

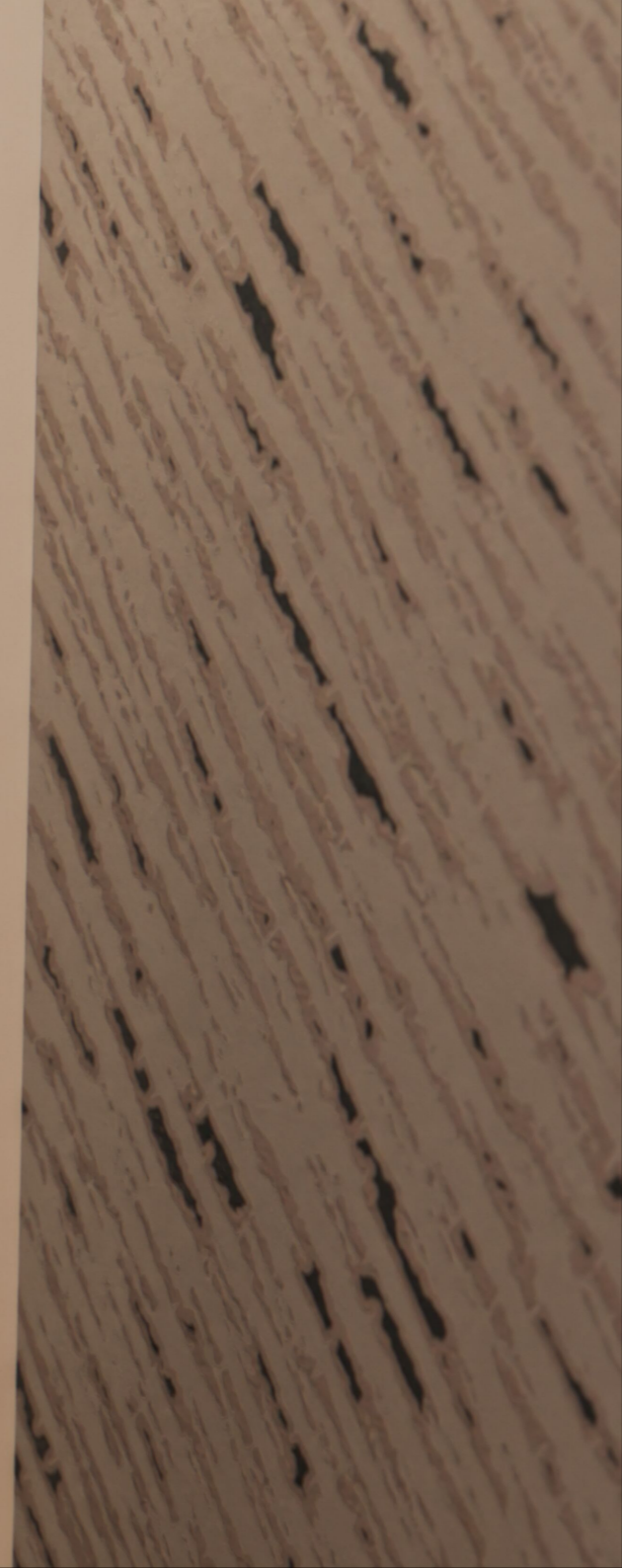
PZZZTTT



PPZZZZTT



PPPZZTTTTT



I'm coming, okay?! Stop ringing
the damn bell!






W-what?! Sara?? But . . .

A close-up shot of a woman with long, wavy brown hair. She has a surprised or urgent expression, with wide eyes and slightly open mouth. She is wearing a white, off-the-shoulder top. The background is a textured, reddish-brown wall. A speech bubble is positioned to her right, containing text.

LET ME IN, JOYCE — WE NEED
TO TALK, RIGHT NOW!...

