

The Chronicles of Diana Marsson
Chapter 18: Speak Now, or Forever Hold Your Peace

By

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

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1 THE LOFT - LIVING ROOM - SEATTLE (2:00PM)

DIANA is sitting on the sofa writing in THE CHRONICLE. CLARK materializes behind her with a book/journal in his hands. He goes over to her and offers her the book.

CLARK

Here mom.

DIANA looks up at him. She says line as she takes the journal from him.

DIANA

What's this?

CLARK

(smile)

Open it and find out.

DIANA gives him a look, then opens the book.

DIANA

It's written in Ancient Greek!

CLARK

I know. Read the first line.

DIANA reads the first line.

DIANA

My name is Janice Covington.

Momentary pause.

DIANA

Janice Covington?

DIANA looks back at CLARK.

DIANA

Where, where did you get this?

CLARK

That doesn't matter. Keep reading.

(CONTINUED)

DIANA returns to the book.

DIANA

The year is 1942. I'm in Macedonia. I believe that I have found the home of the legendary Xena Scrolls.

But I am not alone. There is another who also seeks the scrolls. His name is Professor Smythe. He would do anything to get his hands on them. I must not let that happen.

What you are about to read in the following pages, I have told no one. Only those of us that were there that day, know what happened. And of the six of us, only three were left by the end.

This is not a story, this is real. Anyone who can read this text, should believe what I am about to say.

DIANA looks up from the book at CLARK.

DIANA

Is this what I think it is?

CLARK

If you think it's the story of what happened during the dig in '42, then yeah. It is what you think it is.

DIANA gives him a questioning look.

DIANA

You've read it?

CLARK

I started to.

(beat)

Then realized what it was and knew you had to see it.

DIANA returns to the book.

DIANA

Today I got a surprise visit from some of Smythe's men, but that wasn't all. The daughter of the great Mel Pappas showed up. Says she wants to help since she can read ancient text. I told her to go home that I was doing fine without her. But she is so stubborn. She keeps following me around like a puppy. She is beginning to remind me of Gab.

Anyway, after a few hours I gave in and told her she could stay. I just hope I don't regret it.

What a day. Melinda proved she really isn't as dumb as she looks. We found, sorry Smyth found, the tablet that held the key to unlocking the cave.

DIANA looks at CLARK with a raised eyebrow.

DIANA

Tablet? What tablet? There was no tablet.

CLARK shrugs. DIANA returns to reading.

DIANA

He handed us the tablet and asked for our help in translating it. I decided to misread the tablet's instructions and hope that Smythe would believe the tablet to be a fake. That was when Melinda said I'd read it wrong and translated it correctly. The cave door opened. We all entered together, and that's when things got a little weird.

Before I continue, I should warn you. The only thing from Ancient Greece I expected to find in that cave, were the scrolls. Well, and a few artifacts, but... I never expected to find what we found. I'd told Melinda

(MORE)

DIANA (CONT'D)

earlier that the scrolls would have the power to turn myth into history. I didn't know how true that statement would be.

Back to the story. Remember, of the six of us that entered the cave, (me, Melinda, Jack, Smythe, and two of his men), only three of us came out.

FADE IN TO:

2 FLASHBACK (XENA EPISODE: THE XENA SCROLLS)

As the wall comes crashing down around ARES, we...

FADE BACK TO:

3 LIVING ROOM

DIANA is sitting on the sofa reading. CLARK is sitting in a chair.

DIANA

I can still hear his screams as we ran away. I don't know what was happening in there, but it sounded like something was dragging him across the floor, against his will.

Once the three of us were safely outside the cave, I decided I'd seal Ares inside permanently.

I rigged all the remaining explosives around the base of the cave and detonated it. I thought I would have done a lot more damage than I did. All that TNT should have! But it didn't. Guess the Gods had some sort of protection on the cave.

I'm still not sure how Melinda became Xena. And Melinda has no memory of anything that happened from the time

(MORE)

(CONTINUED)

DIANA (CONT'D)

the Chakram joined, to the time it broke.

One good thing did come out of this. I did find the scrolls, and I'm gonna make sure that history doesn't forget the name Xena. Or Gabrielle either.

DIANA closes the book.

DIANA

So, Melinda was the descendant of Xena.

CLARK

And Janice was Gab's, and Jack's was Joxer's. Just like we assumed all along.

DIANA looks back at the book and rereads part of it in her head.

DIANA

I never thought of that.

CLARK

Of what?

DIANA

That Xena's spirit could be trapped in the Chakram, and that it would try to stop anyone from freeing Ares.

CLARK

How come Zeleia wasn't affected?

DIANA

Ah, but she was.

CLARK

What?

DIANA

Remember. Once the Chakram united there was a spark and she...

CLARK

Passed out. Right. That's when I brought her home.

DIANA

Did she say or do anything that...?

CLARK

No. Once we were outside the cave, she came to.

Momentary pause.

DIANA

Which would imply that Xena's possession must only last while the girl is in the cave.

CLARK

Or until the Chakram breaks again.

Momentary pause.

DIANA

So, how do we do this?

CLARK

You mean keep the girl outside the cave and at the same time have her close enough to hit The Eye?

DIANA

Yeah. She can't be in two places at once.

CLARK

It would be easy if there were two girls. Then we...

DIANA

Two?

CLARK

One could unite the Chakram outside, and one could be waiting inside to throw it.

DIANA

But what if the power that unites the Chakram is from within the cave?

CLARK

Well, then we just...

DIANA

Picture this. ... You're standing just inside the mouth of the cave. You're holding one half of the Chakram, and one girl is waiting with you. I can be in the inner chamber with the other girl, and the other half of the Chakram.

CLARK cuts in before DIANA can continue.

CLARK

What good would...

DIANA

When we are in place, I'll send you the half that I have. You then hand both pieces to the girl with you and ask her to join them.

(beat)

If all goes as it has, there should be a spark, and she will pass out. Once the Chakram is whole, you send it to me, and get your girl out of the cave.

(beat)

The moment the two halves are joined, The Eye will unseal the sarcophagus. And, once it is completely unsealed, I'll have my girl throw the Chakram, hitting The Eye, and freeing Ares. And the three of us will walk out of that cave.

CLARK

It could work.

DIANA

No. It will work.

(beat)

It has to.

DIANA looks at her ring. CLARK notices.

CLARK
Now all we need are two girls.

DIANA looks at CLARK.

DIANA
Right. I wonder how Michael's...

CLARK
Thought we were going for Kevin?

DIANA
We were. I mean he is the one more likely to settle down first, but... He's a Watcher.

CLARK
So?

Momentary pause.

DIANA
So, he's bound to get suspicious a lot faster than Michael would.

CLARK
Why? What does his being a Watcher have to do with any of this?

DIANA
Isn't it obvious?

CLARK
No.
(beat)
Did he seem suspicious when you mentioned it before?

DIANA
Well, no, but that was before he knew about MacLeod!

CLARK never told DIANA about what he and Methos did to Kevin. How he had made Kevin forget about meeting Duncan. He wonders if he should tell her now. He decides not to.

CLARK

And whose fault was that?

(beat)

Why? Why did you have to bring up Mac anyway? You knew Kevin was a Watcher. Methos told us so.

DIANA

I don't know.

CLARK

Mom, that won't work with me. We never...

DIANA

I had a plan. But it, backfired.

CLARK

A plan? And what was this great plan of yours?

DIANA

I don't remember. I... I was making it up as I went along.

CLARK

Where were you planning on going with your plan? What was...

DIANA

Clark, can we just drop this?

CLARK gives her a look. He figures he better tell her what he and Methos did.

CLARK

Mother I...

CLARK is interrupted when DIANA's cell phone rings.

DIANA

Now, where did I put that phone?

DIANA starts to look for it, then she just zaps it into her hand. It's a regular, not vid, cell phone. She answers it.

DIANA
Hello?

KEVIN (VO)
Diana?

DIANA
Yes.

KEVIN (VO)
It's Kevin.

DIANA
Kevin?! How are you?

CLARK raises an eyebrow. Talk about timing. They were just talking about him, and he calls. Talk about a coincidence.

KEVIN (VO)
Fine. And you?

DIANA
Couldn't be better.

KEVIN (VO)
I just called to see if you and Clark were free on the 31st?

DIANA
The 31st? Why?

KEVIN (VO)
Well, because...
(beat)
How would you like to attend a wedding?

DIANA
Wedding?

CLARK's curiosity is growing.

DIANA
Who's getting married?

KEVIN (VO)
I am.

DIANA

You are?

CLARK is getting more and more curious.

KEVIN (VO)

Yeah. Sam and I...

DIANA raises an eyebrow. Did he say Sam? She wonders if Sam is a male or female.

DIANA

Sam?

KEVIN (VO)

Samantha.

DIANA

Oh right. Of course.

(beat)

Well, congratulations.

KEVIN (VO)

Thanks.

(beat)

So, can you guys make it?

DIANA

Can't speak for Mac, but Clark and I would love to come.

KEVIN (VO)

Great. See ya on the 31st.

DIANA

See ya.

DIANA hangs up the phone. She notices the way CLARK is looking at her.

DIANA

Kevin's getting married.

CLARK

So I heard. When is...?

DIANA

The 31st.

CLARK

Of this month?

DIANA

Yep. He's invited us to go.

CLARK starts laughing.

DIANA

What?

(beat)

What's so funny?

(beat)

Clark!

Momentary pause.

CLARK

I'm sorry. It's just that...

(beat)

The 31st is a strange day for a wedding.

DIANA

Why?

(beat)

What's wrong with...

CLARK looks at her.

CLARK

Mom, it's October.

CLARK can tell from the look she is giving him, that she doesn't get it.

CLARK

The 31st of October. Halloween.

DIANA mood changes. She all of a sudden gets a far off look in her eye and her tone is soft and quiet like.

DIANA

Halloween.

CLARK

All Hallows Eve, The Night of the Dead.
Don't tell me you forgot?

DIANA

No.

DIANA walks over to the window, and stares out it, twisting the ring on her finger. The one Ares gave her for Christmas 2018. She smirks when she realizes that that date hasn't come yet.

DIANA

How could I forget. Ares always loved
Halloween.

CLARK

I remember. He used to enjoy scaring
the daylights out of all the kids.

CLARK is remembering everything happily. DIANA is just staring out the window, sadly. As CLARK goes on, she is on the verge of tears.

