

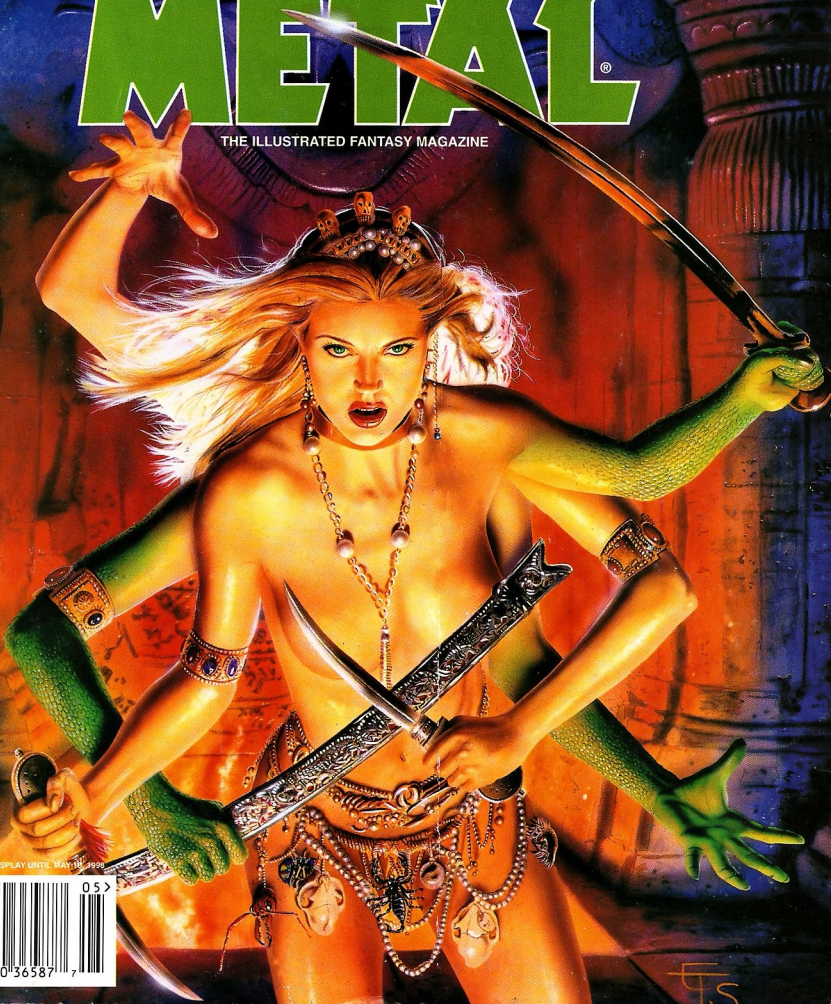
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# HEAVY METAL

THE ILLUSTRATED FANTASY MAGAZINE

WPS 36587



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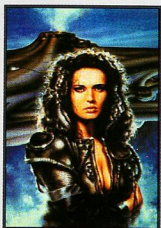




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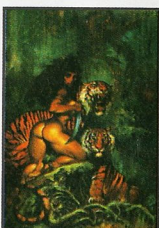
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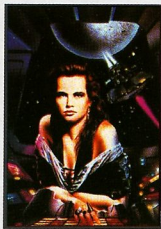
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4A- CHRIS ACHILLEOS



5A-SIMON BISLEY



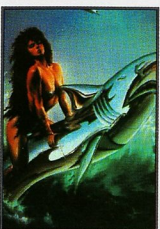
6- LUIS ROYO



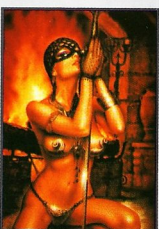
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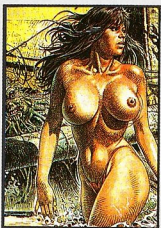
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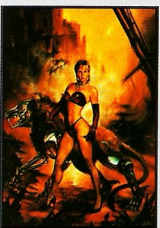
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9- PELAEZ



10A- ELEUTERI SERPIERI



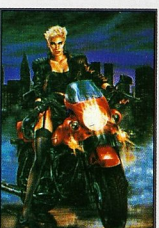
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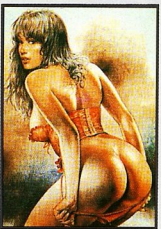
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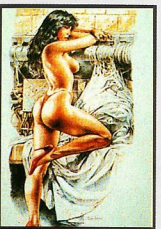
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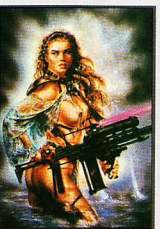
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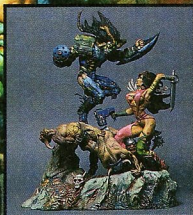
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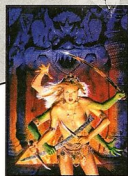
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I'm curious... Anyone else out there enjoy the world of, what the industry calls "B-Movies" as much as I do?! In these days of so many eighty million dollar, star studded, mostly CGI disappointments (mainly due to story issues) sometimes it's great to sit back and watch what I call a "good-bad" movie! It's nothing new, low budget films have been around since there have been films. These "exploitation" movies really evolved and hit their stride in the fifties and sixties, a trend that continues to grow today. USA Network's Up All Night with Rhonda Shear and TNT's Drive In Theater With Joe Bob Briggs are great places to check out some of these classics.

Another great resource, if you're into collecting them is Something Weird Video Library. You can get a cool catalog if you send \$5.00 to them at Box 33664, Seattle, WA 98133. (you must state you are 18 or older)

Why all the B-Movie "chit-chat", you're wondering? Well, I just read the greatest article in the March issue of Femme Fatales Magazine (you must hunt it down) about a new series of seven movies inspired my Milo Manara's (yes, you heard me right) The Click and Butterscotch graphic novels!

My pal Bill George of Golden Apple and his talented staff go into great detail behind the scenes with the cast and crew who bring our Resident King of Erotica's concepts to life! I for one have put these flicks on my summer viewing list, I recommend you do the same.

With that said, this issue is "wicked good" as we'd say in my home state of Maine. Di Marino's graphic novel is brilliant, and our usual suspects kick butt with a variety of "shorts" in true Heavy Metal Fashion!

So till next time,

*Kim Eastman*

Website: [www.pinupmall.com](http://www.pinupmall.com)

## DIALOGUE!!

### LETTERS TO THE EDITOR

Dear H.M.,  
I am Japanese and don't speak English. But I love HEAVY METAL!

Masaya

Dear Masaya,  
Well, Masaya, we don't speak Japanese--but thanks!

Dear H.M.,  
I've been looking for your site for a long time and now I've found it!! Now that I know where you guys are, this site is guaranteed to be clogging up the history section of my browser, what with all of the features, specials, and of course the art work--we can't forget about that! I hope that you guys continue to put out the wildest magazine on the face of the earth!

Dan

Dear Dan,  
Thanks for your note and kind words, we're having a blast! We here at HM headquarters are calling 1998 the year of the web site. We have some major changes in store for you browsers--so stay tuned!

Dear H.M.,  
Hi and thanks for many years of great fantasy. I have been reading HM since it was Metal Hurlant. Sure wish you got involved in television. It would make it worth getting a tv.

Charles

Dear Charles,  
Hmmm, now there's an interesting idea... Be careful what you wish for, you might have to get a tv. Stay tuned...

Dear H.M.,  
I'm a Portuguese reader and I find it difficult to understand why you censor H.M. Doesn't the U.S. believe in freedom of speech? Why censor the work of artists that you obviously like? For example, in the July 1997 issue, Gullivera is frequently covered up with balloons in certain places of her beautiful body. I'm sure that this wasn't the will of Manara. To me it shows disrespect to his work. It's an insult. It's rude! What is your problem? Haven't you ever seen a vagina? In the September 1997 issue, you do the same with Druuna. You see the original art, you like it, but yet you don't show it to us, the poor idiots that pay for your publication. Ladies and gentlemen... We are in 1998. At least here in Europe. Why don't you have any problems in showing a gun but hide a penis or vagina? It's ridiculous! Hilarious! Absurd!

Alvaro

Dear Alvaro,  
You bring up many important issues and concerns in a very colorful way. Our censorship is mostly self imposed so we can reach the widest audience possible, mainly beyond the U.S. borders. This can be a bit frustrating, but we do try to offer the heavy sexual content in uncensored hard cover books. Besides, it's really the stories that are the most important, right? In the meantime, if anyone out there has anything else to add here, please forward your comments.

Any questions or comments you may have, please send to:  
Heavy Metal 100 Merrick Road, Suite 400, East Building,  
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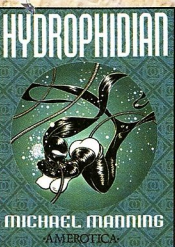
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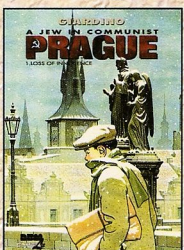
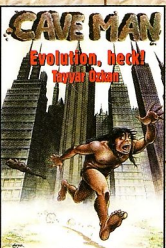
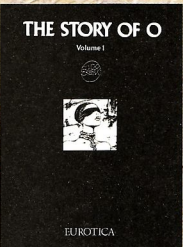
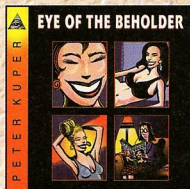
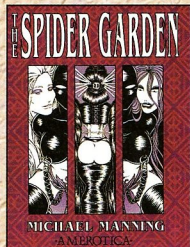
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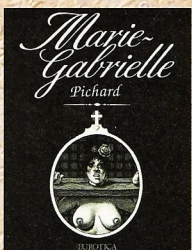
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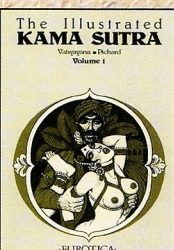
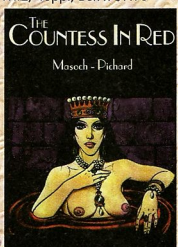
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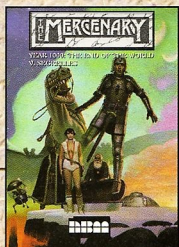
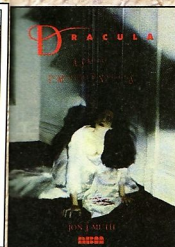
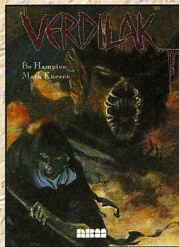
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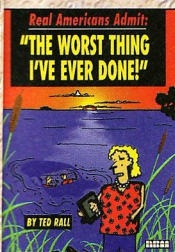
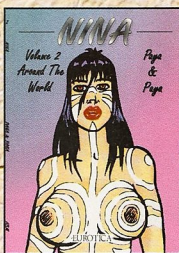
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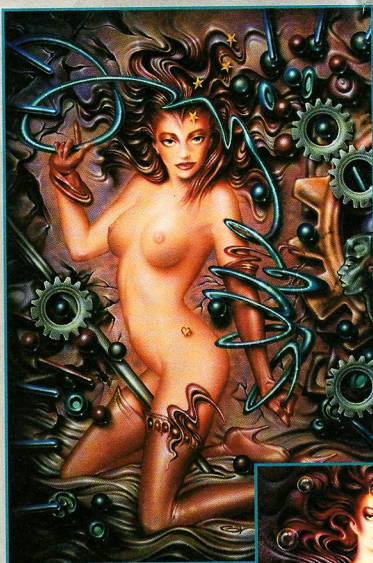
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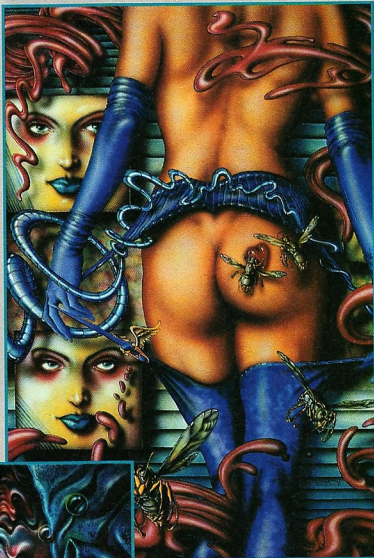
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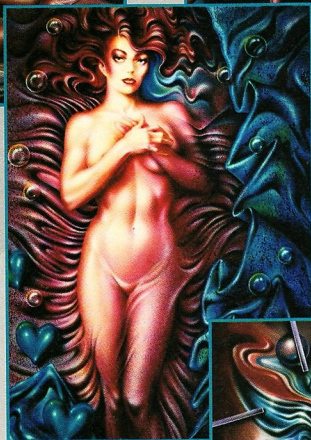




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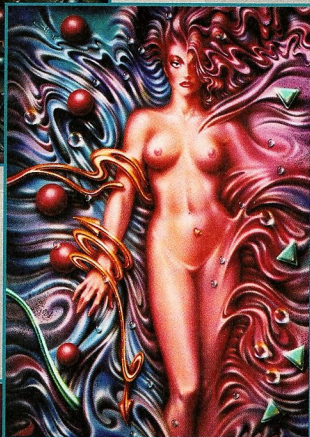
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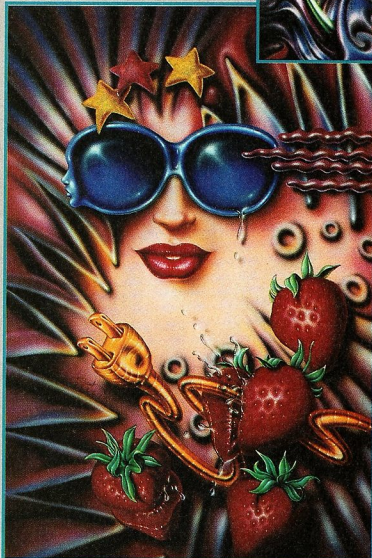




*Suzy and the  
Death Ray*



*Electric Strawberries*



GHI HAS DONE CONCEPTUAL DESIGN  
FOR FILM AND MUSIC VIDEOS AS WELL AS  
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PENTHOUSE VIDEOS.

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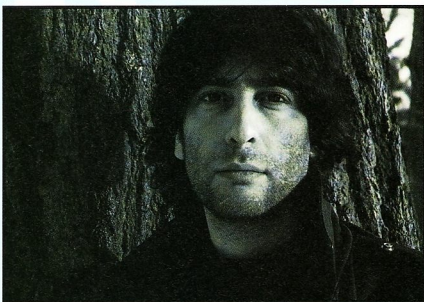






*Reaching for America*

GHI FINDS GREAT INTEREST IN THE OBJECTIVE STUDY OF THE BIBLE. AS A MATTER OF FACT, HE LOOKS UPON HIS PAINTINGS AS IMAGES THAT HE HOPES CAN ONE DAY BE USED FOR THE INTERIOR OF A CHURCH.



© KELLI BICKMAN

## Jeffrey Goldsmith

### Interviews

#### Neil Gaiman

*Writer Neil Gaiman continues to craft tales that launched a new breed of comics, like Sandman from DC Vertigo a decade ago. However innovative, his characters and stories come from classics, and the art comes from brilliant folks like Dave McKean.*

**JG:** I translate many of Heavy Metal's comics into English from French and Spanish. So I've become a bit sensitive to character voices, something you do well. How do you explain the concept of voice to people who are not writers?

**NG:** If you can give a character a voice, you know within one or two word balloons in a comic who is talking. The same in a story or a script. If the names fell off the page, you ought to be able to go through and put them back. There isn't any doubt after reading a line who is talking. I suppose that's voice. To young writers who ask about dialogue, I tell them it's a matter of shutting up and listening. Listen to the voice in your head. Listen.

**JG:** Can that be taught, or is it

instinctive to certain people who become writers?

**NG:** Good question. I don't know. It's definitely something you get better at in time. I learned an awful lot as a young journalist doing interviews. I would talk to somebody, then I would have 6,000 words for a 2,500 word interview. So, one started to learn economy, how to reproduce a voice pattern, how to reproduce the idiosyncrasies of speech in a very small space.

**JG:** And now when you invent a character, let's say Delirium, the girl who talks in rainbow bubbles, how do you find her voice?

**NG:** She turned up more or less on the page. I was going to have Delirium be this kind of raging, angry, punkoid, a creature with a pure sort of nightmare and pain. That wasn't what she wanted to be when she turned up on the page. Other people said things to her, and I shut up and listened to what the answers were. The most important characters, I find, are the least predictable.

**JG:** The Sandman runs the show in his series. Did he just turn up on the page?

**NG:** Well, I wanted somebody who was aristocratic, but also

profoundly removed. I think it took us three, maybe four issues to actually see what I had created and how it worked. For example, one of the key things with him, oddly enough, was these white on black balloons that have driven seven years worth of production assistants mad.

**JG:** Throughout these books the characters talk in interestingly colored balloons.

**NG:** They just seem like one of those great advantages that comics have over prose. You have lettering, you can create voices for characters, you have an army of things.

**JG:** The Sandman rules his netherland. Your novel, *Neverwhere*, is set in a sort of London underworld. Stories have been set in the world beyond throughout literature, starting with the *Gilgamesh*. Why do you think we care about this netherworld?

**NG:** There are probably more, but I can give you two completely different answers that are both true. The fundamental answer is because there are mysteries. What happens when you dream? Maybe you're inside your head, maybe not, but it is unknowable. And then there is death, every bit as unknowable. The origin of many of these walks in dark places simply comes from an effort to try and tell stories about those walks. The other answer is a journey. A story is a journey that you take. You should not return the same person. Very often the character's journey is out of the mundane into the miraculous. It kind of echoes that journey for the reader.

**JG:** You use classical storytelling devices, like a group telling tales in an inn, but you also twist them. Why?

**NG:** I can't see any reason for denying the tried and true methods of telling stories because they are tried and true. The joy for me of doing the

World's End series was I thought to myself, "Okay, I want to do a bunch of stories. What are the ways this has been done before?" One immediately finds oneself looking at *Canterbury Tales*, the *Decameron*, those stories where you get a bunch of people to tell each other stories. It's an old and functional way. I thought, "Let us do that. Let us then deform the stories." There was a very conscious effort to try and do in that inn, whatever it was, six different stories from six genres, ranging from H.P. Lovecraft to something Kipling would have told to an Alexander Dumas kind of swashbuckling romance to my favorite, the one set in the giant graveyard. I had just read a book of funeral customs around the world. I loved it. I have been completely obsessed and delighted by a number of different things we do with our dead.

**JG:** I just read in Herodotus about the burial rights of pets in ancient Egypt. Each kind of pet was buried in a different city.

**NG:** The saddest thing about that is they dug up the cats that had been mummified. To the best of my knowledge, two out of hundreds of thousands survived, which are in the British museum. The rest of them, back in Victorian days, were ground up and used for fertilizer.

**JG:** The netherworld, tells of tales in an inn, now in the *Kindly Ones* there's a story called *The Flying Children* that begins with an image straight from Greek mythology where Adonis catches Diana bathing in the woods. Why do such images work?

**NG:** I think they are hard wired into us. I was reading recently that if you use a computer analogy, they are part of the BIOS. During the Victorian age, a lot of anthropologists were driving themselves nuts trying to figure out where stories came from and why you find the story of *Cinderella* in every culture in the world. They go, "Well, either the very first



people, in some valley in Africa, had this story and told it to each other. Then they carried on telling it as it spread across the world..."

**JG:** Or every miserable girl in the world wants her father to come and save her from her wicked mother and sisters.

**NG:** They're hard wired. The Aborigines have them, the Indians have them, almost all the stories follow a whole sequence, a pattern, shapes. A lot of those shapes are the way that we make sense of the world.

**JG:** And how do we make sense of comics? Are they more art, or more story? More dialogue or more picture?

**NG:** I think if they're good comics, they occur in the magical no man's land between the story and art. When I was 13 or 14 I went on holiday to France. My French was not very good, but I picked up copies of a magazine which was just hitting the stands called *Metal Hurlant*. I brought these comics home with me. I would read these stories, particularly the Moebius ones. Frankly, I didn't understand what was going on, even with the aid of a dictionary. But these were obviously huge, magical, wonderful, enormous, brilliant stories. It wasn't until years later that I read them in translation. I discovered, no, no, no, these were like nonsense words with absolutely nothing going on. There was no content. I'm not sure I can go back and look at them anymore. They were interesting to me at the time when I thought the writing was on the same level as the art was, and it wasn't. I think that you have to have both, but I also think, as a writer, I would, if it were a choice between reading a really well written comic that was not drawn brilliantly and a beautifully drawn but completely vacuous comic, I would go for the well written comic.

**JG:** But what kind of debt do you think you owe to someone like Dave McKean, the artist

that you've worked with so much? If you two hadn't met, would your careers be what they are now?

**NG:** I think Dave and I are an interesting one to point to. Both of us have successful careers independent of each other. Dave as an album cover designer, and an advertising artist, and me as a novelist and prose writer. But no, I think that it's the lucky, happy confluence of our coming together that has

**NG:** The thing that spurred the creation of the book was that both of us these days find ourselves reading stories. If you're reading a story to a kid you're not just reading it once. You're reading it over and over. So I wanted to write something kids would enjoy and adults wouldn't mind having to read 100 times. Dave wanted to do pictures that kids would enjoy but that adults could look at so that you wouldn't have to do it on automatic. But our

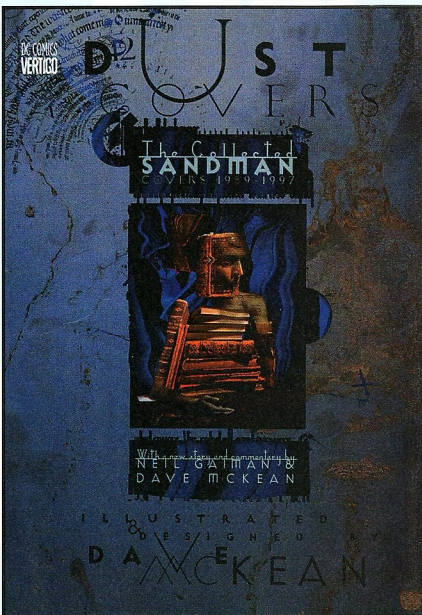
Sandman covers were ten years ago. These days, every second copy is a bad Dave McKean knock off. Dust Covers is all the Sandman covers with a commentary by Dave and myself, just published by DC. The joy of working with Dave as an artist is there are some artists that you work with and what you get back from them is as good as what you hoped for. Sometimes what you hoped for is pretty high. I'm talking people like Charles Vesse, Craig Russell. You know they're going to rock and they do.

**JG:** It seems a little like the Jack Kirby, Stan Lee dynamic.

**NG:** I think that was one of those partnerships where together they produced things that neither of them individually were capable of producing. I think when I look at something like *Signal To Noise* or *Mr. Punch*, they are things that neither of us individually could have done. You have both of us trying to surprise and impress and outdo and delight the other one. Delight is the key word.

**JG:** You've reminded me to ask you about Mr. Punch. That English puppet is a totally unlikely character, so why do we love this nasty fellow?

**NG:** I don't know. The fact that we do love him is the thing that fascinates me. He goes around killing people. He's not even a lovable scamp. He's a murderer. He begins by killing his baby. He kills his wife. He goes off to kill everybody, very often ending with the devil. I suppose there are lots of answers that have been given over the years by different people, he represents the free side of yourself and so forth. I have no idea. I think it's one of those things, again, that's hardwired into the BIOS.



The Collected Sandman Covers 1989-1997 includes a new story & commentary by Neil Gaiman and Dave McKean.

done an awful lot. I was delighted last week when I got sent a copy of *Newsweek* which had an article in it where they picked our children's book, *The Day I Swapped My Dad for Two Goldfish*, as one of the children's books of the year.

**JG:** Both you and Dave have daughters. Do you feel that helps in being able to write a children's book?

careers have been mutually, incredibly supportive. I hate to think what my life would have been like if I hadn't encountered Dave.

**JG:** Black Orchid helped both of your careers enormously.

**NG:** The other thing that helped enormously was Dave setting the look and feel for Sandman. It's hard now for people to appreciate how radical the

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Ever hate it when you turn on that car radio and hear the same damn monotonous song - and freak if you don't know who sings it! Why? Because they all sound alike! Admit it - all these female solo anti-male artists sound the same no matter what they are expressing...it boils down to one thing. She-female man-hating music. What a bunch of crap.

Let's dissect for a moment, shall we? Alanis Morissette...yeah, she was good. She was a real Canadian trooper emerging from the hum-drum, bubblegum, cheese pop music ruling the 80's into a she-devil! Madonna-made Maverick - no pun intended. "You Outta Know" - what a classic case of man-dumps-woman, so woman writes him off in such a vulgar array of words, mother won't even listen to it. Brilliant. Then, my personal favorite - "See Right Through You" - what I call the song sequel of the album to follow up your suicidal thoughts after a man using you for his own self gratification...but don't worry, you are one step ahead of him...you see right through him. Yeah, right.

Okay. Anyway... Anyone seen Alanis recently? Had her over to dinner? A movie? No wait - don't go there! If you're a male between the age of 17 and, well...60? I'm sure you'd be heading to the theater in a jiffy. Oops - no pun intended once again. Haha...

# THE GAYNIE SHOW

BY MEREDITH BOGARD

I hear Alanis is doing a new album. Yes, 'tis true. It's a live version of Jagged Little Pill. What a thrill - yippee. It will only take her until the return of Christ to dish it out. But be patient...she's busy creating more frustrated emotions of teenage angst to incorporate into her new masterpiece. Should be out in say, 25 more years? When she's past the pre-pubescent stage.

Let's talk Meredith Brooks. Well, on second thought...what a bitch right? Her words, not mine...

Ok - next overplayed artist of the century - give it up for Mariah Carey! She's not a man-hating egocentric fly-by-night teenage tootsie trying to repair her broken youth and vision. She's just plain boring. Seriously, guys - is she your fantasy? A butterfly? On this fine day? Ummm, if I were to say yes, I'd have to end this article short, so let's not. Mariah is the offspring of white and black parents, hence is where she claims, is founded in her soul-breaking love-stories of rhythm-and the ever familiar blues, of course... I wouldn't have guessed that. But let's get off the Whitney Houston marathon here. I mean, who founded it first? Who created

that retro-gospel sounding maniacal gushy love piece?

Who gives a fuck, right? Next subject: Yes! The Lilith Fair!!! Where all these proud female artists strut their stuff together on what has been also known as The Breast Fest and the Other Bush Tour. Hmmm.....somewhat offensive? Nah. It's not like I wanted to see this arrogant display of estrogen all in one room anyhow. We got The Crow, The Hippie Chick, and -Yikes! I almost forgot! The Janis Joplin wannabe - none other than Joan Osborne! Sorry - merely an oversight on my part. I still have that awful sound of God being one of us in my head for life. You think she took a lot of drugs in the 60's, or she's damning us all to hell in a group effort to rid the world of trash and misery in such a sweet maternal way, you just can't get mad? Makes you want to convert to Judaism, huh?

So now that I've done my part on bashing the most pretentious female solo artists in our time, here's a look of things to come.....things to get excited over!

Green Day is back!

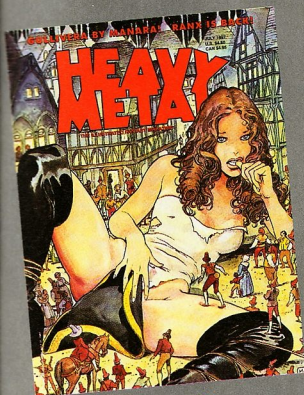
Marilyn Manson has a freakish new biography sold in shrink wrap for the incredibly squeamish of-age kids at Virgin Mega Stores! Prodigy's Smack My Bitch Up video, is banned from MTV! (Let's all revolt!) Paul Simon's new boring musical, The Capeman is being pulled off Broadway release for extreme modifications! (Yes, it's THAT bad.) The Fleetwood Mac tour is almost over! INXS is planning on hiring a new lead singer! (That's not funny any more.....)

Go back to your radios and assume the missionary position. Turn on the loudest, blood-curdling music and blast it in a traffic jam Monday morning on the way to work. Wake up the fools still caught in the femme-fatale cycle who think that listening to Gwen Stefani and Shirley Manson will bring out their rebellious side. Fat chance. You might as well keep playing Duran Duran's rendition of White Lines and call it a decade. Get higher baby.

Bring out the real music. What the hell.....Buy German.



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By Karl Kofoed

GALACTIC GEOGRAPHIC STAFF RESEARCHER

The creatures of Betel II-b, the large moon of a Jupiter-sized planet in the Betel-Majori system, are famous throughout the Federation for a rope they manufacture that stays flexible in extreme cold. In fact, they owe their very existence to it. The strong rope they make helps them secure their homes to the rocky mountains and outcroppings that typify Betel II-b's rugged landscape.

Poisonous to humans, the methane atmosphere of Betel IIb is fresh air to the "Kriks" who manufacture rope from materials blended in furnaces like the one shown in this picture. The scene is typical during their Spring harvest when fungus, the principle food of the Kriks, is gathered, stored and the waste material is processed into a lightweight, super-strong rope. In the foreground two Kriks use Federation tools to anchor one of the ropes to solid rock, preparatory to construction on the cliffs above.

Since the Federation's discovery of their world in 2970, the Kriks (whose name comes from the sound made by their hind legs when they climb) have enjoyed an altered lifestyle. The translucent "clothes" they are seen wearing in this picture, for example, are of Federation manufacture; designed to protect the Kriks when Summer's meth-ice storms pelt them with needle-sharp hail and flooding forces them to high ground. While their tough skin is well adapted to harsh conditions, the Kriks enjoy the added measure of protection and warmth the garments provide.

