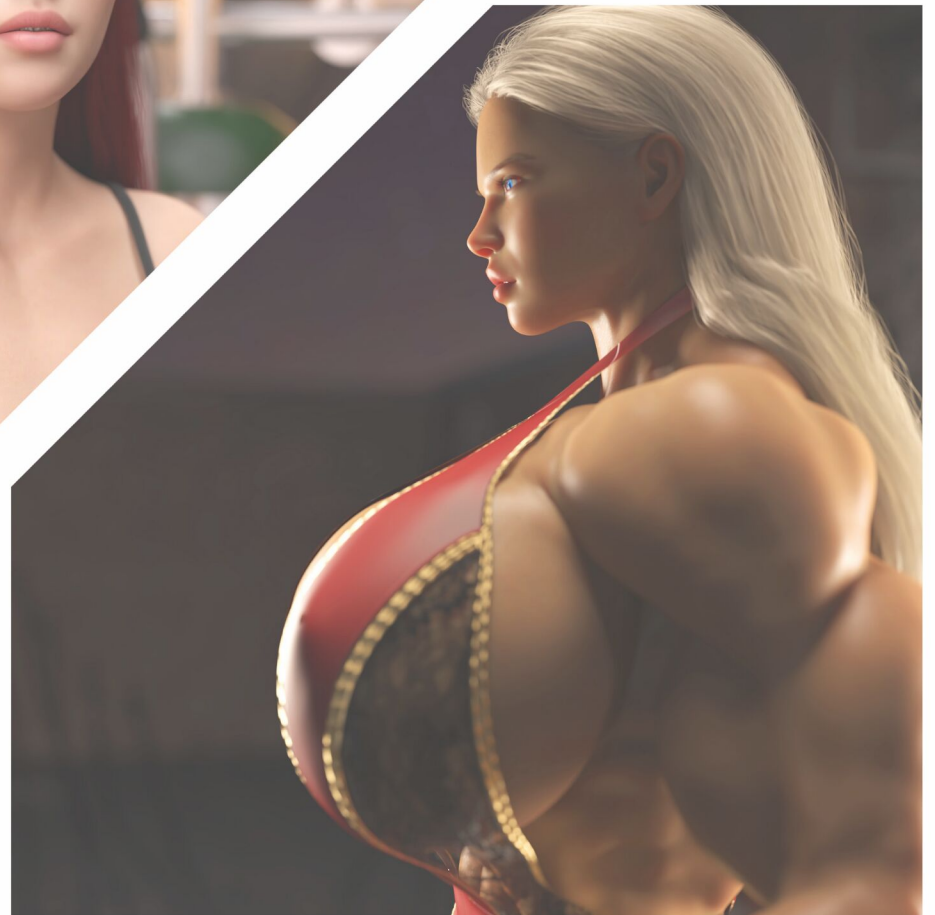
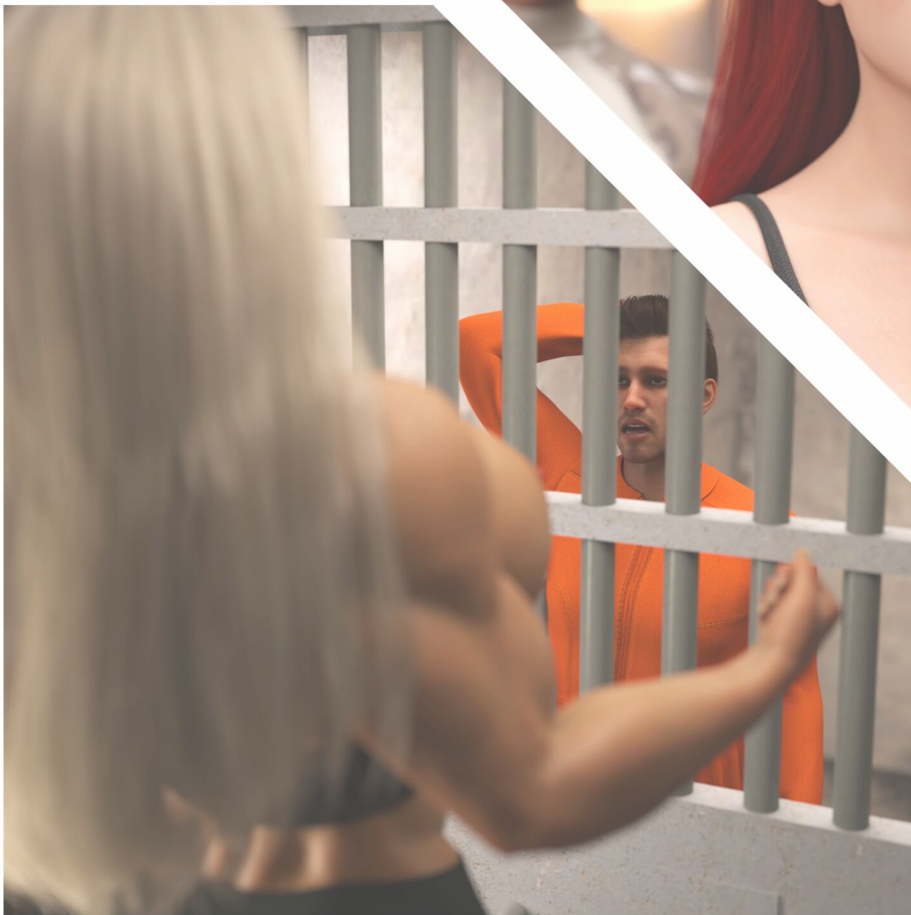



ALT AMAZON

CHAPTER 5

STORY BY ROBOLOORD





EVE! FOR
THE LOVE OF
GOD TELL ME
WHAT'S GOING
ON!

I.. WE
JUST NEED TO
GET AWAY FROM
THEM!



THAT'S
NOT AN
EXPLANATION
EVE!

CHLOE! SHUT
UP! NOW IS NOT
THE TIME!

W-WHA?!
HEY!

CRAP! THERE'S
EVEN MORE OF
THEM!






FUCK--

A muscular woman with blonde hair, wearing a red bikini and high heels, stands in the center of a dark alleyway at night. She is looking towards the camera with a confident expression. The alleyway is flanked by brick buildings. To the left, a dark SUV is parked. To the right, there are green recycling bins and a black trash bag. The ground is wet and reflective. A glowing blue thought bubble is positioned above her head, containing the text: "IF THEY THINK THEY CAN CAPTURE ME THIS EASILY..". A vertical line of small blue dots connects the bottom of the thought bubble to the woman's head.

IF THEY
THINK THEY CAN
CAPTURE ME THIS
EASILY..



THEY'LL
HAVE TO THINK
AGAIN!

A muscular woman with blonde hair, wearing a red bikini and high heels, is lifting a black SUV by its front end. She is standing in a dark alleyway with brick walls. A street lamp is visible on the right wall. A yellow dumpster is in the foreground on the left. A sign on the right wall reads "NO PARKING TOW AWAY ZONE".

I AM NOT!

OH MY
GOD! EVE!

GOING BACK TO
THAT PLACE!

WARNING! DO NOT ENTER WARNING!
PRIVATE PROPERTY NO TRESPASSING

北京水餃 玉石市場
JADE MARKET

ING
NE





EVER!



AAAH!

EVE YOU'RE HURTING HIM!
STOP!

CRUNCH!

IT'S NOTHING
COMPARED TO WHAT
THEY DID TO ME!



A woman in a red bikini is standing behind a black metal fence in a dark alleyway at night. She is looking towards the camera. The alleyway is flanked by buildings with graffiti. A street lamp is visible on the left. The sky is dark with some stars. A thought bubble above her contains the text "EVE WATCH OUT THERE'S A ..".

EVE WATCH OUT
THERE'S A ..

FENCE..
OH RIGHT.

CREAK!





BUT I THINK WE
LOST THEM.

CAN YOU
PLEASE TELL ME
WHAT'S GOING
ON?

I.. I THOUGHT I
ESCAPED THEM.

WHO IS
"THEM"? AND WHY
ARE THEY AFTER
YOU?




I'M THEIR
EXPERIMENT. THEIR
"INVESTMENT"

WHAT ARE
YOU TALKING
ABOUT?!

I'M SORRY
CHLOE..

