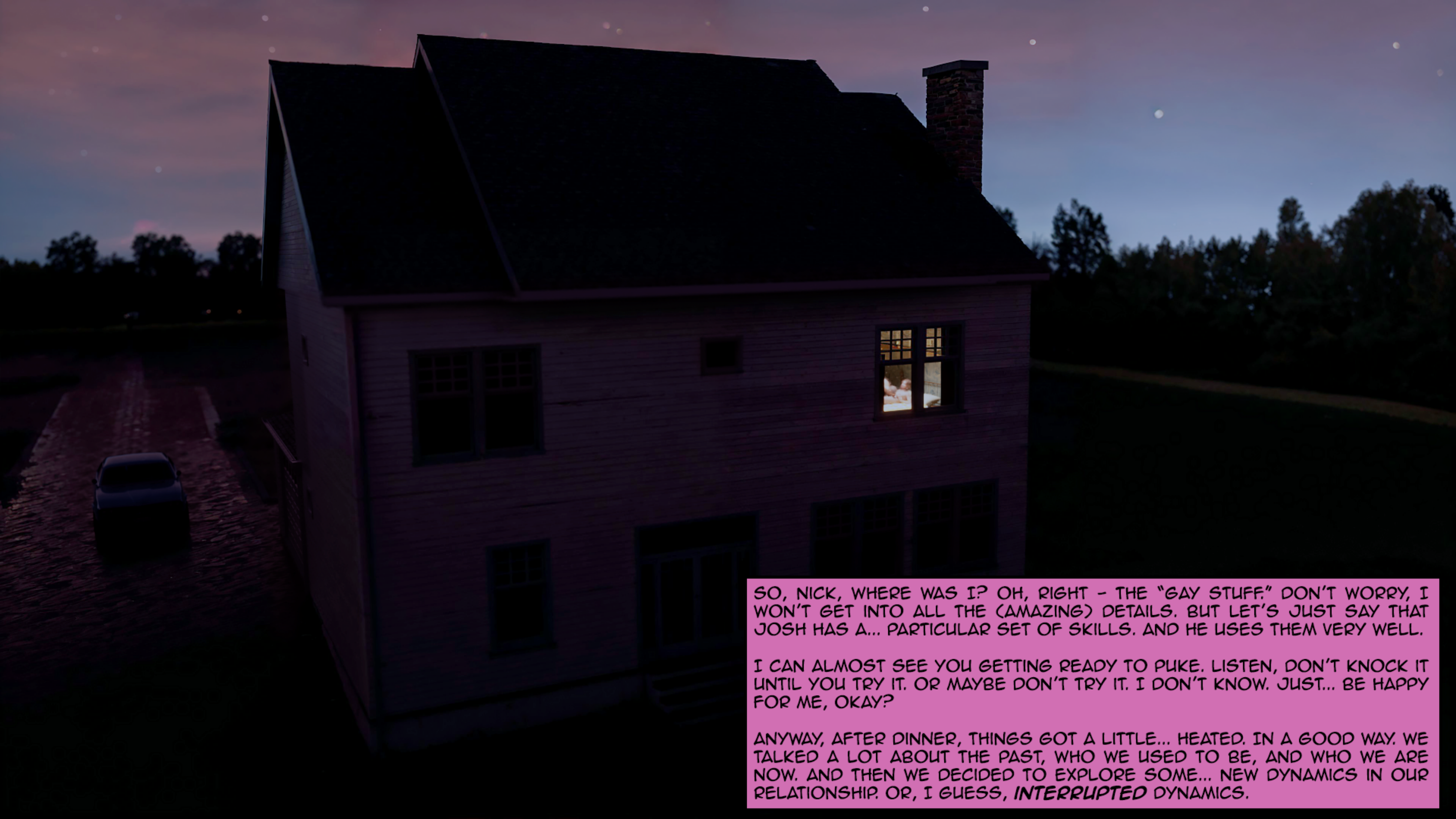


HALF
SISTERS

Episode 51



SO, NICK, WHERE WAS I? OH, RIGHT - THE "GAY STUFF." DON'T WORRY, I WON'T GET INTO ALL THE (AMAZING) DETAILS. BUT LET'S JUST SAY THAT JOSH HAS A... PARTICULAR SET OF SKILLS. AND HE USES THEM VERY WELL.

