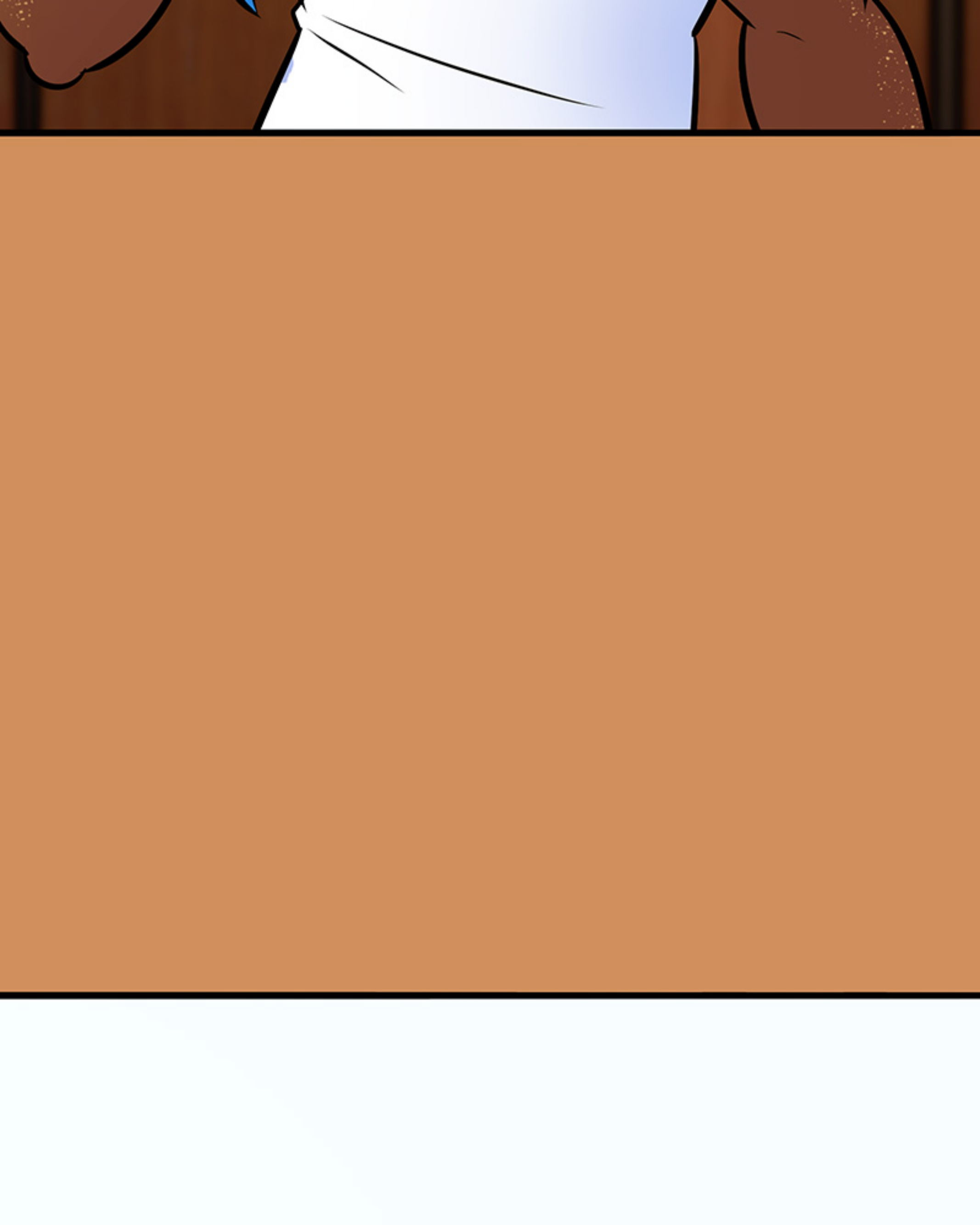


EPILOGUE

Part Two

HEY,
VEE!







YOU
READY FOR
LUNCH?

YUP!

FEELING
GOOD ENOUGH TO
WALK DOWN TO THE
CAFETERIA ON THE
FIRST FLOOR?



NO, NO
NO.

I'M SURE
HE COULD DO

HE COULD DO
IT BUT WE
SHOULDN'T.

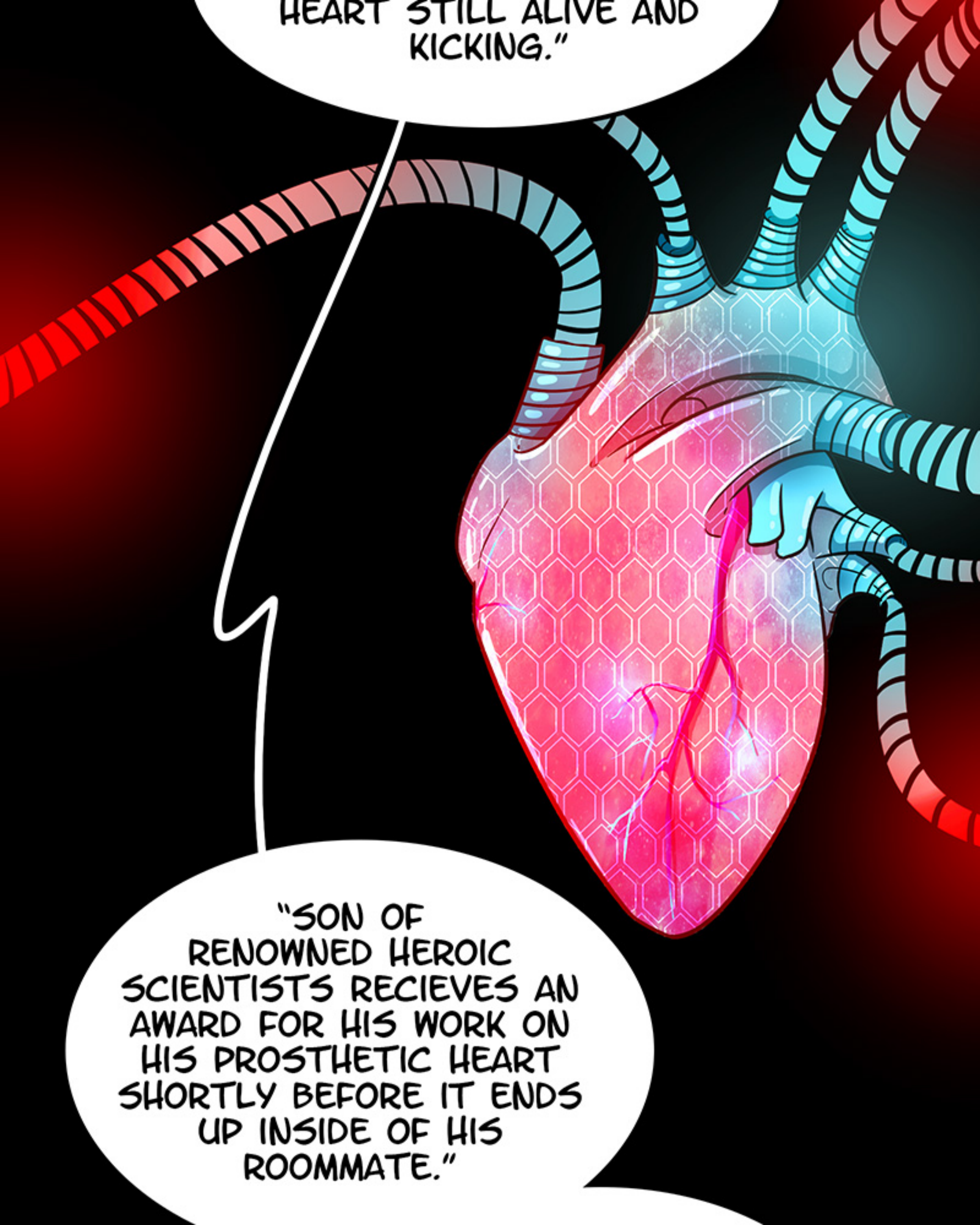
THE HOSPITAL
STILL HAS PLENTY OF
TABLOID JOURNALISTS
LURKING AROUND TO
GET ANY PICTURE
OF HIM.

SERIOUSLY?
STILL?? IT'S BEEN
SIX MONTHS AND THEY
DON'T HAVE ANYTHING
BETTER TO DO???



