

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

By

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

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1 INT: HOTEL SUITE - BEDROOM - MACEDONIA (9:00AM LOCAL TIME)

DUNCAN wakes up. He is alone.

DUNCAN

Diana?

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

CONTINUE TO:

2 MAIN ROOM

He enters the main room. It is also empty.

DUNCAN

Diana?

He crosses the room to Clark's room.

CONTINUE TO:

3 OUTSIDE CLARK'S ROOM

DUNCAN knocks on the door.

DUNCAN

Clark? You in there?

(beat)

Clark?

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

CONTINUE TO:

4 MAIN ROOM

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

DUNCAN

I wonder where they are.

(CONTINUED)

DUNCAN notices the maps spread out on the table. He goes over to the table. There are no markers or rulers on the table. Just maps. DUNCAN looks at the maps. One map has a whole bunch of red lines on it. The lines start at certain landmarks and head towards something. All lines connect at the center of a red circle.

DUNCAN

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

Momentary pause. DUNCAN looks at the maps some more.

DUNCAN

There is nothing there. It's in the middle of nowhere. ... Could that be where they are? ... Only one way to find out.

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

CUT TO:

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

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

CLARK

What a mess!!!

DIANA

Someone's been here.

CLARK gives DIANA a "no kidding" look.

CLARK

Observant, aren't we, mother?

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

CONTINUE TO:

(CONTINUED)

6 CAVE ENTRANCE

They reach the entrance.

CLARK  
Looks like they tried to blast their  
way in!

DIANA  
Or bury what they found.

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

DIANA  
I say we go in the old-fashioned way.

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

CLARK  
Oh, that old fashioned way.

CLARK vanishes.

CUT TO:

7 INSIDE CAVE

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

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

DIANA gives him a look.

DIANA  
Come on.

DIANA heads to the staircase. CLARK follows.

CLARK  
Surprised we were able to materialize  
inside. I thought that...

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

(CONTINUED)

CLARK

Looks like a rockslide took out the staircase.

DIANA

Who needs stairs?

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

CONTINUE TO:

8 CAVERN

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

DIANA

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

CLARK is stopped behind her.

DIANA

Ha. That's new.

They head on.

CONTINUE TO:

9 TOMB AREA

They enter the tomb area, and gasp.

DIANA

Someone was definitely here.

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

(CONTINUED)

DIANA approaches the skeletons. She stops at the one with the three knives in it.

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

She looks to the sarcophagus.

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

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

CLARK  
Then why is the Chakram broken?

DIANA doesn't hear him.

CLARK  
Mom?

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

CLARK  
Mom!!!!

CLARK runs to her.

CLARK  
Mom, are you okay?

DIANA  
I'd forgotten about that.

CLARK  
What?

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

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

CLARK

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

DIANA

What?

CLARK

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

DIANA

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

CLARK

But why is it broken?

Momentary pause. DIANA looks at him.

CLARK

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

DIANA

I don't know.

CLARK

Unless...

Momentary pause.

DIANA

Unless what?

CLARK

Once the Chakram is united, Ares is released from the sarcophagus, right.

DIANA nods affirmatively.

CLARK

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



DIANA nods affirmatively.

CLARK

What would happen if the Chakram hit  
The Eye again?

Momentary pause.

DIANA

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

CLARK nods affirmatively and gives her an "exactly" look.

DIANA

So you're saying ... she united the  
Chakram, which released him from the  
sarcophagus, then hit The Eye, which  
opened the only door out, then changed  
her mind and hit The Eye again?

DIANA glances back at the sarcophagus.

CLARK

Makes sense.

DIANA looks back at CLARK.

DIANA

Why? What makes you...

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

CLARK

Them.

DIANA looks at what he is pointing to.

CLARK

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

DIANA

As if something were pulling him back.

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

DIANA

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

DIANA thinks of something else.

DIANA

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

DIANA stares at the sarcophagus yet again. And notices that it is sealed. She looks to the skeletons on the floor.

DIANA

I wonder who those guys were.

CLARK

And how long they've been here!

DIANA notices the guns on the ground.

DIANA

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

CLARK examines the guns closer.

CLARK

These guns look circa World War II.

Momentary pause.

DIANA

I wonder if the woman who claimed the  
Chakram escaped.

CLARK

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

DIANA

Finding out who they were, is easy.

CLARK

It is?

DIANA

Sure. We just bury the skeletons...

DIANA points outside.

DIANA

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

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

CLARK

Wait.

CLARK goes to the skeleton with the three knives in its chest and removes the blades. He slips them into his gauntlet.

CLARK

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

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

DIANA

Now, lets go find them and call the police.

CLARK

One more thing.

CLARK points his hands toward the entrances. The two entrances to the area are sealed.

DIANA gives him a "what did you do?" look.

DIANA

What did you...?

CLARK looks at her.

CLARK

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

DIANA

Right. But what...

CLARK

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

(beat)

Now, let's go.

They vanish from the chamber. The machine guns and broken Chakram are still on the ground.

JUMP TO:

10 ROADWAY (11:45PM)

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

CONTINUE TO:

11 INT: CAR

DUNCAN is looking around while driving.

DUNCAN

What could possibly be way out here?

CONTINUE TO:

12 ROADWAY

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

CONTINUE TO:

13 INT: CAR

The onboard navigation computer speaks.

COMPUTER

We have arrived at your destination.  
Please pull over.

(CONTINUED)

DUNCAN pulls the car over.

CONTINUE TO:

14 EXT: SITE

He looks around as he drives into the abandoned site.

CONTINUE TO:

15 INT: CAR

DUNCAN  
What was this place?

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

CONTINUE TO:

16 SITE

DUNCAN walks around the site.

DUNCAN  
What a mess.

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

CONTINUE TO:

17 CAVE

DUNCAN reaches the place where the cave entrance should be.

DUNCAN  
Looks like there was once a cave here.

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

DUNCAN  
A cave that had a sealed entrance.

DUNCAN stares at the "lock" for a few moments.

