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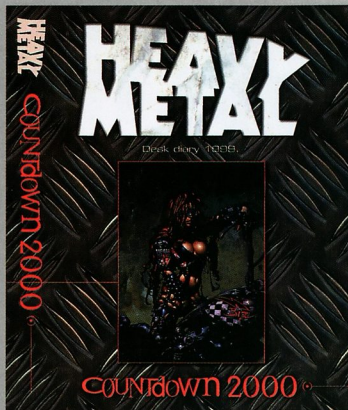
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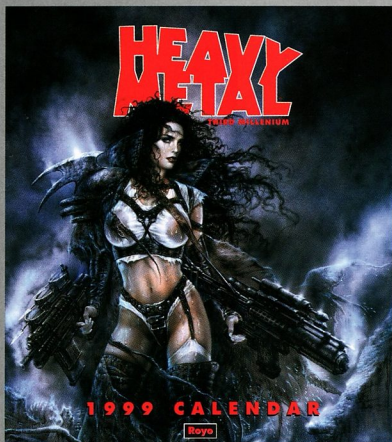
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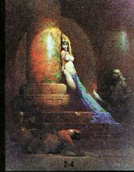
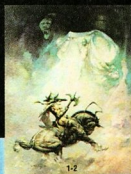
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## HEAVY METAL

Come on summer time!  
Although this is our July  
issue... as it clearly  
states on the front cover  
-- such is the newsstand business that  
we ship much earlier -- So, I know for a  
fact that as you're reading this, you're  
thinking and dreaming of the same  
things I am -- barbecues, vacations,  
bikinis! Woo! Woo!

So, let's  
pretend it's

summer already, and if it's still too hard for you  
to do that, we'll try to warm you up with this issue!  
If the cover by Simon Bilsey didn't, I'm sure the feature  
story by our pal Milo Manara will!

Throw in some shorts by Boucq, Gimenez, Abuli-Bernet,  
and Azpiri for some additional heat, and we've got a full  
blown 4th of July spectacular! So grab a cold  
one, dig into the above mentioned tidbits, and  
discover the surprises I didn't tell you about!

Beyond that, I want to draw your attention to the  
letters column -- You'll notice that they're all  
pertaining to music -- specifically for the  
Heavy Metal: F.A.K.K.<sup>2</sup> movie. I wanted  
to try to give you all a cross section  
of what's been offered up from  
my request for soundtrack  
ideas last fall. As you can  
see, they're all sort of in the  
same neighborhood style-  
wise, but now as we move  
towards the final selection  
process, it's the final shot  
for you all to have the input I'd like.

So come on people, speak now or  
forever hold your peace -- Send in  
those cards, letters, or e-mails --  
We're listening!

Till next time!

Kin Eastman

## DIALOGUE

### LETTERS TO THE EDITOR

I have some suggestions for the music in F.A.K.K.<sup>2</sup>.  
By the looks of the sketches and such from your  
galleries relating to F.A.K.K.<sup>2</sup>, I can tell this is gonna  
be one mean mother fucker of a movie. Here are my  
choices: SKINNY PUPPY - the underground  
goth/metal band whose peak was in the late 80's,  
early 90's. Their jackhammer, distorted guitars and  
satanic vocals would be perfect for the F.A.K.K.<sup>2</sup>  
soundtrack.

KMFDM - hard to describe their music. Electronic  
music with a heavy dose of angst and radicalism.  
They have an official page at <http://www.kmfmdm.net>  
MINISTRY - Yet another great angry metal band  
NINE INCH NAILS - My personal favorite  
PIGFACE - Awesome industrial from the  
underground  
Other bands I recommend are Korn, Tool, maybe  
David Bowie, Prodigy, Marilyn Mason, the Henry  
Rollins Band and Stabbing Westward.

Muvovum

Just thought I'd drop a line in regards to the  
soundtrack for F.A.K.K.<sup>2</sup>. It's kind of hard to give  
suggestions for music or groups when one can't  
see the scene or get a feel for the mood of the film,  
but after some thought I have come up with some  
groups that represent the world of Heavy Metal  
through their music. Here it goes...

MEGADETH - the band has numerous movies to  
their credit including DemonKnight, Shocker, and  
Bill and Ted's Excellent Adventure  
PANTERA - this is one of the most hardcore,  
intense bands today, their song Cemetery Gates,  
was featured in the movie DemonKnight  
OZZY OSBORNE - I need not say more  
METALLICA - the most renowned metal band  
in the world.

Dave

My favorites are:

PANTERA, PARADISE LOST, MAN-O-WAR,  
METALLICA, HIPOCRISY, DOG EAT DOG,  
HELLOWEEN, W.A.S.P., IRON MAIDEN, and  
BIOHAZARD.

Martin

PINK FLOYD. Nothing left to say about music.

Manny

The original Heavy Metal movie was paired with a  
soundtrack that was appropriate to the era in which  
it was produced. The new Heavy Metal movie, with  
the dark creations from Bisley's Melting Pot, would  
be more suited to today's more progressive metal.  
PANTERA, WHITE ZOMBIE, and SLAYER (to name  
a few) are the types of bands the production outfit  
may want to consider.

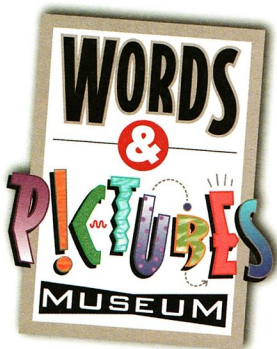
Thomas

I can't wait to see the new movie. I really think a  
great band to have on the soundtrack would be  
RAGE AGAINST THE MACHINE, as they embody a  
certain power that would go greatly with F.A.K.K.<sup>2</sup>.

Quayin

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# GALLERY



A RENOWNED COMMERCIAL AND GRAPHIC ARTIST AND VIDEO INSTRUCTOR, ROB PRIOR HAS BEEN PRACTICING AND PERFECTING THE ART OF AIRBRUSHING FOR 11 YEARS. HE BEGAN HIS CAREER AIRBRUSHING T-SHIRTS IN SHOPPING MALLS AND CONVENTIONS, RAPIDLY INCREASING HIS SKILLS TO BECOME A SOUGHT AFTER COVER ARTIST FOR SCIENCE FICTION AND FANTASY PUBLICATIONS.

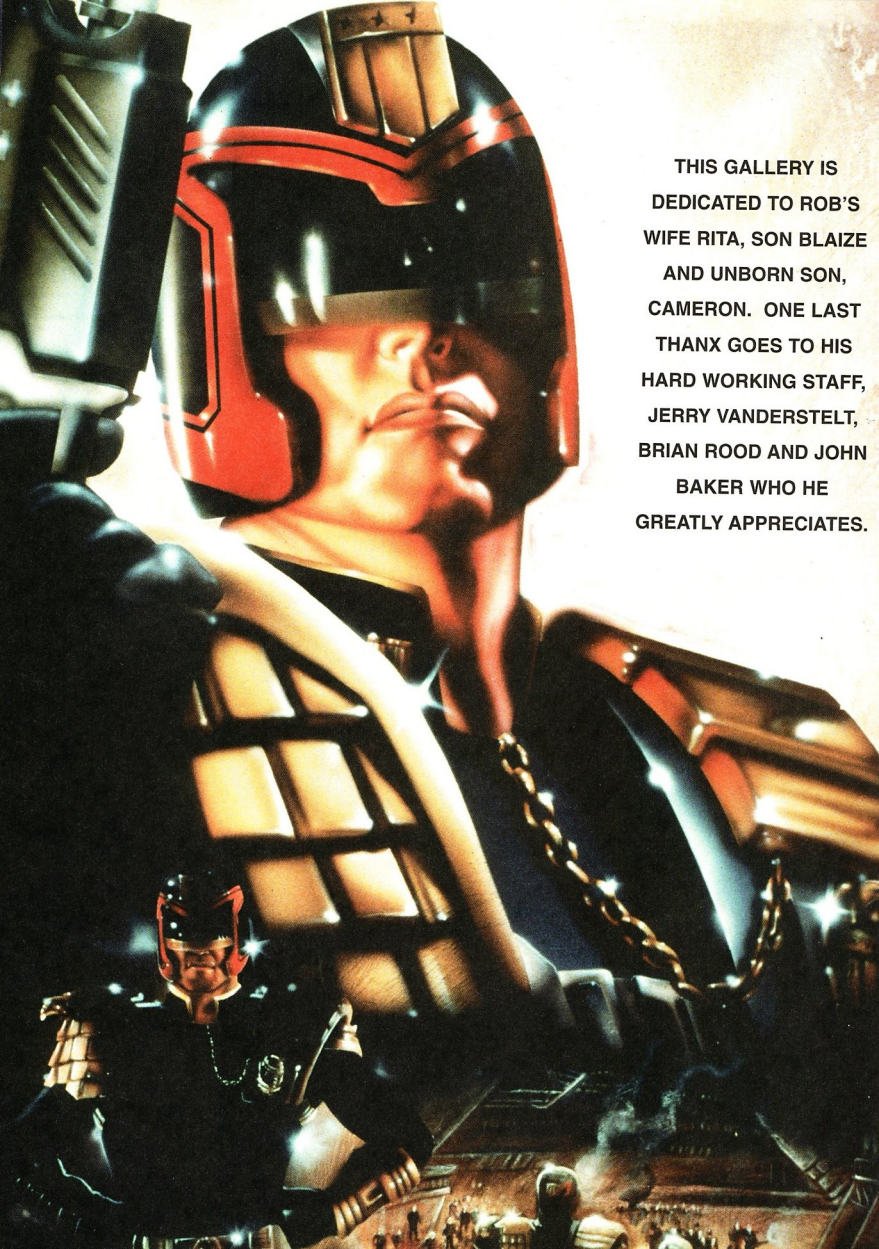


ROB ATTENDED THE UNIVERSITY OF TODELO, THE ART INSTITUTE OF PITTSBURGH AND CARNEGIE MELON. ROB HAS WORKED FOR SUCH CLIENTS AS TWENTIETH CENTURY FOX, LUCAS FILMS, PARAMOUNT PICTURES, MARVEL COMICS, TODD McFARLANE PRODUCTIONS, AND MANY OTHERS. HE ALSO HAS JUST FINISHED 2 JULIE STRAIN POSTERS AND ONE LITHOGRAPH.





ROB'S LATEST PROJECT IS A BOOK CALLED "LOST HEROES", A FULLY PAINTED PHOTO REALISTIC COMIC, BOTH WRITTEN AND PAINTED BY ROB. THE BOOK STARS MARK HAMILL, JASON CARTER, PAT TALLMAN, WALTER KOENIG, RICHARD BIGGS, PETER JURASIC, JEFF WILERTH, DENNY SCHAFER, JULIE STRAIN, KEVIN EASTMAN, TODD McFARLANE, ROBIN DOWNS AND MANY OTHERS.



THIS GALLERY IS  
DEDICATED TO ROB'S  
WIFE RITA, SON BLAIZE  
AND UNBORN SON,  
CAMERON. ONE LAST  
THANX GOES TO HIS  
HARD WORKING STAFF,  
JERRY VANDERSTELT,  
BRIAN ROOD AND JOHN  
BAKER WHO HE  
GREATLY APPRECIATES.



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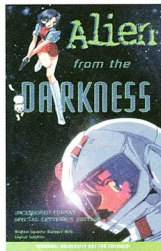
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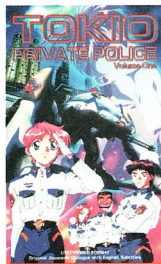
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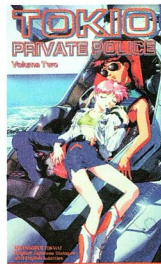
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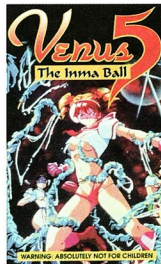
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## Jeffrey Goldsmith Interviews Olivia

*In the long tradition of what she terms 'Cheesecake', Olivia continues to produce the preeminent erotic art of our day - including many a cover for Heavy Metal. Besides her own obvious talent, her greatness has been empowered by her husband, Joel, whose knowledge has only deepened Olivia's art.*

**Jeffrey Goldsmith:** Out of curiosity, do you have a tattoo or any body modifications or piercings?

**Olivia:** No, neither of us have tattoos or piercings.

**Joel:** And we have many friends that are very involved in those scenes. I think the reasons we've stayed away from them is our tastes seem to go through pretty radical changes every five or ten years. I applaud people that make

them but I'm puzzled by it because most of the things that I liked ten years ago, particularly artistic things, I get tired of. But do people hang the same painting on the wall of their house for their entire life?

**JG:** I guess not. But do you think either of you might get a tattoo one day?

**J:** I doubt it.

**O:** I don't think so. I'm a real baby about pain. I'd start whining. But I love them. Some of my best friends are tattoo artists that do the most incredible work. I love painting tattooed women.

**JG:** Why are your women — in all of your paintings — accessorized in one way or another. Why do you think women are sexier with accessories, be it leather or extreme hair or a veil?

**O:** I'm following in a tradition of Cheesecake artists. I'm also doing paintings that are a lot like old boudoir art, like French postcards. I mean, Vargas started studying those type of illustrations in Paris. It's actually traditional, what I do. It just didn't come out of my head. I'm very amused by boudoir painting.

**JG:** Maybe that's not the right question then. The core of your work for me is perhaps more about the core of sexuality in general. Why do we want to see girls in high heels or feathers?

**O:** I don't know why. I have no answers. Why do you want to see it? Do you like seeing that?

**JG:** Yes, yes sure I like it more.

**O:** Do I have an answer? Let me think.

**J:** I think most people have always found nudes boring. Anything, any object implies some sort of...

**O:** A nude is beautiful, but a nude

next to a cactus is even prettier, but a nude on satin is prettier still. Pointy shoes, yes. It's kinky, yes.

**J:** It's a way of dressing things up and making them more interesting. Why does it make it more interesting? That's a hard question.

**O:** One of the things is that since the beginning people have been modifying their bodies. They've been doing all kinds of body piercing, tattooing, stretching body parts, reshaping skulls. People are really into controlling the way their body looks. The image is important to a human being. And changing it, it seems to be something only humans do. Is there an animal that might do that?

**JG:** I've never seen one on National Geographic.

**J:** I doubt it.

**O:** Oh, come on, every once in awhile they find some animal that sticks a feather up its ass and parades it around. I know, all of a sudden turn on Channel 13 and find it.

**J:** Maybe.

**JG:** I'm glad I asked.

**O:** I don't know. But it's always fascinated me. I've always loved looking at it. I love looking at men, I love looking at women. Nothing fascinates me more than the big power play sex has and the position it plays on the planet.

**JG:** But now that you mention them, why don't you paint men?

**O:** I think the basic answer that I have is it's not very interesting, that I'm not a man and I don't really relate to how it feels to play around with your sexuality. You become a sex object to me because I really don't know what's going on in your mind. We're very different, men and women, and I do know that when I am painting a woman, I know from my gut, if I looked like that, I know what I'd be doing.

**J:** She does paint men occasionally, but the market is not there. Given a choice, male or female, people would rather look at female nudes than male nudes.



**O:** And women don't tend to hang pictures of men. Every since I was little, I've always had pictures of women up like Gustave Klimt. It moved me, I identified with it.

**J:** And a lot of Olivia's customers are women.

**JG:** Ah, Gustave Klimt.

**JG:** Interesting. You said something curious a minute ago, "if I looked like that, I know what I'd be doing." What do you mean?

**O:** Well, I mean sometimes I think of it like... I don't mean to insult the people who are doing superheroes... Sometimes I think that there are little nebbishy artists, just a few of them, who are painting these big superhumans that are flying around and conquering a world. And I think that a lot of the times I am staring at these big, beautiful models and imagining, "If I had that equipment what I could be doing..." It's about the power of beauty and seduction.

**JG:** So these women are your superheroes, in a way.

**O:** They're my superheroes. In my mind, there are women who can really control the bullshit out there, this sexuality and the power of it. I know when I went out there it always backfired on me. It's a very slippery slope.

**J:** I think she overstates that dramatically.

**O:** So many disasters. You don't know.

**JG:** Don't worry, we all have disaster stories.





O: Yes, and I can just remember so many of them and I wonder what it could have been like. "Should I have been daring. Should I have done this." So, I think that other women look at women in the same way. They compare, they play games. I think Xena, the warrior princess, has a huge female following. Women identify with being a large warrior who has power. I know that there's something similar going on there.

JG: That's interesting.

O: I don't know how to describe it any better than that. I don't actually live the life of one of my

creatures, just as I paint her. JG: Do you read erotica?

O: Actually, no. No, I don't. And unless it's a good friend of mine, I don't watch porn flicks.

JG: Well, I'm talking about literature, like *Story of the Eye* or *Venus in Furs*.

O: I haven't, but I am married to a man who has studied all of it and collects erotica, which adds to my talents. Really, the two of us, we make a great couple because he has the information and I draw. He collects all this great erotica. It's really beautiful; books from the turn of the century, photographs, stereopticon. So,

I take from the wealth of erotica that is his collection. And it helped me a great deal. When I first started, I boldly went ahead but did not know what a lot of the paraphernalia was. It didn't stop me. I was working for men's magazines in 1974-1975 doing all kinds of female fantasies and having a good time doing them.

JG: I was going to ask you about your partnership with your husband. I'm sure a lot of people envy that, that you have such a strong partnership.

O: Yes, it's a pretty good deal.

JG: You both moved to Los Angeles a decade ago. The women

there are sexier than in New York. Why?

J: It's a process that's been going on since almost the turn of the century. Since the movie industry is here, as women grow up in small town America, if they're pretty, they're told, "Oh, you should be in the movies." And some of them say, "Hey, yes, that sounds like a good idea." A lot of them move to Los Angeles. Very few, of course, end up in the movies. But a lot of beautiful women do end up here, then they have children that are beautiful.

## THE END OF HATE



The suburban trials and tribulations of Buddy Bradley, his girlfriend Lisa, his fuckup brother and friends, has made Hate one of the most successful underground comics of the 1990's. Its circulation is holding steady at roughly 20,000, excellent for an underground comic, so then why will issue #30 be the end of Hate?

"I always promised myself not to do the same character forever, and to quit before it gets tired," says Peter Bagge, creator of Buddy Bradley, the star character of Hate.

You might feel the wind go out of your sails, you might feel your character had become tired if you were caught in this typical corporate scenario: the media giant Viacom recently paid Bagge for a three year option on Hate, the right to create a TV show or film, perhaps for MTV. The comic

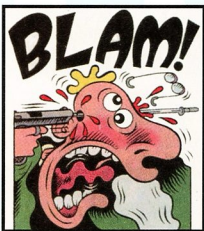
was turned into animatics, very rough cartoons, which were shown to focus groups who didn't fall head over heels in love with Hate. But focus groups results can often be ambiguous. So, there was to be further work done, but then there was a changing of the guard at Viacom. And now there is corporate hemming and hawing about whether or not to produce a show based on Bagge's cast. Given that Viacom bought three years worth of hemming and hawing, wouldn't you feel it was time to move on?

Perhaps the tiredness in Bagge's present world could be transformed into fodder for the suburban world of Hate's protagonist, Buddy Bradley. But the beginning of the end of Hate may have come in issue #27. In that fateful story, Stinky, a much beloved character who readers had begged Bagge to return to the comic, kills himself. Bagge recalls that leading up to his self inflicted wound to the head, Stinky "was joking around, but his form of joking around is not something that somebody who is happy and content with their life would have ever done. Somebody who felt like they had something to live for just simply would not have taken

that risk."

