



#0065  
RATED X  
410 PAGES

FEMALE CHANGE  
MALE CHANGE  
GENDER CHANGE

TYLER ADAMS



# TIMBER GROVE

Fire in the Sheets

THE FOLLOWING COMIC IS FOR  
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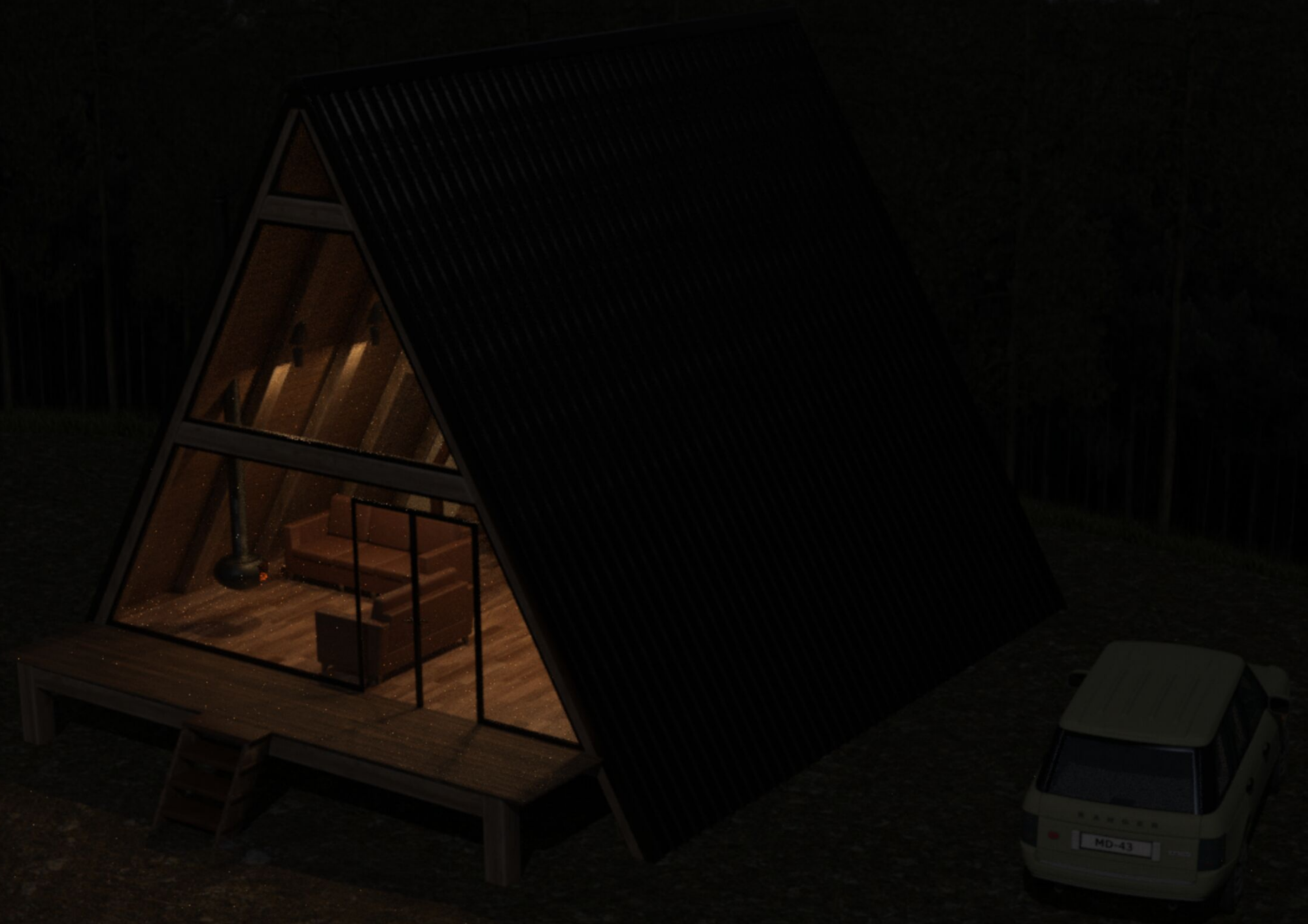
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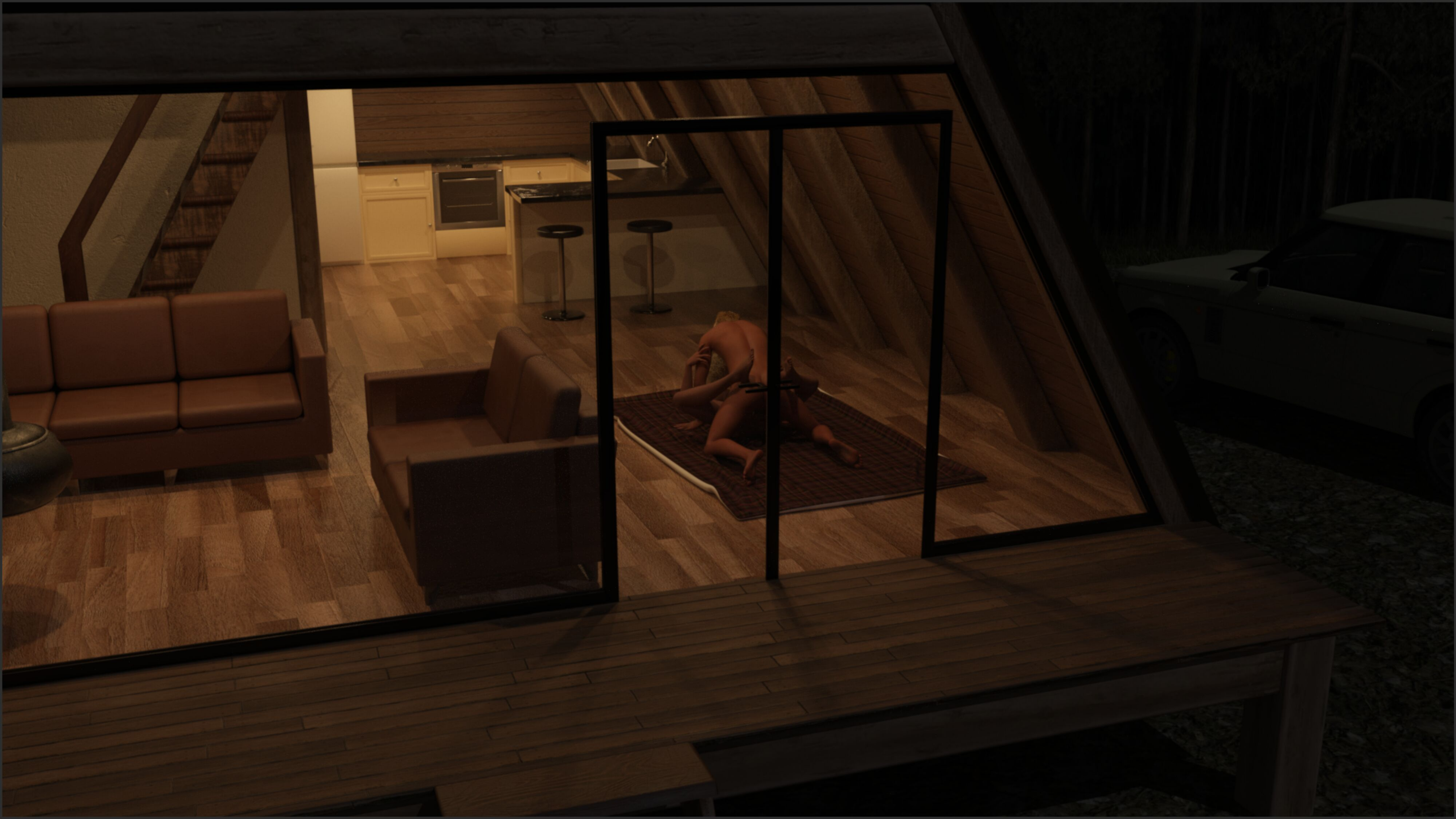
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GORGTON  
DAVID DUNCAN

TIMBER GROVE, OREGON







AHHHHH!

UHHHHH!



LATER...

WOW,  
MARK...





...THAT WAS  
WONDERFUL.

I TOLD  
YOU I'D  
MAKE OUR  
FIRST TIME  
SPECIAL.

AND  
YOU  
REALLY  
DID.

YOU WERE  
AMAZING.



NO, YOU WERE.  
\*GIGGLE\*

NO, YOU WERE AMAZING.

NO WAY. IT WAS ALL YOU.

NUH-HUH. YOU WERE THE AMAZING ONE.  
\*GIGGLE\*

IT'S A LITTLE  
TENDER-

OH, NO!  
WAS I TOO  
ROUGH?

SERIOUSLY,  
THOUGH... DO  
YOU FEEL  
OKAY?

YOU DON'T  
HURT... DOWN  
THERE?



NOT AT ALL.

I THINK IT'S JUST WHAT MOST WOMEN FEEL AFTER THEIR FIRST TIME.

DO YOU THINK, MAYBE, YOU COULD TALK TO YOUR MOM ABOUT-



**NO  
WAY!**

MY MOM  
WOULD TELL  
MY DAD, AND  
HE'S THE  
**BISHOP!**

YOU KNOW MY  
PARENTS DON'T  
CARE IF WE'RE  
EIGHTEEN...

...WE'RE  
SUPPOSED TO  
WAIT UNTIL  
**MARRIAGE!**



WELL,  
I'M GLAD  
WE DIDN'T  
WAIT.

ME TOO,  
BUT OUR  
PARENTS CAN  
NEVER FIND  
OUT.

MY LIPS ARE  
SEALED.

THEY  
BETTER  
BE...  
OR...

OH,  
WOW...  
MY... MY  
HEAD...

ARE  
YOU...  
OH.

I'M... NOT  
FEELING...



...THAT  
GOOD,  
PAIGE.

PAIGE?  
YOU SOUND  
LIKE...

MARK?  
WHY... WHY  
DO YOU...  
SOUND...



HOLY COW!

I... I'M IN YOUR BODY!


AND I'M IN YOURS!

HOW!?

THIS ISN'T POSSIBLE!

I KNEW WE SHOULD HAVE WAITED TO HAVE SEX!






WHAT!?  
YOU WANTED  
THIS AS MUCH  
AS I DID!

**BUT LOOK  
AT US NOW!  
WE'RE BEING  
PUNISHED BY  
GOD!**





GOD  
WOULDN'T  
SWITCH OUR  
BODIES TO  
PUNISH US,  
MARK!

YOU...  
YOU'RE RIGHT.  
THIS... THIS  
DEFINITELY ISN'T  
GOD'S HAND  
WORKING...



...BECAUSE I'M  
STARTING TO FEEL SO  
**FUCKING HORNY,**  
PAIGE!






MARK...  
YOUR BODY...  
MY BODY...