DIANA

It wasn't only the kids.

CLARK

He used to play up his "magic" acts.
He'd answer the door with his head on
backwards or floating in the air. He'd
fly around the neighborhood on his
magic carpet. He'd make mannequins
come to life.

DIANA

Halloween's not the same without him.

CLARK

Don't let Mac hear you talking like
that.

The mention of Duncan's name pulls her out of her mood. She turns to CLARK.

DIANA

What makes you say that?

CLARK

Oh, come on, Mom. It's no secret how Mac feels about Ares. He never liked him.

DIANA

That's an understatement. Mac hates Ares.

CLARK

Even more reason not to let him...

(beat)

Look, ever since we've returned, his name has never come up. Does Mac even know what happened back there?

DIANA

Only what we told Connor.

CLARK

Which, as I recall, wasn't very much. If Duncan thought, even for a moment, that you were still in love with Ares, what do you...

DIANA

Now wait a minute. I never said I was in love with Ares.

CLARK

Mother, I know you better than anyone. I know what he means to you. I was there. I seen you...

DIANA

Ares is in the past.

CLARK

For the moment.

DIANA

I love Mac. And...

CLARK

For how long, mother?

DIANA
What are you saying?

CLARK
Kevin's getting married, right?

DIANA
So?

CLARK
How long before Sam gets pregnant? If she isn't already. If they have a daughter, the time for freeing Ares will be close. If...

DIANA
If, if, if. That's a lot of ifs, Clark. And I thought we just agreed that we would need two girls to successfully free Ares.

CLARK
That's beside the point, mother, and you know it!

DIANA
Just what exactly is your point, Clark!?

CLARK
I think that...

The elevator opens and DUNCAN and METHOS exit.

DUNCAN
What is going on? We could hear you two all the way down...

DIANA
Nothing.

DUNCAN raises an eyebrow. DIANA zaps herself over to him.

DUNCAN
It sure didn't sound like nothing to me.

CLARK stresses the word "family".

CLARK
She's right. Nothing to concern
yourself with, Mac. It's just a
little *family* problem.

DUNCAN
What's that supposed...

CLARK vanishes.

DUNCAN
...to mean.

DIANA
Welcome home, Mac.

DIANA kisses him. After a few seconds, he breaks the kiss.

DUNCAN
What was that for?

DIANA
Does there have to be a reason?

DUNCAN
Well, no, but...

DIANA
I've missed you.

DUNCAN
I was only gone for 3 days.

DIANA
And 3 nights.

DIANA starts to get playful. METHOS starts to feel uncomfortable. DUNCAN is trying to stop her. He also feels uncomfortable because METHOS is in the room.

DIANA
Nights I had to spend alone. Nights I
dreamt that you were...

DUNCAN gives her a "down girl" look.

DUNCAN

Okay.

DIANA

I wanted to be with you. I wanted it so much, that I almost zapped over there a half-a-dozen times.

DUNCAN gives her a "you're not serious" look.

DIANA

But you told me I couldn't be there. I still don't understand why. I...

DUNCAN

I told you why, D. It...

DIANA

I know. And I accepted the fact that I couldn't be there. But that doesn't mean I didn't...

METHOS has had enough. He decides to get out of there.

METHOS

Uh... I think I should leave you two alone.

DIANA

Bye, Methos.

METHOS

Bye, Diana.

DUNCAN

Call you later?

METHOS

Yeah.

DIANA

Much later.

METHOS leaves. DIANA gets more playful.

DIANA

I thought he'd never leave.

DUNCAN

What?

DIANA

Kiss me, Mac. Like you mean it.

DUNCAN kisses her. After a few moments she breaks the kiss.

DIANA

That was better. I really did miss you.

DUNCAN

I missed you too.

DIANA flashes him a seductive smile.

DIANA

Let's get out of these clothes, and you can show me how much.

He smiles and kisses her. She pulls him really close. And, with a mere thought, she changes the layout of the room.

FADE IN TO:

4 EXT: ILLUSIONARY CABIN

From the view outside of the window, we appear to be in a cabin in the wilderness.

CONTINUE TO:

5 INSIDE ILLUSIONARY CABIN

There is a fire roaring in the fireplace, which is beside them. Behind her, is a bearskin rug. She pulls him down so that they are kneeling on the floor. He breaks the kiss.

DUNCAN

I love you.

She smiles. He lays her back onto the rug. With another thought, she removes their clothing.

CONTINUE TO:

(CONTINUED)

6 TIME FLIES

They make love.

CONTINUE TO:

7 TIME RESUMES (A FEW HOURS LATER)

She is lying in his arms, her head resting on his chest. His hands are running through her hair. All is quiet and peaceful. Then he senses the Immortal Buzz. He tenses. She senses his tensing.

DIANA

Someone is coming.

He nods "yes" as he rises.

FADE BACK TO:

8 THE LOFT

With a mere thought she puts their clothes back on and returns the room to normal. She places the Katana in DUNCAN's hands.

DUNCAN

Thanks.

DIANA

You're welcome.

(beat)

You expecting anyone?

DUNCAN nods a "no".

DIANA

I could...

DUNCAN motions her to be quiet.

DIANA

Fine.

DIANA vanishes. He shakes his head in an "I give up" gesture, and makes his way to the elevator, which can be heard coming up. He turns off the lights in the room and leans flat up against the wall - waiting to pounce on whoever steps out of

(CONTINUED)

the elevator. The elevator stops. He readies his sword. The door rises. He is about to pounce when the person in the elevator speaks.

METHOS

Mac?

DUNCAN breathes a sigh of relief, lowers the sword, steps out of the shadows, and turns on the lights. When the lights go on, METHOS spins.

DUNCAN

That's an easy way to get yourself killed.

DUNCAN heads to the sofa. METHOS follows.

DUNCAN

Thought you were going home?

METHOS

I was. I mean, I did. Are we...?

Momentary pause. METHOS survey's the room.

METHOS

...alone?

DUNCAN looks at him curiously.

DUNCAN

Why?

METHOS

We need to talk.

DUNCAN

We just spent the last...

METHOS

It's about Diana.

DUNCAN rolls his eyes.

DUNCAN

What has she done now?

Momentary pause. METHOS is still looking a little uneasy.

DUNCAN

She's not here if that's what has you...

METHOS

You sure? She can make herself invisible you know.

DUNCAN

She *teleported* out of here when....

METHOS

Remember Kevin Baton?

DUNCAN

Vividly.

METHOS

Well, when I got home, there was a message from him.

DUNCAN raises an eyebrow.

METHOS

He's getting married.

DUNCAN

And this concerns Diana, how?

METHOS

The message was an invitation.

DUNCAN still looks confused.

METHOS

He mentioned that he'd just spoken to Diana and invited her, and...

DUNCAN

Tell me she said no?

METHOS

Sorry. Wish I could. But from what I could gather from Kev's message, she accepted.

DUNCAN

Damn it. What was she thinking? She knows Watchers and Immortals have...

METHOS

I know. I just don't think she understands the full ramifications. I...

METHOS thinks of something.

METHOS

Actually this is typical god like shenanigans. The ancient gods always loved causing chaos when ever they could. Just dropping subtle hints or planting suggestions to see what would happen. And she learned from...

DUNCAN

Methos, D would never purposely cause chaos. She...

METHOS

I knew the gods then. I saw what they did. How they...

DUNCAN

This is Diana. She's not...

METHOS

She is one of them now. And she had the best manipulator for a teacher. I...

DUNCAN

Enough. Stop.

Momentary pause. METHOS realizes he is right. This is not the time for this. DUNCAN returns to the matter at hand.

DUNCAN

What do you know about this Kevin Baton, anyway?

METHOS wonders if he should tell DUNCAN that Clark had made Kevin forget meeting him.

METHOS

What do you mean?

DUNCAN

There must be a reason that Diana is so...

METHOS

What do you want to know?

DUNCAN

Everything.

METHOS

Everything?

DUNCAN

Everything. ... Who he is? Where he grew up? Who his friends are? Who his parents are? Who his family is? Everything! I need to know what, or if, there is anything that connects Kevin to Diana. There has to be something. Diana never does anything without a reason.

METHOS

Right.

DUNCAN

So, can you find out for me?

METHOS

Sure. ... Where, where is Diana anyway? I thought you two would have been...

DUNCAN

You just missed her.

METHOS notices the tone in DUNCAN's voice.

METHOS

Is everything okay with you two?

DUNCAN

What do you mean?

METHOS

Lately you seem like... I don't know... I mean, one moment you're both lovey dovey, then the next you're fighting like cats and dogs.

DUNCAN

We're fine, Methos. Really.

METHOS

You sure?

DUNCAN

Yes. I'm sure.

METHOS

Okay. ... So, how...

DUNCAN

Methos, not now. The sooner you get started on gathering that info, the sooner I'll know what the connection is. ... How soon can...

METHOS

A couple of hours.

DUNCAN

Really? That fast?

METHOS

We don't only have files on the Immortals, you know. ... We have files on the Watchers too.

DUNCAN

So, there's a file on Adam Pierson, then?

METHOS

Yes. Of course, I wrote it. And occasionally re-write it.

DUNCAN

Of course. ... Well, what are you waiting for?

METHOS

Oh, right. See ya when I have something.

DUNCAN

No. Call me when you've got it. I'll come over.

METHOS

Right.

METHOS exits. DUNCAN goes to the liquor cabinet and removes a bottle of whiskey. He pours himself a glass - straight. He drains the glass, then refills it. DUNCAN returns to the sofa, sipping at his drink. He is reflecting on what Methos just said about the gods.

METHOS (VO)

This is typical god like shenanigans. The ancient gods always loved causing chaos when ever they could. Just dropping subtle hints or planting suggestions to see what would happen. I knew the gods then. I saw what they did. She is one of them now. She had the best manipulator for a teacher. God like shenanigans, loved causing chaos, She is one of them, best manipulator for a teacher ...

JUMP TO:

9 METHOS' PLACE - FRONT HALL

The front door opens. METHOS enters. He heads for the living room.

CONTINUE TO:

10 LIVING ROOM

METHOS enters the room to find CLARK sitting on the couch.

METHOS

Clark?

(CONTINUED)

CLARK

We have a problem.

METHOS

What do you...?

CLARK

Kevin Baton.

METHOS

Oh yeah. Kevin.

CLARK

What do you think we should do? Should we tell them?

