

THE



FORTUNE TELLER



A GRAPHIC NOVEL



**BY RAINE
MONDAY**




FORTUNE TELLER
1902 - 1903 - 1904

CHAPTER ONE



IT WAS JUST ANOTHER THURSDAY AND I'D STEPPED INTO MY FAVORITE BAR AFTER WORK.





HOW YOU
DOIN' KID?

EH,
SAME SHIT
DIFFERENT
DAY.

A close-up, dark-toned image of a man with grey hair and a goatee, wearing a white dress shirt and a dark blue bow tie. He has a serious expression. A white speech bubble is positioned to his right, containing text. In the background, there are shelves with several martini glasses.

YOU EVER
GET THAT
PROMOTION YOU
WERE TRYING
FOR?

A close-up, three-quarter view of a woman with dark hair tied back in a ponytail. She is looking down and to the right with a serious expression. She is wearing a dark, textured sweater. The background shows a stone wall and a yellow window frame. A wine glass is visible on a table in the background.

NAH, THEY
GAVE THAT TO
JULIE.



ISN'T
THAT THE
GAL YOU
TRAINED?

YEAH.
SIGHS

I DON'T
UNDERSTAND.
YOU'RE FAR
MORE
QUALIFIED.

SHE'S...
YOU KNOW.
PRETTY,
VIVACIOUS.
SMART AS A
WHIP.



I DUNNO,
CHRIS. I THINK
YOU COULD HAVE
HAD THAT IF YOU'D
PUT FORTH A
LITTLE
EFFORT.

MAYBE.
I THINK I
MIGHT BE A BIT
BURNED OUT.

PUBLIC
RELATIONS
MUST BE A TOUGH
FIELD IN THIS DAY AND
AGE. WITH ALL THE
SCANDALS AND NEW
REQUIREMENTS.

YOU DON'T
KNOW THE
HALF OF IT,
SAL.

SO
WHAT'S WITH
THE NEW
MACHINE?

MADAME ZITA
FORTUNE TELLER
PAST • PRESENT • FUTURE



SUPPOSED TO
BE A FORTUNE
TELLER. BUT I
THINK IT'S
BUSTED.





I SLIPPED A QUARTER
INTO THE SLOT...

WHIRRR!
CRANK CRANK,
BANG!

ASK AND YE
SHALL RECEIVE.

A woman with dark hair, wearing a grey sweater, is shown from the chest up. She has a serious, slightly worried expression. She is standing in a room with a tiled floor. In the background, there is a sign on a wall that says "CLICK" in blue letters, with smaller text below it that is partially legible as "By clicking this button". To the right, a drum set is partially visible. The scene is framed by a thick black border, characteristic of a comic book panel.

THOSE
NOISES
SURE DON'T
SOUND
RIGHT.



THAT'S
WHAT I
MEAN, KIDDO.
BEEN MAKING
THOSE NOISES
SINCE WE
GO IT.

ASK AND
YE SHALL
RECEIVE...HM



WHAT
HAPPENED,
KID?

OW!

NOTHING,
JUST A
SPLINTER OR
SOMETHING.

DAMN
THING. HERE'S
A BANDAID.

A close-up of a woman with dark hair and brown eyes, looking slightly to the right. She is in a restaurant or bar setting. In the background, there is a drum set, a microphone, a bottle of champagne, and a glass. To the right, there are stone pillars and a candle. Three speech bubbles are overlaid on the right side of the image, containing text.

YOU'RE A
KIND MAN,
SAL.

THANKS KID.

I NEVER
SEE YOU WITH
ANYONE. YOU
MARRIED?

A man with grey hair and a mustache, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie, is standing behind a bar. He is looking down and pouring a drink from a blue bottle into a clear glass. The bar has a wooden shelf behind him with several bottles of alcohol. The scene is dimly lit, with the bar area being the primary light source.

OH, I
WAS
MARRIED FOR
A TIME. SHE
PASSED
AWAY.



WHAT
WAS HER
NAME?

EVELYN.
SHE'S BEEN
GONE AWHILE
NOW.

A close-up, high-resolution image of a woman's face, likely from a video game. She has long, dark hair and is looking slightly to the right with a neutral expression. A white speech bubble with a black border is positioned to her right, containing text. The background is a dimly lit room with stone walls and a window.

I'M
SORRY,
SAL. WISH I
COULD HELP
YOU FIND
SOMEONE
NEW.

WHEN I SAID THAT I
FELT TINGLES FLOOD
THROUGH MY BODY



NO WORRIES, KID. NO ONE COULD REPLACE MY LILITH, THOUGH, SHE WAS THE LOVE OF MY LIFE.

AWW, I WISH I HAD SOMEONE LIKE THAT.

THE TINGLES CHANGED A BIT. IT SOON FELT LIKE PINS AND NEEDLES ALL OVER.

KEEP YOUR HEART OPEN, KID. NEVER KNOW WHO MIGHT COME KNOCKIN'!


A close-up, cinematic-style photograph of a woman with long, dark hair, looking down at a wine glass she is holding with both hands. She has a pale, unwell expression. The background is dark and out of focus, suggesting an indoor setting like a restaurant or bar. The image is framed with a thick black border, characteristic of a comic book panel.

UGH, I DON'T
KNOW IF IT'S
THIS WINE OR
WHAT, BUT I
DON'T FEEL SO
GOOD.

I SUDDENLY FELT
NASEOUS AND BROKE
OUT IN A COLD SWEAT..

HERE,
I'LL GET YOU
SOME WATER
K--

WITHOUT WARNING, I FELL
OFF THE BAR STOOL, AND
COLLAPSED ON THE FOOR.



THE LIGHTS WENT OUT.
THE PARTY WAS OVER...

KID!



CHAPTER TWO

I DON'T KNOW HOW LONG
I WAS OUT...TIME PASSED

A black and white comic book panel. In the foreground, the silhouette of a very muscular man is shown from the back, looking towards the left. He has a broad chest and thick arms. In the background, there is a large window with a grid pattern, through which light is streaming. To the right of the window, a chair is visible. A speech bubble originates from the man's head, containing the text: HEY KID...YOU OKAY?

HEY
KID...YOU
OKAY?



W-W-WHAT
HAPPENED?

AHH
THERE YOU
ARE...ATTA
BOY.

YOU PASSED
OUT...

A comic book panel featuring a man with a white beard and hair, wearing a black t-shirt with a red diagonal stripe. He is looking upwards and to the left. The background shows a house with white vertical siding and a brick wall on the right. A window with multiple panes is visible behind him. Three speech bubbles are overlaid on the scene. The first speech bubble, on the left, contains the text 'W-W-WHERE AM I'. The second speech bubble, at the top, contains 'JUST TAKE IT EASY...'. The third speech bubble, at the bottom, contains 'MY PLACE KID. YOU BEEN OUT FOR OVER TWELVE HOURS.'.

W-W-WHERE
AM I

JUST
TAKE IT
EASY...

MY PLACE
KID. YOU
BEEN OUT FOR
OVER TWELVE
HOURS.

A man with a grey beard and short hair, wearing a black t-shirt, is shown from the chest up. He has a serious expression. The background is a comic book panel showing a room with a brick wall, a fireplace, and a doorway. Three speech bubbles are overlaid on the image, containing text.

HAVE
SOME OTHER
BAD NEWS
FOR YA, UH,
KID...

WHAT'S
THAT? GOD,
WHY DO I
FEEL SO
TIRED AND
SORE?

TAKE A LOOK
AT YOUR
HANDS...

MY HANDS HAD AGED...THEY
LOOKED LIKE THE HANDS OF
AN OLD...WELL, WOMAN!

WHAT THE
BLOODY
FUCK??

THAT'S
NOT
ALL...HERE,
COME TO THE
MIRROR WITH
ME.



I LOOKED INTO THE
MIRROR...AND COULDN'T
PROCESS WHAT I WAS
SEEING...


OH MY GOD!

A woman with dark hair is seen from behind, looking into a large vanity mirror. The mirror is surrounded by a ring of bright, glowing lights. The woman's face is in shadow, and her expression is one of shock. A speech bubble next to her head says "OH MY GOD!". In the foreground, there is a small basket containing various items, including a teal bottle and some greenery. The background is dark, suggesting a nighttime setting.



MY
HAIR...AND
SKIN!

YOU
APPEAR TO
BE
AGING...FOR
SOME
REASON..



AS THE HOURS PASSED, I
COULD LITERALLY FEEL IT
HAPPENING...MY BODY WAS
SHIFTING, CHANGING...

MY EYES SHIFTED



A 3D rendered woman with long, straight, light-colored hair and blue eyes. Her mouth is wide open in a shocked or gasping expression. She is wearing a dark, textured, short-sleeved top. In the background, a man in a black t-shirt is partially visible. The scene is set in a room with a window and a dark floor. A speech bubble is positioned above her head, containing text.

MY FACE AND BODY ALTERED
SHAPE...MY LIPS GROWING
FULLER ALONG WITH OTHER
BODY PARTS...



OH MY GOD.

BY THE EVENING AS MY BODY
AGED, MY HAIR PULLED FREE
AND MY EYEBROWS AND
TEETH BOTH FELL OUT...

FINALLY, I FELT THE
CHANGES SLOW...AND THEN
STOP.

I'M AN OLD
WOMAN!





YOU'RE
NOT JUST AN
OLD
WOMAN...



YOU'RE...MY
EVELYN

A close-up, slightly low-angle shot of a woman's face. She is wearing a red headscarf with a gold band adorned with a row of gold coins. Her eyes are dark and looking downwards. The background is a textured, brownish wall.