Hate, indeed, took risks, but directed its risks outwards not inwards. Bagge published reviews of other underground comics, and printed strips that people would fax over to his office. He plans to do something new, and maybe that will be the mass market lottery ticket all independent content creators seem to hope for in this world where stars make the big money while all others shuffle about praying that a giant media corporation tosses them a golden crumb.

Yes, the rights to Hate are embroiled in corporate politics, and to be fair to Viacom, all media corporations suffer from this; all of the people involved are surely doing the best they can. In the end, however, for fans it all comes down to the characters and their



stories. Yes, Stinky is very much dead, but Buddy Bradley and his crew will always stay dear to the hearts of anyone who ever loved Hate.



# CATHEXIS



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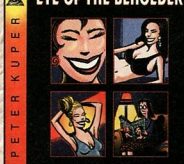
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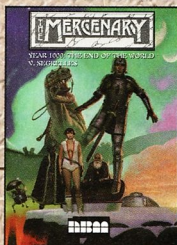
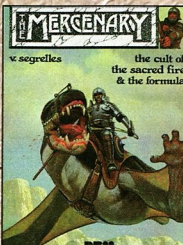
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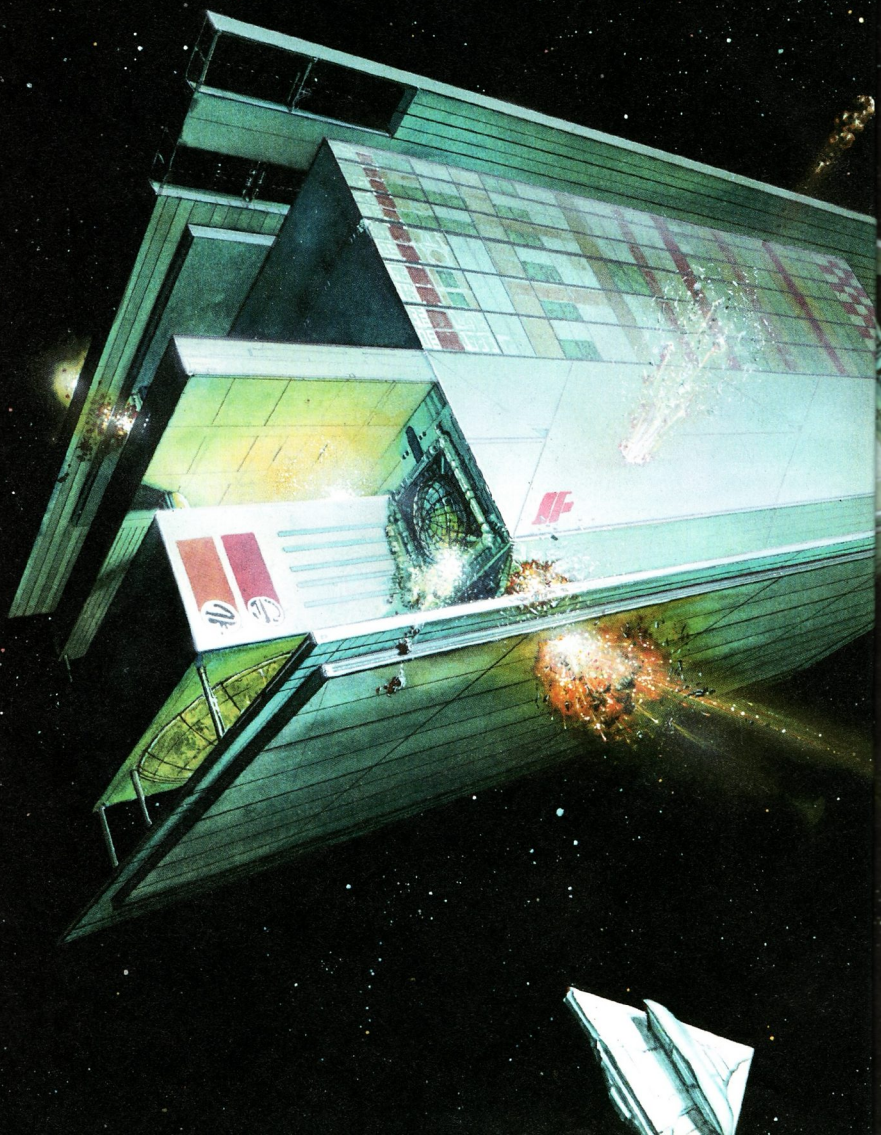
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**GALACTIC GEOGRAPHIC**

# Disaster In Space

**T**he destruction of a *Hyatt-Hilton* orbiting above the planet Green was caught by a tourist's camera from a nearby ship waiting to dock at the popular resort.

During a mere half second when the station's protective magna-torus was disengaged as part of a routine maintenance cycle, an undetected meteorite tore into the station, causing a tragedy second only to the famous Cygnus flare disaster of 2873.

Moments after this image was recorded, 819 souls – two thirds of the station occupants and the crew of the starship *Viet Minh* – lost their lives in the ensuing explosion and fire.

"We were waiting to dock at the unusually busy *Hyatt-Hilton* RecStation when it happened," recalls Lisa Prato, whose photo is seen on these pages. "I didn't actually see it hit. When I looked again at the station it was just a huge fireball. If it had happened only a few minutes later we would've been docked and I wouldn't be telling you this."

The meteor's path through the station can easily be traced in this image. Hitting first in the upper decks, (far left) where the gravity generators are located, it cut through a banquet hall and a recreation area (note the domed zero-gee pool exploding outward) before breaking up and exiting the structure in several places.

Since this accident, new safety procedures and detection/defense systems have made repeats of this type of disaster nearly impossible.

**By Karl Kofoed**

GALACTIC GEOGRAPHIC ©1998 KOFOED DESIGN

# WHAT'S IN A NAME?

By Meredith Bogard

Powerful. Electric. Intelligent. Psychologically-stimulating mind-scrabblers.....now that's a watchable movie. Anything short of that is not worth paying money for - wait for the Sunday night feature presentation on CBS. You know, the movie of the night to pass the time away before realizing, oh shit - I have to get up early for work in the morning.....and I wasted my time on this? Damn! I could've had a V-8.

That's right - you exerted your consistent wide-eyed energy on *Awake to Danger*, *Stranger in the Family*, or *Not My Child*. Lifetime originals, no doubt. Hell, they all sound alike. How can you tell ahead of time?

Some say it's all in the name. If you have an eye-catching movie title, are you half way to a block-busting gold mine film? Or should you just stick with the safe no-nonsense, familiarized one-worded name?

*Titanic* (1998)  
*Superman* (1978)  
*Amistad* (1997)  
*Godzilla* (1998)  
*JFK* (1991)  
*Nixon* (1995)  
*Gandhi* (1982)  
*Amadeus* (1984)

All these movies need no explanation by way of the single term displayed before you. Unless you are unfamiliar with the content of its story, the focus is clear. Remakes. Bios. Derived from previous accounts of monsters, sinking boats, and flying good-guys in tight. We all know the scene. Still exciting? Yes - but not surprisingly so.

Take a look at this:

*Albino Alligator* (1996)  
*Wag the Dog* (1998)  
*Swimming With Sharks* (1995)  
*Dances With Wolves* (1990)  
*The Crow* (1994)  
*The Fly* (1986)  
*Silence of the Lambs* (1991)  
*12 Monkeys* (1995)

Yes, boys and girls! The animal motif is a sure fire way to win! Each film hits its own degree of cynicism and intellect mixed with day to day sarcasm and unpresumed tragedy. Brilliant. But there's no telling what makes them worth watching. Animal-lovers beware. Flicks supporting the breed name beneath the title

rarely use that as the vision in story-telling. Look at *Cujo* - I thought it was an ode to 60's Japanese Ninja Combat movies reincarnating Bruce Lee.

Reference to an animal doesn't ensure the viewer to its storyline. It's only a metaphor.

Now let's browse through some joyfully enhanced labels:

*Welcome to the Dollhouse* (1996)  
*On the Waterfront* (1954)  
*Breaking the Waves* (1996)  
*White Palace* (1990)  
*The Color Purple* (1985)  
*The Rose* (1979)

You know what? All of these have absolutely nothing in common. *Breaking the Waves* isn't even American-bred. But how uplifting and deceiving do they sound? Actually, *Waves* is deeply disturbing and morally horrific. You cannot beat that in a film though. Show me the money.....the names defeat the plot. Still Clueless? (Another cutesy movie to discuss at a later date.)

As for *The Rose*, a loosely-based bio of the unattractive mega-hippie chick Janis which does her no justice. But it's fun to watch, provided they cut the stage scenes down a drop.

The title once again indicates no hint to the girth which lay beneath it.

And remember *White Palace* with Susan Sarandon and James Spader? The well-off and educated, young and virile man who falls for the poor, lonely, and much older small town waitress? Yeah. Me neither.

Speaking of *White Palace*, ever notice the black/white films never go anywhere? All part of the racial genre that sees not in color - only grey. Not too vivid a memory for them either - they just blend into each other like a Rembrandt:

*White Heat* (1949)  
*White Fang* (1991)  
*White Christmas* (1954)  
*Black Rainbow* (1991)  
*The Black Stallion* (1979)  
*Black Sunday* (1960)

Obviously *The Black Stallion* might be coaxed into jumping backwards towards the beast theme hit list. The only one that fits.

Okay, so there is no real color

there. But have a heart. Which heart would you recommend? Ladies, this one is for you:

*Thunderheart* (with steamy Val Kilmer)  
*Lionheart* (with typical Jean-Claude Van Damme)  
*Dragonheart* (with a bearded Dennis Quaid)  
*Braveheart* (with the one and only Mel Gibson)

I know this one is a no-brainer, but subtract the latter award winning Scottish epic, and tell me - which one has heart? All without soul no less.

Well, then - check this out:

*It's a Wonderful Life* (1946)  
*Endless Love* (1981)  
*Beaches* (1988)  
*Pretty Woman* (1990)  
*True Romance* (1993)

Find the missing link. True, they all cry "come one and all - I promise to put you in touch with those feminine emotions you crave. Come fall in love at the Movies."

Not so. Remember *True Romance* with Christian Slater? What a blood-bath ending that crept up on us. And the unforgettable whore-beating scene that knocked Patricia Arquette into stardom with one stab of a cork screw. Beautiful. It's a love story, you know. Talk about a deceptively crafty title. Perfect first date flick for the squeamishly ill inside us all. Utterly romantic.

Speaking of romantic love, did you know that according to the *Romance Writers of America*, a poll of over 8,200 members have named *Jerry Maguire* the most Romantic movie of last year? I think I need help with this one.

Sure doesn't sound romantic, does it?

*Jerry Maguire* was the most unworthy, hyped-up film of 1997. What was so remarkable? Tom Cruise is a hot-shot Sports Agent down on his luck and abruptly out of a job. Until good 'ole Cuba Gooding Jr. recognizes in him, qualities that he has yet to encounter - love, commitment, and a soul for the rat race business with which he earns his bread and butter.

This could very well match up to real life inclusive with a single

parent and no-go plot. Where is the romance other than the "you had me at hello" scene? Certainly not in the title. Is *Jerry Maguire* the name of a lovey-dovey soul-wretched angelic figure? Sorry - it doesn't hit me that way. Still sounds like Janeane Garofalo's drunken Irish mate seen in *The Matchmaker*. (Alias *Fiddler on The Roof*, the sequel?) Skip it.

I believe my membership has purposely expired with this organization - forgot to vote for the overly-exposed Risky Businessman, Cruise and Co.

Segway to the enthusiastically over-dramatized Blockbuster titles - gotta love them!

*Waterworld* (1995)  
*Batman* (1989)  
*Cliffhanger* (1993)  
*Bugsy* (1991)  
*Predator* (1987)

Clue? I guess one word titles are easy to remember - though these films are easily forgettable. It's that or a shortage of testosterone in Hollywood.

Try to remember all these titles by the end of this article, and I will send you a dollar for not peeking or cheating. Are you ready?:

*Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb* (1964)  
*Close Encounters of The Third Kind* (1977)  
*The Englishman Who Went Up a Hill But Came Down a Mountain* (1995)  
*Every Man For Himself and God Against All* (1975)  
*The Adventures of Buckaroo Banzai Across the Eighth Dimension* (1984)  
*Cannibal Women in the Avocado Jungle of Death* (1989)  
*How to Beat the High Cost of Living* (1980)  
*Things to Do in Denver When You're Dead* (1995)

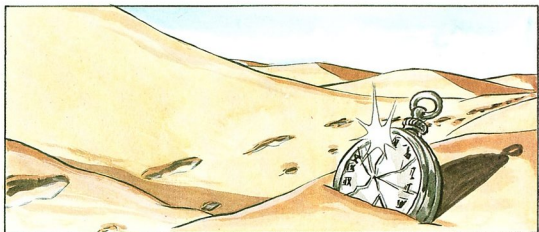
And just when you thought it would pay off, the winner is:

*Night of the Day of the Dawn of the Son of the Bride of the Return of the Revenge of the Terror of the Attack of Evil, Mutant, Hellbound, Zomified, Flesh-Eating Living Dead, Part II*. (1992)

Excuse me now... I'm going to head out to rent *Part I* before you all beat me to it.



# FOOTPRINTS IN THE SAND





MAY GOD GUIDE  
YOUR PATH.

I WILL GO  
QUICKLY, KING  
OF KINGS.

ILG, I HAVE HAD A  
DARK PREMONITION.  
YOU ARE MY FRIEND,  
THEREFORE, YOU  
KNOW ME VERY  
WELL. BUT YOU ARE  
ALSO ABDO'S FRIEND  
AND MUST GO TO  
SEARCH FOR HIM.  
SO, GO QUICKLY.



I WILL FIND YOU,  
RIMBAUD, YOU AND  
YOUR GOLD.



WE WILL GET TO HIM  
BEFORE THAT UNFAITHFUL  
SCUM DOES.



HA HA!  
RIMBAUD'S  
TREASURE IS NOW  
SURELY OURS!



WALK! ABDO SAID  
THAT I MUST WALK  
OR I MIGHT AS  
WELL JUST GIVE UP  
AND DIE.



WAIT!  
MAN WITH SOLES  
OF WIND, I BEG  
YOU... PLEASE  
WAIT FOR ME!






WHAT?!



HE TOLD ME I'D SEE A  
MOSQUE WHERE THERE  
ONCE WAS A FACTORY.



PERHAPS THIS IS RIMBAUD  
SYNDROME? HE BELIEVED  
IN ALL SORTS OF  
ENCHANTMENTS.



ALL I SEE IS DUST!  
IT IS THE DUST  
OF DREAMS!

AH! AH! AH!  
L'HOMME AUX  
SEMELLES  
DE VENT







WHICH WAY  
SHOULD I GO? I  
SEEM TO BE  
DISORIENTED...  
IT'S AS IF THE  
STARS  
HAVE MOVED...



SHOULD A MAN ROT  
ON THE LAND OR  
WALK IN THE SUN?

THAT'S ABDO'S  
DILEMMA...



B-BUT THIS IS  
ABDO'S CAMERA?!!!  
WHAT ON EARTH IS  
IT DOING HERE?



THERE SEEMS TO BE A  
VAGUE IMAGE IMPRINTED ON  
THE PLATES... IT-IT'S  
SOMETHING EXTRAORDINARY.  
BUT WHAT EXACTLY IS IT?

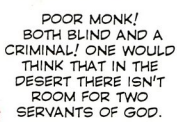
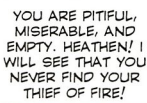
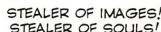
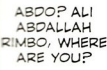


WHAT?  
I AM...  
LOSING  
MY MIND.



**AAAAHHH!!**  
I'M LOSING MY MIND!  
THE BIG SKY IS OPEN,  
ITS MYSTERIES ARE  
OPEN TO ME.

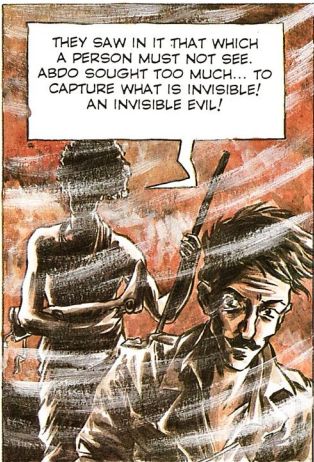
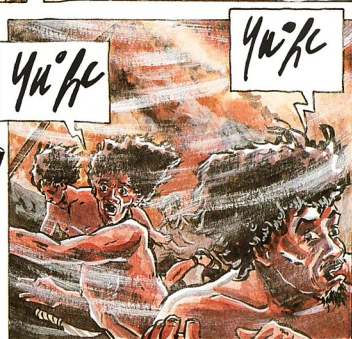
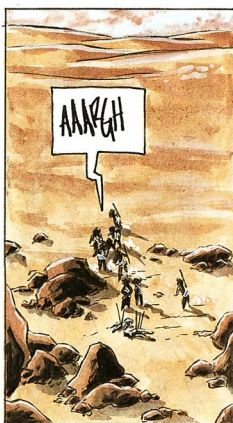
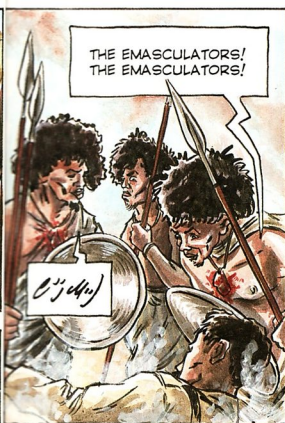








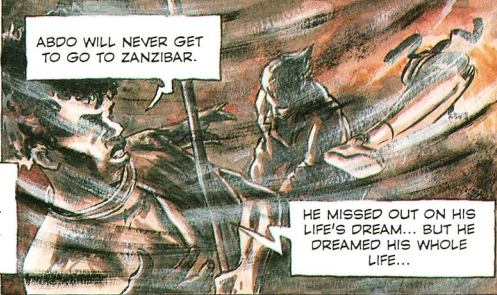






DJAMI! FAITHFUL DJAMI!  
WHERE IS YOUR MASTER,  
RIMBAUD?

ABDO HAS BEEN DEAD  
FOR SEVERAL WEEKS.  
HERE IS ALL THAT'S LEFT  
OF HIM: HIS FALSE LEG...




ABDO WILL NEVER GET  
TO GO TO ZANZIBAR.

HE MISSED OUT ON HIS  
LIFE'S DREAM... BUT HE  
DREAMED HIS WHOLE  
LIFE...



TELL ME... DJAMI.  
TELL ME WHAT  
HAPPENED!

THERE'S NOTHING TO TELL.  
MY MASTER IS DEAD. BUT  
IN TRUTH, THERE ARE  
SEVERAL WAYS TO DIE.



THE SHADOW,  
DJAMI. THEY  
SAY... IS THAT  
HIM?!



INCREDIBLE, THE STORM  
STOPPED JUST LIKE  
THAT...

LOOK AT THAT  
LIGHT IN THE  
SKY!!



WHAT STAR IS THAT  
WHICH SHINES SO  
BRIGHTLY?

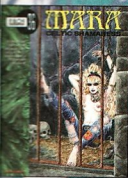
THE LIGHT! THE LIGHT! YOU'RE  
ALIVE, ABDO... STEALER OF FIRE!  
YOU'RE IN SPACE!

