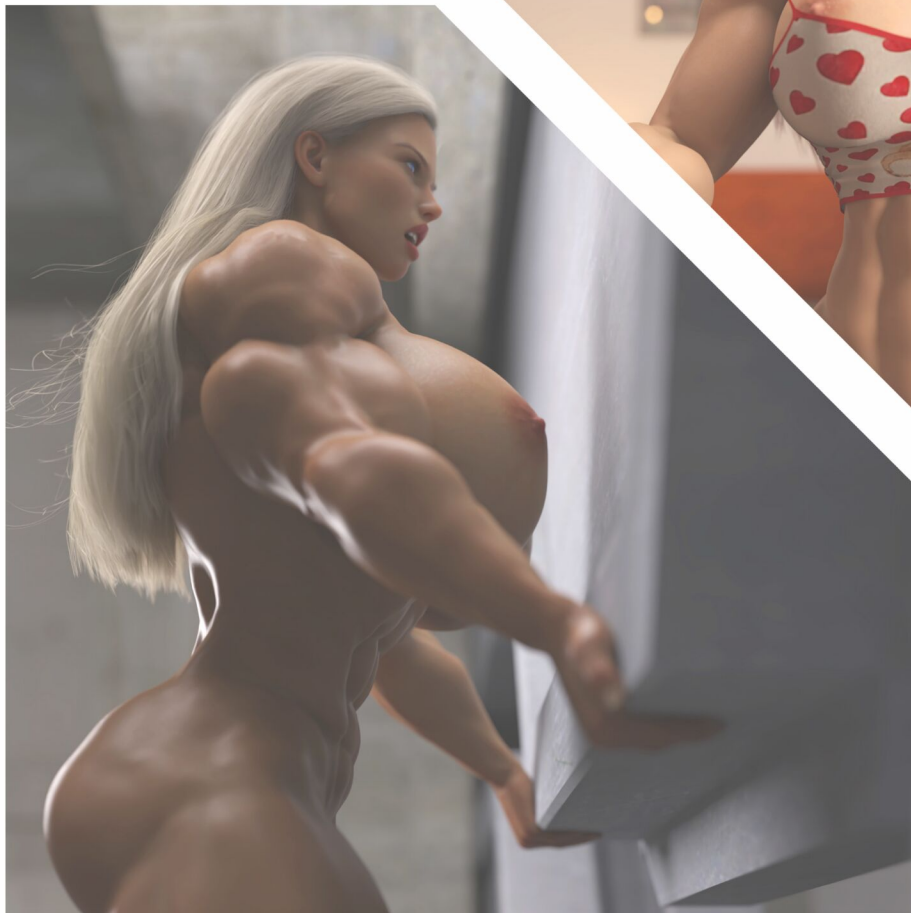
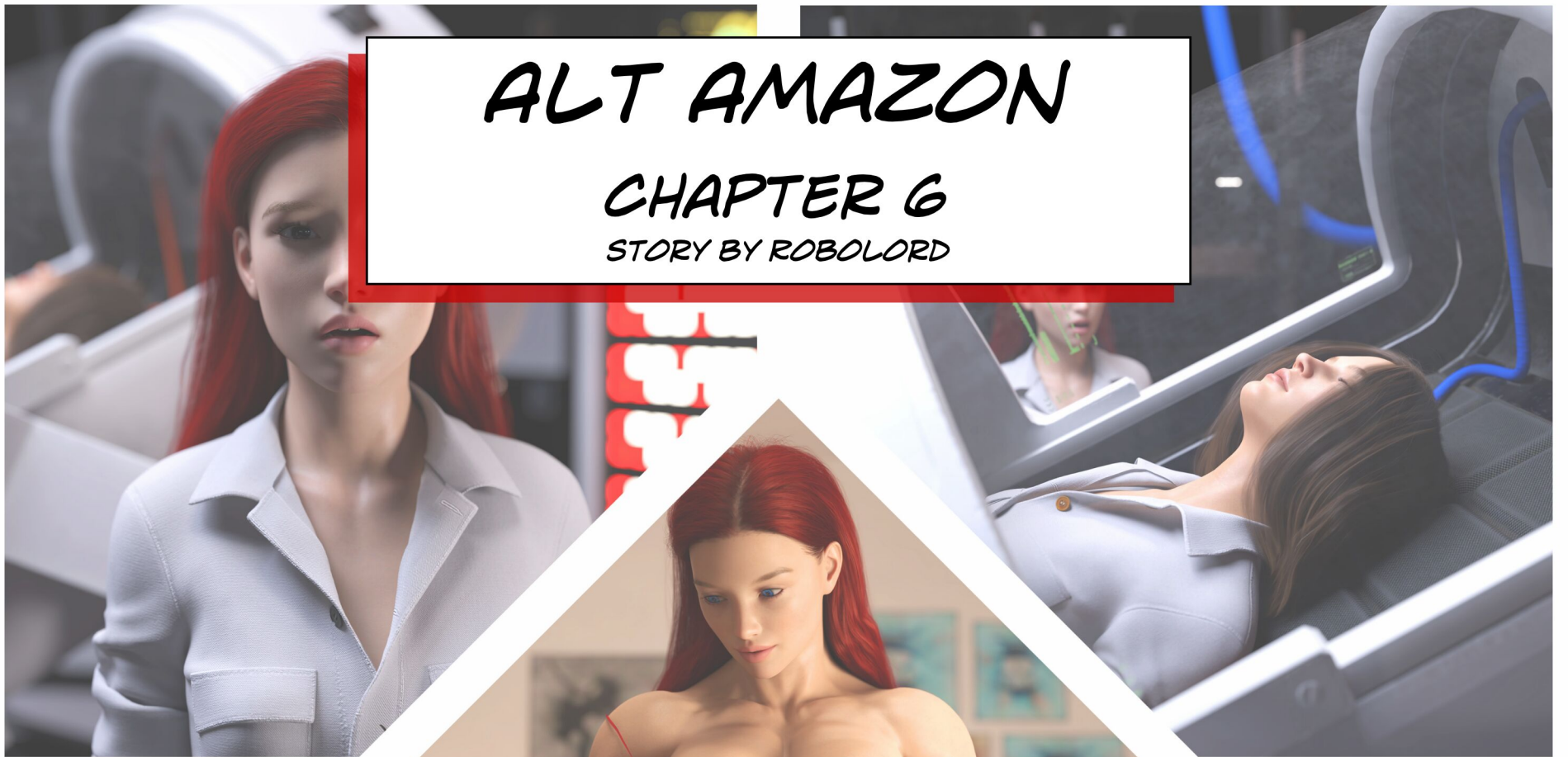