WHY WOULDN'T
THEY? THERE ARE
PLENTY OF ANGLES
TO WRITE FROM-

"BILLIONAIRE'S SON
TO BE THE FIRST EVER
RECIPIENT OF PROSTHETIC
HEART - STILL A NEWS
STORY"



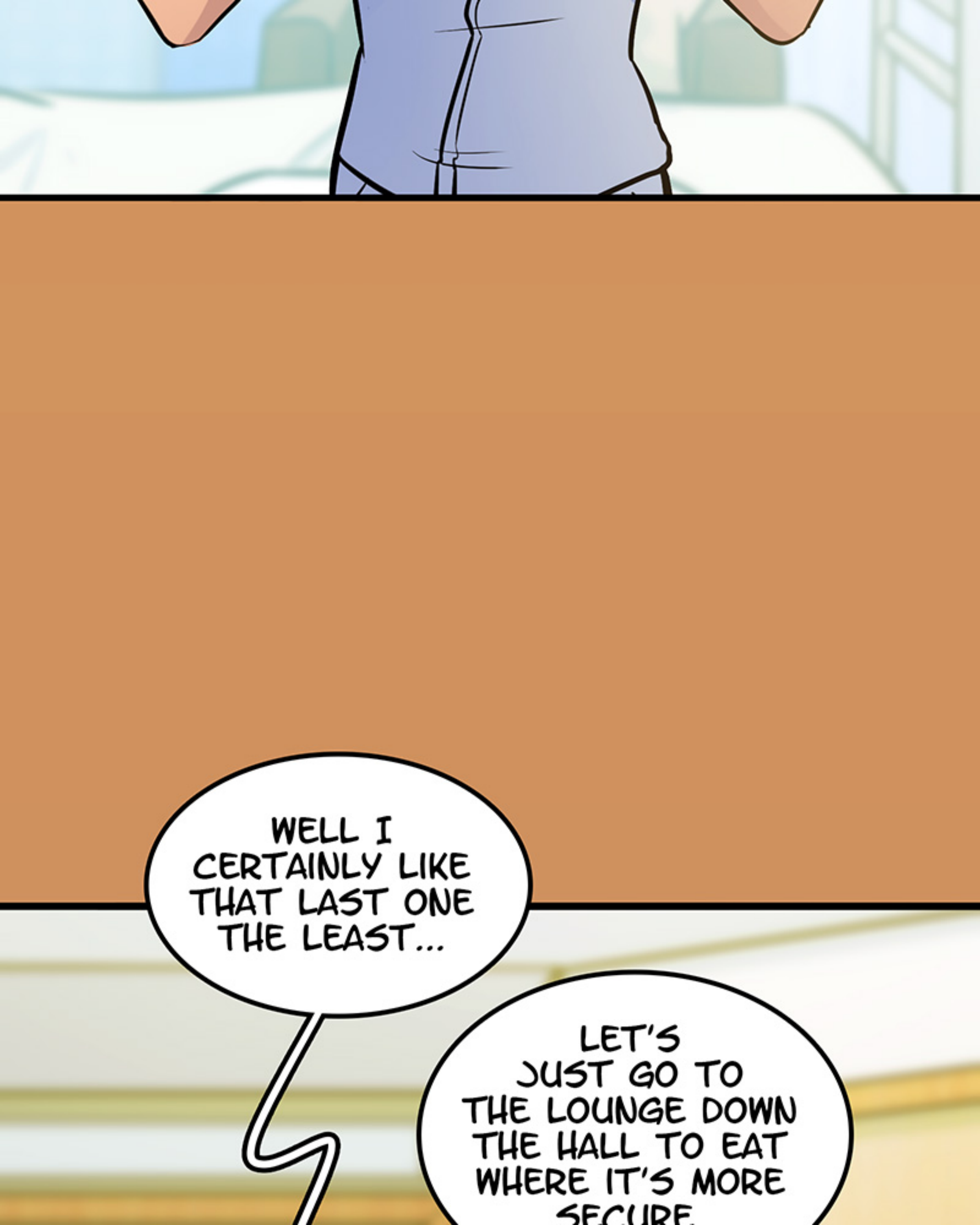
HEART STILL ALIVE AND
KICKING."

"SON OF
RENOWNED HEROIC
SCIENTISTS RECIEVES AN
AWARD FOR HIS WORK ON
HIS PROSTHETIC HEART
SHORTLY BEFORE IT ENDS
UP INSIDE OF HIS
ROOMMATE."

"A.E. MEDIA
DIRECTOR KICKED
DOWN SOME STAIRS
BY A ROBOT VERSION OF
HIS BOSS NOW HE HAS
A ROBOT HEART."

OR SOMETHING.

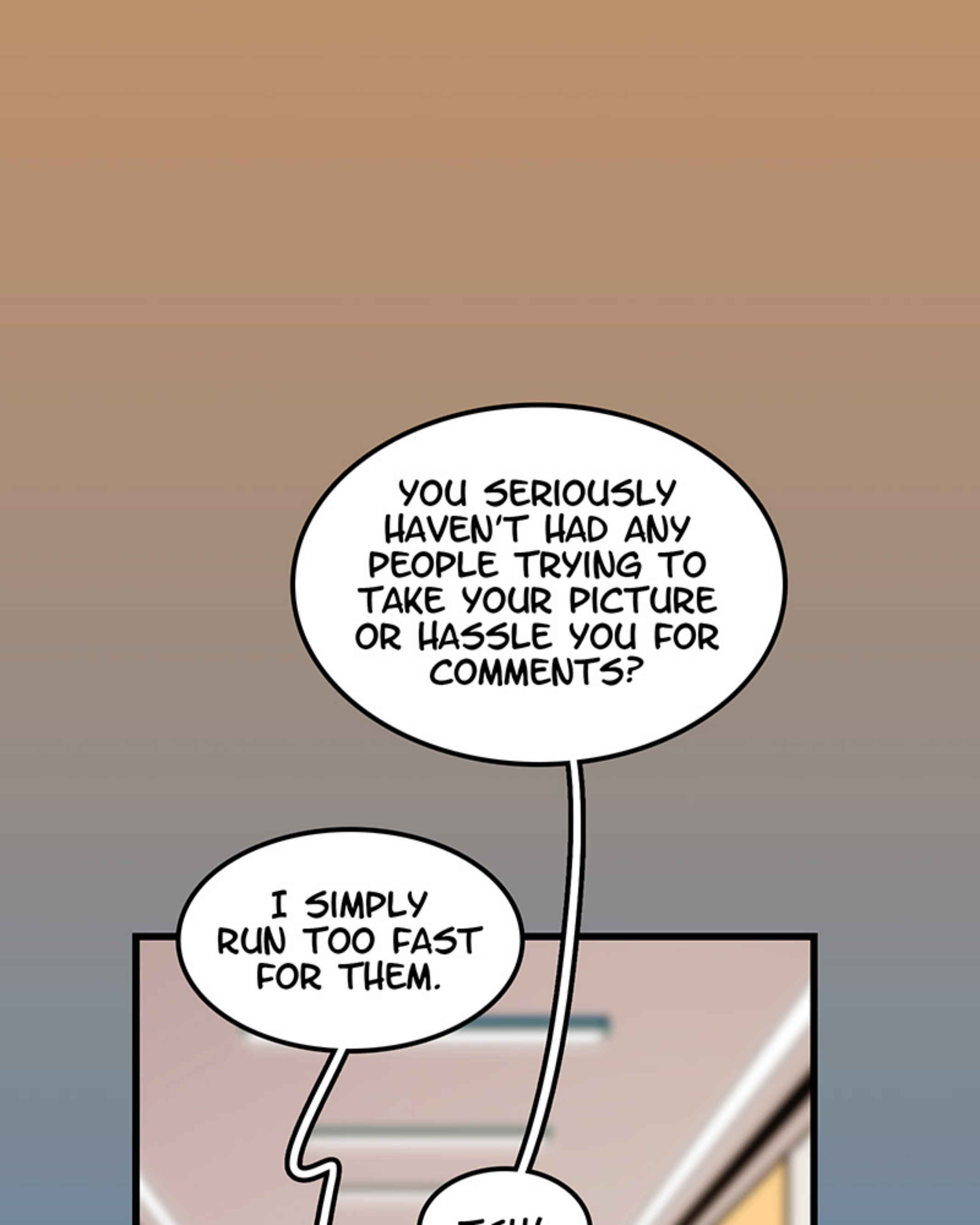


A comic panel featuring a character's torso in a blue shirt at the top. Below is a large orange rectangular area. At the bottom, two speech bubbles are present. The first speech bubble on the left contains the text "WELL I CERTAINLY LIKE THAT LAST ONE THE LEAST...". A line from this bubble extends downwards and to the right, ending at the second speech bubble. The second speech bubble on the right contains the text "LET'S JUST GO TO THE LOUNGE DOWN THE HALL TO EAT WHERE IT'S MORE SECURE.".

WELL I
CERTAINLY LIKE
THAT LAST ONE
THE LEAST...

LET'S
JUST GO TO
THE LOUNGE DOWN
THE HALL TO EAT
WHERE IT'S MORE
SECURE.



