



PLEASE MOM, CAN I
PLAY WITH HIM?

NO MARGE,
THAT'S ENOUGH. I
REMEMBER LAST TIME YOU
BROKE SEVERAL BONES IN
HIS HAND... FIND YOUR
OWN GUY!

**MARJORIE
AFTER
JULIAN -2**

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A close-up illustration of a woman with long, dark, wavy hair. She has a pleading or desperate expression on her face, looking upwards. Her mouth is slightly open, showing her teeth. To her right, a hand is visible, reaching towards her. In the background, there is a white arched window frame. A speech bubble is positioned to the left of her head.

BUT MO-OM...!



MARGE, I SAID ENOUGH.

OKAY THEN. BUT IF I EVER FIND OUT THAT HE WAS INVOLVED...

TRUST ME, HE WOULDN'T DARE LIE ANYMORE. AND *IF* HE WOULD, HE'LL BE SUITABLY AND PAINFULLY PUNISHED...

MARJORIE WAS FRUSTRATED AND FURIOUS WHEN SHE GOT BACK IN THE CAR. IN FACT, SHE DROVE SO FAST THAT SHE WAS PULLED OVER BY A COP...





PLEASE STEP OUT
OF THE VEHICLE
MA'AM...


DID I DO
SOMETHING WRONG
OFFICER?

I THINK YOU'RE
QUITE AWARE OF
WHAT YOU DID
WRONG, MA'AM...





WHAT THE...



WHAT'S MY CRIME,
OFFICER?

EH... YOU W-WERE
D-DRIVING 30 MILES
OVER THE S-SPEED
LIMIT...



OOOH! THIRTY MILES!
LOOKS LIKE I'VE BEEN A BAD
GIRL, ISN'T IT?

L-LET GO OF MY
HANDS, MA'AM. NOW!

MARJORIE DIDN'T EVEN HAVE TO ACT
PARTICULARLY FAST. THE OFFICER WAS SO
DUMBFUNDED BY MARJORIE'S SIZE AND
MUSCLES THAT HE MOVED AS SLOW AS A
SLOTH...

A muscular woman with long brown hair, wearing a black halter-neck top and red shorts, stands next to a blue car. She is looking down at a police officer who is leaning towards her. The officer is wearing a blue uniform with a yellow patch that says "CITY POLICE". The scene is set at night with a dark background.

OH NO OFFICER. I'M NOT LETTING YOU GO. YOU WEREN'T PLANNING TO LET ME GO, WERE YOU?

YOU PISSED ME OFF, OFFICER. AND YOU'RE TINY. I LIKE THAT...

MA'AM, LET GO OF MY HANDS RIGHT NOW OR I'LL HAVE TO ARREST YOU!



ARREST ME, OFFICER? HOW
WOULD YOU DO THAT?

LET ME TAKE
BOTH OF YOUR LITTLE
HANDS IN ONE OF
MINE...



... AND GRAB THAT GUN
OF YOURS...



I DON'T NEED GUNS, SO I'M
JUST GOING TO PUT IT AWAY
SAFELY...



AND NOW I'M GOING TO
SLOWLY TURN YOU
AROUND...

W-WHAT ARE YOU...



... AND I'M GOING
TO PUT YOUR LIGHTS
OUT WITH THESE BIG, BIG
ARMS... SLEEP TIGHT
OFFICER...

HUH! DON'T...
NOOOOO!!!

ABOUT 15 MINUTES LATER,
AND TEN MILES FURTHER
ON UP THE ROAD...


YES, ONE PERSON,
ONE NIGHT. I DON'T
HAVE MY CREDIT CARD
WITH ME SO I'D LIKE
TO PAY CASH...

ALL RIGHT, NO
PROBLEM...






DO YOU NEED ANY HELP
WITH THAT SUITCASE? IT
LOOKS AWFULLY
HEAVY...

A woman with long, wavy brown hair and a white button-down shirt is shown from the chest up. She is looking slightly to her right with a neutral expression. The background is a modern interior with white columns and a gold-trimmed wall. A speech bubble is positioned above her head. In the bottom left corner, the word "Flower" is written in a gold, cursive font. In the bottom right corner, there is a small black box containing white text.

