




SORRY
ABOUT
THAT...



COULD I
GET YOU
SOMETHING
TO DRINK,
OR-

OH, I'VE
GOT SOMETHING
FOR YOU TO
DRINK.

...I
NEEDED TO
CHECK AN
EMAIL.




WHAT
DOES IT
LOOK
LIKE?

WHAT
THE HELL
ARE YOU
DOING!?

WE GOT
SOME
TIME TO
KILL...

...AND I
KNOW THE
PERFECT WAY
TO DO SO.
GIGGLE

ALL THOSE YEARS OF
WATCHING DUMB PORN
ARE PAYING OFF!



I DON'T KNOW
WHAT MADE YOU
THINK I'M
INTERESTED...

...BUT
I'M
NOT.

WHAT?

A 3D-rendered man with a bald head and a thoughtful expression is shown from the back, looking at a colorful abstract painting on a teal wall. The painting features vibrant reds, oranges, yellows, and blues with white diagonal lines. In the background, a wooden bed frame and a window are visible. Two speech bubbles are overlaid on the scene.

IN FACT, I
THINK YOU
SHOULD
LEAVE.

OH,
DON'T
BE LIKE
THAT.



I'M SO
MUCH SEXIER
THAN LAURIE,
MAX.

AND YOU
CAN DO...
ANYTHING TO
ME.

GOD, I HOPE IT DOESN'T
COME TO THAT.



I DON'T
CARE ABOUT
LOOKS.

BULLSHIT.

I DON'T
CARE HOW BIG
YOUR TITS
ARE...

...IT'S
A NO.

NO WAY!



YOU
DON'T GET
TO SAY NO
TO ME!



I'M... I'M
EVERYTHING A
MAN CAN
WANT!





NOT
FOR
ME.

A 3D rendered character with long blonde hair, glowing blue eyes, and large breasts stands in a kitchen. She is wearing a black bra and black underwear. A speech bubble points to her from the left. The kitchen has wooden cabinets, a teal wall, and a dining table with chairs.

I... I
DEMAND YOU
FLUCK ME,
AARON!

MY
POWERS
DEMAND
IT!!!





WHAT? ARE YOU *CRAZY* OR SOMETHING?



I'M NOT
DOING
ANYTHING WITH
YOU...

...NOW,
GET THE
FUCK OUT OF
HERE!

HE'S.... HE'S
NOT LYING.

I CAN SEE IT...
HE DOESN'T
WANT ME.

YOU... YOU
REALLY DON'T
WANT TO CHEAT
ON LAURIE.

NO
FUCKING
WAY! NOW GET
THE FUCK
OUT!

JESUS CHRIST.
WHAT WAS I
ABOUT TO DO?

DISCOVER
NYC
INTERNATIONAL



I'M...
I'M REALLY
SORRY. I DON'T
KNOW WHAT
CAME OVER
ME.

JUST...
LEAVE.

I AM.
I'M...

FUCK.



I'M JUST SO
SORRY...

...FOR TRYING TO **FORCE**
HIM TO **FUCK** ME?

WHAT WAS I THINKING?

THANK GOD THESE
POWERS HAVE
LIMITS, OR...

OR WHAT COULD I
HAVE DONE HERE?



A woman with dark hair, wearing a black bikini, is lying face down on a light-colored tiled floor inside a prison cell. The cell is enclosed by dark metal bars. A speech bubble is positioned to the right of the woman, containing text.

I DON'T
KNOW WHAT
HAPPENED... BUT
HER CONNECTION
IS GONE.

IS SHE
ALIVE?

YES.
SHE'S
RESTING
NOW.

HOW CLOSE
WERE YOU TO
GETTING A
LOCATION?






WELL,
THAT'S THE
GOOD
NEWS.

OH?

I WAS ABLE
TO TRACK HIM TO
AN AREA OF A
HUNDRED SQUARE
MILES.

THAT'S...
SOMETHING.

A close-up photograph of a woman with vibrant purple curly hair, wearing dark eye makeup and dark lipstick. She is holding a black mobile phone to her ear with her right hand. She is wearing several necklaces, including a prominent one with blue and white beads. The background is a textured, grey concrete wall.

OH, IT'S
MUCH MORE
THAN
SOMETHING,
SIR.

I TRACKED
HIM TO WITHIN
THE CITY
LIMITS.

REALLY?
WHAT CITY?

YOU
WON'T
BELIEVE
IT...

...BUT
THIS CITY.

**YOU'RE
SERIOUS?**

**AS A HEART
ATTACK SIR.**

**YOUR
VEREVIXEN
IS RIGHT
HERE...**

A close-up shot of a bald man with a friendly expression, wearing a dark turtleneck sweater, holding a blue smartphone to his ear. He is in a museum or gallery, with various artifacts on shelves in the background. The artifacts include a green vase, a tall golden chalice, a bronze horse sculpture, a small bronze cat figurine, a blue and white patterned plate, and a small red figurine. Three speech bubbles are overlaid on the scene, containing dialogue. The lighting is soft and focused on the man's face.

...IN
TIMBER
GROVE.

SERENDIPITY,
DARCY. PURE
SERENDIPITY...
GOOD WORK.

THANK YOU, MR.
SCHIMBARE.

AND YOU,
DARCY... I'LL
BE IN TOUCH.

TO BE CONTINUED...

THANKS FOR READING!

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