IT FEELS  
SO HOT,  
PAIGE. YOUR  
PUSSY'S ON  
FIRE!





SOMETHING  
ISN'T... THIS...  
CAN'T...

I WANT  
YOU TO  
**FUCK ME,**  
PAIGE!



I WANT YOU  
TO FUCK MY  
DRIPPING WET  
PUSSY WITH YOUR  
ROCK-HARD  
COCK!





I WILL!



I'M GOING TO  
TAKE THIS COCK  
AND **DESTROY**  
THAT PUSSY!



TELL ME  
MORE!

A 3D rendered character with a large penis and a speech bubble. The character is a young man with short, light-colored hair, standing in a room with wood-paneled walls. He is shirtless and has a very large, prominent penis. A speech bubble is positioned to his right, containing the text: "WE'RE NOT GOING TO MAKE LOVE, MARK...". The character's hands are slightly out to his sides, and he has a somewhat surprised or awkward expression. The lighting is dim, creating a moody atmosphere. The background consists of horizontal wood planks and a large wooden pillar on the left. To the right, there is a doorway or window looking out onto a dark, textured surface.

WE'RE NOT  
GOING TO  
MAKE LOVE,  
MARK...

A 3D rendered character with short, light-colored hair, standing in a room with wood-paneled walls. The character is unclothed and has a disproportionately large penis protruding from their groin. A speech bubble is positioned to the right of the character's head, containing the text "...WE'RE GOING TO FUCK!". The character's arms are slightly out to their sides, and they have a neutral to slightly surprised expression.


...WE'RE  
GOING TO  
*FUCK!*

**YES!**  
THAT TALK  
HAS ME SO  
**HOT!**




JUST WAIT  
UNTIL I'M **BALLS**  
**DEEP** INSIDE  
YOU!



A 3D rendered character with a large penis and a speech bubble. The character is a young man with short, light-colored hair, standing in a room with wood-paneled walls. He is shirtless and has a very large, prominent penis. A speech bubble is positioned to his left, containing text. The scene is dimly lit, with a window or doorway visible on the right side.


AND WAIT  
UNTIL I'M  
SQUEEZING  
EVERY DROP OF  
CUM OUT OF  
YOU!

A muscular man with short blonde hair stands in a room with horizontal wooden paneling. He is shirtless and has a large, erect penis protruding from his groin. He has a surprised or shocked expression on his face. A speech bubble points to him from the right. The room has a wooden floor and a window on the right side showing a dark outdoor scene.

OH, I'M  
GONNA PUMP  
YOU SO FULL  
OF CUM IT'LL  
COME OUT OF  
ALL YOUR  
HOLES!

A muscular man with short blonde hair stands in a room with horizontal wooden paneling. He is shirtless and has a large, erect penis protruding from his groin. He has a surprised or shocked expression on his face. A speech bubble is positioned to his left, containing text. The room has a wooden floor and a window or doorway on the right side.

AND THEN  
YOU'LL FLICK MY  
TIGHT LITTLE  
*ASSHOLE!*

A muscular man with short blonde hair stands in a room with wood-paneled walls. He is shirtless and has a very prominent physique. A speech bubble is positioned to his right, containing the text: "YOU FUCKING KNOW IT, YOU LITTLE SLUT!".

YOU  
FUCKING KNOW  
IT, YOU LITTLE  
*SLUT!*

ONE HOUR LATER...

FUUUCK!  
YOUR PUSSY'S  
SO HOT!

JUST  
LIKE YOUR  
COCK!



IT'S  
**MELTING** MY  
INSIDES!!! DON'T  
STOP!



A woman with long, wavy blonde hair is lying on her stomach on a bed with a red and black patterned blanket. Her skin is glistening with oil. Her hands are clasped under her chin. Two speech bubbles are overlaid on the image. The background shows a wooden headboard and a doorway leading to another room.

YES!  
FLICK  
ME!

FLICK ME  
LIKE THE *SLUTTY*  
CLUMDUMPSTER I  
AM!

**FUCK!  
FUCK ME!  
FUCK ME!**

**UHHHHHHH!**





YOU'RE  
REACHING *SO*  
*DEEP!!!*

I CAN FEEL  
YOU IN MY  
*STOMACH!!!*

A muscular man with short blonde hair is shown from the chest up, sitting in a sauna. He is shirtless and his skin is glistening with sweat. The background consists of dark wooden slats. Two speech bubbles are overlaid on the image. The first speech bubble, on the left, contains the text "BECAUSE IT WANTS YOUR COCK DEEPER!". The second speech bubble, on the right, contains the text "GODDAMN! YOUR PUSSY KEEPS SUCKING ME IN!".

BECAUSE  
IT WANTS  
YOUR COCK  
DEEPER!

GODDAMN!  
YOUR PUSSY  
KEEPS SUCKING  
ME IN!

A woman with blonde, wavy hair is sitting in a hot tub. She is looking towards the camera with a slightly concerned or questioning expression. Her skin is wet and glistening. A man's hand is resting on her hip. The background consists of wooden slats.

NOW  
STOP  
HOLDING  
BACK...

...AND  
FUCK ME LIKE  
A REAL MAN,  
PAIGE!

A close-up, low-angle shot of a young man with short, light blonde hair. He is looking down and to the left with a somber or weary expression. His skin is glistening with sweat or oil. The background consists of dark, horizontal wooden planks. A white speech bubble with a black outline is positioned to the left of his head, containing the text "SHUT THE FUCK UP AND TAKE THIS, MARK!".

SHUT THE  
FUCK UP AND  
TAKE *THIS*,  
MARK!

АHHHHHHHHH!  
УЕАААААHHH!



**FUUUUUUUCK!!!**

**UH!  
UH!  
UH!**

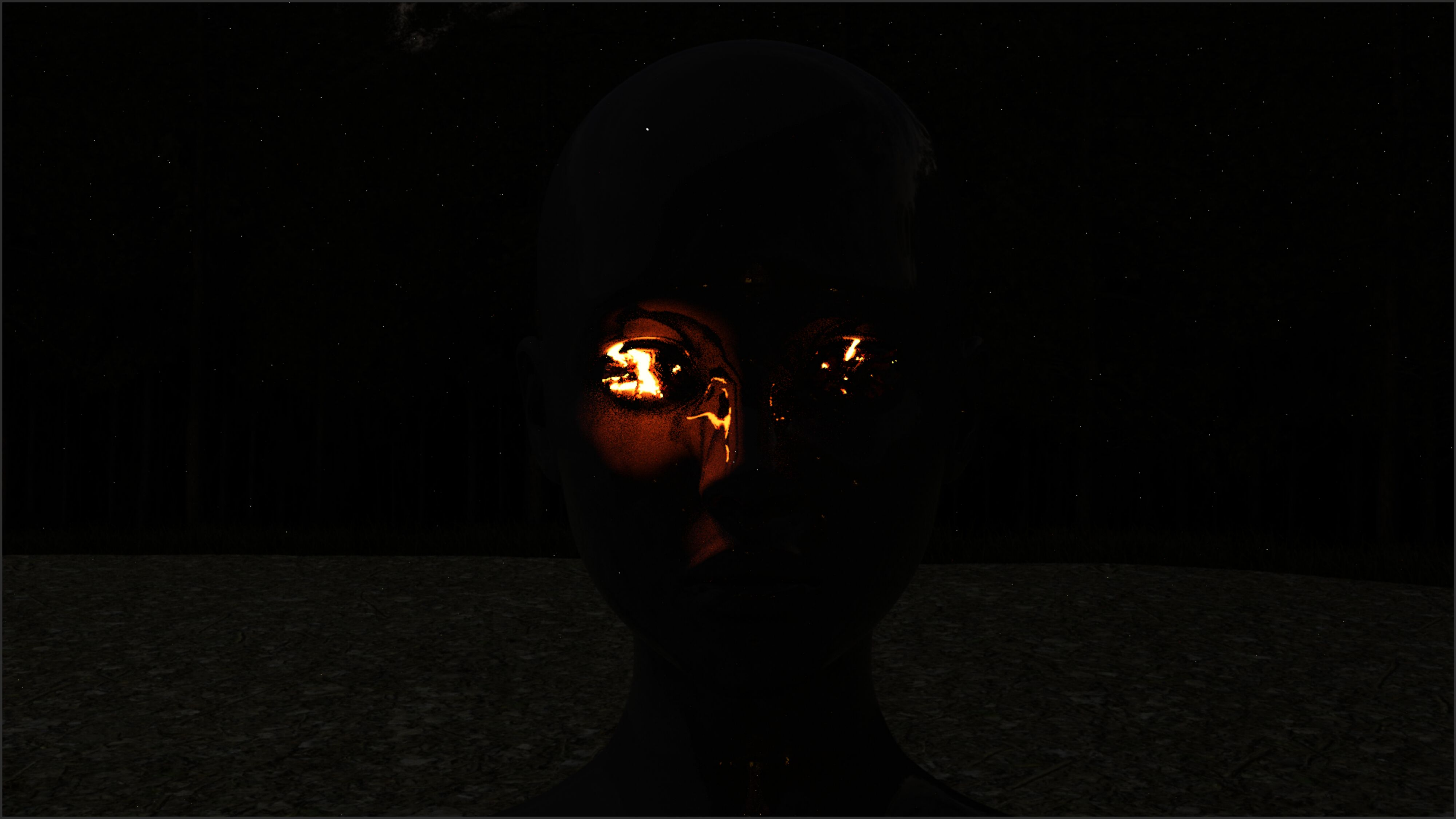




























A woman with curly brown hair, wearing a green parka over a light blue shirt, stands in a window. The background shows a forest and a sunset sky. A hand is visible in the bottom right corner, holding a device. A speech bubble is positioned to the left of the woman.

OH, HEY,  
BOSS.