A comic panel with a brown background. In the foreground, a person is running away from the viewer towards the right. They are wearing a white shirt and dark pants. Behind them, a crowd of people is visible, represented by a grey area with horizontal lines. A large speech bubble originates from the crowd, and a smaller one originates from the person running.

YOU SERIOUSLY
HAVEN'T HAD ANY
PEOPLE TRYING TO
TAKE YOUR PICTURE
OR HASSLE YOU FOR
COMMENTS?

I SIMPLY
RUN TOO FAST
FOR THEM.

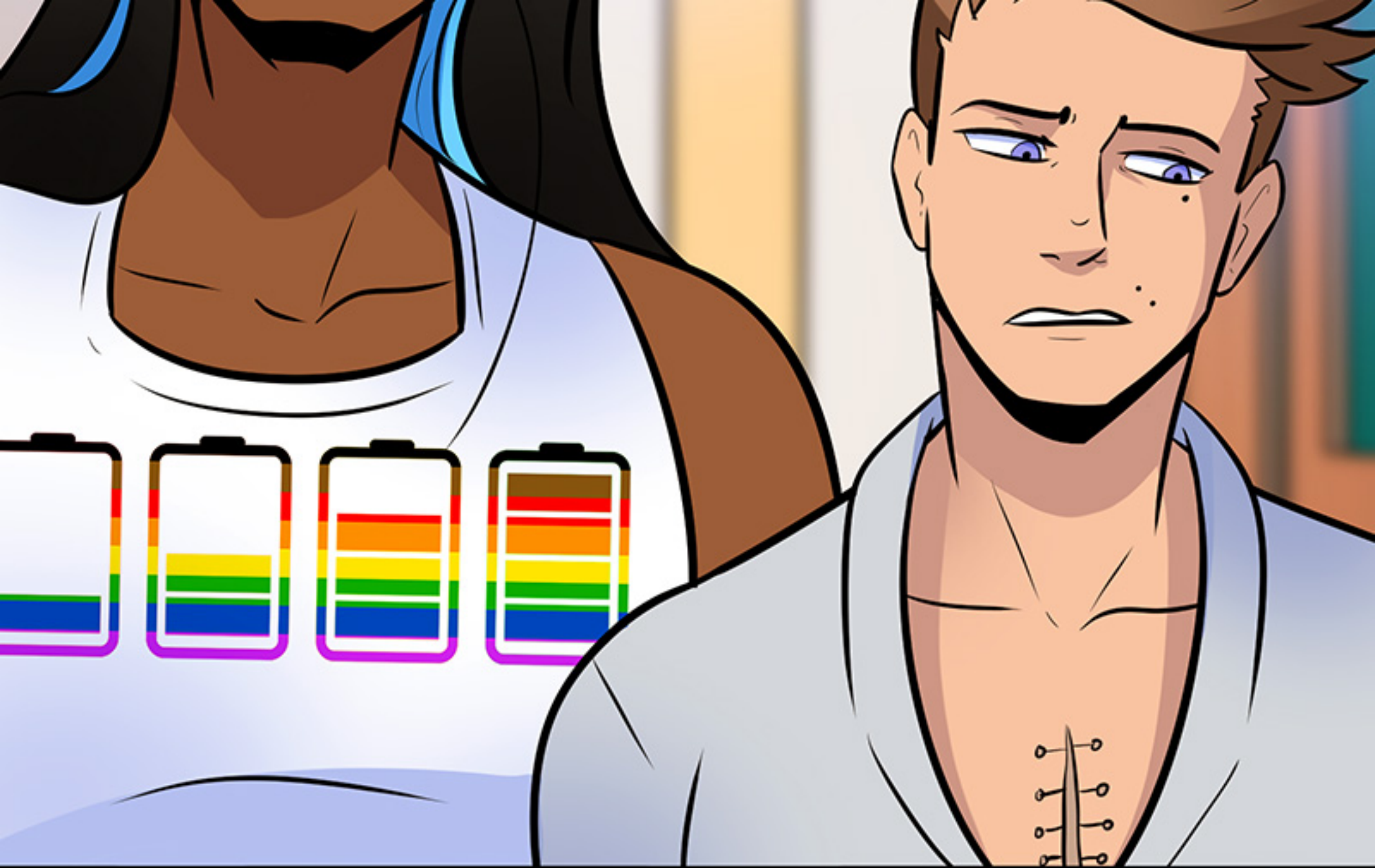
FWU





IN ALL
SERIOUSNESS...I DON'T
CARE WHAT THEY MAKE UP
ABOUT ME. I GAVE MY OFFICIAL
STATEMENT TO VULA AND THE
LAWYERS YOUR DAD HIRED
AND THAT'S ALL THAT
MATTERS.

AN OFFICIAL
STATEMENT, HUH...
I SUPPOSE I
SHOULD DO THAT
TOO.



CHARLES'
FANBOYS ONLINE
ARE WORSE THAN

ANY RANDOM PAPER
THAT COULD BE
WRITTEN.

THERE IS AN
UNSETTLING AMOUNT
OF PEOPLE RALLYING FOR
ADLYNN TO GO TO PRISON
FOR MURDER.

SOME ARE
EVEN SAYING SHE
WAS SOME KIND OF
PAID GOVERNMENT
ASSASSIN.





THAT
DOESN'T
SURPRISE ME IN
THE LEAST.

I KNOW
THE TYPE. I USED
TO BE ONE OF
THEM



THEM.

MAYBE
INSTEAD OF A
STATEMENT I'LL
WRITE A WHOLE
MEMOIR.

OR I SUPPOSE
I CAN'T UNTIL MY
DAD DIES OTHERWISE
HE'S GOING TO FORCE
ME TO PAINT HIM AS
A SAINT.





ALL THE
MONEY IN THE
GALAXY AND HE
COULDN'T BUY THE
TIME TO VISIT ME
IN THE HOSPITAL
ONCE.





WANT ME
TO GO TO HIS
HOUSE AND BEAT
HIM UP?

A comic book panel with a blue background. At the top, a small portion of a character with long brown hair and a white shirt is visible. Below, a woman with long dark hair and freckles is smiling and looking towards a man. The man has brown hair and blue eyes and is looking back at her. A speech bubble originates from the man, containing the text 'WANT ME TO GO TO HIS HOUSE AND BEAT HIM UP?'. The background of the lower panel shows a blurred indoor setting with a window.





SNORTS

NAH,
NOT THIS
TIME.

XADA.

YOU SHOULD
FILL VELIX IN ABOUT
EVERYTHING.

WHICH
PART?

ALL OF
IT?





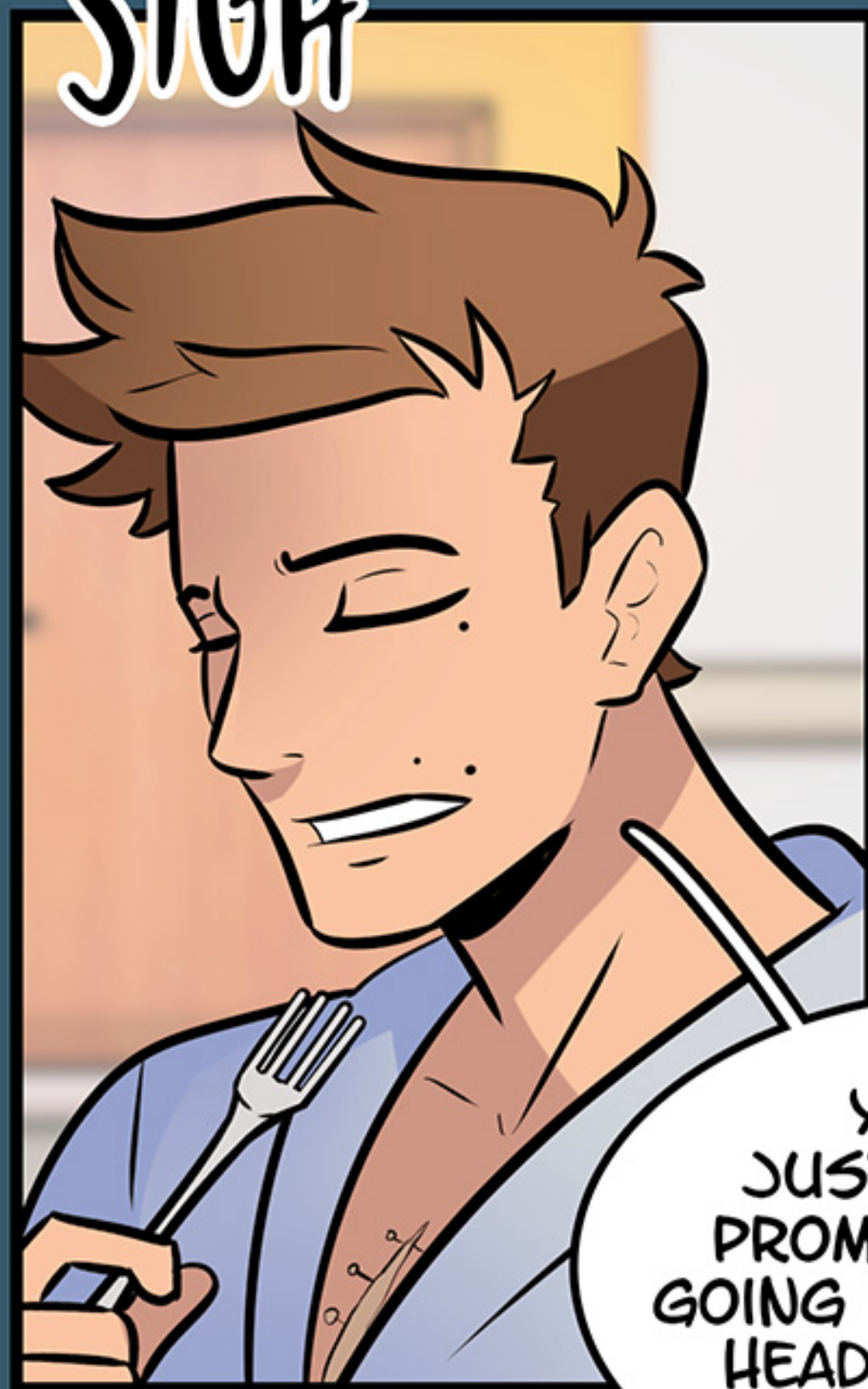
AH YEAH,
I GUESS...