DUNCAN

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

(beat)

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

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

CONTINUE TO:

18 EXT: CAR

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

CONTINUE TO:

19 CAVE

He looks at the "lock".

DUNCAN

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

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

DUNCAN

Let's try... Green...

He turns his hand toward the emerald.

DUNCAN

...then Red.

He turns his hand toward the ruby. Nothing happens.

DUNCAN

Nothing

(beat)

Okay, let's try it again.

(CONTINUED)

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

DUNCAN

Red.

He turns his hand toward the emerald.

DUNCAN

Green.

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

DUNCAN

Now the fun starts.

DUNCAN enters the cave.

CONTINUE TO:

20 INSIDE CAVE

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

DUNCAN

Wonder what happened to the stairs?

DUNCAN shines the light beam down.

DUNCAN

Whatever is in here, is down there.

He looks at the long way down.

DUNCAN

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

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

(CONTINUED)

DUNCAN

Not impossible.

DUNCAN continues down.

CONTINUE TO:

21 CAVERN

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

DUNCAN

Wonder what it says?

DUNCAN snaps a picture of it.

DUNCAN

It kinda looks like Greek.

Momentary pause. He realizes what he just said.

DUNCAN

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

DUNCAN continues.

CONTINUE TO:

22 TIME FLIES

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

CONTINUE TO:

(CONTINUED)



## 23 TIME RESUMES (2:00PM)

DUNCAN stops and looks around.

DUNCAN

A circle. I just walked in a complete circle.

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

DUNCAN

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

Momentary pause. He looks forward again.

DUNCAN

At least not now. Maybe they found what they were looking for. ... Or maybe someone else found it first.

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

DUNCAN

Getting up, might be harder than getting down was.

He starts to climb up.

JUMP TO:

## 24 ROADSIDE (2:30PM)

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

CLARK and DIANA are standing, watching.

PAN TO:

(CONTINUED)

## 25 PASSING CAR

DUNCAN drives past, notices all the activity, and pulls over. DUNCAN stops the car and gets out. He sees CLARK and DIANA, and heads over to them.

CONTINUE TO:

## 26 DIANA

DUNCAN

Diana?

DIANA turns. She is surprised to see DUNCAN.

DIANA

Mac? I...

DUNCAN

What's going on?

Momentary pause. DIANA acts all innocent.

DIANA

We came out here looking for... and found...

She points to the one remaining skeleton, which is almost completely bagged. The homicide inspector and the Coroner, end their conversation, and the inspector heads over to CLARK, DIANA, and DUNCAN. He reaches them as DIANA is finishing her next line.

DIANA

I wonder who they are? I mean, were?

INSPECTOR

The question should be... What were they doing out here? And what were you two doing out here?

DUNCAN gives DIANA an "I'd like to know that too" look.

DIANA

Just exploring.

DUNCAN and the INSPECTOR both give her a "Sure, you were" look.

(CONTINUED)

CLARK

If there are no further questions...

INSPECTOR

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

CLARK

Thanks.

CLARK starts to walk off.

DIANA

Officer?

CLARK stops. He wonders what she is doing.

INSPECTOR

It's Inspector.

DIANA

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

The INSPECTOR looks at her with a raised eyebrow.

INSPECTOR

Why?

DIANA

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

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

INSPECTOR

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

DIANA

Thanks.

DIANA turns to leave. The INSPECTOR calls her name.

INSPECTOR

Um, Mrs. Marsson?

DIANA turns back.

DIANA

It's Miss.

INSPECTOR

Sorry.

(beat)

Just one more question. ... How did you two get out here anyway.

Momentary pause. DIANA and CLARK share a look.

INSPECTOR

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

DIANA thinks fast.

DIANA

Sure we do.

INSPECTOR

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

DIANA

It's right there.

DIANA points to DUNCAN's car.

INSPECTOR

Nice try Miss. But that car just got here.

DIANA

I know.

(beat)

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

The INSPECTOR looks to DUNCAN. DUNCAN looks confused.

INSPECTOR  
Is that true?

DUNCAN  
Uh, yeah.

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

UNIFORM COP  
Sir?!

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

INSPECTOR  
What?

UNIFORM COP  
We need you over here!

INSPECTOR  
Be right there.

The INSPECTOR turns back to DIANA.

INSPECTOR  
I'll be talking to you guys soon.

DIANA  
Thanks.

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

CONTINUE TO:

27 THE CAR

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

(CONTINUED)

DUNCAN

So, who were they?

DIANA

Who were who?

DUNCAN

Those skeletons. Who'd they...

DIANA

Don't know.

DUNCAN

You don't know?

CLARK

No. We don't know.

Momentary pause. DUNCAN raises an eyebrow.

DUNCAN

I thought you two knew everything.

DIANA

What?

DUNCAN

You know, can't you just...

DIANA

Sense who they were?

DUNCAN nods affirmingly.

DIANA

Nope.

(beat)

They're too old. I couldn't get any readings from them.

DUNCAN

So, you're not perfect after all.

DIANA

Never said I was.

Momentary pause.

DUNCAN

Just what were you two doing out there,  
anyway?

DIANA turns and looks at DUNCAN.

DIANA

Could ask you the same question, Mac.

DUNCAN

I saw the map, and...

DIANA

You followed us.

DUNCAN

Well, I...

DIANA

Why? What did you think you'd find?

DUNCAN

Diana, I...

DIANA

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

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

DUNCAN

Was it something I said?

CLARK

No. She's just...

(beat)

See ya back at the hotel, Mac.

CLARK vanishes.

DUNCAN

I hate it when they do that.

DUNCAN shakes his head and continues driving.

CUT TO:

(CONTINUED)

28 HOTEL ROOM (3:30PM)

DIANA is sitting on the sofa. CLARK materializes.

CLARK  
What was that for?

DIANA  
What?

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

DIANA  
I know. It's just...

CLARK  
We were lucky he showed up when he did.

DIANA looks at CLARK with her eyebrow arched.

CLARK  
How would you have answered that  
cop... sorry, Inspector... when he  
asked how we got there?  
(beat)  
If Mac weren't there, we wouldn't  
really have had an answer. At least  
not one he'd believe.