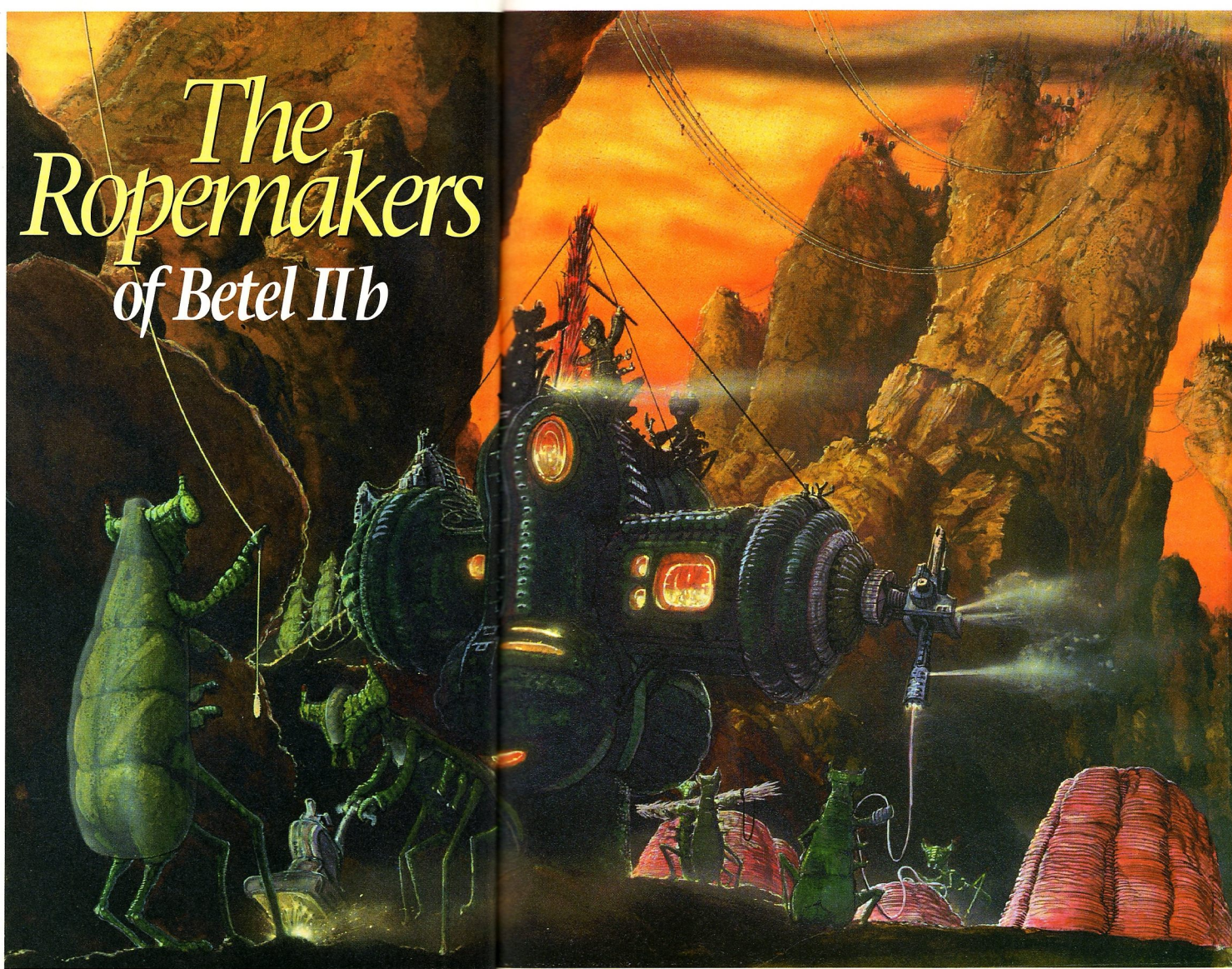
The fungus they feed upon grows in ground level caves during Summer while the Kriks wait in their lofty dwellings for winter to freeze Betel II-b's oceans. Then it is safe for them to return to the ground, where they find shelter from winter's icy winds and gather their food. In Spring they begin storing the ripened fungus for use in Summer.

So eager are they to trade for off-world technology and materials, that Federation experts fear the Kriks may unwittingly trade away the lifeline that is so necessary to the survival of their species.

Visiting researchers note that some of the larger Krik communities are already threatened by diminished stockpiles. The Kriks are aware of the situation, but they seem unwilling or unable to increase their production to compensate.

Hopefully, the Federation will find a way to correct this problem. If not, they may be forced to curtail trade with Betel II-b.

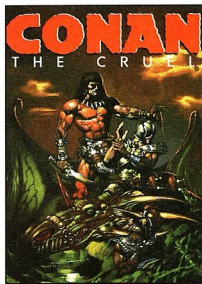
# The Ropemakers of Betel IIb





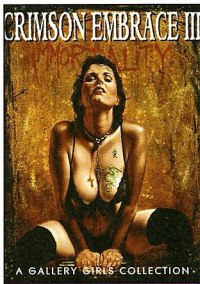
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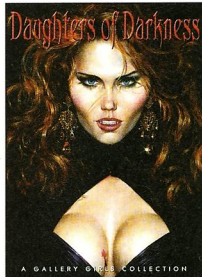
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## CRIMSON EMBRACE III

### CRIMSON EMBRACE 3

More blood-sucking portraits by Arantza, Fred Fields, Mitch Byrd, Wolf, and other vampire lovers!



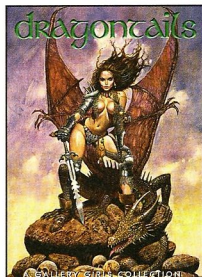
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Drawn to the occult, these women have sold their souls for power on Earth. Art by Gorby, Gross, others.



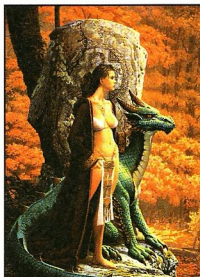
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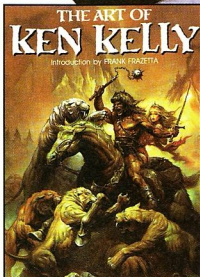
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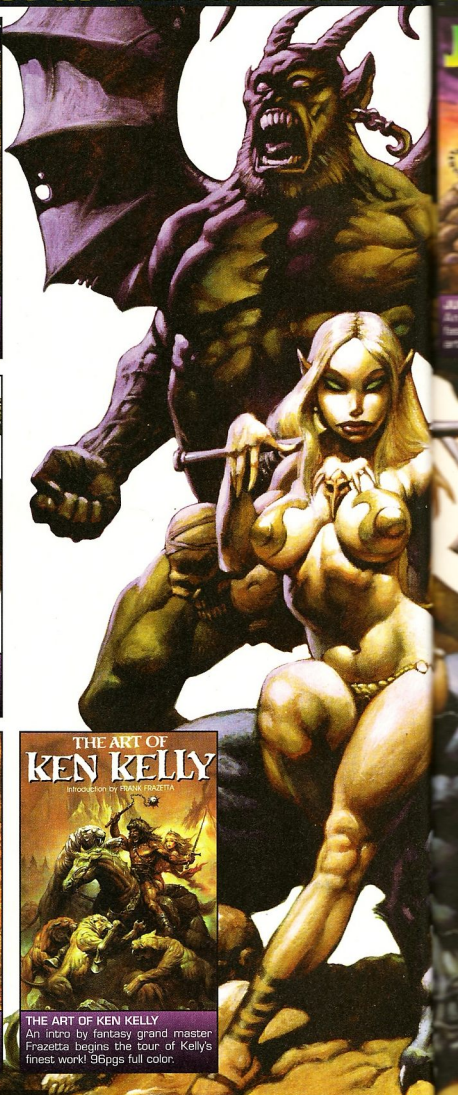
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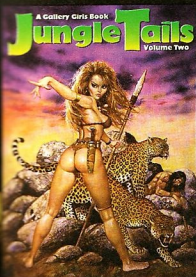
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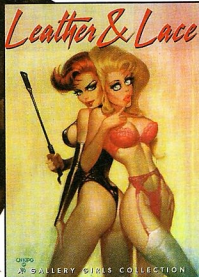


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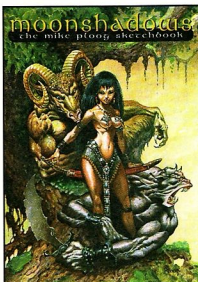
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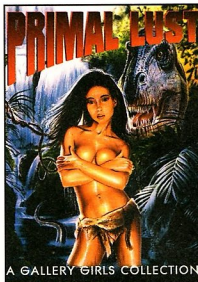
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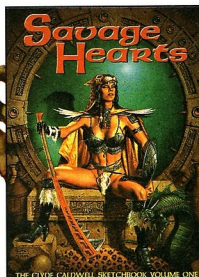
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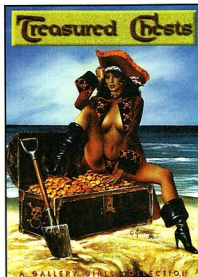
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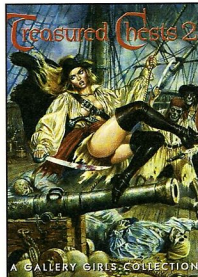
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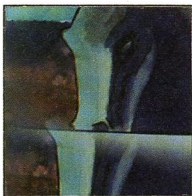
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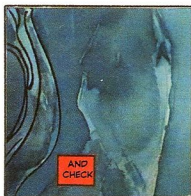
# THIRD ARGUMENT

FENCED BY FEAR AND  
CHASED BY CUBAN GALES  
IN TABLA EMARKS  
CORTES.  
BELTED BY LIGHT  
WITH WHITE HORSES,  
YEOMEN  
AND SPANIARD CANNONS.



UNDER THE POPOCATEPETL  
THE CONQUISTADORS,  
SPANISH OPENING 1519.  
HORSEMAN'S GAMBIT  
AND UNDER WAY  
A WHITE MADONNA  
OVER THE ARMADAS  
ON HER WING: D-7

AND CHECK.



AND  
CHECK



ON THE OTHER SIDE, ON  
LAND AND WATER OF  
TENOTICLAN, MOCTESUMA II  
WITH A SACRED L ON HIS  
TONGUE, EQUIPS HIS  
AZTECS, HIS FEATHERED  
SNAKES FOR THE FLIGHT  
AND SUNSTONE THROWERS  
AND PELOT PITCHERS  
BY THE BLACK DIAGONAL  
LETS OFF QUICK AS  
LAUGHTER



HE CASTLES  
AND TLALOC WITH THE  
MUSHROOM  
AND CHAK MOUL GOD OF  
RAIN IN THE RAINBOW  
AND GODDESS OF EARTH  
COATLICHA CALLS TO C-5  
INDIAN DEFENSE AND  
(ON G-8)

QUEEN'S  
CHECK.

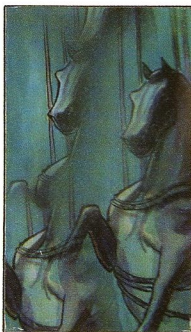
OF COURSE,  
ALL THAT IS  
MENTIONED ABOVE  
IS VIRTUAL REALITY,  
A COMPUTER  
SIMULATION. IN  
REALITY, CORTES  
BURNED HIS FLEET  
AND THUS FORCED  
HIS REBELLIOUS  
SOLDIERS TO  
MARCH TO THE  
CAPITAL OF THE  
AZTEC EMPIRE-  
TENOTICLAN  
(MEXICO CITY).



ALTHOUGH HE LED ONLY  
400 WARRIORS, CORTES  
WAS SURE OF VICTORY IN  
THAT HAZARDOUS MOMENT  
BECAUSE OF THREE  
OBVIOUS REASONS.

FIRST- HE HAD 16 HORSES  
WITH HIM. THEIR PRESENCE  
CAUSED COMMOTION  
AMONG THE AZTEC  
WARRIORS WHO IDENTIFIED  
THOSE ANIMALS AS EVIL  
GODS.

CORTES ALSO KNEW THAT  
NO THREAT COULD MAKE  
AN AZTEC LOOK INTO A  
MIRROR, FOR THEY  
BELIEVED A MIRROR  
SWALLOWS THE SOUL  
FROM THE BODY. CORTES'  
HORSES CARRIED MIRRORS  
ON THEIR BREASTS.



SECOND OF CORTES'  
ARGUMENTS WAS A  
FACT. THERE WAS A  
WIDESPREAD LEGEND  
ABOUT QUELZACOATL, THE  
GOLDEN-HAIRED GOD, THAT  
THE INDIAN TRIBES HAD  
EXILED FROM THE  
CONTINENT MANY  
THOUSANDS OF YEARS  
AGO. BY THE LEGEND,  
QUELZACOATL WAS TO  
RETURN FROM THE EAST IN  
THE YEAR OF ONE REED.  
BY CHRISTIAN RECKONING  
THAT WAS 1519. CORTES  
HIMSELF, AS IS  
WELL-KNOWN, HAD FAIR,  
ALMOST BLONDE HAIR.



THIRD, A DECISIVE  
ARGUMENT, WAS  
PRESENT JUST LIKE THE  
PREVIOUS TWO, BUT WAS  
TOO COMPLICATED TO BE  
WRITTEN DOWN OR  
DRAWN. SO IT REMAINED  
UNKNOWN. IT WAS,  
HOWEVER, NO DOUBT  
ABOUT IT- COMPLETELY  
CLEAR AND  
UNDERSTANDABLE TO  
EACH AND EVERY ONE OF  
CORTES' SOLDIERS.

ON NOVEMBER 8TH 1519, CORTES AND HIS MEN ENTERED THE CAPITAL OF MEXICO. MOTESUMA II, THE AZTEC EMPEROR, MET HIM WITH GIFTS IN FRONT OF THE SUNSTONE ON WHICH THE FOUR HOLY MOVEMENTS WERE DEPICTED.

HE OFFERED CORTES A PEACEFUL ENTRANCE TO THE CITY. ONE OF THE CLOSEST COURTIERS FROM THE EMPEROR'S SUITE WAS SACRIFICED TO QUELZACOATL. THE FEATHERED SNAKE OF THE PLANET VENUS AND THE GOD OF WAR, XILIPOCOTLA WAS THE UNFORTUNATE ONE.

THE AZTECS DEEMED A HUMAN SACRIFICED MORE WORTHY IF THE SACRIFICED FAVORED THE ONE MAKING THE SACRIFICE. THE VICTIM WAS REGARDED AS A MESSENGER BETWEEN EARTH AND HEAVEN WHO SHOULD INTERVENE ON BEHALF OF THE ONE MAKING THE SACRIFICE.

THE LONG ROAD OF THE DEAD HAD A STONE AUDITORIUM ON BOTH SIDES. THIS IS WHERE THE PROCESSION PASSED...

... BETWEEN THE PYRAMID OF THE MOON AND PYRAMID OF THE SUN...

... TO THE SACRED STADIUM OF TEOTUACAN WHERE THE SACRIFICE WAS MADE.

STILL, MOTESUMA'S FRIEND DID NOT DO ENOUGH FOR HIS RULER WITH THE GODS.

THE EMPEROR WAS KILLED IN AN UPRISING ON JUNE 30TH. AND CORTES HAD TO FIGHT THE REBELS FOR THE ALREADY CONQUERED CITY.

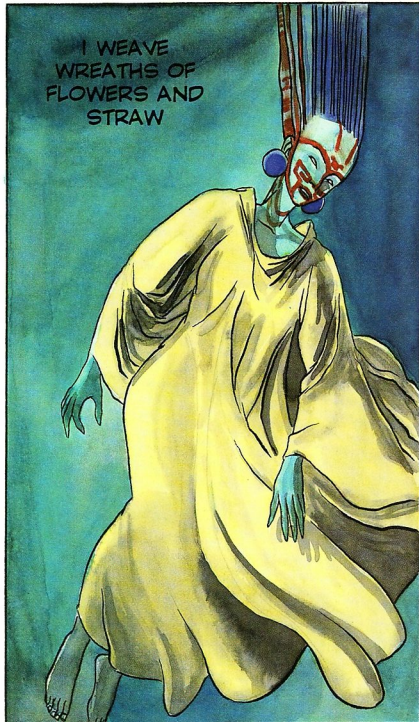
ON AUGUST 13TH, THE CITY ALONG WITH THE WHOLE AZTEC EMPIRE HAD FALLEN INTO THE HANDS OF THE SPANIARDS.

THUS CORTES' ARGUMENTS PROVED TO BE TRUE.

AT THAT TIME, IN AN UNUSUALLY SEVERE WINTER, AT THE OUTSKIRTS OF TENOTICLAN (THE FRESHLY CHRISTENED MEXICO CITY) A POOR INDIAN HUNTER WAS RETURNING FROM A SURVEY OF HIS TRAPS.



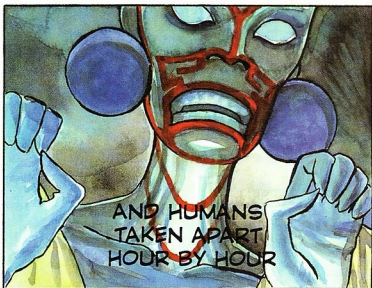
I WEAVE  
WREATHS OF  
FLOWERS AND  
STRAW



FOR BISONS  
MUDDY FROM  
ANOTHER SOIL



AND HUMANS  
TAKEN APART  
HOUR BY HOUR



ONE MORE OF  
ITS DAYS.  
THUS MOST  
ALONE.



WORDS OF THE  
WOMAN REMAINED  
IN THE AIR EVEN  
AFTER SHE HAD  
FALLEN SILENT.

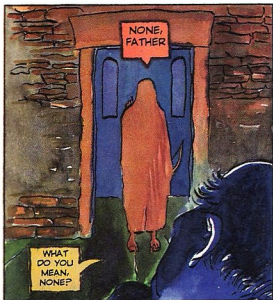
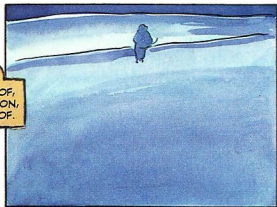


HAS THE  
TEMPLE  
BEEN  
BUILT?





PROOF,  
MY SON,  
PROOF.



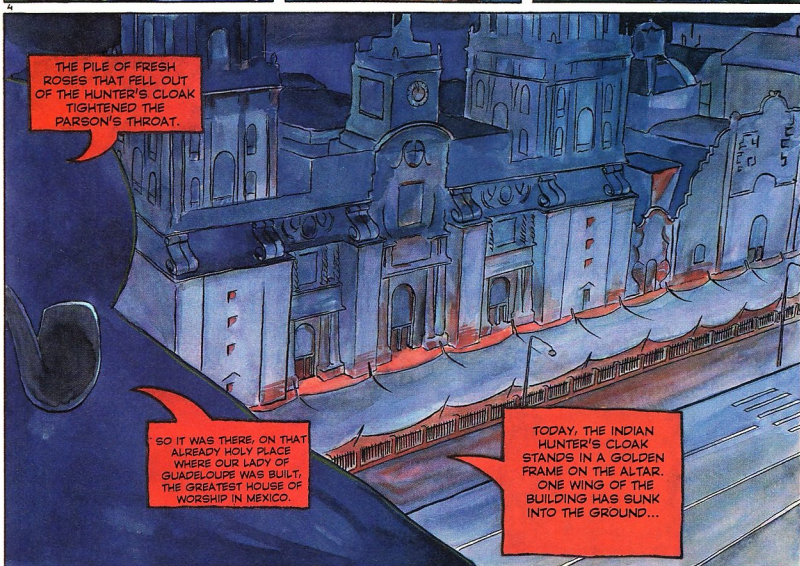
NONE,  
FATHER

WHAT  
DO YOU  
MEAN,  
NONE?



I DON'T  
KNOW.

I KNOW  
NOTHING.



THE PILE OF FRESH  
ROSES THAT FELL OUT  
OF THE HUNTER'S CLOAK  
TIGHTENED THE  
PARSON'S THROAT.

SO IT WAS THERE, ON THAT  
ALREADY HOLY PLACE  
WHERE OUR LADY OF  
GUADELOUPE WAS BUILT,  
THE GREATEST HOUSE OF  
WORSHIP IN MEXICO.

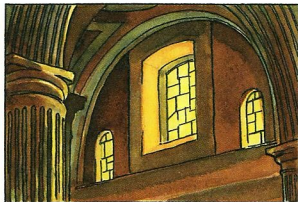
TODAY, THE INDIAN  
HUNTER'S CLOAK  
STANDS IN A GOLDEN  
FRAME ON THE ALTAR.  
ONE WING OF THE  
BUILDING HAS SUNK  
INTO THE GROUND...





THE FLOORS AND  
HANDRAILS GIVE AN  
UNUSUAL RESISTANCE  
TO FEET AND HANDS...


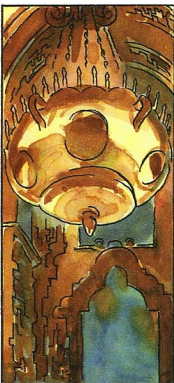
...AND THE  
ICONS ON ONE  
SIDE OF THE  
CHURCH ARE  
SLIGHTLY  
SEPARATED FROM  
THE WALL AND  
HANGING IN THE  
AIR.



EVERY YEAR ON THE  
TEMPLE'S HOLIDAY  
AN ENDLESS  
CROWD GATHERS  
IN FRONT OF THE  
CHURCH.

THE MASTS  
ARE ERECTED  
AND TENTS  
GO UP FOR  
THE PILGRIMS  
TO FEAST  
UNDER THEM  
FOR DAYS.

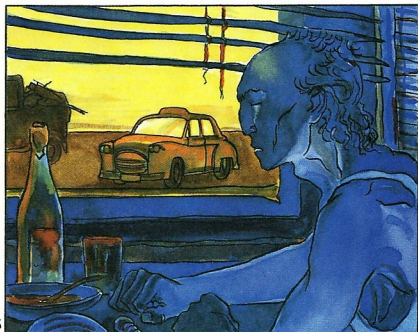
THEY BRING  
THEIR ROCKING  
CHAIRS. THEY  
BAKE TORTILLAS.  
THEY SALT THEIR  
PALMS, LICK THE  
SALT AND WASH  
IT DOWN WITH  
TEQUILA.

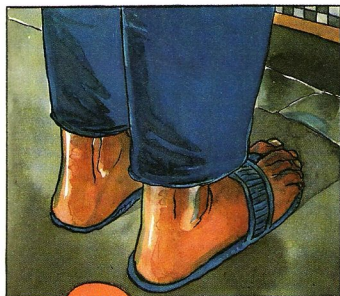


AND EVERY YEAR IN  
THE CROWD THERE  
ARE HUMAN VICTIMS.  
THERE IS ALWAYS  
SOMEONE THAT KILLS  
HIS BEST FRIEND IN A  
MOMENT OF INTIMACY.



MEXICAN  
NEWSPAPERS  
RECENTLY  
REPORTED A  
CASE OF A  
TAXI DRIVER  
AND HIS  
BEST FRIEND.

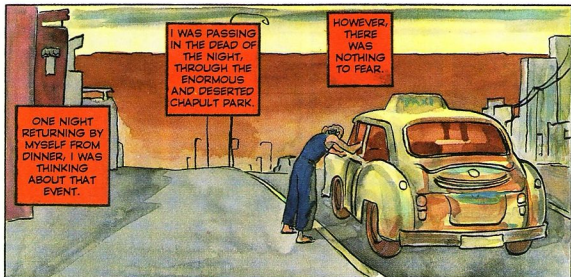




I WILL  
KILL YOU.



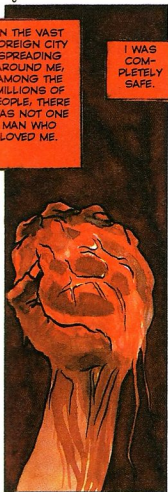
WAIT A MOMENT,  
I FORGOT  
MY KNIFE.



ONE NIGHT  
RETURNING BY  
MYSELF FROM  
DINNER, I WAS  
THINKING  
ABOUT THAT  
EVENT.

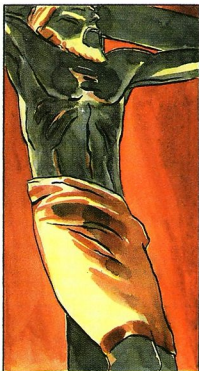
I WAS PASSING  
IN THE DEAD OF  
THE NIGHT,  
THROUGH THE  
ENORMOUS  
AND DESERTED  
CHAPULT PARK.

HOWEVER,  
THERE  
WAS  
NOTHING  
TO FEAR.



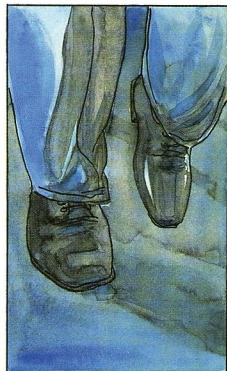
IN THE VAST  
FOREIGN CITY  
SPREADING  
AROUND ME,  
AMONG THE  
MILLIONS OF  
PEOPLE, THERE  
WAS NOT ONE  
MAN WHO  
LOVED ME.

I WAS  
COM-  
PLETELY  
SAFE.



WHICH GOES TO  
SHOW THAT...

CORTES  
WAS RIGHT  
ABOUT  
THE...



## THIRD ARGUMENT



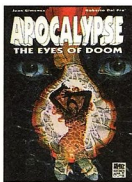
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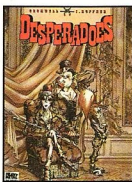
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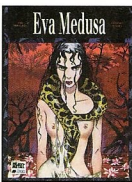
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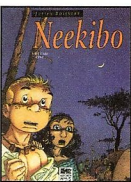
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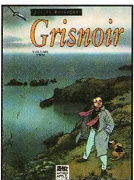
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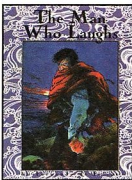
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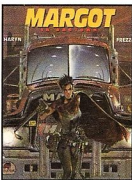
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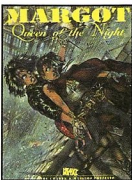
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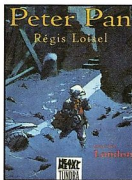
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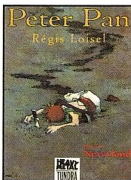
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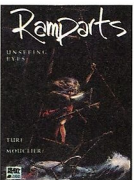
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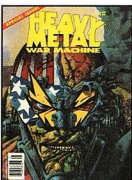
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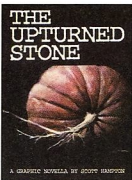
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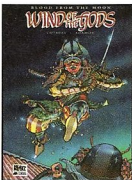
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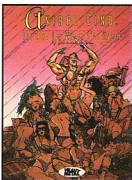
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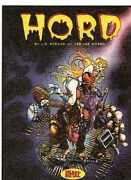
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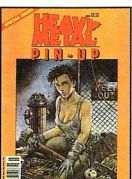
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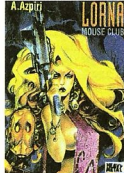
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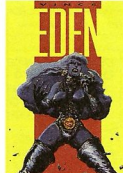
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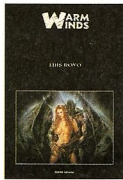
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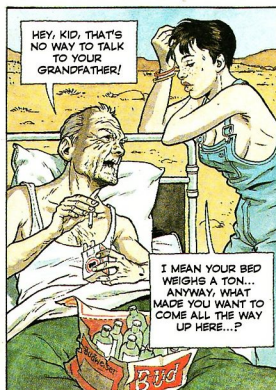
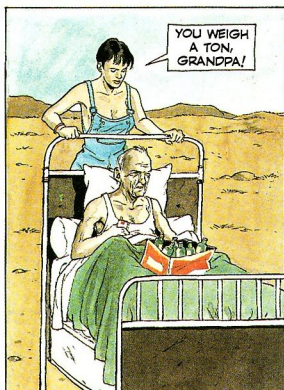
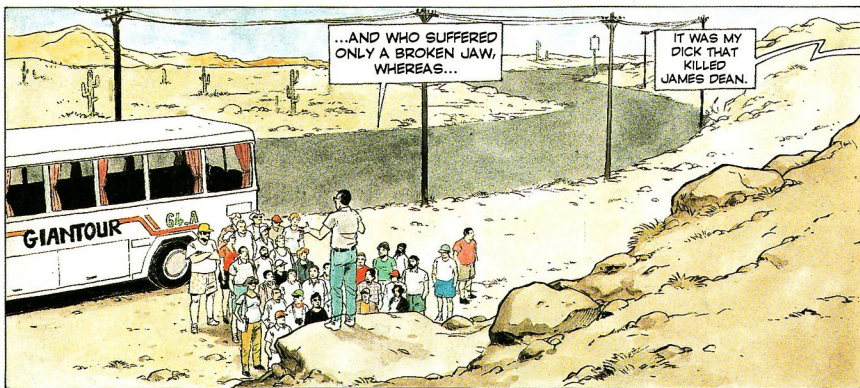
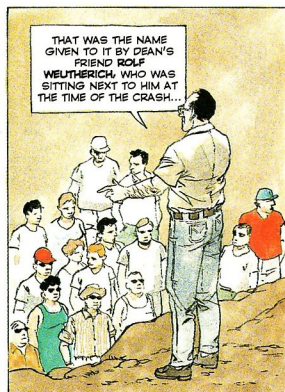
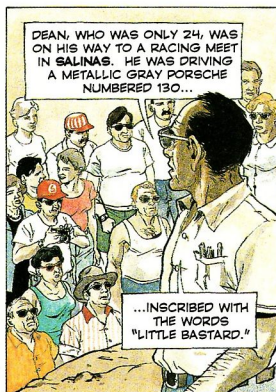
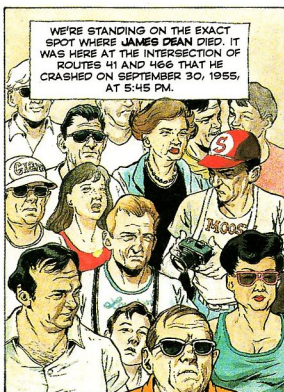
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# JAMES DEAN, CORA, CHARLIE, AND I



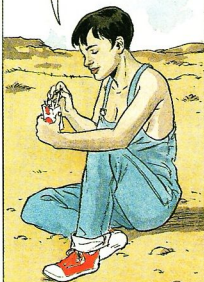


IT WAS MY  
DICK THAT  
KILLED HIM.



WELL... NOT EXACT-  
LY... MY DICK AND  
CORA MacFURLEY'S  
INCREDIBLE ASS.

THAT'S NO WAY  
TO TALK TO A  
YOUNG GIRL!



