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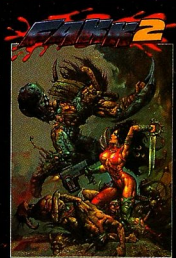
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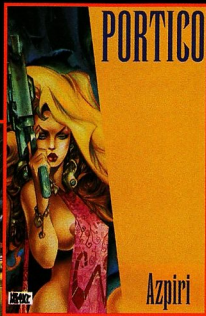


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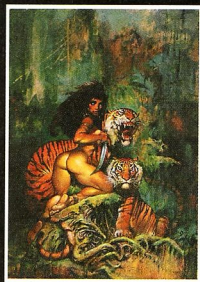
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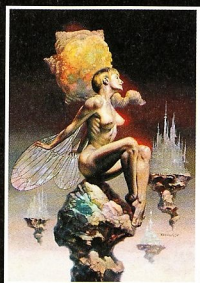
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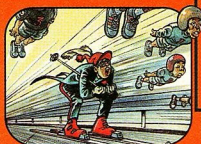
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© Glenat. Dayak 3: Zaks by Adamov

HEAVY METAL

Hey you crazy kids -- We've got a brand new web site that's really, really, really cool! It's at www.heavy-metal.net -- so go check it out!! But before you do, make sure you finish reading this issue because it is most excellent as well. Our old pal Adamov is back with our feature story, Dayak 3: ZAKS. And who could overlook the mindboggling, thought provoking shorts like The Eighth Prisoner, Costume Party and the sweet Chantal -- to name only a few. We'd also like to welcome a Heavy Metal first time cover artist, Zook to the club! Great job, man!

We realize that it is getting close to the holidays! Check out the latest cool stuff we have for sale. This is a great opportunity to send a holiday gift. So send along your orders and we'll send cards to your favorite people. Now tell me, ain't that cool!

Wishing you the best,

Kin Eastman

DIALOGUE

LETTERS TO THE EDITOR

Dear H.M.,

I just read the January 1998 issue of H.M. and have a few comments. As with most of the more than average issues of the magazine, there is a vast gap between the good stories and the dreadful ones. The two standout stories are Caza's Wind and Felix Vega's The Water. These tales are visually stunning and also very moving. Both stories transcend the sometimes simplistic and flawed writing. The other pieces are a motley bag for me. Azpiri's tale has very good artwork but the story doesn't quite match the quality of Wind and The Water. His tale is still a visual feast even though his style does not appeal to me quite as much as Vega's and Caza's. O'Gro's work was well done but the style and subject didn't appeal to me. Trolano is a good artist but the story was unoriginal and didn't really have much of a point. The art from Mamba was very good but I felt the story was very unoriginal and contrived. As for the shorter pieces, I thought they were meaningless time fillers and didn't have any impact on me visually or otherwise. This is not to deride the content of this issue or of H.M. in general. I have always found at least half of every issue to be very well done, and extremely meaningful or moving to me. Each issue also has a variety of art styles, story styles, etc. For under \$6.00 an issue, the magazine always comes up with your money's worth, even if you dislike half of that issue's contents.

Joseph

Dear Joseph,

Thanks so much for your detailed critique of the January 98 issue -- clear, complete and honest. I just want to let you know we appreciate the thought and time that went into your letter. Letters like yours will help us make future issues better.

Dear H.M.,

Wow!! The 20 Year Anniversary Special is on my coffee table right now and my friends can't put it down. This is my first visit to your web site and I have now found the place to go to get my extra dose of Heavy Metal.

Mike

Dear Mike,

Thanks! We hoped the 20th would get that kind of reaction from our fans, and your proof in the pudding. There's still a couple left if you're looking for X-Mas gift ideas -- and be sure to check out our new web site!

Dear H.M.,

Heavy Metal iz da bomb hard core entertainment. Hell ya I say! This is the shit! It kicks ass! 100% pure, raw bitchin' art!

Nathan

Dear Nathan,

How could I not print a letter like this? Ya iz da bomb to Nathan!

Dear H.M.,

I love Heavy Metal at a long time, the best comics magazine. The best style, the best colors and images. My first magazine was December 1982: Starstruck, Caza, Den II, Drullit... Rock Opera, The Bus!!! Amino Men... Zora, Nicole Clavelous... Hum... Hum... My life moved after Heavy Metal. Masters Drullit, Moebius, Corben. My comics is children of this generation. The film I saw with 15 years old (in 1984). I came from the movie passionate, dominated, accomplished. Today Heavy Metal appears here in Brazil. But she is not the same true Heavy Metal. I love that world Heavy Metal. This magazine who made my "New Way Of Life."

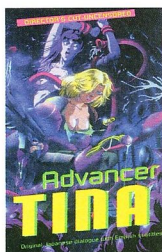
Lauricic

Dear Lauricic,

You're the best, thanks for your note! We're thrilled to be reaching our South American fans every other month. Thanks for your support!

Any questions or comments you may have, please send to:
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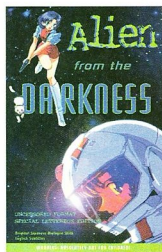
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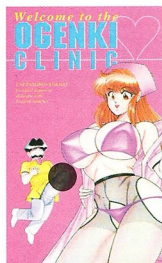
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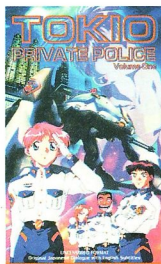
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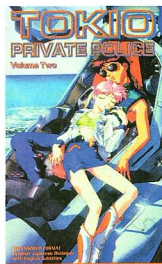
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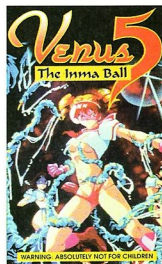
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GALLERY



DAVID BOLT

THE GOD OF LAUGHTER

"I HEARD THE RESOUNDING LAUGHTER OF A THOUSAND VOICES.
I LOOKED UP INTO THE FACE OF JOY, INTO THE FACE OF MADNESS."



BLUE AMBER



WAITING AT THE WINDOW
(LOVE IN ONE HAND, HOPE IN THE OTHER)

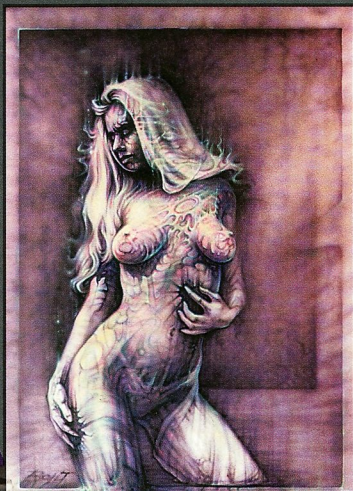
"As a child I was the victim of a profound and frightening imagination. By drawing pictures of the demons and monsters that plagued me I could gain some sense of understanding"

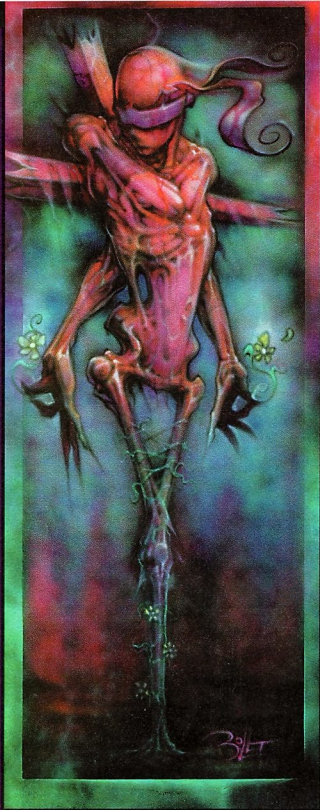
LAS VEGAS BUTTERFLY GIRL

"I COULD DETECT THE LIGHT FRAGRANCE
OF FLOWERS THROUGH THE THICK
SMELL OF BLOOD."



