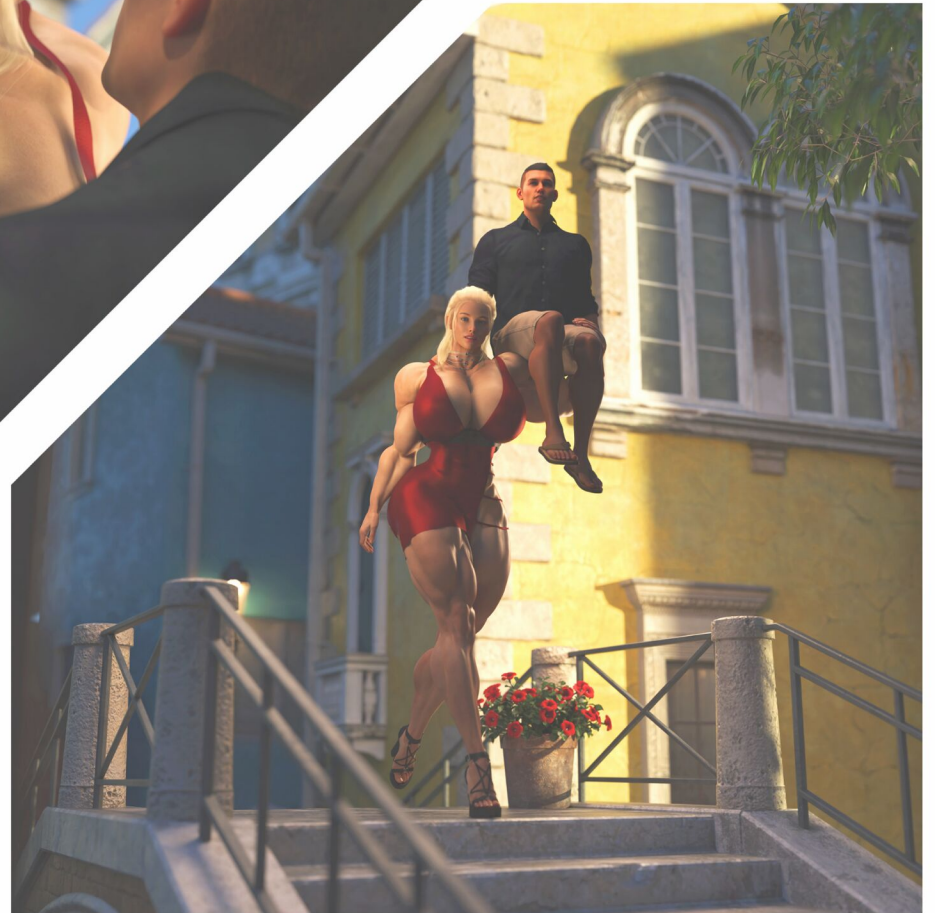


BORN UNBOUND

CHAPTER 1

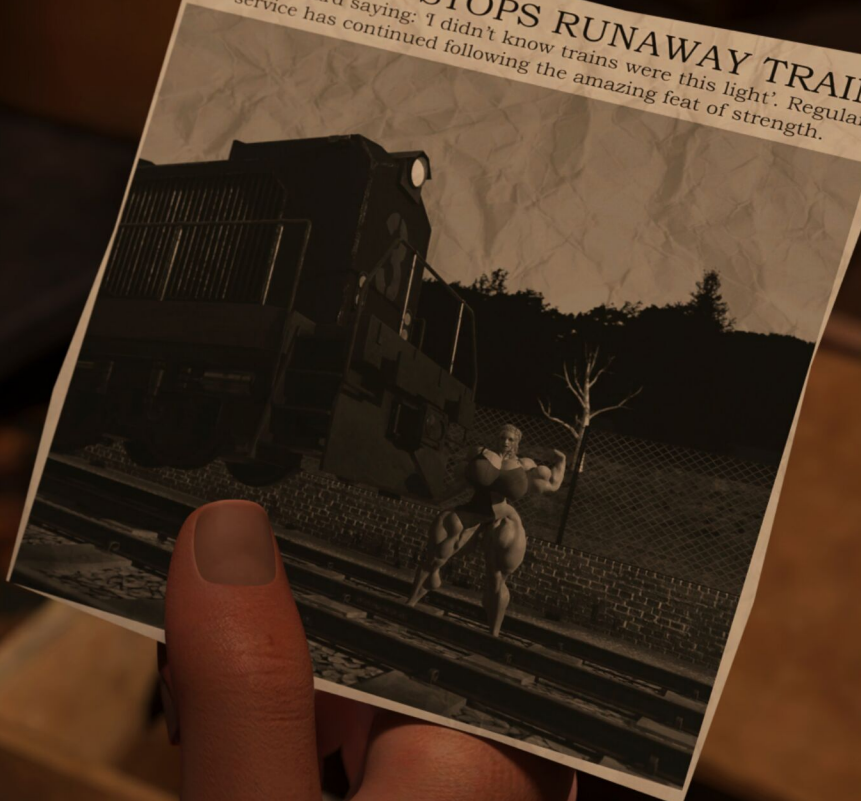
STORY BY ROBOLORD





KATHERYN STOPS RUNAWAY TRAIN

She was heard saying: 'I didn't know trains were this light'. Regular service has continued following the amazing feat of strength.



Room 2



HMM---





MOM? WHAT ARE
YOU DOING?



HEY,
AUBREY.

WHY AREN'T
YOU WEARING
YOUR NECKLACE?
WHAT'S UP?

JUST
REMINISCING,
DON'T WORRY
ABOUT IT.

I DON'T
UNDERSTAND WHY
YOU'D EVER TAKE OFF
YOUR NECKLACE, DON'T
YOU FEEL SUPER WEAK
WITHOUT IT?

IT'S NICE TO
BE REMINDED OF
HOW IT FEELS TO BE
VULNERABLE AT
TIMES. KEEPS ME
GROUNDED.



PFF, I CAN'T
TURN OFF MY
STRENGTH AND I'M
GROUNDED JUST
FINE.

I DON'T KNOW,
HONEY. I THINK IT'D BE
GOOD FOR YOU IF YOU
COULD. IT DOES PROVIDE A
FRESH OUTLOOK ON
THINGS.

WELL, YOU
DECIDED TO HAVE
ME WHILE
WEARING YOUR
NECKLACE! SO
REALLY, IT'S
YOUR FAULT!

I DON'T
THINK YOU
MIND.

OF COURSE
NOT.

A comic book panel showing two muscular women in a gym. The woman on the left has blonde hair in a ponytail, blue eyes, and is wearing a red leotard with a blue star-patterned choker. She is flexing her biceps. The woman on the right has brown hair in a braid and is wearing a grey leotard, seen from the back. They are in a gym with wooden beams and a blue window in the background.

STILL, I THINK I'D LIKE IT
IF WE COULD FIND A WAY TO
TURN OFF YOUR STRENGTH
SOMEDAY. I THINK IT'D GIVE YOU
AN INTERESTING
PERSPECTIVE.