A LOT OF
STUFF HAS HAPPENED
RECENTLY PRETTY
FAST THAT I FORGOT
TO MENTION...





SIGH



YOU CAN
JUST SAY IT. I
PROMISE I'M NOT
GOING TO BITE YOUR
HEAD OFF ABOUT
IT.

SIX MONTHS
IN HERE I'VE DONE
A LOT MORE THAN JUST
THE PHYSICAL KIND
OF THERAPY.



ALRIGHT
WELL...

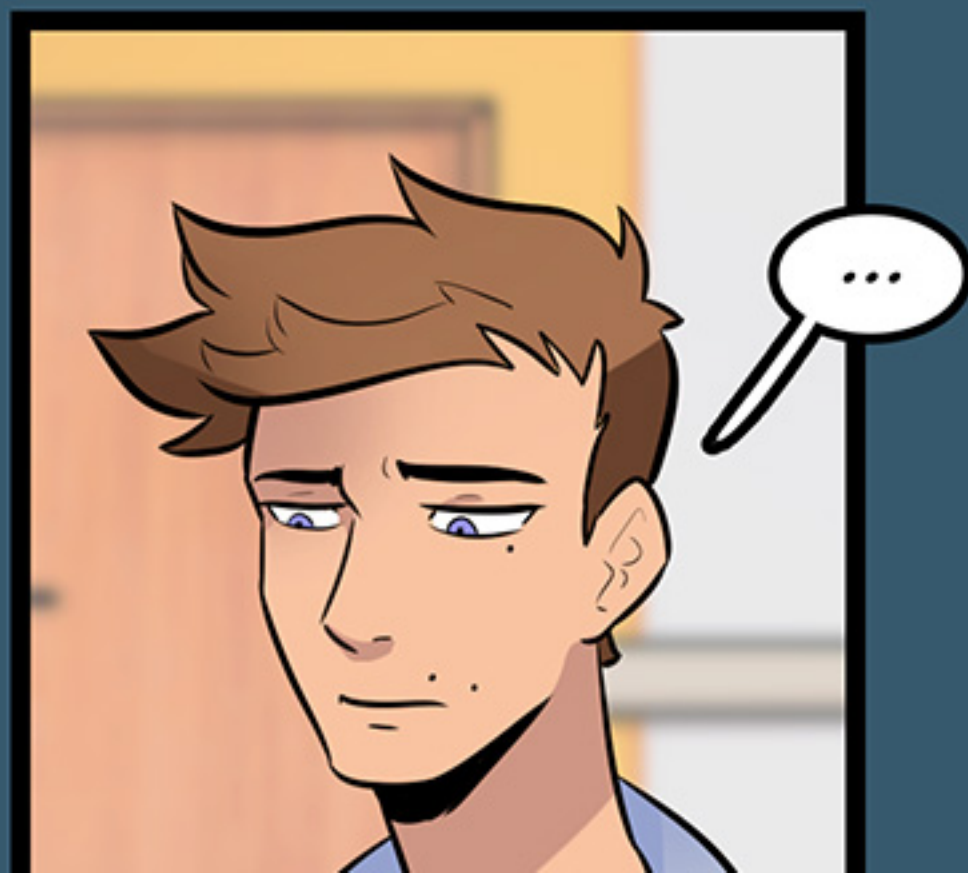
I FINISHED
PACKING UP
EVERYTHING...

SO ALL OF MY
MOST IMPORTANT
STUFF IS IN A MOVING
VAN ON THE WAY TO
MY PARENTS PLACE
RIGHT NOW...

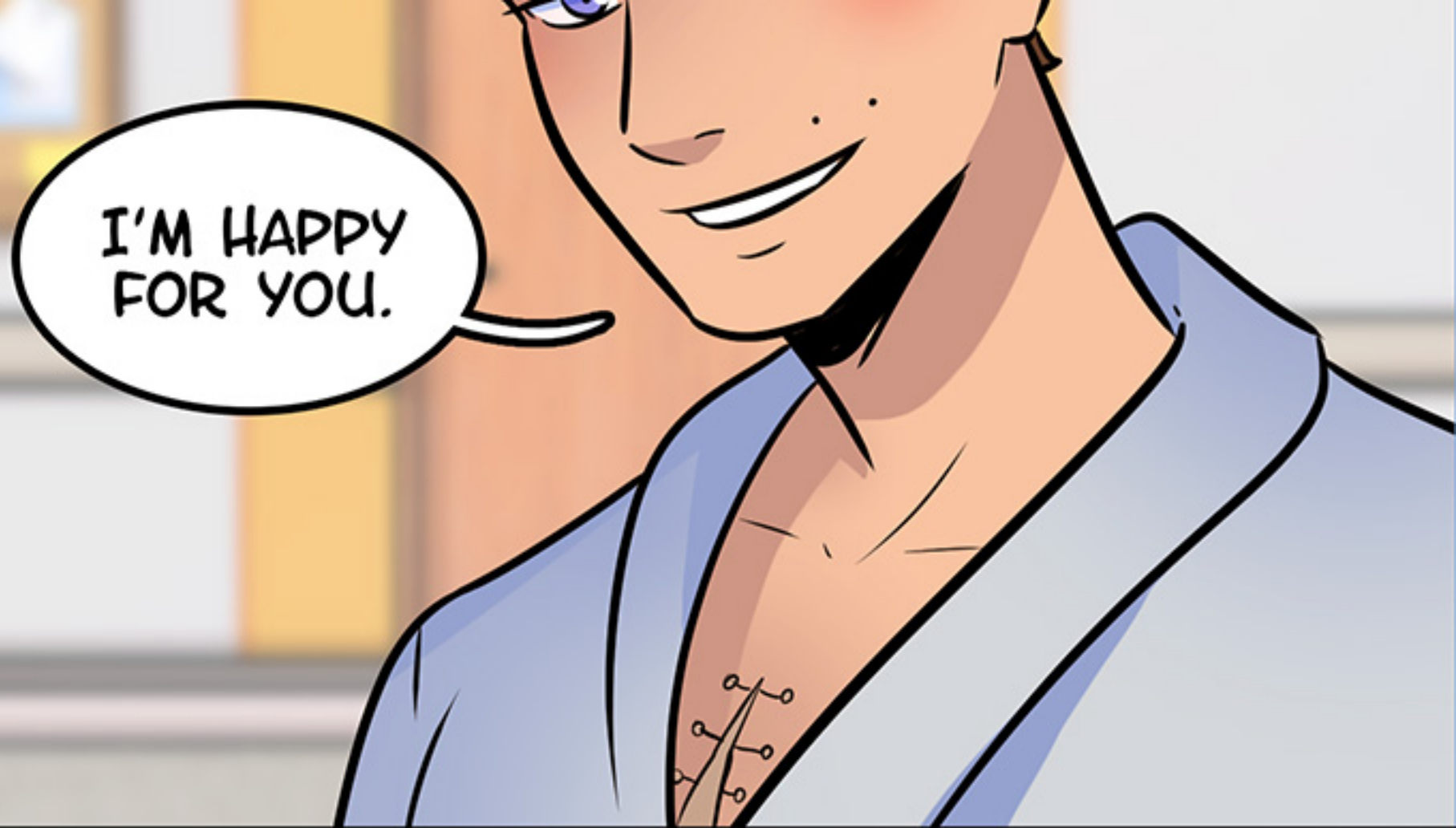




THE REST
I'M JUST GOING
TO KEEP STORED IN
THE WAREHOUSE
OFFICE.







