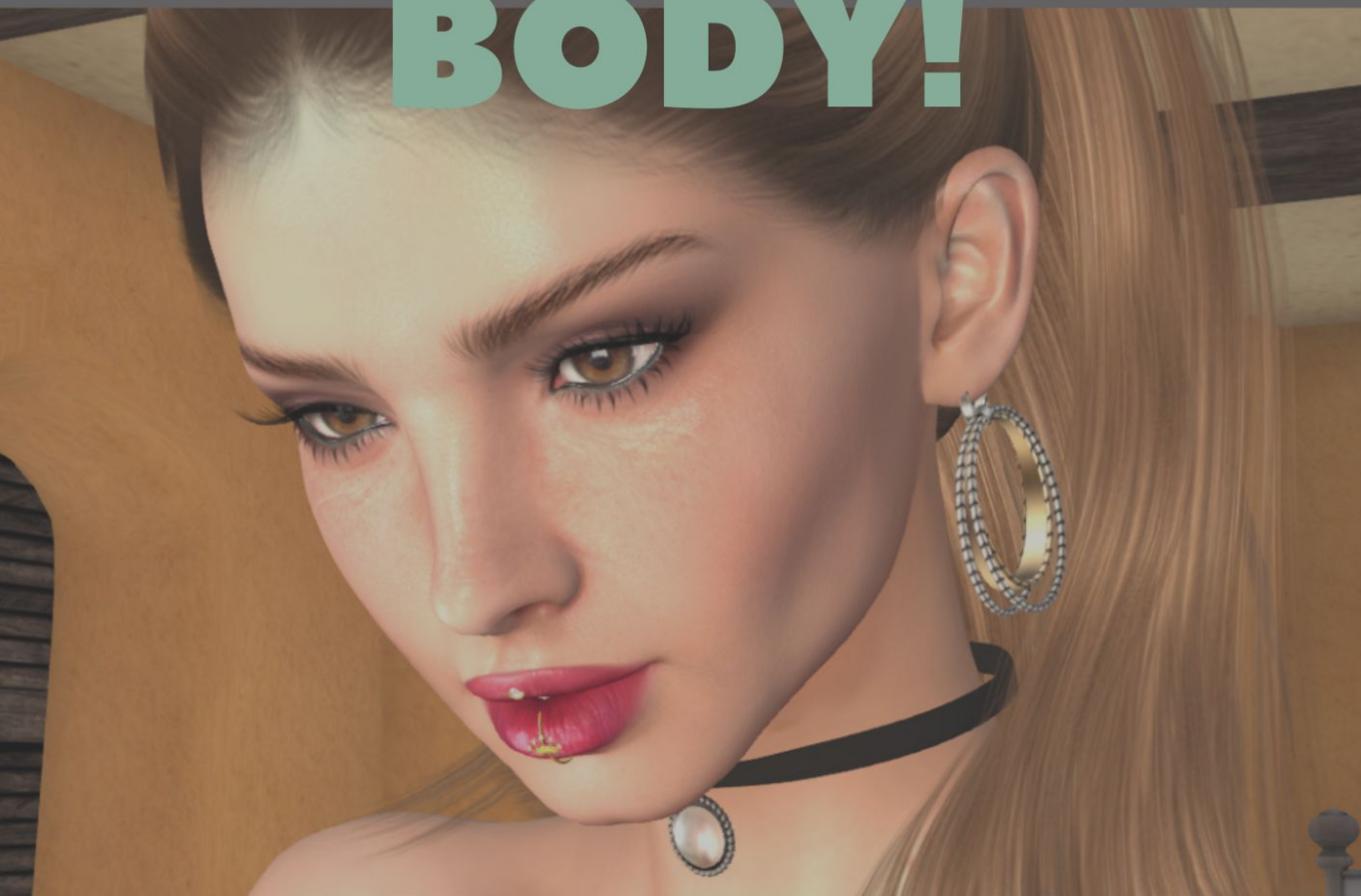


HELP! I'M STUCK IN MY MOTHER'S BODY!



The continuing saga of Ross
Montgomery!

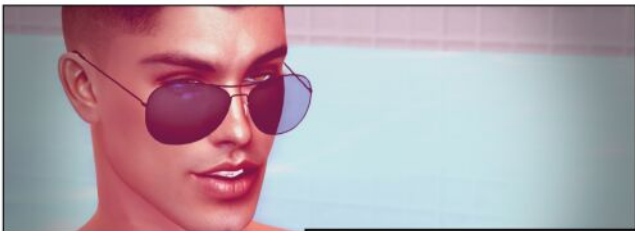
BY RAINE MONDAY



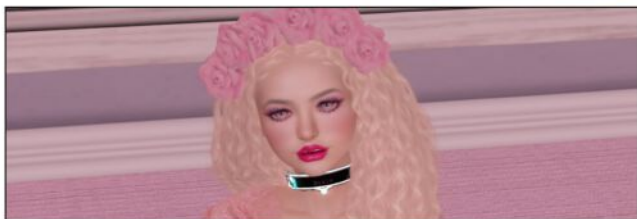
CHAPTER ONE

****THIS STORY WILL MAKE BETTER SENSE IF YOU READ: HELP! I'M STUCK AS MY BEST FRIEND'S LITTLE SISTER! AVAILABLE ON AMAZON BY RAINE MONDAY**

ALL I'D WANTED
TO DO WAS TO
GO SWIMMING...



BUT A MAD
SCIENTIST HAD
DIFFERENT PLANS
AND TURNED ME
INTO HER YOUNG
DAUGHTER.




LUCKILY MY DAD
FOUND ME, AND I
ENDED UP A
BUXOM WOMAN...



AND NOW MY DAD HAD
TAKEN ME 'HOME.'


IT'S FINE,
DAD.

IT'S NOT
MUCH, BUT I
FIGURE WE
CAN CRASH
HERE UNTIL
YOUR MOTHER
AND I FIGURE
THINGS
OUT.



THIS BED'LL
BE YOURS. THERE'S
FOOD IN THE FRIDGE AND
I PAID THE NETFLIX SO
YOU CAN WATCH TO YOUR
HEART'S CONTENT.

ARE YOU
AND MOM
GETTING A
DIVORCE?



I DON'T
KNOW, SON,
ERR...DAUGHTER.
WHAT THE HELL
DO I CALL YOU
NOW?

WELL, I'M
STILL YOUR
SON. THEY
CALLED ME
ROSIE, I GUESS
THAT'S AS
GOOD AS
ANYTHING.

ROSIE.
OKAY. SORRY,
IT'S GONNA TAKE
A BIT TO WRAP MY
BRAIN AROUND
THAT.



JOIN THE
CLUB! I GOT
QUITE A LOT
TO WRAP MY
BRAIN
AROUND!



TFLIX

I COULD
USE A BEER,
DAD. AND I
HATE THIS
OUTFIT, IS THERE
ANYTHING ELSE
FOR ME TO
WEAR?

YEAH, NO
KIDDING. ARE
YOU HUNGRY?
TIRED? THIRSTY?
I COULD GET
US SOME
DRINKS...

SADLY, NO.
WE'RE GOING
TO HAVE TO GO
SHOPPING, I
GUESS, THOUGH
YOUR MOTHER
WOULD BE
BETTER SUITED
TO THAT.



WHERE IS
MOM AND
ANJALI? AT THE
HOUSE? AND
WHY DIDN'T
THEY VISIT?

YES, AT THE
HOUSE. AND
THEY DECIDED IT
WOULD BE BEST TO
ONLY HAVE ONE
VISITOR SINCE NO
ONE KNEW HOW
CONTAGIOUS THAT
MUTAGEN MIGHT
BE.

I HADN'T EVEN CONSIDERED
WHAT MY DAD RISKED
FINDING ME...

WOW,
YOU RISKED
YOUR...SELF.
FOR ME?

HEY, IT WAS
WORTH IT.
EVERY PENNY,
ROSS...ER,
ROSIE, SO DON'T
YOU BELIEVE
DIFFERENT.



OVERWHELMED WITH SUDDEN
EMOTIONS, I THREW MY
ARMS AROUND HIM

THANK
YOU, SO
MUCH FOR
FINDING ME!
SNIFFS

I LOVE YOU
TO THE MOON
AND BACK,
HONEY.



COUGHS
ANYWAY,
WHERE'S THAT
BEER? AND HOW
ARE THE D'BACKS
LOOKING THIS
YEAR?

HAH,
COMING RIGHT
UP!

FOR THE REST OF THE AFTERNOON
AND EVENING WE SAT, AND DRANK,
AND CAUGHT UP ON ALL THE
EVENTS.





I FOUND OUT THAT DAD HAD PRACTICALLY BANKRUPTED THE FAMILY LOOKING FOR ME. HE WAS OUT OF A JOB, AND MOM WAS WAITRESSING TO SUPPORT HER AND ANJALI




THAT EVENING I SAT
BRUSHING MY HAIR AFTER
DAD WENT TO BED.

A close-up shot of a woman with long, straight black hair featuring a prominent white streak down the center. She has a contemplative expression, looking slightly to the right. Her right hand is raised near her face, with fingers slightly curled. The background is a dimly lit room with a colorful abstract painting on the wall to the left, a decorative lamp with a beaded shade, and a bamboo-patterned folding screen to the right. A black and white striped pillow is visible in the lower right background.


I DIDN'T KNOW THE FIRST
THING ABOUT BEING A GIRL.

A woman with long, straight black hair is shown from the chest up, wearing a black spaghetti-strap top. She is holding a silver mobile phone to her ear with her right hand. The background is a modern interior with a white chair featuring a black and white chevron pattern, a decorative lamp with hanging crystal strands, and a bright cyan wall with a silver wing-shaped logo. The scene is framed by a thick black border.


MY DAD WAS TRYING HIS
BEST, BUT I NEEDED HELP.
I NEEDED TO SORT OUT MY
FEELINGS AND I NEEDED TO
LEARN GIRL THINGS...




MOM WAS NOT A 'PATIENT PERSON,' UNDER THE BEST OF CIRCUMSTANCES. ANJALI WAS TOO LITTLE.

A close-up, slightly dimly lit photograph of a woman with long, dark, straight hair. She is looking off to the side with a thoughtful or melancholic expression. She is holding a light-colored hairbrush with a purple oval-shaped detail on its back. In the background, a wooden chair and a small table with a yellow object are visible.

I'D BEEN SEMI-DATING A
GIRL NAMED RENEE BUT SHE
HADN'T SEEN ME IN MONTHS
AND I'M SURE SHE HAD
MOVED ON.

A woman with long, straight black hair is shown from the waist up, wearing a black bra. She is looking slightly to her right with a neutral expression. The background features a wooden bookshelf with a few books, a window with light-colored curtains, and a small green object on a surface to the left.


MOM, WAS PROBABLY
THE BEST OPTION. I
HAD NO IDEA HOW TO
EVEN GET A BRA FOR
THESE GINORMOUS
'ASSETS' OF MINE.

A woman with long dark hair is lying in bed, looking upwards with a thoughtful expression. She is wearing a dark, possibly black, top. The room is dimly lit, with a white metal headboard and a striped pillow visible in the background. The overall mood is contemplative and slightly melancholic.


I DRIFTED TO SLEEP,
THINKING ABOUT NICKY AND
THE DREAMWORLD I'D
VISITED. IF ONLY IT WERE
REAL...

soon to be mrs

CHAPTER TWO



THE NEXT DAY, DAD HAD AN INTERVIEW EARLY, SO I DECIDED TO HEAD OUT TO THE HOUSE AND TALK TO MOM.



IT FELT BOTH FAMILIAR AND WEIRD WALKING UP TO MY FRONT DOOR. SHOULD I KNOCK? WALK IN? I DECIDED TO KNOCK.

KNOCK
KNOCK



UH...HI
MOM. IT'S
ME...ROSS

THE DOOR OPENED, AND
MOM STOOD THERE. SHE'D
CHANGED...HER HAIR WAS A
BIT LIGHTER AND SHE WAS
SMOKING?

AT FIRST SHE FROWNED AT
ME, LIKE I WAS SOME
IMPOSTER



THEN HER DEMEANOR
CHANGED..

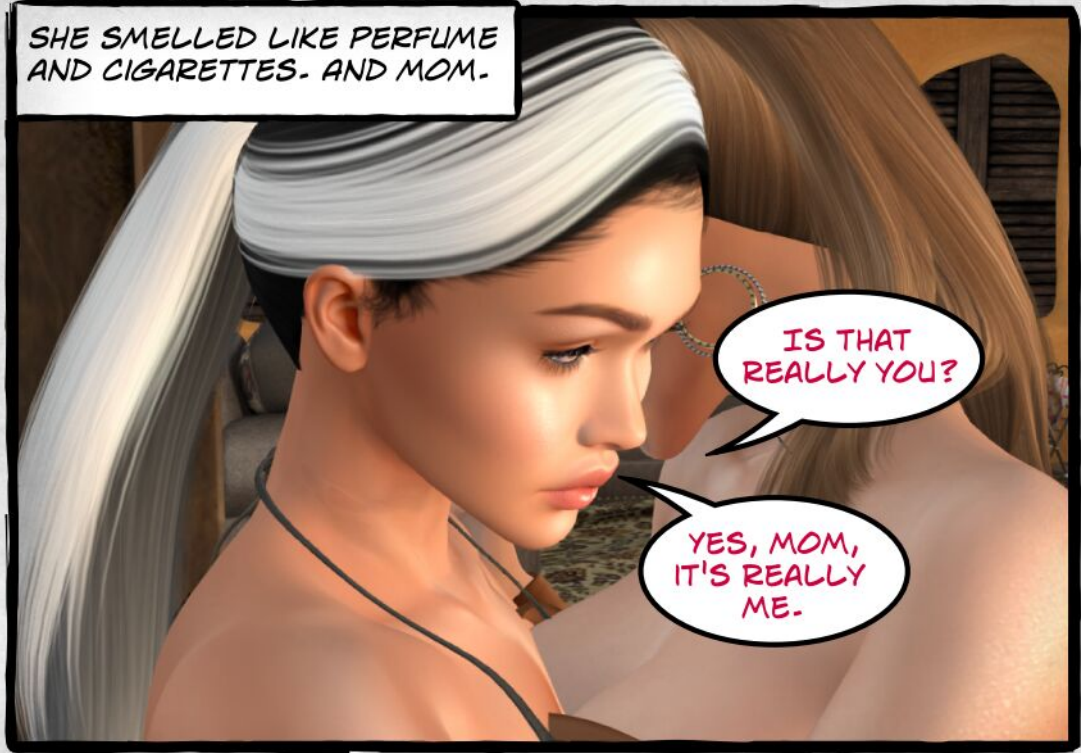
OH!
ROSS?!?
OH MY GOD,
ANJALI, ROSS
IS HERE!



SHE SMELLED LIKE PERFUME
AND CIGARETTES. AND MOM.

IS THAT
REALLY YOU?

YES, MOM,
IT'S REALLY
ME.





MOM...

JESUS, LET
ME LOOK AT
YOU! GOD, YOUR
TITS ARE
BIGGER THAN
MINE!

ROSS??



OH MY
GOD! ROSS?
DADDY SAID YOU
GOT TURNED
INTO A LITTLE
GIRL!

YEAH,
THEY FIXED
ME SOME.
AND MY NAME
IS ROSIE
NOW.

FUCK



WELL,
COME IN SIT
DOWN. HAVE
YOU EATEN?

YEAH, I
HAD A
BURRITO AT
DAD'S.

SO,
TELL ME
EVERYTHING
THAT
HAPPENED.

WELL, IT
STARTED WHEN
I WANTED TO
GO
SWIMMING...




I TOLD THEM EVERYTHING
FROM WHAT HAPPENED TO
NICK, TO BEING RESCUED.

AND THEN
DAD BROUGHT
ME HOME.

SO WHAT
HAPPENS
NOW?



I'M
SUPPOSED TO
MEET WITH A
COUNSELOR...AND
TRY TO SETTLE
INTO MY NEW
LIFE.

A woman with long brown hair, wearing a brown off-the-shoulder top, a black choker with a silver pendant, and large hoop earrings. She is holding a lit cigarette in her right hand. The background is a warm-toned wall and a patterned blanket. A speech bubble is positioned to her right.

WELL,
WE CAN
DEFINITELY
GET YOU FITTED
FOR A BRA, AND
GET YOU SOME
CLOTHES...WHAT
ABOUT THAT HAIR,
ARE YOU GOING
TO KEEP IT WITH
THE STREAK
LIKE THAT?



I DON'T
KNOW...WHAT
DO YOU THINK?
IT SEEMS TO BE
GETTING
WIDER



UP TO
YOU
DARLING.
I'D PROBABLY
GET IT
COLORED.
MAYBE A
TONE LIKE
MINE?



AND...
IS YOUR
FATHER GOING
TO BE PAYING
FOR ALL OF
THIS?



I HAVE
THE MONEY
I SAVED FOR
COLLEGE...



THAT'S
FOR
COLLEGE,
YOUNG MAN...ER,
WOMAN. I WON'T
HAVE YOU
WASTING IT
ON---



MOM,
THERE'S NO
WAY I'M GOING
TO COLLEGE LIKE
THIS. AT LEAST
NOT RIGHT
NOW.



ALRIGHT,
MAMA.

WE'LL
DISCUSS THIS
LATER WITH
YOUR FATHER.
WHY DON'T YOU
TWO GO GET IN
THE CAR, AND
I'LL GET MY
PURSE.



I ALWAYS FELT LIKE AN INTERLOPER IN LINGERIE STORES...NOW I WAS ACTUALLY SHOPPING IN ONE.



CAN I GET
UNDIES TOO
MAMA?

OKAY

LET'S GET
YOU INTO A
FITTING
ROOM...

NO, WE
ARE HERE
FOR YOUR
SISTER.

AFTER SHOPPING IT
WAS A TRIP TO THE
SALON.

SHE
WANTS
THE SAME
TONE AND CUT
AS MINE. YOU
CAN DO THAT,
YES?

OF
COURSE,
MISS. LIE
BACK, MISS
ROSIE.

ALRIGHT



WONDERFUL,
AND LET'S GET
HER MAKEUP AND
NAILS AS
WELL.

YES, MISS!

HOURS LATER--

HOW DO I
LOOK?

AMAZING,
HONEY.

CAN I TRY
ONE OF YOUR
CIGARETTES?

HELL,
WHY NOT.
LET'S GO
EAT.

A woman with long, straight blonde hair is shown from the back, sitting in a black chair. She is wearing a light blue t-shirt. Her right hand is raised, showing red nail polish and several silver rings. In the background, there is a white sink and a white cabinet. The scene is set in a bathroom.

AS I STARED INTO THE
MIRROR, I LIKED WHO I
SAW. I WAS A POWERFUL,
SEXY WOMAN.

AND MOM CHATTED WITH ME
LIKE I WAS HER GIRLFRIEND,
NOT HER ANNOYING SON.




