



YOU CAN'T JUST...  
GIVE UP, TYLER.

I'M NOT GIVING UP! I'M  
GIVING THE PEOPLE  
WHAT THEY WANT!

THEY WANT TO  
KNOW MORE  
ABOUT YOU.

AND THEY WANT TO SEE SOME  
*HARDCORE SEX*, RIGHT?

SURE, BUT WHAT  
ABOUT THE LAST-



LOOK AT ME, BROOKE.  
I'M FUCKING *TRINITY*.

THIS WAS OBVIOUSLY PLANNED  
FROM THE BEGINNING BECAUSE  
*THIS* IS THE BODY PEOPLE  
WANT TO SEE GET *FUCKED!*

YOU ASSUME-

THERE'S A JACKED GUY BEHIND  
THE DOOR. WE ALL KNOW THIS.

YOU CAN'T SHARE STUFF IF  
YOU'RE GETTING *FLOWED*, TYLER.





HOW'S THIS FOR SHARING...



YOU WERE THE PROTOTYPE FOR TRINITY.

BOB FROM BROOKE'S STORY WAS A STAND-IN FOR ME.

SURE, HE WAS A LITTLE BIGGER THAN ME, BUT I LIKE EXTREME CHANGES.

SO REALLY, YOU'RE ME, EVEN IF I WASN'T LITERALLY WRITING WHAT YOU SAY.

HUH...





SO I DO ASK THE RAPID-FIRE  
QUESTIONS WHILE YOU GET FUCKED  
TEN WAYS FROM TUESDAY?

AND THE REAL TYLER CAN  
JUST ADD IN THE CAPTIONS.

I GUESS THAT  
WOULD WORK.

ARE YOU OKAY WITH  
THAT, TYLER?

THAT WORKS FOR ME.

SO COME ON! OPEN THAT DOOR!





YOU HEARD THE WOMAN.

OPEN THAT DOOR!

PLEASE, PLEASE, PLEASE  
HAVE A *HUGE* COCK!



A 3D rendered muscular man with a large penis stands next to a blue glowing structure. The man is shirtless, showing his chest and abdominal muscles. He has a large, thick penis protruding from his groin. The blue glowing structure consists of two vertical bars connected by a curved top bar, resembling a stylized 'W' or a similar shape. The background is dark with some purple and blue lighting effects.

HOW'S THIS?

HEY! YOU'RE SEXY TYLER!

THAT I AM. ARE YOU OKAY  
GETTING FUCKED BY YOUR  
OWN SEXY AVATAR?

YES! THAT'S FUCKING HOT!

OH, BOY...




YES! FUCK ME, TYLER!

I AM! I'M FUCKING YOU, TYLER!

OKAY, THIS IS GETTING WEIRD...







...SO LET'S  
GET TO THE  
RAPID-FIRE.

YOU'RE FILLING  
MY PUSSY UP!

I KNOW!





WHAT ADVICE WOULD YOU GIVE SOMEONE  
LOOKING TO START THEIR OWN PATREON?

HAVE A CLEAR IDEA OF  
WHAT YOU'RE ALL ABOUT.  
COMMIT TO THAT.

EARLY ON, I TRIED TO MIX IN  
NON-EXPLICIT COMICS BECAUSE THOSE  
COMICS EXISTED ON TG COMICS...

...BUT OTHER ARTISTS DO THAT  
WAY BETTER THAN ME, SO I  
FOCUS ON WHAT I'M ALL ABOUT.

TRANSFORMATIONS AND TITTIES.



AND BE PROFESSIONAL...

...OR FAKE IT UNTIL YOU MAKE IT.

HIGH-QUALITY COVERS, SHARP LETTERING, AND BACK PAGES REALLY MAKE A DIFFERENCE.

SHOW PEOPLE YOU'RE SERIOUS ABOUT THIS. AND IF IT'S JUST A HOBBY, SAY SO!

OH, AND UNDER PROMISE AND OVERDELIVER. DON'T COMMIT TO MAKING CONTENT YOU CAN'T MAKE.





WHAT'S THE HARDEST THING ABOUT MAKING EROTICA?

I WANT PEOPLE TO GET OFF READING MY COMICS...

...BUT I'M AT A SEVERE DISADVANTAGE WHEN COMPARED TO VIDEO.