SHADES OF AMBER





SCARECROW

KINETIC MEMORY



JENNIFER

The art of David Bolitt illuminates a vast and complex symbol language for the viewer. A language that describes a temple, ancient and mysterious, ranging from the darkest and most disturbing of places to the brightest and most spiritual of mountain tops. His art paints a picture of the soul, balanced by dark and light in all its changing and eternal forms. Many of these timeless images touch a place in us all as they rise from the mists of our own preconscious memories.

David Bolitt was born on February 6, 1971, in Far Rockaway, NY. He grew up in south Florida where he studied fine art and illustration at the Ringling School of Art and Design. David went back to New York to study the ancient art of tattooing, and has been working as a professional tattoo artist since 1993. He now lives and works in Pompano Beach, FL.



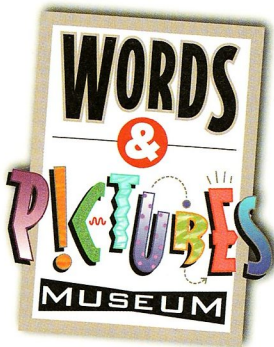
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at <http://www.artspace.com>
to enter the lush and frightening
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Simon Bisley
In figure of Melting Pot

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Jeffrey Goldsmith Interviews Frank Miller

Frank Miller is pretty much a legend. In chronological order, he made his reputation with Daredevil, Batman, Dark Knight, Ronin, the world of Sin City, scripts for Robocop II and III, and now 300 from Dark Horse.

JG: I just read something you said that echoes the idea of making the world safe for democracy. Why is the story of 300, the Spartan defense against the Persians, any different?

FM: Well, democracy was barely invented by the Athenians. A lot of concepts we take for granted were as fragile as a soap bubble, like freedom of speech. I find it ironic that when freedom is threatened, it's the least democratic part of civilization that holds the line against tyranny.

JG: Do you think that's true?

FM: We don't send the ACLU in when we're threatened, we send in the Marines. The Spartans were hardly democratic, but were still the side fighting for us.

JG: The Oracle reminds me of Greek sculpture, marble carved to resemble cloth.

FM: I was trying to evoke some of that. I drew the Spartans as nearly naked because that was the way they were sculpted. In fact, they were more like iron men, like in the Hollywood movies. But I wanted the physicality that comes across in sculptures. That was one of several liberties I took.

JG: I've always liked the idea of the Delphic Oracle, and you were accurate even to the subtle extent of there being a sulfurous spring in the Oracle's cave.

FM: Every city state had its

Oracle. It's interesting you read that as Delphi, because it was set in Sparta in my story, but I was trying to evoke Delphi. It's a pretty astonishing place to behold.

JG: She reminded me of other women in your comics. Like Ronin in Sin City. The big wild hair. Why that image of women in your work?

FM: There are a million ways to portray women, but there is something universally sexy about the woman with the wild hair and the curvaceous figure. Also, long hair implies such wonderful movement. It's like capes or long coats are such good fodder for cartoonists. You're working in an essentially static medium. It's the same reason I have cars flying 10 feet off the ground in Sin City.

JG: Cars fly off the ground and Marv takes 68 bullets in Sin City. Spartans take hundreds of arrows in 300. Why do we accept such fantasy in our fiction?

FM: Because that's the nature of romance. It is larger than life, over the top. As flattered as I am when people call my work realistic, I also find that funny because I think what people interpret as realism is when they feel something as emotionally true.

JG: In That Yellow Bastard when Hartigan is getting out of prison, his guard is thinking, "I hate my life." I mean, that is realistic, but also absurd.

A. Well, I was going for counterpoint there. There's this big moment for [Hartigan], and [the guard] could only think about his own problems. A scene can accomplish several things at once if the basic thrust is strong. Touches like that can amplify the drama because they raise the stakes, rather than trivialize. When you want to make a monster look big, you put a little person in front of him.

JG: Speaking of monsters, I

wasn't surprised to see the deformed Spartan in 300. In Ronin, there's Agat. In Sin City, there are plenty. Why deformed beings?

FM: Well, it's different in each case. In 300, I wanted Ephialtes -- whether history or myth -- I thought he could be a tragic hero. There was a Spartan poet -- there weren't many, these people weren't into art -- who was thrown from the cliff deformed and came back out of the sea, so they let him live. That had given me the idea of Ephialtes. In general, as simple as it sounds, monsters are a ball to draw. That's why I use every excuse I can to put dinosaurs in a story.

JG: Where's the dinosaur?

FM: There aren't any in 300, but there are elephants and in Sin City I have a park where there are dinosaur statues. I find excuses to draw things like dinosaurs. They're awfully odd to draw. The world is full of monsters.

JG: The world is also Japanese. How did you get fascinated by Japanese culture?

FM: That happened organically. I was working for Marvel on Daredevil, an unusual superhero because his main characteristic was an impairment. He was blind. The only kind of superheroes I enjoyed doing were the ones that didn't have any superpowers. Well, in order to make sense out of combat he'd be involved in, I had to read up on martial art. That started with Chinese material, and eventually I felt drawn to Samurai. I've always been drawn to stories of warriors because it offers such strong and visual representations of moral conflicts.

JG: There's Miho in Sin City and the robosamurai in Robocop III. They are warriors, but funny.

FM: There is often a great deal of humor. One of the greatest moments in, I believe it was Yojimbo, was when Toshiro Mifune is eating rice. There's a fly in the room. People are thinking of attacking him and he plucks the fly out of the air with his chopsticks. It's a brilliant, very funny moment. If you've seen Family

Values, Miho is torturing this guy to death, slowly. I got the idea from watching my cat with a mouse.

JG: The guy Miho is torturing is another monstrous character.

FM: Comics have to use every advantage they have. Rather than trying to be a poor man's film, I'd rather go for the extreme and do cartooning, make it look like it's done by hand and let things be as stretched out and bizarre as they can be without totally straining credibility. If you look at Calvin and Hobbes, one of the best drawn comic strips of all time -- also the best written -- he employed a variety of styles, he clearly could do anything he wanted, but Calvin remains seven or eight pen lines, a completely ridiculous configuration, nearly as abstract as Charlie Brown, whereas the dinosaurs are fully rendered. Bill Watterson is the perfect example of a virtuoso. I probably got the idea of my flying cars in Sin City from the way he made the television jump up and down on the table.

JG: Interesting source, completely incongruous. Back to 300, the Persian King Xerxes has hubris, the Greek sin of pride. Don't a lot of us have that?

FM: Our general understanding of the word 'hubris' is simply a synonym for pride, but in Greece I got the sense that hubris was a state of believing oneself to be equal to the gods, and the gods would always punish that. There is self esteem, which is a healthy state. There is pride, which is properly named a sin. Then there's hubris, which is a self destructive streak.

JG: A lot got blamed on the gods back then. You talked earlier about concepts as fragile as





bubbles. The idea of motivation wasn't yet a concept in Ancient Greece, dreams were divinely inspired... I don't know what my question was, sorry.

FM: We're talking about people who saw omens everywhere. The reason I included the storm in the second chapter which destroyed the Persian ships, beyond the fact that it actually happened, was that I thought it important to show these people really did believe Zeus was acting when the weather kicked up.

JG: There's a direct analogy in ancient Japanese history. The Koreans were going to invade, but a divine wind -- the kamikaze -- kicked up and destroyed the Korean fleet.