A close-up, cinematic shot of a woman with blonde hair, heavy makeup (pink and purple eye makeup, dark lipstick), and large hoop earrings. She is wearing a light blue top and has red nail polish. Her right hand is raised, showing several rings. In the background, there are shelves with hair products and signs that say "BUY HAIR" and "STILL HAIR".

MAYBE THIS LIFE WOULDN'T
BE SO BAD AFTERALL.



CHAPTER THREE



WOW, LOOK
AT YOU!

HI, DAD.
YEAH, MOM
TOOK ME TO
GET SOME
CLOTHES AND A
MAKEOVER.



SMOKING
NOW, TOO, I
SEE.

A 3D-rendered woman with blonde hair, wearing a white t-shirt, large gold hoop earrings, and multiple rings on her fingers. She is standing in a kitchen with teal cabinets and a white stove. She has a serious expression and is looking slightly to the right. A speech bubble is positioned near her face, containing the text "I CAN STOP IF IT BOTHERS YOU." in red, uppercase letters. Her hands are raised, showing her rings and red nail polish.

I CAN
STOP IF IT
BOTHERS
YOU.

NAW,
HELL. I
SMOKED 2
PACKS A DAY
FOR YEARS.
JUST USE AN
ASHTRAY.

NOT
GREAT.
APPARENTLY
NO ONE IS
LOOKING FOR
45 YEAR OLD
FINANCE
GUYS.

I WILL. HOW
WERE THE
INTERVIEWS?



I CAN
LOOK FOR A
JOB, DAD. I
MEAN...I'M SURE
I CAN FIND
SOMETHING
LOOKING LIKE
THIS.



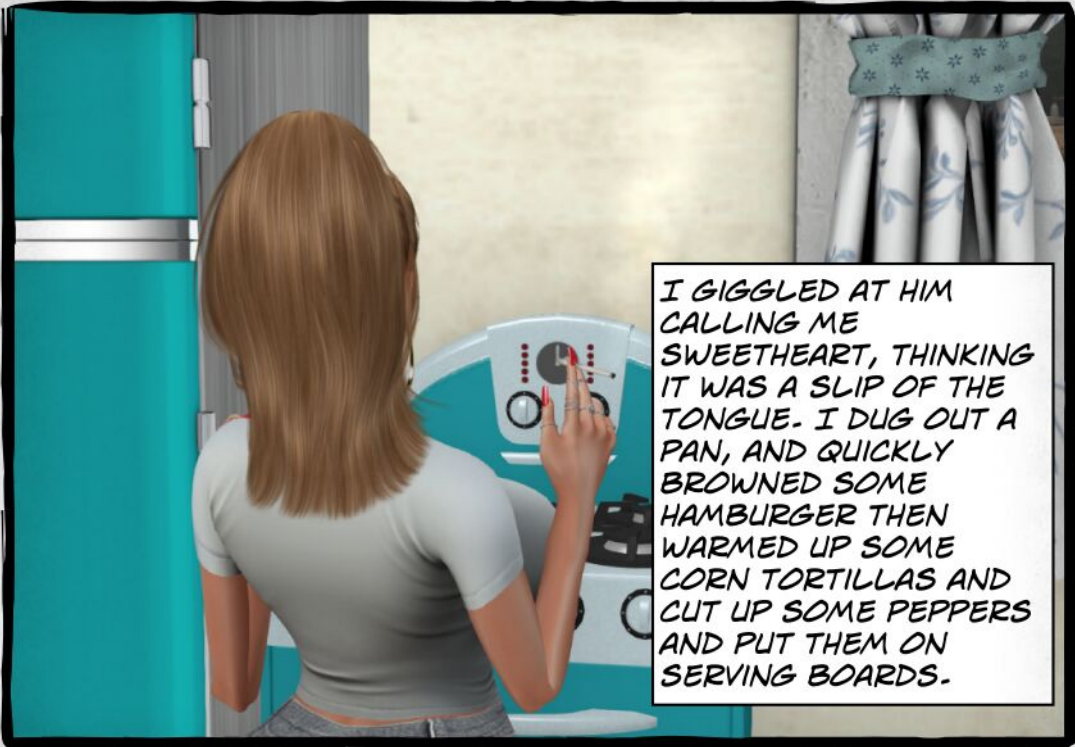
THAT'S
WHAT I'M
AFRAID OF.
LOOK, LET ME
CHANGE OUT OF
THIS MONKEY SUIT,
SHOWER, THEN
WE CAN EAT
SOMETHING
AND TALK,
OKAY?

A woman with blonde hair, heavy makeup, and large hoop earrings is in a kitchen. She is wearing a white t-shirt and has red-painted fingernails. She is holding a cigarette in her right hand and a knife in her left hand. A speech bubble is coming from her mouth. The kitchen has teal cabinets and a white stove with a clock on the control panel.

I CAN
WHIP US UP
SOME TACOS,
IF THAT
WORKS.

A man with long dark hair and a beard, wearing a brown suit jacket, a blue checkered shirt, and a red and blue striped tie. He is looking slightly to the right with a neutral expression. A speech bubble is positioned to his right, containing text. The background is a simple indoor setting with a light-colored wall and some vertical elements on the right side.

THAT
SOUNDS REALLY
GOOD,
SWEETHEART.



I GIGGLED AT HIM CALLING ME SWEETHEART, THINKING IT WAS A SLIP OF THE TONGUE. I DUG OUT A PAN, AND QUICKLY BROWNEED SOME HAMBURGER THEN WARMED UP SOME CORN TORTILLAS AND CUT UP SOME PEPPERS AND PUT THEM ON SERVING BOARDS.



IT HAD BEEN SUCH A NICE DAY
WITH MOM AND ANJALI. I
REALLY HOPED DAD COULD
RECONCILE WITH HER.

AWW,
IT'S JUST
TACOS.
NOTHING
MAJOR

WOW,
THIS LOOKS
FANTASTIC!



A GUY
COULD
GET USED TO
THIS. SO HOW
WAS YOUR DAY
WITH MOM
AND
ANJALI?

WE
WENT
SHOPPING
AND I GOT A
FEW THINGS,
AND THE
SALON WHERE
I HAD MY
HAIR, MAKEUP
AND NAILS
DONE...

I TOLD HIM ABOUT OUR
DAY...



BUT
SHE DIDN'T
SAY A WORD
ABOUT YOU.
WHAT'S
GOING ON,
DAD?

IT WAS
BAD, THERE
FOR AWHILE
ROSS. YOUR
MOTHER
HELPED AT
FIRST.




THOSE
WEEKS YOU
WERE MISSING,
WE CANVASSED
THE
NEIGHBORHOOD,
CHECKED
HOSPITALS..

A man with long, dark, wavy hair and a full beard is shown from the chest up. He is wearing a black button-down shirt over a black t-shirt. He has a serious expression and is looking slightly to his right. The background features a yellow wall with a bamboo pattern and a bright blue door with silver handles. A speech bubble is positioned to his right, containing text.

WE WENT TO
NICKY'S HOUSE
ON THREE
SEPARATE
OCCASIONS.



AND WHEN
YOU WERE
FOUND,
EVERYONE WAS SO
HAPPY! BUT THEN
CAME THE MONTHS
YOU WERE IN A
COMA. I WAS THERE
BASICALLY EVERY
WAKING HOUR,
WHILE YOUR MOM
STAYED HERE
LOOKING AFTER
ANJALI.



AND...I
HAD AN AFFAIR
WITH KIM
ROGERS.

I COULDN'T BELIEVE IT...

YOU
MEAN...DR.
KIM ROGERS,
MY DOCTOR?





YES.





DAD, HOW
COULD YOU??



KIM
JUST..GETS
ME IN A WAY
YOUR MOTHER
NEVER
COULD.




WAIT,
'GETS ME?'
DOES THAT
MEAN IT'S
STILL GOING
ON?

YES, WE WERE
AFRAID TO TALK
TO YOU ABOUT IT
BECAUSE WE STILL
DON'T KNOW WHAT
MIGHT TRIGGER
THAT MUTAGEN IN
YOU.




I CAN'T
BELIEVE
YOU'RE
TELLING ME
THIS!

I AM
SORRY SON,
IF IT HURTS
YOU.



I WAS SO ANGRY. I
DIDN'T KNOW WHAT TO
DO. I STOOD UP AND
COULDN'T LOOK AT
HIM.



I NEVER
MEAN TO HURT
YOU, ROSS.

A 3D rendered woman with blonde hair, wearing a light grey crop top and denim jeans, stands in a kitchen. She has large hoop earrings and red nail polish. A speech bubble above her head contains the text "IT'S ROSIE, NOW, IDIOT!". In the background, there is a teal refrigerator, a teal stove with a white oven door, and a bed with a patterned pillow. The scene is framed by a thick black border.

IT'S
ROSIE, NOW,
IDIOT!

A man with long brown hair and a beard is sitting on a chair with a black and white striped backrest and a yellow seat. He is wearing a black button-down shirt and black pants. He has a serious expression. A speech bubble is positioned to his right, containing text. The background shows a room with a window and a plant.

LOOK, I
GET YOUR
HURT AND
ANGRY. BUT I
THOUGHT YOU
SHOULD KNOW
ALL THE FACTS
BEFORE YOU
START LOOKING
FOR A JOB.

A woman with long blonde hair, wearing a grey short-sleeved crop top and blue jeans, stands in a room. She has large gold hoop earrings and red nail polish. In the background, there is a teal machine with dials and a bed with a white sheet and a patterned pillow. A speech bubble is positioned to her right.

WELL, I
DON'T KNOW
WHAT TO DO,
OR SAY,
NOW.



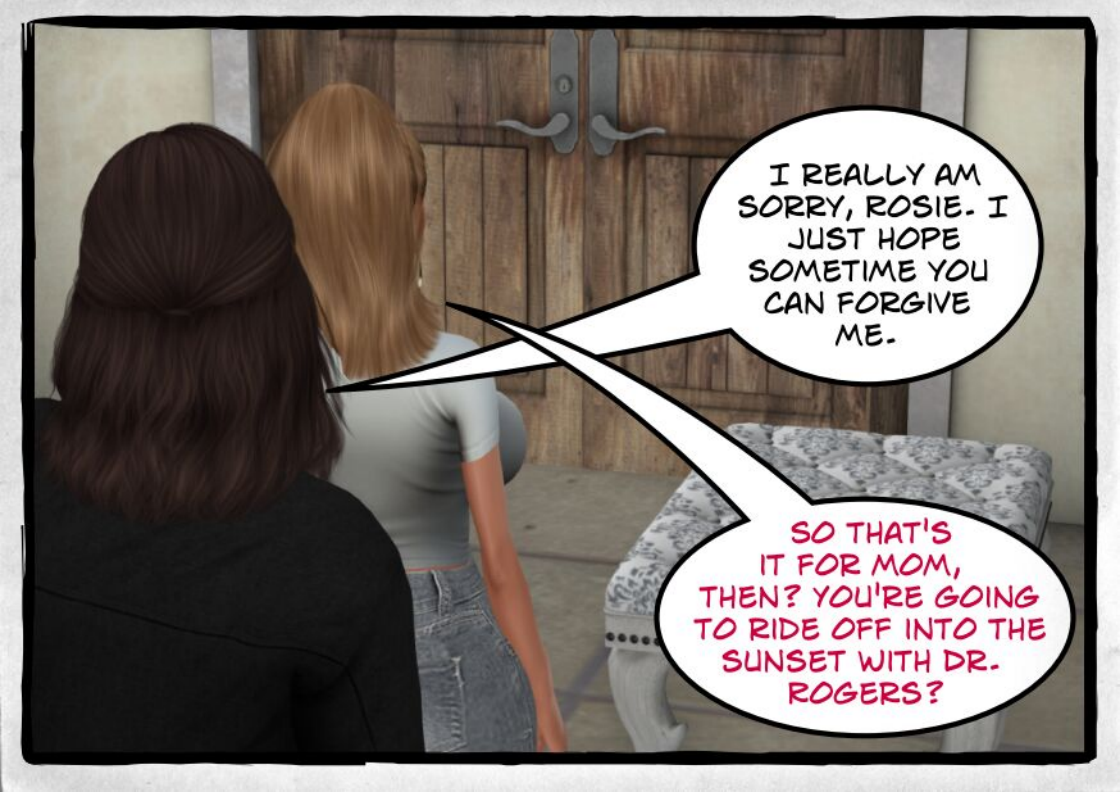
I KNOW THIS IS TOUGH, ROSIE. THAT'S WHY WE'VE SETUP FOR YOU TO GO TO COUNSELING TO HELP YOU THROUGH THIS.

NONE OF US HAVE THE MONEY FOR ME TO DO THAT, DAD.



I'LL
FIGURE IT
OUT. DON'T
WORRY ABOUT
THAT. AND YOU
CAN STAY HERE
AS LONG AS
YOU NEED.

GEE,
THANKS A
LOT.




I REALLY AM
SORRY, ROSIE. I
JUST HOPE
SOMETIME YOU
CAN FORGIVE
ME.

SO THAT'S
IT FOR MOM,
THEN? YOU'RE GOING
TO RIDE OFF INTO THE
SUNSET WITH DR.
ROGERS?



LOOK AT ME,
ROSIE



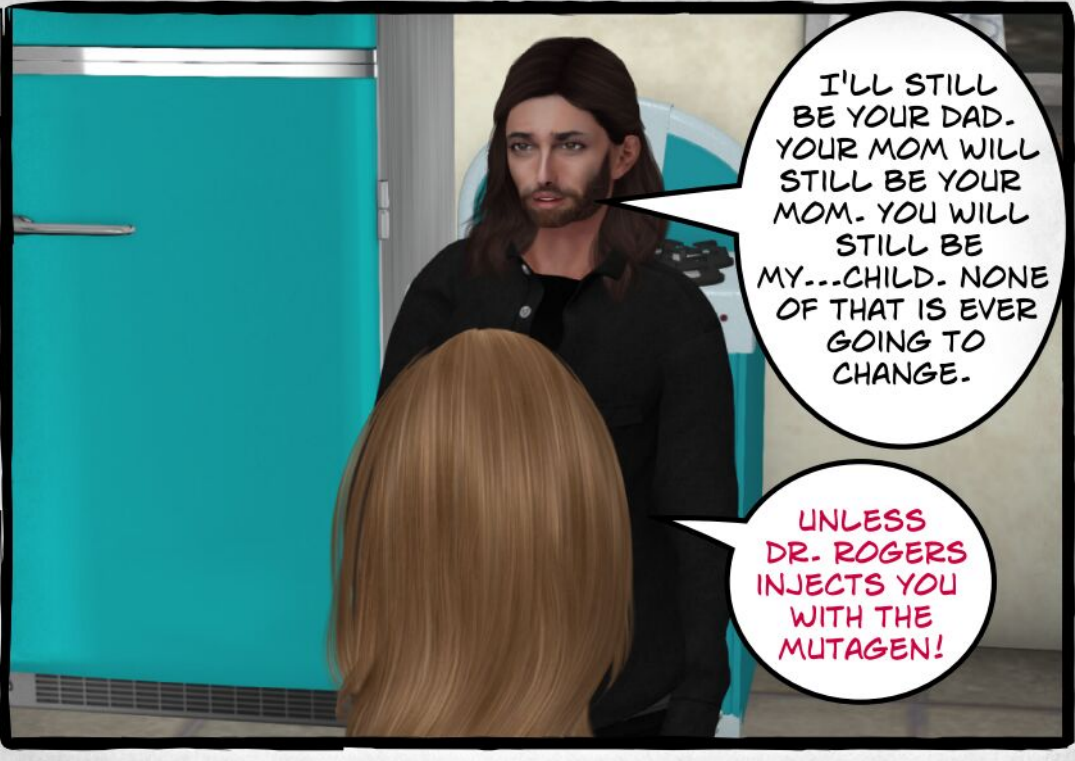
I'M IN LOVE WITH HER. THAT'S NOT GOING AWAY. THAT, IN NO WAY, CHANGES MY FEELINGS FOR YOU, OR YOUR SISTER. YOUR MOM AND I LOVE YOU BOTH AND THAT'S NEVER GOING TO CHANGE.

I KNOW, DAD, BUT WE'LL NEVER BE A FAMILY AGAIN!



YOU'VE
BEEN
THROUGH A BIG
CHANGE. ARE
WE STILL A
FAMILY?

YES,
BUT YOU
KNOW WHAT I
MEAN!



I'LL STILL
BE YOUR DAD.
YOUR MOM WILL
STILL BE YOUR
MOM. YOU WILL
STILL BE
MY...CHILD. NONE
OF THAT IS EVER
GOING TO
CHANGE.

UNLESS
DR. ROGERS
INJECTS YOU
WITH THE
MUTAGEN!




HAH!
TRUE, BUT
I'LL STILL
BE YOUR
PARENT AND
YOU'LL BE
MY CHI--

UNLESS DR.
ROGERS MAKES
YOU A LITTLE
GIRL LIKE I
WAS!

OKAY.
YOU'LL
STILL BE MY
'OFFSPRING'
DOES THAT
WORK?



YES, DAD.
I'M STILL
MAD AT YOU,
THOUGH.



I UNDERSTAND.
WELL, I'LL GIVE
YOU SOME SPACE
TONIGHT.

YOU'RE
GOING TO
STAY WITH DR.
ROGERS?

YES, BUT
I'LL BE HERE
BRIGHT AND
EARLY TO TAKE
YOU TO YOUR
COUNSELING
APPOINTMENT,
OKAY?

OKAY.



CAN
DADDY HAVE A
HUG?

I SUPPOSE.



THANK
YOU FOR THE
TACOS. THEY
WERE AMAZING.
AND I LOVE
YOU VERY
MUCH.

I LOVE YOU
TOO.



I'LL
SEE YOU AT
8 AM SHARP
TOMORROW,
YES?

I'LL BE
READY.



AND THEN HE WAS GONE,
AND I WAS ALONE...



CHAPTER FOUR



I HADN'T EXPLORED THIS
BODY VERY MUCH...SO I
DECIDED TO TAKE A SHOWER.

COULD THAT GORGEOUS
WOMAN IN THE MIRROR
REALLY BE ME?



A close-up illustration of a woman's upper body. She is shirtless, and her hands are positioned to fondle her breasts. She has blonde hair and is wearing bright red lipstick. The background shows a window with light blue floral curtains. The entire scene is framed by a thick black border, characteristic of a comic book panel. A speech bubble is located in the upper right corner, and two white rectangular redaction boxes are placed over the lower left and bottom center of the image.

I FONDLED MY
NIPPLES...THEY FELT SO
HARD AND STIFF...

I LET MY HAIR DOWN, AND
WIPED OFF MY MAKEUP.




THEN TURNED ON THE WATER
TO AS STEAMY AS I COULD
MAKE IT---





THE WATER FELT
AMAZING...I EXPLORED ALL
MY SENSITIVE PARTS, EVERY
NOOK, CRANNY, AND
ORIFICE..

A woman with long, light-colored hair is lying in bed, wearing a black bikini. She is looking towards the camera with a neutral expression. The background is a textured, light-colored surface, possibly a bedspread or wall. The overall lighting is dim, creating a moody atmosphere.