ALT AMAZON

CHAPTER 6

STORY BY ROBOLOORD





SURE! I'LL SHOW
YOU EVELYN!



TEARR!

AAAH!

RIP!



OOH
MY. YOU'RE
HUGE!

HERE I AM
FRANCIS!



EVELYN WE NEED
YOU BACK! WE'RE SO
CLOSE TO SOLVING
THIS!

THUMP!

**YOU TRIED TO
FUCKING DELETE
ME!**



A man with a dark beard and glasses is being held from behind by a woman. He has a pained or distressed expression. A speech bubble above him contains the text "N-NO! WE TRIED TO IMPROVE YOU!". In the background, another man in a white shirt is visible, looking on. The scene is lit with warm, orange-toned light.

N-NO! WE TRIED TO
IMPROVE YOU!

IMPROVE ME?! THERE'D BE
NO 'ME' LEFT IF YOU HAD YOUR
WAY! YOU'RE CRAZY!





GET OFF
OF HIM!

LET HIM
GO OR I'LL
SHOOT!

INMATE



LUHMPPF!



OOF!

FINE!
CATCH!



YOU OKAY,
CHARLES?

YEAH.

Restroom

INMATE

HERE THEY ARE!

YOU TWO!
STOP!

WE NEED TO
RUN!

Propulsion Laboratory

INMATE



n Laboratory

LET'S GO!





WE'RE JUST HEADING
DEEPER INTO THE FACILITY
LIKE THIS.

BUT YOU KNOW
THE FACILITY, RIGHT?
DO YOU KNOW A WAY
OUT?



THERE SHOULD BE A
WAY THROUGH THIS
TUNNEL AHEAD!

HUF
HUF

A bodybuilder with extremely defined muscles is running through a futuristic, dimly lit hallway. The hallway has a grey floor and walls with recessed lighting strips. In the background, there are some blurred figures and structures. Above the bodybuilder is a white thought bubble containing the text "THE DOOR IS CLOSING!".

THE DOOR IS
CLOSING!



HUF
EVELYN!

CRAP!

S4

HNNNGG...





FUCK... HURRY UP,
CHARLES!



I'M ALMOST THROUGH!



HNNGG...

OKAY, I'M
THROUGH!

SLAM!

OOOF!





YOU SURE CHOSE
QUITE A FORM FOR
YOURSELF, EVELYN.

SORRY, CHARLES.
I DIDN'T QUITE THINK
ABOUT IT. I NEVER
EXPECTED TO END UP
NAKED IN FRONT OF
YOU!

I UNDERSTAND WHY
YOU'VE DONE IT. BUT IT'S A
LITTLE UNCOMFORTABLE. LET'S
JUST TRY TO GET OUT OF HERE
THOUGH!



A man in an orange jumpsuit with "INMATE" on the back stands in a gym, looking at a bodybuilder. The bodybuilder has long white hair and is flexing. The man in orange has a speech bubble saying "CRAP..." and the bodybuilder has a speech bubble saying "THERE'S A SECOND DOOR."

THERE'S A
SECOND DOOR.

CRAP...

INMATE



CAN YOU OPEN
IT?

I CAN
HARDLY GET A
GRIP.

