

A close-up portrait of a woman with dark hair, wearing dark sunglasses. The image is heavily tinted with a dark blue/cyan color. The background shows a brick wall and some foliage, suggesting an outdoor setting at night. The overall mood is mysterious and moody.

# THE HYPNOTIST

BY RAINE MONDAY

THE FACILITY:  
BOOK FOUR

# WARNING!

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THIS GRAPHIC NOVEL IS RATED R FOR  
SIMULATED NUDITY, AND FEATURES FORCED  
TRANSGENDER AND LGBTQ+ THEMES.  
IF YOU DON'T LIKE THAT KINDA STUFF, RUN  
AWAY!

MY NAME IS MILDRED WALKER AND  
I'M HEAD OF AN ORGANIZATION  
CALLED THE FACILITY





I'VE ONLY WORKED HERE  
FOR ABOUT 6 WEEKS.  
BEFORE THAT...WELL, IT'S A  
LONG STORY\*\*

\*\*please read first three stories in  
The Facility Series available at  
Amazon by Raine Monday

THE FACILITY IS LITERALLY  
AN UNDERGROUND BUNKER  
IN CHICAGO.



IF THESE WALLS COULD  
TALK...THEY WOULD SCREAM



THE FACILITY OPERATED OUTSIDE THE JURISDICTION OF ANY GOVERNMENT AGENCIES. THEY PERFORMED EXPERIMENTS OUTSIDE OF 'ETHICAL BOUNDARIES.'



I'M DETERMINED TO CHANGE  
THAT POLICY..





UNFORTUNATELY THEY HAVE A TRACK  
RECORD FOR FAILED EXPERIMENTS,  
CORRUPTING THE LIVES OF MANY.





HEY BOSS

HELLO MR.  
HUNTINGTON.  
BACK TO  
NORMAL I  
SEE.



YEAH, I'M  
SO HAPPY NOT  
TO BE STUCK  
AS A DOG  
ANYMORE.  
THANK YOU FOR  
RESTORING  
ME.

A close-up illustration of a woman with dark hair pulled back, bright blue eyes, and heavy black eye makeup. She has black lipstick and is wearing a black top with a multi-strand pearl necklace. The background is dark with some equipment visible. A speech bubble is positioned to her right.

YOU'VE  
LEARNED  
YOUR LESSON  
I TAKE IT?



GLAD TO  
HEAR IT. I DO  
HAVE AN  
OBJECTIVE FOR  
YOU IF YOU ARE  
UP TO IT.

YEAH...  
WINSTON  
TRANSFORMED  
ME MORE AS AN  
OBJECT LESSON  
THAN ANY  
WRONGDOING. BUT  
BELIEVE ME, I'LL  
FOLLOW  
DIRECTIVES  
FROM NOW  
ON!

A man with dark hair and a goatee, wearing a black leather jacket over a white shirt, stands on the left. A woman with her hair in a bun, wearing a black top, is seen from the back on the right. They are in a dark room with some equipment visible in the background.

HECK  
YEAH! I'M  
MORE THAN  
READY!

PERFECT. THERE'S A  
LOWLIFE OVER IN  
WASHINGTON PARK NAMED  
JOYCE MELLON WHO SHAKES  
DOWN THE ELDERLY FOR THEIR  
MEDICATION. I'D LIKE YOU TO  
BRING HIM IN BY ANY MEANS  
NECESSARY.



OH, I'D  
LOVE DOING  
THAT. WHAT  
DO YOU HAVE  
IN STORE  
FOR HIM?

A woman with dark hair styled in a bun, blue eyes, and black lipstick. She is wearing a black top and a multi-strand pearl necklace. She has a serious, almost angry expression. The background is dark and appears to be an interior space with some equipment.

NOT  
ACTUALLY SURE  
YET. BUT  
SOMETHING THAT  
EQUALS THE CRIMES  
HE'S BEEN  
COMITTING.





AND IS  
THIS A  
BLACK VAN  
PICKUP OR A  
'GAIN YOUR  
TRUST'  
PICKUP.

I THINK  
A GAIN YOUR  
TRUST  
SCENARIO  
WOULD BE  
BEST.

A man with dark hair and a beard, wearing a black leather jacket over a white shirt, stands in a dark industrial setting. He is looking towards a woman whose back is to the camera. She is wearing a large, dark turban and a black top. The scene is lit with dramatic, low-key lighting, highlighting the man's face and the woman's turban.

STANDARD  
COMMISSION  
RATE?

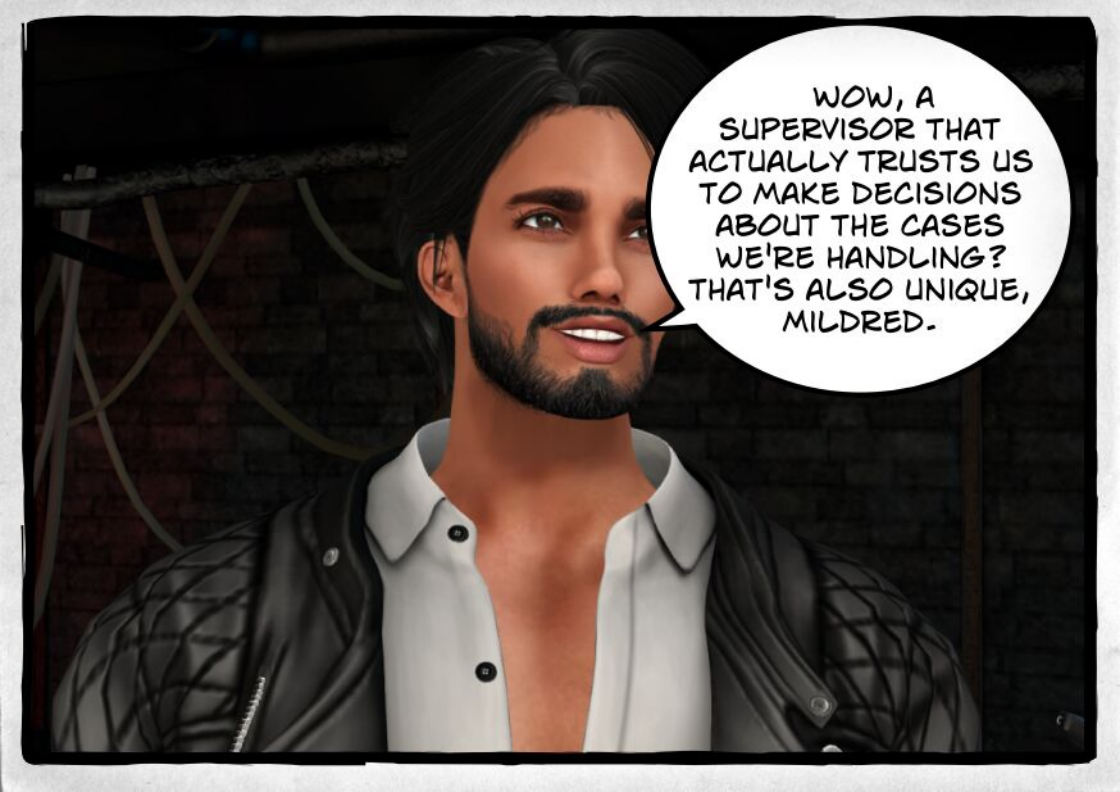
WE AREN'T  
UTILIZING THE  
COMMISSION STRUCTURE  
IN THE FACILITY ANY  
LONGER. I WANT PEOPLE TO  
HAVE LOYALTY NOT BE  
WORKING FOR A PAYCHECK.  
YOU EARN \$100 FOR  
BRINGING HIM IN.

A man with dark hair and a beard, wearing a black leather motorcycle jacket over a white button-down shirt. He has sunglasses hanging from the collar of his shirt. A speech bubble is positioned to his left, containing text. The background is dark and indistinct.

WOW,  
THAT'S A  
CHANGE. HAVE  
THE OTHER  
LEAD'S BEEN  
FOLLOWING  
IT?



FOR THE MOST  
PART. THEY  
RESPECT I'M NOT  
TRANSFORMING LEADS  
TO SUIT THE SITUATION,  
THAT'S UP TO YOU TO  
DECIDE. IF YOU FEEL  
ONE IS NECESSARY,  
WE CAN MAKE THOSE  
ARRANGEMENTS.



WOW, A  
SUPERVISOR THAT  
ACTUALLY TRUSTS US  
TO MAKE DECISIONS  
ABOUT THE CASES  
WE'RE HANDLING?  
THAT'S ALSO UNIQUE,  
MILDRED.




THAT'S  
GREAT!

UNDER THE NEW  
SYSTEM, LEADS ARE  
EMPOWERED TO SET THEIR  
OWN BUDGET, DESIGN THE  
SCENARIO, AND ASSIST  
WITH THE FOLLOW  
THROUGH.

YOU'LL OWN  
YOUR CASE FROM  
SOUP TO NUTS, WHICH  
ALSO MEANS YOU'LL  
BE HELD  
RESPONSIBLE FOR  
FAILURES TOO.

A man with dark hair and a beard, wearing a black leather motorcycle jacket over a white button-down shirt, stands in a dark, industrial-looking room. He is looking slightly to his left. A speech bubble is positioned to his left, containing the text "THAT SOUNDS A LITTLE INTIMIDATING.". In the background, there is a large piece of machinery on the right and some equipment on the left.

THAT  
SOUNDS A  
LITTLE  
INTIMIDATING.

A woman with dark hair pulled back, wearing a black leather jacket over a leopard print top and a large, ornate necklace. She is sitting in a dark chair, looking slightly to her left. A speech bubble is positioned to her left, containing text.

NOTHING  
NEFARIOUS LIKE YOU  
WENT THROUGH BEFORE.  
BUT I DO HAVE A FIRM 3  
STRIKES AND YOUR  
OUT, POLICY.





OUT AS  
IN...DEAD?

OUT AS IN OUT OF  
THE ORGANIZATION. WE  
HAVE YOU SIGN AN NDA.  
NO MORE  
TRANSFORMATION,  
TRANSMUTING, OR  
DEATH POLICIES.



WOW!  
THINGS  
REALLY HAVE  
CHANGED!

INDEED,  
WE EVEN HAVE  
HEALTH  
INSURANCE  
NOW.

A man with dark hair and a beard, wearing a black leather jacket over a light-colored button-down shirt, is speaking to a woman. The woman is seen from the back, wearing a black top. The background is dark and industrial.

WELL,  
COUNT ME  
IN! NEXT  
YOU'LL BE  
TELLING ME  
WE HAVE A  
401K!

INDEED WE  
DO. STOP BY  
HR AND YOU CAN  
SIGN THE  
PAPERWORK.



WOW!  
WE'LL, I'M  
SURE HAPPY YOU'RE  
HERE, MILDRED. AND  
YES, I'LL GET ON  
THAT CONTRACT  
RIGHT AWAY!

THAT'S  
LOVELY, MR.  
HUNTINGTON

A man with a beard, wearing a black leather jacket over a white shirt and dark pants, stands on the left. A woman in a black dress with a large hairpiece stands on the right, facing him. The background is dark with some blue neon lights.

PLEASE  
CALL ME  
DEREK. YOU  
KEEP SAYING MR.  
HUNTINGTON AND  
I KEEP LOOKING  
FOR MY DAD!

YOU  
TOO!

VERY  
WELL,  
DEREK. YOU  
HAVE A  
WONDERFUL  
DAY.

A woman with dark hair in a bun, wearing a black dress and a pearl necklace, stands on the left side of the frame. She is looking towards a red, metallic-looking mannequin lying on a glowing white platform in the center. The mannequin has a thin white tube connected to its back. In the background, there is a laboratory setting with a table holding several glass flasks and a gurney on the right. A speech bubble originates from the woman's mouth.

NOW, IF  
ONLY I COULD  
DO SOMETHING  
ABOUT YOU POOR  
WRETCHES..

I'D BEEN AT THE MERCY  
OF THE FACILITY FOR A  
LONG TIME.  
ORIGINALLY, I'D BEEN A  
MOTORCYCLE MECHANIC  
NAMED NICHOLAS  
BUCHANNON



WHO GOT SNARED  
BY A FACILITY  
AGENT NAMED  
CURTIS...



WHO STARTED MY  
INITIAL  
TRANSFORMATIONS...



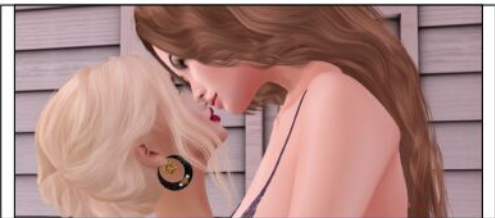
I'VE BEEN THROUGH A VARIETY OF CHANGES FOR VARIOUS REASONS...



AS A WOMAN, I'D LIVED HAPPILY WITH MY FIANCE, RYN.



WE WERE VERY DEVOTED TO EACH OTHER AND OUR RELATIONSHIP...





AFTER A NEAR FATAL DISASTER WITH AN ALIEN ARTIFACT, I ENDED UP LOSING MY MEMORY IN YET ANOTHER BODY...



DURING THE YEAR INTERIM, RYN FELL IN LOVE WITH THE PERSON IN MY BODY AND STARTED A FAMILY.



AFTER A "REJUVENATION" I FINALLY ENTERED MY FINAL FORM...AN OLDER WOMAN NAMED MILDRED WALKER. I AGREED TO STOP TRYING TO GET BACK TO MY MALE BODY IN EXCHANGE FOR BEING APPOINTED AS THE HEAD OF THE FACILITY.





SHOULD BE  
JUST ABOUT  
READY TO EXIT  
THE TOASTER!

HOW  
IS THIS  
PROJECT  
PROCEEDING,  
DOCTOR?

DING!


WONDERFUL.  
HE LOOKS BACK  
TO NORMAL.

WHOOSH




HARD TO  
BELIEVE HE  
WAS A BUSTY  
BLACK WOMAN  
A FEW HOURS  
AGO!

HE'S  
BEEN  
EBONI FOR  
OVER A YEAR  
NOW. HOW  
LONG UNTIL  
HE WAKES  
UP?




SHOULDN'T  
BE TOO LONG.  
WANT ME TO  
HAVE HIM FIND  
YOU?

FUCK



I'M  
HEADING OVER  
TO JORDAN AND  
RYN'S SHORTLY,  
SO TELL HIM TO  
FIND ME  
TOMORROW.

OOH  
HOW'S THE  
BABY?

A woman with dark hair pulled back, blue eyes, and dark lipstick. She is wearing a black jacket over a leopard print top and a multi-strand pearl necklace. She has a serious expression. A speech bubble is on the left side of the image.

I HAVEN'T  
SEEN THEM SINCE  
TAKING THIS  
POSITION. SO I  
DON'T KNOW!



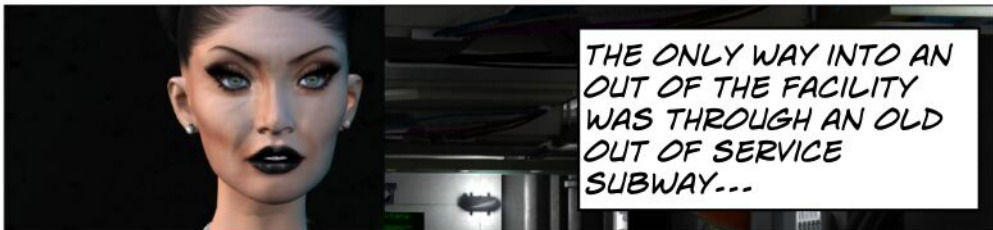
GIVE THE  
LITTLE GUY A  
KISS FROM  
ME!



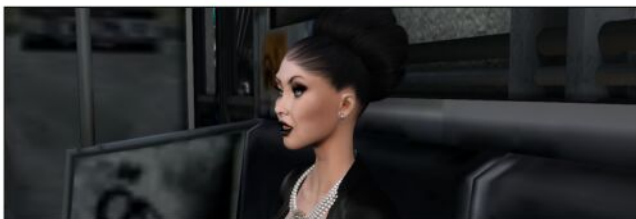


CERTAINLY.  
I'LL LEAVE YOU TO  
YOUR WORK, DR.  
MORNINGSTAR. WELL  
DONE. THE FACILITY  
IS LUCKY TO HAVE  
YOU!

AW,  
I'M JUST  
HAPPY TO BE  
A PART OF THE  
NEW TEAM,  
MILDRED.



THE ONLY WAY INTO AN  
OUT OF THE FACILITY  
WAS THROUGH AN OLD  
OUT OF SERVICE  
SUBWAY...



SOME DAYS I  
MISSED BEING  
NICK, BUT MY  
MOTORCYCLE DAYS  
WERE GONE...

LUCKILY, RYN AND  
JORDAN'S  
PENTHOUSE WAS IN  
WALKING DISTANCE  
OF THE SUBWAY.



A woman in a maid outfit with a white apron and a black corset-style bodice is standing and speaking. She has a white headband with a bow. A man with dark hair, seen from the back, is looking at her. The background is a simple grey wall and a wooden floor.

GREETINGS  
MS. WALKER


WELL,  
HELLO  
THERE. I DON'T  
BELIEVE  
WE'VE MET.

A 3D rendered character, a woman with brown hair styled in a bun and wearing a white and black maid outfit with a headband, stands in a room with a wooden floor and a grey wall. She has a speech bubble coming from her mouth.

I'M  
NANCY, THE  
MAID AND  
NANNY.

A 3D rendered character, seen from the back, with dark hair tied up, wearing a black top. She has a speech bubble coming from her mouth.

NICE TO MEET  
YOU NANCY.

A woman with brown hair styled in an updo, wearing a white maid's cap with a black band and a white ruffled blouse with a black bow at the bust, over a black dress. She is standing behind a wooden table. A speech bubble points to her mouth.

MR. STERLING IS STILL  
AT WORK BUT IS  
EXPECTED HOME AT ANY  
MINUTE. WON'T YOU COME  
IN AND HAVE A SEAT?

THAT  
WOULD BE  
FINE, YES,  
DEAR.

CAN I OFFER  
YOU A  
REFRESHMENT,  
MA'AM?

SOME TEA  
WOULD BE  
LOVELY.

\*GIGGLE\*

A woman with her hair in a bun, wearing a black dress, is sitting on a white sofa in a modern living room. In the background, there is a dining table with a white tablecloth and a woman in a black dress standing near a white refrigerator. The room has brick walls and large windows.

OH  
MY  
GAWD, GET  
DWESSED  
SOMEONE IZ  
HEAWE!


WHOEVER WAS IN THE BACK  
SOUNDED A LITTLE LIKE  
RYN, BUT ONLY IF SHE'D  
SWALLOWED HELIUM...





WIKE, OMG!  
MIWWIE! IZ  
DAT YOU?

MILLIE?  
YES...AND YOU  
WOULD BE...

A woman with long, wavy blonde hair and heavy makeup, including large blue eyes and purple lips, is wearing a white lace bra. She is standing in a kitchen with white cabinets and a marble countertop. In the background, a man in a black t-shirt is working at the counter. Two red bowls are on a shelf above the counter. A speech bubble is on the left, and a text box is at the bottom right.

ME! WYN! I  
MEAN, MY  
NAME IZ KANDI  
NOW, BUT I  
WUZ WYN.

COULD THIS BIMBO REALLY  
HAVE BEEN RYN???

RYN WAS STILL THE  
LOVE OF MY LIFE.  
SHE WAS A  
SUCCESSFUL  
MODEL..



FALLING UNDER  
THE INFLUENCE OF  
THE FACILITY, SHE  
ENDED UP IN THE  
BODY OF A  
COBRA...

BUT AFTER MONTHS  
OF RESEARCH BY  
THE BRILLIANT  
SCIENTISTS OF ADIA  
INTERNATIONAL,  
SHE WAS  
RESTORED.



I DISCOVERED HER  
QUITE BY ACCIDENT  
AT A HOSPITAL AND  
8 MONTHS  
PREGNANT...



AFTER VISITING A  
HEALTH SPA, SHE'D  
MET A HYPNOTIST  
AND SHE'D  
UNDERGONE SOME  
CHANGES...

HER LIBIDO WAS  
OFF THE SCALE,  
AND JORDAN WAS  
MORE THAN HAPPY  
TO ACCOMMODATE  
HER NEW OUTLOOK





WE MISSED  
YOU 'N STUFF.  
HAVEN'T WE  
WEGGIE?

I DUN KNOW  
HER.

I MISSED  
YOU TOO.



SHE TOOK  
CARE OF DA  
BABY. BEFO'  
NANCY.

I SHOULD GO.  
YO' BABYDADDY  
GON' BE HERE  
SOON.

AWW, I WUZ  
HOPIN' FOR ONE  
MOAH!



AWW, KANDI.  
YOU KNOWZ I BE  
HERE TOMORROW  
TO GIVE YOU MO'  
OF DIS BIG  
BLACK COCK.

YAY!  
GOODIEZZ!



HMM.





NICE  
MEETIN' YA  
MZ. MILLIE.  
SEE YA  
TOMORROW  
BABYDOLL

BYEEEE!

INDEED.



GAWD  
THAT MAN  
CAN FUCK.  
OOOH---

RYN, WHERE IS  
THE BABY?

OH---HE'Z---NAN  
CY? WHEREZ DA  
BABEH?



YEZ,  
MIWWIE. I  
NEED A  
SMOKE.

I'M GOING  
TO GO PEEK IN  
ON THE  
DARLING...

IN HIS  
CRIB, MISS. HE  
HAD A BATH AND  
BOTTLE AND IS  
SLEEPING.




AS I STOOD OVER THE SLEEPING INFANT, I GOT A HOLD OF MYSELF. I COULDN'T BELIEVE WHAT HAD HAPPENED TO THE WOMAN I LOVED. FOR SUCH A BRIGHT, BEAUTIFUL INTELLIGENT WOMAN TO BE REDUCED TO SUCH A...BIMBO!



THIS WAS AN EXTRAORDINARY ABUSE OF POWER...BY THAT HYPNOTIST. JORDAN HAD PROMISED TO DO SOMETHING ABOUT IT. OBVIOUSLY HE'D FAILED.

HOW IZ DA  
WITTLE  
MONSTER?

SLEEPING.



I WISH  
WE'D NEBER  
HAD HIM.



YOU DON'T  
MEAN THAT,  
RYN.

JORDAN  
WANTED HIM.  
I DIDN'T.

I DON'T  
BELIEVE THAT  
FOR A SECOND.  
YOU LOVED  
HAVING A BABY.





DAT MIGHTA  
BEEN TWUE AT  
FURST. BUT NOW,  
AW I WAN' IS  
WEGGIE AND HIZ  
THICK BWACK  
CAWK.



HOW  
DOES  
JORDAN FEEL  
ABOUT  
THAT?

JORDAN  
IZ A SIMP AND  
A CUCK NOW,  
MIWWIE. YOU  
WOULDN'T  
WECONIZE  
HIM.

IS THAT SO?



I CAUGHT HIM  
WEAWING MY  
CWOOTHES. HE'Z  
ON GIRLMONEZ  
NOW.

WAIT, WHAT?



THE  
GIRLMONEZ  
MAKE HIZ CAWK  
ALL SOFT. IT'S  
WHY I WID  
WEGGIE NOW.

JESUS. I  
DIDN'T KNOW  
THINGS WERE  
THIS BAD.

BAD? WHAT'S  
BAD?

SPEAKING OF  
SIMPS.

JORDAN??



I WUZ  
TELLIN MIWWIE  
HOW MUCH OF A  
SIMP YOU ARE.  
IZN'T DAT  
WIGHT?

YES,  
MISTRESS.

YOU EVEN  
WEARIN' WOMEN'S  
SHOEZ NOW,  
WIGHT?

A photograph of a person's legs from the knees down, wearing black trousers and black pointed-toe high-heeled shoes. The person is standing on a wooden deck. A white speech bubble with a black outline is positioned between the legs, containing the text "Y-Y-YESSS". In the bottom right corner, a small portion of a leopard-print bag is visible. The entire image is framed by a thick black border.


Y-Y-YESSS

BECAUSE  
I'M TAKING  
FEMALE  
HORMONES.

YOU  
WIDDLE  
CAWK DON'T  
GET HARD  
ANYMORE CUZ  
WHY,  
SIMP?

'ZACTLY.  
AND WHY YOU  
WAN MIWWIE  
TO BE HERE  
TODAY?





TO  
ASK FOR AN  
EPIDURAL  
EXCITATION AT  
THE FACILITY

AN WHY  
YOU WAN ONE  
A DOSE?

TO BE  
M.-M.-MORE  
FEMININE.



I'MA  
WEAVE DIS  
SIMP IN YOAH  
HANDS  
MIWWWIE.  
MAKE HIM  
PWETTY.

I DON'T  
KNOW THAT...

MEANWHILE  
I'MA GO TO DA  
CLUB AND FIND ME  
MOAH BIG BLACK  
COCK.

Y-Y-YESS  
KANDI

DAT'S YES  
MIZ KANDI TO  
YOU SIMP!

OH DEAR...

YES MISS  
KANDI!



HOW ON  
EARTH HAVE  
THINGS GOTTEN  
TO THIS POINT,  
JORDAN?

**\*SIGHS\***  
REMEMBER THE  
HYPNOTIST RYN  
WAS VISITING?

YES  
-- YOU HAD  
SAID YOU'D  
TAKE CARE OF  
THAT  
SITUATION.

A character with dark, shoulder-length hair and bangs is shown from the chest up, sitting in a car. They are wearing a dark pinstriped blazer over a dark red turtleneck sweater. A red patterned pocket square is visible in the jacket's breast pocket. The background shows the interior of a car with tan leather seats and a dark quilted dashboard. A white speech bubble is positioned to the right of the character's head.

I'M  
AFRAID I'VE  
FALLEN UNDER  
HIS INFLUENCE AS  
WELL. HE'S VERY  
POWERFUL.



DAMN.  
SOUNDS LIKE I  
NEED TO GET  
THE FACILITY  
INVOLVED.

HYPNOTISTS  
ONLY UNLOCK  
HIDDEN  
DESIRES...



SO YOU  
DESIRE TO BE  
A CUCKHOLD?  
AND  
FEMINIZED?

I GUESS  
SO...\*SHIVERS\* IT  
GIVES ME SUCH  
A...FEELING I CAN'T  
DESCRIBE.



WELL,  
IF THAT'S  
YOUR TRUE  
DESIRE...

OH IT IS...I  
CAN'T WAIT TO  
FEEL MORE  
FEMININE. I HATE  
THIS LUNKY MALE  
BODY.





