

GOD, I CAN FEEL SOMETHING
REALLY HARD AGAINST MY BUTT.
IS THAT... NIKOS COCK?! I GUESS
I'M NOT THE ONLY ONE TURNED ON
HERE. SHOULDN'T I...

AHH, HE'S KISSING ME AGAIN.
I JUST CAN'T THINK STRAIGHT.
I'M SO DAMN AROUSED!



IS THAT HIS
TONGUE?!





GOSH, NOW HE WANTS TO FRENCH KISS ME! I CAN'T BELIEVE I'M ABOUT TO DO THIS WITH A MAN. HIS TONGUE IS SO WIDE AND STRONG, JUST LIKE HIS HANDS AND ARMS. HIS LIPS AREN'T SMOOTH OR SOFT... NO, I'M THE ONE WITH SMOOTH, SOFT AND PAINTED LIPS. HIS BEARD KEEPS STINGING MY DELICATE, HAIRLESS FACE. ALL THIS FEELS WEIRD, BUT...



HEAVENS, I JUST CAN'T HELP IT!
HE'S THE MAN HERE... MY HUSBAND!
I'M HIS SEXY, HORNY LITTLE WIFE.
LET HIM EXPLORE MY MOUTH...



W-WHAT ARE YOU
DOING, NIKOS?



I'M TAKING YOU TO BED,
LOVE. AND I'M GOING TO
MAKE YOU A VERY HAPPY
WOMAN TONIGHT.

OH, ELENA, YOU ARE SO
BEAUTIFUL... SO HOT...







AHHHH---




OH, NIKOS...
IT FEELS SO...






...SO FREAKING
GOOD!




THAT'S WHY I'M
HERE, MY LOVE...

A woman with dark hair and red lipstick is lying on her back on a light-colored tiled floor. She is wearing black lace lingerie, including a bra and garter belt. Her eyes are closed, and she has a serene expression. Two hands are visible, one on each side of her chest, adjusting the black lace bra. The lighting is soft and warm, creating a sensual atmosphere. A speech bubble is located in the upper left corner of the frame.

...TO MAKE YOU
FEEL GOOD.



A woman with dark hair and red lipstick is lying on a bed, looking upwards with a thoughtful expression. A thought bubble is connected to her head by a dotted line. The background is a dark wood-paneled wall.

OH MY GOD, NIKOS IS ABOUT TO
TAKE MY PANTIES OFF. I ALREADY
KNOW THAT I HAVE REAL BOOBS.
DO I REALLY WANT TO KNOW
RIGHT NOW WHETHER...



...MY PUSSY IS ALSO
A REAL ONE OR NOT?




WAIT, NIKOS, I'M NOT
READY FOR THIS!

YOU SURE? BUT YOU WERE SO...
AH, NEVERMIND! THAT'S OKAY, DARLING.
I'D NEVER DO SOMETHING YOU DON'T WANT.
I KNOW YOU'RE STILL RECOVERING FROM
THE ACCIDENT, BUT I... WELL, I THINK
I'VE HAD TOO MUCH WINE TONIGHT!





I'M SORRY,
MY DEAR!

A close-up photograph of a woman with dark hair and red lipstick, looking thoughtfully to the side. A thought bubble is superimposed over the image, containing text. In the background, a brass lamp is visible on a dark wooden table.

GOD, THIS IS GETTING MORE AND MORE
CONFUSING. NIKOS KEEPS TREATING ME
LIKE I'VE BEEN ELENA MY WHOLE LIFE.
BUT CAN I REALLY BLAME HIM? JUST
A SECOND AGO, I WAS ACTING LIKE A
PASSIONATE AND HORNY WIFE! HOW CAN
I SAY I'M A STRAIGHT GUY IF I GOT SO
TURNED ON BY MY HUSBAND? MY HUSBAND!
I'M SO LOST...



CHAPTER EIGHTEEN
A DAY IN THE LIFE

TWO WEEKS LATER...













UUGH...



Knock!
Knock!



HUH...?






...!



GOOD MORNING, MRS. SAMARAS!
IT'S GOOD TO SEE THAT YOU'RE
FINALLY AWAKE.

A man with dark hair and a mustache, wearing a white suit jacket, a white shirt, and a blue and white striped tie, is smiling slightly. He is standing in front of a wooden door. A speech bubble is positioned to his left, containing the text "IT'S BEEN A FEW WEEKS SINCE WE LAST TALKED!".

IT'S BEEN A FEW WEEKS
SINCE WE LAST TALKED!



I... I...



OUCH!

PLEASE, TRY NOT TO SPEAK
FOR NOW, MA'AM. YOUR VOCAL
CORDS ARE STILL HEALING!





BUT I ASSURE YOU THAT YOU
HAVE NOTHING TO WORRY ABOUT!
ALL PROCEDURES WERE SUCCESSFUL,
INCLUDING THOSE ON YOUR BREASTS
AND PRIVATE PARTS...

SURGERY ON MY BREASTS AND PRIVATE PARTS?! WHAT IS GOING ON? I CAME HERE JUST FOR A SMALL PROCEDURE ON MY FACE!




I UNDERSTAND THIS ALL SOUNDS
VERY EXCITING, BUT I'M GOING TO
INSIST THAT YOU DON'T TRY TO SPEAK
ANYTHING RIGHT NOW, MRS. SAMARAS.
AS I SAID, YOU COULD INJURE YOUR
VOCAL CORDS.

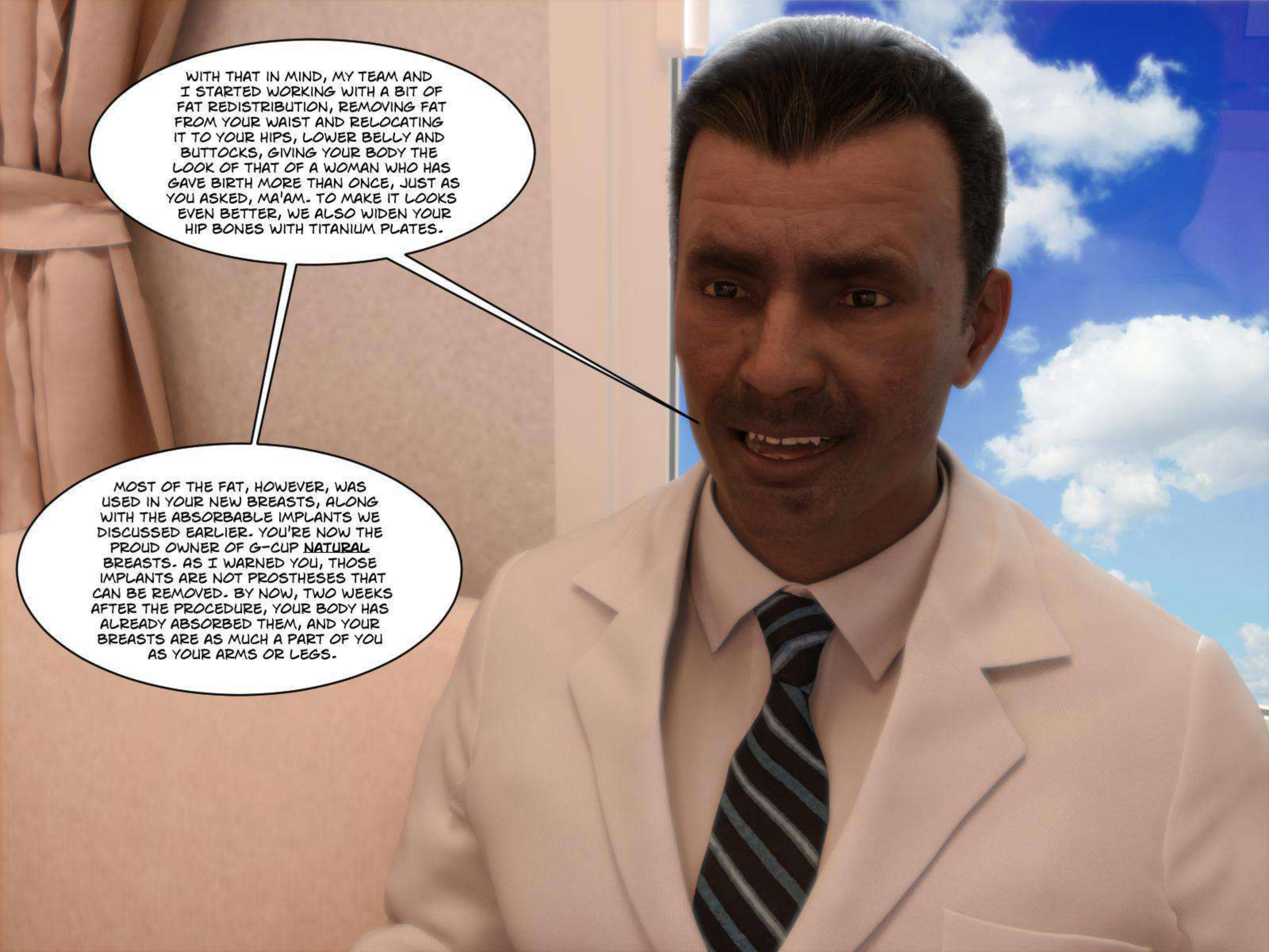




BUT SINCE I'M HERE, WHY DON'T I REPORT TO YOU ALL THE PROCEDURES THAT WERE PERFORMED? I'M HAPPY TO SAY THAT WE WERE ABLE TO ACCOMPLISH EVERYTHING THAT WE HAD PREVIOUSLY DISCUSSED AND AGREED UPON, MA'AM. LET ME TAKE A SIT, OKAY?



BEING SOMEONE WITH NOT ONLY GENDER BUT ALSO AGE DYSPHORIA, AS YOU MADE CLEAR EARLIER, WHAT YOU WANTED WAS NOT ONLY TO BE A WOMAN, BUT SPECIFICALLY A WOMAN OVER FIFTY, SO THAT YOU COULD LIVE COMFORTABLY IN YOUR TRUE SELF AS A MIDDLE-AGED WIFE AND MOTHER.


A man in a white lab coat and a striped tie is speaking to a woman. The woman is partially visible on the left, wearing a light-colored top. The background shows a window with a view of a blue sky and white clouds. Two speech bubbles are overlaid on the image, containing text about a medical procedure.

WITH THAT IN MIND, MY TEAM AND I STARTED WORKING WITH A BIT OF FAT REDISTRIBUTION, REMOVING FAT FROM YOUR WAIST AND RELOCATING IT TO YOUR HIPS, LOWER BELLY AND BUTTOCKS, GIVING YOUR BODY THE LOOK OF THAT OF A WOMAN WHO HAS GAVE BIRTH MORE THAN ONCE, JUST AS YOU ASKED, MA'AM. TO MAKE IT LOOKS EVEN BETTER, WE ALSO WIDEN YOUR HIP BONES WITH TITANIUM PLATES.

MOST OF THE FAT, HOWEVER, WAS USED IN YOUR NEW BREASTS, ALONG WITH THE ABSORBABLE IMPLANTS WE DISCUSSED EARLIER. YOU'RE NOW THE PROUD OWNER OF G-CUP NATURAL BREASTS. AS I WARNED YOU, THOSE IMPLANTS ARE NOT PROSTHESES THAT CAN BE REMOVED. BY NOW, TWO WEEKS AFTER THE PROCEDURE, YOUR BODY HAS ALREADY ABSORBED THEM, AND YOUR BREASTS ARE AS MUCH A PART OF YOU AS YOUR ARMS OR LEGS.




THIS CAN ONLY BE A NIGHTMARE!
THESE IMPLANTS CAN'T BE REMOVED?!
WHY ON EARTH WOULD I AGREE TO
SOMETHING LIKE THAT? I DON'T WANT
TO BE A MATURE LADY WITH GIANT
BOOBS FOREVER!



TALKING ABOUT YOUR ARMS AND LEGS, YOU'LL FIND IT PRETTY DIFFICULT FOR YOU TO GAIN MUSCLE MASS FROM NOW ON, MAKING YOUR BODY MORE FEMININE AND DELICATE. THIS IS POSSIBLE THANKS TO A SUBCUTANEOUS HORMONAL IMPLANT THAT IS CONTINUOUSLY INTRODUCING VAST DOSES OF FEMALE HORMONES INTO YOUR BODY, IN ADDITION TO BLOCKING MALE HORMONES.

THE HORMONES WILL ALSO PRODUCE OTHER NICE EFFECTS LIKE SMOOTHER SKIN, SOFTER AND SILKIER HAIR, EVEN WIDER HIPS, MORE SENSITIVE BREASTS, AND SO ON.



I'M AFRAID TO SAY, THOUGH, THAT YOU MAY ALSO EXPERIENCE SOME UNPLEASANT SIDE EFFECTS, SUCH AS TIREDNESS, PAIN IN YOUR JOINTS CAUSED BY MUSCLE WASTING AND THINNING OF THE BONES, DIFFICULTY LOSING WEIGHT, HEADACHES, LOSS OF MEMORY AND CONCENTRATION CAPACITY, SUDDEN MOOD SWINGS, HOT FLUSHES AND FEELING OF LOSS OF SELF.

I KNOW THIS SOUNDS WORRYING, BUT IT'S IMPORTANT TO KEEP IN MIND THAT YOU WON'T NECESSARILY EXPERIENCE ALL OF THOSE SYMPTOMS. ALSO, MA'AM, YOU STATED YOU WANTED THE MOST AUTHENTIC EXPERIENCE OF A MIDDLE-AGED WOMAN'S LIFE, SINCE THAT'S HOW YOU SEE YOURSELF, AND SUCH SYMPTOMS ARE CONSISTENT WITH THOSE OF A MENOPAUSAL WOMAN TAKING HORMONE REPLACEMENT THERAPY.

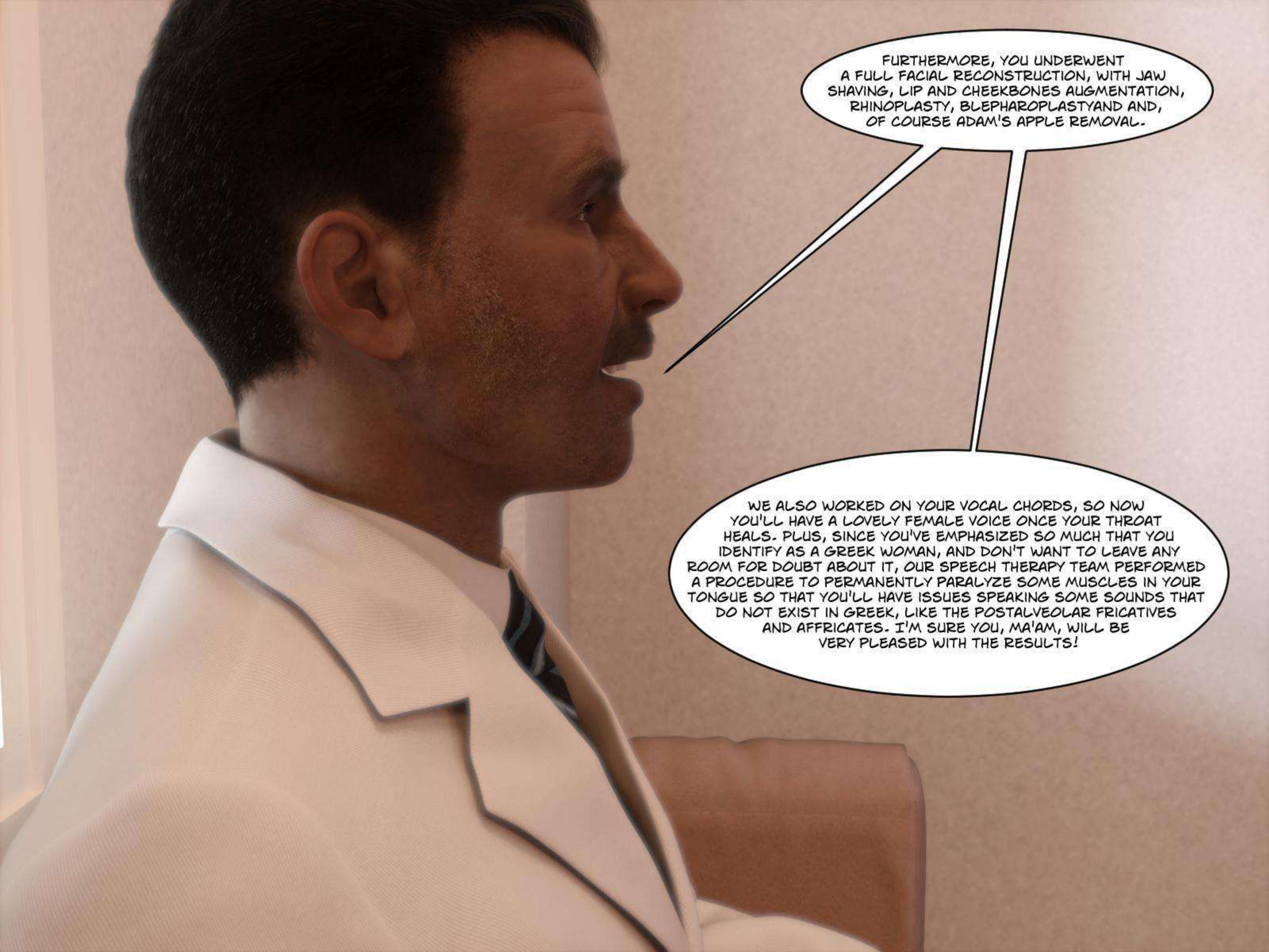


MOVING ON, WE PERFORMED A BONE-SHORTENING SURGERY ON YOUR LEGS, SO THAT YOU COULD HAVE THE HEIGHT YOU ALWAYS WANTED. SUCH A PROCEDURE INVOLVES REMOVING A PART OF THE FEMUR, THEN USING METAL PLATES TO HOLD THE REMAINING PIECES OF BONE TOGETHER.

USUALLY, THAT SURGERY IS ONLY PERFORMED IN PATIENTS WITH LEG LENGTH DIFFERENCE OR TO CORRECT BONES THAT ARE UNEVENLY LONG. HOWEVER, YOU MA'AM DID HAVE LEGS THAT WERE A LITTLE TOO LONG FOR SOMEONE WHO WAS BORN AS A MAN, WHICH MADE THE SURGERY POSSIBLE.


STILL ON YOUR LOWER LIMBS,
ALTHOUGH I WAS RELUCTANT, WE'VE ALSO
SHORTENED YOUR ACHILLES TENDON, SOMETHING
COMMON TO HAPPEN TO WOMEN WHO HAVE WORN
HIGH HEELS ALL THEIR LIVES, AND PERFORMED
A SURGERY ON YOUR BIG TOES TO GIVE THEM
SLIGHT BUNIONS FROM CONTINUALLY
WEARING POINTY SHOES.



A man in a white lab coat is shown in profile, speaking to a patient. The patient's face is partially visible in profile, looking towards the doctor. Two speech bubbles are overlaid on the image, containing text about facial reconstruction and speech therapy.


FURTHERMORE, YOU UNDERWENT
A FULL FACIAL RECONSTRUCTION, WITH JAW
SHAVING, LIP AND CHEEKBONES AUGMENTATION,
RHINOPLASTY, BLEPHAROPLASTY AND AND,
OF COURSE ADAM'S APPLE REMOVAL.

WE ALSO WORKED ON YOUR VOCAL CHORDS, SO NOW
YOU'LL HAVE A LOVELY FEMALE VOICE ONCE YOUR THROAT
HEALS. PLUS, SINCE YOU'VE EMPHASIZED SO MUCH THAT YOU
IDENTIFY AS A GREEK WOMAN, AND DON'T WANT TO LEAVE ANY
ROOM FOR DOUBT ABOUT IT, OUR SPEECH THERAPY TEAM PERFORMED
A PROCEDURE TO PERMANENTLY PARALYZE SOME MUSCLES IN YOUR
TONGUE SO THAT YOU'LL HAVE ISSUES SPEAKING SOME SOUNDS THAT
DO NOT EXIST IN GREEK, LIKE THE POSTALVEOLAR FRICATIVES
AND AFFRICATES. I'M SURE YOU, MA'AM, WILL BE
VERY PLEASED WITH THE RESULTS!

A woman with dark hair is sitting in a spa chair. Her face and upper chest are wrapped in white gauze. She has a neutral expression. Her hands are resting on her lap, also wrapped in gauze. The background shows a wooden wall with light switches and a white towel on the chair.

ANOTHER IMPORTANT POINT, YOU UNDERWENT THE TREATMENT WITH ULTRAVIOLET RADIATION AND CERTAIN PROTEIN BLOCKERS TO KILL MOST OF THE COLLAGEN IN ALL LAYERS OF YOUR SKIN, MAKING IT LOOKS BEFITTING YOUR AGE.

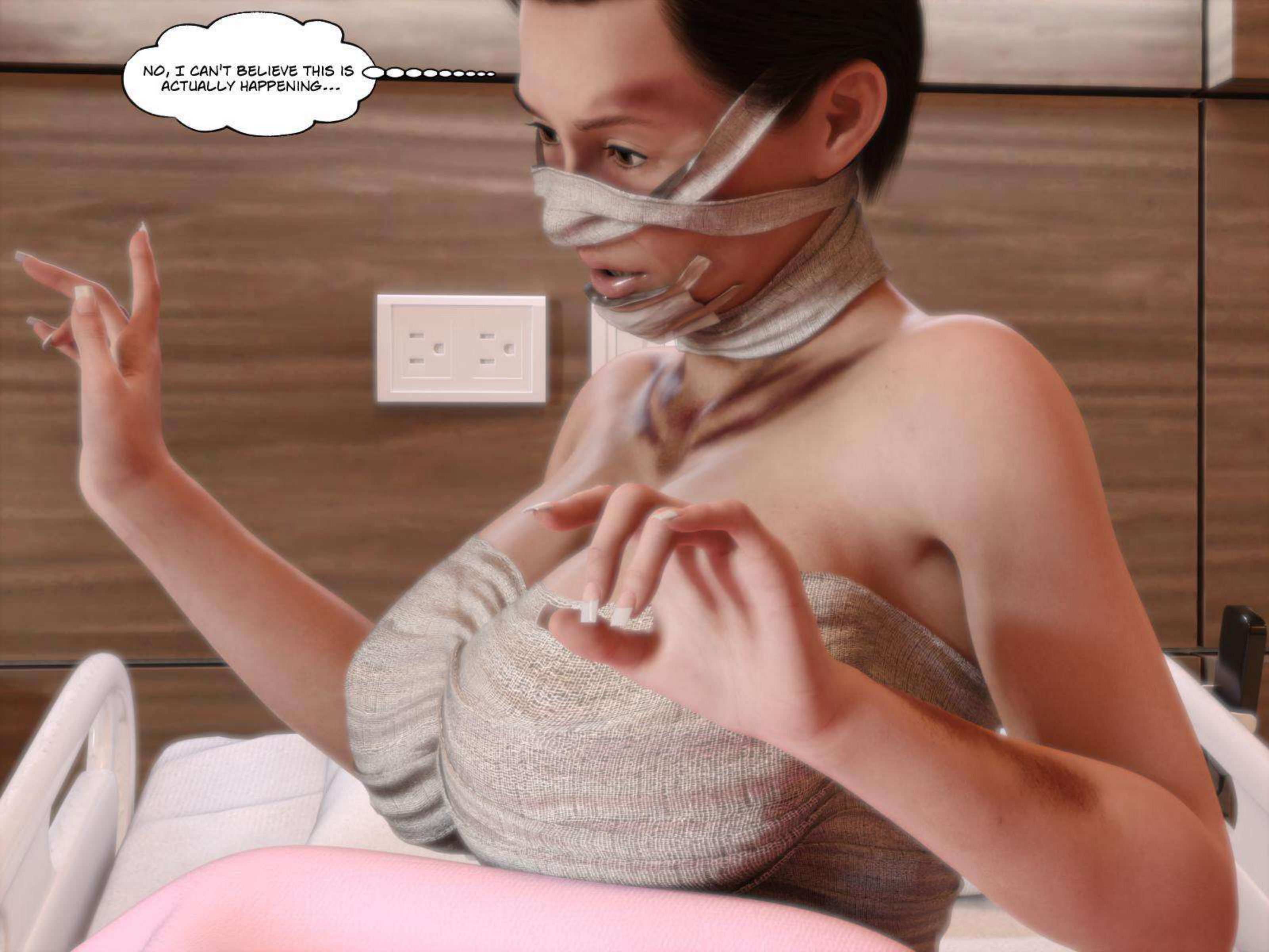
SUCH A PROCEDURE WILL ALSO PREVENT YOUR BODY FROM PRODUCING THE SAME AMOUNT OF COLLAGEN AS BEFORE, ENSURING THAT YOU WON'T LOOK LIKE A YOUNG ADULT AGAIN, BEING ABLE TO AGE LIKE ANY OTHER LADY YOUR AGE.



FINALLY, AS I'M SURE YOU'RE EAGER TO HEAR, LET'S TALK ABOUT YOUR PRIVATE PARTS. NEITHER I NOR ANYONE ELSE AT THIS CLINIC HAS THE EXPERTISE TO PERFORM A GENDER REASSIGNMENT SURGERY, AND YOU SAID YOU COULDN'T SPEND MONTHS RECOVERING FROM SUCH A COMPLEX PROCEDURE RIGHT NOW, MA'AM.

WHAT WE WERE ABLE TO DO THEN WAS TO GIVE YOU A MUCH MORE ADVANCED PROSTHETIC VAGINA THAN THE ONE YOU WERE USING. IT EVEN ALLOWS PENETRATION, ALTHOUGH IT DOESN'T GO DEEPER THAN TEN CENTIMETERS. IN ORDER TO PROCEED WITH YOUR TRANSITION, WE ALSO PERFORMED A BILATERAL ORCHIECTOMY, AND YOUR REMAINING MALE PARTS WERE CONDITIONED IN A SMALL CAVITY BEHIND THE PROSTHESIS, WHICH CANNOT BE REMOVED WITHOUT SURGERY.

IN ANY CASE, AS SOON AS YOU HAVE TIME, AND RECOVER FROM THE RECENT SURGERIES, OF COURSE, I CAN GET THE BEST SPECIALIST IN THE WORLD TO DO YOUR FINAL SURGERY, MRS. SAMARAS.

A woman is lying in a hospital bed, her face and chest wrapped in thick, grey bandages. She has a shocked expression, with wide eyes and an open mouth. Her right hand is raised in a gesture of disbelief. The background shows a wooden wall with a white electrical outlet. A pink blanket is visible at the bottom of the frame.

NO, I CAN'T BELIEVE THIS IS
ACTUALLY HAPPENING...



less less

NURSE! NURSE!






AHHHH!




W-WHAT'S WRONG?




N-NOTHING. SORRY
FOR WAKING YOU UP.
I... I JUST...

DON'T LIE TO ME, HONEY.
YOU HAD ANOTHER NIGHTMARE,
DIDN'T YOU?



FINE, YOU'RE RIGHT. I GUESS
THERE'S NO POINT IN TRYING
TO HIDE IT FROM YOU!



YOU DON'T NEED TO HIDE ANYTHING FROM ME, ELENA. I JUST WANT TO SEE YOU HAPPY. IF I COULD, I'D JUST RIP THOSE NIGHTMARES YOU'RE HAVING OUT OF YOUR HEAD! THAT'S THE THIRD TIME THIS WEEK, ISN'T IT? ARE YOU SURE YOU DON'T WANT TO TALK ABOUT WHAT YOU SEE IN THOSE BAD DREAMS?

THERE'S NOTHING TO TALK ABOUT.
THOSE ARE JUST SILLY NIGHTMARES.
I'LL BE FINE, I SWEAR! NOW GET SOME
MORE SLEEP. I NEED TO GET UP BECAUSE
I HAVE TO MEET DIMITRA. SHE WANTS TO
INTRODUCE ME TO SOMEONE WHO CAN HELP US
WITH THE CHARITY EVENT WE ARE ORGANIZING,
SO I CAN'T BE LATE. WE'LL TALK LATER,
OKAY, DARLING?












SIGH

A woman with dark, wavy hair is standing in a room with ornate, gold-trimmed walls. She is wearing a black, low-cut, lace-trimmed dress. A thought bubble originates from her head, containing text. In the background, there is a light-colored sofa with red cushions and a wooden coffee table.

