

TransNet.

Undercover.



Chapter 5.0

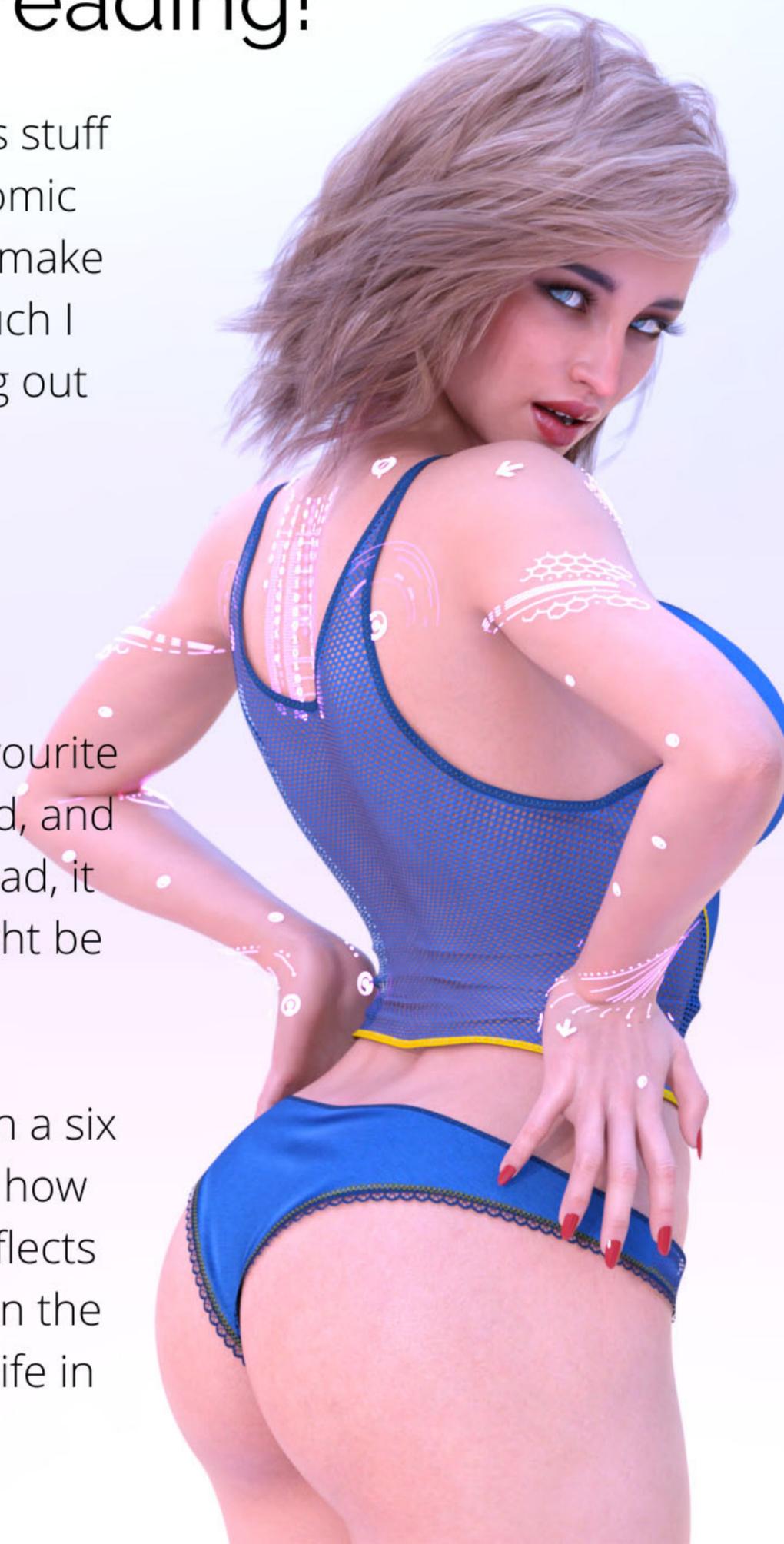
Tom Reynolds

Thanks for reading!

Normally I don't read this stuff at the beginning of a comic either, but I just want to make sure you know how much I appreciate you checking out my work!

TransNet is one of my favourite comics I've ever produced, and from the reception it's had, it seems like the same might be true for others.

This is the third chapter in a six chapter comic detailing how Robert Logan further reflects on how being a woman in the virtual world affects his life in the real one.



This comic wouldn't be possible without the generosity and kindness of my patrons over at:

patreon.com/caps

There's an awful lot more content over there, and I'm publishing new comic pages weekly for only \$1 a month.