CHAPTER THREE

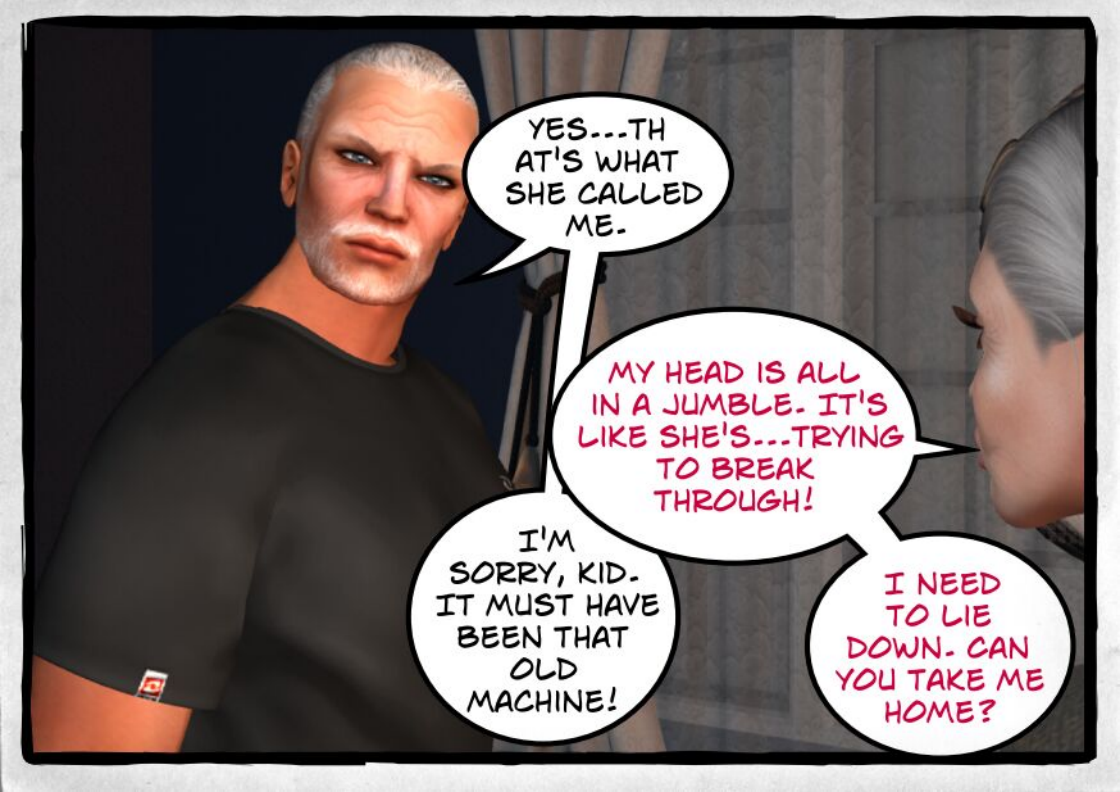
A woman with long, straight dark hair and blue eyes is shown from the chest up. She has a worried or skeptical expression. The background is dark with some out-of-focus lights and a bouquet of flowers on the right. A speech bubble and a text box are overlaid on the image.

THAT'S NOT
POSS...

BUT AS I HEARD THE NAME,
I FELT A TINGLE SPREAD
THROUGH ME...

A close-up of a woman with long, straight black hair and blue eyes. She has a slightly furrowed brow and a questioning expression. She is looking towards a vanity mirror. The mirror is framed by a row of bright, glowing circular lights. The background behind the mirror is a soft, hazy white with some faint, sparkling particles. To the right of the mirror, there are green leaves and white flowers, possibly tulips and daisies, with more glowing lights. A small blue bottle is partially visible at the bottom right.

SALVATORE?



YES...TH
AT'S WHAT
SHE CALLED
ME.

MY HEAD IS ALL
IN A JUMBLE. IT'S
LIKE SHE'S...TRYING
TO BREAK
THROUGH!

I'M
SORRY, KID.
IT MUST HAVE
BEEN THAT
OLD
MACHINE!

I NEED
TO LIE
DOWN. CAN
YOU TAKE ME
HOME?



NO! THE
LONGER I'M
HERE, THE
MORE *HER* I
BECOME! I
WANT TO GO
HOME!

AND
STOP
CALLING ME
KID! I LOOK
LIKE I'M
SEVENTY!

YOU
CAN TAKE THE
BED--I CAN--

OKAY, KID--

SEVENTY-THREE
TO BE--

A woman with long, straight grey hair and blue eyes is shown from the chest up. She has a worried or distressed expression on her face. She is wearing a dark, textured, long-sleeved top. To her left is a clear glass vase containing several tulips, some yellow and some white. The background is a dark blue wall with several bright, circular studio lights. A speech bubble is positioned to the right of her head.

DO *NOT*
FINISH THAT
SENTENCE!



OKAY,
CHRIS. LET'S
GET YOU
HOME.

BACK AT MY APARTMENT, I
STARED AT MYSELF, HARDLY
BELIEVING WHO I HAD
BECOME.





I GOT INTO BED. MY SKIN SAGGED EVERYWHERE, AND I DEFINITELY HAD NEW BODY PARTS THAT HADN'T BEEN THERE BEFORE...

I FELL ASLEEP AND
DREAMED EVELYN'S DREAMS





THE NEXT MORNING, I WAS
ABLE TO GET INTO SOME
OLD CLOTHES I HAD, BUT
THEY DIDN'T FIT
APPROPRIATELY AND I
DEFINITELY NEEDED NEW.



I AH...RECENTLY
RECOVERED FROM AN
ILLNESS AND HAVE NO
CLOTHES AND NEED A
NEW LOOK.

HELLO
DEAR! HOW
CAN WE HELP
YOU TODAY?

OOH! I
CAN
DEFINITELY
HELP WITH
THAT! LET'S
GET YOU TO
THE WASH
STATION.

A woman with blonde hair, wearing a black corset-style top and large gold hoop earrings, is leaning over a white bathtub. Her hands are positioned near the head of a person whose face is partially submerged in the water. The scene is set in a bathroom, with a showerhead visible in the upper left corner. A speech bubble is positioned above the woman's hands, and a text box is located in the bottom right corner of the frame.

SO
WHAT ARE WE
THINKING?

AND AS I FELT THE
WARM WATER, I KNEW
WHAT STYLES AND
LOOK I WANTED--

A close-up illustration of a woman with long, wavy blonde hair and large gold hoop earrings. She is wearing a black spaghetti-strap top and is looking downwards with a slightly concerned or questioning expression. The background shows a restaurant interior with tables and chairs. Two speech bubbles are present: a larger one on the right and a smaller one at the bottom right.

THOSE STYLES
ARE A LITTLE
DATED...YOU
SURE YOU WANT
TO DO THAT?

YES, HONEY

SOME TIME LATER...

NOW SOME
MAKEUP AND
ACCESSORIES...





OOH
THAT'S
WONDERFUL,
DARLING

ALL DONE!

YOU LOOK
GLAMTASTIC!

I DO, DON'T
I?

IT FELT BOTH RIGHT AND
WRONG AT THE SAME TIME...



EVIE, FOR AN
OLD BROAD
YOU DON'T LOOK
TOO SHABBY—

WHAT THE HELL HAD I BEEN
DOING??

DAMMIT,
I'M NOT EVELYN
I'M CHRIS!





I NEEDED TO GET BACK TO
THAT MACHINE AND MAKE A
WISH PRONTO, BEFORE I
LOST MYSELF COMPLETELY!

A 3D rendered scene featuring two characters. On the left, a woman with pale skin and red lips is wearing a red headscarf with gold fringe and a red garment with gold trim. She is looking down. On the right, the back of a woman with dark hair in a ponytail, wearing a grey sweater, is visible. The scene is set in a dimly lit room with wooden pillars. The text 'CHAPTER FOUR' is overlaid in the center in a bold, stylized font with a yellow-to-orange gradient and a white outline.

CHAPTER FOUR

A DROVE BACK TO THE BAR,
NOT WANTING TO LOSE ANY
MORE MOMENTS TO THE
EVER-GROWING 'EVELYN'
PRESSURE.

WONDERED IF
I'D SEE YOU
TODAY...



A woman with her hair in a bun, wearing a brown sequined dress and large hoop earrings, stands at a bar counter. On the counter is a white blender. In the background, a man in a tuxedo is visible. The scene is set in a dimly lit room with blue curtains and wooden cabinetry.

WAIT,
WHERE'S THE
FORTUNE
MACHINE?

BOSS TOOK
IT OUT WITH A
TRUCK A FEW
HOURS AGO. SAID
HE'S GOING TO
HAVE IT FIXED OR
REPLACED.

A woman with blonde hair, heavy eye makeup, and red lipstick is shown in profile, looking towards the right. She is wearing a grey patterned top and a blue necklace. In the background, a man in a black tuxedo with a white shirt and blue bowtie is standing near a counter. The setting appears to be a salon or a high-end service area with shelves of bottles and a coffee machine.

**WHAT?
WHY DIDN'T YOU
STOP HIM! YOU
KNEW I NEEDED TO
REVERSE THIS!**

**I FIGURED IF
YOU WANTED
THAT YOU WOULD
HAVE BEEN HERE
FIRST THING...**


**NO, I
HAD YOUR DEAD
WIFE TAKING ME
TO A SALON AND
GETTING THIS DONE!
WHAT THE HELL AM
I GOING TO DO
NOW, SAL?**

A 3D rendered character with white hair and a beard, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie. He is standing in a bar or restaurant setting with shelves of wine glasses in the background. He is holding a glass in his right hand. A speech bubble is positioned to his right, containing text.

