

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)

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.

(CONTINUED)

DIANA

Wait. You called him Ares. I...

CLARK

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

DIANA

Everything?

CLARK

I now understand why you and Ares had me study Greek Mythology so hard. And why you made me watch *Class of the Titans*.

DIANA

That was a good show. They got most of their facts right. A few they had wrong.

CLARK looks at her.

CLARK

Why did you never tell me who my father was? Or who Ares really was?

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.

DIANA

Ares? Ares@ 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.

DIANA

Is this what I think it is?

ARES

Yes.

DIANA

It has survived all this...

ARES

It is Ambrosia, D. It is forever.

DIANA

I...

ARES

It is time. 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 again 13 years ago. 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. It is his birthright.

DIANA

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

ARES

I couldn't.

DIANA

Why not? And don't you dare say "*it's a god thing*".

ARES

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

DIANA

Influence? Gee let's see. He could either play a game that involved challenging others to a sword fight to the death, or he could become a God. I don't think there's...

ARES

See, you are favoring one over the other. 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

D, 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 transforms her into a goddess. As she is transforming, ARES hands the chalice to CLARK, and waves his hands over her. DIANA gets younger, 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.

(beat)

My cousin always said the dream realm  
was the window to your destiny.

DIANA

Morpheus said that?

ARES nods affirmatively.

ARES

You have been in my dreams for 3000  
years.

DIANA

You have been in mine too. Even back  
then.

ARES

The dreams are always so intense so  
vivid so real.

DIANA

Mine too.

(beat)

It always felt like you were really  
there. Maybe in a way you were. Maybe  
we were sharing a dream. Is that  
possible?

ARES

Anything is possible.

(beat)

Morpheus always did like exploiting  
the dream realm.

DIANA

Exploiting? No. It was as if he was  
letting us explore our deepest desires  
without actually doing anything wrong.

ARES smiles at her. She smiles back.

ARES

Now, with this...

ARES indicates the chalice of Ambrosia.

ARES

...we have finally connected. I love you, D. Let me show you how much, for real.

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 newfound 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.

(CONTINUED)

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)

Ah. Yes. Ares.

(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)

...feels so good.

(beat)

I...

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

ARES

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

DIANA

Yes. I do. You don't have to wait any longer. Do it.

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)

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 off the counter and heads to DUNCAN.

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.

(CONTINUED)

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. And guess what was hiding under the helmet?

(beat)

Ambrosia.

DUNCAN

Ambro...

CLARK

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 without Ambrosia to fuel them, they lay dormant.

DUNCAN

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

She's finally where she was always meant to be.

DUNCAN raises an eyebrow in confusion.

CLARK

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

DUNCAN

Are you telling me that Diana...?

Momentary pause. CLARK nods affirmatively.

DUNCAN

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

CLARK

You're too late this time, Mac. The fates have spoken.

(beat)

She's with him right now. And when I left, they were starting to really fog up those windows. 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 INTO FLASHBACK:

**FLASHBACK**

3 Various scenes from Chapters 6-9

Chapter 6: 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: 34 (waiting for her to come home)

Chapter 8: 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: 20 (fight about Ares), 39 (make-up).

RETURN TO PRESENT - JUMP TO:

(CONTINUED)



**PRESENT**

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

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

DIANA

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. I want to make all your dreams, fantasies come true.

DIANA

And I yours.

ARES

(smile)

That's a big order. I've had a long time to....

DIANA

(smile)

I'm sure we will be able to 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)

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.

(CONTINUED)

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?

                                  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 speaks without thinking.

DUNCAN

Ares.

RICHIE

(confused)

Ares? Who's Ares?

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

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

DUNCAN tells RICHIE everything.

FADE BACK TO:

8 TIME RESUMES

RICHIE is trying to absorb everything.

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

DUNCAN  
Yes.

RICHIE  
That means that Clark is the grandson  
of Zeus.

DUNCAN  
Yes.

RICHIE  
And the warehouse belonged to  
Aphrodite?

(CONTINUED)

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...

(beat)

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.

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...

DUNCAN

Alone.

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

JUMP TO:

(CONTINUED)

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

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

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 drawn to her in a way he never has before.

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

Clark gave Ares back the sword.

DIANA

Yep.

METHOS

That means...

DIANA

Yes. The God of War is back. And Ares is so glad to have his godhood back.