There's a lot more than that, including exclusive TransNet content not available anywhere else.

Again, thanks for reading, and I hope to see you all soon.

Tom

HOLY SHIT!



A woman with long, wavy blonde hair is the central figure. She is wearing a glowing blue bikini with thin straps and circular accents. Her hands are raised to her hair. The background is dark with metallic textures and glowing blue circular elements on the left and right sides. Two speech bubbles are present: one in the upper left and one in the lower right.

YOU'VE MADE
ME...

NOT JUST A
WOMAN.

A woman with blonde hair, wearing a blue bikini, stands in a futuristic, dimly lit environment. She is looking towards the camera with a slight smile. Her hands are raised behind her head. To her left is a large, glowing circular window or portal that emits a bright blue light. The background features dark, metallic-looking walls with several small, circular lights. A speech bubble is positioned near the top left of the image.

WHAT DO
YOU MEAN?

A woman with short, wavy blonde hair stands in a futuristic, dimly lit environment. She is wearing a glowing blue, translucent bikini. Her eyes are closed, and she has a serene expression. The background features a large, glowing blue circular structure on the right and a dark, textured wall with several small, glowing lights. The overall atmosphere is mysterious and high-tech.

GOD, THIS IS
INTENSE. IT FEELS
SO REAL.

IT IS REAL.
WELL, ABOUT AS
CLOSE TO REAL AS
YOU COULD
GET.

YOU'RE THE
FIRST MIND WE'VE
COMPLETELY WIRED
INTO ONE OF
THESE BOTS.

WHERE NO
MAN HAS GONE
BEFORE.





LOGAN? THERE'S
TIME FOR EXPERIMEN-
TATION LATER.

A woman with blonde hair, wearing a glowing blue bikini, stands in a futuristic, dark environment. She has her hands on her hips and is looking directly at the camera. The background features a large, glowing blue sphere on the right and a dark, metallic wall with rivets. Two speech bubbles are present: one on the left and one on the right.

OH. SORRY.

EVERYTHING WE'VE
DONE SO FAR HAS BEEN
PREPARATION FOR THIS MOMENT.
REWIRING MINDS, CHANGING
PEOPLE, IT'S ALL BEEN LEADING
TO THIS.

A man with long dark hair and a light beard, wearing a white dress shirt and a dark tie, stands in a dark, industrial-looking environment. He is looking slightly to the right. In the foreground, there are several blue cables or tubes. A speech bubble is positioned above his head, containing text.

YOU'LL FIND YOU'RE
PERFECT, EVERY DETAIL TAKEN
FROM THE AVATAR YOU MADE FOR YOUR-
SELF SO LONG AGO. NO AGING. POWERED
BY A BISMUTH-209 CORE THAT SHOULD
RUN FOR AT LEAST A FEW THOUSAND YEARS.
YOU CAN EAT AND DRINK, YOU CAN LAUGH
AND LOVE AND DO EVERYTHING A
HUMAN CAN DO.

HOWEVER, YOU'RE ALSO
CAPABLE OF LIFTING AROUND
10 TO 20 TONS, AND YOU'LL BE ABLE
TO RUN OVER 40 KILOMETERS PER
HOUR FOR LONG PERIODS OF TIME.
LIKE I SAY, NOT JUST
A WOMAN.



A woman with blonde hair, wearing a glowing blue bikini, stands in a futuristic laboratory. She has her hands clasped in front of her. The room is filled with advanced technology, including large circular light fixtures and control panels. In the foreground, the back of a man's head and shoulders is visible as he looks towards the woman. A speech bubble above the woman contains the text "WHERE THE HELL AM I?". A larger speech bubble from the man in the foreground contains the text "PHASE II. THE HEART OF A NEW WORLD. I'VE GOT A BODY PREPPED FOR MYSELF, READY TO GO. JACK'S IS IN PROGRESS, AND I DON'T KNOW ABOUT DIGITALIS. IF SHE TURNED RAT THEN MAYBE WE CAN BREAK HER DOWN FOR PARTS."

WHERE THE
HELL AM I?

PHASE II. THE
HEART OF A NEW WORLD. I'VE
GOT A BODY PREPPED FOR MYSELF,
READY TO GO. JACK'S IS IN PROGRESS,
AND I DON'T KNOW ABOUT DIGITALIS.
IF SHE TURNED RAT THEN MAYBE WE
CAN BREAK HER DOWN
FOR PARTS.



WHY? WHY
ME?

A man with dark hair and a light beard, wearing a light blue button-down shirt and a dark tie, is shown from the chest up. He has a thoughtful expression, looking slightly to the right. His hands are clasped in front of him. The background is dark and industrial, with some orange-colored pipes or structures visible on the left.