A highly detailed 3D rendering of a muscular woman with long, straight white hair and bright blue eyes. She is shown from the waist up, leaning forward with her right hand on a door handle. Her physique is extremely muscular, with prominent pectorals, a very large and rounded right breast, and a highly defined abdominal core. She has a determined but slightly strained expression. The background is a simple, industrial-looking interior with grey walls and a door frame.

HNNGG...

IT'S TOO
HEAVY.

BUT STEP
BACK. I'VE GOT AN
IDEA!





BE CAREFUL!

WHAT ARE
YOU GOING TO
TRY?

RAM IT, OF
COURSE!

A highly muscular woman with white hair is shown in a bodybuilding pose, flexing her right arm. She is standing in a dark, industrial-looking environment with a blue door on the left and a grey wall in the background. The lighting highlights her extreme muscle definition.

ARE YOU SURE
THAT'S A...

AAAH!

CLANG!

GOOD
IDEA?

OOHMPF!



A digital illustration of a muscular woman with large breasts and a man in an orange jumpsuit standing in a sci-fi environment. The woman has white hair and blue eyes, and is flexing her muscles. The man is looking at her. There are two speech bubbles. The woman's speech bubble says "OUCH...". The man's speech bubble says "YOU OKAY? THAT SOUNDED PAINFUL.". The background is a grey, industrial-looking wall with a large door.

OUCH...

YOU OKAY? THAT
SOUNDED PAINFUL.

P50572



YOU KNOW I
FEEL YOUR PAIN AS
WELL, RIGHT?!

I'M FINE,
BARELY PUT A
DENT IN IT
THOUGH.

WE'LL LIVE,
CHLOE!

I DON'T THINK
WE'RE GETTING
THROUGH
THERE.

THERE IS A VENT HERE THOUGH.

WELL, IT'S BETTER THAN WAITING TO GET CAUGHT AGAIN!

YEAH, BUT I HAVE NO IDEA WHERE THAT LEADS! THE MAPS HERE ARE REALLY OUT OF DATE.

BUT THEN WE NEED TO SHRINK BACK DOWN!

YEAH?

BUT THEN I'LL BE NAKED IN FRONT OF MY DAD!

WELL,
SO AM I!

EVE! I'M NOT
DOING THAT! TELL HIM TO
GO AHEAD AND WE'LL
FOLLOW!

EVE!!

CHLOE DOESN'T WANT
TO BE NAKED IN FRONT OF
YOU AND SAYS YOU
SHOULD GO AHEAD.


OOH, UUHM,
ALRIGHT.






JUST GIVE ME
BACK CONTROL! YOU'RE
IMPOSSIBLE!

WHAT DID I
DO?!



WELL, YOU
RIPPED MY
CLOTHES, TO
BEGIN WITH!

WE NEEDED
TO GROW
QUICKLY!

A person's legs are sticking out of a rectangular vent in a wall. The legs are positioned as if the person is crawling through the vent. The vent is set into a light-colored, textured wall. The background shows a hallway with a door on the left and a floor with a dark mat. The lighting is dramatic, with strong shadows.

WELL, IT
COULD'VE BEEN
SLIGHTLY SLOWER!
NOW I NEED TO GET
THROUGH A VENT
NAKED!

WE'LL
LIVE.

AFTER A SHORT TRIP THROUGH SOME VENTS.

NOW WHERE DID WE END UP?

I REMEMBER THIS HALLWAY. I... I DON'T WANT TO BE HERE, CHLOE!





OH, YES! DAD
FOUND SOME
CLOTHES!

CHLOE, WE
NEED TO GET OUT OF
HERE AS SOON AS
POSSIBLE!

THAT'S
BETTER!

NOW LET'S
GO!

DANGER
RESTRICTED
AREA



A woman with long red hair, wearing a white jumpsuit, is walking through a restricted area. The area is marked with yellow and black hazard stripes and has a sign that reads "DANGER RESTRICTED AREA". The ceiling has several rectangular light fixtures. The woman is walking towards the camera, and a thought bubble above her head contains the text "YES! LET ME FIND DAD!".

YES! LET ME
FIND DAD!



HUH? WHAT IS THIS PLACE?

THIS IS THE ROOM WHERE WE DIGITALIZED EVELYN, CHLOE. THIS IS HER BODY.