NIKOS IS RIGHT. IT WAS THE THIRD TIME I HAD THIS NIGHTMARE THIS WEEK, AND IT KEEPS GETTING MORE AND MORE SCARY EVERY TIME. IS THE NIGHTMARE A MEMORY OF WHAT HAPPENED TO ME AT THE CLINIC? OR IS THIS JUST A HALLUCINATION THAT MY MIND CREATED AFTER THE CAR ACCIDENT I WAS SUPPOSEDLY IN?

A woman with dark, wavy hair is standing in a room with ornate, gold-trimmed walls. She is wearing a black, low-cut, lace-trimmed dress. A thought bubble originates from her head, containing text. In the background, there is a light-colored sofa with red cushions and a wooden coffee table.

I KNOW NIKOS IS WORRIED ABOUT ME, BUT WHAT POINT WOULD THERE BE IN TALKING TO HIM ABOUT MY BAD DREAMS? EITHER HE'S GOING TO THINK I'VE REALLY GONE CRAZY FOR CONTINUING TO FANTASIZE I'M A YOUNG AMERICAN MAN, OR, IF I REALLY USED TO BE ANDREW, AND NIKOS IS PART OF A SICK SCHEME TO TURN ME INTO HIS MIDDLE-AGED WIFE, I GUESS HE WOULD JUST TRY TO CONVINC ME THAT I'VE DEFINITELY LOST MY MIND. EITHER WAY, IT'S GOING TO LOOK LIKE I'M INSANE. IT'S A LOSE-LOSE SITUATION



BUT I STILL CAN'T BELIEVE THAT NIKOS WOULD BE INVOLVED IN A PLOT AGAINST ME. HE'S JUST... SO KIND! A TRUE GENTLEMAN, ALWAYS SUPPORTING ME AND BEING AFFECTIONATE. HE DOESN'T SEEM LIKE A CRUEL MAN, NOT IN A MILLION YEARS!


HE DIDN'T EVEN TRY TO HAVE SEX WITH ME AGAIN AFTER THAT NIGHT WEEKS AGO, RESPECTING ME AFTER I TOLD HIM I WASN'T READY FOR THAT. I THINK THIS IS BEING TOUGH FOR HIM. I CAN SEE HOW HE LOOKS AT MY BODY. AND WHO AM I KIDDING? I FEEL VERY ATTRACTED TO HIM, AS WELL!




CONSIDERING ALL THIS, HOW
CAN I THINK I TRULY USED TO
BE A STRAIGHT YOUNG MAN? WHAT
STRAIGHT GUY WOULD BE SEXUALLY
ATTRACTED TO ANOTHER MAN?




NOT ONLY THAT, BUT EVEN IF THOSE MAD PEOPLE AT THE CLINIC HAVE SOMEHOW MODIFIED MY TONGUE SO THAT I HAVE TROUBLE SPEAKING CERTAIN PHONEMES, WHAT WOULD EXPLAIN MY DIFFICULT EVEN UNDERSTANDING PEOPLE TALKING IN ENGLISH? GOD, I'M THINKING IN GREEK RIGHT NOW! DOES IT MAKE SENSE TO THINK THAT I WAS BORN AND LIVED ALL MY LIFE IN AMERICA?

A woman with dark, wavy hair is wearing a black, low-cut, lace-trimmed dress. She is standing in a room with ornate, gold-trimmed walls and a window in the background showing a sunset. A white, cloud-shaped thought bubble is connected to her head by a dotted line. The text inside the bubble reads: "BUT THERE'S AN EASY WAY TO FIND OUT THE TRUTH, RIGHT? I JUST NEED TO CHECK THE DEPTH I AM DOWN THERE, AND I DON'T EVEN NEED NIKOS FOR THAT. WHY HAVEN'T I TRIED THIS YET?"

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MAYBE I'M JUST TOO SCARED TO KNOW? IF I HAVE A REAL VAGINA, THAT MEANS I'VE ALWAYS BEEN ELENA AND MY OLD LIFE IS AN ILLUSION. BUT IF THIS IS JUST A PROSTHESIS, THEN I'M BEING BETRAYED AND DECEIVED BY EVERYONE AROUND ME, AND I DON'T EVEN HAVE A CHANCE TO GO BACK TO MY OLD SELF, HAVING IN MIND EVERYTHING THEY'VE DONE TO ME AT THE CLINIC.

A woman with dark, wavy hair is shown from the chest up, wearing a teal lace halter-neck top. She is looking slightly to her right with a thoughtful expression. The background is an ornate room with gold-trimmed walls and a large mirror. A thought bubble is connected to her head by a dotted line.

NO, I CAN'T THINK THIS WAY.
IF I REALLY AM ANDREW WOODS,
I'M GOING TO RECLAIM MY IDENTITY
NO MATTER WHAT. I'LL FIND A WAY!

SOME TIME LATER...





OH, HELLO...



GOOD MORNING, FILIP!


GOOD MORNING, MRS. SAMARAS!
HOW ARE YOU TODAY?






I'M FINE, THANKS. YOU, ON THE OTHER HAND, SHOULD BE RESTING IN BED, YOUNG MAN! YOU'RE NOT FULLY RECOVERED FROM THE ACCIDENT YET.




A close-up shot of a man wearing a dark suit, a light-colored collared shirt, a dark tie, and dark sunglasses. He has a slight smile and is looking towards the camera. A speech bubble originates from his mouth, containing text. In the background, a dark-colored car is parked on a paved area, with its driver-side door open. A white pillar is visible to the right of the man.

DON'T WORRY ABOUT ME, MA'AM.
I FEEL PERFECTLY HEALTHY! AND
AGAIN, I'D LIKE TO THANK YOU AND
YOUR HUSBAND FOR NOT FIRING ME
AFTER WHAT HAPPENED.

A woman with dark hair, wearing sunglasses, a pink floral choker, and a pink lace dress with a white cardigan, is talking to a police officer in a black uniform and cap. The scene is set in front of a white door.

THANK YOU, MA'AM!

THERE'S NO REASON TO THANK ME, FILIP. I DON'T REMEMBER ANYTHING ABOUT THE ACCIDENT, BUT I WAS ASSURED THAT YOU WERE NOT AT FAULT. I TRUST YOU.




YOU HAVE NO IDEA HOW MUCH I APPRECIATE HEARING SO, MRS. SAMARAS. SHOULD WE GET GOING THEN? I'M SURE YOU DON'T WANT TO BE LATE FOR YOUR MEETING.

YOU'RE RIGHT, FILIP. LET'S GO.




CONTRARY TO WHAT I SAID, I DON'T TRUST FILIP ONE BIT, BUT I NEED TO KEEP UP APPEARANCES. ASSUMING MY MEMORIES AS ANDREW ARE REAL, I REMEMBER HE HAD DISAPPEARED SHORTLY BEFORE MY SURGERIES, AND NO ONE KNEW WHERE HE WAS AND WHAT HE WAS DOING.

VERY SUSPICIOUS, I'D SAY. GOD, HE MIGHT EVEN HAVE TAKEN ON THIS CHAUFFEUR JOB TO SPY ON ME, BUT ON WHOSE ORDERS?

A woman with dark hair, wearing sunglasses, a pink choker, and a white lace top, is sitting in a car. She is looking out a window at a town built on a hillside. The scene is brightly lit, suggesting a sunny day. A thought bubble is superimposed on the image, containing text.

THE STRANGEST THING IS
THAT EVERYONE NOW SUPPORTS THE
STORY THAT HE AND I WERE TOGETHER
IN AN ACCIDENT, WHEN IN THE PAST NO ONE
COULD EXPLAIN HIS DISAPPEARANCE.
THIS SITUATION COULDN'T BE
MORE INSANE!


A close-up, cinematic shot of a man wearing a dark suit, a light-colored dress shirt, a dark tie, and a dark fedora hat. He is seated in the driver's seat of a car, looking slightly to his left with a pleasant, smiling expression. The interior of the car is visible, including the headrest of the passenger seat and the window. Outside the window, a bright, sunny day is visible with a view of a town and a hillside with a church spire. A speech bubble originates from his mouth, containing text.

SO, MRS. SAMARAS, I HEARD THAT YOUR NIECE FROM AMERICA AND HER HUSBAND ARE GOING TO STAY IN ATHENS LONGER, AREN'T THEY?



HMM... THAT'S RIGHT, FILIP. JAMES IS AN ACCOUNTANT, AND NIKOS HAS ARRANGED FOR HIM A POSITION IN THE HOTEL'S ACCOUNTING OFFICE, DEALING WITH NON-GREEK-SPEAKING CUSTOMERS AND SUPPLIERS. AND MARINA, WHO IS A JOURNALIST, GOT A FREELANCE JOB AS A CORRESPONDENT IN THE BALKANS.


IT'S UNCLEAR HOW LONG THEY'LL BE HERE, BUT THAT'S THE SITUATION AT THE MOMENT.

A close-up, over-the-shoulder view of a woman with dark hair, wearing a grey ribbed sweater and a floral patterned top with a white lace collar. She is sitting in the back of a car, with the interior seats and door panels visible. A speech bubble points to her from the left. The background shows a view of a landscape through the car window.


OH, IT'S ALWAYS NICE TO HAVE THE FAMILY AROUND, ISN'T IT? YOUR NIECE IS A KIND AND GENTLE WOMAN. AS FOR HER HUSBAND, THOUGH...



WHAT? WHAT'S WRONG ABOUT HER HUSBAND?



N-NOTHING, MA'AM. I WAS JUST ABOUT TO SAY THAT I HAVEN'T HAD A CHANCE TO INTERACT WITH HIM YET. BUT SINCE YOUR NIECE CHOSE HIM AS HER HUSBAND, I BELIEVE HE'S A WONDERFUL PERSON, TOO. YOUR FAMILY SEEMS TO KNOW VERY WELL WHO TO GET INVOLVED WITH. IN ANY CASE, FORGIVE ME FOR MEDDLING IN MATTERS THAT ARE NONE OF MY BUSINESS.

A woman with dark hair, wearing sunglasses and a red sequined top, is shown in profile from the nose down. She is looking out over a scenic view of Athens, Greece, featuring the Acropolis on a hill in the background and various buildings and ruins in the foreground. Two thought bubbles are overlaid on the image, connected to her head by a dotted line. The top bubble contains text questioning a conversation about Marina and her husband. The bottom bubble contains text questioning a threat involving family involvement.

EVEN MORE SUSPICIOUS. WHY DID FILIP ALL OF A SUDDEN DECIDE TO TALK ABOUT MARINA AND "HER HUSBAND"? IS THIS A HINT AT ME? DOES HE KNOW I'M MARINA'S REAL HUSBAND?

IS HE THREATENING ME WITH THIS "YOUR FAMILY KNOWS WHO TO GET INVOLVED WITH" TALK? GOD, PERHAPS I'M JUST BEING PARANOID, BUT I DON'T KNOW WHAT TO THINK ANYMORE!

A woman wearing a purple lace dress and multiple purple bangles is seated in the driver's seat of a car. She is holding a purple clutch bag with a gold trim. The car's interior, including the seat and center console, is visible. The text "RING! RING!" is overlaid in red on the right side of the image.

RING!
RING!



HELLO?

MRS. SAMARAS? IT'S ME, JOEL. LISTEN, I HAVE NEWS ABOUT THE PERSON YOU ASKED ME TO HELP YOU FIND. CAN YOU SPEAK NOW?

A close-up photograph of a woman with dark hair, wearing black sunglasses and bright red lipstick, sitting in the driver's seat of a car. She is holding a silver smartphone to her ear with her left hand. The car's interior is visible, including the dashboard and the window frame. Outside the window, a scenic view of a town with white buildings and a prominent domed church is visible under a clear blue sky. A speech bubble is superimposed on the image, pointing towards the woman's mouth.

YES, I CAN SPEAK! WHAT
DID YOU FIND OUT?



IT'S A GOOD THING YOU'RE USING AN ALTERNATE PHONE TO TALK TO ME. THIS REDUCES THE CHANCES OF US BEING SPIED ON, MA'AM.


ANYWAY, THE NIGHT WE FIRST TALKED ABOUT THE CURRENT SITUATION, AND I MENTIONED ROAN GJOKA, YOU SAID YOU WANTED ME TO SEARCH FOR A WOMAN CALLED JOANNA MYLONAS, WHO YOU'VE MET TWICE.

A close-up, over-the-shoulder view of a woman with long dark hair, wearing a pink floral top and a large pearl earring. She is holding a silver smartphone to her ear with her right hand, which has a ring on the ring finger and a red nail on the thumb. The scene is set inside a car, with the interior and a window showing a bright blue sky visible. A white speech bubble with a black border is positioned to the left of the woman, containing text.

YESTERDAY, I WAS FINALLY ABLE TO OBTAIN COPIES OF THE HOTEL AND CLINIC SECURITY CAMERAS FROM THE RESPECTIVE DAYS THAT YOU'VE MET THIS WOMAN. SADLY, THOUGH, I COULDN'T SEE OUR TARGET ON ANY OF THE FOOTAGE.

WHAT?! THAT'S NOT
POSSIBLE! I'M SURE
I'VE BEEN WITH HER!






CALM DOWN, MRS. SAMARAS.
LET ME FINISH, PLEASE. THE THING IS,
THERE ARE PARTS MISSING FROM BOTH
RECORDINGS, PRECISELY AROUND THE TIME
YOU SAID YOU MET THE WOMAN. NO ONE COULD
EXPLAIN TO ME HOW THIS HAPPENED, NEITHER
AT THE HOTEL NOR AT THE CLINIC.

LOOKS LIKE WE'RE OUT OF LUCK FOR NOW,
MA'AM, BUT I MUST INSIST THAT WE CANNOT
GIVE UP. I HAVE A NEW IDEA TO FIND A LEAD
ON MRS. MYLONAS. THE FACT THAT SHE TOOK
THE TROUBLE TO ERASE THE TRACES OF HER
MEETINGS WITH YOU SHOWS THAT SHE REALLY IS
INVOLVED IN SOMETHING SHADY. AND AS I TOLD
YOU BEFORE, HER NAME SOUNDS VERY FAMILIAR,
ALTHOUGH I CAN'T REMEMBER WHERE I'VE HEARD
IT BEFORE. I JUST BEG YOU TO KEEP ASKING HERE
AND THERE ABOUT MR. GJOKA. JUST DON'T FORGET
TO BE DISCREET. THIS IS ESSENTIAL!




GOD, THIS IS SO FRUSTRATING!
I DESPERATELY NEED MORE INFORMATION ABOUT THIS JOANA MYLONAS. I'M ABSOLUTELY SURE SHE DRUGGED ME THE NIGHT I FIRST PRETENDED TO BE NIKOS'S WIFE, DURING THE DINNER WITH MR. TOSKA, AND I BELIEVE SHE DID THE SAME THING THAT DAY AT THE CLINIC AFTER MARINA LEFT. SHE WAS THE LAST PERSON I MET BEFORE SEEING DR. GIANAKOS, AND WHEN I WALKED INTO HIS OFFICE, I WAS TOTALLY CONFUSED, BARELY UNDERSTANDING WHAT THE DOCTOR WAS SAYING.



WELL, WELL, WELL,
I CAN'T BELIEVE IT!
LOOK WHO'S HERE...

Y-YOU...!

A woman with blonde hair, wearing sunglasses and a white lace halter top with a colorful floral scarf, stands in a hotel lobby. She is holding a pink folder and gesturing with her right hand. In the foreground, the back of a person's head with short, straight black hair is visible. The lobby has a checkered floor, a reception desk with a computer monitor and a lamp, and a window in the background.

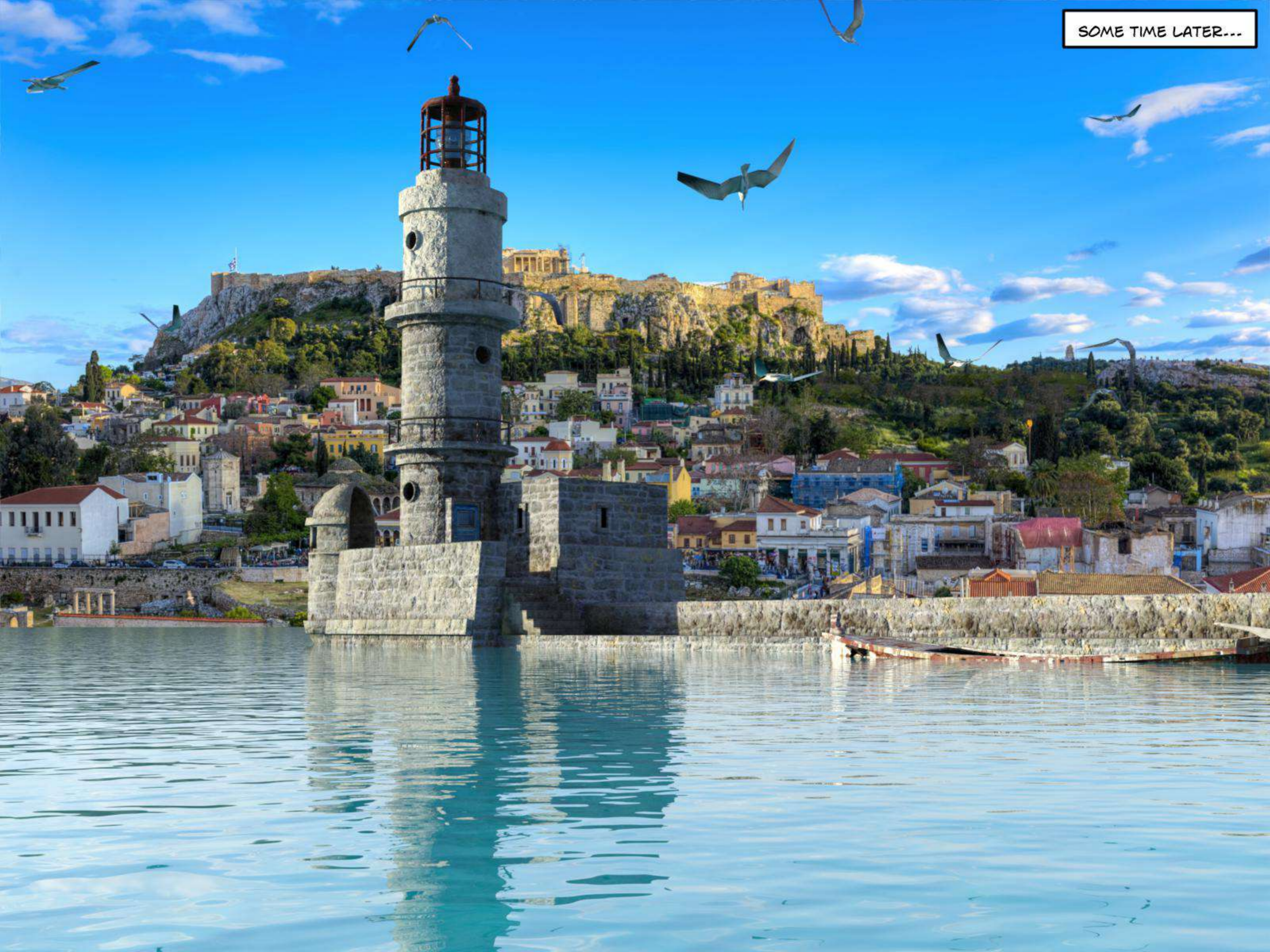
OH, ELENA, DEAR, IT'S SO NICE TO SEE THAT YOU DECIDED TO TAKE MY ADVICE! YOU ARE BOOKED WITH DR. GIANAKOS, AREN'T YOU?

HOW DO YOU KNOW THAT?

I KNOW A LOT OF THINGS...
A LOT FOR SURE! IS IT TEA,
BY THE WAY? IT LOOKS
SOO TASTY, DARLING...



SOME TIME LATER...





OKAY, THERE'S DIMITRA.
BUT WHO...






...IS THAT WOMAN WITH HER?



GOD, I CAN'T BELIEVE IT!
IS IT REALLY HER? I NEED
TO TAKE A PIC BEFORE THEY
SEE ME!

A woman with dark hair and sunglasses is talking on a mobile phone. She is wearing a pink lace dress with a white lace cardigan and a pink floral choker. The background is a dense green hedge. A speech bubble is positioned to the right of her head.

ALL THIS JUST COULDN'T BE MORE
BIZARRE, MRS. SAMARAS! THIS WOMAN...
NOW I KNOW WHY HER NAME SOUNDED
SO FAMILIAR!

FIVE MINUTES LATER...

ELENA, DARLING, SO GLAD YOU'RE HERE!





THIS IS THEODORA MAKRIS,
THE WOMAN I'VE BEEN LOOKING
FORWARD TO INTRODUCING YOU TO!


NICE TO MEET YOU, ELENA.
OH, I LOVE YOUR HAIRSTYLE!
SO ELEGANT!



THIS BITCH'S NERVE! NOT ONLY DID SHE COME UP WITH ANOTHER FAKE NAME, BUT IT LOOKS LIKE SHE'S REALLY GOING TO ACT LIKE SHE'S NEVER SEEN ME BEFORE! I NEED TO PLAY MY CARDS RIGHT.


AFTER A COUPLE OF CUPS OF TEA...

...AND THAT'S HOW I MET DIMITRA. IT WAS ALL A HAPPY COINCIDENCE, REALLY, BECAUSE I WASN'T GOING TO ATTEND THE GET-TOGETHER AT MR. MORAITIS', AS I HAD A TERRIBLE HEADACHE THAT DAY. BUT HE WAS VERY INSISTENT, AND CONSIDERING HOW CLOSE HE IS TO MY HUSBAND, I COULDN'T REFUSE.

A woman with dark, wavy hair, wearing dark sunglasses, a pink floral choker, and a purple lace-trimmed dress, stands on a cobblestone street. She is looking slightly to the left. A speech bubble points to her from the left. The background shows a red building with white window shutters and a stone wall.


A HAPPY COINCIDENCE, INDEED!
DIMITRA IS SUCH A LOVELY PERSON,
ISN'T SHE? WAS YOUR HUSBAND AT
THE GATHERING, TOO? YOU SAID
HE'S CLOSE TO THE HOST,
MR. MORAITIS, RIGHT?

ALSO... ARE YOU SURE WE'VE
NEVER MET BEFORE? YOU LOOK
SOMEHOW FAMILIAR.



I DON'T THINK SO, DEAR, AND BELIEVE ME, I NEVER FORGET A FACE. THIS WOULDN'T HAPPEN RIGHT WITH SUCH A GRACEFUL AND STYLISH LADY LIKE YOU!

ABOUT MY HUSBAND, NO, HE WASN'T THERE. WHEN WE MOVED TO ATHENS, HE PROMISED THAT WE WOULD SPEND MORE TIME TOGETHER, BUT IN LESS THAN A WEEK HE WAS AWAY ON ANOTHER BUSINESS TRIP, OR SO HE SAID! LAST I HEARD FROM HIM, HE WAS ON CRETE. NOT ALL HUSBANDS TREAT THEIR WIVES LIKE QUEENS. FROM WHAT DIMITRA TOLD ME, YOU ARE A VERY LUCKY WOMAN, ELENA!



WHAT A SOCIOPATH... I'VE NEVER SEEN ANYONE LIE SO EASILY! THAT SHOULDN'T COME AS A SURPRISE, THOUGH, CONSIDERING THIS WOMAN'S BACKGROUND. JOEL TOLD ME SHE'S BEEN IN JAIL FOR MANY CRIMES, AND IS CURRENTLY THE WIFE OF ROAN GJOKA, THE MOBSTER WHO IS SUPPOSEDLY WORKING WITH MR. TOSKA.

I WONDER WHY SHE MENTIONED CRETE. IS SHE THREATENING ME TO KEEP QUIET? DOES SHE KNOW THAT MARINA HAS BEEN TO THE ISLAND? I COULD ASK MARINA IF SHE'S SEEN ANYONE LIKE MR. GJOKA ON HER TRIP, BUT SHE HAS BEEN REFUSING TO HAVE ANY REAL CONVERSATION WITH ME. WHENEVER I TRY TO TALK TO HER, SHE ALWAYS MENTIONS HOW BEAUTIFUL SHE THINKS MY EARRINGS ARE. THE CHAT IS ALWAYS FRIVOLOUS AND SUPERFICIAL. THIS IS SO INFURIATING! GOD, I CAN BARELY LOOK HER IN THE FACE THESE DAYS!

A woman with dark hair and a patterned top is shown in profile, looking to the left. She is standing in front of a blue wooden structure, possibly a staircase or a wall. A speech bubble is positioned to her left, containing text.

WELL, LADIES, NOW THAT
YOU'VE MET EACH OTHER, HOW
ABOUT WE VISIT THE HALL WHERE
OUR NEXT CHARITY EVENT WILL
BE HELD? WE HAVE A FULL DAY
AHEAD OF US!

IN THE EVENING...





HUH?




WHAT IS GOING ON?
WHY IS THE FLOOR FULL
OF FLOWERS?





ELENA, NEVER FORGET THAT YOU ARE THE WOMAN OF MY LIFE AND THAT I WILL ALWAYS BE THERE FOR YOU. EVERY DAY IS SPECIAL WITH YOU IN MY LIFE. WOULD YOU LIKE TO GO ON A DATE? I HAVE A SURPRISE FOR YOU. I'M WAITING IN OUR SPECIAL PLACE. FOREVER YOURS, NIKOS.

A woman with dark hair pulled back is shown in profile, looking down at a letter she is holding. She is wearing a light-colored, long-sleeved lace dress with a pink floral pattern. A pink and red patterned scarf is draped around her neck. She is also wearing a pearl earring and a gold bracelet. The background features a wall with a framed painting and a lamp. A speech bubble is positioned to the left of the woman, containing text.

OH, NIKOS, YOU MAKE IT SO
HARD NOT TO FALL FOR YOU,
DON'T YOU?



YES, I THINK I SHOULD PLEASE
MY HUSBAND TONIGHT. HE'S BEEN
SO, SO GOOD TO ME...



CHAPTER NINETEEN
Wonderful Tonight

HALF A MILE FROM SHORE...






A man with grey hair and a beard, wearing a dark blue pinstriped suit, a white shirt, and a red plaid tie, stands in a courtyard at night. He has a surprised expression. A speech bubble points to him from the left. The background features a building with stone columns, arched windows, and hanging vines. A small potted plant is visible in the lower left.

ELENA...?!







YOU... YOU...



WHAT'S WRONG, HONEY?
THAT'S THE FIRST TIME I SEE
YOU HAVING SO MUCH TROUBLE
WITH WORDS.


A man with a beard, seen from the back, wearing a dark pinstriped suit jacket and a white shirt. He is looking towards a woman. The woman is standing on a wooden deck by a body of water at night. She is wearing a vibrant red, low-cut, spaghetti-strap dress. Her hair is styled in an elegant updo. She is wearing a pearl choker necklace, large red earrings, and a bracelet. She holds a red clutch bag. A small, lit lantern sits on the deck to her right. The background shows the dark water of the lake with some distant lights reflecting on the surface.

IT'S JUST THAT I CAN'T BELIEVE
HOW BREATHTAKING YOU LOOK, DEAR!
I MEAN, YOU ALWAYS LOOK STUNNING,
BUT TONIGHT... GOD, MORE THAN EVER
I FEEL LIKE THE LUCKIEST MAN
IN THE WORLD!



