



NO! TOM
CAN'T KNOW WHAT
HAPPENED!

WHY
NOT?

BECAUSE
HE'LL DUMP
THE PILLS AND
DENY BEING
INVOLVED!



IF WE WANT
TO HELP GINA, WE
NEED TO PUSH THE
LIE THAT THINGS WITH
YOU TWO ARE
FINE...

BETTER
THAN FINE,
ACTUALLY.

YOU TWO GOT
ALONG SO WELL
THAT YOU'RE GOING
OUT OF TOWN
TOGETHER FOR A
FEW DAYS.

WE...
ARE?

A blonde woman with her hair in a high ponytail is sitting at a wooden dining table. She is wearing a pink mesh-trimmed crop top and grey pants. She has her finger to her lips in a 'shh' gesture. On the table is a small wooden bowl of bananas. In the background, there are patterned curtains and a view of a yard with a tree and a brick wall.

NO, BUT THAT
WOULD GIVE US
THE COVER WE'D
NEED TO
INFILTRATE.

INFILTRATE?

YEAH. THE
TWO OF US WILL
CORNER HIM AT A
BAR AND SEDUCE
THE DUMB
FUCK.

A close-up of a woman with long blonde hair and blue eyes, wearing a pink mesh top. She has a surprised expression with her mouth open. The background consists of vertical blinds with a zigzag pattern. To the left, there is a window looking out onto a garden with a tree and a brick wall. Two speech bubbles are overlaid on the left side of the image.

THEN IT'S A
SIMPLE TASK
OF GETTING HIM
TO TAKE US
HOME WHERE
WE--

CLOSE,
BABE, BUT
THAT'S THE
WRONG PLAY
TOO.



ONLY
ONE OF US
WILL BE
SEDUCING
TOM...

...BUT IT'S NOT
THE KIND OF
SEDUCTION YOU'RE
THINKING OF.

WHAT
TYPE ARE
YOU TALKING
ABOUT?



HOW
HARD WOULD
IT BE TO GET
GREG IN FOR A
TALK WITH
TOM?

NOT THAT
HARD. TOM'S
OVER PRIVATE
CONTRACTORS,
SO-

SO, YOU
COULD GET HIM IN
TOMORROW TO HELP
FILL IN FOR YOUR
ABSENCE?

I... I
GUESS I
COULD-

DID YOU
JUST SAY
GREG?

IF I GET A
JOB AT ROYCON, I
WANT TO DO IT AS
ZELDA.

I DON'T
WANT TO GIVE
UP-

YOU'RE
NOT GIVING
UP ANYTHING,
BABE.

A woman with long, straight blonde hair and blue eyes is shown from the chest up. She has a surprised or questioning expression on her face, with her mouth slightly open. She is wearing a white sleeveless top with a small dark pattern. The background is a modern living room with a brick fireplace on the left containing a fire, and a light-colored wall with a door on the right. Three speech bubbles are overlaid on the image.

JUST...
KEEP AN OPEN
MIND AND WATCH
OVER GINA WITH
NATE.

WHAT?
ARE YOU
LEAVING?

I NEED TO
GO VISIT A
FRIEND ACROSS
TOWN FOR
SOMETHING.

FOR
WHAT?

TALK
TO US!

FOR
WHAT?

WE'LL
NEED TO
RESET FOR
TONIGHT.

YOU TWO
KEEP AN EYE
ON HER AND
LAY OFF THE
PILLS.





I'LL TELL YOU
EVERYTHING WHEN I
GET BACK.

FOR NOW,
KEEP AN EYE ON
HER. AND NATE?
GET GREG THAT
MEETING.

OKAY,
I'LL CALL.

AND I
GUESS... I'LL
BE WAITING
PATIENTLY.

MUCH, MUCH LATER...



I'M *SICK* OF WAITING!



WHAT IF
SOMETHING
HAPPENED TO
HER!?

WHAT IF SHE
CHANGED WHILE
DRIVING OR
SOMETHING-

RELAX,
GREG.

ALYSSA CAN
TAKE CARE OF
HERSELF...



...REGARDLESS
OF WHICH BODY
SHE'S IN.

SHE'LL BE
BACK AND READY
TO MOVE ON
WHATEVER SCHEME
SHE'S COOKING UP
ANY SECOND.

YEAH.
YOU'RE
RIGHT.



WELL, YOU
COULD START
THINKING ABOUT WHAT
YOU'LL SAY TO TOM
TOMORROW.

