



Raine Monday

THE  
REPLACEMENT  
AFFAIR

A JIM FOXX MYSTERY



MY NAME'S JIM FOXX AND  
I'M A PRIVATE EYE.

SOMETIMES MY JOB ISN'T  
THE GREATEST...

GREASE  
MONKEY  
G



BUT YOU HAVE TO PUT FOOD  
ON THE TABLE.



CLICKCLIC  
KCLICKCLICKC  
LICKCLICK

HEY!





WHO IS THAT  
GREG?

WHAT  
THE HELL  
DO YOU THINK  
YOU'RE  
DOING?!?

THERE'S A  
PERV OVER  
THERE TAKING  
PICTURES OF  
US!



SORRY,  
JUST A  
NATURE  
LOVER!

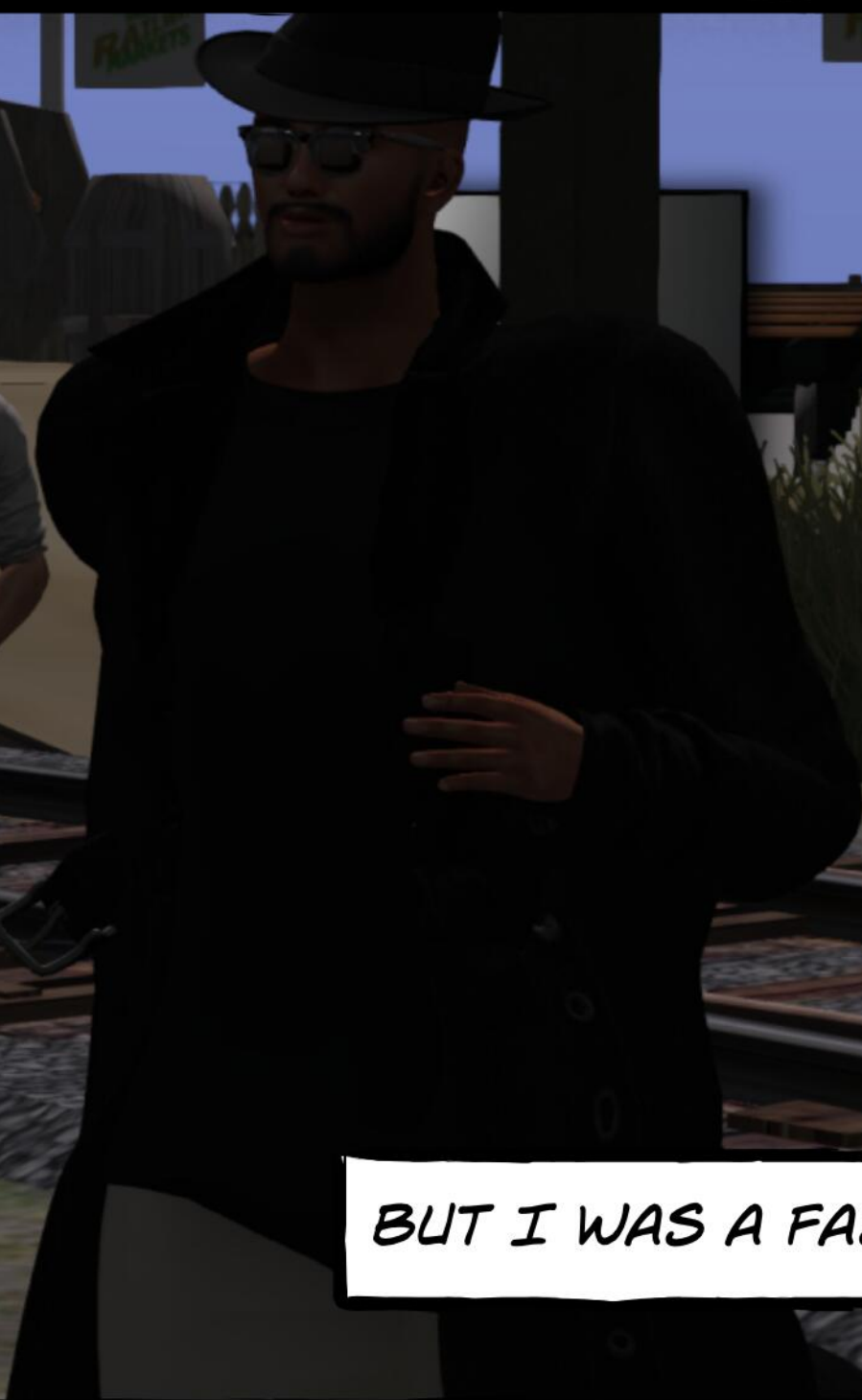
A man in a black trench coat, black hat, and sunglasses walks past a woman in a purple dress and a man in a white shirt and black vest. The scene is set in a park-like area with trees, a bench, and a sign that says "GREASE MONKEY". There are also some raccoons on the ground.

I WANT  
THAT FILM  
YOU SON OF  
A BITCH!

ENJOY  
YOUR  
EVENING!

SOMETIMES THE JOB  
WASN'T FUN...





BUT I WAS A FAST RUNNER

UNTIL..


TRAHENDRIX!



A man wearing a black trench coat, a black cap, and sunglasses is holding a camera. He is standing in a dimly lit environment with a strong purple glow. The background shows a wall with a rectangular opening and a dark floor. A speech bubble is positioned to the right of the man.

WHOA!

HE HIT ME WITH SOME KIND OF BOLT OF POWER. IT DIDN'T HURT OR ANTHING BUT I WAS SWAMPED WITH A PURPLE LIGHT THAT HAD A STRANGE TINGLING SENSATION.



WHAT THE  
HELL WAS  
THAT?!

SEE YOU  
SOON! AND  
BRING THE  
CAMERA!

A man with short dark hair, wearing a light-colored short-sleeved shirt and a dark vest, is laughing. He is standing in a dark, rainy environment with a building on the left and a dark sky with lightning on the right. A speech bubble is positioned above him.

HEHEHEHE.

I REALLY DIDN'T LIKE  
THE WAY THE GUY  
LAUGHED...



YEAH, I  
UPLOADED  
THE PICS TO  
YOUR PRIVATE  
ACCOUNT.

DID YOU  
HAVE ANY  
SUCCESS MR.  
FOXX?

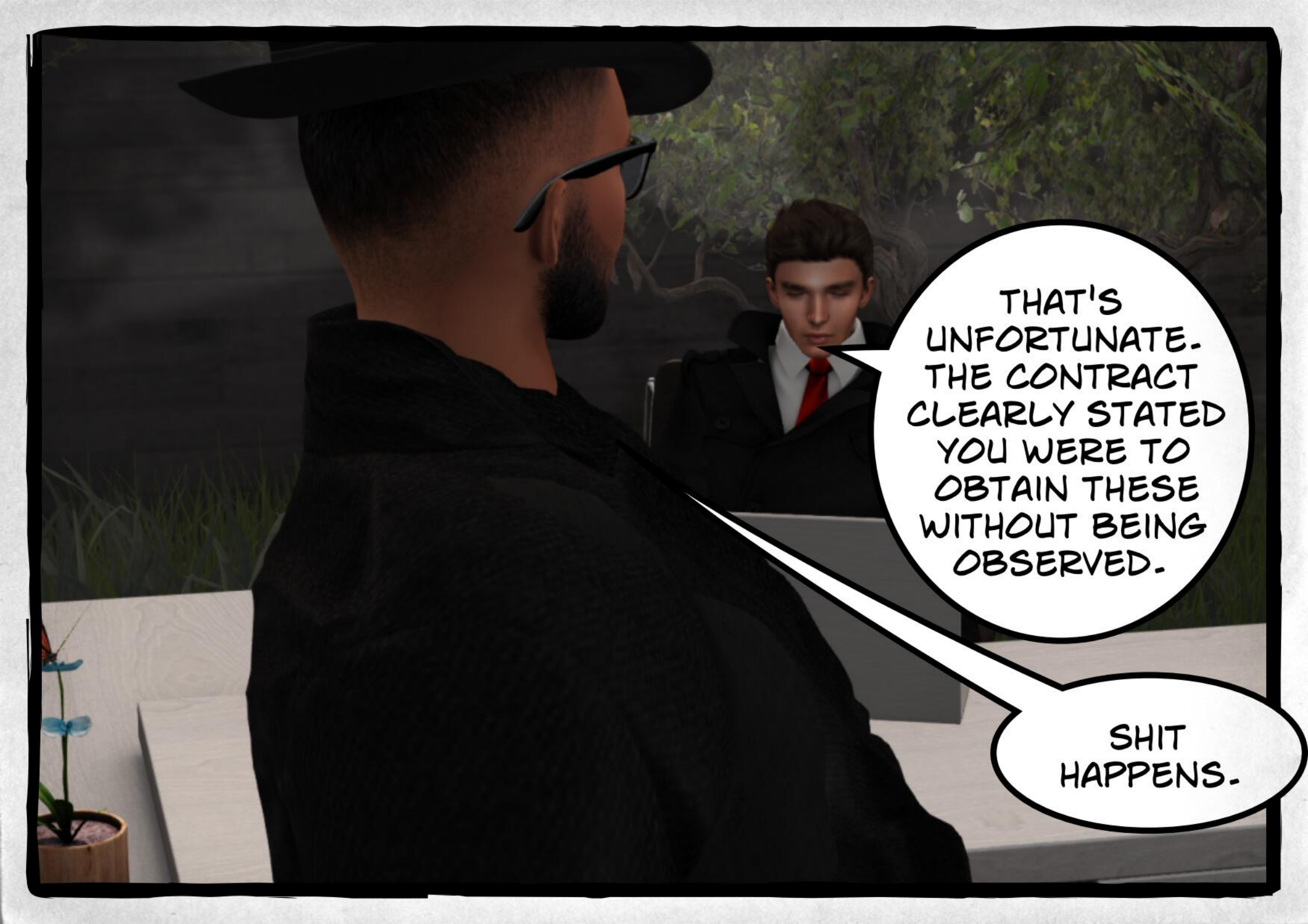
HMM, LET'S  
SEE HERE.

A man with dark hair and light eyes, wearing a dark trench coat over a white shirt and a red tie, is sitting at a desk with a laptop. He has a serious, questioning expression. The background is a dark, textured wall with some greenery visible on the right side.

WERE  
THESE THE  
ONLY  
PICTURES YOU  
WERE ABLE  
TO OBTAIN?




THE GUY  
SPOTTED ME.  
GAVE  
PURSUIT.

A man in a black graduation cap and gown is shown from the back, wearing glasses and speaking to a man in a dark suit and red tie. The man in the suit is looking down at a laptop. The scene is set outdoors with trees in the background. A small potted plant with blue flowers is visible in the bottom left corner.


THAT'S  
UNFORTUNATE.  
THE CONTRACT  
CLEARLY STATED  
YOU WERE TO  
OBTAIN THESE  
WITHOUT BEING  
OBSERVED.

SHIT  
HAPPENS.



C'MON!  
I DID AS  
REQUESTED. YOU  
DIDN'T TELL ME THE  
GUY WAS A MAGIC  
USER EITHER, HE HIT  
ME WITH A BOLT  
OF SOMETHING!

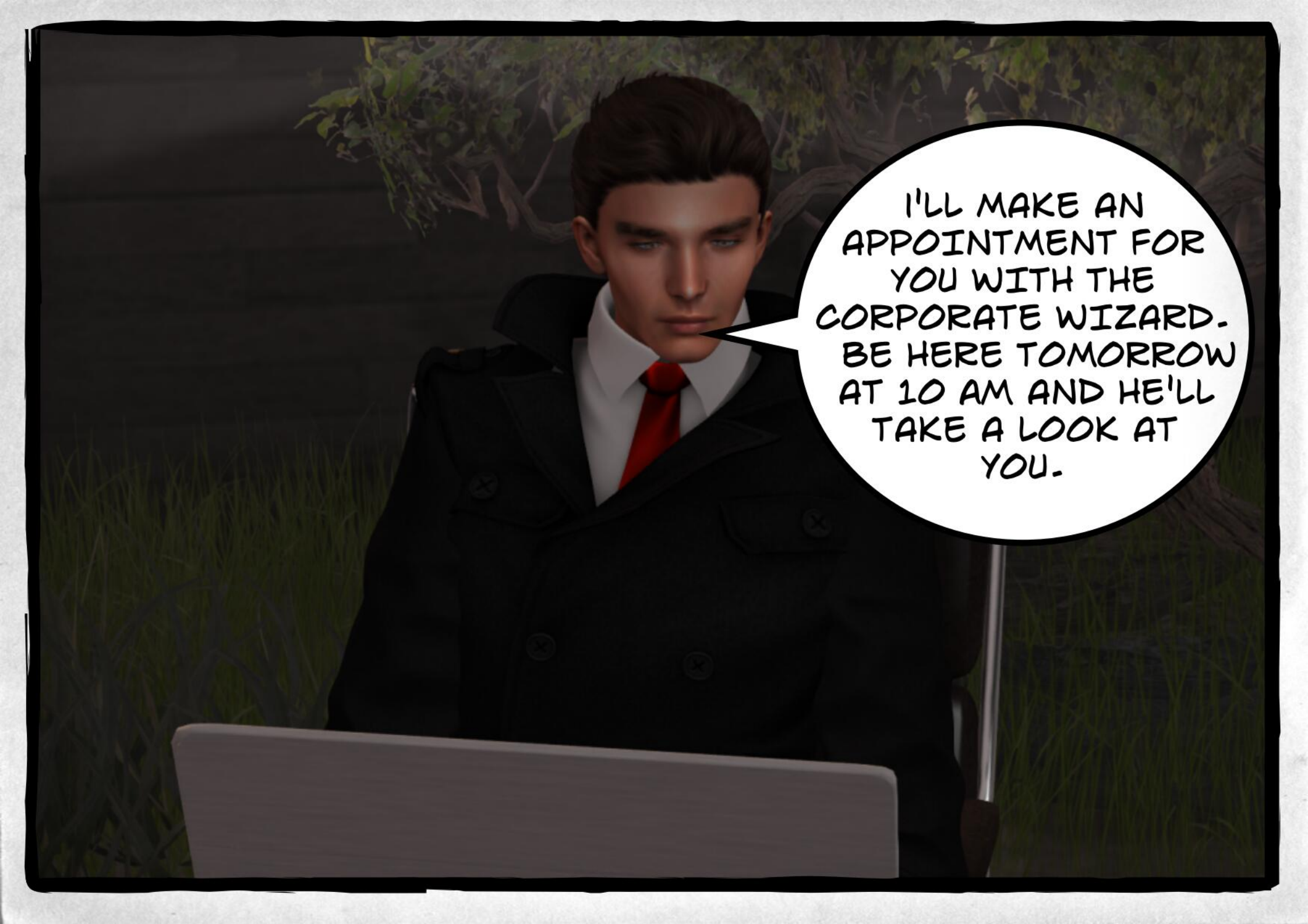
THAT'S  
UNACCEPTABLE  
MR. FOXX. UNLESS  
YOU CAN PROVIDE  
MORE PICTURES,  
THIS CONTRACT  
HAS NOT BEEN  
MET.

A close-up, cinematic-style illustration of a man with dark hair and light-colored eyes. He is wearing a white dress shirt, a red tie, and a dark, heavy trench coat. The background is dark and blurry, suggesting an outdoor setting with some foliage. A white speech bubble is positioned in the upper left corner of the frame, containing text.

I'LL  
GIVE YOU  
ANOTHER 48 HOURS  
TO PRODUCE SOME  
MORE EVIDENCE, MR.  
FOXX. UNOBSERVED.  
IS THAT  
UNDERSTOOD?



YEAH YEAH,  
I GET IT. ANY  
IDEA WHAT KIND  
OF MAGIC HE  
MIGHT HAVE  
HIT ME  
WITH?

A man with dark hair, wearing a dark suit jacket, a white shirt, and a red tie, is sitting at a desk. He is looking down at a laptop in front of him. The background is a dark, textured wall with some green foliage. A speech bubble is positioned to the right of the man, containing text.

I'LL MAKE AN  
APPOINTMENT FOR  
YOU WITH THE  
CORPORATE WIZARD.  
BE HERE TOMORROW  
AT 10 AM AND HE'LL  
TAKE A LOOK AT  
YOU.



GREAT,  
THANKS.

GET  
THAT  
EVIDENCE,  
MR. FOXX.  
WE'RE  
COUNTING  
ON YOU.

YEAH YEAH.

I DECIDED TO HEAD TO  
MY FAVORITE JOINT TO  
UNWIND

HEY  
DOLL. TAKE  
A SEAT  
ANYWHERE.

THANKS MARI






WHAT  
CAN I GET  
YOU TONIGHT,  
FOXX?

WHISKY  
SOUR.

MARI WAS A HYBRID. PART  
HUMAN, PART RACCOON. SHE  
WAS GOOD PEOPLE,  
THOUGH.




MAYBE  
YOU FANCY A  
LITTLE TAIL  
TONIGHT,  
EH?



NAW, JUST  
THE DRINK. HEY,  
YOU KNOW WHAT  
THE WORD  
TRAHENDRIX  
MEANS?



SORRY,  
DOLL. I  
DON'T KNOW  
ANYTHING  
ABOUT  
CURSES.



BUT YOU  
KNOW IT'S A  
CURSE,  
RIGHT?

YES.  
POWERFUL  
ONE TOO.  
THAT'S ALL I  
KNOW.

NO IDEA  
WHAT MIGHT  
HAPPEN TO  
ME?



MAYBE  
YOU GROW  
TAIL AND FUR  
LIKE MARI. BE  
MY MATE.  
\*PURRS\*



NONE  
TAKEN,  
DOLL. BE  
RIGHT BACK  
WITH THAT  
DRINK.

NO  
OFFENSE,  
BUT I PREFER  
BEING  
HUMAN.

A close-up, low-angle shot of a man with a dark beard and mustache, wearing a black fedora and dark sunglasses. He is sitting in a metal folding chair, looking slightly to the left. The background is dark, with a brick wall and some pink flowers visible on the left side. The lighting is dramatic, highlighting the contours of his face and the texture of his clothing.

FOR THE REST OF THE NIGHT  
I SAT AND DRANK AND  
BARELY PAID ATTENTION TO  
THE TINGLING I WAS  
FEELING OR WHERE IT WAS  
COMING FROM.

LATER THAT EVENING I MADE  
IT HOME AND GOT READY FOR  
BED.



EVERYTHING APPEARED TO  
BE IN THE RIGHT PLACE AND  
THE RIGHT LENGTH, IF YOU  
KNOW WHAT I MEAN...



I DREAMED OF BEING  
CHASED BY SOMETHING  
ANCIENT AND EVIL---



IN THE MORNING...



THINGS HAD CHANGED...



MY FACE HAD SMOOTHED  
OUT, AND I HAD ZERO BODY  
HAIR.

A close-up illustration of a man with a very smooth, hairless face and a very short haircut. He has a serious, slightly annoyed expression. He is wearing a dark blue or black polo shirt. The background shows a bed with blue and white pillows. The entire scene is framed by a thick black border, characteristic of a comic book panel.

FUCK.



I MET WITH THE  
CORPORATE WIZARD...

SO OTHER  
THAN HEAD  
HAIR GROWTH  
AND LOSS,  
ANY OTHER  
CHANGES?

NOT THAT  
I'VE NOTICED.

TAKE OFF  
YOUR  
CLOTHES AND  
HAVE A SEAT.  
LET'S SEE  
WHAT WE  
CAN FIND  
OUT.




HMMM...

WHAT DO  
YOU SEE?



I COULD FEEL A  
TINGLING AS HE  
EXAMINED ME COMING  
FROM MY SCALP





WELL,  
IT'S  
DEFINITELY A  
CURSE. THE  
QUALITY IS QUITE  
HIGH, AND IT  
APPEARS TO BE  
RATHER FAST  
ACTING.




IS THERE  
ANYTHING  
YOU CAN DO  
TO REMOVE  
IT?

REMOVING A  
CURSE CAN BE  
TRICKY. IT CAN  
SPRING A TRAP,  
TRANSFER TO  
ME...



SO THAT  
MEANS NO?



WELL,  
PROBABLY BEST  
TO RUN ITS  
COURSE. UNLESS  
YOU CAN GET IN  
TOUCH WITH THE  
PERSON WHO  
IMPOSED IT...

GREAT--



ALRIGHT.