FM: There was another modern comparison. It seemed mystifying to me and to everyone I knew that Saddam Hussain set the gulf on fire, like an act of self destructive madness. But there's a parallel. When Xerxes father failed at Marathon, he ordered the sea whipped, actually whipping the waves with bullwhips. It's easy to see how Saddam Hussain might make the same gesture, punishing the sea for the fact that his land was demolished. Magical thinking.

JG: Speaking of the antimagical, a friend of mine who used to live in LA said he thought you hated LA -- Why did you leave LA?

FM: To be in LA, I had to become more committed to the movie industry, because it produces essentially one product and

you're either in or out. I had to come to a decision about whether I was going to continue in film or do comics. There wasn't really a middle ground. My deep love of drawing and my deep love of comics and the total freedom I have as a cartoonist made up my mind.

JG: I think most people not in a position to make such a choice would almost assume that if they were in that position they would choose to go for Hollywood.

FM: Yeah, the money is better and it's incredibly glamorous. But the thing is, you serve an awful lot of masters. I refer to a screenplay as a fire hydrant with a whole lot of dogs lined up.

JG: The assumption is your Batman became a backbone for the recent films. Is that giving you too much credit?

FM: Well, I didn't really like the Batman movies much so I wouldn't call it credit. I felt they took some of the spooky imagery from Dark Knight and put it on the TV show. Obviously the comic I did was plainly crucial to the movie getting made. I think Lynn Varley's work on Dark Knight probably affected the movie as much as mine. The color schemes were reproduced wholesale.

JG: I like her work on Ronin better. Was there any intention to recall Moebius there?

FM: There was on my part. I had fallen madly in love with the work of Moebius and Goseki Kojima. I was a kid in a candy store playing

with all these styles, working with great freedom for the first time in my career.

JG: You still are working with great freedom. Should that be the goal of the happy man?

FM: That's the most critical thing. It had everything to do with my decision to come back to comics. I've been able to explore all kinds of crazy things. I'm doing a historical comic book set in 480 BC, not the typical fare at comic book stores.

JG: Diane, your editor, told me about her first meeting with you many years ago. Outside a comic book store in Berkeley, she recognized you though she'd never seen a picture of you. Isn't that odd?

FM: There's a connection between comic book readers and authors more so than in a lot of other fields. It's a small world, with people who are devoted to it on every end. I grew up mad over comic books. I can't forget what it's like to be waiting for the book to come out every month.

JG: And this is why you read the letters from your fans?

FM: For a long time I resisted because I felt a good prescription for insanity would be to take one's press too seriously, to become too enmeshed with the readership. I find that some contact is useful. Comic book people tend to be highly intelligent. For goodness sake, they can read. How many Americans can you say that about?

JG: Only half of my friends.

FM: They're very intelligent and there's a shared love of an art form that is generally held in low regard.

JG: Why do you think that is?

FM: Castration in the '50s is one factor, the fact that comic book companies, rather than fighting the censors, censored themselves and promised to be everything that the censors thought they should be.

JG: And you're not censoring yourself?

FM: Only to the degree that any artist does. I don't draw every bizarre notion that pops into my head. I do make a decision about whether it fits or not, but I don't worry about offending anybody.

JG: But is there anything about Frank Miller you don't want to expose in your comics?

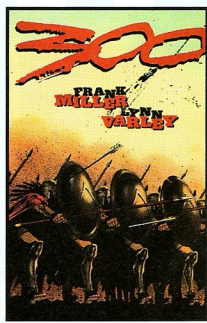
FM: Would I tell you?

JG: Probably not. Thought I'd ask. You might be in a mood to confess and I could get a scoop. Do you own a handgun?

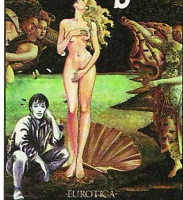
FM: No. I own a large collection of replicas. I've got to draw the things. I've got pig iron versions that don't fire. I've fired guns. I grew up with them around me.

JG: I thought I'd ask that because "Rolling Stone" compared you to Raymond Chandler, an ex-oil exec writing about his tough guy detective, Philip Marlow.

FM: First of all, "Rolling Stone" was very kind, but I'm pretty up front about how much of my work is fantasy. I mean, I've had real life experiences and experienced crime and so on. There's no reason to go into all that.



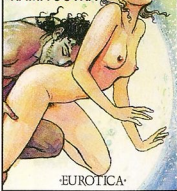
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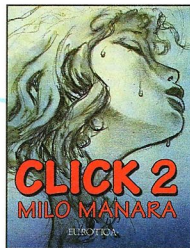
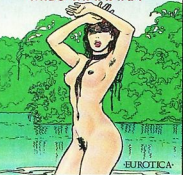
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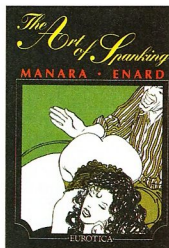
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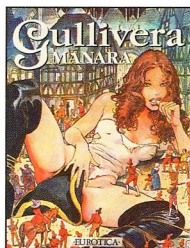
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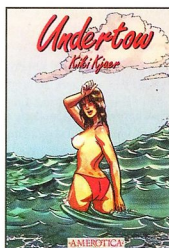
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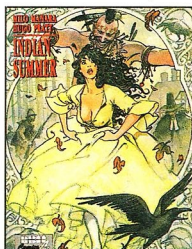
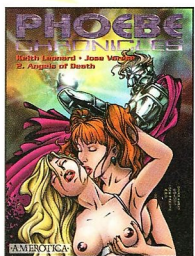


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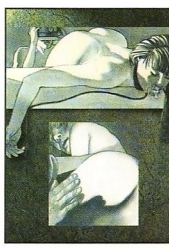
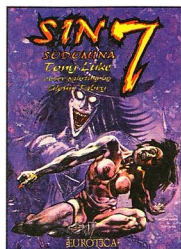
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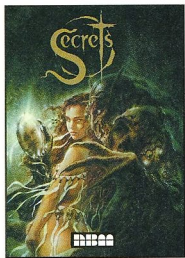
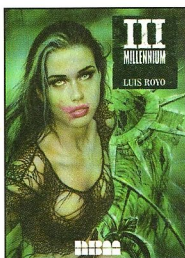
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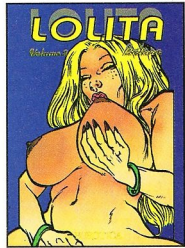
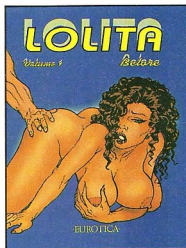
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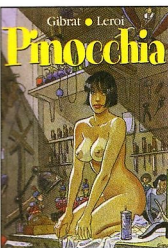
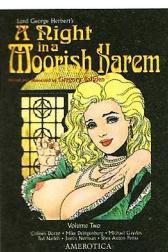
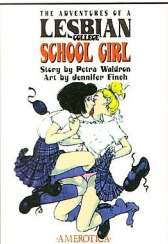
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THE TRENDS

BY MEREDITH BOGARD

Bringing Up Psycho: A Twisted Psyche

"Do you know what a fucking loser you are?"
The bum starts nodding helplessly and I pull out a long, thin knife with a serrated edge, and being very careful not to kill him, push maybe half an inch of the blade into his right eye.....

The first of many mutilations to come doesn't open up in detail until page 131 of *American Psycho*. The trick of enjoying **BRET EASTON ELLIS** novels is to climax before giving up. Press on - you can do it!

PATRICK BATEMAN is a brilliant, young, devilishly handsome psychopath. He is, simply put -- *all talk, and relentless action*. Patrick likes to taunt and tease. He likes to display his wealth. He likes having more than others. And he likes to kill the weaker creatures that don't belong where he resides.