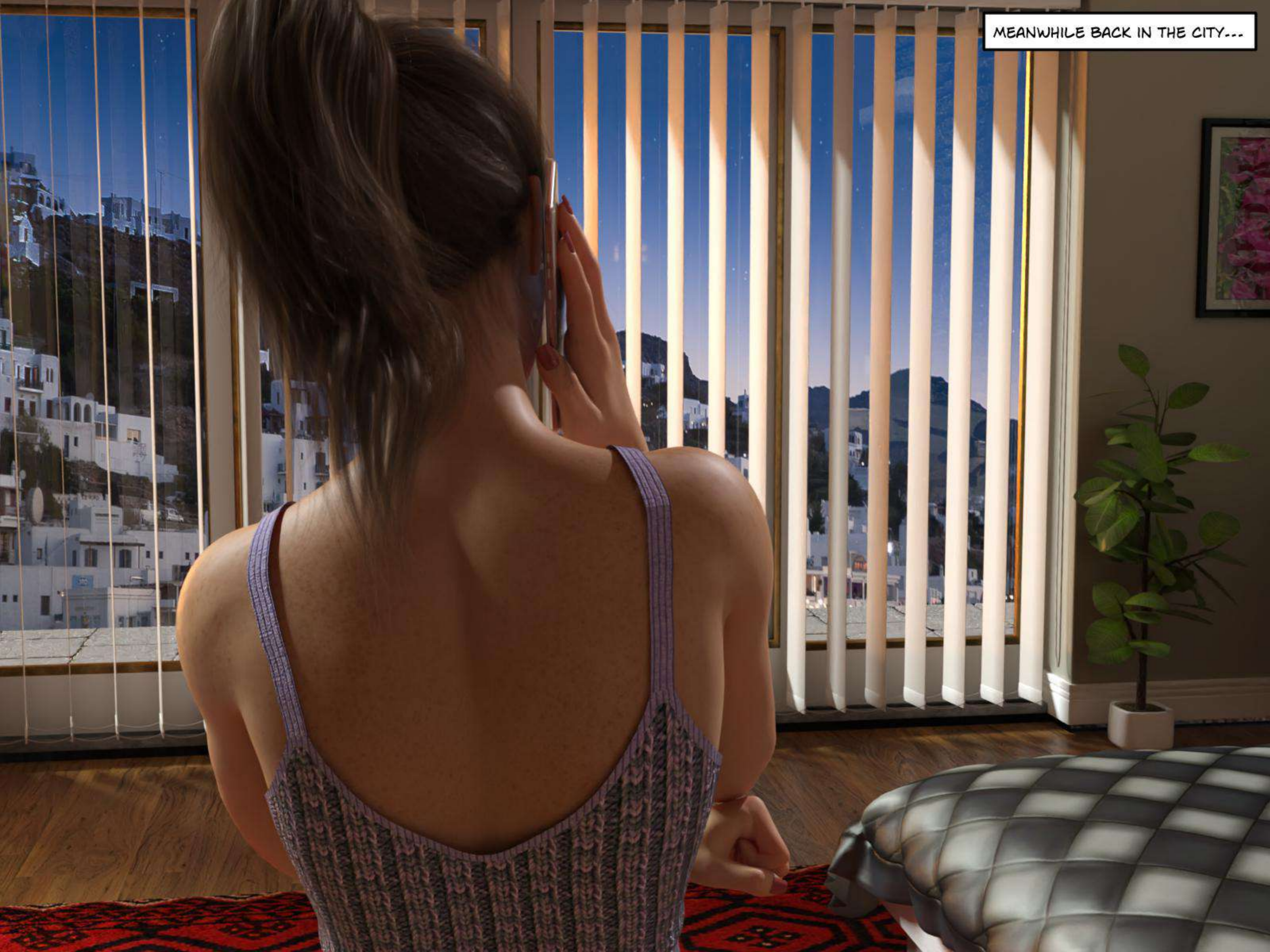
THANK YOU, MY LOVE! IT'S ALWAYS
A PLEASURE GETTING ALL DOLLED UP FOR
YOU. YOU, MORE THAN ANYONE, KNOW HOW
TO MAKE A WIFE FEEL SPECIAL AND LOVED.
I HOPE TONIGHT WE'LL HAVE AS MUCH FUN
AS WE HAD WHEN YOU FIRST BROUGHT ME
HERE. I REMEMBER IT LIKE IT WAS
YESTERDAY, EVEN THOUGH
IT WAS DECADES AGO.






I LOVE YOU, ELENA. I LOVE YOU LIKE I'VE NEVER LOVED ANOTHER WOMAN. I PROMISE YOU WE'LL HAVE AN UNFORGETTABLE NIGHT. LIKE I SAID IN THE NOTE, I HAVE A SURPRISE FOR YOU!

MEANWHILE BACK IN THE CITY...






HELLO? FINALLY, SOPHIA! I'VE BEEN TRYING TO TALK TO YOU FOR HOURS! I'M STARTING TO THINK YOU'RE AVOIDING ME, YOU KNOW?

A close-up photograph of a woman with dark hair, wearing a purple and grey patterned tank top, holding a smartphone to her ear. She has a concerned expression. A white speech bubble with a black border is positioned in the upper left, containing text. The background shows a window with vertical blinds, through which a view of a coastal town with white buildings on a hillside and a body of water is visible under a clear blue sky. A red and black patterned rug is on the floor in the lower left, and a portion of a grey tufted chair is visible in the lower right.

YES, WE NEED TO TALK NOW!
WHERE'S AUNT ELENA? HER
PHONE IS OUT OF SERVICE.

A woman with dark hair pulled back, wearing a purple and grey patterned crop top, is talking on a mobile phone. She has a surprised and questioning expression. A speech bubble points to her from the right. The background shows a room with a window covered in vertical blinds, looking out onto a coastal landscape with hills and a white building. A red and black patterned rug is on the floor, and a tufted grey sofa is partially visible on the right.

WHAT?! ARE YOU TELLING ME SHE IS RIGHT NOW IN THE MIDDLE OF THE OCEAN WITH UNCLE NIKOS? BUT WHY? WHAT'S THE POINT OF THAT?



NONE OF THIS MAKES SENSE, SOPHIA!
THAT'S NOT WHAT WE AGREED ON. AUNT
ELENA HAS BEEN ACTING STRANGE. SHE'S
BEEN IGNORING ME EVERY TIME I USE THE
CODE TO TELL HER THAT WE NEED TO TALK
IN A SAFE PLACE. THE CODE SHE CAME UP
WITH HERSELF!

SOME TIME LATER...




SO, DID YOU ENJOY
THE DINNER, ELENA?



ABSOLUTELY DEAR! THE FOOD WAS
SUPERB, AND THE WINE WAS THE BEST
ONE I'VE HAD IN A LONG TIME.
THANK YOU FOR ALL THIS!





BELIEVE ME, IT'S ALWAYS MY PLEASURE
TO MAKE YOU HAPPY. AS I KEEP SAYING,
I FEEL GRATEFUL EVERYDAY FOR HAVING
YOU BY MY SIDE.

NOW, LIKE I SAID BEFORE,
I HAVE A SURPRISE FOR YOU.




ELENA...



A man with grey hair and a beard, wearing a dark pinstriped suit, white shirt, and red tie, is kneeling on his right knee. He is holding a small black ring box with both hands, looking towards a woman. The woman is seated at a round table covered with a white tablecloth, wearing a red backless dress and a pearl necklace. Her hair is styled in a large bun. The table is set with a white tablecloth, a dark green bottle, two lit candles in holders, a glass, and a floral centerpiece. The scene is set outdoors at night, with a stone-paved floor and a body of water in the background. A lantern is visible on the right side of the frame. A speech bubble points from the man to the text.

WOULD YOU LIKE
TO MARRY ME?


A man with a beard, wearing a dark pinstriped suit, is shown from the side, holding a black object. He is looking towards a woman sitting in a chair on a balcony. The woman has dark hair styled in an updo, is wearing a red halter-neck dress, a pearl choker, and large red earrings. She has a questioning expression. The balcony is outdoors at night, with a window and some greenery in the background. A lit lantern sits on a ledge to the right.

I DON'T UNDERSTAND,
NIKOS! WE'RE ALREADY
MARRIED, AREN'T WE?

A man with grey hair and a beard, wearing a dark blue pinstriped suit, white shirt, and red tie, stands on a wooden deck at night. He is holding a smartphone in his left hand and has his right hand clasped over it. He is looking towards a woman whose back is to the camera. She has dark hair styled up and is wearing a white dress with a pearl necklace and large earrings. The background shows a dark lake with a small lantern on the left and a green bottle on the right. Two speech bubbles are overlaid on the scene.


OF COURSE WE ARE, DARLING,
BUT WE NEVER HAD A PROPER
WEDDING CEREMONY, RIGHT?

WE CAN CALL IT A VOW RENEWAL
OR SOMETHING, BUT THE THING IS,
I WANT TO SHOW EVERYONE HOW MUCH
I LOVE YOU, AND LET THE WHOLE CITY
KNOW THAT I WANT TO SPEND THE REST
OF MY LIFE WITH YOU! THAT'S WHAT WE
DESERVE. A CEREMONY THAT NO ONE
WILL EVER FORGET!



IS NIKOS REALLY PROPOSING THIS?
GOD, IT SEEMS LIKE HE WANTS US
TO BE A COUPLE... A REAL COUPLE,
AND NOT A FAKE ONE... FOREVER!
IS THIS MY FATE? BEING A DEVOTED
MIDDLE-AGED WIFE, ALWAYS LOOKING
BEAUTIFUL FOR MY HUSBAND IN CLASSY
DRESSES AND SKY-HIGH HEELS?

THAT SOUNDS SCARY, BUT ALSO...
KIND OF TEMPTING? WHAT'S WRONG
WITH YOU, ELENA? WHY ARE YOU
EVEN CONSIDERING THIS IDEA?

A woman with dark hair styled in an updo, wearing a red spaghetti-strap dress, a pearl choker, and large earrings. She is looking slightly to her left with a slight smile. Her right hand is raised, showing a ring with a colorful gemstone. The background is a dimly lit room with a window, a bed, and some plants.

I... I ACCEPT, NIKOS.
OF COURSE I ACCEPT IT!



THEN GIVE ME YOUR
FINGER, MY LOVE!







NOW TAKE ME TO BED, HANDSOME.
IT'S TIME FOR YOU TO MAKE ME
YOUR WOMAN!

SHORTLY AFTER...





AHHHH!





DON'T YOU LOVE IT, BABE?
TO BE A HORNY LITTLE WIFE?






AHHHHH!



OH, GOD... IT FEELS...
AHHH... SO GOOD...

A man with grey hair and a beard is shown from the chest up, embracing a woman with long dark hair. He is looking down at her with a slight smile. The woman's face is partially visible in profile. The background features a window with a view of a starry night sky. A speech bubble is positioned above the man's head, containing text.

TELL ME HOW MUCH YOU LOVE IT,
ELENA. I WANT TO HEAR IT FROM
YOUR SEXY LIPS!




leee leee



I LOVE BEING A HORNY LITTLE WIFE.
YOUR HORNY LITTLE WIFE!






AND I WANT TO MAKE MY
HUNKY HUSBAND THE HAPPIEST
MAN ON EARTH!

'COS THAT'S WHAT
YOU DESERVE.



WHEN WE'RE
IN BED...



A woman with dark hair, wearing a pink, off-the-shoulder, long-sleeved dress with a ruffled texture. She is adorned with a pearl necklace, a ring, and a bracelet. She has a confident, slightly smug expression. The background is a dimly lit room with a window on the left and a large, dark, circular object on the right. A speech bubble points to her from the top left.

I'M JUST YOUR
LITTLE SLUT!



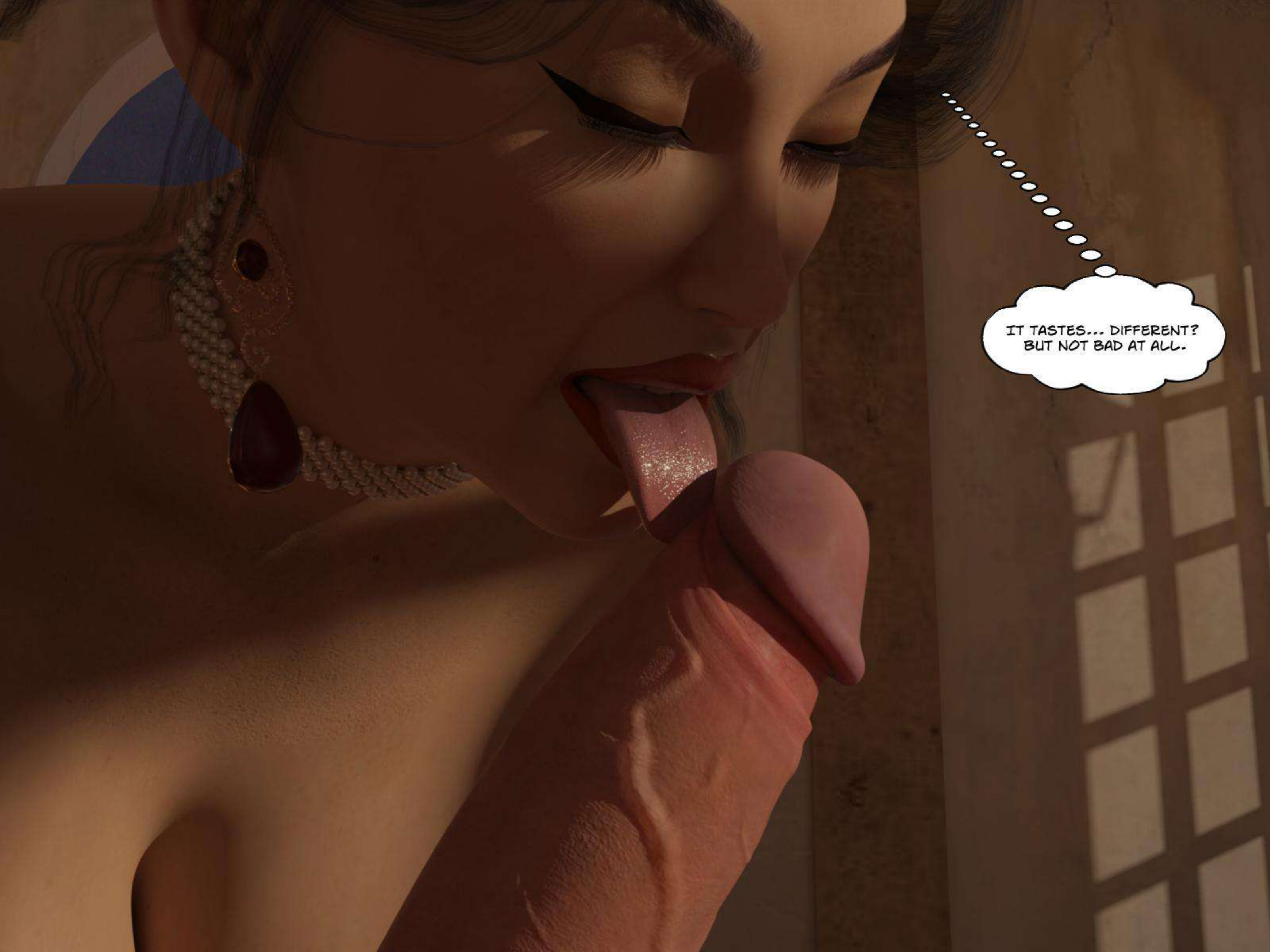
GOD, NIKOS' MEMBER IS HUGE! THAT'S A LITTLE SCARY BUT ALSO...



...EXCITING?



IT FEELS IMPOSSIBLE
TO RESIST SUCH A BIG,
MANLY COCK.



IT TASTES... DIFFERENT?
BUT NOT BAD AT ALL.



OH, ELENA, THIS IS
SO HOT!

OH, DO YOU LIKE IT, BIG BOY?
THIS IS JUST THE BEGINNING.
REMEMBER, I'M HERE TO
MAKE YOU FEEL GOOD!

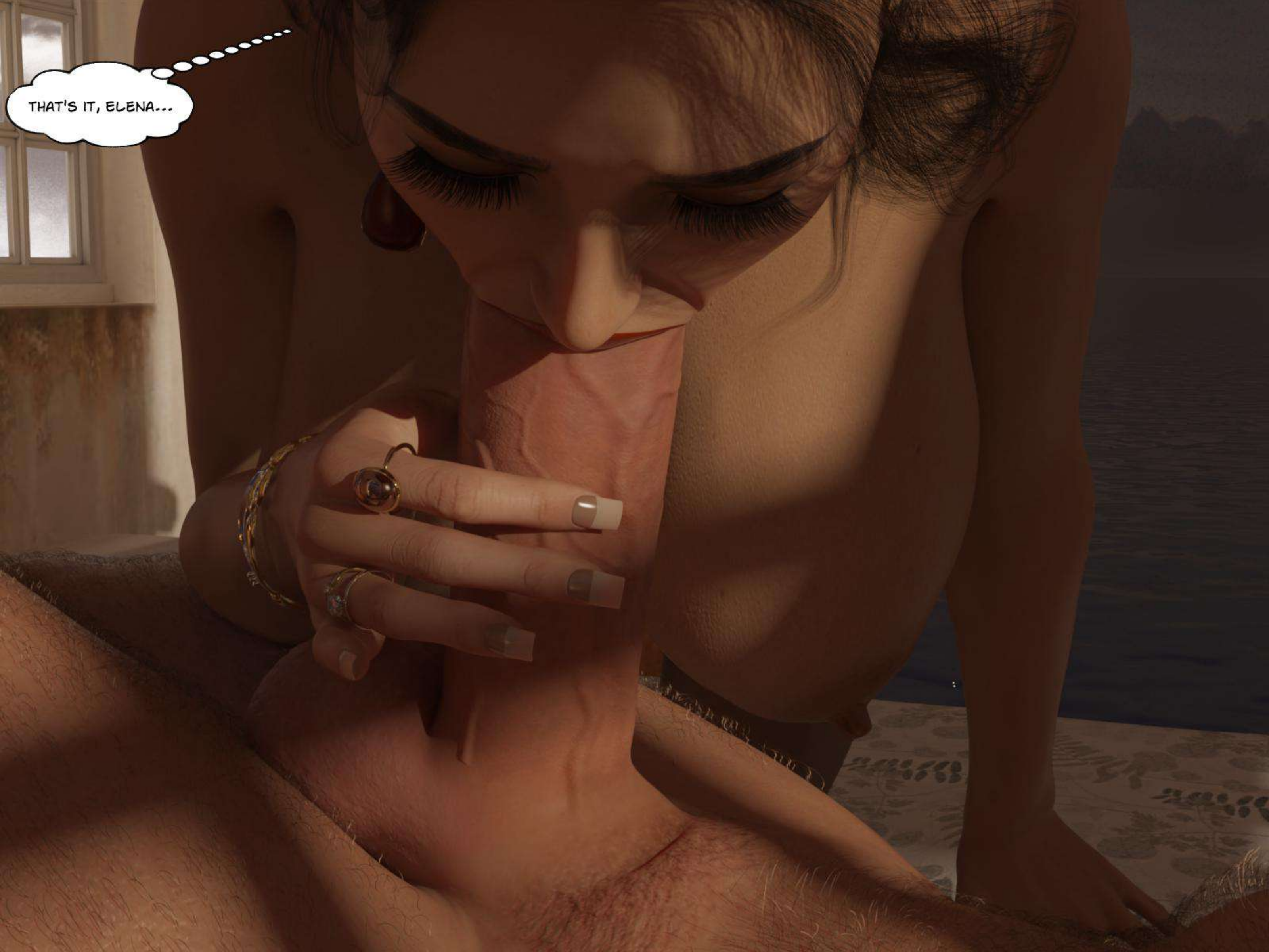




OHH...



AHHH...!



THAT'S IT, ELENA...



SHOW YOUR HUSBAND WHAT
A GOOD COCKSUCKER YOU
CAN BE!




CHOKING

THIS COCK REALLY IS A MONSTER!
IT'S ALREADY REACHING MY THROAT
AND I STILL HAVEN'T MANAGED TO
GET IT ALL IN MY MOUTH. MY MOUTH...
MY HUSBAND'S COCK IS IN MY MOUTH, AND
IT FEELS MARVELOUS TO PLEASURE HIM.
GOD, I DON'T REMEMBER EVER FEELING
SO TURNED ON! TRY HARDER, ELENA!






CHOKING
CHOKING



YEAH, I GOT IT ALL! THIS DELICIOUS
COCK IS ALL MINE FOR ME TO SUCK
EVERY SINGLE DAY OF MY LIFE, LIKE
THE LITTLE SLUTTY WIFE I AM! I...
I LOVE THIS FEELING SO MUCH!



BUT NOW... I WANT TO FEEL
MY HUSBAND INSIDE ME UNTIL
I CAN'T TAKE IT ANYMORE!






OH, ELENA...




YOU REALLY ARE SUCH A HORNY
COCKSUCKER, AREN'T YOU? I CAN'T
BELIEVE HOW AMAZING IT FEELS!

A woman with dark hair styled in an updo, wearing a pearl necklace and large red earrings, is holding a large, textured, reddish-brown dildo. She is looking towards a man whose back and shoulder are visible in the foreground. The scene is set in a dimly lit room with a window in the background showing a night sky with a star.

THE PLEASURE IS ALL MINE,
HANDSOME. I JUST CAN'T GET
ENOUGH OF THIS DELICIOUS
MEMBER OF YOURS!



I LOVE IT SO MUCH THAT NOW I WANT TO FEEL IT INSIDE ME. AND TONIGHT, I'D LIKE YOU TO GET INSIDE ME FROM BEHIND!

A man with a beard and short hair is sitting on a bed in a bedroom, looking at a woman from behind. The woman is wearing a black lace bra and high-heeled shoes with red and black details. She is standing on the bed, leaning forward. The room has a window with a view of a night sky with stars. A speech bubble points to the man.

FROM BEHIND?!



OH, AS CRAZY AS IT IS, IT SEEMS LIKE YOUR HUGE MANHOOD GOT EVEN BIGGER AND HARDER WITH THE IDEA. GOD, I'VE NEVER SEEN ANYTHING THIS HOT!





VERY WELL, ELENA...
YOU'RE GOING TO GET EXACTLY
WHAT YOU ASKED FOR!



AHHH!





IT'S TIME FOR US TO WE GOT
RID OF YOUR PRETTY PANTIES,
DON'T YOU THINK?





ARE YOU ENJOYING IT? ARE YOU ENJOYING THE FEELING OF MY COCK RUBBING YOUR BUTTOCKS? JUST IMAGINE WHAT IT'S GOING TO BE LIKE WHEN IT'S INSIDE YOU!



GOD, THIS IS SO FREAKING AROUSING!
THAT'S DEFINITELY WHO I'M SUPPOSED
TO BE. I LOVE BEING DOMINATED
BY NIKOS, MY HUSBAND, IN BED.
I LOVE HIS COCK SO MUCH!



PLEASE, FUCK ME NOW!
I'M BEGGING YOU. I CAN
WAIT NO LONGER!

ALRIGHT THEN. YOUR
WAIT IS OVER!








JUST RELAX AND ENJOY IT...







WHAT A HOT, TIGHT ASS!
THIS ALREADY FEELS SO
GOOD. AND WE'RE JUST
GETTING STARTED!

A woman with dark hair, wearing a black, form-fitting, sleeveless dress and a pearl necklace, is shown from the chest up. She has a pained or distressed expression, with her mouth open as if crying or shouting. Her eyes are closed, and her face is contorted. She is looking downwards. The background is a dimly lit room with a window showing a night sky with stars. A speech bubble is positioned above her head, containing text.

OH, GOD, I CAN FEEL NIKOS
ENTERING ME. IT FEELS LIKE
HE'S GOING TO BREAK ME IN
TWO WITH HIS HUGE COCK!






AHHHH...!



ARE YOU OKAY, HONEY?
DO YOU WANT ME TO...

DON'T YOU EVEN THINK
ABOUT STOPPING!



C'MON ELENA, YOU CAN'T
GIVE UP NOW! YOU KNOW YOU WANT
THIS. START SHAKING YOUR BOOTY
ON HIS DICK. SHOW YOUR HUSBAND
YOU CAN DO THIS!



AHHH...!



THAT'S IT... IT STILL HURTS LIKE HELL, BUT I CAN FEEL NIKOS DEEPER AND DEEPER INSIDE ME!



I JUST NEED TO RELAX...
RELAX WHILE MY HUSBAND
FUCKS ME! WHEN WAS THE LAST
TIME I HAD ANY SEXUAL RELIEF?
I NEED THIS AND... AND...



OH GOD, THIS IS STARTING TO FEEL... KIND OF GOOD?



AHHH...



OHhhh...!



THAT'S IT, I'M BEING
FUCKED...



I'M BEING FUCKED BY MY HUSBAND AND IT FEELS SO GOOD!



OH, GOD!!!!



ARE YOU ENJOYING IT?
TELL ME HOW MUCH
YOU LIKE IT... NOW!

I... I'M LOVING THIS!
I LOVE FEELING YOUR
FAT DICK INSIDE ME!



THAT'S GOOD...





SLAP!



I'M GLAD MY NAUGHTY LITTLE WIFE IS HAVING FUN. I THINK NOW YOU'RE READY TO TAKE IT ALL!



AHHHH...




АHHHHHH!!!




OH, GOD, IT SEEMED IMPOSSIBLE
BUT NIKOS' COCK IS ALL INSIDE ME.
I CAN FEEL IT! IT'S BURNING LIKE FIRE,
BUT AT THE SAME TIME IT FEELS... NICE.
NICE? WHO AM I TRYING TO FOOL?
IT FEELS WONDERFUL!



HERE I AM, ON ALL FOURS,
GETTING FUCKED IN THE ASS
LIKE A GOOD SUBMISSIVE WIFE!



EVEN IF I REALLY USED TO BE
A YOUNG MAN NOT LONG AGO,
WHICH I'M NOT SO SURE ABOUT,
HOW COULD I GO BACK TO MY OLD
LIFE NOW? HOW COULD I LOOK IN
THE MIRROR AND SEE A MAN? HOW
COULD I THINK OF MARINA
AS MY WIFE?



I WAS THE ONE WHO BEGGED
TO BE FUCKED, EVEN THOUGH I DON'T
KNOW EXACTLY WHY. IT JUST FELT...
RIGHT. MAYBE THAT'S WHAT I'M MEANT
TO BE.... A MATURE, DEVOTED WIFE WHO
LIVES IN HEELS AND FANCY DRESSES AND
LOVES TO PLEASE HER HUSBAND....

AH... AH...
OH, GOD!







IT FEELS SO
DAMN GOOD!



OH, YEAH?

YES, JUST INCREDIBLE!

THEN TELL ME...





WHAT? WHAT DO YOU WANT TO HEAR, NIKOS?




TELL ME THAT YOU'LL
STAY WITH ME...

...AS MY BELOVED
WIFE...




...FOREVER!





THIS IS NOT A GAME, ELENA.
NOT ANYMORE! I TRULY WANT...
NO, I NEED YOU IN MY LIFE! I WANT
US TO STAY TOGETHER TILL DEATH
DO US APART!

I... I...

A woman with dark hair styled in a bun is shown in profile, looking out a window at night. She is wearing a pearl choker and large earrings. Her expression is one of surprise or contemplation. A thought bubble above her head contains text. The scene is dimly lit, with light coming from the window and a potted plant visible on the left.

OH, GOD, IS NIKOS REALLY
DOING WHAT I THINK HE'S DOING?
SHOULDN'T I BE HESITANT? WHY
DOES THE ANSWER SEEM
SO SIMPLE?



OF COURSE I WILL BE YOUR WIFE FOREVER, DARLING! NOTHING WOULD MAKE ME HAPPIER!

I LOVE YOU,
ELENA!

I LOVE YOU TOO,
NIKOS!





OH... AHHH... I T-THINK I'M COMING!

AHHHH...





АHHHHHHH---



AHH... AHHHHH...
OH MY GOD!!



АHHHHHHH!!!

OH, ELENA...
GASP

Taking out




IT WAS WONDERFUL,
BABE!



YOU DEFINITELY MAKE ME THE HAPPIEST MAN IN THE WORLD, IN EVERY POSSIBLE WAY!





THIS WAS THE BEST ORGASM
I'VE EVER HAD... I SURELY
FEEL LIKE A FULL WOMAN
NOW. HOWEVER, SHOULDN'T
I BE WORRIED ABOUT...



NO, I WON'T THINK ABOUT IT TONIGHT. I DESERVE AT LEAST A PEACEFUL NIGHT'S SLEEP.



