

The Chronicles of Diana Marsson  
Chapter 10: Destiny Calls

By

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

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1

INT: THE WAREHOUSE (8:00PM)

1

DIANA enters.

DIANA

Clark?

(beat)

Clark, where are you?

(beat)

This isn't funny. You asked me to come down here. So where are you?

CLARK (VO)

Right here, mom.

DIANA can't see CLARK.

DIANA

Where?

CLARK (VO)

Here.

CLARK appears right in front of her, removing Hades' Helmet of Invisibility.

DIANA

Wh...

DIANA recognizes the helmet, and realizes that it could only have come from one place.

DIANA

You opened it!

(beat)

You opened the case!!

CLARK

Uncle Ares said that, now that I was 18, I should claim what is mine.

DIANA

Ares. Figures. I...

DIANA realizes that CLARK just called Ares by his real name.

DIANA

Wait. You called him Ares. I...

(CONTINUED)

CLARK

Yes. I did. He told me everything,  
Mom.

DIANA

Everything?

CLARK looks at her.

CLARK

Why did you never tell me?

DIANA

I...

CLARK

I always knew there was something  
special about him. Something that  
made him different from the others.

(beat)

It was like we had some sort of  
connection. A connection that was  
stronger than the one with other  
Immortals. Now I know why. He's...

DIANA

Clark, I told you he was your  
Uncle. You knew that.

CLARK

Yeah, but Mac, Richie, Methos and  
Joe were also my "Uncle's".

DIANA

You also knew that your father was  
his brother. And that...

CLARK

Yes. I knew that. But this  
connection went deeper. I could  
never quite put my finger on it.  
Now, with his help, I have. I  
understand everything. He...

DIANA gives CLARK a look.

DIANA

Is he here?

Momentary pause. DIANA starts to look around to see if she  
can see Ares lurking.

(CONTINUED)

DIANA

Ares?

(beat)

Ares!

(beat)

Come out, now!

ARES appears between them, holding his sword, his real sword, the one from the case. He inhales and exhales.

ARES

Ah. That felt good. It's been so long since I did that.

DIANA sees the sword and realizes that CLARK has returned to ARES his old sword and in doing so has reinstated ARES as the God of War. DIANA looks to CLARK.

DIANA

What have you done? What...

ARES goes to DIANA.

ARES

Not what you think, my love.

ARES looks at her, lovingly.

ARES

You see, we had to open the case. There was a special item hidden under the helmet. I needed it to give to you.

DIANA looks at ARES in confusion.

DIANA

I don't...

ARES snaps his fingers and a chalice appears in his hands. He holds it out, offering it to her. DIANA is still confused.

DIANA

A chalice?

ARES

Open it.

DIANA opens it. She is surprised at what she sees inside.

(CONTINUED)

DIANA  
Is this what I think it is?

ARES  
Yes.

DIANA  
It has survived all th...

ARES  
It is Ambrosia, Diana. It is  
forever.

DIANA  
I...

ARES  
It is time.  
(beat)  
Time to do what must be done.

Momentary pause. ARES looks at DIANA.

ARES  
Take it. Eat it. Become my Queen.  
As it was meant to be.

DIANA  
But...

ARES  
You can have immortality. Yet not  
have to partake in that stupid  
game.

DIANA  
I don't believe this. You...

ARES  
You'll live forever, Diana.  
Forever.

DIANA  
Ares, I...

CLARK  
Come on, Mom. It won't change  
anything. Not really.

ARES takes some of the Ambrosia out of the chalice and  
brings it to her lips.

ARES

Stop denying it, D. You were meant for me. We felt in all those years ago in Greece. And we felt it 13 years ago.

(beat)

I know you know it. If it wasn't for MacLeod clouding your vision, we'd...

(beat)

Take this gift I offer you. No other can offer you all I can. Join us.

DIANA

I... Wait. Us?

CLARK

Yes, us.

DIANA

You... But...

CLARK

I'm out of *The Game*, Mom. Forever. Although I never was really in it to begin with.

DIANA looks at ARES.

DIANA

That's what you meant. This is the choice he had to make.

Momentary pause.

ARES

Yes.

DIANA

He had to decide whether he wanted Mac's Immortality or the God's Immortality.

ARES

Yes.

DIANA

Why didn't you tell me? Why...

ARES

I couldn't.

(CONTINUED)

DIANA

Why not?

ARES

I couldn't have you influencing his decision. He had to...

DIANA

Influence? Gee, let's see.

(beat)

He could either play a game that involved challenging others to a sword fight to the death, or, he could become a God.

(beat)

I don't think there's...

ARES

See, you are favoring one over the other.

(beat)

The choice had to be Clark's.

DIANA looks at ARES questioningly.

DIANA

And he made it all on his own.

ARES

Yes.

DIANA

You didn't try to persuade him to choose Godhood?

ARES

Would I do that?

DIANA gives him a look. She is about to say something, but he cuts her off with a deep, penetrating stare.

ARES

Diana, I've changed. You can sense that. I'm not the same Ares I was then. Typhon tamed Echidna. You could tame me. You have tamed me.

ARES kisses her. He breaks the kiss and places the Ambrosia in her mouth. She doesn't resist. He smiles as she swallows the sweet tasting nectar. Once she swallows it, she closes her eyes as the Ambrosia starts to transform her into a goddess. As she is transforming, ARES hands the chalice to CLARK, and waves his hands over her. DIANA gets younger,

(CONTINUED)

reverting to the way she was at 25 when he first met and fell in love with her. After the transformation is complete, both ARES and CLARK stare at her. DIANA opens her eyes and breathes her first breath as an Immortal. She looks at her hands and realizes she has changed. She looks at ARES.

DIANA

Wow. I feel...

ARES

Say you'll stay with me.

DIANA

I...

ARES

I need you, D. I...

DIANA

What about Mac? I can't just...

ARES

Forget about MacLeod. We are meant to be together.

ARES looks at her.

ARES

The fates keep bringing us together. Drawing us closer and closer. Now, with this...

ARES indicates the chalice of Ambrosia.

ARES

...we have finally connected. I love you Diana. Let me show you how much.

ARES kisses her. She doesn't resist. She can't resist him anymore. All the feelings she's been bottling up since the day they first met, are crying to be let out. With her new found godhood, she also knows he is not lying. He really does love her and always has. She explodes, erupting like a volcano. She wraps her arms around him, pulling him close, melting into his embrace. CLARK watches as his mother and his uncle start to explore their feelings for each other. ARES' tongue starts to explore DIANA's mouth. She opens her mouth wider, allowing his tongue in. She brings one of her legs up, and rests it on his hip. He takes the leg in his hand and strokes it. His hand explores, running up her leg. CLARK says the following line more to himself than to ARES and DIANA.



CLARK

I think I'll leave you two alone.

(beat)

Guess it's bye-bye Mac.

(beat)

I'll go tell him.

CLARK puts on the Helmet and vanishes. ARES and DIANA don't notice. They are too consumed in their hunger for each other. There is a flash, and they disappear. They reappear over by the wall, naked. He presses her up against the wall. He forces his tongue deeper into her mouth, as his hands roam down her body. Her leg is still resting on his hip. He strokes her leg. She presses herself closer to him, and pulls him closer to her. She breaks the kiss, and gasps. He kisses her neck. She nibbles his ear, then, she softly whispers the following.

DIANA

Ares, take me.

ARES looks at her and smiles.

ARES

I thought you'd never ask.

He kisses her again. His hands grab her breasts. As he thrusts himself inside of her, he squeezes her breasts. She tightens her grasp on him, and pulls him as close as she can. He releases her breasts and helps her wrap her legs around his waist. She tightens the grip, pulling him in. He pushes himself deeper and deeper into her. She gasps and moans.

DIANA

Oh, Ares. I...

(beat)

I...

(beat)

Ah. Yes.

(beat)

Ares, I...

(beat)

Oh. Oh.

He suckles her breast as he thrusts himself deeper and deeper into her. She is running her hands up and down his back, stroking it. Every time he pushes into her, she presses her hands into his back.

DIANA

Oh god. This...

(beat)

(MORE)

(CONTINUED)

DIANA (cont'd)

...feels...

(beat)

...so good.

(beat)

I...

He brings his lips to her ear. He nibbles on it, then whispers seductively into it.

ARES

Oh, Diana.

(beat)

You don't know how long I've waited for this.

DIANA

Yes. I...

(beat)

I...

ARES

Hang on, D. I'm...

He brings his lips to hers and kisses her. She grabs him and holds on tight. He's about to come to his peak. He thrusts in and out of her a few more times, harder, and faster. He is about to erupt. She can sense he is about to explode. He breaks the kiss and looks at her. He grabs a breast in each hand. He squeezes them hard as he thrusts into her real hard and fast. He erupts, releasing his godly seed inside of her. She gasps when he squeezes her breast, and sighs as he releases himself inside of her.

CUT TO:

2

INT: THE LOFT (10:00PM)

2

DUNCAN is deep in thought. CLARK is sitting on the kitchen counter, observing DUNCAN. He is wearing the helmet, so he is invisible. He hasn't quite adjusted to all his new powers. He's not even sure what they all are. Which means, he doesn't know that he doesn't need the helmet to be invisible. As a god, he has the ability to be seen only when he wants to be seen. DUNCAN hasn't sensed CLARK at all. Now that CLARK is a god, he is out of the game, and therefore the Immortal Sense will not be activated when he is near another Immortal. After a few moments, CLARK removes the helmet and becomes visible. He says the following line as he jumps of the counter and heads to DUNCAN.

(CONTINUED)

CLARK  
Hey, uncle Mac.

DUNCAN is startled by CLARK's sudden, unexpected arrival.

DUNCAN  
Clark!?

CLARK  
Sorry, did I startle you?

DUNCAN realizes that CLARK did indeed startle him.

DUNCAN  
Yes. But... How'd you manage to get  
this close without me sensing you?  
It's not possible.

CLARK  
(smile)  
It is if you're not playing the  
game anymore.

DUNCAN  
Not playing. What do you mean? You  
can't just...

DUNCAN notices the Helmet in CLARK's hand.

DUNCAN  
You opened the case.

CLARK  
Yep.  
(beat)  
And guess what was hiding under the  
helmet?  
(beat)  
Ambrosia.

DUNCAN  
Ambro...

CLARK  
Yes.  
(beat)  
And you know what?  
(beat)  
The second it touched my lips, I  
felt alive. Ares told me that what  
I was feeling was my powers being  
activated for the first time. He  
told me I always had them, but that  
(MORE)

(CONTINUED)

CLARK (cont'd)  
without Ambrosia to fuel them, they  
lay dormant.

DUNCAN  
(raise eyebrow)  
Ares? You... Clark, what have you  
done? Aligning yourself with Ares?  
Your mother's gonna...

CLARK  
Speaking of mother.  
(beat)  
That's why I'm here.

DUNCAN  
What?

CLARK  
I wouldn't count on her coming  
home.

DUNCAN  
What do you mean?

CLARK  
Uncle Ares offered her something  
you couldn't.  
(beat)  
Immortality. An immortality that  
excludes the game. And, she took  
it.

DUNCAN  
Are you telling me that Diana...

Momentary pause. CLARK nods.

DUNCAN  
No. I don't believe you. She...

CLARK  
You're too late this time, Mac.  
She's with him right now. And when  
I left, they were starting to fog  
up those windows real bad. By now  
they...

