It's a long story.

METHOS
We have time. Tell me.

DIANA
Okay.

DIANA tells METHOS her story.

FADE TO:

33 TIME FLIES - RETELLING

DIANA tells METHOS some of the things that happened to her in Chapters 1-4. Since he was around then and knows some of the players, she tells him a little more than she told Duncan. But not all.

FADE BACK TO:

34 TIME RESUMES - INT: JOE'S BAR

METHOS takes a sip of his drink.

METHOS
So I'm sensing your unborn son. Herc's son?

DIANA wonders why he would question that.

DIANA
Of course. Who’s else would...

METHOS
I can think of one other.

DIANA gives him a look.

METHOS
You know who I mean. You never gave me a straight answer then. Maybe now you will.

METHOS leans over.

METHOS
Ares. Just how close did you two get? Is there a chance the child is his?

METHOS takes a drink.

DIANA
I admit Ares and I were close, but we never...

METHOS
Never? Not even once? You expect me believe you were never tempted to be with him? And that he never tried to seduce you? Come on, Diana. You can tell me.

DIANA gets quiet. Maybe a little too quiet. METHOS wonders if maybe he's right.

DIANA
We never slept together.

METHOS isn’t sure he believes her.

METHOS
But you wanted to, didn’t you?

Momentary silence. DIANA looks at her belly.

DIANA
Wonder what Hera would think if she knew?

METHOS laughs. DIANA changes the subject.

DIANA
Did Mac tell you why he wanted to see you?

METHOS
No, not really. He just said it had something to do with Ancient Greece and since I was alive then, he probably just wants my opinion on something.

DIANA
Opinion? That's an understatement. There is a lot more to it than that. But I'll let him tell that story.

METHOS
Won't you give me a hint?

DIANA
Nope. Sorry.

METHOS
Not even for old times sake?

DIANA
Seriously? You must be remembering those old times differently. We were never that close then.

DUNCAN returns. DIANA pauses.

DUNCAN
Sorry about that.

METHOS
What did Joe want?

DUNCAN
Nothing really.

DIANA
Nothing? You were gone a long time for nothing!

DUNCAN
So, what were you two doing while I was gone?

DIANA
Just catching up.

DUNCAN raises an eyebrow and looks at them.

DUNCAN
Catching up? I wasn't aware that you two knew each other!

METHOS
Yeah.
(beat)
We, uh, we once had a mutual friend.

DUNCAN is surprised. A mutual friend?

DUNCAN
Oh? Who?

METHOS gives DIANA a look. DIANA wonders who he is going to say. METHOS can see the look in her eye.

METHOS
Hercules.

DUNCAN
Herc...

METHOS
Yeah.

METHOS takes a drink of his drink.

METHOS
I knew his father.

DIANA raises an eyebrow wondering if METHOS is lying.

DUNCAN
You knew Zeus? And Hercules?

METHOS
Among others.

DUNCAN
Weren't you riding with the Horsemen during that time?

METHOS
Yes.

DIANA looks to METHOS her eyebrow raised in surprise. But she's not that shocked really. It did explain his moods then.

DIANA
You rode with the...

DUNCAN
What were you doing in Ancient Greece?

METHOS
It's a long story, my friend. A long story.

DUNCAN
I'm not going anywhere.

METHOS
Where do I start?

DUNCAN
The beginning would be nice.

METHOS
The beginning.

METHOS takes a drink of his drink, then takes a deep breath and starts to tell his story.

METHOS
It wasn't long after Cassandra left us, maybe 5, 6 months. Kronos was...

DIANA raises an eyebrow and interrupts.

DIANA
Cronus? What were you doing with him? Isn’t he locked up in cell in Tartarus?

They don’t notice she used the present tense.

METHOS
Different guy. Same name.

DIANA
Oh.

METHOS
Anyway. Kronos was getting restless. He decided he wanted to raid Greece.

FADE INTO A FLASBACK:

FLASHBACK – DATE UNKNOWN

35 EXT: HORSEMAN CAMP

METHOS, KRONOS, SILAS, and CASPIAN are sitting around a fire. METHOS is sharpening his sword. KRONOS addresses the group.

KRONOS
The time has come to move on.

SILAS
Where to, Kronos?

KRONOS
Greece!

METHOS stops what he is doing and looks at KRONOS with an "Are you mad!" look. SILAS and CASPIAN give KRONOS a similar look.

CASPIAN
Greece?

KRONOS
Yes. Do you have a problem with that?

CASPIAN
No, sir. But... But Greece is under Zeus' protection.

SILAS
I hear the Greek Gods can kill you with a look, and that...

KRONOS laughs. METHOS looks worried and concerned. SILAS and CASPIAN look scared.

KRONOS
The Greek gods are no different than you or I.

CASPIAN
You mean...

KRONOS
They are Immortals. Like us. So you...

METHOS
Not like us, Kronos.

KRONOS
What do you mean?

METHOS
They have been around since the dawn of time. And they will be around long after we're gone.

KRONOS
Not if we take their heads.
(beat)
Imagine the quickening, Methos. Millennia of knowledge, of...

METHOS
There will be no Quickening.

KRONOS
Of course there will.

METHOS
They are not part of our game. They are not like us.
(beat)
They are immortals, yes. But not of our kind. They do not live by our rules. They are probably older than our kind. Maybe they hold the key to who we are, and where we come from.

All is quiet. KRONOS seems to be absorbing what METHOS has said.

KRONOS
Maybe you are wrong, brother. Maybe they are part of the game. Maybe...

METHOS
I am never wrong, brother. If we go to Greece, it shall be our undoing. The beginning of the end. You mark my words.

KRONOS
And if you are wrong?

METHOS
If, and I stress if, then the gods will all die. I'll personally take Zeus' head and present it to you on a platter.

KRONOS laughs. SILAS and CASPIAN laugh. METHOS looks to his sword, and mutters the following line more to himself, than to the group.

METHOS
But I am not wrong. The Olympians will destroy us.

METHOS returns to sharpening his sword. CAMERA zooms in on the sword and...

FADE BACK TO THE PRESENT:

36 INT: JOE'S BAR

METHOS is staring into his drink. DIANA and DUNCAN are looking at him.

DUNCAN
And?

METHOS picks up his glass and looks at DUNCAN.

METHOS
And I was right.

METHOS takes a drink. DUNCAN gives him a "continue" look.

METHOS
Once we got to Greece, we raided villages for months. Kronos was constantly reminding me that I'd been wrong. That the gods hadn't destroyed us but were in fact ignoring us.

METHOS stares into the glass.

FADE INTO A FLASHBACK:

FLASHBACK

37 EXT: HORSEMAN CAMP - GREECE

KRONOS, METHOS, CASPIAN, and SILAS are sitting around the camp. KRONOS looks to METHOS.

KRONOS
Tell me again how we are doomed?

METHOS
They are toying with us. You just don't understand.

KRONOS
Then enlighten me, oh most wise one.

METHOS
Never mind.

METHOS rises and goes straight to his tent.

CONTINUE TO:

38 INT: METHOS' TENT

METHOS enters and pours himself a glass of water. METHOS sits. Someone appears before him. It's ARES, only METHOS doesn't know that yet. METHOS is both shocked, and surprised.

METHOS
Who are you? Where'd you come from? How'd you...

ARES
Methos, Methos. I'm shocked you don't recognize me. You knew I'd come one day.

ARES stalks around the tent. METHOS rises and draws his sword. ARES waves his hand, and the sword flies out of METHOS' hand, and into ARES'.

ARES
Nice sword. I could always use another.

ARES advances, sword pointing at METHOS. METHOS realizes who this guy is and says line as a statement.

METHOS
Ares.

ARES
That's me.

METHOS
God of War.

ARES
You really are clever. Makes me wonder why you are not in charge.

METHOS
We are all equal. No one is in charge.

ARES
Oh really?!?!?

ARES is circling METHOS, caressing his body with the sword tip. METHOS is as calm as can be.

ARES
Not how it looks to me.

METHOS
What?

ARES
Kronos...

ARES pauses for a moment as he realizes something.

ARES
...interesting name by the way, my grandfather's name was Cronus. I believe your Kronos spells the name differently though.

ARES pauses for a moment, then returns to his original thought.

ARES
Anyways, Kronos is constantly giving orders.

METHOS realizes that this means that ARES has been watching them for some time. His next line is said as a statement, not a question.

METHOS
You've been watching us.

ARES points the sword directly at METHOS' heart. ARES is standing directly in front of METHOS now, staring at him.

ARES
Yes. And I must say, you are the most intriguing group of mortals I've ever...

METHOS
Immortals, Ares. We are Immortals.

ARES lowers his sword and has a look of surprise on his face.

ARES
What?

METHOS
If you've been watching us, you must have noticed how we haven't died. How we have survived wounds that would have killed normal men. Mortal men.

ARES
Yes. I have noticed that.

METHOS
You need proof?

METHOS opens his shirt. He grabs hold of the sword, and places it on his chest, right over his heart.

METHOS
Go ahead. Do it. DO IT!

ARES looks at him questioningly.

METHOS
You can't hurt me, Ares.

ARES pauses for a moment, then stabs him. METHOS collapses,

dies, then re-awakens. ARES is stunned. METHOS says line as he is rising to his feet.

METHOS
What? Never seen anyone come back from the dead before.

ARES is eyeing METHOS suspiciously. As ARES is looking at METHOS...

FADE BACK TO THE PRESENT:

RETURN TO PRESENT

39 INT: JOE'S BAR

DUNCAN and DIANA are looking at METHOS. METHOS takes a drink of his drink.

DUNCAN
Then what?

METHOS
I told Ares what I was, what we were. And we talked.

DUNCAN
(skeptical)
You talked. With the God of War?

METHOS
Yes. Ares could be rather pleasant when he wanted to be.

METHOS gives DIANA a "right" look. DIANA doesn't say anything, and DUNCAN never sees the look.

DUNCAN
Did he answer your questions on where we...?

METHOS
...come from?

DUNCAN nods.

METHOS
No. He said the only ones who might know, would be his father, or his father's siblings. But it would be hard to get to them since most of them never left Olympus, and only gods were allowed to enter Olympus.
(beat)
Then he vanished.

DIANA
I hated when he did that.

DUNCAN gives her a look.

DIANA
We would be in the middle of a conversation and then...
(snap fingers)
...poof. He'd just vanish. Gods that was sooooo irritating.

Momentary pause. DIANA realizes something.

DIANA
That was the reason you came to Herc the first time. To see if you could get him to take you to Olympus, to Zeus.

METHOS
Yes.

DIANA
How did you know to find Hercules? I mean...

METHOS
A few days after my meeting with Ares, we raided a village. One of the villagers claimed that we were the ones that the Oracle of Delphi had warned them of. Another one of the villagers said that they wished Hercules were here. That he'd be able to protect them from us.
(MORE)

METHOS (CONT)
Now the name Hercules was nothing new to us. Since our arrival we had heard it over, and over, and over again. Heard how this Hercules was half-man, half-god. The son of a mortal woman, and the king of the Gods, Zeus.
(beat)
But this Oracle, I'd never heard of it before. I asked the villager what it was, and he told me that the Oracle was a priestess of Apollo who could see the future.
(beat)
I decided that I had to go to her. So, without telling Kronos, I set off for Delphi.

DIANA
What did the Oracle tell you?

METHOS
She said that my people were older than the gods, and that they had mastered a technique enabling them to travel through time.

DIANA mutters the following line to herself. No one hears her, or if they do, they ignore her.

DIANA
The Cronus Stone.

METHOS continues with his story.

METHOS
She also said that the gods were both the ancestors of, and the descendants to, our people.
They were the descendants of those that stayed, and the ancestors of those who left, or were cast out.
(beat)
She also said that I had chosen the wrong path. That I was the sign that they had been waiting for. That I was the one who was meant to rejoin them.

DUNCAN
Rejoin who?

METHOS
Our people. Them and Us. She told me that I had to go to Zeus and tell him everything.
(beat)
I asked how I could get to Zeus, and she told me, "Look for the light of his life. The strength of his self. There you shall find your admittance to him."

DUNCAN
So what did that mean?

METHOS
Took me a while to figure it out. But I did. There was only one possible answer.

METHOS looks to DIANA. DIANA looks at METHOS.

DIANA
Hercules.

METHOS
Hercules.

DUNCAN
So, you went to Herc and convinced him to take you to Olympus. It was that easy.

METHOS looks at DUNCAN.

METHOS
Easy? No. It wasn't easy. It took a lot of convincing.

METHOS looks back at DIANA.

METHOS
You know how stubborn he could get!

DIANA
Especially when it came to the Gods.

METHOS
Exactly. So, when I finally got to see him, Zeus that is, I told him of our people, our Game, its rules, and...

DUNCAN suddenly realizes something.

DUNCAN
She lied.

METHOS
Who?

DUNCAN
She told me that Zeus invented the game. But obviously he...

METHOS
Where would you get an idea like that? Who have you been talking to?

DUNCAN
Aphrodite. She...

METHOS
Aphro... You know her?

DUNCAN
We've met.

METHOS
She's still alive? Where is she? How'd you meet her? Can I...

DUNCAN
It's a long story.

METHOS
Another one. Figures. This is going to be a long day. Seems like we all have long stories today. I guess it kinda...

DUNCAN
Methos, please, continue with your story.

METHOS looks at DUNCAN. Momentary pause.

METHOS
There's not much more, really. I told Zeus all about the game and its rules, and that one day his people would have to give up their godhoods and join our game. It might not be today, but the day would come, and he would know it when it came. I left him a complete book to The Game, outlining its rules. Then I left.

DUNCAN
A book? There's a book?

METHOS
Not officially. I wrote one for him.

DUNCAN
Oh. So, that's it?

METHOS
Yep.

DUNCAN
You returned to the Horsemen, even after all you'd learned?

METHOS
It wasn't long after we left Greece that we disbanded. Kronos blamed me. But I reminded him that I had warned him about going to Greece. That I'd said that Greece would be our undoing. And it was. I didn't see any of them after that. Until...

METHOS looks at DUNCAN and they share a look.

DUNCAN
Don't remind me.

DIANA
Until what? What happened?

Silence. DUNCAN and METHOS are sharing a look.

DIANA
Guys?
(beat)
Don't say "It's a long story". Please.

DUNCAN
Okay. Let's just say that there was a fight and that well, 3 of the 4 are now dead.

DIANA
Oh.

Silence. METHOS looks at DUNCAN.

METHOS
Now, it's your turn Mac.

DUNCAN takes a deep breath and DUNCAN starts to recap the events of THE BEGINNING.

FADE INTO A FLASHBACK:

40 TIME FLIES -- RETELLING

Chapter 5, Scenes 1, 2, 6, 24, and 39.

FADE BACK TO THE PRESENT:

41 TIME RESUMES -- INT: JOE'S BAR

DUNCAN finishes telling METHOS everything he told DIANA. earlier. METHOS looks at DIANA when he says "Ares".

METHOS
The only one left is Ares. Figures.

DUNCAN
I can't believe she lied to me. I...

DUNCAN finally thinks of what it was that was bugging him about Aphrodite's story originally.

DUNCAN
That's what was bothering me.

DIANA
What?

DUNCAN
I had this feeling, something I couldn't figure out at the time. I was searching for something but didn't know what it was. Now I do. It was you.

DUNCAN looks at METHOS.

METHOS
Me?

DUNCAN
You. I knew you were alive at the time of the Gods, so how could her story be true?
(beat)
Why couldn't I think of it at the time? Things might have...

METHOS
Mac, she didn't lie to you.

DUNCAN
What do you mean? She said that Zeus...

METHOS
And to her, he did. To her, the meeting at Stonehenge was the beginning.

DIANA
But what about Ares?

Momentary pause. DUNCAN and METHOS look at DIANA. DIANA looks at METHOS.

DIANA
You said you told Ares what you were.

METHOS
I did.

DIANA
Then shouldn't he have known that Zeus was not creating this game?

METHOS
Maybe he did. Maybe Aphrodite was remembering it wrong.

DUNCAN
Or maybe Ares forgot about...

DIANA
Ares never forgot anything. Trust me. I know.

Momentary pause. METHOS looks to DUNCAN.

METHOS
Have you checked out the warehouse yet?

DUNCAN
Yes and no.

METHOS gives DUNCAN a look.

METHOS
What's that supposed to mean?

DUNCAN
Well Joe and I checked it out four months ago, but I was waiting for Diana to return, to thoroughly check it out. We were going to go after lunch.

METHOS
Mind if I join you?

DUNCAN
That's why you're here.

METHOS
I wonder what's in there.

DUNCAN
Lots of stuff. Weapons, jewellery, scrolls... you name it.

DIANA says the following line more to herself than the guys.

DIANA
I wonder...

Momentary pause. DUNCAN and METHOS look to DIANA, who seems to be lost in thought.

DUNCAN
Diana?

Momentary pause. No answer.

METHOS
Diana?

Momentary pause. Still no answer. DUNCAN touches her hand.

DUNCAN
D?

DIANA snaps out of it.

DIANA
What?

DUNCAN
Where, or should I say when, were you?

DIANA
Sorry. Just wondering.

DUNCAN
Wondering what?

DIANA
If I'd recognize anything in there.

METHOS thinks he understands what she means.

(The way he says "his" makes you wonder if he means Hercules or Ares.)

METHOS
You're wondering if anything of his will be in there.

DIANA
Yeah. I really miss him. I mean, I know it’s been over 3000 years... but to me, it's only been a week since I last saw him. Aphrodite always did like him. I think he was her favorite brother.

Everyone is quiet. METHOS notices she said "him" and wonders if she means Hercules or Ares. Her statements could refer to either, or both. The waitress arrives with lunch, and refills on their drinks.

JUMP TO:

42 INT: WAREHOUSE

The door opens, and DUNCAN, METHOS, and DIANA enter the warehouse. METHOS whistles a "wow" whistle. DIANA stares at one spot, and walks right to is, as if in a trance. DUNCAN wonders where she is going.

DUNCAN
D?

DIANA stops and picks up a pair of gauntlets that are on a shelf. Hercules' gauntlets. She holds them and her mind drifts.

DUNCAN
Diana?

DUNCAN and METHOS walk over to her. DUNCAN puts a hand on her shoulder.

DUNCAN
D?

DIANA turns and falls into DUNCAN's arms. She cries on his shoulder. DUNCAN tries to comfort her. DUNCAN looks at METHOS. METHOS notices the gauntlets in her hands. He points to them and mouths to DUNCAN.

METHOS
(silently)
They were Herc's.

DUNCAN mouths his line back to METHOS.

DUNCAN
(silently)
Oh.

DUNCAN holds and comforts DIANA for a few more moments. METHOS hears something rattling and looks to another shelf. He sees a sword tied down. It is vibrating but METHOS can’t see what is making it shake. He tries to get a better look at the sword and recognizes it. It's the sword that Ares gave to DIANA.

METHOS
Um, Diana?

METHOS points to the item on the shelf.

METHOS
Isn't that yours?

DIANA composes herself, hands DUNCAN the gauntlets, and goes to METHOS. She looks to where he is pointing.

DIANA
My sword!

DUNCAN
(raise eyebrow)
Your sword?

METHOS backs away from shelf and heads to DUNCAN.

DIANA reaches in and touches the sword. It stops vibrating, and the straps tying it down snap. DIANA picks up the sword. She starts sparring with an imaginary opponent. METHOS and DUNCAN watch. Amazed. DUNCAN almost whispers his line to METHOS.

DUNCAN
(softly)
I didn't know she could handle a sword.
(beat)
She's good.

METHOS
She should be. She learned from the best.

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

DUNCAN
Oh, anyone I know?

METHOS can tell from the look DUNCAN is giving him, that he thinks it was him.

METHOS
It wasn't me.

DUNCAN
Then who was it?

METHOS
I'll let her tell you.

METHOS mutters the rest of his line.

METHOS
When she's ready.

DUNCAN actually hears METHOS' line but doesn't understand what he means. He wonders if he should question his friend but decides against it. Instead, he joins METHOS in watching DIANA spar against her invisible opponent. They watch as she vents her frustrations. DUNCAN’s attention is drawn to the sword. He whispers to METHOS.

DUNCAN
That’s a unique sword. Looks expensive too. Where did she get it?

METHOS
It was a gift.

DUNCAN
A gift? From who?

METHOS
The one who taught her.

DUNCAN just looks at METHOS waiting for more info. METHOS says nothing.

DIANA stops sparring and walks over to the shelf. She picks up the sword belt, puts it on, and places the sword in the belt. She looks back at the shelf and sees her gauntlets.

DIANA
My gauntlets.

She removes them from the shelf and puts them on. As she is putting them on the CAMERA pans to DUNCAN and METHOS.

DUNCAN
Let me guess, her "teacher" gave her them too, right?

METHOS
Yes.

DUNCAN
This teacher has expensive taste. He must have been a very wealthy man.

METHOS
In a way.

DUNCAN
What does that mean?

METHOS
He was very powerful.

DUNCAN
Powerful?

METHOS
I really can’t say more. It’s not my story to tell. You are going to have to ask her.

Camera pans back to DIANA. She looks back at the shelf and notices one more item. A medallion of some sort near the back. She pulls it out and mutters the following line.

DIANA
Iolaus.

She turns to DUNCAN and METHOS.

DIANA
This belonged to Iolaus.

DUNCAN
Who?

METHOS
Herc's best friend.

DUNCAN
Oh.

Momentary pause. DUNCAN decides to change the subject.

DUNCAN
There's something I want to show you guys, come on.

DUNCAN turns and heads straight. DIANA and METHOS follow. DUNCAN is heading to the far, east corner, of the warehouse. How they get there, is up to them.

DUNCAN
It's in the far east corner. Joe and I found it the last time we were here.

DIANA
What is it that you found exactly?

DUNCAN
A display case.

DIANA
Display case? What's so...

DUNCAN
It contains a variety of items, and...

Momentary pause. DUNCAN turns to them, says line, and then turns away again.

DUNCAN
...there seems to be no way to open it.

METHOS
Really?

DUNCAN
At least none that we could find.

METHOS
Sounds intriguing.

They walk on. They pass a shelving unit of old scrolls. DUNCAN and DIANA keep going. METHOS stops. METHOS is momentarily distracted. DUNCAN, as if sensing what METHOS is thinking, says his line without turning around.

DUNCAN
We're almost there, Methos. The scrolls will still be there later. Keep moving.

METHOS
How'd you...

DUNCAN just laughs. METHOS starts walking again. After a few more moments, they reach the case. DIANA gasps as she recognizes most of the items in the case.

DUNCAN
What is it?

DIANA
I don't believe it.

Momentary pause.

DUNCAN
What?

DIANA looks at DUNCAN.

DIANA
Be glad you didn't open it. Or couldn't open it.

DUNCAN
Why?
(beat)
Do you know what those items are?

DIANA
Yes. I know what they are.

DUNCAN
Do you mind sharing?

Momentary pause.

METHOS
Most of them belonged to the Gods, right?

DIANA looks at METHOS, and nods affirmatively.

DIANA
And...

DIANA looks back at the case as she finishes her line.

DIANA
...if I'm not mistaken, the case can only be opened by a God.

Momentary pause. METHOS thinks of something and mutters the next line.

METHOS
Or a 1/2 God.

DIANA walks over to the case.

DIANA
The items in the case, are...

She points at each item as she says what it is.

DIANA
On the first row: Hades' helmet of invisibility, The Sword of Ares, and Cupid's Bow & Arrows.
On the second row: The crown Hephaestus made for Aphrodite, The dagger of Helios, and the Titan Key.
On the third row: The Sword of Veracity, The Shield of Forgetfulness, and the Shield of Invisibility that Hephaestus forged for Perseus.
And, on the last row: The Sword of Hephaestus that Herc & Xena used to free Prometheus, Xena's Chakram, and Artemis' bow.

Momentary pause. DIANA looks to DUNCAN.

DIANA
If this case were ever opened... it could be Pandora's box all over again.

DUNCAN
Well, if only a God can open it, we're safe.

All is quiet. Too quiet for DUNCAN's liking.

DUNCAN
Aren't we?

METHOS
Maybe.

DUNCAN
Maybe?
(beat)
What do you mean maybe?

METHOS
Well, for one thing, Ares is still around, and...

DUNCAN
Ares isn't a God anymore.
(beat)
He lost his godhood when he entered the game.

METHOS
True.
(beat)
But there is one thing you seem to be forgetting.

DUNCAN
Which is?

METHOS looks at DIANA, but before he can say anything, DIANA. understands.

DIANA
Herc's son.

METHOS is still not sure he believes that. But it doesn’t matter if the father is Ares or Herc. The child will still have the blood of the gods in his veins.

METHOS
Your child will have the blood of the Gods in his veins, and, since he was conceived before the Gods entered the game...

DIANA
...the case would open for him.

METHOS gives DIANA a look.

METHOS
If Ares discovers the child, and learns he is ...

DIANA
He would use him to open the case...

DIANA stares back at the case. She stares at one item in particular. Ares' sword.

DIANA
so that he could reclaim his sword, and with it his godhood, and the game be damned.

METHOS nods. DUNCAN is confused.

DUNCAN
Whoa, guys, back up, you've lost me.

DIANA
Ares' sword, the one in the case...

DUNCAN
Yeah, what of it?

DIANA
It was forged by Hephaestus for Ares. It was a receptacle of all of Ares' powers, and whoever possessed it became God of War.

DUNCAN
You’re joking, right?

DIANA
No.

DUNCAN
So you're saying that all Ares has to do to reclaim his godhood, is get that sword?

METHOS
Yes. That's what we're saying.

Momentary pause. DIANA stares back at the case. Her attention focuses on one item. The Sword of Ares.

DIANA
How did the sword get here anyway? Ares never let that sword out of his sight. It was always with him. He’d never willingly let it go.

METHOS looks at her. There it was again, that look, that tone in her voice, every time she mentioned Ares.

DIANA
Zeus must have taken it from him when he made him mortal.

DIANA is still staring at the sword. METHOS looks to DUNCAN.

METHOS
Let's look around some more.

They head west. They walk to the end of the "hallway". Passing statues and all sorts of artifacts along the way.

They come to a wall that has writing on it. The writing is Ancient Greek. DIANA gets to the wall first, as DUNCAN and METHOS have stopped to admire some piece of art. DIANA reads what is written on the wall.

It is written in Greek. So she reads it softly to herself in Greek.

DIANA	SUBTITLE
Píso apó aftón ton toícho krývetai to dóro pou prokálese tin ptósi enós megálou kai ischyroú laoú.	Behind this wall lies the gift that caused the downfall of a great and powerful people.

Momentary pause as DIANA thinks.

DIANA
A gift...
(beat)
Downfall...

Momentary pause. DIANA figures it out.

DIANA
The Trojan Horse!

DIANA starts looking for a doorway. DUNCAN and METHOS catch up. DUNCAN wonders what she is looking for.

DUNCAN
What are you looking for?

Momentary pause. DIANA doesn't answer him. METHOS sees the inscription and reads it. DUNCAN looks at METHOS, and then the inscription. METHOS translates the Greek inscription in his head and speaks the translated text.

METHOS
Behind this wall lies the gift that caused the downfall of a great and powerful people.

METHOS thinks for a few moments, then looks at DUNCAN.

METHOS
I believe she is looking for a door.

DUNCAN raises an eyebrow in curiosity.

DUNCAN
A door?

METHOS
A door.

DUNCAN's line is said as a statement, in an "of course" tone.

DUNCAN
A door.

METHOS starts looking for the door. DUNCAN stares at both of them. He doesn't get it. He thinks about the inscription but can't figure out what it means.

DUNCAN
What sort of gift could cause...?

METHOS / DIANA
The Trojan Horse.

DUNCAN gets an "oh, of course" look on his face.

DUNCAN
The Trojan Horse. Of course. I knew that.

DIANA realizes that DUNCAN is being sarcastic.

DIANA
The Trojan Horse was a gift. From the Greeks. That led to the total destruction and downfall of the mighty Troy.

DUNCAN
And you think that, that horse, is behind...
(point to the wall)
...this wall?

DIANA
Are you gonna help us find the door? Or not?

DUNCAN raises his hands in an "I surrender" stance and helps them look. And, as luck would have it, DUNCAN finds what he thinks could be the door.

DUNCAN
D, Methos.
(beat)
I think I found it.

DIANA and METHOS head over. DUNCAN is about to place his hand on the door when DIANA stops him.

DIANA
Wait!!!

DUNCAN recoils his hand real fast. DIANA notices a pattern around the dial of the "handle". There are 9 symbols, evenly spaced, around the circumference of the dial.

DIANA
If I'm not mistaken, these are the symbols of nine of the Gods. And I believe that in order to open the door, you must use this...

DIANA points to a small groove in the circumference of the handle. She continues her line with out pausing.

DIANA
...arrow to select the Gods in a certain order.

DUNCAN
Like a combination lock.

DIANA
Exactly.

DUNCAN
Do you know how many combinations there...?

DIANA
Shhh.

DIANA studies the symbols.

DIANA
Let's see if I remember these right.

Momentary pause. DIANA translates the symbols clockwise.

DIANA
Zeus. Hades. Ares. Hermes. Poseidon. Cronus. Demeter. Uranus. Aphrodite. Of course. The planets. Again.

DUNCAN
Again?

DIANA moves the arrow to the right and stops on Hermes.

DIANA
Hermes, or Mercury.

DIANA moves the arrow to the left and stops on Aphrodite.

DIANA
Aphrodite, or Venus.

DIANA moves the arrow to the right and stops on Demeter.

DIANA
Demeter, or Earth.

DIANA moves the arrow to the left and stops on Ares.

DIANA
Ares, or Mars.

DIANA moves the arrow to the right and stops on Zeus.

DIANA
Zeus, or Jupiter.

DIANA moves the arrow to the left and stops on Cronus.

DIANA
Cronus, or Saturn.

DIANA moves the arrow to the right and stops on Uranus.

DIANA
Uranus.

DIANA moves the arrow to the left and stops on Poseidon.

DIANA
Poseidon, or Neptune.

DIANA moves the arrow to the right.

DIANA
and...

DIANA stops on Hades.

DIANA
Hades, or Pluto.

There is a C-L-I-C-K sound.

DIANA
Shall we.

DIANA places her hand in the center of the dial, and pushes the dial in. The door opens. They enter.

CONTINUE TO:

43 INT: TROJAN HORSE ROOM

The room is completely empty, except for the large wooden horse in the center of it. DUNCAN, DIANA, and METHOS are amazed.

DUNCAN
Wow! That's big!

DIANA
Mac, do you know if there's a dolly in here.

DUNCAN laughs.

DUNCAN
Why? You want to move the horse? I don't think it would fit out the door! And...

DIANA
No. The display case. I want to...

DUNCAN
The display case?

DIANA
It would be safer locked in here. I mean, only the three of us know the combination, and we're not of godly blood.

METHOS
She has a point, Mac. And this way, Ares will need one of us to open that door.

METHOS looks to DIANA and gives her a look. DUNCAN doesn’t notice the look. DIANA ignores it.

DIANA
Right.

DUNCAN
Well then, let's go find us a dolly.

They exit the room.

CONTINUE TO:

44 TIME FLIES MONTAGE

They search for, and eventually find, a dolly. They move the display case into the Trojan Room and lock the door. They continue to look around the warehouse some more.

JUMP TO:

FRIDAY JULY 5th 1997

45 INT: THE LOFT - DIANA'S ROOM (2:00AM)

DIANA is in bed. She is tossing and turning and moaning and mumbling.

DIANA
No. Herc. ... Don't go in there...
(beat)
It's a trap.
(beat)
Herc...

PAN TO:

46 INT: MAIN ROOM

DUNCAN exits his room, rubbing the sleep out of his eyes. He can't sleep. DIANA is keeping him awake.

DUNCAN
Not again. That's three nights in a row.
(beat)
I've got to get her something to make her sleep.

DUNCAN heads to the bathroom.

CONTINUE TO:

47 INT: BATHROOM

DUNCAN enters. He turns on the light and goes to the medicine cabinet. He starts looking for something.

DUNCAN
Now, where is it?
(beat)
I know it is in here somewhere.

Momentary pause. He finds it.

DUNCAN
Ah, here it is.

He takes the bottle out of the cabinet and places it on the counter. He picks up a glass. He fills the glass 3/4 full of water, and then picks up the bottle he took out of the cabinet. He opens the bottle and pours some of the liquid into the glass. He recaps the bottle and puts it back in the cabinet. He picks up the medicine spoon and stirs the contents of the glass. Making sure he mixes them together. Then he puts the spoon away. He picks up the glass.

DUNCAN
This should do it.

He heads to the door.

DUNCAN
I hope.

He turns off the light and exits.

CONTINUE TO:

48 INT: MAIN ROOM

DUNCAN heads to DIANA's room. She is still mumbling.

CONTINUE TO:

49 INT: DIANA'S ROOM

DUNCAN enters the room. DIANA is still mumbling in her sleep.

DIANA
Herc... Please...

DUNCAN approaches her.

DIANA
I...
(beat x2)
NO. Stop... Don't...

DUNCAN places the glass on the bedside table, and then sits on the edge of the bed. He places his hands on her shoulders and shakes her.

DUNCAN
Diana. Wake up!?!
(beat)
Diana.
(beat)
D.

DIANA
Noooooo!!!!!

DIANA bolts awake as she says the above line. She notices DUNCAN and looks at him. She is momentarily confused as to where she is.

DIANA
Dun... Dun... Duncan?

She throws her arms around him and cries on his shoulder. He comforts her for a while.

DIANA
Oh, Mac. I...

DUNCAN
It's okay, D.

Momentary pause. After a few moments, he lifts her head and pushes her back - gently. He removes one hand from her shoulder and picks up the glass from the table. He leaves the other hand on the shoulder that it is on. He hands her the glass.

DUNCAN
Here, take this.

Momentary pause. She takes the glass. Then looks from its contents to DUNCAN.

DIANA
What is it?

DUNCAN
It'll help you sleep.

DIANA looks at him questioningly.

DUNCAN
Trust me.

DIANA drinks the contents of the glass, then hands DUNCAN the empty glass. He takes it and lays her back down. She stares up him - in a daze.

DIANA
You know, you're a lot like him.

DUNCAN looks at her with a raised eyebrow.

DUNCAN
Who?

DIANA continues, ignoring his question.

DIANA
You both help people. You both...

Her thought is interrupted as she yawns.

DIANA
You both fight the forces of evil.

She yawns again. She is starting to get sleepy.

DIANA
And I...

She is struggling to keep her eyes open.

DIANA
I...

She can't keep her eyes open anymore. Her eyes close as she finishes her sentence.

DIANA
...love you.

She passes out. Asleep. DUNCAN is puzzled. He is not sure he heard her right.

DUNCAN
What did you say?
(beat)
Diana?

He tries to wake her but can't. She is out cold.

DUNCAN
D?

Momentary pause. He is about to shake her but stops himself.

DUNCAN
Stop. What are you doing, Mac?

Momentary pause. He looks at her.

DUNCAN
You wanted her to sleep. And now that she is asleep, you want her awake?

DUNCAN gets up of the bed and heads to the door. He reaches the door, stops, turns around, and looks at DIANA, who is now sleeping restfully. Then he turns back around, exits the room, and starts to close the door.

50 INT: MAIN ROOM

DUNCAN finishes closing the door and leans against it. He hears her voice in his head.

DIANA (VO)
I love you. Love you. Love you.

He shakes his head as if trying to clear it.

DUNCAN
I must have heard her wrong.

He heads back to his room. He opens his door, then stops and looks back at her room. After a few moments, he enters his room and closes the door.

JUMP TO:

51 EXT: DREAMSCAPE - OPEN FIELD - SUMMER DAY (APPROX 2:00PM)

DUNCAN is lying under a tree. A woman is sitting on his bare back, straddling him, giving him a massage. We cannot see the woman's face.

DUNCAN
Oh, that feels so good.

WOMAN
I told ya, you'd like it.

DUNCAN
And like always, you were right.

He turns over and looks at her. It's DIANA.

DIANA
I don't know about you, but I think I'll go check out the water.

She gets up off of him and looks at him. He is now laying on his side, looking at her.

DIANA
You coming?

DUNCAN
In a minute.

She runs to the lake and gets in.

DIANA
Come on, Mac. It's nice and warm.

DUNCAN
Oh? Really?

She looks at him teasingly.

DIANA
I'll make it worth your while!

He sits up. He looks at her with a raised eyebrow and a smile.

DUNCAN
How?

She smiles and throws her shirt at him. He stands up, as the rest of her clothes come flying at him.

DIANA
Does that answer your question, MacLeod?

He smiles, removes his pants, and joins her in the lake.

DUNCAN
You're right, again. The water is warm.

Momentary pause.

DIANA
And in a few moments, it's gonna get real hot.

He smiles, pulls her close, and runs his hand along her face.

DUNCAN
You know, D. You're dangerous.

DIANA
And you love it, MacLeod. You love it.

He kisses her, pulling her closer to him. Her arms are draped around his neck. He brings his hands down her sides and grabs her legs. He lifts her and wraps her legs around his waist. He brings his hands up her body and enters her. She drops her head back as he pushes his way deeper into her. He kisses her exposed throat and massages her breasts. She gasps and calls out his name.)

DIANA
Oh, Mac!

They make love for what seems like forever. And, just as they hit their peak. Everything goes black, and...

FADE BACK TO:

52 INT: DUNCAN'S ROOM

...DUNCAN wakes up. He looks around the room and tries to figure out what the dream meant.

JUMP TO:

53 INT: KITCHEN (11:00AM)

DUNCAN and DIANA are sitting at the table, eating breakfast.

DIANA
That was nice of you to let Methos borrow those Scrolls and...

DIANA notices that DUNCAN is staring at her.

DIANA
Duncan?
(beat)
Mac?
(beat)
MacLeod? Hello?

DUNCAN snaps out of it.

DUNCAN
Huh, what?

DIANA gives him a look.

DIANA
The Scrolls. I was...

Momentary pause. DIANA can tell that his mind is somewhere else.

DIANA
Okay. What is it? What's wrong?

DUNCAN
Nothing. I just...

He looks at her. She wonders what the look means.

DIANA
Just what?
(beat)
Out with it, Mac. We've never had any secrets. And I know when something is bothering you.

Momentary pause. He looks at her, then at the table.

DUNCAN
I just had a strange dream last night.

DIANA
Is that all?

From the look on his face, she gets the feeling there is more to it.

DIANA
Hey, I know what you mean.

DUNCAN
You do?

DIANA
Sure. I've been having some myself. And you know what? They are so real, so vivid.

DUNCAN
Tell me about it. This one felt so real. It wasn't until I woke up that I... I realized it was dream.

DIANA
From the way you're acting, it must have been quite a dream.

DUNCAN
And then some.

Momentary pause.

DIANA
Well, tell me about it. I'll interpret it for you.

DUNCAN
Uh... I don't think so.

DIANA
Why? You know I...

The phone rings. DUNCAN breathes a "saved by the bell" sigh of relief. And rises from the table.

DUNCAN
Excuse me.

DUNCAN goes to, and answers, the phone.

DUNCAN
Hello?

JOE (VO)
Hi, Mac. It's me.

DUNCAN
Morning, Joe. What can I...

JOE (VO)
The Museum called. They're sending a man from acquisitions out to take a look at those pieces.

DUNCAN
Today?

JOE (VO)
Yeah. They seem really anxious, Mac.

DUNCAN
They do?

JOE (VO)
They say if the pieces are real, they'll be worth every cent. And that any museum would kill to get their hands on them.

DUNCAN
Did they give you a time?

JOE (VO)
6:00pm.

DUNCAN
Okay. We'll meet you there. Bye.

JOE (VO)
Bye.

Momentary pause. DUNCAN hangs up the phone and returns to the table.

DUNCAN
That was Joe.

DIANA
I gathered that much.
(beat)
What did he want?

DUNCAN
The museum is sending someone over to take a look at those statues and paintings in the warehouse.

DIANA
(surprise)
I didn't think we were going to...

DUNCAN
It was Joe's idea. He had photos taken and distributed months ago. I'd completely forgotten about them.

DIANA
Wait...
(beat)
Are you planning on taking the museum guy to the warehouse tonight?

DUNCAN
Of course. I mean that is where they...

DIANA
But what about all the other stuff in there?

Momentary pause. He gives her a "what about them" look.

DIANA
You promised Methos that he'd...

DUNCAN
I know. I...
(beat)
I guess we'll just have to move all the pieces we want to sell to one corner, and that will be the only place that the acquisition man will be allowed to see.

DIANA laughs. DUNCAN heads back to the phone.

DUNCAN
I'll call Richie and Methos. They can help Joe and I move the...

DIANA rises from her seat.

DIANA
Hey, what about me? I can help too.

DUNCAN
Oh no you can't.

DIANA
What do you mean?

DUNCAN looks at her abdomen. DIANA knows what he means.

DIANA
Just because I'm pregnant, doesn't mean I can't...

DUNCAN says his line as he picks up the receiver.

DUNCAN
...left heavy objects? Yes. I'm afraid it does.

DIANA
But...

He smiles at her while dialing METHOS' phone number.

DUNCAN
You can watch us if you want?

DIANA
Oh, gee, thanks, MacLeod.

DUNCAN is laughing as the phone on the other end rings once and is then answered.

METHOS (VO)
Hello?

DUNCAN
Methos? It's Mac. Meet me at the warehouse.

Momentary pause.

METHOS (VO)
Now?

DUNCAN
Yes now.

METHOS (VO)
But I'm right in the middle of...

DUNCAN
It can wait.

DUNCAN disconnects and calls RICHIE. The phone rings twice.

RICHIE (VO)
Hello.

DUNCAN
Richie. Mac. Meet me at the warehouse.

As DUNCAN is hanging up, DIANA thinks of something.

DIANA
By the way, did my stuff from Toronto arrive at the warehouse yet?

DUNCAN
Yes. It’s all safely sealed away in the Trojan Room like you wanted.

DIANA
Great. Then maybe I’ll look through it while you guys move stuff around.

JUMP TO:

THURSDAY FEBRUARY 7th 2002

54 INT: THE DOJO (EVENING)

DUNCAN and CLARK are play fighting. CLARK grabs DUNCAN and lifts him up. CLARK holds him up, in the air, over his head, with one hand.

DUNCAN
Okay, Clark.
(beat)
Put me down.

CLARK
Nope.

DUNCAN
Clark! Put... me... down!

CLARK
Nope.

DUNCAN
What do you think your mother would say if...?

At that exact moment DIANA enters with a grocery bag in her arms. She sees CLARK holding DUNCAN up in the air, and gasps. They both turn to her.

CLARK
Hi, Mom!

DIANA
Clark?! What do you think you are doing?

CLARK
Playing.

DIANA just stares at them. DUNCAN looks to her appealingly.

DUNCAN
D, please!

DIANA
Clark, honey. Please put Mac down!

CLARK
Aw, mom!

DIANA
Now!

CLARK
Yes, mommy.

CLARK drops DUNCAN. DUNCAN hits the floor, then looks at DIANA.

DUNCAN
Thanks, D.

DIANA flashes him a smile.

DIANA
Anytime Mac.

DUNCAN looks to CLARK.

DUNCAN
When I get you...

CLARK gives him a hard stare.

CLARK
What?
(beat)
Try it, Mac.
(beat)
I'll only beat you again! I...

DIANA
Clark!!

CLARK looks at the ground.

DIANA
No more picking on Mac. Okay?

CLARK
Yes, mommy.

DIANA looks from DUNCAN to CLARK.

DIANA
Good.
(beat)
Now that that's settled...

DIANA looks at CLARK.

DIANA
Why don't you go upstairs and play? I need to talk to Mac.

CLARK
Yes, mom.

CLARK goes to the elevator. DIANA heads to the bench.

DIANA
I really wish you wouldn't encourage him, Mac!

DIANA sits. DUNCAN walks over to her.

DUNCAN
D, I...

DIANA
I know. I know. But he's only a child!

DUNCAN sits on the bench beside her. She is staring at the floor.

DUNCAN
He's still one of us!
(beat)
I know it, Methos knows it, and Richie, even though he doesn't understand it, knows it.

Momentary pause. DIANA looks at DUNCAN.

DIANA
I know.
(beat)
But...

DUNCAN
If it'll make you feel better, Clark is learning fast. He really is his father's son. He's gonna be a helluva fighter when he grows up.
(rub back of neck)
And, if I didn't heal so fast, I'd have the bruises to prove it.

DIANA laughs, then addresses DUNCAN in a soothing yet sarcastic tone.

DIANA
Aw, poor Duncan MacLeod! Has a 4-year-old wounded your 410-year-old Highland pride?

DUNCAN
No. But Clark has a mean right cross. And a left one too.

DIANA laughs again.

DUNCAN
Besides, he won't be four till next week! And I won't be 410 till December!!

DIANA rises off of the bench.

DIANA
A mere technicality. So sue me.
(beat)
Come on, you can help me get dinner ready.

DIANA turns and heads to the elevator. He rises off of the bench and follows her.

DIANA
Oh, by the way. I have a joke for you.
(beat)
What do you call a Scottish affair?

Momentary pause. DUNCAN raises an eyebrow in curiosity as he opens the elevator gate. They enter.

CONTINUE TO:

55 INT: ELEVATOR

DIANA smiles as he pulls the gate down.

DIANA
A Highland fling.
(beat)
Get it. Highland. Fling.

DUNCAN
(look at her)
Oh I get it, D. I get it.

As she laughs we...

FADE OUT.

The Chronicles of Diana Marsson
Chapter 7: Second Chances

By

Debbie Roche

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

1998
Revised: 2024

WEDNESDAY SEPTEMBER 25th 2002

1 INT: THE DOJO – OUTSIDE OFFICE

The camera is positioned outside the office door. The view is from the outside of the office, looking in.

DUNCAN is in the office talking to a man. The man's name, as we will soon learn, is ALEX FREYER. DUNCAN and ALEX are finishing up a conversation.

DIANA is approaching the office with a pile of papers. She is reading the top one, and therefore is not really looking where she is going.

ALEX and DUNCAN shake hands good-bye. ALEX turns to exit the office.

CONTINUE TO:

2 OFFICE DOORWAY

ALEX is leaving as DIANA is entering. They collide. The papers fall out of her hands and go all over the floor. DIANA starts to pick them up.

ALEX
I'm sorry.

DIANA
Don't be. I should have been watching where I was going.

ALEX offers her his hand to help her up.

ALEX
Here, let me help.

DIANA recognizes the voice and looks up as she rises off of the floor. She says her line as she takes his hand.

DIANA
Alex?

ALEX
Diana?

(CONTINUED)

ALEX stares at her as she rises. She looks at him. Once she is standing, he kisses her. After a few moments, DUNCAN clears his throat. ALEX breaks the kiss and looks at DIANA.

ALEX
How long has it been?

DIANA
A long time. Too long.

DIANA and ALEX seem to be in their own little world. They have forgotten that DUNCAN is in the room.

ALEX
You look great.

DIANA
Thanks. So do you.

ALEX
What... What are you doing here?

DIANA
I could ask you the same question.

ALEX laughs and flashes her a smile.

ALEX
Touché, Miss Marsson.

DIANA smiles back at him. Momentary pause. Both of them decide to start talking at the same time.

DIANA / ALEX
I...

They both stop talking. ALEX gives her a "you first" gesture.

DIANA
I live upstairs.

ALEX
Really?

DIANA
Yeah. I...

DUNCAN has had enough. He interrupts.

DUNCAN
Excuse me.

PAN TO:

3 INT: THE OFFICE

Both ALEX and DIANA look at DUNCAN.

DUNCAN
How do you two know each other?

DIANA and ALEX enter the office.

DIANA
I met Alex in 1995.

ALEX
I was holding a weapons seminar and...

DIANA
And I was attending it.

ALEX looks at DIANA but is talking to DUNCAN.

ALEX
I noticed her the minute she entered the room.

Momentary pause, then ALEX looks back at DUNCAN.

ALEX
But I was, well, sort of involved with someone at the time. We emailed each other for months then...

ALEX looks back at DIANA.

ALEX
...then one day the emails just stopped.

Momentary pause. ALEX looks back at DUNCAN.

ALEX
I figured she wanted nothing more to do with me and...

DIANA
That wasn't the reason.

ALEX looks back at DIANA.

ALEX
It wasn't?

DIANA
No.

ALEX
Then what happened?

DIANA gets a far off look in her eyes. DUNCAN puts two and two together, and figures the reason was Hercules.

DIANA
It's a long story.

ALEX
I'd like to hear it.

DIANA
Really?

ALEX
Would I lie?
(beat)
How about dinner?

DIANA
(beat)
Sure.

ALEX
Great. Pick you up around 6:00?

DIANA
I'll be here.

ALEX smiles and kisses DIANA. After a few moments ALEX breaks the kiss.

ALEX
Later MacLeod.

DUNCAN
Later Alex.

ALEX leaves. DIANA watches ALEX leave. DUNCAN watches DIANA watching ALEX leave. Once ALEX is gone, DIANA turns to DUNCAN.

DIANA
So, how long have you known Alex?

DUNCAN looks at her.

DUNCAN
If that's your way of asking if he's Immortal...

She gives him an "it is" look.

DUNCAN
...he's not.

DIANA
Will he be?

DUNCAN
What?

DIANA
You've said that you can tell if someone will...

DUNCAN
No. Alex isn't now, and never will be, one of us.

DIANA
Good.
(beat)
Because I have enough Immortals to worry about right now. I don't need another.

DIANA exits. DUNCAN calls after her.

DUNCAN
What's that supposed to mean?

DIANA keeps going.

DUNCAN
Diana?

DIANA keeps going.

DUNCAN
D?

DUNCAN is about to go after her when the phone rings. He looks at DIANA who is almost at the elevator, then at the phone, then back at DIANA. He decides to answer the phone.

DUNCAN
Hello?

JUMP TO:

4 INT: THE LOFT - LIVING ROOM

DIANA is looking though a shoe box of old photos. After a few moments she finds the photo she is looking for. It is of her and ALEX. She sits back on the sofa, and stares at the photo.

FADE TO:

FLASBACK TO THE PAST

5 FLASHBACK - INT: AUDITORIUM - TORONTO (AUGUST 1995)

ALEX is on stage. He is hosting a seminar on ***Weapons of the Ancient World***. DIANA is in the audience. She is completely captivated by him. Not only in what he is saying, but in him as well.

ALEX
And that concludes the seminar. I'll be around for a while, so...
(beat)
...if anyone has any questions, come on down.

As the auditorium empties, ALEX gathers up his notes. DIANA notices no one is approaching him, so she heads down.

DIANA
Excuse me, Mr. Freyer?

ALEX looks up from his papers. DIANA can tell he likes what he sees.

ALEX
Please, call me Alex.

DIANA
Alex.
(beat)
I have a question for you.

ALEX
What would you like to know?

DIANA
Since we seem to be the only two left here, before I ask my question...
(beat)
I was wondering if you would like to join me for dinner.

ALEX
I believe that was a question.

DIANA smiles. Momentary pause.

DIANA
So it was.
(beat)
Well?

ALEX smiles back at her.

ALEX
I'd love too.

ALEX finishes gathering up his papers and stuff and they head out.

JUMP TO:

6 INT: RESTAURANT - TABLE

They have just finished dinner and are laughing.

DIANA
I can't believe you really did that.

Momentary pause. ALEX stares into DIANA's eyes.

ALEX
I can't remember when I've had so much fun. You really are quite interesting, Diana.

DIANA
So are you, Alex.

DIANA touches his hand. They stare at each other for a moment. The background music changes. A slow song comes on. DIANA rises from the table and walks over to him. She offers her hand to him.

DIANA
Dance?

ALEX
Ah...

DIANA
(smile)
Come on. I promise I won't bite.
(beat)
Unless you ask me to.

ALEX
(smile)
Sure.

ALEX takes her hand, and she leads him to the dance floor.

CONTINUE TO:

7 DANCE FLOOR

They reach the dance floor. They start to dance. She rests her head on his chest. He strokes her hair. After a few moments, he says her name.

ALEX
Diana?

DIANA lifts her head and looks at him. He strokes the side of her face and kisses her. He pulls her close, and she melts into his embrace.

JUMP TO:

8 EXT: DIANA'S PLACE - FRONT PORCH

ALEX and DIANA are standing on the front porch.

ALEX
I had a great time. Maybe we can do it again sometime?

DIANA
I'd like that.

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

ALEX
Good night, Diana.

DIANA
Who says the night is over?

She smiles, opens the door, and offers him her hand. He takes it. She leads him into the house.

CONTINUE TO:

9 INT: HALLWAY

She leads him down the hall to the bedroom.

CONTINUE TO:

10 BEDROOM

She drops his hand and enters the room. He stands in the doorway. She walks over to the bed and sits on the edge. She looks at him, pats the bed, and summons him over. He walks over and sits beside her.

DIANA
Kiss me.

ALEX
I...

She places her finger on his mouth in a "sh" gesture.

DIANA
I said...

She looks at him.

DIANA
Kiss me.

He smiles and kisses her. She leans back and he leans forward. They make love.

FADE OUT OF PAST AND RETURN TO PRESENT:

11 INT: THE LOFT - LIVING ROOM

CLARK is sitting on the sofa, looking at the photo that DIANA is holding.

CLARK
Is that my father?

DIANA
No.

Momentary pause. DIANA turns to CLARK.

DIANA
He's not your father.

The elevator can be heard coming up. CLARK tenses for a moment. DIANA knows that look. The person on the elevator is an Immortal. DIANA stares at the elevator, wondering if it will be friend or foe that steps off. CLARK notices the look on her face and looks at her reassuringly.

CLARK
Don't worry, mom. It's only Mac.

The elevator stops and the door gate opens. It's DUNCAN.

CLARK
See.

DUNCAN exits the elevator.

CLARK
Hi, Mac.

DUNCAN heads over. He wants CLARK to leave the room, so that he and DIANA can be alone.

DUNCAN
Hi, Clark.
(beat)
How's that jigsaw coming along?

CLARK
Almost finished.

CLARK doesn't realize that DUNCAN is trying to get rid of him. But DIANA does.

DIANA
Well why don't you go work on it some more. I need to talk to Mac.

CLARK
Yes, mom.

CLARK goes to his room. DIANA looks back at the photo, then places it back in the box. DUNCAN walks over and sits in the chair. He can tell something is on her mind.

DUNCAN
Want to talk about it?

DIANA pretends not to know what DUNCAN is talking about.

DIANA
About what?

DUNCAN
Alex.

DIANA doesn't answer DUNCAN.

DUNCAN
What happened in '95?

DIANA
It just wasn't meant to be. That's all.

DUNCAN
Care to explain?

DIANA doesn't answer DUNCAN. At least, not at first. DUNCAN doesn't press her. He waits.

DIANA
When I met Alex, he...
(beat)
He was still trying to get over Elena.

DUNCAN
Elena?

DIANA
They'd been together for just over a year.

Momentary pause. DIANA falls silent again. This time he prompts her to continue.

DUNCAN
And?

DIANA
They'd had a huge fight and she'd stormed out. When I met him, she'd been gone for 2 and 1/2 months. Alex figured she was gone for good.

Momentary pause. DUNCAN thinks he's figured it out. His next line is a statement not a question.

DUNCAN
But he was wrong.

DIANA
Three weeks later he returned home to find her waiting for him, acting like nothing had happened. And she wanted him back.

DUNCAN
Let me guess. He went back to her.

DIANA
Yeah. He did.
(beat)
We stayed friends. And, as Alex said earlier, we emailed each other every day. I told him that if she ever left him again, I'd be waiting.

DUNCAN
You think he wants to try again?

DIANA
I don't know.

Momentary pause. DIANA looks at DUNCAN.

DIANA
Guess I'll find out tonight.

DIANA rises from the sofa and heads to her room. She gets to the door and then looks back.

DIANA
Oh, by the way, you never said, how do you know Alex?

DUNCAN
I sold him a sword in '96.

DIANA
A sword?

DUNCAN
Yeah. A sword.

DIANA gives him an "I don't buy it" look, but lets it go. She enters her room.

DUNCAN goes over to the box of photos and picks up the photo that DIANA was looking at. He stares at it.

CUT TO:

12 INT: RESTAURANT

DIANA and ALEX have just finished dinner and are talking. DIANA says her line as she raises her glass to take a drink.

DIANA
So, whatever happened to Elena?

DIANA takes a drink from her glass.

ALEX
I married her.

DIANA almost chokes on her drink.

DIANA
You're married?

ALEX gets a sad look in his eye.

ALEX
No.

DIANA
(confused)
But you...

ALEX
Elena died 2 years ago.

DIANA
Oh. I'm sorry.

Momentary pause.

ALEX
We'd decided to celebrate the new millennia by doing something we'd never done before.

ALEX gets quiet. DIANA places her hand on his.

DIANA
It's okay, Alex. You don't have to...

ALEX
No. I... I want to.

DIANA holds his hand and waits for him to tell her.

ALEX
We went to Australia. We were gonna go to the outback, you know.

DIANA
(nod)(beat)
So, what happened?

ALEX
We were having the time of our life. Everything was...

Momentary pause. ALEX falls silent again.

DIANA
It's okay, Alex. You...

ALEX
One week into the trip, she collapsed. No reason. Or so we thought.
(beat x2)
The local hospital told us she was dying. There was nothing they could do.

DIANA
What was it? Did they...

ALEX
Some sort of cancer. Apparently, she'd had it for over a year.

DIANA
And she didn't tell you?

ALEX
She didn't know. Elena hated hospitals, and doctors. She never went to a doctor unless she had to.
(beat)
The doctors gave her three months. But...
(beat)
...she didn't make it that long.

ALEX falls quiet again. She strokes his hand. Momentary pause. After a few moments, he composes himself, and looks at DIANA.

ALEX
Enough about me.
(beat)
What have you been up to since we last spoke?

DIANA lets go of his hand and takes a drink of her drink.

DIANA
A little of this, a little of that.

ALEX
Still into Mythology.

DIANA
More than ever.

ALEX
Still trying to prove that the myths are real?

DIANA
They are real.

Momentary pause. He looks at her.

ALEX
You really believe in the Olympian Gods.

DIANA
More now than I did then.

ALEX
Really?

DIANA
Oh, believe me, they are real.

ALEX
You mean were.

DIANA
Yeah. Right. Were.

Momentary pause. She thinks of the gods she knew. She thinks about Ares and how he is still alive.

ALEX
I suppose you have some sort of proof.

Momentary pause.

DIANA
Sort of.

ALEX
Sort of?

DIANA
Yeah. Sort of.

ALEX
Can I see it?

Momentary pause.

DIANA
Maybe.

ALEX looks at her with a raised eyebrow.

ALEX
Maybe? You can't just dangle a carrot like that, and then...

DIANA decides to change the subject.

DIANA
Dance with me.

DIANA rises and offers ALEX her hand. He smiles and takes it. They head to the dance floor.

CONTINUE TO:

13 EN-ROUTE TO DANCE FLOOR

While walking to the dance floor, the song changes. It changes to the song they danced to in the flashback.

CONTINUE TO:

14 DANCE FLOOR

They dance. We stay with the dance for a while, then we...

JUMP TO:

A FEW HOURS LATER

15 EXT: WAREHOUSE - PARKING LOT

ALEX's car pulls up and DIANA and ALEX get out.

CONTINUE TO:

16 EXT: WAREHOUSE - MAIN DOOR

DIANA and ALEX approach the warehouse door. They stop outside the door.

ALEX
What's in the warehouse?

Momentary pause. DIANA flashes him a smile.

DIANA
You'll see.

DIANA opens the door. ALEX is about to enter but DIANA stops him.

DIANA
Wait.

ALEX looks at her.

DIANA
I need you to promise, that you will never reveal to anyone, what is behind these doors.

ALEX
You make it sound so ominous.

DIANA gives him a look.

DIANA
Alex.

ALEX
I never knew you were so cloak and dagger.

DIANA
Alex, do you promise?

Momentary pause.

ALEX
Okay. I promise.

DIANA motions him in and they enter.

CONTINUE TO:

17 INT: WAREHOUSE

DIANA turns on the lights and the warehouse lights up. ALEX is awestruck.

The warehouse has been organized since the last time. The rows are now grouped. Books, artifacts, weapons, art, etc. The row directly in front of them, is a row of weapons. (Note: All of Diana’s items that she had moved here from Toronto are now filed or stored in their proper locations.)

ALEX
Wow. What is this place?

DIANA
Proof.

ALEX
(raise eyebrow)
Proof?

DIANA
Yeah.
(beat)
But the world is not ready for it yet.
(beat)
Come, there is something I want to show you.

DIANA leads ALEX though the warehouse. He stops and admires all the weapons. He's like a kid in a candy store.

DIANA eventually gets him to the door to the hidden room.

CONTINUE TO:

18 TROJAN ROOM - OUTSIDE THE DOOR

ALEX is confused. He thinks they have hit a dead end.

ALEX
A dead end? I thought you knew this place.

DIANA
Close your eyes.

ALEX looks at her with a raised eyebrow.

ALEX
What?

DIANA
You heard me. Close your eyes.

ALEX looks at her but then closes his eyes. DIANA quickly unlocks the door.

DIANA
Give me your hand.

ALEX
Can I open my eyes?

DIANA
No.

ALEX gives her his hand. She leads him into the room.

CONTINUE TO:

19 TROJAN ROOM - INSIDE

She turns on the light and drops his hand.

DIANA
Okay. Open them.

ALEX opens his eyes. He sees the Trojan Horse. He gets a look

of excitement on his face.

ALEX
Oh... My... God...
(beat)
Is that...

DIANA
Yep.

ALEX
Where did you... How did you...

She takes his hand, and they walk over to the horse. They stop under the underbelly of the horse. ALEX stares up at it.

ALEX
Wow. That's high.
(beat)
I wonder how they got in.

DIANA looks up.

DIANA
Easy. They had one man scale it, and then drop a rope down. Everyone then scaled the rope and entered the horse.

Momentary pause. ALEX stares at the horse.

ALEX
The Trojan Horse. It was real. I wish I could see the inside of it.

DIANA walks to the horse's front leg and pulls off a piece of wood to reveal a compartment. She takes out a remote and closes the compartment. She walks over to ALEX who is still staring in awe at the horse. When DIANA reaches ALEX, he notices the remote in her hands.

ALEX
What's that for?

DIANA
Watch.

DIANA smiles and points the remote up.

A compartment opens in the horse's underbelly, and a rope falls down. DIANA grabs the rope and presses the remote. The rope pulls her up into the horse. Once in, she sends the rope back down and yells down to ALEX.

DIANA
Grab the rope.

ALEX grabs the rope.

DIANA
Hold on.

DIANA presses a button, and the rope pulls ALEX up into the horse.

CONTINUE TO:

20 THE HORSE

DIANA helps ALEX in. Once both are in, she closes the hatch. ALEX is behind her. She turns to him when he says her name.

ALEX
Diana?

DIANA
Yeah.

He strokes the side of her face. She steps closer and wraps her arms around his neck. He kisses her. She melts into his embrace.

CUT TO:

21 THE LOFT - CLARK'S ROOM

DUNCAN is putting CLARK to bed.

CLARK
Mac, is mommy going to be home soon?

DUNCAN
I don't know, Clark.

CLARK
She must be having a good time to be gone so long.

DUNCAN
Yeah.

CLARK
Say good night to her for me, will you?

DUNCAN
(smile)
Sure, Clark.

CLARK
Night, Mac.

DUNCAN
Night, Clark.

DUNCAN leaves the room.

CONTINUE TO:

22 LIVING ROOM

As DUNCAN is entering the living room, the phone rings. DUNCAN answers it, thinking it is Diana.

DUNCAN
D? Where...

METHOS (VO)
It's not Diana. It's me.

DUNCAN
Methos.

METHOS (VO)
I take it she's not back yet.

DUNCAN
What do you mean?

METHOS (VO)
I know she's on a date, Mac.

DUNCAN
How?

METHOS (VO)
She told me.

DUNCAN wonders when DIANA could have told METHOS. He also wonders why METHOS called in the first place.

DUNCAN
What do you want, Methos?

METHOS (VO)
Just letting you know that I'm heading over to the warehouse.
(beat)
There are still a few crates I have to sort through.

DUNCAN
Okay.

METHOS (VO)
Mac, are you okay?

DUNCAN
Fine. Why do you ask?

METHOS (VO)
You sound... I don't know... different.

DUNCAN
Different? How?

METHOS (VO)
If you're worried about Diana, don't be. She can handle herself. Trust me I...

DUNCAN
I'm not worried about her, Methos. I...

Momentary pause. DUNCAN falls silent.

METHOS (VO)
If you say so. Bye, Mac.

DUNCAN
Bye.

DUNCAN hangs up the phone. He runs his hand through his hair and heads for the sofa.

DUNCAN
I just hope she knows what she's doing.

DUNCAN reaches the sofa and sits down. He picks up the TV Guide to see what is on.

CUT TO:

23 WAREHOUSE - TROJAN ROOM - INSIDE HORSE

ALEX and DIANA are making love. It's been a long time since she has made love. So long since she has had a man inside her. She wants the moment with ALEX to last.

DIANA
Oh, Alex, I...

ALEX
Sh. Shh.

He kisses her. He removes her arms from around his neck and pins them to the floor. She doesn't resist. She wants him to be in full control. She wants him to do her as he pleases. He suckles her breasts, and she gasps. He thrusts himself into her again, pushing deeper and deeper. They ride the roller coaster of passion to its peak. He then kisses her softly and gently as he exits her. He rolls onto his side. They are now side by side. He breaks the kiss and strokes her face. He lies down on his back, and she rests her head on his chest. He plays with her hair. She has a smile on her face. He feels her completely relaxed in his arms.

ALEX
Wow. You... you were great.

DIANA
Thanks. You weren't so bad yourself.

DIANA smiles. He strokes her hair.

ALEX
I noticed you had a few moves since last time. Where'd you learn that?

DIANA's smile vanishes, and she gets sad look on her face - remembering all to well, remembering the dream from so long ago, if it was a dream.

ALEX senses the change in her.

ALEX
Diana?
(beat)
Are you okay?

DIANA
Fine.

ALEX can tell from the tone in voice that she is not fine. He turns her head towards him and notices the look in her eyes.

ALEX
What's wrong?

DIANA
Remember when you asked why I'd stopped emailing you?

ALEX nods a "yes" nod.

ALEX
Yeah. You said, "long story".

DIANA
Well...
(beat)
...the short version is, I...
(beat)
I met someone.

ALEX thinks he understands.

ALEX
Mac. I should have...

DIANA
No. Mac's just a friend.

ALEX is confused. He's not sure where she is going with this.

ALEX
O-kay.

DIANA
This man was...
(beat)
Well, he... wasn't like any one I had ever met before.

Momentary pause. ALEX can tell that "this guy" was really important to her.

ALEX
I see.

DIANA looks at ALEX.

DIANA
You know how I always wanted to visit Greece but kept putting it off?

ALEX nods a "yes" nod.

DIANA
Well, he said he could show it to me. But not just any Greece. The Greece of myth & lore.

ALEX looks confused.

DIANA
So I went with him. We spent a year together in Greece. He showed me all the places I'd read about.
(beat)
We went to Athens, Corinth, Thebes, Delphi...
(beat)
I saw Mount Olympus, the Parthenon, the Acropolis...

ALEX
Sounds like fun.

DIANA
It was.
(beat)
His family was the most powerful one in the country. Everyone respected them. In fact, they practically worshiped them. He didn't get along with his father, and his stepmother hated him.
(beat)
I tried to get him to make peace with his father, but it didn't work. And, because of my relationship with him, his stepmother hated me and tried to discredit me.
(beat)
Then, then there was his brother. Well, 1/2 brother as everyone kept reminding me. He... he befriended me instantly. We just clicked. As time went on, I sensed he wanted more than friendship. I told him we could only be friends and he accepted it. I think.
(beat)
Everything was going great until...

Momentary pause. This time DIANA doesn't continue.

ALEX
Until?

DIANA
Step-mommy dearest finally broke us up.

ALEX
How?

Momentary pause.

DIANA
Doesn't matter. I left and returned home. But... there was nothing for me in Toronto anymore.
(beat)
I was looking for somewhere to go, when... when Mac called.

ALEX
Ah. Mac.

DIANA
He needed me. I moved out here. And I've been here ever since.

DIANA smiles at ALEX.

ALEX
What?

DIANA looks into his eyes.

DIANA
Now you’re here. It's like fate has brought you back to me. And this time...

ALEX
Ah, Diana... there's something you should know.

DIANA
What?

ALEX
I'm not staying.

DIANA gives him a look.

ALEX
My flight back to Toronto leaves tomorrow.

DIANA
What? Why? I...

ALEX
I can't stay. Lois is...

DIANA raises an eyebrow in curiosity.

DIANA
Lois?

ALEX
Don't get the wrong idea. Lois is my daughter.

DIANA
You have a daughter?

ALEX
Yes. She's six.

DIANA
You named your daughter Lois.

ALEX
Yes.

DIANA starts laughing.

ALEX
What's so funny?

DIANA
There's someone I haven't told you about.

ALEX raises an eyebrow in curiosity.

DIANA
(beat)
Someone close to me.
(beat)
His name is Clark.

ALEX raises an eyebrow in curiosity.

ALEX
Clark?

DIANA
My son. He is four.

ALEX
Wait. Let me get this straight.
(beat)
Our kids, are Lois and Clark?

DIANA nods a "yes" nod. They both start laughing. DIANA stops.

DIANA
Alex?

ALEX
Yes.

DIANA
Do you think our timing will ever be right?

ALEX
Well, you know what they say...
(beat)
Third time's the charm.

DIANA
They also say...
(beat)
Three strikes, you're out.

ALEX strokes the side of her face. She presses her cheek against his palm.

ALEX
What are you saying?

DIANA doesn’t say anything.

ALEX
Is this it? It doesn't have to be, you know. You and Clark could always come back to Toronto with me.

DIANA
As much as I'd love to, I can't.

Momentary pause. He looks at her, not understanding.

ALEX
I don't...

DIANA
Clark has to be here. He...

ALEX
He's only four! He'll adapt.

DIANA
Maybe, but...

Momentary pause.

ALEX
But what?

DIANA
Nothing.

DIANA looks at him.

DIANA
Let's not waste this night talking about things we cannot change.

ALEX
Oh, then how would you like to spend the rest of this night?

DIANA smiles at him.

DIANA
Take me, Alex. Make love to me. All night.

ALEX smiles and kisses her. He wraps his arms around her and pulls her close. She presses herself close to him. They make love.

JUMP TO:

24 EXT: WAREHOUSE - PARKING LOT

METHOS' jimmy pulls into the lot.

CONTINUE TO:

25 INT: METHOS' JIMMY

METHOS parks the jimmy, and notices ALEX's car. (Only he doesn't know it is Alex's car.) METHOS exits the jimmy.

CONTINUE TO:

26 EXT: PARKING LOT

METHOS closes the door.

METHOS
What the...

METHOS looks around. He doesn't sense anyone, so he knows that the car does not belong to an Immortal. He heads over to the car.

METHOS
Who would be out here at a time like this? And why?
(beat)
There's nothing out here that would interest anyone.

As he draws closer to the car, he reaches into his pocket and removes a small gold case. The case at first glance appears to be a cigarette case. But it isn't. The case is held shut by what appears to be a removable bar. The "bar" is in fact a pen. When the pen is removed, the case opens. Inside the case, are a calculator (on one side), and a pad of paper (on the other side).

He opens the case. He goes to the back of the car. Camera zooms in on the license plate. (WASHINGTON plate, plate number 007-LEX). METHOS writes down the plate number on the pad of paper. Then he closes the case and slides the pen back through the hole, locking it. He puts the case back in his jacket pocket.

METHOS
I'll have the plate run in the morning. It probably belongs to one of the other warehouse owners, but you can never be too careful.
(beat)
Especially with the contents of our warehouse.

METHOS heads to the warehouse. He takes his keys out of his pocket as he approaches.

27 EXT: WAREHOUSE -- DOOR

METHOS reaches the door. He unlocks it and then opens it.

CONTINUE TO:

28 INT: WAREHOUSE

The door opens. METHOS notices that the lights are on. He raises an eyebrow in curiosity and says his line as he enters the warehouse.

METHOS
I could have sworn I turned the lights off when I left last time.
(beat)
Hmmm. Maybe Mac finally installed that motion detector we'd been discussing.

METHOS puts his keys back in his pocket and closes the door. He heads to the opposite end of the warehouse then the one that Alex and Diana are currently in. He walks to the last row. He turns the corner, entering the row. There are all sorts of crates stacked up against the wall. There is a table, with two chairs, in the middle of the aisle. All that is on the table, are a few dust cloths. METHOS stops and looks at all the remaining crates.

METHOS
Where to start? Where to start?

METHOS walks toward the table.

He takes off his jacket and drapes it over one of the chairs. He opens the crate nearest to the table. It is full of books. He takes the books out of the crate, one by one, and dusts them off. He arranges them on the table. He is grouping the books based on subject.

CONTINUE TO:

29 TIME FLIES MONTAGE

METHOS opens crate, after crate - emptying the contents onto the table.

CONTINUE TO:

30 TIME RESUMES

METHOS removes the last book from the sixth crate. He picks it up. It is a big book. It looks very ancient. He places the book on the table, picks up the dust cloth, and starts to clean the cover. When the cover is cleaned, he notices the text on the cover. The text is written in Sanskrit - a very old, and now very dead, language. He translates the title.

METHOS
The Abarat.
(beat)
I didn't think there were any copies of this book left.

Momentary pause. METHOS stares at the book.

METHOS
The last copy I knew of was destroyed after a fire burned down the German Library that had it, in 1966.

METHOS opens the book.

METHOS
If this really is what everyone claims it is, then...

METHOS starts to skim through the book.

METHOS
...it will make for very interesting reading.

He turns a few more pages, then closes the book.

METHOS
But not now.
(beat)
I want to get through a few more crates before I call it a night.

METHOS places the Abarat on the chair with his coat, so that he won't forget it. He then opens the next crate.

JUMP TO:

THURSDAY SEPTEMBER 26th 2002

31 INT: WAREHOUSE - NEXT MORNING (9:00AM)

METHOS is asleep at the table. The table is covered with stuff. Not only books. He bolts awake.

METHOS
What...

He realizes he is still in the warehouse.

METHOS
I must have fallen asleep. What time is it anyway?

He looks at his watch.

METHOS
9:00? Uhh.
(beat)
I think I'll go home, freshen up, and then come back and catalogue these items.

He gets up and turns to pick up his jacket off of the chair beside him. He notices the Abarat.

METHOS
Correction.

METHOS picks up the Abarat.

METHOS
I'm gonna go home, freshen up, and then scan you into my computer.

METHOS picks up his jacket, drapes it over his arm, and heads out.

CUT TO:

32 EXT: WAREHOUSE - PARKING LOT

The jimmy is the only vehicle around. METHOS has forgotten, for the moment, about the car that was there last night. He walks to the jimmy, and gets in.

CONTINUE TO:

33 INT: METHOS' JIMMY

He places the Abarat and his jacket on the passenger seat. He starts the vehicle and drives off.

JUMP TO:

34 INT: LOFT - LIVING ROOM (9:20AM)

DUNCAN is asleep on the sofa. He fell asleep waiting for Diana. The closing of the gate on the elevator wakes him up. He sees DIANA, and notices that it is morning. DIANA notices DUNCAN on the sofa.

DIANA
Were you waiting up for me?

DUNCAN
No I... I must have fallen asleep watching...

DIANA
Nice try, Mac. The TV isn't on.

DUNCAN
It was on sleep mode. It shut off automatically once...

DIANA
Just admit it. You were waiting up for me.

DUNCAN
I...

DIANA
I think it's cute.

DUNCAN
Cute?

DIANA
Yeah. Cute.

DUNCAN rises from the sofa.

DUNCAN
So, where were you all night?
(beat)
Or do I want to know?

DIANA
With Alex.

Momentary pause.

DUNCAN
Where's Alex now?

DIANA
On a plane back to Toronto.

Momentary pause.

DUNCAN
(raise eyebrow)
Really?

DIANA
Really.

DUNCAN
Planning on seeing him again?

DIANA
Don't know.

DUNCAN
What do you mean, you don’t...?

DIANA
I mean... It's up to Alex.
(beat)
What's the saying...?
(beat)
The ball's in his court.

DUNCAN
This is so not like you.

DIANA
What do you mean?

Momentary pause.

DUNCAN
You just spent the whole night with him.

DIANA
Your point?

DUNCAN
You just don't... I mean... You're not the type to...

DIANA
Mac, what are you trying to say?

DUNCAN
Nothing. Forget it.

DIANA
Okay.

DIANA heads to her room. DUNCAN heads to the elevator.

JUMP TO:

35 INT: METHOS' PLACE

The front door opens, and METHOS enters. He heads to the kitchen.

CONTINUE TO:

36 KITCHEN

He places the Abarat on the table and throws his jacket onto a chair. When the jacket hits the chair, the gold case falls out of its pocket. He picks it up, and...

FADE INTO FLASHBACK:

37 FLASHBACK

SCENES 25 and 26.

RETURN/FADE BACK TO:

38 KITCHEN

METHOS is holding the case, looking at it. He opens the case. The plate number is still there.

METHOS
I'd forgotten about this.

METHOS goes to the phone and dials a number. A man answers on the third ring. The man, Detective Mitchell Jameson, is both a watcher and a cop.

MITCH (VO)
Jameson.

METHOS
Mitch, Adam. I need you to run a plate for me.

MITCH (VO)
Local or...

METHOS
Local.

MITCH (VO)
Hang on.
(beat x2)
What's the plate number?

METHOS
0-0-7 Lima Echo Xray.

MITCH (VO)
Okay. Let's see.
(beat)
The car is a black, 2002, Pontiac Trans-Am. And it is registered to Car's R Us.

METHOS
A rental car?

MITCH (VO)
Yep.

METHOS
You have a phone number on them?

MITCH (VO)
Sure. It's 555-7227.

METHOS
Thanks, Mitch.

MITCH (VO)
No prob, Adam. Anytime.

METHOS
Bye.

MITCH (VO)
Bye.

METHOS hangs up the phone and calls the rental agency. A woman answers on the second ring.

WOMAN (VO)
Car's R Us. How may I help you?

METHOS
This is Det. Panzer. I need to know who you rented a car to.

The woman says next line with a little concern in her voice.

WOMAN (VO)
Has there been an accident? Was anyone hurt?

METHOS
No. No one was hurt. I just need to know...

WOMAN (VO)
What was the plate number?

METHOS
007-LEX.

WOMAN (VO)
Hang on. I'll check.

METHOS
Thanks.

METHOS is put on hold while the woman looks up the info. After a few moments the woman returns.

WOMAN (VO)
The car was rented to a Mr. Alex Freyer.

METHOS
Alex Freyer?

WOMAN (VO)
That's right.

METHOS
Does he still have the car?

WOMAN (VO)
Hang on.

Momentary pause as the woman looks up the information.

WOMAN (VO)
No. It was returned earlier this morning.

METHOS
Thanks.

WOMAN (VO)
I remember this guy. Real cute. He said he was headed to the airport if that helps.

Momentary pause. METHOS raises an eyebrow in curiosity.

METHOS
The airport?

WOMAN (VO)
Yes, Detective.
(beat)
He said he had to get to Toronto.

METHOS
Toronto?

WOMAN (VO)
Yep.

METHOS
Thanks.

WOMAN (VO)
No problem, Detective. Have a nice day.

METHOS
You too.

METHOS hangs up the phone but keeps his hand on the receiver.

METHOS
Alex Freyer.

METHOS thinks that the name is familiar somehow, but he can't place it. He takes his hand off of the receiver.

METHOS
Where have I heard that name before.

As METHOS is thinking, we...

JUMP TO:

39 INT: THE LOFT - KITCHEN (A FEW HOURS LATER)

DUNCAN and DIANA are eating lunch. DUNCAN is staring at her.

DIANA
What?
(beat)
What's that look for?

DUNCAN
Nothing. I just...

DUNCAN senses someone is coming. He rises from the table and heads to get his sword, which is currently under the sofa. The following conversation starts as DUNCAN is rising and ends as he is reaching under the sofa.

DIANA
Someone's coming.

DUNCAN
Yeah.

DIANA
Who is it?

DUNCAN
Don't know.

DUNCAN gets his sword and is pulling it out from under the sofa.

DIANA
You don't know?

DUNCAN
No. Only Clark has the ability to know who is approaching. I still would love to know how he knows. Must be a "god" thing.

The elevator can be heard getting closer. DUNCAN motions DIANA to be quiet. DUNCAN readies himself for a fight. The elevator stops. It's METHOS. METHOS says his line as he opens the gate.

METHOS
(cheery)
Good afternoon, Mac. Diana.

He exits the elevator and closes the gate. DUNCAN looks to DIANA with a "what's gotten into him" look. DIANA looks at DUNCAN with the same look and shrugs her shoulders. Both look to METHOS as he turns to face them. He looks at the sword in DUNCAN's hand.

METHOS
You can put down the sword, Mac.

METHOS heads over to the table to join DIANA. DUNCAN puts his sword down and heads back to the table.

DUNCAN
What's got you in such a good mood?

METHOS smiles at DUNCAN as he sits down. He can't wait to share the news of his latest find. He looks to DIANA, as he waits for DUNCAN to get to the table. While he is looking at DIANA, he notices something different. He is trying to figure it out, when he remembers that she had a date last night. He decides to tease her about it.

METHOS
How was the date last night?

DIANA
Fine.

METHOS
Fine? I think it was more than fine.
You look almost radiant.

DIANA blushes as DUNCAN reaches the table and sits.

METHOS
I knew it. So...
(beat)
When are you seeing this guy again?

DIANA
I don't know. Alex had to go back to
Toronto, and...

As soon as DIANA says "Alex", METHOS thinks of the car from last night.

METHOS
Alex?

DIANA
Yeah.

METHOS
Alex Freyer?

Both DUNCAN and DIANA look at METHOS with a raised eyebrow. DIANA says line with a "surprised" tone in her voice.

DIANA
You know him?

METHOS
No.

Momentary pause. DUNCAN and DIANA are both confused.

METHOS
I could have met him last night though.

DIANA
Last night? When last night? I was with him all...

METHOS realizes that DIANA took ALEX to the warehouse last night.

METHOS
You had him at the warehouse last night, didn't you?

Momentary pause. DUNCAN gives DIANA a "what?" look. DIANA gives METHOS a "How'd you know" look.

DIANA
Yes.

DUNCAN and DIANA say their lines simultaneously. DUNCAN's is directed toward DIANA. DIANA's is directed toward METHOS.

DUNCAN
Why'd you take Alex...?

DIANA
How'd you know that.

DUNCAN and DIANA both stop talking. There is a short pause as everyone exchanges looks. METHOS addresses DUNCAN.

METHOS
You asked why I was in such a good mood.

DUNCAN looks to METHOS.

DUNCAN
Yes. I did.

METHOS doesn't continue. DUNCAN prompts him.

DUNCAN
Well?

METHOS
You'll never guess what I found in one of those crates last night.

METHOS is waiting for them to try and guess. DUNCAN is tired of waiting.

DUNCAN
Are you going to tell us, or are you gonna make us wait till...?

METHOS
I found...

METHOS realizes that neither of them has probably ever heard of the Abarat.

METHOS
A very ancient book. The last known copy was destroyed in a fire at a German Library in 1966.

DIANA
1966?

METHOS
Yes.

DIANA can't believe it. Could it be? Could he be referring to what she thinks he is referring to?

METHOS
Like I said, it is very old. It contains ancient healing remedies and...

Momentary pause. DIANA realizes that he is referring to the book she thought he was referring to.

DIANA
The Abarat. You found a copy of the Abarat!

METHOS is surprised that DIANA has heard of it. He looks to her with raised eyebrows. DUNCAN has no idea what they are talking about he has never heard of this Abarat. From the look that METHOS is giving DIANA, he can tell that DIANA shouldn't

know about it either. And, from the look on DIANA's face, he can tell she knows a helluva lot about it.

METHOS
How'd you know...

DIANA mutters the following line more to herself then to the guys.

DIANA
I have to call Nick.

DIANA rises from the table as METHOS looks at her questioningly.

METHOS
Nick?

DIANA heads to the phone. METHOS directs the following line to DIANA.

METHOS
Who's Nick?

DIANA doesn't answer, she just starts dialing Nick's number. (Long Distance). METHOS turns to DUNCAN and repeats his question.

METHOS
Who's Nick?

DUNCAN
(shrug)
Don't look at me.

METHOS gives DUNCAN a raised eyebrow look.

DUNCAN
I don't know.

DUNCAN and METHOS look at DIANA.

PAN TO:

40 FOCUS ON DIANA

She dials the last digit in Nick's home phone number. The phone rings once.

VOICE (*)
We're sorry, the number you have reached is not in service. Please hang up and try your call again. This is a recording.
(beat)
We're sorry, the number you have...

DIANA hangs up. She has a "confused" look on her face.

DIANA
That's odd. Maybe I misdialed.

Momentary pause. DIANA dials the number again.

VOICE (*)
We're sorry, the number you have reached is...

DIANA hangs up. She still has a "confused" look on her face.

DIANA
Not in service? How can that be? He...

DUNCAN
Maybe he moved!

DIANA
Maybe. But...

DIANA thinks of something.

DIANA
...car phone...

DIANA dials Nick's car phone. The phone rings once.

VOICE (*)
We're sorry, the number you have reached is not in service. ...

DIANA hangs up.

DIANA
Also not in service. I don't believe this. How could Nick just...

DIANA thinks of something.

DIANA
Information.

DIANA dials Bell Information. (1-416-555-1212)

VOICE
What language please?

DIANA
English.

VOICE
For what city please?

DIANA
Toronto.

VOICE
Residential or Business?

DIANA
Residential.

VOICE
For what name please?

DIANA
Knight, Nicholas.

VOICE
Thank you. Please hold while an operator looks up that number.

Momentary pause.

OPERATOR (VO)
You said Nicholas Knight, correct?

DIANA
Yes. It could be Nick.

OPERATOR (VO)
Sorry, Ma'am. There is no listing for a Nick or Nicholas. Not even an N Knight.

DIANA
You sure?

OPERATOR (VO)
Positive. At least not in the 416 area code.

DIANA
Thanks.

DIANA hangs up the phone and mutters to herself.

DIANA
Who would know where he is? Who would he tell if...?

DIANA things of someone.

DIANA
Janette. She'd know where he is.

PAN TO:

41 FOCUS ON METHOS AND DUNCAN

METHOS and DUNCAN exchange a "Janette?" look.

PAN TO:

42 FOCUS ON DIANA

DIANA dials The Raven. On the third ring, the answering machine picks up. DIAMA sighs.

DIANA
(mutter)
Urgh.

MACHINE
You have reached THE RAVEN. Business hours are from 7:00pm to 5:00am EST. No one is available to take your call. But, if you leave your name and number, we will return it. Thank-you. (B-E-E-P).

DIANA
Janette, it's Diana. Diana Marsson. I don't know if you remember me or not. We met about 7 years ago. I need to find Nick. I've tried his home number and his car phone, but both are disconnected. If you know where he is, or how to reach him, could you please have him call me. It's important. He can reach me at 1-206-555-7973. Thanks. Bye.

DIANA hangs up the phone.

PAN TO:

43 TABLE

DIANA returns to the table. DIANA sits and looks at METHOS.

DIANA
Who else knows you found it?

METHOS
The Abarat?

DIANA nods a "yes" nod.

METHOS
No one. Just you two.

DIANA gives him an inquiring look.

DIANA
Have you read it?

METHOS
Part of it. Then I decided I'd upload it and...

DIANA
So the information is safe then? In case something should happen to the book.

METHOS looks at her with raised eyebrows.

METHOS
Happen? What do you...?

DIANA
That fire in '66 was no accident.

DUNCAN and METHOS look at DIANA and say their lines simultaneously.

DUNCAN
How do you know that?

METHOS
What?

DIANA
I know someone who was there. He said the fire was deliberately set to keep The Abarat from being revealed.

METHOS
(confused)
It's not the Necronomicon. It's just...

DUNCAN looks at METHOS with an "it's not what" look.

DUNCAN
The what?

METHOS
Necronomicon. The Ancient book of the dead. Haven't you seen the Evil Dead trilogy?

DUNCAN
That book is real?

METHOS gives DUNCAN a "maybe" look, then he looks back at DIANA.

METHOS
Why would anyone want to...?

DIANA
Where did you upload it to?

METHOS
My web page.

DIANA
(raise eyebrow)(concern)
Web Page? Is it public? Can anyone...

METHOS
No. It is a secured site. You need a user-id and password to access it, and only I can supply the ids and passwords.

DIANA
(sigh of relief)
Good. Good.

METHOS
So, who is this, Nick Knight?

DIANA
A friend.

From the way that she says "friend", DUNCAN can tell that this Nick guy is, or was, more than just a friend.

DUNCAN
A friend. What's he want with...

DIANA
He's been looking for it for a long time.

METHOS wonders just who this Nick guy is, and what he could possibly want with a book he probably couldn't even read.

METHOS
Does he know the book is written in Ancient Sanskrit?

DIANA
Yes.

METHOS
Can he read...

DIANA
Yes. He can read it.

METHOS is surprised. Not very many alive can read Sanskrit.

METHOS
(surprise)
Really? The language has been dead for nearly a millennium. I can read it because I was around when the language wasn't dead. Not very many people alive can...

DIANA
Nick is not most people. He's...

Momentary pause. DIANA thinks the next line inside her head.

DIANA (THOUGHT)
Should I tell them? I mean, would they believe me if I did?
(beat)
No, I'm not going to reveal to them that Nick is a vampire. At least not yet. They don't need to know. If the time comes when they need to know, I will tell them. But for now...

DIANA finishes her original thought.

DIANA
...different

DUNCAN
Oh, how so?

DIANA ignores DUNCAN's question and addresses METHOS.

DIANA
Where is the book now?

METHOS
My place.

DIANA
And the whole book has been uploaded?

METHOS
Yes.

DIANA gives him a look.

DIANA
So if the book should somehow vanish or be destroyed, you would still have a copy of it?

METHOS
Yes.

DIANA
When Nick calls and learns we have a copy of it, he'll want to see it. Can I bring him to your place tonight?

DUNCAN
What makes you think he'll get...

DIANA looks at DUNCAN.

DIANA
Oh, he'll get the message. And he'll be here tonight.

DIANA looks at METHOS.

DIANA
So, can I?

METHOS
Sure, I guess.

DIANA
Thanks. I'll call you when we are on our way over.

Momentary pause. DUNCAN looks at her.

DIANA
What?

DUNCAN
Now that we know why Methos was so on cloud nine when he got here...
(beat)
Why don't you explain why you brought Alex to the warehouse? What were you thinking?

As DIANA tries to think of how to answer the question, we...

JUMP TO:

44 EXT: CITYSCAPE - TORONTO (6:30PM EST)

Establishing shot. The weather in the city is overcast, and raining. CAMERA pans around the city and stops at a nightclub in the heart of downtown known as THE RAVEN. CAMERA zooms in on the club.

CONTINUE TO:

45 INT: THE RAVEN

JANETTE is listening to the message. She is at the end of DIANA's message.

DIANA (VO)
...He can reach me at 1-206-555-7973. Thanks. Bye. (C-L-I-C-K)

There are no more messages. JANETTE gets a puzzled look on her face.

JANETTE
Diana. I wonder why she needs to see you, Nicola. What is it that is so important? Do I call you?

As JANETTE thinks of what she should do, we...

CUT TO:

46 EXT: CITYSCAPE - PARIS (12:40AM PARISIAN TIME)

Establishing shot. The weather in the city is overcast, and raining. CAMERA pans around the city and stops at a manor house. CAMERA zooms into the house.

CONTINUE TO:

47 INT: NICK'S PLACE - LIVING ROOM

NICK is sitting on the sofa, reading. He has a glass of to what the average person would appear to be, red wine. But those

that know NICK, and what he is, know better. The phone rings. NICK answers the phone on the second ring.

NICK
Allo?

JANETTE (VO)
Nicola, C'est moi.

NICK
Janette? It's been a while. To what do I owe the plea...

JANETTE (VO)
Diana Marsson is looking for you.

NICK
Diana?

JANETTE (VO)
She says it is important. I have her new number here. If you want it.

NICK
New number?

JANETTE (VO)
She appears to have moved to Seattle.

NICK
Seattle, why?

JANETTE (VO)
Do you want the number or not, Nicola?

NICK
Sure. Give it to me.

NICK writes down the number as JANETTE says it.

JANETTE (VO)
1-206-555-7973.

NICK
7973

JANETTE (VO)
Correct.

NICK
Thanks, Janette.

JANETTE (VO)
When are you coming home, Nicola? I've missed you.

NICK gets a far off look on his face.

NICK
I'm not ready to return to T.O. yet.
(beat)
You could always come here.

JANETTE (VO)
Maybe I will.

NICK
Bye, Janette.

JANETTE (VO)
Au revoir, Nicola.

NICK hangs up the phone.

NICK
I wonder what Diana wants.

NICK starts to dial the number that Janette gave him.

JUMP TO:

48 EXT: CITYSCAPE - SEATTLE (3:45PM)

Establishing shot. CAMERA pans around the city and stops at THE DOJO. CAMERA zooms into the loft.

CONTINUE TO:

49 INT: THE LOFT - LIVING ROOM

DIANA is playing at the table with CLARK. DUNCAN is sitting on the sofa reading the paper. The phone rings. DUNCAN answers it.

DUNCAN
Hello?

NICK (VO)
Ah, is Diana there?

DUNCAN
One second.

DUNCAN puts the phone on hold and looks at DIANA.

DUNCAN
D, phone.

DIANA
(look at Duncan)
Who is it?

DUNCAN
Don't know. He didn't say.

DIANA rises from the table and goes to the phone. She picks up the receiver and releases the hold.

DIANA
Hello?

NICK (VO)
Diana, Nick. I hear you're look...

DIANA
Nick. Where are you?

NICK (VO)
Paris.

DIANA
(raise eyebrow curiously)
Paris? What are you doing there?

NICK (VO)
Long story. What...

DIANA
I have some great news. Are you sitting down?

50 FOCUS SHIFTS TO PARIS - NICK'S PLACE - LIVING ROOM

NICK is sitting on the sofa. He has his glass in his hand. He takes a mouthful, then says his line.

NICK
Yes. Why?

DIANA (VO)
I've got something for you.
(beat)
Something you've been looking for, for a long time.

NICK
(curious)
Something I've been looking for? Like what?

DIANA (VO)
We found it, Nick.

NICK
It? Am I supposed to know...?

DIANA (VO)
The Abarat.
(beat)
A copy of the Abarat.

NICK gets a look of pure shock on his face.

NICK
The...

NICK stops himself from repeating the name out loud.

NICK
Are you...?

DIANA (VO)
Yes. I know how long you've been looking for it, and...

NICK
Where did you find it?

DIANA (VO)
A friend of mine was going through some crates in a warehouse, and...

NICK
I don't believe it. You...

DIANA (VO)
I knew I just had to call you. I knew you'd want to see it. I...

NICK looks at the clock and does a quick time-zone calculation. He needs to make sure that when he reaches Seattle, it will be after sunset. It might be pushing it.

NICK
What's the weather like there?

DIANA (VO)
Kinda overcast.

NICK
I'm on my way. Where should I meet you?

DIANA gives NICK the address for the DOJO.

JUMP TO:

51 INT: THE LOFT - CLARK'S ROOM (9:00PM)

DIANA is tucking CLARK in. The bedroom door is open, and the light is on.

DIANA
Goodnight.

CLARK
Night.

DIANA kisses CLARK on the forehead and rises from his bed.

CLARK
Are you going to be gone all night again, mommy?

DIANA
No. I'll be back in a few hours. I just have to go get something from Uncle Methos.

CLARK looks at her with a very curious look.

CLARK
Methos really isn't my Uncle, is he?

DIANA
What?

CLARK
Neither are Mac, or Richie, or Joe.

DIANA
Where'd you...

CLARK
In order to be my Uncle, they would have to be your brother or my father's brother.

DIANA
Clark, I...

CLARK
I know they are not my real Uncles, mom.

DIANA
In a way they are.

Momentary pause. CLARK looks at DIANA.

CLARK
You look very pretty.

DIANA
Thanks.

DIANA smiles and walks to the door. She reaches the door and turns around to look at CLARK. She says her line as she turns off the light.

DIANA
Night.

CLARK
Night, mommy.

DIANA exits and closes the door behind her.

CUT TO:

52 INT: THE DOJO

The elevator stops. DIANA gets out. She looks around as if looking for someone. She doesn't see anyone. She says the following lines while walking around trying to find NICK.

DIANA
Nick?
(beat x2)
Nick?
(beat x2)
Are you here? Ni...

A voice sounds from behind her.

NICK
Right here.

NICK's voice startles her. She jumps and turns around.

DIANA
Nick!

DIANA hugs him. He hugs her back. The closeness of her is arousing the beast within him. He is trying to subdue it.

DIANA
I'm so glad you came.

DIANA releases him. And not a moment too soon. DIANA looks at him.

DIANA
Methos is waiting for us. Let's go.

DIANA turns and walks to the door. NICK says line as he follows her.

NICK
Methos?

DIANA
Yes. He has the book.

NICK
Oh.

DIANA opens the door. They exit.

CONTINUE TO:

53 EXT: THE DOJO

DIANA turns to NICK, smiles, and gives him a look.

NICK
What?

DIANA
I was wondering... You never did take me flying. Think we could?

Momentary pause. NICK smiles at her. He walks over to her and picks her up in his arms.

NICK
Hang on.

DIANA wraps her arms around his neck. She wonders if this will be same as it was with Cupid or Pegasus. NICK takes off.

CONTINUE TO:

54 EXT: SKY

DIANA (THOUGHT)
Flying with a Cupid seemed almost smoother. And the trip on Pegasus was like riding a horse but through the air. This flight with Nick, a vampire, has similarities but also seems different. I wonder...

She stops thinking to herself as she remembers that Nick will be able to sense her feelings and could if he wanted to read

her thoughts.

DIANA (THOUGHT)
Right. Stop thinking about Ancient Greece. Never know what Nick could pick up on.

CUT TO:

55 EXT: METHOS' PLACE - FRONT YARD (SIDE)

NICK and DIANA land.

DIANA
That was... cool.

NICK
(laugh)
Glad you liked it.

DIANA smiles. NICK puts her down.

DIANA
Come on, Methos is waiting.

DIANA leads NICK to the front door.

CONTINUE TO:

56 FRONT PORCH

DIANA rings the doorbell. Pause. No answer. DIANA rings the bell again. Pause. Still no answer.

DIANA
Methos?

Momentary pause. DIANA knocks.

DIANA
Methos, you in there?
(beat x2)
Methos, it's Diana.

Momentary pause. DIANA tries the door. It's locked. She looks at NICK.

DIANA
Something is wrong. He knew we were coming. He...

NICK motions DIANA to move away from the door.

NICK
Here. let me.

NICK places his hand on the doorknob, and turns it really hard, forcing it to turn. NICK opens the door, and motions DIANA in.

NICK
After you.

CONTINUE TO:

57 INT: METHOS' PLACE - INSIDE FRONT DOOR

DIANA says the following line as she enters. NICK closes the door behind him.

DIANA
Methos?

Momentary pause. NICK "senses" for anything out the place. Seeing if he can get a feel of where Methos is.

DIANA
Damn it, Methos. This isn't funny.

NICK senses something from the living room. He heads that way. DIANA turns and sees NICK heading off.

DIANA
Nick? Where are you...

DIANA follows him.

CONTINUE TO:

58 LIVING ROOM

They get to the living room and see METHOS lying on the floor. There is a small pool of blood by the side of his head. METHOS is stretched out on the floor. The wound on the side of his head that the blood had come from is completely healed.

DIANA
Oh my god!

DIANA goes to METHOS. She kneels down beside him, and lightly slaps his face, trying to get him to wake up. NICK is scoping out the room.

DIANA
Methos?

Momentary pause. DIANA gently slaps his face again.

DIANA
Methos?

Momentary pause. DIANA gently slaps his face again.

DIANA
Come on, snap out of it.

Momentary pause. DIANA gently slaps his face again.

DIANA
I know you're okay.

Momentary pause. DIANA starts to shake him.

DIANA
I know you are still with us.
(beat)
Methos. I...

METHOS wakes up.

METHOS
Diana?

METHOS tries to sit up.

METHOS
What...

METHOS feels faint. His hand automatically goes to the side of his head.

METHOS
What hit me?

A voice sounds from behind METHOS.

NICK
You tell us.

METHOS turns and looks at NICK. He says his line while he is sitting up.

METHOS
And you are?

DIANA
Oh right. Sorry. Methos, Nick Knight. Nick, Methos.

METHOS looks at NICK questioningly.

METHOS
You're Nick?

NICK
Last time I checked.

METHOS
You're a lot younger than I thought you'd be.

NICK looks at METHOS with a raised eyebrow.

METHOS
When Diana said you were in Germany in 1966, I assumed you...

NICK
Sometimes looks can be deceiving.

METHOS
Tell me about it.

NICK looks at METHOS with a raised eyebrow, again. DIANA decides to break the silence before they say something they may regret.

DIANA
What happened here?

METHOS
I'm not sure.
(beat)
I'd just hung up the phone from our conversation, when...

Momentary pause. METHOS rubs his head.

METHOS
I think something hit me over the head.

NICK
Something? Or someone?

DIANA thinks she knows what NICK means. METHOS hasn't a clue. METHOS and DIANA say their lines simultaneously.

METHOS
What?

DIANA
You don't think that...

NICK looks to DIANA and answers her question first.

NICK
Maybe. Not sure.

NICK looks at METHOS.

NICK
What happened?

METHOS looks to NICK questioningly.

METHOS
You a cop?

METHOS rises and sits on the sofa. NICK doesn't answer.

METHOS
You are. Aren't you? You're...

NICK
Not anymore.

DIANA looks at NICK.

DIANA
What? What happened?

NICK
Long story.

DIANA can tell from the tone in NICK's voice that he won't get into it. She also gets the strangest feeling that NICK might be right about what happened. DIANA looks at METHOS.

DIANA
Where's the book?

METHOS
On the table.

NICK and DIANA look at the table beside the sofa. It isn't there. NICK looks to METHOS.

NICK
Which table?

METHOS says line as he points to the table that DIANA and NICK just looked at.

METHOS
That one. I was...

METHOS notices the table is empty and rises from the sofa. He goes over to the table as he is saying next line.

METHOS
It's gone! The book is gone!

DIANA
I thought you said no one else knew that...

METHOS
I did. I mean...
(beat)
No one else knew. I only told you and Mac.

Momentary pause. DIANA and NICK exchange a look.

DIANA
You didn't mention why you were coming here, did you?

NICK
No. Of course not.

DIANA
Not even to Janette?

NICK
Not even to Janette.

DIANA
Was LaCroix around when you called me? Maybe he...

METHOS gives them a "who's LaCroix?" look.

NICK
No.

DIANA
You're sure?

NICK
Diana, you know I'd know if he were. I'd sense him a mile away.

METHOS gives NICK a "sense" look.

DIANA
He could have bugged your phone, or...

NICK
Wouldn't put it past him.

Momentary pause.

METHOS
Who is this LaCroix fellow?

NICK / DIANA
Nobody.

METHOS
Nobody? He sure doesn't sound like nobody. You two are going on like he was the...

NICK turns and looks at METHOS.

NICK
Are you sure you don't remember anything else?

METHOS
Positive I...

NICK is getting closer to METHOS now. The stare that NICK is giving METHOS is hypnotic. METHOS' eyes lock with NICK's. NICK turns on the hypnotic voice.

NICK
Was anyone here before we arrived?

Momentary pause. METHOS is in a hypnotic trance. All his lines, until further notice, are said in a hypnotic monotone.

METHOS
No.

NICK
What happened after you hung up the phone?

METHOS
I... I...

NICK
Remember.
(beat)
Did you see anything?
(beat)
Hear anything?

Momentary pause.

METHOS
I heard a swoosh. Like a bird of prey landing.

NICK
What did you do?

METHOS
I turned and nothing was there.

NICK
Nothing?

METHOS
Nothing.

NICK
Then what?

METHOS
Something hit me upside the head.

NICK
(beat)
And?

METHOS
I fell.

NICK
I want you to try to see if you can see anything as you are falling. Look at the table. See if anyone is there. Concentrate real hard. Do you notice anything.

METHOS
Yes. ... A man.

DIANA gets an "oh no" look on her face.

METHOS
Tall... White hair... Long coat... Fangs... He, he's holding the book. He's looking through it. He smiles and...

Momentary pause.

NICK
And what?

METHOS
...and then he... he flew out the window.

NICK turns off the hypnotic look and voice and walks over to

DIANA. METHOS shakes his head as the spell wares off. NICK reaches DIANA.

DIANA
So, LaCroix was here.

NICK
Appears so.
(beat x2)
Damn! He did it to me again.

METHOS
Again?

NICK ignores METHOS' line and continues taking to DIANA.

NICK
How'd he know? How'd he...

METHOS
What just happened?

DIANA looks at METHOS.

DIANA
What do you mean?

METHOS
I...

METHOS brings his hand to his head.

METHOS
I think I'm going to go lie down.

NICK looks at METHOS and wonders if maybe he got hit harder then they thought.

NICK
Maybe you should have someone look at that head. You might have a con...

METHOS
I'm fine.
(beat)
Besides, I'm a very fast healer.

DIANA looks to NICK.

DIANA
He is. Trust me. If he says he is okay. He's okay.

NICK looks at her with a raised eyebrow.

NICK
Since the book is gone, again, I guess I should be returning to...

DIANA remembers that METHOS uploaded the book. She smiles at NICK.

DIANA
LaCroix may have gotten his hands on the physical book, but...
(beat)
Methos still has a copy of it.

DIANA looks at METHOS.

DIANA
Don't you?

NICK looks to METHOS.

NICK
You do?

METHOS looks to NICK.

METHOS
Yeah. I uploaded a copy to my web page this morning.

METHOS walks over to them.

METHOS
I'll show you.

METHOS exits the room. They follow.

59 HALLWAY

METHOS leads DIANA and NICK down the hall to the study.

CONTINUE TO:

60 STUDY

They enter. METHOS heads to the computer on the desk. NICK and DIANA follow. METHOS sits at the desk. NICK stands on METHOS' left, and DIANA stands on METHOS' right. METHOS logs into the computer, and then the Internet. METHOS goes to his web page. METHOS enters his username and password. METHOS selects THE ABARAT from the page index. The cover of the book is displayed. NICK recognizes it.

NICK
That's it. It really is The Abarat. You have the whole book there?

METHOS
Yep. Just have to click the "next page" button, and the pages will turn.

NICK
I can't believe it. I...

DIANA
How ever LaCroix found out about the book, I'm just glad he didn't learn about the web copy.

NICK
Would it be possible to get a printed copy of it?

METHOS
Sure. ... Might take a few minutes, but...

NICK
I've waited so long. Another few minutes won't hurt.

METHOS starts to print the book for NICK. DIANA walks away from the desk and heads over to the bookshelf alongside the far wall. She pretends to be looking for something. NICK looks

over at her and goes to her. He puts a hand on her shoulder and turns her to face him. (note: METHOS, and the desk, are behind NICK.)

NICK
Thanks.

DIANA
No problem.

Momentary pause. NICK looks at METHOS.

NICK
You know, Methos should really...

DIANA
He's survived far worse than a bump on the head.

NICK gives her an "I know what I'm talking about" look.

NICK
Diana, I used to be a doctor. There could be...

DIANA
Nick. Trust me. He's fine. And if that book contains what you think it does... so will you.

NICK looks at her questioningly.

NICK
Why do I get the feeling I'm missing something?

DIANA
It's a long, complicated, story.

NICK
Thanks again. For everything.

NICK hugs her. She hugs him back. METHOS looks over at them with raised eyebrows.

CONTINUE TO:

61 TIME FLIES MONTAGE

METHOS prints the book. NICK picks up the pages and starts to look though them as they are coming off the printer.

CONTINUE TO:

62 TIME RESUMES

METHOS finishes printing the book. NICK places pages into a folder and then places the folder inside his coat. METHOS shuts down the computer, and they exit the room.

CONTINUE TO:

63 HALLWAY

METHOS walks NICK and DIANA to the front door.

CONTINUE TO:

64 EXT: OUTSIDE FRONT DOOR

The front door opens. NICK and DIANA exit. They turn around and face METHOS.

METHOS
It was nice meeting you, Nick. If you are ever in town...

NICK
Thanks.

DIANA
See ya later, Methos.

METHOS
Night. Diana.

METHOS closes the door. NICK and DIANA head off.

CONTINUE TO:

65 FRONT YARD (SIDE)

They walk to the dark corner of the yard where they arrived.

Then NICK turns to DIANA.

NICK
You ready?

DIANA
Always.

NICK picks her up and they fly off.

CUT TO:

66 EXT: THE DOJO

NICK and DIANA land.

DIANA
You sure you don't want to come in for a while?

NICK
It's getting pretty early in Paris, and I do have to get home before sunrise.

DIANA
Right.

Momentary pause. DIANA smiles and hugs him.

DIANA
Bye, Nick.

NICK
Bye, Diana.

DIANA releases NICK. He smiles at her and flies off. DIANA watches him leave, then turns and enters the DOJO.

JUMP TO:

67 INT: NICK'S PLACE - PARIS

NICK is sitting in a chair, beside the fireplace. The fire is lit. There is a coffee table in front of the chair. On the table are the following items: A bottle of "red wine", a wine goblet that is half full, and a chess board that appears to be

in the middle of a game. NICK is reading through The Abarat. He finds the page he is looking for. He reads it over, then folds it and puts it in his pocket. He gets up from the chair and walks over to a picture that is hanging on the wall. The picture is covering a wall safe. He takes the picture down, opens the safe, places the rest of The Abarat inside, closes the safe, and puts the picture back up. He returns to the coffee table, and is about to pick up his glass, when LACROIX appears behind him.

LACROIX
So, how was Seattle and the fair Diana?

NICK doesn't look at him.

LACROIX
Find what you were looking for?

NICK
You know that I didn't.

LACROIX
What ever do you mean, Nicholas?

NICK turns and looks at him.

NICK
One day I will be free of you.

LACROIX
One day, maybe. But not today. I shall always be one step ahead of you.

NICK
Maybe.

LACROIX
As always, it's been a pleasure. But I must be off. See you around.

LACROIX leaves.

NICK waits a few moments, just to make sure he really is gone, then takes the piece of paper out of his pocket and looks at it.

NICK
That day may be closer than you think.

NICK continues to stare at the piece of paper.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 8: Revelations

By

Debbie Roche

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

1998
Revised: 2024

THURSDAY SEPTEMBER 25th 2003

1 INT: THE DOJO (11:00AM)

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

CLARK
Yay mom.

DIANA looks at DUNCAN.

DIANA
Gotcha.

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

DUNCAN
You're really good.

DIANA
Thank you.
(beat)
I guess it's true what they say. You never forget.

DUNCAN
You never told me...
(beat)
Who taught you?

Momentary pause.

DIANA
It's a long story.

DUNCAN
Let me guess. Alex, right?

DIANA
Alex?

(CONTINUED)

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

DIANA
No. It wasn't Alex.

Momentary pause. DUNCAN raises an eyebrow. If it wasn't Alex, then who was it? DUNCAN seems to have forgotten that Methos implied her teacher was from Ancient Greece.

DUNCAN
It wasn't?

DIANA
Nope.

DUNCAN
Well, whoever it was...
(beat)
I wouldn't want to go up against him.

DIANA
Oh?

DUNCAN
I mean... If you can beat me, and you're only his student...
(beat)
He'd probably cream me.

DIANA gives him a look.

DIANA
I never said it was a he.

DUNCAN
Touché.

DIANA
I don't think you'll have to worry about him anyways.

DUNCAN
(smile)
So it was a he.

DIANA
He hasn't come looking for you yet. And...

DUNCAN
Yet? What's that supposed to mean?

DIANA
Then again... He always did like to drag things out. Make you wait. Nothing was ever quick with him. He loved playing the long game. He could be so frustrating at times.

DUNCAN is really curious now.

DUNCAN
Who?

DIANA wonders if she should tell him.

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

DUNCAN
Wait.

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

DUNCAN
Are you saying that an Immortal taught you?

DIANA
Yes.

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

FADE TO FLASHBACK:

FLASHBACK – ANCIENT GREECE

2 (Chapter 4 scene 8)

FADE BACK TO PRESENT:

RETURN TO PRESENT

3 INT: DOJO

DIANA
Years ago.

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

FADE INTO FLASHBACK:

FLASHBACK

4 Chapter 6, Part of Scene 42.

(the conversation between Duncan and Methos after they find Diana's sword.)

FADE BACK TO PRESENT:

RETURN TO PRESENT

5 INT: DOJO

DIANA is still looking at CLARK.

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

DIANA
Yes.

DIANA looks back at DUNCAN.

DIANA
And he's the only one left.

DUNCAN
The only one...

METHOS' line now makes sense.

METHOS (VO)
She learned from the best.

METHOS (ECHO)
The best. The best.

DUNCAN
Ares.
(beat)
Your teacher was Ares?

DIANA smiles and nods affirmingly.

DIANA
The God of War himself taught me.

DUNCAN
That means your sword and gauntlets were gifts from Ares.

DIANA
Correct.
(beat)
If it’ll make you feel better, I also managed to beat him a few times.

DUNCAN
(skeptical)
You expect me to believe that you beat a god? And not just any god but the god of WAR.

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

CLARK
Uncle Richie. Uncle Joe.

DUNCAN continues talking as CLARK heads to RICHIE and JOE.

DUNCAN
I can't believe that Ares...

DIANA
No comment.

RICHIE and JOE approach CLARK. They acknowledge CLARK and then head to DUNCAN and DIANA.

RICHIE / JOE
Clark.

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

DIANA helps DUNCAN up off the floor. RICHIE looks at DUNCAN as he heads to him.

RICHIE
Again, Mac?

DUNCAN
Richie. Joe.

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

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

JOE
Mac?

DUNCAN looks at JOE.

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

DUNCAN
Sure.

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

RICHIE
Nice sword.

DIANA
Thanks.

RICHIE
Didn't know you knew how to use one.

DIANA heads over to the counter to get a glass of water. She says her line on the way to the counter. RICHIE follows her.

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

RICHIE
What was that about Ares?

DIANA turns to him.

DIANA
What?

RICHIE
Ares.

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

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

DIANA
How'd you hear that?

RICHIE
You'd be amazed how sound echoes in here sometimes.
(beat)
Well? Who is he?

DIANA
The God of War.

RICHIE gives her a "well duh" look.

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

DIANA
Wasn't he?

RICHIE looks at her with a raised eyebrow.

RICHIE
What?

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

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

DIANA laughs and looks at RICHIE.

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

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

DUNCAN
About what?

RICHIE looks from DIANA to DUNCAN.

RICHIE
Ares.

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

DUNCAN
What about him?

RICHIE
Who is he?

DUNCAN
The Greek God of War.

RICHIE gives a "ha ha" laugh.

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

DUNCAN
Well it's true. He is.

RICHIE
You mean was.

DUNCAN
Whatever. Why do you want to know?

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

DUNCAN
...never finished the sentence, Rich.

RICHIE
Would you care to finish it?

DUNCAN gives RICHIE a look.

DUNCAN
Why?

RICHIE
Mac!

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

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

RICHIE
And that's it?

DUNCAN
Yeah. That's it.

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

DIANA
Rich, can you do me a favor?

Momentary pause. RICHIE looks at DIANA.

RICHIE
Anything.

DIANA
Take Clark to school for me?

RICHIE
Sure.

DIANA
Thanks, Rich.

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

PAN TO:

6 FOCUS SHIFTS TO CLARK

RICHIE
Come on Clark, let's go.

CLARK picks up his knapsack and looks at DIANA.

CLARK
Bye mom. Bye Mac. Bye Uncle Joe.

DIANA
Bye son. Be good.

DUNCAN / JOE
Bye Clark.

RICHIE and CLARK leave.

PAN TO:

7 FOCUS ON JOE, DUNCAN, AND DIANA

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

ANTON RAMIREZ EMILIO SANCHEZ
Acronyms 'R' Us
Phone: 555-4263 Cell: 555-4927
Toll Free: 1-800-659-6787 Fax: 1-800-463-6927

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

DIANA
Acronyms R Us?

DIANA looks at JOE and DUNCAN.

DIANA
Never heard of them.

JOE points to the card in DIANA's hand.

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

DIANA looks at them with raised eyebrows.

DIANA
I don't get it.

DUNCAN looks at DIANA.

DUNCAN
Acronym his name, D.

DIANA looks back at the card and reads the first letter of each of name.

DIANA
A.R.E.S.
(beat)
Ares.

DUNCAN
Ares.

They all share a look.

JUMP TO:

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

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

FADE IN TO:

9 ILLUSIONARY ROOM

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

ARES
Do you like it?

DIANA
(teasingly)
I love it.

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

ARES
I knew you would.

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

DIANA
Oh, Ares. I...

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

ARES
Sh.

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

DIANA
I want you.

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

DIANA
Take me.

He kisses her throat and then kisses down her body. He cups her breasts in his hands, and she gasps. He then kisses her fully on the lips. She wraps her arms around his neck. His hands release her breasts, and roam down the sides of her body. One hands rests between her thighs, fingers exploring, while the other goes up her body and around her neck. He pulls her close to himself in a very passionate kiss as he enters her. He feels her body give in as it accepts him. Once he is in, her legs wrap, vice-like, around his waist, pulling him closer and allowing him to go deeper. He releases her lips, kisses her neck, and pushes deeper and deeper. She gasps his name. He cups a breast and squeezes it. She moans. He suckles on the breast, as he pushes and pumps his way deeper inside of her. They seem to be riding the coaster of love forever. She looks like she is about to pass out. He's not sure how much more of

this she can take. He won't let her go. He wants to take her all the way, to the highest high, the place only a God can take her. And he does. As they reach that peak, she screams his name. Once he has released his godly seed into her, and is completely empty, he slowly withdraws from her. She looks at him and brings his lips to hers. She kisses him - softly, gently. He rolls off of her and onto his side. They break the kiss. He looks at her. She is breathing heavily. He runs a hand through her hair and looks at her.

ARES
Are you okay?

DIANA says her line gaspingly.

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

ARES
And you did. I felt you.

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

DIANA flashes him a smile. He smiles back.

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

DIANA turns onto her side and looks at him.

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

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

DIANA
I wish we could stay like this forever.

ARES
Diana, I...

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

ARES
Really?

DIANA rolls onto him and looks down at him.

DIANA
Would I lie to the God of War?

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

ARES
What are you doing?

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

ARES
Diana, I...

DIANA
You not up for another spin?

ARES laughs and looks at her.

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

Momentary pause.

DIANA
Just what? Don't you want me?

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

DIANA looks at him.

DIANA
Too soon?

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

DIANA
I'm not like any other mortal.

DIANA kisses him.

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

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

DIANA
Take me.

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

DIANA
Make love to me. Don't hold back.
(beat x2)
Show me what you've got.
(beat)
You are *thee* god. The only one I want.
(beat x2)
Ares, Ares, God of War, take this offering I give to you. Take it as you please. Do me as you want. No, holds, barred.

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

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

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

FADE TO:

10 INT: APARTMENT

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

ARES
Diana.
(beat)
Why now? I haven't thought about her in months.
(beat)
Could she be here? Near here?
(beat)
No. She is, was, is, from Toronto. This is Seattle.
(beat)
I wonder why I would be thinking of her now.
(beat)
Maybe once I deal with MacLeod, I shall go to Toronto and look her up. Maybe the time is finally right. Maybe...

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

ARES
Hello?

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

ARES
Good. Did anyone see you?

MAN (VO)
Nope.

ARES
Good.

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

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

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

ARES
You don't have to get it.

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

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

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

JUMP TO:

MONDAY SEPTEMBER 29th 2003

11 INT: SIXKILLER ENTERPRISES (NOON)

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

RENO
What's the matter, Bobby?

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

RENO
Who was on the phone?

BOBBY
Remember that psycho we brought in in '97?

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

RENO
Which one?

BOBBY
Jacques Summers.

RENO tries to remember.

RENO
Summers... Summers... Sum...

RENO remembers.

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

BOBBY nods affirmatively.

BOBBY
That would be him.

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

BOBBY
He escaped.

RENO
What?

BOBBY
It was the strangest thing.

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

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

RENO
Sanchez?

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

RENO
4 names?

BOBBY nods affirmingly.

RENO
Go on.

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

Momentary pause.

RENO
Just what?
(beat)
He just what?

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

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

BOBBY
...walked right out of there!

RENO
(skeptical)
Just like that? No one tried to stop him?

BOBBY
That's the strange part.
(beat)
According to the reports, when Summers was ordered to stop and didn't, the guards opened fire. They shoot him. Over and over and...

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

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

RENO
So, what are we...?

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

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

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

BOBBY
What are you...?

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

BOBBY
Right. I knew that.

BOBBY is lying. He had forgotten that. BOBBY heads over to the

computer. RENO enters a Windows database file. On the screen appears a line that reads:

ENTER FILE NAME or NUMBER:

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

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

BOBBY
What's in Seattle?

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

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

RENO
It would be nice, wouldn't it?
(beat)
There's only one way to find out.

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

BOBBY
When did you become so computer literate?

RENO
Bobby, it's 2003.

The screen changes and the computer displays the following message:

NAME:

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

MODE of TRANSPORTATION to SEARCH:

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

SEARCHING.....

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

Jacques Summers. One-way ticket to Seattle.
Departure LAX 11:00am. Arrival Seattle 1:00pm.

RENO looks to BOBBY.

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

RENO looks at his watch.

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

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

BOBBY
Where are you going?

RENO looks at him.

RENO
Seattle.

RENO opens the door.

RENO
Meet ya there.

BOBBY
Reno, wait...

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

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

The camera closes in on the name Richie Ryan.

JUMP TO:

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

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

ARES
It's about time.

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

SUMMERS (VO)
Sanchez. It's Summers. I...

ARES
Come in.

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

SUMMERS
So. Here I am. What...

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

SUMMERS
Ryan!
(beat)
He's still here? In Seattle?

ARES
Yes.

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

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

SUMMERS gets a confused look on his face.

SUMMERS
Out of the way?

ARES
Yes.

SUMMERS
Why?

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

SUMMERS
Someone else?

ARES nods affirmingly.

ARES
Yes. The one that killed my sister 6 years ago.

SUMMERS still has a confused look on his face.

SUMMERS
Your sister?

ARES gives SUMMERS a look.

ARES
Is there an echo in here?
(beat)
Yes. My sister.