WELL,
THE
MICROPHONE IS
ON...YOU COULD
DO SOME
SINGING UNTIL
THEY BRING IT
BACK.

A woman with grey hair styled in a bun, wearing a shimmering, sequined, long-sleeved dress and large hoop earrings, is seen from the back. She is looking towards a stage area. The stage features a large, arched window with a colorful, abstract mural. In the foreground, there is a wooden floor, a stack of books, a small table with chairs, and a patterned rug. A speech bubble is positioned above her head, containing text.

I AM
NOT
GETTING ON
THE STAGE
AND
SINGING.

A woman with short grey hair, wearing a dark patterned top and large hoop earrings, is seated at a bar. She is looking towards a bartender, an older man with white hair and a beard, wearing a black tuxedo with a white shirt and a blue bow tie. The bartender is standing behind the bar, holding a blue shaker and a glass. The bar counter has a calculator and some bottles. In the background, there are shelves with bottles and a display of pastries on the right.

WHY DON'T
YOU SIT DOWN
AND I'LL MAKE
YOU A GLENLIVIT
ON THE ROCKS
WITH TWIST OF
LIME.

NO! I'LL
JUST HAVE MY
USUAL—

BUT THE MOMENT HE
SAID IT MY MOUTH
STARTED WATERING...
IT WAS EXACTLY WHAT I

A man with a white beard and hair, wearing a black tuxedo with a white shirt and a blue bow tie, stands behind a bar. A woman with short grey hair, wearing a grey patterned dress and large hoop earrings, sits at the bar with her back to the camera. She is holding a red wine glass. The bar has various bottles and glasses on the counter. In the background, there are hanging glass shades and a window looking out onto a green landscape.


HOUSE
RED...THERE
YOU GO.

IT'S
REALLY
UNFAIR THAT
YOU KNOW SO
MUCH ABOUT
ME.

EVELYN
AND I WERE
MARRIED FOR
FORTY-TWO
YEARS.

A 3D rendered character of an older man with white hair and a mustache, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie. He is looking down with a serious expression. The background is a bar with shelves of various glasses. A speech bubble is positioned to his right.

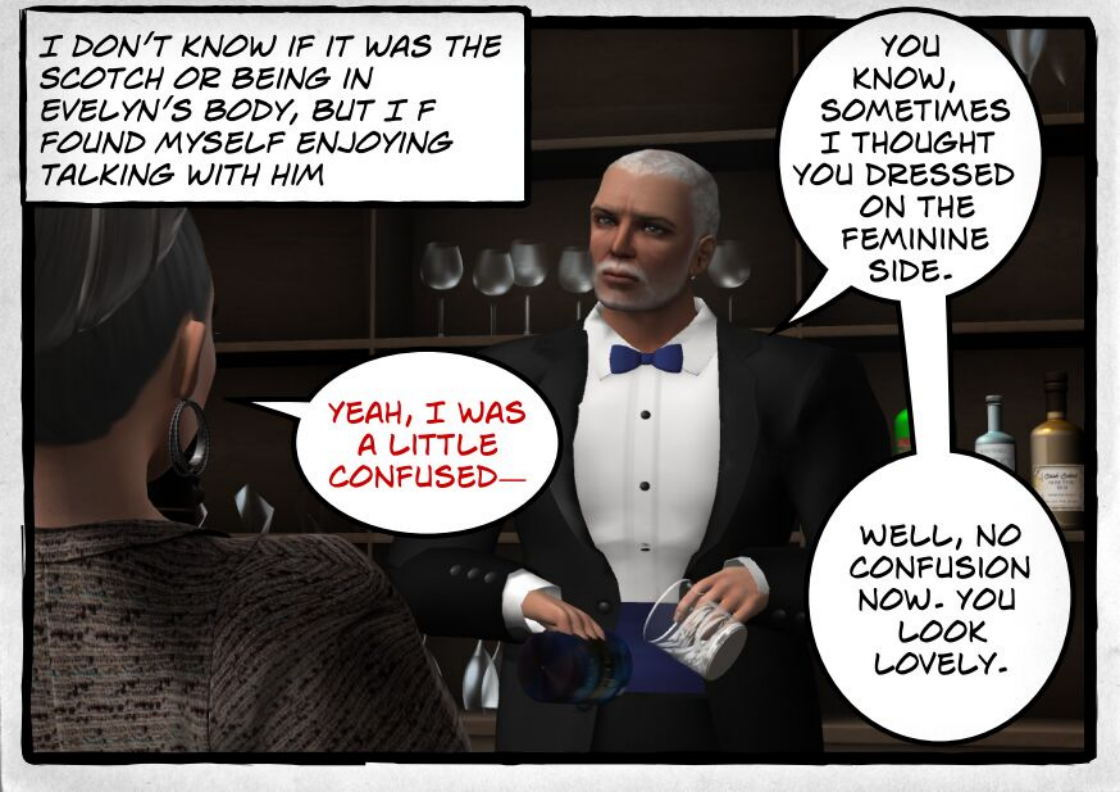
BUT AS
YOU
CLEARLY
STATED,
YOU'RE NOT
EVELYN.



NO, I'M NOT.
BUT GIVE ME A
GLEN ON THE
ROCKS WITH A
TWIST, YOU
BASTARD.

A man with white hair, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie, is standing behind a bar. He is pouring a dark liquid from a bottle into a glass. In the foreground, the back of a woman's head and shoulders is visible; she is wearing a grey turban and a grey patterned jacket. The bar has shelves in the background with various glasses and bottles. A large, dark, tiered object is on the bar to the left.

I SAT AND DRANK,
CHATting QUIETLY WITH
SAL.

A man with white hair and a beard, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie, is standing behind a bar. He is pouring a drink from a bottle into a glass. In the foreground, the back of a woman's head and shoulders is visible; she has dark hair and is wearing a dark, textured top. The background shows a bar with various bottles and glasses.

I DON'T KNOW IF IT WAS THE SCOTCH OR BEING IN EVELYN'S BODY, BUT I FOUND MYSELF ENJOYING TALKING WITH HIM

YEAH, I WAS A LITTLE CONFUSED—

YOU KNOW, SOMETIMES I THOUGHT YOU DRESSED ON THE FEMININE SIDE.

WELL, NO CONFUSION NOW. YOU LOOK LOVELY.



AWW,
THANK
YOU. NOT
SURE WHAT
POSSESSED
ME THIS
MORNING TO
DO ALL
THIS—

I WISH
THEY'D
BRING THAT
MACHINE
BACK. LOOKS
LIKE IT WON'T
BE TONIGHT
THOUGH
SIGHS

A man with white hair and a beard, wearing a black tuxedo jacket, white shirt, and blue bow tie, stands behind a bar. He is holding a small glass. To his left is a large, ornate, dark-colored pepper mill. In the foreground, the back of a woman's head and shoulders is visible. She has her hair styled in a large, intricate bun and is wearing large hoop earrings and a dark, patterned top. The background shows a bar counter with a coffee machine and hanging glassware.

IS IT
REALLY SO
BAD?

NO,
BUT IT
SCARES ME. I
FEEL LIKE I'M
LOSING
MYSELF.

A man with white hair, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie, is standing in a bar. He is looking down at a glass he is holding. To his left, the back of a woman's head and shoulder is visible; she has long, dark, wavy hair and is wearing a dark, sleeveless dress. The background shows a bar with shelves containing various glasses. Three speech bubbles are overlaid on the scene.

WELL, I
CAN CALL
JIM AND FIND
OUT WHAT THE
STATUS IS
OF IT.

I'D BE
ETERNALLY
GRATEFUL,
SALVATORE.

SIGHS
WHEN YOU SAY
MY NAME LIKE
THAT, LOOKING
LIKE THAT—



I'M SORRY,
SAL.

AS I WAITED FOR HIM TO
COME BACK I TRIED TO
CENTER MYSELF AND FOCUS
ON WHO I WAS AND WHO I
WASN'T

I WAS TIPSY AND TIRED, BUT
IF THERE WAS A CHANCE THE
MACHINE MIGHT—



A man with white hair and a beard, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie, is speaking to a woman. The woman is seen from the back, wearing a dark, possibly black, dress with a lace-like pattern on the shoulder. The background is a dimly lit room with dark wood paneling and shelves. A large white speech bubble is positioned to the right of the man, and a smaller white speech bubble is positioned below it.

I GUESS
THAT WAS AN
ANTIQUE. HE SOLD
IT BACK TO THE
SHOP HE BOUGHT IT
FROM AND HE'S
GOING TO PUT IN A
PAC-MAN NEXT
WEEK.

OH NO!

A man with grey hair and a goatee, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie, is standing behind a bar. He is pouring a dark liquid from a bottle into a glass. The bar has shelves with various bottles and glasses. A speech bubble is positioned above his head.

IT'S OVER
AT JUNQUE
SHOP
ANTIQUES ON
FIFTH.

A woman with a large, styled hair bun and a man in a dark suit are in a room. The woman is wearing a patterned jacket and a necklace with a blue pendant. The man is seen from the back, looking towards the woman. The floor is covered with a white rug featuring black musical notes and the words "MUSIC" and "BLUES".

I KNOW
WHERE THAT IS!
I COULD GO
THERE
TOMORROW!

I THOUGHT
YOU MIGHT.

THAT WAS GOOD NEWS!

WELL, I'M
GOING TO HEAD
HOME. THANK
YOU SAL.

NO
WORRIES,
CHRIS.



I LEFT, HAPPILY THINKING
ABOUT TOMORROW AND HOW
I'D GET MY BODY BACK!

SIGHS





CHAPTER FIVE

THE NEXT MORNING I GOT UP BRIGHT AND EARLY AND GOT DRESSED AND READY.



