



BY HANNA23

Puttin' the Ass



SO, MR. BRAD, 29 YEARS OLD,
WITH A LAW DEGREE AS YOUR LATEST EDUCATION,
IT SEEMS LIKE YOU ARE INDEED WELL-EDUCATED.
ALSO, THERE'S NO CRIMINAL RECORD.

BUT I'M SORRY, MR. BRAD...



BUT AFTER CAREFUL CONSIDERATION,
IT SEEMS THAT WE CANNOT ACCEPT YOUR JOB
APPLICATION AT THIS TIME. WE ARE CURRENTLY
SEEKING SOMEONE WITH EXPERIENCE
IN THE FIELD OF MARKETING.

WAIT A MOMENT, SIR. BUT I HAVE
ALSO WORKED AS A SALESPERSON
FOR SEVERAL MONTHS.

I BELIEVE THAT SHOULD BE CONSIDERED.
PLUS I'VE SUCCESSFULLY MANAGED A FEW
CAMPAIGNS IN MY PREVIOUS JOB.



THAT'S REALLY GOOD, MR. BRAD.
BUT IT'S NOT ENOUGH, I'M SORRY.

PLEASE, SIR.
I REALLY NEED THIS JOB, I WILL
STRIVE TO ADAPT TO THIS JOB.

A man with curly brown hair, wearing a grey long-sleeved shirt and black trousers, stands in a modern office. He has a surprised or slightly annoyed expression. The office has large windows, potted plants, and a red chair in the foreground.

WELL, I HOPE YOU FIND
THE EMPLOYEES YOU'RE LOOKING FOR. I'VE WASTED
MY TIME COMING ALL THE WAY HERE!

WE ARE SORRY, MR. BRAD.
HOWEVER, OUR DECISION IS FINAL, AND WE ARE
CONFIDENT THAT YOU WILL FIND A BETTER
JOB OPPORTUNITY ELSEWHERE.

LATER AT HIS APARTMENT





HOW DID IT GO, BABE?
THE INTERVIEW?



OH, UM I'M SORRY, ILSA.
ANOTHER REJECTION. THEY WANT SOMEONE
WITH MARKETING EXPERIENCE.

IT'S REALLY TOUGH
FINDING A JOB THESE DAYS.

A woman with dark, wavy hair and a serious expression stands in a rustic room with stone walls. She is wearing a grey long-sleeved top and jeans. Her hands are clasped in front of her. The room features a bookshelf, a floor lamp, and a chair in the background.

YOU KNOW THAT THE RENT
IS OVERDUE, RIGHT? AND I'M DROWNING
IN BILLS.

MY SALARY IS ONLY ENOUGH
FOR OUR DAILY NEEDS, WE CAN'T KEEP
LIVING LIKE THIS, BRAD!



I'M TRYING, ILSA. YOU KNOW
I AM! FINDING A JOB IN THIS CITY IS NOT
A WALK IN THE PARK.



I KNOW, BUT WE CAN'T IGNORE
THE REALITY. WE'RE DROWNING,
AND I NEED YOU TO STEP UP.



STEP UP!? I'M DOING
MY BEST HERE! YOU THINK I ENJOY
BEING UNEMPLOYED?

I'M NOT SAYING
YOU'RE NOT TRYING, BRAD. IT'S JUST...
WE'RE RUNNING OUT OF TIME!

A woman with dark, wavy hair and a grey ribbed long-sleeved crop top stands with her hands on her hips. She is looking towards the right. The background is a rustic room with stone walls, wooden shelves, and a chair. A speech bubble is positioned above her head.

IF WE DON'T PAY THE RENT
BY NEXT WEEK, WE'LL BE IN BIG TROUBLE.

SO, YOU HAVE TO FIND THE MONEY TO PAY FOR IT,
NO MATTER WHAT. I'M COUNTING ON YOU, BABE.

LATER THE NIGHT

I HEARD YOU HAD ANOTHER
INTERVIEW TODAY? SO, HOW DID IT GO?





IT'S JUST ONE REJECTION
AFTER ANOTHER, TYS. I'M STARTING
TO LOSE HOPE.

NOT TO MENTION OUR
APARTMENT RENT, WHICH IS THREE MONTHS
OVERDUE AND HASN'T BEEN PAID.

THE LANDLORD SAID WE'LL BE
EVICTED IF WE DON'T SETTLE IT BY NEXT WEEK.

A digital illustration of two men in a bar. The man on the left has dark, curly hair and is wearing a green t-shirt. He is looking towards the man on the right with a slightly skeptical or questioning expression. The man on the right has short, dark hair and a light beard, wearing a green hoodie. He is gesturing with his right hand while speaking. They are standing behind a light-colored, textured bar counter. Two glasses of dark liquid are on the counter, one in front of each man. The background is a dimly lit bar with shelves of bottles and warm lighting.

YOU KNOW, I HEARD THERE'S
A CONSTRUCTION JOB OPENING UP NEAR
MY WORKPLACE. THEY'RE HIRING, AND THE PAY
IS DECENT. PLUS, IT'S A WEEKLY PAYOUT.

CONSTRUCTION?
I HAVEN'T DONE THAT BEFORE.

A man with curly brown hair and a light beard is standing in a bar. He is wearing a green t-shirt with a graphic of a sailboat. He has his hands clasped in front of him. In the background, there is a bar counter with a sign that says "Honey Syrup". A person is visible behind the bar. In the foreground, there is a glass of water on a wooden table.

HUH? WELL, IF IT PAYS THE BILLS,
I'M WILLING TO GIVE IT A SHOT.

TRUST ME, IT'S NOT AS BAD AS
IT SOUNDS. THEY NEED HANDS, AND THE PAY
IS GOOD. BESIDES, IT'S A START.

A man with curly brown hair and a light beard, wearing a green t-shirt with a graphic, stands with his arms crossed in a bar. He is looking at another man whose back is to the camera. The background is a dimly lit bar with shelves of bottles and a sign that says "Honey".

DEFINITELY, MATE. THEY'RE LOOKING FOR PEOPLE URGENTLY. COME BY TOMORROW, AND YOU MIGHT JUST LAND YOURSELF A JOB.

THANKS, MAN. I APPRECIATE THE LEAD. I'LL CHECK IT OUT TOMORROW AND SEE IF IT'S A GOOD FIT.

ONE WEEK LATER

DAMN TYSON!
HE DIDN'T SAY THAT THE JOB
WOULD BE THIS EXHAUSTING.



A man with dark, wavy hair and a light beard is looking off to the side with a serious expression. He is wearing an orange high-visibility work shirt with two vertical yellow reflective stripes down the front. The background is a construction site with yellow cranes, scaffolding, and a yellow truck. A speech bubble is in the top right corner.

AH, FORTUNATELY, TODAY IS PAYDAY.
I BETTER GO GET MY SALARY AND HEAD HOME.





YES, I'M HERE FOR MY PAYCHECK.

HELLO SIR, CAN I HELP YOU?

OH SIR, IT SEEMS LIKE YOU HAVEN'T
HEARD THE LATEST ANNOUNCEMENT.

SO, WE'VE RUN INTO SOME FINANCIAL ISSUES,
AND WE'RE GOING TO HAVE TO DELAY THE WEEKLY PAY.
YOU'LL GET IT AT THE END OF THE MONTH.

EXCUSE ME?



THIS- THIS IS UNACCEPTABLE! I'VE BEEN WORKING HARD, I EVEN HAD TO WORK OVERTIME. AND NOW I NEED TO GET PAID ON TIME.

THIS IS RIDICULOUS! I HAVE BILLS TO PAY, AND I CAN'T WAIT UNTIL THE END OF THE MONTH. YOU CAN'T DO THIS.

WE UNDERSTAND YOUR SITUATION, JUST LIKE EVERYONE ELSE. WE'RE ALL DEALING WITH FINANCIAL STRAIN HERE. IT'S A TOUGH TIME FOR EVERYONE.



LOOK, IF YOU CAN'T HANDLE THE SITUATION,
MAYBE THIS JOB ISN'T FOR YOU.

OHH GREAT!

BACK AT HIS APARTMENT



A man with dark, curly hair and a light beard is sitting on a light-colored couch. He is wearing a black t-shirt and blue jeans. He is looking down at a red can in his hands. The background is a room with a white brick wall, a floor lamp, and some plants.

JUST WHAT I NEEDED,
FIRED AND WITH RENT DUE. FANTASTIC.

THIS IS A NIGHTMARE.
HOW AM I GOING TO GET THE MONEY
IN SUCH A SHORT TIME?



GOD MY LIFE IS SUCH A MESS.
I FEEL LIKE I JUST WANT TO DIE.

NO, I CAN'T LET THIS BE THE END.
BUT WHERE DO I EVEN START?
UNEMPLOYMENT AND BILLS STACKING UP
LIKE A TOWER READY TO COLLAPSE.

A man with dark, curly hair is sitting on a light-colored sofa in a modern living room. He is wearing a black t-shirt and looking off to the side with a thoughtful expression. His left arm is resting on the sofa's backrest, and his right hand is near a red can. The background features a white brick wall, a bookshelf, and a potted plant.

HELLO, BABE. I'M HOME~

OH GREAT,
WHAT SHOULD I SAY TO HER?

A woman with short dark hair is standing in a modern living room. She is wearing a black, high-necked, long-sleeved jumpsuit with a wide waistband. A colorful floral scarf is draped around her neck. She is looking towards the camera with a slight smile. The room has a white brick wall, a wooden floor, and modern furniture including a black armchair with a patterned cushion, a round ottoman, and a floor lamp. A speech bubble is positioned above her head.

BRAD! YOU WON'T BELIEVE
WHAT HAPPENED TODAY!



THAT'S INCREDIBLE, ILSA!
CONGRATULATIONS! THIS COULD BE
A GAME-CHANGER FOR YOUR CAREER.

I GOT IT! I FINALLY GOT THE CHANCE
TO JOIN A MEETING WITH THE CLIENT
OUT OF TOWN, ALONGSIDE MY BOSS!



YOU KNOW HOW THESE THINGS GO, RIGHT? IT COULD LEAD TO A PROMOTION OR SOMETHING BIG.



THAT'S A REALLY GOOD NEWS,
I'M SO HAPPY FOR YOU.



SO, WHEN ARE YOU
GOING TO LEAVE TOWN?



TOMORROW! THE FLIGHT IS IN THE MORNING,
SO I HAVE TO PREPARE EVERYTHING TONIGHT.

OH YEAH, I JUST REMEMBERED!
BY THE WAY, TODAY IS YOUR PAYDAY, RIGHT?

A man with dark, wavy hair and a black t-shirt is shown from the chest up. He is looking slightly to his right with a serious expression. His right hand is raised, touching his hair. The background is a rustic room with a white brick wall, a wooden floor, and a lamp with a white shade. A chair with a patterned cushion is visible in the background.

THE MONEY IS READY, RIGHT?

OH WELL, I COULDN'T MAKE IT, ILSA.
AND TO MAKE MATTERS WORSE, THEY'VE DELAYED
THE PAYCHECKS. I'M OUT OF A JOB.

OHH WAIT WAIT, CALM DOWN.
WE CAN'T AFFORD TO LOSE THE APARTMENT.
MAYBE YOU CAN BORROW SOME MONEY
FROM TYSON?



A man with curly brown hair and a black t-shirt stands in a modern interior with his arms crossed. He has a serious expression. The background features a white brick wall, a wooden floor, and some furniture including a chair with a patterned cushion and a floor lamp.

I ALREADY ASK HIM,
BUT HE'S STRAPPED FOR CASH TOO.
COULDN'T HELP ME OUT.

HOW ABOUT YOU? DO
YOU HAVE ANY LEFTOVER MONEY THAT
MIGHT BE ENOUGH TO COVER IT?

A woman with short dark hair, wearing a black sleeveless dress with a colorful floral collar, stands in a rustic room with stone walls and wooden floors. She has her arms crossed and is looking thoughtfully to the side. Two speech bubbles are overlaid on the image, indicating a conversation about rent money.

SO, HOW ELSE CAN WE GET
THE RENT MONEY FOR TOMORROW?

I DON'T HAVE THAT. MY MONEY
IS TIGHT FOR OUR EXPENSES UNTIL THE END OF
THE MONTH, NOT TO MENTION FOR THE UPCOMING
TRIP OUT OF TOWN.

A woman with dark, wavy hair and a floral collar is shown in a modern interior setting. She is looking thoughtfully to the side, with her hand near her chin. The background features a white brick wall, a floor lamp, and a chair with a patterned cushion.

HOLD ON, LET ME THINK.

HMMM, I THINK I HAVE AN IDEA, BUT
IT'S CRAZY... AND SOMEWHAT IMPOSSIBLE TO
PULL OFF. BUT IT'S WORTH A SHOT.



DO YOU KNOW HOW TO MAKE REPORTS,
COMPILE DATA, AND PERFORM OTHER TASKS RELATED
TO ADMINISTRATION, RIGHT?

OF COURSE, THAT'S EASY FOR ME.
SO, WHAT'S THE IDEA?



W- WHAT!?

WELL, WHAT IF... WHAT IF YOU TOOK OVER MY POSITION AS THE SECRETARY WHILE I'M AWAY? I KNOW IT'S UNCONVENTIONAL.

BUT IT MIGHT JUST WORK. THE SECRETARY HAS TO BE A WOMAN, AND YOU'LL NEED TO DRESS THE PART TEMPORARILY.

YOU HEARD ME, AND THE GOOD THING IS, THERE'S AN EARLY SALARY PAYMENT, SO THAT MONEY CAN GO TOWARDS PAYING OUR RENT.

A man with dark, wavy hair and a black t-shirt is looking at a woman with short black hair. The woman is wearing a black halter top with a colorful floral pattern. They are in a room with bookshelves in the background. The man is gesturing with his hands while speaking.

DRESS UP AS A WOMAN!?
ILSA, THAT'S ABSURD! I CAN'T DO THAT!

C'MON BRAD, YOU KNOW THAT
WE'RE RUNNING OUT OPTIONS.



AND AS I SAID EARLIER,
THIS IS WORTH A SHOT.

LATER AT NIGHT

GOOD, SINCE YOU'VE SHAVED
YOUR BEARD, LEG HAIR, AND EVERYTHING ELSE.
LET'S MOVE ON TO THE NEXT STEP.



WAIT A MINUTE! YOU
HAVEN'T TOLD ME HOW LONG I HAVE TO
PRETEND TO BE THE SECRETARY?



CAN'T SAY FOR SURE, MAYBE 3-5 MONTHS.
IT DEPENDS ON THE CLIENTS, YOU KNOW THAT.





WHAT!? FIVE MONTHS?
ARE YOU KIDDING ME?

WHAT IF SOMEONE
FIGURES OUT I'M A MAN?



UGH I'M GETTING MORE
AND MORE UNCERTAIN ABOUT THIS PLAN.

WELL, THEN IT DEPENDS ON HOW
CONVINCING YOU ARE AFTER I DRESS
YOU UP AS A WOMAN.

A woman with short, dark, wavy hair is standing in a modern room. She is wearing a black sleeveless dress and a colorful floral scarf. She has her arms crossed and is looking towards the camera with a slight smile. The room has light-colored wooden walls and a large window in the background. A bed with a grey cushion is visible on the right side of the frame.

WELL, IF YOU HAVE A BETTER PLAN,
JUST GO AHEAD.

BUT RIGHT NOW,
THIS IS THE BEST CHANCE WE'VE GOT.



SIGH
ALRIGHT, ALRIGHT.
LET'S GET ON WITH IT.

GOOD,
BUT FIRST, PUT THIS ON.

IS THAT?

SOME TIME LATER

WHAT IS THIS, ILSA?

I THOUGHT YOU WERE GOING TO
MAKE ME UP LIKE A SECRETARY, NOT LIKE...
A FITNESS INSTRUCTOR



A woman is shown from the back, standing in a modern bedroom. She is wearing a black sports bra with white trim and dark blue leggings. Her arms are crossed. In the background, there is a wooden wardrobe, a bed with a grey blanket, and a large window. A speech bubble is positioned to the left of the woman.

IT HELPS ME TO KNOW YOUR
MEASUREMENT, SO I CAN PICK OUT CLOTHES
THAT FIT YOU FOR TOMORROW.



AND BY THE WAY,
WHAT'S THIS? IT LOOKS SO REAL.

THAT'S CALLED A BREAST PAD.
JUST MAKE SURE NO ONE SQUEEZES YOUR
BREASTS, SO IT DOESN'T COME OFF.

IT'S SAFE THEN, BECAUSE
I'M SURE NO MAN WOULD BE INTERESTED
IN DOING THAT.



HEY, STOP IT!
STOP PLAYING AROUND, ILSA.

WHAT ABOUT THIS CUTE, ROUND,
AND BIG BUTT? I'M SURE THERE WILL BE
MEN INTERESTED IN SQUEEZING IT.



HAHAHA
ALRIGHT, ENOUGH CHIT-CHAT.

NOW, LET ME FIX YOUR HAIR FIRST.

A woman with dark, curly hair is standing in a modern, brightly lit room. She is wearing a black crop top and purple leggings. A person with reddish-brown skin is standing behind her, with their hands on her hair. The woman has a surprised expression. The background shows a wooden wall and a bed with white linens.

I'LL ALSO APPLY SOME HAIR OIL TO MAKE YOUR HAIR LOOK SMOOTHER AND SHINIER.

HAIR OIL, HUH? I'VE NEVER USED THAT IN MY ENTIRE LIFE.



TADA, IT'S DONE!

WHAT DO YOU THINK?



WEIRD?
IT LOOKS GOOD, YOU KNOW.

IT FEELS WEIRD...

A woman with dark, wavy hair is shown from the waist up. She is wearing a black halter-neck dress and a colorful floral scarf with red, yellow, and black patterns. She is holding a white makeup brush in her left hand and a small white compact in her right hand. She has a slight smile and is looking towards the camera. In the background, there is a modern interior with wooden walls and a large window looking out onto a balcony with a lounge chair and a view of a body of water. A speech bubble is positioned to the right of her head.

NOW TURN AROUND,
AND LET ME DO YOUR MAKEUP.

SOME TIME LATER

ALRIGHT, APPLYING FOUNDATION IS DONE.
NOW I'LL BE SHAPING YOUR EYEBROWS TO
SHAPE THEM INTO A MORE FEMININE ARCH.





OUCH!!
I NEVER THOUGHT IT WOULD
BE THIS PAINFUL.

A woman with dark, curly hair tied up, wearing a black tank top, stands in a modern room with wooden walls and a large window. She has a thoughtful expression, with her hand near her face. The room features a wooden bed frame and a view of a lake and mountains outside.

BEAUTY, HUH??

BEAUTY HAS IT'S PRICE, BRAD.
NOW, LET'S MAKE THOSE EYES POP.



EYELINER ENHANCES
THE FEMININITY, TRUST ME.

THIS WILL ADD DEPTH AND MAKE
YOUR EYES MORE CAPTIVATING.

A close-up, high-resolution photograph of a woman's face, specifically focusing on her nose and lips. She has a soft, slightly open smile, revealing her teeth. Her lips are naturally plump and have a glossy, pinkish-red sheen. The skin is fair and has a subtle texture. In the background, a wooden surface and a dark, out-of-focus area are visible.

NOW FOR THE FINISHING TOUCH.
I GOT TO ADMIT THAT YOUR LIPS ARE
NATURALLY PLUMP, BRAD.

AND THIS LIPSTICK WILL
MAKE THEM EVEN SEXIER



I NEVER THOUGHT I'D BE
DISCUSSING THE SEXINESS OF MY LIPS.



SO, HOW DO I LOOK, ILSA?

OH MY GOD!

YOU HAVE TO SEE IT FOR YOURSELF, BRAD!

THE NEXT MORNING

BRAD! HAVE YOU FINISHED GETTING READY?
MY TAXI WILL BE HERE SOON.





WAIT A MOMENT!



I CAN'T BELIEVE I'M REALLY GOING
ALONG WITH THIS RIDICULOUS PLAN.



BUT...
LOOK AT MYSELF NOW.

THIS IS NUTS!



JUST WITH A LITTLE MAKEUP
AND A CHANGE OF HAIRSTYLE...



...I ALREADY LOOK THIS PRETTY.

PLUS, WITH MY BIG ASS,
MY BODY LOOKS... CURVY.





BRAD!!
LET'S GO! I CAN'T BE LATE!

WELL, LOOKS LIKE I CAN PASS
AS A PRETTY HOT WOMAN~

GOSH! AM I REALLY THIS FEMININE?



YUP!
JUST A BIT MORE, ALMOST DONE.

OH MY!
WHAT WAS I JUST THINKING?

A woman with dark, curly hair is shown from the side, looking down at a light blue blazer hanging in a closet. She is wearing a white sports bra with orange trim. The background shows wooden closet doors and a white shelf with a blue bag.

ALRIGHT,
TIME TO PUT ON THE CLOTHES.

HMMM, ILSA SAID THAT
ONLY A FEW OF HER CLOTHES FIT
MY BODY MEASUREMENTS.



WHAT IF ALL THOSE CLOTHES GET USED UP?
WHAT AM I GOING TO WEAR THEN?

I COULDN'T AFFORD
TO BUY A NEW CLOTHES.

HMMM MAYBE I SHOULD
SLIM DOWN MY BODY.

UGGHHH!
SO MUCH EFFORT I'VE TO PUT IN.



THERE YOU ARE!



A woman with dark, curly hair is standing in a modern, brightly lit room. She is wearing a white, long-sleeved, button-up blazer over a blue, knee-length pencil skirt, and white high-heeled pumps. She is looking towards the camera with a slight smile. The room features light-colored wooden walls and a large window in the background that looks out onto a body of water and greenery. To the right, there is a wooden bed frame with a grey mattress. The floor is a light-colored carpet.

JUST LOOK AT YOU, GIRL!
YOU LOOK STUNNING.

WELL,
WHO WOULD HAVE THOUGHT?



YOUR VOICE IS THE ONLY THING
LEFT THAT DOESN'T MATCH YOUR LOOKS.

TRY SPEAKING WITH
A HIGHER AND SOFTER TONE.



EHMM,
LIKE THIS?

NOT BAD! JUST NEED
PRACTICE AND GETTING USED TO IT.



OH BRAD...
I'M GOING TO MISS YOU.

I'LL MISS YOU TOO, ILSA.

AND WE'LL SEE AGAIN IN LIKE...
EHM FIVE MONTHS??



YUP, FIVE MONTHS.

OH I ALMOST FORGOT,
ONE TIP FROM THIS SENIOR SECRETARY,
DON'T FLIRT WITH EVERY HANDSOME
MAN YOU MEET IN THE OFFICE.



OH BRAD, DON'T YOU FORGET
THAT RUINING ROMANTIC MOMENTS
IS MY SUPERPOWER?

OH ILSA,
YOU JUST RUINED THIS
ROMANTIC MOMENT.



TAKE CARE OF YOURSELF, ILSA...

YOU TOO, HONEY. SEE YOU AGAIN...

UPON ARRIVING AT THE OFFICE



JUST SMILE AND ACT CONFIDENT, BRAD.



IS IT JUST ME,
OR ARE THOSE PEOPLE REALLY
LOOKING AT ME?





ARE THEY ONTO ME?

DON'T TELL ME THEY
ARE AWARE THAT I'M A MAN!?

THIS IS SERIOUS!
I NEED TO HURRY TO THE
MANAGER'S ROOM.





WHO'S THAT NEW GIRL?

THE NEW SECRETARY, MAYBE?

DID YOU SEE THE WAY SHE'S ACTING? IT'S A BIT ODD.

I WONDER IF SHE'S LOST OR SOMETHING.

MAYBE SHE'S JUST NERVOUS. FIRST DAY AND ALL.

BUT SHE'S QUITE PRETTY, ISN'T SHE?



YES, COME IN!



BELLA, RIGHT?

PLEASE HAVE A SEAT.

YES, SIR.



I'M DENIS, THE MANAGER.
WELCOME TO THE TEAM, BELLA.

THANK YOU, MR. DENIS.
I'M... ADJUSTING TO EVERYTHING.



DON'T WORRY, WE'VE ALL BEEN THERE. LET ME BRIEF YOU ON THE TASKS YOU'LL BE HANDLING.

YOU'LL BE HANDLING A VARIETY OF TASKS, FROM DOCUMENT MANAGEMENT TO SCHEDULING MEETINGS. IT MAY SEEM OVERWHELMING AT FIRST, BUT YOU'LL GET THE HANG OF IT.

I'LL DO MY BEST, MR. DENIS.
I APPRECIATE YOUR GUIDANCE.



A woman with curly brown hair, wearing a white blazer, is sitting at a wooden desk in a modern office. She is looking towards the camera with a slight smile. On the desk in front of her are several stacks of papers, a pen holder with pens, and a desk lamp. In the background, there is a glass partition and a glimpse of another office area with a sofa and a lamp.

AND REMEMBER, BELLA. IF YOU EVER NEED
A BREAK FROM THE CHAOS, I'VE HIDDEN A SECRET STASH
OF CHOCOLATE IN THE BOTTOM DRAWER.

JUST KIDDING,
BUT IT MIGHT BE A GOOD IDEA!

I'LL KEEP THAT IN MIND, MR. DENIS.
A CHOCOLATE STASH SOUNDS LIKE
A LIFESAVER IN A PLACE LIKE THIS.

WELL, AT LEAST
HE GOT A SENSE OF HUMOR.

NOW BELLA, I NEED YOU TO
HANDLE THE PHOTOCOPYING FOR
THESE DOCUMENTS.

COPY THIS DOCUMENT ON
THE PRINTER NEXT TO THIS DESK AND
THEN HAND IT OVER TO MR. ETHAN.





SURE, MR. DENIS.
I'LL TAKE CARE OF IT RIGHT AWAY.

FORTUNATELY,
THIS JOB IS SUPER EASY.





IS THERE ANY ISSUE, BELLA?

NO, SIR, EVERYTHING IS FINE.
IT'S JUST THAT I HAVEN'T USED
A PRINTER IN A LONG TIME.