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

CLARK gives her a look.

CLARK  
You think he'd buy that?

DIANA glares at CLARK.

DIANA  
We're gods, son. I'd make him.

Momentary pause. CLARK is just glaring at her.



CLARK

You still shouldn't have...

DIANA

Okay. I'm sorry. Feel better?

CLARK

It's not me you need to apologize to.

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

DIANA

Right. Mac.

CLARK

Yes. Mac.

CUT TO:

29 LOBBY - MAIN DOORS (4:30PM)

DUNCAN enters the hotel and heads to the front desk.

CONTINUE TO:

30 LOBBY - FRONT DESK

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

DUNCAN

Excuse me, Miss?

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

CATHY

Yes, how may I help you?

DUNCAN

Is there a darkroom in this hotel?

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

CATHY

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

(CONTINUED)

DUNCAN

Ummm, I meant for developing pictures.

CATHY

(raise eyebrow)

Not many people use film anymore. Most use digital.

DUNCAN

I guess I'm just old fashioned.

CATHY

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

DUNCAN

Not these photos.

CATHY

Must be some pretty hot photos.

DUNCAN

Explosive.

CATHY

Maybe I could pose for some next time.

DUNCAN

Maybe.

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

DUNCAN

So, do you?

CATHY

I'd do anything you asked me too.

DUNCAN

I meant do you have a darkroom.

CATHY

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

DUNCAN

Where is it?

CATHY

Where's what?

DUNCAN

The darkroom.

CATHY

Room 113.

DUNCAN

Thanks.

CATHY

There is also a converter in there.

DUNCAN

A converter?

CATHY

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

DUNCAN

Why would...

CATHY

It's easier to manipulate a digital  
copy.

DUNCAN

Right.

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

DUNCAN

Can I have the key the room?

CATHY

Right. Sorry.

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

DUNCAN

Thanks.

CATHY

No problem.

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

CATHY

I think I'm in love.

SAM

Stand in line.

CATHY

What?

SAM

Don't you know who that was?

CATHY

No.

(beat)

Should I?

SAM

That was Duncan McLeod.

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

SAM

He's here with his girlfriend and their son.

CATHY

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

SAM

Like I said, stand in line.

CATHY

I bet I could break them up.

SAM

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

CATHY

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

SAM

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

SAM walks off.

CATHY returns to watching DUNCAN walk down the hall.

JUMP TO:

31 ROOM 113

DUNCAN is developing the photos. Every photo develops perfectly. When he gets to the two photos he took of Clark's illusionary walls, the pictures are wrong. The pictures are of the entrances to the tomb area.

You see, the camera can't be fooled. The camera took a picture of what it saw, not what it was supposed to see.

DUNCAN looks at the photo.

DUNCAN

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

(beat)

Lights.

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

DUNCAN

This must be what they were looking for.

Something in one of the photos, catches his attention. He enhances the photo again and prints them. Then, he enhances areas of the photo.

He prints copies of every enhancement. One photo is of the broken chakram.

(CONTINUED)

DUNCAN

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

(beat)

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

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

METHOS

Allo.

DUNCAN

How soon can you be in Macedonia?

METHOS

Macedonia? What are you...?

DUNCAN

I have something I want you to look at.

METHOS

A couple of hours.

DUNCAN

Great.

METHOS

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

DUNCAN

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

METHOS

How big?

DUNCAN

Big. I'm leaving a package for you at the front desk. When you arrive, pick it up. But don't open it. We'll discuss it together.

METHOS

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

DUNCAN

I'll tell you everything when I see you.

METHOS

Right. I'm on my way.

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

CONTINUE TO:

32 HALLWAY

DUNCAN heads down the hall to the front desk.

CONTINUE TO:

33 LOBBY - FRONT DESK

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

DUNCAN

Excuse me, miss?

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

CATHY

It's Cathy.

DUNCAN

Cathy.

CATHY

Did you get those pictures developed?

DUNCAN

I did. Thanks.

(CONTINUED)

CATHY

No problem. Glad I could help.

DUNCAN gives her back the key.

DUNCAN

Here.

CATHY

What's this?

DUNCAN

The key to 113.

CATHY

Oh right. Of course.

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

CATHY

Is there something else I can do for you?

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

DUNCAN

As a matter of fact there is.

CATHY

Really?

DUNCAN

Yeah.

DUNCAN places the envelope on the counter.

DUNCAN

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

CATHY tries not to let her disappointment show.

CATHY

Sure. No problem.



DUNCAN

Thanks.

CATHY

Is there anything else I can do for you?

DUNCAN

No. That's all.

CATHY

You sure?

DUNCAN

Yeah. I'm sure. Thanks.

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

CATHY

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

DUNCAN

That won't be necessary.

CATHY

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

DUNCAN

Thanks.

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

CATHY

Adam Pierson. Hmmm...

SAM walks over.

CATHY

Wonder what's in the envelope?

SAM

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

CATHY

Aren't you curious?

Momentary pause. SAM gives CATHY a look.

CATHY

I bet it's those pictures.

SAM

What makes you...

CATHY

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

SAM

Don't go there, Cat.

Momentary pause. CATHY looks back at the envelope.

CATHY

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

SAM

Adam? Who's...

CATHY

Duncan's friend. See.

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

SAM

Just get back to work.

CATHY

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

SAM

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

CATHY gives SAM a look. SAM walks back to her station. CATHY

places the envelope on the counter behind her and mutters the next line.

CATHY

We'll see.

CATHY looks at SAM, then back at the elevator.

JUMP TO:

34 HOTEL ROOM (6:00PM)

DIANA and CLARK are in the middle of a conversation.

DIANA

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

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

DUNCAN

Have you guys eaten yet?

DIANA

No. Why?

DUNCAN

Well, I was just talking to Methos...

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

DUNCAN

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

DIANA

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

DUNCAN

Good.

DIANA walks over to DUNCAN.

(CONTINUED)

DIANA

Ah, Mac?

DUNCAN

Yeah?