A woman with shoulder-length brown hair is sitting on a light-colored sofa in a modern living room. She is wearing a grey lace-trimmed two-piece outfit. She holds a white mug in her left hand and looks slightly to her right with a concerned expression. A speech bubble points to her from the left, containing the text "I... I DON'T EVEN KNOW...". The background shows a dining table and chairs, and a kitchen area with wooden shelves.

I... I DON'T EVEN KNOW...




Sara, what happened?!

Tell me everything. Why did our plan fail? Did Amelia not “manifest”?

Dominic was really pissed – he thought we were just messing with him. He said a bunch of crap, so I left and went home.

But you . . . how . . . what happened next?

A woman with long brown hair, wearing a grey lace crop top and light-colored pants, stands in a kitchen. She has a concerned expression. She is holding a white mug in her left hand. Three speech bubbles are overlaid on the left side of the image, connected to her by thin lines. The background shows a kitchen counter and a mirror.

OH NO, THAT BITCH DID
"MANIFEST" — THE MOMENT YOU
TWO LEFT.

SHE... SHE ACTED LIKE SHE KNEW...
THOUGH I HAVE NO IDEA HOW.


EVERYTHING AFTER THAT IS JUST A BLUR...



What?! How's that even possible?

I thought you were always inside ... that you could see everything through her eyes ...

I can only imagine how much that must've pissed her off ...



THAT'S HOW IT USED TO BE — BUT NOT
THIS TIME.
THIS TIME, SOMEHOW, SHE SHUT ME OFF.

AND WHEN I CAME TO, I WAS UNDER A
BRIDGE, COVERED IN DIRT, WEARING THOSE
RAGS... COMPLETELY DISORIENTED.

AND NEXT TO ME, ON THE WALL,
SOMEONE HAD WRITTEN:
"YOU'RE DONE, BITCHES!"



What?!

That bitch! Who the hell does she think she is?!

And how the hell did she manage to walk out of the lab unnoticed - looking the way we left her?!



THAT DOESN'T MATTER, JOYCE!

SHE WAS DEFINITELY NOT THRILLED
ABOUT WHAT WE DID — BUT SHE GOT OUT
OF IT SOMEHOW, AND NOW...

I DON'T EVEN KNOW... I DON'T KNOW
WHAT WE'RE GOING TO...



PING

Hold on, let me check -
maybe it's from work ...





CLICK

A digital illustration of a very muscular woman with blonde hair in a bun, wearing a black halter top and a choker. She is shown on a laptop screen. Two speech bubbles are positioned to her left. The top bubble contains the text "WELL, HELLO THERE, YOU SKINNY DUMB BITCHES!". The bottom bubble contains the text "WANNA TALK?...". The background of the screen shows a classical interior with columns and a doorway. The laptop keyboard is visible at the bottom of the frame.

WELL, HELLO THERE, YOU SKINNY
DUMB BITCHES!

WANNA TALK?...



YOU REALLY THOUGHT YOU COULD
SET ME UP LIKE THAT?

YOU THINK YOU'RE THE SMART
ONES HERE?



I'LL GIVE YOU THAT — HELL OF AN ATTEMPT, GIRLS! SO CLEVER, SO ORIGINAL!

BUT YOU KNOW WHAT? ALL THAT NASTY STUFF YOU PULLED WASHES RIGHT OFF WITH A LITTLE SOAP AND WATER... YOU TWO, ON THE OTHER HAND, WON'T BE CLEANING YOURSELVES UP THAT EASILY.

YOU GET WHAT I MEAN?



I'LL TAKE THIS COUCH AND CRUSH YOU BOTH WITH IT — FIGURATIVELY, OF COURSE!

THAT WAS YOUR LAST MISTAKE.

YOU THINK I'M JUST GONNA STAND BY AND WATCH? YOU THINK IT'S FUNNY TO WAKE UP COVERED IN YOUR STUPID INK?! GET READY...



ESPECIALLY YOU, SARA! I EXPECTED MORE FROM YOU! YOU REALLY LET ME DOWN.