AFTERWARD, I GOT INTO
BED...MY BODY WAS SO
SENSITIVE AND SMOOTH. IT
WAS LIKE I WAS ONE GIANT
EROGENOUS ZONE.



WHEN I FINALLY DID DROP OFF TO SLEEP,
I DREAMED OF SOMEONE KISSING ME,
AND SOMETIMES IT WAS RENEE,
SOMETIMES IT WAS A MYSELF AS A MAN,
MAKING LOVE TO MYSELF AS A WOMAN.



THE NEXT MORNING, I
FOLLOWED THE ROUTINE THE
GAL AT THE MAKEUP
COUNTER SHOWED ME.

A close-up, high-angle shot of a woman's face, focusing on her eyes, nose, and lips. She has light-colored eyes with dark eyeliner and mascara. Her hair is blonde and styled. She is wearing a large, gold, teardrop-shaped earring, a diamond ring on her finger, and a necklace with small, round, light-colored stones. The background is a blurred wooden surface.

I DIDN'T WANT TO VISIT A
COUNSELOR, BUT...CONSIDERING
MY TROUBLING DREAMS...IT WAS
PROBABLY A GOOD IDEA.



NOT TO MENTION WHAT MOM
AND DAD WERE GOING
THROUGH...I FELT SO BAD
FOR MOM.

MOM WAS SO KIND AND SWEET. BUT TOUGH AS NAILS. IF I WAS GOING TO BE A WOMAN, SHE WAS DEFINITELY A ROLE MODEL.





I DECIDED THAT AFTER THE
COUNSELING SESSION, DAD
SHOULD DROP ME OFF AT
THE HOUSE WITH MOM.



THAT WAY HE COULD FIGURE
OUT HIS LIFE AND HOW WE
FIT IN- ALONE.

A woman with blonde hair, seen from behind, is wearing a dark teal crop top and blue denim jeans. She is standing in front of a large, dark-stained wooden door. To her left, the front of a black car is partially visible. The scene is framed by a thick black border, characteristic of a comic book panel.

DAD HONKED THE HORN AND
I MADE MY WAY OUT...BUT I
FELT ANGRY AGAIN.

A bright yellow starburst-shaped speech bubble with a black outline, containing the text 'BEEP-BE EP!' in black, bold, sans-serif capital letters.

BEEP-BE
EP!



GOOD
MORNING,
HONEY! HOW
DID YOU
SLEEP?

FINE.



HOW WAS
YOUR NIGHT
WITH THE
DOCTOR?

YOU'RE
LOOKING
MORE AND
MORE LIKE
YOUR
MOTHER.

IT WAS
GOOD! I WAS
THINKING WE
COULD ALL
HAVE DINNER
TONIGHT.



I THINK
I'LL STAY AT
MOM'S
TONIGHT.

ARE
YOU SURE?
DR. ROGERS
WOULD
REALLY LIKE
TO SEE
YOU.

YES. THAT
WAY YOU CAN
FIGURE OUT
WHATEVER THIS
IS WITH HER.



I DON'T
REALLY GIVE A
SHIT, DAD.

SHE'LL BE
DISAPPOINTED.
SHE WANTED TO
MEASURE YOUR
PROGRESS.

AHH, I
SEE.

FINALLY, WE MADE IT TO THE
COUNSELORS OFFICE...

HELLO
AND
WELCOME, DO
YOU HAVE AN
APPOINTMENT
TODAY?

YES, FOR
ROSS
MONTGOMERY.

A woman with brown hair, wearing a white long-sleeved shirt, a purple vest with yellow trim, and a purple tie, is sitting at a light-colored wooden desk. To her left is a large, silver computer monitor. She is looking directly at the viewer with a neutral expression. A speech bubble is positioned to her right, containing pink text. The background consists of blue patterned wallpaper and a white window frame.

AH YES,
JUST ONE
MOMENT WHILE I
GET YOUR
INFORMATION---



I'LL
BE WAITING
DOWNSTAIRS
FOR YOU IN
THE CAR.

NO, I'D
LIKE TO SEE
YOU WHEN YOU
GET OUT OF
YOUR
APPOINTMENT,
SON.

I CAN
CATCH A
RIDESHARE.

I'M NOT
YOUR SON
ANYMORE,
DAD!

A comic panel depicting three women in conversation. In the foreground, a woman with blonde hair in a ponytail, wearing a blue dress, is speaking. Behind her, a woman with brown hair in a ponytail, wearing a blue patterned jacket, looks on. To the right, a woman with dark hair is seen from the back, wearing a black top. The background features blue curtains and a window with a view of a city at night.

HELLO,
I'M LYNETTE
CHAMBERS.
WHICH ONE OF
YOU IS ROSS?

I AM,
OR WAS. IT'S
ROSIE NOW.

I'LL SEE
YOU AFTER,
DAD.


EXCELLENT!
WELL, ROSIE
YOU CAN
FOLLOW ME?



***SIGHS* IT ALL STARTED BECAUSE I WANTED TO GO SWIMMING...**


SO TELL ME ABOUT YOURSELF AND WHY YOU'RE HERE.

I TOLD HER EVERYTHING THAT HAD HAPPENED, INCLUDING WHAT DAD HAD REVEALED.



GOODNESS!
THAT IS QUITE,
THE...EXPERIENCE.
AND THERE'S NO
IDEA WHAT THIS
TRIGGER MIGHT
BE?

NO,
AND I
WISH WE
COULD FIND IT
SO I COULD
GO BACK TO
BEING
ROSS.



WELL, IF YOU'RE
OPEN TO IT, WE
COULD TRY A BIT OF
A VISUALIZATION...

OKAY,
WHAT DO I
HAVE TO DO?

JUST LAY BACK AND
RELAX...



I DID AS SHE INSTRUCTED
AND A SCREEN DESCENDED
FROM THE CEILING WITH A
ROTATING SPIRAL.

NOW
FOCUS ON
THE SPIRAL,
AND LET YOUR
MIND CLEAR
OF ALL
THOUGHT.

ALRIGHT



PICTURE
IN YOUR MIND,
A CLEAR BLUE
LAKE---

IN A MATTER OF A FEW
MOMENTS, SHE HAD ME IN A
DEEP HYPNOTIC TRANCE





NOW WE'RE
GOING TO
THINK BACK TO
YOUR CHILDHOOD.
AS A LITTLE BOY
OF 15 YEARS
OLD...14...13.
...12...



YOU FEEL
YOURSELF
BECOMING
YOUNGER...ALL
THE WAY
BACK...UNTIL
YOU LAND ON
5.

YES



WHAT'S
YOUR NAME,
LITTLE BOY?

I FELT MYSELF AS A FIVE
YEAR OLD BOY...

WOSS
MONTGOMEWY.





SUCH A
HAPPY BOY,
TOO, RIGHT
ROSS?

YESS



YOU
LOVE BEING
A LITTLE BOY,
DON'T YOU
ROSS?

YESS.



IT
FEELS SO
NICE TO BE A
BOY. SO
NATURAL, AND
NORMAL.
DOESN'T
IT?

YES...



IN FACT, TO BE
ANYTHING ELSE, LIKE
A GIRL, WOULD FEEL
UNCOMFORTABLE AND
STRANGE...RIGHT?

IS THAT
RIGHT,
ROSS?

...

NO...



M-M-MOMMY...

WHO
ELSE WOULD
YOU RATHER
BE?

BUT
THAT'S
SILLY, RIGHT?
YOU CAN'T BE
A GIRL LIKE
MOMMY...

NO...



EXACTLY,
YOU'RE A
LITTLE BOY.
BEING A GIRL
LIKE MOMMY
WOULD FEEL
STRANGE,
RIGHT?

YESS...



SO
BEING A
BOY IS SO
MUCH BETTER.
SO NATURAL,
AND NORMAL,
RIGHT
ROSS?

WELL, THEN
WHO WOULD
YOU BE?
ROSIE?

N-N-NO

MOMMY...



TO BE
MOMMY...

IT MADE PERFECT SENSE...



THE ANSWER TO ALL OF MY
IDENTITY PROBLEMS...



I WASN'T ROSS, OR ROSIE..



I WAS RITA MONTGOMERY...

A STRONG, CONFIDENT,
SOON TO BE SINGLE
MOTHER...



NOTHING COULD BE MORE
PERFECT!





OH,
BUT HONEY,
YOU CAN'T BE
YOUR OWN
MOTHER, CAN
YOU?

A black and white photograph of a woman with dark hair, heavy eye makeup, and large hoop earrings. She is shown in profile, looking towards the right. A speech bubble originates from her mouth, containing red text. The background is a textured, light-colored surface, possibly a bed or a wall. The entire image is framed by a thick black border.

YES.
FEELS SO
NATURAL,
NORMAL...

SHE TRIED FOR HOURS TO
GET ME TO GO BACK...BUT I
STUBBORNLY CLUNG TO THE
IDEA I WAS MY OWN
MOTHER.






AND
THREE, YOU
AWAKEN.

WHOA, I
FEEL
FANTASTIC!



DR.
CHAMBERS,
CAN I ASK
ONE THING?

OF COURSE



WHY THE HELL AM I IN MY MOTHER'S BODY??

SOME THING HAS OBVIOUSLY GONE AWRY WITH THE MUTAGEN...



CHAPTER FIVE



WE WERE
ON TRACK
TO HAVING
YOU REGAIN
YOUR OLD
BODY---

BUT THEN
YOUR MIND
DECIDED YOU
WOULD BE
HAPPIEST AS
HER.

THIS WAS A DISASTER!

CAN'T
YOU JUST
'UNDUE'
WHATEVER IT
IS YOU DID?





BELIEVE
ME, I
TRIED...BUT
YOU DID THIS IN
ALL
HONESTY,

I NEVER
WOULD HAVE
GONE INTO
TRANCE IF I'D
HAVE KNOWN
THIS WAS
POSSIBLE!



OH MY
GOD, MY
DAD IS
WAITING FOR
ME. WHAT THE
HELL AM I
GOING TO
TELL HIM?

TELL HIM THE
TRUTH. YOU
WERE PLACED INTO
TRANCE AND
SOMETHING WENT
WRONG. I NEED TO
CONFER WITH SOME
OF MY COLLEAGUES
ABOUT THIS, SO I
WANT YOU TO
COME BACK
TOMORROW



CAN YOU DO THAT FOR ME, ROSIE?

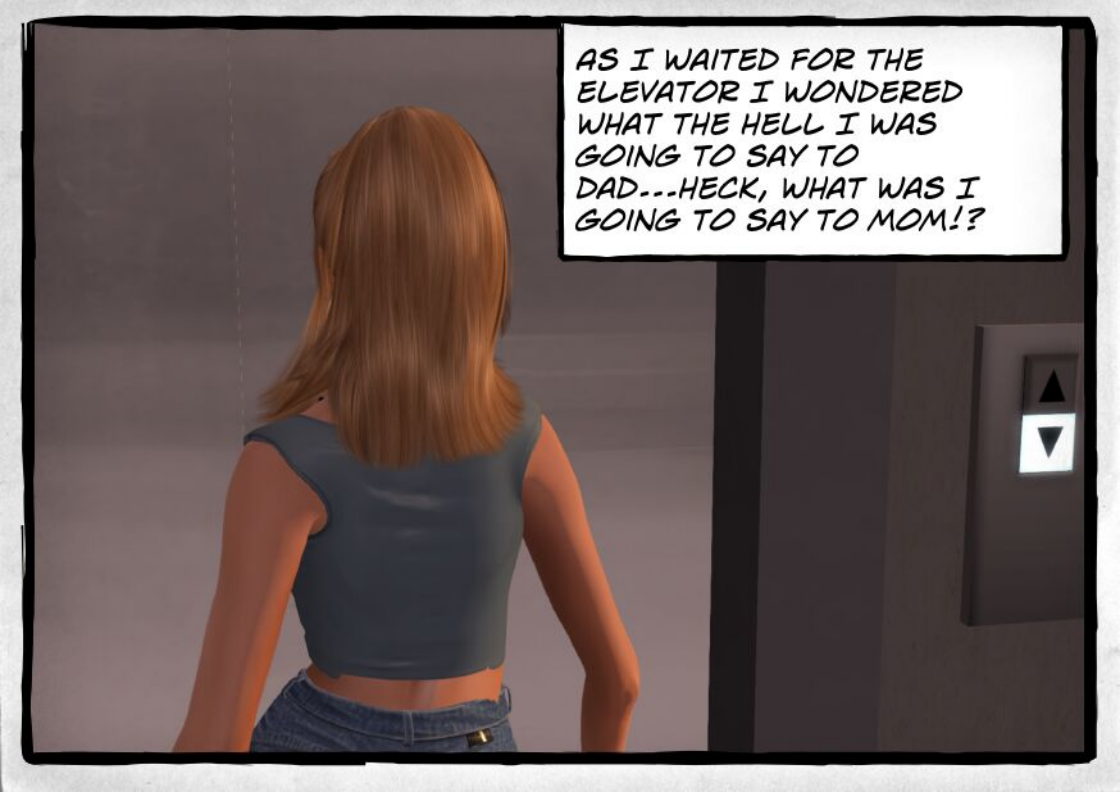
YES, DR. CHAMBERS. GOSH, I DON'T FEEL LIKE 'ROSIE' I EVEN FEEL LIKE MY NAME IS RITA!

I KNOW, IT WAS A VERY IMMERSIVE EXPERIENCE.



ALRIGHT, IF
YOU SAY SO, DR.
CHAMBERS.

I HAVE
EVERY
CONFIDENCE WE
CAN GET YOU
BACK TO HOW YOU
SHOULD BE. BUT
LET ME REFLECT
ON IT FOR THE
NIGHT.



AS I WAITED FOR THE
ELEVATOR I WONDERED
WHAT THE HELL I WAS
GOING TO SAY TO
DAD...HECK, WHAT WAS I
GOING TO SAY TO MOM!?



HI MOM AND DAD, I KNOW
YOU TWO ARE ABOUT TO GET
A DIVORCE, BUT GUESS
WHAT?


WELL, HERE GOES NOTHIN'



RITA?
WHAT ARE
YOU DOING
HERE?
WHERE'S
ROSS?

IT'S ME,
DEVON...I
MEAN, DAD.
IT'S ME.

WHAT? I'M
CONFUSED.



DR. CHAMBERS
PUT ME IN A
TRANCE, AND
TRIGGERED THE
MUTAGEN.
APPARENTLY, I
WAS THINKING OF
MOM.

NO,
DEVON,
JUST TAKE ME
HOME. DAD, I
MEAN, JESUS,
MY BRAIN IS
ALL
SCRAMBLED
-

AFTER
EVERYTHING
EMILY DID?
I'M GOING TO
GO GIVE HER
A PIECE OF
MY MIND!

ARE YOU
SURE? I CAN
HAVE EMILY
COME OVER
AND THEY
CAN...

NO, SHE SAID
SHE'D TRY
AGAIN
TOMORROW.

A close-up, cinematic-style photograph of a woman with long, wavy blonde hair, wearing large gold hoop earrings, a red lipstick, and a pearl necklace. She is looking directly at the camera with a serious expression. The background is the interior of a car, with a seatbelt and a window visible. In the upper right corner, there is a white speech bubble with black text. The overall lighting is soft and focused on the woman's face.

EVERY TIME HE SAID HER
NAME, WAS LIKE A SPEAR IN
MY HEART. IT FELT LIKE
HE'D HAD AN AFFAIR ON ME
NOT MY MOTHER!

AS HE DROVE MY HEAD
STARTED TO ACHE, SO I
CLOSED MY EYES.





WE'RE HERE
SON.

OKAY,
THANKS FOR
THE RIDE.

WANT ME TO
PICK YOU UP
TOMORROW?

NO, I'LL
HAVE MOM
DRIVE ME.



OKAY,
WELL, IF
YOU NEED
ME, YOU KNOW
HOW TO GET
AHOLD OF
ME.

YEP.

I WENT INSIDE...

I'M HOME...




A 3D rendered woman with long, light brown hair styled in a high ponytail. She has a surprised or shocked expression, with wide eyes and slightly open red lips. She is wearing a light purple, off-the-shoulder, long-sleeved top with a gathered waist, blue jeans, and a black choker with a silver circular pendant. Her right hand is raised towards her chest. The background shows a bar area with a wooden counter, a sink, and a hanging lamp with multiple bulbs. The floor is made of square tiles in shades of brown and tan. The entire scene is framed by a thick black border, characteristic of a comic book panel.

WHAT IN
THE HOLY
HALLIFAX---WHO
ARE YOU?



IT'S
ME, MOM.
ROSS...YOUR
SON. THERE
WAS A MESS
UP WHILE I
WAS IN A
TRANCE.

WHAT IN
THE
HELL...COME
TELL ME ALL
ABOUT IT.



SO I TOLD HER. ABOUT
THE TRANCE, ABOUT
HOW I FELT, ALL OF IT.



WELL, I
DON'T
UNDERSTAND
ANY OF IT. IT IS
KINDA FUN TO
HAVE A TWIN
THOUGH.

HAAH YES.

A comic panel featuring two women. The woman on the left has dark hair and is wearing a black choker with a silver bead. The woman on the right has blonde hair and is wearing a blue top. There are five speech bubbles containing text.

HEY. I'VE ALWAYS WONDERED WHAT I'D LOOK LIKE WITH BLONDE HAIR. WANNA BE MY GUINEA PIG?

I MEAN, WHEN THE HYPNOTIST TRIGGERS WHATEVER TOMORROW, YOUR HAIR WILL GO BACK TOO, RIGHT?

JUMP IN THE SHOWER AND WET YOUR HAIR.

UH...SURE?

IT HAS IN THE PAST, YES.

OKAY!



A SHORT TIME AND A
SHOWER LATER...

OKAY, HAVE A
SEAT

UH...DO
YOU HAVE
ANYTHING I
CAN WEAR?

I KNOW
EVERY NOOK,
CRANNY AND
WRINKLE ON
THAT BODY.
JUST SIT!

HEH OKAY



SO HOW
DOES IT FEEL
TO BE IN THE
BODY OF YOUR
FORTY
YEAR-OLD
MOTHER?

I KNOW
IT'S WEIRD,
BUT IT FEELS
REALLY GOOD,
ACTUALLY.




JESUS,
I WOULD DO
ANYTHING TO
BE 18
AGAIN.

HAH,
MAYBE YOU
SHOULD BE
THE ONE TO
TAKE THE
MUTAGEN.



THAT
WOULD MEAN
MAKING NICE
WITH YOUR DAD'S
NEW
'GIRLFRIEND'
THOUGH.

YEAH

A comic book panel featuring two characters. In the center, a woman with long brown hair, wearing a light pink, off-the-shoulder, long-sleeved dress and a black choker with a silver pendant, looks towards the right. She has red lipstick and is holding a lit cigarette in her right hand, which has several rings. To her right, a man's face is partially visible, wearing a pink and white polka-dot headscarf. He is wearing a black shirt. Two speech bubbles are present: one from the woman and one from the man.