DIANA

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

DUNCAN

It's okay, D.

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

DIANA

Really?

DUNCAN

Really.

DIANA

Forgive me?

DUNCAN places his hands on her shoulders.

DUNCAN

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

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

DIANA

What's wrong?

DUNCAN

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

DIANA

Mac, I can tell from the way you kissed me that...

(beat)

You're still mad at me, aren't you?

DUNCAN

No. I told you I wasn't.

DIANA

Then what is it? There has to be something.

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

DUNCAN

It's Methos.

DIANA

Methos? What about him?

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

DUNCAN

I think he and Carol are having problems.

DIANA

Again?

DUNCAN

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

DIANA

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

DUNCAN

Well, because I...

DIANA

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

Momentary pause. DUNCAN is surprised.

DUNCAN

You don't mind?

DIANA

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

DIANA wraps her arms around DUNCAN and pulls him close.

DIANA

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

She presses herself up against him.

DIANA

And we won't be talking.

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

DUNCAN

I better make the restaurant reservation.

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

DIANA

That was easier than I thought.

CLARK

Maybe too easy. I think Mac is hiding something.

DIANA

I sensed that too. Not sure what though. He is fast learning how to hide his thoughts from me.

CLARK gives DIANA a look. They both look to DUNCAN. CLARK looks back at DIANA.

CLARK

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

DIANA

Where are you...

CLARK

Later, mom.

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

DUNCAN

Where are you off to?

CLARK

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

DUNCAN raises an eyebrow in curiosity.

DUNCAN

Oh?

CLARK

See ya later.

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

DUNCAN

What's going on?

DIANA looks at DUNCAN, totally confused.

DIANA

What?

DUNCAN

Something's not right.

DIANA

What do you mean?

DUNCAN

What are you up to?

DIANA

I'm not up to anything, honest.

DUNCAN

Really?

DIANA

Yes. Really.

DUNCAN

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

DIANA

Are you okay?

DUNCAN

I'm fine. Why?

DIANA

Are you sure?

DUNCAN

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

Momentary pause.

DIANA

Just what?

DUNCAN

Nothing.

DIANA

Okay. If you say so.

Momentary pause. DUNCAN looks at her.

DIANA

What?

DUNCAN

Have I mentioned lately how good you look?

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

DIANA

Not lately.



DUNCAN

Well, you look soooo good.

DIANA smiles at him.

DIANA

How good?

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

DUNCAN

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

DIANA

I could guess.

He nuzzles her neck and starts kissing it.

DIANA

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

He whispers in her ear.

DUNCAN

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

DIANA

But, Mac, I...

DUNCAN kisses her. She breaks the kiss.

DIANA

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

DUNCAN

Good.

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

DIANA  
Well, I'm all yours.

DUNCAN  
And I'm yours.

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

JUMP TO:

35 LOBBY - FRONT DESK (6:30PM)

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

CLARK  
So, do you like working at a hotel?

CATHY  
Yeah. You meet all sorts of people.

CLARK  
I could imagine.

CATHY  
Like earlier today.

CLARK raises an eyebrow in curiosity.

CLARK  
Oh.

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

CLARK  
(raise eyebrow)  
A darkroom? What for?

CATHY  
Pictures.

CLARK  
(curious)  
Pictures?

(CONTINUED)

CATHY

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

CLARK

Who uses film these days?

CATHY

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

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

CATHY

Are you okay?

CLARK

What?

CATHY changes the subject.

CATHY

So, what about you? What do you do?

CLARK

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

CATHY

How long are you here?

CLARK

Not sure, why?

CATHY

No reason.

CLARK looks at her, trying to read her mind. What he sees is intriguing. Maybe, if there is time, he'll take her up on her thoughts. It's been a while since he's taken a mortal lover. The last woman he was with was Discord.

CLARK

Well, gotta go. See ya later.

CATHY smiles at him.

CATHY  
I'd like that.

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

SAM  
You've moved on already, hunh?

CATHY  
What?

SAM  
So, what do you think?

CATHY  
About?

SAM  
Clark, of course.

CATHY raises an eyebrow in curiosity.

CATHY  
You know him?

SAM  
Don't you?

CATHY gets a "here we go again" look.

CATHY  
How could...

SAM  
You were here when they checked in.

CATHY  
They?

SAM  
Yes. They.

Momentary pause. SAM can see that CATHY is curious.

SAM

He checked in with his mother,  
remember?

CATHY

Ummm... Should I know...

SAM

Diana Marsson.

CATHY

Who?

SAM

Oh my god. You really don't know. You  
really should pay more attention to...

CATHY

Sam, who is...

SAM

Miss Marsson is Duncan MacLeod's  
girlfriend.

CATHY

That would make...

SAM

That's right, Cat.

CATHY

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

SAM

Positive.

CATHY

Clark said his last name was Alcides.  
If...

SAM

Look, you are attracted to both,  
right?

CATHY

Yeah, so what?

SAM

There you go. You...

CATHY

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

SAM

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

CATHY

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

SAM

How do you know?

CATHY

I... I...

SAM

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

(beat)

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

CATHY

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

SAM

I think so.

CATHY

Hmmmm...

SAM

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

CATHY

Right.

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

JUMP TO:

36 METHOS' ROOM (8:30PM)

The door opens. METHOS enters saying line as he does.

METHOS

Okay, Mac. What's the big emergency?

DUNCAN enters closing the door behind him.

METHOS

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

DUNCAN

Did you pick up the envelope at the front desk?

METHOS

Yes. It's over there.

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

METHOS

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

(beat)

I think she likes you.

DUNCAN gives him a look.

DUNCAN

Funny, Methos. Real funny.

METHOS goes to the table and picks up the envelope.

DUNCAN

Did you open it?

METHOS

I told you I wouldn't.

DUNCAN

Good.

DUNCAN takes the envelope.

METHOS

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

DUNCAN

Sit down and find out.

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

DUNCAN

First, what do you make of this?

DUNCAN hands METHOS the picture.

METHOS

Looks like Ancient Greek.

