



THE XENA SCROLLS

Prod. #V0208

XENA: WARRIOR PRINCESS

"The Xena Scrolls"

Story by

Robert Sidney Mellette

Teleplay by

Adam Armus & Nora Kay Foster

Directed by

Charlie Haskell

Revised Pages: 10, 16, 24, 26

Executive Producers
Sam Raimi & Robert Tapert

SHOOTING DRAFT
June 07, 1996
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Prod. #V0208 - 6/18/96 - Pink

XENA: WARRIOR PRINCESS

"The Xena Scrolls"

CAST LIST

XENA/MELINDA PAPPAS

GABRIELLE (seen only in clips)/JANICE COVINGTON

JOXER (seen only in clips)/JACQUES S'ER/JACK KLEINMAN/TED KLEINMAN

ARES

JOHN SMYTHE

NIKOS

THUG #1

LOCAL

and

ROB TAPERT as himself

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SET LIST

INTERIORS:

JANIS' TENT
ARES' TOMB - DOORWAY
 - ENTRANCE
 - SCROLL ROOM
 - GREAT HALL
 - INNER SANCTUM
 - MUMMY ROOM
 - HALLWAY
ROB TAPERT'S OFFICE

EXTERIORS:

DESERT DIG SITE
ENTRANCE ROAD
JANIS' TENT

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XENA: WARRIOR PRINCESS

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CHRONOLOGY

DAY 1

SCENES # 1 - 18

DAY 2

SCENE #19

XENA: WARRIOR PRINCESS

"The Xena Scrolls"

TEASER

FADE IN:

1 EXT. DESERT DIG SITE - DAY

1

Under the hot, midday sun, NIKOS, a Macedonian local, digs with a pickaxe in a small, isolated trench.

PUSH INTO the trench as Nikos toils and sweats until he strikes something. Excited, he falls to his knees and begins digging with his hands, finally uncovering...

A STONE TABLET

marked with ancient writing. Nikos wipes it off, then breaks into a grin. He scrambles out of the trench and up a ridge. Below is a large EXCAVATION SITE teeming with activity. He calls out:

NIKOS
(in Greek; subtitled)
I found it! I found it!

But his voice can't be heard over...

2 EXT. DIG SITE - ENTRANCE ROAD - DAY

2

A 1940's automobile ROARS up a dirt road and into the camp.

CHYRON: MACEDONIA, 1940

The car door opens, and a pair of very long LEGS wearing high heels step out. FOLLOW THE LEGS as the MYSTERIOUS WOMAN stumbles her way across the DIG SITE. She's carrying a briefcase. As she passes a TENT, we GLIMPSE a SUSPICIOUS MAN, watching her from the shadows.

Unaware of his presence, the Mysterious Woman continues towards a large LEAN-TO, looks around, then calls:

MYSTERIOUS WOMAN (O.S.)
Hello? Anyone here?

No response. She listens for a beat, then HEARS the SOUND of men working nearby. She follows the sound...

...behind the lean-to, where THREE THUGS rummage through artifacts. They quickly turn to her, brandishing PISTOLS.

(CONTINUED)

2 CONTINUED:

2

THUG #1
Give me the briefcase. Now!

But before the Mysterious Woman can respond --

JANICE (O.S.)
That's no way to treat a lady.

ON DR. JANICE COVINGTON

Poised for a fight, dressed in leather boots and hat, with a coiled bullwhip hooked on her belt.

JANICE
Run along now, boys. I don't have time to play.

The Thugs respond to her with a round of GUNFIRE. Their first shots blow Janice's hat off her head. She dives for cover, rolling to safety behind a tarp-covered object. She grabs her hat and notices a bullet hole. Now, she's angry.

As the Thugs close in on her, Janice pops up, whips off the tarp, and reveals a loaded GATLING GUN!

JANICE
You ventilated my hat.

She takes quick aim, then fires, sending bullets and Thugs flying in every direction. Thug #1 stands his ground, returning fire, but Janice shoots the pistol from his hand, then as he tries to flee, ricochets him back and forth like a target in a shooting gallery. Finally, he runs off.

MYSTERIOUS WOMAN (O.S.)
(in shock)
We could've been killed.

Janice turns to see the Mysterious Woman, who has emerged from her own hiding place. This is MELINDA PAPPAS, a bright-eyed, eager student of archeology, who wears a stylish suit and glasses and looks totally out of place.