A man with dark hair and a light beard, wearing a navy blue blazer over a white t-shirt, is sitting in a brown leather chair at a wooden desk. He is looking towards the camera with a slight smile. His right hand is resting on the trackpad of a silver laptop. On the desk, to his left, is a stack of four books with purple and pink covers. The books are titled 'CRIME PREVENTION', 'WHAT WORKS (AND DOESN'T)', 'DOCUMENTARY STORYTELLING', and 'FILM DIRECTING FUNDAMENTALS'. There are also some papers and a yellow sticky note on the desk. In the background, there is a modern office interior with a large window, a black pendant lamp, and a wooden wall.

THIS NEW SECRETARY,
DESPITE APPEARING A BIT CLUMSY,
BUT HAS QUITE THE FIGURE.

CRIME PREVENTION
WHAT WORKS (AND DOESN'T)
DOCUMENTARY STORYTELLING
FILM DIRECTING FUNDAMENTALS

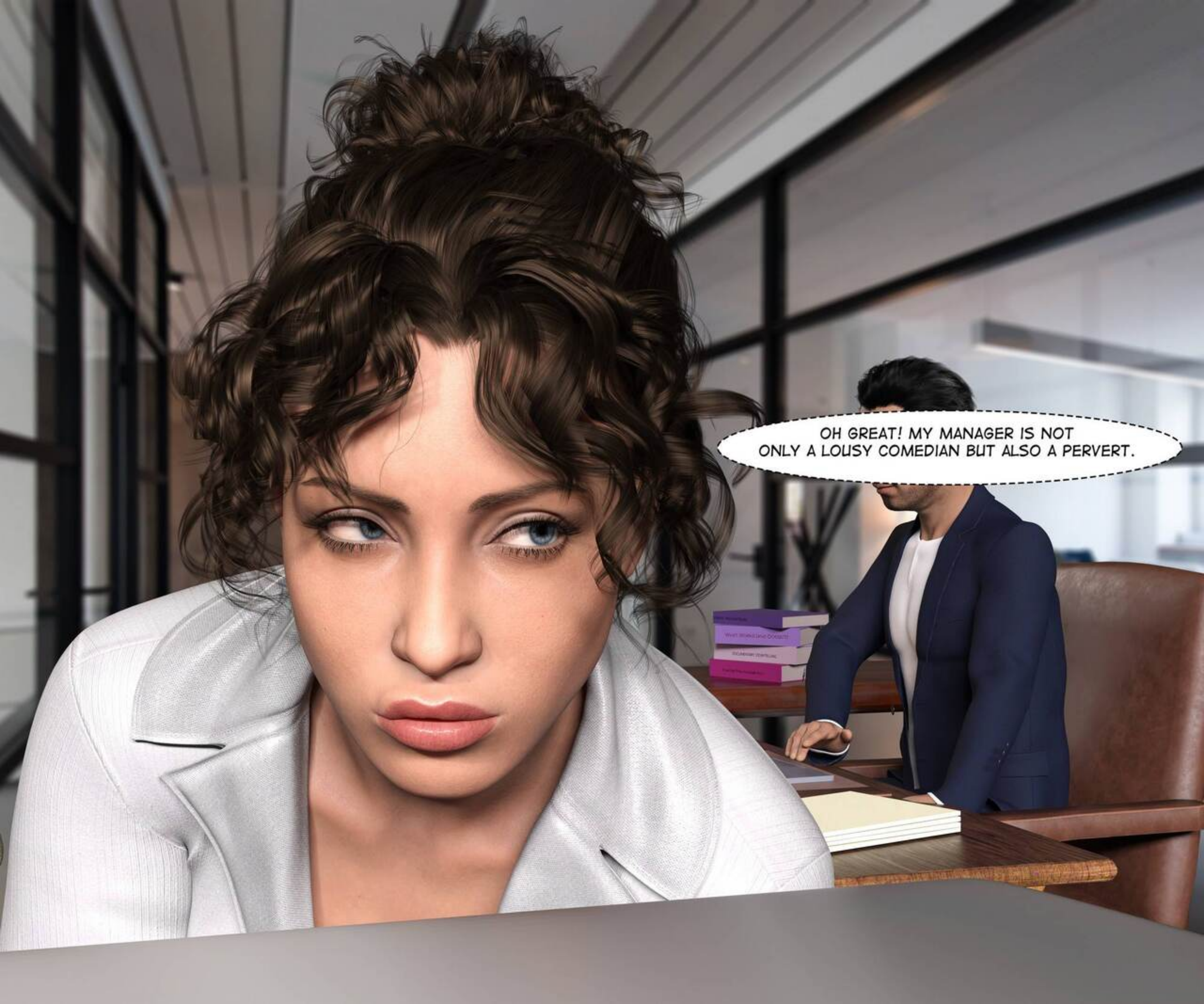


OKAY, JUST A LITTLE MORE.



WAIT! IS HE JUST CHECKING ME OUT!?

SERIOUSLY!? CAN'T A GIRL JUST DO
THEIR JOB WITHOUT A HARASSMENT LIKE THAT!?



OH GREAT! MY MANAGER IS NOT
ONLY A LOUSY COMEDIAN BUT ALSO A PERVERT.



MR. DENIS~
I'VE FINISHED WITH THE DOCUMENT. IN WHICH
ROOM CAN I DELIVER IT TO MR. ETHAN?

MR. ETHAN IS IN THE ROOM
AT THE FAR END, ON THE 10TH FLOOR.

OH BY THE WAY, BELLA.
THE DOCUMENTS ARE IN ORDER, RIGHT?
MAKE SURE THEY'RE NOT MESSY.

YES, SIR. I'VE MADE SURE OF IT.

THIS MUST BE MR. ETHAN'S ROOM.



GOOD MORNING, MR. ETHAN.
MAY I COME IN? I HAVE DOCUMENTS
FROM MR. DENIS.



A woman wearing a blue dress and white high heels is standing on a wooden door. Her left foot is slipping off the edge of the door. The scene is set in a modern building with large windows in the background.

YES, OF COURSE. PLEASE COME IN.

FOOT SLIPPED

OH, NO! THE DOCUMENTS!



I'M FINISHED!



OH MY GOD!
I- I'M SO SORRY, MR. ETHAN.





HEY, ARE YOU ALRIGHT?



I'M OKAY, MR. ETHAN.
BUT... THE DOCUMENTS, I DIDN'T
MEAN FOR THIS TO HAPPEN.

A man and a woman are in a modern office or cafe. The woman, on the left, has curly brown hair and is wearing a white long-sleeved top and a blue skirt. She is kneeling on the floor, holding the hand of a man. The man, on the right, has dark hair and a beard, and is wearing a dark grey t-shirt and light grey trousers. He is also kneeling, looking down at their joined hands. The background shows a blurred office interior with tables, chairs, and large windows.

AH NO NEED TO WORRY.
IT'S JUST A BUNCH OF PAPERS.

UNLESS THOSE WERE A TOP-SECRET FILES,
CAUSE I MIGHT HAVE TO CONFISCATE THEM.



NO, IT'S NOT, SIR.

HAHA THEN JUST FORGET ABOUT IT!
ANYWAY, ARE YOU NEW HERE?
I'VE NEVER SEEN YOU BEFORE.

UHM, YES, SIR. MY NAME IS BELLA,
THE NEW SECRETARY FOR MR. DENIS.



A man with dark hair and a beard, wearing a black t-shirt and grey trousers, stands in a modern office hallway with large windows. He is gesturing with his right hand. A woman with brown hair tied back, wearing a white long-sleeved top and blue trousers, stands with her back to the camera, looking towards the man. The hallway has a polished floor and a glass railing in the background.

WELL, WELCOME, BELLA.
HOPEFULLY, THE OFFICE CHAOS ISN'T
SCARING YOU AWAY.

NO, NOT AT ALL, MR. ETHAN.

SIR, ABOUT THE DOCUMENT EARLIER...
PLEASE DON'T TELL MR. DENIS,
I'M AFRAID HE'LL MAD AT ME LATER.





HUH?? RELAX, I WON'T SAY A THING
TO DENIS. WHY WOULD I DO THAT?

A woman with curly brown hair, wearing a white long-sleeved blazer and a blue skirt, stands in a modern office with large windows. She is looking at a man who is seen from the back, wearing a black t-shirt and grey trousers. The man's hand is resting on the woman's hip. A speech bubble from the woman contains the text:

THANK YOU, MR. ETHAN.
I REALLY APPRECIATE IT.



HEY, HOW ABOUT WE GRAB SOME LUNCH?
AND YOU CAN TELL ME MORE ABOUT YOURSELF?

THERE'S A FANTASTIC BURGER
IN THE OFFICE CANTEEN.



LUNCH??

THIS GUY IS ASKING ME FOR
A LUNCH? THIS IS WEIRD...

I MEAN... BACK WHEN I USED
TO WORK IN OFFICE, MY BOSS NEVER ASK
ME FOR LUNCH, NOT A SINGLE TIME.



SURE, LUNCH.
WHO AM I TO LET A PRETTY LADY
LIKE YOU DINE SOLO?

FEAR NOT, FAIR MAIDEN, FOR I SHALL BE
YOUR KNIGHT IN SHINING... ERR, BUSINESS
ATTIRE, PROTECTING YOU FROM THE HORDE
OF OFFICE ADMIRERS. WHAT DO YOU SAY?

I- UH... I DON'T THINK IT'S
OUR BREAK TIME YET, MR. ETHAN.

A PRETTY LADY, HUH?
WELL, HE'S DAMN RIGHT! I DO LOOK
STUNNING IN THIS GETUP!

WAIT! NO, NO! I SHOULDN'T
BE DELIGHTED BY THIS! I MUSTN'T
SUCCUMB TO HIS CHARM!

THIS MAN IS TROUBLE,
I NEED TO STEER CLEAR OF HIM!

A man with dark, wavy hair and a light beard is shown from the chest up, wearing a black t-shirt. He is looking slightly to his right with a slight smile. He is standing in a modern office or cafe with large windows in the background. A woman's hair is visible on the right side of the frame. Two speech bubbles are present: one from the man and one from the woman.

NO WORRIES, BELLA.
SOMETIMES, WE CAN BEND THE RULES A BIT.

C'MON, LET'S GO!



BEND THE RULES, HE SAID?
WHO DOES THIS GUY THINK HE IS!?

OH SORRY, MR. ETHAN,
I JUST REMEMBERED THAT
I'M ON A DIET.



DIET OR NO DIET, A BURGER
WON'T HURT. LIVE A LITTLE, BELLA.



SORRY, MR.ETHAN~
MAYBE ANOTHER TIME.

AND IF THERE'S
NOTHING ELSE, I'LL LEAVE NOW.
I NEED TO GET BACK TO WORK





WHAT'S WITH THESE GIRL?
SHE IS SO SILLY.

A CUTE AND DUMB GIRL IS A GOOD CATCH,
SHE'S TOTALLY MY TYPE!



FIRST MR. DENIS, AND NOW HIM!

DAMN IT! I STILL HAVE
TO DEAL WITH THESE PEOPLE
FOR ANOTHER FIVE MONTHS!

DAYS LATER





BEEP! BEEP! BEEP!

BEEP! BEEP! BEEP!



MUMBLING
UGH, FIVE MORE MINUTES...

A woman with dark, curly hair and blue eyes is lying in bed, looking extremely shocked or panicked. She is wearing a blue tank top. Her mouth is wide open in an 'O' shape. She is reaching out with her right arm towards a silver alarm clock on a glass-topped bedside table. The alarm clock has a red light on its side. A speech bubble above her head contains the text 'OH NO! IT'S 11 ALREADY!'. The background shows a bedroom with a large window, a wooden dresser, and a mirror.

OH NO! IT'S 11 ALREADY!

COME ON,
GOTTA MAKE THIS QUICK.



AFTER TAKING A SHOWER...

UGH, WHY DID I EVEN THINK
THIS CORSET WAS A GOOD IDEA?

CREAK... SQUEEZE...



A woman with dark, curly hair is standing in a bedroom, wearing a white corset and teal-colored underwear. She is looking down at her waist with a pained expression. The room features a bed with white linens, a wooden dresser, and a large window in the background.

OKAY, BRAD... ENDURE
THIS FOR A FEW HOURS, AND THEN
YOU CAN BREATHE AGAIN.

BUT SERIOUSLY, IT'S SO UNCOMFORTABLE!

GOTTA STICK TO THE DIET ROUTINE.
NO MORE CORSETS.

A woman with dark, curly hair stands in a bedroom, wearing a white corset over a white bra and teal-colored underwear. She has her hands on her hips and is looking towards the camera. The room features a bed with white linens, a wooden dresser with a mirror, and a large window in the background.

WELL, THE CORSET DOES
GIVE ME A CURVIER FIGURE.

HUH, I GUESS THERE'S A SILVER LINING.
BUT SERIOUSLY, HOW DO PEOPLE
WEAR THESE EVERY DAY?

A woman with dark curly hair is sitting on a white ornate stool at a white vanity. She is wearing a white corset and teal patterned underwear. She is applying makeup to her face, looking into a large mirror. The vanity has two side cabinets with drawers and a gold-colored top. A speech bubble above her head says "OKAY, IT'S MAKEUP TIME."

OKAY, IT'S MAKEUP TIME.

A woman with dark, curly hair and blue eyes is shown from the chest up, wearing a white corset. She is holding a gold lipstick tube with a red tip to her lips. The background is a bedroom with a wooden bed, a dresser with a mirror, and a window with a grid pattern.

LET'S SEE...
FOUNDATION FIRST, RIGHT?

OKAY, LIPSTICK NEXT.
HOW HARD CAN IT BE?

A woman with dark, curly hair is shown from the chest up, looking slightly to the side while applying mascara to her right eye. She is holding a mascara wand with a pink handle. She is wearing a white spaghetti-strap top. The background is a bedroom with a bed, a dresser, and a mirror.

WHY IS BEING A WOMAN SO COMPLICATED?
MASCARA, EYESHADOW, CONTOUR... I FEEL LIKE
AN ARTIST WITH A CANVAS.

THANKS TO YOUTUBE THOUGH.
HOW DID WOMEN LEARN THIS BEFORE
THE INTERNET?

A woman with dark, curly hair is sitting in a bedroom, wearing a white bodysuit with thin straps. She is holding a large, ornate, golden perfume bottle with a curved handle. The room has a wooden bed, a dresser with a mirror, and a window with a grid pattern. There are also some pens or pencils in the foreground.

THERE WE GO, MUCH BETTER.
WHO KNEW PRACTICE WOULD MAKE
SUCH A DIFFERENCE?

IT'S LIKE I'VE UNLOCKED
A WHOLE NEW SKILL SET. GO ME!



HEY, I JUST REALIZED
MY HAIR HAS GOTTEN THIS LONG.

MAYBE THIS WEEKEND,
I'LL GET A HAIRCUT.



WAIT A MINUTE...
TODAY'S SATURDAY!?

FUCK!!

OH DAMN, I'M SO STUPID!
HOW COULD I NOT REALIZE IT'S THE WEEKEND?



A woman with dark, curly hair and blue eyes stands in a bedroom, looking directly at the camera. She is wearing a white, ribbed corset with thin straps over her shoulders and teal-colored underwear with a floral pattern. Her right hand is on her hip, and her left hand is resting on her chest. The background shows a bedroom with a wooden bed frame, a large window with a grid pattern, a wooden dresser with a mirror, and a lamp. A speech bubble is positioned to the left of her head.

HERE I AM... ALL DOLLED UP, READY TO
CONQUER THE WORKWEEK ON A SATURDAY.
GENIUS MOVE, REALLY.



HMM, IT'S A SHAME THAT
I'VE PUT IN ALL THIS EFFORT WITH
MY MAKEUP AND EVERYTHING.

WHAT IF I GO OUT LIKE THIS? I MEAN...
I'VE NEVER BEEN IN PUBLIC AS A WOMAN
OTHER THAN GOING TO THE OFFICE.

A woman with short, dark, curly hair and blue eyes is looking directly at the camera. She is wearing a white, form-fitting bodysuit with thin straps. Her hands are clasped in front of her chest. The background is a bedroom with a large window, a bed, and a dresser with a mirror.

NO, NO, NO, NO, BRAD! CALM DOWN!
YOU ARE A MAN WITH LOFTY IDEALS.

THIS IS JUST FOR MY JOB,
ONCE THE JOB IS COMPLETED,
STOP DRESSING UP AS A WOMAN.

LATER THE EVENING

HEY, I COULDN'T HELP
BUT NOTICE YOU FROM ACROSS THE WAY.





UHM, NO. THANK YOU.

YOU'RE ABSOLUTELY STUNNING,
I WAS WONDERING IF YOU'D LIKE TO
GRAB A COFFEE?



OKAY, HOW ABOUT DINNER?

WELL, I GOT A BETTER IDEA,
WHY DON'T YOU JUST TURN AROUND,
WALK STRAIGHT, AND FUCK OFF!



UNBELIEVABLE... FIVE IN A ROW?
IS THERE A SIGN ON MY HEAD SAYING,
"PLEASE ASK ME OUT"?

HUH, MAYBE THEY'VE NEVER
SEEN A PRETTY WOMAN BEFORE.





SORRY, NOT INTERESTED,
FLUCK OFF!

HEY, EXCUSE ME.

I JUST WANT TO
ASK IF YOU KNOW-

T- TYSON!?



A man and a woman are standing in a large, open city square at night. The woman, on the left, has dark curly hair and is wearing a dark grey long-sleeved top, blue jeans, and a brown belt. She has a brown messenger bag slung over her shoulder. The man, on the right, has short brown hair and a beard, wearing a grey sweater and a dark denim jacket. They are both looking towards the camera. The background shows a large, modern building with a glass facade and many lights, and other people walking in the distance. Two speech bubbles are overlaid on the image.

**FUCK FUCK FUCK!
THIS IS BAD!**

OH, HOW COME YOU KNOW MY NAME.
HAVE WE MET BEFORE?



GOING OUT AS BELLA
TURNED OUT TO BE A BIG MISTAKE.

I HOPE TYSON DIDN'T RECOGNIZE ME.

STAY FOCUSED ON THE DISGUISE, BRAD.
OR YOU'LL BLOW YOUR COVER.



I- UHM- I MEAN...
YOU WORK AT THE BUILDPRO COMPANY,
RIGHT? WE'VE MET BEFORE.

I USED TO BE A SECRETARY THERE,
BUT ONLY FOR A SHORT TIME.
I'M SURE YOU'VE FORGOTTEN.



OH REALLY? BUT SINCE WORKING THERE, THERE WAS NO SECRETARY IN MY DIVISION.

UH- YEAH- I WAS IN ANOTHER DIVISION, YOU KNOW... IT WAS JUST A TEMPORARY DIVISION THAT MIGHT HAVE DISSOLVED BY NOW.

A man and a woman are standing in a futuristic city at night. The woman, on the left, has dark, curly hair and is wearing a dark, ribbed, long-sleeved top. She is looking towards the man. The man, on the right, has short brown hair and a light beard, wearing a grey t-shirt under a dark denim jacket. He is looking at the woman with a slight smile. The background is a blurred cityscape with tall buildings and lights.

YUP, THAT'S RIGHT.

GOOD, LOOKS
LIKE HE BELIEVED IT.

OH, I SEE. YEAH, THIS COMPANY OFTEN
HAS SHORT-TERM PROJECTS, AND THAT
SORT OF THING HAPPENS FREQUENTLY.



WELL, NICE TO MEET YOU AGAIN.
SORRY BUT I DON'T RECALL YOUR NAME.

YOU KNOW.. IT'S PEOPLE KNOW ME BUT
I DON'T KNOW THEM THINGS. IT'S USUAL FOR
SOMEONE WITH MANY FANS LIKE ME, HAHAA.



GOSH, WHATEVER, MAN.

NAH, THAT'S FINE.
NICE TO MEET YOU TOO, I'M BELLA.

OKAY, SO FAR SO GOOD.
HE DOESN'T RECOGNIZE ME.

A man and a woman are standing in a large, open public square at night. The man, on the left, has short brown hair and a light beard, wearing a grey t-shirt under a dark green cardigan and black pants. He is looking at the woman with a slight smile. The woman, on the right, has dark curly hair tied up, wearing a dark grey long-sleeved top and blue jeans with a brown belt. She is carrying a brown shoulder bag and looking away from the man. The background shows a large, modern building with a glass facade and many lights, and other people walking in the distance.

SO, BELLA, ARE YOU
WAITING FOR YOUR BOYFRIEND
OR SOMETHING?

BECAUSE IT LOOKS A BIT ODD
FOR A BEAUTIFUL GIRL LIKE YOU TO
BE WALKING ALONE ON A SATURDAY
NIGHT LIKE THIS.

OH, WELL, I JUST FELT
LIKE TAKING A STROLL ALONE.



YEAH, SURE. IT'S LOCATED
ON THE 4TH FLOOR NEXT TO
THE ELECTRONICS SECTION.

I- UH... I DON'T KNOW-

DON'T, BRAD, DON'T. THE MORE
YOU'RE WITH HIM, THE MORE LIKELY HE'LL
FIND OUT YOUR REAL IDENTITY.

OKAY THEN ABOUT WHAT I WANTED
TO ASK EARLIER, DO YOU KNOW WHERE
THE SECTION THAT SELLS CLOTHES IS?
THIS IS MY FIRST TIME AT THIS MALL.

WHAT IF YOU ACCOMPANY ME?
I'M AFRAID I MIGHT GET LOST.
CHUCKLES

COME ON, YOU CAN PICK UP ANY
CLOTHES YOU WANT AS A REWARD.
HOW ABOUT THAT?

A close-up portrait of a young woman with voluminous, curly brown hair and bright blue eyes. She is looking directly at the camera with a neutral expression. She is wearing a dark grey, ribbed crew-neck shirt. A black strap, likely from a bag, is visible over her right shoulder. The background is a blurred outdoor scene at night, possibly a fair or festival, with a large, curved, metallic structure and various colorful lights. Other people are visible in the background, some walking and some standing. The ground appears to be wet, reflecting some of the lights.

BUT IT WOULDN'T HURT,
AS LONG AS I PLAY IT SAFE. PLUS,
I COULD GET FREE CLOTHES TOO.

ALRIGHT THEN,
I'LL GO WITH YOU THERE.

PERFECT!

ARRIVED AT THE CLOTHING SECTION





OKAY, HERE WE ARE!



SO, TYS, WHAT KIND OF CLOTHES
ARE YOU LOOKING FOR TODAY?

OH, YOU KNOW, JUST CHECKING
OUT SOME NEW SHIRTS AND MAYBE
A PAIR OF JEANS.

A woman with dark, curly hair tied back is standing in a clothing store. She is wearing a dark grey, long-sleeved, ribbed top and high-waisted blue jeans with a brown leather belt. She is looking towards the camera with a slight smile. To her left is a wooden clothing rack filled with shirts. The shirts have various patterns, including a large white cloud pattern on a dark background and a blue and white geometric pattern. A speech bubble is positioned near the shirts. In the background, another person is partially visible, and the store's interior with other clothing racks and a wooden table is visible.

OKAY, LET'S SEE WHAT WE HAVE HERE.



HOLD ON...
DID SHE JUST CALL ME TYS?

OF ALL THE PEOPLE I KNOW,
ONLY BRAD CALLS ME THAT. HMMM
THIS IS STRANGE.

MOREOVER...



UH, BELLA, I THINK
THE WOMEN'S CLOTHES ARE OVER THERE.



OH, Y- YEAH RIGHT, I KNOW!
JUST BROWSING, YOU KNOW.

WHAT THE HECK AM I THINKING!?
I JUST ACTED LIKE BRAD FOR A MOMENT.

A woman with dark, curly hair is standing in a clothing store, looking at a rack of clothes. She is wearing a dark, long-sleeved top. The rack has several patterned dresses hanging on it. The background shows more clothing racks and store fixtures.

SO, WHAT ARE
YOU LOOKING TO GET?

UHM YOU KNOW,
MAYBE A NEW DRESS OR SOMETHING.

PHEW, BYE BYE TO
MY POTENTIAL NEW CLOTHES.



A woman with dark, curly hair tied in a bun is looking down at a rack of clothes in a clothing store. She is wearing a dark grey long-sleeved top and blue jeans with a silver belt buckle. The rack has several dark-colored items hanging on it. In the background, there are more racks of clothes, including a red and black patterned item. The store has a modern, minimalist design with wooden racks and a white ceiling with recessed lights.

I CAN'T BELIEVE I'M LOOKING
AT WOMEN'S CLOTHES HERE, WHAT A JOKE.

MAYBE I'LL JUST GET THESE
DRESS FOR ILSA INSTEAD. SHE RARELY
WEARS FEMININE CLOTHES LIKE THESE.

A woman with dark, curly hair and blue eyes is standing in a clothing store. She is wearing a dark grey, long-sleeved, ribbed top and blue jeans with a brown belt and a large silver buckle. She has a black bag slung over her shoulder. She is looking at a rack of clothes in the foreground, which includes a dark blue patterned garment. In the background, there are more racks of clothes and shelves with various items. A speech bubble is coming from the right side of the image.

HEY, LOOK AT THAT.
IS THAT SOME KIND OF FORMAL OFFICE ATTIRE?

A woman with dark, curly hair tied up, wearing a grey long-sleeved top, stands in a clothing store. She is holding a white shirt with thin vertical stripes on a red hanger. The background shows clothing racks and store fixtures.

SHOULD I TRY IT ON FIRST? I MEAN...
I'M ABOUT THE SAME SIZE AS ILSA NOW,
I'VE SLIMMED DOWN QUITE A BIT
SINCE THE STRICT DIET.

SO, IF THIS OUTFIT FITS ME,
THEN IT SHOULD FIT ILSA TOO.

AT THE CHANGING ROOM





OKAY, LET'S SEE HOW THIS LOOKS ON ME...
I MEAN FOR ILSA, OF COURSE.

HMM, NOT BAD.
SHE'LL DEFINITELY LOOK SHARP IN THIS.



ACTUALLY, THIS SHIRT IS QUITE FLATTERING...
AND THESE SKIRTS FIT PERFECTLY.

MAYBE... JUST MAYBE...
I COULD USE SOME NEW CLOTHES TOO.



AT THE CASHIER

HI THERE, WILL THAT BE ALL FOR YOU TODAY?



A man with short brown hair and a light beard stands in a clothing store. He is wearing a grey t-shirt under a dark green denim jacket and black pants. He holds a blue and white striped bag in his right hand and gestures with his left. The background shows clothing racks and a wooden display table. Five speech bubbles contain text related to a shopping transaction.