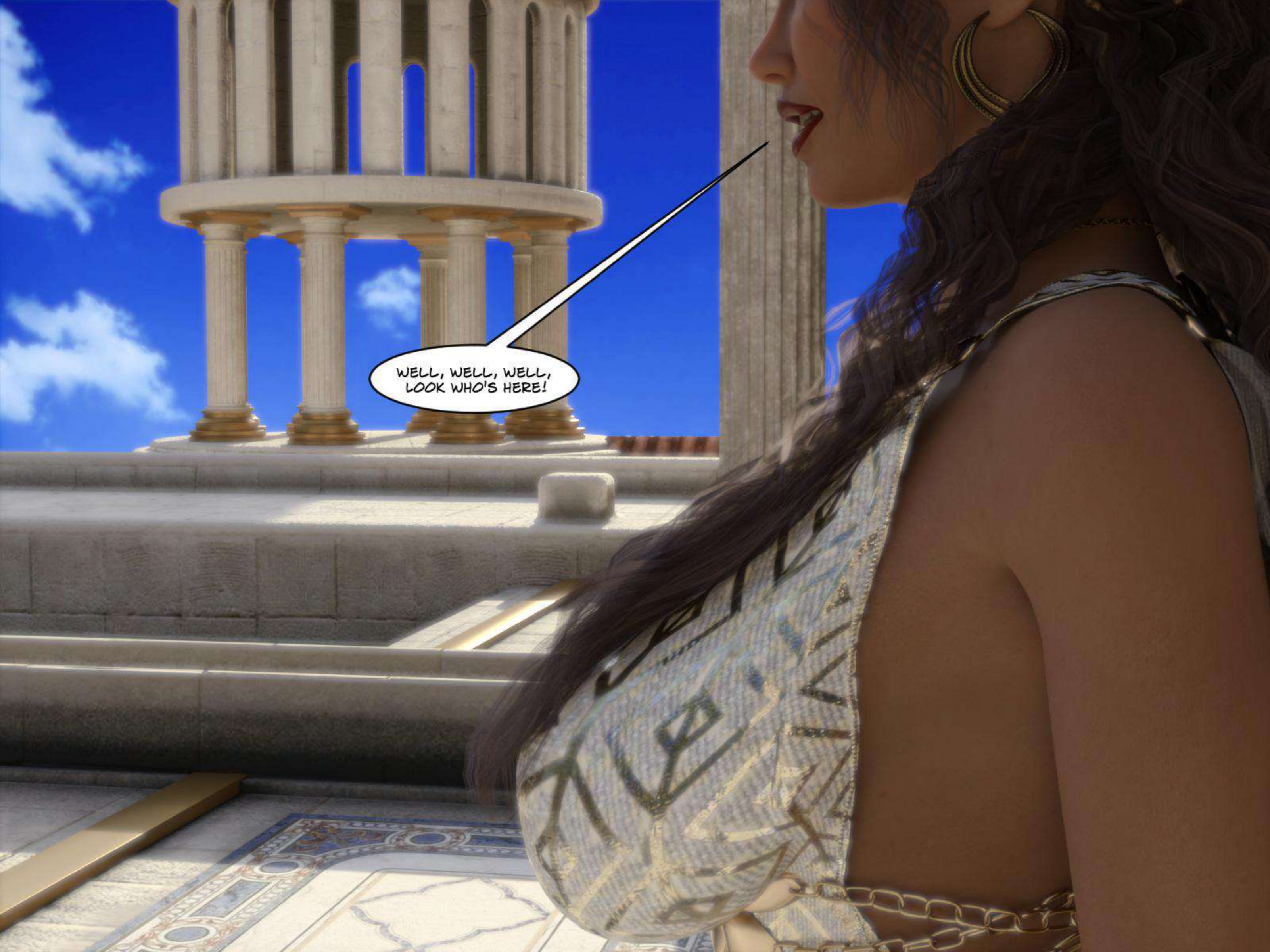




A 3D rendered male character with short brown hair and a light beard is lying on his back on a patterned rug. He is shirtless and has his eyes closed, appearing to be in a state of unconsciousness or confusion. His right hand is raised near his head, with fingers slightly curled. A speech bubble is positioned above his head, containing the text "HMM? WHERE I AM?". The scene is brightly lit, casting shadows on the rug.

HMM? WHERE I AM?





WELL, WELL, WELL,
LOOK WHO'S HERE!



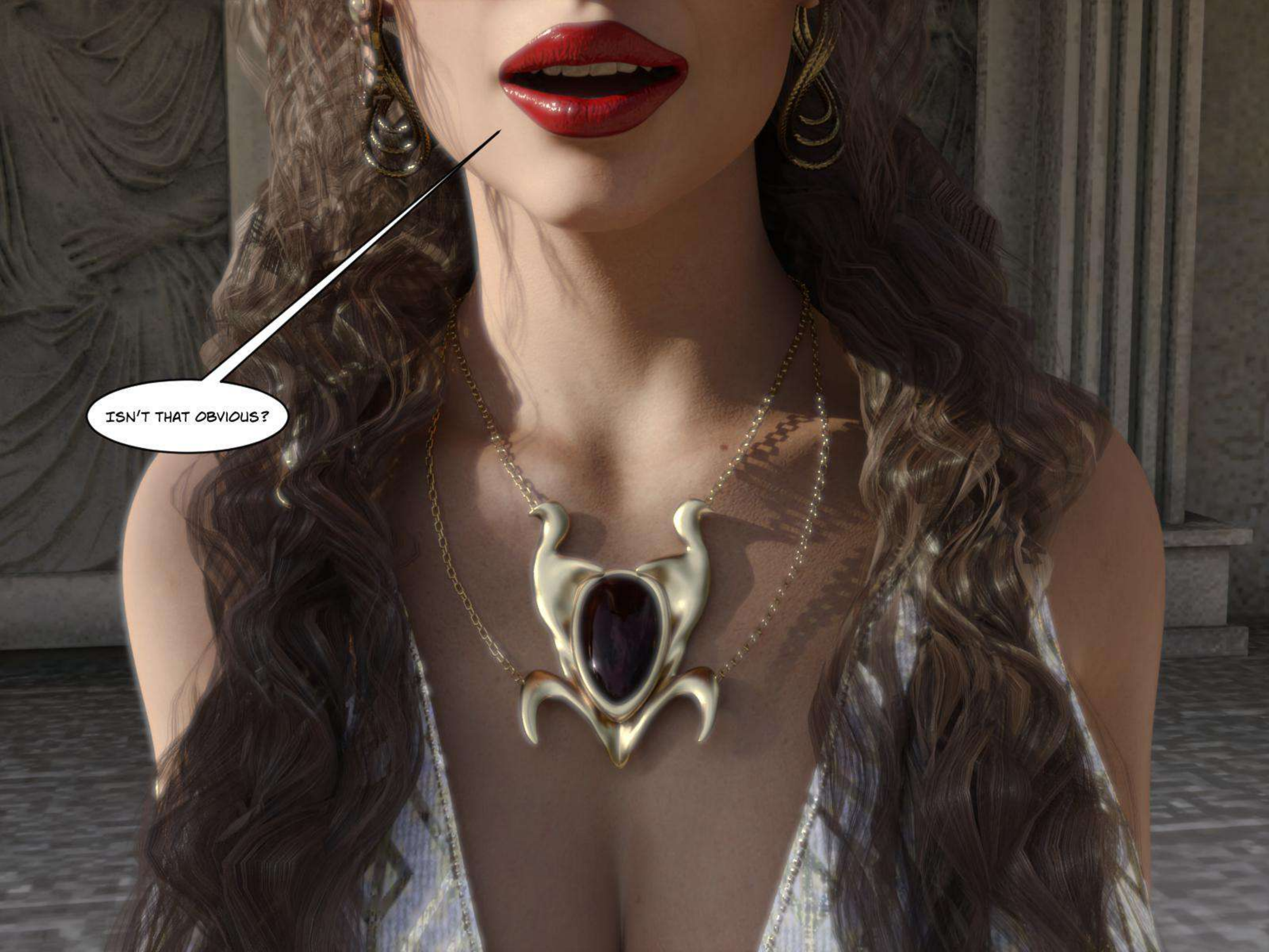
CHAPTER TWENTY
APHRODITE'S MIRROR

A man is lying on a bed in a classical-style room. In the background, a woman in a white dress stands near a doorway. A speech bubble is positioned above the man's head, containing the text: "GET UP, MORTAL! IT'S NOT RIGHT TO KEEP A GODDESS WAITING!".

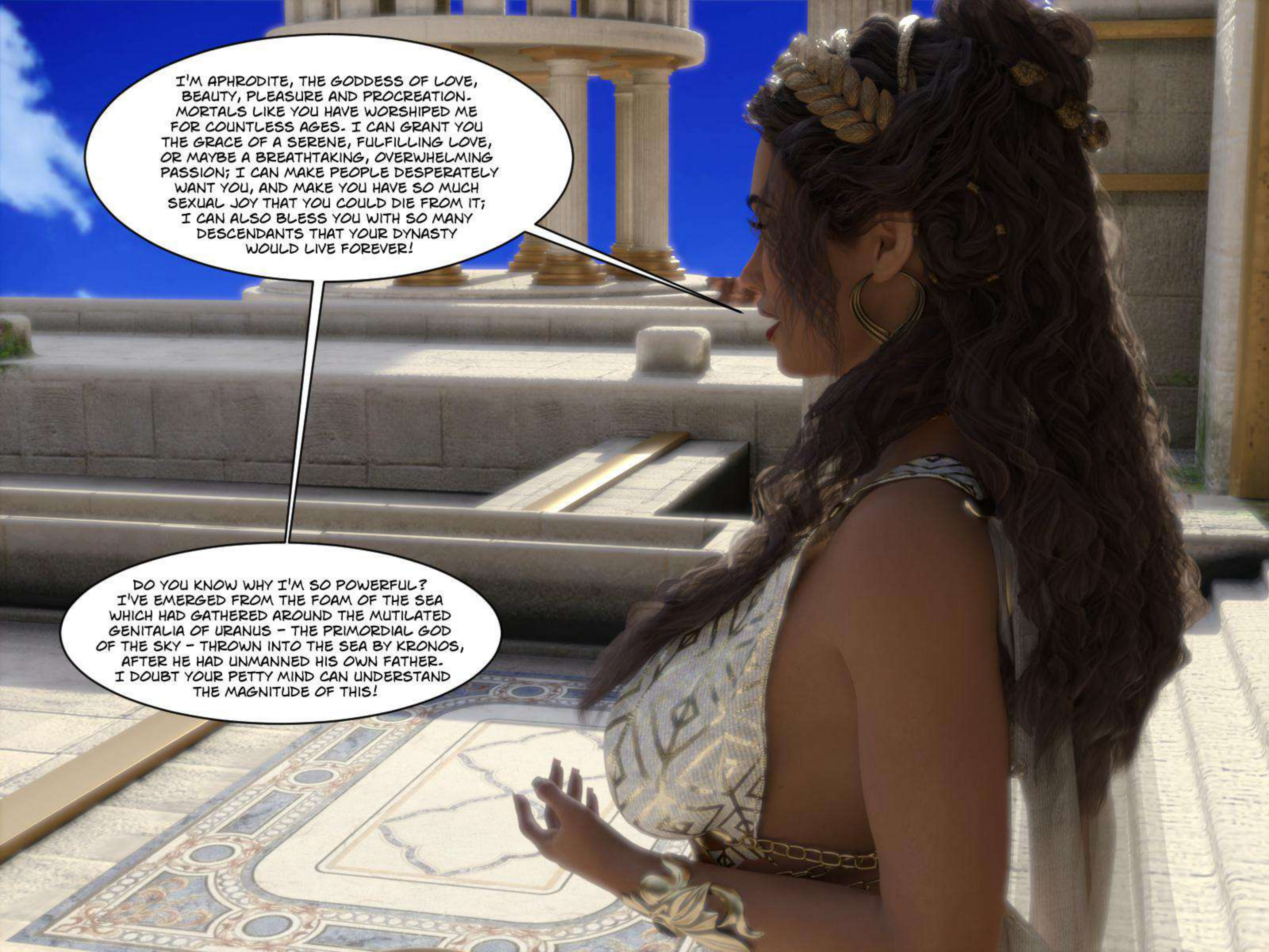
GET UP, MORTAL!
IT'S NOT RIGHT TO KEEP
A GODDESS WAITING!

W-WHO ARE YOU?






ISN'T THAT OBVIOUS?

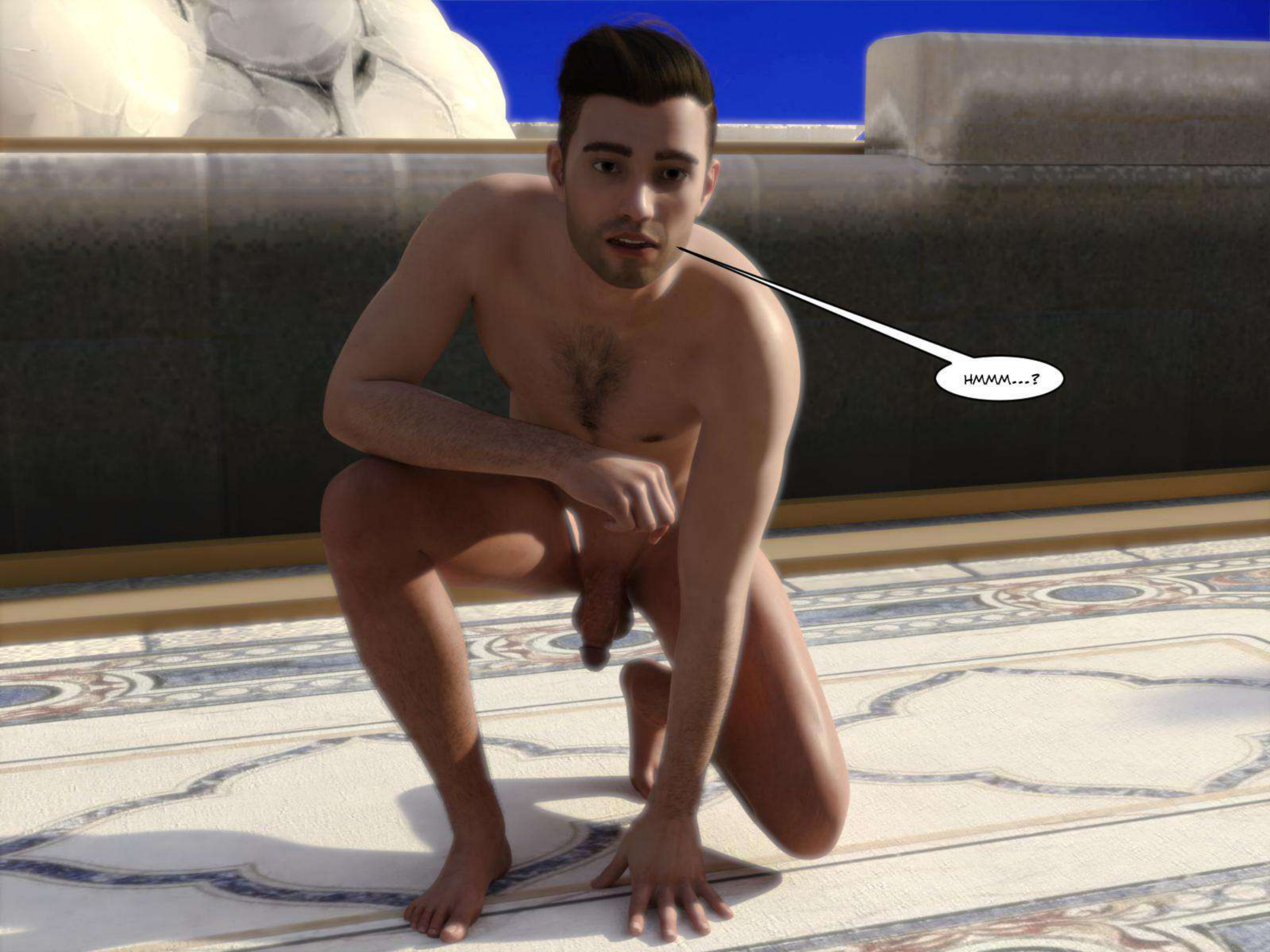


I'M APHRODITE, THE GODDESS OF LOVE, BEAUTY, PLEASURE AND PROCREATION. MORTALS LIKE YOU HAVE WORSHIPED ME FOR COUNTLESS AGES. I CAN GRANT YOU THE GRACE OF A SERENE, FULFILLING LOVE, OR MAYBE A BREATHTAKING, OVERWHELMING PASSION; I CAN MAKE PEOPLE DESPERATELY WANT YOU, AND MAKE YOU HAVE SO MUCH SEXUAL JOY THAT YOU COULD DIE FROM IT; I CAN ALSO BLESS YOU WITH SO MANY DESCENDANTS THAT YOUR DYNASTY WOULD LIVE FOREVER!

DO YOU KNOW WHY I'M SO POWERFUL? I'VE EMERGED FROM THE FOAM OF THE SEA WHICH HAD GATHERED AROUND THE MUTILATED GENITALIA OF URANUS - THE PRIMORDIAL GOD OF THE SKY - THROWN INTO THE SEA BY KRONOS, AFTER HE HAD UNMANNED HIS OWN FATHER. I DOUBT YOUR PETTY MIND CAN UNDERSTAND THE MAGNITUDE OF THIS!



THAT'S HOW I CAME INTO BEING.
AND YOU ARE HERE TO REQUEST MY
DIVINE GRACE, AREN'T YOU? MORE THAN
THAT... YOU ARE HERE TO LOOK IN THE
MIRROR! WELL, THE GODS ALWAYS
APPRECIATE OFFERINGS...




HMMM...?



AHHH!?




WHAT HAVE YOU DONE?!



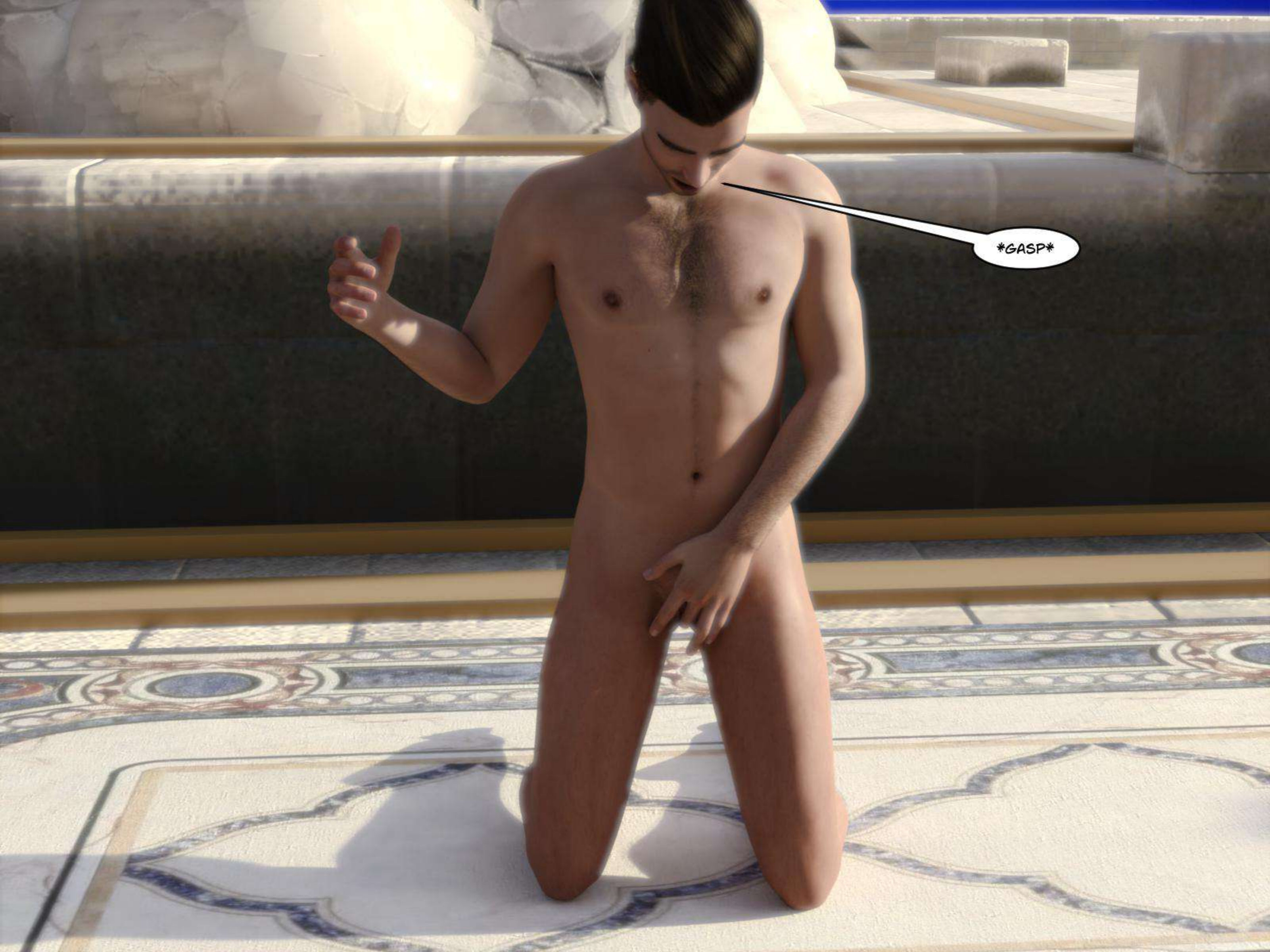
I'M GRANTING YOU MY GRACE.
BUT WE OBVIOUSLY CAN'T STOP HERE,
RIGHT? YOU NEED SOMETHING NEW
BETWEEN YOUR LEGS!



WHAT?! NO, WAIT!



WHAT THE...



GASP

YOU HAD NO RIGHT TO
DO THAT! GIVE ME MY
COCK BACK!



BELIEVE ME, YOU WON'T MISS THAT USELESS THING! YOU'VE ALREADY FOUND OTHER WAYS TO GET PLEASURE, HAVEN'T YOU? NOW THE ONLY MANHOOD YOU NEED IS THAT OF YOUR HUSBAND!

WAIT A MINUTE...




I KNOW YOU!
YES, I... I'VE CREATED YOU!
I REMEMBER NOW!






KIND OF BOLD OF YOU TO SAY
THAT TO A GOODNESS, DON'T YOU THINK?
ESPECIALLY WHEN YOU'RE THE ONE HERE
TO LOOK IN THE MIRROR.



SOME PEOPLE HAVE ALWAYS THOUGHT THAT MY CONNECTION WITH MIRRORS IS JUST DUE TO PRIDE AND VANITY. THIS, ACCORDING TO THEM, WOULD MAKE ME A WEAK, FRAGILE GODDESS, WITH NO DESIRE OR POWER OTHER THAN THE CARNAL.

BUT THE TRUTH IS, ALTHOUGH THERE IS NOTHING WRONG WITH PRIDE AND VANITY, THE MIRROR IS SOMETHING MUCH MORE POWERFUL. IT REPRESENTS REVELATION. WHEN YOU LOOK INTO YOUR OWN EYES IN THE MIRROR, WHAT YOU'RE SEEING IS A REFLECTION OF YOUR SOUL.

A woman with long, dark, wavy hair is shown in profile, looking towards a classical building. She is wearing a gold laurel wreath and large hoop earrings. The building features a prominent circular tower with a colonnade of columns and a smaller column in the foreground. The scene is set against a bright blue sky with scattered white clouds.

IN SHORT, THE MIRROR IS THE SYMBOL OF TRUTH. THIS CAN BE HARSH OR GENTLE, BUT IT ALWAYS NEEDS TO BE FACED. THE TRUTH IS IN THE HUMAN BODY, IN THE IMAGINATION OF MORTALS AND GODS, AND - MOST IMPORTANTLY - IN THE SOUL, WHICH DETERMINES YOUR ENTIRE EXISTENCE.



I THINK YOU UNDERSTAND WHY
I'M TELLING YOU THIS, RIGHT?






WHAT IS GOING ON?
DID I LOSE ALL MY BODY HAIR?
AM I GROWING BOOBS?!




WHAT THE HELL....?!!

WHAT DO YOU THINK YOU'RE DOING? I DIDN'T ASK FOR ANY OF THIS!



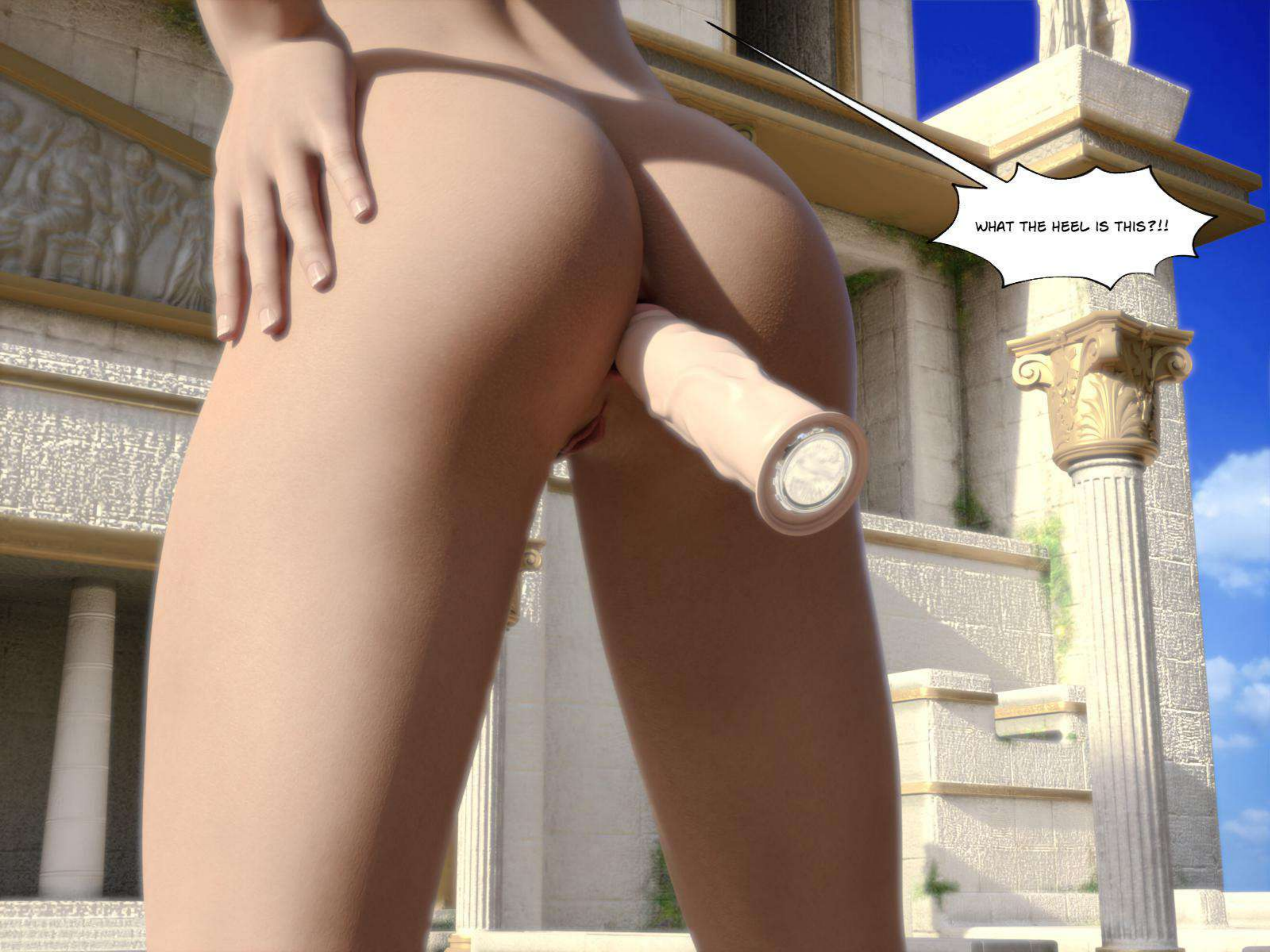
A woman with long, dark, wavy hair and a crown, seen from behind, looking at a nude woman in a classical building. The scene is set in a grand, sunlit interior with classical architecture, including columns and a large white sculpture. The woman in the foreground has her hair styled in a crown with gold accents. The woman in the background is standing on a raised platform, holding a small golden bowl. A speech bubble is positioned in the lower-left foreground, pointing towards the woman in the background.

OH, YOU COULDN'T BE MORE WRONG.
YOU ASKED FOR ALL OF THIS AND MORE...
MUCH MORE! LET ME SHOW YOU.



I... I'M FEELING
SOMETHING WEIRD.





WHAT THE HEEL IS THIS?!!