IT WAS SCARY HOW EASY IT
ALL CAME. AND HOW
NATURAL IT FELT TO BE
THIS WAY.



A woman with long, wavy blonde hair, wearing a black long-sleeved dress with a prominent yellow belt, stands in an antique shop. She is looking towards a customer whose back is to the camera. The customer has short, styled grey hair and is wearing a black and white striped top. In the background, there are wooden display cases containing various antique items, including a bust of a person's head on a stand and a glowing orb. A speech bubble from the woman contains the text: "WELCOME TO JUNQUE SHOP ANTIQUES. HOW CAN I HELP YOU?".

WELCOME
TO JUNQUE
SHOP
ANTIQUES. HOW
CAN I HELP
YOU?

THE WOMAN WAS LIKE A
PINUP, SHE WAS SO
BEAUTIFUL. I WAS AT A
LOSS FOR WORDS FOR
A MOMENT.

A woman with long, wavy blonde hair and blue eyes is shown from the chest up. She is wearing a black, ribbed, long-sleeved top. Her right hand is raised, showing several rings on her fingers. The background is a dark, industrial-looking space with a glowing yellow sphere and a white sphere. A speech bubble is positioned to her right, containing pink text.

IS THERE
SOMETHING
SPECIFIC
YOU'RE
LOOKING
FOR,
DEAR?



OH, YES!
SORRY, YOU
ARE JUST SO
BEAUTIFUL. I
DIDN'T EXPECT TO
MEET SOMEONE
LIKE YOU
HERE.

AWW,
THAT'S SO
KIND OF YOU,
DEAR. WHAT CAN
I HELP YOU
FIND?



A COUPLE OF
DAYS AGO THERE
WAS A FORTUNE
MACHINE AT A BAR
I GO TO. AND I
HEARD IT HAD
BEEN RETURNED
HERE.



NO, I
DON'T
NEED MY
MONEY BACK,
I JUST NEED
TO USE IT
AGAIN.

PFFT, I'M
SORRY IF THAT
THING TOOK
YOUR MONEY.
THERE'S NO
REFUNDS
HOWEV—



HMMM,
WELL, IT'S
OVER HERE IN
THE CORNER.
BUT I HAVE
TO WARN
YOU--



I SWEAR
THIS THING IS
CURSED.

CURSED?
HOW?

A woman with long, wavy blonde hair, blue eyes, and red lips is shown in a close-up. She is wearing a black top with a ribbed collar and several necklaces. A speech bubble is positioned to her right, containing text. The background is dark and indistinct.

LET'S
JUST SAY
ONE OF MY
DESIRES
BACKFIRED AND
LEAVE IT AT
THAT.

I HAD CASHED IN THIRTY
DOLLARS IN QUARTERS
AND QUICKLY FED ONE
INTO THE MACHINE.

WHIRRRR
CLANK CLANK!

MAKE IT SO.



A woman with grey hair styled in an updo, wearing a black headband, large hoop earrings, and a necklace with a large turquoise pendant. She is wearing a black and white vertically striped cardigan. She has a confused expression on her face. The background shows a modern interior with a window and a red patterned curtain.

MAKE IT
SO..WHAT
THE HELL
DOES THAT
MEAN?



MAKE IT
SO...MAKE IT
SO I'M BACK
IN MY OWN
BODY!

LIKE I
SAID, IT'S
CURSED. DO
YOU WANT TO
BUY IT?



OH,
LUV, I
DIDN'T KNOW
THAT'S WHAT
YOU WERE
HOPING
FOR.

YES, THE
DAY BEFORE
YESTERDAY I
WAS A TWENTY
SEVEN YEAR
OLD MAN.



OH,
HONEY, I
HAVE SOME
BAD NEWS
FOR YOU.

WHAT?



THE MAGIC
OF THIS
THING...ONLY
WORKS ONCE FOR
PEOPLE. WHY
ELSE DO YOU
THINK I'M THIS
BLONDE
BIMBO?

THAT...CAN'T
BE TRUE!



I WAS A JR.
EXECUTIVE IN A
POWERFUL
COMPANY. A
MALE
EXECUTIVE.



I WISHED
THAT I
COULD MEET
VIVIANNE
THOMAS THE
STAR OF
'SHE'S SO
HOT.'

THE NEXT
DAY...I *WAS*
VIVIANNE
THOMAS!

A close-up, comic-style illustration of a woman's face. She has short, light-colored hair, heavy dark eye makeup, and blue eyes. She is wearing large, multi-strand hoop earrings and a black top with a silver zipper. Her expression is one of frustration or confusion. A speech bubble is positioned to the right of her face, containing the text "SO I'M STUCK LIKE THIS?". The background is a dimly lit, industrial-looking space with metal structures.

SO I'M
STUCK LIKE
THIS?



AT
LEAST
YOU'RE
BEAUTIFUL.
I'M SEVENTY
SOMETHING
YEARS
OLD!

THAT'S
WHY I
BOUGHT THE
MACHINE. I'VE
BEEN BUYING ALL
KINDS OF OTHER
CURSED OBJECTS
TOO, IN THE HOPES
MAYBE I COULD
BE A MAN AGAIN.
I'VE BEEN
TRYING FOR
FIFTEEN
YEARS.



I'M
SORRY, LUV.
YOU'RE
WELCOME TO
KEEP TRYING BUT
THAT'S BEEN MY
EXPERIENCE.



AND TRY I DID. QUARTER
AFTER QUARTER...

I WISH
I WAS BACK
IN
CHRISTOPHER
ALLAN'S
BODY!


YOU ARE
UNIQUE. JUST
LIKE EVERYONE
ELSE.

LATER...

I CAN'T
BE STUCK
LIKE THIS. I
CAN'T!

YOU'VE BEEN
AT THIS FOR
HOURS, HONEY,
WHY DON'T WE
GO GET A
DRINK?

ASK AND YE
SHALL RECEIVE



I WISH TO
BE RETURNED
TO MY BODY AS
CHRISTOPHER
ALLAN.

C'MON
HONEY. I
WANT A WHITE
WINE
SPRITZER.

SIGH
OKAY.

A SHORT TIME LATER

SO TELL
ME, DEAR.
HOW DID YOU
MANAGE TO GET
YOURSELF
STUCK IN THAT
BODY?

IT WAS
STUPID. I
PLAYED THE
FORTUNE MACHINE,
AND GOT THE 'ASK
AND YE SHALL
RECEIVE'
FORTUNE.



AND
YOU SAID
'GEE, WHAT
I REALLY
WANT TO BE IS
A SEVENTY
YEAR OLD
WOMAN?!

WHY WAS
HE TALKING
ABOUT HIS
WIFE?

NO, THE
BARTENDER HAD
BEEN TALKING
ABOUT HIS DEAD
WIFE, AND I SAID
SOMETHING LIKE
SAL, I WISH I
COULD HELP YOU
WITH THAT. OR
SOMETHING.

I DON'T
RECALL...HE HAD
HELPED ME WITH
SOMETHING, AND I
SAID HE WAS A
KIND MAN




I TRIED TO
REMEMBER WHY
I HAD SAID THAT
TO HIM IN THE
FIRST PLACE,
BUT MY MIND
DREW A BLANK

ANYWAY, SO
NOW I'M IN HIS
DEAD WIFE'S BODY,
AND I HAVE THESE
IMPULSES TO ACT
AND BE LIKE
HER.



I'M
SORRY,
LOVE. SO
WHAT DO YOU
THINK YOU'LL
DO NOW?

I DON'T
KNOW. I MEAN,
I CALLED OUT OF
WORK THE LAST
TWO DAYS AND
THEY'RE
EXPECTING ME
TOMORROW.



I MEAN,
WHAT THE HELL
AM I GOING TO
SAY? 'HEY
EVERYONE. I HAD A
MISHAP WITH A
CURSED OBJECT AND
I'M STUCK AS A
SEPTUAGENARIAN.
WHAT'S ON THE
AGENDA
TODAY?'

YEAH, I
HAD TO QUIT
MY OLD JOB
TOO.

A comic book panel featuring two women in conversation. The woman on the right is shown in profile, facing left. She has grey hair styled in a bun, wears a black headband, large hoop earrings, and a black and white vertically striped top. The woman on the left has blonde hair with a white flower accessory and is wearing a black top. The background shows a room with wood paneling and a window with a plant.

NOT TO
MENTION
THESE DAMN
FEELINGS I'VE
STARTED TO
HAVE FOR
SALVATORE

WOW,
THE MAGIC IS
GOING THAT
FAR?

YEAH, WE
TALKED FOR
HOURS LAST
NIGHT AND I
FEEL THIS
STRONG URGE
TO GO BACK
THERE.




HE
SOUNDS
LIKE A NICE
MAN. WOULD
THAT BE SO
BAD?

I JUST
FEEL LIKE
I'M LOSING
MORE AND MORE
OF CHRIS EACH
DAY, AND
BECOMING
EVELYN

A blonde woman with long, wavy hair is reclining on a dark grey couch. She is wearing a black long-sleeved top and a yellow belt. Her right arm is raised behind her head. A white speech bubble with a black border is positioned to her right, containing pink text. The couch has a patterned pillow with a white geometric design on a grey background.

YOU KNOW, IF
YOU WANTED TO
COME TO WORK
AT JUNQUE, I
COULD USE YOU.
BEEN LOOKING
FOR SOMEONE TO
WORK THE
COUNTER




I GUESS THAT
WOULD ALLOW
ME TO KEEP
TRYING THE
MACHINE—

THINK
ABOUT IT,
AND LET ME
KNOW.