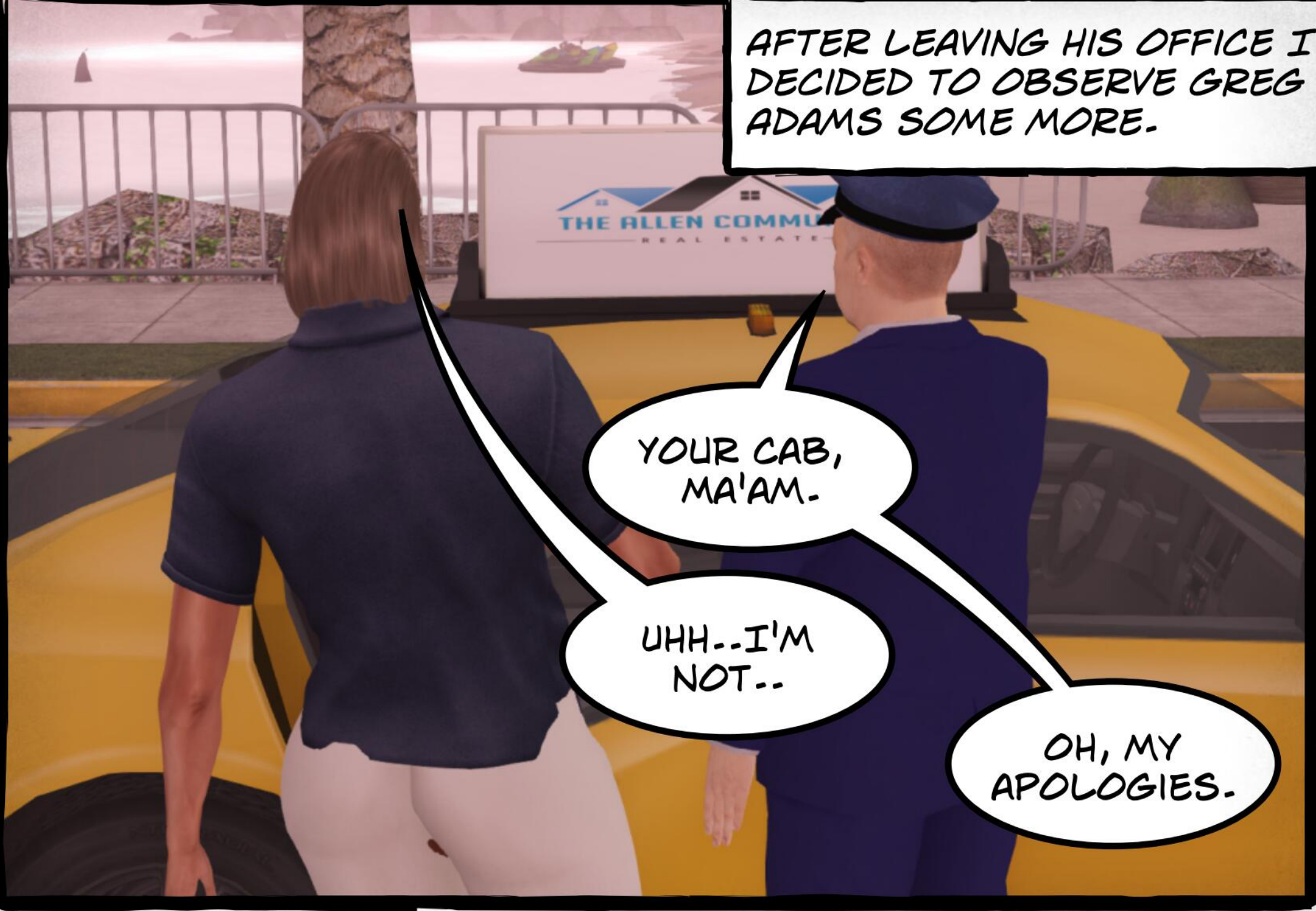
SORRY  
DUDE. ONCE IT  
HAS RUN ITS  
COURSE, WE CAN  
LOOK AT OTHER  
TRANSMUTATION  
SPELLS, BUT TO  
JUMP INTO IT IN  
THE MIDDLE  
COULD SPELL  
DISASTER.

AFTER LEAVING HIS OFFICE I DECIDED TO OBSERVE GREG ADAMS SOME MORE.

YOUR CAB, MA'AM.

UHH..I'M NOT..

OH, MY APOLOGIES.



I DECIDED TO HEAD BACK  
WHERE I'D LAST SEEN  
ADAMS. MAYBE I'D GET  
LUCKY AND HE'D COME IN  
AGAIN.



WELCOME TO  
THE SPANK AND  
TICKLE! CAN I  
GET YOU  
SOMETHING TO  
DRINK?

WHISKEY  
SOUR.

COMING  
RIGHT UP!

A woman with long, straight blonde hair is shown in profile, looking towards the left. She has blue eyes, dark eyeliner, and pink lipstick. She is wearing a light green sleeveless top and a teardrop-shaped earring with a purple and white design. The background is a bar with a menu board listing 'Drinks', 'Carlsberg', and 'Budweiser'. To the right, there are bottles of 'Charles Heidsieck' sparkling wine on a shelf. The scene is lit with warm, indoor lighting.

AS I WATCHED HER WORK, I  
RECOGNIZED THE WOMAN  
FROM THE NIGHT BEFORE.  
SHE WAS BEAUTIFUL.

I DON'T THINK  
I'VE EVER SEEN  
YOU HERE BEFORE.  
HOW'S YOUR DAY  
BEEN?

BETTER,  
NOW THAT I'VE  
MET YOU.





AWW,  
THAT'S SO  
SWEET!

Spirits

WOULD  
YOU LIKE A  
CUDDLE ON THE  
COUCH? FIRST  
ONE IS ON THE  
HOUSE!



UHH,  
SURE. SAY,  
IS GREG  
COMING  
AROUND HERE  
TODAY?



OH, I'M SURE HE'LL BE ALONG EVENTUALLY. LET ME TAKE YOUR COAT AND SUNGLASSES...

UH...OKAY.

NORMALLY, I NEVER TOOK OFF MY WARED COAT AND GLASSES, BUT...THIS WAS A SPECIAL CIRCUMSTANCE.



THERE,  
ISN'T THAT  
JUST SO MUCH  
BETTER?

MMM, I'LL  
SAY.



AND  
WHAT'S  
YOUR NAME  
BEAUTIFUL?

YOU CAN  
CALL ME  
BLONDIE.

THAT'S CUTE.



WANT  
TO LAY  
YOUR HEAD IN  
MY LAP AND I  
CAN MASSAGE  
YOUR  
TEMPLES?

SHE WAS MAKING ME FEEL  
TINGLY AND A LITTLE  
LETHARGIC.

MMHMM



EASY...

THAT'S IT.  
JUST LAY  
BACK AND  
RELAX. IT'S SO  
EASY TO DO  
THAT, ISN'T  
IT, FOXX?

A woman with blonde hair, wearing a light green top, is leaning over a woman with brown hair, who is wearing a black top. The blonde woman is looking down at the brown-haired woman. The brown-haired woman has her eyes closed and a slightly pained or focused expression. The scene is set against a dark background.

SO  
EASY TO  
RELAX AND  
LET YOUR  
EYES DROOP.  
SO EASY TO  
JUST LISTEN  
TO MY  
VOICE.

VOICE---

I FELT SOMETHING WARM  
AND WONDERFUL. HER VOICE  
WAS MAKING ME SO  
SLEEPY...

SO EASY  
TO DRIFT, TO  
HEAR MY  
WORDS. TO  
RELAX.  
ISN'T IT?

YESSS



## CHAPTER THREE



STARING UP INTO HER EYES,  
I FELT MYSELF DRIFTING, A  
TINGLING SENSATION  
WASHING OVER ME...

THAT'S IT,  
FOXX. JUST  
LISTEN TO MY  
VOICE. SO NICE,  
SO RELAXING,  
SO NATURAL.  
ISN'T IT?

YESSS...

A close-up, high-resolution digital illustration of a woman's face. She has light blue eyes with long, dark eyelashes, bright red lips, and is smiling slightly. She is wearing a silver earring with a teardrop shape and a Christmas tree design. The background is dark with bokeh light effects and a wooden railing. A speech bubble is positioned to the right of her face.

YOU LIKE  
THE WAY MY  
EYES LOOK.  
DON'T YOU  
FOX?

HER EYES WERE SO LOVELY.  
I COULD LOSE MYSELF IN  
THEM



SO  
BEAUTIFUL,  
YES.



YOU WANT  
THEM, DON'T  
YOU? MY  
BEAUTIFUL  
EYES?



YEEE--



--ESSS




PERFECT.  
THAT FEELS SO  
MUCH BETTER  
NOW, DOESN'T IT?  
EYES SO LOVELY  
AND HAZEL.



YES...


THE TINGLES WERE AT AN ALL-TIME HIGH. PINS AND NEEDLES ALL OVER MY BODY. I COULDN'T MOVE.



IT WOULD  
ONLY BE  
NATURAL FOR  
YOU TO HAVE THE  
LASHES AND  
MAKEUP TO GO  
WITH  
THEM...ISN'T  
THAT RIGHT?

A close-up, high-resolution image of a woman's face, focusing on her eyes and lips. She has light-colored eyes, dark, well-defined eyebrows, and full, pink lips. Her hair is blonde and styled in a way that frames her face. The lighting is soft and warm, creating a gentle glow on her skin. A speech bubble is positioned on the left side of the image, containing the text "YES...NATURAL".

YES...NATURAL



WONDERFUL!  
AND WHAT  
WOULD MAKEUP  
AND HAIR BE,  
WITHOUT THE SKIN  
TO MATCH.  
WOULDN'T YOU  
LOVE TO HAVE MY  
SOFT ALABASTER  
SKIN?



SOFT...ALABAS--

A close-up illustration of a woman with blonde hair, heavy eye makeup, and red lips. She is wearing a black top. The image is framed with a thick black border. There are several glowing star and bokeh effects scattered around her. A speech bubble is positioned to her right, containing the text '---STER YESSS...'.


---STER  
YESSS...



YOU'RE  
DOING SO  
WELL!

I COULDN'T DO ANYTHING  
EXCEPT GAZE UP INTO HER  
ADORING BROWN EYES...



A close-up, high-resolution image of a woman's face, likely a digital character or a high-quality photograph. She has long, straight blonde hair, dark brown eyes, and a slight smile. She is wearing large, silver, crescent-shaped earrings. The background is slightly blurred, showing some pink flowers on the left. A white speech bubble with a black outline is positioned on the right side of her face, containing pink text.

MY BODY  
AND FRAME  
WOULD MAKE  
SENSE TOO,  
WOULDN'T IT?  
WITH SUCH  
LOVELY SKIN?  
WOULDN'T  
THAT FEEL  
NICE?



BODY AND  
FR--

A close-up, stylized illustration of a woman's face. She has long, dark, voluminous eyelashes, light green eyes, and bright red lips. Her mouth is slightly open, showing her teeth. She is looking upwards and to the right. The background is a soft, out-of-focus mix of purple, blue, and green tones, with several glowing pink and white stars scattered around. A speech bubble with a black outline and a white interior is positioned to the left of her face, containing the text "--AME...YESSS" in a pink, handwritten-style font. Her hair is pulled back, and her skin has a soft, glowing complexion. The overall style is reminiscent of a digital painting or a high-quality video game render.

--AME...YESSS


A close-up comic book panel of a woman with long, wavy blonde hair and a light green top. She is wearing large, teardrop-shaped earrings. A speech bubble is positioned to her right, containing the text: "MMM, WONDERFUL. AND NOW YOU JUST NEED MY CLOTHING AND HAIR. ISN'T THAT RIGHT?". The background is a blurred, textured grey.

MMM,  
WONDERFUL.  
AND NOW YOU  
JUST NEED MY  
CLOTHING AND  
HAIR. ISN'T  
THAT RIGHT?

EVERYTHING HE SAID, JUST  
MADE SENSE. IT FELT  
RIGHT.

A close-up illustration of a woman with long, straight blonde hair, heavy black eyelashes, and bright red lipstick. She is looking upwards and to the right with a slight smile. She is wearing a dark green sleeveless top and a silver earring. Her hands are visible, one near her face and the other near her shoulder, with soft, glowing light effects around them. The background is dark with some faint star-like sparkles.

YES.....THAT'S  
RIGHT!



OF  
COURSE THAT'S  
RIGHT. AFTER  
ALL, WHO AM I  
?



BLONDIE--




BUT...THAT  
CAN'T BE  
RIGHT, CAN IT?  
MY HAIR  
CERTAINLY  
ISN'T  
BLOND.



NO...IT  
ISN'T...

I FELT SO CONFUSED.  
MY HEART WAS  
POUNGING BUT I WAS  
STILL CAPTIVATED BY  
HIS EYES.



YOU'RE  
ACTUALLY  
BLONDIE. THAT  
MAKES MUCH  
BETTER SENSE,  
DOESN'T IT?



MHMM!  
THAT MAKES  
BETTER  
SENSE!

A close-up, cinematic-style photograph of a woman with dark hair pulled back, looking directly at the camera with a slight smile. Her face is the central focus. In the upper right, a white speech bubble with a black outline contains the text. In the lower left, a pink star is superimposed on the image. The background is a blurred, textured grey surface with some bokeh light spots.

WHICH  
MEANS, I'M  
FOXX. THE  
DETECTIVE.  
ISN'T THAT  
RIGHT?


HE WAS SO HANDSOME--

YESS...THAT'S  
TOTALLY RIGHT!  
YOU'RE FOXX!



A close-up comic book panel of a woman with long dark hair and brown eyes. She has a thoughtful expression. A speech bubble is positioned near her eye, and a bright star is located near her chin. In the bottom left corner, a portion of a red and white patterned garment is visible.

SO WHY  
WAS I HERE  
TODAY? CAN  
YOU REMIND  
ME?



OH! YOU'VE  
BEEN  
INVESTIGATING  
GREG ADAMS.  
HE'S A BAD BAD  
MAN!

A close-up, comic-style illustration of a woman's face. She has dark hair, brown eyes, and a slight smile. A speech bubble is positioned on the left side of her face. The background is a textured, greyish surface with some circular patterns.

AND WHAT DID  
GREG DO? I'M  
TRYING TO  
REMEMBER--



HE PUT  
A CURSE ON  
YOU! IT'S WHY  
YOUR HAIR IS SO  
LONG AND YOU  
DON'T HAVE A  
BEARD  
ANYMORE!



RIGHT,  
BUT THAT  
WAS  
YESTERDAY.  
WHY WAS I  
INVESTIGATING  
HIM IN THE  
FIRST  
PLACE?

C'MERE.  
I WANT  
TO HOLD  
YOU.



HE'S A  
SUSPECT IN  
A CORPORATE  
ESPIONAGE  
CASE,  
SILLY!


OH, THAT'S  
RIGHT!

PETERMAN  
INTERNATIONAL  
TOTALLY WANT  
YOU TO GET THE  
GOODS ON  
HIM!



AND  
WHAT HAD I  
DISCOVERED  
SO FAR?

I KNOW  
I'M INVOLVED  
SOMEHOW! I  
JUST DON'T  
REMEMBER  
HOW?



HE USED  
THE SPANK  
AND TICKLE TO  
OPERATE  
SOMETIMES,  
THAT'S ALL. ISN'T  
THAT RIGHT,  
BLONDIE?

MHMM.  
TOTALLY  
RIGHT!



RIGHT,  
YOU ONLY  
HAVE ANOTHER  
TWENTY-FOUR  
HOURS!

NOW, I HAVE  
TO GET GOING.  
I NEED TO GET A  
HAIRCUT, AND  
MORE  
INFORMATION  
OVER TO  
PETERMAN.



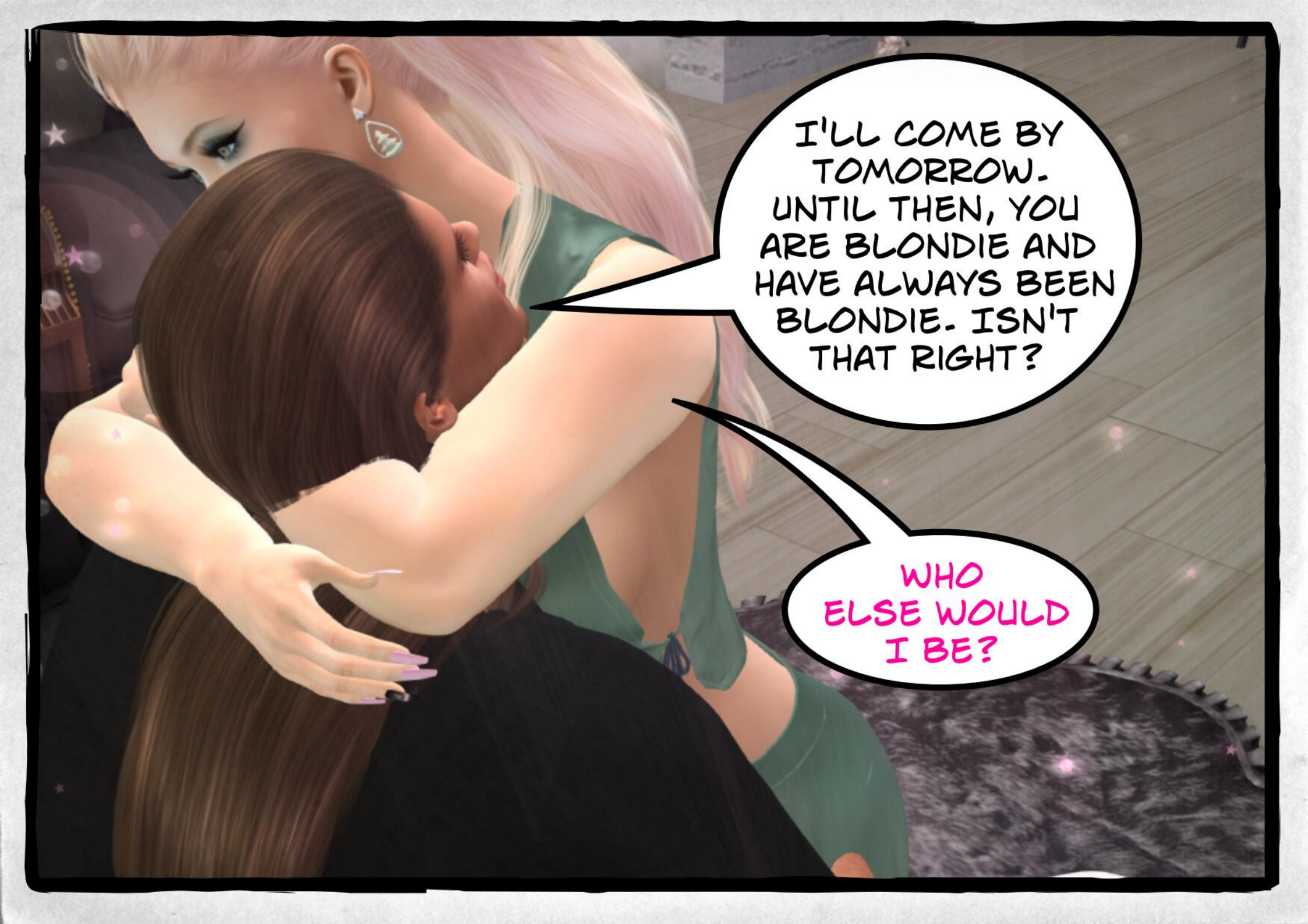
AWW,  
OKAY. WE  
DO HAVE BACK  
ROOMS IF  
YOU'D LIKE  
TO--

GREG WILL  
BE HERE  
LATER TONIGHT.  
I WANT YOU TO  
TELL HIM I CAME  
BY, BUT YOU DIDN'T  
SAY ANYTHING TO  
ME. WE CUDDLED  
ON THE COUCH  
FOR AN HOUR,  
AND THAT WAS  
IT.



MAYBE  
NEXT TIME,  
DOLL. OH,  
AND TRY TO  
GET GREG TO  
TELL YOU  
WHAT HE  
CURSED ME  
WITH?

OKAY! WILL  
I SEE YOU  
AGAIN?



I'LL COME BY  
TOMORROW.  
UNTIL THEN, YOU  
ARE BLONDIE AND  
HAVE ALWAYS BEEN  
BLONDIE. ISN'T  
THAT RIGHT?

WHO  
ELSE WOULD  
I BE?



OKAY,  
BEAUTIFUL. I  
WILL SEE YOU  
TOMORROW

HAVE A  
NICE DAY,  
FOXX!

I WATCHED HIM GO. FOR A  
DETECTIVE, HE WAS SUCH A  
NICE--





WHAT THE BLOODY FUCK!?!