METHOS

Do we have too?

CLARK

If we all show up at the wedding, Diana and Mac will be a little surprised if Kevin all of a sudden can't remember meeting Mac.

METHOS

Right.

CLARK

I think we should tell them what we did.

METHOS

We really don't have a choice, do we?

CLARK

No.

METHOS

Maybe it will make Mac feel better. After all, if he knows that Kevin has forgotten meeting him, then he'll know that Kevin won't still have any questions for him.

CLARK

Mom might be a little ticked though.

METHOS

You think so?

CLARK

If she was up to something, she might just try it again.

METHOS

We can't let that happen.

CLARK

Okay then.

(beat)

You think of how you are going to tell Mac, and I'll deal with telling mom.

METHOS

Good luck.

CLARK

Thanks.

CLARK vanishes.

JUMP TO:

11 ARES' TOMB - MACEDONIA

DIANA is standing over the sarcophagus - staring down at it.

DIANA

Oh Ares. I could really use you right now.

(beat)

You'd know all the right things to say. To do. I wish... DAMN!!!!

She slams her hands down on the sarcophagus and is thrown across the room. She lands and looks over at the sarcophagus.

DIANA

I wish it wouldn't do that.

She rises and returns to the sarcophagus. She stares down at it again. She is on the verge of tears.

(CONTINUED)

DIANA

I'm sorry. Oh gods, how I'm sorry.

(beat)

How many times can I say it? It's all my fault. Everything. If only...

(beat)

If only...

She falls to her knees and cries. After a while she pulls herself together. She wipes the tears from her eyes, rises, and looks down at the sarcophagus.

DIANA

Listen to me. I came here to tell you the good news, and I fall apart.

Momentary pause. She takes a deep breath and composes herself.

DIANA

Remember me telling you about Kevin Baton? ... Well, he's getting married. On Halloween of all days.

(beat)

It won't be long before he and Sam, that's the girl he's marrying, start a family. Which means it won't be long until you're free of here. Until I can hold you in my arms again. Until I can feel your touch, your caress. Until we can be together again. Until you can...

(beat)

Clark was right. I do love you. I guess I always did. You're the only one who's ever been able to satisfy me. Really satisfy me.

She is about to stroke the sarcophagus, but, as her hand is almost on it, she stops.

DIANA

I can't even touch this sarcophagus without being hurled across the room. What good are all my powers if I can't touch you. Hold you. See you.

(MORE)

DIANA (CONT)

I know you can hear me. I just want you to know that I will free you. This time your meddling family is not around to interfere.

(beat)

I've studied what happened in 1942. Janice was kind enough to write it all down. I guess she was more like Gabrielle than she thought. And, based on what she wrote, Clark and I think we have found a solution. A way to make sure that our attempt to free you will be successful.

(beat)

Then, I'll give you such a welcome home party. A party for two that is. Me and You. Alone. We can make love all night. Any way you want. Every way you want. For as long as you want. Just thinking of... of what it feels like when you take me, when you push yourself into me, and then pump me so fast I fell like I'm on fire. The way you do what you do to me when you do me like only you can do me... it... it makes me so hot, so wet. Oh Ares. I can't wait till I get to feel you growing inside me, till I get to feel your hot godly essence flowing inside me. It won't be long. I promise you.

(beat)

It won't be long till I can come for you. And once we come together, you can come to me, for me, with me, in me, on me. Oh Ares, I... I love you.

She stares at the sarcophagus for a few more moments, then she vanishes from the room.

JUMP TO:

12 THE LOFT - SEATTLE

DUNCAN is preparing dinner. He is in the middle of making a salad when the vid-phone rings. He answers it on the second ring.

(CONTINUED)

DUNCAN

Hello?

It's METHOS, and he sounds very excited.

METHOS

Mac, I...

DUNCAN

I'm sorry about earlier, I...

METHOS

No, I... I think you were right.

DUNCAN gets a look of curiosity in his face.

DUNCAN

What?

METHOS

How soon can you get here?

DUNCAN

I'm on my way.

DUNCAN hangs up the vid-phone and leaves. He is no sooner gone, then DIANA materializes inside the room.

DIANA

Mac?

(beat)

Honey?

Momentary pause. She notices that he isn't home.

DIANA

Great. Just great. I was hoping he'd be here. Talking to Ares made me so... so...

(beat)

Oh how I needed to just...

She notices that he was in the middle of preparing dinner.

DIANA

Well, by the looks of things, he couldn't have gone too far.

She snaps her fingers, making the room more romantic - candles, etc.

DIANA

There. That's better.

(beat)

I guess I'll just sit and wait for him to come back.

(beat)

Better not be long, or dinner won't be the only thing that will need to be reheated.

DIANA sits back on the sofa and closes her eyes.

JUMP TO:

13 METHOS' PLACE

DUNCAN enters.

DUNCAN

Whatcha got?

METHOS

More than I thought I'd find. Come.

METHOS leads DUNCAN over to the computer.

METHOS

I started with Kevin. Besides being a Watcher and an archaeologist, there was nothing else about him that would interest Diana.

DUNCAN

I thought you said...

METHOS

I'm not finished.

(beat)

Since there was nothing in Kev's life, I decided to check his family.

DUNCAN

And?

(CONTINUED)

METHOS

It seems, that he and his cousin, Michael Baton, are the only two remaining members of their family line.

DUNCAN looks confused.

DUNCAN

You're losing me.

METHOS

It's not Kevin that interests Diana. It's his grandmother.

DUNCAN

His grandmother?

Momentary pause. METHOS nods.

METHOS

Melinda Pappas.

DUNCAN

I still don't...

METHOS addresses the computer.

METHOS

Computer, display file: Melinda Pappas.

The computer does so. On the screen appears the newspaper article about the 1942 dig. The one with the photo of Janice, Melinda, and Jack.

METHOS

The woman in the middle is Melinda Pappas.

Momentary pause. DUNCAN is getting impatient. He doesn't understand what METHOS is showing him.

DUNCAN

Methos, if you don't get to the point real soon, I'm gonna...

METHOS

Don't you recognize the place?

DUNCAN looks more closely at the photo.

DUNCAN

Should I?

METHOS

Computer, display next image.

The screen changes to blown up image of a section of the photo.

METHOS

What about now.

Momentary pause. DUNCAN recognizes it.

DUNCAN

It's the cave in Macedonia.

METHOS

Right.

(beat)

It seems, that in 1942, these three entered the cave and retrieved The Xena Scrolls.

DUNCAN

So this is connected to Ares.

METHOS looks at DUNCAN.

METHOS

Looks like it.

Momentary pause.

DUNCAN

Only question is, how?

METHOS

Wish I could help you there, my friend.

DUNCAN

Yeah.

METHOS looks back at the computer, ready to advance to another photo.

JUMP TO:

14 THE LOFT - BEDROOM

DIANA is sleeping. ARES appears and stands at the side of the bed. He looks at her. She opens her eyes and looks at him. She smiles, and draws back the covers, revealing her naked body. She pats the bed, inviting him in.

DIANA

Well, don't just stand there, lover
boy, get in.

ARES smiles, and with a mere thought, he is naked and beside her. She kisses him as he rolls onto her. She pulls him close, pressing her body against his. He hungrily kisses her. His hands explore her body. He releases her lips, and kisses her neck, as his hands continue their journey down her body. She gasps at his touch. He brings his lips to her breast and kisses it. She moans. His hands reach their destination. He touches her mound. He inserts a finger into her, probing her, making her wetter than she already is. She gasps as his fingers find their way inside of her. He suckles on a breast as his fingers explore her, working her up.

DIANA

Oh. Ares.

She cums for him. He lets his fingers work on her, making her cum again and again. She begs him to take her. She wants to feel him inside her.

DIANA

Oh, Ares. Take me. Take me now. Oh,
oh. I want you. I want to feel you
inside me. I want to know what you
can... can do to me. Oh, oh. Show me.
Show me. Oh, oh. Now, do it. Do it.
Take me. Take me.

He thrusts himself in hard.

DIANA

Oh. Oh. Oh...

(CONTINUED)

She cums again, almost instantly upon his entry. He pushes into her. He starts to pump her up. His hands caress her body as he pumps himself in and out, in and out.

DIANA

Yes. Yes. Oh. Faster, faster Ares.

He pumps faster, and she cums again.

DIANA

Oh gods, yes, yes. Push it. Push it.

He pushes himself in, going deeper into her. She arches her back.

DIANA

Oh... harder, harder. Push harder.

He pushes harder.

DIANA

Oh. Oh gods. Pump... me. Pump...

He returns to pumping her up.

DIANA

Oh, oh, yes. Yes. Yes.

She cums again. He kisses her neck as he continues to pump her. He pumps her faster. He cups a breast in each hand and squeezes them -- hard. He suckles a breast. She moans.

DIANA

Ares. I want to feel you flowing. I want your... oh gods, push, push...

He pushes in hard and fast.

DIANA

Ar... oh...

He erupts inside of her. He thrusts himself in hard again and erupts again.

DIANA

Oh...

He rams himself in and out, and in and out, over and over. With every ram in he pushes hard, holds the push, erupts, and then repeats. Every ram in causes her to cry out. They are both on an emotional high. She screams out his name. Her body is pulsing. He holds the push as long as he can, letting her ride out her orgasm. She is so wet inside, and he is covered with her juices. Once her body starts to stop pulsing, he rams himself in one more time - hard and fast. He erupts. He empties himself inside of her. When he is empty, he looks at her. She smiles at him. He kisses her neck he slowly withdraws from her. Then, once he has withdrawn from her, he brings his lips to hers and kisses her as he rolls off of her. They break the kiss.

DIANA

I...

He turns on his side and looks at her. With a mere thought, he positions her so that her back is flat up against his chest. He wraps his arms around her. She leans back against his chest. His head rest on her shoulders. He moves the hair away from her neck with his tongue. She gasps and closes her eyes. He brings his hands to her breasts. He cups one in each hand, holding them. She sighs at his touch. He kisses her neck and squeezes her breasts. She moans and presses herself further back against his chest. She lets him fondle her breasts. She is in heaven. She never wants to leave his arms. He slowly inserts himself into her a-hole, while nuzzling her neck. She sighs. He fondles her breasts, rubbing them, squeezing them, as he expands inside her. She gasps. His hands start to caress her body. She is gasping and moaning. He brings his hands down the front of her body. She brings her hands to his and guides them down, to the area between her legs. She places his hands on her frontal area, making him touch her. He does. She is wet. Oh, so wet. He massages the area, fondling her frontal hole while he starts pumping her hard and fast from behind.

