

THE NEXT MORNING





LIGH... MY HEAD...



DID I DRINK A WHOLE DISTILLERY LAST NIGHT?

GUYS!



HOLY FUCK!!!

WHAT THE HELL HAPPENED LAST NIGHT?!

A 3D-rendered scene showing a man and a woman in a physical struggle on a checkered floor. The man, who is Black and muscular, is shirtless and has a short haircut. He is holding the woman from behind, with his arms wrapped around her torso. The woman, who is white, is also shirtless and has short dark hair. She is looking back over her shoulder at the man with a determined expression. Her arms are outstretched to the sides, palms down, as if trying to push him away or maintain balance. The floor is made of large, square tiles in alternating light and dark colors. In the top left corner, a portion of a wooden table is visible. Two speech bubbles are present: one in the top right and one in the bottom left.

NO. NO-NO-NO. FUCK!

DID... DID BROOK RAPE HANK?



OH FUCK YOU, BROOK! I KNEW IT,
YOU FUCKING PERVERT!

OH FUCK, I DON'T EVEN KNOW
WHAT TO DO WITH THIS--

DO I CALL THE COPS? DO I CALL A PRIEST?
OR SHOULD I CALL MY MOM?

OKAY, OKAY, SAUL, THINK...
MAYBE-MAYBE IT WASN'T BROOK!

OH... OH MY--
DID HANK FUCK YOU BROOK?

MAYBE HANK JUST HAD ONE OF THOSE NIGHTS- YOU KNOW, LIKE A SPIRITUAL AWAKENING, EXCEPT INSTEAD OF FINDING INNER PEACE, HE FOUND... COCK- NO, NO, THAT'S INSANE. THAT'S INSANE.

BUT, WAIT A SECOND... FROM THE LOOKS OF IT, THEY BOTH SEEM TO BE ENJOYING IT.

**DOES THIS MEAN... OH MY- DON'T TELL ME...
THEY'RE IN LOVE WITH EACH OTHER?!**





OH, THIS IS BAD. THIS IS SO BAD.
I NEED TO BLEACH MY BRAIN. I NEED THERAPY.
NO, I NEED EXORCISM.

Y'KNOW WHAT?
I'M GONNA MOVE YOU TO THE SOFA, HANK.
BROOK IS NOT A GOOD MAN FOR YOU.





** BEEP! BEEP! BEEP! BEEP! **



UH YEAH... WHAT'S UP?



**JOHN! WHERE THE HELL ARE YOU?!
EVERYONE IS WAITING FOR YOU!**

OH SHIT! I FORGOT-

LATER...

SO, WE DECIDED TO CONFRONT MR. MARINO



A close-up, first-person perspective shot from inside a car. A man with a mustache, wearing a white dress shirt and a dark tie, is driving. He is looking slightly to his left with a slight smile. A speech bubble is positioned to his left. The steering wheel is in the foreground, and the car's interior, including the headrest and side window, is visible. The background shows a blurred landscape with green hills and a body of water under a blue sky.

DUDE, YOU GOOD, RIGHT?

A woman with light skin is sitting in the driver's seat of a car. She is wearing white, ribbed, low-rise underwear. Her legs are spread apart, and her arms are raised. The car's interior features a manual gear shift with a black knob that has a white H-pattern with numbers 1, 2, 3, 4, and 5. The seats are upholstered in a light blue or grey fabric. In the background, a silver door sill with several buttons is visible. A speech bubble is positioned near the door sill.

YEAH, 100%.

A woman with short, wavy blonde hair is sitting in the driver's seat of a car. She is looking out the window with a slight smile. She is holding a small, black, rectangular makeup palette in her left hand and a gold-handled makeup brush in her right hand, applying it to her cheek. The background outside the car shows a blurred view of trees and a building, suggesting the car is in motion. A speech bubble is positioned above her head.

I FEEL REALLY GOOD TODAY. LIKE-RECHARGED.
YOU KNOW WHAT I'M SAYING?



THAT SO?

YEAH.

HEY... WHAT HAPPENED LAST NIGHT?
WHY DID I WAKE UP NAKED?



YOU... YOU REALLY DON'T REMEMBER, DO YOU?



NO, NOT A SINGLE THING.
I FELT SO WEIRD LAST NIGHT.

AND BROOK... WHAT THE HELL HAPPENED TO HIM?
HE LOOKS LIKE SOMEONE WHO JUST GOT FUCKED UP
BY SOMETHING... OR SOMEONE.



WELL... EVERYONE WAS REALLY HUNGOVER LAST NIGHT.
EVEN I DON'T FULLY REMEMBER EVERYTHING.

EVEN I CAN'T BELIEVE WHAT I'VE JUST SEEN.

A close-up, cinematic shot of a young woman with blonde, wavy hair and blue eyes, sitting in the driver's seat of a car. She is looking out the window with a slightly surprised or concerned expression while applying pink lipstick with a gold tube. The background is a blurred city street with green trees and a modern building under a bright, cloudy sky. A speech bubble is positioned in the upper left corner of the frame.

HUH. REALLY WEIRD, RIGHT?



YEAH...

HOURS LATER...





A close-up shot of a young woman with blonde hair and blue eyes sitting in the driver's seat of a car. She is holding a black compact mirror in her right hand, looking at her reflection. The car's interior and a blurred view of trees outside are visible in the background. A speech bubble is positioned above her head.

I CAN'T STOP LOOKING AT MYSELF...

A close-up, cinematic shot of a young woman with blonde hair and blue eyes, sitting in the driver's seat of a car. She is looking into a black, oval-shaped rearview mirror. The background is a blurred street scene with green trees and a road, suggesting motion. The lighting is warm and soft, highlighting her features. Two speech bubbles are overlaid on the image, containing text.

DAMN... KAY WAS RIGHT.

I... I'M BEAUTIFUL AS A WOMAN.



WHY IS MY HEART BEATING SO FAST...?

WHAT IS THIS FEELING?

MARINO'S MANSION





UH-HUH, YOU PLANNING TO BE SMART
ON THIS OR GO FULL RAMPAGE?

WHAT?

YOU FEEL THAT?

THAT LITTLE BUZZ, MAN.
THAT LITTLE THRILL.

LET'S GO FULL RAMPAGE.

A man and a woman are standing in a grassy field under a blue sky with clouds. The man is on the left, wearing a dark blue checkered suit, a white shirt, and a dark tie. He is holding a black handgun in his right hand. The woman is on the right, wearing a purple belted blazer over a red and white patterned top. She is also holding a black handgun in her right hand. Two speech bubbles are present: one above the man saying "MARINO IS TOTALLY FUCKED NOW." and one between them saying "YEAH, BUT DON'T KILL HIM JUST YET, WE NEED TO KNOW WHERE THE MONEY WENT."

MARINO IS TOTALLY FUCKED NOW.

YEAH, BUT DON'T KILL HIM
JUST YET, WE NEED TO KNOW
WHERE THE MONEY WENT.

MAN, THIS FEELS LIKE THE OLD DAYS.





YEAH, LET'S GET THIS BASTARD!