A LONG TIME AGO,
JACK ASKED IF YOU WANTED
TO BE A PART OF A CAL LABS PROJECT
TO MAKE YOUR WORLD A LITTLE MORE
SEXY. YOU SAID YOU WANTED TO
MORE THAN ANYTHING.

I REMEMBER.

WELL, WE'VE
FINALLY DONE IT.
NOW YOU CAN BE
YOUR TRUE
SELF.

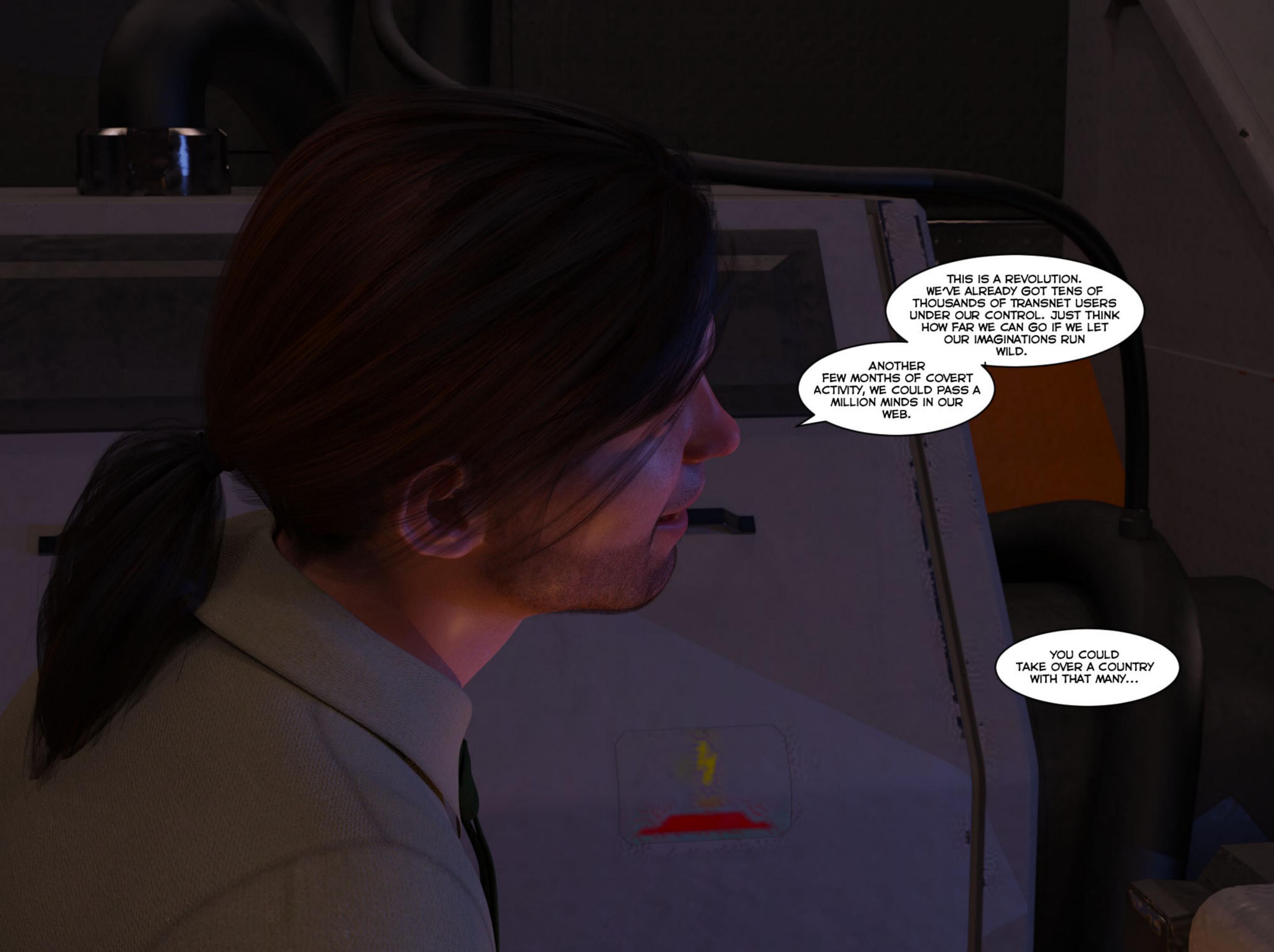


MY... TRUE
SELF?