DUNCAN  
No. This can't be happening.

CLARK

Bye, Mac. See ya around.

With that said, CLARK puts on the helmet and disappears. He doesn't leave the loft yet. He stays and watches DUNCAN. He wants to see what he'll do.

DUNCAN

Clark! Clark!!!

DUNCAN sits on the couch.

DUNCAN

No. This can't be happening. Not again.

DUNCAN hears DIANA's voice in his head.

DIANA (VO)

I felt it when he kissed me. I believe what he says is true. That one day... we will be together. But that day is not today. And it is not in the foreseeable future. I love you, Duncan MacLeod of the Clan MacLeod. ... I love you Duncan MacLeod ... You Duncan MacLeod ... I love you... I love you ... I love...

DUNCAN rests his head in his hands. CLARK leaves. DUNCAN thinks of all the times he has spent with DIANA. The good times and the bad.

FADE TO:

3

FLASHBACK

3

Chapter 6 Scenes 03 (their first meeting), 14 (Diana witnesses a beheading), 16 (Duncan explains what he is), 25 (Duncan invites her to move in), 42 (Duncan takes her to the warehouse), 54 (play fighting with Clark)

Chapter 7 Scene 34 (waiting for her to come home from a date)

Chapter 8 Scenes 01, 03, 05 (learning that Ares thought her to use a sword), 29 (Joe telling him that he is in love with her), 37 (Reno telling him he is in love with Diana), 65 (Duncan telling her he loves her)

Chapter 9 Scenes 20 (fight about Ares), 39 (make-up).

4

INT: ARES' PLACE - BEDROOM (11:30PM)

4

DIANA and ARES are in bed, making love. He is riding her hard, real hard. He has her arms pinned to the bed.

DIANA

Oh. Oh.

(beat)

Ares... I... I...

He is pumping her really hard, and really fast. The bed is rocking so fast it looks like it will break. He rams himself in and out, in and out, over and over.

DIANA

Oh, Ares. I...

ARES

Ah. D. I...

DIANA

Faster. Faster.

ARES goes faster. After a few moments he explodes inside of her. He sighs a sigh of pleasure.

ARES

Ah...

He lets himself empty inside of her, then collapses on to her.

DIANA

Ares, I...

He looks at her.

ARES

I haven't had a ride like that in millennia. You are...

DIANA

This is only the beginning, Ares.

(smile)

I get the feeling we will have many more great times.

ARES

(smile)

I know we will. There is so much I want us to do. So much I...

(CONTINUED)

DIANA

In time we can do them all. We have forever.

ARES

I love you.

DIANA

I know.

He rests his head on her chest. She runs her fingers through his hair and stares at the ceiling. She thinks of Duncan and a tear appears in her eye.

JUMP TO:

**MONDAY FEBRUARY 22nd 2016**

5

INT: DOJO (10:00AM)

5

DUNCAN exits the elevator. RICHIE enters the DOJO.

RICHIE

Hey, Mac!!

RICHIE notices the bag.

RICHIE

Where are you off to?

DUNCAN doesn't answer, he just stops and looks at the floor.

RICHIE

Oh, I get it. You and Diana are planning to sneak off. A little romantic get-a-way, right?

DUNCAN is still silent.

RICHIE

So where is she?

No answer.

RICHIE

Mac?

Still no answer.

RICHIE

Mac?

(beat)

Hell-o?

(CONTINUED)

DUNCAN  
Sorry, Rich.

DUNCAN walks past RICHIE.

DUNCAN  
I just need to be alone?

RICHIE is confused. DUNCAN keeps walking.

RICHIE  
Alone? As in, by yourself?

RICHIE goes after him and stops him.

RICHIE  
What about Diana? Won't she...

DUNCAN  
Diana's gone.

RICHIE  
Gone?

DUNCAN  
She left. Last night.

RICHIE  
Left? Where'd she go?

DUNCAN  
Don't know.

RICHIE  
When will she be back?

DUNCAN  
I don't think she will.

Momentary pause. DUNCAN looks at RICHIE. RICHIE notices the look in his eyes.

DUNCAN  
I've lost her Rich. I've really  
lost her.

RICHIE is confused.

RICHIE  
You're not making sense, Mac. She  
loves you. She's always loved you.  
She's loved you since the first day  
she met you. Besides, who could you  
lose her to?



DUNCAN

Ares.

RICHIE

Ares? Who's Ares?

(beat)

Wait. I asked you that before. You sidestepped it then. Don't now.

(beat)

I've always felt like you and Diana, and Methos and Joe, were keeping something from me. No more secrets, Mac. I want to know who Ares is. And don't say The God of War.

DUNCAN heads to the office. RICHIE follows.

CONTINUE TO:

6 OFFICE

6

They enter the office. DUNCAN puts the bag down and sits at the desk. RICHIE sits in the chair in front of the desk.

DUNCAN

Where do I start?

RICHIE

How about at the beginning.

DUNCAN

The beginning. That was so long ago.

FADE TO:

7 TIME FLIES

7

DUNCAN tells RICHIE everything.

FADE BACK TO:

8 TIME RESUMES

8

RICHIE is trying to absorb everything.

RICHIE

You mean Clark's father is Hercules, son of Zeus? The myths are real?

(CONTINUED)

DUNCAN

Yes.

RICHIE

That means that Clark is the grandson of Zeus.

DUNCAN

Yes.

RICHIE

And the warehouse belonged to Aphrodite?

DUNCAN

Yes.

RICHIE

And this Ares that you think she's run off with, is *thee* Ares?

DUNCAN

Yes. And I don't just *think* she's gone to him. I know she has.

RICHIE

Wow. I...

Momentary pause. RICHIE thinks of something.

RICHIE

Wait, Methos said that singer guy, Roger, was Clark's uncle.

DUNCAN

He is.

RICHIE

That means that Roger is really...

DUNCAN

Yes.

RICHIE

I knew there was something about him that you guys were keeping from me. But I never thought...

RICHIE looks at DUNCAN. He can tell that DIANA's leaving has really gotten to him.

(CONTINUED)

RICHIE

Why didn't you tell me before?

DUNCAN

We didn't want you involved.

RICHIE

Mac, I might have been able to help. If you'd've told me everything from the beginning, I never would have brought you to the bar when Roger was there. I...

DUNCAN

What's done is done. We can't go back.

Momentary pause. RICHIE doesn't know what to say. DUNCAN really doesn't feel like talking about this now anyway.

DUNCAN

I'm beginning to think that 13 really is bad luck.

(beat)

At least for me.

RICHIE wonders where that came from.

RICHIE

13? What?

DUNCAN

Diana and I had 13 years together before... before this happened.

BEAT

And before D, there was Tessa. We also had 13 years together before...

RICHIE remembers all too well what happened.

RICHIE

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

DUNCAN

There's nothing you can say.

(beat)

I'm going to the cabin.

RICHIE

I'll...

(CONTINUED)

DUNCAN

Alone.

DUNCAN gets up from behind the desk, picks up his bag, and heads out. RICHIE watches DUNCAN exit the Dojo.

JUMP TO:

9 INT: METHOS' PLACE (11:00AM)

9

METHOS is translating a set of books from the warehouse. There are crates and boxes scattered throughout the room. There are books and papers on the bed and on the counters. DIANA materializes in the door frame. She looks around the room and leans against the door frame. The sound of her voice startles METHOS.

DIANA

You look awfully busy, Methos.

METHOS talks to her, without looking at her.

METHOS

Diana, don't you know it's impolite to just...

DIANA

Can you take your mind off of that for one moment?

METHOS continues what he is doing.

METHOS

Diana, I'm at a critical spot in the trans...

DIANA

At least look at me, dammit!

A little frustrated, METHOS looks at her. He is stunned. He puts down his pen and gets up from behind the desk. He heads over to her.

DIANA

You like?

Momentary pause. He likes. He likes a lot. There is something different about her. Something that is giving her this aura. Something that demands attention. He finds he is being to drawn to her in a way he never has before.

(CONTINUED)

DIANA  
Aren't you gonna say anything?

METHOS tries to speak.

METHOS  
I... You... What...

DIANA  
You'll never guess what was under  
Hades' helmet.

The mention of Hades brings him back to reality. He looks at her with a raised eyebrow.

METHOS  
Hades?

DIANA  
Yes.

METHOS realizes the only way she could have gotten under the helmet was if the case was opened.

METHOS  
He opened it. Clark opened the  
case. You let...

DIANA  
Actually, I think Ares talked him  
into opening it. It was the only  
way he could get back what was his.

METHOS  
You mean that Clark gave Ares back  
the sword?

DIANA  
Yep.

METHOS  
That means...

DIANA  
Yes. Ares is back as the God of  
War.

(beat)  
So, have you guessed what was under  
the helmet?

METHOS looks at her, and realizes it could only be one thing. The way she looks, the aura she is generating, the way she got into his locked house without making a sound.

METHOS  
Ambrosia.

DIANA  
Right.

METHOS  
And you...

The phone rings. He ignores it.

DIANA  
Yes. So did Clark.

METHOS  
Clark? But what about...

DIANA  
The Game?

Momentary pause. METHOS nods a "yes".

DIANA  
Well, thanks to you, and Mac, and  
Richie, he never really entered it,  
did he? He never took a head.  
(beat)  
So his leaving doesn't change  
anything.  
(beat)  
He never should've been in it to  
begin with. He has finally claimed  
his birthright.

The answering machine picks up.

RICHIE (VO)  
Adam, Richie. I need to see you.  
Mac is really upset. Seems that  
Diana has run off with Ares and  
well... Call me. Bye.

METHOS looks from the machine to DIANA.

METHOS  
Is that true?

DIANA  
Yes.

METHOS  
What about Mac?

DIANA  
What about him?

METHOS  
I thought you loved him?

DIANA  
I do. This...  
(beat)  
This is something I have to do. It  
has nothing to do with Mac.

METHOS gives her a look.

METHOS  
Okay, then. What about Hercules?

DIANA looks at METHOS with a raised eyebrow.

METHOS  
He despised Ares. Do you know what  
this would do to him? Do you?

DIANA  
That's not fair. Besides, Ares has  
changed. He's not...

METHOS  
Changed? He's Ares!

DIANA  
And you're Death!!

Momentary pause. Neither says anything for a few moments,  
they just stare at each other.

DIANA  
You've changed Methos, why can't  
he?  
(beat)  
You rode with the Horsemen, while  
he was the God of War. That was a  
long time ago, Methos.  
(beat)  
Thousands of years ago. If you can  
change so can he.

METHOS  
Who are you trying to convince  
Diana? Me, or yourself?

Momentary pause.

(CONTINUED)

DIANA

Look, I didn't come here to start a fight. I came to ask you a favor.

(beat)

Could you please give this to Mac?

DIANA holds out her hand and a round CD like disk appears. It is a holo-letter. METHOS stares at it.

DIANA

Please.

METHOS takes it. He looks at it in his hands, then looks up to say something.

METHOS

What shou...

DIANA is gone. METHOS looks back at the disk.

JUMP TO:

10

EXT: THE CABIN (2:00PM)

10

DUNCAN is alone, mediating, working out. He is in the middle of a routine, when he senses someone coming. Without looking, he addresses who he thinks is there.

DUNCAN

I told you I wanted to be alone, Richie. So...