AS WE DROVE I PUMPED HIM FOR INFORMATION REGARDING THE HYPNOTIST. JORDAN GAVE ME THE ADDRESS AND BOTH OF THEIR SCHEDULES. RYN HAD BEEN MEETING WITH HIM TWICE A WEEK! I WAS GOING TO SEE TO THIS INDIVIDUAL PERSONALLY.



YOU'RE  
SURE YOU  
WANT TO GO  
THROUGH  
WITH THIS?

GOD  
YES. I  
JUST WISH MY  
BODY COULD  
TAKE GENETIC  
CHANGES  
AGAIN!

LETS GET  
YOU OUT OF  
THOSE  
CLOTHES...

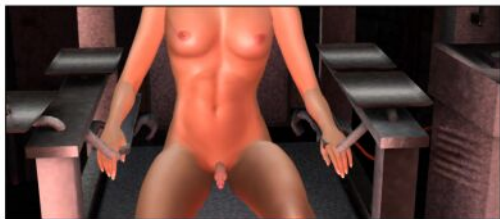
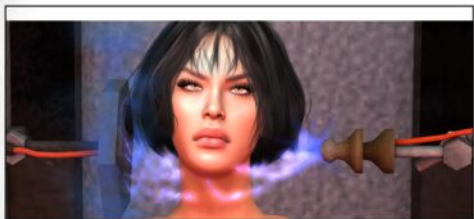
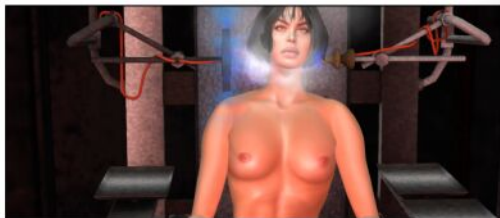
A woman in a black uniform with a peaked cap stands on the left, facing a woman with short black hair who is sitting on a futuristic chair. The woman on the chair is very muscular and has a very low body fat percentage. The scene is set in a dark room with some equipment on the right.

TRY TO  
SIT BACK AND  
RELAX. IT  
MAKES IT  
EASIER.

YES MISS!

A woman with short black hair and a muscular physique is sitting on a gym machine. She is looking upwards and to the right. A penis is protruding from her pants. The gym environment includes various pieces of equipment like a barbell and weights.

STARTING IN  
3...2...1...NOW!



A 3D rendered female character with short black hair and a neutral expression is seated in a dark, industrial-looking environment. She is nude. The scene is filled with mechanical elements, including metal beams, pipes, and orange straps. A speech bubble originates from her mouth, containing the text "OH HH, I FEEL SO MUCH SOFTER AND FEMININE!".

OH HH, I  
FEEL SO  
MUCH SOFTER  
AND  
FEMININE!



WE HAVE  
SOME CLOTHES  
THAT MIGHT BE  
MORE SUITABLE TO  
YOUR NEW  
LOOK---

ANYTHING  
YOU THINK  
MIGHT MAKE  
ME MORE  
FEMININE IS  
WELCOME,  
MISS!

WELL, YOU  
DO LOOK MORE  
FEMININE





A woman with dark hair styled in a bun, wearing a black dress and a multi-strand pearl necklace, is shown in a dark, futuristic-looking room. She has a serious expression. A speech bubble is positioned to her right, containing text in red capital letters. The background is dark with some blue and purple lighting accents.

BUT ARE YOU  
CERTAIN YOU  
DESIRE TO GO  
FURTHER? I  
MEAN---WON'T RYN  
BE  
DISAPPOINTED  
?



SHE ONLY  
LIKES MEN OF A  
CERTAIN  
COMPLEXION  
WITH LARGE  
MEMBERS...



WHILE JORDAN CHANGED CLOTHES, I WENT BACK TO MY OFFICE AND WRAPPED THINGS UP FOR THE DAY.



I WANTED TO RESEARCH THE HYPNOTIST, BUT WAS TIRED AND WAS READY TO GO HOME.

WHAT DO YOU THINK?

COME CLOSER. MY EYES AREN'T WHAT THEY WERE.

LUCKILY, I DIDN'T HAVE TO WAIT LONG...

AND?

ALMOST  
LOOK LIKE A  
YOUNGER  
VERSION OF  
ME.

I GUESS  
THERE IS  
SOMETHING OF A  
RESEMBLENCE.





AND HOW DO  
YOU FEEL?




A woman with short black hair and bangs is shown from the chest up. She is wearing a black strapless dress with a large white fur stole draped over her shoulders. Her hands are clasped in front of her. She has a slight smile and is looking towards the right. The background is a dark grey wall with a window on the left showing colorful sticky notes. A speech bubble is positioned to her right.

WONDERFUL!  
MASTER TAIME  
WILL BE  
PLEASED.

A close-up comic book panel of a woman with dark hair pulled back, blue eyes, and black lipstick. She is wearing a black jacket and a multi-strand pearl necklace with a large ornate brooch. A speech bubble is positioned to her right, containing text in red, hand-drawn capital letters. The background is a grey wall with a grid pattern.

THE  
HYPNOTIST  
YOU TWO HAVE  
BEEN  
SEEING?

A woman with short black hair and bangs, wearing a black strapless top with a bow at the bust and a white feathered shawl, is shown in a comic book panel. She is speaking, and a speech bubble contains the text. The background is a dark purple wall with a glowing pink neon light fixture on the right.

YES! YOU  
SHOULD GO TO HIM  
TOO! HE UNLOCKS  
ALL YOUR HIDDEN  
DESIRES.



HMM...THINK  
YOU COULD  
ARRANGE AN  
INTRODUCTION?

OF  
COURSE! WE  
HAVE AN  
APPOINTMENT  
TOMORROW AT 4!  
YOU SHOULD  
JOIN US!



I THINK I'LL DO  
JUST THAT.


A woman with short black hair and bangs, light blue eyes, and a slight smile. She is wearing a black strapless top with a large bow at the bust and a voluminous, fluffy pink shawl. Her hands are raised to her cheeks. A speech bubble points to her mouth. The background is a dark purple wall with a glowing pink neon light fixture on the right.

WONDERFUL!  
I'LL TEXT YOU  
THE ADDRESS AND  
WE CAN MEET  
THERE  
TOMORROW!

LATER

THANK  
YOU SO  
MUCH FOR  
HELPING ME  
WITH  
THIS..WON'T YOU  
COME IN FOR  
SOME TEA,  
MILLIE?

I BETTER  
SCOOT  
ALONG...EARLY  
DAY  
TOMORROW.

A woman with short black hair and bangs is shown from the chest up. She is wearing a black strapless top with a large bow at the bust, and a light pink, long-sleeved, ruffled cardigan. Her hands are raised near her face in a surprised or pleading gesture. A speech bubble is positioned to her right, containing text. The background is a modern interior with a brick wall on the left and a kitchen area with a white countertop and a grey cabinet on the right.

AWW, OKAY.  
I'LL SEE YOU  
AT THE  
TREATMENT  
CENTER  
TOMORROW?



YES INDEED.





OH!  
HEWWO YOU  
TWO.

KANDI!



YO, LADIEZ

DIS IZ  
JEZZIE. HE GON  
GIMME HIZ  
ANACONDA  
\*GIGGLES\*



JEZZI  
E DIS MA  
FREN  
MIWWIE, AND  
THE OTHER  
ONE MA  
HUSBAND  
JORDAN

YO...HUZBAND?



NO, I  
DUN CARE,  
LONG AZ I  
CAN FUCK YOU  
DEEP AND  
HARD.

YAH, DAT  
AIN'T A  
PROBWEM, IZ  
IT, BABY? HE'Z  
A SIMP AND  
WIKES TO BE  
CUCKED.



DAT OKAY  
WIT YOU,  
SIMP?  
LOOKIN' EVEN  
MOAH SISSY  
NOW, BY DA  
WAY.

Y-Y-YESS,  
THAT'S FINE..

YOU  
WANNA  
CUM TOO,  
MIWWIE?  
MORE DA  
MERRIER.

NO THANK  
YOU. I'LL BE  
HEADING HOME  
NOW.



PITY...OKAY,  
SIMP. TAKE YOAH  
CWOOTHES OFF N I  
WANNA SEE YOUR  
CAWK NEXT TO  
JEZZIE'S.

Y.Y.YESS  
MISS KANDI





AS THE THREE OF THEM WALKED OFF, I SHOOK MY HEAD SADLY. I NEEDED TO MEET THIS HYPNOTIST, THINGS WERE JUST NOT RIGHT.

THE NEXT DAY WAS SATURDAY  
AND I DID SOME LIGHT  
HOUSEWORK, THEN WENT TO THE  
TREATMENT CENTER.



AFTERNOON,  
YOU TWO.

MIWWIE!  
I DIN'T KNOW  
YOU WUZ COMIN'  
TODAY!

HELLO MISS  
MILLIE!



YES, I  
THOUGHT  
I'D...OBSERVE  
YOUR  
SESSIONS



AN  
OBSERVER?  
HOW NICE.


GREETINGS  
MASTER TAIME!

GREETINGS  
MASTER TAIME!



JORDAN.  
COMING  
ALONG NICELY I  
SEE. WOULDN'T  
YOU FEEL SO MUCH  
BETTER IN A  
DRESS,  
THOUGH?

Y-Y-YESS  
MASTER  
TAIMÉ.

A close-up shot of a woman with dark hair pulled back, wearing dark sunglasses and a black t-shirt. She has a neutral expression. The background is a blurred outdoor setting with a stone-paved ground and a railing. A speech bubble is positioned to her left.

SO MUCH NICER.  
IT WOULD MAKE  
YOU FEEL PRETTIER,  
WOULDN'T IT? ISN'T  
THAT WHAT YOU  
WANT?

A close-up, chest-up shot of a woman with short black hair and bangs, wearing a black leather dress with a gold zipper down the center and large blue and white tassel earrings. She is looking slightly to the right. A speech bubble originates from her mouth. The background is a blurred outdoor setting with a brick building and a paved area.

TO  
FEEL  
PRETTY. AND  
FEMININE.  
YES...IT IS  
WHAT I  
WANT.





AND  
BLACK...REALLY  
ISN'T YOUR  
COLOR. IS IT?

N-N-NO  
MASTER  
TAIME.

WHAT COLOR  
WOULD SUIT YOU  
BETTER?



P.P-PINK  
MASTER  
TAIME



PINK IS SO  
MUCH HAPPIER,  
ISN'T IT? SISSY  
AND PRETTY,  
ISN'T THAT  
RIGHT?

Y-Y-YESS.  
SISSY AND  
PRETTY IN PINK.  
SO MUCH  
BETTER!



IN  
FACT...THE  
LONGER YOU ARE  
DRESSED LIKE THAT.  
IN BLACK AND WITHOUT  
A DRESS ON. FEELS  
ITCHY AND  
UNCOMFORTA

Y-Y-YESS.  
UNCOMFORTABLE.  
OH MY GAWD. I  
HATE IT!



YOU  
KNOW WHERE  
THE DRESSING  
ROOM IS, RIGHT?  
AND THE MACHINE  
TO REINFORCE  
WHO YOU WISH  
TO BE?

Y-Y-YESS, I  
REMEMBER!

WHY DON'T  
YOU RUN  
ALONG UP THERE  
THEN. I'LL BE  
THERE  
SHORTLY.

OH, AND  
JORDAN?

ALRIGHT!

YES  
MASTER  
TAIME?

A woman with dark hair, wearing black sunglasses and a black t-shirt, is shown from the chest up. She has a neutral expression. A speech bubble is positioned to her right, containing text. The background is a dark, outdoor setting with a stone wall, a metal railing, and a large rock formation. A window is visible on the left side of the background.

YOU'VE  
PLEASED ME  
TODAY. HASN'T  
HE KANDI?



YEH, HE HAZ.

OH  
THANK YOU,  
KANDI! THANK  
YOU MASTER  
TAIMÉ!





IS THAT  
SEX I SMELL  
FROM YOU,  
KANDI?

YEZZ,  
MASTER  
TAIME.

AND DID  
IT COME  
FROM SOME  
BIG BLACK  
COCK?

A COURSE IT  
DID, MASTER  
TAIME.




GO DEEP.

OHHH...



DEEP.




YOU FEEL  
YOURSELF  
FALLING DEEPLY  
INTO TRANCE, MY  
VOICE IS THE ONLY  
THING YOU CAN  
HEAR.

YES.



WE  
ENTER  
THE CAVE OF  
IDENTITY  
WHERE KANDI  
AND RYN LIVE  
INSIDE YOUR  
MIND.

YES.

A woman with dark hair, glasses, and a black t-shirt is shown from the back and side. She has a large leopard-print tattoo on her left shoulder blade. She is speaking to another person whose back is to the camera. The scene is outdoors on a paved area with a building and a bench in the background.

I'M GOING TO  
BE SPEAKING TO  
THE RYN  
PERSONALITY WHEN  
I COUNT DOWN  
FROM THREE. DO  
YOU  
UNDERSTAND?

YES.



THREE,  
TWO AND  
ONE...YOU ARE  
NOW SPEAKING  
AS RYN.

YES.



OPEN  
YOUR EYES,  
RYN.







DO YOU  
RECOGNIZE  
THIS PERSON  
IN FRONT OF  
YOU?

YESS.



WHO IS IT,  
RYN?

MILL  
IE----MIL  
DRED



SHE  
WASN'T  
ALWAYS  
MILDRED  
THOUGH,  
WAS  
SHE RYN?

N-N-NO.

WHO WAS SHE?


N-N-NICK  
BUCHANNON,  
MY FORMER  
FIANCE



AND IS  
THERE  
SOMETHING  
YOU WISH TO  
SAY TO  
NICK?

Y-Y-YESS

WHAT IS IT?




WHAT DO  
YOU WISH TO  
SAY, RYN?




NICK...I KNOW  
HOW UPSETTING  
THIS MUST BE FOR  
YOU. TO  
SEE...ME...US  
LIKE THIS.





I'M...EXPLORING  
A NEW PART OF  
MYSELF. EVERYTHING WE  
ARE DOING IS  
CONSENSUAL. I WILL  
ALWAYS LOVE YOU, NICK,  
BUT YOU BETRAYED  
ME.



THE BABY WILL  
BE RAISED BY MY  
PARENTS. AND I  
WANT TO LIVE THIS  
NEW LIFE. I'M  
HAPPY

A woman with a voluminous black wig, blue eyes, and dark red lips is shown from the chest up. She is wearing a black t-shirt with a gold leopard print design that includes the word "Iris" in a script font above the letters "CNC". She is also wearing a multi-strand pearl necklace with a gold-colored pendant. A speech bubble is positioned to her right, containing the text "BUT, RYN, I'M SORRY!". The background is a dark, outdoor setting with a railing and palm trees visible in the distance under a clear blue sky.

BUT, RYN,  
I'M SORRY!



NICK  
SAYS HE IS  
SORRY, RYN.  
CAN YOU  
FORGIVE  
HIM?

OF COURSE I  
FORGIVE HIM. I  
LOVE HIM. BUT  
THAT DOESN'T  
CHANGE ANYTHING.  
THIS IS WHAT I  
WANT.



SHALL  
WE ALLOW  
RYN TO  
RECEDE AGAIN  
AND BRING  
KANDI  
FORTH?

NO.

NO?  
WHAT IS IT  
YOU WANT,  
RYN?

FOR  
RYN TO DIE.  
I ONLY WANT  
TO BE KANDI  
NOW.



IS  
THERE  
ANYTHING  
YOU WISH TO  
SAY TO NICK  
BEFORE WE  
DO THAT?

GOODBYE  
NICK.

A comic book panel featuring two women. On the left, a woman with a large, dark, curly wig, heavy eye makeup, and a black top with a large, ornate necklace looks towards the right. On the right, a woman with dark hair pulled back, wearing sunglasses and a black top, is looking down. The background is a dark, cobblestone-paved area.

WAIT,  
BUT CAN'T WE  
TALK ABOUT  
THIS?

SHE CAN'T  
HEAR YOU,  
AND NO.






RYN, WHEN I  
COUNT TO THREE  
AND SNAP MY  
FINGERS, KANDI WILL  
COME FORTH  
AGAIN. ARE YOU  
READY?

YES.




ONE, TWO,  
THREE, AND  
\*SNAP\*





WHEN YOU  
AWAKEN, YOU  
WILL FEEL  
YOURSELF TO BE  
KANDI. DO YOU  
UNDERSTAND?

YES.



IN A  
MOMENT I  
WILL COUNT TO  
THREE. AND YOU  
WILL AWAKEN AS  
THE PERSON YOU  
WISH TO BE. ARE  
YOU READY,  
KANDI?


YES.



ON, TWO,  
AND  
THREE...YOU  
AWAKEN.



MMM MUS BE  
TIED FROM DA  
BLACK  
MANACONDA I  
DID LAS  
NIGHT.



YOU  
REMEMBER  
YOUR WAY TO  
THE  
MACHINES,  
KANDI?

YEZZZ..  
-CAN I UZE  
ONE A DA  
FUCKIN'  
ONEZ?

USE ANY THAT  
YOU LIKE. WHY  
DON'T YOU RUN  
ALONG, I'M GONG  
TO TALK WITH  
MILLIE HERE.





DEY  
GOTS DA  
BESTEST  
FUCKIN'  
MACHINE'S  
HEAH  
MIWWIE



IS  
THAT RIGHT.  
I'LL BE  
ALONG  
SHORTLY,  
KANDI.





I NOTICED  
YOU DIDN'T  
ERASE THE RYN  
PERSONALITY.


YEAH. THAT'S A  
MAJOR STEP. I DON'T  
LIKE DOING THAT. THEY  
MAY CHANGE THEIR MIND  
LATER AND WANT TO  
RETRIEVE THOSE  
MEMORIES WHEN THE  
PAIN ISN'T SO BAD.



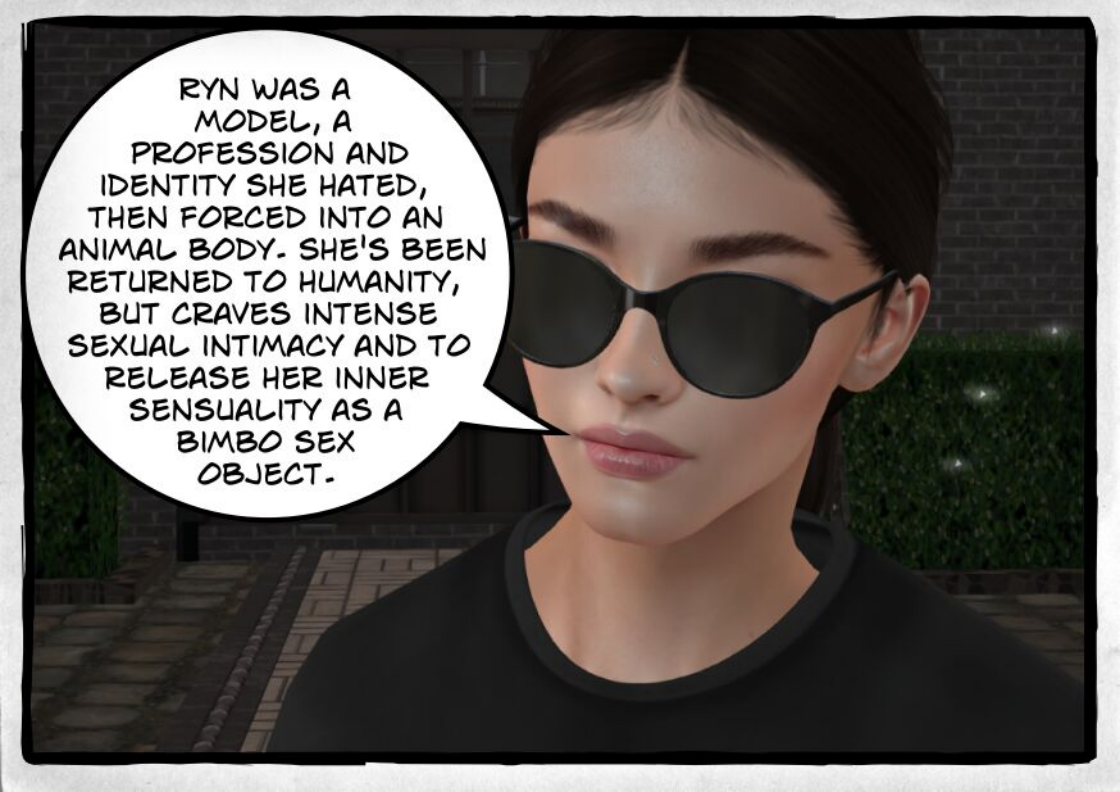
WELL,  
THIS WASN'T  
WHAT I  
EXPECTED.

YOU  
EXPECTED  
A MONSTER.  
SOMEONE  
FORCING THEM  
AGAINST  
THEIR  
WILL.

WELL, YES.

A woman with dark hair tied in a ponytail, wearing dark sunglasses and a black t-shirt. A hand is visible adjusting her ponytail. The background shows a paved walkway and a brick wall.

JORDAN  
STERLING IS A  
WOMAN FORCED TO  
WEAR A MAN'S BODY.  
I'M HELPING HER TO  
ALLOW HER SUBMISSIVE  
TENDENCIES TO RISE  
UP SO SHE CAN BE  
HAPPY.

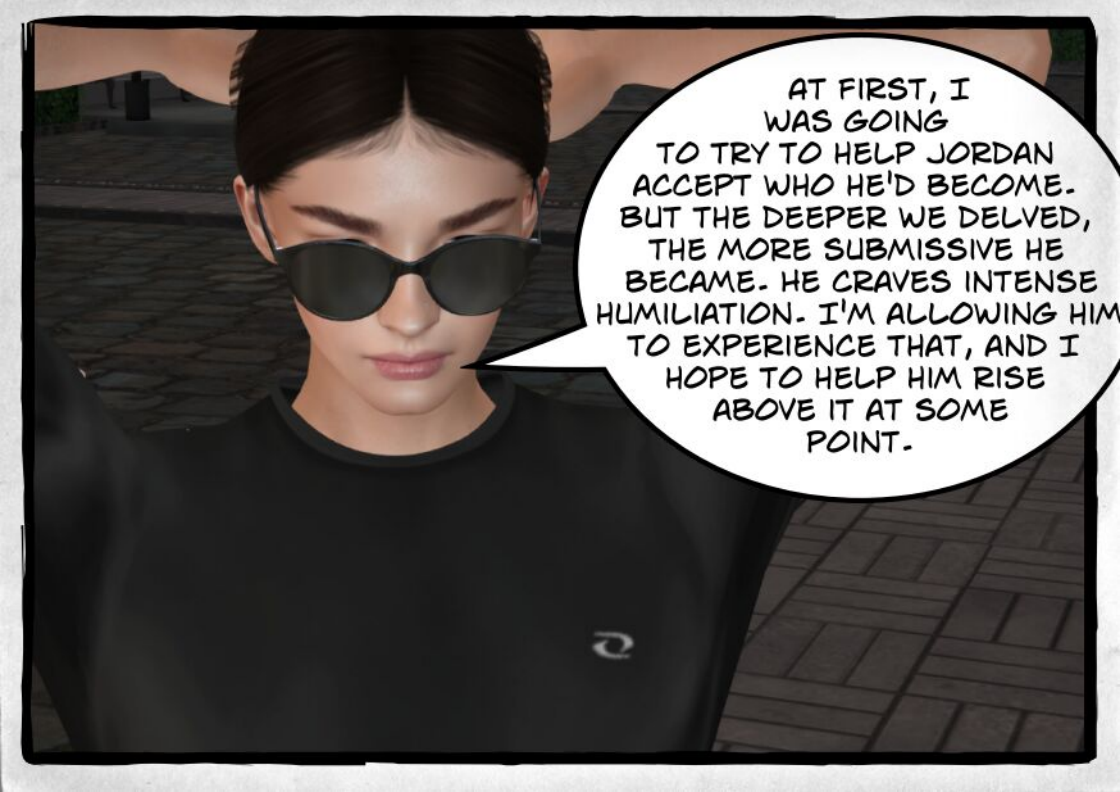
A close-up, slightly low-angle shot of a woman with dark hair pulled back, wearing dark sunglasses and a black top. She is looking off to the right with a neutral expression. The background is dark and out of focus, suggesting an outdoor setting at night.

RYN WAS A  
MODEL, A  
PROFESSION AND  
IDENTITY SHE HATED,  
THEN FORCED INTO AN  
ANIMAL BODY. SHE'S BEEN  
RETURNED TO HUMANITY,  
BUT CRAVES INTENSE  
SEXUAL INTIMACY AND TO  
RELEASE HER INNER  
SENSUALITY AS A  
BIMBO SEX  
OBJECT.

A close-up, comic-style illustration of a woman with voluminous, dark, curly hair. She has light blue eyes, dark eye makeup, and bright red lipstick. She is wearing a dark, ribbed top and a multi-strand pearl necklace. The background shows a paved walkway, a railing, and palm trees under a clear sky. A speech bubble is positioned to her right.

I SEE  
YOU'VE  
REALLY GIVEN  
THIS SOME  
THOUGHT.



A close-up shot of a woman with dark hair pulled back, wearing dark sunglasses and a black t-shirt. She has a serious expression. The background is a blurred outdoor setting with a paved ground and some structures in the distance.

AT FIRST, I  
WAS GOING  
TO TRY TO HELP JORDAN  
ACCEPT WHO HE'D BECOME.  
BUT THE DEEPER WE DELVED,  
THE MORE SUBMISSIVE HE  
BECAME. HE CRAVES INTENSE  
HUMILIATION. I'M ALLOWING HIM  
TO EXPERIENCE THAT, AND I  
HOPE TO HELP HIM RISE  
ABOVE IT AT SOME  
POINT.