PFF, I HAVE THE
PERSPECTIVE OF THE MOST
POWERFUL HUMAN ALIVE!
WHO CAN'T BE HURT, DOESN'T
TIRE AND IS THE STRONGEST
EVER! THAT'S THE
PERSPECTIVE I LIKE!

SECOND
STRONGEST,
MIGHT I REMIND
YOU?

TECHNICALLY
STRONGEST RIGHT
NOW! SINCE YOU'RE
NOT WEARING YOUR
NECKLACE!



NOW THAT I THINK ABOUT IT, I DON'T THINK I'VE EVER SEEN YOU PUT ON YOUR NECKLACE. YOU WEAR IT ALMOST ALWAYS, BUT I'VE NEVER SEEN YOU TRANSFORM.

WOULD YOU LIKE TO? I HAVE TO WARN YOU, I'LL BE STRIPPING BEFOREHAND. I'VE RIPPED OUT OF TOO MANY CLOTHES BACK IN THE DAY.

I THINK I CAN HANDLE SEEING MY MOM NAKED.

IF YOU SAY SO, LET'S GO DOWNSTAIRS.

WELL, MOM, I
DON'T THINK YOU
LOOK A DAY OVER
50!

THE CHEEK OF
YOU! I'M 45!

PFF,
DETAILS!





AND I'LL HAVE
YOU KNOW I
LOOK GREAT AT
45!

KIDDING,
KIDDING!

OOH?





MY NECKLACE...



AND SUDDENLY...



YOU
SWALLOW YOUR
WORDS?



YES, 'CAUSE
OTHERWISE YOU'LL
GROUND ME.

JUST
GOING OUT!
NOTHING
SPECIAL.

HOW INSIGHTFUL OF
YOU. AND WITH HOW
YOU'RE DRESSED UP, I
GUESS YOU'VE GOT
PLANS TONIGHT?





WELL, HAVE FUN,
HONEY. AND
REMEMBER, BE
CONSIDERATE.

YOU ALWAYS
SAY THAT TO
ME!

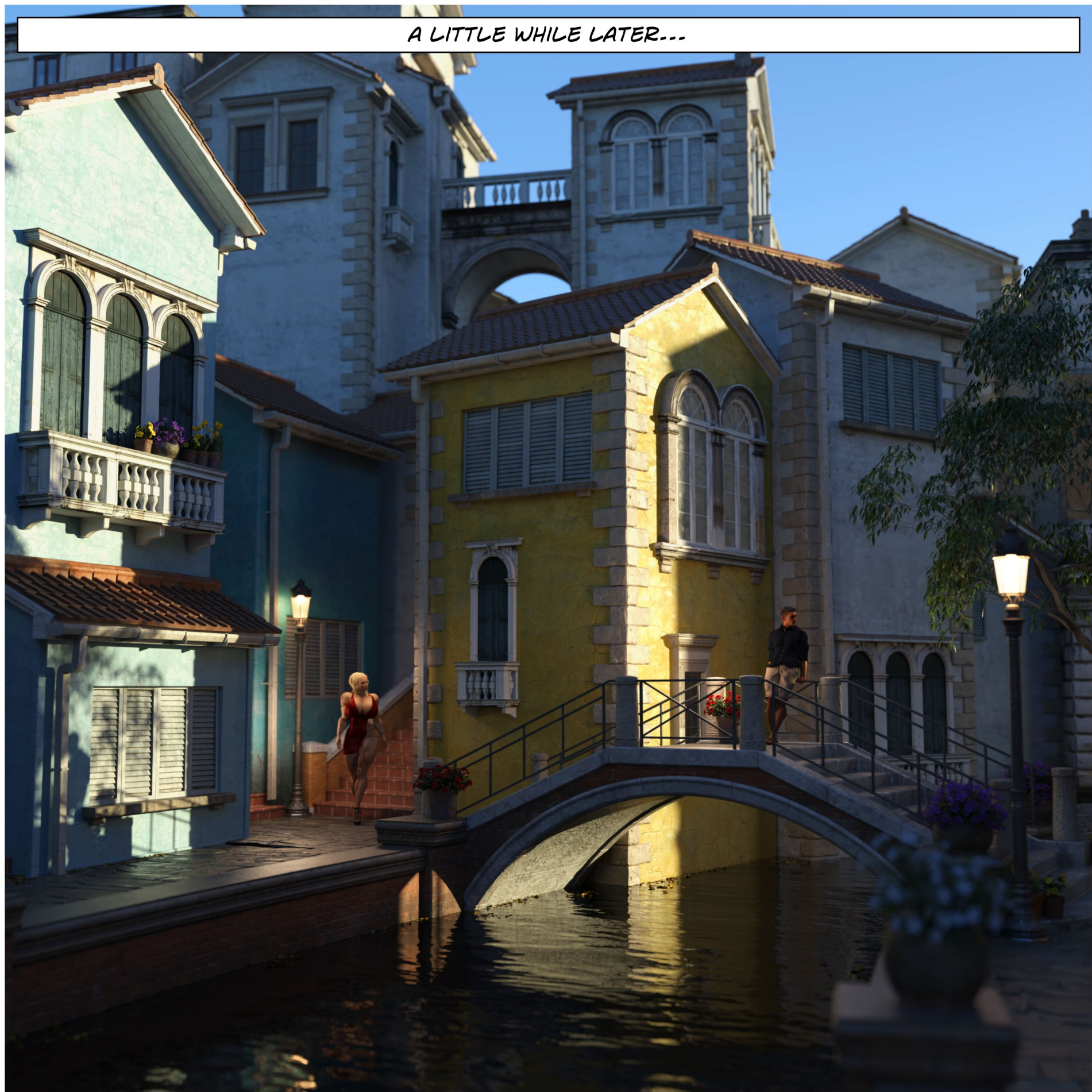
IT'S
IMPORTANT
TO ME!

A 3D rendered scene featuring two extremely muscular women in a luxurious, modern interior. The woman on the left has blonde hair and is wearing a red, form-fitting, low-cut dress. She is walking towards the viewer. The woman on the right has grey hair and is wearing a dark, form-fitting outfit. She is standing and looking towards the viewer. Both women have exaggerated muscle definition, particularly in their chests, arms, and legs. The room has a high ceiling with a large, ornate chandelier. In the background, there are large arched windows and a doorway leading to an outdoor area with a pool. A large speaker is visible on the right side of the room. The floor is made of polished marble.

AND LET ME KNOW IF
YOU WON'T COME HOME
TONIGHT!

I WILL!

A LITTLE WHILE LATER...





HEY, LEO.

HMM?

THERE SHE IS!
YOU'RE LATE!



I'M LATE?
ME?! HOW
DARE YOU?!

WELL, YOU
ARE---



WELL, YEAH, BUT
HOW DARE YOU POINT IT
OUT?! AND I DON'T SEE
ANYONE ELSE HERE! SO
THEY'RE ALL LATE AS
WELL!

NO, THEY
ALREADY WENT
ON AHEAD.



HMM, AND YOU
WAITED FOR ME,
HOW SWEET.

OF
COURSE.



LET'S GO
CATCH UP!

SURE!



HEY,
AUBREY!

HEYYY!