(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?

METHOS nods a "yes". In background the answering machine answers the call, and you can hear METHOS' "leave a message" message.

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.

METHOS

His birth...

METHOS stops talking as hears RICHIE's voice leaving a message.

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 so much bigger than...

METHOS gives her a look.

METHOS  
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. Ares has changed.  
He's not...

METHOS  
Changed? He's Ares!

DIANA  
And you're Death!!

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.

DIANA

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.

METHOS

I always hared when they did that.

JUMP TO:

10 EXT: THE CABIN (2:00PM)

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.

(CONTINUED)

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.

(beat)

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

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.

(CONTINUED)

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 holds it out.

METHOS

Here.

DUNCAN looks at it in METHOS' hand.

DUNCAN

What is it?

METHOS

It's um...

(beat)

...from Diana.

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.

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  
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... 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... I hope you always will.

(beat)

Ares was right. He knew it then, in Greece. I just... It wasn't until I'd taken the Ambrosia that I realized it. 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... 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 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 know. 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?

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.

Just give it time. You'll see.

(beat)

It's you she's meant to be with now.

Not Ares. She will be back.

DUNCAN exits the room, and METHOS watches him leave. METHOS isn't sure he believes what he just said. The bond between Diana and Ares was always there, always strong, almost magnetic. And it is still just as strong.

JUMP TO:

**TUESDAY FEBRUARY 23rd 2016**

12 EXT: HILLSIDE / CLIFF (6:00PM)

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

(CONTINUED)

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

Are you ready for the first test?

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.

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. Want to try?

CLARK nods a "yes".

ARES  
Okay. 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.

CLARK  
Yes.

ARES  
Are you ready?

CLARK  
Ready.

ARES  
I want you to concentrate. 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. What is her name?

CLARK

Karen. Karen Larson.

ARES

Good. What is she thinking?

Momentary pause.

CLARK

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

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.

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.

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...

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. A plan my sister would have loved to execute.

CLARK

Sister? Which sister would...?

ARES

Discord. She always loved wrecking plans.

CLARK remembers his mythology.

CLARK

Discord, also known as Eris. She was your twin sister, wasn't she?

ARES shushes CLARK and 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...

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 party.

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)

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.

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.

(CONTINUED)

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. Take me. I want you. I want you inside me. I want you to ride me. I...

STEVE pulls her walls open with his fingers and thrusts himself into her. He trusts 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.

ARES

No pun intended.

ARES looks back at STEVE and LISA.

LISA

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

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. Well, you better go then.

STEVE

Right.

(kiss her)

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:

(CONTINUED)

14 EXT: PARKING LOT

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.

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, Steve? 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

A party? 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.

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 on 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.

ARES watches as STEVE goes back to the room. CLARK is still 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.

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

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...

CLARK looks at her, wanting to help.

KAREN

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

CLARK wraps his invisible arms around her and holds her.

(CONTINUED)

CLARK

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

CLARK thinks of something.

CLARK

Wait. 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)

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?

(CONTINUED)

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.

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

(smile)

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.

ARES

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

CLARK

You mean shape shifting?

ARES

You remember your mythology, right?

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...

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)

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...

(CONTINUED)

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.

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)

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

DIANA

Yes. Yes. Oh gods yes.

(beat)

Ares...

ARES

D... I'm cuming. 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.

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)

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 is tight. So tight. 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.

CLARK

Are you okay?

KAREN

Never better. I... Aw...

CLARK

Does it hurt?

(CONTINUED)

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. 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 will ever take her again. He wants her. He makes himself larger, expanding her entry so that he can thrust in 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.

(CONTINUED)

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)

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. Push harder.

(CONTINUED)



ARES obeys. He pushes himself into her harder.

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. 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 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. Remember, I knew you when you were the Big bad macho God of War.

ARES

How could I forget. You stirred things in me then that no one else ever did. And you make me want you all the time.

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

(CONTINUED)

ARES

Feel this. If it's big you want. Then  
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. 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

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 your big, hard, unit, inside of me. I want you to ride me. Ride me as fast as you can.

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

I know. Now, 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)

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

CLARK

Why are we back here?

CLARK looks at ARES, wondering if he is up to something.

(CONTINUED)

CLARK

(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.

CLARK

What?