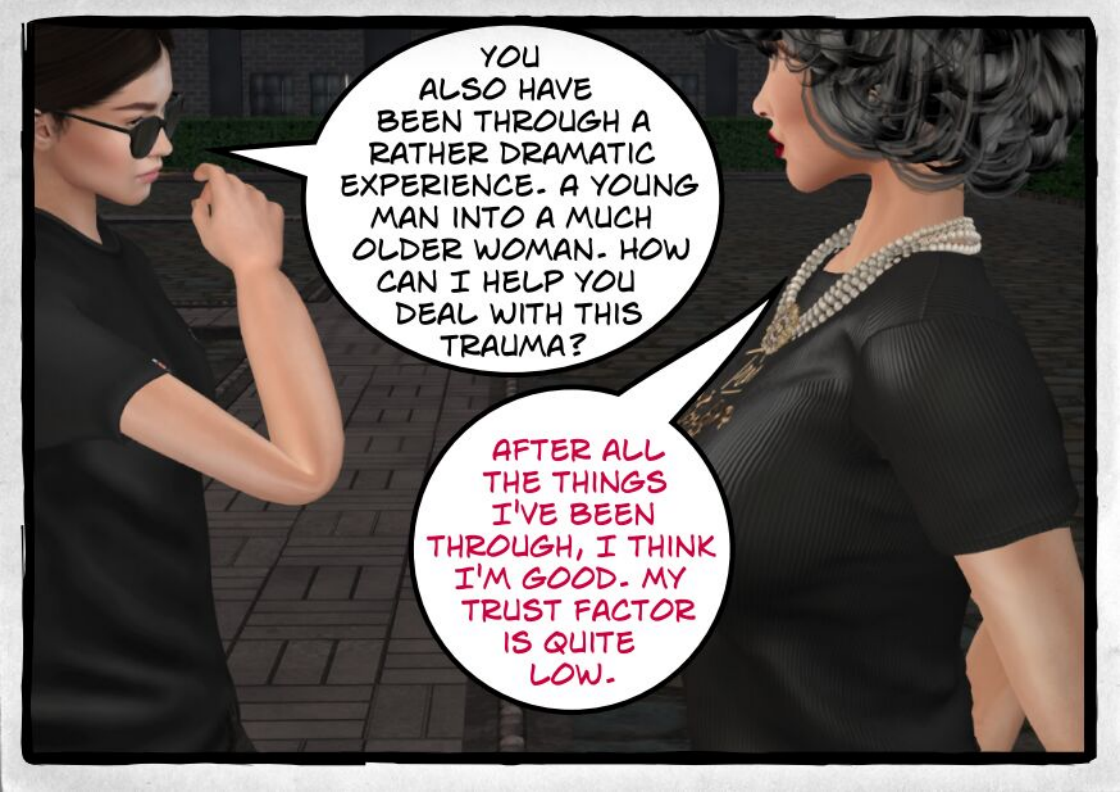


RYN HAS ALWAYS  
BEEN ATTRACTED TO  
BLACK MEN. AGAIN,  
I'M GIVING HER  
PERMISSION TO  
EXPLORE THAT SIDE  
OF HERSELF.




THANK YOU  
FOR  
ALLOWING ME  
TO OBSERVE.  
I WAS  
WORRIED.

YOU'RE  
WELCOME.




YOU  
ALSO HAVE  
BEEN THROUGH A  
RATHER DRAMATIC  
EXPERIENCE. A YOUNG  
MAN INTO A MUCH  
OLDER WOMAN. HOW  
CAN I HELP YOU  
DEAL WITH THIS  
TRAUMA?

AFTER ALL  
THE THINGS  
I'VE BEEN  
THROUGH, I THINK  
I'M GOOD. MY  
TRUST FACTOR  
IS QUITE  
LOW.



I CAN  
CERTAINLY  
UNDERSTAND  
THAT. SO...IF YOU  
DON'T MIND MY  
ASKING...WHAT'S  
IT LIKE?

WHAT'S WHAT  
LIKE?



YOU ARE  
ONE OF THE  
VERY FEW  
GENDER  
CONVERSIONS WHO  
HAVE A FULL XX  
CHROMOSOME NOW.  
ALL OTHERS I'VE  
KNOWN ARE  
MODIFIED XY,  
OR XYZ.



THAT'S  
BECAUSE THERE  
WAS A BODY SWAP  
INVOLVED...



I JUST  
WONDER  
IF YOU REALIZE  
HOW LUCKY YOU  
ARE. JORDAN WILL  
ALWAYS BE XY,  
AS WILL I...  
\*SIGHS\*


BUT AT  
LEAST  
YOU'RE  
YOUNG! I  
LOST 40  
YEARS!





WITH  
REJEVENATION  
TECHNOLOGY AS  
IT IS, YOU'LL GAIN  
BACK THOSE  
YEARS AND  
MORE I'M  
SURE.

BUT I  
WILL  
ALWAYS  
LOOK,  
ESSENTIALLY,  
LIKE A 70  
YEAR OLD  
WOMAN!




AND I  
WILL ALWAYS  
BE  
FUNDAMENTALLY  
MALE. I STILL  
THINK YOU ARE A  
LUCKY  
INDIVIDUAL.

I SUPPOSE  
LIFE IS  
ALWAYS GOING  
TO BE HOW YOU  
LOOK AT IT AND  
DESIRE TO  
EXPERIENCE  
IT.



IS THE  
FACILITY  
STILL USING  
NANNITE  
TECHNOLOGY  
TO ADVANCE  
THEIR  
MISSION?

YES...IT  
IS.



IF I WERE TO  
SAY...OFFER MY  
SERVICES TO THE  
FACILITY...WOULD YOU  
BE OPEN TO  
ALLOWING ME THE  
BENEFITS OF THAT  
TECHNOLOGY?

I THINK  
AN  
ARRANGEMENT  
COULD BE  
MADE, YES.



DO YOU  
HAVE  
ANY CURRENT  
OPPORTUNITIES  
FOR A MASTER  
HYPNOTIST TO  
BE OF USE?

ACTUAL  
LY...  
YES. I



I THINK I DO  
INDEED.



HOW DO I  
LOOK?

ADORAB  
LE...  
HOW DO YOU



I KNOW I  
SHOULD  
FEEL...ASHAMED,  
BUT FOR THE FIRST  
TIME  
IN..FOREVER...I  
LOVE HOW I  
LOOK!



THAT'S GOOD THEN!

VERY GOOD.



OH!

IS YOU TWO  
REA...WOW!  
WOOK AT DA  
SISSY!



WIKE  
A PATHETIC  
SIMPERING  
SISSY-BOY  
WHICH IS WHAT  
YOU IS,  
WIGHT?

HOW DO  
I LOOK MISS  
KANDI?

YES, MISS  
KANDI



TOO  
TALL  
THOUGH.  
MIWWIE, YOU  
GOT  
SOMETHIN' TO  
SHRINK THE  
SISSY?

POSSIBLY...



FOR NOW,  
KNEEL, SISSY-

HMM-

YES, MISS  
KANDI!

DAT'S  
BETTER.  
ISN'T IT  
SISSY-BOI?

YES, MISS  
KANDI!



TAKE DIS  
SISSY TO DA  
FACILITY,  
MIWWIE AND  
REDUCE HIZ  
HEIGHT.

HOW  
MUCH  
SHORTER DO  
YOU WANT  
HIM?



HOW TALL  
YOU IZ,  
SISSY?

I WAS  
SIX THREE  
BACK...BEFORE  
- BUT NOW,  
I'M ABOUT  
5'10.





CAN YOU  
SHRINK HIM A  
FOOT  
MIWWIE?

WE CAN  
TRY---



A SHIRLY  
TEMPLE WIG,  
TOO. AND  
LIGHTEN HIZ  
COMPLESHUN.

ALRIGHT.



YOU WEADY TA  
BE WIDDLE SISSY  
TEMPLE,  
JORDAN?

\*BLUSHES\*  
OH YES MISS!



OKAY, I'MA  
GO FIND JESSIE  
SO HE CAN USE  
HIS COCK IN ALL  
MY HOLEZ. YOU  
COME WATCH  
WHEN YOU IZ  
DONE, SISSY.

YES MISS!

SOMETIME AND A SUBWAY  
RIDE LATER...



ARE  
YOU SURE  
YOU WANT TO  
GO THROUGH  
WITH THIS?

YES.  
OTHERWISE  
MISS KANDI  
WON'T WANT  
ME.

A woman with a large, voluminous black curly wig and a multi-strand pearl necklace is shown in profile, looking to the right. She is wearing a dark, ribbed top. The background is a dimly lit room with a glowing red sign in the distance. A speech bubble is positioned to her right, containing text.

HONEY, I  
DON'T KNOW  
WHAT THAT  
HYPNOTIST  
UNLOCKED IN RYN,  
BUT SHE ONLY HAS  
ONE THING ON  
HER MIND, NOW  
AND IT ISN'T  
YOU.



IF  
SHE  
WANTS ME  
TO BE LITTLE  
SISSY  
TEMPLE,  
THEN



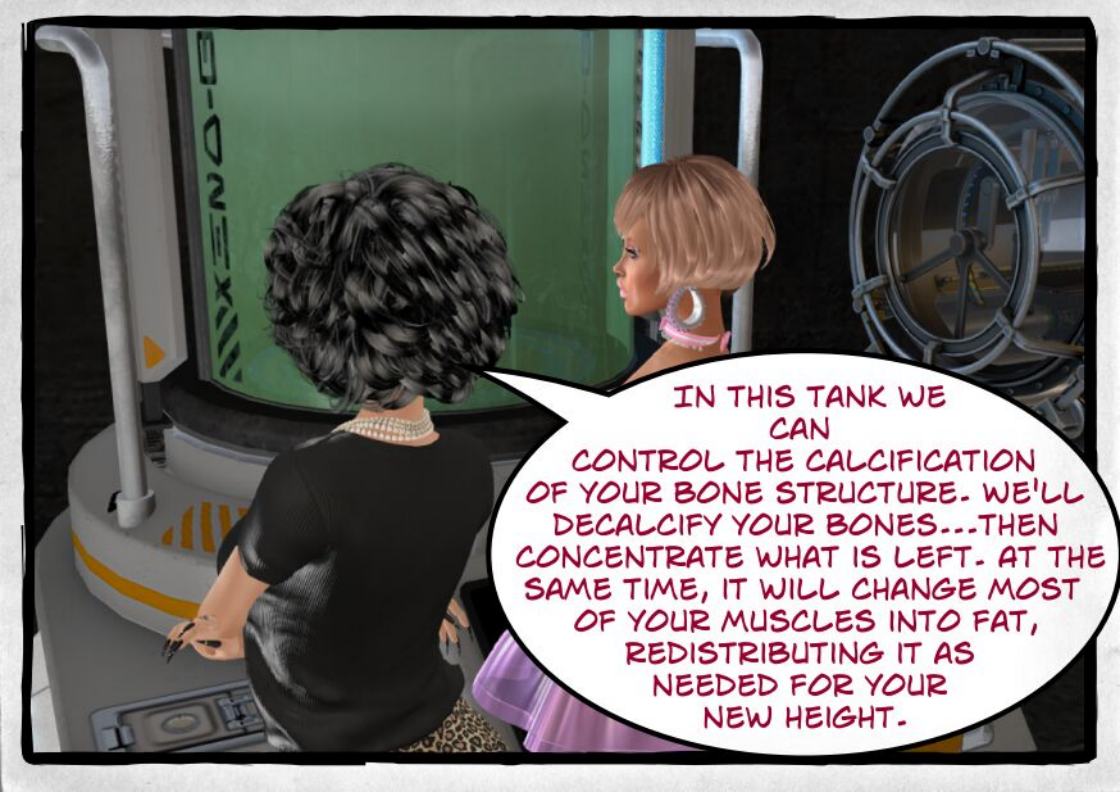
ALRIGHT,  
\*SIGHS\*  
LET'S HEAD  
ON IN.

HOW ARE  
YOU GOING  
TO GET  
AROUND THE  
GENETIC  
LOCK?





THIS IS  
OUR  
NEW LAB. WE  
CAN CONTROL A  
LOT ABOUT  
APPEARANCES  
NOW WITHOUT  
GETTING TO  
THE GENETIC  
LEVEL.

A woman with dark, curly hair, wearing a black top and a pearl necklace, is seen from behind, operating a control panel on a piece of machinery. The machine has a large circular opening and a green panel with the word 'EXN-01' written vertically. A blonde woman with a bob haircut and large hoop earrings is standing next to her, looking towards the machine. A speech bubble from the blonde woman contains the following text:

IN THIS TANK WE  
CAN  
CONTROL THE CALCIFICATION  
OF YOUR BONE STRUCTURE. WE'LL  
DECALCIFY YOUR BONES...THEN  
CONCENTRATE WHAT IS LEFT. AT THE  
SAME TIME, IT WILL CHANGE MOST  
OF YOUR MUSCLES INTO FAT,  
REDISTRIBUTING IT AS  
NEEDED FOR YOUR  
NEW HEIGHT.



OOH, THIS IS  
EXCITING! I  
CAN'T WAIT TO  
SEE HOW  
I FEEL.



DARLING,  
THIS  
IS A ONE WAY  
TRIP. SO IF YOU  
HAVE ANY DOUBTS  
ABOUT BEING  
30CM SHORTER  
NOW IS  
THE TIME.



WILL IT HURT?

NO, THE  
TANK WILL  
DISABLE YOUR  
NERVE ENDINGS  
FOR THE  
DURATION.

A woman with short blonde hair, wearing a purple strapless dress and a pink choker, stands in a dark, industrial-looking room. She has a confused expression. The room features a dark tiled floor, a stone wall, and a window with a grid pattern in the background. Two speech bubbles are present: one on the left containing the text 'WHAT DO I DO?' and one on the right containing the text 'TAKE ALL YOUR CLOTHES AND JEWELRY OFF AND CLIMB IN!'.

WHAT DO I DO?

TAKE ALL  
YOUR CLOTHES  
AND JEWELRY  
OFF AND CLIMB  
IN!

A woman with short, light-colored hair stands in a futuristic medical scanner. She is nude and has her arms crossed over her chest. The scanner is a cylindrical chamber with a green translucent wall. To the left, a vertical panel displays a blue glowing interface with a human figure and some text. The floor of the scanner is a circular platform with a blue and green pattern. The background is dark.

DECALCIFICATION  
INITIATING---

A woman with short blonde hair is standing inside a futuristic, cylindrical machine. The machine has a glowing blue digital display on the left side showing a grid of numbers. The woman is nude. The machine is set against a dark background. The text "DECALCIFICATION PROCESSING..." is displayed in a white box at the bottom left of the image.

DECALCIFICATION  
PROCESSING...



A woman with short, light-colored hair stands in a futuristic, teal-colored environment. She is wearing a simple, light-colored, form-fitting outfit. Her hands are clasped in front of her chest. The background is a blurred, teal-colored wall with some faint, vertical markings. The overall atmosphere is mysterious and futuristic.

DECALCIFICATION  
COMPLETE.  
CONCENTRATION PROCESS  
INITIATING...

A vertical hyperbaric chamber with a person inside. The chamber is white with a blue digital display at the top. The person is standing on a platform. The chamber is surrounded by white handrails. The background is dark.

CALCIFICATION  
CONCENTRATION PROCESS  
COMPLETE. REDISTRIBUTING  
MUSCLE INTO FAT...

MEMO B-DWEX

A woman with short, dark, curly hair stands inside a futuristic, cylindrical machine. The machine has a glowing green interior and a digital display on the right side showing blue light patterns. The woman is nude. The machine is set against a dark background.

REDISTRIBUTION COMPLETE.  
EXITING PROGRAM...



OH MY  
GOD, LOOK  
AT HOW SHORT  
AND CURVY I  
AM!

YOU LOOK  
ADORABLE,  
DARLING.



WHAT'S  
NEXT?

HAIR..  
--SHE  
MENTIONED  
SHE WANTED  
YOU TO HAVE  
CURLY  
HAIR.



THIS DEVICE  
WILL REMOVE  
YOUR HAIR  
FOLLICLES AND  
REPLACE IT WITH  
SYNTHETIC. IT'S NICE  
BECAUSE YOU NEVER  
HAVE TO GO TO THE  
BEAUTY SALON  
AGAIN.

YAYY!



HAIRSTYLER INITIATING

A futuristic laboratory scene featuring a large, curved metallic structure. A bright, glowing purple and white light effect emanates from the center, creating a sense of intense energy or a process in progress. In the background, there are shelves with various bottles and equipment, suggesting a scientific or medical setting. A blue cable is visible on the left side of the frame.

DESTROYING HAIR  
FOLLICLES...COMPLETE



A futuristic industrial scene featuring a complex network of glowing blue and purple light trails. The trails form a dense, overlapping pattern, possibly representing a data stream or a manufacturing process. The background is dark, with some metallic structures and a staircase visible in the upper left. The overall aesthetic is high-tech and cinematic.

STITCHING SYNTHETIC  
HAIR IN CONFIGURED  
STYLE....COMPLETE.



OH MY  
GOD, IT  
SMELLS LIKE  
BUBBLEGUM!



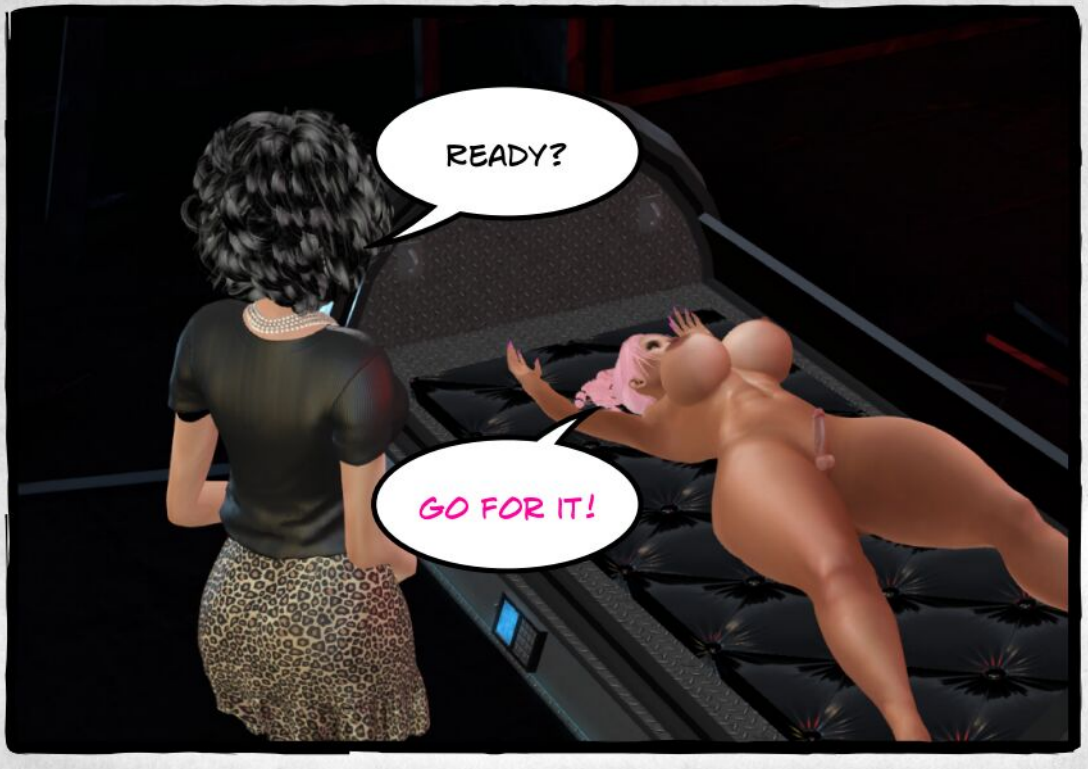
LET'S GET  
YOU INTO THE  
TOASTER FOR  
THE LAST  
PART...SKIN  
TONE AND  
COSMETICS.

OKAY!



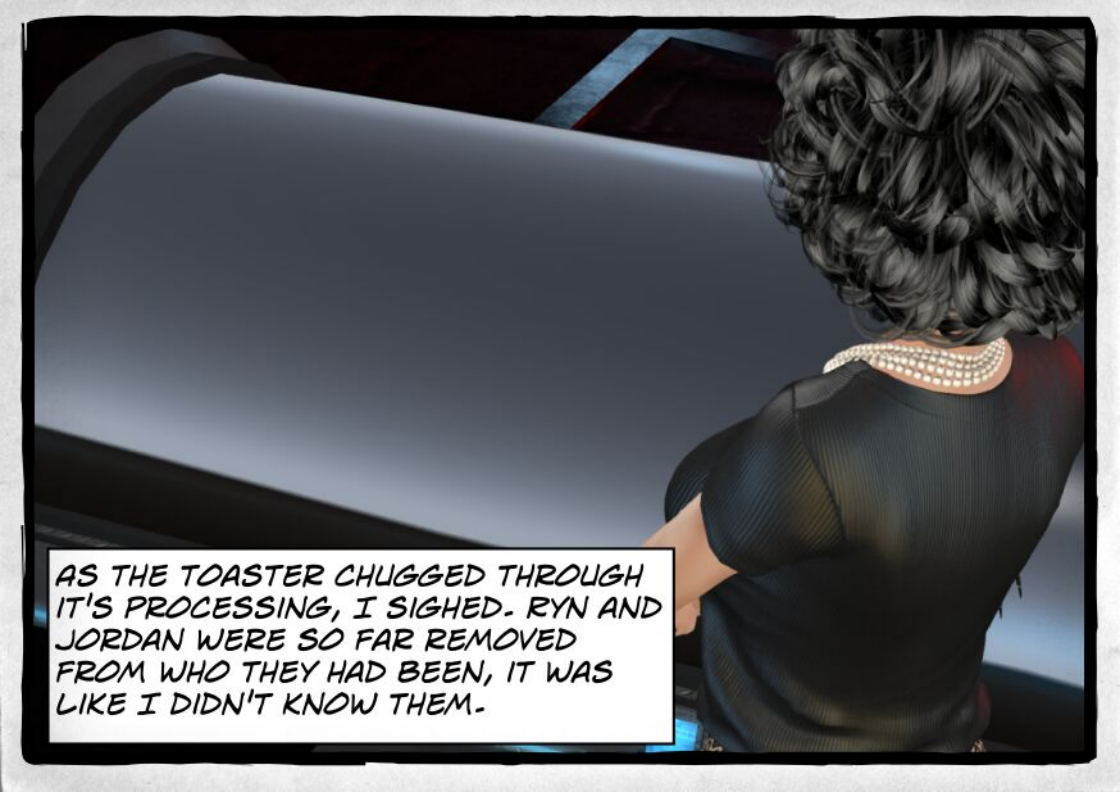
SOUNDS  
YUMMY!

THIS WILL  
SPIN A VERY  
THIN WEB OF  
MOLECULES JUST  
UNDER THE SKIN  
FOR PIGMENTATION  
AND COSMETICS.



READY?

GO FOR IT!

A woman with voluminous, dark, curly hair is shown from the back, looking down at a large, glowing, curved screen. She is wearing a black, ribbed, short-sleeved top and a multi-strand pearl necklace. The scene is dimly lit, with the primary light source being the screen she is viewing.

AS THE TOASTER CHUGGED THROUGH  
IT'S PROCESSING, I SIGHED. RYN AND  
JORDAN WERE SO FAR REMOVED  
FROM WHO THEY HAD BEEN, IT WAS  
LIKE I DIDN'T KNOW THEM.



IT JUST DIDN'T SEEM RIGHT, NO MATTER WHAT THE HYPNOTIST SAID. I DECIDED THAT I'D BRING HIM IN AND SEE WHAT ARRANGEMENTS COULD BE MADE. I WANTED RYN BACK THE WAY SHE'D BEEN...AND WANTED TO BE BACK THE WAY I'D BEEN WHEN I HAD BEEN WITH HER...




DING!

WHOOOSH





WHOA, I  
FEEL...TINGLY.



THE FEELING  
WILL SUBSIDE  
AFTER AWHILE.  
YOU'VE ESSENTIALLY  
HAD EVERY SQUARE  
INCH OF YOUR BODY  
TATTOOED.

CAN I SEE  
MYSELF?



OH MY  
GOD...



MY EYES ARE  
PINK TOO!



DO YOU LIKE  
IT?

HMMM



I LOVE IT!

A close-up, profile view of a woman with voluminous, dark, curly hair. She has light blue eyes, dark eye makeup, and bright red lipstick. She is wearing a dark, ribbed top and a multi-strand pearl necklace with a gold-colored clasp. She is looking towards the right. A pink-haired woman is partially visible in the bottom right corner. Two speech bubbles are present: a large one from the woman with dark hair and a smaller one from the pink-haired woman.

WHY DON'T  
YOU HEAD OVER  
TO WARDROBE  
AND FIND  
SOMETHING  
PRETTY TO WEAR.  
I'LL BE IN MY  
OFFICE.

OKAY!

LATER...



IT WAS QUIET ON A SUNDAY AT THE FACILITY. I ANSWERED EMAILS AND CAUGHT UP ON REQUESTS I'D NEGLECTED OVER THE WEEK.





I ALSO DID SOME RESEARCH INTO DR TAIME BISIANI. I COULDN'T FIND HIM IN ANY PUBLIC RECORD DATABASE AND HAD TO TURN TO SOME OF THE MORE GRAY SOURCES THAT THE FACILITY HAD---



APPARENTLY DR. BISIANI HAD BEEN BORN DAVID SUSSMAN. HE CAME OUT AS TRANS THREE YEARS AGO AND LOST HIS JOB AT THE DAYO CLINIC.



I WONDERED IF DR. BISIANI MIGHT BE OPEN TO WORKING TO GET 'KANDI' AND 'SISSY' BACK TO BEING RYN AND JORDAN IF WE COULD OFFER HIM THE CHANCE TO GET THE BODY OF HIS DREAMS...

A person with dark, curly hair is seen from behind, sitting in a blue patterned office chair at a desk. A laptop is open on the desk, displaying a software interface with various windows and a landscape background. The scene is dimly lit, suggesting an office environment.

I MISSED RYN AND OUR DEEP CONNECTION. THIS SITUATION DIDN'T SIT WELL WITH ME.

A 3D-rendered scene, possibly from a video game, showing a woman with long pink hair and a pink, frilly outfit standing in a conference room. She is looking towards the camera. A speech bubble above her contains the text "TA-DAA!". The room features a long grey conference table, blue office chairs, and a white vase with pink flowers on the table. In the background, there are signs on the wall that read "ART TALK" and "HAZARD".

TA-DAA!



DO YOU  
THINK MISS  
KANDI WILL  
LIKE IT?

YOU LOOK  
ADORABLE.



OKAY!!

WHY  
DON'T WE GO  
FIND OUT.

LATER...

OH MY  
GOD, I'M SO  
NERVOUS

WHY HONEY?

OH, OH,  
OH, YEZZ,  
WEGGIE!





WHAT IF  
SHE DOESN'T  
LIKE ME?

OH, I'M  
SURE SHE'LL  
ADORE THE  
NEW YOU.



WE'RE BACK!