FORGOT HOW TO
WALK, LEO?

THIS IS MORE
COMFORTABLE!

AWW, IS MARK
A LITTLE
JEALOUS?



WHOA!

A muscular woman with blonde hair, wearing a red one-piece swimsuit, stands in the center of the frame. She is holding two men. The man on the left is wearing a purple polo shirt and dark pants, and is being held horizontally. The man on the right is wearing a black button-down shirt and khaki shorts, and is being held vertically. They are in a city street with a stone wall and a lamp post on the left, and a clear blue sky in the background. Two other women are visible in the foreground on the right, one in a red swimsuit and one in a grey swimsuit.

ANYONE ELSE
WANT TO BE
PICKED UP?

HA, YOU ONLY
HAVE TWO
HANDS!

A comic book panel set in a stone-walled outdoor area at dusk. A woman with blonde hair, wearing a red bikini top and a red skirt, is lifting a man in a purple shirt and dark pants. The man is looking surprised. Another man in a dark shirt and shorts is standing behind her, looking on. Two women are in the foreground, out of focus. A street lamp is visible on the left.

YOU CAN'T JUST
LIFT ME UP LIKE
THAT!

PFF, I COULD
LIFT ALL FOUR OF
YOU WITH MY
PINKY!

A woman with dark hair and bangs, wearing a red one-shoulder dress, stands with her hands on her hips, looking towards a queue of people. The queue is out of focus in the foreground. The background is a stone wall. Two speech bubbles are present: one from the woman in the foreground asking about the queue, and another from the woman in the red dress commenting on the club's popularity.

ANYWAYS,
WHAT'S UP WITH
THIS QUEUE? WHAT
ARE WE WAITING
FOR?

WELL, THIS
CLUB SEEMS TO
BE A LITTLE MORE
POPULAR THAN WE
THOUGHT. IT'S LIKE
AN HOUR'S WAIT
TO GET IN!

YEAH, SCREW
THAT, FOLLOW
ME!





HEY!

STOP! NO
CUTTING THE
QUEUE!



JUST LINE UP
LIKE EVERYONE
ELSE!

HMM?



omni

ALWAYS!

WHAAA!

RIGHT...

OH, MY
GOD!





YOU MIND?

G-GO ON
INSIDE!
WELCOME!



LET'S GO
PARTY!

HELL
YEAH!



FIND A SPOT,
I'LL GET US SOME
DRINKS!

omni



FOUR SHOTS OF
TEQUILA AND FIVE
BOTTLES, PLEASE.

FIVE
BOTTLES? OF
WHAT?

TEQUILA!

A blonde woman with extremely muscular arms and chest is wearing a red, form-fitting dress with a large cutout. She is standing in a nightclub with purple and blue neon lights. In the background, other people are visible, including a woman in a blue dress and a man in a white shirt. The woman is looking towards the camera with a slight smile.

YOU WANT FIVE
BOTTLES OF
TEQUILA... AND
FOUR SHOTS?

YUP!

HERE WE GO!
DRINKS!





WELL, WE
WON'T BE
THIRSTY!

WELL, I WON'T
BE.

A comic book panel set in a nightclub. On the left, a very muscular woman with blonde hair, wearing a red halter top, sits on a tufted couch. She is holding a bottle of clear liquor. In front of her is a low, dark table with three more bottles of the same liquor. On the right, a woman with dark hair and bangs, wearing a red one-shoulder dress, sits on a similar tufted couch. She has a surprised expression. The background features a wall with large, dark, square tiles and a chandelier on the right. A vertical pole is between the two women. The scene is lit with red and blue light. Three speech bubbles are present: one from the blonde woman, one from the dark-haired woman, and a third one that overlaps the first two.

SERIOUSLY,
AUBREY?

WHAT? I HAVE
A HIGH
TOLERANCE!

I DON'T THINK EVEN
YOU WILL SURVIVE
DOWNING FOUR
BOTTLES BOOZE.



LEO, COME ON,
YOU'RE OKAY WITH
THIS?

HONESTLY, ESMA, THIS
IS THE CHEAPER OPTION. DO
YOU KNOW HOW MUCH SHE
DRINKS IN AN EVENING? MIGHT
AS WELL DO IT BY THE
BOTTLE.



GLUG

JESUS,
AUBREY!



AAH!

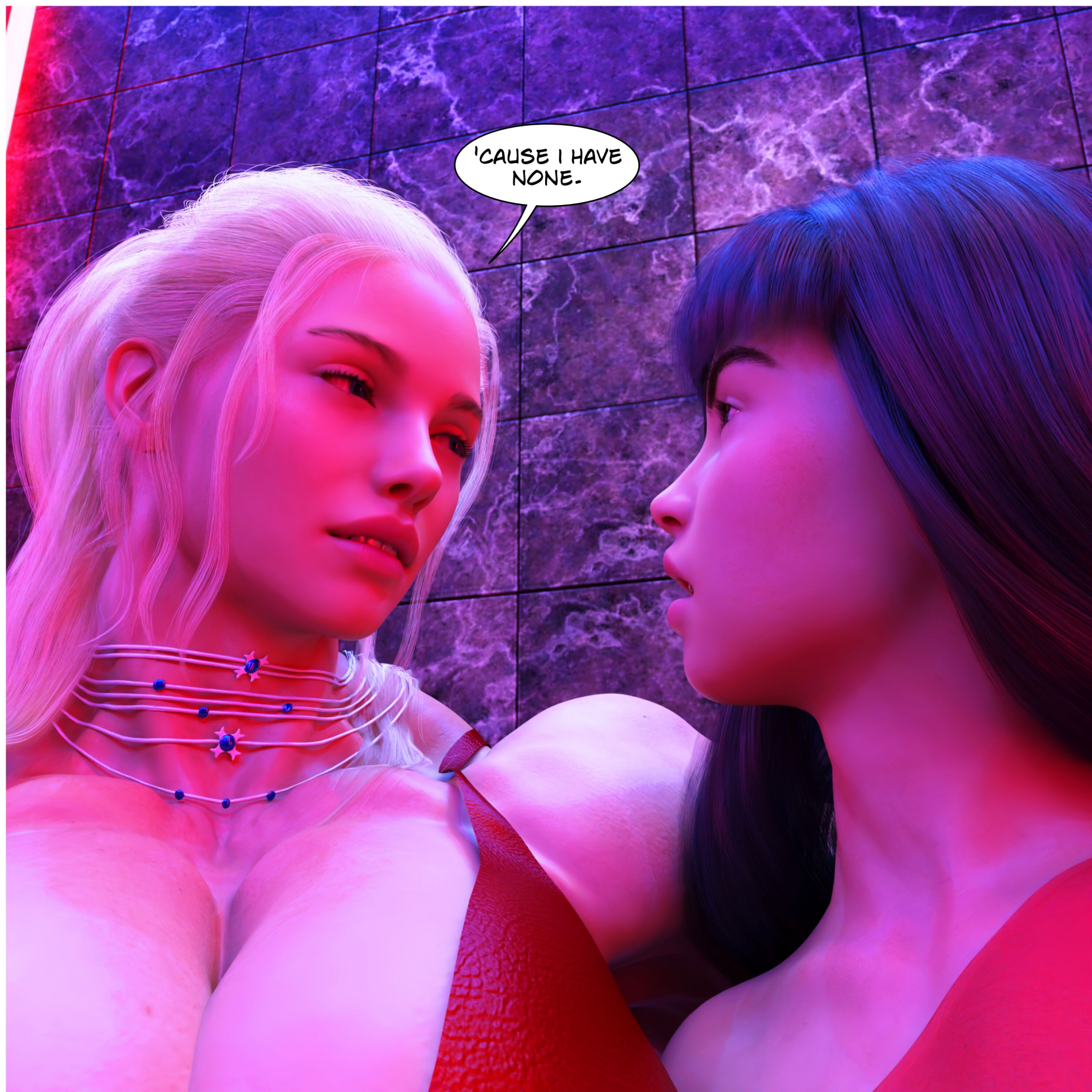
SHE DOWNED IT
IN ONE GO!