JANICE
Who are you?

MELINDA
I'm looking for a Dr. Janice Covington.
I'm Mel Pappas.

JANICE
You're Mel Pappas? Winner of the
1924 Nobel Prize in Anthropology? Dean
of the University of Toronto?
(MORE)

(CONTINUED)

2 CONTINUED: 2

2

JANICE (cont'd)
(pointing gun at Mel)
Nice try, but Professor Pappas died a
year ago.

MELINDA
I know. I'm his daughter. Melinda
Pappas. Mel for short.

JANICE
(lowering gun)
Sorry. Around here it's hard to know
who to trust.
(shaking hands)
Janice Covington. How can I help you?

Mel wipes off her hand; then, as Janice starts cleaning up:

MELINDA
I went through my father's records and
found an old telegram from you.

JANICE
Yeah. So?

MELINDA
You asked for help translating ancient
writings. Well, here I am.

Janice gives Mel the once over, shakes her head, then:

JANICE
I don't think so.

Janice exits. Not easily discouraged, Mel rushes after her.

CUT TO:

3 EXT. DIG SITE - JANICE'S TENT - DAY

3

Janice approaches a LOCAL DIGGER as Mel follows.

JANICE
(to the Digger; angry)
How did Smythe's men get in here
without being spotted? I told you I
want a lookout posted round the clock.
These guys play for keeps. Now, keep
an eye out.

Janice crosses to her tent. Mel is right behind her.

MELINDA
Who's Smythe?

(CONTINUED)

3 CONTINUED:

3

JANICE

(getting annoyed)

Look, you don't belong here. If you want, I'll have one of my men give you a lift back to town.

MELINDA

(ignoring the offer)

Why did those men want my briefcase?

JANICE

They were looking for a tablet... The key to unlocking the tomb we've found here. They probably thought you had it in your briefcase.

Just then, Nikos staggers towards them. He stops, tries to gasp out a few words, then falls to the ground. A KNIFE sticks out of his back. Janice rushes to him. The other DIGGERS run away scared, chattering to each other in Greek.

JANICE

(subtitled Greek)

Come back.

LOCAL

It's the curse.

JANICE

It's not a curse. It's a knife.

The Local runs off with the rest.

JANICE

(to Mel)

Foolish superstition. They think the tomb is haunted.

(looks down at Nikos' body)

Of course, murder isn't real good for morale either.

MELINDA

Murder?

JANICE

Well, it sure as hell ain't suicide. Still want to hang around, Mel Pappas?

MELINDA

What's in the tomb that drives men to murder?

(CONTINUED)

3 CONTINUED: 2

3

JANICE

The most important archeological find of the century. Something that will revolutionize the way we look at the ancient world. It has the power to turn myth into history, history into myth.

(a beat; then)

The Xena Scrolls.

Off Mel's intrigued expression, we:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

CLIP - "CALLISTO" - LADDER FIGHT

Callisto screams, then fights Xena. Over it, we HEAR:

JANICE (V.O.)

...Everyone knew the battle cry of the fair-haired Xena. And though her dark nemesis fought hard, she was no match for our hero.

At a particularly dramatic point, the SCENE FREEZES!

MELINDA (V.O.)

Wait a minute!

4 INT. JANICE'S TENT - DAY

4

Mel peers over Janice's shoulder, reading a scroll fragment.

MELINDA

You've got it confused. Xena is the dark-haired one. The blonde was an impostor named Callisto. It's an easy mistake to make. See? The rest goes like this...

CLIP - "CALLISTO" - LADDER FIGHT

The clip finishes. Xena is victorious. And we are back in:

RESUME SCENE

Mel finishes --

MELINDA

Shortly before my father died, he taught me a new way to interpret ancient syntax. I could help you read these myths or stories or whatever you call them...

Perturbed, Janice grabs the scroll fragment back from Mel.

JANICE

History. They're history. That's why they're so valuable.

(then; re: fragment)

Some people doubt the existence of the Scrolls, but this is proof. My father found it years ago on another dig site.

(CONTINUED)

4 CONTINUED:

4

MELINDA

Your father? Your father was an archeologist, too?

JANICE

The best that ever lived.

MELINDA

Covington, Covington. I don't recall a archeologist by that -- Oh, my goodness. You're the daughter of Harry Covington, the ...

She trails off as she thinks better of finishing the sentence.

