

The Chronicles of Diana Marsson
Chapter 7: Second Chances

By

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

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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 through 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:

FLASHBACK 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.

(CONTINUED)

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:

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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:

(CONTINUED)

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:

(CONTINUED)

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.

(CONTINUED)

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

(CONTINUED)

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.

(CONTINUED)

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?

(CONTINUED)

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.

(CONTINUED)

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 too 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.

(CONTINUED)

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:

(CONTINUED)

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.

CONTINUE TO:

(CONTINUED)

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:

(CONTINUED)

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:

(CONTINUED)

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:

(CONTINUED)

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:

(CONTINUED)

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.

(CONTINUED)

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 than 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.

(CONTINUED)

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 thinks 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. DIANA 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).

(CONTINUED)

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.

(CONTINUED)

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

(CONTINUED)

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.

(CONTINUED)

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?

CONTINUE TO:

(CONTINUED)

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?

(CONTINUED)

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?

(CONTINUED)

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.

(CONTINUED)

NICK

Methodos?

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

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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

Methodos?

Momentary pause. DIANA gently slaps his face again.

DIANA

Methodos?

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)

Methodos. 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 than 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.

CONTINUE TO:

(CONTINUED)

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

(CONTINUED)

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:

(CONTINUED)

61 TIME FLIES MONTAGE

METHOS prints the book. NICK picks up the pages and starts to look through 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.

(CONTINUED)

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

(CONTINUED)

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.