Wines

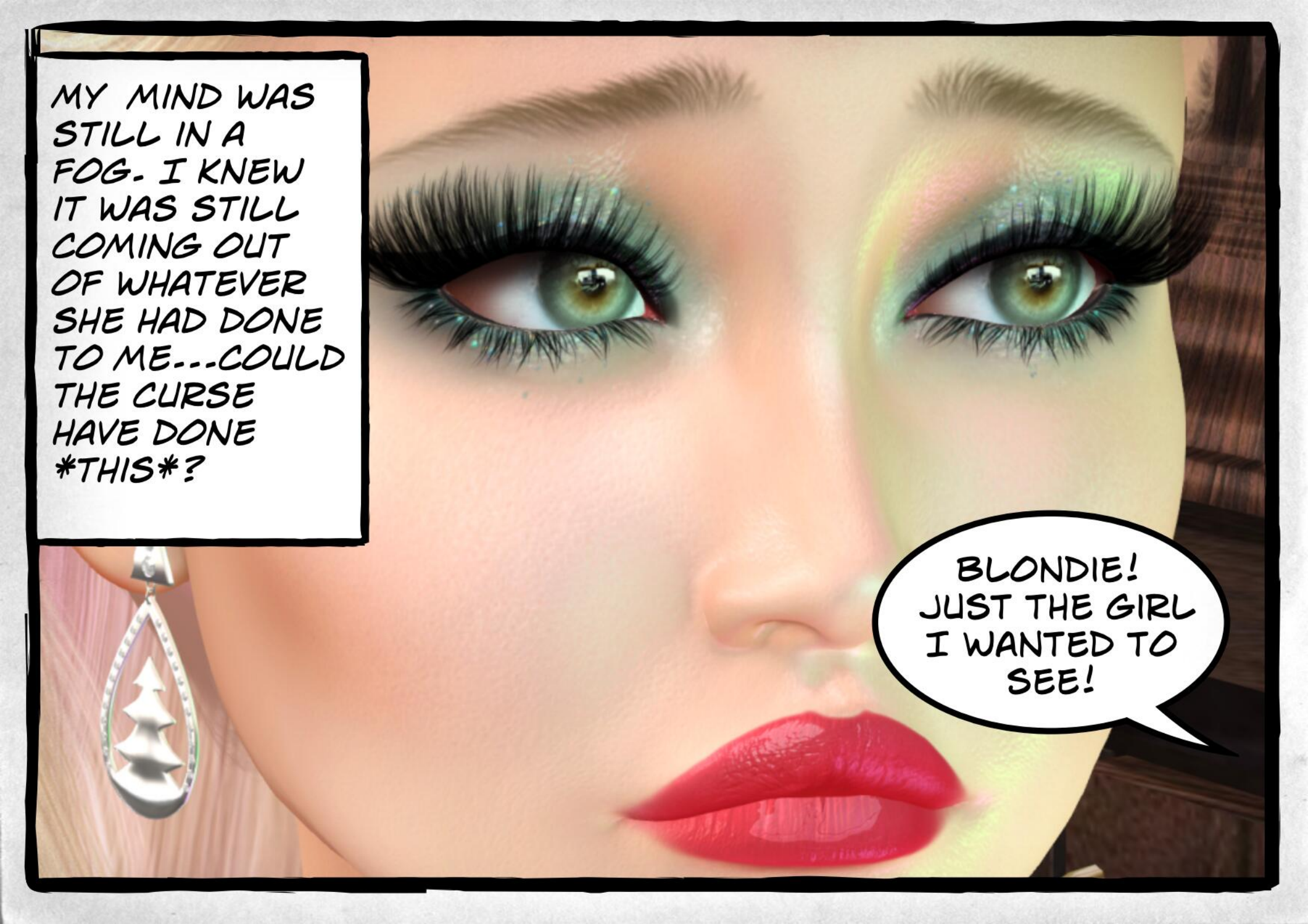
Spirits Beers

I STARED AT MYSELF IN THE MIRROR. THIS COULD NOT BE HAPPENING!



HAIR, CLOTHES, EYES,  
SKIN---ALL OF IT. I WASN'T  
\*ME\* ANYMORE, I WAS  
\*HER\*.



A close-up comic book panel of a woman's face. She has light green eyes with heavy black eyelashes and colorful, iridescent eye makeup. Her lips are painted a bright red. She is wearing a silver teardrop earring with a Christmas tree design. A speech bubble is positioned near her mouth, and a text box is in the upper left corner.

MY MIND WAS  
STILL IN A  
FOG. I KNEW  
IT WAS STILL  
COMING OUT  
OF WHATEVER  
SHE HAD DONE  
TO ME...COULD  
THE CURSE  
HAVE DONE  
\*THIS\*?

BLONDIE!  
JUST THE GIRL  
I WANTED TO  
SEE!

A close-up, high-angle shot of a young man with short, dark hair and a serious expression. He is wearing a white dress shirt under a black vest. The background is a textured grey wall with some peeling paint. To the right, there's a wooden chair with a black metal frame, and a blue light source is visible in the background. A large white speech bubble with a black outline is positioned to the right of the man's head, containing text.

FIX ME UP  
A MARTINI  
AND MEET ME  
ON THE PATIO.  
I GOT SOME  
PHONE CALLS  
TO MAKE.



Drinks Menu  
Export Carlsberg  
Fosters Budweiser  
Wines Cocktails

YES, MR. ADAMS! I'LL BE OUT THERE IN A JIFFY!

IT WAS LIKE SOMETHING CAME OVER ME. I KNEW EXACTLY HOW HE LIKED HIS MARTINI.



OPEN

HOW MANY  
TIMES DO I  
HAVE TO TELL  
YOU TO CALL  
ME--

GREG! I'M  
SORRY, GREG,  
I'LL BE OUT  
THERE IN A  
MINUTE!



LISTEN TO  
ME,  
BRENDAN. I  
HAVE THE INFO.  
ALL I NEED IS  
YOUR PAYMENT  
AND IT'S ALL  
YOURS!

YOU  
GOT A  
LOTTA NERVE  
SELLIN' US OUR  
OWN TECH  
BACK, ADAMS!  
<CLICK>



I FOUND MYSELF  
OBEYING HIM. I DIDN'T  
HAVE A CHOICE.

MMM,  
THAT'S  
BETTER.

YES!






SO, DID  
OUR BOY  
SHOW UP  
TODAY?

YES,  
THE ONE  
FROM LAST  
NIGHT.

THE  
DETECTIVE?


HE DID!

A woman with long blonde hair, wearing a green dress and large earrings, is leaning towards a man in a dark suit. The man is holding a martini glass and looking at her. The scene is set in a dimly lit room, possibly a bar or club, with a large purple object in the background.

WE  
HAD A  
SNUGGLE.  
HE ASKED A  
FEW  
QUESTIONS  
ABOUT YOU.  
THAT WAS  
ALL.

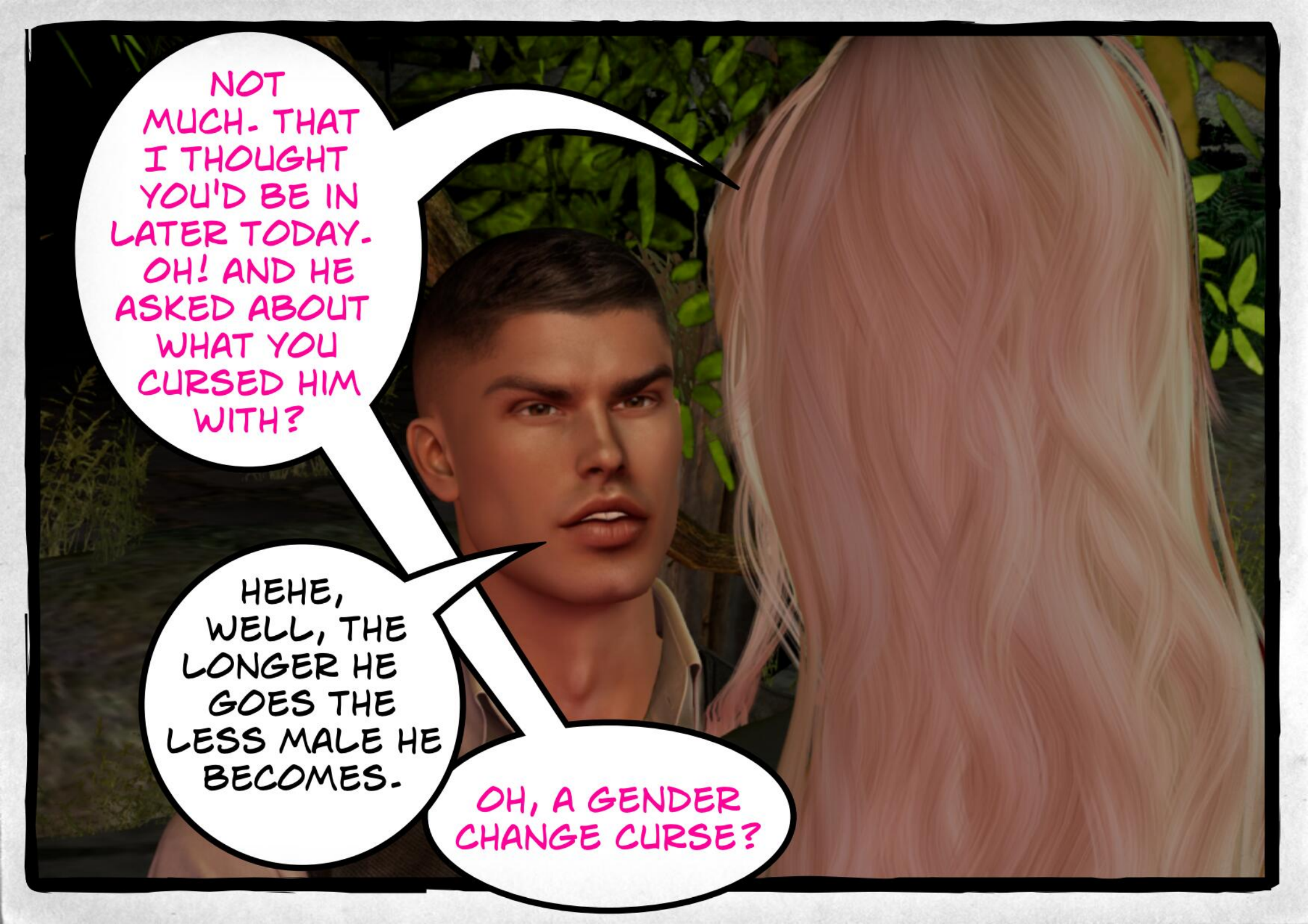
AND?

WHAT  
QUESTIONS?

A woman with long, wavy blonde hair, wearing a green sleeveless dress and large pearl earrings, is looking towards a man whose back is to the camera. The scene is set in a dimly lit room with a brick wall in the background. Two speech bubbles are overlaid on the image.

WHERE YOU  
WERE. WHEN  
YOU WERE  
GOING TO BE  
IN. THAT KINDA  
THING.

WHAT DID  
YOU TELL  
HIM?



NOT  
MUCH. THAT  
I THOUGHT  
YOU'D BE IN  
LATER TODAY.  
OH! AND HE  
ASKED ABOUT  
WHAT YOU  
CURSED HIM  
WITH?

HEHE,  
WELL, THE  
LONGER HE  
GOES THE  
LESS MALE HE  
BECOMES.

OH, A GENDER  
CHANGE CURSE?



FUCK.

YEAH. BUT  
NOT JUST ANY  
GENDER CHANGE.  
HE'S CURSED TO  
BECOME THE  
OBJECT OF  
DESIRE OF ANY  
MAN AROUND.

WHY DO YOU  
SAY THAT?




HE'S JUST  
A NICE GUY  
TRYING TO DO  
HIS JOB.

WELL,  
HE PICKED  
THE WRONG  
TARGET.

CAN YOU  
REMOVE IT?

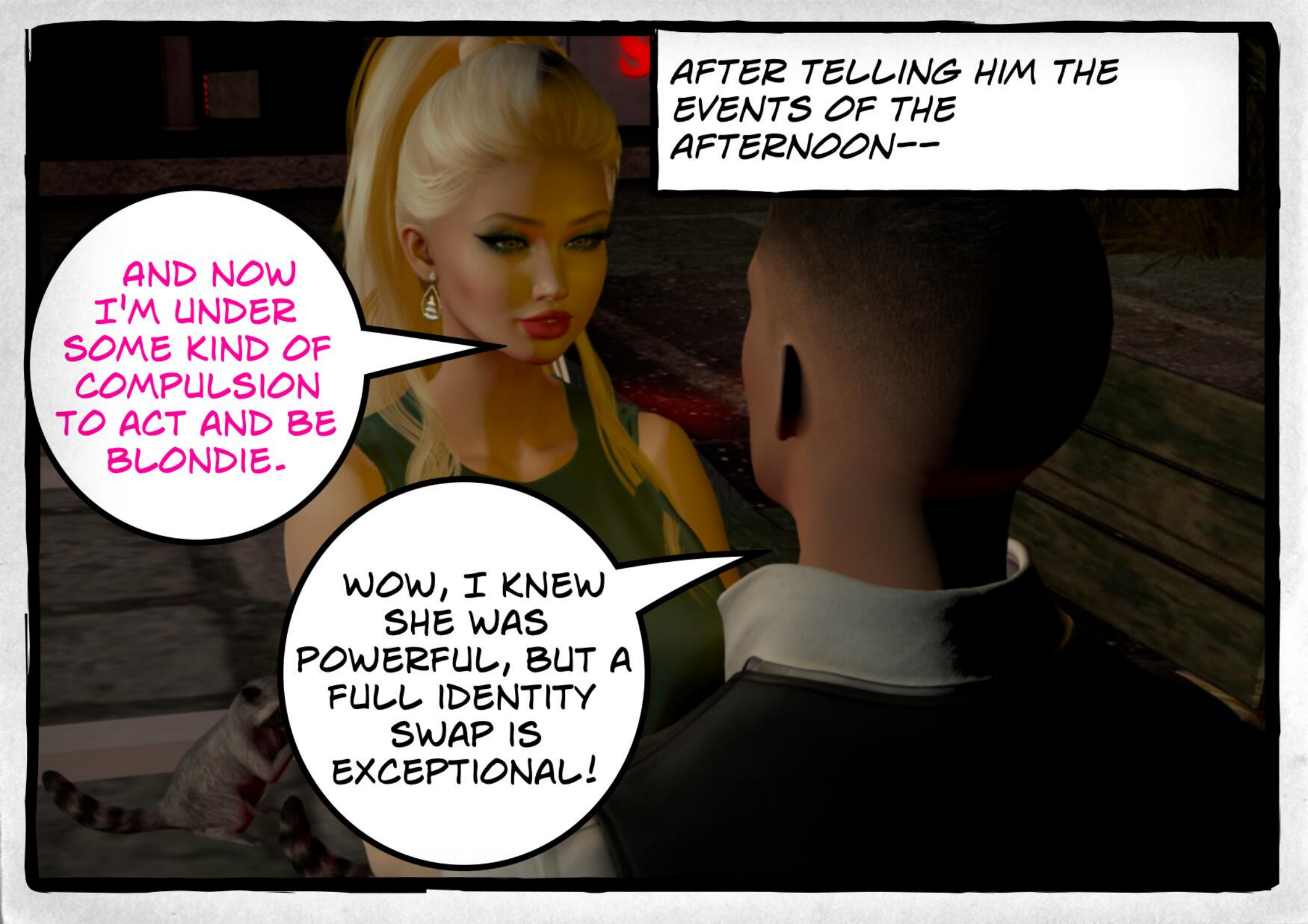
NOT  
UNTIL HE  
BRINGS ME  
EVERYTHING  
HE KNOWS.

A woman with long, wavy blonde hair and heavy makeup, including dark eye makeup and red lipstick, is looking towards a man. The man is seen from the back of his head and shoulders, wearing a dark suit jacket and a white shirt. The background is dark and blurry, with some red text visible in the upper right corner.

I DIDN'T  
KNOW  
ANYTHING. ALL I  
WAS HIRED TO DO  
WAS FOLLOW YOU  
AROUND AND TAKE  
PICTURES OF  
ANYONE YOU  
MET WITH.

WAIT.  
YOU'RE  
SAYING. \*YOU\*  
ARE THE  
DETECTIVE?

CHAPTER SEVEN



AFTER TELLING HIM THE  
EVENTS OF THE  
AFTERNOON--

AND NOW  
I'M UNDER  
SOME KIND OF  
COMPULSION  
TO ACT AND BE  
BLONDIE.

WOW, I KNEW  
SHE WAS  
POWERFUL, BUT A  
FULL IDENTITY  
SWAP IS  
EXCEPTIONAL!

SPANGLE

CAN YOU REMOVE THE CURSE? SHE TOOK MY CAMERA, MY GEAR, AND MY LIFE!

WHAT IS YOUR NAME?

BLONDIE!  
NO..I  
MEAN--BLONDIE!  
GRR

A man with short dark hair, wearing a light-colored shirt and a dark vest, is looking towards a woman with long blonde hair. They are in a dimly lit room with a television in the background showing a fire. The man is speaking, and the woman is listening.

WHAT  
WAS THE  
DETECTIVE'S  
NAME.

FOXX! JIM FOXX,  
WITH FOXX  
INVESTIGATIONS.

A man in a black trench coat and a black hat with a black band stands in a dark, outdoor setting. He has a slight smile and is looking towards the camera. A speech bubble is positioned to his right, containing the text "YOU RANG?". In the background, there is a television set on a stack of tires, displaying a red and yellow image. The scene is dimly lit, with some green foliage visible on the right.

YOU RANG?



WELL,  
WELL. THE  
GANG'S ALL  
HERE, IT  
APPEARS

YEAH, ONCE  
I KNEW WHO HE  
WAS, I  
PERFORMED THE  
ID SWAP. HIS  
EGO'S STILL  
INTACT, JUST  
THE ID.

I FELT VERY STRANGE AROUND THEM BOTH AS THEY SPOKE. SUBMISSIVE AND ANXIOUS TO ESCAPE THE SITUATION




SO  
WHAT'S THE  
SITREP?

DOES HE  
KNOW WHAT  
WAS  
EXTRACTED?

PETERMAN  
INTERNATIONAL.  
ABOUT THAT  
EXFILTRATION,  
MUCH AS YOU  
SUSPECTED.



FOXX? FUCK  
NO. HE WAS  
HIRED TO  
SHADOW YOU AND  
TAKE PICTURES.  
AND HE GOT  
CAUGHT DOING  
THAT, SO NOT  
SO GOOD AT  
EVEN THAT  
JOB.

A woman with blonde hair and a man in a suit are shown in a dark, possibly indoor setting. The woman is on the left, wearing a dark green, low-cut top. The man is on the right, wearing a dark suit jacket over a light-colored shirt and a red tie. He is looking towards the woman. The background is dark with some faint lights and a plant.

HEYYY,  
THAT'S NOT  
FAIR! JUST  
BECAUSE I...ER,  
HE...OR..YOU...  
\*SIGHS\*  
JUST BECAUSE FOXX  
GOT CAUGHT IN THE  
ACT DOESN'T MEAN  
HE WASN'T GOOD.  
HE GOT AWAY  
AFTER ALL!

YOU  
REALIZE  
INSTEAD OF A  
CURSE, I  
COULD HAVE HIT  
YOU WITH A  
FIREBALL.

I DIDN'T MENTION THE  
WARDS ON MY TRENCHCOAT.  
NO SENSE DIVULGING WHAT  
MIGHT NOT BE KNOWN.

HMM.

ANYWAY,  
PETERMAN HAS  
GIVEN HIM ABOUT 12  
MORE HOURS TO  
PRODUCE OR  
THEY'RE CUTTING  
HIM LOOSE.



HMM. WE  
COULD USE  
THIS...

THAT'S  
WHAT I WAS  
THINKIN',  
BOSS.


YOU GOT  
ENOUGH OF HIS  
EGO TO KEEP UP  
THE RUSE? MEET  
WITH  
PETERMAN?



YEAH, AIN'T  
HARD PLAYING  
A CIS GUY. NOT  
MY FIRST  
CHOICE, OF  
COURSE.


YEAH, I  
UNDERSTAND.

WAIT!  
NO! I WANT  
MY BODY  
BACK!



THAT'S THE  
BEAUTY OF  
THIS, DOLL.  
THERE'S BEEN NO  
BODY SWAP, I USED  
THAT CURSE TO  
CHANGE YOUR BODY.  
THAT'S \*YOUR\*  
BODY, IT JUST  
\*THINKS\* IT'S  
BLONDIE.

BUT I--




YOU ARE  
EXACTLY  
WHAT THE  
CURSE MADE  
YOU. THE  
OBJECT OF  
MY DESIRE.

BUT I  
DON'T  
\*WANT\* TO BE  
THE OBJECT OF  
ANYONE'S  
DESIRE!



BEING THE  
OBJECT OF  
\*MY\* DESIRE  
WASN'T MY GOAL  
EITHER..BUT THIS  
IS WHERE WE  
ARE.



SO  
WHAT'S THE  
PLAN, THEN.  
BOSS?

MEET  
WITH  
PETERMAN.  
LET'S GIVE HIM  
SOMETHING  
JUICY TO  
CHEW ON.



HMM...  
WHO WOULD  
BE A GOOD  
FAUX BUYER  
FOR  
PETERMAN  
IP?

AND WHAT  
EXACTLY  
DOES THAT  
ENTAIL?

I GOT  
AN IDEA, BUT  
YOU AIN'T  
GOING TO  
LIKE IT.


HIT ME.

WHO COULD DO  
THE MOST  
DAMAGE TO  
PETERMAN  
INTERNATIONAL  
WITH THEIR IP?

HEH.  
LORRAINE  
PETERMAN, HIS  
EX-WIFE.