OKAY.



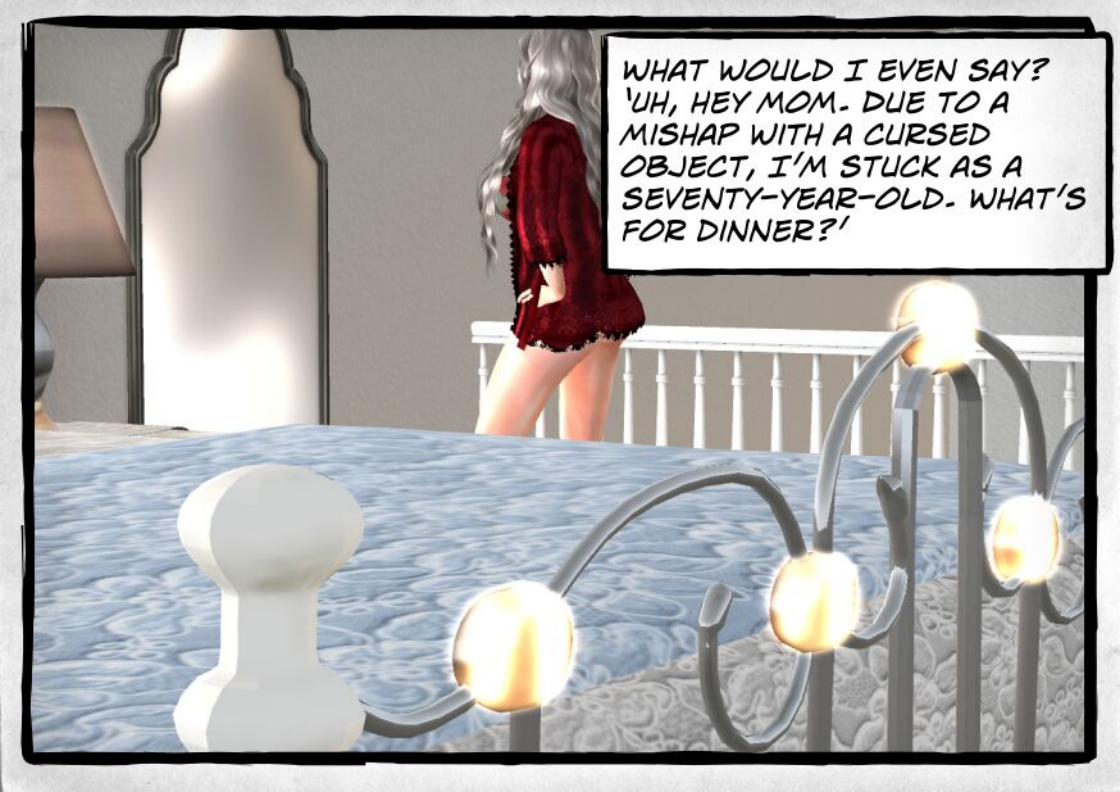
THAT NIGHT, AFTER TAKING
OFF MY CLOTHES, AND
PUTTING SOMETHING MORE
COMFORTABLE ON, I
REGARDED MYSELF IN THE



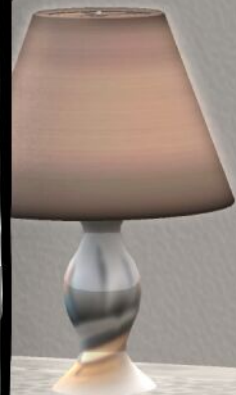
I HAD TO MAKE A DECISION ON CHRIS VS. EVELYN. SHOULD I ALLOW MYSELF TO BECOME EVELYN SAUNDERS AND PICK UP WHERE SHE'D LEFT OFF WITH SALVATORE? I FELT A STRONG URGE TO DO THIS BUT THAT WOULD ESSENTIALLY MEAN CHRIS ALLAN NO LONGER EXISTED.



AT SEVENTY-THREE I WAS
OLDER THAN MY OWN
MOTHER. HELL, MY
GRANDMOTHER WAS ONLY
69.



WHAT WOULD I EVEN SAY?
'UH, HEY MOM. DUE TO A
MISHAP WITH A CURSED
OBJECT, I'M STUCK AS A
SEVENTY-YEAR-OLD. WHAT'S
FOR DINNER?'



DID CHRIS ALLAN EVEN EXIST
ANYMORE? WHOSE
FINGERPRINTS DID
POSSESS? DID I HAVE A
BANK ACCOUNT?

I WENT OUT AND FOUND MY
WALLET...



THANK GOD, I HADN'T BEEN COMPLETELY ERASED. AT LEAST NOT YET.




Drivers License

Name	Christopher Allan
DOB	09/28/1992
Class	A
Signature	<i>Chris Allan</i>
Issued	09/28/2018
Expiry	09/28/2028




5670

SCARPA SERGIO LOS
Musellini



I DECIDED I NEEDED SOME
TEA, SO I MADE A CUP THEN
SAT SIPPING IT. I'D GO INTO
WORK THE NEXT DAY AND
SOMEHOW TRY TO CONVINCE
THEM I WAS CHRIS. THE
DRIVERS LICENSE WOULD
HELP.



I'D WORKED TOO LONG AND
HARD TO GET WHERE I WAS.
AND I'D BE DAMNED IF
SOME STUPID CURSED
OBJECT WAS GOING TO
STOP ME.

A close-up, low-angle shot of a person's face, focusing on the nose and mouth. The person is wearing a traditional headpiece with a red, patterned fabric top and a gold-colored metal band. A row of approximately ten gold coins with square holes in the center is suspended from the band. The person's eyes are closed or looking down. The background is dark and out of focus.

CHAPTER SIX



THE NEXT MORNING I WENT INTO THE OFFICE.

UH...HEY
MAGGIE.

HELLO!
WELCOME TO
DAVIS
MANAGEMENT!
HOW CAN I
HELP YOU
TODAY?

I GUESS I
NEED TO SPEAK
TO TONY.



DO YOU HAVE
AN
APPOINTMENT?

UH,
NO...TELL
HIM IT'S IN
REGARD TO
CHRIS
ALLAN.

OH! CHRIS! IS
HE OKAY?

IN A
MANNER OF
SPEAKING,
YES.



WELL,
TELL HIM I
HOPE HE
FEELS
BETTER
SOON!

I'LL DO
THAT.

HE'S
AVAILABLE
NOW. YOU CAN
GO RIGHT IN.

THANKS
MAGGS.

A 3D-rendered office scene. In the background, a man with dark hair and a beard, wearing a dark suit jacket, sits at a desk. He is looking towards the camera. On his desk are two white cylindrical containers. In the foreground, the back of a woman's head is visible. She has grey hair styled in a bun and is wearing a red top. The office has a modern aesthetic with a wooden floor, white desks, and a large window overlooking a city skyline. A white computer monitor with an Apple logo is visible on the desk to the right. A speech bubble is positioned in the upper left, and another is in the lower left.

HELLO
THERE! I'M
ANTHONY
DAVIS, HOW
CAN I HELP
YOU
TODAY?

UH, HEY
TONY.



I'M SORRY,
DO I KNOW
YOU?

YEAH,
UH. IT'S ME.
CHRIS
ALLAN.

HAHA!
GOOD
ONE. HOW IS
CHRIS, BY THE
WAY, WE SURE
MISS HIM
AROUND
HERE!



HMM.
LAST YEAR
AT THE
CHRISTMAS
PARTY, WHAT
DID YOU
BRING?

TONY,
IT REALLY
IS ME. ASK
ME
SOMETHING
ONLY CHRIS
WOULD
KNOW?

NOTHING.
YOU HAD ME
WORKING ON THE
D'ANGELO
ACCOUNT AND I
MISSED THE
PARTY!

A comic panel showing a woman in a red dress with her back to the viewer on the left, and a woman with black hair and bangs on the right. The woman in red is speaking, and the woman with black hair is responding. The background is a simple indoor setting with a window.

HAH! YOU'RE
GOOD LADY.
OKAY, SPEAKING OF
THE D'ANGELO
ACCOUNT WHAT DID
CHRIS DO THAT
CAUSED US TO
LOSE IT?

PFFT, I
DIDN'T DO
ANYTHING. YOU
LOST THE ACCOUNT
BECAUSE YOU GOT IN
A SHOUTING MATCH
WITH FRANKLIN.


YOU SAID I
WAS TOO YOUNG
TO BE AN ACCOUNT
MANAGER. HAH, THAT
ARGUMENT DOESN'T
WORK ANYMORE
DOES IT?

HMM...OKAY.
LAST QUESTION.
WHAT REASON DID
I GIVE FOR NOT
PROMOTING
CHRIS?



OKAY,
PLEASE
TELL ME
WHAT THE
HELL IS
GOING ON.

SIGHS
WELL, I WAS
AT THE BAR THE
OTHER DAY...




I TOLD HIM EVERYTHING

SO,
NOW I'M
APPARENTLY
STUCK LIKE
THIS...

THAT'S
CRAZY! I
CAN'T IMAGINE
WHAT YOU'RE
GOING
THROUGH!

YEAH, I
REALLY
WANT TO GET
BACK TO WORK
SO I CAN STAY
'ME,' IF THAT
MAKES
SENSE.



SURE, SURE.
I NEED YOU TO
GET BACK ON
THE APPALACHA
BID ASAP. YOU
KNOW, YOU
COULD WORK
FROM HOME ON
THAT IF YOU'D
LIKE.

EH...I'D
ACTUALLY
PREFER
WORKING HERE
WITH PEOPLE
THAT ACTUALLY
KNOW ME, IF
THAT MAKES
ANY SENSE.