ANJALI IS
OVER THERE
WITH THEM NOW.
YOUR DAD'S
GOING TO TAKE
HER TO DISNEY
TOMORROW.

AWW,
SHE'LL LOVE
THAT.

YES,
HONEY. I'M
SORRY. IT'S
BEEN COMING
FOR AWHILE
NOW.

SO,
YOU AND
DEVON ARE
DEFINITELY
GONNA
DIVORCE
THEN?



IT'S
TOO BAD. I
KNOW YOU
WERE BOTH IN
LOVE FOR A
LONG
TIME.

YES,
WELL, LOVE
CHANGES
SOMETIMES.

SOLUTIONS
RÉSOLUTIONS

**SOCIALISING
IN-WORLD
THE HORROR!**

IONS

HACKS FOR



THAT'S
GONNA TAKE
SOME TIME.
WHY DON'T YOU
COME AND TRY
ON SOME
CLOTHES?



OKAY!



OH, THAT
LOOKS GOOD
ON YOU! OR
ME..

BOTH!



OOH, I
LIKE THAT
TOO. YOU
KNOW WHEN
YOU WERE FIVE
YOU LOVED TO
DRESS IN MY
CLOTHES.

YEP. I
NEVER TOLD
ANYONE,
THOUGH. OH,
WE NEED
MARGARITAS!

I DID?



COMES IN
HANDY WHEN
NEEDED I
GUESS?

DEVON
HAD TO
HAVE THIS
FULL BAR.
UGH.



I SUPPOSE.
THOUGH I
SURE HATE
CLEANING IT
AFTER WORKING
FOR HOURS AS A
BARTENDER AT
WORK!

I CAN
RELATE.



I JUST
REALIZED
YOU COULD
TOTALLY FILL
IN FOR ME AT
WORK!

AWW,
TRUE. WELL,
LET'S SEE HOW
I LOOK AS A
BLONDE!


HAH! WELL,
I'M HOPING DR.
CHAMBERS CAN
FIX ME
TOMORROW.

OKAY!



I'LL
TAKE THIS
OFF, BUT
THEN YOU'LL
NEED TO RINSE
YOUR HAIR OUT.
DON'T GET IT
IN YOUR
EYES.

OKAY

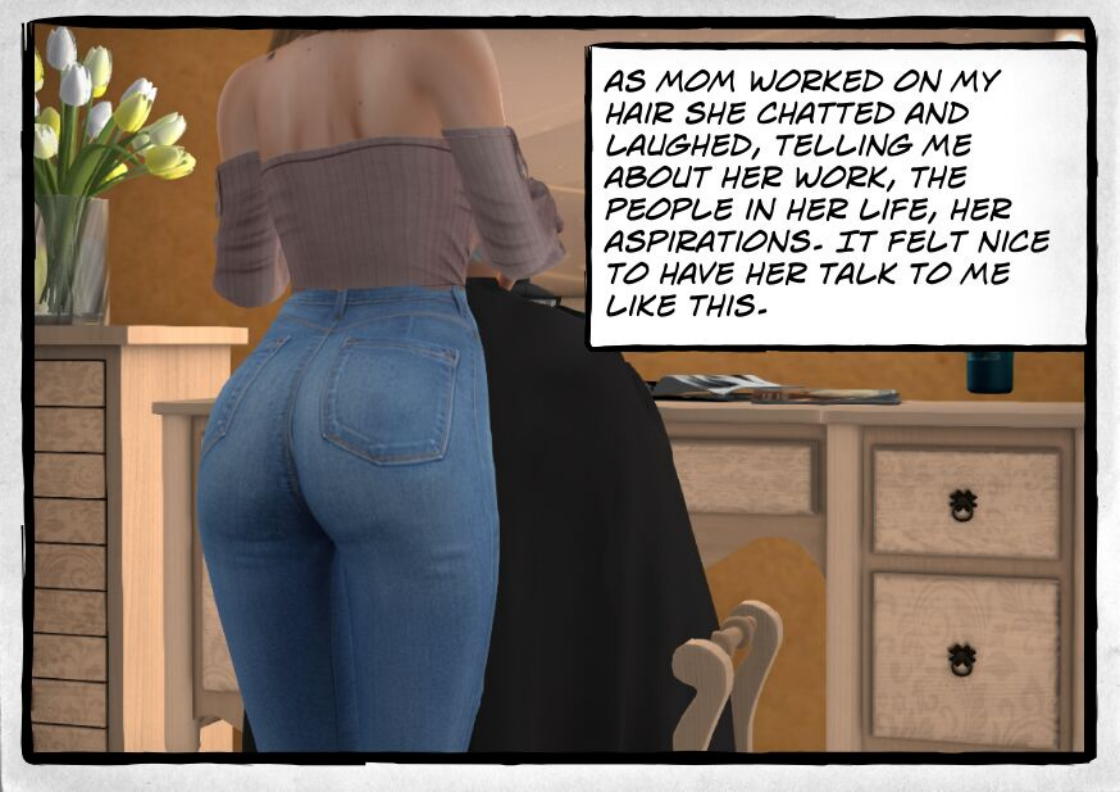


AS I STOOD IN THE
SHOWER, I SMILED,
HAPPY AT THE TIME
WE'D SPENT TOGETHER
AND HOW LOOKING LIKE
HER FELT LIKE I WAS
MY MOTHER'S SISTER.



OKAY,
LET'S GET
YOU BACK
INTO THE
CHAIR AND SEE
WHAT WE HAVE
TO WORK
WITH.

OKAY.

A woman is shown from the back, wearing a purple off-the-shoulder top and blue jeans. She is standing in a room with a light-colored dresser in front of her. On the dresser, there is a vase of white and yellow tulips. The scene is framed by a thick black border.

AS MOM WORKED ON MY HAIR SHE CHATTED AND LAUGHED, TELLING ME ABOUT HER WORK, THE PEOPLE IN HER LIFE, HER ASPIRATIONS. IT FELT NICE TO HAVE HER TALK TO ME LIKE THIS.



OH? GRANT,
WHO?

NEVER MET
HIM.

AND THEN
THERE'S
GRANT.

HE OWNS
THE BAR, AND
THREE OR FOUR
OTHER BARS IN
TOWN. GRANT
TOWNSEND?



HE'S A
DELIGHTFUL
MAN. AND HE
KEEPS ASKING
ME OUT ON A
DATE.

THINK
YOU'LL GO?

A close-up, high-angle shot of a woman's face, looking slightly downwards and to the left. She has long, wavy blonde hair, brown eyes, and is wearing bright red lipstick. She is wearing a black choker necklace with a large pearl pendant. The background is a warm, yellowish-brown wall. A speech bubble is positioned to the right of her face, containing red text. The entire scene is framed by a thick black border, characteristic of a comic book panel.

OH, I
DON'T
KNOW. IT'S
PART OF THE
REASON I'M
DOING THIS WITH
YOU, HE
PREFERS
BLONDES.

CAN'T
HURT TO TRY,
RITA.



DEVON
IS
JUST...WELL-
I KNOW HE'S
SMITTEN WITH
THAT DOCTOR,
BUT I KEEP
THINKING HE'LL
COME BACK
TO ME.

HE'S
MOVED ON,
RITA. WHY
HANG ONTO
THE PAST?



WHAT DO
YOU THINK?

NO, ABOUT
YOUR HAIR,
SILLY.

I THINK
YOU SHOULD
GO OUT WITH
HIM!

OH!



THE
QUESTION IS
DO YOU LIKE
IT?

LET'S
GET YOU
SOME
MAKEUP TO
HIDE ALL
THOSE
WRINKLES
AND
SEE...



OOH,
THAT LOOK
TERRIFIC! PUT
THESE
COLORED
CONTACTS
IN---

OKAY



THERE,
JESUS, YOU
LOOK
FANTASTIC!


HAH, I'M
YOUR TWIN.
IT'S YOU WHO
WOULD LOOK
FANTASTIC.

A romantic outdoor dining table is the central focus, covered with a white lace tablecloth. The table is set with a centerpiece of pink and white flowers, a candelabra with two lit candles, and a glass. Two white chairs with a light-colored fabric draped over the back are positioned on either side of the table. The setting is outdoors, with a large green tree in the background and a canopy structure visible. The scene is lit with soft, warm light, creating a romantic atmosphere.

CHAPTER SIX



YOU DO
LOOK GOOD
AS A BLONDE
THOUGH,
RITA.

A comic panel featuring two women. On the left, a woman with long brown hair in a high ponytail is shown in profile, wearing a black choker and large hoop earrings. On the right, a woman with short blonde hair is wearing a black dress with a silver sequined neckline and a black choker with a pearl pendant. She is speaking to the first woman. A large speech bubble is positioned to the right of the blonde woman, and a smaller one is below it. The background is a plain, light brown color.

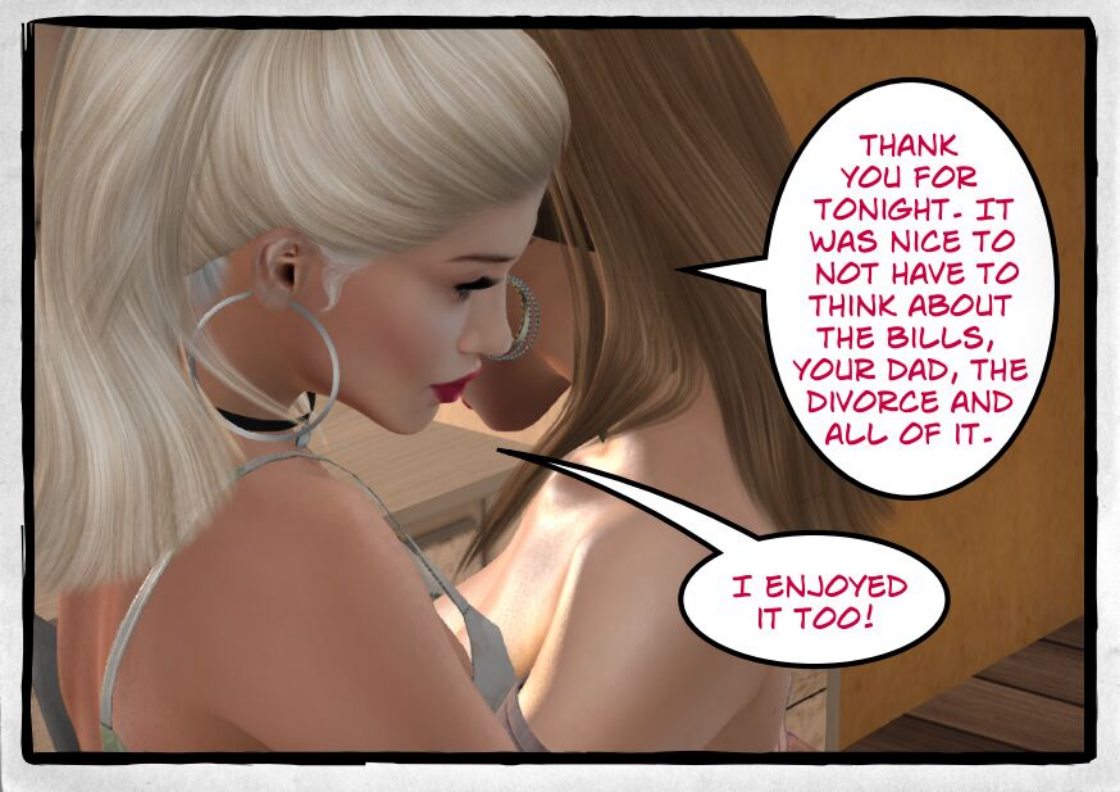
I DUNNO.
I'M SCARED
TO MAKE SUCH
A DRASTIC
CHANGE. MAYBE
I SHOULD HAVE
YOU GO ON
THE DATE WITH
GRANT!

HAH! FUNNY.



I AM
GETTING
PRETTY
TIRED
THOUGH, MOM.
THINK I'LL
TAKE THIS
ALL OFF AND
CALL IT A
NIGHT.

OKAY.
GOSH I
LOST TRACK
OF TIME. WE
WERE HAVING
SO MUCH
FUN!



THANK
YOU FOR
TONIGHT. IT
WAS NICE TO
NOT HAVE TO
THINK ABOUT
THE BILLS,
YOUR DAD, THE
DIVORCE AND
ALL OF IT.

I ENJOYED
IT TOO!



I'LL
DEFINITELY
GIVE SOME
THOUGHT TO
GOING
BLONDE...

THEN
WE'LL BE
TWINS
AGAIN!

I GUESS
WE'LL SEE.

NO, MISTER.
YOU'RE GETTING
YOUR BODY BACK
TOMORROW!

THE NEXT DAY

THANK
YOU, DR.
CHAMBERS.

WELCOME
BACK, ROSS.


SO
HOW WAS
THE EVENING
WITH YOUR
MOTHER?

IT WAS VERY
NICE,
ACTUALLY. SHE
WANTED TO SEE
WHAT SHE'D LOOK
LIKE AS A
BLONDE...--HENCE
MY NEW
SHADE.



TALK
TO ME
ABOUT YOUR
FEELINGS LAST
NIGHT. WERE
YOU
EMBARASSED
TO BE HER
TWIN?

A LITTLE,
MAYBE AT
FIRST. BUT THEN
WE JUST HAD A
REALLY NICE
EVENING. I FELT
HAPPY AND AT
PEACE LIKE I
HAVEN'T IN A
LONG TIME.



I CERTAINLY
CAN
UNDERSTAND
THAT. IT WAS A
FANTASY OF YOURS
FROM YOUR
CHILDHOOD.

SHE DID
MENTION
WHEN I WAS
FIVE, SHE
CAUGHT ME
WEARING HER
CLOTHES.

THAT ISN'T
UNCOMMON.
YOUR MOTHER IS
THE FIRST PERSON IN
YOUR LIFE THAT YOU
BOND WITH. IT'S
UNDERSTANDABLE
THAT YOU'D DESIRE
HER APPEARANCE.



BUT IT IS
INAPPROPRIATE
FOR A SON TO
ASSUME THE
IDENTITY OF HIS
MOTHER. YOU
UNDERSTAND
THIS, YES?

OF
COURSE,
DOCTOR.

WHICH
WOULD BE
WHAT?

I'VE
SPOKEN
TO MY
COLLEAGUES,
AND WE'VE
DESIGNED A
COURSE OF
ACTION.



REGRESSION
THERAPY. BUT
TO A POINT A BIT
OLDER THAN
YESTERDAY.

OKAY.

LEAN
BACK...AND JUST
RELAX

I LEANED BACK, AND THIS TIME IT TOOK LESS ONLY A FEW MOMENTS BEFORE SHE HAD ME IN A DEEP STATE OF TRANCE.

CAN YOU HEAR ME NOW, ROSS?

YES





I WANT
YOU TO THINK
BACK TO A TIME
WHEN YOU WERE
A HAPPY LITTLE
BOY. CAN YOU
DO THAT,
ROSS?

LET THE
YEARS JUST
FALL AWAY.
YOUNGER AND
YOUNGER UNTIL
YOU ARE HAPPY
AND HEALTHY
AND LOVED.

YES.

YES.



YOU
SEE A DIAL
IN FRONT OF
YOU. AS THE
YEARS SPIN
BACK, IT
SHOWS YOUR
AGE---

YES.



BACK AND
BACK THE
YEARS CRAWL.
UNTIL FINALLY IT
RESTS ON THE
NUMBER WE
SEEK. THE AGE
YOU WERE A
HAPPY, HEALTHY,
LOVED LITTLE
BOY.

YES



WHAT AGE
DO YOU SEE
ON THE DIAL,
ROSS?

SEVEN



YES

YESSS,
SEVEN. SUCH
A NICE AGE,
ISN'T IT?

PCPD

AND WHY IS SEVEN SUCH A NICE AGE, ROSS?

GRAMMA

OH, YOUR GRANDMOTHER CAME FOR A VISIT?

SHE LIVED WITH US

I SEE. AND WHAT DID SHE DO THAT MADE YOU SO HAPPY?

PLAYED GAMES. CARDS.



I SEE.
WOULDN'T IT
BE NICE TO BE
LIKE THAT
AGAIN?

YES

TO BE A
HAPPY BOY
AGAIN? LIKE
WHEN YOUR
GRANDMOTHER
CAME TO
VISIT?

SHE HAD
PRETTY HAIR



SHE
MEANT A LOT
TO YOU DIDN'T
SHE.

YES.

SHE
WOULD
WANT YOU TO
BE A HAPPY
BOY AGAIN,
WOULDN'T
SHE?

SHE
SMELLED
NICE.



YES

SHE
WOULD
WANT YOU TO
GO INTO THAT
SPECIAL PLACE
INSIDE YOU, AND
CHANGE BACK
INTO A LITTLE
BOY AGAIN.
WOULDN'T
SHE?



WHY
DON'T YOU
DO THAT?
CLOSE YOUR
EYES, AND GO
INTO THAT
SPECIAL
PLACE.

OKAY



NOW PICTURE
YOURSELF AS
THE HAPPY BOY
YOUR
GRANDMOTHER
LOVED.

OKAY



NOW
RELEASE
THAT
SPECIAL PART
OF YOU THAT
CHANGES
YOUR
BODY.

OKAY




NOW
FEEL YOUR
BODY SHIFT TO
THE BOY.

I FELT TINGLES, AND A
WARMTH SUFFUSE ME.



IN A FEW MOMENTS IT WAS
OVER.





PERFECT.
NOW, I WANT
YOU TO AWAKEN,
IN THREE, TWO,
ONE...YOU ARE
AWAKE.



WHOA, I
FEEL WEIRD.



CHAPTER SEVEN



OKAY

THERE
'S SOME
CLOTHES IN
THE CLOSET.
WHY DON'T
YOU PICK A
T-SHIRT AND
SHORTS THAT
MIGHT FIT.

A SHORT TIME LATER

WEIRD.
I'M SEVEN
AGAIN. I
DON'T LIKE
IT.

HOW DO
YOU FEEL
NOW?

SIGHS
I KNOW IT'S
FRUSTRATING TO
BE THAT AGE,
ESPECIALLY WHEN
YOU HAD BEEN AN
ADULT. BUT AT
LEAST YOU'RE
MALE AGAIN.

A young man with short, dark hair is shown in a three-quarter view, looking downwards and to the right with a thoughtful expression. He is wearing a black t-shirt. The background is a grey wall with a striped pattern. A speech bubble is positioned to the right of his head, containing text.

SO,
WHAT, DO I
HAVE TO GROW
UP ALL OVER
AGAIN?

A woman with long, straight brown hair and light blue eyes is sitting in a chair. She is wearing a white top. The background is a simple, textured grey wall. A speech bubble is positioned to her right, containing text.

WELL, WE
COULD TRY TO AGE
PROGRESS YOU, BUT
I RECOMMEND
WAITING AT LEAST 24
HOURS TO LET YOUR
BODY FULLY
SETTLE.