DIANA

Oh, Ares... Don't stop.

He brings his arms up to her waist and nibbles on her ear.

ARES

Are you ready to experience ecstasy?

DIANA

Yes. Oh, yes.

(CONTINUED)

ARES

Then hang on, tight.

He pulls her back to him as he pushes himself, hard and fast, into her a-hole. He pumps her, ramming himself in, and pulling out. In and out, and in and out. She cums. Her juices flow from her. He pulls her back, tighter, for one more forceful thrust. He rams himself in, and pushes hard, real hard. He erupts, sending his godly seed up her a-hole. He kisses her neck as he withdraws from her. She leans her head back on him. She has her eyes closed.

DIANA

Ares?

ARES

hmmm?

DIANA

Kiss me.

He brings one hand to her chin and brings her lips to his. He breaks the kiss and looks at her. The look on her face is begging for more. Begging him to take her again. He smiles a wicked smile at her. And, with a mere thought, he cuffs her to the bed.

DIANA

What are you...?

He smiles a wicked smile. She looks at him. He brings his hand down between her legs. He touches her. He looks at her opening and smiles. Then he looks back at her while cupping her in his hand.

ARES

You trust me?

DIANA

Of course.

She flashes him a playful smile. He can see she is getting excited. She know what he wants to do.

DIANA

We haven't done this in a while.

ARES

I know.

He returns the playful smile. He prepares to start to work her.

ARES

Ready?

DIANA

Let's do it a little different this time.

He looks at her questioningly. Before he can say anything, she speaks.

DIANA

No cheating.

ARES

Cheating?

DIANA

I want us both to get as much as we can out of this. No god stuff, okay?

He gives her a look.

DIANA

If you cheat, I'll never let you touch me again.

He starts probing her with the fingers of his left hand. She accepts his fingers, one by one, moaning as they insert themselves inside of her.

It feels so good to be inside of her like this. He is enjoying it. He looks up at her.

ARES

Okay. No cheating.

DIANA

Promise?

He pushes his fingers into her and flashes her a smile.

ARES

Promise. You make me too hot. I'm not gonna blow it. I don't think I could live without ever having you again.

DIANA

(smile)

Well then... I'm all yours. Take me. Work me up.

He smiles. He starts playing with her as he works his fingers inside. First one, then two, and then three. His eyes shift from watching her facial expressions and watching his fingers working her. He fingers her with three fingers, moving fast enough to bring her to a climax. As she climaxes, she opens enough for him to get another finger inside her. He works her with four fingers and brings her to another climax. When she starts to cum, he freezes, letting the spasm flow through her body. He holds his fingers still for a few more minutes, then starts all over again. She is so hot for him. She is flowing over his fingers. She doesn't want him to stop. She wants him in her so bad.

ARES

Oh yeah. You were right. This feels so much better.

Momentary pause. He is thoroughly enjoying himself.

ARES

Work with me, babe. Rock, baby. Rock. Back and forth.

She does so.

ARES

That's good. Keep doing that.

She rocks back and forth. He keeps pushing his fingers into her. Trying to get his whole hand in. She is getting wetter and wetter. Her juices flowing over his fingers, making her entry slippery and wet.

ARES

Press down. Hard.

She knows he really wants in. She knows how hard he is working for this.

ARES

Press down, D. Harder. I want my whole fist inside of you. I want to hear you cry out as I pump my fist inside of you.

She can feel her juices flowing inside of her as his fingers probe inside her. She pushes herself down on his fist, harder and harder. His probing hand bunches his fingers together, working her into yet another frenzy. She presses down on his hand as hard as she can. He thrusts in hard and fast, at the same moment as she rocks her pelvis and pushes down hard, and.... His entire fist slides into her, right up to the wrist, and a little beyond. His push was so hard that his entire fist and part of his arm, are now inside of her. He looks at his arm to see how far in he is.

ARES

Yes.

Her body starts pulsing. Her walls are throbbing against his arm. Her juices are freely flowing all over his arm. She screams in ecstasy, gasping. She rocks on his hand as he starts to slowly turn his arm inside of her. He rotates his fist inside of her for a while. He lets his fingers explore inside of her. Then he starts to fist her. He rams his fist in and out of her, over and over. She cums for him, over and over. She is so wet and slippery that his arm is sliding so easily. He rams his fist and arm in, over and over. In and out, and in and out, and in and out. Harder and harder. Faster and faster.

DIANA

Oh yes. Do it to me. Harder.

(beat)

Faster. Faster. Oh gods I...

ARES

Oh, this is good. You were so fight.

This is far better than...

DIANA

Oh yes. Yes. Yes. Don't stop, don't ever stop.

He has no plans of stopping.

ARES

Don't worry, D. I won't. This feels terrific.

DIANA

It feels so good. Push it. Push it. Harder. Harder. Ah, ah, oh, yes. Faster, faster. faster... Oh. Oh... Work it. Work it. Oh, yes, yes.

He looks at her. She is laying in pure ecstasy. He keeps pumping her. Hard and fast. She is so hot, and wet, inside. He withdraws his arm from her. She gives him a look.

DIANA

Why are you...

He rolls onto her and brings his lips to hers. He forces his tongue into her mouth as he thrust himself inside of her. She arches her back, allowing him to push himself deep into her. He pushes into her hard and holds the push for as long as he can. Her juices flow over him, covering him, making him all wet. He goes as deep as he can into her. Then he pumps her hard and fast. She is so wet, and making him so wet, that he is sliding in and out so easily. She is crying out in sheer ecstasy. She feels like she is on fire. He pumps her for what feels like hours, he enlarges himself within her. When he is ready, he makes a final ram thrust, pushes as hard as he can, and explodes with in her. He pumps her a little more, making sure he has completely emptied himself in her. As his hot liquid flows inside of her, and seeps out between her legs, he kisses her. Once he is empty, he rests inside of her. He doesn't withdraw. He breaks the kiss and starts to kiss her neck. She gasps as he makes his way around her neck. He takes her again, and again. He takes her till he can't take her again. As he exits her, he lets his hands, and his tongue, explore her body. He suckles a breast as his right arm slides down her body and stops between her legs. His fingers gently start to probe inside of her. As his fingers work inside of her, he slides off of her and positions himself in a way so that he can get a better view of her entry. She is still open wide, and he can tell he can slip in easily this time. He probes her slowly and then slides his arm in. He fists her like he did before. She cums for him. Over and over and over. His right arm is now covered in her juices, and she is accepting

(CONTINUED)

his arm so easily. With his right forearm still inside of her, he gently presses it against her right wall, pulling her entry open. He tries to slide his left forearm in beside it. It takes a little work, but eventually he is in. He pumps her hard and fast. With every in and out motion his hands are fisted together. With every push in, he opens them letting his fingers explore. She is gasping in pure ecstasy. She cums for him almost immediately. Every push of his hands causes her cum. Every push covers his arms in her juices, making her more wet, and making his arms more slippery and easier to thrust in. He looks at her as he fists her like he's never fisted anyone before. She smiles and tries to speak to him.

DIANA

Oh, yes. Yes. I've never felt so...

ARES

Neither have I. I never thought it could feel so good. We've done this numerous times but...

DIANA

They say that the more you work for it, the better it is.

ARES

They were right.

He pushes deep into her.

ARES

I've never had both arms in before. This feels so good.

DIANA

Let's take this one step further.

ARES

Further?

DIANA

Yes. If anyone can make it work, it's you.

Momentary pause. ARES is intrigued.

DIANA

I want you to open me wider, so that all three can be inside me at once. Do it now, Ares. Do it now.

He does as she asks. He presses his arms up against her walls and pulls her open.

DIANA

Yes! Yes! Hold them open. Hold...

He holds them open and looks at her opening. He presses against her walls again, opening her a little more.

DIANA

Oh, oh. Now, Ares. Take me now.

He thrusts himself into her.

DIANA

Oh gods, yes!

She moans in pleasure as he pushes into her. Her walls are throbbing against his arms.

DIANA

Now... I want you to slowly, turn your arms within me, and hold yourself inside me.

He does so. He turns his arms and brings them to himself. He holds himself between them.

DIANA

I want to feel you flowing in me.

He starts to pump her, following her every instruction.

DIANA

Harder, faster... Faster... Oh, oh, oh... Push, baby, push... Yes, Yes. Squeeze it, squeeze it!

He squeezes himself. He moans as he releases some of his liquid inside of her.

DIANA

Yes!... Keep it going. Keep it going!

He keeps going, faster and faster. With every thrust he squeezes. With every squeeze he squirts into her. With every release she screams "Yes! More!" and arches her back. He keeps going. All three parts of himself ramming into her, over and over. He expands within her, hardening fast. After a few minutes he erupts like he has never erupted before. He is flowing into her, and out of her. He rides it out and then collapses on her. He can hear her voice begging him not to stop, but he can't obey. He is spent. He removes his arms from her but leaves himself inside of her. Her walls clamp down on him as his arms exit. They lay there for a few moments. Then he brings his mouth to her breasts. He licks one, and then dives on it like a vampire on a victim.

DIANA

Oh, that feels good.

She moans in ecstasy. He suckles on it for a long time, then moves to the other one. She feels him stirring near her opening. She knows he is getting aroused and wants in. And she wants him in. She wants him deep inside of her.

DIANA

I want to feel you inside of me. I can feel you down there now. Oh, take me. Take me. Take me, now, Take me hard. Take me fast. Hurry. I need you in me. I...

He trusts into her. She screams out pleasure. He looks at her, staring into her eyes. She is still so wet and slippery. She cums immediately upon his entry. He feels completely energized and wants to ride her hard and fast forever. He hears her crying for more, more. He hears her begging him to go faster, faster. To push into her harder, and harder. He follows every command. He bangs her good. He feels so good. He never wants to stop. He feels himself growing, expanding, and hardening, inside of her. He is completely covered in her juices. He is sliding in and out so easily. He pumps her and pushes into her, for as long and as hard as he can. When he knows the moment of eruption is coming, he trusts in real hard. He explodes, sending his godly seed deep into her. She cries out. He closes his eyes as he releases his seed into her. He collapses on her as he empties himself inside of her. Once

(CONTINUED)

empty, he exits her. With a thought, he removes the cuffs holding her to the bed. He lies on her. She runs her hands through his hair.