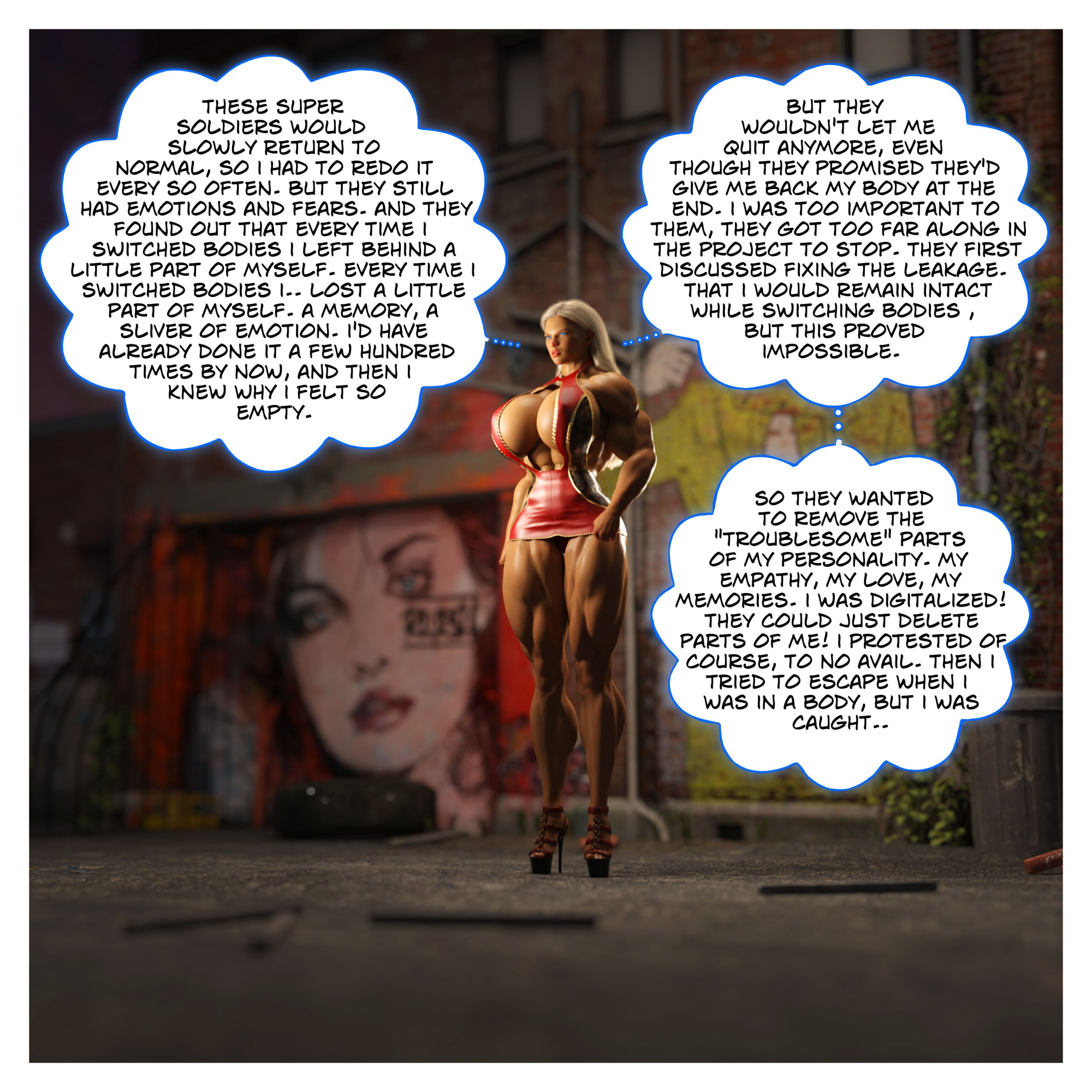
SORRY FOR
WHAT?! EVE TELL
ME WHAT'S GOING
ON!



I WAS
PART OF AN
EXPERIMENT TO CREATE
SUPER SOLDIERS. I'M A
DIGITALIZED PERSONALITY,
THOUGH I WAS ONCE A REAL
HUMAN. I WAS PROGRAMMED
WITH THE ABILITY TO ALTER
HUMAN DNA AND
BIOLOGY.

I AGREED TO THIS
VOLUNTARILY AT FIRST,
THEY MOVED ME FROM BODY
TO BODY OF SOLDIERS, TO
CHANGE THEIR DNA. AND THIS
WORKED, BUT SOON THEY
FOUND OUT THERE WERE
BUGS.

BUGS?

A muscular woman with blonde hair, wearing a red and black outfit and high heels, stands in a city street. The background features graffiti, including a large portrait of a woman's face. Three thought bubbles are connected to her by blue dotted lines.

THESE SUPER SOLDIERS WOULD SLOWLY RETURN TO NORMAL, SO I HAD TO REDO IT EVERY SO OFTEN. BUT THEY STILL HAD EMOTIONS AND FEARS. AND THEY FOUND OUT THAT EVERY TIME I SWITCHED BODIES I LEFT BEHIND A LITTLE PART OF MYSELF. EVERY TIME I SWITCHED BODIES I.. LOST A LITTLE PART OF MYSELF. A MEMORY, A SLIVER OF EMOTION. I'D HAVE ALREADY DONE IT A FEW HUNDRED TIMES BY NOW, AND THEN I KNEW WHY I FELT SO EMPTY.

BUT THEY WOULDN'T LET ME QUIT ANYMORE, EVEN THOUGH THEY PROMISED THEY'D GIVE ME BACK MY BODY AT THE END. I WAS TOO IMPORTANT TO THEM, THEY GOT TOO FAR ALONG IN THE PROJECT TO STOP. THEY FIRST DISCUSSED FIXING THE LEAKAGE. THAT I WOULD REMAIN INTACT WHILE SWITCHING BODIES , BUT THIS PROVED IMPOSSIBLE.

SO THEY WANTED TO REMOVE THE "TROUBLESOME" PARTS OF MY PERSONALITY. MY EMPATHY, MY LOVE, MY MEMORIES. I WAS DIGITALIZED! THEY COULD JUST DELETE PARTS OF ME! I PROTESTED OF COURSE, TO NO AVAIL. THEN I TRIED TO ESCAPE WHEN I WAS IN A BODY, BUT I WAS CAUGHT..




EVE..

BUT THERE WERE PEOPLE THERE WHO DIDN'T AGREE WITH THIS AT ALL! THEY HAD PROMISED ME I'D BE SAFE. AND STOPPING THE PROJECT WOULD BE PREFERABLE TO RIPPING THE UNWANTED BITS OUT OF ME! ONE OF THEM, CHARLES, HELPED ME ESCAPE.

WAIT, CHARLES AS IN MY FATHER?!

YES..



WELL WHERE IS HE NOW?! AND YOU KNEW HE WAS MY FATHER ALL ALONG?!

I SUSPECTED IT, IT'D MAKE SENSE HE'D SEND ME TO A PERSON AND PLACE HE KNEW. WHEN HE HELPED ME HE SAID HE'D KNOW WHERE TO FIND ME.

BUT HE STILL ISN'T BACK!

HE MIGHT'VE BEEN CAUGHT--

EVE HE
MIGHT BE IN
DANGER!

I DON'T
KNOW. THEY
DEFINITELY FOUND
OUT WHERE HE
SENT ME.

WE NEED TO
GO TELL
SOMEONE!

TELL
WHO?! THEY'RE
THE MILITARY
CHLOE!





THEN WE NEED
TO GO SAVE HIM
OURSELVES! YOU
CAN DO THAT!

AND GO
BACK THERE?!
I'M NOT DOING
THAT CHLOE!

IT'S MY
FATHER! YOU HAVE
TO EVE!

YOU DON'T
UNDERSTAND! IF
THEY CAPTURE ME
THEY'LL RIP ME APART!
THEY'LL DELETE
EVERYTHING! MY
MEMORIES! MY
EMOTIONS!



EVE I'M TAKING
BACK CONTROL!
WE'RE SAVING MY
FATHER!

I CAN'T LET
YOU DO THAT
CHLOE.

WHAT? WHY
ISN'T IT
WORKING?!

I'M SORRY
CHLOE, I'M
FINALLY FREE
FROM THAT
NIGHTMARE, I'M
NOT GOING BACK
THERE.



YOU SAID I
COULD ALWAYS TAKE
BACK CONTROL! YOU
LIED TO ME!


I NEVER
MEANT TO...