YEAH
LET'S DO
THAT, CUZ THIS
SUCKS.



HEY MOM

HELLO, I'M
HERE TO PICK
UP...OH MY
GOD, ROSS, IS
THAT YOU??

YES, WE
WERE ABLE
TO GET HIS
GENDER
BACK.

I WANT
TO TRY TO
AGE
PROGRESS HIM
TOMORROW. I
DON'T KNOW IF
THE MUTAGEN
WILL DO THAT,
BUT WE CAN
TRY.

OH!
WELL, I
GUESS WE
DON'T HAVE TO
SHARE A
WARDROBE
ANYMORE,
EH?



I FELT STRANGELY
DEPRESSED.

YEAH




WHY DON'T
YOU HEAD INTO
THE WAITING
ROOM, KIDDO. I
HAVE A FEW THINGS
I NEED TO TALK
TO DR.
CHAMBERS
ABOUT.

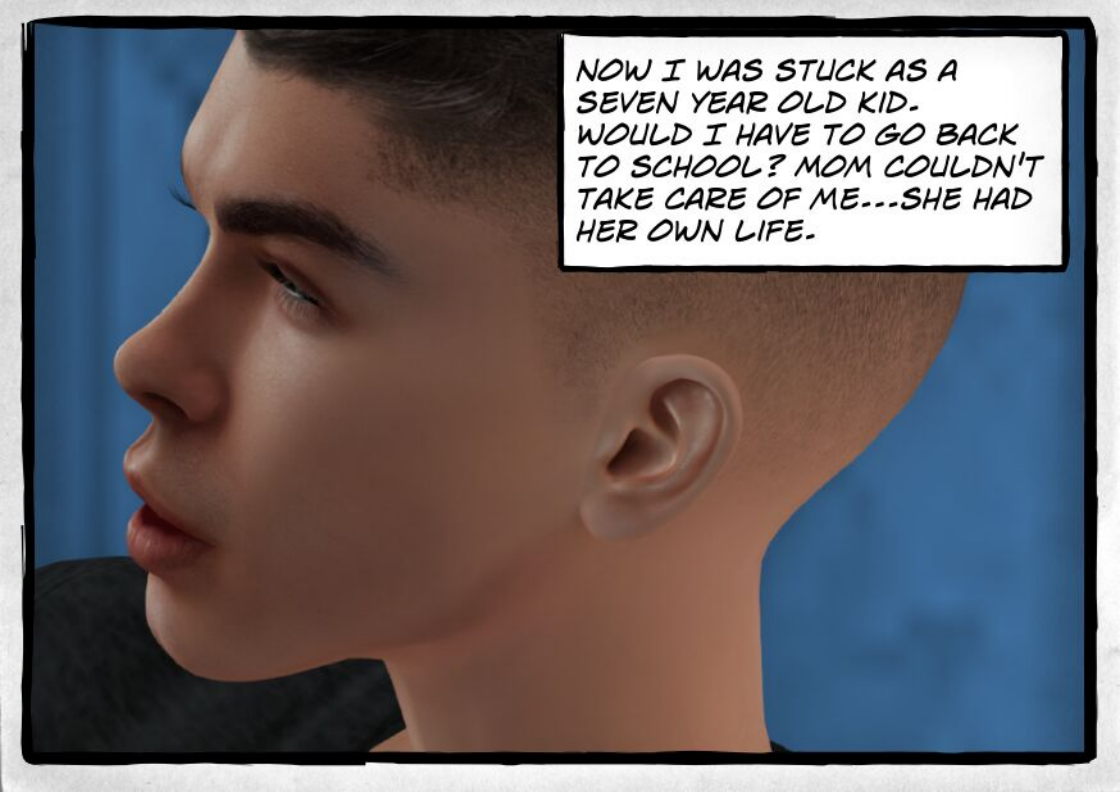
OKAY.

A young man with a short haircut, wearing a black t-shirt, is shown in profile, sitting on a couch with a grey and white striped cushion. He is looking towards the left. The background is a solid blue wall. A speech bubble is positioned in the upper right corner of the frame.


I SAT OUT IN THE LOBBY
FOR WHAT FELT LIKE HOURS
BUT WAS PROBABLY ONLY
FIFTEEN MINUTES.

A close-up, high-angle shot of a young man's face. He has light brown hair, dark eyebrows, and light-colored eyes. He is looking slightly downwards and to the right with a somber expression. The background is a solid, medium blue color. A white speech bubble with a black border is positioned in the upper left corner of the frame, containing text.

STUPID MUTAGEN. I HATED IT. IF THIS ALL HADN'T HAPPENED, MOM AND DAD WOULD HAVE STILL BEEN TOGETHER, AND I'D BE PLAYING BASEBALL AT ARIZONA STATE.



NOW I WAS STUCK AS A
SEVEN YEAR OLD KID.
WOULD I HAVE TO GO BACK
TO SCHOOL? MOM COULDN'T
TAKE CARE OF ME---SHE HAD
HER OWN LIFE.



I REALLY DIDN'T FEEL WELL. MY HEART POUNDED IN MY CHEST, AND IT FELT LIKE MY BODY WAS ON A SLOW BOIL, GETTING HOTTER AND HOTTER.



YOU
READY TO
GO, LITTLE
MAN?

YES, MOM.



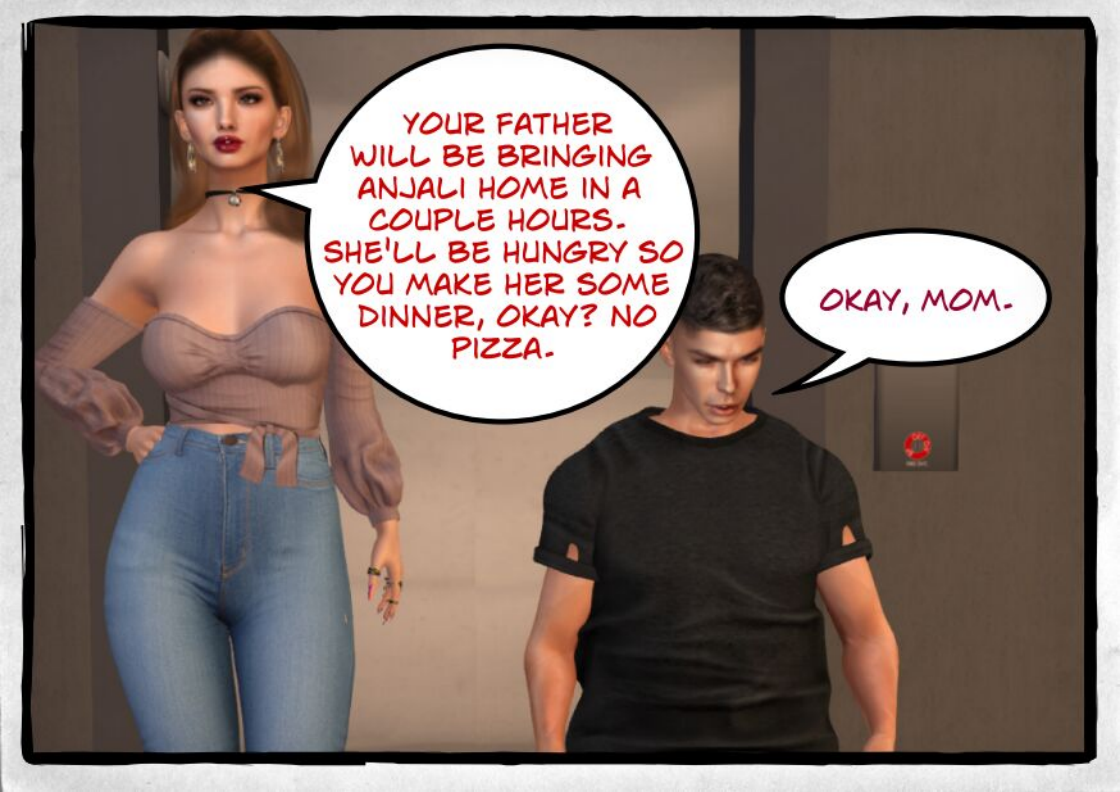
I HAVE
JUST
ENOUGH TIME
TO DROP YOU
OFF AT HOME,
THEN I HAVE
TO GET TO
WORK.

OKAY

A man and a woman are standing in a hallway. The man is on the left, wearing a black t-shirt, and the woman is on the right, wearing a purple off-the-shoulder top and blue jeans. They are facing each other. The man is speaking, and the woman is listening. There are lockers in the background with numbers 5 and 1 visible. A sign on the wall reads "CERTIFICATE OF INSPECTION ON FILE IN THE BUILDING OFFICE".

I TAKE IT
THINGS WENT
WELL WITH THE
THERAPIST?

I GUESS.
DON'T
REMEMBER
MUCH.

A woman with long brown hair, wearing a brown off-the-shoulder top and blue jeans, stands on the left. She is speaking to a man on the right who is wearing a black t-shirt and looking down. The scene is set in a hallway with a door in the background.

YOUR FATHER
WILL BE BRINGING
ANJALI HOME IN A
COUPLE HOURS.
SHE'LL BE HUNGRY SO
YOU MAKE HER SOME
DINNER, OKAY? NO
PIZZA.

OKAY, MOM.

WE RODE BACK HOME MOSTLY IN SILENCE. I KNEW SHE WAS UPSET, BUT KICKING HERSELF FOR BEING SO. I WAS TOO. AND I WAS STILL HOT.

A man and a woman are shown from the chest up, sitting in the front seats of a car. The man is on the left, looking towards the right. The woman is on the right, looking towards the left. She is wearing a grey off-the-shoulder top and a black choker. A speech bubble is positioned between them, containing text.

I'M NOT FEELING TOO GOOD.



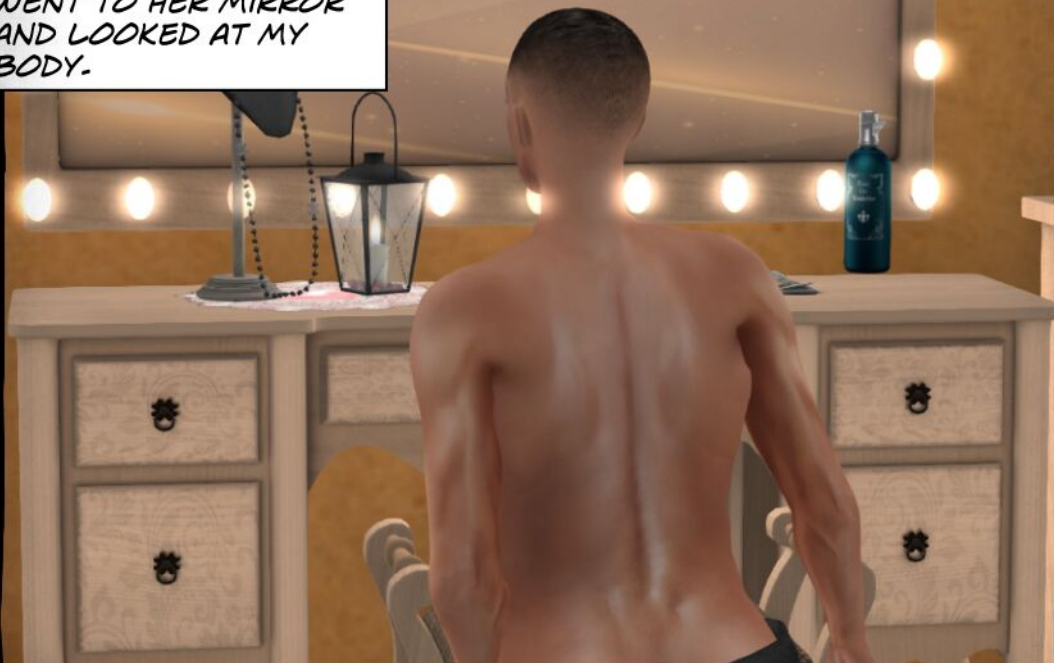
SHOULD
I CALL THAT
'DOCTOR
ROGERS?'


NO...I'LL
BE OKAY.

ALRIGHT,
WELL, CALL
ME IF ANYTHING
CHANGES.

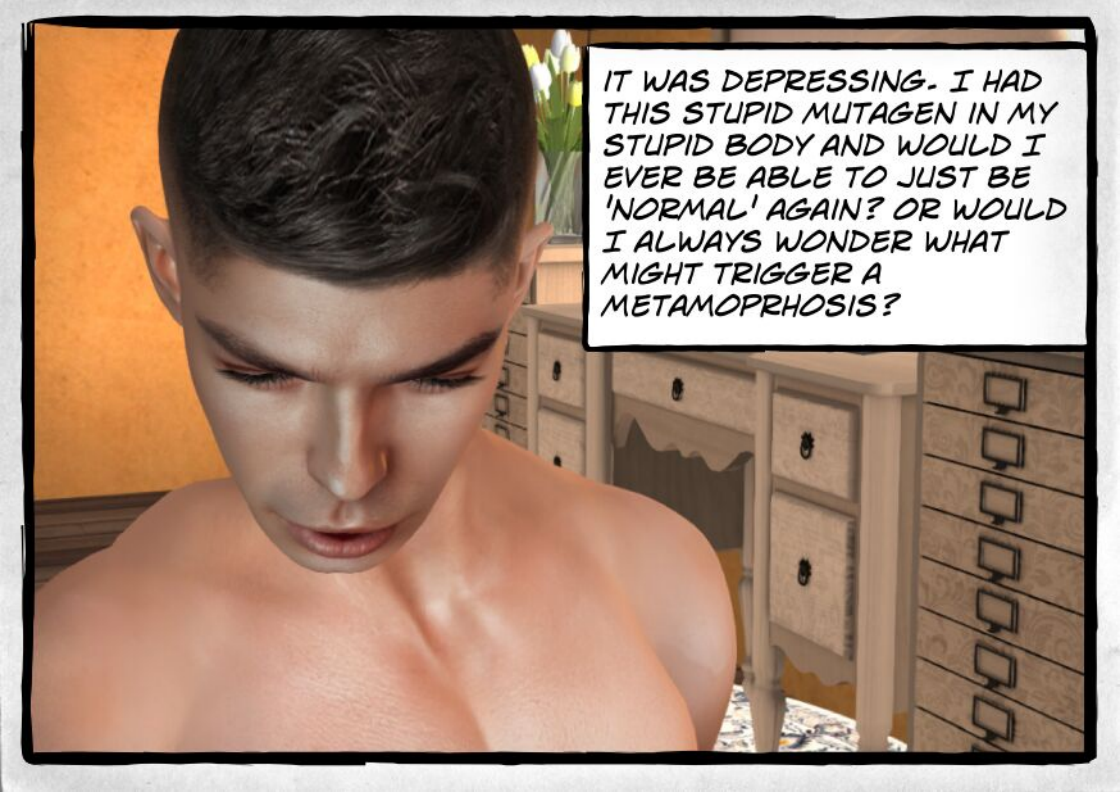
OKAY.

AFTER MOM LEFT, I
WENT TO HER MIRROR
AND LOOKED AT MY
BODY.





AFTER BEING FEMALE FOR
OVER A YEAR, IT FELT VERY
STRANGE TO BE BACK IN A
MALE BODY.

A young man with dark, wavy hair is shown from the chest up, looking down with a somber expression. He is shirtless. The background shows a bedroom with a white dresser, a vase of white and yellow flowers, and a patterned bedspread. The scene is framed by a thick black border.

IT WAS DEPRESSING. I HAD THIS STUPID MUTAGEN IN MY STUPID BODY AND WOULD I EVER BE ABLE TO JUST BE 'NORMAL' AGAIN? OR WOULD I ALWAYS WONDER WHAT MIGHT TRIGGER A METAMOPRHOSIS?

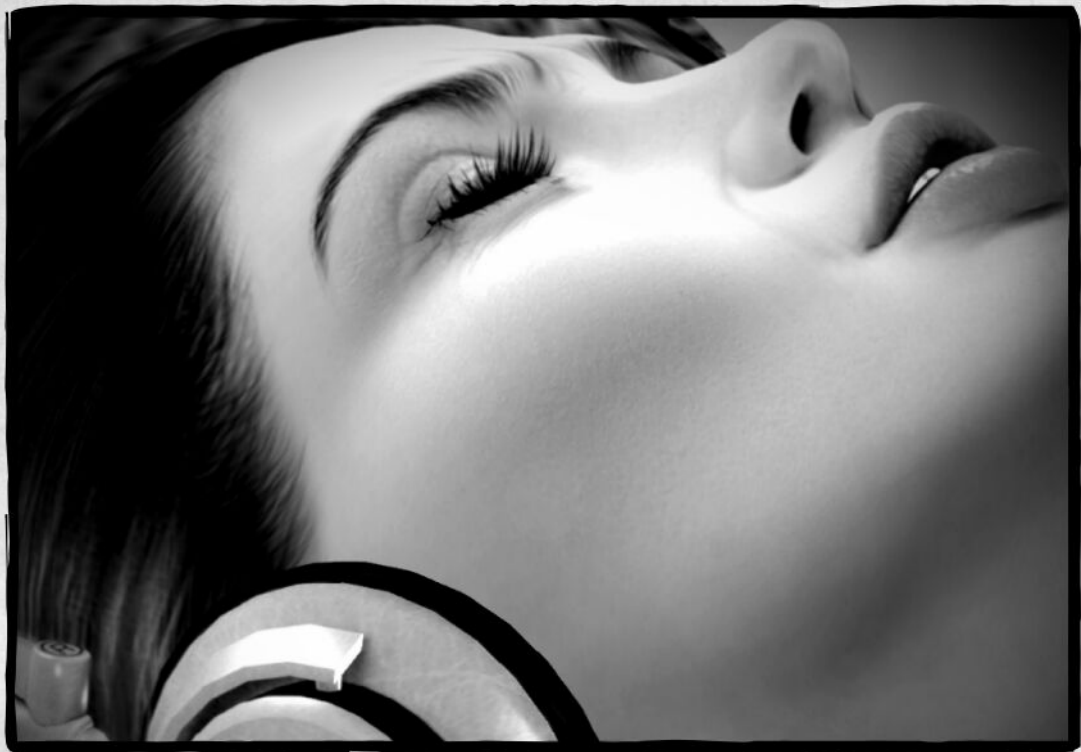


SINCE MY HEAD WAS POUNDING, I SAT IN MY ROOM LISTENING TO RECORDS...AND COMPLETELY FORGOT ABOUT ANJALI AND THAT I WAS SUPPOSED TO MAKE DINNER.

THE HEADACHE GREW AND AT
SOME POINT, I FELL
ASLEEP.









I WAS STARTLED
AWAKE AN HOUR OR SO
LATER...

MOM!
WAKEUP!

A vibrant outdoor scene featuring a large white tent with a patterned fabric draped over its side. To the left, a large weeping tree with long, thin branches hangs down. The foreground is filled with a dense field of small white flowers. In the background, there are more trees and a clear blue sky. The overall atmosphere is bright and cheerful.