YES, PLEASE.

HERE YOU GO.
WHILE HANDING CREDIT CARD

THANKS!

ALRIGHT, YOUR TOTAL COMES TO \$245.67.

ALRIGHT, YOU'RE ALL SET.
HAVE A GREAT DAY!

A man and a woman are walking through a clothing store. The man, on the left, is wearing a grey t-shirt under a dark denim jacket and black pants. He is holding a teal shopping bag. The woman, on the right, is wearing a blue denim dress and is holding a brown patterned shopping bag. They are both looking at each other. The background shows clothing racks and store fixtures.

DON'T WORRY ABOUT IT, BELLA.
I PROMISED, DIDN'T I? CONSIDER
IT MY TREAT.

SORRY, I DIDN'T
MEAN TO GO OVERBOARD.

THANK YOU, TYSON.
I REALLY APPRECIATE IT.



HEY, I SEE YOU'RE ALREADY
WEARING THE NEW CLOTHES, RIGHT?

EHM, YEAH. THE STORE ATTENDANT
SAID I COULD WEAR IT AS LONG AS
IT'S PAID FOR.

YOU LOOK REALLY CUTE IN THAT, BELLA.



REALLY??
YOU THINK SO?

A man and a woman are in a clothing store. The woman, on the left, has dark curly hair and is wearing a blue denim dress. She is looking towards the man. The man, on the right, has short brown hair and a light beard, and is wearing a grey t-shirt under a dark denim shirt. He is looking at the woman. In the background, there are clothing racks and another person in a black dress. A speech bubble is above the man's head.

YEAH, IT REALLY SUITS YOU.

T- THANK YOU, TYS...



A man and a woman are in a clothing store. The man, on the left, has short brown hair and a light beard. He is wearing a grey t-shirt under a dark green denim shirt and black pants. He is holding a blue and yellow striped shopping bag in his right hand and gesturing with his left hand. The woman, on the right, has dark curly hair tied up. She is wearing a blue denim dress with a wide neckline and a belt. She is holding a pink and brown shopping bag. In the background, there are clothing racks and a person working at a counter.

SHOULD WE GET GOING NOW?

UHM YEAH, SURE.

SOME TIME LATER...





IT'S BEEN A WHILE SINCE
I'VE HAD A GOOD TIME LIKE THIS...

AND IT'S BEEN A WHILE TOO
SINCE I'VE BEEN TREATED THIS NICELY.



ESPECIALLY BY HIM.

WHY HE NEVER ACTED
LIKE THIS TOWARDS ME BEFORE?

A man and a woman are walking through a brightly lit shopping mall. The man, on the left, has short brown hair and a light beard, wearing a grey t-shirt under an open denim shirt and black pants. He is holding a blue and yellow striped shopping bag. The woman, on the right, has dark curly hair and is wearing a blue denim dress with a wide belt and a large buckle. She is holding a pink and black patterned shopping bag. In the background, other shoppers and colorful store displays are visible under the mall's glass and steel structure.

HEY BELLA, CAN WE
SIT DOWN FOR A WHILE?

S- SURE, TYSON.

YOU KNOW, I'D LOVE TO
GET TO KNOW YOU BETTER.





SO, BELLA, TELL ME
MORE ABOUT YOURSELF.

WHAT DO YOU LIKE TO DO FOR FUN?

WELL, I LOVE READING, I GUESS...
AND PAINTING. HOW ABOUT YOU?



OH, I'M INTO PHOTOGRAPHY AND HIKING.
THERE'S SOMETHING ABOUT CAPTURING MOMENTS
IN NATURE THAT'S JUST SO FULFILLING.

THAT SOUNDS WONDERFUL.
DO YOU HAVE ANY FAVORITE SPOTS
YOU LIKE TO HIKE TO?



YEAH, THERE'S THIS HIDDEN WATERFALL
NOT TOO FAR FROM HERE. IT'S ABSOLUTELY
BREATHTAKING, ESPECIALLY DURING SUNSET.

WE SHOULD DEFINITELY PLAN A TRIP
THERE SOMETIME. IT WOULD BE GREAT
TO HAVE SOME COMPANY.

WOW THAT SOUNDS MAGICAL.

UHM WELL, WE'LL SEE ABOUT THAT.

AS THE CONVERSATION GOES...

YOU KNOW, EVER SINCE WE MET...
I'M ALWAYS WONDERING...





DO YOU HAVE A BROTHER
OR A LONG LOST TWIN MAYBE?

WHAT? NO, I DON'T HAVE ANY.
WHY IS THAT?



HMMM, IT'S WEIRD.
BECAUSE YOUR FACE KINDA REMIND ME
OF SOMEONE I KNEW.

IF I LOOK AT YOU CLOSELY,
YOU TWO LOOK VERY SIMILAR.

OH, REALLY??



MAYBE... I GUESS I JUST
HAVE ONE OF THOSE FACES.

OH CRAP!
HE IS BEING SUSPICIOUS NOW,
BUT I DON'T THINK THAT HE
REALIZED THAT I'M BRAD.

YES, IT SEEMS YOU TWO
ARE JUST SIMILAR IN APPEARANCE.



A man and a woman are sitting on a wooden bench at what appears to be a fair or festival. The man, on the left, has short brown hair and a light beard, wearing a dark green button-down shirt over a black t-shirt. The woman, on the right, has dark curly hair and is wearing a blue denim dress. She is resting her chin on her hand and gesturing with her other hand. In the background, there is a large, modern building with a glass facade and colorful lights, and other people are visible in the distance.

HEY, SPEAKING OF YOUR FRIEND...
WHAT'S HE LIKE? I MEAN... WHAT DO
YOU THINK OF HIM?

WELL, HIS NAME IS BRAD.
HE'S A BEST FRIEND OF MINE,
WE'VE BEEN FRIENDS FOR
A LONG TIME.



HE'S A BIT CARELESS,
EASILY ANGERED, AND KIND OF LOSER.

FUCK YOU, DUDE!



DESPITE OF ALL THAT,
I DO LOVE HIM, YOU KNOW...

WHEN BOTH OF MY PARENTS DIED,
HE'S THE ONE WHO ALWAYS BE THERE FOR ME.

SO, RIGHT NOW, HE'S
KINDA LIKE MY NUMBER ONE, YOU
KNOW WHAT I MEAN, RIGHT?



SO, THAT'S IT.
WHY ARE YOU SO CURIOUS ABOUT
HIM, ANYWAY?



LOOK AT YOU...
ARE YOU CRYING?

WHY IS HE SAYING SUCH
A STUPID THING AT A TIME
LIKE THIS, IDIOT!

NO! I'M NOT!

A woman with dark, curly hair is sitting on a wooden bench, looking down with a thoughtful or slightly sad expression. She is wearing a blue sleeveless top. To her left, the back of a man's head and shoulder are visible; he is wearing a dark jacket. The background is a blurred city street at night with lights and buildings.

HAHAHAHA,
YOU'RE SO FUNNY, BELLA.

BELLA... YOU KNOW, I HAVEN'T
SAY THINGS LIKE THAT TO ANYONE ELSE
BEFORE, EXCEPT YOU.

EVEN THOUGH WE JUST MET...

...I FEEL LIKE WE'VE KNOWN EACH OTHER
FOR A LONG TIME AND HAVE A CONNECTION.
DO YOU FEEL THE SAME WAY?

W- WHAT ARE YOU-





WHAT THE FUCK!!



WHA- HEY, BELLA!

WAIT!

A man with dark hair and a beard, wearing a dark green jacket, sits on a wooden bench. He is looking towards a woman who is walking away from him. The woman is wearing a blue denim dress and carrying a large shopping bag with a brown and gold paisley pattern. The background is a brightly lit, modern shopping mall with a glass and steel structure. Two speech bubbles are present: one from the man saying "WAIT, I CAN EXPLAIN IT!" and one from the woman saying "BELLA, WAIT!".

BELLA, WAIT!

WAIT, I CAN EXPLAIN IT!



HOLD ON, BELLA!

I DIDN'T MEAN TO-

A woman with curly brown hair, wearing a blue denim dress with a wide belt, stands in a large, brightly lit convention hall. She is holding a shopping bag with a brown and gold paisley pattern. The background shows other people and colorful displays. Two comic-style speech bubbles are overlaid on the image.

ISN'T IT THAT BEST FRIENDS
SHOULDN'T BE MAKING OUT, RIGHT, TYS?

OMG, WHAT WAS THAT JUST NOW!?
I ALMOST KISSED TYSON!



BEST... FRIEND???

BRAD!?

THE NEXT DAY

LISTEN, BRAD, I HATE TO ASK...
IT'S FOR SOME UNEXPECTED EXPENSES.
IT'S KIND OF URGENT FOR THE JOB.

THEY'LL REIMBURSE US AS
SOON AS I'M BACK IN THE OFFICE.

UH, ABOUT THAT, ILSA... YOU SEE,
I'D LOVE TO HELP, BUT I'M KIND OF
STRAPPED FOR CASH RIGHT NOW.





THE LANDLORD ADDED A FINE FOR OUR LATE PAYMENT YESTERDAY, SO I USED ALL MY SALARY TO COVER THAT AND WE STILL HAVE 2 MONTHS OF DEBT EXCLUDING THE FINE.

OH, BRAD... I HAD NO IDEA IT HAD GOTTEN THAT BAD. I'M SO SORRY.

I'LL TRY TO FIND ANOTHER SOLUTION. MAYBE THERE'S SOMEONE ELSE WHO CAN LEND ME THE MONEY.



NO, NO, I GUESS I'LL FIGURE
SOMETHING OUT, DON'T WORRY.

YOU SURE, HONEY?

SURE THING, I CAN START WORKING
OVERTIME STARTING TOMORROW.

THANK YOU,
BRAD, I LOVE YOU~

LOVE YOU MORE. ILSA...
BYE FOR NOW.

DAYS LATER





SIGHS HOW ON EARTH
DID ILSA MANAGE TO HANDLE
THIS MANY REPORTS?



BELLA, I'M HEADING HOME.

MAKE SURE THOSE REPORTS ARE
SQUARED AWAY BEFORE YOU LEAVE, OKAY?
HAVE A GOOD NIGHT.

WILL DO, MR. DENIS. GOODNIGHT.



UGHHH IT'S LIKE
A NEVER-ENDING SEA OF PAPERWORK

RING RING RING



ARGH, THAT MUST BE TYSON CALLING AGAIN,
HE'S BEEN CALLED LIKE HUNDREDS OF TIMES. SHOULD
I ANSWER AND EXPLAIN EVERYTHING TO HIM?

I MEAN... I'M TOO SCARED TO EVEN MEET,
OR EVEN TALK TO HIM. I'M SO EMBARRASSED.
AHHHH, WHAT DOES HE THINK OF ME NOW...

HOURS LATER

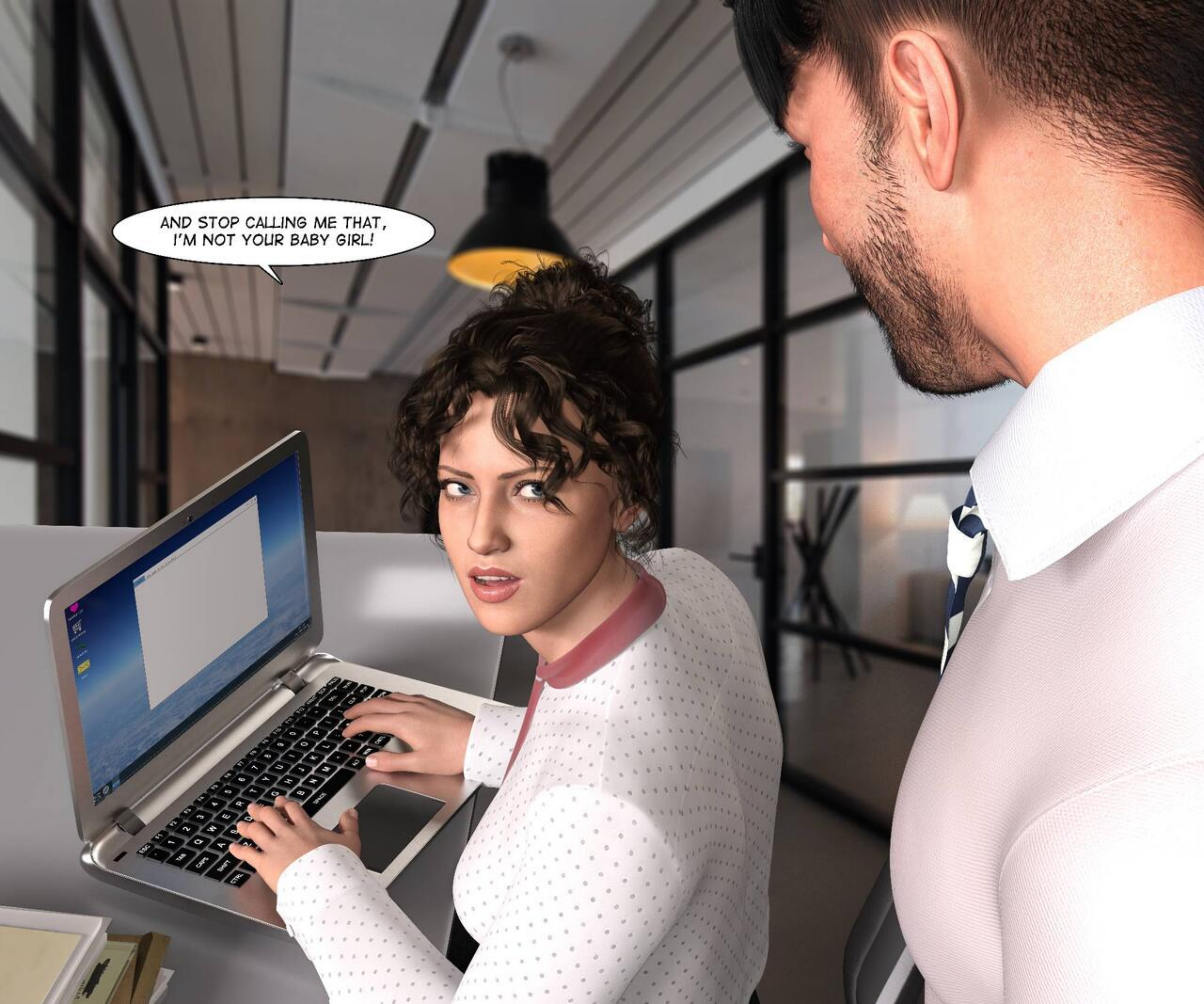






BURNING THE MIDNIGHT OIL AGAIN,
MY BABY GIRL?

NOT NOW, ETHAN!
I'M BUSY.

A woman with curly brown hair and blue eyes is sitting at a desk, typing on a silver laptop. She is wearing a white long-sleeved shirt with small black polka dots and a red collar. A man with a beard, wearing a white shirt and a blue and white striped tie, is leaning over her shoulder, looking at the laptop screen. The background shows an office setting with a glass partition and a yellow lamp.

AND STOP CALLING ME THAT,
I'M NOT YOUR BABY GIRL!



HUH, STILL CAN'T
BELIEVE YOU'RE THE CEO!

COME ON, BELLA.
I'M JUST LIGHTENING THE MOOD,
AFTER ALL, LOOSEN UP A BIT.



NOW, LET'S BOTH BE SILENT.
I'M TRYING TO FINISH THESE
REPORTS BEFORE MIDNIGHT.

OH, BELLA. YOU KNOW YOU
LOVE IT WHEN I DISTRACT YOU.

YEAH, LIKE A HEADACHE LOVES
A MIGRAINE. PLEASE, JUST LET ME WORK.



ALRIGHT, ALRIGHT. BUT HEY, SPEAKING OF
DISTRACTIONS, HOW ABOUT ACCOMPANYING
ME TO THE GALA DINNER IN FRIDAY?

IT WOULD BE A SHAME TO GO ALONE.



GALA DINNER?

YEAH, SOUNDS FUN, RIGHT?

NATHAN, YOU KNOW I'M A
NEW GIRL IN THE OFFICE. PLUS, I'M NOT
INTERESTED IN THOSE EVENTS.

THERE ARE STILL MANY OTHER GIRLS
WHO ARE MORE SENIOR AND CAPABLE IN
THIS OFFICE, WHY NOT JUST ASK THEM?



YUP, THAT'S TRUE,
BUT NONE OF THEM ARE AS BEAUTIFUL AS YOU...

CUT THE CRAP, NATHAN! I SAID NO.



BUT YOU KNOW...
THERE'S PLENTY OF MONEY IN THIS JOB.



HOW MUCH??

I DON'T KNOW THAT FOR SURE,
BUT IT'S DEFINITELY QUITE A LOT, ESPECIALLY
WITH THE EVENT BEING TWO DAYS LONG.



FINE, I'LL GO.
IT'S NOT BECAUSE OF YOU, BUT ONLY
BECAUSE I NEED THE EXTRA CASH.

GREAT! YOU WON'T
REGRET IT, I PROMISE.





HELLO, ZOE. SORRY
TO BOTHER YOU AT THIS HOUR.

NO WORRIES, BOSS.
WHAT'S UP?

YEAH, I KNOW. THE NEW GIRL, KINDA
SWEET, THE ONE YOU'RE ALWAYS FLIRTING
WITH, RIGHT? WHAT ABOUT HER?

YOU KNOW BELLA, RIGHT?
WOULD YO DO ME A FAVOR?

A man with dark hair and a beard, wearing a white short-sleeved button-down shirt and a blue and white striped tie, is talking on a black smartphone. He is in a modern office with large windows and a glass partition in the background. Three speech bubbles are overlaid on the image.

WELL, WOULD YOU BE WILLING
TO DO HER MAKEOVER TOMORROW?

YOU KNOW, FOR THE GALA DINNER
EVENT ON FRIDAY. I WANT HER TO LOOK AS
PRETTY AS POSSIBLE. CAN YOU DO THAT?

HAHAHA, LOOK AT YOU, BOSS. SMITTEN
WITH AN INNOCENT GIRL LIKE THAT. OKAY,
OKAY, I CAN HELP YOU OUT TOMORROW.

NICE! THANKS, ZOE.

THE NEXT DAY

HEY, ZOE!





OH BELLA!
I'VE BEEN WAITING FOR YOU!



GOSH YOU LOOK SO CUTE!

NO WONDER NATHAN IS
HEAD OVER HEELS FOR YOU.

T- THANK YOU...



NATHAN HAS EXPLAINED EVERYTHING,
SO JUST RELAX, YOU'RE IN GOOD HANDS.

GOOD, COME ON IN!

OKAY...

A digital illustration of two women in a medical or laboratory setting. The woman on the left has dark curly hair in a bun, wearing a striped t-shirt and blue jeans. The woman on the right has grey hair, wearing a black crop top with sheer sleeves and dark cargo pants. They are walking and talking. The background shows medical equipment and a tiled floor.

HEY ZOE, DO YOU REALLY
THINK THIS IS NECESSARY?

NATHAN'S ORDERS, I'M AFRAID.
BUT HEY, BESIDES LOOKING STUNNING,
IT'LL BE FUN!



YEAH, SURE, FUN.



JUST SMILE AND NOD, BELLA.
IT'S ALL ABOUT THE PAYCHECK.



YOU KNOW, BELLA, I HEARD SOME OF THE OTHER
GIRLS AT THE OFFICE ARE GETTING A BIT JEALOUS.

NATHAN'S ALWAYS FLIRTING WITH YOU, AND
THEY CAN'T SEEM TO CATCH HIS EYE.



IS THAT SO? WELL, CAN'T BLAME
THEM FOR BEING ENVIOUS.

WOW, MY NAILS LOOK... REALLY CUTE.

NATHAN'S JUST NOT
MY TYPE OF GUY, YOU KNOW?



REALLY? HE'S LIKE THE EPITOME OF
TALL, FUNNY, AND HANDSOME. PLUS, HE IS A CEO.



HMM, I GUESS I'M JUST
NOT READY TO DATE SOMEONE YET.

HAHAHA YOU'RE SO WEIRD, BELLA.

A woman with short, layered grey hair and light brown eyes is shown from the chest up. She is wearing a brown top with a black leaf pattern. The background is a gym with various exercise machines and black chairs. Three white speech bubbles with black outlines are positioned to the left of her head, containing text.

YOU KNOW, EVERY ONE OF NATHAN'S EXES
ENDED UP WITH A HEFTY SUM OF MONEY.

ONE OF THEM EVEN GET A CAR,
EVEN THOUGH THEY'VE ONLY BEEN
DATING FOR A SHORT TIME.

I'M JUST SAYING,
IT MIGHT BE WORTH A SHOT, BELLA.

A woman with voluminous, curly brown hair and bright blue eyes is shown from the chest up. She is wearing a black and white horizontally striped shirt. She is looking slightly to her right with a calm expression. The background is a hair salon with various chairs, mirrors, and a poster of a person's face with the word "LON" visible. Two speech bubbles are overlaid on the image.

THANKS FOR THAT, ZOE.
BUT I'LL STICK TO MY OWN PATH.

WELL, THAT'S ACTUALLY INTERESTING...



OKAY, NOW IT'S TIME FOR ME
TO TEACH YOU MY MAKEUP SKILLS.

AND I THINK YOUR HAIR
COULD USE A STYLING TOO!

SOME TIME LATER...

HEY ZOE,
DON'T YOU THINK I LOOK TOO... GIRLY?



NOT AT ALL, BELLA. YOU LOOK JUST PERFECT.
THE HAIR EXTENSIONS AND ALSO MY SUPERB MAKEUP SKILLS
ENHANCE YOUR NATURAL BEAUTY IN ALL THE RIGHT WAYS.

YOU SHOULD BE PROUD OF YOURSELF!



OH MY... WILL I
EVER BE ABLE TO GO BACK TO
LOOKING LIKE MY USUAL SELF?

OH I ALMOST FORGET, NATHAN ALSO LEFT
DRESSES FOR YOU TO WEAR TOMORROW.

DRESSES?

THE NEXT DAY

NO, WE'LL WAIT.
SHE'LL BE HERE SOON.

SIR, SHALL WE GO?
MISS BELLA SEEMS TO BE RUNNING LATE.



WHERE ARE YOU, BELLA...
IT'S BEEN OVER AN HOUR NOW.



A low-angle shot of a woman's legs from the knees down, wearing black high-heeled sandals with white straps. She is standing on a dark city street at night. To her left is a light blue, ribbed rolling suitcase. The background is a blurred city street with buildings and streetlights.

NATHAN!
I'M SO SORRY... TRAFFIC WAS A NIGHTMARE.

A close-up shot of a man with dark, wavy hair and a light beard, looking out of the open window of a white car. He has a concerned or questioning expression. The background is a blurred city street at night, with a green street sign that reads "W 46 St" visible. A speech bubble is positioned to the left of the man's head.

B- BELLA... ?



NATHAN, DARLING~
HAVE YOU SEEN A GHOST OR SOMETHING?

WELL, YOU COULD SAY THAT.
YOU'VE LEFT ME SPEECHLESS, THAT'S FOR SURE.

SHALL WE?





A man with dark hair and a beard, wearing a grey suit jacket over a light pink shirt, stands in a restaurant. He has sunglasses tucked into his jacket. To his right, a woman's arm with red nail polish is visible. The background shows restaurant tables and chairs.

NATHAN!
GOOD TO SEE YOU, OLD CHAP!

HEY, GOOD TO SEE YOU TOO, GREG!

SO, HOW HAVE YOU BEEN?

A man with dark hair and a beard, wearing a grey suit jacket over a light pink shirt, is shown from the chest up. He is in a restaurant setting with tables and chairs in the background. He has a slight smile and is looking towards the camera. His hands are clasped in front of him. A pair of sunglasses is tucked into his jacket pocket.

I'VE BEEN BUSY WITH WORK, YOU KNOW HOW IT IS.
THINGS HAVE BEEN HECTIC, BUT WE'RE MANAGING.

WELL, I'M SURE YOU DO, JUST AS ALWAYS.
SPEAKING OF WORK, WHO'S THIS LOVELY LADY
YOU'VE BROUGHT WITH YOU?

A man with dark hair and a beard, wearing a grey suit and a light pink shirt, stands next to a woman with long brown hair, wearing a black off-the-shoulder dress and lace gloves. They are in a restaurant with tables and chairs in the background. The man has a speech bubble above him, and the woman has a speech bubble above her.

OH WELL, THIS IS BE--

HELLO GREG!
I'M BELLA, NATHAN'S GIRLFRIEND.



WELL, WELL, WELL, NATHAN,
YOU'VE DONE WELL FOR YOURSELF. BELLA,
YOU'RE ABSOLUTELY STUNNING.

NATHAN'S A LUCKY MAN.

THANK YOU...
THAT'S VERY KIND OF YOU TO SAY.

A man with dark hair and a beard, wearing a grey suit jacket over a light pink shirt, stands next to a woman with long brown hair wearing a black strapless dress with lace sleeves. They are in a restaurant with tables and chairs in the background. Three speech bubbles are overlaid on the image.

BUT DON'T LET HIM FOOL YOU, BELLA,
IF THIS GUY EVER HARASSING YOU, JUST LET ME
KNOW. I HAVE CONNECTIONS IN THE POLICE.

CHUCKLE OF COURSE, GREG.
I'LL LET YOU KNOW RIGHT AWAY.

OH, COME ON, GREG. YOU KNOW BELLA'S
GOT ME WRAPPED AROUND HER FINGER.

BESIDES, IF SHE EVER REPORTS ME TO YOU,
I'LL JUST HAVE TO MAKE SURE DINNER'S
EXTRA SPECIAL THAT NIGHT!

A close-up, profile view of a man with dark, wavy hair and a light beard, looking slightly to the left. He is wearing a white collared shirt under a grey blazer with red piping on the lapels. The background is a blurred restaurant interior with tables, chairs, and warm lighting.

LAUGHS YOU TWO ARE JUST GREAT.

I HATE TO CUT THIS SHORT,
BUT I PROMISED TO CATCH UP WITH SOME
OTHER FOLKS. NATHAN, BELLA, I'M REALLY
HAPPY FOR YOU GUYS.

ABSOLUTELY, GREG.
LET'S PLAN SOMETHING SOON.
TAKE CARE!



HEY, CAN WE GO SOMEWHERE ELSE FOR A MOMENT?