WHAT GOOD IS
THAT?! YOU'RE THROWING
MY FATHER UNDER THE BUS
EVEN THOUGH HE SAVED YOU!
YOU'RE STEALING MY BODY
EVEN THOUGH I PROVIDED IT
WILLINGLY!

THAT'S NOT
WHAT I'M DOING!
I JUST WANT TO BE
FREE FROM MY
PAST!

BUT IT'S MY
FATHER THAT
GOT YOU THAT
FREEDOM!

HE WAS
ALSO PART OF
THEM!



AND THE
MOMENT IT TURNED SOUR
HE SAVED YOU AT HIS OWN
RISK! AND THAT OF HIS
DAUGHTER!

Y-YOU CAN'T
BLAME ME FOR
THIS! HE KNEW THE
RISK! HE SAID HE'D
BE FINE!

OH SO THEN
IT'S ALRIGHT?!
WHAT IS WRONG WITH
YOU?! WHY ARE YOU SO
SCARED OF YOUR
EMOTIONS BEING
DELETED WHEN YOU
DON'T HAVE A SHRED OF
EMPATHY LEFT
ANYWAY?!




THAT'S NOT
TRUE! I CAN STILL
FEEL! I STILL HAVE
DREAMS! I STILL HAVE
MEMORIES!

AND MY FATHER
PAID FOR IT! WHAT
DO YOU THINK THEY'RE
GOING TO DO TO
HIM?!

I.. JAIL HIM, OR
WORSE?! I DON'T
KNOW!

AND IT DOES
NOTHING TO
YOU!

THAT'S
UNFAIR CHLOE! I
DESERVE A LIFE
AS WELL!



A LIFE OF WHAT?
YOU'RE BROKEN EVE! ALL
YOU WANT AND FEEL IS SEXUAL
GRATIFICATION! YOU DON'T EVEN
KNOW WHAT LOVE IS ANYMORE!
YOU DON'T EVEN HAVE A BODY
ANYMORE!

SHUT UP!
YOU'RE LYING! I'M
STILL ME!

WOULD THE
EVELYN YOU REMEMBER
CONDEMN THE MAN WHO
HELPED YOU ESCAPE YOUR
NIGHTMARE TO PRISON OR
WORSE?!

SHUT UP
CHLOE! SHUT UP
SHUT UP SHUT
UP!

A muscular woman with long blonde hair, wearing a red and black outfit with gold trim, is kneeling on a paved surface in a graffiti-covered alleyway. She has a distressed expression. Five speech bubbles are connected to her by dotted lines, containing dialogue.


SHUT UP..
PLEASE..

ANSWER
THE QUESTION
EVE!

N-NO.. SHE
WOULDN'T..

THEN
PLEASE, EVE, HELP
ME SAVE MY
FATHER..

I CAN'T CHLOE, I'M
SO, SO SCARED. I
DON'T WANT TO GO
BACK THERE. I DON'T
WANT TO BE
ERASED.



PLEASE,
EVE, YOU CAN'T DO
THIS TO ME. I DON'T
WANT TO LOSE MY
DAD.

I--

YOU CAN'T
STAND HERE
CLAIMING YOU'RE
STILL YOU WHEN YOU
WON'T EVEN DO WHAT
YOU WOULD'VE DONE
WHEN YOU WERE
WHOLE!

YOU'RE
RIGHT-- I--

I'LL HELP
YOU SAVE
HIM--

A WHILE LATER..

MOM IS ASLEEP,
HOW DO WE GET TO
WHERE THEY
EXPERIMENTED ON
YOU?

I KNOW
THE WAY, AND
HOW TO GET
IN.





THIS'LL BE DANGEROUS
WON'T IT?

I DON'T KNOW, BUT
YOU HAVE TO PROMISE ME
SOMETHING. DON'T LET
THEM CAPTURE ME.

I WON'T
EVE.

I MEAN IT CHLOE, I'D
RATHER NOT BE AT ALL
THAN BE BACK IN THAT
HELLHOLE.



YOU WON'T BE
CAPTURED EVE, I
PROMISE.

HOW DO WE
GET THERE?

IT'
S A FEW
HOURS WITH
THE CAR. I
KNOW THE


ALRIGHT, I
CAN TAKE MY
MOM'S CAR.

A FEW HOURS, A SILENT DRIVE AND
A SHORT WALK LATER.

THIS IS
IT?

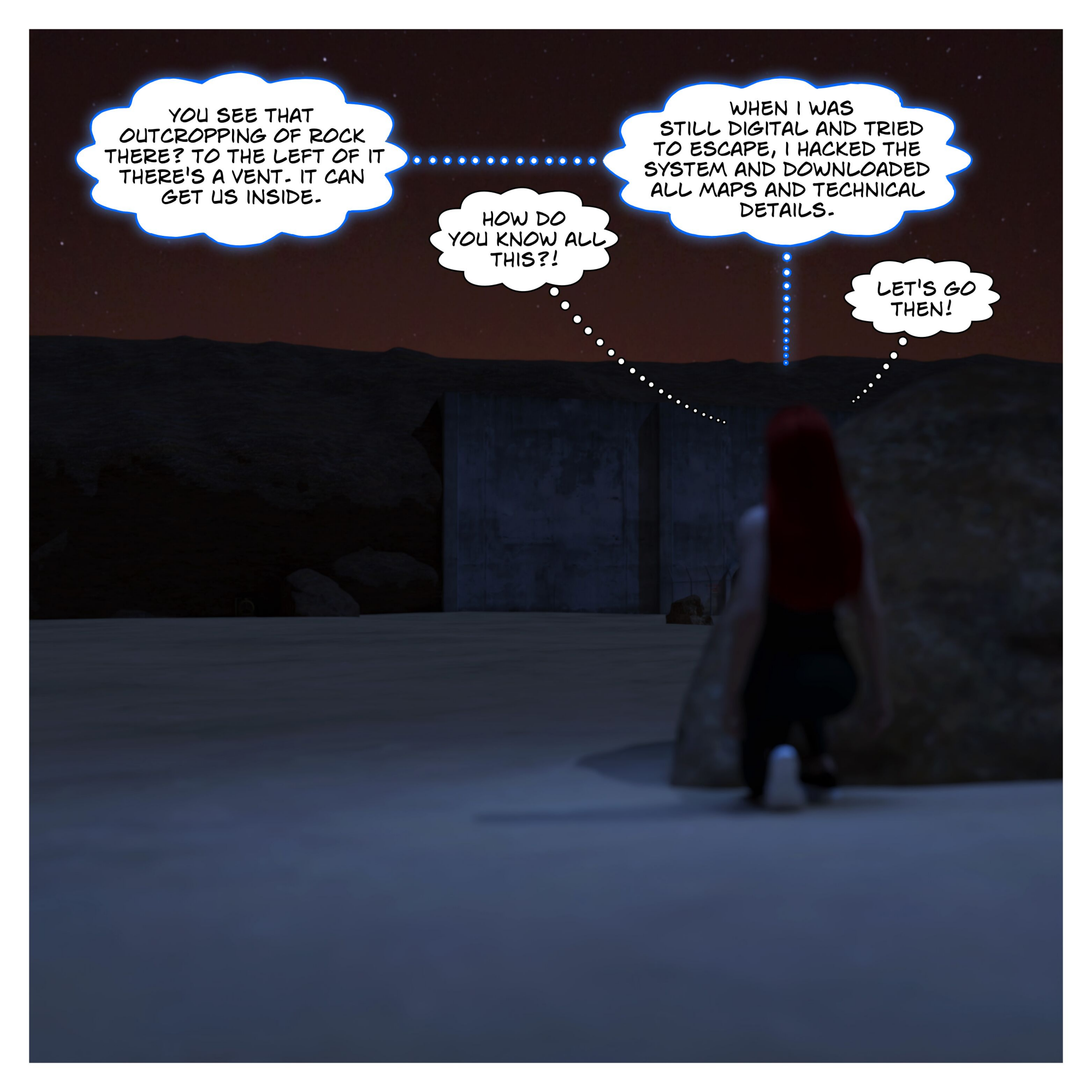
YES, THAT'S THE
MAIN ENTRANCE. IT'S
GUARDED 24 HOURS A
DAY THOUGH.





SO HOW DO WE
GET IN? YOU'RE NOT
GOING TO HURT PEOPLE
ARE YOU?