THAT'S FINE, IT'S GOOD
EXERCISE...

Flower

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A comic panel focusing on the lower half of a muscular woman. She is wearing a dark red skirt and white sneakers with pink and blue accents. The word "SOLD" is written on the side of her right shoe. The background shows a textured wall and a dark ledge. Two speech bubbles are present in the upper left.

THEN I WISH YOU A
PLEASANT STAY IN OUR
HOTEL! THE ELEVATORS ARE
RIGHT THERE...

THANK YOU!



ALMOST
THERE...




MARJORIE KNEW THAT SHE HAD TAKEN QUITE A RISK. AFTER MAKING THE COP PASS OUT FOR THE FIRST TIME, SHE HAD PUT HIM IN THE TRUNK AND HAD DRIVEN TO THE FIRST HOTEL SHE CAME ACROSS...

ARE YOU WAKIE WAKIE YET, MY LITTLE COP?



BEFORE GETTING OUT OF THE CAR, SHE HAD KNOCKED HIM TO SLEEP AGAIN, HOPING HE WOULD STAY UNCONSCIOUS TILL SHE WAS IN HER ROOM. USUALLY IT ONLY LASTED A MINUTE OR SO.



A woman with long, wavy brown hair and light-colored eyes is looking down with a slight smile at a hand reaching out from under a blue blanket. The hand is positioned in the foreground, with fingers spread. The background shows a white chair and a window with dark frames.

WHEN THE COP HAD STOPPED HER, IT HAD SEEMED A WONDERFUL OPPORTUNITY TO CHASE AWAY ALL THE FRUSTRATION SHE FELT FROM JULIAN'S DISAPPEARANCE. THE FACT THAT HER VICTIM WAS A COP ONLY ADDED TO THE ADRENALIN SHE FELT...

SHE HAD DECIDED TO TAKE HIM TO A HOTEL RATHER THAN HOME. NORMALLY SHE WAS ABLE TO PUT THE FEAR OF GOD IN HER VICTIMS, SO THEY WOULD NEVER TALK, BUT AFTER HER MISCALCULATION REGARDING JULIAN, SHE COULDN'T BE SURE ANYMORE. SO IT WAS BETTER IF HE DIDN'T KNOW WHERE SHE LIVED...

WHAT... WHAT HAPPENED?

I JUST PUT YOU OUT AGAIN, MY LITTLE FRIEND...



LET'S GET YOU OUT OF THAT BOX... MUST BE A LITTLE CRAMPED, EVEN FOR YOU...



WHAT ARE YOU GOING TO DO WITH ME?

THE SHORT ANSWER IS: WHATEVER I WANT...

AND I'M GONNA
START WITH... GETTING
YOU UNDRESSED...





SO WHAT'S YOUR NAME, LITTLE COP?

GOOD TO MEET YOU, OFFICER FERGUSON. YOU CAN CALL ME MISTRESS.

RICHARD... FERGUSON



THERE WE ARE.
WELL, YOU HAVE A BIT
MORE MUSCLES THAN MY
BOYFRIEND, BUT YOU'RE
JUST AS TINY... AREN'T
YOU TOO SMALL TO BE
A COP?

EH... NO...



HMM, WELL, YOU
SEEM VERY SMALL TO
ME. AND LIGHT. TOO TINY TO
UPHOLD THE LAW AND
DEFEND OUR
CITIZENS...

ANYWAY, I NEED SOME MORE STUFF FROM THE CAR. COULDN'T FIT IT ALL IN THE TRUNK WITH YOU. SO WHAT I'M GONNA DO IS TIE YOU UP FOR A FEW MINUTES, RATHER THAN PUT YOU BACK TO SLEEP.

PUTTING YOU OUT THREE TIMES IN ONE HOUR IS A BIT TOO RISKY. I DON'T WANT TO BREAK MY NEW TOY JUST YET...



ALL RIGHT, LET'S
PUT YOU ON THE FLOOR,
LITTLE COP. NOT A
SOUND, OR I'LL HURT
YOU. UNDERSTOOD?