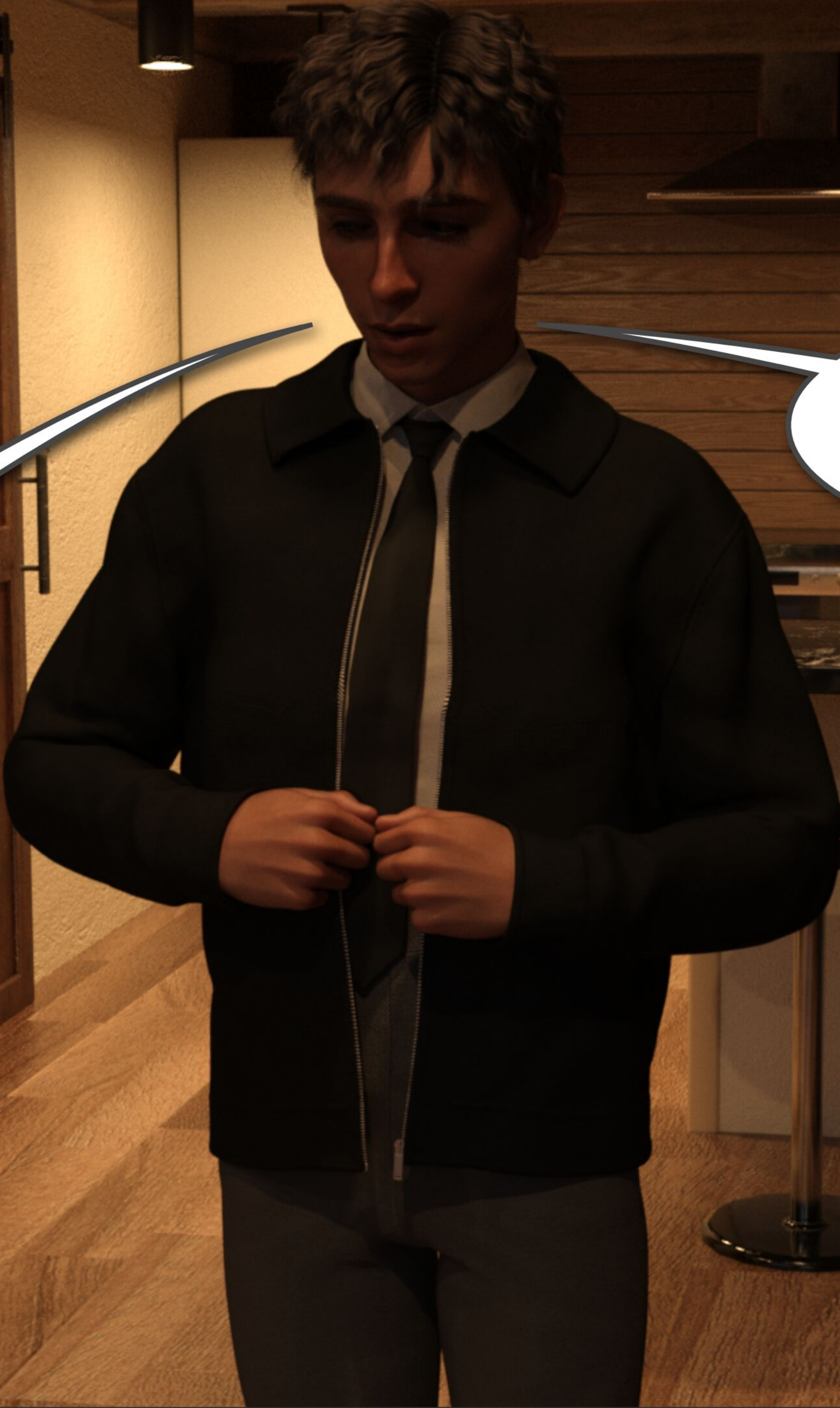


DAMMIT,  
JONES.

DON'T  
CALL ME  
BOSS... AND DID  
YOU WALK  
HERE?

JESUS,  
JONES.

SO I  
CAME TO  
OFFER MY  
HELP.



AND YEAH,  
JENNIFER CALLED  
AND SAID YOU MAY  
NEED MY HELP  
HERE.

SORRY...  
SAM.



THE  
WEATHER IN  
TIMBER GROVE  
CHANGES ON A  
DIME.

AND YOU DON'T  
WANT TO BE CAUGHT  
OUT WHEN THE  
WEATHER GETS...  
*WEIRD.*

SORRY,  
BOSS.



AGENT  
BROWN!

SAMANTHA! I  
MEAN... SAM.

JUST...  
\*SIGH\*

A woman with curly red hair, wearing a green jacket over a light-colored shirt, stands on a wooden deck at night. She is looking towards the camera with a serious expression. The background shows a dark body of water and a building with large windows. Two speech bubbles are overlaid on the image.

ANY  
SIGN AS TO  
WHERE OUR  
MISSING  
LOVERS  
ARE?

NONE THAT  
I CAN SEE,  
SAM.



I COLLECTED  
THEIR PHONES AND  
THE CAR KEYS FROM  
UPSTAIRS...

...AND I  
CAN TAKE A LOOK  
AT THOSE WHEN  
WE'RE BACK IN  
TOWN.

AND  
THE STATE  
OF THE  
BED?

THE BED IS  
MADE AND SHOWS  
NO SIGN OF BEING  
SLEPT ON.



AND THE  
FIREPLACE?


ANYTHING  
OF NOTE IN  
THERE?

WELL,  
THAT'S THE  
INTERESTING  
PART, SAM.

THERE'S NO  
SIGN IT WAS  
USED LAST  
NIGHT...

...OR ANYTIME  
RECENTLY.

BUT THE  
CALLER SAID THEY  
SAW A FIRE WHILE  
PASSING BY LAST  
NIGHT.



WHICH  
IS WHY I  
CHECKED,  
BUT IT'S  
CLEAN.

WHAT'S  
MORE,  
THERE'S NO SIGN  
OF ANY FIRE PIT  
BEING USED  
OUTSIDE  
EITHER.

WELL,  
MAYBE THE  
CALLER WAS  
MISTAKEN.



I DON'T  
THINK THAT'S  
THE CASE  
EITHER.

LOOK AT THIS  
BLANKET.

BUT YOU  
JUST SAID-



THE  
BLANKET WITH  
A PILE OF DIRT  
ON IT?

I THOUGHT  
IT WAS DIRT,  
TOO, BUT IT  
ISN'T.

A woman with voluminous, curly red hair is shown from the chest up. She is wearing a dark green, heavy jacket with a fur-lined collar over a light-colored collared shirt. She has a serious, questioning expression on her face. The background is a dark, wooded area with a body of water visible in the distance. The scene is lit with a soft, low-key light, possibly from a window or a light source off-camera, highlighting her hair and the texture of her jacket.

I CAN'T  
SAY FOR  
CERTAIN RIGHT  
NOW... BUT IT  
APPEARS TO BE  
*ASH.*

THEN WHAT IS  
IT EXACTLY?

SO,  
SOMEONE  
POURED THE  
ASHES FROM  
THE FIREPLACE  
ON THE  
BLANKET?



MY ASSUMPTION AS WELL, BUT THIS ISN'T FROM A WOOD FIRE.

THE PARTICULATES... THEY'RE TOO FINE.



AND I'M  
ASSUMING YOU  
HAVE A THEORY  
AS TO WHAT  
THEY ARE...

...BUT  
YOU'RE WAITING  
TO MAKE A  
**DRAMATIC  
REVEAL?**

WHAT?  
NO, I...

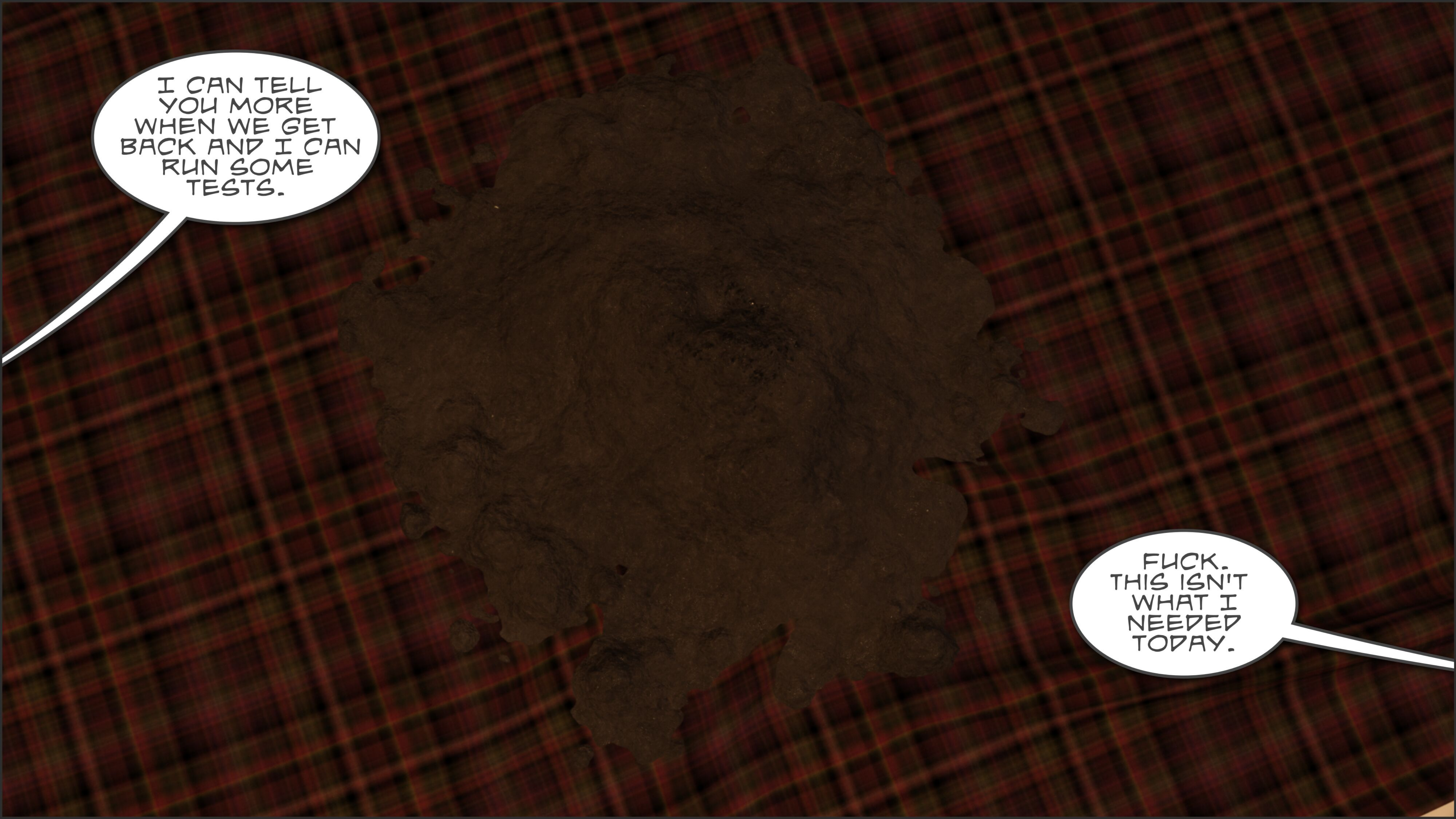
I INTERNEED  
AT A MORTUARY  
DURING MEDICAL  
SCHOOL...

...AND  
CREMATED  
REMAINS  
LOOKED JUST  
LIKE THAT.

A woman with voluminous red hair, wearing a dark green parka over a light-colored shirt, stands in a rustic cabin. She has a shocked expression. The cabin features large windows showing a forest at dusk, a wood-paneled wall, and a wood-burning stove with a glowing fire. Two speech bubbles are overlaid on the image.