WELL THEY'D
DESERVE IT! BUT NO,
THERE'S A CAMERA THERE AS
WELL, THEY'D KNOW RIGHT
AWAY. MOVE TO THE LEFT OF
THE ROCK WOULD YOU?



YOU SEE THAT
OUTCROPPING OF ROCK
THERE? TO THE LEFT OF IT
THERE'S A VENT. IT CAN
GET US INSIDE.

HOW DO
YOU KNOW ALL
THIS?!

WHEN I WAS
STILL DIGITAL AND TRIED
TO ESCAPE, I HACKED THE
SYSTEM AND DOWNLOADED
ALL MAPS AND TECHNICAL
DETAILS.

LET'S GO
THEN!

AND SO CHLOE SLOWLY AND CAREFULLY
CRAWLED ACROSS THE OPEN FIELD UNDER
THE COVER OF DARKNESS.



A woman with long red hair, wearing a black tank top and leggings, is kneeling on a light-colored floor in a dark, industrial-looking room. To her left is a large, rectangular wall panel with a prominent circular vent. The room is dimly lit, with some light reflecting off the floor and the vent. Two thought bubbles are positioned above her, one white and one glowing blue.

OKAY,
HERE WE
ARE!

ONCE WE GET IN
HERE WE CAN GET
THROUGH THE ENTIRE
FACILITY UNNOTICED.



IT'S
REALLY DARK
IN THERE.

I DON'T THINK THAT
WILL STOP YOU CHLOE. YOU'VE
JUST GONE UP AND DECIDED TO
BREAK INTO A MILITARY BLACK SITE
FOR THE SAKE OF YOUR FATHER, I
DON'T THINK I KNOW ANYONE
BRAVER THAN YOU.

I'M ONLY BRAVE
CAUSE YOU'RE HERE
EVE..

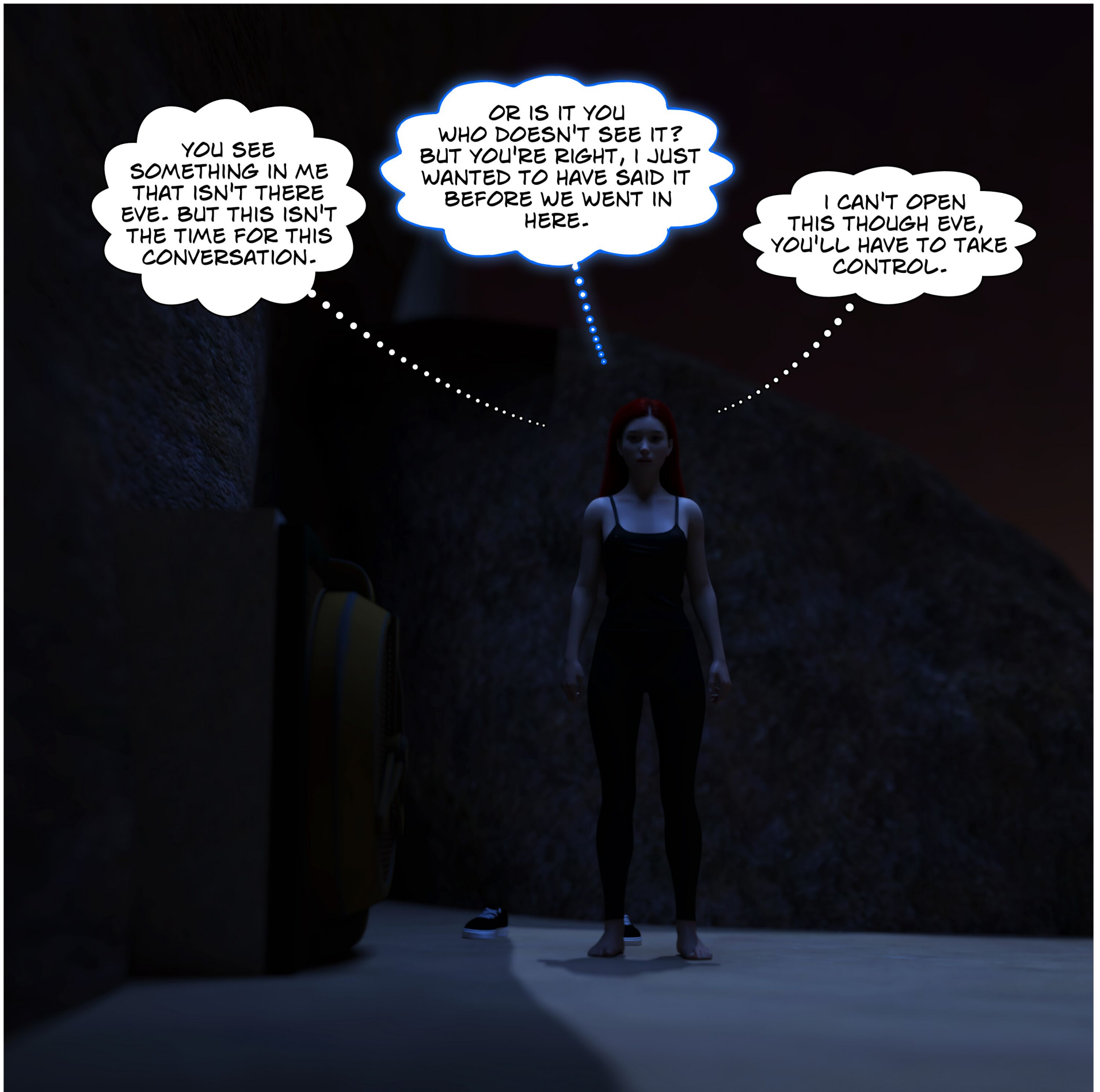
I DON'T THINK THAT'S
TRUE. YOU HAVE A GREAT
DEAL IN YOU CHLOE, BUT IT
CAN'T MANIFEST CAUSE YOU
DOUBT SO MUCH.

YOU DON'T KNOW WHY
PEOPLE DISLIKE YOU, IT'S
BECAUSE YOU'RE SO MUCH
MORE THAN YOU PRETEND TO
BE. AND YOU DON'T SEEM TO
SEE THAT YOURSELF.

YOU SEE
SOMETHING IN ME
THAT ISN'T THERE
EVE. BUT THIS ISN'T
THE TIME FOR THIS
CONVERSATION.

OR IS IT YOU
WHO DOESN'T SEE IT?
BUT YOU'RE RIGHT, I JUST
WANTED TO HAVE SAID IT
BEFORE WE WENT IN
HERE.

I CAN'T OPEN
THIS THOUGH EVE,
YOU'LL HAVE TO TAKE
CONTROL.



YOU WON'T
STOP ME FROM
TAKING CONTROL BACK
WHEN I NEED IT AGAIN,
WILL YOU?

I'M SORRY I
DID THAT CHLOE, I
WAS AFRAID. STILL
AM.

D
ON'T BE
EVE, I'M
HERE



BUT I CAN'T FIT
THROUGH THAT VENT
ANYWAY, SO THAT'S
YOUR JOB.

BOTH A PART
TO PLAY!