MELINDA

Say it. Grave robber. That's what everybody else called him. Why not you?

MELINDA

Well, I'm sure that's an unfair description.

JANICE

It's right on. He'd sell anything he found to the highest bidder. But not for greed. He was driven by a vision. Everything he did was to finance his search for the Scrolls. Since he died, I've dedicated my life to proving that his quest wasn't in vain. And now that I'm this close, I'm not about to enlist the aid of some spoiled brat who's trying to live on her father's reputation.

MELINDA

(standing up to her)

Just like you're trying to live down your father's reputation.

Janice eye's glow with anger.

JANICE

What did you say?

MELINDA

(intimidated but mustering the courage to go on)

I just meant that we're both living in our father's shadows, as different as those shadows are. Maybe we can help each other prove ourselves.

(CONTINUED)

4 CONTINUED: 2

4

Just then, FOOTSTEPS ARE HEARD OUTSIDE.

JANICE

Now what?

She draws a revolver and carefully slips out of the tent

CUT TO:

5 EXT. DIG SITE - DAY

5

The SUSPICIOUS MAN who watched Mel in the Teaser stands with his back to Janice and Melinda as they approach. This is JACQUES S'ER, a suave Frenchman in a military uniform. Janice sticks the revolver in his back.

JANICE

Don't move.

JACQUES

(cool as a cucumber)

I'm a friend. If I weren't, you'd be dead now.

JANICE

How do figure that? I got a gun in your back.

JACQUES

(a death-defying laugh)

I knew you were there and could have disarmed you in the blink of an eye if I wanted to.

JANICE

Who are you? What do you want?

JACQUES

(turns to face her)

Allow me to introduce myself, Dr. Covington. I am Lieutenant Jacques S'er, Special Reconnaissance Division, Free French Army.

Janice eyes him for a moment and then holsters her revolver.

JANICE

What can I do for you, Lieutenant?

JACQUES

(noticing Mel)

First, you can introduce me to this charming beauty.

(MORE)

(CONTINUED)

5 CONTINUED:

5

JACQUES (cont'd)
(kissing Mel's hand)
Enchante'.

JANICE
Is there a point to your visit?

JACQUES
I am here to provide protection. The French Government has a vital interest in the Scrolls. They may unlock the secret to long lost mystical powers. Powers so strong that it's essential that all decent people do everything they can to keep them from falling into the wrong hands.

JANICE
The wrong hands? You mean the Nazis. Well, you can relax. I'd never let those bastards get the Scrolls.

JACQUES
I would hope not. But there is a tradition in your family of responding to a healthy financial offer.

MELINDA
Janice's father was dedicated to finding the truth about the Scrolls and nothing else. So is Janice.

She darts a look at Janice to see if this defense has in anyway ingratiated her to the doctor. The scowl she gets in return tells her she has a way to go.

JANICE
How does the French Government know about the Xena Scrolls?

JACQUES
We French are students of archeology. We know there is much to be learned from the Scrolls about the deepest and darkest secrets of the gods.

JANICE
Like what?

JACQUES
Like the key to immortality. Ambrosia.

CLIP - "FISTFUL OF DINARS" - XENA SETS UP WHAT'S AT STAKE IF THEY DON'T GET THE AMBROSIA; XENA FIGHTS THERSITES FOR THE AMBROSIA; XENA THROWS THE AMBROSIA INTO THE VOLCANO.

(CONTINUED)

5 CONTINUED: 2

5

JACQUES (V.O.)
Can you imagine what Hitler could do if
he knew where he could find Ambrosia.

SMYTHE (V.O.)
I can imagine what he'd pay for it.

CUT TO:

6 EXT. DIG SITE - DAY

6

Janice, Mel and Jacques turn to see JOHN SMYTHE, a thin,
evil-looking man with an eye monocle and a nasty grin. Two
THUGS flank him.

SMYTHE
Covington. Look what I've got... the
key.

He displays the tablet that Nikos found in the Teaser.

JANICE
You can't decipher it, Smythe.

*

SMYTHE
No, but you can. Help me, and I'll
guarantee you a nice payday.

JANICE
I'm not interested in your money.

SMYTHE
Come now. The daughter of Harry
Covington not interested in money? I'm
talking about 100,000 American dollars.

Janice thinks for a moment and then smiles.