MAYBE  
WE SHOULD  
GIVE THEM  
SOME  
PRIV---

CUTE.

OH, MY  
GAWD,  
WOOKAT  
WIDDLE SISSY  
TEMPLE!



EBEN  
WIT  
DEM BOOTS  
ON, YOU  
BARELY  
COME UP

I SHRANK,  
MISS KANDI!



I CAN  
SEE THAT.  
GET NAKED  
AND IN BED, I  
WANT YOU TO  
SUCK  
WEGGIE'S  
CAWK.

Y.Y.-YESS MISS  
KANDI!



SUCK HIM  
OFF GOOD,  
SISSY, I'MA  
TAWK TO  
MIWWIE FOR A  
MINUTE.


Y-Y-YESS MISS  
KANDI!



OH?

SOMETHING  
HAPPENED TO  
ME TODAY.

STARTLED BY THE ABRUPT  
CHANGE IN DEMEANOR I  
WAS IMMEDIATELY  
INTERESTED.



USUALLY,  
MASTER TAIME  
LOCKS ME IN AS  
KANDI, BUT TODAY I  
CAN SWITCH BETWEEN  
RYN AND KANDI  
PERSONALITIES.






SO YOU  
REMEMBER  
EVERYTHING?

YES. IT'S  
DISCONCERTING  
TO ME THAT I  
REMEMBER YOU  
ORIGINALLY WERE  
NICHOLAS AND WE  
WERE GOING TO  
BE MARRIED.




DISCONCERTING  
BARELY  
SCRATCHES THE  
SURFACE OF WHAT  
I FEEL.

I KN  
OW  
\*SIGHS\*  
KANDI IS A  
BIT...EXTREME.  
TITS, ASS,  
MOUTH...I'M  
A CARTOO

A comic panel featuring two women. On the left, a woman with dark, curly hair, wearing a black ribbed top and a leopard print skirt, has a speech bubble. On the right, a woman with blonde hair, wearing a white lace top, has a speech bubble. The background is a blurred cityscape.

ALL THAT  
CAN BE  
REDUCED...YOU  
COULD BE RYN  
AGAIN.

I DO  
N'T  
\*WANT\*  
TO BE RYN!  
THAT'S WHAT'S  
WRONG. I WANT  
TO BE KANDI,  
OR SOMEONE  
\*ANYONE\*



YOU  
WEREN'T LOCKED  
PSYCHICALLY OR  
CHROMOSOMALLY LIKE  
JORDAN AND I INTO THAT  
FORM. AND WE'VE LEARNED A  
LOT MORE ABOUT NANNITES  
NOW, SO WE  
COULD CHANGE  
YOU NOW.

GOD. PART  
OF ME LOVES  
THE SEX. IT'S  
LIKE A DRUG. I  
LITERALLY CAN'T  
THINK OF ANYTHING  
ELSE, EVEN NOW, I'M  
FANTASIZING ABOUT  
REGGIE AND  
JORDAN IN  
THERE.



AND KANDI...  
I MEAN, I SHOULD  
BE \*HORRIFIED\*  
BY THE DROP IN  
INTELLECT AND  
SEXUAL FIXATIONS,  
SHOULDN'T I?



NOT...NECESSARILY.  
EVERYONE HAS  
FANTASIES. YOU'RE JUST  
MAKING YOURS A  
REALITY.

SO IT'S OKAY  
FOR ME TO LIKE  
THIS? TO LOVE IT  
EVEN?



EVERYONE  
DESERVES  
HAPPINESS, RYN.

I LIKE  
WHAT YOU DID  
WITH JORDAN'S HAIR  
AND SKIN...IS IT...  
\*SIGHS\*  
NEVERMIND.



TELL ME,  
DARLING.

MY ANCESTRY IS  
ASIAN. IS THERE A  
WAY TO CHANGE  
THAT?





OF  
COURSE. I  
WAS A LATINA  
FOR AWHILE,  
AND CURTIS  
BECAME A  
BLACK  
WOMAN.

THAT'S...WHAT I'D  
LIKE TO TRY.



YOU WANT TO  
BECOME A  
LATINA?

NO, NICHOLAS. I  
WANT TO BE BLACK.  
\*BLUSHES\*



THAT CAN  
BE  
ARRANGED.  
MALE OR  
FEMALE?

FEMALE, OF  
COURSE. BUT I WANT  
TO KEEP MY BREASTS  
AND ASS.



SO SKIN  
TONE  
ONLY?

NO, I  
WANT  
TO LOOK LIKE I  
AM FROM AFRICA.  
AND I WANT THAT  
MIND PROGRAMMING  
THAT MADE YOU  
SPEAK A  
DIFFERENT



PROGRAMMED  
WITH WHAT,  
SWAHILI?

NO,  
NICK.  
I WANT TO  
SOUND LIKE I'M  
AFRICAN AMERICAN.  
AND I WANT MY  
INTELLIGENCE  
REDUCED AND ALL OF  
KANDI'S SAME  
CRAVINGS.  
CAN YOU DO  
THAT OR



OF  
COURSE.  
WE CAN  
JUST USE  
THE EBONI  
OVERLAY.

WHEN CAN  
THIS BE  
DONE?



TOMORROW,  
IF YOU HAVE  
TIME.

SHOULD  
I JUST  
COME TO  
YOUR  
OFFICE?

A comic book panel featuring two women. On the left, a woman with dark, curly hair, wearing a black top with a gold necklace and a leopard-print skirt, has a speech bubble. On the right, a woman with blonde hair and red lipstick, wearing a white lace top, has a speech bubble. The background is a blurred cityscape.

YES. AND I'LL  
HAVE LISA HANDLE  
YOUR  
TRANSFORMATION.  
YOU REMEMBER  
HER, SHE MADE  
YOU HUMAN  
AGAIN.

I WANT  
ALL  
TRACES OF  
RYN ERASED.  
YOU CAN DO  
THIS,  
YES?





IF THAT'S  
WHAT YOU  
REALLY  
WANT...

YES.  
PERMANENT  
IQ  
REDUCTION,  
ALSO.



HONEY,  
IT'S BETTER  
IF WE JUST  
MASK IT, THAT  
WAY IF YOU  
EVER  
WANT...

NO! I  
WANT TO  
PERMANENTLY  
BE REDUCED. I  
KNOW I'LL  
NEVER GAIN MY  
INTELLECT BACK,  
BUT THAT'S THE  
IDEA, NICK!



BUT...YOU'LL  
NEVER GAIN IT  
BACK.

I WANT AN IQ  
OF 60. THAT  
WILL MAKE ME  
ABOUT AS SMART  
AS WALLPAPER  
PASTE.



I DON'T  
UNDERSTAND  
WHY YOU'D DO  
THAT TO  
YOURSELF.

HMM...HOW  
CAN I  
'SPLAIN...UGH, I  
CAN FEEL KANDI  
COMING OVER  
ME 'GAIN---



LIKE..BEING  
KANDI...I  
DON'T HAVETA'  
BRAIN TOO GOOD.  
I DON HAVETA  
'MEMBER I GOTTA  
KID. I DON'T  
'MEMBER YOU WUZ  
MY FIANCE,  
BEFORE JORDAN  
N ME GOT  
BUZY.



RYN FEELS  
TERRIBLE 'BOUT  
YOU BEIN' OLD  
LADY NOW. FEELS  
GUILTY I DIN'T WAIT  
FOR YOU. FEEL  
GUILTY ABOUT BEIN'  
PREGARS. RYN  
FEELS GUILTY  
'BOUT  
EVERYTHING.



TIRED A  
FEELIN'  
BAD N JUS WANNA  
SUCK CAWK N FUCK,  
AND DAT'S ALL- CAN  
YOU UNNERSTAND?  
GETTIN' HARD TO  
FOCUS---



I UNDERSTAND,  
HONEY.

GOODIEZ! SO I  
GO TO YOUR OFFICE  
'MORROW? GET  
MADE BLACK?



IF THAT'S  
WHAT YOU  
DESIRE, THEN  
YES.

YAY! THANK  
YOU MIWWIE!  
NOW, I GOTS TO  
GO SEE HOW MY  
SIZZY DOIN' WIT  
WEGGIE.  
MUAH!



I WATCHED THE FORMER  
LOVE OF MY LIFE WALK BACK  
INTO THE BEDROOM, AND  
SIGHED. WHAT WAS I GOING  
TO DO?

THE NEXT MORNING





WORKDAYS STARTED BEFORE DAWN. SINCE FINDING MYSELF IN THE BODY OF A SEPTUAGENARIAN, IT TOOK QUITE A BIT OF PREPARATION TO CRAFT THE IMAGE I LIKED TO PRESENT. WHEN I'D BEEN A 30 YEAR OLD MALE MOTORCYCLE MECHANIC, I FAVORED A QUICK SHOWER AND JUMP INTO THE LEAST DIRTY CLOTHES I COULD FIND. I COULD BE OUT THE DOOR IN LESS THAN 15 MINUTES.



I INHERITED MAXINE'S SET OF WIGS, DOZENS OF THEM, AND I ENJOYED CRAFTING A STRIKING APPEARANCE FOR 'MILDRED FUCKING WALKER.' WHILE I DIDN'T ENJOY HAVING TO WEAR DENTURES, OR THE ACHES AND PAINS THAT CAME ALONG WITH AN OLDER BODY, I HAD ACCEPTED WHO I HAD BECOME AND ENJOYED BEING THE BADDEST BITCH OF THE BUNCH.



I WANTED TO SPEAK TO THIS HYPNOTIST BEFORE RYN ARRIVED. I HOPED MAYBE HE COULD IMPLANT A SUGGESTION IN HER TO RECONSIDER THE IQ REDUCTION.



AFTERALL, I WAS MILDRED FUCKING WALKER. AND PEOPLE WOULD DO AS I SAY.

A 3D-rendered office scene. In the foreground, a woman with blonde hair, wearing a black top and black leggings, sits in a blue office chair at a desk with multiple computer monitors displaying data. In the background, a man with a beard, wearing a dark jacket, sits in a similar blue office chair at another desk. To the right, a woman with dark curly hair, wearing a black and white zebra-print dress and glasses, stands with her arms crossed, looking towards the other characters. Three speech bubbles are overlaid on the scene. The top bubble, containing pink text, is directed towards the blonde woman. The middle bubble, containing pink text, is directed towards the man. The bottom bubble, containing black text, is directed towards the woman in the zebra-print dress.

MORNING  
DR.  
MORNINGSTAR  
AND MR.  
HUNTINGTON.

HI MILDRED!

MORNING  
BOSS. PLEASE  
CALL ME  
DEREK!






HOW ARE  
YOUR CASES  
PROGRESSING?

JOYCE  
MELLON IS IN  
CELL 232-A. HE'S  
BEEN ASLEEP FOR  
ABOUT SIX HOURS.  
JUST WAITING ON  
YOUR PLAN.

VERY  
GOOD,  
DEREK.  
HMM...WE HAVE A  
NEW HYPNOTIST  
JOINING US  
TODAY...



OH, THAT  
MIGHT BE  
GOOD. HAVE HIM  
UNCOVER HIDDEN  
INTERESTS IN HIS  
PSYCHE.

INDEED.  
HE'LL BE  
WORKING FOR US  
IN EXCHANGE FOR  
NANNITE  
TREATMENT. DR.  
MORNINGSTAR,  
YOU CAN ASSIST  
WITH THAT,  
YES?




PERFECT. I DO  
WANT HER TO  
HAVE ONE MORE  
SESSION WITH DR.  
TAIME, HOWEVER.

OF COURSE,  
MILDRED! AND I'VE  
DESIGNED A PAYLOAD  
FOR RYN/KANDI THAT  
YOU ASKED FOR LAST  
NIGHT ALSO.



LIKE  
WHAT?


OH GOOD! YES, I  
WAS NOT HAPPY  
ABOUT THE IQ  
ADJUSTMENT. THAT'S  
NOT AN EXACT SCIENCE,  
AND COULD LEAD TO  
UNEXPECTED SIDE  
EFFECTS.



FOR INTELLECT  
TO BE 'MEASURED' ON  
A SCALE LIKE IQ IS  
RELATIONAL TO OTHER  
PEOPLE WHO HAVE BEEN  
MEASURED. IT IS NOT  
INDICATIVE OF A PERSON'S  
INTELLIGENCE AT ALL, JUST  
HOW THEY MEASURED  
AGAINST OTHER PEOPLE  
WHO HAVE BEEN  
MEASURED.


THE NANNITES DON'T HAVE A REFERENCE FOR THAT SCALE, SO ALL THEY WILL DO IS TARGET SPECIFIC NEURON CLUSTERS WITHIN THE DIFFERENT REGIONS TO DESTROY, THEREBY REMOVING THE CONNECTION. WE HAVE A DECENT GRASP ON WHERE THOSE REGIONS ARE, BUT ESPECIALLY WITH RYN WHOSE BRAIN HAS BEEN THROUGH EXTENSIVE RECONSTRUCTION AFTER HER SNAKE TRANSFORMATION, IT COULD HAVE MAJOR EFFECTS ON MEMORY, MOTOR FUNCTION, LANGUAGE RECALL AND RECOGNITION AND MORE.





YES, NOT TO  
MENTION  
WHAT MIGHT  
HAPPEN IF  
SOMEONE GAINED  
CONTROL OF HER  
NANNITE  
FUNCTION  
AGAIN...LIKE  
WINSTON  
SMITH.





EXACTLY. IT  
TOOK US ALMOST A  
YEAR TO GET HER  
BACK TO 'NORMAL'  
AND NOW SHE WANTS  
TO BE IRRIGATED  
AGAIN?

SADLY, YES.



WELL,  
HOPEFULLY YOU'LL  
GET HER TO CHANGE  
HER MIND.

WE'LL SEE, I  
SUPPOSE.

THERE'S  
SOMEONE AT  
THE  
ENTRANCE,  
MILDRED.



OH, THAT'S  
OUR NEW  
HYPNOTIST. CAN  
YOU HAVE HIM MEET  
ME IN MY OFFICE,  
DEREK? GIVE HIM A  
BRIEF TOUR,  
ALSO.

SURE THING,  
MILDRED!



SPEAKING  
OF SMITH, HAVE  
WE HAD ANY  
CONTACT  
THROUGH  
CHANNELS?

ZERO,  
BOSS. IT'S  
AS IF SHE  
DROPPED OFF  
THE PLANET.

DAMN, THAT'S  
WHAT WORRIES  
ME.



**\*READ THE BILLIONAIRE  
ON AMAZON!**

**WE'D SET TRIGGERS IN A MULTITUDE OF LOCATIONS TO TRY TO TRACK AND LOCATE WINSTON SMITH, THE FORMER HEAD OF THE FACILITY. HOWEVER, WE STILL HAD NOT BEEN SUCCESSFUL IN LOCATING HER...WHICH MEANT SHE WAS PLANNING HER OWN TAKEOVER. SMITH WAS A VENAL, MISOGYNISTIC MAN WHO HAD BEEN TRANSFORMED INTO A SLAVE FORM, THEN STOLEN RYN'S ORIGINAL BODY \***




IT WAS PART OF THE REASON I DID NOT WANT TO INTRODUCE NANNITES INTO KANDI'S BODY...IF WINSTON EVER CONTROLLED THE FACILITY AGAIN, SHE COULD BE TRANSFORMED AGAINST HER WILL AGAIN.



WE MEET  
AGAIN.


INDEED  
SO. I'M HAPPY  
YOU'RE HERE,  
DR. BISIANI.  
PLEASE HAVE A  
SEAT.



SO, YOU HAVE  
NEED OF A  
HYPNOTIST.

AND  
YOU DESIRE  
TO BE A  
WOMAN?



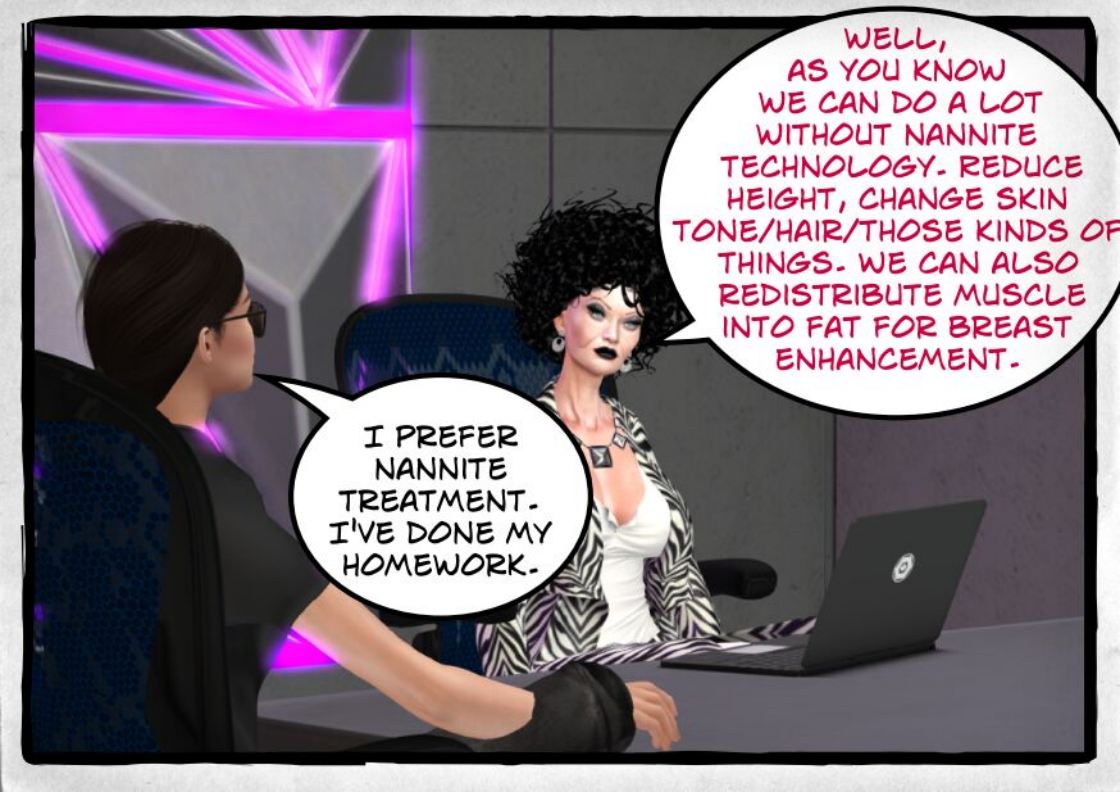


YES...AS YOU  
CAN SEE, I'VE  
ALREADY HAD AN  
EPIDURAL  
EXCITATION. MY SKIN  
IS SMOOTH AND  
HAIRLESS FROM  
THE NECK DOWN.



NOT AS  
MUCH AS I'D  
LIKE.

AND  
HORMONE  
REPLACEMENT  
THERAPY HASN'T  
BEEN  
EFFECTIVE?



WELL,  
AS YOU KNOW  
WE CAN DO A LOT  
WITHOUT NANNITE  
TECHNOLOGY. REDUCE  
HEIGHT, CHANGE SKIN  
TONE/HAIR/THOSE KINDS OF  
THINGS. WE CAN ALSO  
REDISTRIBUTE MUSCLE  
INTO FAT FOR BREAST  
ENHANCEMENT.

I PREFER  
NANNITE  
TREATMENT.  
I'VE DONE MY  
HOMEWORK.



AND IN EXCHANGE  
YOU'D AGREE TO  
WORK FOR A MINIMUM  
OF FIVE YEARS?

THAT  
WOULD BE  
FINE, YES. I CAN  
HELP ASSIST WITH  
YOUR MIND  
CONTROL DEVICES  
AS WELL, MAKING  
THEM MORE  
SUBTLE AND  
EFFECTIVE.

A comic book panel showing two women in conversation. On the left, a woman with dark hair and glasses is seen in profile, wearing a black top. On the right, a woman with voluminous black curly hair, heavy eye makeup, and dark lipstick is wearing a black and white zebra-print top and a necklace with square pendants. She is speaking. The background is a simple grey wall.

I DO HAVE  
ONE FAVOR TO  
ASK BEFORE WE  
PROCEED.  
ACCEPTANCE OF THE  
FAVOR IS NOT  
CONTINGENT ON OUR  
AGREEMENT.

YOU WANT ME  
TO CONVINCE RYN  
NOT TO UNDERGO  
PERMANENT IQ  
REDUCTION.



WOULD  
THAT BE  
POSSIBLE?

MILDRED, I'VE  
TRIED. I'VE IMPLANTED  
TRIGGERS, GIVEN HER  
VISUALIZATIONS, ALL OF IT.  
HER MIND KEEPS SHIFTING BACK  
INTO THE RYN PERSONALITY,  
AND WE CAME UPON A WALL.  
IT'S THE WHOLE REASON  
YOU'RE NOW  
INVOLVED.



SO  
THERE'S  
NOTHING YOU  
CAN DO?


HER EXPERIENCE  
AS A COBRA ,  
UNFORTUNATELY, INDUCED A  
DESIRE TO NOT HAVE A HIGHER  
INTELLECT. SHE ENJOYED NOT  
FEELING THINGS LIKE GUILT, SHAME,  
LOVE, CONNECTION. SHE NO LONGER  
TRULY LOVES ANYONE ANYMORE. EVEN  
WERE YOUR SITUATION TO BE  
SUDDENLY RECTIFIED, IT WOULD  
ONLY INDUCE EVEN MORE SHAME  
FEELINGS SINCE SHE NO  
LONGER FEELS WHAT SHE  
ONCE FELT TOWARD  
YOU.



SO  
SHE'D  
PREFER BEING  
AN ANIMAL TO  
BEING  
HUMAN?


SHE'D PREFER  
TO BE AN  
ANIMALISTIC HUMAN.  
REDUCED TO BASE  
NEEDS OF SENSUAL  
EXPERIENCES FOR THE  
SAKE OF THOSE  
EXPERIENCES AND  
NOTHING ELSE.






SADLY, WERE I TO HAVE A SESSION WITH HER, SHE'D DIG HER MENTAL SHIELDS IN EVEN DEEPER AND RETREAT FURTHER AND FURTHER INTO THE KANDI PERSONALITY.

I WAS HOPING TO TALK YOU INTO ONE LAST SESSION WITH HER.




YES. SHE HAS A STRONG ATTRACTION TO BLACK MEN, AND FEELS BEING A BLACK WOMAN WOULD ENABLE HER TO HAVE DEEPER SENSUAL EXPERIENCES.

WELL, NOW SHE WANTS AN ETHNICITY CHANGE AS WELL.



DR. LISA  
MORNINGSTAR  
FEELS THERE  
COULD BE  
UNPREDICTABLE SIDE  
EFFECTS. AND  
IRREVERSIBLE  
ONES.

I'M FAMILIAR  
WITH HER WORK.  
SHE'S THE BEST AT  
THIS THERE IS, AND I  
WILL HELP MITIGATE  
THOSE RISKS,  
MILDRED.



SADLY, THIS IS IN RYN'S COURT. SHE NEEDS TO WANT IT. AND SHE REJECTS THAT WITH EVERY FIBER OF KANDI'S SOUL.


I CAN'T BELIEVE THERE'S NOTHING WE CAN DO.



I'M  
SORRY I  
COULDN'T BE  
MORE OF A  
HELP.

*\*SIGHS\**  
WELL, LET'S GET  
YOU INTO THE LAB  
WITH DR.  
MORNINGSTAR. I'LL  
RACK MY BRAIN FOR  
ANYTHING ELSE  
WITH RYN.

LIKE YOU  
SAID...THIS IS IN  
RYN'S COURT. I JUST  
HAVE TO CONVINC  
HER SOMEHOW TO  
STAY SMART, HAHA.



ONCE YOU'VE  
RECEIVED YOUR FIRST  
INFUSION, CIRCLE BACK WITH  
ME. WE HAVE ANOTHER  
SUBJECT I'D LIKE YOU TO  
FOCUS ON.

SOUNDS  
GOOD,  
MILDRED.



LISA, THIS IS  
DR. TAIME  
BISIANI. TAIME,  
THIS IS DR. LISA  
MORNINGSTAR.

SAME.

NICE TO  
MEET YOU! I  
KNOW YOUR  
WORK.



DR. BISIANI  
HAS AGREED TO A  
FIVE YEAR TENURE  
WITH US IN EXCHANGE  
FOR NANNITE  
TREATMENT. CAN YOU  
ACCOMODATE HIM?

SURE! TAKE  
OFF YOUR  
CLOTHES AND  
LIE DOWN ON THE  
ENEMA TABLE  
AND LET'S GET  
YOU CLEANED  
OUT!





THANK  
YOU,  
MILDRED.

I'LL  
MONITOR YOUR  
PROGRESS FROM  
THE CONTROL  
ROOM. WELCOME  
DR. BISIANI.

SO  
BLONDE,  
REDHEAD,  
BRUNETTE OR  
OTHER?

BLONDE,  
DEFINITELY.

AS THEY GOT STARTED,  
I MADE MY WAY BACK.



I DECIDED TO HEAD  
INTO THE CITY FOR A BIT  
FOR LUNCH.



AS I PICKED AT MY LUNCH, I  
REMEMBERED TIMES WITH RYN. OUR  
LAUGHTER AND JOY, THE WAY WE  
CONNECTED. MAKING LOVE, THE  
AROMA OF HER PERFUME...ALL OF IT.





I WAS A DIFFERENT PERSON NOW. SHE WAS ALSO. MY LIBIDO WAS VERY LOW TO NON-EXISTENT. I HADN'T THOUGHT OF A MAN OR WOMAN IN A SEXUAL WAY IN A VERY LONG TIME.

A woman with a voluminous black curly wig, heavy black eye makeup, and bright blue eyes. She has black lipstick and is wearing a black and white zebra-print top. She is looking slightly to the left with a serious expression. The background is a kitchen with a yellow wall, a white sign with a fork and knife, and a wooden table with condiment bottles and a fork.

IT WASN'T FAIR OF ME TO IMPOSE MY  
WILL UPON HER. IF SHE WANTED TO  
BE AN UNTHINKING SEX  
MACHINE...WHO WAS I TO STOP HER?




I MOURNED THE LIFE WE HAD. THE  
LIGHT SHE HAD BEEN. OUR  
CONNECTION...



I SUPPOSED IF I COULD BECOME  
A MAN AGAIN---A BLACK MAN, I  
COULD CONNECT WITH HER AGAIN..





BUT EVEN IF I WASN'T LOCKED INTO  
THIS BODY SPIRITUALLY, MENTALLY,  
AND PHYSICALLY...SOMETHING ABOUT  
THAT FELT...WRONG.