ON THE 21ST OF JANUARY, 1998, THE ASTRONOMER, E.WEST DISCOVERED THE TINY PLANET, 4635, WHICH HE NAMED PLANET RIMBAUD, AFTER THE POET ARTHUR RIMBAUD WHO WROTE:

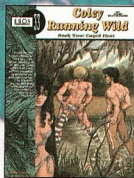
*I STRING ROPES FROM BELL TO  
BELL,  
GARLANDS FROM WINDOW TO  
WINDOW,  
GOLD CHAINS FROM STAR TO  
STAR, AND I DANCE.*



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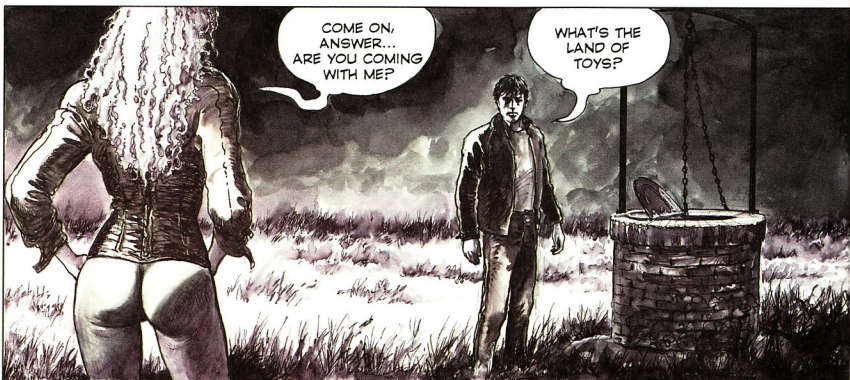
# TO SEE THE STARS AGAIN

DO YOU ALSO  
COME FROM THE  
LAND OF TOYS?



COME ON,  
ANSWER...  
ARE YOU COMING  
WITH ME?

WHAT'S THE  
LAND OF  
TOYS?





ARE YOU WAITING FOR  
THE STAGECOACH?  
WHO ARE YOU?  
LUCIGNOLO?



YOU'RE MIXING ME UP WITH  
SOMEONE ELSE. MY NAME IS  
GUISEPPE BERGMAN AND I'M  
WAITING FOR SOME FRIENDS  
WHO I HAVEN'T SEEN FOR  
A LONG TIME.



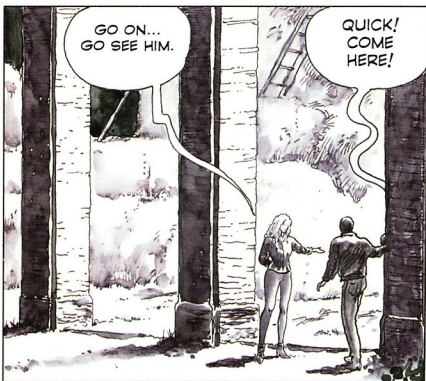
BUT COMING FROM  
YOU, THE LAND OF  
TOYS SOUNDS  
TEMPTING.



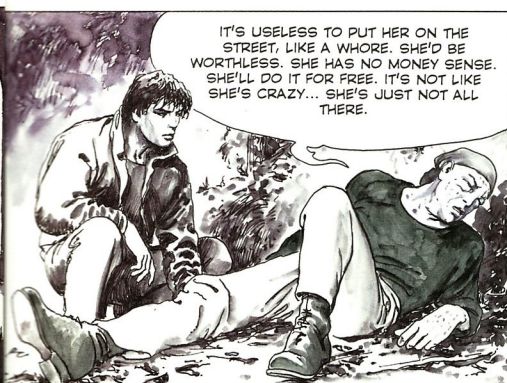
BRING HIM  
HERE!  
COME ON,  
MOVE IT!

QUICKER  
THAN THAT!  
BRING HIM  
HERE! I'VE  
GOT TO TALK  
TO HIM!









IT'S USELESS TO PUT HER ON THE STREET, LIKE A WHORE. SHE'D BE WORTHLESS. SHE HAS NO MONEY SENSE. SHE'LL DO IT FOR FREE. IT'S NOT LIKE SHE'S CRAZY... SHE'S JUST NOT ALL THERE.



DON'T ASK ME IF SHE'S GOT THE VIRUS. I'LL NEVER TELL YOU.



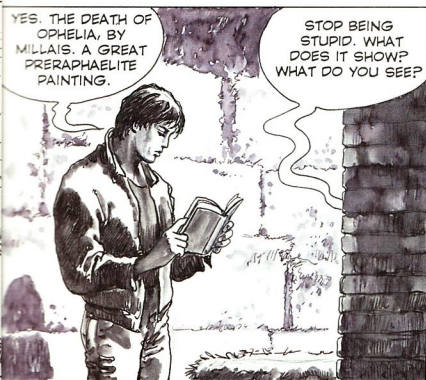
SHE IS FAR FROM BEING A FOOL... SHE HAS STUDIED. SHE'S READ TONS OF BOOKS. SHE KNOWS THE WHOLE HISTORY OF ART. SHE'S AN ARTIST. MAYBE EVEN A GREAT ARTIST. BUT ME, I NEVER UNDERSTOOD HER STUPIDITY.

WHERE IS SHE RIGHT NOW? DO YOU SEE HER?



SHE'S READING A BOOK. BUT WAIT. SHE'S LEAVING. SHE LEFT HER BOOK OVER THERE.

SHIT. TAKE THE BOOK AND TELL ME WHAT PAGE IT'S OPEN TO. IS THERE AN ILLUSTRATION?



YES. THE DEATH OF OPHELIA, BY MILLAIS. A GREAT PRERAPHAELITE PAINTING.

STOP BEING STUPID. WHAT DOES IT SHOW? WHAT DO YOU SEE?



I SEE A BEAUTIFUL GIRL DROWNED IN A FLOWERY LAKE.

GO QUICK! RUN! CATCH HER!

THERE'S GOT TO BE A RIVER  
NEARBY! A LAKE, A LITTLE PIT!  
SOME KIND OF WATER! FIND  
HER! HURRY UP! SHE'S  
DROWNING!



AND WHEN YOU FIND  
HER, TAKE HER VERY FAR  
AWAY! NEVER COME  
BACK HERE! I DON'T  
WANT HER TO SEE ME  
DIE.



OH,  
FUCK!



GENTLE LORD... MY  
SWEET PRINCE... SLIPPING  
INTO THE SILENT NIGHT IS  
PREFERABLE TO THE COLD  
WALKS OF A CONVENT.  
IS IT NOT?



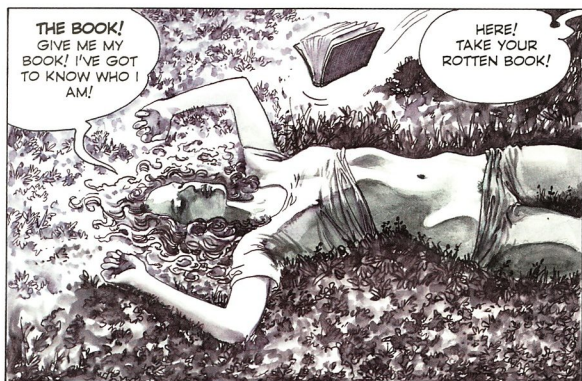
GIVE ME YOUR  
HAND AND STOP  
WITH THE FOOL-  
ISHNESS.

TO DIE, TO SLEEP,  
PERCHANCE TO  
DREAM... ISN'T  
THAT WHAT YOU'RE  
LOOKING FOR?



HOLD ON  
TIGHT.



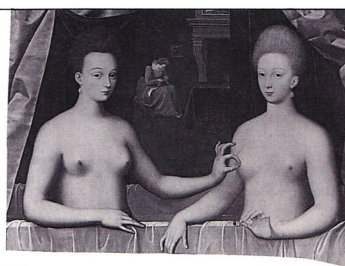








LET ME SEE!  
WHAT IMAGE ARE  
YOU LOOKING AT  
NOW?



OH, SAINT VIRGIN!  
YOU ARE REALLY  
CRAZY.



QUICK! WE'VE GOT TO  
RUN! IF WE DON'T,  
THE STAGECOACH WILL  
LEAVE WITHOUT US FOR  
THE LAND OF TOYS!



HURRY UP,  
LUCIGNOLO.  
YOU'RE SO FAT  
AND LAZY!

YOU'RE NOT  
BRINGING  
THAT UP  
AGAIN!



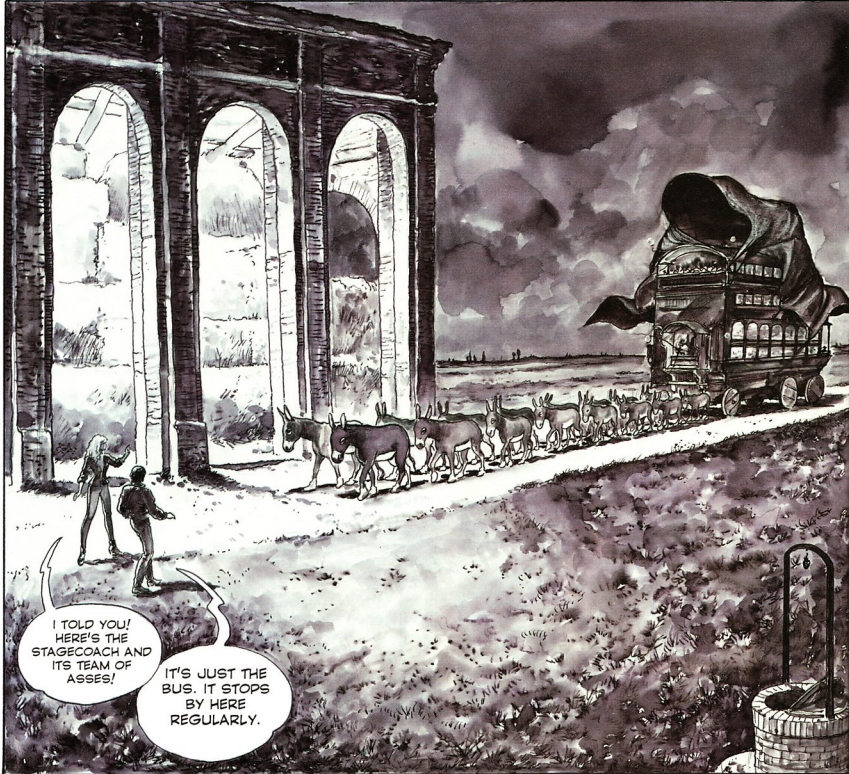
YOU'RE LIVING IN  
YOUR DREAMS,  
PICKED FROM  
IMAGES IN  
BOOKS... YOU'RE  
FORGETTING  
REALITY.

IT'S YOU WHO'S CRAZY!  
YOU ARE LUCIGNOLO AND  
YOU THINK YOU'RE SOMEONE  
ELSE! YOU'RE LOOKING FOR  
STRANGE FRIENDS AT THE  
BOTTOM OF A WELL!

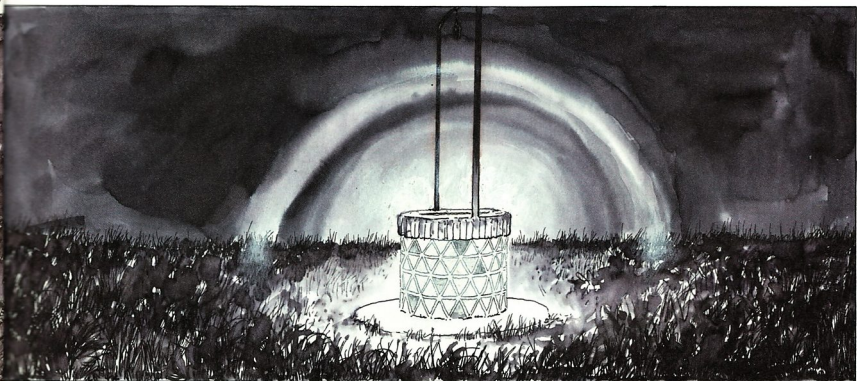


KLING  
KLING  
KLING

THERE! YOU HEAR  
THAT SOUND?  
THE STAGECOACH IS  
COMING! NOW YOU'RE  
GOING TO SEE IF IT'S A  
DREAM OR REALITY.





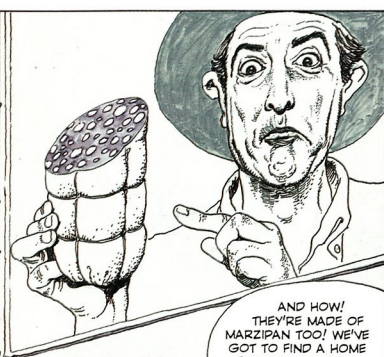








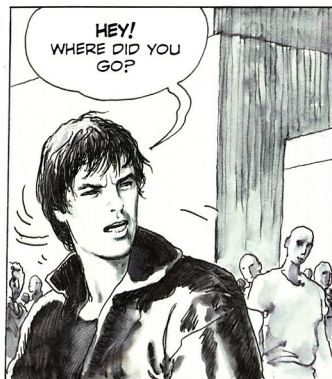
WHERE COULD  
PINOCCHIO BE?  
IT WON'T BE VERY  
EASY TO FIND HIM!  
HERE IN THE LAND OF  
TOYS ALL THE HOUSES  
ARE MADE OF CHOCO-  
LATE AND NOUGAT.  
ISN'T THAT SO,  
LUCIGNOLOP?



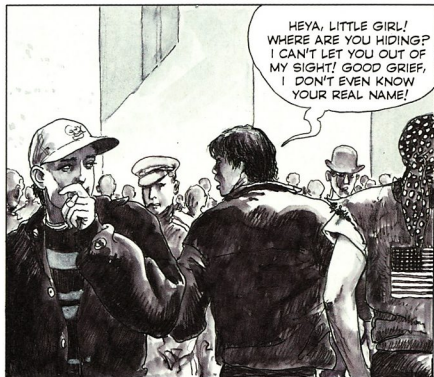
AND HOW!  
THEY'RE MADE OF  
MARZIPAN TOO! WE'VE  
GOT TO FIND A HOME  
FOR YOUNG GIRLS  
WHERE SOMEONE WILL  
TAKE CARE OF YOU!



WE'VE GOT TO FIND  
A SOLUTION QUICKLY.  
IT WOULD HARDLY BE  
SMART TO STILL BE  
WALKING THE STREETS  
TONIGHT... DO YOU  
UNDERSTAND?



HEY!  
WHERE DID YOU  
GO?





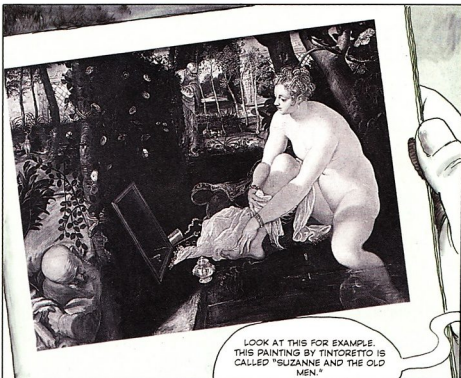


COME ONE, GET DRESSED... AND LET'S GO AS QUICKLY AS WE CAN.



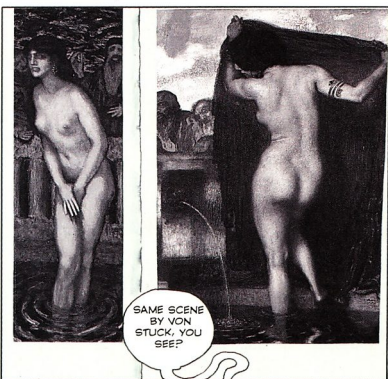
HEY, YOU BIG DAREDEVIL, DON'T THINK YOU'RE GETTING AWAY WITH THE BABE!

NO, GUYS CALM DOWN. I'LL EXPLAIN. SHE'S A CRAZY GIRL. SHE'S SICK. SHE THINKS SHE'S A CHARACTER IN THE HISTORY OF ART... SHE BELIEVES SHE'S LIVING A MASTERPIECE... SHE DIDN'T MEAN TO TURN YOU ON.



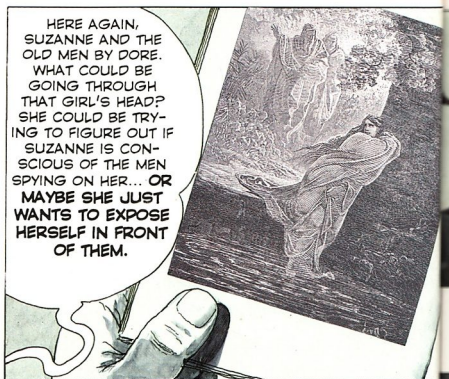
LOOK AT THIS FOR EXAMPLE. THIS PAINTING BY TINTORETTO IS CALLED "SUZANNE AND THE OLD MEN."

WHEN SHE LOOKS AT THE SCENE, SHE TRULY BELIEVES THAT SHE'S SUZANNE. SHE LIVES THE ROLE TO THE END. SHE BECOMES THE CHASTE SUZANNE WHO TRANQUILLY TAKES HER BATH WHILE THE SENILE SLOBS MAUL HER... GET IT?

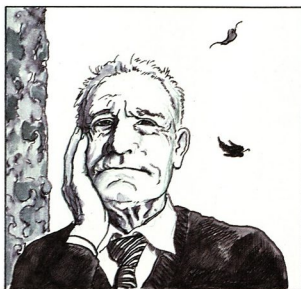
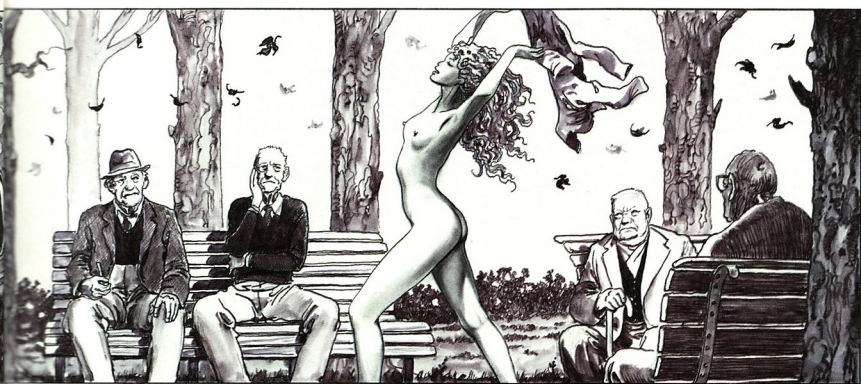


SAME SCENE BY VON STUCK, YOU SEE?

HERE AGAIN, SUZANNE AND THE OLD MEN BY DORE. WHAT COULD BE GOING THROUGH THAT GIRL'S HEAD? SHE COULD BE TRYING TO FIGURE OUT IF SUZANNE IS CONSCIOUS OF THE MEN SPYING ON HER... OR MAYBE SHE JUST WANTS TO EXPOSE HERSELF IN FRONT OF THEM.





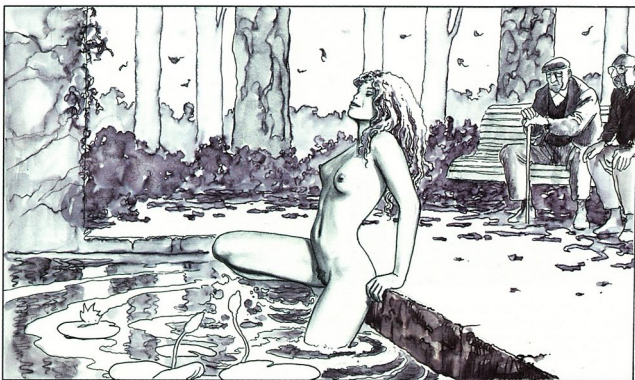


MAYBE SHE WANTS TO OFFER THOSE OLD MEN A VIEW OF THE TRIUMPHANT SPECTACLE OF HER YOUNG BODY... SOAKING UP THE LAST RAY OF LIGHT FROM THE MELANCHOLY RESIGNATION. THE NAKED BODY OF A YOUNG GIRL IS AN EXPLOSION OF OPTIMISM, IRREFUTABLE PROOF THAT LIFE IS INVINCIBLE, A SPRINGTIME THAT RISES AGAIN AFTER EVERY WINTER...