WHO ARE YOU TRYIN'  
TO KID? DON'T THINK I  
HAVEN'T SEEN YOU  
FOOLIN' AROUND WITH  
THE CLEMSAY BOY!?...  
YOU'RE PLENTY  
OLD ENOUGH  
TO HEAR SUCH  
TALK.

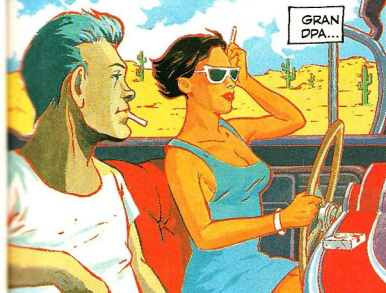


SO, HERE'S  
WHAT  
HAPPENED.



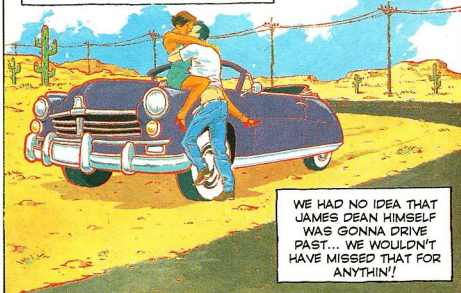
I BUMPED INTO HER AT THE  
POST OFFICE. I DIDN'T HAVE  
WHEELS, SO SHE OFFERED  
ME A RIDE.

I REMEMBER SHE SMELLED OF LEMONGRASS... SHE  
DROVE WITHOUT SAYIN' A WORD FOR SIX MILES...  
THEN SHE SUDDENLY YEERED ONTO THE SHOULDER,  
STOPPED THE CAR AND JUMPED ALL OVER ME.



GRAN  
DPA...

THAT'S HOW IT WAS. TWO MINUTES  
LATER WE WERE ON THE HOOD OF  
THE CAR, MAKIN' OUT... AND I WAS  
PLENTY NERVOUS SEEN' AS IT WAS  
MY FIRST TIME.



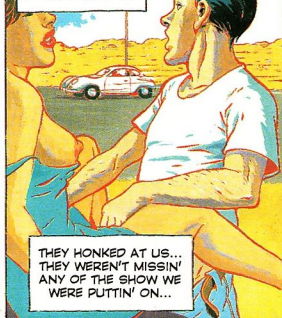
WE HAD NO IDEA THAT  
JAMES DEAN HIMSELF  
WAS GONNA DRIVE  
PAST... WE WOULDN'T  
HAVE MISSED THAT FOR  
ANYTHIN'!

SO I WAS FUMBLIN' AWAY  
TRYIN' TO GET HER UNDIES  
OFF WHEN I HEARD A  
NOISE.



IT SOUNDED LIKE  
A JET-PLANE,  
IT WAS SO LOUD!

AND THEN THE PORSCHE  
WAS  
RIGHT BEHIND US.

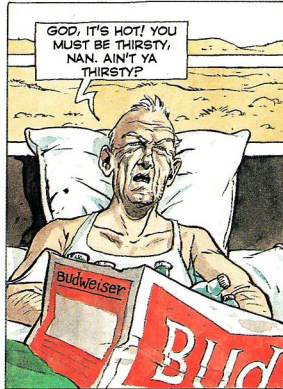


THEY HONKED AT US...  
THEY WEREN'T MISSIN'  
ANY OF THE SHOW WE  
WERE PUTTIN' ON...

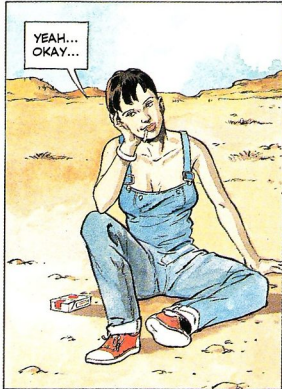


SO JIMMY DEAN DIDN'T SEE  
THE ONCOMIN' CAR... AND  
WHEN HE LOOKED UP, IT  
WAS TOO LATE... BLAM!! IT  
WAS ALL OVER...





GOD, IT'S HOT! YOU MUST BE THIRSTY, NAN. AIN'T YA THIRSTY?

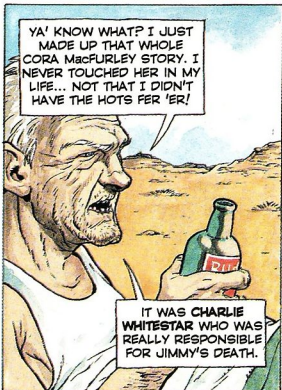


YEAH... OKAY...



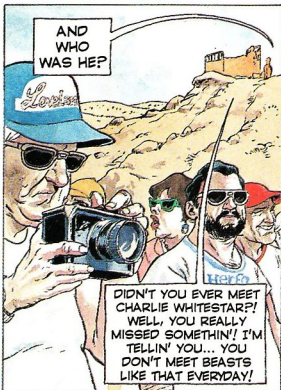
WHAT!?

GO AHEAD, TAKE ONE! THAT'S WHAT WE BROUGHT 'EM FOR!



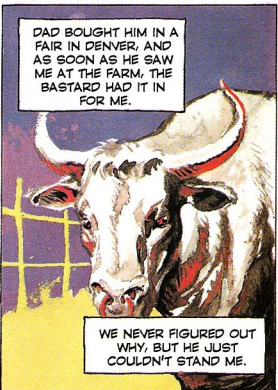
YA' KNOW WHAT? I JUST MADE UP THAT WHOLE CORA MacFURLEY STORY. I NEVER TOUCHED HER IN MY LIFE... NOT THAT I DIDN'T HAVE THE HOTS FER 'ER!

IT WAS CHARLIE WHITESTAR WHO WAS REALLY RESPONSIBLE FOR JIMMY'S DEATH.



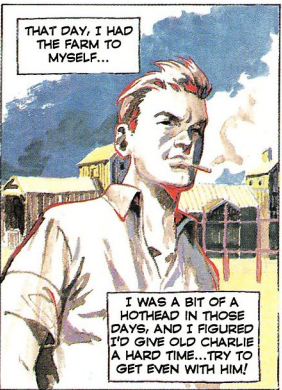
AND WHO WAS HE?

DIDN'T YOU EVER MEET CHARLIE WHITESTAR? WELL, YOU REALLY MISSED SOMETHIN'! I'M TELLIN' YOU... YOU DON'T MEET BEASTS LIKE THAT EVERYDAY!



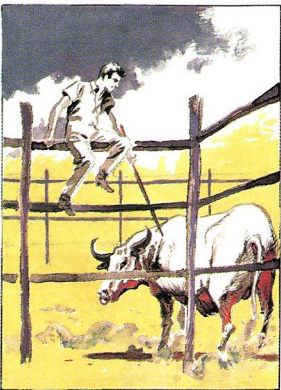
DAD BOUGHT HIM IN A FAIR IN DENVER, AND AS SOON AS HE SAW ME AT THE FARM, THE BASTARD HAD IT IN FOR ME.

WE NEVER FIGURED OUT WHY, BUT HE JUST COULDN'T STAND ME.



THAT DAY, I HAD THE FARM TO MYSELF...

I WAS A BIT OF A HOTHEAD IN THOSE DAYS, AND I FIGURED I'D GIVE OLD CHARLIE A HARD TIME... TRY TO GET EVEN WITH HIM!

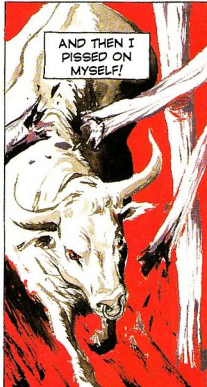


HE WAS RAGIN' MAD!

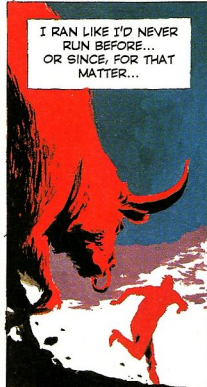
AND LIKE A FOOL, I  
KEPT AT HIM... AND AT  
HIM... TILL...



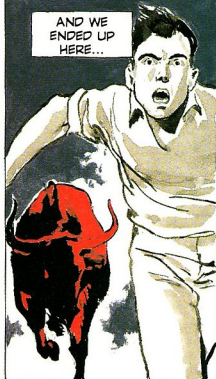
AND THEN I  
PISSED ON  
MYSELF!



I RAN LIKE I'D NEVER  
RUN BEFORE...  
OR SINCE, FOR THAT  
MATTER...



AND WE  
ENDED UP  
HERE...



I REALLY  
DIDN'T HAVE  
ANY CHOICE.



AND THOSE GUYS IN  
THE PORSCHE MUST'VE  
HAD A PRETTY  
SPECTACULAR SIGHT

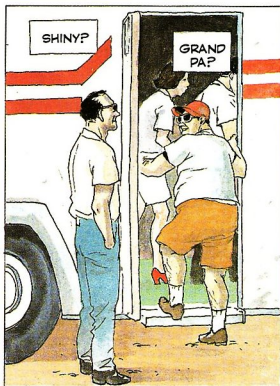


THEY PROBABLY TURNED  
THEIR HEADS ROUND TO  
WATCH ME FALL!



SHINY?

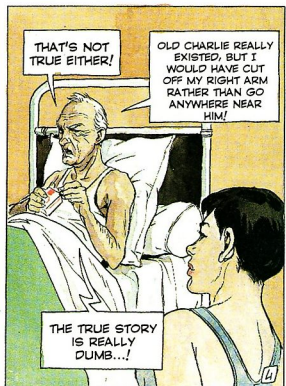
GRAND  
PAP?



THAT'S NOT  
TRUE EITHER!

OLD CHARLIE REALLY  
EXISTED, BUT I  
WOULD HAVE CUT  
OFF MY RIGHT ARM  
RATHER THAN GO  
ANYWHERE NEAR  
HIM!

THE TRUE STORY  
IS REALLY  
DUMB...!





I WAS STANDIN' BY THE ROAD, TRYIN' TO HITCH A RIDE... EVEN THOUGH I WAS REAL NEAR THE FARM. THAT WAS MY FAVORITE GAG IN THOSE DAYS...

WHEN SOMEONE STOPPED AND ASKED ME WHERE I WAS GOIN' I'D LAUGH LIKE AN IDIOT AND SAY, "500 YARDS DOWN THE ROAD."

BUT SOME PEOPLE ACTUALLY DROVE ME TO THE FARM!

SO ANYWAY, I WAS UP TO MY USUAL PRANKS WHEN I SAW THE PORSCHE HURLTIN' DOWN THE ROAD LIKE A BULLET...

IT SLOWED DOWN JUST AS IT DROVE PAST ME, AND STOPPED A FEW YARDS AHEAD.

I STARTED RUNNIN', MAINLY 'CAUSE I WANTED TO GET A GOOD LOOK AT THE CAR.

BUT AS SOON AS I REACHED IT, THE PORSCHE TOOK OFF... THE JOKERS!

I PICKED UP A STONE AND HURLED IT AT THE PORSCHE WITH ALL MY MIGHT.

THE PASSENGER ROLLED DOWN THE WINDOW AND WEUTHERICH (THOUGH I DIDN'T KNOW IT WAS HIM) GAVE ME THE FINGER.

AND BELIEVE ME... I WAS A PRETTY GOOD PITCHER!

THE REAR WINDOW SMASHED A SECOND BEFORE THE PORSCHE CRASHED INTO THE ONCOMING VEHICLE. I FIGURE HE WAS LOOKIN' IN THE REAR-VIEW MIRROR AND THAT'S WHY HE DIDN'T SEE WHAT WAS COMIN' UP AHEAD.

CAN WE GO NOW? GRANDMA WILL START WORRYIN' SOON...

OKAY.

GRAND-PA?

YEAHP

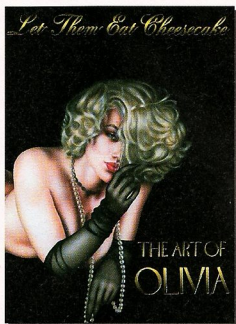
CAN I ASK YOU SOMETHIN'?

SURE, NAN.

WHO'S JAMES DEAN?!

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## KOSHKKA DEATH BY BETRAYAL

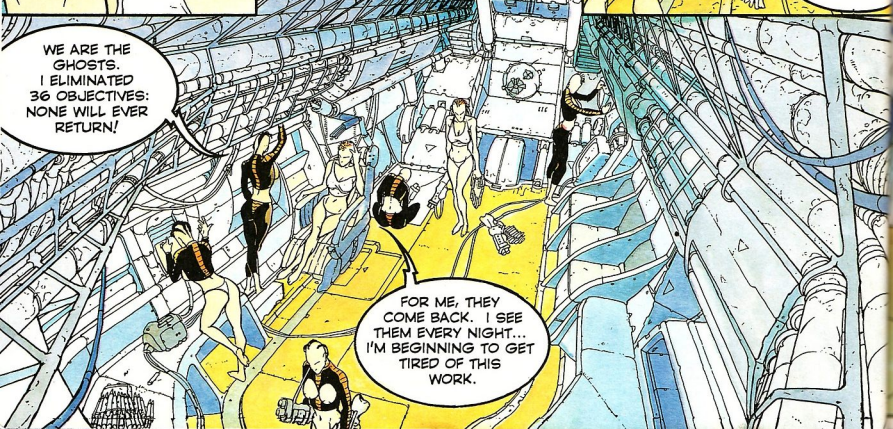


WHAT DO YOU  
THINK WE'LL FIND  
OUT THERE, AJAJ?



GHOSTS...  
THE LAPLANDERS  
BELIEVE THAT SPIRITS  
OF THE DEAD PROTECT  
THEIR TERRITORY.

THEY CALL  
THEM INUIT, AND  
THEY EAT THE  
SOULS OF  
FOREIGNERS



WE ARE THE  
GHOSTS.  
I ELIMINATED  
36 OBJECTIVES:  
NONE WILL EVER  
RETURN!

FOR ME, THEY  
COME BACK. I SEE  
THEM EVERY NIGHT...  
I'M BEGINNING TO GET  
TIRED OF THIS  
WORK.



ARE YOU THINKING ABOUT CHANGING YOUR LIFE? THERE ISN'T A BIG DEMAND BY EMPLOYERS FOR MAIDS.

NO, I'M ONLY MEDITATING, ERIKA.

AN INTELLECTUAL... AN EXTINCT RACE. THEY DIDN'T PAY US TO MEDITATE AND, IF YOU WANT MY ADVICE, AVOID DOING IT DURING THE MISSIONS.

THE FOUR OBJECTIVES ARE CONFINED TECHNO-TERRORISTS IN THE HULJABORG PRISON. THEY ARE THE SURVIVORS OF THE RED WING GROUP. THEY WERE TRAINED AND ARMED BY STOLYCHKAYA...

...TO COMBAT THE WESTERN CORPORATIONS.

KURT KANNICHIN IS THE CHARISMATIC CHIEF OF THE GROUP. HE WAS TRAINED IN THE TERRORIST SCHOOL OF ARGKANGELESK AND PARTICIPATED IN CRIMES IN HAMBURG, VIENNA AND ROME.

WHO AMONG YOU IS INTERESTED IN KNOWING THE DETAILS OF THE OPERATION? COME ON, WE DON'T HAVE A LOT OF TIME, THE ARRIVAL IS SCHEDULED FOR WITHIN SIX HOURS.

HANS GRUBER AND UMIRHAD HAVE BEEN THERE FOR TWELVE YEARS. PROFESSIONAL ASSASSINS. THEY WERE CAPTURED IN ESTOCOLMO SIX MONTHS AGO...






THE VALKIRIA!  
WHO'S THAT?

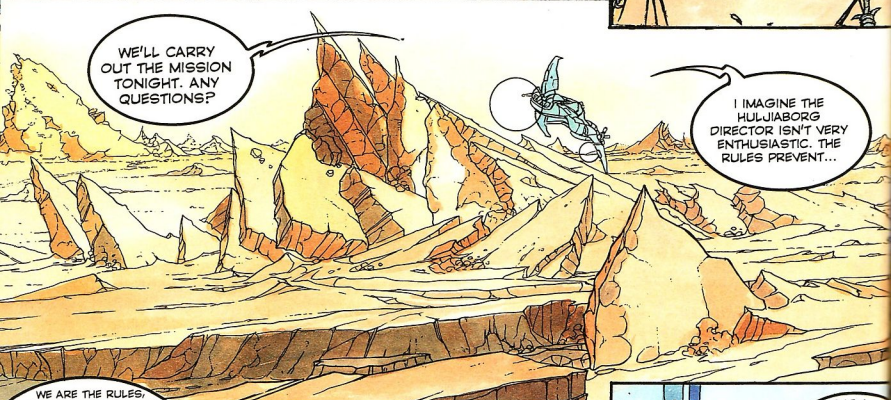
THE MOST  
DANGEROUS OF  
THE GROUP!

KATHERINA GRIGORIEVNA  
ROTAVIL, HER CODE NAME IS  
KOSHKA, THE DOVE. DAUGHTER  
OF A GEORGIAN HOOD. SHE WAS  
RECRUITED BY THE TERRORIST  
GROUPS OF STOLYCHKAYA.  
SHE WAS ALSO A LOVER  
OF KANNICHIN.

SHE KILLED TWENTY-  
TWO PEOPLE. SHE'S  
SOUGHT BY THE POLICE  
OF EVERY WESTERN  
GOVERNMENT...



SAME FOR THE OTHERS.  
ALL CONDEMNED TO LIFE IN  
PRISON BY THE HIGH COURT  
OF THE NEW BALTIC REPUBLIC  
BUT KROITZER DECIDED THAT  
HE HAD TO STOP THE  
RED WIND.




WE'LL CARRY  
OUT THE MISSION  
TONIGHT. ANY  
QUESTIONS?

I IMAGINE THE  
HULJABORG  
DIRECTOR ISN'T VERY  
ENTHUSIASTIC. THE  
RULES PREVENT...

WE ARE THE RULES.  
THE DIRECTOR RECEIVED  
THE NECESSARY INSTRUCTIONS.  
AS YOU KNOW, THE  
BALTIC STATES DEPEND ECO-  
NOMICALLY ON THE WESTERN  
CORPORATIONS. WE HAVE TWO  
MINUTES BEFORE THE SECURITY  
REACTIVATES. ANY  
PROBLEM.

NONE, THEY  
DON'T HAVE THEIR  
TECHNOTERRORIST  
COMBAT  
SOFTWARE.

THEN  
THEY'RE  
PRACTICALLY  
ALREADY  
DEAD...



WHAT RESIS-  
TANCE SHOULD  
WE EXPECT FROM  
THE OBJECTIVES?



HULJIABORG IS A MAXIMUM SECURITY PRISON CONSTRUCTED BY THE NEW BALTIC REPUBLIC FOR THE REEDUCATION AND REINTEGRATION OF CRIMINALS. (A STATEMENT BY THE MINISTER OF JUSTICE, LUNDVEG.)



IT'S NOT TRUE. NO ONE GETS REINTEGRATED AFTER A VACATION AT HULJIABORG. NO ONE WAS EVER REEDUCATED. (LARS KNUDSNE, CONVICT, CLAIMS NOT TO HAVE DIVULGED THIS)

REPEAT TO KURT WHAT YOU TOLD ME.

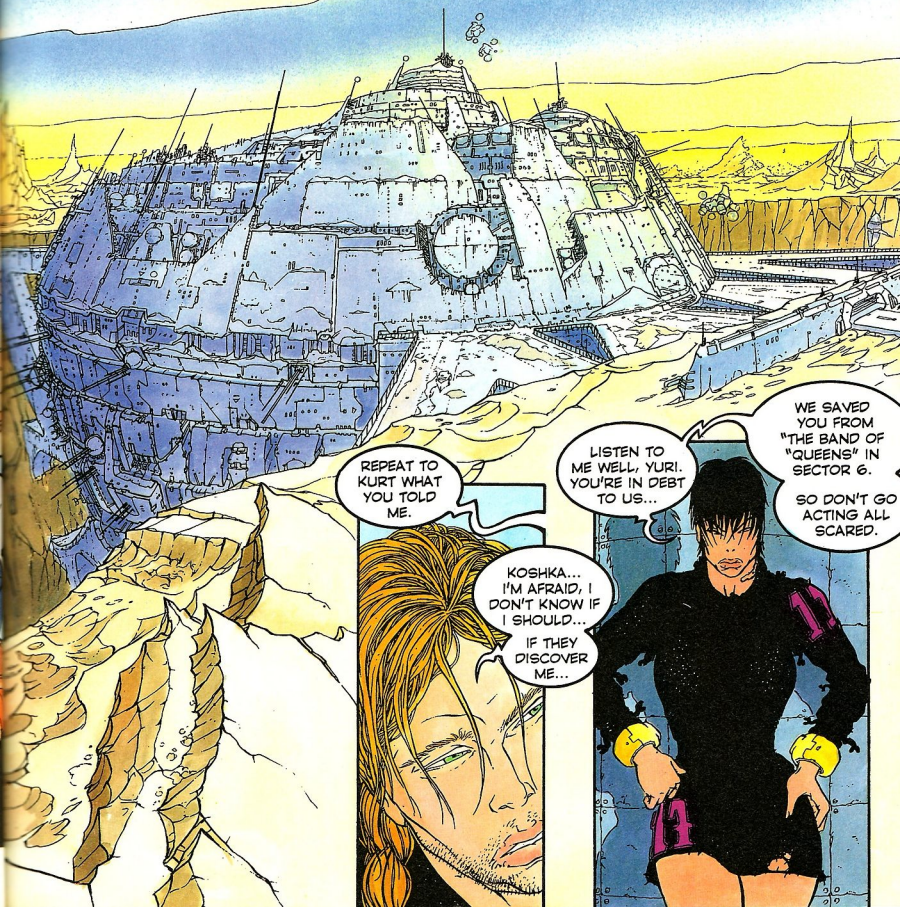
LISTEN TO ME WELL, YURI. YOU'RE IN DEBT TO US...

WE SAVED YOU FROM "THE BAND OF 'QUEENS'" IN SECTOR 6.

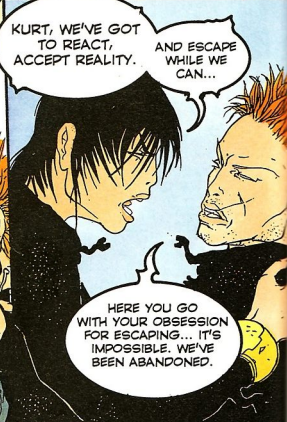
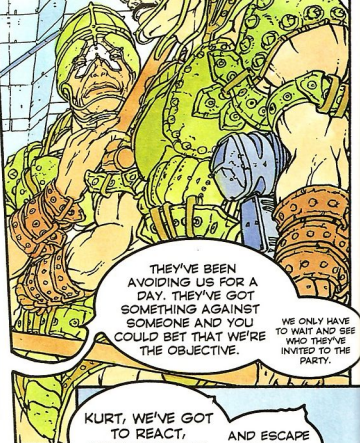
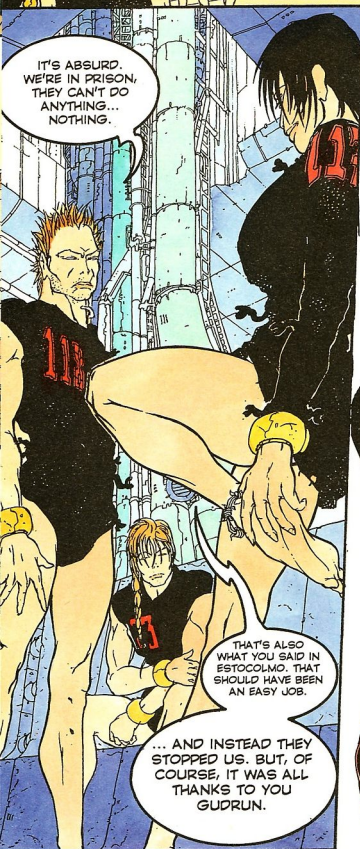
SO DON'T GO ACTING ALL SCARED.

KOSHKA... I'M AFRAID, I DON'T KNOW IF I SHOULD...


IF THEY DISCOVER ME...











HANS IS RESIGNED,  
LIKE YOU. WITHOUT OUR  
COMBAT MEDICINE AND DAMN  
SOFTWARE WE FEEL LOST. DO  
WHAT YOU WANT... BUT I'LL  
GUARANTEE YOU  
ONE THING...

I'M NOT GOING  
TO WAIT AROUND  
FOR THEM TO KILL  
ME.

RECESS  
IS OVER.  
GO BACK  
TO YOUR  
CELLS  
IN AN  
ORDERLY  
FASHION.



YOU,  
KNOW  
YOU'VE  
GOT TO  
PASS A  
MEDI-  
CAL  
CHECK.

WHO  
SAYS?  
WE'RE IN  
PERFECT  
SHAPE.

SON OF A BITCH!  
IT'S A TRICK TO  
SEPARATE US  
FROM THE OTHER  
PRISONERS.

DIRECTOR'S  
ORDERS. BETTER  
OBEY IF YOU DON'T  
WANT TO END UP IN  
SOLITARY.

IT TURNS  
MY STOM-  
ACH. PIOTR.  
THESE PRIS-  
ONERS ARE  
PROTECTED  
BY THE NEW  
BALTIC  
REPUBLIC.

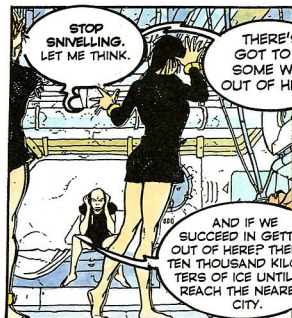
WHAT ARE YOU  
GOING TO DO?  
KROITZER IS TOO  
POWERFUL.

IT'S NOT OUR FAULT  
THE NEW BALTIC  
REPUBLIC IS LIKE A PILLOW  
BETWEEN TWO BLOCKS.  
NOW THEY'RE RUN BY COR-  
PORATIONS. NOTHING'S  
CHANGED. WE CAN'T  
REFUSE.

I KNOW.

BUT THERE  
WILL BE A  
KILLING.





REACT. REACT. I'M ALONE, KURT AND THE OTHERS WILL BE DEAD... BUT I CAN'T BE STOPPED LIKE THIS... IF ONLY I COULD CONTACT VICTOR...





WE'LL BE AT  
THE OBJECTIVE  
IN TWO HOURS.  
ALMOST THERE.

HELL BENT.  
I HAVE NO INTENTION  
OF STAYING ONE  
MINUTE MORE THAN IS  
NECESSARY IN THIS  
SITUATION. IT GIVES  
ME THE CHILLS.



WE'LL GO  
IN THROUGH  
THE MAIN  
ENTRANCE.



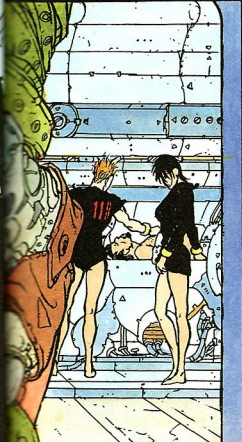
ARE YOU STILL  
AFRAID OF  
GHOSTS, AJAJ?

FUCK YOU!  
IF THEY WERE  
REALLY HERE  
THEY'D BE  
AFTER YOU!

THEY'D HAVE TO  
BE SMART ENOUGH  
TO STAY OUT OF MY  
LINE OF FIRE. I'VE  
GOT THE URGE TO  
SHOOT.

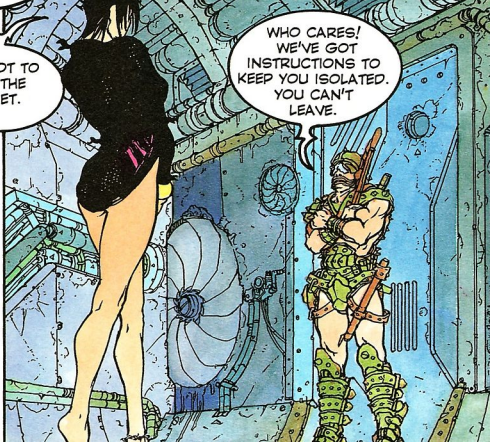
COMBAT  
FORMATION, STICK  
TO OUR ORDERS,  
DON'T LET YOUR  
GUARD DOWN!

BA BOOM!  
HA HA!

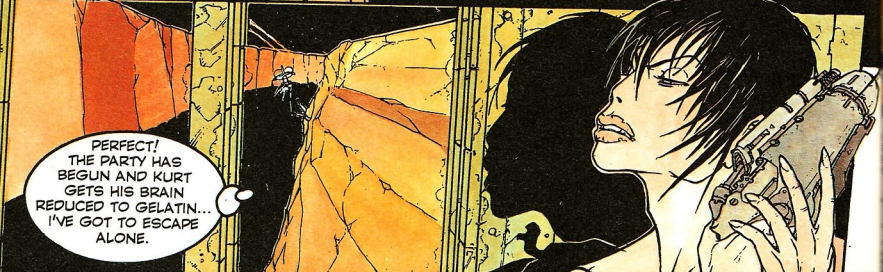
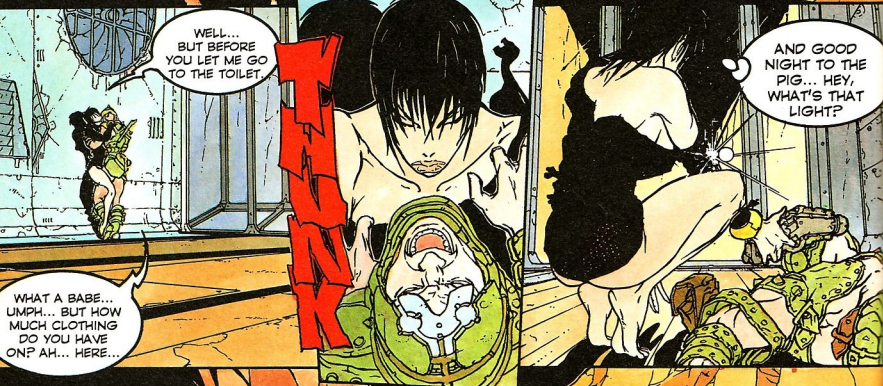
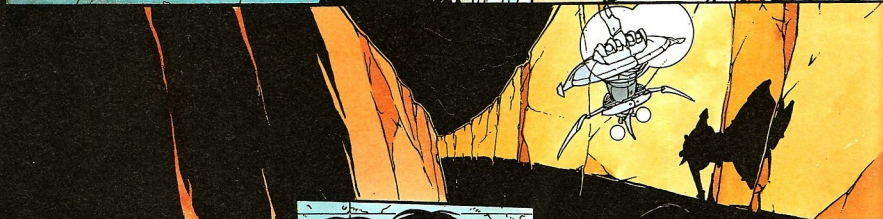


I'VE GOT TO  
USE THE  
TOILET.