After a few moments, he opens his eyes. He smiles and turns his head up to look at her.

ARES

You are amazing.

DIANA

Only with you. ... My body can't get enough of you. I'm ready for another round. If you're up for it.

He smiles at her. She's right. He is ready. A few moments ago, he was spent, he couldn't go another moment. Now, he is fully charged. He can't explain it. She has this effect on him. He can't seem to get enough of her. She takes him to the edge, wears him out, and then his body recharges faster than it ever has with anyone else.

ARES

I'm always up for it as well. All I have to do is look at you and I want inside you.

She smiles at him.

DIANA

Then stop talking and...

She presses her hot, wet, mound, up against him.

DIANA

...take me.

He smiles at her. She smiles back. Her eyes are telling him she wants him, and that her body is really ready and willing to let him take her again.

He kisses her. It is a deep, passionate kiss. He forces his tongue into her mouth. She gasps, accepting his tongue. She pulls him close to her. His hands roam her body. He lets his hands explore her body. He doesn't ignore a single part. He works her up real good.

She speaks to him in breathless gasps.

DIANA

Ares. Oh Ares... I'm ready. I'm really ready... Do it... Please... Take me... I want you... Oh gods how I want you... I need you in me... Now.

He suckles on a breast as she begs him to take her. His hands slowly stroke the sides of her body. His hands have reached their target. He slowly inserts two fingers from each hand and pulls her walls open.

DIANA

Ah. Oh. Yes... yes.

He holds her open as he readies himself to enter her.

DIANA

Oh Ares. Now... Please... Enter me. Stop teasing... Do it... I want to...

He thrusts himself into her.

DIANA

Oh yes... Push, Ares. Push.

He pushes into her, hard.

DIANA

Ah. Ah. Pump me, up...

He starts to pump her up.

DIANA

Faster. Faster.

He pumps faster.

DIANA

Push it... Harder, harder.

He follows every command. He thrusts himself in, hard, and deep, and as he is pushing into her, he explodes. At the exact moment his body ejects his seed into her, she screams his name.

DIANA

Ares!!!!!! Oh...

When he exits her, he rests his head in her bosom.

ARES

Oh, you are so good for me. You were made for me, D. We are a perfect fit.

She runs her fingers through his hair. They are both breathing heavily and fully exhausted.

DIANA

I know. When I feel you inside of me, I never want to let you out. You belong in me. I was made for you. No man has ever filled me like you do. And I mean that in every sense of the word. I've never felt as much pleasure as I do when you pump me up, when you grow longer, and thicker, inside of me. I just wish I could feel you in me all night.

He cups a breast in his hand and brings it to his mouth. He suckles it gently. She moans and clenches his hair in her hands. When he releases the breast, she releases his hair and returns to stroking it.

DIANA

Ares, I...

ARES

Sh.

DIANA

I love you.

He turns to look at her.

ARES

I know, D. I love you too.

He kisses her. She kisses him back.

FADE IN TO:

(CONTINUED)

15 LIVING ROOM

DIANA wakes up and realizes where she is. Was that all just a dream?

DIANA

Okay, someone needs to go have a cold shower. Either that, or poor Mac won't know what hit him when he gets home. I've never needed someone this strongly. Mac wouldn't be able to take it.

She rises off the sofa and heads for the bathroom. As she is walking, she hears the following voices in her head.

DIANA (VO)

I love you.

ARES (VO)

I know, D. I love you too.

She shakes her head as if she is trying to make the voices go away and continues to the bathroom.

JUMP TO:

16 LIVING ROOM (30 MINUTES LATER)

DIANA has THE BOOK out again. She is updating it. She finishes her sentence, and glances up at the clock.

DIANA

I wonder where he went. I'd've thought he'd've been back by now. I guess I'll just...

She hears the elevator. She zaps THE BOOK away. She rises off the couch and zaps the table. Dinner appears. She zaps herself.

DIANA

Now everything is perfect.

The elevator stops, and DUNCAN exits. DIANA zaps over to him and kisses him. He breaks the kiss and looks at her.

(CONTINUED)

DIANA

I, um, finished what you started.

She indicates the table. DUNCAN looks at the table, then back at her.

DUNCAN

I noticed.

DIANA

You like?

She is referring to the way she looks. He really likes what he sees, but, at the moment, he is concerned over what he's learned. She mistakes his silence for a no and zaps herself - changing her look. She is now in a sexy, strapless dress, and her hair is in an up sweep.

DIANA

How about now?

He is still silent. She decides to try another change.

DIANA

Okay. How about...

He grabs her arm as she is about to zap herself again.

DUNCAN

Don't.

She can tell from his tone, that something is wrong. Maybe really wrong.

DIANA

What's wrong, Mac?

He looks at her for a few moments. She starts to get concerned and tries to read him. He lets go of her arm.

DUNCAN

I hate it when you do that.

She is confused. Do what? Did he know she was trying to read him? Or was it something else.

DIANA

Do what?

He waves his finger in a "zapping" motion.

DUNCAN

That.

DIANA

Mac, I...

DUNCAN

Just...

He turns his back on her and heads to the sofa.

DUNCAN

Just stop it, okay.

She watches him walk away. She wants to zap herself over to him, and almost does, but stops.

DIANA

I never knew it bothered you.

He stops walking.

DUNCAN

Well it does.

DIANA

Why?

He turns to look at her. He can't believe she doesn't know.

DUNCAN

Why? Why?

He just looks at her. Momentary pause. She is getting concerned again. This is so not like him.

DUNCAN

Because, every time you do that, I'm reminded of why you can do that.

DIANA

What are you...?

DUNCAN

Oh, come on D. You really don't know why it bothers me?

DIANA

No.

He gives a little laugh, looks at the floor, and mutters the next line more to himself than to her.

DUNCAN

Guess you don't know everything after all.

DIANA

What?

He looks at her.

DUNCAN

I can sum it up in one word.
(beat x2)
Ares.

She gives him a "where did that come from" look.

DIANA

Ares?

DUNCAN

Ares.

DIANA

Why?

DUNCAN

He gave you that power, D. He made you what you are.

DIANA

Mac, I... I don't know what to say.

DUNCAN

Every time you use it, I... I think of Ares, and... and the hold he has on you.

She knows he's right. That dream she had earlier proved it. She pretends he isn't right.

DIANA

Has?

(beat)

Mac, honey, Ares is in the past. He...

DUNCAN

Is he?

(beat)

Is he really?

DIANA

What are you saying?

He goes to her and places his hands on her shoulders. He looks into her eyes. She can tell he is torn.

DUNCAN

I... I don't want to lose you.

She brings her palm to the side of his face and strokes it. She needs him. She needs the physical contact. She plans on making him want her. She says all the things she thinks he wants to hear. All the things that will make him want her.

DIANA

I don't know where all this is coming from, but... You won't lose me, I love you.

DUNCAN

If Ares were to walk in that door, right now, and say he wanted you back, what would he say?

DIANA

That could never happen. Ares...

She is about to say, "wouldn't walk into a room, he would just appear in a blaze of glory" but decides not to say that. Instead she says...

DIANA

...is gone. He...

DUNCAN takes her hands in his and pushes her back.

DUNCAN
Stop playing games with me, D. I'm not
stupid.

DIANA
Mac, what is eating at you? Ever since
you...

DUNCAN
Macedonia.

She raises an eyebrow in confusion.

DIANA
Macedonia?

DUNCAN
The cave!

She wonders where he is going with this. She hopes that he has
no idea what the cave really is.

DIANA
I don't see...

DUNCAN
I've been in that cave, or should I
say tomb.

DIANA
Wha...

DUNCAN
I know Ares is trapped in a
sarcophagus. And I know that Kevin
Baton is somehow connected to
everything.

DIANA
I don't know what you're t...

DUNCAN
Don't deny it, D. I showed the place
to Methos, and he...

DIANA

Oh, so that was the real reason Methos appeared.

DUNCAN

Yes.

DIANA

And you think you have it all figured out?

DUNCAN

Not all of it. But we're getting there.

DIANA

Okay, Sherlock, just what is it that you think you know?

DUNCAN

Methos believes that Ares was imprisoned in the cave.

She can't believe that METHOS would have actually guessed that. Did METHOS know more than she thought? After all, he was around then. Maybe he heard stories.

She decides to pretend she hasn't got a clue what DUNCAN is talking about.

DIANA

Imprisoned? Who would imprison a god? Why? How?

DUNCAN

Zeus once told Methos that it was a crime for any god to willingly kill another.

DIANA

It is. It's called The Golden Rule.

DUNCAN

When you, Clark, and Ares, went back, there were two Ares'. You said so.

DIANA

Okay.

DUNCAN

Methos believes that Ares' ego couldn't stand to share the same space with a double of himself and killed his double. Thereby breaking the golden rule.

DIANA

And being imprisoned inside the cave was his sentence?

DUNCAN thinks DIANA's line was more of a statement, when in fact it was a question.

DUNCAN

Methos is right?

DIANA

I didn't say that. Go on.

DUNCAN

Now, we all know that you can't just imprison a god. No mortal holding cell would do.

DIANA

True. So...

DUNCAN

Methos saw two interesting items in one of the photos I...

DIANA raises an eyebrow in confusion. She think the following thought to herself.

DIANA (THOUGHT)

Photos? Of what? Surely not of the cave? Mac wouldn't have been able to get into the cave. So where would he get pictures of the inside of the cave?

Then aloud she say the following.

DIANA

Photos?

DUNCAN ignores the statement. For now anyway.

DUNCAN

He saw The Eye of Hephaestus, and Xena's broken chakram. Methos believes that The Eye is what is holding Ares there, and, that the chakram is the key to freeing to him. Since the chakram belonged to Xena, Methos believes that only Xena, or a descendant of Xena, can free Ares from his imprisonment.

DIANA (THOUGHT)

How could Methos have guessed all that. He must have heard some stories/rumors back then. There is no way he is just guessing at this. It's all so... right.

DIANA decides to deny it.

DIANA

That's some story. Methos has a great imagination.

DUNCAN

Are you saying he's wrong?

Momentary pause. He grabs her, and holds her tight, almost shaking her. She could very easily get out of his grasp, but something tells her that, that would be the worst thing she could do right now.

DUNCAN

Diana, IS HE WRONG?!?!?!?