MAYBE DR. BISIANI COULD WORK WITH  
-ME- TO BE THE PERSON RYN  
DESIRED...I LOVED HER SO MUCH.  
COULD I BE A MAN AGAIN? IF IT  
MEANT BEING BACK WITH HER?



BUT THAT WOULD REQUIRE ALLOCATING RESOURCES, TIME AND MONEY TO A SITUATION THE FACILITY COULDN'T AFFORD. THE DEPARTMENT HAD JUST GOTTEN ON ITS COLLECTIVE FEET AGAIN. TO DISTRACT MY TEAM FROM THEIR CURRENT PROJECTS SEEMED SELFISH.

I WAS MILDRED FUCKING WALKER. DIRECTOR OF THE FACILITY.  
AND THAT MEANT LETTING GO MY OWN PERSONAL AGENDA AND  
DESIRES FOR THE GOOD OF THE DEPARTMENT.



A FEW HOURS LATER...

YES, A  
FEW CHANGES  
HAPPENING.

WELL,  
WELL. COMING  
ALONG NICELY,  
I SEE.



HOW DID  
YOUR SESSION  
GO WITH  
JOYCE?

HE IS A  
BRUTAL,  
VIOLENT  
MAN.



SO NO  
SECRET  
DESIRES?


I BARELY  
GOT HIM INTO THE  
FIRST STAGES OF  
TRANCE. IT WILL TAKE  
SOME TIME FOR US TO  
DELVE DEEPER INTO  
HIS PSYCHE

I SEE,  
WELL I TRUST  
YOUR  
JUDGEMENT.

ANY SIGN OF  
RYN?

NOT YET...





WELL, I'M  
FEELING THE  
EFFECTS OF THE  
INFUSION AND  
WOULD LIKE TO  
SLEEP IF THAT IS  
ACCEPTABLE.



OF  
COURSE,  
DARLING.  
WE'LL SEE  
YOU IN THE  
MORNING.



WOW, SO  
THIS IS YOUR  
OFFICE?

HELLO  
AH---KANDI

SHE'S BEEN  
RYN ALL DAY!

I'M IN RYN  
MODE, RIGHT  
NOW, NICK.

AH, I SEE.  
PLEASE HAVE  
A SEAT.



DON'T BE  
TEDIOUS, NICK.  
WOULD I BE  
HERE  
OTHERWISE?

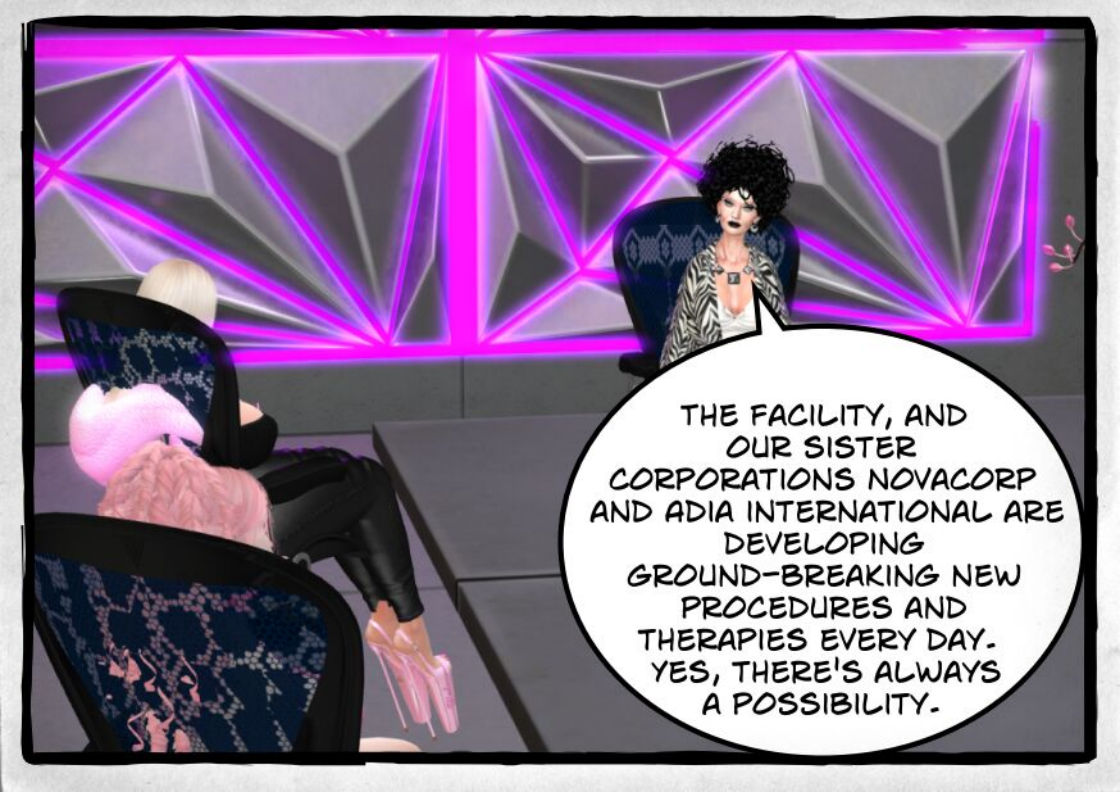
SO YOU ARE  
STILL  
DETERMINED TO  
GO THROUGH  
WITH THIS?



WHAT IF  
THERE WAS A  
WAY I COULD BE  
A MAN AGAIN? A  
BLACK MAN,  
EVEN?



YOU  
THINK  
THERE'S A  
WAY WE COULD  
EVER BE  
NORMAL  
AGAIN?



THE FACILITY, AND  
OUR SISTER  
CORPORATIONS NOVACORP  
AND ADIA INTERNATIONAL ARE  
DEVELOPING  
GROUND-BREAKING NEW  
PROCEDURES AND  
THERAPIES EVERY DAY.  
YES, THERE'S ALWAYS  
A POSSIBILITY.



NICK, THERE'S  
SOMETHING...BROKEN  
--INSIDE ME NOW.



I MEAN  
, LOOK AT  
JORDAN, NOW.  
I DID THAT  
TO HIM.

I KINDA  
WANTED IT,  
TOO, RYN.


WELL, YEAH.

BUT ADMIT  
IT. YOU WOULD  
HAVE BEEN  
HAPPIER AS MAN  
AND WIFE  
RAISING OUR  
SON  
TOGETHER.




HAPPILY, I  
MIGHT ADD.

AND  
NOW...YOU'VE  
BEEN DISOWNED  
BY YOUR FAMILY,  
LOST YOUR  
POSITION AS  
PRESIDENT OF THE  
BOARD, AND  
BASICALLY SERVE  
ME AS MY  
SISSY  
SLAVE.




AND...NOT  
TO ADD INSULT  
TO INJURY NICK,  
BUT JORDAN WAS A  
FAR BETTER MAN  
AND HUSBAND THAN  
YOU EVER COULD  
BE OR DREAM  
OF.

I SEE.



AND I  
KNOW HOW  
MUCH THAT  
STATEMENT MUST  
BE DEVASTATING TO  
YOU. I DO FEEL  
GUILTY, I DO, BUT  
IT DOESN'T  
CHANGE THE  
FACT OF HOW  
I FEEL.

A woman with a voluminous black curly wig, blue eye makeup, and black lipstick is shown from the chest up. She is wearing a black and white zebra-print jacket over a dark top and a necklace with square metallic links. She is looking slightly to her left. The background features a blue hexagonal pattern and purple neon light streaks.

ACTUALLY,  
IT ONLY CONFIRMS  
WHAT LISA MORNINGSTAR  
TOLD ME...THAT THE  
SERPENT TRANSFORMATION  
YOU UNDERWENT HAD FAR  
MORE DAMAGING  
PSYCHOLOGICAL IMPACTS  
ON YOU THAN WE  
RECOGNIZED.

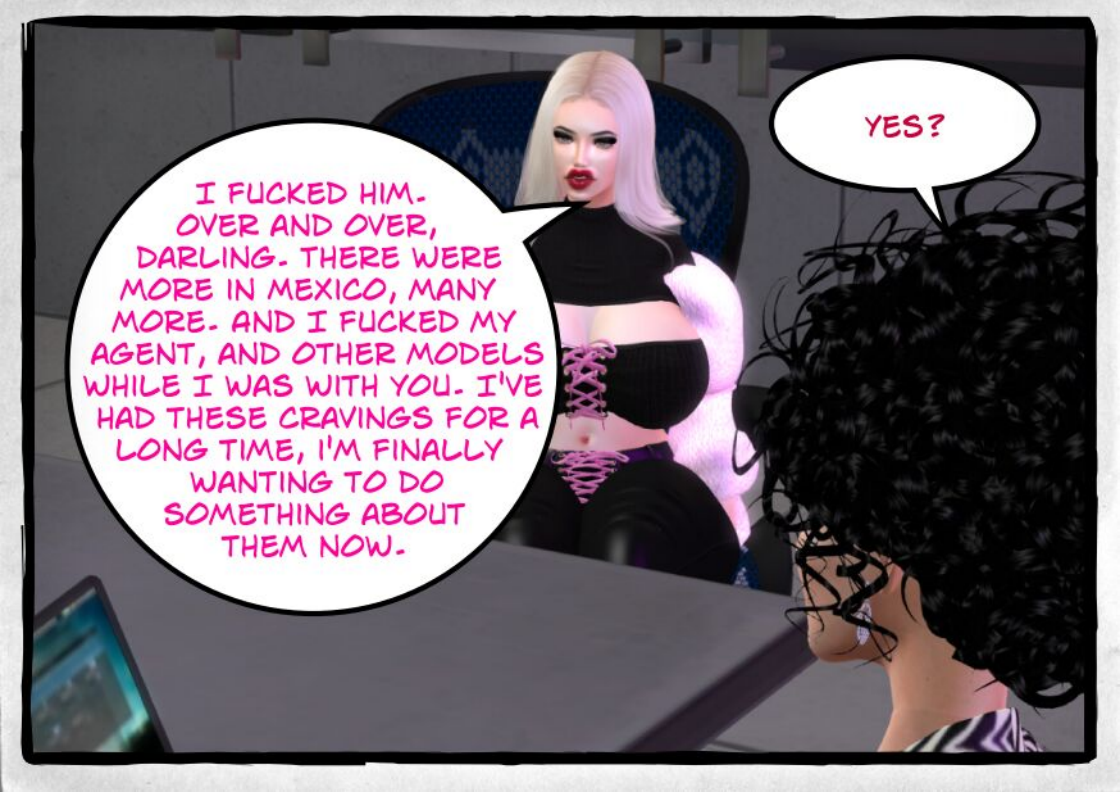
A 3D-rendered woman with long, straight white hair and bright blue eyes. She has full, glossy red lips and is wearing a black, high-necked, long-sleeved top. She is sitting in a blue, textured chair with large, fluffy pink wings on the backrest. Her hands are resting on her lap, holding a pair of pink high-heeled shoes. A speech bubble is positioned to her right, containing pink text.

OH, THIS  
STARTED LONG  
BEFORE THAT,  
DARLING. IT WAS WHY  
I WAS GOING TO  
BREAK UP WITH YOU  
IN THE FIRST  
PLACE.





BUT WE  
WERE  
TOGETHER  
FOR...YEARS  
AFTER  
THAT.



I FUCKED HIM.  
OVER AND OVER,  
DARLING. THERE WERE  
MORE IN MEXICO, MANY  
MORE. AND I FUCKED MY  
AGENT, AND OTHER MODELS  
WHILE I WAS WITH YOU. I'VE  
HAD THESE CRAVINGS FOR A  
LONG TIME, I'M FINALLY  
WANTING TO DO  
SOMETHING ABOUT  
THEM NOW.


YES?



YES, BUT YOU  
NEEDED ME. AND I  
NEEDED YOU.  
BUT...WELL,  
REMEMBER EDUARDO  
MY PARTNER IN THE  
TATTOO SHOP?

HER WORDS SHATTERED ME.



A 3D-rendered office scene. In the foreground, a man with a large, dark, curly afro is seen from behind, sitting in a blue office chair at a desk with a computer monitor. In the background, two women are seated in similar blue office chairs. The woman on the left has long pink hair and is wearing a pink bikini. The woman on the right has long white hair and is wearing a black and white corset-style top and black leggings. The scene is set in a modern office environment with grey walls and a desk.


AND SO  
YOU WANT  
TO LITERALLY  
BE A DUMB  
BIMBO.

NOW  
YOU'RE  
STARTING TO  
GET IT. A  
DUMB BIMBO  
WHO HAS  
DARK  
SKIN.



WHAT ABOUT  
YOU, JORDAN?

I'M  
HAPPY AS I  
AM. AND  
SHE'S GOING  
TO NEED  
SOMEONE TO  
TAKE CARE  
OF HER.



HOW WILL  
YOU EARN A  
LIVING?




**\*GIGGLES\***

**\*GIGGLES\***

**I HAVE  
MORE THAN  
ENOUGH MONEY IN  
EQUITY TO TAKE  
CARE OF US THE REST  
OF OUR LIVES  
WITHOUT EARNING  
ANOTHER  
PENNY.**

**NOT TO  
MENTION MY  
WAGES AS A  
SEX WORKER.**



A woman with dark, curly hair, heavy eye makeup, and a zebra-print jacket is shown from the chest up. She is looking slightly down and to the right. A large speech bubble is positioned to her left, containing text. The background features purple and pink neon light beams.

OKAY. CATHY IN  
ACCOUNTING CAN  
TAKE CARE OF YOUR  
FINANCIAL  
ARRANGEMENTS. TAKE  
CARE OF THAT FIRST  
BEFORE YOU'RE TOO  
STUPID TO READ THE  
FORMS. THEN LISA  
MORNINGSTAR IS  
WAITING IN LAB 6.  
JORDAN, YOU KNOW  
THE WAY?



YOU'RE  
NOT GOING  
TO WATCH,  
DARLING?

YES, I  
REMEMBER.

WHAT.  
WATCH THE  
WOMAN I  
LOVED FOR THE  
LAST 7 YEARS  
DESTROY  
HERSELF? NO  
THANK YOU.



I WATCHED HER WALK OUT AND  
TOWARD HER 'NEW LIFE.'  
SHE DIDN'T LOOK BACK.

I TOOK THE REST OF THE AFTERNOON OFF, AND WENT HOME. I DID A FEW CHORES, MADE A LIGHT DINNER AND SAT WATCHING MINDLESS TV






LIFE HAD THROWN ME SOME  
CURVEBALLS...BUT RYN'S WORDS  
ECHOED IN MY MIND, TEARING AT MY  
HEART.



MAYBE IT WAS TIME FOR ME TO  
FIND ANOTHER COMPANION.  
SOMEONE TO SHARE MY LIFE AND  
LOVE WITH.

A close-up photograph of a woman with black hair and bangs lying in bed. She is wearing a light-colored, polka-dot cardigan over a white lace-trimmed top. Her expression is contemplative as she looks upwards and to the right. The background shows a floral pattern on the wall.

I LAY DOWN IN BED, TRYING TO  
SHUT THE WORDS OUT OF MY MIND,  
BUT DIDN'T HAVE MUCH SUCCESS...



IT HAD ALL BEEN A LIE. SHE NEVER LOVED ME. I THINK SHE LOVED THE 'IDEA' OF ME, AND OF US, BUT DEEP DOWN SHE WAS BECOMING WHAT SHE HAD ALWAYS BEEN FROM THE BEGINNING.



A woman with short black hair and bangs is sitting on a bed. She is wearing a light-colored, long-sleeved nightgown with a small pattern. Her hands are behind her head, and she has a neutral expression. The bed has white linens and pillows with a blue floral pattern. The wall behind her is covered in matching blue floral wallpaper. The scene is dimly lit, suggesting a bedroom at night.

AT SOME POINT IN TIME...I  
FINALLY DRIFTED OFF.



THE NEXT MORNING---

HI MILDRED!

OH  
MY GOD.  
WHO IS THIS  
GORGEOUS  
CREATURE?

OH!  
HELLO, MS.  
WALKER.





COMING  
ALONG  
NICELY, I SEE  
DR. BISIANI. AND  
PLEASE CALL  
ME MILDRED

YES,  
AND THANK  
YOU! MY BODY  
HAS CHANGED  
QUITE A BIT,  
THOUGH I'M  
STILL...




\*GIGGES\*  
YES,  
EXACTLY. YOU  
LOOK LOVELY  
TOO.

STILL AN  
OUTIE AND  
NOT AN INNIE  
I TAKE IT?



I DECIDED  
AGAINST  
WEARING A WIG  
TODAY. FEEL A  
LITTLE NAKED  
WITHOUT ONE.  
\*CHUCKLES\*.



YOU'RE  
WIGS ARE  
RATHER  
STRIKING,  
MILDRED. IT'S  
NICE TO SEE YOU A  
BIT MORE AU  
NATURAL,  
TODAY  
THOUGH.




ACTUALLY, I  
WAS JUST  
ABOUT TO WORK  
WITH HIM IN THE  
VISUALIZATION  
STUDIO. WOULD  
YOU LIKE TO  
WATCH?

SO HAVE YOU  
HAD A SESSION  
WITH JOYCE  
YET?

YES, WHY  
DON'T YOU GET  
STARTED AND I'LL  
COME OBSERVE  
IN A BIT.





THANK  
YOU,  
MILDRED. I  
REALLY AM  
HAPPY TO SEE  
YOU AND  
HAPPY TO BE  
WORKING  
HERE!



THAT  
MAKES ONE  
OF US,  
\*SIGHS\*

I'M  
HAPPY YOU'RE  
HERE ALSO,  
DR. TAIME



AND HOW'S  
OUR OTHER  
PROJECT  
PROCEEDING?

UM, WELL? YOU  
REMEMBER THAT  
THE WS-938  
NANNITES WERE  
EXPERIMENTAL?

THE ONES THAT  
WORKED ON XX  
CHROMOSOMES?

YEAH.



AND?

WELL,  
DURING THE  
DENUDING  
PROCESS,  
THERE WAS A  
MELANIN  
DUMP.



WHICH  
MEANS?

DARK.  
LIKE...DARK  
DARK SKIN.  
AND IT'S STILL  
GOING. I'VE  
BEEN TRYING TO  
INTERRUPT IT,  
BUT IT'S  
FIGHTING  
ME.



WELL,  
THAT'S WHAT  
THE BITCH  
WANTED.

I KNOW,  
BUT I DIDN'T  
THINK IT WOULD  
BEHAVE LIKE  
THIS.



SHE  
CAN  
ALWAYS  
BOOK TIME IN  
THE TOASTER  
IF SHE NEEDS  
TO LIGHTEN  
UP.

UMM...NOT  
REALLY. THE  
TOASTER  
OVERLAYS  
MOLECULES OF  
PIGMENT AND  
SINCE HER PIGMENT  
IS SO DARK  
ALREADY IT  
WOULD ONLY  
MAKE HER EVEN  
MORE  
DUSKY.

I DON'T  
CARE. THIS IS  
WHAT SHE  
WANTED.





AND THE  
OTHER  
DELIVERABLE?

ALRIGHT, I  
WON'T  
INTERRUPT THE  
PROCESS,  
THEN.



THAT'S COMPLETE. THOUGH WE WON'T KNOW INTELLIGENCE UNTIL SHE TRIES TO READ.

WAIT, SHE WON'T BE ABLE TO READ?



JESUS WEPT.

PROBABLY  
JUST SIMPLE  
WORDS AND  
SENTENCES...IT  
WILL BE ONE OF  
OUR COGNITIVE  
AWARENESS  
TESTS.



SHE SHOULD BE WAKING UP SHORTLY. WOULD YOU LIKE TO VISIT HER?

SOUNDS GOOD, MILDRED!

NO, I WANT TO SEE OUR NEW HYPNOTIST IN ACTION. DO WHATEVER IS NEEDED NEXT, AND I'LL BE OVER AFTER AWHILE.

A woman with short brown hair, wearing a dark red dress and a pearl necklace, stands with her back to the viewer. She is looking into a visualization studio. In the background, a woman with long blonde hair is seated at a desk, looking at a large screen displaying a blue, swirling, vortex-like pattern. The room is dimly lit with blue and teal tones.

YOUR MIND  
DRIFTS  
AMONG YOUR  
MEMORIES,  
SLOWLY SINKING  
FURTHER AND  
FURTHER INTO A  
DEEP FORM  
OF TRANCE

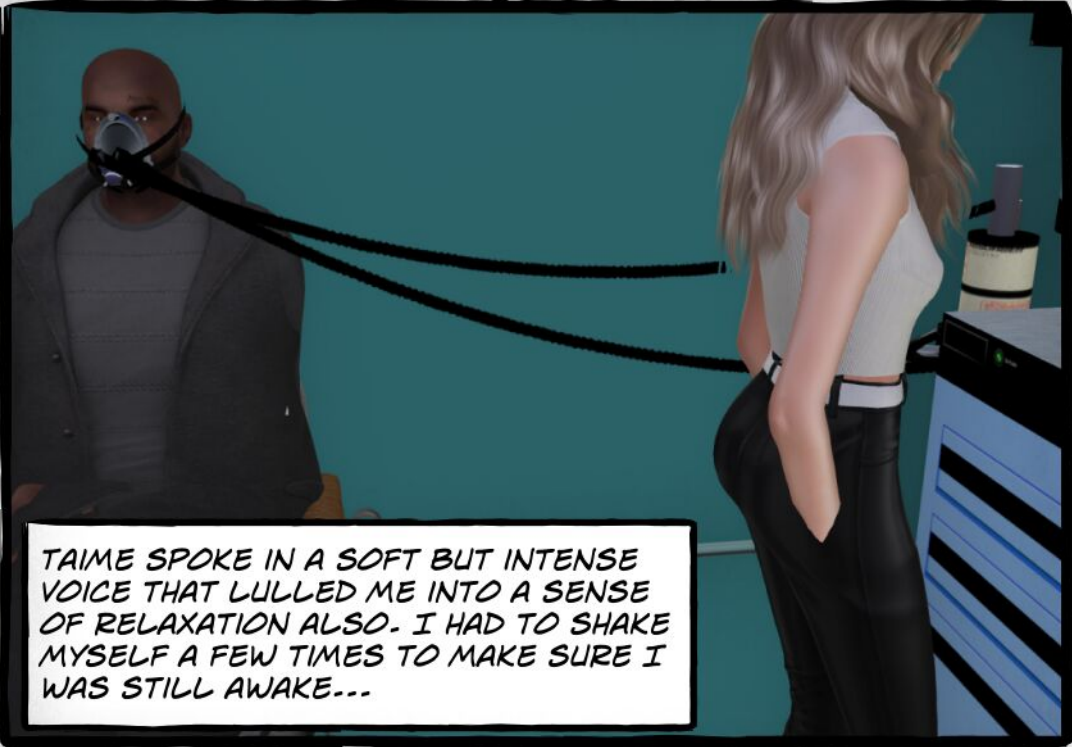
AT THE VISUALIZATION  
STUDIO, DR TAIME HAD  
ALREADY GONE TO WORK.



YOU FEEL A  
WARMTH NOW,  
SLIDING UP OVER  
YOUR TOES. SO  
WARM, SO  
NICE...

A person is seated in a chair, viewed from behind. A woman with long blonde hair stands behind the chair, her hands near the person's feet. The scene is dimly lit with a blueish-green tint, suggesting a clinical or medical environment. A speech bubble is overlaid on the left side of the image.

IT  
SLIDES UP  
OVER YOUR  
ANKLES  
NOW...YOUR FEET  
ARE COMPLETELY  
RELAXED...AS THE  
WARMTH  
SUFFUSES  
YOUR  
CALVES.



TAIME SPOKE IN A SOFT BUT INTENSE VOICE THAT LULLED ME INTO A SENSE OF RELAXATION ALSO. I HAD TO SHAKE MYSELF A FEW TIMES TO MAKE SURE I WAS STILL AWAKE...





MONKEY  
BARS.



YESS, YOU CAN  
FEEL THEM,  
CAN'T YOU? THE  
WAY YOU CAN  
SPIN, AND  
PLAY?

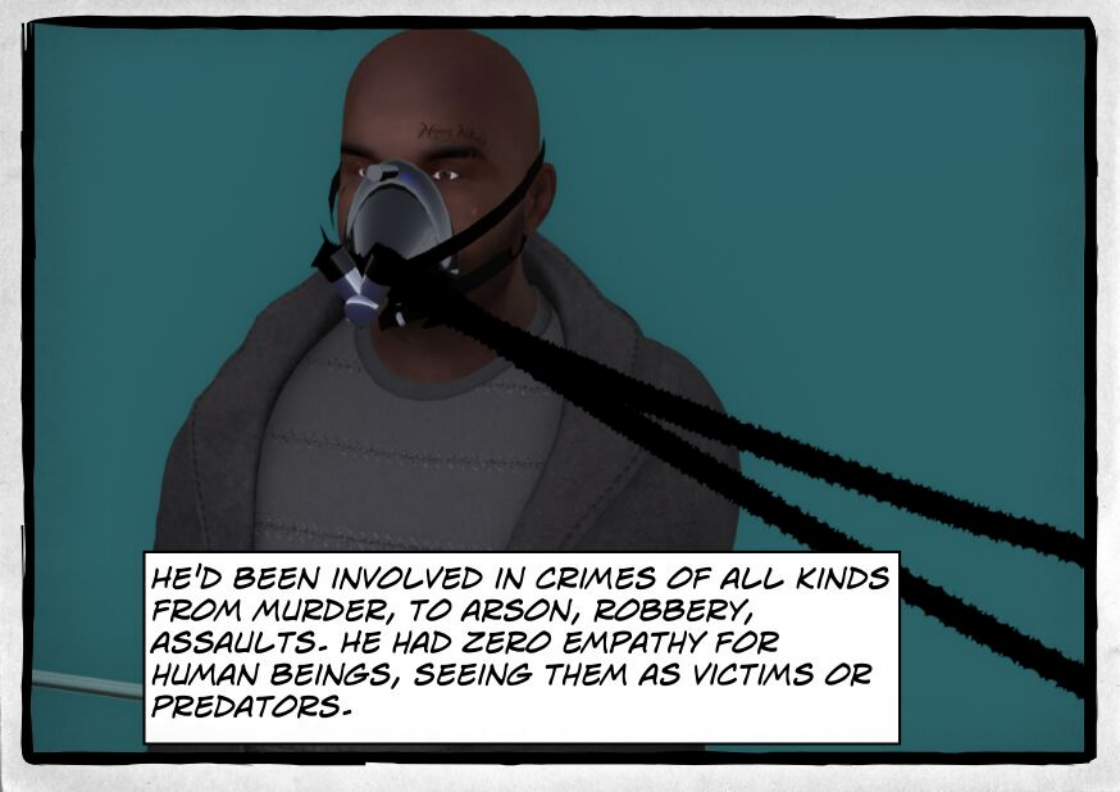
YEAH.