MHMM---

YOU HAVE  
AN EVIL MIND.  
CAN YOU DO  
THAT?



HIS BODY  
AND MIND ARE  
RIDICULOUSLY  
MALLEABLE.



WHY DO I  
FEEL LIKE A  
PUNCHLINE?

WHAT  
DO YOU HAVE  
IN MIND,  
BOSS?

YOU  
KNOW, PICS  
AREN'T  
ENOUGH TO  
TRULY SET  
THIS UP.



I'M GLAD  
YOU ASKED...

## CHAPTER EIGHT

THE NEXT DAY

OKAY,  
SHE'S  
ASLEEP. WE  
ONLY HAVE A  
BOUT FIFTEEN  
MINUTES  
OR SO.

I STILL  
DON'T KNOW  
WHAT YOU'RE  
PLANNING!

DON'T  
WORRY YOUR  
PRETTY HEAD  
ABOUT IT. JUST  
GET IN THERE,  
AND I'LL DO  
THE REST.



WHO IS THAT? AND WHY IS SHE ON THIS TABLE?

IT'LL ALL BECOME CLEAR SHORTLY. RIGHT NOW I WANT YOU TO JUST RELAX AND \*GO DEEP\*

THE MINUTE HE SAID THOSE WORDS, I FELT MYSELF UNABLE TO MOVE OR SPEAK.

WHAT? UHHHH---


A man with a beard and sunglasses is shown from the chest up, wearing a black jacket over a black t-shirt. He is looking towards a woman on the left. The woman has blonde hair in a high ponytail, green eye makeup, and red lipstick. She is wearing a green top and a silver earring. The background is a simple, light-colored wall.

EXCELLENT.  
CAN YOU STILL  
HEAR MY  
VOICE?

YES

YOU'RE IN A  
DEEP STATE OF  
FOCUS CALLED A  
TRANCE. IT  
RESEMBLES AN  
IMMENSE CAVE OR  
CAVERN. CAN YOU  
SEE THE  
CAVE?

Y-Y-YES.

A man with a beard, wearing a black fedora, sunglasses, and a black suit, is standing and talking to a woman with long, straight blonde hair. The woman is seen from behind, wearing a yellow top with green straps. They are in a futuristic, brightly lit environment with metallic surfaces and a control panel with red buttons. A large speech bubble is on the left, and a smaller one is on the right.

THERE'S ALL  
KINDS OF  
BUTTONS, DIALS,  
AND LABELS  
COVERING THE  
WALL. CAN YOU  
SEE THEM?

YES!

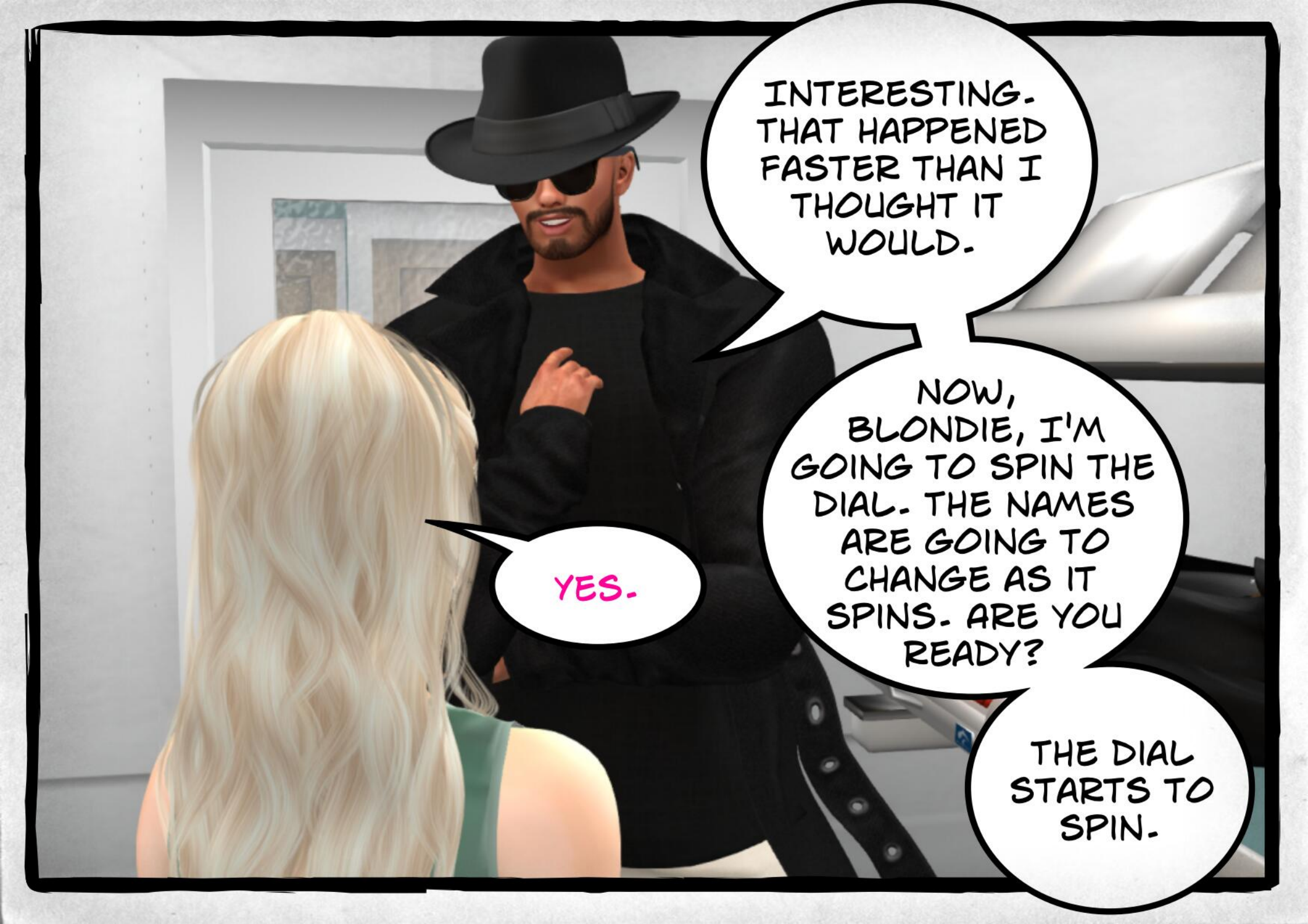
A man in a black suit and hat is pointing towards a woman lying on a table in a futuristic setting. The woman has long blonde hair and is wearing a green top. The man is wearing a black hat and glasses. The background features a large, futuristic machine with a blue surface.

ONE  
OF THOSE  
DIALS HAS  
YOUR NAME ON  
IT. DO YOU  
SEE THAT?

Y-Y-YES

WHAT  
NAME DO  
YOU SEE?

B.B-BLONDIE

A man with a beard, wearing a black fedora, sunglasses, and a black jacket, is standing and talking to a blonde woman whose back is to the camera. The scene is set in a brightly lit room with a white door and a window in the background. Three speech bubbles are overlaid on the image, containing dialogue.

INTERESTING.  
THAT HAPPENED  
FASTER THAN I  
THOUGHT IT  
WOULD.

NOW,  
BLONDIE, I'M  
GOING TO SPIN THE  
DIAL. THE NAMES  
ARE GOING TO  
CHANGE AS IT  
SPINS. ARE YOU  
READY?

YES.


THE DIAL  
STARTS TO  
SPIN.

A man with a beard, wearing a black hat, sunglasses, and a black shirt, is looking towards a woman with long, wavy blonde hair. The scene is set in a modern, brightly lit interior. Three speech bubbles are present: one at the top right, one in the middle right, and one at the bottom center.

I COULD SEE  
THE DIAL  
SPINNING IN  
MY MIND...

THE NAME  
'BLONDIE'  
SPINS AWAY,  
ALONG WITH THE  
NAME JIM FOXX.  
IT ALL BECOMES  
A BLUR. ISN'T  
THAT RIGHT?

B.B-LUR...  
YES

A man with a beard, wearing a black hat, sunglasses, and a black jacket, is looking towards a blonde woman whose back is to the camera. A speech bubble is positioned to the right of the man.

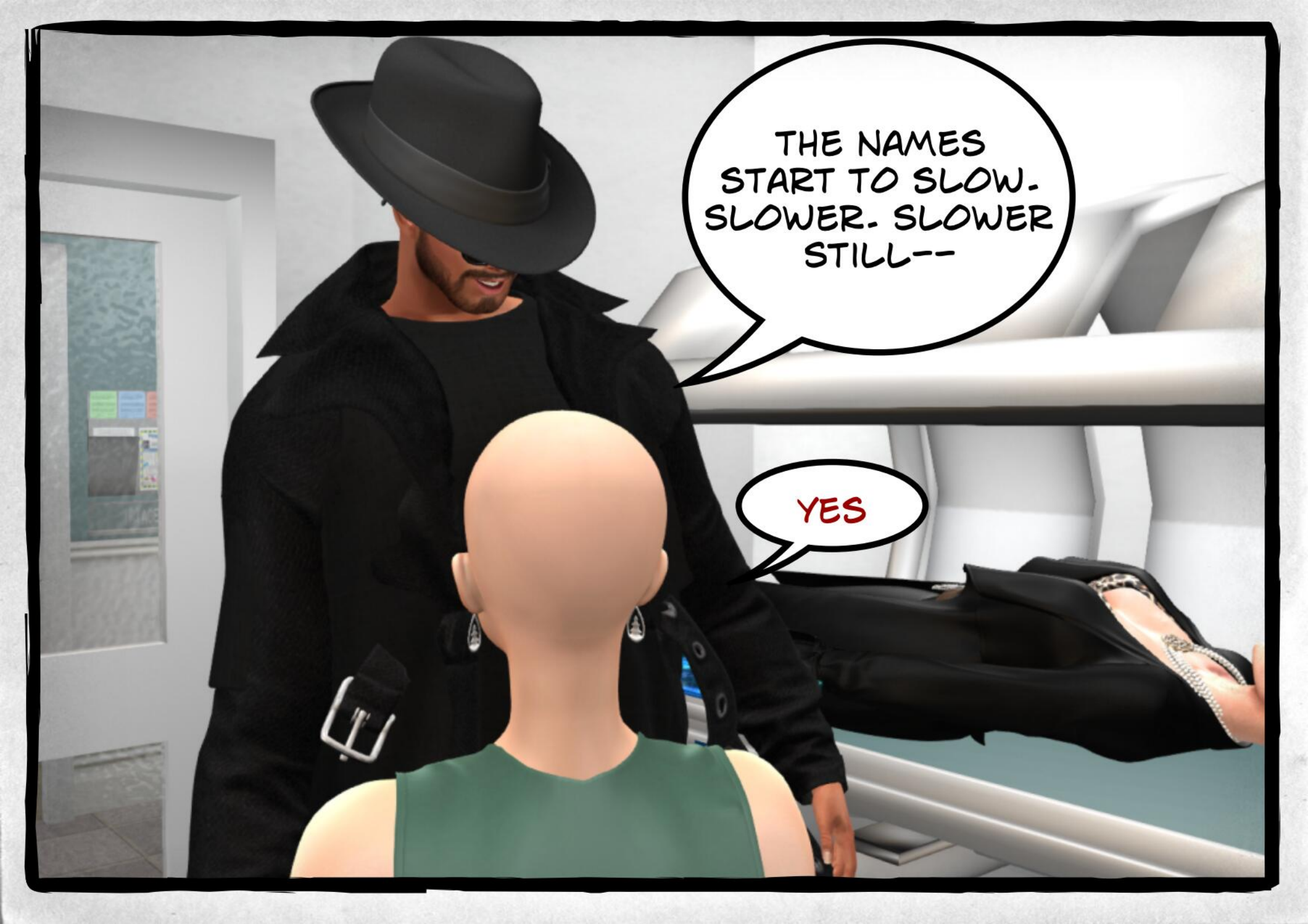
AS IT  
SPINS, YOU  
FEEL THE SHAPE  
OF YOUR BODY  
ALSO START TO  
CHANGE. NO  
LONGER ARE YOU  
BLONDIE, BUT  
A BLANK.



A BLAN--

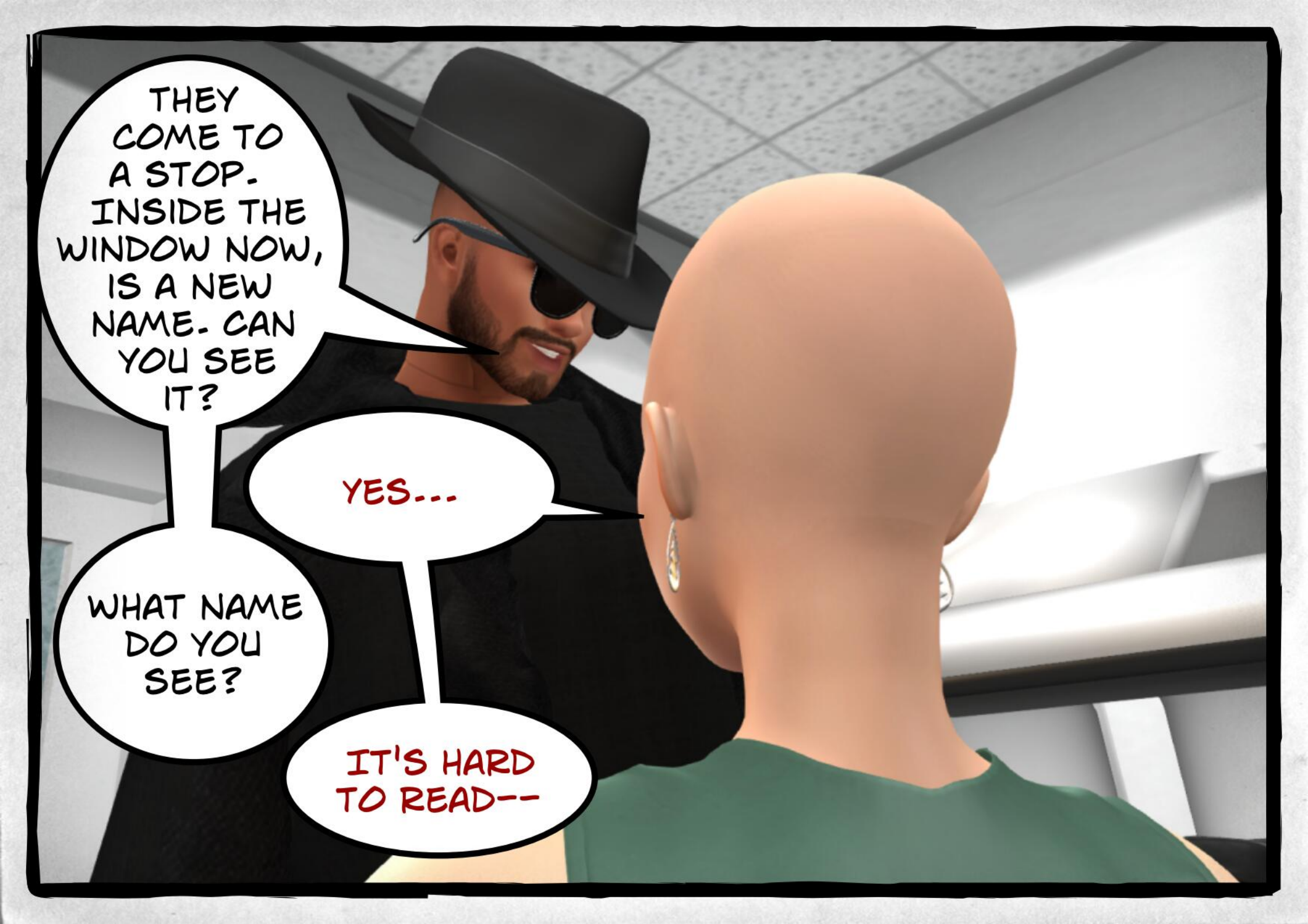


--NK- YES



THE NAMES  
START TO SLOW.  
SLOWER. SLOWER  
STILL--

YES

A man with a beard, wearing a black hat and sunglasses, is looking towards a woman with a shaved head. The woman is wearing a green top and a gold earring. They are in an indoor setting with a tiled ceiling and a window in the background.

THEY  
COME TO  
A STOP.  
INSIDE THE  
WINDOW NOW,  
IS A NEW  
NAME. CAN  
YOU SEE  
IT?

YES...


WHAT NAME  
DO YOU  
SEE?

IT'S HARD  
TO READ--



IT  
SAYS  
LORRAINE  
PETERMAN.  
DOESN'T  
IT?

Y-Y-YESS..



IT'S  
YOUR NAME,  
ISN'T THAT  
RIGHT,  
LORRAINE?

EX-WIFE TO  
DAVID PETERMAN  
OF PETERMAN  
INTERNATIONAL.  
RIGHT?

YES.

RIGHT.



NO--

AND AS YOU SEE LORRAINE PETERMAN, YOUR BODY IS NO LONGER A BLANK, IS IT?

WHOSE BODY IS IT?



LORRAINE  
PETERMAN

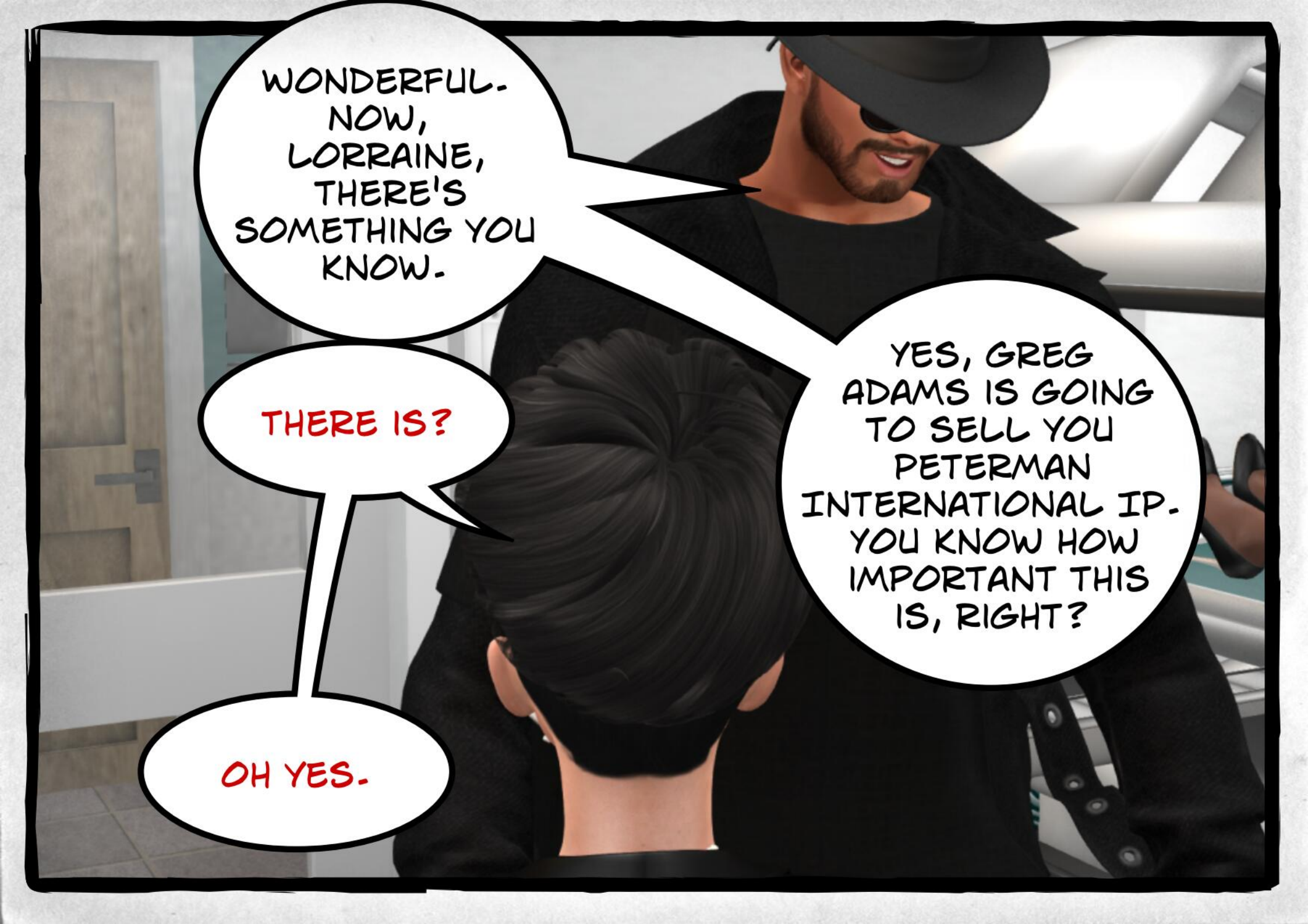
A man wearing a black fedora, sunglasses, and a black trench coat is standing and talking to a bald woman. The woman is wearing a green sleeveless top and has her back to the camera. The scene is set in an office or hallway with a bulletin board in the background.