I JUST
HATE SITTING
HERE DOING
NOTHING TO
HELP.

FUCK. NOW
I'M WORRIED
ABOUT TWO
THINGS.

A 3D rendered scene of a man with light brown hair, wearing a dark blue tank top with white trim and red shorts with white trim. He is standing in a living room with a grey sofa to his left, a wooden floor, and a window in the background. There are four speech bubbles in the scene, each with a line pointing to a different location. The speech bubbles contain the following text:

YOU
SHOULDN'T
BE WORRIED
AT ALL.

YOU'RE A
BETTER CODER
THAN I AM, GREG.
SERIOUSLY.

JUST BE
CONFIDENT
AND-

DON'T YOU
SEE? THAT'S THE
PROBLEM!

HOW AM I
SUPPOSED TO
CONVINCE SOMEONE
TO HIRE... *THIS?*

GREG'S JUST A
TINY BUNDLE OF
INSECURITY WITHOUT
AN OUNCE OF
CHARISMA.

ZELDA'S
THE
CONFIDENT
ONE!





YOU'RE
SELLING
YOURSELF
SHORT,
GREG...

...BUT I HAVE
SOMETHING THAT
COULD HELP.

ALYSSA!

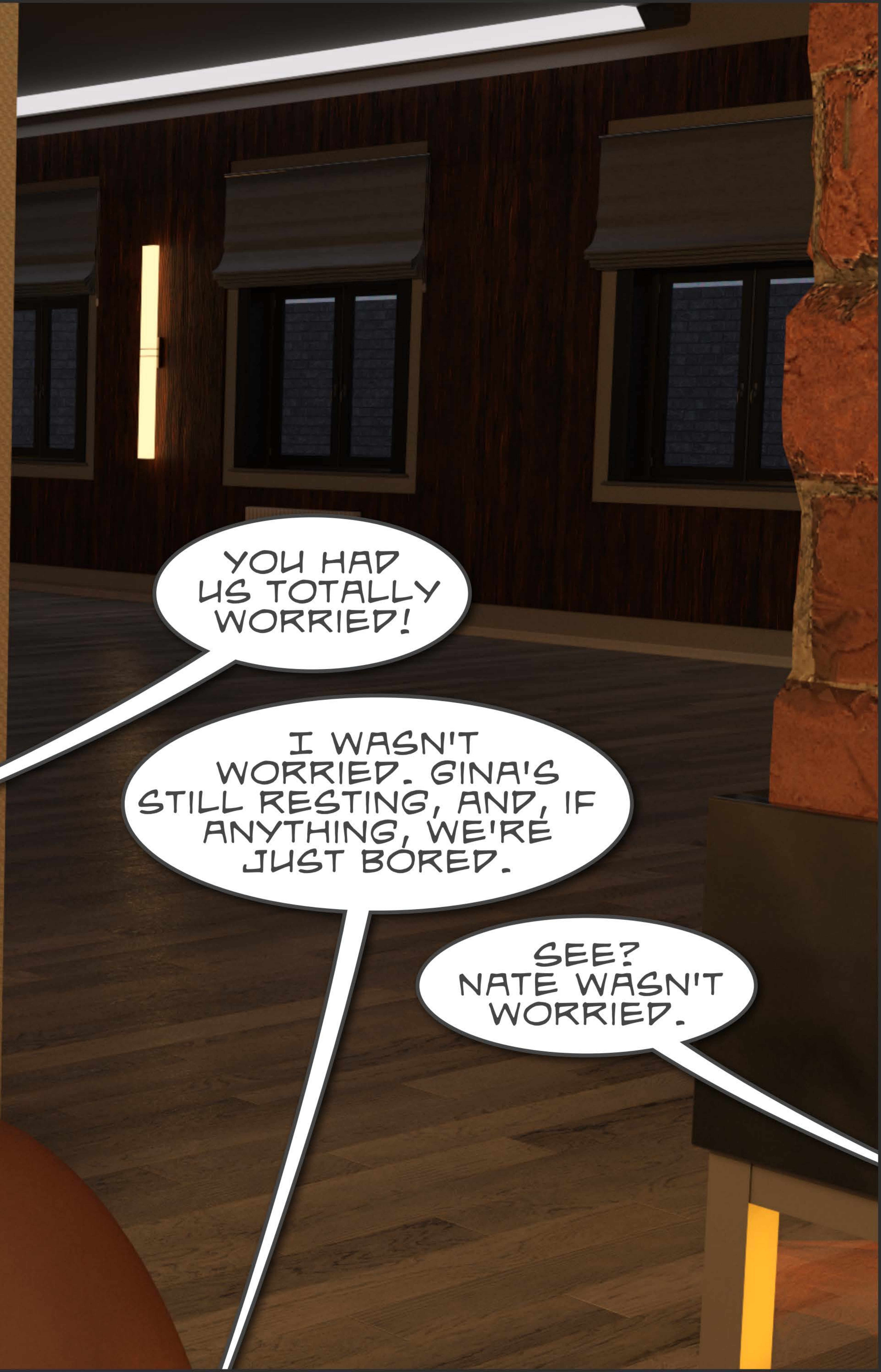


WHERE
THE HELL
HAVE YOU
BEEN!?

YOU'VE
BEEN GONE
ALL DAY!

HAVE I?

HUH.
DOESN'T FEEL
LIKE I'VE BEEN
GONE THAT
LONG.



YOU HAD
US TOTALLY
WORRIED!

I WASN'T
WORRIED. GINA'S
STILL RESTING, AND, IF
ANYTHING, WE'RE
JUST BORED.

SEE?
NATE WASN'T
WORRIED.



WELL... I WAS
WORRIED.

I KNOW,
AND THAT'S
WHY I LOVE
YOU.

I JUST HAD TO
MAKE SURE THIS WAS
GOING TO WORK AS
ADVERTISED.



THAT
WHAT
WOULD
WORK?

WELL...

A woman with voluminous, curly brown hair and light brown eyes is looking slightly to her right. She is wearing a white sleeveless top with a small dark pattern. The background is a dimly lit room with wood-paneled walls. To her left, a black guitar case with the name 'Preshall' is visible. To her right, a black electric guitar stands on a stand next to a white radiator. A doorway with a blue light is visible in the background on the left.