JANICE
Well, that's a lot of moola. Maybe
we can do some business after all.
(a cynical look at Melinda)
A guess it's in my blood.
(to Smythe)
Let me see what you got.
(takes the tablet)
This might be the ticket. Shall we try
it out?

CUT TO:

7 INT. DOORWAY TO ARES' TOMB - DAY

7

At the bejeweled doorway to the tomb, Smythe shoves Jacques.

JACQUES
(warning; to Smythe)
Careful. We French make love, not war;
but in your case I'm willing to make an
exception.

Janice reads the tablet, then presses a series of JEWELS on
the door. Nothing. She shrugs. It's hopeless.

SMYTHE
What's wrong?

JANICE
This tablet's obviously a fake.

Mel reads the tablet over Janice's shoulder, then:

MELINDA
No, it's not.

Janice glares at Mel. She doesn't get it.

MELINDA
You read it wrong. See? First ruby,
then emerald.

Mel presses the jewels. The door slides open.

SMYTHE
(to Janice; re: Mel)
I like her. Pretty and smart.

JANICE
(furious)
Not so smart.
(to Mel)
Had to stay and help, didn't you? You
just let the bad guys into the tomb,
idiot.

SMYTHE
(grabs Janice's arm)
Oh, playing games with me, huh? Well,
let me tell you something, if money
can't buy your cooperation, I've got
another plan.

He shoves a gun into Janice's back and he and his Thugs push
them inside. Off Mel's dismay:

CUT TO:

8 INT. TOMB ENTRANCE - DAY

8

Once they're all inside, Smythe can't control his glee --

SMYTHE
I'm in! The Scrolls are mine!

Just then, the ground begins to RUMBLE and SHAKE.

JANICE
Take cover!

As ROCKS begin to fall, they all run for cover. Just then,
a ROCK SLIDE covers the tomb door. They're trapped! As we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

9 INT. ARES' TOMB - DAY

9

Darkness. Then, Janice lights a LANTERN, illuminating the faces of Mel and Jacques.

MELINDA
What happened to Smythe?

JANICE
(gesturing toward the rock
slide)
He got what he deserved.

MELINDA
(looking around)
Wow.

WE PAN AROUND THE EERIE TOMB. THE WALLS ARE SAVAGELY SCARRED. Melinda runs her hands over the marks.

MELINDA
Some great battle was fought here. I don't know why but I have this feeling that we're at the site of some titanic struggle between good and evil.
(reading HIEROGLYPHICS)
"All who enter, beware the wrath of the god of war..."

JANICE
(realizing)
This must be the tomb of Ares. Legend has it that Xena and Ares were linked by some deep bond.

CLIP - "TIES THAT BIND" - EVIL ARES CLIPS; INCLUDING THE FINAL SCENE BETWEEN ARES AND KIRILUS

RESUME SCENE

Jacques is looking a little nervous.

JACQUES
Ares' tomb! The natives may have been right. This place could very well be cursed.

MELINDA
It is strange that the rock slide happened just as we came in.

(CONTINUED)

9 CONTINUED:

9

JANICE

Get a grip. There are no curses.

JACQUES

That's where you're wrong. I, for one, am cursed with a certain personal magnetism...

(off their looks)

And one time, when on a mission to Egypt for the French secret service, I came face-to-face with a curse so horrible that only a man of my training and skill could have faced it and lived.

CLIP - "THE MUMMY" (TO BE CHOSEN)

Before the end of this dramatic clip, it freezes.

RESUME SCENE

JANICE

Wait a minute. I saw that movie!

JACQUES

Oh, uh. I must've confused it with my real battle against the supernatural...

CLIP - "THE WEREWOLF" (TO BE CHOSEN)

Again, this clip is interrupted, and it freezes.

RESUME SCENE

Janice has already left. Mel taps Jacques on the shoulder --

MELINDA

Sorry. That was a movie, too.

JACQUES

Yes, but who do you think gave them the idea?

CUT TO:

10 INT. TOMB - SCROLL ROOM - DAY

10

Mel and Jacques catch up to Janice.

MELINDA

What do we do now?

(CONTINUED)

10 CONTINUED:

10

JANICE

Find the Scrolls and get out. But be careful, tombs like this are booby-trapped to stop thieves. Don't touch anything suspicious.

They pass a number of RELICS. Mel touches one -- a booby trap! A DAGGER flies out, almost decapitating Janice.

MELINDA

(with a shrug)

It didn't look suspicious.