A typical stereotype of a man who has it all. And all, isn't enough. The fashion, the glitzy apartment, the slutty chicks, and the high-priced booze. All sex, drugs and fashion shows. How could you not add murder?

Bret Easton Ellis' *American Psycho*, is a first person account of a cold-blooded yuppie killer, with no remorse. Only pure delight. The genuine split personality of Mr. Corporate Wall Street tycoon by day, and the evil Mr. Hyde craving blood by night. Though who could tell underneath that perfect tan and elite fashionable facade. Not even his best of friends.....Narrator Patrick Bateman will intensifiably imagine anyone and everyone in the most horrific of gore-saturated situations, that brings his libidato to orgasm. The one true mechanism to get him off, aside from the regular viewing of pornographic material he rents and often returns late to the local video shop.

New York Times' **CHRISTOPHER LEHMANN-HAUPT**'s bashing account of this "life-less" flawed bore, is without substance, character and decidedly so -- unrealistic. Agreed upon is the reality that one could not fathom a well-dressed and mannered model-type walking into *Bergdorf's*, *Saks* and *Bloomingdales* to flirt with sales ladies, tell off potential buyers and smack the burns displayed outside revolving doors. No way. Bateman's more meshed into a handsome **BUNDY** and hungry **DAHMER**.

But his recreational killing spree is dynamically ingenious and without

discrimination. Everyone should be decapitated and have their heads sent to colleagues who piss them off at restaurants over drinks and discussions of bolder sweater vests. Child at the zoo - only inches away from his mother, would give anything for a cookie from a stranger hiding behind a garbage can, with a 6 inch blade.

Haupt's rendition of a concise review is to accentuate the form and content of a madman gone insane. There is no format and contextual overture in which Bateman follows direction. He is spliced from outrage and delirium from *Bottega Veneta* attaches, to his obsession with his platinum American Express card. Nothing is without justification.

Patrick Bateman is tortured. Not by demons, but by monotonous boredom in this exceedingly "mine is better than yours" atmosphere that drapes over his lifestyle like the grim reaper wearing a fat smile. Recurring themes consist of Patrick's compulsion with *The Patty Winters Show*, which seems stemmed from **JERRY SPRINGER** wanna-bes', minus the staged wrestling antics which make us all (admit it!) -- secretly watch; **PAUL OWEN**, a friend and co-worker, who heads up *The Fisher* account, (obviously a sore point in Bateman's life which calls for payback); **COURTNEY**, one of Bateman's many lovers, unbeknownst to her boyfriend -- **LUIS** "not out of the closet yet" **CARRUTHERS**; Luis, himself - quite obsessed with Bateman!; **DONALD** "The Don" **TRUMP**'s opinion of *Pastels* pizza is enough to triumph over Bateman's previously insult that it is awfully brittle. "Listen, if the pizza at *Pastels* is okay with Donny, then it's okay with me."

His likes, his dislikes. They follow him in each chapter like an overpowering shadow reminding you constantly of his standings in life -- symbolic references into the next level of anguish:

- *The Patty Winters Show* themes will intensify in alarming chapters, as subtle hints -- this will knock your socks off.
- The simple fact that in all his whimsical hierarchy and stature, it is not possible to get reservations at *Dorsia* in this lifetime.
- Admiring himself in every store window, indicating his impressive wardrobe of *Garrick Anderson*, *Ralph Lauren* and *Giorgio Armani* suits.
- Physical descriptions of each and every "hardbody" waitress he would like to sexually encounter.
- **JEAN** is Patrick's secretary and by the way -- she is in love with him.

The downfall of Ellis: I was subjected to 4 pages of nothing short of an *Ode to GENESIS*' past, present and then future, in which we now live. How agonizing for me! And in what off-color context is this Bateman existing in? Talk about a scrambled review of an overrated, outdated and commercialized, semi-politically based band -- not becoming of a would-be murderer. What could be worse?

Answer: Pages 252-256: "Why I love **WHITNEY HOUSTON**." More disturbing than the graphic cannibalistic scenes to further ensue.

All this aside, ladies and gentlemen, you haven't begun to feel the pain of torturous reading, until Patrick re-unites with **BETHANY**, his Harvard flame - still as beautiful as ever. "Looks just like a model" is the repetitive theme embarking on a journey where he was actually happy dating a girl. He was in love. Patrick describes the reunion with Bethany as a pre-pubescent teen falling into Beatles' puppy love all over again.

Being the psychopath that he is, readers know this path will take it's ugly turn, and the monstrous feast of agony coming from Ellis' words turned my stomach like never before. He had to have been in analysis at some point in his life.....

Not to deceive readers of its poetic drama to love so much, you hate and justify those heinous actions which can not be related to by the morally sane. It still fits, and you press on to a less harsh chapter in the life of Patrick Bateman. Though, few and scarce. The further along you read, the more horrific the torture victims suffer -- and gore is the epitome of a godsend to young Patrick. Bloodbaths, mutilation, rodents and whores....nothing short of sheer excitement. I've never heard of a rat in such extensive territory. It's vominous.

Are homicidal maniacs merely formations of attention-driven idiot savants? Are they actually seeking to be caught in the act of disassociated disposition? Bateman has begun to take over the comical **JOHN CUSACK** role (*Grosse Pointe Blank*) of an admitted self-employed hitman. Not afraid to condone his occupation as just a typical way to make a buck. Patrick, not looking for money in his pathological behavior, doesn't hold back -- he often expresses his addiction to violence and cannibalistic tendencies that come over him in waves. Thus being the reason he cannot commit to a relationship with

EVELYN: "My need to engage in homicidal behavior on a massive scale cannot be corrected."

Why, he even showed up at the company holiday party dressed as a bloodied "butcher" holding an actual human head and tainted with *real* blood! Not that anyone would notice.....

But despite these idiosyncrasies, Pat is just like a true 80's New Yorker getting his kicks on the Upper East Side. He LIVES to slice and dice, then drop off bloody clothes and bedding at the local Chinese Dry Cleaners. It's a typical **JACK DAWSON**, readers.

Jack who?

Oh, the **LEONARDO DICAPRIO** stint from "King of the World's" *Titanic*. My how famous we become after an unsinkable boat hits an iceberg. And now, DiCaprio will go back to the bad-boy route with *American Psycho*. Yes kiddies - little lover-boy is rumored to play monster-esque Patrick Bateman in the theatrical release of *American Psycho*, in the making. Can he pull that metamorphosis off? I am certainly optimistic, for hope that this weepy bubble-gum crowd of DiCaprio followers don't turn their sights back to the girly heart throbs of that lousy trio -- **HANSON**.

Interesting idea - Jack Dawson alias Jack the Ripper. Lovely! Who's directing this flick - **TERRY GILLIAM**?

Bret Easton Ellis has never short-changed his audience. Beginning with *Less Than Zero*, (known by the atrocious motion picture starring the infamously drugged out **ROBERT DOWNEY JR.** in his prime), you have nowhere to go but up. Following worthwhile sellers including *Rules of Attraction*, and my personal favorite paradox, *The Informers*. Dare to guess who is writing each chapter before the narrator gives him/herself away. It's actually fun!

So, in the end of *Psycho*, we are eventually and inevitably left with the notion that what may be will be -- anything can happen. Redemption is misplaced and insanity has ruled over normality. Irrelevance prevails throughout the monotonous morning rituals -- Bateman's still at large.

And so folks, it's getting hard to crank out a book review at an adult age. I'm still having some massive college flashbacks to **DOS PASOS'** *The Big Money* -- but I hope I've done you proud.