COME ON, ESMA,
CHEERS!

A comic book panel depicting two women in a club or bar environment. The woman on the left, Esma, has long blonde hair in a high ponytail and is wearing a red, low-cut, form-fitting dress. She is holding a bottle of vodka. The woman on the right has dark hair with bangs and is wearing a red, low-cut, form-fitting dress. She is looking up at Esma with a surprised expression. The background is a wall of dark, textured tiles. The lighting is dim and colorful, with red and blue hues. There are several bottles of vodka on a table in the foreground.

DON'T BE SO
UPTIGHT, ESMA.

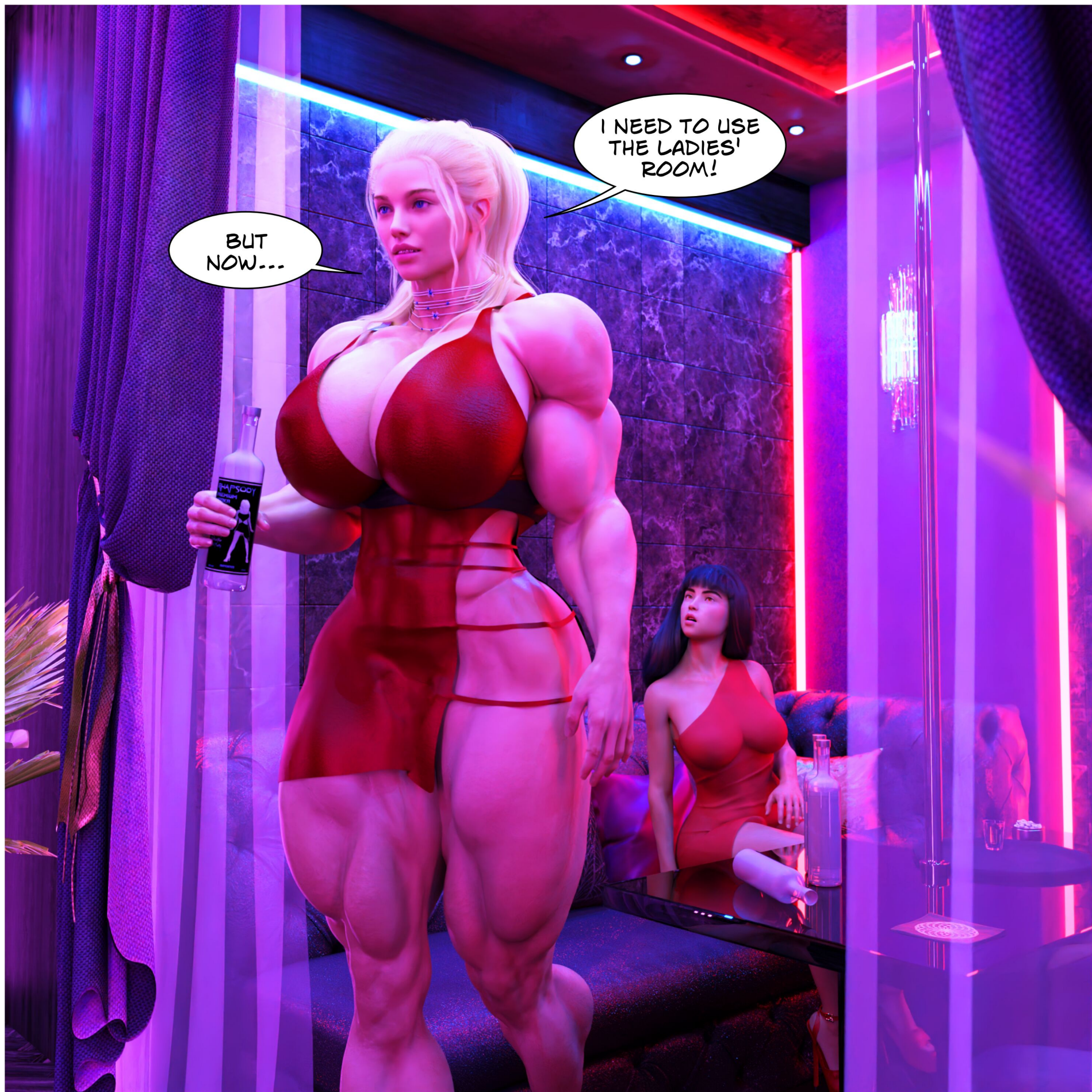
I KNOW MY
LIMITS!



'CAUSE I HAVE
NONE.



WE COULD
HAVE FUN ALL
NIGHT, IF I
WANTED TO...





COME ON,
GIRL.



DON'T BE LIKE THAT.

WOW---



DO WOMEN ALWAYS
LOOK SO
UNCOMFORTABLE
AROUND YOU?

WH- WHO?
HEY!



A comic book panel depicting a scene in a nightclub. On the left, a bald man in a black leather jacket is seen from the back, looking towards a woman. On the right, a very muscular woman with blonde hair in a ponytail, wearing a red corset-style outfit, holds a bottle of 'HAPPY' vodka. She has a confident, slightly smug expression. The background features dark wood paneling and vibrant purple and blue neon lights. Two speech bubbles contain dialogue.

YOU LOOKING
FOR TROUBLE?

SERIOUSLY? YOU
SEE ME AND THINK IT'S
A GOOD IDEA TO ACT
TOUGH?



YOU DUMB
LITTLE FOOL.

WHOA!
HEY!

OH, MY
GOD.



GLUG

LET ME
GO! PUT ME
DOWN!



FINE! I'LL PUT
YOU DOWN!

A woman with blonde hair tied in a bun, wearing a red bikini, is leaning over a man's head. She is pressing her face against his face, which is resting on the edge of a sink. The man's face is bald and has a single earplug in his left ear. The scene is set in a bathroom with a large green plant in the background and a sink with a faucet. The lighting is dramatic, with strong highlights and shadows.

HONESTLY, I'LL
DO WHATEVER THE
FUCK I WANT WITH
YOU!

CRACK!



NOW, THE NEXT
FIST WILL BE ON
YOUR HEAD, UNLESS
YOU BEG.

I'M SORRY,
PLEASE!