YEAH, SURE.
IS EVERYTHING OKAY?

OH, IT'S JUST... I'M FEELING A BIT
NERVOUS BEING HERE. THIS IS ALL SO NEW TO ME,
AND EVERYONE SEEMS SO... SOPHISTICATED.

I UNDERSTAND.
HOW ABOUT WE FIND A QUIET
SPOT TO SIT FOR A MOMENT?



BY THE WAY,
YOUR ACTING AS MY FAKE PARTNER
WAS REALLY CONVINCING.

HOW ABOUT WE ACTUALLY START DATING?

EWH HELL NO!

A man in a grey suit stands in a restaurant, gesturing towards a couple seated at a table. The couple is seen from behind; the man is wearing a dark blue jacket and the woman is wearing a patterned sleeveless top and a pink skirt. The table is covered with a red cloth and has a large bouquet of pink roses, two wine glasses, and plates. The background shows other tables and warm lighting.

EXCUSE ME, IS THIS SEAT TAKEN?

NOT AT ALL, PLEASE, HAVE A SEAT.

A man and a woman are seated at a restaurant table. The woman, on the left, is seen from the back, wearing a black, backless dress with lace detailing on her right arm. She has long, dark, wavy hair. The man, on the right, is facing her, wearing a dark grey blazer over a white shirt. He has dark hair and a light beard. They are both seated in wooden chairs with cane backs. The table is covered with a red cloth and features a large, vibrant bouquet of red roses in a gold-colored vase. A glass of water and a knife are also visible on the table. The background shows a dimly lit restaurant interior with other tables and warm lighting.

OH, YES, THEY'VE REALLY
OUTDONE THEMSELVES THIS YEAR.
IT'S SUCH A GRAND AFFAIR.

THE DECORATIONS ARE
ABSOLUTELY STUNNING, AREN'T THEY?

A man and a woman are seated at a table in a restaurant. The woman, on the left, has long dark hair and is wearing a red top with a white floral-patterned vest. The man, on the right, has short grey hair and is wearing a dark blue blazer over a grey shirt. He has his arms crossed. The background shows a restaurant interior with other tables and chairs. A speech bubble is positioned between them, containing text.

IT'S QUITE IMPRESSIVE. ARTHUR AND I
WERE JUST COMMENTING ON HOW WE'VE NEVER
BEEN TO AN EVENT QUITE LIKE THIS BEFORE.

A man with grey hair, wearing a blue blazer over a dark green shirt, is seated in a restaurant. He is looking slightly to his right with a pleasant expression. His arms are crossed over his lap. The background shows a restaurant interior with tables covered in white cloths, chairs, and warm lighting. A potted plant is visible on the left.

WELL, YOU'VE PICKED A GOOD
ONE FOR YOUR FIRST. IT'S ALWAYS
A HIGHLIGHT OF THE YEAR.

IT'S ALMOST SURREAL BEING
HERE. THE AMBIANCE IS SO GLAMOROUS.

A woman with dark, wavy hair is standing in a restaurant. She is wearing a red tank top and a white vest with a green and purple floral pattern. She is looking to her left with a slight smile. The background shows a restaurant interior with tables, chairs, and a red wall. A speech bubble is positioned to her left.

INDEED, EVERYONE LOOKS
ABSOLUTELY EXQUISITE TONIGHT. AND YOU GIRL,
YOU LOOK POSITIVELY RADIANT.

A man with dark hair and a beard, wearing a grey suit jacket over a light pink shirt, is seated at a table with a red tablecloth. He is looking towards a woman on the right, whose arm with a black lace sleeve is visible. The background shows a restaurant interior with tables and chairs. A speech bubble is positioned above the man's head.

I COULDN'T AGREE MORE.
SHE'S THE MOST BEAUTIFUL WOMAN IN THE ROOM.

A woman with long, wavy brown hair and blue eyes is sitting at a table in a restaurant. She is wearing a black, off-the-shoulder, long-sleeved dress with a lace pattern. She is looking towards the camera with a slight smile. The background shows a restaurant interior with tables, chairs, and warm lighting. There are three speech bubbles on the left side of the image.

OH, STOP IT, NATHAN!

I APOLOGIZE, MY BOYFRIEND RIGHT
HERE DOESN'T KNOW WHEN THE RIGHT TIME
TO SAY SUCH THINGS.

NO, NO, THAT'S FINE,
IN FACT, YOU TWO REMIND US OF OUR YOUTH.

A man with dark hair and a beard, wearing a grey suit jacket over a light pink shirt, is speaking at a gala event. He is standing in a large, dimly lit room with tables covered in white cloths and blue napkins. The background shows other guests and tables, creating a formal and elegant atmosphere.

LADIES & GENTLEMEN, IT IS WITH GREAT PLEASURE
THAT I STAND BEFORE YOU TONIGHT TO PRESENT
THE PRESTIGIOUS AWARDS OF THE EVENING.

THIS GALA CELEBRATES NOT ONLY
THE ACCOMPLISHMENTS OF INDIVIDUALS BUT
ALSO THE COLLECTIVE ACHIEVEMENTS OF OUR
INDUSTRY AS A WHOLE.

WITHOUT FURTHER ADO, LET US BEGIN THE EVENING'S
FESTIVITIES BY RECOGNIZING THE OUTSTANDING ACHIEVEMENTS OF OUR
YOUNG LEADERS IN THE REALM OF CREATIVITY AND INNOVATION.

YEAH, HERE WE GO!



AND FOR THE FIRST AWARDS,
THE WINNER OF THE YOUNG AND CREATIVE
LEADERSHIP AWARD GOES TO... NATHAN SMITH!

YOU DID IT, DARLING!

YES, FINALLY!



OH MY GOODNESS, NATHAN!
YOU WON! CONGRATULATIONS!

YES, I WON THE AWARD, BUT STILL...
I DIDN'T WIN YOUR HEART.



OH SHUT UP~

AND SINCE OUR FACES ARE THIS CLOSE,
DON'T YOU DARE TRY TO KISS ME. I'M DOING
THIS JUST TO MAKE US LOOK ROMANTIC.

NOW, HURRY OVER THERE,
GIVE YOUR SPEECH, SO WE CAN GET BACK
TO THE HOTEL AS SOON AS POSSIBLE.

YES, MA'AM!

A man with dark hair and a beard, wearing a grey suit jacket over a light pink shirt, stands at a dark wooden podium. He is speaking into a microphone. The background is a dimly lit banquet hall with round tables covered in white cloths and blue napkins. A lamp is visible on a table in the background.

THANK YOU, THANK YOU SO MUCH. IT'S TRULY AN HONOR TO RECEIVE THIS AWARD, ESPECIALLY AMONG SUCH ESTEEMED COLLEAGUES AND LEADERS IN OUR INDUSTRY.

I WANT TO EXPRESS MY DEEPEST GRATITUDE TO THE ORGANIZERS OF THIS EVENT, TO THE SELECTION COMMITTEE, AND TO ALL THOSE WHO HAVE SUPPORTED ME ALONG THIS JOURNEY.

THIS AWARD IS NOT JUST A RECOGNITION OF MY EFFORTS, BUT A TESTAMENT TO THE DEDICATION AND TALENT OF MY INCREDIBLE TEAM.

AND LASTLY, BUT CERTAINLY NOT LEAST,
I WANT TO DEDICATE THIS AWARD TO SOMEONE WHO HAS
BEEN MY PILLAR OF STRENGTH, MY CONFIDANTE...

...AND MY GREATEST SUPPORTER
MY AMAZING GIRLFRIEND, BELLA.



A woman with dark, wavy hair and bright red lipstick is looking slightly to her left. She is wearing a black strapless top. The background is a blurred restaurant interior with tables and chairs.

BELLA, YOU'VE BEEN THERE FOR ME
THROUGH EVERY CHALLENGE, EVERY TRIUMPH,
AND EVERY MOMENT IN BETWEEN. I LOVE YOU
MORE THAN WORDS CAN EXPRESS.

JESUS CHRIST, THAT IDIOT!
WHY IS HE SO STRAIGHTFORWARD LIKE THAT!

A woman with shoulder-length brown hair, blue eyes, and bright red lipstick is looking towards a man on the right. She is wearing a black, strapless, ruffled dress with lace sleeves. The man, seen in profile, has dark hair and a beard. They are in a restaurant with red walls, framed pictures, and tables with white cloths in the background.

YOU MUST BE SO PROUD, DEAR.
NATHAN'S SPEECH WAS TRULY TOUCHING.

I... UH, YEAH, THANK YOU.
HE'S TRULY AMAZING.

YOU'RE VERY LUCKY TO HAVE HIM,
HE'S ACHIEVED SO MUCH SUCCESS
AT SUCH A YOUNG AGE. IT'S HARD TO
ATTAIN ALL OF THAT IN TODAY'S ERA.

A woman with dark, wavy hair and bright red lipstick is shown from the chest up. She is looking slightly to her left with a thoughtful expression. She is wearing a red strapless top. The background is a dimly lit restaurant with tables and chairs.

THAT'S ACTUALLY TRUE, NATHAN IS...
THE KIND OF MAN I'VE ALWAYS DREAMED OF BEING,
A MAN I'VE ALWAYS WANTED TO BE LIKE.

YET HERE I AM...

A close-up portrait of a woman with long, wavy brown hair and bright blue eyes. She is wearing vibrant red lipstick and has a slight, enigmatic smile. She is positioned in the foreground, looking directly at the viewer. The background is a softly blurred restaurant interior with warm lighting, wooden chairs, and tables set with white cloths and glassware.

I'M SURE YOU WILL HAVE
A BRIGHT FUTURE WITH HIM. YOU TWO'D
MAKE A LOVELY MARRIED COUPLE.

M- MARRY HIM?

ARRIVED AT THE HOTEL



A man and a woman are walking down a hallway. The woman, on the left, has long brown hair and is wearing a black strapless dress with a large bow at the back and a lace sleeve. She is looking back over her shoulder at the man. The man, on the right, has dark hair and a beard, and is wearing a grey suit. He is looking forward. The hallway has wooden floors and walls, with a chandelier visible in the background.

COME ON, NATHAN!
LET'S PICK UP THE PACE! YOU'RE WALKING
AS IF YOU'VE GOT LEAD IN YOUR SHOES!

SLOW AND STEADY WINS
THE RACE, BELLA. NO NEED TO RUSH.

A woman with short dark hair, wearing a black lace-trimmed dress and long lace gloves, is gesturing with her right arm raised and pointing. She is wearing black high-heeled sandals. A man with dark hair and a beard, wearing a grey suit, is looking at her. They are in a hallway with wooden floors and walls.

OKAY I'LL GO FIRST, SLOWPOKE!

ALRIGHT, ALRIGHT, I'M HURRYING.



WHEEE! LOOK AT ME GO, NATHAN!
I FEEL LIKE I'M ON TOP OF THE WORLD!

JUST BE CAREFUL NOT
TO TRIP IN THOSE HEELS, BELLA.

ME? TRIP? NEVER!





WOAAHHHH!

A woman in a black, form-fitting dress with a large, asymmetrical cutout on the side is being touched by a man in a dark suit. The woman has a black lace arm warmer on her left arm and is wearing black high-heeled sandals. The man is wearing a white shirt and a dark tie. The background is a blurred indoor setting with wooden paneling.

THERE! GOT YOU!

OH GOD...



SEEMS LIKE IT. BUT I DON'T
MIND PLAYING THE HERO FOR YOU.

THANKS. I GUESS I SHOULD
LEARN TO EAT MY WORDS, HUH?

THE TIES ARE LOOSE



OH, YOU LOVE ANY CHANCE
TO SHOW OFF, DON'T YOU?

MAYBE JUST A LITTLE.

CATCHING A GIRL WHO'S ABOUT TO FALL...
LOOKS LIKE A SCENES STRAIGHT OUT FROM SOME
ROMANTIC MOVIES, DON'T YOU THINK?

A man with dark hair and a light beard, wearing a grey suit, is shown from the side, leaning in to kiss a woman on the cheek. The woman has long, wavy brown hair, blue eyes, and red lipstick. She is wearing a black, strapless, ruffled dress. They are in a hallway with wooden walls and doors. There are four speech bubbles in the image.

THE BEST ONES, OF COURSE. YOU KNOW, THE ONES WHERE THE HERO CATCHES THE HEROINE JUST IN TIME, AND THEY SHARE A MOMENT LIKE THIS.

OH, REALLY? AND WHICH ROMANTIC MOVIE HAS THE CLUMSY HEROINE WHO TRIPS OVER HER OWN FEET?

AH, I SEE. SO, ARE YOU SAYING YOU'RE MY LEADING MAN NOW?

I AM, AND DO YOU KNOW WHAT SCENE USUALLY HAPPENS AFTER THIS?



HAHAHAHA. YOU'RE SO FUNNY, BELLA.

I'M ALWAYS CURIOUS WHY A WOMAN
AS BEAUTIFUL AS YOU IS STILL SINGLE.

WOULD YOU...
CONSIDER ME BEING YOUR MALE LEAD?

LET ME GUESS,
THE HEROINE LOUDLY KICKS THE
MALE LEAD IN THE GROIN?

A man with a beard and a woman with dark hair and red lipstick are shown in a close-up, intimate moment. The man is on the left, looking towards the woman on the right. The woman is looking back at him with a slight smile. She has her hand near her chest, with her fingers slightly curled. She is wearing a black lace top. The background is a warm, dimly lit room with wooden paneling.

I'M SUPER SERIOUS RIGHT NOW,
I THINK THIS IS THE RIGHT MOMENT,
I CAN FEEL IT.

SO, WHAT DO YOU SAY?

GOSH, STOP JOKING! ARE YOU
GOING TO ASK ME TO BE YOUR GIRLFRIEND
LIKE... EVERY HOUR?

SHOULD I GO ALONG WITH ZOE'S IDEA?
I MEAN... THIS IS A GOOD CHANCE...



HMM... I CAN SAY THAT I MIGHT CONSIDER IT,
BUT ONLY IF YOU AGREE TO SOMETHING.

...BY GIVING ME AS MUCH MONEY AS POSSIBLE.

ANYTHING, BELLA. JUST NAME IT.

I WANT TO BE YOUR GIRL
IF YOU'RE WILLING TO GRANT ME
ANYTHING I WANT.

AND YOU MUST TREAT ME GENTLY,
AND ALSO... DON'T TELL ANYONE IN THE OFFICE
ABOUT OUR RELATIONSHIP.

A man with dark hair and a beard, wearing a grey suit jacket over a light pink shirt, is looking down at a woman. The woman has long, wavy brown hair and is wearing a black, strapless, ruffled dress. They are in a hallway with wooden walls and a patterned carpet. Two speech bubbles are visible in the upper left corner.

ANYTHING, HUH?
YOU DRIVE A HARD BARGAIN, BUT DEAL.

AND DON'T WORRY,
I'LL TREAT YOU LIKE A FUCKING QUEEN!



I PROMISE TO MAKE YOU HAPPY, BELLA.

OH NATHAN...

AND I'LL MAKE SURE TO SNATCH
AS MUCH OF YOUR MONEY AS POSSIBLE,
NATHAN, HAHahaha.

I'M SURE YOU WILL.

OKAY, HERE GOES NOTHING...







SHOCKED
WAIT... DON'T TELL ME...

A close-up photograph of a pregnant woman's bare back and buttocks. She is wearing a black, shiny, ribbed skirt. A person in a dark grey suit jacket and white shirt cuff is touching her back with both hands. A white speech bubble with a jagged edge is positioned above the hands, containing the text "HOLY SHIT!!!". The background is a wooden floor.

HOLY SHIT!!!

B- BELLA?
WHAT'S WRONG?



A man with dark hair and a beard, wearing a grey suit, stands in a hallway with wood-paneled walls and a patterned carpet. He has a questioning expression on his face. A woman with long brown hair, wearing a black lace-sleeved dress, is leaning into him from the side, her hand resting on his chest. She is looking down and away from him. The scene is lit with warm, indoor lighting.

HEY, DID I DO SOMETHING WRONG?
WHAT'S GOING ON?

NOTHING, JUST BACK OFF, OKAY!?

A man in a grey suit is reaching out with his right hand towards a woman in a black dress who is walking away from him down a long, ornate hallway. The woman has short, wavy brown hair and is wearing a black, strapless, form-fitting dress with lace sleeves. The hallway has a patterned carpet, wooden walls, and a series of chandeliers hanging from the ceiling. A speech bubble above the man's hand contains the text "BELLA! WAIT!".

BELLA! WAIT!

LATER... AT THE HOTEL ROOM'S BATHROOM

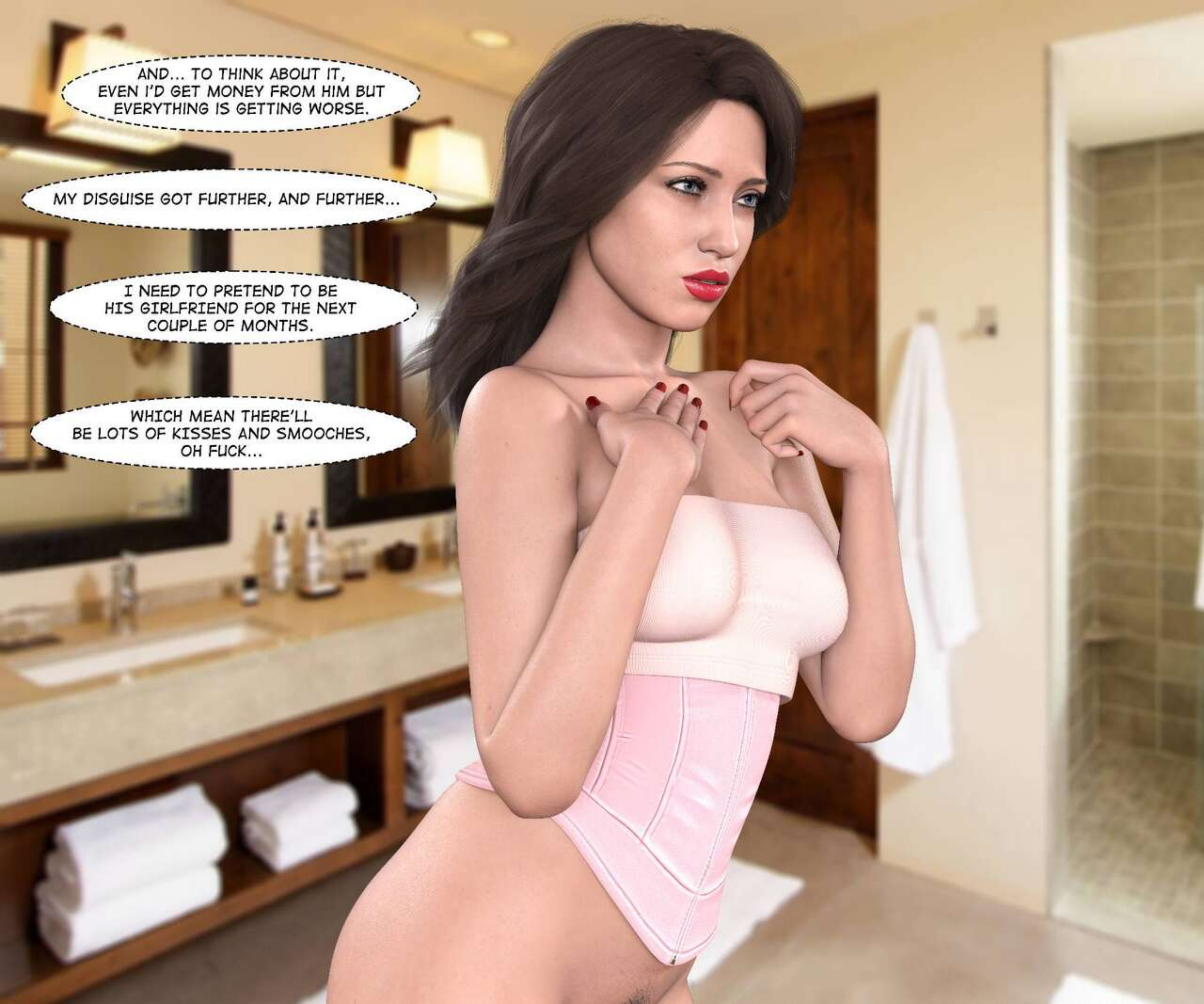


A woman with long dark hair and red lipstick is looking into a bathroom mirror. She is wearing a white strapless tube top. Her hand is near her face, and she has a thoughtful or slightly distressed expression. The background shows a bathroom with a sink, mirror, and shower area.

AHHHH!
I'M SO STUPID!

HE ALMOST TOUCHED MY DICK!

THAT WAS CLOSE
...MY IDENTITY WAS ALMOST EXPOSED.

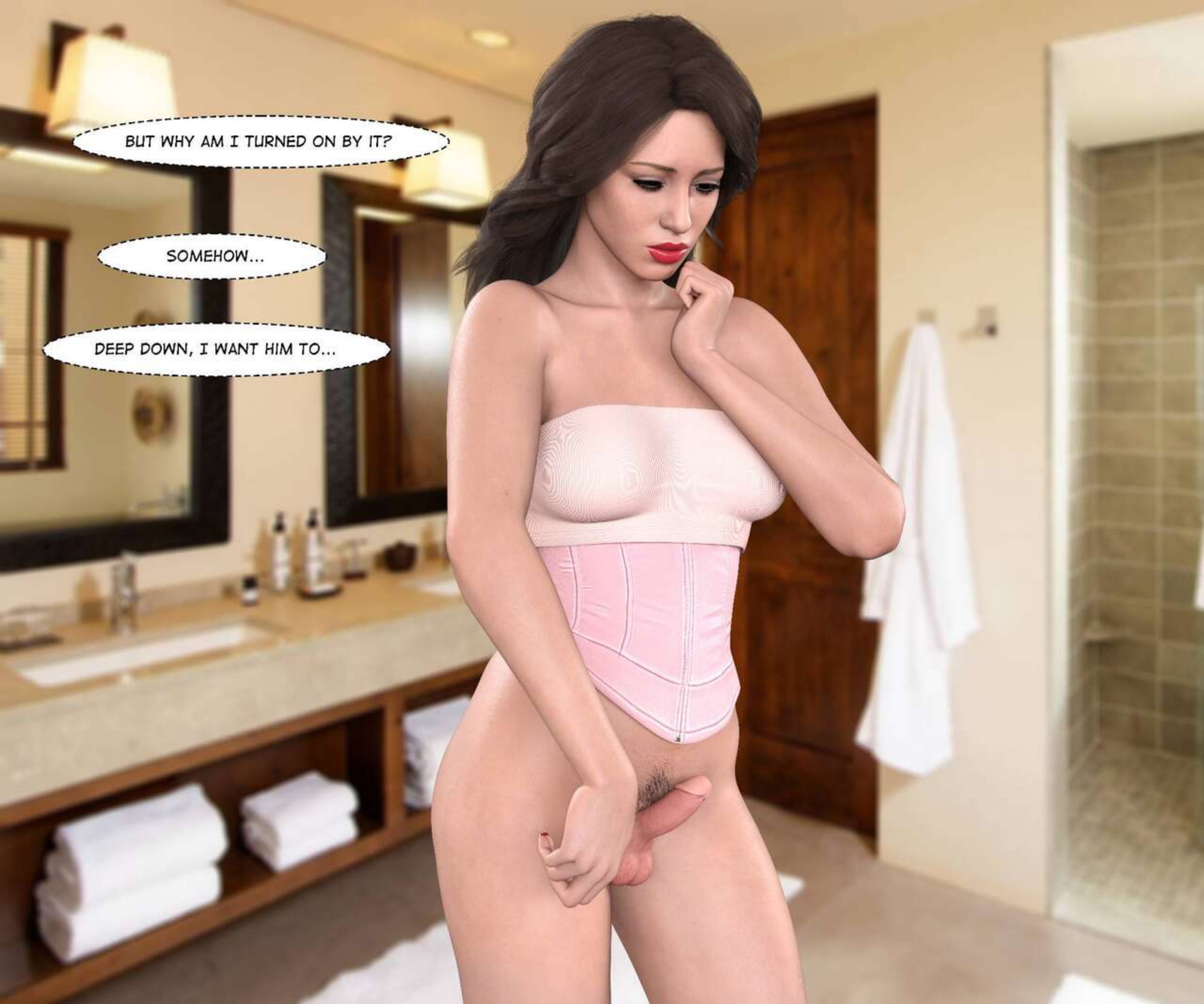
A woman with long dark hair and blue eyes, wearing a pink strapless tube top and a pink skirt, stands in a hotel bathroom. She is looking over her shoulder with a concerned expression, her hands clasped near her chest. The background shows a bathroom vanity with a sink, mirror, and shelves of towels.

AND... TO THINK ABOUT IT,
EVEN I'D GET MONEY FROM HIM BUT
EVERYTHING IS GETTING WORSE.

MY DISGUISE GOT FURTHER, AND FURTHER...

I NEED TO PRETEND TO BE
HIS GIRLFRIEND FOR THE NEXT
COUPLE OF MONTHS.