WE LIVED
TOGETHER FOR TEN
YEARS. I KNOW HOW MUCH
YOU WISHED YOU COULD
SEE YOUR FAMILY
MORE.

AND SINCE
YOU MENTIONED

ALREADY WANTING
TO MOVE OUT I'VE HAD
TIME TO THINK ABOUT IT
AND I WILL PROBABLY
JUST SELL THE
PLACE.



I THINK...
THAT... IT WILL BE
GOOD FOR BOTH OF
US TO HAVE A CHANGE
OF SCENERY.



A person's arm and hand are visible, holding a blue cup. The person is wearing a light blue shirt. The background is a solid blue color.

A FRESH
START TO...
YOU KNOW. MAYBE
KIND OF REPAIR
THINGS BETWEEN
US BETTER...

...

YOU'RE
NOT MOVING WITH
HIM TO YAKIMA-



I DIDN'T
MEAN IT LIKE
THAT!

I MEANT I
WAS GOING TO MOVE
UP TO VANCOUVER
OR SOMETHING!

UGH,
WHATEVER.

WHAT WAS
THE OTHER
NEWS??



OH!

SINCE ALL OF
THE COURT STUFF IS
SETTLED AND THE NEW
LOVEBOT RIGHTS BILLS
ARE ABOUT TO
PASS-

LACEY
CAN FINALLY
COME BACK TO
EARTH!



The background of the comic panel is a solid dark blue-grey color. At the top, there is a horizontal strip of light brown wood. At the bottom, there are some faint, stylized elements of a room, including what looks like a wooden railing or desk and a small yellow object hanging from the left.

HE'S BEEN
UP IN SPACE
THIS WHOLE
TIME?

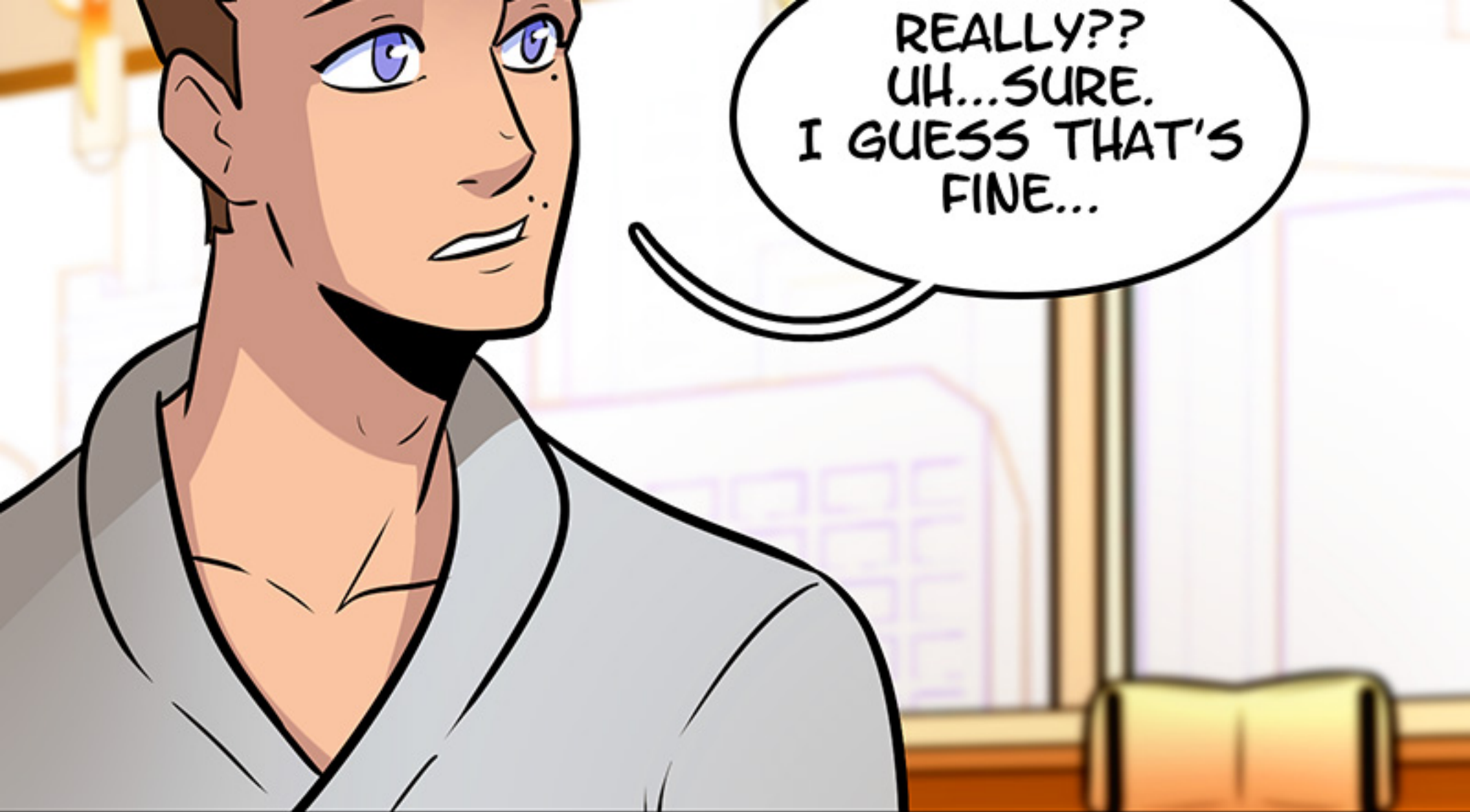
YUP! WE
ARE ABLE TO
VIDEO CALL NEARLY
EVERY DAY BUT HE'S
BEEN KEPT BUSY
WORKING WITH THE
XENOSPECIES.



HE'LL
PROBABLY
CONTINUE WANTING
TO WORK WITH THEM
BUT HE'LL BE BACK HERE
FOR A FEW MONTHS
AT LEAST.

A comic panel with a dark blue background. In the bottom left corner, the top of a character's head with brown, spiky hair is visible. A large white speech bubble with a black outline is positioned in the center-right, containing text. A thin white line extends from the right side of the speech bubble towards the right edge of the panel. The bottom of the panel shows a blurred indoor setting with warm lighting and architectural details.

HE WANTED
TO KNOW IF HE COULD
START MESSAGING
YOU AGAIN SINCE LAST
TIME HE DIDN'T ASK
YOU PERSONALLY.