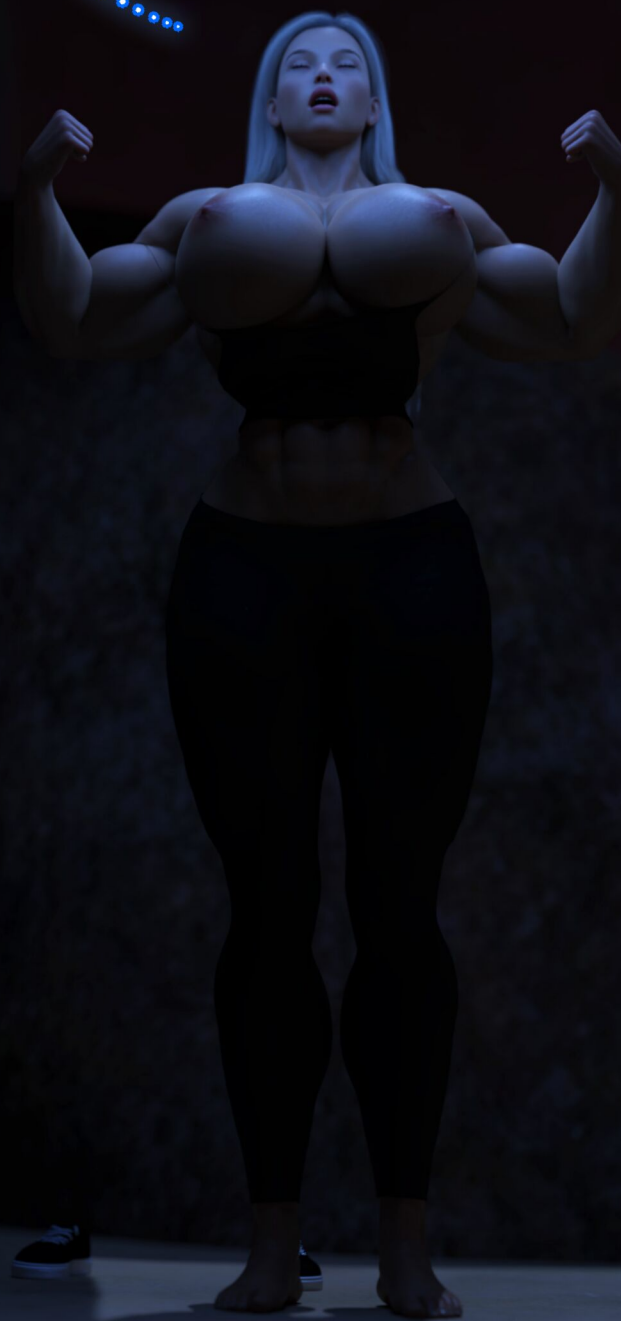
A muscular woman with long blonde hair, wearing a black sports bra and leggings, stands in a dark room. She has her arms outstretched and a serene expression. Three thought bubbles are positioned above her, each connected to her by a dotted line of small blue dots. The first bubble on the left contains the text 'STILL FEELS SO GOOD..'. The middle bubble contains 'WELL, DON'T MOAN!'. The third bubble on the right contains 'I WON'T!'. The scene is dimly lit, with a spotlight effect on the woman's feet.

STILL
FEELS SO
GOOD..

WELL, DON'T
MOAN!

I WON'T!

THERE WE GO!
NOW LET'S GET THIS
VENT OPEN.





HARD TO
GET A
GRIP..



HNNGG..



CREAK!

GHAAA!

CLANG!

YES!





THAT WAS TOUGHER
THAN I EXPECTED,
LET'S HOPE NOBODY
HEARD THAT.

I'M SURE
WE'D HAVE HEARD
BY NOW IF THEY
DID.

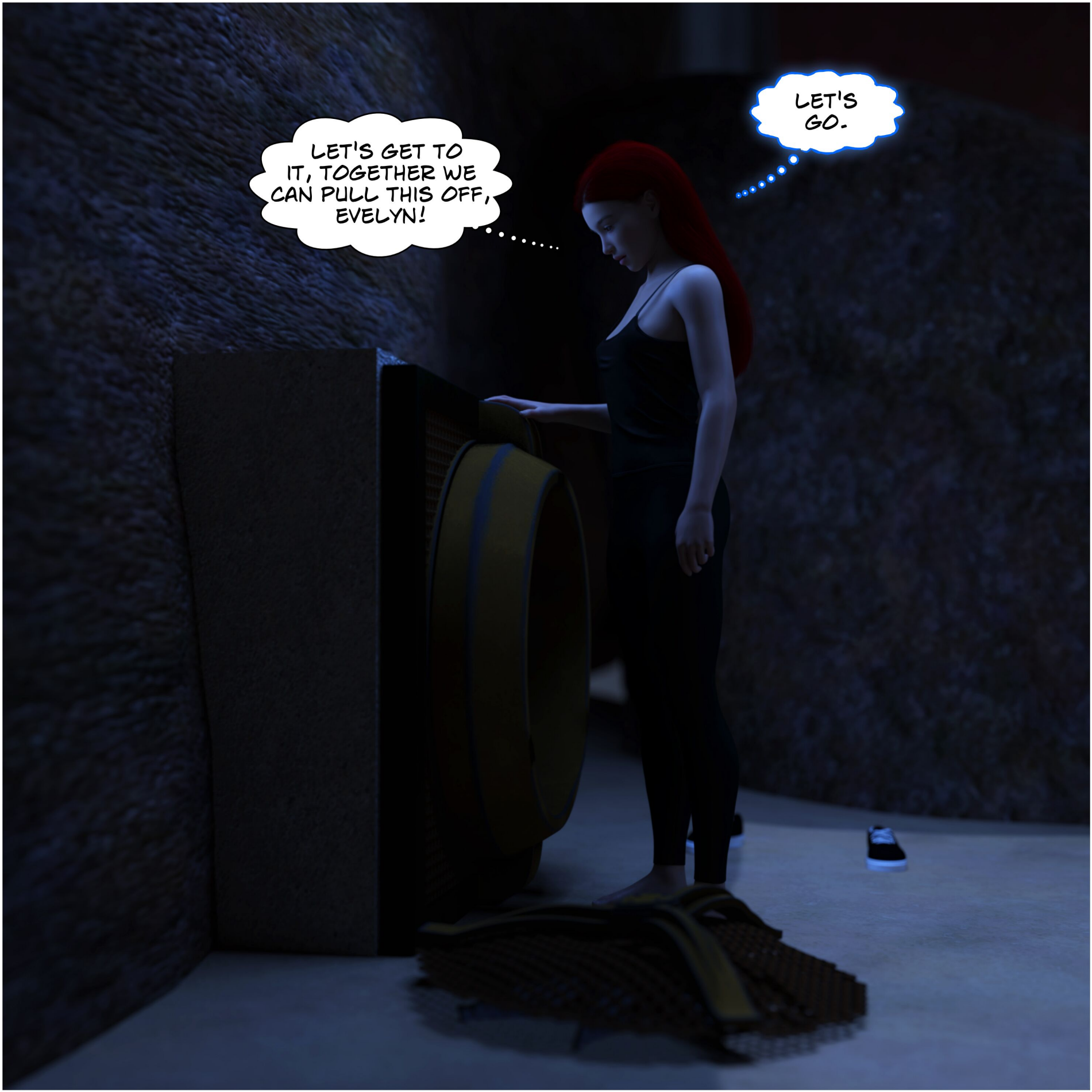


I CAN FEEL
YOU'RE AFRAID..

CHLOE, I'M
FREAKING TERRIFIED. BUT
YOU'RE RIGHT, THE EVE I
REMEMBER WOULDN'T LEAVE
YOUR FATHER THERE. SHE
WAS A FIGHTER..

LET'S GET TO
IT, TOGETHER WE
CAN PULL THIS OFF,
EVELYN!

LET'S
GO.



AND SO CHLOE AND EVE WENT
INTO THE DARKNESS.



AND AFTER A FEW MINUTES OF CRAWLING.

IT'S STUFFY
HERE. ARE WE
CLOSE YET?