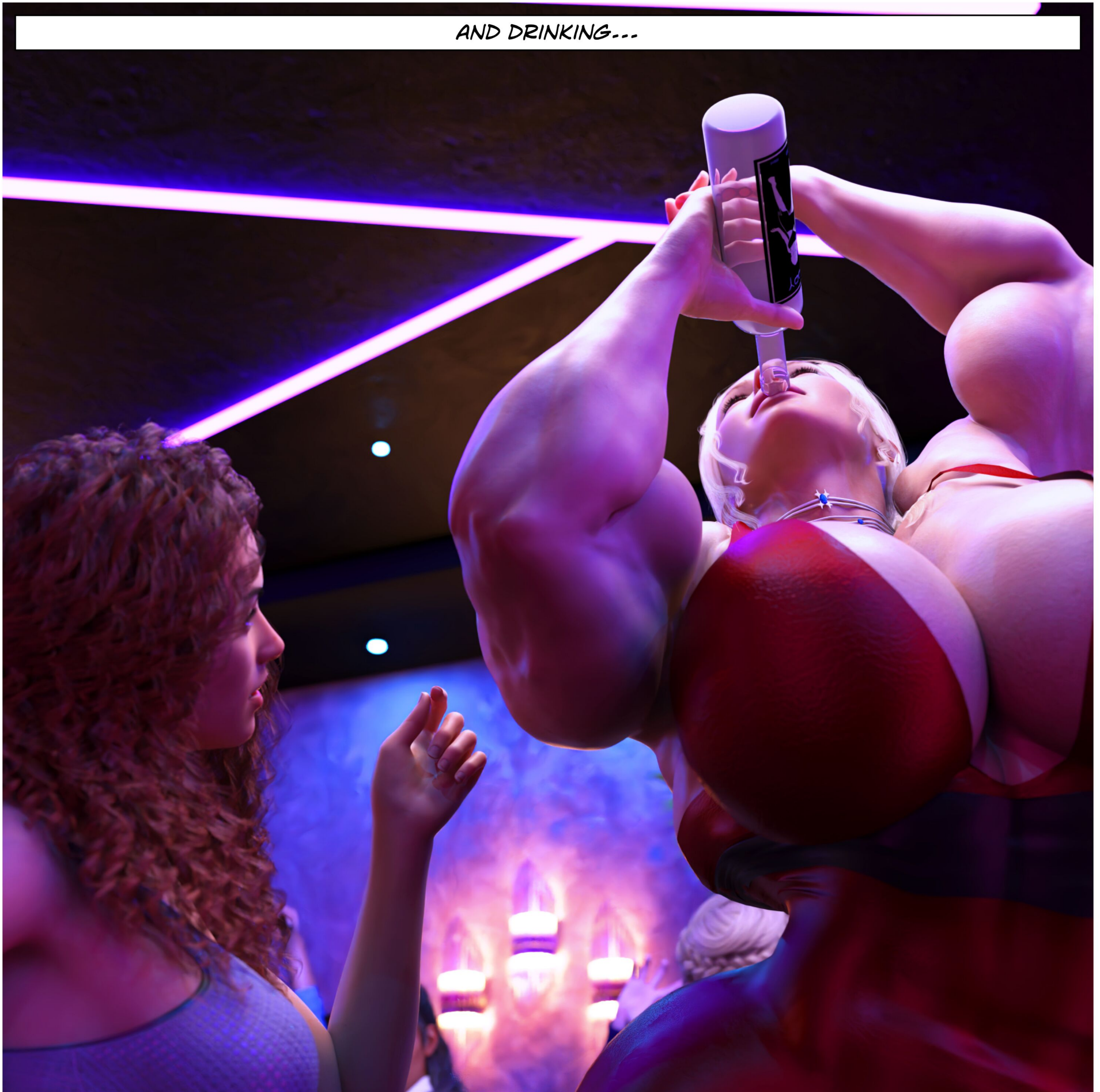
TH-THANKS---

YEAH,
WHATEVER, YOU
WERE LUCKY I WAS
HERE.

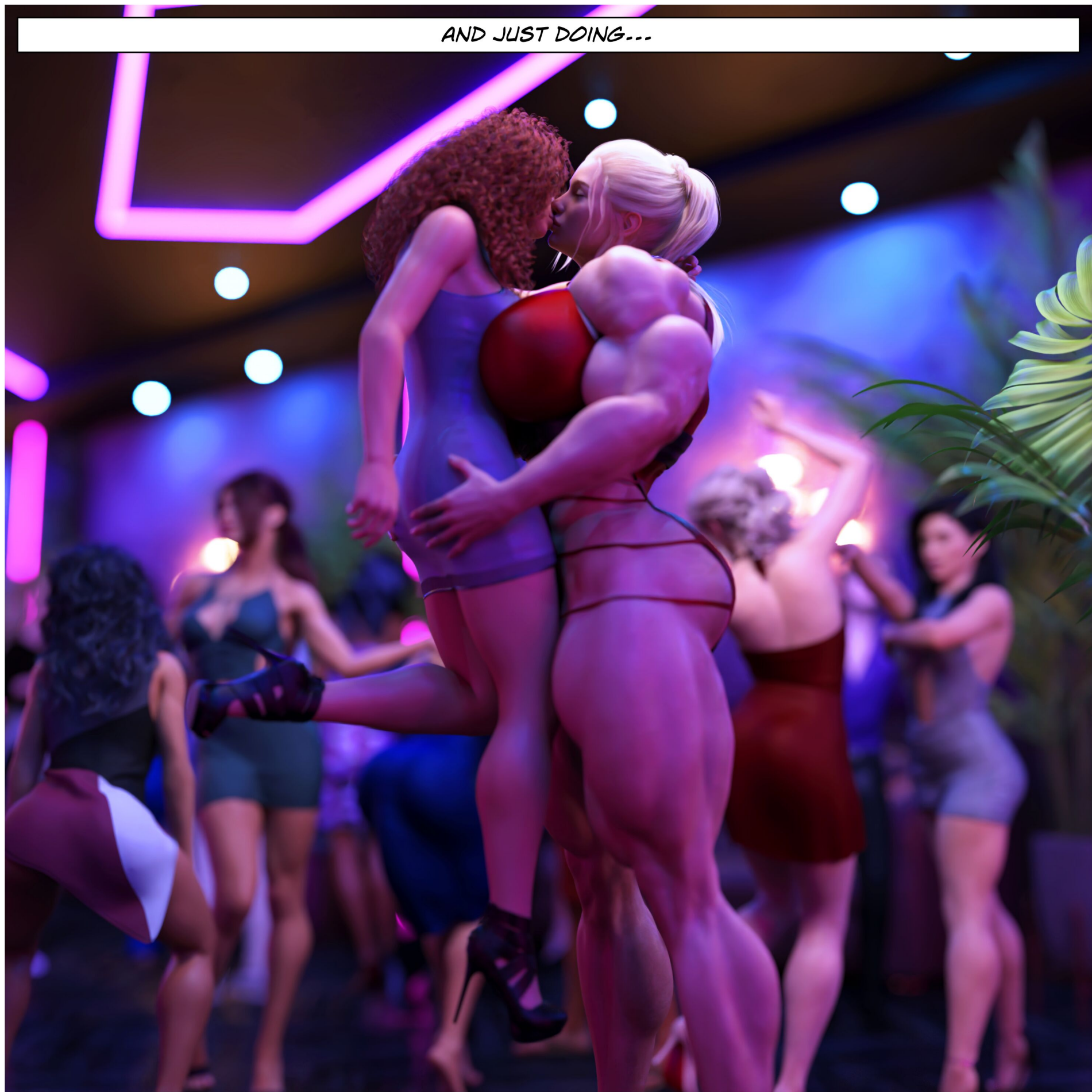
AND SO THE NIGHT CONTINUED, WITH DANCING...