A 3D rendered character of a man with long brown hair and blue eyes, wearing a white dress shirt and a dark tie. He is looking slightly to the left with a surprised expression. The background is dark with some orange structural elements on the left and right.

IF YOU'D LIKE,
YOU CAN BE PART OF
OUR NEW GOVERN-
MENT.

WHAT?



THIS IS A REVOLUTION.
WE'VE ALREADY GOT TENS OF
THOUSANDS OF TRANSNET USERS
UNDER OUR CONTROL. JUST THINK
HOW FAR WE CAN GO IF WE LET
OUR IMAGINATIONS RUN
WILD.

ANOTHER
FEW MONTHS OF COVERT
ACTIVITY, WE COULD PASS A
MILLION MINDS IN OUR
WEB.

YOU COULD
TAKE OVER A COUNTRY
WITH THAT MANY...



WE'RE THINKING
A LITTLE BIGGER THAN
THAT, LOGAN.



YOU OUGHT
TO THANK JACK FOR
INSISTING ON BRINGING
YOU ALONG.

YOU WEREN'T
HIS FIRST, NOR EVEN
HIS THOUSANDTH, BUT HE
KEPT COMING BACK
FOR YOU.

IF THAT ISN'T LOVE,
I DON'T KNOW WHAT
IS. YOU WOULDN'T HAVE
THAT BODY WITHOUT
HIM.

JACK. YEAH--

A woman with short, wavy blonde hair stands in a futuristic, dimly lit environment. She is wearing a two-piece bikini with glowing blue and purple accents. The background features large circular openings and glowing blue light sources. The scene is set in a high-tech, possibly underground or space-based, facility.

BULLETPROOF, ALMOST
MISSILE-PROOF. YOU COULD
WALK INTO THE WHITE HOUSE
TOMORROW AND NO ONE
COULD STOP YOU.

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



YOU CAN THANK HIM LATER.

I THINK HE'S A LITTLE SHY. I DON'T THINK HE WANTS YOU TO SEE...

WELL...

HIS PRE-PERFECT FACE. YOU MIGHT NOT RECOGNIZE HIM WITHOUT THE HAIR OR THE ABS OR THE SEXY SEXINESS.

WE TOOK
YOUR DREAMS
AND RAN WITH
THEM.

THIS IS WHAT
YOU WANTED,
ISN'T IT?

YOU GET TO
BE BEAUTIFUL.

YOU GET TO
HAVE JACK.



NO MORE HIDING.



NO MORE HIDING.





WELCOME TO
WORLDNET. OUR
NEW WORLD.

THIS IS
WHERE YOU'LL BE
STAYING FOR THE
SHORT TERM.

IT'S...
RUSTIC...

I BELIEVE THE
WORD IS MILITARY. WE
ARE AT WAR, THOUGH
NO ONE KNOWS IT
YET.

LOCKED





I'LL LEAVE YOU ALONE FOR A LITTLE WHILE.

GET COMFORTABLE, CHANGE INTO SOMETHING A BIT MORE YOU, AND WE'LL SEE IF WE CAN FIND YOU SOME ENTERTAINMENT OR SOMETHING...



ERIC! I MEAN
JACK. WE WERE JUST
TALKING ABOUT
YOU!

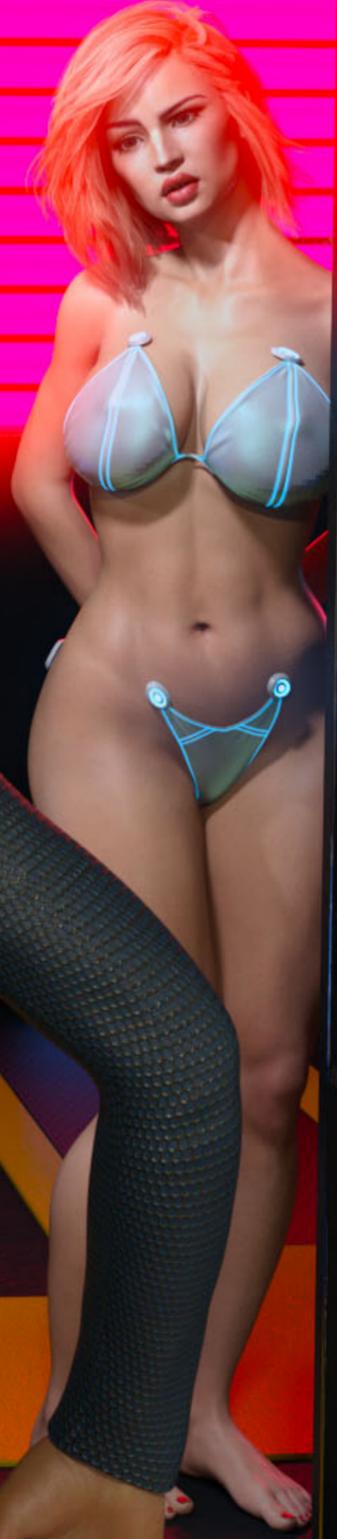
OH. UH, DUDE.
I DIDN'T THINK SHE
WAS GOING TO BE
DOWN HERE...