YOU'RE TRYING TO TELL ME THAT SOMEONE **BURNED UP** OUR TWO MISSING LOVERS...

...AND DUMPED THEIR **REMAINS** ON THIS BLANKET, JONES?



I CAN TELL  
YOU MORE  
WHEN WE GET  
BACK AND I CAN  
RUN SOME  
TESTS.

FUCK.  
THIS ISN'T  
WHAT I  
NEEDED  
TODAY.

A man in a dark suit and tie stands in a kitchen, looking towards a woman with long, wavy red hair who is seen from behind. She is wearing a dark green jacket with a fur collar. The scene is set in a modern kitchen with wooden walls and a wooden floor. A bar stool is visible in the background.

OH, DID  
SOMETHING  
HAPPEN?

IT'S MY  
WEDDING ANNI-  
VERSARY.

WELL, IT  
WOULD BE IF  
NOT FOR THE  
*DIVORCE.*

OH,  
I'M  
SORRY,  
SAM.

A woman with voluminous, wavy red hair is shown from the chest up. She is wearing a dark green jacket with a fur-lined collar over a light-colored collared shirt. She is standing on a wooden deck in front of a building with horizontal wooden siding. The background shows a wooded area with tall trees under a clear sky. Four speech bubbles are overlaid on the right side of the image, connected by lines to the woman's mouth area.

IS THERE  
ANYTHING I  
CAN DO TO  
HELP?

WELL, FOR  
STARTERS, YOU  
COULD LET ME  
DRIVE YOU BACK  
INTO TOWN.

YEAH,  
THAT'D BE  
NICE.

WE'LL NEED  
TO STOP BY MY  
HOUSE TO DO  
SOMETHING REAL  
QUICK.

YOU'LL  
SEE...

WHAT  
DO YOU  
NEED TO  
DO?



A window with a view of a forest. The window is divided into three panes. The view shows a dense forest of green trees. In the foreground, there is a wooden fence with vertical slats. A speech bubble is overlaid on the middle pane, containing the text "AHHHHHH!!!".

**AHHHHHH!!!**



**FUCK ME,  
JONES!**

**FLICK ME  
WITH YOUR  
MASSIVE  
COCK!**

YES!





**RIGHT  
THERE!**

**FLICK!  
MAKE ME  
FORGET!**



**YES!  
JUST LIKE  
THAT!**

AHHHHHHH!!!





JONES...

YOU'RE  
FUCKING  
ME... *SO*  
*GOOD!*

SUCK  
MY TITTIES!  
DO IT!



YES!  
SUCH A  
GOOD  
BOY!

HARDER!  
SUCK ME  
DRY!



YOU'RE  
GONNA MAKE  
ME *CUM!*

OH,  
GOD!  
KEEP IT  
UP!



\*GASP\*



A 3D rendered scene showing a man and a woman in a room. The man is on the left, seen from the back, with dark, wavy hair. The woman is on the right, facing him, with voluminous, curly red hair. She is nude. A speech bubble above her head contains the text "AHHHHHH!!!". The background features a large window with brown curtains, looking out onto a lush green forest. The lighting is soft and natural, suggesting daytime.

**AHHHHHH!!!**

NOW  
FILL ME  
UP!





DEEPER,  
JONES!

BREAK  
ME WITH  
YOUR *FAT*  
COCK!

DO IT! LET  
IT OUT!





I DON'T  
CARE!

BUT I  
DON'T HAVE A  
CONDOM!



OH,  
GOD...

I WANT IT  
TODAY...  
I NEED IT!

DON'T ACT  
LIKE YOU DON'T  
WANT TO!

I... I'VE  
NEVER...





THEN LET  
ME BE YOUR  
*FIRST!*

GIVE ME  
YOUR FIRST  
*BIG, SLOPPY  
CREAMPIE!*



I CAN FEEL  
YOUR COCK  
TWITCHING!



LET  
GO!

I...  
I'M  
ABOUT  
TO...

UHHHHH!!!

YES!  
THAT'S IT!



**FUCK!  
THERE'S SO  
MUCH!**



SO HOT!  
FUCK!

IT'S  
GONNA  
MAKE  
ME-

A 3D rendered woman with voluminous, wavy red hair is lying on her back on a brown mat. She is nude and has a shocked or screaming expression, with her mouth wide open and eyes looking upwards. A speech bubble originates from her mouth, containing the text "AHHHHHHH!!!". Her arms are raised, and her legs are also raised. The background is a wooden floor with a light brown mat. The lighting is soft, highlighting the contours of her body.

**AHHHHHHH!!!**



SO... DO  
YOU WANT TO  
TALK ABOUT  
IT?

I BELIEVE I MADE IT CLEAR THAT THE ONE THING I *DIDN'T* WANT TO DO WAS TALK, JONES.

I THINK I EARNED AT LEAST A LITTLE TALK AFTER THAT PERFORMANCE.

THAT'S *NOT* WHAT THIS IS.




YOU WANT  
TO GO *STEADY*  
WITH ME.

OH? YOU  
WANT TO *ASK*  
ME *OUT*?

SAM.

THEN MAYBE  
IT'S TIME WE  
RETHINK WHAT  
THIS IS.





THREE YEARS  
AGO, MY HUSBAND  
DIVORCED ME WITH NO  
EXPLANATION.

WE MET  
DURING  
TRAINING AT  
QUANTICO AND  
FELL IN  
LOVE...

...BUT  
AFTER THREE  
YEARS OF  
MARRIAGE, HE  
FELL OUT OF  
LOVE.

IS THAT  
ENOUGH TALK  
FOR YOU?



JESUS,  
SAM... I'M  
SORRY.

AGAIN, I  
DIDN'T BRING  
YOU HERE FOR  
YOUR *PITY*...

...I  
BROUGHT  
YOU HERE  
FOR YOUR  
*COCK*.

YEAH, YOU  
LOVE TO REMIND  
ME THAT'S ALL I'M  
GOOD FOR.

STOP  
ACTING LIKE  
A PETULANT  
CHILD.

I TOLD YOU  
EXACTLY WHAT  
THIS WAS GOING  
TO BE...

...AND YOU  
AGREED TO  
KEEP THINGS  
PHYSICAL.

I'M  
NOT-  
\*SIGH\*





WHETHER  
YOU LIKE IT OR  
NOT, JENNIFER  
AND I ARE YOUR  
*FRIENDS.*

AND WE  
KNOW YOU'RE A  
PRIVATE  
PERSON...

...BUT  
HOLDING ALL  
THAT PAIN  
INSIDE ISN'T  
GOOD.

WE JUST  
WANT YOU TO  
KNOW WE'RE  
AVAILABLE TO TALK  
WHenever YOU  
NEED US.




I...

MAYBE I'VE  
BEEN A LITTLE  
TOO CLOSED  
OFF...

...AND I  
COULD BE A  
BETTER  
FRIEND TO  
YOU TWO.

YOU'RE AN  
AMAZING AGENT,  
BUT YOU CAN'T DO  
EVERYTHING ON  
YOUR OWN,  
SAM.

A woman with voluminous, curly brown hair is shown from the chest up, sitting on a reddish-brown sofa with blue polka-dot cushions. She has a neutral expression and is looking slightly to the left. The background is a wall with a dark brown, geometric, diamond-patterned wood paneling. In the foreground, a black side table holds a lamp with a black shade, a small vase with pink and yellow flowers, and a comic book. Overlaid on the left side of the image is a comic book-style dialogue consisting of five speech bubbles connected by lines.

LIKE  
RUNNING  
ANALYSIS ON  
THOSE  
REMAINS?

YEAH,  
LIKE  
THAT.

AND IF I SAY  
I'LL TRY TO DO  
BETTER, WE CAN  
FOCUS ON THAT  
INSTEAD?

DEAL.



STOP



SAM? DO YOU HAVE A SECOND?

A-F



SURE,  
JENNIFER.  
WHAT DO YOU  
NEED?


WELL...

I'M  
CURIOUS IF  
YOU'VE HEARD  
FROM THE  
PORTLAND  
OFFICE?

IS THIS  
ABOUT YOUR  
REQUISITION  
REQUEST?

YES,  
IT IS.


	J	K	L	M
25	DEP1917			
26	DEP3355			
26	DEP8806			
26	DEP5240	Adrian Popov	51	
27	DEP6841	Julia Muller	20	
28	DEP101			
				5731
				1594
				273



JENNIFER, I  
LOVE THAT YOU'RE  
TAKING YOUR ROLE AS  
OFFICE MANAGER  
SERIOUSLY...

...BUT YOU DO  
KNOW WHERE WE  
ARE, RIGHT?

AN OLD FBI  
STORAGE SITE.



THAT'S RIGHT. A SHUTDOWN STORAGE SITE THEY TOSSED ME IN BECAUSE....?

BECAUSE YOU MADE THE WRONG PEOPLE MAD.

SO....?



SO, DON'T  
EXPECT NEW  
EQUIPMENT...

...EVEN  
THOUGH OUR  
COMPUTERS ARE  
OLDER THAN I  
AM.

BUT DO WE  
NEED NEW  
COMPUTERS TO  
DO OUR JOB?

IT'S NOT  
RIGHT, SAM!

YOU'RE  
AN *AMAZING*  
AGENT...

...AND THEY  
TREAT YOU LIKE  
*GARBAGE!*

YOU  
DESERVE  
BETTER!





WHO NEEDS  
NEW COMPUTERS  
WHEN I HAVE YOUR  
SUPPORT,  
JENNIFER?

MY...?

JONES  
REMINDS ME  
HOW MUCH YOU  
TWO DO FOR  
ME...

...AND IT'S  
CLEAR I DON'T  
THANK YOU  
ENOUGH FOR  
THAT.

SO...  
THANK  
YOU.



OH, I,  
UM...  
THANKS,  
SAM.

YOU DON'T  
THANK SOMEONE  
FOR THANKING  
YOU, JEN.

RIGHT,  
UM... YOU'RE  
WELCOME.


A man with dark, wavy hair, wearing a white dress shirt and a black tie, stands in an office. He is looking towards the right. Behind him is a wooden door. To his right is a grey filing cabinet with several drawers and a stack of black binders on top. A blue office chair is partially visible on the left. Three speech bubbles are overlaid on the scene, containing dialogue.

OH, HEY,  
JENNIFER.

I DIDN'T  
SEE YOU  
WHEN I GOT  
IT.

HEY,  
JONES.


AM I  
INTERRUPTING  
SOMETHING?

A woman with curly red hair and a grey button-down shirt is sitting in an office. She is looking slightly to her left. Behind her are window blinds. To her right is a white office heater. Three speech bubbles are present: one on the left, one in the middle, and one on the right.

I WAS JUST EXPLAINING TO JENNIFER THAT YOU REMINDED ME I HAVE FRIENDS IN THIS OFFICE...