METHOS, who is behind DUNCAN and off camera, cuts off DUNCAN's line.

METHOS (VO)

It's not Richie.

DUNCAN stops his routine and turns to face METHOS.

METHOS

Richie told me what happened. And since he said Ares and not Roger, I guess you finally told him.

(beat)

I figured you needed someone to talk to, whether you like it or not.

(beat)

I'm a good sounding board.

DUNCAN heads for the cabin. METHOS follows.

CUT TO:



11 INT: THE CABIN

11

DUNCAN is leaning on the fireplace mantle, with a drink in his hand. METHOS is sitting on the sofa, also with a drink in his hand.

METHOS  
People do change, MacLeod.

DUNCAN looks at METHOS.

DUNCAN  
Not Ares. I don't trust him. I  
never did. But she... She...  
Dammit!

DUNCAN turns away from METHOS.

DUNCAN  
I knew this would happen one day.

METHOS takes out the holo-letter and stares at it. DUNCAN addresses him as he is about to say something.

DUNCAN  
You knew him then. And you've seen  
him now.  
(beat)  
Do you think he's changed? Do you  
think he could change?

METHOS  
I...

METHOS doesn't finish. He's not sure. After a few moments DUNCAN continues.

DUNCAN  
I'll take that as a no.

METHOS  
Mac, I only barely knew him then.  
And I only barely know him now.  
I...

DUNCAN turns around to look at METHOS, who is staring at the holo-letter disk. He is about to ask what it is, when METHOS hold it out.

METHOS  
Here.

DUNCAN looks at it in METHOS' hand.

(CONTINUED)

DUNCAN  
What is it?

METHOS  
It's um...  
(beat)  
...from Diana.

DUNCAN is surprised.

DUNCAN  
You've seen her?

METHOS  
She paid me a visit.  
(beat)  
She wanted you to have this.

DUNCAN takes it and stares at it. After a few moments METHOS rises off of the sofa.

METHOS  
I'll leave you alone.

METHOS turns to leave.

DUNCAN  
No. Stay. Please.

METHOS turns back. DUNCAN heads to the holo-projector. He pauses, stares at the disk, and contemplates whether or not to view it. After a few moments, he inserts the disk. A hologram of DIANA appears. She looks amazing. DUNCAN is surprised at how young and beautiful she looks.

DUNCAN  
She looks so...

METHOS is also drawn to her again.

METHOS  
I know.

They sit on the sofa.

HOLO-DIANA  
Mac, I know this must be hard on you, and I know how much you must have debated about whether or not to play this, but...

DUNCAN is beginning to think this is a bad idea, and he is about to shut off the projector.

(CONTINUED)

HOLO-DIANA

No, Mac, please. Don't turn this off. Hear me out.

DUNCAN wonders how she knew he was going to turn it off.  
METHOS mutters the next line to himself.

METHOS

(mutter)

She knows you real well.

DUNCAN decides to hear the message out.

HOLO-DIANA

Thank you.

(beat)

I really don't know what to say.  
Words don't seem enough. I...

(beat)

I never meant to hurt you, Mac. And I do love you. Whatever happens, don't ever doubt that. You were always there for me. And for Clark. And I hope...

(beat)

I hope you always will.

(beat)

Ares was right. He knew it then, in Greece. I just...

(beat)

It wasn't until I'd taken the Ambrosia that I realized it.

(beat)

He says he loves me. That he always has, and will till the end of time. The end of time. That is so far away.

(beat)

I don't know what our future holds, Mac, but...

(beat)

But now that I am immortal and have forever, maybe it will change. Maybe his feelings for me will change in the years to come.

(beat)

Who knows, in 50, 75 years, I might appear on your doorstep. I'll always know where you are, and I will always love you.

(beat)

I don't want to say good-bye, so I'll close this with a word of

(MORE)

(CONTINUED)

HOLO-DIANA (cont'd)  
advice. Don't lose your head,  
Highlander, because you never know  
when I might show up.

The image disappears. DUNCAN rises and removes the disk.

METHOS  
What are you gonna do with that?

DUNCAN  
I don't now. Part of me wants to  
smash it, and part of me...

METHOS  
Hey, Mac. Give it time. It...

DUNCAN  
Time. That's one thing we have a  
whole lot of, isn't it?

Momentary pause.

METHOS  
Look at the bright side. Ares has  
made her immortal.  
(beat)  
An immortal that is outside of the  
game. If he's wrong, and they're  
not meant to be together, she'll  
come back to you.

DUNCAN looks at METHOS.

DUNCAN  
You think so?

METHOS  
I've known her a long time.

DUNCAN  
So have I.

METHOS  
I seen her with Hercules, and I've  
seen her with you.  
(beat)  
She loves you. She will be back.  
(beat)  
Just give it time. You'll see.  
(beat)  
It's you she's meant to be with  
now. Not Ares. She will be back.

(CONTINUED)

DUNCAN exits the room, and METHOS watches him leave.

JUMP TO:

**TUESDAY FEBRUARY 23rd 2016**

12

EXT: HILLSIDE / CLIFF (6:00PM)

12

ARES and CLARK are standing on a hill. When standing at the edge of the hill/cliff, you can see the ocean and the beach below. On the beach below are a group of young women. The women are sitting around talking, laughing, etc. The hill/cliff that ARES and CLARK are on, is at the end of the beach. On the left hand side base of the hill/cliff, there are a few trees. There is a girl under one of those trees. She is reading a book. ARES and CLARK are observing the women from atop.

CLARK

Are you sure they can't see us?

ARES

Not unless you want them to.

CLARK

I could say or do anything and they'd...

ARES

Yeah. You could.

CLARK

This is cool. I wish I'd've had this ability before. I mean...

ARES looks at CLARK.

ARES

So, are you ready for the first test?

CLARK looks at ARES.

CLARK

Test? I thought...

ARES

See that young girl over there?

ARES points to the girl who is sitting alone under the tree, reading. CLARK looks to where ARES is pointing.

(CONTINUED)

CLARK

Yeah.

The girl puts down the book and looks over at the other girls.

ARES

Her name is Kristine Jones. She longs to part of the in crowd, but feels like she doesn't have what it takes to fit in.

CLARK looks at ARES with a raised eyebrow.

CLARK

How'd you know that?

ARES

I read her mind. Probed her thoughts.

CLARK

You can do that?

ARES

(smile)  
We can do that.

CLARK

You mean I can read...

ARES

Yes.  
(beat)  
Want to try?

CLARK nods a "yes".

ARES

Okay.  
(beat)  
Pick a girl.

CLARK looks at the girls below and tries to find one he'd like to probe.

ARES

Found one yet?

CLARK spots a girl he'd like to know better.

(CONTINUED)

CLARK

Yes.

ARES

Are you ready?

CLARK

Ready.

ARES

I want you to concentrate.

(beat)

Look at her, and picture yourself  
inside her head.

Momentary pause. CLARK tries to picture himself inside the  
girl's head.

CLARK

Ok. I'm...

CLARK's mind is flooded with her thoughts.

CLARK

Whoa.

ARES

What?

CLARK

This is amazing! I can hear her  
thoughts. I...

ARES

Focus.

(beat)

What is her name?

CLARK

Karen. Karen Larson.

ARES

Good.

(beat)

What is she thinking?

Momentary pause.

CLARK

She's wondering if her boyfriend,  
Steve, really loves her.

(CONTINUED)

ARES  
Is that all?

CLARK  
No. She... She's debating whether  
or not she should sleep with him.  
Today is his birthday, and she  
wants to give him a very special  
present.

ARES  
Herself.

CLARK  
Yes.

ARES  
How long have they been seeing each  
other?

Momentary pause.

CLARK  
2, no, 3, months.

ARES  
3 months? And they haven't...  
(beat)  
Has she ever been with anyone  
before?

CLARK  
No. That's why she is debating  
this. She loves him, or at least  
she thinks she does, and she wants  
him to be the one. She's just not  
sure how he feels.

Momentary pause. CLARK is looking at KAREN.

ARES  
Pick another.

Momentary pause.

ARES  
Clark?

CLARK  
Right. Sorry.

CLARK looks around for another girl. He finds one. This time  
he doesn't have to concentrate so hard. ARES notices the  
look on CLARK's face.

(CONTINUED)



ARES  
Easier?

CLARK  
Yeah.

ARES  
The more you practice, the less  
thought it will take. Soon it will  
be instantaneous.

Momentary pause.

CLARK  
Her name is Lisa Sutter. She's...

CLARK gets a strange look on his face. ARES notices.

ARES  
What is it? What's wrong?

CLARK  
I don't believe this. She...

Momentary pause.

ARES  
What? She's what?

Momentary pause. ARES is about to say something, but CLARK  
speaks.

CLARK  
She's sleeping with Steve!

Momentary pause. ARES raises an eyebrow in curiosity.

ARES  
Karen's Steve?

CLARK  
Yes.

ARES is intrigued. CLARK sure knows how to pick them. This  
could be fun.

ARES  
Hmmm. The plot thickens.

CLARK  
She's been sleeping with him for  
over a month. And...

Momentary pause.

(CONTINUED)

ARES

And what?

CLARK

She's meeting him in about an hour  
for...

Momentary pause. CLARK is shocked at what LISA is thinking.

ARES

For what?

CLARK

In her words... "A full blown,  
banging session".

ARES

Looks like this Steve guy is in for  
a wild birthday.

Momentary pause. CLARK looks at ARES.

CLARK

We can't let Karen do what she's  
planning. We have to stop her. Warn  
her.

ARES grabs CLARK's arm.

ARES

Whoa.

CLARK looks at ARES.

ARES

What do you think you're doing?

CLARK

I'm going to warn Karen that...

ARES

Why?

CLARK

Because she's innocent. She's about  
to make the biggest mistake of her  
life. If she...

ARES

She is a mere mortal. They...

(CONTINUED)

CLARK

Unc, isn't there something we could do? I mean shouldn't we...

Momentary pause. ARES seems to be thinking. CLARK is giving him a "puppy dog" look. ARES gives in.

ARES

Where is Lisa meeting Steve?

CLARK looks back at LISA.

CLARK

The Sunset Motel around the corner.

LISA looks at her watch, says something to the girls, and walks off.

CLARK

She's on her way there now. To prepare herself and the room. She...

ARES

Okay. I have a plan.

CLARK looks at ARES. ARES makes a cell phone appear in his hand out of thin air. CLARK looks back at KAREN. CLARK's not sure what his uncle's plan is yet. ARES dials a number. Karen's phone rings. KAREN takes the phone out of her bag, and answers it.

KAREN (VO)

Hello?

ARES

Karen?

CLARK looks at ARES, then back at KAREN

KAREN (VO)

Yes. Who is this?

ARES

I'm a friend of Steve's.

KAREN immediately thinks something is wrong. CLARK can tell from the look on her face.

KAREN (VO)

Is he okay? Did something...

(CONTINUED)

ARES  
He's fine.

KAREN relaxes, and breathes a sigh of relief.

ARES  
The reason I'm calling, is that the  
guys and I are throwing him a  
surprise party tonight.

KAREN (VO)  
Really?

ARES  
Yeah. And, we were wondering, if  
you could join us?

KAREN (VO)  
I'd love too. When and where?

ARES  
The Sunset Motel in 1 hour.

KAREN is curious.

KAREN (VO)  
The Sunset Motel?