CHAPTER EIGHT

FOR A FEW MOMENTS I
DIDN'T KNOW WHERE OR WHO
I WAS---



WHAT?

WHY ARE YOU
IN ROSS'S
BEDROOM
LISTENING TO HIS
RECORDS, WEARING
HIS PANTS AND NOT
WEARING A
SHIRT?!?

A close-up illustration of a woman with long, dark hair and a worried expression. Her eyes are wide and her mouth is slightly open. A hand is visible on her right shoulder, resting on a teal, textured fabric. The background is a plain, light brown wall.

WHAT
ON
EARTH??
ANJALI, GO
DOWN INTO THE
KITCHEN AND
PEEL SOME
POTATOES
FOR DINNER
OKAY?

IT TOOK ME A FEW
MOMENTS, BUT I
REALIZED WHAT HAD
HAPPENED...

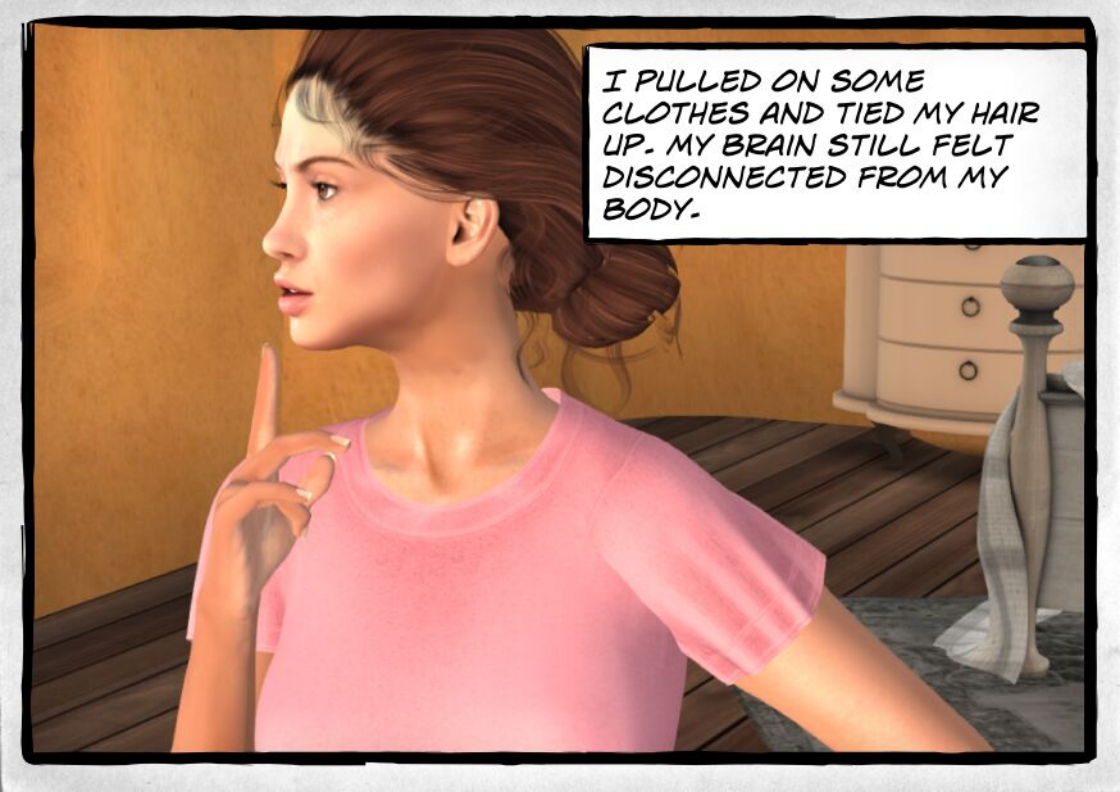
AREN'T
YOU GOING TO
TELL ME...

NO, DO AS I
SAY!

OKAY,
WOW, YOU
DON'T HAVE TO
HAVE A COW!

A close-up, high-resolution image of a young woman's face. She has long, light brown hair, brown eyes, and a slightly furrowed brow, indicating concern or worry. Her skin is fair with some freckles. The background is out of focus, showing a white wall and a grey patterned rug.

I WENT DOWN INTO MY...I
MEAN, MOM'S BEDROOM AND
SAW THAT I'D REVERTED
BACK TO HER BODY. MY
HEADACHE WAS GONE ALSO

A digital illustration of a young woman with brown hair styled in a bun, wearing a light pink t-shirt. She is shown in profile, looking towards the left with a thoughtful expression, her right hand raised near her chin. The background is a warm-toned room with a wooden floor and a white dresser. A speech bubble is positioned in the upper right corner of the frame.

I PULLED ON SOME
CLOTHES AND TIED MY HAIR
UP. MY BRAIN STILL FELT
DISCONNECTED FROM MY
BODY.

I STARTED FIXING
DINNER

HOW WAS
YOUR TIME
WITH YOUR
FATHER?

IT
WAS GOOD!
WE WENT TO
DISNEY
YESTERDAY.



I DIDN'T KNOW HOW MUCH MOM HAD TOLD HER ABOUT ME BEING IN HER BODY..SO I DECIDED TO PRETEND.

WELL, I'M GLAD YOU HAD A GOOD TIME.

I THOUGHT YOU WERE WORKING TODAY?

I DID. BUT I HAD A HEADACHE.




SHE,
AH...IS OUT
LOOKING FOR
A JOB

WE
TALKED TO
THE DOCTOR
ABOUT A
REDUCTION.

AND
WHERE'S
ROSIE?

IT'S
SO WEIRD
TO THINK
ROSS HAS
THOSE
HUMONGOUS
BREASTS
NOW.



WELL, I'M
GOING TO GO
DO
HOMEWORK,
BIG BROTHER.
GIGGLES
WAS FUN YOU
TRYING TO
PRETEND TO
BE MOM.

WHAT
GAVE ME
AWAY?

YOU
COOK
BETTER!

HAHAH!

IT WAS,
ACTUALLY.
OKAY, SQUIRT,
YOU GO DO
HOMEWORK!

WATCH
IT YOU!

I CAN
STILL
SPANK
YA!

PLUS
MOM TOLD
ME ABOUT
YOUR DAY
YESTERDAY.
SOUNDED
FUN!

YES
MOTHER!

WHY,
YOU GONNA
GROUND
ME?



HAHA.
YOU'RE
GROUNDED
UNTIL
GROUND
HOG'S
DAY.

GOTTA
CATCH
ME
FIRST, OL'
LADY!

GIGGLES


FOR THE REST OF THE
EVENING, I WATCHED A MOVIE
AND WAITED FOR MOM TO GET
BACK.





WELL, I
SEE YOU'VE
REVERTED
BACK.

YEAH. I
FELL ASLEEP
AND WAS LIKE
THIS.



WELL, I
THINK WE
SHOULD
BOTH GET
SOME SLEEP.
AND YOU'LL
NEED TO SEE
DR. ROGERS
WHETHER YOU
WANT TO
OR NOT.

YEAH,
SIGHS

A comic panel featuring two women in a conversation. The woman on the left is shown in profile, wearing a black off-the-shoulder top and a choker. The woman on the right is facing forward, wearing a pink top and has her hair styled up. They are standing in front of a dark wooden door with a metal handle. Two speech bubbles are present: one from the woman on the left and one from the woman on the right.

WE'LL
GET THIS
STRAIGHTENED
OUT, SON. I
PROMISE.

I JUST
WONDER
WHAT I'LL
LOOK LIKE IN
THE END.



REGARDLESS,
YOU'RE STILL
OUR CHILD AND WE
WILL ALWAYS
LOVE YOU.

A SHORT TIME LATER, I WAS ASLEEP.



A scene featuring a group of lit white candles on a stone surface, with a white wicker chair and a stone wall in the background. The text "CHAPTER NINE" is overlaid in a stylized font.

CHAPTER NINE



I GOTTA
ADMIT HAVING
A TWIN IS
SUPER FUN

DON'T
GET TOO USED
TO IT!

THE NEXT DAY MOM HELPED
ME DRESS FOR THE DOCTOR.

A comic panel showing two women with blonde hair in high ponytails, wearing black outfits, sitting in a white car. The woman in the driver's seat is looking towards the passenger. The background shows a blurred outdoor setting with a white vehicle and a yellow and black striped hazard sign.

I HOPE I CAN
BE CIVIL TO THE
LITTLE
HOMEWRECKER.

ME TOO.



HEY
THERE, YOU
TWO

HELLO
DEVON.

HELLO
DEVON. I
MEAN, DAD.



HOW'VE
YOU BEEN,
RITA?

FINE. ROSS,
DARLING, I'LL BE
OUTSIDE SMOKING
ELEVENTEEN HUNDRED
CIGARETTES. YOU
KNOW WHERE TO
FIND ME.

WELL THIS
IS AN
INTERESTING
SITUATION!

YOU CAN
SAY THAT
AGAIN, DR.
ROGERS.

OKAY
MOM.



I WISH
YOU
WOULDN'T.

I'LL JOIN
YOU.

WE DO
NEED TO
TALK.

I KNEW
SHE'D BE A
VAMPIRE.

DON'T GO
TOO FAR. I'M
GOING TO NEED
BOTH OF YOUR
BLOODWORK SO I
CAN MATCH ROSS'S
GENOTYPE.

BE NICE.



I WENT
TO A
THERAPIST
AND SHE DID
REGRESSION
THERAPY ON ME.
APPARENTLY,
FIVE YEAR OLD
ME USED TO
DRESS IN
MOM'S
CLOTHES.

CAN YOU
PLEASE TELL
ME HOW THIS
CHANGE WAS
TRIGGERED?

HAVE YOU
BEEN ABLE TO
TRIGGER MORE
CHANGES?




AFTER
YESTERDAY'S
THERAPY, I WAS
BACK TO A
SEVEN YEAR
OLD BOY.

AND WHAT
CHANGED?

I TOOK
A NAP, AND
WHEN I WOKE
UP, I WAS BACK
IN MOM'S
BODY.

THAT IS
REALLY
INCREDIBLE.



WELL,
LET'S HAVE
YOU DISROBE. I
HAVE SEVERAL
TESTS AND
SCANS I WANT
TO RUN. THEN
WE'LL SEE
WHAT'S GOING
ON, OKAY?

OKAY.



IT'S MORE
THAN JUST
LOOKING LIKE
MY MOM. I FEEL
LIKE I'M RITA
TOO, IF THAT
MAKES ANY
SENSE.

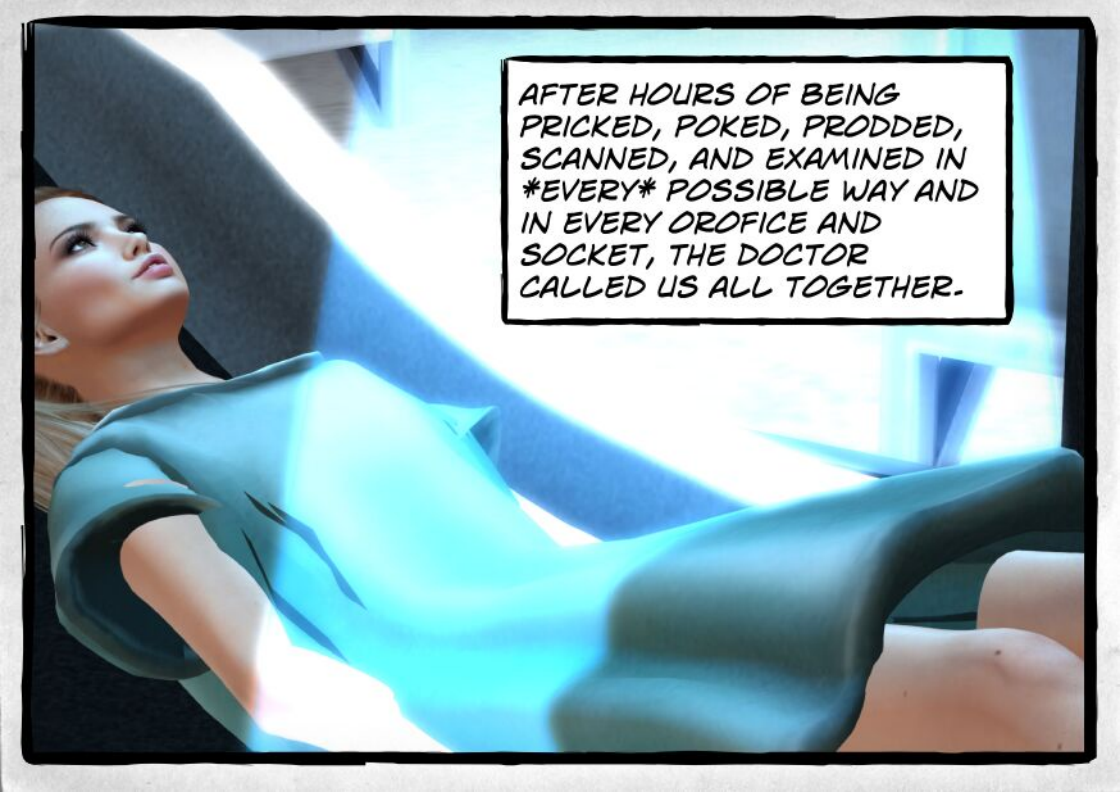


SO
YOU WANT
TO SCRATCH
OUT MY EYES
TOO, I TAKE
IT?

LI'L BIT.

SOUNDS
GOOD.

WELL,
I'LL GET THIS
DONE AS FAST
AS I CAN. WE
HAVE TO
ISOLATE WHY
THE MUTAGEN
HAS BECOME
ACTIVE
AGAIN, AND
SEE IF WE
CAN AT LEAST
NEUTRALIZE
IT.

A woman with blonde hair is lying on a medical table, wearing a blue hospital gown. She is looking upwards with a neutral expression. The background is a bright, clinical environment with blue and white tones. A speech bubble is overlaid on the right side of the image.

AFTER HOURS OF BEING
PRICKED, POKED, PRODDED,
SCANNED, AND EXAMINED IN
EVERY POSSIBLE WAY AND
IN EVERY OROFICE AND
SOCKET, THE DOCTOR
CALLED US ALL TOGETHER.

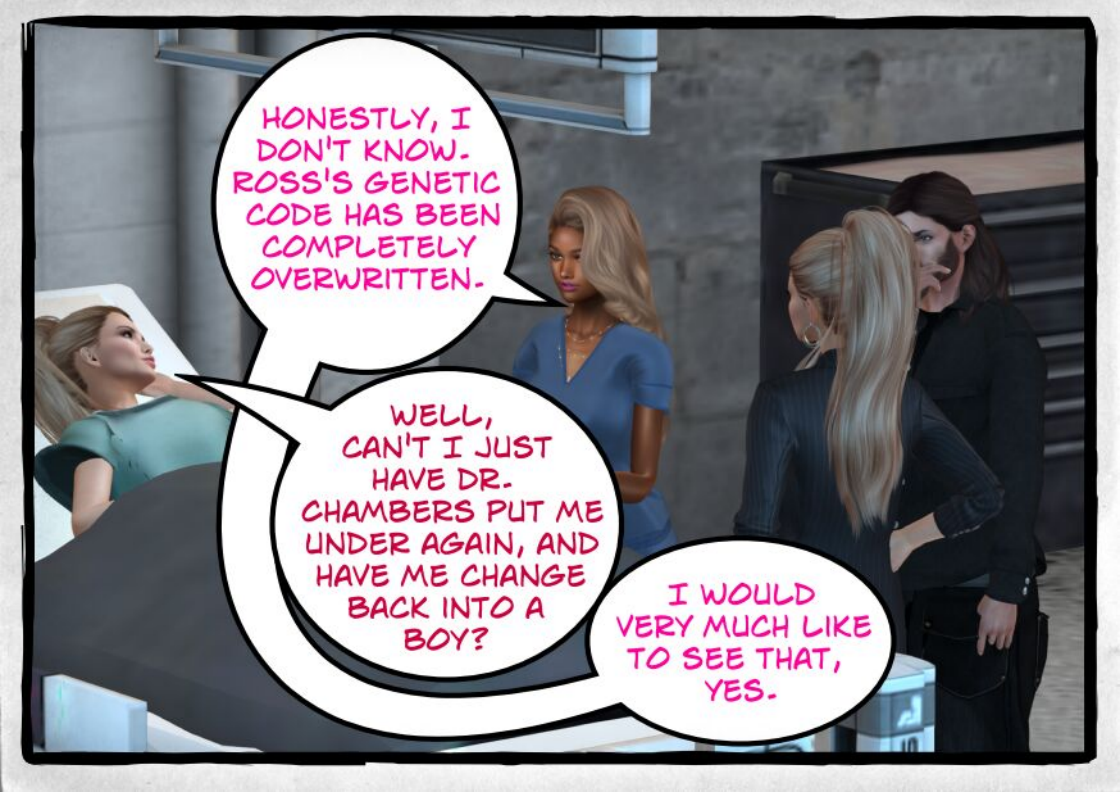


SO
AFTER AN
EXHAUSTIVE
BATTERY OF
TESTS, I CAN
SAY SHE ISN'T
YOUR TWIN,
RITA.

SHE IS YOUR
GENETIC
DUPLICATE. ALL
THE WAY DOWN TO
DNA AND
FINGERPRINTS.

WAIT,
WHAT? SHE
LOOKS--

WHAT?
BUT HOW
CAN THAT BE
POSSIBLE?



HONESTLY, I
DON'T KNOW.
ROSS'S GENETIC
CODE HAS BEEN
COMPLETELY
OVERWRITTEN.

WELL,
CAN'T I JUST
HAVE DR.
CHAMBERS PUT ME
UNDER AGAIN, AND
HAVE ME CHANGE
BACK INTO A
BOY?

I WOULD
VERY MUCH LIKE
TO SEE THAT,
YES.



I COULD
MAKE THOSE
ARRANGEMENTS. DO
YOU WANT HER TO
COME HERE? OR
US GO

IF SHE
COULD COME
HERE, I CAN RIG
UP AN
OBSERVATION
MODULE FOR
ROSS TO LAY
IN.

I'LL GIVE HER
A CALL. BE RIGHT
BACK.



DO
YOU THINK
YOU'LL BE
ABLE TO
REVERSE
IT?

THAT
DOESN'T
SOUND
GOOD.

THE
AMOUNT OF
MUTAGEN IN HER
BODY IS DECREASING. I
DOUBT SHE'LL BE ABLE
TO SHIFT MANY MORE
TIMES, IF AT ALL.
HOPEFULLY, THE NEXT
SHIFT WILL BE
THE LAST.



WELL,
THE GOOD
NEWS IS,
YOU'RE QUITE
HEALTHY FOR A
FORTY-YEAR OLD
SMOKER.
GIGGLES

HEY, I
RESEMBLE
THAT REMARK!



SERIOUSLY, I
AM SORRY FOR
WHAT'S HAPPENED
BETWEEN DEVON
AND I.

THE LESS
WE SPEAK
ABOUT THAT,
THE BETTER.
CONCENTRATE
ON CURING MY
SON, OKAY?