WHO CARES!  
WE'VE GOT  
INSTRUCTIONS TO  
KEEP YOU ISOLATED.  
YOU CAN'T  
LEAVE.









THIS IS A  
REAL ATTACK!

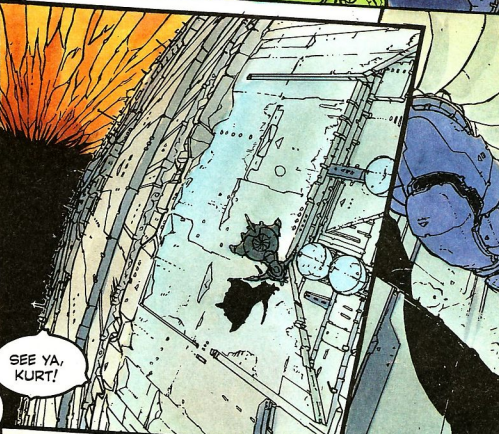
RELAX AND  
STICK TO OUR ORDERS:  
IT'S A SIMULATION TO  
VERIFY OUR DEFENSE  
SYSTEM.

NOTHING  
HAPPENED.

WE'RE ON  
TARGET.

WE KNOW THE  
WAY... HURRY UP,  
LET'S SEND SOME  
SWEETS TO THESE  
IDIOTS...

AT LEAST  
THE ACTION  
SEEMS  
MORE  
REAL.



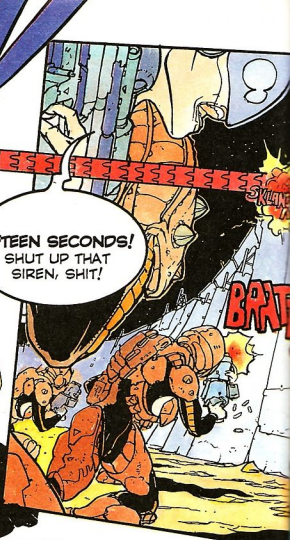
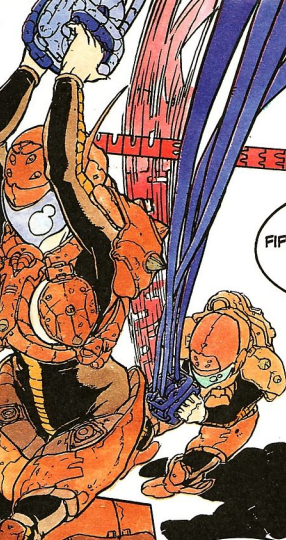
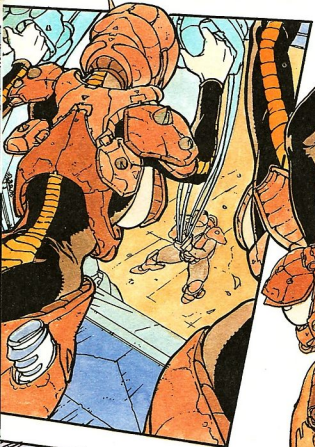
BACK, THEY'RE  
DROWNING. WE'VE  
GOT TO GET  
OUT OF HERE.

WE CAN'T  
ABANDON JIMRHAD  
AND HANS... THERE  
ISN'T ANY HOPE.

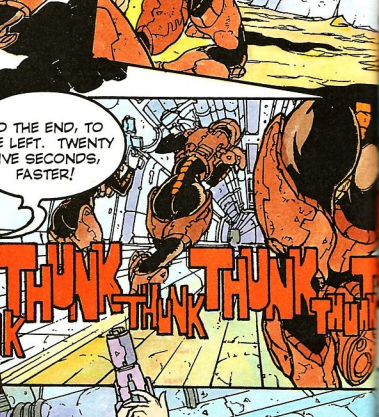
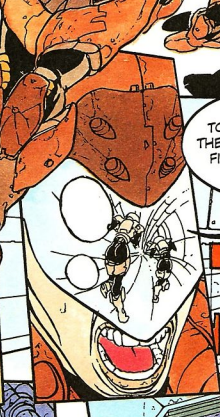
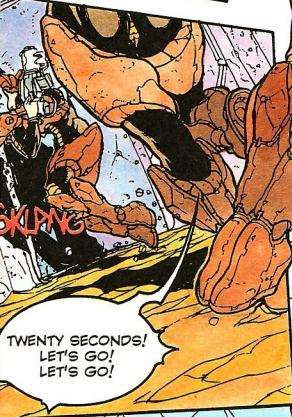
DO YOU KNOW  
WHAT YOU ARE  
SAYING? YOU'RE  
FUCKING WITH ME!

SEE YA,  
KURT!





FIFTEEN SECONDS!  
SHUT UP THAT  
SIREN, SHIT!



TO THE END, TO THE LEFT. TWENTY  
FIVE SECONDS,  
FASTER!



THERE THEY  
ARE!

THINK THINK THINK THINK

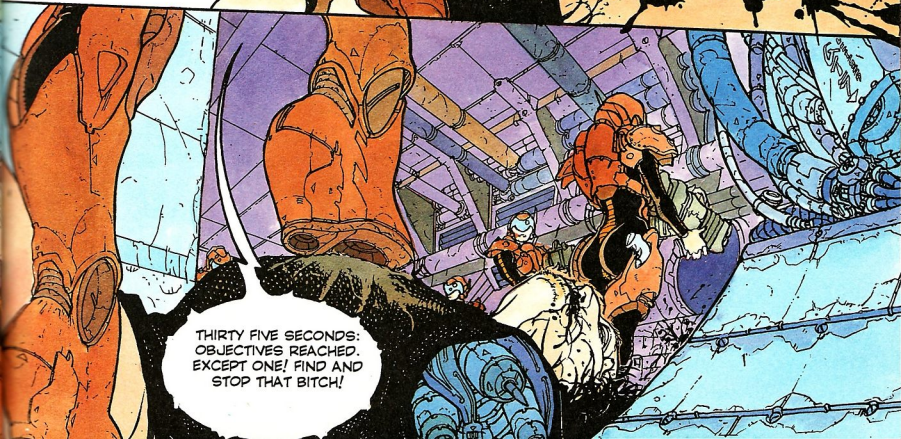
CLANG

CLACK





THIRTY  
SECONDS.  
CONTACT!



THIRTY FIVE SECONDS:  
OBJECTIVES REACHED.  
EXCEPT ONE! FIND AND  
STOP THAT BITCH!



SHE'S LURKING  
AROUND HERE...  
SHE CAN'T BE TOO  
FAR AWAY.

WATCH OUT,  
SHE'S DEFI-  
NITELY ARMED.

SHE'S GOING  
TO TRY TO  
ESCAPE TO THE  
EXTERIOR.

THIKA...  
SHE'S ESCAPED FROM  
THE PERIMETER...

KU KU KAU

YAK POW KPOW AAAA KPOW KPOW KPOW

SPAX SPAX

KING KING KTING KTING KRAV

SHE'S LURKING  
AROUND HERE...  
SHE CAN'T BE TOO  
FAR AWAY.

WATCH OUT,  
SHE'S DEFIN-  
INITELY ARMED.

AAAGH!

THIKA...  
SHE'S ESCAPED FROM  
THE PERIMETER...

KLANG

YAKPOW KPOW KPOW KPOW KPOW KPOW

SPAX SPAX

KING KING KTING KRAV

SHE'S LURKING AROUND HERE... SHE CAN'T BE TOO FAR AWAY.

WATCH OUT, SHE'S DEFINITELY ARMED.

AAAGH!

KUUU  
KUUU

THIKA... SHE'S ESCAPED FROM THE PERIMETER...

KLANG

YAKPOW

KPOW

AAAAA

SPAX

KING

KTING

KRAV

SHE'S LURKING AROUND HERE... SHE CAN'T BE TOO FAR AWAY.

WATCH OUT, SHE'S DEFINITELY ARMED.

AAAGH!

KUUU KUUU

YAKPOW KPOW AAAA KPOW KPOW

THIKA... SHE'S ESCAPED FROM THE PERIMETER...

SPAX SPAX

KING KING KTING

KRAV

SHE'S LURKING AROUND HERE... SHE CAN'T BE TOO FAR AWAY.

WATCH OUT, SHE'S DEFINITELY ARMED.

AAAGH!

KU KU KU

THIKA... SHE'S ESCAPED FROM THE PERIMETER...

KLANG

KPOW KPOW KPOW KPOW KPOW KPOW

SPAK SPAX

KING KTING

KRAK

SHE'S LURKING AROUND HERE... SHE CAN'T BE TOO FAR AWAY.

WATCH OUT, SHE'S DEFINITELY ARMED.

AAAGH!

KU KU KU

THIKA... SHE'S ESCAPED FROM THE PERIMETER...

KLANG

KPOW KPOW KPOW KPOW KPOW KPOW

SPAK SPAX

KING KTING

KRAK

[illegible][illegible]

**PANEL 1:** A large orange silhouette of Vegeta dominates the left side. He has a determined expression. In the background, several Frieza soldiers are visible.

**SPEECH BUBBLE 1:** SHE'S LURKING AROUND HERE... SHE CAN'T BE TOO FAR AWAY.

**SPEECH BUBBLE 2:** WATCH OUT, SHE'S DEFINITELY ARMED.

**PANEL 2:** Vegeta is shown from the waist up, looking down at a fallen soldier. He is wearing his signature orange armor.

**SPEECH BUBBLE 3:** SHE'S GOING TO TRY TO ESCAPE TO THE EXTERIOR.

**PANEL 3:** Vegeta is running towards the right, looking back over his shoulder. He is surrounded by more soldiers.

**SPEECH BUBBLE 4:** THIKA... SHE'S ESCAPED FROM THE PERIMETER...

**PANEL 4:** Vegeta is shown in a dynamic pose, kicking or dodging. Sound effects "KLANG" and "AAAGH!" are present.

**PANEL 5:** Vegeta is shown in a dynamic pose, kicking or dodging. Sound effects "KLANG", "YAKPOW", "KPOW", "AAAA", "KPOW", "KPOW", "KPOW", "G" are present.

**PANEL 6:** Vegeta is shown in a dynamic pose, kicking or dodging. Sound effects "SPAX", "KING", "KTING", "KING", "TRAB" are present.

**PANEL 7:** Vegeta is shown in a dynamic pose, kicking or dodging. Sound effects "KRAV" are present.

SHE'S LURKING AROUND HERE... SHE CAN'T BE TOO FAR AWAY.

WATCH OUT, SHE'S DEFINITELY ARMED.

SHE'S GOING TO TRY TO ESCAPE TO THE EXTERIOR.

THIKA... SHE'S ESCAPED FROM THE PERIMETER...

KUUU

AAAGH!

KLANG

YAKPOW

KPOW

AAAAA

SPAX

KING

KTING

KRAV

[illegible]

SHE'S LURKING AROUND HERE... SHE CAN'T BE TOO FAR AWAY.

WATCH OUT, SHE'S DEFINITELY ARMED.

SHE'S GOING TO TRY TO ESCAPE TO THE EXTERIOR.

THIKA... SHE'S ESCAPED FROM THE PERIMETER...

AAAGH!

KLANG

KUUU

YAKPOW

KPOW

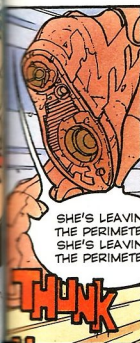
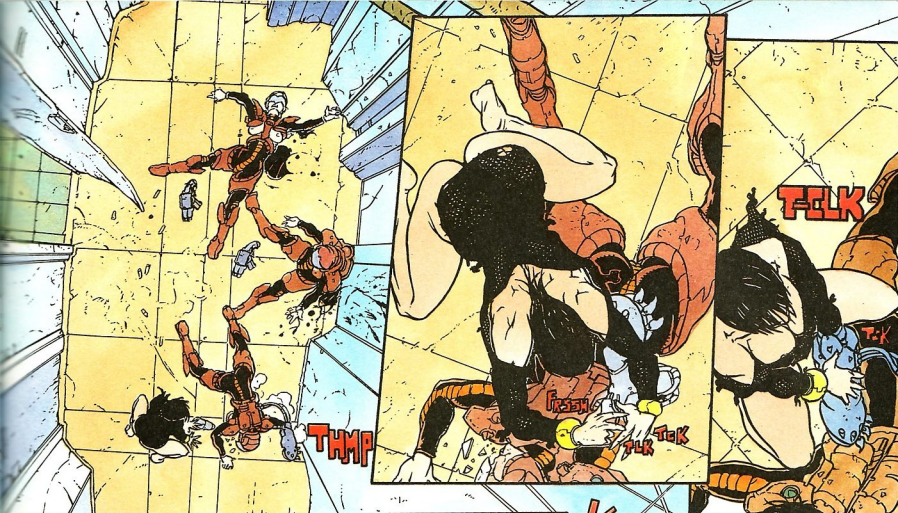
SPAK

SPIX

KRAK

KPOW







CRASH

YOU WON'T  
CAPTURE HER,  
DAMN.

SIXTY  
SECONDS.

OBJECTIVE  
INDIVIDUALIZED...  
OBJECTIVE IN THE  
VENTILATION  
SYSTEM

... OF THE  
WHITE  
QUADRANT.

I'VE GOT  
YOU, FOOL.

BOOM-BOOM

SPK SPK SPK  
SPK SPK SPK  
SPK SPK SPK

PKKNGG SPK  
KINGG SPK  
SPK



SECONDS WE'LL  
HAVE GUARDS ON  
US.

NOW IS NOT  
THE TIME TO  
FIGHT WITH  
THEM TOO!

IT MISSED!  
SHE JUMPED,  
DAMN IT! SEE IF  
YOU CAN FIND  
HER!

WE'VE  
LOST  
CONTACT...

THE GRILL  
IS MISSING  
FROM IN THIS  
QUADRANT!

WHERE THE HELL  
IS IT GOING  
TO STOP?

IT'S NOT  
POSSIBLE...  
INUIT!

INUIT, THEY'VE  
COME FOR ME.

SEVENTY FIVE  
SECONDS.  
QUICKLY!

OBJECTIVE  
INDIVIDUALIZED.









LET'S GET OUT  
OF HERE!

THE GUARDS ARE  
RETURNING FIRE...  
WE ARE RUNNING OUT  
OF TIME!

WE CAN'T  
STOP!

LET THE BASE  
KNOW.

WE'VE LOST  
FIVE OF OUR  
MEN...

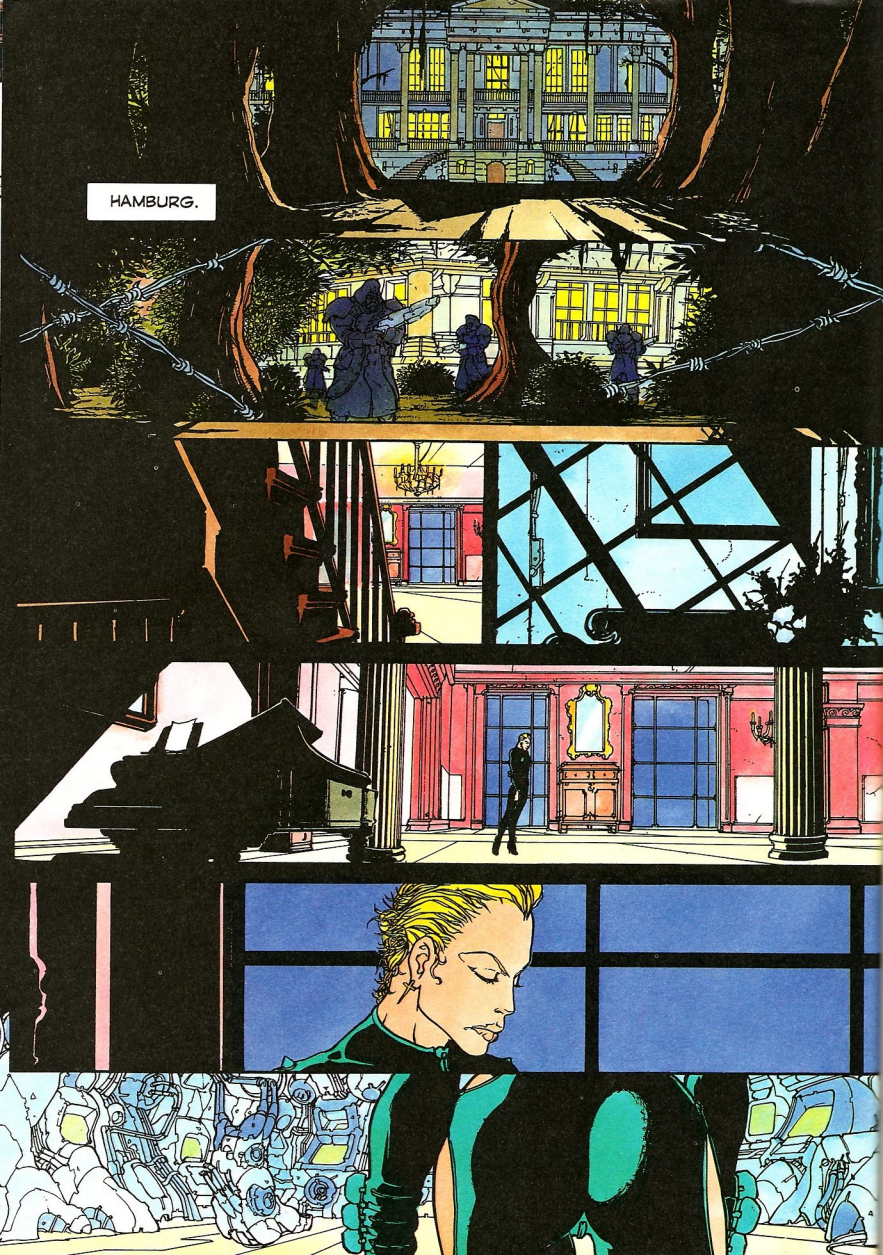
THREE  
TECHNOTERRORISTS  
ELIMINATED.

AND THE  
FOURTH?

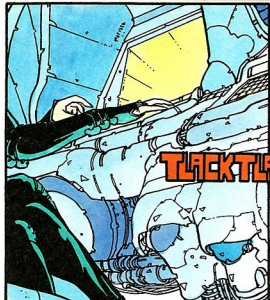
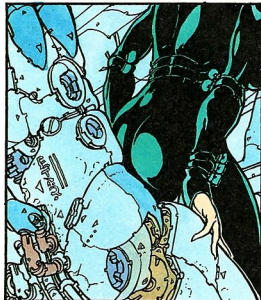
LOST IN THE  
ICE, SHE CAN'T  
SURVIVE. MIS-  
SION COMPLETE.



HAMBURG.







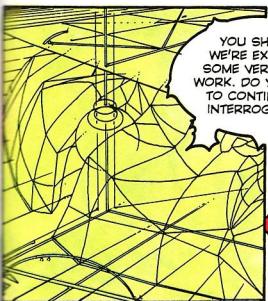
# TLACKTLACKT



GETTING ANY  
SLEEP,  
GUDRUN?



I NEVER SLEEP,  
VLADIMIR.



YOU SHOULD, WE'RE EXPECTING SOME VERY TIRING WORK. DO YOU WANT TO CONTINUE THE INTERROGATION?



**NOT NOW.**  
**I WANT A COMPLETE**  
**BACKUP.**



NAME THE  
ARCHIVE THAT  
YOU NEED.



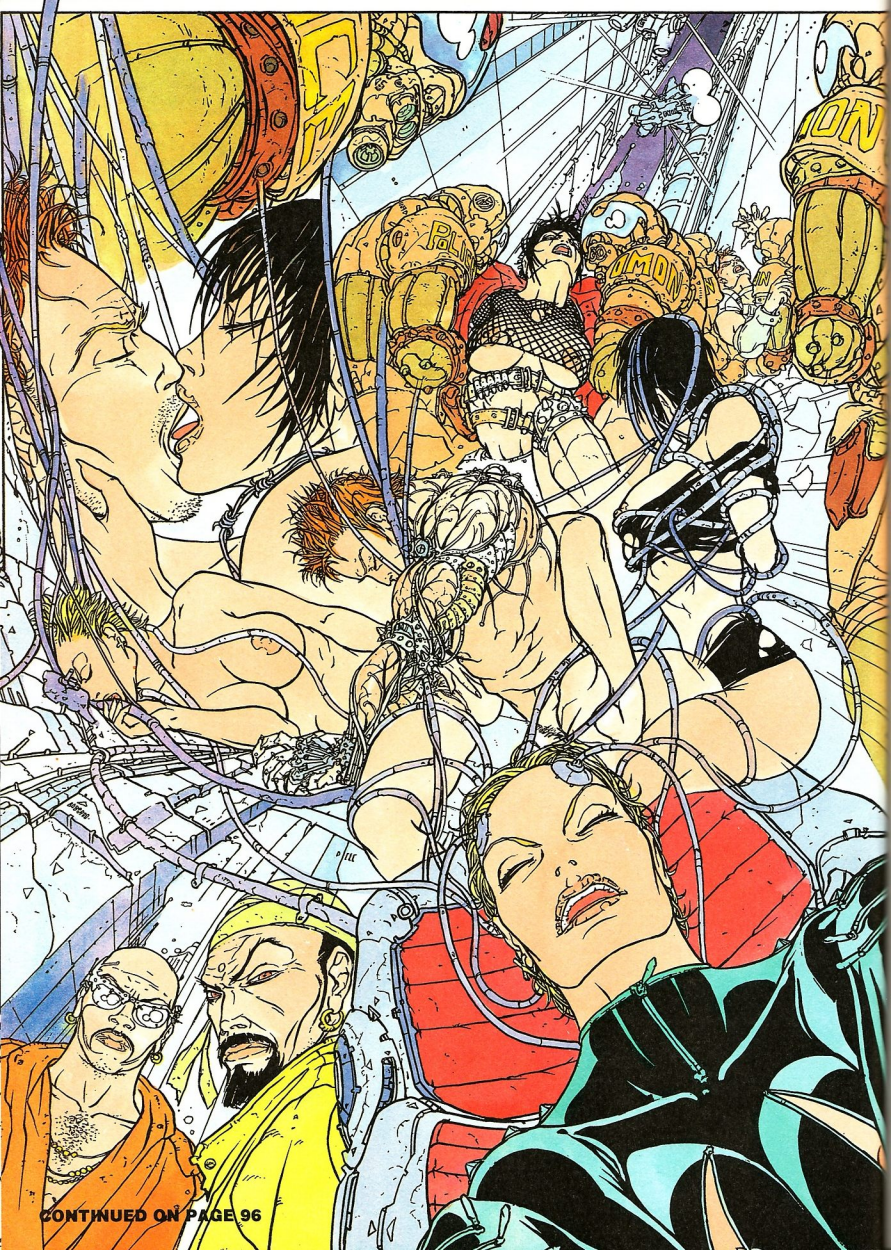
BUT I  
WARN YOU  
THAT IT WILL BE  
PAINFUL.



FIND  
KOSHKAS.

KOSHKA,  
THAT LITTLE  
WHORE.

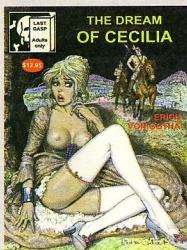




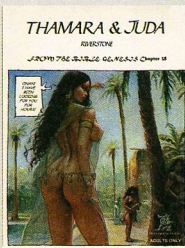
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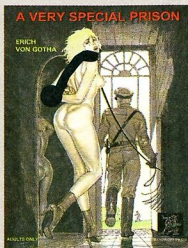
# COMICS FROM LAST GASP



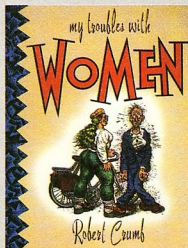
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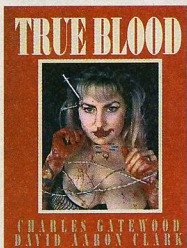
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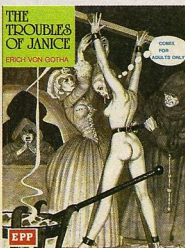
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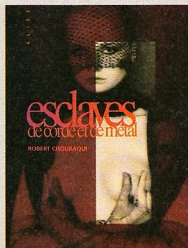
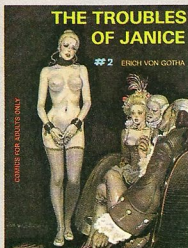
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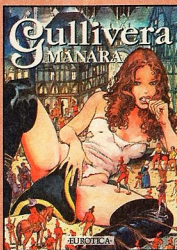
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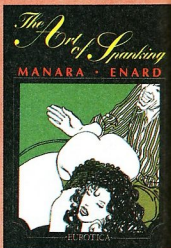
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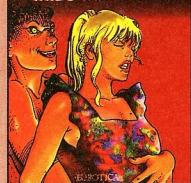
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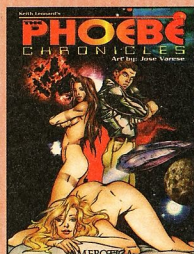
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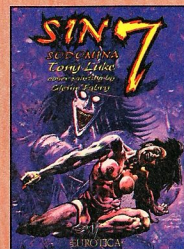
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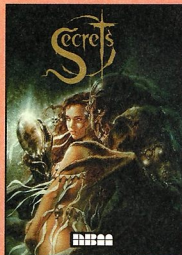
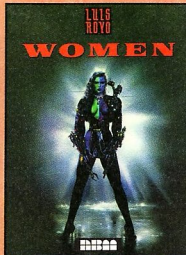
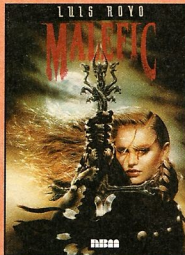
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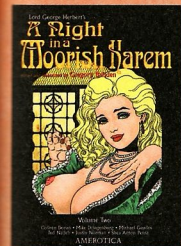
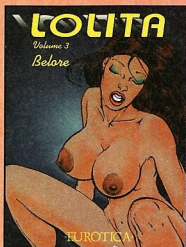
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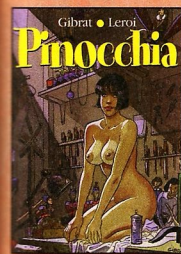
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... AND HE IS WATCHING OVER US SO THAT OUR HEARTS DO NOT FILL UP WITH JUNK, AND WE DO NOT GET PREOCCUPIED WITH LIFE...

... AND YOUR DAY WILL SUDDENLY COME LIKE A BOLT OF LIGHTNING. IT WILL UNEXPECTEDLY STRIKE DOWN EVERYONE WHO LIVES ON THE FACE OF THE EARTH.



GEE WILLIERS, JACK, WITH THE WAY YOU SPEAK, YOU SHOULD GIVE SERMONS TO THE CONGREGATION...

... AND IT IS SAID, "NOW HE IS GOD NOT OF THE DEAD, BUT OF THE LIVING, FOR TO HIM ALL OF THEM ARE ALIVE" (LUKE, 20:38)...



THAT WAS A VERY EMOTIONAL SERMON, MR. DEPT... HAVE YOU EVER THOUGHT OF OFFERING A SERVICE ON OUR LOCAL TV STATION?



... BECAUSE WHAT DOES A MAN GAIN IF HE LOSES HIMSELF? HAVE YOU THOUGHT ABOUT THAT...



DEPT, YOUR NAME IS JACK DEPT. THAT'S NOT BAD AT ALL...

DO YOU THINK WE COULD GET AN AUDITION IN ONE OF THE BIG CITIES?



AND THAT WAS HOW JACK DEFT  
CAME TO THE BIG CITY...



THIS CITY SUCKS!  
WHEN YOU FIRST CAME  
HERE, IT ALL SEEMS REAL  
NICE, BUT WHEN YOU'VE  
BEEN HERE FOR 20 YEARS,  
YOU START HATING IT,  
BELIEVE ME...



FINALLY! YOU MUST  
BE THE PREACHER FROM  
SAINT OLAF. COME ON IN,  
BUT BE AWARE THAT YOU  
ONLY HAVE A FEW MINUTES  
FOR MAKEUP.

BU... BUT...  
IS, I... WHAT  
DID YOU SAY?



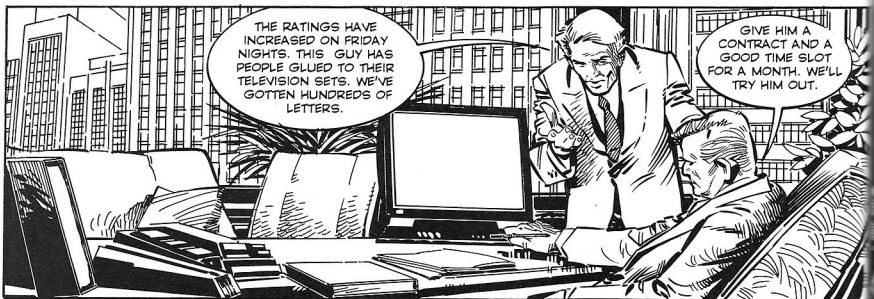
AND NOW I'D  
LIKE TO INTRODUCE  
MR. DEFT, A SIMPLE  
MAN WHO CONNECTS  
WITH SIMPLE PEOPLE...

YES... OF...  
OF COURSE...