YOU, OF ALL PEOPLE — A SCIENTIST — SHOULD'VE UNDERSTOOD THAT PROGRESS... ME!... CAN'T BE STOPPED! I'M THE NEXT STEP IN EVOLUTION!

BUT YOU TUCKED YOUR TAIL AND CHICKENED OUT...

CALLED FOR HELP FROM THAT GIRL YOU'VE HATED ALL THIS TIME!



OH YES, JOYCEY — DIDN'T YOU
KNOW?!

THE WHOLE EXPERIMENT WAS
SARA'S IDEA JUST TO SCREW YOU
OVER!

SHE ALWAYS THOUGHT YOU WERE
PRETTIER, MORE SUCCESSFUL, MORE
INFLUENTIAL!
CAN YOU BELIEVE THAT...



Sara . . . what is she talking about? Is that true?!



IF YOU'RE ASKING OUR DEAR SARA
WHETHER IT'S TRUE... THEN YES. IT IS.

GO ON, SARA — TELL JOYCE
EVERYTHING.




WELL... YOU SEE, JOYCE...

YOU ALWAYS CAME OFF AS ARROGANT, LOOKING DOWN ON ME — ON EVERYONE, REALLY. I THOUGHT THAT BY BECOMING... LIKE THIS... I COULD FINALLY FEEL IMPORTANT TOO... SOMEONE PEOPLE ACTUALLY NOTICE...



Oh, Sara . . . don't you worry - they'll definitely notice you now . . .

Oh my God . . .



OH, IS LITTLE SARA GOING TO TELL A SOB STORY ABOUT HOW NOBODY NEEDS HER AND SHE'S A POOR VICTIM IN LIFE? YEAH, I CAN CONFIRM — SHE'S A PATHETIC LOSER.

AND YOU KNOW WHAT, JOYCE? YOU'RE NOT FAR FROM HER — SINCE YOU DECIDED TO HELP HER!

YOU TWO DUMB BITCHES WILL ANSWER FOR THIS TOGETHER! I'LL MAKE SURE OF IT. AT TODAY'S COMPANY MEETING YOU'LL BOTH BE THROWN OUT IN DISGRACE, AND YOU MIGHT EVEN BOTH BE SUED FOR "STEALING CRITICAL COMPANY SECRETS" THAT BELONGED TO THE — SECRET — COMPANY.

IT'S OVER FOR BOTH OF YOU. AND WHEN I'M DONE WITH YOU, I'LL MOVE ON TO OTHER, MORE IMPORTANT BUSINESS... GOODBYE, GIRLS!



I can't believe it, Sara ... you ...

JOYCE! STOP!

OUR RELATIONSHIP CAN WAIT —
RIGHT NOW, DIDN'T YOU HEAR WHAT
THAT WALKING PILE OF MUSCLE SAID?!
WE'RE BOTH IN DANGER!


GOD ONLY KNOWS WHAT ELSE SHE'S
PLOTTING! WE HAVE TO THROW THE PAST AWAY
AND MAKE AMELIA DISAPPEAR FOR GOOD.
OTHERWISE...



Y-yeah ... you're right ... damn it ...
she ... she's the real threat now.

We have to fix this ...

What did she say again? A Company meeting?



YEAH. SHE WANTS TO PIN
EVERYTHING ON US AND THROW US
OUT TONIGHT.

WE HAVE TO STOP IT!

I'VE BEEN WORKING ON SOMETHING IN
THE LAB — THE SO-CALLED "ANTIDOTE" — I
STARTED DEVELOPING IT IN CASE THINGS GOT
OUT OF CONTROL....



Looks like you were right - everything really has gotten out of control..


Is the antidote ready?