I CAN ALMOST SEE YOU GETTING READY TO PUKE. LISTEN, DON'T KNOCK IT UNTIL YOU TRY IT. OR MAYBE DON'T TRY IT. I DON'T KNOW. JUST... BE HAPPY FOR ME, OKAY?

ANYWAY, AFTER DINNER, THINGS GOT A LITTLE... HEATED. IN A GOOD WAY. WE TALKED A LOT ABOUT THE PAST, WHO WE USED TO BE, AND WHO WE ARE NOW. AND THEN WE DECIDED TO EXPLORE SOME... NEW DYNAMICS IN OUR RELATIONSHIP. OR, I GUESS, *INTERRUPTED* DYNAMICS.

A young woman with shoulder-length, wavy brown hair and bright pink lipstick is shown from the chest up. Her eyes are closed, and she has a soft, blissful expression. She is sitting on a light-colored couch with a white floral pattern. The background features a blue and white patterned wall. A pink speech bubble is positioned to the right of her head.

OH, JOSH... THAT'S... OH GOD...



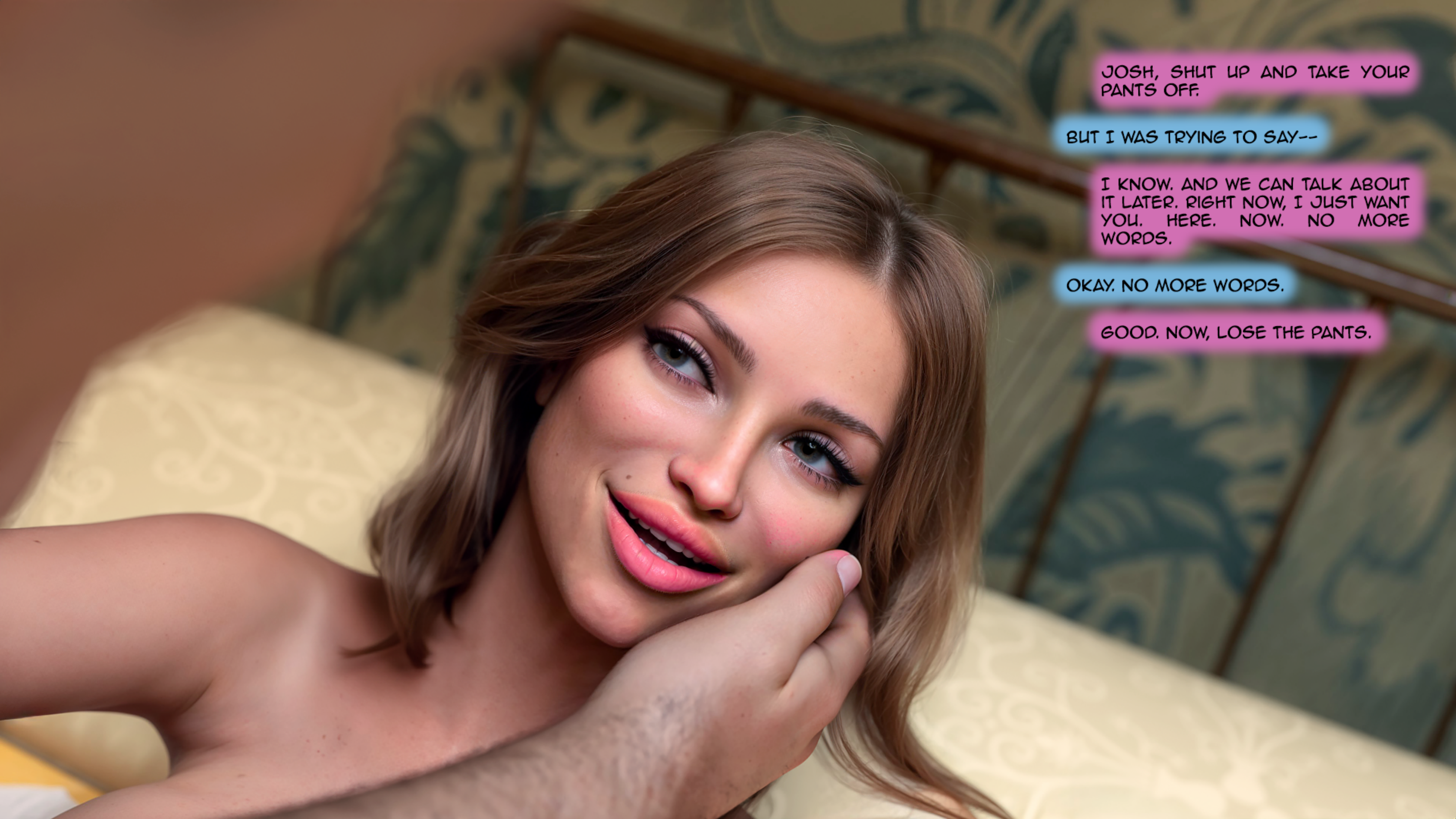
I LOVE THE WAY YOU TASTE, SANDY.
YOU'RE INCREDIBLE...