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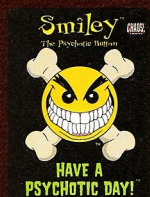
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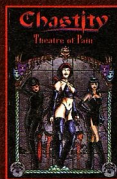
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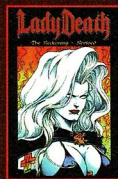
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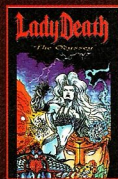
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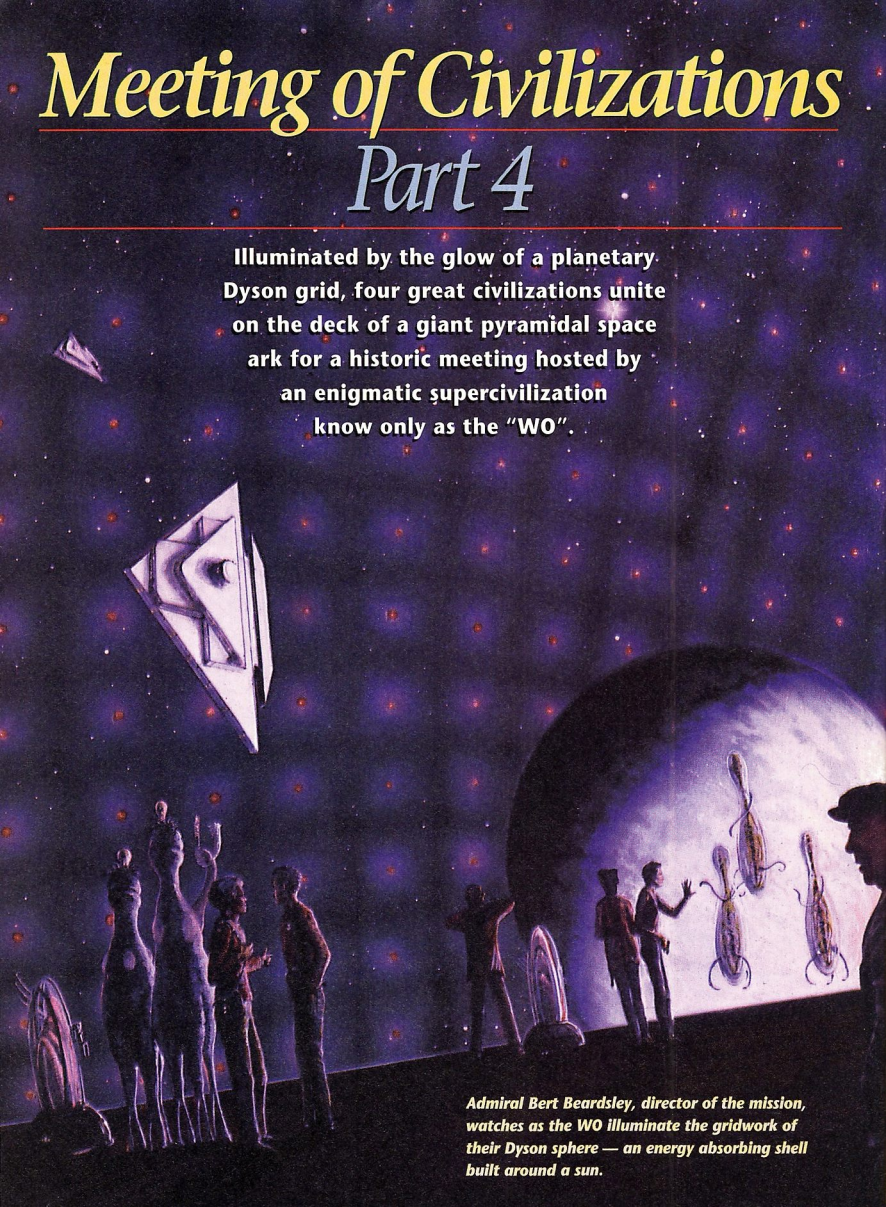
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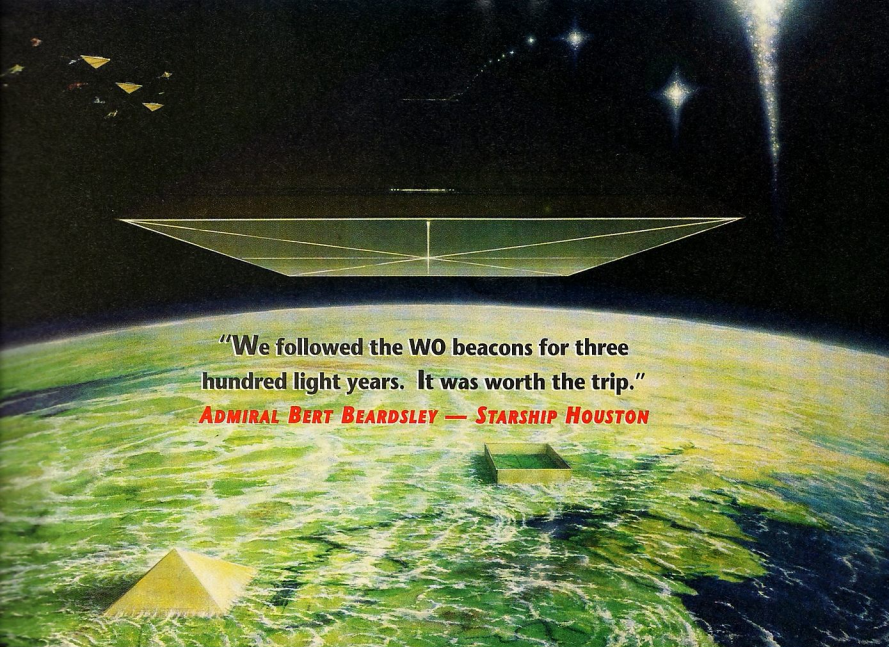
Meeting of Civilizations

Part 4

Illuminated by the glow of a planetary
Dyson grid, four great civilizations unite
on the deck of a giant pyramidal space
ark for a historic meeting hosted by
an enigmatic supercivilization
known only as the "WO".

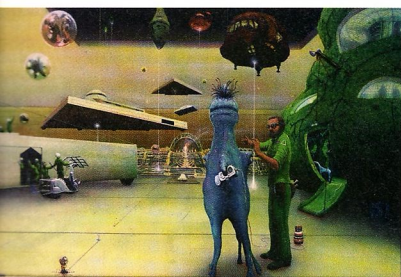
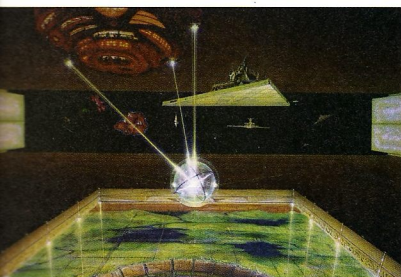


*Admiral Bert Beardsley, director of the mission,
watches as the WO illuminate the gridwork of
their Dyson sphere — an energy absorbing shell
built around a sun.*



"We followed the WO beacons for three hundred light years. It was worth the trip."

ADMIRAL BERT BEARDSLEY — STARSHIP HOUSTON



At the end of a 312 light year trek, starlike beacons guide the Federation fleet to a meeting of civilizations. Seen on this page are three images that illustrate the stages of our introduction to the WO — a newly discovered super-civilization on the fringes of our galactic neighborhood.

Above: The WO planet and pyramidal starship as we first saw it. *Left:* The "Portal Incident" where a Tsalierol ship is forcefully disarmed by a WO sentinel. *Below left:* The fleet disembarks in a giant landing bay inside the pyramid.