THEY CAN SHOW A COUPLE DOING A POSITION FOR MINUTES, BUT I CAN ONLY AFFORD ONE FRAME.





SEE? I CAN'T GET AWAY  
WITH ZOOMING IN A LITTLE  
AND ADDING DIFFERENT TEXT.

I COULD TRY AND MAKE THIS  
WORK IN A COMIC, BUT RIGHT NOW  
I DON'T KNOW WHERE TO BEGIN.

SO THAT ASPECT HURTS, BUT  
THERE ARE SO MANY POSES  
OUT THERE I GET BY.





DO YOU SEE YOURSELF TRYING TO GET INTO ANIMATION?

I GET ASKED THIS A LOT, AND I DON'T HAVE AN ANSWER.

RIGHT NOW, I'VE COMMITTED TO CREATING SO MANY STATIC PAGES A MONTH THAT I DON'T HAVE TIME TO LEARN NEW SKILLS.







WITH THE COMING DROP IN PAGES, I DEFINITELY WOULD LIKE TO EXPLORE NEW THINGS.

I'M REALLY INTERESTED IN MAKING VIDEOS BUILT WITH STATIC IMAGES BUT WITH A VOCAL TRACK.

THAT WOULD TAKE A LOT OF TIME TO FIGURE OUT, BUT FOR SURE, IT'S SOMETHING I WANT TO EXPERIMENT WITH.

COULD THAT INCLUDE ANIMATED SEX SCENES? POSSIBLY?



DO YOU STILL READ OTHER PEOPLE'S WORK? IS THAT HARD?

I READ WHAT I CAN, AND YES, IT'S VERY HARD.

EARLY IN MY CAREER, I HAD IMPOSTER SYNDROME, WHICH TIED IN NICELY WITH MY ANXIETY.

I SAW OTHER PEOPLE'S WORK AND MINE SEEMED AWFUL BY COMPARISON.

TO THE POINT THAT I WORRIED PEOPLE WOULD FIGURE OUT I DON'T REALLY KNOW WHAT I'M DOING AND ABANDON ME.







I'VE GOTTEN PAST THAT IN RECENT YEARS AND AM MORE CONFIDENT IN MY WORK, BUT IT'S STILL NOT EASY.

BUT IT'S BEEN BENEFICIAL TO TALK TO OTHER CREATORS WHO FEEL THE SAME AS I DO, SO THAT'S BEEN NICE.

I HOPE TO READ MORE CONTENT NEXT YEAR AND DO SOME MORE COLLABORATIONS.



YOUR FIRST COMICS WERE AGE PROGRESSION COMICS. WHY DID YOU STOP DOING THAT?

ANOTHER QUESTION I GET ALL THE TIME, AND IT'S A SIMPLE ANSWER.

I LIKE MAKING EROTICA AND DEALING WITH THAT AND AGE PROGRESSION IS FUCKING MESSY.





THE PERFECT EXAMPLE OF THIS IS *BIG*. JOSH STARTS AS A THIRTEEN-YEAR-OLD BUT BECOMES MUCH OLDER.

WHILE HE'S OLDER, HE FALLS IN LOVE WITH AN ADULT WOMAN AND HAS SEX WITH HER.

IS THAT OKAY? HE'S A THIRTEEN-YEAR-OLD IN A MAN'S BODY, BUT DOES HIS MENTAL MATURITY MATCH HIS PHYSICAL MATURITY?

ANYWAY, THAT'S WHY I STAY AWAY FROM IT. I CAN'T ANSWER THOSE QUESTIONS.







WHAT'S THE HARDEST THING ABOUT CREATING COMICS FOR A LIVING?

I'D SAY THE HARDEST THING TO DO IS TO CREATE ON-DEMAND AND WORK WHILE SICK OR MENTALLY UNWELL.

WORKING AGAINST A TIMELINE IS HARD ENOUGH IN ANY FIELD, BUT DOING SO IN A CREATIVE FIELD IS EVEN MORE CHALLENGING.

I FOUND THIS OUT IN THE EARLY DAYS OF MY CAMPAIGN WHEN I NEEDED TO CREATE ONLY TWENTY-FIVE PAGES A WEEK.



WORK TOOK EXPONENTIALLY LONGER  
BACK THEN AS I WAS LITERALLY FLYING  
BY THE SEAT OF MY PANTS...