JANICE

Just sit down and stay out of my way. I'll find the Scrolls myself.

Upset, Mel leans against the wall. It slides back, opening an ALCOVE and releasing DOZENS OF GOLDEN SCROLLS!

MELINDA

(elated; to the others)

Dr. Covington! Jacques! I found...

JANICE

(without looking)

I said, sit there. Don't yell. Don't try to help. Just sit there.

Mel reads a scroll, as Janice and Jacques continue to search.

MELINDA

Did you ever hear about Xena's true love, Marcus? It's so romantic.

JACQUES

(without looking)

We are very busy over here. This is no time for a love story.

MELINDA

But this was so much more...

CLIP - "MORTAL BELOVED" - XENA DIVES IN THE ALCYONIAN LAKE

MELINDA (V.O.)

Xena swam to the Underworld because her love, Marcus, called for her.

CLIP - "MORTAL BELOVED" - XENA AND MARCUS VS. THE HARPIES

(CONTINUED)

10 CONTINUED: 2

10

MELINDA (V.O.)
Evil had taken control and innocent
souls were suffering. But Xena fought
for good...

CLIP - "MORTAL BELOVED" - XENA AND MARCUS "GOOD-BYE" SCENE

MELINDA (V.O.)
Even though it meant saying good-bye to
the man she loved...

RESUME SCENE

As Mel finishes her story, she is joined by Jacques.

JACQUES
(amorous to Mel)
You move me with this story of love.

Janice turns and sees the Scrolls. She rushes over.

JANICE
The Scrolls!
(to Mel)
My father was right. All those years
of searching and people doubting him,
and now he's been proven right by my
discovery.

MELINDA
I'm very happy for you and your father
... but wouldn't you call it "our"
discovery? *

JANICE
(grabbing the Scrolls)
If you think I'm giving you credit for
this because you leaned on the right
wall...

JACQUES
Can we fight about credit later? This
place is giving me the creeps.

MELINDA
Dr. Covington. What's that?

She points to something SHINY, embedded in a nearby stone.
Janice shines her lantern on what looks like half of Xena's
chakram.

JANICE
(in awe)
The Chakram of Xena, Warrior
Princess...

(CONTINUED)

10 CONTINUED: 3

10

JACQUES

That's some kind of necklace, no?

JANICE

No, it was Xena's most powerful weapon.

Janice struggles to pry out the chakram as Mel looks on --

MELINDA

Let me try.

JANICE

Believe me, if I can't get it out, you can't.

Melinda taps it. The chakram falls into her hands.

JANICE

(flustered)

So, I loosened it for you.

(then; re: chakram)

You hold onto it while we get the rest of the Scrolls.

Janice and Jacques collect the Scrolls as Mel stares into the chakram, mesmerized. Under it's spell, she walks off as if in a trance. Ready to leave, Janice and Jack turn back to Mel.

JANICE

Let's get out of...

But she's gone.

CUT TO:

11 INT. TOMB - GREAT HALL OF ARES - DAY

11

Mel moves silently through the tomb, holding the chakram, guided by an unseen power. Suddenly, from behind a corner, steps Smythe and his two Thugs.

SMYTHE

Looking for... this?

He reveals the OTHER HALF of the chakram! Off his evil sneer, we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

12 INT. GREAT HALL OF ARES - DAY 12

Janice and Jacques arrive to SEE Smythe point a gun at Mel.

JANICE

Wait! Fire that gun and you'll start another rock slide. It'll bury us alive.

(off Smythe's hesitation)
Try it and see.

Smythe puts his gun away, but quickly pulls out a KNIFE.

SMYTHE

There's more than one way to skin a disagreeable young woman.

JANICE

Not this time...

Janice uses her BULL WHIP to disarm Smythe, then drags Melinda out of there.

JANICE

Let's go!

Jacques leads the way as Janice steers Mel DOWN THE TOMB HALLWAY. Smythe and his Thugs give chase.

CUT TO:

13 INT. ARES' INNER SANCTUM - DAY 13

Our heroes rush into a dark room.

JACQUES

We'll be safe here.

Suddenly, TORCHES around the room magically LIGHT THEMSELVES, one by one, revealing a creepy SARCOPHAGUS and a METALLIC EYE on the wall overhead.

JACQUES

And you don't believe in curses?