P50522

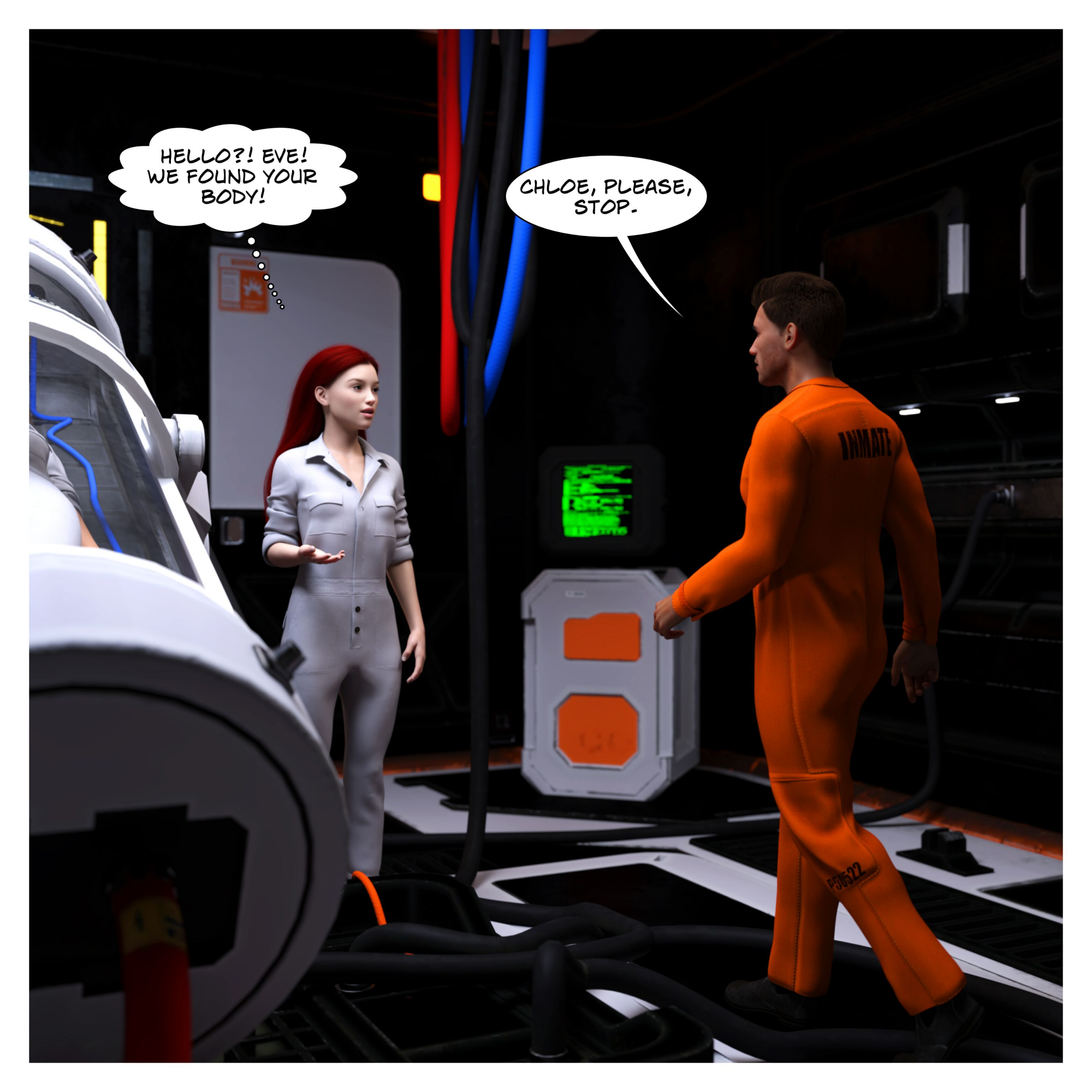
A woman with long brown hair is lying in a futuristic medical scanner. She is wearing a light blue button-down shirt. The scanner is white and has a large opening. In the background, another woman with long red hair is looking at the scanner. She is wearing a light blue shirt. There are blue cables and green digital overlays on the scanner's surface. A speech bubble is coming from the woman with red hair.

SERIOUSLY?! BUT SHE LOOKS NOTHING LIKE HER!

WELL, I
UNDERSTAND WHY SHE
MADE SOME...
'IMPROVEMENTS!'.

CHLOE...

BUT THIS IS
GREAT, RIGHT? WE CAN
GET HER BODY BACK!
SHE'LL HAVE HER BODY
AGAIN!



HELLO?! EVE!
WE FOUND YOUR
BODY!

CHLOE, PLEASE,
STOP.



WHAT DO YOU MEAN?

SHE NEVER TOLD YOU, DID SHE? CHLOE, EVELYN'S BODY IS PARALYZED FROM THE NECK DOWN FROM A CAR ACCIDENT. THAT'S WHY SHE BECAME DIGITALIZED. SHE'D HELP US, WE'D GET HER A NEW BODY.

WH-WHAT?

BUT I FOUND OUT FRANCIS NEVER INTENDED TO GIVE HER THAT. AND WHEN THEY WANTED TO DELETE PARTS OF HER, I KNEW I HAD TO STOP THIS MADNESS.



EVE, WHY
DIDN'T YOU TELL
ME?

I DIDN'T WANT
YOUR PITY,
CHLOE!



I JUST WANTED TO
BE A NEW ME. AWAY
FROM ALL THIS.

BUT IT WAS A LIE
THAT COULDN'T LAST,
WASN'T IT?

EVE..

THE ENTIRE
BASE IS ON FULL
ALERT. IT'S ONLY A
MATTER OF TIME
BEFORE THEY FIND
US.

INMATE





I SHOULD'VE
CRUSHED FRANCIS'
HEAD WHEN I HAD THE
CHANCE.