AND I... I LOVE THE WAY YOU
TASTE ME. OH, FUCK!

GOD, YOU'RE BEAUTIFUL. LIKE, SERIOUSLY THE MOST BEAUTIFUL GIRL I'VE EVER SEEN. WE'VE BEEN THROUGH SO MUCH TOGETHER, AND, WELL...

DAMMIT, I'M SO BAD AT THIS STUFF. I GUESS WHAT I'M TRYING TO SAY IS THAT I... I THINK THAT I--





JOSH, SHUT UP AND TAKE YOUR PANTS OFF.

BUT I WAS TRYING TO SAY--

I KNOW. AND WE CAN TALK ABOUT IT LATER. RIGHT NOW, I JUST WANT YOU. HERE. NOW. NO MORE WORDS.

OKAY. NO MORE WORDS.

GOOD. NOW, LOSE THE PANTS.

YOU KNOW, I'M STARTING TO SEE THE APPEAL OF BEING TOLD WHAT TO DO IN THE BEDROOM.

A LITTLE ROLE REVERSAL CAN BE FUN, DON'T YOU THINK?

YES, MA'AM.

UGH. DO NOT MA'AM ME EVER AGAIN!

YES, UM... LADY?

REMEMBER HOW I SAID TO STOP TALKING?



WOW... I MEAN, I'VE SEEN YOU NAKED BEFORE, BUT... DAMN.

LIKE WHAT YOU SEE?

FIRST OF ALL, THAT IS A LAME LINE. SECOND OF ALL... HELL YES, I DO.

YOU KNOW, I USED TO THINK I WAS JUST JEALOUS OF YOUR MUSCLES, BUT MAYBE IT WAS ALWAYS MORE THAN THAT.

MORE?


MAYBE... MAYBE I WAS DRAWN TO YOU IN A WAY I DIDN'T UNDERSTAND BACK THEN. BUT SEEING YOU LIKE THIS NOW... IT'S MAKING ME REALIZE SOME THINGS.

LIKE?

THAT MAYBE MY FEELINGS FOR YOU WERE NEVER JUST ABOUT FRIENDSHIP. THAT MAYBE... I'VE ALWAYS BEEN ATTRACTED TO YOU, EVEN BEFORE EVERYTHING CHANGED.

AND YOU'RE SURE THIS ISN'T JUST THE ESTROGEN TALKING?





DON'T GO BACK TO THAT NOW, OKAY? IT'S *NOT* THE HORMONES. AT LEAST, NOT ENTIRELY. I GUESS I WAS ALWAYS BISEXUAL, AND I JUST DIDN'T REALIZE IT UNTIL NOW.