DUNCAN

That's what I thought.

(beat)

Can you read it?

METHOS looks to DUNCAN.

METHOS

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

DUNCAN

I can't.

METHOS

Why not?

DUNCAN

I'll get to that later.

Momentary pause. METHOS looks back at the photo.

DUNCAN

So, can you read it?

METHOS stares at the photo.



METHOS

Let's see...

Momentary pause. METHOS translates the warning.

METHOS

All... ye who enter... beware... the  
wrath... of the...

METHOS pauses.

DUNCAN

Of the what, Methos?

METHOS looks at DUNCAN.

METHOS

The God of War.

DUNCAN

The God of War. Ares. Figures.

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

METHOS

Where did you get this?

DUNCAN spreads out the other photos.

DUNCAN

What about these?

METHOS

Mac, I'll ask you again. ... Where  
did you get these?

DUNCAN

A cave.

METHOS

A cave?

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

METHOS

Looks more like a tomb.

DUNCAN looks at METHOS with a raised eyebrow.

DUNCAN

A tomb? Whose tomb? Ares? No way. We all know that Ares isn't dead. He...

METHOS

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

(beat)

No. The tomb probably belonged to some mighty warrior.

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

DUNCAN

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

DUNCAN points to the two photos of the tomb entrances.

DUNCAN

I didn't see that.

METHOS

What?

DUNCAN

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

METHOS

An illusion. To hide the entrances.

DUNCAN

Probably. But why did...

METHOS

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

DUNCAN

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

METHOS

Why would you...

DUNCAN

Because I followed her there.

METHOS

You followed her?

DUNCAN

Not exactly. They were gone when I got up this morning. But they'd left a map with lots of lines all crossing at a certain point. I went to the point indicated and found the cave.

METHOS picks up the photo of the sarcophagus.

METHOS

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

DUNCAN

What?

METHOS points to the image on the side of the sarcophagus.

METHOS

Look like anyone we know?

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

DUNCAN

Ares.

METHOS agrees.

METHOS

Ares.

DUNCAN thinks of something.

DUNCAN

Wait.

(beat)

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

METHOS

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

DUNCAN

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

METHOS

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

DUNCAN

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

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

METHOS

Who says he died?

DUNCAN

You know something?

METHOS stops and looks at DUNCAN.

METHOS

Me? No. I was just...

DUNCAN

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

METHOS

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

DUNCAN

Never?

METHOS

Well, not while the Gods ruled.

DUNCAN

Oh.

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

DUNCAN

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

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

METHOS

Yes.

DUNCAN

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

(beat)

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

METHOS

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

METHOS resumes his search.

DUNCAN

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

METHOS finds the photo.

METHOS  
Found it.

DUNCAN  
Found what?

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

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

DUNCAN  
(raise eyebrow)  
Imprisoned? Ares?

METHOS nods.

DUNCAN  
By whom? Why? What for?

METHOS  
See this?

METHOS points to The Eye. DUNCAN looks at it.

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

DUNCAN  
The what?

METHOS  
The Eye of Hephaestus.

DUNCAN  
Which is?

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

DUNCAN gives METHOS a look.

DUNCAN

What would happen if one did?

METHOS

Don't know. No one ever did. I bet that when Ares returned and found the present Ares, he decided that, true to code, there could only be one Ares. So he killed him.

DUNCAN

Or the present one killed the future one.

METHOS

Maybe. But I doubt it.

DUNCAN

What does this have to do with The Eye?

METHOS gives DUNCAN a "seriously" look.

METHOS

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

DUNCAN

Methodos.

METHOS

Right.

(beat)

Hephaestus was the blacksmith to the gods. He could make anything.

DUNCAN

I know that. Get to the point.

METHOS

I am.

(beat)

He once made a chair that could hold, or imprison, any mortal, or god, who sat in it.

DUNCAN

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

METHOS

And maybe even inside the cave itself.

DUNCAN

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

METHOS

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

DUNCAN

Why else would she have gone there?

METHOS

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

DUNCAN

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

METHOS remembers something from one of the photos.

METHOS

Maybe she can't.

DUNCAN

What?

METHOS

Maybe he has to be freed by a mortal.

DUNCAN

What?

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

METHOS

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



DUNCAN

What?

METHOS holds up the photo of the broken Chakram.

METHOS

Does the name Xena ring a bell?

DUNCAN

Xena?

METHOS

This was hers.

DUNCAN

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

METHOS

I bet it's not there now.

DUNCAN

What makes you...

METHOS

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

DUNCAN

Why not?

Momentary pause. METHOS looks at DUNCAN.

DUNCAN

Nothing else makes sense, why should this? I mean are we living in the altered timeline or not? ... You remember Diana and Clark returning, yet I remember meeting Ares. I bet the Chakram is still in the warehouse. Just a different version of it. And... You're right. This is confusing.

Momentary pause. They both look at the photo.

DUNCAN

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

METHOS

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

Momentary pause. METHOS looks at DUNCAN.

METHOS

I bet Diana does. Ask her.

DUNCAN

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

METHOS

What makes you say that?

DUNCAN

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

METHOS

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

DUNCAN

Are you forgetting she already left me  
once for him!

METHOS

She explained that.

DUNCAN

You honestly believe she doesn't love  
Ares?

Honestly? METHOS doesn't know. He has seen changes in her since she's returned. Changes most wouldn't notice. She is a lot more ARES-like than she probably even realises. He knows the hold ARES can have over people. He knows that when ARES wants something he always gets it. METHOS is pretty sure that there is some part of her that loves ARES but is it the dominant part right now?

METHOS

Look at the facts, Mac. She...

DUNCAN

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

(beat)

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

METHOS

Mac, I...

DUNCAN

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

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

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

Momentary pause.

DUNCAN

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

METHOS thinks to himself "so he's noticed it too. It's not just me."

METHOS

Mac, she explained why she went with Ares.

DUNCAN gives METHOS a "did she really" look.

DUNCAN

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

METHOS

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

DUNCAN

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

METHOS

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

DUNCAN

Just kill him.