I'M SORRY,
CHLOE, I'M SORRY YOU
GOT DRAGGED INTO THIS,
I'M SORRY FOR LYING TO
YOU, I'M SORRY FOR
EVERYTHING.

IT'S... IT'S
OKAY, EVE!
WE'LL GET OUT
OF HERE!

THEY'VE
GOT US
CORNERED.
THOSE DOORS
ARE LOCKED
TIGHT. I DON'T
SEE ANY WAY
OUT OF THIS.

UNLESS... IF I CAN
GET BACK INTO THE
SYSTEM DIGITALIZED, THEN I
CAN PROBABLY OPEN
THEM.

SEE! THERE'S
ALWAYS A WAY!

YEAH, I...
JUST TELL
CHARLES.



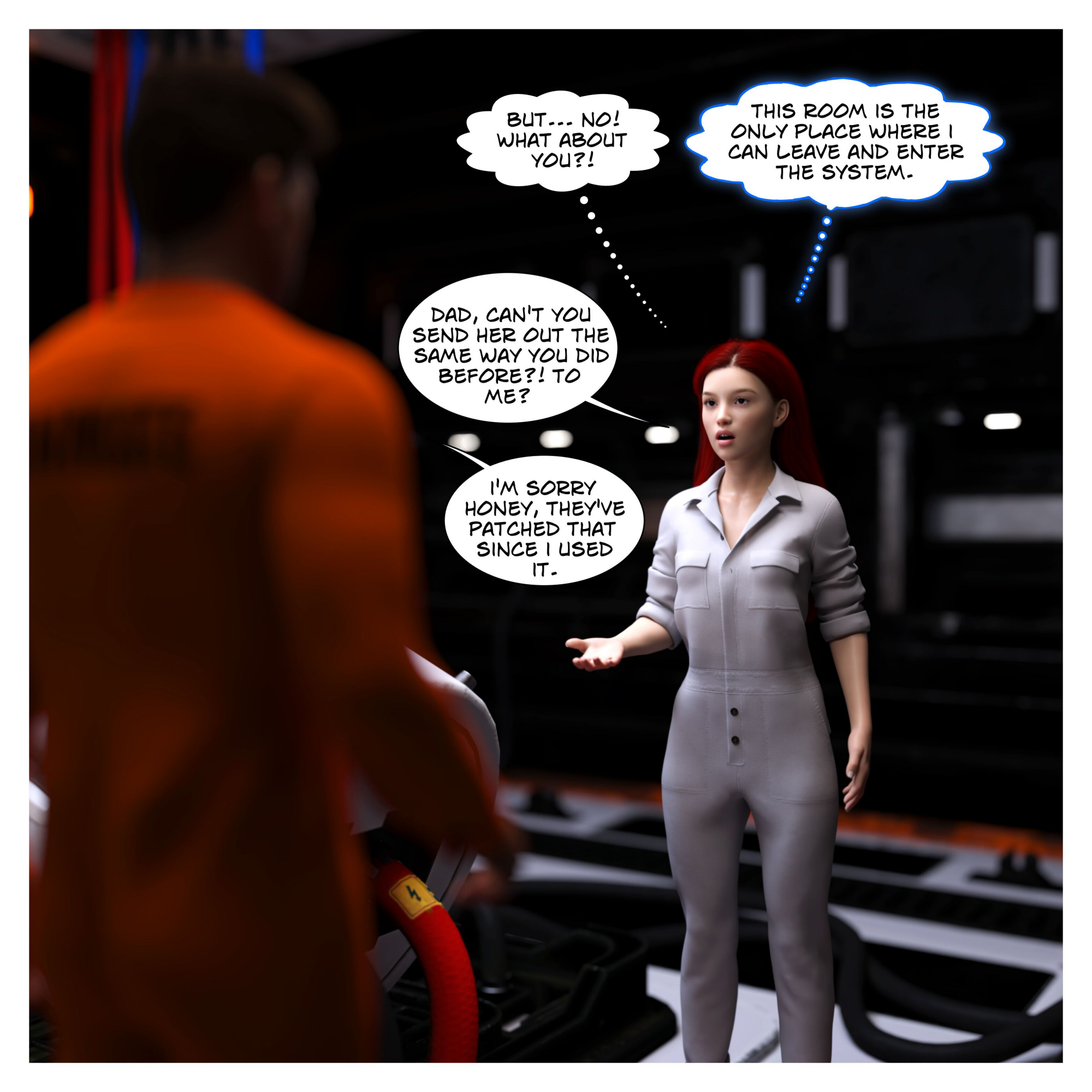


DAD! EVE SAYS SHE CAN OPEN THE DOORS IF WE CAN GET HER BACK INTO THE SYSTEM DIGITALIZED!

SHE SUGGESTED THAT? BACK INTO THE SYSTEM? I MEAN... YES, IT'S POSSIBLE. BUT THIS IS THE ONLY PLACE WE CAN GET HER IN AND OUT OF THERE.

WAIT, WH-WHAT DO YOU MEAN?

HE MEANS THE TWO OF YOU WILL BE SAFE.