DON'T SKULK AWAY,
I KNEW YOU COULDN'T
RESIST CHECKING OUT
YOUR HANDIWORK.



HEY, BABY.

HI.





BEFORE THIS GETS TOO
INTIMATE I NEED YOU IN THE
SYSTEM, JACK. SOMETHING WRONG
WITH THE SCRIPTS. ONE OF THE
ENGINEERS WON'T SHUT
UP ABOUT IT.

ON IT.

LOGAN, I'LL COMPLETE THE TOUR A LITTLE LATER, IT SOUNDS LIKE IT'S ALL KICKING OFF DOWNSTAIRS.



FIVE MINUTES,
JACK. THEN YOU'RE
ON THE CLOCK.





SO, I...



LOGAN, I NEVER WANTED YOU TO SEE ME LIKE THIS. JUST LIKE YOU'RE NOT THAT SCRAWNY COP, I'M NOT THIS UGLY FUCKING KID. JUST PUT ME OUT OF YOUR MIND. I'M RUSHING THE BUILD FOR MY AVATAR, I'M GOING TO BE THE MAN OF YOUR DREAMS VERY SOON.

I DON'T KNOW WHAT TO SAY.

DON'T SAY
ANYTHING. JUST
KNOW, I'M COMING
FOR YOU.



SOON.



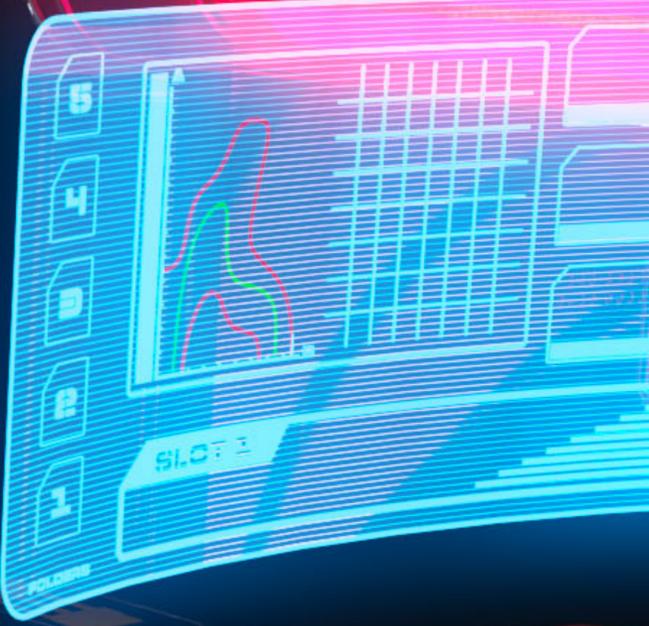


SHI

Code on monitor 1

Code on monitor 2

Code on monitor 3



```
Volume serial . . .
Data set list options
Initial View
1. Volume
2. Space
3. Attrib
File Edit Edit_S...
EDIT ABHI.BANK...
Command ****
*****
000100 //SORTFILE JOB
000110 //
000200 //
000300 //
000400 //
000500 //STEP010 EXEC
000600 //SORTIN DD DSN=
000700 // DISP=
000800 //SORTOUT DD
000900 //
001000 //
001100 //
001200 //SYSOUT DD SYSOUT=
001300 //SYSIN DD *
001400 SORT FIELDS=
```