The image on the facing page shows our first actual meeting with three WO entities (seen silhouetted against their world as they float free in gravity of their own making) From the first, the WO exhibited curiosity about human hand gestures. At far right, observing the proceedings, is GG explorer and discoverer of the Tsalierol civilization, Admiral Bert Beardsley. His words best describe the historic moment; "It was an honor to witness four species meeting on the deck of a pyramidal starship the size of a small moon. Overwhelming though it was, I recall thinking that we are all part of a common civilization."

Standing on the deck, left to right, in front of a stasis screen that keeps air from escaping, are a Noron officer in its water-filled suit; two Tsalierol delegates; three human tech-envoys, one of whom talks to a Noron technician; and two human envoys who are interacting with three WO entities.

TO BE CONTINUED

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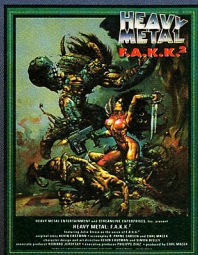
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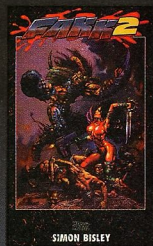
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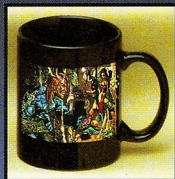
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Front



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Image on Back

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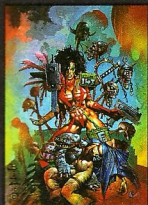
Above image: F.A.K.K.2, below image: THE MOVIE (embroidered on back). Left Sleeve: Heavy, Right Sleeve: Metal (screen printed). L and XL only. *Special Bonus!! Inside of jacket personally signed by Kevin Eastman, Julie Strain, and Simon Bisley.*

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

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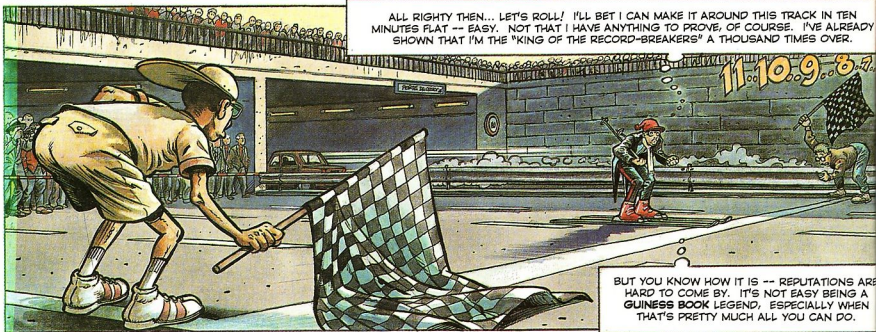
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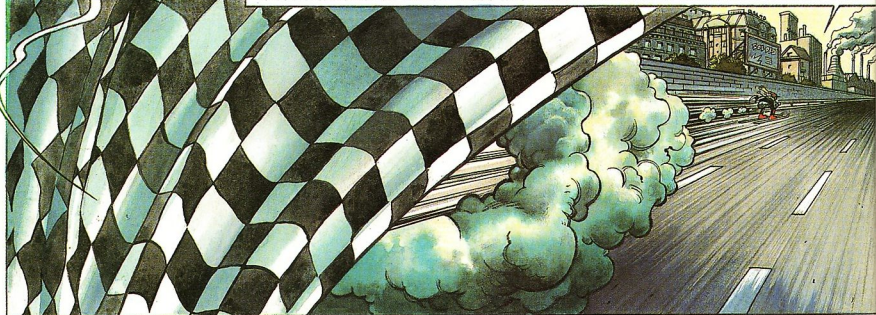
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THE GUTSY RAPHAEL

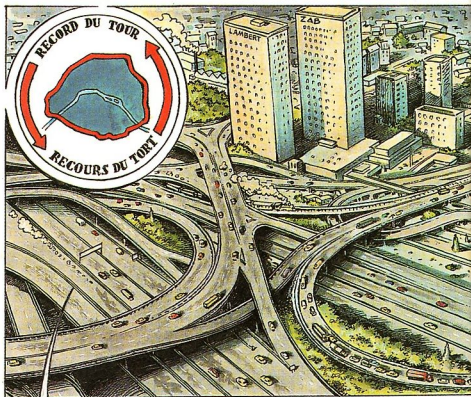


...GO!

I'M NOT GOING TO BORE YOU WITH YET ANOTHER STORY OF "THE POOR LITTLE GUY AND HOW HE'S SUFFERED." BUT I'LL TELL YOU THIS: WHEN YOU'RE A BURDEN TO YOUR FAMILY AND FRIENDS THE MOMENT YOU'RE BORN, THEN YOU'RE HANDICAPPED RIGHT FROM THE VERY START.

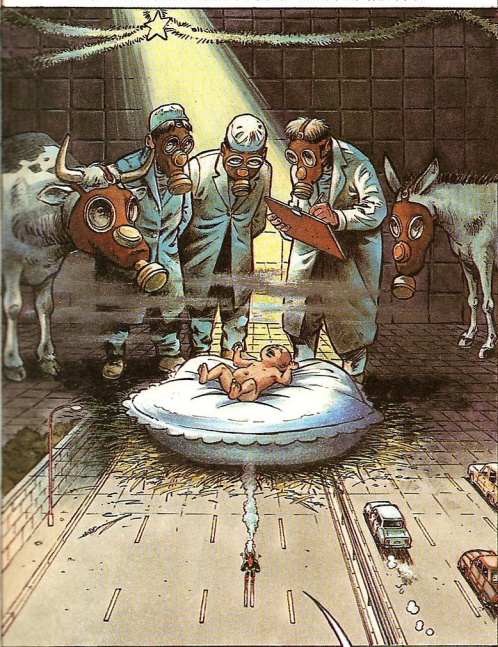


I'M TOLD IT WAS THE MIDWIFE WHO FIRST NOTICED MY ANOMALOUS CONDITION AND BLEW THE WHISTLE ON ME.



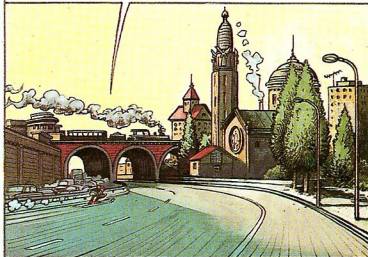
IT DIDN'T TAKE LONG BEFORE THE ENTIRE MEDICAL STAFF SHOWED UP FOR THE EXCITEMENT (MEANING ME...) THEY TOOK ONE WHIFF OF ME, REALIZED I WAS GOING TO MAKE HEADLINES AND CALLED THE PRESS. I SUPPOSE THEY FIGURED THAT IF THEY ACTED SWIFTLY ENOUGH, THEY COULD STEAL ALL OF MY THUNDER...

I WASN'T A PRETTY SIGHT -- OR SMELL, COME TO THINK OF IT. THE DOCTORS DIAGNOSED ME AS SUFFERING FROM A SERIOUSLY UNCONTROLLABLE FLATULENCE. THE HOSPITAL ADMINISTRATORS THOUGHT IT WAS PRETTY FUNNY, AND SO DID THE TABLOIDS, WHO DIDN'T HAVE MUCH ELSE TO WRITE ABOUT AT THE TIME.