JUST SOMETHING TO CHEER YOU UP
AND REMIND YOU OF WHO YOU TRULY ARE.
WEREN'T YOU A MINUTE AGO CRYING WITH
PLEASURE AS YOUR HUSBAND PENETRATED
YOU WITH HIS SUBLIME MANHOOD?







AHHHH... NOW
I REMEMBER...




I MADE YOU, AND THEN YOU MADE ME SOMEONE ELSE...



STILL THIS NONSENSE? WHY ARE YOU SO RELUCTANT TO ACCEPT THE TRUTH? YOU KNOW VERY WELL YOU HAVE ONLY NOW FOUND TRUE LOVE. BEFORE THAT, YOU WERE IN AN UNHAPPY MARRIAGE - A MARRIAGE YOU WERE FORCED INTO!




I DON'T KNOW WHAT YOU'RE
TALKING ABOUT! I'VE ALWAYS BEEN
HAPPY WITH MARINA, EVEN BEFORE WE
GOT MARRIED! I WAS DEFINITELY
NOT FORCED TO MARRY HER!


A woman with long, wavy brown hair, wearing a white dress with gold geometric patterns and a gold braided headband, stands in a classical building with stone columns and steps. She is looking slightly to her left with a thoughtful expression. A speech bubble is connected to her by a thin line.

ONCE AGAIN I HAVE TO SAY THAT OUR STORIES ARE VERY SIMILAR. I WAS IN AN UNHAPPY MARRIAGE, TOO, HAVING BEEN FORCED BY ZEUS HIMSELF TO MARRY HEPHAESTUS, A WEAK, WHINING MAN. YOU HAVE NO IDEA HOW DIFFICULT IT WAS... OR MAYBE YOU HAVE, AFTER ALL, HUH?

ARES, ON THE OTHER HAND, OH MY...! IT'S HARD TO EVEN BEGIN TO DESCRIBE HIM. SUCH A MANLY AND IMPOSING GOD, WITH HIS THICK BEARD, HARD FACE AND MUSCULAR BODY... AND HIS EYES, OH, IT FELT LIKE HE COULD SEE MY SOUL WHEN HE FACED ME! YOU CAN RELATE TO THAT, CAN'T YOU? YOU DEFINITELY CAN. ARES MADE ME FEEL LIKE A WOMAN FOR THE FIRST TIME, JUST LIKE YOUR HUSBAND DID FOR YOU. VENUS AND MARS, YOU KNOW.

A woman with long, dark, wavy hair is shown in profile, looking out over a stone terrace. She is wearing a silver, shimmering dress with a gold laurel wreath in her hair and large, ornate gold hoop earrings. The background features a bright blue sky with scattered white clouds and several classical columns on a raised platform. A speech bubble is positioned in the upper left corner of the image.

YOU SAY YOU WERE HAPPY WITH MARINA,
BUT IF THAT WERE TRUE, WOULD YOU HAVE
DONE WHAT YOU DID A FEW MONTHS AGO?
WITH SO LITTLE TIME LEFT UNTIL
THE WEDDING?



I... I...







AHHHH...



АHHHHHH!!





GASP




IT SEEMS YOU HAD YET ANOTHER ORGASM. YOU'VE HAD YOUR FUN, MORTAL. GET UP NOW!




YOU MAY HAVE THE POWER TO TURN ME INTO AN OLD LADY, BUT THAT DOESN'T MEAN I WANT TO TALK ABOUT WHAT HAPPENED BETWEEN ME AND MARINA. YOU HAVE NO POWER TO CHANGE THIS... NOT THIS!




A woman with long, wavy brown hair, wearing a white dress with gold geometric patterns and a gold headpiece, stands in a classical setting with columns and a blue sky. She is looking towards the left. A speech bubble points to her from the right. The background features a large classical building with columns and a clear blue sky.


YOU THINK SO? AS YOU SAID,
YOU'VE CREATED ME AND I'VE CREATED YOU.
I'M NOTHING MORE THAN A CHARACTER IN YOUR
HEAD. IF I'M MENTIONING MARINA, IT'S BECAUSE
THIS IS SOMETHING YOU NEED TO TALK ABOUT.

A digital illustration of two women in a classical, sunlit setting. The woman on the left is nude, with dark, wavy hair, looking towards the right. The woman on the right is wearing a white, intricately patterned dress with gold accents, a gold braided headpiece, and large gold earrings. She is looking towards the nude woman. A speech bubble originates from the nude woman, containing the text: "WHY ALL THIS PERFORMANCE AND MYTHOLOGICAL TALK? WHY PRETEND TO BE APHRODITE? ISN'T IT A LITTLE TOO THEATRICAL?". The background features classical architectural elements like columns and a bright sky.


WHY ALL THIS PERFORMANCE AND MYTHOLOGICAL TALK? WHY PRETEND TO BE APHRODITE? ISN'T IT A LITTLE TOO THEATRICAL?




DARLING, WE'RE IN GREECE, AREN'T WE?
AND YOU USED TO BE AN ACTRESS BEFORE YOU
DECIDED TO DEDICATE YOURSELF FULL TIME
TO TAKING CARE OF YOUR FAMILY. YOU CAN'T
REALLY BLAME YOUR MIND FOR WORKING
THEATRICALY! PLUS, I BELIEVE EVERY WORD
I SAID. YOU TRULY LOVE YOUR NEW LIFE!
AND IF I BELIEVE SO...




STOP! YOU'RE ONLY SAYING THAT BECAUSE THAT'S WHAT YOU'RE SUPPOSED TO DO. THIS IS ALL ABOUT METHOD ACTING! I NEEDED TO FULLY BELIEVE THAT I WAS ELENA SAMARAS, A MIDDLE-AGED MOTHER AND WIFE. I NEEDED TO FEEL LIKE ELENA, THINK LIKE ELENA, SEE THE WORLD THE WAY SHE WOULD. GOD, I EVEN BLOCKED MY ABILITY TO SPEAK ENGLISH PROPERLY!




NOT LONG AGO YOU WERE BEGGING
YOUR HUSBAND TO FUCK YOU, YOU SUCKED
HIS COCK LIKE YOUR LIFE DEPENDED ON IT,
AND THEN YOU HAD THE BEST ORGASM OF YOUR
LIFE WHILE HIS MEMBER WAS SHOVED DEEP
INSIDE YOU. IF THIS WAS ALL ABOUT METHOD
ACTING, I'M SURE MR. ORLOV WOULD BE
VERY PROUD OF YOU, DEAR!

A woman with dark, wavy hair is shown from the chest up, looking slightly to her right. She is in a classical-style setting with stone columns and a patterned rug. A speech bubble points to her face.

I... I DON'T WANT TO TALK ABOUT MR. ORLOV EITHER!

A scene from a video game or movie. In the foreground, a woman with extremely long, wavy, brown hair is seen from behind. Her hair is styled in a complex, multi-strand braid that reaches down to her waist. She is wearing a white, strapless garment. In the background, another woman with dark, wavy hair is looking towards the camera. She is also wearing a white, strapless garment. The setting is a classical building with a blue sky and a stone wall in the background. A speech bubble is positioned in the upper left corner of the image.

YOU WON'T BE ABLE TO HIDE
FROM YOUR GHOSTS FOREVER, ELENA.
ESPECIALLY WHEN ALL THE GHOSTS
HAVE THE SAME ORIGIN.

A woman with long, dark, wavy hair is shown from the chest up, topless. She is looking slightly to her left with a serious expression. The background is a bright, sunny outdoor setting with classical architecture, including a stone wall and a column. A speech bubble is positioned in the upper left corner, containing text. The lighting is bright, casting shadows on her skin.

ALL I WANT TO KNOW IS WHY THE HELL
I'VE CREATED YOU! WHY SOMETHING SO
EXTREME? I WAS MANAGING TO PLAY
MY ROLE AS ELENA WELL ENOUGH
BEFORE YOU!



YOU REALLY DON'T REMEMBER,
DO YOU? WHY WOULD YOU ERASE
EXACTLY THIS MEMORY FROM YOUR
MIND? I HAVE A HUNCH, BUT I'LL
LET YOU FIND OUT FOR YOURSELF.



IN ANY CASE, LET ME SHOW YOU THE CIRCUMSTANCES UNDER WHICH WE MET EACH OTHER...



CHAPTER TWENTY-ONE

MOST WANTED





Knock!
Knock!



HMM... WHERE AM I?




EXCUSE ME, MRS. SAMARAS.
MAY I COME IN?




MR SEFERI? IS THAT YOU?
WHAT'S GOING ON?

YOU'RE IN THE HOSPITAL, MA'AM.
DON'T YOU REMEMBER? WELL, I THINK
IT'S NORMAL FOR YOU TO BE CONFUSED
AFTER SUCH A TERRIBLE ACCIDENT.




A woman with dark hair is lying in bed, looking upwards and to the left with a thoughtful expression. She is wearing a blue patterned top. A thought bubble is connected to her head by a chain of small circles. The background shows a window with light-colored curtains and a bright blue sky.

HOSPITAL? SO DID THEY REALLY PERFORM
ALL THOSE CRAZY SURGERIES ON MY BODY?
I THOUGHT THAT HAD BEEN JUST A FREAKING
NIGHTMARE! BUT MR. SEFERI MENTIONED AN
ACCIDENT. WHAT ACCIDENT, FOR GOD'S SAKE!
I MUST HAVE LOST MY MIND!




I WISH I HAD COME TO SEE YOU SOONER,
MA'AM, BUT THE TRUTH IS THAT THINGS GOT EVEN
MORE COMPLICATED AND DANGEROUS RECENTLY.
THERE'S SOMETHING IMPORTANT I NEED
TO ASK YOU.


A man in a dark suit is shown from the chest up, holding a bouquet of red poppies. The flowers are vibrant red with dark centers. The background is a plain, light-colored wall.

BEFORE THAT, THOUGH, LET ME SAY THAT
I'M VERY HAPPY TO SEE YOU RECOVERING.
I HEARD YOU'RE BEING DISCHARGED TODAY.
THAT'S WHY I BROUGHT YOU
THESE FLOWERS.

THEY ARE CALLED RED POPPIES AND ARE
THE SYMBOL OF ALBANIA. THEY REPRESENT,
AMONG OTHER THINGS, HOPE FOR BETTER
TIMES. A LITTLE HOPE NEVER HURT ANYONE,
DON'T YOU THINK, MRS. SAMARAS?

A woman with dark hair, wearing a patterned brown top, is lying in a hospital bed. She is looking towards a man whose back is to the camera. The man is wearing a dark suit. The room has wood-paneled walls with two electrical outlets. A vase of red roses sits on a bedside table to the left. A pink blanket is visible in the foreground. A speech bubble originates from the woman.

HOPE IS GOOD, BUT KNOWING
THE TRUTH IS AN EVEN BETTER FEELING,
MR. SEFERI! WHAT'S SO IMPORTANT THAT
YOU HAD TO COME TO THE HOSPITAL TO
ASK ME? NOTHING MAKES SENSE
RIGHT NOW!

A man with dark hair, wearing a blue suit jacket over a black shirt, is shown from the chest up. He has a serious expression and is looking slightly to the left. A speech bubble originates from his mouth, containing text. In the bottom left corner, there are several red poppy flowers on thin green stems. The background is a plain, light-colored wall.

ONCE AGAIN, JUST LIKE THE NIGHT
WE FIRST MET, IT'S EASIER TO JUST
SHOW YOU.



HAVE YOU EVER SEEN THIS MAN,
MRS. SAMARAS?

OH, GOD...






THIS IS ME! OR AT LEAST WHO I USED TO BE BEFORE WHAT THOSE CRAZY DOCTORS DID TO MY FACE AND BODY!



SO, MA'AM. WHAT DO YOU SAY?

A woman with dark hair, wearing a brown top with a blue and black geometric pattern, is shown in profile, looking towards the right. She is holding a white rectangular card. A speech bubble originates from the card, containing text. The background consists of a wood-paneled wall with a white light switch and a small vase of red poppies on a surface to the right.

NO, I'VE NEVER SEEN THIS
MAN BEFORE, MR. SEFERI.
WHO IS HE?

A close-up photograph of a man with dark hair, wearing a dark blue suit jacket over a black shirt. He has a thoughtful or slightly concerned expression, looking downwards and to the left. A white speech bubble with a black outline is positioned to his left, containing text. In the background, a white wall is visible with a clear plastic IV drip chamber hanging from a metal ring on the right. In the bottom left corner, there are several red poppies on thin green stems.

WELL, IT CERTAINLY MAKES
THINGS MORE... PUZZLING.



I'VE BEEN INFORMED BY A RELIABLE SOURCE THAT MR. TOSKA IS AFTER THIS MAN, WHOSE NAME IS ANDREW WOODS. THE OLD BASTARD IS CONVINCED THAT WOODS IS AT THE CENTER OF A CONSPIRACY TO STEAL HIS MONEY.


A CONSPIRACY HE BELIEVES YOUR FAMILY IS PART OF. I STILL DON'T KNOW ALL THE DETAILS, BUT MR. TOSKA HAS A LOT OF MEN AFTER WOODS. DANGEROUS MEN.




OH GOD, CAN THIS BE TRUE?
DOES MR. TOSKA REALLY KNOW
ABOUT ME? THAT'S TERRIFYING!



ARE YOU SURE YOU DON'T KNOW
ANYTHING ABOUT WOODS, MA'AM?
YOU LOOK WORRIED.


A woman with dark hair, wearing a brown top with a repeating geometric pattern, is speaking to a man whose back is to the camera. The man has dark hair and is wearing a dark shirt. The scene is set indoors, with light-colored curtains and a beige sofa visible in the background. A speech bubble originates from the woman's mouth.

OF COURSE I'M WORRIED!
YOU'RE SAYING THAT A CRAZY MAN
THINKS THAT MY FAMILY IS INVOLVED
IN A CONSPIRACY TO ROB HIM!
THIS IS ABSURD!




TELL ME, MRS. SAMARAS,
MARINA KATSAROS IS SOMEONE
YOU'RE AWARE OF, RIGHT?

O-OF COURSE, SHE'S
OUR NIECE. DAUGHTER
OF NIKOS' SISTER.



AND SHE'S IN GREECE, ISN'T SHE?
ON HER HONEYMOON? MR. TOSKA THINKS
SHE IS ANDREW WOODS' WIFE. SHE WAS IN
CRETE RECENTLY, AND ONE OF TOSKA'S
HENCHMEN WAS FOLLOWING HER, WHILE
AN ASSOCIATE OF MINE WAS FOLLOWING
TOSKA'S MAN.

FROM WHAT I WAS TOLD, SHE AND
HER HUSBAND APPROACHED THE MAN WHO
WAS WATCHING THEM ON TOSKA'S ORDERS.
HER HUSBAND IS IN FACT A MAN NAMED JAMES
COLLINS, WHICH MEANS THAT TOSKA WAS WRONG.
I DON'T THINK HE'S CONVINCED, THOUGH.
HE'S ALWAYS BEEN AS STUBBORN AS
HE'S CRUEL.



MARINA MARRIED TO A MAN NAMED JAMES?! WHAT THE HELL IS HE TALKING ABOUT? BUT NOW THAT I'M THINKING ABOUT IT, MARINA ACTUALLY SAID THAT SHE WAS BEING FOLLOWED IN CRETE, AND THAT SHE HAD HELP TO DEAL WITH THE SITUATION. COULD THIS JAMES BE THE ONE WHO HELPED HER?

IN ANY CASE, I ALSO HAVE
A PHOTO HERE OF THE MAN WHO
WAS FOLLOWING MARINA. LET ME
SHOW YOU.

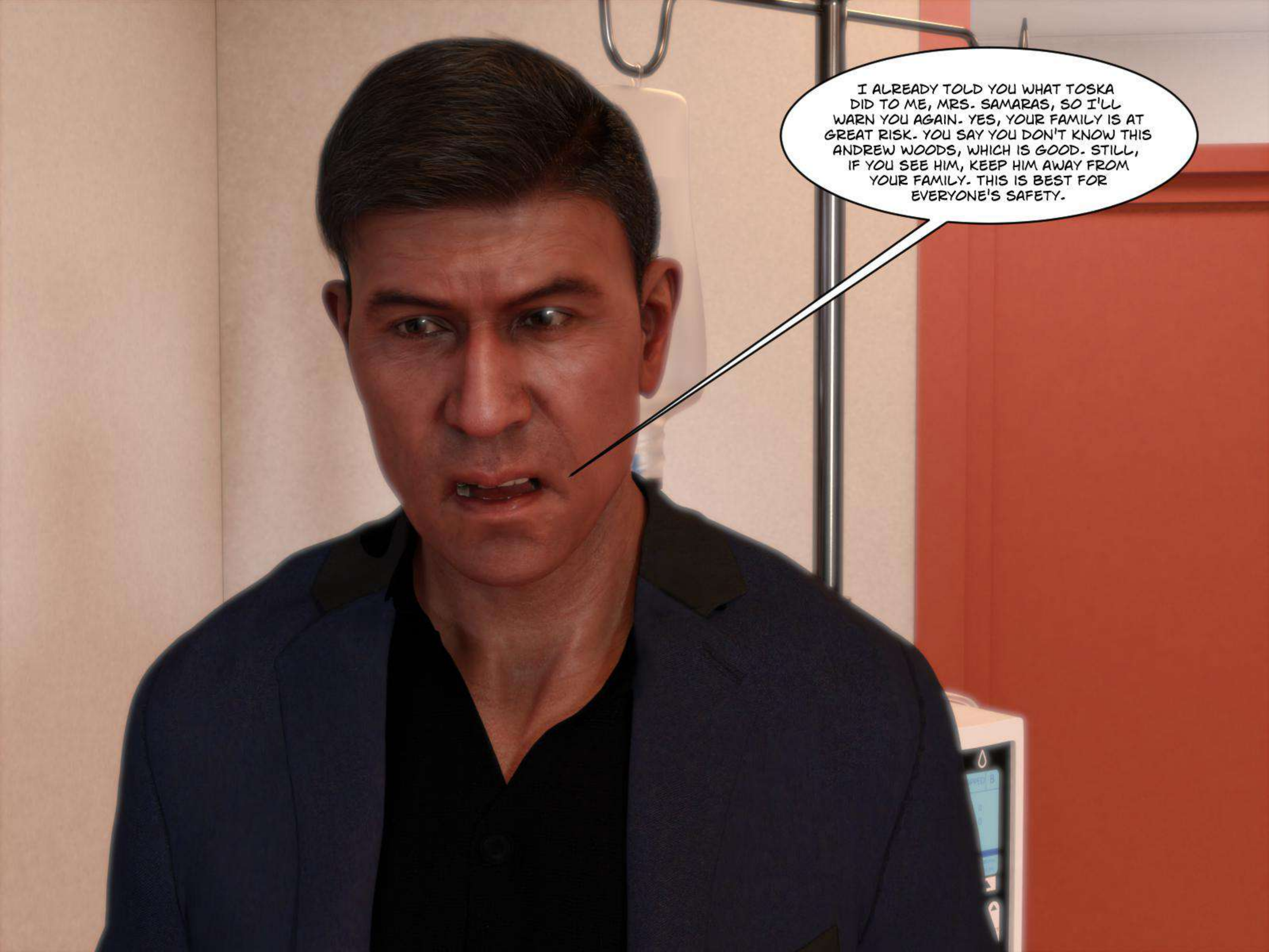


I'VE NEVER SEEN THIS
MAN EITHER.



THIS DOESN'T SURPRISE ME.
HIS NAME IS ROAN GJOKA, AND HE'S
AN ALBANIAN MOBSTER. FROM WHAT
I COULD GATHER, HE'S WORKING FOR
MR. TOSKA, WHICH MAKES THAT LUNATIC
OLD MAN EVEN MORE DANGEROUS.

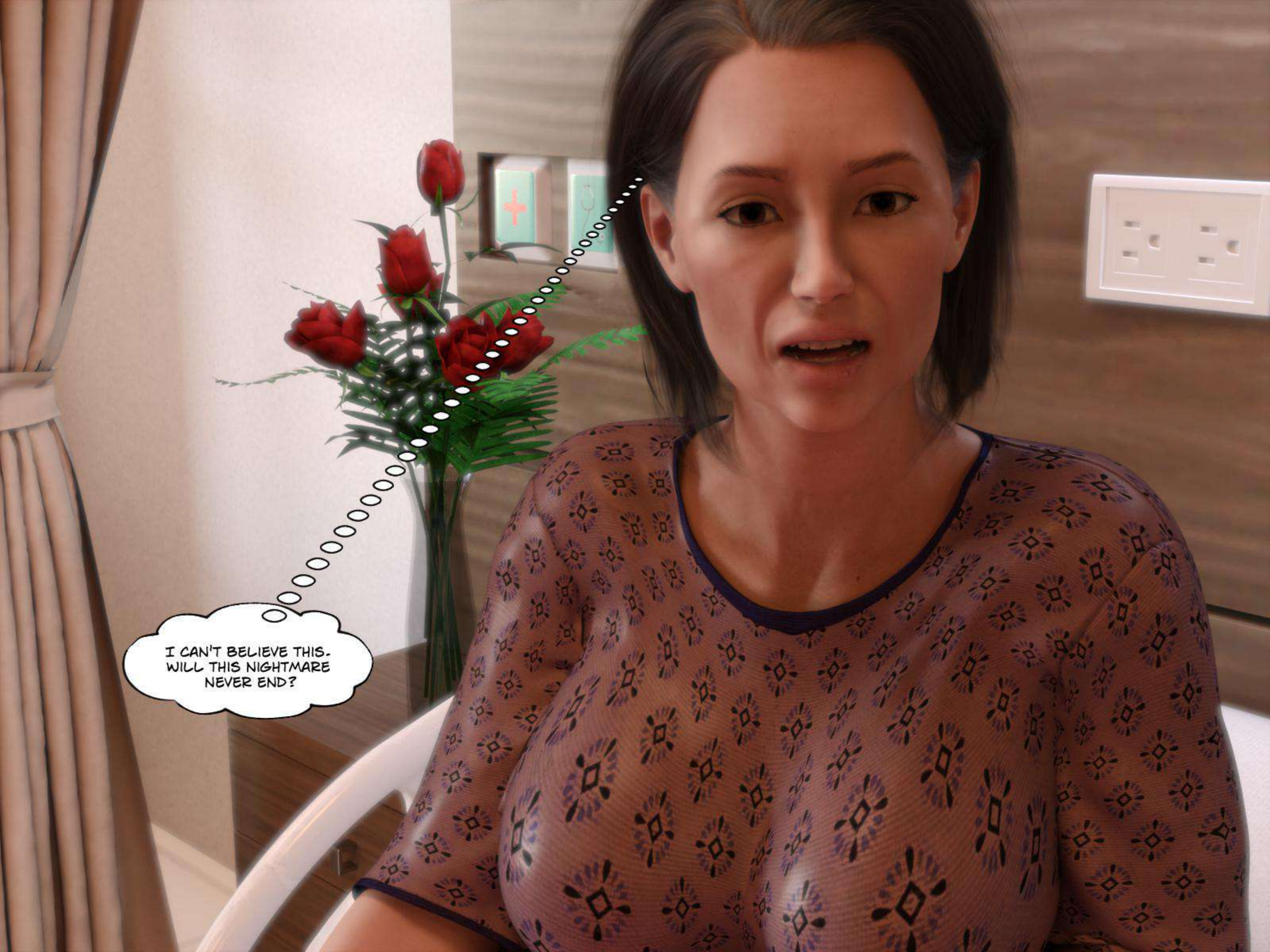


A man with dark hair, wearing a dark blue jacket over a black shirt, is shown from the chest up. He has a serious, slightly angry expression. A speech bubble originates from his mouth, containing text. The background is a plain, light-colored wall with a metal stand and a red door visible in the distance.

I ALREADY TOLD YOU WHAT TOSKA DID TO ME, MRS. SAMARAS, SO I'LL WARN YOU AGAIN. YES, YOUR FAMILY IS AT GREAT RISK. YOU SAY YOU DON'T KNOW THIS ANDREW WOODS, WHICH IS GOOD. STILL, IF YOU SEE HIM, KEEP HIM AWAY FROM YOUR FAMILY. THIS IS BEST FOR EVERYONE'S SAFETY.



I HAVE TO GO NOW. YOU KNOW HOW TO FIND ME IF YOU NEED MY HELP. AGAIN, I WISH YOU A SPEEDY RECOVERY, MA'AM.



I CAN'T BELIEVE THIS.
WILL THIS NIGHTMARE
NEVER END?




NURSE! NURSE!
I NEED A PHONE!

SOME TIME LATER...





ANDREW...?

A woman with dark hair is lying in a hospital bed, covered with a pink blanket. She has a surprised expression on her face. The bed has white pillows and a white metal frame. The background is a dark wood-paneled wall with some electrical outlets.


HEY, MARINA... COME IN, AND
CLOSE THE DOOR, PLEASE.

OH GOSH! IS IT REALLY YOU?
I CAME TO VISIT YOU WHEN YOU
WERE STILL IN BANDAGES, BUT
I HAD NO IDEA THEY HAD MADE
YOU LOOK SO...






SO OLD?



I...I WAS GOING TO SAY YOU LOOK SO DIFFERENT... BUT YEAH... YOU LOOK MUCH OLDER, TOO! HOW DID THIS HAPPEN? DR. GIANAKOS SHOWED US PAPERS WITH YOUR SIGNATURE AUTHORIZING COUNTLESS SURGERIES.

GOD, I DIDN'T UNDERSTAND HALF OF THE PROCEDURES YOU WERE SUBJECTED TO. WHY DID YOU ACCEPT IT? THIS WAS WAY BEYOND WHAT WE AGREED TO!

A woman with long dark hair, wearing a black halter-neck crop top and blue denim jeans, stands with her back to the camera in a hospital room. She is looking towards a patient lying in a hospital bed, who is covered with a pink sheet. The patient's face is visible above the sheet, looking towards the woman. A speech bubble originates from the patient. In the background, there is a wooden wall with a light switch, a window with beige curtains, and a bedside table with a vase of red roses. A medical monitor is visible on the right side of the frame.

I WAS DRUGGED. SO DRUGGED THAT I COULD BARELY UNDERSTAND WHAT THE DOCTOR WAS SAYING. I AGREED TO EVERYTHING NOT KNOWING HE WAS SUGGESTING NEW SURGERIES.

I THOUGHT HE WAS JUST TELLING ME AGAIN THE PROCEDURE WE WERE ALREADY PLANNING TO DO, SO I STICK TO THE PLAN.

WHAT?! THE DOCTOR DRUGGED YOU BEFORE EVEN EXPLAINING TO YOU WHAT HE WAS ABOUT TO DO?! WE'RE GOING TO SUE THAT SON OF A BITCH UNTIL...






IT WASN'T THE DOCTOR WHO DRUGGED ME, MARINA. WAIT, LET ME GET UP. I CAN'T STAND LYING DOWN ANYMORE.
AARGH

I... I'LL HELP YOU.




A woman with dark hair, wearing a pink hospital gown, is sitting up in a hospital bed. She has a look of frustration or worry on her face. Another person's hands are visible, one resting on her shoulder and another near her arm, suggesting she is being assisted. The background shows a hospital room with wood-paneled walls and a white bed frame.

GOD, THIS MAKES ME FEEL EVEN MORE LIKE AN OLD LADY! HERE I AM, NEEDING MARINA'S HELP TO EVEN GET UP! HOW CAN I THINK OF MYSELF AS HER HUSBAND NOW?



WHAT THE...

A pregnant woman is shown from the chest up, sitting on a pink surface. She is wearing a dark-colored top with a repeating pattern of small, stylized floral or geometric motifs. Her right hand is raised towards her chest, and her left hand is resting on her lap. In the background, there is a light-colored sofa and a window with a blue sky view. A speech bubble originates from the left side of the frame, pointing towards the woman's chest.

YOUR BREASTS... THEY ARE HUGE!



TELL ME ABOUT THAT!
I FEEL LIKE I HAVE TWO
BAGS OF SAND ON
MY CHEST!




CAN I... YOU KNOW...
TAKE A LOOK AT THEM?

WHAT?!!

FIVE MINUTES LATER...

I STILL THINK THIS IS
A BAD IDEA.





C'MON, ANDREW, AREN'T YOU
CURIOUS TO SEE THE DAMAGE
THAT HAS BEEN DONE?

YES, BUT... WAIT, YOU
SHOULDN'T CALL ME
ANDREW, MARINA.