AND DRINKING...



AND JUST DOING---



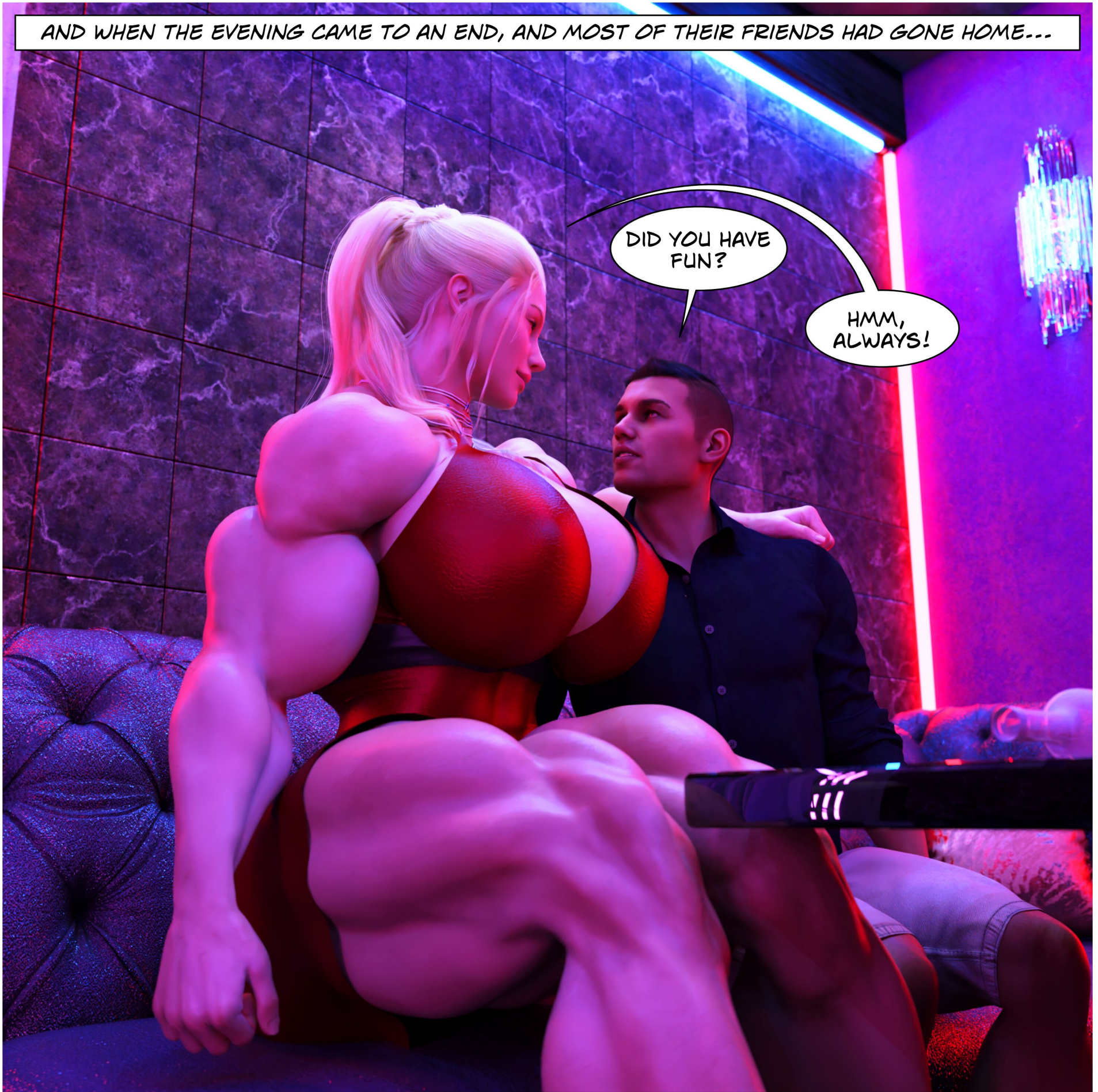
WHATEVER SHE DAMNED WELL PLEASED.