ARES

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

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)  
But that was the old Ares. I've changed. What you did was...

CLARK  
What? Don't you dare say wrong!

CLARK glares at ARES.

CLARK  
She thinks it was a dream. She doesn't know it was real.

ARES  
Really? A dream? Are you sure?

CLARK  
Yes. Besides, I covered my tracks. 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...

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 be 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, Unc? 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.

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. 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. 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. For now.

ARES

Okay.

(beat)

So, shall we proceed with today's lesson?

CLARK

Can't wait.

ARES

Good.

CONTINUE TO:

(CONTINUED)

## 22 TIME FLIES - MONTAGE OF TRAINING LESSONS

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 &amp; DIANA'S PLACE - KITCHEN (9:00AM)

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

School's over.

CLARK

What?

DIANA

He means... Your training is complete.

CLARK

Really?

ARES

Yep.

(CONTINUED)

CLARK

So that means that I can do whatever I want to do 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. What was it like *then*?

ARES

Well, it...

CLARK

(beat)

It must have been a rush. Having all of mankind worshipping 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.

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. You've got to get your mind off of Olympus. Thinking about it, won't bring it back.

ARES

I know. It's just...

DIANA

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

He hasn't done that in a long time.

(beat)

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:

(CONTINUED)

24 EXT: BEACH (NOON)

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.

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 (THOUGHT)

*Was he really a dream?*

CLARK

She remembers me.

KAREN (THOUGHT)

*He seemed so real. It seemed so real.*

CLARK

She wants me. She...

Momentary pause.

KAREN (THOUGHT)

*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 (THOUGHT)

*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 (THOUGHT)

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

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 (THOUGHT)

*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...

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

KAREN  
What?

CLARK  
I couldn't get away.

CLARK looks her in the eye.

CLARK  
(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. ... 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)

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 teleports over, appearing 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.

(CONTINUED)

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)

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?

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.

(CONTINUED)

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 (THOUGHT)

*Oh, yes. Slide your arms down my sides.*

He does so.

KAREN (THOUGHT)

*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 (THOUGHT)

*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 (THOUGHT)

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

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.

(CONTINUED)

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?

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

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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?

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

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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. This is going to be harder than he thought. He can't seem to get in past his knuckles.

CLARK

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

*(beat)*

I need you to rock, okay? Back and forth.

*(beat)*

And press down, hard.

(CONTINUED)

CLARK focuses on the task at hand. She rocks her pelvis back and forth. His fingers are working her to a frenzy. She is getting wetter and wetter. 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. I want us to experience this together. 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. 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. He pauses. He is amazed that he actually got in. He can feel her walls throbbing on him.

She screams in ecstasy. 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.

CLARK (THOUGHT)

*Oh, Ares was right. This feels so good. She is so wet, and slippery. She is making my fist so wet. I want more. I need more. This feels so good.*

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

KAREN

Ah... Faster, faster. Oh, yes. Yes.

CLARK smiles and he looks at her.

CLARK

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

(CONTINUED)

KAREN

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. Yes, yes.

CLARK looks at her. 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. He wants to be in her. 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. He pushes himself in again, harder this time. He wants her to feel his presence, so he starts to use some of his newfound 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 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 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.

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ARES (VO)

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

*(beat)*

*Trust me, if you think the feeling with one inside is good, wait til you've got both in there. You can do so much to her. 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 so appealing. Can she take it though? He decides it is worth the chance. 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. But it's not going to fit. She isn't big enough. He finally remembers that he has the ability to shape shift objects, so 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 god, this is heaven. I... Don't stop. Please. Whatever you do. Don't stop.

CLARK

I have no intention of stopping.

CLARK is enjoying the feeling. He is enjoying how wet his arms are. After a few more moments, he presses his arms against her walls, and pulls them open. She gasps. He holds them open, and stares at her opening. He watches as she erupts. He holds her open for what seems like forever, watching her erupt over and over.

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KAREN

Oh god! Yes! Yes!

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 (THOUGHT)

*I want him inside me again. I want him to ride me again. Oh how I want him in me.*

*(beat)*

*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 good. Big enough to feel like the god he is now.

KAREN

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. Faster. 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

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.

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He gently removes himself from her. He looks at her and she is smiling. 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 in her. Oh how it wants in 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 you again.

(smile)

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

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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. 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.

CLARK

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

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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.