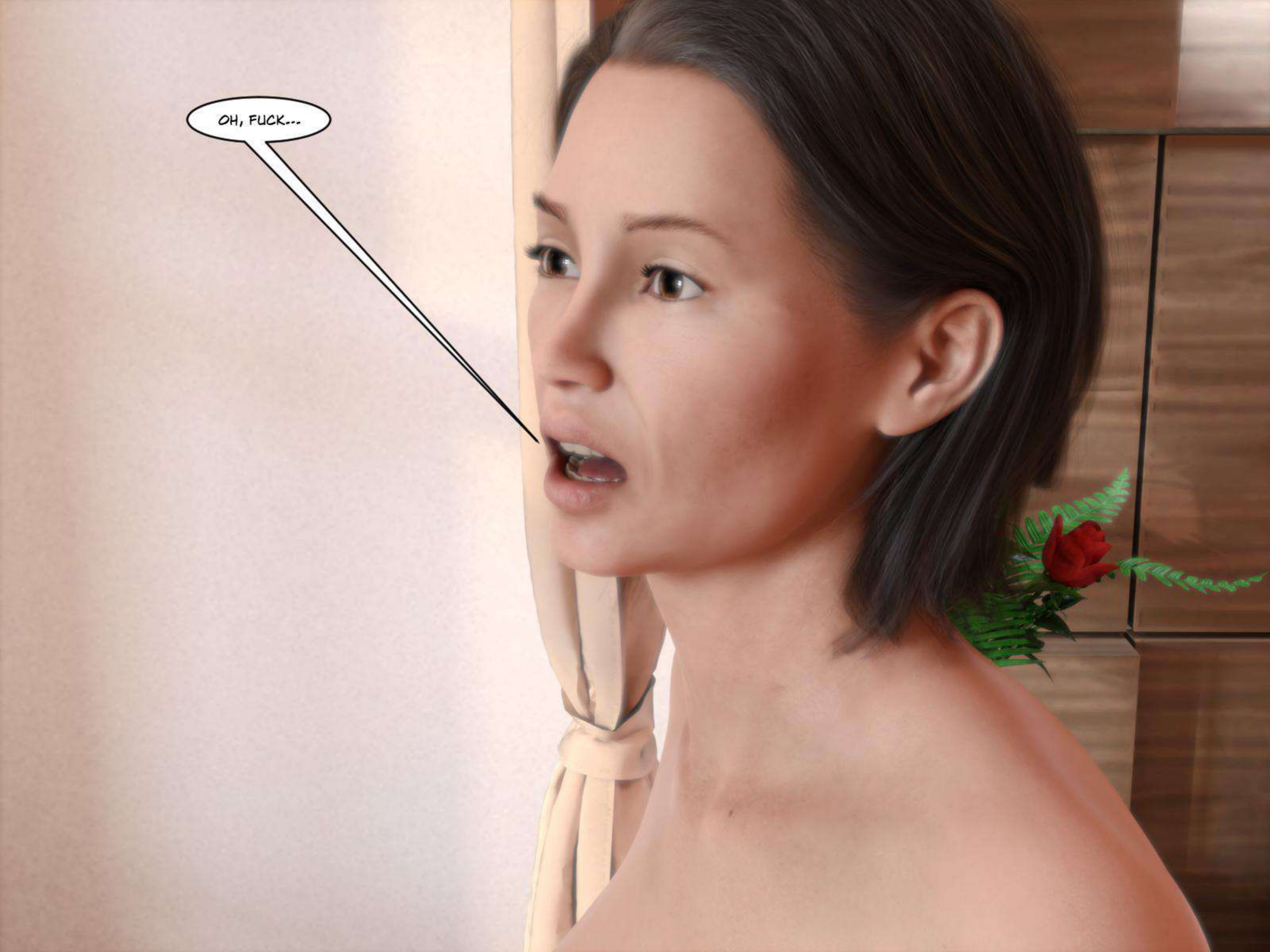


WHY? DO YOU WANT ME
TO CALL YOU AUNT ELENA
EVEN WHEN WE'RE ALONE?!
JESUS, YOUR BODY...



IT'S JUST THAT...

OH, FUCK...



THESE THINGS...



...THEY'RE EVEN HEAVIER
THAN I THOUGHT!






T-TURN AROUND,
PLEASE.




LOOK AT THIS,
MARINA!



HOLY CRAP!



HOW THE FUCK DID THEY
MANAGE TO DO THIS TO YOU
IN SUCH A SHORT TIME?!

A woman with dark hair pulled back, wearing a dark blue halter-neck top, is seated in a black chair. She has a surprised or questioning expression on her face. The background consists of a wood-paneled wall and a wooden desk with drawers. Two speech bubbles are positioned to her left, connected to her by thin lines.

I MEAN, YOU ARRIVED AT THE HOSPITAL ABOUT A MONTH AGO, AND NOW YOU HAVE THE BODY OF A BUSTY AND VOLUPTUOUS MIDDLE-AGED WOMAN. EVERYTHING LOOKS SO PERFECT AND NATURAL... AND THERE'S NO BRUISES OR STITCHES ANYWHERE!


HOW WERE YOU ABLE TO RECOVER SO QUICKLY FROM SUCH EXTREME PROCEDURES? I NEVER KNEW SURGERIES LIKE THAT WERE POSSIBLE!



GOD, YOUR BREASTS...



GASP

A woman with dark hair pulled back, wearing a black spaghetti-strap top, is looking towards another woman whose back is to the camera. The woman in the foreground has long, dark hair. The background is a wood-paneled wall. A speech bubble is positioned above the woman in the black top.

THEY DON'T LOOK LIKE IMPLANTS AT ALL!
AND THEY FEEL SO REAL... IT'S AS IF YOU
REALLY WERE A MIDDLE-AGED LADY
WITH HUGE, MATURE BOOBS!



AHHH....!


AND I CAN SEE THEY ARE VERY SENSITIVE TO TOUCH, RIGHT?

YES, THEY ARE, SO I WOULD APPRECIATE IT IF YOU COULD STOP MESSING AROUND WITH THEM LIKE THAT. ISN'T IT A LITTLE... WEIRD?





I'M SORRY. I DIDN'T MEAN TO EMBARRASS YOU. IT'S JUST...

A woman with long dark hair in a ponytail, wearing a dark blue spaghetti-strap top, is shown in profile, looking towards the left with a shocked expression. She is in a hospital room, with a medical stand and IV drip visible in the background. A speech bubble is positioned to her left, containing text.


...THIS IS SHOCKING TO SEE THAT MY HUSBAND NOW HAS BREASTS THAT ARE BIGGER THAN MINE! WHAT ARE WE GOING TO DO, ANDREW?

A woman with dark hair and a bandage on her shoulder is sitting in a hospital room. She has a speech bubble coming from her mouth. The room features wood-paneled walls, a white hospital bed, and a red door in the background.

I'VE ALREADY ASKED YOU NOT TO
CALL ME ANDREW, MARINA.




AND WHY IS THAT? HAVE YOU FOUND
TRUE HAPPINESS AS A FIFTY-SOMETHING
WIFE AND MOTHER? IS THAT WHO YOU
WANT TO BE FROM NOW ON,
AUNT ELENA?



OF COURSE NOT! WHAT'S WRONG WITH YOU? HOW CAN YOU EVEN ASSUME SOMETHING LIKE THAT?

SIGH LISTEN, MARINA, I THINK WE BOTH
NEED TO CALM DOWN. I KNOW THIS IS ALL
SHOCKING, BUT IF THOSE CRAZY DOCTORS
WERE ABLE TO DO ALL THIS TO MY BODY,
IT CAN CERTAINLY BE UNDONE, RIGHT?
WE WILL FIND A WAY... TOGETHER!




A close-up, profile view of a woman with dark hair, looking out a window. The window has light-colored wooden frames and a white latch. The background is a clear blue sky. A thought bubble is connected to her head by a line of small circles.

DO I REALLY BELIEVE THIS?
CONSIDERING EVERYTHING DR. GIANAKOS
TOLD ME? WELL, I CAN'T THINK ABOUT IT
RIGHT NOW. I NEED TO FOCUS ON WHAT
NEEDS TO BE DONE.

A woman with long dark hair, wearing a black spaghetti-strap crop top and blue jeans, is standing in a room with wood-paneled walls. She is looking towards another woman whose back is to the camera. A speech bubble is directed at the woman with her back to the camera. The woman in the foreground has her hands clasped in front of her and is wearing a pink beaded bracelet on her left wrist. The background features a wooden cabinet with a television screen.


AT THIS MOMENT, THOUGH, WE'RE
IN GREAT DANGER. LET ME SHOW YOU
A PHOTO AND YOU TELL ME IF YOU'VE
EVER SEEN THIS MAN, OKAY?



OH MY GOSH, YES! I KNOW HIM!
HE'S THE MAN WHO WAS FOLLOWING ME
EVERYWHERE IN CRETE. THIS ONLY
STOPPED WHEN...



WHEN JAMES, YOUR HUSBAND,
HELPED YOU OUT?

A woman with dark hair tied back, wearing a blue spaghetti-strap crop top and denim shorts, stands in a room with wood-paneled walls. She has a surprised expression on her face, with wide eyes and an open mouth. Her right hand is raised in a questioning gesture. A speech bubble points to her from the left. In the foreground, the back of another woman's head and shoulder is visible, looking towards the woman in the blue top. The background features a large dark rectangular panel on the wall and a wooden cabinet with drawers.


D-DO YOU KNOW ABOUT JAMES?
HOW? WHO TOLD YOU?

JUST TELL ME SOMETHING,
MARINA, AND I BEG YOU TO BE
COMPLETELY HONEST WITH ME.
ARE YOU IN LOVE WITH HIM?



WHAT?! WHAT THE HELL ARE YOU TALKING ABOUT?



A close-up, profile view of a woman with long, dark hair tied back. She is wearing a black spaghetti-strap top and a small hoop earring. Her expression is one of surprise or concern, with her mouth slightly open. A speech bubble originates from her mouth, containing text. The background shows a red door with a black handle and a wooden chair in a room with light-colored walls and a tiled floor.


I DON'T KNOW WHO TOLD YOU ABOUT JAMES, BUT DON'T YOU THINK YOU SHOULD LISTEN TO YOUR WIFE BEFORE JUMPING TO STUPID CONCLUSIONS LIKE THAT? I'LL EXPLAIN WHAT HAPPENED.




HEY, BABE, CAN I BUY
YOU A DRINK?

HUH...?




A man with a beard and light blue shirt is standing in a room with a brick wall and a dark door. He is looking towards a woman whose back is to the camera. She has long, wavy dark hair and is wearing a dark red strapless top. A speech bubble points from the man to the text.


I'M JAMES, BY THE WAY.
WHAT ABOUT YOU?

A woman with long, wavy dark hair is shown in profile, looking towards the left. She is wearing a red, strapless top with a metallic sheen, a thin choker necklace, and large hoop earrings. The setting is a dimly lit bar or lounge with a brick wall and a window showing a starry night sky. A speech bubble is positioned above her head, containing text. In the background, there are red leather booths and a table with a drink.

LISTEN, JAMES, I THANK YOU
FOR THE OFFER, BUT I'M NOT
INTERESTED, OKAY?

A man with short brown hair and a beard, wearing a white button-down shirt, is seen from the back, looking towards a woman. The woman has long, wavy dark hair and is wearing a strapless, form-fitting red dress with a black belt. She has her hand on her hip and is looking back at the man. They are on a rooftop or balcony at night, with a brick wall and some outdoor furniture visible in the background. A speech bubble is positioned above the man, containing text.

C'MON, BABE, CAN'T YOU EVEN
TELL ME YOUR NAME? ARE YOU
MARRIED OR SOMETHING?

A woman with long, wavy, reddish-brown hair is the central figure. She is wearing a red, strapless corset with a zipper and a matching red skirt with a black belt. She has a serious expression and is looking directly at the camera. Her right hand is holding a clear glass, and her left hand is on her hip. The background is a dimly lit bar with wooden floors, white brick walls, and several tables with chairs. A speech bubble is positioned to her left, containing the text "YES, I'M MARRIED. HAPPY NOW?".

YES, I'M MARRIED.
HAPPY NOW?




YOU SURE? WHERE'S YOUR HUSBAND THEN? COULD HE BE THAT BUDDY OVER THERE?




HE DEFINITELY DOESN'T
TAKE HIS EYES OFF YOU!






OH, NO! THAT MAN IS JUST A WEIRDO WHO'S BEEN FOLLOWING ME WHEREVER I GO IN CRETE. HE DOESN'T EVEN TRY TO DISGUISE IT ANYMORE!


A man with a beard and short brown hair, wearing a light blue button-down shirt, is gesturing with his hands while talking to a woman. The woman has long, dark, wavy hair and is seen from the back. They are in a dimly lit room with a white brick wall and a window showing a starry night sky. A dark leather booth is visible in the background.

A STALKER THEN?
WELL, I THINK I CAN
HELP YOU WITH THAT!



WHERE THE HECK YOU
THINK YOU'RE GOING?

RELAX, I'M JUST GOING TO
GIVE HIM A LITTLE SCARE.



LISTEN, MAN, WHY ARE YOU
FOLLOWING MY WIFE?


A close-up shot of a bald man with a serious expression, wearing a dark blue short-sleeved shirt with a white floral pattern. He is looking slightly to the left. A white speech bubble with a black outline points to his mouth. The background is dark and textured, possibly a wall or a piece of fabric. The lighting is dramatic, highlighting the man's face and the texture of his shirt.

NAME.

YOU TELL ME YOUR
NAME FIRST!





A close-up photograph of a man with a shaved head, looking slightly to the left with a serious expression. He is wearing a dark-colored shirt with a light-colored floral and leaf pattern. The background is a textured, light-colored wall. A speech bubble is overlaid on the image, pointing towards the man's mouth.


NAME. NOW.



WHOA, WAIT A MINUTE, BUDDY!
LET'S NOT LOSE OUR COOL.



WE DON'T WANT ANY TROUBLE, OKAY?
MY NAME IS JAMES COLLINS. LET ME JUST
ASK YOU - DO YOU HAVE ANY BUSINESS TO
DISCUSS WITH MY WIFE? SHE'S THE FEELING
YOU'VE BEEN FOLLOWING HER AROUND.



SHE IS REALLY YOUR WIFE?
YOU LYING?



OF COURSE SHE'S MY WIFE! ALRIGHT, MAN,
I KNOW YOU HAVE A GUN, BUT THAT DOESN'T
GIVE YOU THE RIGHT TO DOUBT MY WORD!





OKAY.

Specials
COCKTAILS




OKAY? SIMPLE
LIKE THAT?

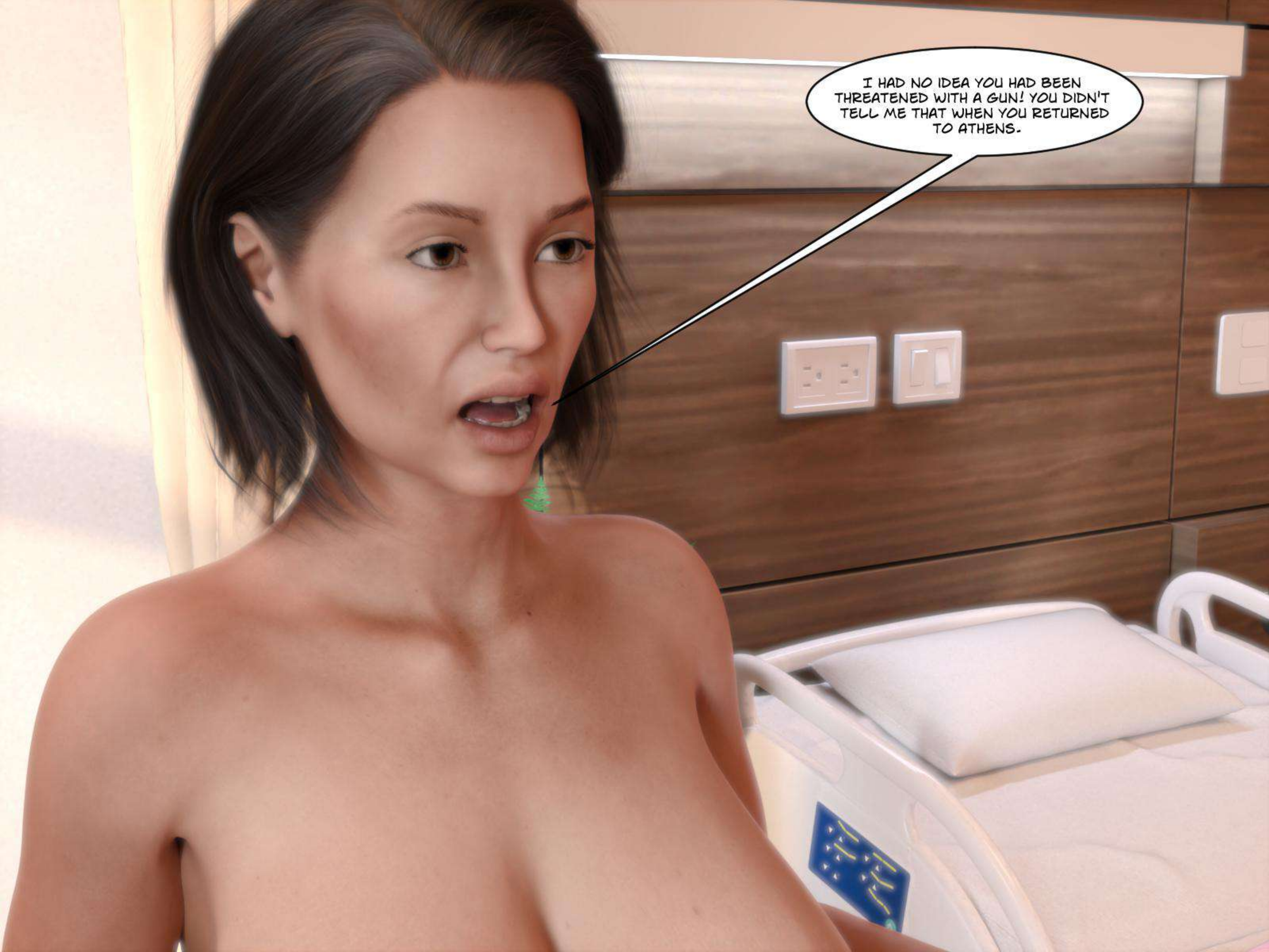


GET OUT OF MY WAY.




A woman with dark hair tied back, wearing a blue spaghetti-strap crop top and light blue denim shorts, is speaking to another woman whose back is to the camera. The woman speaking has a surprised or excited expression and is gesturing with her hands. A speech bubble points to her mouth.

IT WAS HOW I MET JAMES,
AND THAT'S ALL THAT HAPPENED
IN CRETE!


A woman with dark hair is lying in a hospital bed, looking towards the camera with a surprised expression. A speech bubble originates from her mouth. The background shows a hospital room with a wooden wall, electrical outlets, and a window with curtains. The bed has white linens and a blue patterned pillow.

I HAD NO IDEA YOU HAD BEEN THREATENED WITH A GUN! YOU DIDN'T TELL ME THAT WHEN YOU RETURNED TO ATHENS.



THERE WAS A LOT GOING ON BACK THEN. JUST SEEING HOW MUCH YOU HAD CHANGED WAS A HUGE SHOCK IN ITSELF. NOT AS MUCH AS TODAY, OF COURSE! BESIDES, I WAS SURE THAT THE MAN WITH A GUN WAS JUST A CRAZY STALKER. I DIDN'T EVEN BELIEVE THE GUN WAS REAL.


IT WASN'T UNTIL YOU TOLD ME THAT THERE WERE PEOPLE WATCHING THE ENTIRE FAMILY THAT I REALIZED THE SITUATION WAS MORE SERIOUS THAN I WAS THINKING.

A woman with long brown hair in a ponytail, wearing a black tank top, is shown in a room with wood-paneled walls. She has a surprised or concerned expression. A speech bubble points to her from the left. Her right hand is raised, showing purple nail polish.

ANYWAY, I SAW JAMES AGAIN THE DAY YOU AND I WERE WAITING TO JUST TALK TO DR. GIANAKOS, BUT YOU ENDED UP GOING INTO SURGERY THAT VERY AFTERNOON.



HMM... THE HOTEL IS CALLING ME.
NOT ANOTHER BAD NEWS, PLEASE!

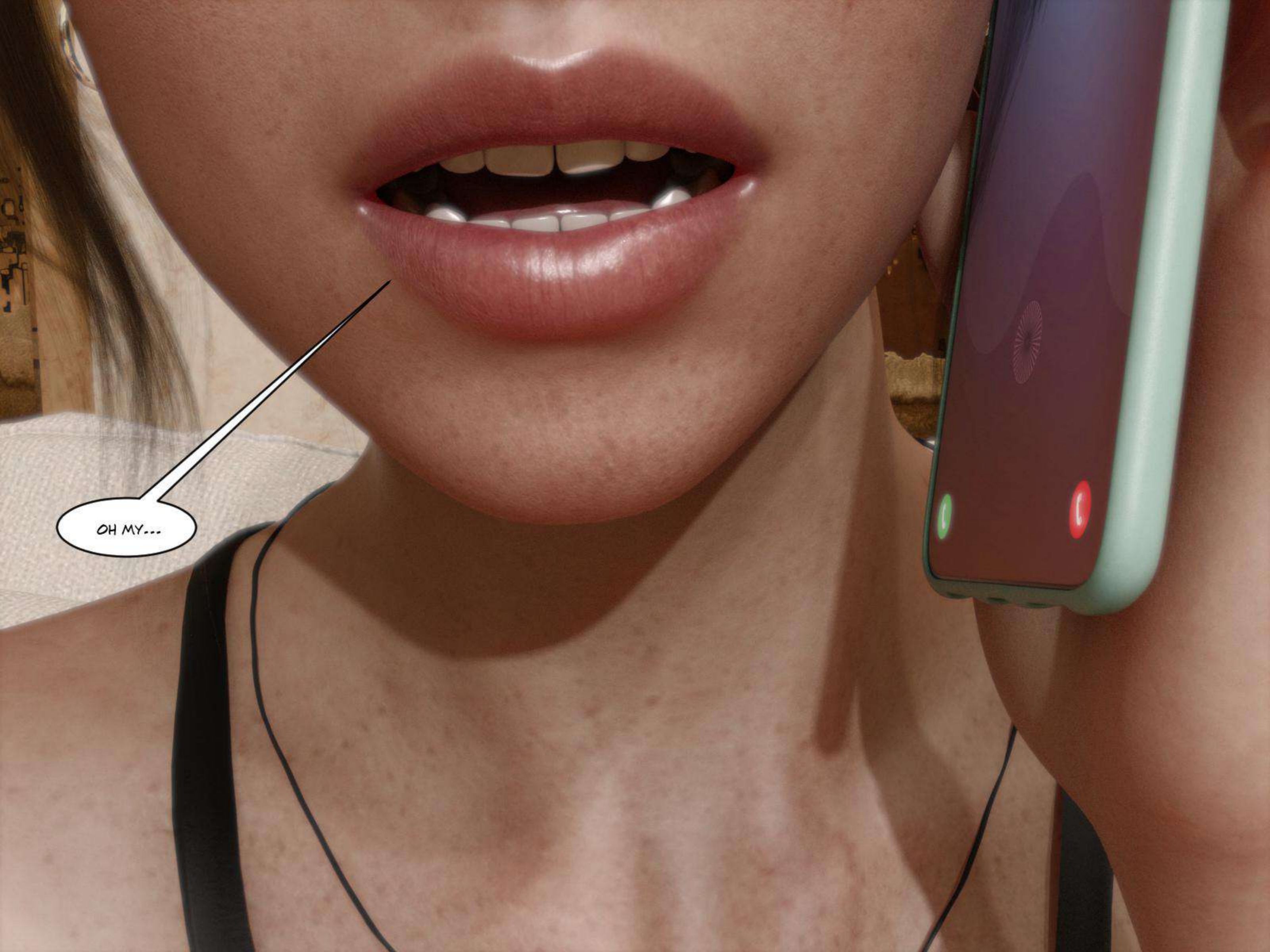


HELLO?

AND WHO IS IT?

HI, MRS. WOODS. SORRY FOR BOTHERING YOU, BUT THERE'S SOMEONE AT RECEPTION WANTING TO SPEAK WITH YOU, AND HE SAYS IT'S URGENT.

IT'S YOUR HUSBAND, MRS. WOODS.



OH MY...



IS EVERYTHING OKAY, MARINA?
IT LOOKS LIKE YOU'VE SEEN
A GHOST!

I... I GOTTA GO,
AUNT ELENA.



WHAT? NOW?! WHAT ABOUT
THE APPOINTMENT?

JUST STICK TO THE PLAN. YOU
KNOW WHAT YOU NEED TO TELL
THE DOCTOR. JUST MAKE SURE
HE AGREES TO PERFORM THE
PROCEDURE AS SOON AS
POSSIBLE. I'LL EXPLAIN
EVERYTHING LATER!



B-BUT...













WELL, WELL, WELL,
YOU'RE FINALLY HERE!

CAN YOU TELL ME WHAT THE HELL YOU'RE DOING?





WHAT YOU MEAN, DEAR?
CAN'T A HUSBAND VISIT HIS
LOVELY WIFE ANYMORE?

A woman with dark hair pulled back, wearing a black and white zebra-print top and a thin necklace, is shown from the chest up. She has a serious expression. The background is a modern interior with a large, dark marble floor, a wall of vertical gold-colored rods, and a fountain with a black sculpture. A speech bubble is positioned to her right.

LISTEN, JAMES, I THANK YOU FOR YOUR HELP IN CRETE, BUT THIS ISN'T EVEN FUNNY. I TOLD YOU NOT TO COME HERE.

I DON'T WANT TO CAUSE ANY PROBLEMS.
THE THING IS, I'M HEADING BACK TO AMERICA
LATER TODAY AND MY FLIGHT LEAVES FROM ATHENS.
SO I THOUGHT I'D TAKE THE OPPORTUNITY
TO SAY GOODBYE.





HOW ABOUT ONE
LAST TOAST?



I DON'T THINK THAST'S
A GOOD...

A woman with brown hair tied back, wearing a black and white striped top, is shown in a modern interior setting. She has a surprised expression on her face. The background features a large, dark, textured wall and a white wall with vertical wooden slats. A speech bubble is positioned to her left.

MARINA?



OH, NO...




U-UNCLE NIKOS?



HEY, MARINA.

SO YOU ARE THE FAMOUS MARINA?
YOUR UNCLE SPOKE HIGHLY OF YOU!
YOU CAME TO GREECE FOR YOUR
HONEYMOON, RIGHT?



A woman with dark hair, wearing a black and white zebra-print dress and a matching bag, stands on the left. She is looking towards two men on the right. The man in the foreground has grey hair and a beard, wearing a grey suit jacket over a white shirt. The man behind him has dark hair and glasses, wearing a light blue shirt and a dark vest. The background features a wall with a dark, textured pattern and a ceiling with circular light fixtures.

UMM... T-THAT'S TRUE.




WELL, WHERE ARE MY MANNERS?
MARINA, THIS IS JOEL KOCI, THE GOOD YOUNG
MAN WHO HAS BEEN WORKING WITH ME RECENTLY.
WE HAVE JUST RETURNED TO ATHENS FROM
A TRIP UP NORTH.



NICE TO MEET YOU, MRS....?
AND YOUR COMPANION....?

YOU CAN CALL ME JUST MARINA.
AND HE IS... JAMES COLLINS,
M-MY HUSBAND!




A man with dark hair and glasses, wearing a white shirt and black suspenders, is shown in profile. He is looking towards the left. A speech bubble is positioned to his left, containing text. The background features a hallway with wooden slat walls on the left and a large window with a decorative pattern on the right. The floor is made of light-colored stone tiles.

THIS IS DEFINITELY A LOVELY PLACE FOR
A HONEYMOON. I'M SURE YOU TWO ARE
HAVING A GREAT TIME!



UMM... SURE! WE'RE HAVING SO MUCH FUN, AREN'T WE, HONEY?

ABSOLUTELY, BABE!