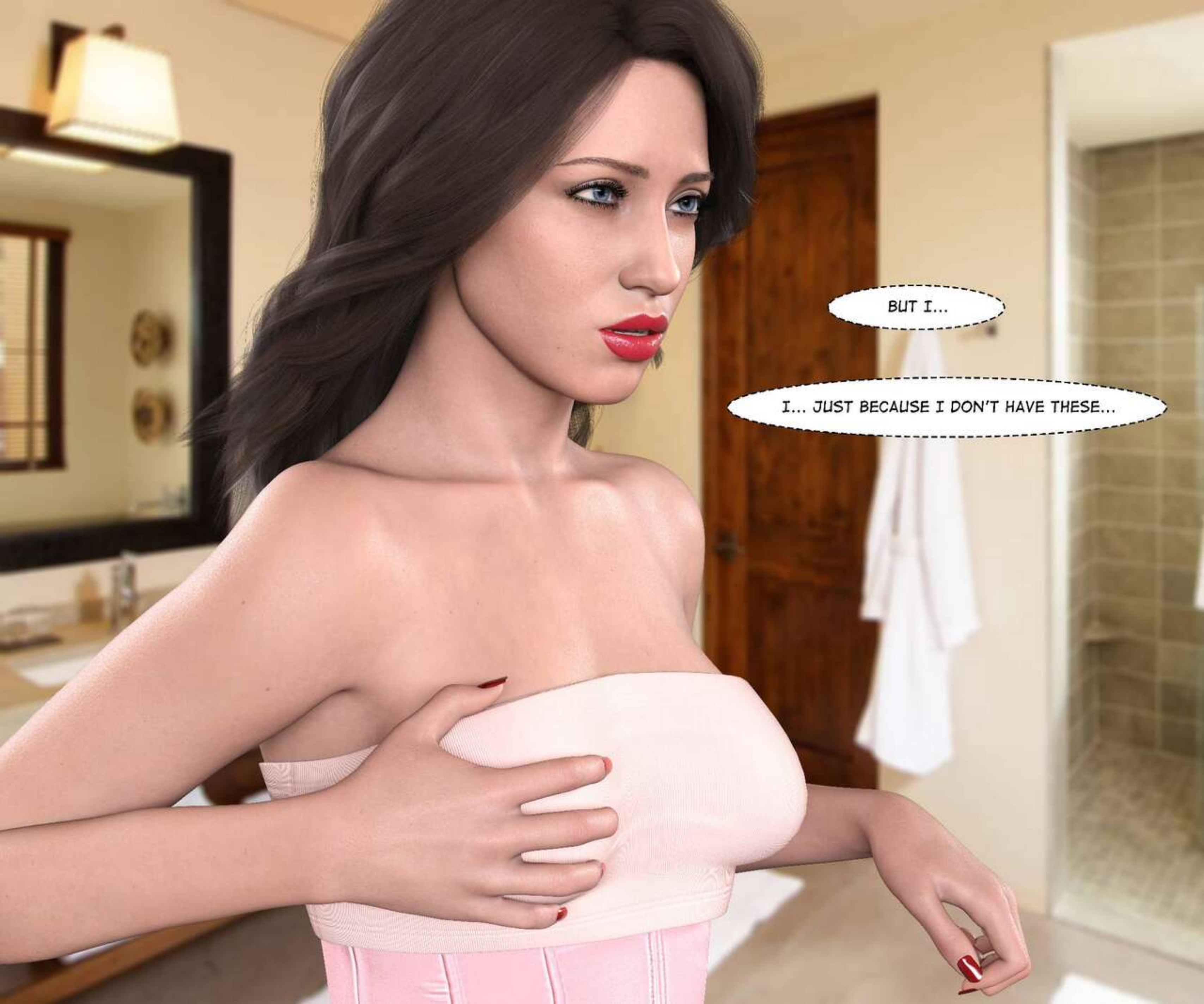
WHICH MEAN THERE'LL
BE LOTS OF KISSES AND SMOOCHES,
OH FUCK...

A woman with long dark hair, wearing a pink strapless corset, stands in a hotel bathroom. She is looking down at her hand, which is touching her pubic area. The background shows a bathroom vanity with a sink, mirror, and shelves with towels. A white towel is hanging on a rack in the background.

BUT WHY AM I TURNED ON BY IT?

SOMEHOW...

DEEP DOWN, I WANT HIM TO...



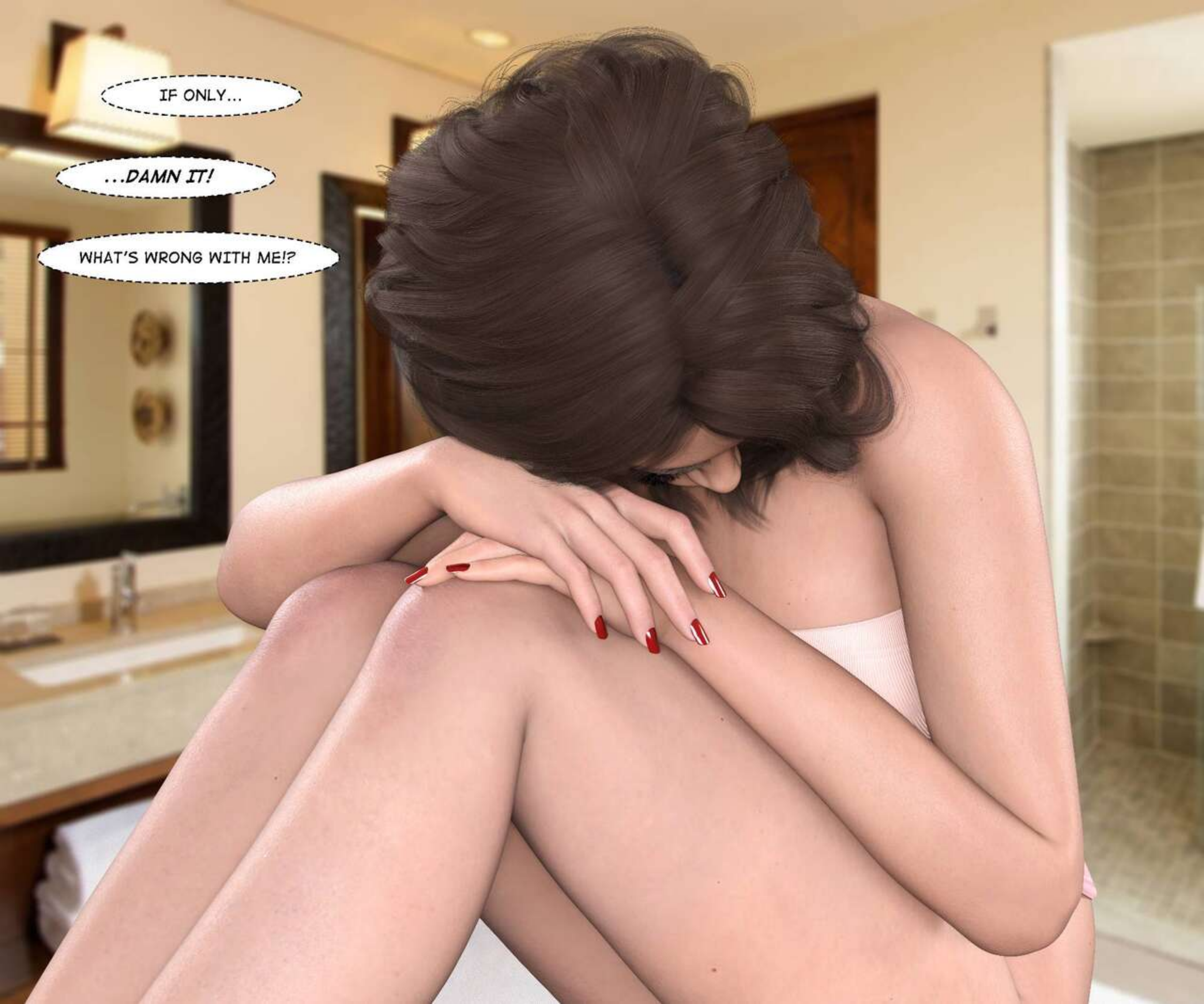
BUT I...

I... JUST BECAUSE I DON'T HAVE THESE...



JUST BECAUSE...

...I'M A GUY.



IF ONLY...

...*DAMN IT!*

WHAT'S WRONG WITH ME!?

IT'S BEEN A WHILE SINCE I TOOK OVER MY
GIRLFRIEND'S POSITION AS SECRETARY.

WELL, WHO WOULD'VE THOUGHT THAT SLIPPING
INTO A SKIRT AND SOME PUMPS WOULD
BECOME MY NEW NINE-TO-FIVE ROUTINE?



ZOE'S BECOME MY PARTNER IN CRIME. WE ARE INSEPARABLE LIKE PEANUT BUTTER AND JELLY.

SURPRISINGLY, SHE AND EVERYONE AT THE OFFICE DOESN'T SUSPECTS A THING. NOT EVEN A RAISED EYEBROW WHEN I STRUT INTO THE OFFICE WITH A LITTLE EXTRA SWAY IN MY HIPS.



WHO WOULD HAVE THOUGHT ILSA'S CRAZY
IDEA WOULD GO SO SMOOTHLY LIKE THIS.





OH, AND MR. DENIS, HE STILL KEEPS PEEKING AT MY ASS WHENEVER HE GETS A CHANCE. IT'S ANNOYING, REALLY... BUT HEY, WHAT CAN I DO? HE'S THE BOSS.

AND ON MY SPARE TIME...



A woman with dark hair tied back is performing a yoga pose on a light-colored carpet. She is wearing a black tank top and light grey leggings. Her body is arched, with her hands on the floor and her head tilted back. The background shows a modern interior with wooden paneling and a large window.

IN ADDITION TO MY REGULAR EXERCISE
AND STRICT DIET, I ALSO DO YOGA...

ME, DOING YOGA? HAHA, I DON'T THINK SO.
YET, THERE I AM, CONTORTING MY BODY
INTO POSITIONS I NEVER KNEW EXISTED.

BUT THE REAL KICKER? MY WEEKENDS... DATE WITH NATHAN.
TURNS OUT, HE'S A SUCKER FOR A WOMAN IN DISTRESS. OR
MAYBE JUST A SUCKER FOR BELLA -I CAN'T QUITE TELL.

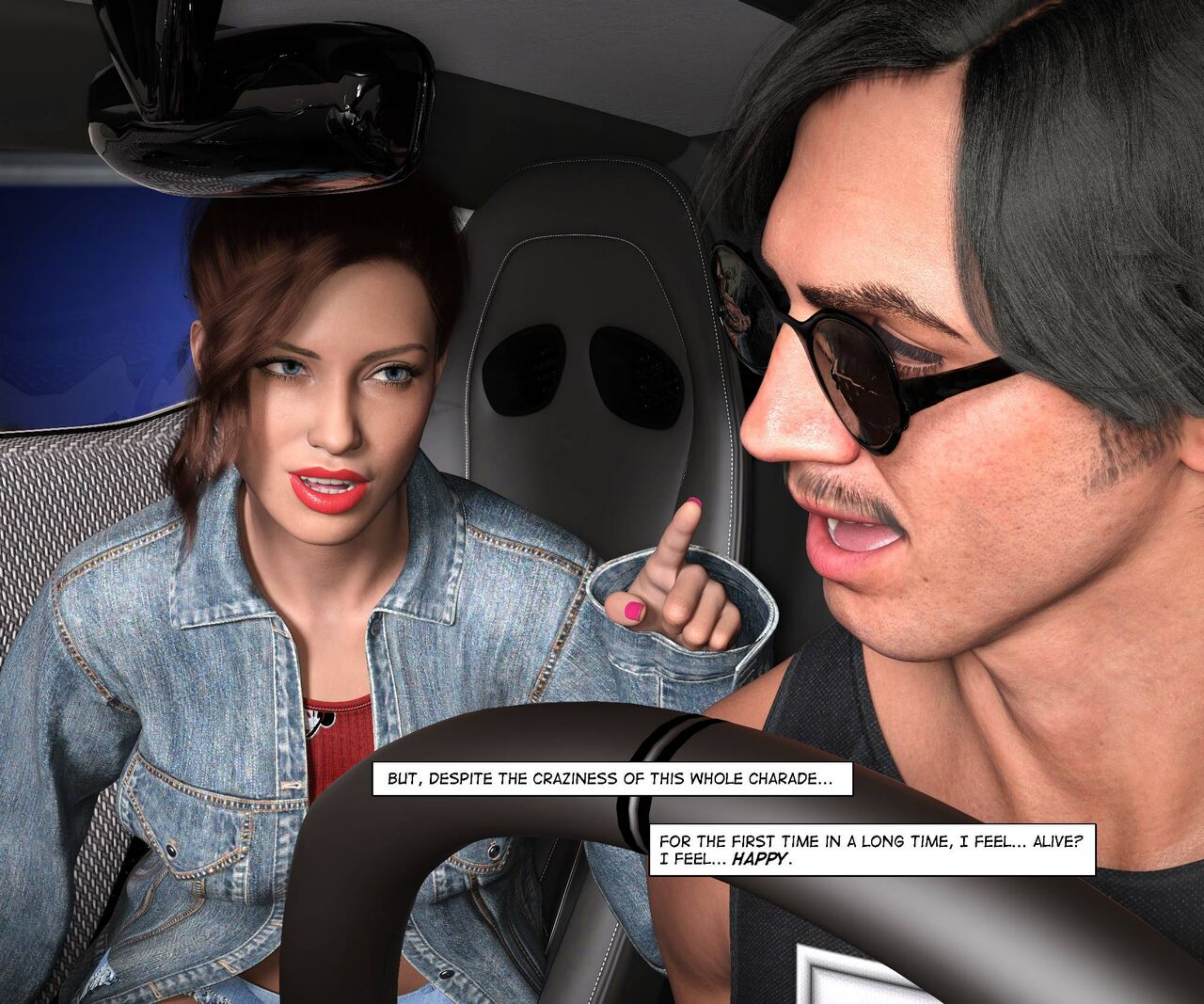


EITHER WAY, OUR DATES INVOLVE MORE CUDDLING THAN A LITTER OF PUPPIES. HEY, A GIRL'S GOTTA DO WHAT A GIRL'S GOTTA DO TO PAY OFF THOSE DEBTS, RIGHT?





OF COURSE, I WOULDN'T LET HIM DO ANYTHING... ANYTHING THAT RISKS MY TRUE IDENTITY TO BE EXPOSED.



BUT, DESPITE THE CRAZINESS OF THIS WHOLE CHARADE...

FOR THE FIRST TIME IN A LONG TIME, I FEEL... ALIVE?
I FEEL... *HAPPY*.

BRAD'S APARTMENT

BUT...

ALL GOOD THINGS MUST COME TO AN END, RIGHT?





BABE, PUT ME DOWN!

A man with dark hair and a mustache, wearing a black tank top and a silver watch, is carrying a woman on his back. The woman is wearing a blue denim jacket and a white t-shirt with the text "ay", "ple", and "ay" visible. The background is a room with stone walls, a modern lamp, and a chair.

I PROMISED TO TREAT YOU LIKE A QUEEN,
AND QUEENS DON'T WALK. THEY'RE CARRIED.

UGH I HATE YOU!!

BRAD'S ROOM

HOW ABOUT A ROYAL KISS INSTEAD?

THERE YOU GO, PRINCESS.
ALL SETTLED IN.

THANKS, YOUR HIGHNESS.
DO I GET A ROYAL DECREE NEXT?

HOLD YOUR HORSES THERE,
YOUR MAJESTY.

WE'VE JUST ARRIVED.





ANYWAY, SORRY IF IT'S SO HOT IN HERE.
I COULDN'T AFFORD TO PAY FOR THE AC.

YOU COULD'VE ASKED ME, YOU KNOW.
I CAN BUY YOU AN AC OR EVEN RENT
YOU A NICER APARTMENT.

Stay
Simple
Stay
True



HAVE YOU LOST WEIGHT AGAIN?
YOU SEEMS THINNER.

THANKS, HONEY. I'LL KEEP THAT IN MIND.
WHILE TAKING OFF THE JACKET



YEAH, ARE YOU
CHASING YOUR BODY GOALS?

YOU THINK SO?

UH, YEAH, YOU COULD SAY THAT.
KALE SMOOTHIES AND YOGA HAVE BECOME
MY NEW BEST FRIENDS LATELY.



YOU LOOK FANTASTIC...
YOU KNOW I LIKE PETITE WOMEN, RIGHT?

Stay
Simple
Stay
True





OH I CAN'T WAIT ANYMORE...
WHEN ARE WE GOING TO FUCK?

DIDN'T I ALREADY TOLD YOU,
I WOULDN'T DO SOMETHING LIKE THAT
BEFORE MARRIAGE, OKAY?



BUT YOU ALSO DON'T
WANT TO GET MARRIED TO ME
SOONER, RIGHT?

COME ON, JUST THIS ONCE...

I...

MEANWHILE AT THE APARTMENT CORRIDOR...



A woman with short, dark, wavy hair is standing in a brightly lit hallway. She is wearing a dark blue dress with white polka dots and a light pink cardigan. She is looking slightly to her left with a subtle smile. The hallway has white walls and doors on both sides. A speech bubble is positioned to her right.

BRAD WILL SURELY BE SURPRISED,
BECAUSE I'M COMING HOME EARLY...





MAYBE I'LL JUST COME IN...

GOTCHA! GOOD THING BRAD DIDN'T LOCK THE DOOR.

A woman with dark hair, wearing a blue dress with white polka dots and a light pink cardigan, is opening a dark door. She is holding a black suitcase handle in her left hand and the door handle with her right hand. The background shows a room with a lamp and a chair.

SURPRISED, SURPRISED!

LOOK WHO'S BACK IN TOWN!

A woman with dark, wavy hair is shown from the waist up, turned slightly away from the camera but looking back over her shoulder. She is wearing a light pink, textured cardigan over a dark blue top with white polka dots. She is standing in a room with white-painted brick walls. In the background, there are wooden shelves with books, a floor lamp with a large circular shade, and a chair with a patterned cushion. The lighting is warm and soft.

HMMM... WHERE IS HE?

MAYBE HE'S SLEEPING IN OUR ROOM.

MEANWHILE...





HONEY... WAKE UP!





BRAD!

WAIT... IS THAT?!

ILSA!?

WHY IS SHE HERE!?

IT'S NOT EVEN BEEN 5 MONTHS...





HEY, WHAT'S WRONG?

WHO IS THAT?

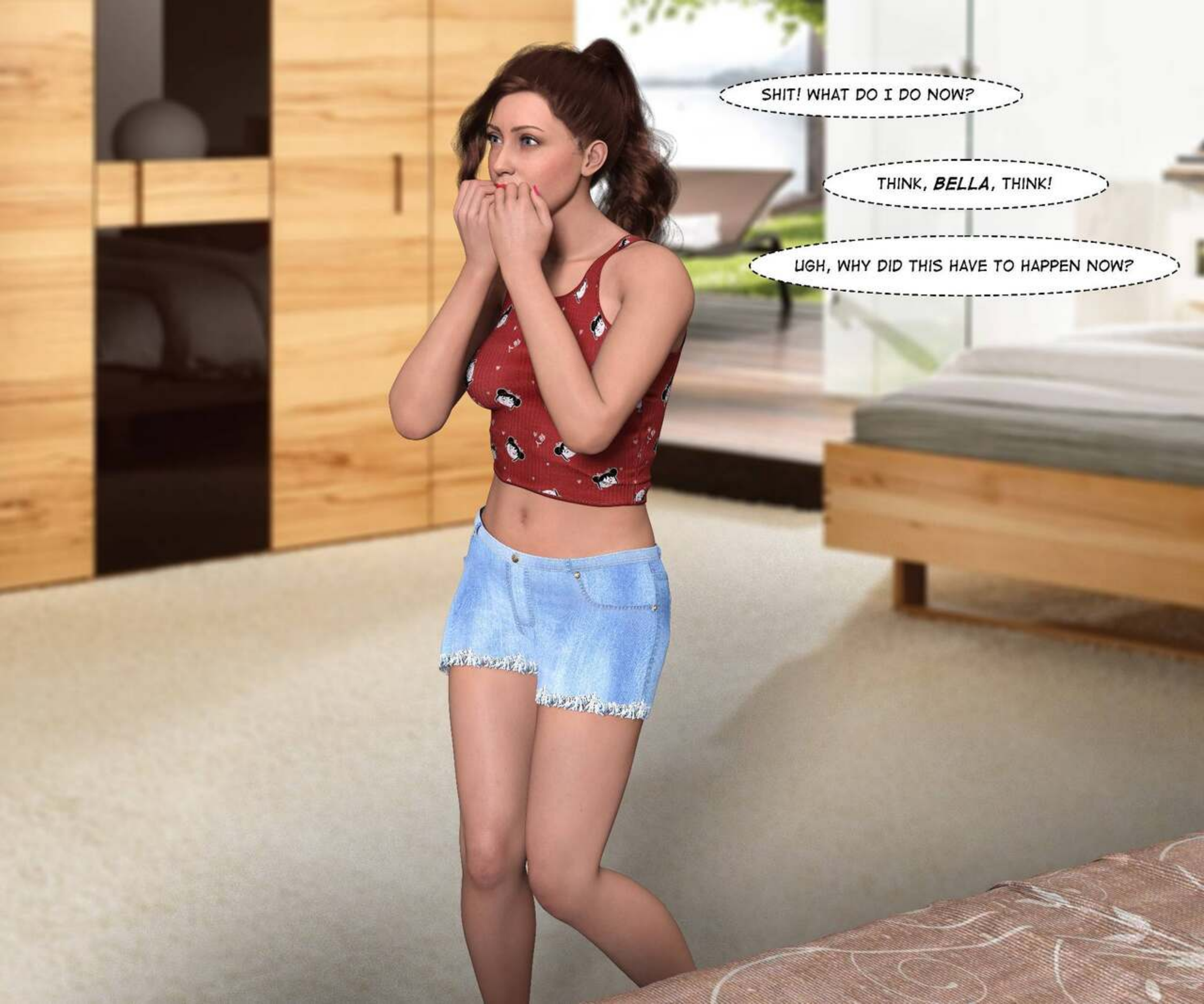
A woman with brown hair tied in a bun, wearing a red crop top with a cartoon pattern and denim shorts, is sitting on a couch and talking to a man. The man is shirtless and has dark hair. They are in a modern house with wooden walls and a large window in the background. There are four speech bubbles above them containing text.

OMG, WHAT SHOULD I DO?!

ILSA SHOULDN'T KNOW THAT NATHAN IS HERE!

DID YOU FORGET TO LOCK THE DOOR?

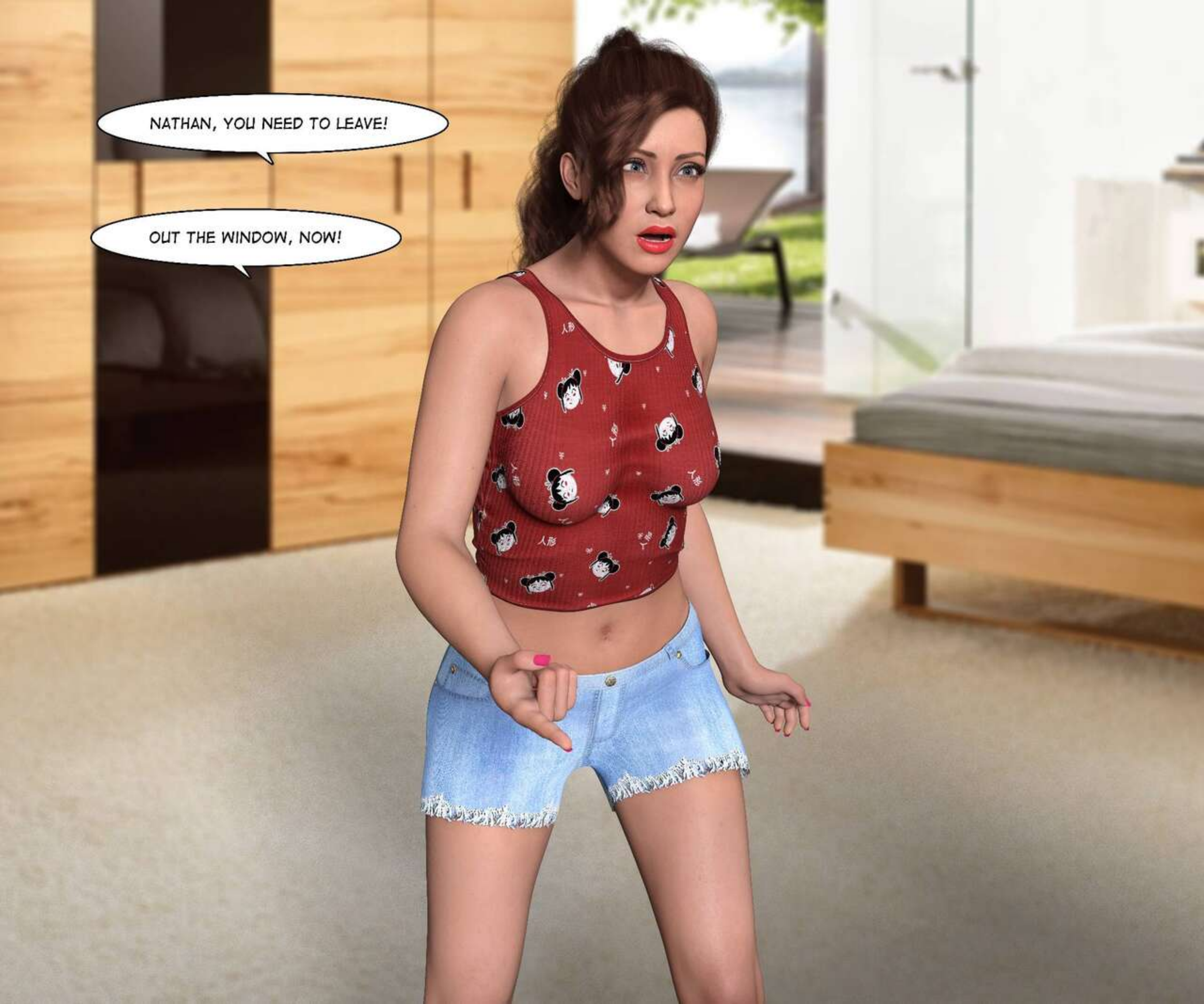
OOPS, I TOTALLY FORGOT.



SHIT! WHAT DO I DO NOW?

THINK, *BELLA*, THINK!

UGH, WHY DID THIS HAVE TO HAPPEN NOW?

A woman with long brown hair tied in a ponytail stands in a modern room with light wood paneling and a large window. She is wearing a red ribbed crop top with a repeating cartoon character pattern and light blue denim shorts with frayed hems. She has a surprised or urgent expression on her face. Two speech bubbles are positioned to her left. The background shows a minimalist interior with a wooden bed frame and a view of a green outdoor area through the window.

NATHAN, YOU NEED TO LEAVE!

OUT THE WINDOW, NOW!

WHAT?!

LOWER YOUR VOICE!

OKAY, BUT WHY?

NO TIME TO EXPLAIN, JUST TRUST ME!

I'LL EXPLAIN IT LATER!



AND DON'T FORGET TO BRING YOUR CLOTHES!

THIS IS NUTS!

SHE TOLD ME TO JUMP FROM THE SECOND FLOOR,
IS SHE TRYING TO KILL ME?!



SHE CAN'T KNOW ABOUT NATHAN.