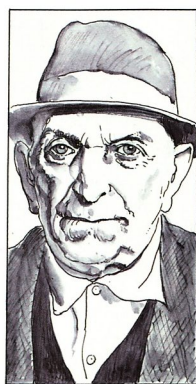
THE OLD MEN ARE PUT ASIDE. THEY ARE USELESS. THEY BOTHER EVERYONE. NO ONE CARES ABOUT THEIR HEARTBREAKING NOSTALGIA FOR THEIR LOST YOUTH, OR THEIR EXCLUSION FROM THE BUBBLING EBB AND FLOW OF LIFE. THEY ARE CONDEMNED TO STAY AMONGST THEMSELVES, SEEING IN EACH OTHERS EYES THE REFLECTION OF THEIR INFINITE SADNESS...

AND ALL OF A SUDDEN,  
SUZANNE ARRIVES, WITH  
HER YOUNG BLOOD, HER  
FIRM FLESH, HER JUBILANT  
HEART, THEIR EYES MOIST  
WITH EMOTION, IN  
ECSTASY, DURING THIS  
MARVELOUS INSTANT OF  
GRACE.



FOR THESE  
REASONS, PERHAPS  
SUZANNE IS THE  
SUBJECT WHICH HAS  
BEEN ANALYZED BY SO  
MANY PAINTERS. HERE'S  
ONE BY SANTERRE.





A LOT OF ARTISTS OF A RIPE AGE MUST HAVE WANTED TO REPRESENT THEMSELVES IN THE ROLE OF THE OLD MEN.



PAOLO VERONESE SEEMS TO HAVE BEEN OBSESSED BY THE SUBJECT...



HE PAINTED AN  
INCREDIBLE NUMBER  
OF SUZANNE'S...  
CERTAIN ONES ARE  
PRACTICALLY  
IDENTICAL.



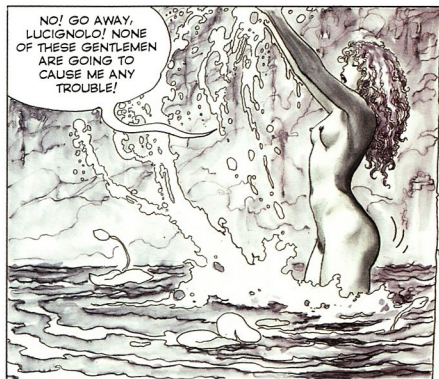
FOR A GUY LIKE HIM,  
OLD AGE CERTAINLY  
MUST HAVE BEEN  
UNBEARABLE...



GOOD, THAT'S ENOUGH,  
CHASTE SUZANNE.  
LET'S GO BEFORE THESE  
GENTLEMEN CALL THE  
POLICE, OR WORSE.

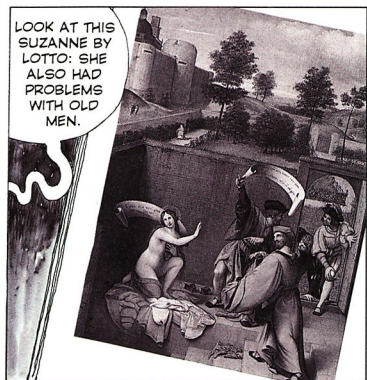
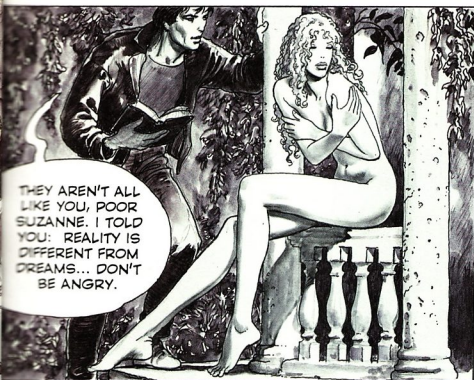
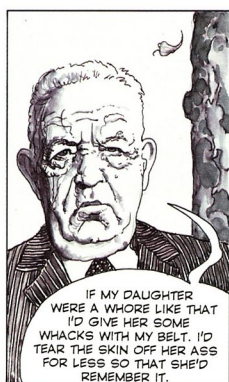


LOOK, IN THIS  
VERSION BY VAN  
DYCK, SUZANNE'S  
IN FOR SOME BIG  
TROUBLE!



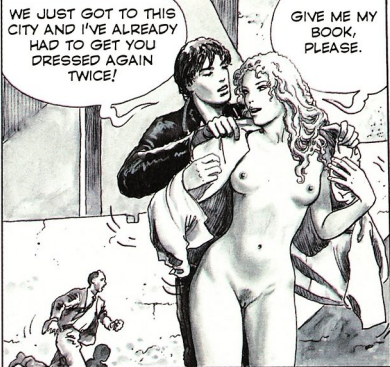
NO! GO AWAY,  
LUCIGNOLO! NONE  
OF THESE GENTLEMEN  
ARE GOING TO  
CAUSE ME ANY  
TROUBLE!





WE JUST GOT TO THIS CITY AND I'VE ALREADY HAD TO GET YOU DRESSED AGAIN TWICE!

GIVE ME MY BOOK, PLEASE.



WHAT'S BUGGING YOU NOW? WHEN YOU HAVE THAT LOOK, IT'S SOMETHING THAT MAKES YOU TREMBLE!



I'VE... I'VE GOT TO GET OUT OF HERE... BEFORE THEY CATCH ME...



HEY! BUT...

AMOUR AND ASSETS! AMOUR AND ASSETS!

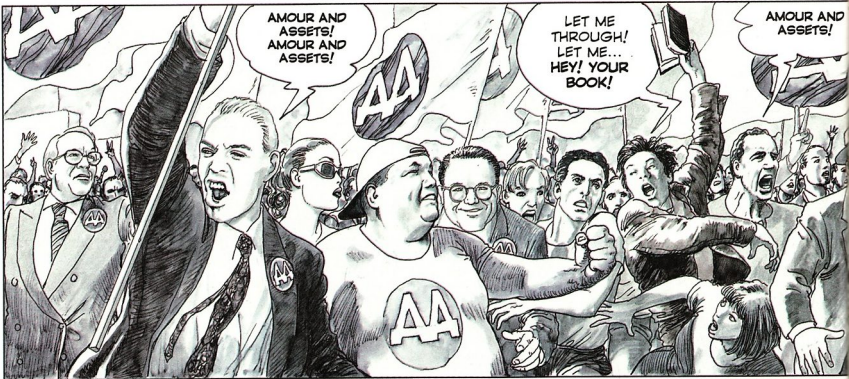
WHAT AN EDUCATION



AMOUR AND ASSETS! AMOUR AND ASSETS!

LET ME THROUGH! LET ME... HEY! YOUR BOOK!

AMOUR AND ASSETS!





ASSETS  
FOR US!  
AMOUR  
FOR THE  
OTHERS!

AMOUR  
FOR ALL!  
ASSETS  
FOR ALL!

AMOUR ET ARGENT

AMOUR AND  
ASSETS!  
AMOUR AND  
ASSETS!

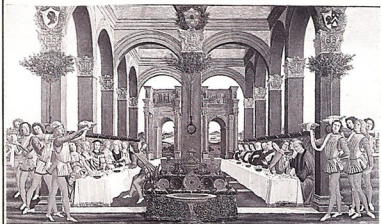
LONG LIVE  
OUR CHIEF,  
OUR MULTIMIL-  
LIONAIRE!

THE CHIEF  
OF MILLIONS,  
WE LOVE  
HIM!

AMOUR AND  
ASSETS!  
AMOUR AND  
ASSETS!

LET'S SEE WHAT  
PAGE THAT CRAZY  
GIRL WAS LOOKING  
AT...

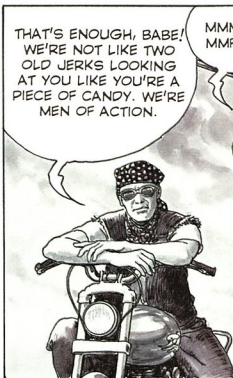
AND OUR CHIEF OFFERS A  
MEAL TO EVERYONE  
PRESENT TODAY! RUN TO  
THE BUFFET! RUN TO THE  
BUFFET!



MY GOD! THERE'S ALSO  
A BUFFET IN THIS PAINTING BY  
BOTTICELLI! THE GIRL DEFINITELY  
FOUND IT. IF I FOLLOW THESE  
ROWDY PEOPLE, MAYBE I'LL FIND  
HER...



NO, NO! MY DEAR FOX AND CAT, NOW YOU'VE GOT TO LEAVE ME ALONE! I AM NO LONGER PINOCCHIO!



THAT'S ENOUGH, BABE! WE'RE NOT LIKE TWO OLD JERKS LOOKING AT YOU LIKE YOU'RE A PIECE OF CANDY. WE'RE MEN OF ACTION.



MMMMM...  
MMFFHH...

MY, AREN'T YOU CUTE...



DON'T TOUCH ME AGAIN, SCUM!



OK, FOLKS! IN THE DINING ROOM TODAY, AND TOMORROW IN POWER! WITH AMOUR AND ASSETS!

SHE ISN'T HERE! WHERE DID SHE GO!



TAKE THIS THING OFF AND GET ON YOUR KNEES! I'M NOT KIDDING AROUND!

DON'T TOUCH ME!



YOU CAN ONLY THINK ABOUT TOUCHING ME! ABOUT DROOLING ON ME! MEN! YUCK! I HATE YOU ALL! YOU DISGUST ME!

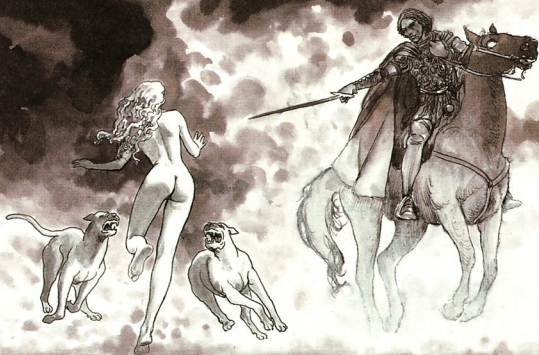
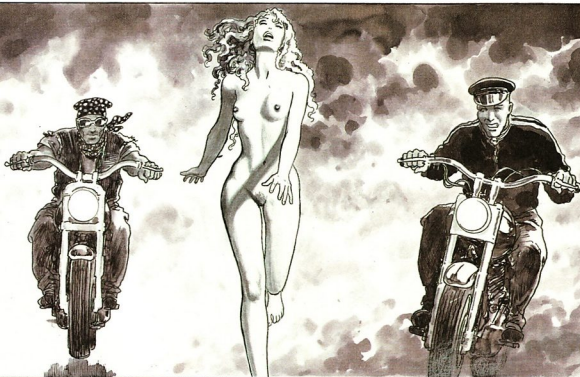




LET'S SEE IF I CAN FIND SOME  
CLUE TO HOW TO FIND THIS ROTTEN GIRL...  
HERE'S A SERIES OF PAINTINGS BY BOTTICELLI  
THAT ILLUSTRATES A STORY BY BOCCACCIO  
CALLED "NASTASIA AND THE HONEST PEOPLE,"  
I THINK...



IF I'M NOT MISTAKEN, IT'S ABOUT A  
KNIGHT WHO KILLS HIMSELF BECAUSE HE WAS  
REJECTED BY A BEAUTY WHO HE LOVED. BUT,  
TO TAKE VENGEANCE ON THAT WICKED WOMAN  
HE SOMETIMES AROSE FROM THE BEYOND ON  
HIS HORSE...







YOU SEE! SHE PUT  
HERSELF IN THE SHOES  
OF THAT WOMAN WHO  
SCORNEH HER ADMIRER!  
WHAT A MESS!



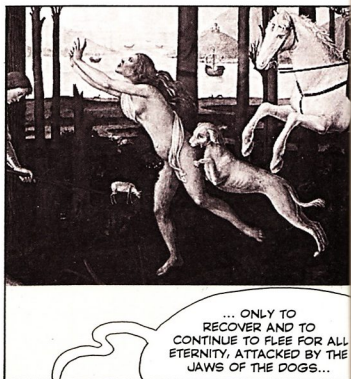
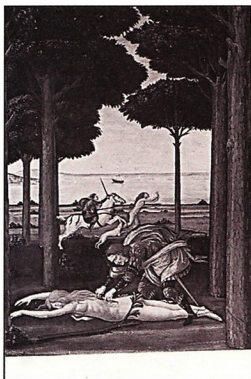
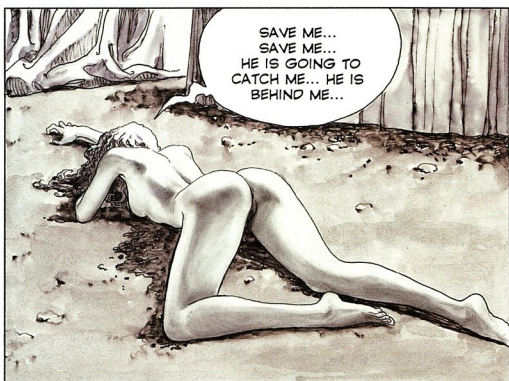
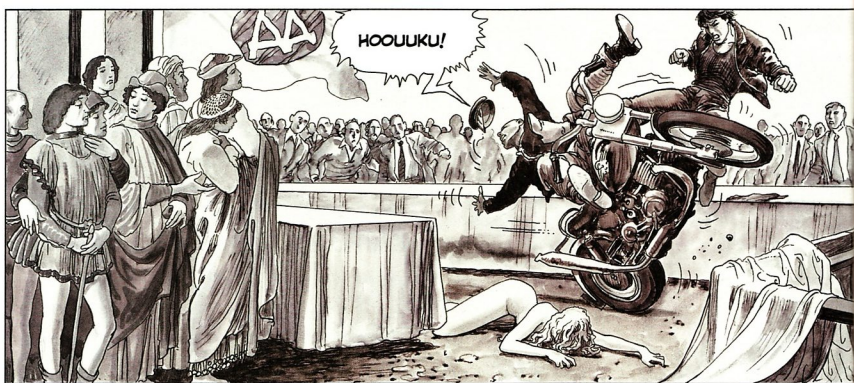
LIKE IN THE PAINTING!  
THE POOR NAKED WOMAN IS  
LOOKING FOR SAFETY BY RUNNING  
INTO THE MIDDLE OF A BANQUET  
OF GENTLEMEN AND SCANDALIZED LADIES!  
WHILE THE KNIGHT IS TRYING TO SKIN  
HER ALIVE...



SAVE ME, SIR!  
HIDE ME, OUT OF  
CITY!



SAVE ME FROM  
THESE DOGS  
WHO ARE  
BITING ME!  
AAAAHHH!





AAAAHHH! MY GOD!  
MY GOD... I CAN'T STAND  
IT! AAAHHH!!! AAAHHH!!!

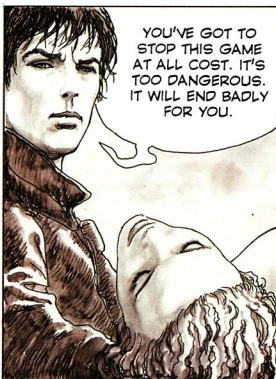
COME ON. THAT'S ENOUGH  
NOW. ENOUGH! LOOK AT ME!  
ALL THAT, IT'S PURE  
INVENTION! NO ONE IS  
TOUCHING YOU!  
LOOK AT ME!



COME ON, CALM YOURSELF!  
CALM YOURSELF NOW... BE  
BRAVE, IT'S ALL OVER...  
THAT'S THE END... CALM  
DOWN...



YOU'VE GOT TO  
STOP THIS GAME  
AT ALL COST. IT'S  
TOO DANGEROUS.  
IT WILL END BADLY  
FOR YOU.



I CAN'T... I CAN'T  
STOP MYSELF...  
BUT YOU, SWEAR  
TO ME THAT YOU  
WON'T EVER LEAVE  
ME... DON'T REJECT  
ME... SWEAR TO  
ME!

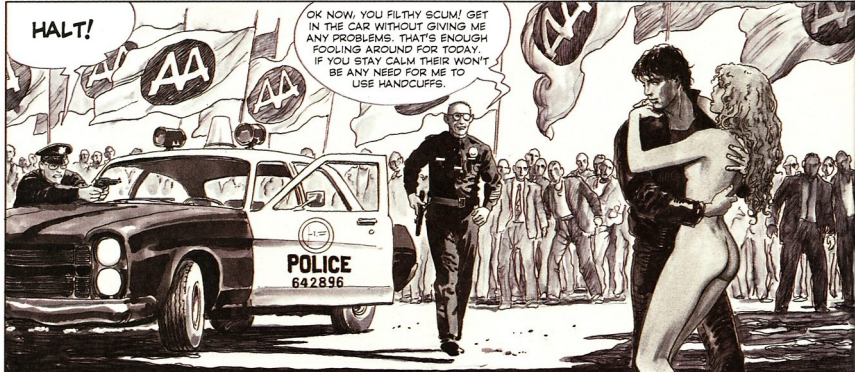
I'LL DO  
THE BEST  
I CAN.



AND YOU, SWEAR TO ME  
THAT YOU'LL NEVER  
AGAIN TAKE OFF YOUR  
CLOTHES, NO MATTER  
WHAT HAPPENS!  
SWEAR IT!

I'LL DO  
THE BEST  
I CAN...

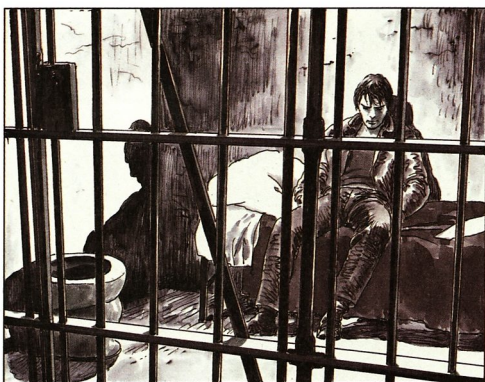




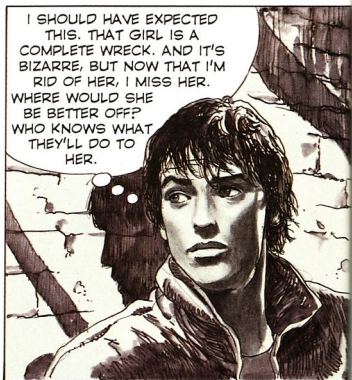
OK NOW, YOU FILTHY SCUM! GET IN THE CAR WITHOUT GIVING ME ANY PROBLEMS. THAT'S ENOUGH FOOLING AROUND FOR TODAY. IF YOU STAY CALM THEIR WON'T BE ANY NEED FOR ME TO USE HANDCUFFS.

HALT!

POLICE  
642896



I SHOULD HAVE EXPECTED THIS. THAT GIRL IS A COMPLETE WRECK. AND IT'S BIZARRE, BUT NOW THAT I'M RID OF HER, I MISS HER. WHERE WOULD SHE BE BETTER OFF? WHO KNOWS WHAT THEY'LL DO TO HER.



SO YOU DON'T HAVE ANY PAPERS OTHER THAN THIS BOOK. AND TO FIND OUT WHO YOU ARE, I HAVE TO LEAF THROUGH IT...

YES, MA'AM.

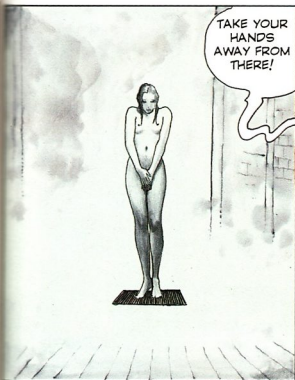
MOVE YOUR HANDS FROM THERE!