(CONTINUED)

13 CONTINUED:

13

JANICE
It can all be explained.
(searching for a logical
explanation)
That was obviously a case of dormant
embers being hit by oxygen, resulting
in spontaneous combustion.

JACQUES
(beginning to panic)
Embers don't lie dormant for thousands
of years. There's definitely a curse
here. We've got to do something. We
should form a circle to cover each
others' rears. No, no. Curses don't
know rears from fronts. We need to
counter curse it. You must know
something curse-like. My aunt was a
witch. I could do some kind of chant.
Boil, boil... I can't breathe. I
can't breathe! We're losing oxygen.
We have to get out of here.

Janice lays a resounding slap to Jacques' cheek. Jacques
goes down in a heap.

JANICE
Pull yourself together, man.

Just then, Smythe and his Thugs arrive.

SMYTHE
Enough games. I want the Scrolls and
the chakram. Now!

Before Janice can respond, Mel charges at Smythe, joining
her half of the chakram with his. When the two halves
connect, a JOLT OF SHEER ENERGY knocks both of them to the
ground.

JANICE
(rushing to her)
Mel!

Janice cradles Mel's head; she's barely conscious. Behind
them, Janice HEARS a RUMBLE. The sarcophagus glows an eerie
red, then opens. ARES steps out and stretches.

ARES
Ahhh. That feels good.

JACQUES
(to Janice)
Would you mind slapping me again? I'm
hallucinating.

(CONTINUED)

13 CONTINUED: 2

13

ARES
I've been expecting you. Welcome to
the prison that has held me for
centuries.

On his feet now, Smythe approaches Ares, pistol drawn.

SMYTHE
I don't know who you are, but this tomb
belongs to me!

ARES
Go ahead. Take your best shot.

Smythe fires, but Ares CATCHES the bullet in his hand. He
fires again, but this one bounces off Ares' chest.

SMYTHE
Who are you?

ARES
The last sight you'll ever see...

With that, a SWORD flies off the wall, right into Smythe.
Two ADDITIONAL SWORDS follow, skewering his Thugs.

Jacques steps in front of Janice and Mel.

JACQUES
Fear not, ladies. Jacques S'er is
here!
(to Ares)
I assure you, I won't go down without a
fight!

ARES
(humored)
Oh, please... Does the brush salesman
from New Jersey think he can defeat the
god of war?

JANICE
(realizing)
Ares...
(then; to Jacques)
Brush salesman? You said you were in
the Free French Army.

Jacques shrugs.

JACQUES
(without the accent)
I lied.

(MORE)

(CONTINUED)

13 CONTINUED: 3

13

JACQUES (cont'd)
(shaking Janice's hand)
Jack Kleinman, Victory Brush Company,
Hoboken. I tried to enlist to fight
the Fuhrer but I was 4-F. I thought I
could do my part here by keeping the
Nazi bastards away from the Scrolls.

JANICE
But how did you know about the Scrolls?

ARES
My guess is from a family tradition
passed down from ancient times.

JANICE
(to Joxer)
You're related to Xena?

ARES
(with a laugh)
Not Xena.

CLIP - "CALLISTO" - JOXER "FIGHT" WITH GABRIELLE
RESUME SCENE

ARES
His kind gave warriors a bad name.
I see you're keeping the family's
reputation for undiluted idiocy intact.
(then; more cheerful)
For thousands of years, my spirit has
been trapped in this tomb, waiting for
a certain someone to claim the chakram
and make it whole. Now, I am flesh
again... And it feels so good.

JANICE
What do you want from us?

ARES
A simple favor. It is written that
only a descendant of Xena can release
me back into the world.
(then)
I want out.

Janice rests Mel's head on her pack, then crosses to Ares.

JANICE
This is all starting to make sense.
Ever since I was a girl, I've been
drawn to this tomb. Now, I know why.
(MORE)

(CONTINUED)

13 CONTINUED: 4

13

JANICE (cont'd)
I'm a descendant of Xena!
(then; heroic)
Forget it, Ares. The world doesn't
need any more evil right now.

ARES
Silly girl. I don't need you.

Ares turns to Mel, who is regaining consciousness.

JANICE
(blocking Ares)
But, you just said...

ARES
You are related to someone in the
Scrolls, but you're not Xena's
descendant.

JANICE
(a blow to her ego)
If not Xena, then who?

ARES
I'll give you a hint: think blonde.