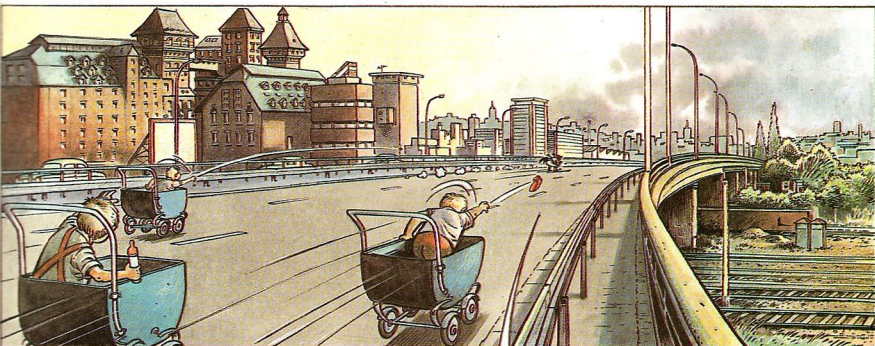
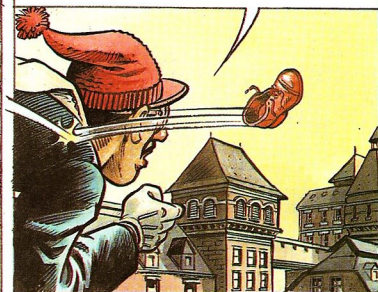


BUT MEDIA APPEAL IS SHORT LIVED: AFTER A COUPLE OF LAUGHS, THEY FORGOT ABOUT ME AND I WAS SUPERCEDED BY A COUPLE OF PHOTOGENIC KILLERS. MY PATHOLOGY WAS JUDGED TO BE TOO VULGAR TO BE THE OBJECT OF ANY INTEREST, SO BANG WENT MY CHANCES OF A CAREER IN THE SPOTLIGHT.

THE ELEMENT OF SURPRISE WAS GONE, SO THE DOCTORS HANDED ME OFF TO MY PARENTS AND SPLIT BEFORE THEY COULD ASK ANY QUESTIONS. IT WAS TEN MINUTES UNTIL SIX.

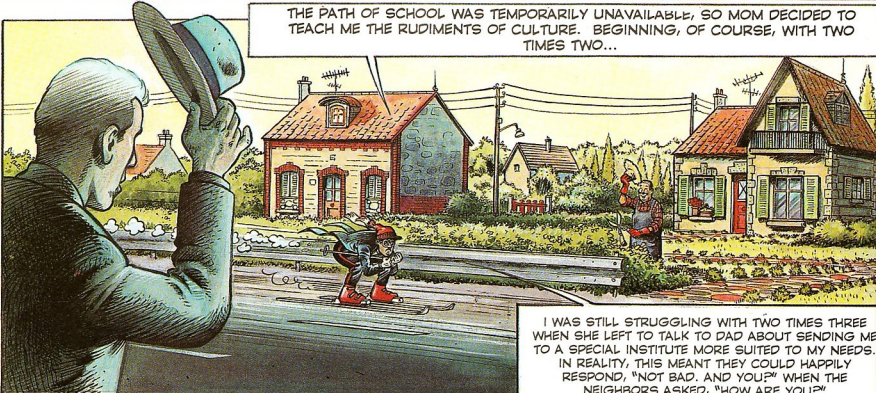


DAD POUNDED HIS FIST ON THE TABLE AND DECLARED THAT THE SMALL MATTER OF AN OVERACTIVE SPHINCTER WAS NOT GOING TO GET IN THE WAY OF HIS SON'S DREAMS. HE OBTAINED A BEAUTIFULLY STAMPED DOCUMENT FROM THE MEDICAL FACULTY STATING THAT HIS OFFSPRING WASN'T A THREAT TO SOCIETY... (AT LEAST I WASN'T GONNA GET STONED RIGHT AWAY... BUT WHO KNEW?)



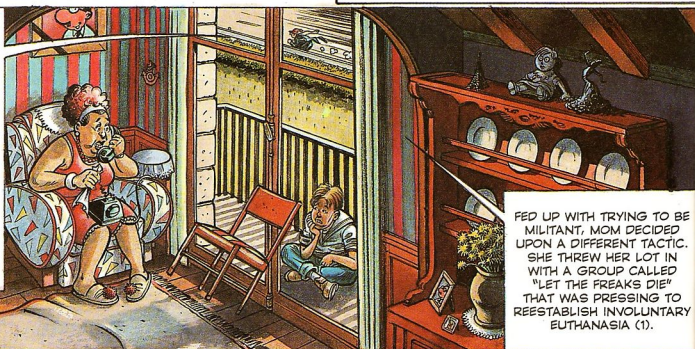
THE FOLLOWING YEARS ARE A BIT OF A BLUR. WHEN IT CAME TIME FOR ME TO ENTER PRESCHOOL, I HAD TO OPT FOR A STRATEGIC FALLBACK. DAD WENT CRAZY AT THE OTHER KIDS, CALLING THEM "DEVIOUS LITTLE BASTARDS" AND THEN THOUGHT BETTER OF IT, AND BEGAN CLAIMING THAT HE DIDN'T KNOW WHAT HAD COME OVER HIM.

THE PATH OF SCHOOL WAS TEMPORARILY UNAVAILABLE, SO MOM DECIDED TO TEACH ME THE RUDIMENTS OF CULTURE. BEGINNING, OF COURSE, WITH TWO TIMES TWO...



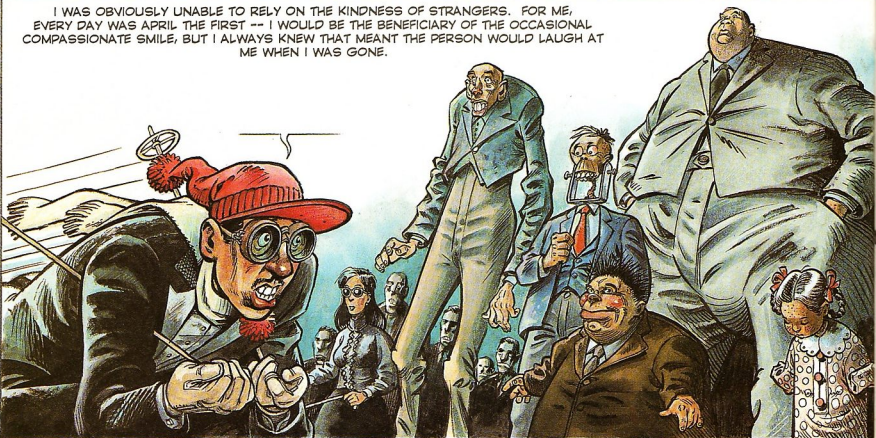
I WAS STILL STRUGGLING WITH TWO TIMES THREE WHEN SHE LEFT TO TALK TO DAD ABOUT SENDING ME TO A SPECIAL INSTITUTE MORE SUITED TO MY NEEDS. IN REALITY, THIS MEANT THEY COULD HAPPILY RESPOND, "NOT BAD. AND YOU?" WHEN THE NEIGHBORS ASKED, "HOW ARE YOU?"

ALAS, THERE WASN'T ONE SINGLE INSTITUTE FIT TO HANDLE SUCH A FARTER. SHE HAD TO REVERT TO WHATEVER MEANS SHE COULD. THIS BASICALLY INVOLVED LISTENING TO A LOT OF STUFFY OLD MEN WITH OVERBLOWN VOCABULARIES DESPERATELY TRYING TO COME UP WITH NEW AND INTERESTING REASONS WHY HER BOY MIGHT BE BETTER SUITED SOMEWHERE ELSE.



FED UP WITH TRYING TO BE MILITANT, MOM DECIDED UPON A DIFFERENT TACTIC. SHE THREW HER LOT IN WITH A GROUP CALLED "LET THE FREAKS DIE" THAT WAS PRESSING TO REESTABLISH INVOLUNTARY EUTHANASIA (1).

I WAS OBVIOUSLY UNABLE TO RELY ON THE KINDNESS OF STRANGERS. FOR ME, EVERY DAY WAS APRIL THE FIRST -- I WOULD BE THE BENEFICIARY OF THE OCCASIONAL COMPASSIONATE SMILE, BUT I ALWAYS KNEW THAT MEANT THE PERSON WOULD LAUGH AT ME WHEN I WAS GONE.