WHAT WOULD
WE TELL
PEOPLE
THOUGH?

A close-up illustration of a woman with grey hair styled in an updo. She has heavy, dark eye makeup, including long, thick eyelashes and dark eye makeup around her eyes. Her lips are painted a bright red. She is wearing large, gold hoop earrings and a white, fluffy turtleneck collar over a red top. Her expression is somewhat weary or uncertain. A speech bubble is positioned to her right, containing text. The background is dark, with a blurred view of a building and greenery visible on the right side.

MAYBE
TELL
EVERYONE
I'M TRYING A
NEW
OUTLOOK? I
DUNNO.

A BIT LATER--

I WANT
TO THANK
YOU ALL FOR
JOINING US
TODAY---

HEY,
ANYTHING
THAT GETS ME
AWAY FROM
MERLE'S
FARTS..

HAHA-



I WANTED
TO GIVE
EVERYONE AN
UPDATE ON
CHRIS
ALLAN...

A scene from a movie showing a woman in a white shirt sitting on a black couch, looking towards the right. To her left, a man in a dark jacket is also seated. To her right, a man in a dark tactical vest and cap is seated. In the foreground, the back of a woman's head with grey hair and a red top is visible. The background features a wall with three panels of abstract art in yellow, green, and blue. A white speech bubble with a black border is positioned over the woman in the white shirt, containing pink text.

YEAH, WHERE
IS HE? I NEED
TO SEND ABOUT
A DOZEN
ARTICLES TO
MEDIA, AND HE
HASN'T SIGNED
OFF--




CHRIS
IS...EXPERIMENTING
WITH A NEW OUTLOOK
ON LIFE. I WANT US ALL
TO RESPECT AND WORK
WITH 'HER' AS 'SHE'
EXPLORES THIS SIDE
OF HERSELF.

WAIT, WHAT?



SO, LET'S
GIVE HER A
ROUND OF
APPLAUSE. CHRIS
WOULD YOU LIKE
TO SAY
ANYTHING?

WHAT THE--



I KNOW YOU ALL
HAVE QUESTIONS, BUT
I'LL ASK THAT YOU KEEP
THEM TO YOURSELF. THIS
WASN'T INTENTIONAL, AND
HOPEFULLY ISN'T
PERMANENT, BUT FOR NOW
I LOOK FORWARD TO
GETTING BACK TO
WORK.

A close-up, chest-up shot of a young man with short, dark hair and a serious expression. He is wearing a light-colored, button-down shirt under a dark, textured vest. The background is slightly blurred, showing what appears to be an office or modern interior with wooden floors and dark furniture. A white speech bubble with a black outline is positioned to the right of his face, containing text.

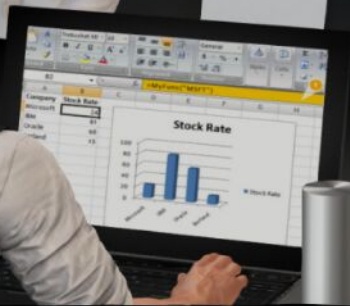
WOW, OKAY. IS
YOUR
CONDITION...UH-
CONTAGIOUS?

A woman with grey hair, wearing a red dress with a fur collar and large hoop earrings, is speaking to a man in a suit. The man is shown in profile, listening. The scene is set against a plain grey background.

NOT AT ALL,
STEPHEN. AND I
KNOW YOU HAVE THE
PRESS PACKET FOR
THE TOURNAMENT
YOU NEED. I'LL
GET RIGHT ON
THAT.

SOUNDS
GOOD!

LET ME
KNOW IF
THERE'S
ANYTHING I
CAN HELP
WITH CHRIS.



A 3D rendered woman with grey hair styled in an updo, heavy eye makeup with dark eyeliner and blue eyeshadow, and bright red lipstick. She is wearing a red long-sleeved top with a thick, light-colored fur collar and large gold hoop earrings. She is holding a black pen in her right hand. The background is a simple room with a wooden floor and a white pillar. A speech bubble is positioned to her right.

I WILL, AND
THANK YOU ALL
FOR
UNDERSTANDING!



SOUNDS
GOOD BOSS.

WELCOME
BACK, CHRIS. AND
LET'S ALL GET
BACK TO
WORK!

The background is a dark, moody interior. On the left, a tall, dark wooden cabinet stands. The top section is a glass-fronted display case containing a fortune teller's hands. Above the cabinet, a sign reads "FORTUNE TELLER". To the right, a large, complex mechanical device with a spherical top and various pipes and dials is partially visible. The overall lighting is low, creating a sense of mystery and suspense.

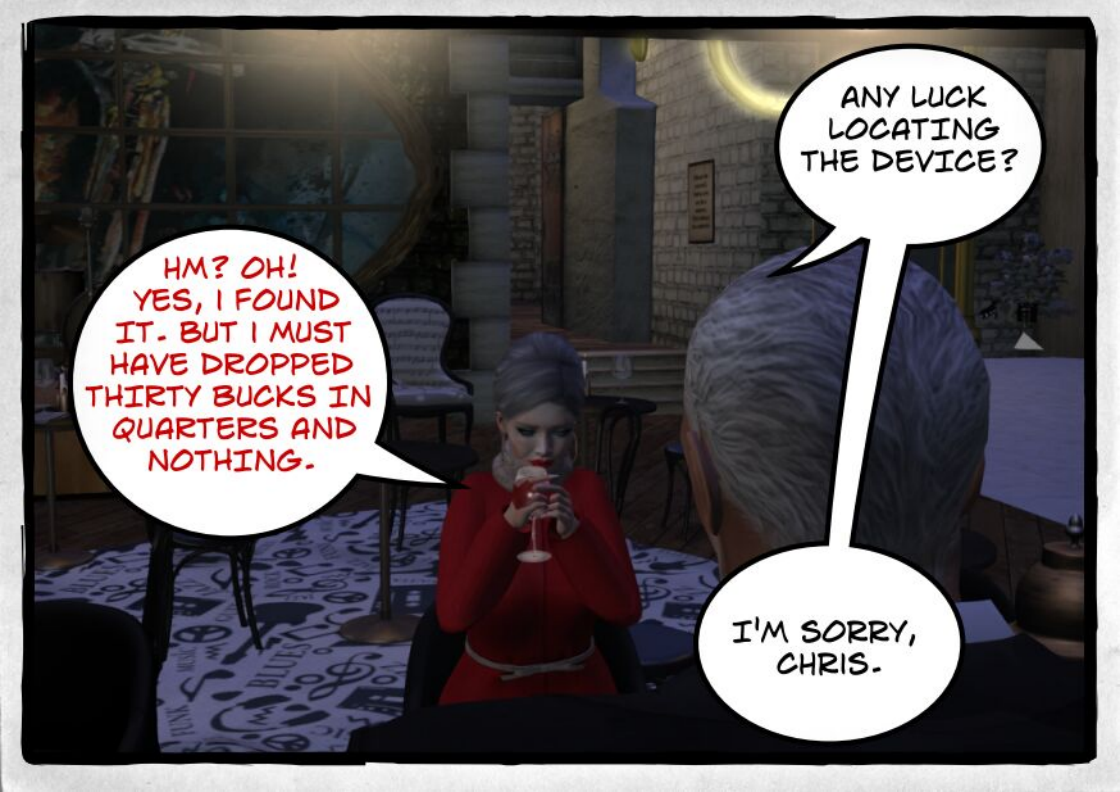
CHAPTER SEVEN

A LONG WORK DAY LATER.

WELL,
WELL.
DIDN'T THINK
I'D SEE YOU
AGAIN.

YEAH.
BEEN A
LONG DAY
AND THIS IS
WHERE I LIKE
TO COME.

I'M GLAD YOU
DID.



HM? OH!
YES, I FOUND
IT. BUT I MUST
HAVE DROPPED
THIRTY BUCKS IN
QUARTERS AND
NOTHING.

ANY LUCK
LOCATING
THE DEVICE?

I'M SORRY,
CHRIS.

A man with grey hair, seen from behind, is wearing a dark suit and a white shirt. He is talking to a woman with grey hair, wearing a red dress, who is sitting at a table and looking down at something in her hands. The setting is a dining room with a patterned tablecloth and a window in the background.

MEH, IT
IS WHAT IT
IS. I WENT
BACK TO
WORK
TODAY.

OH?
HOW DID
THEY LIKE THE,
AH... 'NEW
YOU?'

A man with grey hair and a mustache, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie, stands behind a bar. He is looking down at something in his hands. In the foreground, the back of a woman's head and shoulders is visible; she is wearing a red dress. The background shows a bar with shelves of bottles and glasses.

HAD AN
AWKWARD
MEETING, BUT
AFTER THAT, THEY
TREATED ME ABOUT
THE SAME. OTHER
THAN OLD DAN
MILLER WHO
ACTUALLY HIT
ON ME.

THAT
MUST HAVE
BEEN
AWKWARD.

A man in a black tuxedo with a white shirt and a blue bowtie stands behind a bar. He is looking down at a woman whose back is to the camera. The woman has long dark hair and is wearing a red top. The bar has shelves with bottles in the background.

DAMN, SO
NO LUCK WITH
THE MACHINE.
DID THE
PROPRIETOR
SAY
ANYTHING?


JUST
THAT THE
MAGIC
WORKED ONLY
ONCE PER
PERSON.
SIGHS



WELL,
YOU LET ME
KNOW IF I CAN
HELP IN ANY
WAY.

THERE IS
ONE
THING..THE
OTHER
NIGHT...

YES?