She can't keep up the charade any longer. She almost whispers her next line.

DIANA

(quietly)

No.

DUNCAN

What?

She repeats her line, only louder this time.

DIANA

I said, no. He is not wrong.

DUNCAN

So what is Kevin Baton's connection?
How does...

DIANA

Mac, I...

He lets her go. She knows she is gonna have to do some fast-talking here. After all, he is getting too close. But, before she can continue, she sees the light bulb go off. He's figured it out.

DUNCAN

Of course. A descendant of Xena. Kevin is a descendant of Xena. You need Kevin to free Ares.

DIANA

Yes. I mean, no. I mean...
It's not what you think.

He looks at her with raised eyebrows.

DUNCAN

Oh, and what do I think?

DIANA

You're thinking that I want to free Ares from his prison because I'm still in love with him. You think that once Ares is free, he'll...

She pauses. She wonders just how much she wants to tell him. How much can she tell him, without really telling him anything? He, however, takes her silence to mean he's right.

DUNCAN

You can't even say it, can you? Well I can. Once Ares is free, he'll want you back. How do I compete with him, D, hey!? Tell me. How do I compete with a god? Oh, and, um, not just any god, no, The God of War! I'm nothing compared to him. Nothing.

DIANA

You're not nothing, Mac. And...

DUNCAN

Damn it, D. When will you see? Ares is the sort of guy who always gets what he wants. If it won't come to him willingly, he'll just take it.

DIANA

No. You're wrong!

(beat)

Ares isn't like that! There were countless times he could have just taken me. Claimed me as his. But he didn't. I know him, Mac, you don't. He's...

DUNCAN

Oh, defending him now, are you? Well, I guess I got my answer.

He turns and heads to the elevator.

DIANA

Mac, wait.

He stops but doesn't turn to her.

DIANA

I... I won't lie to you. Part of me still cares for Ares, but... I love you. I need you. Mac, I...

He turns to her.

DUNCAN

What about Ares? You still planning on freeing him?

DIANA

Maybe. One day.

DUNCAN

One day?

Momentary pause.

DUNCAN

Kevin isn't getting any younger. He...

DIANA

Kevin can't help. He's not the key.

DUNCAN

I thought...

DIANA says her line while walking slowly over to DUNCAN.

DIANA

The one who will free Ares, must be a female of Xena's line. Kevin's grandmother tried in 1942, but she failed.

DUNCAN

As I understand it Kevin and his cousin Michael, are the last of Xena's line. And, since they are both male...

DIANA

Wait, how'd you know about Michael?

DUNCAN

I had Methos run a background check on Kevin when I learned that he'd invited us all to his wed...

When DUNCAN goes to say the word "wedding" he says "wed", then thinks he's figured out what is going on, and finishes the word. There is only the slightest pause between "wed" and "ding".

DUNCAN

...ding. Oh. Now I get it.

DIANA

Get what?

He starts to put all the pieces together.

DUNCAN

Your friendship with Kevin. It has nothing to do with Immortals, or Watchers.

DIANA

I never said it did. You and Methos jumped to that conclusion on your own.

DUNCAN

You want to know him, so that if, or when, he has a daughter, you can use her to free Ares. And now that he is getting married, you...

Something hits him, and he falls to the ground - unconscious. DIANA's not sure what just happened.

DIANA

Mac!!!

She goes to him, kneeling beside him.

DIANA

Mac?!

She puts a hand to his head, as someone steps out of the shadows. It's CLARK. The "thing" that hit DUNCAN, was CLARK. CLARK zapped him. DIANA looks up at CLARK.

DIANA

Clark. What have you done to him?

CLARK

Don't worry, he'll be fine. When he wakes up, he'll have spitting headache, and he won't remember any of this conversation.

DIANA

What am I gonna do?

CLARK

About?

DIANA

You know.

CLARK

Mother, I just got here. I'm not sure what exactly was going on. I just know that Mac seemed to...

She looks at CLARK.

DIANA

We have to see Methos. He knows too much. We have to make Methos forget as well.

CLARK gives her a deep look, eyebrow raised.

CLARK

Just how much do they know?

DIANA

Too much.

CLARK says his next line a "please explain" tone.

CLARK

Mother.

DIANA

They know about the cave, and that...

CLARK

They know about the cave?

DIANA

Yes. And...

CLARK

How? Why have they never said anything?

DIANA

I don't know. I... I guess Mac was hoping that I'd tell him.

CLARK

What else do they know?

DIANA

They've figured out that Kevin is somehow connected to freeing Ares, they just don't know how.

CLARK

Freeing Ares? What makes them think that...

DIANA

They saw the tomb.

CLARK

How'd they get in? I thought only...

DIANA

Maybe the seal was damaged in the explosion and now anyone with the right combo can open it.

CLARK

So how did they connect...

DIANA

It seems that The Watchers not only have files on Immortals, but they also have files on Watchers.

CLARK

Okay.

DIANA

While searching through Kevin's file, Methos found out that Kevin's grandmother was Melinda Pappas, and that she was on the 1942 dig that unearthed the Xena Scrolls.

CLARK

You're right. They do know too much.

(beat)

I wish I'd've known that before I zapped Mac.

DIANA

Why?

CLARK

The zap I gave Mac, will only erase his memory of the conversation he was having with you when I got here.

DIANA

You mean...

CLARK

He'll still remember everything else.
He'll still be full of questions. I
could always zap him again.

DIANA

No. I... I think it's time we tell him
everything.

CLARK looks at her with raised eyebrows.

CLARK

Everything?
(beat)
Are you sure?

DIANA

Yes.

CLARK

What about Methos?

DIANA

And Methos.
(beat)
Why don't you go get him? Tell him I
need to talk to him.

CLARK

O-kay.

CLARK is about to leave.

DIANA

Wait. How long will he be out? How
strong was...

CLARK

He'll be awake by the time I get back.
But you might want to get him off the
floor.

DIANA

Right.

CLARK

See ya.

CLARK vanishes. DIANA zaps DUNCAN to the sofa.

JUMP TO:

17 LIVING ROOM (30 MINUTES LATER)

DUNCAN and METHOS are sitting on the sofa. DIANA is pacing. CLARK is sitting on the counter.

DIANA

I think it's time I told you guys what happened to us when we went back.

DUNCAN

Diana, you don't...

DIANA

No. It's time. And if I don't tell you now, I... Ugh... Where do I start?

CLARK is wondering if she is having second thoughts.

CLARK

How about... *When* we got back?

DIANA

Right. Sure. Okay. Let's see...

(beat)

Most of the story you already know. The part I left out, was that when we went back, we created a temporal flux?

DUNCAN

A what?

DIANA

We brought the Ares of the future to a time when there already was an Ares. So now we had two Ares'.

DUNCAN

We knew that.

(CONTINUED)

DIANA

Yes.

(beat)

But what you didn't know, was that he didn't like sharing the timeline with himself.

METHOS

Sounds like the Ares I knew.

DIANA

So, against my advice, he challenged the other Ares.

(beat)

I warned him not to fight him. That it could only end in disaster. But did he listen to me? No.

(beat)

Ares almost won the fight.

DUNCAN

Almost?

DIANA

He made one fatal mistake.

Momentary pause. She wonders if she should really tell them what happened. Maybe this wasn't the answer?

DIANA

He kept taunting the other Ares about me. Saying things like, "Too bad you're going to die without ever having experienced what I have." He just kept harping at him. Over and over. Finally he couldn't take it anymore.

(beat)

With a ferocity Ares had never seen, his double struck back. Hard. Harder than expected. His bragging over me got him killed. Our Ares was dead.

CLARK, who had only been half listening, does a double take. He can't believe she just said that. She's lying. She's backing out. Why?

(CONTINUED)

DIANA

The other Ares thought that that would be the end of it. But he was wrong. He was called before the Olympian Council to explain his actions.

(beat)

As Methos probably knows, it is forbidden for one god to willingly kill another god. It was Zeus' Golden Rule.

(beat)

Athena represented him at the trial. And being oh so wise, got him off.

CLARK thinks to himself "wrong again, mom".

DIANA

And then everything returned to normal. Life went on.

DIANA sits down. CLARK thinks "and again". He gives DIANA a what are you doing look. She doesn't notice.

DIANA

Then, when Herc died...

(beat)

Clark and I came home. End of story.

CLARK thinks "okay, half right".

DUNCAN

So the cave in Macedonia...

DIANA

...is our Ares' tomb.

DUNCAN

And The Eye?

DIANA looks at them with raised eyebrows, pretending not to know what he is referring to.

DIANA

What eye?

METHOS

The Eye of Hephaestus.

DIANA

You know about that?

METHOS

Not really.

DIANA

Oh. Well...

Momentary pause. She wonders how she can explain what it does, without revealing the truth. She also wonders if Methos already knows what it really does and is testing her.

DIANA

The Eye protects his spirit. It watches over him. It also prevents any god from restoring him. I know because I've tried. I've placed my hands on the lid of his sarcophagus, to slide the lid open, but... the moment I touch it, I'm... I'm hurled across the room like a rag doll.

METHOS

So no god could, or can, open the sarcophagus.

DIANA

Correct.

DUNCAN

What about a mortal?

DIANA

No. It was sealed by Zeus personally. No mortal could ever open it.

METHOS

What about the Chakram?

DIANA

The Chakram?

METHOS

Xena's Chakram, it's in the cave.

DIANA

I guess when Xena died, someone must have put it there.

DUNCAN

Why?

DIANA

To return it.

DUNCAN

Return it?

METHOS

So it was true. It was gift to Xena from Ares. But why break it?

DIANA

To symbolize their bond was broken. Who knows? Who cares? Look...

(beat)

Ares is dead because of me. It was all my fault. If he'd've just...

DUNCAN

It's not your fault, D.

DIANA looks at DUNCAN.

DIANA

Yes, it is Mac. Yes, it is.

(beat)

He's dead! Dead! And nothing I can do will bring him back. Nothing! All my powers are useless. He was a god. He wasn't supposed to die. He...

METHOS

He's not dead, Diana.

DUNCAN, DIANA, and CLARK, all turn to METHOS with raised eyebrows. Although DIANA and CLARK's reasons are different than DUNCAN's.

DIANA

What do you mean he's not dead? I...

METHOS

The Ares that went back is dead. The other one isn't. At least not yet anyway.

DIANA

What?

METHOS looks at her.