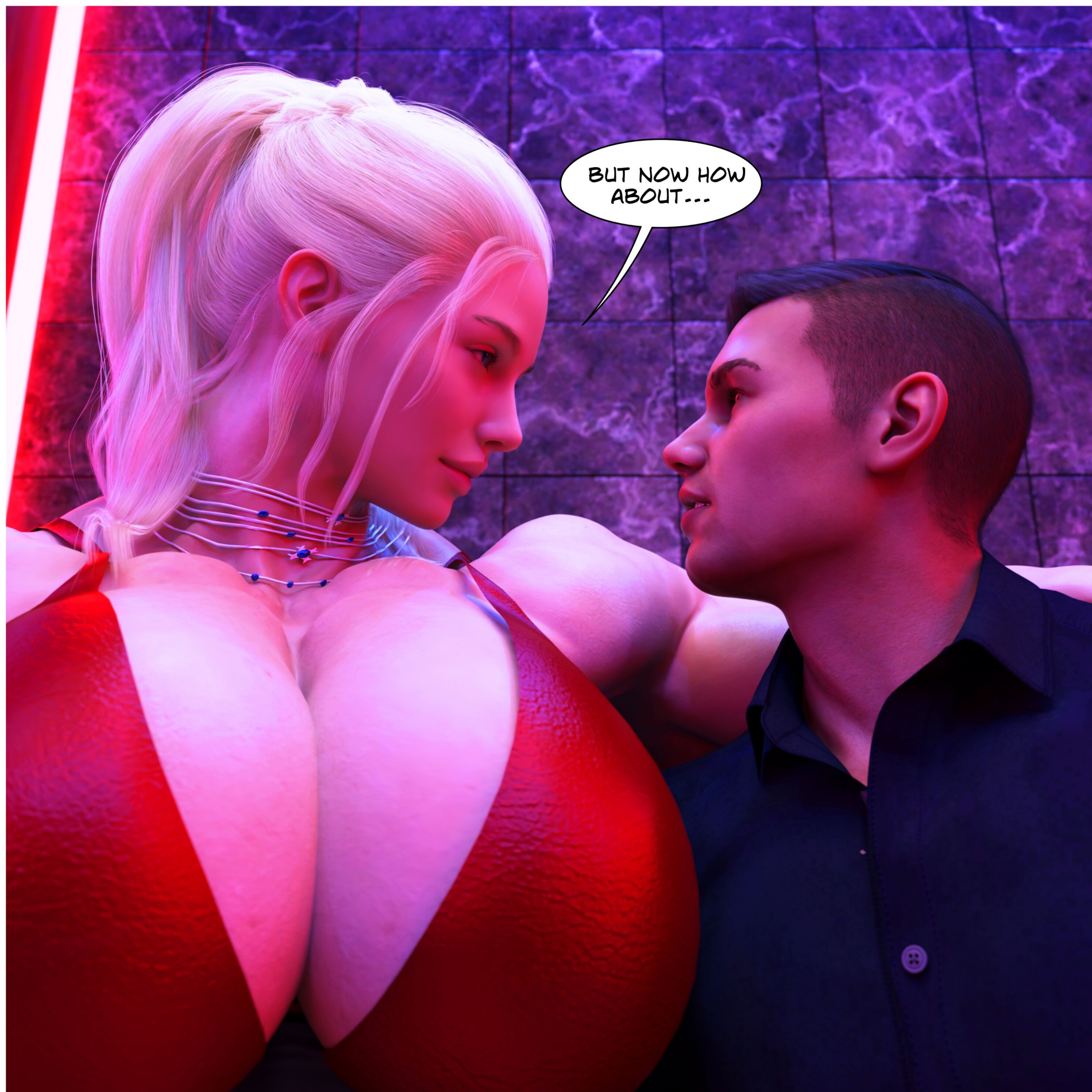


AND WHEN THE EVENING CAME TO AN END, AND MOST OF THEIR FRIENDS HAD GONE HOME...

DID YOU HAVE
FUN?

HMM,
ALWAYS!

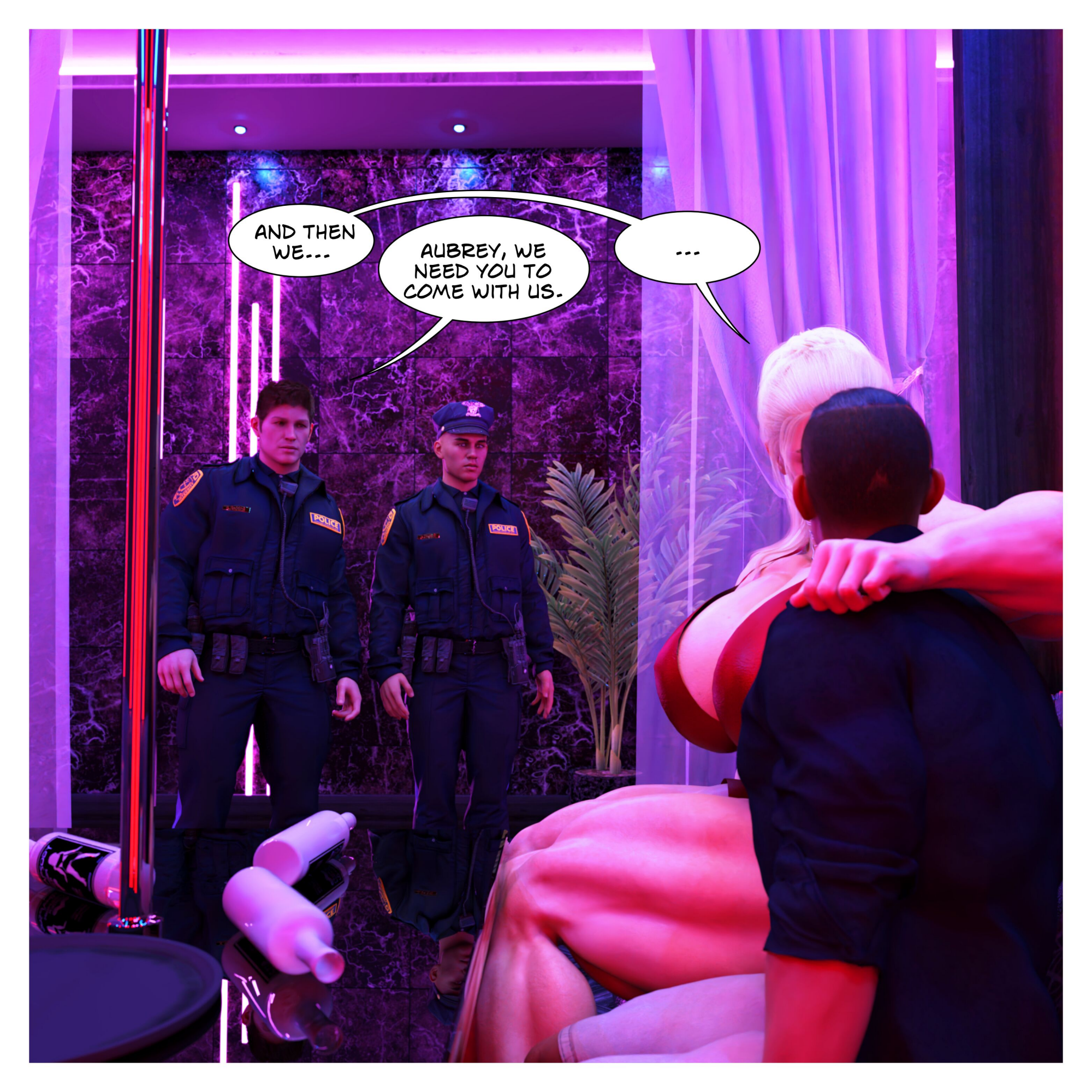




BUT NOW HOW
ABOUT...



WE GO BACK TO
YOUR PLACE....

A comic book panel depicting a scene in a club. Two police officers in dark uniforms with "POLICE" patches stand in the background against a wall of dark, reflective tiles. In the foreground, a man in a dark shirt is seen from behind, with a woman's blonde hair and shoulder visible next to him. The floor is dark and reflective, showing a spilled drink and a bottle. The lighting is dim with blue and purple hues.

AND THEN
WE...

AUBREY, WE
NEED YOU TO
COME WITH US.

...



A comic book panel depicting a scene in a neon-lit room. A woman with blonde hair, wearing a red bikini and a choker, stands between two police officers. The officer on the left is wearing a blue cap and uniform, while the officer on the right is seen from the back, wearing a blue uniform with a 'SECURITY' patch. The woman has a determined expression. The background features purple curtains and red neon lighting.

CAN'T YOU SEE I
WAS HAVING A
MOMENT?!

COME ON,
AUBREY, DO YOU
WANT US TO GO TO
YOUR MOTHER
STRAIGHT AWAY?

OOH, FUCK
OFF, WOULD
YOU?



LOOK, JUST COME
OUTSIDE, AND WE CAN
SORT THIS OUT, OKAY?
NO NEED TO INVOLVE
ANYONE.

URGH,
FINE.



IF YOU'D JUST
APOLOGIZE, HE
AGREED NOT TO
PRESS CHARGES.

WHY DO I ALWAYS
NEED TO APOLOGIZE?!
HE WAS GETTING IN MY
WAY!

YOU THREW
HIM, AUBREY! HE
WAS JUST DOING
HIS JOB!