...AND CRUNCHING TO MEET A  
DEADLINE DEFINITELY AFFECTED  
THE QUALITY OF THE WORK.

THAT'S WHY I QUICKLY MADE A PROPER  
WORK SCHEDULE WHERE WORK WAS  
GETTING DONE WEEKS IN ADVANCE.

DOING THAT ALLOWED ME TO RELAX A  
LITTLE AND FOCUS MORE ON THE CRAFT  
UNTIL I KEPT ADDING MORE AND MORE  
PAGES TO THE CAMPAIGN...





AND WORKING WHEN YOU'RE NOT FEELING WELL PHYSICALLY OR EMOTIONALLY WAS SOMETHING I WASN'T READY FOR.

I COULD DO ALL MY OTHER JOBS WHILE A LITTLE UNDER THE WEATHER, BUT NOT THIS.

WRITING A LOVE STORY WHEN YOU'RE ANXIOUS IS DIFFICULT, AND WRITING ANYTHING WHILE SICK IS A BATTLE.

ANOTHER REASON I ADHERE TO A SCHEDULE JUST IN CASE I GET SICK OR HAVE A TERRIBLE DAY.

OKAY, ONE MORE QUESTION!







WHY DID YOU STOP MAKING *POWERS*,  
YOUR LONGEST-RUNNING SERIES?

YOU'RE RIGHT, AND THAT'S  
WHY I HAD TO STOP IT.

WHEN I WAS YOUNGER, I'D GET ANGRY  
WHEN AN ACTOR, WRITER, OR DIRECTOR  
WOULD LEAVE A PROJECT BECAUSE THEY  
WERE READY TO DO SOMETHING NEW.

I TOTALLY GET THAT NOW. WORKING IN THE  
SAME UNIVERSE FOR SO LONG CAN BE  
CHALLENGING, BUT IT'S MORE THAN THAT.

STORIES NEED CONFLICT... OR THEY NEED  
TO BE COMPLETELY WEIRD LIKE THIS ONE.





AND THE ONLY WAY I COULD KEEP THE COMIC GOING WAS TO BREAK UP THE MAIN COUPLE, MUCH LIKE OTHER LONG-RUNNING STORIES DO.

MJ AND SPIDER-MAN. ROSS AND RACHEL. TED AND ROBIN. BEN AND LESLIE...

HELL, THEY WERE GOING TO BREAK UP PAM AND JIM IF THE OFFICE WASN'T CANCELED.

ZOEY AND ERIKA DESERVED TO BE HAPPY, SO THAT'S WHY I GOT THEM BACK TOGETHER AND HANDED THE COMIC OFF TO TOM REYNOLDS.



A woman with long reddish-brown hair, wearing a black lace halter-neck top and matching bottoms, stands behind a dark bar. She has her right hand on her hip. The background features large, glowing pink neon letters spelling 'MIS'. On the bar in the foreground, there are four shot glasses: one with red liquid and three with clear liquid. The lighting is dim, with the pink neon providing the primary light source.

WELL, I THINK THAT'S ALL THE QUESTIONS WE'VE GOT TODAY.

THANK YOU SO MUCH FOR READING THIS AND GIVING IT A CHANCE.

IT'S BEEN REALLY CATHARTIC TO TALK ABOUT ALL THESE THINGS, AND I HOPE IT'S BEEN BENEFICIAL TO OTHERS OUT THERE LIKE ME.

IF NOT, I HOPE IT WAS SEXY ENOUGH TO KEEP YOUR ATTENTION. \*GIGGLE\*



AND WHO KNOWS?

MAYBE ANOTHER CREATOR WILL SEE THIS AND WANT TO BE IN AN ISSUE?

I THINK THAT WOULD BE A TON OF FUN, BUT WHO KNOWS WHAT THE FUTURE HOLDS?

ANYWAY, I'M BROOKE, AND I'M SIGNING OFF! TOOPLES! \*GIGGLE\*

THE END



# THANKS FOR READING!

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THANKS TO FEMUR FOR THEIR SUPPORT & FOR PUBLISHING MY COMICS, AND A SPECIAL THANKS TO THOSE WHO LEGALLY PURCHASE MY WORK AND MY AMAZING PATRONS WHO ALLOW ME TO HAVE THE BEST JOB IN THE WORLD!

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