000200 I am H of H
1...3...5...7...9...A...C...E...G...I...K...M...O...Q...S...U...W...Y...Z...
edit action =>
Please
2-Construction Lien (Litigation not met -- property number 04)
Property Owner's Possession
A District Court found for a
property owner in a suit involving a construction lien, and the
instructed the clerk and recorder to remove the lien from the
property's public record. The property owners requested the
judgment, but on appeal, the Supreme Court reversed the judgment
and remanded the case. The company holding the construction lien
subsequently recorded a lis pendens on the real property, but the
property owners closed on a refinancing loan after a deputy clerk
erroneously filed a letter of release, or record, the property
owners argued that the lien was unenforceable because they
district court's judgment effectively discharged the owners.
lien. The Supreme Court found that even though the lien, it was
refinanced a loan on the property subject to the lien, it was
never paid and remained in the property owner's possession, so
the case was not remanded. The Supreme Court found that the

```
Data set list options
Initial View
1. Volume
2. Space
3. Attrib
File Edit Edit_Settings Name
EDIT ABHI.BANK.JCLLIB(SORTFILE)
Command ****
*****
000100 //SORTFILE JOB CLASS=A,
000110 // PRTY=15,
000200 // NSGCLASS=A,
000300 // NSGLEVEL=(2,1),
000400 // NOTIFY=SYSUID
000500 //STEP010 EXEC PGM=SORT
000600 //SORTIN DD DSN=DSM-SORT.INPUT.FILE,
000700 // DISP=SHR
000800 //SORTOUT DD DSN=DSM-SORT.OUTPUT.PF,
000900 // DISP=(NEW,CATLG,DELETE),
001000 // DCB=(LRECL=80,SPACE=(TRC,(100)))
001100 //SYSOUT DD SYSOUT=*
001200 //SYSIN DD *
001300 SORT FIELDS=(1,8,CH,
001400 /*
001500 /*
```

UNIT 4 - CLASS 0 - SYS SVS1
STATUS: 09.28.65

| --TIMINGS (MEM.1--) | | | | | |
|---------------------|----|------|-----|-----|-------|
| PROCTIME | PC | EXCP | CPU | SRG | CLOCK |
| TRND | 00 | 127 | .00 | .00 | .01 |
| TRND | 04 | 100 | .01 | .00 | .02 |
| TRND | 01 | 72 | .00 | .00 | .02 |
| TOTAL CPU TIME= | | | | | |

WHAT THE
FUCK DID THEY
DO TO ME?!





HOW DOES THIS WORK? THEY'VE TRANSFERRED MY MIND?

HAVE THEY BACKED ME UP SOMEWHERE?

LOCKED

GOT TO
CHECK IF...

SHOWING



I JUST DIDN'T...

I JUST NEVER THOUGHT IT WOULD GET THIS FAR.

JERKING OFF IN TRANSNET WAS ALL FINE, BUT THIS...

I DON'T KNOW IF I CAN GET OUT OF THIS...



FEELS
SO...

FEELS



IT FEELS
SO...

S H

WHY
CAN'T I STOP
MYSELF?

ST



BREATHING
THE AIR...

STUDIO



IS IT
REAL?

\$



OH GOD.
IT'S NOT LIKE
I IMAGINED
AT ALL.



A dark, intimate scene where a woman's hand with bright red nail polish is gently touching a man's face. The man's eyes are closed, and the lighting is low, creating a moody atmosphere. A white speech bubble is positioned in the upper right area of the frame.

WHAT AM I
GOING TO...



HOLY SHIT!



I LOVE IT.



I CAN'T
GO HOME
AGAIN.

WHAT THE
FUCK HAVE
I DONE?!







LOGAN, I'M
BROADCASTING FROM
THE SERVER.

I'M ALL DONE
WITH THE MAINTENANCE.
ARE YOU FINISHED
GETTING READY?