ARES  
Yeah.

KAREN (VO)  
What room?

ARES looks at CLARK. CLARK mouths 13.

ARES  
Room 13.

KAREN (VO)  
Okay. I'll be there.

ARES  
Great. See ya.

KAREN (VO)  
See ya.

ARES hangs up. CLARK looks at him.

CLARK  
Now what?

ARES

Now we go to room 13 and watch the show.

ARES smiles a wicked smile.

ARES

And make sure that Karen walks in on Steve & Lisa banging each other.

CLARK

Isn't there an easier way to do this? I mean, can't we just...

ARES puts an arm around CLARK.

ARES

Clark, there is no easy way to break someone's heart.

Momentary pause.

CLARK

Okay. Let's go.

CLARK and ARES vanish.

JUMP TO:

13

INT: SUNSET MOTEL - ROOM 13 (6:45PM)

13

LISA is in the room. She has a few electric candles lit. She also has a bottle of champagne in an ice bucket beside the bed. She is wearing a sexy black negligee. One that she has modified for easy accessibility. (She has cut out the crotch, and the breasts.) LISA looks at the clock.

LISA

Okay, Steve should be here in...

LISA hears a car outside.

LISA

That must be him.

LISA lays down on the bed in a sexy pose. Camera pans to the window. CLARK and ARES materialize on the dresser beside the window. They sit on the dresser. They are invisible to everyone but each other. The door opens. STEVE enters. He looks at LISA as he closes the door behind himself.

(CONTINUED)

LISA  
Happy birthday, Stevie.

STEVE  
Wow. You look good enough to eat.

LISA flashes him a smile and pats the bed.

LISA  
Then come on over here and enjoy  
your present.

STEVE flashes her a smile. He removes his jacket and tosses it on the floor. He kicks off his shoes. He walks over to the bed, pulling his shirt over his head. When he reaches the bed, he looks at her.

STEVE  
I do believe this is going to be  
the best birthday present I've ever  
gotten.

LISA  
And you can play with it all night  
long.

STEVE undoes the buckle on his pants. She smiles at him, and licks her lips. As he removes his pants, she breathlessly says her line.

LISA  
Come on big boy, I'm waiting.

STEVE smiles and removes his pants and underwear at the same time. He gets on the bed and goes to her. He kisses her, hungrily, as he crawls onto her. She wraps her arms around his neck, and her legs around his waist. She pulls him close to her. His hands roam down her body, and rest between her thighs. She knows what he is about to do, so she removes her legs from his waist. She keeps her legs bent at the knee, and places her feet flat on the bed. She spreads her legs apart letting him freely do what he wants. She moans as he inserts his fingers into her and starts to work her up. ARES looks at CLARK.

ARES  
These two don't waste any time, do  
they?

CLARK  
Nothing like getting right to the  
task.

ARES  
Always been my approach.

CLARK  
I hope Karen doesn't arrive too late.

ARES  
Don't worry. She won't.

CLARK  
How can you be so sure of that?  
These two...

ARES  
Trust me.

LISA moans as STEVE pushes his fingers into her. LISA breaks the kiss.

LISA  
Oh, Steve.  
(beat)  
Take me.  
(beat)  
I want you.  
(beat)  
I want you inside me.  
(beat)  
I want you to ride me. I...

STEVE pulls her walls open with his fingers, and thrusts himself into her. He thrusts in hard. He pushes into her.

STEVE  
Ah.

LISA  
Ah... Ah... oh...

STEVE starts to pump her real good. Good, and hard, and fast. CLARK and ARES watch as STEVE rides her really hard. The bed starts rocking. LISA is gasping, and moaning, and sighing. STEVE is pumping her faster and harder than he has ever pumped her before. He is getting to the point of release. ARES looks out the window. He sees Karen.

ARES  
Here she comes.

He turns back and looks at STEVE and LISA, and then at CLARK.

(CONTINUED)

ARES  
No pun intended.

ARES looks back at STEVE and LISA.

LISA  
Oh... oh...  
(beat)  
Yes... yes...  
(beat)  
Steve, I...  
(beat)  
Oh...

STEVE  
Oh, I'm ready. Are you ready for me?

LISA  
Yes.

STEVE  
I want to erupt inside of you.  
Would you like that?

LISA  
Yes. Do it. Steve. Do it.

STEVE continues banging her. Harder faster. The door opens, and KAREN walks in. STEVE and LISA don't notice, because they are both so far gone and into each other, KAREN sees them, and three things happen simultaneously. (1) LISA screams out as she hits an orgasmic high, (2) STEVE sighs as he erupts inside of LISA, (3) KAREN drops the bag in her hands, causing the contents to shatter. The sound of something breaking, gets LISA's attention. LISA looks toward the door, and sees KAREN. STEVE is still oblivious to KAREN's presence. He has just finished emptying himself into LISA, and is resting his head on her chest.

LISA  
Karen, I...

KAREN runs out. STEVE looks at LISA.

STEVE  
That was the best...

STEVE notices that LISA is looking towards the door.

STEVE  
What is it?

(CONTINUED)



LISA  
Karen. She was...

STEVE  
No way. She...

STEVE notices the open door and the mess on the floor.

STEVE  
Damn!!!

STEVE starts to get up. LISA looks at him.

LISA  
Hey, where are you going?

STEVE  
I have to...

LISA  
Let her go. We aren't finished yet.

STEVE  
You're one helluva ride. And  
tonight you were at your best,  
but...

LISA  
Fine. Go.

Momentary pause.

STEVE  
Look, hon, it's not that I don't  
want to stay with you.

LISA  
I know. I know. You love her. I'm  
just your sex kitten. She won't  
give you...

STEVE  
You knew that going in.

LISA  
Yeah.  
(beat)  
Well, you better go then.

STEVE  
Right.

STEVE kisses her.

STEVE  
I'll be back.

LISA  
I know. And I'll be waiting tiger.

LISA purrs at him as he grabs a bed sheet, wraps it around himself, and runs after KAREN.

ARES  
Can't wait to see him explain this.

ARES and CLARK vanish.

CUT TO:

14 EXT: PARKING LOT

14

KAREN is almost completely across the parking lot. STEVE is running after her.

STEVE  
Karen, wait!!!

STEVE keeps running. ARES and CLARK materialize (visible only to each other) just in front and off to the side of KAREN.

STEVE  
Karen!!!!

KAREN stops. STEVE runs to her.

ARES  
This should be interesting.

STEVE reaches KAREN. She has tears in her eyes. He is almost out of breath.

STEVE  
Kare, honey, let me explain.

KAREN slaps him.

KAREN  
I hate you. How could you?

STEVE  
I...

KAREN  
And to think I was considering giving myself to you tonight.

(CONTINUED)

STEVE

You were?

KAREN

You are such a jerk Steve Carter. A real class-A jerk.

STEVE

I'm sorry, I...

KAREN

Sorry? I... How long have you and Lisa been doing it?

Momentary pause. STEVE doesn't answer.

KAREN

That long.

(beat)

If you didn't want to see me anymore, there were easier ways to end it.

STEVE

Not see you anymore? Where would you get that idea?

KAREN

You knew I'd be here tonight!

STEVE

What? I...

KAREN

I got a call from one of your friends. They invited me to a party they were throwing for you.

STEVE

Here? At a motel? I...

STEVE realizes he's been set up. He's just not sure by who.

KAREN

I never want to see you again. Ever.

STEVE

But I love you.

KAREN

Why don't you just go back to Lisa. I'm sure she still wants you.

(CONTINUED)

KAREN storms off.

STEVE  
Karen, honey, I...

STEVE watches her go. ARES and CLARK look from the retreating KAREN to the sulking STEVE. ARES addresses STEVE, even though STEVE cannot see him.

ARES  
Well, looks like you blew it,  
Stevie ole boy.

STEVE  
Damn!

Momentary pause. CLARK looks back to the retreating KAREN. ARES "plays" with STEVE. (Steve cannot see or hear Ares.)

STEVE  
I wonder who called her. No one  
knew I was meeting Lisa here. No  
one.

ARES  
Look at the bright side, kid. You  
have a hot chick back in the room  
waiting for you. Why are you  
standing around out here when you  
could be back in bed riding that  
girl til you're worn out? If I were  
you, I'd go back to her now.

STEVE finds himself looking back at the open motel room door.

STEVE  
Well, no reason to let the night be  
a total waste. I can deal with  
Karen in the morning. Tonight I'm  
gonna show Lisa the time of her  
life. Maybe she'll forgive me  
and...

ARES  
That's it boy. Go get her. Or  
should I say go get into her.

STEVE heads back to the room. ARES yells after him.

ARES  
Make the bed rock. Do her real  
good, Stevie. Take her all the way.

(CONTINUED)

ARES watches as STEVE goes back to the room. CLARK is watching KAREN walk away. ARES talks to CLARK without looking at him.

ARES

Wonder how long it will take him to get back into her? We could watch them you know!

As STEVE enters the room and closes the door, ARES makes a view screen appear out of thin air. On the screen, is the inside of the room. LISA has cleaned up the mess on the floor, and is lying on the bed with her back to the door. She turns as the door closes. STEVE drops the sheet and goes to her. He gets on her, pins her arms to the bed and rams himself into her. No foreplay, no preparation, nothing. He just holds her arms on the bed and bangs her really hard and fast. She lets him do as he pleases. After all, she is his present, and she said he could play with her all night. ARES is amazed at how rough STEVE is being. He didn't think STEVE had it in him to just take her like that.

ARES

Well, they're having fun. Maybe I...

On the word "fun", ARES turns to CLARK. He notices that CLARK is staring after KAREN.

ARES

Clark?

CLARK

We did the right thing, didn't we?

ARES puts a hand on CLARK's shoulder.

ARES

She'll get over it. In time.

Momentary pause. ARES looks back at the view screen, entranced.

ARES

Look, Steve's over it. He's banging Lisa like there's no tomorrow. And she's taking it. She's taking it really good. I bet he...

ARES turns to CLARK and can tell his mind is elsewhere. ARES decides to leave him alone. Besides, watching Steve and Lisa go at it like that, is making him so hot. Maybe he'll go home and see if Diana is there.

(CONTINUED)

ARES  
I'll see ya at home, okay?

CLARK  
Sure.

ARES  
Don't do anything stupid.

With that said, ARES vanishes. CLARK turns and sees the view screen that ARES left.

CLARK  
You really are slime, Steve. I would love to squash you like the bug you are. But... Ugh!!!

CLARK waves his hand and makes the screen disappear. CLARK looks back at KAREN, who is now sitting under a tree in the park across the street. CLARK vanishes.

PAN TO:

15 EXT: PARK

15

KAREN is crying. CLARK materializes beside her - invisible. He sits beside her. He knows she can't see him.

CLARK  
This was for the best, Karen. It really was. In time you will see that...

KAREN  
I am such a fool.  
(beat)  
I should have known better. I should have realized that the reason the Steve wasn't pressuring me for sex was because he was getting it elsewhere. But...

CLARK wraps his invisible arms around her and holds her.

CLARK  
I wish I could make it all go away.  
I...

CLARK thinks of something.

CLARK  
Wait.  
(beat)  
(MORE)

(CONTINUED)

CLARK (cont'd)

I can.

CLARK places a hand on her forehead and a hand on her heart.

CLARK

I'd like to tell you to forget him  
all together, but that would be a  
bad idea. So...