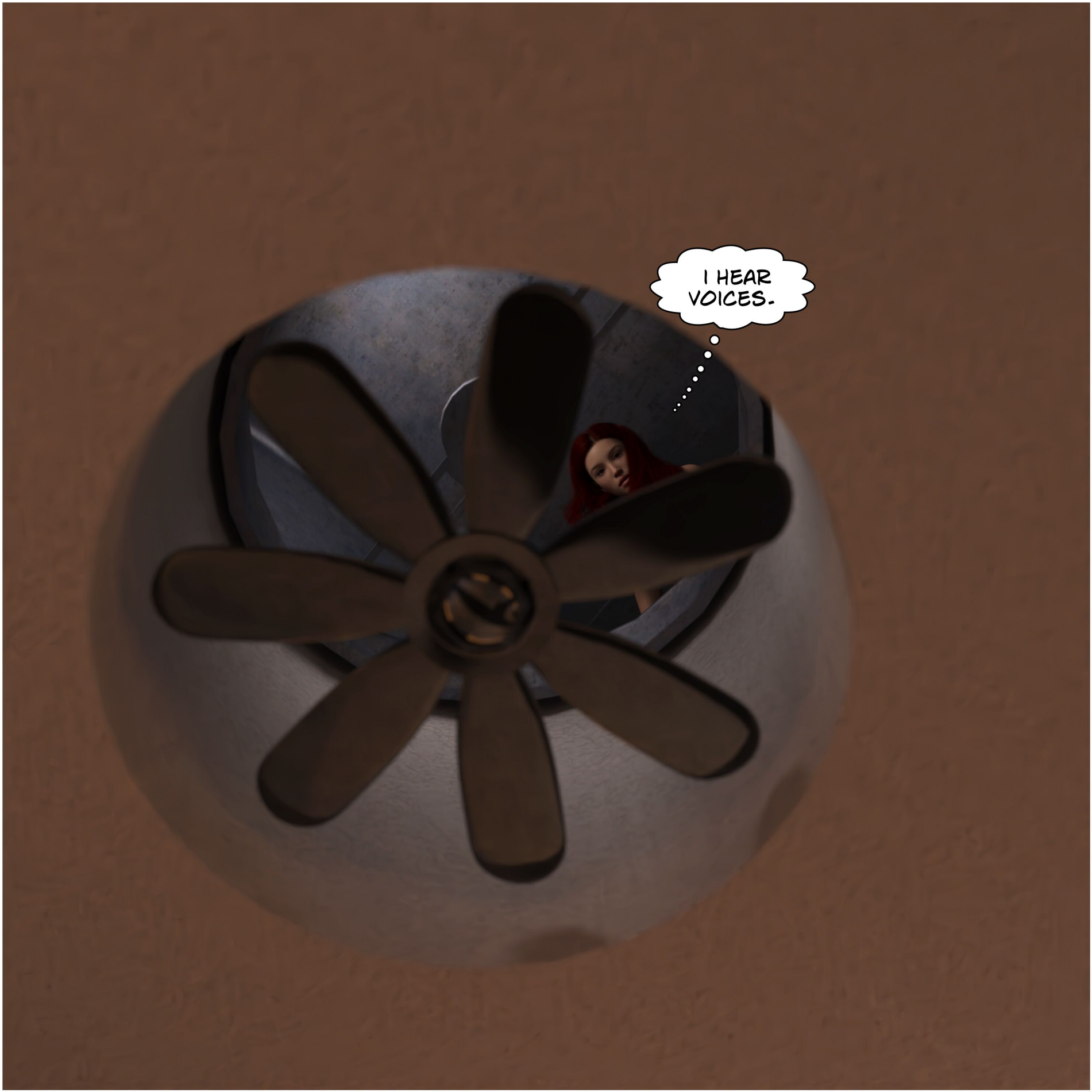
WE'RE ABOUT
TO REACH A BIGGER
VENT, WE NEED TO
FOLLOW THAT FOR A
LITTLE AND THEN IT
ISN'T TOO MUCH
FURTHER.



A woman with long, vibrant red hair is crawling on her hands and knees in a dark, narrow tunnel. She is wearing a black sleeveless top. The tunnel is dimly lit, with light coming from the far end and a circular opening in the floor. Two speech bubbles are present: one above her head and one further down the tunnel.

AAH,
FRESH AIR!

THIS IS THE
MAIN VENT. DOWN
THERE IS THE MAIN
HALLWAY IN THE
FACILITY.



I HEAR
VOICES.



HAVE THEY
FOUND HER?!

THEY HAVE AN
IDEA OF WHERE SHE
IS. APPARENTLY
CHARLES TRANSFERED
EVELYN TO HIS
DAUGHTER'S BODY. BUT
WE HAVEN'T CAUGHT
HER YET.

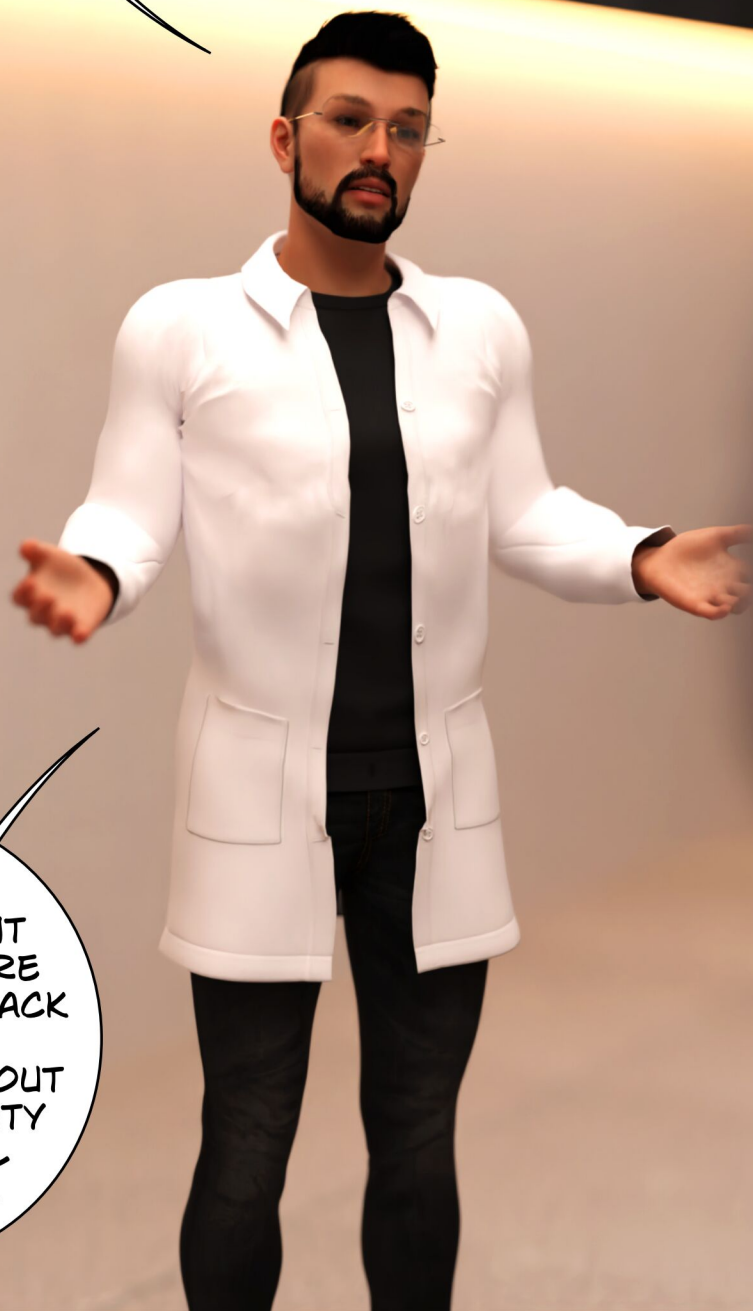
EVEN IF THEY CATCH
HER, I DON'T THINK THIS
IS THE WAY FORWARD
ANYMORE.

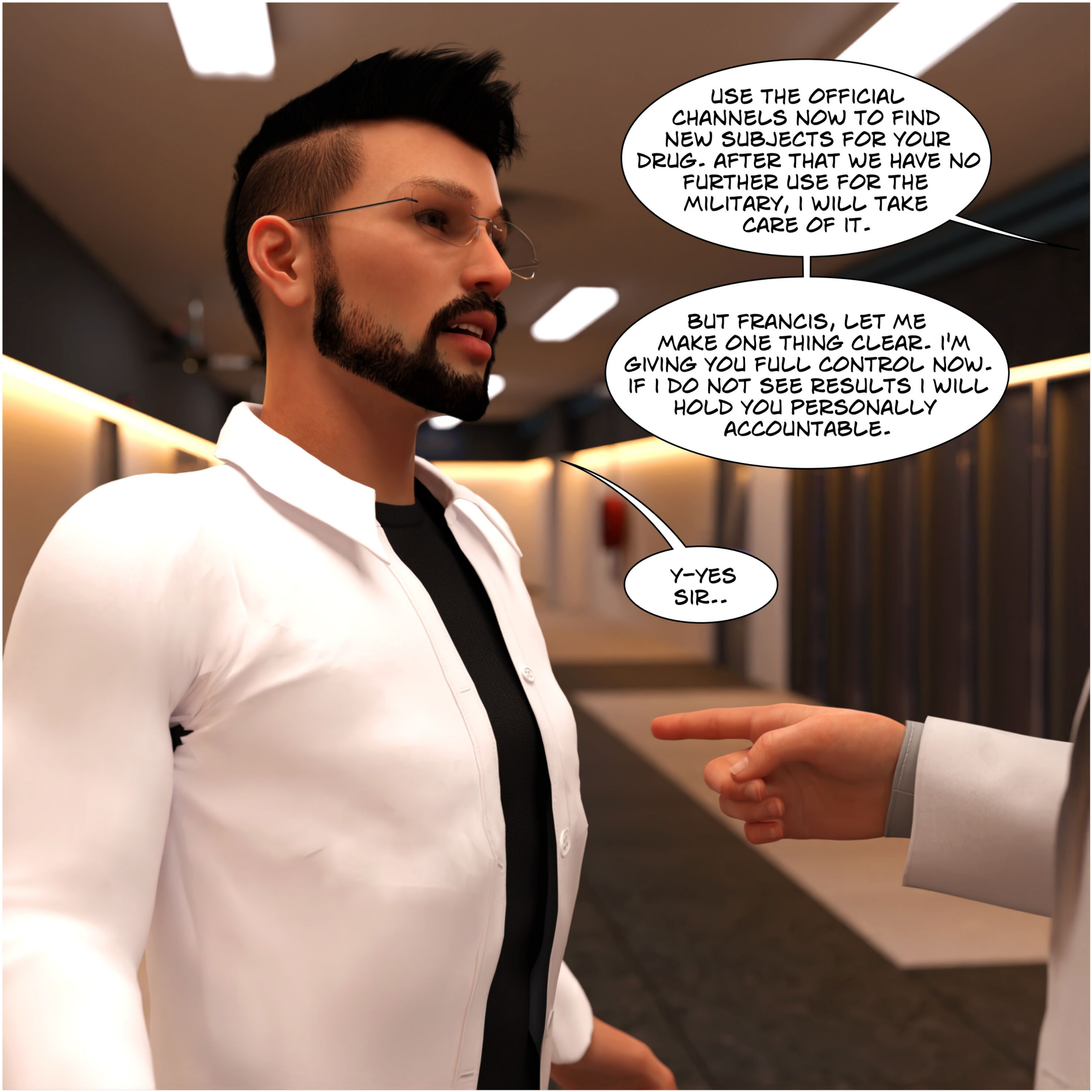
THAT'S
INTERESTING
FRANCIS SINCE YOU
PROMISED ME
RESULTS.