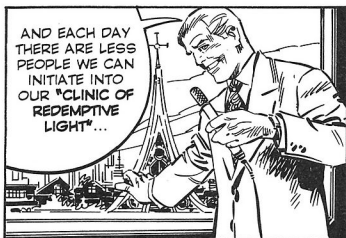
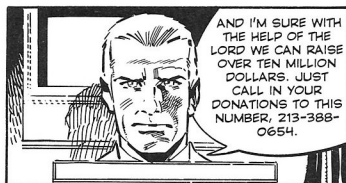


YES... OK, I WANT TO SHARE  
WITH YOU WHAT A GOOD MAN  
SAID TO ME TODAY WHEN I  
ARRIVED. HE SAID, "EVERYTHING  
SUCKS."











SIR, TWO MORE CANDIDATES  
WANT TO JOIN THE CLINIC.  
THEY SAY THEY HAVE SINNED...

FINE, I'LL SEE  
THEM IN MY  
ROOM...

BUT ONE FINE DAY THINGS  
STARTED TO GO WRONG FOR  
JACK...

THIS GUY IS OUT TO GET YOU.  
HE'S INVESTIGATING YOUR  
ACTIVITIES.

WE'RE ALL  
COVERED IN THIS  
SHIT. YOU BETTER  
WATCH YOUR  
STEP...

SICKO!

LORD, ONLY YOU  
CAN LIGHT MY PATH.

ONLY YOU  
UNDERSTAND MY  
WORK.

AND ONLY GOD STUCK BY  
JACK DEFT WHEN HE COULD NO  
LONGER APPEAR ON TELEVISION.

...AND THAT'S WHY THE  
FBI HAS OPENED AN  
INVESTIGATION AGAINST  
MR. DEFT, WHO IS UNDER  
SUSPICION OF HOUSING A  
PROSTITUTION RING.

YOU PUT ME IN THE MIDDLE  
OF THIS. YOU CAN'T  
ABANDON ME... YOU'VE GOT  
TO DO SOMETHING.

I'M SORRY,  
MY FRIEND.

THINGS HAVE BECOME  
COMPLICATED. NOW IT'S A FEDERAL  
MATTER AND WE CAN'T GET MIXED UP  
IN THAT.

THE DOORS OF HEAVEN WILL BE  
CLOSED TO THOSE WHO SELL THE  
SON OF GOD...!

BUT...  
WHAT THE HELL...?!

LISTEN WELL, YOU ASSHOLE,  
WHO THE HELL DO YOU THINK  
YOU ARE, TALKING TO THE  
GOVERNOR LIKE THAT!

I'M GIVING YOU  
24 HOURS TO GET BACK  
TO YOUR FUCKING  
VILLAGE.

EVERYTHING HAPPENED VERY FAST...



THE ASCENSION, THE CRUCIFIXION, AND THE DEATH OF THE GREAT JACK DEFT TOOK LESS THEN A WEEK...



IN TURN, TOOK THREE YEARS AND A DAY.



AND SO JACK DEFT WENT DIRECTLY BACK TO THE PLACE HE CAME FROM.



YET, IT COULD BE SAID THAT IN A CERTAIN WAY, JACK WAS NEVER AGAIN THE SAME...



ANOTHER DAY, BOYS, ANOTHER DAY...





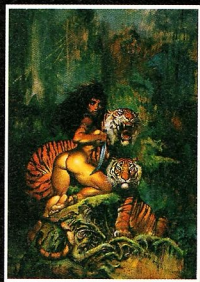
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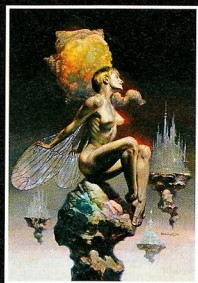
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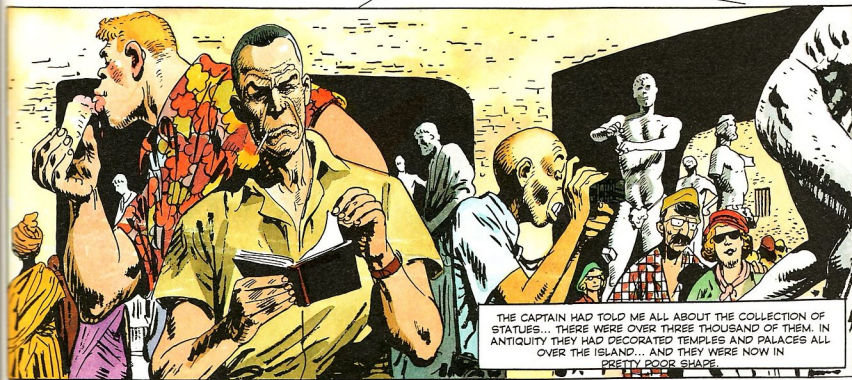
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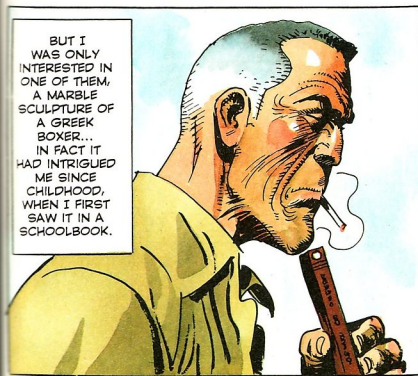


IT ALL BEGAN ON THE MORNING THAT I DECIDED TO VISIT THE MEDIEVAL FORTRESS THAT OVERLOOKS THE TOWN OF RHODES.

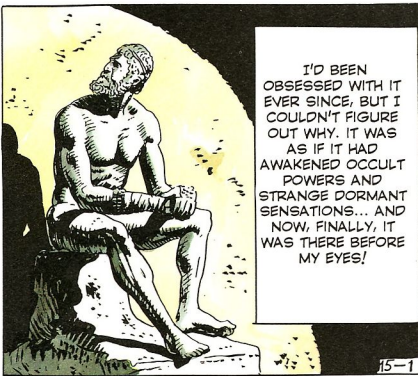
SEKURA



THE CAPTAIN HAD TOLD ME ALL ABOUT THE COLLECTION OF STATUES... THERE WERE OVER THREE THOUSAND OF THEM. IN ANTIQUITY THEY HAD DECORATED TEMPLES AND PALACES ALL OVER THE ISLAND... AND THEY WERE NOW IN PRETTY POOR SHAPE.

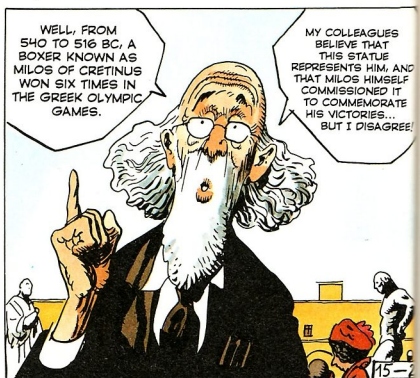
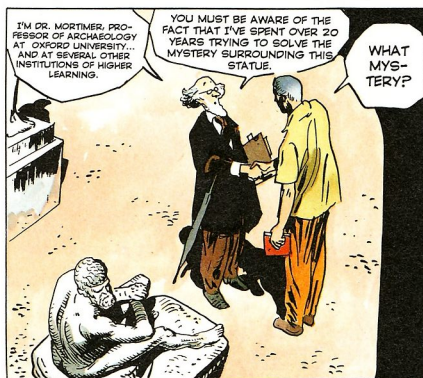


BUT I WAS ONLY INTERESTED IN ONE OF THEM, A MARBLE SCULPTURE OF A GREEK BOXER... IN FACT IT HAD INTRIGUED ME SINCE CHILDHOOD, WHEN I FIRST SAW IT IN A SCHOOLBOOK.



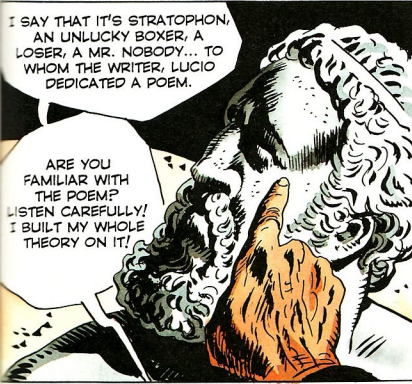
I'D BEEN OBSESSED WITH IT EVER SINCE, BUT I COULDN'T FIGURE OUT WHY. IT WAS AS IF IT HAD AWAKENED OCCULT POWERS AND STRANGE DORMANT SENSATIONS... AND NOW, FINALLY, IT WAS THERE BEFORE MY EYES!





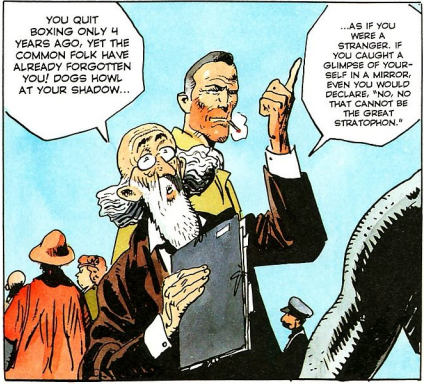
I SAY THAT IT'S STRATOPHON,  
AN UNLUCKY BOXER, A  
LOSER, A MR. NOBODY... TO  
WHOM THE WRITER, LUCIO  
DEDICATED A POEM.

ARE YOU  
FAMILIAR WITH  
THE POEM?  
LISTEN CAREFULLY!  
I BUILT MY WHOLE  
THEORY ON IT!



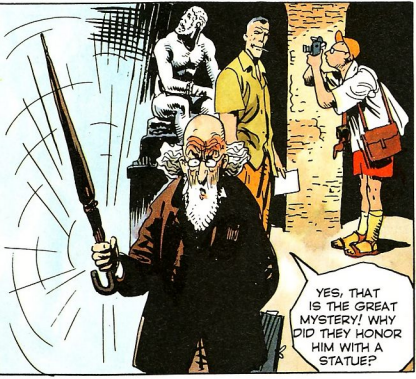
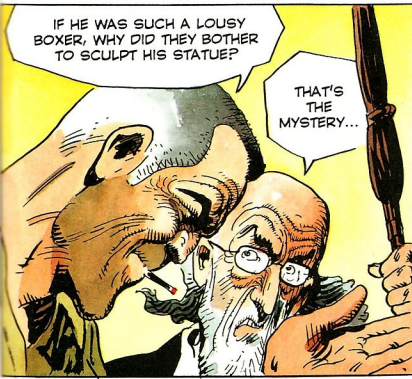
YOU QUIT  
BOXING ONLY 4  
YEARS AGO, YET THE  
COMMON FOLK HAVE  
ALREADY FORGOTTEN  
YOU! DOGS HOWL  
AT YOUR SHADOW...

...AS IF YOU  
WERE A  
STRANGER. IF  
YOU CAUGHT A  
GLIMPSE OF YOUR-  
SELF IN A MIRROR,  
EVEN YOU WOULD  
DECLARE, "NO, NO  
THAT CANNOT BE  
THE GREAT  
STRATOPHON."



IF HE WAS SUCH A LOUSY  
BOXER, WHY DID THEY BOTHER  
TO SCULPT HIS STATUE?

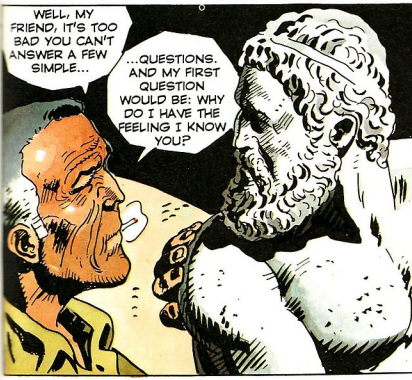
THAT'S  
THE  
MYSTERY...



YES, THAT  
IS THE GREAT  
MYSTERY! WHY  
DID THEY HONOR  
HIM WITH A  
STATUE?

WELL, MY  
FRIEND, IT'S TOO  
BAD YOU CAN'T  
ANSWER A FEW  
SIMPLE...

...QUESTIONS.  
AND MY FIRST  
QUESTION  
WOULD BE: WHY  
DO I HAVE THE  
FEELING I KNOW  
YOU?



TALKING TO THE  
STATUES IS NOT  
PERMITTED.







ON LEAVING THE MUSEUM, I WALKED OUT INTO THE BLAZING SUNLIGHT. MY SHIRT WAS SOAKED AND MY TONGUE WAS SO PARCHED IT FELT LIKE A PIECE OF CARDBOARD. I NEEDED TO FIND A BAR WHERE I COULD SIT IN THE SHADE AND HAVE SOMETHING TO DRINK.



EXCUSE ME, BUT I WAS SITTING AT THIS TABLE A MINUTE AGO AND I THINK I LEFT MY WALLET HERE.

SORRY, I HAVEN'T SEEN IT.

THEN I GUESS I CAN KISS IT GOODBYE...

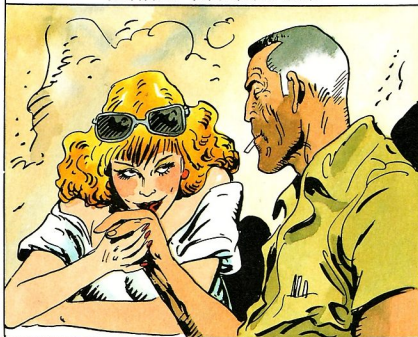


I CAN TRY TO MAKE UP FOR YOUR LOSS. PLEASE SHARE A BOTTLE OF WINE WITH ME... OKAY?

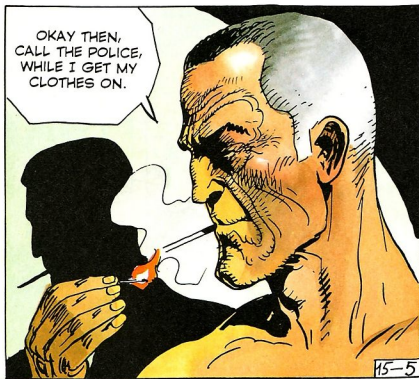
HER NAME WAS ANA, AND SHE WAS ON VACATION WITH HER BROTHER, WHO WAS A PAINTER. SHE TOLD ME FIVE TIMES THAT SHE WAS BORED AND LONELY. AND WHEN A WOMAN TELLS YOU THAT... WELL THAT'S AN INVITATION THAT A MAN CANNOT PASS UP.



ESPECIALLY IF HE'S GETTING ON IN YEARS AND HAS A BOTTLE OF WINE IN HIS GUT.



SO THAT'S HOW I ENDED UP GOING HOME WITH HER.

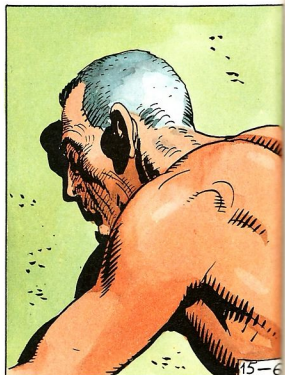






HE THREW A LEFT... TRICKED ME LIKE A ROOKIE, FEIGNING WITH A RIGHT HOOK, THEN SMASHING ME WITH HIS LEFT FIST. I NEVER LIKED...

...LEFT-HANDED PEOPLE. SOMETHING IN MY CHEST SEEMED TO EXPLODE. THE GRIM REAPER SEEMED TO BE HOVERING NEAR MY HEART... I FELT A BURNING SENSATION... IT MADE ME WEEP WITH PAIN... IT FELT LIKE I WAS DYING.



THE NEIGHBORS CALLED THE POLICE... BUT I DOUBT IF WE CAN SAVE HIM. HIS DAYS WERE ALREADY NUMBERED... DID YOU KNOW?

NO... HE NEVER MENTIONED IT.

HE HAS A BULLET LODGED IN HIS HEART. IT'S IMPOSSIBLE TO OPERATE... UNLESS WE TRY A HEART TRANSPLANT... BUT I DOUBT IF HE'D SURVIVE THE SURGERY.

EACH DAY THAT HE HANGS ON IS A REAL GIFT FROM GOD.

MY HEART FEELS AS IF IT'S ON FIRE...

...ON FIRE...

WHAT'S THE MATTER, STRATOPHON?

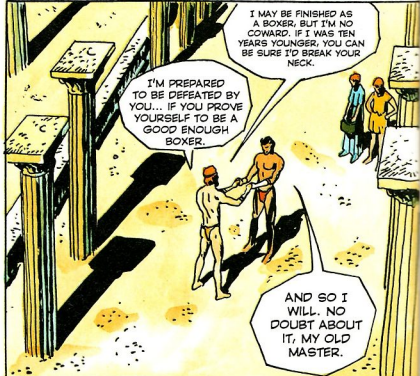
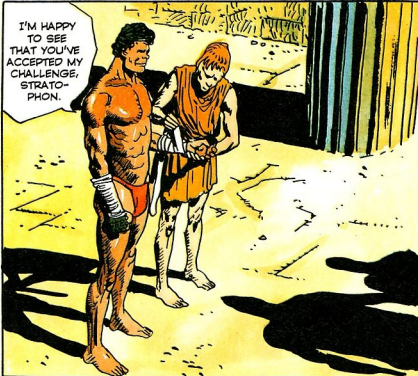
MY HEART... IT'S ON FIRE.

IT'S THE ARROWHEAD THAT THE PERSIANS SHOT INTO YOU. YOU'RE CRAZY TO KEEP ON BOXING...

MILOS WILL KNOCK YOU OUT, BEFORE YOU'VE EVEN HAD A CHANCE TO TOUCH HIM.

WHAT DIFFERENCE DOES IT MAKE? I'M ALREADY DESTINED TO DIE...









I SPENT A WHOLE MONTH IN THE HOSPITAL... ON MY FIRST DAY OUT, I WENT TO THE MUSEUM RIGHT AWAY. I HAD TO TELL THE PROFESSOR EVERYTHING THAT HAD HAPPENED... AND HE HAD TO BELIEVE ME.

...AND THAT'S ALL I CAN REMEMBER, PROFESSOR.

I DON'T BELIEVE A WORD!

MY STORY FIRED YOUR IMAGINATION... THEN YOU HAD A HEART ATTACK AND...

THE DRUGS THAT WERE ADMINISTERED TO YOU DID THE REST. REINCARNATION...? JUST PLAIN OLD HALLUCINATION!

OKAY! THEN LET ME PROVE IT TO YOU... MY WAY.

WAS MILOS LEFT- OR RIGHT-HANDED?

HE WAS LEFT-HANDED. WE'RE SURE OF THAT. BUT WHAT DOES THAT PROVE?

AS ANY PROFESSIONAL BOXER WILL TELL YOU, THE ARM THAT A BOXER USES TO PROTECT HIS FACE IS THE MORE BADLY SCARRED...

...SO A RIGHT-HANDED BOXER USES HIS LEFT ARM TO PROTECT HIS FACE.

LOOK AT HIS RIGHT ARM! IT'S PRACTICALLY UNSCARRED! BUT HIS LEFT ARM IS COVERED WITH CUTS AND BRUISES. THIS MAN WAS RIGHT-HANDED... THIS IS STRATOPHON.

BYE, PROFESSOR. I'LL SEND YOU A POSTCARD FROM ITALY!

THERE'S NO DOUBT ABOUT IT... NOW THEY'LL HAVE TO ACCEPT MY THEORY.

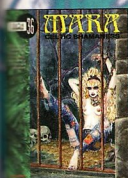
EVERYONE WILL THINK OF ME AS A GENIUS.

THERE'S NO DOUBT ABOUT IT... BUT WHERE HAVE I SEEN THIS FACE BEFORE?

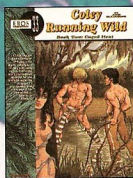
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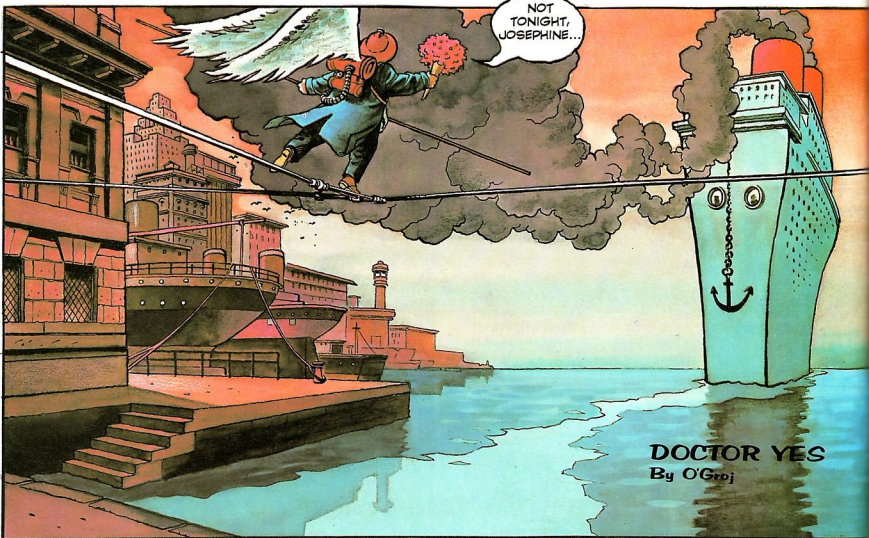
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— UH, SEE... MY PROBLEM IS THAT I KEEP MISSING THINGS: TRAINS, PLANES... AND NOW THIS SHIP THAT I'M SUPPOSED TO HAVE TAKEN FOR A CRUISE ROUND THE ISLANDS. I'M WEARING THIS BRAND NEW SUIT AND LEATHER SHOES I'VE BOUGHT 'SPECIALLY FOR THE OCCASION, RIGHT?' SO I'M TRYING NOT TO WALK ON THE DIRT PATH ON MY WAY TO THE PORT IN CASE THEY GET ALL MUDDY, HARDLY WORTH THE BOTHER, I GUESS, 'CAUSE THERE I AM STANDIN' ON THE WHARF LIKE A DAMN FOOL, WATCHING THE "JOSEPHINE" SAIL AWAY. UH... THAT IS, THE SHIP'S CALLED "JOSEPHINE" JUST LIKE THE CHICK I TOLD YOU ABOUT... — YES...



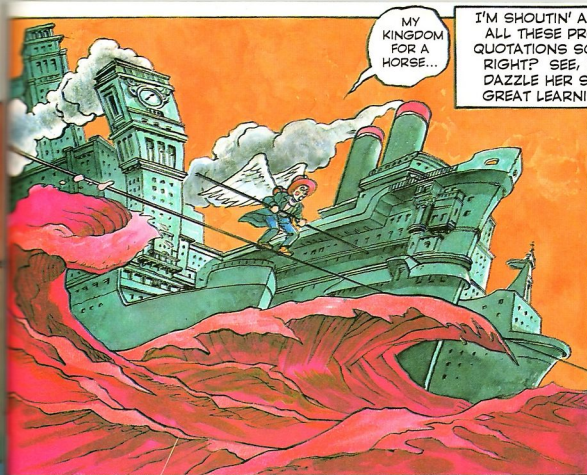
—SO I START SLAPPING MY WINGS IN A DESPERATE EFFORT TO... TO CATCH UP WITH HER BUT I JUST CAN'T LIFT OFF.  
—YES...



— YEAH, WELL.... I'M PRETTY DETERMINED ABOUT CATCHIN' UP. I FINALLY GET THE WHOLE CITY TO LIFT UP OFF THE GROUND WITH ME... AS IF I'M A FIGUREHEAD ON A SHIP'S PROW, RIGHT? THE SEA GETS REAL ROUGH...







MY  
KINGDOM  
FOR A  
HORSE...

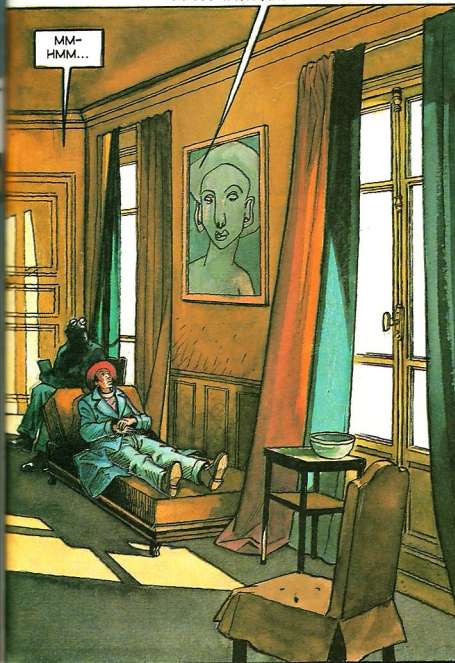
I'M SHOUTIN' AND SCREAMIN', USING  
ALL THESE PROVERBS AND CLEVER  
QUOTATIONS SO AS TO IMPRESS HER,  
RIGHT? SEE, I'M THINKIN' THAT IF I  
DAZZLE HER SUFFICIENTLY WITH MY  
GREAT LEARNING, SHE'LL BACK UP.

...OH,  
GODDAMN  
FORTUNE...



IN THE END I  
FINALLY LOSE MY  
BALANCE. I MEAN  
I'M PARALYZED WITH  
FEAR, AN' I COME  
CRASHING DOWN...

THAT'S ABOUT IT, REALLY. I DON'T KNOW HOW TO  
INTERPRET ALL THIS, DOC. I'M SUPPOSED TO SPEND NEXT  
WEEK AT THE BEACH... MAYBE I SHOULD CANCEL MY  
RESERVATION...



MM-  
HMM...

THESE DREAMS, THEY... THEY'RE FOLLOWING ME EVERYWHERE. MAYBE  
IT'S JUST MY IMAGINATION, BUT, LIKE... I'LL BE LOOKING AT SOME-  
ONE, RIGHT? AN' I'LL START DAYDREAMING, AN' NEXT THING I KNOW,  
I'LL BE MAKING THEM INTO SOME HORRIBLE MONSTER THAT KEEPS  
GETTIN' UGLIER AND UGLIER, UNTIL I WANNA PUKE. I MEAN, WHY DO  
I DO IT TO MYSELF? IT'S A DUMB THING TO DO, RIGHT?



YES...

APPARENTLY I'M SUFFERING FROM DELIRIOUS FLUSHES. IF  
THIS CARRIES ON, I'M GOING TO END UP THINKING MY  
HEARTBEATS ARE GUNSHOTS!





IT'S AS THOUGH PUTTING UP WITH MY NIGHTMARES WASN'T ENOUGH! FOR EXAMPLE, WHEN I LISTEN TO JOSEPHINE (YES, HER AGAIN), I START IMAGINING WHAT WOULD HAPPEN IF I SLAPPED HER HARD... AND THEN SUDDENLY AN AMAZING STORY FULL OF SURPRISES SURGES UP IN MY BRAIN! AND WHEN I "WAKE UP," I'M AS WORN OUT AS I WOULD BE IF THE STORY HAD REALLY TAKEN PLACE... IMAGINE THAT, AT MY AGE... IT MAKES ME WONDER IF I'M MAD...



I NEVER DRINK HARD LIQUOR! MAYBE I SHOULD START...? IF IT COULD STOP ME FROM IMAGINING THAT I COULD STOP A SHIP JUST BY RECITING FROM BARTLETT'S QUOTATIONS... AND THEN THERE'S ALL THE REST... MY MAIN PROBLEM IS THAT I KEEP FALLING. THAT'S WHY MY DREAMS NEVER HAVE HAPPY ENDINGS... IN FACT, IF YOU COULD JUST CHANGE THE ENDINGS, THAT WOULD BE A BIG HELP...



I'VE NEVER FELT AS MESSED UP AS I HAVE SINCE I'VE BEEN UNDERGOING THERAPY! BUT AT LEAST IT'S MADE ME REALIZE THAT I'M NOT COMPLETELY CRAZY. (IF YOU'RE REALLY CRAZY, YOU DON'T EVEN ASK YOURSELF IF YOU'RE CRAZY, BECAUSE YOU ARE CRAZY.) THIS IS WHAT KEEPS ME GOING: IF MY CONDITION WERE MORE SERIOUS, THINGS WOULD BE EVEN WORSE!

WELL, THEN... I'M FEELING A LITTLE BETTER... I THINK WE CAN STOP THERE FOR TODAY.

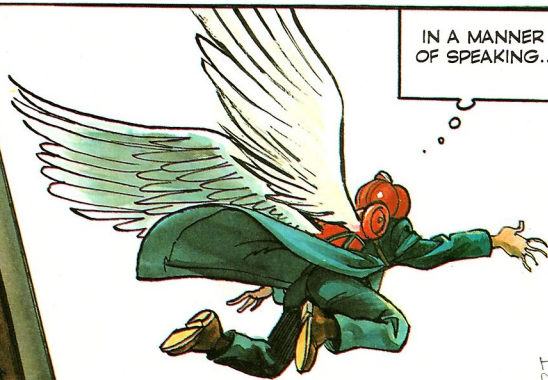


GOODBYE, DOCTOR, AND THANK YOU.



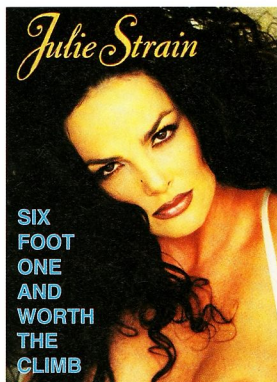
A LITTLE BETTER... THOUGH I STILL HAVEN'T GOT MY FEET COMPLETELY BACK ON THE GROUND...

IN A MANNER OF SPEAKING...

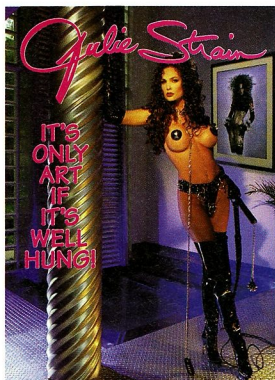


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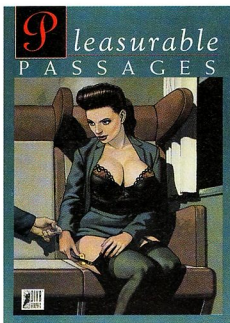
# HOT, HARDBOUND AND DELIVERED...