BISEXUAL? SO YOU'RE STILL INTO GIRLS, TOO?

Y-YEAH, I AM. THE WAY I FEEL ABOUT PEOPLE HASN'T CHANGED. LOOKING BACK, I'VE HAD FEELINGS FOR BOTH GUYS AND GIRLS. THE ESTROGEN DIDN'T MAKE ME GAY OR STRAIGHT, BUT IT'S DEFINITELY AN AMPLIFIER. IT MAKES EVERYTHING FEEL SHARPER. SOMETIMES THAT'S OVERWHELMING AND I HATE IT, BUT IT'S ALSO... CLARIFYING.

ANYWAY, *THE POINT* IS I LIKE YOUR DICK -- ESPECIALLY THE WAY YOU'RE HOLDING IT RIGHT NOW.

WHY ARE WE STILL TALKING!?

IF YOU DON'T WANT ME TO TALK, GIVE MY MOUTH SOMETHING BETTER TO DO.



YOU WANT SOMETHING BETTER TO DO WITH THAT MOUTH? HOW ABOUT YOU START BY USING IT ON MY NIPPLES? THEY'RE FINALLY GETTING SENSITIVITY BACK AFTER THE SURGERY, AND I'D LOVE FOR YOU TO HELP ME TEST THEM OUT.

I WAS HOPING YOU'D SAY THAT.


A close-up photograph of a man and a woman in an intimate embrace. The man, on the left, has a shaved head and is leaning his face against the woman's shoulder. The woman, on the right, has long, wavy reddish-brown hair and is looking down with a soft expression. Her hand is resting on the man's bare back. The background is a wall with a patterned wallpaper. In the top left corner, there are four lines of text in colored speech bubbles: a light blue bubble, a pink bubble, a light blue bubble, and another pink bubble.

TELL ME IF IT'S TOO MUCH, OKAY?

OKAY. BUT DON'T BE TOO GENTLE. I WANT TO FEEL IT.

MMM, LIKE THIS?

OH, GOD... THAT'S PERFECT.



HEY, WHY DO YOU GET TO HAVE ALL THE FUN? I WANT TO MAKE YOU FEEL AS GOOD AS YOU MAKE ME FEEL.

I WON'T ARGUE WITH THAT. WHAT'S YOUR PLAN?

WELL, FIRST, I'M GOING TO START BY GETTING A *GOOD GRIP* ON THINGS. AND THEN...

AND THEN... I'LL MIMIC BEING YOUR EX-GIRLFRIEND, "LUCY LEFT HAND."

OH, *FUCK*... SANDY...

SOMEONE'S ENJOYING THIS ALREADY. THANK GOD WE HAVE THE WHOLE WEEKEND FOR SOME MORE... *ADVANCED* TECHNIQUES I'VE BEEN LOOKING FORWARD TO TRYING OUT.



NICK, THERE'S SOMETHING INCREDIBLE ABOUT LETTING GO OF ALL THE BULLSHIT AND JUST BEING IN THE MOMENT WITH SOMEONE YOU TRUST. IT WAS EVERYTHING I DIDN'T KNOW I NEEDED.

BUT DON'T WORRY, I'M NOT GOING TO TURN THIS INTO SOME SAPPY LOVE LETTER. JUST WANTED TO LET YOU KNOW THAT, FOR THE FIRST TIME IN A LONG TIME, THINGS FEEL... RIGHT. WHICH, YES, IS CRAZY CONSIDERING HOW THE HELL I GOT HERE.

AND SPEAKING OF RIGHT, I HOPE EVERYTHING'S OKAY ON YOUR END. I'M STILL WORRIED ABOUT THAT POLICE SITUATION. IF YOUR DAD HAD SOMETHING TO DO WITH THIS, I'M GONNA TOSS HIM IN A WOODCHIPPER. WRITE BACK SOON AND LET ME KNOW YOU'RE ALRIGHT.