A woman with long red hair, wearing a white jumpsuit, stands in a server room. She is gesturing with her right hand towards a man whose back is to the camera. The man is wearing a red and white shirt. The server room is filled with racks of equipment and has a dark, industrial atmosphere with some blue and red lighting. There are four speech bubbles containing text.

BUT... NO!
WHAT ABOUT
YOU?!

THIS ROOM IS THE
ONLY PLACE WHERE I
CAN LEAVE AND ENTER
THE SYSTEM.

DAD, CAN'T YOU
SEND HER OUT THE
SAME WAY YOU DID
BEFORE?! TO
ME?

I'M SORRY
HONEY, THEY'VE
PATCHED THAT
SINCE I USED
IT.



BUT...
BUT...

YOU TWO WILL
BE SAFE.


NO, EVE...

IT'S OKAY,
CHLOE. YOU WERE
RIGHT. I'M BROKEN
ALREADY. YOU AND
YOUR DAD NEED TO
GET OUT.

I DIDN'T
MEAN THAT!
YOU'RE NOT
BROKEN!

I AM, CHLOE. I
BARELY HAVE ANY
MEMORIES LEFT. AND
YOU WERE RIGHT, I DID
JUST WANT SEX TO FEEL. I
THOUGHT I COULD HAVE A
NORMAL LIFE AGAIN,
BUT...

EVE...



I'M TRULY SORRY FOR EVERYTHING, CHLOE. FOR JORDAN, FOR SKY, FOR INTRUDING ON YOUR LIFE. IT WASN'T MY RIGHT. YOU'RE AN INCREDIBLY KIND GIRL AND I ABUSED THAT. I SHOULD'VE BEEN HONEST WITH YOU FROM THE START, INSTEAD OF TRYING TO LIVE A LIE.

NO...
EVE...

I'VE MADE UP MY MIND, CHLOE. WE DON'T HAVE THE TIME FOR THIS. THIS IS MY OWN CHOICE. THANK YOU FOR GIVING ME A FEW MORE DAYS OF JOY. PLEASE, LET ME REPAY YOU.


BUT...
EVE...

NO MORE
"BUT", CHLOE.
DO IT.

JUST, STEP
OVER HERE,
CHLOE. AND LOOK
INTO THOSE
TUBES.








SHE... SHE'S
GONE, DAD. I
CAN'T FEEL HER
ANYMORE!

SHE MADE UP HER
MIND, HONEY. WE NEED
TO GO. IT SHOULD NOT
BE IN VAIN.

COME ON,
CHLOE. LET'S
GO.

GOODBYE, CHLOE.

DN 




GOODBYE, CHLOE.
THANK YOU...

SOON THEY FOUND THEMSELVES BACK AT THE CLOSED DOOR.

I'VE GOT YOU,
CHLOE.





LET'S HOPE SHE
CAN FIGURE IT OUT.
THEY PUT A LOT OF
EXTRA SECURITY IN
PLACE.

INMATE



CRAP!

THERE
THEY ARE!

END OF THE
ROAD, CHARLES.
THERE'S NO WAY
OUT!



**SHUT UP, YOU DUMB
ASSHOLES! WHAT ARE YOU
EVEN DOING HERE?!
ABUSING AN
INNOCENT...**

INMATE

CHLOE,
LET'S GO!


WHO
OPENED THAT
FUCKING DOOR?!
STOP!





THOSE STUPID
BASTARDS! I HATE
THEM!

CHLOE, WE
NEED TO GO. I'M
SO SORRY.

A man in a bright orange jumpsuit stands next to a woman in a white jumpsuit. The woman has her hands covering her face, appearing distressed. They are in a dark, industrial environment with a large, glowing yellow light source on the right. A speech bubble from the man says, "CALM DOWN, HONEY. I'LL GET YOU OUT OF HERE."

CALM DOWN,
HONEY. I'LL GET YOU
OUT OF HERE.

AND SO THE TWO OF THEM LEFT THE BASE, ANY BARRIER OR DOOR
BLOCKING THEM OPENED SMOOTHLY THROUGH EVELYN'S HELP.



MORNING WAS BREAKING AS THEY SMASHED THROUGH THE BARRIER AT THE FINAL CHECKPOINT. THE GUARD THERE WAS UTTERLY SURPRISED BY THEIR APPEARANCE AS COMMUNICATION SEEMED TO HAVE BEEN SHUT DOWN.


WHAT?
HEY!

CRACK!



CHARLES AND CHLOE WERE FREE.





I CAN'T BELIEVE
WE HAD TO LEAVE
HER BEHIND.

WE... WE
DON'T HAVE TO
LEAVE HER THERE
TO SUFFER.



HUH?

I MADE AN OVERRIDE
THAT PURGES THE ENTIRE
SYSTEM. I HAD HIDDEN IT IN
THE ROOM WITH EVELYN'S
BODY.

BUT... I CAN'T
JUST...