A woman with dark hair, wearing a grey lace-trimmed top and shorts, stands in a kitchen. She has a concerned expression. Three speech bubbles are overlaid on the scene, containing text. The kitchen features a white marble countertop, a stack of plates, salt and pepper shakers, and a white ceramic utensil holder. In the background, there are wooden shelves with various kitchen items and a built-in oven.

NOT YET — BUT I NEED TO GET TO THE LAB
AND I CAN FINISH IT IN A COUPLE OF HOURS.

I SHOULD'VE DONE IT AGES AGO, I NEVER
THOUGHT IT WOULD COME TO THIS... ONCE WE
GET THERE, IT'LL BE OVER.

COME ON, JOYCE, WE HAVE TO HURRY!




Why was that security guard at the entrance staring at us like that?!

One hour later...



NO IDEA — WOULDN'T BE SURPRISED IF THAT BITCH AMELIA'S ALREADY MESSED WITH SOMETHING HERE TOO...

DOESN'T MATTER. WE HAVE TO MOVE!

A woman with voluminous blonde hair, wearing a blue denim jacket over a white t-shirt with a palm tree graphic and the word 'SUMMER' visible, and blue jeans. She is standing in a chemistry laboratory with white cabinets and a black countertop. She has her hands outstretched in a questioning gesture. Three speech bubbles are overlaid on the left side of the image, containing text.

Wait, what?!

Why hurry? It's not like she just shows up out of nowhere – she only appears when you take that pill ...


Actually, maybe if you just stop taking them, this whole thing will be over?!



IF ONLY IT WERE THAT SIMPLE...

SHE'D SHOW UP ANYWAY. I JUST CREATED A WAY TO SUMMON HER FASTER THROUGH THOSE PILLS — IT SEEMED LIKE A GOOD IDEA AT THE TIME...

THAT'S WHY WE HAVE TO HURRY...



Jesus, Sara!

That bitch could show up here any
minute?!

Shit . . . where do we go now?
Where are your notes?!

A woman with long brown hair and glasses, wearing a black sleeveless top and grey jeans, stands in a kitchen. She is pointing her right hand towards the left. In the background, a man in a black uniform is walking away. The kitchen has white cabinets and a dark countertop. Two speech bubbles are overlaid on the image.

THEY'RE IN THE STORAGE ROOM — ALL
THE NOTES ARE THERE.

LET'S NOT WASTE ANY MORE TIME!



HEY! YOU TWO!!! STOP
RIGHT THERE!!


BY ORDER OF MISS HYDE, YOU'RE
NOT ALLOWED TO BE HERE!!!

YOU NEED TO LEAVE THE BUILDING
IMMEDIATELY!



MISS HYDE?! THAT BITCH!!!

RUN, JOYCE!!! GO — THROUGH THAT DOOR, NOW!



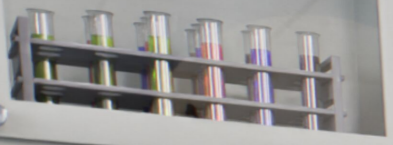
Damn it!!! That bitch screwed us over here too!!!

Hurry, Sara!!! We're almost there!!



SHUT THE DOOR!!! HURRY!!!

$$\frac{\partial \ln}{\partial x} + \frac{\partial \ln}{\partial y} = \dots$$
$$\frac{\partial \ln}{\partial x} + \frac{\partial \ln}{\partial x} = v^2 u + \frac{1}{2} v^2 a - \epsilon h - R_3 y + \dots$$
$$E_s = \frac{\Delta Z_s}{1 + \frac{1}{\sigma} Z_s} ; Z_s = \frac{U_s}{V_s} R_p^2 ; R$$
$$x_r^2 = \frac{1}{D} \sum_{i=1}^n \frac{(x_i - \mu)^2}{\sigma^2} ; P(\mu | x) = \frac{P}{Z}$$
$$K = \left[\frac{1}{n} \sum_{i=1}^n \left(\frac{x_i - \mu}{\sigma} \right)^2 \right]^{1/2} ; S_n = 0.05 \frac{1}{n}$$




A close-up shot of a person's hand reaching for a silver door handle on a light blue door. The hand is positioned to the left of the handle, with fingers extended towards it. The door is part of a larger structure, possibly a locker or a cabinet, with a black frame visible on the right. A colorful, stylized graphic of the word 'ZONK!!!' is overlaid on the door, indicating a failed attempt to open it. The background is blurred, showing a white wall and a window.