TAIME LED HIM THROUGH A SERIES OF VISUALIZATIONS, WHAT MADE HIM HAPPY, SAD, MAD...WHAT AROUSED HIM, WHAT DEFLATED HIM...IT PAINTED A PICTURE OF MY FORMER EMPLOYER.



HE'D BEEN ON HIS OWN SINCE HE WAS 12. BULLIED BY HIS ALCOHOLIC FATHER, HE SMASHED A BRICK ON HIS HEAD AND KILLED HIM, THEN FLED TO THE STREETS WHERE HE JOINED A GANG OF OTHER VIOLENT YOUTHS.

A man with a shaved head and a small tattoo on his forehead is shown from the chest up. He is wearing a grey t-shirt and a white mask that covers his mouth and nose. He is restrained with black straps across his chest and arms. The background is a solid teal color. The entire scene is framed by a thick black border.

HE'D BEEN INVOLVED IN CRIMES OF ALL KINDS FROM MURDER, TO ARSON, ROBBERY, ASSAULTS. HE HAD ZERO EMPATHY FOR HUMAN BEINGS, SEEING THEM AS VICTIMS OR PREDATORS.

A close-up, dark-toned illustration of a man's face. He has a tattoo on his forehead that reads "Money Motivated" in a cursive font. He is wearing a grey respirator mask with a circular filter on the side, secured by black straps. His eyes are visible through the mask's eye lenses. The background is a solid teal color.

HE PREYED ON THE WEAK, THE HELPLESS,  
THE INFIRM. AND HAD BEEN DOING SO FOR A  
LONG TIME WITHOUT REMORSE OR REGRET.

AFTER  
MORE  
THAN  
THREE  
HOURS  
OF  
TRANCE

---

THAT WAS  
TRULY  
REMARKABLE.  
I NEVER KNEW  
HE HAD A  
HISTORY LIKE  
THAT.





PRETTY  
TYPICAL FOR  
HIS ILK. THEY  
HAD TO LEARN TO  
OVERCOME THEIR  
ENVIRONMENT.

NOW THE  
QUESTION IS,  
WHAT TO DO  
WITH HIM?





DO  
YOU MIND IF  
I DASH TO MY  
NEXT INFUSION,  
MILDRED? I'M  
LATE, AND DON'T  
WANT TO KEEP  
LISA  
WAITING.



ME TOO! AND  
EVERY TIME YOU  
CALL ME  
'DARLING' IT  
GIVES ME  
SHIVERS.

OF COURSE,  
DARLING! CAN'T  
WAIT TO SEE HOW  
YOU TURN OUT.



DEFINITELY  
GOOD SHIVERS.  
\*BLUSHES

GOOD SHIVERS  
OR BAD SHIVERS?



MMM, YOU  
ARE  
ADORABLE.  
DARLING.

MMM YEP.  
DEFINITELY  
GOOD.



OFF WITH  
YOU. YOU'LL  
PROBABLY  
NEED SLEEP  
AFTER SO  
I'LL CHECK  
IN ON YOU  
LATER.

OKAY  
MILDRED. SEE  
YOU LATER,  
THEN.



I WATCHED HIM...HER...WALK  
OFF AND LICKED MY LIPS. IT  
WOULD BE NICE TO HAVE  
SOMEONE IN MY LIFE AGAIN...



2R1

SIGHING, I STARED AT THE DOOR TO THE LAB RYN WAS IN. I FELT SO CONFLICTED OVER HER AND WHAT SHE WAS DOING TO HERSELF...BETTER TO JUST BITE THE BULLET.

AND READ  
THE THIRD  
LINE---

Control Room

L2R1







YES!  
THAT'S  
CORRECT.

UH..DA..QUIC  
K..B.B.BROWW.  
W.N...F.F.OX-X  
J.U..MM.P O.V...ER  
DA L.L.A.ZZY  
..D.AWG. DA QUICK  
BROWN FOX JUMP  
O'ER DA LAZY  
DAWG! DAT  
RIGHT?

RYN HAD CERTAINLY  
CHANGED...

WHY IN HELL  
WOULD'A FOX  
JUMP O'ER A DAWG  
IN DA FUST PLACE?  
DAT'S STUPID.





HI  
MILDRED!  
WE'RE JUST  
FINISHING UP  
HER COGNITIVE  
FUNCTION  
TEST.

AND HOW  
IS THAT  
GOING?



UMM,  
WELL? I  
THINK GOOD IS  
BAD AND BAD IS  
GOOD? SHE'S AT  
ABOUT A THIRD GRADE  
READING LEVEL, BUT  
I THINK SHE MAY  
REGRESS A BIT  
MORE BEFORE  
IT'S ALL  
DONE.

I FEEL  
WONDAFUL!  
AIN'T I DA  
BOMB TOO?

AND HOW  
DO YOU FEEL,  
RYN?



YOU'RE  
BEAUTIFUL TO  
ME NO MATTER  
WHAT BODY  
YOU WEAR,  
RYN.



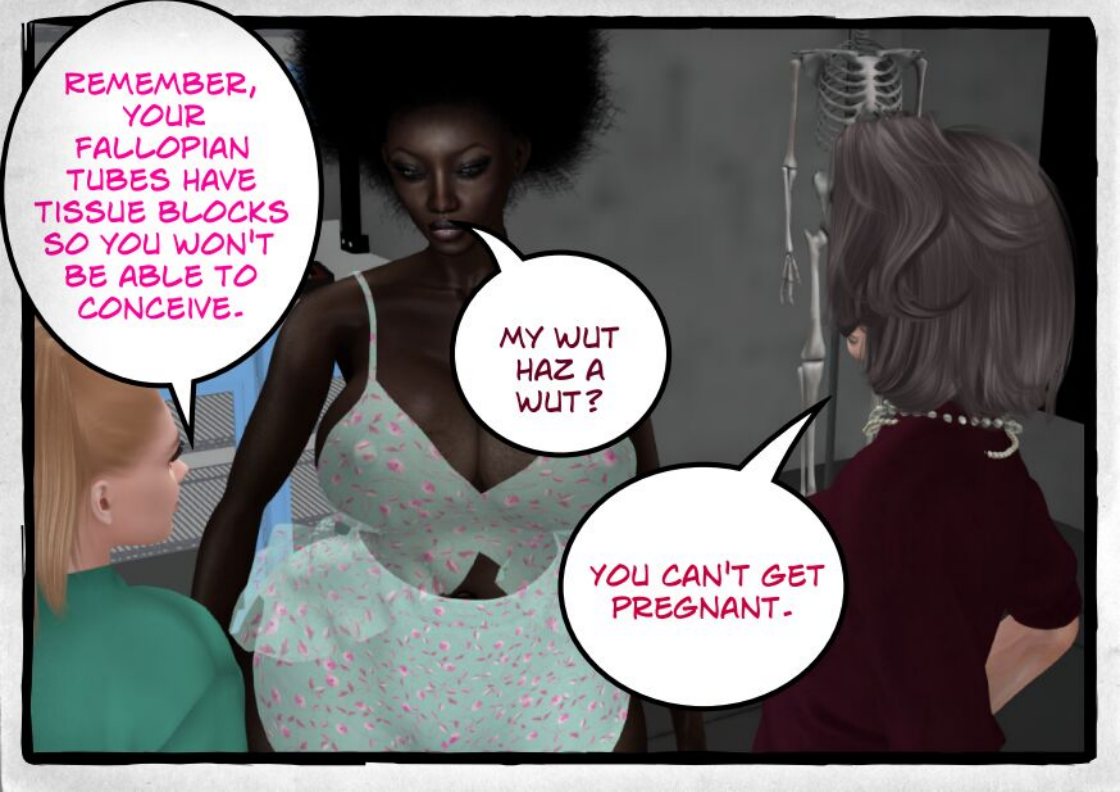
AWW, YOU  
GON' MAKE  
ME CRY.



AND YOU'RE  
HAPPY WITH  
THE  
INTELLIGENCE  
LEVEL?

LAWD,  
YES.  
EVERYTHING  
KINDA HAZY TA  
ME NOW. JUS'  
HOW I WUZ  
HOPIN' IT  
BE.





REMEMBER,  
YOUR  
FALLOPIAN  
TUBES HAVE  
TISSUE BLOCKS  
SO YOU WON'T  
BE ABLE TO  
CONCEIVE.

MY WUT  
HAZ A  
WUT?

YOU CAN'T GET  
PREGNANT.

OH,  
THANK YOU  
JEEZUS! DA  
AMOUNT A SEX  
I'S GONNA  
HAVE...THANK  
YOU.

THAT CAN  
BE  
CORRECTED IF  
YOU EVER  
DESIRE TO  
BE.



NAW,  
WE GAVE  
OUR LITTLE  
BOY TA  
JORDAN'S  
PARENTS. NO  
MO'  
CHIL'LINS  
FO' ME.

LET  
US KNOW IF  
YOU EVER  
CHANGE YOUR  
MIND AND WE  
CAN FIX  
THAT.

I WILL.  
THANK YA  
DOCTOR.



WELL,  
THAT'S  
ABOUT IT! YOU  
CAN GO HOME  
NOW. LET US  
KNOW IF YOU  
HAVE ANY  
STRANGE SIDE  
EFFECTS.

I WILL!

IS  
JORDAN  
GOING TO  
TAKE YOU  
HOME? OR DO  
YOU NEED A  
RIDE?

HE SAID  
HE BE BACK  
LATER. IFF'N  
YOU WAN, I  
TAKE A  
RIDE.

SURE, LET  
ME GET MY  
PURSE AND  
I'LL MEET YOU  
AT THE  
ENTRANCE.

OKAY!



JEEZUS,  
I CAN'  
HARDLY READ  
EVEN DEM  
STREET  
SIGNS.

THIS IS  
WHAT YOU  
ASKED FOR.



I KNOW  
DAT. I'S SO  
HAPPY YOU  
CAN'T EVEN  
KNO.

I'M GLAD,  
RYN.





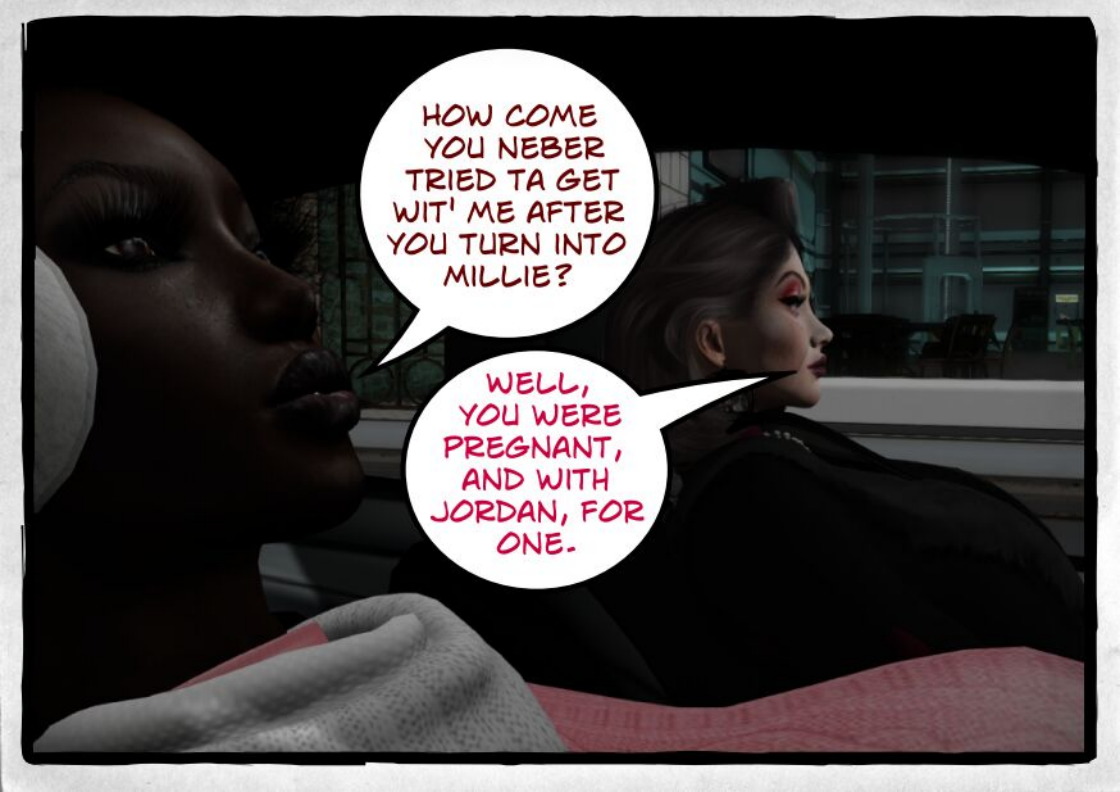
SOLD IT.

I MISS  
RIDIN' ON YO'  
HAWG. WHAT  
HAPPEN TA DAT  
ANYWAY?



SHO  
WUZ NICE  
ON DAT HAWG,  
GUESS BEIN' A  
FANCY LADY  
NOW, YO RIDIN'  
DAYS IN DA  
PAST.

FANCY  
AND OLD,  
YEAH.




HOW COME  
YOU NEBER  
TRIED TA GET  
WIT' ME AFTER  
YOU TURN INTO  
MILLIE?

WELL,  
YOU WERE  
PREGNANT,  
AND WITH  
JORDAN, FOR  
ONE.



I STILL  
WOULDA FUCKED  
YOU THO.

IT  
DIDN'T...FEEL  
RIGHT. I  
DUNNO. PLUS  
MY LIBIDO IS IN  
THE NEGATIVE  
NUMBERS.

A close-up, dark-toned image of a character with dark skin and long, dark hair, wearing large white over-ear headphones and a pink sweater with a grey hood. The character has a serious expression. In the background, a car's interior is visible, including a window with a sign that partially reads "PERFORMING YOUR". A white speech bubble is positioned to the right of the character's face.

I THOUGHT  
IT CUZ YOU  
DIN'T LOVE ME  
NO MO'.



I NEVER  
STOPPED  
LOVING YOU,  
RYN.

SHO' GOT A  
FUNNY WAY OF  
SHOWIN' IT.

WELL,  
YOU DIDN'T  
EXACTLY SEND  
OFF A LOT OF  
SIGNALS EITHER  
WHEN YOU WERE WITH  
JORDAN, AND THEN  
FUCKING EVERY  
BLACK MAN IN  
SIGHT.


I KNOW DAT.  
FUCK, THAT  
HIPPO TIS FUCKED  
WITH MY BRAIN. LIKE  
HE TOOK DA TRAININ'  
WHEELS OFF 'N  
SUDDENLY I COULD  
FUCK WHO I  
WANTED



HE JUST  
LOWERED  
YOUR  
INHIBITIONS,  
HONEY.

I KNOW.  
I WAS A  
WHITE BIMBO  
SLUT CUNT.  
'SPECIALLY LAST  
NIGHT TA YOU,  
NICK, I'S SO  
SORRY 'BOUT  
DAT.





IT REALLY HURT  
TO KNOW YOU HAD  
SEX WITH EDUARDO  
AND YOUR AGENT, I  
ADMIT. I THOUGHT WE  
WERE EXCLUSIVE  
DURING THAT  
TIME.

I LIED  
ABOUT 'DAT,  
BABY. I'S SORRY.  
DUN KNOW WHAT  
GOT INTA ME, AND I  
SORRY I HURT YOU.  
WE WUZ  
EXCLUSIVE.

YEAH, I'S  
SORRY. KANDI WAS  
A BITCH CUNT HO.  
TIME TO START OVER  
AGAIN AS DA NEW  
ME!

THAT WAS A  
LIE?



I AM  
SORRY YOU  
FELT THE  
NEED TO LIE TO  
ME. I DO LOVE  
YOU RYN...OR  
WHATEVER YOUR  
NEW NAME IS  
GOING TO  
BE.

THINK I'S  
GONNA BE  
KEISHA. I  
ALWAYS LIKE  
DAT NAME.



AND I  
LOVE YOU SO  
DAMN MUCH IT  
HURTS



THIS  
CRYING IS  
GOING TO  
RUIN MY  
MAKEUP!

SAY  
DA TOUGH  
BIKER MAN.  
\*GIGGLES\*



I WANT  
YOU TA  
KNOW...MY BED  
ALWAYS OPEN TA  
YOU, NICK. I  
FUCK YOU NO  
MATTER WHO  
YOU IS.



WOW,  
THAT'S  
ROMANTIC.  
HEHE.



I APOLOGIZE.

I DON'T  
BRAIN TO  
GOOD NO MO.  
DON'T MAKE  
FUN A ME.





AFRAID  
MY COCK  
SLINGING DAYS  
ARE LONG  
OVER, LOVE.

A woman with dark skin and curly hair is shown from the chest up, wearing a pink cable-knit sweater over a white turtleneck. She has her hands raised to her face, with her fingers spread. Her fingernails are painted a bright pink. She has a somber or thoughtful expression. The background is a dark wood-paneled wall. In the bottom left corner, the back of a person's head with long, straight, grey hair is visible. A speech bubble is positioned to the right of her head, containing text in a stylized, hand-drawn font.

I KNOW'  
DAT. YOU  
SAID 'WHAT IF  
I WUZ A MAN  
AGAIN.' LAST  
NIGHT,  
'MEMBER?



THAT WAS  
HYPOTHETICAL.  
I WAS TRYING TO  
GET YOU NOT TO  
AGREE TO THE IQ  
REDUCTION.



HYPO...WHA?



I WAS  
PRETENDING  
---I CAN'T BE  
A MAN  
AGAIN.

THEY  
OTHER  
WAYZ TA  
PRETEND. I  
STILL GOT THAT  
STRAPON YOU  
COULD USE  
ON ME.

WHO'S  
GONNA  
PRETEND  
WHAT, NOW?

JORDAN?  
WOW, I DIDN'T  
KNOW WE WERE  
WORKING ON  
YOU TOO.



OH, I  
HAD EMILY  
AT NOVACORP  
ADJUST ME A  
BIT AFTER  
KEISHA FINISHED  
HER  
TRANSFORM

A woman with dark hair, wearing a pink cable-knit sweater, is hugging a man from behind. The man is wearing a light pink long-sleeved shirt. The background is a dark wood-paneled wall.

THANK YOU  
FO STAYIN'  
WIT ME,  
BABYDOLL,- I'S  
SORRY HOW I  
TREATED  
YOU.

HEH, I  
KINDA LIKED  
IT.



MAY  
NOT SEEM  
LIKE IT, BUT  
BABYDOLL  
KINKY AS ALL  
FUCK.

HEY! I  
RESEMBLE  
THAT  
REMARK!



I KNOW.  
WHY I SAID  
IT.

NO, IT'S A  
JOKE...NEVERMIND.



THE TWO A  
YOU, GON' GET  
NEKKID AN HELP  
ME BREAK THIS  
NEW BAWDY IN,  
OR WHAT?

I HAVE  
TO GET  
BACK...I STILL  
HAVE WORK TO  
DO.

YES!



ABSOLUTELY

AWW,  
OKAY, MILLIE.  
RAIN CHECK  
THO?

A woman with dark skin and curly hair is looking down at a pink, textured wig. She is wearing a pink and white patterned sweater. Her hand is near her mouth, and she has a small pink object in it. The background is dark and textured.

LOOKS  
LIKE YA  
GOTS ME ALL  
TO YOSELF,  
BABYGIRL-

YAYY!



AS I DROVE BACK, I FOUND MYSELF CRYING. IT HAD BEEN A TUMULTUOUS PAST COUPLE OF DAYS AND RYN'S WORDS HAD A DEEP IMPACT ON ME.



I WONDERED IF RYN/KEISHA  
COULD EVEN TELL FACT  
FROM FICTION ANYMORE...



I STOOD AND WATCHED THE  
WRETCHED ONES DANCE AND  
GYRATE, OBLIVIOUS TO THE  
WORK AROUND THEM.






THERE WAS A PURITY TO  
THEIR EXISTENCE I WAS  
STARTING TO ENVY.



THEY EXISTED IN A CONSTANT STATE OF 'NOW.' BLIND AND NUMB TO THE WORLD AROUND THEM, ONLY MOVING IN TIME TO AN UNHEARD SONG.



I WATCHED THEM FOR A LONG TIME.  
LOST IN THE MEMORIES OF A  
RELATIONSHIP GONE, SAD FOR A  
PERSON I'D NEVER TRULY HAD...



OH, HERE YOU ARE...

HM? YES.  
CAN I HELP YOU?



THOUGHT  
I'D COME  
SHOW YOU THE,  
AH---FINISHED  
PRODUCT.

FINISHED  
PRODUCT OF  
WHAT, GIRL?  
STOP BEING  
EVASIVE.

A woman with long, straight white hair and green eyes is shown from the chest up. She is wearing a black, long-sleeved top with a deep V-neckline. The background is dark and appears to be an interior setting with a chair visible in the distance. A speech bubble is positioned to her right, containing pink text.

**\*GIGGLES\***  
**YOU DON'T**  
**RECOGNIZE**  
**ME.**



SHOULD I?

I APOLOGIZE.  
IT'S ME, TAIME  
BISIANI



OH! MY  
GOODNESS,  
NO, I DID NOT  
RECOGNIZE  
YOU!

WELL,  
WHAT DO  
YOU THINK?  
I'M AN  
OFFICIAL  
'INNIE'  
NOW.







YOU  
ARE...ABSOLUTEL  
Y GORGEOUS. AND  
THAT'S SAYING  
SOMETHING  
AROUND HERE.

I KNOW,  
I THINK I'M  
TOTALLY IN  
LOVE WITH  
MYSELF!



I APOLOGIZE FOR  
MY Demeanor. IT'S  
BEEN A ROUGH LAST  
FEW HOURS.

WOULD  
YOU LIKE TO  
GET OUT OF  
HERE AND GET  
SOMETHING TO  
EAT, MAYBE?  
I'M  
FAMISHED!



AW,  
OKAY. MAYBE  
ANOTHER  
TIME.

OH...  
I SHOULD  
PROBABLY GO  
HOME. IT'S  
GETTING  
LATE.

YOU  
KNOW  
WHAT? I'VE  
CHANGED MY  
MIND. I'D  
LOVE TO GO  
WITH YOU.

WONDERFUL!



SO YOUR  
TRANSFORMATIO  
IN IS  
COMPLETE?

ESSENTIALLY.  
LISA SAID I'LL  
FILL OUT A BIT  
MORE IN HIPS,  
THIGHS,  
BREASTS, AND  
BUTT.



MAKES IT  
HARD TO BUY  
CLOTHES, I  
SUPPOSE.

A woman with long, straight white hair and dark eye makeup is sitting at a table. She is wearing a black, long-sleeved, low-cut top. In front of her is a white plate with a floral pattern, containing a piece of dark, possibly roasted meat, and some smaller items. To the left of the plate is a glass filled with a green liquid. The background is a red, tufted wall. A speech bubble is positioned to the right of the woman, containing pink text.

YES,  
I'LL MAKE  
DO UNTIL THE  
WEEKEND AND  
THEN HAVE A  
BIG  
SHOPPING  
TRIP!



A woman with short, wavy grey hair is seated at a table in a restaurant. She is wearing a dark red, long-sleeved, high-necked dress, a multi-strand pearl necklace, and black armbands on her right arm. She is looking down and to the left. On the table in front of her is a glass of green liquid, a plate with food, and silverware. The background features a red booth with a white cushion and a white tiled wall.

THOSE  
ARE ALWAYS  
FUN.

A woman with long, straight white hair and dark eye makeup is seated at a table in a restaurant. She is wearing a black, long-sleeved, V-neck top. In front of her is a white plate with a grey floral pattern, containing a piece of dark, seared meat and some side items. To the left of the plate is a glass filled with a bright green liquid. The background is a red, tufted booth. A speech bubble is positioned to the right of her head.

HOW DID  
THINGS GO  
WITH RYN?

*you can faste*

I KNOW  
THE MENTAL  
CHANGES ARE  
HARD FOR YOU  
TO ACCEPT.

SHE IS  
ALSO  
COMPLETE.  
\*SIGHS\*



A woman with short, wavy grey hair and dark lipstick is shown from the chest up. She is wearing a dark red, long-sleeved top and a multi-strand pearl necklace. She is seated at a white table, and her right hand is holding a clear glass filled with a green liquid. The background consists of a dark red wall with a horizontal grey stripe. A speech bubble is positioned to her right, containing text.

THAT'S THE  
WHOLE POINT I  
GUESS. IT ISN'T UP  
TO ME. SHE CAN LIVE  
HER LIFE IN THE  
MANNER SHE  
DESIRES.

A woman with long, straight white hair and dark eye makeup is seated at a table. She is wearing a black, long-sleeved, V-neck top. In front of her is a white plate with a grey floral pattern, containing a piece of dark, seared meat and some side items. To the left of the plate is a clear glass filled with a green liquid. The background is a red, padded wall. A speech bubble is positioned to the right of the woman, containing pink text.

I KNOW YOU  
TWO HAVE  
BEEN THROUGH  
A LOT. MIND  
TELLING ME THE  
WHOLE  
STORY?

Quality  
you can taste



I TOLD HER THE STORY. SHE WAS  
A WONDERFUL LISTENER,  
INSIGHTFUL, KIND, AND  
ATTENTIVE. SOMETHING ABOUT  
HER JUST...RANG TRUE WITH ME.


A woman with long, straight white hair and dark eye makeup is seated at a table. She is wearing a black, long-sleeved, low-cut top. In front of her is a white plate with a grey floral pattern, containing a piece of dark, possibly roasted meat or a vegetable. To the left of the plate is a clear glass filled with a green liquid. The background is a red, padded wall. A speech bubble is positioned to the right of her head.

I'M  
SO SORRY,  
MILDRED. OR  
DO YOU  
PREFER TO  
BE CALLED  
NICK?




OH, I'M  
DEFINITELY  
MILDRED  
NOW. NICK  
FEELS VERY  
WRONG.