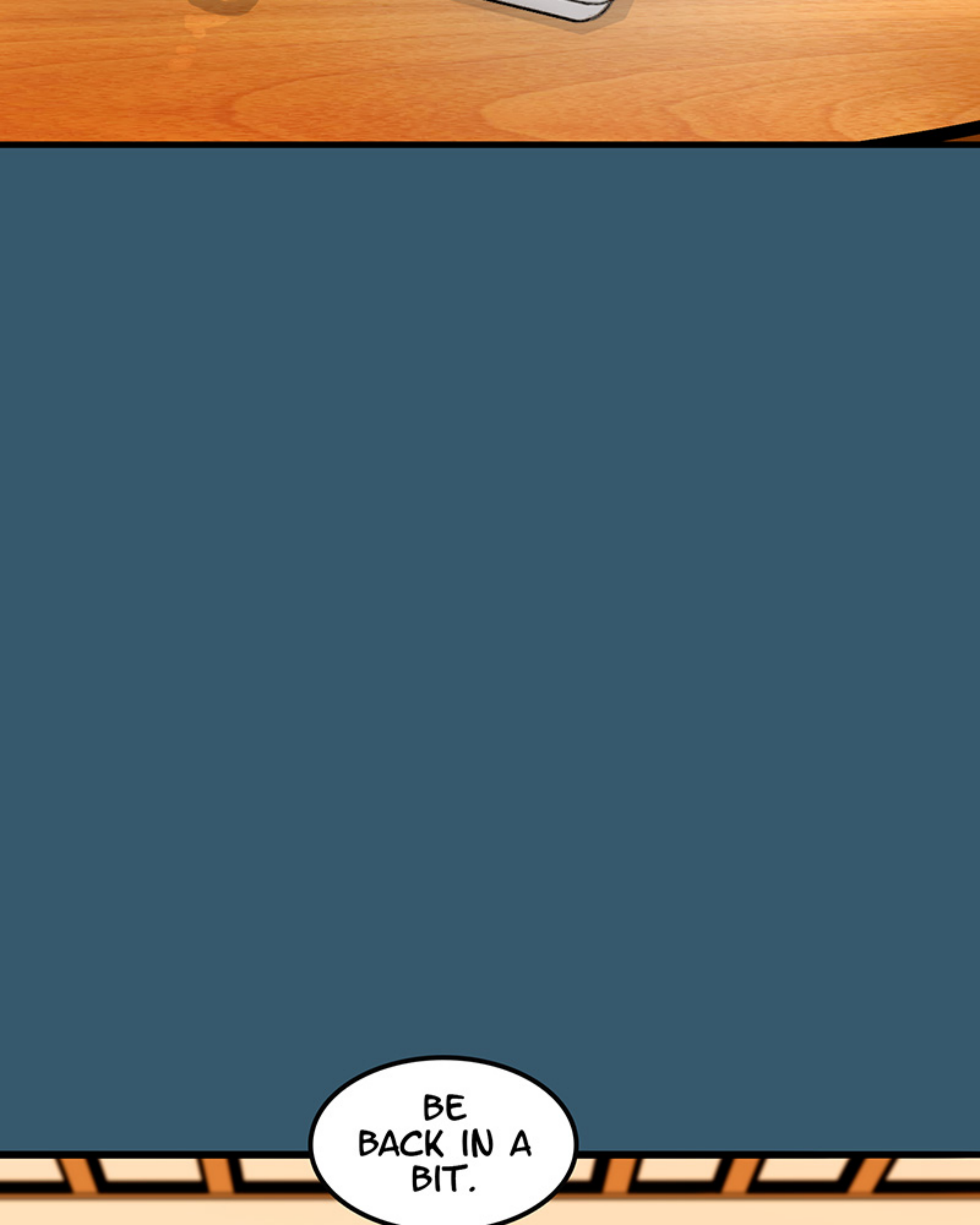
REALLY??
UH...SURE.
I GUESS THAT'S
FINE...

I'M SORRY,
ERIK, I KNOW
YOU DON'T WORK
TODAY-

BUT COULD
YOU HELP ME WITH
SOMETHING REALLY
QUICKLY?

OF
COURSE. JUST
A SECOND.





BE
BACK IN A
BIT.



OKAY!





JUST IN
CASE THIS DOES
TURN OUT TO BE A
THING THAT TAKES
FOREVER- DO YOU
HAVE YOUR KEY?

YEAH!
NO WORRIES
AT ALL.





WAIT
WHAT THE HELL

WHAT THE HELL
WAS THAT?

YOU WERE
JUST TALKING
ABOUT LACEY TWO
SECONDS AGO- IS
THAT NOT...



A comic panel with a solid blue background. At the top, the bottom of a character's head and shoulders are visible, wearing a grey shirt. At the bottom, the top of a character's head is visible. Two speech bubbles originate from the character at the bottom. The first speech bubble contains the text "OH NO! LACEY AND I ARE TOGETHER STILL." and the second speech bubble contains the text "AND WE TALKED ABOUT IT A LOT.".

OH NO!
LACEY AND I
ARE TOGETHER
STILL.

AND WE
TALKED ABOUT
IT A LOT.



HE'S ACTUALLY
EXCITED ABOUT IT
BECAUSE HE LIKES
ERIK.

EVEN IF
IT'S JUST AS
A FRIEND.

OH. I SEE.
IT'S THAT MULTI-
PERSON THING LIKE
WHAT YOU WERE DOING
WITH WEREWOLF BACK
IN THE DAY.





BUT IF
HE'S GOING TO
BE HERE IN SEATTLE
AND LACEY IS GOING TO
BE IN SPACE MOST OF
THE TIME THEN WHAT
IS EVEN THE
POINT??

WHY DATE
EITHER OF THEM
LET ALONE BOTH
OF THEM?



VEE.

HOW I CHOOSE
TO DATE ISN'T ANY
OF YOUR CONCERN
UNLESS I SPECIFICALLY
ASK FOR YOUR ADVICE.

A comic panel with a dark blue background. In the foreground, a man with brown hair and a woman with dark hair are shown from the chest up. The man is on the left, looking down with a pained or frustrated expression, his mouth slightly open. The woman is on the right, looking towards him with a slight smile. Two speech bubbles are present: a smaller one above the man and a larger one above the woman.

AAGH-
YES. YES.
SORRY.

I GUESS
SIX MONTHS
ISN'T ENOUGH TO
WIPE AWAY ALMOST
THIRTY YEARS OF
HABITS.



I JUST...
I ONLY EVER
WANTED YOU TO
BE AS HAPPY AND
SUCCESSFUL AS
POSSIBLE...

BUT IN
THE END...

I GUESS
I DON'T ACTUALLY
KNOW WHAT THAT MEANS
FOR YOU. I DON'T EVEN
KNOW WHAT IT MEANS FOR
ME, ANYMORE.





SO IF...
HAVING TWO
MOSTLY LONG DISTANCE
RELATIONSHIPS IS WHAT
MAKES YOU HAPPY THEN...
I'M GLAD THAT YOU
HAVE THAT.

A comic panel background with a dark blue upper half and an orange lower half. In the lower left, there is a brown door. In the lower right, the top of a person's head with dark hair is visible. Three speech bubbles are present: a small one at the top left, a large one in the center, and a medium one at the bottom.

THANK
YOU...

WE ARE
TESTING IT OUT
ANYWAY...MAYBE IT
WON'T GO ANYWHERE WITH
ERIK IN THE LONG RUN BUT
WE WANTED TO TRY AT
LEAST...

AND YOU'LL
FIND WHAT HAPPINESS
MEANS TO YOU
TOO.



FOR
THE RECORD,
I THINK VANCOUVER
WOULD SUIT YOU
VERY WELL.

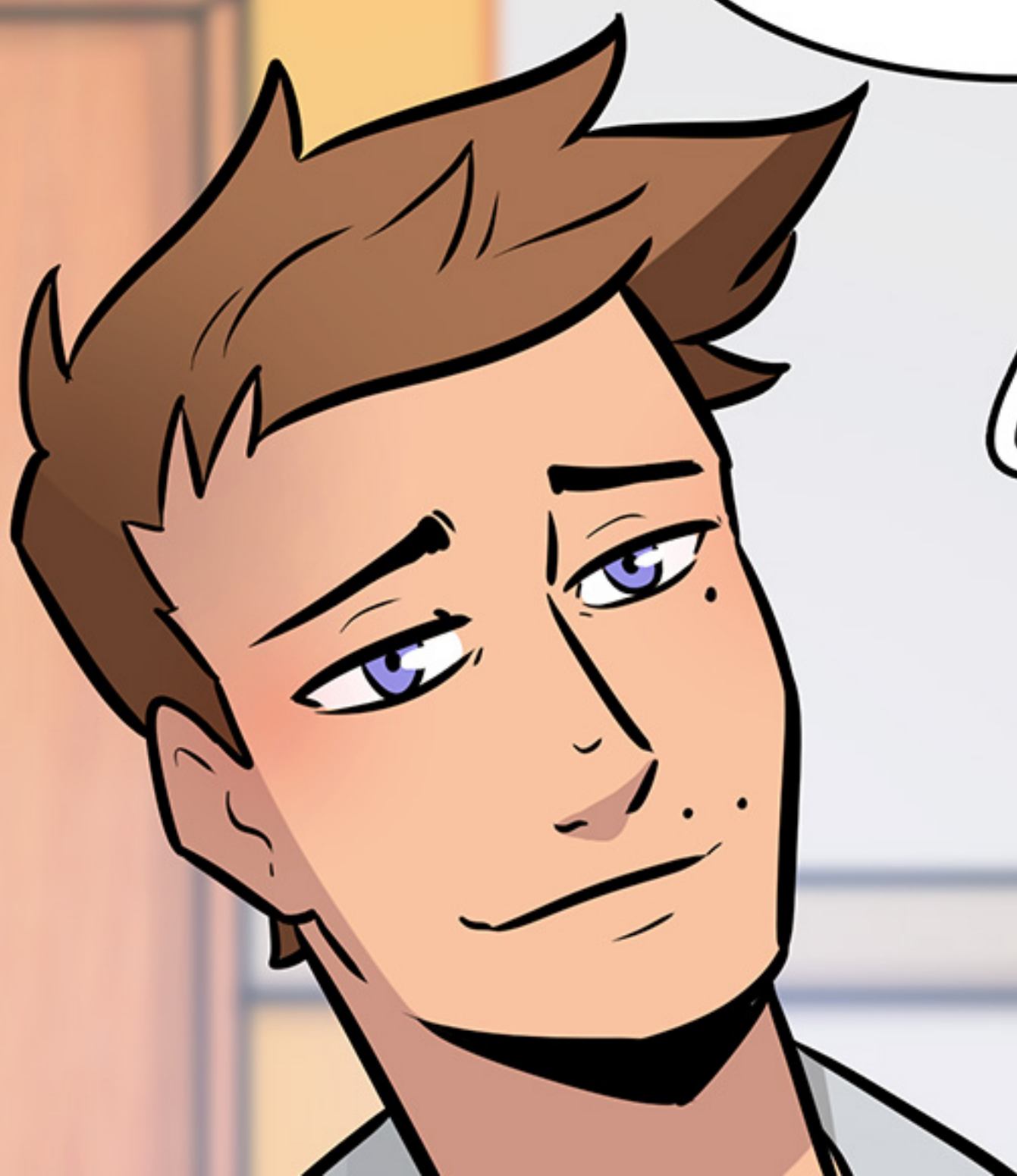




AND MAYBE
IN A FEW MONTHS
YOU CAN VISIT US IN
YAKIMA. MY MOM WOULD
BE EXCITED TO SEE
YOU.