SHE'S ON
HER WAY
OVER.

PERFECT.
I'LL GO GET AN
OBSERVATION
POD READY.

A SHORT TIME LATER.

HELLO
EVERYBODY!

HI LYNETTE

SO HOW
DOES THIS
WORK?





YEAH,
SOUNDS
TOTALLY
RELAXING.

THIS STASIS POD
WILL SUSPEND YOU IN A
CLOUD OF SUBATOMIC
PARTICLES THAT THE
COMPUTER WILL KEEP TRACK
OF. I'LL BE ABLE TO OBSERVE
THE MUTAGEN IN ACTION AND
DR. CHAMBERS CAN INDUCE
THE HYPNOTIC STATE
WHILE YOU RELAX.



STEP
UP ONTO
THE POD, AND
I'LL TURN IT
ON. YOU'LL
SEE.


OKAY.



I FELT A TINGLING
SENSATION ALL OVER
MY BODY THAT WAS
WARM AND RELAXING.

OKAY,
ROSS. YOU
KNOW THE
DRILL. TAKE
SOME DEEP
BREATHS,
AND JUST
RELAX....

PERFECT.
OKAY,
LYNETTE, YOU
MAY BEGIN.



I COULD FEEL MYSELF
RELAXING, SLOWLY. IT
FELT LIKE I WAS SWIMMING
IN WARM WATER WITH
TINGLING ELECTRIC ENERGY.

TAKE SOME
DEEP BREATHS
IN...AND OUT.
LET THE WARMTH
COAT AND
SUFFUSE YOU.

A close-up illustration of a woman with long, straight, dark brown hair and light blue eyes. She has a soft, pleasant expression and her mouth is slightly open as if speaking. The background is a blurred mix of green and blue tones.

ALLOW YOUR
EYES TO FALL
CLOSED. LISTEN TO
THE SOUND OF MY
VOICE. YOU ARE SAFE,
WARM, AND VERY
RELAXED, AREN'T
YOU ROSS?

YESS



DRIFTING,
LETTING YOUR
MIND SINK
DEEPER AND
DEEPER INTO YOUR
BODY. FEELING
SO HEAVY AND
DEEP...

YESS



YOU
FEEL
YOURSELF
GROWING
YOUNGER AGAIN.
DON'T YOU,
ROSS?

YESS

WE
AREN'T GOING
AS FAR BACK THIS
TIME. YOU FEEL
YOURSELF SETTLE ON
A NUMBER. IN YOUR
LATE TEENAGE
YEARS. WHAT
NUMBER IS
THAT?

SEVENTEEN

A close-up illustration of a woman with long, straight, dark brown hair and light blue eyes. She has a soft, neutral expression and is looking slightly to her right. She is wearing a white sleeveless top. The background is a blurred indoor setting with vertical lines and soft lighting.

YES,
THAT WAS
SUCH A LOVELY
AGE, WASN'T IT?
BEING
SEVENTEEN AND
BEING A YOUNG
MAN?

YESSS


WHAT
DID YOU
LOVE ABOUT
BEING
SEVENTEEN,
ROSS?

BASEBALL,
WOMEN, CARS.

A woman with blonde hair, wearing a light blue, short-sleeved dress, stands in a futuristic room. She is surrounded by a glowing, ethereal blue energy field that appears to be vibrating or pulsing. In the foreground, the back of a person's head with brown hair is visible, looking towards the woman. To the right, there is a console with a glowing blue display that shows the letters 'MC-B'. A computer monitor is also visible in the background on the right. Two speech bubbles are overlaid on the scene.

IT
WOULD BE
NICE TO FEEL
THAT WAY
AGAIN,
WOULDN'T
IT?

YESS



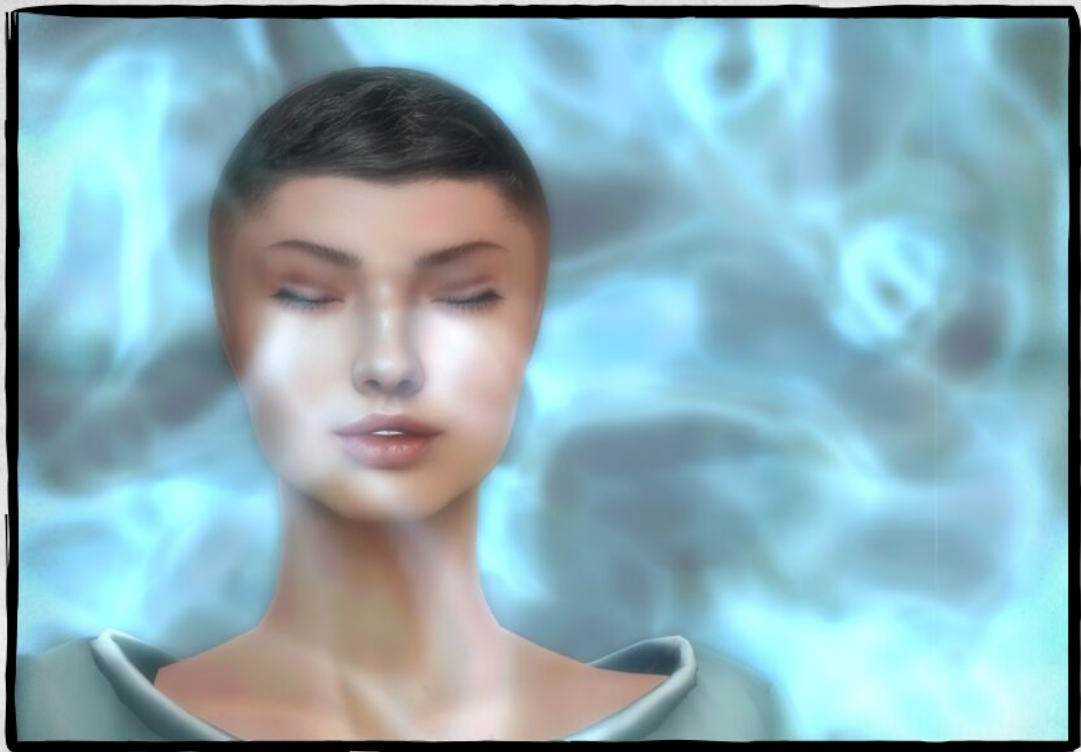
I WANT YOU
TO GO TO THAT
SPECIAL PLACE
INSIDE YOURSELF,
AND ALLOW YOURSELF
TO BECOME A
SEVENTEEN YEAR OLD
YOUNG MAN AGAIN.
CAN YOU DO THAT,
ROSS?

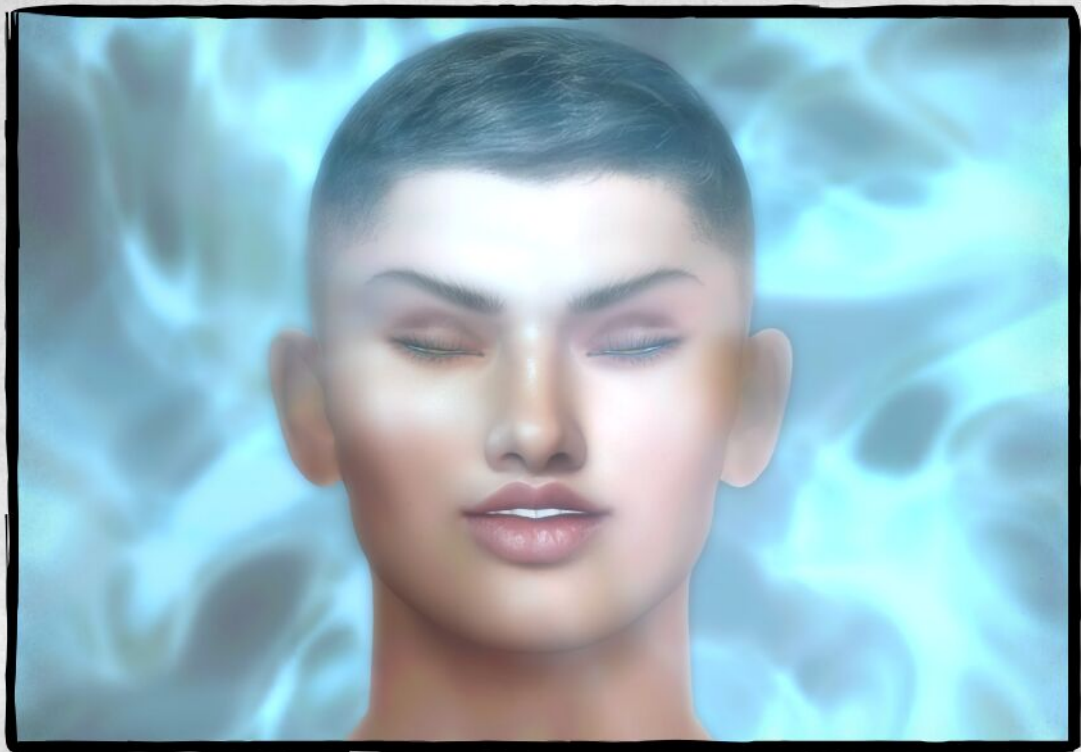
YES.

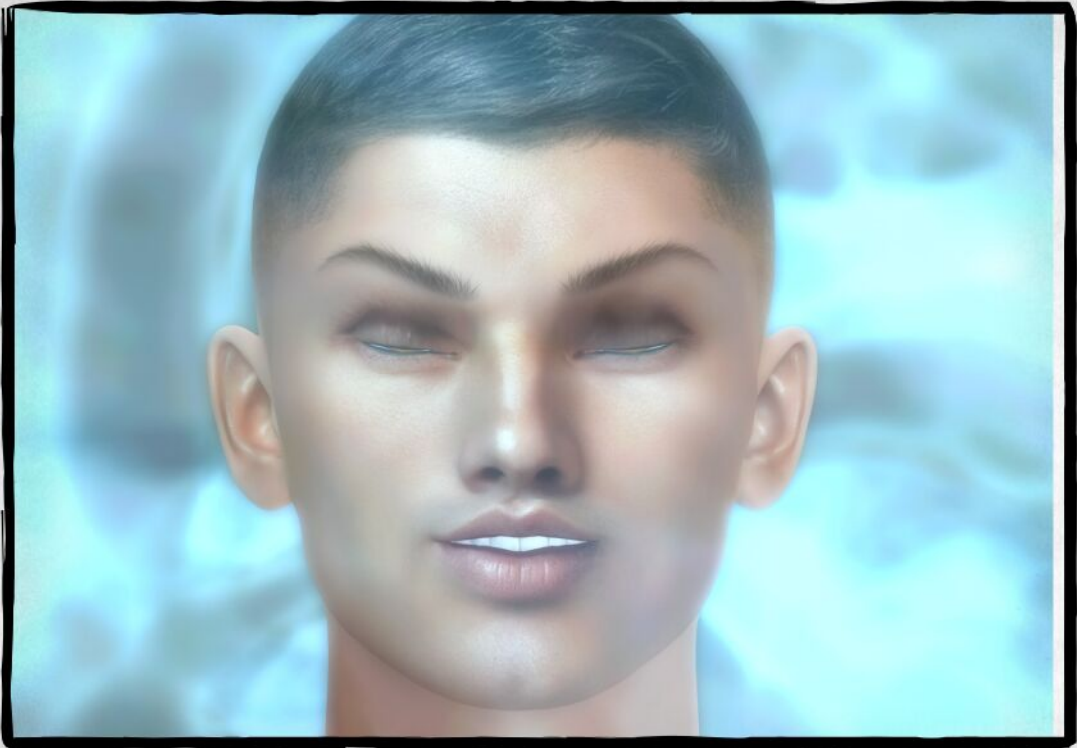
OH, THE
MUTAGEN
JUST
TRIGGERED



I COULD FEEL MYSELF
SHIFTING...









THAT'S
IT, ROSS.
THAT FEELS
SO MUCH
BETTER,
DOESN'T
IT?

YESS

MUTAGEN
IS
EVACUATING
FROM HIS
SYSTEM!



JESUS,
I FORGOT
HOW BIG HE
WAS.

MOMMM!

NOW, ROSS,
I'M GOING TO
COUNT TO THREE.
WHEN I HIT THREE,
YOU WILL AWAKEN.
DO YOU
UNDERSTAND?



ONE...

MOMMM!

OH, SHIT
THERE'S
ANOTHER
SPIKE IN
ACTIVITY...



HE'S
CHANGING
BACK!

ROSS,
I NEED YOU
TO CLEAR
YOUR MIND
AGAIN,
FOCUS..

THERE'S NOT
ENOUGH
MUTAGEN LEFT
IN HIS BODY!

MOAAAAMMMM!



C' MON SON!

ROSS,
NO, THINK
ABOUT THE
YOUNG
MAN...



REMEMBER
HOW
WONDERFUL YOU
FELT, BEING
THE YOUNG
MAN?

MIGHT
AS WELL
BRING HER OUT
OF IT, THE
MUTAGEN IS
COMPLETELY
GONE.

YES

OKAY,
ROSS. YOU
WILL AWAKEN
ON THREE.
CAN YOU DO
THAT?

ONE...TWO...
AND THREE.



I OPENED MY
EYES...AND
IMMEDIATELY FELT
BETTER.



WHAT...HAPPENED?

A decorative window with a chandelier and curtains, with the text "CHAPTER TEN" overlaid in a stylized font. The scene is set in a room with stone walls and greenery visible through the window. The chandelier has two lit candles. The curtains are yellow with white lights. The text "CHAPTER TEN" is in a bold, orange-to-yellow gradient font with a black outline.

CHAPTER TEN

A woman with long brown hair, wearing a teal dress with a white collar and a dark teal shoulder detail, is shown from the chest up. She has a neutral expression and is looking slightly to her left. A speech bubble is positioned to her right, containing the text "SO, IT DIDN'T WORK?". The background is a plain, light grey wall.

SO, IT
DIDN'T
WORK?

C'MON
HONEY. LET'S
GET YOU
DRESSED.

SHOULD
WE TRY
AGAIN?

LISTEN,
BITCH, IF
ANYTHING IT
WAS YOUR
POOR--

BICKERING
ISN'T GOING
TO HELP ROSS IN
THIS
SITUATION.

THERE'S
NOTHING TO
TRY. YOUR
WIFE'S
INTERFERENCE
COMPLETELY
SKEWED THE
RESULTS!

SHE
DOESN'T
LOOK AS MUCH
LIKE ME

WELL,
THE GOOD
NEWS IS
YOU'RE BACK
TO BEING
SEVENTEEN
AGAIN.

OH, SHE'S
MOSTLY STILL
YOUR DOUBLE,
BUT
THERE'S STILL
SOME ROSS IN
THERE ALSO.




AND I'LL
STAY LIKE
THIS?

GUESS
THAT'S NOT
ALL BAD.


FROM
EVERYTHING
I CAN SEE,
YES.

WE
COULD TRY
AGAIN
TOMORROW,
JUST TO BE
SURE.



WHY
DON'T YOU
GET
DRESSED AND
HEAD HOME. I'LL
CHECK YOU OVER
IN A FEW DAYS
JUST TO BE
SURE.

ALRIGHT.



HMM, IF
I GOT A BIT
OF A TAN, I
THINK WE'D
ALMOST BE
TWINS
AGAIN.

TRUE.
I NEED TO
GET MY LIP
PIERCED LIKE
YOURS
TOO.



I'M
SORRY IF I
SCREWED UP
YOUR RETURN
TO BEING A
MAN.

SHH. MOM, I
CAN'T THINK OF A
BETTER WOMAN I
WOULD RATHER
BE.



I AM
GLAD
YOU'RE NOT
STUCK IN A 40
YEAR OLD
BODY.

GIGGLES
I'M THANKFUL
FOR THAT
TOO!



AS IT TURNED OUT, NO
MATTER HOW MANY SPIRALS
I STARED AT, MY BODY WAS
DONE TRANSFORMING.

WELL, AT
LEAST YOU'RE
STABLE!

TRUE!



I EXPERIMENTED WITH HAIR,
CLOTHES, MAKEUP, AND
FASHION...AND STARTED A VIDEO
CHANNEL WHICH WENT VIRAL.



---MAINLY BECAUSE I
FEATURED MY NEWLY
BLONDE MOM IN "WHICH IS
THE DAUGHTER" VIDEOS



DAD AND DR. ROGERS GOT MARRIED...

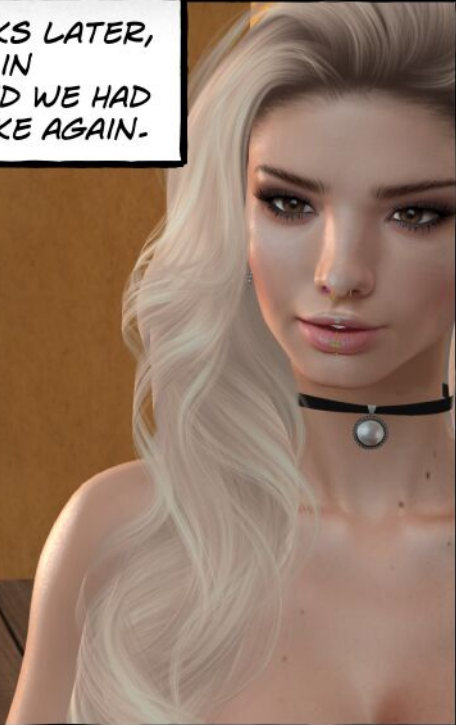
I WAS A BRIDESMAID...



IT WAS A HAPPY OCCASION.
MOM EVEN CAME, THOUGH
WE BOTH GOT A LITTLE TOO
DRUNK...



A COUPLE OF WEEKS LATER,
I JOINED MY MOM IN
BLONDENESS...AND WE HAD
FUN DRESSING ALIKE AGAIN.



A woman with long, wavy blonde hair and a black top is looking towards the back of another person's head. The person's hair is also blonde and long. The woman is wearing a black choker with a small silver pendant and has purple nail polish on her fingers. She is holding a small object in her hands. The background shows a room with warm lighting and a patterned blanket.

WHY MAMA?

UM...DARLING.
--TAKE OFF YOUR
MAKEUP?



I THOUGHT
I WAS DONE
CHANGING!

OH, BABY.
I'M SORRY

A scenic landscape featuring a river flowing through a lush green area. A wooden bridge arches over the river in the middle ground. The background is filled with dense green trees and foliage. The sky is a clear, light blue. The text "CHAPTER ELEVEN" is prominently displayed in the center, rendered in a bold, stylized font with a yellow-to-orange gradient and a thick black outline.

CHAPTER ELEVEN

I LITERALLY
CAN'T TELL
WHICH OF US IS
WHICH!

IT'S EERIE.



FROM THAT DAY FORWARD WE
BECAME INSEPARABLE AND
INTERCHANGEABLE.



I BECAME RITA, SHE
BECAME ROSIE, AND
VICE VERSA.



I'M
GOING TO
GO DANCE,
MOTHER.