(beat)

You are forgetting one thing. One every important thing. The Ares that is released, will be a God! Not one of our immortals.

(beat)

It might be just a little bit harder to kill a God! I wouldn't stand a chance.

METHOS

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

DUNCAN

I don't know.

METHOS

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

DUNCAN

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

METHOS

O-kay.

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

(CONTINUED)

METHOS

So when do I get to see this place?

DUNCAN

You really want to?

METHOS

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

DUNCAN

Yeah. There was. Is.

METHOS

I want to see them.

Momentary pause. DUNCAN thinks.

METHOS

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

DUNCAN

Well...

DUNCAN's watch beeps.

DUNCAN

Okay.

METHOS

Great. Let's go.

DUNCAN

First thing in the morning.

METHOS

The morning? What about...

DUNCAN

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

METHOS

Right. Okay then, tomorrow.

DUNCAN rises from the sofa.

METHOS

Can I keep the photos?

DUNCAN

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

METHOS

Right.

DUNCAN heads for the door. METHOS calls him.

METHOS

Oh, Mac?

DUNCAN looks at him.

METHOS

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

DUNCAN

What?

METHOS

She can read your thoughts, remember?

DUNCAN

Oh, right.

Momentary pause. DUNCAN opens the door.

DUNCAN

Night, Methos.

METHOS

Night, Mac.

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

CUT TO:

(CONTINUED)

THURSDAY NOVEMBER 16th 2017

37 POLICE STATION (9:00AM)

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

IMBROIS

She's not?

(beat)

Okay, I'll leave her a message.

(beat)

Tell her Inspector Imbrois called.

(beat)

She'll know what it's about.

(beat)

Thank-you.

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

IMBROIS

(mutter)

Operators.

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

IMBROIS

(quietly)

Well, that was fast.

DIANA and CLARK stop in front of his desk.

DIANA

Excuse me, Inspector, I was...

IMBROIS

You must be psychic.

DIANA looks at IMBROIS with a raised eyebrow.

DIANA

Excuse me?

IMBROIS

I just got off the phone with your hotel.

DIANA

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

IMBROIS nods affirmatively.

IMBROIS

We also determined the cause of death.

CLARK is intrigued.

CLARK

Really?

IMBROIS

Yep.

DIANA

So, who were they?

IMBROIS

Part of an archaeological survey team from 1942.

DIANA

1942?

IMBROIS

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

DIANA

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

IMBROIS looks at DIANA, wondering why she is so curious.

IMBROIS

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



DIANA

I see.

IMBROIS

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

DIANA

No. Why do you ask?

IMBROIS

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

DIANA

Really?

IMBROIS

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

DIANA

I see. How can...

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

CLARK

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

IMBROIS

Oh, the team found what they were looking for.

CLARK and DIANA both say the next line.

CLARK / DIANA

They did?

IMBROIS

Yep.

DIANA

What did they...?

IMBROIS

The Xena Scrolls.

DIANA

(confused)

The Xena Scrolls? You sure?

IMBROIS

Of course. It made all the papers then.

CLARK

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

IMBROIS looks at CLARK.

IMBROIS

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

DIANA

Did your grandfather ever tell you if... they found anything besides the Scrolls?

IMBROIS

Why?

DIANA

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

IMBROIS

What do you know about The Scrolls?

DIANA

Uh, I...

IMBROIS

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

CLARK

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

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

IMBROIS

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

IMBROIS rises from his chair and grabs his jacket.

CONTINUE TO:

38 OUTSIDE POLICE STATION

DIANA and CLARK are outside the station - talking.

DIANA

Gabrielle put her scrolls in Ares' Tomb. Clever.

CLARK

Yeah, but why?

DIANA

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

CLARK

You know what this means, don't you?

DIANA

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

CLARK

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

DIANA

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

CLARK

Library?

DIANA

Library.

(CONTINUED)

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

IMBROIS

Where'd they go? ... They only came out a few moments ago, they couldn't have gotten very far. Yet, they are nowhere to be seen. ... They must have had a car waiting for them. It's the only explanation. Either that or they just vanished.

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

CUT TO:

39 HOTEL RESTAURANT (9:30AM)

METHOS and DUNCAN are finishing up breakfast.

METHOS

So you're saying she just left?

DUNCAN

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

METHOS is curious.

METHOS

Any idea what?

DUNCAN

Not really.

METHOS

You didn't ask her where she was going?

DUNCAN

Nope.

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

METHOS

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

(CONTINUED)

DUNCAN

I don't think so.

METHOS

Good. Because I really want to see it.

DUNCAN

You almost finished?

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

CUT TO:

40 LIBRARY - BACK ROOM (9:35AM)

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

DIANA

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

COMPUTER

Accessing.

The computer searches. After a few moments it speaks.

COMPUTER

Ready.

DIANA

Display articles chronologically. Starting with the first.

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

CLARK

She looks like Gabrielle.

DIANA

Computer. Magnify photograph of Janice Covington.

(CONTINUED)

COMPUTER

Please state enhancement parameters.

DIANA

Full screen.

COMPUTER

Magnifying.

The computer magnifies the photo to full screen.

DIANA

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

CLARK

When we see him, we can ask him.

DIANA addresses the computer.

DIANA

Computer. Display next article.

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

DIANA

Curse?

CLARK

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

DIANA

Listen to this.

DIANA reads part of the article.

DIANA

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

CLARK

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

DIANA

I guess.

DIANA addresses the computer.

DIANA

Computer. Display next article.

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

DIANA

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

The computer does so.

DIANA

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

CLARK

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

DIANA

Computer. Are you equipped with the Family Tree program?

COMPUTER

Affirmative.

DIANA

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

COMPUTER

Processing.

Momentary pause. The computer compiles the data.

COMPUTER

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

DIANA

Identify the two grandsons.

COMPUTER

Kevin and Michael Baton.

DIANA

Where do they live?

COMPUTER

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

DIANA

How old are they?

COMPUTER

Kevin is 25, and Michael is 22.

DIANA looks at CLARK.