Y-YES...
UNDERSTOOD...



SO THIS IS WHERE
YOUR HANDCUFFS COME
IN HANDY...



LET ME JUST... GET MY SOCKS... WE DON'T WANT YOU TO SCREAM FOR HELP, DO WE?




COME ON LITTLE COP.
THEY'RE NOT THAT DIRTY. I
CHANGE SOCKS EVERY DAY
YOU KNOW...




THERE WE GO! TWO SOCKS IN THE LITTLE COP'S LITTLE MOUTH... CAN YOU STILL SPEAK?

MMMM!!



HMM, THAT'S A
BIT TOO LOUD STILL.
I'M JUST GONNA ADD MY
PANTIES TO THE MIX.
THEY'RE PRETTY CLEAN
TOO, NO WORRIES...



THERE YA GO! LOT'S OF GUYS WOULD GET A KICK OUT OF THIS, YOU KNOW!



NOW BE GOOD. I'LL JUST BE GONE FOR A COUPLE OF MINUTES...

IT GOES WITHOUT SAYING THAT I'LL HURT YOU TERRIBLY IF I CATCH YOU MAKING A PEEP!

RICHARD KNEW HE SHOULD HAVE ATTACKED THE GIANTESS BEFORE SHE PUT ON THE HANDCUFFS, BUT HE WAS TOO DROWSY STILL FROM BEING SQUEEZED OUT TO TRY ANYTHING. SO HE JUST LIED THERE, UNABLE TO SCREAM AND HOPING HE'D GET A CHANCE AT TAKING HER OUT...

NOT MUCH LATER, THE BIG GIRL WAS BACK WITH HER SUITCASE...

HAVE YOU BEEN A GOOD BOY, LITTLE COP? LOOKS LIKE YOU HAVE BEEN...

I'M JUST GONNA CHANGE INTO SOMETHING MORE COMFORTABLE AND I'LL BE RIGHT WITH YOU THEN!



MARJORIE TOOK THE SUITCASE TO THE BATHROOM, AND SOUGHT OUT SOME CLOTHES FROM ALL THE STUFF SHE HAD BROUGHT ON THE TRIP. SHE WANTED TO CHOOSE CAREFULLY. THIS WAS HER MOMENT... IF SHE COULDN'T HAVE JULIAN RIGHT NOW, SHE'D ENJOY THE COP-MIDGET...

READY FOR ME, OFFICER?

WHAT THE FUCK IS THIS CRAZY BITCH GONNA DO TO ME?



A muscular woman with long brown hair, wearing a pink bikini, is leaning over a man who is lying on his back on a bed. She is looking down at him with a serious expression. The man is looking up at her. The scene is set in a modern bedroom with a desk, a lamp, and a window in the background.

RRRRRRRRRAWWWWW

ALL RIGHT, LET'S TAKE MY
CLOTHES OUT OF YOUR
MOUTH HUH...

THIS IS A FUCKING
NIGHTMARE!



LOOK AT YOU THERE...
SO TINY, SO ADORABLE...
IF I TAKE OFF YOUR CUFFS,
YOU THINK YOU CAN
BEHAVE?

YES... I PROMISE...


THERE! GUESS YOUR LIMBS ARE A BIT STIFF NOW HUH? I CAN IMAGINE THEY HURT...

IT WAS LIKE MARJORIE SAID:
RICHARD'S ARMS WERE STIFF AND HE
COULDN'T MOVE THEM RIGHT AWAY.
HE'D HAVE WAIT A BIT IF HE WANTED
TO STAND A CHANCE...

OH BOY...








NOW, LET ME EXPLAIN TO YOU WHAT'S HAPPENING...

AARGH, PLEASE... MY ARM...!



MY OWN LITTLE
BOY HAS ESCAPED. AND
I'M QUITE ANGRY. AND
HORNY. SO WE COULD SAY
YOU'RE KIND OF A STAND
IN---

W-WHAT ARE YOU
GOING TO DO WITH
ME?

TO
CONTINUE..

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