...EVEN IF WE LITERALLY HAVE NOTHING ELSE BESIDES THAT HERE.

OH, THAT'S-



DO YOU  
HAVE SOME  
INFORMATION  
FOR ME,  
JONES?

OH,  
RIGHT.

BACK TO  
BUSINESS.

THE  
SUBSTANCE WE  
FOUND AT THE  
SCENE IS INDEED  
HUMAN  
REMAINS.

ANY MATCH TO  
OUR TWO MISSING  
LOVERS?

THERE'S NO  
WAY TO GET ANY  
DNA FROM THE  
REMAINS TO SHOW  
WHO IT IS... OR  
WAS.

DAMN.



OH, MY  
WORD!

YOU  
THINK  
SOMEONE  
**BURNED**  
THEM!?

WELL, WE  
KNOW SOMEONE  
GOT BURNED... AND  
AT A RATHER HIGH  
HEAT.

THAT'S  
AWFUL!


A woman with voluminous, wavy red hair and blue eyes is shown from the chest up. She is wearing a grey, long-sleeved, button-down shirt with a Peter Pan collar. She has a slightly open mouth and a questioning expression. The background consists of grey horizontal blinds on the left and a grey wall with a green plant on the right. Four white speech bubbles with black outlines are overlaid on the image, containing text. The speech bubbles are connected to the woman by thin black lines.

WELL, THAT'S  
WHERE ALL THIS GETS  
INTERESTING.

HOW  
SO?

HOW CAN  
YOU TELL HOW  
HOT IT WAS  
WHEN THEY  
BURNED?

AT A  
VERY HIGH  
HEAT?



CREMATING A  
HUMAN BEING  
REQUIRES TEMPERATURES  
OF AT LEAST 1400  
DEGREES...

...SOMETIMES  
GOING AS HIGH  
AS 1800.

EVEN THEN, THE  
REMAINS HAVE TO BE  
GROUND DOWN TO MAKE  
THE ASH BEFORE  
INTERMENT.

AND THIS IS  
WHERE YOU TELL  
ME THESE REMAINS  
WEREN'T GROUND  
DOWN?



PRECISELY.

AND  
MOREOVER, I  
DON'T BELIEVE  
THE REMAINS  
WERE DUMPED  
THERE.

HOW IS THAT  
POSSIBLE?

THERE  
WERE NO  
BURNS ON THE  
CARPET.



THAT...  
I DON'T  
HAVE AN  
ANSWER  
FOR.

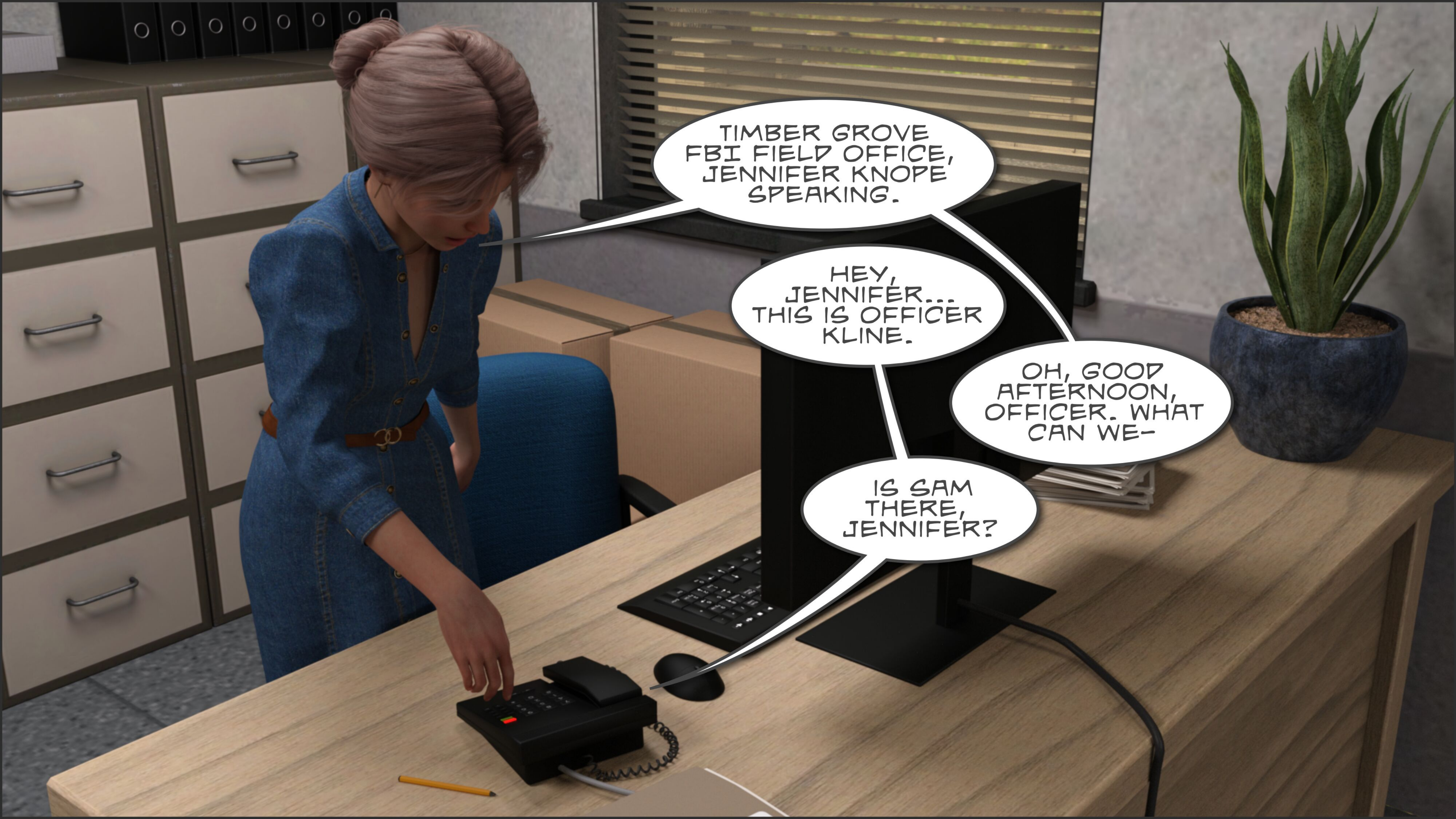
BUT WITH  
THE WAY THE  
REMAINS WERE  
FOUND...

...THERE'S  
NO EVIDENCE  
OF IT BEING  
DUMPED.

IT'S  
ALMOST  
LIKE-

RING  
RING





TIMBER GROVE  
FBI FIELD OFFICE,  
JENNIFER KNOPE  
SPEAKING.

HEY,  
JENNIFER...  
THIS IS OFFICER  
KLINE.

OH, GOOD  
AFTERNOON,  
OFFICER. WHAT  
CAN WE-

IS SAM  
THERE,  
JENNIFER?

I'M  
RIGHT  
HERE,  
KEVIN.

WHAT  
CAN I-

WE HAD  
ANOTHER  
INCIDENT,  
SAM.

ANOTHER  
INCIDENT?

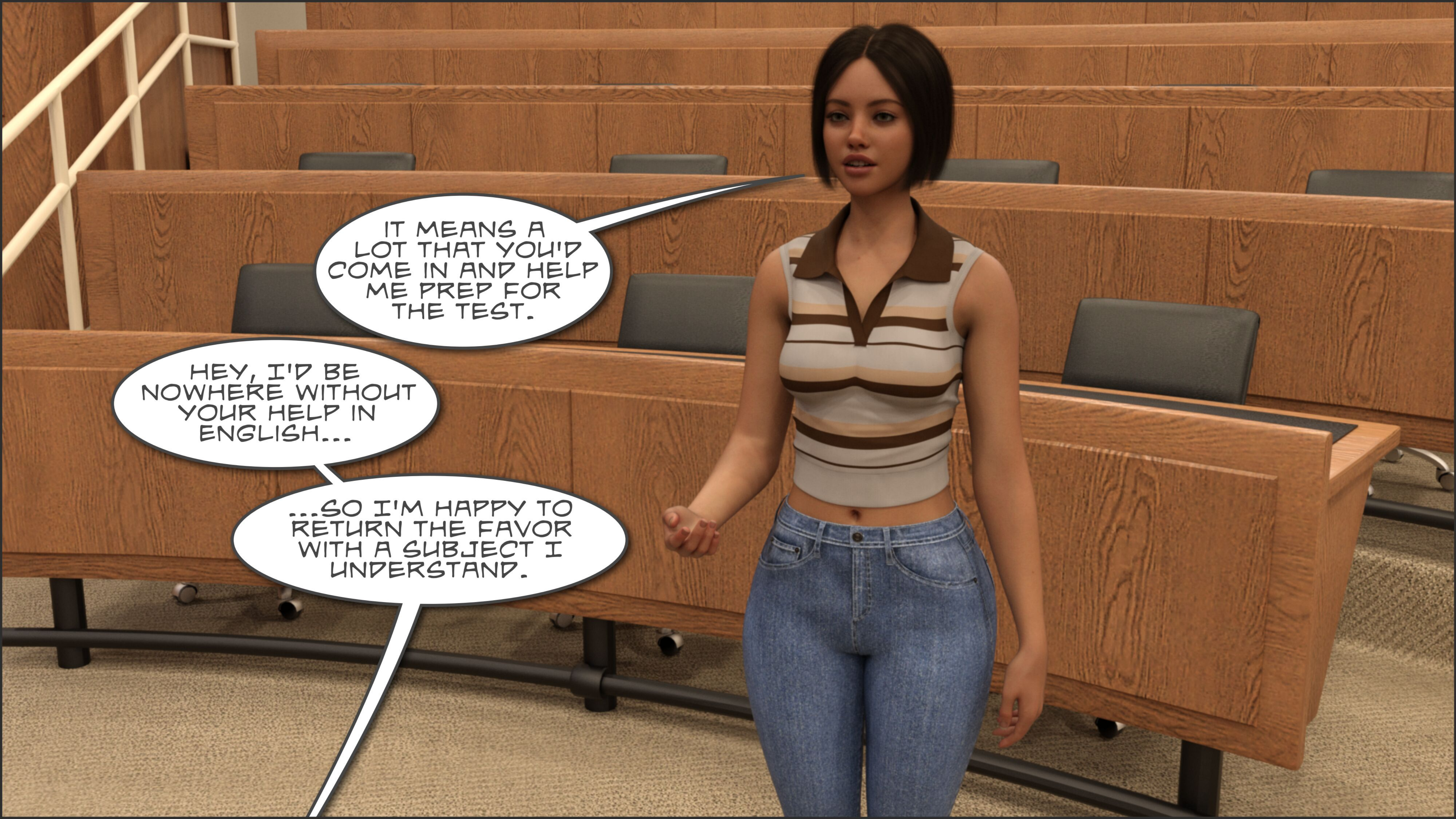
ANOTHER  
FIRE, SAM... AND  
TWO MISSING  
STUDENTS.