A woman with long, vibrant red hair is seated in the driver's seat of a car. She is wearing a light-colored, button-down shirt with two chest pockets. Her hands are positioned over a red button on a dark surface, possibly a control panel or a piece of equipment. The car's interior is visible, including the seats and the window. The scene is dimly lit, with a dark blue sky visible through the window. A speech bubble is located in the upper left corner of the image.

GIVE IT TO
ME.

EVE NEVER WANTED
TO COME BACK TO THIS
HELL ON EARTH. BUT SHE
CAME WITH ME TO SAVE YOU.
I CAN'T LET HER STAY
THERE, SHE DIDN'T WANT
ME TO.



GOODBYE,
EVE. I'M SO, SO
SORRY.

click

TELL THE BOSS WE'VE
RETRIEVED EVELYN. WE'LL
NEED TO RUN SOME TESTS, BUT
WITH A BIT OF LUCK, WE'LL BE
ABLE TO CONTINUE THE
EXPERIMENTS.



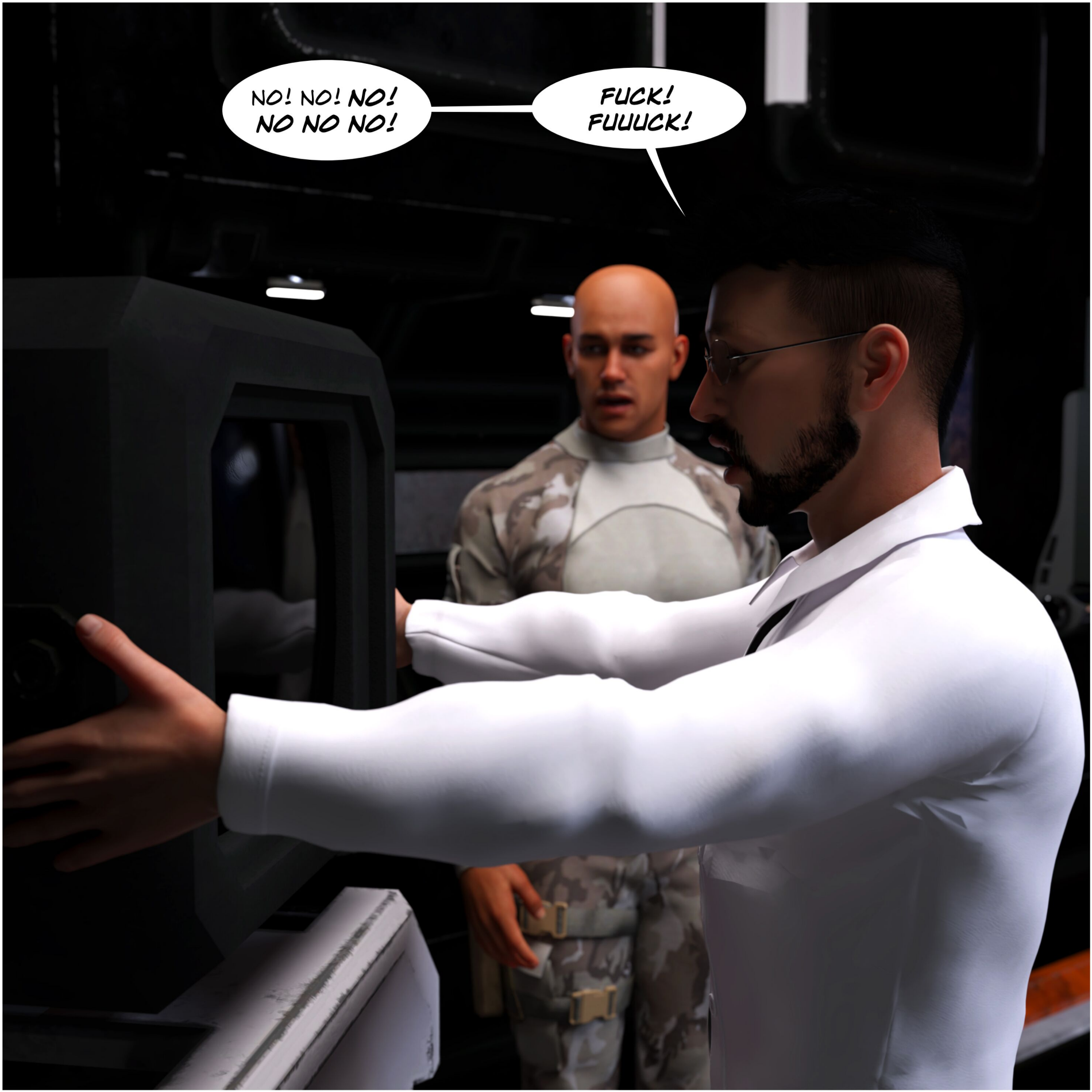
TELL HIM THAT I
EXPECT THAT...
HUH?