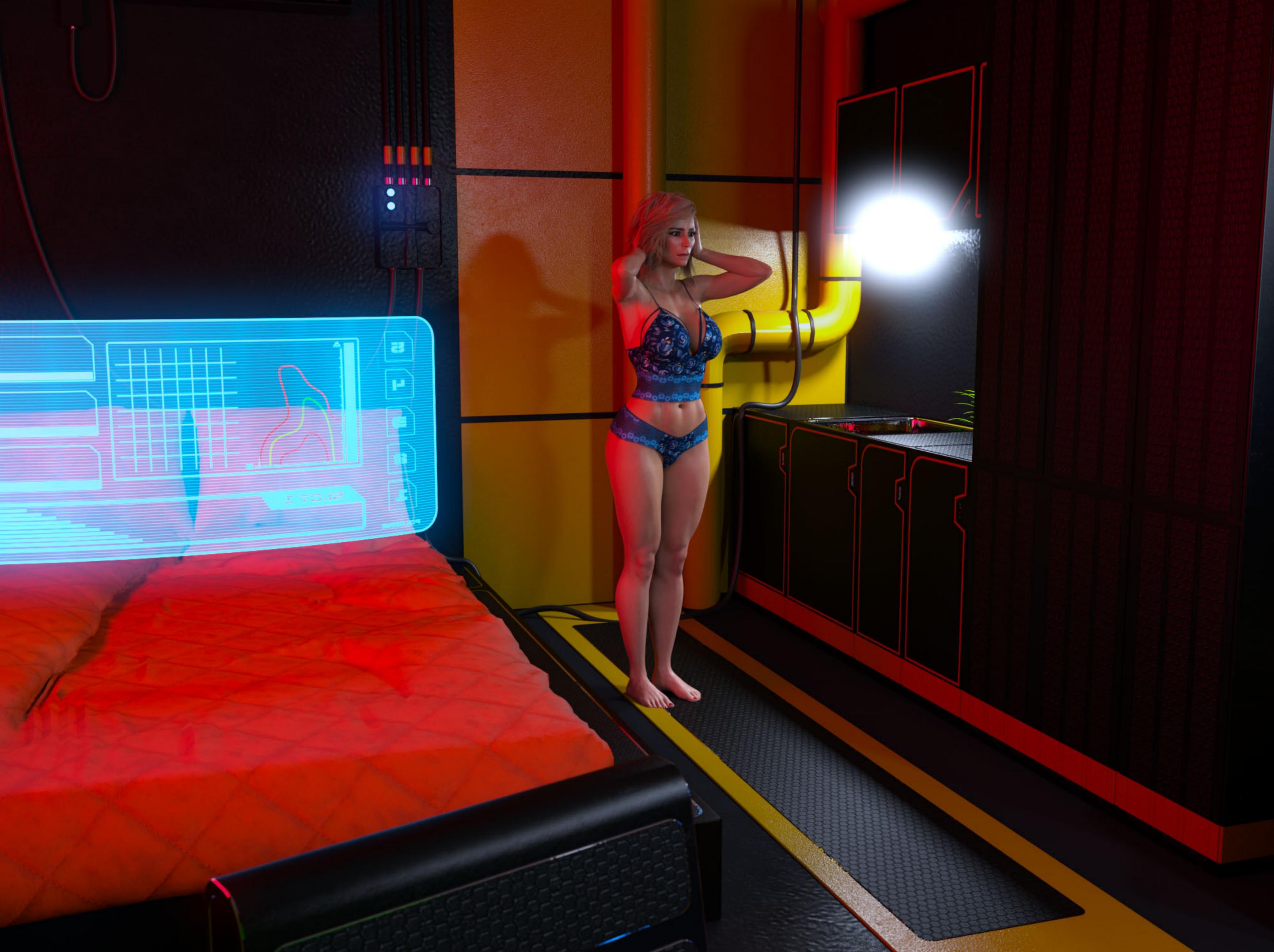




JUST A
SECOND...

YOU CAN
PLUG INTO TRANSNET
REMOTELY NOW.

JUST GET
YOURSELF INTO
A COMFORTABLE
POSITION AND
LOG IN.



EVERYTHING
OKAY?

JUST LOGGING
IN NOW.





IT'S SO MUCH SIMPLER FOR LOGGING IN.

NO MORE MESSING WITH HEADSETS AND WIRES.

IT WAS ONE OF THE FIRST MODIFICATIONS WE MADE.

WHAT THE
FUCK?





OH. HER?

ONE OF THE
GUYS THOUGHT
I'D WANT TO TAKE
A LOOK AT THIS
DEFECTIVE
UNIT.



ARE YOU
OKAY?



YEAH. I'M
FINE. I--



I WAS JUST THINKING ABOUT SOMEONE I DIDN'T THINK I'D SEE FOR A WHILE.



YOU LIKE
THE LOOK
OF HER?

I CAN
GIVE THE TWO
OF YOU A LITTLE
PRIVACY.

I BET IT'S
BEEN A LONG DAY,
I BET YOU'RE ITCHING
TO BLOW OFF SOME
STEAM.



YEAH..?

A digital illustration of two women in conversation. The woman on the left has short, wavy brown hair and blue eyes, wearing a black mesh top and a zebra-print skirt. The woman on the right has long, straight dark red hair and red lips, wearing a blue halter top. They are standing against a grey, textured wall. A speech bubble is positioned between them, containing the text: "YEAH! THAT SOUNDS COOL! THAT SOUNDS LIKE A GREAT IDEA!"

YEAH! THAT SOUNDS COOL!
THAT SOUNDS LIKE A GREAT IDEA!

JUST... BRING
HER BACK IN ONE
PIECE, YOU'VE GOT
TO REMEMBER
THERE'S A GUY
IN THERE.





I DON'T
THINK YOU NEED
TO WORRY ABOUT ME
FORGETTING
THAT.



I'LL SET UP A PRIVATE INSTANCE FOR THE TWO OF YOU.

I'M DOWNLOADING FROM ONE OF JACK'S FOLDERS.

RENDERING
NOW...