CLIP - "CALLISTO" - CALLISTO IN GLORIOUS BATTLE,
CULMINATING IN THE SHOT WHERE SHE CATCHES THE CHAKRAM.

RESUME SCENE

Ares shakes his head.

ARES
Wrong blonde.

CLIP - "ALTARED STATES" - SHOTS WHERE GABRIELLE IS
"DRUGGED" AND ACTING SILLY

RESUME SCENE

Ares gets closer to Mel, who still lies on the ground. Mel
slowly gets to her feet.

ARES
Ah, the heir apparent.
(then)
It's time, Melinda. Release me and
I'll regain all my power... my godhood.
If you think the world knows death and
destruction now... Wait 'til I get out
there.

(CONTINUED)

13 CONTINUED: 5

13

CLOSE ON Mel, as she lifts her head. She grabs a sword from Smythe's Thug and spins it in that unmistakable style. THIS IS XENA.

XENA
Think again, Ares.

Off Xena's steely look, we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

14 INT. ARES' INNER SANCTUM - DAY (CONTINUOUS)

14

Xena holds the sword on Ares.

ARES
Xena. It's been too long.

XENA
Let the others go.

ARES
As you wish...

With that, the WALL in Ares' Inner Sanctum OPENS. A STRONG WIND PROPELS Janice and Jack through it and into darkness.

XENA
Still fighting dirty, huh, Ares?

Xena quickly grabs her chakram, then rushes after them.

CUT TO:

15 INT. MUMMY ROOM - DAY

15

THE WIND blows Janice past a series of WARRIOR TOMBS and towards a DARK PIT. She is nearly blown into the pit when Xena arrives, pulling her away from the gust of wind.

XENA
You all right?

Janice takes a long look into Xena's eyes.

JANICE
You really are Xena...

XENA
Yes.

JANICE
And Mel... is your descendant.
(then)
How could I think it was me? My father was a thief, my mother ran out on us. Of course I'm related to that useless tag-along, Gabrielle.

*

*

(CONTINUED)

15 CONTINUED:

15

XENA
Gabrielle was never useless. She cared
for others more than herself.

CLIP - "HOOVES AND HARLOTS" - GABRIELLE SAVES TERREIS

XENA (V.O.)
And she was the best friend anyone
could ever have.

CLIP - "IS THERE A DOCTOR...?" - XENA CRIES OVER GABRIELLE

RESUME SCENE

Janice now stands next to Xena.

JANICE
You make her sound important.

XENA
She was.
(a bit emotional)
Everything that you admire about Xena
was there because Gabrielle believed in
me. Be proud that you're part of her
family. I am.

CLIP - "TIES THAT BIND" - "YOU'RE MY FAMILY" SPEECH FROM
XENA TO GABRIELLE.

RESUME SCENE

JANICE
(a smile; then)
What do you say we put Ares back where
he belongs?

Just then, we HEAR a FAINT TAPPING coming from inside one of
the Warrior Tombs. Xena pulls the door open and Jack flies
out, gasping for air, tangled in "Mummy" bandages.

JACK
Were you just gonna leave me there?!

XENA
No. That would be terrible.
(re: Warrior Tombs)
People are trying to rest in here.

Xena and Janice start off. Jack thinks, then gets it.

JACK
That's not funny.

DISSOLVE TO:

16 INT. HALLWAY - DAY

16

As Xena, Janice and Jack walk down the hall, Jack steps on a STONE that SINKS BENEATH HIS FOOT.

JACK
That can't be good.

Just then, THREE SPEARS fly at them.

XENA
Get out of here! Run!

As Jack and Janice run, Xena catches, dodges and jumps over the spears. With the threat over, Xena LOOKS AROUND, but Jack and Janice are gone. She rushes off to find them.

DISSOLVE TO:

17 INT. ARES' INNER SANCTUM - DAY

17

Janice and Jack are tied to a POST in the middle of the room. A LARGE BOULDER WITH SPIKES swings from the ceiling by a chain, like a wrecking ball. It whizzes by, inches from a petrified Jack. Xena rushes in. Ares is waiting.

ARES
Nice of you to show up, Xena. Now, release me or they die.

XENA
There's no place for you in the world anymore, Ares.

ARES
You're wrong. The world has become a glorious place. Weapons are more lethal. People are more hateful. And there's a new leader. He's got a lot of potential... vision. His name is Hitler. With my help, he could really make some positive changes. *

The Boulder swings at Janice, barely missing her. Ares points to the METALLIC EYE on the wall above his OPEN SARCOPHAGUS.