THINGS ARE
GOING TO KEEP
CHANGING VERY
QUICKLY FOR
ALL OF US.

BUT WE
ARE GOING TO SEE
IT THROUGH ONE WAY
OR ANOTHER.

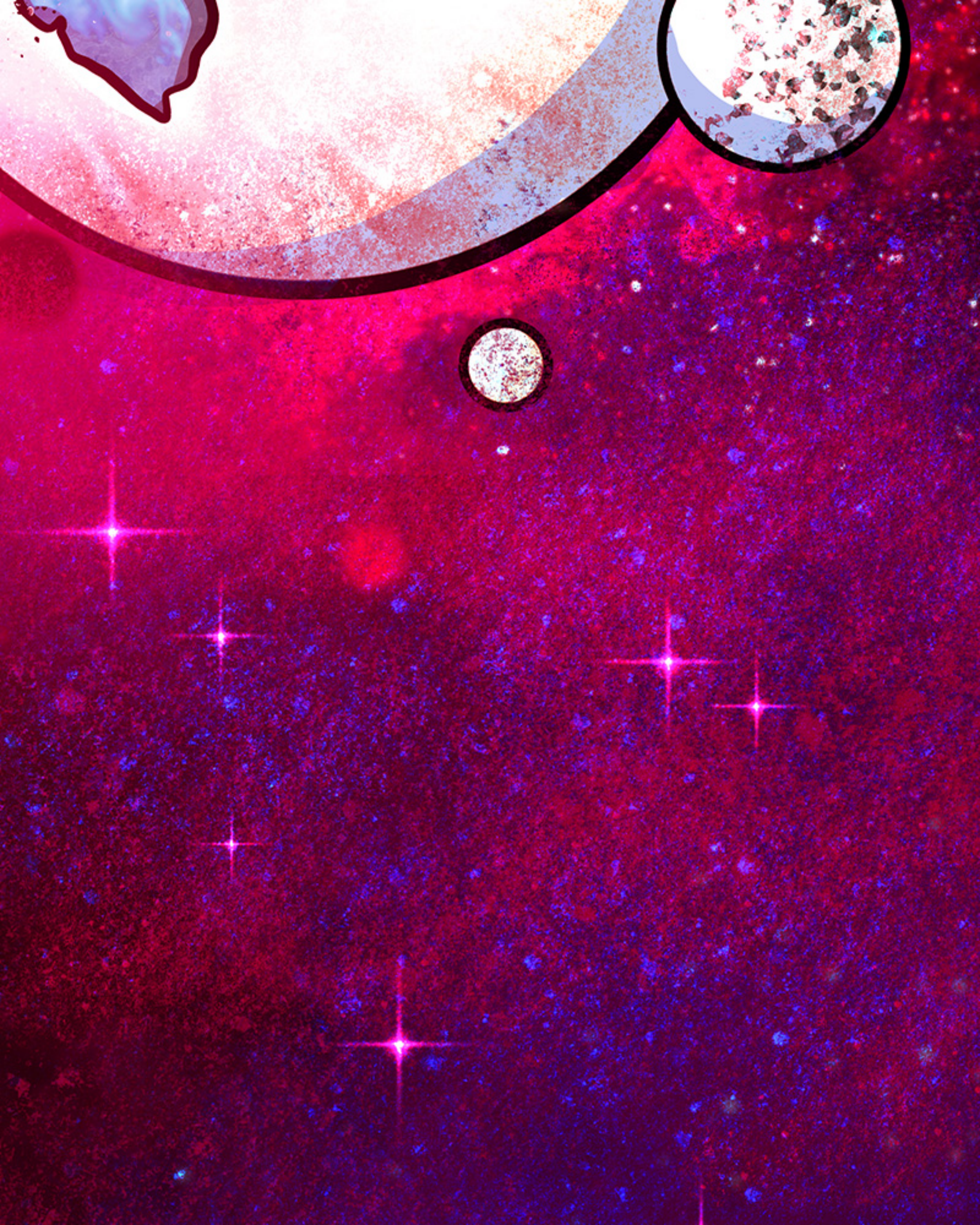


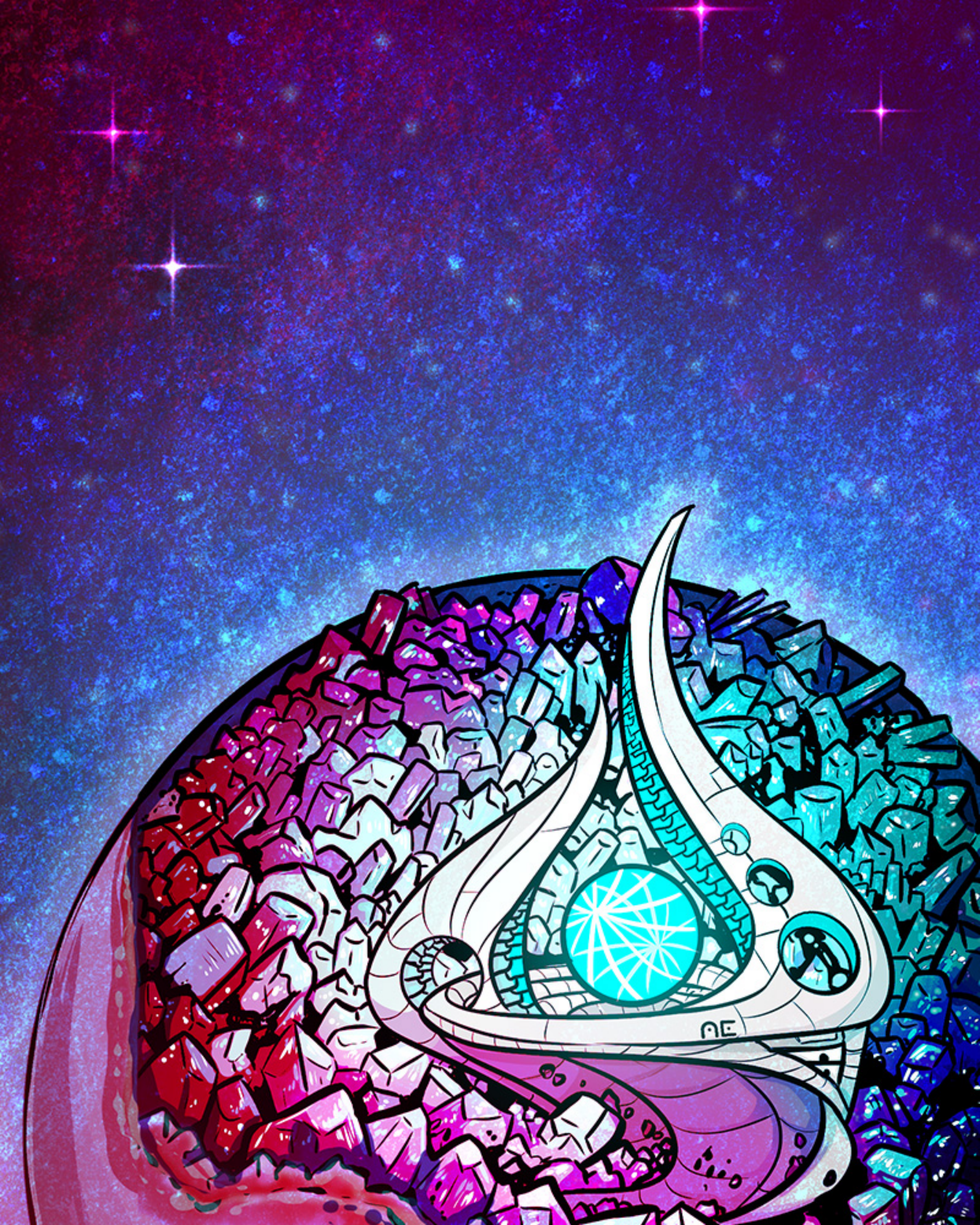


BUT I THINK...
WE'RE ALL GOING
TO BE OKAY

TO DE ORA?