(beat)

You are over him, Karen.  
Completely. He means nothing to  
you. Nothing.

KAREN stops crying. CLARK smiles and vanishes. KAREN gets a shiver.

KAREN

That was weird. I...

KAREN rises from the ground. She starts to walk off. She stops and looks back at the motel for a moment.

KAREN

I wonder who that guy who called  
was?

Momentary pause. KAREN turns and heads home.

JUMP TO:

16

INT: ARES & DIANA'S PLACE - LIVING ROOM (7:45PM)

16

CLARK materializes in the room. ARES is sitting on the couch.

ARES

Hey, you get lost or something?

CLARK

There was something I had to do.

ARES

Oh, like what?

CLARK

I couldn't just leave her like  
that. I just couldn't. She...

ARES gets the feeling that he shouldn't have left CLARK alone.

(CONTINUED)

ARES  
What did you do?

Momentary pause. CLARK doesn't answer.

ARES  
Clark? I asked you a question.

Momentary pause. ARES starts to get angry.

ARES  
What did you...

CLARK  
Nothing.

ARES  
Nothing? Nothing doesn't take 45  
minutes, Clark. I'll ask you again.  
What did...

CLARK  
Okay.  
(beat)  
I helped her get over him.

ARES raises an eyebrow in both curiosity and concern.

ARES  
How?

Momentary pause.

CLARK  
I told her she was over him.

ARES is both relieved that was all, and surprised at the same time.

ARES  
And it worked?

CLARK  
I think so. At least she seemed  
fine when I left her.

ARES  
(smile)  
Well, looks like you taught  
yourself the rest of the lesson.

CLARK is confused. "The rest?" what did ARES mean.



CLARK

I did?

ARES

If it worked, yeah.

(beat)

The first part of the lesson was to learn to probe their thoughts. The second part's learning how to manipulate them. How to make them say, do, or think, whatever you want.

CLARK

I didn't manipulate her. I...

ARES

You planted a suggestion. Just like I did earlier.

Momentary pause. CLARK looks at him, confused.

ARES

Remember how fast Stevie-boy went back to Lisa after I told him to?

CLARK

Yeah. He couldn't get back fast enough. I wanted to squash him. I...

ARES

You told her she was over him. You made her get over him. You manipulated her.

CLARK

I...

ARES

You are a fast learner.

(beat)

Can't wait to see how fast you pick-up the next lesson.

CLARK

Which is?

ARES

Molecular Transformation.

Momentary pause. CLARK gives ARES a "what?" look.

(CONTINUED)

ARES  
The ability to change form. To  
appear as someone else.

CLARK  
You mean shape shifting?

ARES  
You've read your mythology, right?

Momentary pause.

CLARK  
Of course. I...

ARES  
Then you know that certain gods  
took pleasure in appearing to  
mortals as beings other than  
themselves.

CLARK  
Yes. Zeus was notorious for it.

ARES  
Exactly.

Momentary pause.

CLARK  
Is it hard?

ARES smiles and transforms into Hades.

ARES-HADES  
This is your great-uncle Hades.

CLARK  
God of the underworld.

ARES transforms into Apollo.

ARES-APOLLO  
This is your uncle Apollo.

CLARK  
God of the Sun.

ARES transforms back into himself.

ARES  
Just like today's lesson, it  
becomes easier with time.

CLARK

Now that is one lesson I can't wait  
to learn.

ARES

(smile)

Well, you'll have to wait till  
tomorrow.

DIANA materializes in the room as ARES is saying "wait".

DIANA

For what?

ARES and CLARK turn to DIANA. ARES transports to her and  
kisses her. She kisses him back, then breaks the kiss.

DIANA

Nice try, Ares. But...

DIANA gets out of his grasp.

DIANA

What are you two up to?

CLARK

Nothing, mother.

DIANA looks at CLARK. ARES gives CLARK a "leave" signal.

CLARK

I have to go see someone, so...

(beat)

I'll be back later.

DIANA

Clark, I...

CLARK vanishes. DIANA turns to ARES. As she is turning, ARES  
transforms the room into a very romantic setting. She looks  
at him.

DIANA

What are you doing?

He puts his arm around her, and pulls her to him.

ARES

I want you.

DIANA

I...

He kisses her. She kisses back. She wraps her arms around his neck and presses up against him. ARES transports them to the big bed in the corner. They appear on the bed completely naked. He is on top of her. He breaks the kiss and kisses her neck. She sighs. He whispers into her ear.

ARES

Tell me you want me.

DIANA

I want you.

He runs his hands along her sides and rests them between her thighs. She sighs as his hands touch her mound. He kisses her and forces his tongue into her mouth as his fingers probe into her. She grabs his tongue and sucks it into her mouth as his fingers press into her. After a few moments, she breaks the kiss and looks at him. His fingers are working her real good.

DIANA

Ares, I...

(beat)

Take me.

(beat)

Ride me.

(beat)

I...

ARES smiles at her. He lets his fingers pull her walls open so that he can insert himself into her. She sighs as he pulls her open, and gasps as he thrusts into her.

DIANA

Oh.

ARES

You make me so hot.

(beat)

I want to...

(beat)

...take you.

DIANA

Then do it.

(beat)

Do me.

(beat)

Ares. Take me.

ARES starts riding her hard and fast.

JUMP TO:

17 INT: KAREN'S ROOM (8:30PM)

17

KAREN is laying in bed, asleep. CLARK is standing at the side of the bed, looking at her. He is in his "no mortal can see me" state.

CLARK

You are so beautiful. I wish I could...

CLARK runs a hand through her hair.

CLARK

I wish I could take you away from all this. You deserve so much more than...

Momentary pause. CLARK kisses her on the lips. She responds to the kiss. He breaks the kiss after a few moments. She opens her eyes and sees no one. She brings a hand to her lips and touches them.

KAREN

That's weird. I... I could have sworn that someone was...

CLARK remembers that she can't see him.

CLARK

She can't see me. I...

CLARK makes himself visible, only to her. If anyone enters the room they will not see him. She jumps as he becomes visible.

KAREN

Who are you? How'd you...

CLARK

It's okay. Don't be afraid.

KAREN

Where did you...

CLARK

I'm a friend. I...

KAREN

You appeared out of nowhere. You...

CLARK looks at her. He gives her that deep penetrating look as he sits on the side of the bed.

(CONTINUED)

CLARK  
I won't hurt you. I...

KAREN relaxes.

KAREN  
I'm dreaming, right. You're just...

CLARK  
Karen, I...

KAREN kisses him, really kisses him. CLARK kisses back.

JUMP TO:

18 INT: ARES & DIANA'S PLACE (9:00PM)

18

DIANA and ARES are reaching the end of their love making session.

DIANA  
Yes. Yes.  
(beat)  
Oh gods yes.  
(beat)  
Ares...

ARES  
D...  
(beat)  
I'm cuming.  
(beat)  
Oh I'm cuming.  
(beat)  
I...

ARES pushes into her, really hard. He goes deep. She moans. He grunts. He pushes really hard and erupts inside her. He pumps himself dry, then collapses on her.

DIANA  
Oh. That was great.

ARES  
You were so...

DIANA  
What got you so worked up, anyway?

ARES looks at her.

(CONTINUED)

DIANA

From the moment I appeared in the room, you were like a lion ready to pounce. You just couldn't wait to get Clark out of the house. You practically ordered him to leave. I...

ARES

Nothing put me in the mood. Just being near you puts me in the mood.

DIANA

Oh really?

ARES

Yeah, really.

DIANA

Well, in that case, I hope you're not through because...

ARES smiles and kisses her.

CUT TO:

19

INT: KAREN'S ROOM (9:30PM)

19

CLARK is laying on top of KAREN. Both are naked. He is suckling a breast, and fingering her. She is sighing in pleasure.

KAREN

Oh. Oh.

CLARK wants her. He really wants her. And he can tell she wants him. He is probing her thoughts, and knows exactly what she wants him to do, and how she wants him to do it. He works her good with his fingers, preparing her for his entry. He makes her cum all over his fingers numerous times. When he can't hold back any longer, he gently pulls her walls open, making her entry wider. She gasps. He holds her open for a few moments, and readiness himself. He then gently inserts himself into her. She moans as he slips into her. He gently starts to pump her up. His hands massaging her breasts. He pushes into her. He stops, resting himself inside of her. He wants her to enjoy this.

KAREN

Oh...

CLARK softly whispers to her.

(CONTINUED)

CLARK  
Are you okay?

KAREN  
Never better. I... Aw...

CLARK  
Does it hurt?

KAREN  
No. I... Oh...

CLARK  
You want more?

Momentary pause.

KAREN  
Yes.

CLARK  
Okay.

CLARK partly withdraws and pushes into her again. This time he pushes a little harder, and goes deeper. She sighs. He probes her mind to make sure she is really okay. Her mind is screaming "faster, faster". He obeys. He starts to pump her up, faster and faster. Each push is harder and deeper.

KAREN  
Oh yes.  
(beat)  
Yes.

CLARK starts to completely lose himself in her. He takes her to an orgasmic high. Her first orgasmic high. She is moaning and sighing as he pushes himself deeper and deeper into her. His thrusts are getting harder and harder. His pumping actions are going faster and faster. She is cuming all over him. She is so wet, that he is sliding in and out so easily. He can push into her with no problem.

KAREN  
Oh yes.  
(beat)  
I... Oh... Oh...

CLARK is completely lost now. His only thought is on his own pleasure. He wants to erupt inside of her. He wants to feel himself release inside of her, flow into her. He wants to take her where no other has ever taken her, and will probably never take her again. He wants her. He makes himself larger, expanding her entry so that he can thrust in

(CONTINUED)



deeper. She moans as her walls expand. He pumps her so hard and fast that the bed is rocking. He starts getting rough. He rams himself into her so hard and so fast that she starts gasping. She is in heaven. After a few more rams in and out, and in and out, he pushes in really hard. He pushes as hard as he can for as long as he can.

KAREN

Oh...

He looks at her.

CLARK

I'm gonna cum now. I...

He thrusts into her one more time and erupts. He pumps her a few more times, making sure he has completely emptied himself inside of her, then he collapses on her. They are both breathing heavily. After a few moments, he looks at her. He sees the look of fulfillment in her eyes. He kisses her, then rolls off of her. She rests her head on his chest, and falls asleep. CLARK looks at the ceiling. After a few moments, he lifts KAREN's head, and places it on the pillow. He looks at her.

CLARK

You were great, Kare. Really great.

Momentary pause. He places his hand on her mound. A blue glow emanates from his hand. He restores her innocence.

CLARK

You will awake tomorrow and remember this as a dream.

CLARK kisses her, then vanishes.

JUMP TO:

20

INT: ARES & DIANA'S PLACE (11:00PM)

20

ARES and DIANA are in the midst of yet another love making session. DIANA is handcuffed to, and hanging from, a bar that is coming out of the wall. ARES is behind her. His hands are playing with her frontal hole, making her cum, as he is pushing himself deep into her a-hole.

DIANA

Oh. Harder.

(beat)

Push harder.

ARES obeys. He pushes himself into her harder.

(CONTINUED)

DIANA

Yes. I...  
 (beat)  
 Push your fingers in.  
 (beat)  
 Work me.