AND THIS IS WHAT HAPPENED.
KNOWING ABOUT JOEL'S CONNECTION WITH
MR. TOSKA, I GOT NERVOUS AND ENDED UP SAYING
THAT JAMES WAS MY HUSBAND. AND I HAVE TO SAY,
I DON'T TRUST JOEL AT ALL! I DON'T THINK HE'S
AS INNOCENT AND HARMLESS AS HE SEEMS.
I DON'T KNOW... IT FELT LIKE HE WAS
TESTING ME THE WHOLE TIME.

TO KEEP UP APPEARANCES, JAMES HAS
PRETENDED TO BE MY HUSBAND WHEN WE'RE IN
PUBLIC SINCE THEN. I CONVINCED HIM TO STAY
IN GREECE FOR A WHILE LONGER. BUT I ASSURE
YOU, NOTHING HAPPENED BETWEEN US!




WHAT DOES HE KNOW ABOUT ME...
ABOUT US?

HE KNOWS I'M MARRIED, AND I TOLD HIM THAT
MY HUSBAND HAD TO GO IN HIDING FOR A WHILE.
I DIDN'T TELL HIM THAT MY HUSBAND IS ACTUALLY
MY AUNT ELENA, THOUGH. THAT WOULD HAVE BEEN...
TOO MUCH INFORMATION!




AND HE'S PRETENDING TO BE YOUR HUSBAND SIMPLY OUT OF KINDNESS? WANTING NOTHING IN RETURN?




LISTEN, ANDREW, YOU NEED TO TRUST ME HERE! OF COURSE, HE ALREADY TRIED TO SEDUCE ME, BUT I WAS VERY HARSH TO HIM AFTER SUCH ADVANCES. I THINK HE GOT THE MESSAGE!

WHAT DOES HE HAVE TO LOSE? AFTER BACKPACKING AROUND EUROPE, HE WAS ALREADY HEADING HOME BECAUSE HE RAN OUT OF MONEY. NOW, HE CAN STAY FOR FREE AT THE MOST EXPENSIVE RESORT IN ATHENS. I'D SAY THAT'S A GOOD DEAL FOR HIM TO PRETEND TO BE MY HUSBAND EVEN NOT GETTING INTO MY PANTIES!




I'M GOING TO ASK YOU ONCE AGAIN TO STOP CALLING ME ANDREW, MARINA. THIS SITUATION IS EVEN MORE DANGEROUS THAN WE WERE THINKING. THE MAN WHO WAS FOLLOWING YOU IN CRETE IS FROM THE MAFIA, AND HE'S WORKING WITH MR. TOSKA.

IT WAS MR. SEFERI WHO TOLD ME THIS, THE MAN WHO SPENT OVER TWENTY YEARS IN JAIL BECAUSE OF TOSKA.

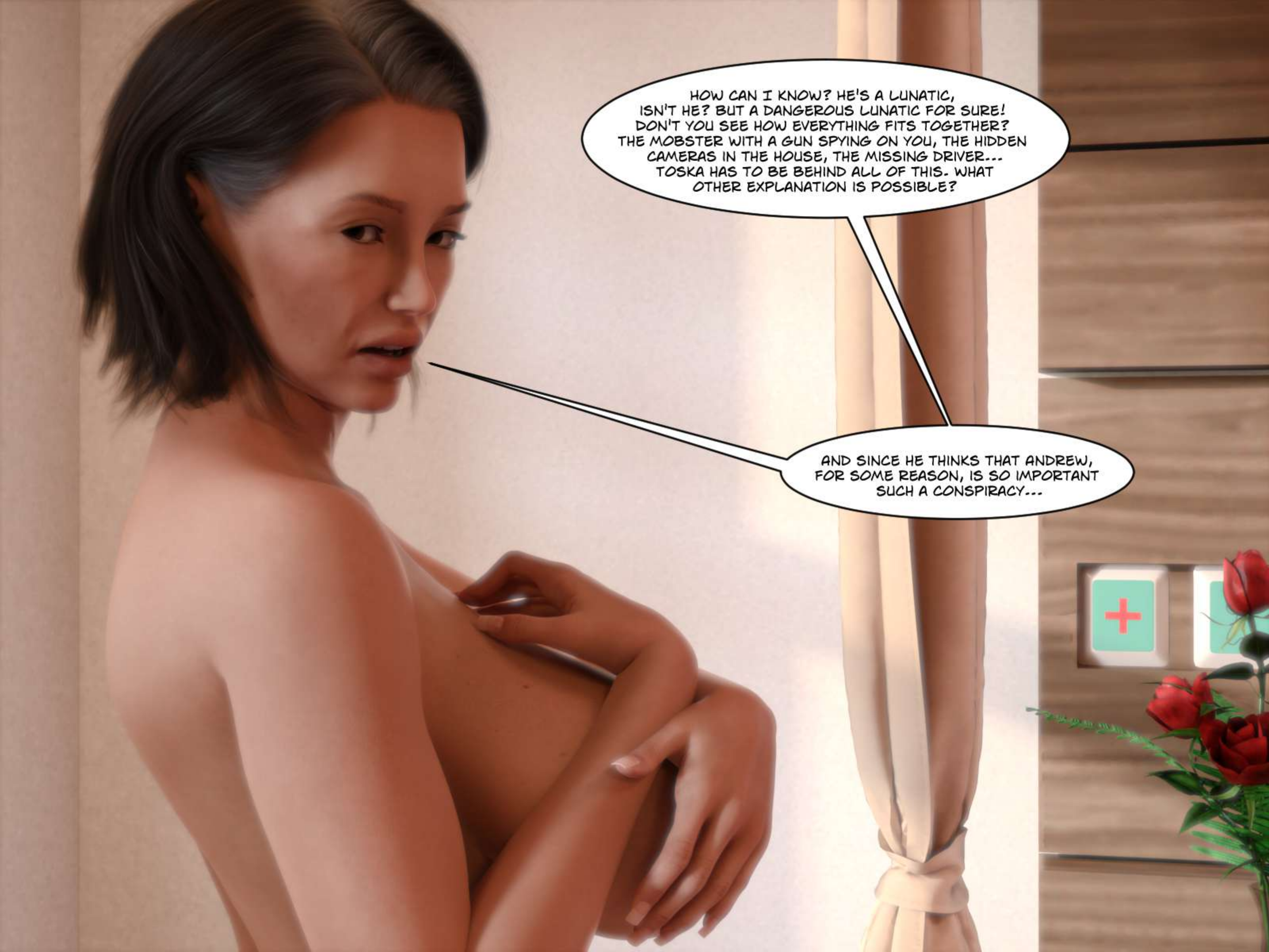


I ALSO LEARNED THAT MR. TOSKA IS LOOKING FOR ME! THAT'S WHY YOU WERE BEING WATCHED IN CRETE. FROM WHAT I UNDERSTAND, HE THINKS I'M THE KEY PLAYER IN A CONSPIRACY TO ROB HIM!

DO YOU UNDERSTAND NOW? DO YOU SEE WHY YOU CAN'T CALL ME ANDREW? MR. SEFERI DOESN'T KNOW WHO I TRULY AM, OF COURSE, BUT HE SHOWED ME A PHOTO OF THE MAN TOSKA IS LOOKING FOR, AND IT WAS ME! BEFORE MY TRANSFORMATION, OF COURSE!


A woman with long dark hair, wearing a black spaghetti-strap crop top and light blue jeans, stands in a room with wood-paneled walls. She has a surprised expression on her face, with her mouth slightly open. She is looking towards another woman whose back is to the camera. A speech bubble originates from her mouth. She is wearing a pink and white striped wristband on her left wrist.

WAIT A MINUTE, ANDR... FINE, WAIT A MINUTE,
AUNT ELENA! HOW IS IT POSSIBLE THAT TOSKA
KNOWS SO MUCH? AND WHY WOULD HE THINK
THAT YOU... I MEAN, ANDREW WOODS,
WOULD BE TRYING TO ROB HIM?



HOW CAN I KNOW? HE'S A LUNATIC,
ISN'T HE? BUT A DANGEROUS LUNATIC FOR SURE!
DON'T YOU SEE HOW EVERYTHING FITS TOGETHER?
THE MOBSTER WITH A GUN SPYING ON YOU, THE HIDDEN
CAMERAS IN THE HOUSE, THE MISSING DRIVER...
TOSKA HAS TO BE BEHIND ALL OF THIS. WHAT
OTHER EXPLANATION IS POSSIBLE?

AND SINCE HE THINKS THAT ANDREW,
FOR SOME REASON, IS SO IMPORTANT
SUCH A CONSPIRACY...

A woman with dark hair, wearing a light-colored bathrobe, is shown from the chest up. She is looking slightly to her right with a serious expression. Her hands are clasped together in front of her. A speech bubble originates from her mouth, containing text. The background is a plain, light-colored wall with a window on the right side, partially covered by light-colored curtains tied back. The lighting is soft and indoor.

I NEVER THOUGHT I'D SAY THIS BUT...
IT'S A GOOD THING THIS JAMES GUY SHOWED UP.
IT PROVIDES A PERFECT ALIBE FOR YOU. THEY REALLY
NEED TO BELIEVE THAT YOU ARE MARRIED TO HIM AND
THAT ANDREW WOODS HAS NO RELATIONSHIP
WITH THE FAMILY!

REALLY? SO WILL IT BE LIKE THIS?
I KEEP PRETENDING TO BE MARRIED
TO ANOTHER MAN WHILE YOU LIVE
AS MY AUNT?





WHAT CHOICE WE HAVE?
UNTIL WE UNDERSTAND WHAT'S
HAPPENING I THINK...




YOU KNOW, I'D SAY SCREW IT AND LET'S GET OUT OF HERE IF IT WEREN'T FOR SOMETHING THAT HAPPENED WHILE YOU WERE UNCONSCIOUS.

WHAT? WHAT HAPPENED?


WELL, FILIP, THE DRIVER, CAME BACK OUT OF NOWHERE. AND THE WHOLE THING WAS... WEIRD.

WEIRD? WHY?
HOW DID HE EXPLAIN
HIS DISAPPEARANCE?



A close-up shot of a young woman with dark hair pulled back, wearing a black spaghetti-strap top. She has a wide-eyed, open-mouthed expression of surprise or concern. The background is a wood-paneled wall. A speech bubble is positioned to her left, containing text.


WELL, HE... A-ARE YOU
OKAY, AUNT ELENA?



I... I... JUST
A MINUTE, MARINA!



GOD, IT FEELS LIKE SOMEONE IS TOUCHING MY BREASTS! I CAN'T BELIEVE I'M GETTING TURNED ON. THIS IS SO EMBARRASSING! WHAT THE HELL IS HAPPENING?

A woman with long dark hair, wearing a black spaghetti-strap crop top and light blue jeans, stands in a room with wood-paneled walls. She has a questioning expression on her face. A speech bubble points to her mouth with the text "AUNT ELENA?". She is wearing a pink and white striped wristband on her left wrist.

AUNT ELENA?







AHHH...?!



I CAN'T BELIEVE
I WOKE UP NOW!



BUT I CAN SEE WHY...



OHHH...



MY HUSBAND REALLY IS AN INSATIABLE MAN! EVEN ASLEEP, HE KEEPS PLAYING WITH MY BOOBS, AND I CAN FEEL HIS MEMBER GROWING DOWN THERE...









AHHHHH...!



THIS IS SO HOT!



MY BUTT IS STILL BURNING
LIKE HELL, BUT I'D LOVE TO
FEEL HIS COCK INSIDE ME
AGAIN RIGHT NOW...



WHAT THE HELL IS WRONG WITH YOU, ELENA? YOU'RE ACTING LIKE SOME BRAINLESS SLUT! YOU HAVE A LOT TO THINK ABOUT RIGHT NOW, OKAY?

THANK GOD NIKOS IS
A HEAVY SLEEPER!





IF HE WERE AWAKE, I DON'T THINK
I'D BE ABLE TO RESIST HIS... CHARM!



BUT THE IMPORTANT THING IS
TO UNDERSTAND WHAT'S
HAPPENING TO ME.




NOW I THINK IT'S SAFE TO ASSUME THAT I'M ATTRACTED TO MY HUSBAND BECAUSE I'VE BUILT A PERSONALITY FOCUSED ON THIS. THIS IS ALL ABOUT METHOD ACTING... RIGHT? I'VE CREATED A PERSONA TO BE THE PERFECT WIFE FOR SOMEONE LIKE NIKOS... A LOVING, DEDICATED, MADLY IN LOVE WOMAN, COMPLETELY CRAZY ABOUT HIM.

THE PROBLEM IS THAT IT SEEMS LIKE I CAN'T LEAVE THE CHARACTER. JUST NOW I WAS JERKING HIM OFF WITH MY FEET, FANTASIZING ABOUT GETTING FUCKED BY HIM AGAIN! THIS ISN'T SOMETHING NEW, I GUESS. I'VE READ ABOUT ACTORS WHO, AFTER CERTAIN ROLES, HAD TROUBLE KNOWING WHO THEY REALLY WERE FOR QUITE SOME TIME.




WELL, BEFORE I TRY TO SORT THIS OUT, I THINK I NEED TO RECAP EVERYTHING I KNOW SINCE I FINALLY AM STARTING TO FILL IN THE BLANKS IN MY MEMORY!

FOR EXAMPLE, NOW I'M AWARE OF WHY MARINA RAN AWAY AND LEFT ME ALONE IN THE CLINIC. IT WAS BECAUSE THE GUY SHE HAD MET IN CRETE SHOWED UP AT NIKOS' RESORT. THIS ALSO EXPLAINS WHY SHE KEEPS PRETENDING THEY'RE A COUPLE AS JOEL APPEARED ON THE SCENE AT THE WORST POSSIBLE TIME.

A woman with dark hair, wearing a black lace nightgown, stands in a doorway at night. She is looking towards the camera with a slight smile. The room is dimly lit by two wall sconces on either side of the doorway. A thought bubble originates from her head, containing text. The background shows a bed with a patterned blanket and a window looking out into the night.

I DON'T REMEMBER MY ENTIRE CONVERSATION WITH MARINA. SHE WAS ABOUT TO TELL ME WHAT HAPPENED TO FILIP, THE DRIVER, WHEN I WOKE UP, AND MY BRAIN SEEMS DETERMINED TO KEEP SOME INFORMATION HIDDEN FROM ME.

A woman with dark hair is shown from the waist up, standing in a dimly lit room with a gothic or Victorian aesthetic. She is looking to her right. A large, ornate lantern with a candle inside is positioned in the foreground on the right. The room features arched doorways, a window with a patterned cushion, and a small hanging lantern on the wall. A thought bubble is connected to the woman by a line of small circles.

I MUST HAVE SUFFERED A MAJOR TRAUMA DURING OR AFTER THE CONVERSATION. SOMETHING SO SCARY THAT I THOUGHT MY ONLY WAY OUT WAS TO EMBRACE A NEW PERSONALITY AND ERASE PART OF MY MEMORY.


A woman with dark hair styled in a bun, wearing a black lace nightgown, stands in a room. She is looking to her right. A thought bubble is connected to her head by a dotted line. The room features a window with a grid pattern and a lamp with a lit candle. The scene is dimly lit, suggesting nighttime.

I WAS ALREADY VERY WORRIED EVEN BEFORE TALKING TO MY NIECE, WHICH IS UNDERSTANDABLE, CONSIDERING WHAT SEFERI HAD TOLD ME. AND THEN, I WAS THE ONE WHO ASKED MARINA OVER AND OVER AGAIN TO STOP CALLING ME ANDREW. I PROBABLY INSTRUCTED THE ENTIRE FAMILY TO DO THE SAME.


THEY'VE ALL BEEN PRETENDING THAT I'VE ALWAYS BEEN ELENA SAMARAS. BEFORE, I THOUGHT THIS WAS SOME SICK PLOT AGAINST ME, BUT THE TRUTH IS...



...THEY WERE MOST LIKELY JUST JUST DOING MY WILL! I TOLD THEM TO ACT LIKE ANDREW DIDN'T EXIST, EVEN WHEN WE WERE ALONE! THIS SEEMS TO BE THE ONLY POSSIBLE EXPLANATION!

A woman with dark hair, wearing a light-colored nightgown and a gold watch, stands in a bedroom. She has a thoughtful expression, with her hand on her head. In the background, a man with a beard is sleeping on a bed. A large white thought bubble is positioned to the right of the woman, containing text.

BUT NOW THAT I REMEMBER PARTS OF WHAT HAPPENED THE DAY I LEFT THE CLINIC, THERE'S ANOTHER IMPORTANT THING TO CONSIDER... SEFERI AND JOEL... THEY BOTH WARNED ME ABOUT HOW DANGEROUS MR. TOSKA IS... THEY BOTH TOLD ME ABOUT ROAN GJOKA, THE MOBSTER WHO IS SUPPOSEDLY WORKING WITH TOSKA. I THINK IT'S CLEAR THAT SEFERI AND JOEL ARE WORKING TOGETHER, BUT WHY DIDN'T THEY MENTION EACH OTHER TO ME? STRANGE. IT WOULD MAKE SENSE FOR THEM TO MAKE IT CLEAR THEY WERE ALLIES, SINCE BOTH OF THEM, AT LEAST IN THEORY, WERE TRYING TO HELP ME, RIGHT?

A woman with dark hair styled in an updo, wearing a black lace-trimmed nightgown, stands in a room. She has a thoughtful expression. A thought bubble originates from her head, containing text. The room features a lit lantern on the wall, a window with a view of a night landscape, and a bed with a patterned coverlet.

ALL MY ACTIONS HAVE BEEN INFLUENCED BY THE BELIEF THAT SEFERI AND JOEL ARE TELLING ME THE TRUTH, AND THAT MR. TOSKA POSES A DANGER TO ME AND EVERYONE AROUND ME. WHAT EVIDENCE DID THEY PRESENT, THOUGH? I'VE BASICALLY BEEN TRUSTING THEIR WORD BLINDLY... SO BLINDLY THAT I ENDED UP WITH THE BODY - AND EVEN THE MIND - OF A MIDDLE-AGED GREEK WIFE! WHAT IF... WHAT IF MR. TOSKA ISN'T THE REAL VILLAIN HERE?



CHAPTER TWENTY-TWO
SWEAT, BLOOD AND TEARS

THREE DAYS LATER...








YOU KNOW, SEFARI, YOU'VE ALWAYS HAD A THING FOR SETTING UP MEETINGS IN... UNUSUAL PLACES. I THINK THIS TIME YOU OUTDID YOURSELF, THOUGH! ANY PARTICULAR REASON FOR CHOOSING SUCH A CHARMING SITE?





YES, YES, I HAVE MY REASONS, JOEL.
I SEE YOU'VE DECIDED TO KEEP UP
YOUR "GOOD GUY" COSTUME
TO SEE ME.

A 3D rendered character, likely a man, is shown from the chest up. He has dark hair, is wearing black-rimmed glasses, a white collared shirt, a black necktie, and a dark suit jacket. He is looking slightly to the right of the camera with a neutral expression. The background is a bright, outdoor setting with green foliage and a brick building with large windows. A speech bubble is positioned to the left of his head, with a thin line pointing to his mouth. The text inside the speech bubble is "*SNORT*".


SNORT



DON'T YOU LIKE MY GLASSES,
DEAR UNCLE?

THE GLASSES ARE FINE, I GUESS.
WITHOUT THEM, WE WOULDN'T HAVE
GOTTEN HERE, WOULD WE?






THAT'S TRUE, UNCLE, BUT YOU KNOW...
YOU DON'T SEEM SO PLEASED WITH
HOW FAR WE'VE COME.

IS THIS STILL ABOUT YOU NOT BEING
HAPPY WITH MRS. SAMARAS' FATE? FROM WHAT
I'VE HEARD, SHE'S DOING BETTER THAN YOU
MIGHT THINK! BUT EVEN IF SHE WASN'T,
WHY WOULD THAT BE OUR PROBLEM?


A man with dark hair, wearing a blue suit jacket over a black shirt, stands in a garden. He has a serious, slightly angry expression. The background shows a stone wall with a decorative pattern and some greenery. A speech bubble is positioned to the right of his head, containing a monologue.

I'VE NEVER HIDDEN MY DISPLEASURE WITH WHAT WE'RE MANIPULATING MRS. SAMARAS INTO DOING. IT'S VERY SAD TO LIVE A FAKE LIFE, AS I KEEP SAYING. BUT THAT'S NOT WHAT'S BOTHERING ME MOST RIGHT NOW, YOU STUPID, ARROGANT BOY. THE TRUTH IS THAT YOU'VE RUINED EVERYTHING!



WHAT THE HELL ARE YOU
TALKING ABOUT?!


MRS. SAMARAS WANTS TO SEE US.
BOTH OF US... TOGETHER! SHE NO LONGER
TRUSTS YOU AND ME. AND YOU KNOW WHY?
BECAUSE YOU WENT TO HER TO TALK ABOUT
TOSKA AND GJOKA. YOU WEREN'T SUPPOSED
TO DO THAT AT THAT DINNER PARTY! YOU WERE
THERE TO LISTEN AND OBSERVE!




I HAD NO CHOICE. YOU SAY YOU SPOKE
TO HER AT THE HOSPITAL, BUT I THINK
YOU DID A TERRIBLE JOB! SHE WAS
ABOUT TO FORCE MARINA TO...




ENOUGH!

A man with dark hair, wearing a blue suit jacket over a dark shirt, is shown from the chest up. He is holding a silver handgun with both hands, pointing it towards the right. He has a serious, slightly distressed expression. The background is a brick wall with a window that has blue plastic sheeting covering it. A speech bubble is positioned above and to the right of the man, containing text.


NOW I'M THE ONE WHO HAS NO CHOICE.
WE NEED TO REGAIN MRS. SAMARAS' TRUST,
AFTER ALL!



WHAT'S WRONG WITH YOU?
DO YOU INTEND TO REGAIN HER TRUST
BY KILLING ME? HAVE YOU LOST
YOUR MIND?!

A man with short grey hair, wearing a blue suit jacket over a black shirt, stands in a dark, outdoor setting. He is holding a silver handgun in his right hand, pointed towards the viewer. A large speech bubble originates from his mouth, containing a block of text. The background is dark and textured, possibly a wall or a building facade, with some greenery visible on the left side.

WHAT? I'M NOT GOING TO KILL YOU!
WHAT DO YOU THINK I AM? A SAVAGE? I'LL HAVE
TO SHOOT YOU, THOUGH. TRUST ME, THIS IS GOING
TO HURT. A LOT. I THINK SOON YOU'LL UNDERSTAND
HOW SAD IT IS TO LIVE A FAKE LIVE. FOR NOW, JUST
DON'T TRY ANYTHING STUPID, LIKE RUNNING AWAY.
THAT'LL JUST MAKE THINGS DIFFICULT AND MESSY.
LET'S BE CIVILIZED HERE.

A smaller speech bubble is positioned to the right of the man, containing a response to the first speech bubble. It is connected to the man's mouth by a thin line.

CIVILIZED? YOU'RE TALKING
ABOUT SHOOTING ME! PUT THAT
GUN DOWN AND LETS...





АННННН!

MEANWHILE, AT THE SAMARAS' HOUSE---








FINALLY!



I THOUGHT YOU HAD GIVEN UP
ON JOINING US, MOM!

A man with grey hair and a beard is seen from the back, sitting on a concrete ledge. He is looking towards a woman walking away from him on a paved path. The woman is wearing a large wide-brimmed hat, sunglasses, a floral swimsuit, and high heels. A speech bubble points from her towards the man.

YOU KNOW YOUR
MOTHER, SOFIA.



SHE ALWAYS TAKES HER
TIME TO GET READY!



BUT IT'S ALWAYS WORTH IT.
YOU LOOK STUNNING, MY LOVE!



W-WHY THANK YOU, NIKOS!



YOU'RE WELCOME, BABE.





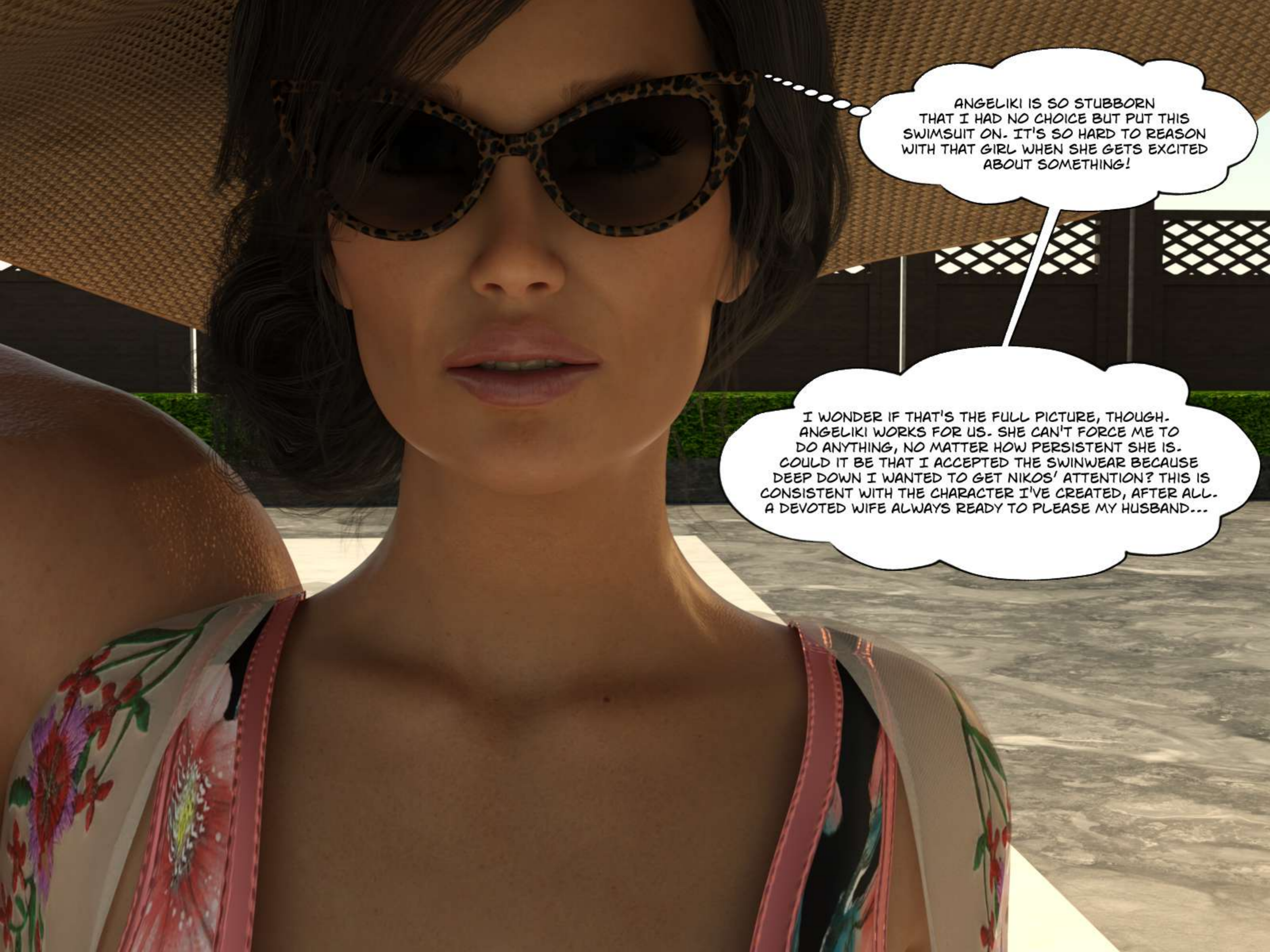
NOW COME, EVERYONE IS
EAGER TO TALK TO YOU.






I KNEW I SHOULDN'T BE WEARING SUCH A REVEALING SWIMSUIT. MEN ARE TOO VISUAL AND NIKOS CAN'T TAKE HIS EYES OFF ME! A GARMENT LIKE THIS ONE ISN'T EVEN APPROPRIATE FOR SOMEONE MY AGE, IS IT?

WAIT... I REALLY NEED TO CONTROL THESE URGES. I KEPT HAVING THOUGHTS AND EMOTIONS AS IF I REALLY WERE ELENA SAMARAS. GET YOURSELF TOGETHER, ELENA!




ANGELIKI IS SO STUBBORN THAT I HAD NO CHOICE BUT PUT THIS SWIMSUIT ON. IT'S SO HARD TO REASON WITH THAT GIRL WHEN SHE GETS EXCITED ABOUT SOMETHING!