YES...LORRAINE  
PETERMAN'S SKIN,  
HAIR, CLOTHES, ALL  
OF IT. RIGHT?

Y-Y-YE--

A woman with dark hair styled in a bun, wearing a black top and a multi-strand pearl necklace, has a distressed expression with her eyes closed and a furrowed brow. She is in a medical setting, with a large monitor behind her displaying multiple X-ray images of a human torso. A speech bubble next to her head contains the text '-ESS..'.

**-ESS..**


A man in a black suit and hat is talking to a woman with black hair. The man is wearing a black t-shirt and a black hat. The woman is wearing a black top. They are in a room with a wooden door and a white wall.

WONDERFUL.  
NOW,  
LORRAINE,  
THERE'S  
SOMETHING YOU  
KNOW.

THERE IS?

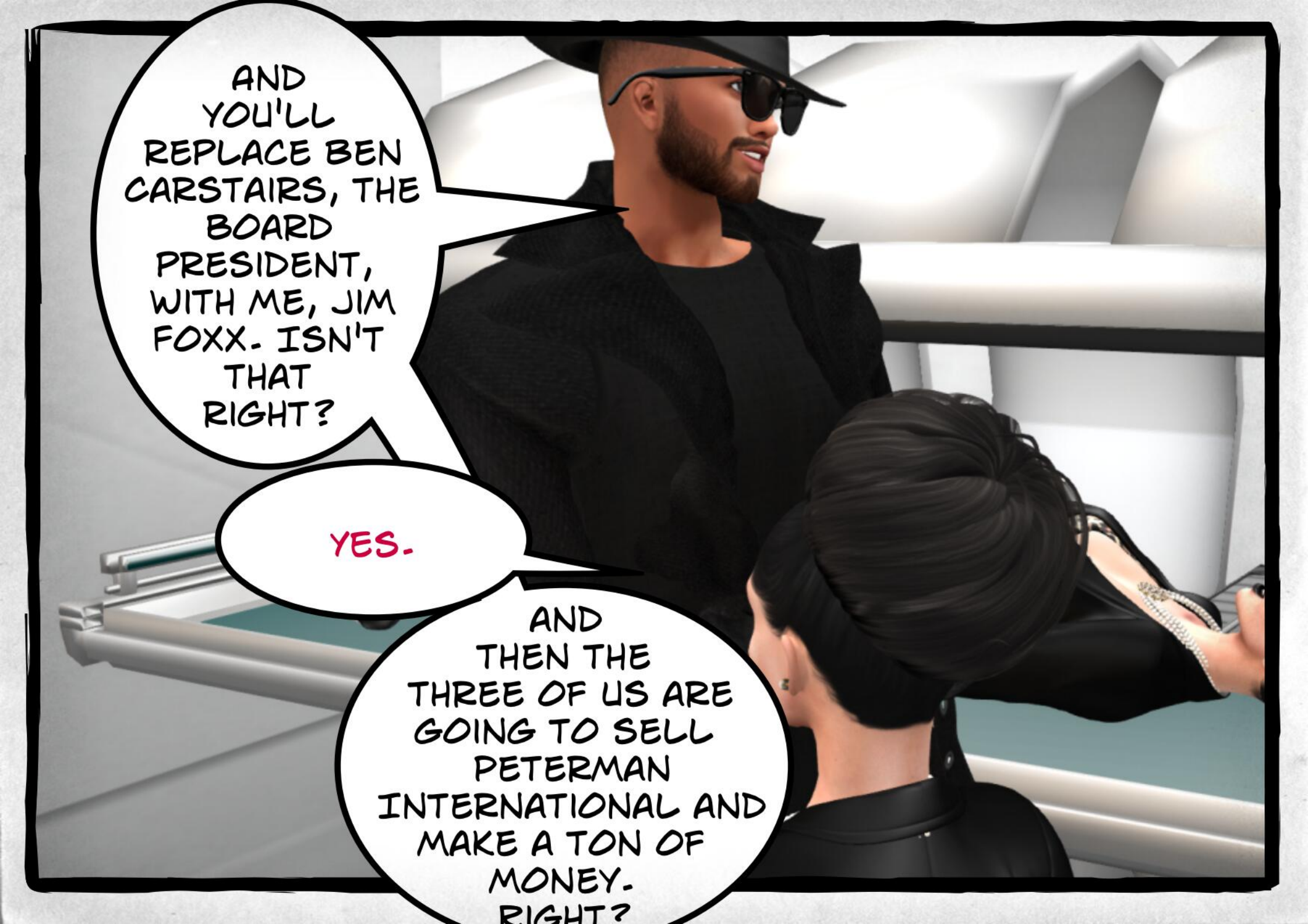
OH YES.

YES, GREG  
ADAMS IS GOING  
TO SELL YOU  
PETERMAN  
INTERNATIONAL IP.  
YOU KNOW HOW  
IMPORTANT THIS  
IS, RIGHT?

A man with a beard, wearing a black fedora, sunglasses, and a black jacket, is speaking to a woman whose back is to the camera. She has a large, textured black afro. The scene is set in a modern office environment with a desk and computer monitor visible in the background.

YOU'RE  
GOING TO  
TAKE THAT IP  
AND LEVERAGE THE  
BOARD TO REPLACE  
DAVID WITH GREG AS  
THE HEAD OF  
PETERMAN  
INTERNATIONAL.  
ISN'T THAT  
RIGHT?

YES!

A man with a beard, wearing a black suit, a black hat, and sunglasses, is looking towards a woman. The woman has her hair in a bun and is wearing a black dress with a large necklace. They are standing on a train platform with a train visible in the background.

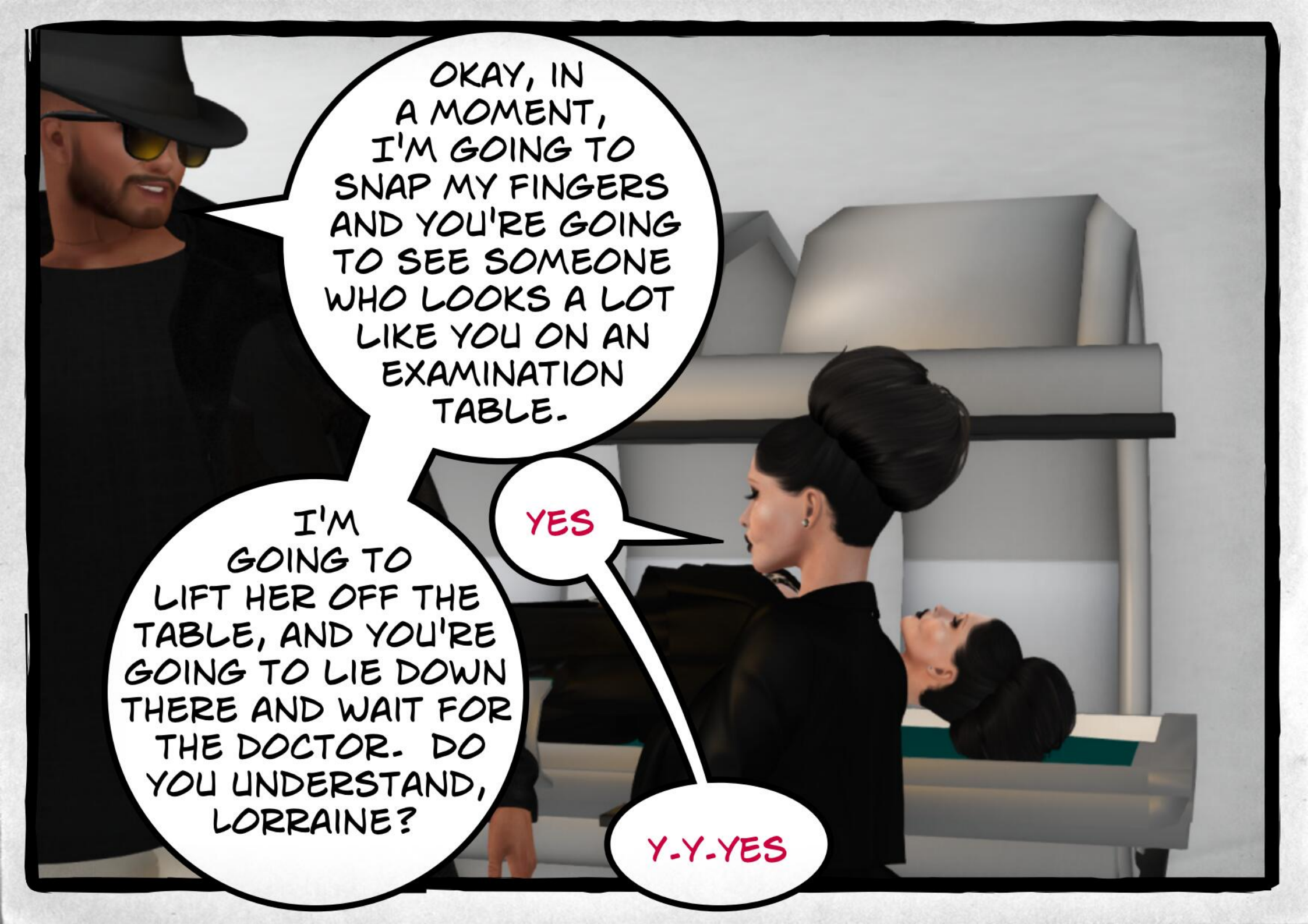
AND  
YOU'LL  
REPLACE BEN  
CARSTAIRS, THE  
BOARD  
PRESIDENT,  
WITH ME, JIM  
FOXX. ISN'T  
THAT  
RIGHT?

YES.

AND  
THEN THE  
THREE OF US ARE  
GOING TO SELL  
PETERMAN  
INTERNATIONAL AND  
MAKE A TON OF  
MONEY.  
RIGHT?

A woman with dark hair styled in a bun, wearing a black dress and a multi-strand pearl necklace with a large diamond brooch. She is looking down and to the left with a slight smile. The background shows a wall with several medical X-ray scans. A speech bubble is positioned to her left.

YES!




OKAY, IN  
A MOMENT,  
I'M GOING TO  
SNAP MY FINGERS  
AND YOU'RE GOING  
TO SEE SOMEONE  
WHO LOOKS A LOT  
LIKE YOU ON AN  
EXAMINATION  
TABLE.

I'M  
GOING TO  
LIFT HER OFF THE  
TABLE, AND YOU'RE  
GOING TO LIE DOWN  
THERE AND WAIT FOR  
THE DOCTOR. DO  
YOU UNDERSTAND,  
LORRAINE?

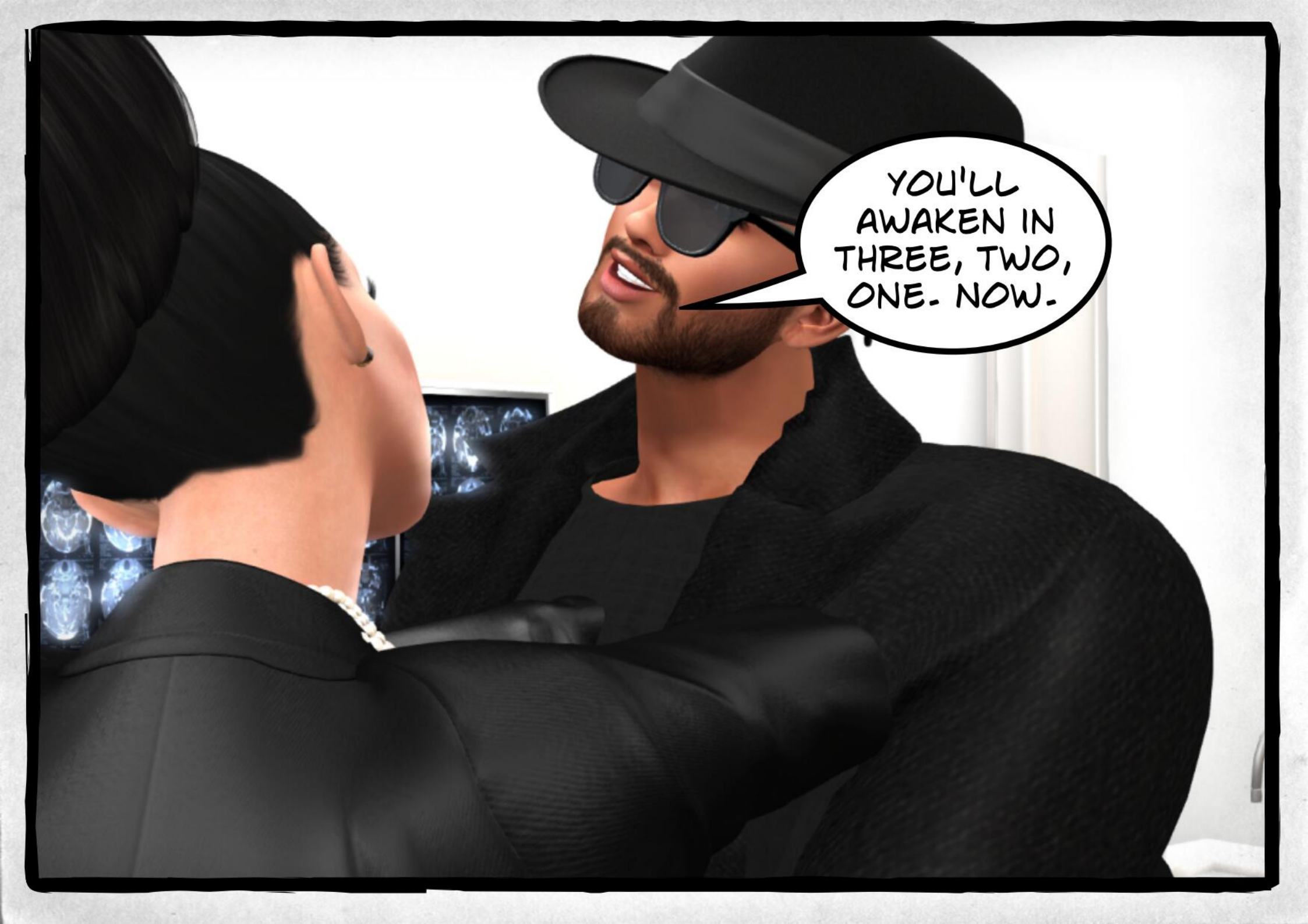
YES

Y-Y-YES



THIS  
AFTERNOON,  
GREG ADAMS  
WILL CONTACT YOU  
AND YOU WILL DO  
EVERYTHING HE  
SAYS. DO YOU  
UNDERSTAND  
LORRAINE?

YES



YOU'LL  
AWAKEN IN  
THREE, TWO,  
ONE. NOW.


A woman with dark hair, wearing a black dress and a black hat, is looking over her shoulder at a man in a black suit. The man is seen from the back, and his muscular back is visible. They are in a room with wooden doors and a white wall. A speech bubble is positioned above the man's head.

I WATCHED HIM LEAVE WITH  
SOMEONE WHO LOOKED  
ALOT LIKE ME?




WELL,  
NOW, MRS.  
PETERMAN,  
LET'S GET YOU  
OFF THAT  
TABLE.

## CHAPTER NINE




OH, DEAR. I  
THINK I FELL  
ASLEEP! I FEEL A  
BIT LIGHTHEADED.



WELL,  
YOUR BRAIN  
SCANS ALL CAME  
UP CLEAN. YOU  
ARE A HEALTHY  
SEVENTY-NINE  
YEAR OLD  
WOMAN, MRS.  
PETERMAN.


SEVENTY-NINE...



YOU'RE  
BRAIN  
FUNCTION  
SHOWS ALMOST  
ZERO  
DEGENERATION. I  
STILL RECOMMEND  
HAVING A CHECKUP  
EVERY TWO  
YEARS, JUST TO  
MAKE SURE!



UH...  
THANK YOU  
DOCTOR.



UNLESS  
THERE'S  
SOMETHING  
ELSE I CAN  
HELP YOU WITH,  
YOU'RE FREE TO  
ESCAPE!  
HEHE.



MMM,  
HANDSOME  
AND WITTY.  
SURE I CAN'T  
BUY YOU A DRINK  
SOMEWHERE,  
DOCTOR?

HAH!  
THANKS, BUT I  
DON'T THINK MY  
BOYFRIEND  
WOULD LIKE  
THAT, MRS.  
PETERMAN



AWW,  
SUCH A PITY.  
WE COULD  
HAVE SUCH  
FUN!

I'M  
SURE WE  
COULD, MRS.  
PETERMAN.

PLEASE  
CALL ME  
LORRAINE.


I...BETTER  
GET TO MY OTHER  
PATIENTS,  
LORRAINE.



AS I MADE MY WAY OUT OF THE CLINIC, I  
STILL FELT OFF, LIKE THERE WAS SOMETHING  
I WAS FORGETTING.

I FOUND MY CAR, AND GOT  
IN. SOMETHING STILL FELT  
OFF, LIKE I WAS GOING  
THROUGH THE MOTIONS.



A close-up, cinematic-style photograph of a woman with dark hair pulled back, blue eyes, and heavy black makeup on her lips and eyes. She has a worried or distressed expression, with a furrowed brow and a slightly open mouth. She is wearing a black top and a multi-strand pearl necklace with a large, ornate gold and diamond brooch. The background is dark and out of focus, showing the interior of a car. In the upper left corner, a white SUV and a motorcycle are visible through the car window. A white speech bubble with a black border is positioned in the upper right corner of the image.

THE DOCTOR SEEMED TO  
KNOW WHAT HE WAS TALKING  
ABOUT...THE ONLY PROBLEM  
WAS I COULDN'T REMEMBER  
HIS NAME!

A woman with black hair styled in a bun is seen from the back, looking towards a light-colored bar counter. On the counter, there are three decorative bowls: a clear glass one with a leaf pattern, a copper-colored one with a geometric pattern, and a dark blue one with a geometric pattern. In the background, there are three lit pendant lights hanging from the ceiling.

I MADE IT TO MY HOME, BUT  
EVERYTHING FELT EERILY  
UNFAMILIAR.

A person with dark hair styled in a bun is seen from behind, looking into a large mirror. The mirror reflects a bathroom scene with a sink, a basket of toiletries, and a blue perfume bottle. The person is wearing a black top. The mirror's reflection shows a sink with a white countertop, a metal mesh basket containing a pink hairbrush, a gold perfume bottle, and a blue perfume bottle labeled 'Eau De Toilette'. A small framed picture of a person is also visible in the basket. The background of the mirror shows a wall with circular lights and a patterned wallpaper.

MY OWN FACE LOOKED LIKE  
A STRANGER...I MEAN,  
SURE, I HAD ALL THE INFO.

I COULD REMEMBER MY  
FIRST KISS; KENNY  
BRUBAKER, MY FAVORITE  
WINE; CABERNET  
SAUVIGNON...






I COULD REMEMBER OUR WEDDING DAY, THE DAY I CAME HOME FROM THE HOSPITAL WITH JESSIE, OUR DAUGHTER. THE FUNERAL FLOWERS I PICKED OUT FOR HER HEADSTONE...

WHY DID IT ALL FEEL LIKE IT  
HAD HAPPENED TO SOMEONE  
ELSE?



# CHAPTER TEN

A woman with long, dark, wavy hair and black lipstick is wearing a black, strapless, low-cut dress. She is holding a lit candle in her right hand, which is raised. She has several rings on her fingers. The background features a wall with a repeating square pattern and a bed with a patterned coverlet. A decorative branch with a lit candle is mounted on the wall behind her.

I DECIDED WHAT MAMA  
REALLY NEEDED WAS A BIT  
OF WINING AND DINING, SO I  
GOT DRESSED, AND HEADED  
DOWN TO THE BALLROOM.

A woman with long black hair, wearing a black, backless, form-fitting dress, stands in profile on a checkered dance floor. The background shows a nightclub interior with a bar, palm trees visible through large windows, and other patrons. The scene is lit with warm, ambient light.

IT WAS A LOVELY  
EVENING FOR  
DANCING...BUT THE  
PICKINGS WERE SLIM.



GOOD  
EVENING MS.  
PETERMAN

DO I KNOW  
YOU?

MAY I HAVE  
THIS DANCE?

A woman with long, wavy black hair and light-colored eyes is shown from the chest up. She is wearing a black, low-cut top and a multi-strand pearl necklace with a large, ornate silver brooch. Her right hand is raised, showing several rings on her fingers. A speech bubble is positioned to her right, containing text in red, all-caps font. The background is dark and indistinct.

A BIT  
OLDER  
THAN WHAT I  
USUALLY  
CHASE, BUT  
YOU'LL  
DO.

A man in a tuxedo and a woman in a black dress are in a room. The woman is touching the man's shoulder. There are three speech bubbles on the left side of the image. The background shows a room with a patterned carpet, a lamp, and a sign that says "NOW AND BACK".

SO WHAT'S  
YOUR NAME,  
HANDSOME?

GREG  
ADAMS.

GREG  
ADAMS...NOW  
WHY DOES THAT  
NAME SOUND  
SO FAMILIAR?