A woman with grey hair styled in a bun, wearing a red dress and a fur collar, is sitting at a table in a cafe. She is looking down at her smartphone. The cafe has a patterned rug with musical notes and instruments, and a stone wall in the background. A man with white hair is partially visible in the foreground, looking towards the woman.

I REMEMBER I SAID YOU WERE A KIND MAN. BUT I...CAN'T REMEMBER WHY. IT SEEMS LIKE SOMETHING HAPPENED?

YOU CUT YOURSELF ON THAT MACHINE. I GAVE YOU A BANDAGE.




OF
COURSE!
HOW COULD I
FORGET
THAT?

A man with white hair and a mustache, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie, is looking down with a somber expression. He is standing in a bar or restaurant setting, with shelves of wine glasses visible in the background. A woman with short, wavy grey hair, wearing a red top and large gold hoop earrings, is seen from the back of her head and shoulders, looking towards the man. Two speech bubbles are present: one from the man and one from the woman.

WAS KIND OF
A DEEP CUT FOR
JUST A
SPLINTER—

AND I
DON'T HAVE A
SCAR, NOT A
MARK!



WHAT IF
THAT'S WHAT
TRIGGERS THE
MAGIC? SAL...WHAT
IF YOU TRIED THE
FORTUNE MACHINE.
AND WISH THAT I
GO BACK TO MY
ORIGINAL
BODY?

WELL,
I SUPPOSE IT
WOULD BE
WORTH A TRY.



ARE YOU
SURE YOU
TWO WANT TO
DO THIS?

YES!
HE'S NEVER
HAD IT PRICK
HIM! I'M SURE
THAT'S WHY THE
MAGIC ONLY
WORKS FOR
EACH
PERSON.

YOU
KNOW THIS IS
A CURSED
OBJECT, RIGHT?
I MEAN...
THINGS MIGHT
NOT GO HOW
YOU WANT.

ALL HE
HAS TO DO
IS WISH I
WAS BACK AS
CHRIS ALLAN.
IT'S SO
SIMPLE IT'S
STUPID.



IT
SHOULD BE
OKAY.

ALRIGHT. BUT
I HAVE A BAD
FEELING ABOUT
THIS.

THANK YOU!



CHAPTER EIGHT

HERE
GOES
NOTHING..

CLANK.
WHIRRR
WHIRRR...BANG!

AND OLD
LOVE WILL
RETURN INTO
YOUR LIFE.



A comic book panel from Grand Theft Auto V. In the center, a man in a black tuxedo with a white shirt and a blue bow tie stands behind a woman in a red dress. The woman has grey hair and is looking down with a slight smirk. To the right, another woman in a black dress with a gold belt is partially visible. In the background, a mannequin head is on a stand, and a glowing orange and white sphere is visible. In the bottom left, a hand is seen dealing cards on a red casino table. Two speech bubbles are present: one from the man saying 'ALRIGHT' and one from the woman in red saying 'HAH FUNNY. DO IT AGAIN.'

ALRIGHT

HAH
FUNNY. DO IT
AGAIN.



LIVE EACH
DAY AS IF IT
WERE YOUR
LAST.

CLANK! WHIRR
WHIRRR--BANG!

**CLANK!
CREAK WHIRR
WHIRRRR. BANG!**

GOD, I
HATE THIS
THING.
AGAIN!

GIVE A
PERSON A
FISH, HE EATS
FOR A DAY.
TEACH A PERSON
TO FISH, HE
SMELLS
FUNNY.

FOR HOURS, WE FED
QUARTER AFTER QUARTER
INTO THE THING.

YOU ONLY LIVE
ONCE. MAKE THE
BEST OF TODAY

CLANK!
CREAK WHIRR
WHIRRRR. BANG!

TO NO AVAIL---



DAMN,
MAYBE WE
SHOULD TRY
AGAIN
TOMOR--

CLANK!
CREAK WHIRR
WHIRRRR. BANG!

ASK, AND YE
SHALL RECEIVE.


OUCH!

DAMN THING
BIT ME!

THERE!
THAT'S IT!
MAKE THE
WISH

A close-up, comic-style illustration of a character with grey hair and a goatee, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie. He has a somber expression. A white speech bubble with a black outline is positioned to his right, containing the text "I WISH...". The background is dark and indistinct.

I WISH...



I WAS SO HAPPY. FINALLY,
I'D GET BACK TO WHO I'D
BEEN. AND I WOULDN'T
WASTE IT, NOT A SINGLE
DAY!


I WISH---

YES!



I'D BE MYSELF. I'D GO
AFTER THAT PROMOTION, OR
HELL, MAYBE I'D OPEN MY
OWN PR STUDIO! YES, THAT
WOULD BE...

I WISH...



I COULD
MAKE YOU
HAPPY.

FORTUNE TELLER
1902 - 1903 - 1904

CHAPTER NINE





WAIT!
NO, THAT'S
NOT WHAT
YOU WERE
SUPPOSED TO
WISH FOR!



BUT
THAT'S WHAT
I WISH. I
WISH I COULD
MAKE YOU
HAPPY.



I STARED AT MY HAND. I
DIDN'T FEEL A TINGLE.
DIDN'T FEEL ANYTHING AT
ALL.

IT'S NOT
WORKING!

WHY
DIDN'T YOU
JUST SAY THE
WISH AS WE'D
PLANNED?

I THOUGHT
THAT IF THAT'S
WHAT MADE YOU
HAPPY THEN--

WELL,
OBVIOUSLY
IT DIDN'T
WORK! AND
NOW WE'VE
WASTED--

A 3D rendered character with short, white hair and a light beard is shown in profile, facing left. He is wearing a white shirt, a blue tie, and a dark red cape with gold trim. He has a confused expression. The background is dark and indistinct, suggesting an interior setting. Two speech bubbles are present: one near his head and another to the right.

WHAT'S
WHAT?

WHAT THE
HELL IS
THAT?



SOMETHING WAS
HAPPENING---

THAT
SHAWL
THING ON
YOUR
SHOULDERS.
TAKE IT
OFF!

APPARENTLY
I CANT--



WHAT
DO YOU
MEAN, YOU
CAN'T? HERE'S
BEND OVER
AND I'LL
TAKE IT
OFF.

I...APPARENTLY...



CAN'T

MOVE



I

WISH---

NO, NO
NO---MAKE A
DIFFERENT
WISH!

THAT
KINDA
LOOKS LIKE
THE OUTFIT
THE FORTUNE
TELLER IS
WEARING---

A comic book panel depicting a scene from Star Wars. On the left, a woman with her hair in a bun, wearing a red dress and large hoop earrings, is shown in profile, looking towards the right. On the right, a man with a beard and a red hooded cloak is seated in a wooden frame, looking back at her. Two speech bubbles are present: one from the woman on the left and one from the man on the right.

**YES,
SAY YOU
WISH TO BE
YOURSELF
AGAIN!
HURRY!**

HAPP...



---PPY---

A woman with dark hair, wearing a red dress and large hoop earrings, is looking at a mannequin in a display case. The mannequin is wearing a red headscarf and a red dress with gold trim. A speech bubble from the woman in red says: "NO! THIS DOESN'T MAKE ME HAPPY AT ALL! WHAT THE HELL??".

NO!
THIS
DOESN'T
MAKE ME
HAPPY AT ALL!
WHAT THE
HELL??

A woman with blonde hair, wearing a black dress and a large floral hair accessory, is looking at the same mannequin in the display case. A speech bubble from her says: "'CURSED OBJECT.'".

'CURSED
OBJECT.'

SAL? ARE
YOU IN
THERE? SAL?
ANSWER ME!



A 3D rendered scene with a dark, moody atmosphere. On the left, a woman with dark hair in a bun, wearing a red coat with a grey fur collar and a silver belt, stands in profile facing right. In the center, a fortune teller with pale skin, wearing a red headscarf and a red shawl with gold trim, sits inside a wooden booth. Above the booth, a sign reads "ORACLE" with "PAST", "PRESENT", and "FUTURE" below it. On the right, a woman with long blonde hair, wearing a black top and a wide yellow belt, stands in profile facing left. A white speech bubble with pink text is positioned above her. The background is dark, suggesting an indoor setting like a casino or a stage.

MAYBE...TRY
A COIN?

I PUT A COIN INTO
SAL'S COIN
RECEPTICLE.

WHIIIRRRR,
CLUNK CLUNK
BANG!!

THE FUTURE IS
BRIGHT TO
BEHOLD...I SEE
YOU CHRIS.

SAL! ARE
YOU OKAY?
ARE YOU IN
PAIN?




WHY
DOESN'T HE
ANSWER?



OKAY

MAYBE
SHE CAN
ONLY SPEAK IF
YOU PUT A
COIN IN?

A woman with a serious expression is shown from the chest up. She wears a red headscarf with a gold fringe of coins and a red dress with gold trim. The background is dark and indistinct.

I PUT IN ANOTHER
QUARTER..

WHIIIRRRR,
CLUNK CLINK
BANG!!



WHIIIRRRR,
CLUNK CLINK
BANG!!

IF YOU
HAVE
SOMETHING
GOOD IN YOUR
LIFE, DON'T LET IT
GO...I WANTED
YOU TO BE
HAPPY,
CHRIS.

OH, THIS IS
INSANITY.
WHY THE HELL
WOULD THIS
HAPPEN?

WE NEED TO
CALL IT A
NIGHT, DEAR.
SAL WON'T BE
GOING
ANYWHERE, I
PROMISE.

I AM
TIRED...SIGHS.
I JUST WISH I
KNEW WHAT TO
DO.

JUST
ONE MORE
QUARTER...

WHIIIRRRR,
CLUNK CLINK
BANG!!

BE THE CHANCE
YOU WISH TO
SEE. GOODNIGHT
KID.