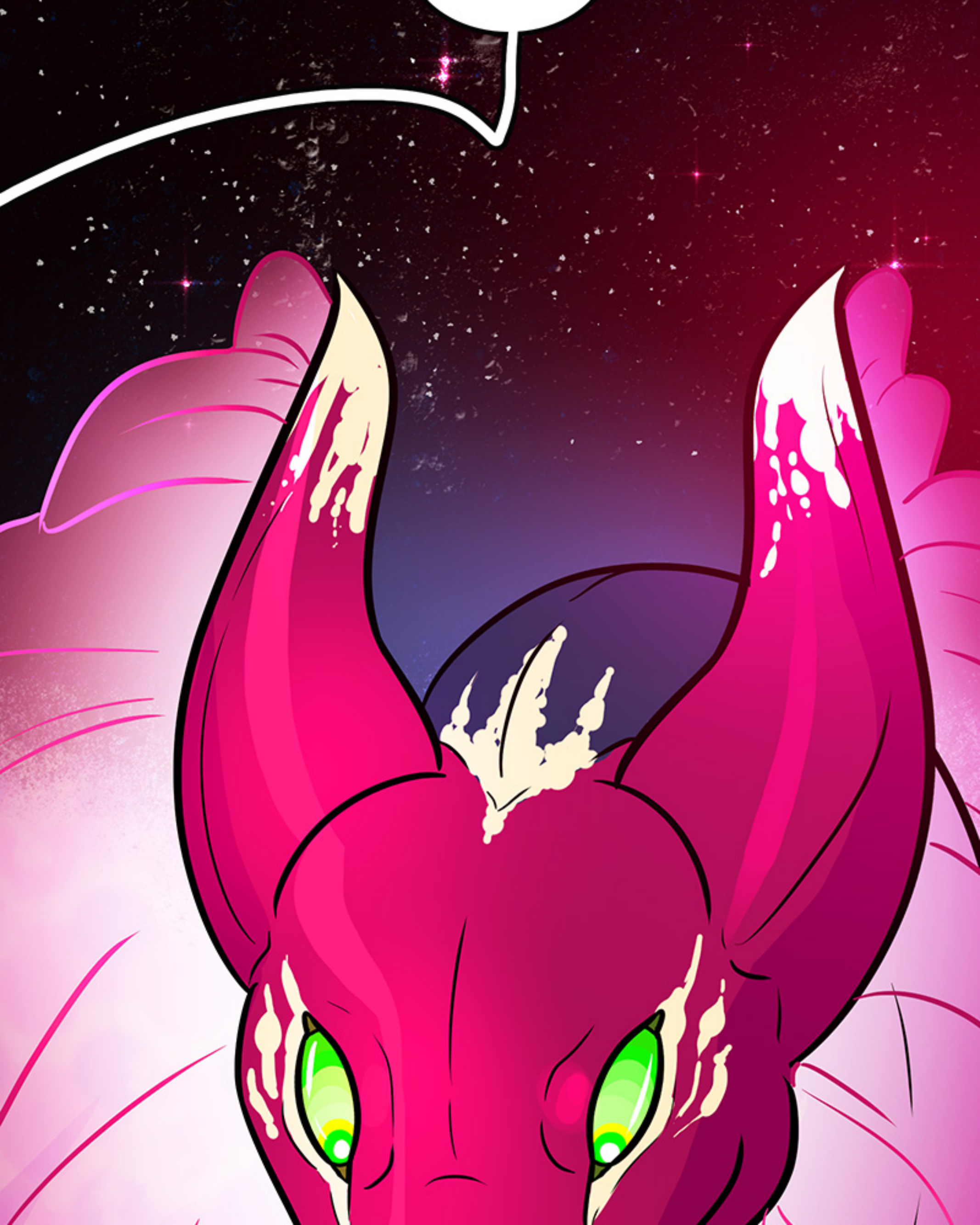


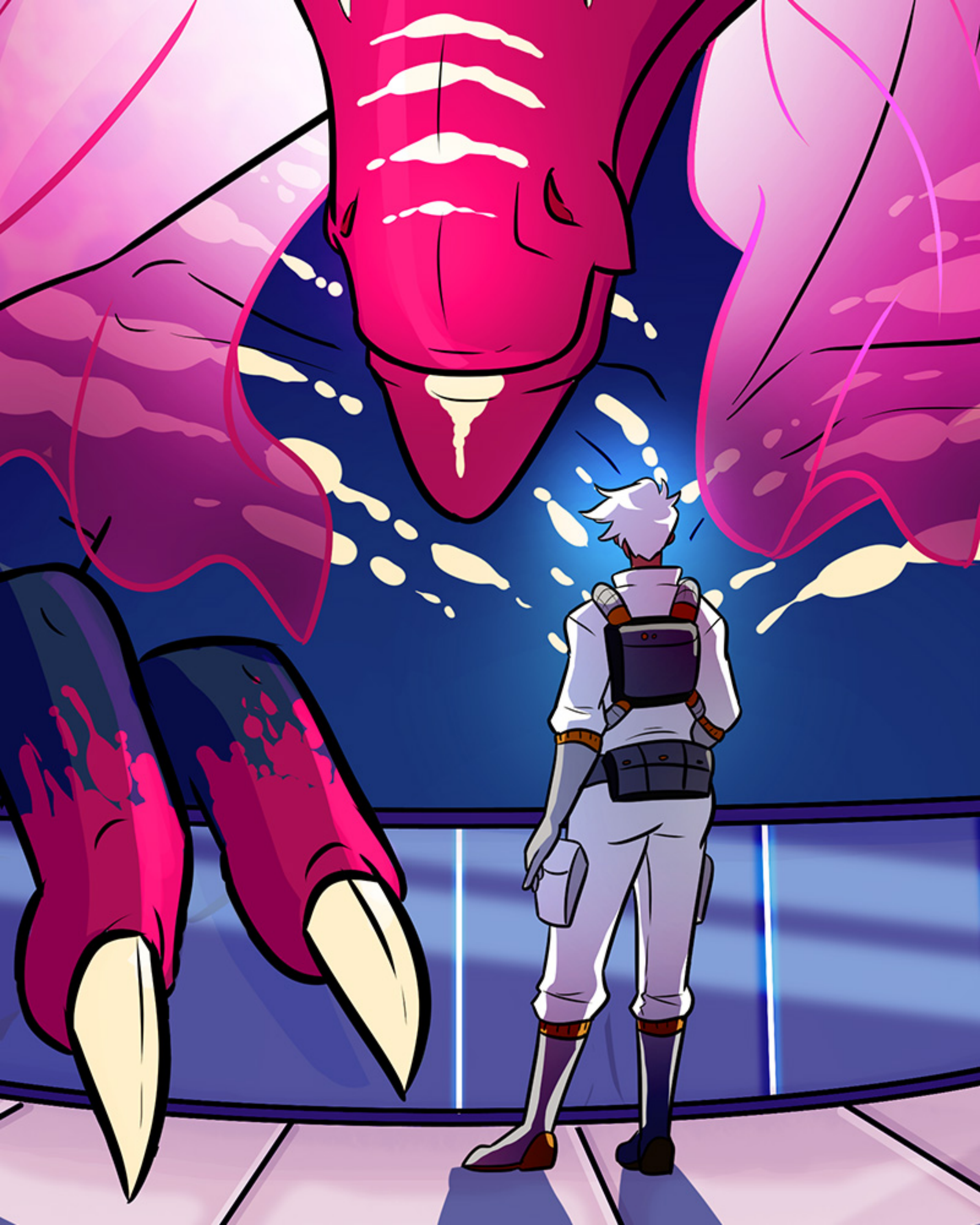






HEY,
LACEY!





A comic panel featuring a dark, solid black background. At the top, there are stylized, abstract shapes in shades of pink and purple, resembling a sky or a cityscape. A white speech bubble with a black outline is positioned in the lower center. The speech bubble has a long, curved tail pointing towards the bottom left corner. Inside the speech bubble, the text "YOUR SHIFT IS OVER AND YOU'RE OFFICIALLY ON VACATION!" is written in a bold, black, sans-serif font, arranged in four lines. The bottom of the panel shows a horizontal band of light blue and yellow, suggesting a ground surface or a bright light source.

YOUR SHIFT IS
OVER AND YOU'RE
OFFICIALLY ON
VACATION!





LOVEBOT

By Chase Keels & Miranda M.

Editors | Griffin Freitas & Bre Boswell

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