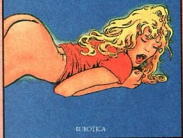
I WANT YOU TO STOP MOCKING ME, YOU LITTLE WHORE!

GIVE ME BACK MY BOOK, PLEASE...





## BUTTERSCOTCH MILO MANARA



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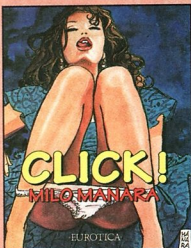
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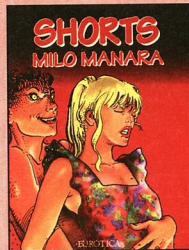
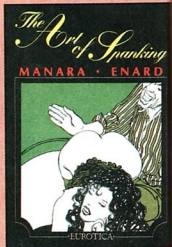
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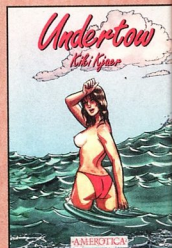


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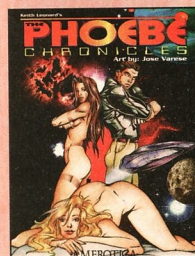
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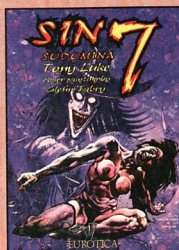


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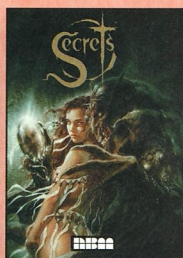
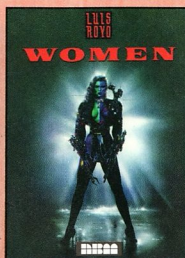
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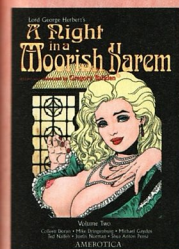
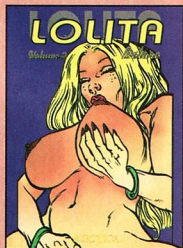
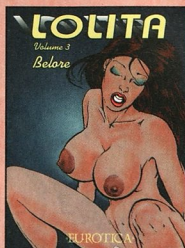
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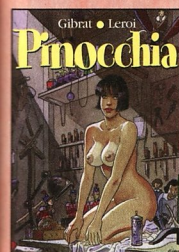
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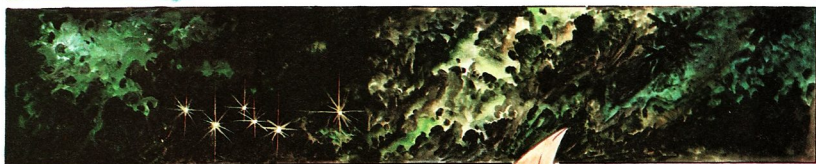
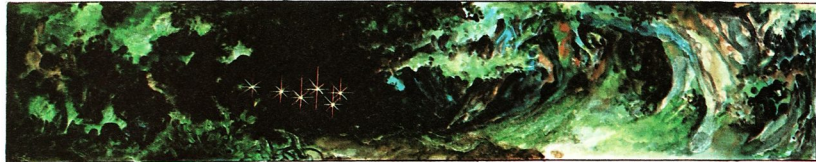
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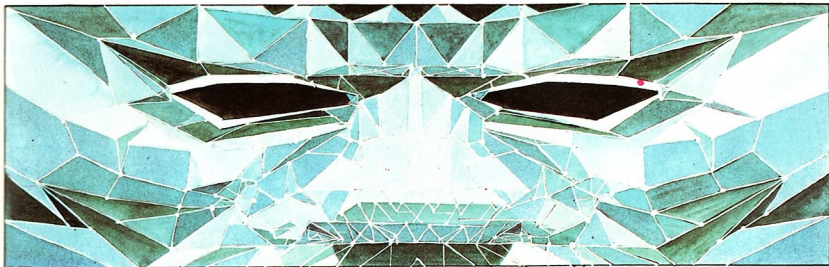
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## TOWARDS THE OTHERS

THEY'VE CAUGHT QUERTY!  
WE HAVE TO RESCUE HIM.  
HE'S ESSENTIAL TO OUR  
MISSION.

YOU SHOULDN'T WORRY TOO  
MUCH. HE'S NO FOOL AND, AS  
LONG AS THERE'S NOT TOO MANY  
OF THEM, HE KNOWS HOW TO  
DEFEND HIMSELF. SOON ENOUGH  
WE'LL BE TOGETHER AGAIN.



YOU KNOW THAT WON'T BE, TAU. HE DIDN'T  
DO ANYTHING TO THOSE PEOPLE, THERE  
ARE LAWS TO STOP THIS SORT OF THING.

WELL, THE BIG QUESTION IS,  
ARE WE GOING TO GO AND  
TRY TO RESCUE HIM?

NO, LET'S GO TO THE  
CAVE. WE HAVE SOME-  
WHERE TO HIDE AND WE  
SHOULD HURRY.





BRING HIM!!!



WITCH! DID YOU THINK IT  
WOULD BE EASY TO ESCAPE  
THE BONFIRE!?



YOUR LUCK IS AS BLACK AS YOUR SOUL.  
YOU HAVE BEEN JUDGED AND CONDEMNED,  
AND SO YOUR LIFE IS OVER.



WHERE ARE THE OTHER  
TWO? **BASTARD!**



THEY ARE...  
IN THE...  
CAVE...!

3

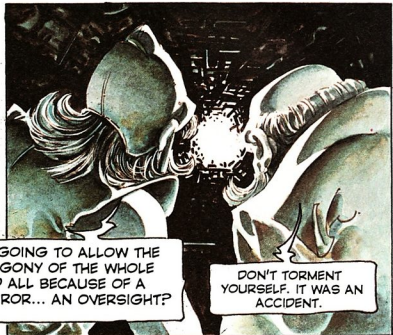




WE'VE BEEN FOLLOWING ITS TRAIL FOR OVER A THOUSAND YEARS, AND NOW THAT WE FIND IT, WE CAN DO NOTHING. WE ARE ALSO CONDEMNED.



ARE WE GOING TO ALLOW THE SLOW AGONY OF THE WHOLE WORLD ALL BECAUSE OF A SIMPLE ERROR... AN OVERSIGHT?



DON'T TORTURE YOURSELF. IT WAS AN ACCIDENT.



AN ACCIDENT... IT'S ONLY THAT WE DON'T KNOW HOW MANY THOUSANDS OF LIVES HAVE BEEN LOST, HOW MANY MONSTERS HAVE BEEN CREATED!

HOW MANY LIVES DO YOU THINK ARE LEFT AMONG THESE POOR PEOPLE?

I DON'T KNOW... IF WE SUCCEED IN GETTING OUT OF HERE... THERE HAS TO BE A WAY.

GET OUT OF THERE! WITCHES!

OUR TIME IS UP. WE GOT HERE TOO LATE.



WE HAVE THE BOY! I'LL CRUSH HIS BONES ONE BY ONE IF YOU DON'T COME OUT IMMEDIATELY!

WE'RE NOT... WITCHES...

YOU THINK SO? LOOK AT THE POWER OF YOUR MAGIC UPON MY PEOPLE.



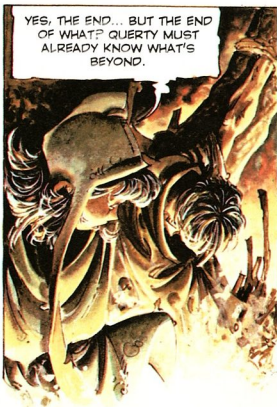
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THIS IS THE END,  
TAU.



YES, THE END... BUT THE END  
OF WHAT? QUERTY MUST  
ALREADY KNOW WHAT'S  
BEYOND.

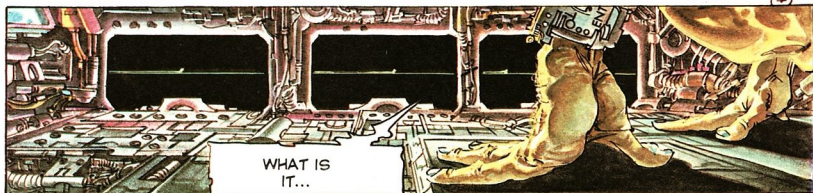


PRECISELY, BECAUSE QUERTY IS  
ALREADY DEAD.



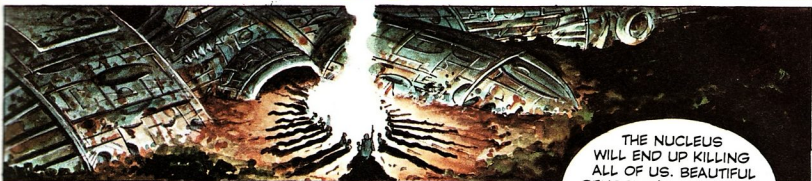
GOODBYE, TAU...

AND THE OTHERS, WILL  
THEY UNDERSTAND WHAT  
HAS HAPPENED? WILL  
THEY ALL FOLLOW US?

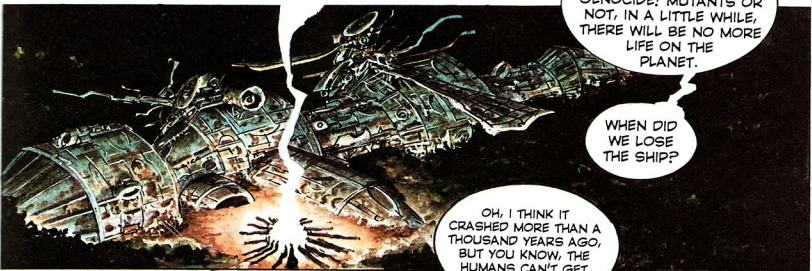


WHAT IS  
IT...



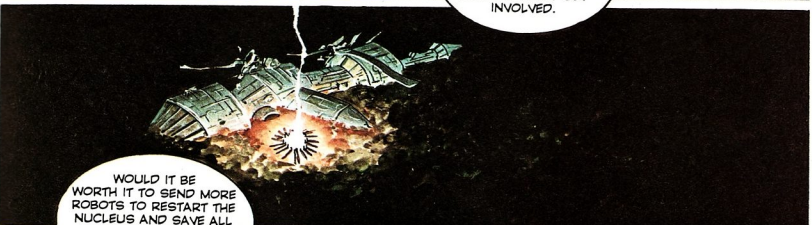


THE NUCLEUS  
WILL END UP KILLING  
ALL OF US. BEAUTIFUL  
GENOCIDE! MUTANTS OR  
NOT, IN A LITTLE WHILE,  
THERE WILL BE NO MORE  
LIFE ON THE  
PLANET.



WHEN DID  
WE LOSE  
THE SHIP?

OH, I THINK IT  
CRASHED MORE THAN A  
THOUSAND YEARS AGO,  
BUT YOU KNOW, THE  
HUMANS CAN'T GET  
INVOLVED.



WOULD IT BE  
WORTH IT TO SEND MORE  
ROBOTS TO RESTART THE  
NUCLEUS AND SAVE ALL  
OF THOSE PEOPLE... OR  
WHAT REMAINS OF THEM?



IT'S ALL THE  
SAME TO ME. CALL  
EARTH AND LET  
THEM KNOW.

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- ☐ **SEPTEMBER 1977** Roger Zelazny! Corben!
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- ☐ **FEBRUARY 1978** Forest's "Barbarella"! Moebius!
- ☐ **MARCH 1978** Gray Morrow's "Orion"& Corben's "Den"
- ☐ **APRIL 1978** First Anniversary Issue!
- ☐ **MAY 1978** Philippe Drulilet! Alex Nino!
- ☐ **JUNE 1978** Corben's "Arabian Nights"
- ☐ **NOVEMBER 1978** "Exterminator" Delany/Chaykin's "Empire"
- ☐ **DECEMBER 1978** "Orion"! Kirchner's "Tarot"! Moebius!
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- ☐ **FEBRUARY 1979** Bilal! "Galactic Geographic! Macedo!
- ☐ **MARCH 1979** Moebius! Corben! Sire!
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- ☐ **AUGUST 1983** Arno & Jodorowsky! Captain Beefheart interview!
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- ☐ **DECEMBER 1983** "Ranx's" Liberatore interviewed
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- ☐ **JULY 1984** John Cleese interview! Jeronaton!
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- ☐ **SEPTEMBER 1984** Second Annual Music Video Awards!
- ☐ **OCTOBER 1984** John Sayles interview! Caza! Bilal!
- ☐ **NOVEMBER 1984** John Waters interview! Schuiten!
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- ☐ **MARCH 1985** Moreno's "Rebel"! Bilal! Schuiten!
- ☐ **APRIL 1985** Eighth Anniversary Issue! Moreno! Corben!
- ☐ **MAY 1985** Liberatore cover! Corben! Manara!
- ☐ **JUNE 1985** Charles Burns! Massimo Ghini! Herkiberto!
- ☐ **JULY 1985** George Miller interview! Olivia! Sesar!
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- ☐ **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 Zara! Daniel Torres!
- ☐ **JULY 1989** "Dieter Lumpen"! Segura & Ortiz!
- ☐ **SEPTEMBER 1989** Herkiberto! "Manuel Montano"!
- ☐ **NOVEMBER 1989** Altuna! Dieter Lumpen! "Stan Cro"!
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- ☐ **JULY 1990** H.R. Giger! Daniel Torres! Rick Geary!
- ☐ **SEPTEMBER 1990** Harvey Kurtzman! Second installment of "The Waters of DeadMoon"
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- ☐ **NOVEMBER 1992** Serpieri's "Druuna"! Corben!
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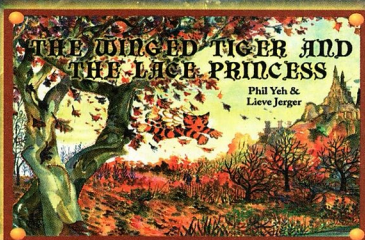
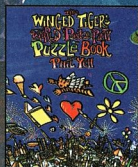
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# VENDETTA

NO ONE KNOWS HOW THE REBEL, COBOS, WAS ABLE TO SLIP PAST THE GUARDS AND CLIMB INTO THE CAPTAIN'S ROOM. THE CAPTAIN'S FIRST SUSPICION CAME WHEN HE WAS WOKEN FROM A WONDERFUL DREAM, ONLY TO FIND BLOOD GURGLING IN HIS THROAT AND A RENEGADE'S BLADE BURIED DEEP IN HIS BELLY...



ABULI  
SER  
NET

BUT THERE WAS A FLAW IN COBOS' PLAN: HE WAS CAPTURED WHILE TRYING TO OPEN A LOCKED DOOR AT THE EDGE OF THE COMPOUND.



AND MUCH LATER, AS THE MUTINEER STOOD DEFIANTLY AT HIS HASTILY-ORGANIZED TRIAL...

DID YOU  
ASSASSINATE  
CAPTAIN VINETA,  
YES OR NO?

YEAH... I KILLED HIM. AN' IF  
YOU GAVE ME HALF A CHANCE,  
I'D DO IT AGAIN.



IT DIDN'T TAKE LONG FOR A VERDICT TO BE ISSUED: A FIRING SQUAD UNDER THE COMMAND OF SECOND LIEUTENANT RODRIGUEZ WAS ORDERED TO ESCORT THE PRISONER TO THE WOODS, WHERE HE WOULD BE EXECUTED.



SO... ANY  
LAST REQUEST,  
REBEL?





NOT TO BE OUTDONE BY THE EXTREME NATURE OF THE MOMENT, COBOS GAVE HIS ANSWER. IT WAS AN UNEXPECTED MOMENT OF INVENTION; A LAST, DESPERATE ACT OF DEFIANCE.



BUT COBOS HAD RECKONED WITHOUT THE REPUGNANT SECOND LIEUTENANT RODRIGUEZ. IF HE THOUGHT HIS LAST WISH MIGHT SOMEHOW DELAY HIS EXECUTION, HE WAS SEVERELY MISTAKEN...





IN TOWN, THE LOVELY SONIA DEVELOPED A SUDDEN CONCERN FOR HER REPUTATION. AS SHE SAW IT, TO BE ASSOCIATED WITH A REBEL WOULD BE BAD FOR... BUSINESS.



IT WASN'T A QUESTION OF MONEY, SHE SAID, BUT A QUESTION OF BAD LUCK. IT WOULD BE GOING AGAINST GOD'S WILL, AND SHE CERTAINLY HAD NO INTENTION OF UPSETTING THE ALMIGHTY.



I'M SORRY, LIEUTENANT, BUT I HAVE TO DRAW THE LINE SOMEWHERE...



BESIDES... THESE GOODIES WERE NOT GIVEN TO ME SO THAT I MIGHT WASTE THEM ON BASTARDS SUCH AS COBOS.



UNDAUNTED, RODRIGUEZ RETURNED TO TOWN. ONCE THERE, HE ANNOUNCED A REWARD FOR ANY WOMAN WHO WOULD ACCEPT HIS PROPOSAL.







FOR COBOS, THE SECOND LIEUTENANT'S RAGE WAS MILDLY AMUSING -- HE DIDN'T GIVE A DAMN ABOUT DYING, ANYWAY. WHY SHOULD HE? HE HAD NEITHER PARENTS, NOR FRIENDS, NOR A WIFE; NOT EVEN A DOG TO WAG ITS TAIL UPON SEEING HIM. LIFE WAS NOTHING MORE THAN A CHORE, FOR WHICH HE HADN'T BEEN PAID IN YEARS...



IN TRUTH, HIS LAST WISH HAD ALREADY BEEN GRANTED WHEN HE'D KILLED THE CAPTAIN. HIS REQUEST FOR A WOMAN WAS MERELY INTENDED TO ANGER THE SECOND LIEUTENANT, NOT TO PROLONG HIS MISERABLE EXISTENCE. BUT BY NOW, HE WAS BEGINNING TO HOPE RODRIGUEZ WOULD JUST GIVE UP AND SHOOT HIM REGARDLESS...



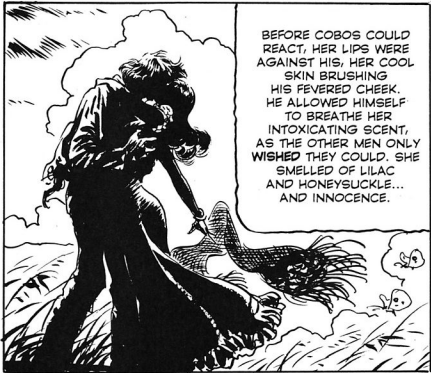




NO... A WOMAN SUCH  
AS THIS IS TOO  
BEAUTIFUL TO  
BE DEATH...  
SHE IS LIFE.



BEFORE COBOS COULD  
REACT, HER LIPS WERE  
AGAINST HIS, HER COOL  
SKIN BRUSHING  
HIS FEVERED CHEEK.  
HE ALLOWED HIMSELF  
TO BREATHE HER  
INTOXICATING SCENT,  
AS THE OTHER MEN ONLY  
WISHED THEY COULD. SHE  
SMELLED OF LILAC  
AND HONEYSUCKLE...  
AND INNOCENCE.



COBOS COULD TELL IMMEDIATELY THAT THERE WAS  
SOMETHING HIDDEN IN THE KISS. HE COULD SENSE THAT  
HE WAS NOT THE REWARD. THERE WAS SOMETHING ELSE.