START TERMINATION SEQUENCE
DELETION IN PROGRESS
35% ██████████ |

DN ██████████

**NO! NO! NO!
NO NO NO!**

**FUCK!
FUUUUCK!**



A man in an orange jumpsuit is driving a car, looking towards a woman in a grey jacket who is sitting in the passenger seat. The woman is holding a small device with a red light. The scene is set at night, with a dark landscape visible through the car windows. Two speech bubbles are present: one from the woman asking a question and one from the man giving a reassuring answer.

DO YOU THINK
WE'LL BE SAFE?


OH, I'LL MAKE
SURE OF THAT. I HAVE
ENOUGH DIRT ON THEM AND
STILL SOME FRIENDS AT THE
DEPARTMENT OF DEFENSE.
WE'LL BE SAFE, TRUST
ME, HONEY.

A WEEK LATER.

CHLOE, I
KNOW YOU'RE HURTING.
BUT YOU HAVEN'T BEEN TO
SCHOOL THIS ENTIRE WEEK.
YOU'VE BARELY LEFT
YOUR ROOM.

I KNOW IT'S
HARD BUT PLEASE,
EVELYN WOULDN'T WANT
YOU TO WASTE AWAY
LIKE THIS.






I DID THIS TO HER,
DAD. I DON'T THINK I CAN
EVER FORGIVE MYSELF
FOR THAT.

SHE DID IT
TO SAVE ME.
AND SHE DID IT
WILLINGLY. DON'T
LET HER SACRIFICE
GO TO WASTE.
PLEASE?

I'LL LEAVE YOU BE.
ME AND MOM ARE
DOWNSTAIRS IF YOU
WANT TO TALK.


NO MATTER WHAT HER FATHER TOLD HER,
IT DID LITTLE TO HELP CHLOE.





HEY, YOU.

E-EVE?!
WHAT?! HOW?! IS
THIS REAL?!




I TOLD YOU, A LITTLE PART OF ME GETS LEFT BEHIND EVERY TIME I SWITCH BODIES. AND I'VE BEEN SHARING A BODY WITH YOU FOR QUITE SOME TIME.

SO... YOU'RE ALIVE?!

NO, THERE IS SO LITTLE OF ME LEFT. I'M BUT AN ECHO, I'M SORRY.

EVE...




DON'T CRY FOR ME, CHLOE. THANK YOU FOR WHAT YOU GAVE ME. AND THANK YOU SO MUCH FOR DELETING WHAT WAS LEFT OF ME.

I DIDN'T WANT YOU TO SUFFER.

YOU DID THE RIGHT THING, TRULY. IT'S WHAT I WANTED. I KNOW I ASKED SOMETHING IMPOSSIBLE FROM YOU, BUT YOU KEPT YOUR WORD.

I'M FADING FAST, CHLOE. THERE'S SO LITTLE LEFT OF ME. I DON'T HAVE A LOT OF TIME.

MY LIFE HAS BEEN... DIFFICULT EVER SINCE THAT CAR ACCIDENT THAT PARALYZED ME. BUT YOU GAVE ME SUCH JOY AND KINDNESS.



I WANT TO GIVE YOU
ONE FINAL THANK YOU.
LIVE YOUR LIFE FOR ME,
CHLOE.

I WILL,
EVE.

GOODBYE,
CHLOE. GOOD
LUCK.

HUH?



OOH!



AAH---



THANK YOU,
EVELYN.

GOODBYE.





MOM, DAD, I'M
FEELING BETTER.

OH, MY!

HOW DID YOU...?
AAH, I UNDERSTAND, A
PART OF EVELYN WAS
STILL WITH YOU,
WASN'T IT?

I'M GLAD YOU'RE
FEELING BETTER,
HONEY.

THIS MIGHT TAKE
SOME GETTING USED
TO! AND WE'LL HAVE TO
GET YOU SOME NEW
CLOTHES.



AND SO CHLOE'S LIFE WENT ON. MUCH THE SAME, BUT ALSO VERY DIFFERENT.

OH, MY GOD!

JORDAN CERTAINLY WAS A LOT MORE INTERESTED.





HEY,
KAYLA!

UURGH, WHY ARE
YOU EVEN...



EEH?!

AND AS FOR SKY...



LET'S JUST SAY THEY WENT FROM BEST FRIENDS TO BEST FRIENDS WITH BENEFITS.



CHLOE'S GUILT HAD PASSED, THOUGH THE MEMORY OF IT ALL STILL ANGERED AND UPSET HER.

HEY, CHLOE.
THERE'S SOMEONE HERE
TO SEE YOU.

HUH?
WHO?



THOUGH SOMETIMES THE OPPORTUNITY FOR REVENGE...

HELLO, CHLOE. I'M
ELISABETH. I'M HERE TO TELL
YOU THAT FRANCIS, THE PERSON WHO
EXPERIMENTED ON EVELYN, IS
DEAD.

REALLY?!



KNOCKS ON YOUR DOOR.

**AND I'M
ALSO HERE TO
ASK FOR YOUR
HELP.**

**THE PERSON WHO IS
BEHIND IT ALL IS STILL
IN THE WIND.**

**AND I COULD
REALLY USE YOUR
HELP.**

THE END?