TIMBER  
GROVE  
COMMUNITY  
COLLEGE...

WHEN!?  
WHERE!?

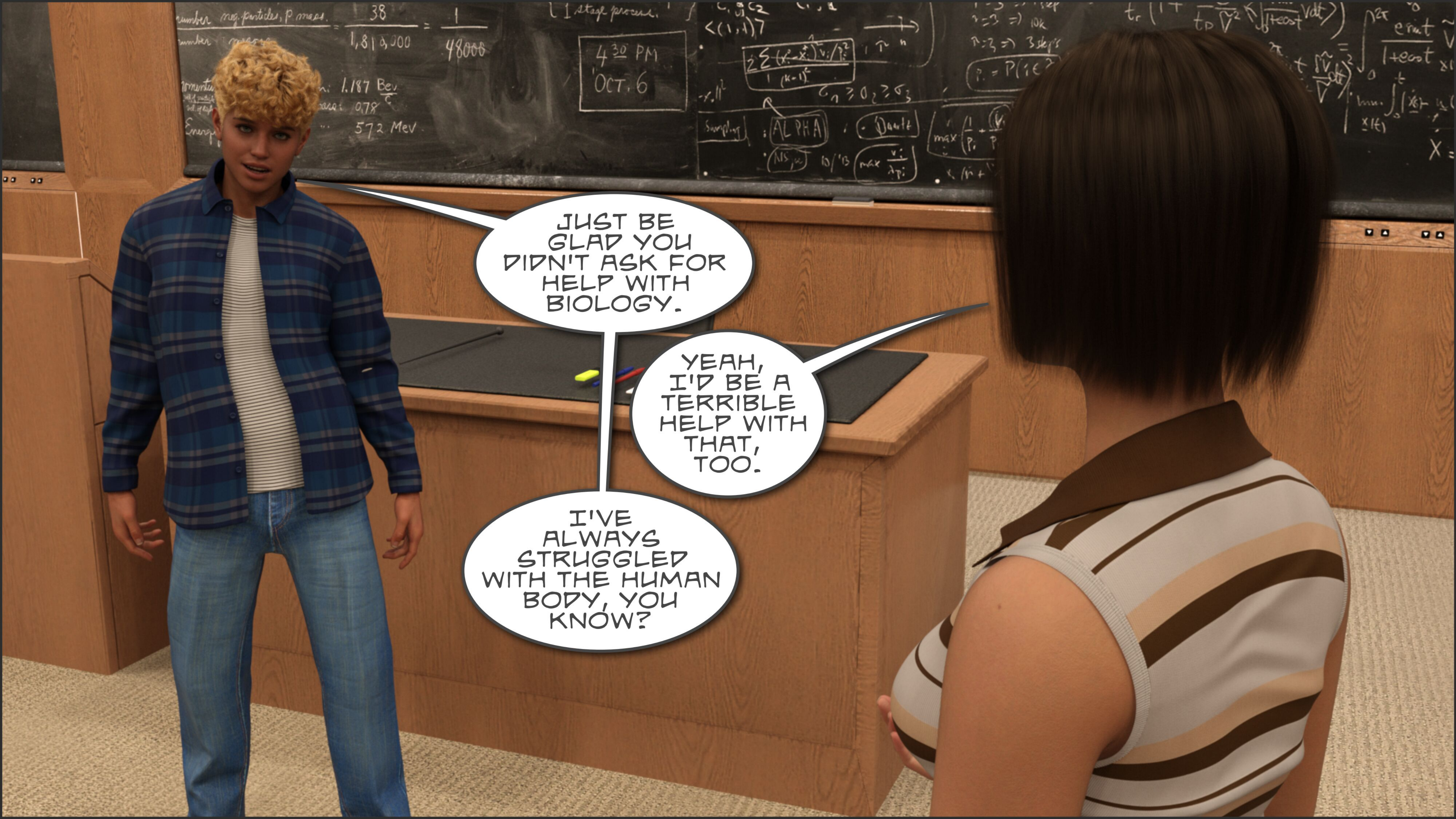


A woman with short dark hair, wearing a sleeveless striped crop top and blue jeans, stands in a lecture hall. She is surrounded by rows of wooden desks and grey chairs. Three speech bubbles are overlaid on the scene, containing text.

IT MEANS A  
LOT THAT YOU'D  
COME IN AND HELP  
ME PREP FOR  
THE TEST.

HEY, I'D BE  
NOWHERE WITHOUT  
YOUR HELP IN  
ENGLISH...

...SO I'M HAPPY TO  
RETURN THE FAVOR  
WITH A SUBJECT I  
UNDERSTAND.



JUST BE GLAD YOU DIDN'T ASK FOR HELP WITH BIOLOGY.

YEAH, I'D BE A TERRIBLE HELP WITH THAT, TOO.

I'VE ALWAYS STRUGGLED WITH THE HUMAN BODY, YOU KNOW?

OH, I  
KNOW.

LIKE... HUMAN  
ATTRACTION...

IT'S... SO HARD TO  
UNDERSTAND...

MMMM...  
HARD...



YEAH, I  
FEEL IT  
TOO.

LIKE... IS IT  
GETTING HOT IN  
HERE?



LIKE MY BODY  
IS... LIGHTING UP  
FROM THE INSIDE  
OUT.

WEIRD... TO ME  
IT FEELS LIKE MY  
SKIN'S...

...ON FIRE  
AND ONLY  
HEATING-

OH, MY  
FREAKING  
GOD!

AND I'M  
A WOMAN!  
\*GIGGLE\*

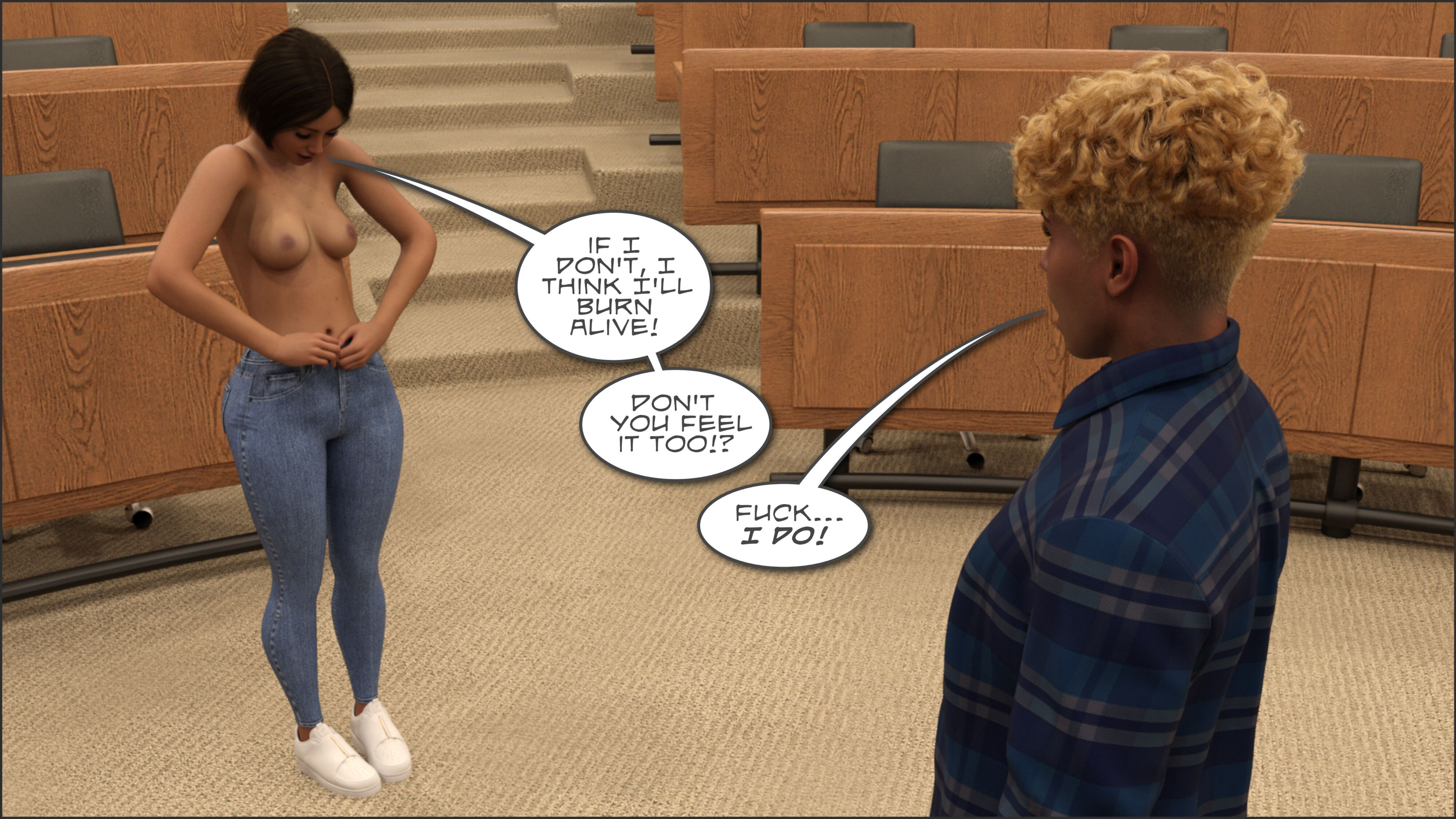
I'M IN  
YOUR BODY!  
I'M... A  
MAN!

PROGRESS  
NOTE: ALL RESULTS ARE PROVI  
ELECTED: 38 negative particles, when set  
0  
3  
Reduced energy (4.5 to 5.1 Bar), set for 1840 MeV  
SENT OPERATIONS: Set for mass 1840; Beam  
number neg. particles, p. mass. = 1,81  
number mass  
Momentum of neg. particle beam: 1.187  
of neg. particles of p. mass: 0.78  
Energy " " " 572



I'M  
TAKING  
THEM  
OFF!

WHAT ARE YOU  
DOING WITH MY  
CLOTHES!?

A woman with dark hair, wearing blue jeans and white sneakers, stands in a lecture hall with wooden desks and stairs. She is adjusting her jeans. A man with curly blonde hair, wearing a blue and white striped shirt, stands in the foreground, looking at her. Three speech bubbles are overlaid on the scene.

IF I  
DON'T, I  
THINK I'LL  
BURN  
ALIVE!

DON'T  
YOU FEEL  
IT TOO!?

FUCK...  
I DO!

I'M SO  
FUCKIN'  
HOT!



\*GASP\*

WHY...  
WHY DO YOU  
LOOK SO  
GOOD?



EXIT



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OH?