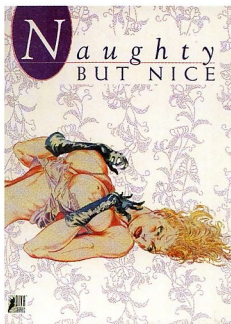
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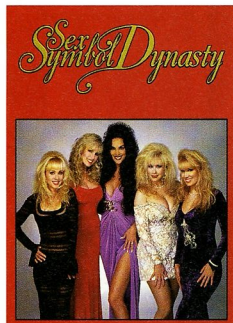
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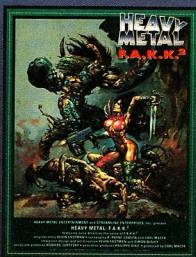
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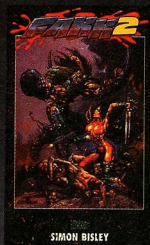
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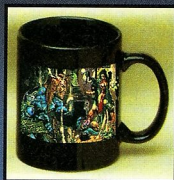
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Image on Back

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Above image: F.A.K.K.2, below image: THE MOVIE (embroidered on back). Left Sleeve: Heavy, Right Sleeve: Metal (screen printed). L and XL only. **Special Bonus!!** Inside of jacket personally signed by Kevin Eastman, Julie Strain, and Simon Bisley.

**\$350.00**

### BLACK VARSITY JACKET

Wool body and genuine top grade leather sleeves and a lightweight quilt lining. Above image: F.A.K.K.2, below image: THE MOVIE (embroidered on back). Left Sleeve: Heavy, Right Sleeve: Metal (screen printed). L and XL only. **Special Bonus!!** Inside of jacket personally signed by Kevin Eastman, Julie Strain, and Simon Bisley.

**\$249.50**



F.A.K.K.2 Trading Card Set. All art by Simon Bisley.

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# INCOMPATIBILITY



I LONGED TO  
GET UP FROM  
OUR PROFOUND  
SILENCES AND  
WALK AWAY,  
THAT'S HOW  
STUPID IT WAS.

WHAT THE HELL  
WAS THERE TO BE  
HAPPY ABOUT?  
CAN SOMEONE  
PLEASE TELL ME?

WHAT WAS THE ONE THING  
THAT KEPT US TOGETHER ALL  
THOSE NIGHTS. IT WAS READ-  
ING, ME READING THE SAME  
NOVEL, AND HIM READING THE  
SAME MAGAZINES?



THAT WAS THE ONLY THING WE  
DID SINCE THE TIME I ACTED ON  
MY EXCESSIVE WHIM.  
THAT AND SPYING ON  
EACH OTHER.

WE SPY IN TURNS,  
WITH GOOD MANNERS.  
NEVER AT THE SAME  
TIME.

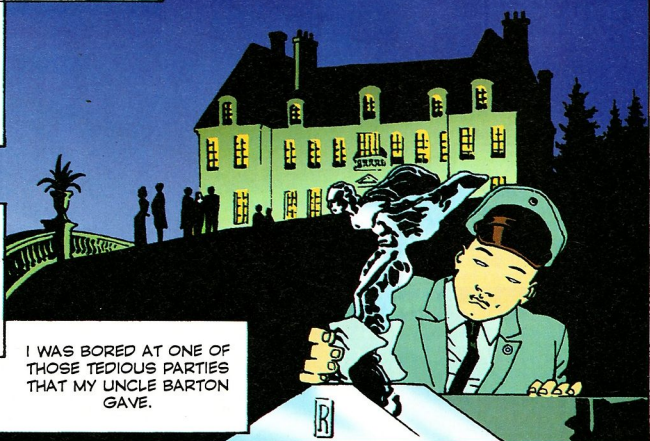
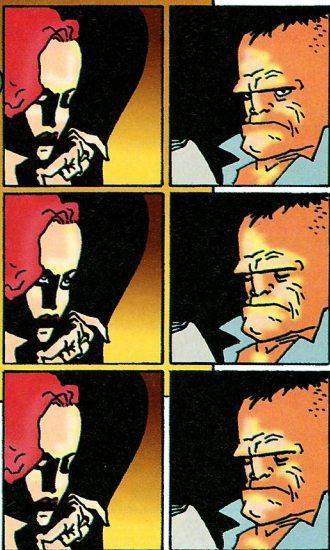
MAYBE BECAUSE MORE  
THAN ANYTHING IN THE  
WORLD, WE TRY TO  
AVOID LOOKING AT  
EACH OTHER.

MAYBE WE HAVE  
TO READ  
BECAUSE OUR  
EYES GET  
IRRITATED JUST  
LOOKING AT  
EACH OTHER.

BUT IT WASN'T  
ALWAYS SO  
SIMPLE.

YET I WAS  
JUST MINGLING  
WHEN I FIRST  
SAW HIM.

I WAS BORED AT ONE OF  
THOSE TEDIOUS PARTIES  
THAT MY UNCLE BARTON  
GAVE.





AT FIRST I THOUGHT IT WAS A QUESTION OF BREEDING, BUT LATER SOMEONE TOLD ME IT WAS A BAD JOKE SOMEONE DECIDED TO PLAY ON BURTON, INVITING THE OFFSPRING OF A DISTANT RELATIVE, A FORGOTTEN BASTARD OF THE FAMILY.

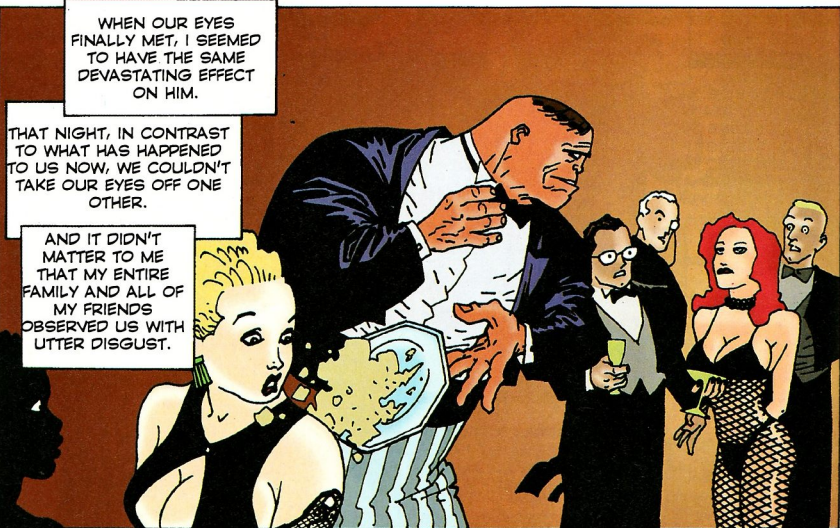
AS SOON AS I SAW HIM, MY BODY BEGAN TO SHIVER.

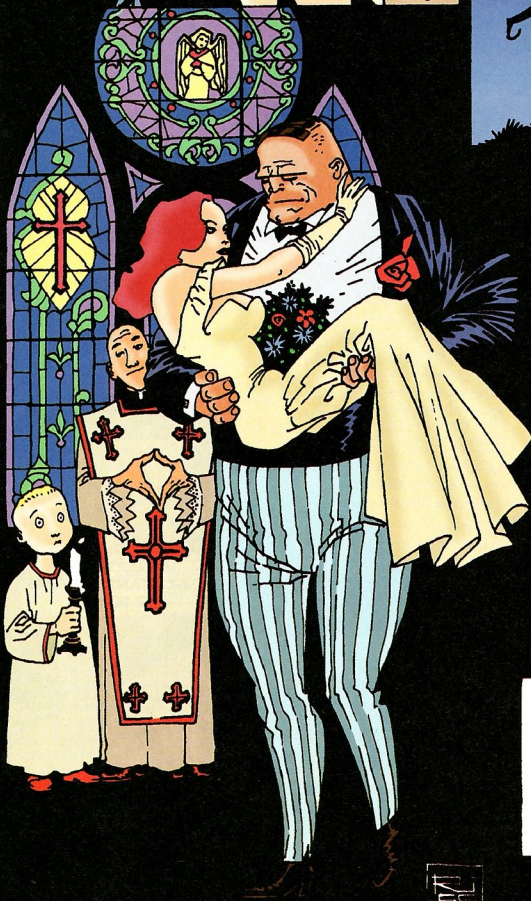


WHEN OUR EYES FINALLY MET, I SEEMED TO HAVE THE SAME DEVASTATING EFFECT ON HIM.

THAT NIGHT, IN CONTRAST TO WHAT HAS HAPPENED TO US NOW, WE COULDN'T TAKE OUR EYES OFF ONE OTHER.

AND IT DIDN'T MATTER TO ME THAT MY ENTIRE FAMILY AND ALL OF MY FRIENDS OBSERVED US WITH UTTER DISGUST.





I PAID NO HEED TO THE  
WHISPERED COMMENTS  
OF REPUDIATION OVER  
WHAT WAS  
CONSIDERED AN  
INSULT TO THE  
UPSTANDING CUSTOMS  
OF OUR CLASS.

I PAID NO HEED TO THE  
REPROACHES OVER THE  
PROGRESS OF MY NEW  
RELATION, WHO THEY  
CONSIDERED TO BE OF  
A CASTE TOTALLY  
INFERIOR TO OURS.

I PAID EVEN LESS HEED TO  
THE FACT THAT EVERYONE  
THAT ATTENDED OUR  
WEDDING SHOWED FRANK  
REPULSION OVER WHAT  
WAS CONSIDERED AN  
ABERANT UNION.





NOW I ASK MYSELF  
IF THEY WEREN'T  
CORRECT.



DEFINITELY. YET THE MEN I WAS  
USED TO, FREQUENTLY BORED  
ME. I WAS SUPPOSED TO  
MARRY ONE OF THEM BECAUSE  
THEY WERE FROM MY CLASS.



CLASS, SOMETHING HE  
WAS COMPLETELY  
UNAWARE OF.

SHE'S LOOKING  
AT ME AGAIN,  
THE WITCH.



BUT IF I LOOK AT HER,  
SHE'S GOING TO ACT LIKE  
SHE'S CONCENTRATING REAL  
HARD ON THE CRAP SHE'S  
SUPPOSEDLY READING.



SHE READS BOOKS TO SHOW  
ME HOW CULTURED SHE IS,  
AND THAT I'M A BRUTE WHO  
CAN'T READ TWO SENTENCES  
WITHOUT GETTING DISTRACTED.



HA, LOOK HOW  
IMPORTANT CULTURE  
IS TO ME.



I HOPE I GET YOU  
RIGHT IN THE MIDDLE  
OF YOUR FOREHEAD,  
BITCH.



BAD SHOT, DAMN.  
AND THEN SHE DIDN'T  
EVEN GIVE ME THE  
PLEASURE OF  
ACKNOWLEDGING  
WHAT I'D DONE.



BECAUSE, FOR HER,  
IF SHE SAID  
SOMETHING AS  
SIMPLE AS "STOP  
FLICKING YOUR SHOT  
OVER HERE, YOU PIG,"  
THAT WOULD MEAN  
SHE'D DESCENDED TO  
MY LEVEL.

MY LEVEL, BAH! BEFORE, THE  
MANNERS OF PEOPLE AT "MY  
LEVEL" NEVER BOTHERED  
HER. THEY SEEMED MUCH  
MORE AMUSING THAN THE  
BORING MANNERS OF THOSE  
IN "HER CLASS".

UNTIL THEY STARTED TO  
DISGUST HER. WHEN  
SHE SAW ME EAT, IT  
DISGUSTED HER. WHEN  
SHE SAW ME SLEEP, IT  
DISGUSTED HER. WHEN  
I WANTED TO MAKE  
LOVE, THAT DISGUSTED  
HER, TOO.

NOW I DIDN'T EVEN KNOW WHERE  
SHE ATE OR WHERE SHE SLEPT.  
BUT SHE DIDN'T KNOW THE SAME  
ABOUT ME. WE HAD TO BE LIKE  
THIS BECAUSE OF WHAT ONE OF  
US COULD HAVE DONE TO THE  
OTHER IN THE MOMENTS WE WERE  
MOST DEFENSELESS.







WHAT IMPEDED OUR SEPARATION WAS KNOWING AS MUCH ABOUT HER WEAKNESSES AS SHE KNOWS MINE. AND BEING CLOSE MAKES US BOTH SURE TO MAINTAIN A MUTUAL AND PERMANENT VIGILANCE.

NOW I THINK THAT I SHOULD HAVE BEEN MORE ON MY GUARD. I SHOULD HAVE STAYED SINGLE BEFORE I GOT MIXED UP WITH SOMEONE FROM A WORLD WHERE I DIDN'T BELONG, AND NEITHER WANTED TO OR COULD BELONG.

BUT IT WAS TOO LATE, AND NEITHER SHE NOR I COULD LEAVE.




UNLESS...



... I DID SOMETHING.





ONE OF OUR  
GREAT CRISES  
CAME UPON US,  
WHICH I NOW  
PRESENT.

I KNOW THAT LOOK,  
I CAN TELL WHAT'S  
PASSING THROUGH HIS  
MIND. I'M NOT GOING  
TO LET HIM GET AWAY  
WITH IT.

I ONLY HAVE TO MOVE  
QUICKLY, A QUICK AND  
DEEP JAB TO THE  
WITCH'S HEART AND  
THAT'LL BE THE END OF  
MY PROBLEMS.

I JUST HAVE TO JUMP UP  
AND FIRE A SINGLE SHOT  
DIRECTLY INTO HIS HEART  
AND THEN GET THE  
REPUGNANT BODY OF THE  
BEAST OUT OF MY SIGHT.

NOW...



SEE YA NEVER,  
YOU POMPOUS  
WITCH.



SAME TO YOU,  
YOU EVIL  
ANIMAL.

**THUNG**





IT'S NOT GOING TO BE THAT EASY, STUPID.

YOU LOST YOUR CHANCE, RETARD.

**BLAM  
BLAM**



ME?  
HA!



NOW WE'LL SEE WHO'S LOST THEIR CHANCE!

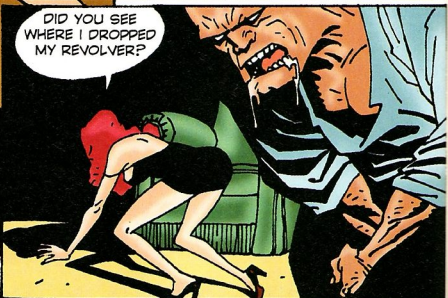
AYYYY!



YOU'RE MESSING UP MY HAIR, YOU MUTANT.



OOOOF

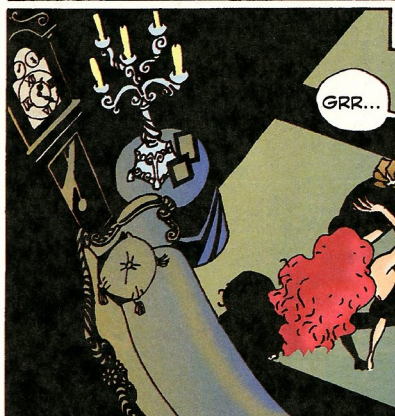
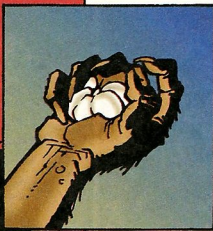


DID YOU SEE WHERE I DROPPED MY REVOLVER?

















# **BACK ISSUES** **\$6.00 EACH** (including shipping)

- ☐ **MAY 1977** Russian astronauts and rock festivals
- ☐ **JUNE 1977** Schuiten's "Shells"! Richard Corben! Bode!
- ☐ **AUGUST 1977** Ed Davis' "World Apart"! Corben!
- ☐ **SEPTEMBER 1977** Roger Zelazny! Corben!
- ☐ **OCTOBER 1977** Moebius, The Airtight Garage! Den!
- ☐ **NOVEMBER 1977** Harlan Ellison! Moebius!
- ☐ **DECEMBER 1977** Druliet's "Vuzz"! Howard Chaykin!
- ☐ **JANUARY 1978** Roger Zelazny! Gray Morrow!
- ☐ **FEBRUARY 1978** Forest's "Barbarella"! Moebius!
- ☐ **MARCH 1978** Gray Morrow's "Orion" & Corben's "Den"
- ☐ **APRIL 1978** First Anniversary Issue!
- ☐ **MAY 1978** Phillippe Druliet! Alex Nino!
- ☐ **JUNE 1978** Corben's "Arabian Nights"
- ☐ **NOVEMBER 1978** "Exterminator" Delany/Chaykin's "Empire"
- ☐ **DECEMBER 1978** "Orion"! Kirchner's "Tarot"! Moebius!
- ☐ **JANUARY 1979** McKie! Corben! Druliet's "Gail"!
- ☐ **FEBRUARY 1979** Bilal! "Galactic Geographic! Macedo!
- ☐ **MARCH 1979** Moebius! Corben! Sire!
- ☐ **OCTOBER 1979** Halloween tribute to H.P. Lovecraft
- ☐ **DECEMBER 1979** Caza! Corben! Kofoed! Suydam! Stiles!
- ☐ **JANUARY 1980** Neal McPheeters! Dan Steffan! Corben!
- ☐ **FEBRUARY 1980** Richard Corben! Angus McKie!
- ☐ **MARCH 1980** Schuiten's "Crevasse"! Corben! Lee Marrs!
- ☐ **APRIL 1980** Caza! Bilal! Howarth! Bode! Moebius!
- ☐ **MAY 1980** Jeronatan's "Champakou"
- ☐ **MARCH 1981** "Tex Arcana"! "What Is Really Papa?"
- ☐ **APRIL 1981** Juan Gimenez! Corben! Henry North!
- ☐ **MAY 1981** William S. Burroughs on immortality!
- ☐ **JUNE 1981** Corben speaks in a candid interview
- ☐ **NOVEMBER 1981** Jeronatan! Jeff Jones! Leo & Diane Dillon!
- ☐ **JANUARY 1982** Chaykin & Simonson! Jim Steranko!
- ☐ **MAY 1982** Black's "The Third Sexual Revolution!"
- ☐ **OCTOBER 1982** Special horror issue with Edgar Allan Poe!
- ☐ **NOVEMBER 1982** Mike Kaluta's "Starstruck"
- ☐ **DECEMBER 1982** Art Suydam's "Mudwog"! Corben!
- ☐ **APRIL 1983** Guido Crepax! Kaluta! Moebius!
- ☐ **JUNE 1983** Corben! Crepax!
- ☐ **AUGUST 1983** Arno & Jodorowsky! Captain Beeheart interview!
- ☐ **SEPTEMBER 1983** Interview with Francis Ford Coppola! Rowena Morrill!
- ☐ **OCTOBER 1983** Timothy Leary! Bilal! Pepe Moreno!
- ☐ **NOVEMBER 1983** Interview with Will Eisner! Crepax's "Valentina"!
- ☐ **DECEMBER 1983** "Ranx" s Liberator interviewed
- ☐ **JANUARY 1984** Arthur C. Clarke's "The Sentinel"! Ranx!
- ☐ **FEBRUARY 1984** Douglas Trumbull! Moebius!
- ☐ **MARCH 1984** Douglas Adams! McKie/Charles Burns!
- ☐ **APRIL 1984** Roger Corman interview! Joe Kubert!
- ☐ **MAY 1984** Schuiten! "Ranxerox"! Moebius!
- ☐ **JUNE 1984** "Liquid Sky"! s Slava Tsukerman! Bilal!

- ☐ **JULY 1984** John Clee interview! Jeronatan!
- ☐ **AUGUST 1984** Paul Kantner! Jeronatan!
- ☐ **SEPTEMBER 1984** Second Annual Music Video Awards!
- ☐ **OCTOBER 1984** John Sayles interview! Caza! Bilal!
- ☐ **NOVEMBER 1984** John Waters interview! Schuiten!
- ☐ **DECEMBER 1984** Federico Fellini interview! Milo Manara!
- ☐ **FEBRUARY 1985** Jack Davis interview! Russell Mulcahy!
- ☐ **MARCH 1985** Moreno's "Rebel"! Bilal! Schuiten!
- ☐ **APRIL 1985** Eighth Anniversary Issue! Moreno! Corben!
- ☐ **MAY 1985** Liberator cover! Corben! Manara!
- ☐ **JUNE 1985** Charles Burns! Massimo Ghini! Herkiberto!
- ☐ **JULY 1985** George Miller interview! Olivia! Sesar!
- ☐ **AUGUST 1985** Frank Frazetta interview! Juan Gimenez!
- ☐ **SEPTEMBER 1985** Hildebrandt cover! "Rock Opera"!
- ☐ **OCTOBER 1985** Olivia! Brian Aldiss! Jodorowsky!
- ☐ **NOVEMBER 1985** Boris Vallejo! Paul Kirchner! John Findley!
- ☐ **DECEMBER 1985** Caza! Swarte! Kierkegaard!
- ☐ **WINTER 1986** 112 spectacular pages; Sesar! Pratt! Torres!
- ☐ **SPRING 1986** Moebius! Bob Deum! Vink!
- ☐ **SUMMER 1986** Sire! Serpieri! Das Pastoras!
- ☐ **FALL 1986** Bilal! Gimenez! Ortiz! Kierkegaard!
- ☐ **WINTER 1987** Greg Hildebrandt cover! Daniel Torres!
- ☐ **SPRING 1987** Juan Gimenez's "Garbage"! Daniel Torres!
- ☐ **SUMMER 1987** 10th Anniversary issue
- ☐ **FALL 1988** Olivia on the cover! Crepax's "Valentina"!
- ☐ **MAY 1989** The women of planet Zar! Daniel Torres!
- ☐ **JULY 1989** "Dieter Lumpen"! Segura & Ortiz!
- ☐ **SEPTEMBER 1989** Herkiberto! "Manuel Montano"!
- ☐ **NOVEMBER 1989** Altuna! Dieter Lumpen! "Stan Croc"!
- ☐ **JANUARY 1990** Juan Gimenez! "Manuel Montano"!
- ☐ **MARCH 1990** Olivia cover! Moebius! Font's "Taxi"!
- ☐ **MAY 1990** Adamov's "The Waters of Dead Moon"
- ☐ **JULY 1990** H.R. Giger! Daniel Torres! Rick Geary!
- ☐ **SEPTEMBER 1990** Harvey Kurtzman! Second installment of "The Waters of Dead Moon"
- ☐ **NOVEMBER 1990** Frank Frazetta interview
- ☐ **JANUARY 1991** Mills & Bisley's "Slaine"
- ☐ **MARCH 1991** Segura & Ortiz! Miguel Prado!
- ☐ **MAY 1991** Daniel Torres! More "DeadMoon"!
- ☐ **JULY 1991** Schuiten Brothers! "Burton & Cyb"! Olivia!
- ☐ **SEPTEMBER 1991** Gimenez! More "DeadMoon"!
- ☐ **NOVEMBER 1991** "Adventures of Tristan Karma"
- ☐ **JANUARY 1992** Richard Corben! "Raoul Fleetfoot"!
- ☐ **MARCH 1992** "Foligatto"! "Morocco"! "The Jungle"!
- ☐ **MAY 1992** Crepax! Torres! "Mickey Mouse"!

- ☐ **JULY 1992** "Arzach"! Bisley! And more!
- ☐ **SEPTEMBER 1992** Final "Dead Moon"! Corben!
- ☐ **NOVEMBER 1992** Serpieri's "Druuna"! Corben!
- ☐ **JANUARY 1993** "Druuna" Gallery! "Palomita"!
- ☐ **MARCH 1993** Royo cover! "Hombre"!
- ☐ **MAY 1993** Azpiri! Prado! Frezzato!
- ☐ **SEPTEMBER 1993** Scott Hampton's "The Upturned Stone"! De Blas & Azpiri! "Little Ego"!
- ☐ **NOVEMBER 1993** Schultheiss' "Network"! Altuna! "Eden"!
- ☐ **JANUARY 1994** "Hombre"! Gelli & Tronchet's "Kille Death"!
- ☐ **MARCH 1994** Siro's "Master Volume"! Corben!
- ☐ **MAY 1994** Mezzo & Pirus' "The Disarmament"
- ☐ **JULY 1994** Font! "The Man Who Laughs"!
- ☐ **SEPTEMBER 1994** Adamov's "Dayak"! "White Trash"!
- ☐ **NOVEMBER 1994** "Hord"! "Hombre"!
- ☐ **JANUARY 1995** "Teddy Bear"! Corben! Suydam!
- ☐ **MARCH 1995** Olivia! "Hombre"! "Master Volume"!
- ☐ **MAY 1995** "Gypsy: The Wandering Star"!
- ☐ **JULY 1995** Jodorowsky & Gimenez's "Meta-Barons"!
- ☐ **SEPTEMBER 1995** Druuna returns in "Mandragnor"!
- ☐ **NOVEMBER 1995** Manara! Giger! Corben!
- ☐ **JANUARY 1996** Frezzato! Segura & Ortiz!
- ☐ **MARCH 1996** Corben! Adamov's "Dayak"!
- ☐ **MAY 1996** Olivia cover! "Shadowslayer"!
- ☐ **JULY 1996** Azpiri! Boucq! De Felipe's "The Museum"!
- ☐ **SEPTEMBER 1996** Manara! "Raul Fulgures"!
- ☐ **NOVEMBER 1996** Royo cover! Frezzato! "Burton & Cyb"!
- ☐ **JANUARY 1997** "Storm"! F.A.K.K.'s Gallery!
- ☐ **MARCH 1997** Frezzato's "The Second Moon"! Azpiri!
- ☐ **MAY 1997** "Teddy Bear"! Olivia cover! Schultheiss!
- ☐ **JULY 1997** "Gullivera" by Manara! Ranx returns!
- ☐ **SEPTEMBER 1997** Druuna returns in "Aphrodisia"!
- ☐ **NOVEMBER 1997** Gypsy: Siberian Fires! (uncensored version for Canadian readers)
- ☐ **JANUARY 1998** Bettie Page Interview! Bilal! Caza!
- ☐ **MARCH 1998** Black Deker: Yellow Moon! Bisley cover!

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# DRUUNA

HOT,

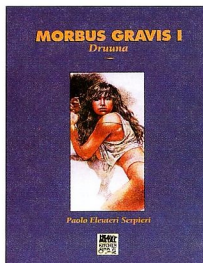
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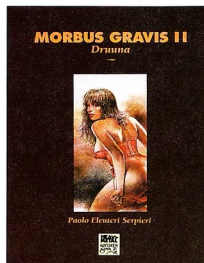
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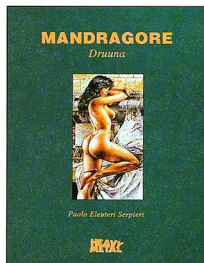
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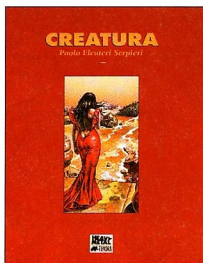
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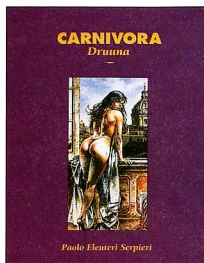
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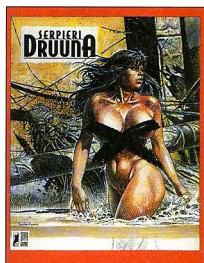
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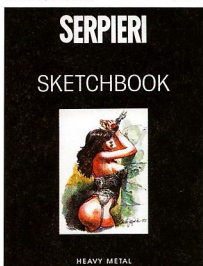
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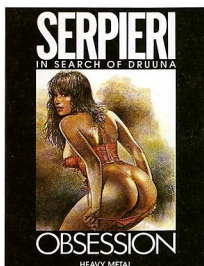
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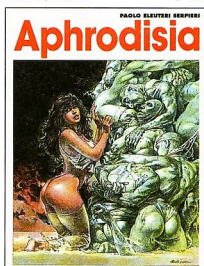
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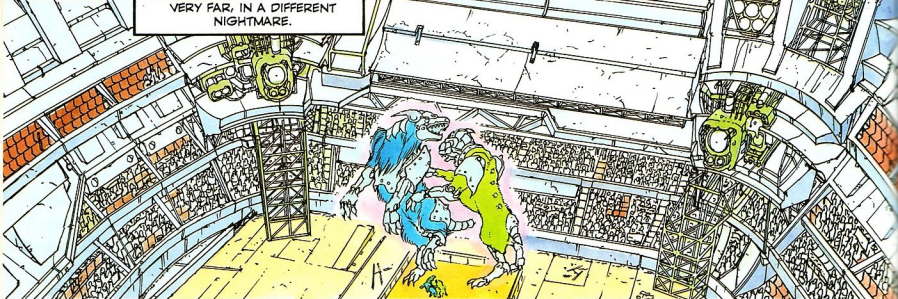
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VERY FAR IN A DIFFERENT  
NIGHTMARE.



KILL!  
KILL!

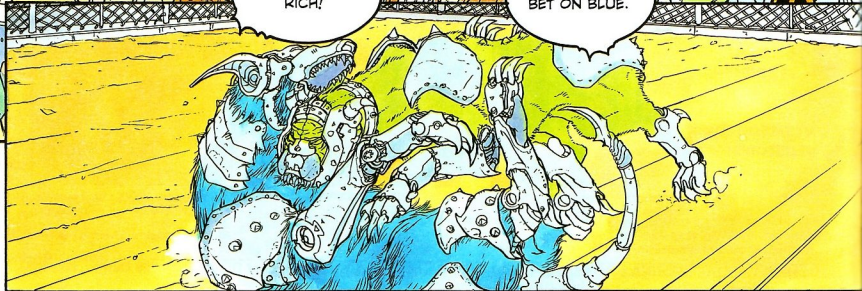
A THOUSAND  
RUBLECREDITS  
FOR THE  
REDHEAD!

COME ON,  
BASTARD, SHOW  
US A LITTLE  
BLOOD!



YOU SAID THIS  
TIME WE'LL BE  
RICH!

DAMN IDIOT,  
I TOLD YOU TO  
BET ON BLUE.



VICTOR, I KNEW  
I'D FIND YOU HERE.  
YOU WANT TO SEE  
ALIEN BLOOD RUN  
THAT MUCH?





KOSHK...  
HOLY MOTHER! BUT  
WHERE HAVE YOU  
BEEN... THEY SAY  
THAT...

I KNOW WHAT  
THEY SAY...



I ESCAPED FROM  
HULJIABORG, WHERE  
KROTZER'S KEPT ME  
PRISONER. IN SPITE OF THE  
FACT THAT THEY'RE ON TERRITORY  
OF THE NEW BALTIC REPUB-  
LIC THEY DON'T HAVE TOO  
MANY SCRUPLES. THEY  
KILL EVERYONE.