ANYWAY, I'VE GOT TO GO NOW. SOMETHING... PRESSING NEEDS MY ATTENTION. TALK SOON.

YOUR FRIEND,

SANDY

MILES OUTSIDE OF BOSTON...



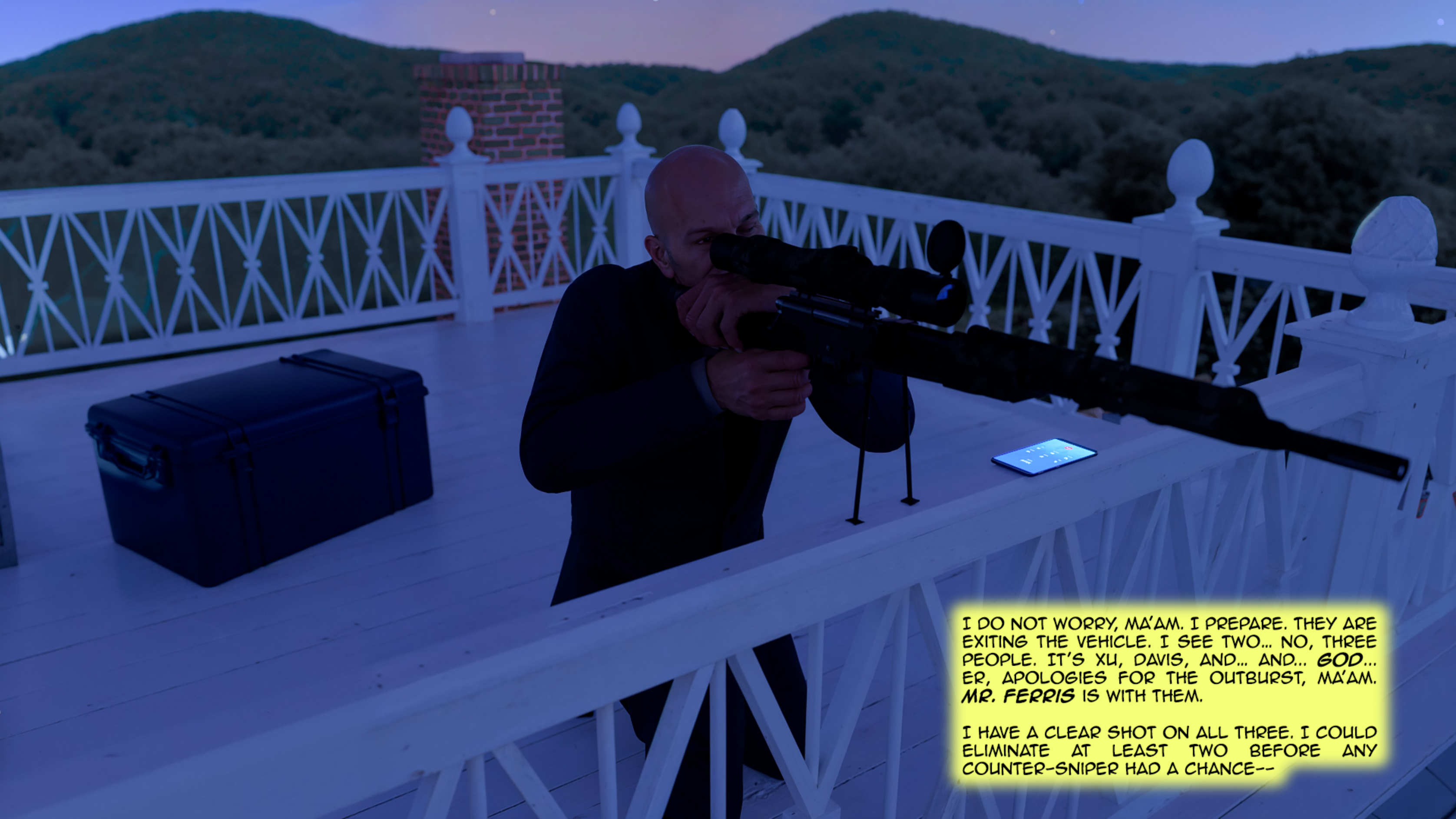




THEY'VE ARRIVED, MRS. FERRIS. ONE CAR ONLY. I DON'T SEE ANY BODYGUARDS.