OKAY,
DARLING

THE FIRST TIME SHE
REGARDED ME AS
MOTHER, I THOUGHT IT
WAS CUTE...



MOTHER,
WHY DID YOU
AND DAD GET
DIVORCED?

HAHA, VERY
FUNNY.

BUT THEN THINGS GOT A BIT
CONFUSING



I MEAN,
I KNOW HE
HAD AN
AFFAIR...

MOTHER,
YOU WERE THE
MOTHER, NOT
ME.



ARE YOU
SURE?

YES,
MOTHER. I
WAS ROSS,
REMEMBER?



I REMEMBER
BEING ROSS TOO!

YES,
DARLING. OF
COURSE I'M
SURE.

A digital illustration of two identical blonde women with high ponytails, wearing black chokers with circular pendants and large hoop earrings. They are in a tropical setting with palm trees and a blue structure in the background. The woman on the right has a speech bubble pointing to her.

DAMN,
NOW I
REMEMBER
MY WEDDING
DAY TO YOUR
FATHER....

SEE?



HOW IS
THIS
POSSIBLE?

I DON'T
KNOW, BUT I
THINK WE NEED
TO GO SEE DR.
CHAMBERS AND
DR. ROGERS.



THERE'S
SOMEONE
ELSE WE
COULD TRY
TO SEE...

YES, BUT
SHE'S IN JAIL,
MOTHER.



SHE'S THE
ONE WHO
STARTED ALL
THIS...

SHE'D ALSO
KNOW THE
MOST ABOUT
WHAT MIGHT BE
HAPPENING...



WE
NEED TO
SEE JESSICA
FINDLAY!



CHAPTER TWELVE



LATER THAT EVENING..

I'M FEELING
STRANGELY--

UNSETTLED,
LIKE I KNOW
JUST--

WHAT YOU'RE
GOING TO SAY.

WHAT YOU'RE
GOING TO SAY.

A comic panel with a black border. In the center, the back of a woman's head with long, straight brown hair is visible. To her left and right stand two women with long blonde hair, both wearing black hoodies with white drawstrings and a small silver pendant on a black choker. The woman on the right is speaking, with a speech bubble above her. The background is a solid orange color.

HI
MUM! AND
ER, MUM.
WHAT'S FOR
DINNER?



ORDER
PIZZA!



JESUS!
OKAY. YOU
TWO NEED
LIKE, NAME
TAGS OR
SOMETHING,
WHICH OF YOU
IS MOM?

A 3D-rendered scene featuring three women. The woman in the center has blonde hair styled in a high ponytail and is wearing a black t-shirt with a graphic that says 'FUCK' in pink letters over a blue heart. She has a speech bubble coming from her mouth. She is flanked by two other women with long blonde hair, both wearing black outfits. The background shows a room with a patterned floor and a grey sofa.



SHE IS!
OR, MAYBE
I AM...I
DON'T
KNOW!

OKAY,
WOW. UM, I
NOMINATE
YOU TO BE
MOM TONIGHT,
AND YOU CAN
BE MOM
TOMORROW
NIGHT!

WE'RE
GOING TO
FIND
SOMEONE TO
HELP US.

A comic book panel featuring two blonde women. The woman on the left is shown from the chest up, wearing a black hoodie with white drawstrings and a black choker with a silver circular pendant. She has a serious expression. The woman on the right is shown in profile, looking towards the first woman. Three speech bubbles are positioned between them, containing text in red, all-caps font. The background is a solid brown color.

EVEN IF
WE WERE TO
FIND JESSICA
FINDLAY--

SHE
PROBABLY
CAN'T HELP US
BECAUSE--

SHE DOESN'T
HAVE ACCESS
TO HER
EQUIPMENT.



SHE
MIGHT BE
ABLE TO--

POINT US
IN THE RIGHT
DIRECTION

BECAUSE
SHE PROBABLY
KNOWS

WHAT IS
GOING ON.



GOD, I
HOPE SO!

PIZZA!

THE NEXT MORNING---



WE
SHOULD GO
EASY--

ON THE
MAKEUP. IT IS
A PRISON



THAT
TEAL LOOKS
SO GOOD ON
YOU

THE
PINK LOOKS
LOVELY ON
YOU!



WE NEED TO
HURRY

SO WE CAN
GET BACK

AND BE
DRESSED
ALIKE!

AGAIN!

A 3D-rendered scene showing two women walking on a paved path in a park. The woman in the foreground is wearing a bright pink blazer over a black top and black pants. The woman behind her is wearing a teal blazer over a black and white polka-dot top and white pants. They are both looking towards the right. In the background, there is a large tree, a wooden bench, and a fountain with a blue glow. The scene is framed by a black border.

STRANGE
PLACE

FOR A
PRISON...

giving up your rights
freedoms.

after
proces
d sa
turn
have
and
ese

HOW CAN
WE HELP YOU,
LADIES?

WE'RE
HERE TO VISIT
JESSICA
FINDLAY

A man with a goatee, wearing a dark cap and a tactical vest, is shown in profile, looking towards the right. He is in a dark, industrial environment with a large door in the background. A speech bubble is positioned to his right, containing text. The background features some faint, partially legible text on a wall.

IS THAT
SO?
WHADDAYA
THINK EARL,
SHOULD WE
LET 'EM
IN?



ME TOO,
EARL. ARE
YOU LADIES
ON THE
LIST?

DEY
LOOK KINDA
SPICIOUS TA
ME, FRANK.



WHAT
LIST?



point you are willingly
giving up your rights
and freedoms.

only a you
been pr
eemed

HEY, ARE
YOU TWO
TWINS OR
SUMPIN'?

JUST LET
'EM IN, I'M
HUNGRY!

ed!



HEY, YO!
DRAMA
QUEEN- YA
GOT
VISITORS!

*WOLF
WHISTLES*

SHADDUP
YOU.



YOU
GOTS TWENNY
MINUTES.

THANK YOU,
EARL



SO,
TO WHOM
DO I OWE THE
PLEASURE?

IT'S ME,
MRS.
FINDLAY--

ROSS
MONTGOMERY



CHAPTER THIRTEEN

I'M
SORRY, WHICH
OF YOU IS
ROSS?

I AM.



ONE OF
US IS, OR WAS
ROSS

ONE OF
US IS, OR
WAS, RITA
MONTGOMERY.

BUT
NOW WE
DON'T KNOW
WHO WAS
WHO!

I'M SORRY,
YOU *BOTH*
ARE?



WAIT! SO
YOU'RE
TELLING ME,
THAT ROSS
MONTGOMERY
BECAME
CORPOREALLY
ENTANGLED WITH
HIS OWN
MOTHER?



AHAHAHAHAH!
OH, THAT IS TOO
FUNNY!



IS THERE
ANYTHING

THAT
CAN BE DONE
ABOUT IT?

NRI
INMATE



TO
BREAK THE
SYMBIOSIS?
SURE!

WHAT CAN
WE DO?



YOU'RE
NOT GONNA
LIKE IT...


PLEASE

TELL US!



THEY'VE
BEEN LETTING
ME CONTINUE MY
RESEARCH
HERE.

WHILE
THEY DON'T
ALLOW ME TO
USE MY
MUTAGEN, THEY
DO ALLOW ME
TO USE THE
MACHINES.



THE
REASON YOU
HAVE QUANTUM
ENTANGLEMENT
RIGHT NOW IS
BECAUSE YOU'RE
GENETICALLY
IDENTICAL. AND
AT THE EXACT
SAME AGE.

SO IF WE
CHANGE ONE
OF YOUR AGES TO
BREAK THE
SYNCHRONICITY, YOU
SHOULD START TO
BECOME
INDIVIDUALS
AGAIN.

HOW DO WE
DO THAT?

I HAVE A
MACHINE IN
THE BACK, I
CAN ADVANCE
ONE OF YOU BY A
FEW YEARS,
THEN THE SYNC
SHOULD
BREAK.



WHAT DO
YOU THINK
SISTER?

I THINK
WE SHOULD
DO IT.

DO WE
TRUST HER?

WHAT DO
WE HAVE TO
LOSE?

A comic book panel featuring three women in conversation. The woman on the left has blonde hair in a bun and is wearing a pink top. The woman in the center has short grey hair and is wearing an orange jacket. The woman on the right has blonde hair and is wearing a teal top. Three speech bubbles are present, containing dialogue.

WE'LL DO
IT.

PERFECT. I
JUST NEED
ONE OF YOU TO
COME BACK TO
THE LAB WITH
ME.

I'LL GO.

I FOLLOWED HER BACK TO A STRANGE LAB.

JUST GET INTO THE TANK.

HOW MANY YEARS WILL YOU ADD?

EH, JUST FIVE OR SO. DON'T NEED MANY.



WE'LL
GET A GOOD
SCAN,
FIRST---

MY CLOTHING WAS REMOVED
AND THEN THE TANK FILLED
WITH FLUID.



A 3D rendered scene of a futuristic cockpit. A bright cyan light beam passes through the center of the frame. The cockpit features a steering wheel with blue lights, a dashboard with five red buttons, and various mechanical components. The scene is set within a dark, metallic environment.

AT FIRST I PANICKED, BUT
THEN REALIZED I COULD
BREATHE THE FLUID

I FELT ELECTRIC JOLTS
THAT HURT. THE SIZZLING
FILLED MY BRAIN.





THERE.
CHANGING THE
SETTING TO
"FORTY-FIVE."
THAT SHOULD
ADD FIVE
YEARS...



OR WILL IT
ADD
FORTY-FIVE?
HMM, OH
WELL. TOO
LATE NOW.



WHAT ISH?

OH, DEAR.
WELL, THIS IS
AWKWARD---

LET'S
GET YOU OUT
OF THERE,
DEAR.

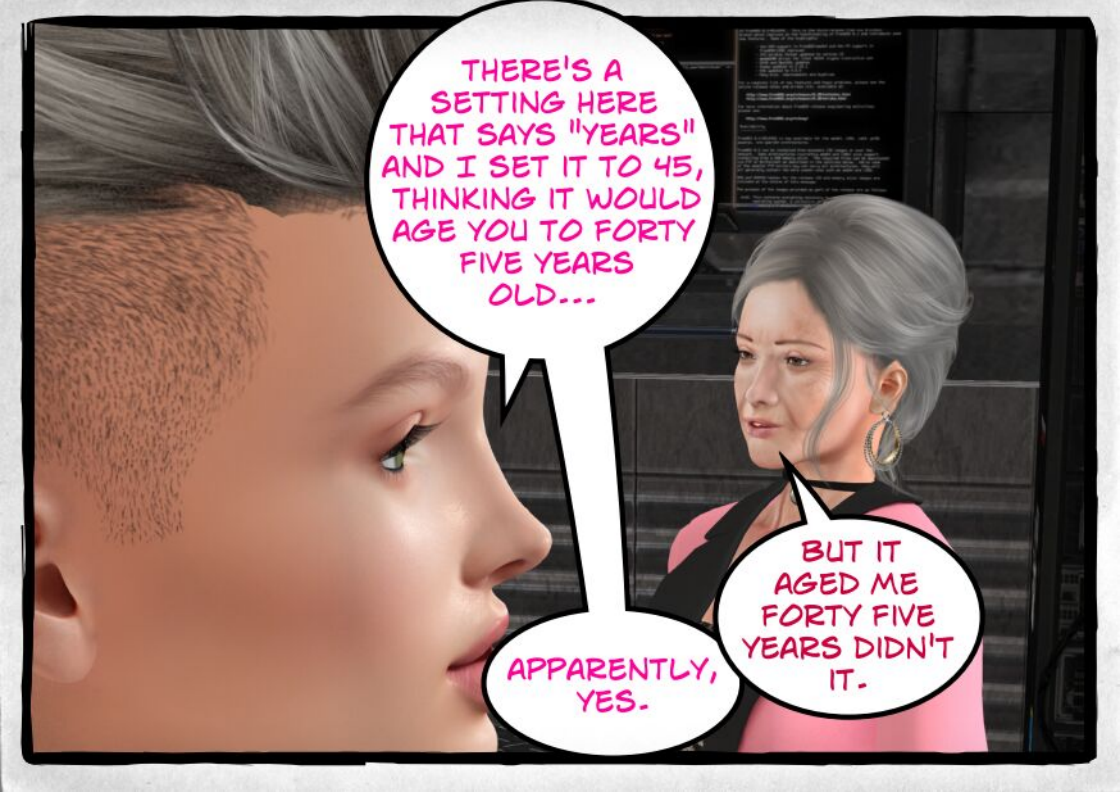


CHAPTER FOURTEEN



WHASH
HAPPENED?

EVERYTHING ACHED, MY
SPINE, MY HANDS---I
LOOKED AT THEM AND THEY
WERE WRINKLY, AND HAD
AGE SPOTS...MY TEETH
WERE...GONE



THERE'S A
SETTING HERE
THAT SAYS "YEARS"
AND I SET IT TO 45,
THINKING IT WOULD
AGE YOU TO FORTY
FIVE YEARS
OLD...

APPARENTLY,
YES.

BUT IT
AGED ME
FORTY FIVE
YEARS DIDN'T
IT.



WELL,
JUSH SET IT
TO GIVE ME
BACK THOSH
FORSHY
FIVE--

A woman with short, styled grey hair and a high orange turtleneck is shown in a control room. She is looking slightly to the right. The room has dark grey walls with horizontal lines and a black control panel with a yellow arrow pointing right. A speech bubble is positioned above her head.

IT
DOESN'T
WORK LIKE
THAT,
DARLING.



WHAT DO
YOU MEAN?
YOU ORISHINALLY
MADE ME SHEVEN
YEARSH OLD!

THAT WAS
DONE WITH A
POWERFUL
MUTAGEN,
DEAR. THAT I
NO LONGER
HAVE ACCESS
TO.



SO
YOU'RE
SAYING I'M
STUCK LIKE
THIS?!?

SADLY, WITH
YOUR CURRENT
AGE AND THE
FACT YOU'VE BEEN
MUTATED
ALREADY...YOU
WOULD NEVER
SURVIVE
ANOTHER
INFUSION.



SORRY,
DEAR. I'LL
DO SOME
RESEARCH.
COME BACK
AGAIN!

BUT I...

WHERE
THE HELL
HAVE YOU
BEEN? VISITIN'
HOURS IS
OVER!

AMSCRAY,
GRAMMA!



YOU
KNOW, YOU
TWO ARE
QUITE RUDE TO
OUR
GUESTS...


YEAH.
LIKE WE NEED
YOU TO TEACH
US.

By passing beyond this point you are willingly giving up your rights and freedoms. Only after you have been processed and deemed safe, there will be returned. You

LESH GO.

OH MY WORD! WHAT'S HAPPENED?

I'LL
ESHPLAIN IN
THE CAR



I DON'T
QUITE KNOW
WHAT TO SAY. I
KNOW NOW, I
WAS NEVER ROSS,
WHICH I SUPPOSE
IS SOMETHING
OF A SILVER
LINING.

YESH. OUR
SHYNCRONISHITY
HAS PASHED.

I NEVER
WOULD HAVE
AGREED TO IT IF
I KNEW THE
PRICE WOULD BE
FORTY EIGHT
YEARS OF
YOUR LIFE!

ME EITHER.



SO WHAT
HAPPENS
NOW?

SHE
SHOULD SHE'D
DO SOME
RESEARCH AND
I SHOULD COME
BACK...BUT I'M
NOT
HOPEFUL.

THIS
JUST GOES
FROM BAD TO
WORSE!



WE'LL
FIGURE
SOMETHING
OUT,
DARLING.


SNIFFS
I KNOW.
THINK I WANT TO
SHLEEP THOUGH,
I'M
EXHAUSTED.



WE'LL AT
LEAST GET
YOU SOME
TEETH, AND MAYBE
A TRIP TO THE
SALON WOULD
HELP YOU NOT
LOOK SO...

ANCIENT?


JUST GET
SOME SLEEP
HONEY, AND
THINGS WILL LOOK
BETTER IN THE
MORNING.



AS I SMOKED THE
FIRST OF WHAT WOULD
BE MANY CIGARETTES,
I WONDERED IF I WAS
JUST DESTINED FOR
BAD LUCK.



IT SEEMED LIKE EVERY TIME
I TRIED TO MAKE THE
SITUATION BETTER IT GOT
WORSE.



AT SOME POINT I'D HAVE TO
ACCEPT WHO AND WHAT I
WAS, AND LEARN TO LIVE
WITH THE CONSEQUENCES.

LIFE WAS JUST AN UNENDING
SERIES OF UNFORTUNATE
EVENTS.





EPILOGUE

FIVE YEARS LATER

AFFIRMATIVE.
PAPABEAR IN
ROUTE

BE NICE,
MOTHER.

CHECK
CHECK. THIS IS
A MIC CHECK, DO
WE HAVE
PAPABEAR?

PERFECT,
DON'T *LOSE*
HIM THIS TIME!



THAT SLIT
IN YOUR DRESS
SCREAMS 'SLUT.'
YOU COULDN'T FIND
SOMETHING MORE
APPROPRIATE?

IT'S
SUPPOSED TO
BE
SEXY-DEMURE.

WELL,
IT'S TOO
LATE NOW. IS
THE BRIDE
ON SITE?



THEY'LL
BE HERE IN
FIFTEEN
MINUTES,
MOTHER,
RELAX.

THEY'RE
PAYING US
\$15 THOUSAND
TO *NOT* BE
RELAXED!

THEY'RE
IN THE
WARMER IN THE
KITCHEN,
MOTHER.
EVERYTHING
IS SET!

WHERE'S
THE CANAPE
TRAY?



WELL,
STAND UP
STRAIGHT AT
LEAST, YOU'RE
SHLUMPING.

MOTHER...

AND
REMEMBER
TO CALL ME
ROSIE DURING
THE EVENT!



SIGHS
YES, MOTHER.

WE'D FORMED A WEDDING
PLANNING BUSINESS. WE
CALLED IT '3G PLANNING'
FOR THE THREE
GENERATIONS: MYSELF,
RITA, AND ANJALI WHO
ASSISTED.

AND WHILE I WAS NOW
TECHNICALLY NINETY...



PERIODIC 'VISITS' TO THE
PRISON FOR REJUVENATION
SCANNING WAS PROLONGING
MY HEALTH.





YOUR
GRANDMOTHER
IS GOING TO
NEED A STIFF
DRINK AFTER
THIS.

THE BRIDAL
PARTY IS
HERE,
GRAMMA!

WONDERFUL,
ANJALI, DEAR.

GIGGLES
IT'LL BE FINE!



BUT OVERALL...

I'LL
SMILE WHEN
I'M DEAD

SMILES!

I'M SMILIN!

A digital illustration of three women in a room with ornate wallpaper. The woman on the left has brown hair styled up, wearing a black choker and large gold earrings. The woman in the center has long blonde hair and is wearing a multi-strand diamond necklace. The woman on the right has grey hair styled up, wearing large black and white earrings and a black lace top. A speech bubble at the bottom contains the text "WE WERE HAPPY."

WE WERE HAPPY.

THE END. PLEASE VISIT
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