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

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

SUMMERS thinks. ARES pauses, then continues.

ARES
Some call him, The Highlander.

SUMMERS
MacLeod? You're going after MacLeod?

ARES gives him a look.

SUMMERS
Which one?

ARES rolls his eyes and gives him an icy stare.

ARES
The one that lives here obviously.

SUMMERS
Of course. ... I wish you luck, my friend. MacLeod is...

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

ARES
So, will you help me?

SUMMERS
What's the connection between MacLeod and Ryan?

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

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

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

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

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

SUMMERS flashes an evil smile.

SUMMERS
What do you need me to do?

ARES flashes a smile.

JUMP TO:

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

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

SUMMERS
That guy is weird. Really, really, weird.

SUMMERS plays with his glass.

SUMMERS
There's something about him. Something almost sinister.
(beat)
And if he thinks for one moment that he can take out MacLeod... he's crazy.
(beat)
You never know though, this plan of his just might work. And if it does...

SUMMERS flashes an evil smile.

SUMMERS
I will take his head.

SUMMERS takes a drink of his drink.

SUMMERS
I wonder... Why me? Why did he seek me out? Not that many people know what happened and why I want Ryan's head. How did he find out?
(beat)
I guess it really doesn't matter...

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

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

FADE INTO FLASHBACK:

FLASHBACK

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

CAMERA PANS into the alley as a sword fight is coming to an end. The fight is between two Immortals. RICHIE RYAN and SARAH SUMMERS.

The fight lasts a few more moments, and then RICHIE severs SARAH's head. As the Quickening envelops RICHIE, a man can be seen walking down the alley.

This man is another Immortal - JACQUES SUMMERS. Sarah's husband. SUMMERS approaches the scene with his sword at his side. He sees the headless body of his wife and is frozen. He wants to cry out, but instead he turns to the man who is recovering from her Quickening. RICHIE looks up at SUMMERS and sees the fire burning in his eyes and the sword at his side. RICHIE gets up and looks at him.

SUMMERS
You killed my wife.

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

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

SUMMERS
Defend yourself, boy!

SUMMERS waves his sword.

SUMMERS
Or lose your head!

SUMMERS lunges at RICHIE. RICHIE deflects the blow.

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

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

SUMMERS
Whoever said life was fair?

SUMMERS flashes RICHIE an evil smile.

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

RICHIE gives SUMMERS a look.

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

SUMMERS
Honor?

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

SUMMERS
Today must be your lucky day after all.

SUMMERS puts his sword down.

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

SUMMERS runs. RICHIE runs in the other direction.

FADE BACK TO THE PRESENT:

PRESENT

15 INT: ROOM 666

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

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

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

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

JUMP TO:

TUESDAY SEPTEMBER 30th 2003

16 INT: DOJO - OFFICE (NOON)

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

the middle of the conversation.

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

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

RICHIE
I don't know, Mac. It's just...
(beat)
I don't know.
(beat)
It's like there's this... presence.
(beat)
I feel like someone is there. Watching me. But when I turn around, I'm alone.

DUNCAN
What can I say, Rich?

Momentary pause. DUNCAN sorta snickers.

DUNCAN
What do you want me to do about it?

RICHIE
I don't know.
(beat)
Tell me I'm crazy. Tell me I have nothing to worry about. Tell me I'm imagining things.

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

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

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

RICHIE
Gee, thanks, Mac.

DUNCAN
No problem. What are friends for.

DUNCAN smiles and exits the office. RICHIE follows.

CONTINUE TO:

17 MAIN ROOM

The elevator is coming down. DIANA is in it.

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

RICHIE
I don't think so.

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

DUNCAN
You off?

DIANA
Yep. See ya later.

DUNCAN
Bye.

DIANA heads for the door.

RICHIE
Diana, wait up.

DIANA stops. RICHIE looks at DUNCAN.

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

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

JUMP TO:

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

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

CONTINUE TO:

19 INT: PARKED CAR

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

CONTINUE TO:

20 EXT: DOJO

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

JUMP TO:

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

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

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

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

DIANA
Hi, stranger. What can I get you?

RENO
Information.

DIANA looks at him confused.

DIANA
What?

RENO
Name's Vince Black.
(beat)
I'm a bounty hunter.

DIANA
A bounty hunter. Really?
(beat)
Never met a bounty hunter before. I thought they only existed in the movies and on TV.

RENO laughs.

DIANA
So who are you looking for?

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

RENO
This guy.

DIANA takes the poster.

RENO
Have you seen him?

DIANA looks at the poster.

DIANA
Nope. Sorry.

DIANA reads over the poster.

RENO
Damn. I was hoping...

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

DIANA
LA Hacker?

RENO
Yeah.

DIANA
What makes you think he would have come here?

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

DIANA
Here? To this bar?

RENO
No. Seattle.

DIANA
Oh.

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

DIANA
And you think the reason he was coming here then, might still be here.

RENO
Yeah.

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

DIANA
Mind if I keep this, Mr. Black?

RENO
No.

RENO leans onto the bar and flashes her a smile.

RENO
And it's Vince. Please.

DIANA smiles back at him.

DIANA
Vince.

Momentary pause as they just stare at each other.

DIANA
I'll keep it here...

DIANA places it on the counter by the cash register.

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

RENO flashes her another smile.

RENO
Thanks. If he shows up...

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

RENO
...call me.

DIANA looks at the card.

SIXKILLER ENTERPRISES
Vince Black
Office: 555-7366 Cell: 555-4865

DIANA
Will do.

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

CONTINUE TO:

22 TIME FLIES MONTAGE

DIANA and RENO start talking about other things. RENO says something that makes her laugh.

They are laughing when DUNCAN enters and walks over.

CONTINUE TO:

23 TIME RESUMES (5:25PM)

DUNCAN walks behind the counter and stops beside DIANA.

DUNCAN
We need to talk.

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

DIANA
In a minute.

DUNCAN
Now.

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

RENO
I have to be going. Talk to you later, Diana.

DIANA
See ya, Vince.

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

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

DUNCAN
I'm sorry. But...

DIANA
This had better be good.

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

DUNCAN
Where'd you get this?

DIANA
From Vince.

DUNCAN
Who?

DIANA
The guy you just chased out of here.

DUNCAN
Was he a cop?

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

DIANA
No. Bounty hunter.

DUNCAN notices the business card and picks it up.

DIANA
Why? You know the guy?

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

DUNCAN
Where's Joe?

DIANA raises an eyebrow wondering what DUNCAN wants with JOE.

DIANA
In the office.

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

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

DUNCAN enters the office and closes the door.

DIANA
...talk.

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

PAN TO:

24 JOE'S OFFICE

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

DUNCAN
Is he one of us?

JOE
Why?

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

JOE
Sounds like it. I'll check.

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

DUNCAN
Could you check now?

JOE
I don't...

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

On the word "there", DUNCAN taps the computer. JOE sighs and boots up the database.

As he is typing the name "Jacques Summers" into the search box, DUNCAN circles the desk and takes up a position behind JOE. Summers' file appears on the screen as DUNCAN stops behind JOE.

Here are some of the entries that appear in his bio.

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

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

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

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

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

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

January 1998 - File Closed.

September 26, 2003 - Escapes prison. Whereabouts unknown.

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

DUNCAN
Richie. Summers is after Richie.

JOE
If he's here.

JOE points to the last entry.

JOE
The last entry says, "Whereabouts unknown".

DUNCAN points to the "November 1997" entry.

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

DUNCAN drops the business card.

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

JOE thinks of something.

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

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

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

DUNCAN
Not yet.

JOE gives him a look.

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

DUNCAN
I will. Just... Not. Yet.

JOE
Okay. Suit yourself.

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

JOE
MacLeod?

DUNCAN turns.

JOE
Be careful.

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

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

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

JUMP TO:

WEDNESDAY OCTOBER 1st 2003

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

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

RENO
I hope your boyfriend wasn't...

DIANA
Boyfriend?

RENO
That guy who...

DIANA
Oh, you mean Mac.

RENO nods.

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

RENO
Friends?

DIANA
Yeah. Friends.

RENO
That's not how it looked to me.

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

JOE approaches. RENO smiles at her.

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

DIANA smiles at him.

RENO
When is your shift over?

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

JOE
Who's your friend?

DIANA looks at JOE.

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

JOE and VINCE acknowledge each other.

JOE
You're the bounty hunter.

RENO
Yeah.

JOE
Must be an interesting job. I bet you see all kinds of weirdos.

RENO changes the subject.

RENO
Nice place you have here.

JOE
Thanks.

RENO smiles at DIANA.

RENO
The bartender isn't so bad, either.

DIANA smiles back at him.

RENO
So?

DIANA
So, what?

RENO
When is your shift over?

JOE
Now.

DIANA
What?

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

DIANA
Thanks, Joe.

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

CONTINUE TO:

26 EXT: JOE'S BAR

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

CONTINUE TO:

27 TIME FLIES MONTAGE

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

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

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

CUT TO:

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

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

CONTINUE TO:

29 INT: JOE'S BAR

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

DUNCAN
Joe, where's D?

JOE
Out.

A man enters the bar and heads over.

DUNCAN
Out? Where? With who?

JOE
She left with Vince. Why?

DUNCAN
Vince? Great. I...

The man reaches them and flashes his badge.

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

DIXON takes out the wanted poster for RENO RAINES.

DIXON
I'd heard he was in the area.

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

JOE
Never meet him.

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

DUNCAN
Me neither. Sorry.

DIXON
Damn.

DIXON puts the poster away.

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

JOE and DUNCAN nod a "no".

DUNCAN
Should it?

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

DIXON hands DUNCAN a business card.

DUNCAN
Sure.

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

DUNCAN
She's done it again. Why does she always seem to attract men who are trouble?

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

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

DUNCAN takes a breath and rattles off the following list.

DUNCAN
In '92 it was Detective Peter Caine. He was a real piece of work. Nice guy, but a workaholic. Especially after he was reunited with his lost father. Lasted about a month.
(beat)
Then, in '93, it was Joe Hackett. A pilot. He owned his own small airline. But he was in love with someone else, only he couldn't admit it. Lasted a few weeks.
(beat)
In '94, she hooked up with an archaeologist named Daniel Jackson. He believed that the pyramids of Egypt were built by aliens, and that they were some sort of landing platform for spaceships. He was crazy. But she liked him. He was more in love with his work and proving his theories, than he was with her. Lasted almost a month.
(beat)
Which brings us to 1995. First there was Lt. Harmon Rabb, a JAG lawyer who was more obsessed at finding his MIA father. He also happened to be in love with his partner only didn't know it. D tried telling him that he was in love with her, but he wouldn't admit it. The relationship lasted all of two months. Then, a few months later, she hooked up with Alex Freyer. Nice guy, he...

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

DUNCAN
What? What's that look for?

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

DUNCAN
That's just the tip of the iceberg. Not sure if she just has bad luck, or if she purposely chooses men that she knows won't stay. The only solid relationship she's had was with... Clark's father. And even that didn't last.
(beat)
I just don't want to see her get hurt again.

JOE
Well do something about it.

Momentary pause. DUNCAN gives JOE a look.

DUNCAN
What?

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

DUNCAN
In love? Me? With D?

JOE
All the signs are there. ... I've watched you two over the last...

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

JOE
Care?

JOE gives DUNCAN a look.

JOE
It's a little more than care and you know it. After all the centuries you've been around for, I'd think you'd know the signs of a man in love, MacLeod. Trust me, Mac. You are in love with her. My god, you remember who she was dating in 1992. I bet she doesn't.

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

CONTINUE TO:

30 EXT: JOE'S BAR

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

CONTINUE TO:

31 EXT: T-BIRD

DUNCAN gets into the car and drives off.

CONTINUE TO:

32 TIME FLIES (EXT: MONTAGE OF CITY)

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

CUT TO:

33 EXT: PARK (5:55PM)

RENO and DIANA are standing on the shore, watching the sunset. RENO is standing behind DIANA, leaning against a tree. His arms are draped over her shoulders. She is leaning back, against his chest. Her hands are holding his arms.

Once the sun has set, DIANA turns in his arms. She looks into his eyes, and he looks into hers. He brings one hand up to her face and strokes it. He rests his hand under her chin and brings her lips to his. He kisses her.

She wraps her arms tightly around him, pulling him to her. She presses herself up against him. He breaks the kiss and kisses her neck. She rolls her head back. He kisses her exposed throat. RENO and DIANA turn. Now the tree is behind DIANA. His hands roam down her sides. He runs his right hand under her skirt and slides it under her panties. She moans as his hand touches her. She kisses him harder, telling him she wants more. He inserts his fingers into her and begins to work her up. While his right hand is working her up. His left hand is undoing his pants. His right hand is working her real good. Once he has freed himself from the restraints of his jeans, he withdraws his fingers. He runs his arms down her legs and picks her up. He wraps her legs around his waist. She holds on tight. He then kisses her passionately and thrusts into her.

They make love.

CUT TO:

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

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

CONTINUE TO:

35 INT: T-BIRD

DUNCAN
The park.

CONTINUE TO:

36 EXT: T-BIRD

DUNCAN turns the car around and heads for the park.

CUT TO:

37 EXT: PARK (7:00PM)

DUNCAN pulls into the park. He sees them sitting under a tree near the water. RENO is leaning against the tree, and DIANA is sitting in front of him. RENO's arms are around her. She is leaning back against him. He starts to kiss her neck. She turns and kisses him. DUNCAN sees them kissing from his car. He sees

RENO's hand disappear under her skirt. He sees DIANA repositioning herself. He knows that RENO has his fingers inside of her. And he also realizes that Joe was right. He does love her. DUNCAN is debating what to do. RENO and DIANA are now lying on the grass. RENO is on top of her, his hand is still under her skirt. DIANA has her legs wrapped around him. DUNCAN opens the door and gets out. He is about to head over, when his sixth sense is activated. He looks all around for the source. He can't find it. After a few moments it is gone. DUNCAN returns his attention to RENO and DIANA. But something is wrong. RENO is on the ground, and DIANA is gone.

DUNCAN
Damn!!!

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

DUNCAN
Where is she, Reno? Where's Diana?

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

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

RENO
Dixon's here?

DUNCAN nods approvingly.

RENO
Great!
(beat)
Look, whatever he told you, it's a lie. I'm innocent. I was set up. I...

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

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

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

RENO
Hello?

BOBBY (VO)
What took you so long?

RENO
Kinda tied up.

BOBBY (VO)
Oh.

RENO
What is it?

BOBBY (VO)
Are you okay? You sound... I don't know... Out of it?

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

BOBBY (VO)
Found out where Summers is staying.

RENO
Really? Where?

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

RENO
Thanks, Bobby. Bye.

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

DUNCAN
Who's Bobby?

RENO
My partner, not that it's any of your business.

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

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

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

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

DUNCAN
I just know. That's all.

RENO
You know? How? Is there something going on here I don't know about?

DUNCAN
No.

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

RENO
Um... Do you mind...

DUNCAN
Sorry.

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

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

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

RENO
Then there must be some truth to it.

DUNCAN
I care about her, yes. We've been friends for over a decade.

RENO
Just friends?

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

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

DUNCAN
Yeah. Something like that.

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

DUNCAN
This isn't getting us anywhere. Did Bobby say where Summers was?

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

DUNCAN looks at him questioningly, not quite believing him.

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

RENO
Sure.

DUNCAN walks off. RENO mutters following line to himself.

RENO
Not.

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

CUT TO:

38 EXT: THE HILTON (8:00PM)

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

CONTINUE TO:

39 INT: THE LOBBY

RENO enters and heads for the elevators.

CONTINUE TO:

40 LOBBY - ELEVATORS

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

CONTINUE TO:

41 ELEVATOR (INSIDE)

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

CONTINUE TO:

42 6TH FLOOR

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

CONTINUE TO:

43 HALLWAY / ROOM 666

RENO reaches room 666 and knocks on the door. No answer. He

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

CONTINUE TO:

44 ROOM 666

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

GIRL (VO)
Front desk.

RENO pretends to be Summers.

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

GIRL (VO)
One moment.

Pause as GIRL checks.

GIRL (VO)
Yes. A Mr. Sanchez called. He says to call him ASAP.

RENO
Did he leave a number?

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

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

GIRL (VO)
6:30

RENO
Thanks.

RENO hangs up the phone.

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

RENO returns to searching the room.

JUMP TO:

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

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

DIANA
What ha...

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

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

DIANA hears Ares' voice in her head.

ARES (VO)
You seem to be a magnet for trouble, D. Lucky you have me.

DIANA thinks to herself.

DIANA (THOUGHT)
Ares. Wish I could just summon you like I could then. But calling you would do no good. You are no longer a god. You wouldn't hear me.
(close eyes)
Ares. If there is the slightest chance that you might still somehow hear me, I really could use an assist. Just like it used to be. Ares.

DIANA tries to look around. She pulls her arms, trying to break the chain.

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

DIANA stifles a laugh as she notices her pun.

DIANA
My head. Too bad it...

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

DIANA
Great.

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

SUMMERS
You're awake.
(beat)
Good.

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

SUMMERS
I have a few questions for you.

DIANA
I don't even know you. What could you...?

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

SUMMERS
You can make this quick and painless...
(beat)
...or you can drag it out. Your choice.

DIANA looks at him. He releases her hair.

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

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

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

He slaps her again.

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

DIANA
I'm not lie...

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

DIANA looks at him with raised eyebrows.

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

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

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

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

so soon.

DIANA
What?

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

DIANA
I...

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

DIANA
Okay. So I know him. But we're only friends. I'm not his woman. I never was.

SUMMERS looks at her unbelievingly.

SUMMERS
I don't believe you. A hot number like yourself. A man would have to be crazy not to want to ride...

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

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

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

SUMMERS
Vince Black?

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

SUMMERS
Black is here?!

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

SUMMERS
Damn! I wonder what he wants.

DIANA
You.

SUMMERS gives her a look.

DIANA
I think.

SUMMERS stares at her, really stares at her.

SUMMERS
So, about Ryan...
(beat)
Where can I find him?

DIANA
You don't need me to find him.

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

DIANA looks at him with fire in her eyes.

DIANA
Go to hell.

SUMMERS
As you wish.

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

SUMMERS
If it's games you want to play, it's games we will play.
(beat)
I can have a lot of fun with you.

DIANA
I...

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

SUMMERS
Uh-uh. You had your chance. Now you will wait until I say you can speak, or...

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

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

Out of habit DIANA thinks the following to herself.

DIANA (THOUGHT)
Ares. I really need you now.

SUMMERS takes the syringe and sticks it in her arm. He injects the complete amount into her. She doesn't flinch. He picks up his sword and runs it down her throat to her waist - snapping the buttons on her blouse on the way down. He then opens the blouse up with the sword. Next, he slides the sword up her body, bringing the blade under her bra. He pulls the sword up, snapping the bra. He continues sliding the sword up her body. The cold metal against her body, makes her gasp. He cuts the straps of the bra with the blade of the sword and removes the pieces of fabric from her body. He stares at her naked, revealed, breasts, and smiles. The drug is starting to take effect. He can feel her body surrendering. He straddles her and runs his hands up along her sides. He grabs the blouse as he is going up and brings it right up to her head. He doesn't remove the blouse fabric. He stares down at her completely naked upper torso. He starts to caress her upper body. He cups and fondles her breasts. He feels her body moving under him. Something is making her fight the drug. He feels her body tense, and he squeezes her breasts, hard, causing her to gasp. He runs his hands alongside of her body and decides he wants more, now. He looks at her, the drug seems to be taking effect. He doesn't think her body will reject him. In fact, he hopes it will accept him willingly. He brings his right hand up and presses the button on the wall. The bed rises. He drapes his legs over the sides of the bed, so that his feet are planted

firmly on the ground. He is now in a standing position. With one hand, he undoes the button holding her skirt, and with the other, he brings the sword down. Since the skirt is a warp around, once the button is undone, the fabric is easily removed. He picks it up and throws it over his shoulder. He uses the sword to rip her panties. He then discards them too. He looks at her naked body in front, and under him. He smiles a wicked smile and brings one hand to rest between her thighs. He touches her. She is wet and moist.

SUMMERS
Oh yeah. I'm gonna enjoy riding you, lady. It's been so long.

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

SUMMERS
Oh yeah, girl. You are wet already. I guess ole Vincey boy didn't finish what he started. You are so ready, I won't have to do much, will I?
(beat)
I'm gonna make you wetter, honey. Would you like that?

DIANA moans. SUMMERS smiles.

SUMMERS
I'll take that as a yes.

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

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

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

SUMMERS
Ready or not, here I come.

He plunges into her, hard. She gasps. She arches her back. His hands, now free, caress her body. He grabs her breasts and squeezes then as he pushes his way, deeper and deeper inside of her.

She is completely under the drug's influence. The only sounds that come from her lips, are sighs, or moans, or gasps. No words. In her mind, she is making love with Hercules. Then the man changes to Vince. Then he changes to Duncan. Then back to Hercules, and so on. The image keeps changing. At one point the man changes to Ares.

SUMMERS rides her. He rides her hard and fast. He causes her to cum for him numerous times. SUMMERS is enjoying himself. He doesn't want this to end. He wants to do her all night. But he can sense the moment is coming. The moment he will explode. After a few more moments, the moment has arrived. DIANA gasps as he thrusts in so hard that he explodes within her. She feels him flowing between her legs, his juices mixing with hers. He really doesn't want this to end and takes her over and over again. After every climactic encounter, he caresses her as he rebuilds his strength. Then he starts over. Less and less foreplay every time. He spends hours and hours with her. Getting his fill of her. After several hours and several very satisfying conquests, he exits her. As he exits her for that last time, she passes out. He does up his pants and looks at her.

SUMMERS
Pleasant dreams, baby.

Momentary pause. SUMMERS looks her over one more time.

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

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

JUMP TO:

THURSDAY OCTOBER 2nd 2003

46 INT: LIVING ROOM (2:00PM)

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

SUMMERS
Sanchez. What can I do for you today?

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

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

SUMMERS
It's more like *who* I've gotten into.

ARES raises an eyebrow. SUMMERS explains.

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

ARES
Take?

SUMMERS
(wicked smile)
You've got to see this chick, man. I mean she's got these big...

ARES doesn't really care.

ARES
Summers, I thought you'd...

SUMMERS isn't listening.

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

ARES
Summers, I...

SUMMERS
She is great, man. One look at her and all you want to do is devour her.

SUMMERS gets this look of pure bliss on his face remembering how it felt to be inside her.

SUMMERS
Oh, I'm getting hot just thinking of her. She doesn't take long to get ready, either. If you know what I mean. I can't wait to...

ARES has had it.

ARES
STOP!!!!
(beat)
Are you going to spend forever banging his woman, or are you going to do like you said, and take his head!!!

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

Momentary pause. SUMMERS smiles.

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

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

ARES
Do I have to come out there?
(beat)
Either you do it, or I'll do it. But so help me, if I do it, I'll be coming for yours too.

SUMMERS gives ARES a look.

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

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

SUMMERS
Okay. Okay. First thing tomorrow I'll...

ARES
Tonight. It has to be tonight.

SUMMERS is about to ask why but decides against it.

SUMMERS
Right. Tonight. That's what I meant.

ARES
Good.

ARES disconnects.

SUMMERS
That guy is strange. Always in a hurry.
(beat)
I don't see what the big rush is. I mean it's not like time is running out.
(beat)
I wonder how long it's been since he's been laid. That's what he needs. A good bang, with a good woman.

SUMMERS heads to the kitchen.

CONTINUE TO:

47 KITCHEN

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

SUMMERS
Perfect.
(beat)
Only one thing wrong with it. Ryan is straddling the wrong lady.

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

SUMMERS
I wonder, does she heat up for you the way she did for me?
(beat)
Can you make her cum like I did?
(beat)
Oh what a ride she is. I bet she'd make Sanchez loosen up.

SUMMERS turns the photo over and writes a note.

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

SUMMERS picks up a manila envelope and writes "Richie Ryan. c/o Joe's" on the front. Then he slips the photos into the envelope.

He picks up the regular phone and dials a number. The phone rings 5 times, then a man answers.

MAN (VO)
Hello.

SUMMERS
Where were you?

MAN (VO)
Sorry boss, I...

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

MAN (VO)
The mailbox?

SUMMERS smiles a wicked smile.

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

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

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

CONTINUE TO:

48 HALLWAY

SUMMERS walks down the hallway to the front door.

CONTINUE TO:

49 FRONT DOOR

SUMMERS opens the door.

CONTINUE TO:

50 EXT: FRONT PORCH

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

CONTINUE TO:

51 INT: FRONT DOOR

SUMMERS closes the door.

CONTINUE TO:

52 HALLWAY

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

SUMMERS
Now on to the more important business.
(wicked smile)
She is waiting for me. And I'm gonna take full advantage of every moment till Ryan arrives.

SUMMERS gets a very aroused look on his face.

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

He heads to the bedroom.

CONTINUE TO:

53 HALLWAY - OUTSIDE BEDROOM

There’s a table in the hall outside the door. He opens the drawer in the table. The drawer contains a group of labelled

vials. Each vial contains a different clear liquid drug.

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

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

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

He heads to the kitchen.

CONTINUE TO:

54 KITCHEN

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

SUMMERS
Now, how strong do I want this to be?
(beat)
How much can she take?
(laugh)
Who cares? What I really want to know, is... How much do I want her to give me?
(laugh)
Yeah. That's right.
(beat x2)
Should I be greedy?
(beat)
Of course I should. I want it all. I want her to give me everything. I want to rock her. I want to rock her so long and so hard.
(lick lips)
Oh yeah.

He looks at the vials.

SUMMERS
So...

Momentary pause. Picks up first vial. Reads label.

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

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

SUMMERS
Three times as much, definitely, triple it.

He picks up the third vial and reads label.

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

He picks up the fourth vial and reads label.

SUMMERS
I guess I'll double this one.

He picks up the last vial and reads labels.

SUMMERS
And the same amount of this one.

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

SUMMERS
Oh yeah. This mix will have the bed rocking. She'll be screaming for more. She'll be begging for it.
(beat)
She won't want me to stop til she has reached her limit. Even then, she'll be begging me for more.
(beat)
Oh babe, are we gonna have fun. I'm gonna do her like she's never been done. I'm gonna do her so hard.
(beat)
Oh, I can't wait. She is gonna have the time of her life. She'll be cumin
(MORE)

SUMMERS (CONT)
so much I could make soup. Yeah, I could save it all and drink it up later. Or...
(evil smile)
I could give it to Mr. "Do it now" Sanchez. Let him have a taste of my prize. Yeah. Oh yeah.

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

CUT TO:

55 BEDROOM

DIANA is asleep. She appears to be in the middle of a very active dream/fantasy.

CONTINUE TO SPLIT SCREEN:

56 SPLIT SCREEN LAYOUT

The screen splits into three sections.
The top third of the screen is split between two images.
Screen 1: Top - left half – Diana sleeping.
Screen 2: Top - right half – Ares sleeping.
The remaining 2 thirds of the screen is one image.
Screen 3: Ancient Greece clearing by lake dreamscape. Both Diana and Ares are having the same dream.

CONTINUE TO DREAMSCAPE:

57 ANCIENT GREECE – CLEARING BY LAKE (Screen 3)

DIANA is sparring with an invisible foe. She senses something materialize behind her and spins. It’s ARES. She lowers her sword.

DIANA
What are you doing here?

ARES
Watching you.

DIANA
Did you like what you saw?

ARES
Very much. You up for a little one-on-one.

ARES draws his sword. DIANA draws hers.

DIANA
With you? Always.

ARES
(smile)
Show me what you got.

DIANA and ARES fight. It gets intense. After a few moments they are near a tree. ARES zaps her up against the tree. Pinning her against it. Her back is to the tree, he is standing in front of her.

DIANA
That’s cheating.

ARES is staring at her hungrily. He drops his sword. He brings his hand to the side of her face.

ARES
I want you.

DIANA
Then take me.

ARES kisses her. She drops her sword and kisses him back. She wraps her arms around his neck and pulls him close to her. He makes a bed appear and zaps them over to the bed. When they appear on the bed, they are naked. He breaks the kiss and looks at her.

ARES
I want you so much. I...

DIANA
Ares, stop talking and just take me.

ARES
Are you sure?

DIANA
Yes.

ARES
Oh how I’ve longed to hear you say that.

DIANA
I want you, Ares. I want you to take me. Make love to me like only a god can. I am yours. Now and forever.

He kisses her. She kisses back. They make love for hours.

FADE OUT OF DREAM:

58 RETURN TO SINGLE SCREEN

The top right image expands to take over the entire screen.

CONTINUE TO:

59 INT: ARES’s PLACE

ARES wakes up.

ARES
Diana, again. This has to mean something. Why all these dreams now? And so intense. It has to mean something. Once I have dealt with MacLeod, I will have to seek her out.

JUMP TO:

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

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

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

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

RICHIE
What's wrong?

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

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

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

RICHIE
She's what, Mac?

DUNCAN doesn't answer. RENO does.

RENO
She was taken last night.

RICHIE is very concerned.

RICHIE
Taken? Where? By who?

RENO
We don't know yet.

RICHIE looks to DUNCAN.

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

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

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

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

RICHIE
You were with Diana?

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

RENO
Yes.

RICHIE gives RENO a look.

RICHIE
Who are you?

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

RICHIE
Richie. Richie Ryan.

As RICHIE says his name, RENO raises an eyebrow.

RENO
Why's that name sound familiar?

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

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

JOE
This just arrived for you.

RICHIE looks at JOE.

RICHIE
Thanks.

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

RICHIE
Who would send something to me here?

DUNCAN gives RICHIE a look.

DUNCAN
One way to find out.

RICHIE
Right.

RICHIE opens the envelope. The photos slide out. Face up. The

top photo is the one with DIANA's head circled.

RICHIE
Oh man.

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

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

RENO
(raise eyebrow)
Someone's been following you?

DUNCAN and RICHIE ignore RENO's comment.

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

RICHIE cuts DUNCAN off, and points at the pictures.

RICHIE
These were taken outside the Dojo, Mac.

RICHIE starts to look upset. He glares at DUNCAN.

RICHIE
I knew I was being followed. I knew it.
(beat)
Now he has Diana.

DUNCAN
Rich...

RENO picks up the other photo. RICHIE sees the note on the back and snatches the photo.

DUNCAN and RENO stare at RICHIE. RICHIE reads the note to himself.

NOTE

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

RICHIE looks at DUNCAN.

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

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

DUNCAN
Richie!!! Richie!!!

RICHIE exits. DUNCAN sits back down.

RENO
Should we follow him?

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

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

RENO
Hello?

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

RENO
Hang on.

RENO looks to DUNCAN.

RENO
Pen?

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

RENO
Okay, Bobby. Shoot.

BOBBY (VO)
1313 Mount Olympus Court.

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

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

RENO hangs up the phone and turns to DUNCAN.

RENO
You know where it is?

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

RENO
That's where Summers is.

DUNCAN
I'm coming with you.

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

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

RENO
Thanks.

DUNCAN
No problem.

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

DUNCAN
See you there, Reno.

DUNCAN heads out of the bar.

CUT TO:

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

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

DIANA
Please... I...

SUMMERS
This won't hurt. Honest.

He picks up the syringe from the nightstand and sticks it into the lid of the vial - filling it up. He then places the bottle

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

SUMMERS
We had so much fun last night.

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

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

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

SUMMERS
You make me so hot. I want you so bad.
(beat)
Can you give me some more? Can you make me feel as good as you made me feel last night?

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

SUMMERS
Oh yes. You will give yourself to me.
(beat)
You want me already.

SUMMERS smiles as he pictures all the fun he is about to have.

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

He squeezes her breast hard, causing her to get a little wetter down below. She gasps. He smiles. He continues talking to her as he feels her up. One hand working inside her, the other

working outside. Her breathing is starting to get heavy. She gasps and moans a lot. Her responses are said breathlessly.

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

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

SUMMERS
So, you know what he is?

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

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

SUMMERS
Almost ready. A few more minutes.

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

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

DIANA
I...

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

SUMMERS
1/2 now. 1/2 later.

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

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

DIANA
Yes.

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

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

DIANA
Yes.

SUMMERS
You want me in you.

DIANA
Yes.

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

DIANA
Yes.

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

SUMMERS
Oh yes. Cum girl. Cum.

She cums. She cums fast. Her juices freely flowing out because nothing is in the way.

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

DIANA
Yes. Yes.

SUMMERS
Say it. Say "take me".

DIANA
Take me.

SUMMERS
Say "I want you!"

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

SUMMERS
(smile)
You want me flowing inside of you.

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

She cums again, releasing more juices.

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

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

Still holding her walls open, he thrusts himself inside of her, hard. He is so hard and thick right now, that it is a tight fight. She arches her back and moans as he thrusts into her. He pushes hard, forcing his whole self inside. She moans again. He rides her, like a cowboy on a bucking bronco. He forcefully pushes himself deeper and deeper inside her. Causing her to cum over and over. Her juices feel so good flowing over him. He is in heaven. He pumps her up, he pumps her fast, real fast. She gasps as he pumps her, and moans when he pushes into her. He rams himself in and out, so hard, and so many times. She gasps. He is enjoying himself. He is enjoying the ride. He pumps her real hard, and real fast. He starts getting rough. She is in pure ecstasy. She cums over and over. He is ramming himself into her, over and over, faster and faster. He starts to moan with each ram thrust into her. He can sense he is about to erupt. He starts pumping her real fast. She is gasping as he rocks her so hard. As he is about to peak, he grabs a breast in each hand and squeezes them. She moans. He rams himself in one last time and pushes so hard that she arches her back. As he is pushing himself into her, he brings his mouth to one breast and suckles hard. He erupts inside her, as he tastes

the liquid from her breast flowing into his mouth, He releases the breast, and looks at her. He can still feel her walls throbbing against him, gripping him tightly. He does not withdraw from her. Not yet. He feels so good inside of her. He waits for a few moments.

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

He withdraws from her.

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

DIANA
Yes.

SUMMERS
Good. Now, while we wait...

He plays with her breasts.

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

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

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

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

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

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

SUMMERS
Oh that feels so good.

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

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

Momentary pause. He smiles at himself.

SUMMERS
Then again...

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

SUMMERS
Maybe I will keep you. You taste soooo good.

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

SUMMERS
Finger licken good. Mmm.

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

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

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

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

SUMMERS
Ready or not, here I come.

On the word come, he thrusts into her.

SUMMERS
Oh. This is gonna be so good.

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

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

She cums on him.

SUMMERS
Oh yes.

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

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

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

SUMMERS
Oh. Oh. I...

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

SUMMERS
Dammit. Not now. I...

SUMMERS withdraws from her.

DIANA
Why... why are you...

SUMMERS gets off of her.

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

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

SUMMERS
I just have a little problem to get rid of.

DIANA
Hurry. I...

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

He watches as she closes her eyes and starts to respond to an imaginary lover. He licks his lips, pauses for a few moments, then turns and opens the door. She is completely under the drug now. She starts hallucinating.

SUMMERS exits the room and she quietly starts to mutter to herself.

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

CONTINUE TO:

62 HALLWAY (6:00PM)

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

SUMMERS
Perfect timing, Ryan.
(beat)
Now I'll have to start...

The front door opens. It's ARES.

SUMMERS
You.

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

CONTINUE TO:

63 LIVING ROOM

SUMMERS goes to the liquor cabinet.

SUMMERS
What are you doing here?

SUMMERS pours himself a drink.

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

SUMMERS downs his drink.

SUMMERS
I did.

ARES
Ryan is dead then?

SUMMERS
He will be.

ARES
Will be?

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

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

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

SUMMERS
You can't.

ARES gives him an icy stare.

ARES
Can't?

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

ARES
Asleep? So wake her!

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

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

ARES
Are you really that stupid?

SUMMERS
What do you mean?

ARES brings his sword to SUMMERS neck.

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

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

ARES looks at him.

ARES
Give me one good reason.

SUMMERS tries to think of a reason.

SUMMERS
Ah... Ah...

Momentary pause. SUMMERS thinks of a reason.

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

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

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

ARES gives him that death look again.

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

ARES
A god?

SUMMERS
Oh yeah. She...

ARES is about to interrupt when they sense someone.

SUMMERS
That would be Ryan.

ARES lets him go and turns to leave.

ARES
Lucky you. I'll be back later.

ARES smiles a wicked smile.

ARES
To enjoy my present. And, if she is all you claim she is, and if you're lucky, maybe I'll share her with you. We could have a little competition. See who the better man is.
(beat)
See who can hold out the longest. See who can bring her to the highest high.
(beat)
It's been so long since I've felt like a god.

ARES laughs and leaves.

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

SUMMERS smiles an evil smile.

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

He picks up his sword and heads out back.

CONTINUE TO:

64 EXT: BACKYARD

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

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

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

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

SUMMERS
MacLeod? What...

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

DUNCAN
Where's Diana?

SUMMERS
Who?

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

DUNCAN
The woman, Summers, where is she?

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

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

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

SUMMERS doesn't believe him.

SUMMERS
Friend? Have you looked at her?
(beat)
She is so hot. How can you not want to take her, hunh?
(wicked smile)
She gives one helluva good ride.
(beat)
I should know. I took her for a few spins myself. She made me so...

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

PAN TO:

65 FRONT YARD / DRIVEWAY

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

CONTINUE TO:

66 FRONT PORCH

RENO reaches the porch.

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

RENO draws his gun and kicks in the front door.

CONTINUE TO:

67 FRONT HALL

The door flies open. RENO enters.

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

CONTINUE TO:

68 HALLWAY - OUTSIDE BEDROOM

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

CONTINUE TO:

69 BEDROOM

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

RENO
Diana?

DIANA
Vince?

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

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

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

RENO
Ow.

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

RENO
Damn.

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

RENO
What was in this thing?

DIANA looks at him, and almost purrs her line.

DIANA
Don't know. But I feel soooo good.

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

RENO
Great. No label.

RENO looks at DIANA.

RENO
Are you alright?

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

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

RENO
Diana.
(beat)
Diana.

RENO grabs her hands and holds them.

RENO
Stop.

DIANA
Oh, Vince. That's not what you said last night.
(beat)
We had so much fun. Let's do it again.

RENO
Last night?

DIANA
I want you. I need you.
(beat)
I need to feel you in me. I want to feel you flowing inside me.
(beat)
Take me Vince. Take me.

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

DIANA
Where are you going?

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

DIANA
Yes. Come to me, Vince. Take me.

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

DIANA
Oh Vince. Take me. Take me. Now.

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

DIANA
Vince. I want you. Hurry.
(beat)
I want... I need you in me.
(beat)
I want us to come together. I...

RENO removes his pants and gets back on her. He kisses her, hard, and thrusts himself into her. She moans as he enters her and pulls his body close to her. They make love for almost an

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

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

DIANA
Don't stop Vince.

RENO looks at DIANA.

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

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

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

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

RENO
I don't remember getting...

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

RENO
Oh god. What was in that thing?

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

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

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

DIANA
Vince. Oh Vince. Yes. Yes.

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

DIANA	RENO
Faster. Faster. Push it.	How much of that is in her?
Harder. Harder. Deeper,	I'll be right back, Diana.
Vince. Push it deeper.	Hold that... Ah forget it.
Oh yes. Yes, babe. Yes.	She's gone. She doesn't...

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

RENO
Must be one helluva fantasy you've slipped into.

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

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

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

DIANA
What the...

She sees RENO standing beside her.

DIANA
Vince? I...

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

RENO
Here.

DIANA
Thanks.

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

DIANA
Whoa.

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

RENO
Easy.

DIANA
Thanks.

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

DIANA
Where am I? Why was I...

RENO
Where's Summers?

DIANA
Who?

RENO
The guy who grabbed you.

DIANA
Oh, him. I...

Momentary pause. DIANA thinks.

DIANA
I... I don't know.

RENO
Is he still here?

Momentary pause.

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

RENO offers her his hand.

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

She takes his hand, and they exit the room.

CUT TO:

70 EXT: FRONT YARD (8:30PM)

The sky is getting darker.

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

RENO
What the hell is that?

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

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

DIANA
Vince, I...

Momentary pause. He prompts her to continue.

RENO
What?

DIANA
Be careful, okay?

He flashes her a smile.

RENO
Always.

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

DIANA
I wonder who was fighting.

DIANA watches RENO run off.

DIANA
I think I remember Summers saying something about wanting Richie.
(beat)
Could that fight have been between Summers and Richie? If so, I really hope Richie won.

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

DIANA
Are you okay?

DUNCAN
Fine. And you?

DIANA
Besides a case of amnesia? Fine.

DUNCAN looks as her with a raised eyebrow.

DUNCAN
You don't remember anything that hap...

DIANA
Nothing.
(beat)
I remember waking up tied to a bed, and Summers asking questions about Richie, but everything after that is a blank.
(beat)
Everything until waking up to find Vince standing over me, and...

DUNCAN
Speaking of... Where is Reno?

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

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

DUNCAN
Not the city. Vince. Where's Vince?

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

DIANA
Vince?

DUNCAN
Yeah.

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

DUNCAN
Oh.

DIANA
What does Reno have to do with Vince?

DUNCAN
Nothing. Never mind.

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

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

Momentary pause. DUNCAN wonders if he should tell her.

DIANA
Mac?

DUNCAN reluctantly agrees to tell her.

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

DIANA looks at DUNCAN questioningly.

DIANA
Yeah, so.

DUNCAN
He showed me and Joe a wanted poster.

DIANA
A wanted poster?

DUNCAN
This Reno guy is wanted for murder.

DIANA still does not see what the connection is.

DIANA
What does this have to do with Vin...

DUNCAN
Vince Black is Reno Raines, D.

DIANA
What? You mean Vince is a killer?

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

DIANA
My god. I...

DIANA notices the way that DUNCAN is looking at her.

DIANA
What? What is it?
(beat)
Why are you looking at me like that?

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

DIANA
Oh. And what might that be.

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

DUNCAN
I love you, D.
(beat)
I never thought I'd say that again. Not after...

DIANA flashes him a smile.

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

DUNCAN kisses her. She wraps her arms around his neck and returns the kiss. He wraps his arms around her. He is still holding the Katana.

They break the kiss after a few moments.

DIANA
Look, you, um... You better get going before he gets back.
(beat)
He'll, um, be full of questions and, um, you standing there with a, um, bloody sword in your hand, will only make matters worse.

DUNCAN
Yeah. Right.

DIANA
We'll talk at home.

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

DIANA
Home.

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

DIANA
Well?

RENO
Unbelievable!!

DIANA
What?

RENO
Somebody cut off his head?!

DIANA
Who's head?

RENO
Summers. Strange, hunh?

DIANA
Yeah.

DIANA looks kinda sad.

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

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

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

DIANA
Oh.

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

RENO
What is it? What's wrong?

DIANA
Nothing. I... I guess you'll be leaving soon.

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

RENO
Come with me.

DIANA is stunned. She wasn't expecting that.

DIANA
What?

RENO
You heard me. Come with me.

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

RENO
Why? What's stopping you?

DIANA is silent.

RENO
Diana?

Momentary pause.

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

RENO
Clark?

DIANA
My son.

RENO
(raise eyebrow)
You have a son?

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

RENO
Is, um, Duncan his father?

DIANA
No. At least, not biologically. Clark's father died before he was born. But Duncan has always been there, as a father figure for him.

Momentary pause as RENO tries to sort out his feelings.

RENO
You love him, don't you?

DIANA
Who?

RENO
Duncan.

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

RENO
Now that's changed, right?

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

RENO takes DIANA's hand in his.

RENO
It's okay, Diana.

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

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

RENO
Come on. I'll take you home.

They head to the Harley.

CONTINUE TO:

71 DRIVEWAY

They get on the bike and ride off.

CUT TO:

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

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

CONTINUE TO:

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

RENO's bike pulls up in front of the Dojo. DIANA gets off the bike. RENO kisses her goodbye and rides off.

DIANA watches him go, then turns and enters the Dojo.

CONTINUE TO:

74 MAIN ROOM

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

DIANA
Where's Clark?

DUNCAN hands her a glass.

DUNCAN
He's spending the night at Joe's.

DIANA laughs as she takes the glass.

DIANA
You think he can handle him?

DUNCAN
He'll try.

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

CUT TO:

75 MAIN ROOM (10:30PM)

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

DIANA
What is it?

DUNCAN
Someone's coming.

DIANA
Who?

DUNCAN
I don't know. Go in the bedroom.

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

DIANA
But, Duncan, I...

DUNCAN
Just do it, D. Now!!!

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

ARES
So, MacLeod, we finally meet.

DUNCAN
Should I know you?

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

PAN TO:

76 BEDROOM

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

CONTINUE TO:

77 MAIN ROOM

ARES is surprised to see DIANA.

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

DIANA
Ares.

DUNCAN is surprised. If this is Ares why was the "sensation"

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

DUNCAN
Ares?

ARES is still looking at DIANA.

ARES
I told you we'd meet again, Diana.

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

ARES
Are you challenging me, MacLeod? You'll lose, you know. They all do.
(beat)
Tell him, Diana. Tell him how good I am. Tell him, he'll lose.
(beat)
Then again, if I kill you, all you have will be mine. Including Diana.
(beat)
I won't be as easy to kill as my sister.

DIANA addresses ARES.

DIANA
Haven't changed much have you.

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

ARES
You're all I've thought about for over 3000 years.
(beat)
I told you then that I loved you, and that one day we would be together.
(beat)
No woman has ever been able to replace you.

DIANA gives ARES an "oh, please" look.

DIANA
You might have had a few millennia to build a fantasy, Ares, but...
(beat)
I only left six years ago and...

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

ARES
The boy in this picture...

Momentary pause. ARES points to the picture.

ARES
He's your son.

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

DIANA
Yes. But...

ARES continues to circle the room.

ARES
That would make him my nephew.

DIANA
What makes you...

ARES
Well, he...

ARES points to DUNCAN.

ARES
...sure isn't the boy's father. And the kid looks about 5 or 6. So, my little brother has to be his father. The son of Hercules.
(beat)
How is the little guy? Does he know who his father is? Or should I say was? Does he know he is the grandson of Zeus?

DIANA doesn’t answer.

ARES
Where is he anyway? I can't wait to meet him. I bet he's just like Herc.
(beat)
What's his name?

DIANA
Clark.

ARES is now behind DIANA. ARES says line while leaning over her shoulder, whispering in her ear. His closeness is starting to bring back those old sensations.

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

DIANA is about to say something when ARES notices the bruise on her cheek. He turns her face toward him to get a better look.

ARES
Where did you get this?

DIANA doesn't answer. ARES looks from DUNCAN to DIANA.

ARES
Did he do that?

DIANA
No. Just some jerk who... who thought I was someone else.

ARES gets a sudden burst of enlightenment.

ARES
Summers?

DIANA and DUNCAN are surprised.

DIANA
You know him? Why am I not surprised! You probably had the whole thing set up!

ARES
No. Believe me. When I get my hands on that idiot, I'll kill him.

DUNCAN
I already did that.

ARES looks to DUNCAN.

ARES
I guess I should thank you.

DUNCAN
No need to thank me, Ares. Diana means a lot to me.

ARES looks into DIANA's eyes.

ARES
Believe me, D. I didn't know.

DIANA gives ARES a "didn't know?" look. DUNCAN notices ARES called her "D". ARES runs his hand alongside her face, caressing it. He starts to think about all the things Summers said he did to her, and all the things he probably didn't say he did to her.

ARES
If I'd've known he was talking about you, I would have... You've got to believe me, D. I'd never let anyone hurt you.

ARES gives her a loving look.

ARES
There was a time I could have made this go away with a mere thought, or a wave of my hand. Or a touch, or a kiss.

DIANA
I remember.
(touch his hand)
I could always count on you to be there.

ARES
(smile)
I kept your secret for years. I kept my word. Mother didn't hear it from me.

DIANA looks at him.

DIANA
For what it's worth, Ares... I do believe you.

ARES
(smile)
Thank you.

ARES looks at her. After a few moments, DUNCAN clears his throat. He can't believe these two. They are carrying on as if he wasn't there.

ARES
You still here, MacLeod?

DUNCAN
I live here, Ares, remember?

ARES
Oh. Right. So you do.

ARES turns his attention back to DIANA.

ARES
Are you alright?

DIANA raises an eyebrow in curiosity.

DIANA
Why wouldn't I be?

ARES is confused.

ARES
After what Summers did...

DIANA
Did? What are you talking about?

ARES is still confused. He is about to say something when DUNCAN cuts him off.

DUNCAN
She doesn't remember.

ARES turns to DUNCAN.

ARES
What?

DUNCAN
He drugged her. She has no memory of...

ARES turns to DIANA.

ARES
Is that true?

DIANA
I guess. I mean, I remember waking up in that house and being quizzed about my relationship with Richie. But then Summers injected something into me. I thought it was a truth serum. I... must have blacked out because the next thing I remember is Vince standing over me and...

ARES
Vince? Who's...

DIANA
Doesn't matter. You said Summers did something to me. What did you mean? Do you know what happened?

DUNCAN gets the feeling that ARES wishes he was alone with DIANA. DUNCAN raises his sword.

DUNCAN
That's enough. Leave her alone. It's me you came for.

ARES turns to DUNCAN.

ARES
You really want a fight? Okay. You'll get one.

ARES turns back to DIANA, looks at her, and flashes a smile.

ARES
This will only take a minute.

ARES turns and starts to walk toward DUNCAN. DIANA yells.

DIANA
Ares, wait!!

ARES turns. DIANA looks at him - pleadingly.

DIANA
Don't. Don't fight him. Please. I...

ARES
He killed Aphrodite. I...

DIANA
He was tricked into killing her.

ARES
(raise eyebrow)
What?

DIANA
That night when she came to ask him to kill her. She showed him a sword. It wasn't just any sword, Ares. It was one of Heph's swords. The Sword of Obedience. When she offered it to him, he...?

ARES
...touched it while she was holding it, casting the spell. Oh, very clever, Sis.

DIANA
Mac never would have killed her. She knew that. She needed something to guarantee that he would do it. It was the sword, Ares.

ARES looks at DUNCAN.

ARES
Is this true?

DUNCAN
Yes.

DIANA
If you kill him, Ares. I'll never forgive you. If you really do love me...

ARES returns to her side and looks deep into her eyes. His hand cups the side of her face.

ARES
Of course I love you. Don't ever doubt that.

She starts to feel drawn to him again. He’s not a god anymore so he isn’t manipulating her feelings. She realizes the draw to him must be real. If only he’d come back earlier. Maybe she would have given into her feelings for him. But she can’t now. She looks into his eyes.

DIANA
And I love Duncan.

ARES strokes her hair as he says his line. When he finishes his line, his hand is resting under her chin.

ARES
It was Herc then. And him now. But... my love for you will last forever, D. Forever.

ARES brings her lips to his and kisses her. Deeply. She doesn't seem to resist. After a few moments, he breaks the kiss.

ARES
All right. I'll let him live. For you.
(turn to Duncan)
You can put away the sword. You won't be needing it.

DUNCAN puts down the sword.

ARES
Take care of her, Highlander. If anything, and I mean anything, happens to her...
(beat)
You'll answer to me.

ARES walks over to the elevator. DUNCAN goes behind DIANA and drapes his arms around her shoulders. She leans back onto his chest. As ARES opens the elevator door, DIANA calls to him.

DIANA
Ares?

ARES turns.

DIANA
Thank you.

ARES smiles.

DIANA
We can all be friends, can't we?

ARES
Sure. Just like before.

DIANA
(smile)
You know, Clark might like to get to know his real Uncle. You are his only living blood relative. Even if I haven't told him who his father really is... was... yet. What do you say?

ARES
(smile)
I'd like that.

ARES looks at her for a few more seconds.

ARES
Later, D.

DIANA
Later, Ares.

ARES closes the elevator door. The elevator leaves. DUNCAN turns DIANA around in his arms, and notices tears in her eyes.

DUNCAN
What did you do that for?

DIANA
What?

DUNCAN
You gave him the impression that he still has a chance.

DIANA doesn't answer that statement. Momentary pause.

DUNCAN
D?

DIANA moves away from him and mutters the following line more to herself than to DUNCAN.

DIANA
Maybe he does.

DUNCAN goes to her.

DUNCAN
What was that?

DIANA
Don't ask me to explain it, Mac. Because I can't.

DUNCAN
Well try.

DIANA
He's changed.

DUNCAN
Changed?

DIANA
Yes. I don't know how. It's nothing I can put my finger on. He's just... ...not the same Ares I knew then.

DUNCAN
He's a man now, not a God. That's all that's changed.

DIANA
Maybe. Maybe not.

DUNCAN
Diana, I...

DIANA
There's something else I realized. Something that I denied was present then. Something I've been trying to deny for years.

DUNCAN
Oh, and what might that be?

DIANA
(beat)
I think he's right.

DUNCAN
Right? About what?

DIANA
I felt it when he kissed me. I believe what he says is true. That one day... we will be together.

DUNCAN
Diana, I...

DIANA places a finger on his lips and presses up real close to him.

DIANA
But that day is not today. And it is not in the foreseeable future.

DIANA flashes him a smile.

DIANA
I love you, Duncan MacLeod of the Clan MacLeod. You.

DUNCAN
Oh really?

DIANA
Yes. And if you need proof...

DIANA kisses him - deeply. She pulls him close. He picks her up and carries her to the bedroom.

PAN TO:

78 EXT: THE DOJO

ARES is standing outside, looking up at the loft. He can see DIANA and DUNCAN's silhouettes on the blinds. He watches them as they make love.

ARES
Enjoy her while you can, Highlander. One day she will be mine. Really mine. In every sense of the word. That kiss was all the proof I needed. She is slowly moving towards me. And I shall be waiting.
(beat)
You may think that Duncan MacLeod is the one for you, Diana. But he won't be for long.
(beat)
We are connected. Our fates entwined. I now understand all those dreams. They were letting me know you were here. The magnetic pull between us is still there.

ARES walks off.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 9: Resistance is Futile

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998

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1 INT: THE LOFT - DINING ROOM (7:30PM)

DIANA, DUNCAN, and CLARK are sitting around the dining room table playing a game. DUNCAN and CLARK both sense someone coming. The elevator can be heard coming up.

DIANA
Someone's coming.

DUNCAN
Yeah.

DUNCAN is about to go get his sword when CLARK looks at him.

CLARK
No need for that.

Momentary pause. DUNCAN looks from the elevator to CLARK.

CLARK
It's just Uncle Richie.

The elevator opens and RICHIE exits. DUNCAN looks to DIANA.

DUNCAN
I still don't now how he does that.
How can he always know who it is?

RICHIE heads over to the table.

RICHIE
So, you guys ready?

DUNCAN and DIANA exchange a look.

DIANA
For what?

Momentary pause.

RICHIE
You're kidding right?

DIANA
Ah...

(CONTINUED)

RICHIE
You two promised you'd come this time.

Momentary pause.

DUNCAN
We did?

RICHIE
Yes.

Momentary pause.

DUNCAN
And where were we going?

RICHIE
C'mon Mac. You know.

After a few moments RICHIE gives in.

RICHIE
You really have no idea, do you? You've really forgotten!

DUNCAN
I...

RICHIE
I guess you really are getting old, aren't you?

DUNCAN
Hey, watch it, pal.

RICHIE starts talking about where they are going or supposed to be going.

RICHIE
This guy is really amazing. He's really... Amazing.

DUNCAN and DIANA exchange a look.

RICHIE
I don't know where Joe found him, but since he's been singing...

DIANA finishes his sentence.

DIANA
...every night the place has been packed. So you keep saying.

RICHIE
It's true.
(beat)
The way he sings, he...
(beat)
He captivates the entire audience. You forget everything.

DUNCAN
Everything?

RICHIE
Yes.

DUNCAN
He's really that good?

RICHIE gives him a "yes" look.

RICHIE
I'm not the only one who thinks so. Methos does too.

DIANA raises an eyebrow in curiosity.

DIANA
Methos?

RICHIE
He’s there every time I am. Sits at the same table. Right up front.
(beat)
There's something about this guy, Mac. I'm not quite sure what it is.

DUNCAN
So, we were supposed to...

RICHIE
Don't back out on me, Mac. You'll have a great time, honest.
(beat)
One night he was singing Elvis songs, and you'd swear it was the King himself up there. Another night he was singing Stones songs and he sounded and acted just like ole Mick. You have to see this guy. You really do.

DUNCAN
You keep calling him this guy. Does he have a name?

Momentary pause.

RICHIE
Roger something.

DIANA looks to RICHIE with a raised eyebrow.

DIANA
Roger, something?

RICHIE
His last name is really weird. I think it's something like... Quickdraw.

DIANA
Roger Quickdraw?

RICHIE
I think. I don't know.
(beat)
So, are you coming?

DUNCAN and DIANA look at each other. DIANA shrugs her shoulders. DUNCAN looks to RICHIE. (His line is said as a statement not a question.)

DUNCAN
Do we have a choice?

RICHIE
(smile)
You won't regret it, guys. I promise.

DUNCAN and DIANA rise from the table.

DIANA
Give us five minutes.

DUNCAN and DIANA head to the bedroom. RICHIE sits at the table with CLARK. Knock on door. DUNCAN and DIANA exchange a look.

DUNCAN
I'll get it.

DUNCAN heads to the door. DIANA continues on to the bedroom. DUNCAN is opening the door, as DIANA is closing the bedroom door. DUNCAN is surprised when he sees who it is.

DUNCAN
Laura?

LAURA
Sorry I'm late, Mr. MacLeod. But...

DUNCAN
(raise eyebrow)
Late?

LAURA enters. CLARK runs to her. RICHIE rises from the table.

CLARK
Laura!

LAURA
Hi Clark.

CLARK
Mommy and Mac and Uncle Richie are going out.

LAURA
I know. That's why I'm here.

LAURA looks at RICHIE and smiles.

LAURA
Hi Richie.

RICHIE
Hi.

DUNCAN is still standing there - watching.

RICHIE
Mac, go get dressed. I'll keep Laura company while...

DUNCAN
Sure, Rich.

DUNCAN heads to the bedroom. RICHIE heads to LAURA.

CONTINUE TO:

2 BEDROOM

DUNCAN enters the room. DIANA is deciding what to wear. She looks to DUNCAN.

DIANA
Who was at the door?

DUNCAN
The baby-sitter.

DIANA
(raise eyebrow)
Laura?

DUNCAN
I guess we did have plans with Richie.

DIANA
Hmmm.

DIANA returns to deciding what to wear, and DUNCAN starts to get changed.

JUMP TO:

3 EXT: JOE'S - PARKING LOT (9:00PM)

DUNCAN's T-Bird pulls into a parking spot.

CONTINUE TO:

4 INT: T-BIRD

DUNCAN is driving, DIANA is in the front passenger seat, and RICHIE is in the back seat.

DUNCAN
So, what were you and Laura talking about after I left?

RICHIE
Nothing.

DIANA looks at DUNCAN.

DIANA
What?

DUNCAN smiles and says next line to DIANA.

DUNCAN
Laura was flirting with him. I think she likes him.

DIANA
Really?

RICHIE chimes in.

RICHIE
And what if she does? She's a nice girl. I...

DUNCAN turns to RICHIE.

DUNCAN
That's right. Girl. She's only 17. You're... You're not.
(beat)
Don't you think she's just a little too young for you?

RICHIE
Yeah well, Mr. Heartbreaker, every woman around here is younger than you, so...

DIANA
Ha. He's got ya there, Mac.

DIANA turns to RICHIE.

DIANA
Don't listen to him, Rich. She's a nice girl. And... You're only what? 27?

RICHIE nods. DIANA turns to DUNCAN.

DIANA
10 years isn't that bad, Mac.
(beat)
At least Rich can still find a mortal woman his own age.

RICHIE laughs. DUNCAN looks at DIANA.

DUNCAN
Cute D. Real cute.

DUNCAN opens his door and gets out. RICHIE and DIANA share a look, then they too get out.

CONTINUE TO:

5 EXT: JOE'S

They start to walk to the bar. DUNCAN has his arm around DIANA. RICHIE is walking on the other side of DIANA.

DUNCAN
Can't wait to see the great singer, Rich.

They head for the stairs. RICHIE goes first, then DIANA, then DUNCAN. They ascend the stairs. There is a marquee on the wall.

The marquee says, "Joe's is happy to bring you the singing sensation: Roger O'Fasdaw".

RICHIE looks at DUNCAN and DIANA.

RICHIE
O'Fasdaw. That's it. See I told you it was an odd name.

They continue up the steps. As they get closer to the door, both DUNCAN and RICHIE sense another immortal. RICHIE looks at DUNCAN.

RICHIE
It's probably Methos. Like I said, he's been here every night.

DUNCAN
Maybe.

DUNCAN gets the feeling that he's sensing more than Methos. RICHIE opens the door.

CONTINUE TO:

6 INT: JOE'S

They enter. RICHIE, then DIANA, and then DUNCAN. The door closes behind DUNCAN. The place is packed. JOE is behind the bar. There is a crowd around the stage, so the singer isn't visible at the moment, DUNCAN and RICHIE look at the stage and see only part of the man singing. DUNCAN and RICHIE search the room for the other immortal. They spot METHOS off to the far left. METHOS is sitting at a table with a young lady. METHOS spots them. METHOS gives DUNCAN an "if I were you, I'd leave" warning look. DUNCAN either doesn't understand what the look means or misinterprets it as a "don't bother me" look.

RICHIE
See, it's just Methos. Told you.

DUNCAN
(mutter)
Maybe.

DUNCAN thought he was sensing more than just METHOS. The

sensation was stronger, and somehow familiar. But, once he had identified METHOS, the sensation stopped. So maybe he was wrong.

RICHIE
I see he's in his usual spot. Can't blame him. It's a great view of the stage. Almost on it actually. Maybe we should go...

DUNCAN
Maybe later. He looks like he wants to be alone.

The three of them head for the bar. DUNCAN still gets the feeling that METHOS isn't who he was sensing.

CONTINUE TO:

7 INT: BAR AREA

JOE approaches them. DIANA, DUNCAN, and RICHIE are facing the bar. The stage is behind them.

JOE
So, you finally decided to make it.

DUNCAN
Didn't have a choice.

DUNCAN looks over at METHOS and directs his line to JOE.

DUNCAN
Who's the woman with Methos?

JOE
Don't know. He's not talking.
(beat)
What do you think?

DUNCAN
The singer? He's good. Can't see him though.
(beat)
The woman? Well, Me...

The song ends. ROGER addresses the crowd. (We still can't see him.)

ROGER
Thank-you. Thank-you.

DIANA tenses up as soon as she hears ROGER's voice. DUNCAN notices.

DIANA
(mutter)
It can't be.

DUNCAN
D, what is it?

DIANA
That voice. I know that...

DIANA turns around and looks right at the stage. DUNCAN and RICHIE turn their heads to see what she is looking at. There's still a crowd around the stage, so we still cannot see ROGER.

ROGER
This next song goes out to a very special lady. She knows who she is. So guys, get your gal, and hold her close. This is a slow one.

The music starts playing. The crowd disperses, and the singer is visible. It's ARES. He looks right at DIANA and sings the song to her.

DUNCAN realizes he was right. It wasn't only METHOS he sensed when he entered the bar. And now he understands the look that METHOS gave him. (Note: The reason the sensations stopped upon identifying METHOS, was that they had both looked at ROGER / ARES already, and the proximity of METHOS to him canceled out the sensation.)

JOE
You know him?

DUNCAN turns back to JOE, so he doesn't notice how DIANA is being drawn to the stage. RICHIE watches DIANA being drawn to the stage as if she were in a trance.

DUNCAN
Don't you?

JOE
Should I?

DUNCAN can't believe JOE doesn't recognize him. Then he remembers JOE only briefly saw him in '97.

DUNCAN
Where did you say you found this guy?

JOE can tell DUNCAN isn’t happy.

JOE
I didn't find him. He found me. He just walked in one night and said that if I gave him a job singing, he could have the place packed every night. And he has.

DUNCAN
Yeah. I bet he has.

DUNCAN turns to address DIANA while saying line.

DUNCAN
D, I...

DUNCAN notices she is gone. He looks around and sees that she has almost reached the stage.

DUNCAN
What's she...

She reaches the stage. ARES offers her his hand. She hesitates for a moment, but then takes it. He helps her up on to the stage.

DUNCAN
Oh this is just...

RICHIE
I told you he was captivating.

ARES looks into DIANA's eyes and takes her in his arms. They dance, and he continues signing the song to her.

RICHIE
They look like they know each other.

DUNCAN
They do.

RICHIE looks at DUNCAN both confused and excited.

RICHIE
What?

DUNCAN looks back at JOE.

RICHIE
How?

DUNCAN says the next line, more to JOE than to RICHIE. He knows that JOE will know exactly what the line means, but RICHIE won't.

DUNCAN
She knew his brother.

JOE and RICHIE say their lines simultaneously.

RICHIE
She did?

JOE
His brother?

DUNCAN
Well 1/2 brother. They had the same father.

JOE understands and wonders why he didn't recognize him before.

JOE
You mean he's...

DUNCAN cuts him off.

DUNCAN
Yes.

RICHIE looks at them, not understanding.

RICHIE
Who? ... He's who?

DUNCAN
Nobody.

RICHIE looks back at the stage.

RICHIE
Doesn't look like nobody to me.

RICHIE watches DIANA and ARES.

RICHIE
Look at the way he's looking at her, the way he's holding her... If I didn't know better, I'd swear they were...

DUNCAN turns and mutters to himself as he heads out.

DUNCAN
Yeah.

RICHIE looks at the retreating DUNCAN.

RICHIE
Mac?
(beat)
Mac?

DUNCAN keeps walking, glancing at the stage as he exits. RICHIE is about to go after him. JOE grabs his arm.

JOE
Don't.
(beat)
Let him go, Rich.

RICHIE looks at JOE. He can tell that JOE knows more about this then he does.

RICHIE
You know who he is, don't you?

JOE hesitates for a few moments, but then answers.

JOE
Yeah. I do.

RICHIE
Roger O'Fasdaw isn't his real name, is it?

JOE looks at RICHIE confused.

JOE
What makes you say that?

RICHIE
Because Mac and Diana had never heard of Roger O'Fasdaw, and they clearly know who this guy is.

Momentary pause.

JOE
Right. It's not his real name.

RICHIE
I'm right, aren't I?

JOE looks at RICHIE confused.

JOE
About what?

RICHIE looks back at the stage.

RICHIE
Roger, or what ever his name is, was more to Diana than just the brother of a friend.

RICHIE looks back to JOE.

RICHIE
Wasn't he?

JOE
I don't know what you mean.

RICHIE
Joe, talk to me. Who is he?

JOE doesn't answer. He gives RICHIE a "just drop it" look and walks off. RICHIE watches JOE leave. RICHIE mutters the next line to himself.

RICHIE
Was it something I said?

RICHIE looks back at the stage. DIANA and ARES are dancing close now. Real close. He is behind her, with his arms around her waist, pulling her back against his chest. She is laying back into his chest. His head is on her shoulder, and he is signing into her ear.

RICHIE
Oh yeah.
(beat)
There's a story there. A big story.
(beat)
I just wish I knew what it was.

METHOS approaches and signals JOE for a refill on his and his date's drinks. METHOS says line to RICHIE without looking at RICHIE. RICHIE responds to METHOS while continuing to stare at the stage.

METHOS
Where's Mac?

RICHIE
He left.

METHOS
Don't blame him. I tried to warn him.

RICHIE looks to METHOS.

RICHIE
What?

METHOS
If I was Mac, I never would have brought her here. He knows that they...

RICHIE realizes that METHOS knows as well.

RICHIE
You know who he is, don't you?
(beat)
I mean who he really is?

METHOS gives RICHIE a confused look.

METHOS
Don't you?

RICHIE
No. Not a clue.

METHOS
Really?

Momentary pause.

RICHIE
Tell me, what is he to Diana?

METHOS
(surprise)
You really have no idea who he is?

RICHIE
All I know, is what Mac said before he left.

METHOS
Which was?

RICHIE
That Diana knew his brother.

METHOS
That's what he said. That Diana *knew* his brother.

RICHIE
Yeah. Then he changed it to 1/2 brother. So if Diana and his brother were friends...

METHOS
Friends? Diana and his brother were a lot more than just friends.

RICHIE
Really?

METHOS
I can't believe you don't know this already.

RICHIE
Know what?

METHOS
I don't know if I should be the one to tell you.

RICHIE
Methos. I wish everyone would stop treating me like a kid.
(beat)
You know who he is. Mac knows who he is. Even Joe knows who he is. I...

METHOS
Okay. His brother is...
(beat)
Clark's father.

RICHIE raises and eyebrow in surprise.

RICHIE
Clark's father?

METHOS
Yep.

Momentary pause.

RICHIE
I don't under...

METHOS
They were happy together.

Momentary pause.

RICHIE
You talk as if you knew them then.

METHOS
I did.

Momentary pause. RICHIE raises an eyebrow in curiosity.

RICHIE
Just how long have you known Diana?

METHOS
A long time.

Momentary pause.

RICHIE
Can I ask you something?

METHOS looks at RICHIE.

RICHIE
What broke up Diana and Clark's father?

METHOS
Long story.

Momentary pause.

RICHIE
You're not going to tell me, are you?

METHOS
I think Mac and Diana should be the ones to...

RICHIE
Gee thanks, Methos.

METHOS
Rich, it's not that I...

RICHIE
It's okay. I think I know anyway.

METHOS raises an eyebrow in curiosity.

METHOS
You do?

RICHIE looks back at the stage.

RICHIE
Look at them Methos.

METHOS looks at the stage. He thinks he knows what Richie is thinking because he has had the same thought many times.

RICHIE
It's obvious.

METHOS
(coyly)
It is?

Momentary pause.

RICHIE
Look at the way he is holding her.
...the way she is melting into him.
...the way their bodies move as if they are one.
(beat)
It's like they’re making love. And they both...

METHOS
Rich, I...

RICHIE
I bet they were really close once. **Really** close.

METHOS
They were friends. Nothing more.

METHOS then thinks to himself.

METHOS (THOUGHT)
At least that’s what Diana keeps telling me.

RICHIE
(raise eyebrow)
Friends.

METHOS
Yes. Friends.

RICHIE
You sure about that?

METHOS
Yes. I am.

RICHIE
Then why did Mac take off?

METHOS doesn't answer. He just picks up his drinks and returns to his date. RICHIE picks up his drink and takes a drink of it. RICHIE looks to the stage.

RICHIE
They were definitely more than friends, wouldn't surprise me if he is Clark's real father.

RICHIE continues to watch DIANA and ARES. Once the song ends, three things happen almost simultaneously. (1) ARES dips DIANA and kisses her. A kiss she doesn't resist. (2) RICHIE and METHOS, along with ARES, sense another Immortal enter the room. ARES ignores it, METHOS and RICHIE turn to the door to see who will come in. (3) DUNCAN enters. He stops in the doorway and looks at the stage. He sees ARES and DIANA kissing and exits again. This time RICHIE goes after him. So does METHOS.

CONTINUE TO:

8 EXT: JOE'S - PARKING LOT

DUNCAN is walking across the parking lot to the T-Bird.

CONTINUE TO:

9 TOP OF STAIRS

The door opens. RICHIE exits.

RICHIE
Mac, wait!!!

CONTINUE TO:

10 PARKING LOT

CAMERA is positioned in the parking spot beside the T-Bird. We can see everything. DUNCAN keeps walking. RICHIE starts to descend the stairs.

RICHIE
Mac!!

DUNCAN keeps going, not looking back. RICHIE runs to him.

RICHIE
Mac!!

DUNCAN reaches the T-Bird. He goes to the driver's side, places his hand on the door handle, and is about to open the door, when METHOS exits the bar.

METHOS
MacLeod?

DUNCAN stops and looks up to METHOS. They exchange a look. RICHIE reaches the T-Bird. METHOS heads down the stairs. DUNCAN rests his hands on the door frame. METHOS runs across the parking lot.

CONTINUE TO:

11 T-BIRD

METHOS reaches the T-Bird.

METHOS
That wasn't what it looked like.

DUNCAN
You don't know that!

METHOS
Yes, I do.
(beat)
Mac, she loves you, not A... Roger.

RICHIE looks at METHOS with a raised a raised eyebrow. METHOS almost said Roger's real name. Why did he stop and say Roger? Why are they keeping his identity secret?

DUNCAN
I know, but... seeing him kissing her, knowing... knowing how... you know.

RICHIE
Why do I get the feeling you don't want me to know what's going on?

Momentary pause. DUNCAN looks to RICHIE.

DUNCAN
Rich, I...

RICHIE
You know it's kinda hard to understand when you don't have all the pieces.

DUNCAN
You'd never understand this one. Trust me. You're...

RICHIE
Fine. I know when I'm not wanted! See ya later, Mac!

RICHIE storms off. METHOS looks at DUNCAN. DUNCAN is leaning on the driver side door frame, while METHOS is leaning on the passenger side door frame.

METHOS
Mac, he was only...

DUNCAN
I know. But he has no idea who we are dealing with?

METHOS
And whose fault is that? Why haven't you told him?

DUNCAN
He doesn't need to know.

METHOS
You sure?

DUNCAN
Methos, I...

DUNCAN thinks of something. He suddenly realizes that Ares should have been giving of a stronger vibe.

DUNCAN
Something is off.

METHOS
What?

DUNCAN
When I first met Aphrodite, the feeling was so strong. It wasn't until she touched me that it stopped. And the second time, it wasn't until I said her name.

METHOS looks at him, confused.

DUNCAN
She said it was because of who she was. But if that was true, it should be the same with Ares.

METHOS
Mac, I...

DUNCAN
The sense I get from him is strong, but not to the same extent it was with her. And, when we spotted you, the feeling went away.

METHOS
That's because you saw him too. And...

DUNCAN
There has to be more to it. There...

METHOS can see the wheels turning and doesn't like where they might be going. He’s not sure he believes what he about to say but he’s going to say it anyway.

METHOS
Diana wasn't in love with Ares then, and she's not in love with him now. Trust me, Mac.

DUNCAN
It's him I don't trust.

METHOS
You don't even know him. I do. She does. We...

DUNCAN
That's what worries me.

METHOS looks at him with a look of curiosity.

METHOS
What?

DUNCAN
The fact that she even *knows* him. He was a god then, Methos. A god. And she knew him. How many mortals could say they were friends with a god?
(beat)
He can't be trusted, Methos. He...

METHOS realizes just how much DUNCAN sounds like Hercules. He also knows he has to get him to back down, cool off. He isn't sure DUNCAN will believe this, he's not sure he even believes it, but it's the only thing he can think of at the moment.

METHOS
It was the music, Mac. It can be very hypnotic.

DUNCAN
Especially when it's manipulated.
(beat)
He's good, all right. Very good. Did you see the way everyone was drawn to him?

METHOS
Yeah. I did. It's always like...

DUNCAN
He could have any woman in there. Any one of them would... Why Diana? Why does he want Diana?

METHOS
Maybe because he can't have her.

DUNCAN
What?

METHOS
Ares always wanted what he couldn't have. He loved the challenge. The fact that she keeps rejecting him, just makes him want her more. It's a turn on for him.

DUNCAN
You think that's all it is?
(beat)
I've seen how he looks at her. I...

METHOS
Or... Maybe he wants her because she is a link to his past.
(beat)
She knows who he really is. She knew him when he was The God of War. She knew the real him. Maybe he's hoping she can...

DUNCAN
Well, he is beginning to really get on my nerves.

DUNCAN's eyes go to the back seat. He stares at his coat, which has the Katana hidden under it. METHOS knows what he is thinking and gives him a look.

METHOS
No. You can't.

DUNCAN
Why not? It's who we are. It's what we do. And I don't like him.

DUNCAN reaches for the coat. METHOS grabs his arm.

METHOS
Mac, you've never gone looking for a fight. You know that anger will only cloud your judgment.
(beat)
Besides, have you ever thought, that maybe that's just what he wants?

DUNCAN
What do you mean?

METHOS
Think about it.
(beat)
What happens if you challenge him?

DUNCAN
I can get rid of him once and for all.

METHOS
And Diana?

DUNCAN looks to METHOS with a raised eyebrow.

DUNCAN
What about her?

METHOS
If you kill him, how do you think she'll feel?

DUNCAN
Feel? What do you mean?

METHOS
She'll hate you.

DUNCAN
(raise eyebrow)
Why would she hate me?
(beat)
You've always said they were just friends.

METHOS
They were. They are. But... He is Clark's uncle, the only living connection she has to Herc.

METHOS pauses for a moment, then continues.

DUNCAN
Is he?

METHOS looks confused.

DUNCAN
Is he really Clark's Uncle? Are you sure he's not Clark's father?

METHOS has often asked himself the same question. But he can’t let DUNCAN know that.

METHOS
Father? Where would....

DUNCAN
How well did you know them? Can you honestly tell me that Ares and Diana never...?

METHOS
Mac, I....

DUNCAN gives him a glare.

METHOS
Diana has said, more than once, that nothing ever happened between her Ares. That they never crossed the line. But...

DUNCAN
But?

METHOS
There were rumors that the God of War had taken a mortal mistress. But they were just rumors, Mac.

DUNCAN
You sure about that? Because the more I think about it, the more I’m starting to think that...

METHOS decides to change the subject.

METHOS
You can't fight him.

DUNCAN gives METHOS another look.

METHOS
What if you lose?

DUNCAN
I won't.

METHOS
But if you do, he'll get what he always wanted. Diana.
(beat)
Maybe not at first, but there will be no competition. He'll keep at her, and eventually she will give in.

DUNCAN and METHOS look at each other in silence.

PAN TO:

12 PARKING LOT

CAMERA now has the full parking lot and the stairs, and the door, in frame.

The bar door opens. ERICA, METHOS' date, exits ERICA yells down to them.

ERICA
Adam!

METHOS lets go of DUNCAN's arm. DUNCAN and METHOS look to ERICA.

METHOS
Yeah?

ERICA
You coming back, or what? Roger's set is almost done.

METHOS
Be right there.

METHOS looks back to DUNCAN.

PAN TO:

13 T-BIRD

METHOS
You coming back in?

DUNCAN
I can't.

METHOS
I'll let Diana know that you left.

DUNCAN
If she cares.

METHOS
You don’t mean that. You know...

DUNCAN gives him a "kidding" look. METHOS smiles and turns to leave. DUNCAN looks at him.

DUNCAN
What sort of name is Roger O'Fasdaw, anyway?

METHOS turns back to face DUNCAN.

METHOS
It's an anagram.

DUNCAN
Of what?

METHOS
Ares God of War.

DUNCAN
Figures.

Momentary pause.

METHOS
Remember what I said.

DUNCAN
Yes, ole wise one.

DUNCAN gets in the T-Bird and starts the car.

CONTINUE TO:

14 PARKING LOT

CAMERA now has the full parking lot and the stairs, and the door, in frame. METHOS heads to ERICA who is waiting at the top of the stairs. The T-Bird drives off. METHOS ascends the stairs. METHOS and ERICA go back inside.

CONTINUE TO:

15 INT: JOE'S

METHOS and ERICA head back to their table.

CONTINUE TO:

16 EN-ROUTE TO TABLE

ERICA looks at the stage, then turns to METHOS. DIANA and ARES still appear to be making love as their bodies move to the beat of the music. Their dance is highly erotic.

ERICA
That's one lucky lady.

METHOS
Mac doesn't think so.

Momentary pause. ERICA looks at METHOS.

ERICA
Was that who you were talking to outside?

METHOS
Yeah.

ERICA realizes something.

ERICA
If that was MacLeod...

Momentary pause. ERICA looks to the stage.

ERICA
...then that means, she is Diana.

METHOS
Right again.

CONTINUE TO:

17 TABLE

They reach their table. METHOS pulls her chair out for her, and she sits. He goes to his chair and sits. The song ends.

ARES says something to one of the band members, then hands DIANA a microphone. The band starts to play "Islands in the Stream". DIANA and ARES sing the duet very seductively.

METHOS is surprised. He didn’t know Diana could sing. He’s watching them up there together and all those old rumors come flooding back. ERICA tries to get his attention.

ERICA
So, Mac's a little jealous?

METHOS
Jealous? He has nothing to be jealous of. Diana and A... Roger are just friends.

Momentary pause. ERICA looks at METHOS with a raised eyebrow.

ERICA
You know him?

METHOS
Sort of.

ERICA
Really?

Momentary pause.

METHOS
Let's just say I... knew him. A long time ago.

ERICA
Could you introduce me to him?

METHOS looks at ERICA with a raised eyebrow.

METHOS
Why?

ERICA
Because I want to meet him.

METHOS
If he's anything like he was when I knew him, you don't want to know him.

ERICA
He can't be all that bad.

METHOS
Looks can be deceiving.
(beat)
Besides, he probably doesn't even remember me. It was a long time ago.

ERICA, who has been slowly edging her chair closer and closer to his, gives him a look.

ERICA
Please, Adam.

ERICA runs her fingers up his arm.

ERICA
I'd be ever so grateful.

ERICA leans over closer to him and whispers in his ear.

ERICA
I'd give you anything you want, Adam.
(beat)
And I mean anything!

METHOS
You want to meet him that badly?

ERICA
Yes. He's so...

ERICA looks at the stage all dreamy. METHOS takes a drink of his drink. ARES has his hands on DIANA. He is caressing her, stroking her.

ERICA
He looks like...
(beat)
like...
(beat)
...a Greek God.

METHOS almost chokes on his drink. He mutters the next line more to himself than to ERICA.

METHOS
(mutter)
He is.

ERICA turns to face METHOS.

ERICA
What was that?

METHOS
Nothing.

ERICA
Oh. I thought you said something.

METHOS
No.

Momentary pause.

ERICA
Well?

METHOS
Well what?

ERICA
Adam! When can I...

Momentary pause. METHOS looks at her. He knows he will probably regret this later, but he gives in.

METHOS
After the show, I'll... I'll see what I can do.

ERICA starts kissing him all over.

ERICA
Oh, thank you, thank you, thank you.

METHOS
Don't thank me yet. I haven't done anything.

ERICA
Yes, you have. You said you'd see him.

She kisses him on the lips. They return to watching ARES and DIANA.

METHOS (THOUGHT)
Just friends. Yeah right. One day I will find out what is really going on with you two.
(beat)
You seem just a little too at ease in his arms. I saw it then. I see it now. It appears to be stronger now if that is even possible.
(beat)
Interesting song choice for a duet. Never heard it sung so, erotically.

METHOS looks at ERICA. She appears to be entranced with ARES.

ERICA
Diana is a great singer. They are great together. How close are they?

METHOS
What do you mean?

ERICA
Look at them! I know she is Mac’s girlfriend now. But were they ever, you know, lovers?

METHOS
As far as I know, no. Just friends.

The song ends and the crowd applauds. ARES takes his final bow, then escorts DIANA off the stage, through the curtains behind him. METHOS looks at ERICA.

METHOS
Stay here. I'll be right back.

METHOS heads to JOE.

JUMP TO:

18 DRESSING ROOM

ARES and DIANA enter the room. He closes the door and presses her up against the wall. He kisses her. She doesn't resist. His hands start exploring her body, as his tongue explores her mouth. She wraps her arms around his neck and pulls him close to her. His hands slip inside her panties and start working her up. He pushes his tongue inside her mouth, and she grabs it - sucking it in. As she is sucking on his tongue, he is probing inside her with his fingers. He starts to work her up real good. She is getting wet and moist. She is almost ready for him. He wants to wait for just the right moment. He's waited so long for this. So long to have her. Really have her. Not in a dream, or in a fantasy, but in reality. He wants to relish every moment. She releases his tongue. He nuzzles her neck as he pushes his fingers inside of her, making her ready for his entry. She gasps as he nibbles her ear. She is in pure ecstasy. He is hitting all the right buttons. She wants him so much. She has always wondered if he would be as good a real lover as he is a dream lover. He is getting her so worked up. Her body is crying out for him. He gently pulls her walls apart with his hands. She gasps as he thrusts himself inside her. He can't believe he is finally inside her. How he has longed for this day. Waited for so long for it to come. And now it is here. It is finally

here. He can take her like he has taken her numerous times in his dreams, his fantasies. He pushes his way deeper inside of her. She feels so good. He's going to ride her till he explodes. He starts to pump her up. He is enjoying how he feels inside of her. She is so wet, that he is sliding in and out so easily. She is making him wet. Her juices are covering his unit as he pumps and pushes into her. He is in heaven. He wants to make this moment last. He has wanted this for 3000 years. He doesn't want to rush it. He wants to take her slow and easy. At least the first time. As he pumps and pushes his way deeper and deeper into her, something happens he wasn't expecting. She pushes him out.

DIANA
No.

ARES
What?

He can't believe it. She was so hot for him, so wet. He could feel it. And he was so close. So close to finally taking her. He needs her. He wants her so bad. She pushes him back, off of her.

DIANA
I can't do this.

DIANA moves away from the wall.

ARES
Yes, you can. I know you want me. I can feel how much you want me. You were...

DIANA
(look at him)
Ares, it's not that I don't want you. Gods how I want you. Right now I want you so much. I...

ARES
And I want you. So what's wrong?

DIANA
The timing. I can't be with you. As much as I want to be. I... I love Mac. I don't want to hurt him.

ARES
Diana, I...

ARES senses someone coming. DIANA notices the look.

DIANA
Someone's coming.

ARES
Yeah.

DIANA mutters the next line to herself.

DIANA
Mac.

There is a knock on the door.

ARES
Who is it?

METHOS (VO)
An old friend.

ARES thinks he recognizes the voice. DIANA does recognize the voice and breathes a sigh of relief. She quietly says line.

DIANA
(mutter)
Methos.

ARES heard DIANA and looks at her.

ARES
Methos?

METHOS (VO)
Can I come in?

ARES looks to the door.

ARES
One second.

ARES looks back at DIANA. They pull themselves together. She sits on a chair that, when the door opens, will not be visible, because it will be behind the door.

ARES
Enter.

METHOS opens the door and stands in the doorway.

METHOS
It's been a long time, Ares.

ARES
So it has, Methos.

METHOS
Given up the war business for singing?

ARES
And you, given up your role with the Horsemen for...
(beat)
...for what? What is it you do now?

METHOS enters and closes the door. He notices DIANA.

METHOS
Diana. What a surprise.

DIANA
Methos.

DIANA rises from the chair and looks to ARES.

DIANA
Well, I better be getting back. Mac is...

METHOS
...gone.

Momentary pause. DIANA looks to METHOS.

DIANA
What?

METHOS
Mac is gone. He left soon after you were drawn to the stage.

DIANA
He left?

METHOS
Yep. For a while.

DIANA gives METHOS a look.

METHOS
Then he came back. He walked in to see you kissing him. Then left again.

DIANA
Oh boy.

METHOS
I'll warn you, Diana, he's not gonna be in a good mood when you get home.

METHOS turns to ARES.

METHOS
He almost came back with his sword.

DIANA
His sw... I better go.

DIANA opens the door.

ARES
Diana?

DIANA turns to him. ARES just gives her a look.

DIANA
Yeah, I know.

METHOS raises an eyebrow in confusion as DIANA exits. ARES is still staring at the closed door. ARES mutters the next line to himself. METHOS can't understand what he is saying.

ARES
(mutter)
Damn. I was so close this time. I was...

METHOS
What was that?

ARES turns to METHOS and changes the subject.

ARES
So, Methos, what can I do for you?

METHOS
First, what do you think you are doing with Diana?

ARES
Doing with her?

METHOS
Mac was ready to kill you tonight. If I hadn't...

ARES
What business is it of yours what I do with Diana?

METHOS
I happen to care a lot about Mac and Diana. Whatever concerns my friends, concerns me.

ARES
Your friends?
(glare)
MacLeod may be your friend, but D is my friend as well.

METHOS
Temper, Temper. I see you haven't changed much. Still the same ole Ares under all that.

ARES
I'm not the same ole Ares as you put it. I have changed.

METHOS
All that's changed about you, is that you no longer have your godly powers. Other than that...

ARES
What's the second reason?

METHOS is momentarily confused. Then he remembers that he did say "First" which would imply that there must be a "Second" reason.

METHOS
A friend of mine thinks you look like a Greek God.

ARES
I am a Greek God.

METHOS
Were. You were a God. You're not a God anymore.

ARES
A mere technicality.

Momentary pause.

METHOS
She asked me to...

ARES looks to METHOS with a raised eyebrow, his curiosity is peaked.

ARES
She?

METHOS begins to rethink this. He's not liking the look in ARES' eyes.

METHOS
This was a bad idea. Forget it.

METHOS heads for the door. ARES is intrigued that METHOS' friend is woman, who is interested in meeting him. Maybe the night won't be a total loss after all.

ARES
Wait.
(beat)
This *friend* of yours, what's her name?

METHOS
Erica.

ARES
Nice name. Is she here?

METHOS
She's waiting at the bar.

ARES
Does she know that we know each other?

METHOS
I told her that I knew you a long time ago.

ARES
So she doesn't know how we know each other.

METHOS
No.

ARES
Does she know who you are?

METHOS
No.

Momentary pause.

ARES
Is there anything I should know?

METHOS isn't sure at first what ARES is referring to. He thinks he has figured it out.

METHOS
Only that I go by Adam Pierson now.

ARES
But Diana calls you Methos?

METHOS
I've known her a long time. Almost as long as I've known you.

ARES
I see. So you have two names then.

METHOS
Mortals call me Adam. Unless they know that I am an Immortal, then they know that I am Methos, so they call me Methos.

ARES
Anything else?

METHOS
Like what?

ARES
You know... Are you and Erica doing it.

METHOS
Doing it?

ARES
Well, are you?

METHOS
No. We're just friends.

ARES
For now. You do want her though, don't you? You want to get inside of her and do her till...

METHOS
I can't believe I'm talking to the God of War about love.

ARES
(raise eyebrow)
Love? Who said anything about love? Don't confuse sex with love, my friend. One can want to have sex with someone without being in love with that person.

METHOS
Ares, I think...

ARES gives METHOS a look.

ARES
It would appear that we are both in the same boat my friend.

METHOS
We are? How so?

ARES
We both want women we can't have.

METHOS
I never said I couldn't have Erica. I...

ARES draws closer to METHOS.

ARES
So, you do want her!

METHOS
I...

ARES
Does your body ache for her?

METHOS
I...

ARES
Does your every waking moment long to hold her, touch her, feel her?

METHOS
I...

ARES
Do you want nothing more than to make her yours?

METHOS
I...

ARES is behind METHOS now. He is breathing over his shoulder into his ear. As ARES speaks, METHOS gets the feeling he isn’t talking about ERICA anymore.

ARES
To let your fingers probe inside of her. To feel her up and make her so hot, and wet, and moist. To get onto her and ride her forever. To pump her up and release yourself inside of her, over and over, and over again. And, when you can't keep yourself up anymore, your hands take over. She is yours now. You have been inside of her. Her opening is big, and as you exit her, you force your fist inside of her, and pump her up for hours. Working her hard, and fast, letting her cum all over your fingers.

Momentary pause.

ARES
Well, do you?

METHOS
Ares, I... I can't believe we're talking about this.

Momentary pause.

ARES
When do I get to meet this Erica?

Momentary pause. ARES returns to standing in front of METHOS.

METHOS
Ah, I...

ARES gives METHOS a look.

ARES
You can't keep the girl waiting.

METHOS raises an eyebrow.

METHOS
You want to meet her, now?

ARES
(smile)
No time like the present.

METHOS was hoping to arrange the meeting for tomorrow.

METHOS
But tonight? Right now? Can't we...

ARES
You've got to learn to give a woman what she wants.

METHOS looks skeptical. ARES puts his arm around him.

ARES
C'mon, Adam. Erica awaits.

They exit the room.

CUT TO:

19 BAR

ERICA has left the table she was at and is sitting at the bar talking to JOE. Everyone else has left. JOE and ERICA are the only two in the bar. METHOS and ARES enter the area. ERICA sees them.

ERICA
Oh my god! He did it!

JOE
Did what?

ERICA
He got Roger to come out to meet me.

ERICA takes a deep breath. She mutters the next line to herself.

ERICA
(mutter)
Easy. Easy. Breathe. Relax.

ERICA sips at her drink. She is trying to relax. She doesn't want to look nervous. METHOS and ARES reach the bar.

METHOS
Erica, I'd like you meet Roger. Roger, this is Erica.

METHOS sits on a bar stool beside ERICA. ARES takes her hand and kisses it. METHOS rolls his eyes in an "oh please" expression.

ARES
Adam's told me all about you.

ERICA
Really?

ARES sits on the bar stool on the other side of ERICA. ARES stares into her eyes. ERICA tries not to show how nervous she is.

ARES
So, which God do you think I resemble?

METHOS gives ARES a "What are you doing" look. JOE almost drops the glass he is drying. ERICA playfully slaps METHOS who fakes an "ow".

ERICA
Adam! I can't believe you told him that!

METHOS
You wanted to meet him, I... I knew that would pique his interest.

ARES
Well?

ERICA turns back to ARES.

ERICA
Oh, I don't know. Let's see...

ERICA gives him the once over. She admires his body. ARES likes the way she is looking at him.

ERICA
Tall... dark... mysterious... muscular... hmmm...

Momentary pause. ERICA thinks.

ERICA
Ares maybe.

Again JOE almost drops the glass. METHOS is stunned. ARES smiles.

ERICA
Yes. Ares.

The conversation between ARES and ERICA is full of double entendres. They never take their eyes off of each other.

ARES
The God War, really?

ERICA
I could see you with a big sword in your hands.

ARES
You like men with swords?

ERICA
If they know how to use them. You know how to use one?

ARES smiles. METHOS rolls his eyes again. JOE gives METHOS a drink. METHOS downs it.

ARES
I was born with a sword in my hand.

ERICA laughs.

ARES
You know a lot about swords?

ERICA
Only that the longer and harder they are, the better they are.

METHOS
That's not neces...

ERICA elbows METHOS. He finishes his sentence to himself.

METHOS
...sarily so.

ARES and ERICA are still staring at each other.

ARES
You have plans for the rest of the night?

METHOS can't believe ARES is doing this. ERICA and METHOS both answer simultaneously.

ERICA
No.

METHOS
Yes.

ARES and ERICA ignore METHOS.

ARES
Would you like to accompany me to...?

ERICA
I'd love to.

ARES
You don't even know where I...

ERICA
Doesn't matter. Anywhere you want to take me is fine with me. I'll go anywhere you want.

ARES gets off his stool and offers ERICA his hand. She takes it and they head out. ARES is surprised at how eager she is. He hasn't had a woman this captivated in him since... well, a long time. METHOS calls after ERICA as they exit.

METHOS
I'll call you tomorrow.

ARES and ERICA ignore him and keep going. They exit. METHOS turns to JOE. JOE is giving him a look.

METHOS
Don't say it.

JOE plays innocent and hands METHOS another drink.

JOE
Say what?

METHOS
That I'm crazy. That I should have known better. That I never should have introduced them. That I'll probably never see her again. That...

JOE
Don't you think you're being a little mellow dramatic?

METHOS gives JOE a "seriously" look.

METHOS
Really? You think so? Out of all the Gods of Olympus that she had to choose from, she chose Ares.

JOE
Surprised me too.

METHOS
She pegged him. And he knew it.
(beat)
The strange thing is, she seemed to get a real rise out of it.
(beat)
I didn't know she was like that. I've never seen that side of her.

JOE
You haven't known her that long. We all have our dark side, Methos.

METHOS
Yeah, but we all don't flirt with war and play with swords!

JOE raises an eyebrow and gives METHOS an "oh really" look.

METHOS
You know what I mean, Joe.

JOE
Yeah.

JOE walks off and METHOS stares into his drink.

JUMP TO:

20 INT: THE LOFT

DIANA enters. DUNCAN is staring out the window, he has a glass of scotch in his hand.

DIANA
Where's Laura?

DUNCAN
Gone home.

DIANA
And Clark?

DUNCAN
Asleep.

DIANA walks up to him and slips her arms around his waist. She is about to slide her arms up his chest, when...

DUNCAN
Don't.

DIANA
What?

DUNCAN removes her hands as he turns. DIANA can tell he is mad. He has this "look" in his eyes.

DUNCAN
Care to explain that little scene tonight?

DIANA remains calm. Her line is a statement not a question.

DIANA
You're upset.

DUNCAN
Of course I'm upset!!

DIANA gives him a look.

DIANA
Mac, you have nothing to...

DUNCAN
I saw the way he kissed you.

DIANA plays innocent, pretending nothing is wrong.

DIANA
So?

DUNCAN
You didn't seem to be resisting it!

DIANA gives him another look.

DIANA
Mac, all eyes in the bar were on us. How would it have looked if I...

DUNCAN
Don't say you were pretending, D. That kiss looked too real to be an act.

DIANA tries to remain calm and not get upset.

DIANA
Ares and I are friends! You know that. We...

DUNCAN
Friends don't kiss each other like that.

DIANA can't believe he just said that.

DIANA
Oh really?

DUNCAN
Yes. Really.

DIANA
What about Amanda?

Momentary pause. DUNCAN's not sure what DIANA is getting at.

DUNCAN
Amanda?

DIANA
I've seen the way she kisses you. And the way you kiss her. Have I ever complained or gotten upset when...?

DUNCAN gives her a "don't change the subject" look.

DUNCAN
This has nothing to do with Amanda!

DIANA
What's the difference between...

DUNCAN
You know that Amanda and I were once more than friends.

DIANA
Yes. I know. She's been there for you almost from the beginning, and she will probably be there for you till the end. I know you'll always love her. And I also know that one day she will probably be back in your life again. I...

DUNCAN
Don't even think about comparing Amanda and me to Ares and you.

DIANA
Ares and Me? Listen to yourself. I...

DUNCAN
Diana, they aren't the same, and you know it.

DIANA
I know. I was never in love with Ares. I wasn't in love with him then, and I'm not in love with him now.

DUNCAN
That's exactly what Methos said.

DIANA is surprised that METHOS would say that. She knows that he’s always suspected that more happened with Ares than she said. She hides her surprise.

DIANA
Well it's true.

DUNCAN
I'm not so sure. It sounded more convincing coming from him.

DIANA attempts to put her arms around him.

DIANA
Mac, I know how I feel, I...

DUNCAN stops her.

DUNCAN
Do you? I mean, do you really?

DIANA
What are you saying?

DUNCAN
Isn't it possible that Ares means more to you then you know?

DIANA
You think that I might subconsciously have feelings for him?

DUNCAN
Well, do you?

DIANA
Mac, honey, don't be ridiculous. I...

DUNCAN
D, I think you need some time to think. I mean, really think about what Ares means to you. Because, until you do...

DUNCAN heads for the door, placing the glass on the table as he passes it.

DIANA
Mac, wait! Where are you going? Mac?

DUNCAN leaves through the back door. DIANA sits down on the sofa and buries her head in her hands.

DIANA
Way to go, Diana.
(beat)
Could he be right? Look at what happened tonight! I let things go way too far. Farther than I ever thought they would.
(beat x2)
But it felt so good, so right. When he was in me, I felt...
(beat)
Am I falling for him? Or have I already fallen for him?
(beat)
I, I wanted him so bad tonight. I let him in. And it took everything I had to force him out. Gods, how I didn't want him out. It felt so good having him inside me. Finally having him in me. I... I wanted him. I really wanted him. I wanted him to take me. I...
(beat)
No. Stop it. I can't let Ares... I... I'm so confused.

She lies back on the sofa, and stares at the ceiling. After a few moments, she looks over at the phone.

CUT TO:

21 INT: JOE'S

METHOS is finishing his drink when his cell phone rings. He answers it.

METHOS
Hello?

DIANA (VO)
It's me.

METHOS
What's wrong?
(beat)
You sound like you've been crying?

DIANA (VO)
I need someone to talk to. Someone who knows all the players.

METHOS
Wh...

DIANA (VO)
Can you come over?

METHOS
I'll be right there.

DIANA (VO)
Thanks.

METHOS hangs up the phone and heads out.

CUT TO:

22 EXT: T-BIRD

DUNCAN is driving around the city, driving, and thinking. He approaches the park, and almost goes past it, but, at the last second, he changes his mind, and pulls in.

CONTINUE TO:

23 INT: T-BIRD

DUNCAN parks the car in the parking area, and sits for a while, thinking.

CONTINUE TO:

24 EXT: T-BIRD

DUNCAN exits the car and walks into the park.

CUT TO:

25 EXT: PARK - NEAR LAKE

There is a small lake in the center of the park. We can see a couple wading in the water. Camera zooms in and we realize that the couple is ARES and ERICA.

ARES
Know what I feel like doing?

ERICA
No. But I feel like you're gonna tell me.

ARES starts to disrobe. ERICA watches.

ARES
It's been a long time since I did this.

ERICA gets the feeling he's not thinking what she thought he was thinking.

ERICA
Really?

ARES
Yeah. Wanna join me?

ARES can tell, from the look on her face, that she is confused. He points to the water. She understands.

ERICA
Isn't it a little bit cold for skinny-dipping?

ARES smiles seductively as he removes his pants.

ARES
Not if you do it right!

With that said, ARES, wearing nothing but his underwear, runs out into the water. Once out, he removes them, and throws them to ERICA.

ARES
Ahhh.

The cold water feels so good right now. He looks to ERICA and smiles seductively.

ARES
What are you waiting for, little girl?

ERICA
Little? I'm not so little.

ARES
So, come to me and show me just how grown up you are!

ERICA flashes him a playful smile.

ERICA
With pleasure.

ERICA starts to disrobe. ARES watches her. He says the next line in his head.

ARES (THOUGHT)
She's not Diana, but she'll do.
(beat)
For now.

The thought of Diana and what almost happened, what could have happened, floods back.

FADE TO:

26 FLASHBACK

SCENE 18. (up to Diana's line of "No")

FADE BACK TO:

27 EXT: PARK - BY THE LAKE

ARES (THOUGHT)
Why? Why'd you push me out? We could have...
(beat)
We were closer than we've ever been. I felt it on the stage. I...

ARES notices ERICA slowly advancing towards him. Thinking of Diana and what almost happened earlier tonight, has turned him on. He feels his body responding to the thought of release.

ARES (THOUGHT)
That's right.
(smile evilly)
Come to me. I need to release myself. And a willing partner will make it more fun.
(eager)
Come on. Get over here. Let me put a real smile on your face little girl.

ARES smiles at ERICA. She smiles back. He knows he won't be wasting time working her up. He just needs her body in order to satisfy his needs.

CUT TO:

28 EXT: PARK

DUNCAN is still deep in thought. He is broken from his thoughts by the sound of a woman screaming. DUNCAN, thinking someone is in trouble, runs towards the sound of the scream.

CUT TO:

29 LAKE

ARES has grabbed ERICA from behind. She lets out another playful scream as he grabs her breasts. He squeezes them in his hands. She leans back against his chest, gasping and moaning. He lets go of her breasts, and lets his hands slide down her body as he goes under the water. He goes all the way down, and swims between her legs to come up in front of her. His hands move up her body as he rises to the surface. Once up, he wraps his arms around her waist, and pulls her close, real close. She looks into his eyes and strokes the side of his face. He looks at her, as she morphs into Diana. She kisses him, he kisses her back. She presses herself up against him. He picks her up and pulls her to him. He thrusts into her hard. She wraps her legs around his waist. She breaks the kiss and tosses her head back as he pumps himself inside of her. He kisses her neck. He is suckling a breast when he senses another Immortal nearby. He releases the

breast and kisses up her chest to her shoulder. He spots the other Immortal, just as he is hiding in a bush. It's DUNCAN.

ARES (THOUGHT)
MacLeod. Figures.

(Note: ERICA has morphed into DIANA in ARES' eyes. Whenever the scene is being shown from ARES' POV, he is with Diana. When the scene is being seen from anyone else's POV, he is with ERICA.)

ARES (THOUGHT)
Hope you'll enjoy watching this as much as I'm gonna enjoy doing it.

ARES slides his hand up her body and grabs a breast. He squeezes them, hard. She gasps in pleasure.

ERICA / DIANA
Oh yes. More. More. Harder, push harder.
(beat)
Oh Roger. Take me. Take me. Take me all the way.

ARES pushes himself into her, harder, so hard she screams in pleasure. She throws her head back and he kisses her neck. He looks over at the bush and sees DUNCAN walking away.

CONTINUE TO:

30 TIME FLIES

He kisses her neck and slides his tongue down to her breast. He licks her breast and, as he throbs inside of her, he suckles her breasts, one at a time, draining the hot warm liquid out of them as he releases his hot warm liquid inside of her. He takes her twice in the water, then they move to the grass so that they can lie down.

There is a small fence behind them. He pins her to the ground and takes her again, thrusting himself deeper and deeper inside of her. He pumps her hard and fast. Over and over. He pumps her up til he explodes in a splendid eruption. He releases himself inside of her, and then collapses on her.

She strokes his back and his hair. He exits her. He closes his eyes for a moment. He wishes he could be with Diana. He wishes he could show Diana what he could do to her.

After a few moments, he opens his eyes and turns his head to her. He looks at her. He sees DIANA.

CONTINUE TO:

31 TIME RESUMES

The look on her face is begging for more. Begging him to take her again. And his body is getting hot for her again. He wants to do something different to her now. Something he hasn't done since he had his powers. He believes DIANA's body can take it. After all, it has accepted him so easily at full size. He smiles a wicked smile at her.

ARES
Have you ever been fisted?

DIANA
What?

ARES reaches over for his shirt, and rips both of the sleeves off. He takes her hands and ties them to the fence.

DIANA
What are you...?

ARES
I need your hands behind you. Out of the way.

DIANA
Out of the way? What...

ARES
I need you to relax. Completely.
(beat)
Let my hand work you up. You should be ready to accept it.

DIANA
Okay.

ARES
All you have to do, is push down on my hand as it works inside of you.
(beat)
Push as hard as you can.

She flashes him a playful smile. He can see she is getting excited.

DIANA
Sounds like fun.

He returns the playful smile.

ARES
Oh it is.
(beat)
Ready?

DIANA
Ready.

He starts probing her with the fingers of his left hand. She accepts his fingers one by one, moaning as they are inserted into her. He plays with her as he works his fingers inside, first one, then two, then three. He fingers her with three fingers, moving fast enough to bring her to a climax. As she climaxes, he gets another finger inside of her.

He's stirring her inside, touching her in a way she's never been touched before. He brings her to another climax, working his fingers inside her. When she starts to cum, he freezes, letting the spasm shatter her body. He holds his busy fingers still for a few moments. Then, starts all over again.

She's so hot, that he can't stop, and she doesn't want him to stop. He tries to work his hand in, but he can't get it in past the knuckles. This is going to be harder than he thought. But he won't give up.

ARES
Work with me, babe. Rock, baby, rock. Back and forth. Press down, hard. C'mon, you can do it. I know you can.

He focuses on the task at hand. She rocks her pelvis, back and forth. All his fingers are working her into a frenzy. She is getting wetter and wetter. She cums twice. But he isn't

happy. He wants his whole fist inside her. It would have been so easy in the old days when he still had his powers. He tries harder. He pushes harder. He looks at her again.

ARES
You have to press down. Harder. You think this feels good. Wait til my whole fist is inside you. You ain't never felt anything like it. You'll be crying out in so much pleasure that you'll think you'll burst. I want to take you there. I want you to feel that passion. But you have to want it. You have to press down. Hard. Keep pressing.

Her juices are flowing inside of her and all over his fingers as they probe inside her. He bunches his fingers together working her up, and in and out. Every time he goes in, he pushes harder, trying to get further in. And she presses down on his hand and hard as she can, and breaths in, pulling him in. He thrusts in hard and fast, at the same moment as she rocks her pelvis, and pushes down hard on his hand, and his entire fist slides into her, right up to the wrist and beyond. His push was so hard that his entire fist and part of his arm, are now inside of her. He looks at his arm, to see how far in he is. He is amazed that he can't see his elbow.

ARES
Yes!

DIANA
Ah... Oh... Oh...

He can feel her moving as he begins fisting her. His fist working in and out, and in and out, of her. ARES rams his fist and arm in, over and over, in and out, and in and out.

DIANA
Yes. Yes. Oh yes. Do it to me. Do it harder. Harder. Faster. Faster. Oh. Oh. Yes. Yes. I'm cumin. Oh gods, I...

ARES
Oh, this is good. My fist is so wet already.

DIANA
Oh yes. Yes. Yes. Don't stop. Don't ever stop.

He has no intentions of stopping. As her pumps her, he feels her walls throbbing. He is enjoying this. He was right. He knew she could take it. He has never gotten this much of his arm inside any mortal body before.

DIANA
Oh. It feels so good. Push it. Push it. Harder, harder. Ah, ah. Oh, yes. Faster, faster. Oh. Pump me up. Pump me. Faster. Oh, oh. Work it. Oh, yes. Yes. Yes. Yes.

He looks at her. She is laying in pure ecstasy. He keeps pumping her hard and fast. He pumps her until his left arm can take it no more. He is getting hot for her. He can feel himself hardening, wanting to release itself, wanting to be inside her. And she is so hot, and wet inside, that he wants to take her, to ride her. As he removes his arm from her, he rolls onto her, and brings his lips to hers. He forces his tongue into her mouth as he thrusts his ever so thick and hard self inside of her. She arches her back allowing him to push it in deep. He pushes into her hard and holds the push. He pumps her fast, real fast. She is crying out in shear ecstasy. He pushes himself in again, harder this time. So hard, that he explodes. He releases himself inside of her. As his hot liquid flows inside her and between her legs, he breaks the kiss and kisses her neck. She gasps as he makes his way around her neck. He is enjoying every minute of this, and he's not about to stop. He takes her again and again. He takes her til he is worn out. As he exits her, he lets his hands, and his tongue, explore her body. He suckles a breast as his right arm slides down her body and stops between her legs. His fingers start to gently probe inside her. As his fingers work inside her, he slides off of her so that he may get in a better position to try and get his right forearm inside of her. He works her up, repeating the steps from last time. It only takes a few moments this time for him to get in. He works her like he worked her before. Maybe a little harder and faster this time. Now she was ready. She was ready for the ultimate test. The test that no mortal woman had ever passed. With his right forearm still inside of her, he gently presses it against her right wall, pulling her entry open. His left forearm tries to slide in beside it. It takes a

little work, but eventually he is in. He has both arms inside her, her walls throbbing against them. He starts to pump her up. He pumps her hard and fast. With every in and out motion his hands are fisted together, with every push in, he opens them letting his fingers explore, and probe her. Every push of his hands causes her to cum. He looks at her, as he pushes in hard and holds it, trying to get in deeper. She looks at him and tries to speak. Her line is said breathlessly.

DIANA
Oh yes. Yes. I've never felt so much pleasure in all my life. Oh gods, this is heaven. I... I feel great. I feel on fire. I...

ARES
I'm glad you are enjoying this.

DIANA
Enjoying it? I'm loving it.

DIANA smiles. After a few more moments, she thinks of something.

DIANA
I want us to take this one step further.

ARES
Further?

DIANA
Yes. If anyone can make this work, it's you, my love.
(beat)
I want you to open me wider.

ARES
Wider?

DIANA
Yes. Wider. As wide as you can. I want all three to be inside me at once. Do it. Do it now.

He does as she asks. He presses his arms against her walls and pulls them apart.

DIANA
Yes! Yes!
(beat)
Hold them. Hold them open. Hold...

He holds them open, and she erupts.

DIANA
Oh. Oh. Oh.
(beat)
Oh gods! Oh gods! I...

As her orgasm is coming to an end, she signals him.

DIANA
Now. Take me now.

He thrusts himself into her.

DIANA
Oh gods, yes!

She moans in pleasure as he presses himself into her. Her walls are throbbing against his arms.

DIANA
Now. I...
(beat)
...want you to slowly... let my walls close.
(beat)
And then... hold yourself inside me.

He does so. He slowly brings his hands to himself and holds on.

DIANA
Now. Pump me hard.
(beat)
Pump me fast.
(beat)
I want... to feel you.... Flowing inside me!

He starts pumping her, following her every instruction. This feels so good. For both of them. He is in a state of euphoria. One he hasn't hit in a long time. He has never

considered making himself cum inside someone before. Double pleasure with a twist. He is forcing himself to release, and her body is accepting what he forces out.

DIANA
Harder. Faster.
(beat)
Faster.
(beat)
Oh, oh, oh.
(beat)
Push, baby, push.
(beat)
Yes! Squeeze it, squeeze it!

He squeezes himself, releasing his liquid inside of her. He moans as he feels himself erupting inside of her.

DIANA
Yes! Yes! Yes!
(beat)
Keep it going! Keep it going!

He keeps going. With every thrust he squeezes, with every squeeze he releases more of his liquid into her. With every release she screams "Yes! More!" and arches her back. He keeps going till all three parts of himself can't go anymore. But he can still hear her voice begging him not to stop. As much as he would love to comply, he can't. He needs a rest. He gently removes himself from her. He looks at her and she is smiling. She understands.

DIANA
Come, lay on me.

He lays down on her.

DIANA
No man has ever filled me like that.
(beat)
No man has ever made me open so wide.
(beat)
You must be thirsty after all that hard work.
(beat)
Here, take my breasts, suckle them like a young child.

He brings his mouth to one of her breasts. He licks it, and then dives on it like a vampire on a victim.

DIANA
Oh, that feels so good.

She moans in ecstasy. He suckles on it for a long time, then moves to the other one. As he is suckling on it, he feels himself stirring. His body has re-energized itself faster than it ever has before. And it wants her. Oh how it wants her. She feels him stirring near her opening. She knows he is getting aroused, and she wants him in her. She is aching for him. Her walls are still throbbing from before. She wants him in her. She wants him to ride her again. She needs him inside of her like she's never needed anyone before.

DIANA
One more time, baby. I want to feel you inside me. I want to feel your liquid flowing inside of me as the liquid from my breast flows inside your mouth.
(beat)
I know you can do it. I can feel you down there now.
(beat)
Oh, take me, take me. Take me. Take me now. Take me hard. Take me fast. Hurry. I need you in me.

She screams as he suckles hard on her breast and forcefully pushes himself into her. She cums immediately upon his entry in an orgasmic high. He is on his own high. He keeps hearing her voice crying for more. More. More. He keeps suckling on her breast. And when he cums, he cums hard and fast. She cries out. He releases her breast and collapses on her. He closes his eyes as he exits her. He just lays on her, eyes closed. After a few moments she softly whispers his name. His real name.

DIANA
Ares.

At the mention of his real name, he opens his eyes and turns his head up to look at her.

31b RETURN TO REALITY

The moment he sees her face, his smile disappears, and he looks shocked. DIANA is gone. ERICA is there. Fast asleep.

ARES
Erica?

ARES looks at her, and notices that her hands are not bound to the fence. He looks to where he left his shirt and notices that it is still in one piece.

ARES
No.

He releases that most of what just happened was a dream.

ARES
Not again. That could not have been a dream. That was...
(beat)
...too real. It...

Momentary pause. ARES looks at the sleeping ERICA and realizes that it had to have been dream.

ARES
Damn it. I...

ARES looks at ERICA and strokes the side of her face.

CUT TO:

32 INT: T-BIRD

DUNCAN is driving and thinking.

DUNCAN (thought)
Looks like I won't have to worry about Ares. He seemed to have his hands full with that woman back there. She kinda looked familiar. Where have I seen her before?

He is trying to think of where he knows her from.

FADE TO:

33 FLASHBACK

SCENE 12.

FADE BACK TO:

34 INT: T-BIRD

DUNCAN realizes who the woman in the park with Ares was.

DUNCAN (VO)
That was Methos' girlfriend he was with!

CUT TO:

35 EXT: PARK

ARES is finishing getting dressed. He tries to wake up ERICA but has no luck. He checks for a pulse and is relieved to find that she still has one. He gathers up her clothes and places them over her body. Then, he picks her up and carries her back to his van.

CONTINUE TO:

36 EXT: PARKING LOT

He walks through the lot to the van, which is the only vehicle in the lot.

CONTINUE TO:

37 OUTSIDE VAN

He reaches the van. He opens the back doors. Inside is a big bed. He places her inside, then gets in.

CONTINUE TO:

38 INSIDE VAN

He picks her up again and takes her to the bed. He places her on the bed, then lays down beside her. He kisses her forehead.

ARES
Goodnight.

He closes his eyes and goes to sleep.

CUT TO:

39 INT: LOFT

DIANA and METHOS are sitting on the sofa.

DIANA
So, do you think it is possible?

METHOS
That you have feelings for Ares?

DIANA nods a "yes".

METHOS
I've been telling you that almost since the day we met.

DIANA
I've never really thought about it before. But after tonight...

METHOS
What exactly happened backstage tonight? In the dressing room.

DIANA
Well...
(beat)
...things might have gotten just a little carried away.

METHOS
You made love, didn't you?

DIANA
Almost.

METHOS
Almost?

DIANA
Let's just say he was sliding into home plate when he was tagged out.

METHOS
You mean he...

METHOS senses someone coming. DIANA knows the look.

DIANA
Someone's coming.

METHOS
Yeah.

DIANA
You think it's Ares?

METHOS
No. He and Erica are off somewhere doing god knows what.

DIANA
Maybe it's Mac?

METHOS
Maybe.

METHOS gets ready to draw his sword. The elevator stops and DUNCAN exits. METHOS releases his sword.

METHOS
Guess I'll be going.

DIANA
Thanks for listening.

METHOS
Anytime.

METHOS and DIANA hug. METHOS heads to the elevator, patting DUNCAN on the back as he walks past him.

DUNCAN
How long have known the woman you were with tonight?

METHOS
Erica?

DUNCAN nods a "yes".

METHOS
Not long. Why?

DUNCAN
Just curious.

METHOS looks at him with a raised eyebrow.

METHOS
What is it?

DUNCAN
What do you mean?

METHOS
Is there something I should know?

DUNCAN
Just that I wouldn't plan on seeing her again.

METHOS
Damn it. I knew I shouldn't have...

DUNCAN
(raise eyebrow)
You shouldn't have? What do you mean?

METHOS
Well, Erica wanted to meet Roger, and since I'd accidentally let it slip that I knew him, she asked me to introduce them.

DUNCAN
And you did?

METHOS
Yeah. I didn't know they wind up leaving together. I still can't believe that she just up and left with him.

DUNCAN
Well at least Ares won't be bugging me for a while.

METHOS leaves. DUNCAN goes to DIANA.

DIANA
So, where did you go?

DUNCAN grabs her and kisses her. She wraps her arms around his neck, and he wraps his arms around her waist. He breaks the kiss.

DIANA
What was that for?

DUNCAN looks at her.

DUNCAN
I'm sorry.

DIANA
You're sorry? For what?

DUNCAN
Everything. ... Forgive me?

DIANA
Always.

DUNCAN smiles and kisses her. He sweeps her up and carries to the bedroom.

CONTINUE TO:

40 BEDROOM

He carries her over to the bed. He lays her down on the bed and they make love.

JUMP TO:

SATURDAY FEBRUARY 14th 2004

41 INT: THE DOJO - BIRTHDAY PARTY

It is CLARK's sixth birthday. The Dojo is decorated in party

fashion. Everyone is there. (DUNCAN, JOE, RICHIE, METHOS, DIANA, CLARK, and some of Clark's friends.) The party is in full swing. CLARK is opening presents. All of a sudden RICHIE, DUNCAN, METHOS, and CLARK all get this "someone's coming" look on their faces. CLARK can not tell who it is because he has never sensed this IMMORTAL before. They all look to the door as ARES enters. ARES is holding a bag, that contains six presents, in his arms. One for each birthday he's missed. DUNCAN and METHOS give him a "what are you doing here?" look. RICHIE gives him an "I know you" look. CLARK just gives him a "who are you?" look. RICHIE looks to DUNCAN. CLARK stares at ARES, wondering who he is. ARES stands in the doorway. DIANA is talking to the mother of one of CLARK's friends and her back is to the door.

RICHIE
Isn't that...

DUNCAN
Yeah.

RICHIE looks confused.

RICHIE
He's an Immortal?

METHOS gives RICHIE a look.

METHOS
Didn't you know that?

RICHIE
No.

CLARK heads over to RICHIE, DUNCAN, and METHOS.

METHOS
No? How could you...

RICHIE
Every time I went to the bar, I thought it was you I sensed!

METHOS
You mean you...

CLARK reaches them.

CLARK
Who is that man?

RICHIE
I'd like to know that too.

CLARK
Why do I get the feeling I should know him?

DUNCAN looks at CLARK.

DUNCAN
He's one of us Clark. We've explained...

CLARK gives DUNCAN a look.

CLARK
No. It's more than that.

METHOS
What do you mean?

CLARK looks at ARES.

CLARK
The feeling is different with him. I can usually tell who someone is, but there is something blocking him. I'm not sure what it means.

DUNCAN looks at METHOS.

PAN TO:

42 DIANA

The woman DIANA is talking to notices ARES. She looks at him. DIANA turns to see what she is looking at. She sees ARES.

PAN TO:

43 ARES

DIANA heads over.

DIANA
I see you got the message.

ARES
Yes. Thanks for inviting me.

ARES notices the look he is getting from the guys, who are out of earshot. He also sees that CLARK is on his way over.

ARES
They look surprised.

DIANA
I didn't know if you'd come, so I...

CLARK interrupts.

CLARK
Who is this man, Mommy?

DIANA
This is your Uncle A... Areese. Your father was his brother.

CLARK's eyes light up.

CLARK
My real Uncle?

ARES kneels down so he can look CLARK in the eye.

ARES
Yes.

CLARK
Can you tell me about my father?

DIANA places a hand on CLARK's shoulder.

DIANA
Clark, honey. Why don't you go back to your party? When everyone leaves, you can talk to Areese, okay?

CLARK reluctantly agrees.

CLARK
Yes, mommy.

CLARK turns to leave. ARES calls him back.

ARES
Clark?

CLARK turns. ARES offers the bag of parcels.

ARES
These are for you. Happy Birthday.

CLARK
(smile)
Thanks.

CLARK takes the bag, sits on the floor, and opens the gifts.

ARES
One for each year.

The six gifts are as follows: a toy sword, a picture book on Hercules, a picture book on the Greek Gods, a copy of the 97 Disney classic movie Hercules, a copy of the all-new Gods of War holo-program, and the hippest, coolest, pint-sized leather jacket.

CLARK
Wow! Thanks, Uncle Areese.

ARES
(smile)
You're welcome.

CLARK runs back to his friends with his bag of gifts. The kids are now in the middle of some party game that JOE started when CLARK left the group. DIANA turns to ARES, who has one hand behind his back.

DIANA
You know that movie is so inaccurate.
It's...

ARES shrugs and looks at DIANA. He brings his hand from behind his back, and hands her a rose.

ARES
Happy Valentines day, D.

DIANA
Ares, don't.

ARES
Sorry.