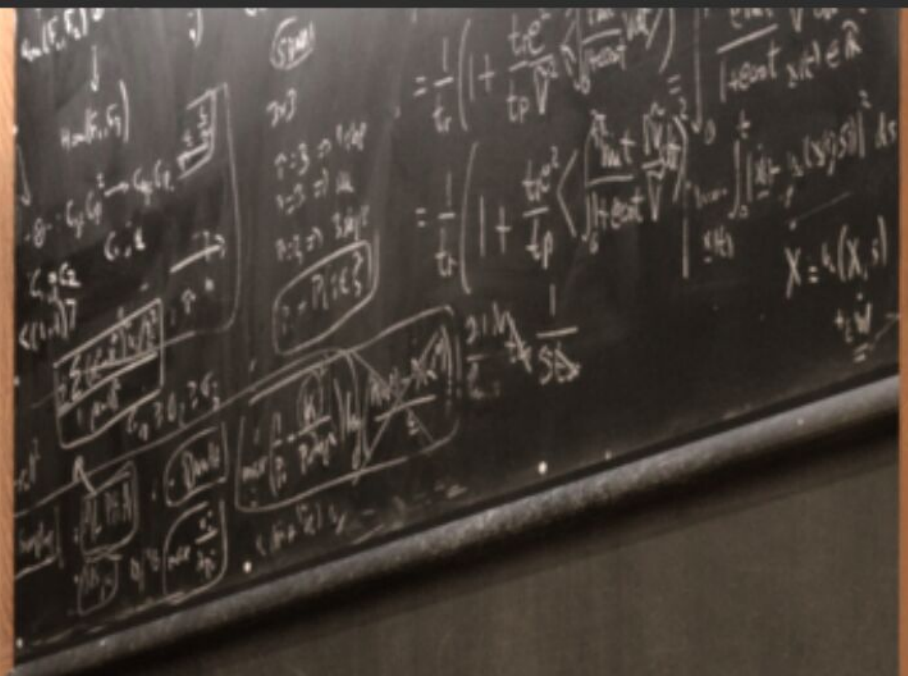
CSM jazz ensembles CONCERT

CLASSICAL MUSIC CONCERT

UNSTEAM Fair

IS THE  
SITE OF YOUR  
OLD BODY  
MAKING YOU  
WET?

EXIT





WET!?

CSM jazz ensembles CONCERT  
Featuring Three CSM Big Bands  
Monday, Dec 7 2009  
7:00pm CSM Theatre  
of the Arts

CLASSICAL MUSIC CONCERT

UN STEAM Fair  
Science, Technology, Engineering  
and Math Fair  
Thursday, April 23  
10am - 4pm  
Department of Science Building

EXIT



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$$\frac{d}{dt} \left( \frac{1}{t^{100}} \right) = -\frac{100}{t^{101}}$$



DON'T BE  
ASHAMED,  
JOE.

EXIT



CSM jazz  
ensembles  
CONCERT  
Featuring Three  
CSM Big Bands  
Monday, Dec 7 2009  
7:00pm CSM Theatre  
at the Center

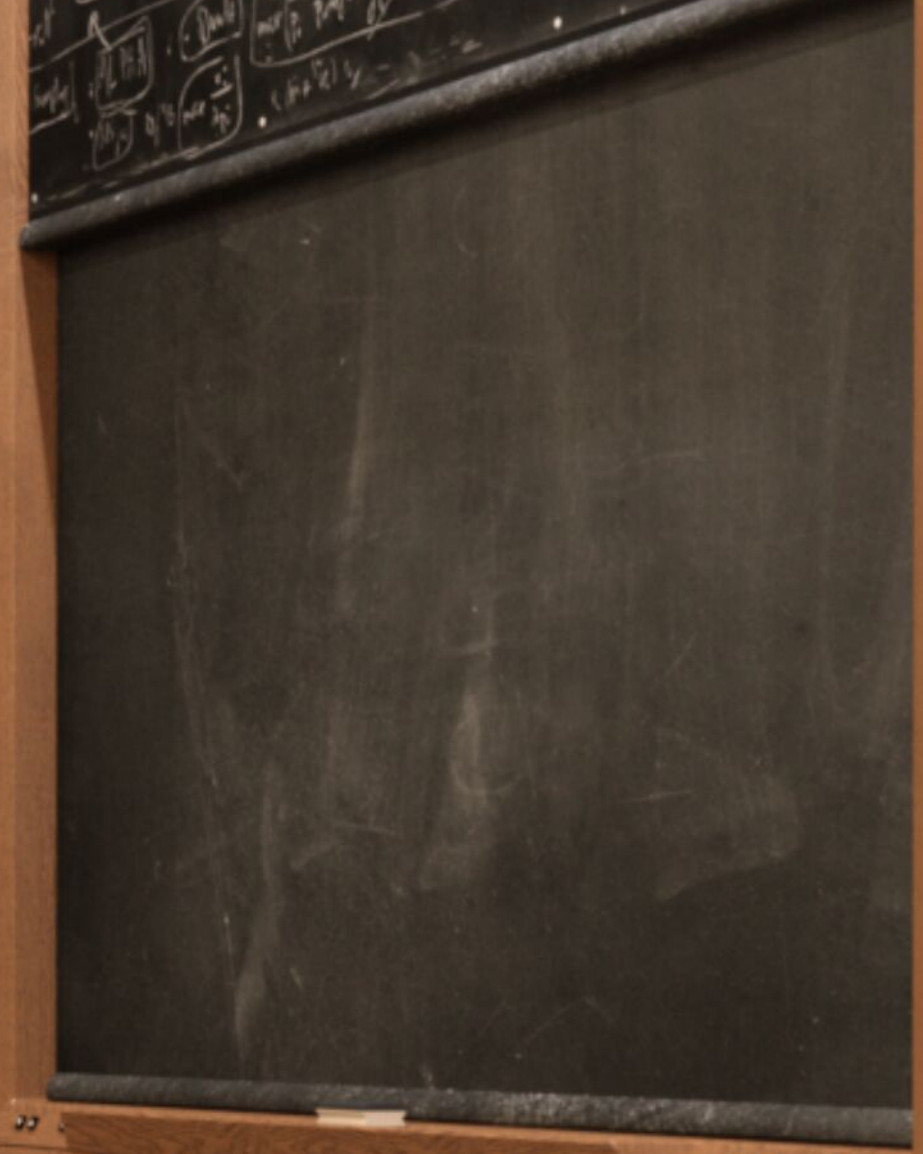
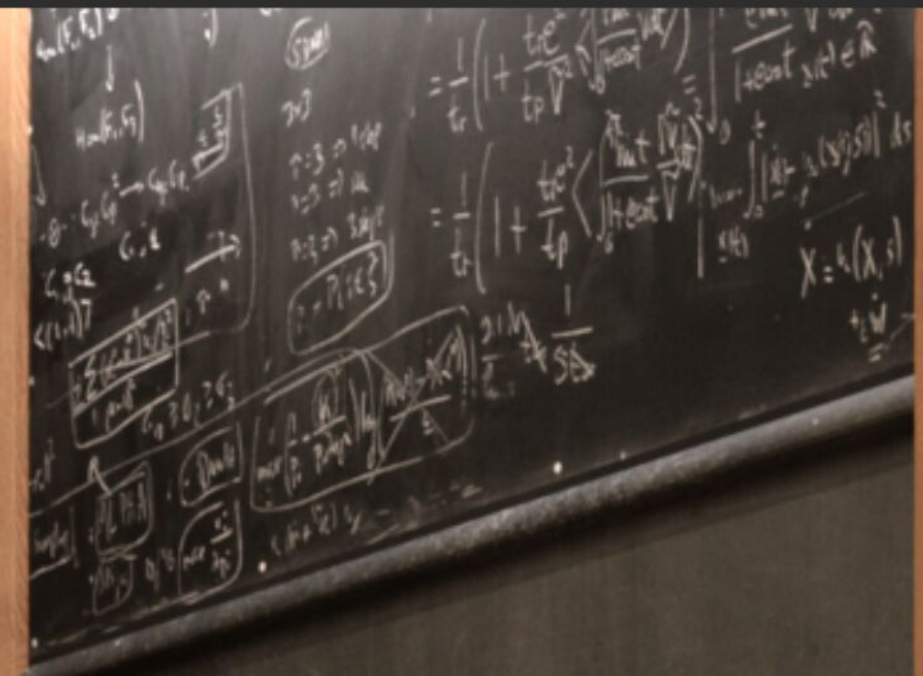
CLASSICAL  
MUSIC CONCERT

UNSTEAM FAN  
Science, Technology, Engineering  
and Health Fair  
Thursday, April 23  
10am - 4pm  
Engineering Center Building

$$\frac{d}{dx} \left( \frac{1}{x^2} \right) = \frac{d}{dx} x^{-2} = -2x^{-3} = -\frac{2}{x^3}$$
$$\frac{d}{dx} \left( \frac{1}{x^3} \right) = \frac{d}{dx} x^{-3} = -3x^{-4} = -\frac{3}{x^4}$$
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$$\frac{d}{dx} \left( \frac{1}{x^{100}} \right) = \frac{d}{dx} x^{-100} = -100x^{-101} = -\frac{100}{x^{101}}$$

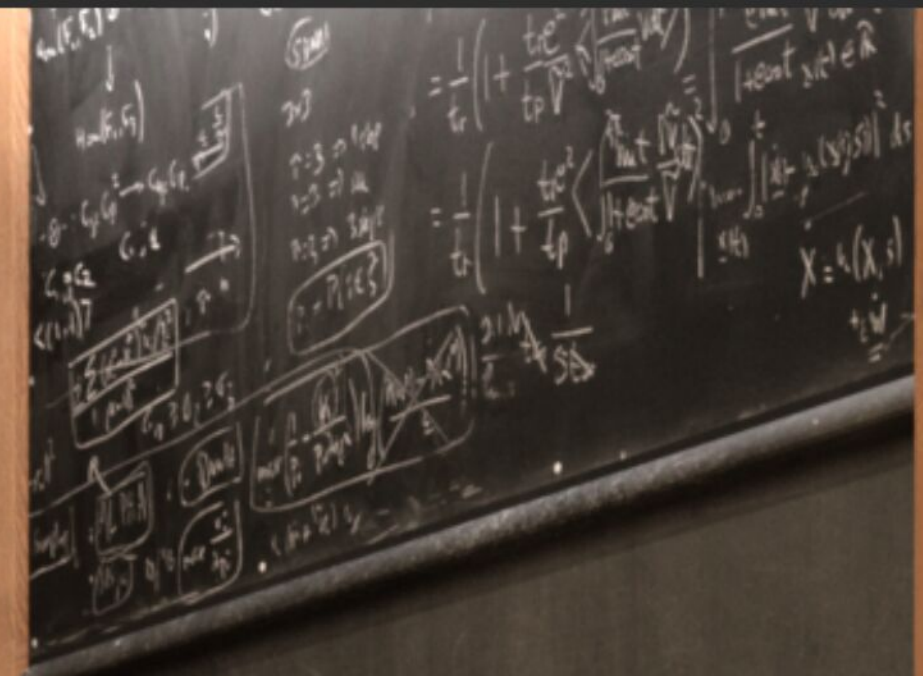
LOOKING AT  
YOU HAS MY NEW  
COCK GETTING SO  
*HARD.*