THE REBEL FELT THEN, FOR THE FIRST TIME, THE SWEET  
TASTE OF LIFE. CARESSES OF TIMES PAST NOW SEEMED  
INSIPID, UNIMPORTANT. HE HAD NEVER BEEN KISSED...  
UNTIL NOW. NO WOMAN ON EARTH MATTERED, ASIDE  
FROM THIS STRANGER.



THE THOUGHTS CAME  
IN A DELUGE...  
UNWELCOME, AND  
UNINVITED... COULD IT  
BE THAT SHE SOMEHOW  
LOVED HIM, DESPITE HIS  
FLAWS? WHAT IF SHE  
HAD NO FEELINGS  
WHATSOEVER? AND IF  
SHE INDEED LOVED HIM,  
WHY NOW, WHEN IT WAS  
TOO LATE?





NOW -- SUDDENLY -- COBOS REALIZED THAT DEATH HAD LOST ITS APPEAL. JUST AS HE WAS ABOUT TO WILLINGLY RELINQUISH HIS HOLD ON LIFE, THIS WOMAN HAD REACHED HIM AND INSTILLED IN HIM THE IRREPRESSIBLE DESIRE TO LIVE.





NOW, COBOS UNDERSTOOD THE MEANING OF DESPERATION. SUCH WAS HIS FEROCITY, THAT THEY WERE FORCED TO TIE HIM UP.



ALL THAT REMAINED FOR THE TORMENTED RENEGADE WAS HIS INEVITABLE DEMISE...



PLEASE...  
DON'T....



... AND THAT IS HOW COBOS CAME  
FACE TO FACE WITH OBLIVION.



THE REWARD,  
MADAM...

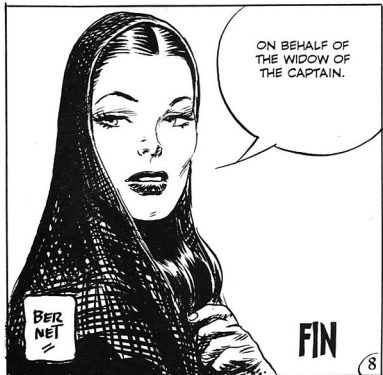
USE IT TO BUY A  
WREATH FOR  
THE DEAD.



ON WHOSE BEHALF,  
MADAM?



ON BEHALF OF  
THE WIDOW OF  
THE CAPTAIN.

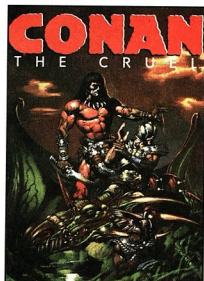


FIN

8

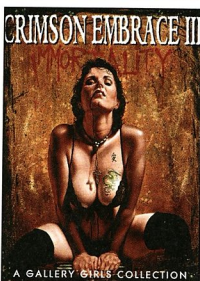
# Fantasy Art

MORE OF THE FINEST IN FANTASY AND E



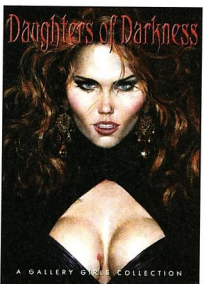
## CONAN THE CRUEL

An all-new collection of blood-crazed illustrations by Goodacre, Maroto, Power, Rhett, and others.



## 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.



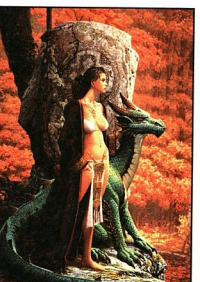
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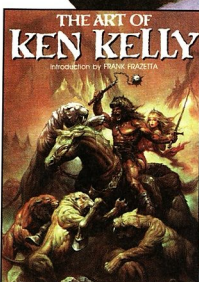
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## A Gallery Girls Book Jungle Tails Volume Two



### JUNGLE TAILS 2

Primal passions and loincloth  
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## Leather & Lace



### LEATHER & LACE 1

Good girls being bad, and bad girls  
being better! Kinky art, with cover  
art by good-girl master Joe Chiodi!

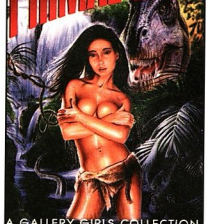
## moonshadows the mike plogg sketchbook



### MOONSHADOWS

A Mike Plogg sketchbook, filled  
with the imaginative art that's  
made him such a fan-fave!

## PRIMAL LUST



### A GALLERY GIRLS COLLECTION

### PRIMAL LUST

Prehistoric beauty that goes way  
beyond Wilma and Betty! Art by  
Jusko, Perez, Gallego and others.

## Savage Hearts

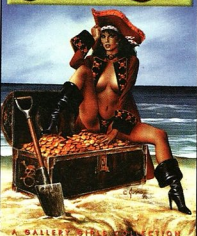


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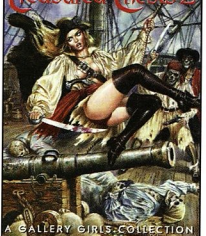


### A GALLERY GIRLS COLLECTION

### TREASURED CHESTS 1

Arrrr matey, here be some gals  
what'll blow ye down! Art by Fauve,  
Elliot, Guice, others. Cover by Jusko.

## Treasured Chests 2



### A GALLERY GIRLS COLLECTION

### TREASURED CHESTS 2

More killer queens of the Caribbean,  
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are black & white,  
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# CHECKMATE

... TRY  
AGAIN!...

ENERGY RESERVES,  
CONDITION: CRITICAL

>BIP< ... CENTRAL PROPULSION SYSTEMS:  
TOTAL BREAKDOWN IN T-MINUS 32 HOURS  
AND COUNTING... >BIP<...

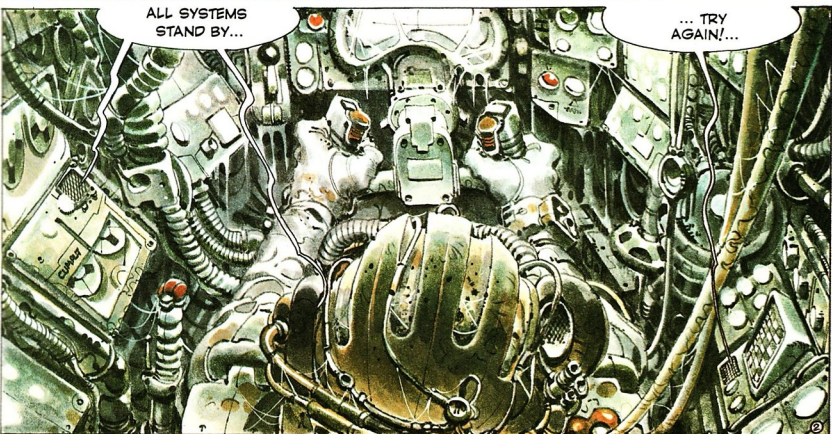
ALERT #4! ENEMY LIFESIGNS  
DETECTED AT COORDINATES:  
1545 BY 360! STAND BY...

CHECKMATE...





I'M GONNA WIN, I KNOW IT...



... TRY AGAIN!...



FINAL ALERT! ACTIVATE ALL SYSTEMS...  
TARGET AT 100 METERS, SAFETY OFF,  
FIRE WHEN READY...

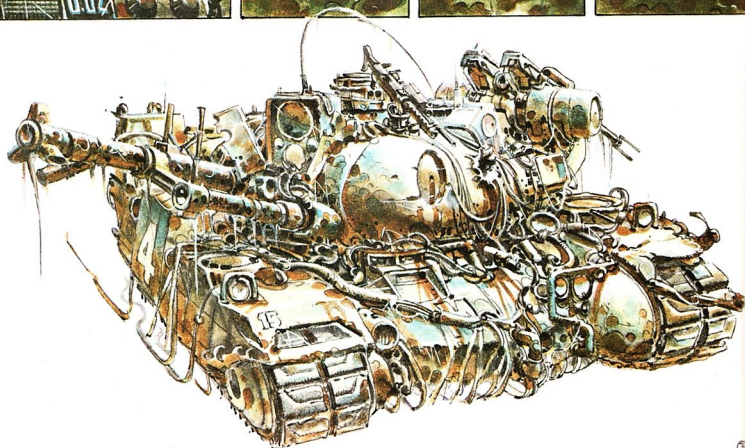
BEP  
BEP  
BEP  
BEP  
BEP

ATTENTION: SHELL LOADED...  
FIRE WHEN READY...

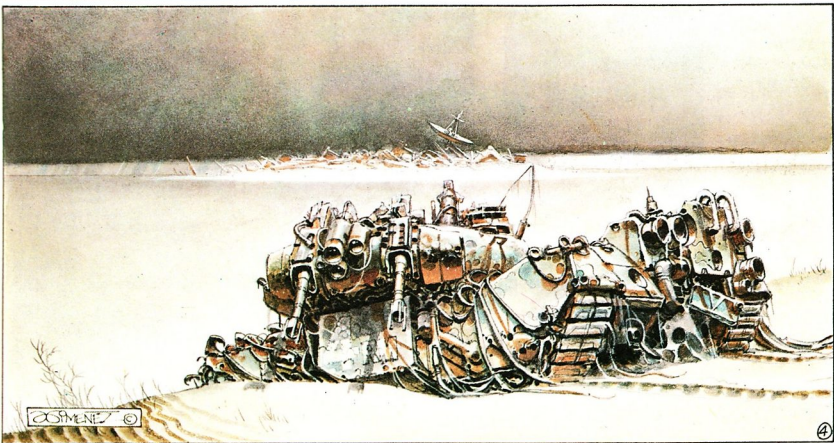
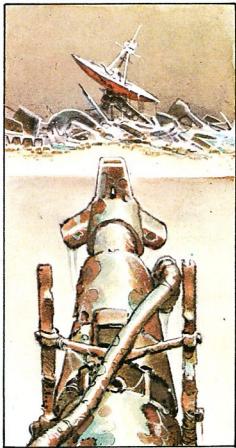
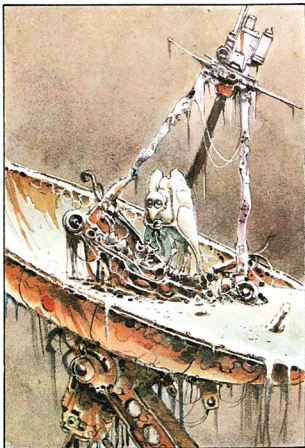
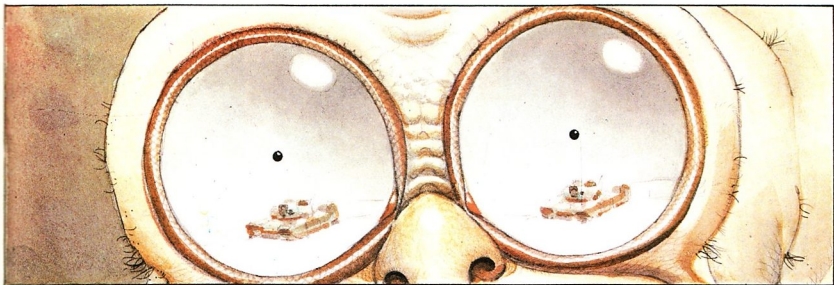
CHECKMATE...

>BPK BATTERY RESERVES, EXHAUSTED...  
ALL SYSTEMS: TERMINAL SWITCH... ING TO...  
A-U-T-O-M-A... >BZZTK

BEP  
BEP  
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BEP







# DRUUNA

HOT,

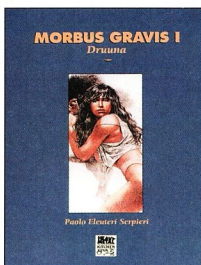
HARDBOUND

AND

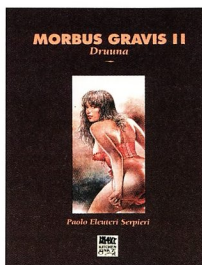
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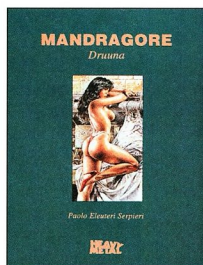
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VERSIONS!



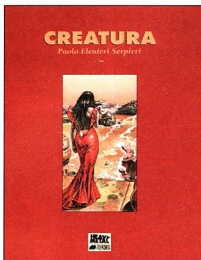
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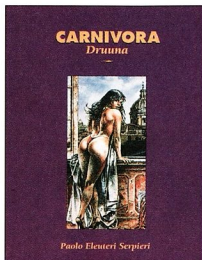
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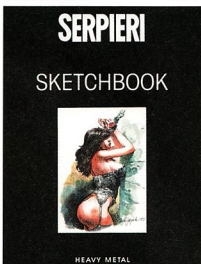
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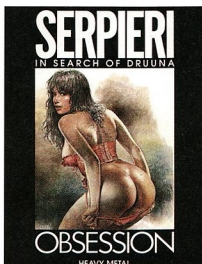
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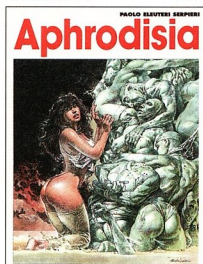
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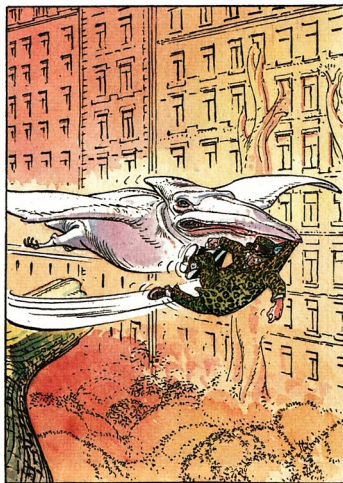
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# JEROME MOUCHEROT



IT TAKES AT LEAST TEN MINUTES TO GET THERE...

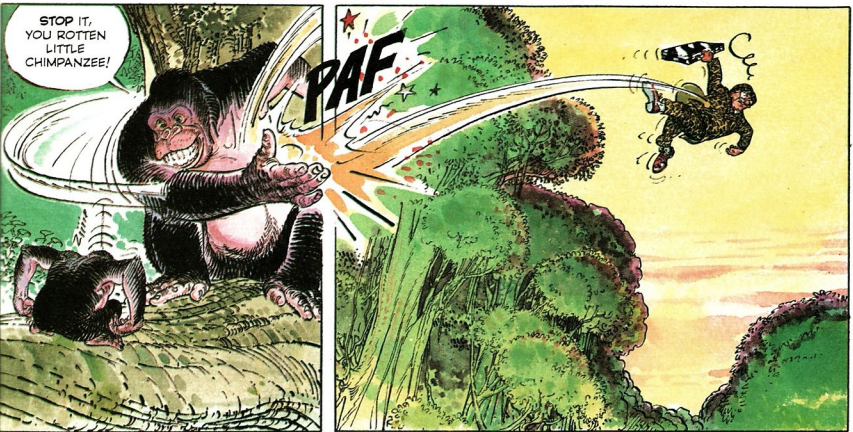
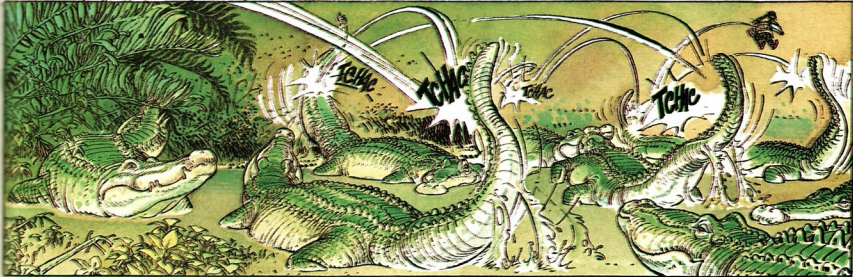




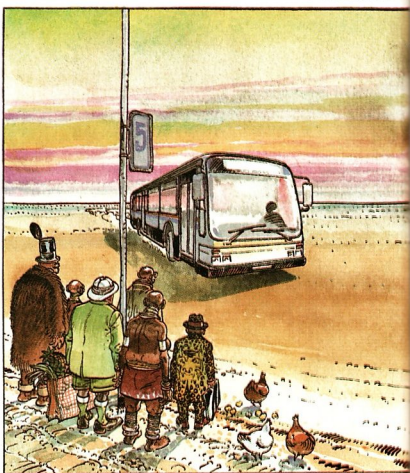
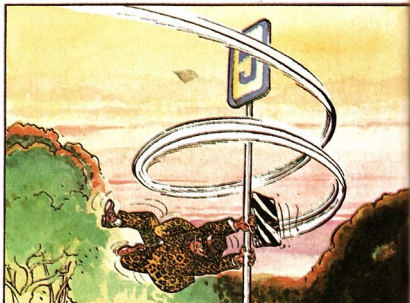
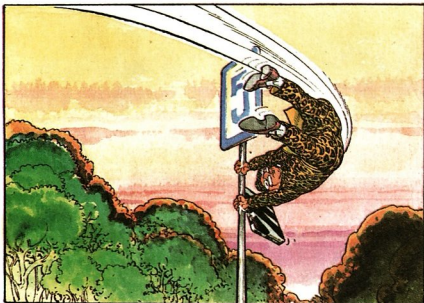
WHATEVER THE CIRCUMSTANCES, JEROME MOUCHEROT ALWAYS TRAVELS FEARLESSLY TO WORK: SUCH FORTITUDE CAN BE TRACED TO HIS CHILDHOOD -- SPECIFICALLY, HIS UNCLE GASTON, WHO ONCE TOLD HIM TARDINESS WAS A DEADLY SIN. (HE NEVER BOTHERED TO CHECK.)







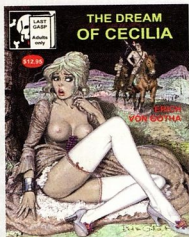




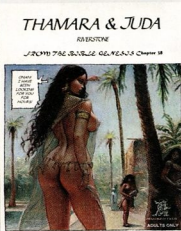




# COMICS FROM LAST GASP



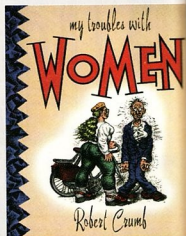
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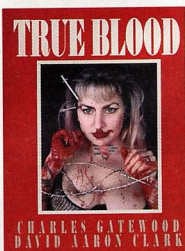
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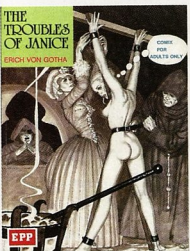
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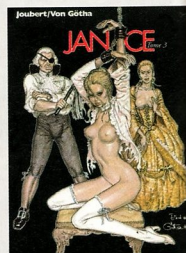
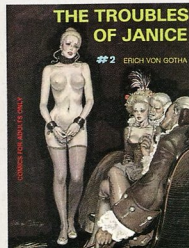
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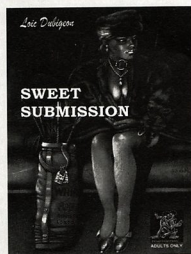
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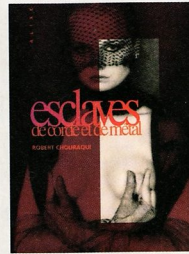
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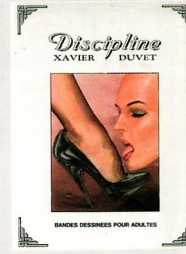
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THE END OF  
MANKIND...

2. PAHER

XXX CENTURY... THE  
DESTRUCTION OF THE  
FUTURE. A PICTURE THAT  
IS HARD TO BELIEVE...  
YET THIS IS REALITY.

DEMOLISHED BUNKERS. I HAVE  
CHOSEN THE LEAST DAMAGED...