ARES is still looking at her. She smiles and takes the rose. Momentary pause. ARES changes the subject.

ARES
You're looking good. As always.

DIANA
Thank you. So are you.

ARES
How are things with...

DIANA
Fine.

ARES
I see Methos is still around.

DIANA
And he's still mad at you for stealing Erica from him and then tossing her away after you...

ARES
(defensively)
I didn't steal her from him. Besides he wouldn't have been man enough for her.

DIANA
You don't like him, do you?

ARES
It's because of him that I'm not a God anymore. It's his fault that we all got drawn into this damned Game.

DIANA
From what I understand, you would've had to have joined sooner or later anyway.

ARES looks to CLARK, and then back at DIANA.

ARES
So, does he know yet?

DIANA
That his father is the legendary Hercules?

ARES nods a "yes".

DIANA
No. I still haven't found the words to tell him.

ARES
Well, don't wait too long. You are going to have to tell him eventually.

DIANA
Why? What do you mean?

ARES
He’s growing up. And once he turns 18, he will be able to claim what is his.

DIANA
I don't understand.

ARES
If you don't tell him... at least prepare him.

DIANA
Prepare him? Prepare him for what?

ARES doesn't answer, he just looks over at CLARK. DIANA looks at CLARK, and than back at ARES.

DIANA
Ares?

ARES still doesn't answer. He is just staring at CLARK. DIANA is getting worried now.

DIANA
Ares, you're scaring me. What will happen on his...?

ARES looks at DIANA.

ARES
Clark is stuck between two worlds. On his 18th birthday, he will have a choice. A choice I never had.

DIANA
I don't under...

ARES
He'll be able to choose which world he wants to belong to.

DIANA
What?

ARES
He has to choose. And it has to be on his 18th birthday.

DIANA
I don't understand. What does he...?

ARES
I can help you. Let me help you.

DIANA
I don't know.

ARES
Think about it, okay? If you want, I can tell him.

DIANA
I'll think about it.

ARES notices that RICHIE is staring at him.

ARES
Ryan doesn't know who I really am, does he?

DIANA
No. He still thinks you're Roger O'Fasdaw, the singer.

ARES
The less people that know the better, right?

DIANA
Something like that.
(beat x2)
Where did you come up with a name like that anyway?

ARES
(smile)
It was an anagram.

DIANA
An anagram? Of what?

ARES
Ares God of War.

DIANA
Of course.

ARES
You know how long it took to come up with that name. I mean there wasn't much I could make out of the letters I had to work with.

Momentary pause.

ARES
So who knows?

DIANA
Who you really are?

ARES nods addirmingly.

DIANA
Besides you and me... Mac, Methos, and Joe.

ARES raises an eyebrow.

ARES
Dawson?

DIANA
Yes.

ARES
But he's a mortal! What's his connection to...

DIANA
It's a long story.

DUNCAN has had enough of this, and heads over. ARES sees him coming.

ARES
Here comes The Highlander. Coming to save his woman from the nasty evil God of War!

DIANA
You're not evil, Ares.

ARES flashes her a smile. The next line is said in his head.

ARES (THOUGHT)
She's coming around. I knew it. The walls are crumbling. I'm finally getting through.

DUNCAN reaches them and puts a protective arm around DIANA.

DUNCAN
Ares, nice to see you again. What brings you to...

ARES
It's my nephew's birthday. I thought I'd drop in and say hi.

DUNCAN gives him a look.

DUNCAN
Well, now that you've said hi, say goodbye.

DIANA gives DUNCAN a look.

DIANA
Mac!!

DUNCAN looks at DIANA.

DUNCAN
Diana, I...

DIANA
Not now.

DIANA gives DUNCAN a look.

DIANA
The kids will be going home soon, and I promised Clark that he could talk with his Uncle.

DUNCAN
Do you think that's...

DIANA
I'm not going to let him down. So... You two behave, okay?

DUNCAN is about to say something, but DIANA gives him a look. DUNCAN turns to ARES, they give each other a look, then nod in agreement.

DIANA
Good.

PAN TO:

44 FOCUS SHIFTS METHOS, JOE, AND RICHIE

RICHIE
There's one thing I still don't understand.

METHOS and JOE roll their eyes.

METHOS
Which is?

RICHIE
If Roger, or whatever his name is, is an Immortal, how can he be Clark's Uncle?

METHOS
It's a long story.

RICHIE
A story you guys are never gonna share with me, right?

METHOS
It's better if you don't know.

RICHIE
How? How can...

RICHIE pauses as he thinks he is finally understanding this.

RICHIE
Wait.
(beat)
There's something different about Clark, isn't there? Something special.

METHOS and JOE remain silent.

RICHIE
I'm right, aren't I? You still haven't figured out how he exists? How he could be born Immortal!

METHOS
We are all born...

RICHIE
Mortal. We have to die before we become Immortal. Clark never died. He was born Immortal.

METHOS and JOE still remain silent.

RICHIE
We all know that Diana is his mother, and that he ages like a normal human. But...
(beat)
Clark is a big mystery to all of you. An enigma, isn't he?

METHOS and JOE still remain silent.

RICHIE
You're wondering why, if he's an Immortal, does he continue to age. Right? You can't figure that out. You have no idea how...

METHOS
Actually, we...

JOE cuts off METHOS sentence.

JOE
...are working on a theory.

METHOS was about to say "already know the how" before JOE cut him off. RICHIE wonders if METHOS was really gonna say what JOE said, or if JOE just made METHOS stop.

RICHIE
Methos?

METHOS
Yeah. Right. What he said.

RICHIE
You know more than you're telling me. Both of you.

JOE
Richie, I...

METHOS
Like I said before, Rich. It is better you...

RICHIE
Oh I see. It's a need-to-know thing. And I don't need to know, right.

METHOS
Sort of.

RICHIE
You're never gonna let me in on this, are you?

METHOS looks over at ARES, DIANA, and DUNCAN. He is wondering what they are talking about.

METHOS
Maybe one day.

RICHIE
One day. But not today, right?

Momentary pause. RICHIE looks at JOE and METHOS. They aren't gonna talk.

RICHIE
Guess I'll just have to figure this out myself.
(beat)
Tell Diana I'll see her later.

RICHIE heads out. METHOS and JOE watch him go, and then look at each other.

JOE
Are we doing the right thing? Leaving Richie in the dark?

METHOS
If Mac wants Richie to know about Ares, he's gonna have to tell him.

JOE
Yeah, but Richie has a right to...

METHOS
Joe, if you feel Richie should know, go talk to Mac. Tell him to tell Richie. But leave me out of it.

METHOS heads out. JOE watches METHOS leave. Once METHOS has left, JOE looks over at DUNCAN and DIANA and ARES.

JUMP TO:

45 EXT: OLD HOUSE - DRIVEWAY

A car pulls into the driveway. The car stops, and the door opens. A woman gets out of the car. She is wearing a long coat, with a hood. Her face is not visible. She heads to the house.

CONTINUE TO:

46 THE PORCH

She walks up the stairs leading to the front door. She takes a key out of her pocket and looks at it. She pauses, but then places the key on the lock and opens the door. She enters the house, closing the door behind her.

CONTINUE TO:

47 INT: HALLWAY

She notices a trail of flower petals that form a path. The path leads to a doorway at the end of the hall. There is an eerie glow emanating from inside the room. She removes her shoes and follows the path.

CONTINUE TO:

48 HALLWAY - BEDROOM DOOR

She reaches the door and stops in the doorway.

CONTINUE TO:

49 BEDROOM

The room is full of lit candles. That was the glow we saw earlier. In the center of the room, is a jumbo-sized bed with red and black satin sheets. ARES is in the bed, waiting for her. He stares at her.

ARES
I wasn't sure you'd come!

She looks at him. We can see her face. It's DIANA.

DIANA
I almost didn't.

ARES motions her to come to him. She heads over. She removes her coat as she advances towards him. He smiles. She is completely naked. She wasn't wearing anything under the coat. As she approaches the bed, he pulls back the covers, inviting her to join him. She slips in beside him. He presses his body up against hers as he wraps his arms around her. She wraps her arms around him, along him, pulling him closer to her. He kisses her and lays her back. She falls back and pulls him onto her. He breaks the kiss and looks at her.

DIANA
I love you.

ARES
(smile)
I know.

He kisses her again. They make love. The candles burn as them consume each other. Their passion is hot and intense. They make love til the candles burn out. When it is over, they spoon. ARES has his arms around her. She has her back to him. He is pressed up against her back. He kisses her neck. She closes her eyes for a moment, then opens them. The room is dark. Darker than it was before. She turns to kiss him goodnight and...

FADE INTO:

50 INT: THE LOFT - BEDROOM

...she sees DUNCAN asleep. She turns back. The following lines are said in her head.

DIANA (THOUGHT)
A dream. But it felt so real I...

She shakes her head back and forth.

DIANA (THOUGHT)
Stop it. Stop it. It's Duncan that you love. Not Ares. It was never Ares. It will never be Ares. Never.

Momentary pause. She thinks.

DIANA (THOUGHT)
No. Not never. One day I... Ugh!!!!! Stop it. Why can't I stop thinking of him? Why does he have such a hold on me? Can Clark and Ares have a relationship without jeopardizing the one I have with Mac?

Momentary pause. She thinks.

DIANA (THOUGHT)
I'll just have to control myself. Although it's getting harder and harder. Seems that more I'm around him, the more I want him. Maybe it's a trick, maybe he...
(beat)
No. He's not a God anymore. He can't make me feel something I don't. He can't manipulate me. He tried then, but now is different. He has no powers.
(beat)
Maybe he's right. Maybe we were destined to be together. Maybe he is my soul mate. Maybe the real reason I went back with Herc was to meet Ares. To fulfill my destiny and be with Ares.
(beat)
I mean, I can't stop dreaming about him. He's a great lover. He knows all the... But then they are dreams, right? A dream lover. That's what he is. And a dream lover should... But there was that time in Ancient Greece by the lake, and then the time backstage at Joe's. He does things to me that no one ever has. He... Ugh!!!! Enough. Go to sleep. Go to sleep.

She looks at DUNCAN and tries to get back to sleep.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 10: Destiny Calls

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998

Revised: 2024

SUNDAY FEBRUARY 21st 2016

1 INT: THE WAREHOUSE (8:00PM)

DIANA enters.

DIANA
Clark?
(beat)
Clark, where are you?
(beat)
This isn't funny. You asked me to come down here. So where are you?

CLARK (VO)
Right here, mom.

DIANA can't see CLARK.

DIANA
Where?

CLARK (VO)
Here.

CLARK appears right in front of her, removing Hades' Helmet of Invisibility.

DIANA
Wh...

DIANA recognizes the helmet and realizes that it could only have come from one place.

DIANA
You opened it!
(beat)
You opened the case!!

CLARK
Uncle Ares said that, now that I was 18, I should claim what is mine.

DIANA
Ares. Figures. I...

DIANA realizes that CLARK just called Ares by his real name.

DIANA
Wait. You called him Ares. I...

CLARK
Yes. I did. He told me everything, Mom.

DIANA
Everything?

CLARK
I now understand why you and Ares had me study Greek Mythology so hard. And why you made me watch *Class of the Titans.*

DIANA
That was a good show. They got most of their facts right. A few they had wrong.

CLARK looks at her.

CLARK
Why did you never tell me who my father was? Or who Ares really was?

DIANA
I...

CLARK
I always knew there was something special about him. Something that made him different from the others.
(beat)
It was like we had some sort of connection. A connection that was stronger than the one with other Immortals. Now I know why. He's...

DIANA
Clark, I told you he was your Uncle. You knew that.

CLARK
Yeah, but Mac, Richie, Methos, and Joe were also my "Uncle's".

DIANA
You also knew that your father was his brother. And that...

CLARK
Yes. I knew that. But this connection went deeper. I could never quite put my finger on it. Now, with his help, I have. I understand everything. He...

DIANA gives CLARK a look.

DIANA
Is he here?

Momentary pause. DIANA starts to look around to see if she can see Ares lurking.

DIANA
Ares? Ares@ Come out, now!

ARES appears between them, holding his sword, his real sword, the one from the case. He inhales and exhales.

ARES
Ah. That felt good. It's been so long since I did that.

DIANA sees the sword and realizes that CLARK has returned to ARES his old sword and in doing so has reinstated ARES as the God of War. DIANA looks to CLARK.

DIANA
What have you done? What...

ARES goes to DIANA.

ARES
Not what you think, my love.

ARES looks at her, lovingly.

ARES
You see, we had to open the case. There was a special item hidden under the helmet. I needed it to give to you.

DIANA looks at ARES in confusion.

DIANA
I don't...

ARES snaps his fingers, and a chalice appears in his hands. He holds it out, offering it to her. DIANA is still confused.

DIANA
A chalice?

ARES
Open it.

DIANA opens it. She is surprised at what she sees inside.

DIANA
Is this what I think it is?

ARES
Yes.

DIANA
It has survived all this...

ARES
It is Ambrosia, D. It is forever.

DIANA
I...

ARES
It is time. Time to do what must be done.

Momentary pause. ARES looks at DIANA.

ARES
Take it. Eat it. Become my Queen. As it was meant to be.

DIANA
But...

ARES
You can have immortality. Yet not have to partake in that stupid game.

DIANA
I don't believe this. You...

ARES
You'll live forever, Diana. Forever.

DIANA
Ares, I...

CLARK
Come on, Mom. It won't change anything. Not really.

ARES takes some of the Ambrosia out of the chalice and brings it to her lips.

ARES
Stop denying it, D. You were meant for me. We felt in all those years ago in Greece. And we felt it again 13 years ago. I know you know it. If it wasn't for MacLeod clouding your vision, we'd...
(beat)
Take this gift I offer you. No other can offer you all I can. Join us.

DIANA
I... Wait. Us?

CLARK
Yes, us.

DIANA
You... But...

CLARK
I'm out of The Game, Mom. Forever. Although I never was really in it to begin with.

DIANA looks at ARES.

DIANA
That's what you meant. This is the choice he had to make.

Momentary pause.

ARES
Yes.

DIANA
He had to decide whether he wanted Mac's Immortality or the God's Immortality.

ARES
Yes. It is his birthright.

DIANA
Why didn't you tell me? Why...

ARES
I couldn't.

DIANA
Why not? And don’t you dare say "*it’s a god thing*".

ARES
I couldn't have you influencing his decision. He had to...

DIANA
Influence? Gee let's see. He could either play a game that involved challenging others to a sword fight to the death, or he could become a God. I don't think there's...

ARES
See, you are favoring one over the other. The choice had to be Clark's.

DIANA looks at ARES questioningly.

DIANA
And he made it all on his own.

ARES
Yes.

DIANA
You didn't try to persuade him to choose Godhood?

ARES
Would I do that?

DIANA gives him a look. She is about to say something, but he cuts her off with a deep, penetrating stare.

ARES
D, I've changed. You can sense that. I'm not the same Ares I was then. Typhon tamed Echidna. You could tame me. You have tamed me.

ARES kisses her. He breaks the kiss and places the Ambrosia in her mouth. She doesn't resist. He smiles as she swallows the sweet tasting nectar. Once she swallows it, she closes her eyes as the Ambrosia transforms her into a goddess. As she is transforming, ARES hands the chalice to CLARK, and waves his hands over her. DIANA gets younger, reverting to the way she was at 25 when he first met and fell in love with her. After the transformation is complete, both ARES and CLARK stare at her. DIANA opens her eyes and breathes her first breath as an Immortal. She looks at her hands and realizes she has changed. She looks at ARES.

DIANA
Wow. I feel...

ARES
Say you'll stay with me.

DIANA
I...

ARES
I need you, D. I...

DIANA
What about Mac? I can't just...

ARES
Forget about MacLeod. We are meant to be together.

ARES looks at her.

ARES
The fates keep bringing us together. Drawing us closer and closer.
(beat)
My cousin always said the dream realm was the window to your destiny.

DIANA
Morpheus said that?

ARES nods affirmatively.

ARES
You have been in my dreams for 3000 years.

DIANA
You have been in mine too. Even back then.

ARES
The dreams are always so intense so vivid so real.

DIANA
Mine too.
(beat)
It always felt like you were really there. Maybe in a way you were. Maybe we were sharing a dream. Is that possible?

ARES
Anything is possible.
(beat)
Morpheus always did like exploiting the dream realm.

DIANA
Exploiting? No. It was as if he was letting us explore our deepest desires without actually doing anything wrong.

ARES smiles at her. She smiles back.

ARES
Now, with this...

ARES indicates the chalice of Ambrosia.

ARES
...we have finally connected. I love you, D. Let me show you how much, for real.

ARES kisses her. She doesn't resist. She can't resist him anymore. All the feelings she's been bottling up since the day they first met, are crying to be let out. With her newfound godhood, she also knows he is not lying. He really does love her and always has.

She explodes, erupting like a volcano. She wraps her arms around him, pulling him close, melting into his embrace.

CLARK watches as his mother and his uncle start to explore their feelings for each other.

ARES' tongue starts to explore DIANA's mouth. She opens her mouth wider, allowing his tongue in. She brings one of her legs up and rests it on his hip. He takes the leg in his hand and strokes it. His hand explores, running up her leg.

CLARK says the following line more to himself then to ARES and DIANA.

CLARK
I think I'll leave you two alone.
(beat)
Guess it's bye-bye Mac.
(beat)
I'll go tell him.

CLARK puts on the Helmet and vanishes.

ARES and DIANA don't notice. They are too consumed in their hunger for each other. There is a flash, and they disappear. They reappear over by the wall, naked. He presses her up against the wall. He forces his tongue deeper into her mouth, as his hands roam down her body. Her leg is still resting on his hip. He strokes her leg. She presses herself closer to him and pulls him closer to her. She breaks the kiss, and gasps.

He kisses her neck. She nibbles his ear, then, she softly whispers the following.

DIANA
Ares, take me.

ARES looks at her and smiles.

ARES
I thought you'd never ask.

He kisses her again. His hands grab her breasts. As he thrusts himself inside of her, he squeezes her breasts. She tightens her grasp on him and pulls him as close as she can. He releases her breasts and helps her wrap her legs around his waist. She tightens the grip, pulling him in. He pushes himself deeper and deeper into her. She gasps and moans.

DIANA
Oh, Ares. I...
(beat)
Ah. Yes. Ares.
(beat)
Oh. Oh.

He suckles her breast as he thrusts himself deeper and deeper into her. She is running her hands up and down his back, stroking it. Every time he pushes into her, she presses her hands into his back.

DIANA
Oh god. This...
(beat)
...feels so good.
(beat)
I...

He brings his lips to her ear. He nibbles on it, then whispers seductively into it.

ARES
Oh. You don't know how long I've waited for this, D.

DIANA
Yes. I do. You don’t have to wait any longer. Do it.

ARES
Hang on, D. I'm...

He brings his lips to hers and kisses her. She grabs him and holds on tight. He's about to come to his peak. He thrusts in and out of her a few more times, harder, and faster. He is about to erupt. She can sense he is about to explode. He breaks the kiss and looks at her. He grabs a breast in each hand. He squeezes them hard as he thrusts into her real hard and fast. He erupts, releasing his godly seed inside of her. She gasps when he squeezes her breast, and sighs as he releases himself inside of her.

CUT TO:

2 INT: THE LOFT (10:00PM)

DUNCAN is deep in thought.

CLARK is sitting on the kitchen counter, observing DUNCAN. He is wearing the helmet, so he is invisible. He hasn't quite adjusted to all his new powers. He's not even sure what they all are. Which means, he doesn't know that he doesn't need the helmet to be invisible. As a god, he has the ability to be seen only when he wants to be seen. DUNCAN hasn't sensed CLARK at all. Now that CLARK is a god, he is out of the game, and therefore the Immortal Sense will not be activated when he is near another Immortal.

After a few moments, CLARK removes the helmet and becomes visible. He says the following line as he jumps of the counter and heads to DUNCAN.

CLARK
Hey, Uncle Mac.

DUNCAN is startled by CLARK's sudden, unexpected arrival.

DUNCAN
Clark!?

CLARK
Sorry, did I startle you?

DUNCAN realizes that CLARK did indeed startle him.

DUNCAN
Yes. But... How'd you manage to get this close without me sensing you? It's not possible.

CLARK
(smile)
It is if you're not playing the game anymore.

DUNCAN
Not playing. What do you mean? You can't just...

DUNCAN notices the Helmet in CLARK's hand.

DUNCAN
You opened the case.

CLARK
Yep. And guess what was hiding under the helmet?
(beat)
Ambrosia.

DUNCAN
Ambro...

CLARK
And you know what?
(beat)
The second it touched my lips, I felt alive. Ares told me that what I was feeling was my powers being activated for the first time. He told me I always had them, but that without Ambrosia to fuel them, they lay dormant.

DUNCAN
Ares? You... Clark, what have you done? Aligning yourself with Ares? Your mother's gonna...

CLARK
Speaking of mother.
(beat)
That's why I'm here.

DUNCAN
What?

CLARK
I wouldn't count on her coming home.

DUNCAN
What do you mean?

CLARK
She’s finally where she was always meant to be.

DUNCAN raises an eyebrow in confusion.

CLARK
Uncle Ares offered her something you couldn't. Immortality. An immortality that excludes the game. And she took it.

DUNCAN
Are you telling me that Diana...?

Momentary pause. CLARK nods affirmatively.

DUNCAN
No. I don't believe you. She...

CLARK
You're too late this time, Mac. The fates have spoken.
(beat)
She's with him right now. And when I left, they were starting to really fog up those windows. By now they...

DUNCAN
No. This can't be happening.

CLARK
Bye, Mac. See ya around.

With that said, CLARK puts on the helmet and disappears. He doesn't leave the loft yet. He stays and watches DUNCAN. He wants to see what he'll do.

DUNCAN
Clark! Clark!!!

DUNCAN sits on the couch.

DUNCAN
No. This can't be happening. Not again.

DUNCAN hears DIANA's voice in his head.

DIANA (VO)
I felt it when he kissed me. I believe what he says is true. That one day... we will be together. But that day is not today. And it is not in the foreseeable future. I love you, Duncan MacLeod of the Clan MacLeod. ... I love you Duncan MacLeod ... You Duncan MacLeod ... I love you... I love you ... I love...

DUNCAN rests his head in his hands. CLARK leaves. DUNCAN thinks of all the times he has spent with DIANA. The good times and the bad.

FADE INTO FLASHBACK:

FLASHBACK

3 Various scenes from Chapters 6-9

Chapter 6: 03 (their first meeting), 14 (Diana witnesses a beheading), 16 (Duncan explains what he is), 25 (Duncan invites her to move in), 42 (Duncan takes her to the warehouse), 54 (play fighting with Clark).

Chapter 7: 34 (waiting for her to come home)

Chapter 8: 01, 03, 05 (learning that Ares thought her to use a sword), 29 (Joe telling him that he is in love with her), 37 (Reno telling him he is in love with Diana), 65 (Duncan telling her he loves her)

Chapter 9: 20 (fight about Ares), 39 (make-up).

RETURN TO PRESENT - JUMP TO:

PRESENT

4 INT: ARES' PLACE - BEDROOM (11:30PM)

DIANA and ARES are in bed, making love. He is riding her hard, real hard. He has her arms pinned to the bed.

DIANA
Ares... I... I...

He is pumping her really hard, and really fast. The bed is rocking so fast it looks like it will break. He rams himself in and out, in and out, over and over.

DIANA
Oh, Ares. I...

ARES
Ah. D. I...

DIANA
Faster. Faster.

ARES goes faster. After a few moments he explodes inside of her. He sighs a sigh of pleasure.

ARES
Ah...

He lets himself empty inside of her, then collapses on to her.

DIANA
Ares, I...

He looks at her.

ARES
I haven't had a ride like that in millennia. You are...

DIANA
This is only the beginning, Ares.
(smile)
I get the feeling we will have many more great times.

ARES
(smile)
I know we will. There is so much I want us to do. I want to make all your dreams, fantasies come true.

DIANA
And I yours.

ARES
(smile)
That's a big order. I've had a long time to....

DIANA
(smile)
I'm sure we will be able to do them all. We have forever.

ARES
I love you.

DIANA
I know.

He rests his head on her chest. She runs her fingers through his hair and stares at the ceiling. She thinks of Duncan and a tear appears in her eye.

JUMP TO:

MONDAY FEBRUARY 22nd 2016

5 INT: DOJO (10:00AM)

DUNCAN exits the elevator. RICHIE enters the DOJO.

RICHIE
Hey, Mac!!

RICHIE notices the bag.

RICHIE
Where are you off to?

DUNCAN doesn't answer, he just stops and looks at the floor.

RICHIE
Oh, I get it. You and Diana are planning to sneak off. A little romantic get-a-way, right?

DUNCAN is still silent.

RICHIE
So where is she?

No answer.

RICHIE
Mac?

Still no answer.

RICHIE
Mac?
(beat)
Hell-o?

DUNCAN
Sorry, Rich.

DUNCAN walks past RICHIE.

DUNCAN
I just need to be alone.

RICHIE is confused. DUNCAN keeps walking.

RICHIE
Alone? As in, by yourself?

RICHIE goes after him and stops him.

RICHIE
What about Diana? Won't she...

DUNCAN
Diana's gone.

RICHIE
Gone?

DUNCAN
She left. Last night.

RICHIE
Left? Where'd she go?

DUNCAN
Don't know.

RICHIE
When will she be back?

DUNCAN
I don't think she will.

Momentary pause. DUNCAN looks at RICHIE. RICHIE notices the look in his eyes.

DUNCAN
I've lost her Rich. I've really lost her.

RICHIE is confused.

RICHIE
You're not making sense, Mac. She loves you. She's always loved you. She's loved you since the first day she met you. Besides, who could you lose her to?

DUNCAN speaks without thinking.

DUNCAN
Ares.

RICHIE
(confused)
Ares? Who's Ares?
Wait. I asked you that before. You sidestepped it then. Don't now. I've always felt like you and Diana, and Methos and Joe, were keeping something from me.
No more secrets, Mac. I want to know who Ares is. And don't say The God of War.

DUNCAN heads to the office. RICHIE follows.

CONTINUE TO:

6 OFFICE

They enter the office. DUNCAN puts the bag down and sits at the desk. RICHIE sits in the chair in front of the desk.

DUNCAN
Where do I start?

RICHIE
How about at the beginning?

DUNCAN
The beginning. That was so long ago.

FADE TO:

7 TIME FLIES

DUNCAN tells RICHIE everything.

FADE BACK TO:

8 TIME RESUMES

RICHIE is trying to absorb everything.

RICHIE
You mean Clark's father is Hercules, son of Zeus? The myths are real.

DUNCAN
Yes.

RICHIE
That means that Clark is the grandson of Zeus.

DUNCAN
Yes.

RICHIE
And the warehouse belonged to Aphrodite?

DUNCAN
Yes.

RICHIE
And this Ares that you think she's run off with, is *thee* Ares?

DUNCAN
Yes. And I don't just think she's gone to him. I know she has.

RICHIE
Wow. I...
(beat)
Wait, Methos said that singer guy, Roger, was Clark's uncle.

DUNCAN
He is.

RICHIE
That means that Roger is really...

DUNCAN
Yes.

RICHIE
I knew there was something about him that you guys were keeping from me. But I never thought...

RICHIE looks at DUNCAN. He can tell that DIANA's leaving has really gotten to him.

RICHIE
Why didn't you tell me before?

DUNCAN
We didn't want you involved.

RICHIE
Mac, I might have been able to help. If you'd've told me everything from the beginning, I never would have brought you to the bar when Roger was there. I...

DUNCAN
What's done is done. We can't go back.

Momentary pause.

RICHIE doesn't know what to say. DUNCAN really doesn't feel like talking about this now anyway.

DUNCAN
I'm beginning to think that 13 really is bad luck.
(beat)
At least for me.

RICHIE wonders where that came from.

RICHIE
13? What?

DUNCAN
Diana and I had 13 years together before... before this happened.
(beat)
And before D, there was Tessa. We also had 13 years together before...

RICHIE remembers all to well what happened.

RICHIE
I... I don't know what to say.

DUNCAN
There's nothing you can say.
(beat)
I'm going to the cabin.

RICHIE
I'll...

DUNCAN
Alone.

DUNCAN gets up from behind the desk, picks up his bag, and heads out. RICHIE watches DUNCAN exit the Dojo.

JUMP TO:

9 INT: METHOS' PLACE (11:00AM)

METHOS is translating a set of books from the warehouse. There are crates and boxes scattered throughout the room. There are books and papers on the bed and on the counters. DIANA materializes in the door frame. She looks around the room and leans against the door frame. The sound of her voice startles METHOS.

DIANA
You look awfully busy, Methos.

METHOS talks to her, without looking at her.

METHOS
Diana, don't you know it's impolite to just...

DIANA
Can you take your mind off of that for one moment?

METHOS continues what he is doing.

METHOS
I'm at a critical spot in the trans...

DIANA
At least look at me, dammit!

A little frustrated, METHOS looks at her. He is stunned. He puts down his pen and gets up from behind the desk. He heads over to her.

DIANA
You like?

Momentary pause. He likes. He likes a lot. There is something different about her. Something that is giving her this aura. Something that demands attention. He finds he is being drawn to her in a way he never has before.

DIANA
Aren't you gonna say anything?

METHOS tries to speak.

METHOS
I... You... What...

DIANA
You'll never guess what was under Hades' helmet.

The mention of Hades brings him back to reality. He looks at her with a raised eyebrow.

METHOS
Hades?

DIANA
Yes.

METHOS realizes the only way she could have gotten under the helmet was if the case was opened.

METHOS
He opened it. Clark opened the case. You let...

DIANA
Actually, I think Ares talked him into opening it. It was the only way he could get back what was his.

METHOS
Clark gave Ares back the sword.

DIANA
Yep.

METHOS
That means...

DIANA
Yes. The God of War is back. And Ares is so glad to have his godhood back.
(beat)
So, have you guessed what was under the helmet?

METHOS looks at her and realizes it could only be one thing. The way she looks, the aura she is generating, the way she got into his locked house without making a sound.

METHOS
Ambrosia.

DIANA
Right.

METHOS
And you...

The phone rings. He ignores it.

DIANA
Yes. So did Clark.

METHOS
Clark? But what about...

DIANA
The Game?

METHOS nods a "yes". In background the answering machine answers the call, and you can hear METHOS' "leave a message" message.

DIANA
Well, thanks to you, and Mac, and Richie, he never really entered it, did he? He never took a head.
(beat)
So his leaving doesn't change anything.
(beat)
He never should've been in it to begin with. He has finally claimed his birthright.

METHOS
His birth...

METHOS stops talking as hears RICHIE's voice leaving a message.

RICHIE (VO)
Adam, Richie. I need to see you. Mac is really upset. Seems that Diana has run off with Ares and well... Call me. Bye.

METHOS looks from the machine to DIANA.

METHOS
Is that true?

DIANA
Yes.

METHOS
What about Mac?

DIANA
What about him?

METHOS
I thought you loved him.

DIANA
I do. This...
(beat)
This is so much bigger than...

METHOS gives her a look.

METHOS
What about Hercules?

DIANA looks at METHOS with a raised eyebrow.

METHOS
He despised Ares. Do you know what this would do to him? Do you?

DIANA
That's not fair. Ares has changed. He's not...

METHOS
Changed? He's Ares!

DIANA
And you're Death!!

Neither says anything for a few moments, they just stare at each other.

DIANA
You've changed Methos, why can't he?
(beat)
You rode with the Horsemen, while he was the God of War. That was a long time ago, Methos.
(beat)
Thousands of years ago. If you can change, so can he.

METHOS
Who are you trying to convince Diana? Me, or yourself?

Momentary pause.

DIANA
I didn't come here to start a fight. I came to ask you a favor.
(beat)
Could you please give this to Mac?

DIANA holds out her hand and a round CD like disk appears. It is a holo-letter. METHOS stares at it.

DIANA
Please.

METHOS takes it. He looks at it in his hands, then looks up to say something.

METHOS
What shou...

DIANA is gone. METHOS looks back at the disk.

METHOS
I always hared when they did that.

JUMP TO:

10 EXT: THE CABIN (2:00PM)

DUNCAN is alone, mediating, working out. He is in the middle of a routine when he senses someone coming. Without looking, he addresses who he thinks is there.

DUNCAN
I told you I wanted to be alone, Richie. So...

METHOS, who is behind DUNCAN and off camera, cuts off DUNCAN's line.

METHOS (VO)
It's not Richie.

DUNCAN stops his routine and turns to face METHOS.

METHOS
Richie told me what happened.
(beat)
And since he said Ares and not Roger, I guess you finally told him.
(beat)
I figured you needed someone to talk to, whether you like it or not.
(beat)
I'm a good sounding board.

DUNCAN heads for the cabin. METHOS follows.

CUT TO:

11 INT: THE CABIN

DUNCAN is leaning on the fireplace mantle, with a drink in his hand. METHOS is sitting on the sofa, also with a drink in his hand.

METHOS
People do change, MacLeod.

DUNCAN looks at METHOS.

DUNCAN
Not Ares. I don't trust him. I never did. But she... She... Dammit!

DUNCAN turns away from METHOS.

DUNCAN
I knew this would happen one day.

METHOS takes out the holo-letter and stares at it. DUNCAN addresses him as he is about to say something.

DUNCAN
You knew him then. And you've seen him now.
(beat)
Do you think he's changed? Do you think he could change?

METHOS
I...

METHOS doesn't finish. He's not sure. After a few moments DUNCAN continues.

DUNCAN
I'll take that as a no.

METHOS
Mac, I only barely knew him then. And I only barely know him now. I...

DUNCAN turns around to look at METHOS, who is staring at the holo-letter disk. He is about to ask what it is when METHOS holds it out.

METHOS
Here.

DUNCAN looks at it in METHOS' hand.

DUNCAN
What is it?

METHOS
It's um...
(beat)
...from Diana.

DUNCAN
You've seen her?

METHOS
She paid me a visit.
(beat)
She wanted you to have this.

DUNCAN takes it and stares at it. After a few moments METHOS rises off of the sofa.

METHOS
I'll leave you alone.

METHOS turns to leave.

DUNCAN
No. Stay. Please.

METHOS turns back. DUNCAN heads to the holo-projector. He pauses, stares at the disk, and contemplates whether or not to view it. After a few moments, he inserts the disk. A hologram of DIANA appears. She looks amazing. DUNCAN is surprised at how young and beautiful she looks.

DUNCAN
She looks so...

METHOS is also drawn to her again.

METHOS
I know.

They sit on the sofa.

HOLO-DIANA
Mac, I know this must be hard on you, and I know how much you must have debated about whether or not to play this, but...

DUNCAN is beginning to think this is a bad idea, and he is about to shut off the projector.

HOLO-DIANA
No, Mac, please. Don't turn this off. Hear me out.

DUNCAN wonders how she knew he was going to turn it off. METHOS mutters the next line to himself.

METHOS
She knows you real well.

DUNCAN decides to hear the message out.

HOLO-DIANA
Thank you.
(beat)
I really don't know what to say. Words don't seem enough. I... I never meant to hurt you, Mac. And I do love you. Whatever happens, don't ever doubt that. You were always there for me. And for Clark. And I hope... I hope you always will.
(beat)
Ares was right. He knew it then, in Greece. I just... It wasn't until I'd taken the Ambrosia that I realized it. He says he loves me. That he always has and will. Till the end of time. The end of time. That is so far away.
(beat)
I don't know what our future holds, Mac, but... But now that I am immortal and have forever, maybe it will change. Maybe his feelings for me will change in the years to come.
(beat)
Who knows, in 50, 75 years, I might appear on your doorstep. I'll always know where you are, and I will always love you.
(beat)
I don't want to say good-bye, so I'll close this with a word of advice. Don't lose your head, Highlander, because you never know when I might show up.

The image disappears. DUNCAN rises and removes the disk.

METHOS
What are you gonna do with that?

DUNCAN
I don't Know. Part of me wants to smash it, and part of me...

METHOS
Hey, Mac. Give it time. It...

DUNCAN
Time. That's one thing we have a whole lot of, isn't it?

METHOS
Look at the bright side. Ares has made her immortal.
(beat)
An immortal that is outside of the game. If he's wrong, and they're not meant to be together, she'll come back to you.

DUNCAN looks at METHOS.

DUNCAN
You think so?

METHOS
I've known her a long time.

DUNCAN
So have I.

METHOS
I seen her with Hercules, and I've seen her with you.
(beat)
She loves you. She will be back. Just give it time. You'll see.
(beat)
It's you she's meant to be with now. Not Ares. She will be back.

DUNCAN exits the room, and METHOS watches him leave. METHOS isn't sure he believes what he just said. The bond between Diana and Ares was always there, always strong, almost magnetic. And it is still just as strong.

JUMP TO:

TUESDAY FEBRUARY 23rd 2016

12 EXT: HILLSIDE / CLIFF (6:00PM)

ARES and CLARK are standing on a hill. When standing at the edge of the hill/cliff, you can see the ocean and the beach

below. On the beach below are a group of young women. The women are sitting around talking, laughing, etc. The hill/cliff that ARES and CLARK are on, is at the end of the beach. On the left-hand side base of the hill/cliff, there are a few trees. There is a girl under one of those trees. She is reading a book. ARES and CLARK are observing the women from atop.

CLARK
Are you sure they can't see us?

ARES
Not unless you want them to.

CLARK
I could say or do anything and they'd...

ARES
Yeah. You could.

CLARK
This is cool. I wish I'd've had this ability before. I mean...

ARES
Are you ready for the first test?

CLARK
Test? I thought...

ARES
See that young girl over there?

ARES points to the girl who is sitting alone under the tree, reading. CLARK looks to where ARES is pointing.

CLARK
Yeah.

The girl puts down the book and looks over at the other girls.

ARES
Her name is Kristine Jones. She longs to part of the in crowd, but feels like she doesn't have what it takes to fit in.

CLARK looks at ARES with a raised eyebrow.

CLARK
How'd you know that?

ARES
I read her mind. Probed her thoughts.

CLARK
You can do that?

ARES
(smile)
We can do that.

CLARK
You mean I can read...

ARES
Yes. Want to try?

CLARK nods a "yes".

ARES
Okay. Pick a girl.

CLARK looks at the girls below and tries to find one he'd like to probe.

ARES
Found one yet?

CLARK spots a girl he'd like to know better.

CLARK
Yes.

ARES
Are you ready?

CLARK
Ready.

ARES
I want you to concentrate. Look at her, and picture yourself inside her head.

Momentary pause. CLARK tries to picture himself inside the girl's head.

CLARK
Ok. I'm...

CLARK's mind is flooded with her thoughts.

CLARK
Whoa.

ARES
What?

CLARK
This is amazing! I can hear her thoughts. I...

ARES
Focus. What is her name?

CLARK
Karen. Karen Larson.

ARES
Good. What is she thinking?

Momentary pause.

CLARK
She's wondering if her boyfriend, Steve, really loves her.

ARES
Is that all?

CLARK
No. She... She's debating whether or not she should sleep with him. Today is his birthday, and she wants to give him a very special present.

ARES
Herself.

CLARK
Yes.

ARES
How long have they been seeing each other?

Momentary pause.

CLARK
2, no, 3, months.

ARES
3 months? And they haven't...
(beat)
Has she ever been with anyone before?

CLARK
No. That's why she is debating this. She loves him, or at least she thinks she does, and she wants him to be the one. She's just not sure how he feels.

Momentary pause. CLARK is looking at KAREN.

ARES
Pick another.

Momentary pause.

ARES
Clark?

CLARK
Right. Sorry.

CLARK looks around for another girl. He finds one. This time he doesn't have to concentrate so hard. ARES notices the look on CLARK's face.

ARES
Easier?

CLARK
Yeah.

ARES
The more you practice, the less thought it will take. Soon it will be instantaneous.

Momentary pause.

CLARK
Her name is Lisa Sutter. She's...

CLARK gets a strange look on his face. ARES notices.

ARES
What is it? What's wrong?

CLARK
I don't believe this. She...

Momentary pause.

ARES
What? She's what?

Momentary pause. ARES is about to say something, but CLARK speaks.

CLARK
She's sleeping with Steve!

Momentary pause. ARES raises an eyebrow in curiosity.

ARES
Karen's Steve?

CLARK
Yes.

ARES is intrigued. CLARK sure knows how to pick them. This could be fun.

ARES
Hmmm. The plot thickens.

CLARK
She's been sleeping with him for over a month. And...

Momentary pause.

ARES
And what?

CLARK
She's meeting him in about an hour for...

Momentary pause. CLARK is shocked at what LISA is thinking.

ARES
For what?

CLARK
In her words... "A full blown, banging session".

ARES
Looks like this Steve guy is in for a wild birthday.

Momentary pause. CLARK looks at ARES.

CLARK
We can't let Karen do what she's planning. We have to stop her. Warn her.

ARES grabs CLARK's arm.

ARES
Whoa.

CLARK looks at ARES.

ARES
What do you think you're doing?

CLARK
I'm going to warn Karen that...

ARES
Why?

CLARK
Because she's innocent. She's about to make the biggest mistake of her life. If she...

ARES
She is a mere mortal. They...

CLARK
Unc, isn't there something we could do? I mean shouldn't we...

Momentary pause. ARES seems to be thinking. CLARK is giving him a "puppy dog" look. ARES gives in.

ARES
Where is Lisa meeting Steve?

CLARK looks back at LISA.

CLARK
The Sunset Motel around the corner.

LISA looks at her watch, says something to the girls, and walks off.

CLARK
She's on her way there now. To prepare herself and the room. She...

ARES
Okay. I have a plan. A plan my sister would have loved to execute.

CLARK
Sister? Which sister would...?

ARES
Discord. She always loved wrecking plans.

CLARK remembers his mythology.

CLARK
Discord, also known as Eris. She was your twin sister, wasn’t she?

ARES shushes CLARK and makes a cell phone appear in his hand out of thin air. CLARK looks back at KAREN. CLARK's not sure what his uncle's plan is yet. ARES dials a number. Karen's phone rings. KAREN takes the phone out of her bag and answers it.

KAREN (VO)
Hello?

ARES
Karen?

CLARK looks at ARES, then back at KAREN

KAREN (VO)
Yes. Who is this?

ARES
I'm a friend of Steve's.

KAREN immediately thinks something is wrong. CLARK can tell from the look on her face.

KAREN (VO)
Is he okay? Did something...

ARES
He's fine.

KAREN relaxes and breathes a sigh of relief.

ARES
The reason I'm calling, is that the guys and I are throwing him a party.

KAREN (VO)
Really?

ARES
Yeah. And, we were wondering, if you could join us?

KAREN (VO)
I'd love too. When and where?

ARES
The Sunset Motel in 1 hour.

KAREN is curious.

KAREN (VO)
The Sunset Motel?

ARES
Yeah.

KAREN (VO)
What room?

ARES looks at CLARK. CLARK mouths 13.

ARES
Room 13.

KAREN (VO)
Okay. I'll be there.

ARES
Great. See ya.

KAREN (VO)
See ya.

ARES hangs up. CLARK looks at him.

CLARK
Now what?

ARES
Now we go to room 13 and watch the show.

ARES smiles a wicked smile.

ARES
And make sure that Karen walks in on Steve & Lisa banging each other.

CLARK
Isn't there an easier way to do this? I mean, can't we just...

ARES puts an arm around CLARK.

ARES
Clark, there is no easy way to break someone's heart.

Momentary pause.

CLARK
Okay. Let's go.

CLARK and ARES vanish.

JUMP TO:

13 INT: SUNSET MOTEL - ROOM 13 (6:45PM)

LISA is in the room. She has a few electric candles lit. She also has a bottle of champagne in an ice bucket beside the bed. She is wearing a sexy black negligee. One that she has modified for easy accessibility. (She has cut out the crotch, and the breasts.) LISA looks at the clock.

LISA
Okay, Steve should be here in...

LISA hears a car outside.

LISA
That must be him.

LISA lays down on the bed in a sexy pose. Camera pans to the window. CLARK and ARES materialize on the dresser beside the window. They sit on the dresser. They are invisible to everyone but each other. The door opens. STEVE enters. He looks at LISA as he closes the door behind himself.

LISA
Happy birthday, Stevie.

STEVE
Wow. You look good enough to eat.

LISA flashes him a smile and pats the bed.

LISA
Then come on over here and enjoy your present.

STEVE flashes her a smile. He removes his jacket and tosses it on the floor. He kicks off his shoes. He walks over to the bed, pulling his shirt over his head. When he reaches the bed, he looks at her.

STEVE
I do believe this is going to be the best birthday present I've ever gotten.

LISA
And you can play with it all night long.

STEVE undoes the buckle on his pants. She smiles at him and licks her lips. As he removes his pants, she breathlessly says her line.

LISA
Come on big boy, I'm waiting.

STEVE smiles and removes his pants and underwear at the same time. He gets on the bed and goes to her. He kisses her, hungrily, as he crawls onto her.

She wraps her arms around his neck, and her legs around his waist. She pulls him close to her. His hands roam down her body, and rest between her thighs. She knows what he is about to do, so she removes her legs from his waist. She keeps her legs bent at the knee and places her feet flat on the bed. She spreads her legs apart letting him freely do what he wants. She moans as he inserts his fingers into her and starts to work her up.

ARES looks at CLARK.

ARES
These two don't waste any time, do they?

CLARK
Nothing like getting right to the task.

ARES
Always been my approach.

CLARK
I hope Karen doesn't arrive too late.

ARES
Don't worry. She won't.

CLARK
How can you be so sure of that? These two...

ARES
Trust me.

LISA moans as STEVE pushes his fingers into her. LISA breaks the kiss.

LISA
Oh, Steve. Take me. I want you. I want you inside me. I want you to ride me. I...

STEVE pulls her walls open with his fingers and thrusts himself into her. He trusts in hard. He pushes into her.

STEVE
Ah.

LISA
Ah... Ah... oh...

STEVE starts to pump her real good. Good, and hard, and fast. CLARK and ARES watch as STEVE rides her really hard. The bed starts rocking. LISA is gasping, and moaning, and sighing. STEVE is pumping her faster and harder than he has ever pumped her before. He is getting to the point of release. ARES looks out the window. He sees Karen.

ARES
Here she comes.

He turns back and looks at STEVE and LISA, and then at CLARK.

ARES
No pun intended.

ARES looks back at STEVE and LISA.

LISA
Oh... oh... Yes... yes...
(beat)
Steve, I... Oh...

STEVE
Oh, I'm ready. Are you ready for me?

LISA
Yes.

STEVE
I want to erupt inside of you. Would you like that?

LISA
Yes. Do it. Steve. Do it.

STEVE continues banging her. Harder faster. The door opens, and KAREN walks in. STEVE and LISA don't notice, because they are both so far gone and into each other, KAREN sees them, and three things happen simultaneously. (1) LISA screams out as she hits an orgasmic high, (2) STEVE sighs as he erupts inside of LISA, (3) KAREN drops the bag in her hands, causing the contents to shatter. The sound of something breaking, gets LISA's attention. LISA looks toward the door and sees KAREN. STEVE is still oblivious to KAREN's presence. He has just finished emptying himself into LISA and is resting his head on her chest.

LISA
Karen, I...

KAREN runs out. STEVE looks at LISA.

STEVE
That was the best...

STEVE notices that LISA is looking towards the door.

STEVE
What is it?

LISA
Karen. She was...

STEVE
No way. She...

STEVE notices the open door and the mess on the floor.

STEVE
Damn!!!

STEVE starts to get up. LISA looks at him.

LISA
Hey, where are you going?

STEVE
I have to...

LISA
Let her go. We aren't finished yet.

STEVE
You're one helluva ride. And tonight you were at your best, but...

LISA
Fine. Go.

Momentary pause.

STEVE
Look, hon, it's not that I don't want to stay with you.

LISA
I know. I know. You love her. I'm just your sex kitten. She won't give you...

STEVE
You knew that going in.

LISA
Yeah. Well, you better go then.

STEVE
Right.
(kiss her)
I'll be back.

LISA
I know. And I'll be waiting tiger.

LISA purrs at him as he grabs a bed sheet, wraps it around himself, and runs after KAREN.

ARES
Can't wait to see him explain this.

ARES and CLARK vanish.

CUT TO:

14 EXT: PARKING LOT

KAREN is almost completely across the parking lot. STEVE is running after her.

STEVE
Karen, wait!!!

STEVE keeps running. ARES and CLARK materialize (visible only to each other) just in front and off to the side of KAREN.

STEVE
Karen!!!!

KAREN stops. STEVE runs to her.

ARES
This should be interesting.

STEVE reaches KAREN. She has tears in her eyes. He is almost out of breath.

STEVE
Kare, honey, let me explain.

KAREN slaps him.

KAREN
I hate you. How could you?

STEVE
I...

KAREN
And to think I was considering giving myself to you tonight.

STEVE
You were?

KAREN
You are such a jerk Steve Carter. A real class-A jerk.

STEVE
I'm sorry, I...

KAREN
Sorry? I... How long, Steve? How long have you and Lisa been doing it?

Momentary pause. STEVE doesn't answer.

KAREN
That long.
(beat)
If you didn't want to see me anymore, there were easier ways to end it.

STEVE
Not see you anymore. Where would you get that idea?

KAREN
You knew I'd be here tonight!

STEVE
What? I...

KAREN
I got a call from one of your friends. They invited me to a party they were throwing for you.

STEVE
A party? Here? At a motel? I...

STEVE realizes he's been set up. He's just not sure by who.

KAREN
I never want to see you again. Ever.

STEVE
But I love you.

KAREN
Why don't you just go back to Lisa. I'm sure she still wants you.

KAREN storms off.

STEVE
Karen, honey, I...

STEVE watches her go. ARES and CLARK look from the retreating KAREN to the sulking STEVE.

ARES addresses STEVE, even though STEVE cannot see him.

ARES
Well, looks like you blew it, Stevie ole boy.

STEVE
Damn!

Momentary pause. CLARK looks back to the retreating KAREN. ARES "plays" with STEVE. (Steve cannot see or hear Ares.)

STEVE
I wonder who called her. No one knew I was meeting Lisa here. No one.

ARES
Look on the bright side, kid. You have a hot chick back in the room waiting for you. Why are you standing around out here when you could be back in bed riding that girl til you're worn out? If I were you, I'd go back to her now.

STEVE finds himself looking back at the open motel room door.

STEVE
Well, no reason to let the night be a total waste. I can deal with Karen in the morning. Tonight I'm gonna show Lisa the time of her life. Maybe she'll forgive me and...

ARES
That's it boy. Go get her. Or should I say go get into her.

STEVE heads back to the room. ARES yells after him.

ARES
Make the bed rock. Do her real good, Stevie. Take her all the way.

ARES watches as STEVE goes back to the room. CLARK is still watching KAREN walk away. ARES talks to CLARK without looking at him.

ARES
Wonder how long it will take him to get back into her? We could watch them you know!

As STEVE enters the room and closes the door, ARES makes a view screen appear out of thin air. On the screen, is the inside of the room. LISA has cleaned up the mess on the floor and is lying on the bed with her back to the door. She turns as the door closes. STEVE drops the sheet and goes to her. He gets on her, pins her arms to the bed and rams himself into her. No foreplay, no preparation, nothing. He just holds her arms on the bed and bangs her really hard and fast. She lets him do as he pleases. After all, she is his present, and she said he could play with her all night. ARES is amazed at how rough STEVE is being. He didn't think STEVE had it in him to just take her like that.

ARES
Well, they're having fun. Maybe I...

On the word "fun", ARES turns to CLARK. He notices that CLARK is staring after KAREN.

ARES
Clark?

CLARK
We did the right thing, didn't we?

ARES puts a hand on CLARK's shoulder.

ARES
She'll get over it. In time.

Momentary pause. ARES looks back at the view screen, entranced.

ARES
Look, Steve's over it. He's banging Lisa like there's no tomorrow. And she's taking it. She's taking it really good. I bet he...

ARES turns to CLARK and can tell his mind is elsewhere. ARES decides to leave him alone. Besides, watching Steve and Lisa go at it like that, is making him so hot. Maybe he'll go home and see if Diana is there.

ARES
I'll see ya at home, okay?

CLARK
Sure.

ARES
Don't do anything stupid.

With that said, ARES vanishes. CLARK turns and sees the view screen that ARES left.

CLARK
You really are slime, Steve. I would love to squash you like the bug you are. But... Ugh!!!

CLARK waves his hand and makes the screen disappear. CLARK looks back at KAREN, who is now sitting under a tree in the park across the street. CLARK vanishes.

PAN TO:

15 EXT: PARK

KAREN is crying. CLARK materializes beside her - invisible. He sits beside her. He knows she can't see him.

CLARK
This was for the best, Karen. It really was. In time you will see that...

CLARK looks at her, wanting to help.

KAREN
I am such a fool. I should have known better. I should have realized that the reason he wasn't pressuring me for sex was because he was getting it elsewhere. But...

CLARK wraps his invisible arms around her and holds her.

CLARK
I wish I could make it all go away.
I...

CLARK thinks of something.

CLARK
Wait. I can.

CLARK places a hand on her forehead and a hand on her heart.

CLARK
I'd like to tell you to forget him all together, but that would be a bad idea.
So...
(beat)
You are over him, Karen. Completely.
He means nothing to you. Nothing.

KAREN stops crying. CLARK smiles and vanishes. KAREN gets a shiver.

KAREN
That was weird. I...

KAREN rises from the ground. She starts to walk off. She stops and looks back at the motel for a moment.

KAREN
I wonder who that guy who called was.

Momentary pause. KAREN turns and heads home.

JUMP TO:

16 INT: ARES & DIANA'S PLACE - LIVING ROOM (7:45PM)

CLARK materializes in the room. ARES is sitting on the couch.

ARES
Hey, you get lost or something.

CLARK
There was something I had to do.

ARES
Oh, like what?

CLARK
I couldn't just leave her like that. I just couldn't. She...

ARES gets the feeling that he shouldn't have left CLARK alone.

ARES
What did you do?

Momentary pause. CLARK doesn't answer.

ARES
Clark? I asked you a question.

Momentary pause. ARES starts to get angry.

ARES
What did you...?

CLARK
Nothing.

ARES
Nothing? Nothing doesn't take 45 minutes, Clark. I'll ask you again. What did...

CLARK
Okay.
(beat)
I helped her get over him.

ARES raises an eyebrow in both curiosity and concern.

ARES
How?

Momentary pause.

CLARK
I told her she was over him.

ARES is both relived that was all and surprised at the same time.

ARES
And it worked?

CLARK
I think so. At least she seemed fine when I left her.

ARES
(smile)
Well, looks like you taught yourself the rest of the lesson.

CLARK is confused. "The rest?" what did ARES mean.

CLARK
I did?

ARES
If it worked, yeah.
(beat)
The first part of the lesson was to learn to probe their thoughts. The second part's learning how to manipulate them. How to make them say, do, or think, whatever you want.

CLARK
I didn't manipulate her. I...

ARES
You planted a suggestion. Just like I did earlier.

Momentary pause. CLARK looks at him, confused.

ARES
Remember how fast Stevie-boy went back to Lisa after I told him to?

CLARK
Yeah. He couldn't get back fast enough. I wanted to squash him. I...

ARES
You told her she was over him. You made her get over him. You manipulated her.

CLARK
I...

ARES
(smile)
You are a fast learner.
(beat)
Can't wait to see how fast you pick-up the next lesson.

CLARK
Which is?

ARES
Molecular Transformation.

Momentary pause. CLARK gives ARES a "what?" look.

ARES
The ability to change form. To appear as someone else.

CLARK
You mean shape shifting?

ARES
You remember your mythology, right?

CLARK
Of course. I...

ARES
Then you know that certain gods took pleasure in appearing to mortals as beings other than themselves.

CLARK
Yes. Zeus was notorious for it.

ARES
Exactly.

Momentary pause.

CLARK
Is it hard?

ARES smiles and transforms into Hades.

ARES-HADES
This is your great-uncle Hades.

CLARK
God of the underworld.

ARES transforms into Apollo.

ARES-APOLLO
This is your uncle Apollo.

CLARK
God of the Sun.

ARES transforms back into himself.

ARES
Just like today's lesson, it becomes easier with time.

CLARK
Now that is one lesson I can't wait to learn.

ARES
(smile)
Well, you'll have to wait till tomorrow.

DIANA materializes in the room as ARES is saying "wait".

DIANA
For what?

ARES and CLARK turn to DIANA. ARES transports to her and kisses her. She kisses him back, then breaks the kiss.

DIANA
Nice try, Ares. But...

DIANA gets out of his grasp.

DIANA
What are you two up to?

CLARK
Nothing, mother.

DIANA looks at CLARK. ARES gives CLARK a "leave" signal.

CLARK
I have to go see someone, so...
(beat)
I'll be back later.

DIANA
Clark, I...

CLARK vanishes. DIANA turns to ARES. As she is turning, ARES transforms the room into a very romantic setting. She looks at him.

DIANA
What are you doing?

He puts his arm around her and pulls her to him.

ARES
I want you.

DIANA
I...

He kisses her. She kisses back. She wraps her arms around his neck and presses up against him. ARES transports them to the big bed in the corner. They appear on the bed completely naked. He is on top of her. He breaks the kiss and kisses her neck. She sighs. He whispers into her ear.

ARES
Tell me you want me.

DIANA
I want you.

He runs his hands along her sides and rests them between her thighs. She sighs as his hands touch her mound. He kisses her and forces his tongue into her mouth as his fingers probe into her. She grabs his tongue and sucks it into her mouth as his fingers press into her.

After a few moments, she breaks the kiss and looks at him. His fingers are working her real good.

DIANA
Ares, I...
(beat)
Take me.
(beat)
Ride me.
(beat)
I...

ARES smiles at her. He lets his fingers pull her walls open so that he can insert himself into her. She sighs as he pulls her open, and gasps as he thrusts into her.

DIANA
Oh.

ARES
You make me so hot.
(beat)
I want to...

DIANA
Then do it.
(beat)
Do me.
(beat)
Ares. Take me.

ARES starts riding her hard and fast.

JUMP TO:

17 INT: KAREN'S ROOM (8:30PM)

KAREN is laying in bed, asleep. CLARK is standing at the side of the bed, looking at her. He is in his "no mortal can see me" state.

CLARK
You are so beautiful. I wish I could...

CLARK runs a hand through her hair.

CLARK
I wish I could take you away from all this. You deserve so much more than...

Momentary pause.

CLARK kisses her on the lips. She responds to the kiss. He breaks the kiss after a few moments. She opens her eyes and sees no one. She brings a hand to her lips and touches them.

KAREN
That's weird. I... I could have sworn that someone was...

CLARK remembers that she can't see him.

CLARK
She can't see me. I...

CLARK makes himself visible, only to her. If anyone enters the room, they will not see him. She jumps as he becomes visible.

KAREN
Who are you? How'd you...

CLARK
It's okay. Don't be afraid.

KAREN
Where did you...

CLARK
I'm a friend. I...

KAREN
You appeared out of nowhere. You...

CLARK looks at her. He gives her that deep penetrating look as he sits on the side of the bed.

CLARK
I won't hurt you. I...

KAREN relaxes.

KAREN
I'm dreaming, right. You're just...

CLARK
Karen, I...

KAREN kisses him, really kisses him. CLARK kisses back.

JUMP TO:

18 INT: ARES & DIANA'S PLACE (9:00PM)

DIANA and ARES are reaching the end of their love making session.

DIANA
Yes. Yes. Oh gods yes.
(beat)
Ares...

ARES
D... I'm cuming. Oh I'm cuming.
(beat)
I...

ARES pushes into her, really hard. He goes deep. She moans. He grunts. He pushes really hard and erupts inside her. He pumps himself dry, then collapses on her.

DIANA
Oh. That was great.

ARES
You were so...

DIANA
What got you so worked up, anyway?

ARES looks at her.

DIANA
From the moment I appeared in the room, you were like a lion ready to pounce. You just couldn't wait to get Clark out of the house. You practically ordered him to leave. I...

ARES
Nothing put me in the mood. Just being near you puts me in the mood.

DIANA
Oh really?

ARES
Yeah, really.

DIANA
Well, in that case, I hope you're not through because...

ARES smiles and kisses her.

CUT TO:

19 INT: KAREN'S ROOM (9:30PM)

CLARK is laying on top of KAREN. Both are naked. He is suckling a breast and fingering her. She is sighing in pleasure.

KAREN
Oh. Oh.

CLARK wants her. He really wants her. And he can tell she wants him. He is probing her thoughts, and knows exactly what she wants him to do, and how she wants him to do it. He works her good with his fingers, preparing her for his entry. He makes her cum all over his fingers numerous times. When he can't hold back any longer, he gently pulls her walls open, making her entry wider. She gasps. He holds her open for a few moments, and readiness himself. He then gently inserts himself into her. She is tight. So tight. She moans as he slips into her. He gently starts to pump her up. His hands massaging her breasts. He pushes into her. He stops, resting himself inside of her. He wants her to enjoy this.

KAREN
Oh...

CLARK softly whispers to her.

CLARK
Are you okay?

KAREN
Never better. I... Aw...

CLARK
Does it hurt?

KAREN
No. I... Oh...

CLARK
You want more?

Momentary pause.

KAREN
Yes.

CLARK
Okay.

CLARK partly withdraws and pushes into her again. This time he pushes a little harder and goes deeper. She sighs. He probes her mind to make sure she is really okay. Her mind is screaming "faster, faster". He obeys. He starts to pump her up, faster and faster. Each push is harder and deeper.

KAREN
Oh yes.
(beat)
Yes.

CLARK starts to completely lose himself in her. He takes her to an orgasmic high. Her first orgasmic high. She is moaning and sighing as he pushes himself deeper and deeper into her. His thrusts are getting harder and harder. His pumping actions are going faster and faster. She is cuming all over him. She is so wet. He is sliding in and out so easily. He can push into her with no problem.

KAREN
Oh yes.
(beat)
I... Oh... Oh...

CLARK is completely lost now. His only thought is on his own pleasure. He wants to erupt inside of her. He wants to feel himself release inside of her, flow into her. He wants to take her where no other will ever take her again. He wants her. He makes himself larger, expanding her entry so that he can thrust in deeper. She moans as her walls expand. He pumps her so hard and fast that the bed is rocking. He starts getting rough. He rams himself into her so hard and so fast that she starts gasping. She is in heaven.

After a few more rams in and out, and in and out, he pushes in really hard. He pushes as hard as he can for as long as he can.

KAREN
Oh...

He looks at her.

CLARK
I'm gonna cum now. I...

He thrusts into her one more time and erupts. He pumps her a few more times, making sure he has completely emptied himself inside of her, then he collapses on her. They are both breathing heavily. After a few moments, he looks at her. He sees the look of fulfillment in her eyes. He kisses her, then rolls off of her. She rests her head on his chest and falls asleep. CLARK looks at the ceiling. After a few moments, he lifts KAREN's head, and places it on the pillow. He looks at her.

CLARK
You were great, Kare. Really great.

Momentary pause. He places his hand on her mound. A blue glow emanates from his hand. He restores her innocence.

CLARK
You will awake tomorrow and remember this as a dream.

CLARK kisses her, then vanishes.

JUMP TO:

20 INT: ARES & DIANA'S PLACE (11:00PM)

ARES and DIANA are in the midst of yet another love making session. DIANA is handcuffed to, and hanging from, a bar that is coming out of the wall. ARES is behind her. His hands are playing with her frontal hole, making her cum, as he is pushing himself deep into her a-hole.

DIANA
Oh. Harder. Push harder.

ARES obeys. He pushes himself into her harder.

DIANA
Yes. I...
(beat)
Push your fingers in.
(beat)
Work me.

He pushes his fingers into her frontal hole. She moans. He moans as he pushes himself deeper into her a-hole. He expands himself inside her, making her a-hole wider. He inserts two fingers from each hand into her frontal hole and pulls her walls open.

She cries out in pleasure. He holds her open as he rams himself into her a-hole really hard and fast. He goes deep into her. She cries out in pleasure. He is ramming himself in and out, and in and out.

He inserts more fingers inside her frontal hole and pulls her walls wider apart. She moans.

DIANA
Oh gods. Yes.
(beat)
Harder Ares. Go deeper.
(beat)
Pull me wider apart. Oh...

He obeys her commands.

ARES
I think I'm about ready to erupt.

DIANA sighs.

DIANA
I want you. I...

ARES pushes in really hard. She gasps. He holds the push as long as he can, and then erupts.

ARES
Yes. I...

He buries his head in her neck as he releases himself in her a-hole. He pulls her frontal wall open as far as he can. CLARK materializes in the room. He sees ARES and his mother and vanishes. When ARES has finished emptying himself, he slowly withdraws from her. As he is withdrawing, he removes his hands from her frontal hole and slides them up her sides. She sighs. He fondles her breasts. As he is fondling her breasts, he releases the holds on her. He has his arms around her for support. She turns around, while sliding down, and kisses him. He kisses her back. She transports them to the bed. They arrive on the bed laying side by side. She breaks the kiss. He lies down on his back, and she rests her head on his chest.

DIANA
You never cease to amaze me.

ARES
Oh? How so?

She lifts her head and looks at him.

DIANA
You act like this big bad guy, but when it comes down to it, you're just a regular guy.

ARES
Hey, there's nothing regular about me.

DIANA
I meant your image is misleading. You...

ARES
My image?

DIANA
Yeah. Remember, I knew you when you were the Big bad macho God of War.

ARES
How could I forget. You stirred things in me then that no one else ever did. And you make me want you all the time.

He takes her hand in his. He brings her hand down, and wraps it around his unit, making her hold him in her hand.

ARES
Feel this. If it’s big you want. Then I am big.

She smiles as she holds him in her hands.

DIANA
And firm too.

He lets go of her hand. He brings his hand down to her mound. He inserts two fingers and presses into her. She smiles.

ARES
And I can be bad.

DIANA
Ah yes. But big and bad in a good way.

She smiles and squeezes his unit in her hand. He responds by fondling her entry with his fingers, She presses down on his fingers.

ARES
You like that?

DIANA
You're the biggest man I've had ride me.

ARES
I know.

He continues to finger her. She smiles.

DIANA
And you take me to places no other ever has.

ARES
(smile)
I know.

DIANA
That feels good.
(beat)
Do it faster.

He does. He fingers her faster and faster. She starts to work on his unit. She runs her hand along it. He starts to press his fingers into her, she presses herself down on his fingers as they press in. As he pumps her, she pumps him.

DIANA
Ares.

ARES
Yes.

DIANA
I... I want you.
(beat)
I want your big, hard, unit, inside of me. I want you to ride me. Ride me as fast as you can.

She removes her hand from his unit, and he removes his fingers from her entry. She kisses him and presses herself up against him. He rolls onto her. He breaks the kiss and looks at her.

ARES
You're the best thing that's ever happened to me.

DIANA
I know. Now, shut up and take me.

ARES
Yes, ma'am.

He smiles and thrusts into her. He pushes himself in and lays down on her. He buries his head in her neck as he rides her.

CUT TO:

WEDNESDAY FEBRUARY 24th 2016

21 EXT: HILLSIDE / CLIFF (NOON)

ARES and CLARK are back on the same hill they were on before.

CLARK
Why are we back here?

CLARK looks at ARES, wondering if he is up to something.

CLARK
(beat)
What's so special about...

ARES
I like the view.

Momentary pause.

CLARK
The view?

ARES
Yes.

ARES walks to the edge and looks at the beach below. He spots KAREN under a tree. She is looking out at the ocean, daydreaming. She looks different somehow.

CLARK reaches the edge and notices KAREN. ARES probes KAREN's mind, and discovers she is not only thinking about CLARK, but also remembering what happened last night.

ARES turns to CLARK and gives him a look. CLARK senses ARES staring at him and turns to him.

CLARK
What?

ARES
Where did you go when you left the house last night?

CLARK
Why?

ARES
You went to see Karen, didn't you?

Momentary pause. ARES gives CLARK a penetrating stare.

CLARK
So what if I did? She...

ARES
You took advantage of her.

CLARK wonders how ARES could know that.

CLARK
Where'd you get...

ARES looks down at KAREN. CLARK looks at KAREN.

CLARK realizes that ARES probed her thoughts. CLARK enters her mind and learns that she is thinking of him and remembering what happened last night. Sure, she believes it was a dream, but he knows that ARES knows it wasn't.

CLARK
I didn't take advantage of her. I went to her, and she reached out to me.
(beat)
She wanted it just as much, if not more, than I did.
(beat)
When I went to her, I hadn't planned on... it just happened.

ARES
There was a time when I would have congratulated you. Been proud of you for seeing an opportunity to wet your whistle, a chance to deflower a young woman, and taking it.
(beat)
But that was the old Ares. I've changed. What you did was...

CLARK
What? Don't you dare say wrong!

CLARK glares at ARES.

CLARK
She thinks it was a dream. She doesn't know it was real.

ARES
Really? A dream? Are you sure?

CLARK
Yes. Besides, I covered my tracks. I healed her. I restored her...

ARES
Have you read her mind? She can't stop thinking about you.

CLARK
(smile)
That's good, isn't it?

ARES
What?

CLARK
It means I really did her good. I...

ARES is trying to control himself.

ARES
Stay. Away. From her.

CLARK
Why? Why should I? Give me one good reason.

ARES
You have more important things to focus on now. She would only be a distraction. A... complication.

CLARK
Complication? How can you say that? I...

ARES
Trust me. I think I know more about these things than you do.
(beat)
Until your training is over, you will avoid any and all types of distractions.

CLARK
And how long will my training take?

ARES
You seem to be picking things up fairly fast. I'd say 3 maybe 4 months.

CLARK
3 or 4 months? You expect me not to have a life for...

ARES
Clark, I...

CLARK
No.

ARES
What did you say?

CLARK
I said no.
(beat)
I'll see Karen, and do her, anytime I want. You can't tell me what to do, you're not my father!

Momentary pause. ARES gives CLARK a look.

CLARK
Nothing you can do will stop me.

ARES
Don't push me.

CLARK
Or what, Unc? What will you do?

ARES zaps him, hard, sending him flying across the field. CLARK slams into a tree and lands on the ground. ARES starts to head to him. CLARK gives him a hard stare, rises from the ground, and charges at ARES. ARES zaps him again.

ARES
Don't make me hurt you, Clark.

CLARK
Hurt me? You can't really hurt me, I'm a god aren't I?

ARES
True, there will be no permanent damage, but...

CLARK rises off the ground and zaps ARES. The strength of the zap hits ARES and sends him flying. Not too far, only a few feet. CLARK is surprised.

CLARK
Ha. Take that, Mr. God of War!

ARES lands, immediately jumps up, and vanishes. CLARK is stunned. ARES reappears behind CLARK. CLARK doesn't notice at first and thinks that ARES has left.

CLARK
So, you...

ARES taps CLARK on the shoulder. CLARK turns. ARES swings his fist, and sucker punches him. CLARK goes flying. They fight for a while. Somewhere during the course of the fight, CLARK gets ARES in a headlock. CLARK whispers in ARES' ear.

CLARK
I'm surprised you have so much strength. I mean, after the way you were banging mother last night, I'd have assumed you'd be worn out.

Momentary pause. ARES struggles to get out of the grip.

CLARK
I came home and saw you two going at it. Interesting position.

Momentary pause. ARES stops struggling.

CLARK
Mother looked like she was really getting off on having you doing her anally and fingering her frontally.

CLARK flashes a smile. A very Ares-like smile.

CLARK
If I remember correctly, you released yourself just as I arrived.

CLARK whispers in ARES' ear.

CLARK
You're gonna have to teach me how to please a woman like that. I...

ARES has had enough. He gets out of CLARK's grasp and tosses him like a rag doll. They fight some more. CLARK eventually surrenders.

CLARK
Okay. Enough.

Momentary pause.

ARES
You sure.

CLARK
Yes.

ARES
I could do this all day, you know.

CLARK
That won't be necessary. You've proved your point.

ARES
I have.

CLARK
I'll stay away from her. For now.

ARES
Okay.
(beat)
So, shall we proceed with today's lesson?

CLARK
Can't wait.

ARES
Good.

22 TIME FLIES - MONTAGE OF TRAINING LESSONS

ARES teaches CLARK everything he needs to know. ARES shows him how to use all his powers. For some of the lessons, DIANA joins them. Sometimes she participates, sometimes she just watches. Since DIANA's had exposure to the gods in their time, she already knows most of what they can and cannot do.

JUMP TO:

MONDAY MAY 30th 2016

23 INT: ARES & DIANA'S PLACE - KITCHEN (9:00AM)

ARES, DIANA, and CLARK are sitting at the breakfast table. CLARK looks at ARES.

CLARK
So, what's on the agenda for today, Unc?

ARES looks at DIANA, and then at CLARK.

ARES
Nothing.

CLARK is confused.

CLARK
Nothing?

ARES
School's over.

CLARK
What?

DIANA
He means... Your training is complete.

CLARK
Really?

ARES
Yep.

CLARK
So that means that I can do whatever I want to do today.

DIANA
Within reason, of course.

Momentary pause. CLARK looks at DIANA.

ARES
That’s your mother’s way of saying don't get into trouble.
(beat)
You have a lot of powers now, so, just be careful.

CLARK
Don't worry. I will.

Momentary pause. CLARK finishes his breakfast. DIANA gives CLARK a look.

DIANA
Clark?

CLARK
Yes, mother.

DIANA
Have you thought about what you'd like to do?

CLARK looks at DIANA.

CLARK
What do you mean?

ARES
You can do anything you want. Anything. What...

CLARK
I don't know. I've never thought about it.

DIANA
Never?

CLARK
No. Never.

Momentary pause. CLARK looks at ARES.

CLARK
Can I ask you something?

ARES
Sure, anything. You know that.

Momentary pause.

CLARK
What was it like?

ARES
What was what like?

CLARK
You know. What was it like *then*?

ARES
Well, it...

CLARK
(beat)
It must have been a rush. Having all of mankind worshiping you. Ready to do your bidding.

ARES
It had its moments.

CLARK
Moments? You had the whole world in your hand! You could do whatever you wanted! Whenever you wanted. You didn't have to answer to anyone or anything.

ARES
Well, that's not exactly true. Ultimately, we had to answer to Zeus. And sometimes, even the Olympian Council.

CLARK
Don't you miss it?

Momentary pause.

ARES
Of course I miss it. Not a day goes by when I don't think about Olympus and the days of yore.

Momentary pause. DIANA looks at ARES. She can tell he doesn't want to have this conversation. She can tell that thinking about those times is hurting him.

CLARK
How do you...

DIANA
Clark?

CLARK
Yes, mother?

DIANA
Why don't you go practice some of the things Ares taught you?

CLARK
But I...

DIANA
You never know when you'll need them.

CLARK
Yes, mother.

CLARK vanishes. DIANA places her hand on ARES' hand.

DIANA
It's okay. He didn't mean...

ARES
I know. I know. It's just...

DIANA
Let's do something about it.

ARES
Like what?

DIANA
I don't know. Anything. You've got to get your mind off of Olympus. Thinking about it, won't bring it back.

ARES
I know. It's just...

DIANA
What will it take to get your mind off of Olympus? We can do anything you want. Go anywhere you want.

ARES
(smile)
Maybe later. Right now I just need to be alone.

DIANA
Are you...?

ARES vanishes.

DIANA
...sure.

DIANA looks at the empty chair that ARES was sitting in.

DIANA
He hasn't done that in a long time.
(beat)
Oh, Clark. I hope you haven't gone and done it this time.
(beat)
You have no idea what thinking about Olympus does to him.
(beat)
What sort of mood it puts him in.
(beat)
I just hope he doesn't go ballistic and start something we wouldn't want to happen.

24 EXT: BEACH (NOON)

CLARK is standing on the shore. He is staring out across the ocean. He is in his "no one can see me unless I want them to see me" state.

CLARK
I can't believe I'm through.
(beat)
No more lessons. No more...

CLARK's attention is diverted from his thoughts when he hears someone approaching from behind. He turns to see who it is. It's KAREN.

CLARK
Karen! I haven't seen her in...

Momentary pause. CLARK watches KAREN as she walks to the shore. Once she reaches the shore, she stares out at the ocean. CLARK enters her thoughts.

KAREN (THOUGHT)
Was he really a dream?

CLARK
She remembers me.

KAREN (THOUGHT)
He seemed so real. It seemed so real.

CLARK
She wants me. She...

Momentary pause.

KAREN (THOUGHT)
It had to have been a dream. I mean if it was real, if he was real, he would have been back.
(beat)
No man makes love to a woman the way he did to me, and then just vanish.
(beat)
He'd've come back. He'd've wanted to be with me again. Wouldn't he?

Momentary pause. KAREN raises her eyes to the heavens.

KAREN (THOUGHT)
If he was a dream, why can I not dream of him again? Why?

Momentary pause.

CLARK
So, she misses me. I've missed her too. She...

KAREN (THOUGHT)
Oh how I wish I could see him again. How I long to hold him.

CLARK
She longs for my touch. Well, I guess I can give her what she wants.

Momentary pause. CLARK transports himself over to the tree, off to the side. He appears under it. He is now in his "only she can see me" state. He is sitting on a big beach blanket and has a beautiful picnic lunch spread out - including a bottle of champagne. CLARK calls her name.

CLARK
Karen.

Momentary pause. KAREN turns. She is stunned.

KAREN (THOUGHT)
It's him. The man from my dream. If it was a dream. Am I dreaming now? Or am I...

CLARK motions her over. She heads over. As she makes her way over, he pours two glasses of champagne.

CLARK
Sit beside me. Join me for lunch.

KAREN
I...

CLARK
I've missed you.

KAREN
I've missed you too.

CLARK flashes her a smile.

CLARK
Then sit. Join me.

KAREN
Alright.

KAREN sits. CLARK offers her a glass. She takes it. She takes a sip, then looks at him.

KAREN
I thought I'd never see you again.

CLARK
I'm sorry about that. Really. I...

Momentary pause. CLARK tries to think of an excuse. KAREN prompts him to continue.

KAREN
What?

CLARK
I couldn't get away.

CLARK looks her in the eye.

CLARK
(beat)
My Uncle had me working on a project that took up all my time and left me with no spare time to see you.

KAREN
I see.

CLARK
I really wanted to see you, but...

KAREN
(smile)
You wanted to see me? Really?

CLARK brings his hand to the side of her face and strokes it.

CLARK
Yes.

KAREN
Well, you're here now and... I haven't been able to stop thinking about you.

CLARK
Nor I you. ... Shall we eat?

KAREN
Yes. I'm starved.

CLARK smiles. He knows that food isn't the only thing she's starving for. But one thing at a time. He'll feed her, then he'll seduce her. KAREN smiles back at him. They start to eat.

JUMP TO:

25 INT: ARES & DIANA'S PLACE (1:00PM)

DIANA is sitting on the sofa. She is updating THE CHRONICLE. She writes one more sentence, then closes the book. The book disappears. (DIANA "thinks" it away.) She looks at the clock on the wall.

DIANA
He's been gone a long time.

Momentary pause. DIANA walks to the window and looks out.

DIANA
I wonder if I should go looking for him.

ARES materializes in the room. He sees DIANA at the window, and teleports over, appearing behind her. He wraps his arms around her waist and nuzzles her neck. She leans back in his embrace. He kisses her neck.

DIANA
Mmm. You're back. I was beginning to...

ARES whispers seductively into her ear.

ARES
I want you.

She turns in his arms.

DIANA
I'm all yours.

She kisses him. He kisses back.

CUT TO:

26 EXT: UNDER A TREE ON THE BEACH (1:30PM)

CLARK has just finished putting all the dishes, etc. back into the picnic basket. KAREN is finishing off her glass of champagne. She hands him the glass.

KAREN
Here.

CLARK looks at her.

CLARK
Want some more?

KAREN
No. You can put the glass away.

CLARK
Okay.

CLARK puts the glass away, then looks at her.

CLARK
So, what would you like to do now?

CLARK smiles and says the rest of his line in his head.

CLARK (VO)
As if I don't already know.

KAREN smiles. CLARK, reading her thoughts, knows exactly what she wants him to do. And he is all too willing to oblige.

KAREN
Kiss me.

CLARK kisses her. She wraps her arms around him and leans back on the blanket. He lays her down and positions himself on top of her. She pulls him close to her. He probes her thoughts again. He wants to do what she wants and wants her to tell him what to do.

KAREN (THOUGHT)
Oh, yes. Slide your arms down my sides.

He does so.

KAREN (THOUGHT)
Oh. I wish he'd touch my... my...

He brings his hands around her legs, and slides them up her legs, under her skirt. He lets one hand slide under her panties. He touches her.

KAREN (THOUGHT)
Yes. That's the place. If only he'd fondle me like before.

CLARK uses his other hand to pull her panties down. He removes them completely and inserts his fingers.

KAREN (THOUGHT)
Yes. That feels so good. Feel me. Let your fingers explore inside me.

CLARK let's his fingers explore, working her up. KAREN breaks the kiss.

KAREN
Oh...

CLARK
You like that?

KAREN
Yes. Yes.

CLARK
Good. Because I like doing that to you.

CLARK presses his fingers into her.

CLARK
I like the way your juices feel on my fingers.

CLARK lets his fingers work her for a while. She cums for him numerous times. He pushes his fingers into her. She moans and presses down on his hands.

KAREN
Oh. That feels so good.

CLARK
You want to feel better?

KAREN
Yes.

CLARK
Are you ready to feel me riding you?

KAREN
Oh god yes.

CLARK
Then I shall take you.

He pulls her walls apart with his fingers, preparing her for his entry. She moans and cums for him.

CLARK
This cowboy is gonna take his mare for a long ride.

He gently inserts himself into her. She moans as he enters. He pushes himself in all the way. Once in, he lets her walls close. Her walls clamp onto him, tightly gripping his unit. He brings his hands up her body. With a mere thought, he opens her blouse, and removes her bra. She is so far gone, that she doesn't notice he did that without touching them. He cups her breasts. She sighs. He kisses her, as he starts to pump her up. She hungrily kisses him back. He breaks the kiss and brings his lips to her breast. He suckles on a breast. As he suckles, he stops pumping her, and pushes in real hard. He releases her breast and buries his head in her neck.

KAREN
Oh...

He whispers into her ear.

CLARK
Does that feel good?

KAREN
Yes.

CLARK
You like it when I do this?

He pushes hard.

KAREN
Oh, yes.

CLARK
You like it when I push into you.

When CLARK says "push" he pushes.

KAREN
Yes.

CLARK
Do you like it when I pump you, like this?

He pumps her hard and fast.

KAREN
Yes. Oh yes.

CLARK
You want more?

KAREN
Don't stop. Don't ever stop.

CLARK smiles at her. He rides her. Harder and harder, faster and faster. After about 10 minutes, he erupts inside of her. He squeezes her breast as he releases himself inside her. Once he is empty, he slowly exits her. He rolls off of her, and

lays beside her. She places her head on his chest. All is quiet for a few minutes.

KAREN
That was better then the last time. I...

CLARK takes her hair in his hand and pulls her head up. He kisses her. She rolls onto him.

KAREN
Give me your hand.

CLARK gives her his hand. He knows what she is going to do with it. She takes his hand, and places it on her moist mound. She holds it there. She sighs.

KAREN
I like the way your hand feels on me. I like the way your fingers feel as they insert themselves into me.

CLARK
(smile)
If you want my fingers to work you up again, you will have to do two things.

KAREN
Name them.

CLARK
One, let go of my hand.

She does so.

CLARK
And two, lay on your back.

KAREN rolls over. He stares at her mound. Momentary pause.

KAREN
Well, what are you waiting for?

CLARK smiles. He gently inserts his fingers. He starts to work her good. His fingers probing and pushing. He is working her up, making love to her with his fingers. He plays with her for a while. His fingers are all wet and moist from her juices. He

wants to just take her now, but he is enjoying this too much. He wants to have her begging him to take her. He wants her to wait until he has her right where he wants her. She gasps, and moans, and cums for him. He brings his other hand over. He inserts two fingers from each hand and pulls her walls apart. She gasps. He holds them apart for as long as he can. She is gasping and moaning. He can feel her walls throbbing against him. They want something to clamp on to. They need something to hold on to. She starts bucking, rocking, as if somebody were in fact pumping her up. He continues to hold her open. He stares at her. Watching her. His eyes shift from her face to her opening. He can tell she is about to cum, and watches as she does. He continues probing her with the fingers of his left hand. She accepts his fingers one by one, moaning as they insert themselves. He plays with her as he works his fingers inside. First one, then two, and then three. He fingers her with three fingers, moving fast enough to bring her to another climax. As she climaxes, he gets another finger inside her. He brings her to another climax, working his fingers inside of her. When she starts to cum, he freezes, letting the spasm shatter through her body. He holds his fingers still for a few moments, then starts all over again. She's so hot that he can't stop. And she doesn't want him to stop. He remembers something Ares once told him.

ARES (VO)
Have you ever fisted a woman?
(beat)
Oh the feeling. You ain't never felt anything like it.

CLARK tries to work his hand in. He is so caught up in the moment, that he has forgotten that he can shrink his hand to fit and then enlarge it. He presses into her. Harder and harder. She sighs. This is going to be harder than he thought. He can't seem to get in past his knuckles.

CLARK
Karen, I need you to do exactly as I say.
(beat)
I need you to rock, okay? Back and forth.
(beat)
And press down, hard.

CLARK focuses on the task at hand. She rocks her pelvis back and forth. His fingers are working her to a frenzy. She is getting wetter and wetter. He wants his whole fist inside of her. He tries harder. He pushes harder. He looks at her again.

CLARK
You have to press down harder. You think this feels good. Wait till my whole fist is inside of you. I want us to experience this together. Keep pressing.

She can feel her juices flowing inside of her as his fingers probe inside her. She pushes herself down harder and harder on his probing hand while he bunches his fingers together working her into yet another frenzy. Every time he goes in, he pushes harder, trying to go deeper. And she presses down on his hand as hard as she can, and breathes in, pulling him deeper. He thrusts in hard, and fast, at the exact same moment as she rocks her pelvis, and pushes down hard on his hand, and his entire fist slides into her. He pauses. He is amazed that he actually got in. He can feel her walls throbbing on him.

She screams is ecstasy. She moves experimentally, as he begins to fist her. This is a new experience for both of them. He starts off slow, and gradually speeds up. She cums for him, over and over and over. His fist works in and out of her. Every push in is harder than the previous one. CLARK wants to go as far as he can.

CLARK (THOUGHT)
Oh, Ares was right. This feels so good. She is so wet, and slippery. She is making my fist so wet. I want more. I need more. This feels so good.

CLARK starts ramming his fist into her, and pulling it out, and thrusting it back in, over and over.

KAREN
Ah... Faster, faster. Oh, yes. Yes.

CLARK smiles and he looks at her.

CLARK
You cum so easily. My fist is so wet with your juices.

KAREN
Don't stop. Don't ever stop.

CLARK smiles. He has no plans on stopping. As he pumps her, he can feel her walls throbbing. He is enjoying this, and he knows she is also enjoying it.

KAREN
It feels so good. Yes, yes.

CLARK looks at her. He keeps pumping her, hard, and fast. He pumps her until his left arm can take no more. He is getting hot for her. He is so hard and firm right now that he knows he won't need long to erupt. He looks at her. She is so hot, and wet inside. He wants to be in her. He wants to take her, to ride her. As he removes his arm from inside of her, he rolls on to her and brings his lips to hers. He forces his tongue into her mouth as he thrusts his ever so thick self inside of her. She arches her back allowing him to push it in deep. He pushes into her hard and holds the push for a few moments. He then starts to pump her fast, real fast. He pushes himself in again, harder this time. He wants her to feel his presence, so he starts to use some of his newfound godly talents. He enlarges his unit, forcing her to expand. With every thrust in, he expands himself more. After about 6 thrusts in, he is so large, and hard, and she is so wide. She is enjoying this. Her mind is crying out for him to release himself. He doesn't want to disappoint her, so, he thrusts in with all his might, so hard and fast, that he explodes. He releases himself inside of her. As his hot liquid flows inside of her and between her legs, he breaks the kiss and kisses her neck. She gasps as he makes his way around her neck. He is enjoying every minute of this, and he is not about to stop. He knows he can go longer. His powers will let him go all night if he wants to. He takes her again, and again. He takes her until he can't take her again. As he exits her, he lets his hands explore her body. He suckles a breast as his right arm slides down her body and stops between her thighs. His fingers gently start to probe inside of her. As his fingers work inside of her, he slides off of her so that he may get in a better position to try and get his forearm inside of her again. He works her up, repeating the steps from earlier. It only takes a few moments this time for him to get in this time, because her entry is still so expanded from the way he banged her with his enlarged unit. He works her like he worked her before. Maybe a little harder and faster this time. She cums for him over and over and over again. CLARK remembers something else Ares once said.

ARES (VO)
If you ever find a woman you can fist good, try to open her wide enough to get both your hands into her.
(beat)
Trust me, if you think the feeling with one inside is good, wait til you've got both in there. You can do so much to her. Finding such a woman is rare. I've only found one woman who I could open wide enough that I could get both my arms into her.

CLARK wonders if he should try it. The thought of it is so appealing. Can she take it though? He decides it is worth the chance. After all she was ready. With his right forearm still inside her, he gently presses it against her right wall, pulling her entry open. She cries out. His left forearm tries to slide in beside it. But it’s not going to fit. She isn’t big enough. He finally remembers that he has the ability to shape shift objects, so he can just shrink his arm until it is in, and then gradually return it to normal size. He does so. She screams in shear pleasure. With both his arms inside her, her walls are throbbing. She is breathing heavily. She wants this moment to last forever. He starts to pump her. Slow at first, but gradually speeding up. Once he has reached a rhythm, he starts pumping her harder and faster. With every in and out motion his hands are fisted together, with every push in, he opens them, letting his fingers explore. She is gasping in pure ecstasy. She cums almost immediately. Every push causes her to release herself onto his fingers. He looks at her. She looks at him and tries to speak. Her line is said breathlessly.

KAREN
Oh god, this is heaven. I... Don't stop. Please. Whatever you do. Don't stop.

CLARK
I have no intention of stopping.

CLARK is enjoying the feeling. He is enjoying how wet his arms are. After a few more moments, he presses his arms against her walls, and pulls them open. She gasps. He holds them open, and stares at her opening. He watches as she erupts. He holds her open for what seems like forever, watching her erupt over and over.

KAREN
Oh god! Yes! Yes!

CLARK enters her thoughts. As he is reading her thoughts, he lets her walls clamp shut on his arms, and he pushes them into her. She moans.

KAREN (THOUGHT)
I want him inside me again. I want him to ride me again. Oh how I want him in me.
(beat)
I want to feel him flowing inside of me.

He withdraws his arms and thrusts himself into her.

KAREN
Oh god. I...

She moans in pleasure as he presses himself into her. Her entry is so wide that he enlarges himself so that they can both experience pure ecstasy. Once he can feel her walls throbbing against his unit, clamping onto him, he knows he is big enough to ride her good. Big enough to feel like the god he is now.

KAREN
I want to feel you flowing inside of me!

CLARK starts pumping her, following every instruction. This feels so good. CLARK is in a state of euphoria.

KAREN
Harder. Faster. Push. Yes!
(beat)
Push hard. Push it.

CLARK pushes in real hard, releasing his liquid into her. He moans as he erupts inside her.

KAREN
Keep it going! Keep it going!

He keeps going. With every thrust in, he releases more of himself into her. With every release she screams "Yes! More!" and arches her back. He keeps going till he can't go anymore.

He gently removes himself from her. He looks at her and she is smiling. He lays down on her, his face looking at her. He brings his mouth to one of her breasts. He licks it, and then, dives on it like a vampire on a victim.

KAREN
Oh. That feels good.

She moans. He suckles on it for a long time, then moves to the other one. As he is suckling it, he feels himself stirring, his body has re-energized itself faster that it ever has before. And it wants in her. Oh how it wants in her. She feels him stirring near her opening and knows that he is getting aroused, and she wants him in her again. She is aching for him. Her walls are still throbbing from before. She wants him in her. She wants him to ride her again. She needs him inside of her more than she ever thought she would need anything.

KAREN
I want you again.
(smile)
I can feel you down there now. I know you want me. I know you want in, and I need you in me.

She screams as he suckles hard on her breast and forcefully thrusts himself into her. She cums immediately upon his entry in an orgasmic high. He is on his own high, he keeps hearing her voice crying for more, more, more. He keeps suckling on her breast. And when he cums, he cums hard and fast. She cries out. He releases her breast, and collapses on her. He closes his eyes as he exits her. He just lays on her. After a few moments, he opens his eyes. He smiles and turns his head to look at her.

CLARK
You make me feel so good.

KAREN
I'm glad you had fun. I...

KAREN's voice trails off. CLARK probes her mind. He can tell she is thinking she'll never see him again. He wants to let her know that he will always be there for her. He remembers something else that Ares once told him.

ARES (VO)
Another power that you have, is the ability to always know where people are. If you are looking for a mortal, just think of them and you will be wherever they are. Likewise, if any mortal ever needs you, all they have to do is call your name. If your name is called, you will know. It will then be up to you whether you go to them or not.

CLARK smiles and looks at KAREN.

CLARK
Hey, if you ever need me, all you have to do is call.

KAREN
But I don't have your number.

CLARK
No. Just call my name. Call my name and I'll be there instantly.

KAREN
Really? How?

Momentary pause. He wonders how to answer that.

CLARK
Hey, this is your fantasy, Kare.

KAREN
Right.

KAREN rests her head on his chest. He strokes her hair. KAREN realizes that she doesn't know his name.

KAREN
What is your name anyway?

CLARK
Clark.

They lay in each other's arms for a while, then KAREN falls asleep. CLARK brings his hand to her mound and cups it. A blue

light emanates from his hand. He restores her innocence once again.

CLARK
Until next time, my love.

CLARK kisses her forehead.

CLARK
Pleasant dreams, my sweet.

CLARK vanishes.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 11: The Quest

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998
Revised: 2024

TUESDAY DECEMBER 25th 2018

1 EXT: WINTER WONDERLAND ICE CASTLE (9:00AM)

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

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.

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.

(CONTINUED)

When ARES says, "Son of God", he indicates the quotes with his hands.

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. Whether he was what you'd call a prophet, or really the son of this God...

Momentary pause.

CLARK
Oh.

ARES looks to DIANA.

ARES
Close your eyes.

DIANA
(raise eyebrow)
Why?

ARES
Just do it.
(beat)
Please?

DIANA
(smile)
Okay.

DIANA closes her eyes. A small jewellery 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 ring finger.

DIANA
I shall wear it forever.

CLARK looks at ARES. ARES and DIANA are just staring at each other. (Note: From this moment on, DIANA never takes the ring off.)

CLARK
Should I leave you two alone?

ARES
Not yet.

CLARK
What?

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. 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 of 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. 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 then 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)
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...

DIANA flashes a seductive smile.

DIANA
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

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 then 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 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 and 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
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)

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.

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)

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. He fists her good and hard for 5 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
Oh, Ares...

ARES looks at her and smiles.

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. 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.

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)

CLARK is walking up a hill.

CONTINUE TO:

7 TOP OF HILL (1:05PM)

He reaches the top and spots a cave straight ahead. He heads to the cave.

CONTINUE TO:

8 CAVE ENTRANCE

He pauses for a few moments at the entrance. He takes a deep breath and enters.

CONTINUE TO:

9 INSIDE CAVE

He notices a path. After following the path for about 15 minutes, he reaches the inner cavern.

CONTINUE TO:

10 INNER CAVERN (1:20PM)

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... The only reason he probably didn't want me to use my powers, was that he wanted me gone for a while. Which means... 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, again? Do I?

CLARK remembers the last time he popped home and saw them together. He still wonders how Ares was able to do what he was doing.

CLARK
They might not even be there. They could be off somewhere else, in which case I could... Only one-way to find out.

View screen 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’s 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
All the bedrooms are empty. I gue...

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...?

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)

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
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.

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.

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)

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.

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

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

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?

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. We could go out, or order in, or...

DIANA
(look at Ares)
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)

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

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...

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 (EASTERN EUROPEAN TIME)

17 INT: GREECE: HOTEL ROOM (2:00AM)

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?

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. 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 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 the...

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)
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. 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, gods.
(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 inside of her, she rolls off of him. She lays in the bed, and stares at the ceiling. He is also staring at the ceiling.

18 TIME FLIES MONTAGE

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)

Establishing shot of the city. Camera pans to Clark's place and zooms inside.

CONTINUE TO:

20 INT: CLARK'S PLACE - BASEMENT

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, revels 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.

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 (Eastern European Time)

21 EXT: EGYPT - VALLEY OF THE KINGS (4:00AM)

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.

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

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)

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. Take my hand and let me take you there.

DIANA
There? Where?

ARES takes her hand and looks at her. She smiles.

DIANA
Okay.

They vanish.

JUMP TO:

24 EXT: HILLSIDE (1:05PM)

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.

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.

25 EDGE OF CLIFF

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.

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
What?

ARES
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.

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

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)

They reach 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

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.

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)

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’s exactly what DIANA thinks 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

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
Like 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... You're him, aren't you?
(beat)
The God of War. 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.

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 Alcimede who 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?

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

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

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.

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 over 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 alter 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.

ARES smiles a wickedly seductive smile.

ARES
(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.

DIANA
Mmm. That feels so good.

ARES smiles at her again.

ARES
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.

DIANA
I am ready for him, my lord. I am ready for him to take me.
(beat)
I want him to take me. I want him to ride me til the sun goes down.
(beat)
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 feel 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, think, 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.

ARES
Yes.

DIANA
I know that at first, I may be to 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 for your god to take you.

DIANA
I am prepared. I am ready.

ARES
Good.
(beat)
Now, you claim that I won't fit in your 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.

ARES
Hmm.

He smiles knowing that she is playing this game to the max.

ARES
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.
(beat)
What is option 2?

Momentary pause.

ARES
Two, I could just force myself in. Thrust in hard and fast.

DIANA
Yes. That would work.

ARES
Don't you want to hear option three?

DIANA
Not really. I want my lord to enjoy me. I want to please him so badly. 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
Yes, you did. And it feels so good the way you are 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. Expand me. Make me accept you at your largest.

ARES
Are you ready to be pumped up?

DIANA
Yes.

He starts pumping her up. He hasn’t been inside an opening so small and tight in a long time. He is enjoying how it feels to be expanding her with every thrust. To gradually grow larger and larger. To get so thick inside as her walls continue to clamp onto him. 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
Yes. I felt it to. The way you just rammed into me, expanded me. I haven’t felt that way in...

ARES
I love you.

DIANA
(smile)
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.

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 (6:35PM)

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.

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 (PST)

34 INT: CLARK'S PLACE - BASEMENT - SEATTLE (8:40AM PST)

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...

After a few moments, the glow vanishes. The tablet is whole. Completely whole. You would never know 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

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

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

The CAMERA focuses on the box. It starts to shake again.

PAN TO:

38 UNDER TABLE

The CAMERA then pans under the table that the tablet is on. We see a strange glowing yellow ball.

PAN TO:

39 BOX

The CAMERA returns to the box as it explodes.

PAN TO:

40 CLARK

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:

TUESDAY AUGUST 13th 2019 (Eastern European Time)

41 EXT: HOTEL ROOM - BALCONY - GREECE (7:30pm)

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?

ARES
Positive. 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. 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:

TUESDAY AUGUST 13th 2019 (PST)

42 INT: CLARK'S PLACE – SEATTLE (9:40am)

The house is a wreck. All we see are the four walls. The front door appears to be halfway 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

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)

Establishing shot of the city. Camera pans to Ares & Diana's place and zooms inside.

CONTINUE TO:

45 LIVING ROOM

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.

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" / "home 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

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 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 his 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

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.

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.

DIANA
We have been.

CLARK thinks of something.

CLARK
What is the exact date?

DIANA
October 25th.

CLARK
October?

CLARK
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

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

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

CLARK
That's when I realized that it was sunset, not sunrise.

DIANA
Easy mistake.

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. 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...

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... 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

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

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

CLARK admires his clean up job.

CLARK
Okay. Now the fun starts.

CLARK looks at the mess of tiny pieces on the floor.

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

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 a picture of the tablet, taken from CLARK's memory, just before it was destroyed. He tries to use that picture as a guide.

CONTINUE TO:

TUESDAY JANUARY 25th 2022

55 INT: BASEMENT (NOON)

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.

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?

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 after 27 months, I am back to where I was. Let the fun begin.

CONTINUE TO:

56 TIME FLIES MONTAGE

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.

CONTINUE TO:

WEDNESDAY JANUARY 25th 2023

57 INT: BASEMENT (2:00PM)

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 advisor. 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 weeklong 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. 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?
Lake Serpent... Lake Snake...
Lake Lizard... Lake Creature...
Lake Monster... 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)

CLARK materializes, in a boat, in the middle of the loch. CLARK looks into the loch.

CLARK
Oh Nessie! 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

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

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.

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)

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

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

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

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.

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

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? ... Each sword represented a year of the war. ... 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.

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.
(deep breath)
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.

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.

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.

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.

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 FLASHBACK:

66 FLASHBACK

SCENE 14: From "I see you found it" to "It's a lovely sword."

FADE BACK TO PRESENT:

67 INT: BASEMENT

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.

CLARK
Well, the stone is Amethyst. And... I found it in a cave...

FADE IN TO FLASHBACK:

68 FLASHBACK

SCENES 6-9, and 10 (up to "Let's see what you've got")

FADE BACK TO PRESENT:

69 INT: BASEMENT

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 (THOUGHT)
...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.

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... 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? 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.

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 lights, and the map reappears.

He darkens the lines of the map so that they will be visible in the light. He turns the lights 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

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)

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.

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

Establishing shot. CAMERA pans around and stops at the entrance to the warlock's cave.

CONTINUE TO:

73 OUTSIDE WARLOCK'S CAVE - SUNSET

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

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

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 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 counterclockwise 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 revel 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 really 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.

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 counterclockwise.
(beat)
I wonder if the symbols on the hilts revel 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.

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)

...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 sword’s quotes.

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.

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 point. 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? I didn't do anything! It was...

ARES reaches 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.

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. 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 then meets the eye.
(beat)
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.

ARES and CLARK study the table. DIANA stares up at the transformed moon. After a few moments she thinks of something.

DIANA
Shouldn’t we at least, conceal this place? I’m sure NASA will be able to track the location of the beam and...

ARES
Yes. You are correct.

ARES waves his hand and conceals the area.

THURSDAY MAY 30th 2024

77 EXT: ARES & DIANA'S PLACE (NOON PST)

Establishing shot. CAMERA zooms into the living room.

CONTINUE TO:

78 INT: LIVING ROOM

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

She walks to the door.

CONTINUE TO:

80 FRONT DOOR

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

She heads back to the living room. She looks at the package and realizes that there is no return address.

DIANA
I wonder who it's from?

CONTINUE TO:

82 LIVING ROOM

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.

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.
(beat)
Items needed to go to the past:
a) 3 pieces of metal forged by Hephaestus...
(beat)
Last time we used my bracelet and Herc's gauntlets. I still have the gauntlets and the bracelet. I also have my sword and gauntlets, so that's taken care of.

She returns to the book.

DIANA
b) A sword forged by Hephaestus...

Momentary pause.

DIANA
O-kay so I can't use my sword for an item in #1 as I need it here.

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 surround Taurus, and four gods surround 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

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

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.
(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)

DIANA, CLARK, and ARES are sitting around the table. DIANA's sword is in the center of the table. The bracelet and Herc’s gauntlets are linked over it. DIANA is getting ready to start. (Diana is wearing her gauntlets.)

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?

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.

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. Herc’s gauntlets are still on the table.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 12: Home Sweet Home

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998
Revised: 2024

ANCIENT GREECE (Day 1)

1 EXT: MEADOW NEAR LAKE (LATE AFTERNOON)

DIANA and CLARK materialize. ARES isn't with them. DIANA looks around to get her bearings and then mutters her line in a surprising tone. DIANA is wearing her gauntlets and her sword is holstered in its scabbard on her waist.

DIANA
It worked.

DIANA puts her hands in her pockets. She is checking to make sure the two items she brought with her are in there. They are. One item is THE CHRONICLE, the other we will learn about soon enough. CLARK looks around, trying to find ARES. He can't see him anywhere.

CLARK
Mom, where's Ares?

DIANA doesn't seem the least bit concerned.

DIANA
I don't know. Depends on what he was thinking of while we were reciting The...

CLARK looks at her in shock and disbelief.

CLARK
What? You never said...

DIANA looks at CLARK with a raised eyebrow.

DIANA
Didn't I?

CLARK
No you didn't. He could be anywhere! He...

CLARK thinks he has figured it out.

CLARK
You planned this, didn't you?

(CONTINUED)

DIANA doesn't answer. CLARK knows he's right. But why is he with her? He wasn't thinking anything while they were chanting. Was he?

CLARK
Wait, why am I here? I don't think I was thinking...

DIANA
You're here because I pictured you here with me.

DIANA starts walking. Once her back is to CLARK, she looks at the ring ARES gave her and moves it to the index finger on her other hand. CLARK looks at her and follows.

JUMP TO:

2 INT: ARES' PLACE

CAMERA is focused on the wall where Ares had mounted Diana's Sword and gauntlets when she was sent back to the future. The sword starts shaking. After a few moments the sword and gauntlets disappear in a flash of light.

JUMP TO:

3 EXT: PATH TO THEBES

DIANA and CLARK are walking along the path. DIANA is looking around remembering everything that happened last time she was here. CLARK is wondering why they are walking. He is about to say something when there is a flash of light and three items appear in front of them. They both recognise the items. Diana's sword and gauntlets. DIANA is momentarily surprised, then remembers what Poseidon had said.

POSEIDON (VO)
The sword is bonded to you.

DIANA
These must be the ones I left behind.

DIANA goes to, and picks up, her gauntlets.

CLARK
How did they get here?

DIANA
Poseidon once told me the sword was bonded to me and that I could never get rid of it as it would always find me.

CLARK
What are you going to do with...

DIANA looks at the gauntlets and shrinks them. Then places them in her pocket. She then picks up the sword and shrinks it. It now looks like a dagger or throwing knife. She throws it up and catches it, then places it inside the left gauntlet that she is wearing. CLARK is watching her. DIANA takes a look around.

CLARK
Where are we going?

DIANA looks at him.

DIANA
There's someone I want you to meet.

CLARK
(raise eyebrow)
Who?

DIANA
You'll see.

DIANA starts walking again and CLARK follows.

CLARK
How much further is it? Do you even know where we are?

DIANA
I know exactly where we are. And we are almost there. Just over the hill.

CONTINUE TO:

4 TIME FLIES

They walk on for a few more minutes then stop at the top of the hill.

DIANA looks down at the house at the bottom of the hill. They head down the hill.

CONTINUE TO:

5 TIME RESUMES - EXT: HILLSIDE BEHIND HERCULES' HOUSE

CLARK is behind DIANA. He is curious as to where she is taking him.

CLARK
Why all the walking? Wouldn't it be easier if we just...?

DIANA turns and gives him a look.

CLARK
Okay. Sorry I asked. Walking's good.

They continue down the hillside.

JUMP TO:

6 EXT: ELSEWHERE - WARRIOR'S CAMP

Soldiers are sparring with each other, practicing. Two men are talking, the leader and the second in command.

LEADER
Tomorrow is the day. The day we have waited for. May Ares be on our side.

SECOND
Ares has always been on our side.

As soon as the line is spoken, ARES materializes in the middle of the camp. He looks totally confused. He wonders where DIANA and CLARK are. Why are they not here? Did something go wrong? All the soldiers stop and look at him.

The leader looks surprised and happy to see him and kneels in front of ARES.

LEADER
Ares!

The leader, still kneeling, addresses his men.

LEADER
Men, let this be a sign. Ares has graced us with his presence, on this the eve our greatest battle.

The men all kneel and chant ARES' name.

MEN
Ares! Ares! Ares!

ARES walks among the warriors, loving the praise he is getting. For the moment all other thoughts are gone from his mind. He basks in the praise of this band of warriors.

JUMP TO:

7 EXT: HERCULES' PLACE - FRONT YARD

HERCULES and METHOS are standing in the yard, talking. METHOS is setting off.

METHOS
My life has changed so much since the last time I saw you. I'd heard about Diana, and what Hera did. I...
(beat)
I came to see if you needed anything.

HERCULES
Thank you. She's only been gone two months, yet it seems like forever. I don't know what to do. Sometimes I just...

METHOS
Time heals all wounds, Hercules. In time you will be able to go on. Just give it time.

HERCULES
Time. That's so easy to say, but...

METHOS
I know. Easier said than done.

HERCULES
Right.

METHOS
It's getting late, I ought to be going.
I'll stop by next time I'm through.

HERCULES
Safe travels, Methos.

METHOS
Bye, my friend.

METHOS walks off. HERCULES heads back to the house. CAMERA PANS off to the side.

PAN TO:

8 EXT: SIDE OF HOUSE

DIANA and CLARK are approaching. DIANA spots METHOS leaving and stops. CLARK stops too.

DIANA
Methos! Thank the gods he's...

CLARK looks around with a raised eyebrow.

CLARK
Methos? ... Where?

DIANA points. CLARK follows her finger. DIANA takes something out of her pocket. It is a small package. The package has an LCD display on it. DIANA mutters the following line to herself.

DIANA
I hope this worked.

DIANA waves her hand over the display, and a figure appears. The figure is the number of seconds til February 25th, 2016 AD. (approximately: 101,236,780,800)

CLARK looks at DIANA and notices the package.

CLARK
What's that?

DIANA
A message.

CLARK gives DIANA a confused look.

DIANA
When I tell you, I want you to find Methos and give this to him. Don't tell him who you are, just tell him to keep it with him till it reaches zero.

CLARK looks at her with a raised eyebrow.

CLARK
What?

DIANA
Just do it.

DIANA holds it out. As CLARK is taking it from her, he notices the ring Ares gave her is now on her other hand. He wonders why she moved it.

CLARK
Yes, mother.

CLARK puts it in his pocket. They continue to the house. CAMERA pans back to front of house.

PAN TO:

9 EXT: FRONT OF HOUSE

HERCULES puts his hand on the door. He is about to open it when he hears someone approaching. He turns around and sees a woman, who looks like DIANA, with some guy, heading to the house. The guy looks familiar somehow, but he can't figure out how. HERCULES mutters the following line to himself.

HERCULES
Diana? It can't be.

DIANA smiles and yells HERCULES' name.

DIANA
Herc!!!

CLARK
(shock/surprise)
Herc?

CLARK wonders if this is the reason she moved her ring. And if so, what was she up to.

DIANA runs to HERCULES.

HERCULES
It is her? But how?

HERCULES goes to her. He picks her up and swings her around. He kisses her. CLARK reaches them and stands, watching, waiting for them to break it up. After a few moments, they break the kiss.

DIANA
Gods, how I've missed you.

CLARK raises an eyebrow. DIANA hugs HERCULES' tightly for a few moments then breaks the hug and looks at him.

DIANA
You can't begin to understand how I've longed to be in your arms, feel your touch, I...

CLARK rolls his eyes in an "oh please" look.

HERCULES
I'm dreaming, right? This can't be. You...

DIANA
You're not dreaming. I'm real.

HERCULES
But how? You...

DIANA
I will explain everything later. First, there is someone I want you to meet.

DIANA looks at CLARK. HERCULES looks at CLARK. HERCULES' is still getting an "I know him" feeling.

DIANA
Clark, this is Hercules...

Momentary pause. CLARK offers his hand. HERCULES goes to take it.

DIANA
...your father. Herc, this is Clark, your son.

Both HERCULES and CLARK get a look on their faces and say their lines simultaneously.

HERCULES
My son?

CLARK
My father.

Momentary pause. HERCULES is confused. He looks from CLARK. to DIANA.

HERCULES
You've only been gone two months, Diana.

DIANA raises an eyebrow. 2 months?

HERCULES
He looks about...

DIANA
When Hera sent me home, she didn't know I was pregnant. I didn't know I was pregnant. ... For years I tried to find a way back.

CLARK gives DIANA a look. What is she doing? He doesn't remember her trying find a way back. Had she secretly been trying for years and never said anything?

HERCULES
Years?

DIANA
Nothing worked. I'd given up.

HERCULES is about to say something, but DIANA speaks before he can.

DIANA
Then, a few days ago, I found the answer. I found a way.

HERCULES looks at her with a raised eyebrow.

HERCULES
Just how long have you been gone?

DIANA
27 years.

HERCULES is stunned.

HERCULES
27 years? But... you don't look a day older then when...

DIANA
Let's go inside and I'll explain.

DIANA gives CLARK a "now" look. CLARK nods and vanishes. HERCULES is stunned.

HERCULES
Where'd he... How'd he...

DIANA
I will answer all your questions, inside. But first...

DIANA kisses him and pulls him real close.

JUMP TO:

10 EXT: ROAD/PATH

METHOS is walking down the road, whistling. CLARK materializes in front of him.

METHOS
Who are you?

CLARK
Doesn't matter. This does.

CLARK offers him the package. METHOS stares at it, not knowing what it is.

METHOS
What is it?

CLARK
All will be explained when the time comes.
(beat)
The contents of the package will be explained when those numbers...

CLARK points to the LCD display on the package. METHOS has never seen anything like it before.

CLARK
...reach zero. You must keep it with you at all times. Never let it out of your sight.

CLARK vanishes. METHOS stares at the package again.

METHOS
I wonder what this is.

He looks to the spot where CLARK was standing.

METHOS
and who was that?

METHOS looks back at the device and notices the numbers are going backwards.

METHOS
What is it counting down to?
(beat)
Whatever it is, it's a long way away.

METHOS puts the device in his bag and continues on his way.

JUMP TO:

1 WEEK LATER (Day 8)

11 INT: ARES' PLACE

DISCORD and STRIFE are staring at the wall. They are looking at the empty mounts where Diana's sword and gauntlets were.

STRIFE
He's going to be so mad.

DISCORD
Where are they?

STRIFE
They couldn’t have just vanished.

DISCORD
Who could have taken them? They are bonded to her. If anyone tried to take them out of here, they would just return on their own.

STRIFE
What are we going to tell him?

ARES materializes behind them. They don’t notice.

DISCORD
Let me handle him. I...

ARES
Handle who, sis?

STRIFE turns and looks at ARES. DISCORD turns and looks at ARES. As they turn the empty mounts are visible. ARES notices. He goes to the wall.

ARES
(curious)
They’re gone!

DISCORD and STRIFE are about to say something when ARES smiles. They both raise an eyebrow.

ARES
She has returned.

DISCORD/STRIFE
What?

ARES
She is back. That explains the dre...

ARES stops talking. He can’t let them know he is still having dreams about her. He gives them both a look.

ARES
I need to see her. The deal with Morpheus no longer exits.

ARES laughs and heads to his throne. FOCUS stays on DISCORD and STIFE. STRIFE looks at DISCORD with a raised eyebrow.

STRIFE
(quietly)
What deal with Morpheus?

DISCORD knows all too well. But she just shrugs her shoulders in an "I don’t know" motion.

DISCORD
(quietly)
If she truly is back, then maybe he will finally mellow out.

In the background ARES reaches the throne and sits. He rubs his chin thinking.

STRIFE
(nod)
If anyone can bring a smile to his face, it’s her.

DISCORD
Things just haven’t been the same around here since she left.

DISCORD continues to stare at her brother. Wondering what he will do.

JUMP TO:

1 WEEK LATER (Day 15)

12 EXT: CLEARING BY LAKE

DIANA and CLARK are standing beside each other, looking out over the lake.

DIANA
What do think of Ancient Greece so far?

CLARK
Interesting. Wonder why we haven’t seen any of the gods yet.

DIANA
They’re around. I...

APHRODITE and CUPID materialize behind them. APHRODITE talks as she walks to DIANA.

APHRODITE
Diana, welcome back.

DIANA and CLARK turn. CLARK is momentarily taken aback at the sight of CUPID’s wings. APHRODITE hugs DIANA as CUPID speaks.

CUPID
Yes. Welcome back. Sorry it’s taken us so long to visit.

DIANA smiles at CUPID. CLARK is staring with an arched eyebrow.

DIANA
Thanks guys. This is my son, Clark. Clark, this is Aphrodite and her son Cupid.

They acknowledge each other. APHRODITE gives Clark a "once over" look. She has to admit he is not what she was expecting. CUPID knows his mom wants to talk to DIANA alone, so he goes to CLARK.

CUPID
Why don’t we let these two catch up?

CLARK
(raise eyebrow)
Catch up?

CUPID puts an arm across CLARK’s shoulder, and they walk over to a nearby tree. APHRODITE watches them walk off.

APHRODITE
Is he really Herc’s son?

DIANA
Yes.

APHRODITE is not convinced. There is something about CLARK that seems off. APHRODITE looks back at DIANA.

APHRODITE
You staying this time?

DIANA
Not sure yet. It depends.

APHRODITE
So how do like being a goddess?

DIANA
(smile)
I love it.

APHRODITE notices DIANA’s ring.

APHRODITE
A gift from Ares, correct?

DIANA looks at ring.

DIANA
Yes. How did you know?

APHRODITE
That is a very special ring. Don’t ever lose it.

DIANA wonders if there is a story behind this ring. Maybe it means more then she knows.

DIANA
I won’t.

APHRODITE
He really loves you.

DIANA
I know.

APHRODITE
He was a wreck when Hera sent you back.

DIANA starts playing with the ring.

APHRODITE detects something in DIANA. Something that was there before but is much stronger now.

PAN TO:

13 EXT: OVER BY TREE

CLARK and CUPID are leaning on the tree staring out at the lake.

CUPID
So, cous. How...

CLARK
Cous?

CUPID
Your father is my uncle. That makes you my little cousin.

CLARK
Never had so many relatives before. Ares has always been the only...

CUPID
Well now you have a lot of cousins, and aunts, and uncles.
(beat)
Want to meet some?

CLARK
Seriously?

CUPID
Apollo is having a party tonight. You should come. I'll introduce you.

CLARK
Thanks.

CUPID looks over at APHRODITE and DIANA.

CUPID
Can't believe 27 years passed for her. Ares must have turned her pretty early. She still looks exactly the same.

CUPID notices CLARK looks lost in thought.

CUPID
I know that look. It is the look of someone with a question. What...

CLARK
I thought your name was Eros.

CUPID raises an eyebrow. He hasn’t heard that name in a long time.

CLARK
All the legends and stories I’ve read state your Greek name was Eros. It was the Romans that called you Cupid.

CUPID
No one has called me Eros in... well... in a long time. Which is fine because I never really liked the name anyway. Much prefer Cupid. Just like Eris prefers Discord.

CLARK
Eris. Twin sister of Ares.

CUPID
She should be at the party tonight. So you might get to meet her. But be careful. She is quite the handful.

CLARK
Where is this party tonight?

CUPID
I’ll stop by and pick you up.

CLARK
Thanks.

CUPID
Everyone will be so glad to finally meet you. Your name has been on a lot of lips since you arrived.

CLARK
(surprise)
Really?

CUPID
Yes.

CUPID and CLARK look over at APHRODITE and DIANA.

CUT TO:

1 WEEK LATER (DAY 22)

14 EXT: CLEARING BY LAKE

DIANA is staring out at the lake. Someone materializes behind her. She knows who it is and addresses him without turning around.

DIANA
Ares.

ARES, who has been approaching her since he arrived, reaches her. He slips his arms around her waist, pulling her back towards him, as he whispers into her ear.

ARES
Sorry I took so long. I've missed you.

DIANA gets out of his grasp and turns to him. She thinks he is here to ask her to bring him back to their future.

DIANA
If you're here to ask me to bring you back, the answer is no. I'm not ready.

Momentary pause. ARES is confused. He raises an eyebrow.

ARES
Back?

DIANA thinks he is playing games.

DIANA
Don't play coy with me, Ares. I know you too well. I am not ready to...

She was about to say "return to the future" but stops. There is something different about him. She can’t quite put her finger on it. Something just seems off. ARES notices the gauntlets and sword.

ARES
I see they found you.

DIANA
What? I…

ARES looks at her. He gets a strange feeling from her. Something is different.

ARES
There's something different about you.

DIANA
Different?

ARES
Yes. I'm not quite sure what it is, but...

DIANA
Nice try. Don't try to change the subject. I'm the same Diana I've been for years. If you think...

ARES
You're upset with me. Why?

Momentary pause. DIANA looks at him.

ARES
Is it because I didn't come by sooner?
(beat)
When I returned from Pyrrha to find your sword and gauntlets gone, I...

Now it is DIANA's turn to be confused. She's not sure what ARES is trying to pull. She gives ARES a look.

ARES
I wanted to come the second I heard you were back. The deal I had with...

DIANA
The second *I* was back?
(beat)
Ares, what sort of game are you...

DIANA stops as she realizes what is going on. This is not her ARES. This is the ARES she knew before she left.

DIANA (THOUGHT)
Oh no. No. No. No. No. This is not happening. There can’t be two of them. There...

ARES
D, Are you okay?

DIANA
When... When was the last time you saw me?

ARES
The day mother sent you home.

DIANA
The day...

ARES
I'd spent all day looking for you. I couldn't let you leave forever without telling you that...
(beat)
When I found you, Zeus was there. He gave me a "leave" look. I didn’t want to, but I did. Then I came back later only.... I was too late. You were being dragged into the time-vortex as I arrived.

ARES can tell from the look on her face that something is wrong.

ARES
Why? What is it? You seem... concerned?

DIANA looks at ARES.

DIANA
(sadly)
I’m sorry.

ARES
(confused)
For what?

DIANA vanishes. ARES is stunned.

ARES
How'd she...

ARES realizes what the "feeling" he was getting from her was.

ARES
Of course! That's what's different about her. She's been immortalized. Someone immortalized her. But who? I wanted to do it. It was going to be my gift to her. Someday. When she realized she belonged with...

ARES realizes he has just answered his own question.

ARES
Maybe I did. In the future. Our future.

His head is buzzing with questions. He needs answers. He needs to see the one person who might be able to help. He thinks for a few more moments then vanishes.

JUMP TO:

15 INT: ARES' PLACE

DIANA materializes. ARES is sitting in a chair. When she arrives, he rises and approaches her. She heads toward him.

ARES
Diana, my sweet. Nice of you to drop in.

DIANA
We need to talk.

ARES' mood changes. He appears to be upset, angry.

ARES
You bet we do.

DIANA gives him a look. ARES starts to circle her.

ARES
Tell me, was it all a lie?

DIANA
(confused)
Was what a lie?

ARES
Were you really playing me for a fool all those years?

DIANA has no idea what he is talking about.

ARES
Did you ever really love me?

DIANA
What's gotten into you?

ARES
I've had a lot of time to think since we came back.

Momentary pause. ARES is behind her. He leans over her shoulder and whispers in her ear.