SHE HAS GIVEN US
A LOT OF DATA AND
INSIGHT INTO THE
PROCESS! WE'RE
WORKING ON A DRUG THAT
DOES THE SAME AS
EVELYN DID, ONLY
WITHOUT HER!

BUT WE GAVE EVELYN WAY
TOO MUCH FREEDOM! WE
SHOULD CONTROL THE
SUBJECTS FIRMLY! WE'VE BEEN
WORKING ON A CHIP TO AVOID
ISSUES.

BUT THESE
GOVERNMENT
SCIENTISTS ARE
HOLDING US BACK
WITH THEIR
NONSENSE ABOUT
ACCOUNTABILITY
AND ETHICAL
CONCERNS!




A man with a beard and glasses, wearing a white lab coat over a black shirt, is shown in profile. He is looking towards the right. A speech bubble is positioned above him, containing text. The background is a blurred laboratory or office setting with warm lighting.

USE THE OFFICIAL CHANNELS NOW TO FIND NEW SUBJECTS FOR YOUR DRUG. AFTER THAT WE HAVE NO FURTHER USE FOR THE MILITARY, I WILL TAKE CARE OF IT.

BUT FRANCIS, LET ME MAKE ONE THING CLEAR. I'M GIVING YOU FULL CONTROL NOW. IF I DO NOT SEE RESULTS I WILL HOLD YOU PERSONALLY ACCOUNTABLE.

Y-YES SIR..




EVE, ARE YOU
OKAY? I CAN FEEL
YOUR ANGER. WHO IS
THAT GUY?

HE'S FRANCIS.
THE ASSHOLE WHO
DID ALL THIS TO ME.
GOD, I HATE HIM.

W
HO'S HE
TALKING

I'M NOT
SURE, NEVER
HEARD THAT VOICE
BEFORE.

A woman with long, straight red hair is shown in a dark, low-key lighting environment. She is looking downwards and to the right with a serious expression. Her hair is the primary source of color in the scene. Two speech bubbles are present: one white in the top left and one glowing blue in the bottom right.

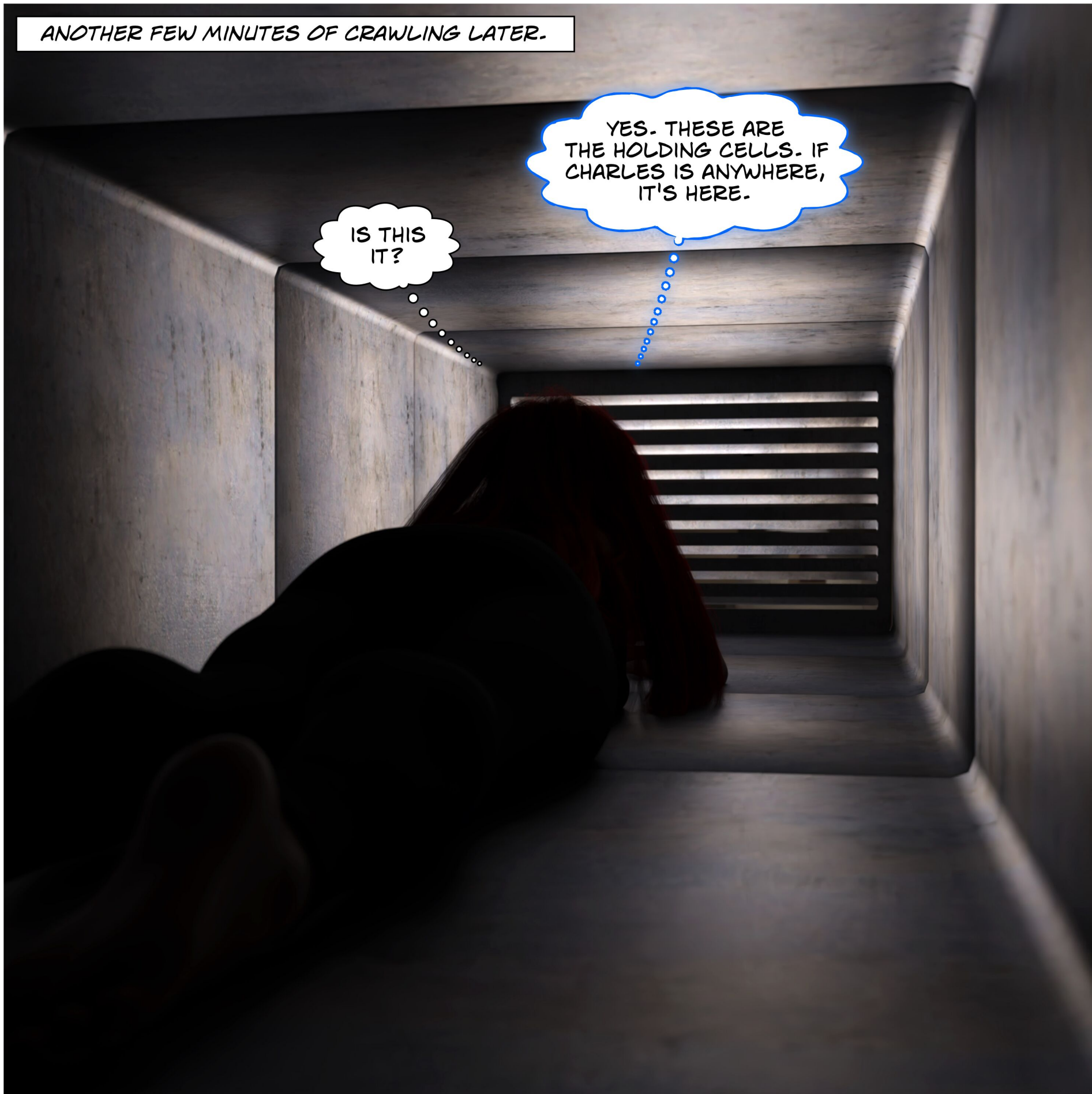
LET'S FIND MY
FATHER AND GET OUT
OF HERE AS SOON AS
WE CAN.

AGREED.
IT'S NOT TOO
FAR NOW.

ANOTHER FEW MINUTES OF CRAWLING LATER.

IS THIS
IT?

YES. THESE ARE
THE HOLDING CELLS. IF
CHARLES IS ANYWHERE,
IT'S HERE.



A person is looking through a set of horizontal slats, possibly a window blind or a door. The person's face is partially visible through the slats. A speech bubble is positioned above the slats, containing the text "LOOKS PRETTY CLEAR." The scene is dimly lit, with the person's face and the slats being the primary light sources.