DIANA

Guess we're going to have to keep an eye on those two. Make sure that they don't die before one of them has a child. Because, if they do, then Xena's line is dead. And all hope of freeing Ares is gone.

CLARK

Maybe not.

DIANA

What?

CLARK

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



COMPUTER

Searching.

(beat)

Negative. All members of line are accounted for.

CLARK thinks of something.

CLARK

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

COMPUTER

Negative.

(beat)

Melinda Pappas was an only child.

CLARK

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

COMPUTER

Compiling.

(beat)

No new information.

CLARK

Impossible. Are you sure?

COMPUTER

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

CLARK

(raise eyebrow)

How? How can...

COMPUTER

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

DIANA

Explain.

COMPUTER

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

CLARK

Mount Etna?

DIANA

Home of Hephaestus.

COMPUTER

During the 1914 gathering, Mel Pappas and his wife Sarah were delayed. And, as a result, were spared from the unexpected eruption of Mount Etna. They were the only members of their entire family line to be spared. A few months later, Sarah learned she was pregnant with Melinda.

DIANA

Why would they meet at the base of Mount Etna?

COMPUTER

Unknown.

DIANA

I wasn't asking you!

CLARK

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

DIANA

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

CLARK

Lucky for us they were running late.

DIANA

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

CLARK

Are you saying...?

DIANA

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

CLARK

There's only one person who can answer that.

DIANA knows exactly who he means.

DIANA

Ares.

CLARK nods in agreement.

CLARK

Ares.

(beat)

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

DIANA

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

CLARK

Right.

DIANA

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

CLARK

So, we visit Michael first, then Kevin.

DIANA looks at CLARK and smiles.

DIANA

You're a genius.

CLARK

Thank-you.

CLARK rubs his chin in a thinking way.

CLARK

Now all we need is a plan.

DIANA

A plan?

CLARK

Yes. What are we going to tell Michael?

DIANA

What do you mean?

CLARK

We can't just expect him to accept us.

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

DIANA

Sure we can. You forget who we are.

CLARK

What?

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

CLARK

Oh. I get it.

DIANA addresses the computer.

DIANA

Computer. Display current addresses for Michael and Kevin Baton.

The computer displays the addresses. DIANA memorizes them.

DIANA

Thank-you.

COMPUTER

You're welcome.

DIANA

Bye.

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

JUMP TO:

41 NEARING TOMB AREA (NOON)

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

METHOS

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

METHOS points to the symbol on the "wall".

METHOS

...is the Greek letter Alpha.

(beat)

I bet the other wall has a similar etching and the symbol is probably the Greek letter Omega.

DUNCAN

Alpha and Omega. The beginning and the end.

METHOS

Yeah.

METHOS approaches the "wall".

METHOS

Okay.

METHOS stares at wall thinking.

METHOS

If this is an illusion...

DUNCAN

If?

(CONTINUED)

METHOS continues what he was saying.

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

METHOS looks to DUNCAN.

METHOS  
Come on.

DUNCAN  
After you.

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

METHOS  
See, told ya. Come on.

METHOS waits till DUNCAN is beside him.

METHOS  
On the count of three, ok?

DUNCAN nods.

METHOS  
One, two, three.

They walk through the wall.

CONTINUE TO:

42 TOMB AREA

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

DUNCAN  
Someone has been here.

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

(CONTINUED)

METHOS

You mean someone's cleaned the place up.

DUNCAN

I guess Diana came back after all.

METHOS

But why remove the weapons?

DUNCAN

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

METHOS

Makes sense. Xena was his protege at one point. She always held a special place with him.

DUNCAN

She sounds like an amazing woman.

METHOS

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

DUNCAN gives METHOS a look.

DUNCAN

Heard? I thought you knew her.

METHOS looks at DUNCAN.

METHOS

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

DUNCAN

Oh.

METHOS

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

DUNCAN  
(raise eyebrow)  
It was forged by Hephaestus.

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

DUNCAN  
And it was a gift from Ares?

METHOS  
According to that story, yes. There was another story that said it was taken from an altar in a temple of Kal in Italia. Kal was the Chakram's protector and a god of war. Kal claimed that Ares stole it from the altar and gave it to Xena. ... Diana would know more. She actually knew Xena.

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

METHOS  
This place is amazing!

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

METHOS  
What is it?

DUNCAN points to the marks on the floor. METHOS looks where he is pointing.

DUNCAN  
What do you make of these?

METHOS  
Looks like something was dragged across the floor!?



DUNCAN

Or someone.

METHOS

What? Who?

DUNCAN looks back at the marks.

DUNCAN

They appear to start from here

He points to the spot on the floor.

DUNCAN

and go straight to the sarcophagus.

METHOS says line in a questioning tone.

METHOS

O-kay.

DUNCAN

But why start here!

(beat)

What is so special about here?

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

METHOS

Of course. A door in the wall.

DUNCAN looks at him.

DUNCAN

What did you say?

METHOS

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

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

DUNCAN

So, how do we open it?

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

DUNCAN

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

METHOS looks to The Eye.

METHOS

Anything's possible.

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

METHOS

I think it's time, Mac.

DUNCAN

Time? Time for what?

METHOS

To ask Diana what she knows about th...

DUNCAN

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

Momentary pause. DUNCAN thinks of something.

DUNCAN

But...

He gives METHOS a "you can" look.

METHOS

Me? What makes you think...

DUNCAN

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

METHOS

She'll ask me how I found out.

DUNCAN

You were there, Methos. Tell her that you heard stories. Tell her you want to know if there is any truth to them. Ask her to tell you what happened when they went back...

(beat)

...and why Ares hasn't been around since they got back!

METHOS

Don't you know?

DUNCAN

Not really.

METHOS

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

DUNCAN

I'm still not sure I even want to know what is going on! Maybe I should just forget about it. If Diana wants me to know, she'll tell me.

METHOS

You really believe that?

DUNCAN

What?

METHOS

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

DUNCAN

I changed my mind.

METHOS

What happened between then and now  
that changed your mind?

DUNCAN

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

METHOS

Reminded? By who?