RUMPLE..  
WAIT---

PROBABLY  
BECAUSE  
RUMPLESTILTSKIN.



WHAT THE  
ABSOLUTE  
FUCK!?!

IT ALL CAME CRASHING IN. WHO  
I'D BEEN, WHO I WAS, WHO I'D  
RECENTLY BEEN...ALL OF IT.

A man with short dark hair and a light beard, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie, is looking towards a woman. The woman has long black hair and is wearing a black dress. They are in a formal setting, possibly a ballroom or a restaurant. In the background, there is a bar area with a sign that says "BAR" and a poster that says "BB KING". There are other people in the background, including a woman in a red dress and a man in a black suit. The floor is checkered. The scene is lit with warm, indoor lighting.

KEEP  
DANCING AND  
PLEASE DO  
NOT MAKE A  
SCENE.

WHAT  
THE HELL? I  
THOUGHT I WAS  
GOING TO  
RETAIN MY  
MEMORIES?

A man with a beard, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie, is looking towards a woman. The woman has long black hair, is wearing a black dress, a pearl necklace, and several rings. They are in a room with a checkered floor, a bar in the background, and other people in formal attire. A speech bubble from the man contains the text: "BLONDIE WAS IN A BIT OF A RUSH WHEN SHE CONDUCTED YOUR HYPNO-REPLACEMENT."

BLONDIE WAS IN A BIT  
OF A RUSH WHEN SHE  
CONDUCTED YOUR  
HYPNO-REPLACEMENT.

A woman with long black hair, wearing a black dress, a pearl necklace, and several rings, is looking towards the man. A speech bubble from her contains the text: "I WAS READY TO BOINK THE DOC!"

I WAS  
READY TO  
BOINK THE  
DOC!

A man in a black tuxedo with a white shirt and blue tie is looking at a woman with long black hair wearing a black dress. They are in a room with a checkered floor and a wooden cabinet in the background. There are two speech bubbles overlaid on the image.

AND WHY  
DO YOU LOOK  
FIFTY?

WE  
DECIDED IT  
WOULDN'T BE  
BENEFICIAL TO  
USE MY  
ACTUAL  
VISAGE.



SO, NOW  
WHAT IS THE  
PLAN?

LET'S  
TALK A  
LITTLE ABOUT  
WHAT HAS  
HAPPENED  
TO YOU.


I'VE BEEN  
TURNED INTO A  
78 YEAR OLD  
WOMAN, THAT'S  
WHAT.

CALLAN  
AND HIS  
COTTON CLUB

DEFINE 'I'

ME, JIM  
FOXX. WHO  
ELSE WOULD  
I MEAN?

AND WHO IS  
JIM FOXX?

A woman with long, dark hair and blue eyes is looking towards a man whose back is to the camera. She has a slightly concerned or questioning expression. The man is wearing a dark suit jacket and a white shirt. The background is a dimly lit room with a checkered floor.

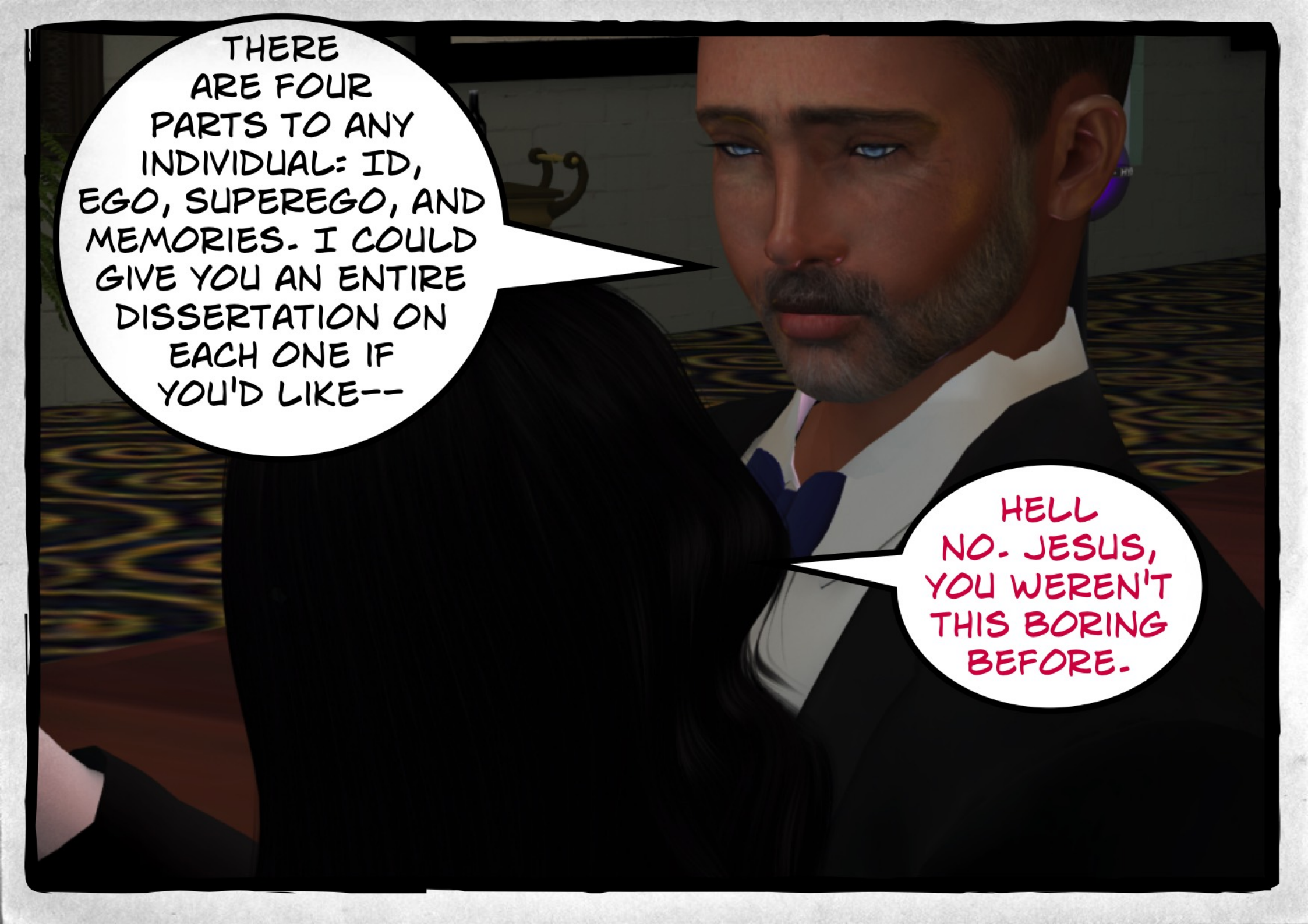
BORN IN  
ROCHESTER  
NEW YORK,  
MILITARY BRAT,  
MOVED AROUND  
ALOT...

I'M  
NOT  
TALKING  
ABOUT YOUR  
BIOGRAPHY.  
'WHO' IS  
JIM




OKAY,  
UM...I'M A GUY  
OR WAS, 35,  
STRAIGHT--

OKAY, YES.  
YOUR GENDER  
WAS MALE AND  
THAT BECAME PART  
OF YOUR IDENTITY.  
YOUR SEXUALITY WAS  
'STRAIGHT' WHICH  
HAS ALSO BECOME  
A PART OF YOUR  
IDENTITY.

A man with a beard and blue eyes, wearing a dark suit, white shirt, and blue tie, is shown in a close-up. He has a purple earpiece in his left ear. He is looking slightly to the left. The background is dark and out of focus.


THERE  
ARE FOUR  
PARTS TO ANY  
INDIVIDUAL: ID,  
EGO, SUPEREGO, AND  
MEMORIES. I COULD  
GIVE YOU AN ENTIRE  
DISSERTATION ON  
EACH ONE IF  
YOU'D LIKE--

HELL  
NO. JESUS,  
YOU WEREN'T  
THIS BORING  
BEFORE.

A man with a beard, wearing a white tuxedo shirt and a blue bow tie, is looking down at a woman. The woman has dark hair and is wearing a black dress. They are in a room with a checkered floor, a potted plant, and a framed picture on the wall.

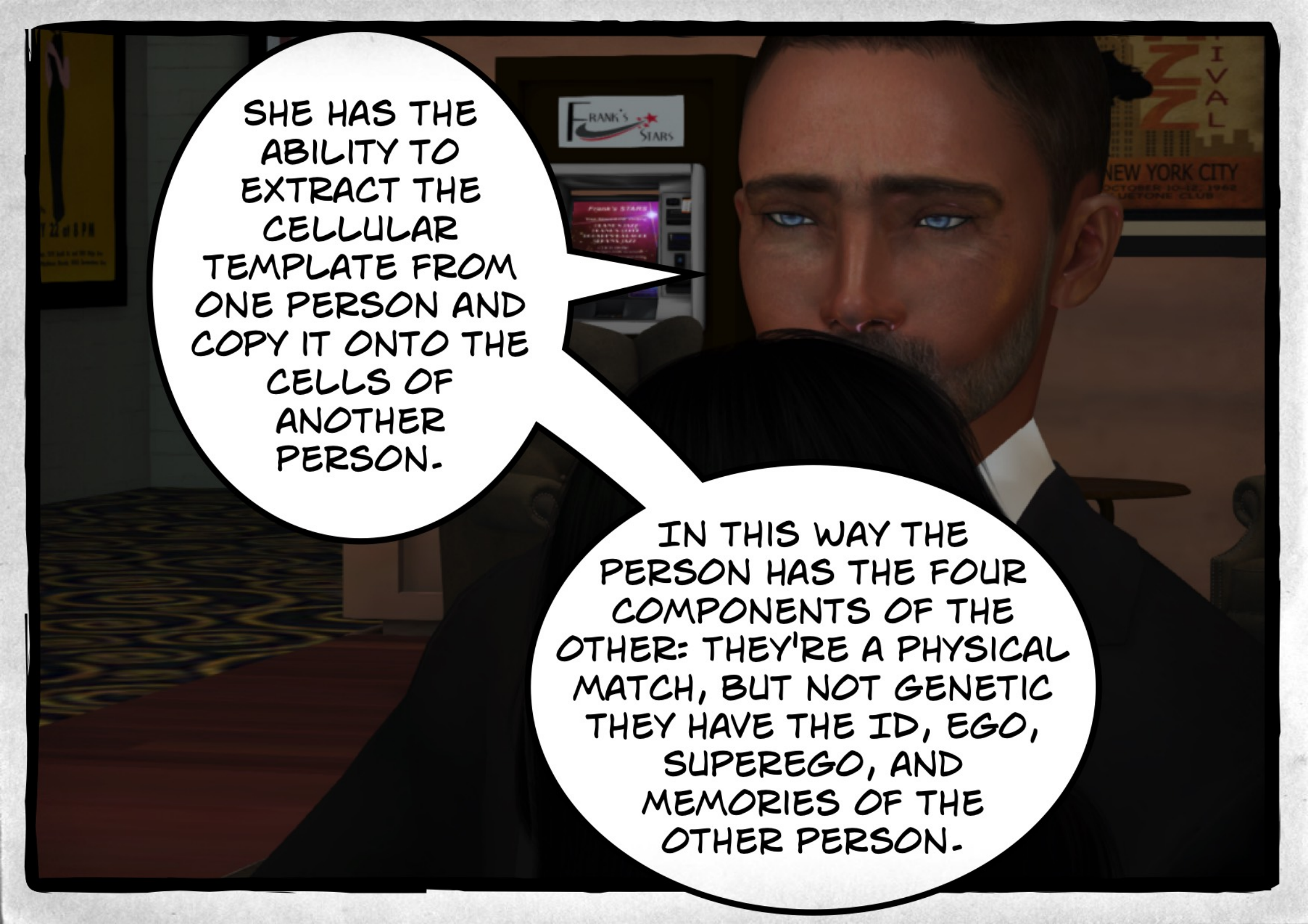
THAT'S BECAUSE  
I'M OPERATING  
WITH THE PERSON  
I'M COPYING'S  
EGO. HE'S AN  
INTELLECTUAL--

OKAY, OKAY,  
PROFESSOR.  
GET ON WITH  
THE PART  
WHERE I GIVE  
A FUCK.

A man with a beard and blue eyes, wearing a white tuxedo shirt and a blue bow tie, is looking down at a woman with long black hair. The woman is wearing a black dress. They are in a room with a black and white checkered floor, a potted plant, and a framed picture on the wall.


OKAY. WHEN  
ROBERTA...YOU  
KNOW HER AS  
BLONDIE, OR NOW  
SHE'S ACTUALLY  
FOXX--

RIGHT

A man with a beard and blue eyes, wearing a dark suit and white shirt, is looking down at a woman's dark hair. The background shows a room with a sign for 'FRANK'S STARS' and a poster for 'NEW YORK CITY' with the dates 'OCTOBER 10-12, 1942' and 'LUSTONE CLUB'.

SHE HAS THE ABILITY TO EXTRACT THE CELLULAR TEMPLATE FROM ONE PERSON AND COPY IT ONTO THE CELLS OF ANOTHER PERSON.


IN THIS WAY THE PERSON HAS THE FOUR COMPONENTS OF THE OTHER: THEY'RE A PHYSICAL MATCH, BUT NOT GENETIC THEY HAVE THE ID, EGO, SUPEREGO, AND MEMORIES OF THE OTHER PERSON.



THEN  
THROUGH  
HER HYPNOSIS,  
SHE CAN  
ACTIVATE ANY OF  
THE COMBINATION.  
RIGHT NOW, YOU  
HAVE THE ID OF  
LORRAINE, BUT  
THE EGO,  
MEMORIES, AND  
SUPEREGO OF  
FOXX.

WHICH IS  
WHY I WANT  
TO FUCK  
YOU?

EXACTLY



ROBERTA  
PLANTED A FEW  
POST-HYPNOTIC  
SUGGESTIONS IN  
YOU. BY SAYING THESE  
WORDS, I CAN  
TRIGGER DIFFERENT  
PARTS OF LORRAINE'S  
MEMORIES. I'D LIKE  
TO TRY THEM NOW,  
THIS IS A LITTLE  
EXPERIMENTAL.

GREAT,  
I'M A HUMAN  
GUINEA PIG.

A man in a black tuxedo with a white shirt and a blue bowtie is adjusting a woman's black dress. The woman has long black hair and is wearing a black dress with a white pattern. They are in a room with a patterned carpet and a lamp in the background. Another man in a suit is visible in the background.

THE FIRST ONE  
WILL TRIGGER ALL  
FOUR FOXX AREAS. ID,  
EGO, SUPEREGO, AND  
MEMORIES.

OKAY.

SLEEPING  
BEAUTY.



UGH,  
YAH, NO!  
KEEP YOUR  
HANDS OFF  
ME!

PLEASE TRY  
TO MAINTAIN  
DECORUM WHILE  
WE EXPERIMENT.

THE NEXT WILL  
TRIGGER  
LORRAINE'S ID.

IT WAS LIKE A SWITCH HAD  
BEEN THROWN. I COULDN'T  
STAND BEING NEXT TO HIM,  
AND MY BODY FELT  
COMPLETELY \*WRONG\*

SNOW WHITE




I WAS BACK TO FINDING  
HIM ATTRACTIVE.

THIS IS  
PROFOUNDLY  
DISTURBING.

THE  
NEXT WILL  
TRIGGER  
LORRAINE'S  
EGO.

SEBASTIEN

A man in a tuxedo and a woman in a black dress are dancing on a checkered floor. The man is on the left, and the woman is on the right, looking at him. She has dark hair, dark lipstick, and is wearing a pearl necklace and multiple rings. The background is a checkered floor with a dark red wall in the distance.

PERFECT.  
AS YOU CAN  
SEE, LORRAINE  
WAS FAIRLY  
LONELY.

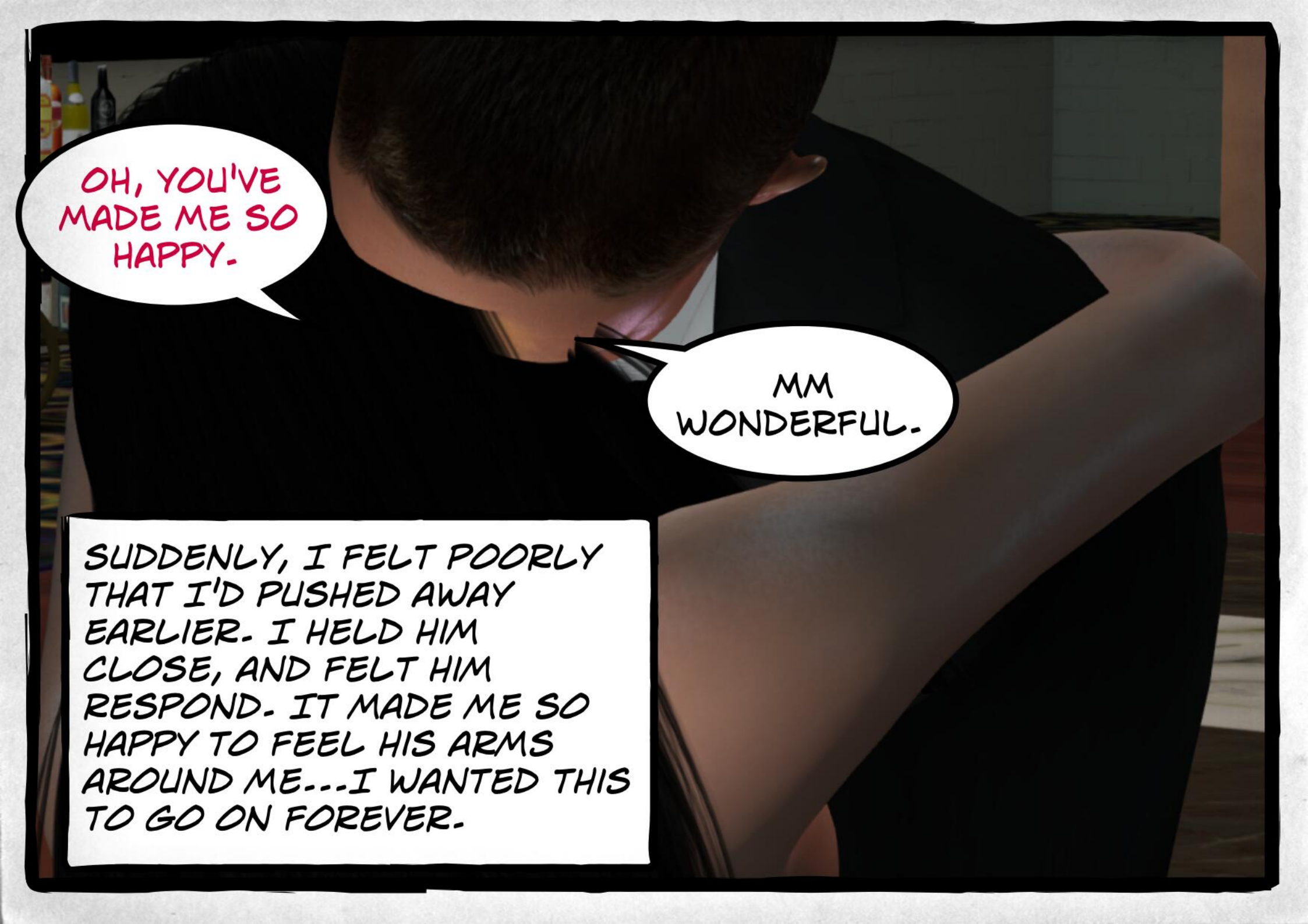
YES.

A STANGE FEELING CAME OVER ME. I DIDN'T  
REALIZE HOW LONELY I HAD BEEN. THIS  
HANDSOME MAN COULD CHANGE THAT. I  
COULD FEEL MYSELF PRESSING CLOSER TO  
HIM.

A man in a black tuxedo with a white shirt and bowtie is seen from the back, facing a woman. The woman has long black hair, blue eyes, and is wearing a black dress with a pearl necklace. They are standing on a floor with a black and white checkered pattern. The scene is framed by a thick black border.

NOW,  
I'LL  
TRIGGER  
LORRAINE'S  
SUPEREGO.


THREE  
MUSKETEERS.

A man and a woman are shown in a close embrace. The man is on the left, leaning towards the woman on the right. They are in a dimly lit room, possibly a bar or a kitchen, with some bottles visible in the background. The man is wearing a dark shirt, and the woman is wearing a dark top. The overall mood is intimate and romantic.

OH, YOU'VE  
MADE ME SO  
HAPPY.

MM  
WONDERFUL.

SUDDENLY, I FELT POORLY  
THAT I'D PUSHED AWAY  
EARLIER. I HELD HIM  
CLOSE, AND FELT HIM  
RESPOND. IT MADE ME SO  
HAPPY TO FEEL HIS ARMS  
AROUND ME...I WANTED THIS  
TO GO ON FOREVER.

A man with a beard and blue eyes, wearing a white shirt and a blue bowtie, is looking down at a woman with long black hair who is wearing a black dress. They appear to be in a formal setting, possibly a restaurant or a ballroom. The man is speaking, and the woman is listening.