He pushes his fingers into her frontal hole. She moans. He moans as he pushes himself deeper into her a-hole. He expands himself inside her, making her a-hole wider. He inserts two fingers from each hand into her frontal hole, and pulls her walls open. She cries out in pleasure. He holds her open as he rams himself into her a-hole really hard and fast. He goes deep into her. She cries out in pleasure. He is ramming himself in and out, and in and out. He inserts more fingers inside her frontal hole and pulls her walls wider apart. She moans.

DIANA

Oh gods. Yes.  
 (beat)  
 Harder Ares.  
 (beat)  
 Go deeper.  
 (beat)  
 Pull me wider apart. Oh...

He obeys her commands.

ARES

I think I'm about ready to erupt.

DIANA sighs.

DIANA

I want you. I...

ARES pushes in really hard. She gasps. He holds the push as long as he can, and then erupts.

ARES

Yes. I...

He buries his head in her neck as he releases himself in her a-hole. He pulls her frontal wall open as far as he can. CLARK materializes in the room. He sees ARES and his mother and vanishes. When ARES has finished emptying himself, he slowly withdraws from her. As he is withdrawing, he removes his hands from her frontal hole and slides them up her sides. She sighs. He fondles her breasts. As he is fondling her breasts, he releases the holds on her. He has his arms around her for support. She turns around, while sliding down, and kisses him. He kisses her back. She transports

(CONTINUED)

them to the bed. They arrive on the bed laying side by side. She breaks the kiss. He lies down on his back, and she rests her head on his chest.

DIANA

You never cease to amaze me.

ARES

Oh? How so?

She lifts her head and looks at him.

DIANA

You act like this big bad guy, but when it comes down to it, you're just a regular guy.

ARES

Hey, there's nothing regular about me.

DIANA

I meant your image is misleading. You...

ARES

My image?

DIANA

Yeah. Big bad macho God of War.

ARES

Well...

He takes her hand in his. He brings her hand down, and wraps it around his unit, making her hold him in her hand.

ARES

I am big.

She smiles as she holds him in her hands.

DIANA

And firm too.

He lets go of her hand. He brings his hand down to her mound. He inserts two fingers and presses into her. She smiles.

ARES

And I can be bad.

DIANA

Ah yes.

(beat)

But big and bad in a good way.

She smiles and squeezes his unit in her hand. He responds by fondling her entry with his fingers, She presses down on his fingers.

ARES

You like that?

DIANA

You're the biggest man I've had ride me.

ARES

I know.

He continues to finger her. She smiles.

DIANA

And you take me to places no other ever has.

ARES

(smile)

I know.

DIANA

Mmm. That feels good.

(beat)

Do it faster.

He does. He fingers her faster and faster. She starts to work on his unit. She runs her hand along it. He starts to press his fingers into her, she presses herself down on his fingers as they press in. As he pumps her, she pumps him.

DIANA

Ares.

ARES

Yes.

DIANA

I... I want you.

(beat)

I want you to ride me. Ride me as fast as you can.

(CONTINUED)

She removes her hand from his unit and he removes his fingers from her entry. She kisses him and presses herself up against him. He rolls onto her. He breaks the kiss and looks at her.

ARES  
You're the best thing that's ever happened to me.

DIANA  
Shut up and take me.

ARES  
Yes, ma'am.

He smiles and thrusts into her. He pushes himself in and lays down on her. He buries his head in her neck as he rides her.

CUT TO:

**WEDNESDAY FEBRUARY 24th 2016**

21 EXT: HILLSIDE / CLIFF (NOON) 21

ARES and CLARK are back on the same hill they were on before.

CLARK  
Why are we back here?  
(beat)  
What's so special about...

ARES  
I like the view.

Momentary pause.

CLARK  
The view?

ARES  
Yes.

ARES walks to the edge and looks at the beach below. He spots KAREN under a tree. She is looking out at the ocean, daydreaming. She looks different somehow. CLARK reaches the edge and notices KAREN. ARES probes KAREN's mind, and discovers she is not only thinking about CLARK, but also remembering what happened last night. ARES turns to CLARK, and gives him a look. CLARK senses ARES staring at him, and turns to him.

(CONTINUED)

CLARK

What?

ARES

Where did you go when you left the house last night?

Momentary pause.

CLARK

Why?

ARES

You went to see Karen, didn't you?

Momentary pause. ARES gives CLARK a penetrating stare.

CLARK

So what if I did? She...

ARES

You took advantage of her.

CLARK wonders how ARES could know that.

CLARK

Where'd you get...

ARES looks down at KAREN. CLARK looks at KAREN. CLARK realizes that ARES probed her thoughts. CLARK enters her mind and learns that she is thinking of him, and remembering what happened last night. Sure, she believes it was a dream, but he knows that ARES knows it wasn't.

CLARK

I didn't take advantage of her. I went to her and she reached out to me.

(beat)

She wanted it just as much, if not more, than I did.

(beat)

When I went to her, I hadn't planned on... it just happened.

ARES

There was a time when I would have congratulated you. Been proud of you for seeing an opportunity to wet your whistle, a chance to deflower a young woman, and taking it.

(beat)

(MORE)

(CONTINUED)

ARES (cont'd)  
But, that was the old Ares. I've  
changed. What you did was...

CLARK  
What? Don't you dare say wrong!  
(beat)  
She thinks it was a dream. She  
doesn't know it was real.

ARES  
Really? A dream? Are you sure?

Momentary pause.

CLARK  
Yes. Besides, I covered my tracks.  
(beat)  
I healed her. I restored her...

ARES  
Have you read her mind? She can't  
stop thinking about you.

CLARK  
(smile)  
That's good isn't it?

ARES  
What?

CLARK  
It means I really did her good.  
I...

ARES is trying to control himself.

ARES  
Stay. Away. From her.

CLARK  
Why? Why should I? Give me one good  
reason.

ARES  
You have more important things to  
focus on now. She would only be a  
distraction. A... complication.

CLARK  
Complication? How can you say that?  
I...

(CONTINUED)

ARES

Trust me. I think I know more about these things than you do.

(beat)

Until your training is over, you will avoid any and all types of distractions.

CLARK

And how long will my training take?

ARES

You seem to picking things up fairly fast. I'd say 3 maybe 4 months.

CLARK

3 or 4 months? You expect me not to have a life for...

ARES

Clark, I...

CLARK

No.

ARES

What did you say?

CLARK

I said no.

(beat)

I'll see Karen, and do her, anytime I want. You can't tell me what to do, you're not my father!

Momentary pause. ARES gives CLARK a look.

CLARK

Nothing you can do will stop me.

ARES

Don't push me.

CLARK

Or what? What will you do?

ARES zaps him, hard, sending him flying across the field. CLARK slams into a tree and lands on the ground. ARES starts to head to him. CLARK gives him a hard stare, rises from the ground, and charges at ARES. ARES zaps him again.

(CONTINUED)



ARES  
Don't make me hurt you, Clark.

CLARK  
Hurt me? You can't really hurt me,  
I'm a god aren't I?

ARES  
True, there will be no permanent  
damage, but...

CLARK rises off the ground and zaps ARES. The strength of the zap hits ARES and sends him flying. Not too far, only a few feet. CLARK is surprised.

CLARK  
Ha. Take that, Mr. God of War!

ARES lands, immediately jumps up, and vanishes. CLARK is stunned. ARES reappears behind CLARK. CLARK doesn't notice at first, and thinks that ARES has left.

CLARK  
So, you...

ARES taps CLARK on the shoulder. CLARK turns. ARES swings his fist, and sucker punches him. CLARK goes flying. They fight for a while. Somewhere during the course of the fight, CLARK gets ARES in a headlock. CLARK whispers in ARES' ear.

CLARK  
I'm surprised you have so much  
strength.  
(beat)  
I mean after the way you were  
banging mother last night, I'd have  
assumed you'd be worn out.

Momentary pause. ARES struggles to get out of the grip.

CLARK  
I came home and saw you two going  
at it.  
(beat)  
Interesting position.

Momentary pause. ARES stops struggling.

CLARK  
Mother looked like she was really  
getting off on having you doing her  
anally and fingering her frontally.

CLARK flashes a smile. A very Ares-like smile.

CLARK  
If I remember correctly, you  
released yourself just as I  
arrived.

CLARK whispers in ARES' ear.

CLARK  
You're gonna have to teach me how  
to please a woman like that. I...

ARES has had enough. He gets out of CLARK's grasp, and  
tosses him like a rag doll. They fight some more. CLARK  
eventually surrenders.

CLARK  
Okay. Enough.

Momentary pause.

ARES  
You sure.

CLARK  
Yes.

ARES  
I could do this all day, you know.

CLARK  
That won't be necessary. You've  
proved your point.

ARES  
I have.

CLARK  
I'll stay away from her.  
(beat)  
For now.

ARES  
Okay.  
(beat)  
So, shall we proceed with today's  
lesson?

CLARK  
Can't wait.

ARES  
Good.

CONTINUE TO:

22 TIME FLIES - MONTAGE OF TRAINING LESSONS 22

ARES teaches CLARK everything he needs to know. ARES shows him how to use all his powers. For some of the lessons, DIANA joins them. Sometimes she participates, sometimes she just watches. Since DIANA's had exposure to the gods in their time, she already knows most of what they can and cannot do.

JUMP TO:

**MONDAY MAY 30th 2016**

23 INT: ARES & DIANA'S PLACE - KITCHEN (9:00AM) 23

ARES, DIANA, and CLARK are sitting at the breakfast table. CLARK looks at ARES.

CLARK

So, what's on the agenda for today,  
Unc?

ARES looks at DIANA, and then at CLARK.

ARES

Nothing.

CLARK is confused.

CLARK

Nothing?

ARES

That's right.  
(beat)  
School's over.

CLARK

What?

DIANA

He means... Your training is  
complete.

CLARK

Really?

ARES

Yep.

CLARK

Wow.  
(beat)

(MORE)

(CONTINUED)

CLARK (cont'd)  
So that means that I can do  
whatever I want to today.

DIANA  
Within reason, of course.

Momentary pause. CLARK looks at DIANA.

ARES  
That's your mother's way of saying,  
don't get into trouble.  
(beat)  
You have a lot of powers now, so,  
just be careful.

CLARK  
Don't worry. I will.

Momentary pause. CLARK finishes his breakfast. DIANA gives  
CLARK a look.

DIANA  
Clark?

CLARK  
Yes, mother.

DIANA  
Have you thought about what you'd  
like to do?

CLARK looks at DIANA.

CLARK  
What do you mean?

ARES  
You can do anything you want.  
Anything. What...

CLARK  
I don't know. I've never thought  
about it.

DIANA  
Never?

CLARK  
No. Never.

Momentary pause. CLARK looks at ARES.

CLARK

Can I ask you something?

ARES

Sure, anything. You know that.

Momentary pause.

CLARK

What was it like?

ARES

What was what like?

CLARK

You know.

(beat)

What was it like then?

ARES

Well, it...

Momentary pause.

CLARK

I mean it must have been a rush.  
Having all of mankind worshiping  
you. Ready to do your bidding.

ARES

It had its moments.

CLARK

Moments? You had the whole world in  
your hand! You could do whatever  
you wanted! Whenever you wanted.  
You didn't have to answer to anyone  
or anything!!

ARES

Well, that's not exactly true.  
Ultimately we had to answer to  
Zeus. And sometimes, even the  
Olympian Council.