ARES
I noticed how you went straight to my little brother. Never once called or tried to find out if I was okay.

Momentary pause. He continues circling her.

ARES
I'm hurt, D. Really hurt. I thought I meant something to you. I...

DIANA
(apologetically)
I'm sorry. I should have...

ARES
So, tell me. Has my little brother tired of you already?
(beat)
Or are you longing for my touch?

DIANA
I'm not in the mood for games, Ares. We really need to talk.

ARES
You know I'm always here for you.

ARES runs his fingers though her hair.

ARES
You miss me, don't you?
(beat)
Admit it. You want to go where only I've taken you. You...

DIANA looks at him, real serious.

DIANA
I'm serious Ares! We've got a problem.

ARES can tell she is serious.

ARES
A problem? What sort of problem?

DIANA
When we returned here, there was one thing I'd forgotten to take into consideration.

ARES
Which was?

DIANA
You.

ARES
(laugh)
Me?

DIANA
Yes. You. You are from this time. You exist in the here and now.
(beat)
When I brought you, the future you, here, there was already a you, the present you, here.

ARES
Are you saying that there are...?

DIANA
Yes. There are currently two of you, here, now.

ARES
I was wondering why people were claiming I was in places I wasn't.

DIANA
Damn it, Ares! Listen to me.

ARES doesn't understand what the big deal is.

ARES
Diana, my dear, I don't see the problem. They say two are better than one.

DIANA
Not in this case. You... you don't understand.

ARES
Understand what? Enlighten me. Why is this a...

DIANA
Temporal Physics.

ARES
What?

DIANA
The basic rule of temporal physics states that, the same matter can not occupy the same space at the same time.

ARES looks totally confused.

ARES
Which means, what, exactly?

DIANA
You and he can never be in the exact same spot at the exact same time.

ARES
O-kay. Then we won't be.

DIANA
How can you be sure?

ARES puts his hands on her shoulders.

ARES
D, calm down. What's the worst that could happen?

DIANA
If you should touch him...

DIANA pauses, not wanting to think of the result. ARES prompts her to continue.

ARES
If I should touch him...

DIANA can't do it. She can't bring herself to say it.

ARES
What? What would happen?
(beat)
Diana, what?

Momentary pause.

DIANA
You... You... You would...

Momentary pause.

ARES
Would what?

DIANA
Cease to exist.

That gets his attention. That sounds really bad.

ARES
Cease to exist?

DIANA
Yes. Both of you.

ARES takes a deep breath.

ARES
Then we will never meet. Simple.

DIANA
You forget how well I know you. Both of you. Neither of your egos will let the other live. One day you will confront each other.

ARES
So?

DIANA
When you fight him... Don't touch him. Use your sword, your powers, anything. But never physically touch him.

ARES
Diana, I think you are...

DIANA
Ares, please. Trust me. I know what I'm talking about.

Momentary pause. ARES wonders if he could have been wrong. DIANA is acting like she truly cares. Maybe it wasn't an act. Maybe it was real.

ARES
Well, maybe I was wrong.

DIANA
(confused)
Wrong about what?

ARES
You.

DIANA
Me?

ARES
You really do care, don't you? You...

DIANA
Of course I do. Don't ever doubt it.

ARES raises a hand to the side of her face. Their eyes lock. He kisses her. After a few seconds they break the kiss, and she looks at him.

DIANA
Promise me, okay? Just promise me, that when you meet...

ARES
If we meet.

DIANA
When you meet, you will take my advice?

ARES
No touching. Got it.

DIANA
Promise.

ARES
I promise.

DIANA
You mean it, right? You're not just humoring me?

ARES
I said, I promise. If you know me as well as you claim, then you know I don't want to die. Not after all...

DIANA
Okay. I believe you.

Momentary pause. ARES looks at her. He wants her. He wants to just take her in his arms and make love to her. She notices the look in his eye. Part of her would love to stay and have him take her as only he can. But the other part wants to get out of here before it is too late.

DIANA
I've got to get back, so... Be careful, okay?

ARES
Of course.

Momentary pause. They share a look, then DIANA vanishes. ARES stares at the spot where she was for a few moments, then looks around. He starts pacing,

ARES
Two of me, eh? Hmmm. If I remember correctly, I was pretty hotheaded and full of myself now.
(beat)
I should easily be able to defeat myself. I'll know every move he's about to make before he makes it.
(beat)
This’ll be far too easy. I'll put out the word that there’s an impostor.
(beat)
A ruthless god, claiming to be me. A god out for revenge. I'll say he is a good impostor because he not only looks like me but knows everything about me. There will be no way to tell he isn't me. I'll have my best men hunt him down.
(beat)
But I'm going to need a way for them to know that they have found the fake.
(think)
How to do it. How...
(beat)
Maybe a phrase, or a password. Something he doesn't know. Something from the future. Some...

DISCORD and STRIFE materialize in the room. They are surprised to see ARES here.

STRIFE
How'd you... What are you...?

ARES turns and zaps STRIFE, sending him across the room. STRIFE lands and looks at ARES.

STRIFE
What was that for?

ARES looks at him with a raised eyebrow.

ARES
Do I need a reason? Your very being here is reason enough.

DISCORD can tell that something is on her brother's mind. STRIFE picks himself up and heads back to DISCORD.

DISCORD
What is it, brother? What has you so...?

ARES decides to test his plan on these two.

ARES
There is an impostor out there.

STRIFE
An impostor?

ARES
Yes. An evil, manipulative god, who is claiming to be me. He even looks like me.

DISCORD
Well that explains why we thought you were in Naxos.

ARES looks at her with a raised eyebrow.

ARES
Naxos? Why would I...

STRIFE
Who is he, Uncle? What are you planning to do to him? How can...

ARES turns to him and sends him flying across the room again.

ARES
I'm thinking.

DISCORD goes to ARES. She starts massaging his shoulders. STRIFE picks himself up and brushes himself off.

DISCORD
You're so tense, brother, dear. Relax. Let me help you take your mind off...

ARES
Thanks sis, but...

ARES removes her hands from him.

ARES
...no thanks. I need a plan.

DISCORD
Can we help?

ARES
This guy is too perfect. He knows everything about me. If you met him, you'd never know he wasn't me.

DISCORD
That's impossible. No one is that good.

ARES
Oh really.

ARES turns to STRIFE, who has just reached them.

ARES
Strife! Go to him. Go see him. Then come back and explain to...

ARES looks at DISCORD.

ARES
...Discord here, just how perfect he is.

STRIFE
Why me, Unc? Can't...

ARES turns and glares at STRIFE.

ARES
That wasn't a request.
(beat)
Do it!

STRIFE
Yes, Uncle.

STRIFE vanishes. DISCORD returns to massaging ARES. This time he doesn't stop her.

DISCORD
Must you be so hard on him?

ARES
Sis, he's an accident waiting to happen.

DISCORD
But...

ARES
He never gets anything right.

DISCORD
He's just a kid, brother dear. Give him time. He'll get better.

ARES
Ha. Don't count on it.

ARES is beginning to relax under DISCORD's touch.

ARES
Oh, that feels good.

DISCORD smiles. ARES closes his eyes.

ARES
You do have magic fingers, sis. I'll give you that.

DISCORD
Thanks.

ARES
I've missed them.

DISCORD raises an eyebrow. She wonders what he meant by that. She continues to help her brother loosen up. After a few moments, STRIFE returns. ARES senses him arrive and makes DISCORD stop. She looks ticked. She was enjoying herself. Really enjoying herself. STRIFE looks scared, confused.

ARES
Well?

STRIFE
You were right, Uncle. He knows everything about you. Everything.
(beat)
He even got suspicious as to why I was asking so many questions. "Why the trip down memory lane," he said.

ARES
What did you tell him?

STRIFE
I told him that I admired him, and only wanted to be like him, and...

ARES zaps STRIFE and sends him flying. STRIFE starts laughing. DISCORD and ARES look at him.

ARES
What's so funny?

STRIFE
He did the same thing.

ARES raises an eyebrow at STRIFE.

ARES
What?

STRIFE
He zapped me, just like you did, and told me to get lost.

ARES turns to DISCORD. STRIFE rises from the ground and heads over to them.

ARES
What should I do, sis? For all intents and purposes he could be me.

STRIFE thinks of something.

STRIFE
Wait...

ARES turns to STRIFE. DISCORD looks at STRIFE. STRIFE looks at ARES, scrutinizing him.

STRIFE
How do we know that you're not the impostor? How...

ARES raises his arm and zaps STRIFE up against the wall. But, instead of dropping him, he holds him there. STRIFE starts to struggle, gasping for air.

ARES
If I was the impostor, you think I'd be standing here talking to you?
(beat)
I am the God of War!!!
(beat)
I have better things to do! I don't need to waste time talking to you.

STRIFE
I... I...

DISCORD
Ares, put him down.

ARES turns to her, and glares at her.

ARES
Why?

Momentary pause. DISCORD looks from ARES to STRIFE.

ARES
Give me one good reason.

DISCORD looks at ARES.

DISCORD
Because I'm asking you to.

ARES
Not good enough, sis.

Momentary pause. ARES looks back at STRIFE, who is dangling in the air.

ARES
Last time I watched him self-destruct.
(beat)
This time I'm not gonna go easy on him. He has to learn, sis. He has to, or he will be doomed to...

DISCORD thinks of a reason that she knows ARES will have to obey.

DISCORD
Father forbids it.

At the mention of Zeus, ARES glares at her, hard.

ARES
Father? Don't you dare bring Zeus into this, sis. He doesn't care about any of us. We are just pawns to him.

DISCORD
Think of what will happen if...

ARES
Ugh!!!

ARES drops STRIFE and looks at DISCORD.

ARES
Sometimes it's hard to believe we're twins.

DISCORD gives ARES a look, and then goes to STRIFE. ARES watches DISCORD go to STRIFE. ARES mutters the following line.

ARES
He may be your son, sis, but you have to stop mothering him.

ARES returns to his throne. Momentary pause. STRIFE composes himself, and DISCORD makes sure he is okay. Once she knows he is okay, she teleports over to ARES' side.

DISCORD
So, what's the plan, brother. How do we...

ARES doesn't look at her. He just says his line.

ARES
I'm thinking. I'm thinking.

ARES goes into think mode. DISCORD thinks of something and whispers softly in ARES’ ear.

DISCORD
Have you warned Diana yet?

ARES
(raise eyebrow)
Diana?

DISCORD
If he is pretending to be you, he may try to claim Diana as his. He would know how you feel.

ARES hadn’t thought about that. Was that what prompted Diana to stop by earlier. Had the present Ares paid her a visit?

DISCORD
And since your deal with Morpheus is no longer in effect...

ARES raises an eyebrow and stares at her. How did she know about that? No one except Aphrodite knew.

ARES
How do you know...

DISCORD
(smile)
So it’s true. You did make a deal with our dear cousin.

ARES gives her a glare then returns to thinking. She looks at him, wondering what he is thinking.

DISCORD
Are you going to warn her?

ARES answers without looking at her.

ARES
Diana can take care of herself.

DISCORD
You sure about that?

ARES
She will know he is not me. He will not be able to fool her.

DISCORD gets the feeling that ARES is hiding something.

JUMP TO:

16 INT: TARTARUS PRISON CELL

ARES materializes outside a cell and walks over to the door. He looks into the cell. The man inside the cell looks up and walks over to the door. It’s CRONUS, god of time.

CRONUS
To what do I owe the pleasure of this visit, grandson? Surely you didn’t come all this way for no reason.

ARES
No games, Cronus. I need your insight.

CRONUS
Hmm. Does your father know you are here?

ARES
No.

CRONUS
What is your question?

ARES
It is about Diana.

CRONUS looks to ARES with a raised eyebrow.

CRONUS
What about her?

ARES gives him a look. He’s still wondering if this is a good idea. Can he trust Cronus?

JUMP TO:

2 MONTHS LATER (Day 90)

17 INT: HERCULES' PLACE - KITCHEN

DIANA and HERCULES are finishing lunch when there is a knock on the door. HERCULES rises from his chair.

HERCULES
I'll get it.

HERCULES exits the kitchen.

CONTINUE TO:

18 INT: FRONT HALL

HERCULES heads to the front door.

CONTINUE TO:

19 INT: FRONT DOOR

HERCULES opens the door. There is a man standing there. The man looks like a royal servant page.

MAN
Message for Hercules.

HERCULES
I'm Hercules.

The man hands a piece of parchment to HERCULES. HERCULES takes it.

HERCULES
Thanks.

The messenger smiles and runs off. HERCULES closes the door.

CONTINUE TO:

20 INT: FRONT HALL

DIANA is now behind HERCULES, leaning against the wall. HERCULES unrolls the parchment.

DIANA
Who's it from?

HERCULES
Iphicles and Rena.

Momentary pause. HERCULES starts to read the letter.

DIANA
Really? What does it say?

HERCULES
It's an invitation to an anniversary festival.

DIANA
Anniversary Festival?

HERCULES
Yeah.

DIANA
When?

HERCULES looks at her.

HERCULES
10 days.

DIANA
10 days?!?! That's not a long time. It's 3 days to Corinth, right?

HERCULES
Right.

DIANA
That leaves us with just 7 days to get ready.

HERCULES
Ready? Wh...

His comment/reply is cut off as she vanishes.

HERCULES
Di... I hate it when she does that.

He is about to go back to the kitchen when there is another knock on the door. He turns and goes back to the door.

CONTINUE TO:

21 INT: FRONT DOOR

HERCULES opens the door. It's IOLAUS.

IOLAUS has a bag at his feet. He is in a good mood. He is smiling from ear to ear and rubbing his hands together. When the door opens, IOLAUS walks straight in, leaving the bag outside of the door. HERCULES wonders what has put IOLAUS in such a mood. IOLAUS looks at HERCULES as HERCULES closes the door.

IOLAUS
So, you ready?

HERCULES looks at him with a raised eyebrow and says line as he passes him.

HERCULES
Ready?

CONTINUE TO:

22 INT: FRONT HALL

HERCULES heads to living room. IOLAUS thinks HERCULES is kidding and sorta laughs as he follows him.

IOLAUS
You're such a kidder.

HERCULES
O-kay.

CONTINUE TO:

23 INT: LIVING ROOM

IOLAUS realizes that HERCULES isn't kidding.

IOLAUS
You've forgotten. You've really forgotten. I don't believe this. We've been planning this...

HERCULES
Planning what?

IOLAUS
Marathon.

HERCULES
Marathon?

IOLAUS gives HERCULES a look.

IOLAUS
The Seasonal festival.

HERCULES remembers.

HERCULES
Is it that time already?

IOLAUS
Yes. The last one was just after... well, just after... you know.

HERCULES
Yeah. Just after Diana left.

IOLAUS
Remember all the fun you had last time, despite everything?

Momentary pause. HERCULES smiles, remembering.

HERCULES
Yeah.

IOLAUS
Just think of all the fun you'll have this time with Diana.

HERCULES is about to say something when DIANA **walks** into the room.

DIANA
Did I hear my name?

IOLAUS, still in an extremely good mood, goes to her, picks her up, and swings her around.

DIANA
Iolaus! Put me down!

IOLAUS puts her down. He is still grinning for ear to ear.

DIANA
You look like the cat that just swallowed the canary.

IOLAUS doesn't get the reference.

IOLAUS
What?

DIANA
It's a saying. It means... What has you in such a good mood?

IOLAUS
The Seasonal Festival in Marathon.

DIANA looks at him with a raised eyebrow.

DIANA
Oh?

IOLAUS
Herc and I have been planning this since... well since the last festival.

DIANA
When does it start?

IOLAUS
4 days.

DIANA
4 days?

IOLAUS
Yes. And it will take 3 and 1/2 to get there so we better get going.

DIANA
3 and 1/2?

DIANA looks at HERCULES. She says her next line in a questioningly tone.

DIANA
Can we do both?

HERCULES and IOLAUS say their lines simultaneously.

HERCULES
Sure.

IOLAUS
Both?

DIANA addresses HERCULES.

DIANA
It'll be cutting it close, won't it?

HERCULES
Not really.

HERCULES does a quick mental calculation.

HERCULES
3 and 1/2 days travel, 2 and 1/2 days there, that's 6 days. Then 3 days to Corinth. We still have a day to spare.

DIANA
Gee, a whole day.

IOLAUS wonders what's going on in Corinth in 10 days.

IOLAUS
Corinth? What's going on in Corinth?

HERCULES
Iphicles is having an Anniversary Festival. It starts in 10 days.

IOLAUS
Oh.

HERCULES
We just got the invitation a few minutes ago.

IOLAUS remembers he saw some guy running away from the house as he was coming up.

IOLAUS
So grab your stuff. Let's go.
(beat)
There's a boat leaving at midday tomorrow. If we miss it, it's a long walk.

HERCULES
The travel time is roughly the same.

IOLAUS
Come on.

HERCULES points to the door.

HERCULES
After you.

IOLAUS
Aren't you bringing anything?

HERCULES puts his arm around DIANA.

HERCULES
I have all I need right here.

IOLAUS gives HERCULES an "okay" look. IOLAUS heads for the door. HERCULES and DIANA follow.

24 INT: FRONT HALL

They walk to the front door.

CONTINUE TO:

25 INT: FRONT DOOR

IOLAUS opens the door and exits.

CONTINUE TO:

26 EXT: FRONT DOOR

IOLAUS picks up his bag. HERCULES and DIANA exit. HERCULES closes the door.

CONTINUE TO:

27 EXT: PATH FROM HOUSE TO ROAD

They head down path. IOLAUS stops and turns around. HERCULES and DIANA stop.

IOLAUS
Wait. What about Clark? Should we...

DIANA
Clark is...

DIANA looks at HERCULES. HERCULES gives her an "I don't know where he is" look. DIANA looks back at IOLAUS.

DIANA
...exploring.

IOLAUS
Exploring?

DIANA
Yeah.

IOLAUS
Shouldn't we leave him a note or something?

DIANA
He'll be fine.

IOLAUS
How will he know where we are?

DIANA
He'll find me if he needs me.

DIANA and HERCULES pass IOLAUS, who stares at them confused. He doesn't know that DIANA and CLARK are gods.

IOLAUS
How?

DIANA and HERCULES keep walking. IOLAUS pauses, then heads after them.

IOLAUS
Guys? Come on, how will he know where we are?
(beat)
How will he be able to find us? Guys?

IOLAUS catches up to them, and they turn off the path and onto the road.

CONTINUE TO:

28 TIME FLIES MONTAGE (Day 90-92)

EXT: EN-ROUTE TO HARBOR - HERCULES, DIANA, and IOLAUS walk to harbor.

HARBOR TOWN - They rent a room at the inn for the night.

EXT: NEXT DAY (Day 91) - They get up, have breakfast, then head for the dock. They get in line for the boat, board the boat, and it sets sail for Marathon.

BOAT - HERCULES and DIANA take a moonlight stroll on the deck. She points out constellations. He kisses her.

EXT: NEXT DAY (Day 92) - The boat has a 6-hour stopover in a local port to pick up supplies. The gang gets off the boat and goes into town.

TOWN - They eat and explore, then return to the boat.

BOAT - They continue on to Marathon. The sun sets and then rises. The boat docks in Piraeus at midday of the third day. They disembark.

ROAD TO MARATHON - They head to town.

MARATHON - They arrive, go to one of the inns, and book two rooms. There are posters all over town listing events for tomorrow. HERCULES and IOLAUS read the posters, while DIANA looks at the local merchant displays.

ROAD TO EATING ESTABLISHMENT - They all head to a local eating establishment for dinner.

EATING ESTABLISHMENT - They enter. The tables have benches on both sides, no chairs. Three people can sit on each bench. They head for a table. HERCULES and DIANA sit on one side, IOLAUS sits on the other. A serving girl brings drinks and takes their order. They order. The food arrives. They start to eat.

CONTINUE TO:

29 TIME RESUMES: EATING ESTABLISHMENT – EVENING (Day 92)

They are eating. IOLAUS happens to look up toward the door as some idiot comes tumbling in. IOLAUS recognizes the man and mutters his name.

IOLAUS
Joxer?

HERCULES looks to the guy who just fell in the door, and then at IOLAUS.

HERCULES
You know him?

IOLAUS
Well...

IOLAUS stops talking as the door opens again, and he notices the two who follow him in. XENA and GABRIELLE. HERCULES looks back at the door. So does DIANA.

XENA and GABRIELLE spot them. Well actually, GABRIELLE spots them and points them out to XENA. GABRIELLE waves. IOLAUS waves back. GABRIELLE whispers something to XENA. XENA, GABRIELLE, and JOXER, head over. XENA, GABRIELLE, and JOXER approach the table.

XENA
Mind if we join you.

DIANA
Not at all.

They sit. (Table layout -- Side 1: Diana, Hercules, Xena. Side 2: Iolaus, Gabrielle, Joxer.) JOXER has a difficult time sitting down and makes a lot of noise. XENA rolls her eyes, in a sort of "just sit down" way, to JOXER.

XENA looks to DIANA and notices her ring. She wonders if she should say something.

XENA
Welcome back. Toris asked me to say hi if I saw you. He wanted to come, but...

DIANA
How is he?

XENA
Fine.

DIANA
And Polydora?

XENA
She'll be four next month.

DIANA
Four? I...

HERCULES jumps in, trying to change the subject.

HERCULES
Who's your friend, Xena?

XENA
His name is Joxer.

HERCULES
Joxer?

XENA
Yes.

XENA looks at JOXER.

XENA
Joxer. I'd like you to meet my friends. This is Hercules, and...

JOXER is in awe. He can't believe he is sitting at the same table as the great HERCULES.

JOXER
Hercules? Wow! Really! I'm eating with Hercules! Wow!

XENA gives him a look.

XENA
Joxer.

JOXER shuts up.

XENA
This is his girlfriend, Diana.

JOXER and DIANA nod a "hi" to each other.

GABRIELLE
And this guy, here, is Iolaus. One of the greatest sidekicks. Herc's sidekick.

JOXER
Him I know.

GABRIELLE
Really? You two know each other?

IOLAUS
Not really. We meet a while back. I helped him out of a jam. Nothing really.

JOXER gives IOLAUS a "what?" look.

JOXER
Nothing? Are you crazy? If it wasn't for you, I'd...

IOLAUS
Joxer...

IOLAUS gives him a hand across the neck ("cut") signal. JOXER shuts up. Momentary pause.

GABRIELLE
You guys here for the festival?

IOLAUS
Yep. You?

GABRIELLE
Of course. I told Xena she needed a few days off. I mean the world isn't going to go to Tartarus if she takes a few days off, right?

The table is silent.

GABRIELLE
Right?

EVERYONE
Oh, sure, right.

GABRIELLE
What are the plans?

Everyone takes turns looking at each other.

CONTINUE TO:

30 TIME FLIES MONTAGE (Day 92-93)

They discuss their plans, hang out for a while, and then call it a night.

<u>Next Day (Day 93)</u>

They get up in the morning and meet for breakfast.

After breakfast they start to enjoy the festival. There are magicians, clowns, mimes, dancers, etc. HERCULES and IOLAUS are two of the five judges in a MISS ATTICA pageant. DIANA, XENA, GABRIELLE and JOXER are in the audience. The contest ends, and a beautiful young girl is crowned the winner. There is a dance, GABRIELLE asks IOLAUS to dance. JOXER looks disappointed but cheers up when MISS ATTICA asks him to dance.

CONTINUE TO:

31 EXT: DANCE - AFTERNOON

DIANA, HERCULES, and XENA are talking, when all of a sudden there are screams and JOXER is yelling. They all turn to JOXER, who is getting up off the ground, waving his sword ever so non-threateningly, at a flying, retreating, harpy. HERCULES thinks he recognizes the Harpy and mutters her name.

HERCULES
Moedyssea?

XENA runs to JOXER. JOXER looks at XENA. HERCULES, DIANA, GABRIELLE, and IOLAUS reach JOXER.

JOXER
We've got to get her back, Xena.

XENA
Who?

JOXER
Miss Attica. That Harpy stole Miss Attica.

EVERYONE exchanges glances. XENA looks at HERCULES.

XENA
You muttered something, a name. Moe...

HERCULES
Moedyssea.

XENA
Is that a person or a place?

HERCULES
Neither. That's the Harpy's name.

GABRIELLE
You know her?

HERCULES
Our paths crossed. Once. A long time ago.

JOXER tries to look evil and nasty. He says the following line slyly.

JOXER
So, you know her lair then?

HERCULES gives XENA an "is he for real" look. XENA gives him an "ignore it" look.

HERCULES
If she hasn't moved. Yes.

IOLAUS
Where is it?

HERCULES
Mount Parnassus.

XENA, GABRIELLE, JOXER, IOLAUS, and DIANA all look at HERCULES and say the line together.

XENA/GABRIELLE/DIANA/JOXER/IOLAUS
Mount Parnassus?

By now a crowd has gathered around them. The crowd is muttering amongst itself.

HERCULES
Yes.

IOLAUS
Well, come on Hercules, let's go.

VILLAGER #1
Hercules, you've got to help us.

VILLAGER #2
Please, bring my baby back to me.

VILLAGER #3
Stop that damned Harpy!

VILLAGER #4
Bring her back, Hercules. Bring her back.

The villagers start a "bring her back" chant.

HERCULES
We will. Don't worry.

HERCULES looks to DIANA.

HERCULES
I'll meet you in Corinth, okay?

XENA raises an eyebrow, wondering what is going on in Corinth.

DIANA
But I can help. I...

HERCULES gives her a look.

HERCULES
No. You've got to get to Corinth.

DIANA is about to say something, protest in some way, but he stops her.

HERCULES
At least one of us should be there when...

DIANA smiles and gives him a look.

DIANA
You forget I can be in Corinth in a heartbeat. All I have to do is...

HERCULES raises his finger to her lips, shushing her. She gives in. XENA raises her eyebrow again, this time wondering just what DIANA meant by "in a heartbeat."

DIANA
Okay. But be careful.

HERCULES
(smile and wink)
Always.

He kisses her goodbye. After they break the kiss DIANA looks at IOLAUS.

DIANA
You too.

DIANA looks at XENA, GABRIELLE, and JOXER.

DIANA
All of you.

IOLAUS, XENA, GABRIELLE, and JOXER all look at DIANA.

XENA/GABRIELLE/IOLAUS/JOXER
We will.

They head out. GABRIELLE and IOLAUS are taking point, JOXER follows a little bit back, and HERCULES and XENA pull up the rear.

VILLAGER #1
May the gods be with you.

VILLAGER #2
May the gods safely guide you and bring you back.

DIANA watches them head out.

CONTINUE TO:

32 EXT: EN-ROUTE TO HARBOUR

GABRIELLE and IOLAUS are still taking point, JOXER is still a little bit behind them, and HERCULES and XENA are still pulling up the rear.

XENA
What did she mean, she could be in Corinth in a heartbeat?

Momentary pause.

HERCULES
She's immortal.

XENA raises an eyebrow.

XENA
You mean she's a goddess?

Momentary pause. HERCULES doesn't answer her.

XENA
How did that happen? When did...?

HERCULES stops and looks at XENA. XENA stops.

HERCULES
Ask Ares.

XENA
(raise eyebrow)
Ares?

HERCULES
But make sure you find the right one or he won't know what you're talking about.

XENA
(confused)
You've lost me. Right one? What...?

HERCULES
Forget it. I hardly understand it myself.

HERCULES starts walking again. XENA watches him walk off. She tries to figure out what he meant. After a few moments she follows. She wonders if she should mention Diana’s ring. If Ares was the one that gave it to her, that means there they are closer then Herc might realize.

CONTINUE TO:

33 TIME FLIES MONTAGE

EN-ROUTE TO HARBOR - They walk the rest of the way to the harbor in silence.

HARBOR - They reach the harbor and take the next boat to Chalcris.

BOAT – The trip takes 3 days. As they are nearing the port, Hercules asks the captain if he can drop them off on the west bank before the boat pulls into port. The Captain agrees.

WEST BANK (Day 96) - They disembark and walk off towards Mount Parnassus.

EN-ROUTE TO MOUNT PARNASSUS - They have an uneventful walk from Athens to Mount Parnassus. The walk takes them 3 days.

CONTINUE TO:

DAY 99

34 EXT: BASE OF MOUNT PARNASSUS

They’ve stopped. HERCULES points up.

HERCULES
Her cave is about half-way up the slope.

HERCULES turns to the group.

HERCULES
Any rescue tactics?

JOXER tries to act like the mighty "have no fear" warrior that he isn't.

JOXER
Sure. Go up there. Walk in. Take the girl. Leave. Simple.

IOLAUS gives him a "no, not that simple" look.

IOLAUS
Are you forgetting Moedyssea?

JOXER
Oh right.

JOXER starts to act all tough again.

JOXER
How I'd love to get my hands around her neck and...

XENA
Joxer. Get serious.

JOXER
Sorry, Xena. Sometimes my fierce power and quest for violence gets the better of me, and I...

Everyone gives him a "shut up" look. JOXER returns to acting normal.

JOXER
I know. Shut up, Joxer.

GABRIELLE
(beat)
What about if I go up and talk to her. Reason with her. Ask her to let the girl go.

XENA
There's no reasoning with a Harpy.

HERCULES
Actually, that's not a bad idea.

XENA and IOLAUS give him a "What?" look. GABRIELLE gives him an "It isn't?" look.

HERCULES
I say we let her go for it. What's the worst that could happen?

XENA and IOLAUS are still giving him the "are you crazy?" look.

GABRIELLE
Thank you, Hercules. I shall get right on it.

GABRIELLE turns and starts to walk to the mountain.

HERCULES
Wait.

GABRIELLE stops and turns to him.

HERCULES
Take Joxer with you. Just in case.

JOXER acts all tough, straightens his armor, and heads to GABRIELLE. JOXER and GABRIELLE head to the mountain. Once they are out of earshot, HERCULES looks to XENA and IOLAUS who are still giving him weird looks.

HERCULES
Now, here's the plan...

HERCULES starts to tell them the rest of the plan.

CONTINUE TO:

35 TIME FLIES MONTAGE

HERCULES, IOLAUS, and XENA, sneak into the cave via the back entrance. While GABRIELLE is taking to Moedyssea, HERCULES, IOLAUS, and XENA, rescue MISS ATTICA, exit cave and quietly return to the base of the mountain.

CONTINUE TO:

36 EXT: BASE OF MOUNTAIN

HERCULES, IOLAUS, MISS ATTICA, and XENA, reach the bottom.

HERCULES
Iolaus, you better take Miss Attica here, back home. Get a move on. Gabrielle can really talk a person to death, but Moedyssea won't listen to her much longer.

IOLAUS
Right.

IOLAUS turns to MISS ATTICA.

IOLAUS
Come on.

MISS ATTICA goes to HERCULES and kisses him on the cheek.

MISS ATTICA
Thank you.

MISS ATTICA goes to IOLAUS, and they leave. XENA looks to HERCULES.

XENA
And you, don't you have to be in Corinth?

HERCULES
Yes. But a few more minutes won't matter.

Silence. A very awkward, uneasy, silence.

XENA
I hear Diana came back with a grown son. Your son.

HERCULES
Yes, she did.

XENA
What's he like?

HERCULES
Clark? ... He's great.

Momentary pause. XENA has a question to ask but is not quite sure how to bring the subject up.

XENA
You, um, you mentioned Ares earlier.

HERCULES
Yes, I did.

XENA
What did you mean?

HERCULES doesn't answer. XENA gets the feeling that there is more going on between Ares and Diana then she knows.

XENA
What exactly is Diana's relationship with Ares?

HERCULES looks at her.

HERCULES
Jealous?

XENA
(raise eyebrow)
What?

HERCULES
Sorry. I didn't mean that.

HERCULES turns away from her, staring off into space.

HERCULES
I'm not sure, really. There is, was, will be, something. Just not sure what.

XENA
How long was she gone?

HERCULES
(raise eyebrow)
27 years. Why?

XENA wonders if she should really ask what she wants.

XENA
If Ares and Diana will have a connection in the future, are you sure Clark is...

HERCULES
Why would she lie about that? Why would she come back if...?

XENA
Think about it. Clark is a god. Ares made Diana a goddess, maybe...

HERCULES
Maybe what?

XENA
Maybe Ares is...

HERCULES
His father?

XENA
He could be. You just said she was gone a long time.

HERCULES is about to say something but stops. GABRIELLE and JOXER approach them from behind. Their sudden approach startles XENA and HERCULES.

GABRIELLE
Well, that was a colossal waste of time. She wouldn't even listen to me. She...

GABRIELLE notices the looks on their face and wonders what conversation she interrupted. They both look so serious. She is about to say something when she notices that IOLAUS is missing. Could their look have something to do with IOLAUS?

GABRIELLE
Where's Iolaus?

XENA looks at her.

XENA
Taking Miss Attica home.

JOXER
What? How?

GABRIELLE breathes a sigh of relief and then realises something.

GABRIELLE
We were just a diversion, right?

Momentary pause. XENA looks at HERCULES. GABRIELLE gives them both a "well?" look.

GABRIELLE
Right?

XENA
Right.

GABRIELLE
I thought so.

GABRIELLE looks at XENA.

GABRIELLE
When will you...?

HERCULES interrupts what he believes will be one of GABRIELLE's "I'm not a child, Xena" speeches.

HERCULES
Can we discuss this as we get out of here.

He indicates that they should start moving.

HERCULES
Once Moedyssea discovers that...

His sentence is cut off by a screeching cry.

HERCULES
Too late. Run.

They run off.

JUMP TO:

CORINTHIAN FESTIVAL - DAY 1 (Day 100)

37 EXT: PALACE GARDEN - AFTERNOON

IPHICLES, RENA, DIANA, JASON, and ALCMENE, are sitting in the garden. ALCMENE addresses DIANA.

ALCMENE
(concern)
Did Hercules say how long he'd be?

DIANA nods negatively. She notices the look on ALCMENE’s face.

DIANA
But he said he would be here. And if I know one thing, it's that, when he puts his mind to it, he can do anything.

DIANA looks at IPHICLES.

DIANA
He will be here. Maybe not today, or tomorrow, but he'll be here before the festival is over.

IPHICLES
That's my brother. Always thinking about everyone else. Can't he just once say NO!

ALCMENE looks at IPHICLES.

ALCMENE
Iphicles! That's...

IPHICLES
Mother, Xena and Iolaus could have handled the situation themselves. He didn't have to go. He just always has to be the hero.

JASON
Enough. Stop. The guests will be arriving shortly. I suggest we all get ready.

JASON rises, looks to ALCMENE, and offers her his hand. She takes it. She rises and they head out. DIANA looks to IPHICLES.

DIANA
He will be here. I promise.

DIANA raises and start to walk off.

PAN TO:

38 EXT: FOLLOW DIANA

DIANA mutters the following line under her breath, as she is walking off.

DIANA
So help him if I have to go and get him.

PAN TO:

39 EXT: IPHICLES AND RENA

IPHICLES sorta heard what DIANA said, but isn't quite sure he heard it right, because it made no sense. He raises an eyebrow wondering what she could have meant. RENA places her hand on his leg.

RENA
He will be here.

IPHICLES
Maybe. But I'm not holding my breath.

RENA
Jason is right, we really should...

IPHICLES
Of course. Let's go.

He takes her hand. They rise and exit they garden.

CUT TO:

40 INT: HALLWAY

DIANA is heading to her room.

CONTINUE TO:

41 INT: OUTSIDE DIANA'S ROOM

DIANA reaches her room. She opens the door and enters it.

CONTINUE TO:

42 INT: INSIDE DIANA'S ROOM

DIANA closes the door, and heads to the mirror. She uses her powers to help her get ready.

DIANA
Okay. Now, what to wear?

CONTINUE TO:

43 TIME FLIES MONTAGE

She tries on a stack of dresses till she finds the right one. Then she tries varies hairstyles. It takes a while, but she finally settles on an "up-sweep". All her hair is up. After her dress and hair are done, she uses her powers to select a necklace, earrings, bracelet, and a nice necklace-like chain that she wears around her forehead. Its pendant sits on the spot on her forehead above the center of her eyes. Next, she selects her make-up. Once done she smiles at herself in the mirror.

CONTINUE TO:

44 TIME RESUMES

DIANA is admiring herself. There is a knock on the door.

DIANA
Come in.

The door opens and a young servant girl enters and looks at her.

GIRL
You look very beautiful, my lady.

DIANA
Thank you.

GIRL
The king requests your presence.

DIANA
Lead the way.

DIANA follows the girl out of the room.

CONTINUE TO:

45 INT: OUTSIDE DIANA'S ROOM

The girl stops in the doorway, letting DIANA exit. Once DIANA has left the room, she closes the door behind her.

CONTINUE TO:

46 INT: HALLWAY

The girl leads DIANA to the garden.

CONTINUE TO:

47 INT: HALLWAY - ENTRANCE TO GARDEN

They reach the garden. DIANA looks at the girl.

DIANA
Thank you.

The girl nods, then leaves. DIANA enters.

CONTINUE TO:

48 EXT: GARDEN

There are a few guests already assembled. DIANA passes them, nodding hello. She heads to IPHICLES, who is with RENA and some guests. As DIANA is approaching, the Captain of the Guards is whispering something to IPHICLES. The Captain is bowing goodbye as she reaches IPHICLES.

CAPTAIN
My lord.

He passes DIANA and nods to her.

CAPTAIN
Diana.

DIANA nods at him.

DIANA
Captain.

The Captain walks off, leaving the garden and returning to his post. DIANA walks to IPHICLES' side. RENA admires the dress.

RENA
That is a stunning dress, Diana. Where did you get it?

DIANA tries to think of an answer.

DIANA
Uh...

RENA
Wait, don't tell me. Let me guess. Um... Athens, right?

DIANA
No.

RENA
Sparta?

DIANA nods no.

RENA
Crete?

DIANA nods no.

RENA
Marathon?

DIANA nods no. RENA tries to think of another city where DIANA could have gotten such a beautiful dress.

DIANA decides to just tell her she made it. Which isn’t really a lie, is it.

DIANA
I, um, made it myself.

RENA
(surprise)
Really? You made it?

DIANA
Yes.

RENA
Maybe you could make me one?

DIANA
Sure. Just tell me what you want and...

IPHICLES has had enough. He looks at them.

IPHICLES
Ladies, please. Enough talk about dresses.

He offers RENA his arm.

IPHICLES
Come, my dear, we have guests to greet.

RENA says her line as she takes his arm.

RENA
Of course.

RENA looks at DIANA.

RENA
We'll talk later.

DIANA
Okay.

IPHICLES and RENA walk off.

CONTINUE TO:

49 TIME FLIES MONTAGE

IPHICLES and RENA greet their guests as they arrive. DIANA mingles, meeting some of the guests. Servants are walking around with appetizers and drinks. After about two hours, dinner is ready. All the guests depart the garden.

They head to the hall where they are seated at their respective tables. DIANA is seated at the king's table at the front of the room. There are 8 seats at the table, all on the same side, facing everyone else.

The seating plan is: (1) A guard, (2) JASON, (3) ALCMENE, (4) IPHICLES, (5) RENA, (6) DIANA, (7) Vacant (would have been Hercules') (8) The Captain of the Guard.

As everyone is eating, there are musicians playing in the background. At some point, the Captain and other guard, leave the table.

CONTINUE TO:

50 INT: GREAT HALL

Everyone is finished eating. IPHICLES rises and addresses his guests.

IPHICLES
I invite you all to join us back in the garden while the room is cleared to make way for a splendid evening of dancing.

The doors open, the guests rise and proceed to the door, where servants await to lead the guests to the garden. IPHICLES, RENA, JASON, ALCMENE, and DIANA, also head out.

CONTINUE TO:

51 TIME FLIES MONTAGE

Everyone heads to the garden. As the sun has set, the garden is lit with torches. There are a few servants with trays of drinks and tiny deserts. After about two hours, a servant arrives and heads to IPHICLES. The servant informs him that the hall is ready, and leaves. IPHICLES informs his guests and all return to the hall.

The hall has been transformed. The tables are either gone or off to the side. All the guests start dancing. DIANA stands off to the side watching. After a few hours, time resumes.

CONTINUE TO:

52 INT: GREAT HALL

The main doors open. All eyes turn to the door. The music stops.

A tall, handsome, well-dressed stranger is standing in the doorway. He looks around, as if looking for someone. He spots DIANA. Their eyes lock. He walks over. All eyes are on him, for no one knows who he is. Some of the guests start whispering amongst themselves.

IPHICLES signals the band to continue playing. The stranger reaches DIANA. He picks up her hand, brings it to his lips, and kisses it. DIANA is speechless. The stranger looks her in the eye.

(CONTINUED)

MAN
You have to be the most beautiful woman in the room, nay, in all the land.
(beat)(smile)
I have never seen beauty like yours before.

DIANA
Thank you.

MAN
May I have the honor of this dance?

DIANA
I...

She is about to say no but changes her mind. There is something about him that is drawing her to him. Something she isn't aware of - yet.

DIANA
I'd like that.

He leads her to the dance floor.

CONTINUE TO:

53 TIME FLIES MONTAGE

DIANA is finding herself strangely attracted to, and intrigued with, this handsome stranger. The band plays on, and on. All eyes are on DIANA and the mysterious stranger. The stranger is an excellent dancer, and before long, they are the center of attention. The party goes all night. Guests start leaving one by one. DIANA has tuned out everything. Everything that is except for this man she is with. Before long they are the only two in the room.

CONTINUE TO:

54 TIME RESUMES

One of the band members approaches them.

BAND-GUY
Excuse me.

DIANA looks at him.

BAND-GUY
We'd like to let you know that the next piece will be the last piece for tonight. Or should I say this morning.

DIANA
Thank you.

The guy returns to the band, and the band plays the last song. The stranger looks into her eyes and offers his hand. She smiles and takes it. They dance. The song ends and the band leaves.

DIANA
Thank you for a wonderful night.

MAN
You are most welcome.

DIANA
I can't remember when I've had such a wonderful time.

The man smiles and looks her in the eye.

MAN
I'm glad you enjoyed yourself.

DIANA finds herself staring back into his eyes.

DIANA
Well I guess it's time to turn in.

The man is confused. He does not recognize the phrase. Turn in? Turn into what? DIANA notices the confused look.

DIANA
Sleep.

MAN
Oh. ... May I, and I hope you don't find this to forward of me but, may I walk you to your room?

DIANA
(smile)
Sure.

They leave the room.

CONTINUE TO:

55 INT: HALLWAY

They head to her room. Neither notice that the Captain of the Guard is tailing them.

CONTINUE TO:

56 INT: OUTSIDE DIANA'S ROOM

They reach her room and stop outside the door.

DIANA
I really had a great time tonight.
Thank you.

Momentary pause. They stare at each other. He slowly raises his hand to her chin.

MAN
You're welcome.

Their eyes lock. He leans in and kisses her. She returns the kiss. It is a quick kiss.

PAN TO:

57 INT: HALLWAY

CAMERA pans to show the captain lurking in the hallway, observing.

PAN TO:

58 INT: OUTSIDE DIANA'S ROOM

CAMERA pans back to DIANA and the stranger. After a few seconds they break the kiss. He looks at her.

MAN
Good night, Diana.

DIANA
Good night.

He turns and continues down the hall away from her room. DIANA opens her door and enters.

PAN TO:

59 INT: HALLWAY

DIANA's door closes. The captain follows the stranger who is smiling to himself as he reaches his room.

CONTINUE TO:

60 INT: INSIDE STRANGERS' ROOM

The mystery man enters his room. As soon as the door closes, he goes over to the bed, and lays down on it. He laughs.

As he is laughing, he removes a ring from his finger, causing him to transform into his true self. It's ARES.

The ring is silver and black and has a ruby-red stone in the center. He places the ring on the bedside table.

ARES
Well, Diana. I guess there is still hope for me after all.

Momentary pause. ARES looks at the ring.

ARES
All I have to do, is get rid of my dear sweet meddling brother.
(beat)
And the one who brought you here, the one who probably knows you more intimately than I. But that will change.

ARES smiles and looks back at the ceiling.

ARES
If all goes well, Moedyssea should keep my heroic little brother away from this celebration completely. And by then, you'll be mine. You will finally be mine.

ARES starts to laugh again.

JUMP TO:

61 INT: INSIDE DIANA'S ROOM

DIANA is getting ready for bed. She is brushing her hair and sitting in front of a mirror. She can't shake the feeling she should know the stranger.

DIANA
There's something about him. Something, I don't know, familiar somehow. But that can't be. Until tonight I'd never seen him. ... I didn't even catch his name.
(beat)
The way he kissed me, he reminded me of someone. If only he'd kissed me longer. I might have been able to place him.

DIANA puts down the brush and looks in the mirror.

JUMP TO:

CORINTHIAN FESTIVAL - DAY 2 (Day 101)

62 INT: INSIDE ARES' ROOM - MORNING

ARES is preparing himself. He is looking into a mirror. He has the ring in his hand. He places it on his finger and is transformed into the mystery man from last night.

ARES
Got to hand it to you, cous. This is working better than I ever imagined.
(beat)
She didn't see though it. I wonder if...

HECATE (VO)
Remember, cousin. This will only work on her as long as you are in control of your emotions. If you lose control, or get distracted, even for a second, the ring will lose its power and she will see you for who you are.

ARES
Thanks for the reminder, cousin.

ARES looks back at the ring, thinking about DIANA.

CONTINUE TO:

63 INT: HALLWAY LEADING TO THE GARDEN - AFTERNOON

ARES is walking down the hall, and sees DIANA enter the garden. He follows. The Captain of the Guard spots him and approaches him.

CAPTAIN
Excuse me, sir?

ARES stops, turns, and faces the Captain.

ARES
Yes, Captain. What can I do for you?

CAPTAIN
You seem like a smart guy, sir, so I just thought I should warn you.

ARES
(raise eyebrow)
Warn me? Of what?

CAPTAIN
That woman you were with last night?

ARES can tell the captain looks concerned. He thinks he knows what the Captain is going to say and decides to play along.

ARES
Diana?

CAPTAIN
Yes.

ARES
She is a beautiful woman, isn't she?

CAPTAIN
Yes.

ARES
Her eyes are like two sapphires burning in the sky. Her...

CAPTAIN
Sir, I just thought I'd tell you that, she is spoken for.

ARES pretends that this is news to him.

ARES
She is? By whom? I saw no man with her last night. Where...

CAPTAIN
She belongs to the King's brother. Hercules.

Again ARES pretends this is news to him.

ARES
Hercules, eh?

CAPTAIN
Yes. So, if I were you, I'd forget about her.
(beat)
There are other eligible women here that you might want to consider. Because if Hercules finds you with...
(beat)
Well, let's just say... I wouldn't want to make the man angry.

ARES
Thanks for the warning, but don't worry. I can handle Hercules.

The Captain looks stunned.

CAPTAIN
I don't want to seem like I'm underestimating you, sir, but... we are talking about Hercules. Son of Zeus. Strongest of all men. He can...

ARES looks at the Captain. He tries to contain his emotions.

ARES
I'm well aware of who he is, and of all the stories about him. But he is after all, just a man, a mere mortal, in spite of who his father is. He is not invincible. There are ways to bring him down. And, if bringing him down means that the beautiful Diana will me mine... Then bring him down I will. For he won't know what hit him.

CAPTAIN
Sir, I beg you. Please, don't let him find you with her.
(beat)
Many men have tried to defeat Hercules, and many men have died. I'd hate to see you be one of them, sir.

ARES
I appreciate your concern, Captain, but trust me, I can handle Hercules.

The Captain can't understand why this man isn't grasping the seriousness of this. Does he really think he stands a chance against Hercules?

CAPTAIN
Sir, I...

ARES has had enough. He gives the Captain an icy stare. A stare that could freeze one's blood. The Captain is literally frozen.

ARES
Listen to me and listen good.

ARES advances on the Captain. The Captain tries to back up but finds he can't move. It's as if the there is some invisible force holding him still (Note: On the word "mortal", ARES' disguise flickers for just moment. The Captain notices but can't really react because he is frozen.)

ARES
When I see something I want, I take it. No one, and I mean no one, especially a mortal, better stand in my way. Diana will be mine. I've waited too long for this. I'm finally in a position to show her that she belongs with me. And I will show her. No one, not even Hercules, can stop fate.

With that said, ARES walks off to the garden. The Captain finds that he can move and takes a deep breath. He watches as ARES walks off down the hall. The Captain noticed the flicker in the disguise, and is now wondering, if it was real, or just his imagination.

CAPTAIN
Did I really see him change? I could have sworn, that for just a second, he changed. But only gods have the ability to change their appearance like that. Only a god can...

The Captain pauses as he starts to get this eerie feeling that he was in the presence of a god. But which god?

CAPTAIN
If that man is a god, then I wonder which...

The Captain stops again as he realizes there is only one god that makes sense. He recalls the rumors that were going around a few months ago. ARES' voice echo in his head.

ARES (THOUGHT)
Diana will be mine. I've waited too long for this. ... she belongs with me. ... No one, not even Hercules, can stop fate. ... Diana will be mine. ... she belongs. ... fate.

He looks down the hall again, and sees the man enter the garden.

CAPTAIN
Ares.
(beat)
By the gods above, I was talking to Ares. Warning Ares, I... I have to tell the King that Ares is here. That Diana...
(beat)
That... Stop it. Get a grip. Just go tell the king.

The Captain walks, well runs actually, off to find Iphicles.

JUMP TO:

64 EXT: THE GARDEN

DIANA is sitting on the edge of the pond. She is running her fingers through the water, daydreaming. ARES spots her. He pauses for a moment, composes himself, gets a grip on his emotions, then approaches her.

ARES
May I join you.

DIANA
Sure.

ARES sits beside her, and says the following line, as if he didn't already know the answer. DIANA stays looking at the water.

ARES
What are you thinking about?

DIANA
Nothing. Everything.

ARES
Um, about last night...

DIANA looks at him.

ARES
(beat)
I'm sorry. I didn't mean to kiss you, it's just that... when I see something so beautiful, I want to...

DIANA
It's okay. I...

DIANA laughs. ARES gives her a look.

ARES
What?

DIANA
This might sound silly, but... in all the excitement last night, I never caught your name.

ARES looks at her with a raised eyebrow.

ARES
My name?

DIANA
Yes. Your name.
(beat)
Surely you have one.

He flashes her a smile.

ARES
Of course I have one.

Momentary pause.

DIANA
Well, what is it?

Momentary pause. ARES looks at the ring. DIANA looks at his hand and notices the ring he is playing with. There is something familiar about the ring, but she can't place it. ARES thinks for a moment longer, and then looks at her.

ARES
Sera.

DIANA looks at him with a raised eyebrow.

DIANA
Sera?

ARES
Yes.

DIANA
That's an unusual name. Where are you from?

ARES
Olymp...ia.

He almost said "Olympus" but stopped himself.

DIANA
Olympia? That's pretty far.

ARES
Yes. And you? Where are you from?

DIANA
Just outside of Thebes.

ARES
Really?

DIANA
Yes.

ARES pretends he doesn't know who she is yet.

ARES
I hear the King's brother lives just outside of Thebes. Do you know him?

DIANA
Hercules?

ARES nods.

DIANA
We've... met.

ARES laughs. DIANA looks at him.

DIANA
What?

ARES
I ran into the Captain in the hall, and he told me that you were Herc's woman.

DIANA
The Captain said that?

ARES
Yes. He said you belonged to Hercules, and if I knew what was good for me, I'd stay away from you.

DIANA
Belonged to Hercules?!? I don't belong to any man. Do you see a ring on this finger?

DIANA holds up her ring finger. He looks at it. (Note: The ring the future Ares gave her is still on her other hand like it has been since she returned.)

DIANA
Well, do you?

ARES
No.

DIANA
I'm my own woman. Just because I live with Hercules, doesn't mean...

ARES starts laughing again.

DIANA
Are you laughing at me? Do you think this is funny?

ARES
No. Just the opposite. I like you. You've got a lot of... what's that word my nephew uses...

Momentary pause. ARES thinks of the word.

ARES
...Spunk?

DIANA
That would be the word.

Momentary pause. ARES looks at her.

ARES
Would you like to join me for a walk around this beautiful garden?

DIANA
Sure.

ARES rises and offers her his hand. She takes it and rises off the cement ledge of the pond. They walk off.

JUMP TO:

65 INT: THE KING'S ROOM

IPHICLES is sitting, listening to his Captain.

IPHICLES
Are you sure it was Ares?

CAPTAIN
Yes, my lord, I...

IPHICLES
(raise eyebrow)
What makes you think the stranger from last night is Ares?

CAPTAIN
I saw him, just a while ago. You should have heard him talk, my lord. He said he could take Hercules.

IPHICLES
You think that just because he doesn't cower at the mention of my brother's name, that he is Ares? That's all you're basing this on.

CAPTAIN
I've seen warlords cower at the mention of the name Hercules, my lord. But this guy he didn't even bat an eye.

IPHICLES
That still doesn't mean...

CAPTAIN
He also said that he always gets what he wants, and no mortal would stand in his way.

IPHICLES
So?

CAPTAIN
And, I could have sworn that, for a second, his appearance changed, shifted.

IPHICLES
Shifted?

CAPTAIN
Yes.
(beat)
It was only for a second, but... Only gods can do that, my lord. Only gods can appear as someone they are not. And I hear Ares does it a lot.

IPHICLES
But why? Why would Ares be here? What could he want?

CAPTAIN
I think I know.

IPHICLES looks at the Captain.

CAPTAIN
When I told him that she belonged to Hercules, he didn't care.

IPHICLES
She?

CAPTAIN
Diana, my lord.

IPHICLES
Diana?

CAPTAIN
He was following her when I found him this morning.

IPHICLES
What would he want with...

CAPTAIN
From the way he was looking at her last night, and from what he said this morning, I think it is obvious, my lord.

IPHICLES
Maybe.

CAPTAIN
This man has no fear, my lord. He just doesn't care.

IPHICLES
Just because he has no fear, doesn't mean he's Ares.

CAPTAIN
What about the fact that he said no mortal would... I mean...
(beat)
...wouldn't that imply he was Immortal? Maybe even a god?
(beat)
You should have seen him, my lord. I'm telling you, there is only one person he could be, and that's Ares. He has to be. No one else has the presence that he has. No one.

IPHICLES
How do you know that? Have you ever met Ares before?

CAPTAIN
Well, no, but...

IPHICLES
So you are just guessing? It's just a feeling, a suspicion, you have no proof.

CAPTAIN
What about all the rumors and stories?

IPHICLES raises an eyebrow.

IPHICLES
Rumors?

CAPTAIN
About Ares and Diana. Surely you heard them.

IPHICLES
Yes. I heard them. But they were just rumors. You didn’t honestly believe them, did you?

CAPTAIN
At the time. No. But now, after seeing them together. There is obviously something there. At least for Ares. My lord, I...

IPHICLES
Until we know for sure, just... just keep an eye on him, okay?

CAPTAIN
Yes, my lord.

The captain leaves. IPHICLES raises a hand to his chin and thinks.

IPHICLES
Ares, eh? I wonder what the great God of War's interest in Diana is.
(beat)
What is it about her that would appeal to him?

IPHICLES thinks, ponders on that thought.

JUMP TO:

66 INT: GREAT HALL - AFTER DINNER - LATE EVENING

All are dancing. IPHICLES and RENA are at the front of the room. IPHICLES is watching DIANA dancing with "ARES". Everyone is having a great time. A slow song comes on, and DIANA and ARES dance real close.

PAN TO:

67 INT: FOCUS ON DIANA AND ARES

ARES looks into her eyes and kisses her. This time it is a long lingering kiss. A kiss she recognizes. She breaks the kiss and slaps him.

The shock of her sudden change of emotion catches him completely off guard. He wasn't expecting the slap. His momentary distraction is all that is needed to break the spell. The ring, and the disguise, vanish. He is revealed for who he is.

PAN TO:

68 INT: FOCUS ON GUESTS

Everyone sees him as ARES. There are gasps from some of the guests as they realize that the God of War is in their midst.

PAN TO:

69 INT: FOCUS ON IPHICLES

IPHICLES rises, ready to jump in if necessary.

PAN TO:

70 INT: FOCUS ON DIANA AND ARES

ARES tries to compose himself.

DIANA
Ares! I should have known.

ARES
Ah, sweet Diana. But which Ares am I?

DIANA
I... I...

Momentary pause. DIANA thinks.

DIANA
Sera? That's Ares backwards. And Olympia, instead of Olympus.

ARES
Clever, wasn't it? So... Which Ares am I?

DIANA grabs him and kisses him, really kisses him. IPHICLES sits back down, confused. ARES is momentarily stunned, but that moment is all DIANA needs to tell which ARES he is. She breaks the kiss.

DIANA
The present one.

ARES looks at her wondering how she guessed that.

ARES
You could tell that, from a kiss?

DIANA
I'm right, aren't I?

ARES
Yes, but...

DIANA
You'd be surprised what you can learn from a kiss.
(beat)
For starters, my Ares would have handled that kiss differently.

ARES looks at her with a raised eyebrow.

ARES
Your Ares?

DIANA nods.

ARES
How? How differently?

DIANA
Never mind. I can't believe you fooled me! I...

Momentary pause. DIANA realizes that as a goddess she should have been able to see ARES as ARES.

DIANA
Wait. You shouldn't have been able to fool me. We are equals now. Your disguise should have fooled everyone but me. I should have been able to see you as who you are! I...

ARES
Normally, yes. But I didn't just disguise myself. I knew you'd be able to see through that.
(circle her)
I had to create an illusionary spell that you couldn't see though. It took a while, but with a little help from...

DIANA remembers the ring.

DIANA
The ring.

ARES
Yes.

DIANA
The stone, it’s a bloodstone. Isn't it?

ARES
Correct. I'm surprised you guessed that.

DIANA
I'm from the future, remember. I know things that haven't happened yet.

ARES
Ah, yes. I do sometimes forget that.

DIANA
There’s only one place you could have gotten a bloodstone from. You went to Hecate, didn’t you?

ARES
You are clever.

DIANA
How did you convince her to make you a ring? How...

ARES
What I offered my cousin is of no concern. It worked. That’s all that matters.

DIANA
How did you get my blood? She would have needed it in order to...

ARES
As it turned out, it didn't have to be blood. Any DNA sample would have sufficed.

DIANA
She would have needed a sample of my mortal DNA.
(beat)
That means you must have gotten the sample before I left and kept it. When...

ARES
Don't you remember?
(beat)
I'm hurt. I thought it meant something to you. I know it meant a lot to me.
(beat)
I kept that night alive for a long time. I still have the dress you were wearing.

DIANA
The dress? You got the sample, from the dress?

ARES nods affirmingly.

ARES
When you were sent back I...

DIANA
I suggest you leave before Hercules gets here.

DIANA turns to head off. ARES grabs her arm.

ARES
Diana, wait?!?

ARES turns her to him and places his hands on her shoulders.

ARES
I'm sorry. I never meant to deceive you. I just thought that, if you could get to know me, the real me that, you might...

DIANA
What? Fall into your arms? Tell you I love you, that I want you? Ask you to take me, make love to me?

ARES
Well... Okay. I'm sorry. I'm sorry. I'm...

DIANA
Don't be sorry, Ares. I do understand. I really do.

ARES
(confused)
You do?

DIANA
Yes, I do.

ARES looks at her.

ARES
Then let me stay, please.
(beat)
At least until Hercules gets here.

DIANA
Well...

ARES
I promise. As soon as he gets here, I'll vanish.

DIANA gives ARES a look.

DIANA
Promise?

ARES
Promise.

Momentary pause. ARES flashes her a smile.

ARES
Would I lie to you?

DIANA
No. You wouldn't. You never have.
(beat)
Okay. You win. You can stay.

ARES
Thanks.

DIANA
But only until Herc gets here.

ARES
Of course.

Momentary pause. DIANA flashes him a smile.

DIANA
Well, while you're here, you can at least make yourself useful.

ARES looks at her with raised eyebrows.

DIANA
Come on, dance with me.

She offers her hand. He takes it. They head to the dance area. They resume dancing.

PAN TO:

71 INT: IPHICLES AND RENA

CAMERA pans around the room and stops on IPHICLES and RENA. IPHICLES was watching the whole show. RENA just now notices that ARES is dancing with DIANA. IPHICLES is totally confused. He doesn't know what to make of ARES and DIANA.

RENA
Who invited Ares?

IPHICLES
Apparently, Diana did.

RENA
Diana? Why would she invite Ares? Of all the Gods why...

IPHICLES
Maybe she's finally seeing the light and leaving my brother.

RENA looks at IPHICLES. IPHICLES talks to RENA but never takes his eyes off of ARES and DIANA. RENA looks at DIANA and ARES and thinks to herself.

RENA (THOUGHT)
(thought)
Herc never said where Diana had gone, or why she left. Just that she was gone and never coming back. Maybe she was with Ares for those months she was gone. They do seem awfully close.

RENA looks back at IPHICLES.

RENA
For the God of War? Iph, you can't be serious! Herc would...

IPHICLES
Imagine what it must be like for her to be with my brother.
(beat)
He's barely at home. He's gone for days at a time, sometimes weeks. Always looking for...

RENA
True, but Ares is just as bad.

IPHICLES
What?

RENA
He may be a god, but he would be the same. Always off somewhere.

IPHICLES
But as a god he can be in two places at the same time.
(beat)
When Herc is off somewhere, he is gone, she can't see him till he comes back. She never knows if he is going to come back. But with Ares, he can be with her and off supervising a war at the same time. She'd never have to worry if he was coming back. He is a god. He can't die.

RENA
True. But still...

IPHICLES
Look at the bright side my dear. The great God of War, is here, at our party. And he is apparently enjoying himself. We should take this opportunity to get to know him. It might prove beneficial in the future. This can only bring good news for us.

RENA
Not if Hercules arrives and finds them together.

IPHICLES
Relax.
(beat)
It would appear that Diana has Ares wrapped around her finger. And, if I know her, she will have him out of here before my brother gets here.
(beat)
If he ever gets here.

RENA
I hope so. I'd hate to see what would happen if...

IPHICLES
Trust me. It won't happen.

IPHICLES looks at DIANA and ARES and says the next line in his head.

IPHICLES (THOUGHT)
Unless I make it happen. I wonder...

RENA watches DIANA and ARES. She notices how close they seem.

RENA (THOUGHT)
Diana, I hope you know what you're doing. Flirting with the God is War is asking for trouble. He is hot though. I bet he'd be a great lover.

PAN TO:

72 INT: AROUND THE ROOM

CAMERA pans back around the room.

CONTINUE TO:

73 TIME FLIES MONTAGE

Everyone is still dancing. After a few moments of scanning the room, the CAMERA tilts up, higher, and higher, soon we can only see the ceiling of the room.

CEILING - The camera continues its journey up and goes through the ceiling.

SKY - the camera focuses on the sky as it changes from night to dawn to midday. At midday, the camera pans down.

OPEN AREA - the camera continues down, lower, and lower. We are no longer at the palace. We are out in the open somewhere. There are trees all around. A path stretches out in front. The journey to Corinth, along the path, takes anywhere from 1-2 days depending on who is traveling it. The camera focuses on the path in front of it. A horse drawn chariot can be seen coming into view.

CONTINUE TO:

74 EXT: OPEN AREA - PATH

There are two people on the chariot. The driver, PATROCLUS, and the passenger, HERCULES. The chariot stops at the fork, and HERCULES gets off.

HERCULES
Thanks for the ride, Patroclus.

PATROCLUS looks at HERCULES.

PATROCLUS
No problem. Always glad to help the son of Zeus.

HERCULES looks at PATROCLUS.

HERCULES
Good luck at the Spartan Races.

PATROCLUS
(smile)
Thank you, Hercules.

HERCULES
Bye.

PATROCLUS continues along the path to Sparta.

HERCULES heads to the fork on the path that leads to Corinth.

JUMP TO:

75 INT: GREAT HALL - EVENING

The room has been converted into a dining hall. Everyone is eating. ARES is sitting beside DIANA, in Hercules' spot, at IPHICLES' table. Everyone else at the table is in the same spots as before.

The seating plan is: (1) A guard, (2) JASON, (3) ALCMENE, (4) IPHICLES, (5) RENA, (6) DIANA, (7) ARES (8) The Captain of the Guard.

IPHICLES is the only one at the table who talks with ARES. (This will be important later.)

IPHICLES
You honor us with your presence. I am sorry we did not welcome you upon your arrival, but we had no idea who you were.

ARES
As it was meant to be.

IPHICLES
Of course. ... There are not many who can say that they have dined with the great God of War.

ARES
And lived to tell about it.

DIANA gives him a look. IPHICLES, RENA, and the CAPTAIN, look defensive. ARES laughs.

ARES
Humor. One of the only qualities of mortality that varies in everyone.

DIANA decides to laugh. ARES laughs. Everyone laughs.

IPHICLES
So, will you be staying for the main feast tomorrow night?

ARES
Only if our brother doesn't arrive.

IPHICLES
What do you mean?

ARES looks from DIANA to IPHICLES to DIANA to IPHICLES.

ARES
I promised Diana, that once he arrived, I'd leave.

IPHICLES
Nonsense. ... I'm inviting you.

JASON, ALCMENE, RENA, DIANA, and the Captain all look to IPHICLES with a you can't be serious look.

IPHICLES
You'll stay.

IPHICLES realizes that sounded like an order, and quickly adds to his statement.

IPHICLES
That is, if you want to.

ARES
I'd love to. There is no place I would rather be.

IPHICLES
Then it's settled. You will join us.

ARES looks at DIANA, shrugs his shoulders in a "sorry" gesture, and smiles at her. DIANA gives him a fake smile.

EVERYONE at the table resumes eating. IPHICLES ponders something ARES said.

IPHICLES (THOUGHT)
Our brother.
(beat)
Ares referred to Herc as our brother.
(beat)
I'd never thought of that before.

ARES looks at IPHICLES and raises his glass in a "cheers" gesture. IPHICLES returns the gesture. ARES can tell what IPHICLES is thinking.

IPHICLES (THOUGHT)
I can't wait to see the look on his face when he gets here and finds his precious Diana in the arms of the one guy who ticks him off the most.
(beat)
This will be a great moment. A great moment.

ARES smiles and thinks to himself.

ARES (THOUGHT)
I might just have more in common with Iph, then I thought.

IPHICLES looks at ARES. ARES smiles. IPHICLES smiles. DIANA wonders what she is going to do. She can not let Hercules find Ares here. Everyone returns to eating.

IPHICLES (THOUGHT)
I just wonder which side Diana will be on. Her and Ares looked might cozy out there on the dance floor.

JUMP TO:

CORINTHIAN FESTIVAL - DAY 4 (Day 103)

76 EXT: PALACE GATES - GUARD TOWER

The guard in the tower, sees HERCULES approaching. He yells to one of the sentries below.

GUARD
Hercules is coming! Go tell the captain.

SENTRY
Yes sir.

The sentry runs to the palace door. The guard looks back at HERCULES and mutters to himself.

GUARD
I hope there won't be any trouble.

PAN TO:

77 EXT: FOLLOW SENTRY

CAMERA pans and follows the sentry into the palace.

CONTINUE TO:

78 INT: PALACE - HALLWAY

The sentry is searching for the Captain. He finds him.

SENTRY
Sir, Hercules approaches the...

CAPTAIN
Thank you. Return to your post.

SENTRY
Yes sir.

The sentry runs off, back the way he came.

CAPTAIN
Damn!

The Captain walks off to find DIANA.

CAPTAIN
Oh boy! All Tartarus is about to break lose. If Diana knows what's good for her, she'll convince Ares to get out of here.

The captain passes the garden and spots DIANA. He takes a deep breath and enters the garden.

CONTINUE TO:

79 EXT: GARDEN

The captain walks over to DIANA. DIANA is sitting by the pond, staring into the water. DIANA talks to the Captain without looking at him.

CAPTAIN
Excuse me, my lady.

DIANA
Yes.

CAPTAIN
I've just received word that Hercules is approaching. You might want to...

DIANA
Thank you, Captain.

CAPTAIN
Diana?

DIANA
I heard you.

CAPTAIN
Then, pardon me for asking, but... why are you...

DIANA
Thank you, Captain. You may leave.

CAPTAIN
But my lady, if Ares is still here when Hercules arrives, there will be...

DIANA
I said you can leave. Leave Ares to me.

The captain looks at her questioningly.

DIANA
I can handle Ares.

CAPTAIN
Yes, my lady.

The Captain bows to her and heads out. DIANA vanishes.

CONTINUE TO:

80 EXT: FOCUS ON THE CAPTAIN

On his way out, he mutters to himself.

CAPTAIN
She had better be able to handle Ares. I'd hate to be her if...

He turns back around and notices she is gone.

CAPTAIN
What the... Where'd she go?

He looks around, confused.

CAPTAIN
Diana?

He heads into the garden looking for her.

CAPTAIN
Diana? Are you still here?

Momentary pause.

CAPTAIN
Where did she go? It's like she just vanished.

The captain starts to look around.

JUMP TO:

81 EXT: OTHER SIDE OF THE PALACE

ARES is watching the guards training. He is sitting on a ledge, looking down. DIANA materializes beside him. Both are visible only to each other. No mortal eyes can see them.

DIANA
Enjoying the view.

He turns to her and smiles.

ARES
More so now that you're here.

DIANA
Hercules is approaching.

ARES
I know.

ARES points to his left and we see a man walking towards the palace.

DIANA
Then why are you still here?

ARES
I was invited, remember.

DIANA
(beat)
You claim you love me.

ARES
I do love you.

DIANA
Then do this for me, please.

ARES
Diana, what would Iphicles think if...

DIANA
He'd understand. I'd make him understand. I can do that you know.

ARES
True.

DIANA
You could always come back after we leave and...

ARES
Diana, I...

She places her hand on his leg and looks him in the eye. He looks at her hand, and then back at her.

DIANA
Please. I don't want there to be any trouble. I don't want to see either of you...

He takes her hand in his and brings it to his lips. He kisses it. She gasps as his lips touch her hands. He senses her feelings. He looks at her. Their eyes meet. He lets go of her hand and brings his hand to her chin. He cups her chin in his hand.

ARES
Okay. For you.

She smiles. He smiles back. Their eyes are still locked. He gently strokes the side of her face with his hand. She relaxes into his hand. He leans in toward her. She leans in toward him. Their lips meet. They share a soft, gentle, deep, breathtaking, passionate kiss. After a few moments, he breaks the kiss. He looks at her and smiles.

ARES
Later, D.

She's still trying to get her breath back. She smiles at him as he disappears.

DIANA
Later.

DIANA looks over to where HERCULES can be seen approaching. She smiles and vanishes.

JUMP TO:

82 EXT: PATH TO PALACE

DIANA appears behind a tree. She comes out from behind the tree and goes to HERCULES.

DIANA
I see you made it.

HERCULES jumps at the sudden sound of DIANA's voice. He stops and turns. She goes to him. He smiles at her.

HERCULES
I said I would.

DIANA
Better late than never, I suppose.

DIANA smiles and kisses him. After a few moments they break the kiss and start walking towards the palace.

HERCULES
So, have I missed anything?

DIANA
Not really.

HERCULES gives her a look.

HERCULES
What do you mean, not really?

DIANA
Nothing you need to worry about.

HERCULES
Diana... I can tell from the way you say that, that something happened.

DIANA
Nothing out of the ordinary. Just the usual.

HERCULES
Just the usual.

DIANA
Yeah. You know. People arrived, we ate, we danced, Ares crashed the party, we ate some more, we...

HERCULES
Whoa. Back up.

HERCULES stops walking.

HERCULES
Did you say Ares?

DIANA
Yes. But he's gone now, so...

HERCULES
What did Ares want? Why would he...

DIANA
Herc, I...

HERCULES
He came to see you, didn't he?

DIANA
You're probably gonna hear all about it when we...

HERCULES
So you came to give me "your" version, right?

DIANA
There is no *my* version, there is only the tru...

HERCULES
Which Ares was it? Not that it matters, but...

DIANA
The present one.

HERCULES
So what did he want?

DIANA
I don't really know. Ares was just being... well, Ares.

HERCULES
What's that supposed to mean?

DIANA
Nothing. Forget it.

HERCULES
Okay. Start at the beginning.

DIANA
The beginning?

HERCULES
Yes. I want to know everything that's happened since you got here.

DIANA is beginning to wish she hadn't mentioned anything at all. She wishes she had've stuck to her original idea and just made everyone forget that ARES was there. She thought that this would be easier, but now she's not sure.

HERCULES is waiting for her to start talking. DIANA looks at him.

CONTINUE TO:

83 EXT: PALACE GATES - GUARD TOWER

The Captain yells up to the guard.

CAPTAIN
Is he here yet?

GUARD
They should be here shortly.

CAPTAIN
They?

GUARD
Diana is with him.

CAPTAIN
She is? When did...?

GUARD
Not sure. One minute she wasn't there, next she was. It's like she just appeared.

CAPTAIN (THOUGHT)
Ummm... That's the second time she's done that. I wonder what it could mean.

JUMP TO:

84 EXT: PATH TO PALACE

DIANA has just finished telling HERCULES everything.

DIANA
Then I came here. To walk with you to the...

HERCULES
(raise eyebrow)
That's everything.

DIANA
Yep.

HERCULES
I wonder if the kidnapping of Miss Attica was a set-up.

DIANA
What?

HERCULES
I wouldn't put it past Ares to set it up.

DIANA
Come on, Herc. Do you think Ares would really...

HERCULES
Yes. I do.

DIANA wonders if HERCULES is right.

DIANA (THOUGHT)
In order for Ares' plan to work, he would have had to have made sure that Herc wasn't there. And the only way to do that, would be to...

She stops her thought and looks at HERCULES.

DIANA
Can we stop taking about Ares?

HERCULES
I'd love to. But I get the feeling that once we get to the castle, that's all anyone will be talking about.

DIANA
I could make everyone forget he was there.

HERCULES
That might not be such a bad idea.

DIANA
Of course, I can't make Iphicles forget because he actually talked with Ares.

HERCULES looks at her.

DIANA
Ares could always, at a later date, make Iphicles remember. The other guests mean nothing to Ares. But Iphicles... It might not be a good idea to erase the memory of the events. Ares might just put his own spin on things later.

HERCULES
So how do you want to do this?

DIANA
Easy. As we walk though the gates, I will make everyone we meet forget that Ares was there.
(beat)
If I know the Captain, he will be waiting for us. I can tell him that you need to speak to Iphicles and ask him to go get him and you'll meet in the garden. Then I will go to the main hall and zap the room with a forget spell.

HERCULES
Will it work?

DIANA
Of course.

They reach the gates.

85 EXT: PALACE GATES

They pass through the gates. The Captain of the Guards is standing there. He looks like he is about to ask DIANA something. DIANA touches him. He momentarily forgets what he was about to say. Everyone else in the area is hit with the forget spell and all shake their heads as if coming out of a trance. DIANA smiles at HERCULES and then address the CAPTAIN who is giving her a strange look. She doesn’t notice.

DIANA
Herc needs to speak with his brother. Could you please ask Iphicles to meet him in the garden?

CAPTAIN
Yes, my lady.

HERCULES raises an eyebrow. The Captain runs off.

HERCULES
My lady? When...

DIANA
Not sure. He started calling me that shortly after I arrived. It's kinda grown on me.

HERCULES and DIANA walk to the palace door.

CONTINUE TO:

86 TIME FLIES MONTAGE

HERCULES and DIANA proceed down the hallway to the doors to the main hall. DIANA kisses HERCULES and he leaves and heads to the garden. DIANA looks around to make sure no one is around and enters her "no one can see me" state. She enters the hall. She sees the Captain whispering to IPHICLES. She waits till IPHICLES and the CAPTAIN leave. Once they are gone, she zaps the room. Everyone freezes for a moment, then unfreezes. When they unfreeze, they have no memory of ARES ever being there. They all remember the tall mysterious stranger, but no one remembers the fact that he was ARES. DIANA exits the room. She makes sure no one is around and enters her "everyone can see me" state. She makes her way slowly to the garden. The captain

is standing by the doors, waiting for IPHICLES. DIANA nods at him as she enters the garden.

CONTINUE TO:

87 EXT: GARDEN

DIANA walks up to HERCULES and IPHICLES.

DIANA
I heard you were finally here.
(kiss Hercules)
Is Miss Attica okay?

HERCULES
Last time I saw her, Iolaus was taking her home.

DIANA
Good.

DIANA looks at IPHICLES.

DIANA
By the way, Sera told me he had to leave.

IPHICLES wonders why DIANA is using Ares' alias. He figures she doesn't want HERCULES to know that ARES was here.

DIANA
Something came up. He thanked you for the invitation, and said that the next time he was through he'd stop in.

IPHICLES
Really?

DIANA
Yeah.

IPHICLES
Pity. He seemed like a nice fellow. I was hoping I could get to know him better.

DIANA
Maybe next time.

DIANA looks at HERCULES.

DIANA
You must be thirsty after that long trip. Come, we can get something to drink.

DIANA and HERCULES walk off. IPHICLES mutters to himself.

IPHICLES
I wonder what you said, or did, to make Ares leave? One day I will find out what is really going on between you and Ares, Diana. One day.

DIANA and HERCULES exit. The Captain enters and goes to IPHICLES.

CAPTAIN
My lord, there is something very odd about Diana?

IPHICLES
Odd? How do you mean?

CAPTAIN
Earlier she seemed to have just vanished from a room, then later she seemed to have just appeared on the path with Hercules, then...

IPHICLES
She met Hercules on the path?

CAPTAIN
Yes, my lord. And, when they came though the gates, I could have sworn she tried to make me forget all that happened.

IPHICLES
Really.

CAPTAIN
Yes. There is something about her that is odd.

IPHICLES
Odd might me an understatement. If she can appear and disappear at will, maybe she is not who she pretends to be. Maybe that is what has Ares so intrigued.

CAPTAIN
What should we do, my lord?

IPHICLES
We keep an eye on her.

The Captain and IPHICLES head to the door.

IPHICLES (THOUGHT)
I wonder where she really went when she left. Was she with Ares? Had she been secretly plotting with him the whole time? Was she only using Herc? Was Clark really Herc's son? And if so, how could he be so old when she was only gone a few months? So many things don't make sense.

CONTINUE TO:

88 INT: HALLWAY TO THE GREAT HALL

DIANA and HERCULES are walking down the hall.

HERCULES
Who's Sera?

DIANA
That was the name Ares gave himself.

DIANA looks at HERCULES.

DIANA
Sera is Ares spelt backwards.

HERCULES
Clever.

DIANA
I know.

DIANA and HERCULES proceed down the hall.

PAN TO:

89 INT: DOWN HALL

CAMERA pans to show IPHICLES and the Captain following at a distance.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 13: Consequences

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998
Revised: 2024

1 YEAR LATER (1 year since end of last chapter) – (Day 468)

1 EXT: HERCULES' PLACE - BACK YARD (MORNING)

DIANA is sitting in the yard. She is updating THE CHRONICLE. There is a flash and HERMES appears beside her. She closes THE CHRONICLE, zaps it away, and looks at HERMES.

DIANA
Good morning, Hermes. To what do I owe the pleasure of your visit?

HERMES
I have a message for you.

DIANA
(smile)
Of course you do.

HERMES
(raise eyebrow)
Excuse me?

DIANA
That is your job, right?

HERMES
Oh, yeah. Right.

DIANA
(beat)
So?

HERMES
So, what?

DIANA
The message?

HERMES
Right. Sorry.

HERMES hands her a rolled-up scroll.

DIANA
Thanks.

(CONTINUED)

DIANA takes it, wondering who it could be from. Hermes would only be delivering a message from a god or goddess. So which one sent this?

DIANA
Who's it from?

HERMES
Ares.

DIANA raises an eyebrow in curiosity. Not the answer she was expecting.

DIANA
Ares?
(beat)
When did he give this to you?

HERMES
Yesterday.

DIANA
Yesterday? Why are you only delivering it now?

HERMES
He asked me to wait a day before giving to you.

DIANA
Why? What reason...

HERMES
Only one way to find out.

With that said, HERMES vanishes. DIANA stares at the scroll.

DIANA
Why would he send a message with a delay? Why not just pop in?
(beat)
Ares has never sent a message before! Why would he...

DIANA gets a bad feeling. She knows there is only one reason he would send a message and not come to her in person. He’s

going to do something that he doesn’t want her to talk him out of.

DIANA
He wouldn't. He...

DIANA opens the scroll and reads it.

ARES (VO)
Diana,
I can't take this anymore. Everything I've tried has failed. I don't have a choice. I have to do this. I plan to meet him in 3 days. I'm going to settle this once and for all. There is no other way. This cannot go on. As our good friend Mac would say, "there can be only one!"
All my love,
Ares.

DIANA
3 days? ... No 2 days. ... Damn him. I can't let them do this. I can't.
(beat)
I have to talk them out of it. I have to.

She rolls the scroll back up and vanishes.

JUMP TO:

2 INT: ARES' PLACE

ARES is pacing the room, thinking. DIANA materializes before him. He is surprised.

ARES
Diana. What are you doing here?

DIANA
Trying to get you to reconsider.

ARES
You're with the wrong Ares. This is all his idea.

DIANA
You can't do this.

ARES
Can't?!? You don't know what he's put me through since he got here.

DIANA
It doesn't matter. You...

ARES
He called me a fake, an impostor. He's turned Strife and Discord against me.

DIANA
You never liked Strife in the first place.

ARES
That's not true. I...

DIANA
Let's see... In the time I've known you, you've called him a moron, an idiot, a poor pathetic excuse for a god, a...

ARES
I'm trying to make the kid wake up and realize his full potential.

DIANA
(pleadingly)
You don't have to do this, you know. You could...

ARES
Yes, I do. I have to. He is right. There can only be one God of War. And it's going to be me. It is me.

DIANA
(bluntly)
If you fight him, you will lose. He's...

ARES
He's what? Better than me? If what you've been saying is true, which I still have a hard time believing, he is me.

DIANA
I'm not lying. I've never lied to you. He is you.

ARES
How can he be better than me if he is me?

DIANA
He's had 3000 years more experience than you.

ARES
I won't lose.

DIANA
I'm afraid you will.

ARES
Afraid? You're afraid for me?
(beat)
D, I can handle him. Remember, I am the God of War!

DIANA
So is he. Please don't do this.

ARES
I have to. He wants this fight. I'm going to get rid of him once and for all. I should have done this months ago.

DIANA looks to the ground as she realizes there is no getting through to him. After a few moments she looks up at him.

DIANA
If you are determined to go through with this...

ARES
I am. Nothing you can say will change my mind.

DIANA
Then...

Her clothes change into a sexy outfit. An outfit that makes his heart, as well as certain other parts of his body, pound.

DIANA
...I will grant you your greatest desire.

She walks up to him.

DIANA
Your, last request, if you like.

ARES
What?

DIANA
For the next 36 hours...

She places her leg on his hip and runs her finger along his cheek.

DIANA
...I am yours.

ARES is both confused and excited. The closeness of her body is starting to have an effect on him.

ARES
Mine?

DIANA
Yours. Completely. You may do anything you wish.

ARES
Anything?

DIANA presses her body up against him.

DIANA
Anything.

ARES looks at her with hunger in his eyes.

ARES
Why?

She says the next line in a sultry, seductive voice.

DIANA
I know how much you want me.
(beat)
And, since you really have no chance against him... I want you to die happy. Fulfilled.

DIANA kisses his neck. He sighs. She whispers seductively into his ear.

DIANA
Think about it. 36 hours. ... Every fantasy you've ever had. ... We can make them all come true.

ARES grabs her hair in his hands and pulls her head back. He looks at her.

ARES
All of them?

DIANA
(smile)
Every single one.

ARES flashes an evil smile and pulls her to him.

ARES
That’s a long list.

He kisses her. After a few moments she breaks the kiss and looks at him.

DIANA
And I am giving you complete control over me. You may do anything.

He smiles and kisses her again. He runs his hand down her side and grabs her leg, the one that is on his hip. He runs his hand up her leg. She wraps her arms around his neck. He lets go of her hair and picks up the other leg and brings it to his waist. She wraps her legs around his waist, vice like. He wraps his arms around her, pulling her close. He turns around and, quicker than you know it, they are up against a wall. Her back is to the wall, and he is standing in front of her. They are completely naked. He breaks the kiss and looks at her. He stares at her naked body, admiring it. He wants her so bad. He can't believe he will finally be able to take her. He looks at her. He can see the desire in her eyes.

DIANA
Come on, big boy. Time is ticking. I know you want me, so do it. Take me Ares.

ARES smiles at her and nuzzles her neck. She tilts her head back, pulling him close. He thrusts himself into her hard and fast. She gasps. He starts pumping her hard and fast.

CONTINUE TO:

3 TIME FLIES MONTAGE (Day 468-469)

They act out some of his fantasies. Some are rough, some are tender. Some are pure sex and no foreplay. Some are lots of foreplay. After 8 hours they take a short a break - even gods need food and drink. After they eat, and rest, about 30 minutes, they go at it for another 8 hours, then break for dinner, also about 30 minutes. After that, they act out one more fantasy and then call it a night - they are gods, but they can't last forever, they do get tired, they do need to recharge.

NEXT DAY (Morning)(Day 469): They wake up and he prepares breakfast. After breakfast, they get back to it. He looks at her and decides to try something he has never tried before. He makes a metal bar appear in the wall. She looks at the bar, and wonders what he has in mind. She doesn't have to wait long. With a mere thought he has her positioned the way he wants her - naked and hanging from the bar. Her hands are chained together above her head. He smiles at her as he approaches her. She is still wondering what he is planning to do. As he approaches her, he splits into two people. There are now two Ares' approaching her. She is momentarily stunned. He's never

done that before. She tries probing his thoughts, to see what he has in mind, but he's blocked her out. As they reach her, their clothes disappear. One goes behind her and starts kissing the back of her neck. The other stops in front of her and kisses her forcefully on the lips. The one in front of her, brings his hands down to her wet mound and inserts his fingers into her. The one behind her, has brought his arms around and starts to fondle her breasts. She is enjoying this. And, she thinks she has figured out what he is planning on doing to her. They work her up for about an hour then, the one in the front looks to the one in back and gives him a "now" signal. Both prepare to take her. The one in front looks at her as he thrusts himself into her frontal hole. She gasps as he enters and is surprised when he doesn't start pumping her. He just stays still, waiting. The one in back, thrusts himself in her a-hole. She gasps as he enters and is again surprised when he doesn't start pumping her. He just stays still, waiting. The one in front shares another look with the one in back and they start pumping her. She is getting it from both sides. They work in a rhythm. When the one in front is thrusting in, the one in back is pulling out, when the one in front is pulling out, the one in back is pushing in. They pump her in and out, and in and out, for the next three hours. They make her cum numerous times. He pumps her hard and fast. Really fast. So fast, that at times she thinks she is going to catch fire. She can't remember the last time she felt so good. Oh gods he is a great lover. Even now. She knows this isn't her ARES, but by the gods he is good. Her ARES never took her from both sides simultaneously before. In fact, she has never been done like this before. She's never had two men at the same time. But, now that she has, she can't wait to do it again. She can’t wait to have her Ares do her like this. She feels herself coming, and gasps. He does her harder than she has ever been done before. He's pondered her thoughts, and knows she is enjoying this. He forces himself to go faster, to push into her harder, and deeper. He wants her to never forget this. He can feel himself growing inside of her. He wants to get so big that she will be screaming his name. So big that she won't know whether she is feeling pain or pleasure. He is enjoying the way she is making him feel. The way she is covering him in her sweet cum juice. He goes faster. She moans. He is in her so deep right now. So deep on both sides. The ARES in back, has his arms around her waist. With every thrust in, he pulls her back so he can push in deeper. The ARES in front, runs his hands along her body. He brings them down to where all the action is. He wants to go deeper. He slows down his pumping action and tries to pry open her walls. He is amazed that he

can fit one finger from each hand into her frontal hole, while his oh so thick unit is still inside of her. He inserts his fingers, causing her to cum again. Once his fingers are in, he pulls her walls open, making her hole bigger. She cries out as he pulls her open. She cums again. He slides a few more fingers in on each side and holds her open as he enlarges his unit to fit the new width. As he expands, she cries out his name. Once he can feel the tightness of her entry, he tries to see if he can pry her walls further apart. She cries out his name and cums for him. He holds her open as he enlarges himself again. To fill her completely. She cries out as he grows inside of her. He tries to open her further, but he can't. At least not while he is also in her a-hole. He removes his fingers and lets her walls clamp onto his unit. He then pushes into her as hard as he can. She cums. She screams his name. He returns to thrusting himself into her. He is so big now, that every thrust in causes her to cum. The ARES in front, again looks to the ARES in back. They share another look. Then, they both thrust into her so hard and fast that all three erupt in a massive explosion. Once the double bang reaches it end, and both ARES' have completely emptied themselves in their respective locations, they withdraw from her. Once the one in back has withdrawn, he comes around to the front, and merges back with the one in front. With a mere thought, the cuffs disappear, and she falls to the ground. ARES smiles and offers her his hand. She takes it. He helps her up, and then pulls her close to him. She kisses him hungrily and presses herself up against him. He slams her up against the wall. He picks up her legs and rests them on his hips. He thrusts into her again. She screams his name. He starts pumping her hard and fast again. He spends two hours taking her on the wall, and then he moves to the bed and makes love to her for another two hours. Then they break for lunch. After lunch, they move on to the last and final fantasy. This is the longest of all the fantasies. He motions for her to lie down on the bed. She does so. He points his right finger at her left wrist, chaining it to the bedpost. As she reacts, he points his left finger at her right wrist, chaining it to the bedpost. Next, he zaps her right leg, which bends at the knee so that the right foot is planted firmly on the bed, and then locks it in that position. He does the same thing to her left leg and foot. He stands at the foot of the bed and looks at her. He points at her body, making a kinky sexy black leather outfit appear. It is kinky, because there are three pieces missing. Where the breast cups should be, there is nothing only two holes. Her breasts are placed in the holes. Also, the crotch is missing. He smiles at her as her slinks toward her. She purrs like a kitten as his right

hand slides up her body. She gasps as it grabs her breast. He fondles the breast and licks it. She wonders where his left hand is. All of a sudden, three things happen simultaneously. (1) He squeezes her breast and suckles it hard. (2) He thrusts his left hand inside of her really fast causing her to arch her back and (3) she screams. Once his left hand is in, and she has lowered her back, he opens his fist letting his fingers feel, probe, and explore their way inside of her. As his left hand is working inside of her, his right hand works outside. He squeezes her breast again, suckling it hard, like a nursing infant. As he suckles it, he squeezes it, trying to get it to release. She lets her breast release its liquid. As his mouth fills with the warm liquid coming from her breast, his left hand gets covered in moistness from inside her as she cums all over him. After an hour of this, his left hand withdraws. She thinks it is over, little does she know that it's barely begun. His left hand begins working its way up her body as his right hand works its way down. As his hands are heading for their destinations, his tongue plays with her breasts. He licks them. He kisses her neck as he thrusts his right hand into her and grabs her breast with his left hand. Again, the force of the entry causes her to arch her back and scream. Once she lowers her back, he opens his fist, letting his fingers feel, probe, and explore their way inside of her. As his right hand is working inside of her, his left hand works outside. He squeezes her breast again, suckling it hard, like a nursing infant. As he suckles it, he squeezes it, trying to get it to release. She lets her breast release its liquid. As his mouth fills with the warm liquid coming from her breast, his right hand gets covered in moistness from inside her as she cums all over him. After one hour of this, his right hand withdraws. He slides his right hand up her body. He cups a breast in each hand. He gently massages them as he holds them. Knowing that her body is in full ecstasy, he kisses her neck, and then her lips. This is the first time their lips have touched in this fantasy. Once their lips touch, he thrusts himself into her and squeezes her breasts. He breaks the kiss and nuzzles her neck. He lovers the way her wetness feels on his unit. He wants to make her wetter. He wants his unit covered in her juices. He rides her like no one has ever ridden her. (1) First, there is three minutes of a rocking, pumping motion while he suckles and licks her breast, (2) followed by 3 more minutes of pumping and rocking, while he massages her breast, (3) followed by four minutes of hard thrusts and pushes into her, while squeezing her breast. He can feel his unit getting wetter and wetter. He wants to keep this up for as long as he can before he erupts inside of her. He repeats the above three steps for

hours. And I mean hours. When he can take it no more, he thrusts in hard and pushes deep inside of her as he releases his seed. He keeps pumping and pushing until he is completely empty. Once empty, he looks at her. He can see the fulfilled look in her eyes. He releases her breast and slowly runs his hands along her body - from her shoulders to her thighs, then back up. His hands stop at her neck. He smiles at her, and for the second time in this fantasy, he kisses her. He gives one final thrust while his tongue probes inside her mouth. He pushes as hard and for as long as the kiss. He breaks the kiss and withdraws from her.

CONTINUE TO:

4 TIME RESUMES (Still Day 469)

DIANA looks at ARES - breathlessly.

DIANA
So, what's next?

ARES
That's it. I was saving the best for last.

DIANA
And I must admit, that was great. You were great. You're the only one who’s ever done that to me. The only one who ever could.

ARES rolls off of her. With a thought, she releases all 4 chains holding her, and rolls on to him. He looks at her.

DIANA
You still have 3 hours.

ARES
I do?

DIANA
Yes. I promised you 36 hours, and you will get 36 hours.

ARES
But I...

DIANA snaps her fingers. Now it is his turn to be chained to the bed - hands over his head, feet stretched out in front of him.

ARES
What...

DIANA
If you've run out of ideas. I've got one.

ARES
Oh?

DIANA
(smile)
For the next three hours, I'll do all the work.

She starts to work on him.

CONTINUE TO:

5 TIME FLIES MONTAGE

For the next three hours, she makes love to him. She starts by running her tongue from his Adam's apple, across his neck, up the side of his neck, and behind his ear. She runs her tongue along the lobe of his ear, and gently nibbles it. Then, she runs her tongue back down the side of his neck, across his throat, up the other side of his neck and behind the other ear. She runs her tongue along the lobe of his ear, and gently nibbles it. Then, she runs her tongue back down the side of his neck, and across his throat, stopping at his Adam's apple. From there she heads down his chest. She stops at his belly button, and heads back up. Her hands gently run up and down the side of his body. Then, they go under him and run down his back. She presses the small of his back, then continues down. She grabs his buttocks and squeezes them. She runs her hands along the inside of his legs. She spends an hour and a half working him up. Then, when she feels he is ready, she straddles him. She brings her hands to the small of his back, and, as she positions herself onto his unit, she presses into the small of his back, causing him to thrust himself into her. She rides him like a warrior riding a stallion into battle. She rides him for the next hour and a half. Then, when he can hold back no more, he erupts. She keeps pressing down on him, letting

him pump her til he is empty. Once he is empty, she rises from the bed.

CONTINUE TO:

6 TIME RESUMES – NIGHT (Day 469)

With a mere thought they are both fully clothed.

ARES
You really are something.

DIANA
Thank you.

ARES
Where did you learn that? My goody-goody brother certainly didn't teach you. He...

DIANA
No. He didn't.

ARES
Then who was it?

DIANA looks at him seductively.

DIANA
You did... Will... Whatever.

ARES gets this look on his face. DIANA looks at him.

DIANA
(sadly)
Goodbye, Ares.

ARES looks at her, gazing into her eyes.

ARES
(reassuringly)
I'll be back, D.

DIANA
One of you will.

ARES
I will win. If for no other reason than to be with you. You make me so alive. No other has ever turned me on the way you do. Just thinking about being with you, makes my...

DIANA
Ares, I...

ARES moves in front of her and pulls her to him in a passionate embrace. He presses himself up against her. The closeness of her body, and the heat emanating between them, is turning him on again. He wants to take her again. He looks at her.

ARES
If I don't win, I just want you to know that... I love you.

DIANA
I know.

ARES kisses her, hard. She gives into the kiss, letting him force his tongue into her mouth. After a few minutes, he breaks the kiss and brings his fingers under her chin. He lifts her head up.

ARES
Thank you.

DIANA looks at him all innocently.

DIANA
For what?

ARES
The last 36 hours. It was better than I ever imagined. I knew we'd be great together. You bring out the animal in me, and I wanted to bring out the animal in you. You really do turn me on, D. More than any other woman has.

DIANA
(smile)
You said that already.

ARES
It's true. You do. I want you.

He kisses her. She breaks the kiss and looks at him.

DIANA
You need your rest, tiger. You have to prepare for the showdown tomorrow.

ARES
I plan to.

ARES flashes her a smile that seems to say, "I'll be back for more." DIANA smiles back and vanishes.

ARES
I will win this showdown and prove that I am better than him. Then I'll be able claim you as mine.

ARES makes a sword appear out of thin air. He starts sparring with an invisible opponent.

JUMP TO:

NEXT DAY (Day 470)

7 EXT: HILLTOP NEAR A WATERFALL - Morning

The present-day ARES (we'll call him ARES1) is waiting, pacing, waving his sword. He looks up addressing thin air.

ARES1
Come on, come on. I don't have all day.

ARES1 hears something materialize behind him. He spins around. It's the future ARES (we'll call him ARES).

ARES1
It's about time.

ARES
Patience, patience.

ARES1
Patience?

ARES1 gives ARES a look.

ARES1
Patience is for cowards. I ought to just...

ARES
My, my, my. Was I really once this wound up?

ARES1
Enough with the games. Who are you really?

ARES
(surprise)
Who am I? Don't you know?

Momentary pause. ARES1 says nothing.

ARES
Haven't you figured it out?

Momentary pause. ARES1 still says nothing.

ARES
I'm you.

ARES1
(snicker)
Despite what Diana says, you are not me. You're nothing like me.

ARES
Look at me! Do I not look...

ARES1 looks at ARES. He will admit there is a resemblance, but he refuses to believe they are the person.

ARES
If you won't believe your eyes, then test me. Ask me something that only you would know. Something no one else knows.

ARES1
What do you take me for? An idiot? Do you think I was born yesterday? The fact that you'd ask that question implies that you've done your homework.
(beat)
It's obvious that you know everything about me. If what Diana says is true, and you are from the future, then you have had time to study me and learn everything.

ARES
If you know I'm from the future, why do you not believe that I am you.

ARES1
There is only one God of War, and that's me!

ARES1 draws his sword, challenging ARES.

ARES1
And there is only one way to settle this.

ARES
You really are stubborn aren't you. I can't believe we are the same person. We are so different.

ARES1
You got that right. If you really are me, then time has mellowed you. You are weaker than me. I am at my best. I will defeat you.
(beat)
Now, shall we get started.

ARES laughs and draws his sword, accepting the challenge.

ARES
You think you can beat me?

ARES1
I know I can.

ARES
I know all your moves. I know how you think. You have no chance of winning.

ARES1
Don't count on it.

They fight. After a while, ARES knocks ARES1 down. ARES is about to bring his sword down.

ARES
I am you. The future you. Whether you believe it or not.
(beat)
But, just to let you know... Diana really is worth the wait. She's one helluva lover. Gives me everything I could ever want. Everything I need. She really knows how to satisfy me.

At the mention of DIANA's name, ARES1 starts to get mad. He reacts, knocking ARES' sword flying. ARES goes for his sword, as ARES1 rises from the ground.

ARES1
At least I didn't have to wait 3000 years for her.

ARES stops and turns to him.

ARES
What did you say?

ARES1 sees the look in ARES' eye and decides to play on it.

ARES1
You heard me. I spent all day yesterday with her. And I do mean with her. We had so much fun. I never knew one woman could make me feel that way. You are right, she is a great lover. She gets so...

ARES zaps him, hard. The fight resumes.

8 TIME FLIES

They remember what Diana said about touching, and use their powers, careful never to touch. After a while, ARES1 zaps ARES, who lands beside a sword. ARES picks it up and charges at ARES1.

CONTINUE TO:

9 TIME RESUMES

ARES stabs ARES1, and ARES1 falls to his knees. ARES stands over ARES1, with his sword held high. ARES looks down at ARES1.

ARES
This is for Diana.

Momentary pause. ARES is caught up in the moment and isn't thinking clearly.

ARES
There can be only one!

ARES swings the sword, severing ARES1's head. ARES looks down at the headless corpse of his double. Then he raises his sword over his head and looks to the sky.

ARES
I am Ares. God of War. I am back. And I...

All of a sudden, the sky turns black, thunder roars, and lightening strikes. ARES wonders what is happening.

ARES
What the...

There is a flash of light, and HERMES materializes off to the side of ARES. HERMES looks at the corpse.

ARES
Hermes! Am I glad to see you. What's...

ARES notices HERMES staring at the corpse. HERMES looks upset, disappointed. He walks up to ARES.

ARES
What is it? What's wrong?

Momentary pause.

HERMES
Zeus wants to see you.

ARES
Zeus? Why?

HERMES looks down at the decapitated body lying next to its own severed head. Then, he looks at ARES.

HERMES
You're in big trouble this time, brother. Big trouble.

ARES
What?

Momentary pause.

HERMES
You broke the Golden Rule.

ARES looks a little confused.

ARES
The Golden Rule?

HERMES
You know, "Thou shalt not kill another God".

It’s been so long since ARES had to think of that rule, and he can’t believe he forgot about it.

ARES
But he was... I can...

HERMES touches ARES' shoulder.

ARES
Let go of me.

ARES tries to shake him loose, but he can't.

HERMES
Sorry brother. I can't.
(beat)
You're being called before all of Olympus to explain yourself. And it had better be good.

They vanish.

JUMP TO:

10 INT: OLYMPUS - GREAT HALL

All the gods are gathered at the trial of Ares. ARES is trapped in a chair forged by Hephaestus, in chains, awaiting the ruling of his trial. ZEUS is the judge. The jury consists of Aphrodite, Artemis, Hera, Demeter, Hades, Cupid, Hephaestus, Poseidon, and Apollo. ARES' lawyer is ATHENA. STRIFE, DISCORD, and the other gods, are in the audience. ARES leans over to whisper something to ATHENA.

ARES
What is taking so long?

ATHENA
No God has ever broken the Golden Rule.

ARES
But I didn't!!!

ATHENA
Yes, you did. You killed a God!

ARES is about to say something, protest, but ATHENA continues.

ATHENA
Him being your double, a different version of you, may be irrelevant! The fact remains, he was a God. And you killed him.

ARES
Sis, I had to. The laws of physics state that "the same matter can not occupy the same space". There cannot be two of me. One of us had to go.

ATHENA
You know that, and I know that, but the question is, will they accept that.

Momentary pause. ATHENA looks at ARES.

ATHENA
We've stated your case, now all we have to do, is wait for the council's ruling.

ARES
Wait! I hate waiting. I...

ATHENA
Patience my dear brother, patience.

ARES mutters the following line to himself.

ARES
Where have I heard that before!?!

ATHENA raises an eyebrow.

ATHENA
What?

ARES
Nothing. I...

ARES turns to the crowd.

STRIFE and DISCORD are sitting almost directly behind him. He notices the way they are looking at him.

ARES
Guys, say something?!?!

DISCORD
You lied to me. To us. You said...

ARES
I had to. Don't you see, sis, he had to be stopped. He...

DISCORD
No I don't see. You got yourself into this mess, brother.

ARES looks at her, and is about to say something, but she cuts him off.

DISCORD
You never said which Ares you are. Are you the present one, the one that belongs here, or the future one?

ARES
I...

DISCORD
It doesn't really matter anymore anyway. Does it.

ARES
Sis, I...

DISCORD
Don't sis me, Ares.

DISCORD rises and moves to the other side of the room. STRIFE and ARES watch her leave and sit down in a huff. STRIFE looks to ARES. ARES looks at STRIFE.

ARES
Strife, buddy, I...

STRIFE
Don't buddy me, Unc. She's right. We trusted you, and you lied to us. You told us he was an impostor, a fake. You told us...

ARES can't believe that STRIFE is raising his voice to him.

ARES
Well, I'll be. I never thought I'd live to see the day.

STRIFE
(confused)
What?

ARES
Are you actually standing up to me?

STRIFE
I...

ARES
Maybe there is hope for you this time after all. Maybe all will not be in vain.

STRIFE thinks that ARES is somehow mad at him and reverts to his old self.

STRIFE
I'm sorry, Unc, really. I... I didn't mean to... I...

STRIFE looks over at DISCORD. She's giving him a "get over here, now" look.

STRIFE
I gotta go. Sorry. I...

STRIFE leaves. ARES watches him leave and mutters the following line to himself.

ARES
Guess I was wrong. He was just being, well, being Strife. He'll still never amount to anything.

ARES looks over at STRIFE and DISCORD. STRIFE has just reached her and is sitting beside her. DISCORD hits him in the arm. STRIFE flinches and grabs his arm as if that slap hurt. DISCORD then turns STRIFE's face to her and says something. ARES looks around the room as if trying to find someone. He can't find who he’s looking for and looks back at ATHENA.

ATHENA
Looking for someone?

ARES
I kinda thought they'd be here, but...

ATHENA
Who?

ARES
Doesn't matter. I guess.

Momentary pause. ATHENA notices the sad look in her brother's eye, and thinks she knows who he was looking for.

ATHENA
You're looking for Diana, right?

ARES
How...

ATHENA
She did try, but Zeus...

ZEUS interrupts ATHENA's sentence, as he pounds the table to bring the room to order.

ZEUS
Attention!

ARES and ATHENA look at ZEUS. All eyes in the room look to ZEUS. The room is completely quiet.

ZEUS
The council has reached its verdict.

Momentary pause. ZEUS looks to ARES.

ZEUS
Ares, on the charge of breaking the Golden Rule, the council finds you...
(beat x2)
...guilty.

The room reacts to the verdict.

ARES
But...

ZEUS holds up his hands, motioning for silence. All goes quiet.

ZEUS
Because of the extenuating circumstances, the council has agreed to wave the punishment of an eternity in Tartarus...

ARES breathes a sign of relief.

ZEUS
...and instead, the council sentences you to an imprisonment...

ARES
What? I...

ZEUS gives him a look. ARES stops talking.

ZEUS
...that only a mortal can free you from.

ARES
(raise eyebrow)
A mortal? Any mortal?

ZEUS
No. Only the one who entombs you, or a mortal descendant of theirs.

ARES
Who shall entomb me?

ZEUS
(smile)
Your ex-protégé.

ARES
Protégé? I... Xena.

ZEUS
Correct.
(beat x2)
Do you have any final requests before the punishment is enforced?

Momentary pause. ARES thinks. There has to be a way out of this. There has to be. ARES thinks of something. Something he hopes they haven't thought of.

ARES
Only one. If I am entombed, who will take my place as God of War?

The Council exchanges glances. ARES smiles.

ARES
You never considered that, did you?
(beat)
Do you remember what happened when Sisyphus stole my sword and there was no God of War?
(beat x2)
The mortals turned on each other. There has to be a God of War, or...

ZEUS
Yes. We know. And we remember.
(beat)
As long as you are alive, and in possession of the sword, you are the God of War.

ARES is stunned. He wasn't expecting that.

ARES
Are you saying that I can keep my...

ZEUS
Yes.
(beat)
Of course, there will have to be an acting God of War in your absence.

ARES
Which brings me back to my original question. Who?

Momentary pause. STRIFE and DISCORD anxiously await the answer. Hoping ZEUS will choose them.

ATHENA
Might I make a suggestion.

All eyes turn to ATHENA.

ATHENA
Since my official title has always been Goddess of Wisdom and War...
(beat)
I would like to take over.

ZEUS
The council shall convene at a later date to choose a successor.
(beat)
Anyone interested in the position, submit your name to the council.

With that said, the trial is over. Everyone starts to leave.

PAN TO:

11 BACK OF ROOM

CAMERA PANS to the back of the room. CLARK is sitting in the back row. He smiles and vanishes.

PAN TO:

12 FRONT OF ROOM

CAMERA PANS back to the front of the room. ZEUS looks to HERMES, who has been sitting quietly off to the side. DISCORD looks upset.

ZEUS
Hermes, fetch Xena at once. Tell her to meet me at the intended place.

HERMES
Yes father.

HERMES looks at ARES. ARES gives HERMES a look. HERMES vanishes.

JUMP TO:

13 EXT: HERCULES' PLACE

DIANA is sitting, waiting. There is a flash, and HERMES appears. DIANA looks at him.

DIANA
Well?

HERMES
I'm sorry, Diana, but they found him...

DIANA
No. They can't. He...

HERMES
I'm sorry.

DIANA
What will happen to him?

HERMES
He will be imprisoned in a tomb.

DIANA
How?
(beat x3)
Hermes?

HERMES
Diana, if Zeus finds out I told you, I could...

DIANA glares at him. A deep icy glare. A glare that reminds HERMES of Ares.

DIANA
I should have been allowed to be at the trial. I should have been allowed to speak in his defense. Zeus forbid me to be there. It’s not fair, Hermes. I... Can you at least tell me where?

HERMES
Okay.

HERMES prepares to tell DIANA where ARES will be entombed.

JUMP TO:

14 INSIDE TOMB

ZEUS, ARES, and XENA are standing in the tomb area. There is a flash, and DIANA appears.

XENA wonders how DIANA knew where they were. No one else knew the location. No one except Hermes.

ARES looks to DIANA.

ARES
D. Tell them. Tell them I had to...

DIANA holds up her hand. ARES shuts up. DIANA approaches ZEUS. They move off, out of earshot, (well, normal earshot anyway, I'm sure if ARES put his mind to it, he could hear them) leaving XENA alone with ARES. DIANA and ZEUS talk in an almost whisper.

PAN TO:

15 ZEUS AND DIANA

DIANA
Could I please have a moment alone with him?

ZEUS
I don't think that is a good idea. He...

DIANA
I promise. He won't leave. I just... I just have to know.

ZEUS
Know? Know what?

DIANA
Which Ares he is!

ZEUS
What do you...?

DIANA
If he's the future Ares, then...

ZEUS
You mean he was telling the truth?

DIANA
Yes. Wait... You thought he was lying?

ZEUS
We weren't sure, that is why the punishment of an eternity in Tartarus was waived and this was given.

DIANA
Can you...

ZEUS
No. We cannot undo the ruling. The fact remains that he did kill another God. And that is not permitted.

DIANA
I see.
(beat)
Which brings me back to what I started to say. If he is the future Ares, then there are a few things that I need to settle with him. If he is the present Ares, well...
(beat)
I just have to know. One way or the other. Please?

ZEUS thinks over her request.

ZEUS
How long?

DIANA
Two hours. Less if he's the present Ares.

ZEUS
You have two hours. Not a moment more. Xena and I will wait outside.

DIANA
Thank you.

ZEUS motions XENA to come over, then they walk off. XENA is confused, she doesn't know what is going on. DIANA heads over to ARES.

PAN TO:

16 ARES

DIANA reaches ARES as ZEUS and XENA exit the area and are out of sight. ARES looks at her, he too is confused.

ARES
What's going on? What...

DIANA kisses ARES. She uses the test kiss. ARES kisses her back and slams her against the cave wall. He breaks the kiss and looks at her with hunger in his eyes. It's the future ARES, her ARES.

ARES
You know what that does to me!

DIANA
Ares! It's you. I...

ARES
Of course it's me. You didn't think it would be him, did you?

DIANA
No. Of course not. I just...

Momentary pause. She looks him in the eye.

DIANA
I'm sorry. I'm so sorry.

ARES
Sorry? For what?

DIANA
I didn't mean for this to happen. If I'd've realized what coming back would do to you... I never would have made you do it.

ARES
(pleadingly)
Then let's go home, D. Let's...

DIANA
(sadly)
We can't.

ARES looks at her confused.

ARES
Can't? Why not?

DIANA
The time's not right. It wouldn't work.

DIANA runs her hand along the side of his face.

DIANA
But I promise, when the time is right, I'll come and get you. And we can return. We can go home. Together.

ARES
You'll be wasting your time. Once I'm sealed in here, I'm stuck in here. Forever.

DIANA
Forever?

ARES
Yes.

DIANA is confused. Hermes never said anything about ARES being trapped forever. Then again, Hermes didn't, couldn't, say much of anything at all.

ARES
Only Xena, or a descendant of Xena, can free me. Xena would never do it. Unless she came to her senses and returned to her warrior ways, she will continue to try and make the world a better place, and...

DIANA
You said a descendant of Xena could also save you, right?

ARES
Yes. But she has no descendants. And it'll be...

DIANA
You're wrong.

ARES
Wrong? I am never wrong!

DIANA looks him in the eye.

DIANA
You mean you don't know?

ARES
Know what?

DIANA
Xena has a son.

This is indeed news to ARES.

ARES
A son?

DIANA
Yes. I can't believe you don't know. I can't believe you never found out.

ARES gives her a look.

DIANA
His name is Solan. He would be about...

DIANA thinks. She remembers that Xena told her about Solan during her first visit, before Hera sent her home. She also remembers that hardly anytime passed since the time she left and time she returned. She does a quick calculation.

DIANA
...15.

ARES
15?

DIANA
Yes.

ARES
Did Xena ever mention who Solan's father was? Is?

DIANA looks at him with a raised eyebrow.

DIANA
Why?

ARES
Only a mortal can save me. If...

DIANA realizes that he's wondering if Solan is his son.

DIANA
Don't worry. It's not you.
(beat)
Solan's father is, was, Borias.

ARES
That pompous fool. What could Xena have ever seen in him? I...

DIANA lifts her leg up, rubbing it against his, and rests it on his hip. His hand grabs her leg.

DIANA
I'm really sorry. All this is my fault.
(beat)
If there is anything I can do for you, just tell me.

ARES
Anything, eh?

DIANA
Anything.

ARES pretends to be thinking.

ARES
Well... There are two things you could do.

DIANA
Name them.

ARES
One, when you leave, find Solan and have him get me out of here.

DIANA
(smile)
I was planning to. ... What's the second?

ARES runs one hand up her leg, and one hand alongside of her face, resting it under her chin.

ARES
I've missed you, D.

DIANA
I've missed you too.

ARES
I've missed waking up to find you beside me. I miss all the fun we had. How we could go for hours. I miss feeling your body under me. I miss the way you would respond to my every touch. No woman, mortal or immortal, ever worked as well with me. We fit together, like we were made for each other. I want to feel that again. I want to be with you one more time.

DIANA
Zeus gave me 2 hours. So, let me be your chariot, master. Command this vessel. Ride it to paradise. Take me, my lord.

ARES kisses her neck, across her throat and to her lips. She wraps herself around him and pulls him close. When he reaches her lips, he kisses her deeply, hungrily, and passionately. She kisses him right back, pulling him close.

CUT TO:

17 EXT: TOMB

ZEUS is leaning against a tree. XENA is sitting under it, playing with her Chakram. ARGO is off to the right eating some grass. The cave is to the left.

XENA
I don't like this. How do we know she won't help him escape? How do we know they're even still in there?

ZEUS looks at her.

ZEUS
She promised me. She...

XENA
But can we trust her?

ZEUS
I trust her.

XENA rises. She looks from ZEUS to the cave, and back at ZEUS.

XENA
Not that I'm doubting you, but I know Ares. I also know there is a history... future... whatever... between them. He will use it to his advantage.

ZEUS
We're not even sure which Ares he is?

XENA
Doesn't matter. If he is the future Ares, then he is her Ares, and they share a connection. If he is the present...

ZEUS
Xena, she promised me.

XENA
What's stopping her from coming back later and...

ZEUS
Once the tomb is sealed, only a mortal can save him. She's not mortal anymore.

XENA
Any mortal?

ZEUS
No. Only the mortal who seals it, or...

XENA
So you're saying that I could free him?

ZEUS
Yes. You could.

XENA
Only me?

ZEUS
You didn't let me finish. ... He can only be freed by the one who seals the tomb or a mortal descendant of the who seals it.

XENA
In other words, either me or one of my descendants.

ZEUS
Yes.

XENA thinks of Solan.

XENA
Solan.

ZEUS
Who?

XENA
My son.

ZEUS is surprised by this news. He didn't know she had a son either.

ZEUS
Does Ares know of Solan?

XENA thinks.

XENA
No. I don't think so. No. He doesn't. I left Solan in the care of Kaleipus when he was just a baby.

ZEUS
As long as Ares doesn't know of the child, then he can't get to him.

XENA thinks of something.

XENA
Wait, if that's the future Ares in there, he could have learned of Solan in future. He could be telling Diana to...

XENA remembers that she told DIANA about Solan.

ZEUS
What is it?

XENA
Diana. I told Diana about Solan. She knows all about him.

ZEUS
But she wouldn't...

XENA
Wouldn't she?

XENA gives ZEUS a look.

XENA
You forget who we are talking about. She's probably in there right now telling him all about Solan if he doesn't know himself. And, knowing Ares' ego, he probably suspects Solan is his.

ZEUS looks at her.

ZEUS
Is he?

XENA looks at ZEUS.

ZEUS
Because if he is, then Solan may not be mortal and...

XENA
Ares is *not* Solan's father.

ZEUS
Okay. So we change the terms.

XENA raises an eyebrow in curiosity.

XENA
Can you do that?

ZEUS gives her an "I'm Zeus, I can do what I want" look.

ZEUS
Instead of it being any descendant, we shall change it to any female descendant.
(beat)
You don't have a daughter or granddaughter, do you?

XENA
No.

ZEUS
All right.

XENA
How much time do they have left? It seems like forever since we left them alone.

ZEUS
About five minutes.

XENA looks back at the cave, as she sits back down under the tree.

CUT TO:

18 INSIDE TOMB

DIANA and ARES are lying on the floor.

DIANA
Time's almost up. They will be here shortly.

DIANA gets up, then ARES gets up. ARES is in front of DIANA. DIANA has her back to the entrance way.

DIANA
I'll find Solan. I'll find him and convince him to free you.

ARES
Are you sure it will work?

DIANA
You don't think I can convince a 15-year-old boy to...

ARES
Oh, I didn't say that. You are very good at convincing people. Very good.

DIANA
So, if you don't doubt my ability to convince him, do you not trust me?

ARES pulls her to him and kisses her. He breaks the kiss, but still holds her tight. She is pressed firmly up against him. His hand runs along the side of her face.

ARES
Oh, I trust you. I trust you with my life, D. My future. Our future.

DIANA
Our future. I like the sound of that.

ARES
You do?

DIANA
Yes. I do.

ARES smiles and goes to kiss her. Their lips are almost connected when XENA enters.

XENA
My, my...

ARES and DIANA turn to XENA.

XENA
Don't you two look cozy.

Momentary pause. XENA walks in a little and then stops.

XENA
Hope I, ah, didn't interrupt something.

DIANA
No. We were just...

XENA
I know what you were doing. You forget, I know him too.

ZEUS enters the cavern and stops beside XENA.

ZEUS
Time's up, Diana.

ZEUS
I hope you got all the answers you wanted from him.

XENA
I bet that's not all she got from him.

DIANA flashes her a look, then turns to ZEUS.

DIANA
Yes. I did. Thank you.

DIANA looks at ARES, winks, and mouths the following line.

DIANA
I'll be back.

Then she turns and heads over to ZEUS and XENA. DIANA stops at ZEUS right side. XENA is on his left. ZEUS looks at ARES.

ZEUS
Ares, by the order of the Olympian Council, and the power of Olympus, I hereby sentence you to an imprisonment within this tomb. An imprisonment that only Xena, or a mortal female descendant of Xena's, can free you from.

DIANA / ARES
Female?

ZEUS
Yes.

ARES
I thought...

ZEUS
We changed it.

ARES
You can't just change it.

ZEUS
Do you forget who you are talking to?

DIANA
But...

ZEUS gives her a stare. DIANA shuts up. DIANA looks at ARES. ARES looks at DIANA. XENA notices the look and wonders what it means.

ZEUS
I hereby declare that sentencing shall commence... Now!

On the word "now", XENA flings her Chakram, hitting the Eye Of Hephaestus. When the Chakram hits the eye, it glows. The eye will now act as a magnet, a force field if you will. It will keep ARES trapped within its sight forever.

ARES
No!!!!!!!

ZEUS
It is done.

ZEUS turns and heads out.

ARES
Father, you can't leave me here. Father!!!!!

ZEUS ignores him and keeps walking. XENA turns and heads to ZEUS who has stopped at the cavern entrance. DIANA walks to ARES and whispers to him.

DIANA
(whisper)
This is not over. I will find a way to free you. I promise. One day I...

ZEUS turns and calls to DIANA.

ZEUS
Diana, we must be going.

DIANA looks at ARES with tears in her eyes. Then she teleports over to ZEUS. She stands beside ZEUS.

ZEUS
Let's go.

ZEUS, DIANA, and XENA, walk the rest of the way from the cavern to the mouth of the cave. As they head off, ARES yells after them.

ARES
Diana!!!
(beat)
Xena!!!
(beat)
Father!!!

ARES runs after them, and hits a force field, which sends him flying back. He kneels on the ground and screams.

ARES
Noooooo!!!!!!

ARES stares at the roof screaming.

CUT TO:

19 EXT: TOMB

ZEUS, DIANA, and XENA exit the mouth of the cave. DIANA is yelling at ZEUS.

DIANA
I can't believe you'd do this. How can you imprison your own son like that?
(beat)
And to think that I'm always asking Hercules to give you another chance. "Herc", I'd say, "He's your father. You should get along with him."
(beat)
Well, never again. I've quit trying to get him to forgive you. I now know why he doesn't want to. From now on, I'm on Herc's side.
(beat)
And, Tartarus will have to freeze over before I let Clark anywhere near you.

DIANA starts to storm off.

ZEUS
Diana, I...

XENA, forgetting for a moment who he is, grabs ZEUS' arm.

XENA
Let her go.

DIANA vanishes as she is storming off.

XENA
She doesn't mean it.

Momentary pause. ZEUS stares at the spot that DIANA vanished.

XENA
She's just venting. Ares is... was... will be... whatever.
(beat)
They're friends. They were close once. Very close it would seem.

ZEUS
You can let go of me.

XENA
Right. Sorry.

XENA lets go of his arm. ZEUS turns to the cave and fires lightening bolts at it. He seals the entrance, then turns to XENA.

ZEUS
Come.

They walk to the sealed cave.

ZEUS
Place your hand on the wall.

XENA places her hand on the wall. ZEUS zaps her hand, leaving an imprint of her hand embedded in the wall, but not hurting her. XENA removes her hand. ZEUS turns the "wall" into a door, using the handprint as the doorknob to open the hidden door.

XENA stares as the wall. ZEUS engraves a circle around the imprint, enabling the print to be rotated. ZEUS then makes eight "ray" incisions towards, but not touching, the circle. The circle now looks like a sun. Next, he places a gemstone between each set of lines. The 2nd slot gets a ruby in it, the 7th gets an emerald.

XENA is still staring at the wall wondering what ZEUS is doing. ZEUS looks at the wall, and then at XENA. He can see the look on her face.