WE ARE ALONE... ME AND MY  
MANSERVANT. I AM LEADING MY  
LAST BATTLE FROM HERE.

THOSE THAT STARTED THIS WAR  
HAVE BEEN DEAD FOR A LONG  
TIME.

MEANWHILE, THE  
EXPLOSIONS RAGE  
OUTSIDE. THIS WAR  
HAS BEEN GOING ON  
FOR THE PAST TWO  
CENTURIES.


THE WAR SHOULD BE  
OVER. BOTH SIDES  
FORGAVE EACH OTHER  
A LONG TIME AGO.

BUT THE ROBOTS DID NOT.  
THEY NEVER FORGET... THEY CANNOT  
FORGIVE.

WHERE MAN HAS MINDLESSLY  
FALLEN, THE ROBOT WENT ON  
COLDLY AND CALCULATINGLY BECAUSE  
THEY WERE PROGRAMMED FOR THAT  
PURPOSE. THEY WERE BUILT FOR IT.

THEY WENT ON...  
WITHOUT THE  
HUMANS!





NOBODY COULD STOP THESE  
METAL HULKS. THEIR MASTERS ARE  
GONE. THEY ARE THE ROBOTS OF  
THE DEFEATED.

NOW EVERY CREATURE THAT  
BREATHED AIR WAS THEIR ENEMY...  
THEY WERE SEEKING REVENGE FOR  
THEIR MASTERS WHOSE BODIES WERE  
LYING UNDER TONES OF RADIOACTIVE  
ASHES FOR OVER A CENTURY.

EARTH SCORCHED RIVERS DRY,  
SEAS BOILED, SKIES ENVELOPED  
BY CURTAINS OF BLACK ASHES.  
WAS IT WORTH IT TO FIGHT  
ANYMORE? BUT STILL HERE IN  
THIS HELLISH VALLEY  
EVERYTHING THAT WALKED,  
CRAWLED OR ROLLED UPON THE  
GROUND WAS GATHERED  
ABOUT A HUNDRED MEN- ALL  
OF HUMANITY AND HALF THAT  
NUMBER OF ROBOTS WERE  
PITTED AGAINST EACH OTHER...

UNTIL THE FINAL EXTER-  
MINATION. IN THIS  
MOMENT THE FATE OF  
EARTH WILL BE DECIDED  
FOR THE NEXT THOU-  
SAND YEARS AND ALL  
THE MILLENNIA TO COME.

IT IS THE FIRST MOMENT OF  
SILENCE AFTER 200 YEARS.

A BATTLESHIP DISAP-  
PEARS IN FLAMES...  
WHOSE? I ONLY KNOW  
THEY ARE THE LAST...

PAHER  
28



THE WAR IS OVER...



NOTHING.

IT SEEMS THAT NO ONE  
HAS SURVIVED THIS WAR.

WHEN THE LAST FLAME  
GOES OUT YOU MIGHT BE  
ABLE TO SEE THE STARS.

I COULD NOT GIVE HIM  
AN ANSWER, BUT I  
KNEW WHAT HE WANTED  
TO KNOW.

GENERAL... HAVE  
YOU SEEN...? DID  
THEY... THE  
HUMANS...



AND THEN THE ALMOST UNNOTICEABLE SCRATCHING ON THE  
CHASSIS OF THE BUNKER SIGNIFIED THAT THE WINNERS WERE  
ALREADY HERE!

AFTER YEARS OF IMMOBILITY, THE RUN-DOWN ELEVATOR CREAKED AND MOVED. AND THEN, SILENCE... AND THEN ANOTHER SOUND THAT GREW STRONGER WITH EACH MOMENT...

POK!

STEPS!!  
REGULAR...  
VICTORIOUS...  
BUT AREN'T THEY  
TOO HEAVY TO  
BE HUMAN?

GENERAL... YOU'VE ALWAYS BEEN GOOD TO ME. IF THE ROBOTS HAVE WON, THEN SHOOT ME. DON'T LET ME FALL INTO THE HANDS OF THOSE... THOSE...

THOSE METAL  
MONSTERS!!

I DID NOT ANSWER HIM. WHY SHOULD I? HE KNEW THAT I COULDN'T SHOOT A MAN WHO CALMLY LOOKS INTO THE FACE OF DEATH.

I CAN FEEL THEM. THEY ARE HERE. ON THE OTHER SIDE OF THE DOOR. HUMANS OR ROBOTS? I RAISE MY BLASTER...

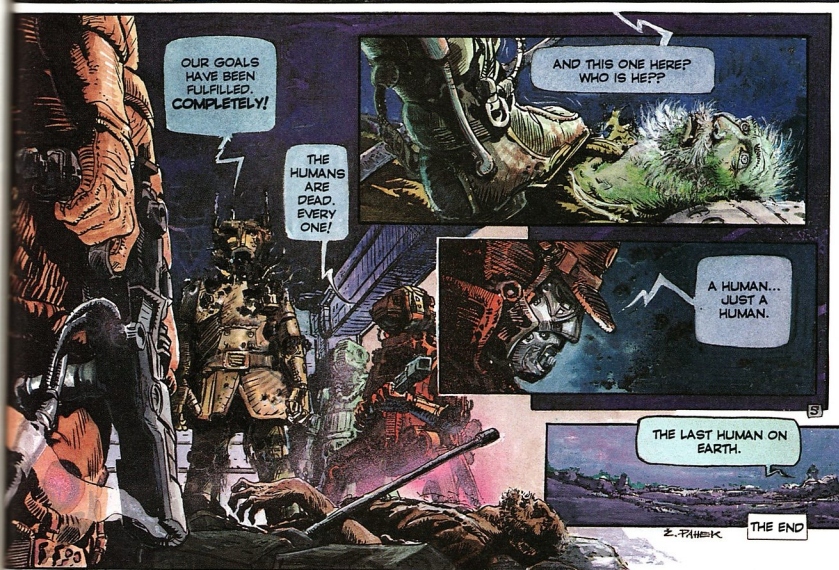
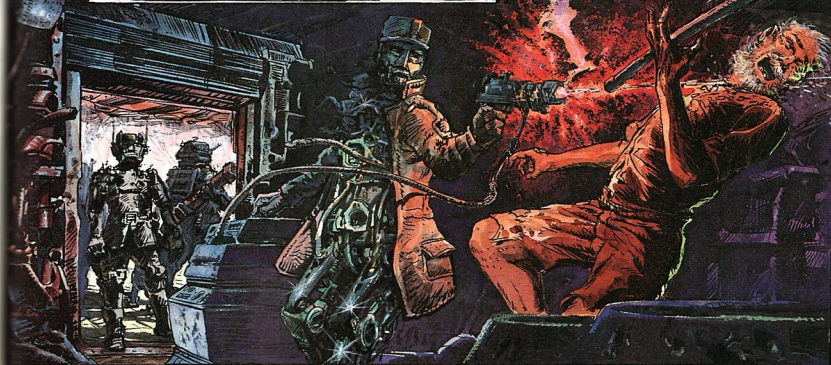
IF IT'S NECESSARY I'LL  
DEPEND MYSELF TO THE  
LAST BULLET. THE METAL  
COVERING HIDES THEM  
FROM MY EYES, BUT IT  
WON'T COVER THEM  
AGAINST A HEAVY DUTY  
BLASTER.

LAY DOWN  
YOUR WEAPON,  
GENERAL!!  
WE HAVE  
WON!

FAHERC

4





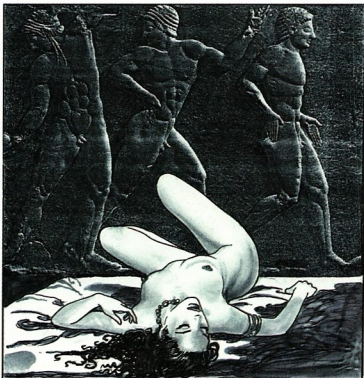


IT'S A FRESCO FROM POMPEII!... THE HOUSE OF VETTI!... I SEE THE QUEEN... QUEEN PASIPHAË... BUT... BUT... QUEEN PASIPHAË, THAT'S ME! I AM HER!

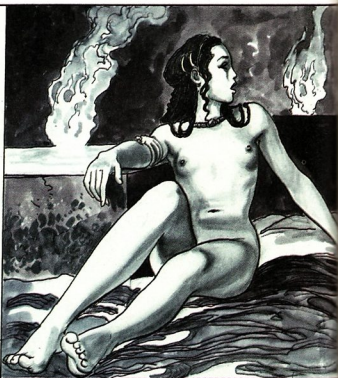
YES! I AM QUEEN OF CRETE, THE WIFE OF MINOS, THE GREAT KING... I AM THE BEAUTIFUL PASIPHAË...



THERE'S A FULL MOON, THE NIGHT IS HOT... THE SOFT MURMUR OF THE WAVES RISE TO THE PALACE OF MINOS... I AM IN BED... COVERED WITH SWEAT... I CAN'T FALL ASLEEP...



I AM NERVOUS... THE NIGHT IS STRANGE... HEAVY WITH OMENS. AS IF SOMETHING WERE GOING TO HAPPEN... I SEEM TO PERCEIVE MYSTERIOUS PRESENCES... IMPOSSIBLE TO SLEEP... I MUST LEAVE! THE NIGHT AIR MAKES ME FEEL GOOD...





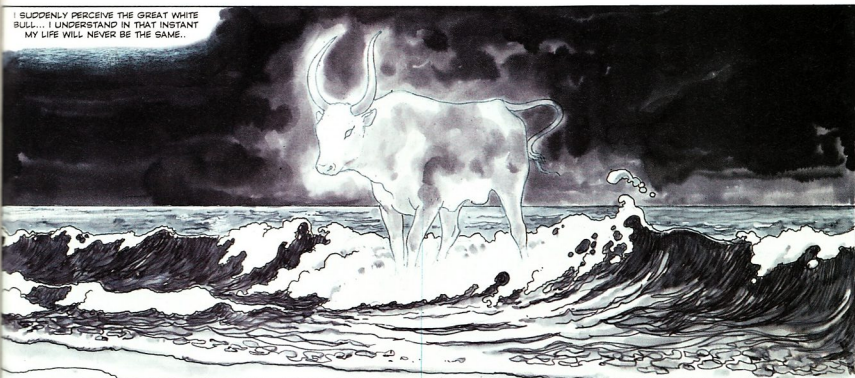
THE NUDITY OF THE SENTINEL WORRIES ME... THOUGH I AM USED TO IT. IT HAPPENS A LOT IN THIS HEAT... BUT HIS ATTITUDE IS AN AFFRONT, ALMOST ARROGANT, AS IF HE COULD GUESS MY FEELINGS...



I DO WHAT A QUEEN NEVER DOES; I PASS CLOSE TO HIM, WITHOUT LOOKING AT HIM DESPITE THE FACT THAT MY HEART BEATS VIOLENTLY. I TAKE DEEP BREATHS OF THE SEA AIR.



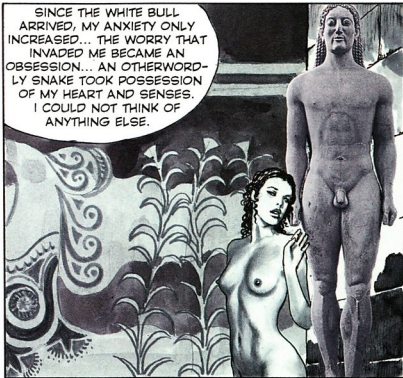
I SUDDENLY PERCEIVE THE GREAT WHITE BULL... I UNDERSTAND IN THAT INSTANT MY LIFE WILL NEVER BE THE SAME.



I LOOK LONGINGLY AT THE KING, ABANDONED IN SLEEP, DRUNK ON FORTIFIED WINE. I COUNT IN MY MIND HOW LONG IT HAD BEEN SINCE HE VISITED ME IN THE NIGHT...



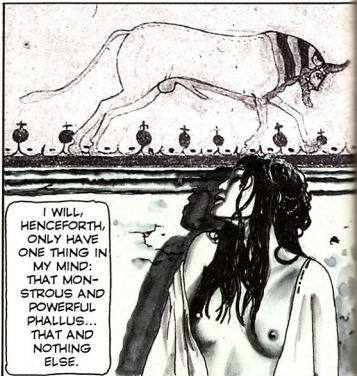
SINCE THE WHITE BULL ARRIVED, MY ANXIETY ONLY INCREASED... THE WORRY THAT INVADED ME BECAME AN OBSESSION... AN OTHERWORDLY SNAKE TOOK POSSESSION OF MY HEART AND SENSES. I COULD NOT THINK OF ANYTHING ELSE.



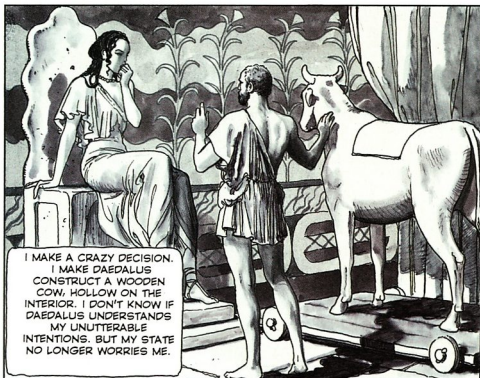
I OFTEN SHOW MYSELF ENTIRELY NAKED TO THE BULL.... HE LOOKS AT ME WITH HIS FEROCIOUS EYES... DISTANT... IMPOSSIBLE TO THINK OF ANYTHING ELSE...



I WILL, HENCEFORTH, ONLY HAVE ONE THING IN MY MIND: THAT MONSTROUS AND POWERFUL PHALLUS... THAT AND NOTHING ELSE.



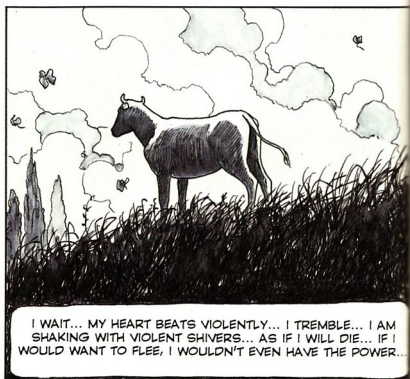
I MAKE A CRAZY DECISION. I HAVE DAEDALUS CONSTRUCT A WOODEN COW, HOLLOW ON THE INTERIOR. I DON'T KNOW IF DAEDALUS UNDERSTANDS MY UNUTTERABLE INTENTIONS. BUT MY STATE NO LONGER WORRIES ME.



I HAVE IT PUT ON THE HILL AND I SLIDE INSIDE IT... THE WHOLE THING SEEMS CRAZY TO ME. I HAVE LOST REASON BUT MY DESIRE IS INDECENT, HAUNTING, UNCONTROLLABLE.

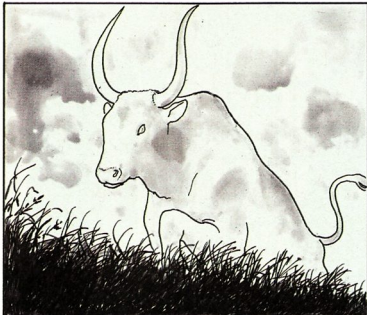


I WAIT... MY HEART BEATS VIOLENTLY... I TREMBLE... I AM SHAKING WITH VIOLENT SHIVERS... AS IF I WILL DIE... IF I WOULD WANT TO FLEE, I WOULDN'T EVEN HAVE THE POWER...





A MAD DESIRE MIXES WITH MY  
TERROR THAT'S JUST AS CRAZY.  
I TREMBLE, NAILED IN THIS  
INDECENT POSITION...



ALL OF A SUDDEN, I HEAR THE HEAVY STEPS OF THE SAVAGE  
BEAST, CLIMBING UP THE HILL... HIS BREATHING FREEZES MY  
BLOOD... AN OBSCENE DESIRE, A MEASURE OF MY TERROR,  
RISES INSIDE ME...

THERE... I HEAR THE  
CLATTER OF HIS POW-  
ERFUL HOOFES ON THE  
WOODEN RUMP OF THE  
COW...



... BUT INSTEAD OF  
RUNNING, I JUST ARCH  
MY BACK A LITTLE  
MORE...



HHH... HHH...  
HHHH... HHHH...

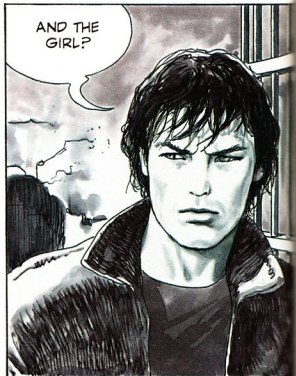


HEY! WHAT'S GOING  
ON? SPEAK UP, YOU.  
WHAT'S WRONG? ARE  
YOU SICK? SECURITY!  
OVER HERE! SECURITY!  
SECURITY!

LOOK! SHE'S  
FEELING SICK!  
SHE'S WEIRD! I  
BETTER CALL A  
DOCTOR!

SHE MIGHT NOT  
BE WELL, BUT  
THEY SAY THAT...  
THEY SAY  
THAT...







SHIT! THIS ISN'T TOO HOT. THESE ARE BOTTICELLI'S ILLUSTRATIONS FOR DANTE'S INFERNO! FUCK! THIS TIME I'LL NEVER BE ABLE TO PULL HER OUT OF IT!



NOT A DOUBT... IT'S DEFINITELY HELL WITH ALL THE PROCESSION OF TORTURES AND SUFFERINGS OF THE DAMNED. BOTTICELLI CREATED THIS NOT LONG BEFORE HE DIED. IT IS HIS DARK PERIOD, AFTER THE MARTYRDOM OF SAVONAROLA AND THE DEATH OF LAURENT THE MAGNIFICENT... WHERE PERHAPS HIS POOR DAUGHTER WENT!



HOW DO YOU GET TO HELL? HELL OR SOMETHING LIKE IT WOULD BE ATTRACTIVE TO THAT CRAZY GIRL...



I RECOGNIZE THIS DRAWING! ULYSSES AND DIOMEDES TRANSFORMED INTO LIVING FLAMES. HERE ARE THE FRAUDULENT COUNCILORS. THIS IS THE MOMENT WHERE ULYSSES PRONOUNCED HIS FAMOUS SENTENCE ABOUT THE POWER THAT MAN HAS TO CREATE HIS FREEDOM AND ADVENTURE...

"CONSIDER YOUR CREATION.

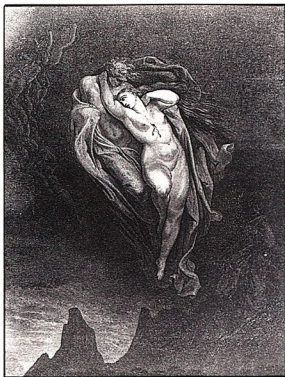
YOU WERE NOT CREATED TO LIVE LIKE ANIMALS

BUT TO FOLLOW VIRTUE AND KNOWLEDGE."

... SHE MUST HAVE FOUND IT THERE, IN THE FACE OF ULYSSES...



HERE'S GUSTAVE DORE WHO SHOWS US, STILL IN DANTE'S INFERNO, PAOLO AND FRANCESCA AMIDST THE DEPRAVED.

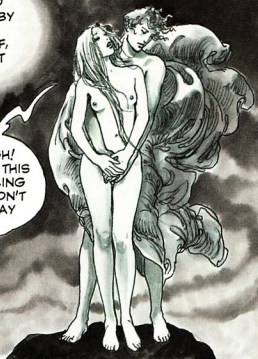






LIKE DOVES NAMED  
DESIRE, THEY COME BY  
AIR, WITH WINGS  
STRAIGHT AND STIFF,  
TOWARDS THE SOFT  
NEST...