METHOS

He's not dead, because you haven't gone back yet.

DUNCAN

What do mean they haven't gone back?

METHOS

I mean, they haven't gone back yet. They won't until June 1st, 2024.

METHOS thinks of something.

METHOS

That's why I remember things the way...

DUNCAN looks at him.

DUNCAN

2024?

DIANA

How'd you know that?

DUNCAN looks at her.

DUNCAN

You mean he's right?

DIANA

Yes. I want to know how?

METHOS

The holodisk you gave me. When the disk played, the computer noticed that the file create was...

DIANA

Of course. How could I have been so stupid. I thought I'd covered all my bases. I even set the counter to start at negative 260,864,200.

DUNCAN is confused.

DUNCAN

Why that number?

DIANA

That's the number of seconds from Feb 25th, 2016, which is when I wanted the disk to play, and June 2nd 2024, which is when we actually left.

DUNCAN

But if you left in 2024, how come you returned in 2016? 8 years before you left?

Momentary pause. DIANA wonders how to answer that.

DIANA

I'm not sure. I...

CLARK, who has been quietly listening to her bluff and lie her way out of this situation, speaks up.

CLARK

Home.

DIANA / DUNCAN

What?

CLARK

Home.

CLARK looks at DIANA.

CLARK

Remember, mom?

Momentary pause. DIANA's not sure what CLARK is getting at. She knows that the reason they landed in 2016, was because of

the locket. The inscription read "Farewell 2015. Hello 2016". CLARK can tell she is curious, so he prompts her.

CLARK

Think of a place, and there'll you be.
You said to "Think of Home". I guess
Mac was home.

DIANA sees where CLARK is going.

DIANA

And 2016 was the year we broke-up.

CLARK knows the next thing he says is a total lie but he's trying to convince DUNCAN. Luckily, he learned how to spin a lie from the best.

CLARK

Looks like fate was putting you back
together.

DIANA gives CLARK a "good one" look.

DUNCAN

Let me get this straight.

(beat)

If you guys haven't left yet, then
doesn't that mean that there are two
of you guys here, now?

DIANA

Yes. Why do you think we've moved
around so much?

METHOS

The laws of temporal physics can be so
confusing.

DUNCAN

Laws?

METHOS, CLARK, and DIANA all say the next line at the same time.

DIANA / METHOS / CLARK

The same matter cannot occupy the same
space at the same time.

DUNCAN

Which means...

METHOS

If the two Dianas, or the two Clarks,
are in the same place at the same time,
they'd both cease to exist.

DUNCAN

Then how could Ares kill...

DIANA

Ares never touched Ares. His sword
did.

DUNCAN

Oh.

DIANA

So you see, there is no freeing Ares.

DIANA gets a sad look on her face and in her eyes.

DIANA

My Ares is dead, and there's nothing I
can do to bring him back. Her Ares
isn't dead yet, but once they go back,
he will be. It's an endless circle.

Momentary pause.

DUNCAN

How long were you back there?

DIANA

In Ancient Greece?

DUNCAN nods.

DIANA

I don't know.

DIANA pretends to be thinking. She knows it was almost 42
years, but she isn't going to tell them that. Although, Methos
should know, shouldn't he?

DIANA
14 years, I think.

CLARK gives her a "what" look.

DIANA
Look, I...

She rises from her chair.

DIANA
I really don't want to talk about this
anymore. I...

She stops and starts to walk off. METHOS and DUNCAN exchange
a look. DUNCAN rises and goes to her.

DUNCAN
D, wait.

Momentary pause. She stops and turns to him.

DIANA
Mac, please. I... I want to be alone
for a while.

DIANA turns and heads to the bedroom. DUNCAN turns to CLARK
and METHOS, then back to DIANA as she is closing the door.

DUNCAN
You think I should...

CLARK cuts him off.

CLARK
No. I'll do it.

CLARK gets off the counter and heads to the bedroom. DUNCAN
returns to the sofa.

CONTINUE TO:

18 BEDROOM

DIANA is sitting on the edge of the bed, with her head in her
hands. There is a knock on the door. She ignores it. The door

(CONTINUED)

opens. She looks up and sees CLARK. She motions him in. He closes the door. She drops the act. He stares at her.

DIANA
You think they bought it?

CLARK
If I didn't know better, I would have.

DIANA
Good.

CLARK
Thought you were going to tell them the truth?

DIANA
I was. But...

CLARK
...something stopped you.

DIANA
Yeah.

CLARK
You realize that the way you handled that out there, was pure Ares.

DIANA
I know.

DIANA and CLARK share a look.

DIANA
Speaking of Ares...

CUT TO:

19 LIVING ROOM

DUNCAN and METHOS are sitting.

METHOS
Well. Do you believe her?

(CONTINUED)

DUNCAN

Don't you?

METHOS

I just have to wonder. Why now? Why tell us this now?

DUNCAN

Why would she lie?

METHOS

I never said she was lying. It's just the timing. It's like she knew we were...

DUNCAN

Methodos...

METHOS

Maybe she did know.

DUNCAN

What?

Momentary pause.

METHOS

She didn't, pick up on any, vibes from you, did she?

DUNCAN

Just drop it. Okay?

METHOS

Oh kay.

Momentary pause. DUNCAN looks to the bedroom door.

DUNCAN

At least... For now.

METHOS gives him a look, but DUNCAN is still staring at the closed door.

JUMP TO:

(CONTINUED)

20 BEDROOM

DIANA has just finished telling CLARK about her visit to ARES. CLARK is sitting beside her.

DIANA

You were right. I do still love him. But I also love Mac. And... and I don't want to hurt him.

CLARK

But when the time comes to free Ares, you'll...

DIANA

...have to choose. I know. Ares will want to pick up where we left off. And part of me wants him back too. I miss him, Clark. I don't know how I'll ever choose. I love them both so much.

(beat)

How do I choose?

CLARK thinks of something.

CLARK

Maybe you won't have to.

DIANA

What?

CLARK

Maybe the choice will be made for you.

DIANA

No. Mac would never fight Ares. Not while Ares is god. Mac wouldn't...

CLARK

That's not what I meant.

DIANA

Oh? What did you mean?

CLARK

We still have at least 10 years before we can even try to free Ares.

DIANA

How do you figure that?

CLARK

If Kevin and Sam start a family immediately, and if their first child is a girl, we'd have to wait until she was old enough to throw the chakram, right?

DIANA

Right.

CLARK

But, if their first child is not a girl, we'll have to wait more than 10 years. A lot can happen in decade, mom. A lot.

DIANA

I know.

CLARK

Mac doesn't live what you'd call a normal life. Everyday he runs the risk of facing an Immortal and not...

DIANA thinks she knows what he is trying to say.

DIANA

Don't. Don't say it.

CLARK

Mother, every time Mac accepts or gives a challenge, you know he might not win. You know he could...

DIANA

Knowing it, and thinking it, are two completely different things.

DIANA and CLARK share a look.

CLARK

Then think about this. You may love them both, but which one are you IN LOVE with?

DIANA thinks.

CLARK

I've seen you with both of them and if you ask me, the answer is obvious.

CLARK looks at her, really looks at her, as he places a hand on her shoulder.

CLARK

It's Ares, mom. Always was. He is the one you belong with.

DIANA knows he's right.

CUT TO:

21 LIVING ROOM

DUNCAN is pacing. He keeps looking from the floor to the bedroom door.

DUNCAN

What do you think they're talking about in there?

METHOS

I don't know, I...

The bedroom door opens. DUNCAN stops pacing. METHOS straightens up. CLARK exits and walks over. CLARK looks at DUNCAN.

CLARK

She wants to see you.

DUNCAN goes over to the bedroom. He enters and closes the door.

METHOS

So, is she...?

CLARK

She's fine.

METHOS

Good.

CLARK sits beside METHOS.

(CONTINUED)

CLARK

So, you've known all along and never said anything.

METHOS

Known what?

CLARK

That we wouldn't be leaving until 2024.

METHOS

Oh that. Yeah.

CLARK

Why'd you never say anything?

METHOS

Never seemed important.

CLARK

What if one of our doubles had've paid you a visit?

METHOS

Never thought of that!

CLARK

How would you have known if it was us, or them?

METHOS

Well...

Momentary pause. METHOS thinks.

METHOS

You're easy. You've changed so much from the boy I watched grow up.

CLARK

I have?

METHOS

For starters your hair used to be so short and now it's... well, it's... not.

CLARK

What about Mom? She hasn't changed at all.

Momentary pause.

METHOS

Her ring.

CLARK

Ring?

METHOS

Ever since you've come back, she's been wearing that ring. Never seen her with it before.

(beat)

Where'd she get it anyway?

CLARK remembers all too well the day Ares gave her that ring. Christmas 2018.

CLARK

Ah, it, uh.... It was a ch...

He is about to say Christmas but changes it to Solstice.

CLARK

...solstice gift.

METHOS

From Hercules, right?

(beat)

That guy was such a romantic.

CLARK decides to agree with him.

CLARK

Right. Hercules.

(beat)

He gave it to her as a symbol of his love.

METHOS

How does Kevin fit into this?

CLARK is momentarily thrown. "Whoa, talk about a subject jump."

(CONTINUED)

CLARK

What do you mean?

METHOS

Mac and I know that he is connected.
We're just not...

CLARK

Well, uh...

Momentary pause. CLARK tries to think of something to say.

CLARK

When we were in Macedonia, we learned
that an archaeological team had
entered the cave in 1942.

METHOS

Right. Melinda Pappas, Janice
Covington, Jack Kleinman, and
Professor Smythe.

CLARK

You've done your homework.

(beat)

Then you must know that Kevin is the
grandson of one of the members of the
team.

METHOS

Yes. Melinda Pappas.

CLARK

What you probably don't know, because
no one would, is that when we went
there, we, um...we noticed some things
were missing from within the inner
chamber.

METHOS

Reports state that the only items
removed from the cave, were The Xena
Scrolls.

CLARK

True. But that was not all that was
removed.

METHOS

So, Diana only wants to know where those artifacts are now?

CLARK

Yes.

METHOS

Maybe Mac and I can help. What exactly are you looking for?

Momentary pause. CLARK's not sure how to answer that. He thinks.

CLARK

Well, um... The most important item would be... um... well... his sword.

METHOS is confused.

METHOS

His sword? You mean Ares' Sword? Doesn't he have it? I mean... Didn't he get it from the display case in the warehouse?