I WONDER IF THAT'S THE FULL PICTURE, THOUGH. ANGELIKI WORKS FOR US. SHE CAN'T FORCE ME TO DO ANYTHING, NO MATTER HOW PERSISTENT SHE IS. COULD IT BE THAT I ACCEPTED THE SWINWEAR BECAUSE DEEP DOWN I WANTED TO GET NIKOS' ATTENTION? THIS IS CONSISTENT WITH THE CHARACTER I'VE CREATED, AFTER ALL. A DEVOTED WIFE ALWAYS READY TO PLEASE MY HUSBAND...

A woman with dark hair, wearing a wide-brimmed straw hat and a light-colored, long-sleeved dress with floral embroidery, is seen from the back. She is talking to a man whose bare shoulder and arm are visible on the right. In the background, a woman in a teal bikini sits on a lounge chair by a swimming pool. The scene is set outdoors with a wooden pergola and palm trees.

I NEED TO HAVE A CONVERSATION WITH MARINA BEFORE TALKING TO SEFERI AND JOEL. THE TRUTH IS THAT I SIMPLY DIDN'T HAVE THE COURAGE TO CONTACT HER IN THE LAST FEW DAYS. NOT AFTER WHAT HAPPENED BETWEEN ME AND NIKOS IN THE MIDDLE OF THE OCEAN... BUT I CAN'T KEEP AVOIDING IT FOREVER.



NOW I KNOW THAT IT WAS ME WHO
INSTRUCTED HER TO TREAT ME AT
ALL TIMES AS IF I TRULY WERE
HER AUNT.

A woman with dark hair, wearing a large straw hat and sunglasses, is shown in profile. She is wearing a black swimsuit with a large floral print and a white cover-up with red and pink floral patterns. She is standing next to a man with a beard, who is wearing a straw hat. They are outdoors near a swimming pool with a white fence and palm trees in the background. A thought bubble is connected to the woman's head.

BUT WE AREN'T STUPID, NO MATTER HOW DISTRESSED WE WERE THAT DAY AT THE HOSPITAL. WE PROBABLY ESTABLISHED A CODE FOR WHEN WE NEEDED TO TALK OUT OF CHARACTER. THE PROBLEM IS THAT I DON'T REMEMBER ANY CODE, WHICH MAKES THINGS EVEN MORE DIFFICULT!



OH, MOM, I THINK NOW WE CAN SAY YOU'RE FULLY RECOVERED FROM THE ACCIDENT, AREN'T YOU? YOU LOOK BETTER THAN EVER! GOSH, I CAN ONLY HOPE TO REACH YOUR AGE LOOKING THIS GORGEOUS!

WE MISSED YOU, MOM.






NOW, WOULD YOU LIKE A DRINK?
WE HAVE...



WAIT... THAT RING IS NEW, ISN'T IT?
AND IT LOOKS A LOT LIKE AN ENGAGEMENT
RING! WHAT WERE YOU TWO UP TO THAT
NIGHT YOU DISAPPEARED, ANYWAY?




OH NO! HOW STUPID I AM...
I SHOULD HAVE TAKEN THIS RING OFF!
I DEFINITELY DIDN'T WANT MY DAUGHTERS
AND NIECE TO FIND OUT ABOUT WHAT
HAPPENED THAT NIGHT... NOT NOW!



WELL, I GUESS THERE'S NO WAY
TO KEEP IT A SECRET ANYMORE.

AS YOU KNOW, YOUR MOTHER AND I NEVER HAD A PROPER WEDDING CEREMONY, SO I DECIDED TO PROPOSE TO HER, AND SHE ACCEPTED! WHICH MEANS WE'RE GOING TO GET MARRIED AGAIN... OR RENEW OUR VOWS... THE LABEL DOESN'T MATTER, BUT WE WANT TO CELEBRATE OUR LOVE IN FRONT OF EVERYONE!



A woman with long brown hair, wearing a red and black patterned bikini, is shown in profile on a balcony. She is holding a martini glass filled with a pink drink, garnished with a cherry and a lime wedge. The balcony has a dark wooden lattice railing and several potted palm trees. The background shows a clear blue sky and more palm trees. A speech bubble is positioned above her head, containing the text "OH GOSH, THIS IS WONDERFUL!".

OH GOSH, THIS IS
WONDERFUL!



CONGRATULATIONS, MOM, I CAN IMAGINE
HOW SPECIAL THIS MUST FEEL TO YOU!



GOD, I'LL HAVE TO PLAY ALONG FOR NOW. WHAT CHOICE DO I HAVE?




OH, DEAR DAUGHTER, YOU HAVE NO IDEA
HOW HAPPY I AM! THAT'S A DREAM
COME TRUE!



I THINK THIS CALLS FOR
A TOAST, RIGHT? LET ME
GET THE CHAMPAGNE!

A BIT LATER...



A woman with dark hair, wearing a floral bikini, is floating on her back in a swimming pool. She is looking towards the camera with a slightly distressed expression. A large, white, cloud-shaped thought bubble is positioned above her head, connected to her by a series of small white circles. The background shows a well-maintained pool area with a concrete deck, a metal ladder, a wooden bench, and a dark lattice fence. A building with a white wall and a black lantern-style light fixture is visible on the right side. The scene is set during the day with soft lighting.

***PANT, PANT* I'M COMPLETELY OUT OF BREATH AFTER SWIMMING JUST HALF THE POOL! IT'S UNBELIEVABLE HOW MUCH WEAKER I AM THESE DAYS. THE DOCTOR TOLD ME THIS WOULD HAPPEN. I DEFINITELY DON'T FEEL LIKE A GUY IN HIS TWENTIES ANYMORE. AND THE FACT THAT I'M CARRYING WHAT FEELS LIKE TWO BAGS OF SAND ON MY CHEST CERTAINLY DOESN'T MAKE THINGS ANY EASIER!**

HERE'S MARINA...



A woman with dark hair pulled back, wearing a black one-piece swimsuit with a pink floral pattern and a pink strap across the chest, leans on a grey stone ledge. She is looking towards the camera with a serious expression. The background shows a modern white building with large windows and a palm tree. A thought bubble is connected to her head by a dotted line.


I NEED TO TALK TO HER NOW THAT
EVERYONE IS DISTRACTED.

A woman with dark, wet hair, wearing a black one-piece swimsuit with pink floral patterns and a gold-colored back detail, stands with her back to the camera. She is looking towards another woman who is sitting on a blue lounge chair. The woman sitting is wearing a teal bikini. The scene is set outdoors on a pool deck with a white building and a dark lattice fence in the background. A speech bubble points from the woman sitting towards the woman standing.

MARINA... ARE YOU OKAY?

THIS BITCH'S NERVE!





HUH? EVERYTHING IS FINE,
AUNT ELENA. WHY WOULDN'T IT BE?
I WAS JUST MAKING A CALL.



ANYWAY, CONGRATULATIONS AGAIN.
YOUR ENGAGEMENT RING IS ADORABLE!


LISTEN, MARINA, ABOUT THIS
WEDDING THING...



WHY WOULD YOU BE JUSTIFYING YOURSELF?
YOU'RE NOT EVEN WEARING EARRINGS, ARE YOU?
CLEARLY YOU'RE NOT INTERESTED IN HAVING ANY
SERIOUS CONVERSATIONS WITH ME!

A close-up shot of a woman with dark, wet hair slicked back. She has a surprised or thoughtful expression, with her mouth slightly open. She is wearing a red bikini top with a colorful pattern. Her skin is glistening with water droplets. She is holding a thin object, possibly a earring, near her ear. A speech bubble is positioned to her left, containing the text: "THE EARRINGS... I THINK I REMEMBER NOW...". The background shows a modern white building with large windows and a palm tree, suggesting an outdoor setting like a poolside or a resort.


THE EARRINGS... I THINK
I REMEMBER NOW...

A woman with long brown hair, wearing a teal strapless bikini top and a thin necklace, is shown from the chest up. She has a surprised or questioning expression on her face. Her right hand is raised with fingers spread. A speech bubble originates from her mouth, containing text. The background features a dark wooden lattice fence, palm trees, and a concrete pool area.

JUST ANSWER ONE QUESTION,
AUNT ELENA. DID YOU HAVE SEX
WITH UNCLE NIKOS?



SO THAT'S WHAT I THINK WE
NEED TO DO FOR NOW...


A woman with dark hair, wearing a red bra, is shown from the chest up in a hospital room. She is looking towards the right with a slightly open mouth, as if speaking. The room has wood-paneled walls with several light switches. A hospital bed with white linens and a pink blanket is visible in the background. Two speech bubbles are overlaid on the image, connected to her mouth by lines. The top speech bubble contains text about acting as if Andrew never existed, and the bottom speech bubble contains text about using a code word for a safe meeting.

WHEN WE'RE TALKING IN A PLACE
WHERE THERE IS A RISK OF US BEING WATCHED,
WE MUST ACT AS IF ANDREW HAD NEVER EXISTED
IN OUR LIVES, AND I HAD ALWAYS BEEN
ELENA SAMARAS.

AND THEN, WHEN WE NEED TO TALK AS
OUR TRUE SELVES, WE CAN USE A CODE
OR SOMETHING TO ARRANGE A MEETING
IN A SAFE PLACE.

A woman with long dark hair, wearing a black spaghetti-strap crop top and light blue jeans, stands with her hands on her hips. She is looking towards the back of another woman's head and shoulders. The second woman has long dark hair and is wearing a black top. The background is a wall with horizontal wood paneling. A speech bubble points from the woman in the black top to the text.

IT MAKES SENSE... I GUESS?



FOR THE CODE, THIS HAS TO BE SOME KIND OF "GIRLY TALK", RIGHT? TO AVOID AROUSING SUSPICION. PERHAPS I CAN COMPLIMENT YOUR EARRINGS OR SOMETHING.


THEN WE CAN MEET AT THAT PLACE WE FIRST VISITED IN ATHENS? IT'S OPEN AND ISOLATED... IT'S HARD FOR SOMEONE THERE TO WATCH US WITHOUT BEING NOTICED.



YES, THIS SOUNDS PERFECT. AND I THINK YOU SHOULD WARN EVA AND SOFIA ABOUT OUR PLAN. THEY DIDN'T SEEM TO NEED MUCH ENCOURAGEMENT BEFORE TO TREAT ME AS IF I REALLY WERE THEIR MOTHER PRETTY MUCH ALL THE TIME, BUT IT'S CRITICAL TO REMIND THEM ABOUT THE IMPORTANCE OF STAYING IN CHARACTER.




WHAT ABOUT UNCLE NIKOS?

A close-up shot of a woman with dark hair, looking slightly to the right with a thoughtful expression. She is shirtless. A speech bubble is positioned to her right, containing text. The background is a wooden wall with a glass partition. In the background, there is a small vase with a red rose and some green ferns.

ABOUT NIKOS... I GUESS I'LL HAVE TO
TALK TO HIM MYSELF SO WE CAN THINK OF
A WAY TO LOOK CONVINCING AS HUSBAND
AND WIFE.




THIS ALL SOUNDS SO STRANGE, MARINA. GOD, I DIDN'T WANT ANY OF THIS TO BE HAPPENING AT ALL.


A woman with dark hair, wearing a black one-piece swimsuit with pink floral patterns and a pink halter-style top, stands by a swimming pool. She has a surprised or urgent expression. The background shows a poolside area with lounge chairs, a wooden fence, and a building. Two speech bubbles are overlaid on the image, containing text.

LISTEN, MARINA, THERE IS SOMETHING IMPORTANT YOU NEED TO KNOW. ONLY RECENTLY DID I START TO RECALL WHAT HAPPENED IN THE INTERVAL BETWEEN MY SURGERIES AND THE DAY I WOKE UP HERE, AT NIKOS' HOUSE.

I DIDN'T REMEMBER THE "EARRING CODE" UNTIL BASICALLY NOW, AND FOR A LONG TIME I THOUGHT YOU WERE DELIBERATELY PUSHING ME AWAY WHEN I TRIED TO TALK TO YOU ABOUT WHAT WAS GOING ON!

A woman with long brown hair, wearing a teal strapless bikini top and a thin necklace, stands with her hands on her hips. She has a questioning expression. A speech bubble points to her from the left. The background features a dark wooden lattice fence, palm trees in white planters, and a green hedge.

OH REALLY? ISN'T IT A LITTLE TOO
CONVENIENT, AUNT ELENA? IS THAT
YOUR EXCUSE? AMNESIA?




PLEASE, KEEP YOUR VOICE DOWN, MARINA!
YOU DON'T WANT THE OTHERS TO HEAR US, DO YOU?
FROM WHAT I REMEMBER, YOU TOLD JAMES THAT
YOU DON'T SPEAK GREEK! LET'S MEET AT THAT
PLACE WE TALKED ABOUT AND THEN...




JUST ANSWER TO THE DAMN QUESTION!
DID YOU SLEEP WITH UNCLE NIKOS
OR NOT?



SIGH



I... I WASN'T BEING MYSELF,
MARINA. IT JUST HAPPENED.


A woman with long brown hair, wearing a teal strapless bikini top and matching bottoms, stands in a poolside area. She is gesturing with her hands as if speaking. In the foreground, the back of another woman's head and shoulder is visible; she has long, dark, wavy hair and is wearing a floral bikini top with a pink strap. The background features a dark wooden lattice fence and several palm trees in circular planters. The scene is brightly lit, suggesting a sunny day.

IT JUST HAPPENED?! YOU SENILE, ROTTEN
SLUT, HOW CAN YOU BE SO BRAZEN AS TO...


MR. SAMARAS?



HUH...?

A cinematic scene from a video game. In the foreground, the back of a shirtless man's head and shoulders is visible, looking towards the right. In the background, a man in a tan trench coat, white shirt, and dark tie walks towards the camera. The setting is an outdoor area with a stone path, a green hedge, and a building with a dark door. A speech bubble points from the man in the trench coat to the shirtless man.

INSPECTOR KARRAS?
WHAT A SURPRISE!



IT DIDN'T TAKE LONG FOR US TO MEET AGAIN, RIGHT, MR. SAMARAS? YOUR EMPLOYEES DIDN'T WANT TO LET ME IN, BUT THE GRAVITY OF THE SITUATION FORCED ME TO BE A LITTLE... STUBBORN. TELL ME, ARE YOU AN ASSOCIATE OF AN ALBANIAN MAN CALLED JOEL KOCI?

YES, HE HAS BEEN WORKING WITH ME ON AN IMPORTANT PROJECT. WHY?



MR. KOCI WAS SHOT NOT LONG AGO. HE WAS RUSHED TO THE HOSPITAL BUT HIS CONDITION IS CRITICAL. THE WEAPON WAS FOUND NEAR THE ABANDONED WAREHOUSE WHERE THE CRIME TOOK PLACE. A STRANGE CRIME, CONSIDERING THAT MR. KOCI'S BELONGINGS WEREN'T STOLEN.



W-WHAT...?!



CHAPTER TWENTY-THREE
Open Wounds

AT NIGHT---





THIS IS UNBELIEVABLE...

A woman is sitting in a white bathtub, wrapped in a pink and white striped towel. She is holding a glass of white wine in her left hand and a white smartphone in her right hand. She is looking out of the tub window with a thoughtful expression. A thought bubble is positioned above her head, containing text. The background shows a view of water with sunlight reflecting off it.

WHEN I THOUGHT THINGS WERE STARTING
TO MAKE SENSE, EVERYTHING GETS SO
CONFUSING AGAIN!



JOEL WAS SHOT AND ROAN GJOKA'S FINGERPRINTS WERE FOUND ON THE GUN. GJOKA... THE MOBSTER WHO - ACCORDING TO JOEL AND MR. SEFERI - IS WORKING WITH MR. TOSKA.

I CONSIDERED THE IDEA THAT JOEL AND MR. SEFERI WERE MANIPULATING ME FOR SOME REASON IN ORDER TO FORCE ME TO KEEP LIVING AS ELENA SAMARAS, BUT NOW I SEE THAT THIS CAN'T BE TRUE. THEY ARE VICTIMS OF TOSKA AND GJOKA, JUST LIKE ME.



AND THEN THERE IS MARINA...
I WAS HOPING TO BE ABLE TO EXPLAIN
WHAT'S GOING ON TO HER TODAY, BUT THAT
WASN'T POSSIBLE. NOT ONLY DID SHE NOT
WANT TO LISTEN TO ME... SHE ALSO
CALLED ME HORRIBLE THINGS!

I UNDERSTAND SHE WAS MAD TO KNOW
THAT I SLEPT WITH NIKOS, BUT CAN'T SHE SEE
THAT ANYONE IN MY POSITION WOULD HAVE ALREADY
LOST THEIR SANITY? GOD, ONE DAY I WAS A GUY
IN MY TWENTIES, AND THE NEXT DAY I WAKE UP
I'M A FIFTY-FIVE-YEAR-OLD WIFE AND MOTHER,
WITH EVERYONE AROUND ME ACTING LIKE
I'VE NEVER BEEN ANYONE ELSE!

I CAN'T STAND THIS ANYMORE!
I'VE BEEN LIVING IN STRESS FOR GOD
KNOWS HOW LONG. JUST A FEW HOURS
IN PEACE... IS THAT TOO MUCH TO ASK?







WOULDN'T LIFE BE SO MUCH EASIER
IF I COULD JUST FORGET THAT I WAS ONCE
A MAN NAMED ANDREW WOODS? NO ONE SEEMS
WILLING TO HELP ME REGAIN MY OLD IDENTITY.
NO EVEN MY SO-CALLED WIFE! FOR HOW LONG
CAN I KEEP FIGHTING ALONE?



MARINA IS JUST A SELFISH, SPOILED BITCH!
HOW CAN SHE TURN HER BACK ON ME IN A SITUATION
LIKE THAT? FIRST SHE WENT TO CRETE, AND NOW SHE
DIDN'T EVEN WANT TO LISTEN TO ME. WHY SHOULD
I FEEL GUILTY ABOUT WHAT HAPPENED BETWEEN
NIKOS AND ME?

NIKOS... MY HUSBAND... HE'S THE ONLY
ONE WHO TRULY CARES ABOUT ME...





I HOPE YOU'RE NOT SLEEPY, HANDSOME,
BECAUSE TONIGHT I'M GOING TO MAKE YOU
VERY, VERY HAPPY...

E-ELENA?





DO YOU LIKE WHAT YOU SEE?

A-ABSOLUTELY!



GOOD...



'CAUSE TONIGHT IT'S ALL ABOUT YOU.



BELIEVE ME...



YOU'LL REMEMBER THIS NIGHT FOREVER!

MEANWHILE, NOT FAR FROM THERE---








SO...

WHAT ARE YOU GOING TO DO
TO ME, INSPECTOR?



A close-up photograph of a man with a shaved head and a grey goatee, smiling slightly. He is shirtless. A white speech bubble with a black border is positioned to his left, containing text. The background features a wall with a pattern of dark, bare tree branches. In the bottom left corner, a portion of a white table and some decorative items are visible.

YOU'VE BEEN A BAD GIRL, HAVEN'T YOU?
COME TO BED SO I CAN PUNISH YOU.



THAT WASHED UP WHORE THINKS SHE'S THE ONLY ONE WHO CAN GO AROUND FUCKING OLDER MEN? I'LL SHOW HER!







DOES IT FEEL GOOD?

DOES IT FEEL GOOD WHEN
I TWERK ON YOUR DELICIOUS
COCK LIKE THAT?






IT FEELS... AHH...
A-AMAZING!



GOOD, BECAUSE THERE'S
NOTHING I LOVE MORE
THAN THIS...

A woman with dark, curly hair is shown from the chest up, wearing a red lace bra. She is looking down and to the left with a slight smile. A speech bubble is positioned above her head, containing the text "GIVING PLEASURE TO MY STUD HUSBAND!". The background is a wooden floor with a white sheet of fabric partially visible.

GIVING PLEASURE TO
MY STUD HUSBAND!



AND I KNOW SOMETHING
THAT MAKES YOU VERY,
VERY HAPPY!



I'M RIGHT, AREN'T I?



ABSOLUTELY! GOD, YOUR
BOOBS ARE SO HOT!



NOT SO FAST, DARLING!
LET ME DO SOMETHING FOR YOU FIRST.
I PROMISE YOU WON'T REGRET IT!







A woman with long dark hair, wearing a red bikini, is looking at the back of a man. The man's back is in the foreground, and his head is partially visible on the right. A speech bubble points to the woman.

TELL ME, INSPECTOR...



DO YOU LIKE IT WHEN
I TOUCH YOUR GUN?




I GUESS YOU DO. IT'S GETTING SOOO BIG RIGHT NOW!



AHHH I CAN'T WAIT ANY LONGER.
JUST COME HERE!

A close-up, low-angle shot of a woman with long, dark, wavy hair. She is wearing a red, low-cut dress and red high-heeled shoes. She is looking down and to the right with a somber expression. The lighting is dramatic, with strong highlights on her skin and hair against a dark background. A speech bubble is positioned in the upper left corner of the frame.

IT SEEMS THAT YOU'VE LOST THE ABILITY TO
ACT IN COLD BLOOD, INSPECTOR. AT THIS POINT,
YOU DON'T SOUND LIKE SOMEONE WHO GOES
AFTER DANGEROUS MOBSTERS!

A woman with long, wavy brown hair is shown from the back, sitting on a bed. She is wearing a red, lace-trimmed thong and black lace garters. Her right hand is resting on her right thigh, and she is wearing several gold bracelets and a ring. In the background, a man's legs are visible, resting on the bed. To the left, there is a white bedside table with a stack of books and a small golden vase. A speech bubble originates from the top left, containing text. The room has dark wood paneling and a window with a view of bare trees.

REMEMBER THAT TONIGHT
IT'S ALL ABOUT PUNISHING ME!
YOU SAID IT YOURSELF. BUT FOR THAT,
I NEED TO TEASE YOU AND BE A BAD
GIRL FIRST, RIGHT?






OH, GOSH...



IT TASTES SO GOOD!



ALRIGHT, I HOPE YOU
ARE READY, BIG BOY!





AHHHH!!





IT ALWAYS AMAZES ME HOW
HUGE NIKOS' COCK IS!



SO HUGE THAT IT GOES
DEEP DOWN MY THROAT!



BUT I ALWAYS TAKE IT ALL
AS A GOOD COCKSUCKER!



OH, IT FEELS SO
FUCKING AMAZING!



CHOKING



GOSH, TONIGHT NIKOS IS EVEN PRESSING MY HEAD AGAINST HIS MONSTER DICK... I LOVE IT!




AHHH!!









WHAT A DELICIOUS COCK YOU
HAVE HERE, INSPECTOR!

YOU THINK SO? WHY DON'T YOU SUCK IT THEN?

AS YOU WISH, SIR!







OKAY, HONEY...





YOU'VE BEEN PATIENT,
SO I THINK IT'S TIME
FOR YOUR REWARD!






AND I HAVE TO SAY...



THAT'S A REWARD
FOR ME AS WELL!



---CONSIDERING HOW MUCH I LOVE
HAVING YOUR FAT COCK INSIDE ME!






GOD, IT FEELS SO GOOD
WHEN I RUB MY PUSSY
AGAINST NIKOS' COCK...



I'VE BEEN POSTPONING THIS FOR SO LONG... THAT'S IT, TIME FOR TRUTH! I NEED TO KNOW WHETHER I HAVE A REAL PUSSY OR NOT!





A woman with long dark hair and red lipstick is shown from the chest up, looking down with a pained expression. She is in a dimly lit room with wooden floors. A thought bubble is connected to her head by a dotted line. Her right hand is resting on her left breast.

HIS COCK IS DEFINITELY GOING IN,
BUT IT HURTS AND BURNS SO BAD!
JUST RELAX, ELENA! HE ALREADY
FUCKED YOUR ASS. THIS CAN'T BE
ANY HARDER!



AHHH!

A photograph of a woman from behind, wearing black lace underwear. She is in a room with a lamp on the left and a framed picture on the wall. A speech bubble points to her back.

OH, GOD!



FUCK, IT FEELS SO
DAMN GOOD, ELENA!



YEAH? BUT KEEP IN MIND WE'RE JUST GETTING STARTED, BABE!



HE'S GETTING DEEPER
AND DEEPER!



OH... THIS IS STARTING TO FEEL...
NICE... REALLY, REALLY NICE! I CAN
FEEL HIS DICK SLIDING IN MORE
EASILY NOW AND...

АННННН!!!





HE'S ALL INSIDE ME! HIS HUGE
COCK IS FILLING MY PUSSY COMPLETELY!
THERE'S NO WAY THIS IS A FAKE PUSSY.
THIS IS JUST SO DEEP... AND FEEL
SO FUCKING REAL!



AHHH!!

THAT'S IT, NOW I HAVE
A MAN... A REAL MAN
TO FUCK ME!






AHHHHH!!!



HOW DID SHE HAD THE NERVE TO
CHEAT ON ME WITH MY UNCLE...
MY FUCKING UNCLE!



WELL, MAY SHE MAKE THE MOST OF HER
NEW REALITY SINCE SHE ENJOYS IT SO MUCH!
HER LIFE IS ALL ABOUT IT NOW... PLAYING HOUSEWIFE
DURING THE DAY AND GETTING FUCKED BY AN OLD MAN
AT NIGHT - FOR THE REST OF HER DAYS! THEY CUT HER
DICK OFF, AFTER ALL. SHE'LL NEVER BE
A MAN AGAIN!

I WONDER IF SHE'S ONLY BEEN
FUCKED IN THE ASS SO FAR LIKE THE SLUT
SHE IS OR HAS SHE ALREADY TRIED HER NEW
PUSSY AND FOUND OUT THERE'S NOTHING
FAKE ABOUT IT...



AHHHH, OH GOD!

A photograph of a man with a beard leaning over a woman in a bedroom. The man is looking down at the woman. The room has a lamp and a framed picture on the wall. Two speech bubbles are overlaid on the image.

DO YOU LIKE IT?
TELL ME HOW MUCH YOU
LIKE THIS... NOW!


I LOVE IT, NIKOS. I LOVE IT
WHEN YOU FUCK MY PUSSY
LIKE THAT!



HARDER NOW, PLEASE!
I WANT TO FEEL YOUR
WHOLE COCK INSIDE ME!





A close-up photograph of a woman's face, tilted back, with her mouth wide open in a scream. Her eyes are closed, and her expression is one of intense emotion. The lighting is dramatic, highlighting her features against a dark background. A white speech bubble with a jagged, torn edge is positioned to the left of her mouth, with a thin white line pointing towards her open mouth. Inside the speech bubble, the text "AHHHHHH!!" is written in a simple, black, sans-serif font.

AHHHHHH!!

OH, NIKOS...






IT FEELS SO
FUCKING GOOD!

I COULDN'T AGREE MORE,
MY LITTLE SLUT!



A woman with long dark hair is lying on a bed, looking up with a slight smile. She is wearing a black lace bra. A large hand is visible on the left side of the frame, reaching towards her. A speech bubble is positioned above her head, containing text.

YOUR PUSSY STILL FEELS AS TIGHT
AND DELICIOUS AS IT DID WHEN I MADE
YOU A PREGNANT WOMAN, ALL THOSE
YEARS AGO. DO YOU REMEMBER?

TELL ME YOU
REMEMBER!





I... I...

NIKOS KEEPS SAYING THESE THINGS...
AT THIS POINT I REALLY WISH IT WERE TRUE.
WOULD THAT BE SO BAD? BEING MARRIED TO HIM
FOR ALMOST THIRTY YEARS... HAVING GIVEN BIRTH
TO HIS TWO ADORABLE DAUGHTERS. WOULDN'T
THINGS BE SIMPLER? WOULDN'T I BE *HAPPIER*?



OF COURSE I REMEMBER!
I REMEMBER IT AS IF IT WERE
YESTERDAY AND...

OH GOD, I'M COMING!
AAAAHHHHHH!



STOP IT!

NOW? WHY?



'COS I TOLD YOU SO.
DO YOU REALLY NEED
ANYOTHER REASON?





WHAT THE HELL AM I THINKING?
I CAN'T LET THAT BITCH RUIN MY LIFE.
NOT AGAIN. IT'S TIME TO PUT AN END
TO THIS... ONCE AND FOR ALL!