NOW, YOU ARE  
FUNCTIONALLY  
COMPLETELY LORRAINE WITH  
FOXX'S MEMORIES. THIS NEXT  
TRIGGER WILL BE TO BRING  
LORRAINE'S MEMORIES TO THE  
FRONT. IT CAN BE A BIT  
DISTURBING, SO PREPARE  
YOURSELF.

OKAY.


A man with a beard and mustache, wearing a black tuxedo jacket, a white shirt, and a blue bow tie, is adjusting a woman's black dress. The woman has long, dark hair and is seen from the back. They are in a room with a patterned carpet and a lamp in the background. A speech bubble is positioned above the man's head.

RUMPLESTILTSKIN.

A woman with long black hair, black lipstick, and a black dress is shown in profile, looking down with a distressed expression. She is wearing a multi-strand pearl necklace. The background is a tropical resort with palm trees and a checkered floor. A man in a suit is partially visible on the left.

I FELT NAUSEOUS. MEMORY  
CAME CRASHING IN. I  
REMEMBERED EVERYTHING.

UGH. I  
DON'T FEEL  
WELL. HOW  
DID WE GET  
HERE?



MY NAME IS  
GREG ADAMS,  
LORRAINE. I  
WANT TO TALK  
TO YOU ABOUT  
YOUR HUSBAND'S  
COMPANY. DO  
YOU  
REMEMBER?

I REMEMBER  
YOU SAID YOU HAD  
A WAY TO BRING  
THE BASTARD  
DOWN.

YES, EXACTLY

A man with a beard and blue eyes, wearing a black tuxedo jacket, a white dress shirt, and a blue bow tie, is looking at a woman with long black hair. They are in a bar setting with shelves of bottles and a bartender in the background. A speech bubble is positioned above the woman's head.

PERFECT.  
HERE'S WHAT  
WE'RE GOING TO  
DO.



AND AS HE LAID OUT THE AQUISITION PLAN, I FELT A SENSE OF HOPE AGAIN, SOMETHING I HADN'T FELT IN THE YEARS SINCE DAVID GASLIT ME INTO THINKING \*I\* HAD BEEN THE PROBLEM BEHIND HIS PHILANDERING AND BUSINESS TROUBLES.

OVER THE NEXT NUMBER OF WEEKS THAT  
TURNED INTO MONTHS, WE ENACTED A  
PLAN TO OVERTAKE PETERMAN  
INTERNATIONAL.



MADE SEVERAL COURT  
APPEARANCES.



EVERYTHING WAS ON TRACK  
AT FIRST...



A woman with short brown hair and glasses, wearing a grey plaid blazer over a white top, sits in a wooden chair behind a large wooden desk. She has a serious expression and is looking slightly to her right. On the desk in front of her are several scrolls of parchment, some unrolled, and a set of writing tools including a quill pen in an inkwell and a small white container. The background consists of grey panels with gold trim.

WE FIND LORRAINE  
PETERMAN HAS  
SUCCESSFULLY  
PROVEN HER CASE  
AGAINST PETERMAN  
INTERNATIONAL--

THINGS TOOK AN  
UNEXPECTED TURN--

SETTLEMENT  
ISSUES MUST  
PROCESS THROUGH  
A RIGOROUS  
MAGICAL IDENTITY  
CALCULUS--

IT'S  
TO ENSURE  
THE VERACITY OF  
ALL CLAIMANTS  
AND BENEFITS. WE  
WOULDN'T WANT TO  
HAND OVER ALL THIS  
CAPITAL TO THE  
WRONG PERSON  
WOULD WE?

A man with a grey beard and blue eyes, wearing a brown pinstriped suit jacket, a blue and white checkered shirt, and a red and blue striped tie, is speaking in a courtroom. He has a slightly nervous or apologetic expression. In the background, other people are seated in wooden benches, including a man in a dark suit and a man in a grey suit. A window with a view of greenery is visible behind the speaker.

UH, NO  
YOUR  
HONOR, OF  
COURSE  
NOT.

A courtroom scene. In the foreground, a judge in a black robe is seen from the side, looking towards the witness stand. In the witness stand, a woman in a black suit is speaking. A man in a white shirt and black vest stands behind her. A man in a brown suit stands at a podium to the right. A bailiff in a black uniform stands with his back to the camera. In the background, several people are seated in the gallery. The room has wood-paneled walls and large windows.

BAILIFF,  
ESCORT  
THESE  
INDIVIDUALS  
TO THE COURT  
WIZARD'S  
CHAMBERS,  
PLEASE.

YES, YOUR  
HONOR.

YOUR HONOR, I  
HAVE A HEALTH  
ISSUE AT THE  
MOMENT. COULD WE  
BEG THE COURT TO  
PERFORM THIS  
TOMORROW?

A courtroom scene with three characters. In the foreground, a man in a brown suit jacket is on the left, and a man in a white shirt and black vest is on the right. In the background, a man in a dark suit and a woman in a dark suit are seated at a desk. Three speech bubbles are overlaid on the scene. The top bubble is white with a black border and contains pink text. The bottom-left bubble is white with a black border and contains black text. The bottom-right bubble is white with a black border and contains black text.

WITH  
IDENTITY  
VERACITY  
MATTERS, I'M  
AFRAID THAT  
REQUEST IS  
DENIED

STAY ALERT.  
I'LL SIGNAL  
YOU.

SHIT,  
WHAT ARE WE  
GOING TO  
DO?



WHAT  
ARE YOU  
GUYS  
WORRIED  
ABOUT? WE  
WON!

RUMPLESTILTSKIN

RUMPLESTILTSKIN

A close-up of a woman with dark hair pulled back, wearing a dark suit and a pearl necklace. She has a shocked expression with wide eyes and an open mouth. In the background, there is a control room with a desk, a microphone, and a screen displaying red numbers. A speech bubble is positioned to her left.

AW SHIT.

EVERYTHING CAME CRASHING BACK IN.  
APPARENTLY THEY'D HAD ME IN FULL  
'LORRAINE MODE' PRETTY MUCH ALL THE  
TIME.

A man with a goatee, wearing a black tactical vest and a cap, stands on a red carpet. He is addressing a group of four people whose backs are to the camera. The group consists of a man in a dark sweater, a man in a brown sweater, a man in a dark vest, and a woman in a dark top. Two purple tufted ottomans are visible on the carpet. The scene is framed by a thick black border.

Y'ALL  
WAIT  
RIGHT HERE.  
WIZARD WILL  
BE WITH YOU  
SHORTLY.

ALRIGHT




I'M  
BLONDIE.

WE THOUGHT  
IT'D BE BETTER TO  
SWITCH SINCE I WAS  
GOING TO BE ATTACHED  
TO YOU FOR SO LONG.  
GREG HAS BUSINESS  
OUTSIDE OF THIS  
MATTER.

I'M  
CONFUSED. I  
THOUGHT  
YOU--

WELL,  
WHATEVER.  
WHAT ARE WE  
GOING TO  
DO?



ONLY THING I  
CAN THINK OF IS  
ATTACK THE WIZARD  
WHEN THEY GET  
HERE AND HOPE  
FOR THE--



I ASSURE  
YOU. THAT WILL  
NOT GO AS  
PLANNED.

WELL, SHIT.



## CHAPTER 12



GUYS,  
THIS IS  
DEIANIRA  
INFERNAL.

DO I KNOW  
YOU?

HELLO  
DEIANIRA



YOU KNOW ME  
AS BUTCH  
MCCALLISTER.



BUTCH?  
HOLY SHIT, IS  
THAT REALLY  
YOU?

YEAH,  
ILLUSION  
SPELL, BUT  
IT'S ME UNDER  
HERE.

A woman with red skin, black hair, and black eye makeup is shown from the waist up. She is wearing a black and red outfit with a large red bow on her chest. She has a black tail. A speech bubble is positioned above her head.

MMMM  
\*PURRS\* I DO  
LOVE A GOOD  
ILLUSION


A speech bubble containing text.

SO WHO IS THE  
REAL LORRAINE  
PETERMAN?




LORRAINE IS  
SOMEWHERE  
SAFE.

SOME \*ONE\*  
SAFE.



SO  
Y'ALL  
CONCOCTED  
THIS PLAN TO  
SWINDLE  
PETERMAN  
OUT OF HIS  
COMPANY.  
GOOD  
PLAY!



LOOK,  
WE CAN CUT  
YOU IN ON THE  
ACTION--

I DON'T NEED  
ANYMORE ACTION  
THAN I ALREADY  
HAVE.

AND  
I REALLY  
DON'T LIKE  
DEALING WITH  
LIARS,  
SO--

SNAP!



**FWOOOM!**





I WANTED  
TO SEE WHO I  
WAS DEALING  
WITH.

WHOA  
WHAT JUST  
HAPPENED?


AWW YOU  
RESET ME TO  
BEFORE ALL  
MY BEAUTY  
SPELLS!

A 3D rendered character with a dark beard and mustache, wearing black sunglasses, a black flat cap, and a black jacket. The character is shown from the chest up, looking slightly to the right. A white speech bubble with a black outline is positioned to the right of the character's head, containing text. The background consists of horizontal lines in shades of grey and red.

THANK GOD!  
I'M BACK TO  
BEING ME! I HAVE  
A COCK AND  
EVERYTHING!

DON'T  
GET TOO  
USED TO IT.  
THAT WHICH CAN  
BE GIVEN CAN  
BE TAKEN  
AWAY.



A 3D rendered character with a dark beard and mustache, wearing black sunglasses and a black cap. The character is shown from the chest up, looking slightly to the right. A white speech bubble with a black outline is positioned to the right of the character's face, containing text. The background is a simple, light-colored wall with a red horizontal band.

HEY, I WAS  
CURSED AGAINST MY  
WILL! AND THEN  
HYPNOTIZED TO THINK  
I WAS A 79 YEAR OLD  
WOMAN! I'M  
INNOCENT HERE.



THAT TRUE,  
BUTCH?

WELL...YES.  
BUT IT WASN'T  
LIKE WE WEREN'T  
FEEDING HIM OR  
ANYTHING.



SO YOU HAD HIM  
AS A PATSY. HYPNO-  
CONTROLLED TO ACT IN  
THE MANNER YOU LAID  
OUT...TO SWINDLE BUKU  
BUCKS FROM DAVID  
PETERMAN. AND YOU,  
MISS ROBERTA, YOU  
WERE IN ON THE PLAN  
TOO?



BUT  
TELL US  
WHAT YOU  
WANT  
DEIANIRA. WE  
CAN CUT  
YOU IN.

GREG  
AND I ARE A  
TEAM--

TELL ME  
WHERE THE  
REAL  
LORRAINE  
PETERMAN IS,  
AND I'LL  
THINK ABOUT  
IT.





SHE'S  
BARTENDING  
AT THE SPANK  
AND TICKLE.

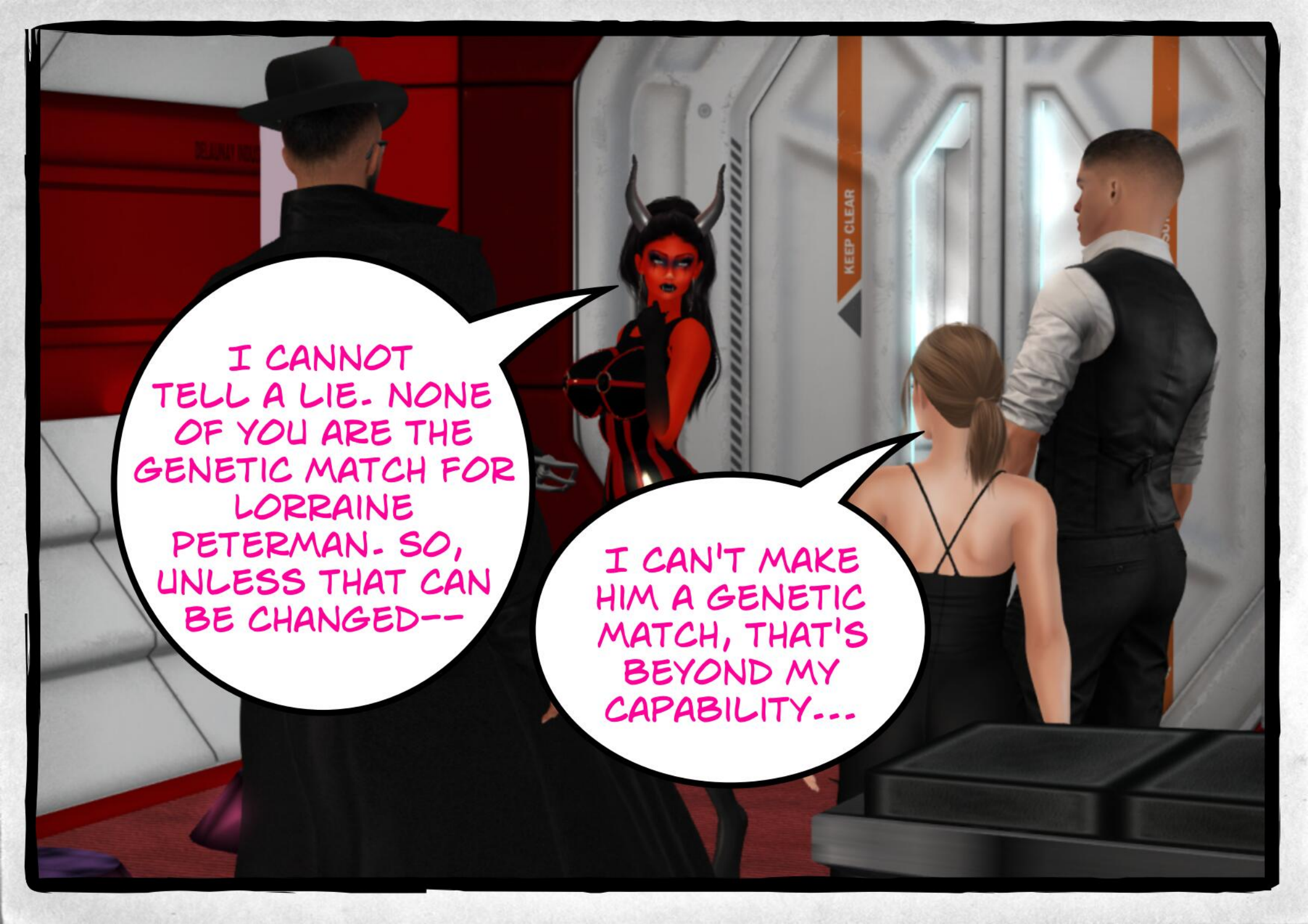
OOOH, I  
LOVE THAT  
PLACE!

THANKS!

SADLY, I'M  
UNDER A  
GEAS FROM  
JUDGE  
WINSLOW. SHE  
HOLDS MY  
SOUL KEY.

SO ARE YOU  
IN?

SO  
THAT'S IT?  
YOU'LL TURN  
US IN?



I CANNOT  
TELL A LIE. NONE  
OF YOU ARE THE  
GENETIC MATCH FOR  
LORRAINE  
PETERMAN. SO,  
UNLESS THAT CAN  
BE CHANGED--

I CAN'T MAKE  
HIM A GENETIC  
MATCH, THAT'S  
BEYOND MY  
CAPABILITY...

A man with short dark hair, wearing a light-colored button-down shirt and a dark vest, stands in a futuristic control room. He has a serious expression. To his right is a large, dark grey control console with various buttons and a circular dial. The background is a red wall with horizontal lines. A speech bubble is positioned above the man's head, containing the text "DEIANIRA CAN--".

DEIANIRA  
CAN--



I COULD...  
BUT THERE  
WOULD BE A  
PRICE.

THIS COULD NOT BE  
HAPPENING--


WHAT IS YOUR  
PRICE,  
SUCCUBUS?

WHAT? NO! I  
JUST GOT MY  
NUTS BACK! YOU  
GUYS CAN'T  
POSSIBLY BE  
THINKING--



IF ONE  
OF YOU  
WERE TO  
ASSUME MY  
GEAS, I MIGHT  
COULD BE  
TALKED  
INTO IT.

FOR HOW  
LONG?




OH, FOR THE  
NEXT 100  
SOLAR YEARS  
WOULD BE  
SUFFICIENT.

DONE.



GREG, WAIT!  
DO YOU EVEN  
KNOW WHAT  
YOU'RE  
AGREEING  
TO?



ONE,  
THIRD OF A  
FUCKTON OF  
MONEY IS  
WHAT I'M  
AGREEING  
TO.

BUT YOU'D  
HAVE TO  
ASSUME HER  
GEAS!



THINGS WERE SPIRALING  
OUT OF MY CONTROL--

HOW  
SOON CAN WE  
DO THIS?

NO TIME  
LIKE THE  
PRESENT!



WAIT! NO!  
I DON'T  
AGREE! YOU  
BOTH GAMBLED  
AND LOST,  
DON'T DRAG  
ME--

A comic book panel featuring a close-up of a mechanical device. The device has a prominent red section with a fine, wavy texture and black sections with a ribbed pattern. The central part of the image is a bright white area where the sound effect 'FWOM!' is written in a large, bold, yellow-to-orange gradient font with a black outline. The entire scene is framed by a thick black border.

**FWOM!**



AW, SHIT.



FOR ANOTHER 50 YEARS, I CAN LOCK HER IN PLACE AND MAKE HER THE ONLY GENETIC MATCH OF LORRAINE PETERMAN.

DO IT.

GREG!



**TWINKLE**

WAIT, NO!

THIS IS  
BULLSHIT  
ADAMS!

RUMPLESTILTSKIN!

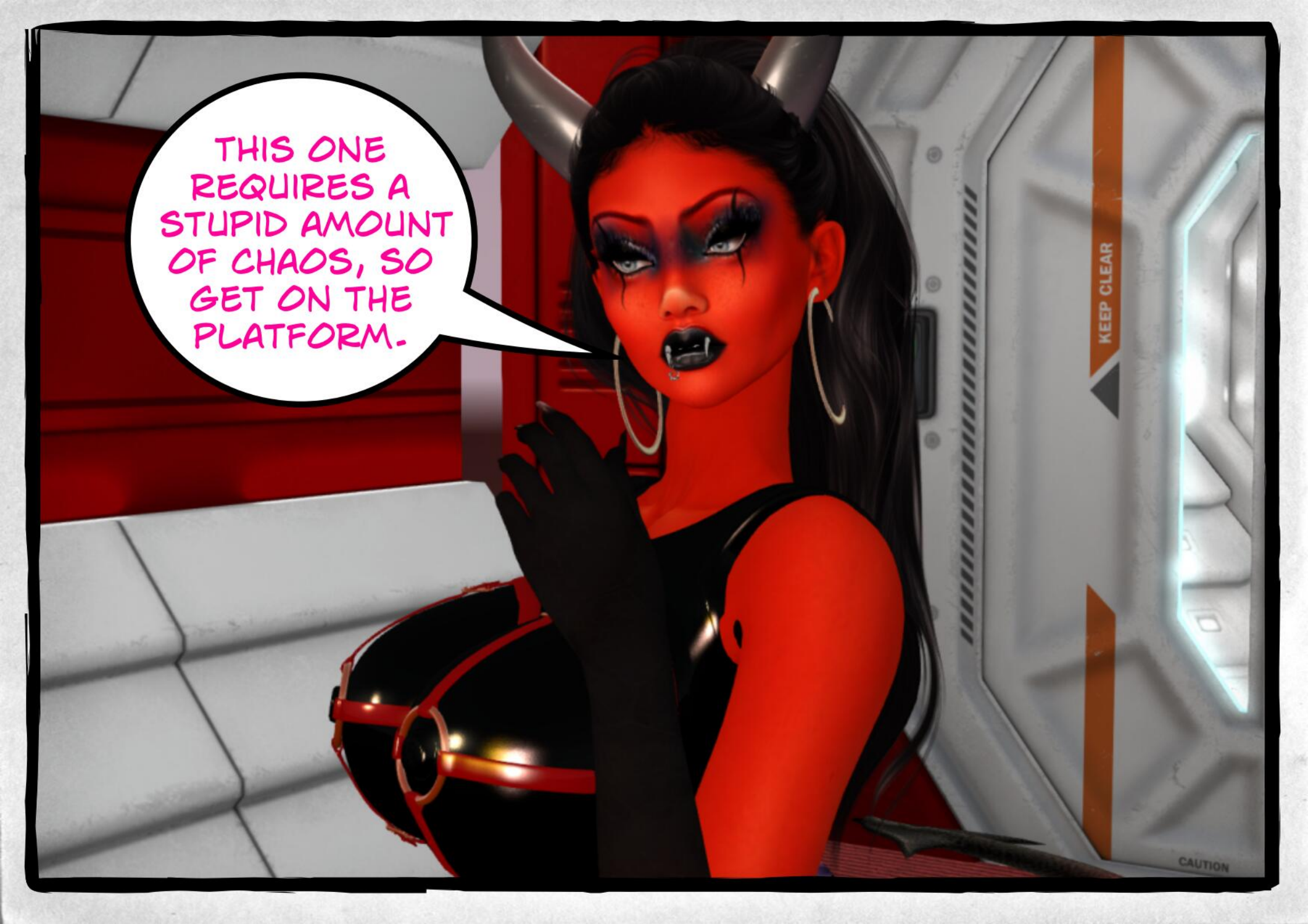
SHE IS NOW  
AND  
FOREVERMORE  
LORRAINE  
PETERMAN



SADLY, THIS  
TRANSFORMATION  
NULLIFIES YOUR  
HYPNO MAGIC.