I'D LIKE TO
KEEP A SCREEN
UP, IF THAT'S
ALRIGHT?

THERE ARE A
FEW GLITCHES IN THIS
MODEL AND I WANT TO
SEE IF YOU NOTICE
ANYTHING...

**ALSO YOU'RE
UTTERLY BEAUTIFUL
AND I CAN'T
HELP IT.**



OKAY...





DISENGAGING
STATIC MODE.

RUNNING FEMALE
PERSONALITY...

INCREASING
AROUSAL
500%.







COME ON...
PLAY ALONG...





OH! OH,
RIGHT!

YOU SEXY
BABY. I'M ALL
YOURS...





HE'S WATCHING...



MAKES IT HOT,
RIGHT?



I LOVE THE
WAY YOU'RE
TOUCHING
ME...

JEEZ, YOU'RE
SO SOFT.



WHAT IF
I...

OH! OH,
GOD! OH
THAT'S
SO..!





THAT'S SO
GOOD!

**YOU'RE BEING A
LITTLE LOUD. I'M GOING TO
MUTE THE SOUND, BUT I'LL
STILL BE WATCHING. I MIGHT
HAVE TO COME AND JOIN
THE TWO OF YOU IF YOU
KEEP IT THAT HOT.**





WHAT DO WE DO?

I DON'T KNOW!



YOU MEAN..?

HE'S WATCHING.
WE'RE GOING TO
HAVE TO KEEP UP
APPEARANCES.



I MEAN I'M
GOING TO HAVE
TO FUCK YOU,
AGENT RICE.



HOW DOES THIS COMPARE TO AN ARTIFICIAL CHARACTER?

A digital illustration of two nude women in a romantic embrace. The woman on the left has long, wavy, light brown hair and is leaning towards the woman on the right. The woman on the right has long, straight, dark red hair and is leaning back towards the first woman. They are both looking at each other. The woman on the left has her hand on the chest of the woman on the right. The background is a soft, light pink gradient. Two speech bubbles are present: one from the woman on the left and one from the woman on the right.

IT'S BEEN
OVER A YEAR SINCE
I STARTED... YOU
KNOW...

IT'S JUST
CONSTANT SEX
WITH YOU, ISN'T
IT?



YOU KNOW,
IT KIND OF IS!



WHY DID YOU
COME HERE? WHY
COULDN'T YOU LEAVE
ME ALONE?

THE CHIEF, KIRA TOO,
THEY BUGGED THE
DIGITALIS AVATAR.

I KNEW IT WAS
ONLY A MATTER OF
TIME BEFORE THE
SHIT HIT THE
FAN.



THAT'S SO KIND
OF YOU, BUT YOU NEED
TO GET OUT OF HERE. I'LL
HAVE TO COME UP WITH A
DISTRACTION OR...

TOGETHER. WE
NEED TO GET
OUT OF HERE
TOGETHER...



ROB, WHAT'S
WRONG?



I FUCKED UP.



I AM
FUCKED UP.



WHAT ARE YOU SAYING?

SOMETHING'S HAPPENED. THEY'VE DONE SOMETHING TO ME.



WHATEVER IT IS, I'M SURE WE CAN...

NO. YOU NEED TO STOP INTERFERING.



FORGET ABOUT YOU? BUT YOUR BODY IS... YOU'LL DIE IF...

I'M GOING TO GET A RUSH CODE TO GET YOU BACK TO MCPD, THEN YOU NEED TO FORGET ABOUT ME.



YOU'RE A GOOD FRIEND...



THANKS FOR
COMING AFTER
ME.



BUT I'M
GOING TO HAVE
TO...



FREEZE YOU.





FUNNY. IT ALMOST
LOOKED LIKE SHE
STOPPED BEFORE
I...



MAYBE SHE IS
BUGGY AFTER
ALL.



END
INSTANCE.





LOOKS IN
FULL WORKING
ORDER TO
ME.

GOOD. I'D
LIKE TO GET TO
KNOW HER A LITTLE
BETTER. I MIGHT EVEN
LET THAT REAL
PERSONALITY
OUT.

IT LOOKED
LIKE HE WAS
HAVING FUN
WITH YOU.





FUN, YEAH.



COULD YOU SHARE
ACCESS TO THE SCRIPT
TOOLBOX? I'M THINKING OF
TRYING SOMETHING
OUT.

YEAH, I'LL GET
THAT RUNNING ON THE NEXT
IMPLEMENTATION. JACK'S TAKING
UP ALL THE SERVER TIME
RIGHT NOW. THAT
OKAY?



IT'S GOING TO HAVE TO BE.



End

Continued in
Chapter 6.0