ZEUS
Another precaution. This will prevent any mortal from gaining access to the cavern.

Momentary pause. XENA looks at him.

ZEUS
The only way in, will be to place your hand in the imprint, press, and turn.

XENA
So the imprint is the lock, and the hand, the key?

ZEUS
Part of the key.

ZEUS points to the gemstones. XENA looks at them.

ZEUS
You must make the hand point first to the ruby, then turn it to point to the emerald.

XENA
A combination. If the right one isn't entered, it won't work.

ZEUS looks at XENA.

ZEUS
Exactly. Once the code is entered, the wall will rise.

XENA looks at him.

XENA
Once inside, what's stopping someone else from releasing...

ZEUS
Your chakram. It must again hit The Eye. Opening the only door that will allow Ares safe passage out of the cave.

XENA
There's another way in?

ZEUS
No. When the chakram hits the eye, it will open the safe a passage.

XENA
How will my...

ZEUS
If Ares has not been freed by the time your life is over, your chakram will be brought here. It will be broken in half and both halves will be hidden within the cave. Then, The Eye will entomb Ares' spirit in a casket. A casket, which will hold him until someone comes and claims the chakram. Then...

XENA
But if it’s in two p...

ZEUS
When a female descendant of yours finds one piece, it will act as a magnet, drawing her to the other piece. Once both halves touch, the chakram will be made whole again and The Eye will release Ares' spirit from the casket, making him flesh again.

XENA nods, thinking she understands.

XENA
And the sentence will be lifted.

ZEUS
No.

XENA looks at him, confused again.

ZEUS
The rejoining of the chakram, will only release him from the casket. To release him back into the world, she must strike The Eye.

XENA
What happens if she can't throw, and misses?
(beat)
Or if it hits the eye, then ricochets off the wall and hits it again?

ZEUS smiles and continues.

ZEUS
She won't miss. Once she has the joined chakram in her hand, she will be as good as you.
(beat)
As for hitting it twice... that would only result in opening the door, then promptly closing it, and breaking the chakram in two pieces again.

XENA
Putting Ares back where he started.

ZEUS
Exactly.

XENA thinks of something.

XENA
You said this...

She points to the lock.

XENA
...would stop any mortal from entering. What about Immortals?

ZEUS
They'll be able to get in, they just won't be able to take him out.

XENA
So you're not cutting him off from everyone?

ZEUS
No. Even your mortal prisons allow inmates to have visitors.

XENA gives ZEUS a look.

XENA
Maybe if you let Diana know that she can still see him, she'll allow you to see Clark.

ZEUS
Maybe.

ZEUS takes a deep breath, then continues.

ZEUS
Well, gotta go. Lot of things to do.

XENA smiles at him. He smiles back.

ZEUS
Thank you, Xena.

XENA
Anytime.

ZEUS vanishes. XENA looks back at the lock and hidden door. She touches the wall of the cave.

XENA
Goodbye, Ares.

XENA stares at the wall for a few more moments, then walks over to ARGO.

She takes ARGO's reigns in her hand and looks at her.

XENA
Come on girl, let's go.

They start to walk off.

After a few moments, XENA stops and turns back. She looks at the cave. ARGO neighs. XENA looks at her.

XENA
Who asked you?

ARGO neighs again.

XENA
I know. You're right. I can't be drawn into his web again, but...

ARGO neighs again. XENA looks at the cave with remorse.

She remembers a time that she would have done anything for Ares. A time when they meant so much to each other.

ARGO neighs and nuzzles her, breaking her from her thoughts. XENA looks at ARGO.

XENA
Okay. Okay.

XENA mounts ARGO.

XENA
Let's get out of here.

ARGO gallops off.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 14: Future’s Past

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998
Revised: 2024

A FEW HOURS LATER (since the end of last Chapter)
(Still Day 470)

1 OBSERVATION ROOM - MOUNT OLYMPUS

ZEUS is staring out the window, thinking.

ZEUS (THOUGHT)
You've really gone and done it now my son, haven't you? You have gone and disrupted things in a way that could have...
(beat)
I don't know how long your sentence will last, but...
(beat)
I hope that the time you serve will teach you a lesson.
(beat)
Now, I am left with a huge decision. Who shall I appoint to take over for you, son? Who is best qualified to...?

ZEUS' thoughts are interrupted as DISCORD materializes in the room. ZEUS looks at her and addresses her by her given name.

ZEUS
Eris...

DISCORD cuts him off before he can continue.

DISCORD
It's Discord, Father.

ZEUS
I will never understand why you don't use...

DISCORD
I like it better. It is more...

ZEUS cuts her off completing his original thought.

ZEUS
Okay. *Discord*. To what do I owe the pleasure of your company?

(CONTINUED)

DISCORD approaches ZEUS. She tries to determine the best way to say what she has to say. ZEUS can tell she is thinking about something and thinks he knows what it is but decides to wait for her to ask.

DISCORD
I have never asked you for anything, father.

ZEUS raises his eyebrow in a "yeah, so?" gesture.

ZEUS
Why do I get the feeling that that's about to change, daughter?

Momentary pause. DISCORD flashes a smile.

DISCORD
As you are aware, I have been working alongside of Ares for a while now, and...

ZEUS realizes he was right. She wants Ares' job.

ZEUS
...you want to take over now, right?

DISCORD
Yes.

Momentary pause. ZEUS appears to be thinking it over.

ZEUS
You are too young, too...

DISCORD is upset.

DISCORD
Young? Daddy, I am the same age as Ares. We are twins, remember?

ZEUS
Of course, how could I forget. But I was not referring to your age, my dear.

DISCORD
Then what...

ZEUS
You are still too inexperienced to handle the job full time. As a part-time assistant, you are fine. But...

DISCORD
Daddy, I've worked with Ares. I've planned with him, schemed with him. I deserve this! I...

ZEUS
See what I mean. You are acting like a child, Discord. If you ever want to get anywhere, you'll have to grow up a little.

DISCORD
So, who are you gonna appoint? Athena?

ZEUS
I haven't made up my mind yet.

DISCORD
You always did like Athena more, Dad!

With that said, she vanishes. ZEUS just shakes his head back and forth.

ZEUS
Ares put such faith in you, Eris. It's a shame you're turning into such a disappointment.

Momentary pause. ZEUS returns to staring out the window, thinking. After a few moments, his thoughts are once more interrupted. This time by STRIFE as he materializes in the room. ZEUS turns to STRIFE. STRIFE looks at ZEUS.

STRIFE
Ah... Zeus... Sir...

Momentary pause. ZEUS just stares at him, making him more on edge.

STRIFE
Could I... could I have a word with you?

ZEUS figures that STRIFE is here for the same thing that DISCORD was, and again he wants STRIFE to ask.

ZEUS
About?

STRIFE
Now that Uncle Ares is, well, detained, I was wondering if, well, if there was the slightest possibility that I could...

Momentary pause.

ZEUS
Could what?

STRIFE
Well, you know... If I could...

ZEUS
Spit it out, Strife!

Momentary pause. STRIFE composes himself.

STRIFE
Sir, I want to be his... his... suc...

ZEUS
Successor?

STRIFE
Yes. His successor.

ZEUS laughs. STRIFE looks at him with a "what's so funny?" look.

ZEUS
That's a good one, Strife!

STRIFE
Well?

ZEUS
Strife: God of War. That's just too funny.

STRIFE
I... I...

ZEUS gives him a serious stare.

ZEUS
Don't even think about it.

ZEUS looks away from him.

ZEUS
Ares never had any real confidence in you. Why should I?

STRIFE
I... I...

ZEUS looks back at him.

ZEUS
Don't you have somewhere else you could be?

STRIFE
Yes sir. Bye, sir.

With that said, STRIFE vanishes.

ZEUS
Ares was right. That is one messed up kid. A God should be full of self-confidence. But Strife...

ZEUS starts pacing again, wondering who else will "pop" in.

ZEUS
There must be someone qualified for this job.
(beat)
Preferably someone who doesn't already have a full plate.

ZEUS returns to thinking.

2 DISCORD'S ROOM

DISCORD is pacing. STRIFE materializes in the room, muttering to himself. (Note: The line is said in a mocking, imitating, tone.)

STRIFE
"Ares never had any real confidence in you. Why should I?"

DISCORD looks at STRIFE.

DISCORD
I guess Zeus said no to you too, eh?

STRIFE
Yes.

DISCORD
Sometimes he makes me so mad.

STRIFE
We are the best ones to take over. Why can't he see that?

DISCORD
I don't know.

STRIFE
If not us, then who?

DISCORD
Good question.

Momentary pause. DISCORD tries to think. STRIFE watches her pacing and thinking. He starts muttering to himself again.

STRIFE
No one knows Ares as well as we do. We know how he thinks, how he acts. We would be perfect.

DISCORD looks at STRIFE, an idea is stating to form in her head.

DISCORD
What did you say?

STRIFE looks at DISCORD.

STRIFE
I said we'd be perfect.

DISCORD
No, before that.

STRIFE thinks.

STRIFE
Ah... No one knows Ares as well as we do.

DISCORD smiles. STRIFE looks at her.

STRIFE
What?

DISCORD
You're wrong on that. There are at least two other people who know Ares as well as we do. Maybe better.

STRIFE looks at her with a confused look on his face.

STRIFE
There is, are?

DISCORD smiles a very evil smile.

DISCORD
Yes. And one of them might be persuaded to go to Zeus and ask for the job.

STRIFE is still confused.

STRIFE
What good would that do?

DISCORD
If Zeus gives him the position, we would be able to keep our jobs. We might even be able to persuade him to give us more responsibility.

STRIFE
That would be good.

DISCORD
Now all we have to do is find him and convince him.

STRIFE
Find who?

DISCORD looks at STRIFE.

DISCORD
Who is Ares' favorite nephew?

STRIFE
I thought I was.

DISCORD
Who is one he always talks about? The one he praises all the time.

STRIFE thinks. DISCORD stares at him. STRIFE smiles as he realizes who she is thinking of. DISCORD smiles.

STRIFE
He would be good.

DISCORD
Yes, he would. And Ares would be so proud. He'd finally find a way to outwit Hercules.

STRIFE
Let's do it.

DISCORD and STRIFE laugh and vanish.

JUMP TO:

2 DAYS LATER (Day 472)

3 ROAD TO THEBES

XENA is walking along the road. ARGO is walking beside her. XENA has ARGO’s rein in her hand. DIANA appears in front of them. XENA stops. So does ARGO.

DIANA
How could you do that do him?

XENA figures she is referring to ARES.

XENA
He did it to himself, Diana.

DIANA
You know that’s not true. You know...

XENA
He’s lucky he’s not banished to a prison cell in Tartarus like his grandfather.

DIANA
Don’t compare Ares to Cronus.

XENA
You don’t understand how they...

DIANA
I understand better than you.

DIANA’s sword appears in her hand.

XENA
Are you challenging me?

DIANA
Ares always said I was better than you. In everything. Shall we put it to the test?

XENA drops ARGO’s rein. ARGO heads off to the side. XENA draws her sword.

XENA
You really have changed. There is a lot more Ares in you now. Just how long were you really with him?

DIANA
Like you care. You had your chance with him, and you walked away.

XENA
Yes. I did.

DIANA
That’s the difference between you and me. I will *never* turn my back on him.

XENA gives her a look.

XENA
He is...

DIANA
Enough talking.

DIANA charges at her. They fight. The fight doesn’t last long. DIANA manages to knock XENA to the ground using a classic Ares move. As XENA falls her sword goes flying. DIANA brings her sword to XENA’s neck. XENA notices the look in DIANA’s eyes. A look that is all too familiar.

DIANA
I win.

XENA
You won’t kill me. You need me.

DIANA
For now. But once Ares is free...

XENA
That will be a long way away.

DIANA
I have eternity. I can wait.

DIANA gives XENA a look.

DIANA
Tell me. Why. Why are you helping Zeus keep him locked up? You could end this right now.

XENA looks at the sword at her neck then at DIANA.

XENA
You really do love him, don’t you?

DIANA raises an eyebrow.

XENA uses DIANA’s momentary distraction to her advantage. She knocks the sword out of DIANA’s hand. XENA get up and goes for her sword.

DIANA recovers, zaps XENA’s sword away, and teleports to her side.

DIANA
I don’t expect you to understand this, but Ares means...

XENA
(understandingly)
I know. I know how addictive he can be. How...

DIANA
Stop. If you ever cared for him, help me free him.

XENA
I can’t.

DIANA
(raise eyebrow)
Can’t? or won’t?

XENA
I promised Zeus that I...

DIANA
This is not over Xena.

DIANA vanishes.

XENA goes to her sword and picks it up. ARGO comes over. XENA looks at ARGO as she takes the rein in her hand.

XENA
She really has fallen for him. She is so like him now. I wonder if Herc sees it.

3 DAYS LATER (Day 475)

4 HERCULES' PLACE - BACK YARD (MORNING)

DIANA is sitting by the pond, daydreaming, subconsciously twisting the ring that Ares gave her. CLARK materializes behind her.

CLARK
Hey, mom! You'll never guess who...

CLARK notices she isn't paying attention. He stands in front of her.

CLARK
Mom?
(beat)
Mother, are you listening?

DIANA snaps out of it.

DIANA
What?

CLARK
Where were you?

DIANA
Nowhere.

CLARK raises an eyebrow and sits beside her. He can sense something is bothering her.

CLARK
What's wrong?

DIANA
Nothing.

CLARK
Mother, I can tell something is bothering you. Tell me what it is. Maybe I can help.

DIANA
Trust me. You can't.

CLARK
Why? What is it?

DIANA mutters the following line.

DIANA
Ares.

CLARK looks at her with a raised eyebrow.

CLARK
What was that?

DIANA rises. She has her back to CLARK and is staring off into the distance. She now has her arms crossed in front of her.

DIANA
Ares. He's... He's...

CLARK
He's what?

Momentary pause. CLARK decides to play dumb. DIANA has no idea that CLARK was at the trial, and he doesn't want her to know.

CLARK
Mother?

DIANA
He's...

CLARK rises and goes to her. He stands at her side and looks at her.

CLARK
Has he done something to...?

DIANA
No.

CLARK gives her a confused look.

CLARK
Then what?
(beat)
Mother?

DIANA turns to him and looks at him.

DIANA
We need to talk.

CLARK
What do you...?

DIANA motions him to sit. He does. She goes to him and sits beside him.

CONTINUE TO:

5 TIME FLIES

DIANA tells CLARK that their Ares killed the present Ares and is being punished by the gods. CLARK doesn't let on that he knows this already. As DIANA finishes telling him the story, we...

CONTINUE TO:

6 TIME RESUMES

CLARK looks at DIANA.

CLARK
So, our Ares is imprisoned in a cave.

DIANA
Yes.

CLARK
That means...there is no God of War.

DIANA
I believe Athena is filling in for him while... well, while...

CLARK
No, mother, I mean there is no GOD of war. Athena already was... is... the goddess of war.

DIANA
What are you saying?

CLARK rises. He decides to voice what he has been thinking about since the trial. And also realizes that DISCORD and STRIFE are right. He needs to do this.

CLARK
Maybe I can ask grandfather if I...

DIANA looks at him, stunned.

DIANA
Don't even think about it.

CLARK looks at her.

CLARK
You don't think I can do it?

DIANA
It's not that. It's just...

CLARK
Just what?

DIANA
Your father isn't going to like it.

CLARK
Mother, he doesn't have to know.

DIANA gives him a "what?" look.

DIANA
How do you plan on hiding something like that from him? It's not like you...

DIANA pauses, trying to think of an analogy. She can't.

CLARK
Look, grandfather hasn't even said yes, yet.

DIANA
True.

CLARK
I'm going to go ask him.

DIANA
Clark, I...

CLARK vanishes.

DIANA
Great. Just great.

DIANA returns to staring off into the distance and twisting the ring on her finger. A few moments later, APHRODITE appears beside her. APHRODITE can tell DIANA is missing ARES.

APHRODITE
You miss him.

DIANA
Yes.

APHRODITE
Then go to him.

DIANA
What?

APHRODITE
Go to him.

DIANA
I can’t he’s...

APHRODITE
Didn’t Zeus tell you?

DIANA raises an eyebrow.

DIANA
Tell me what.

APHRODITE
You can still see him. Any god can enter the cave if they want to.

DIANA
Really?

APHRODITE
Would I lie to you?

DIANA gives her a "no" look.

APHRODITE
The sealed entrance only keeps mortals out. You can materialize inside the cave whenever you want.

DIANA looks happier.

DIANA
So I can...

APHRODITE
Yes.

DIANA smiles and hugs APHRODITE.

DIANA
Thanks.

APHRODITE is about to say something, but DIANA vanishes.

JUMP TO:

7 ARES' TOMB

ARES is sparring with an illusionary opponent. DIANA materializes behind him.

DIANA (THOUGHT)
It worked. It...

DIANA sees ARES. She looks at him. She's missed him so much.

DIANA
(softly)
Ares.

ARES turns at the sound of her voice. His opponent vanishes.

ARES
Diana? Am I dreaming?

DIANA zaps to him and presses up against him.

DIANA
If you are, then so am I.

ARES
You’re really here.

DIANA
Yes.

ARES
How I...

DIANA shuts him up with a kiss. He returns the kiss and teleports them to the wall. DIANA has her back against the wall and ARES is standing in front of her. She breaks the kiss.

DIANA
I’ve missed you.

ARES
I’ve missed you too.

DIANA
I need you.

ARES
I need you too.

DIANA
I need to feel you inside of me. Take me Ares.

ARES kisses her again.

JUMP TO:

8 OBSERVATION ROOM - MOUNT OLYMPUS

ZEUS and ATHENA are talking. CLARK materializes. ZEUS is surprised. ATHENA wonders what CLARK wants.

ZEUS
Clark?! What are you...?

CLARK
I have come to ask a favor of you, grandfather.

ZEUS
Anything, you know that.

CLARK
It's about Ares.

ZEUS looks at CLARK.

ZEUS
What's done is done. There is no undoing it. You know that. You were at the trial, you heard...

CLARK
(raise eyebrow)
How’d you...?

ZEUS
I know all, Clark. You can’t hide from me.

CLARK
Of course. But you misunderstand. I'm not here to ask you to release him.

Momentary pause. ZEUS gives him a "you're not?" look.

CLARK
I'm here to ask you to let me replace him. Let me be the next God of War.

ZEUS and ATHENA exchange a look. ZEUS looks at CLARK.

ZEUS
Now, Clark, I can't just...

CLARK
I've known Ares since I was six. I know how to handle a sword better than most. I can...

ZEUS
Clark, I...

CLARK
When I was three, Mac gave me my first sword. Of course it was only a toy sword, but it was still a sword none the less. He...

ZEUS looks at him.

ZEUS
It's not that....

CLARK
As I grew up, Mac taught me how to fight, how to handle a sword. Once I turned 18, Ares stepped in. He told me I...

ATHENA
Being a good fighter has nothing to do with being the god of war. I...

CLARK
You need a god of war. Give me a chance, grandfather. I won't let you down.

ZEUS is intrigued at what he is seeing in CLARK. The determination, the drive, he might just be the answer he was waiting for.

ZEUS
It's not up to me. The Council will have to vote.

ATHENA looks to ZEUS with a "you can’t be serious" look.

ATHENA
Father, I...

CLARK
When? How soon can...

ZEUS
It so happens the Council is all here. We were going to appoint Athena as Ares' replacement, since no other qualified applicants were found. I'll inform them that you are interested. Don't go away.

ZEUS vanishes, leaving CLARK and ATHENA alone. ATHENA looks mad. CLARK smiles at her. A smile that is *so* Ares.

CLARK
Nice to see you again, auntie. What have you been up to?

ATHENA
Don’t get your hopes up, okay! I've worked too hard for this. I won't let you take it away from me.

CLARK walks up to ATHENA. He gives her one of Ares' famous looks. ATHENA is so caught up in anger that she isn't noticing just how Ares-like CLARK is being in everything. His walk, his mannerisms, his tone of voice.

CLARK
Take it from you? You don't even have it yet?

ATHENA
Yes, I did.

CLARK
You already are the goddess of war, Athena. Isn't that enough?

ATHENA
No.

CLARK gives her another one of Ares’ looks.

ATHENA
Discord wanted to be considered, so did Strife. But Zeus didn't think they had what it took to...

CLARK starts to laugh. A very Ares-like laugh.

ATHENA
What's so funny?

CLARK
Discord and Strife.
(beat)
Did they seriously think they could take over for Ares? They are perfect as assistants, but to be in charge?

CLARK starts to laugh again. ATHENA stares at him. CLARK

notices the look and stops laughing.

CLARK
What?
(beat)
Why are you looking at me like that?

ATHENA
Does your father know you are here?
(beat)
That you want to be the next Ares?
(beat)
He doesn't, does he?
(beat)
How do you think he'll react when he hears that you want to be the next Ares, hunh?

CLARK glares at her.

CLARK
If I wanted to be Ares, all I'd have to do is this.

With a mere thought, he transforms into Ares. She's stunned. As Ares, he smiles, waits a few moments, then transforms back into himself. ATHENA is in awe.

ATHENA
Molecular transformation. You've mastered it. And at such a young age. I'm impressed.

CLARK
Thank you. It was one of the many things Ares taught me.

ATHENA
I...

ZEUS materializes.

ZEUS
The Council has agreed that Clark meets the qualifications. They are ready to test you. Both of you.

ATHENA looks at ZEUS with a raised eyebrow.

ATHENA
Test us?

ZEUS
You will each be given 12 scenarios. You will be graded on how you resolve each one. The one with the highest score, wins.

ZEUS turns to CLARK.

ZEUS
Clark, since you are the challenger, you are first.

CLARK heads to ZEUS. ZEUS looks at ATHENA.

ZEUS
Athena, remain here til my return.

ATHENA bows her head in acknowledgment.

ATHENA
Yes, father.

CLARK and ZEUS vanish. ATHENA walks over to a chair and sits.

FADE IN TO:

9 TIME FLIES

CLARK is put through the 12 scenarios. Some involve fighting, some reasoning, some cunning, and some deceit. CLARK uses everything that Ares and Duncan taught him. He even uses molecular transformation to his advantage. He aces everything. The Council is very impressed with him. When the tests are completed, the Council thanks CLARK and dismisses him.

FADE BACK TO:

10 OBSERVATION ROOM

ZEUS and CLARK materialize in the room. ATHENA rises.

ZEUS
Athena.

ATHENA heads to ZEUS. CLARK heads to where she was sitting. As they pass, she addresses him.

ATHENA
How was it?

CLARK winks at her.

CLARK
Piece of cake.

ATHENA raises an eyebrow at the statement. She reaches ZEUS, and they vanish.

FADE IN TO:

11 TIME FLIES

ATHENA is put through the same 12 scenarios. But being the goddess of wisdom first and foremost, she tries to reason her way out of each scenario first. A reaction, which in certain scenarios, costs her dearly. She fails the cunning and deceit scenarios, aces the reasoning ones, and passes 98.5% of the fighting ones. When the tests are completed, the Council thanks ATHENA and dismisses her.

FADE BACK TO:

12 OBSERVATION ROOM

ZEUS and ATHENA materialize in the room. CLARK looks at them.

ZEUS
Please, wait here.

ZEUS leaves. CLARK walks over to ATHENA who looks upset.

CLARK
So, how'd you do?

ATHENA
Okay.

CLARK looks at her with a raised eyebrow.

CLARK
Okay? Just, okay?

Momentary pause.

ATHENA
I was so stupid. I forgot what I was competing for. I let my instincts rule me.

CLARK
That's a good thing, isn't it?

ATHENA looks at him.

ATHENA
Not when your instincts are reasoning and you're competing for war!

CLARK understands.

CLARK
Oh.

Momentary pause. ATHENA sits on a bench.

ATHENA
I don't know what I was thinking. I could never take Ares' place. He's... well, he's...

Momentary pause. CLARK finishes her sentence for her as he sits beside her.

CLARK
Ares.

ATHENA
Exactly.

Momentary silence.

ATHENA
I could never be Ares. I guess I'll just have to live with being his... I mean your... second.

CLARK
Hey, we don't know how they'll rule. I haven't won yet.

ATHENA
True. But...

Momentary pause. ATHENA looks at him.

ATHENA
...unless you were a complete failure, it's yours.

Momentary pause. CLARK is about to say something when ATHENA starts laughing. CLARK looks at her.

CLARK
What's so funny?

ATHENA stops laughing and looks at him.

ATHENA
I can't wait to see the look on my brother's face when you go home and say, "Guess what, dad? I'm the new God of War!"

ATHENA laughs again.

CLARK
That's not funny. Besides, we...

CLARK's line is cut off as HERMES appears in the room. CLARK and ATHENA get all serious and look at him.

HERMES
The Council has reached their decision.

CLARK
So soon?

HERMES nods.

HERMES
Come with me.

ATHENA and CLARK rise off the bench and go to HERMES. All three vanish.

JUMP TO:

13 INT: HERCULES' PLACE - LIVING ROOM

DIANA is pacing in the living room. HERCULES enters calling her name. She doesn't hear him come in.

HERCULES
Diana? ...Diana? ... Di...

HERCULES sees her and goes to her.

HERCULES
Diana?

DIANA still doesn't answer him. HERCULES places his hands on her shoulders and looks her in the eye.

HERCULES
What is it? What's wrong?

DIANA
It's Clark. He's...

HERCULES
He's what?

Momentary pause.

DIANA
I think he's doing something really stupid.

HERCULES
(laugh)
You mean more stupid than the time he took Hades' chariot for a joyride? Or the time he took Cerberus for a walk outside of the underworld? Or the time he made a pass at Artemis? Or the time he...

DIANA gives him a look. He gets serious.

HERCULES
Sorry. ... So, where is he?

DIANA mutters the following line.

DIANA
Olympus.

HERCULES
Can you repeat that? It sounded like you said Olympus.

DIANA
I did.

HERCULES
Why would he go to Olympus? What...?

DIANA
He... He...

Momentary pause.

HERCULES
Diana, just say it.

DIANA
Well, he...
(beat)
I told him about Ares, and...

HERCULES thinks he understands.

HERCULES
He's gone to see if he can get the sentence over-turned.

DIANA
Well, not exactly.

HERCULES
(raise eyebrow)
Then what?
(beat)
He didn't go seeking revenge, did he?

DIANA
No. He... He went to ask Zeus if he could...

Momentary pause.

HERCULES
Could what?

HERCULES waits for DIANA to answer. She doesn't. After a few moments he continues.

HERCULES
See Ares?

DIANA nods a "no." (Note: Herc doesn’t know that she and Clark can see Ares anytime they want. They don’t need permission.)

HERCULES
Talk to Ares?

DIANA nods a "no."

HERCULES
Then what?

DIANA looks at him.

DIANA
Replace him.

HERCULES
Replace him?

DIANA
Yes.

HERCULES
Does he realize the...

DIANA
I don't know, probably.
(beat)
He's really close with Ares. Ares always treated him more like a son than a nephew.

DIANA looks at HERCULES.

DIANA
What... What are the rules? How will they decide if Clark will...?

HERCULES
I don't know. No god has ever died. At least not as long as I've been alive.

DIANA
Well, guess! How would you...

HERCULES
First, I'd probably see who wanted the position. Most of the gods already have their hands full, so probably one of the lesser gods would get it.

DIANA
I know Athena voiced an interest.

HERCULES
Athena? She already is the goddess of war.

DIANA
I know. That was her point. And, since...

HERCULES
You think Clark will win.

DIANA
Clark has more experience with how Ares does things than Athena does. He learned a lot from Ares. And Duncan. He’s a child of the 21st century. He has knowledge of events to come. He's studied everything about this time. He knows the outcome of every recorded event. Events that haven't happened yet. Ares would spend hours retelling stories to Clark. He knows that Ares' imprisonment has changed history. He also knows that no one knows Ares, how he thinks, better than he does. What if... how will...

HERCULES hugs her. She rests her head on his shoulder.

JUMP TO:

14 INT: HALL OF OLYMPUS

ATHENA and CLARK are standing in front of The Council. ZEUS has Ares' sword on the table in front of him.

The sword belongs to the present Ares. The future Ares' sword is in the tomb with the future Ares.

ZEUS stands and picks up the sword. He goes to ATHENA and CLARK and stops in front of them. The rest of The Council raise. ZEUS holds the sword stretched out across the palms of his hands. He smiles and addresses both of them.

ZEUS
You both have shown us what you are capable of.
(beat)
We have thought long and hard about this. For this is not a situation to take lightly.
(beat)
The decision will impact on the future. All of our futures.
(beat)
After careful consideration, and examination of your scores, there was only one choice.

Momentary pause. ZEUS turns to CLARK and offers him the sword. ATHENA looks disappointed.

ZEUS
Clark, son of Hercules and Diana, I hereby appoint you God of War. From now until the time Ares is released.

CLARK takes the sword from ZEUS.

CLARK
I will not disappoint you.

ZEUS mutters to CLARK.

ZEUS
I know.

ZEUS addresses the room.

ZEUS
This session of the Olympian Council is adjourned. We shall gather tomorrow for a festival celebrating Clark's appointment.

One by one the council members vanish, until ZEUS, ATHENA, and CLARK are the only ones left. ATHENA kisses CLARK on the cheek.

ATHENA
Congratulations, Clark. And...
(beat)
...good luck with your father.

CLARK looks at her.

CLARK
Thanks.

ATHENA vanishes. CLARK attaches the sword to his waist. (He is wearing a sword holster.) ZEUS puts his arm around him, and they walk.

ZEUS
I was very pleased with the way you handled those scenarios. You showed great instincts.

CLARK
Thanks.

Momentary pause.

ZEUS
I'm amazed that you've mastered molecular transformation at such a young age.

CLARK
It was one of the first things Ares taught me once I crossed over. He always said I was a natural.

ZEUS
We all have the ability of course, but very few of us actively use it.

CLARK stops and gives ZEUS a "yeah, right!" look. Momentary pause. They continue walking.

CLARK
Ares always says, "if you want to outsmart your enemy, you must always do the unexpected. Make them see what you want them to see. What they expect to see."

ZEUS
Sounds like Ares.

Momentary pause. ZEUS looks at CLARK.

ZEUS
As a matter of fact, there was a lot of Ares in your responses.

CLARK
I learned a lot from him.

ZEUS
There were also a few un-Ares-like responses.

CLARK
That was probably due to some other major influences in my life.

ZEUS is curious and looks at CLARK with a raised eyebrow.

ZEUS
Oh, like who?

CLARK
No one you'd know.

CLARK forgets for one moment that ZEUS has met METHOS. ZEUS understands.

ZEUS
Ah, so they were of your time.

CLARK
Yes.

ZEUS’ next line is said as a statement not a question.

ZEUS
Friends of Diana's.

CLARK remembers that METHOS is alive now, and that ZEUS has met him. He must not mention METHOS’ name.

CLARK
One was. The others were his friends really.

ZEUS is curious.

ZEUS
Diana didn't like them?

CLARK
I didn't say that. They were just his friends first.

ZEUS understands.

ZEUS
I see.

CLARK stops again and looks at ZEUS.

CLARK
Mac taught me that fighting wasn't always the best option. Sometimes you could talk or reason your way out of something.

ZEUS
And from your performance today, I can tell you know when to tell the difference. Not many do. That'll be an asset. I know you'll do a good job.

CLARK
Thanks. By the way, who came up with those tests?

ZEUS
Why?

CLARK
Just wondering what some of them had to do with being the God of War. I mean usually the tests have something to do with the job. But...

ZEUS
The tests are designed to judge you. See what sort of person the candidates are.

CLARK
Oh.

Momentary pause. CLARK gets all quiet. ZEUS can tell something is bothering him.

ZEUS
What is it?

CLARK
My father.

ZEUS
What about him?

CLARK looks at ZEUS.

CLARK
He won't be too thrilled about this.
(beat)
He's always thought I had a lot of Ares in me, and now this.

ZEUS
I wish I could help you there but...
(beat)
He never listens to me. He hardly even talks to me.

CLARK
How did things get so bad between you two?

Momentary pause.

ZEUS
We never had the typical father/son relationship to start with.
(beat)
As he grew up, he resented the fact that I wasn't around as much as he'd have liked to me to be.
(beat)
He did his thing. I did mine. For years we just acknowledged each other.
(beat)
Then, after he married Deianeira, things were good between us. All was fine until... well...

CLARK remembers the story all too well.

CLARK
Until Hera killed Deianeira and the kids.

ZEUS
Yes. He was furious with me. Our relationship reverted to the state it had been in before Deianeira. He's never forgiven me for that.

Momentary pause.

CLARK
I wonder how he's going to react to this.

ZEUS
You never know. He might surprise you.

Momentary pause. ZEUS and CLARK exchange a look.

ZEUS
Good luck.

With that said, ZEUS vanishes.

CLARK
Thanks. I think.

CLARK looks around for a few seconds, then vanishes.

JUMP TO:

15 INT: BEDROOM - HERCULES' PLACE

HERCULES and DIANA are almost finished a love making session.

CUT TO:

16 EXT: HERCULES' PLACE

CLARK materializes on the path to the front door.

CLARK
Well, time to face the music.

CLARK approaches the house.

CONTINUE TO:

17 FRONT DOOR

CLARK opens the door and enters the house.

CONTINUE TO:

18 INT: FRONT HALL

CLARK closes the door behind him.

CLARK
Mother? Father?
(beat x2)
Anybody home?

CLARK enters the house and starts to look for them.

CUT TO:

19 BEDROOM

HERCULES and DIANA are lying in each other's arms.

DIANA
Sounds like Clark's home.

HERCULES looks at her and smiles.

HERCULES
A few minutes earlier and...

DIANA gives him a look.

DIANA
Herc!

HERCULES
Sorry.

DIANA (THOUGHT)
He wouldn’t be shocked if he did. He’d walked on in on me and Ares in much more interesting positions.

DIANA looks to the door.

DIANA
I wonder how it went.

HERCULES
Only one way to find out.

DIANA smiles, and with a mere thought, vanishes. HERCULES looks to where she was.

HERCULES
I hate it when she does that.

HERCULES gets out of bed.

CUT TO:

20 MAIN ROOM

CLARK is roaming the house looking for HERCULES and DIANA.

CLARK
Mother? Father?
(beat)
I know you're here. I can...

DIANA materializes behind him. He spins at the sound of her voice.

DIANA
Clark, please stop screaming. We heard you the first time. I...

DIANA notices the sword, Ares' sword, clasped to his hip.

DIANA
That's Ares' sword. What are you...?

DIANA realizes there is only one reason why CLARK would have the God of War's sword.

DIANA
Oh my god. You... You got it. Zeus gave it to you. I...

HERCULES enters behind CLARK. They don't notice him, yet. HERCULES leans on the wall of the entrance way.

CLARK
He didn't give it to me, mother. I had to earn it. And I did. He...

HERCULES clears his throat. CLARK turns.

CLARK
Father, I... I have some great news for you.
(beat)
You'll never guess what happened to me today.

Momentary pause. HERCULES points to the sword with his hand.

HERCULES
If that sword is what I think it is... I'd say you found a job.

CLARK raises an eyebrow in curiosity. HERCULES enters the room.

CLARK
I... I guess you could say that. I... You're not mad?

HERCULES
Not yet.

CLARK
Yet? What...

HERCULES
Let's see how you handle this job. And all the responsibility and power that goes with it. Then...

DIANA is stunned. She glares at HERCULES.

DIANA
I can't believe you're supporting this!!! How...

HERCULES looks at DIANA.

HERCULES
What choice do I have? What's done, is done. The Council obviously thinks that Clark has what it takes, so...

CLARK looks at DIANA.

CLARK
Mother, I won't forget what Mac taught me. I...

DIANA
It's not that I don't think you can handle it, Clark. It's just that...

CLARK
It's not permanent, mother. It's only until Ares is released, and...

DIANA
That could be a long time.

CLARK
And it could be tomorrow.

DIANA looks at the floor.

DIANA
It won't be tomorrow. Or anytime in the near future.

CLARK pretends he doesn't know what she is talking about. After all she never mentioned all the conditions of Ares' release to him, and she still doesn't know he was at the trial.

CLARK
What do you mean?
(beat)
I thought you said he could be freed by a mortal, I bet every warrior in Greece will be standing in line. They'll all want to be the one to free Ares.

DIANA
Well... There's one thing I didn't tell you.

CLARK
Oh?

Momentary pause.

DIANA
It can't just be any mortal. It has to be either the one who imprisoned him, or a descendant of that person.

HERCULES looks at DIANA with a raised eyebrow.

HERCULES
I thought Xena imprisoned him.

DIANA
She did.

HERCULES
So, Xena can free him?

DIANA
Yes. Either Xena, or her descendant.

CLARK doesn't know the other condition on the release and reminds DIANA that Xena has a son.

CLARK
Well, newsflash, Mom. Xena has a son, and...

HERCULES looks to CLARK with a surprised look on his face.

HERCULES
Xena has a son?

CLARK looks at HERCULES.

CLARK
You didn't know?

HERCULES
No. I...

HERCULES looks to DIANA.

HERCULES
How, um, how old is he?

DIANA
Solan?

HERCULES nods. DIANA, being able to read his thoughts, knows what he is thinking.

DIANA
I know what your thinking, and Solan predates your relationship with Xena.

HERCULES
Does he predate Ares' relationship with her?

DIANA doesn't answer that question. She just looks at HERCULES and says her next line.

DIANA
Xena told me that Solan's father was Borias.

Momentary pause. HERCULES looks at DIANA.

HERCULES
So where is Solan now?

DIANA
When Borias was killed, Xena asked Kaleipus to raise Solan.

HERCULES
Kaleipus the Centaur?

DIANA
Yes.

HERCULES
That means that...

CLARK
STOP!!!!

HERCULES and DIANA look at CLARK. CLARK addresses DIANA.

CLARK
If Solan is mortal, what's stopping him from freeing Ares?

DIANA notices that CLARK used the word "mortal". She doesn't remember saying anything about the descendant having to be mortal. Did she? She gives CLARK a look wondering if he knows more than he claims. After a few moments she continues.

DIANA
The second condition.

CLARK is stunned. What second condition? There was no other condition mentioned at the trial.

CLARK
Second condition?

DIANA
Yes. The one that saves Ares must be female.

HERCULES
And Xena doesn't have a daughter.

CLARK thinks of something.

CLARK
But she does have a brother.

DIANA looks at CLARK. CLARK thinks she doesn't know who he is referring to. And, for one moment, she had forgotten about him.

CLARK
Toris.

DIANA
Of course. I'd forgotten about him.

CLARK
And he does have a daughter, right?

DIANA
Yes. Polydora. She would be...

HERCULES isn't quite sure where they are going with this.

HERCULES
Wait. What does Tor...

CLARK looks at HERCULES.

CLARK
Last time I checked, a niece qualified as a descendant.

CLARK looks at DIANA.

CLARK
Unless there is another condition that states that she must be a *direct* descendant of Xena.

DIANA
No. As far as I know direct is not one of the conditions.

HERCULES is still a little confused.

HERCULES
What does...

DIANA
Tomorrow I'm going to see Toris. I'll...

CLARK
Tomorrow? You can't.

HERCULES and DIANA look at CLARK questioningly.

DIANA
Why?

CLARK
Well, Olympus is having a celebration in my honor tomorrow and...

HERCULES
I haven't been to Olympus since...

HERCULES is interrupted by a knock on the door.

HERCULES
I'll get it.

HERCULES exits the room.

CONTINUE TO:

21 HALLWAY

HERCULES walks to the door.

CONTINUE TO:

22 FRONT DOOR

HERCULES opens the door. It's IOLAUS.

IOLAUS
Guess what? ... I just heard that The Olympian Council has chosen the new God of War. Everyone is placing bets on who they picked. Who do you think it will be?

HERCULES
I already know who it is.

IOLAUS enters. HERCULES closes the door.

CONTINUE TO:

23 HALLWAY

IOLAUS stops and looks at him.

IOLAUS
Already? How? I...
(beat)
Don't tell me, it's a half-god thing, right?
(beat)
So, who is it? No, let me guess.

HERCULES walks toward the main room. IOLAUS follows.

IOLAUS
Strife, right? That little...

HERCULES
No. It isn't Strife. The gods would have to be crazy, and real desperate to let that weasel take over.

IOLAUS
(laugh)
He does sort of look like a weasel, doesn't he?

As IOLAUS does his Strife imitation, they enter the main room.

CONTINUE TO:

24 MAIN ROOM

IOLAUS notices the look that CLARK is giving him and stops.

IOLAUS
Hi Diana. Hi Clark. I was just...

IOLAUS notice CLARK's sword.

IOLAUS
Hey, nice sword. Reminds me of Ares'...

IOLAUS realizes what he just said. He looks from the sword to HERCULES to CLARK. IOLAUS realizes that it is Ares' sword.

IOLAUS
Wait. That is Ares' sword, isn't it?

CLARK
Yep.

IOLAUS
That means that...

CLARK sounds so Ares-like as he says the next line. He walks to IOLAUS as he says line.

CLARK
Right again. That's two for two, Iolaus.

IOLAUS
Wow. I... I can't believe it. I...

CLARK reaches IOLAUS and puts his arm around his shoulder.

CLARK
Iolaus. Relax. It's me. I'm still the same Clark.

IOLAUS
Maybe. But... you're not just Clark anymore. You're Clark, God of War!

CLARK smiles an ARES-like smile and removes his arm from IOLAUS. He is about to say something when there is another knock on the door.

HERCULES
Be right back.

HERCULES exits the room.

CONTINUE TO:

25 HALLWAY

HERCULES walks to the door.

CONTINUE TO:

26 FRONT DOOR

HERCULES opens the door. It's HERMES. HERCULES is surprised.

HERCULES
Hermes. Since when do you, knock?

HERMES
Since the time I popped in on Aphrodite, and she was with some guy, and they were... you know...

HERCULES nods affirmatively.

HERCULES
I get the idea. Come in.

HERMES
Thanks.

HERMES enters.

CONTINUE TO:

27 HALLWAY

HERCULES and HERMES head to the main room.

CONTINUE TO:

28 MAIN ROOM

HERCULES and HERMES enter the room. HERMES looks at CLARK.

HERMES
Congratulations, Clark.

CLARK
Thanks.

HERMES notices IOLAUS.

HERMES
Iolaus, so this is where you are.

IOLAUS gives HERMES a "what" look and wonders why HERMES would be looking for him.

HERCULES
Hermes. Why are you here? What's the message?

HERMES
I don't know if Clark mentioned it or not, but tomorrow Olympus is...

HERCULES
...throwing him a party. Yeah, he mentioned it.

IOLAUS looks excited.

IOLAUS
A party? On Olympus?

HERMES
Yes. And you are all invited.

IOLAUS raises an eyebrow. Did Hermes just say ALL?

IOLAUS
Invited? To Olympus?

HERMES
Yes.

IOLAUS
Wow. I've never been to Olympus before.

HERMES looks at IOLAUS.

HERMES
Not many mortals have.

HERMES looks at CLARK.

HERMES
The celebration begins at Midday.

Two scrolls appear in HERMES' hands. He offers one to HERCULES and one to IOLAUS. (DIANA doesn’t need one because she is a goddess, and CLARK doesn’t need one because he is the guest of honor.)

HERMES
Here are your invitations. Lose them, and you won't get in. Bye.

HERMES vanishes. IOLAUS still can't believe he's going to Olympus.

IOLAUS
Olympus. I'm actually...

HERCULES
Don't be too excited. It's nothing spectacular.

IOLAUS
Ha. Easy for you to say. I bet you've been there hundreds of times.

HERCULES looks at IOLAUS.

HERCULES
Not that many. In fact, I could probably count the number of times I've been there on one hand.

IOLAUS raises an eyebrow.

IOLAUS
Really? I'd have thought that...

HERCULES
Iolaus, we've known each other since we were teenagers. How many times have I been there?

IOLAUS
I don't know.

HERCULES
Well you should. I guess you're starting to lose your memory. Pretty soon...

IOLAUS
Funny, Herc.

Momentary pause.

HERCULES
Twice.

IOLAUS
What?

HERCULES
I've been to Olympus twice.

IOLAUS
Twice?

HERCULES
Yes. Twice. The last time was... well, it was... a long time ago.

Momentary pause. IOLAUS can tell HERCULES doesn't want to talk about it and turns to CLARK.

IOLAUS
So, Clark. How'd you get to replace Ares?

CLARK
I'm not replacing Ares. No one could ever replace him.

IOLAUS
You know what I mean. How'd you land the position?

IOLAUS adds the next line in a jokingly tone.

IOLAUS
I'm sure you didn't just march onto Olympus and say you wanted it?

CLARK
Actually... I did.

IOLAUS looks at him with a raised eyebrow.

IOLAUS
You're kidding, right?

CLARK nods a "no". IOLAUS looks to HERCULES.

IOLAUS
He is kidding, right?

HERCULES nods a "no". IOLAUS looks at DIANA. DIANA nods a no". IOLAUS looks back to CLARK.

IOLAUS
And Zeus just... gave it to you. Just like that?

CLARK
Not quite.

IOLAUS looks confused.

CLARK
Since I wasn't the only one who wanted it, the council tested us.

IOLAUS
Us? Who were you competing with?

CLARK
Athena.

IOLAUS
(surprise)
Athena?

CLARK
(nod)
Athena.

IOLAUS
I never would have chosen her. She already is the goddess of war. And besides, doesn't the God of War have to be... well... male?

CLARK
Not in this case. Ares is still the God of War. I'm just acting for him.

IOLAUS
Oh.
(beat x2)
So, what were the tests?

CLARK
Maybe we should sit down.

Everyone sits down, and CLARK prepares to tell the story.

CONTINUE TO:

29 TIME FLIES

CLARK retells the tale of his tests and what happened on Olympus. When CLARK is finished telling all, DIANA pulls CLARK aside for a moment, leaving IOLAUS and HERCULES alone.

CONTINUE TO:

30 TIME RESUMES

IOLAUS goes to HERCULES.

IOLAUS
Um, Herc.

HERCULES
Yes.

IOLAUS
This whole thing about Clark replacing Ares... Where do you think... I mean... Why do you think...

HERCULES
Clark and Ares were, are, close. They...

IOLAUS
How close?

Momentary pause

HERCULES
What are you saying?

IOLAUS
Don't get me wrong, but... Just what exactly is Diana's relationship with Ares?

HERCULES gives IOLAUS a look and thinks to himself.

HERCULES (THOUGHT)
Why does everyone keep asking me that?

IOLAUS is waiting for an answer. HERCULES answers the following out loud.

HERCULES
They're friends.

IOLAUS
Friends. That's it? Are you sure?

HERCULES
Yes. What are you...?

IOLAUS
Let me see if I get this right.
(beat)
When she left here, two months passed for us, and 27 years passed for her?

HERCULES
I believe that's what she said.

IOLAUS
What if she lied? What if it was more than 27 years? What if...

Momentary pause. IOLAUS looks at CLARK for a moment, then back at HERCULES.

IOLAUS
What if the reason Clark wants to follow in Ares' footsteps is because Ares is his father and...?

HERCULES
No. I don't know where you got...

IOLAUS
Look at him, Herc. Really look at him.

HERCULES looks over at CLARK and DIANA.

IOLAUS
Can't you see it? He is so like Ares at times it's spooky!

HERCULES
Diana would never lie about something like that.

IOLAUS
Are you sure? ... Ask yourself this. Why did Ares make her immortal? Gods don’t make mortals immortal without a reason. ... We both know how he felt about her the last time she was here. Maybe he somehow...

HERCULES looks at CLARK and DIANA, then back at IOLAUS.

HERCULES
You're wrong Iolaus.

With that said, HERCULES walks over to CLARK and DIANA. IOLAUS is momentarily frustrated and worried. Then he sees HERCULES and CLARK walk outside. DIANA comes over to IOLAUS. IOLAUS tries to clear his mind. DIANA glares at him.

DIANA
What did you say to him?

IOLAUS
Why?

DIANA
He told Clark they had to talk. Now.

IOLAUS shrugs his shoulders in an "I don't know" gesture.

IOLAUS
Maybe he just wants to have a father-son talk with him while Clark is still his son and not the God of War.

DIANA
Don't be silly. It doesn't matter what Clark does, or will do, he'll always be his son. Always.

DIANA turns to exits the room.

IOLAUS
Diana, wait.

DIANA stops and turns back.

IOLAUS
I... I have a question.

DIANA looks at him in curiosity.

DIANA
O-kay.

Momentary pause.

IOLAUS
Why did you keep your immortality from me?

Momentary pause. DIANA looks at IOLAUS with a confused look on her face.

DIANA
What?

IOLAUS
Why the big secret? It was just like last time.

DIANA
Iolaus, what are you...?

IOLAUS
If I hadn't have seen you using your powers to save that girl, I still wouldn't know that you and Clark...

DIANA
It wasn't a secret. I just... I just never thought about it, I guess.

IOLAUS
Never thought about it. You told Herc.

DIANA
I told Herc the day I got back. I knew that he didn't know that I'd become immortal since the last time he saw me. It was a change.
(beat)
I never knew you didn't know. I assumed he told you.

IOLAUS
Oh.

DIANA
I'm sorry, Iolaus. I just wasn't thinking. ... Besides, if you didn't know I was immortal, how did you think I spent 27 years away from here, and not aged a day?

IOLAUS
I... I don't know. I guess I thought that maybe the future had a sort of fountain of youth, or something.

DIANA
(laugh)
That's funny.

IOLAUS
You really are a goddess? You have the same powers that they do?

DIANA
Yes.

IOLAUS looks at her with a look of curiosity.

IOLAUS
What's it like?

DIANA looks at IOLAUS.

CUT TO:

31 BACKYARD

HERCULES and CLARK are sitting by the pond.

CLARK
Okay, pop. What's the reason for this sudden man-to-man talk?

HERCULES
Why did you want to take over for Ares?

CLARK looks at him.

HERCULES
The real reason.

CLARK
Simple. When we returned we interfered in the natural progression of events. We changed history. The future. When Ares was sentenced, I realized that history was in jeopardy. It could be drastically changed. And, since I know how Ares thinks, and how history unfolds, I was the perfect choice to make sure the timeline stayed on the right course.

HERCULES doesn't completely understand what CLARK just said.

HERCULES
How old were you when you first met him?

CLARK
Who? Ares?

HERCULES nods.

CLARK
Six.

HERCULES
You're sure?

CLARK
Yeah. It was my sixth birthday party. I remember Mac was pretty upset when Ares showed up. At the time, I couldn't understand why Mac seemed to hate the guy so much.

HERCULES looks at CLARK.

HERCULES
Mac? You mean Duncan MacLeod?

CLARK
Yes.
(beat)
As I was saying... I'd never seen Mac look at anyone the way he looked at Ares. ...
(beat)
Don't get me wrong Mac's a great guy. When mother returned from here, he let her move in with him. He was like a father to me. He was always there for me.

HERCULES says his next line as a statement not a question.

HERCULES
And Diana.

CLARK
Yes. ... At first, he was just there as a friend, but a few months before my sixth birthday, things changed.

HERCULES
They became lovers?

CLARK
Yes. And as I said, Mac didn't like Ares hanging around.

HERCULES
Why?

CLARK
Not sure. Mac loved mother, he really did, and... and he knew Ares had always wanted her. I guess he was afraid that if mom and Ares spent too much time together that he'd eventually lose her to him.

HERCULES
So, Mac was jealous? Even though he really had no reason to be since Ares' interest in Diana was one sided.

CLARK
At the time. Look... why all the questions? What is it you really want to know?

HERCULES
Nothing.

CLARK raises an eyebrow in curiosity. He gives HERCULES an "Are you sure?" look.

HERCULES
So the first time you met Ares was at your sixth birthday party.

CLARK
Yes.

HERCULES
Had his name ever come up before?

CLARK
Not really. I mean, not as a real person. Mother had me studying Greek Mythology and the gods as soon as I was old enough to read. I knew who Ares was. As a matter of fact, mom introduced him to me that day as Uncle Areese. It wasn't until much later that I learned he was Ares.

HERCULES looks at CLARK with a questioning look on his face.

HERCULES
How did he react to you when you met?

CLARK remembers the day like it was yesterday.

CLARK
(smile)
He said I reminded him of his brother, that I had his eyes.

HERCULES laughs, a sort of hmp laugh.

CLARK
Years later, as he was teaching me things, he said "You really are you father's son, boy. You are so like him".

HERCULES
He said that?

CLARK
Yes.

HERCULES
He said you reminded him of me?

CLARK
Well, you are my father!

HERCULES
Funny. You always remind me of him.

CLARK
Ares?

HERCULES
Yes. You are so like him.

CLARK
Well, I guess the two of you have more in common than you think.

HERCULES
The only thing that Ares and I have in common, is our father.

CLARK
I don't think so.

HERCULES
What do you mean?

CLARK
If I remind him of you, and you of him... You must be a lot alike. I mean I can't...

CLARK stops talking as he thinks he realizes what HERCULES is asking him. He hears Ares' voice in his head.

ARES (VO)
You really are your father's son boy. You are so like... him.

CLARK realizes that Ares never actually mentioned HERCULES by name. It was always "my brother", "your father", or just plain "him". CLARK mutters the following line to himself.

CLARK
No. Could he...

He hears Ares' voice again.

ARES (VO)
You know, you remind me a lot of... my brother. You have his eyes.

HERCULES notices the odd, confused, look on CLARK's face.

HERCULES
What is it?

CLARK doesn't answer. He hears Ares' voice in his head again.

ARES (VO)
If your father could see you now. He'd be so proud of you. Just like I am. Like I am. I am. I am. I am. I...

HERCULES tries to get CLARK's attention.

HERCULES
Clark?

Momentary pause. CLARK looks at HERCULES.

CLARK
You think Ares is my father, don't you? That's what all these questions are about.

HERCULES
Clark, I...

CLARK
You think the only reason that Zeus gave me the job, is because Ares is my father, and therefore I should have it.

HERCULES
I never said that. Besides, if what Diana says is true, he can't be.

CLARK
If? Are you doubting her?

HERCULES
No, I...

CLARK
Nothing happened between them here. It was in the future.

HERCULES
And the Immortals of the future can't have children.

CLARK
Right. At least not Mac's Immortals.

HERCULES
So Diana would have had to have been pregnant when she returned.

CLARK
Right.

HERCULES
That means that Ares can't be your father.

CLARK
No kidding.

CLARK says the next line in a jokingly tone, and with a laugh.

CLARK
Unless they had an affair before she returned.

HERCULES stares off into space, remembering something from the past.

FADE IN TO:

32 FLASHBACK

Chapter 4: Scenes 49-50.

FADE BACK TO:

33 EXT: BACKYARD

HERCULES is still staring into space. CLARK is trying to get his attention.

CLARK
Hello.
(beat)
Pop?

HERCULES looks at him.

HERCULES
What did you say?

CLARK
I said, I was kidding.

HERCULES gives him a hard stare.

HERCULES
Were you?

CLARK gives him a confused look.

CLARK
Yes!

CLARK notices the look on HERCULES' face.

CLARK
Wait, are you saying they did? Are you saying that something happened between them before she was sent back?

HERCULES doesn't answer. CLARK can tell from the look on his face that the answer is yes.

CLARK
You are, aren't you? You think mom and Ares had...

HERCULES
No. She wouldn't. She didn't. She said nothing happened. She...

CLARK looks confused.

CLARK
Nothing happened?
(beat)
What are you talking about?

HERCULES remembers the day Ares told Diana that Hera had found out was the first time in almost 3 years that he even seen her. So unless Diana was lying about that it was impossible.

HERCULES
(beat)
I have to go see someone. Tell your mother I'll see her tonight.

HERCULES rises. CLARK looks at him, confused. He tries to read HERCULES' thoughts but can't.

CLARK
O-kay.

HERCULES walks off. CLARK watches him leave. CLARK shakes his head back and forth.

CLARK
Either he's losing it, or there is something I don't know.

CLARK looks at the retreating HERCULES.

CLARK
I need to know.

CLARK vanishes.

34 EXT: CLEARING BY THE LAKE

DIANA is sitting under a tree, daydreaming, rubbing the ring that ARES gave her.

FADE IN TO:

35 FLASHBACK

Chapter 4: Scenes 45-47.

FADE BACK TO:

36 CLEARING BY THE LAKE

DIANA is staring into space. CLARK materializes and goes to her. She is awakened from her fantasy by the sound of CLARK's voice. There is a short pause between "mother" and the rest of the line. DIANA turns to CLARK during the pause.

CLARK
Mother, is Hercules really my father?

DIANA is stunned.

DIANA
Of course he is. Where'd that come from?

CLARK
You're sure.

DIANA
Clark, of course I'm sure. There was no one else then.

CLARK sits beside her.

CLARK
Not even Ares?

DIANA
Especially not Ares.
(beat)
Not then anyway.

CLARK
Not even once?

DIANA
Not even once.

CLARK
Come on now, mom. I remember the way he looked at you when he first came back into your life. I was only six, but I wasn’t blind. Those looks would drive Mac crazy.

DIANA
Ares and I were always friends. I...

CLARK
Friends?

DIANA
Yes. Friends.

Momentary pause.

CLARK
I'd've thought from the way he looked at you, and the way Mac reacted to those looks, that you'd've been more than friends at least once.

DIANA
If Ares had've had his way, we would've.

CLARK
So you're saying that...

DIANA
It was no secret how Ares felt about me. He always told me he loved me.

CLARK
But you kept turning him down.

DIANA
Yes. I was in love with Hercules, and...

CLARK
You turned down the chance to be loved by a god, for...

DIANA
Yes. Why is that so hard to believe?

CLARK
Because he's a god, mom! A real god! You'd have to be...

DIANA
Ares couldn't understand it either. How could I choose Herc over him? He kept promising me the world if I'd...

CLARK
And you told him you just wanted to be friends.

DIANA
Yes.

CLARK
And he agreed.

DIANA
Reluctantly. But he knew it was friendship or nothing.

CLARK
And as long as he kept the lines of communication open, there was always the chance that one day you'd turn to him.

DIANA
Yes. And there were many times that Ares and I spent countless hours together.

CLARK
As friends.

DIANA
Of course. He never crossed the line.

CLARK
Never?

DIANA
Never.

CLARK
And when he met you again, that night at Mac's...

DIANA
He told me he still loved me, and that he always would.

CLARK
And you turned him down, again. This time for Mac.

DIANA
Yes. Why are we going through this? What's made you...

CLARK
Nothing.

DIANA
Nothing? I don't think it's nothing.

DIANA remembers how this conversation started, and realizes what CLARK is asking, or trying to ask.

DIANA
You think Ares is your father.

CLARK
No. I... Well, not really, I just...

DIANA
Clark, Hercules is your father. I would never lie to you about that.
(beat)
If Ares were your father, we'd still be in Seattle. There'd have been no reason to come back here. The three of us would be home, at our house. Everything would be perfect. And Ares wouldn't be stuck in that damned cave!

Momentary pause.

CLARK
You love him now, don't you?

DIANA
Who?

CLARK
Ares.
(beat)
After everything that's happened. Everything you've been through. You realize he was right when he said you were destined to be together.

DIANA
Yeah. I guess I do. But... But Ares is out of the picture. At least for now.

DIANA stares back out at the lake.

CLARK
Have you seen him?

DIANA
(lie)
No.

CLARK
Why not?

CLARK looks at her. He can sese the sadness in her eyes.

CLARK
Mom, I...

DIANA
It’s my fault he’s in there. He probably hates me. He...

CLARK
Ares could never hate you. You know that. He loves you. He needs you. You should see him.

DIANA
Maybe one day. But not today.

CLARK vanishes.

DIANA
Oh, Ares, I'm so sorry.
(beat)
I... I...

FADE IN TO:

37 FLASHBACK

Chapter 4: Scene 51 (up to Diana's line "kiss me".)

FADE BACK TO:

38 EXT: CLEARING BY THE LAKE

DIANA wipes a tear from her eye and looks at the ring she is wearing. The ring that Ares gave her for Christmas in 2018.

DIANA
Ares, if only there were some way to...

DIANA realizes that there is a way.

DIANA
Toris.

DIANA looks at the sun. There are still a few hours before sunset.

DIANA
If I go now, I can...

She vanishes.

CUT TO:

39 INT: ARES' TOMB

ARES is studying the tomb. Trying to determine if there is some way out of there. CLARK materializes in the room. ARES turns and notices the sword on his waist. He smiles.

ARES
Clark, I see you have the sword. Does this mean that...

CLARK
Yes. The Council has appointed me to act on your behalf while you are in here.

Momentary pause.

ARES
What can I do for the new acting God of War?

CLARK
You can answer one question.

ARES
Anything.

Momentary pause.

CLARK
Are you my father?

ARES is stunned.

ARES
What?

CLARK
I said...

ARES
No. I'm not. Hercules is your father. You know that. What made you...

CLARK glares at ARES.

CLARK
I need to know the truth. The whole truth, Ares. All of it.
(beat)
What really happened between you and mother the first time she was here?

ARES
You already know everything.

CLARK
Do I?

ARES
Yes.

CLARK
Then prove it. Let me in. Show me your life.

ARES
Clark, I...

CLARK
Are you afraid, Ares? Are you hiding something?

ARES
No. I...

CLARK
Then show me!

Momentary pause.

ARES
I suppose that since you are now the God of War, there are some things you will need to know. So...

CLARK
I want to know everything, Ares! Everything!

ARES is amazed at how much like him Clark is at this moment.

ARES
Everything, eh?

CLARK
Everything. From your first meeting with mother, til the day I met you. Don't leave anything out.

ARES
That could take a while.

CLARK
You're not going anywhere.

ARES
True. ... Okay. Come.

ARES sits on the floor. CLARK sits in front of him. ARES holds his hands up in front up him, palms facing CLARK.

ARES
Place your palms on mine.

CLARK does so.

ARES
Now, close your eyes, and I'll show you the day I met your mother.

CLARK
No tricks.

ARES
I promise.

CLARK closes his eyes. ARES smiles and closes his eyes. ARES' hands glow, and transfer energy into CLARK.

FADE IN TO:

40 FLASHBACK

Chapter 4: Scenes 8-10, and 14 (up to the point where ARES leaves.) (note: Scenes told from ARES' POV.)

FADE BACK TO:

41 INT: ARES' TOMB

ARES opens his eyes. The energy transfer stops. CLARK opens his eyes.

CLARK
Why did you stop?

ARES
Are you sure you want to do this?

CLARK
Yes.

ARES
Okay.

CLARK closes his eyes. ARES smiles and closes his eyes. ARES' hands glow, and transfer energy into CLARK. ARES prepares to show CLARK the rest of his interactions with Diana from the first time.

JUMP TO:

42 EXT: AMPHIPOLIS

DIANA materializes in the city. She is invisible to everyone. She looks around for TORIS. A group of children are running through the city playing a game. They run right past her. DIANA spots TORIS over by a fruit vendor.

DIANA
He still looks good.

DIANA watches him buy his fruit, and head home. She disappears.

JUMP TO:

43 INT: TORIS' HOUSE

DIANA is sitting in the house, waiting for TORIS. The front door opens, and TORIS walks in. She makes herself visible only to him. TORIS can't see her yet, because of all the stuff in his hands. He closes the door and turns. He sees her and is startled. He almost drops the stuff in his hands, but he doesn't.

TORIS
Diana? What are you...?

TORIS wonders how she got into his house.

TORIS
How did you...

DIANA
I was in the neighborhood, so I thought I'd stop by and say hi. It's been a while.

TORIS composes himself and walks to the kitchen.

TORIS
Yeah, it has.

TORIS finds himself being nervous around her. He can't explain why. He looks at her and says the next line in his head.

TORIS (THOUGHT)
She still looks good enough to eat. How I'd like to... Stop it. Stop it.

TORIS puts the stuff down and looks at her again. DIANA knows what he is thinking.

DIANA
I heard about Castalia. I'm sorry.

At the mention of his deceased wife, TORIS looks away from her, with a sad look on his face.

TORIS
Thanks.

Momentary pause. He composes himself. Then looks back at her.

TORIS
Where are my manners. Can I get you something to drink?

DIANA
Sure. Thanks.

Momentary pause. TORIS gets two mugs of "something" and goes to her. He offers her one mug. She says her line as she takes it.

DIANA
Thanks.

TORIS flashes her a smile.

TORIS
You're welcome.

DIANA smiles back at him. TORIS sits across from her. He takes a drink of his drink, and she takes a drink of hers. TORIS looks at her and says the following line in his head.

TORIS (THOUGHT)
It's been five months since Cas was taken from me. Five lonely months.

He watches her. Again, she knows what he is thinking, She puts the mug down, and smiles at him.

DIANA
So, where's Poly?

TORIS
Uh... Out with the other children. She'll be home for dinner.

DIANA smiles at him.

DIANA
I've got an idea. Why don't you let me cook you two a...?

TORIS
No way. You are a guest. You...

She reaches over and places a hand on his leg. She smiles at him.

DIANA
I insist. I bet it's been a while since you had a woman cook for you.

TORIS
Yeah, it has.

DIANA
Show me where everything is, and I'll prepare you a feast for a king.

TORIS rises. They head to the kitchen.

CUT TO:

44 EXT: VILLAGE SQUARE

The children from before are still running around. They are racing.

All of a sudden, the child in the lead, a boy, crashes into someone. The other children stop. The boy looks up at the person he crashed into.

BOY #1
Sorry.

The camera pans up to the face of the person. It's ATHENA, and she is visible only to the children.

ATHENA
That's okay. You didn't hurt me.

BOY #1
I didn't?

ATHENA
No, you didn't.

ATHENA looks around at the children. She is looking for a particular child. She spots POLYDORA at the back of the group.

ATHENA
You kids want to play a really exciting game?

KIDS
Yeah.

ATHENA
Good. Come with me.

ATHENA leads the kids out of the square to a deserted area of town.

CUT TO:

45 EXT: DESERTED AREA OF TOWN

There are two "buildings" side-by-side that are approximately 10 feet apart, and 30 feet tall.

ATHENA
The name of the game is, Fly like the Birds.

POLYDORA
Fly like the birds? People can't fly.

ATHENA
Want to bet?

BOY #2
Yeah.

ATHENA
Okay. Watch.

ATHENA goes to a tree beside the building and climbs it. She then jumps from the tree to the building.

KIDS
Wow!

GIRL #1
That's not flying.

ATHENA
I'm not finished yet.

ATHENA runs along the roof of the first building, and then jumps off, landing on the roof of the second building.

BOY #3
Now, that's flying!!!

ATHENA looks at the kids.

ATHENA
So, who's next?

The boys run to the tree. One by one they scale the tree, then jump from the tree to the building, then run across the building, jump off, and safely land on the other side. What they don't know, is that ATHENA is helping them. After all, she doesn't want to hurt these kids. At least not all of them. Slowly the girls decide to try it. They all make it.

POLYDORA is the last and looks so scared. She makes it up the tree, and onto the building. She looks at all her friends on the other side. They all tell her to "run", to see how it feels to be a bird. She is scared. ATHENA gets the feeling that POLYDORA isn't gonna do it. She sends the little girl a little self-confidence. POLYDORA runs and jumps. But, this time, without ATHENA's help, she doesn't make it. The kids watch as she misses the roof. POLYDORA falls to the ground. She hits the ground hard. The kids all hear the sound of bones breaking.

They scramble to a tree alongside the building and climb down. This tree is closer than the other. They don't have to jump onto it, they can reach it from the edge of the roof. As the kids scramble to get down, ATHENA smiles. The last child to climb down, turns back to ATHENA.

GIRL #2
Aren't you coming?

ATHENA
Of course, child. Right behind you.

The girl waits for ATHENA, then both head down the tree.

PAN TO:

46 FOCUS SHIFTS TO POLYDORA

All the kids are standing around her. Her head is bleeding. (She smashed it on a rock.) The kids are all calling out her name, trying to wake her. One of the boys starts to shake her. ATHENA and Girl #2 reach them. ATHENA pretends to be concerned. She looks at POLYDORA's dying body. She decides to send the kids home, so that she can finish her off.

ATHENA
Kids, I want you to run back to town.
Find her parents, and...

The boy who was shaking POLYDORA, looks at ATHENA.

BOY #4
Poly's mother is dead.

ATHENA
Well then, bring her father here. Now.

All the kids run off. All except Boy #4. ATHENA looks at him.

ATHENA
I said...

The boy looks at ATHENA.

BOY #4
I'm staying. I...

ATHENA realizes this young boy really likes POLYDORA. She also knows that she will never get him to leave.

ATHENA
Okay.

ATHENA places her hands on POLYDORA for a few moments, then looks at the boy.

ATHENA
Stay here. I'll be right back.

Boy #4 looks back at POLYDORA. He starts to cry. ATHENA makes herself invisible to all. She gets a very evil smile on her face.

ATHENA
Sorry brother. I’ve worked to hard for this chance. You should have stayed in the future with your precious Diana.

ATHENA vanishes.

CUT TO:

47 TORIS' HOUSE

Dinner is almost ready. TORIS is setting the table. DIANA gets the strangest feeling that something isn't right.

DIANA
When did you say Poly would be...?

Her sentence is cut off when the front door comes flying open and a group of breathless kids are standing there. She recognizes them as the group she saw earlier. She can tell from the look on their faces that something has happened.

TORIS
Hey guys. Where's Poly and...

BOY #1
There's...
(beat)
...there's been an accident.

TORIS
What?

GIRL #1
We were playing, and... and she feel, and...

TORIS
Where is she?

GIRL #2
I'll take you to her.

TORIS follows GIRL #2. The rest of the children leave, but not before DIANA probes their minds to find out what happened. She sees Athena.

DIANA
Athena!

DIANA vanishes.

JUMP TO:

48 ACCIDENT SITE

DIANA appears, invisible to all. She goes over to POLYDORA and can see that she is near death. She kneels over her and places her hands on POLYDORA's body. Nothing happens.

DIANA
Why isn't this working? Why...

CELESTA appears beside her.

CELESTA
You cannot save her, Diana.

DIANA
Celesta?

CELESTA
Nothing you try to do, will save her.

DIANA
I can save her. I can.

Momentary pause. DIANA is still trying to save POLYDORA. CELESTA looks at her.

CELESTA
Didn't Ares tell you?

DIANA turns to her.

DIANA
(raise eyebrow)
Tell me what?

CELESTA
Any mortal killed by a god, can not be restored to life by another god.

DIANA
Technically Athena didn't do this. Poly fell.

CELESTA
Did she?

DIANA
Are you saying that Ath...?

DIANA's sentence is cut off as TORIS and the girl get there. TORIS goes to POLYDORA.

TORIS
Poly!!!

TORIS runs over. The boy that stayed moves away. As TORIS reaches POLYDORA, she dies. DIANA sees POLYDORA's spirit go off with CELESTA. TORIS feels for a pulse. There isn't one. TORIS cradles POLYDORA's head in his arms.

TORIS
No. No. NOOOOOO!!!!!!

Momentary pause. DIANA raises her eyes to the heavens.

DIANA
You'll pay for this Athena. You hear me!!!

DIANA looks at TORIS. All she wants to do is comfort him. The girl that accompanied TORIS, goes to the boy that stayed behind with POLYDORA. The girl leans over and whispers.

GIRL #2
Let's go.

The boy looks at the girl. He doesn't want to leave, but the girl makes him. Once they are gone, DIANA goes behind TORIS and makes herself visible only to him.

DIANA
I'm sorry. I...

TORIS is still cradling POLYDORA's body in his arms.

TORIS
Why? Why?

Momentary pause.

TORIS
First Cas, now Poly. Why do the gods hate me? What did I...

DIANA looks at TORIS.

DIANA
It's not you, Toris. The gods... Who knows why they do what they do?

DIANA places a hand on TORIS' shoulder.

CONTINUE TO:

49 TIME FLIES

DIANA stays with him. Once the crying spell has stopped, TORIS

carries POLYDORA's body to the place where he buried her mother. He buries her beside his wife. Once that is done, TORIS and DIANA walk back to TORIS' house.

CONTINUE TO:

50 TIME RESUMES (TORIS' HOUSE)

TORIS and DIANA are sitting on the sofa.

TORIS
It's just not fair. Poly was only... She never did anything to... I...

TORIS starts crying again. DIANA puts her arm around him, comforting him. He cries on her shoulder. After a few moments he composes himself but doesn't get out of her arms.

TORIS
Thank the gods you're here. I... I'm just so glad I didn't have to face this alone. I...

DIANA
I'll always be here for you, Toris. If you ever need me, all you have to do is call my name.

TORIS holds her. She can feel his embrace tightening. She knows he wants her. She knows he's always wanted her. She knows that since his wife died, he hasn't been with anyone. She lets herself let him know that he can have her if he wants her.

DIANA
If there is anything you need, and I mean anything, don't hesitate to ask.

TORIS kisses her neck. She sighs at his touch. He lets his hands start to roam her body. She sighs as his cold hands touch her back.

DIANA
You want me?

TORIS still has his head in her neck.

TORIS
Yes. Oh gods, yes.

DIANA leans back, moving his head from her shoulder, and looks him in the eye.

DIANA
How long has it been?

TORIS
Five months.

DIANA
Kiss me.

TORIS hungrily kisses her. He leans her back on the sofa. He presses his tongue into her mouth, as his hands grab her leg. He positions himself on top of her. She accepts his tongue and allows it to roam inside her mouth. His hands run up her leg. He is so hot for her. He wants her so bad. He is enjoying the feel of his tongue in her mouth and his hand running up her leg. He wants to feel himself inside of her.

TORIS is so lost in his thoughts, that he doesn't realize that she has removed all their clothes. Once she removes their clothing, she presses her body up against his. She can tell he wants her. She senses how badly he wants her. She lets her hands caress his naked back. She lets them explore the length of his back. He breaks the kiss and brings his lips to her neck. He can feel his body wanting her. He wants to take her. She grabs his buttocks in her hands and squeezes them. She brings her lips to his ear and whispers seductively.

DIANA
Take me, Toris. Make love to me. Do it. I want you.

TORIS takes her. They make love for hours. She lets him go till he collapses on her from exhaustion. Once he has passed out, she zaps him over to the bed, and tucks him in. She kisses him on the forehead, looks at him, and then vanishes.

CUT TO:

51 HERCULES' PLACE - BESIDE THE STAIRCASE

DIANA appears. CLARK is sitting on the stairs, waiting.

CLARK
Where have you been?

CLARK rises as he says his line. DIANA ignores the question.

DIANA
Where's your father?

CLARK
Do you know what time it is?

DIANA
Clark? Where is...

CLARK
He's sleeping.

DIANA
Oh.

CLARK
So, where have you been?

DIANA looks at CLARK.

DIANA
I went to see Toris.

CLARK raises an eyebrow in surprise. He wasn’t expecting her to say that.

CLARK
How did it go?

Momentary pause. CLARK can tell something is wrong.

CLARK
What happened?

DIANA
Athena happened.

CLARK
(confused)
Athena?

DIANA
Yes.

CLARK
What did she...?

DIANA
She killed Poly. And I couldn't save her. I couldn't...

DIANA starts crying. CLARK holds her.

PAN TO:

52 TOP OF STAIRS

CAMERA pans to the top of the stairs. HERCULES is standing there.

PAN TO:

53 CLARK AND DIANA

CAMERA pans back to CLARK and DIANA. DIANA stops crying. CLARK looks at her.

CLARK
What happened?

DIANA
Athena had the kids playing some stupid game. Poly fell and died. And I couldn't save her. I tried, but Celesta said that any mortal killed by a god could not be restored to life by another god.

CLARK
It's not your fault.

DIANA
Yes, it is. The only reason Athena killed Poly, was so that I couldn't use Poly to save Ares. If it wasn't for us, Poly would be still alive.

CLARK
Mom, you don't know that.

DIANA
Yes, I do. Sometimes I wish we never came back.

DIANA vanishes.

CLARK
Mom...

CLARK turns and sees HERCULES at the top of the stairs.

HERCULES
Let her go.

CLARK
Father, I...

HERCULES heads down the stairs.

HERCULES
She's right. The only reason Athena killed Poly was so that she couldn't free Ares.

CLARK
But that makes no sense. Why would Athena want Ares locked up?

HERCULES
Isn't it obvious?

CLARK
No. Not really.

HERCULES
With Ares locked up, she could get more power.

CLARK
But I'm acting for Ares. As long as I've got...

HERCULES
I know. And so does she. But I'm betting she figures that either you will screw up, and The Council will remove you or...

Momentary pause.

CLARK
Or what?

HERCULES
Or maybe someone will take you out.

CLARK laughs. HERCULES gives him a look. CLARK stops laughing.

CLARK
You're serious.

HERCULES
Yes.

CLARK
I’m a god! No one can take me out.

HERCULES
Don’t be too sure on that.

CLARK raises an eyebrow.

HERCULES
Athena has always gotten what she wanted. She's not used to losing. She will do everything she can to take this from you.

Momentary pause.

CLARK
Well, she can try. But I already have two allies.

HERCULES raises an eyebrow in curiosity.

HERCULES
Who?

CLARK
Discord and Strife.

HERCULES
Discord and Strife?

CLARK
Yes.

HERCULES
How did that happen? When...

CLARK speaks without thinking.

CLARK
They came to me 5 days ago and offered to support me if I went to Zeus and asked...

HERCULES
5 days ago?

CLARK
Yes.

HERCULES
That was before Diana told you what...

CLARK realizes he just admitted to knowing what happened before he was supposed to.

HERCULES
You knew. You knew what happened to Ares before Diana told you?

CLARK
Yes. I've known all along. I was actually at Ares' trial.

HERCULES
You were at the trial?

CLARK
Yes. But mother doesn't know that. And I don't want her knowing.

HERCULES
Why? What...

CLARK
Because she wasn't allowed in. Zeus actually banned her.

HERCULES
Oh.

CLARK
When Discord and Strife came to me, I was already thinking about going to Zeus. Once they stated their case, I knew they were right. I had to do it.

HERCULES
So you think Discord and Strife will support you?

CLARK
They said they would. I know Ares trusted them to do the little things. Maybe I can help them achieve their true potential.

HERCULES
I wouldn't put to much faith in them. They probably have their own hidden agenda.

CLARK
I'm sure they do. But I'm hoping, if I give them more responsibility, they will stay on my side.
(beat)
I know everything that is to come. It will be easy for me to assign them tasks. They will think I trust them, that I have faith in them.

Momentary pause.

HERCULES
Just watch your back. Those two can be sneaky.

CLARK
I will.

HERCULES
It's getting late, and you have a big day tomorrow.

CLARK
Yes, I do.

HERCULES
I'm going back to bed. I suggest you do the same. Wouldn't want to fall asleep at your own party now, would you?

CLARK
(laugh)
I just have one thing to do first.

HERCULES
Okay. Night, son.

CLARK
Night, dad.

HERCULES goes back upstairs. CLARK vanishes. HERCULES starts to say line as he turns around.

HERCULES
Oh Clark, I...

HERCULES notices CLARK is gone.

HERCULES
I hate it when he does that.

HERCULES turns back around and goes up the stairs.

CUT TO:

54 THE HALL OF WAR

CLARK is in the room, sitting in Ares' throne. His throne now. He is thinking.

CLARK (THOUGHT)
I have to set up a plan to use Discord and Strife to my advantage. Their willingness to assist can be a good thing. I can help them become more trustworthy. I...

CLARK's thoughts are interrupted as DISCORD materializes beside him.

DISCORD
The sword looks good on you.

CLARK
Thank you.

DISCORD
You might have to do something about that wardrobe though.

CLARK
Oh?

DISCORD smiles at him.

DISCORD
You need something a little more, warrior like.

CLARK smiles and changes his outfit to match one of Ares'. DISCORD smiles. She is amazed at how much he actually looks like Ares in that outfit.

DISCORD
That's better.

DISCORD leans on the throne.

DISCORD
I hear Olympus is throwing you a party tomorrow.

CLARK
Yes, they are.

DISCORD whispers into CLARK's ear.

DISCORD
How would you like a little party now?

CLARK
What do you have in mind?

DISCORD smiles. She points her hand to an empty space in the room. A bed appears. She looks at CLARK and vanishes. She reappears on the bed.

DISCORD
Come on over and find out!

CLARK smiles an evil smile. A very Ares-like smile. He looks at DISCORD. She looks so inviting.

CLARK
(mutter)
This is gonna be a long night.

CLARK zaps himself over to the bed.

CLARK
I'm here. Now what?

DISCORD kisses him. He kisses her back. He lays her down on the bed. They make love.

JUMP TO:

NEXT DAY (Day 476)

55 OLYMPUS - GRAND HALL (NOON)

All of Olympus (All the Gods and Goddesses, forest and wood Nymphs, etc.) is gathered in the hall. There are tables of food and fountains of drinks. Everyone is mingling, chatting amongst themselves, waiting for the guest of honor to arrive.

The doors open. All eyes look to the door. HERCULES, DIANA, and IOLAUS enter. IOLAUS is in awe. All eyes return to what they were doing before the doors opened.

IOLAUS
Wow! This is amazing! I've never seen anything like it.

DIANA
I'm gonna see if I can find Clark.

HERCULES
Okay.

DIANA walks off. HERCULES looks to IOLAUS. IOLAUS is still in awe. HERCULES whispers to him.

HERCULES
Close your mouth Iolaus, you're drooling.

IOLAUS closes his mouth and looks at HERCULES.

IOLAUS
Sorry. It's just...

CUPID comes up behind HERCULES.

CUPID
Hercules. Iolaus. Nice to see you.

HERCULES
You too, Cupid. How's Psyche?

CUPID
She's fine.

A tray appears in CUPID's hand. On the tray are three drinks.

CUPID
Care for a drink?

HERC / IOLAUS
Thanks.

HERCULES and IOLAUS take a goblet. CUPID takes the last goblet, and the tray vanishes.

CUPID
To Clark.

HERC / IOLAUS
To Clark.

PAN TO:

56 AROUND THE ROOM

CAMERA PANS around the room and stops on DIANA.

CONTINUE TO:

57 DIANA

She is looking for Clark but isn't having any luck. She doesn't see APHRODITE come up behind her.

DIANA
Where is he? He...

APHRODITE
Diana. Con...

APHRODITE was going to say "congratulations" but DIANA turns to APHRODITE and cuts her off.

DIANA
Have you seen Clark?

APHRODITE
No. Not yet. But he will probably make some grand entrance.

DIANA laughs a hmp laugh.

DIANA
No. That's not like Clark. He's...

APHRODITE looks at her.

APHRODITE
Diana, Clark is now the God of War! And if there is one thing I know about Ares, it was that he always liked to make a grand entrance.

DIANA
True, but Clark is not Ares.

APHRODITE is about to say something when a big puff of green smoke appears by the main doors.

DIANA
What the...

The smoke changes from green to blue to red. All eyes in the room are focused on the smoke. The smoke starts to swirl and move. After a few seconds, two figures come out of the smoke - CLARK and DISCORD. CLARK is wearing his Ares-like outfit

from before. DISCORD is wearing a sexy black leather outfit and is hanging off of CLARK's arm. DIANA mutters her line.

DIANA
Clark?

APHRODITE leans over and whispers to her.

APHRODITE
Told ya.

APHRODITE leaves DIANA. DIANA is looking at CLARK. She realizes just how much he actually looks like ARES now.

PAN TO:

58 CLARK AND DISCORD

CAMERA focuses on CLARK and DISCORD as they walk through the room. They are heading for DIANA. All eyes are still on CLARK and DISCORD. There is some muttering amongst the guests but nothing that anyone can clearly make out.

PAN TO:

59 HERCULES AND IOLAUS

CAMERA focuses on HERCULES and IOLAUS.

IOLAUS
Is that Discord with Clark?

HERCULES
Looks like her.

IOLAUS
Wonder what that means?

PAN TO:

60 DIANA

CAMERA pans to DIANA as CLARK and DISCORD reach her.

CLARK
Mother.

DIANA
Clark. Are you...?

ZEUS interrupts DIANA's sentence as he motions for quiet.

PAN TO:

61 ZEUS

ZEUS
Everyone.

Momentary pause as everyone stops talking. All eyes turn to Zeus.

ZEUS
Today we appoint an acting God of War. I present to you all, the successful candidate.

ZEUS looks at CLARK.

ZEUS
Clark, son of Hercules and Diana. Please step forward.

DISCORD gives CLARK a kiss. CLARK heads to ZEUS. DIANA wonders what the kiss meant. ZEUS offers CLARK his hand.

ZEUS
Welcome to Olympus.

CLARK takes ZEUS' hand. There are cheers all around the room.

PAN TO:

62 BACK OF ROOM

CAMERA pans to the back of the room. ATHENA is standing there.

ATHENA
Enjoy it while you can, nephew.

ATHENA vanishes. CAMERA zooms over a bit to show STRIFE. He heard ATHENA's threat, and heads for DISCORD.

PAN TO:

63 ZEUS

ZEUS addresses the crowd.

ZEUS
This party is to welcome Clark into our family. For those of you that don’t know him to have an opportunity to get to know him.

ZEUS looks at CLARK. CLARK nods to ZEUS, and heads back to DISCORD.

PAN TO:

64 DISCORD AND DIANA

CAMERA pans to DISCORD who is still with DIANA. DIANA wonders just what DISCORD's relationship is with CLARK. She starts to ask her.

DIANA
Discord are you and...

STRIFE reaches them. DIANA nods a "hello".

DIANA
Strife.

STRIFE nods back.

STRIFE
Diana.

STRIFE gives DISCORD a look. DIANA's not sure what the look means. CLARK reaches them. STRIFE looks from CLARK to DISCORD.

STRIFE
I need to talk to both of you. Now. Alone.

CLARK can tell from the look on STRIFE's face that it is urgent. CLARK looks to DIANA.

CLARK
Excuse us, we'll be right back.

DISCORD takes hold of CLARK's arm, and the three of them (CLARK, DISCORD, and STRIFE) walk off. HERCULES and IOLAUS come up from behind DIANA. DIANA turns and looks at HERCULES.

DIANA
Have you seen Athena? I need to...

HERCULES knows why she wants to see Athena and gives her a look.

HERCULES
No. And now is not the time to confront her.

DIANA gives HERCULES a look. How did he know she wanted to confront her?

HERCULES
I overheard you and Clark last night.

DIANA wonders just how much he actually overheard.

DIANA
So you know she killed Poly, then.

HERCULES
Yes. And I...

IOLAUS raises an eyebrow in curiosity.

IOLAUS
Poly? Toris' daughter?

DIANA
Yes.

IOLAUS
Why would Athena want to...?

DIANA
To stop her from freeing Ares.

IOLAUS is confused.

IOLAUS
How could Poly free...?

DIANA looks at IOLAUS.

DIANA
Poly was Xena's niece. She could have...

IOLAUS understands.

IOLAUS
Oh.

HERCULES looks at DIANA.

HERCULES
Don't start something with Athena. Now is not...

DIANA
You're right. This is Clark's day. I can deal with Athena later.

PAN TO:

65 STRIFE, DISCORD, AND CLARK

DISCORD
So, Athena's after you.

CLARK
It would appear so.

STRIFE
Do you have a plan to stop her?

CLARK
I'm working on one. But I'll need your help. Both of you.

STRIFE smiles. DISCORD smiles and looks at CLARK.

DISCORD
Anything, my love. Just ask.

STRIFE is taken aback by the "my love" statement. What is DISCORD up to? CLARK looks at DISCORD and smiles.

CLARK
We shall discuss Athena later.

CLARK looks around the room.

CLARK
I have a room full of people to talk to, and a party to enjoy.

DISCORD
As you wish.

STRIFE gives DISCORD a "what's gotten into you" look. DISCORD doesn't notice. CLARK looks at DISCORD.

CLARK
But before I face them... I need something from you.

DISCORD
Oh, and what might that be?

CLARK kisses her. DISCORD kisses back. STRIFE is confused.

PAN TO:

66 HERCULES, DIANA, AND IOLAUS.

HERCULES and DIANA have their backs to CLARK. IOLAUS is in front of HERCULES and DIANA and can therefore see CLARK. IOLAUS notices the kiss.

IOLAUS
Whoa. How long has...

On the word "whoa", DIANA and HERCULES turn around.

DIANA
Discord? What's he thinking? She...

HERCULES
Leave them alone.

DIANA
What? Herc, you know Discord! She's...

HERCULES
I know, and so does Clark. I'm sure he knows what he's doing.

DIANA is about to say something when HEPHAESTUS comes over.

HEPHAESTUS
Hey guys.

IOLAUS
Hey Heph. How are you?

HEPHAESTUS
Fine. And you?

IOLAUS
Okay.

HEPHAESTUS
What do you think of Olympus?

IOLAUS
It's amazing.

HEPHAESTUS
Really? You think so?

IOLAUS
Of course. It's so...

HEPHAESTUS
(laugh)
Only teasing. Want me to show you around?

IOLAUS
Seriously?

HEPHAESTUS
Seriously.

IOLAUS
Lead the way, Heph.

HEPHAESTUS leads IOLAUS away.

CONTINUE TO:

67 TIME FLIES

HERCULES looks at DIANA. DIANA is looking at CLARK. CLARK and

(CONTINUED)

DISCORD are now mingling, arm in arm. STRIFE is with them. CLARK mingles with all of the guests at the party.

Everyone is having a great time.

HERCULES and DIANA start to mingle, avoiding ZEUS. ZEUS is watching everyone. ZEUS is not sure what to make of DISCORD's interest in CLARK.

The party goes on for hours.

JUMP TO:

NEXT DAY (Day 477)

68 THE HALL OF WAR

CLARK and DISCORD are lying in bed. DISCORD looks at CLARK.

DISCORD
So, how does it feel being the God of War?

CLARK
It's only been one day, but...

CLARK rolls onto her, pinning her to the bed.

CLARK
...so far it's been great!

DISCORD smiles. CLARK smiles.

DISCORD
Just know that I am here for you. Whatever you need. Whenever you need it.

CLARK
Really.

DISCORD
Yes.

CLARK
Well, I think I need you now.

DISCORD
Then take me.

CLARK kisses her.

CONTINUE TO:

69 TIME FLIES

CLARK and DISCORD make love for hours.

CONTINUE TO:

70 TIME RESUMES

They are laying in bed staring at the ceiling. DISCORD turns to CLARK.

DISCORD
So, this plan of yours for Athena, is it...

CLARK
You want to discuss that now?

DISCORD
Only if you are ready to share.

CLARK
Well, the plan is still a very much a work in progress plan.

DISCORD
Tell me what you have so far.

CLARK
Okay.

CLARK vanishes from the bed, and appears over by a wall near a table, fully dressed. DISCORD vanishes from the bed and appears beside CLARK also fully dressed.

CLARK
I have an advantage that Athena doesn't.

DISCORD raises an eyebrow in curiosity.

DISCORD
Oh? And what might that be?

CLARK
I know what is to come.

Momentary pause. DISCORD looks at him sorta confused.

CLARK
I know things that haven't happened yet.

Momentary pause. DISCORD understands.

DISCORD
Of course. You are from the future. You would...

CLARK
Exactly. And Ares has shared with me the history of things to come.

DISCORD
So, what's the plan?

CLARK makes a "TO DO" list appear on the table. DISCORD looks at the list curiously.

DISCORD
What's this?

CLARK
This is a list of everything that has to happen today.

DISCORD looks at the list more closely.

CLARK
If you, me, and Strife, work together we can make sure everything happens as it should.

DISCORD is confused. What does this have to do with Athena?

DISCORD
I don't see what this has to do with...

CLARK stands behind her and wraps his arms around her waist. He leans in over her shoulder.

CLARK
Think of it. We will get everything done. We will look good to all who doubted us. You & Strife might even get Zeus to see that you can handle the responsibly if given the chance.

DISCORD understands.

DISCORD
You are clever.

CLARK
Thank you.

DISCORD turns in his arms and looks at him.

DISCORD
Just like Ares.

CLARK gives her a look.

DISCORD
The Council choose correctly.

DISCORD kisses him. DISCORD breaks the kiss.

DISCORD
So when do we start?

CLARK smiles.

CONTINUE TO:

DAY 477-590

71 TIME FLIES (Day 477-590)

CLARK, DISCORD and STRIFE complete the tasks on the to do list for today. The next day, STRIFE meets CLARK and DISCORD in the Hall of War, and they go over the "to do" list for the day. Then complete the tasks. This goes on for months.

CONTINUE TO:

DAY 591

72 TIME RESUMES

They return to the Hall of War after a hard day's work. CLARK, DISCORD, and STRIFE appear in the hall. STRIFE looks at them.

STRIFE
See you guys in the morning.

CLARK / DISCORD
See ya.

STRIFE leaves. CLARK looks at DISCORD.

CLARK
I have something to show you.

DISCORD looks at him with a look of curiosity. CLARK takes her hand and leads her to the table.

DISCORD
Well?

CLARK makes a box appear. The box has a digital date and time on it. DISCORD looks confused. (Note: Box is sort of safe-like. The digital display has two parts: day and time. The day is counting backwards. It started at the number of days til the meeting at Stonehenge and is counting backwards. The time is a 24-hour cycle. It goes from 0000 to 2359)

DISCORD
What is it?

CLARK
This is the keeper of events.

DISCORD looks at him with a raised eyebrow.

DISCORD
What does it do?

CLARK
Every time this counter reaches zero...

CLARK points to the "time" code.

CLARK
Two things will happen. (1) The box will open and the next to do list will appear, and (2) This counter...

CLARK points to the "day" code.

CLARK
...will go down by one.

DISCORD
Why are you telling me this?

CLARK
If anything should happen to me...

DISCORD
Clark, nothing can happen to you, you're a god!

CLARK
If something should happen, I want you to continue what we are doing. You will need to know how this works.

DISCORD
Okay.

Momentary pause. CLARK points back to the "time" counter.

CLARK
This counter will go from 0000 to 2359. The next number after 2359 will be 0000. And it will start again.

DISCORD
And every time the counter reaches 0000 the box will open and the next to do list will appear.

CLARK
Correct.

DISCORD
Sounds easy enough.

Momentary pause. DISCORD looks at the "day" counter.

DISCORD
You said this counter is going backwards. What will happen when it reaches zero?

CLARK
You don't need to worry about that.

DISCORD
But I...

CLARK grabs her and kisses her. He breaks the kiss.

CLARK
It's been a long day. Why don't you help me unwind?

DISCORD
What did you have in mind?

CLARK flashes her an evil smile, then vanishes. He reappears over on the bed, naked. He pats the bed inviting her to join him. She smiles and vanishes. She reappears on the bed beside him, naked. He kisses her. He rolls onto her. They make love.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 15: The Beginning of the End

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998
Revised: 2024

12 YEARS LATER (Year 13 Day 226)

1 INT: HERCULES' PLACE - BEDROOM (MORNING)

DIANA wakes up. Hercules is not there.

DIANA
Hercules, I...

She notices Hercules is not there.

DIANA
Herc? I wonder where...

DIANA closes her eyes and tries to locate Hercules. She can't find him.

DIANA
That's odd. I can't find him.

DIANA waves her hand making a "view screen" appear. On the screen, she displays the layout of the house.

DIANA
Let's see...

DIANA calls up the rooms, one by one. Hercules isn't in any of them.

DIANA
I wonder where he is. The fact that I can't sense him is not good.
(beat)
He’s either consciously blocked me or something has happened.

DIANA gets an idea, and teleports out of the bed and the house.

JUMP TO:

2 EXT: IOLAUS' PLACE

DIANA materializes and goes to IOLAUS who is just exiting his house.

DIANA
Iolaus. Have you seen Hercules?

(CONTINUED)

IOLAUS
Nope.

DIANA
I can't seem to find him. Do you know where he...

IOLAUS looks at her and starts laughing.

DIANA
What's so funny?

IOLAUS says line while still laughing.

IOLAUS
You.

DIANA
Me?

IOLAUS' laughter turns into teasing.

IOLAUS
Diana's lost Hercules.

DIANA
I haven't lost him, I just...

Momentary pause. IOLAUS is still laughing teasingly.

DIANA
...can't find him.

IOLAUS keeps repeating the next line in a laughing, teasing, taunting, tone. He circles her as he says it.

IOLAUS
Diana's lost Hercules. Diana's lost Hercules.

After a few moments, DIANA's had enough and teleports out. IOLAUS is still laughing.

JUMP TO:

3 INT: CORINTHIAN PALACE - HALLWAY

DIANA materializes in the hall.

She notices the Captain of Guards and calls to him.

DIANA
Captain?

The Captain turns to her and bursts out laughing. She is about to ask why he is laughing, when IPHICLES and JASON turn the corner and head towards her. She goes to them. The Captain stays laughing.

DIANA
Have either of you seen Herc?

IPHICLES
Nope.

JASON
Sorry.

DIANA
Any idea where he'd be?

IPHICLES
Why? Did you lose him?

JASON
You lost him?

IPHICLES and JASON look at each other and start laughing. DIANA doesn't understand what is so funny.

DIANA
No, I...

IPHICLES and JASON start in on the teasing taunting tone that Iolaus was using earlier.

IPHICLES / JASON
Diana's lost Hercules. Diana's lost Hercules.

They start to repeat the line over and over. RENA and ALCMENE turn the corner, and head to them.

RENA
What is so funny?

IPHICLES
Diana's lost Hercules!

ALCMENE
Lost him?

JASON
Yes. It really is quite funny, dear. I mean... How can a Goddess lose someone?!?

RENA and ALCMENE, look at each other and start laughing. JASON and IPHICLES start laughing again. Then they start the teasing mantra again.

RENA / ALCMENE
Diana's lost Hercules.

IPHICLES / JASON
Diana's lost Hercules.

They repeat the line over and over.

DIANA
Stop it. Stop it! Why won't anyone listen to me! Why...

DIANA puts her hands over her ears and tries to zap out. Her powers aren't working. She runs through the palace, trying to find the way out. Everyone she passes is laughing, taunting, and teasing her. All are repeating the mantra. See finally sees the door and runs as fast as she can to it. She opens the door and exits.

CONTINUE TO:

4 OPEN AREA

She exits the palace. Once she is outside, all is quiet, too quiet.

DIANA
It's stopped. What...

DIANA turns back only to find the palace is gone.

DIANA
Where am I? What...

All of a sudden, a huge shadow covers her. She turns around and screams. (note: The shadow is that of a giant pterodactyl, but all we see for now, is the shadow, we don't know what is causing it). As she screams, she...

CUT TO:

5 INT: HERCULES' PLACE - BEDROOM

...wakes up. She is lying in bed beside HERCULES. As she screams, she bolts awake, sitting up in bed, and waking HERCULES up as well. She is frozen in the sitting position, staring into space.

HERCULES
Diana, what is it? What's wrong?
(beat)
Diana?

He places his hand on her shoulder. His touch snaps her out of it. She sees him and falls into his arms. She holds him tightly. She is trembling in his arms. He wraps his arms around her, comforting her.

HERCULES
You're trembling! What's wrong?

DIANA
Dream. ... Strange. ... I...

HERCULES
What happened?

DIANA
I... I couldn't find you.
(beat)
I checked everywhere. You were nowhere to be found.
(beat)
Everyone I asked laughed and teased me.

HERCULES
It's ok. I'm here. I'm right here.

DIANA buries her head in his chest. He strokes her comfortingly.

DIANA
Iolaus laughed at me. Then Iphicles and Jason laughed at me. Then Rena. Even your mother taunted me.

HERCULES
It was only a dream. I'm here. I'll always be here.

DIANA
Promise?

HERCULES
Promise.

DIANA looks up, into his eyes. HERCULES kisses her and lays her back on the bed. They make love.

CUT TO:

1 WEEK LATER - (Year 13 Day 233)

6 EXT: HERCULES' PLACE (MID-AFTERNOON)

DIANA materializes outside the house. She hears laughter from inside.

The same laughter from her dream, only she doesn't realize it. She enters the house.

CONTINUE TO:

7 LIVING ROOM

HERCULES, IOLAUS, ARCHIVUS, DOMESTICLES, and PHOEBE, are reminiscing. DIANA enters the room. IOLAUS spots her and clears his throat. Everyone stops laughing. HERCULES motions to DIANA.

HERCULES
Diana, come here.

DIANA walks over. He grabs her and places her on his lap.

HERCULES
I'd like you to meet Archivus, Domesticles, and Phoebe. Guys, this is Diana.

PHOEBE
So, you're the lucky gal who won his heart.

ARCHIVUS
You never said she was so pretty, Herc.

DOMESTICLES
Or that she had such nice, big, round...

Someone gives him a kick from under the table. He flinches.

DOMESTICLES
Eyes. I was going to say eyes.

DIANA
You guys known each other long?

ARCHIVUS
We sailed with Jason.

DIANA
You're Argonauts, then?

DOMESTICLES
Yep. That we are.

PHOEBE
Well, they are. I'm afraid I wasn't around then. My father sailed with them.

DIANA
You here for long?

PHOEBE
Nope. Just stopped by to ask these two if they'd come with us.

DIANA
With you? Where?

ARCHIVUS
A village just north of Corinth, is being harassed by a huge monstrous bird.

DOMESTICLES
Like the one Herc defeated in the Stymphalian Swamp.

The bird is the thing that was casting the shadow in DIANA's dream. Again, it doesn't click. DIANA looks at HERCULES. She can tell that he is thinking of turning this down.

DIANA
So, when are you leaving?

HERCULES
Who says I am?

DIANA
You mean you're not?

He wraps his arms around her, pulls her to him, and kisses her.

PHOEBE
I never thought I'd see the day the great Hercules turned down...

ARCHIVUS
And for what?

DOMESTICLES
Maybe he has all the adventure he needs in Diana.

The gang starts laughing. DIANA breaks the kiss and looks at HERCULES.

DIANA
If you really want to go, Herc, then go.

The gang stops laughing. HERCULES looks at DIANA.

DIANA
It's who you are. I...

IOLAUS
Listen to her, Herc. Come on, let's go.

HERCULES gives DIANA a look.

HERCULES
You sure?

DIANA flashes him a smile.

DIANA
Positive.

HERCULES kisses her. Once they break the kiss, he looks to the gang.

HERCULES
Okay guys. Count us in. Let's go.

DIANA rises off of HERCULES. The gang (ARCHIVUS, DOMESTICLES, PHOEBE, IOLAUS and HERCULES) leave the room.

JUMP TO:

A FEW HOURS LATER

8 EXT: HERCULES' PLACE – BACKYARD

DIANA exits the house calling Hercules' name.

DIANA
Hercules? Herc...

She spots a horse under a tree.

DIANA
Argo?

She walks over to ARGO.

DIANA
Argo, is that you?

ARGO neighs in acknowledgment. DIANA looks around.

DIANA
Where's Xena?

ARGO neighs. DIANA notices a rope coil on ARGO's back. She picks it up. She raises her eyebrow in curiosity.

DIANA
What good is a rope that's full of knots?

She is studying the rope when a big giant shadow appears. The same shadow from earlier. She turns. This time she sees what is causing the shadow, a giant pterodactyl, and it is flying straight towards her. She screams and...

CUT TO:

9 BACKYARD

...she wakes up. DIANA was asleep under a tree.

DIANA
I know that dream meant something. Think.
(beat x2)
First there was Argo. Then a rope full of knots. ... Argo and rope? That makes no sense. Think, Diana, think! ... Argo, knotted rope... Argo, knot... Argonaut. The killer bird. Oh no. I've got find Hercules, warn him.

DIANA vanishes.

JUMP TO:

10 ROAD/PATHWAY

HERCULES, IOLAUS, ARCHIVUS, DOMESTICLES, and PHOEBE are all walking along a path.

ARCHIVUS and DOMESTICLES are taking point, arguing over something. HERCULES and PHOEBE are taking the rear. And IOLAUS is in between both groups.

PAN TO:

11 HERCULES AND PHOEBE

Camera is in front of them.

PHOEBE
Diana seems nice.

HERCULES
Thanks.

Momentary pause.

PHOEBE
I think you should marry her, Herc. It's time you settle down again.

HERCULES
I don't know. There are a few things about her that you don't know.

PHOEBE
Like what?

HERCULES
Like the fact that she...

HERCULES' line is interrupted as DIANA materializes behind them and calls out.

DIANA
Hercules!

PAN TO:

12 WIDE SHOT

Everyone stops walking. They all turn to see who called.

PAN TO:

13 HERCULES AND PHOEBE

HERCULES looks to PHOEBE.

HERCULES
...has a tendency to just pop up when you least expect her.

PHOEBE
Where did she come from?

IOLAUS can be seen heading over to HERCULES and PHOEBE. HERCULES addresses PHOEBE.

HERCULES
Wait here.

HERCULES heads over to DIANA.

FOCUS stays on group.

PHOEBE
What? Herc, I...

IOLAUS grabs PHOEBE's arm and stops her from following HERCULES.

IOLAUS
He said wait here.

PHOEBE
Just who is she?

Momentary pause. IOLAUS doesn't answer.

PHOEBE
How'd she get here? We've been walking for hours. She'd have to have left...

ARCHIVUS and DOMESTICLES reach IOLAUS and PHOEBE.

IOLAUS
It's a long story.

They all look at him.

IOLAUS
No. I'm not going to tell you. You'll have to ask Herc.

The gang look at HERCULES as he reaches DIANA.

PAN TO:

14 HERCULES AND DIANA

HERCULES
What are you...?

DIANA
You can't do this.

HERCULES
You’re the one that said I should go.

DIANA
I know, but you can't go with them.

HERCULES
What could have possibly changed since earlier?

DIANA gives him a look.

DIANA
That dream I had. The one where I couldn't find you?
(beat x2)
I had it again. Only this time it was clearer. I...

HERCULES
What are you trying to say?

DIANA
When I lost you in my dream, I didn't lose you, I lost you.

HERCULES
I'm not following.

DIANA
If you go with them, you won't come back.

HERCULES
Of course I will. They...

DIANA
You'll die, Herc.

HERCULES
I'm not going to die.

DIANA
Yes. You are. They...

DIANA points to the gang.

DIANA
...don't need you. We do.

DIANA takes his hands in hers.

DIANA
Please, come back with me.

HERCULES
It was only a dream. A dream.

DIANA
Hercules, please. If you love me...

HERCULES drops her hands and glares at her.

HERCULES
Now wait a minute. You know I love you. I'd do anything for you.

DIANA
Then walk away. Leave them. Come home with me. Please?

HERCULES
I can't.
(beat x2)
I'll be fine.
(beat x2)
I'll see you when I get home.

DIANA
Herc, I...

HERCULES
I promise. I'll be home.

HERCULES kisses her. She is trying not to get mad. The last thing she wants to do is cause a scene. She realizes she should

have materialized in a state that only he could see her. But it’s too late for that now. As HERCULES breaks the kiss, she looks at him.

DIANA
What is with your family anyway?

HERCULES looks at her with a raised eyebrow.

HERCULES
What?

DIANA
You're all so stubborn.

HERCULES is about to say something, but DIANA keeps on talking.

DIANA
I think I know why you and Ares despise each other so much. You are the same. Flip sides of the same coin. You are more alike than you think.

HERCULES
What?

DIANA
You all think you're indestructible! I'm telling you Herc this adventure will result in your death. Please, listen...

HERCULES
Diana, get a grip, will you! Go home.

DIANA
Herc, I...

HERCULES turns and walks off, heading back to the gang.

DIANA
Don't you walk away from me!

PAN TO:

15 FOCUS ON THE GANG

HERCULES reaches them. HERCULES says his line as he walks past them. He doesn't stop.

HERCULES
Let's go.

IOLAUS senses something is wrong.

IOLAUS
Herc?

PHOEBE
Is he okay?

They all look at each other.

IOLAUS goes to catch up to HERCULES. ARCHIVUS and DOMESTICLES head after IOLAUS. While everyone has his or her back to DIANA, she vanishes.

PHOEBE turns back, expecting to see Diana, but she is gone. PHOEBE stops.

PHOEBE
Where'd she go?

PHOEBE looks at the guys, then back to where Diana should have been, then back to the guys. She heads after the guys.

JUMP TO:

1 WEEK LATER (Year 13 Day 240)

16 INT: HERCULES' PLACE - KITCHEN

DIANA is sitting at the table, writing in THE CHRONICLE. She finishes the entry she is working on and looks out the window. She sees someone walking in the distance.

DIANA
Iolaus?

She gets up from the table and runs to the door.

CONTINUE TO:

17 FRONT DOOR

She opens the door and runs out.

CONTINUE TO:

18 PATHWAY

The approaching person is closer now. She runs to him. It is IOLAUS, looking like death warmed over, but thank the gods, in one piece.

DIANA
Iolaus! Thank the gods! I was starting to worry about you two. I...

Momentary pause. DIANA notices that HERCULES is not with him.

DIANA
Wait. Where's Hercules?

IOLAUS
Well, um, he...

IOLAUS stops talking. He can't finish the sentence. She can tell from his silence, that the worst has happened.

DIANA
No. He can't be. He promised. He...

IOLAUS
I'm sorry. I...

She screams and falls to her knees.

DIANA
Noooooo!!!!!!

She places her head in her hands and starts to cry. He kneels beside her and places his hands on her shoulders.

IOLAUS
Diana, I...

She continues to cry as she says her line.

DIANA
I told him. I told him to come back. That if went, he'd die. Why didn't he listen? Why?

DIANA looks at him.

IOLAUS
He's Hercules. It's who he is. It's what he does. No one could have...

DIANA falls into his arms. She rests her head on his shoulder and continues crying. He just holds her, comforting her.

CUT TO:

19 LIVING ROOM

IOLAUS is sitting on the sofa. DIANA is staring out the window - tears in her eyes. IOLAUS is debating whether or not to go to her. (Note: The sofa is behind her.) DIANA addresses him while staring out the window.

DIANA
How?

IOLAUS is confused. He's not sure what she said. He was thinking, not listening.

IOLAUS
What?

DIANA
How? How did he die?

IOLAUS
Diana, I don't...

DIANA turns and glares at him. It's a glare that sends shivers down his spine. A glare that goes straight through him. She slowly raises her arm, outstretching it in front of her.

DIANA
I. Asked. You. A question.

IOLAUS
Diana, what...

DIANA zaps him. He reacts to the shock. She then raises her arm, causing him to rise off of the ground.

DIANA
Answer me, Iolaus. Don't make me hurt you.
(beat x2)
I have to know.

She holds him in the air. He starts to struggle against the force that is holding him up. DIANA yells her next line.

DIANA
HOW!!!!

Momentary pause. She starts to close her hand, making a fist. As her hand closes, he feels her grip tightening on his throat. He starts gasping for air.

IOLAUS
Diana. Please. Stop.

DIANA
Don't you get it! He didn't want to go! I told him to go! I'm responsible. I killed him! I...

IOLAUS
I... I... Can't. Breathe. Di...

DIANA releases him. She swings her arm to the side, causing him to go flying. She turns her back on him and looks out the window. He hits the floor, gasping for air. As he is rising, he mutters to himself.

IOLAUS
(mutter)
Guess sword fighting wasn't all Ares taught her. He'd...

At the mention of Ares' name, she spins around.

DIANA
What did you say?

IOLAUS
Nothing.

DIANA
No. It wasn't nothing. I heard exactly what you said.

IOLAUS mutters his next line.

IOLAUS
(mutter)
Then why ask?

DIANA gives him a look. She tries to read him, but his mind is a jumble of images right now.

DIANA
If you have something to say, then say it.
(beat x2)
Ever since I got back, I've had this feeling that you've wanted to ask me something.

IOLAUS
Now is not the time.

DIANA
Tell you what. You tell me what I need to know...
(beat x2)
...and I'll answer that question you've been harboring. Deal?

Momentary pause. IOLAUS thinks for a moment, then nods in acknowledgment. He motions her to sit. She does. He looks at her as he sits beside her.

IOLAUS
You didn't kill him. It wasn't your fault.

DIANA
Please. I have to know what happened, Iolaus. I... I had a vision. I saw his death. I tried to make him come back but...

IOLAUS
Where do I start? How do...

DIANA
I'll make this easy for you.

DIANA offers her hand. He looks at her.

DIANA
Show me.

IOLAUS
Show you? How?

DIANA
Take my hand.

IOLAUS takes her hand.

DIANA
Now, close your eyes and think back.
Remember.

IOLAUS closes his eyes. DIANA closes her eyes.

FADE IN TO:

20 FLASHBACK - FOREST OUTSIDE OF CORINTH

IOLAUS, HERCULES, PHOEBE, ARCHIVUS, and DOMESTICLES are walking along a path. Suddenly, from out of nowhere, a pterodactyl swoops down and picks up DOMESTICLES. DOMESTICLES screams. PHOEBE shoots some of her arrows at the pterodactyl. The pterodactyl makes a sudden turn and dives. One of PHOEBE's arrows hits DOMESTICLES. The pterodactyl drops DOMESTICLES. HERCULES runs to try to catch the falling DOMESTICLES, but he's too late. DOMESTICLES hits the ground hard. They all run over to their fallen comrade. Lucky for DOMESTICLES, the arrow killed him. He never felt the sudden impact with the ground, which would have killed him if the arrow hadn't. While the guys check to see if DOMESTICLES is dead or not, PHOEBE sneaks off after the pterodactyl. The guys only notice she is gone when they hear her scream. They turn to the sound of her scream as the pterodactyl bites off her head. HERCULES is about to run. ARCHIVUS and IOLAUS hold him back. They devise a plan to take out the pterodactyl. They split up. ARCHIVUS and IOLAUS distract the pterodactyl, while HERCULES uses Phoebe's bow & arrow to line up the perfect shot. Everything seems to be going according to plan, until an arrow comes flying out of nowhere. HERCULES sees it, and yells to IOLAUS to get out of the way.

He does. But, with IOLAUS out of the arrow's path, it hits ARCHIVUS. HERCULES and IOLAUS watch as ARCHIVUS falls to the ground, dead. HERCULES is really mad now. This pterodactyl has killed three of his friends. HERCULES goes after the pterodactyl. One on one. IOLAUS tries to tell him to stop. HERCULES doesn't listen. HERCULES and the pterodactyl fight. IOLAUS runs for cover. The fight goes on for a long time. It looks like HERCULES is going to win. IOLAUS' attention is drawn away from the fight, as he thinks he sees something off to the side in the bushes. He's not sure if it just his imagination, or if something is there. His attention returns to the fight, as the pterodactyl makes a sudden unexpected move, and HERCULES loses his grip. The pterodactyl swings its tail at HERCULES. The tail whacks HERCULES hard and sends him flying through the air. HERCULES collides with a tree. IOLAUS sees HERCULES hit the tree and runs to him. When IOLAUS reaches the spot where he thought HERCULES would be, no one is there. IOLAUS is puzzled, until a drop of blood lands on him. He looks up. He sees HERCULES. HERCULES had hit the tree with such force, that one of its branches had gone straight through him. IOLAUS looks at him with tears starting to form in his eyes. He is about to say something when the sky comes alive. A huge lightening bolt comes straight down and hits the pterodactyl. The pterodactyl explodes into a million pieces. HERCULES moves. He looks at IOLAUS. HERCULES' shirt is blood soaked, and the blood continues to drip down his body unto the ground.

IOLAUS
Herc, I...

HERCULES
Iolaus.
(beat x2)
Take care of Diana.

IOLAUS refuses to believe that HERCULES is dying.

IOLAUS
Take care of her? You're going to be fine. You'll see her in a few days. I'm getting you down, and...

HERCULES
No. It's too late.
(beat x2)
Promise.

IOLAUS
Herc, don't you dare die on me.

HERCULES
Iolaus, I...

HERCULES dies. His head droops.

IOLAUS
Hercules? Hercules?

IOLAUS raises his eyes to the sky.

IOLAUS
Noooooo!!!

He looks back at HERCULES.

IOLAUS
It wasn't supposed to be this way. You're 1/2 god! You were supposed to...

There is a blinding flash of light. IOLAUS covers his eyes. The light disappears. He looks back up at the spot where HERCULES hung. No one is there. He is confused. As IOLAUS wonders what happened we...

FADE BACK TO:

21 LIVING ROOM

IOLAUS opens his eyes. DIANA opens hers.

DIANA
So what happened?

IOLAUS
Not sure. He was just gone.

DIANA
You think Zeus could have taken his body to Olympus?

IOLAUS
Maybe, but I doubt it.

DIANA stares at him.

IOLAUS
You know how their relationship was.
(beat)
Herc wanted nothing to do with Zeus, or the gods, or Olympus. He...

DIANA
I'm a god. So is Clark. Herc...

IOLAUS
You guys are different.
(beat x2)
If anyone took his body, it was probably Hades.

DIANA
I suppose. I mean Hades was the only god that Herc actually liked.

IOLAUS
Not the only one.

DIANA assumes he is referring to her and Clark. He isn't. DIANA rises and goes to the window again. After a brief pause, IOLAUS decides to change the subject.

IOLAUS
He loved you so much. He hated the fact that things were so unstable and...

DIANA
Unstable?

IOLAUS
Yeah. He'd mentioned that you two seemed to get into a lot of arguments over nothing lately.

DIANA
True. We do. I mean did. And I don't know why.

IOLAUS raises an eyebrow in curiosity.

IOLAUS
You don't?

DIANA
No.

Momentary pause. She looks at him and can tell he has something to say.

DIANA
But I take it you do?

IOLAUS
I have a theory.

DIANA is curious.

DIANA
Oh? Care to share?

IOLAUS
Only if you promise not to do that god thing again.

Momentary pause. DIANA nods agreeingly.

IOLAUS
(deep breath)
Now remember, this is just a theory. It doesn't mean anything.
(beat x2)
Things started getting rocky shortly after Ares...

DIANA
(raise eyebrow)
Ares?

IOLAUS
Yeah.

DIANA
Explain.

Momentary pause.

IOLAUS
The way I figure it, Ares was your only connection to the future. The life you left behind. Once he was taken away from you, you... I don't know... changed.

DIANA
Changed?

IOLAUS
You seemed to have lost something. I...

DIANA
You think that Ares...

IOLAUS
It's just an observation.

DIANA turns her hands over, palms up, and stares at them. IOLAUS looks at her, not sure what she is thinking.

IOLAUS
Diana?

DIANA continues staring at her hands, ignoring IOLAUS. Her hands start to glow - energy builds up. IOLAUS tenses up. He's pretty sure that whatever she is doing cannot be good.

IOLAUS
Hey, you promised you wouldn't...

Two glowing blue balls appear in DIANA's hands - one in each. IOLAUS mutters the next line.

IOLAUS
Me and my big mouth. I had to mention Ares.

DIANA is still staring at her hands. The energy balls are changing colour. They change from blue to red. IOLAUS rises from the sofa and mutters to himself.

IOLAUS
Whoa. That can't be good.

IOLAUS looks at DIANA and addresses her.

IOLAUS
Ah, Diana. Are you feeling all right?

DIANA quietly, softly, says her line without looking at him.

DIANA
Go.

IOLAUS didn't hear what she said.

IOLAUS
What?

DIANA looks at him. Her eyes are glowing.

DIANA
I said, GO!!!!

IOLAUS notices her eyes. He's getting scared.

IOLAUS
Diana, your... your eyes. They're...

DIANA gives him a penetrating glare.

DIANA
NOW!!!!!

IOLAUS starts to move as DIANA throws the energy balls. They whip past him, one on either side.

IOLAUS
Okay. Okay. I'm going.

IOLAUS runs out. DIANA starts to vent more of her anger, by blasting things in the room. After she has nearly destroyed the room, she falls to her knees.

JUMP TO:

22 LIVING ROOM (A COUPLE OF HOURS LATER)

DIANA is sitting on the sofa. She is trying to get drunk. There are empty alcohol jugs all around. She drains the last container. It's not working. She's still as sober as she was when she started. She looks at the empty jug and throws it away.

DIANA
Dammit! Dammit to hell!!!

She places her head in her hands.

DIANA
I mean Tartarus. I...

Momentary pause. DIANA thinks of something. She looks up.

DIANA
Hades. I have to see Hades.

DIANA vanishes from the room.

JUMP TO:

23 INT: HADES' PALACE - UNDERWORLD

DIANA materializes in the hall and starts to look for HADES. PERSEPHONE finds her first.

PERSEPHONE
Diana? What are you...?

DIANA
Where's Hades? I have to see him. I...

HADES appears. DIANA runs to him. Once she starts talking, HADES can smell the alcohol on her breath.

DIANA
Hades. You have to let me see him. You have to.

HADES
I don't have to do anything. ... Besides, you're drunk.

DIANA
I am not!

HADES
You are too. I can smell the alcohol a mile away.

DIANA
It's a curse. I can drink from now til the end of time and never get drunk.

HADES
(surprise)
Really?

DIANA
Yes. And...
(beat)
Don't try to change the subject. You have to let...

HADES
I can't.

DIANA
What?

HADES
You heard me. I can't let you see him.

DIANA
You are the God of the Underworld! You can let me in if you want to.

HADES
No. I can't. ... I can't allow people to simply just wonder a...

DIANA
People? Hades, I am an Immortal. Ares made me a goddess. I have the same rights and privileges that they do.

HADES
Diana. You don't...

DIANA
(beg)
Hades, please! I have to see him! I have to!

HADES
I can't. Once he came here, his...

DIANA
I need to see him. Please!

HADES
Go home, Diana.

DIANA
I can't. The house is so empty without him. I...

HADES
No. I meant, go home. ... From what I know, the planets will be in the proper alignment in 2 days.

DIANA
I can't leave. Not without... Hades, please. Help me.

DIANA throws herself in his arms, and cries against his chest. HADES looks to PERSEPHONE. PERSEPHONE gives him a "let her see him" look. HADES ponders the thought for a moment, then gives PERSEPHONE a "leave us" look. PERSEPHONE leaves.

HADES
He's happy, Diana. I can't disrupt his...

DIANA
I have to see him. At least... at least once. Please?

Momentary pause. HADES thinks again.

DIANA
You have to let me see him. I have to... I...

HADES gives in. HERCULES appears behind her.

HERCULES
Diana?

DIANA takes her head out of HADES' chest and turns. She sees HERCULES. DIANA runs to him. HADES smiles. DIANA kisses HERCULES. After a few moments, she breaks the kiss and slaps him across the face. HADES is confused.

DIANA
That's for not listening to me. I told you... I told you you'd... you'd...

DIANA starts crying again. She falls into HERCULES' arms and cries against his chest. HERCULES holds her, comforting her. After a few moments, DIANA raises her head and looks at him.

DIANA
It's going to be a long time before I see you again. A long, long, time.

HERCULES
Tell Clark I love him.

DIANA
Of course.

HERCULES kisses her. He breaks the kiss.

HERCULES
Good-bye, Diana.

DIANA
Good-bye.

HERCULES vanishes. DIANA turns to HADES.

DIANA
I want you to promise me he'll...

HADES
He will. ... He is.

DIANA
What do you...?

HADES
He's where he belongs.

DIANA
Belongs?