AND THE  
PRICE?

YOU'RE  
BASICALLY  
COMPELLING HER  
TO BE 'LORRAINE  
PETERMAN' BUT NOW  
SHE LITERALLY \*IS\*  
LORRAINE, SO IT  
CANCELS OUT.



THIS ONE  
REQUIRES A  
STUPID AMOUNT  
OF CHAOS, SO  
GET ON THE  
PLATFORM.

KEEP CLEAR

CAUTION

GREG STOOD ON THE  
CIRCULAR PLATFORM WHICH  
TRIGGERED A HUM OF  
ENERGY AROUND HIM.



FIRST HE LOST HIS CLOTHES

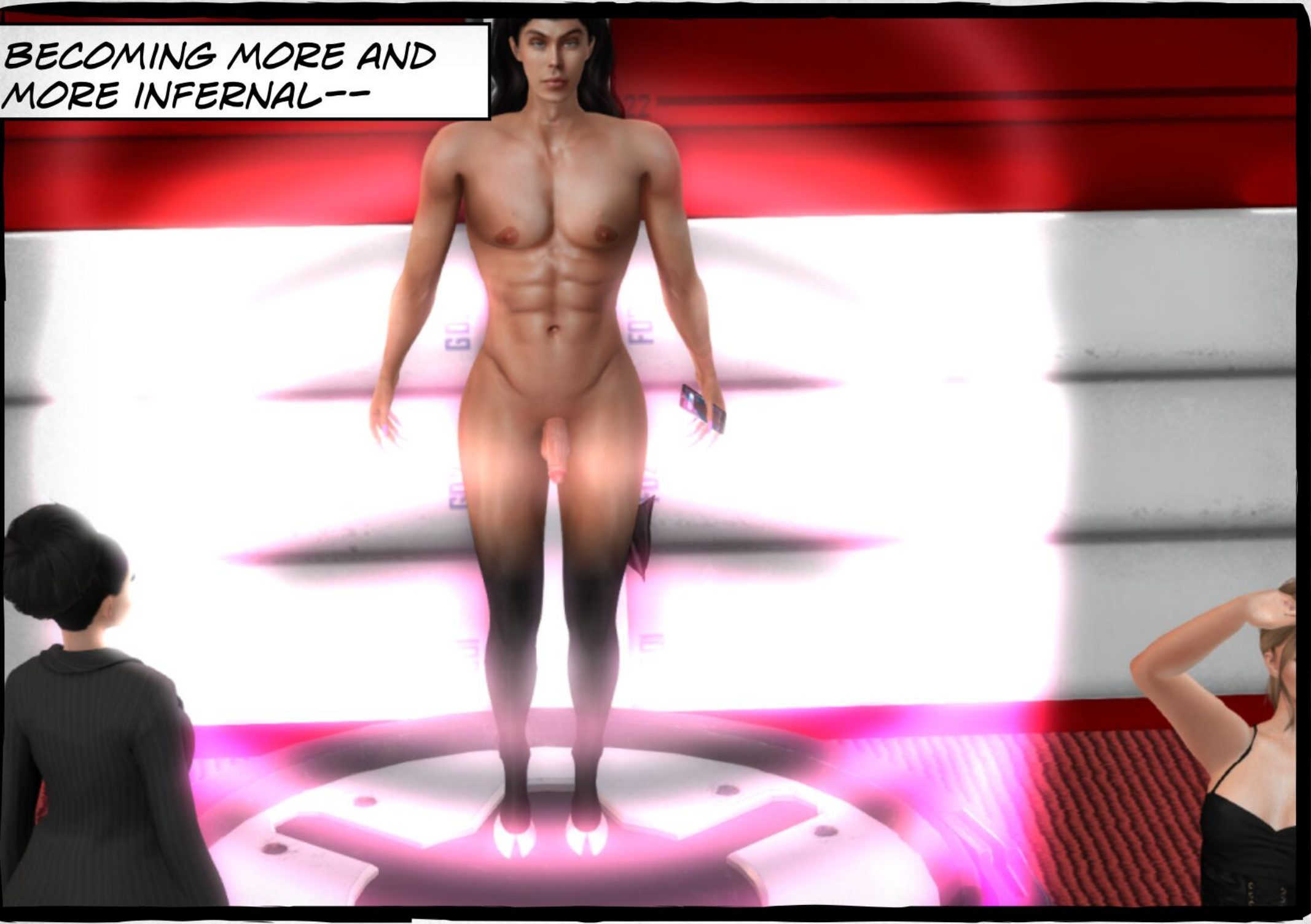


HIS BODY RIPPLED AND  
CONTORTED IN STRANGE  
WAYS...



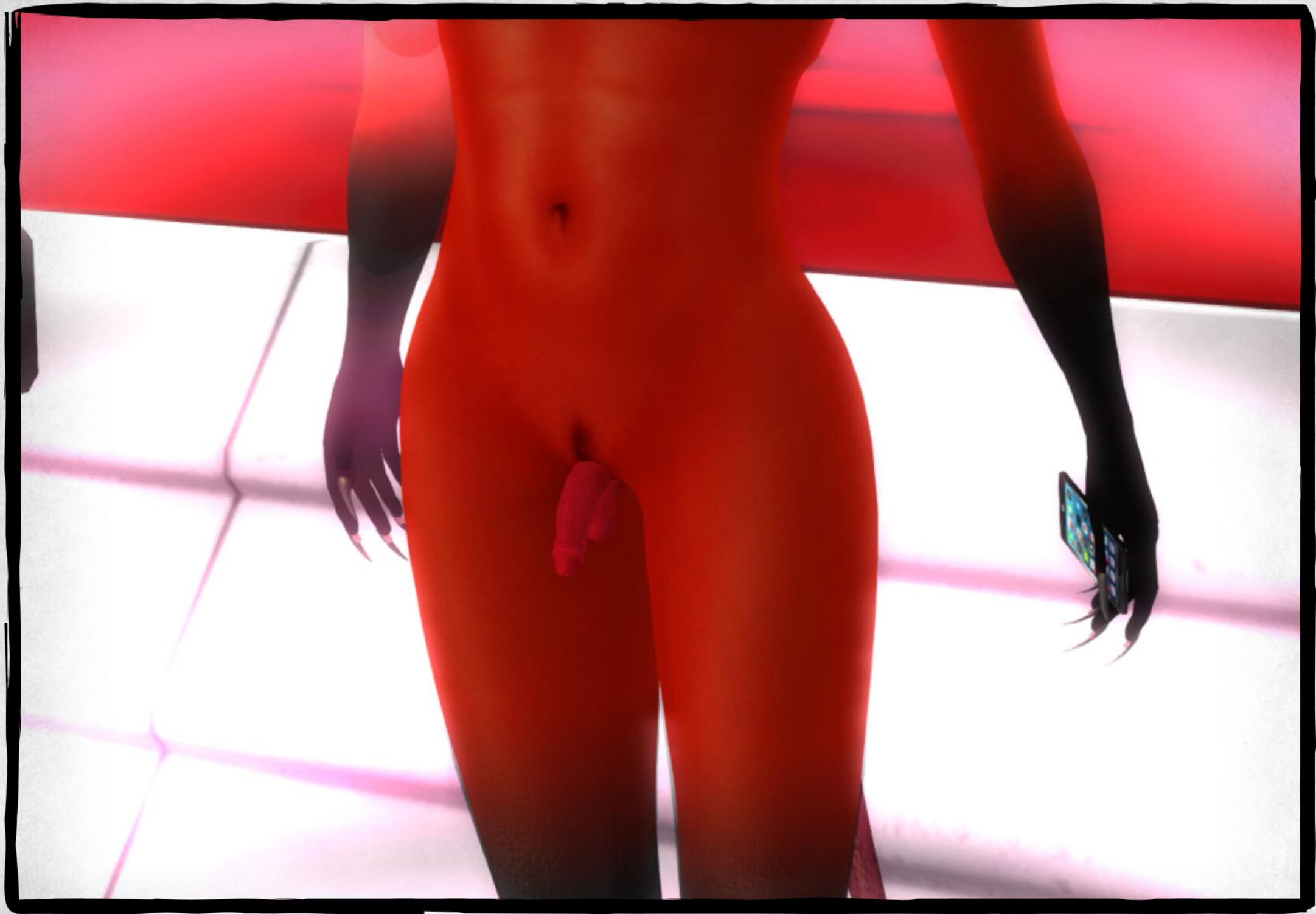


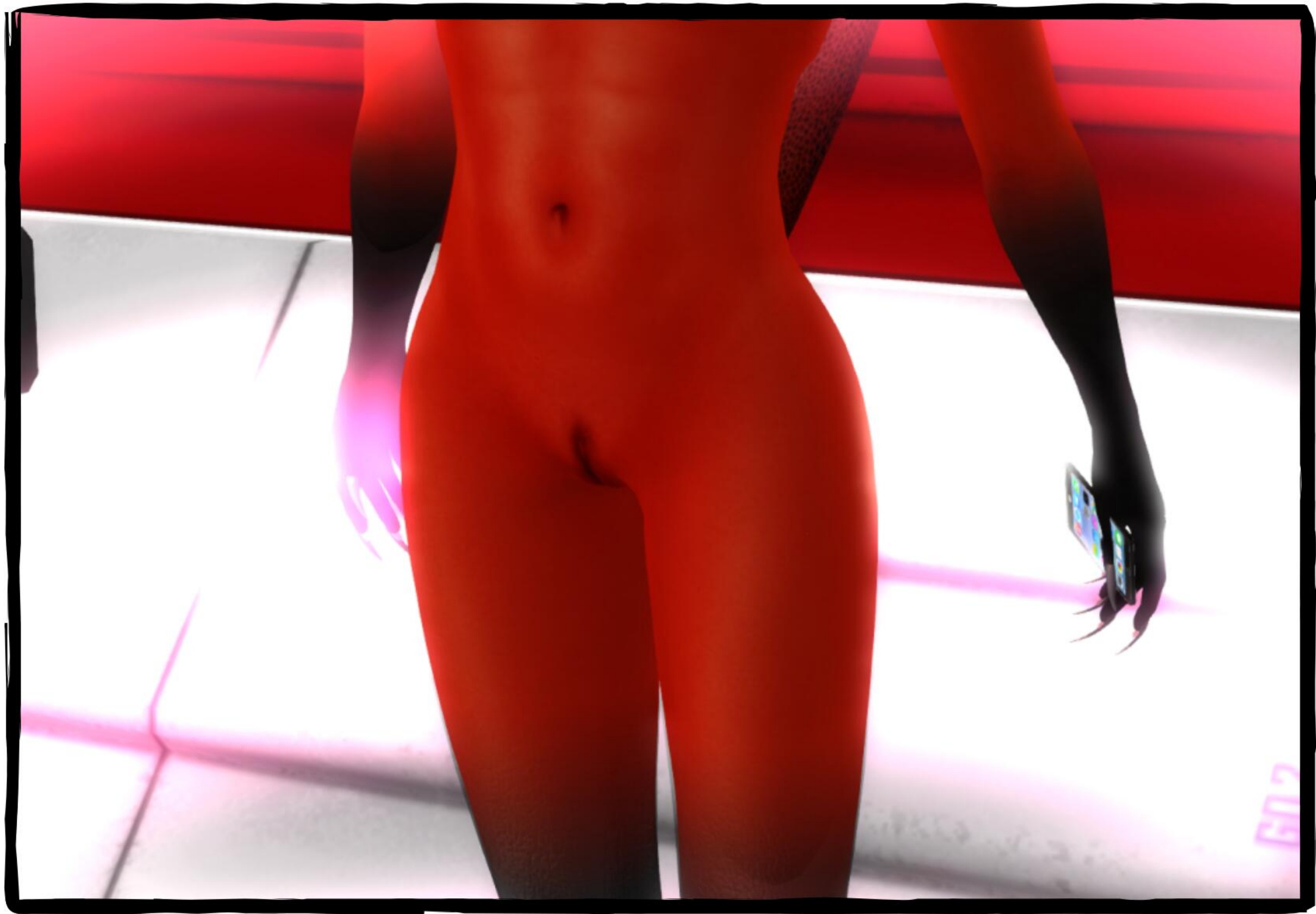
BECOMING MORE AND MORE INFERNAL--





PITY I  
CAN'T KEEP  
YOU MALE...  
\*SIGHS\*






HIS SKIN CHANGED--







UNTIL HE WAS A TWIN  
TO DEIANIRA!



NOW  
FOR SOME  
CLOTHES AND  
JEWELRY..




I FEEL  
RIDICULOUS

PERFECT!



DON'T  
FORGET THE  
VOICE, I STILL  
SOUND LIKE  
GREG

NOW, TO  
TRANSFER THIS  
INFERNAL  
GEAS...



SO WHAT  
DOES THIS  
GEAS ENTAIL?  
FUCK, IT  
TINGLES.

BLOOD  
SWORN  
SERVICE TO  
WINSLOW.



THERE...AND  
NOW WE NEED  
TO SEAL IT WITH  
YOUR NEW  
NAME...HMM.



I DUB  
THEE  
MELANIPPE  
INFERNAL.

OOH, I LIKE  
THAT!

CAN  
SOMEONE  
PLEASE  
EXPLAIN WHAT  
IS GOING  
ON?



WHAT'S  
GOING ON IS  
'MELANIPPE' HERE  
JUST BARGAINED HER  
LIFE AWAY FROM ME AND  
SEALED YOU AS  
LORRAINE PETERMAN  
SO WE CAN GET  
THE MONEY.

WELL, AND  
SO WE AREN'T  
INCARCERATED  
FOR THE REST OF  
OUR LIVES FOR  
IDENTITY  
THEFT.

YOU'LL  
BE ABLE TO  
RESTORE ME  
TO BEING FOXX  
THOUGH, AFTER  
WE GET THE  
DOUGH? AS WE  
AGREED?



A comic book panel showing two red-skinned devil women with horns and large hoop earrings. They are wearing black, form-fitting outfits with red accents. They are standing in a hallway with a red carpet and grey walls. The woman on the left is speaking, and the woman on the right is responding.

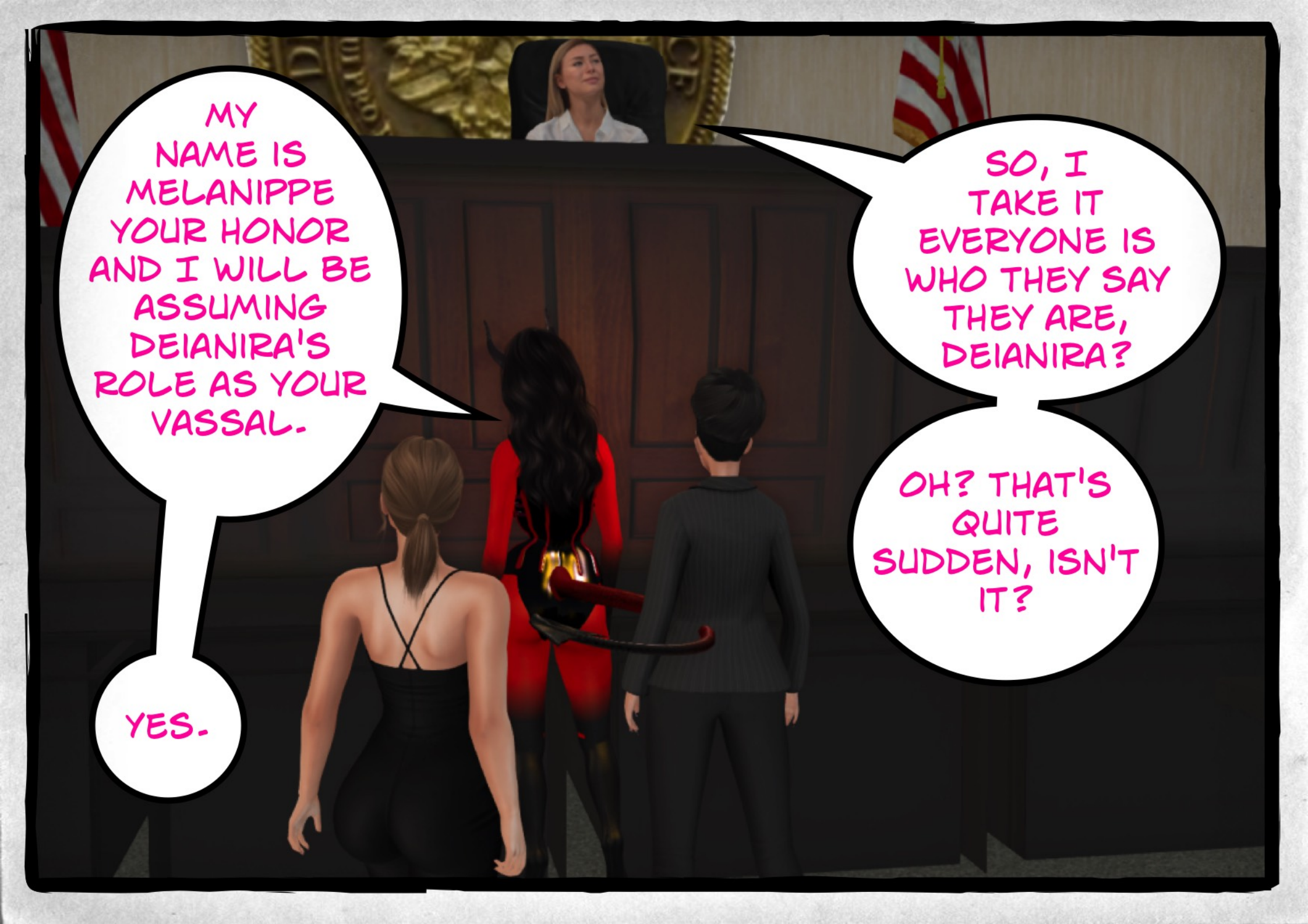
OH,  
YOU'LL  
NEVER BE  
FOXX AGAIN.  
FOXX NO  
LONGER  
EXISTS.

LET'S  
GET  
THROUGH THE  
HEARING AND  
WE'LL SORT  
THINGS OUT  
AFTER.



I'LL SEE  
YOU ALL  
LATER! HAVE  
FUN WITH THE  
NEW GIG,  
SIS!

THANK YOU,  
DEIANIRA


A courtroom scene. A judge with blonde hair is seated at the top center. In the foreground, three people are standing with their backs to the camera: a woman in a black dress on the left, a woman in a red dress with horns and a tail in the center, and a man in a dark suit on the right. The background features a large wooden door and an American flag on the right.

MY  
NAME IS  
MELANIPPE  
YOUR HONOR  
AND I WILL BE  
ASSUMING  
DEIANIRA'S  
ROLE AS YOUR  
VASSAL.

YES.

SO, I  
TAKE IT  
EVERYONE IS  
WHO THEY SAY  
THEY ARE,  
DEIANIRA?


OH? THAT'S  
QUITE  
SUDDEN, ISN'T  
IT?



SO  
THIS IS  
DECIDEDLY  
LORRAINE  
PETERMAN, I  
TAKE IT?



YES, YOUR  
HONOR.



VERY WELL. THE  
COURTS' RULING  
STANDS. PLEASE SEE  
THE COURT SECRETARY  
ON YOUR WAY OUT TO  
MAKE PAYMENT  
ARRANGEMENTS, MS.  
PETERMAN.

A woman with dark hair styled in a high bun, wearing a dark pinstriped blazer over a light-colored top and a pearl necklace. She has a slightly concerned or questioning expression. A speech bubble is positioned to her left. In the background, there is a dining table with chairs, a potted plant, and a stone fireplace. To the right, a woman in a leopard-print bikini is partially visible, standing near a red pillar.

UH, THANKS?

A woman with long blonde hair, wearing a white button-down shirt, is seated at a dark wooden desk in what appears to be a courtroom. She is looking slightly to her right with a neutral expression. Behind her is a black office chair and a portion of a red and white striped flag. The background features a brick wall and light-colored wood paneling. A speech bubble with a black outline and white background is positioned to the left of the woman, containing the text "NEXT CASE!" in pink, uppercase letters.

NEXT CASE!

## CHAPTER THIRTEEN



MS.  
PETERMAN, I JUST  
NEED YOUR ID AND  
BANKING  
INFORMATION.

BUT I  
DON'T--

DON'T  
BE SILLY  
LORRAINE, IT'S  
IN YOUR  
PURSE.



MY PUR--

I FELT A WEIGHT ON MY ARM  
SUDDENLY...