OH, WE MAY NOT SEE THEM, BUT THEY'RE OUT THERE, MORTIMER. I IMAGINE THE HILLS AROUND THE ESTATE ARE CRAWLING WITH THEM. XU NEVER TRAVELS WITHOUT HIS SHADOWS. I WOULDN'T BE SURPRISED IF A SNIPER HAD A BEAD ON YOU RIGHT AT THIS MOMENT - NOT TO MAKE YOU WORRY, OF COURSE.





I DO NOT WORRY, MA'AM. I PREPARE. THEY ARE EXITING THE VEHICLE. I SEE TWO... NO, THREE PEOPLE. IT'S XU, DAVIS, AND... AND... **GOD**... ER, APOLOGIES FOR THE OUTBURST, MA'AM. **MR. FERRIS** IS WITH THEM.

I HAVE A CLEAR SHOT ON ALL THREE. I COULD ELIMINATE AT LEAST TWO BEFORE ANY COUNTER-SNIPER HAD A CHANCE--



NO, MORTIMER! WE'RE NOT ASSASSINS. AT LEAST, NOT TODAY.

BUT, MA'AM - **ELAINE** - THEY'VE CAUSED SO MUCH SUFFERING. ALL THREE OF THEM! PUTTING A HOLE IN THEM IS THE RIGHT THING TO DO, AND IT WILL SAVE LIVES FROM BEING DESTROYED.

HOLD YOUR FIRE. WE'RE NOT RESORTING TO VIOLENCE UNLESS ABSOLUTELY NECESSARY. XU'S ORGANIZATION IS FAR-REACHING. IF WE START A WAR, IT WON'T END WELL FOR ANY OF US - INCLUDING SANDY.

UNDERSTOOD. WHAT ARE YOUR ORDERS?

LET THEM APPROACH THE FRONT DOOR. WE'LL MEET THEM ON MY TERMS. KEEP A CLOSE WATCH BUT STAY HIDDEN UNLESS I SIGNAL OTHERWISE.

AS YOU WISH. I'LL MAINTAIN OVERWATCH.

A man with a shaved head, wearing a dark suit, is shown in profile, aiming a sniper rifle. The rifle is mounted on a tripod. The scene is set on a rooftop at night, with a white railing and a brick building visible in the background. The lighting is dim, with some blue and purple hues. The man's expression is serious and focused.

GOOD. AND MORTIMER?

YES, MA'AM?

IF THINGS GO SOUTH, ENSURE THAT SANDY GETS SOMEWHERE SAFE. **SHE** IS YOUR PRIORITY, NOT ME.

I... YES, MRS. FERRIS.



WELL, ISN'T THIS A QUAIN'T COUNTRY ESTATE. ALTHOUGH, I HAVE TO ADMIT I DON'T PARTICULARLY LIKE THE RUSTIC CHARM. A BIT TOO PROVINCIAL FOR MY TASTES. AND THE PEOPLE TEND TO BE SO SMALL-MINDED.

OH, I KINDA LIKE IT, SIR. FRESH AIR AND ALL THAT! ANYWAY, I WOULDN'T WANT TO SPOIL THE HOMECOMING. I'M SURE THIS IS A VERY EMOTIONAL TIME...

A woman with long, wavy blonde hair is standing behind a black metal fence. She is wearing a black, long-sleeved, form-fitting dress with a deep V-neckline and a scalloped hem. Her hands are resting on the fence. To her right is a brick pillar. In the background, a large, white, multi-story house with a porch and several windows is visible. The scene is set at dusk or night, with a dark sky and some lights on in the house.

...FOR MY DEAR *WIFE*, KENDRA.