HADES waves his hand and opens a window to Deianeira's house. DIANA looks at the window. DIANA sees HERCULES playing with AESON, ILEA, KLONUS and their dog. DEIANEIRA is sitting,

watching. They seem like the perfect happy family. DIANA dries her eyes again. HADES looks at her.

HADES
Now it’s time for you to be where you belong. To be with who you should be with.

DIANA
Maybe you're right. Maybe I should be thinking about heading home.

DIANA looks back at HADES and smiles.

DIANA
Thank you.

HADES nods a "you're welcome". DIANA vanishes. HADES waves his hand and closes the window.

JUMP TO:

24 INT: HERCULES' PLACE - LIVING ROOM

CLARK is cleaning the place up. DIANA materializes.

DIANA
What are you doing?

CLARK
Cleaning up. Looks like pop, Iolaus and the Argonauts made it back. Boy, they sure made a mess.

DIANA is lost in thought. She is just staring at CLARK. Well, more like straight through him.

CLARK
I wonder where they...

CLARK stops talking as he notices the look in her eyes.

CLARK
Mother? What is it?
(beat x2)
What's wrong?

DIANA
It's... It's Herc. He... He's...

CLARK
He's what?
(beat x2)
What is it?

DIANA
He didn't make this mess.

CLARK
What?

DIANA
I did.

CLARK
You did? What are you...?

DIANA
He's not coming home.

CLARK
Did you two have another fight? You seem to be doing that a lot lately.

DIANA
Clark, you don't understand. He...

CLARK
He'll be back. He always is. Just wait and see. He'll be coming through that door like...

DIANA
Not this time.

CLARK
What makes you so sure?

DIANA
Because this time he... can't.

CLARK
Can't?

DIANA
He's dead, Clark. Dead.

CLARK
Dead?

DIANA
Yes, and... and...

DIANA is trying not to cry, but she is losing the battle. She starts crying again. CLARK takes her in his arms and comforts her. She talks while crying.

DIANA
I want to go home.

CLARK
Home? We are home.

DIANA
No. I mean home!

CLARK lifts her head and looks at her.

CLARK
I think you're forgetting something.

DIANA
No. The planet alignment will be perfect in 2 days. Everything we need to get back we have.

CLARK
Not everything.

DIANA
What do you mean?

CLARK
Correct me if I'm wrong, but to get home, we need Ares.

DIANA
Ares.

As she says his name, she gets a far off look in her eyes.

CLARK
Yes. Ares. And last time I checked, he was still...

CLARK notices the look in her eyes.

CLARK
Mother, what are you thinking?

DIANA
I'll be back. I...
(beat)
I've got to see someone.

CLARK
Mother?

DIANA vanishes. CLARK looks at the mess that is left. He waves his hand cleaning it all up and then he too vanishes.

JUMP TO:

25 INT: ARES' TOMB

DIANA appears. She is dressed seductively and has a hungry look in her eyes. ARES looks at her. (Note: The ring that ARES gave her moves to her ring finger as she materializes.)

ARES
Diana. It’s been a while. To what do I owe the pleasure of your company.

She teleports herself over to him. She is so close that she is almost on him.

DIANA
Nice choice of words.

ARES
Hunh?

DIANA runs her hand alongside of his face, and her leg up his side.

DIANA
Pleasure. Company.

ARES
Are you okay?

DIANA
Fine. Never better.

ARES
Good.
(beat)
Look, not that I'm complaining, but why are you here? Why now?

DIANA
Isn't that obvious?
I want you. I need you.

On the word "need", she presses herself up against him. His body is responding to her closeness. He hasn't been with her, or anyone, in so long.

She smiles as she feels his body responding. She presses closer, rubbing against him, turning him on.

DIANA
Make love to me Ares. I know you want to.

ARES
I...

She kisses him. He pulls her close in a passionate kiss. In a flash, they are over on the bed. He is on top of her, and they are both completely naked. He kisses her throat. He thinks he is dreaming.

DIANA
I need you. I need to feel you in me. And I know you want to ride me. Take me, tiger. Take me.

He kisses her hungrily.

CONTINUE TO:

26 TIME FLIES

They make love.

For hours they take their pleasure in each other. They keep going til they can go no longer.

CONTINUE TO:

27 TIME RESUMES

She rests her head on his chest. ARES addresses DIANA.

ARES
Why?

DIANA
Why what?

ARES
Why are you here? Why now?
(beat)
I haven't seen you in months.

DIANA
You want me to go?

ARES
No. It's not that. I love being with you. It's just...
(beat)
...there has to be a reason.

DIANA
Why?

ARES
You never do anything without a reason, D.

DIANA
I just wanted to be with you. I missed you. That's all.

ARES
Really. What about Hercules? He'd go ballistic if he...

ARES notices a change in her when he mentions Hercules.

ARES
Diana?
(beat x2)
D, what is it?

DIANA
Nothing.

ARES
It's not nothing. I can tell. As soon as I mentioned Herc, you...
(beat x2)
Wait. Something's happened. I can sense it. What? What is it?

DIANA
You don't know?

ARES
Know what?

DIANA
Herc's dead.

ARES
Dead? How?

DIANA
Long story.
(beat x2)
With him dead, there is really no reason, no place, for me here.

DIANA looks at him.

DIANA
I want to go home, Ares. Back to Seattle. I want things back the way they were before we all came back here. I...

ARES
Aren't you forgetting something?

DIANA
Like what?

ARES points to The Eye.

ARES
That holds me here. I can't leave until I'm free of this place.

DIANA
Oh, right. So I guess leaving in 2 days is out of the question?

ARES can see, and feel, the sadness in her. He places his hand under her chin and turns her face to him. He looks her in the eye.

ARES
We could always try. I don't think it will work, but...

DIANA smiles and kisses him. She breaks the kiss and rises off of him.

DIANA
I'll tell Clark. See ya in 2 days.

ARES
Wait. Don't leave yet. Stay.
(beat x2)
It's so lonely here, and you shouldn't be alone right now.

DIANA
I...

ARES
Please. I need you, D. And you need me.
(beat x2)
No one has ever been as good for you as me. No one has ever filled you like I can. I know you need me. That's why you're here.
(beat x2)
Come here, Diana.

ARES pats the spot on the bed beside him.

ARES
Let me fill you like you haven't been filled in a long time.

DIANA returns to the bed. He runs his fingers through her hair.

ARES
I've missed you. I've missed spending time with you. I've missed out talks, our...

DIANA
Talks? Yeah right. I know what you've missed most, and it isn't our talks.

ARES
It isn't?

DIANA
(smile)
No. It isn't.

DIANA rolls onto him and looks him in the eye.

DIANA
You miss the way we are together...

DIANA kisses his chest.

DIANA
The closeness...

DIANA kisses his neck.

DIANA
The physical contact...

On the word "physical", she presses her body real close to him. He sighs. She then nibbles on his ear. She whispers seductively into his ear.

DIANA
You know what I'm talking about. Show me how much you've missed me.

ARES
I thought I just did.

DIANA
Please. You can do better than that.
(smile)
I know you can. I remember the way you use to spend hours just working me up. You'd torture me. You'd have me begging for you to take me.
(beat)
I want to feel that way again. I want you to make me want you. Take me Ares. Take me. Like we used to be. I want you to completely take me.

ARES rolls over. He is now on top of her. He smiles at her. She looks at him. Her eyes, telling him that she wants him. Her body, ready and willing to let him take her. He kisses her. It is a deep passionate kiss. He forces his tongue into her mouth, and she gasps, accepting his tongue. She pulls him real close to her. His hands begin to roam her body.

CONTINUE TO:

28 TIME FLIES

ARES spends hours re-acquainting himself with her body. He doesn't ignore a single part of her. He works her up really good. As he is kissing up her body, heading for a breast...

CONTINUE TO:

29 TIME RESUMES

DIANA is speaking in breathless gasps.

DIANA
Ares. Oh, Ares. I'm ready. I'm really ready. Do it. Please. Take me. I want you. Oh gods how I want you. I need you in me. Now.

ARES is suckling a breast as she begs him to take her. His hands slowly stroke the sides of her body.

DIANA
I want you. Take me. Take me.

His hands have reached their target. He slowly inserts two fingers from each hand and pulls her open.

DIANA
Uh. Oh. Yes. Yes.

He holds her open as he readies himself to enter her.

DIANA
Ares. Now. Please. Now. Enter me. I want you in me. I need to feel you in me.

ARES thrusts himself inside her, hard and fast.

DIANA
Oh, yes. Push it, Ares. Push it.

ARES pushes himself into her.

DIANA
Pump me up, Ares.

ARES starts to pump her up.

DIANA
Ah, ah. Faster, faster.

He pumps faster.

DIANA
Push it. Harder,

ARES follows every command she gives him.

DIANA
Push... harder, Ares, harder... Don't stop. Don't... I... Ah... That's it.

ARES is almost at his peak, one more thrust should make him explode. He thrusts himself into her, hard, fast, and deep. As he is pushing, he explodes. He explodes and at the exact moment his body ejects his seed into her, she screams his name.

DIANA
Ares!!!!

ARES empties himself inside of her, then withdraws from her and rests his head in her bosom. DIANA runs her fingers through his hair. They are both breathing heavily and are fully exhausted. ARES cups her breast in his hand and brings it to his mouth. He suckles it gently. She moans and clenches his hair in her hand. When he releases the breast, she returns to stroking his hair.

DIANA
Ares, I...

ARES
Sh.

DIANA
I love you.

ARES turns to look at her. He smiles.

ARES
I know. I love you too.

He kisses her.

JUMP TO:

NEXT DAY (Year 13 Day 241)

30 HALL OF WAR

CLARK is pacing.

CLARK
Where is she? I'd hate to have to leave without giving her a proper good-bye.

Momentary pause. DISCORD materializes.

DISCORD
What's the big emer...

CLARK teleports over to her and grabs her in a passionate kiss. She returns it. After a few seconds she breaks the kiss and looks at her.

DISCORD
Wow. What was that...

CLARK
I want you.

DISCORD
(smile)
I'm all yours Clark.

CLARK grabs her hair in his hands and pulls her head back. He looks at her.

CLARK
Tell me you want me.

She flashes him a smile.

DISCORD
I want you.

CLARK flashes an evil smile.

CLARK
Tell me you need me.

DISCORD
I need you.

She places a leg on his hip. He kisses her. After a few moments she breaks the kiss and looks at him. He smiles and kisses her again. He runs his hand down her side and grabs her leg, the one that is on his hip. He runs his hand up her leg. She wraps her arms around his neck. He lets go of her hair and picks up the other leg and brings it to his waist. She wraps her legs around his waist, vice like. He wraps his arms around her, pulling her close. He turns around and, quicker than you know it, they are up against a wall. Her back is to the wall, and he is standing in front of her. They are completely naked. He breaks the kiss and looks at her. He stares at her naked body, admiring it. He wants her so bad. He knows this may be the last time he sees her and wants to give her something to remember. He looks at her. He can see the desire in her eyes. He smiles at her and nuzzles her neck.

She tilts her head back, pulling him close. He thrusts himself into her hard and fast. She gasps. He starts pumping her hard and fast.

CONTINUE TO:

(CONTINUED)

31 TIME FLIES

After a few hours, he looks at her and decides to try something he has never tried before. He makes a metal bar appear in the wall. She looks at the bar and wonders what he has in mind. She doesn't have to wait long. He backs away from her, and with a mere thought he has her positioned the way he wants her - hanging from the bar. Her hands are chained together above her head. He smiles at her. She is still wondering what he is planning to do. He splits into two people. There are now two CLARK's in front of her. She is momentarily stunned. He's never done that before. She tries probing his thoughts, to see what he has in mind, but he's blocked her out. They both look at her, smiling. One goes behind her and starts kissing the back of her neck. The other stops in front of her and kisses her forcefully on the lips. The one in front of her, brings his hands down to her wet mound and inserts his fingers into her. The one behind her, has brought his arms around and starts to fondle her breasts. She is enjoying this. And, she thinks she has figured out what he is planning on doing to her. They work her up for about an hour then, the one in the front looks to the one in back and gives him a "now" signal. Both prepare to take her. The one in front looks at her as he thrusts himself into her frontal hole. She gasps as he enters and is surprised when he doesn't start pumping her. He just stays still, waiting. The one in back, thrusts himself in her a-hole. She gasps as he enters and is again surprised when he doesn't start pumping her. He just stays still, waiting. The one in front shares another look with the one in back and they start pumping her. She is getting it from both sides. They work in a rhythm. When the one in front is thrusting in, the one in back is pulling out, when the one in front is pulling out, the one in back is pushing in. They pump her in and out, and in and out, for the next three hours. They make her cum numerous times. He pumps her hard and fast. Really fast. So fast, that at times she thinks she is going to catch fire. Oh gods he is a great lover, the best she's ever had. She feels herself coming, and gasps. He does her harder than she has ever been done before. He's pondered her thoughts, and knows she is enjoying this. He forces himself to go faster, to push into her harder, and deeper. He wants her to never forget this. He can feel himself growing inside of her. He wants to get so big that she will be screaming his name. So big that she won't know whether she is feeling pain or pleasure. He is enjoying the way she is making him feel. The way she is covering him in her sweet cum juice. He goes faster. She moans. He is in her so deep right now. So deep on both sides. The CLARK in back, has his arms around her

waist. With every thrust in, he pulls her back so he can push in deeper. The CLARK in front, runs his hands along her body. He brings them down to where all the action is. He wants to go deeper. He slows down his pumping action and tries to pry open her walls. He is amazed that he can fit one finger from each hand into her frontal hole, while his oh so thick unit is still inside of her. He inserts his fingers, causing her to cum again. Once his fingers are in, he pulls her walls open, making her hole bigger. She cries out as he pulls her open. She cums again. He slides a few more fingers in on each side and holds her open as he enlarges his unit to fit the new width. As he expands, she cries out his name. Once he can feel the tightness of her entry, he tries to see if he can pry her walls further apart. She cries out his name and cums for him. He holds her open as he enlarges himself again. To fill her completely. She cries out as he grows inside of her. He tries to open her further, but he can't. At least not while he is also in her a-hole. He removes his fingers and lets her walls clamp onto his unit. He then pushes into her as hard as he can. She cums. She screams his name. He returns to thrusting himself into her. He is so big now, that every thrust in causes her to cum. The CLARK in front, again looks to the CLARK in back. They share another look. Then, they both thrust into her so hard and fast that all three erupt in a massive explosion. Once the double bang reaches it end, and both CLARK's have completely emptied themselves in their respective locations, they withdraw from her. Once the one in back has withdrawn, he comes around to the front, and merges back with the one in front. With a mere thought, the cuffs disappear, and she falls to the ground. CLARK smiles and offers her his hand. She takes it. He helps her up, and then pulls her close to him. She kisses him hungrily and presses herself up against him. He slams her up against the wall. He picks up her legs and rests them on his hips. He thrusts into her again. She screams his name. He starts pumping her hard and fast again. He spends two hours taking her on the wall, and then he makes a bed appear and they move to the bed. They make love for another two hours. After a short rest, he motions for her to lie down on the bed. She does so.

CONTINUE TO:

32 TIME RETURNS

DISCORD
You're in a mood.

CLARK
You want me to stop?

DISCORD
No way. I like this side of you. You are so...

DISCORD stops and looks at him.

CLARK
So, what?

DISCORD
In charge. I like it. You are amazing. I've never...

CLARK
I know.

DISCORD
You make me so...

CLARK
I know.

DISCORD
I never thought I...

CLARK
Neither did I.

They stare at each other.

CLARK
You bring out the animal in me.

DISCORD
And you in me.

CLARK
No one has ever made me feel like you do. I want to do things to you that I've never done to anyone else.

DISCORD
Then do them. I am all yours.

He smiles at her. She smiles back.

CONTINUE TO:

33 TIME FLIES

He points his right finger at her left wrist, chaining it to the bedpost. Then he points his left finger at her right wrist, chaining it to the bedpost. Next, he zaps her right leg, bending it at the knee so that the right foot is planted firmly on the bed, and then locking it in that position. He does the same thing to her left leg and foot. He stands at the foot of the bed and looks at her. He points at her body, making a kinky sexy black leather outfit appear. It is kinky because there are three pieces missing. Where the breast cups should be, there is nothing only two holes. Her breasts are placed in the holes. Also, the crotch is missing. He smiles at her as her slinks toward her.

She purrs like a kitten as his right hand slides up her body. She gasps as it grabs her breast. He fondles the breast and licks it. She wonders where his left hand is. All of a sudden, three things happen simultaneously. (1) He squeezes her breast and suckles it hard. (2) He thrusts his left hand inside of her really fast causing her to arch her back and (3) she screams. Once his left hand is in, and she has lowered her back, he opens his fist letting his fingers feel, probe, and explore their way inside of her. As his left hand is working inside of her, his right-hand works outside. He squeezes her breast again, suckling it hard, like a nursing infant. As he suckles it, he squeezes it, trying to get it to release. She lets her breast release its liquid. As his mouth fills with the warm liquid coming from her breast, his left hand gets covered in moistness from inside her as she cums all over him.

After one hour of this, his left hand withdraws. She thinks it is over, little does she know that it's barely begun. His left hand begins working its way up her body as his right hand works its way down. As his hands are heading for their destinations, his tongue plays with her breasts. He licks them. He kisses her neck as he thrusts his right hand into her and grabs her breast with his left hand. Again, the force of the entry causes her to arch her back and scream. Once she lowers her back, he opens his fist, letting his fingers feel, probe, and explore their way inside of her. As his right hand is working inside of her, his left hand works outside. He squeezes her breast again, suckling it hard, like a nursing infant. As he suckles,

he squeezes it, trying to get it to release. She lets her breast release its liquid. As his mouth fills with the warm liquid coming from her breast, his right hand gets covered in moistness from inside her as she cums all over him.

After one hour of this, his right hand withdraws. He slides his right hand up her body. He cups a breast in each hand. He gently massages them as he holds them. Knowing that her body is in full ecstasy, he kisses her neck, and then her lips.

Once their lips touch, he thrusts himself into her and squeezes her breasts. He breaks the kiss and nuzzles her neck. He loves the way her wetness feels on his unit. He wants to make her wetter. He wants his unit covered in her juices. He rides her like no one has ever ridden her. (1) First, there is three minutes of a rocking, pumping motion while he suckles and licks her breast, (2) followed by 3 more minutes of pumping and rocking, while he massages her breast, (3) followed by four minutes of hard thrusts and pushes into her, while squeezing her breast. He can feel his unit getting wetter and wetter. He wants to keep this up for as long as he can before he erupts inside of her. He knows this may be the last time he gets to ride her. He repeats the above three steps for hours. And I mean hours. When he can take it no more, he thrusts in hard and pushes deep inside of her as he releases his seed. He keeps pumping and pushing until he is completely empty. Once empty, he looks at her. He can see the fulfilled look in her eyes.

He releases her breast and slowly runs his hands along her body - from her shoulders to her thighs, then back up. His hands stop at her neck. He smiles at her and kisses her. He gives one final thrust while his tongue probes inside her mouth. He pushes as hard and for as long as the kiss. He breaks the kiss and withdraws from her. She looks at him.

CONTINUE TO:

34 TIME RESUMES

DISCORD
That was amazing. You were amazing.

CLARK
So were you.

JUMP TO:

NEXT DAY (Year 13 Day 242)

35 INT: ARES' TOMB

DIANA, CLARK, and ARES are prepared to leave. They have everything they need. DIANA has placed the pendant with the photo of her and Duncan in the center of the table. CLARK looks concerned. (The pendant is the only item on the table. Remember all that is needed to return is one item.)

CLARK
I still think I should have told Zeus we'd be leaving. He's going to have to...

DIANA
We don't even know if this is going to work. If it doesn't...

CLARK
But what if it does? We all want it to, right?

CLARK looks from DIANA to ARES.

CLARK
We all know what happened the last time there was no God of War, don't we?

DIANA
Look, if it will make you feel better, I left a message with Hermes. I told him, that if he doesn't hear from me, or you, by midday tomorrow, to deliver the sealed message to Zeus.

CLARK
What's the message?

DIANA
The message simply tells Zeus that we are gone.

CLARK
Oh.

DIANA
If we don't leave, one of us can contact Hermes and get the message back.
(beat)
You said that you left instructions with Discord on...

CLARK
I did. But I don't think she can...

ARES
Guys!
(beat)
Can we just get on with this? I really want to get out of here.

DIANA
Right. Sorry.

Momentary pause. DIANA takes a deep breath.

DIANA
Remember, clear your head of everything except the thought of home.

CLARK and ARES relax. They take deep breaths.

DIANA
Keep saying to yourself, there's no place like home. There's no place like home.

CLARK
Mother, this isn't Oz, and we're not returning to Kansas.

DIANA
Clark.

CLARK
Sorry.

DIANA
Ready?

ARES / CLARK
Ready.

DIANA
Okay. Next stop 2024 AD.

DIANA takes another deep breath and starts.

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.

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.

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.

Nothing happens.

DIANA
I don't understand. Everything is perfect. It should have worked.

ARES
I knew it. It's The Eye. We have to disable it first.

DIANA
Don't worry. I'll think of something. I will.

ARES stares at The Eye.

CLARK
I'll go get that message back from Hermes.

CLARK vanishes.

DIANA looks at ARES, who is still staring at The Eye. DIANA looks at The Eye.

JUMP TO:

6 MONTHS LATER (Year 14 Day 45)

36 INT: ARES' TOMB

DIANA materializes, smiling. ARES looks at her.

ARES
What's that smile for?

DIANA
I just thought of a plan. A way to... start the ball rolling.

ARES
What?

DIANA
In order to get home, Xena, or a female descendant of Xena, must free you.

ARES
No kidding.

DIANA
The only descendant Xena has at the moment is Solan.

ARES
Where is this going?

DIANA
I just thought of the perfect answer.

Momentary pause.

ARES
Are you going to tell me, or do I have to guess?

DIANA
I'll tell you. But first, I need something from you.

ARES looks at her with a raised eyebrow.

ARES
Oh, and what might that be?

DIANA smiles and kisses him. He returns the kiss.

JUMP TO:

NEXT DAY (Year 14 Day 46)

37 EXT: FIELD

DIANA and CUPID are talking. Well, she's talking, he's leaning up against a tree, listening to her, with his arms crossed across his chest.

CUPID
I can't.

DIANA
What do you mean, you can't? It's your job, Cupid!

CUPID
Yeah, but...

DIANA
No, yeah-buts. I need your help.

CUPID
If it was only you, then maybe. But you're asking me to help... him.

DIANA is taken aback.

DIANA
What?

CUPID
If I do what you are asking, then he will benefit.
(beat)
I could get into a lot of trouble if I help him. I...

DIANA
You can't even say his name! Why?

CUPID
I... I...

DIANA
Damn it, Cupid. He's your father. The least...

CUPID looks at her with a very shocked look on his face.

CUPID
My father?

DIANA
Yes. He...

CUPID
Who told you he was my father?

Now it's DIANA's turn to be confused. The myths she read always stated that Cupid was the son of Aphrodite and Ares. Didn't they?

DIANA
I... You mean he isn't?

CUPID
No. Hermes is my father.

DIANA
Is he?

CUPID
Yes.

DIANA
You're sure?

Momentary pause. CUPID thinks. DIANA decides to go back to the original question.

DIANA
Look, there is no guarantee that this will help him.

CUPID
I don't know.

DIANA
Come on, Cupid. All I'm asking is that you...

CUPID gives in.

CUPID
Oh, all right. I'll do it.

DIANA
Thanks.

DIANA kisses him on the cheek.

DIANA
You're a sweetheart.

CUPID
Do you have anyone particular in mind?

DIANA
No. I'll leave that up to you. There is only one condition.

CUPID
Which is?

DIANA
The woman you choose, must be mortal, born of mortal parents.

CUPID
Mortal. Got it. Anything else?

DIANA
No. See ya.

CUPID
Bye.

DIANA vanishes.

CUPID pauses for a moment, thinking of her comment about Ares being his father.

CUPID
He couldn’t be, could he?

CUPID flies off.

38 INT: ARES' TOMB

DIANA materializes in front of ARES. ARES looks at her.

ARES
Well?

DIANA
It took a little convincing.

ARES
And...

DIANA
My original plan was shot to pieces when I learned something I'd based my whole plan on wasn't true.

ARES raises an eyebrow in curiosity.

ARES
Which was?

DIANA waves her hand in a "forget it" way.

DIANA
Never mind. It... it doesn't matter.

ARES shakes his head in an "o-kay" way.

ARES
So... will he help or not?

Momentary pause. DIANA flashes him a smile.

DIANA
What do you think?

ARES
From the look on your face, I'd say yes.

DIANA
And you'd be right. He's agreed to make Solan fall head over heals in love. And, if all goes well, Solan should be married by the end of the year.

ARES
And then it is only a matter of time until he has a daughter.

DIANA
Yes.

Momentary pause. ARES smiles.

ARES
Have I told you lately that I love you?

DIANA flashes him a smile.

DIANA
Yes. But I never tire of hearing you say it.

ARES
I love you.

ARES kisses her. He breaks the kiss after a few seconds and looks at her.

ARES
We belong together, D. We were made for each other.

DIANA
We fit together like pieces of a jigsaw puzzle.

ARES flashes her a smile.

ARES
What do you say we, ah, put the puzzle together?

DIANA
I thought you'd never ask.

DIANA kisses him. She pulls him close. With a mere thought, he has her up against the wall. They are both completely naked. She runs a leg up his side, and he grabs it. He runs his hand up along the inside of her leg. He inserts his fingers inside of her, as he forces his tongue into her mouth. He starts to work her up. He breaks the kiss, bringing his lips to her neck.

She gasps and presses herself against him. He whispers seductively into her ear.

ARES
Turn. Around.

With a mere thought, she does so. He moves a little back, and stares at her naked body against the wall.

ARES
Assume the position.

She smiles. She places her hands on the wall above her head and spreads her legs apart. ARES looks at her admiringly and mutters the next line.

ARES
Oh yeah.

He presses himself up against her. He slides his arms around her waist, and up her body, like a safety harness. She sighs as he rubs himself against her butt. His hands grab her breasts. She pushes her butt back against his body. She knows he wants in, and she's inviting him in. She also wants this to be special, so she prepares a little surprise for him. He squeezes her breasts as he thrusts into her. She gasps. He is amazed at how tight her a-hole is. He pushes into her, harder, forcibly expanding her hole, making it take him. She can sense the curiosity in his thoughts. She knows he is wondering how she can be so tight when he has taken her this way numerous times. She sends him a message.

DIANA (THOUGHT)
I have tightened myself for you.
(beat)
I want you to work me good.
(beat)
I want you to break me in again.
(beat)
Oh, Ares, I want this to feel like the first time.
(beat)
Pretend we have never done this before.

He receives the message and sends the following thought back to her.

ARES (THOUGHT)
You know what I like, don't you?

She sends the following thought back to him.

DIANA (THOUGHT)
Yes. I do. Now, push it in. Really push it.
(beat)
Push it in deep. Push it in hard. Don't hold back, my love.

ARES (THOUGHT)
I'm not planning to.

DIANA (THOUGHT)
Give me all you got. I can take it.

ARES (THOUGHT)
I know you can.

ARES willingly complies. He pushes himself into her. Then he pumps her up. In and out, and in and out. He starts slow, as his hands roam down her body. She gasps. As his hands work their way down, his pumping motions get faster. He brings his hands to the area between her legs. He touches her. She gasps. She is wet, real wet. As he pumps her faster and faster, preparing for his next hard thrust into her, he inserts his fingers inside of her frontal hole. She moans.

He lets his fingers work her frontal hole as he pumps himself in her a-hole. He feels himself getting ready to release. He does two things simultaneously. (1) he pulls open her walls as hard, and as far, as he can, causing her to cum hard and fast. (2) He thrusts himself hard, and fast, and pushes as hard as he can, going deep into her a-hole, which causes him to explode. As her juices flow between his fingers, his juices shoot up into her a-hole and flow back down. He holds her open and keeps thrusting into her until he is completely empty.

Once he has emptied himself inside her, he removes his fingers from her, and lets his hands slide back up her body. He kisses her neck. She tilts her head back onto him. His hands caress her body as he withdraws himself from her a-hole. The moment he has exited her, she turns.

She kisses him deeply and presses herself up against him. She

opens her mouth for a deep kiss, as she rubs her wet mound against him. Her wetness turns him on. He returns the deep kiss, by putting his tongue in her mouth. She accepts his tongue, and, with a mere thought, transports them over to the bed. When they appear on the bed, she is on top of him. She breaks the kiss and looks at him. She smiles.

DIANA
So, lover boy, are you up for round two?

ARES gives her a wicked, hungry, smile.

ARES
And three, and four, and...

His mouth seeks hers.

DIANA
Oh really?

ARES
(smile)
You dish it, hon, and I can take it.
(beat)
I'm up for as long as you want me.

She smiles back at him.

DIANA
Oooh, right answer.

She kisses him. He kisses back.

JUMP TO:

(Year 14 Day 46 to Year 31 Day 60)

39 TIME FLIES

Solan, with help from one of Cupid's arrows, falls in love, and gets married to a beautiful young woman named Melia.

2 YEARS LATER: Melia announces she is pregnant. Both Diana and Ares hope it's a girl. It's not. It's a boy.

2 YEARS LATER: Melia announces she is pregnant. Again, Ares and Diana hope it is a girl. Unfortunately, Melia miscarries the child.

2 YEARS LATER: Melia announces she is pregnant. Again, Ares and Diana hope it is a girl. But it isn't. It is a boy.

2 YEARS LATER: Melia announces she is pregnant. Ares and Diana hope that this time it is a girl. It has to be. But the child is stillborn. It was a girl.

2 YEARS LATER: Melia announces she is pregnant, this time with twins. Ares and Diana believe this to be a sign. One of the kids must be a girl. But that is not the case. Melia gives birth to two baby boys.

2 YEARS LATER: The village Solan is living in, is attacked. The only survivors are Solan, Melia, and the twins. The other two boys die. Melia is depressed at the loss of two of her sons. Ares and Diana think their plan will fail. Diana befriends Melia and tries to get her out of her depression.

3 YEARS LATER: It takes about three years, but Melia finally pulls herself together. Solan thanks Diana and says if she ever needs anything to let him know.

2 YEARS LATER: Melia announces she is pregnant again. Ares and Diana have just about given up. If this child is not a girl, they will have failed. They will have to wait until one of the twins is old enough to have a daughter. They eagerly await the arrival of the child. Diana is there with Solan waiting to hear. Diana is surprised when she is told it's a girl. She can't wait to tell Ares. After 17 years they finally have the first piece of the puzzle to free him. She congratulates Solan and Melia, and then leaves.

JUMP TO:

(Year 31 Day 60)

40 TIME RESUMES - INT: ARES TOMB

DIANA materializes in the room.

DIANA
Ares, I have some wonderful news.

ARES
I could use some. I'm going stir crazy in here. If I have to spend one more decade in here, I'll...

DIANA
Melia had her baby.

ARES
Let me guess...
(beat)
Another boy, right?

Momentary pause. DIANA gives him a weird look.

DIANA
Why would that be wonderful news?

ARES
You mean...

DIANA
Yes. She had a girl.
(beat)
Solan has a daughter. Xena has a granddaughter.

ARES hugs her and spins her around.

ARES
Freedom is finally within my grasp.

DIANA
Yes.

ARES puts her down.

DIANA
This calls for a celebration, don't you think?

ARES looks at her, wondering what she is up to. DIANA smiles, and the area is suddenly very romantic. Two glasses of champagne appear in her hands. She offers him one. He takes it.

DIANA
To Solan's daughter.

ARES
To freedom.

They clink glasses and drink. DIANA takes a sip from her glass and lowers it. ARES empties his glass, then throws it over his shoulder. He takes her in his arms and kisses her. She drops her glass. With a mere thought, they are on the bed.

CONTINUE TO:

41 TIME FLIES

They make love for hours.

CONTINUE TO:

42 TIME RESUMES

DIANA is laying in his arms.

DIANA
Once Solan's daughter is old enough to toss a chakram, I will bring her here. And she can release you.

DIANA kisses him and rises from the bed. As she rises, her clothes appear on her body.

DIANA
I will see you later.

ARES
Where are you...

ARES stops talking, as The Eye starts to hum. DIANA and ARES look at it. It is glowing. A beam of light shoots out. The beam pins ARES to the bed.

ARES
What the...

DIANA wonders what is happening. The light beam starts to transform the bed into a sarcophagus.

DIANA
Ares? What's happening?

ARES
I don't know. I...

DIANA decides to see if she can free him. She can't move. ARES looks at her.

ARES
Help me!

ARES wonders why she isn't moving.

ARES
Diana, do something!!!

DIANA
I can't... I can't move.

ARES
What?

As the sarcophagus is completed, the lid slides over the top, sealing him in. He screams as the lid is being sealed.

ARES
Diiiiiiaaaaaaannnnnnaaaaaa!!!!!

The beam seals the lid shut, then stops. The Eye stops glowing, and DIANA realizes she can move. She runs over to the sarcophagus.

DIANA
Ares!!!!

DIANA places her hands on the lid. She was planning to try to open it, but when she touches the lid, she is sent flying. She hits the wall. She gets up and goes back over to it.

DIANA
Ares?
(beat x2)
Can you hear me?
(beat x2)
Ares?

Momentary pause. There is no answer.

DIANA
I know you can hear me. I'll find a way to get you out of this...

DIANA goes to touch the sarcophagus but remembers what just happened.

DIANA
I'm not ready to lose you too.
(beat x2)
I will be back.

DIANA tries to zap out. She can't.

DIANA
Guess I have to walk out.

DIANA turns and starts to walk out.

DIANA
By the gods Zeus, you can't go changing the rules again.

DIANA exits the tomb area.

CONTINUE TO:

43 CAVERN

DIANA is walking through the cavern. She turns the corner, and notices something in the wall. It's the chakram only she doesn't know that yet.

DIANA
What the...

DIANA inspects it and realizes what it is.

DIANA
Wonder how that got there?

DIANA tries to pull it out, but she can't. She remembers the legend of King Arthur.

DIANA
Excalibur. Only the true king could remove the sword from the rock. I bet only Xena, or a descendant of Xena, can remove the Chakram from the wall.
(beat)
The Chakram holds the key to freeing Ares. I have to find Xena. I have to know how and why the chakram is here.

DIANA continues out of the cavern.

CUT TO:

44 XENA'S FUNERAL

DIANA appears. She doesn't realize it is a funeral. It looks like a party. DIANA looks around. She mutters the following line to herself.

DIANA
What's going on?

She starts to walk around. She spots JOXER and calls out to him.

DIANA
Joxer!!!

JOXER looks up and sees DIANA. She motions him over. He comes running over.

JOXER
Diana. You made it.

DIANA raises an eyebrow in curiosity. What did he mean "made it?"

DIANA
What's going on?

JOXER looks at her confused.

JOXER
A funeral.

DIANA
Really? Who died?

Momentary pause. JOXER is still giving her a very confused look.

JOXER
Xena. Didn't you get the...

DIANA
Xena's dead?

JOXER
Yes.

Momentary pause. DIANA looks concerned, then thinks of something.

DIANA
This might sound stupid, or strange even, but... is her Chakram with her?

JOXER
Funny you should ask. It was there a few minutes ago, then it just... vanished.

DIANA
Vanished?

JOXER
Yep. It was there one minute, then gone the next. Poof. Gone. No more Chakram.

DIANA looks away from JOXER and mutters to herself.

DIANA
I bet Zeus had something to do with this. He has gone and changed the rules again.

JOXER is giving DIANA a very confused look.

JOXER
What?

DIANA looks back at JOXER.

DIANA
Nothing. Forget it. Forget I was ever here.

With that said, DIANA vanishes. JOXER shakes his head as if snapping out of a spell. He looks around.

JOXER
What am I doing over here?

JOXER heads back to where he was before Diana called him over.

JUMP TO:

45 HADES' PALACE - UNDERWORLD

DIANA materializes and hollers for HADES.

DIANA
Hades!!!
(beat x2)
Hades!!!!

Momentary pause. DIANA is about to call again, but HADES materializes.

HADES
No need to shout, Diana.

DIANA
What's happened to Ares?

HADES doesn't answer. DIANA glares at him.

DIANA
Hades, answer me!!
(beat x2)
I know you know.

DIANA is about to say something, but HADES cuts her off.

HADES
The moment Xena died Ares was entombed in a sarcophagus.

DIANA
That much I know. I was there.

HADES gives her a look wondering why she was there. DIANA ignores the look.

DIANA
I want to know why?

HADES
To guarantee that the one who frees him is of Xena's blood.

DIANA
And how... The Chakram.

HADES
Right. Only a descendant of Xena will be able to claim it. Make it whole.

DIANA gives him a confused look.

DIANA
Whole?

HADES nods a "yes".

HADES
Right now, it is in two parts. Both parts are hidden in the cave. Once the Chakram has been rejoined, Ares will regain all his powers and his godhood. Then all...

DIANA
Thanks Hades.

DIANA kisses him on the cheek.

DIANA
I knew I could count on you.

HADES
Wait...

DIANA vanishes.

HADES
...I haven't finished.

ZEUS materializes behind him.

ZEUS
And you won't either, brother.

HADES spins around.

HADES
Zeus, I...

ZEUS
You will not tell Diana anything.

HADES
But she has a right to know. She...

ZEUS
Hades, you will not tell her anything. Understood?

HADES
This has gone on long enough. You can’t punish him forever. He needs to be freed. Diana needs him to...

ZEUS gives him a "that's an order" look.

ZEUS
As long as she and Clark remain here, they will not be told. Promise me you will not tell her anything more?

HADES
Okay. I promise.

ZEUS vanishes.

HADES
As long as they are here.
(beat)
But if they should ever find a way back to their time, and if they should return without Ares, Diana will know everything. They belong together, brother. They need each other more than they even know.

HADES goes over to the table and starts to write something.

CUT TO:

10 YEARS LATER (Year 41 Day 75)

46 EXT: ARES' TOMB

CLARK, DIANA, and Solan's daughter ZELEIA, arrive outside of the cave. They walk up to the cave entrance. DIANA looks at the handprint on the wall and mutters the following line.

DIANA
I hope the instructions I was given are correct.

DIANA looks at ZELEIA.

DIANA
Place your hand in the handprint...

ZELEIA does so.

DIANA
Turn your hand and point to the red stone.

ZELEIA does so.

DIANA
Turn your hand towards Clark and stop at the green stone.

ZELEIA does so.

DIANA
Remove your hand.

ZELEIA does so and the door opens. They enter.

CONTINUE TO:

47 INSIDE CAVERN

DIANA takes ZELEIA and CLARK to the spot in the wall where she saw the chakram. When they reach the spot, they stop. DIANA looks at ZELEIA.

DIANA
Zeleia, can you do me a favor?

ZELEIA
Sure, Diana.

DIANA
See that piece of metal ring?

DIANA points at the chakram. ZELEIA nods.

DIANA
Pull it out of the wall.

ZELEIA goes to the wall and pulls the metal piece out of the wall. DIANA and CLARK are shocked when they see that it is only half the chakram.

CLARK
Great. Now we just have to find the other half.

DIANA is about to say something, when ZELEIA starts walking off. It looks the chakram is leading her somewhere. DIANA remembers what Hades said.

HADES (VO)
...it is in two parts. Both parts are hidden in the cave. Once the Chakram has been rejoined, Ares will regain all his powers and his godhood.

DIANA looks at CLARK.

DIANA
Or let it find us. Come on.

CLARK and DIANA follow ZELEIA. ZELEIA stops a few feet from the entrance to the tomb area and places her hand on a shield that was on the wall. The shield turns, and the other half of the chakram is revealed. ZELEIA removes the piece of the chakram, and both halves are magnetically joined. When the pieces connect, there is a spark. ZELEIA drops the chakram and faints. DIANA picks it up, then hears noises from within the tomb area. DIANA looks at CLARK.

DIANA
Clark, take her home. Then meet me back here.

CLARK picks up ZELEIA and they leave. DIANA goes to the tomb area.

CONTINUE TO:

48 ARES' TOMB

DIANA enters the tomb area. The Eye is glowing again, and the beam of light is unsealing the sarcophagus.

DIANA drops the chakram. The lid slides over, and ARES sits up. DIANA is overjoyed.

DIANA
Ares!!!

DIANA runs to him. ARES gets out of the sarcophagus and looks at her.

ARES
I want to go home, Diana.
(beat)
Take me home.

DIANA
As soon as Clark gets back. As soon as Clark gets back.

ARES hugs her tightly.

CUT TO:

49 A FEW HOURS LATER

CLARK runs in. There is a table and three chairs in the room. ARES has placed his sword on the edge of the table. DIANA is standing beside ARES with her arms around him.

DIANA
Oops, almost forgot.

DIANA holds out her hand. The necklace she brought with her, the one with the hologram of her and Duncan at a New Years Eve

party, appears. She places that in the center of the table. DIANA looks at ARES and CLARK.

DIANA
Remember, clear your head of everything except the thought of home.
(beat)
Ready?

ARES / CLARK
Ready.

DIANA takes a deep breath and starts.

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.

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.

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.

Nothing happens.

DIANA
I don't understand. It should have worked.

Momentary pause.

CLARK
Maybe if we tried it backwards.

ARES looks at CLARK with raised eyebrows.

ARES
Backwards?

CLARK
Well, we are going back, right?

DIANA
Right. It can't hurt.

Momentary pause.

ARES
You mean backwards as in, saying all the words backwards? Or starting with Hermes, and ending with Zeus?

Momentary pause. CLARK thinks. That is a good question. It would be kind of hard to say all the words backwards, not that they couldn't do it, after all they are gods. CLARK figures just reciting the Olympians in the reverse order should be good enough.

CLARK
Starting with Hermes.

CLARK looks at DIANA.

CLARK
Mom.

DIANA
Right. Take two.

DIANA takes a deep, cleansing breath, and closes her eyes.

ARES and CLARK close their eyes as well.

DIANA
Hail Hermes: Son of Zeus & Maia. Messenger to the Gods.

CLARK
Hail Athena: Daughter of Zeus & Metis. Goddess of Wisdom & War.

ARES
Hail Hephaestus: Son of Hera. Stepson of Zeus. God of Fire.

DIANA
Hail Artemis: Daughter of Zeus & Leto. Goddess of the moon & the hunt.

CLARK
Hail Apollo: Son of Zeus & Leto. God of the sun and the arts.

ARES
Hail Aphrodite: Daughter of Zeus & Dione. Goddess of Love.

DIANA
Hail Ares: Son of Zeus & Hera. God of War.

CLARK
Hail Hestia: Daughter of Cronus & Rhea. Sister of Zeus. Goddess of the hearth.

ARES
Hail Hades: Son of Cronus & Rhea. Brother of Zeus. God of the Underworld.

DIANA
Hail Demeter: Daughter of Cronus & Rhea. Sister & Ex-wife of Zeus. Goddess of Agriculture.

CLARK
Hail Poseidon: Son of Cronus & Rhea. Brother of Zeus. God of the Sea.

ARES
Hail Hera: Daughter of Cronus & Rhea. Sister & Wife of Zeus. Queen of Gods & of Heaven. Goddess of women & childbirth.

DIANA
Hail Zeus: Son of Cronus & Rhea. King of all Gods & men. Ruler of Heaven & Earth.

Again, nothing happens. DIANA raises an eyebrow. She is totally confused as to why this isn’t working. CLARK is frustrated. ARES looks like he will explode.

DIANA
I don't understand what we are doing wrong.

CLARK rises while saying line.

CLARK
This is getting us nowhere. I'm leaving. I have a war to supervise. You two can...

When CLARK says the above line, ARES thinks of something.

ARES
Of course. Why didn't I...

CLARK was starting to leave but stops. DIANA looks at ARES.

DIANA
You're agreeing with him?

ARES looks at DIANA.

ARES
No. I... I think I know why this isn't working.

DIANA
What?

ARES
I've got an idea.

ARES looks at CLARK.

ARES
Sit back down, Clark.

CLARK sits.

ARES
Let me start.

DIANA
You?

ARES
Yes. Me, then Clark, and then you.

DIANA looks at ARES questioningly.

DIANA
Okay.

ARES takes a deep breath, then starts.

ARES
Hail Zeus: Son of Cronus & Rhea. King of all Gods & men. Ruler of Heaven & Earth.

CLARK
Hail Hera: Daughter of Cronus & Rhea. Sister & Wife of Zeus. Queen of Gods & of Heaven. Goddess of women & childbirth.

DIANA
Hail Poseidon: Son of Cronus & Rhea. Brother of Zeus. God of the Sea.

ARES
Hail Demeter: Daughter of Cronus & Rhea. Sister & Ex-wife of Zeus. Goddess of Agriculture.

CLARK
Hail Hades: Son of Cronus & Rhea. Brother of Zeus. God of the Underworld.

DIANA
Hail Hestia: Daughter of Cronus & Rhea. Sister of Zeus. Goddess of the hearth.

When ARES says CLARK, both DIANA and CLARK look at him.

ARES
Hail Clark: Son of Hercules & Diana. Grandson of Zeus. God of War.

CLARK
Hail Aphrodite: Daughter of Zeus & Dione. Goddess of Love.

DIANA
Hail Apollo: Son of Zeus & Leto. God of the sun and the arts.

ARES
Hail Artemis: Daughter of Zeus & Leto. Goddess of the moon & the hunt.

CLARK
Hail Hephaestus: Son of Hera. Stepson of Zeus. God of Fire.

DIANA
Hail Athena: Daughter of Zeus & Metis. Goddess of Wisdom & War.

ARES
Hail Hermes: Son of Zeus & Maia. Messenger to the Gods.

As ARES is saying the last line, all three of them start to fade in and out. When he finishes the line, there is a flash of light and DIANA and CLARK vanish.

ARES solidifies in the tomb. He's still trapped. He raises his hands over his head and screams.

ARES
Noooooo!!!!!

ARES picks up his sword from the table and throws it. It lands on the floor and slides into the chakram. The chakram dings like a bell. ARES looks to see what dinged. He rises and walks over to the chakram. He kneels down and picks it up. He holds it in his hands.

ARES
Xena.
(beat x2)
You were once my warrior princess. But you turned your back on me.
(beat x2)
Why did you have to do this to me? After all I did for you.
(beat x2)
Damn you, Xena. Damn you!!!!

On the word "you", ARES tosses the chakram. It flies through the area, ricocheting off walls, and hits The Eye. Since the chakram was not thrown by Xena, or one of her descendants, it

breaks in two and falls to the floor. ARES looks at the pieces as they fall to the floor.

ARES
Oops. That can't be good.

As if in response to his voiced concern, The Eye glows red again.

ARES
Uh oh.

A beam shoots out, drawing him back to the sarcophagus, and once again seals him in. Once the sarcophagus is sealed, the focus shifts to the two pieces of the chakram. The two pieces vanish from the floor.

JUMP TO:

50 INT: APHRODITE'S ROOM

A box materializes on a table in front of a mirror. APHRODITE looks at the box.

APHRODITE
I wonder what...

She goes over to the box, and notices there is a note on it. She opens the note. It's from Diana. She reads the note. We hear DIANA's voice reading it.

NOTE-DIANA (VO)
If you are reading this, it means it worked. We are gone. Keep these safe for me. One day I will get them back. I'll miss you. Forever your friend,
Diana.

APHRODITE opens the box. It's DIANA's sword and gauntlets.

CUT TO:

THURSDAY FEBRUARY 25TH 2016

51 INT: METHOS' PLACE

METHOS is translating something. The computer pages him.

METHOS
Yes, computer. What is it?

COMPUTER
That package you sealed in the drawer years ago, will reach zero in one minute.

METHOS looks up from the book he is translating, with a raised eyebrow.

METHOS
Package? Drawer?

The computer thinks it is a command and opens the drawer. METHOS walks over to the drawer and picks up the parcel.

METHOS
I'd forgotten about this thing.
(beat)
I wonder what it is.

As the counter counts down, METHOS places it on the table. When the counter hits zero, a hologram of DIANA is displayed. METHOS raises an eyebrow in curiosity.

METHOS
Diana?

The hologram starts to speak.

HOLO-DIANA
Methos. If you are viewing this message, it means that my plan worked. It should be 4 days after I supposedly left Mac for Ares. There were two reasons I went with him. One, he made me immortal, and two, I needed him to get back to Ancient Greece. Inside this package, you will find another disk. It is for Mac. Please get it to him. Make him watch it. I hope to see you soon. Oh, by the way, in case you haven't figured it out, the messenger who gave this to you so long ago, was Clark.

Message ends.

METHOS
Clark?

METHOS opens the package and removes the other disk.

METHOS
Will Mac want to see this?
(beat x2)
Is he ready to see this?
(beat x2)
He has to know. He has to know why she really left.

METHOS starts to head out. The computer stops him.

COMPUTER
Umm...

METHOS
Yes, what is it?

COMPUTER
I have noticed something... odd.
(beat)
A discrepancy if you will.

METHOS stops.

METHOS
Oh?

COMPUTER
In regard to the file that was just run.

METHOS
What about it?

COMPUTER
Well...

METHOS
Computer, what is it?

COMPUTER
The file create date.

METHOS
The create date?

COMPUTER
Yes. It is...
(beat)
...well, it is in the future.

METHOS
The future?

COMPUTER
2024

METHOS
2024?

COMPUTER
June 1st, 2024, to be exact.

METHOS stares at the disk in his hand.

CUT TO:

52 INT: DOJO

METHOS enters. DUNCAN is working out.

METHOS
Hey, Mac.

Momentary pause. METHOS goes over to him.

METHOS
I've got something for you.

DUNCAN looks at METHOS. METHOS holds out the holo-disk. DUNCAN heads to him.

DUNCAN
Not another one of your...

METHOS
No. It's...
(beat)
...it's from Diana.

DUNCAN gets a real serious look on his face.

METHOS
I really think you should watch it. It'll answer a lot of questions.

DUNCAN looks at him with a raised eyebrow.

DUNCAN
Really? How would you...

METHOS
I got one too.

DUNCAN debates whether to take it or not. METHOS hears DIANA's voice in his head.

DIANA (VO)
Make him watch it.

METHOS heads to the holo-projector and inserts the disk. A hologram of DIANA appears. DUNCAN looks at her.

HOLO-DIANA
Duncan. If you are viewing this, it means I succeeded. You thought I'd left you for Ares. I did, but not for the reasons you think. I needed him to help me get back to Ancient Greece. It's something I had to do. Clark deserves a chance to meet and know his father. And, to quote Methos, "It's a mistake to move into the future without resolving the past". Well, Hercules is my past. And you, you are my future. I needed Ares to make me Immortal so I could resolve things with Hercules and return to you. And I will return, Mac. I just hope we can pick up where we left off. I love you, Duncan MacLeod. Don't you forget that. And don't lose your head.

Message ends. METHOS removes disk and places it beside the projector. He looks at DUNCAN.

METHOS
See. She'll be back.

DUNCAN
Where did you get this?

METHOS
Clark gave it to me.

DUNCAN looks at him with a raised eyebrow.

DUNCAN
Clark? When?

METHOS
About 3000 years ago.

DUNCAN
You've had this all this time, and never...

METHOS
I didn't know what it was.
(beat)
It was sealed. It had a timer on it. It opened automatically when it reached zero and played my disk.
(beat x2)
You know how many times I almost threw that thing away?

DUNCAN
Why didn't you?

METHOS
I don't know.
(beat)
Something just kept me from doing it. I can't explain it.

DUNCAN
Diana could come back at any time.

METHOS looks at him with a "where did that come from" look.

METHOS
What?

DUNCAN
You knew Hercules then, right?

METHOS
Sort of.

Momentary pause.

DUNCAN
Do you remember how long Diana had been gone before you got the package?

METHOS gives him a "you can't be serious" look.

METHOS
Mac, that was a long time ago.

DUNCAN
Think.

Momentary pause. METHOS thinks. DUNCAN watches him thinking. After a few moments METHOS remembers.

METHOS
2 months, I think.

DUNCAN
Hera sends Herc to 1996. He spends 2 weeks there, then returns with Diana, and only 2 months have passed.
(beat)
Diana spends 5 years there with Herc before being sent back and learning only 1 year has passed. Diana then stays in the present for 18 years before she goes back to Ancient Greece with Clark and Ares where only 2 months have passed.

METHOS mutters the following line to himself.

METHOS
(mutter)
Actually, she hasn't left yet.

DUNCAN looks at him.

DUNCAN
What?

METHOS
Nothing. It doesn't matter.

Momentary pause.

DUNCAN
The first time, 2 weeks here = 2 months there, and 5 years there = 1 year here.

METHOS
Right.

DUNCAN
This time, 18 years here = 2 months there.
(beat)
So it would appear that no matter how long one spends here, the trip back will always be two months after they left. Which means, since 1 year passed last time, she should be returning 1 year from the date she left.
(beat)
She could be back by this time next year.

METHOS
You're forgetting something.

Momentary pause. METHOS is thinking that if DUNCAN is right, then it will be a long time before DIANA is back. A long, long, time. METHOS doesn't want to tell DUNCAN that, so he tells him something else instead.

METHOS
Last time she was mortal. This time she was a goddess. Maybe as a goddess she controlled the jump.

DUNCAN
That means she could control it on the way back.

METHOS
Yes. Remember, I'm not sure how long she was gone. I could be wrong, it could have been longer, or shorter. In which case your theory could be wrong. ... She could spend years there and return only days after she left.

DUNCAN
I suppose.

METHOS
So, will you wait for her?

DUNCAN
I don't know. I mean... I love her, Methos. I really love her. More than I've ever loved anyone else. I'll never love another as much as I love her.

DUNCAN heads to the elevator. METHOS watches him and mutters the following line to himself.

METHOS (THOUGHT)
Love. Not loved. He'll wait. I just hope his theory is wrong. Because if she returns one year after she left, Mac might just give up.

METHOS turns and heads out of the Dojo.

CUT TO:

SUNDAY FEBRUARY 28th 2016

53 EXT: DOJO (NIGHT)

DIANA and CLARK materialize on the sidewalk. DIANA is now wearing the pendant.

DIANA
We did it. We're back. I think. But where are we? This isn't our place. It's...

DIANA looks around. Her eyes fall on the Dojo sign. DIANA

raises an eyebrow in a questioningly manner.

DIANA
Mac?

CLARK looks around and notices that Ares is not with them, again.

CLARK
Mom, where's Ares?

DIANA doesn't answer. She just stares up at the Dojo sign.

CLARK
Mother? ... Mom, did you hear me?

DIANA is ignoring CLARK. CLARK goes over to her.

CLARK
Mom, we have to find Ares! He could be...

CLARK's eyes fall on a newspaper box. He notices the date on the paper.

CLARK
Uh oh.

That she heard. DIANA looks at CLARK.

DIANA
What?

CLARK
Check out the date.

CLARK points to the newspaper. DIANA approaches the box and reads the date on the newspaper.

DIANA
Feb 28th, 2016. 2016? That's 8 years before we left.

CLARK
And only one week after you dumped Uncle Mac for Uncle Ares.

DIANA
One week?

CLARK
Yep.

DIANA
This can't be right. Why here? Why now? We were supposed to return to when we left! We should have...

CLARK
Who knows? There must be a reason.

DIANA looks up at the loft. CLARK follows her line of sight and realizes where they are.

CLARK
Mac?

DIANA
I wonder if he'll forgive me. Can he forgive me?

CLARK wonders where that came from. He thought she was through with Mac. He thought she had finally accepted the fact that she belonged with Ares. He decides to play along to see where she is going.

CLARK
He loves you, mom. Once he sees you, it will be like...

Momentary pause. CLARK can't believe he is saying what he is saying.

CLARK
...like it was for father when you returned. It was 27 years for you, but only 2 months for him. Now, it's been 42 years for you, and only 1 week for Mac.

DIANA
I hope you're right, son. I hope you're right.

CLARK
Trust me mom. Besides, I've got a plan.

DIANA stares at CLARK. CLARK smiles.

DIANA
I hope it works. I...

CLARK thinks of something.

CLARK
Wait. If we've come back, before we've left... That means that there are two of you, and two of me, in the here and now.

DIANA
Yeah. I guess it does. Just like there were two Ares' when we went back.

CLARK
Speaking of Ares... Where is he?

DIANA
He could still be trapped in the cave.

CLARK
If he is, we have no way to get him out. Finding a descendant of Xena today, would be like... like... well, like trying to find a needle in a haystack. Where would we start? We...

CLARK thinks of something.

CLARK
You could always go to the Ares that is here now. Tell him he must never go back. No matter what.

DIANA
Clark, I can't just go to him. Remember, we are living with him, and...

CLARK gives her a look.

CLARK
There must be some way to get a message to him. Someway we could...

DIANA thinks of something.

DIANA
The book.

CLARK raises his eyebrow.

CLARK
Book? What book?

DIANA
The book I've been writing chronicling the life of Hercules and our adventures. Everything is in there. Everything. How we met, how Hera sent me away, how we came back... the whole two Ares' thing. It's all in the book. ... They'd have to believe it if they read it. Now all I have to do is find the book. I...

The Chronicle appears in CLARK's hands. He offers it to her.

CLARK
Is this it?

DIANA looks at him with a raised eyebrow.

DIANA
Where'd you...

CLARK
I thought you might want it, so I brought it with us.

DIANA takes the book and looks through it - making sure it has the revised history in it. It does. She never thinks, for one moment, that there are now two copies of this book. The one that she started in THE RETURN that the present Diana has, and this one that CLARK brought back with them. One entry in the book catches her eye, the last one. It's not her handwriting and was added just before they left. She reads the entry to herself.

HADES (VO)
Diana, if you ever read this entry, and I hope to the gods that you do, there is something you must know. Something that I tried to tell you the last time I saw you, only you left before I finished. I told you that to free Ares, a mortal of Xena's blood must unite the Chakram. Once it is whole, he will be released from the sarcophagus. What you must know, is that once the Chakram is united, the original decree is still in force. A mortal female descendant of Xena must use the Chakram to strike The Eye. When The Eye is hit, he will be released from his imprisonment. A door will open that will let him exit the cave and allow him to re-enter the world. Whatever you do, please make sure that the Chakram does not hit The Eye again. If it does, he'll be imprisoned within the sarcophagus once again. I tried telling you before, but you took off so fast. I wanted to tell you this personally, but Zeus ordered me not to, so... I zapped this message into this book. It will only appear if you make it home without Ares. Good luck, Diana, and I hope you make it home. I hope you and Ares can finally have the life together that you were always meant to have. Hades.

CLARK is staring at her, trying to get her attention.

CLARK
Mom? ... Did you hear me?

CLARK snaps his fingers.

CLARK
Mother!

DIANA snaps out of it.

DIANA
What?

DIANA closes the book.

CLARK
What were you reading?

DIANA
Nothing. Nothing.

DIANA looks back at the book. It wraps and addresses itself. No return address. She is about to send it away via god-express, but then stops and changes her mind.

DIANA
No. We can't.

CLARK
Why not? If we stop them, everyone will be happy. We'll have Mac, and they'll have Ares. All will be...

DIANA
But then we'll have the same problem Ares had. There will be two of us here! They have to go back. We can't interfere in history any more than we have already. All we have to do, is stay out of their way. Avoid them. Until they leave.

CLARK
But that's 8 years?

DIANA
It will be easy since we know everything they'll be doing from now til then.

CLARK
We will?

DIANA looks at the book. CLARK looks at the book.

CLARK
Right.

CLARK thinks of something.

CLARK
Come to think of it, didn't Mac kinda disappear around now?

DIANA thinks.

DIANA
Yes. He did. I never could find him.

CLARK
Maybe we took him somewhere. And the reason you never found him was...

DIANA
...that I knew where I'd be looking for him at certain times, and I made sure he... we... weren't there.

CLARK
Now all we have to do, is convince Mac he needs a vacation.

DIANA
That'll be easy. Once I've got him wrapped around my finger again...
(beat x2)
Speaking of which, you said something about a plan?

CLARK looks to DIANA.

CUT TO:

54 INT: LOFT

DUNCAN is laying awake in bed, staring at the ceiling. DIANA materializes in the room, at the foot of the bed, in a very sexy outfit. DUNCAN looks at her with a raised eyebrow.

DUNCAN
Diana?

DIANA says her line while she is seductively making her way towards him.

DIANA
I'm back, Mac. And I've missed you so much.
(beat)
I need you, Mac.

She gets into the bed and slides up beside him. She kisses him and he returns the kiss.

JUMP TO:

MONDAY FEBRUARY 29th 2016

55 NEXT MORNING

DUNCAN awakes and finds the sleeping DIANA at his side.

DUNCAN
Diana? It... It wasn't a dream. She... She's really back. I...

DIANA wakes up and turns to him.

DIANA
Good morning, honey.

DUNCAN
You... You're really back?

DIANA
(smile)
To stay. Forever. If you'll have me?

DUNCAN
I...

DIANA starts to seduce him.

DUNCAN
I...

DIANA
Mac... I know you want me.
(beat)
I know you love me.
(beat)
And I know you've missed me.

She presses herself close against his body.

DIANA
Last night proved it. I can give you so much more now than I could then. I need you more now than I did then.

She kisses him, really kisses him, kisses him like he's never been kissed before. He finds himself surrendering to her. She's a goddess now and can do things she couldn't before.

They begin to make love.

CONTINUE TO:

56 TIME FLIES

She takes him to heights he's never reached before. She does things to him no woman - mortal or immortal - has ever done to him before. They ride the "coaster of love" all the way up, then take it all the way down.

CONTINUE TO:

57 TIME RESUMES

She's resting her head on his chest and he is running his fingers through her hair. She looks at him.

DIANA
So, can I stay?

Momentary pause. DUNCAN seems to be thinking over her request.

DUNCAN
Yes.

DIANA
Good.

DUNCAN looks at her, curious about her new techniques.

DUNCAN
Where did you learn that? You never...

DIANA
The last time we were together, I was just a mortal woman. Now I'm... a goddess. I can do many things I couldn't before. And if you think that was something? You ain't seen nothing yet, tiger.

DUNCAN
There's more?

DIANA
Oh yeah. Lots, lots, more.

DIANA kisses him. He breaks the kiss.

DUNCAN
Where's Clark?

DIANA
In his old room.

DUNCAN rolls onto her and looks at her.

DUNCAN
And Ares?

DIANA
Trapped in a cave.

DUNCAN raises an eyebrow in curiosity.

DIANA
I'll explain later.

She starts to caress his body.

DIANA
I've missed you, MacLeod.

DUNCAN
Not as much as I've missed you, D. Not as much as I've missed you.

DUNCAN kisses her. She pulls him to her. They begin to make love again.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 16: On The Right Path

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998
Revised: 2024

WEDNESDAY NOVEMBER 15th 2017

1 INT: HOTEL SUITE - BEDROOM - MACEDONIA (9:00AM LOCAL TIME)

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

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

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

He goes to the coffee machine and pours himself a cup of coffee. He starts to drink it.

DUNCAN
I wonder where they are.

(CONTINUED)

DUNCAN notices the maps spread out on the table. He goes over to the table. There are no markers or rulers on the table. Just maps. DUNCAN looks at the maps. One map has a whole bunch of red lines on it. The lines start at certain landmarks and head towards something. All lines connect at the center of a red circle.

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. ... Could that be where they are? ... 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)

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

They reach the entrance.

CLARK
Looks like they tried to blast their way in!

DIANA
Or bury what they found.

DIANA notices 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

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
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 rockslide 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

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

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.

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 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 nods affirmatively.

CLARK
Then, once the Chakram hits The Eye, Ares is free to leave the cave.

DIANA nods affirmatively.

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 nods affirmatively and gives her an "exactly" look.

DIANA
So you're saying ... she united the Chakram, which released him from the sarcophagus, then hit The Eye, which opened the only door out, then 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.

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. And notices that it is sealed. 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 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. He slips them into his gauntlet.

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. The machine guns and broken Chakram are still on the ground.

JUMP TO:

10 ROADWAY (11:45PM)

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

DUNCAN is looking around while driving.

DUNCAN
What could possibly be way out here?

CONTINUE TO:

12 ROADWAY

DUNCAN continues driving for a few more minutes, then arrives at the area indicated on the map.

CONTINUE TO:

13 INT: CAR

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

He looks around as he drives into the abandoned site.

CONTINUE TO:

15 INT: CAR

DUNCAN
What was this place?

DUNCAN stops the car, picks up his 35mm camera from the passenger seat, and exits.

CONTINUE TO:

16 SITE

DUNCAN walks around the site.

DUNCAN
What a mess.

He notices the biggest mess appears to be over by a cave. He heads over.

CONTINUE TO:

17 CAVE

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.

DUNCAN stares at the "lock" for a few moments.

DUNCAN
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

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

He looks at the "lock".

DUNCAN
Think, Mac. Think. Okay. There are two gemstones, so they must be the key.

He places his hand in the handprint. His hand is a little big, so he arches it.

DUNCAN
Let's try... Green...

He turns his hand toward the emerald.

DUNCAN
...then Red.

He turns his hand toward the ruby. Nothing happens.

DUNCAN
Nothing
(beat)
Okay, let's try it again.

He positions the handprint 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 guesses the right combination.

DUNCAN
Now the fun starts.

DUNCAN enters the cave.

CONTINUE TO:

20 INSIDE CAVE

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...

DUNCAN starts heading down slowly - using the wall to guide him.

DUNCAN
Not impossible.

DUNCAN continues down.

CONTINUE TO:

21 CAVERN

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

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)

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. ... 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)

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:

25 PASSING CAR

DUNCAN drives past, notices all the activity, and pulls over. DUNCAN stops the car and gets out. He sees CLARK and DIANA, and heads over to them.

CONTINUE TO:

26 DIANA

DUNCAN
Diana?

DIANA turns. She is surprised to see DUNCAN.

DIANA
Mac? I...

DUNCAN
What's going on?

Momentary pause. DIANA acts all innocent.

DIANA
We came out here looking for... and found...

She points to the one remaining skeleton, which is almost completely bagged. The homicide inspector and the Coroner, end their conversation, and the inspector heads over to CLARK, DIANA, and DUNCAN. He reaches them as DIANA is finishing her next line.

DIANA
I wonder who they are? I mean, were?

INSPECTOR
The question should be... What were they doing out here? And what were you two doing out here?

DUNCAN gives DIANA an "I'd like to know that too" look.

DIANA
Just exploring.

DUNCAN and the INSPECTOR both give her a "Sure, you were" look.

CLARK
If there are no further questions...

INSPECTOR
No. You two are free to go. ... 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... 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 then 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. ... 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 uniform 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

They reach the car and get in. DUNCAN gets in the driver’s 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.

(CONTINUED)

DUNCAN
So, who were they?

DIANA
Who were who?

DUNCAN
Those skeletons. Who'd they...

DIANA
Don't know.

DUNCAN
You don't know?

CLARK
No. We don't know.

Momentary pause. DUNCAN raises an eyebrow.

DUNCAN
I thought you two knew everything.

DIANA
What?

DUNCAN
You know, can't you just...

DIANA
Sense who they were?

DUNCAN nods affirmingly.

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
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)

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...

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
We’re gods, son. 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)

DUNCAN enters the hotel and heads to the front desk.

CONTINUE TO:

30 LOBBY - FRONT DESK

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 you...

DUNCAN
Ummm, I meant for developing pictures.

CATHY
(raise eyebrow)
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.

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 its 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...

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
He's here with his girlfriend and their son.

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

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. 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.

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
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, 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 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

DUNCAN heads down the hall to the front desk.

CONTINUE TO:

33 LOBBY - FRONT DESK

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
Did you get those pictures developed?

DUNCAN
I did. Thanks.

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
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. Hmmmm...

SAM walks over.

CATHY
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)

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...

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
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.

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.

DIANA
That was easier than I thought.

CLARK
Maybe too easy. I think Mac is hiding something.

DIANA
I sensed that too. Not sure what though. He is fast learning how to hide his thoughts from me.

CLARK gives DIANA a look. They both look to DUNCAN. CLARK looks back at DIANA.

CLARK
I think I'll leave you two alone for a while.

DIANA
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.

DIANA
Not lately.

DUNCAN
Well, you look soooo good.

DIANA smiles at him.

DIANA
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)

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
(raise eyebrow)
A darkroom? What for?

CATHY
Pictures.

CLARK
(curious)
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...

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. It's been a while since he's taken a mortal lover. The last woman he was with was Discord.

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. You really should pay more attention to...

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 Clark is Duncan's son? I mean they look nothing alike.

SAM
Positive.

CATHY
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)

The door opens. METHOS enters saying line as he does.

METHOS
Okay, Mac. What's the big emergency?

DUNCAN enters closing the door behind him.

METHOS
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.

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...

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...

METHOS pauses.

DUNCAN
Of the what, Methos?

METHOS looks at DUNCAN.

METHOS
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. ... Where did you get these?

DUNCAN
A cave.

METHOS
A cave?

METHOS looks through the photos. He finds the photos of the tomb area.

METHOS
Looks more like a tomb.

DUNCAN looks at METHOS with a raised eyebrow.

DUNCAN
A tomb? Whose tomb? Ares? No way. 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
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. 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
Not exactly. They were gone when I got up this morning. But they'd left a map with lots 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 side of 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.

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.

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.
(beat)
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.

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
(raise eyebrow)
Imprisoned? Ares?

METHOS nods.

DUNCAN
By whom? Why? What for?

METHOS
See this?

METHOS points to The Eye. DUNCAN looks at it.

METHOS
If I'm not mistaken, that is The Eye of Hephaestus.

DUNCAN
The what?

METHOS
The Eye of Hephaestus.

DUNCAN
Which is?

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 gives METHOS a look.

DUNCAN
What would happen if one did?

METHOS
Don't know. No one ever did. I bet that when Ares returned and found the present Ares, he decided that, true to code, there could only be one Ares. So he killed him.

DUNCAN
Or the present one killed the future one.

METHOS
Maybe. But I doubt it.

DUNCAN
What does this have to do with The Eye?

METHOS gives DUNCAN a "seriously" look.

METHOS
You should really study your mythology. You'd think that since you're...

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.

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?

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 timeline or not? ... 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... 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.

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?

Honestly? METHOS doesn’t know. He has seen changes in her since she’s returned. Changes most wouldn’t notice. She is a lot more ARES-like than she probably even realises. He knows the hold ARES can have over people. He knows that when ARES wants something he always gets it. METHOS is pretty sure that there is some part of her that loves ARES but is it the dominant part right now?

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.

DUNCAN
She's changed Methos. I don't know what it is exactly, but she's just different.

METHOS thinks to himself "so he’s noticed it too. It’s not just me."

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.
(beat)
You are forgetting one thing. One every important thing. The Ares that is released, will be a God! Not one of our immortals.
(beat)
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.

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. A suspicious Diana is a dangerous Diana. 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.

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)

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 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...

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
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.

DIANA
So, who were they?

IMBROIS
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?

IMBROIS looks at DIANA, wondering 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.

DIANA
What did they...?

IMBROIS
The Xena Scrolls.

DIANA
(confused)
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... they found anything besides the Scrolls?

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

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.

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? ... They only came out a few moments ago, they couldn't have gotten very far. Yet, they are nowhere to be seen. ... 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)

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...

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)

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.

The computer searches. After a few moments it speaks.

COMPUTER
Ready.

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. Magnify photograph of Janice Covington.

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.

DIANA
Computer. Are you equipped with the Family Tree program?

COMPUTER
Affirmative.

DIANA
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. 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.
(beat)
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
(raise eyebrow)
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 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 a 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.

CLARK rubs his chin in a thinking way.

CLARK
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.

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)

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.

METHOS
Yeah.

METHOS approaches the "wall".

METHOS
Okay.

METHOS stares at wall thinking.

METHOS
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

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.

DUNCAN
Someone has been here.

METHOS notices that the guns, swords, 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 protege at one point. 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 looks at DUNCAN.

METHOS
Xena? No. I knew of her. I never met her.

DUNCAN
Oh.

METHOS
I once heard a story that her Chakram was a gift from Ares. A metallic discus forged by Hephaestus.

DUNCAN
(raise eyebrow)
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. There was another story that said it was taken from an altar in a temple of Kal in Italia. Kal was the Chakram's protector and a god of war. Kal claimed that Ares stole it from the altar and gave it to Xena. ... Diana would know more. She actually knew Xena.

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. METHOS looks where he is pointing.

DUNCAN
What do you make of these?

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 questioningly 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?

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.

DUNCAN
You were there, Methos. Tell her that you heard stories. Tell her you want to know if there is any truth to them. Ask her to tell you what happened when they went back...
(beat)
...and why Ares hasn't been around since they got back!

METHOS
Don't you know?

DUNCAN
Not really.

METHOS
I'm not a very good liar, MacLeod. You know that. She'll be able to 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.

DUNCAN
I'm still not sure I even want to know what is going on! 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.

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. 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?!? ... 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.

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 in front, METHOS 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)

DIANA and CLARK materialize in the driveway.

DIANA
Remember the plan. No improvising.

CLARK
(innocently)
Would I do that?

DIANA
Yes. That's one thing you have in common with your uncle.

CLARK
Is he really my uncle?

DIANA
You're not gonna start that again, are you?

CLARK
Still think more went on between you and Ares the first time than...

DIANA
Just... Just stick to the plan, okay?

CLARK
Yes mother.

They walk to the door.

CONTINUE TO:

44 FRONT DOOR

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... 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

They enter. MICHAEL closes the door and leads them to the living room.

CONTINUE TO:

46 LIVING ROOM

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. ... 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.

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.

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.

47 HALL

MICHAEL leads DIANA and CLARK back to the front door. He opens the door, and they walk out.

CONTINUE TO:

48 FRONT DOOR

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

CLARK looks at her.

CLARK
That was easy.

DIANA
I told you it would be.

CLARK
So, what's next?

DIANA
Next... 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)

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

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.

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 (THOUGHT)
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 (THOUGHT)
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? ... 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 spaceships. 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 though, DIANA makes their suitcases appear in front of them.

DIANA
Was that fast enough for you?

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
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

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.

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 users 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.

The Chronicles of Diana Marsson
Chapter 17: Adventures in the Land Southeast of Oz

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998
Revised: 2024

Note: The last chapter ended with the gang heading to the airport. Their flight departed Skopje Airport at 5:05pm local time on Wednesday November 16th, and arrived in Auckland, New Zealand at 1:20pm local time on Friday November 18th, 2017. The flight, including layovers and time changes, was 32 hrs and 15mins. They then had to travel to the city closest to the area where Kevin's excavation site is.

TUESDAY NOVEMBER 21st 2017

1 INT: HOTEL ROOM - NEW ZEALAND (7:00AM)

DIANA and CLARK are ready to go. They are waiting for METHOS to arrive. DUNCAN is sitting on the sofa reading a book. DIANA looks at DUNCAN.

DIANA
Mac, Methos will be back any second. You're not...

DUNCAN
I can't go.

DIANA gives him a surprised look.

DIANA
What do you mean you can't go?

DUNCAN looks at her.

DUNCAN
Diana, he's a Watcher. I'm an Immortal.

DIANA
So?

DUNCAN rises from the sofa and says line as he walks over to her.

DUNCAN
If I show up with Adam Pierson, there will be a lot of questions.

DIANA
Mac, I...

(CONTINUED)

DUNCAN gives her a look.

DUNCAN
Watchers and Immortals are not supposed to associate with each other, D. You know that.

DIANA
But what about Dawson? You and Joe were so...

DUNCAN opens his mouth to say something but is interrupted by the immortal buzz and a knock on the door.

DUNCAN
That would be Methos.

CLARK looks at the door and it opens. METHOS walks in. CLARK walks over to him. DUNCAN puts his arms around DIANA and gives her a hug. After a few moments he breaks the hug and looks at her, then CLARK, and then back at her.

DUNCAN
You two have fun, and I'll see you later.

DIANA kisses him. She breaks the kiss and heads over to CLARK and METHOS.

DIANA
Let's go, Adam. Can't keep Kevin waiting, right?

METHOS
Right.

DIANA exits the room, followed by CLARK. METHOS looks at DUNCAN, who is sitting back down on the sofa.

METHOS
See ya later, Mac.

DUNCAN
Keep an eye on her. Make sure she doesn't say or do anything... you know...

METHOS
Yeah. I know.

METHOS leaves. DUNCAN returns to his book.

JUMP TO:

2 EXT: THE DIG SITE (9:00AM)

A car pulls up. A man, who appears to be in charge of the team, looks at the car as it stops and three people get out. The man is KEVIN BATON. The people getting out of the car are METHOS (driver's side), DIANA (front passenger side), and CLARK (rear driver's side). KEVIN waves to METHOS and heads over. DIANA walks around the car so that she is on the same side as METHOS and CLARK. KEVIN reaches them.

KEVIN
Adam. Glad you could make it.

METHOS
Glad you invited me.

KEVIN looks to DIANA.

KEVIN
And who might your lovely lady friend be?

METHOS
Kevin Baton, may I introduce Diana Marsson.

KEVIN takes her hand and kisses it. CLARK rolls his eyes in an "oh, please" way.

KEVIN
A pleasure to meet you.

DIANA
(smile)
Likewise.

METHOS introduces CLARK.

METHOS
And this is Clark Alcides. Her son.

KEVIN looks at CLARK, then back at DIANA.

KEVIN
(surprise)
Son? It doesn't seem possible. You seem much too young to have a son his age.

DIANA
Why, thank you.

KEVIN is staring at DIANA. METHOS clears his throat.

METHOS
Kevin, you, uh, you said you had something you wanted to show me.

KEVIN
Oh, yeah right. ... This way.

KEVIN leads METHOS, DIANA, and CLARK, to the item he wants to show METHOS.

CONTINUE TO:

3 TIME FLIES

KEVIN shows METHOS everything. They look over the stuff. METHOS helps KEVIN translate the writing on some of the artifacts. When one of KEVIN's assistants calls METHOS over to show him something,

DIANA takes the opportunity to corner KEVIN and get him alone. METHOS is completely absorbed in what the assistant is showing him, that he doesn't notice DIANA take KEVIN away.

CONTINUE TO:

4 TIME RESUMES

Once DIANA has KEVIN away from the group, she looks at him. (Note: DIANA almost says METHOS but corrects herself.)

DIANA
I must confess. I asked Me... Adam to let me join him with ulterior motives.

KEVIN
Oh?

DIANA
I told him I always wanted to see an archaeologist at work.

KEVIN
And the real reason?

DIANA
What I'm about to tell you, Adam knows nothing about, and I hope you can keep the secret.

KEVIN
I've kept a few secrets in my time. You can trust me.

DIANA
Good. ... The real reason I wanted to see you, relates to your grandmother.

KEVIN
My grandmother?

DIANA
Yes. Melinda Pappas.

KEVIN
What about her?

DIANA looks back at METHOS and can see he is still lost in the moment. She looks back at KEVIN.

CONTINUE TO:

5 TIME FLIES

DIANA gives KEVIN the same speech she gave Michael. She gives KEVIN her card.

CONTINUE TO:

6 TIME RESUMES

KEVIN takes the card.

KEVIN
Wow, I never knew Grandma Mel had any secrets.

DIANA
Remember what I said. Call me...

KEVIN
Of course.

DIANA
And don't say anything to Adam.

Momentary pause. KEVIN winks at her and motions a "zip and lock" on his lips.

KEVIN
It'll be our little secret.

DIANA flashes him a smile.

DIANA
Thanks.

KEVIN
I want to show you something.

They walk off.

CONTINUE TO:

7 TIME FLIES

KEVIN takes DIANA over to show her something. As he is pointing to it, he "accidentally" reveals his Watcher tattoo. DIANA notices the tattoo but doesn't comment on it. KEVIN notices her glance at it and wonders why she doesn't comment on it.

CONTINUE TO:

8 TIME RESUMES

CAMERA pans over to METHOS.

METHOS turns to ask KEVIN something and notices that he and DIANA are missing. He looks around and spots them off in a corner talking. METHOS looks to CLARK.

METHOS
Wonder what they're talking about?

CLARK
With mother, one can never be sure.

PAN TO:

9 KEVIN AND DIANA

FOCUS shifts to KEVIN and DIANA. They are walking around.

DIANA
You know, Mac would really like this place. It's too bad he...

KEVIN
Mac?

DIANA
My boyfriend.

Momentary pause. KEVIN looks confused.

KEVIN
I thought Adam was...

DIANA gives KEVIN a look.

DIANA
No. Adam and I are just friends.

DIANA pauses for just a moment, and then adds.

DIANA
He's never even met Duncan.

KEVIN gives her a confused look.

KEVIN
Duncan? Thought you said his name was Mac?

DIANA
Sorry. Mac is just a nickname. Everyone who knows him calls him that.

KEVIN
What sort of nickname is Mac?

DIANA
It's short for MacLeod.

KEVIN stops and looks at her.

KEVIN
MacLeod. Duncan MacLeod?

DIANA
Yes.

KEVIN
The Antique Dealer from Seattle?

DIANA pretends to be surprised that he would know him. She looks at him with a raised eyebrow.

DIANA
You know him?

KEVIN tries to back step.

KEVIN
I know of him. I'd love to meet him.

DIANA
It just so happens he's back at the hotel.

KEVIN
He's here? In the city?

DIANA
Yes. Look, why don't you join us for dinner tonight?

KEVIN
I'd love too.

DIANA
Good. Then it's a date.

She smiles at him. He smiles back. DIANA notices CLARK heading over, giving her a look.

DIANA
Looks like my son wants to show me something. I'll see ya tonight.

KEVIN
Yeah.

DIANA walks over to CLARK. KEVIN looks at his tattoo, rubs it, and then heads to METHOS.

PAN TO:

10 METHOS

KEVIN quietly tries to get METHOS' attention.

KEVIN
Adam.

METHOS looks up.

KEVIN
C'mere.

METHOS walks over to KEVIN.

PAN TO:

11 KEVIN

METHOS wonders why KEVIN is being so "quiet".

KEVIN
How long have you've known Diana?

METHOS
Longer than I've known you. Why?

KEVIN
Did you know she had a boyfriend?

METHOS
Yes.

KEVIN
Did you know it was Duncan MacLeod? *Thee* Duncan MacLeod.

METHOS
Kev, MacLeod is a very common last name, and I'm sure there are hundreds with the name Duncan.

KEVIN
Her boyfriend goes by the nickname Mac and is an Antique Dealer in Seattle.

METHOS wonders why DIANA would tell Kevin about Duncan. What is she up to?

KEVIN
There is only one Duncan "Mac" MacLeod that is an Antique Dealer in Seattle.

METHOS
She told you that.

KEVIN
Adam, be straight with me. Did you, or did you not, know she...

METHOS
I knew she was seeing someone, but she never mentioned his name.

KEVIN
Never?

METHOS
Never.

KEVIN
You’re not working on some secret Watcher Project and using her to...

METHOS
No.

KEVIN
Then maybe MacLeod told her not to tell...

METHOS
What?

KEVIN
If he knew that she knew you, he might have asked her not to mention his name to you.

METHOS
That's crazy. I know Diana. She's as curious as a cat. If Mac Leod

METHOS almost slips up by saying just "Mac", but he quickly recovers and adds "Leod". KEVIN doesn't notice the break in the name. METHOS continues his line with no pause.

METHOS
asked her not to mention his name around me, she'd've asked why.

KEVIN
He knows about us Adam. He has for decades. Maybe...
(beat)
Maybe Diana knows what he is, and what we are. Ask yourself, has she ever asked you about

KEVIN holds up his wrist, and points to the tattoo.

KEVIN
the tattoo?

METHOS doesn't answer. KEVIN takes that as a no.

KEVIN
I didn't think so.

METHOS
Kev, where...

KEVIN
While we were talking, I noticed that she noticed my tattoo. She didn't say anything. I was waiting for her to say something. I was thinking about what I would say when she asked. But she never did.

METHOS
What would you have wanted her to say?

KEVIN gives him a look.

KEVIN
Adam, she noticed the tattoo before she mentioned Duncan MacLeod.

METHOS
I...

KEVIN
I thought she was going to say something like "You know, Adam has the same tattoo". To which I would have said something like "Yeah, we once belonged to the same club".

METHOS
I think you're overreacting.

METHOS can tell DIANA has intrigued KEVIN. He just can't understand why. What is she up to? What was her real reason for wanting to come here?

METHOS
If she noticed the tattoo before she mentioned MacLeod, and knew what it meant, why would she...

KEVIN
Good question.

METHOS
I think...

KEVIN
I'll find out everything tonight.

Momentary pause. METHOS looks at KEVIN with a raised eyebrow.

METHOS
Tonight? What happens tonight?

KEVIN looks at METHOS.

KEVIN
I'm going to have dinner with them.

METHOS
Them? You mean Diana and Clark?

KEVIN
No.

METHOS
No?

KEVIN
(smile)
Diana invited me to join her and Mac for dinner tonight.

METHOS
(raise eyebrow)
Mac?

KEVIN
Yeah. Mac.
(beat)
Should be interesting, don't ya think?

METHOS, at first gets a "you got that right" look on his face, then turns to KEVIN with a more serious look.

METHOS
You're not seriously thinking of going, are you?

KEVIN
Wouldn't miss it for the world.

METHOS
Need I remind you, that you are a Watcher. He's an Immortal. There are rules, Kev.

KEVIN
But this is Duncan MacLeod. He knows about us. I don't think the rules apply.

METHOS
The rules are there for a reason. We don't...

METHOS is interrupted by the approach of one of KEVIN's assistants.

ASSISTANT
Ah, sir?

KEVIN looks at him.

KEVIN
Yes?

ASSISTANT
I think you should see this.

KEVIN gives METHOS a look and walks off with the assistant. METHOS watches them walk off, then looks over at CLARK and DIANA who appear to be talking about something.

METHOS
(to himself)
Just what are you up to, Diana.

METHOS walks over to CLARK and DIANA.

JUMP TO:

12 EXT: PARK (1:00PM)

DUNCAN is walking through a deserted park. He is thinking about DIANA and wondering what she is really up to. After a few moments, he feels the Immortal Buzz. He whips out his Katana and looks around, trying to find the source of the buzz. He hears a noise off to his side. He turns and sees someone jump from a tree. Well, more like pounce from the tree branch like a panther. The woman looks up. It's FELICIA MARTINS.

DUNCAN
Felicia

FELICIA
MacLeod.

DUNCAN readies his sword.

DUNCAN
It's been a while.

DUNCAN and FELICIA circle each other like animals. Swords extended in front of them. Each waiting for the other to make the first move.

FELICIA
Tell me. How is little Richie?

DUNCAN
Not so little.

FELICIA
I hear he's becoming quite the swordsman now that he's joined our game. You must have been a great teacher.

DUNCAN
You would know.

FADE IN TO:

13 FLASHBACK (HIGHLANDER EPISODE: FREE FALL)

DUNCAN remembers his last encounter with FELICIA. (Various highlights.)

FADE BACK TO:

14 PARK (1:35PM)

FELICIA looks at DUNCAN.

FELICIA
So, where is he these days?

DUNCAN
Don't tell me you miss him?

FELICIA
Richie was just a means to an end, Highlander.
(beat)
Why don't we finish what we started 25 years ago?

DUNCAN
Gladly.

The fight begins.

CONTINUE TO:

15 TIME FLIES

They fight.

CONTINUE TO:

16 TIME RESUMES (2:15PM)

DUNCAN knocks the sword out of her hand using the same move he used 25 years ago.

FELICIA
That was the same move you defeated me with then.

DUNCAN
Then you should have seen it coming.

DUNCAN takes her head. The quickening envelops him. The quickening ends.

JUMP TO:

17 HOTEL ROOM (4:30PM)

DUNCAN is sitting on the sofa reading the same book he was reading earlier. Felicia's sword is on the counter. The door opens. DIANA, CLARK, and METHOS, enter the room. METHOS says his line, as they are entering.

METHOS
That was such an Ares move. I can't believe you did that. What are...?

DUNCAN rises off the sofa and puts his book down. He looks at them.

DUNCAN
Did what?

CLARK notices the sword and tries to change the subject.

CLARK
Nice sword, Mac. Where'd you...

DUNCAN
I ran into someone.

DIANA
Ran into...

DIANA zaps herself over to DUNCAN and places her hands on his shoulders.

DIANA
Are you alright?

DUNCAN
I'm fine.

METHOS notices the sword on the counter. He recognizes it.

METHOS
That's Felicia Martins sword. The one you gave her, isn't it?

DUNCAN
It was.

DIANA raises an eyebrow, trying to recall the name.

DIANA
Felicia Martins? Why does that name seem...

DUNCAN
Long story.

METHOS comments on DUNCAN's "it was" line.

METHOS
Was?

DUNCAN
She, uh... gave it back to me.

METHOS
Willingly?

DUNCAN gives him a look. METHOS shuts up. DUNCAN looks to DIANA.

DUNCAN
So, what did you do, Diana?

DIANA
Nothing.

METHOS looks at DIANA with raised eyebrows.

METHOS
Nothing? How can you say that? How...

DUNCAN looks to METHOS and gives him an "I'm waiting" look.

METHOS
She invited Kevin Baton to dinner.

DUNCAN gives METHOS a "what" look. He can't seem the harm in that. He'd thought she'd done something a lot worse.

DUNCAN
Oh. Is that all.

METHOS
No. You don't get it. She invited him to have dinner with her and Duncan MacLeod. He was asking me all kind of questions.

DUNCAN gives her a look.

DUNCAN
You told him who I was?

DIANA
I mentioned your name. That's all.

DUNCAN
And he recognized it.

DIANA smiles a very Ares-like smile.

DIANA
His eyes lit up like a Christmas tree. You should have...

DUNCAN can tell she is up to something. The sound in her voice is like that of someone who is hatching some sinister plot.

DUNCAN
Why?

DIANA is momentarily confused.

DIANA
Why what?

DUNCAN
You know how awkward this will be?

DUNCAN can tell from the look on her face that she can't.

DUNCAN
He'll know that I know that he's a Watcher. He'll know that I know that he knows, I'm an Immortal. The only question he'll have, is if you know that I'm an Immortal and that he's a Watcher.

DIANA
Never thought of that.

METHOS
Kevin already did. He asked me if you know about Immortals and Watchers.

DUNCAN
What did you say?

METHOS
I told him I didn't know. Then he asked if you...

METHOS looks at DIANA.

METHOS
...ever asked about this.

METHOS reveals his Watcher tattoo.

METHOS
And why, when you noticed his, you never commented on it.

DIANA
What was I supposed to say? "Gee, nice tattoo. Adam has the same one. You two belong to the same club or something?"

METHOS / DUNCAN
Yes.

METHOS
The fact that you noticed we had the same tattoo, and didn't comment on it, made him think that you knew what it meant.

DIANA
Well, duh, I do.

METHOS
He wasn't supposed to know that!

DUNCAN raises his hands in a "stop" gesture.

DUNCAN
What's done is done. We can't undo it. The question is, what do we do now? How do we fix this?

DIANA
Easy.
(beat)
If he's curious, he's bound to accidentally reveal his tattoo sometime during dinner. I can say, "You know, Adam has the same tattoo. When I saw it earlier, I knew I'd seen it somewhere before. I just couldn't remember where. What does it represent anyway?"

Momentary pause.

DUNCAN and METHOS share a look. CLARK is in the background playing with the sword and only half paying attention to their conversation.

METHOS
It could work.

DIANA gives METHOS a look.

DIANA
It will work.
(smile)
Trust me.

DUNCAN looks at DIANA.

DUNCAN
If you point out the tattoo and pretend you don't know what it means, that might get you off the hook, but it will still reveal him as a Watcher.
(beat)
If he thinks that you don't know about them, he'll now know, that I know, that he is a Watcher.

DIANA
Okay, so...

Momentary pause. When DIANA mentions CLARK's name, he all of a sudden starts paying attention. He puts the sword down and zaps over to them.

DIANA
Clark and Methos can be waiting by the bar. When they see me notice the tattoo, Methos can come over. I'll introduce you two, and then Methos can ask me to dance. That will give you and Kevin a moment alone. See what he says.

Everyone exchanges glances and nods in agreement.

JUMP TO:

18 HOTEL RESTAURANT/BAR (6:00PM)

DIANA, DUNCAN, and KEVIN are sitting at a table. CLARK and METHOS are sitting at the bar. The bar is behind DIANA's table. METHOS can see them through the mirror in front of him over the bar. There is a dance floor to the left of the bar.

KEVIN has just finished telling a story, and DIANA and DUNCAN are laughing. KEVIN reaches for the champagne bottle and his tattoo is revealed. DIANA grabs his arm and turns it so that the tattoo is fully exposed. KEVIN is watching their expressions. DUNCAN pretends to be startled. DIANA just looks at it. As DIANA is saying her line, DUNCAN raises his glass to take a drink.

DIANA
You know, Adam has the same tattoo. When I saw it earlier, I knew I'd seen it before, I just didn't remember from where. What do you make of it, Mac?

DUNCAN almost chocks on his drink. She is improvising again. He recovers and gives her a look. He looks at the tattoo.

DUNCAN
Interesting.

DIANA
What does it mean anyway?

KEVIN
Ah... We were once part of an archaeological team, and all the members got the same tattoo.

DIANA
Oh. Why?

DUNCAN
Does it matter, D? I bet...

METHOS walks over. KEVIN is surprised.

METHOS
Excuse me...

DIANA
Adam. I don't think you've met Duncan. Duncan MacLeod, Adam Pierson. Adam, Duncan.

KEVIN notices that "Adam" and DUNCAN seem kinda comfortable around each other and wonders if this is truly the first time they've met. He also notices that "Adam" isn't at all awed at meeting the famous DUNCAN MACLEOD.

METHOS
Nice to meet you.

DUNCAN
You too.

METHOS
Do you mind if I steal Diana for a moment?

DUNCAN gives him a questioning look, and jokingly answers METHOS.

DUNCAN
Depends. What do you want to do with her?

METHOS gives him a "cute" look.

METHOS
Just dance. If she'll agree.

DUNCAN looks to DIANA and gives her an "it's up to you, honey" look.

DIANA
I'd love too. Excuse me, gentlemen. I'll be back shortly.

DIANA rises from the table and heads to the floor with METHOS.

PAN TO:

19 DANCE AREA

METHOS whispers to her.

METHOS
How's it going?

DIANA
So far, so good. I think he is totally confused at the moment.

METHOS
How's Duncan going to handle it?

DIANA
He didn't tell me.

METHOS
He didn't tell you?

DIANA
Nope.

METHOS
Didn't you read his thoughts and...

DIANA
(smile)
Why, Methos, I'm shocked that you'd think that I would do such a thing. I mean, really.

METHOS gives her a "Come on. We both know you would" look.

PAN TO:

20 DUNCAN AND KEVIN

KEVIN
So, MacLeod. How's the Antique business?

DUNCAN
Okay. How's the archaeology business?

KEVIN
Okay.
(beat x2)
You know, we have a lot in common.

DUNCAN
Oh?

KEVIN
I know you know what this...

KEVIN indicates his tattoo.

KEVIN
...means.

DUNCAN
Do I?

KEVIN
And I know who you are.

DUNCAN
And who am I?

Momentary pause.

KEVIN looks around to make sure that no one is paying attention to them.

KEVIN
You are Duncan MacLeod of the Clan MacLeod. You were born on Dec 21st, 1592.
(beat)
Shall I go on?

DUNCAN
1592? What makes you think...

DUNCAN is interrupted by the Immortal Buzz. KEVIN notices the look.

PAN TO:

21 METHOS AND DIANA

METHOS gets the look too. KEVIN doesn't notice as he is staring at DUNCAN.

PAN TO:

22 DUNCAN AND KEVIN

KEVIN
I knew it. There's another Immortal here, isn't it? That's why you're...

DUNCAN
Shut up.

KEVIN
Wow, I'm going to get to see the great Duncan MacLeod...

DUNCAN
I said, be quiet.

DUNCAN rises from the table and exits. KEVIN looks after him. DIANA and METHOS return to the table. She pretends not to know where DUNCAN is.

DIANA
Where's Duncan?

KEVIN
He, ummm, he...

KEVIN rises from the table and looks to METHOS.

KEVIN
...got a headache.

KEVIN emphasizes the word headache for METHOS' benefit. He wants to let his friend know that DUNCAN is gone after another Immortal.

DIANA
A headache?

KEVIN
Yeah. One minute he was fine, then the next...

DIANA
Maybe I should go check on him.

KEVIN doesn't want her leaving.

KEVIN
No. Um...

Momentary pause. DIANA looks at KEVIN.

KEVIN
He said he was just going to go get some aspirin then, then he'd be right back.

KEVIN looks out the door, in the direction that DUNCAN went. METHOS can tell he's curious and wants to follow DUNCAN, so, he quickly thinks of something to keep KEVIN put.

METHOS
So, Kevin. Tell me...
(beat)
What brought you here in the first place?

KEVIN, seeming just a little bit distracted, looks at METHOS.

KEVIN
Hunh?

METHOS
New Zealand. Why...

KEVIN
Oh. I... I...

METHOS
What's wrong?

KEVIN
Nothing. I...

Momentary pause. KEVIN gives a forced yawn.

KEVIN
It's been a long day, and I'm really tired. I think I'll just call it a night.

DIANA gives METHOS a "do something" look.

METHOS
You can't.

KEVIN is starting to wonder why "Adam" is trying to keep him here. What is he hiding? Why is he not more curious about what Duncan may be doing? Whose side is he on?

KEVIN
What?

METHOS
I said, you can't. Not yet.

KEVIN
Why?

METHOS
Because...

METHOS looks to DIANA for help.

KEVIN
...because...

DIANA
Because you haven't danced with me yet.

METHOS
You haven't danced with Diana yet.

KEVIN is confused. "Adam" is acting so strange.

KEVIN
I...

DIANA looks at him, pleading.

DIANA
Please. Just one dance?

KEVIN
I...

DIANA gives him that godly stare, the one no mortal can resist.

KEVIN
Okay. One dance. Then I really have to go.

DIANA smiles. KEVIN takes her to the dance floor. METHOS watches them head to the floor, then hurriedly exits the room.

PAN TO:

23 KEVIN AND DIANA

KEVIN and DIANA reach the floor. KEVIN looks back at the table expecting to see "Adam" waiting there. He is surprised when he sees the table empty.

JUMP TO:

24 HALLWAY

METHOS gets to the hallway and tries to "home in" on the buzz. He doesn't sense anything. That means that Duncan has already engaged the other Immortal. He keeps going down the hall. He gets to a set of doors that lead outside into the garden. He sees a flash. He opens the doors and listens. He hears the sound of two swords hitting.

CONTINUE TO:

25 HOTEL GARDEN

He exits the hotel and follows the sound. He sees two people fighting beside the fountain. He approaches, careful not to get too close, as to have them sense him. He knows, that even though they are in the heat of battle and will not sense him anyway, he wants to be safe. Just in case. He watches the fight. The fight winds up in the fountain. Both guys are getting soaking wet. The fight lasts for a few more moments, then METHOS sees something he thought he'd never see. The Katana goes flying out of DUNCAN's hands and lands in the center of the fountain. The man fighting with DUNCAN brings his sword to DUNCAN's neck and - stops. METHOS is confused. He is even more confused by what DUNCAN does next. DUNCAN hugs the man, and they start laughing. DUNCAN then retrieves his Katana. METHOS assumes they know each other and feels that it is safe to approach. DUNCAN and the man sense METHOS coming and turn towards him with drawn swords.

METHOS
Mac, it's me. Methos.

The Man and DUNCAN both say their lines simultaneously. DUNCAN breathes a sigh of relief and lowers his sword as he says his line. The other says the line in a questioningly tone.

MAN
Methos?

DUNCAN
Methos.

METHOS recognizes the voice of the other Immortal. It's CONNOR MACLEOD.

METHOS
Connor?

DUNCAN raises an eyebrow in curiosity. He looks from METHOS, to CONNOR, and then back at METHOS.

DUNCAN
You know each other?

METHOS
We've met.

METHOS looks at CONNOR.

METHOS
I haven't seen you since...

CONNOR
It's been a long time, my friend.

METHOS
Too long.
(look to Duncan)
Look, Kevin is getting restless. I don't know how much longer Diana can keep him busy.

DUNCAN
Okay.
(beat)
Take Connor back to the suite. I'll get Diana.

CONNOR
Diana? You still getting all the good women?

DUNCAN
Of course. You might be the older MacLeod, but I am still the more attractive MacLeod.

CONNOR
Always the comedian.

DUNCAN
See you back in the room.

DUNCAN heads off. CONNOR puts his arm around METHOS, and they walk off in a different direction then the one DUNCAN took.

CONNOR
So Methos, how've you been? And how did you get mixed up with my young cousin?

DUNCAN hears CONNOR's comment but keeps on going.

METHOS
Long story, my friend.

METHOS and CONNOR walk off.

JUMP TO:

26 HALLWAY

DIANA and KEVIN and walking down the hall. KEVIN assumes that since no windows have shattered, and no unexplained lightning has appeared, that the fight must still be in progress.

DIANA
Are you sure you have to go?

KEVIN
Yes. I'm...

They pass the doors leading to the garden, as DUNCAN is closing them. DUNCAN's back is to them, and he is still dripping wet. DIANA sees him. KEVIN turns to see what has caught her

attention and sees DUNCAN. KEVIN is shocked and surprised. Is the fight over? No way it was that fast. And no fireworks? Maybe there wasn’t a fight. Maybe MacLeod was just meeting another immortal. But he did seem surprised by the appearance of another immortal so maybe he wasn’t expecting them.

KEVIN
MacLeod?

DUNCAN pretends to be straightening his jacket. He takes a deep breath and approaches them. DIANA hugs him.

DIANA
Is your headache gone, dear?

DUNCAN looks at her with raised eyebrows.

DUNCAN
Headache?

KEVIN
You said you had a headache and...

DUNCAN
Oh, right. Yes. It's gone.

KEVIN decides to have some fun at the "headache" metaphor.

KEVIN
Since when does a swim cure a headache?

DUNCAN looks at him with a confused look on his face.

DUNCAN
What?

KEVIN indicates DUNCAN's dripping clothes.

DUNCAN
Funny thing. I was on my way back and
some jerk pushed me into the fountain.

DIANA pretends to be concerned. Kevin thinks to himself "so it was a *friendly* encounter then."

DIANA
Are you alright?

DUNCAN
I'm fine. I just want to get back to our room, and...

DIANA
Of course.

DIANA turns to KEVIN.

DIANA
It was nice meeting you, Kevin. Goodnight.

KEVIN
Good night.

KEVIN watches them walk off towards the elevator. He says the next line quietly, almost under his breath.

KEVIN
Wonder where Adam got to.

He watches DIANA and DUNCAN until they get on the elevator and the doors close. Then he runs outside.

CUT TO:

27 ELEVATOR

DIANA zaps DUNCAN's clothes dry.

DIANA
Twice in one day. You guys having a convention down here, or something?

DUNCAN presses the button for their floor, 14.

DUNCAN
This one was different.

DIANA
Different? How?

Momentary pause. DUNCAN looks at her.

DUNCAN
This one's an old friend.

DIANA
Do I get to meet...?

DUNCAN
He's with Methos.

DIANA raises an eyebrow. Did DUNCAN say "he"?

DUNCAN
They're waiting in the room.

DIANA
He?

DUNCAN smiles. DIANA wonders who this mystery man is.

CUT TO:

28 ROOM 1413

METHOS and CONNOR are sitting on the sofa. CONNOR has changed into some dry clothes - DUNCAN's clothes. METHOS and CONNOR are reminiscing and laughing. The door opens. DUNCAN and DIANA enter. DUNCAN notices that CONNOR is wearing his clothes.

DUNCAN
Hey, that's my favorite shirt!

CONNOR
If you can't borrow clothes from a cousin, who can you borrow them from?

DIANA
Cousin?

DUNCAN
Diana Marsson, Connor MacLeod. Connor, Diana.

DIANA
Connor, it's so nice to meet you. Duncan talks about you all the time.

CONNOR
Really?

DIANA
Really.

CONNOR
You know cous, she's a keeper. Of all the women you've...

DUNCAN
Connor, please.

CONNOR laughs, then notices that DUNCAN's clothes, and hair, and everything else, are completely dry. DUNCAN notices CONNOR staring at him.

DUNCAN
What?

CONNOR
How did you get dry so fast?

DUNCAN
Uh, I...

DIANA gives DUNCAN an "oops, sorry" look. As if that wasn't bad enough, before DUNCAN can answer, CLARK materializes in the room, directly in front of CONNOR. CLARK starts speaking before he realizes CONNOR is there. CONNOR is startled by CLARK's sudden appearance.

CLARK
So, this is where every...

CLARK notices CONNOR.

CLARK
Oops.

CONNOR
Where'd he...

DUNCAN
Connor, this is Clark Alcides. Diana's son. Clark, Connor MacLeod.

CLARK
MacLeod? As in...

DUNCAN
He is my older cousin. Same clan, different vintage.

CONNOR is still staring at CLARK.

CONNOR
How'd you do that?

CLARK
Do what?

CONNOR
Appear in the room like that?

CLARK
Would you believe me if I said it was magic?

CONNOR
I've used that line myself a few times.

CLARK
You and Duncan are cousins, eh?

CONNOR
Don't change the subject, kid.

Momentary pause. CLARK is thinking of zapping a forget spell on CONNOR. But if this guy really is family maybe that wouldn't be a good idea.

CONNOR
Dunc, just what have you gotten into now?

DUNCAN
It's not what you think, Connor.

CONNOR
No? Then tell me, what is it?

DUNCAN
You'd better sit down. This could take a while. Just promise you won't interrupt me till I finish.

CONNOR
Would I do that?

DUNCAN gives CONNOR a look.

CONNOR
Okay. I promise. No interruptions.

DUNCAN, METHOS, DIANA, and CLARK, exchange glances.

DIANA
Well, the first part of the story is mine. So I'll tell it.

CONNOR
The first part?

DIANA
Yes.

CONNOR
How many parts are there?

CLARK
Three.

DIANA
Well, four if you count now.

CONNOR
What?

DIANA
All will be clear when we reach the end.
(beat x3)
It began in 1996...

CONNOR
1996?

DIANA
Yes.

CONNOR
That was 21 years ago.

DUNCAN
Connor, you promised you wouldn't interrupt.

CONNOR
Sorry. Continue.

DIANA takes a deep breath and starts to tell her story.

DIANA
It was June 1st, 1996. I was sitting in my backyard in Toronto reading a book, when all of a sudden, a vortex opened in the sky.

DIANA prepares to tell CONNER the events of Chapters 1-4. She won't tell him everything, only what he needs to know.

CUT TO:

29 LOBBY - FRONT DESK (7:45PM)

KEVIN is talking to the girl behind the counter. Her name tag identifies her as PATTY.

KEVIN
You're sure?

PATTY
Positive. There is no Adam Pierson registered at this hotel.

KEVIN
He said he was staying here.

PATTY
Maybe the room is registered in someone else's name. Was he traveling with anyone?

Momentary pause. KEVIN thinks.

KEVIN
Try Diana Marsson.

PATTY
Can you spell that?

KEVIN removes DIANA's card from his pocket.

KEVIN
D.I.A.N.A M.A.R.S.S.O.N

PATTY enters Diana's name into the computer.

PATTY
Got it. There is a suite registered in her name.

KEVIN
A suite?

PATTY
Yes. The suite has a main room and three adjoining rooms.

KEVIN
Can I have the room numbers?

KEVIN writes the number on the back of the business card.

PATTY
The main room is 1413. ... The adjoining rooms are 1409, 1411, and 1415.

KEVIN
Thanks.

PATTY
No problem.

KEVIN walks off.

CONTINUE TO:

30 LOBBY

KEVIN sits on a sofa in the lobby and stares at the room numbers.

KEVIN
Three adjoining rooms?

KEVIN thinks for a few moments.

KEVIN
One would be for her son, Clark. One would be for her and MacLeod. I wonder if the third room is Adam’s.
(beat)
If it is, it means Adam knows more than he is letting on. It means he knew all about MacLeod before tonight. So why pretend he didn't?
(beat)
What is he hiding? Maybe he really is working on some top-secret Watcher Project.
(beat)
Do I want to know? Do I want to open this up? Should I forget about it?

KEVIN stares back at room numbers.

CUT TO:

31 ROOM 1413 (8:00PM)

DIANA is just finishing recapping the events of Chapter 4.

DIANA
So, Hera sent be back. I landed in my backyard on June 14th, 1997. 1 year and 1 day after I left.

CONNOR
Wow. So the Ancient Greek Gods were real?

DIANA nods affirmatively.

DIANA
(beat)
When I returned, I learned I was pregnant -- with Clark.

CONNOR
And Clark is Herc's son?

DIANA
Yes.

Momentary pause.

DUNCAN
The next part of the story is mine.

CONNOR
There's more?

DUNCAN
We said there were four parts.

DUNCAN takes a deep breath and starts his story.

FADE IN TO:

32 TIME FLIES

DUNCAN recaps the events of Chapter 5. He decides to skip the events of Chapters 6 and 7. DIANA and DUNCAN retell the relevant events of Chapters 8 and 9. CLARK recaps the events of Chapter 10. He mentions they spent time in Ancient Greece but does not say how long or what they did. CLARK concludes with their return to the present at the end of Chapter 15.

FADE BACK TO:

33 TIME RESUMES (9:55PM)

CONNOR is trying to absorb everything they have just said. Everyone learned some things they never knew. And some people are still in the dark about certain events in the story so far.

CONNOR
And that brings us here?

DIANA
Yep.

CONNOR
That is some story.
(beat)
If I believe you.

DIANA
If?

Momentary pause.

DUNCAN
Connor, would we lie about something like that?

CONNOR
You got to admit, it's a pretty far-fetched story. The Greek Gods... Time Travel... I...

METHOS
Explain Diana then.

CONNOR
What?

METHOS
If she was 25 in 1996, how old would she be today?

Momentary pause.

CONNOR
This is 2017. 1996 was 21 years ago. 25 and 21 is 46.

METHOS
Does she look 46?

CONNOR
Looks can be deceiving. Do I look...

DIANA interrupts.

DIANA
Ask for something.

CONNOR
What?

DIANA
Ask me for something.

CONNOR
I don't...

DIANA
Ask me for something, and I will bring it here.

CONNOR
Okay.

Momentary pause. CONNOR thinks. CONNOR tries to think of something to mess them up, something that they know nothing about. After a few moments he thinks he has found the perfect answer.

CONNOR
Cleo. I wish I could see Cleo again.

DUNCAN
Cleo? Who's Cleo?

CONNOR
She's at my place.

DUNCAN
She?

DIANA
Okay. Close your eyes and picture her.

CONNOR looks from DIANA, to DUNCAN, and then back at DIANA. He closes his eyes.

DUNCAN
Can't wait to see her.

CONNOR
I bet you can't cous. But remember, she's mine.

With a mere thought, CLEO, a beautiful, blond, Italian Mare, materializes in the room. Everyone is awestruck. CLEO is definitely not the way that any of them had pictured her. Everyone thought that when CONNOR said "she", he was referring to a woman, not a horse.

DIANA
Open them.

CONNOR opens his eyes.

DUNCAN
A horse?

METHOS
She's beautiful!

CONNOR is stunned.

CONNOR
Cleo?

CLEO neighs.

CONNOR
Cleo?!

CONNOR goes to CLEO. She neighs and nuzzles against him. CONNOR looks at DIANA.

CONNOR
How'd you...

DUNCAN
A horse. Of course.

CONNOR
How'd you know she was a horse?

DIANA
I didn't. You asked for Cleo. I brought you Cleo.

METHOS looks at CLEO.

METHOS
She's beautiful.

DUNCAN
That she is. A real...

DIANA knows what he is about to say and prompts him to shut up.

DIANA
Mac.

Both CONNOR and DUNCAN look at her. DIANA looks at both of them and realizes that they both use the nickname "Mac", and that could be a problem.

DIANA
I guess it's gonna have to be Connor and Duncan, right? I mean we can't call both of you Mac if you're in the same room because that could get confusing, right?

DUNCAN and CONNOR nod.

DIANA
Good.

CLARK
Do you believe us?

CONNOR
I'm not sure. Granted getting Cleo here was... magic... but that still doesn't prove that you...

CONNOR looks at CLARK.

CONNOR
...are the son of Hercules, or that...

CONNOR looks from DIANA to CLARK.

CONNOR
...both of you were turned into gods by Ares, or that...

DUNCAN looks at CONNOR.

DUNCAN
Connor, we're not lying.

CONNOR
I'm not saying you are. It's just that...

METHOS
You find this hard to believe, right?

CONNOR
Right.

METHOS
After everything you've seen over the years. You can't believe that this could be real? That Time Travel is possible?

CONNOR
I've seen a lot of miraculous stuff over the last five centuries. I've also seen a lot of stuff that we all believed to be true, torn apart over those same five centuries.

METHOS
Connor, I was alive then. I knew Hercules. I know Diana and Hercules were...

CONNOR
Okay. I'm not saying I don't believe you, it's just that...

CLARK
You need time to absorb this. We understand.

CONNOR looks at CLEO.

CONNOR
What is it girl? What's wrong?

DIANA, being able to read the horse's mind, tells CONNOR.

DIANA
She's scared.

CONNOR turns to DIANA.

CONNOR
Scared?

DIANA
She's in a hotel room, Connor. She wants to go back to her field, her...

CONNOR
Okay.

CONNOR looks at CLEO.

CONNOR
You want to go home, girl?

CLEO neighs a "yes".

CONNOR
Okay.

CONNOR kisses CLEO's nose.

CONNOR
I'll see you in a few days, okay?

CLEO nods. CONNOR pats her.

CONNOR
See ya, girl.

CONNOR addresses DIANA without taking his eyes off of CLEO.

CONNOR
Send her home, Diana.

CLEO vanishes.

DIANA goes to CONNOR and places a hand on his shoulder. He's still staring at the spot where CLEO was standing a moment before.

DIANA
I can send you to her if you want.

CONNOR
Thanks, but... There's someone I came for.

CONNOR heads to the door.

DUNCAN
You leaving?

CONNOR turns back to them.

CONNOR
Sorry, cous, but... Duty calls.

DIANA
It was nice meeting you, Connor. We'll have to get together again. You can tell me all about Duncan. I bet you have a lot of interesting tales to tell.

CONNOR
Yes, I do. But that would take a few decades.

DIANA
We have forever.

Everyone laughs. DUNCAN goes to CONNOR. They hug.

CONNOR
Take care, cous.

DUNCAN
You too.

They break their hug.

DIANA
Bye, Connor.

CONNOR
No goodbyes. ...

METHOS, DUNCAN, and CONNOR all finish the line together.

METHOS / DUNCAN / CONNOR
Only 'til next time.

Everyone laughs again. CONNOR opens the door and leaves, closing the door behind him. DIANA looks at DUNCAN. CLARK recognizes the look and knows she wants to be alone. CLARK turns to METHOS.

CLARK
Methos, what do you say we go see what the New Zealand nightlife is like?

METHOS
I don't know. I...

CLARK gives METHOS a "they want to be alone" look.

METHOS
Sure. Why not. I want to make sure that K...

METHOS realizes that CLARK could probably make KEVIN forget everything. METHOS looks at DUNCAN and DIANA.

METHOS
See you two later. Be good.

DUNCAN
We will.

CLARK and METHOS head for the door. DIANA puts her arm around DUNCAN and looks to CLARK.

DIANA
Oh, Clark?

CLARK turns to face her.

DIANA
Don't do anything foolish, okay?

CLARK
Who me? I'm shocked, mother. Really. What do...

DIANA
Clark, you know what I mean!

CLARK
Yes mother.

CLARK and METHOS open the door and exit. Closing the door behind them.

DIANA
Alone at last.

DUNCAN
So, what do you want to do?

DIANA smiles and kisses him.

CUT TO:

34 LOBBY (10:15PM)

The elevator opens and METHOS and CLARK exit.

METHOS
Clark?

CLARK
Yeah.

METHOS
You can make people forget things, right?

CLARK looks at him.

CLARK
Why do you...

METHOS
Would you be able to make Kevin forget tonight? Make him forget he met Duncan MacLeod?

CLARK
I could. But...

METHOS
Will you?

CLARK
I don't know, Methos. Mom might...

METHOS
Please, Clark. Diana doesn't realize what she's done. She could have opened a whole can of worms. She just doesn't understand the way that...

CLARK
I tell you what. I'll make him partially forget.

METHOS
What?

CLARK
Like I said, Mom has a reason for doing what she did. I won't go screwing up her plans. I can make him forget meeting Mac, but...

METHOS
I suppose it's a start.

CLARK
Good.

METHOS
(beat)
Now all we have to do is find him.

CLARK
Finding him is the easy part. All I have to do is zone in on him.

METHOS
What?

CLARK "finds" him.

CLARK
I don't believe it.

METHOS
What is it?

CLARK
He's still here, at the hotel.

METHOS
Where?

CLARK looks to the elevator. The doors open. KEVIN exits.

CLARK
Right there.

CLARK notices that KEVIN looks distracted somehow. He probes his mind.

CLARK
Oh, no. We have a problem. A big problem.

KEVIN spots them and heads over.

METHOS
What sort of problem?

CLARK
We have to get Kevin out of here, now.

METHOS
Why?

CLARK
I'll be right back.

CLARK heads for the door.

METHOS
Clark, wait. I...

KEVIN comes up behind him.

KEVIN
Let him go. We need to talk.

METHOS
Kevin, this is a surprise. Why are you...

KEVIN
I know you've been lying to me, Adam. Or should I call you Methos?

METHOS looks at KEVIN.

METHOS
What?

KEVIN
I know everything. I...

CLARK walks up behind KEVIN and places a hand on his shoulder. KEVIN freezes - he is immobilized. METHOS looks at him.

METHOS
What did you do?

CLARK
We have to get Kevin out of here.

METHOS
What did you do to him?

CLARK
He is frozen. When we get him out of here, I can make him forget, and then revive him. We can come up with a story.

METHOS
Okay. Where should we take him?

CLARK
The dig site.

METHOS
Let's go.

CLARK
I'll send our car to the site. We can take his jeep, and then drive ours back.

METHOS and CLARK help the frozen KEVIN out of the hotel.

JUMP TO:

35 DIG SITE (11:45PM)

KEVIN is lying on the ground. METHOS and CLARK are standing over him.

METHOS
Are you sure this will work?

CLARK
When Kevin wakes up, he will remember meeting us this afternoon. But he won't remember anything about Mac, or the events from the hotel tonight.

METHOS
I'd love to know how he found out about...

CLARK
You should have asked before I wiped his memory.

METHOS
Sorry, wasn't thinking. Guess we'll never know.

CLARK
Shall I wake him.

METHOS
Go for it.

CLARK snaps his fingers. KEVIN wakes up.

KEVIN
What happened? Where am I?

KEVIN gets up.

METHOS
You're at the site.

KEVIN
Adam? Is that you?

METHOS
You called and asked me to come over. When we got here, we found you unconscious.

KEVIN
How long was I out?

METHOS
You called me around 9:00 and it's almost midnight. So depending on when you blacked out, about 3 hrs.

KEVIN
I wonder what happened?

METHOS
We were hoping you could tell us.

KEVIN
I don't remember.

METHOS
What's the last thing you do remember?

KEVIN thinks.

KEVIN
You guys leaving this afternoon.

METHOS
Nothing after that?

KEVIN
No, nothing. Sorry for making you come all the way out here.

METHOS
No problem.

METHOS knows KEVIN hates doctors, so he knows that this comment will get rejected.

METHOS
Maybe you should have someone take a look at...

KEVIN
Nah. I'm okay.

METHOS
You sure?

KEVIN
Positive.

METHOS
Okay. Clark and I better get back.

KEVIN
If I remember what I wanted to show you, I'll call.

METHOS
Thanks.

CLARK and METHOS walk off. KEVIN watches them go, then walks over to the table.

As he is walking Diana's business card falls out of his pocket. It lands face down on the ground. He picks it up and sees the numbers. He reads them off the card.

KEVIN
1413, 1409, 1411, 1415. Wonder what that means?

KEVIN thinks about it for a moment, then puts the card back in his pocket and returns to the table.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 18: Speak Now, or Forever Hold Your Peace

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998
Revised: 2024

MONDAY OCTOBER 15th 2018

1 THE LOFT - LIVING ROOM - SEATTLE (2:00PM)

DIANA is sitting on the sofa writing in THE CHRONICLE. CLARK materializes behind her with a book/journal in his hands. He goes over to her and offers her the book.

CLARK
Here mom.

DIANA looks up at him. She says line as she takes the journal from him.

DIANA
What's this?

CLARK
(smile)
Open it and find out.

DIANA gives him a look, then opens the book.

DIANA
It's written in Ancient Greek!

CLARK
I know. Read the first line.

DIANA reads the first line.

DIANA
My name is Janice Covington.

Momentary pause.

DIANA
Janice Covington?

DIANA looks back at CLARK.

DIANA
Where, where did you get this?

CLARK
That doesn't matter. Keep reading.

(CONTINUED)

DIANA returns to the book.

DIANA
The year is 1942. I’m in Macedonia. I believe that I have found the home of the legendary Xena Scrolls.

But I am not alone. There is another who also seeks the scrolls. His name is Professor Smythe. He would do anything to get his hands on them. I must not let that happen.

What you are about to read in the following pages, I have told no one. Only those of us that were there that day, know what happened. And of the six of us, only three were left by the end.

This is not a story, this is real. Anyone who can read this text, should believe what I am about to say.

DIANA looks up from the book at CLARK.

DIANA
Is this what I think it is?

CLARK
If you think it's the story of what happened during the dig in '42, then yeah. It is what you think it is.

DIANA gives him a questioning look.

DIANA
You've read it?

CLARK
I started to.
(beat)
Then realized what it was and knew you had to see it.

DIANA returns to the book.

DIANA
Today I got a surprise visit from some of Smythe's men, but that wasn't all. The daughter of the great Mel Pappas showed up. Says she wants to help since she can read ancient text. I told her to go home that I was doing fine without her. But she is so stubborn. She keeps following me around like a puppy. She is beginning to remind me of Gab.

Anyway, after a few hours I gave in and told her she could stay. I just hope I don't regret it.

What a day. Melinda proved she really isn't as dumb as she looks. We found, sorry Smyth found, the tablet that held the key to unlocking the cave.

DIANA looks at CLARK with a raised eyebrow.

DIANA
Tablet? What tablet? There was no tablet.

CLARK shrugs. DIANA returns to reading.

DIANA
He handed us the tablet and asked for our help in translating it. I decided to misread the tablet's instructions and hope that Smythe would believe the tablet to be a fake. That was when Melinda said I'd read it wrong and translated it correctly. The cave door opened. We all entered together, and that's when things got a little weird.