EXIT



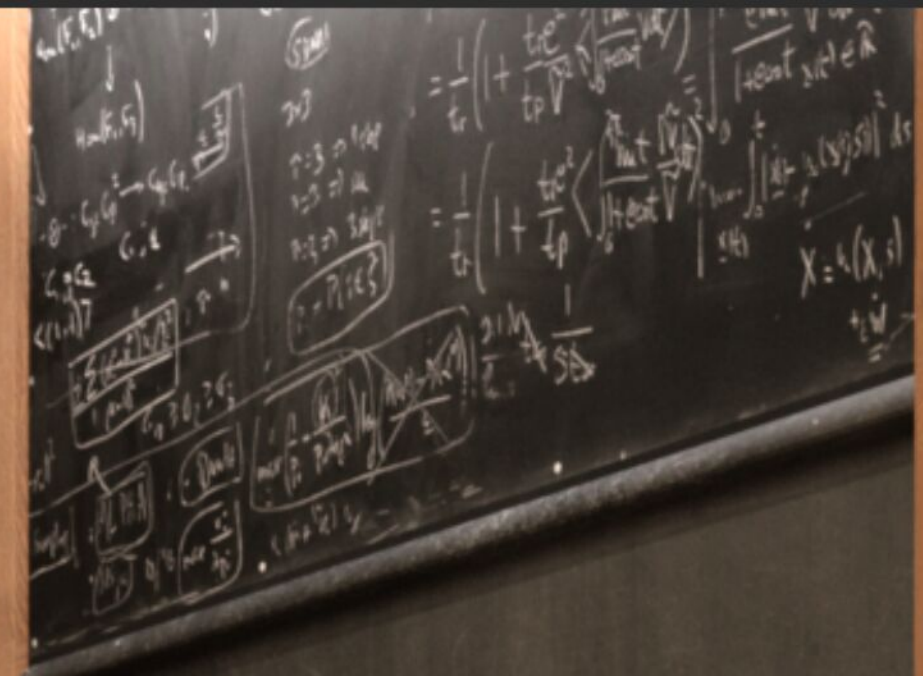
YOU'RE  
GODDAMN RIGHT  
IT IS!

EXIT



ALL OF  
YOU IS  
GETTING  
FLICKING  
HARD!

EXIT





EXIT

$$\frac{d}{dx} \left( \frac{1}{x} \right) = -\frac{1}{x^2}$$
$$\frac{d}{dx} \left( \frac{1}{x^2} \right) = -\frac{2}{x^3}$$
$$\frac{d}{dx} \left( \frac{1}{x^3} \right) = -\frac{3}{x^4}$$
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$$\frac{d}{dx} \left( \frac{1}{x^9} \right) = -\frac{9}{x^{10}}$$
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$$\frac{d}{dx} \left( \frac{1}{x^{12}} \right) = -\frac{12}{x^{13}}$$
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$$\frac{d}{dx} \left( \frac{1}{x^{30}} \right) = -\frac{30}{x^{31}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{31}} \right) = -\frac{31}{x^{32}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{32}} \right) = -\frac{32}{x^{33}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{33}} \right) = -\frac{33}{x^{34}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{34}} \right) = -\frac{34}{x^{35}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{35}} \right) = -\frac{35}{x^{36}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{36}} \right) = -\frac{36}{x^{37}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{37}} \right) = -\frac{37}{x^{38}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{38}} \right) = -\frac{38}{x^{39}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{39}} \right) = -\frac{39}{x^{40}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{40}} \right) = -\frac{40}{x^{41}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{41}} \right) = -\frac{41}{x^{42}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{42}} \right) = -\frac{42}{x^{43}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{43}} \right) = -\frac{43}{x^{44}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{44}} \right) = -\frac{44}{x^{45}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{45}} \right) = -\frac{45}{x^{46}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{46}} \right) = -\frac{46}{x^{47}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{47}} \right) = -\frac{47}{x^{48}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{48}} \right) = -\frac{48}{x^{49}}$$
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$$\frac{d}{dx} \left( \frac{1}{x^{60}} \right) = -\frac{60}{x^{61}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{61}} \right) = -\frac{61}{x^{62}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{62}} \right) = -\frac{62}{x^{63}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{63}} \right) = -\frac{63}{x^{64}}$$
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$$\frac{d}{dx} \left( \frac{1}{x^{70}} \right) = -\frac{70}{x^{71}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{71}} \right) = -\frac{71}{x^{72}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{72}} \right) = -\frac{72}{x^{73}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{73}} \right) = -\frac{73}{x^{74}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{74}} \right) = -\frac{74}{x^{75}}$$
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$$\frac{d}{dx} \left( \frac{1}{x^{82}} \right) = -\frac{82}{x^{83}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{83}} \right) = -\frac{83}{x^{84}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{84}} \right) = -\frac{84}{x^{85}}$$
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$$\frac{d}{dx} \left( \frac{1}{x^{87}} \right) = -\frac{87}{x^{88}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{88}} \right) = -\frac{88}{x^{89}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{89}} \right) = -\frac{89}{x^{90}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{90}} \right) = -\frac{90}{x^{91}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{91}} \right) = -\frac{91}{x^{92}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{92}} \right) = -\frac{92}{x^{93}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{93}} \right) = -\frac{93}{x^{94}}$$
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$$\frac{d}{dx} \left( \frac{1}{x^{97}} \right) = -\frac{97}{x^{98}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{98}} \right) = -\frac{98}{x^{99}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{99}} \right) = -\frac{99}{x^{100}}$$
$$\frac{d}{dx} \left( \frac{1}{x^{100}} \right) = -\frac{100}{x^{101}}$$

AND IT'S ALL FOR YOU.

CSM jazz ensembles CONCERT  
Featuring Three CSM Big Bands  
Monday, Dec 7 2009  
7:00pm CSM Theatre  
at the Garden

CLASSICAL MUSIC CONCERT

UNSTEAM Fair  
Science, Technology, Engineering  
and Health Fair  
Thursday, April 23  
10am - 5pm  
Department of Student Activities

EXIT

$\frac{1}{t^2} \left( + \frac{t^2}{t^2} \left( \frac{1}{t^2} \right) \right)$   
 $\frac{1}{t^2} \left( + \frac{t^2}{t^2} \left( \frac{1}{t^2} \right) \right)$   
 $\frac{1}{t^2} \left( + \frac{t^2}{t^2} \left( \frac{1}{t^2} \right) \right)$   
 $\frac{1}{t^2} \left( + \frac{t^2}{t^2} \left( \frac{1}{t^2} \right) \right)$   
 $X = \frac{1}{t^2} \left( + \frac{t^2}{t^2} \left( \frac{1}{t^2} \right) \right)$

EVERY  
INCH OF THIS  
BODY IS  
BURNING FOR  
YOU.

CSM jazz  
ensembles  
CONCERT  
Featuring Three  
CSM Big Bands  
Monday, Dec 7 2009  
7:00pm - 8:00pm  
at the Center



CLASSICAL  
MUSIC CONCERT

UNSTEAM FAN  
University, Technology, Engineering  
and Health Fair

A muscular man with blonde curly hair is standing in a lecture hall. He is shirtless and holding a large purple dildo. The room has wooden paneling, a chalkboard with math equations, and several posters on the wall. A speech bubble is overlaid on the image.


AND  
THAT'S AT  
LEAST TWELVE  
INCHES NOW.  
\*GIGGLE\*

AND YOU'LL FEEL EVERY INCH INSIDE YOU.




A 3D rendered nude woman with short dark hair stands in a lecture hall. She is looking slightly to her left with a neutral expression. The lecture hall features rows of wooden desks and grey chairs. In the background, there are posters on the wall, including one that says 'CAREER'. A speech bubble originates from the woman's mouth, containing the text 'FLUCK YEAH, I WILL.'.

FLUCK  
YEAH, I  
WILL.



THIS PUSSY IS  
PRACTICALLY  
**OVERFLOWING** IN  
ANTICIPATION.

A 3D rendered nude woman with short dark hair stands in a lecture hall. She is positioned in the foreground, facing slightly to the right but looking towards the viewer. The lecture hall features rows of wooden desks and grey chairs. In the background, there are posters on the wall, including one that says "CAREER" and another with a blue triangle. A white speech bubble with a black border is attached to the left side of the image, containing the text "TELL ME YOU WANT THIS BURIED DEEP INSIDE YOU." The lighting is soft and even, highlighting the woman's skin texture.

TELL ME  
YOU WANT  
THIS BURIED  
DEEP INSIDE  
YOU.

A 3D rendered nude woman with short dark hair stands in a lecture hall. She is positioned in the foreground, facing slightly to the right but looking towards the camera with an open mouth. The lecture hall features rows of wooden desks and grey chairs. In the background, a white railing is visible on the left, and several posters are pinned to the wall, including one that says 'CAREER'. A speech bubble originates from the left side of the frame, containing the text 'BEG FOR THIS COCK!'.

**BEG  
FOR THIS  
COCK!**



PLEASE...  
PLEASE FUCK  
ME WITH THAT  
FAT COCK,  
BRIAR!



YOUR OLD  
*Pussy* WANTS TO  
BE PENETRATED  
SO HARD!

A 3D rendered nude woman with short dark hair stands in a lecture hall. She is positioned in the center-right of the frame, looking slightly to her left with a neutral expression. The lecture hall features rows of wooden desks and grey chairs. In the background, there are posters on the wall, including one that says "CAREER" and another with a blue triangle. A white speech bubble with a black outline is attached to the desk in front of her, containing the text "AND I WILL." in a simple, black, sans-serif font. The lighting is even, highlighting the woman's skin texture and the wood grain of the desks.


AND I  
WILL.



I'LL FUCK  
YOU SO HARD  
YOU'LL SEE  
STARS!

A 3D rendered image of a nude woman with short dark hair, standing in a lecture hall. She is looking towards the camera with a slightly open mouth. The lecture hall has rows of wooden desks and chairs. In the background, there are posters on the wall, including one that says 'CAREER'. A speech bubble is positioned to her left, containing the text 'YES! RUIN ME!'.

**YES!  
RUIN ME!**



THEN CLIMB ON  
TOP OF ME AND  
IMPALE YOURSELF ON  
THIS MONSTER...

...SO I CAN  
SEE THOSE  
**HUGE TITTIES**  
BOUNCE IN MY  
FACE!