CLARK

Don't you miss it?

Momentary pause.

ARES

Of course I miss it. Not a day goes  
by when I don't think about Olympus  
and the days of yore.

(CONTINUED)

Momentary pause. DIANA looks at ARES. She can tell he doesn't want to have this conversation. She can tell that thinking about those times is hurting him.

CLARK  
How do you...

DIANA  
Clark?

CLARK  
Yes, mother?

DIANA  
Why don't you go practice some of the things Ares taught you.

CLARK  
But I...

DIANA  
You never know when you'll need them.

CLARK  
Yes, mother.

CLARK vanishes. DIANA places her hand on ARES' hand.

DIANA  
It's okay. He didn't mean...

ARES  
I know. I know. It's just...

DIANA  
Let's do something about it.

ARES  
Like what?

DIANA  
I don't know. Anything.  
(beat)  
You've got to get your mind off of Olympus.  
(beat)  
Thinking about it, won't bring it back.

ARES  
I know. It's just...

(CONTINUED)

DIANA

What will it take to get your mind  
off of Olympus?

(beat)

We can do anything you want. Go  
anywhere you want.

ARES

(smile)

Maybe later. Right now I just need  
to be alone.

DIANA

Are you...

ARES vanishes.

DIANA

...sure.

DIANA looks at the empty chair that ARES was sitting in.

DIANA

Oh, Clark. I hope you haven't gone  
and done it this time.

(beat)

You have no idea what thinking  
about Olympus does to him.

(beat)

What sort of mood it puts him in.

(beat)

I just hope he doesn't go ballistic  
and start something we wouldn't  
want to happen.

JUMP TO:

24 EXT: BEACH (NOON)

24

CLARK is standing on the shore. He is staring out across the  
ocean. He is in his "no one can see me unless I want them to  
see me" state.

CLARK

I can't believe I'm through.

(beat)

No more lessons. No more...

CLARK's attention is diverted from his thoughts, when he  
hears someone approaching from behind. He turns to see who  
it is. It's KAREN.

(CONTINUED)

CLARK

Karen! I haven't seen her in...

Momentary pause. CLARK watches KAREN as she walks to the shore. Once she reaches the shore, she stares out at the ocean. CLARK enters her thoughts.

KAREN (VO)

Was he really a dream?

CLARK

She remembers me.

KAREN (VO)

He seemed so real.

(beat)

It seemed so real.

CLARK

She wants me. She...

Momentary pause.

KAREN (VO)

It had to have been a dream. I mean if it was real, if he was real, he would have been back.

(beat)

No man makes love to a woman the way he did to me, and then just vanish.

(beat)

He'd've come back. He'd've wanted to be with me again. Wouldn't he?

Momentary pause. KAREN raises her eyes to the heavens.

KAREN (VO)

If he was a dream, why can I not dream of him again? Why?

Momentary pause.

CLARK

So, she misses me. I've missed her too. She...

KAREN (VO)

Oh how I wish I could see him again. How I long to hold him.

(CONTINUED)



CLARK

She longs for my touch. Well, I guess I can give her what she wants.

Momentary pause. CLARK transports himself over to the tree, off to the side. He appears under it. He is now in his "only she can see me" state. He is sitting on a big beach blanket and has a beautiful picnic lunch spread out - including a bottle of champagne. CLARK calls her name.

CLARK

Karen.

Momentary pause. KAREN turns. She is stunned.

KAREN (VO)

It's him. The man from my dream. If it was a dream. Am I dreaming now? Or am I...

CLARK motions her over. She heads over. As she makes her way over, he pours two glasses of champagne.

CLARK

Sit beside me. Join me for lunch.

KAREN

I...

CLARK

I've missed you.

KAREN

I've missed you too.

CLARK flashes her a smile.

CLARK

Then sit. Join me.

KAREN

Alright.

KAREN sits. CLARK offers her a glass. She takes it. She takes a sip, then looks at him.

KAREN

I thought I'd never see you again.

CLARK

I'm sorry about that. Really. I...

(CONTINUED)

Momentary pause. CLARK tries to think of an excuse. KAREN prompts him to continue.

KAREN

What?

CLARK

I couldn't get away.

(beat)

My Uncle had me working on a project that took up all my time and left me with no spare time to see you.

KAREN

I see.

CLARK

I really wanted to see you, but...

KAREN

(smile)

You wanted to see me? Really?

CLARK brings his hand to the side of her face and strokes it.

CLARK

Yes.

KAREN

Well, you're here now and... I haven't been able to stop thinking about you.

CLARK

Nor I you.

(beat)

Well, shall we eat?

KAREN

Yes. I'm starved.

CLARK smiles. He knows that food isn't the only thing she's starving for. But, one thing at a time. He'll feed her, then he'll seduce her. KAREN smiles back at him. They start to eat.

JUMP TO:

25 INT: ARES & DIANA'S PLACE (1:00PM)

25

DIANA is sitting on the sofa. She is updating THE CHRONICLE. She writes one more sentence, then closes the book. The book disappears. (DIANA "thinks" it away.) She looks at the clock on the wall.

DIANA

He's been gone a long time.

Momentary pause. DIANA walks to the window and looks out.

DIANA

I wonder if I should go looking for him.

ARES materializes in the room. He sees DIANA at the window, and transports over to her. He appears behind her. He wraps his arms around her waist, and nuzzles her neck. She leans back in his embrace. He kisses her neck.

DIANA

Mmm. You're back. I was beginning to...

ARES whispers seductively into her ear.

ARES

I want you.

She turns in his arms.

DIANA

I'm all yours.

She kisses him. He kisses back.

CUT TO:

26 EXT: UNDER A TREE ON THE BEACH (1:30PM)

26

CLARK has just finished putting all the dishes, etc. back into the picnic basket. KAREN is finishing off her glass of champagne. She hands him the glass.

KAREN

Here.

CLARK looks at her.

CLARK

Want some more?

(CONTINUED)

KAREN

No. You can put the glass away.

CLARK

Okay.

CLARK puts the glass away, then looks at her.

CLARK

So, what would you like to do now?

CLARK smiles and says the rest of his line in his head.

CLARK (VO)

As if I don't already know.

KAREN smiles. CLARK, reading her thoughts, knows exactly what she wants him to do. And he is all too willing to oblige.

KAREN

Kiss me.

CLARK kisses her. She wraps her arms around him, and leans back on the blanket. He lays her down, and positions himself on top of her. She pulls him close to her. He probes her thoughts again. He wants to do what she wants, and wants her to tell him what to do.

KAREN (VO)

Oh, yes. Slide your arms down my sides.

He does so.

KAREN (VO)

Oh. I wish he'd touch my... my...

He brings his hands around her legs, and slides them up her legs, under her skirt. He lets one hand slide under her panties. He touches her.

KAREN (VO)

Yes. That's the place. If only he'd fondle me like before.

CLARK uses his other hand to pull her panties down. He removes them completely, and inserts his fingers.

KAREN (VO)

Yes. That feels so good. Feel me. Let your fingers explore inside me.

(CONTINUED)

CLARK let's his fingers explore, working her up. KAREN breaks the kiss.

KAREN  
Oh...

CLARK  
You like that?

KAREN  
Yes. Yes.

CLARK  
Good. Because I like doing that to you.

CLARK presses his fingers into her.

CLARK  
I like the way your juices feel on my fingers.

CLARK lets his fingers work her for a while. She cums for him numerous times. He pushes his fingers into her. She moans and presses down on his hands.

KAREN  
Oh. That feels so good.

CLARK  
You want to feel better?

KAREN  
Yes.

CLARK  
Are you ready to feel me riding you?

KAREN  
Oh god yes.

CLARK  
Then I shall take you.

He pulls her walls apart with his fingers, preparing her for his entry. She moans and cums for him.

CLARK  
This cowboy is gonna take his mare for a long ride.

He gently inserts himself into her. She moans as he enters. He pushes himself in all the way. Once in, he lets her walls close. Her walls clamp onto him, tightly gripping his unit. He brings his hands up her body. With a mere thought, he opens her blouse, and removes her bra. She is so far gone, that she doesn't notice he did that without touching them. He cups her breasts. She sighs. He kisses her, as he starts to pump her up. She hungrily kisses him back. He breaks the kiss, and brings his lips to her breast. He suckles on a breast. As he suckles, he stops pumping her, and pushes in real hard. He releases her breast, and buries his head in her neck.

KAREN

Oh...

HE whispers into her ear.

CLARK

Does that feel good?

KAREN

Yes.

CLARK

You like it when I do this?

He pushes hard.

KAREN

Oh, yes.

CLARK

You like it when I push into you.

When CLARK says "push" he pushes.

KAREN

Yes.

CLARK

Do you like it when I pump you,  
like this?

He pumps her hard and fast.

KAREN

Yes. Oh yes.

CLARK

You want more?

(CONTINUED)

KAREN

Don't stop. Don't ever stop.

CLARK smiles at her. He rides her. Harder and harder, faster and faster. After about 10 minutes, he erupts inside of her. He squeezes her breast as he releases himself inside her. Once he is empty, he slowly exits her. He rolls off of her, and lays beside her. She places her head on his chest. All is quiet for a few minutes.

KAREN

That was better then the last time.  
I...

CLARK takes her hair in his hand, and pulls her head up. He kisses her. She rolls onto him.

KAREN

Give me your hand.

CLARK gives her his hand. He knows what she is going to do with it. She takes his hand, and places it on her moist mound. She holds it there. She sighs.

KAREN

I like the way your hand feels on me. I like the way your fingers feel as they insert themselves into me.

CLARK

(smile)

If you want my fingers to work you up again, you will have to do two things.

KAREN

Name them.

CLARK

One, let go of my hand.

She does so.

CLARK

And two, lay on your back.

KAREN rolls over. He stares at her mound. Momentary pause.

KAREN

Well, what are you waiting for?

(CONTINUED)

CLARK smiles. He gently inserts his fingers. He starts to work her good. His fingers probing, and pushing. He is working her up, making love to her with his fingers. He plays with her for a while. His fingers are all wet and moist from her juices. He wants to just take her now, but he is enjoying this too much. He wants to have her begging him to take her. He wants her to wait until he has her right where he wants her. She gasps, and moans, and cums for him. He brings his other hand over. He inserts two fingers from each hand and pulls her walls apart. She gasps. He holds them apart for as long as he can. She is gasping and moaning. He can feel her walls throbbing against him. They want something to clamp on to. They need something to hold on to. She starts bucking, rocking, as if somebody were in fact pumping her up. He continues to hold her open. He stares at her. Watching her. His eyes shift from her face to her opening. He can tell she is about to cum, and watches as she does. He continues probing her with the fingers of his left hand. She accepts his fingers one by one, moaning as they insert themselves. He plays with her as he works his fingers inside. First one, then two, and then three. He fingers her with three fingers, moving fast enough to bring her to another climax. As she climaxes, he gets another finger inside her. He brings her to another climax, working his fingers inside of her. When she starts to cum, he freezes, letting the spasm shatter through her body. He holds his fingers still for a few moments, then starts all over again. She's so hot that he can't stop. And she doesn't want him to stop. He remembers something Ares once told him.

ARES (VO)

Have you ever fisted a woman?

(beat)

Oh the feeling. You ain't never felt anything like it.