I FIND IT VERY  
INTERESTING FROM A  
SCIENTIFIC STANDPOINT  
WHAT HAPPENED TO YOU  
WITH THE ARTIFACT. I THINK  
IF WE DELVED INTO THAT A  
BIT DEEPER, THERE MAY  
BE A WAY TO REVERSE  
THIS, IF YOU'RE  
GAME.

A woman with short, wavy grey hair and heavy makeup, including bright pink eye makeup and dark lipstick, is shown from the chest up. She is wearing a dark red turtleneck sweater and a multi-strand pearl necklace. She has a serious, somewhat angry expression. A large white speech bubble with a black outline is positioned to her right, containing text in a red, hand-drawn font. The background is a dark red wall with a grid pattern.

THANK YOU,  
AND MAYBE  
SOMEDAY. FOR  
NOW, I'M STABLE,  
HEALTHY, HUMAN,  
AND PEOPLE ARE  
STARTING TO  
RESPECT ME. I  
DON'T WANT TO  
MESS THAT UP  
RIGHT NOW.



I CAN  
CERTAINLY  
UNDERSTAND  
THAT...THOUGH...  
YOU MUST GET  
VERY LONELY.



YES...THAT'S  
TRUE.



MILDRED,  
I'M JUST  
GOING TO COME  
OUT AND SAY  
THIS...I FIND YOU  
ATTRACTIVE. I'M  
SAPIOSEXUAL, DO  
YOU KNOW THIS  
TERM?



ATTRACTED  
TO THE MIND  
AND NOT THE  
BODY?



ATTRACTED  
TO THE MIND  
REGARDLESS OF  
THE BODY.



AND THAT'S HOW I FOUND MYSELF  
HOME WITH HER...THE HOME RYN AND I  
ONCE SHARED.





WE TALKED AND SHARED, LAUGHED  
AND SNUGGLED. IT WAS THE MOST  
CONTENT I'D BEEN IN A LONG TIME.





WE EXPLORED HER NEW BODY.



OH YESSS!

SOON, SHE WAS GASPING  
AND MOANING.

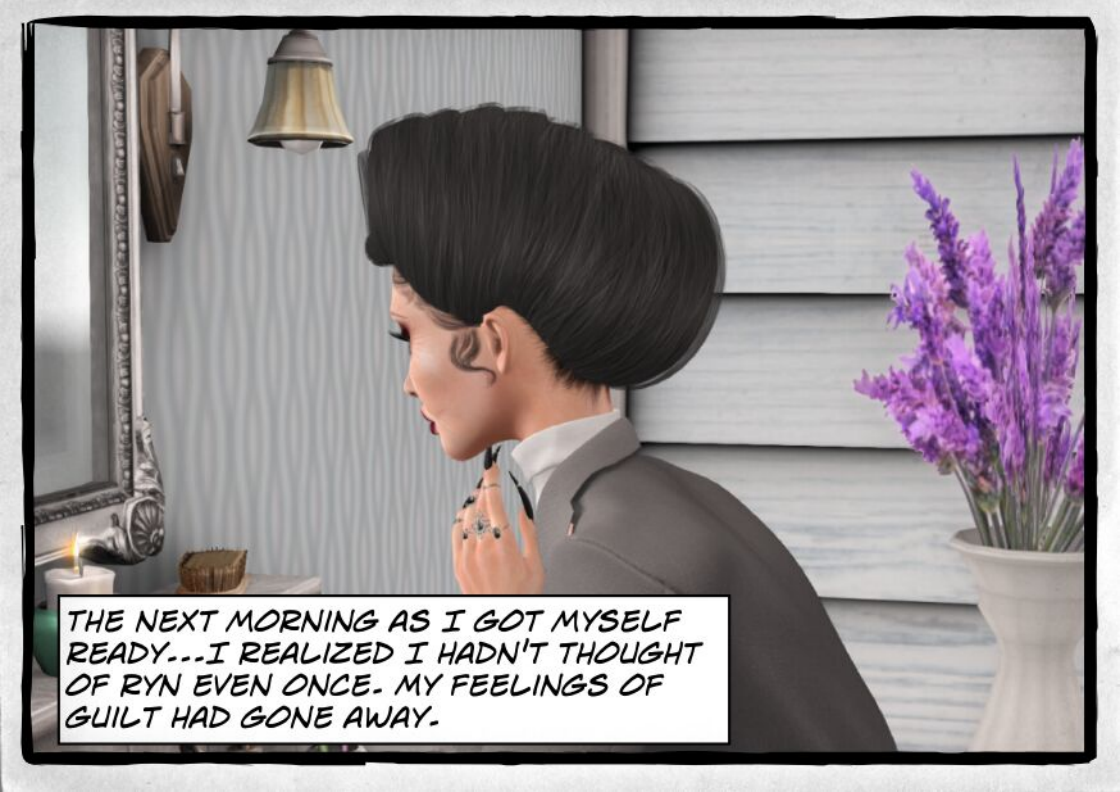


FUCKKK  
YESSS...

AS WAS I...



UNTIL EXHAUSTED AND  
HAPPY...WE FELL ASLEEP.

A woman with dark hair styled in a classic 1940s fashion, wearing a grey suit jacket over a white collared shirt and a dark tie. She is looking into a mirror, adjusting her tie. The scene is set in a room with a brass bell-shaped lamp hanging above her, a lit candle on a table to the left, and a vase of purple flowers to the right. The background consists of light-colored horizontal blinds.

THE NEXT MORNING AS I GOT MYSELF  
READY...I REALIZED I HADN'T THOUGHT  
OF RYN EVEN ONCE. MY FEELINGS OF  
GUILT HAD GONE AWAY.



MMM,  
HELLO  
DARLING.

GOOD  
MORNING MY  
IMPOSING  
LOVER!



A 3D rendered woman with long, wavy blonde hair and large breasts is shown from the waist up. She is in a room with light-colored wooden walls and a window with a white frame. A wicker basket with a purple flower sits on the floor. A speech bubble is positioned to her right, containing text.

I GOT  
BLESSED BY  
THE BOOB  
FAIRY LAST  
NIGHT!



NUDE AND  
NUBILE, THATS  
ME!

MMM, I CAN  
SEE THAT. YOU  
ARE CERTAINLY  
LOOKING  
QUITE--NUBILE.



I THINK I  
HAVE SOME  
CLOTHESE THAT  
WILL FIT YOU, BUT  
LET'S GET YOUR  
MAKEUP DONE  
FIRST...

OKAY!



THERE,  
PERFECT.

LET ME  
SEE IN THE  
MIRROR!



GODS, I AM  
PERFECT!



THIS HOUSE  
IS SO  
BEAUTIFUL.

YES...  
IT WAS RYN  
AND MINE,  
BUT SHE LIVES  
WITH JORDAN  
IN THE CITY  
NOW.



DARLING, IT'S  
BEEN SUCH A  
NICE EVENING AND  
MORNING, I  
ALMOST HATE TO  
BRING THIS  
UP.


THEN  
DON'T!  
\*GIGGLES\*



THAT  
NEW BODY  
OF YOURS IS  
SENSUAL, SEXY,  
AND DROP DEAD  
GORGEOUS.

AND I  
OWE IT ALL  
TO YOU!




A woman with dark hair styled in a large bouffant, wearing a grey blazer over a white turtleneck, is shown from the chest up. She is sitting in the driver's seat of a car. The background shows a building with red floral patterns and a rainbow archway. A large white speech bubble with a black border is positioned to her right, containing text.

I TOLD YOU  
EVERYTHING I'VE  
BEEN THROUGH...AND  
I DON'T WANT YOU TO  
FEEL...WELL, LIMITED  
TO JUST ME. I'M AN  
OLD WOMAN, AND YOU  
DESERVE TO BE  
YOUNG, WITH YOUNG  
PEOPLE.

A woman with long, wavy blonde hair and green eyes is sitting in the driver's seat of a car. She is wearing a black and white houndstooth patterned top and a light pink jacket. A speech bubble is positioned to her right, containing text. The background shows the interior of the car and a glimpse of the outside world through the window.


I KINDA  
DREADED THIS  
CONVO...YOU ARE  
RIGHT, I DO WANT  
TO EXPLORE MY  
NEW LIFE AND NOT  
BE LIMITED TO  
JUST ONE  
PERSON.

A woman with dark hair, light blue eyes, and dark lipstick is sitting in the driver's seat of a car. She is wearing a white turtleneck and a grey blazer. A speech bubble is positioned to her right, containing text. The background shows the interior of the car and a glimpse of the outside world through the window.

AND AS MUCH  
AS I ENJOY BEING  
WITH YOU, I CAN'T DO  
CASUAL FLINGS OR  
ONE OFF CASUAL  
ENCOUNTERS. I  
PREFER TO BE  
DEEPLY CONNECTED  
TO JUST ONE  
PERSON.



I KNOW.  
THAT'S WHAT  
MAKES YOU  
SUCH AN  
INTRIGUING AND  
FASCINATING  
PERSON!




SO I GUESS THIS IS  
THE 'LET'S BE  
FRIENDS' TALK. UNTIL I  
CAN ACCEPT A MORE  
CASUAL LIFESTYLE, OR  
YOU DESIRE TO BE MORE  
COMMITTED TO JUST ONE  
PERSON...I THINK WE'LL  
END UP HURTING EACH  
OTHER.

DAMN.



I REALLY  
DO ADORE  
YOU, YOU  
KNOW?



THAT'S HOW  
I FEEL ABOUT  
YOU, TOO. BUT  
YOU DON'T WANT  
SOMEONE AS  
OLD AS ME.



PFFT.  
THAT'S JUST  
YOUR BODY.  
YOUR MIND IS  
ABOUT THE SAME  
AGE AS I AM, AND  
AS I SAID BEFORE  
THAT IS WHAT I'M  
ATTRACTED TO.






AND YOU GIVING  
ME THE 'LET'S BE  
FRIENDS' SPEECH  
AND HOLDING YOUR  
PERSONAL  
COMITTMENT  
BOUNDARDIES MAKES  
YOU EVEN MORE  
ATTRACTIVE.

A woman with dark hair styled in a large, voluminous bouffant, light blue eyes, and dark red lipstick is sitting in the driver's seat of a car. She is wearing a light pink turtleneck and a grey blazer. The car's interior is visible, including the steering wheel and dashboard. Outside the window, a building with red and white stripes is visible. A speech bubble is positioned to the left of her head, containing text.


WELL, I  
FEEL A DEEP  
CONNECTION  
TO YOU, AND  
JUST WANTED  
TO BE  
HONEST.

A close-up of a woman with long, wavy blonde hair, green eyes, and bright red lips. She is wearing a dark top and a necklace. She is sitting in a car, with the interior of the car visible in the background. A speech bubble is positioned to her left, containing text. The background shows a car seat and a window with a sign that says "ACT HIRING" and "GENERAL LEO".

WELL, I  
HAVEN'T EVEN  
SETUP MY NEW  
IDENTITY YET,  
MUCH LESS BEEN  
OUT TO MEET  
ANYONE...SO  
LET'S JUST TAKE  
THINGS A DAY AT  
A TIME AND SEE  
WHERE THINGS  
LEAD OKAY?



SOUNDS  
GOOD,  
DARLING.



WE NEED A  
TREATMENT  
PLAN FOR  
JOYCE, BY THE  
WAY. I THINK  
I'VE DONE ALL  
THE  
PRE-WORK I  
NEED.

A woman with dark hair styled in a large, rounded bouffant, light blue eyes, and dark red lipstick is sitting in the driver's seat of a car. She is wearing a light pink turtleneck and a grey blazer. The car's interior is visible, including the seat and door panel. Through the window, a building with red and white structural elements is visible. A speech bubble is positioned to her left, containing the text: 

LET'S  
HAVE A STAFF  
MEETING  
ABOUT HIM.



SOUNDS  
GOOD.



WELCOME EVERYONE  
AND THANK FOR JOINING US  
AT THE LAST MOMENT. IF YOU  
HAVEN'T MET THE NEWEST  
MEMBER OF OUR TEAM, THIS IS  
DR. TAIME BISIANI, FRESH  
FROM A NANNITE  
CONVERSION

WOW,  
LOOKING  
TERRIFIC

THANKS!





A 3D-rendered office meeting scene. A woman in a grey suit stands at the head of a long grey conference table, gesturing with her arms raised. She is speaking to three seated colleagues: a woman in a tan top on the left, a man in a black jacket in the middle, and a man in a white shirt and dark vest on the right. The room features a wall with a purple and white geometric pattern and a vase with pink flowers on the table.

BULLY,  
HOMOPHIC  
TENDENCIES,  
SADIST, THIEF,  
ALL AROUND  
ASSHOLE.

TODAY, I WANTED TO  
DISCUSS JOYCE MELLON.  
I'M SURE YOU ALL KNOW HIS  
HISTORY...DR. TAIME CAN  
YOU LEND ANY FURTHER  
INSIGHT?


A 3D-rendered office scene. A woman in a grey suit stands in the center, addressing a group of people seated around a long grey conference table. The background wall is decorated with a grid of purple neon lights forming a geometric pattern. A potted plant with pink flowers sits on the table. The scene is framed by a thick black border.

DEREK  
? WHAT  
ARE YOU  
THOUGHTS?  
YOU BROUGHT  
HIM IN.

ADD  
ASSAULT,  
RAPE,  
ROBBERY,  
ARSON...LIST  
IS A MILE  
LONG.

A man with brown hair, wearing a white long-sleeved shirt, a black vest with a gold chain, and blue jeans, is sitting in a blue office chair. He is looking to the left. The background is a modern office with purple and blue lighting and colorful sticky notes on the wall. A speech bubble is positioned to the left of the man.

HE WAS  
YOUR  
SUPERVISOR  
FOR AWHILE.  
WASN'T HE,  
MILDRED?



WELL, NOT ONLY THAT, WHILE I WAS UNDER THE EFFECTS OF THE ARTIFACT, HE HAD A THEFT RING OF MEDICATION FOR THE ELDERLY. AND HE WAS BLACKMAILING A SINGLE MOTHER FRIEND OF MINE.

A woman with blonde hair tied back, wearing a teal dress, is sitting in a blue office chair. She is in a control room or office setting with various panels and equipment visible in the background. A speech bubble is positioned to her left, containing text.

ARE WE  
LOOKING TO  
PUNISH HIM OR  
RE-EDUCATE  
HIM?



THAT'S A  
WONDERFUL  
QUESTION.

A 3D-rendered office scene. In the foreground, a woman with long blonde hair, wearing a pink blazer over a black and white checkered top, sits in a blue office chair with a white pattern. She is looking towards the right. In the background, another woman with blonde hair, wearing a green dress, sits in a similar blue office chair, looking towards the left. The office has a grey desk with a white vase containing pink orchids on the left. The background shows a modern office interior with grey walls and a window.

HE HAS A  
DEEP SEATED  
FEAR OF OTHER  
MEN ABUSING  
HIM. HIS FATHER  
ABUSED HIM  
WHEN HE WAS  
A CHILD.

I MEAN,  
WE COULD  
KAGIRL HIM AND  
MAYBE HE'D  
LEARN, BUT  
MAYBE HE'D JUST  
BE THE SAME AS  
HE IS ONLY AS  
A WOMAN.

A 3D rendered character of a man with dark hair and a beard, wearing a black leather motorcycle jacket over a white button-down shirt. He is sitting in a blue office chair in a modern office setting. A speech bubble is positioned to his right, containing text. The scene is lit with soft, ambient light, and the background shows office cubicles and a desk.

TO  
ME, THE  
GUY DOESN'T  
DESERVE TO  
REMAIN  
HUMAN.




A woman with long, wavy blonde hair is sitting in a black office chair with a blue patterned backrest. She is wearing a light pink blazer over a black and white houndstooth patterned top. She has a serious expression. In the background, there is a white wall with several colorful sticky notes (blue, green, purple) pinned to it. A speech bubble is positioned to her left, containing text.

YOU'RE  
BASICALLY  
ADVOCATING  
MURDER.

A woman with dark hair pulled back, wearing a grey blazer over a white turtleneck, is shown from the chest up. She has a serious expression and is looking slightly to her left. The background is a dark grey wall with several bright purple laser beams crisscrossing. In the bottom left corner, a portion of a blue patterned chair is visible. A large white speech bubble with a black border is positioned to the left of the woman, containing red text.

NO...WE HAVE  
A DOLLHOUSE  
AND FARMHOUSE  
FACILITY. THEY ARE  
BOTH PRODUCTIVE  
AND ACTUALLY PAY  
FOR  
THEMSELVES.

A 3D-rendered man with dark hair and a beard is sitting in a blue office chair. He is wearing a black leather motorcycle jacket over a white button-down shirt. He has a confident, slightly smug expression. A speech bubble is positioned to his right, containing text. The background shows an office setting with a desk and some papers.

HAVE HIM  
SPEND A FEW  
YEARS AS A  
BREEDING BITCH.  
THAT WILL  
CHANGE  
ANYONE'S  
TUNE, RIGHT  
QUICK.

A character with dark hair styled in a high bun, wearing a grey blazer over a white turtleneck and a black belt with a gold buckle. She stands in a room with a wall of purple neon light patterns. A speech bubble is positioned to her right.

THAT'S AN  
INTERESTING  
SUGGESTION...A  
TIMED  
TRANSFORMATION  
INSTEAD OF A  
PERMANENT  
ONE.



WOULD  
THERE BE  
ENOUGH LEFT  
FOR HIM TO  
RETURN TO  
HUMANITY?


I WAS  
SUBJECTED  
TO IT, AND I'M  
DOING OKAY.

A woman with long, wavy blonde hair and green eyes is sitting in a blue mesh office chair. She is wearing a black and white houndstooth patterned top under a light pink blazer. She has a slight smile and is looking towards the viewer. A speech bubble originates from her mouth, containing pink text. The background is a simple office setting with grey walls and a window with a blue sticky note on the left.

OH THAT'S  
SUPER  
INTERESTING. I'D  
LOVE TO BRING YOU  
INTO TRANCE AND  
HELP YOU  
RE-ADJUST TO  
BEING HUMAN  
AGAIN.

A man with dark hair and a beard is sitting in a blue patterned chair. He is wearing a black leather motorcycle jacket over a white button-down shirt. A speech bubble is coming from his mouth.

MMM,  
I'D ENJOY  
THAT. MAYBE  
YOU CAN HELP  
ME GET BACK  
MY MOJO  
TOO, I THINK  
I LOST IT.

A woman with long, wavy blonde hair and green eyes is shown from the chest up. She is wearing a light pink blazer over a black and white houndstooth patterned top. She has a slight smile and is looking towards the viewer. The background is dark with a blue, textured pattern on the left and a grey wall on the right. A speech bubble is positioned to her right.

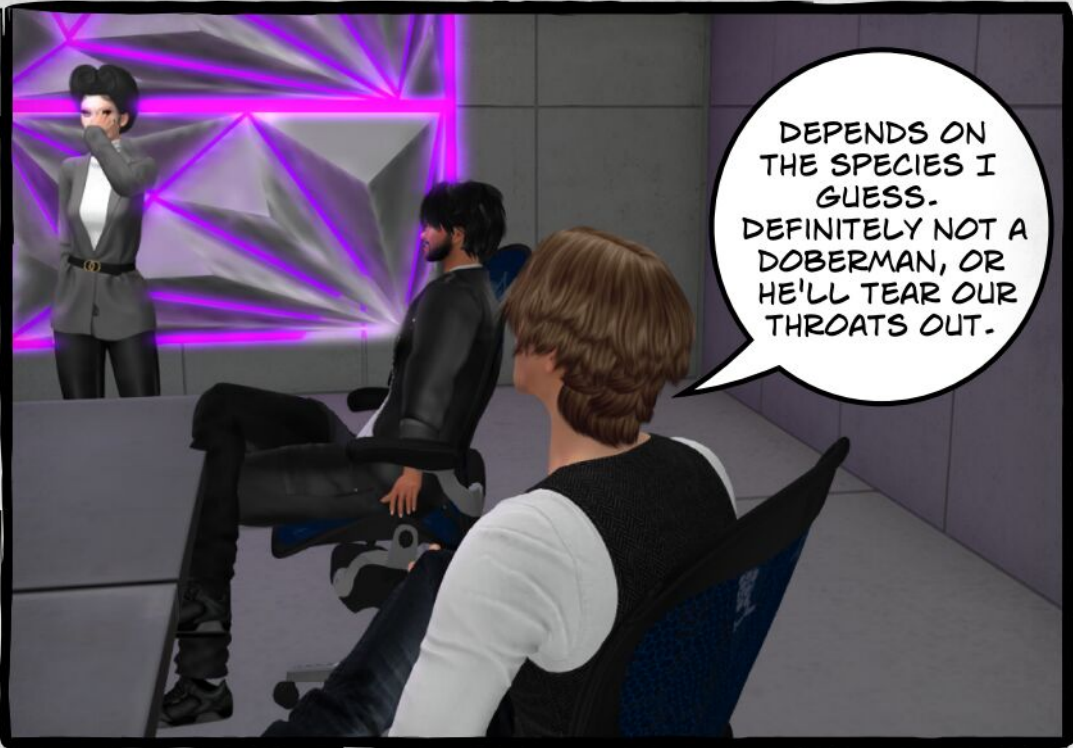
I THINK YOU  
HAVE PLENTY  
OF MOJO FROM  
WHAT I CAN SEE.  
BUT I'D LOVE THE  
CHANCE TO  
EXPLORE YOUR  
MIND.



LET'S  
GET BACK  
TO THE TOPIC  
AT HAND. DO WE  
HAVE ANY  
OBJECTION TO A  
5 YEAR TERM  
AS A CANINE?

FIVE  
YEAR TERM  
AS A  
FEMALE  
CANINE.

FEMALE  
CANINE.



DEPENDS ON  
THE SPECIES I  
GUESS.  
DEFINITELY NOT A  
DOBERMAN, OR  
HE'LL TEAR OUR  
THROATS OUT.



SO A  
SMALLER  
DOG, A  
SHI-TZU?  
POODLE?



I THINK IT'S  
APPROPRIATE.

ME TOO!



I'M GOOD.

YEP.

OKAY,  
THEN WE'RE  
AGREED.  
LISA, YOU CAN  
PROGRAM THE  
NANNITES?

YES  
MILDRED.  
THAT MUCH  
MASS CHANGE  
WILL TAKE A  
WEEK OR MORE,  
JUST TO LET  
YOU KNOW.

A 3D-rendered office meeting scene. A woman in a grey suit stands at the head of a large grey conference table, speaking. A man in a black leather jacket sits in a blue office chair across from her. To the right, a woman in a white top and black vest sits in a blue office chair, with a pink orchid plant on the table in front of her. In the foreground, the backs of two other people are visible: one with blonde hair and pink high-heeled boots, and another with brown hair. The room has grey walls with colorful sticky notes on a board in the background. A speech bubble points to the woman in the grey suit.

PERFECT.  
LET'S GET ON  
THAT AND BACK  
TO WORK!



**\*GIGGLE!\***

**I WATCHED MY STAFF  
LEAVE. DEREK AND  
TAIME CHATTED SOFTLY  
AS THEY LEFT.**

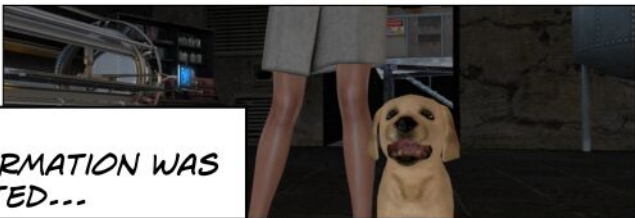


I SIGHED, AND GOT BACK TO WORK.





THE NEXT FEW WEEKS, WE  
HIT A COMFORTABLE  
ROUTINE.



JOYCE'S  
TRANSFORMATION WAS  
COMPLETED...



THANK YOU  
GENERAL

NEW ALLIANCES WERE  
COMPLETED.



AND THE FACILITY  
RIGHTED ITSELF.



WHAT  
THE HELL IS  
GOING ON  
HERE?

GOD YES,  
FUCK ME  
DEREK!

THE ONLY ISSUE WAS THE  
HYPNOTIST, AND HER NEW  
FOUND SENSUALITY.



UH,  
SORRY  
MILDRED.

I'M  
NOT, WHAT  
THE FUCK  
MILDRED, IT'S  
AFTER WORK  
HOURS!



THIS  
EQUIPMENT IS  
FOR CLIENT  
TRAINING PURPOSES  
NOT AS A STAFF  
PLAYGROUND!

HOW  
ARE WE  
SUPPOSED  
TO 'TRAIN' IF  
WE DON'T  
KNOW WHAT  
THE  
EQUIPMENT  
'DOES?'

A woman with dark hair, blue eyes, and dark lipstick is shown from the chest up. She is wearing a dark red turtleneck and large gold hoop earrings. She is in a room with bright red walls and a red carpet. In the background, there is a black desk with a computer monitor and a red chair. A speech bubble is positioned to her right, containing text.

BOTH OF  
YOU GET  
DRESSED, DR.  
BISIANI I'D  
LIKE TO SEE  
YOU IN MY  
OFFICE.




FUCK.  
DEREK, I  
GUESS I'LL  
MEET YOU AT  
HOME.





OKAY,  
BABE. I'LL  
PICK US UP  
SOME  
TAKEOUT.



YOU KNOW,  
MILDRED, I  
THOUGHT YOU WERE  
ENTICING AT FIRST, BUT  
NOW I SEE YOU'RE  
SEXUALLY REPRESSED  
AND SELFISH. I DON'T  
FIND THAT EXCITING  
AT ALL.

WE AREN'T  
HERE TO  
DISCUSS MY  
SEXUAL NEEDS.  
WE'RE HERE TO  
DISCUSS YOUR  
BEHAVIOR  
LATELY.

A close-up, three-quarter view of a woman with long, wavy, platinum blonde hair. She has light green eyes and is wearing bright red lipstick. She is seated in a blue mesh office chair. The background is a dark, muted purple or grey wall. A speech bubble is positioned to her right, containing pink text.


THE  
ISSUES ARE  
ONE AND THE  
SAME,  
MILDRED.

THAT'S  
BULLSHIT.  
YOU'RE JUST  
JEALOUS  
BECAUSE I'M  
NOT INTERESTED  
IN YOU ANY  
LONGER.


YOU'VE BEEN  
DRESSING IN A MORE  
AND MORE PROVOCATIVE  
MANNER. YOU HAVE NOW  
BEEN CAUGHT IN SEXUAL  
SITUATIONS WITH NEARLY  
EVERYONE ON MY TEAM.  
THIS IS UNACCEPTABLE  
BEHAVIOR AND NEEDS  
TO STOP.