Before I continue, I should warn you. The only thing from Ancient Greece I expected to find in that cave, were the scrolls. Well, and a few artifacts, but... I never expected to find what we found. I'd told Melinda
(MORE)

DIANA (CONT'D)
earlier that the scrolls would have the power to turn myth into history. I didn't know how true that statement would be.

Back to the story. Remember, of the six of us that entered the cave, (me, Melinda, Jack, Smythe, and two of his men), only three of us came out.

FADE IN TO:

2 FLASHBACK (XENA EPISODE: THE XENA SCROLLS)

As the wall comes crashing down around ARES, we...

FADE BACK TO:

3 LIVING ROOM

DIANA is sitting on the sofa reading. CLARK is sitting in a chair.

DIANA
I can still hear his screams as we ran away. I don't know what was happening in there, but it sounded like something was dragging him across the floor, against his will.

Once the three of us were safely outside the cave, I decided I'd seal Ares inside permanently.

I rigged all the remaining explosives around the base of the cave and detonated it. I thought I would have done a lot more damage than I did. All that TNT should have! But it didn't. Guess the Gods had some sort of protection on the cave.

I'm still not sure how Melinda became Xena. And Melinda has no memory of anything that happened from the time
(MORE)

DIANA (CONT'D)
the Chakram joined, to the time it broke.

One good thing did come out of this. I did find the scrolls, and I'm gonna make sure that history doesn't forget the name Xena. Or Gabrielle either.

DIANA closes the book.

DIANA
So, Melinda was the descendant of Xena.

CLARK
And Janice was Gab's, and Jack's was Joxer's. Just like we assumed all along.

DIANA looks back at the book and rereads part of it in her head.

DIANA
I never thought of that.

CLARK
Of what?

DIANA
That Xena's spirit could be trapped in the Chakram, and that it would try to stop anyone from freeing Ares.

CLARK
How come Zeleia wasn't affected?

DIANA
Ah, but she was.

CLARK
What?

DIANA
Remember. Once the Chakram united there was a spark and she...

CLARK
Passed out. Right. That's when I brought her home.

DIANA
Did she say or do anything that...?

CLARK
No. Once we were outside the cave, she came to.

Momentary pause.

DIANA
Which would imply that Xena's possession must only last while the girl is in the cave.

CLARK
Or until the Chakram breaks again.

Momentary pause.

DIANA
So, how do we do this?

CLARK
You mean keep the girl outside the cave and at the same time have her close enough to hit The Eye?

DIANA
Yeah. She can't be in two places at once.

CLARK
It would be easy if there were two girls. Then we...

DIANA
Two?

CLARK
One could unite the Chakram outside, and one could be waiting inside to throw it.

DIANA
But what if the power that unites the Chakram is from within the cave?

CLARK
Well, then we just...

DIANA
Picture this. ... You're standing just inside the mouth of the cave. You're holding one half of the Chakram, and one girl is waiting with you. I can be in the inner chamber with the other girl, and the other half of the Chakram.

CLARK cuts in before DIANA can continue.

CLARK
What good would...

DIANA
When we are in place, I'll send you the half that I have. You then hand both pieces to the girl with you and ask her to join them.
(beat)
If all goes as it has, there should be a spark, and she will pass out. Once the Chakram is whole, you send it to me, and get your girl out of the cave.
(beat)
The moment the two halves are joined, The Eye will unseal the sarcophagus. And, once it is completely unsealed, I'll have my girl throw the Chakram, hitting The Eye, and freeing Ares. And the three of us will walk out of that cave.

CLARK
It could work.

DIANA
No. It will work.
(beat)
It has to.

DIANA looks at her ring. CLARK notices.

CLARK
Now all we need are two girls.

DIANA looks at CLARK.

DIANA
Right. I wonder how Michael's...

CLARK
Thought we were going for Kevin?

DIANA
We were. I mean he is the one more likely to settle down first, but... He's a Watcher.

CLARK
So?

Momentary pause.

DIANA
So, he's bound to get suspicious a lot faster than Michael would.

CLARK
Why? What does his being a Watcher have to do with any of this?

DIANA
Isn't it obvious?

CLARK
No.
(beat)
Did he seem suspicious when you mentioned it before?

DIANA
Well, no, but that was before he knew about MacLeod!

CLARK never told DIANA about what he and Methos did to Kevin. How he had made Kevin forget about meeting Duncan. He wonders if he should tell her now. He decides not to.

CLARK
And whose fault was that?
(beat)
Why? Why did you have to bring up Mac anyway? You knew Kevin was a Watcher. Methos told us so.

DIANA
I don't know.

CLARK
Mom, that won't work with me. We never...

DIANA
I had a plan. But it, backfired.

CLARK
A plan? And what was this great plan of yours?

DIANA
I don't remember. I... I was making it up as I went along.

CLARK
Where were you planning on going with your plan? What was...

DIANA
Clark, can we just drop this?

CLARK gives her a look. He figures he better tell her what he and Methos did.

CLARK
Mother I...

CLARK is interrupted when DIANA's cell phone rings.

DIANA
Now, where did I put that phone?

DIANA starts to look for it, then she just zaps it into her hand. It's a regular, not vid, cell phone. She answers it.

DIANA
Hello?

KEVIN (VO)
Diana?

DIANA
Yes.

KEVIN (VO)
It's Kevin.

DIANA
Kevin?! How are you?

CLARK raises an eyebrow. Talk about timing. They were just talking about him, and he calls. Talk about a coincidence.

KEVIN (VO)
Fine. And you?

DIANA
Couldn't be better.

KEVIN (VO)
I just called to see if you and Clark were free on the 31st?

DIANA
The 31st? Why?

KEVIN (VO)
Well, because...
(beat)
How would you like to attend a wedding?

DIANA
Wedding?

CLARK's curiosity is growing.

DIANA
Who's getting married?

KEVIN (VO)
I am.

DIANA
You are?

CLARK is getting more and more curious.

KEVIN (VO)
Yeah. Sam and I...

DIANA raises an eyebrow. Did he say Sam? She wonders if Sam is a male or female.

DIANA
Sam?

KEVIN (VO)
Samantha.

DIANA
Oh right. Of course.
(beat)
Well, congratulations.

KEVIN (VO)
Thanks.
(beat)
So, can you guys make it?

DIANA
Can't speak for Mac, but Clark and I would love to come.

KEVIN (VO)
Great. See ya on the 31st.

DIANA
See ya.

DIANA hangs up the phone. She notices the way CLARK is looking at her.

DIANA
Kevin's getting married.

CLARK
So I heard. When is...?

DIANA
The 31st.

CLARK
Of this month?

DIANA
Yep. He's invited us to go.

CLARK starts laughing.

DIANA
What?
(beat)
What's so funny?
(beat)
Clark!

Momentary pause.

CLARK
I'm sorry. It's just that...
(beat)
The 31st is a strange day for a wedding.

DIANA
Why?
(beat)
What's wrong with...

CLARK looks at her.

CLARK
Mom, it's October.

CLARK can tell from the look she is giving him, that she doesn't get it.

CLARK
The 31st of October. Halloween.

DIANA mood changes. She all of a sudden gets a far off look in her eye and her tone is soft and quiet like.

DIANA
Halloween.

CLARK
All Hallows Eve, The Night of the Dead. Don't tell me you forgot?

DIANA
No.

DIANA walks over to the window, and stares out it, twisting the ring on her finger. The one Ares gave her for Christmas 2018. She smirks when she realizes that that date hasn't come yet.

DIANA
How could I forget. Ares always loved Halloween.

CLARK
I remember. He used to enjoy scaring the daylights out of all the kids.

CLARK is remembering everything happily. DIANA is just staring out the window, sadly. As CLARK goes on, she is on the verge of tears.

DIANA
It wasn't only the kids.

CLARK
He used to play up his "magic" acts. He'd answer the door with his head on backwards or floating in the air. He'd fly around the neighborhood on his magic carpet. He'd make mannequins come to life.

DIANA
Halloween's not the same without him.

CLARK
Don't let Mac hear you talking like that.

The mention of Duncan's name pulls her out of her mood. She turns to CLARK.

DIANA
What makes you say that?

CLARK
Oh, come on, Mom. It's no secret how Mac feels about Ares. He never liked him.

DIANA
That's an understatement. Mac hates Ares.

CLARK
Even more reason not to let him...
(beat)
Look, ever since we've returned, his name has never come up. Does Mac even know what happened back there?

DIANA
Only what we told Connor.

CLARK
Which, as I recall, wasn't very much. If Duncan thought, even for a moment, that you were still in love with Ares, what do you...

DIANA
Now wait a minute. I never said I was in love with Ares.

CLARK
Mother, I know you better than anyone. I know what he means to you. I was there. I seen you...

DIANA
Ares is in the past.

CLARK
For the moment.

DIANA
I love Mac. And...

CLARK
For how long, mother?

DIANA
What are you saying?

CLARK
Kevin's getting married, right?

DIANA
So?

CLARK
How long before Sam gets pregnant? If she isn't already. If they have a daughter, the time for freeing Ares will be close. If...

DIANA
If, if, if. That's a lot of ifs, Clark. And I thought we just agreed that we would need two girls to successfully free Ares.

CLARK
That's beside the point, mother, and you know it!

DIANA
Just what exactly is your point, Clark!?

CLARK
I think that...

The elevator opens and DUNCAN and METHOS exit.

DUNCAN
What is going on? We could hear you two all the way down...

DIANA
Nothing.

DUNCAN raises an eyebrow. DIANA zaps herself over to him.

DUNCAN
It sure didn't sound like nothing to me.

CLARK stresses the word "family".

CLARK
She's right. Nothing to *concern* yourself with, Mac. It's just a little *family* problem.

DUNCAN
What's that supposed...

CLARK vanishes.

DUNCAN
...to mean.

DIANA
Welcome home, Mac.

DIANA kisses him. After a few seconds, he breaks the kiss.

DUNCAN
What was that for?

DIANA
Does there have to be a reason?

DUNCAN
Well, no, but...

DIANA
I've missed you.

DUNCAN
I was only gone for 3 days.

DIANA
And 3 nights.

DIANA starts to get playful. METHOS starts to feel uncomfortable. DUNCAN is trying to stop her. He also feels uncomfortable because METHOS is in the room.

DIANA
Nights I had to spend alone. Nights I dreamt that you were...

DUNCAN gives her a "down girl" look.

DUNCAN
Okay.

DIANA
I wanted to be with you. I wanted it so much, that I almost zapped over there a half-a-dozen times.

DUNCAN gives her a "you're not serious" look.

DIANA
But you told me I couldn't be there. I still don't understand why. I...

DUNCAN
I told you why, D. It...

DIANA
I know. And I accepted the fact that I couldn't be there. But that doesn't mean I didn't...

METHOS has had enough. He decides to get out of there.

METHOS
Uh... I think I should leave you two alone.

DIANA
Bye, Methos.

METHOS
Bye, Diana.

DUNCAN
Call you later?

METHOS
Yeah.

DIANA
Much later.

METHOS leaves. DIANA gets more playful.

DIANA
I thought he'd never leave.

DUNCAN
What?

DIANA
Kiss me, Mac. Like you mean it.

DUNCAN kisses her. After a few moments she breaks the kiss.

DIANA
That was better. I really did miss you.

DUNCAN
I missed you too.

DIANA flashes him a seductive smile.

DIANA
Let's get out of these clothes, and you can show me how much.

He smiles and kisses her. She pulls him really close. And, with a mere thought, she changes the layout of the room.

FADE IN TO:

4 EXT: ILLUSIONARY CABIN

From the view outside of the window, we appear to be in a cabin in the wilderness.

CONTINUE TO:

5 INSIDE ILLUSIONARY CABIN

There is a fire roaring in the fireplace, which is beside them. Behind her, is a bearskin rug. She pulls him down so that they are kneeling on the floor. He breaks the kiss.

DUNCAN
I love you.

She smiles. He lays her back onto the rug. With another thought, she removes their clothing.

CONTINUE TO:

6 TIME FLIES

They make love.

CONTINUE TO:

7 TIME RESUMES (A FEW HOURS LATER)

She is lying in his arms, her head resting on his chest. His hands are running though her hair. All is quiet and peaceful. Then he senses the Immortal Buzz. He tenses. She senses his tensing.

DIANA
Someone is coming.

He nods "yes" as he rises.

FADE BACK TO:

8 THE LOFT

With a mere thought she puts their clothes back on and returns the room to normal. She places the Katana in DUNCAN's hands.

DUNCAN
Thanks.

DIANA
You're welcome.
(beat)
You expecting anyone?

DUNCAN nods a "no".

DIANA
I could...

DUNCAN motions her to be quiet.

DIANA
Fine.

DIANA vanishes. He shakes his head in an "I give up" gesture, and makes his way to the elevator, which can be heard coming up. He turns off the lights in the room and leans flat up against the wall - waiting to pounce on whoever steps out of

the elevator. The elevator stops. He readies his sword. The door rises. He is about to pounce when the person in the elevator speaks.

METHOS
Mac?

DUNCAN breathes a sigh of relief, lowers the sword, steps out of the shadows, and turns on the lights. When the lights go on, METHOS spins.

DUNCAN
That's an easy way to get yourself killed.

DUNCAN heads to the sofa. METHOS follows.

DUNCAN
Thought you were going home?

METHOS
I was. I mean, I did. Are we...?

Momentary pause. METHOS survey's the room.

METHOS
...alone?

DUNCAN looks at him curiously.

DUNCAN
Why?

METHOS
We need to talk.

DUNCAN
We just spent the last...

METHOS
It's about Diana.

DUNCAN rolls his eyes.

DUNCAN
What has she done now?

Momentary pause. METHOS is still looking a little uneasy.

DUNCAN
She's not here if that's what has you...

METHOS
You sure? She can make herself invisible you know.

DUNCAN
She *teleported* out of here when....

METHOS
Remember Kevin Baton?

DUNCAN
Vividly.

METHOS
Well, when I got home, there was a message from him.

DUNCAN raises an eyebrow.

METHOS
He's getting married.

DUNCAN
And this concerns Diana, how?

METHOS
The message was an invitation.

DUNCAN still looks confused.

METHOS
He mentioned that he'd just spoken to Diana and invited her, and...

DUNCAN
Tell me she said no?

METHOS
Sorry. Wish I could. But from what I could gather from Kev's message, she accepted.

DUNCAN
Damn it. What was she thinking? She knows Watchers and Immortals have...

METHOS
I know. I just don't think she understands the full ramifications. I...

METHOS thinks of something.

METHOS
Actually this is typical god like shenanigans. The ancient gods always loved causing chaos when ever they could. Just dropping subtle hints or planting suggestions to see what would happen. And she learned from...

DUNCAN
Methos, D would never purposely cause chaos. She...

METHOS
I knew the gods then. I saw what they did. How they...

DUNCAN
This is Diana. She’s not...

METHOS
She is one of them now. And she had the best manipulator for a teacher. I...

DUNCAN
Enough. Stop.

Momentary pause. METHOS realizes he is right. This is not the time for this. DUNCAN returns to the matter at hand.

DUNCAN
What do you know about this Kevin Baton, anyway?

METHOS wonders if he should tell DUNCAN that Clark had made Kevin forget meeting him.

METHOS
What do you mean?

DUNCAN
There must be a reason that Diana is so...

METHOS
What do you want to know?

DUNCAN
Everything.

METHOS
Everything?

DUNCAN
Everything. ... Who he is? Where he grew up? Who his friends are? Who his parents are? Who his family is? Everything! I need to know what, or if, there is anything that connects Kevin to Diana. There has to be something. Diana never does anything without a reason.

METHOS
Right.

DUNCAN
So, can you find out for me?

METHOS
Sure. ... Where, where is Diana anyway? I thought you two would have been...

DUNCAN
You just missed her.

METHOS notices the tone in DUNCAN's voice.

METHOS
Is everything okay with you two?

DUNCAN
What do you mean?

METHOS
Lately you seem like... I don't know... I mean, one moment you're both lovey dovey, then the next you're fighting like cats and dogs.

DUNCAN
We're fine, Methos. Really.

METHOS
You sure?

DUNCAN
Yes. I'm sure.

METHOS
Okay. ... So, how...

DUNCAN
Methos, not now. The sooner you get started on gathering that info, the sooner I'll know what the connection is. ... How soon can...

METHOS
A couple of hours.

DUNCAN
Really? That fast?

METHOS
We don't only have files on the Immortals, you know. ... We have files on the Watchers too.

DUNCAN
So, there's a file on Adam Pierson, then?

METHOS
Yes. Of course, I wrote it. And occasionally re-write it.

DUNCAN
Of course. ... Well, what are you waiting for?

METHOS
Oh, right. See ya when I have something.

DUNCAN
No. Call me when you've got it. I'll come over.

METHOS
Right.

METHOS exits. DUNCAN goes to the liquor cabinet and removes a bottle of whiskey. He pours himself a glass - straight. He drains the glass, then refills it. DUNCAN returns to the sofa, sipping at his drink. He is reflecting on what Methos just said about the gods.

METHOS (VO)
This is typical god like shenanigans. The ancient gods always loved causing chaos when ever they could. Just dropping subtle hints or planting suggestions to see what would happen. I knew the gods then. I saw what they did. She is one of them now. She had the best manipulator for a teacher. God like shenanigans, loved causing chaos, She is one of them, best manipulator for a teacher ...

JUMP TO:

9 METHOS' PLACE - FRONT HALL

The front door opens. METHOS enters. He heads for the living room.

CONTINUE TO:

10 LIVING ROOM

METHOS enters the room to find CLARK sitting on the couch.

METHOS
Clark?

CLARK
We have a problem.

METHOS
What do you...?

CLARK
Kevin Baton.

METHOS
Oh yeah. Kevin.

CLARK
What do you think we should do? Should we tell them?

METHOS
Do we have too?

CLARK
If we all show up at the wedding, Diana and Mac will be a little surprised if Kevin all of a sudden can't remember meeting Mac.

METHOS
Right.

CLARK
I think we should tell them what we did.

METHOS
We really don't have a choice, do we?

CLARK
No.

METHOS
Maybe it will make Mac feel better. After all, if he knows that Kevin has forgotten meeting him, then he'll know that Kevin won't still have any questions for him.

CLARK
Mom might be a little ticked though.

METHOS
You think so?

CLARK
If she was up to something, she might just try it again.

METHOS
We can't let that happen.

CLARK
Okay then.
(beat)
You think of how you are going to tell Mac, and I'll deal with telling mom.

METHOS
Good luck.

CLARK
Thanks.

CLARK vanishes.

JUMP TO:

11 ARES' TOMB - MACEDONIA

DIANA is standing over the sarcophagus - staring down at it.

DIANA
Oh Ares. I could really use you right now.
(beat)
You'd know all the right things to say. To do. I wish... DAMN!!!!

She slams her hands down on the sarcophagus and is thrown across the room. She lands and looks over at the sarcophagus.

DIANA
I wish it wouldn't do that.

She rises and returns to the sarcophagus. She stares down at it again. She is on the verge of tears.

DIANA
I'm sorry. Oh gods, how I'm sorry.
(beat)
How many times can I say it? It's all my fault. Everything. If only...
(beat)
If only...

She falls to her knees and cries. After a while she pulls herself together. She wipes the tears from her eyes, rises, and looks down at the sarcophagus.

DIANA
Listen to me. I came here to tell you the good news, and I fall apart.

Momentary pause. She takes a deep breath and composes herself.

DIANA
Remember me telling you about Kevin Baton? ... Well, he's getting married. On Halloween of all days.
(beat)
It won't be long before he and Sam, that's the girl he's marrying, start a family. Which means it won't be long until you're free of here. Until I can hold you in my arms again. Until I can feel your touch, your caress. Until we can be together again. Until you can...
(beat)
Clark was right. I do love you. I guess I always did. You're the only one who's ever been able to satisfy me. Really satisfy me.

She is about to stroke the sarcophagus, but, as her hand is almost on it, she stops.

DIANA
I can't even touch this sarcophagus without being hurled across the room. What good are all my powers if I can't touch you. Hold you. See you.
(MORE)

DIANA (CONT)
I know you can hear me. I just want you to know that I will free you. This time your meddling family is not around to interfere.
(beat)
I've studied what happened in 1942. Janice was kind enough to write it all down. I guess she was more like Gabrielle than she thought. And, based on what she wrote, Clark and I think we have found a solution. A way to make sure that our attempt to free you will be successful.
(beat)
Then, I'll give you such a welcome home party. A party for two that is. Me and You. Alone. We can make love all night. Any way you want. Every way you want. For as long as you want. Just thinking of... of what it feels like when you take me, when you push yourself into me, and then pump me so fast I fell like I'm on fire. The way you do what you do to me when you do me like only you can do me... it... it makes me so hot, so wet. Oh Ares. I can't wait tell I get to feel you growing inside me, till I get to feel your hot godly essence flowing inside me. It won't be long. I promise you.
(beat)
It won't be long till I can come for you. And once we come together, you can come to me, for me, with me, in me, on me. Oh Ares, I... I love you.

She stares at the sarcophagus for a few more moments, then she vanishes from the room.

JUMP TO:

12 THE LOFT - SEATTLE

DUNCAN is preparing dinner. He is in the middle of making a salad when the vid-phone rings. He answers it on the second ring.

DUNCAN
Hello?

It's METHOS, and he sounds very excited.

METHOS
Mac, I...

DUNCAN
I'm sorry about earlier, I...

METHOS
No, I... I think you were right.

DUNCAN gets a look of curiosity in his face.

DUNCAN
What?

METHOS
How soon can you get here?

DUNCAN
I'm on my way.

DUNCAN hangs up the vid-phone and leaves. He is no sooner gone, then DIANA materializes inside the room.

DIANA
Mac?
(beat)
Honey?

Momentary pause. She notices that he isn't home.

DIANA
Great. Just great. I was hoping he'd be here. Talking to Ares made me so... so...
(beat)
Oh how I needed to just...

She notices that he was in the middle of preparing dinner.

DIANA
Well, by the looks of things, he couldn't have gone too far.

She snaps her fingers, making the room more romantic - candles, etc.

DIANA
There. That's better.
(beat)
I guess I'll just sit and wait for him to come back.
(beat)
Better not be long, or dinner won't be the only thing that will need to be reheated.

DIANA sits back on the sofa and closes her eyes.

JUMP TO:

13 METHOS' PLACE

DUNCAN enters.

DUNCAN
Whatcha got?

METHOS
More than I thought I'd find. Come.

METHOS leads DUNCAN over to the computer.

METHOS
I started with Kevin. Besides being a Watcher and an archaeologist, there was nothing else about him that would interest Diana.

DUNCAN
I thought you said...

METHOS
I'm not finished.
(beat)
Since there was nothing in Kev's life, I decided to check his family.

DUNCAN
And?

METHOS
It seems, that he and his cousin, Michael Baton, are the only two remaining members of their family line.

DUNCAN looks confused.

DUNCAN
You're losing me.

METHOS
It's not Kevin that interests Diana. It's his grandmother.

DUNCAN
His grandmother?

Momentary pause. METHOS nods.

METHOS
Melinda Pappas.

DUNCAN
I still don't...

METHOS addresses the computer.

METHOS
Computer, display file: Melinda Pappas.

The computer does so. On the screen appears the newspaper article about the 1942 dig. The one with the photo of Janice, Melinda, and Jack.

METHOS
The woman in the middle is Melinda Pappas.

Momentary pause. DUNCAN is getting impatient. He doesn't understand what METHOS is showing him.

DUNCAN
Methos, if you don't get to the point real soon, I'm gonna...

METHOS
Don't you recognize the place?

DUNCAN looks more closely at the photo.

DUNCAN
Should I?

METHOS
Computer, display next image.

The screen changes to blown up image of a section of the photo.

METHOS
What about now.

Momentary pause. DUNCAN recognizes it.

DUNCAN
It's the cave in Macedonia.

METHOS
Right.
(beat)
It seems, that in 1942, these three entered the cave and retrieved The Xena Scrolls.

DUNCAN
So this is connected to Ares.

METHOS looks at DUNCAN.

METHOS
Looks like it.

Momentary pause.

DUNCAN
Only question is, how?

METHOS
Wish I could help you there, my friend.

DUNCAN
Yeah.

METHOS looks back at the computer, ready to advance to another photo.

JUMP TO:

14 THE LOFT - BEDROOM

DIANA is sleeping. ARES appears and stands at the side of the bed. He looks at her. She opens her eyes and looks at him. She smiles, and draws back the covers, revealing her naked body. She pats the bed, inviting him in.

DIANA
Well, don't just stand there, lover boy, get in.

ARES smiles, and with a mere thought, he is naked and beside her. She kisses him as he rolls onto her. She pulls him close, pressing her body against his. He hungrily kisses her. His hands explore her body. He releases her lips, and kisses her neck, as his hands continue their journey down her body. She gasps at his touch. He brings his lips to her breast and kisses it. She moans. His hands reach their destination. He touches her mound. He inserts a finger into her, probing her, making her wetter than she already is. She gasps as his fingers find their way inside of her. He suckles on a breast as his fingers explore her, working her up.

DIANA
Oh. Ares.

She cums for him. He lets his fingers work on her, making her cum again and again. She begs him to take her. She wants to feel him inside her.

DIANA
Oh, Ares. Take me. Take me now. Oh, oh. I want you. I want to feel you inside me. I want to know what you can... can do to me. Oh, oh. Show me. Show me. Oh, oh. Now, do it. Do it. Take me. Take me.

He thrusts himself in hard.

DIANA
Oh. Oh. Oh...

She cums again, almost instantly upon his entry. He pushes into her. He starts to pump her up. His hands caress her body as he pumps himself in and out, in and out.

DIANA
Yes. Yes. Oh. Faster, faster Ares.

He pumps faster, and she cums again.

DIANA
Oh gods, yes, yes. Push it. Push it.

He pushes himself in, going deeper into her. She arches her back.

DIANA
Oh... harder, harder. Push harder.

He pushes harder.

DIANA
Oh. Oh gods. Pump... me. Pump...

He returns to pumping her up.

DIANA
Oh, oh, yes. Yes. Yes.

She cums again. He kisses her neck as he continues to pump her. He pumps her faster. He cups a breast in each hand and squeezes them -- hard. He suckles a breast. She moans.

DIANA
Ares. I want to feel you flowing. I want your... oh gods, push, push...

He pushes in hard and fast.

DIANA
Ar... oh...

He erupts inside of her. He thrusts himself in hard again and erupts again.

DIANA
Oh...

He rams himself in and out, and in and out, over and over. With every ram in he pushes hard, holds the push, erupts, and then repeats. Every ram in causes her to cry out. They are both on an emotional high. She screams out his name. Her body is pulsing. He holds the push as long as he can, letting her ride out her orgasm. She is so wet inside, and he is covered with her juices. Once her body starts to stop pulsing, he rams himself in one more time - hard and fast. He erupts. He empties himself inside of her. When he is empty, he looks at her. She smiles at him. He kisses her neck he slowly withdraws from her. Then, once he has withdrawn from her, he brings his lips to hers and kisses her as he rolls off of her. They break the kiss.

DIANA
I...

He turns on his side and looks at her. With a mere thought, he positions her so that her back is flat up against his chest. He wraps his arms around her. She leans back against his chest. His head rest on her shoulders. He moves the hair away from her neck with his tongue. She gasps and closes her eyes. He brings his hands to her breasts. He cups one in each hand, holding them. She sighs at his touch. He kisses her neck and squeezes her breasts. She moans and presses herself further back against his chest. She lets him fondle her breasts. She is in heaven. She never wants to leave his arms. He slowly inserts himself into her a-hole, while nuzzling her neck. She sighs. He fondles her breasts, rubbing them, squeezing them, as he expands inside her. She gasps. His hands start to caress her body. She is gasping and moaning. He brings his hands down the front of her body. She brings her hands to his and guides them down, to the area between her legs. She places his hands on her frontal area, making him touch her. He does. She is wet. Oh, so wet. He massages the area, fondling her frontal hole while he starts pumping her hard and fast from behind.

DIANA
Oh, Ares... Don't stop.

He brings his arms up to her waist and nibbles on her ear.

ARES
Are you ready to experience ecstasy?

DIANA
Yes. Oh, yes.

ARES
Then hang on, tight.

He pulls her back to him as he pushes himself, hard and fast, into her a-hole. He pumps her, ramming himself in, and pulling out. In and out, and in and out. She cums. Her juices flow from her. He pulls her back, tighter, for one more forceful thrust. He rams himself in, and pushes hard, real hard. He erupts, sending his godly seed up her a-hole. He kisses her neck as he withdraws from her. She leans her head back on him. She has her eyes closed.

DIANA
Ares?

ARES
hmmm?

DIANA
Kiss me.

He brings one hand to her chin and brings her lips to his. He breaks the kiss and looks at her. The look on her face is begging for more. Begging him to take her again. He smiles a wicked smile at her. And, with a mere thought, he cuffs her to the bed.

DIANA
What are you...?

He smiles a wicked smile. She looks at him. He brings his hand down between her legs. He touches her. He looks at her opening and smiles. Then he looks back at her while cupping her in his hand.

ARES
You trust me?

DIANA
Of course.

She flashes him a playful smile. He can see she is getting excited. She know what he wants to do.

DIANA
We haven't done this in a while.

ARES
I know.

He returns the playful smile. He prepares to start to work her.

ARES
Ready?

DIANA
Let's do it a little different this time.

He looks at her questioningly. Before he can say anything, she speaks.

DIANA
No cheating.

ARES
Cheating?

DIANA
I want us both to get as much as we can out of this. No god stuff, okay?

He gives her a look.

DIANA
If you cheat, I'll never let you touch me again.

He starts probing her with the fingers of his left hand. She accepts his fingers, one by one, moaning as they insert themselves inside of her.

It feels so good to be inside of her like this. He is enjoying it. He looks up at her.

ARES
Okay. No cheating.

DIANA
Promise?

He pushes his fingers into her and flashes her a smile.

ARES
Promise. You make me too hot. I'm not gonna blow it. I don't think I could live without ever having you again.

DIANA
(smile)
Well then... I'm all yours. Take me. Work me up.

He smiles. He starts playing with her as he works his fingers inside. First one, then two, and then three. His eyes shift from watching her facial expressions and watching his fingers working her. He fingers her with three fingers, moving fast enough to bring her to a climax. As she climaxes, she opens enough for him to get another finger inside her. He works her with four fingers and brings her to another climax. When she starts to cum, he freezes, letting the spasm flow through her body. He holds his fingers still for a few more minutes, then starts all over again. She is so hot for him. She is flowing over his fingers. She doesn't want him to stop. She wants him in her so bad.

ARES
Oh yeah. You were right. This feels so much better.

Momentary pause. He is thoroughly enjoying himself.

ARES
Work with me, babe. Rock, baby. Rock. Back and forth.

She does so.

ARES
That's good. Keep doing that.

She rocks back and forth. He keeps pushing his fingers into her. Trying to get his whole hand in. She is getting wetter and wetter. Her juices flowing over his fingers, making her entry slippery and wet.

ARES
Press down. Hard.

She knows he really wants in. She knows how hard he is working for this.

ARES
Press down, D. Harder. I want my whole fist inside of you. I want to hear you cry out as I pump my fist inside of you.

She can feel her juices flowing inside of her as his fingers probe inside her. She pushes herself down on his fist, harder and harder. His probing hand bunches his fingers together, working her into yet another frenzy. She presses down on his hand as hard as she can. He thrusts in hard and fast, at the same moment as she rocks her pelvis and pushes down hard, and.... His entire fist slides into her, right up to the wrist, and a little beyond. His push was so hard that his entire fist and part of his arm, are now inside of her. He looks at his arm to see how far in he is.

ARES
Yes.

Her body starts pulsing. Her walls are throbbing against his arm. Her juices are freely flowing all over his arm. She screams in ecstasy, gasping. She rocks on his hand as he starts to slowly turn his arm inside of her. He rotates his fist inside of her for a while. He lets his fingers explore inside of her. Then he starts to fist her. He rams his fist in and out of her, over and over. She cums for him, over and over. She is so wet and slippery that his arm is sliding so easily. He rams his fist and arm in, over and over. In and out, and in and out, and in and out. Harder and harder. Faster and faster.

DIANA
Oh yes. Do it to me. Harder.
(beat)
Faster. Faster. Oh gods I...

ARES
Oh, this is good. You were so fight. This is far better than...

DIANA
Oh yes. Yes. Yes. Don't stop, don't ever stop.

He has no plans of stopping.

ARES
Don't worry, D. I won't. This feels terrific.

DIANA
It feels so good. Push it. Push it. Harder. Harder. Ah, ah, oh, yes. Faster, faster. faster... Oh. Oh... Work it. Work it. Oh, yes, yes.

He looks at her. She is laying in pure ecstasy. He keeps pumping her. Hard and fast. She is so hot, and wet, inside. He withdraws him arm from her. She gives him a look.

DIANA
Why are you...

He rolls onto her and brings his lips to hers. He forces his tongue into her mouth as he thrust himself inside of her. She arches her back, allowing him to push himself deep into her. He pushes into her hard and holds the push for as long as he can. Her juices flow over him, covering him, making him all wet. He goes as deep as he can into her. Then he pumps her hard and fast. She is so wet, and making him so wet, that he is sliding in and out so easily. She is crying out in shear ecstasy. She feels like she is on fire. He pumps her for what feels like hours, he enlarges himself within her. When he is ready, he makes a final ram thrust, pushes as hard as he can, and explodes with in her. He pumps her a little more, making sure he has completely emptied himself in her. As his hot liquid flows inside of her, and seeps out between her legs, he kisses her. Once he is empty, he rests inside of her. He doesn't withdraw. He breaks the kiss and starts to kiss her neck. She gasps as he makes his way around her neck. He takes her again, and again. He takes her till he can't take her again. As he exits her, he lets his hands, and his tongue, explore her body. He suckles a breast as his right arm slides down her body and stops between her legs. His fingers gently start to probe inside of her. As his fingers work inside of her, he slides off of her and positions himself in a way so that he can get a better view of her entry. She is still open wide, and he can tell he can slip in easily this time. He probes her slowly and then slides his arm in. He fists her like he did before. She cums for him. Over and over and over. His right arm is now covered in her juices, and she is accepting

his arm so easily. With his right forearm still inside of her, he gently presses it against her right wall, pulling her entry open. He tries to slide his left forearm in beside it. It takes a little work, but eventually he is in. He pumps her hard and fast. With every in and out motion his hands are fisted together. With every push in, he opens them letting his fingers explore. She is gasping in pure ecstasy. She cums for him almost immediately. Every push of his hands causes her cum. Every push covers his arms in her juices, making her more wet, and making his arms more slippery and easier to thrust in. He looks at her as he fists her like he's never fisted anyone before. She smiles and tries to speak to him.

DIANA
Oh, yes. Yes. I've never felt so...

ARES
Neither have I. I never thought it could feel so good. We've done this numerous times but...

DIANA
They say that the more you work for it, the better it is.

ARES
They were right.

He pushes deep into her.

ARES
I've never had both arms in before. This feels so good.

DIANA
Let's take this one step further.

ARES
Further?

DIANA
Yes. If anyone can make it work, it's you.

Momentary pause. ARES is intrigued.

DIANA
I want you to open me wider, so that all three can be inside me at once. Do it now, Ares. Do it now.

He does as she asks. He presses his arms up against her walls and pulls her open.

DIANA
Yes! Yes! Hold them open. Hold...

He holds them open and looks at her opening. He presses against her walls again, opening her a little more.

DIANA
Oh, oh. Now, Ares. Take me now.

He thrusts himself into her.

DIANA
Oh gods, yes!

She moans in pleasure as he pushes into her. Her walls are throbbing against his arms.

DIANA
Now... I want you to slowly, turn your arms within me, and hold yourself inside me.

He does so. He turns his arms and brings them to himself. He holds himself between them.

DIANA
I want to feel you flowing in me.

He starts to pump her, following her every instruction.

DIANA
Harder, faster... Faster... Oh, oh, oh... Push, baby, push... Yes, Yes. Squeeze it, squeeze it!

He squeezes himself. He moans as he releases some of his liquid inside of her.

DIANA
Yes!... Keep it going. Keep it going!

He keeps going, faster and faster. With every thrust he squeezes. With every squeeze he squirts into her. With every release she screams "Yes! More!” and arches her back. He keeps going. All three parts of himself ramming into her, over and over. He expands within her, hardening fast. After a few minutes he erupts like he has never erupted before. He is flowing into her, and out of her. He rides it out and then collapses on her. He can hear her voice begging him not to stop, but he can't obey. He is spent. He removes his arms from her but leaves himself inside of her. Her walls clamp down on him as his arms exit. They lay there for a few moments. Then he brings his mouth to her breasts. He licks one, and then dives on it like a vampire on a victim.

DIANA
Oh, that feels good.

She moans in ecstasy. He suckles on it for a long time, then moves to the other one. She feels him stirring near her opening. She knows he is getting aroused and wants in. And she wants him in. She wants him deep inside of her.

DIANA
I want to feel you inside of me. I can feel you down there now. Oh, take me. Take me. Take me, now, Take me hard. Take me fast. Hurry. I need you in me. I...

He trusts into her. She screams out pleasure. He looks at her, staring into her eyes. She is still so wet and slippery. She cums immediately upon his entry. He feels completely energized and wants to ride her hard and fast forever. He hears her crying for more, more. He hears her begging him to go faster, faster. To push into her harder, and harder. He follows every command. He bangs her good. He feels so good. He never wants to stop. He feels himself growing, expanding, and hardening, inside of her. He is completely covered in her juices. He is sliding in and out so easily. He pumps her and pushes into her, for as long and as hard as he can. When he knows the moment of eruption is coming, he trusts in real hard. He explodes, sending his godly seed deep into her. She cries out. He closes his eyes as he releases his seed into her. He collapses on her as he empties himself inside of her. Once

empty, he exits her. With a thought, he removes the cuffs holding her to the bed. He lies on her. She runs her hands through his hair.

After a few moments, he opens his eyes. He smiles and turns his head up to look at her.

ARES
You are amazing.

DIANA
Only with you. ... My body can't get enough of you. I'm ready for another round. If you're up for it.

He smiles at her. She's right. He is ready. A few moments ago, he was spent, he couldn't go another moment. Now, he is fully charged. He can't explain it. She has this effect on him. He can't seem to get enough of her. She takes him to the edge, wears him out, and then his body recharges faster then it ever has with anyone else.

ARES
I'm always up for it as well. All I have to do is look at you and I want inside you.

She smiles at him.

DIANA
Then stop talking and...

She presses her hot, wet, mound, up against him.

DIANA
...take me.

He smiles at her. She smiles back. Her eyes are telling him she wants him, and that her body is really ready and willing to let him take her again.

He kisses her. It is a deep, passionate kiss. He forces his tongue into her mouth. She gasps, accepting his tongue. She pulls him close to her. His hands roam her body. He lets his hands explore her body. He doesn't ignore a single part. He works her up real good.

She speaks to him in breathless gasps.

DIANA
Ares. Oh Ares... I'm ready. I'm really ready... Do it... Please... Take me... I want you... Oh gods how I want you... I need you in me... Now.

He suckles on a breast as she begs him to take her. His hands slowly stroke the sides of her body. His hands have reached their target. He slowly inserts two fingers from each hand and pulls her walls open.

DIANA
Ah. Oh. Yes... yes.

He holds her open as he readies himself to enter her.

DIANA
Oh Ares. Now... Please... Enter me. Stop teasing... Do it... I want to...

He thrusts himself into her.

DIANA
Oh yes... Push, Ares. Push.

He pushes into her, hard.

DIANA
Ah. Ah. Pump me, up...

He starts to pump her up.

DIANA
Faster. Faster.

He pumps faster.

DIANA
Push it... Harder, harder.

He follows every command. He thrusts himself in, hard, and deep, and as he is pushing into her, he explodes. At the exact moment his body ejects his seed into her, she screams his name.

DIANA
Ares!!!!!! Oh...

When he exits her, he rests his head in her bosom.

ARES
Oh, you are so good for me. You were made for me, D. We are a perfect fit.

She runs her fingers through his hair. They are both breathing heavily and fully exhausted.

DIANA
I know. When I feel you inside of me, I never want to let you out. You belong in me. I was made for you. No man has ever filled me like you do. And I mean that in every sense of the word. I've never felt as much pleasure as I do when you pump me up, when you grow longer, and thicker, inside of me. I just wish I could feel you in me all night.

He cups a breast in his hand and brings it to his mouth. He suckles it gently. She moans and clenches his hair in her hands. When he releases the breast, she releases his hair and returns to stroking it.

DIANA
Ares, I...

ARES
Sh.

DIANA
I love you.

He turns to look at her.

ARES
I know, D. I love you too.

He kisses her. She kisses him back.

FADE IN TO:

15 LIVING ROOM

DIANA wakes up and realizes where she is. Was that all just a dream?

DIANA
Okay, someone needs to go have a cold shower. Either that, or poor Mac won't know what hit him when he gets home. I've never needed someone this strongly. Mac wouldn't be able to take it.

She rises off the sofa and heads for the bathroom. As she is walking, she hears the following voices in her head.

DIANA (VO)
I love you.

ARES (VO)
I know, D. I love you too.

She shakes her head as if she is trying to make the voices go away and continues to the bathroom.

JUMP TO:

16 LIVING ROOM (30 MINUTES LATER)

DIANA has THE BOOK out again. She is updating it. She finishes her sentence, and glances up at the clock.

DIANA
I wonder where he went. I'd've thought he'd've been back by now. I guess I'll just...

She hears the elevator. She zaps THE BOOK away. She rises off the couch and zaps the table. Dinner appears. She zaps herself.

DIANA
Now everything is perfect.

The elevator stops, and DUNCAN exits. DIANA zaps over to him and kisses him. He breaks the kiss and looks at her.

DIANA
I, um, finished what you started.

She indicates the table. DUNCAN looks at the table, then back at her.

DUNCAN
I noticed.

DIANA
You like?

She is referring to the way she looks. He really likes what he sees, but, at the moment, he is concerned over what he's learned. She mistakes his silence for a no and zaps herself - changing her look. She is now in a sexy, strapless dress, and her hair is in an up sweep.

DIANA
How about now?

He is still silent. She decides to try another change.

DIANA
Okay. How about...

He grabs her arm as she is about to zap herself again.

DUNCAN
Don't.

She can tell from his tone, that something is wrong. Maybe really wrong.

DIANA
What's wrong, Mac?

He looks at her for a few moments. She starts to get concerned and tries to read him. He lets go of her arm.

DUNCAN
I hate it when you do that.

She is confused. Do what? Did he know she was trying to read him? Or was it something else.

DIANA
Do what?

He waves his finger in a "zapping" motion.

DUNCAN
That.

DIANA
Mac, I...

DUNCAN
Just...

He turns his back on her and heads to the sofa.

DUNCAN
Just stop it, okay.

She watches him walk away. She wants to zap herself over to him, and almost does, but stops.

DIANA
I never knew it bothered you.

He stops walking.

DUNCAN
Well it does.

DIANA
Why?

He turns to look at her. He can't believe she doesn't know.

DUNCAN
Why? Why?

He just looks at her. Momentary pause. She is getting concerned again. This is so not like him.

DUNCAN
Because, every time you do that, I'm reminded of why you can do that.

DIANA
What are you...?

DUNCAN
Oh, come on D. You really don't know why it bothers me?

DIANA
No.

He gives a little laugh, looks at the floor, and mutters the next line more to himself than to her.

DUNCAN
Guess you don't know everything after all.

DIANA
What?

He looks at her.

DUNCAN
I can sum it up in one word.
(beat x2)
Ares.

She gives him a "where did that come from" look.

DIANA
Ares?

DUNCAN
Ares.

DIANA
Why?

DUNCAN
He gave you that power, D. He made you what you are.

DIANA
Mac, I... I don't know what to say.

DUNCAN
Every time you use it, I... I think of Ares, and... and the hold he has on you.

She knows he's right. That dream she had earlier proved it. She pretends he isn't right.

DIANA
Has?
(beat)
Mac, honey, Ares is in the past. He...

DUNCAN
Is he?
(beat)
Is he really?

DIANA
What are you saying?

He goes to her and places his hands on her shoulders. He looks into her eyes. She can tell he is torn.

DUNCAN
I... I don't want to lose you.

She brings her palm to the side of his face and strokes it. She needs him. She needs the physical contact. She plans on making him want her. She says all the things she thinks he wants to hear. All the things that will make him want her.

DIANA
I don't know where all this is coming from, but... You won't lose me, I love you.

DUNCAN
If Ares were to walk in that door, right now, and say he wanted you back, what would he say?

DIANA
That could never happen. Ares...

She is about to say, "wouldn't walk into a room, he would just appear in a blaze of glory" but decides not to say that. Instead she says...

DIANA
...is gone. He...

DUNCAN takes her hands in his and pushes her back.

DUNCAN
Stop playing games with me, D. I'm not stupid.

DIANA
Mac, what is eating at you? Ever since you...

DUNCAN
Macedonia.

She raises an eyebrow in confusion.

DIANA
Macedonia?

DUNCAN
The cave!

She wonders where he is going with this. She hopes that he has no idea what the cave really is.

DIANA
I don't see...

DUNCAN
I've been in that cave, or should I say tomb.

DIANA
Wha...

DUNCAN
I know Ares is trapped in a sarcophagus. And I know that Kevin Baton is somehow connected to everything.

DIANA
I don't know what you're t...

DUNCAN
Don't deny it, D. I showed the place to Methos, and he...

DIANA
Oh, so that was the real reason Methos appeared.

DUNCAN
Yes.

DIANA
And you think you have it all figured out?

DUNCAN
Not all of it. But we're getting there.

DIANA
Okay, Sherlock, just what is it that you think you know?

DUNCAN
Methos believes that Ares was imprisoned in the cave.

She can't believe that METHOS would have actually guessed that. Did METHOS know more then she thought? After all, he was around then. Maybe he heard stories.

She decides to pretend she hasn't got a clue what DUNCAN is talking about.

DIANA
Imprisoned? Who would imprison a god? Why? How?

DUNCAN
Zeus once told Methos that it was a crime for any god to willingly kill another.

DIANA
It is. It's called The Golden Rule.

DUNCAN
When you, Clark, and Ares, went back, there were two Ares'. You said so.

DIANA
Okay.

DUNCAN
Methos believes that Ares' ego couldn't stand to share the same space with a double of himself and killed his double. Thereby breaking the golden rule.

DIANA
And being imprisoned inside the cave was his sentence?

DUNCAN thinks DIANA's line was more of a statement, when in fact it was a question.

DUNCAN
Methos is right?

DIANA
I didn't say that. Go on.

DUNCAN
Now, we all know that you can't just imprison a god. No mortal holding cell would do.

DIANA
True. So...

DUNCAN
Methos saw two interesting items in one of the photos I...

DIANA raises an eyebrow in confusion. She think the following thought to herself.

DIANA (THOUGHT)
Photos? Of what? Surely not of the cave? Mac wouldn’t have been able to get into the cave. So where would he get pictures of the inside of the cave?

Then aloud she say the following.

DIANA
Photos?

DUNCAN ignores the statement. For now anyway.

DUNCAN
He saw The Eye of Hephaestus, and Xena's broken chakram. Methos believes that The Eye is what is holding Ares there, and, that the chakram is the key to freeing to him. Since the chakram belonged to Xena, Methos believes that only Xena, or a descendant of Xena, can free Ares from his imprisonment.

DIANA (THOUGHT)
How could Methos have guessed all that. He must have heard some stories/rumors back then. There is no way he is just guessing at this. It's all so... right.

DIANA decides to deny it.

DIANA
That's some story. Methos has a great imagination.

DUNCAN
Are you saying he's wrong?

Momentary pause. He grabs her, and holds her tight, almost shaking her. She could very easily get out of his grasp, but something tells her that, that would be the worst thing she could do right now.

DUNCAN
Diana, IS HE WRONG?!?!?!

She can't keep up the charade any longer. She almost whispers her next line.

DIANA
(quietly)
No.

DUNCAN
What?

She repeats her line, only louder this time.

DIANA
I said, no. He is not wrong.

DUNCAN
So what is Kevin Baton's connection? How does...

DIANA
Mac, I...

He lets her go. She knows she is gonna have to do some fast-talking here. After all, he is getting too close. But, before she can continue, she sees the light bulb go off. He's figured it out.

DUNCAN
Of course. A descendant of Xena. Kevin is a descendant of Xena. You need Kevin to free Ares.

DIANA
Yes. I mean, no. I mean... It's not what you think.

He looks at her with raised eyebrows.

DUNCAN
Oh, and what do I think?

DIANA
You're thinking that I want to free Ares from his prison because I'm still in love with him. You think that once Ares is free, he'll...

She pauses. She wonders just how much she wants to tell him. How much can she tell him, without really telling him anything? He, however, takes her silence to mean he's right.

DUNCAN
You can't even say it, can you? Well I can. Once Ares is free, he'll want you back. How do I compete with him, D, hey!? Tell me. How do I compete with a god? Oh, and, um, not just any god, no, The God of War! I'm nothing compared to him. Nothing.

DIANA
You're not nothing, Mac. And...

DUNCAN
Damn it, D. When will you see? Ares is the sort of guy who always gets what he wants. If it won't come to him willingly, he'll just take it.

DIANA
No. You're wrong!
(beat)
Ares isn't like that! There were countless times he could have just taken me. Claimed me as his. But he didn't. I know him, Mac, you don't. He's...

DUNCAN
Oh, defending him now, are you? Well, I guess I got my answer.

He turns and heads to the elevator.

DIANA
Mac, wait.

He stops but doesn't turn to her.

DIANA
I... I won't lie to you. Part of me still cares for Ares, but... I love you. I need you. Mac, I...

He turns to her.

DUNCAN
What about Ares? You still planning on freeing him?

DIANA
Maybe. One day.

DUNCAN
One day?

Momentary pause.

DUNCAN
Kevin isn't getting any younger. He...

DIANA
Kevin can't help. He's not the key.

DUNCAN
I thought...

DIANA says her line while walking slowly over to DUNCAN.

DIANA
The one who will free Ares, must be a female of Xena's line. Kevin's grandmother tried in 1942, but she failed.

DUNCAN
As I understand it Kevin and his cousin Michael, are the last of Xena's line. And, since they are both male...

DIANA
Wait, how'd you know about Michael?

DUNCAN
I had Methos run a background check on Kevin when I learned that he'd invited us all to his wed...

When DUNCAN goes to say the word "wedding" he says "wed", then thinks he's figured out what is going on, and finishes the word. There is only the slightest pause between "wed" and "ding".

DUNCAN
...ding. Oh. Now I get it.

DIANA
Get what?

He starts to put all the pieces together.

DUNCAN
Your friendship with Kevin. It has nothing to do with Immortals, or Watchers.

DIANA
I never said it did. You and Methos jumped to that conclusion on your own.

DUNCAN
You want to know him, so that if, or when, he has a daughter, you can use her to free Ares. And now that he is getting married, you...

Something hits him, and he falls to the ground - unconscious. DIANA's not sure what just happened.

DIANA
Mac!!!

She goes to him, kneeling beside him.

DIANA
Mac?!

She puts a hand to his head, as someone steps out of the shadows. It's CLARK. The "thing" that hit DUNCAN, was CLARK. CLARK zapped him. DIANA looks up at CLARK.

DIANA
Clark. What have you done to him?

CLARK
Don't worry, he'll be fine. When he wakes up, he'll have spitting headache, and he won't remember any of this conversation.

DIANA
What am I gonna do?

CLARK
About?

DIANA
You know.

CLARK
Mother, I just got here. I'm not sure what exactly was going on. I just know that Mac seemed to...

She looks at CLARK.

DIANA
We have to see Methos. He knows too much. We have to make Methos forget as well.

CLARK gives her a deep look, eyebrow raised.

CLARK
Just how much do they know?

DIANA
Too much.

CLARK says his next line a "please explain" tone.

CLARK
Mother.

DIANA
They know about the cave, and that...

CLARK
They know about the cave?

DIANA
Yes. And...

CLARK
How? Why have they never said anything?

DIANA
I don't know. I... I guess Mac was hoping that I'd tell him.

CLARK
What else do they know?

DIANA
They've figured out that Kevin is somehow connected to freeing Ares, they just don't know how.

CLARK
Freeing Ares? What makes them think that...

DIANA
They saw the tomb.

CLARK
How'd they get in? I thought only...

DIANA
Maybe the seal was damaged in the explosion and now anyone with the right combo can open it.

CLARK
So how did they connect...

DIANA
It seems that The Watchers not only have files on Immortals, but they also have files on Watchers.

CLARK
Okay.

DIANA
While searching through Kevin's file, Methos found out that Kevin's grandmother was Melinda Pappas, and that she was on the 1942 dig that unearthed the Xena Scrolls.

CLARK
You're right. They do know too much.
(beat)
I wish I'd've known that before I zapped Mac.

DIANA
Why?

CLARK
The zap I gave Mac, will only erase his memory of the conversation he was having with you when I got here.

DIANA
You mean...

CLARK
He'll still remember everything else. He'll still be full of questions. I could always zap him again.

DIANA
No. I... I think it's time we tell him everything.

CLARK looks at her with raised eyebrows.

CLARK
Everything?
(beat)
Are you sure?

DIANA
Yes.

CLARK
What about Methos?

DIANA
And Methos.
(beat)
Why don't you go get him? Tell him I need to talk to him.

CLARK
O-kay.

CLARK is about to leave.

DIANA
Wait. How long will he be out? How strong was...

CLARK
He'll be awake by the time I get back. But you might want to get him off the floor.

DIANA
Right.

CLARK
See ya.

CLARK vanishes. DIANA zaps DUNCAN to the sofa.

JUMP TO:

17 LIVING ROOM (30 MINUTES LATER)

DUNCAN and METHOS are sitting on the sofa. DIANA is pacing. CLARK is sitting on the counter.

DIANA
I think it's time I told you guys what happened to us when we went back.

DUNCAN
Diana, you don't...

DIANA
No. It's time. And if I don't tell you now, I... Ugh... Where do I start?

CLARK is wondering if she is having second thoughts.

CLARK
How about... *When* we got back?

DIANA
Right. Sure. Okay. Let's see...
(beat)
Most of the story you already know. The part I left out, was that when we went back, we created a temporal flux?

DUNCAN
A what?

DIANA
We brought the Ares of the future to a time when there already was an Ares. So now we had two Ares'.

DUNCAN
We knew that.

DIANA
Yes.
(beat)
But what you didn't know, was that he didn't like sharing the timeline with himself.

METHOS
Sounds like the Ares I knew.

DIANA
So, against my advice, he challenged the other Ares.
(beat)
I warned him not to fight him. That it could only end in disaster. But did he listen to me? No.
(beat)
Ares almost won the fight.

DUNCAN
Almost?

DIANA
He made one fatal mistake.

Momentary pause. She wonders if she should really tell them what happened. Maybe this wasn't the answer?

DIANA
He kept taunting the other Ares about me. Saying things like, "Too bad you're going to die without ever having experienced what I have." He just kept harping at him. Over and over. Finally he couldn't take it anymore.
(beat)
With a ferocity Ares had never seen, his double struck back. Hard. Harder then expected. His bragging over me got him killed. Our Ares was dead.

CLARK, who had only been half listening, does a double take. He can't believe she just said that. She's lying. She's backing out. Why?

DIANA
The other Ares thought that that would be the end of it. But he was wrong. He was called before the Olympian Council to explain his actions.
(beat)
As Methos probably knows, it is forbidden for one god to willingly kill another god. It was Zeus' Golden Rule.
(beat)
Athena represented him at the trail. And being oh so wise, got him off.

CLARK thinks to himself "wrong again, mom".

DIANA
And then everything returned to normal. Life went on.

DIANA sits down. CLARK thinks "and again". He gives DIANA a what are you doing look. She doesn't notice.

DIANA
Then, when Herc died...
(beat)
Clark and I came home. End of story.

CLARK thinks "okay, half right".

DUNCAN
So the cave in Macedonia...

DIANA
...is our Ares' tomb.

DUNCAN
And The Eye?

DIANA looks at them with raised eyebrows, pretending not to know what he is referring to.

DIANA
What eye?

METHOS
The Eye of Hephaestus.

DIANA
You know about that?

METHOS
Not really.

DIANA
Oh. Well...

Momentary pause. She wonders how she can explain what it does, without revealing the truth. She also wonders if Methos already knows what it really does and is testing her.

DIANA
The Eye protects his spirit. It watches over him. It also prevents any god from restoring him. I know because I've tried. I've placed my hands on the lid of his sarcophagus, to slide the lid open, but... the moment I touch it, I'm... I'm hurled across the room like a rag doll.

METHOS
So no god could, or can, open the sarcophagus.

DIANA
Correct.

DUNCAN
What about a mortal?

DIANA
No. It was sealed by Zeus personally. No mortal could ever open it.

METHOS
What about the Chakram?

DIANA
The Chakram?

METHOS
Xena's Chakram, it's in the cave.

DIANA
I guess when Xena died, someone must have put it there.

DUNCAN
Why?

DIANA
To return it.

DUNCAN
Return it?

METHOS
So it was true. It was gift to Xena from Ares. But why break it?

DIANA
To symbolize their bond was broken. Who knows? Who cares? Look...
(beat)
Ares is dead because of me. It was all my fault. If he'd've just...

DUNCAN
It's not your fault, D.

DIANA looks at DUNCAN.

DIANA
Yes, it is Mac. Yes, it is.
(beat)
He's dead! Dead! And nothing I can do will bring him back. Nothing! All my powers are useless. He was a god. He wasn't supposed to die. He...

METHOS
He's not dead, Diana.

DUNCAN, DIANA, and CLARK, all turn to METHOS with raised eyebrows. Although DIANA and CLARK's reasons are different than DUNCAN's.

DIANA
What do you mean he's not dead? I...

METHOS
The Ares that went back is dead. The other one isn't. At least not yet anyway.

DIANA
What?

METHOS looks at her.

METHOS
He's not dead, because you haven't gone back yet.

DUNCAN
What do mean they haven't gone back?

METHOS
I mean, they haven't gone back yet. They won't until June 1st, 2024.

METHOS thinks of something.

METHOS
That's why I remember things the way...

DUNCAN looks at him.

DUNCAN
2024?

DIANA
How'd you know that?

DUNCAN looks at her.

DUNCAN
You mean he's right?

DIANA
Yes. I want to know how?

METHOS
The holodisk you gave me. When the disk played, the computer noticed that the file create was...

DIANA
Of course. How could I have been so stupid. I thought I'd covered all my bases. I even set the counter to start at negative 260,864,200.

DUNCAN is confused.

DUNCAN
Why that number?

DIANA
That's the number of seconds from Feb 25th, 2016, which is when I wanted the disk to play, and June 2nd 2024, which is when we actually left.

DUNCAN
But if you left in 2024, how come you returned in 2016? 8 years before you left?

Momentary pause. DIANA wonders how to answer that.

DIANA
I'm not sure. I...

CLARK, who has been quietly listening to her bluff and lie her way out of this situation, speaks up.

CLARK
Home.

DIANA / DUNCAN
What?

CLARK
Home.

CLARK looks at DIANA.

CLARK
Remember, mom?

Momentary pause. DIANA's not sure what CLARK is getting at. She knows that the reason they landed in 2016, was because of

the locket. The inscription read "Farewell 2015. Hello 2016". CLARK can tell she is curious, so he prompts her.

CLARK
Think of a place, and there'll you be. You said to "Think of Home". I guess Mac was home.

DIANA sees where CLARK is going.

DIANA
And 2016 was the year we broke-up.

CLARK knows the next thing he says is a total lie but he's trying to convince DUNCAN. Luckily, he learned how to spin a lie from the best.

CLARK
Looks like fate was putting you back together.

DIANA gives CLARK a "good one" look.

DUNCAN
Let me get this straight.
(beat)
If you guys haven't left yet, then doesn't that mean that there are two of you guys here, now?

DIANA
Yes. Why do you think we've moved around so much?

METHOS
The laws of temporal physics can be so confusing.

DUNCAN
Laws?

METHOS, CLARK, and DIANA all say the next line at the same time.

DIANA / METHOS / CLARK
The same matter cannot occupy the same space at the same time.

DUNCAN
Which means...

METHOS
If the two Dianas, or the two Clarks, are in the same place at the same time, they'd both cease to exist.

DUNCAN
Then how could Ares kill...

DIANA
Ares never touched Ares. His sword did.

DUNCAN
Oh.

DIANA
So you see, there is no freeing Ares.

DIANA gets a sad look on her face and in her eyes.

DIANA
My Ares is dead, and there's nothing I can do to bring him back. Her Ares isn't dead yet, but once they go back, he will be. It's an endless circle.

Momentary pause.

DUNCAN
How long were you back there?

DIANA
In Ancient Greece?

DUNCAN nods.

DIANA
I don't know.

DIANA pretends to be thinking. She knows it was almost 42 years, but she isn't going to tell them that. Although, Methos should know, shouldn't he?

DIANA
14 years, I think.

CLARK gives her a "what" look.

DIANA
Look, I...

She rises from her chair.

DIANA
I really don't want to talk about this anymore. I...

She stops and starts to walk off. METHOS and DUNCAN exchange a look. DUNCAN rises and goes to her.

DUNCAN
D, wait.

Momentary pause. She stops and turns to him.

DIANA
Mac, please. I... I want to be alone for a while.

DIANA turns and heads to the bedroom. DUNCAN turns to CLARK and METHOS, then back to DIANA as she is closing the door.

DUNCAN
You think I should...

CLARK cuts him off.

CLARK
No. I'll do it.

CLARK gets off the counter and heads to the bedroom. DUNCAN returns to the sofa.

CONTINUE TO:

18 BEDROOM

DIANA is sitting on the edge of the bed, with her head in her hands. There is a knock on the door. She ignores it. The door

opens. She looks up and sees CLARK. She motions him in. He closes the door. She drops the act. He stares at her.

DIANA
You think they bought it?

CLARK
If I didn't know better, I would have.

DIANA
Good.

CLARK
Thought you were going to tell them the truth?

DIANA
I was. But...

CLARK
...something stopped you.

DIANA
Yeah.

CLARK
You realize that the way you handled that out there, was pure Ares.

DIANA
I know.

DIANA and CLARK share a look.

DIANA
Speaking of Ares...

CUT TO:

19 LIVING ROOM

DUNCAN and METHOS are sitting.

METHOS
Well. Do you believe her?

DUNCAN
Don't you?

METHOS
I just have to wonder. Why now? Why tell us this now?

DUNCAN
Why would she lie?

METHOS
I never said she was lying. It's just the timing. It's like she knew we were...

DUNCAN
Methos...

METHOS
Maybe she did know.

DUNCAN
What?

Momentary pause.

METHOS
She didn't, pick up on any, vibes from you, did she?

DUNCAN
Just drop it. Okay?

METHOS
Oh kay.

Momentary pause. DUNCAN looks to the bedroom door.

DUNCAN
At least... For now.

METHOS gives him a look, but DUNCAN is still staring at the closed door.

JUMP TO:

20 BEDROOM

DIANA has just finished telling CLARK about her visit to ARES. CLARK is sitting beside her.

DIANA
You were right. I do still love him. But I also love Mac. And... and I don't want to hurt him.

CLARK
But when the time comes to free Ares, you'll...

DIANA
...have to choose. I know. Ares will want to pick up where we left off. And part of me wants him back too. I miss him, Clark. I don't know how I'll ever choose. I love them both so much.
(beat)
How do I choose?

CLARK thinks of something.

CLARK
Maybe you won't have to.

DIANA
What?

CLARK
Maybe the choice will be made for you.

DIANA
No. Mac would never fight Ares. Not while Ares is god. Mac wouldn't...

CLARK
That's not what I meant.

DIANA
Oh? What did you mean?

CLARK
We still have at least 10 years before we can even try to free Ares.

DIANA
How do you figure that?

CLARK
If Kevin and Sam start a family immediately, and if their first child is a girl, we'd have to wait until she was old enough to throw the chakram, right?

DIANA
Right.

CLARK
But, if their first child is not a girl, we'll have to wait more then 10 years. A lot can happen in decade, mom. A lot.

DIANA
I know.

CLARK
Mac doesn't live what you'd call a normal life. Everyday he runs the risk of facing an Immortal and not...

DIANA thinks she knows what he is trying to say.

DIANA
Don't. Don't say it.

CLARK
Mother, every time Mac accepts or gives a challenge, you know he might not win. You know he could...

DIANA
Knowing it, and thinking it, are two completely different things.

DIANA and CLARK share a look.

CLARK
Then think about this. You may love them both, but which one are you IN LOVE with?

DIANA thinks.

CLARK
I've seen you with both of them and if you ask me, the answer is obvious.

CLARK looks at her, really looks at her, as he places a hand on her shoulder.

CLARK
It's Ares, mom. Always was. He is the one you belong with.

DIANA knows he's right.

CUT TO:

21 LIVING ROOM

DUNCAN is pacing. He keeps looking from the floor to the bedroom door.

DUNCAN
What do you think they're talking about in there?

METHOS
I don't know, I...

The bedroom door opens. DUNCAN stops pacing. METHOS straightens up. CLARK exits and walks over. CLARK looks at DUNCAN.

CLARK
She wants to see you.

DUNCAN goes over to the bedroom. He enters and closes the door.

METHOS
So, is she...?

CLARK
She's fine.

METHOS
Good.

CLARK sits beside METHOS.

CLARK
So, you've known all along and never said anything.

METHOS
Known what?

CLARK
That we wouldn't be leaving until 2024.

METHOS
Oh that. Yeah.

CLARK
Why'd you never say anything?

METHOS
Never seemed important.

CLARK
What if one of our doubles had've paid you a visit?

METHOS
Never thought of that!

CLARK
How would you have known if it was us, or them?

METHOS
Well...

Momentary pause. METHOS thinks.

METHOS
You're easy. You've changed so much from the boy I watched grow up.

CLARK
I have?

METHOS
For starters your hair used to be so short and now it's... well, it's... not.

CLARK
What about Mom? She hasn't changed at all.

Momentary pause.

METHOS
Her ring.

CLARK
Ring?

METHOS
Ever since you've come back, she's been wearing that ring. Never seen her with it before.
(beat)
Where'd she get it anyway?

CLARK remembers all to well the day Ares gave her that ring. Christmas 2018.

CLARK
Ah, it, uh.... It was a ch...

He is about to say Christmas but changes it to Solstice.

CLARK
...solstice gift.

METHOS
From Hercules, right?
(beat)
That guy was such a romantic.

CLARK decides to agree with him.

CLARK
Right. Hercules.
(beat)
He gave it to her as a symbol of his love.

METHOS
How does Kevin fit into this?

CLARK is momentarily thrown. "Whoa, talk about a subject jump."

CLARK
What do you mean?

METHOS
Mac and I know that he is connected. We're just not...

CLARK
Well, uh...

Momentary pause. CLARK tries to think of something to say.

CLARK
When we were in Macedonia, we learned that an archaeological team had entered the cave in 1942.

METHOS
Right. Melinda Pappas, Janice Covington, Jack Kleinman, and Professor Smythe.

CLARK
You've done your homework.
(beat)
Then you must know that Kevin is the grandson of one of the members of the team.

METHOS
Yes. Melinda Pappas.

CLARK
What you probably don't know, because no one would, is that when we went there, we, um...we noticed some things were missing from within the inner chamber.

METHOS
Reports state that the only items removed from the cave, were The Xena Scrolls.

CLARK
True. But that was not all that was removed.

METHOS
So, Diana only wants to know where those artifacts are now?

CLARK
Yes.

METHOS
Maybe Mac and I can help. What exactly are you looking for?

Momentary pause. CLARK's not sure how to answer that. He thinks.

CLARK
Well, um... The most important item would be... um... well... his sword.

METHOS is confused.

METHOS
His sword? You mean Ares' Sword? Doesn't he have it? I mean... Didn't he get it from the display case in the warehouse?

CLARK
Yes and no. ... When we went back, the sword came with us.

METHOS
So there are two swords!

CLARK thinks to himself...

CLARK (THOUGHT)
Well, there are probably three. I have one, one is sealed in the sarcophagus with Ares, and the present Ares has one.

...then out loud says...

CLARK
Yes. The one from the future was hung within the tomb.

METHOS
While the other Ares kept his.

CLARK
Right. And that sword eventually wound up in the display case where Ares got possession of it again, and then brought it back with him to Ancient Greece where it...

METHOS
What else was missing?

CLARK
Not sure.

METHOS looks at him.

METHOS
What do you mean?

CLARK
I was only in there once before that day in Macedonia.

CLARK is of course lying. He had been in that cave numerous times visiting Ares but since Diana said it was a tomb and not a cell he can't let on.

CLARK
The sword was the only item she mentioned by name.

METHOS
Wait. If someone has the sword, wouldn’t they be the God of War? Wouldn’t the...

CLARK is surprised that METHOS remembered that. He tries to think of a cover lie.

CLARK
Not in this case. Since the other Ares had the sword of war, Zeus placed an enchantment on the sword in the cave that rendered the sword useless to anyone but another god.

METHOS
So if a mortal, or non-god immortal, wielded it...

CLARK
Nothing would happen. It would just be a sword.

METHOS gives him another look as he thinks the following thought.

METHOS (THOUGHT)
Was Clark lying? Or telling the truth? It’s so hard to tell. Ares taught him well.

METHOS decides to change the subject, for now.

METHOS
By the way how to you want to handle the wedding?

CLARK
What do you mean?

METHOS
Have you told your mother what we did, yet?

CLARK
No.

METHOS
I think we should tell them. If we are all going to the wedding, they need to know.

CLARK
I know.

METHOS
How do you want to handle this?

CLARK
Leave it to me, I'll think of something.

CLARK looks at the bedroom door and tries to think of how to tell DIANA.

JUMP TO:

WEDNESDAY OCTOBER 31st 2018

22 EXT: NEW ZEALAND (SUNRISE)

Establishing shot. Camera pans around and zooms to a hotel. Camera enters the hotel.

PAN TO:

23 HOTEL (8:00AM)

Camera goes through the hotel and up to the 14th floor.

PAN TO:

24 HALLWAY OUTSIDE ROOM 1413

CLARK is standing in the hall. He is pacing outside the room.

CLARK
I have to do this. I've put it off too long.

CLARK takes a deep breath and opens the door.

CONTINUE TO:

25 ROOM 1413

DIANA is looking out the window. She turns as the door opens.

DIANA
Clark? What...

CLARK
We need to talk mom.

DIANA
Can this wait? There are...

CLARK
No.

DIANA can tell something is wrong.

DIANA
(concern)
Clark, what is it?

CLARK
I... I...

DIANA is starting to get the feeling that what whatever he did she isn’t going to like it.

DIANA
What did you do?

CLARK
Maybe it would be better if I just showed you.

CLARK puts out his hands. Palms up. DIANA walks over and, while giving him a look, places her hands on his.

FADE IN TO:

26 FLASHBACK

Chapter 17, Scenes 34 and 35 (up to where CLARK and METHOS walk off.)

FADE BACK TO:

27 ROOM 1413

DIANA looks at CLARK as he removes his hands from under hers.

DIANA
Why did you...

CLARK
He was getting too close, Mom. Methos was about to be exposed. I had to do it.

DIANA realizes he is right. She doesn't like that he did it and never told her, but she knows he is right.

DIANA
I know.
(beat)
This means Kevin doesn't know that Mac is Duncan MacLeod.

CLARK
Right.

DIANA
But he will in a few hours. I know we are wearing customs, but he will still recognize Duncan MacLeod. All the Watchers know...

CLARK
I thought of that. Here...

CLARK holds out his hand and a box appears. DIANA looks at the box as it opens. She recognizes it.

DIANA
Is that what I think it is?

CLARK
Yes.

DIANA
Where did you find it?

CLARK
Does it matter?

DIANA
I guess not.

CLARK
Just get Mac to wear it, and all will be okay.

DIANA gives CLARK a look as she takes the box from him.

DIANA
This could work. As long as the enchantment is still connected to it.

CLARK
And, since Mac only needs to fool Kevin, and Kevin is mortal, we do not need the DNA sample.

DIANA
If this still works, we will be the only two who will be able to see Mac as Mac.

DIANA smiles at CLARK for a moment then gives him a stern look.

DIANA
But don't think this gets you off the hook for...

CLARK flashes a very Ares-like smile.

CLARK
See ya at the church.

CLARK vanishes. DIANA looks at the ring.

DIANA
Last time I saw one of these was...

The CAMERA zooms in to a close-up of the ring.

FADE IN TO:

28 FLASHBACK

Chapter 12, Scene 66-70.

FADE BACK TO:

29 ROOM 1413

DIANA is still staring at the ring. Camera focuses on the ring as she speaks.

DIANA
Wonder if Hecate's magic still holds?
(beat)
Just to be safe I should add a little spell to it.

DIANA takes a deep breath and places her spell. (Note: She speaks in Greek and the subtitles are displayed on screen)

DIANA	SUBTITLE
Éna délear exapátisis, mia metamfíesi tóso oloklirouméni, páno se aftón pou to foráei gia óla ósa tha synantísei. I Hecate Hecate dechteí aftó to aítima parapáno gia ména.	A lure of deception, a disguise so complete, upon the wearer to all he shall meet. Hecate Hecate grant this request above for me.

DUNCAN speaks from behind her. He only managed to make out one word in the above line.

DUNCAN
Hecate?

DIANA turns and DUNCAN sees the box.

DUNCAN
Whatcha got there?

DIANA
It's for you.

DIANA closes the box, turns, and offers him the box.

DIANA
Here. Put it on.

DUNCAN
What is it?

DUNCAN opens the box.

DUNCAN
A ring?

DIANA
Not just any ring. It's a Bloodstone ring.

DUNCAN
A what?

DIANA
The ring will disguise the wearer. No one will be able to see you as you. You will look different.

DUNCAN
Why would I need...

DIANA
I just learned that Clark wiped Kevin's memory of meeting you. Kevin doesn't know who you are.

The door opens and METHOS enters.

DUNCAN
That's great.

METHOS
What's great?

DUNCAN
Clark erased Kevin's memory of meeting me.

METHOS looks to DIANA.

METHOS
He finally told you. Talk about timing.

DUNCAN
You knew?

METHOS
Long story, I...

METHOS notices the ring DUNCAN is holding.

METHOS
Is that a Bloodstone ring?

DIANA
Yes.

METHOS
Where'd you get it?

DIANA
Clark wouldn't tell me.

METHOS looks to DUNCAN.

METHOS
So, what are you waiting for, put it on.

DUNCAN
What?

METHOS
Come on Mac. I've only heard about them, never actually seen one. Hecate kept them so heavily guarded.

DUNCAN remembers hearing DIANA saying Hecate.

DUNCAN
What if it doesn't work?

DIANA
Oh it will work. Trust me.

DUNCAN
How do you know?

DIANA
Experience.

METHOS
Really? When? How?

DIANA
Long story.

METHOS
Why is nothing ever simple? It's always a "long story".

DIANA shrugs. METHOS and DIANA look at DUNCAN. DUNCAN takes the ring out of the box.

DUNCAN
Okay. Here goes nothing.

DUNCAN puts the ring on. It works. DIANA gasps when she sees what his new image looks like. She can't believe it. It's Sera. (Note: Everyone will see DUNCAN as SERA.)

DIANA (THOUGHT)
This must be the same ring Ares used at the festival so long ago. How did Clark get it? Where did he find it? Looks like part of Hecate's magic was still in there.

(The ring's illusionary power will not work on CLARK. CLARK will be the only one who can see DUNCAN.)

DUNCAN
D, are you okay?

DIANA
Fine.

METHOS
Amazing.

DIANA
Yes. It is.

METHOS looks to DIANA. He is surprised and shocked that the ring is working on her.

METHOS
Wait, you can see the new him? Shouldn't you still be seeing him as him?

DIANA decides to change the subject.

DIANA
Shouldn't you be getting ready for the wedding?

METHOS
Of course. See you two later.

METHOS gives DUNCAN one more glance.

METHOS
Love the new look, Mac.

DUNCAN gives him a look and METHOS leaves.

JUMP TO:

30 CASTLE (NOON)

The room is decorated as any church would be for a wedding - flowers and candles all over the place. the guests are dressed in a wild variety of Hallowe'en costumes - most are respectful. KEVIN is dressed as a medieval Prince and is waiting at the font of the room by an altar. His bride-to-be will walk down the aisle dressed as Princess. METHOS, aka Adam Pierson, is KEVIN's best man, and is standing beside him. DIANA, CLARK, and the disguised DUNCAN are seated in the second row. DIANA leans over to CLARK.

DIANA
I have a good feeling about this.

CLARK
About what?

DIANA
This wedding.
(beat)
I just realized that, according to the Chinese Zodiac, we are in the Year of the Dog.

CLARK
So?

DIANA
The Dog was Ares' animal. Remember Graegus?

CLARK
How could I forget.

DIANA
It's a sign Clark. Kevin is getting married in The Year of the Dog. The dog was... is... sacred to Ares. Ares is...

CLARK
Okay. Okay.

DIANA
By the way, where did you get that ring?

CLARK
What?

DIANA
The ring? Where...

CLARK
Why?

DIANA
It's the same one that Ares used on me.

CLARK
Are you sure?

DIANA
When you look at Mac. Who do you see?

CLARK
I see Mac. Don't you?

DIANA
No. I see Sera.

She realizes the ring must still contain her DNA.

CLARK
Who?

DIANA
The man Ares pretended to be that day in Corinth at Iphi...

CLARK
Wait, that means that...

DIANA
I know. That's why I need to know where you found it. The ring returned to Hecate after...

CLARK
The warehouse.

DIANA
How did Aphro...

DIANA is cut off as the organist starts to play "Here Comes the Bride", and SAM starts walking down the aisle.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 19: In Sickness and in Health

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998
Revised: 2024

TUESDAY AUGUST 13th 2019

1 LOFT - KITCHEN (NIGHT)

DIANA is alone. She has a glass in her hand. She walks over to the window.

CONTINUE TO:

2 WINDOW AREA

She and looks up at the night sky. She stares at the moon. After a few moments, she raises her glass in a toast.

DIANA
I love you. I did then, and always will. Don't ever forget that.
(beat)
I'll never forget you and all you brought to my life.

She takes a drink from the glass and looks back up at the moon. There is a knock on the door. She ignores it. Knock again. She ignores it. Knock again. She ignores it. Knock again.

METHOS (VO)
Hello? ... Mac? ... Diana?

PAN TO:

3 DOOR

With a mere thought, DIANA opens the door. METHOS lets himself in. The door closes behind him.

METHOS
I was beginning to think no one was home.

DIANA
You knew Mac wasn't here as soon as you arrived. If he was you would have sensed him.

METHOS
True.

DIANA
So why are you really here?

DIANA is still staring up into the sky.

METHOS
I just...

METHOS senses something is wrong. He can tell she is in a mood and not sure what it means.

METHOS
Are you okay?

She doesn't answer. He goes over to her.

CONTINUE TO:

4 WINDOW AREA

METHOS
Diana, what's wrong?

He notices the tears in her eyes and gets the wrong idea.

METHOS
No. Don't tell me that Mac...

METHOS looks at the floor.

METHOS
I never thought I'd...

DIANA, still staring up into the night sky and without looking at METHOS, addresses him.

DIANA
It's not Mac. He's fine.

METHOS breathes a sign of relief. Then wonders if it's not Mac, then what's put her in this mood, what could it be?

METHOS
If it's not Mac, then what's wrong?

Momentary pause.

DIANA
It's 2 days until the 2nd full moon since the summer solstice.

METHOS raises an eyebrow in confusion. Momentary pause.

METHOS
Summer Solstice?

DIANA
Yeah.

METHOS
What does...

METHOS suddenly remembers the significance of the date. He remembers her telling him the story.

METHOS
Oh.

DIANA
I still miss him, ya know.

METHOS
Yeah. I know.
(beat)
He was a... a great guy.

DIANA
A real hero. I...

She can't hold back the tears any longer. METHOS goes to her.

METHOS
C'mere.

He takes her in his arms. She cries on his shoulder. He comforts her.

METHOS
It's okay.

DIANA
It shouldn't still affect me this much. It's been centuries... millennia... since... since...

METHOS
For me yes. But not for you. You came back to the now shortly after his death and you haven't been back that long.

She knows that’s not true. It was decades later that she came back. Methos only knows what she told him, and she told him she returned shortly after Herc’s death.

He holds her. She feels safe in his arms, comfortable. When she finally stops crying, she looks at him.

DIANA
Thank-you.

METHOS
For what?

She smiles at him.

DIANA
For being here.

METHOS says the next line, as he wipes a stray tear from her eye.

METHOS
No problem.

DIANA
You're the only other person still alive who knew him. I...

METHOS
I only barely knew him, and...

METHOS notices she is staring at him. DIANA looks at him as if seeing him for the first time. He notices the look in her eyes, and wonders what it could mean.

METHOS
What?

DIANA needs someone to hold, someone to feel close to. She smiles at him. Their eyes lock. He finds himself being drawn to her. He strokes the side of her face, his hand rests under her chin. He kisses her. She doesn't resist him. She pulls him

close and, with a mere thought, transports them over to the bed.

CONTINUE TO:

5 BED

They appear on the bed naked. They are still kissing. He doesn't know that they have moved, and, at the moment he doesn't care. He is on top of her. She presses her body up close to him. She breaks the kiss. He nuzzles her neck. His hands start to caress her body. She whispers in his ear.

DIANA
Make love to me.

He brings his lips back to hers and kisses her. They make love. He collapses on her after releasing himself inside of her.

CUT TO:

WEDNESDAY AUGUST 14th 2019

6 BED (8:00AM)

METHOS and DIANA are asleep in bed. She wakes up. She turns over and looks at him. She grabs her robe from the chair beside the bed. She gets out of bed while putting on the robe.

CONTINUE TO:

7 WINDOW AREA

DIANA walks over to the window and looks out.

PAN TO:

8 BED

METHOS wakes up and sees her over by the window. He gets out of bed, puts on his pants, and walks over to her.

CONTINUE TO:

9 WINDOW AREA

He stops behind her, putting his arms around her waist, and

kisses her neck. He is still completely under her spell. He wants her. He wants her more than he has ever wanted anyone, anything. She worms out of his grasp. He is confused.

METHOS
What is it?
(beat)
Did I do something wrong?

DIANA
No. It's just...

METHOS
Just what?

CONTINUE TO:

10 SOFA

DIANA says her line as she heads over to the sofa.

DIANA
We need to talk.

METHOS smiles to himself. He agrees with her. But not for the same reason.

METHOS
I know I...

She sits and looks at him. He heads over.

DIANA
Last night, it... It never happened.

He looks at her with a raised eyebrow, as he sits beside her on the sofa.

METHOS
Never happened? What...

DIANA looks at him.

DIANA
You have to forget what happened.

METHOS
Diana, I... I never expected, in a million years that anything would ever happen between us.

DIANA
I remember the way you looked at me back then. I know you wanted me. I know the only reason you didn’t act on those feelings was because you didn’t want to incur the wrath of Ares.

METHOS knows she is right. He was a different man then. A man who would just take what he wanted. And he did want her. But knew if he just took her, Ares would have his head. Literally.

METHOS
I can't forget it. You were great last night. No, better than great, you were...

DIANA
Methos, I can make you forget. You know I can. All it would take is a snap of my fingers, a wave of my hand, and...

METHOS
I know, but... I don't want to forget what happened, I...

He strokes the side of her face lovingly. He finds himself saying something he never thought he would ever say again, and especially not to DIANA.

METHOS
I love you.

She gives him a look. He smiles, and gives in.

METHOS
Mac is so lucky.

DIANA
Thank-you.

METHOS mutters the following line under is breath and hopes DIANA can’t hear it. But she of course does.

METHOS
I can see why Ares is so captivated.

JUMP TO:

11 RICHIE'S PLACE (8:30AM)

RICHIE is on the phone.

RICHIE
Now?
(beat)
Okay. Okay. I'm on my way.

He hangs up the phone, grabs his jacket, and exits.

CONTINUE TO:

12 RICHIE'S PLACE - DRIVEWAY

RICHIE gets on his motorcycle, starts it up, and drives off.

JUMP TO:

13 AIRPORT RUNWAY (8:45AM)

A plane lands.

CONTINUE TO:

14 AIRPORT PARKING LOT

DUNCAN walks to his parked T-Bird. He has a package in his hands. He gets to the car.

CONTINUE TO:

15 T-BIRD - PARKING LOT

DUNCAN puts the package in the back seat and gets in the car.

CONTINUE TO:

16 T-BIRD

DUNCAN starts the car and drives off.

CUT TO:

17 LOFT - KITCHEN (9:15AM)

METHOS and DIANA are dressed and sitting at the table. They are drinking tea.

DIANA
So we are agreed. Nothing happened.

METHOS doesn't answer, he just stares at her. He knows it won't be easy to forget her. No woman has ever made him feel the way he felt last night. He never knew he could.

DIANA
Methos?
(beat)
Methos.

METHOS
Right. It... It never happened.

She places her hand on his and flashes him a smile.

DIANA
Thanks.

METHOS smiles back at her. He is about to say something when he senses someone coming. She recognizes the look.

DIANA
Someone's coming.

METHOS nods and says line while rising from table.

METHOS
When did Mac say he was coming back?

DIANA
He wasn't sure.

CONTINUE TO:

18 LIVING ROOM

He walks over to his coat and removes his sword.

DIANA
What are you...?

METHOS
In case it's not Mac.

DIANA
But...

METHOS gives her a "sh" gesture.

CONTINUE TO:

19 DOOR

He walks over to the door and leans up against the wall - ready to pounce on the intruding immortal.

PAN TO:

20 DOORKNOB

FOCUS on the doorknob as it slowly turns.

PAN TO:

21 METHOS

FOCUS on METHOS as he readies his sword.

PAN TO:

22 WIDE SHOT

The door opens, and a few things happen simultaneously. (1) DUNCAN enters with the box in his hands, (2) METHOS pounces, (3) DIANA, zaps METHOS' sword across the room, (4) DUNCAN drops the box, (5) METHOS has a look of shock/surprise, as his sword vanishes.

DUNCAN
Whoa.

METHOS
My sword!

DUNCAN
Nice to see you too, Methos.

METHOS
Mac!?

They both look at each other and say the next line.

DUNCAN / METHOS
What are you doing here?

DUNCAN gives METHOS a curious look.

DUNCAN
What am I doing here? I live here.

METHOS
What were you thinking?

DUNCAN
About?

METHOS
Entering unarmed?

DUNCAN
I don't...

DIANA appears behind DUNCAN and taps him on the shoulder. He turns to her. She smiles. He kisses her. METHOS watches them kissing. He knows that, once he leaves, they'll be... METHOS retrieves his sword. DIANA breaks the kiss. DUNCAN looks to METHOS' sword, then back at DIANA. DUNCAN's line is referring to her disarming METHOS.

DUNCAN
Thanks. Even though you're not supposed to interfere.

DIANA
Don't mention it.

DUNCAN
I missed you

DIANA
And I you.

METHOS rolls his eyes in an "oh please" gesture. DUNCAN kisses her again. METHOS waits a few moments, then tries to get their attention.

METHOS
Excuse me, guys?

They break the kiss. METHOS addresses DUNCAN.

METHOS
I almost killed you, MacLeod! If Diana hadn't...

DUNCAN
Methos, I...

METHOS
You weren't even armed? You knew there was another...

DUNCAN
I didn't see the need.

METHOS looks confused.

METHOS
Let me get this straight. You sense an Immortal in your house, and you enter unarmed. Do you have a death wish? Have you lost your mind?

DUNCAN doesn't understand why METHOS is getting worked up.

DUNCAN
Methos, Diana was here. She c...

METHOS
...could have been in jeopardy. She could have been killed!

DUNCAN
Are you forgetting what she is? Diana can fend for herself. And, unless the intruding immortal has hind's blood on them, she...

METHOS had forgotten that. He gives DUNCAN a look.

METHOS
Right. Boy, do I feel stupid. I...

METHOS looks DIANA with a "sorry" look. DUNCAN doesn't notice the look but does sense something is up with his friend.

DUNCAN
What has you so wound up, anyway?

METHOS looks at DUNCAN.

METHOS
What do you mean?

DUNCAN
Why are you here so early?

METHOS looks at DIANA. DUNCAN looks at DIANA, then back at METHOS.

DUNCAN
Well?

No answer. DUNCAN gets the feeling that they are up to something.

DUNCAN
Okay guys, what's going on?

METHOS
Going on? What makes you think some...

DUNCAN
You've been acting strange since I walked in. You...

DIANA jumps in before METHOS puts his foot in mouth. She knows DUNCAN doesn't really think something is going on with them. He just thinks that they are "up" to something.

DIANA
It's a surprise.

DUNCAN
What?

DIANA
A surprise.

METHOS looks at DIANA. DIANA gives him a "go along" look. METHOS says line while looking back at DUNCAN.

METHOS
Right. You, um, you weren't supposed to be home yet. We...

DIANA
Methos, I think you should go.

METHOS
I...

DIANA
Looks like our surprise will have to wait.

METHOS
But...

DIANA
Now.

METHOS
Right.

METHOS opens the door. He doesn't want to leave. He doesn't want Diana to take Duncan to bed. And he knows that as soon as he leaves, she will. He also knows that if he doesn't leave, Diana is liable to throw him out. Literally. He looks at them.

METHOS
Bye.

DUNCAN / DIANA
Bye.

METHOS exits and closes the door behind him. DUNCAN looks at DIANA.

DUNCAN
So, you and Methos are planning something?

DIANA
Maybe.

DUNCAN wraps his arms around her waist and pulls her to him. He looks at her with one eyebrow raised.

DUNCAN
Maybe?

She smiles and wraps her arms around his neck.

DUNCAN
You're not going to tell me, are you?

DIANA
Wouldn't be a surprise if I did, now, would it?

He kisses her neck. She leans her head to the side, giving him more neck to kiss.

DUNCAN
Not even a hint?

DIANA
Nope.

He kisses up her neck and nibbles her ear. She sighs. She tightens her grip on him, as she presses her body up against his. He kisses down her neck. He brings his lips towards hers and stops. He looks at her.

DUNCAN
Then you leave me no choice. I'll have to...

He looks at her playfully, smiles, and continues his line.

DUNCAN
...force it out of you.

She looks at him seductively. She wants him. Oh, how she wants him. She wants him to take her.

DIANA
That could be fun. But, um, now who is forgetting what I am?

He smiles and kisses her. She breaks the kiss.

DIANA
We both know that there is nothing you can do to make me talk.

DUNCAN
Oh really?

DIANA
(smile)
Yeah, really.

DUNCAN
We shall see about that.

He sweeps her up and kisses her. He carries her over to the bed.

CONTINUE TO:

23 BED

He lays her down on the bed. He breaks the kiss and looks at her. He says next line as he is getting up off of her.

DUNCAN
Stay.

DIANA looks at him with an eyebrow raised.

DIANA
Where are you...

He flashes her a smile.

DUNCAN
Be right back.

He heads back to the doorway. She looks at him.

DIANA
Duncan?

He ignores her.

PAN TO:

24 DOOR

He walks over to the box that he dropped when he came in. He picks up the box. His back is to Diana. He opens the box. He removes two pairs of handcuffs. The cuffs are a shiny silvery

like metal. If the light hits them the right way, you can almost see a red streak in them. She can't see them. He walks back over to the bed with his hands behind his back.

PAN TO:

25 BED

DIANA is giving him a look.

DIANA
What are you up to?

DUNCAN
Up to? Me?

DIANA
You look like the cat that just swallowed the canary.

She gives him a penetrating stare.

DUNCAN
Hey, no cheating. Probing my mind is not allowed.
(beat)
Besides, there'd be no fun in that.

He sits on the bed and removes the handcuffs from behind his back. She is both shocked and surprised. Handcuffs have never been his thing. Ares, yes, Duncan, no.

DIANA
Why, Duncan MacLeod, I...

He clasps her right wrist to the bedpost. Neither of them notices the red streak that runs through the cuff as it clasps to her wrist. It is just a flash. It appears the second it clasps to her, then it vanishes just as fast. DIANA's line is said playfully.

DIANA
Mac, what are you doing?

He clasps her left wrist to the bedpost. Again there is a red streak that runs through the cuff as it clasps to her wrist.

It is just a flash. It appears the second it clasps to her, then it vanishes just as fast. DIANA's line is said playfully.

DIANA
You know these won't hold me.

DUNCAN looks at her and flashes her a smile.

DUNCAN
Won't they?

DIANA
(raise eyebrow)
What?

DUNCAN
Bet you can't get out of them.

DIANA
Oh, please. It would be so easy.

DUNCAN
Then do it.

DIANA smiles and snaps her fingers. Nothing. DUNCAN gets off of the bed. He stands looking at her. DIANA is shocked that she can't get loose.

DIANA
What? I...

DUNCAN
Not so easy, is it?

She tries again. Still nothing. She is confused.

DIANA
I don't understand. Nothing can hold me.
(beat)
Nothing man made can hold...

DUNCAN
Who said they were man made?

DIANA looks at him.

DIANA
Only metal forged by Hephaestus can hold a god. And these...

She realizes where he got them. There was only one place he could have gotten a pair of handcuffs that she wouldn't be able to get out of.

DIANA
...came from the warehouse. Didn't they? You got these from the warehouse.

DUNCAN
Yep.
(beat)
Wasn't sure if they would work, but I thought I'd at least try.

DIANA
Okay. You've had your fun. You know they work. Now get them off me.

Momentary pause. He looks at her. Really looks at her. She looks at him.

DIANA
Mac?

He sits back on the bed. He was planning on releasing her, but he gets a thought. He looks at her again.

DUNCAN
I don't know. I kinda like you like that.

She can't believe he just said that.

DIANA
What?

Momentary pause. He looks at her.

DUNCAN
Powerless I mean.

DIANA gives him a look.

DIANA
Just because I can't get out of these cuffs, doesn't mean I'm powerless.

DUNCAN
Yes, it does.

DIANA
No it doesn't. Watch.

She tries to do something, it doesn't matter what, because it doesn't work. She tries again. It still doesn't work.

DIANA
I don't believe it. I am powerless.

DUNCAN laughs. DIANA all of a sudden gets a very strange feeling. A feeling she can't explain, but she knows she doesn't like. She looks at him.

DIANA
Mac, please, you have to let me out. Please.

DUNCAN
Maybe I should leave you tied up for a while.

DIANA
Mac, you can't be serious.

He finds himself strangely turned on by the thought of her tied up and helpless. He never understood how people could think this was sexy. But, seeing her there, now, was starting to do things to him. He finds his body responding to her, wanting her, needing her. He's beginning to see why some people did this regularly.

DUNCAN
Or maybe...

He strokes the side of her face. She sighs as his hand touches her face. The feeling she had a moment ago, leaves. It is replaced by a strong desire for him. She wants him, she needs him. She looks at him.

DIANA
It's been so long since you've had the upper hand.

He looks at her.

DUNCAN
I know.

She smiles at him.

DIANA
Kiss me.

He kisses her. He breaks the kiss and nuzzles her neck.

DIANA
Take me, Mac. I'm yours. Completely. Make love to me.

There is nothing he wants more. He removes his shirt. She watches him as he undresses. Her desire for him is rising. She wants him so much.

As soon as he is undressed, he gets onto her. He brings his lips to hers and kisses her. Their lips lock as his hands rip open her blouse. While his tongue explores her mouth, his hands work to remove her bra. Once it is open, he caresses her breasts.

After a few moments, his hands roam down the sides of her body. He undoes the belt on her wrap around skirt. He breaks the kiss.

DIANA
Why are you stopping. I...

He removes the skirt from under her and tosses it on the floor. He stares at her. Her blouse is open, her bra is open. He can't remove either completely at the moment. He runs his hands along her body. She sighs at his touch. He removes her panties, completely, and tosses them on the floor. He looks at her.

DUNCAN
Do you have any idea how much I want you right now?

DIANA
No. I'm powerless, remember? I can't read your mind. But I can read your body. And if you can read mine, you know that I want you too. Don't wait any longer, cowboy, come take your mare for a ride.

He complies. He lays back on her. He brings his lips to hers. He kisses her as he thrusts into her. They make love.

JUMP TO:

26 METHOS' PLACE - DOOR (10:00AM)

The door opens. METHOS enters and slams the door.

METHOS
Stupid...

He throws his coat on the chair.

METHOS
Stupid...

He heads for the liquor cabinet.

CONTINUE TO:

27 LIVING ROOM

METHOS
Stupid.

He opens the cabinet.

METHOS
Not only do you sleep with Diana and enjoy it. God did I enjoy it.

He removes a bottle of whiskey.

METHOS
And then have MacLeod walk in the next morning...

He picks up an empty glass from shelf beside cabinet. He pours

himself a glass of whiskey.

METHOS
But you nearly kill the guy in his own home!

He picks up the glass, downs the drink, and pours another.

METHOS
Then, to top it all off, you act so weird that he knows something is up.

He downs the contents of the second glass.

METHOS
I hope Diana can keep Mac from learning what happened. Or I'll be the one losing my head.

METHOS stares at his glass wondering if he wants another.

JUMP TO:

28 LOFT (10:30AM)

DUNCAN and DIANA are making love. She is still cuffed to the bed. He is inside her, riding her as hard as he can. They are reaching their peak. She hasn't felt this close to him in a long time. Ever since she came back, he's never been able to completely satisfy her. It's not that he isn't a great lover, it's just that, well, it's just that something was missing. She is taken from her thoughts as he pushes hard into her, going deep. She gasps with pleasure. He pulls out and pushes in harder, this time he reaches his peak, and releases himself inside of her. She gasps as she feels his liquid flowing both inside her, and between her legs. He kisses her as he exits her.

DIANA
Duncan, I...

DUNCAN
Sh.

He kisses her firmly. She breaks the kiss. He looks at her. She smiles. He is about to roll off of her when she clamps her legs around his waist.

DIANA
Where are you going?

DUNCAN
I...

She smiles at him.

DIANA
What's the rush? We're just getting started.

DUNCAN
You've got to be kidding!

DIANA
You haven't made love to me like that in a long time.

DUNCAN
I...

DIANA
Don't tell me you're worn out?

DUNCAN
No. I'm...

DIANA
Good. Then shut up and kiss me. Make love to me. Again, and again, and don't stop till I tell you too.

DUNCAN
I thought you were supposed to me my prisoner. My slave.

DIANA
Are you complaining, master?

He smiles and kisses her.

JUMP TO:

29 METHOS' PLACE - LIVING ROOM (NOON)

METHOS has relaxed since we last saw him. He is sitting on the

sofa reading a book. He senses someone coming. He is about to go for his sword, which is now under the sofa, when there is a knock on the door. He puts the book down. He says line while raising from the sofa.

METHOS
Bad guys don't knock.

He heads for the door. Knock again.

CONTINUE TO:

30 DOOR

The knocking is constant until METHOS opens the door.

METHOS
Coming, coming.

He opens the door. It's RICHIE. RICHIE runs in. He looks scared.

RICHIE
Close the door. Fast.

METHOS closes the door.

METHOS
What is it?

RICHIE runs to the living room. METHOS follows.

RICHIE
He can't see where I went. I don't want him to know I am here. He...

CONTINUE TO:

31 LIVING ROOM

METHOS
Who?

RICHIE starts closing the curtains. METHOS is concerned.

METHOS
Richie, calm down. You're...

RICHIE
He's back, Methos. He's back.

RICHIE sits down in a chair. He is still a bundle of nerves.

METHOS
Who's back?

RICHIE
You all said he was gone. But he's been following me all morning.

METHOS
Who?

METHOS sits back on the sofa.

RICHIE
I think I lost him though. I mean, I...

METHOS
Rich, if someone has come for...

RICHIE
No. He's not an Immortal.

METHOS raises an eyebrow in curiosity.

METHOS
Are you telling me that you're running from a mortal? You...

RICHIE
He's not a mortal.

Now METHOS is confused.

METHOS
Well, if he's not a mortal, and he's not an Immortal, just what is he?

RICHIE
When I said he wasn't an Immortal, I meant he wasn't an Immortal, immortal.

METHOS
You've lost me.

RICHIE
It's Ares. Methos.

METHOS
Ares?

RICHIE
Yeah. Ares.

METHOS
What does he want?

RICHIE
I don't know. And I don't want to find out. You all told me that he was gone. That he...

METHOS raises from sofa as he says line.

METHOS
I have to warn Diana.

RICHIE raises an eyebrow in a look of confusion.

RICHIE
Diana? Why?

METHOS heads to the vidphone.

RICHIE
You think he wants Diana?

METHOS ignores RICHIE and starts dialing.

RICHIE
If he wants Diana, why is he after me?

METHOS doesn't answer.

RICHIE
Methos?

METHOS doesn't answer. RICHIE gets the feeling they are keeping things from him again.

RICHIE
Methos?

METHOS continues dialing the number.

JUMP TO:

32 LOFT (12:05PM)

DUNCAN and DIANA are dressed and are about to head out.

DUNCAN
Reservations are for 1:00?

DIANA nods.

DUNCAN
I don't think I can wait that long.

She gives him a look.

DIANA
Worked up an appetite, have we?

He looks at her with a raised eyebrow.

DUNCAN
Haven't you?

She flashes him a smile.

DIANA
Obviously not as much as you.

Momentary pause.

DUNCAN
I've never done it like that before.

She looks at him as if she doesn't know what he is talking about.

DIANA
Like what?

DUNCAN
You know... bondage.
(beat)
I always thought that was, weird, but...

DIANA
But what?

DUNCAN
It was...

She can read his mind and knows what he is thinking. She looks at and seductively says next line.

DIANA
You liked it.

DUNCAN
Yeah. I did. I...

She continues speaking in a seductive tone.

DIANA
You were in control. You had the power.

DUNCAN
Yeah.

She smiles at him.

DIANA
And it turned you on.

Just talking about it is getting him all worked up again. He looks at her, his body begging for her. She can tell that he is getting all worked up. She looks at him and smiles.

DIANA
Just talking about it is turning you on, isn't it?

He doesn't answer her. She looks at him seductively.

DIANA
You want me, don't you.

He quietly answers.

DUNCAN
Yes.

DIANA
You want in me again.

DUNCAN
Oh god, yes.

DIANA
Well then...

With a mere thought, she is standing in front of him, naked.

DIANA
Come here big boy. Take me. No games, no...

He kisses her, hungrily. With another thought, she removes his clothes, and they are up against the wall. She raises her leg to his hip. He grabs her other leg and locks them around his waist. He releases her lips and goes for her neck. She is flat up against the wall. He is pressed up against her.

DIANA
Take me, Mac. Take me.

He fondles her breast. He brings his lips to one of them and suckles it. She gasps in pleasure. As he suckles her breast, he thrusts himself inside of her.

DIANA
Push yourself into me, Mac.

He loves the way she makes him feel. He has never connected with anyone the way he connects with her. When he is with her, she is everything, he never wants to leave her. He wishes they could spend eternity like this. He follows every command she gives him.

DIANA
Push... pump... faster... yes... push... harder, harder... pump... faster... yes... that's it... yes... push it... harder, harder... almost there... pump... ah faster... fast...

He explodes within her. He brings his lips to hers and kisses her. He brings his hands to her legs and unlocks them from his waist. She places them on the ground. He breaks the kiss and

looks at her. Their breathing is slowly returning to normal. She can tell that he wants more.

DIANA
Let's go eat. You need to build up your strength if we are going to continue when we get back.

He smiles at her. With a mere thought, they are both fully clothed and ready to go. He is about to say something, when the vidphone rings. DIANA heads for it.

DUNCAN
Don't answer it.

DIANA
Mac, it could be Clark.

DUNCAN
Since when does Clark use a phone?

DIANA ignores him.

CONTINUE TO:

33 VID-PHONE TABLE

With a mere thought she is over by the vidphone. She answers the phone. (Duncan is over by the door, and the back of the vidphone screen is facing him.)

DIANA
Hello?

When she sees who it is, she picks up the receiver so that the voice comes out of the handset, not the terminal.

METHOS
What took you so long to answer the phone?

DIANA
What do you...?

METHOS
I've been calling you for 15 minutes!

DIANA
Must have been on mute.

METHOS
(raise eyebrow)
Why...

DIANA
What can I do for you?

METHOS
Right. Richie is here, and he's all freaked out.

DIANA
I see. Why...

METHOS
He claims to have seen Ares.

She tenses. She thinks the following thought to herself .

DIANA (THOUGHT)
What? That's impossible. How could...

Then says the following aloud.

DIANA
Really.

METHOS
He says he's been following him all morning. Now, if it is Ares, it can only mean one thing.

DIANA
(raise eyebrow)
Like?

METHOS
Something's wrong. I know that your Ares is dead, so this must be her Ares. But why is he following Richie?

DIANA
Good question. Let me know if you find out.

METHOS
What? Diana? I...

She disconnects the vidphone and hangs up the receiver. She walks over to DUNCAN who is waiting at the door.

CONTINUE TO:

34 DOOR

She looks at him.

DIANA
Change of plans.

DUNCAN
What?

DIANA
We'll be having dinner in Paris, instead of Lunch in Seattle.

DUNCAN
(curious)
Why?

She doesn't answer his question, she just looks at him.

DIANA
Ready?

DUNCAN
What?

DIANA
I can't do this unless you ask. Just say yes.

DUNCAN
(reluctantly)
Okay. Yes.

She smiles, and with a mere thought they vanish from the loft.

JUMP TO:

35 RESTAURANT - PARIS (9:30PM PARIS TIME)

DUNCAN and DIANA materialize on a sidewalk outside a restaurant.

DIANA
Well, here we are. Shall we go in?

She starts to walk. He grabs her wrist.

DUNCAN
Wait.

She looks at him.

DIANA
I thought you were hungry.

He says line as he lets go of her wrist.

DUNCAN
I am.

DIANA
So, let's go eat.

She turns to go the door.

DUNCAN
Who was on the phone?

She turns back to him.

DIANA
What?

DUNCAN
The phone. Who was it? Why the sudden zap out of town? Who...?

DIANA
It doesn't matter.

DUNCAN
Yes, it does.

DIANA
No. It doesn't.

DUNCAN
Damn it, D. I...

DIANA
Okay.
(beat)
I seem to have miscalculated somewhere.

DUNCAN
What?

DIANA
Remember I said I had to avoid my double?

DUNCAN
Sort of. You said it would be easy because you already knew where she'd be at any given time.

DIANA
Right.

DUNCAN
So?

DIANA
Something's gone wrong.

DUNCAN
Gone wrong? What do you mean gone wrong?

DIANA
Somehow things have changed.

DUNCAN
Will you just please tell me what...

DIANA
Richie claims that...

DUNCAN
So it was Richie on the phone.

DIANA
No.

DUNCAN
I don't...

DIANA
Mac, do you what to hear this or not?

He shuts up.

DIANA
Richie claims that Ares has been following him all day.

DUNCAN
Ares? But...

DIANA
Her Ares, Mac. They should still be in Greece. Not Seattle. I don't understand.

DUNCAN
So we left because...

DIANA
If Ares is back in Seattle, he could be looking for you. And if he were to find us together...

DUNCAN
I see. So how long...

DIANA
Methos is going to see if he can figure out what's going on.

DUNCAN
That's who called. Methos.

She nods affirmingly and tries to change the subject.

DIANA
Now, let's go eat.

She turns and walks towards the restaurant door. He goes after her.

DUNCAN
You two are getting awfully close. Did something happen while I was gone?

She stops. She wonders where that came from. Could he have picked up on something? Could he suspect?

DUNCAN
Something I should know about?

She turns and looks at him.

DIANA
You forget I’ve known him a long time. Then and now. Nothing...

DUNCAN
You sure?

DIANA
Positive.

She kisses him. She breaks the kiss, takes his hand, and they enter the restaurant.

CONTINUE TO:

36 INSIDE RESTAURANT

They approach the Maitre D. His name is Jacques Garnier.

JACQUES
Ah, Miss Marsson. We've been expecting you. Your table is ready. Right this way.

DUNCAN raises an eyebrow in confusion. He wonders what was meant by "expecting you". JACQUES leads them to the table.

DIANA
Thanks, Jacques.

JACQUES
No problem. I will send Pierre right over to take your order. Bon Appetite.

They sit.

DIANA
Merci.

DUNCAN
So, they were expecting you, were they?

She looks at him. But, before she can say anything, he continues.

DUNCAN
I thought this was a spur of the moment...

She gives him the "I'm a goddess" look.

DIANA
They're always expecting me. I have a standing reservation, you know that!

DUNCAN
Don't tell me, it's another one of those god things, right?

She flashes him a smile and puts on a fake French accent.

DIANA
But of course.

DUNCAN looks at his menu.

JUMP TO:

THURSDAY AUGUST 15th 2019

37 DIANA & ARES' PLACE - DRIVEWAY - SEATTLE (NOON PST)

METHOS' car pulls into the driveway. He exits his car and approaches the house.

CONTINUE TO:

38 FRONT PORCH

METHOS rings the doorbell.

DIANA (VO)
Coming.

The door opens. DIANA looks surprised to see METHOS.

DIANA
Methos. What a surprise. What are you doing here?

METHOS
I could ask you the same question.

DIANA
(confused)
Excuse me?

METHOS
May I come in?

DIANA nods affirmatively and motions him in. He enters. She closes the door.

CONTINUE TO:

39 FRONT HALL

METHOS heads to the living room. Looking around to make sure they are alone. DIANA follows him.

CONTINUE TO:

40 LIVING ROOM

DIANA
If you're looking for Clark, he's not here.

METHOS
Not looking for Clark.

DIANA
Ares isn't here either. We are alone.

METHOS
Good.

He turns to her. She looks different somehow, but he isn't quite sure what the "how" is. He looks at her, and, for one brief moment, he remembers how it felt making love to her.

DIANA
What did you mean when you said, "what am I doing here"?

METHOS
When did you guys get back?

DIANA
2 days ago.

METHOS
Why the change in plans? You weren't due back til October?

DIANA looks at him with a raised eyebrow.

DIANA
What?

METHOS looks at her.

METHOS
Why is Ares following Richie?

DIANA
What?

METHOS
You heard me!

DIANA
I have no idea.

METHOS
Well have him stop it. Ares has nothing to gain tormenting Richie.

DIANA
I have no control over Ares.

He looks at her with a raised eyebrow.

METHOS
Since when? You always said you had him wrapped around your...

DIANA
Ares will do what Ares wants to do, whenever Ares wants to do it. It's what he does. It's who he is. You know that.

Momentary pause. He is about to say something, but she cuts him off.

DIANA
He's probably just playing with Richie. He'd never hurt him. He...

He notices the way she is defending Ares.

METHOS
How long are you guys in town?

DIANA
Not long. We're meeting Clark in the Amazon in 2 days.

METHOS
(raise eyebrow)
The Amazon? What's he doing there?

DIANA
Exploring.

DIANA is getting suspicious.

DIANA
What's with all the questions, Methos? Why...

He heads back to the front door. He figures he'd better get out of here before she does a "god thing" and probe his mind, or something. If she hasn't already.

DIANA
Methos?

She follows.

CONTINUE TO:

41 FRONT HALL

METHOS
Gotta go.

DIANA
Methos?

She grabs his arm. He looks at her hand on his arm and notices the ring.

METHOS (THOUGHT)
The ring. Clark said she got it from Hercules when they went back.
(beat)
If she got it when they went back, and they haven't gone back yet how is she wearing it?
(beat)
Did Clark lie? Did she get it from Ares and not Hercules?

METHOS has so many questions.

METHOS
Where did you get that?

DIANA
Get what?

He points to the ring.

METHOS
That ring.

He notices a sudden glow about her and realizes that Clark did lie and that the ring was from Ares.

DIANA
You like it?

METHOS
I've never seen anything like it.

DIANA
Ares gave it to me.

METHOS
(raise eyebrow)
Ares gave it you.

DIANA
Yeah. Last Christmas.
(beat)
Why?

METHOS
No reason. I...

He removes her hand from his arm and continues to the door.

METHOS
...really have to get going.

DIANA
You sure?

METHOS
Oh yeah.

DIANA
It was nice seeing you again Methos.

METHOS
You too. Bye.

He exits the house.

DIANA
That was strange.

She vanishes.

CONTINUE TO:

42 LIVING ROOM

She materializes in front of the window. And watches METHOS walk to his vehicle.

CUT TO:

43 DRIVEWAY

METHOS walks to the Jimmy.

METHOS
The Amazon? Clark wasn't supposed to go to the Amazon for another 4 years. Something has seriously gone wrong. But what?

He reaches the Jimmy, and gets in.

CONTINUE TO:

44 THE JIMMY

He closes the door. He looks back at the house as he starts the vehicle.

METHOS
How do I find out what changed? How do we know if it should be fixed? And the ring. It was on her ring finger. Why did Clark lie about the ring? Was this Diana married to Ares? If he lied about the ring, what else did he lie about?

He drives off.

CUT TO:

45 DIANA & ARES' HOUSE - LIVING ROOM

DIANA watches the Jimmy drive off.

DIANA
I wonder what he really wanted. He seemed shocked that we were back. And surprised that we were headed to the Amazon. Something's going on. Maybe I should follow him. See what he's up to. See how he knows what he knows, and why he is concerned. And why was he so interested in my ring? He seemed almost shocked when I told him that I got it from...

ARES appears behind her. She turns to him when he starts talking.

ARES
Talking to yourself, my pet?

DIANA
(smile)
I hear you've been following Richie.

ARES
Where did you hear that?

DIANA
Is it true?

ARES
Yes.

DIANA
Why?

ARES
Because he knows who I am.

DIANA
So?

ARES
It feels so good to see fear in their eyes. It's been so long since I had someone fear me.

DIANA
Longing for the old days, again?

ARES
Yes.

DIANA
You miss Olympus and the days of myth.

ARES
It not a time of myth for me, D. You know that.

DIANA
I know. It was real for me too. I...

ARES
Sometimes I wish I could go back. Be there again.

DIANA
What about me?

ARES
What do you mean?

DIANA
If we could return, what would become of us?

ARES
I don't follow.

DIANA
You'd be the God of War again. You'd have no time for me.

He takes her in his arms and strokes the side of her face.

ARES
That's not true.

DIANA
Yes, it is. You'd be wrapped up in every petty little dispute. You'd have you sister, Discord, and her annoying son Strife, back too. I know you miss them.

ARES
True. But you would be there beside me. You would be the mistress of War. We would...

DIANA smiles at him.

DIANA
Mistress of War.

ARES
Yes.

DIANA
That sounds like fun.

ARES
Yes. It does. A wonderful fantasy.

DIANA
Fantasy?

ARES
We both know that it'll never happen.
We can't go back.

DIANA
You're right.

He places his hand under her chin and smiles at her.

ARES
I know.

He kisses her. She breaks the kiss.

DIANA
You're impossible, you know that?

ARES
That's why you love me.

She smiles and wraps her arms around his neck. He wraps his arms around her waist.

DIANA
No, that's not the reason.

ARES
So you do love me.

DIANA
I didn't say that.

ARES
Yes, you did.

DIANA
No I didn't.

ARES
Yes you...

DIANA
Ares, just shut up and kiss me.

He looks at her. She smiles.

DIANA
Let me show you the real reason I *like* you.

He kisses her. She kisses him back. She opens her mouth to kiss him deeper. He pushes his tongue inside her mouth, and she grabs it and sucks it in. As she sucks on his tongue, he removes their clothing with a mere thought. He slides his hands down her back and grabs her butt cheeks. He squeezes them and pushes her up against him. He lets her cheeks go, and lets his hands slide around her legs. He then brings his hands up along the inside of her legs. She releases his tongue and presses herself closer to him. With a mere thought, she transfers them to the sofa. When they appear on the sofa, he is on top of her. They are still kissing. He releases her lips and nuzzles her neck. She gasps. He slides his hands up along the inside of her legs. They stop on her wet mound. He puts his fingers to work, making her wetter. As he fingers work on her mound, he brings his lips to her breasts. He plays with them with his tongue. Licking them, sucking them. She caresses his back with her hands. She lets her hands roam down his back. She brings her hands to his butt cheeks. She rubs them. He suckles her breast. She squeezes his butt cheeks. HE pushes his fingers into her. She sighs and squeezes his butt cheeks. He wants her. He is ready to take her, and she is ready to accept him. He brings his lips back to hers and kisses her. He pulls her walls apart with his fingers, she gasps. He thrusts his ever so ready self into her. She gasps as he enters her. He enters her with such force and speed, that she cums instantly upon his entry. He pushes into her. Once he is in, he starts to pump her up. His hands caress her body as he pumps her up. She breaks the kiss. He nuzzles her neck. He pumps her faster. She cums again. He pushes himself in, going deeper inside of her. She arches her back. He pushes himself into her harder. He pumps her up again. She cums again. He kisses her neck as he continues to pump her up. Her entryway is so wet and slippery,

and his unit is so wet with her juices, that he slides in and out of her so easily. He pumps her faster. The heat emanating from them could melt an iceberg. He cups a breast in each hand and squeezes hem - hard. She gasps. She cums again, making his unit wetter, and making her entryway slipperier. He suckles a breast. She moans. He knows that his next trust in will take him over the edge. The next thrust will be the one that causes him to erupt.

DIANA
Ares, I want to feel you flowing inside of me. I want your... oh gods... Push, push.

He pushes in, hard and fast.

DIANA
Ares!

He holds it as he erupts insides of her. Then, he partly withdraws and thrusts himself in again, hard and fast. Holding it again as he erupts inside of her.

DIANA
Don't stop.

He rams himself in and out, and in and out, over and over. Every entry causes her to cry out. On the firth ram-thrust, she cums so strong, that she hits an orgasmic high. She screams out his name. He holds the push as long as he can, letting her ride out her orgasm. Then, he slowly stops. He doesn't exit her though. Not yet. He kisses her neck as he withdraws from her. He then brings his lips to hers and kisses her as he rolls of off of her. He turns on his side and looks at her.

DIANA
God, you're good.

ARES
Only as good as my partner.

With a mere thought, he positions her so that her back is flat up against his chest. He wraps his arms around her. She leans lack against his chest. His head rests on her shoulder. He moves the hair away from her neck with his tongue. She gasps and closes her eyes. He brings his hands to her breasts. He cups one in each hand, holding them. She sighs at his touch.

He kisses her neck and squeezes her breasts. She moans and presses herself farther back against his chest. She lets him fondle her breasts. She is in heaven. She never wants to leave his arms. He wants her. He wants to take her again. His body is crying out for her. He whispers in her ear.

ARES
It's been a while since we...

She knows what he wants to do.

DIANA
I know. You think you'll still fit?

ARES
Oh, I'll fit.

He positions himself at her a-hole, and inserts himself, slowly. She sighs. He nuzzles her neck. He fondles her breasts, rubbing them. Squeezing them, as he slowly pushes his way inside her a-hole, enlarging himself as he pushes. As he gets larger, and larger, forcing her a-hole to expand to the point where he can really do her like he wants to, he lets his hands roam down her body. She gasps, and moans, as he grows inside her. She places her hands on his and guides them down her body to her frontal mound. She places his hands on her mound. He smiles at himself. She is wet. Oh so wet.

DIANA
Oh Ares. I can feel you growing inside of me.

She takes his hands and has them cup her mound.

DIANA
I need you here too. Work it for me, will you?

ARES
I'd love to, my pet.

She lets go of his hand.

ARES slowly inserts his fingers into her. He starts to work her front with his fingers. He pushes one more time and he's in. Completely in.

DIANA
Ah, you're in babe. You feel so good back there. Now, do me. Do me like only you can. Give me all you got, take me where only you can.

ARES
With pleasure.

He starts to gently pump her from the rear, as his fingers work her at the front. He nibbles on her ear. Her frontal entrance is so wet. He speeds up his pumping action at the back. He inserts three fingers from each hand, and slowly pulls her frontal walls open. He holds them open as he pumps her hard and fast from behind.

DIANA
That feels so good, Ares. You feel so good. Harder. Faster.

As he continues his pumping action at the back, he can feel her juices flowing from her frontal area. He opens her wider. He can feel that the moment is almost there. He rams himself in hard and fast and erupts, sending his godly seed up into her a-hole. He pumps a few more times, just to make sure he has completely emptied himself. He nuzzles her neck. His fingers are still inside her frontal hole. He lets his fingers play with her some more. Then, with a thought, repositions himself so that he is on top of her. His fingers, still inside of her, pull her walls open and he thrusts himself into her hard, fast, and deep. He holds her walls apart with has fingers as he rams himself into her, over, and over again. He can fell her cuming all over his unit. She is so wet. He wants to bang her all day. He pumps her harder, faster. He thrusts into her, real fast. He is ready to erupt again. He pumps her for a few moments, them rams in real hard and erupts. He empties himself in her, then collapses on her chest. She runs her fingers through his hair. They are both breathing heavily.

DIANA
You are one helluva lover, Mr. God of War.

ARES
So are you, Mistress of War.

DIANA
(smile)
No-one, and I mean no-one, has ever, satisfied me more. You...

He looks up at her.

DIANA
...are the only one who has ever taken me in that way. No man could ever compare to you. You fill me completely. You expand me to widths no other has. You... you satisfy my every need. My every desire. You satisfy my hunger like no other.

He brings his hand to her chin.

ARES
And don't you forget it, honey. Once you've been had by me, no other will satisfy you.

DIANA
(smile)
I want you.

He looks at her. She smiles.

DIANA
Take me again, oh mighty Ares. Show me just how much of a god you really are.

He brings his lips ho hers. He kisses her.

JUMP TO:

46 CLARK'S PLACE

CLARK is meditating - floating in the air. There is a knock on the door. He ignores it. Knock again. He ignores it again. Knock again.

METHOS (VO)
Clark? You in there? I have to talk to you.

Momentary pause. Knock again.

PAN TO:

47 FOCUS ON DOOR

METHOS (VO)
Clark? Clark, open the...

The door opens itself.

PAN TO:

48 FOCUS ON METHOS

We can see METHOS standing at the door.

METHOS
...door.

METHOS enters. The door closes by itself. METHOS jumps as the door closes. METHOS enters and looks around.

PAN TO:

49 WIDE SHOT

METHOS
Clark? Where are you?
(beat)
Clar...

CLARK says line ever so calmly. Still in the meditative stance.

CLARK
No need to shout.

METHOS looks up, startled.

METHOS
Could you come down, please.

CLARK descends.

CLARK
Okay. I'm down. Now, what's the emergency?

METHOS
We have a problem.

CLARK
We?

METHOS
Ares is in town.

CLARK
(laugh)
Good one.

METHOS
I'm serious.

CLARK
Methos, we both know that that's impossible. Our Ares is... dead... and their Ares is still in Greece with...