ARES
The Eye of Hephaestus holds me here. Strike it with your chakram, and set me free.

(off Xena's hesitation)
You have no choice, Xena. Do it!

The Boulder swings CLOSER. It nearly takes Janice's head off.

(CONTINUED)

17 CONTINUED:

17

XENA

All right. But you don't leave here until they're safe.

ARES

Of course. I am a god of honor.

JANICE

No, Xena! Don't!

Xena throws the chakram towards the EYE, but she misses! It deflects off the wall, right for Janice and Jack. It cuts their ropes, freeing them, just as the Boulder smashes in.

ARES

(with a laugh)

I'm way ahead of you, Xena.

The chakram ricochets again, but Ares uses his sword to DEFLECT IT! It STRIKES THE EYE OF HEPHAESTUS with a SHOWER OF SPARKS. Just then, a SIDE DOOR OPENS to daylight.

ARES

Yes!! Freedom!

He starts to exit, but Xena grabs a sword, stopping him.

(NOTE: THE BOULDER CONTINUES TO SWING DURING THE FOLLOWING.)

XENA

You're not going anywhere.
(to Janice and Jack)
Get out of here, now!

Xena and Ares engage in battle as Janice and Jack hurry out. As they cross the doorway, the door begins to SLOWLY CLOSE.

JANICE

Xena! Hurry! The door is closing!

Ares and Xena fight as the BOULDER nearly hits them.

ARES

You're not stopping me this time.

Then, as Ares delivers a succession of CRUSHING BLOWS, Xena ducks, just as the Boulder swings over her. It SLAMS INTO ARES, sending him FLYING into his sarcophagus! It teeters, then falls -- trapping Ares inside!

The CHAKRAM gets caught underneath the sarcophagus and BREAKS IN HALF. Xena falls back, shakes her head, then picks up the remaining chakram. SHE'S MELINDA AGAIN. Dazed, she stands for a beat; then Janice calls to her:

(CONTINUED)

17 CONTINUED: 2

17

JANICE
Hurry or you'll be trapped!

As Mel starts to slide out, she notices Janice's pack with the Scrolls. She rushes back and grabs it. Janice grabs her and pulls her out just in time.

DISSOLVE TO:

18 EXT. DIG SITE - LATER THAT DAY

18

Near his CAR, Jack puts his BAG down next to Janice's pack. We NOTICE that the BAGS ARE IDENTICAL.

JANICE
Bye, Jack. Sure you won't join us at the next dig site?

JACK
No. This war isn't over yet. As long as that paper-hanging Fuhrer is goose-stepping on people, I've got a mission.
(beat)
I've just got to figure out what it is.

MELINDA
Well, good luck and be careful.

Jack grabs Janice's pack by mistake, climbs in the car and drives off. Janice turns to Mel.

JANICE
Well, you were right.

MELINDA
I was? About what?

JANICE
We were both living in our fathers' shadows. Now we're ready to step into the sunshine and show the world what we can do.

MELINDA
As a team?

JANICE
As a team.

They start off together.

(CONTINUED)

18 CONTINUED:

18

JANICE

The first thing on our agenda is to write "The Adventures of Gabrielle and Xena."

MELINDA

Ah... about that title...

CUT TO:

19 INT. OFFICE - DAY

19

CHYRON - FIFTY YEARS LATER

TED KLEINMAN sits, pitching to a yet unseen EXECUTIVE.

TED

...They say this chant, right? Then this evil, dead guy comes in.

ROB TAPERT (O.S.)

Done it. What else you got?

Ted reaches for a bag and takes out a few Xena Scrolls.

TED

Well, my grandfather had these old scrolls in his attic.

(taking out other papers)

He even got them translated. See?

REVEAL that the Executive is ROBERT TAPERT, EXECUTIVE PRODUCER. A name plate on his desk identifies him as such.

TED

I thought the lead could be the strong, good-looking guy -- Joxer.

ROB TAPERT

(reading the translation)

Hmmm. This stuff is pretty good...

PAN UP to SEE a POSTER of the MCA/UNIVERSAL STUDIOS logo.

ROB TAPERT (O.S.)

(imagining)

Tell me more about this Xena...

SMASH TO XENA OPENING, as we:

FADE OUT.

THE END