IF SHE FINDS OUT ABOUT HIM,
THEN IT'S ALL OVER FOR ME.



A woman with long brown hair in a high ponytail stands in a modern room with light wood paneling and a bed in the background. She is wearing a red ribbed crop top with a cartoon pattern and light blue denim shorts. Two speech bubbles are positioned to her left.

STAY CALM, STAY CALM.
I'VE GOT THIS.

JUST SMILE AND PRETEND
LIKE EVERYTHING'S NORMAL.



HONEY~
WHAT A SURPRISE TO SEE
YOU BACK EARLY.

B- BRAD?

YOU LOOK... DIFFERENT.





I DON'T KNOW, YOU JUST SEEM...
I DON'T KNOW, MORE FEMININE?

DIFFERENT? HOW SO?

WELL, YOU KNOW... I HAVE TO
DO WHAT I HAVE TO DO TO MAINTAIN
MY DISGUISE, RIGHT?



BUT... WHY ARE YOU DRESSED
LIKE A WOMAN ON A DAY OFF LIKE THIS?

UH... I- YOU KNOW...



ACTUALLY, I JUST GOT BACK
FROM WORKING OVERTIME AT THE OFFICE.

AND YOU CAUGHT ME RIGHT AS
I WAS ABOUT TO REMOVE MY MAKEUP.



NEVERMIND, BRAD.

WHY SO SERIOUS? I'M ONLY
TEASING YOU, YOU KNOW...

ANYWAY...

A woman with dark, wavy hair is hugging a man from behind. She is wearing a light pink cardigan over a blue polka-dot top. The man is wearing a red crop top with a cartoon pattern and light blue denim shorts. They are in a modern room with wood-paneled walls and a bed in the background.

OH I'VE MISSED YOU, BRAD.
IT'S BEEN TOO LONG.

I'VE MISSED YOU TOO, ILSA.
IT'S NOT THE SAME AROUND HERE
WITHOUT YOU.



WHAT'S WRONG WITH ME?

SHOULDN'T I BE HAPPY ABOUT ILSA'S ARRIVAL,
BUT WHY INSTEAD...



HEY, I THINK I'LL REMOVE MY MAKEUP FIRST.
IT FEELS REALLY UNCOMFORTABLE.

AND IN THE MEANTIME, YOU CAN REST,
CONSIDERING YOU JUST CAME FROM A LONG TRIP.



YEAH, SURE.
WE'LL CATCH UP LATER.



THERE'S SOMETHING DIFFERENT ABOUT BRAD.

HIS BEHAVIOR, IT'S CHANGED...
HE ACT SO MUCH LIKE A GIRL.

AND I KNEW THAT HE WAS LYING ABOUT
HIS OVERTIME WORK, WHICH MEANS THAT DRESSING
UP AS A WOMAN HAS BECOME A HABIT FOR HIM...

A woman with dark, wavy hair is seen from the back, wearing a light pink cardigan over a blue polka-dot top. She is standing in front of a white vanity with a large mirror. The vanity is cluttered with various beauty products, including bottles of lotion, perfume, and makeup. The mirror reflects her back and the products on the counter. A speech bubble is positioned above the mirror.

I CAN'T BLAME HIM, THOUGH...
AFTER ALL, I'M THE ONE WHO ASKED HIM TO TAKE MY PLACE...

A woman with dark hair, seen from behind, stands in a bedroom looking at a large vanity mirror. She is wearing a long-sleeved, textured pink dress and a blue polka-dot scarf. The vanity is a white, ornate piece with a gold-colored top and drawers. It is cluttered with numerous bottles of makeup and skincare products. A smaller mirror on the right side of the vanity shows a reflection of the woman. A speech bubble above the mirror contains text.

I DON'T REMEMBER HAVING
THIS MUCH MAKEUP AND SKINCARE...
DID BRAD BUY ALL OF THIS?



WOW, THIS IS A LOT. DID BRAD USE ALL OF THIS?

IF SO, HE'S BETTER AT MAKEUP THAN ME NOW...



HOLD ON... IS THAT??

A woman with dark hair is sitting on a light-colored carpeted floor. She is wearing a dark blue turtleneck with white polka dots and a light pink cardigan. She is looking down at a pair of large, black, lace-up shoes with thick soles that are on the floor in front of her. She is barefoot. The background shows a wooden headboard and a bed.

WHOSE SHOES ARE THESE?
THEY'RE HUGE, DEFINITELY NOT BRAD'S...

TYSON'S? I DON'T THINK SO,
HE'S NEVER BEEN TO THIS APARTMENT.

SO THAT MEANS SOMEONE ELSE CAME IN HERE...

DID BRAD INVITE HIS GUY FRIENDS IN?
BUT THIS IS OUR PRIVATE ROOM...



BUT BRAD HAS BEEN DRESSING UP AS A WOMAN LATELY...

COULD IT BE THAT THIS GUY *FUCK* WITH BRAD...?

NO, NO, NO, THAT'S IMPOSSIBLE!



YOU KNOW, BRAD, I WAS
SURPRISED TO FIND OUT THAT OUR
RENT DEBT HAS BEEN PAID OFF.

I THOUGHT WE WERE
STILL THREE MONTHS BEHIND.

A woman with brown hair tied back, wearing a grey hoodie, is sitting on a light-colored couch. She is looking slightly to her left with a thoughtful expression. The background features a white brick wall, a bookshelf with various books, and a modern floor lamp. The scene is lit with warm, indoor lighting.

OH YEAH, I MANAGED TO PAY IT OFF
WITH THE MONEY FROM MY OVERTIME WORK.

EVEN THOUGH THE MONEY
ACTUALLY CAME FROM NATHAN...



WOW, THAT'S IMPRESSIVE.
YOU MUST HAVE BEEN WORKING
REALLY HARD.

SO, TELL ME, HAS ANYONE
AT THE OFFICE FALLEN FOR 'BELLA'?

UHM, WELL...

A woman with brown hair tied back, wearing a grey hoodie, is sitting on a couch and talking to another person whose back is to the camera. The background is a white brick wall with a bookshelf and a floor lamp.

YOU WOULDN'T BELIEVE IT.
MR. DENIS KEEPS FLIRTING WITH ME,
AND IT'S SO GROSS!

PLUS, A BUNCH OF GUYS HAVE
TRIED TO TAKE ME OUT FOR MEALS,
BUT I ALWAYS TURN THEM DOWN.

YEAH, NO DOUBT, GIVEN HOW...
PRETTY YOU ARE NOW, THERE MUST BE
A LOT OF GUYS LUSTING AFTER YOU.





BUT... OF ALL THOSE PEOPLE,
NO ONE SPECIAL, HUH?

YOU'RE NOT HOLDING
OUT ON ME, ARE YOU?

W- WHAT?
NOPE, NO ONE SPECIAL.



SO, AFTER MONTHS OF DRESSING UP
AS A WOMAN, YOU'RE STILL INTO WOMEN,
...RIGHT?

A woman with brown hair tied back, wearing a grey hoodie, is looking towards the left. She is in a room with a white brick wall. Behind her are two metal bookshelves filled with books. To the left, there is a chair with a patterned cushion. To the right, there is another chair with a plain cushion and a floor lamp with a circular shade. A speech bubble is above her head.

WHAT KIND OF QUESTION IS THAT?

OF COURSE,
I STILL LIKE WOMEN...



THERE'S ONLY ONE WAY
TO FIND OUT FOR SURE....

LATER...

GOSH THAT WAS SO INTENSE...
AND EXHAUSTING.





FUCK YEAH,
IT'S BEEN A WHILE...



YOU SEEM... LESS AGGRESSIVE, BABE.

AM I NOT SATISFYING ENOUGH?



NO, IT'S NOT THAT, ILSA...

I GUESS I'M JUST TIRED
FROM ALL THE WORK LATELY.

A photograph of two nude women lying in bed, framed with comic book speech bubbles. The woman on the right is propped up on her left arm, looking towards the left. The woman on the left is lying down, looking towards the right. The bed has a patterned pillow and a dark metal headboard. The background is a simple room with a bookshelf.

TIRED OR NOT, YOU WERE STILL AMAZING.
REMEMBER OUR FIRST DATE?

HOW COULD I FORGET?
YOU SPILLED YOUR DRINK ALL OVER ME.



YEAH AND THEN YOU INSISTED
ON BUYING ME ANOTHER DRINK
TO MAKE UP FOR IT.

AND YOU TRIED TO PLAY IT COOL,
LIKE IT DIDN'T EVEN BOTHER YOU.

A man and a woman are lying on a bed in a bedroom. The man is on the left, facing away from the camera, with his back to the woman. The woman is on the right, lying on her side and looking towards the camera. She has her legs raised and bent. The bed has a patterned blanket. In the background, there is a wooden headboard, a shelf with books, and two decorative vases. A nightstand with a glass of water is visible on the right.

WHICH TURNED INTO
A WHOLE NIGHT OF BAR HOPPING
AND TALKING UNTIL DAWN.



HAHAHA, YES, THOSE WERE GOOD TIMES.



THEY STILL ARE.

BUT HEY, TOMORROW I'M BACK AT THE OFFICE.

A woman with dark hair and blue eyes is lying on her back on a bed. She is looking upwards with a surprised expression. Her arms are raised above her head. The bed has a wooden headboard and a patterned pillow. A speech bubble is positioned above her head.

OH, REALLY?
I DIDN'T REALIZE IT WAS SO SOON.

A close-up, intimate scene between two women. The woman on the right, with dark hair and red lipstick, is looking over her shoulder at the back of the other woman. She is shirtless. The woman on the left is seen from the back, with her dark hair pulled back. The background is a softly lit room with a patterned curtain.

YEAH, MY ASSIGNMENT
ENDED EARLIER THAN EXPECTED.

SO, I GUESS THAT MEANS
YOUR STINT AS MY STAND-IN
SECRETARY IS OVER.



AND YOU CAN FINALLY
LOOK FOR ANOTHER JOB.

YOU'VE BEEN ITCHING
TO GET OUT OF THERE, RIGHT?

A woman with dark hair tied back is sitting on the back of a man. She is looking at him with a serious expression. The man is lying down, and his back is to the camera. They are in a bedroom with a bed and a chair visible in the background.

NO, Y- YES! I MEAN... YOU'RE RIGHT.

I COULD...
I COULD LOOK FOR SOMETHING ELSE.

I'M SURE YOU'LL FIND
A JOB THAT SUITS YOU BETTER.

A close-up, slightly angled shot of a woman with dark, wavy hair pulled back, revealing her blue eyes. She is looking off-camera with a neutral expression. She is seated at a dark wooden table. The background is a dimly lit room with a bed and a nightstand visible.

I'M STARVING BY THE WAY.
HOW ABOUT I MAKE US SOME PASTA?
STRETCHING AND STANDING UP

SURE, SOUNDS GOOD.

TOMMOROW, EVERYTHING CHANGES...

I JUST STARTED TO
GET THE HANG OF THINGS...

AND WHAT ABOUT NATHAN?
WHAT AM I SUPPOSED TO DO WITH HIM?

THE NEXT DAY



A digital illustration of two women in an office hallway. The woman on the left has long brown hair and is wearing a black and white houndstooth blazer over a white top. She is looking towards the woman on the right. The woman on the right has short dark hair and is wearing a teal blazer over a black top. She is looking back at the first woman with a slight smile and her hand is raised in a gesturing motion. The background shows a modern office interior with glass partitions and overhead lighting.

LAST DAY AS MY STAND-IN.
YOU MUST BE LOOKING FORWARD TO
DITCHING THE SKIRTS AND HEELS.

YEAH, SOMETHING LIKE THAT.
SO, HOW DOES IT FEEL TO BE BACK?

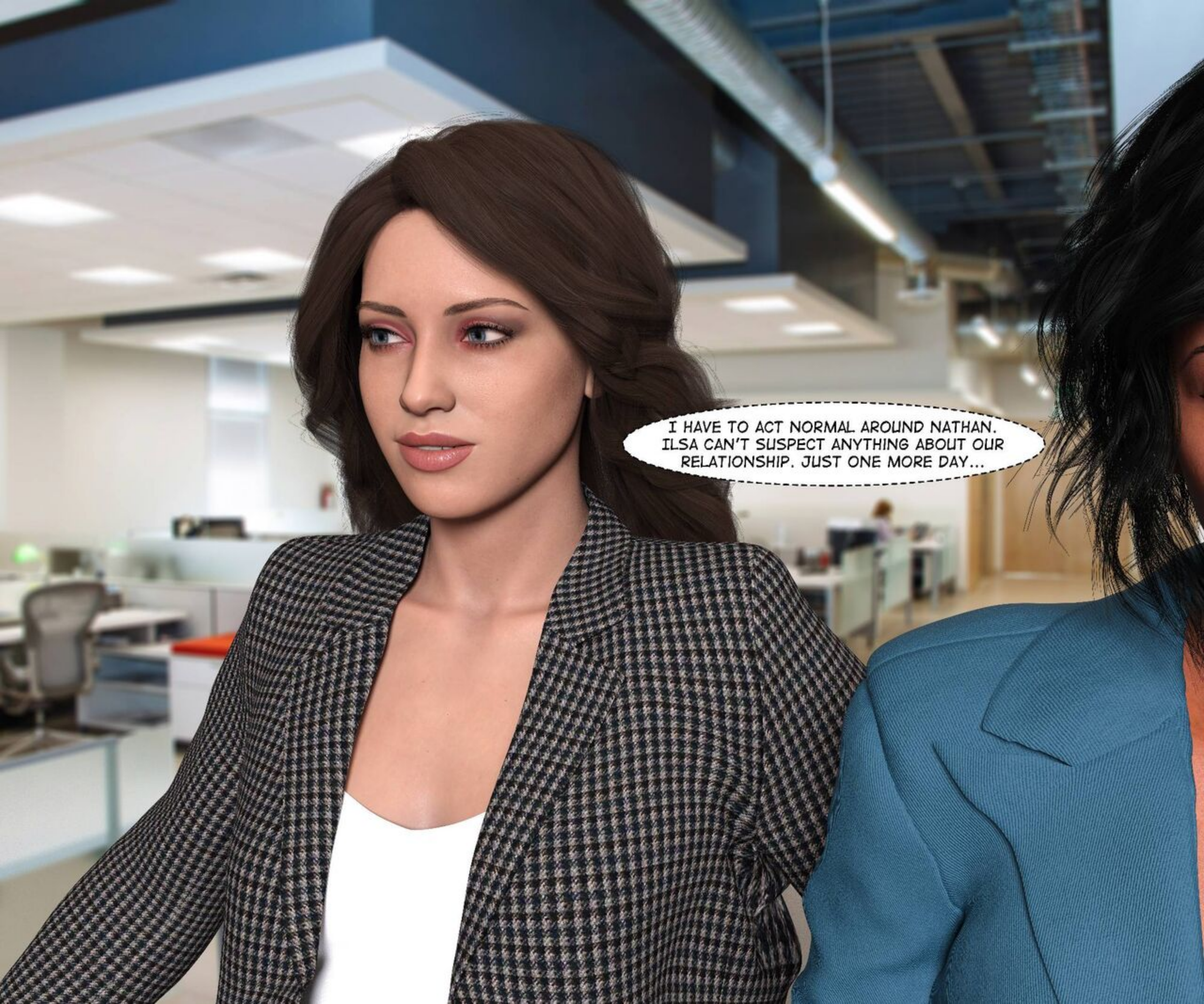
HONESTLY, I MISSED THE PLACE.



SO, MR. NATHAN WOULD LIKE
TO SEE US BOTH IN HIS OFFICE.

I WONDER WHAT
THIS IS ABOUT.

LET'S US GO THEN.

A woman with long, wavy brown hair and blue eyes is looking slightly to her left. She is wearing a black and white houndstooth blazer over a white top. The background is a modern office with desks, computers, and other people working. A speech bubble is positioned to her right, containing text.

I HAVE TO ACT NORMAL AROUND NATHAN.
ILSA CAN'T SUSPECT ANYTHING ABOUT OUR
RELATIONSHIP. JUST ONE MORE DAY...

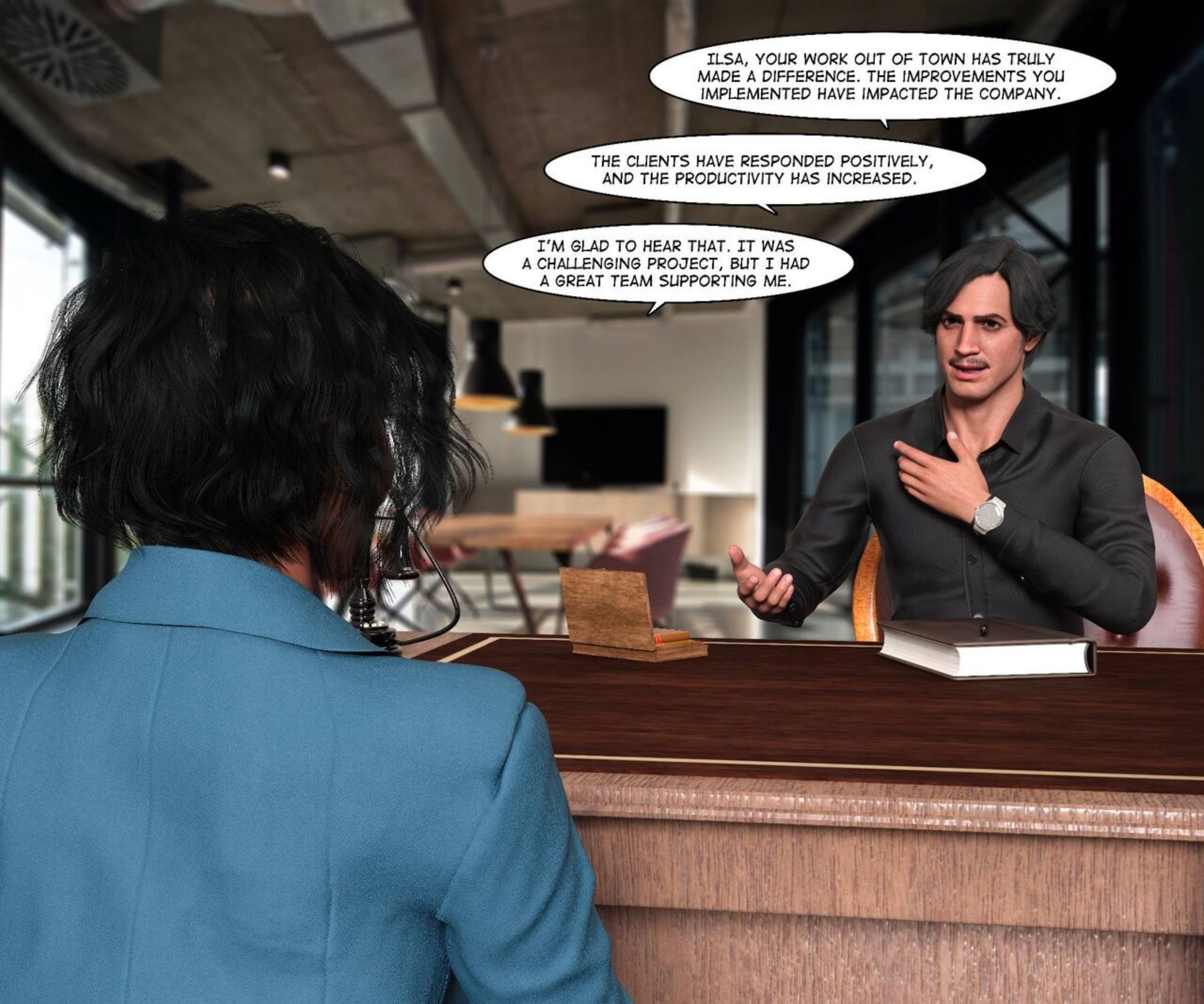


GOOD MORNING, ILSA, BELLA...
WELCOME BACK. HAVE A SEAT.

A cinematic scene set in a modern office with large windows and industrial-style lighting. Two women are seated at a wooden table. The woman on the left, with short brown hair and wearing a grey and white checkered blazer, is looking towards the woman on the right. The woman on the right, with short dark hair and wearing a blue textured blazer and grey trousers, is looking back at her. Both are wearing high-heeled shoes. The background shows a blurred office environment with other tables and chairs.

THANK YOU, MR. NATHAN.
IT'S GOOD TO BE BACK.

MORNING, NA- UHM, MR. NATHAN.



ILSA, YOUR WORK OUT OF TOWN HAS TRULY
MADE A DIFFERENCE. THE IMPROVEMENTS YOU
IMPLEMENTED HAVE IMPACTED THE COMPANY.

THE CLIENTS HAVE RESPONDED POSITIVELY,
AND THE PRODUCTIVITY HAS INCREASED.

I'M GLAD TO HEAR THAT. IT WAS
A CHALLENGING PROJECT, BUT I HAD
A GREAT TEAM SUPPORTING ME.



WELL, YOUR EFFORTS HAVEN'T
GONE UNNOTICED. AS A RESULT...

I'M PLEASED TO PROMOTE YOU TO MANAGER,
REPLACING MR. DENIS, WHO IS BEING MOVED TO
ANOTHER SECTION OF THE COMPANY.

O- OH MY GOD! THANK YOU SO MUCH,
MR. NATHAN! I CAN'T BELIEVE IT!

A scene from a video game or animated film showing two women in a modern office. The woman on the left, Ilsa, has long brown hair and is wearing a grey and black checkered blazer over a white top. She is looking towards the right. The woman on the right, Mr. Nathan, has short dark hair and is wearing a blue blazer over a dark top. She is looking towards the left. They are both seated at a large wooden conference table. The background shows a modern office interior with large windows and a pink chair.

CONGRATULATIONS, ILSA!
YOU TOTALLY DESERVE IT.

THANK YOU AGAIN, MR. NATHAN.
THIS IS TRULY INCREDIBLE.



AND BELLA, THANK YOU FOR
ALL YOUR HARD WORK AS A SECRETARY
WHILE ILSA WAS AWAY.

TODAY IS YOUR
LAST DAY IN THAT ROLE...

BECAUSE FROM NOW ON,
YOU'LL BE MY PERSONAL ASSISTANT.



WAIT, WHAT?
PERSONAL ASSISTANT?

WHY SHE, I MEAN- MY JUNIOR,
GETS PROMOTED SO FAST?



YEAH, MR. NATHAN, SHE'S RIGHT.
I GUESS I'M NOT QUITE READY...

SO, ILSA... THE THING IS,
BELLA AND I HAVE GROWN CLOSE. SINCE
YOU AND BELLA ARE GOOD FRIENDS,

...I FEEL COMFORTABLE SHARING
THAT BELLA AND I ARE IN A RELATIONSHIP.



NATHAN, MAYBE WE SHOULD-

THIS MORON!!
I TOLD HIM TO KEEP SECRET.

WHAT?!
IS THAT TRUE BELLA?



OH YEAH, I- WHAT I MEANT EARLIER
WAS JUST HAVING A GOOD WORKING
RELATIONSHIP, NOTHING ELSE...

SHUT IT, MR. NATHAN.

A woman with dark, wavy hair, wearing a blue blazer over a dark top, is shown from the chest up. She has a surprised expression, with wide eyes and an open mouth. Her right hand is raised, palm facing forward, with fingers slightly spread. The background is a blurred interior space with large windows and modern decor.

SO ALL THIS TIME YOU'VE
BEEN LYING TO ME... OH MY GOSH,
HOW DID I NOT SEE IT?!

NO, ILSA, THAT'S NOT-



SO, THAT'S IT!



HOW COULD YOU BOTH DO THIS?!

ILSA, WHAT'S WRONG?
WHY ARE YOU SO ANGRY?

WHAT'S WRONG?! I'LL TELL YOU WHAT'S
WRONG. I CAME BACK EARLY AND FOUND
A MAN'S SHOES IN MY APARTMENT.

THEY WERE YOURS,
WEREN'T THEY, MR. NATHAN?!



PLEASE, ILSA, LET'S TALK
ABOUT THIS OUTSIDE. I WILL
EXPLAIN EVERYTHING.

TALK ABOUT WHAT?!
HOW YOU AND MY BOSS WERE
FUCKING IN MY ROOM?!



ILSA, I REALLY DON'T UNDERSTAND
ABOUT THIS SITUATION.

ILSA, IT'S NOT WHAT YOU THINK.
LET'S JUST STEP OUTSIDE AND TALK.

A man with dark, wavy hair and a mustache is shown from the chest up, wearing a black button-down shirt. He has a concerned or questioning expression on his face. He is standing in a modern office or industrial-style space with large windows in the background. To his right, there is a desk with a rotary telephone and a wooden chair with a red leather seat. Two speech bubbles are positioned to the right of his head.

I DON'T UNDERSTAND.
WHAT'S GOING ON?

IS THERE SOMETHING YOU'VE
BEEN HIDING FROM ME... BELLA?



SO, HE DOESN'T KNOW YET, HUH?
WHAT A POOR GUY.

NO! ILSA... PLEASE DON'T!

A woman with dark hair, wearing a bright blue blazer over a dark top, is pointing her right index finger towards a man. The man is seen from the back, wearing a dark suit. They are in a modern office with large windows and contemporary decor. Two speech bubbles are present: one from the woman and one from the man.

FIRST OF ALL, MR. NATHAN, I QUIT!
I'VE HAD ENOUGH OF THIS DIPSHIT.

WAIT, ILSA! YOU CAN'T JUST-



AND SECOND...
PERHAPS THIS WILL EXPLAIN EVERYTHING!



B-BELLA... YOU'RE...



MR. NATHAN, ARE YOU OKAY?
DO YOU NEED ANYTHING?

NO... JUST LEAVE ME ALONE FOR A WHILE.

ALRIGHT, SIR. IF YOU NEED
ANYTHING, JUST LET ME KNOW.



HOW COULD I HAVE BEEN SO BLIND?
ALL THIS TIME... HOW COULD I NOT SEE IT?

I CAN'T BELIEVE IT. I FELL FOR
A GUY IN DRAG. TALK ABOUT A PLOT TWIST.



WAS IT ALL JUST A BIG JOKE TO HER- HIM, FUCK!

WHY DOES IT HURT SO MUCH?
I THOUGHT I FOUND SOMEONE SPECIAL, BUT NOW...
I DON'T EVEN KNOW WHAT'S REAL ANYMORE.

MEANWHILE...