GOODNIGHT,
SAL.

LET'S
MOVE HIM
BACK NEXT TO
THE OTHER
ONE.

ALRIGHT.

IT'S...SO
EERIE

I WONDER IF
THE OTHER
MACHINE WAS
HUMAN AT ONE
POINT?



LET'S
GO DEAR.
AFTER A
GOOD NIGHT'S
SLEEP YOU'LL
THINK
CLEARER.

SIGHS
COULD BE I
SUPPOSE.

I GLANCED BACK FOR A
FINAL LOOK IN CASE
ANYTHING HAD
CHANGED...BUT NO.



SIGHS.

CHAPTER TEN

The background of the chapter title is a dark, moody room. In the center-left, there is a computer workstation with a monitor and a keyboard. To the right, a globe sits on a stand. In the foreground on the right, there are two glowing objects: one is a bright white sphere and the other is a bright orange sphere, both appearing to be in glass containers or on a table. The overall lighting is low, with the primary light sources being the computer screen and the glowing spheres.

THAT NIGHT, I LAY AWAKE IN
BED FOR AWHILE, SAD AND
UPSET ABOUT WHAT HAD
HAPPENED TO SAL.



IT JUST DIDN'T MAKE SENSE.
WHY WOULD CHANGING HIM
INTO ANOTHER FORTUNE
MACHINE MAKE ME HAPPY?





AND FINALLY FELL ASLEEP,
AND DREAMED OF CURSED
FORTUNES.

DAYS TURNED INTO WEEKS...



WEEKS INTO MONTHS...



I VISITED SAL EVERY DAY AT
FIRST...THEN EVERY OTHER
DAY. THEN ONCE A WEEK.
UNTIL--

WHIIIRRRR,
CLUNK CLINK
BANG!!

UNCOVER THE
BEAUTY INSIDE
YOU. HOW YOU
DOING, KID?

I GOT THE
PROMOTION!

A woman with a serious expression, wearing a red headscarf adorned with a row of gold coins. She is also wearing a red dress with gold geometric patterns along the edges. The background is dark and indistinct.

I CONTINUED TO FEED
QUARTERS.

WHIIIRRRR,
CLUNK CLINK
BANG!!

DREAM BIG,
WORK HARD,
NEVER GIVE UP.
THAT'S GREAT
CHRIS. I KNEW
YOU COULD
DO IT.



THEY'RE
MOVING ME
OUT TO LOS
ANGELES, TO
WORK WITH SOME
OF THE BIG
TALENT!

THIS IS
THE OLDEST
YOU'VE EVER
BEEN, THE
YOUNGEST
YOU'LL EVER BE.
THAT'S
WONDERFUL
CHRIS.

FORTUNE TELLER
PAST • PRESENT • FUTURE


FORTUNE TELLER
PAST • PRESENT • FUTURE

WHIIIRRRR,
CLUNK CLUNK
BANG!!

FIND YOUR
STAR AND HITCH
YOURSELF TO IT.
YOU'LL DO
GREAT THINGS
THERE, CHRIS.



I WISH...I
COULD BRING
YOU WITH ME,
BUT I'LL ONLY
HAVE A SMALL
APARTMENT.



WHIIIRRRR,
CLUNK CLINK
WHIRRRR. GRIND
GRIND GRIND.
RATTLE RATTLE
SNAP POP!

SOMETIMES
YOU HAVE TO KICK
IT.

UH OH.
THAT DIDN'T
SOUND
GOOD.

WHUMP!



YES, TRY

MAYBE
ANOTHER
QUARTER?

A close-up illustration of a woman's face and upper torso. She is wearing a red hooded cloak with a gold geometric pattern along the edges. A row of gold coins is draped across her forehead. She has a serious expression with red lips. The background is dark and indistinct.

ONLY YOU CAN
PREVENT FOREST
FIRES.

WHIIIRRRR,
CLUNK CLINK
BANG!!

WAIT!
WHAT
HAPPENED?
WHY DIDN'T HE
TALK TO
ME?

I PUT IN ANOTHER QUARTER,
AND ANOTHER, AND
ANOTHER.

WHIIIRRRR,
CLUNK CLINK
BANG!!

SAL SAY
SOMETHING
TO ME!

BE TRUE TO
YOURSELF.



AND THEN IT HAPPENED.

WHIIIRRRR,
CLUNK CLINK
BANG!!

ASK, AND YE
SHALL RECEIVE.

OUCH!

IT HAD BIT ME. IN EXACTLY
THE SAME PLACE!





IT WAS UNEXPECTED, BUT
SUDDENLY I UNDERSTOOD
WHY SAL HAD BEEN
TRANSFORMED.



HE
WANTED TO
MAKE ME
HAPPY.



IT
COST HIM HIS
HUMANITY---



SO I
COULD HAVE A
WISH.



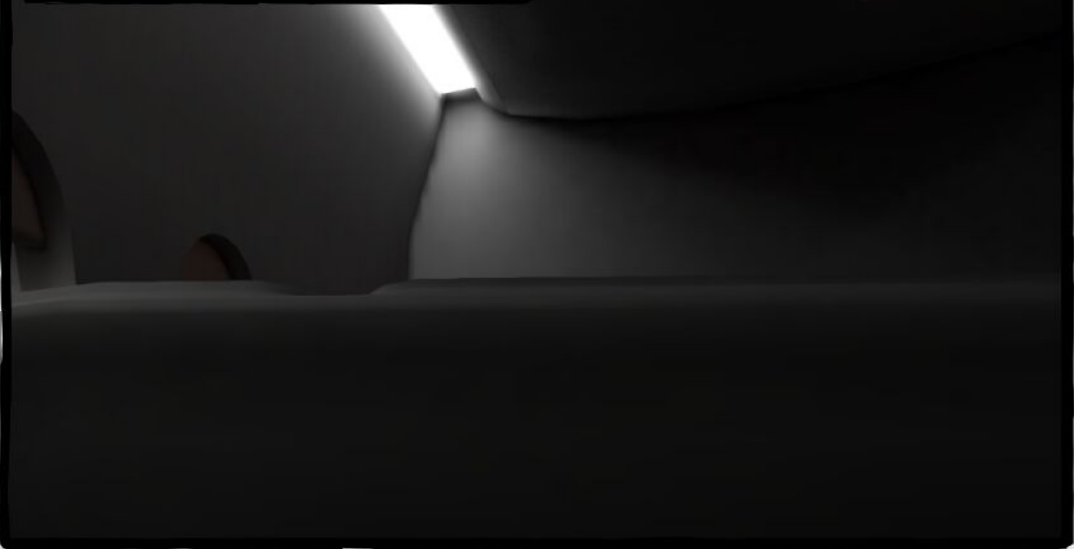
I WISH...

BETTER
BE CAREFUL
WITH THIS
ONE...



CHAPTER ELEVEN

IT WAS JUST ANOTHER
THURSDAY...AND I WAS ON A
FLIGHT HEADED FOR LOS
ANGELES.



THE WISH HAD PUT ME BACK
IN MY ORIGINAL BODY--




BUT I STILL HAD EVELYN'S
STRONG PRESENCE FOR
DRESS, HAIR, FASHION AND
MAKEUP--





AS CHRIS I'D ALWAYS
QUESTIONED MY GENDER
AND BEEN A BIT ON THE
BORDERLINE.



COMBINED WITH EVELYN'S
FORCE OF WILL, I'D DECIDED
TO TRANSITION.



IS THIS
SEAT TAKEN
PRETTY
LADY?

YES, MY
BOYFRIEND
WILL BE BACK
ANY MINUTE.



A WOMAN AS
BEAUTIFUL AS
YOU MUST HAVE
QUITE THE
BOYFRIEND.

OH, YES,
HE'S QUITE
TALL,
HANDSOME--

I KNEW IT!

DEBONAIR...AND
MATURE. A GIRL
LIKES A MATURE
MAN, YA KNOW?



I AM
SO HAPPY
YOU ASKED ME
TO GO WITH
YOU.

YOU
TURNED
YOURSELF INTO
A PIECE OF
FURNITURE FOR
ME. SO I
THOUGH IT
ONLY FAIR.



WE'LL
BE LANDING
SOON. YOU
NERVOUS?

A BIT.
IT'LL BE A
BIT AWKWARD
AT FIRST, BUT
IT WON'T
LAST.



WELL,
THE
HORMONES
HAVE YOU
DEVELOPING
QUITE NICELY,
I MUST
SAY.

HAH!
THESE ARE
BREAST
FORMS. ALL
SILICON
BABY.

WELL,
YOU'RE
GOING TO DO
AMAZING
THINGS,
CHRIS.

CHRISTINA,
NOW, DARLING.

CHRISTINA.

AFTER ALL WAS SAID AND DONE, I WAS DEFINITELY A LOT HAPPIER. MY CAREER WAS LOOKING UP, SAL AND I HAD FOUND EACH OTHER, AND I WAS FINALLY EXPRESSING WHO I NEEDED TO BE.





LIFE WAS NEVER GOING TO BE PERFECT. BUT HAVING SOMEONE BESIDE ME TO SHARE THE RIDE, SURE MADE THINGS A LOT BETTER.

A comic book panel featuring two characters in a car. On the left, an older man with white hair and a beard, wearing a dark suit and a red shirt, is shown in profile. On the right, a woman with dark hair styled in a high bun, wearing a white dress and large hoop earrings, is shown from the chest up. The background is dark, suggesting the interior of a car.

HERE WE
GO...ARE YOU
READY?

AS I'LL
EVER BE!



THE END

AT JUNQUE ANTIQUES...









CHRIS...



WHIRR
BANG!

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