COULD
YOU GO GRAB
TWO OF THOSE
CURVY PILLS WE
GAVE YOU,
NATE?

YOU DO
STILL HAVE
SOME,
RIGHT?

YEAH,
YEAH. I'LL
GO GRAB
THEM.

AND
MAYBE... GIVE
US A FEW
MINUTES OF
PRIVACY OVER
HERE?



YEP. I'LL
BE BACK IN
TEN.

WHAT
ARE YOU
PLAYING AT,
ALYSSA?

THAT'S
PERFECT.

NAKED!?

I FIGURED
YOU WOULDN'T
WANT NATE TO
SEE YOU
NAKED.

THAT'S
RIGHT.

GET TO
STRIPPIN', BOY.
GIGGLE





IS THIS REALLY
NECESSARY?

YOU
KNOW IT
IS.

UNENCUMBERED
IS THE BEST POLICY
WHEN TRYING NEW
PILLS.

NEW
PILLS!?

YOU THINK
THIS IS THE
BEST TIME TO
TRY OUT NEW
PILLS!?

IT IS FOR
WHAT WE
NEED.

A close-up of a person's hand holding a small, black and white capsule. The hand is positioned over a wooden floor, with a brick wall visible in the background. Five comic-style speech bubbles are overlaid on the left side of the image, containing dialogue. The scene is lit with soft, natural light, creating a realistic and intimate atmosphere.

HERE. TAKE
IT, AND LET'S
SEE WHAT
HAPPENS.

HUH? I'VE
NEVER SEEN A
PILL LIKE THAT
BEFORE.

IT'S...
NEW.

I DON'T
KNOW...

COME ON, **ZEE**.
YOU TRUST ME,
DON'T YOU?



OF COURSE I DO.

THEN LET'S DO THIS.

I PROMISE... YOU'LL ENJOY IT.

OKAY...





SO, CAN
YOU TELL ME
WHAT IT IS
NOW?





BECAUSE I'M
ASKING?



WELL, I
CAN GIVE YOU A
HINT IF YOU
WANT?



ALYSSA...



THINK ABOUT
WHAT YOU WANTED
THE FIRST NIGHT WE
TOOK PPP.



IT WAS A
WHILE AGO, BUT
YOU REMEMBER,
DON'T YOU?



OF COURSE I
REMEMBER.



I WANTED TO
BE *SEXIER*, BUT...
YOU KNOW, A
MAN.



WELL, I
THINK YOU'VE
WAITED LONG
ENOUGH.



WAITED LONG
ENOUGH? WHAT
ARE YOU-

TO BE CONTINUED...