CLARK

Yes and no. ... When we went back, the sword came with us.

METHOS

So there are two swords!

CLARK thinks to himself...

CLARK (THOUGHT)

Well, there are probably three. I have one, one is sealed in the sarcophagus with Ares, and the present Ares has one.

...then out loud says...

CLARK

Yes. The one from the future was hung within the tomb.

METHOS

While the other Ares kept his.

CLARK

Right. And that sword eventually wound up in the display case where Ares got possession of it again, and then brought it back with him to Ancient Greece where it...

METHOS

What else was missing?

CLARK

Not sure.

METHOS looks at him.

METHOS

What do you mean?

CLARK

I was only in there once before that day in Macedonia.

CLARK is of course lying. He had been in that cave numerous times visiting Ares but since Diana said it was a tomb and not a cell he can't let on.

CLARK

The sword was the only item she mentioned by name.

METHOS

Wait. If someone has the sword, wouldn't they be the God of War? Wouldn't the...

CLARK is surprised that METHOS remembered that. He tries to think of a cover lie.

CLARK

Not in this case. Since the other Ares had the sword of war, Zeus placed an enchantment on the sword in the cave that rendered the sword useless to anyone but another god.

(CONTINUED)

METHOS

So if a mortal, or non-god immortal,
wielded it...

CLARK

Nothing would happen. It would just be
a sword.

METHOS gives him another look as he thinks the following
thought.

METHOS (THOUGHT)

*Was Clark lying? Or telling the truth?
It's so hard to tell. Ares taught him
well.*

METHOS decides to change the subject, for now.

METHOS

By the way how to you want to handle
the wedding?

CLARK

What do you mean?

METHOS

Have you told your mother what we did,
yet?

CLARK

No.

METHOS

I think we should tell them. If we are
all going to the wedding, they need to
know.

CLARK

I know.

METHOS

How do you want to handle this?

CLARK

Leave it to me, I'll think of
something.

CLARK looks at the bedroom door and tries to think of how to tell DIANA.

JUMP TO:

WEDNESDAY OCTOBER 31st 2018

22 EXT: NEW ZEALAND (SUNRISE)

Establishing shot. Camera pans around and zooms to a hotel. Camera enters the hotel.

PAN TO:

23 HOTEL (8:00AM)

Camera goes through the hotel and up to the 14th floor.

PAN TO:

24 HALLWAY OUTSIDE ROOM 1413

CLARK is standing in the hall. He is pacing outside the room.

CLARK

I have to do this. I've put it off too long.

CLARK takes a deep breath and opens the door.

CONTINUE TO:

25 ROOM 1413

DIANA is looking out the window. She turns as the door opens.

DIANA

Clark? What...

CLARK

We need to talk mom.

DIANA

Can this wait? There are...

CLARK

No.

(CONTINUED)

DIANA can tell something is wrong.

DIANA
(concern)
Clark, what is it?

CLARK
I... I...

DIANA is starting to get the feeling that what whatever he did she isn't going to like it.

DIANA
What did you do?

CLARK
Maybe it would be better if I just showed you.

CLARK puts out his hands. Palms up. DIANA walks over and, while giving him a look, places her hands on his.

FADE IN TO:

26 FLASHBACK

Chapter 17, Scenes 34 and 35 (up to where CLARK and METHOS walk off.)

FADE BACK TO:

27 ROOM 1413

DIANA looks at CLARK as he removes his hands from under hers.

DIANA
Why did you...

CLARK
He was getting too close, Mom. Methos was about to be exposed. I had to do it.

DIANA realizes he is right. She doesn't like that he did it and never told her, but she knows he is right.

(CONTINUED)

DIANA

I know.

(beat)

This means Kevin doesn't know that Mac is Duncan MacLeod.

CLARK

Right.

DIANA

But he will in a few hours. I know we are wearing customs, but he will still recognize Duncan MacLeod. All the Watchers know...

CLARK

I thought of that. Here...

CLARK holds out his hand and a box appears. DIANA looks at the box as it opens. She recognizes it.

DIANA

Is that what I think it is?

CLARK

Yes.

DIANA

Where did you find it?

CLARK

Does it matter?

DIANA

I guess not.

CLARK

Just get Mac to wear it, and all will be okay.

DIANA gives CLARK a look as she takes the box from him.

DIANA

This could work. As long as the enchantment is still connected to it.

CLARK

And, since Mac only needs to fool Kevin, and Kevin is mortal, we do not need the DNA sample.

DIANA

If this still works, we will be the only two who will be able to see Mac as Mac.

DIANA smiles at CLARK for a moment then gives him a stern look.

DIANA

But don't think this gets you off the hook for...

CLARK flashes a very Ares-like smile.

CLARK

See ya at the church.

CLARK vanishes. DIANA looks at the ring.

DIANA

Last time I saw one of these was...

The CAMERA zooms in to a close-up of the ring.

FADE IN TO:

28 FLASHBACK

Chapter 12, Scene 66-70.

FADE BACK TO:

29 ROOM 1413

DIANA is still staring at the ring. Camera focuses on the ring as she speaks.

DIANA

Wonder if Hecate's magic still holds?
(beat)
Just to be safe I should add a little spell to it.

(CONTINUED)

DIANA takes a deep breath and places her spell. (Note: She speaks in Greek and the subtitles are displayed on screen)

DIANA
 Éna délear exapátisis,
 mia metamfíesi tóso
 olokliroméni, páno se
 aftón pou to foráei gia
 óla ósa tha synantísei.
 I Hecate Hecate dechteí
 aftó to aítima parapáno
 gia ména.

SUBTITLE
 A lure of deception, a
 disguise so complete, upon
 the wearer to all he shall
 meet. Hecate Hecate grant
 this request above for me.

DUNCAN speaks from behind her. He only managed to make out one word in the above line.

DUNCAN
 Hecate?

DIANA turns and DUNCAN sees the box.

DUNCAN
 Whatcha got there?

DIANA
 It's for you.

DIANA closes the box, turns, and offers him the box.

DIANA
 Here. Put it on.

DUNCAN
 What is it?

DUNCAN opens the box.

DUNCAN
 A ring?

DIANA
 Not just any ring. It's a Bloodstone
 ring.

DUNCAN
 A what?

DIANA

The ring will disguise the wearer. No one will be able to see you as you. You will look different.

DUNCAN

Why would I need...

DIANA

I just learned that Clark wiped Kevin's memory of meeting you. Kevin doesn't know who you are.

The door opens and METHOS enters.

DUNCAN

That's great.

METHOS

What's great?

DUNCAN

Clark erased Kevin's memory of meeting me.

METHOS looks to DIANA.

METHOS

He finally told you. Talk about timing.

DUNCAN

You knew?

METHOS

Long story, I...

METHOS notices the ring DUNCAN is holding.

METHOS

Is that a Bloodstone ring?

DIANA

Yes.

METHOS

Where'd you get it?

DIANA
Clark wouldn't tell me.

METHOS looks to DUNCAN.

METHOS
So, what are you waiting for, put it on.

DUNCAN
What?

METHOS
Come on Mac. I've only heard about them, never actually seen one. Hecate kept them so heavily guarded.

DUNCAN remembers hearing DIANA saying Hecate.

DUNCAN
What if it doesn't work?

DIANA
Oh it will work. Trust me.

DUNCAN
How do you know?

DIANA
Experience.

METHOS
Really? When? How?

DIANA
Long story.

METHOS
Why is nothing ever simple? It's always a "long story".

DIANA shrugs. METHOS and DIANA look at DUNCAN. DUNCAN takes the ring out of the box.

DUNCAN
Okay. Here goes nothing.

DUNCAN puts the ring on. It works. DIANA gasps when she sees what his new image looks like. She can't believe it. It's Sera. (Note: Everyone will see DUNCAN as SERA.)

DIANA (THOUGHT)

This must be the same ring Ares used at the festival so long ago. How did Clark get it? Where did he find it? Looks like part of Hecate's magic was still in there.

(The ring's illusionary power will not work on CLARK. CLARK will be the only one who can see DUNCAN.)

DUNCAN

D, are you okay?

DIANA

Fine.

METHOS

Amazing.

DIANA

Yes. It is.

METHOS looks to DIANA. He is surprised and shocked that the ring is working on her.

METHOS

Wait, you can see the new him? Shouldn't you still be seeing him as him?

DIANA decides to change the subject.

DIANA

Shouldn't you be getting ready for the wedding?

METHOS

Of course. See you two later.

METHOS gives DUNCAN one more glance.

METHOS

Love the new look, Mac.

DUNCAN gives him a look and METHOS leaves.

JUMP TO:

30 CASTLE (NOON)

The room is decorated as any church would be for a wedding - flowers and candles all over the place. the guests are dressed in a wild variety of Hallowe'en costumes - most are respectful. KEVIN is dressed as a medieval Prince and is waiting at the front of the room by an altar. His bride-to-be will walk down the aisle dressed as Princess. METHOS, aka Adam Pierson, is KEVIN's best man, and is standing beside him. DIANA, CLARK, and the disguised DUNCAN are seated in the second row. DIANA leans over to CLARK.

DIANA

I have a good feeling about this.

CLARK

About what?

DIANA

This wedding.

(beat)

I just realized that, according to the Chinese Zodiac, we are in the Year of the Dog.

CLARK

So?

DIANA

The Dog was Ares' animal. Remember Graegus?

CLARK

How could I forget.

DIANA

It's a sign Clark. Kevin is getting married in The Year of the Dog. The dog was... is... sacred to Ares. Ares is...

CLARK

Okay. Okay.

(CONTINUED)

DIANA
By the way, where did you get that ring?

CLARK
What?

DIANA
The ring? Where...

CLARK
Why?

DIANA
It's the same one that Ares used on me.

CLARK
Are you sure?

DIANA
When you look at Mac. Who do you see?

CLARK
I see Mac. Don't you?

DIANA
No. I see Sera.

She realizes the ring must still contain her DNA.

CLARK
Who?

DIANA
The man Ares pretended to be that day in Corinth at Iphi...

CLARK
Wait, that means that...

DIANA
I know. That's why I need to know where you found it. The ring returned to Hecate after...

CLARK

The warehouse.

DIANA

How did Aphro...

DIANA is cut off as the organist starts to play "Here Comes the Bride", and SAM starts walking down the aisle.

FADE OUT.