ZONK!!!



MISS JEKYL! MISS MANA!

OPEN THIS DOOR RIGHT NOW!!
OR WE'LL HAVE TO OPEN IT
OURSELVES — BY OTHER
MEANS!!!

A woman with long, wavy blonde hair and blue eyes is shown from the waist up. She is wearing a blue denim jacket over a white t-shirt with a graphic that says "IM BEA" and blue jeans. She has a surprised or questioning expression on her face. The background is a classroom with a whiteboard containing mathematical formulas, a grey printer on a blue counter, and a blue door.

Well?! Sara!

What are we looking for?!

WE'RE NOT... LOOKING FOR ANYTHING...
WE... UH... WE HAVE TO MAKE IT...

I DON'T FEEL SO GOOD... I CAN
FEEL IT...

ALRIGHT, LADIES!! WE'RE
COMING IN!!!


No!! No! Not now, Sara!!!
Fight!!!



DAANNGG



UGH... JOYCE... DAMN... I THINK... I THINK...



What?!

What is it?! Has it started???

A woman with long brown hair and glasses, wearing a black sleeveless top and grey jeans, stands in a laboratory. She has a concerned expression and her hands are near her stomach. The background shows laboratory equipment like beakers and a microscope on a blue-topped counter. A speech bubble points to her.

N...NOTHING... I-IT SEEMS TO HAVE STOPPED, AND...

Huh?! What...?

ALRIGHT, LADIES— ENOUGH
RUNNING!

EITHER YOU
COME OUT ON YOUR OWN, OR
WE'LL DRAG YOU OUT AND CALL
THE POLICE!





NO, JOYCE — NOT NOW, AND NOT LIKE THIS...

So what do we do now?

Where are we going to get the equipment and the formulas to make the antidote? ... I think this is the end ...

THERE'S ONE MORE PLACE, AND WE SHOULD'VE GONE THERE FIRST... THERE'S DEFINITELY NO SECURITY THERE... MY GRANDFATHER'S HOUSE! THAT'S WHERE I FOUND THAT DAMNED FORMULA, AND IT MIGHT HOLD THE KEY TO STOPPING THIS!


LET'S GO — NOW!!!

30 minutes later...



HERE! THIS IS WHERE I FOUND ALL THE FORMULAS!

THIS IS WHERE WE HAVE TO SEARCH! HURRY! I THINK WE'RE RUNNING OUT OF TIME... I CAN FEEL IT...



Damn it, Sara!

I know exactly what you're feeling -
and I'm not liking it one bit! We have to
move, now!

Wait ... I think ... I think I
found something ...

Hold on ... it's wrapped in
something ... some kind of paper ...





There's no time to check - just drink it ...

Here it is! I'm sure this is what we were looking for!

*If you can't go
on like this,
this will help...*




I... I... IS THIS... IS THIS REALLY
IT...?

W-WHAT...?!



UGH... O-OHHH...

DON'T FIGHT IT, SARA... YOU CAN'T RESIST ME...

A woman in a black dress is shown from the waist up, holding a glass with a green liquid. She is looking down at the glass. The background is a dimly lit room with a wooden chair and a wooden floor. A speech bubble is positioned above her head, containing the text "N-NO... NO... NOT NOW...".

N-NO... NO... NOT NOW...

Sara?! SARA!!! No!
Not now!!!



NO!!!





NO, JOYCE... THERE'S NO SARA ANYMORE...