ILSA, PLEASE, LET ME EXPLAIN!





LISTEN- THE ONLY REASON I GOT CLOSE TO
NATHAN WAS BECAUSE I- WE NEEDED THE MONEY.
IT WAS NEVER ABOUT ANYTHING ELSE.

ENOUGH, BRAD!

A woman with dark hair, wearing a blue blazer over a dark top, is gesturing with her hands while speaking to another woman whose back is to the camera. The setting is a room with white brick walls, a bookshelf, and a patterned ottoman.

MONEY?! OR DID YOU NEED
SOMETHING ELSE FROM HIM? MAYBE
YOU NEEDED THE COCK TOO!

IT'S NOT LIKE THAT, ILSA!
YOU KNOW I ONLY DID THIS TO
HELP US OUT OF DEBT!



IT'S NOT LIKE THAT!
I NEVER SLEPT WITH HIM!

OH, HOW NOBLE OF YOU.
SLEEPING WITH MY BOSS TO
PAY OUR RENT.

WHAT'S NEXT, ARE YOU PLANNING
TO MARRY HIM FOR A NEW CAR?



WE- WE ONLY KISSED...
AND THAT WAS JUST TO KEEP
THE CHARADE GOING.

I DID IT FOR US, ILSA!
WE WERE DROWNING IN DEBT. I DIDN'T
KNOW WHAT ELSE TO DO.

JUST TO KEEP THE CHARADE GOING?
DO YOU HEAR YOURSELF? YOU'RE MAKING
EXCUSES FOR BETRAYING ME!

AND LOOK WHERE IT GOT US.
LOOK WHERE IT GOT YOU. WAS IT WORTH IT?!
WAS HE WORTH IT?!



ILSA, PLEASE. I LOVE YOU.
I ONLY DID THIS BECAUSE I THOUGHT
IT WOULD SAVE US.

LOVE? IS THIS YOUR IDEA OF LOVE?!
LYING, SNEAKING AROUND, PRETENDING
TO BE SOMEONE YOU'RE NOT?!

A woman with dark hair, wearing a blue blazer over a black top, stands in a room with a white stone wall. She is pointing her right index finger towards the left. Her left hand is on her hip. In the background, there is a bookshelf with books, a round wooden table, a patterned ottoman, and a chair with a geometric pillow. A floor lamp is visible on the right.

I CAN'T BELIEVE I EVER TRUSTED YOU.

GET OUT OF MY APARTMENT!
IT'S MINE ANYWAY, I DON'T WANT
TO SEE YOU HERE ANYMORE.



W-WHAT? ILSA, PLEASE...
WE CAN WORK THIS OUT. I NEED YOU.

WHERE WILL I GO? I HAVE NOTHING.
NO MONEY, NO HOME. NOTHING.

I DON'T CARE. LEAVE NOW!

A woman with dark, wavy hair and a determined expression is pointing her right index finger directly at the viewer. She is wearing a bright blue blazer over a dark grey tube top. The background is a room with a white brick wall. To her left, there is a black chair with a patterned cushion and a bookshelf with several books. A floor lamp with a large, round, gold-colored shade is visible on the right. Two speech bubbles are overlaid on the image, containing text.

THAT'S NOT MY PROBLEM ANYMORE.

YOU MADE YOUR BED, NOW LIE IN IT. LEAVE. NOW.

LATER...



A woman with long brown hair, wearing a houndstooth blazer over a white crop top and a pinstriped skirt, stands in a hallway. She has a worried expression, looking off to the side. Her hand is near her chin. The hallway has lockers in the background.

I CAN'T BELIEVE THIS IS HAPPENING.
WHAT AM I GOING TO DO NOW?
WHERE DO I EVEN GO NOW?

OR MAYBE A CHEAP MOTEL?
BUT I DON'T EVEN HAVE ENOUGH
MONEY FOR THAT.

MAYBE I COULD SLEEP AT
THE OFFICE... NO, THAT'S INSANE.



THINK, BRAD... THINK.
THERE HAS TO BE SOMEONE... TYSON?

BUT... THE LAST TIME WE MET...

SIGH

TYSON'S HOUSE



A close-up, medium shot of a young man with dark, slightly messy hair and a light beard, looking off to the side with a focused expression. He is wearing a grey ribbed tank top. A black barbell is positioned across his shoulders, and his right hand is visible gripping the bar. The background is a blurred gym interior with wooden floors and blue structural elements.

MAN, THIS NEW ROUTINE IS REALLY PAYING OFF.
I'M GETTING STRONGER EVERY DAY. I WONDER IF
I CAN PUSH IT TO 300 POUNDS NEXT WEEK.



LOOKING GOOD, TYSON.
ALL THOSE EARLY MORNINGS AND THIS LATE
NIGHTS EXERCISE SHOULD BE WORTH IT.

A close-up, profile view of a young man with dark, slightly messy hair and a light beard. He is looking intently at a large, black, octagonal weight plate of a barbell. His right hand is gripping the silver metal bar of the barbell, which is positioned just in front of his nose. The background is a blurred gym setting with wooden floors and blue structural elements.

"KNOCK KNOCK"

WHO COULD THAT BE?
IT'S PRETTY LATE FOR A GUEST.

A man with short dark hair, seen from behind, is walking away from the camera on a polished wooden floor. He is wearing a grey sleeveless athletic top and grey athletic shorts with a dark blue waistband. The background is a modern interior with large windows, blue structural columns, and a white reception desk on the right. The lighting is warm and focused on the man.

I BET THAT'S ALEX,
PROBABLY SOMETHING OF HIS
GOT LEFT BEHIND..

OR MAYBE A DELIVERY I FORGOT ABOUT?





HELLO, TYSON... IT'S BEEN A WHILE, HUH?

BELLA...?

BRAD...?



A man with dark, slightly messy hair and a light beard is shown from the chest up. He is wearing a grey ribbed tank top. He has a surprised expression, with wide eyes and an open mouth. He is standing in a modern, brightly lit interior space with a polished wooden floor. In the background, there are white architectural elements and a blue-lit area. Two speech bubbles are overlaid on the left side of the image.

I CAN'T BELIEVE IT'S YOU.

IT'S BEEN SO LONG SINCE...
WELL, NEVERMIND...



YEAH, I KNOW...
THERE'S A LOT TO EXPLAIN.

A man with dark, slightly messy hair and a light beard is shown from the chest up. He is wearing a grey, textured, sleeveless tank top. His hands are clasped in front of him, and he has a slightly surprised or concerned expression on his face. He is standing in a modern interior space with a light-colored wooden floor. In the background, there are white walls, a white bench, and some blue structural elements. Two speech bubbles are overlaid on the image, containing text.

CAN I COME IN?
I REALLY NEED TO TALK.

OF COURSE, COME IN. IT'S JUST...
I WASN'T EXPECTING COMPANY TONIGHT,
ESPECIALLY NOT YOU.



T-THANK YOU, TYS...

LATER...





MAN, THAT'S A LOT TO TAKE IN.
I'M REALLY SORRY YOU'RE GOING
THROUGH ALL THIS.

A man with short brown hair and a beard, wearing a grey tank top, stands on the left. A woman with long dark hair, wearing a white tank top, stands on the right, looking at him. They are in a modern office with wooden floors and blue lighting in the background.

I JUST DON'T KNOW
WHAT TO DO ANYMORE, TYS.
EVERYTHING'S FALLING APART.

LET'S START WITH ILSA.
HOW DID THINGS GET SO BAD WITH HER?



SHE FOUND OUT ABOUT NATHAN
AND ME. I MEAN, NATHAN HAD NO
IDEA I WAS ACTUALLY A GUY.

I WAS JUST TRYING TO KEEP UP
THE ACT TO HELP ILSA WITH THE RENT
AND EVERYTHING. BUT SHE THOUGHT...

WELL, SHE THOUGHT I WAS
GETTING TOO CLOSE TO HIM
FOR OTHER REASONS...

A man with short brown hair and a light beard is sitting on a light-colored, textured couch. He is wearing a grey, sleeveless, ribbed tank top. He is looking slightly to his right with a thoughtful expression. The background is a modern interior with large windows and blue structural elements.

SO, SHE THOUGHT YOU
NEEDED THE MONEY OR THE...
WELL, YOU KNOW...

Y-YEAH. SHE THREW ME OUT. SHE WAS FURIOUS,
AND I DON'T BLAME HER. BUT WHAT COULD I DO?
WE WERE DROWNING IN DEBT.



MAN, THAT'S ROUGH.
AND NATHAN? WHAT ABOUT HIM?

NATHAN... NATHAN FELL FOR BELLA. HARD.
AND NOW HE KNOWS THE TRUTH. I DON'T
KNOW WHAT HE'S GOING TO DO.

HE LOOKED SO HEARTBROKEN.
I MEAN, IT WAS TOTALLY MY FAULT,
NOW IT'S ALL A MESS, TYS...



YOU KNOW, BRAD, YOU HAVE ME.
I'LL ALWAYS BE HERE FOR YOU...
NO MATTER WHAT.

I... TYSON, YOU'VE ALWAYS
BEEN SUCH A GOOD FRIEND.



WE'LL FIGURE THIS OUT TOGETHER.
YOU'RE NOT ALONE IN THIS.



UH, T-THANKS, TYS...
THAT MEANS A LOT TO ME.



UHM, ANYWAY, DO YOU MIND
IF I STAY HERE FOR A BIT?

JUST UNTIL I FIND ANOTHER PLACE TO SETTLE.
I REALLY DON'T HAVE ANYWHERE ELSE TO GO.

A man with short brown hair and a beard, wearing a grey tank top with a camouflage side panel, stands with his hands on his hips. He is looking towards a woman whose back is to the camera. She has long dark hair in a braid and is wearing a white tank top. They are in a modern interior with blue and yellow lighting.

OF COURSE, MAN.
YOU CAN STAY AS LONG AS YOU NEED.



YEAH, THANKS. I APPRECIATE IT.

SO... UM, WOULD YOU LIKE
SOMETHING TO EAT? DRINK?



OH, UH, SURE.
WHATEVER YOU HAVE IS FINE.

HEY, I THINK I NEED A BATH FIRST.
IT'S BEEN A LONG DAY.

SURE THING,
MAKE YOURSELF AT HOME.





I'VE SEEN BRAD IN ALL SORTS OF SITUATIONS,
BUT NOW HE LOOKS LIKE... WELL, A REALLY ATTRACTIVE
WOMAN. HOW DO I EVEN HANDLE THIS?

DO I PRETEND LIKE EVERYTHING'S NORMAL?
SHOULD I STILL TALK ABOUT GUY STUFF?
OR... IS IT ALL GIRL TALK NOW?

I MEAN, DO I COMPLIMENT HIS...
UM, HAIR? IS THAT WEIRD NOW? WHAT IF HE
THINKS I'M HITTING ON HIM?

DAYS LATER...







HEY, HAVE YOU HAD BREAKFAST YET?

NO, NOT HUNGRY.



HOW LONG ARE YOU GONNA BE LIKE
THIS? YOU BARELY EAT, AND YOU HAVEN'T
MOVED FROM THIS BED LIKE 24/7.

I JUST... FEEL UNWELL.



I KNOW IT'S TOUGH,
BUT YOU NEED TO MOVE ON.

I... JUST DON'T
HAVE THE ENERGY, TYS.



LOOK, I GET IT. YOU'VE BEEN THROUGH A LOT. BUT LYING HERE ISN'T GOING TO SOLVE ANYTHING.

WHAT'S THE POINT ANYWAY? ILSA KICKED ME OUT, NATHAN'S... UHM HE...

THE POINT IS, YOU NEED TO TAKE CARE OF YOURSELF FIRST. THEN YOU CAN START FIGURING OUT THE REST.



START BY GETTING OUT OF THIS
BED. EAT SOMETHING. TAKE A SHOWER.
ONE STEP AT A TIME.

UGH, FINE...

I,, I DON'T EVEN
KNOW WHERE TO START.

LATER, AT NIGHT...





ANOTHER BOTTLE, PLEASE.

COMING RIGHT UP!

A close-up, profile view of a man with dark, wavy hair and a mustache. He is looking down and to the right with a somber expression. He is wearing a dark, textured sweater. The background is a dimly lit bar or club with warm, reddish-orange lighting. There are blurred lights and an "EXIT" sign visible in the distance.

IT'S BEEN DAYS SINCE...
I LAST SAW BELLA...

FOR SOME REASON,
I DON'T EVEN HAVE THE MOOD
TO GO TO WORK ANYMORE.

A man with dark hair, wearing a blue button-down shirt, is standing at a bar. He is looking down at the bar counter. In the background, there are warm, glowing lights and a blurred view of the bar interior. A speech bubble is positioned above him, containing the text "HEY, CAN I GET A BOURBON ON THE ROCKS?".

HEY, CAN I GET
A BOURBON ON THE ROCKS?

SURE THING.



A man with short dark hair and a light beard, wearing a blue button-down shirt, is leaning over a bar counter. He is looking towards a woman whose back is to the camera. The woman has long dark hair and is wearing a dark, ribbed top. The bar counter is light-colored wood and has several green placemats with gold lettering. A beer tap with multiple handles is visible on the counter. In the background, there are warm, glowing lights and a blurred view of a bar interior.

THAT'S A LOT OF DRINK FOR ONE MAN.



YEAH, JUST TRYING TO DROWN SOME SORROWS.

MIND IF I JOIN YOU?

SURE, WHY NOT.

A man with dark hair and a light beard, wearing a dark blue button-down shirt, is leaning on a bar. He is looking towards the camera with a slight smile. The background is a dimly lit bar with warm lighting and a red neon sign. Two speech bubbles are overlaid on the image.

YOU SEEM PRETTY DOWN.
WHAT'S EATING AT YOU?

YOU DON'T NEED TO ANSWER
THAT IF YOU DON'T WANT TO.



NO, IT'S OKAY, SO...

I FELL IN LOVE WITH SOMEONE
AT WORK. SHE WAS... EVERYTHING I
THOUGHT I WANTED. BUT THEN...

WHAT HAPPENED...?

A person wearing a blue, textured shirt is holding a tall, clear glass filled with a dark liquid. The person's hand is visible, gripping the glass. The background is a blurred bar or restaurant interior with warm, reddish lighting and hanging lamps. To the left, a portion of a wine label is visible, featuring ornate scrollwork and the text "VINS A E", "LA B", "SOCIÉTÉ", "48, Faubourg S", and "PA".

SHE DECEIVED ME.
TURNS OUT SHE... WASN'T
WHO I THOUGHT SHE WAS.

IT WAS LIKE THE RUG WAS
PULLED OUT FROM UNDER ME.

THAT SOUNDS ROUGH, MAN.
BETRAYAL HITS HARD.



FUNNY, BECAUSE I'VE BEEN
THROUGH SOMETHING SIMILAR.

WELL, THIS... WOMAN...
EVEN THOUGH WE'VE ONLY MET FOR A DAY,
BUT SHE MANAGED TO WIN ME OVER.

IN THE END, SHE...
WASN'T WHO I THOUGHT SHE WAS. SO I
UNDERSTAND HOW YOU FEEL, BUDDY.

A man with dark hair and a light beard, wearing a dark blue button-down shirt and green pinstriped pants, stands in a dimly lit bar. He is looking slightly to his left with a thoughtful expression. The background shows bar stools, warm lighting, and a red neon sign. Five speech bubbles are overlaid on the left side of the image, containing text.

YOU'RE LUCKY IT WAS JUST A DAY,
NOT MONTHS LIKE ME.

AND HOW DID YOU GET THROUGH IT?

IT WASN'T EASY, BUT I LEARNED TO
FOCUS ON WHAT I COULD CONTROL AND
TO FIND NEW REASONS TO KEEP GOING.

PEOPLE ARE COMPLICATED. MAYBE SHE DID,
IN HER OWN WAY. BUT IT DOESN'T CHANGE HOW
YOU'RE FEELING NOW.

PEOPLE CHANGE, SITUATIONS CHANGE,
YOU JUST GOTTA FIND A WAY TO ADAPT.



WOW, I NEEDED TO HEAR THAT.

YOU'LL GET THERE. TRUST ME,
IT MIGHT NOT SEEM LIKE IT NOW,
BUT THINGS DO GET BETTER.

THANKS, MAN. THAT ACTUALLY HELPS A LOT.

A digital illustration of two men in a bar. The man on the left is seated at a bar, wearing a dark grey ribbed t-shirt and black leather pants. He has dark hair and a mustache, and is looking towards the other man. The man on the right is standing, wearing a dark blue button-down shirt and green and white vertically striped trousers. He is smiling and looking at the seated man. They are shaking hands. The background is a dimly lit bar with warm lighting from a chandelier and blurred figures of other patrons.

ABSOLUTELY,
I'M GLAD IT COULD HELP...

ANYWAY, I CAN'T STAY LONGER.
I HAVE A FRIEND TO TAKE CARE OF.

YEAH, SURE.
TAKE CARE, MAN.

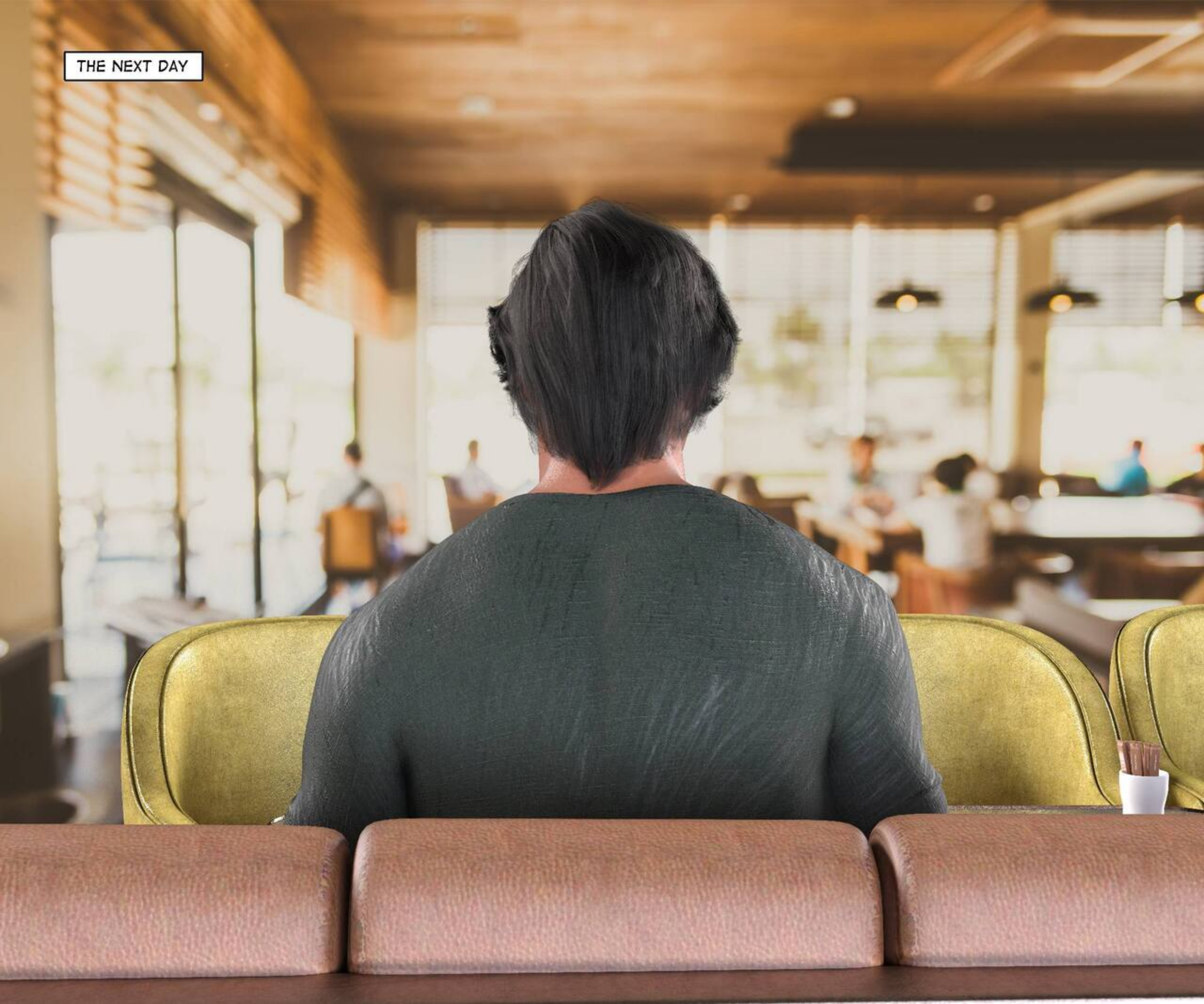
A man with dark, wavy hair and a mustache is shown from the chest up. He is wearing a dark green, short-sleeved, ribbed t-shirt. He has a serious expression and is looking slightly to his left. The background is a dark, blurry interior space, possibly a bar or club, with warm, reddish-orange lighting and some neon signs visible in the distance. A white speech bubble with a dashed border is positioned to the right of his head.

RIGHT... IT'S TIME TO GET SOME ANSWERS.



HEY, CAN WE *MEET* TOMORROW?

THE NEXT DAY





I'VE NEVER SEEN BELLA
DRESSED AS A GUY BEFORE.

HOW'S HE GOING TO LOOK?
WHAT AM I EVEN SUPPOSED TO SAY?

10 MINUTES LATER...







UHM, HEY... SORRY TO MAKE YOU WAIT.



H-HEY...

HE IS... IT'S LIKE I'M LOOKING AT BELLA,
JUST WITHOUT THE MAKEUP, AND FLAT-CHESTED...
WAIT...! WHAT IS HAPPENING TO ME?





WHY CAN'T I JUST SAY SOMETHING?
WHY AM I SO NERVOUS? THIS ISN'T LIKE ME...

AND WHY DO I FEEL
SO EXCITED AFTER SEEING HIM?



UH, SO... NATHAN,
I'M REALLY SORRY ABOUT-

The image shows a man and a woman in a cafe setting. The man, on the left, is wearing a dark green t-shirt and black pants, sitting on a brown leather booth. The woman, on the right, is wearing a blue long-sleeved shirt and light blue jeans, sitting on a yellow armchair. They are facing each other across a dark wooden table. On the table, there are two white cups filled with brown sticks, likely stirrers. A small black sign with white text is also on the table. The background is a blurred view of the cafe interior with wooden beams and other tables.



WHY DID YOU DO IT?

FUCK! I CAN'T EVEN LOOK AT HIS EYES.

E TIME

IT STARTED BECAUSE OF ILSA...
YOU SEE, SHE'S MY GIRLFRIEND.

WHEN SHE HAD TO GO OUT OF TOWN FOR WORK,
SHE SUGGESTED THAT I TAKE HER ROLE AS SECRETARY.

JUST TEMPORARILY, TO MAKE SOME
EXTRA MONEY. IT SEEMED HARMLESS AT FIRST.

BUT THEN THINGS GOT COMPLICATED,
WHEN YOU... GET CLOSE TO ME.

COFFEE TIME



I... I NEEDED THE MONEY, NATHAN.
AT FIRST, IT WAS JUST SUPPOSED TO BE
A WAY TO MAKE ENDS MEET.

AND THEN... THINGS JUST GOT OUT OF CONTROL.
I NEVER MEANT FOR IT TO GO THIS FAR.



SO, ALL THIS TIME... IT WAS JUST ABOUT THE MONEY?



I'M SO SORRY...

I NEVER EXPECTED IT TO GO THIS FAR.
I NEVER EXPECTED... YOU AND ME TO HAPPEN.

I GOT CAUGHT UP IN THE LIE,
I'M REALLY SORRY.



SO... DID YOU EVER ACTUALLY HAVE FEELINGS FOR ME?
OR WAS IT ALL JUST PART OF THE ACT?

A close-up photograph of a person's arm and hand. The person is wearing a dark-colored smartwatch with a brown leather strap. The watch face is black with a green and blue circular graphic. The hand is clenched into a fist, resting on a dark, textured surface. In the background, there is a wooden slatted chair and a wooden table. A speech bubble is positioned above the hand.

I... I DON'T KNOW, NATHAN. I'M SORRY,
I REALLY DON'T KNOW.

CLENCH THE FISTS TIGHTLY



HOW DID EVERYTHING...
WHY DOES IT HURT THIS MUCH, EVEN NOW?

AFTER ALL, IT'S NOT EVEN ALL HIS FAULT...



BRAD... YOU CAN COME BACK TO
WORK AT MY PLACE IF YOU WANT.

YOU NEED MONEY, RIGHT?
AND I CAN HELP WITH THAT.

A woman with dark hair tied back, wearing a blue long-sleeved shirt, is sitting in a yellow chair in a cafe. She has her hands clasped near her chin and is looking off to the side with a thoughtful expression. A speech bubble is positioned to her left. The background shows a blurred cafe interior with tables and other patrons.

NATHAN... I DON'T EVEN KNOW WHAT TO SAY.



OH MY GOSH NATHAN,
THANK YOU!

YOU HAVE NO IDEA HOW
MUCH THIS MEANS TO ME.





DON'T MISUNDERSTAND,
IT JUST BECAUSE IT'S SO HARD TO FIND
A GOOD SECRETARY NOWADAYS.



HEHEHE, OKAY~
I'M GONNA BE A GOOD SECRETARY
FOR YOU THEN.



OH GREAT, DON'T BLUSH NOW, NATHAN.
HE'S JUST... REALLY CUTE WHEN HE'S HAPPY. FOCUS.

THE NEXT DAY





HOW DO I LOOK, TYSON?

A close-up shot of a man with dark, slightly messy hair and a light beard, wearing a white dress shirt and a dark tie. He is looking directly at the camera with a slight, knowing smile. The background is a modern office interior with wooden floors, blue structural columns, and glass partitions. Three speech bubbles are overlaid on the right side of the image.

UH... YEAH, YOU LOOK... FINE.

DOES HE NOT REALIZE HOW
FEMININE HE IS RIGHT NOW?

HE DOESN'T SUIT
THOSE OUTFIT AT ALL...

A woman with dark hair tied back, wearing a dark pinstripe suit, white shirt, and a blue and white striped tie. She is looking directly at the camera with a questioning expression, her hand resting on her chin. The background is a modern office with glass partitions and warm lighting.

WHAT? IS SOMETHING WRONG?
DO I LOOK WEIRD?

