

The Chronicles of Diana Marsson
Chapter 8: Revelations

By

Debbie Roche

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

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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:

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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 hand 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

(CONTINUED)

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?

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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

(CONTINUED)

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:

(CONTINUED)

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.

(CONTINUED)

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:

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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

(CONTINUED)

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

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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

(CONTINUED)

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 unbelievably.

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

(CONTINUED)

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:

(CONTINUED)

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...

(CONTINUED)

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 loooong 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.

(CONTINUED)

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.

(CONTINUED)

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

(CONTINUED)

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:

(CONTINUED)

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

(CONTINUED)

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...

(CONTINUED)

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?

(CONTINUED)

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?

(CONTINUED)

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

(CONTINUED)

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

(CONTINUED)

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.

(CONTINUED)

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?

(CONTINUED)

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".

(CONTINUED)

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

(CONTINUED)

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 lick 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 be 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 come 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.

(CONTINUED)

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.

(CONTINUED)

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.

(CONTINUED)

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:

(CONTINUED)

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

(CONTINUED)

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

Faster. Faster. Push it.
Harder. Harder. Deeper,
Vince. Push it deeper.
Oh yes. Yes, babe. Yes.

RENO

How much of that is in her?
I'll be right back, Diana.
Hold that... Ah forget it.
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?

(CONTINUED)

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 at 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.

(CONTINUED)

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?

(CONTINUED)

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"

(CONTINUED)

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.

(CONTINUED)