I'M NOT
APOLOGIZING FOR SHIT! I'M
TIRED OF APOLOGIZING! I'M NOT
SORRY ANYWAY! IF HE HAD BEEN MORE
COMPETENT, I WOULDN'T HAVE GOTTEN
PAST HIM TO BEGIN WITH! WHY DO I NEED
TO APOLOGIZE FOR HIM BEING A
WEAK LITTLE SHIT WHO CAN'T
DO HIS JOB?!

JESUS,
AUBREY, COME
ON! WORK WITH US
HERE. DO YOU REALLY
WANT US TO ARREST
YOU, CONTACT YOUR
MOTHER, START
THAT ENTIRE
MESS?

THAT'S ALL
YOU CAN DO,
CAN'T YOU?
THREATEN ME WITH
MY MOTHER! I WAS
HAVING A NICE
EVENING, AND YOU
MESSED THAT UP,
SO SUCK IT!



THEN YOU'RE
UNDER ARREST,
AUBREY. PLEASE
COME QUIETLY.

WHA-,
YOU?!

I'M NOT
GOING
ANYWHERE!

NO, I'M
WARNING
YOU!

AUBREY, I'M
WARNING YOU!

CLINK!





TRYING TO
FUCKING
HANDCUFF ME,
ARE YOU
KIDDING
ME?!

JUST FUCK
OFF!

GREAK!

POLICE



AUBREY!

NO, I
FUCKING MEAN
IT!

FUCK OFF, I'M
DONE!

THWACK!





OH, MY
GOD.

SPLASH!



Y-YOU
CAN'T JUST DO
THAT!



YEAH?! WHAT ARE
YOU GONNA DO ABOUT IT?!
WANT ME TO KICK YOU
NEXT?!

YOUR MOTHER
WILL HEAR OF
THIS!

DON'T PUSH
ME!



HEY, AUBREY,
HE'S NOT
WORTH IT.

LET'S JUST
GET OUT OF
HERE.

TSS...

WHY AM I ALWAYS THE PROBLEM?! WHY DO I ALWAYS HAVE TO ADJUST AND BE CONSIDERATE?! CAN'T PEOPLE KEEP ME IN MIND SOMETIMES?! I FEEL LIKE I NEED TO APOLOGIZE JUST FOR EXISTING! I BARELY TOUCHED THE GUY! I'M SO TIRED OF IT!

SOMETIMES IT'S HARD FOR PEOPLE TO REALIZE SUCH THINGS ARE SO EASY FOR YOU, AUBREY.

AND THAT'S MY PROBLEM?!

NO, IT'S NOT.



HOW ABOUT WE JUST
FORGET ABOUT IT AND
GET TO MY PLACE?
RELAX A BIT?

I'M NOT IN
THE MOOD
ANYMORE, LEO,
SORRY. I THINK I'M JUST
GOING FOR A WALK
AND THEN HEADING
HOME.

OKAY, I'LL
CALL YOU
TOMORROW.



A FEW HOURS LATER, WITH A BIT CALMER MIND, AUBREY ARRIVED BACK HOME---





HUH, MY
FATHER?



SHE KICKED A COP
CAR INTO THE OCEAN,
KATHERYN.

SUCH THINGS
HAPPEN, I'LL PAY
FOR THE
DAMAGES.

IT ISN'T ABOUT
THAT, AND YOU
KNOW IT! SHE'S A
DANGER!

SHE'S NOT! SHE'S
JUST SO FREAKING
STRONG IT'S HARD TO
CONTAIN! SHE CAN'T
HELP THAT! BUT SHE'S
KIND, I KNOW THAT!

EASY FOR YOU TO
SAY! YOU'RE THE ONLY
ONE WHO CAN STOP
HER!



AND IF IT'S EVER
NEEDED, I'LL STOP HER
FROM MAKING MISTAKES. BUT
SHE DOESN'T KNOW WHAT IT'S
LIKE TO BE HURT, TO BE SICK,
TO FEEL WEAK. CONSIDER IT
FROM HER POINT OF
VIEW!

I CONSIDERED
HER POINT OF VIEW
WHEN SHE THREW ME
THROUGH A WALL
WHEN SHE WAS
THREE YEARS
OLD.

I KNOW THAT,
MICHAEL, BUT SHE WAS
A CHILD. I UNDERSTAND
WHY YOU LEFT, IT WAS
DIFFICULTY FOR YOU, BUT
I'VE TRIED MY BEST
TO-





WELL, YOU
CLEARLY
DIDN'T TRY
HARD
ENOUGH!

I... WHY
WOULD
YOU...

I'M SORRY,
KATHERYN, I DIDN'T
MEAN THAT. I KNOW
YOU TRIED, BUT SHE
REALLY BREAKS A
LOT OF STUFF.

THERE HAVE BEEN OFFERS, KATHERYN. A PRIVATE ISLAND FOR HER, EVERYTHING INCLUDED.

YOU'D HAVE ME LOCK HER AWAY? SHE DESERVES A LIFE! SHE'S NOT SOME PROBLEM THAT NEEDS TO BE CONTAINED.

SHE WILL HAVE A LIFE, JUST...

AS A PRISONER?

I...





YOU DON'T
UNDERSTAND HER,
I DO! I KNOW HOW IT
FEELS TO TREAT
EVERYTHING AROUND ME
AS IF IT'S FRAGILE. IT'S
HARD, YOU KNOW? SHE
ALWAYS HAS TO HOLD
BACK, TO CONTAIN
HERSELF, TO FUNCTION IN
A WORLD THAT ISN'T
DESIGNED FOR HER.
SHE'S
FRUSTRATED!

I UNDERSTAND THAT,
BUT THAT'S EXACTLY
WHY GIVING HER AN OWN
PLACE WHERE SHE
CAN---

I WILL HEAR NO MORE
OF IT! I WILL NOT LOCK MY
DAUGHTER AWAY ON SOME
ISLAND! AND THAT'S THE
END OF IT!



YOU STUPID
ASSHOLE!

IT WASN'T BAD ENOUGH THAT
YOU LEFT MOM TO FEND FOR
HERSELF?! NOW YOU WANT TO JUST
BURY MY EXISTENCE ALTOGETHER?!
LIKE I'M SOME ANNOYING
INCONVENIENCE?!





ARGH!
AUBREY!

I'M NOT A DANGER! IF I
WANTED TO BE DANGEROUS
YOU'D BE BEGGING ON YOUR
KNEES! YOU PATHETIC LITTLE
EXCUSE FOR A FATH-



AUBREY, PUT
HIM DOWN, RIGHT
NOW!

HE LEFT YOU!
WHY EVEN DEFEND
HIM?!

AUBREY, PUT HIM
DOWN RIGHT NOW, OR
WE'RE GOING TO HAVE
SERIOUS ISSUES!



FINE!

UHMPF!



YEAH! RUN AWAY
LIKE A LITTLE
COWARD!

AUBREY,
CALM DOWN,
PLEASE.

NO, MOM, I'M
NOT CALMING
DOWN! I'M TIRED
OF THIS SHIT!



HONEY,
PLEASE, CAN WE
JUST TALK?

NO, I'M OUT
OF HERE!

THE END