A man with short brown hair and a light beard, wearing a white dress shirt and a dark tie, stands in a modern office hallway. He has his hands on his hips and is looking towards a woman. The woman, seen from the back, has long dark hair in a ponytail and is wearing a dark pinstriped suit jacket. The hallway has a wooden floor and glass walls in the background.

BRAD, I JUST... IF YOU GO TO THE
OFFICE DRESSED LIKE THAT, WON'T
IT SEEM WEIRD TO EVERYONE?



I MEAN, YOU'VE BEEN
BELLA FOR A WHILE NOW.

WOULDN'T IT RAISE QUESTIONS?

A close-up shot of a woman with dark hair pulled back, wearing a dark pinstripe suit jacket over a white shirt and a blue and white striped tie. She has a thoughtful expression, with her hand resting near her chin. The background is a modern office interior with wooden floors, glass partitions, and blue ambient lighting.

YOU'RE RIGHT... IT MIGHT LOOK STRANGE.
MAYBE... I SHOULD STICK TO WHAT THEY KNOW.

AT THE OFFICE





WELL, I'M GLAD SHE'S BACK, EVEN
THOUGH THINGS ARE DIFFERENT NOW.



THAT LAUGH... IT USED TO MAKE MY DAY.
NOW IT JUST REMINDS ME OF WHAT I'VE LOST.



IT'S GOOD TO SEE YOU BACK, BELLA.
YOU HAD US WORRIED. WHAT HAPPENED?
WHY WERE YOU OUT FOR SO LONG?

JUST WASN'T FEELING WELL.
NEEDED SOME TIME.



AND NATHAN? YOU TWO
ARE STILL TOGETHER, RIGHT?

UHM, YEAH... EVERYTHING'S FINE.

DAYS LATER...





MORNING, MR. NATHAN.
I'VE GOT THE REPORT YOU ASKED FOR.



MORNING, BELLA. THANKS FOR BRINGING IT IN.

UH, CAN YOU MAKE SURE
EVERYTHING'S IN ORDER BEFORE
WE SUBMIT IT?



IT'S DONE, SIR.
I DOUBLE-CHECKED EVERYTHING.





GOOD WORK, BELLA.

OKAY, SIR. I'LL JUST
GO SUBMIT THIS REPORT.

WAIT, BELLA...

YES, MR. NATHAN...?





I... I WANT TO ASK SOMETHING...

A woman with long, wavy brown hair and blue eyes is looking over her shoulder at a man. She is wearing a black button-down shirt. The man is seen from the back, with dark hair, wearing a dark shirt. They are in a modern building with large windows and a high ceiling with exposed concrete and pipes. A speech bubble is next to the woman.

Y- YES....?



I'VE BEEN TRYING TO KEEP THINGS-
I- I CAN'T GET IT OUT OF MY HEAD.

I CAN'T STOP THINKING ABOUT YOU, BELLA.
EVEN NOW, KNOWING EVERYTHING, I STILL...



...I STILL CARE ABOUT YOU.

A man with dark hair and a mustache, wearing a black button-down shirt, is leaning in and looking at a woman. He has his right arm extended, with his hand near the woman's head. The woman has long brown hair and is looking back at him. She is wearing a dark jacket and has her left hand near her chest. The background is a modern interior with large windows and a concrete ceiling.

I NEED TO KNOW...
DO YOU HAVE ANY FEELINGS FOR ME?



NATHAN... I DONT KNOW IF THIS FEELING IS RIGHT...





THIS. US. I MEAN... IT JUST FEELS SO... COMPLICATED.



I KNOW, BELLA... MAYBE IT'S NOT RIGHT. BUT...



BUT IT FEELS LIKE THIS...
ISN'T SOMETHING WE CAN JUST IGNORE.

NATHAN...







6 MONTHS LATER...







ММННН АННННН~

A shirtless man with dark, wavy hair and a goatee is shown from the chest up. He is looking slightly to his right with a neutral expression. The background is a modern office with large windows overlooking a city at dusk. A desk with a chair and a lamp is visible in the background. A speech bubble is positioned above the man's head.

YOU ALWAYS HAVE A WAY OF
MAKING ME LATE FOR MEETINGS.



OH, PLEASE. YOU'RE THE ONE WHO CAN'T RESIST.



I'M AN INNOCENT VICTIM IN ALL THIS.



YOU LIKE THIS, DO YOU?

AAHHH NATHAN~





MMMMHH~ OH YESS~



OKAY... I'M GETTING HUNGRY.
YOU'RE OFF THE HOOK- FOR NOW.



OH HOW GENEROUS OF YOU.



WELL, I THINK I'LL
HIT THE SHOWER FIRST.

CARE TO JOIN ME? YOU KNOW,
SAVE WATER AND ALL THAT.



MMM, TEMPTING... BUT I'M NOT SURE
I HAVE THE ENERGY TO KEEP UP WITH YOUR...
MORNING ENTHUSIASM.

WELL, IF YOU CHANGE YOUR MIND...
THE DOOR'S OPEN.

LATER...

MEN ARE THE WORST, I SWEAR.
I JUST BROKE UP WITH ERIC.

HE WAS A COMPLETE JERK.
SELFISH, AND ALWAYS DISAPPEARING
WHENEVER I NEEDED HIM.





THAT'S AWFUL, ZOE.
I'M SORRY TO HEAR THAT.

BUT YOU SOUNDS LIKE
DODGED A BULLET THERE.

A woman with short, layered brown hair is sitting at a table in what appears to be a diner or cafe. She is wearing a grey long-sleeved shirt with a small black cat silhouette on the left chest. Her right arm is resting on the table, and her hand is near a large white cup with a red and blue striped sleeve and a red and white striped straw. Next to the cup is a white paper container filled with golden french fries. She is looking towards the camera with a slight, thoughtful expression. The background is blurred, showing interior lights and a wooden pillar.

RIGHT? I MEAN, I KNEW HE WAS
KIND OF FLAKY, BUT COME ON!

ANYWAY, WHATEVER, I'M DONE WITH HIM.
I DON'T NEED THAT KIND OF NEGATIVITY.



YOU KNOW, I THINK I HAVE
SOMEONE WHO MIGHT BE A GOOD FIT.
HE'S A CLOSE FRIEND TO ME.

HE'S SUPER SWEET, A TOTAL GENTLEMAN.
PLUS, HE'S HANDSOME TOO. HERE, LET ME GIVE
YOU HIS NUMBER.

OKAY, THAT SOUNDS PROMISING.
BUT HE IS NOT YOUR EX, RIGHT?

PHONE RINGING



WAIT, I GOT A CALL.

UNKNOWN NUMBER, HUH?
WONDER WHO THIS IS.

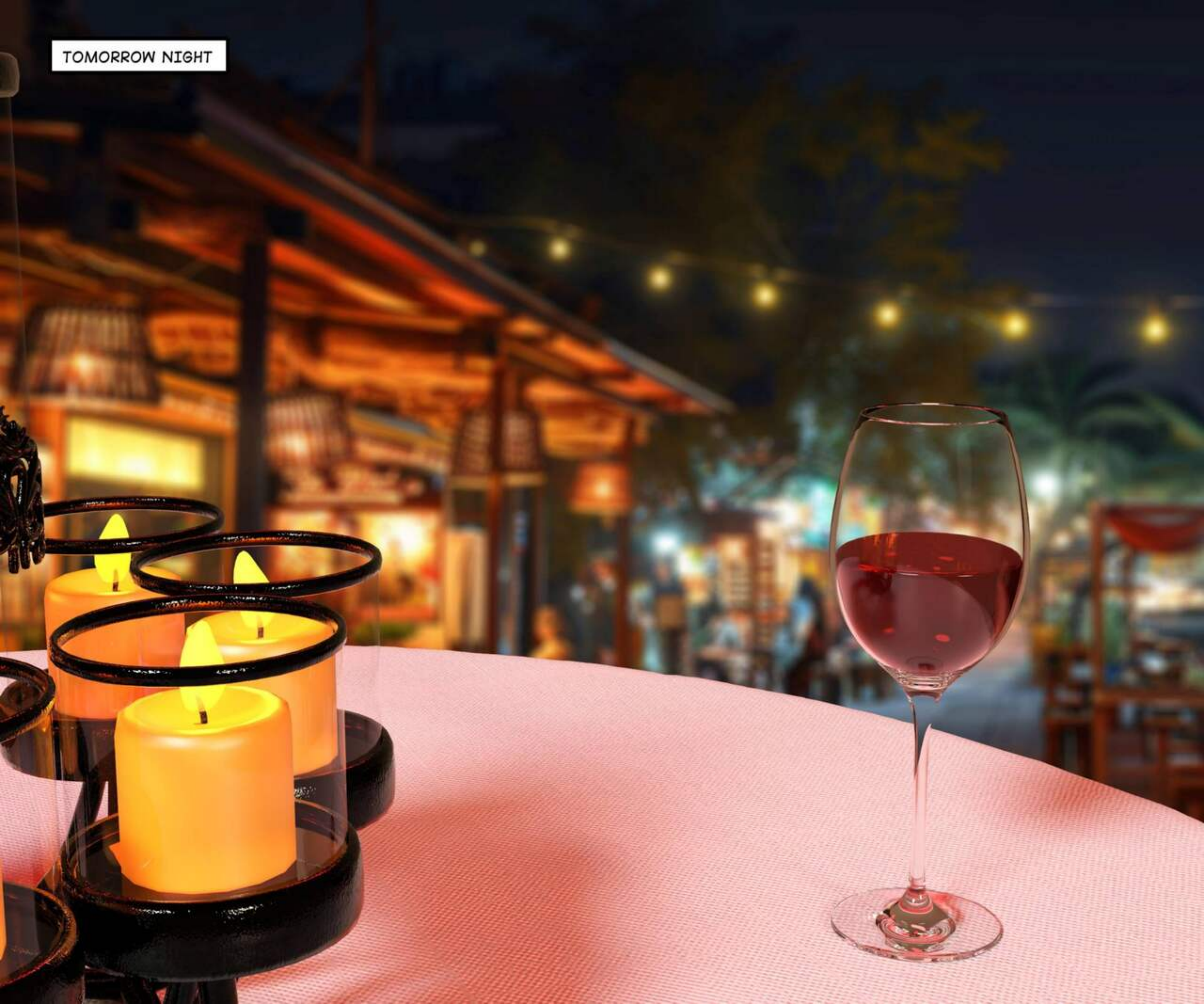
HELLO??

A close-up shot of a woman with long, wavy brown hair styled in a braid. She has blue eyes and is looking slightly to the left with a concerned expression. She is holding a blue smartphone to her ear with her right hand. The background is a blurred industrial setting with yellow lights and a red and white striped barrier in the foreground.

BRAD. IT'S ME.

ILSA...?

TOMORROW NIGHT

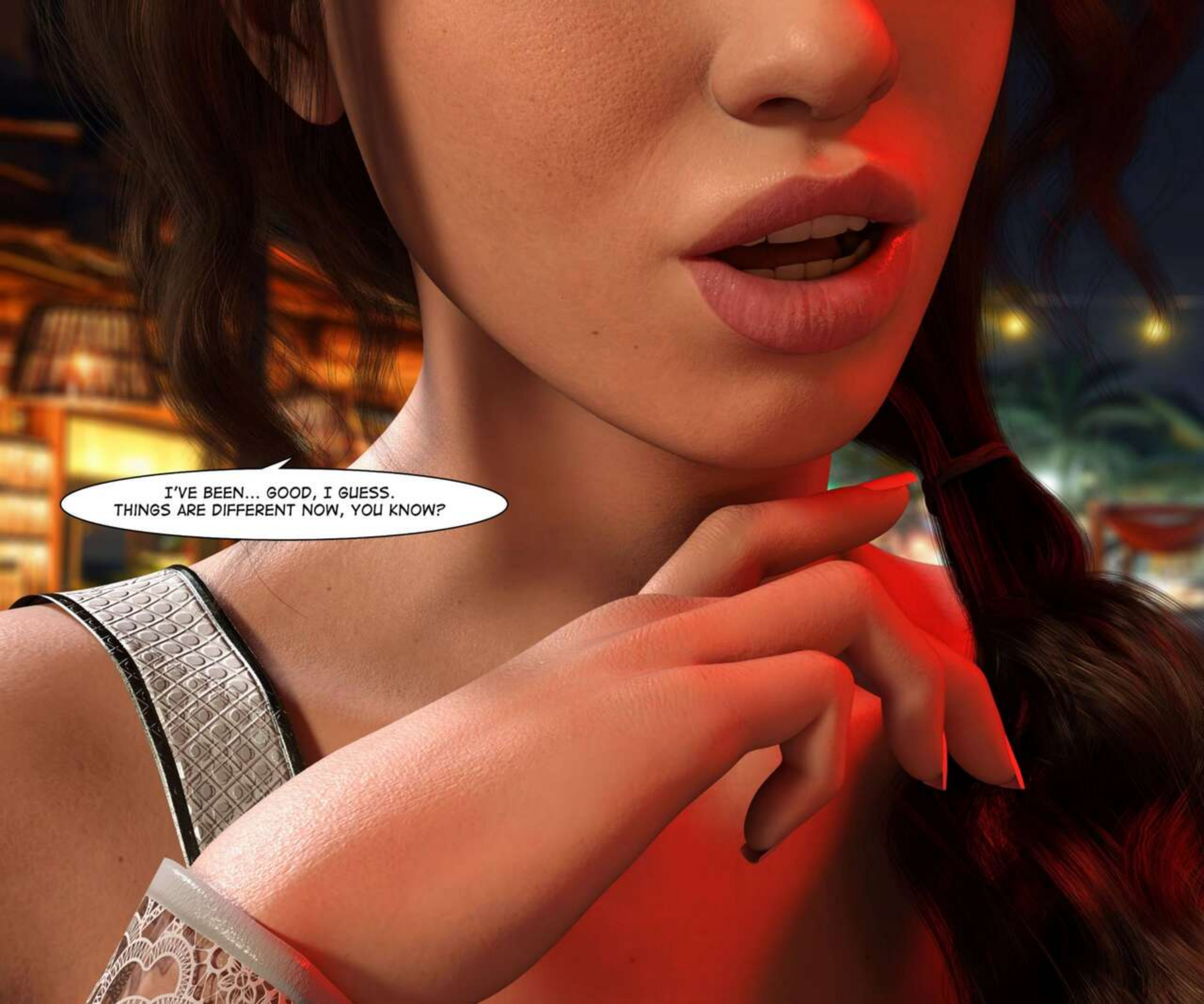






A woman with short, wavy grey hair and dark lipstick is looking slightly to her left. She is wearing a black, off-the-shoulder lace top. The background is a blurred night scene of an outdoor restaurant or bar with warm lighting and palm trees.

SO... HOW HAVE YOU BEEN... BRAD?

A close-up, cinematic shot of a woman's face and hands. She has dark, wavy hair and is looking slightly down with a pensive expression. Her hands are clasped near her chin. She is wearing a silver, textured bracelet and a white lace bracelet. The background is a blurred night scene of a city street with warm lights. A speech bubble is positioned near her neck.

I'VE BEEN... GOOD, I GUESS.
THINGS ARE DIFFERENT NOW, YOU KNOW?



BRAD, I... I'VE BEEN THINKING A LOT ABOUT US.
ABOUT EVERYTHING THAT HAPPENED.



I KNOW I HURT YOU.
MORE THAN I REALIZED AT THE TIME.
I WASN'T FAIR TO YOU, AND...

I DIDN'T CONSIDER WHAT IT WOULD
DO TO YOU IN THE LONG RUN. AND FOR
THAT, I'M REALLY, REALLY SORRY...



ILSA, I... I'VE HAD TIME TO
THINK TOO. AND YEAH, IT HURT. A LOT.

BUT... YOU DON'T NEED TO APOLOGIZE.
WE WERE BOTH CAUGHT UP IN THINGS
NEITHER OF US FULLY UNDERSTOOD.



BUT I NEED TO SAY IT, BRAD.
I WAS SELFISH. I PUSHED YOU
INTO THINGS THAT-

-THINGS THAT WERE ALL ABOUT ME.
I DIDN'T EVEN ASK IF IT WAS WHAT YOU WANTED.
AND THAT'S WHAT MAKES IT SO HARD TO
FORGIVE MYSELF.



ILSA, YOU DON'T HAVE TO CARRY
THIS AROUND. WE WERE A MESS BACK
THEN, BOTH OF US.

YOU WANTED SOMETHING FROM ME
THAT I COULDN'T FULLY GIVE, AND I DIDN'T
KNOW HOW TO HANDLE IT EITHER.

A woman with long dark hair is shown from the chest up, wearing a silver, form-fitting dress with a grid-like pattern and a lace sleeve on her left arm. She is holding a large glass of red wine. The background is a blurred night market scene with palm trees and lights. A speech bubble is in the top right corner.

I JUST... I JUST DON'T
WANT YOU TO HATE ME, BRAD.



I DON'T HATE YOU, ILSA. NOT AT ALL.
LET'S... LET'S FORGET IT, OKAY? WE'VE BOTH
MOVED ON. IT'S TIME TO LET GO.

A woman with shoulder-length grey hair and a slight smile is looking towards the left. She is wearing a black lace off-the-shoulder top. The background is a blurred night scene of a restaurant or bar with warm lights and palm trees. In the bottom left corner, there is a glass of red wine.

THANK YOU, BRAD.
YOU DON'T KNOW HOW MUCH
THAT MEANS TO ME.

BRAD, ACTUALLY...
I WANTED TO TELL YOU SOMETHING.
I'M GETTING MARRIED SOON.



ILSA... YOU'RE...
YOU'RE GETTING MARRIED?







HIS NAME'S JULIAN.
HE'S... KIND OF LIKE YOU, IN A WAY.

I THINK YOU TWO WOULD REALLY GET ALONG.

A close-up, cinematic shot of a woman with long, dark, wavy hair hugging a man from behind. The woman's eyes are closed, and she has a gentle smile, resting her head against the man's shoulder. She is wearing a black lace-trimmed dress. The man's back is to the camera; he has short dark hair and is wearing a light-colored, possibly white, dress with a subtle pattern. His hands are wrapped around the woman's waist. The background is a blurred night scene of an outdoor restaurant or bar with warm lights and palm trees.

ILSA, THAT'S... THAT'S AMAZING.
I'M SO HAPPY FOR YOU. REALLY, I AM.

A woman with long dark hair, wearing a black lace dress, is hugging a man from behind. The man is wearing a white shirt with a lace cuff. They are in a restaurant setting at night, with a red chair and a table with a white tablecloth and candles visible. The background shows a blurred view of the restaurant interior and outdoor seating.

THANK YOU SO MUCH, BRAD...

A digital illustration of two women embracing in a restaurant at night. The woman on the left is wearing a black dress with lace sleeves and has her eyes closed. The woman on the right is wearing a white, form-fitting dress with a small dot pattern and has her back to the viewer. They are standing in front of a restaurant with warm interior lighting and outdoor seating. A pink tablecloth is visible in the bottom left corner.

NO, I'M NOT CRYING!

BRAD, ARE YOU CRYING?

YOU'RE TOTALLY CRYING.

ONE NIGHT...



A man and a woman are seated at a dark wooden bar. The woman, on the left, has short black hair and is wearing a black long-sleeved crop top and a black skirt with a white belt. She is looking towards the man. The man, on the right, has short brown hair and a light beard, wearing a dark button-down shirt over a white t-shirt. He is looking at the woman. On the bar in front of them are two wine glasses filled with red wine, a large green bottle of wine, and two glasses of water. The background is a dimly lit bar with warm lighting and a red wall.

SOMETHING? REALLY, BABE?
IS THAT ALL YOU'VE GOT?

SO... YOUR NEW HAIRSTYLE.
IT'S... UH, SOMETHING.



I MEAN... IT'S BOLD? YOU KNOW,
NOT EVERYONE CAN PULL OFF THE 'I-JUST
-STEPPED-OUT OF-AN-80S-MOVIE' LOOK.

80S? REALLY? THAT'S YOUR CRITIQUE?

A woman with a dark, straight, shoulder-length bob haircut with bangs is sitting in a bar. She is wearing a dark, long-sleeved, square-neck crop top and dark pants with a large white buckle. She is looking slightly to her right with a slight smile. The background is a dimly lit bar with a curved bar counter, stools, and various bottles. The lighting is warm and reddish. In the bottom left corner, there is a glass of dark liquid.

THIS IS CLASSY, OKAY?
IT'S CALLED A 'MODERN BOB,'
THANK YOU VERY MUCH.

AND THIS TOOK TWO
HOURS AT THE SALON!

A man and a woman are in a bar. The woman, on the left, has short black hair with bangs and is wearing a black long-sleeved crop top and black pants with a white belt buckle. She is looking at the man with a slightly annoyed or questioning expression. The man, on the right, has short brown hair and a light beard, wearing a dark denim jacket over a white t-shirt. He is looking at the woman and has his hand on her shoulder. In the foreground, there is a wooden table with a glass of red wine on the left and a glass of water on the right. The background is a dimly lit bar with warm lighting and wooden paneling.

TWO HOURS? FOR THIS?
I HOPE YOU GOT A REFUND.

OKAY, FINE. I'LL JUST SHAVE
IT ALL OFF NEXT TIME. I'M SURE
YOU'LL LOVE ME BALD.

A man and a woman are sitting at a bar in a futuristic, red-lit environment. The man, on the left, is wearing a dark blue long-sleeved shirt and dark pants, sitting on a bar stool. The woman, on the right, is wearing a brown long-sleeved crop top and a matching skirt, also sitting on a bar stool. They are facing each other, and the man is holding the woman's hand. In the background, there are various bottles and bar equipment on the counter. The ceiling is made of red, curved panels.

HONESTLY? YOU'D STILL BE
CUTE. YOU COULD GO FULL ALIEN
AND I'D BE INTO IT.

YOU'RE IMPOSSIBLE!



A woman with long brown hair, wearing a blue lace-trimmed dress, is sitting on a bar stool at a bar. She is looking towards the left with a slight smile. In front of her is a glass of red wine. To her left, another person is partially visible, wearing a brown long-sleeved top. The bar has several beer taps and bottles in the background. A speech bubble is positioned above the woman in the blue dress.

WELL, WELL,
LOOK WHO'S IN LOVE!



YOU TWO ARE SO CUTE
IT'S ALMOST DISGUSTING.

TYSON, ARE YOU REALLY
MAKING FUN OF ZOE'S HAIRCUT?

BOLD MOVE FOR A GUY WHO
SPENDS 20 MINUTES FIXING HIS HAIR
TO LOOK 'EFFORTLESSLY COOL.'

OH YOU, MISS TEASE.

WHERE'S YOUR PARTNER
IN CRIME? DON'T TELL ME YOU
CAME TO RUIN US SOLO.





EHM, I'D NEVER LET BELLA
DO ALL THE TEASING ALONE.
WHERE'S THE FUN IN THAT?



OH GREAT, NOW WE'VE GOT
DOUBLE TROUBLE. WHAT DID
WE DO TO DESERVE THIS?

I'M JUST HERE TO MAKE SURE YOU TWO
DON'T GET TOO CUTE. WE CAN'T LET THIS
PLACE TURN INTO A ROM-COM MONTAGE.



SO, ZOE, DID YOU FINALLY FINISH THAT
PROJECT REPORT, OR ARE YOU JUST HERE
TO DISTRACT MY BUDDY RIGHT THERE?

BOSS! I CAN MULTITASK!
I CAN DISTRACT AND WORK
AT THE SAME TIME!

A man and a woman are in a bar. The woman, on the left, has long dark hair and is wearing a dark blue halter-neck top. She is looking towards the man. The man, on the right, has dark hair and a beard, and is wearing a white polo shirt. He is looking down at his hand, which is holding a small object. The background is a dimly lit bar with red walls and a wooden ceiling.

NOW'S NOT THE TIME TO
DISCUSS OFFICE JOBS, NATHAN!

I'M JOKING, HONEY~ BUT
HONESTLY, IF YOU KEEP SLACKING,
I MIGHT HAVE TO FIRE YOU.

CAREFUL, BOSS, SHE MIGHT
JUST TURN THE TABLES AND
MAKE YOU HER ASSISTANT!

AS THE CONVERSATION GOES...

THE LIVE MUSIC STARTS





OH MY GOD, I LOVE THIS SONG!
COME ON, WE'RE DANCING!

O-O-KAY, ZOE, EASY!

A man and a woman are standing in a bar or club. The man, on the right, has dark hair and a beard, wearing a white polo shirt. The woman, on the left, has long dark hair and is wearing a dark blue halter-neck top. They are both looking towards the camera. The background is dimly lit with red and yellow lights, suggesting a festive or nightlife atmosphere. Two speech bubbles are present: one from the man saying "BELLA, NATHAN, C'MON! WE'RE ALL DANCING." and one from the woman saying "YEAH, RIGHT BEHIND YOU."

BELLA, NATHAN, C'MON!
WE'RE ALL DANCING.

YEAH, RIGHT BEHIND YOU.

WELL, LOOKS LIKE
IT'S JUST US TWO LEFT.





SHOULD WE JOIN THEM?



YEAH, BUT FIRST...





AT THIS MOMENT, IT FELT LIKE
THE ENTIRE WORLD FADED AWAY.

MY HEART RACED AS I MELTED INTO HIM,
WARMTH SPREADING THROUGH MY CHEST...





I WAS OVERWHELMED WITH HAPPINESS,
GRATEFUL FOR HOW FAR WE'D COME...
AFTER ALL THE DRAMA.

A cinematic still from a video game showing a man and a woman in a romantic embrace. The man, on the left, has dark hair and a beard, wearing a light blue polo shirt. The woman, on the right, has long, wavy brown hair and is wearing a dark blue dress. She is holding the man's face with her right hand, and he is looking at her with a slight smile. The background is a dimly lit restaurant with red walls and tables.

YOU'RE SO BEAUTIFUL
TONIGHT...

NATHAN'S EYES SPARKLED WITH
THAT FAMILIAR MISCHIEF...
AND I COULDN'T HELP BUT SMILE.



IT'S YOU... OF ALL PEOPLE.

I NEVER EXPECTED TO FIND THIS KIND OF JOY.
EVERYTHING JUST FELT PERFECT...
AND FOR ONCE... I AM SO HAPPY.

THE END