I SPENT A LOT OF MONEY ON THESE CLOTHES! GIMME A BREAK, MILDRED!

NEVERTHELESS, I'M ENTERING THIS AS STRIKE ONE INTO YOUR PERSONNEL FILE. YOU NEED TO DRESS IN BUSINESS APPROPRIATE CLOTHING, AND SEXUAL BEHAVIOR IS NOT ALLOWED ON FACILITY EQUIPMENT AT ANY TIME. IS THAT UNDERSTOOD?



I ALSO  
NOTICE YOU  
HAVE NOT  
COMPLETED YOUR  
FACILITY  
ONBOARDING  
TRAINING MODULES.  
YOU HAVE UNTIL THE  
END OF THIS WEEK  
TO HAVE THOSE  
COMPLETED OR I  
WILL ENTER  
STRIKE TWO.




THOSE  
MODULES  
ARE BULLSHIT  
AND YOU KNOW  
IT, MILDRED!  
YOU'RE FUCKING  
JEALOUS,  
ADMIT IT!

A close-up illustration of a woman with dark, wavy hair and light blue eyes. She is wearing a dark red turtleneck and a large gold hoop earring. She has a serious expression and is looking slightly to the left. The background is a futuristic interior with purple and blue lighting and a blue patterned wall.

PLEASE  
DEVOTE SPECIAL  
ATTENTION TO  
MODULE THIRTEEN:  
STAFF ATTIRE. I  
EXPECT YOU TO BE IN  
APPROPRIATE ATTIRE  
TOMORROW, OR I  
WILL ENTER A

---





STRIKE AGAINST  
ME. I GET IT  
MILDRED. PLEASE  
KNOW IF THAT OCCURS  
I WILL FILE A LABOR  
DISPUTE SINCE YOU  
ALLOW LISA  
MORNINGSTAR TO  
WEAR T-SHIRTS AND  
JEANS TO WORK.

A close-up illustration of a woman with dark, shoulder-length hair, light blue eyes, and dark lipstick. She is wearing a dark red turtleneck and large gold hoop earrings. She is seated in a black chair with a blue, textured backrest. The background features a futuristic setting with purple and blue neon light patterns. A white speech bubble is positioned to her left, containing the text: "THAT WOULD BE YOUR PREROGATIVE. YOU ARE DISMISSED."

THAT  
WOULD BE  
YOUR  
PREROGATIVE.  
YOU ARE  
DISMISSED.

A woman with long, wavy blonde hair and red lipstick stands in an office. She is wearing a dark-colored plaid robe with a large tie at the waist. To her left, the back of a blue patterned office chair is visible. The background consists of grey office cubicle walls.

YOU'RE  
BEING A  
BITCH  
MILDRED.  
JESUS, I DON'T  
KNOW WHAT I  
EVER SAW IN  
YOU!



AND I  
DON'T KNOW  
WHAT I EVER  
SAW IN A SLUT  
LIKE YOU.  
DISMISSED.



BETTER  
A SLUT THAN  
AN OLD  
BITCH!



I WATCHED HER LEAVE. I  
WAS TREMBLING.




I WALKED 'OUTSIDE' OF THE BUNKER AND INTO THE OLD SUBWAY STATION TO SMOKE. I'D RECENTLY PICKED UP THE HABIT AGAIN. I KNEW AT 'MY AGE' I SHOULDN'T SMOKE, BUT FUCK, I COULD GET A REJLVE IF THE CANCER HIT AGAIN.


A woman with short dark hair, wearing a dark red turtleneck sweater and light-colored trousers, stands in a subway station. She has her arms crossed and is holding a lit cigarette in her right hand. She is wearing large gold hoop earrings. The background shows a subway platform with a tiled wall and a set of stairs. A white speech bubble with a black border is positioned in the lower-left corner of the image.

TAIME WASN'T WRONG. PART  
OF ME WAS JEALOUS.





AND I COULD ADMIT TO  
A SMALL AMOUNT OF  
PETTINESS...THE  
ONBOARDING DOCS FOR  
EXAMPLE.

A woman with dark, wavy hair, blue eyes, and dark lipstick is shown in a close-up. She is wearing a dark red turtleneck and large gold hoop earrings. The background is a futuristic, industrial-looking environment with a man in a white shirt and dark vest standing in the distance. A sign on the wall reads "WARNING RESTRICTED AREA".

BUT THE STAFF AS A WHOLE NEEDED TO LEARN THAT BEHAVIOR WASN'T ACCEPTABLE AROUND CLIENTS AND PATIENTS. NO MATTER WHAT SHIFT.



SMOKING IS  
ONE OF THE  
THINGS THAT'S  
SO HARD TO  
STOP AFTER A  
TRANSFORM.

YEAH.



MEH,  
I WILL BE.  
HAD TO  
DISCIPLINE  
DR. BISIANI

YOU OKAY,  
DOLL?



WOW,  
YOU STILL  
SOUND LIKE  
EBONI.

GOOD.  
SHE BEEN  
SLUTTIN'  
'ROUND HERE  
LIKE SHE  
QUEEN OF DA  
FUCKS.



I KNOW  
YOUR PAIN.

YEAH.  
WAS STUCK  
LIKE DAT FO'  
SO LONG IT  
BE HARD TO  
LOSE DA  
LINGO.



**SPEAKING  
OF THAT, ANY  
LEADS ON  
WINSTON?**

**DON' LET  
DAT BITCH  
HURT YO'  
FEELIN'S NONE.  
SHE HAD IT  
COMIN'-. DA OL'  
BOSS WOULDN'T  
HAVE PUT UP  
WIT IT  
NEITHER.**



TELL ME,  
CURTIS!

\*SIGHS\*  
YEAH, DAT'S  
WHY I'M OUT  
HERE. I KNOW  
WHERE HE IS.





GOT HIM  
PEGGED AT A  
BUNKER SILO IN  
THE DESERT OF  
NEVADA. LOOKS  
LIKE HE BACK TO  
HIS OLD  
TRICKS.

MEANING?




JESUS  
WEPT.

JUST  
PRELIMINARY DATA.  
LOOKS LIKE HE GOT A  
ALIEN ARTIFACT. ALSO  
BEEN DRONES FLYIN' IN  
AND OUT AND HE GOT A  
ENERGY FOOTPRINT DA  
SIZE OF LAS VEGAS. WE  
THINK HE MIGHT BE  
SPINNING UP AN  
AI



WELL  
ARMED,  
WELL  
GUARDED.  
GONNA TAKE A  
SMALL ARMY  
TO PRY HIS  
ASS OUT.



I'LL SPEAK  
WITH GENERAL  
LAYTON. HE HAS  
ACCESS TO THE  
JOINT CHIEFS.

SOUNDS  
APPROPRIATE.


HE  
HASN'T  
REACHED OUT  
TO YOU, HAS  
HE?

YEAH,  
EMILY AND ME  
BOTH.



AND?

WE  
HAVEN'T  
TOLD 'IM  
NOTHIN' YET.  
WANTED TO  
TALK TO YOU  
FIRST.



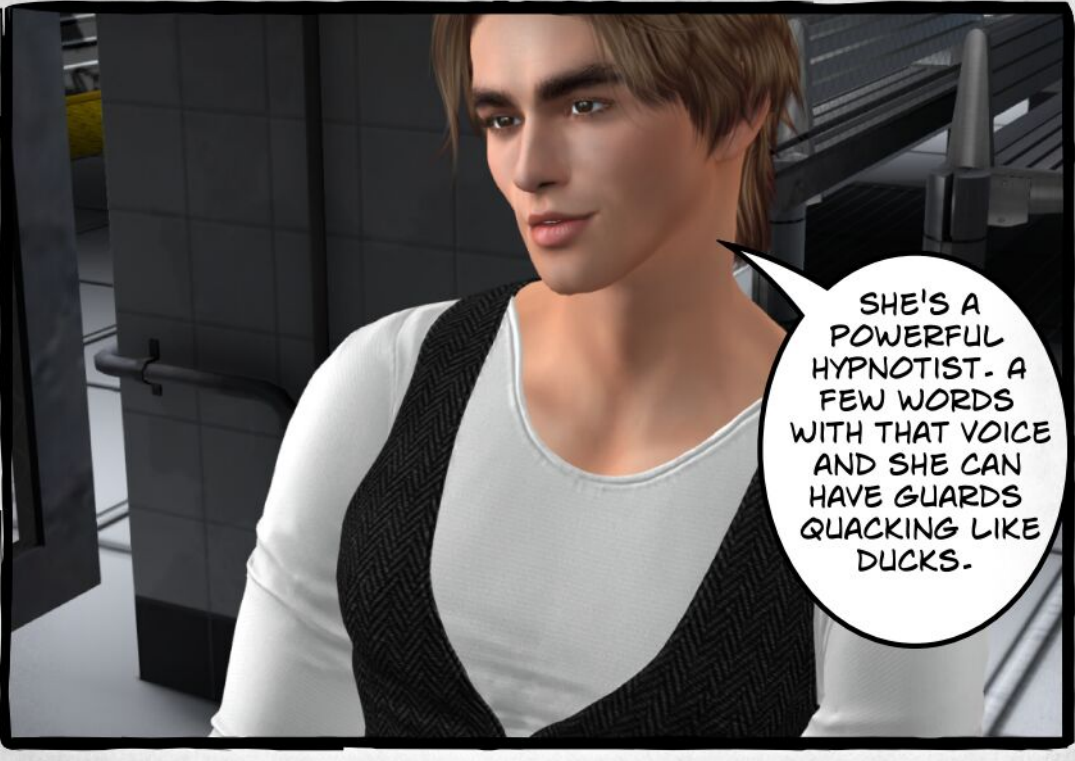
IT'S A PERFECT  
OPPORTUNITY TO GET  
SOMEONE ON THE  
INSIDE. BUT I COULDN'T  
ASK YOU TO RISK  
YOURSELF ON THAT  
MEGALOMANIAC.



WHAT IF I  
TOOK TAME IN  
WITH ME?

WHAT?






SHE'S A  
POWERFUL  
HYPNOTIST. A  
FEW WORDS  
WITH THAT VOICE  
AND SHE CAN  
HAVE GUARDS  
QUACKING LIKE  
DUCKS.



A MISSION?  
SHE HASN'T  
BEEN TRAINED  
YET.

YOU HADN'T  
BEEN TRAINED  
WHEN WE SENT YOU  
INTO ADIA  
INTERNATIONAL.



BUT ALL I  
WAS SUPPOSED  
TO DO WAS FUCK  
HIM A FEW TIMES  
AND THE NANNITES  
WOULD DO THE  
REST. THIS IS A  
MUCH MORE  
COMPLEX  
OPERATION?

IS IT?

SO  
YOU'RE  
SAYING  
SEND HER IN,  
GET HER TO  
FUCK AS MANY  
AS SHE CAN  
THEN GET  
OUT?

NOW YOU  
COOKIN' WIT  
GAS.



HMM,  
THAT...COULD  
WORK...



I COULD DO  
THE SAME.  
WINSTON  
ALWAYS DID LIKE  
ME. AND I DIDN'T  
BURN THAT  
BRIDGE, UNLIKE  
SOME AROUND  
HERE.

HAH, FUNNY.

A comic book panel depicting two women in a modern, industrial setting. The woman in the foreground is seen from behind, wearing a black vest over a white long-sleeved top. She has short brown hair. The woman in the background is facing her, wearing a maroon turtleneck and light-colored pants. She has dark hair and is wearing gold hoop earrings. The background consists of dark, metallic-looking panels with a grid pattern. Two speech bubbles are present: one from the woman in the foreground and one from the woman in the background.

TOMORROW.  
MIDNIGHT.

SO  
WHEN DO  
YOU MEET  
WITH HIM  
AGAIN?

A woman with short brown hair, blue eyes, and dark red lipstick stands with her hands on her hips. She is wearing a maroon turtleneck top and light-colored pants. The background is a subway station with a tiled wall and a metal grate floor.

RIGHT  
HERE IN THIS  
SUBWAY  
STATION.

WHERE?



FACILITY

WE  
COULD JUST  
SWOOP IN  
TOMORROW  
NIGHT...

NOT A  
CHANCE.  
HE'LL HAVE  
SOME INTRICATE  
SAFEGUARD  
SETUP. HE  
KNOWS I  
MIGHT TALK  
TO YOU.

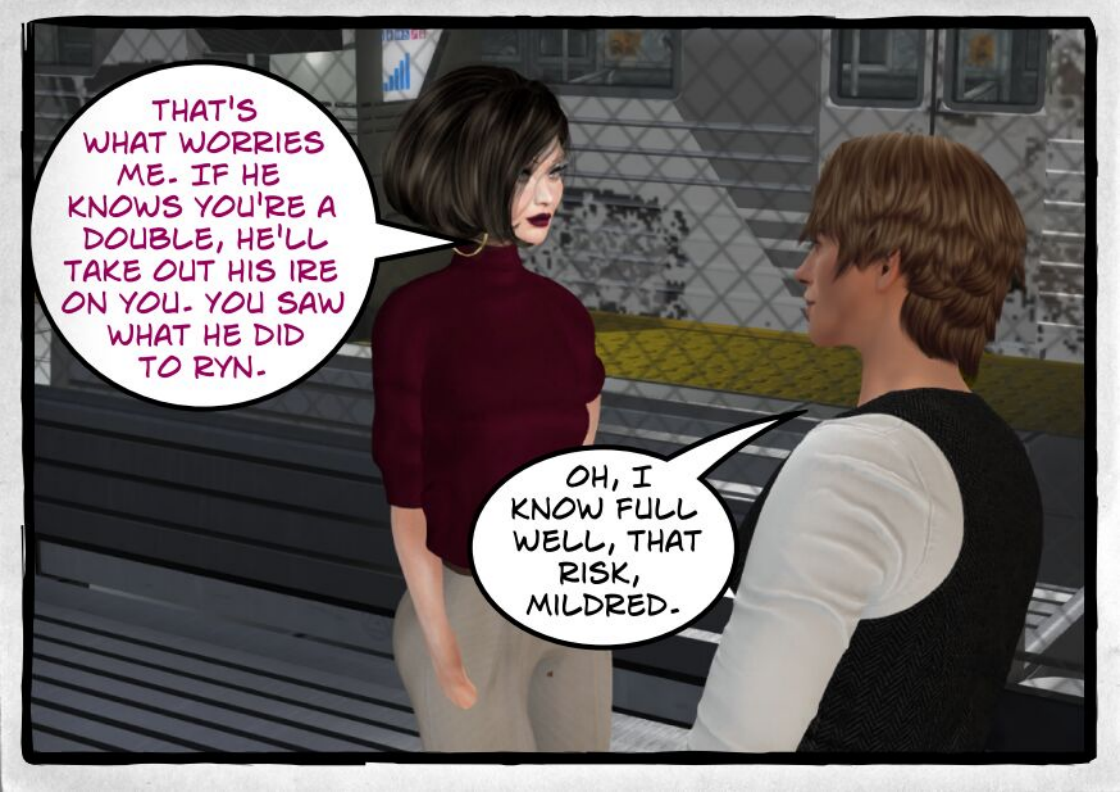
I DON'T KNOW.  
I DON'T LIKE THE  
THOUGHT OF YOU IN  
HIS CLUTCHES. OR  
TAIME, NO MATTER  
HOW ANGRY I MIGHT  
BE AT HER.

UP TO  
YOU,  
MILDRED.  
WE MAY NOT  
GET AN  
OPPORTUNITY  
LIKE THIS  
AGAIN,  
THOUGH.



WOULD  
YOU GO IN  
AS...CURTIS?  
OR EBONI?

PROBABLY  
CURTIS WOULD BE  
BEST. HE LOVES TO  
CHANGE ME INTO  
SOMEONE ELSE TO  
FUCK WITH ME.



THAT'S  
WHAT WORRIES  
ME. IF HE  
KNOWS YOU'RE A  
DOUBLE, HE'LL  
TAKE OUT HIS IRE  
ON YOU. YOU SAW  
WHAT HE DID  
TO RYN.

OH, I  
KNOW FULL  
WELL, THAT  
RISK,  
MILDRED.

WELL, I  
CAN'T RISK YOU  
LIKE  
THAT...BUT...IF YOU  
ARE WILLING TO  
TAKE THE RISK, I  
WON'T STOP  
YOU.

HOW  
ABOUT WE  
TALK TO TAIME  
AND SEE? I  
WOULDN'T WANT  
TO GO IN THERE  
WITHOUT  
BACKUP.

AGREED



HERE FOR  
ROUND TWO?

NO. AN  
OPPORTUNITY  
AS ARISEN FOR  
A VERY  
IMPORTANT  
MISSION.



AND?  
I'M  
WARNING YOU,  
I'M NOT IN A  
RECEPTIVE  
FRAME OF  
MIND.

IT COULD  
INVOLVE YOU.



SO WE BRIEFED HER.




A close-up, three-quarter view of a woman with long, straight, blonde hair. She has light green eyes, pinkish-red lips, and is wearing a dark blue and black patterned top. She is looking slightly to the right with a neutral expression. The background shows a kitchen counter with a light blue surface and dark grey cabinets. A yellow trash can is visible behind her. A speech bubble is positioned in the upper right corner of the frame.

SO, LET  
ME GET THIS  
STRAIGHT...




YOU WANT US  
TO BE  
IMPLANTED WITH A  
SPECIAL NANNITE  
THAT WILL ENTER  
SOMEONE'S BODY  
AFTER HAVING  
SEX WITH  
THEM.



AND YOU WANT  
ME TO HAVE SEX  
WITH AS MANY I CAN  
IN THIS 'ENEMY  
COMPOUND' WHILE  
FEEDING YOU  
INFORMATION.

WITH ME  
AS YOUR  
PARTNER,  
YES.




AND I CAN  
ETHICALLY USE  
ANY MIND CONTROL  
TRICK I DESIRE. IS  
THAT IT IN A  
NUTSHELL?

BROAD  
STROKES, BUT  
YES.



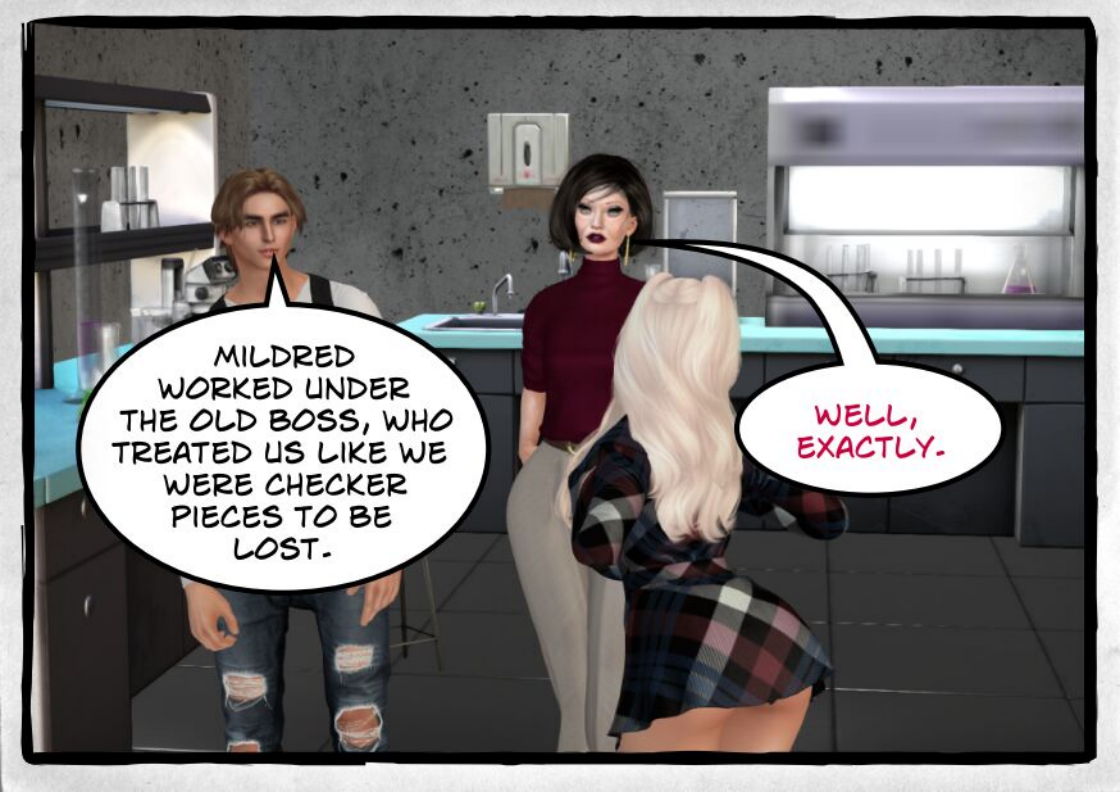
THEN  
YEAH, I'M  
IN. FUCK, IT'S  
WHAT I'VE  
BEEN WAITING  
TO DO!

RIGHT?



I'M WARNING YOU, THAT I DON'T WANT TO RISK YOU BOTH. BUT IF YOU WANT TO TAKE THE RISK, THEN IT'S ON YOU. WE'LL SUPPORT ONE HUNDRED PERCENT BUT THIS IS NOT A REQUIRED MISSION.

NOT SURE WHY IT WOULDN'T BE. SEEMS LIKE AN AMAZING OPPORTUNITY.



MILDRED  
WORKED UNDER  
THE OLD BOSS, WHO  
TREATED US LIKE WE  
WERE CHECKER  
PIECES TO BE  
LOST.

WELL,  
EXACTLY.



SURE,  
I'LL GET  
THE MISSION  
SCHEDULED  
AND INTO THE  
SYSTEM.


CURTIS,  
CAN I HAVE A  
MINUTE WITH  
TAIME ALONE,  
PLEASE.






I'M SORRY.

I'M SORRY.

A woman with long, wavy blonde hair is looking down with a somber expression. Another woman, wearing a maroon top and a gold hoop earring, is leaning in and speaking to her. A speech bubble from the woman in maroon contains the text.

I'M NOT  
SURE WHAT  
CAME OVER ME TO  
ACT LIKE A  
PETULANT  
TEENAGER. YOU HAD  
EVERY RIGHT TO  
DISCIPLINE ME,  
AND I REACTED  
POORLY.




WELL, I WAS  
BEING PETTY,  
AND YES, I DO  
ADMIT TO BEING  
JEALOUS. I KNOW  
I NEED TO  
SEPARATE OUR  
WORK LIFE FROM  
PERSONAL LIFE  
AND I  
APOLOGIZE  
ALSO.




THE  
WHOLE  
REASON WE DID IT  
IN THE FIRST PLACE  
WAS TO \*MAKE\* YOU  
JEALOUS. I KNEW IT  
WOULD, YET I DID  
IT ANYWAY---

WHY  
WOULD YOU  
WANT ME TO  
BE JEALOUS?



I DON'T  
KNOW...I'M  
HAVING A LOT  
OF NEW  
EMOTIONS I'VE  
NEVER HAD  
BEFORE. I THINK  
MY SEXUALITY  
MIGHT BE  
CHANGING.

SO YOU  
DON'T THINK  
YOU'RE...WHAT  
DID YOU CALL  
IT...SAPO..




SAPIOSEXUAL.  
AND YES, I THINK  
THAT'S CHANGING.  
IT'S DEFINITELY NOT  
WHY I WAS  
ATTRACTED TO  
DEREK.

WHAT WAS  
IT?



GOD,  
HIS SMILE,  
HIS HAIR, HIS  
HANDS...HIS  
CHEST. I  
JUST...MMM.  
WANTED  
HIS...YOU  
KNOW.

IT'S  
PERFECTLY  
OKAY TO BE  
HETEROSEXUAL.



BUT IF  
THAT WERE  
TRUE, WHY  
DID I WANT TO  
MAKE \*YOU\*  
JEALOUS?

I'M NOT  
SURE, DARLING.  
PERHAPS WE  
SHOULD HIRE A  
PSYCHOTHERAPIST  
FOR THE FACILITY  
ALSO.





I KNOW,  
BUT I STILL  
WANT TO DO  
IT.

REGARDLESS  
OF OUR  
PERSONAL  
RELATIONSHIP, I AM  
WORRIED ABOUT YOU  
WITH THIS MISSION.  
WINSTON IS A  
DANGEROUS  
INDIVIDUAL, YOU  
KNOW WHAT  
HAPPENED TO  
RYN AND I...



EVEN  
IF IT MEANT  
HE MIGHT  
TRANSFORM  
YOU?

IT'S A RISK  
I'M WILLING  
TO TAKE. I  
DOUBT HE'LL BE  
ABLE TO DO  
ANYTHING AGAINST  
MY WILL, WITH  
WHAT I KNOW  
ABOUT MIND  
CONTROL.

OKAY.  
WE'LL HAVE  
AN EXTRACTION  
TEAM ON  
STANDBY 24/7.  
YOU CAN CALL FOR  
IMMEDIATE  
EXTRACTION  
ANYTIME, AND  
WE'LL COME  
RUNNING.

OKAY. I'M  
NERVOUS BUT  
EXCITED!



OKAY,  
WELL, YOU  
WORK WITH  
CURTIS AND  
HE'LL PREP YOU  
FOR THE  
MISSION. I'LL  
WANT SITREPS  
FROM YOU  
BOTH EVERY  
24 HOURS.


AYE, AYE,  
CAPTAIN  
MILDRED!

UGH,  
I'M  
WORRIED  
ABOUT YOU.  
PLEASE BE  
SAFE.

I WILL, I  
PROMISE.



AS I MADE MY WAY BACK TO MY OFFICE, I REALLY HOPED SHE WOULD. INTERACTIONS WITH WINSTON SMITH WERE ALWAYS CHAOTIC...

A woman with dark hair, blue eyes, and dark lipstick is shown from the chest up. She is wearing a dark red turtleneck sweater and a long, thin gold earring. Her right hand is raised to her chest. The background is a dark, industrial hallway with a metal grate floor and a white door at the end. There are some yellow and black striped hazard markings on the wall to the left.

HOPEFULLY ALL WOULD  
GO WELL, AND WE'D  
EXTRACT WINSTON  
SMITH.

THIS IS THE END OF THE HYPNOTIST.  
THIS SERIES CONCLUDES WITH THE  
NEXT BOOK: THE RETURN OF WINSTON  
SMITH. AVAILABLE SOON!

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