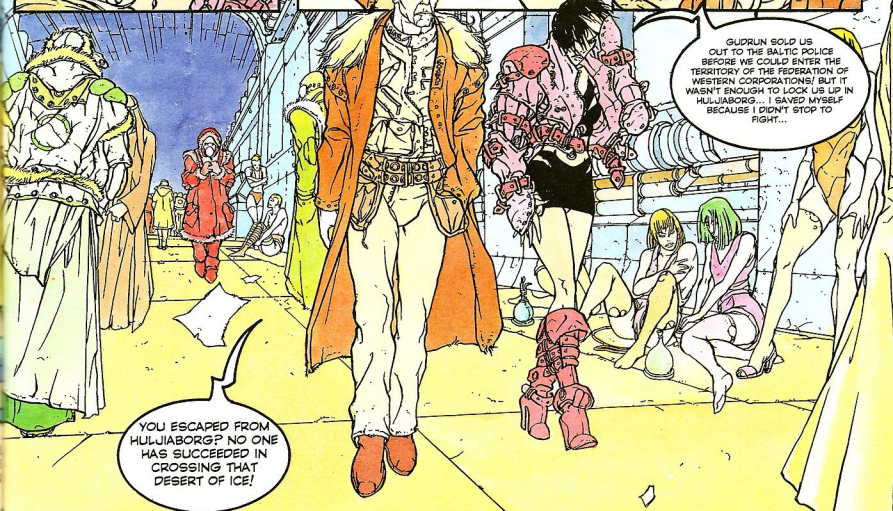
HULJIABORG? I DIDN'T  
SEE ANY NEWS THAT THEY  
CAPTURED YOU. THEY ONLY  
SPREAD A COMMUNICATION  
WHERE THEY SAID THE  
ACTION HAD BEEN  
COMPLETED.

WRONG, VICTOR.  
THEY CAUGHT US IN  
ESTOCOLMO! THE LAST  
MISSION WAS A TRAP.  
GUESS WHO BETRAYED  
US?



I DON'T KNOW WHAT  
YOU ARE TALKING  
ABOUT. IT WAS ALL  
PREPLANNED, I DON'T  
UNDERSTAND...


I DON'T  
UNDERSTAND EITHER.  
COME ON, LET'S GET  
OUT OF HERE, WE HAVE  
A LOT TO TALK  
ABOUT.



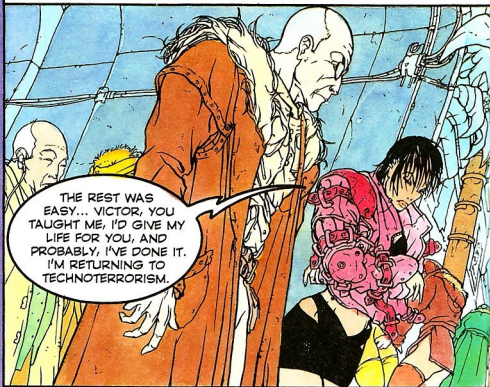
GUORUN SOLD US  
OUT TO THE BALTIC POLICE  
BEFORE WE COULD ENTER THE  
TERRITORY OF THE FEDERATION OF  
WESTERN CORPORATIONS! BUT IT  
WASN'T ENOUGH TO LOCK US UP IN  
HULJIABORG... I SAVED MYSELF  
BECAUSE I DIDN'T STOP TO  
FIGHT...

YOU ESCAPED FROM  
HULJIABORG? NO ONE  
HAS SUCCEEDED IN  
CROSSING THAT  
DESERT OF ICE!





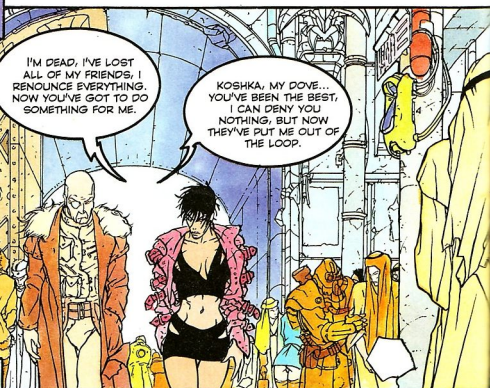
I HAD A GOOD TEACHER. DON'T YOU AGREE? YOU TAUGHT ME TO SURVIVE IN THE MOST DESPERATE CONDITIONS. SOME LAPLANDERS RECOGNIZED ME AND HELPED ME CROSS THE BORDER.




THE REST WAS EASY... VICTOR, YOU TAUGHT ME, I'D GIVE MY LIFE FOR YOU; AND PROBABLY, I'VE DONE IT. I'M RETURNING TO TECHNOTERRORISM.



I'M DEAD, I'VE LOST ALL OF MY FRIENDS; I RENOUNCE EVERYTHING. NOW YOU'VE GOT TO DO SOMETHING FOR ME.




KOSHKA, MY DOVE... YOU'VE BEEN THE BEST. I CAN DENY YOU NOTHING, BUT NOW THEY'VE PUT ME OUT OF THE LOOP.



THE NEO SOVIETS SIGNED A TRUCE WITH THE FWG, SO THE STRATEGY OF TERROR IS OVER. NOW YOU AND I ARE OF NO USE... GUDRUN PROBABLY UNDERSTOOD THIS.

AND THERE'S BEEN THE ELECTION.

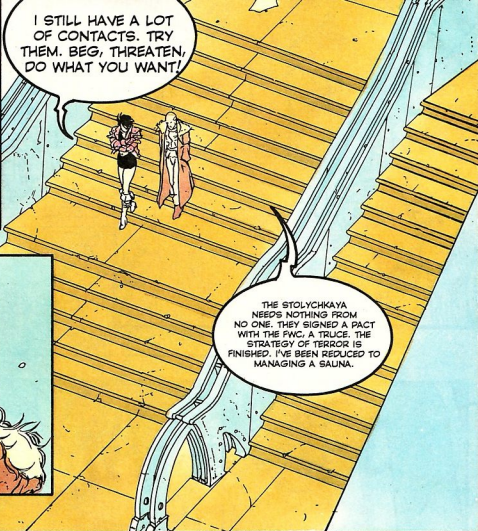


RIGHT, IF YOU WANT TO THINK THAT WAY, WE'RE ALREADY CORPSES. BUT I HAVE A GOAL: VENGEANCE FOR THE DEATH OF MY FRIENDS!

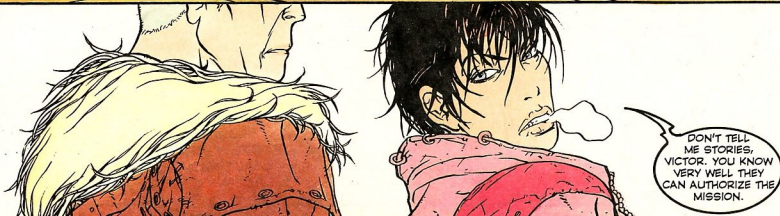
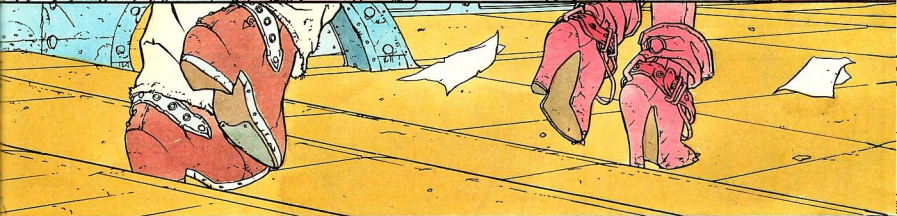
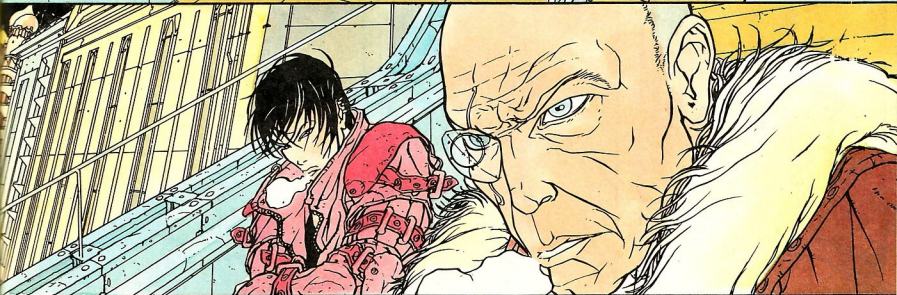




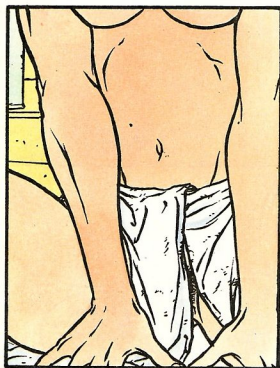
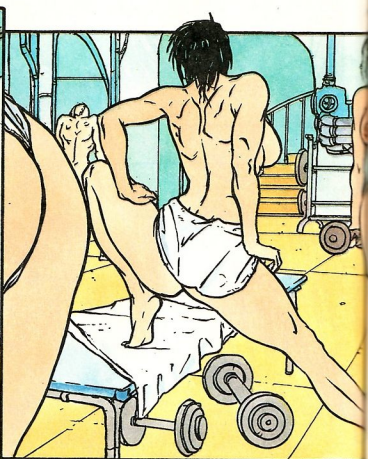
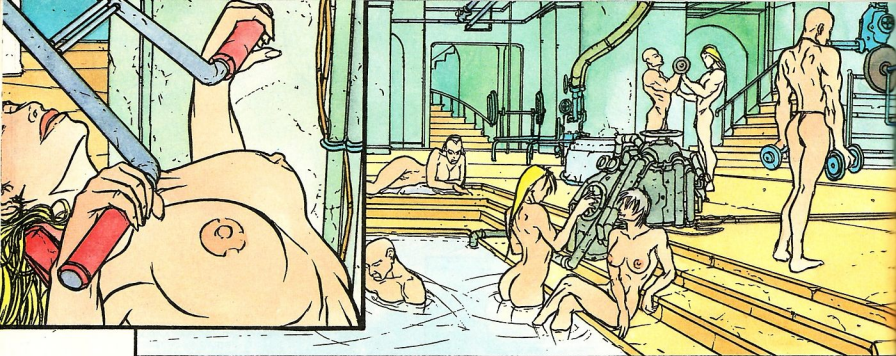
I STILL HAVE A LOT OF CONTACTS. TRY THEM. BEG, THREATEN, DO WHAT YOU WANT!



THE STOLYCHKAYA NEEDS NOTHING FROM NO ONE. THEY SIGNED A PACT WITH THE FNC. A TRUCE. THE STRATEGY OF TERROR IS FINISHED. I'VE BEEN REDUCED TO MANAGING A SALINA.





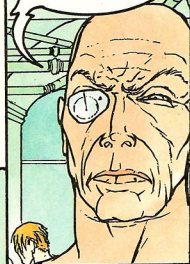


KOSHIKA...  
I HAVE NEWS...  
GREAT NEWS, AT  
LEAST FROM YOUR  
POINT OF VIEW.



THEY  
CEPT?

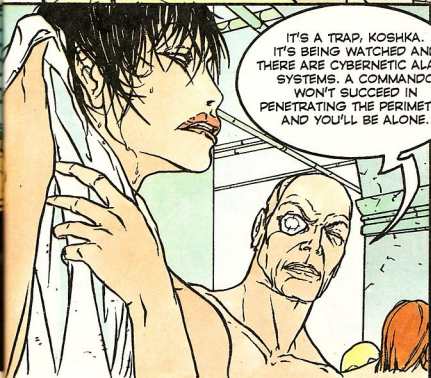
YES, NOW YOU  
CAN'T BACK  
OUT.



I NEVER HAD ANY  
INTENTION. I WANT TO  
KNOW THE DETAILS.  
WHEN DO I GO?



CALM DOWN, THERE ARE  
THINGS YOU MUST KNOW.  
THE ESPIONAGE SERVICE OF  
THE CORPORATION IS GOING  
TO GIVE YOU A MAP OF THE  
SAFE HOUSE WHERE YOU'LL  
FIND GUDRUN.



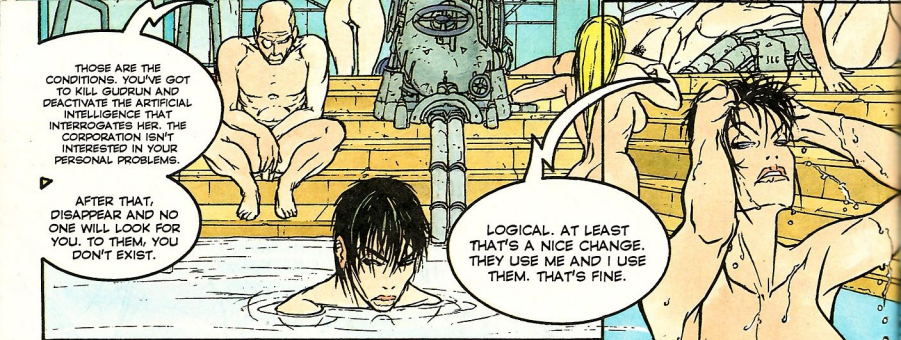
IT'S A TRAP, KOSHA.  
IT'S BEING WATCHED AND  
THERE ARE CYBERNETIC ALARM  
SYSTEMS. A COMMANDO  
WON'T SUCCEED IN  
PENETRATING THE PERIMETER.  
AND YOU'LL BE ALONE.



NO  
BACKUP?

YOU ALONE ARE THE  
TEAM. YOU'LL BE JUMP-  
ING WITH A PARACHUTE  
OVER HAMBURG. ONCE  
YOU ARE THERE, YOU'LL  
HAVE TO MANAGE BY  
YOURSELF.







THOSE ARE THE CONDITIONS. YOU'VE GOT TO KILL GUDRUN AND DEACTIVATE THE ARTIFICIAL INTELLIGENCE THAT INTERROGATES HER. THE CORPORATION ISN'T INTERESTED IN YOUR PERSONAL PROBLEMS.

AFTER THAT, DISAPPEAR AND NO ONE WILL LOOK FOR YOU. TO THEM, YOU DON'T EXIST.


LOGICAL. AT LEAST THAT'S A NICE CHANGE. THEY USE ME AND I USE THEM. THAT'S FINE.



KOSHKHA, I'M SERIOUS. THERE'S NO WAY IN THERE WITH A NORMAL TEAM. YOU'LL HAVE TO...



I ALREADY HEARD YOU. CYBERNETIC COMBAT IMPLANTS AND PSYCHOACTIVE DRUGS. I'M READY FOR EVERYTHING.



KOSHKHA, AFTERWARDS YOU WON'T BE THE SAME.

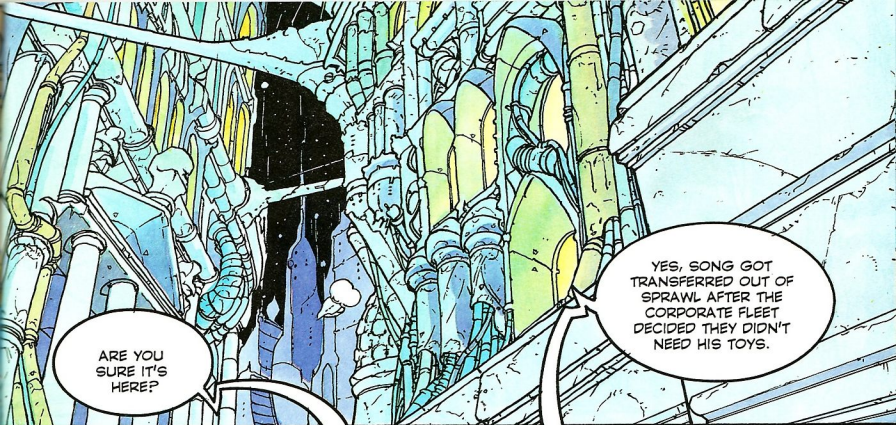
I HAVE A LOT OF CLEAR IDEAS ABOUT THE SITUATION. I CAN SPELL OUT ALL OF MY IDEAS, BUT YOU TOLD ME YOURSELF THAT...



OF COURSE, YOU'RE GOING TO HELL TO TAKE VENGEANCE ON GUDRUN.

WE'RE ALREADY IN HELL, DIDN'T YOU KNOW?





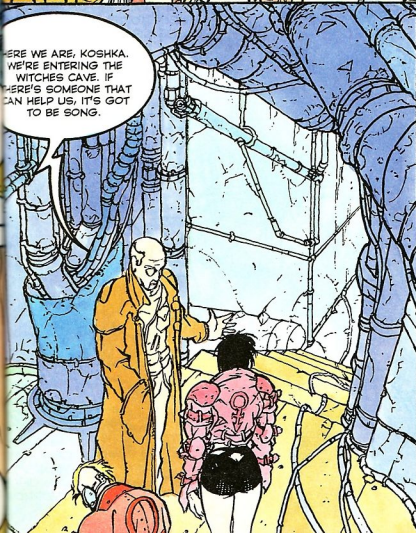
ARE YOU  
SURE IT'S  
HERE?

YES, SONG GOT  
TRANSFERRED OUT OF  
SPRAWL AFTER THE  
CORPORATE FLEET  
DECIDED THEY DIDN'T  
NEED HIS TOYS.

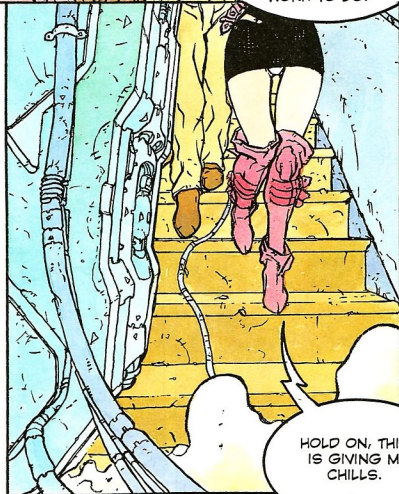


OLD SOLDIERS,  
OLD TEACHERS... YOU  
EVER FEEL LIKE THEY  
BELONG TO AN EXTINCT  
RACE?

IT'S NOT THAT IT'S  
BAD. THE MILITARY JUST  
RECORDS A LOT OF  
SOFTWARE, AND THE  
CORPORATION USES THEM  
WHEN IT HAS SOME DIRTY  
WORK TO DO.

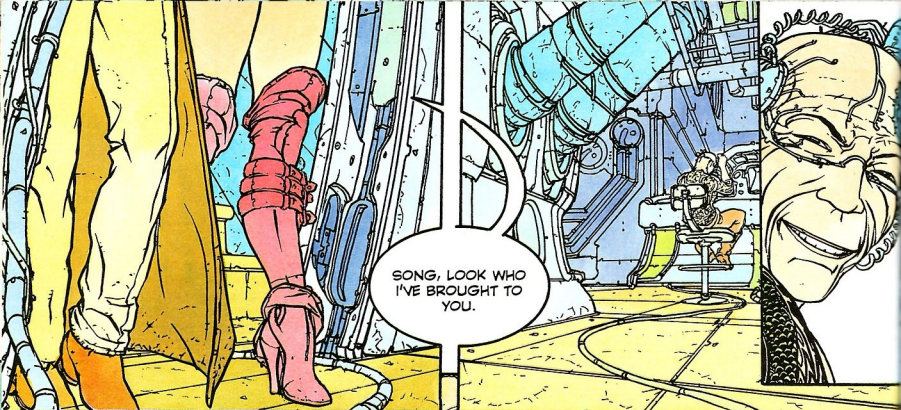


HERE WE ARE, KOSHKA.  
WE'RE ENTERING THE  
WITCHES CAVE. IF  
THERE'S SOMEONE THAT  
CAN HELP US, IT'S GOT  
TO BE SONG.



HOLD ON, THIS  
IS GIVING ME  
CHILLS.

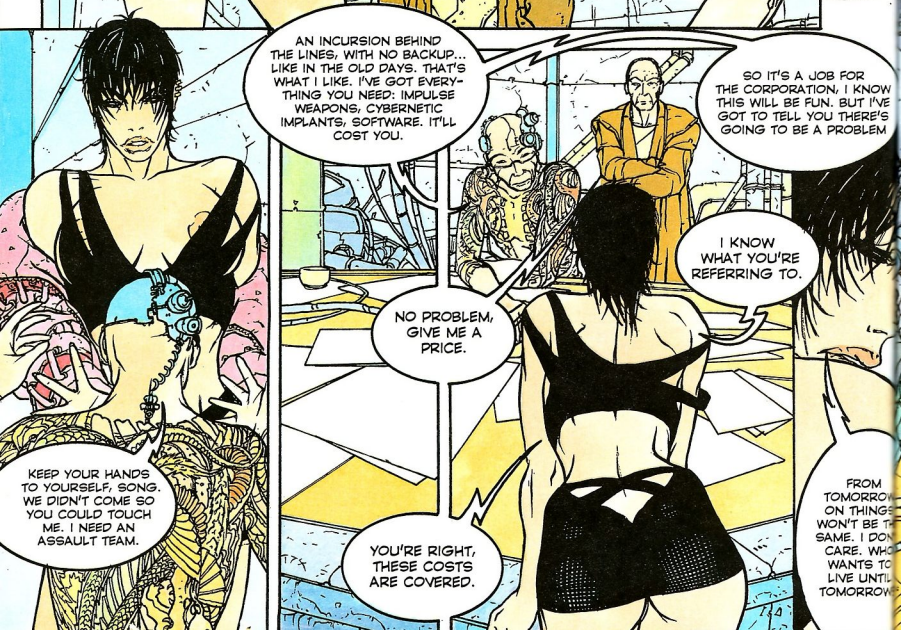




SONG, LOOK WHO I'VE BROUGHT TO YOU.



KOSHKHA, ISN'T THIS A SURPRISE? FINALLY SOMEONE WHO WILL BE ABLE TO APPRECIATE MY WORK!



AN INCURSION BEHIND THE LINES, WITH NO BACKUP... LIKE IN THE OLD DAYS. THAT'S WHAT I LIKE. I'VE GOT EVERYTHING YOU NEED: IMPULSE WEAPONS, CYBERNETIC IMPLANTS, SOFTWARE. IT'LL COST YOU.

SO IT'S A JOB FOR THE CORPORATION, I KNOW THIS WILL BE FUN, BUT I'VE GOT TO TELL YOU THERE'S GOING TO BE A PROBLEM

I KNOW WHAT YOU'RE REFERRING TO.

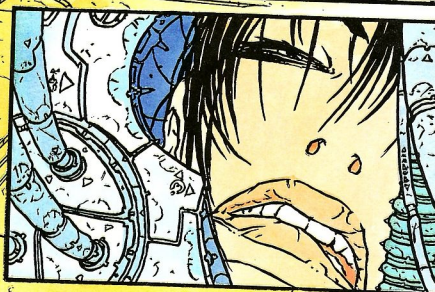
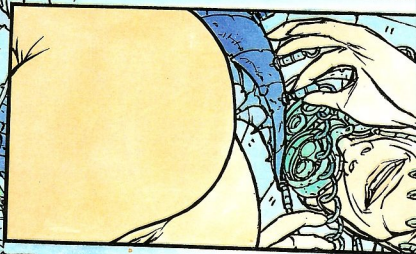
NO PROBLEM, GIVE ME A PRICE.

YOU'RE RIGHT, THESE COSTS ARE COVERED.

KEEP YOUR HANDS TO YOURSELF, SONG. WE DIDN'T COME SO YOU COULD TOUCH ME. I NEED AN ASSAULT TEAM.

FROM TOMORROW ON THINGS WON'T BE THE SAME. I DON CARE. WHO WANTS TO LIVE UNTIL TOMORROW.







SEMEROTROVO AIRPORT,  
A SMUGGLER'S BASE.  
THE CORPORATION'S ARMY  
NEVER COMES HERE.

YOU'LL WANT  
KNOW THAT YOUR PILOT  
IS PADORIN, AN OLD  
FRIEND OF YOUR  
FATHER'S.

PAPA'S FRIENDS,  
THE TRUE ONES, THEY  
ARE ALL DEAD. PADORIN  
SEEMS GOOD TO ME IN  
EVERY WAY. A GOOD  
PILOT, THEY NEVER  
CAUGHT HIM.

THAT'S WHY  
STOLYCHKAYA USED HIM  
AGAINST THE GOLD HALF  
MOON REBELS. UNFORTU-  
NATELY, HE WAS DISGRACED.  
BUT YOU ALREADY  
KNEW THAT.

IN ALL THE YEARS  
I'VE KNOWN YOU IT  
WOULD BE THE FIRST  
TIME.

ALL THE SAME,  
MAYBE IT'S TIME  
I STARTED.

MY STUDENTS WERE  
ALL LIKE MY CHILDREN.  
I HOPE I SEE YOU AGAIN,  
KOSKA, MY LITTLE  
DOVE.

WE'VE ALL STARTED  
DISAPPEARING, VICTOR.  
I HAVE SOMETHING TO  
TELL YOU THAT YOU  
MIGHT FIND STUPID.

I THANK YOU FOR  
HAVING GIVEN ME  
THIS OPPORTUNITY,  
VICTOR. YOU'RE THE  
ONLY PERSON I  
WANTED.

WHO KNOWS?  
BUT IT DOESN'T  
CHANGE  
ANYTHING.

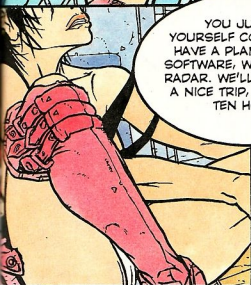
THE ILLUSIONS ARE  
DANGEROUS. IT'S TIME  
FOR ME TO GO.  
GOODBYES PUT ME IN  
A BAD MOOD.



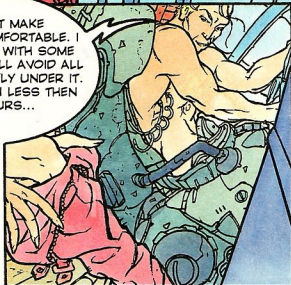


NICE TO SEE YOU, PADORIN. IT SEEMS TO BRING BACK OLD TIMES.

GUDRUN, YOU SWINE, I'M COMING!



YOU JUST MAKE YOURSELF COMFORTABLE. I HAVE A PLAN. WITH SOME SOFTWARE, WE'LL AVOID ALL RADAR. WE'LL FLY UNDER IT. A NICE TRIP, IN LESS THEN TEN HOURS...



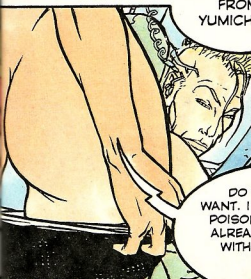
HI, LITTLE ONE, THE OLD TIMES WERE BAD LUCK SO I PREFER THE NEW ONES.



I'VE HAD ENOUGH OF YOUR TALKING, I DON'T WANT TO HEAR ANYMORE.

FINE, AS YOU LIKE. I'M GOING TO PUT ON MY EARPHONES AND LISTEN TO THE LAST...

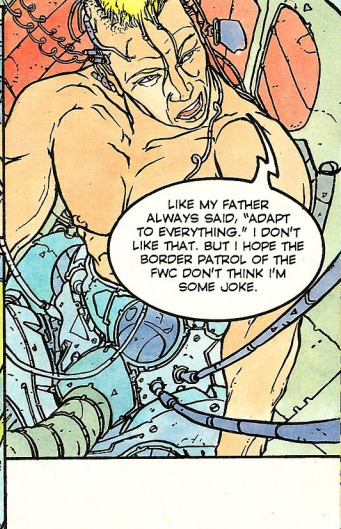
PSYCHO CD FROM YUMICHAN.



DO WHAT YOU WANT. I HAVE ENOUGH POISON IN MY HEAD ALREADY. I CAN DO WITHOUT MUSIC.



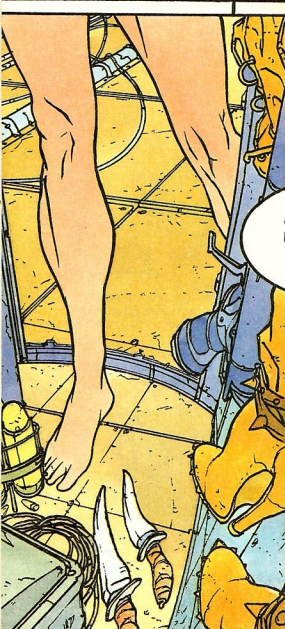
LIKE MY FATHER ALWAYS SAID, "ADAPT TO EVERYTHING." I DON'T LIKE THAT. BUT I HOPE THE BORDER PATROL OF THE FWC DON'T THINK I'M SOME JOKE.







LET'S GO.  
TOWER, THIS IS  
SILENT HALYCON.  
AM I AUTHORIZED  
FOR LAUNCH?

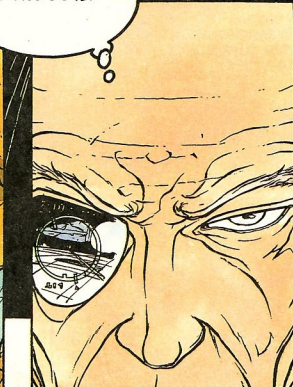


GOOD LUCK,  
LITTLE DOVE.