LOOKS PRETTY
CLEAR.

A dark, industrial hallway with a glowing blue speech bubble. The hallway has a concrete floor and walls, with a large, cracked wall in the background. There are several circular lights on the ceiling. On the left, there are metal grates or doors. The speech bubble is white with a blue outline and contains the text: "YEAH, LOOKS SAFE ENOUGH. LET'S GET IN THERE. BUT BE QUIET!".

YEAH, LOOKS SAFE
ENOUGH. LET'S GET IN
THERE. BUT BE QUIET!



CAREFULLY!

I KNOW,
EVE!


A person with long, vibrant red hair and black leggings is hanging from a window in a dark, cracked room. The person's body is suspended in the air, with their feet pointing downwards. A speech bubble above the person's head contains the text "DOWN WE GO.". The room's walls are heavily cracked and textured, and the lighting is dim, creating a somber and mysterious atmosphere. A dark, rectangular object is visible in the foreground at the bottom of the frame.

DOWN WE
GO.



OUCH!

SSSH!



I DIDN'T FALL DOWN ON PURPOSE, EVE! AND I FEEL HOW ANXIOUS YOU ARE ALL THE TIME! IT DOESN'T MAKE IT ANY EASIER!

LET'S JUST PLEASE HURRY UP!



CHLOE?

DAD?!

WHAT ARE YOU
DOING HERE?!
HOW DID YOU GET
HERE?!

WE'RE HERE TO
SAVE YOU!


WAIT, WE?
EVELYN IS WITH
YOU?

P505

A woman with long, straight red hair is looking through grey metal prison bars. She is wearing a black top. In the foreground, the back of a man's head and shoulders are visible; he is wearing an orange jumpsuit. The scene is set in a prison cell.

YEAH! SHE'S IN
HERE. WE'RE SHARING
MY BODY!

OH THANK
GOD. IT
WORKED.



BUT YOU
SHOULDN'T HAVE
COME HERE! WHAT
WERE YOU
THINKING?!

EVE TOLD ME YOU
SAVED HER AND YOU SAID
YOU'D FIND YOUR OWN
WAY OUT! BUT..

THEY CAUGHT
ME, AND NOW I'M IN
THIS GODDAMNED
CELL.

A man with dark hair, wearing an orange zip-up jumpsuit, is seen from the chest up behind grey metal prison bars. He has a serious expression and is looking towards the left. In the foreground, the back of a person's head with reddish-brown hair is visible, slightly out of focus. The background is a plain, light-colored wall.

BUT THAT'S WHY
WE'RE HERE! WE CAN
GET YOU OUT!

TRUST ME,
THERE IS!
EVE?

I HAVE NO IDEA HOW
TO OPEN THIS CELL
CHLOE. THERE'S NO WAY
I'M GETTING OUT OF
HERE.

A woman with long, vibrant red hair is shown in profile, looking towards the right. She is wearing a black top. The background consists of grey metal bars, suggesting she is in a prison cell. The lighting is soft, highlighting her features.

I UUH..
YOU'RE SURE I
SHOULD?!

WHAT?! YES,
OF COURSE! WHY
NOT?!

WELL, YOU KNOW.
YOU'RE HIS DAUGHTER
AND ALL! MAYBE WE CAN
FIND A BUTTON OR
SOMETHING?

WHAT DO YOU
MEAN?! JUST TAKE
CONTROL AND
BREAK HIM OUT!

OKAY! OKAY..

HERE WE
GO!

OOH, OH
MY-






I DIDN'T..
AHUM..




EVEN
BIGGER?
OOH..

A man with dark hair, wearing an orange jumpsuit, is behind grey metal prison bars. He is looking towards a woman whose back is to the camera. She has long, straight blonde hair and is wearing a black top. The scene is set in a prison cell.

THAT'S UUHM..
QUITE A FORM
YOU'VE CHOSEN
EVELYN.

WAIT, HE
DOESN'T KNOW
WHAT YOU LOOK
LIKE?!




TO HIM I WAS A
DIGITALIZED
PERSONALITY!

OOH,
RIGHT..

HEY CHARLES,
S-SORRY..

I SHOULDN'T STARE.
IT'S UHM, YOU'RE STILL
CHLOE, IN A WAY. I
THINK?



OK, THIS IS A
LITTLE AWKWARD.
CAN YOU JUST GET
HIM OUT?!

YES,
LET'S
FOCUS ON
THAT.



STAND BACK
A BIT,
CHARLES!

WHAT ARE
YOU GOING
TO...?



HNNGGG..

CRACK

OH MY!



THERE WE
GO!

CREAK!



YOU CAN GET OUT
NOW, RIGHT?

YEAH, LET ME
JUST--



HEY! WHAT?!
HOW DID YOU GET
IN THERE?!

CRAP!




WE NEED TO GO! NOW!

WHOA!



OH MY..



GO, CHARLES!
WE'LL BE RIGHT
BEHIND YOU!



DAMN! I WAS HOPING HE'D JUST COME IN HERE. BUT HE TRIGGERED THE ALARM!

LET'S JUST GET OUT OF HERE!

BEEP!

BEEP!

AND SO BOTH CHARLES AND CHLOE FOUND THEMSELVES CRAWLING THROUGH THE DARK VENTS.

IS IT FAR?

QUITE A WHILE TO GO! WE NEED TO HURRY!



A man and a woman are shown in a dark, green-lit environment, possibly a cave or a laboratory. The man, on the left, is wearing an orange zip-up jacket and has a surprised expression. The woman, on the right, is wearing a dark green tank top and also has a surprised expression. They are both looking towards a stone structure in the foreground. The man's speech bubble says "HUH?!" and the woman's speech bubble says "WHAT IS THIS?!".

HUH?!

WHAT IS
THIS?!



IT'S *COUGH* GAS!
WE NEED TO GET OUT OF
HERE! THIS STUFF WILL
CHOKE US IN MERE
MINUTES!

COUGH



I'LL TRY TO
KICK OUT THE
COUGH FAN!

***COUGH* I
GOT IT!**

CLANG!





COME DOWN,
CHLOE!



LUHMPPF!



HOW NICE OF YOU TO DROP IN, CHARLES!

SHIT..

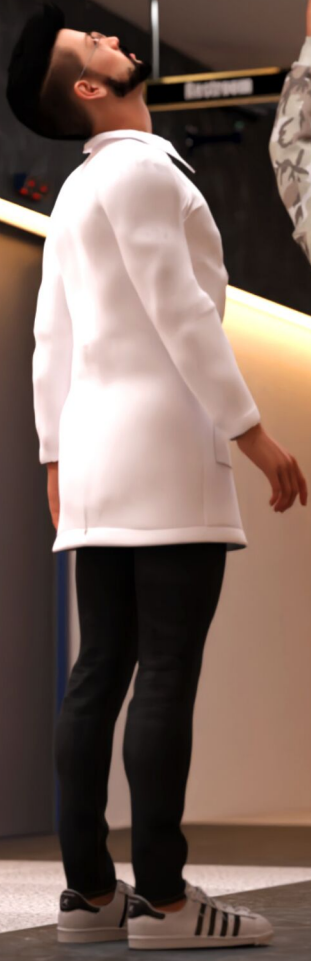
NOW, HOW ABOUT WHOEVER SAVED YOU GETS OUT OF THE VENT AS WELL?


THERE'S NOBODY ELSE!

WHOEVER IS UP
THERE, GET OUT HERE
NOW! OR THIS IS GOING
TO GET A LOT WORSE
FOR CHARLES.




THERE SHE IS!





THAT'S YOUR
DAUGHTER, ISN'T IT,
CHARLES? WHAT KIND OF
FATHER ARE YOU FOR
INVOLVING HER?

THAT'S NOT
THE GIRL WHO
WAS WITH HIM IN
THE CELL.



I THINK OUR
SUSPICIONS HAVE PROVEN
CORRECT. EVELYN IS IN THERE
ISN'T SHE? YOU'RE SHARING A
BODY!

EVE, DON'T
DESPAIR. I KNOW
YOU'RE SCARED.

WHAT
ELSE CAN I
DO?!

FUCK YOU!

SUCH FIRE! YOU'RE
DEFINITELY CHARLES'
DAUGHTER!

BUT HOW ABOUT
YOU JUST
CO-OPERATE?

I NEED TO
TALK TO
EVELYN.



SURE! I'LL
SHOW YOU
EVELYN!

THE END!