DUNCAN

Diana.

METHOS

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

DUNCAN

Nothing.

METHOS

Nothing? Then what...

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

METHOS

Oh. What did she do that was so...?

DUNCAN

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

METHOS

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

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

DUNCAN

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

METHOS

Sure he was.

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

METHOS

Fine. Suit yourself. But...

DUNCAN

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

METHOS

If you say so.

DUNCAN

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

METHOS

Yeah. We can go.

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

JUMP TO:

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

DIANA and CLARK materialize in the driveway.

DIANA

Remember the plan. No improvising.

CLARK

(innocently)  
Would I do that?

DIANA

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

CLARK

Is he really my uncle?

(CONTINUED)

DIANA

You're not gonna start that again, are you?

CLARK

Still think more went on between you and Ares the first time than...

DIANA

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

CLARK

Yes mother.

They walk to the door.

CONTINUE TO:

44 FRONT DOOR

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

DIANA

Michael Baton?

MICHAEL

Yes. What can I do for you?

CLARK

It's more like... what we can do for you!

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

DIANA

My name is Diana Marsson, this is my associate, Clark Alcides.

(beat)

We represent Ancient Rest Endowment Services.

MICHAEL

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

(CONTINUED)

DIANA

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

MICHAEL

Oh, like what?

DIANA

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

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

CONTINUE TO:

45 INSIDE

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

CONTINUE TO:

46 LIVING ROOM

They all sit. DIANA looks at MICHAEL.

DIANA

Now, where was I.

MICHAEL

You said you had something of mine.

DIANA

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

MICHAEL

Look, just get to the point.

DIANA

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

(CONTINUED)

MICHAEL

My grandmother?

DIANA

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

MICHAEL

A treasure?

DIANA

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

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

MICHAEL

The riddle of the cave?

DIANA

That's what it said.

MICHAEL

What cave?

DIANA

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

MICHAEL

You said female?

DIANA

Right.

MICHAEL

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

DIANA

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



MICHAEL

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

DIANA

Here's our card.

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

=====

**Ancient Rest Endowment Services**

*"who says life ends with death"*

DIANA MARSSON

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

=====

DIANA

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

MICHAEL

Of course.

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

CLARK

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

MICHAEL

Guess I should start looking for a  
wife.

DIANA

Good luck.

MICHAEL

Thanks.

CONTINUE TO:

(CONTINUED)

47 HALL

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

CONTINUE TO:

48 FRONT DOOR

CLARK starts to walk off. MICHAEL addresses DIANA.

MICHAEL

I hope to see you real soon.

DIANA turns back around and looks at MICHAEL.

DIANA

So do we.

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

CONTINUE TO:

49 DRIVEWAY

CLARK looks at her.

CLARK

That was easy.

DIANA

I told you it would be.

CLARK

So, what's next?

DIANA

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

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

CONTINUE TO:

(CONTINUED)

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

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

CLARK

Why the hallway? Why not just...

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

CONTINUE TO:

51 ROOM

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

DIANA

Methos.

METHOS

Diana. Clark.

METHOS rises and turns to DUNCAN.

METHOS

Guess I should be going.

DIANA

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

METHOS

It's not that.

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

METHOS

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

DIANA

Plane? Where are you...

METHOS

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

(CONTINUED)

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

DIANA  
New Zealand?

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

DIANA  
An archaeologist?

METHOS nods in agreement.

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

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

DIANA  
Kevin?

METHOS  
Yeah. Kevin Baton.

DIANA says next line in her head.

DIANA (THOUGHT)  
*Okay, this is getting spooky.*

DIANA is staring at METHOS.

DIANA  
You know Kevin Baton?

METHOS  
Yeah. We're old friends.

She wonders what METHOS means by "old".

DIANA  
How old?

METHOS notices the look on her face and laughs.

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

DIANA breathes a sigh of relief.

METHOS  
He's a Watcher.

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

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

DIANA is still staring at METHOS.

DIANA  
A Watcher?

METHOS  
Yes.

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

METHOS  
Right. Look, I, uh...

METHOS heads to door.

METHOS  
...really have to get going.

DIANA  
Wait.

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

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

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

DIANA

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

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

METHOS

Yeah. He is.

DIANA

So, can we?

Momentary pause. DUNCAN thinks of something.

DUNCAN

Whoa, wanted to?

Momentary pause. DIANA looks at DUNCAN.

DIANA

What?

DUNCAN

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

DIANA gives him a "yeah" look.

DIANA

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

DUNCAN

What about Daniel?

DIANA

Daniel?

DUNCAN

Daniel Jackson? Remember?

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

DUNCAN

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

DIANA

'94?

DUNCAN

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

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

DIANA

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

METHOS decides to break it up.

METHOS

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

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

DIANA

Was that fast enough for you?

METHOS

Wish I could do that!

She smiles and shrugs her shoulders.

DIANA

What can I say? It's a gift.

DUNCAN rolls his eyes and mutters the following line.

DUNCAN

Yeah. From Ares.

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

METHOS

Let's go then. The car is waiting.

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

DUNCAN

Wait.

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

DUNCAN

We don't have tickets.

DIANA

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

DUNCAN

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

DIANA

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

DUNCAN

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

DIANA

Okay. Okay. Suit yourself.

DUNCAN

Thank you.

(beat)

When we get to the airport, I'll see if we can get...



DIANA

You don't need to do that.

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

DIANA

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

METHOS

How'd you know the flight number?

She smiles at him.

METHOS

Right. I forgot. You know everything.

DIANA

Actually, I just probed your mind and...

METHOS opens the door. DIANA and CLARK exit.

CONTINUE TO:

52 HALLWAY

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

METHOS

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

DUNCAN

Yeah.

Momentary pause.

METHOS

What is it?

DUNCAN

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

(CONTINUED)

DUNCAN looks down the hall at DIANA.

METHOS

The old Diana? Why? She is...

DUNCAN

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

METHOS

Mac, I...

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

DIANA

Come on guys, the elevator is here.

DUNCAN

Coming.

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

FADE OUT.