THAT'S ENOUGH!  
IT'S TOO MUCH, THIS  
GUY KEEPS FEELING  
ME UP, AND I WON'T  
BE ABLE TO PLAY  
AROUND.



O GRACIOUS AND  
KINDLY CREATURE  
WHO HAS COME TO  
VISIT US...



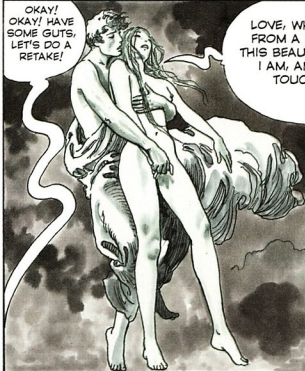
COME ON,  
COME ON KIDS, A  
LITTLE SERIOUS!  
WE'RE MAKING A  
FILM WHICH IS  
COSTING SOME  
MAJOR ASS. THIS  
ISN'T KINDER-  
GARTEN, FOR  
CHRISSAKES!

THAT'S GOOD.  
OKAY. BUT HIM,  
HE'S GOT TO  
PUT HIS HANDS  
ON MINE!  
LIKE THAT!



OKAY!  
OKAY! HAVE  
SOME GUTS.  
LET'S DO A  
RETAKE!

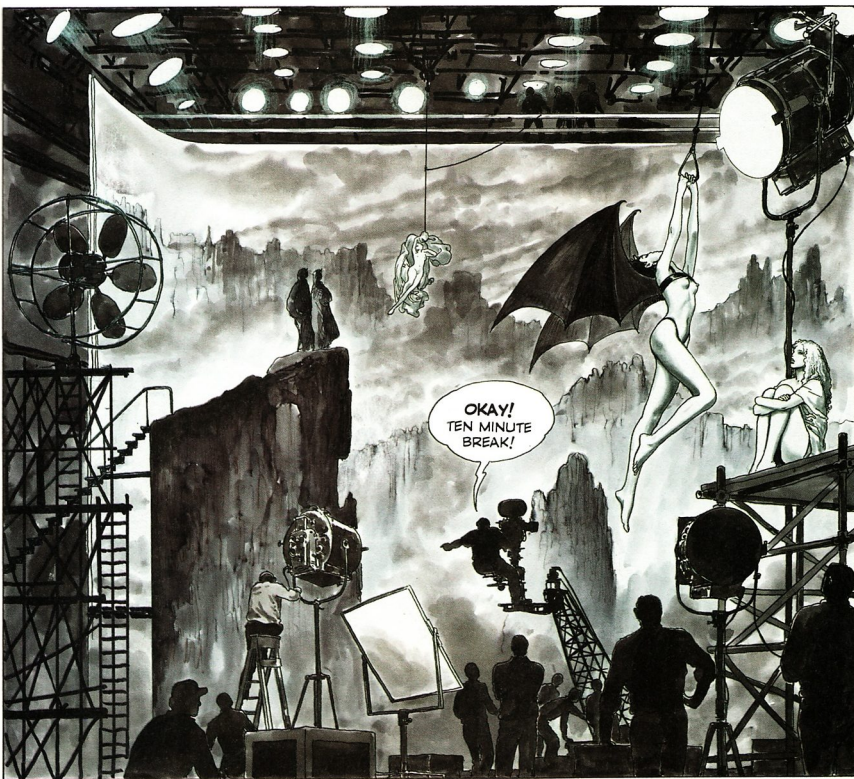
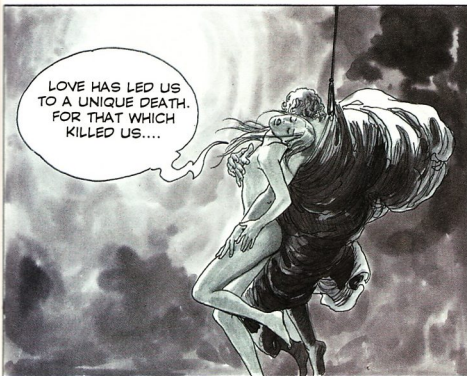
LOVE, WHO LEARNS QUICK  
FROM A KIND HEART, TAKE  
THIS BEAUTIFUL PERSON THAT  
I AM, AND THE WAY YOU  
TOUCH ME AGAIN...

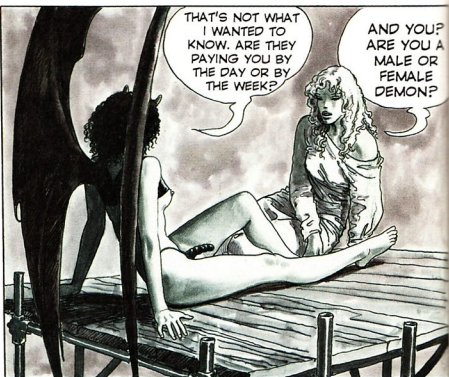


LOVE, WHO FORCES ALL  
IT LOVES TO LOVE ALL IN  
RETURN, TAKES ME SO  
STRONGLY TO THE SWEETNESS,  
AS YOU SEE, AND HE WILL  
NEVER LEAVE ME.











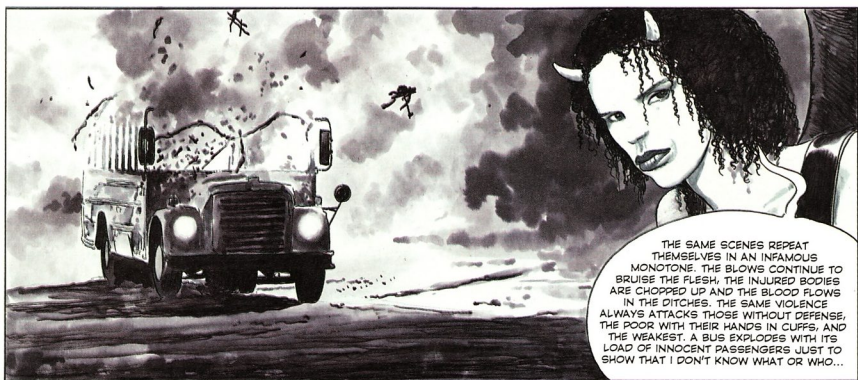








LOOK, MY POOR GIRL.  
YOU HAVE BEGUN TO DESCEND  
THROUGH THE CIRCLES OF HELL. AFTER  
CENTURIES OF CIVILIZATION, HUMANS  
STILL HAVEN'T LEFT BARBARISM BEHIND.  
IT'S AS IF, GENERATION AFTER  
GENERATION, WE KEEP A MONSTROUS  
BEAST INSIDE OURSELVES WHICH REMAINS  
CAPABLE OF LEAPING OUT OF US AT ANY  
MOMENT AND DEVOURING US ALL.



THE SAME SCENES REPEAT  
THEMSELVES IN AN INFAMOUS  
MONOTONE. THE BLOWS CONTINUE TO  
BRUISE THE FLESH, THE INJURED BODIES  
ARE CHOPPED UP AND THE BLOOD FLOWS  
IN THE DITCHES. THE SAME VIOLENCE  
ALWAYS ATTACKS THOSE WITHOUT DEFENSE,  
THE POOR WITH THEIR HANDS IN CUFFS, AND  
THE WEAKEST. A BUS EXPLODES WITH ITS  
LOAD OF INNOCENT PASSENGERS JUST TO  
SHOW THAT I DON'T KNOW WHAT OR WHO...



HUMANITY SEEMS TO BE CRUELTY AND  
CORRUPTION DOMINATED BY EVIL;  
INCAPABLE OF TENDERNESS TOWARDS  
GOODNESS, PEACE  
AND LOVE.

FOR THOSE WHO BELIEVE IN GOD, HE TRULY  
ISN'T A BIG HELP EITHER. IF HE WANTED TO  
TRIUMPH OVER EVIL AND HASN'T BEEN  
ABLE TO DO IT YET, IS HE TRULY THAT  
POWERFUL? IF HE'S CAPABLE OF  
DEFEATING EVIL AND HE DOESN'T WANT TO  
THEN HE'S CRUEL. BUT IF HE CAN AND  
WANTS TO DEFEAT IT, THEN WHY IS THE  
WORLD IN SUCH A STATE?



AFTER THE AWFUL  
TRAGEDY OF THE HOLOCAUST  
YOU'D THINK HUMANITY WOULD  
HAVE WISED UP BUT THE OTHER-  
WORLDLY BEAST IS AGAIN AT WORK.  
FULLY FANGED, WE KEEP BEING VIO-  
LENT, VIOLATING, BUTCHERING, TOR-  
TURING, MASSACRING, MUTILATING,  
CUTTING UP THE POOR INNOCENT  
VICTIMS, THE WOMEN, THE CHILDREN,  
THE OLD. EVEN IN EUROPE, IN WISE  
AFRICA, IN AMERICA, IN ASIA...

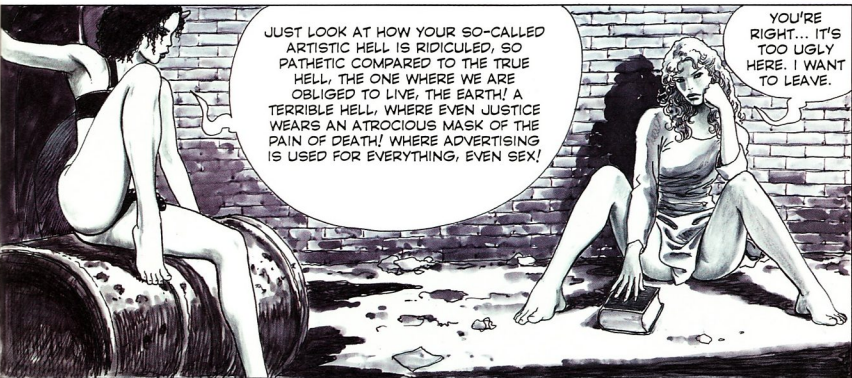


IN THE END VIOLENCE  
CAUSES UNPARDONABLE  
HAVOC... VIOLENCE TURNS  
AGAINST THE WATERS OF THE  
SEAS, AGAINST THE AIR  
WHICH WE BREATHE, AGAINST  
THE SKY ITSELF! IMMENSE  
CRIMINAL FIRES DESTROY  
THE MARVELOUS  
TREES...





SOMEWHERE, AT THIS EXACT MOMENT, SOME DAMN FOOLS ARE PLANNING WAYS TO MAKING PROFITS WHICH WILL ONLY LEAD TO SUFFERING AND DESTRUCTION... IMAGINE HOW TELEVISION COULD BE SO BEAUTIFUL, INTERESTING AND USEFUL IF WE USED IT TO BENEFIT HUMANITY. INSTEAD, WE USE IT FOR SELLING AN INFINITY OF JUNK WHICH JUST SERVES TO TRANSFORM THE PLANET INTO A GIGANTIC GARBAGE HEAP.



JUST LOOK AT HOW YOUR SO-CALLED ARTISTIC HELL IS RIDICULED, SO PATHETIC COMPARED TO THE TRUE HELL, THE ONE WHERE WE ARE OBLIGED TO LIVE, THE EARTH! A TERRIBLE HELL, WHERE EVEN JUSTICE WEARS AN ATROCIOUS MASK OF THE PAIN OF DEATH! WHERE ADVERTISING IS USED FOR EVERYTHING, EVEN SEX!

YOU'RE RIGHT... IT'S TOO UGLY HERE. I WANT TO LEAVE.



EVERYTHING I NEED IS IN MY BOOK. I'LL SURELY FIND A WAY TO LEAVE THIS PLACE!



MY POOR GIRL! THE ONLY MEANS OF ESCAPE FROM HERE IS DEATH.

THIS IS COOL!  
"THE ISLE  
OF DEATH"  
BY BOOKLIN...  
LET'S GO!



IT HAS COME...  
I AM DEAD...  
AND I'M GOING...  
GOODBYE!



OH YEAH, MY  
POOR GIRL, OF  
COURSE... KEEP  
ON LIVING IN  
YOUR WORLD OF  
DREAMS.

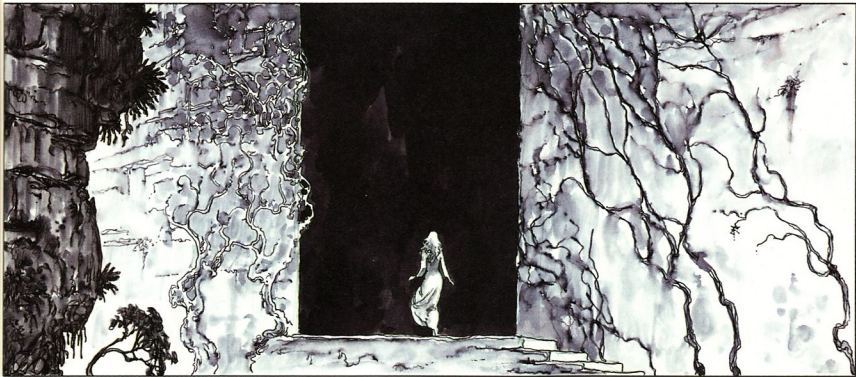


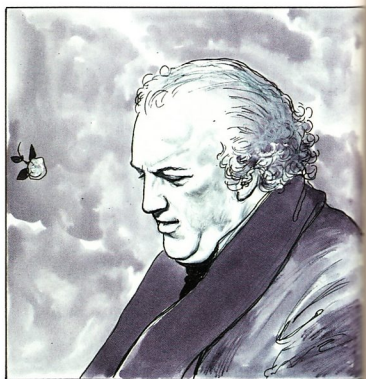










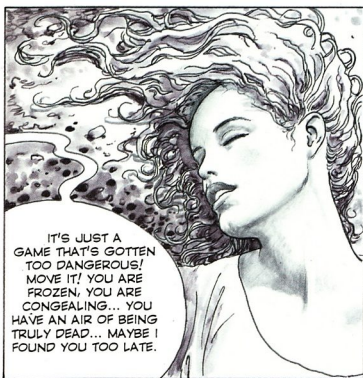




WAKE UP! FOR ONCE JUST STOP  
IT WITH THESE DAMN DREAMS!  
STAND UP! YOU'RE NOT ON THE  
ISLE OF THE DEAD. YOU'RE SIMPLY  
DREAMING. THAT'S ENOUGH!  
LET'S GO. WAKE UP!!

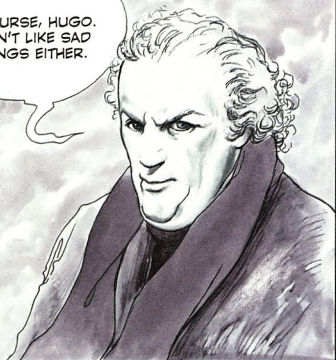


IT'S JUST A  
GAME THAT'S GOTTEN  
TOO DANGEROUS!  
MOVE IT! YOU ARE  
FROZEN, YOU ARE  
CONGEALING... YOU  
HAVE AN AIR OF BEING  
TRULY DEAD... MAYBE I  
FOUND YOU TOO LATE.



SHE'S NOT WORTH IT,  
BUT EVEN SO, LET'S  
TRY TO GET HER TO  
PULL OUT OF IT.

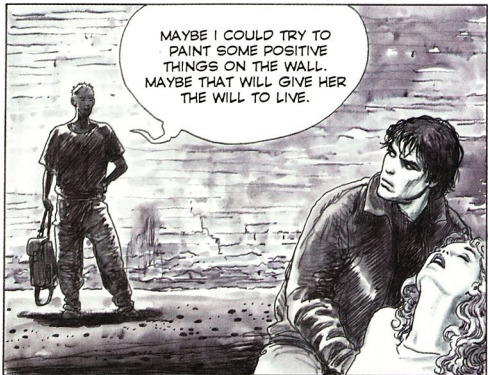
OF COURSE, HUGO.  
I DON'T LIKE SAD  
ENDINGS EITHER.



POOR GIRL...  
I WARNED YOU THAT  
IT WOULD END  
BADLY... YOU PLAYED  
WITH FIRE AND GOT  
BURNED...



MAYBE I COULD TRY TO  
PAINT SOME POSITIVE  
THINGS ON THE WALL.  
MAYBE THAT WILL GIVE HER  
THE WILL TO LIVE.



EXCELLENT IDEA! PAINTING MADE  
HER DIE, SO WHY CAN'T IT  
RESUSCITATE HER? SINCE SHE  
ALWAYS CONFUSED REAL WITH THE  
IMAGINED, HER IMAGINATION COULD  
SAVE HER... YES, YES! PAINT A  
FANTASY, AN ADVENTURE... A  
DREAM... PAINT A MARVELOUS  
WORLD WHERE SHE COULD LIVE.





COME ON NOW! OPEN  
YOUR EYES! LOOK! THIS  
IS YOUR CHANCE FOR  
ADVENTURE... SEE HOW  
BEAUTIFUL LIFE CAN BE!  
LOOK! LOOK!

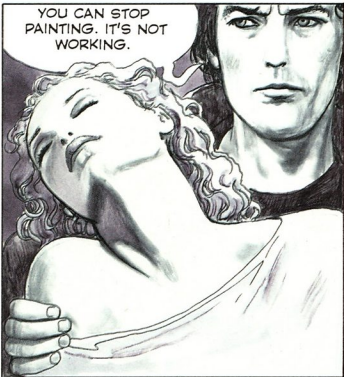


OPEN YOUR EYES FOR ME, BY GOD!  
LOOK! YOU'VE GOT TO LOOK, CRAZY  
LITTLE GIRL!





YOU CAN STOP  
PAINTING. IT'S NOT  
WORKING.



YOU HAVE PATIENTLY FOLLOWED THE STORY  
UP UNTIL NOW, SO PLEASE BE NICE, TRY TO  
DRAW OR WRITE SOMETHING IN THE WHITE  
SPACE THAT PAINTS A VALIANT PORTRAIT OF  
LIFE... AT LEAST TRY YOUR BEST. I WILL BE  
VERY GRATEFUL TO YOU BECAUSE IT'S THE  
ONLY WAY TO BRING THE STORY TO A  
GOOD END.





LOOK!  
SHE'S  
MOVING!!



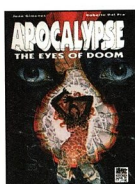
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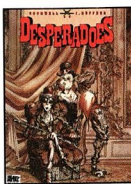
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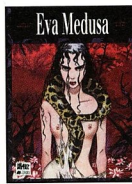
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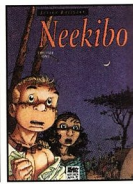
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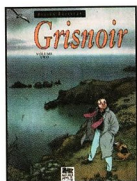
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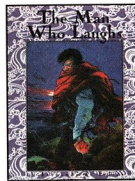
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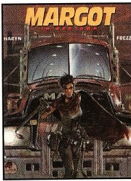
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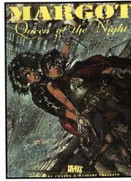
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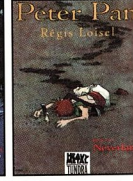
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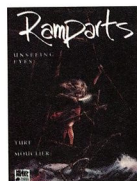
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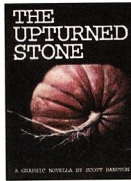
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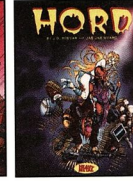
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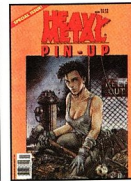
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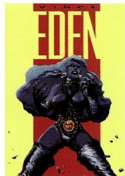
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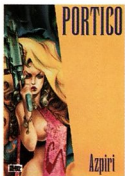
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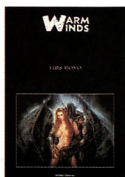
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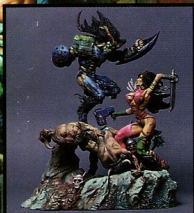
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