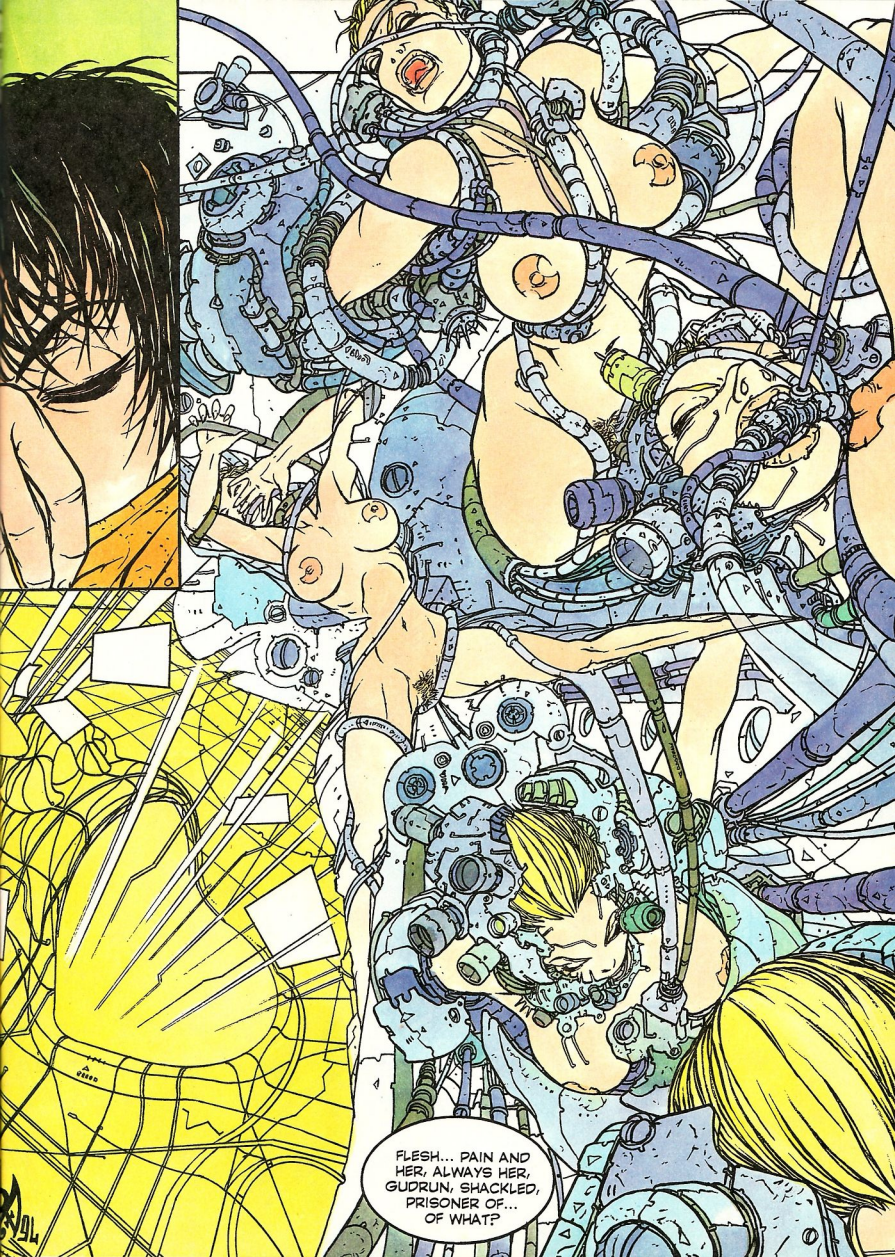


AFFIRMATIVE,  
SILENT HALYCON.  
YOU MAY LAUNCH.

SILENCE. SOLITUDE  
ALWAYS THE SAME  
BAD DREAM.  
GUDRUN, GUDRUN,  
GUDRUN...







FLESH... PAIN AND  
HER, ALWAYS HER,  
GUDRUN, SHACKLED,  
PRISONER OF...  
OF WHAT?





WE'RE THERE,  
KOSHKY. WE'RE  
THERE, WE'RE  
THERE!

WHAT? I DON'T  
UNDERSTAND,  
I...

I'M READY, I'M  
READY, DAMN IT,  
PADORIN, I'M  
READY.

WAKE UP, KOSHKY,  
WE'RE THERE. SIXTY  
SECONDS UNTIL  
YOU JUMP.

SO YOU SHOULD  
PUT ON YOUR  
EQUIPMENT. FIFTY  
SECONDS.

I DON'T HAVE  
TIME TO LISTEN  
TO YOU.

I CAN'T  
THROW MYSELF  
OUT.

FIVE  
SECONDS...  
GOOD LUCK,  
LITTLE ONE.

**CLAK**

TWENTY SECONDS.  
DOOR OPENING.

**BIF!**



MOSCOW, THE SAME  
MOMENT, IN THE  
STOLYCHKAYA  
HEADQUARTERS.

YOU'RE SURE  
KOSHKHA HAS  
AVOIDED THE  
ELIMINATORS,  
RIGHT?

THERE'S  
SOMETHING COMICAL  
AND TRAGIC IN ALL OF  
THIS... I TAUGHT  
KOSHKHA AND GUDRUN  
WAS NOW THEY ARE  
AGAINST ONE  
ANOTHER.

IT CAN'T  
BE AVOIDED.

WITHOUT A  
DOUBT, BUT THAT  
STILL DOESN'T  
STOP ME FROM  
FEELING LIKE A  
WORM...

YOU PLAYED YOUR  
PART WELL, VICTOR.  
I ONLY HAVE TO PUT  
MY GROUP OF ELIMI-  
NATORS INTO ACTION IN  
MOSCOW, AND CLOSE  
THE CASE.

NO AND YOU KNOW  
THAT, VICTOR. FINALLY  
THE STRATEGY OF  
TERROR HAS MARKED  
THE DESTINY OF THESE  
PEOPLE. IT'S NORMAL  
THAT THEY'D BE  
ELIMINATED.

BESIDES, THERE WAS  
NO ALTERNATIVE TO  
MAKING AN AGREEMENT  
WITH THE FWC. IT'S AN  
EMBARRASSING SITUATION  
WHICH KOSHKHA CAN FIX  
FOR US, DON'T YOU  
THINK?

FEEL HOWEVER YOU  
WANT, VICTOR.  
PHILOSOPHY ISN'T  
PART OF OUR  
PROFESSION.

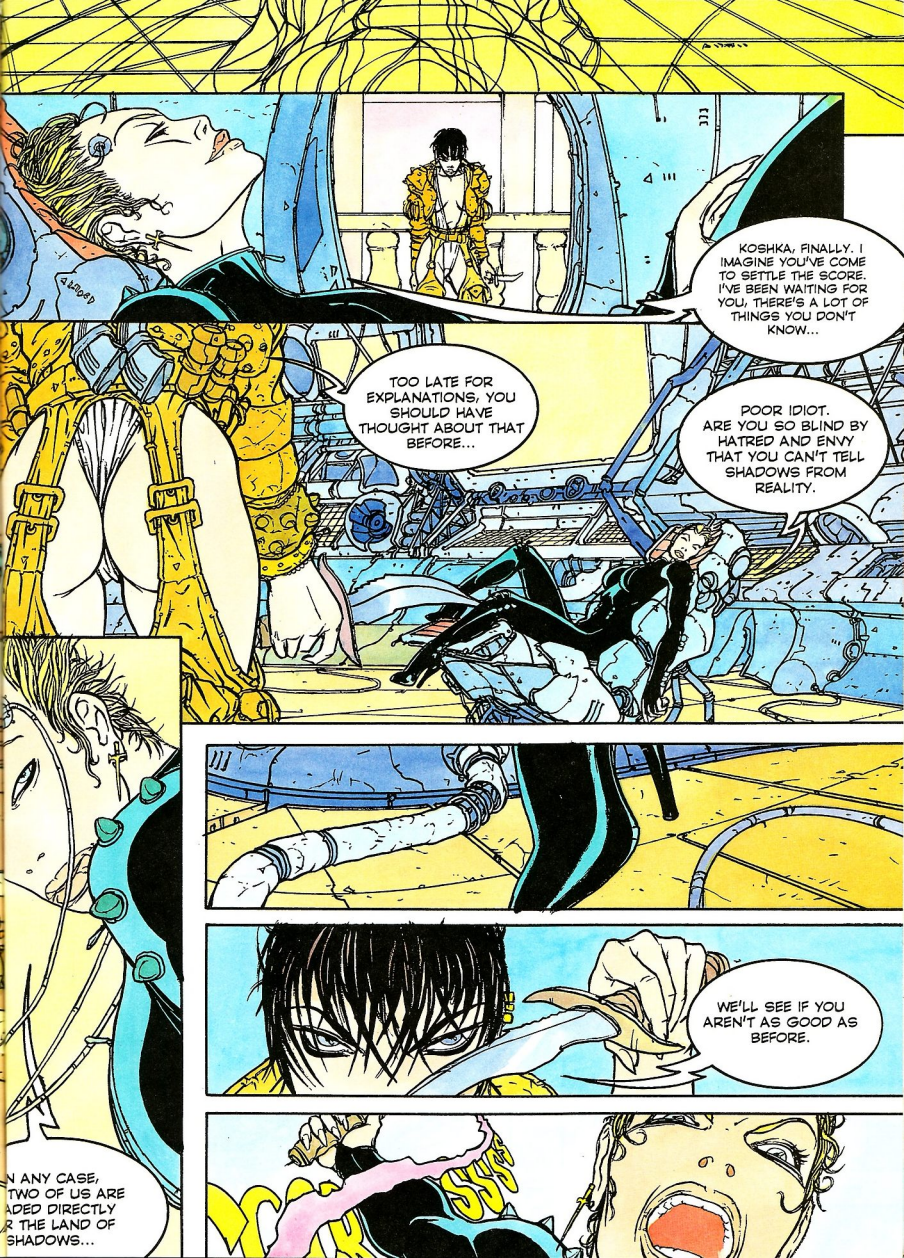
DON'T WORRY,  
KOLMOGOROV, I'VE  
ARRANGED EVERYTHING. IN  
THE SPACE OF 24 HOURS  
THERE WILL NO LONGER BE  
A RED WIND GROUP. THERE  
COMPLETE ELIMINATION IS IN  
ORDER.



HAMBURG.







KOSHKI, FINALLY. I  
IMAGINE YOU'VE COME  
TO SETTLE THE SCORE.  
I'VE BEEN WAITING FOR  
YOU, THERE'S A LOT OF  
THINGS YOU DON'T  
KNOW...

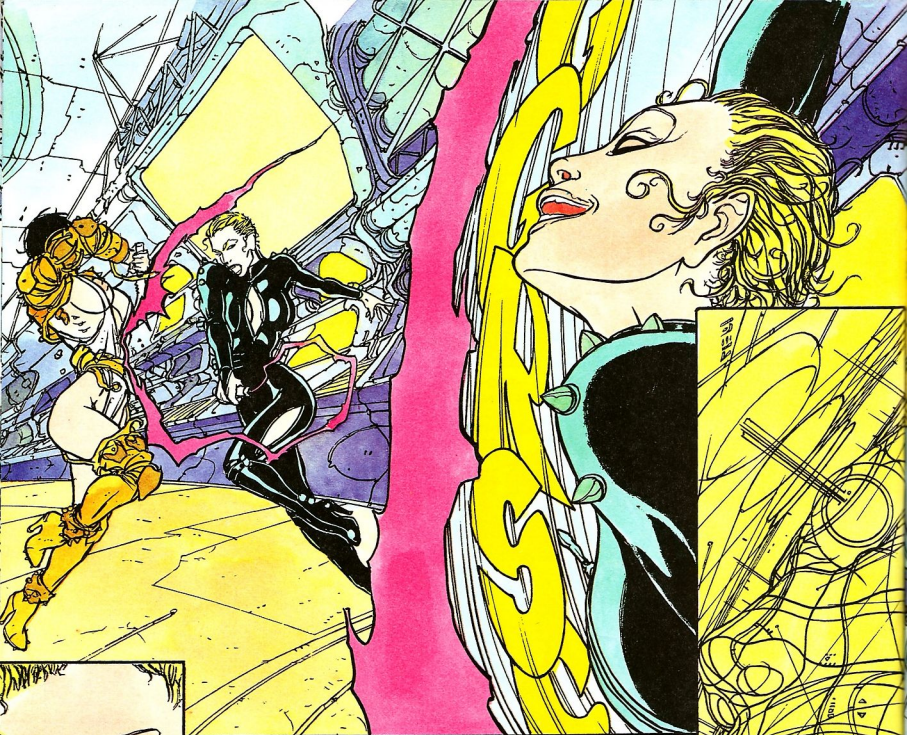
TOO LATE FOR  
EXPLANATIONS, YOU  
SHOULD HAVE  
THOUGHT ABOUT THAT  
BEFORE...

POOR IDIOT.  
ARE YOU SO BLIND BY  
HATRED AND ENVY  
THAT YOU CAN'T TELL  
SHADOWS FROM  
REALITY.

IN ANY CASE,  
TWO OF US ARE  
BEING ADDED DIRECTLY  
TO THE LAND OF  
SHADOWS...

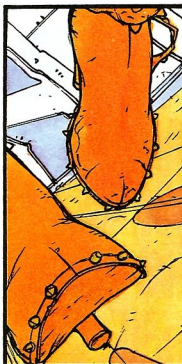
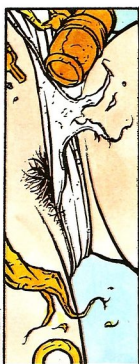
WE'LL SEE IF YOU  
AREN'T AS GOOD AS  
BEFORE.



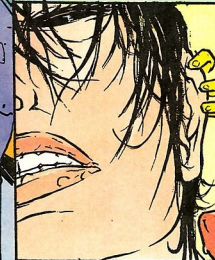
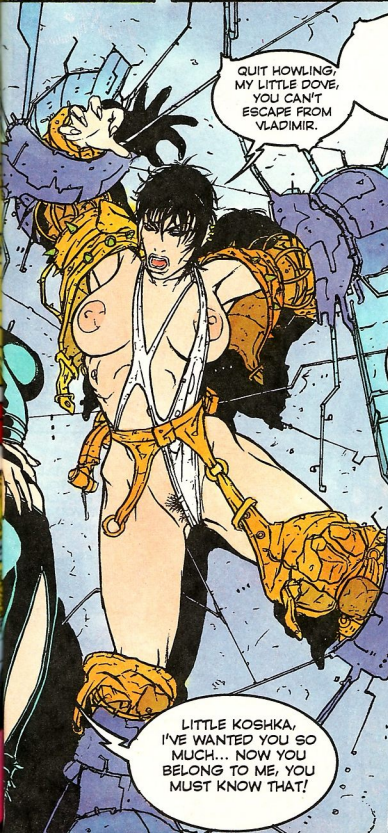


**SSSSSS**

**THUNK THUNK GR**







QUIT HOWLING,  
MY LITTLE DOVE,  
YOU CAN'T  
ESCAPE FROM  
VLADIMIR.

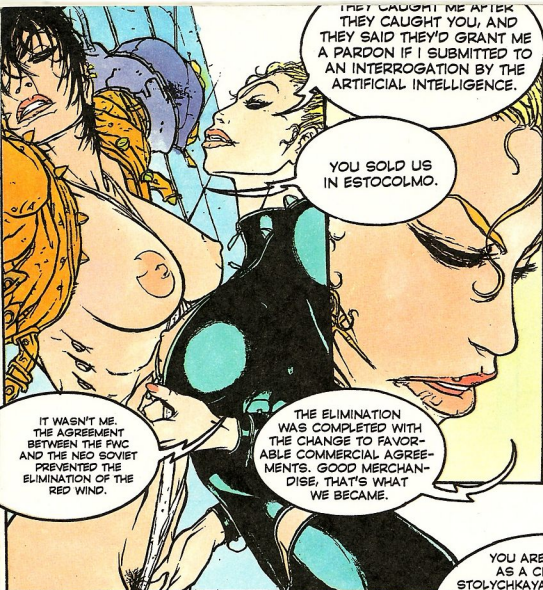
**BITCH,  
DAMN  
BITCH!**

YOU HAVE BETRAYED  
US, ME AND ALL THE  
OTHERS. YOU HAVE  
COME TO SAVE YOUR  
DIRTY LIFE.

LISTEN WELL TO ME.  
I DIDN'T BETRAY THE GROUP.  
IT WAS THE CORPORATION THAT  
SOLD US OUT. THE STRATEGY  
OF TERROR IS OVER. NOW WE'RE  
USELESS. I SEE YOU ARE  
INTERESTED. GOING TO LISTEN  
TO ME NOW?

LITTLE KOSHA,  
I'VE WANTED YOU SO  
MUCH... NOW YOU  
BELONG TO ME, YOU  
MUST KNOW THAT!





THEY CAUGHT ME AFTER THEY CAUGHT YOU, AND THEY SAID THEY'D GRANT ME A PARDON IF I SUBMITTED TO AN INTERROGATION BY THE ARTIFICIAL INTELLIGENCE.

YOU SOLD US IN ESTOCOLMO.

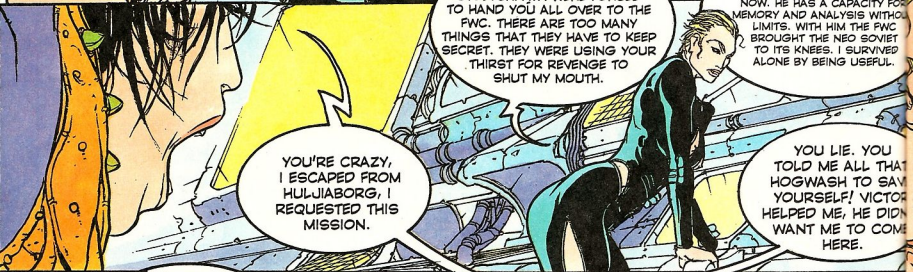
THE ELIMINATION WAS COMPLETED WITH THE CHANGE TO FAVORABLE COMMERCIAL AGREEMENTS. GOOD MERCHANDISE, THAT'S WHAT WE BECAME.

IT WASN'T ME. THE AGREEMENT BETWEEN THE FWC AND THE NEO SOVIET PREVENTED THE ELIMINATION OF THE RED WIND.



INTEROPERATING WITH VLADIMIR, THEY GAINED ACCESS TO THE AGREEMENTS. BUT THERE'S MORE. THE STOLYCHKAYA WOULDN'T ALLOW THE FWC TO DISCOVER ALL THE INFORMATION I POSSESSED.

AND THAT'S WHY YOU WERE SENT.

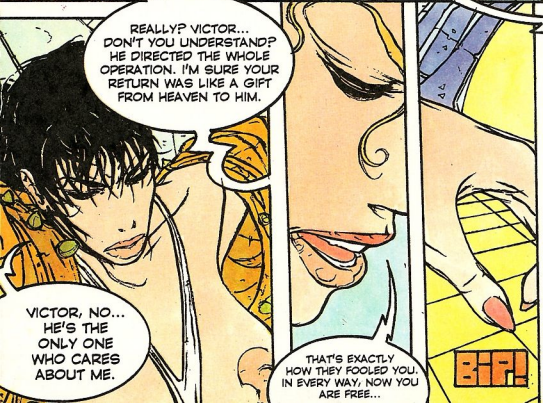


YOU ARE AS NAIVE AS A CHILD. THE STOLYCHKAYA WERE FORCED TO HAND YOU ALL OVER TO THE FWC. THERE ARE TOO MANY THINGS THAT THEY HAVE TO KEEP SECRET. THEY WERE USING YOUR THIRST FOR REVENGE TO SHUT MY MOUTH.

VLADIMIR IS AN INTELLIGENT MACHINE, THE MOST PERFECT BUILT UNTIL NOW. HE HAS A CAPACITY FOR MEMORY AND ANALYSIS WITHOUT LIMITS. WITH HIM, THE FWC BROUGHT THE NEO SOVIET TO ITS KNEES. I SURVIVED ALONE BY BEING USEFUL.

YOU LIE. YOU TOLD ME ALL THAT HOGWASH TO SAVE YOURSELF! VICTOR HELPED ME, HE DIDN'T WANT ME TO COME HERE.

YOU'RE CRAZY, I ESCAPED FROM HULJABORG, I REQUESTED THIS MISSION.



REALLY? VICTOR... DON'T YOU UNDERSTAND? HE DIRECTED THE WHOLE OPERATION. I'M SURE YOUR RETURN WAS LIKE A GIFT FROM HEAVEN TO HIM.

VICTOR, NO... HE'S THE ONLY ONE WHO CARES ABOUT ME.

THAT'S EXACTLY HOW THEY FOOLED YOU. IN EVERY WAY, NOW YOU ARE FREE...

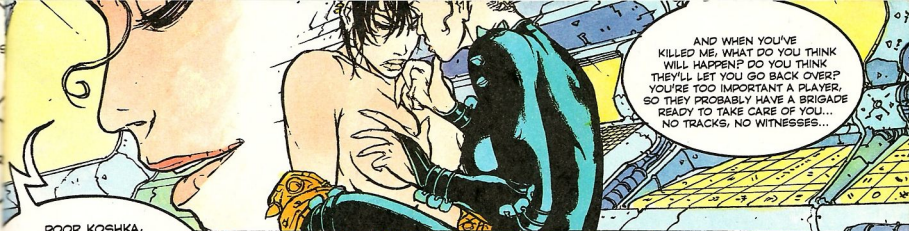
**BIP!**



DID HE TELL YOU I LOVED YOU? MAYBE NOT EXPLICITLY BUT GAVE YOU REASON TO THINK, DIDN'T HE?

YES, NO... YES... I...





AND WHEN YOU'VE  
KILLED ME, WHAT DO YOU THINK  
WILL HAPPEN? DO YOU THINK  
THEY'LL LET YOU GO BACK OVER?  
YOU'RE TOO IMPORTANT A PLAYER,  
SO THEY PROBABLY HAVE A BRIGADE  
READY TO TAKE CARE OF YOU...  
NO TRACKS, NO WITNESSES.

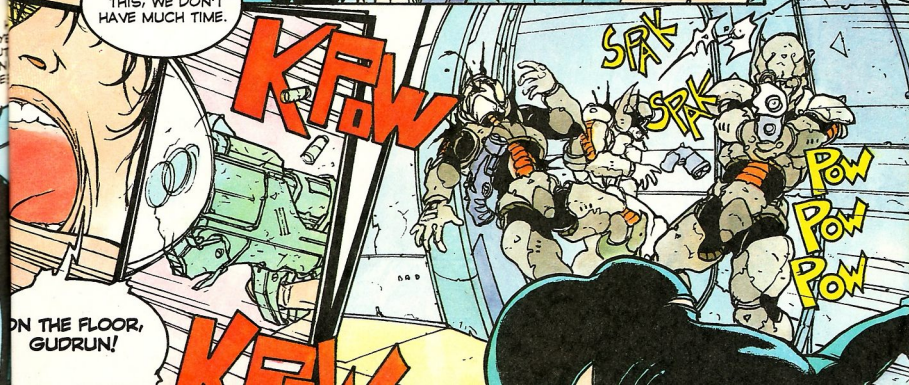
POOR KOSHIKA,  
WITH SO MUCH NEED FOR  
LOVE BEHIND THAT MASK OF  
AN ASSASSIN. DECEPTION  
WASN'T DIFFICULT. WHO DO YOU  
THINK ORGANIZED YOUR CAPTURE?  
WHO KNEW ALL OF THE  
DETAILS OF THE OPERATION  
AT ESTOCOLMO?

DID YOU OPEN THE  
WAY FOR VLADIMIR TO  
COME IN? NOW FULFILL  
YOUR TASK, KILL ME!



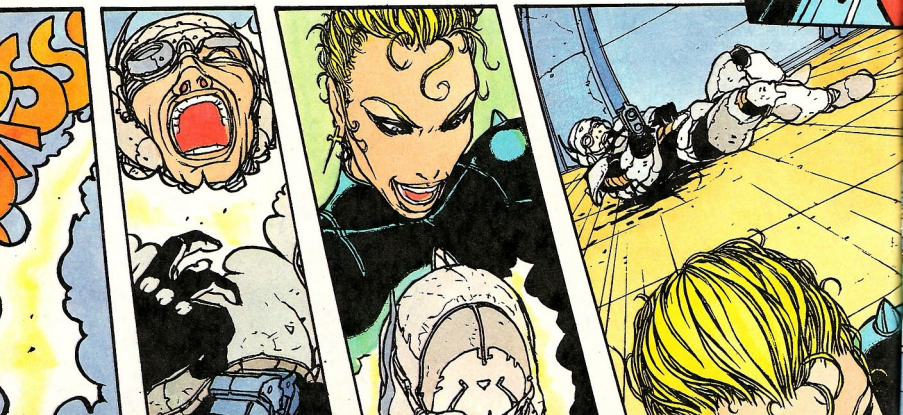
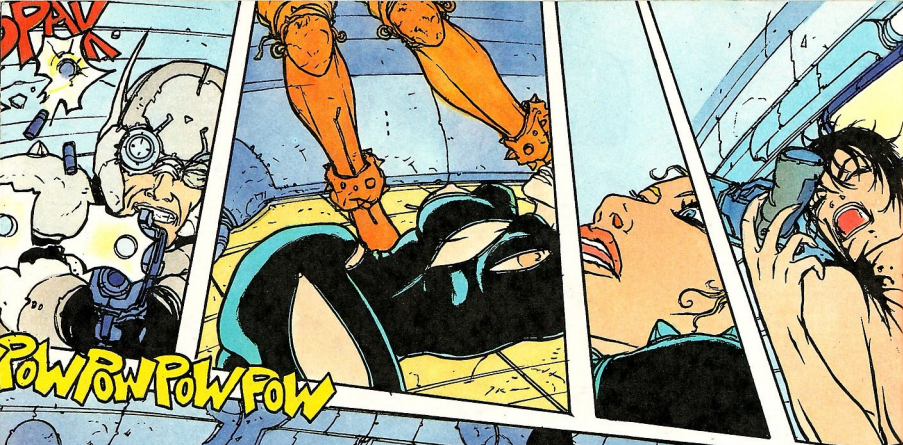
FOLLOW THE  
INSTRUCTIONS, LIKE A  
GOOD LITTLE BITCH.  
COME ON, YOU POOR  
IDIOT.

LET'S STOP  
THIS, WE DON'T  
HAVE MUCH TIME.



ON THE FLOOR,  
GUDRUN!

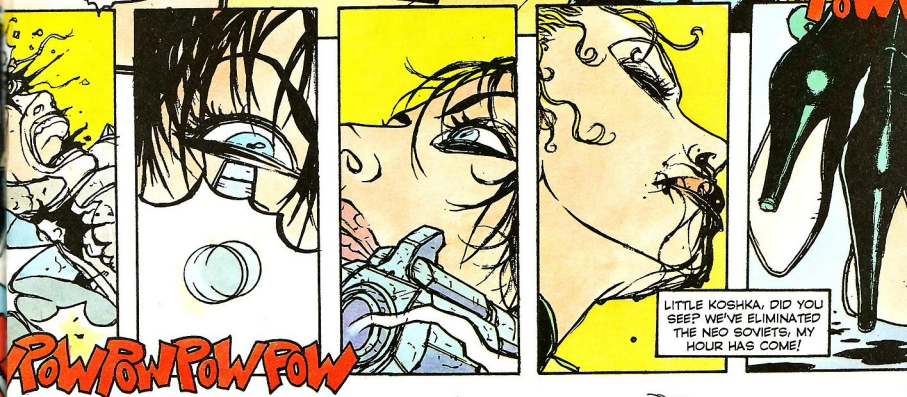








GUDRUN!



LITTLE KOSHKKA, DID YOU SEE? WE'VE ELIMINATED THE NEO SOVIETS, MY HOUR HAS COME!



... YOU MUST NOT...  
NOT NOW.

LET'S GET  
VENGEANCE.

YOU'VE GOT TO TAKE  
VENGEANCE FOR ALL OF US...  
KURT, HANS, JIMRAHD.  
WILL YOU DO IT?

WILL YOU DO  
IT, KOSHKKA?

NEVER FORGET  
WHAT HAS  
HAPPENED AND  
WHY WE DIED.  
KOSHKKA, WILL YOU  
DO IT? WILL YOU  
GET OUR  
VENGEANCE?

YES.



CRIMEA. IT'S COLD. INSIDE OF ME.

I KNOW I SAW YOU DIE,  
GUDRUN. I CAN'T  
DECEIVE YOU.

VICTOR IS HERE.

THE GOOD IS THAT  
YOUR MISSION IS  
COMPLETE.

I HAVE TWO PIECES OF  
NEWS. ONE GOOD AND  
ONE BAD.

THE BAD IS THAT THE PSY-  
CHODRUGS HAVE FUCKED  
MY BRAIN... I CAN'T  
CONTROL MY ACTIONS,  
OR MAYBE I CAN.

I'VE BEEN THINKING  
OF GUDRUN AND THE  
DREAM.

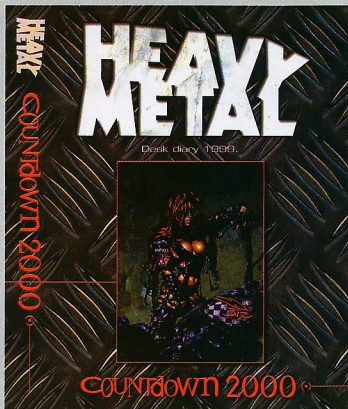
**BLAME BLAME BLAME BLAME**

NOW I UNDERSTAND, SHE AND THAT COMPUTER HAD ALREADY  
BECOME ONE.

SHE WANTED TO DIE SO SHE COULD BE  
FREE OF VLADIMIR.

NOW SHE'S  
FREE.

NOT ME. THE NIGHT-  
MARE IS STILL WITH ME.



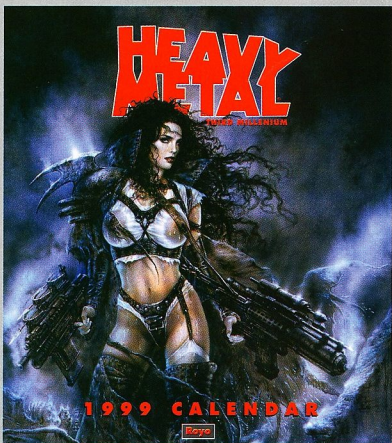
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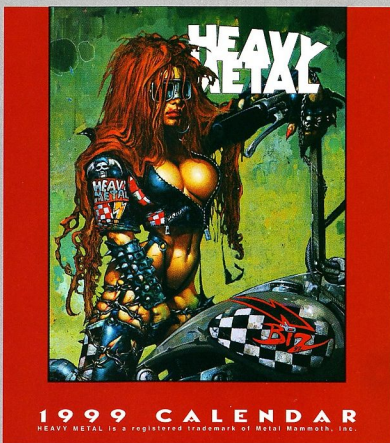
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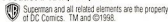
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