METHOS
That's the problem. Something has changed. They haven't been in Greece for 2 days.

CLARK
What?

METHOS
They came back 2 days ago.

CLARK
This can't be good. If they should run into...

METHOS
I know. Mac and D went...

CLARK notices that METHOS called Diana "D". He raises an eyebrow. CLARK senses something but is not quite sure what it is. METHOS continues his line, non-stop.

METHOS
...to Paris as soon as we discovered...

CLARK
Good. Good.

METHOS
Ares being in town is only the first problem.

CLARK
There's more?

METHOS
It might be connected, maybe the same thing is causing it.

CLARK
What?

METHOS
When was your Amazon Expedition?

CLARK
May 2023.

METHOS
It just got moved up.

CLARK
What?

METHOS
You, he is down there right now. They'll be joining him in 2 days.

CLARK
They? Last time I went on my own. I... Does mom know that...

METHOS
Not yet.

CLARK
We have to tell her.

METHOS
We don't know where they are. Paris is a big city. It could take...

CLARK
Methos. I can find her. Are you forgetting that we...?

METHOS
Right.

CLARK
How would you like to join them?

METHOS
What?

CLARK
I can get there in a heartbeat. But, in order to take you with me, you have to ask. I can't just transport you.

METHOS
Ask?

CLARK
Methos, just say "take me to them".

METHOS
Oh. Take me to them.

With a mere thought, CLARK and METHOS vanish.

JUMP TO:

50 INT: VILLA - PARIS (11:30PM PARIS TIME)

DUNCAN and DIANA are sitting on the floor in front of a roaring fire. No light except the fire light. Two things happens simultaneously. (1) CLARK and METHOS appear in the room, and (2) DUNCAN senses METHOS as he arrives.

METHOS
Sorry to interrupt guys, but...

The lights come on in the room.

DIANA
What did you learn?

METHOS
Not much. Except that Clark is in the Amazon, and you and Ares are about to join him.

DIANA
The Amazon? ... Why? What happened to move the expedition up four years?

METHOS
Maybe if we looked at the events of the last few days according to you, and then retrace their...

DIANA
Good idea.

She zaps the table. THE CHRONICLE appears and opens to 2019. The first 2019. Everyone heads to the table. She sits in front of the book. She flips to the proper spot in the book.

DIANA
As I suspected.

DUNCAN
What does it say?

DIANA
It says they are in Greece.

METHOS
But they're not in Greece!

DIANA
I know. If only we knew when they left.

METHOS
She said they got back two days ago.

Everyone looks at METHOS.

DIANA
You saw her?

METHOS
Yeah.

DIANA
You didn't make her suspicious, did you?

METHOS
I don't think so.

DIANA
Okay. Let's see what should have happened two days ago.

DIANA turns back to AUGUST 13th, 2019. Camera zooms in on the book. The pages stop tuning, and the CAMERA zooms in on the date.

FADE IN TO:

51 FLASHBACK

Chapter 11, Scenes 24 to 32 (up to Ares' line "She will remember nothing. She won't even remember meeting us")

FADE BACK TO:

FRIDAY AUGUST 16th 2019

52 VILLA (MIDNIGHT PARIS TIME)

METHOS, DUNCAN, CLARK, and DIANA are sitting around the table.

CLARK
I remember Ares telling me about that. After finding his temple, he had a renewed strength, he knew he wasn't totally forgotten.

DIANA
He'd been so depressed. Longing for the old days. Finding his temple, still there, was...

METHOS
What if he didn't?

DIANA
What?

METHOS
What if this time, when he went to the site, he never found the temple?

DUNCAN
What do you think would have happened if you hadn't met Helen?

DIANA
I don't know.

CLARK
I do. Ares would have wanted to get out of Greece. He'd've believed that there truly was no going home. He...

DIANA
...might have returned to Seattle to harass the only people who knew who he really was.

METHOS
Which is what happened.

DIANA
I say we go check out the site of the temple in the morning.

DUNCAN
Good idea.

She rises from the table. She feels dizzy and almost faints. Both DUNCAN and METHOS start to rise to catch her. But she is okay. She steadies herself by resting her hand on the table. DUNCAN and METHOS sit back down.

DUNCAN
You okay.

DIANA
That was weird. I... I haven't felt dizzy since, well since...

METHOS
Are you sure you're okay? Maybe you're coming down with something.

DIANA gives him a look.

DIANA
I highly doubt that.

CLARK
We don't get sick.

METHOS
Right. I forgot. It's a god thing.

DIANA
I suggest we all get a good night sleep.

DIANA heads to Bedroom #1. DUNCAN looks at METHOS and CLARK.

DUNCAN
Night guys.

METHOS / CLARK
Night.

DUNCAN rises from the table and follows her. DIANA and DUNCAN enter their bedroom and close the door. CLARK rises from the table. METHOS grabs his arm.

METHOS
What do you make of that?

CLARK
Of what?

METHOS lets go of CLARK.

METHOS
Diana. She looked like she was gonna...

CLARK
Methos don't worry. What could it possibly be? There's only one thing that could harm her.

METHOS
Hind's blood.

CLARK
And the hinds have been extinct for millennia. Which means so has their blood.

METHOS
I...

CLARK
Trust me. There's nothing to worry about.

CLARK walks off to Bedroom #2. METHOS says next line more to himself than anyone else.

METHOS
Let's hope not.

METHOS stares across the room to the dying fire.

CUT TO:

53 BEDROOM #1

DUNCAN and DIANA are getting ready for bed.

DUNCAN
You’re sure you're okay?

DIANA
Mac, honey. I'm fine. Believe me. Nothing of this earth can harm me.

DUNCAN
You're sure?

DIANA
Positive. Now...
(playful smile)
...stop talking, and...

She zaps the bedposts, and the handcuffs appear.

DIANA
...arrest me.

DUNCAN flashes her a smile.

DUNCAN
If you insist.

DIANA
Oh, I insist.

He pushes her onto the bed and clasps the cuffs on her wrists. The same eerie red flash goes through them as they lock on her. Again, they don't notice. She gasps as the cold metal touches her skin. He kisses her.

JUMP TO:

54 INT: VILLA - MAIN ROOM (11:55AM)

Everyone is up. They have just finished breakfast and are preparing to exit the villa.

DIANA
Ready?

DUNCAN and METHOS mod affirmingly.

DIANA
Okay.
(beat)
Mac, ask me to take you there.

DUNCAN
Take me to the site.

CLARK
Methos?

METHOS
Take me to the site.

DIANA and CLARK exchange a "ready look", then they all vanish from the room.

CONTINUE TO:

55 SITE OF ARES' TEMPLE (NOON)

The area is not as breathtakingly beautiful as it was in the flashback.

CAMERA zooms around the area, and then focuses on one spot.

DIANA, DUNCAN, METHOS, and CLARK, materialize in that spot. DIANA is shocked at the way the area looks.

DIANA
This can't be right.

They start moving around.

DIANA
This area should be more...

METHOS
...alive?

DIANA
Yeah. Alive.

Momentary pause.

DUNCAN
Where's that grave?

DIANA points to where it should be.

DIANA
Over there.

They all head over to the spot. It isn't there. DIANA looks confused. CLARK starts to walk off.

DIANA
It's not here?

CONTINUE TO:

56 FOCUS STAYS ON DIANA AND METHOS AND DUNCAN

METHOS
You sure you have the right spot?

DIANA
Positive. I don't... I don't understand.

PAN TO:

57 FOCUS SHIFTS TO CLARK.

He has reached the edge of the cliff where the path down should be. It's there.

CLARK
The path is still here, though.

DUNCAN
Let's see where it goes.

CLARK waits for them. When they reach CLARK, they all head down.

CONTINUE TO:

58 TIME FLIES

PATH: They walk down the path to the cave entrance.

CAVE: They enter the cave. DIANA notices that the flashlight that was there before is not there now. She zaps in two flashlights. She gives one to METHOS.

TUNNEL: They follow the tunnel. DIANA is in the lead, followed by CLARK, then DUNCAN, and then METHOS. The reach the end of the tunnel.

CONTINUE TO:

59 TIME RESUMES

They stop in front of the door.

DUNCAN
Looks like the temple is still here.

DUNCAN tries to open the door. It won't open. Of course it won't open. Since it has been sealed for over 4000 years, it can only be opened by a god.

DIANA
Let me.

DUNCAN gives her an "if I can't open it, what makes you think you can" look. DIANA touches the door, and, with a mere

thought, opens the door. METHOS and DUNCAN look surprised. All enter.

CONTINUE TO:

60 TEMPLE

The temple is not in as good a shape as it was in the flashback either. Sure, it wasn't spotless last time, but it wasn't this bad. There are broken items all around, lots of cobwebs, and a few snake pits in the corners. DIANA looks around.

DIANA
This isn't right. This...

DIANA gets a shiver. It doesn't go away. She starts to get cold, real cold, real fast.

DIANA
By the gods, it's cold in here. And it's getting colder every...

CLARK looks at her like she's crazy. He's not cold at all. Neither is anyone else.

CLARK
Cold? What are you talking about? It's anything but cold in here.

METHOS
He's right. It's kinda cozy.

DIANA gives them all a look. She says her line while shivering.

DIANA
You guys are crazy. It's freezing in here. I'm freezing, I...

She starts to feel strange. The room appears to be spinning. She shakes her head, hoping to clear her vision. No change. She raises her hand to her head.

DIANA
I... I...

DUNCAN can tell something is wrong.

DUNCAN
Diana?

DIANA
I...

She collapses. Everyone runs to her.

DUNCAN
Diana!

DUNCAN reaches her first and kneels down beside her. He touches her. He gets a shock.

DUNCAN
Ow!

METHOS kneels down on the other side of her and tries to feel her forehead. Once he touches her, he too gets shocked. Only, his is a much more powerful shock. METHOS is sent flying across the room. All watch METHOS go flying. METHOS hits the ground. METHOS says line as he is rising up off of the ground.

METHOS
What the hell was that?

METHOS heads back to them. CLARK pushes DUNCAN out of the way and touches DIANA's forehead.

CLARK
She's burning up.

DUNCAN
What? I thought she said she was...

METHOS
I thought nothing could...

CLARK
I have to get her out of here.

DUNCAN
I...

CLARK
See you guys back at the villa.

DUNCAN is about to say something, but CLARK picks up DIANA and vanishes before he gets the chance. DUNCAN looks to METHOS.

DUNCAN
You okay?

METHOS
I'm fine. But what is happening to Diana?

DUNCAN
I don't know.

METHOS
There is something seriously wrong here. Nothing should be able to...

Momentary pause. METHOS looks around.

METHOS
The temple.

DUNCAN looks at him with raised eyebrows.

DUNCAN
What?

METHOS
Maybe there is something in...

DUNCAN
Doubtful. Clark wasn’t affected. And what about the dizzy spell last night?

METHOS doesn't answer. He just looks around the temple.

METHOS
Let's get out of here.

DUNCAN
Right.

DUNCAN and METHOS exit the temple.

61 TUNNEL

As soon as they exit, the doors slam shut behind them. They stop. They look back at the doors, and then at each other.

DUNCAN
Who...?

METHOS
Don't ask.

DUNCAN goes to the doors. They are locked again.

METHOS
Let's just go.

They continue on their way.

CONTINUE TO:

62 TIME FLIES

TUNNEL: They follow the tunnel back to the entrance.

PATH: They exit the cave and follow the path back to the top.

TOPSIDE: They reach the top.

CONTINUE TO:

63 TIME RESUMES

They look around and realize that they have no idea where they are.

METHOS
Um, Mac?

DUNCAN
Yeah?

METHOS
This may sound like a stupid question, but... Where exactly are we? And how are we supposed to get back to the Villa?

DUNCAN
That's not a stupid question. I was just thinking the same thing.
(beat)
You got your cell phone?

METHOS
Yeah, but what good would that do? Neither D, nor Clark have theirs.

DUNCAN doesn't notice that METHOS called Diana "D".

DUNCAN
We could call the Villa.

METHOS
We could, but I don't know the number, do you?

DUNCAN
I don't even know where it is!

METHOS
So, let me get this straight. Not only do we not know where we are, but we don't know where they are either? How are we supposed to get back there if we don't know where there is?

Momentary pause.

DUNCAN
How did you and Clark find us?

METHOS
Clark said he always knew where Diana was. He could find her very easily. I guess it's a god thing.

DUNCAN
So Clark just "homed" in on her.

METHOS
I guess so.

DUNCAN
I wonder if it would work on us.

METHOS gives him a look.

METHOS
If what would work on us?

DUNCAN
Could Clark "home" in on us?

METHOS
In this case, he wouldn't have to.

DUNCAN
What do you...?

METHOS
He already knows where we are!

DUNCAN
Right. If only we could get a message to him.

METHOS
We could try calling him.

DUNCAN
You just said he didn't...

METHOS
I meant the old-fashioned way.

DUNCAN
What?

Momentary pause. METHOS looks up to the heavens and yells.

METHOS
Clark! Hey Clark!

Momentary pause. DUNCAN looks at him like he's crazy.

DUNCAN
As if...

METHOS
You think you could beam us back to the Villa when you...

They vanish.

CONTINUE TO:

64 VILLA

They appear outside the Villa on the lawn. METHOS is still looking to the heavens. He finishes his sentence.

METHOS
...get the chance.

METHOS realizes they're back. DUNCAN is amazed, so is METHOS.

DUNCAN
Well, what do ya know, it worked.

METHOS
I knew it would.

DUNCAN
Yeah right. Let's get inside.

They walk to the door and enter.

CONTINUE TO:

65 INSIDE

They close the door behind them. DIANA is laying on the sofa, wrapped in blankets. CLARK is trying to hold her down, but she keeps tossing. The room is a mess.

METHOS
What the... It looks like a tornado hit the room.

CLARK
I can't stop her. Every time she moves, something goes flying. She is out of control.

DUNCAN
We have to restrain her.

CLARK gives him "no, really" look.

CLARK
I'm trying, but nothing...

DUNCAN gets an idea.

DUNCAN
Bring her to the bedroom.

CLARK
What?!

DUNCAN heads to the bedroom.

DUNCAN
Now!

CLARK picks up DIANA and carries her towards the bedroom. METHOS walks beside CLARK.

METHOS
Oh, thanks for bringing us back, and...

CLARK
Not a problem. I forgot you guys had no way back.

DUNCAN opens the bedroom door and enters.

CONTINUE TO:

66 BEDROOM

CLARK and METHOS reach the room and enter.

METHOS
Could you really hear me yelling all...?

CLARK turns to METHOS to say something, but DUNCAN cuts him off.

DUNCAN
Put her on the bed.

CLARK places her on the bed, as DUNCAN removes the handcuffs from the bedside table. METHOS raises an eyebrow in confusion,

wondering why there would be handcuffs in the bedroom. CLARK is surprised. He looks at DUNCAN with a "Yeah, like they'll work" look.

CLARK
Handcuffs? Come on, Mac. What good...

DUNCAN says line while clasping one cuff to one bedpost.

DUNCAN
Not just any cuffs. These were in the warehouse.

DUNCAN goes to the other side of the bed and clasps the other cuff to the other post.

CLARK
The warehouse?

DUNCAN
When she is cuffed with them, she is powerless.

CLARK looks at him disbelievingly. METHOS wonders how DUNCAN knows what the cuffs will do.

CLARK
Yeah right.

DUNCAN
Oh ye of little faith.

DUNCAN looks to METHOS and gives him a "Can you go to the other side". METHOS goes.

DUNCAN
Try not to touch her. Don't want to get shocked again. On three. Ready.

METHOS nods.

DUNCAN
One. Two. Three.

DUNCAN claps one cuff on one of her wrists, and METHOS clasps the other cuff on her other wrist. (Note: If they do touch her, they get a shock.) As soon as the cuffs are on, DIANA

tosses. CLARK ducks, expecting something to go flying. Nothing does.

DUNCAN
See.

METHOS and CLARK get a surprised look on their face.

CLARK
We can't leave her chained to the bed forever.

DUNCAN
I know. But, until whatever this is, passes, we have no choice.

DUNCAN sits on the bed, beside her, and touches her forehead. No shock.

DUNCAN
She is burning up!

METHOS
How come you didn't get shocked this time?

CLARK
The cuffs must be channeling her powers. She is defenseless like this.

METHOS
Just like Prometheus on the mountain.

CLARK
That means that those cuffs were forced by Uncle Heph. Only items forged by him posses the power to restrain a god.

DUNCAN is more concerned with DIANA, so is METHOS. METHOS sits on the side of the bed he is on.

DUNCAN
If I didn't know better, I'd swear she was running a fever. A very high fever. But what could be causing it?

METHOS
And how do we bring it down?

DUNCAN
What about soaking her in ice water?

METHOS
Oh, and how do you propose to get her into the bathtub, while she is chained to the bed?

Momentary pause. CLARK thinks of something.

CLARK
If you can't bring the patient to the cure, bring the cure to the patient.

METHOS and DUNCAN look at CLARK.

METHOS / DUNCAN
What?

CLARK
Guys, get off the bed.

METHOS and DUNCAN rise from the bed. CLARK zaps the bed, turning it into a bathtub full of ice-cold water. The bed frame is the tub frame. The bedposts are still there. The tub area is like a huge a hole in the mattress. DIANA, semi-consciously, re-acts to the cold water.

DIANA
Aw!!!

CLARK
There.

DUNCAN and METHOS look at what used to be the bed.

CLARK
Now all we have to do is...

CLARK sentence is cut off when the water in the tub starts to boil.

METHOS
That can't be good.

CLARK zaps the tub turning it back into the bed. CLARK looks confused.

CLARK
Instead of the cold water bringing her temperature down... her temperature brought the water's up.

DUNCAN
Impossible. She's powerless.

CLARK
I don't think she did it.

METHOS
Which puts us back where we started.

DUNCAN
Guess we just have to let this run its course.

METHOS
But what is this?

DUNCAN sits back on the bed. DIANA is tossing. DUNCAN tries to soothe her. CLARK and METHOS leave. DIANA is still only semi-conscious. After a while, she starts mumbling.

DIANA
Cold. Cold. Or. Phe. Us.

DUNCAN
What was that?

DIANA
Or. Phe. Us

DUNCAN
Who, Diana? Feed who? Diana?

DUNCAN looks to the door and calls for CLARK.

DUNCAN
Clark!!! Come in...

CLARK materializes in the room.

DUNCAN
...here.

CLARK
What?

DUNCAN
She's trying to say something, but I can't make it out.

CLARK sits on the other side of the bed.

CLARK
Mom. Mom, are you there?
(beat)
Talk to me.

DIANA
Cl... Clark?

CLARK
Yes, mom. It's me. What were you trying to tell Mac?

DIANA
Or. Phe. us.

CLARK
What about him?

DUNCAN
(raise eyebrow)
Him? Who...?

CLARK looks at DUNCAN.

CLARK
Sh.

DUNCAN gives CLARK a "sorry" look. CLARK looks back at DIANA.

CLARK
Mom. Mom. What about Orpheus?

DUNCAN
Orpheus?

DIANA
L... ly... re.

DUNCAN
Orpheus is a liar?

CLARK
No. Orpheus' Lyre.

DIANA
Br... Bring it.

CLARK
Bring it? Isn't in the underworld with him? How...

DIANA
No. Ware. House.

CLARK
Of course. Be right back.

CLARK vanishes.

DUNCAN
Cl... Clark!

METHOS comes running in. He wonders where Clark is.

METHOS
What? What is it? Where'd he...

DUNCAN
To the warehouse.

METHOS raises an eyebrow in curiosity.

METHOS
Why?

DUNCAN
Apparently to get Orpheus' lyre.

METHOS
Orpheus' lyre? Why would he want...

DUNCAN
Don't know.

METHOS
How’s he planning on getting to the Underworld to...?

DUNCAN gives him "weren't you paying attention" look.

DUNCAN
It's in the warehouse.

METHOS
(raise eyebrow)
It is?

DUNCAN
That's what Diana's said.

METHOS
If he knew it was in the warehouse, why not just zap it here? Why go all the way...

DUNCAN
Again, don't know.
(beat)
Maybe he has to know exactly where it is to zap it here. And all D said was "warehouse". Guess you can ask him when he...

CLARK materializes in the room with the lyre.

DUNCAN
...gets back.

CLARK
Okay mom. I've got it.
(beat)
Mom. Mom.
(beat)
Mom. What do...

DIANA
Pl... play.

CLARK
Play? I haven't played in...

DIANA
Sl... sleep.

CLARK sits on the side of the bed and starts to play. After a few seconds DIANA is asleep.

DUNCAN
She's asleep.

METHOS
You sure?

CLARK
Mom?

CLARK stops playing.

CLARK
Mom.

DIANA starts to awake and starts getting restless again.

DIANA
Clark... Don't stop... Keep...

CLARK starts playing again. DIANA calms down and falls asleep.

METHOS
I don't believe it. As long as Clark plays the lyre she sleeps.

DUNCAN
But once he stops, she...

METHOS looks at CLARK.

METHOS
How long can you play that thing?

CLARK
As long as I have too.

Momentary pause.

METHOS
Why'd you go all the way to the warehouse? Why couldn't you have just...

CLARK looks at him.

CLARK
I had to find it first.

DUNCAN gives METHOS a "see told ya" look, then strokes the resting DIANA's face.

DUNCAN
It's going to be okay, D. We'll find out what's doing this. I promise.

METHOS leaves the room. He can't stand to see DIANA looking like this. Looking so... helpless. Not after what happened the other night. Was it really only three nights ago? It seemed a lot longer. DUNCAN stays at DIANA's side for a while longer, then he too gets up and turns to CLARK.

DUNCAN
I'll be back in a few minutes.

CLARK
No rush. We're not going anywhere.

DUNCAN exits the room, closing the door behind him. CLARK looks at DIANA.

CLARK
I wish you could tell me what was wrong.

CLARK continues playing.

CONTINUE TO:

67 MAIN ROOM

METHOS is staring out the window. DUNCAN walks over to him.

DUNCAN
What can you tell me about the lyre?

METHOS
What do you mean?

DUNCAN
All I know about Orpheus, is that he went to the underground to get his wife back, made some sort of deal with Hades, but lost her anyway.

METHOS turns and walks away from the window. He heads to the sofa and sits while saying line.

METHOS
There's more to Orpheus than that.

DUNCAN follows.

DUNCAN
Tell me.

METHOS sits as he is saying line.

METHOS
There are two very different stories surrounding Orpheus and that lyre.

DUNCAN sits as he says his line.

DUNCAN
What do you mean?

METHOS
The common myth states that Orpheus was the son of Apollo, and that the lyre was a gift to him from Apollo. And that since Apollo was the god of music, the...

DUNCAN
Thought Apollo was the god of the sun?

METHOS
He was. He was also the god of medicine, fine arts, poetry, eloquence, and music.

DUNCAN
Busy guy.

Momentary pause.

METHOS
They said that rivers ceased to flow, beasts forgot their wildness, mountains moved from place to place, and that all of nature was charmed and animated when Orpheus played.

DUNCAN
Powerful instrument.

METHOS
Yes. If you believe that.

Momentary pause.

DUNCAN
You said the were two myths.
(beat)
What is the other one?

METHOS
Ah yes. The other one.

DUNCAN
I don't think I'm gonna like this one.

Momentary pause.

METHOS
The not so well-known story claims that the lyre belonged to Bacchus, not Apollo.

DUNCAN
Bacchus?

METHOS
The god of wine, vegetation, fertility, festivity, ritual madness, religious ecstasy, and theatre. Bacchus was actually his Roman name. The Greeks called him Dionysus.

DUNCAN
Dionysus I’ve heard of.

METHOS
When Orpheus played, mortals would become enchanted. Bacchus used Orpheus to lure young people into his service. Bacchus' servants were known as Bacchae. ... But the lyre had a side effect that Bacchus wasn't aware of. While it enchanted mortals, it could also sedate the Bacchae.

DUNCAN
You make the Bacchae sound like evil creatures. I thought they...

METHOS
They are. I mean were. The closet analogy would be...

Momentary pause. METHOS thinks.

METHOS
...vampire.

DUNCAN gives him a "yeah right" look.

DUNCAN
Vampire, right.

METHOS gives him an "I'm serious" look.

METHOS
What else would you call a blood sucking, fanged thing, who, could at will, transform into a wolf?

DUNCAN
A figment of your imagination. Besides, werewolves turn into wolves. Vampires turn into bats.

DUNCAN
Sorry. ... But anyway you look at it, the lyre was a gift from a god, correct?

METHOS
Yes. But its powers are somewhat different.

DUNCAN
How so? If we go with Apollo, the lyre is calming, soothing. And if we go with Bacchus, the lyre is the same, calming, soothing.

METHOS
To a Bacchae.

DUNCAN
The lyre has a calming effect on her, and she isn't a Bacchae. So...

METHOS
She's not mortal either, and... I don't plan on finding out how that lyre effects mortals.

Momentary pause. DUNCAN looks at METHOS. METHOS looks scared.

DUNCAN
What's wrong? Is there something you're not telling me?

METHOS doesn't answer.

DUNCAN
Methos?

Momentary pause. DUNCAN is about to ask again when METHOS speaks.

METHOS
This is just so... so... strange. This shouldn't be happening. I mean, for all intents and purposes, she is an Olympian Goddess! Nothing could destroy them. Nothing should be able to do this to her, Mac. They... How can...

DUNCAN
I'm going back in there.

METHOS
I'll join you.

METHOS and DUNCAN head to the bedroom.

CONTINUE TO:

68 BEDROOM

DIANA is still asleep. CLARK is still playing. DUNCAN sits back beside her on the bed. METHOS goes over to CLARK, who is now sitting on the dresser.

METHOS
Clark, I need you to send me to the warehouse.

CLARK
Why?

METHOS
Maybe something in there can give me an idea as to what could be doing this to her.

CLARK
Okay.

METHOS
I'll call you when I learn something.

CLARK
Ready?

METHOS
As I'll ever be.

CLARK makes METHOS vanish. After a few moments, DUNCAN looks to CLARK.

DUNCAN
I didn't know you could play.

CLARK
Apollo taught me. I haven't played in years.

DUNCAN
Looks hard.

CLARK
Not really. I could teach you if you want.

DUNCAN
Maybe later.
(beat)
Tell me... What was Orpheus like?

CLARK
Don't know. Never met him.

DUNCAN looks at CLARK with a raised eyebrow.

DUNCAN
I thought...

CLARK
Oh, I knew of him. Who he was and all. But... I wasn't really interested in him. ... My dad and Iolaus knew him. They were sort of childhood acquaintances.

DUNCAN
Methos was saying that Orpheus' music was quite... Enchanting.

CLARK
So they say.

DUNCAN
I guess the magic is still in it.

CLARK
Appears to be.

DUNCAN
Be honest, Clark. What is happening to her?

CLARK
I have no idea. I've never seen anything destroy a god before. I...

DUNCAN
Stop thinking of her as a... a god... If she was mortal, what would you say it was?

Momentary pause.

CLARK
My first guess would be poison.

DUNCAN
Poison?

CLARK
Yeah. There's the fever, the delusions, the temper flares. It's as if...

DUNCAN
...a fire is burning inside her.

CLARK
Exactly. As if a fire was...

CLARK pauses as he thinks of something.

CLARK
Could that... no impossible. She...

DUNCAN
What? What is it? Did you think of something?

CLARK
Ares once mentioned that The Olympian Fire had the power to change a god's heart.

DUNCAN
The Olympian Fire?

CLARK
And my father told me that he once asked the fire to make him more like Zeus. It almost killed him.

DUNCAN
I'm not following.

CLARK
My father was 1/2 mortal. The fire was eating him alive.

DUNCAN
But he beat it, right?

CLARK
With the help of Jason, Iolaus, and Hephaestus, yeah. He beat it.

DUNCAN
So what makes you think this...

CLARK
The Olympian Fire is gone, Mac.
(beat)
Besides it wouldn't affect her this way. She's not mortal.

DUNCAN
She was born mortal. Maybe the transformation has finally caught up with her. Maybe...

CLARK
Trust me, Mac. It isn't the fire. I don't even know why I brought it up.

DUNCAN
Can you think of anything else that...?

CLARK
That's all I have been doing Mac. Thinking. Nothing. There's nothing.

Momentary pause. DUNCAN mutters the next line to himself.

DUNCAN
Maybe Methos will learn something at the warehouse.

CLARK, of course, hears the line.

CLARK
Maybe.

DUNCAN strokes DIANA's hair.

CONTINUE TO:

69 TIME FLIES MONTAGE – SPLIT SCREEN

Screen 1: METHOS searching the warehouse. Finding books, scanning books, always coming up empty.

Screen 2: CLARK playing the lyre, never tiring, never sleeping.

Screen 3: DUNCAN pacing, sitting on the bedside, resting in a chair.

CONTINUE TO:

MONDAY AUGUST 26th 2019

70 TIME RESUMES -- INT: VILLA - BEDROOM (NOON)

The vid-phone rings. DUNCAN answers it.

DUNCAN
Hello?

METHOS
Mac.

DUNCAN
Methos! Did you...

METHOS
No. Nothing. I've been all over this warehouse. Nothing.

DUNCAN
I see.

METHOS
How's Diana? Any change?

CLARK detects a level of concern in METHOS' voice that is above and beyond what it should be.

DUNCAN
No. But at least it doesn't appear to be getting any worse, either.

METHOS
Tell Clark that I'll be on the next flight over there.

CLARK
Flight? Don't bother.

METHOS
What?

CLARK
Hang up the phone, Methos.

METHOS
Oh right.

DUNCAN disconnects the phone. METHOS appears in the room.

METHOS
One could get used to that.

DUNCAN
So, we're back to square one.

METHOS
Maybe not.

METHOS heads to the door to exit the room. DUNCAN looks at the retreating METHOS.

DUNCAN
What?

METHOS leaves the bedroom. DUNCAN looks at CLARK. CLARK gives him a "go" look. DUNCAN follows.

CONTINUE TO:

71 MAIN ROOM

DUNCAN exits the bedroom closing the door behind him. He goes to METHOS who is sitting on the sofa.

DUNCAN
What did you mean?

METHOS
I have an idea.

DUNCAN
You do? Tell me.

DUNCAN sits in chair across from the sofa.

DUNCAN
I'm willing to try anything.

METHOS looks at him.

METHOS
Anything?

DUNCAN
Yes.

METHOS
You mean that?

DUNCAN
Yes!

METHOS
Even asking the advice of the only other person on this planet who could help.

DUNCAN
Of course!

METHOS
You're sure.

DUNCAN
If there is anyone who could possibly help, I want to know.

METHOS
I'll ask again. Are you sure?

DUNCAN
Methos, who is this person?

METHOS
Only one comes to mind.

DUNCAN
Out with it. Who?

METHOS
Are. You. Sure?

DUNCAN
Ugh, for pity's sake Methos, you sound as if you're about to ask me to make a deal with the devil or something.

METHOS
Ha. Close.

DUNCAN
What? I...

DUNCAN suddenly realizes who METHOS is referring to.

DUNCAN
Oh, no. I see where you're going. No. No way. The answer is no.

METHOS
MacLeod, he's the only one who...

DUNCAN
He's not supposed to know that...

DUNCAN points to the bedroom door and continues line, non-stop.

DUNCAN
...they exist

METHOS
We have no choice.

DUNCAN
No. There has to be another way. There has to be.

METHOS
How much longer are you going to wait? ... It's been over a week, Mac. And from what I can see, she's not getting any better. ... You have no choice. He knows things we don't. He might know what...

DUNCAN
There's the key word. MIGHT! What happens if we call him in, and he can't help?
(beat)
We will have let him know that they exist. He will be full of questions. Questions we can't answer.
(beat)
No. I'm not going to...

METHOS
If you love her, you...

DUNCAN
Don't. Don't go there.

METHOS
Mac, I know the risks involved. But he is our only hope.
(beat)
Be reasonable. For Diana's sake. You know we have to go to him.

DUNCAN
Damn!!!! I hate this. I hate having to...

METHOS
I know, but we really have no choice.

DUNCAN
I still don't like this. I don't trust him. I...

METHOS
MacLeod, he is the only one who can help. And we know he won't hurt her.

DUNCAN
I know, I know. But if she sees him, she...

METHOS
You think she'll go to him. Try and get...

DUNCAN
She never quite got...

METHOS
She can't. She knows she can't interfere in his relationship with his Diana. Even if she wanted to go with him, she wouldn't.

DUNCAN
But isn't this interfering? Isn't bringing him, here, opening the door on trouble? What if...

METHOS
Stop it. Just stop it. For all you know, Diana could be dying. Maybe he won't be able to help, but maybe he will. I'll be damned if I let this chance go by. She deserves that much. If we don't do this, and she dies, I'll...

DUNCAN
Okay. Okay. You've made your point.

METHOS
Good. I'm glad you agree.

METHOS heads to the bedroom. DUNCAN calls to him and he stops.

DUNCAN
How do you know he'll come back with you?

METHOS
The same reason you just agreed to this.

DUNCAN gives METHOS an "I don't understand" look.

METHOS
I know him, Mac. And I know how he feels about Diana. He'll come.

METHOS continues to the bedroom. He opens the door.

CONTINUE TO:

72 BEDROOM

The door opens. METHOS enters.

METHOS
Clark, I...

CLARK
I know. I heard. And you're right. If anyone can help, it's Ares. And he does love Mom. He really does.

A medallion and a map appear on the dresser.

CLARK
Take these with you. He will recognize the medallion. He gave it to me for my 18th birthday.

METHOS picks them up. He puts the medallion in his pocket.

METHOS
I'll be back as soon as I can.

CLARK
I'll send you close to the spot where they should be. If they keep to the same path and schedule that I did. The trip is highlighted on the map.

METHOS looks at the map. There is a black "X" in one spot.

METHOS
I take it X is where you're sending me.

CLARK nods affirmatively.

CLARK
Ready?

METHOS
Ready.

METHOS vanishes.

JUMP TO:

73 EXT: THE AMAZON JUNGLE

METHOS materializes. He looks around, trying to get his bearings.

METHOS
Halfway around the world in a blink of an eye. ... Now, which way do I go?

Momentary pause. He is thinking and studying the map when he hears the faint all too familiar sound of clashing swords. He instinctively heads toward the sound. As he gets closer, the sounds get louder. He eventually reaches a spot where he can make out three people and a campfire. He can hear their voices, but he cannot make out what they are saying. He comes up to a set of bushes that is blocking the view of the camp. He can hear the voices more clearly now.

ARES (VO)
I see you haven't forgotten all I taught you.

DIANA (VO)
And I see you're still vulnerable to this move.

METHOS positions himself and peaks through the bushes.

PAN TO:

74 BEHIND METHOS

CAMERA positions itself behind METHOS, so we can see him and what he is seeing. He sees DIANA knock ARES down. The sight of her brings butterflies in his stomach. Seeing her beat ARES makes him want her.

CAMERA zooms over METHOS' shoulder.

PAN TO:

75 CAMP

CLARK
That's two for two, mom.

DIANA flashes ARES a smile.

DIANA
Want to go again?

ARES is about to get up for round three, then simply vanishes.

CLARK
Sore loser.

PAN TO:

76 BEHIND METHOS

ARES appears behind METHOS. ARES doesn't know who the man is yet. If he wasn't distracted by the images he is seeing in the man's mind, he would know who it is. But he is blinded by the thoughts this man is having of Diana. METHOS realizes ARES is gone. METHOS mutters to himself.

METHOS
(mutter)
Where'd he go? I...

ARES (VO)
Right here.

METHOS jumps.

ARES
You should know that thoughts like that could get you killed.

METHOS raises his hands above his head. And speaks line as he is getting up off the ground. He turns to face ARES on the word "I".

METHOS
Look, I can...

ARES recognizes him.

ARES
Methos. What are...

METHOS
Sh. I have to talk to you. Alone.

ARES
Why?

METHOS
Trust me. It's important.

ARES
Why should I...

METHOS removes CLARK's medallion from his pocket. ARES recognizes it. He looks over at CLARK, who is sharpening a sword and wearing the medallion.

ARES
Where did you get that?

METHOS
Come with me, and I'll tell you. But they can't know I'm here.

ARES
I can't just leave them.

METHOS
Ares, this is really important. Tell them you're going for a walk.

ARES gives METHOS a raised eyebrow. He can tell that whatever he needs to say really is important.

ARES
A walk?

METHOS
Or anything. I don't care. I have to talk to you. Alone. A life depends on it.

ARES is intrigued.

ARES
Stay. I'll be right back.

ARES vanishes and re-appears at the campsite. ARES goes over to DIANA. METHOS can't hear what he's saying. ARES kisses DIANA and vanishes. ARES appears behind METHOS.

ARES
Okay.

METHOS jumps again.

ARES
Start talking.

METHOS starts to walk off. ARES follows.

METHOS
Okay. I...

ARES cuts him off, pointing at the medallion.

ARES
First. Where did you get that? It's one of a kind.

METHOS
I know. You gave it to Clark on his 18th birthday.

ARES
But Clark is wearing it. How...

METHOS
Your Clark is wearing it.

ARES
(raise eyebrow)
My Clark? What do mean my...

ARES understands. Or at least he thinks he understands.

ARES
Of course. You're from the future. Come to warn me about something. And you knew I'd recognize the medallion. Someone is in danger, right. Some...

METHOS
Yes and no.

ARES
Explain.

METHOS
Yes, someone is in danger. But no, I'm not from the future.
(beat)
Look, please don't make me explain this. I hardly understand it myself.

ARES
Methos, you better start at the beginning.

METHOS takes a deep breath.

METHOS
First off, besides hind's blood, is there anything, and I mean anything that can harm you? Or them?

ARES
No.

METHOS
Nothing?

ARES
Yes. There is nothing...
(beat)
Why?

METHOS
You're sure?

ARES
Where are you going with this?

METHOS
It's... it's just that Diana, is...

ARES looks back at the camp.

ARES
Diana?

METHOS
Not that Diana.

METHOS starts to walk. ARES follows.

ARES
What...

METHOS
Let's just say, at the present moment, there's your Diana and Clark, and another Diana and Clark.

ARES
And this other Diana, she's...

METHOS
For the lack of a better word, sick. She's been burning up for over a week. Nothing can keep her temperature down.

ARES stops - dead. METHOS keeps going, he hasn't noticed ARES has stopped.

METHOS
Clark has been able to sedate her by playing Orpheus' lyre, but...

METHOS turns to look at ARES and notices he is not beside him but stopped a few feet behind him. He turns back. ARES has a look of deep concern on his face. METHOS isn't sure he likes the look.

ARES says the following line more to himself than to METHOS. Sorta, thinking out loud.

ARES
No. Can't be. They... They went missing. Could they have resurfaced? Could someone have...

METHOS
They? They who? Who went missing?

Close up of ARES.

FADE IN TO:

FLASHBACK

77 ANCIENT GREECE - HILLSIDE BY A LAKE (DAY) - (MIRROR UNIVERSE)

HEPHAESTUS is sitting on a hill. He has a lead box in his hands. A box which we can not see clearly at the moment. He is contemplating what to do with the box and its contents.

HEPHAESTUS
I can't believe he'd do this. I never thought he'd use me like that. I trusted him, and he...

HEPHAESTUS' rant is interrupted when a vortex appears in the sky in front of him. ARES comes flying out of it and lands beside HEPHAESTUS. ARES gets up and walks over to him. As he gets closer, HEPHAESTUS recognizes him, but thinks he is their ARES.

HEPHAESTUS
Ares? What's with the costume? Has the God of Love suddenly gone...?

ARES
War. Not Love. I am the God of War. And this...

ARES indicates his clothes.

ARES
...is not a costume. It's me. It's who I am. Don't you ever compare me to that... That...

HEPHAESTUS realizes who he is.

HEPHAESTUS
Of course. I'm sorry. You're... from the mirror universe.

ARES
So, you've heard of us?

HEPHAESTUS
I work, worked... for the Sovereign.

ARES nods a "figures". ARES is about to head off, continue on his quest, when HEPHAESTUS stops him.

HEPHAESTUS
Wait. Is it true that everything on your world is opposite here?

ARES
From what I've seen and heard. Yeah.

HEPHAESTUS looks at the box he is holding. He has just figured out what to do with it. He offers it to ARES.

HEPHAESTUS
Good. Then these should be safe with you. There is no way to destroy them, and... I've been trying to figure out where I could put them so that the Sovereign wouldn't find them. I hadn't thought of your world. Please, take it.

ARES takes the box.

ARES
What's in here?

HEPHAESTUS gives him an "open it and find out" look. ARES opens the box. He gets an "I don't believe it" look on his face. A look that says he's found what he came for. He covers the look fast and pretends not to know what they are.

ARES
Handcuffs?

HEPHAESTUS
Not just any handcuffs. Here...

HEPHAESTUS indicates his world.

HEPHAESTUS
...they could kill a god.

ARES
Really. How so?

HEPHAESTUS
Well, like I said, I worked for the Sovereign. One day he asked me to forge a pair of cuffs, and, unbeknownst to me, he had someone pour hind's blood into the mould as the metal was setting.

ARES
Hind's blood?!

HEPHAESTUS
Yes. On our world it can kill a god. So, I guess that means that on your world it can't, right?

ARES closes the box and lies.

ARES
Right. I shall guard these with my life.

HEPHAESTUS
Thank you. And.... If you ever need a favor, just ask.

ARES
How about helping me open that vortex so I can return home, and get these...

ARES indicates the handcuffs.

ARES
...out of here.

HEPHAESTUS
No problem. Brother.

ARES smirks. HEPHAESTUS and ARES open the vortex. ARES jumps in and the vortex closes. HEPHAESTUS walks off whistling a tune.

CONTINUE TO:

78 EXT: ARES' TEMPLE - OUR UNIVERSE

The vortex opens and ARES lands. He opens the box, smiles, closes the box. He enters his temple.

CONTINUE TO:

79 INT: ARES' TEMPLE

STRIFE and DISCORD are waiting. They are surprised ARES is back so soon. They were expecting him to be gone longer. They act like two kids who just got caught with the hands in the cookie jar.

DISCORD
That was fast.

STRIFE
So, did you get it, Uncle.

ARES
Yes.

ARES sits in his throne and places the box in his lap. DISCORD slinks up to him.

DISCORD
How did you get the Sovereign to part with them so fast? I'd have thought...

ARES
I didn't make it that far.

STRIFE
Excuse me? If you never saw the Sovereign, then how did...

ARES zaps STRIFE across the room.

ARES
I ran into Heph, and he gave them to me.

STRIFE gets up off of the floor and heads back.

STRIFE
Gave?

ARES
Yes gave. Seems he was having a little "battle of conscience". Once he knew I was from the mirror universe, he assumed that hind's blood would not be lethal to the Gods of my world.

DISCORD smiles an evil smile.

DISCORD
And you, my dear brother, didn't disagree.

ARES
(smile)
Clever, sis.

STRIFE
So, what now, Unc? What do you plan to do with them?

ARES opens the box and loos at the cuffs.

ARES
With these. I can bring Zeus and all of Olympus to their knees.

DISCORD laughs. ARES laughs. STRIFE laughs. The laughter continues as we...

FADE BACK TO:

RETURN TO PRESENT

80 EXT: AMAZON JUNGLE

METHOS is trying to get ARES' attention.

METHOS
Ares? ... Ares!
(beat)
Who went missing?

ARES
How long did you say...?

METHOS
About a week.

ARES
(shock)
A week?

METHOS
You know what it is?

ARES
I have an idea, and I hope I'm wrong, because... if it is what I'm thinking, we may already be too late.

METHOS
What...

ARES
Then again, maybe the fact that she was once mortal is why she isn't...

ARES looks at METHOS.

ARES
Take me to her.

METHOS
Okay. How...

ARES looks at him.

ARES
Picture the place in your mind.
(beat)
Ready?

METHOS
Ready.

ARES and METHOS vanish.

CONTINUE TO:

81 INT: VILLA - MAIN ROOM - PARIS

ARES and METHOS appear in the main room. ARES can hear CLARK

playing. He recognizes the music.

ARES
I know that. That's... Orpheus.

METHOS nods in agreement. ARES realizes that they must have Orpheus' lyre, and that they are trying to keep her sedated by playing it.

METHOS
This way.

METHOS leads the way to the bedroom.

CONTINUE TO:

82 BEDROOM

METHOS and ARES enter. DUNCAN is gone. ARES sees the cuffs on DIANA. He stops - dead. His worst fear was true.

ARES
Take those cuffs off of her. NOW!!!

METHOS looks at ARES with a raised eyebrow.

METHOS
What? They are they only thing...

ARES gives METHOS a deep penetrating look.

ARES
They are what's doing this to her.
Remove them.

CLARK is about to stop playing and remove the cuffs, when ARES looks at him and speaks.

ARES
No.

CLARK looks at ARES. ARES looks back to METHOS.

ARES
Remove them.

METHOS heads to her to remove the cuffs.

ARES
Where did you...

CLARK
Mac found them in the warehouse.

ARES
Aphrodite. Of course. She must have taken them and...

CLARK and METHOS look at ARES. ARES changes the subject.

ARES
Put them back. Someplace safe.

METHOS has one cuff off and is removing the other. (Note: No shocks this time.)

CLARK
What are they? How can they...

ARES
All you need to know, is that the metal used to forged them, had Hind's blood in the mixture.

METHOS removes the second cuff. CLARK is still playing. DIANA is still sleeping, but she is tossing and turning a little as well.

CLARK
Hind's blood?

Momentary pause. ARES nods.

CLARK
That would explain it. So... how do we save her? Can we save her?

ARES
I'm not sure. But I'm going to try. I just hope I'm not too late.

METHOS
I don't follow. If she's been poisoned with hind's blood, isn't she as good as...

CLARK and ARES look at METHOS. He stops, not wanting to finish that sentence.

ARES
She should be. Yes.
(beat)
The only reason she isn't, is the fact that she wasn't born immortal. Her blood still has traces of mortality in it. That's what is causing the fever. Her body is confused. The hind's blood is attacking the immortal part of her, and the mortal part is fighting back.

ARES turns to CLARK.

ARES
If those cuffs were on either you or me, they'd kill us instantly.

METHOS
Is there something we can do? Someway to...

ARES
Because of the mix of mortal and immortal blood in her...
(beat)
There is one thing that could save her.

METHOS
Which is?

ARES
An ancient ritual. We have to cleanse her body. Take her to the brink of death, and then give her the food of immortal life.

METHOS raises an eyebrow questioningly.

METHOS
What?

ARES
Ambrosia.

METHOS
Of course.

ARES
I need to be alone with her.

METHOS
Sure.

METHOS heads out.

ARES
You too, Clark.

CLARK
But...

ARES
You don't need the lyre anymore. I'm here now. I can handle this.

CLARK stops playing. DIANA starts to get restless. ARES goes to her. CLARK heads for the door. ARES places a hand on her head. She calms down. CLARK turns back to ARES.

CLARK
Nice seeing you again, Unc. And thanks.

ARES gives CLARK a "what" look. CLARK leaves the room. ARES looks at DIANA.

ARES
Oh D. I'm so sorry. I never thought that those...

ARES brushes some of her hair away from her face with his other hand.

ARES
Sleep my love. Sleep.

DIANA drifts off. She is completely still, calm. ARES picks her up in his arms and they vanish from the room.

CUT TO:

83 MAIN ROOM

METHOS and CLARK are sitting on the sofa. METHOS, for the first time, realizes that Duncan isn't around.

METHOS
Where's...

CLARK
He went for a walk just before you got back.

METHOS
I guess it was a good thing he wasn't here.

The front door opens. DUNCAN enters. The first thing he realizes, is that the music has stopped. Then he spots METHOS and CLARK on the sofa.

DUNCAN
Did you find...

METHOS
Yes. He's with her now.

DUNCAN
Alone? You left him alone with her? Methos, I...

DUNCAN heads for the bedroom.

METHOS
Wait, there is something you should know.

DUNCAN stops.

DUNCAN
What?

Momentary pause.

METHOS
Ares knows what's wrong. He knew it instantly.

DUNCAN
That's good news, right?

METHOS
Maybe.

DUNCAN
Maybe? What is it? What's wrong?

Momentary pause.

CLARK
I was right. It was poison.

DUNCAN
Poison? You're kidding, right?

Momentary pause. CLARK and METHOS both shake their heads "no".

DUNCAN
How?

METHOS
Those handcuffs you found in the warehouse...

DUNCAN
What about them?

METHOS
They're laced with hind's blood.

DUNCAN
What?

CLARK
The metal used to forge them, was contaminated. Someone added hind's blood to...

DUNCAN
Who would...? Why would...

METHOS
Unknown.

Momentary pause.

DUNCAN
I was poisoning her. I... I nearly killed her.

CLARK
Mac, it's not your fault. You had no way to know that...

DUNCAN
Not my fault?
(beat x2)
Hind's blood is lethal, isn't it? I could have killed her. I...

METHOS
The box, Mac. Do you still have the box you found them in?

DUNCAN
Yeah. Yeah. Back at the loft.
(beat)
I can't believe I...

CLARK
Where in the loft?

DUNCAN
On the table near the door.
(beat)
Methos, I could have killed her. Do you realize I...

METHOS
Mac, stop it. She's going to be okay. We're going to return the cuffs to the warehouse.

CLARK
And I know the perfect place to put them.

Momentary pause. METHOS looks at CLARK.

CLARK
Remember that display case?

METHOS
Which one, there are so many?

CLARK
Thee display case. The one that will only open for me, Ares, and mom.

METHOS
Perfect.

METHOS turns to DUNCAN.

METHOS
We'll be back shortly.

CLARK looks at METHOS.

CLARK
You mean, I'll, be back shortly.

METHOS looks at CLARK.

METHOS
You heard Ares. You were born Immortal, Clark. Those cuffs will kill you.

CLARK
Only if I'm wearing them.

Momentary pause.

METHOS
Or touching them. And how do you plan to get them into the box without touching them?

CLARK
You'll never learn will you.

METHOS raises an eyebrow. CLARK looks at the table in front of him. The box appears. The box opens. The cuffs appear in the box. The box closes. The box disappears from the table and reappears in CLARK's hands. CLARK smiles and vanishes. METHOS nods his head. METHOS turns to DUNCAN, he's gone. METHOS looks around and sees DUNCAN just as he opens the bedroom door.

DUNCAN
DAMN!!!!

METHOS
What?

DUNCAN glares at METHOS.

DUNCAN
They're gone!!!!

DUNCAN slams the bedroom door.

CUT TO:

84 TOP OF MT. OLYMPUS - GREECE

DIANA is floating in mid-air. ARES is levitating beside her. His hands are over her, and his eyes are closed. A blue energy is flowing out of his hands, enveloping her body.

After a few moments he sighs a deep sigh, the energy stops, and he opens his eyes. He looks at her. A chalice appears floating beside him. The lid removes itself from the chalice. He takes a large piece of ambrosia out. He opens her mouth and places the ambrosia on her tongue. He closes her mouth. The chalice disappears.

He places his hands over her, palms down. He closes his eyes and concentrates. His hands start to glow. This time yellow energy flows from them. He lowers his hands. He places one hand over her heart, and the other on her forehead.

After a few moments, she gasps. He opens his eyes. He lowers her to the ground and kneels beside her. She slowly opens her eyes.

DIANA
Ar... Ares?

ARES
Sh. You're still weak.

DIANA
Where... how...

He places his hands in front of himself and offers them to her.

ARES
Take my hands, D.

She brings her hands to his. Their palms touch - flat. Her hands are on his. His hands start to glow again. So do hers. She closes her eyes and lets his power flow into her. After a few moments, she falls asleep. He watches her sleep. After a few minutes, he calls her name.

ARES
Diana.
(beat)
D.

Momentary pause. She awakes as if from a dream. She sees ARES.

DIANA
Ares? Am I dreaming?

She touches his face in a loving caress.

DIANA
I can't believe you're really here.
I...

She suddenly realizes that she isn't dreaming. This is real. But, if this is real, then how did ARES get here? Where did he come from? ARES takes her hand in his.

DIANA
Wait, how...

ARES
Don't.

DIANA figures it out.

DIANA
You're... You're her Ares, aren't you.

ARES lets go of her hand.

ARES
Yes.

DIANA
Why are you...

ARES
You were dying.

DIANA gets a confused look on her face.

DIANA
Dying?

ARES
Yes.

DIANA
But how is that possible. I'm...

ARES
Those cuffs MacLeod found in the warehouse, are laced with hind's blood.

DIANA
Hind's...

ARES
If Methos hadn't have come to me when he did...

DIANA is surprised that METHOS went to ARES.

DIANA
Methos came to you?

ARES
Yes. Surprised?

DIANA nods affirmingly.

ARES
So was I. ... Why was it Methos and not MacLeod? If Mac loves you...

DIANA
Mac would never ask you for help. He doesn't trust you. He...

ARES
I think Methos cares for you more than you know. Maybe even more then he cares to admit. Some of the thoughts that were going through his head...

ARES decides to change the subject, not wanting to remember the thoughts that were going through Methos' head.

ARES
He wouldn't tell me why, or how you exist, but...

DIANA
It's better you don't know.

ARES
I'm not stupid, D, There is only one possible explanation.

DIANA
There is?

ARES
Yes. Some time, somehow, we go back. And the fact that you are with Mac again means something happened to break us apart. If I did something to hurt you, I’m sorry.

DIANA
Ares, you know I can’t confirm or deny that. It would...

DIANA stops. She looks at him. She wants so much to just take him in her arms, show him how much she has missed him. But she can't. He isn't "her" ARES.

ARES
Why are you looking at me like that?

DIANA
Sorry. I...
(beat)
Your Diana, she's probably wondering where you are. You... You should get back to her.

ARES
Right. But first, I shall return you to your Villa.

He offers her his hand and flashes her a smile. She takes his hand. They vanish.

JUMP TO:

85 EXT: VILLA - PARIS

ARES and DIANA materialize on the front lawn. DIANA looks at ARES.

DIANA
Thank-you for saving my life.

ARES
Anytime.

She kisses him, taking him by surprise.

ARES
What was that for?

She just looks at him.

DIANA
No matter what she says, she does love you. She always did.

He smiles and strokes her face.

ARES
I know.

He kisses her. She is about to return the kiss, but he vanishes. He vanishes while kissing her. DIANA realizes he is gone.

DIANA
I still do.

She stares up at the spot where he was.

PAN TO:

86 BEHIND HER

The door of the villa opens. DUNCAN runs out. DIANA is still thinking of Ares and doesn't hear DUNCAN approach.

DUNCAN
Diana?

DUNCAN places a hand on her shoulder, startling her. She turns, half expecting it to be Ares. She sees that it is DUNCAN. She falls into his arms. He holds her.

DUNCAN
You okay?

DIANA
Fine.

DUNCAN
He didn't hurt you, did he?

DIANA gives him a "seriously".

DIANA
Mac!

DUNCAN
Sorry, reflex.

He holds her in his arms. After a few moments, they walk to the Villa.

CONTINUE TO:

87 INT: VILLA

DUNCAN and DIANA enter. She sees METHOS on the sofa but can't see Clark.

DIANA
Where's Clark?

METHOS
Returning those cuffs to the warehouse.

DIANA
Is it safe?

Momentary pause.

DUNCAN
Don't worry. The cuffs were in their box before he left.

DIANA
Those things should be destroyed. If they...

METHOS
According to Ares, they can't be destroyed. Even the fires of Mount Doom wouldn’t destroy them.

DUNCAN
And you don't have to worry about them falling into the wrong hands.

DIANA
How can you be sure of that?

METHOS
Because Clark is putting them in the display case that can only be opened by three people. You, him, and Ares. And I can't see you guys using them on each other.

DIANA
(yawn)
I'm so tired. I...
(yawn)
I think I'll go take a nap.

DUNCAN
Sleep well.

She smiles and kisses him.

DIANA
Thank-you.

DUNCAN
For what, nearly killing you?

DIANA
No. For putting aside your hatred and asking Ares for help. I know that couldn't have been easy.

DUNCAN
Oh. Well. You're welcome.

DIANA gives DUNCAN a hug. While hugging DUNCAN, she looks over at METHOS and mouths a "thanks" to him. METHOS gives her a "no prob" look. DIANA and DUNCAN break the hug. She looks at DUNCAN, smiles, then turns and walks off toward the bedroom. DUNCAN and METHOS watch her walk off. She takes a few steps, then stops, and turns back.

DIANA
Oh, and um, next time you want to do something different, don't shop at the warehouse!

DUNCAN flashes her a smile. METHOS tries not to start laughing.

DUNCAN
Right.

DIANA continues to the bedroom. DUNCAN turns and heads to join METHOS on the sofa.

FADE OUT.

The Chronicles of Diana Marsson
Chapter 20: Till Death Do Us Part

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998
Revised: 2024

EVENTS THAT HAPPEN BETWEEN END OF LAST CHAPTER AND THIS ONE

1 2023 - The Year of the Rabbit
Michael Baton gets married to a woman named Renee.

2 2024 - The Year of the Dragon.
Kevin & Sam Baton have a son.
(The other Diana, Clark, and Ares return to Ancient Greece.)

3 2026 - The Year of the Horse.
Michael & Renee have a son.

4 2030 - The Year of the Dog.
Kevin & Sam have a daughter on Nov 30th. They name her Athena. Athena is born under the sign of the Centaur (Sagittarius)

5 2032 - The Year of the Rat.
Michael & Renee have a daughter on July 30th. They name her Lucy. She is born under the sign of the lion (Leo).

6 2035 - The Year of the Rabbit.
Earth has reached a state of Global Unity and peace. No more wars, no more turmoil.

7 2040 - The Year of the Monkey.
Duncan & Diana break-up. It is a mutual break-up. They part on good terms.

Athena is now 10 years old, and Lucy is 8 years old. Diana and Clark start spending more time with the girls, as the time is approaching when they will be old enough to help them rescue Ares. Diana and Clark train the girls on how to use a Chakram. They practice with Frisbees and boomerangs at first. Athena, being a little older, gets the hang of it a lot a faster. She becomes a pro in record time. Diana provides her with a replica of a Chakram. (The real one is back in the cave.) They do some target practice. Athena really is a quick study she gets the hang of things really fast.

8 2042 - The Year of the Dog.
It has been 100 years since Melinda and gang almost rescued Ares. Diana is sure that the girls will be ready by her perfect date. Her perfect date is really a range. Mar 21 - Apr 19 to be exact. That is when the sun will be in the zodiac sign of Aries. Of course the sign is a ram and not Ares, but the similarity is just too much to resist. She would love to rescue

(CONTINUED)

him when the sun was in Aries, and the Chinese zodiac sign is the Dog.

SATURDAY MARCH 29th 2042

9 EXT: SITE OF CAVE - MACEDONIA

DIANA, CLARK, ATHENA BATON, and LUCY BATON are standing a few feet away from the cave entrance. DIANA addresses the girls.

DIANA
Okay. ... Today is the day you've been practicing for. We have to succeed. The time is right. Are you ready?

LUCY / ATHENA
Yes, Diana. We are.

DIANA
Good.

They approach the cave. DIANA is in the lead, the girls are following behind her, and CLARK is following behind them. They reach the cave entrance and stop. DIANA turns and looks to LUCY. DIANA has forgotten that the lock will open for anyone now that the "seal" is broken.

DIANA
The first task is Lucy's.

LUCY steps forward. DIANA is standing beside the "door". DIANA points to the combination lock handprint.

DIANA
Open it.

LUCY places her hand in the print and mutters to herself.

LUCY
First ruby...

She turns the print to point at the ruby.

LUCY
...then emerald.

She turns the print to point at the emerald. The lock clicks. LUCY steps back. The door opens. DIANA smiles at LUCY.

DIANA
Very good.

DIANA enters. LUCY follows. ATHENA and CLARK follow.

CONTINUE TO:

10 INT: CAVE -- ENTRANCE WAY

They all stop just inside of the entrance.

DIANA
Step 2. Lucy. You and Clark stay here. Athena, come with me.

LUCY goes to CLARK's side. ATHENA goes to DIANA's side. DIANA and ATHENA walk over to the "staircase" and descend. LUCY looks at CLARK.

LUCY
She's gone to get that Chakram thing, isn't she?

CLARK
And once it gets here, you know what you have to do, right?

LUCY
(nod affirmingly)
Make the two pieces, one.

CLARK
Right.

CLARK thinks to himself.

CLARK (THOUGHT)
Kind of ironic that if you look at the steps taken... Arrive at cave, Ruby selected, Emerald selected, Staircase descended... and then take the first letter of each word... You get Ares.

CUT TO:

11 DIANA AND ATHENA

DIANA and ATHENA reach Clark's "imaginary walls". DIANA walks over to the shield hanging on the wall.

(Note: The shield is attached to the wall on hinges. There is a hole behind it. In the hole, are the two pieces of the Chakram.)

DIANA opens the "shield safe", the pieces are still there. She breathes a sigh of relief. She motions for ATHENA to come over. ATHENA comes over.

DIANA
Athena, reach in and remove both pieces. ... One at a time, and hand them to me.

ATHENA removes one piece, hands it to DIANA, then removes the other piece and hands it to DIANA. DIANA looks at ATHENA to make sure she isn't going to faint or anything.

DIANA
How do you feel?

ATHENA
Fine.

DIANA
You sure?

ATHENA
Yes.

DIANA
Good.

DIANA closes the "shield safe" and turns to ATHENA.

DIANA
Wait here. I'll be right back.

DIANA walks off. ATHENA watches DIANA turn the corner.

PAN TO:

12 AROUND THE CORNER

DIANA vanishes.

CUT TO:

13 CLARK AND LUCY

LUCY is looking at CLARK, when DIANA materializes behind her - in the shadows. DIANA walks over and hands the two pieces of the Chakram to CLARK.

DIANA
Give me 10 seconds. Then give these to Lucy.

CLARK nods. DIANA walks into the shadows and vanishes.

CUT TO:

14 ATHENA

ATHENA is studying the hallway. DIANA turns the corner and approaches her.

DIANA
Now, remember...
(beat)
Do not become distracted by what you will see inside.
(beat)
Focus on your task.

ATHENA
I'm ready.

DIANA
Good. Take my hand.

DIANA offers her hand. ATHENA takes it. They walk through the "alpha" wall.

CUT TO:

15 CLARK AND LUCY

CLARK looks at LUCY.

CLARK
Okay, Lucy. Here you go.

CLARK hands LUCY the pieces of the Chakram. The magnetic bond between the two halves is strong. They come together on their own. Once joined, there is a flash, and LUCY collapses, dropping the Chakram, but not breaking it. CLARK picks it up.

CLARK
She did it.

CLARK sends the chakram to DIANA and takes LUCY out of the cave.

CUT TO:

16 DIANA & ATHENA

The cave has started to come to life. The torches lit the moment they entered. The Eye starts to glow, and hum.

DIANA
She did it.

A beam of light comes out of The Eye. The beam strikes the sarcophagus. The beam works its way around the lid, unsealing it. The Chakram arrives on the floor beside ATHENA. ATHENA picks it up. DIANA is drawn to the sarcophagus.

ATHENA
Diana? Where are you...

DIANA reaches the sarcophagus as ARES rises. DIANA mutters the following line.

DIANA
By the gods, you're...

ARES turns to her. He says his line as he gets out of the sarcophagus.

ARES
Di... Diana? Is it really you?

She brings her hand to the side of his face in a caress. Tears are starting to form in her eyes, tears of joy.

DIANA
Yes. Yes, it's me.

She embraces him, tightly. She holds him for a few moments, then looks at him.

DIANA
I'm getting you out of here.

ARES
But...

She brings a finger to his lips.

DIANA
Sh. Quiet.

She looks at him for a few more moments, then turns to ATHENA, who, despite what is going on, seems to be in complete control of herself.

DIANA
Now. Throw it.

DIANA points to The Eye.

DIANA
That's your target. Hit The Eye.

ATHENA takes a deep breath, stares at The Eye for a few moments, then tosses the Chakram. Direct hit. The Chakram hits The Eye and returns to ATHENA's hand. ATHENA smiles as she catches it. The hidden door opens. ARES looks at the door. DIANA takes his hand in hers.

DIANA
Come on, let's get you out of here.

They head to the door. ATHENA follows.

CUT TO:

17 EXT: CAVE

CLARK and LUCY are sitting on a bench about 5 feet from the cave.

LUCY
So, did it work?

CLARK
I'm not sure. I...

LUCY
Look...

LUCY points to the cave. ATHENA, DIANA, and ARES emerge.

CLARK
Well, I guess that answers the question. It worked.

LUCY
Who is that man with Diana?

CLARK doesn't answer. ATHENA, DIANA, and ARES reach them. LUCY looks at ARES.

LUCY
Who are you?

ATHENA
(smile)
I freed him.
(beat)
He was trapped inside some sort of stone casket. Just like Diana said.
(beat)
It was amazing. I...

LUCY goes over to ARES and looks up at him.

LUCY
What's your name, mister?

ARES looks to DIANA before he answers. She smiles and turns to LUCY.

DIANA
His name is Ares.

DIANA looks back at ARES. LUCY seems to be trying to understand.

LUCY
Ares? That's a strange name.

DIANA looks back at the girls. ATHENA speaks before DIANA can say something.

ATHENA
Ares? As in the God of War Ares?

ARES looks at her and smiles.

ARES
Yes.

ARES looks from ATHENA to LUCY and then back to ATHENA.

ARES
(smile)
Thank you for freeing me.
(drop smile)
I've been trapped in there for a long, long, time.

DIANA turns to ARES, who is starting her.

DIANA
I promised you then, that I'd get you out. I'm just sorry it took so long.

ARES smiles at DIANA. His hand cups her face.

DIANA
I've missed you so much.

ARES rests his hand under her chin.

ARES
And I you, D.

ARES brings her lips to his. He kisses her. She melts into the kiss. He hugs her tightly. CLARK looks at the girls.

CLARK
Okay you two. Your job is done here. Time to go.

LUCY
But we can't just leave Diana out here in the middle of nowhere.

CLARK
Yes, we can.

CLARK takes their hands in his, and heads to the car.

DIANA and ARES, who are behind them, vanish.

ATHENA turns back to say something, and notices they are gone. She looks around.

ATHENA
Wh... Where'd they go?

CLARK turns and sees that they are gone.

CLARK
Oh... they're around.

They continue to car.

CONTINUE TO:

18 EXT: CAR

They reach the car. CLARK opens the back door, on the driver's side, and LUCY gets in. ATHENA stands with arm resting on the door. CLARK opens the driver's door and is about to get in. ATHENA turns to him.

ATHENA
Clark?
(beat)
Who are you guys? Really?

CLARK
What do you mean?

ATHENA
If that guy really was Ares, *thee* Ares, and he knows Diana, that would mean that she would have had to have been around back then.

CLARK gets in the car. ATHENA gets in the car.

CONTINUE TO:

19 INT: CAR

CLARK turns around, leaning his arm on the back of the seat, and looks at ATHENA.

CLARK
You wouldn't believe me if I told you.

ATHENA
Try me.

CLARK stares at ATHENA.

CLARK
My you are an inquisitive little girl today, aren't you?

ATHENA gives him a look.

ATHENA
Clark, I may be little, but I'm not stupid.
(beat)
My father named me after the goddess of wisdom for a reason you know.

CLARK takes a breath, then snaps his fingers. LUCY and ATHENA are frozen in time. CLARK thinks. He looks at them.

CLARK
Okay, you two, listen up. ... You will forget everything that happened here today. Everything. The three of us went exploring, and that's all. Nothing exciting happened.

CLARK notices that ATHENA is still holding the Chakram. He takes it from her and zaps it to the warehouse. CLARK then turns around and starts the car. Once the car is started, he snaps his fingers. The girls unfreeze. CLARK drives off.

CLARK
So, having fun yet?

ATHENA
This is boring. I want to go home.

LUCY
You said we'd see exciting things. All I've see so far is sand and hills.

ATHENA
Don't forget the cave.

CLARK gets a look of shock on his face. Cave? What cave is she talking about? She was supposed to forget about the cave!

LUCY
There was nothing in that cave. Nothing.

ATHENA
You mean you didn't notice the writing on the wall?

LUCY / CLARK
Writing?

ATHENA
Yeah.

CLARK
What did it say?

ATHENA
Don't know. It was just a bunch of symbols.

CLARK wonders if she ATHENA is remembering the "warning" wall.

LUCY
If it was just symbols, how do you know it was writing?

CLARK
Hieroglyphics?

ATHENA
No. It wasn't Egyptian.

CLARK
I don't remember any wall with writing on it.

ATHENA
Well I do. That was the only exciting thing I've seen all day.

ATHENA stares out the window.

ATHENA
And I intend to find out what it means.

CLARK begins to probe her mind, trying to find out what she remembers.

CUT TO:

20 INT: DIANA'S HOUSE - BEDROOM

DIANA and ARES are making up for lost time. They are in the heat of passion. He is kissing her neck.

DIANA
Oh, I've missed you. I...

She has completely melted under his touch. He suckles her right breast. She gasps. He brings his lips to her neck and then to her lips. He kisses her deeply as his fingers pry open her walls. She gasps as he pulls them open. He holds them open as he forces his tongue into her mouth. She grabs his tongue and sucks on it. Pulling it in. He moans. He can't stand it anymore. He wants her. He wants to be in her. He thrusts himself inside her. She gasps as he enters her. It's been so long since he's been in her. So long since he's been with anyone. He wants to take her fast, and hard. And then do it again. He wants to make her his again, and again, and again.

CONTINUE TO:

21 TIME FLIES MONTAGE

They make love for hours. Over and over and over again.

CONTINUE TO:

22 KITCHEN

DIANA and ARES are sitting in the kitchen. They are having something to eat.

ARES
If I had've been freed in 1942, I was going to prepare for our meeting.

DIANA
(raise eyebrow)
What? I wasn't born till...

ARES
I know that.

DIANA
Then what...

ARES
Since I was now aware of my little sister's warehouse, and the Ambrosia that was hidden in there. I planned to go to the warehouse, open the case, and take the chalice. Then, in 1996, a few months before my dear brother would land in your back yard, I planned to visit you. Tell you who I was, and...

DIANA
What makes you think I'd believe you?

He flashes her that wicked, playful, smile of his.

ARES
I'd convince you.

He looks at her seductively.

ARES
I can be quite convincing.

DIANA
Oh, I know.

ARES
Then, once you accepted me, I'd offer you the Ambrosia.

DIANA
Aren't you forgetting that Herc would still arrive, and then...

ARES
No, I hadn't forgotten.
(beat)
I realized that, that was the only thing I couldn't stop.
(beat)
But I was determined to stop the loop.

DIANA
I...

ARES
If you didn't go back with him, the loop never would have started. And if it never started, then everything would be as it was meant to be. If you never went back in 1996, you wouldn't have had any reason to go back in 2024. And if you didn't go back in 2024, I wouldn't have been trapped in that cave. And if I wasn't trapped in that cave for...

DIANA places her hands on his and looks him in the eye.

DIANA
Stop. I hate temporal physics.
(beat)
But you're right. We've really messed up the timeline.
(beat)
Co-existing with duplicates of ourselves. H...

ARES looks at her with a raised eyebrow.

ARES
What?

DIANA realizes that ARES doesn't know that she and Clark returned before they left.

DIANA
When Clark and I returned, we landed in 2016, not 2024.

ARES
Why?

DIANA pretends not to know.

DIANA
Not really sure.
(beat)
At least right now, there is only one of everybody.

ARES
Is there?

She raises an eyebrow, questioningly.

DIANA
What do you mean?

ARES
(look at her)
How do you know that sometime in the future we don't interfere again? Maybe...

DIANA
No. Let's promise that we will never interfere in time again.

ARES
I still think if we could find a way to stop the loop before it began...

DIANA
What do you mean?

ARES makes a chalkboard materialize in the room. He approaches the board. A pointer appears in his hand. He points the pointer at the board.

The following is displayed on the board.

==========

TIMELINE INFRACTIONS

Infraction #1: Hera sends Hercules to 1996.
Result: Hercules and Diana return to Ancient Greece.

Infraction #2: Diana lands in Ancient Greece.
Result: Hera sends her back.

Infraction #3: She lands in 1997, and learns she is pregnant with Herc's Son.
Result: Diana returns to Ancient Greece in 2024 with Clark and Ares.

Infraction #4: Diana, Clark, and Ares land in Ancient Greece.
Result: 2 Ares'. The future Ares kills the present Ares. The future Ares in entombed. Diana & Clark return.

Infraction #5: Diana and Clark land in 2016. 8 years before they left.
Result: 2 Dianas and 2 Clarks. Until 2024 when 1 set goes back.
==========

ARES
If the result of Infraction 1 was changed so that only Herc went back...

Momentary pause. He looks at her.

ARES
...then infractions 2-5 would never have happened.
(beat)
Herc would return, alone, and all would have unfolded as it should have.
I would never have been entombed...

DIANA
But you would have entered The Game.
Lost your godhood.

ARES
Yes. I know.

DIANA
Wait...
(beat)
The moment Herc would leave 1996, we'd have the same problem we had when we went back.
(beat)
There would be two of you.

ARES
Only until 2003.

DIANA
2003?

ARES
Remember?
(beat)
Duncan MacLeod killed, or will kill, Aphrodite in 1997. And I challenged him in 2003.

DIANA
Yeah, but...

She sees where he's going. ARES knows she knows.

ARES
Right. You stopped me. Only this time, you wouldn't be there to stop us. Even if you were there, that me would never have met you, so...

DIANA
Are you saying Mac would've killed you?

ARES
We would have to make sure he did.

DIANA
But we can't interfere. The rules forbid it. You know that.

ARES
We'd find a way. Because if Mac didn't...

DIANA
We'd have a temporal anomaly.

ARES
Yes. And I wouldn't be able to kill myself this time because that me would be in The Game. An Immortal playing The Game would have to do it.

DIANA
Yes but...

Momentary pause. She shakes her head.

DIANA
No. Stop. Just stop.

ARES
Stop?

She goes to him and takes the pointer out of his hands.

DIANA
No more talking about fixing time.

ARES
I...

She wraps her arms around his neck.

DIANA
No more talking at all.

She kisses him. He returns the kiss. After a few moments, she breaks the kiss and looks at him.

DIANA
I've missed you.

ARES
And I you.

DIANA
Take me. I want you to...

Momentary pause. They vanish.

23 BEDROOM

They materialize on the bed. They are both naked. He is on top of her.

ARES
You want me to what?

DIANA
(smile)
You're a god. Read my mind. Give me what I want.

He stares at her and probes her mind.

ARES
My, my, my. Aren't you adventuresome.

DIANA
Don't think you can handle it?

ARES
Oh I can handle it, D. It and more.

DIANA
Good. Then show me. Give me all you got, tiger.

He kisses her fully, deeply, passionately, on the lips. As his hands begin to explore her body, we...

FADE OUT.

The Chronicles of Diana Marsson
Final Chapter: Threads of Time

By

Debbie Roche

A "Hercules: TLJ" / "Highlander: The Series" Crossover

1998
Revised: 2024

SATURDAY DECEMBER 21st 2999

1 DIANA'S PLACE- LIVING ROOM (4:00PM)

DIANA is sitting on the sofa. There is a knock on the door. DIANA goes to it.

CONTINUE TO:

2 DOOR

DIANA opens the door. It's METHOS. He has his hands behind his back. She is surprised to see him.

DIANA
Methos? I...

METHOS
Can I come in?

She raises an eyebrow, sensing something from him, and lets him in. She says her line in a curious tone.

DIANA
Sure.

He enters without revealing what is behind his back. She closes the door.

CONTINUE TO:

3 AREA JUST INSIDE THE DOOR

METHOS
Nice place.

DIANA is curious. She says her line in a skeptical tone.

DIANA
Thanks.

METHOS looks at her.

METHOS
Are we alone?

(CONTINUED)

DIANA
Ares and Clark are out if that's what you mean.

METHOS
Good. Good.

Momentary pause. DIANA looks at him, tries to probe him.

DIANA
Methos, why are you here? We haven't seen each other since...

METHOS
I have something for you.

Now she is really curious.

DIANA
Oh?

He removes his hands from behind his back and offers her a sword. Not just any sword. It's Duncan's sword. He's holding it stretched out across his palms.

DIANA
That's Mac's swo...

She stops as she realizes what this means. If METHOS has Duncan's sword, then Duncan must be dead.

DIANA
No, he... He can't be. He...

METHOS gives her a look.

METHOS
Take it, Diana. You...

DIANA
No. Mac wouldn't want me to have it.
(beat)
It should go to Connor. After all he is fam...

METHOS
Connor is dead.

DIANA gives him a very unbelievingly look. She can't believe that Connor is really dead.

DIANA
What? When?

METHOS
Last year.

Momentary pause.

DIANA
Then...
(beat)
Give it to Richie. Richie was always like a son to Mac. He...

METHOS shakes his head.

METHOS
Richie is dead too.

Momentary pause.

DIANA
Amanda. She was always a thorn in his side, but she...

METHOS shakes his head again.

METHOS
...is also dead.

Momentary pause. She is starting to get a bad feeling. She gives him a look.

DIANA
How many players are left?

METHOS
Two.
(beat)
Please just take the sword, D.

DIANA takes the sword and then realizes what METHOS said.

DIANA
Two?

METHOS
Yeah. Two.

DIANA
Who's the other...

He looks at his watch.

METHOS
Will you look at the time?
(beat)
I really should get going. I...

DIANA
Methos, wait.
(beat)
Can you... can you take this guy?

Momentary pause.

METHOS
I have too. If he wins...

DIANA
Let me help you.

Momentary pause.

METHOS
You can't interfere, Diana. It's a rule.

DIANA
That's not want I meant.
(beat)
I happen to know an excellent swordsman who can help you brush up on your skills.
(beat)
He could teach you moves you've never seen. He...

METHOS
You're referring to Ares, aren't you.

DIANA
Of course.

METHOS
I don't know Diana. I...

DIANA
You just said you had to win. Let's make sure you do.

METHOS
I'll think about it.

DIANA
If you need anything let me know.

METHOS
(beat)
Well, um, I, um...

DIANA
What is it?

METHOS
There is one thing.

DIANA
Name it.

Momentary pause. METHOS considers if he should ask her what he wants to ask her.

METHOS
If I lose....

DIANA
You won't.

METHOS
If I lose, the world will be thrown into an era of darkness. Only you can fix it.

DIANA
You know we'd do everything within our powers to make sure...

METHOS
That's not what I meant. You guys wouldn't be able to defeat him.

DIANA
Then what...

METHOS
Go back.

DIANA looks at him with a raised eyebrow.

DIANA
Back?

METHOS
In time.
(beat)
You said you've figured out how to do it. I'm...

DIANA
I've already messed with time enough. I...

METHOS
D, you can't let this guy win.

DIANA
I...
(beat)
If you let Ares help you, then I'll go back. If you lose. Which you won't.

METHOS
Thanks.

DIANA
So, will you let Ares help you?

METHOS
Do I have a choice?

DIANA
(smile)
No. I guess you don't.

METHOS
I'll call tomorrow to set it up.

DIANA
You won't be sorry.

METHOS gives her a look.

METHOS
See ya.

METHOS lets himself out. DIANA places the sword the counter, and stares at it. Her reflection can be seen on the blade. CAMERA zooms in on the blade and...

FADE IN TO:

4 FLASHBACK MONTAGE

#1 - Chapter 6: 3-7, 8 (up to Tessa's line "Diana, this is Duncan MacLeod. Duncan, Diana"), 10-15. 16 (up to Duncan's line "oh."), 21 (up to Duncan's line "After you tell me your story, I have one to tell you")

#2 - Chapter 8: 72-64.
#3 - HIGHLIGHTS OF THEIR FIRST 13 YEARS TOGETHER
#4 - Chapter 15: 53 and 54.
#5 - HIGHLIGHTS OF THEIR NEXT 27 YEARS TOGETHER
#6 - THEIR LAST NIGHT TOGETHER

FADE BACK TO:

5 LIVING ROOM

We can hear the sound of metal striking metal outside. It's a sword fight. It takes a few moments for DIANA to hear it, but, when she does, she runs to the window.

CONTINUE TO:

6 WINDOW

She reaches the window and looks out. CAMERA is behind her, looking out the window. She looks out just as the fight is ending. She sees METHOS lose his head. The Game is over. The good guys lost. The Quickening that follows is unlike any that anyone has ever seen before. Every window in the area shatters,

(except the ones on DIANA’s house as the house has a godly protection shield around it), every car alarm goes off, trees explode. She watches the whole thing. The Quickening ends, and she turns away from the window with tears in her eyes.

DIANA
It wasn't supposed to be like this. It...

She sees Ares' sword hanging in its place on the wall. She takes a deep breath and tries to compose herself.

DIANA
I wonder if it's still there.

She goes over to it.

CONTINUE TO:

7 WALL WHERE SWORD IS

She reaches the wall. She takes the sword down and unscrews the pommel from the hilt. She tilts the sword, and an object falls out. The object is a pendant. But not just any pendant. It is a pendant of hind's blood. She looks at it for a few minutes, debating. She places the pendant on the table, and then screws the pommel back on. She places the sword back on the wall. She opens a drawer in the table and removes a dagger. It is one of Ares' daggers. One of the ones that was removed from Professor Smythe's skeleton. She picks up the pendant and vanishes.

CONTINUE TO:

8 BEDROOM

She materializes in the bedroom. She looks at the candle that is on the bedside table, and it lights itself. She places the dagger and the pendant on the bedside table and opens the drawer. She sits on the edge of the bed. She removes a piece of paper and zaps a note. She then zaps THE CHRONICLE into her hands. She goes to the last page she has written on, and zaps in an update from that moment to now. She then places THE CHRONICLE under the bed. She picks up the pendant and the dagger. She takes a deep breath and opens the lid on the pendant. She pours the blood onto the dagger. She puts the lid back on the pendant and places it on the bed. She takes another

deep breath, and then slashes her wrist with the tainted dagger. The second the hind's blood enters her, she feels a sharp pain. She drops the dagger, and it lands on the floor by the bed. She feels sick and lies down. As she lies down, she knocks the pendant onto the floor. It lands on the dagger and breaks. She lies on the bed, dying. As she breathes her last breath, she is lying in an almost sleeping beauty like way. She dies.

JUMP TO:

9 LIVING ROOM (8:00PM)

ARES and CLARK materialize. They are laughing. ARES notices that the house seems eerily quiet and stops laughing. CLARK goes to the kitchen to get a drink. ARES can't shake the feeling that something is wrong.

ARES
Diana? ... D?

Momentary pause. He notices Duncan's sword and mutters the next line.

ARES
MacLeod. I wonder what...

He notices a glow coming from the bedroom, and heads to it. As he approaches, he smells the blood. He transports himself to the bedroom.

CUT TO:

10 BEDROOM

He materializes in the room and sees DIANA on the bed. He realizes he can’t sense her.

ARES
Diana?

He zaps to her side, touches her face, and realizes she is dead.

ARES
No. No. It can't be.

He cradles her head.

ARES
(scream)
NOOOOOO!!!!!

As he is screaming "no", we...

PAN TO:

11 LIVING ROOM

CLARK is heading to the sofa with his drink when he hears ARES' scream. He first looks in the direction of the scream, then transports to the bedroom.

PAN TO:

12 BEDROOM

CLARK materializes in the room, without his drink, and sees ARES cradling DIANA's head in his lap.

CLARK
What...

CLARK realizes he can’t sense her.

ARES
She's dead.

CLARK
Dead?

CLARK approaches the bed.

CLARK
What do you mean dead?

ARES doesn't answer, he just cradles DIANA's head.

CLARK
Ares?
(beat)
Damn it!!!
(beat)
Nothing can kill her. She's...

CLARK notices something on the floor and stops talking.

ARES
There is one thing that...

ARES remembers seeing Duncan’s sword and wonders if it is connected. CLARK is staring at the item on the floor and not listening to ARES. He leans over to pick it up and says line as he does.

CLARK
What's this?

It's the broken pendant. ARES looks to see what CLARK is referring to. As soon as ARES sees it, he realizes what it is. He zaps it out of CLARK's hands so fast that CLARK doesn't know what to think. The pendant appears in ARES' hand, sealed in a bag, as CLARK says line.

CLARK
Hey! What'd you do that for?

ARES looks at it. CLARK notices how ARES is looking at it, like he recognizes it. CLARK wonders why it is sealed in a bag.

CLARK
What is it? And why is it...

ARES has a stunned, confused, almost shocked look on his face.

ARES
Where did she get this? I...

ARES vanishes. CLARK is about to wonder where he went, when he looks out the bedroom door and sees ARES reappear in the living room. He watches.

PAN TO:

13 LIVING ROOM

ARES goes to his sword. He takes it down and unscrews the pommel. He tilts the sword. Nothing comes out.

ARES
Damn!

He starts to put it back together. CAMERA pans to the bedroom.

PAN TO:

14 BEDROOM

CLARK is watching, wondering what ARES is looking for. CAMERA pans back to the living room.

PAN TO:

15 LIVING ROOM

CAMERA is positioned so that CLARK can still be seen in the background. ARES hangs the sword back on the wall.

ARES
How'd she even know it was there.
How...

CLARK
Ares!

ARES turns to CLARK as CLARK reaches the edge of the bed.

PAN TO:

16 BEDROOM

CLARK
What are you looking for? What...

CLARK steps on something sharp. It pierces his shoe.

CLARK
Ow!

CLARK falls to his knees.

PAN TO:

17 LIVING ROOM

ARES
Clark?

Momentary pause. ARES can't see CLARK.

ARES
Clark?

ARES transports to the bedroom.

CUT TO:

18 BEDROOM

ARES materializes in the room. CLARK is lying on the floor. ARES gets on the bed.

ARES
Clark?

CLARK says line while gasping for breath.

CLARK
Ares I... I think I... stepped on a piece of broke... broken glass. I...

CLARK closes his eyes and ARES realizes he can no longer sense him. CLARK is dead.

ARES
Clark!

ARES wants to go to him, but he pauses. He zaps the area around the bead, removing all the broken pieces of the pendant, and the dagger. When the area is clean, ARES goes to CLARK.

ARES
No.

He looks at CLARK.

ARES
Not you too. I can't lose both of you. You're all I have.

Momentary pause. He goes over to DIANA.

ARES
Why did I have to keep that stupid pendant in the house? I never thought you'd find it. I never knew you knew it existed. I'm sorry. I...

He sits on the edge of the bed and strokes her hair.

ARES
But why? Why, Diana? Why'd you do it? I thought we...

He notices the note on the bedside table. He picks it up and reads it. He hears DIANA’s voice in his head reading the note.

NOTE-DIANA (VO)
Oh what a tangled web we weave, when with the fabric of Time we do intercede.

If you compare Time to a book, the future's the sequel, the past can be read with a look.

When playing in Time, one thing you must recall, change the past - you could change it all.

One tiny event many seem to be innocent, but with time it may have been significant.

For one event leads into another, Change one thing the result would alter...

...the sequence of events leading to your present, so that when you return, it you may resent.

The first incursion was part of Hera's call. To get rid of Herc's meddling once and for all.

The second seemed at time a good bet. To let Herc see Clark, the son he'd not yet met.

And now my dear, I've come to conclude. That you were right when you said, with Time we must once more intrude.
(MORE)

NOTE-DIANA (VO)(CONT'D)
For things are not going as they should. You can fix it, my love, I know you could.

If you return to the day he entered my sight. Stop him, send him back, everything will be right.

And when you succeed, you'll have what you wanted. You and I'll be together, forever, unhaunted.

By the ghosts of this future's past. We'll have eternity, we'll have a blast.

ARES puts the note down.

ARES
Time. Of course. I can do this. I can.

He looks at DIANA.

ARES
I'll send my dear brother back before you can meet him. Then I'll win your heart and we can start over.

He goes to place the note back on the table, but it slides off, and onto the floor. He picks it up and notices a book under the bed. He picks up the book.

ARES
What's this?

He opens it. It's THE CHRONICLE. The story of Diana's life from the day Hercules entered it, til today. The first page is an introduction. The book is divided into sections.

Section 1: 1996.
Section 2: Ancient Greece.
Section 3: 1997-2024.
Section 4: Ancient Greece II.
Section 5: 2016-2023.
Section 6: 2023-2999.

The last entry was written a few hours ago.

ARES
I could probably use this.

He zaps the book - shrinking it so that it will fit in his pocket. Three items appear on the bed beside DIANA. Her sword and her gauntlets. He zaps them and makes them small. He places them in his pocket as well.

ARES
There is one thing I have to do, before I attempt to go back.

He looks at DIANA and CLARK and the three of them vanish from the room.

JUMP TO:

19 ATOP MOUNT OLYMPUS

They materialize. DIANA and CLARK are in glass coffins. ARES waves his hand, and a doorway appears. He looks at CLARK.

ARES
Good-bye, nephew.
(beat)
If this works, you will never exist.
(beat)
I just want you to know, that you were always like a son to me.

ARES zaps the coffin, and it floats across and enters the doorway. ARES looks at DIANA.

ARES
I know you felt you had no choice. I just hope this works. We've never actually tried to use the power before. We've always had help.
(beat)
If this works, I'll be seeing you soon. If not... I love you.

ARES kisses the casket, then zaps it, and sends it through the doorway. He waves his hand. The doorway closes and vanishes.

He stares at the spot where the doorway was for a few moments. Then looks up to the sky.

ARES
I hope this works.
(beat)
Well, here goes nothing.

ARES takes a deep breath and closes his eyes.

ARES	SUBTITLE
Kaló ton Theó tou Chrónou. Pappoús se ména. Patéras tou patéra mou. Krónos. O Krónos me kathodígise. Páre me ston chróno kai ton tópo pou prépei na vrískomai.	I call upon the God of Time Grandfather to me. Father of my father. Cronus. Cronus guide me. Take me to the time and place I need to be.

ARES vanishes.

JUMP TO:

SATURDAY JUNE 1st 1996

20 USED CAR LOT (NOON)

ARES materializes in a used car lot at the corner of Kingston Rd & Rockwood. ARES tries to "home" in on DIANA. He can't find her. The time jump must have shortened out some of his powers. Some guy, who is walking around the lot, isn't watching where he is going, and walks right into ARES. ARES looks at him. The man looks at ARES.

MAN
Ah... Sorry. I...

ARES
What day is it?

The man raises an eyebrow in curiosity.

MAN
Saturday.

ARES
What's the date?

The man raises an eyebrow in curiosity again.

MAN
June 1st.

ARES gives him a glare.

ARES
The exact date.

The man stares at ARES.

ARES
The year? What year is it?

MAN
The last time I checked, 1996. Are you okay?

Momentary pause. ARES smiles.

ARES
It worked.

MAN
What worked?

ARES mutters line to himself.

ARES
He should be arriving today. I hope I'm not too late. I...

ARES looks back at the man.

ARES
What time is it?

The man looks at his watch.

MAN
A little after 12.

ARES
Not much time.

MAN
For what?

ARES
Is Phyllis Avenue around here?

MAN points north.

MAN
Just follow Rockwood to the end. It turns into Phyllis.

ARES turns to exit the car lot.

ARES
Thanks. And forget you ever saw me.

ARES walks off. The man just shakes his head back and forth.

MAN
Strange guy. I...

MAN looks around as if wondering where he is.

MAN
What just happened?

PAN TO:

21 ARES

He looks around to make sure no one is looking.

ARES
Hope this works.

He vanishes.

JUMP TO:

22 TOP OF ROCKWOOD

He materializes at the top of Rockwood. He checks to see which way the numbers are going on Phyllis, and then vanishes again.

JUMP TO:

23 END OF PHYLLIS

Phyllis is a dead-end street. At the end of the street, there is a sort of cul-du-sac. There is a circle with trees and grass in the middle of the road. Cars coming down the street, go around the circle to go back up.

ARES materializes in the circle and stares at Diana’s house.

ARES
Okay.
(beat)
Step 1 is to get Diana out of the house, so that when Hercules gets here, I can send him back.

Momentary pause. A cellphone appears in his hands. He enters Diana's number.

CUT TO:

24 DIANA'S PLACE - KITCHEN

DIANA is getting ready to go lounge by the pool. She has everything on the table. The phone rings. She answers it.

DIANA
Hello.

ARES (VO)
Diana Marsson?

DIANA
Yes.

ARES (VO)
This is Detective Pierson from Homicide. We...

She raises an eyebrow in curiosity.

DIANA
Homicide?

ARES (VO)
We have a body at the morgue we'd like you to...

DIANA
Body? Who... Who is it?

ARES (VO)
We were hoping you could tell us.

DIANA
What makes you think...

ARES (VO)
We found your name and number on his person when...

DIANA
Oh. Um... I'm on my way.

ARES (VO)
Thank-you.

She hangs up the phone.

DIANA
I wonder who it could be?

JUMP TO:

25 CIRCLE

ARES watches as DIANA exits the house, gets in her car, and drives off.

ARES
That was easy.

ARES vanishes.

JUMP TO:

26 DIANA'S BACKYARD

ARES materializes.

ARES
Now for the fun part.

ARES looks around the yard.

CONTINUE TO:

27 TIME FLIES MONTAGE

ARES paces and paces for about 45 minutes.

CONTINUE TO:

28 TIME RESUMES

He is starting to get impatient.

ARES
Come on. Come on. Where are you? Where...

The vortex appears.

ARES
Ah, there you are.

He raises his arm, his hand in a fist. He points his fist at the vortex and opens his hand.

ARES	SUBTITLE
Kaló ton Theó tou Chrónou. Pappoús se ména. Patéras tou patéra mou. Krónos. O Krónos me kathodígise kai dóse mou ti dýnami. Voíthisé me na to stamatíso kai na epistrépso ton aderfó mou ekeí pou prépei.	I call upon the God of Time Grandfather to me. Father of my father. Cronus. Cronus guide me and give me the power. Help me stop this and return my brother to where he should be.

An energy burst erupts from his hands. He aims the blast into the vortex. He stays zapping as he speaks.

ARES
Not this time little brother. You will not interfere this time.
(beat)
Sorry to ruin your plans, Mother. But I have a more important agenda. Diana means too much to me. I won't lose her again.
(beat)
Go back, dear brother. Back. Back to where you came from!!!

He keeps zapping the vortex til it closes. Once closed, he drops his arm and takes a deep breath.

ARES
Step 2 completed. Now...
(beat)
How do I handle things with Diana?
(beat)
I have to be careful. I can't go too fast. Just getting her accept that I am Ares will be hard enough. but...

He takes THE CHRONICLE out of his pocket and zaps it back to full size.

ARES
This will help.

ARES vanishes.

JUMP TO:

29 DIANA'S PLACE - BEDROOM - LATER THAT NIGHT

DIANA is asleep in bed. ARES materializes in the room. He stares at the sleeping DIANA for a few moments, then vanishes. The bedroom door is ajar. A few seconds after he vanishes, an eerie glow can be seen emanating from outside her room. He calls to her. His voice is soft, sexy, and seductive.

ARES (VO)
Diana...
(beat)
Diana.

She tosses in her sleep.

ARES (VO)
Wake up...
(beat)
Diana...
(beat)
Come to me.

She wakes up and looks around.

ARES (VO)
Diana...

Momentary pause.

DIANA
Who's there? Who...

ARES (VO)
Diana...

She notices the glow from outside the door.

DIANA
What the...

ARES (VO)
Diana...
(beat)
Come to me...

She gets out of bed. She is wearing a long nightshirt. She heads to the door.

CONTINUE TO:

30 OTHER SIDE OF THE DOOR

ARES has transformed the layout of the house. It now appears as one big room. A room full of candles (the glow), and flowers. He is at the far end of the room. The floor around him is covered in rose petals. To his left is a fireplace. To his right is a table. On the table, is a bottle of champagne, and two glasses. As DIANA exits the bedroom, he has romantic music start playing out of nowhere. (It's a God thing.)

DIANA
What...

ARES
Diana, my sweet.

He fills the glasses.

ARES
You're up.

She looks at him.

DIANA
Who are you?

ARES
The one you've been waiting for.

DIANA
The one I've been...

He outstretches his hand, inviting her to come to him.

ARES
Come to me.

She feels this strong magnetic like pull drawing her to him. She heads to him. As she gets closer, her nightshirt is replaced with a soft sexy outfit. She is amazed, surprised, and startled. ARES gives her a once over look, and smiles at her new look.

ARES
That's better.

She reaches him.

DIANA
Who are you? How'd you...

He offers her a glass.

ARES
Here, drink this.

He gives her a godly stare. She drinks it. As she drinks it, he circles her. He runs his fingers across her bare neck and shoulders. She sighs at his touch. He stops behind her and puts his arms around her waist. He pulls her back against him. He starts kissing her neck, as his hands roam up her body. She sighs and drops the glass, falling even more into his arms. The glass hits the ground but doesn't break. As his hands continue up her body, her outfit disappears. His hands reach her breasts. He cups one in each hand and starts fondling them. She gasps. She stretches her arms over her head and around his neck. She turns her head trying to kiss him. He brings his lips to hers. She turns in his arms, and hungrily kisses him.

She melts completely into his embrace. She pulls him close. He gently takes her to the floor. On the way down, his outfit disappears. He lays her down on the floor and positions himself on top of her.

CONTINUE TO:

31 TIME FLIES MONTAGE

His hands explore her body. He fondles her body, working her up. He realizes he has never made love to the mortal DIANA before. At least not in reality. He has fantasized about it though. He knows he must take things slow. Once her mortal body is ready for him, he takes her. He is amazed at how easily she accepts him, and at how much stamina her mortal body has. He rides her till she is worn out. This seduction routine continues for six nights. Each night is a different fantasy. Each night she wants him more and more. Each night they make love longer and longer. TIME RESUMES on the sixth night. They are in her bedroom and have just completed a love making session.

CONTINUE TO:

THURSDAY JUNE 6th, 1996

32 TIME RESUMES

They are basking in the afterglow. Her head is resting on his chest. His hands are running through her hair.

DIANA
I never knew it could be this way. No man has ever made me feel the way that you do.

ARES
And no woman has ever made me feel the way that you do.

DIANA
I never believed I'd meet anyone like you.

ARES
There is no one like me. And there is a lot about me you don't know.

DIANA
Yeah, like your name.

She rolls onto him and looks at him.

DIANA
Why won't you tell me your name?

He looks at her. He plays with a strand of dangling hair.

ARES
You’re not ready to believe me, yet.

DIANA
What do mean?

ARES
It's not a very common name. In fact, in the history of the world, I am the only one to ever have it. And I've had it for a long time.

DIANA
Sounds ominous.

Momentary pause.

ARES
D, please. I love you. Isn't that enough for now.

DIANA
I really want to know your name. Why won't you tell me?

ARES
When the time is right, I will tell you. When you are ready to...

DIANA
I'm ready.

Momentary pause. ARES looks at her. Maybe she was. Maybe the time is right.

ARES
It's Ares.

DIANA says line with a laugh in her voice.

DIANA
Ares! As in the God of War! Come on be serious.

ARES
I am serious.

DIANA
Who would name their son...

ARES
I am Ares. The only Ares. The one and only.

DIANA looks at him.

DIANA
Thee Ares. Son of Zeus.

ARES
Yes.

DIANA
I...

ARES
You don't believe me? Ask yourself this. How did I change the setting of the room. How did I...

DIANA
I... I don't know. I...

He rolls over, pinning her to the bed. He stares at her. A deep, penetrating, loving stare.

ARES
I am Ares. And I can do anything you want me to. I can give you anything. All you have to do is ask.

DIANA
If you really are Ares, God of War, why me? What could I...

ARES
I love you. We are destined for each other. Say you love me. Say you believe me.

DIANA can’t believe she is about to say what she is about to say, but she knows that she means it. She has never felt like this before.

DIANA
I love you.

He kisses her. She kisses him back and pulls him close to her. They make love.

JUMP TO:

FRIDAY JUNE 7TH 1996

33 KITCHEN (MORNING)

DIANA is eating breakfast. ARES materializes in front of her holding THE CHRONICLE. She is startled, as he appears out of nowhere. He is wearing his standard leather outfit. His sword is hanging on his hip.

DIANA
You? I... Am I dreaming?

ARES smiles seductively at her.

ARES
No. I'm real.

She stares at him, as she realizes that the last six nights have not been dreams.

DIANA
You mean I haven't been just dreaming the last six nights. You really...

ARES
Yes.

DIANA
And you are really Ares?

ARES
Yes.

She tries to grasp the reality of the situation.

DIANA
Boy did the myths peg you wrong. I don't believe this. I...

ARES
All will be explained once you've read the book.

DIANA
(raise eyebrow)
Book? What...

ARES
It's the Chronicle of your life. Our life. You wrote it. I mean, you would have written it.

She looks at him with raised eyebrows.

DIANA
Would have?

Momentary pause. He nods a affirmingly.

ARES
Here.

He offers her the book.

ARES
Read it. Please.

She takes the book, opens it, and starts reading.

DIANA
My name is Diana Marsson. The story you're about to read within the pages of this book, is true. All of it. I know parts may be hard to believe, but trust me, this is a true story. It began in 1996 and ended in 2999.

DIANA looks at ARES.

DIANA
2999? That's 1003 years from now. What...

ARES gives her a look.

ARES
Keep reading.

Momentary pause. She gives him a look.

ARES
All will be explained. Trust me.

She turns the page. SECTION 1: 1996. As she reads, ARES sits at the table.

DIANA
The date was June 1st. It was around 1:00pm when it happened. I was out the back, lounging by the pool. I was reading a new mythology book that I'd just received, when all of a sudden, a vortex of some sort appeared in the sky over the pool. A few seconds later, a man came out of it, and landed in my pool. As soon as he hit the water, the vortex vanished. I looked at the stranger who was about to change the course of my life. Change it forever.

DIANA looks at ARES. ARES motions her to keep reading. DIANA looks back at the book.

CONTINUE TO:

34 TIME FLIES MONTAGE

DIANA reads the book.

CONTINUE TO:

35 TIME RESUMES

DIANA is on the last page.

DIANA

And now, I've come to the end. With The Game over, and evil triumphing... I'm doing the only thing I can. The only thing I know how to do to make everything right. If you, and you know who you are, are reading this, then my dear Ares has done what I've asked him to. He always said he'd do anything for me, and, if he's there with you, I guess he really meant it. Don't be a fool. Don't waste time like I did. He is your destiny. You belong by his side. Underneath that tough, macho, God of War exterior, is a really great guy. I just wish more people could see that side of him. Take care of him.

DIANA looks at ARES.

DIANA

Wow. That's some story.

ARES

It's not a story. It really happened. All of it.

DIANA

Happened?

ARES

Yes. In another time. An alternate time.

DIANA

But you came back. You...

DIANA realizes something.

DIANA

It was you who called me that day, wasn't it? You wanted me to get away from the house.

ARES

Yes.

DIANA
You sent Hercules back?

ARES
Yes. And I love you. I...

DIANA
You mean you love her.

ARES
She is you.

DIANA
She...
(beat)
She's dead. Her last entry "I'm doing the only thing I can". She killed herself.

ARES
Yes.

DIANA
How? I mean... if you made her a goddess then... how did she die?

ARES
That's a long story.
(beat)
D, listen to me. I love you. Let me show you how much.

He rises from the table and waves his hand. Two items appear on the table. A jewellery box and a chalice. He picks up the box and hands it to her.

ARES
Open it.

She takes the box and opens it. It's a ring. But not just any ring. It's the ring he gave his Diana for Christmas in 2018.

DIANA
This... this is the ring you gave her in 2018.

ARES
Yes. And now I'm giving it to you.
(beat)
Say you'll be mine. I want to show you all the wonders of the world. I...

DIANA
Ares, I...

ARES
I love you. I've always loved you. I want to be with you. Forever.

DIANA
Forever?

He picks up the chalice and opens it. It is full of Ambrosia.

DIANA
Is that what I think it is?

ARES
Yes.

DIANA
Ambrosia. You... You're offering me immortality?

ARES
Not just immortality. Godhood. One bite of this and...

DIANA
I don't know what to say.

He takes a piece of Ambrosia in his hand and brings it to her lips.

ARES
Say yes, Diana. Say yes.

She looks at him. She thinks of the book. Thinks of all the things that the Diana in the book did. She hears that DIANA in her head.

DIANA (VO)
Don't be a fool. Don’t waste time like I did. He is your destiny. You belong by his side. He is your destiny. Your destiny. Destiny.

She smiles.

DIANA
Yes, Ares. Yes.

He smiles as he slips the Ambrosia into her mouth. She is transformed. He takes the newly transformed DIANA in his arms and kisses her. She melts into his arms. He pulls her close. They make love, right there on the kitchen table.

CONTINUE TO:

36 TIME FLIES MONTAGE

Time flies as ARES makes love to the immortal DIANA. Over the course of the next year, they travel the world. He takes her to places no mortal has ever been. He teaches her how to use her powers. One day he gives her a sword and a pair of gauntlets. The same sword and gauntlets he gave her all those years ago. He teaches her how to use the sword. He remembers teaching the mortal Diana. She learns just as fast as she did then. They visit his Temple and re-enact the events from the book. Time resumes as they return to her place.

CONTINUE TO:

SATURDAY JUNE 14th 1997

37 DIANA'S PLACE - LIVING ROOM (AFTERNOON)

They materialize in the living room. He is being playful. She squirms out of his embrace.

DIANA
Wait. I... have to check my phone messages.

ARES
Why?

DIANA
Ares, please. One minute won't kill you.

ARES
Oh okay.
(smile)
I'll meet you in the bedroom.

He vanishes. She picks up the phone and dials her answering machine. She enters her password.

PHONE (VO)
You have 500 new messages.

DIANA
500? I...

CONTINUE TO:

38 TIME FLIES

DIANA goes through her messages. She deletes the ones that no longer apply, were only hang-ups, and not important. There are at least 10 messages from Duncan. After listening to all the messages, she calls Duncan. Time resumes after she dials his number.

CONTINUE TO:

39 TIME RESUMES

She gets his machine.

DIANA
Great.

She waits for the beep.

DIANA
Mac! It's Diana. Sorry I took so long to get back to you, but I've been... Out of town. Call me when you get this message. Bye.

She hangs up and then vanishes.

JUMP TO:

40 BEDROOM

She materializes in the bedroom. ARES has the place all romantic. Candles, silk sheets on the bed, roses scattered around the room. He zaps over to her and kisses her neck. He says line while he is kissing her neck.

ARES
So, any important phone calls.

DIANA
Not really sure. It seems Mac's been trying...

He was being sarcastic when he said line, but once she says hers, he stops what he is doing, and gets serious.

ARES
Mac? As in Duncan MacLeod?

DIANA
Yes why?

He suddenly remembers that in his timeline, Duncan was tricked into killing Aphrodite on February 23rd.

ARES
Ugh. I completely forgot about that. I...

DIANA
(curious)
Forgot about what?

ARES
In my timeline, Aphrodite tricked MacLeod into killing her on February 23rd, and...

DIANA
February? That was 4 months ago!

ARES
He was trying to get in touch with you for your opinion.

DIANA
I remember reading that. I also remember something about Aphrodite leaving Mac a warehouse.

ARES
Right.

She thinks of something.

DIANA
Ares, just one question. Aren't there two of you here now?

ARES
I guess so.

DIANA
If I remember the story correctly, in 2003 you find MacLeod and almost fight him for killing Aphrodite.

ARES
Right. But you stopped us, you...

DIANA
I won't be there this time. And that Ares will never have met me.

ARES
What are you getting at?

DIANA
I think that one of the reasons she wanted you to go back, was to save Mac.

Momentary pause. He gives her a look.

DIANA
According to the book, it was the game ending, with evil triumphing, that lead her to kill herself.

ARES
So you're saying we should...

DIANA
Do you know where the other you is right now?

ARES
I could guess.

DIANA
Good. Because I have a plan. But...

She wraps her arms around him and looks at him seductively.

DIANA
I can tell you all about it after.

ARES
After?

She smiles and kisses him. He kisses her back. They transport to the bed. They materialize on the bed naked.

JUMP TO:

SUNDAY JUNE 15th 1997

41 DUNCAN'S LOFT

DUNCAN gets home and notices his answering machine light is flashing. He goes over to it and listens to the messages. There is only one. It is from Diana.

DIANA (VO)
Mac! It's Diana. Sorry I took so long to get back to you, but I've been... Out of town. Call me when you get this message. Bye.

DUNCAN
She's back.

He picks up the phone and dials her number.

DIANA (VO)
Hello?

DUNCAN
D. It's Mac.

DIANA (VO)
Hi Mac.

DUNCAN
I've been trying to get in touch...

DIANA (VO)
I know. Sorry.

DUNCAN
I just inherited a whole warehouse full of stuff, and I thought that...

DIANA (VO)
I can be there tomorrow. And...

DUNCAN
Tomorrow's no good. I have to go out of town.

DIANA (VO)
Oh.

DUNCAN
I'll be back on the 21st, though.

DIANA (VO)
I'll be there.

DUNCAN
I'll meet you at the airport.

DIANA (VO)
Thanks. See ya, Mac.

DUNCAN
See ya, D.

He hangs up the phone.

CUT TO:

42 DIANA'S PLACE - LIVING ROOM

DIANA and ARES are sitting on the sofa. She is hanging up the phone. She looks at ARES.

DIANA
Seems like Mac got that warehouse.

ARES
Just like last time.

DIANA
He wants to see me.

ARES
When?

DIANA
The same as last time. The 21st. Some things never change. So, have you located your double yet?

ARES
No.

DIANA
No? I thought you knew where...

ARES
I've searched everywhere. There is no trace of him. I'm not sure what it means. He isn’t a god. Finding him should be easy.

She moves closer to him.

JUMP TO:

SATURDAY JUNE 21st 1997

43 AIRPORT - SEATTLE

DUNCAN is waiting for DIANA's plane to land. He is leaning up against a wall, flipping through a magazine. He hears the loudspeaker announce the arrival of her plane. He watches the passengers from her flight come through the gate. She comes through the gate. She is behind a lot of people. Only her head is showing. She sees him before he sees her.

DIANA
Duncan!!!

He turns to her and waves. She heads to him. She reaches him and hugs him. He hugs her back.

DIANA
It's nice to see you again. It's been a while.

She lets go of him and looks at him.

DIANA
I'm so glad you called, Mac. Ever since I got back from...

DUNCAN
Back? From where? Where exactly have you been for the last...

DIANA
Ah, Greece.

DUNCAN
(raise eyebrow)
Greece?

DIANA
Yeah.

DUNCAN
Why do I get the feeling there is more to the story?

Momentary pause.

She flashes him a smile. DUNCAN knows that smile. She’s met someone.

DUNCAN
Who is he? Do I know him?

DIANA
Can we go?

They head out of the airport.

JUMP TO:

44 LOFT - LIVING ROOM

DIANA and DUNCAN are sitting on the sofa. He is handing her a glass of juice. She takes a sip. He has just finished telling her about Aphrodite. She pretends this is all news to her. And also tries not to let on that Aphrodite left part of the story out.

DIANA
So the gods are the ancestors of your Immortals?

DUNCAN
Yeah.

DIANA
And they lost all their powers when *The Game* began.

DUNCAN
Yeah.

DIANA gets ahead of herself and says something that she shouldn't know.

DIANA
And the only God left now is Ares. I wonder where he...

DUNCAN looks at her with a raised eyebrow.

DUNCAN
Ares? Where would you...

DIANA realizes she might have just stuck her foot in her mouth. Had he mentioned Ares yet? She can't remember.

DIANA
You said that...

DUNCAN
No I didn't. I...

DIANA
Are you saying it's not Ares? That's impossible. You...

DUNCAN gives her a concerned look.

DUNCAN
Diana, what are you talking about? Do you know some...

DIANA realizes she has jumped ahead of the story. She tries to step back.

DIANA
Did Aphrodite mention who the remaining god was?

DUNCAN
What makes you think there is one?

DIANA
What?

DUNCAN
Aphrodite said she was the last.

DIANA
Are you sure?

DUNCAN
Positive.

DIANA mutters her line. DUNCAN can't make out what she says.

DIANA
(mutter)
I wonder what happened?

DUNCAN
What was that?

DIANA
Nothing.
(beat)
Did she mention how she joined The Game?

DUNCAN
She was kinda vague on that. But I know more now. I have her memories.

DIANA
Well?

DUNCAN
There was some sort of downfall of the Olympian Gods. All but two were killed. Wiped out.

DIANA
Killed? How?

DUNCAN
The images are kinda blurry. Let me see if I can get this right.

FADE IN TO:

45 FLASHBACK - XENA EPISODE: "MOTHERHOOD"

The events of this episode and the DOWNFALL OF THE GODS is replayed.

FADE BACK TO:

46 LOFT - LIVING ROOM

DIANA looks stunned. She remembers reading about Xena in the book Ares gave her. In the book Xena imprisoned Ares in a cave. This time she saved him. Wonder how Ares will feel about that.

DIANA
Xena killed them all.

DUNCAN
All but Aphrodite and Ares.

DIANA
And Ares gave up his immortality to save Gabrielle and Eve.

DUNCAN
Yeah.

DIANA
Ares must have really loved Xena to sacrifice his immortality to save her friend and her daughter.

DUNCAN
I guess so. ... At some point he did get it back though.

DIANA
(raise eyebrow)
Really how?

DUNCAN
Again, the images aren't really clear. But it looks like things were getting out of control. With no God of War, mortals were fighting all the time, and...

FADE IN TO:

47 FLASHBACK - XENA EPISODE: "YOU ARE THERE"

The events of this episode are retold.

CONTINUE TO:

48 LOFT - LIVING ROOM

DIANA is absorbing all that DUNCAN has told her.

DIANA
So Xena went to Odin and gave Ares and Aphrodite back their godhoods.

DUNCAN
I guess Xena loved Ares after all.

DIANA’s not sure she like this. She gets a feeling of jealousy. But what was there to be jealous of? The Ares in this story is not her Ares. And the Xena in this story was not his Xena.

DIANA
Looks like it.

DUNCAN
So, what's...

DIANA
What ever happened to Ares?

DUNCAN wonders why all the questions about Ares. She seems very interested in the past. Maybe too interested. He is about to say something when she continues.

DIANA
If Aphrodite was the last, what happened...

DUNCAN
Not sure.

DIANA
This still doesn't, explain "how" Aphrodite entered The Game. If all the Olympians were dead, how...

DUNCAN
Odin.

DIANA
What?

DUNCAN
Like I said, I can't see the whole picture, only pieces. I can see Aphrodite at Valhalla with Odin.

DIANA
Of course. She ate from the apple. She was part of their family.

DUNCAN
So was Ares.

DIANA
And with the Olympians gone, she went to her new family.

DUNCAN
And when they started the game, she entered with them.

DIANA
What about Ares? Was he there?

DUNCAN
Not that I could tell.

DIANA
You sure?

DUNCAN
Yes. She said she was the only Olympian there.

DIANA
What happened to Ares? Why wasn’t he there?

DUNCAN
We might never know.

Momentary pause. DIANA remembers the sword.

DIANA
So, where is that sword?

DUNCAN
Sword?

DIANA
The one Aphrodite gave you.

DUNCAN
Oh.

DIANA
Can I see it?

DUNCAN
It's not here.

DIANA
Where is it?

DUNCAN
I found its case in the warehouse and put it back.

DIANA
Speaking of... Have you seen it? Can I see it?

Momentary pause. DUNCAN says line with a laugh in his voice.

DUNCAN
Yes, I've seen it. That's why I called you. I want to show you the place.

DIANA
I can't wait. When do we go?

DUNCAN
How about tomorrow?

DIANA
(smile)
I can't wait to see that sword.

DUNCAN
Just remember what it is.

DIANA
(raise eyebrow)
I don't follow.

DUNCAN
I'd be careful, and make sure that if you pick it up, that...
(beat)
Well, that no one else touches it while you are.

DIANA
Right. It's the Sword of Obedience.

Momentary pause. DIANA rises.

DIANA
Guess I'll see you tomorrow.

DUNCAN
Where are you going?

DIANA
I have a hotel room I have to check into.

DUNCAN
Hotel? I...
(beat)
I was hoping you would stay here.

DIANA
I can't.

DUNCAN
Why not?

DIANA's not quite sure how to answer to him.

DIANA
I'll see you tomorrow.

DUNCAN
Okay. Let me walk you out.

DUNCAN and DIANA head for the elevator.

JUMP TO:

49 HOTEL ROOM

ARES is pacing the room waiting. DIANA materializes.

ARES
Well?

DIANA
Good news, and bad news.

ARES
Uh oh.

DIANA
The good news is, I now know why you haven't been able to locate yourself.

ARES
Which is?

DIANA
That's the bad news.

He looks at her confused. How can that be bad news?

ARES
What?

DIANA
According to Mac...
(beat)
Aphrodite was the last remaining Olympian.

ARES
Really?

DIANA
Yes really. Something has changed. Somehow...

ARES
This could actually be good news.

DIANA
Explain.

ARES
If she was the last, that means that there is no temporal anomaly.

DIANA
(smile)
That is good news.

ARES looks at her.

ARES
So did Mac happen to mention what happened to...

DIANA
You?
(beat)
No. He didn't.

ARES
I wonder what did happen.

DIANA
I only know what Duncan was able to piece together from Aphrodite's memories.

ARES
Which is?

DIANA
For some reason, Xena...

The mention of Xena's name makes ARES do a double take. He raises an eyebrow in curiosity.

ARES
Xena?

DIANA notices the tone in his voice, and the look in his eye. It is not a good look or tone.

DIANA
Yes. Xena.

ARES can tell she knows something. He will have to handle this gently.

ARES
Please continue.

DIANA
For some reason she killed all the Olympian gods.

ARES
She killed them all. Why? How?

DIANA
Don't know. All I know, is that she only spared two. Aphrodite, and you.

DIANA waits to see his reaction. She can tell he is intrigued. The tone in his voice changes. It now almost a reflective thoughtful tone.

ARES
Aphrodite and *Me*? She saved *me*, why?

DIANA
Something to do with the world not being able to survive without the Gods of love and war.

ARES
If Xena spared me, where am I?

DIANA
Don't know.

ARES
Am I dead? A casualty of The Game?

DIANA
From what I've gathered, you never entered the game.

ARES
I didn't?

DIANA
No. When Odin and the Norse gods entered the game, Aphrodite was the only one with them. You weren't there.

ARES
Odin? Why would...

DIANA
When you and Aphrodite lost your godhoods...

ARES
Lost? How did we...

DIANA gives him a look and continues.

DIANA
...Xena stole one of Odin's apples to restore your godhoods.

ARES
She did?

DIANA
Yeah, she did. I only know a little about this Xena. The book you gave me doesn’t say a lot about her. In the book Xena was responsible for imprisoning you in a cave. This time

around she saved you. Tell me about her.

ARES
You want to hear about Xena, now?

DIANA
Unless you have something to hide.

ARES
I have nothing to hide. But it is a fairly long story. Did you want me to tell you, or show you?

DIANA
(raise eyebrow)
Show me? How...

ARES motions to the sofa.

ARES
Let's sit.

They sit. ARES puts his hands out in front of him, palms up.

ARES
Place your hands on mine.

She does so.

ARES
Ready.

DIANA
I guess so.

ARES
Now remember, what you will see, are my memories of Xena. His might have been different in places.
(beat)
Close your eyes.

She closes her eyes. He closes his. He takes a deep breath. We drift into ARES' mind and DIANA starts to see the events of his memories. From his first encounter with Xena right up to when she imprisoned him in the cave.

JUMP TO:

SUNDAY JUNE 29th 1997

50 INT: DOJO (AFTERNOON)

DUNCAN is alone. He has just finished a workout. DIANA enters.

DIANA
Mac?

He turns to face her.

DUNCAN
D, I wasn't expecting you. I...

DIANA
I, um...
(beat)
I just stopped by to say good-bye.

DUNCAN
Good-bye?

DIANA
Yeah.
(beat)
See ya around, Highlander.

She turns to leave. He runs to her.

DUNCAN
Diana, wait.

He grabs her arm.

DUNCAN
Don't go.

DIANA
What?

DUNCAN
I... I want you to stay.

DIANA
Why?

He looks at her and kisses her. She breaks the kiss. A few years ago she would have gladly kissed him back. But now she has Ares. He future, her destiny, is with Ares. She looks at DUNCAN.

DIANA
I... I'm sorry, Mac. But... You're too late.

DUNCAN
What do you mean?

She looks to her ring. He follows her look.

DUNCAN
Oh.

DIANA
In another time, or place, maybe we could have...

ARES enters the DOJO and calls her.

ARES
Diana.

She turns and looks at ARES. DUNCAN looks at ARES.

DUNCAN
That's him, isn't it?

DIANA
Yes.

He looks at ARES again. He gets a strange feeling, a sense of recognition, like he knows him, but he can't place how or from where. He knows that man is familiar, but also knows he has never seen him before. He can't explain the feeling he is getting from, and about, him.

ARES gives DUNCAN one of his looks. DIANA looks back at DUNCAN. DUNCAN looks at DIANA. Momentary pause.

DUNCAN
Goodbye, Diana.

DIANA
Goodbye, Mac.

DIANA walks over to ARES. When she reaches him, he puts his arm around her, and they walk out. ARES turns and gives DUNCAN another one of his looks. DUNCAN watches them exit.

FADE OUT.

THE END
(OR IS IT?)

AUTHOR'S NOTE

1. Since Ares stopped Herc from entering 1996, all the events portrayed in ***Hercules: The Legendary Journeys***, ***Xena: Warrior Princess*** are as televised. In the case of ***Highlander***, once Mac was rejected by Diana, he returned to Paris and the series picked up and continued as televised.

2. After I finished writing this, the character of DAHAK was introduced into the Hercules/Xena universe and the character of AHRIMAN was introduced into the Highlander universe. They seemed to have a lot in common, and I asked myself "Could Dahak and Ahriman be the same entity?" According to HTLJ, Dahak tried to take over the world when the Titans ruled, and failed. Then, 1000 years later, he tried again and was defeated by Hercules. According to Highlander, Ahriman tries once every 1000 years to take over the world. So, since the 1000 years was common to both, maybe they were the same. I did some research and discovered that, according to legends, Ahriman is a servant of Dahak's. Ummm, makes ya wonder.

3. I had to rewrite the ending after the "Downfall of the Gods" aired on Xena. I originally had Aphrodite tell Mac that Hephaestus was the only god left, and then had Mac and Hephaestus face off. Mac of course won. That scene had to be removed and others reworked to include the downfall story. Since Ares and Aphrodite were the only two gods we know were not killed, I had Aphrodite be the only one left.

4. Actor Kevin Smith, who portrayed Ares, died on February 15th, 2002.
5. Producer William "Bill" Panzer (Highlander) died on March 17th, 2007

I hope you enjoyed my saga of the adventures of DIANA MARSSON. Is this really the end? You never know. There are still some unanswered questions.