CLARK tries to work his hand in. He is so caught up in the moment, that he has forgotten that he can shrink his hand to fit and then enlarge it. He presses into her. Harder and harder. She sighs. He tries everything, but can't seem to get in past his knuckles. This is going to be harder than he thought. But he won't give up.

CLARK

Karen, I want you to do exactly as I say.

(beat)

I need you to work with me, babe. I need you to rock, okay? Back and forth.

(beat)

And press down, hard. C'mon you can do it.

(CONTINUED)



CLARK focuses on the task at hand. She rocks her pelvis back and forth, all his fingers are working her to a frenzy. She is getting wetter and wetter. She cums two more times. But he isn't happy. He wants his whole fist inside of her. He tries harder. He pushes harder. He looks at her again.

CLARK

You have to press down harder. You think this feels good. Wait till my whole fist is inside of you. You ain't never felt anything like it. You'll be crying out in so much pleasure that you'll think you'll burst. I want to take you there. I want us to feel that passion together. I want us to experience this together. But you have to want it. You have to press down hard. Keep pressing.

She can feel her juices flowing inside of her as his fingers probe inside her. She pushes herself down harder and harder on his probing hand while he bunches his fingers together working her into yet another frenzy. Pumping them in and out, and in and out, and in and out. Every time he goes in, he pushes harder, trying to go deeper. And she presses down on his hand as hard as she can, and breathes in, pulling him deeper. He thrusts in hard, and fast, at the exact same moment as she rocks her pelvis, and pushes down hard on his hand, and, his entire fist slides into her, right up to his wrist and beyond. His push was so hard, that his entire fist and part of his arm, are now inside her. He pauses. He is amazed that he actually got in. He can feel her walls throbbing on his arm.

CLARK

Yes.

KAREN

Ah. Oh. Oh.

She screams in ecstasy, gasping, as she sees what has happened. For a few seconds, she waits for the pain to shatter her. But there is no pain. Just pleasure, so much pleasure. She moves experimentally, as he begins to fist her. This is a new experience for both of them. He starts off slow, and gradually speeds up. She cums for him, over and over and over. His fist works in and out of her. Every push in is harder than the previous one. CLARK wants to go as far as he can.

(CONTINUED)

KAREN

Oh. Oh. Oh.

CLARK starts ramming his fist into her, and pulling it out, and thrusting it back in, over and over.

KAREN

Yes. Yes. Oh yes.

(beat)

Do it to me. Do it harder. Harder.

(beat)

Ah... Faster, faster.

(beat)

Oh, yes. Yes.

(beat)

Oh god I...

CLARK smiles. He says the following line in his head.

CLARK (VO)

Ares was right. This is so good.

He looks at her.

CLARK

You cum so easily. My arm is so wet  
with your juices.

She explodes, cuming like a crazy woman. With every thrust in, she cums. She cums over and over. She can't stop.

KAREN

Oh yes. Yes. Yes.

(beat)

Don't stop. Don't ever stop.

CLARK smiles. He has no plans on stopping. As he pumps her, he can feel her walls throbbing. He is enjoying this, and he knows she is also enjoying it.

KAREN

It feels so good.

(beat)

Push it. Push it.

(beat)

Oh. Harder. Harder.

(beat)

Ah. Oh, oh.

(beat)

Yes. Yes.

(beat)

Faster, faster.

(beat)

(MORE)

(CONTINUED)

KAREN (cont'd)

Oh. Pump me up, pump me up

(beat)

Faster, faster.

(beat)

Oh. oh.

(beat)

Work it.

(beat)

Oh. Yes, yes.

CLARK looks at her. He follows every command she gives. She is in a state of pure ecstasy. He keeps pumping her, hard, and fast. He pumps her until his left arm can take no more. He is getting hot for her. He is so hard and firm right now that he knows he won't need long to erupt. He looks at her. She is so hot, and wet inside, that he wants to take her, to ride her. As he removes his arm from inside of her, he rolls on to her and brings his lips to hers. He forces his tongue into her mouth as he thrusts his ever so thick self inside of her. She arches her back allowing him to push it in deep. He pushes into her hard, and holds the push for a few moments. He then starts to pump her fast, real fast. She is crying out in sheer ecstasy. He pushes himself in again, harder this time. He wants her to feel his presence, so he starts to use some of his new found godly talents. He enlarges his unit, forcing her to expand. With every thrust in, he expands himself more. After about 6 thrusts in, he is so large, and hard, and she is so wide. She is enjoying this. Her mind is crying out for him to release himself. He doesn't want to disappoint her, so, he thrusts in with all his might, so hard and fast, that he explodes. He releases himself inside of her. As his hot liquid flows inside of her and between her legs, he breaks the kiss and kisses her neck. She gasps as he makes his way around her neck. He is enjoying every minute of this, and he is not about to stop. He knows he can go longer, his godly powers will let him go all night if he wants to. He takes her again, and again. He takes her until he can't take her again. As he exits her, he lets his hands explore her body. He suckles a breast as his right arm slides down her body and stops between her thighs. His fingers gently start to probe inside of her. As his fingers work inside of her, he slides off of her so that he may get in a better position to try and get his first forearm inside of her again. He works her up, repeating the steps from earlier. It only takes a few moments this time for him to get in this time, because her entry is still so expanded from the way he banged her with his enlarged unit. He works her like he worked her before. Maybe a little harder and faster this time. She cums for him over and over and over again. CLARK remembers something else Ares once said.

(CONTINUED)

ARES (VO)

If you ever find a woman who you can fist good, you should try to open her wide enough to get both your hands into her.

(beat)

Trust me, if you think the feeling you get with one inside is good, wait til you've got both in there. You can do so much to her.

(beat)

Mind you, finding such a woman is rare. I've only found one woman who I could open wide enough that I could get both my arms into her.

CLARK wonders if he should try it. The thought of it is appealing, so much so, that he decides he will. After all she was ready. With his right forearm still inside her, he gently presses it against her right wall, pulling her entry open. She cries out. His left forearm tries to slide in beside it. He remembers that with his godly ability to shape shift objects, he can just shrink his arm until it is in, and then gradually return it to normal size. He does so. She screams in sheer pleasure. With both his arms inside her, her walls are throbbing. She is breathing heavily. She wants this moment to last forever. He starts to pump her. Slow at first, but gradually speeding up. Once he has reached a rhythm, he starts pumping her harder and faster. 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 almost immediately. Every push causes her to release herself onto his fingers. He looks at her. She looks at him, and tries to speak. Her line is said breathlessly.

KAREN

Oh yes, yes.

(beat)

I've never felt so much pleasure in all my life.

(beat)

Oh god, this is heaven. I...

(beat)

I feel great. I feel on fire.

CLARK

I'm glad you are enjoying this.

KAREN

Enjoying? I'm loving this.

(smile)

Don't stop. Please. Whatever you do. Don't stop.

(CONTINUED)

CLARK

Don't you worry, babe. I have no  
intention of stopping.

After a few more moments, he presses his arms against her  
walls, and pulls them open.

KAREN

Ah... Ah...

He holds them open, and stares at her opening. He watches as  
she erupts. He holds her open for about ten minutes,  
watching her erupt over and over.

KAREN

Oh god! Yes! Yes!  
(beat)  
Oh god! Oh god! I...

CLARK enters her thoughts. As he is reading her thoughts, he  
lets her walls clamp shut on his arms, and he pushes them  
into her. She moans.

KAREN (VO)

I want him to ride me again. I want  
him in me. I want to feel him  
flowing inside of me.

He withdraws his arms and thrusts himself into her.

KAREN

Oh god. I...

She moans in pleasure as he presses himself into her. Her  
entry is so wide that he enlarges himself so that they can  
both experience pure ecstasy. Once he can feel her walls  
throbbing against his unit, clamping onto him, he knows he  
is big enough to ride her.

KAREN

Pump me hard.  
(beat)  
Pump me fast.  
(beat)  
I want to feel you flowing inside  
of me!

CLARK starts pumping her, following every instruction. This  
feels so good. CLARK is in a state of euphoria.

KAREN

Harder.  
(beat)  
(MORE)

(CONTINUED)

KAREN (cont'd)

Faster.

(beat)

Faster.

(beat)

Oh. Push. Yes!

(beat)

Push hard. Push it.

CLARK pushes in real hard, releasing his liquid into her. He moans as he erupts inside her.

KAREN

Yes! Yes! Yes!

(beat)

Keep it going! Keep it going!

He keeps going. With every thrust in, he releases more of himself into her. With every release she screams "Yes! More!", and arches her back. He keeps going till he can't go anymore. He gently removes himself from her. He looks at her and she is smiling.

KAREN

Come, lay on me.

He does so. He lays down on her, his face looking at her. He brings his mouth to one of her breasts. He licks it, and then, dives on it like a vampire on a victim.

KAREN

Oh. That feels good.

She moans. He suckles on it for a long time, then moves to the other one. As he is suckling it, he feels himself stirring, his body has re-energized itself faster than it ever has before. And it wants her. Oh how it wants her. She feels him stirring near her opening, and knows that he is getting aroused and she wants him in her again. She is aching for him. Her walls are still throbbing from before. She wants him in her. She wants him to ride her again. She needs him inside of her more than she ever thought she would need anything.

KAREN

I want to feel you flowing inside of me, as I flow into you. I know you can do it.

(smile)

I can feel you down there now. I know you want me. I know you want in.

(beat)

(MORE)

(CONTINUED)

KAREN (cont'd)

Oh, take me, take me.

(beat)

Take me now.

(beat)

Take me hard. Take me fast.

(beat)

Hurry. I need you in me.

She screams as he suckles hard on her breast and forcefully thrusts himself into her. She cums immediately upon his entry in an orgasmic high. He is on his own high, he keeps hearing her voice crying for more, more, more. He keeps suckling on her breast. And when he cums, he cums hard and fast. She cries out. He releases her breast, and collapses on her. He closes his eyes as he exits her. He just lays on her. After a few moments, he opens his eyes. He smiles and turns his head to look at her.

CLARK

You make me feel so good.

KAREN

I'm glad you had fun. I...

KAREN's voice trails off. CLARK probes her mind. He can tell she is thinking she'll never see him again. He wants to let her know that he will always be there for her. He remembers something else that Ares once told him.

ARES (VO)

Another power that you have, is the ability to always know where people are. If you are looking for a mortal, just think of them and you will be wherever they are.

(beat)

Likewise, if any mortal ever needs you, all they have to do is call your name. If your name is called you will know. It will then be up to you whether you go to them or not.

CLARK smiles and looks at KAREN.

CLARK

Hey, if you ever need me, all you have to do is call.

KAREN

But I don't have your number.

(CONTINUED)

CLARK

(smile)

No. Just call my name. Call my name  
and I'll be there instantly.

KAREN

Really? How?

Momentary pause. He wonders how to answer that.

CLARK

Hey, this is your fantasy, Kare.

KAREN

Right.

KAREN rests her head on his chest. He strokes her hair.  
KAREN realizes that she doesn't know his name.

KAREN

What is your name anyway?

CLARK

Clark.

They lay in each other's arms for a while, then KAREN falls  
asleep. CLARK brings his hand to her mound and cups it. A  
blue light emanates from his hand. He restores her innocence  
once again.

CLARK

Until next time, my love.

CLARK kisses her forehead.

CLARK

Pleasant dreams, my sweet.

CLARK vanishes.

FADE OUT.