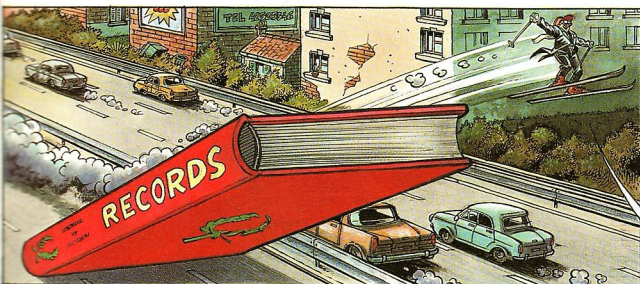
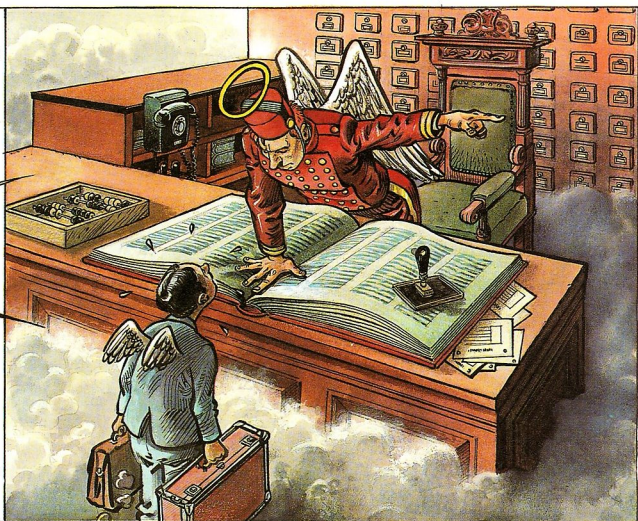
(1) EUTHANASIA, BARBARIC RITUAL BUT NECESSARY, WAS ABOLISHED IN 1789 UNDER PRESSURE FROM THE PEOPLE WHO FELT TARGETED

DIVINE AFFLICTIONS ARE TO BE
ENDURED... TAKEN IN ONE'S STRIDE
WITHOUT COMPLAINT.
CONVENTIONAL WISDOM HAS IT
THAT HALF-PRICE TICKETS ARE
GIVEN TO THOSE WHO REMAIN
LEVEL-HEADED IN THE FACE OF
ADVERSITY.

OUT!

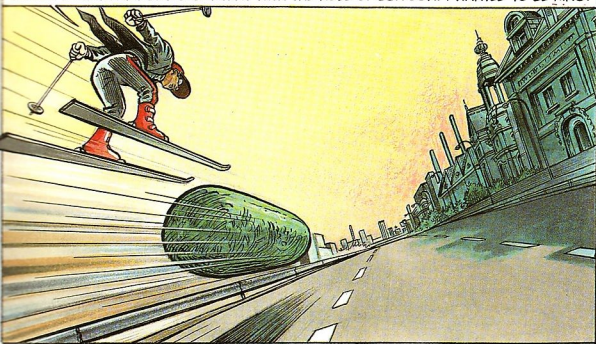
B-BUT THERE
MUST BE SOME MISTAKE.
I SWEAR, I'VE BEEN AS
GOOD AS GOLD.

OF COURSE, MY DEFORMITY IS THE
EXCEPTION THAT BROKE ALL THE
RULES. I LEARNED REAL FAST THAT
I SHOULDN'T COUNT ON OTHER
PEOPLE'S BELIEFS. I DECIDED THAT
THE MUCH BETTER COURSE OF
ACTION WOULD BE TO REMAIN AS
BITTER AND VENGEFUL AS HUMANLY
POSSIBLE.

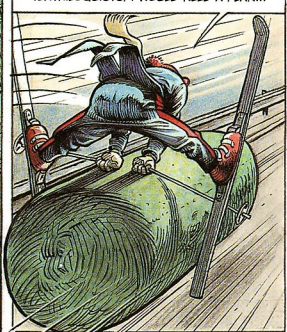


HAVING SPLIT FROM MY PARENTS,
I SWORE I WOULD INSPIRE
ADMIRATION EQUAL TO THE
HUMILIATION I HAD SUFFERED.
FIRST, I WENT AND GOT MYSELF
ACKNOWLEDGED IN THE
"GUINNESS BOOK OF RECORDS"
(UNDER "DIVERSE ABERRATION").
ENCOURAGED BY MAKING IT INTO
THAT GREAT PHONEBOOK OF THE
ELITE, I BEGAN TO EXPERIENCE THE
IRRESISTIBLE ONSET OF MY OWN
ASCENSION INTO THE RANKS
OF IMMORTALITY. I WAS
RECORDHOLDER OF THE WORST.
NOW I WAS GOING TO BE
RECORDHOLDER OF THE BEST.

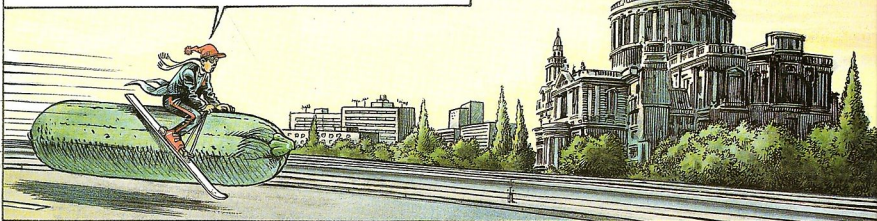
I WAS AWARE OF THE ARTISTIC CAREER THAT MY NATURAL ABILITIES OFFERED, BUT IT
WOULD HAVE MEANT BEING CONTENT WITH THE ROLE OF BUFFOON. I WANTED TO BE KING.



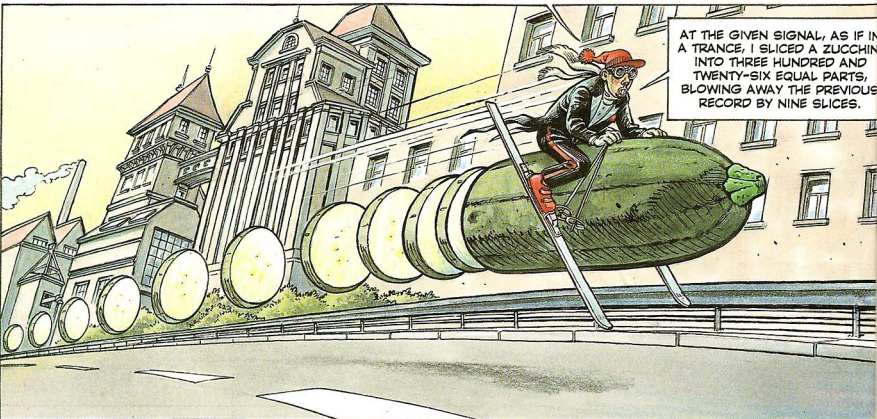
IF I WANTED TO AVOID THE FATE RESERVED
FOR BEARDED LADIES AND SIAMESE
VENTRILOQUISTS, I WOULD NEED A PLAN...



IMPATIENT TO GAIN A MEASURE OF RESPECT, I BEGAN WORK ON MY SECOND TITLE OF RECORDHOLDER. THE CONSTRUCTION OF A REPLICA OF SAINT PAUL'S CATHEDRAL, MADE ENTIRELY OUT OF Q-TIPS. SADLY, I HAD CHOSEN A PROJECT TOO AMBITIOUS; EVERY TIME I DROPPED MY GUTS, LITTLE PIECES OF Q-TIP ARCHITECTURE WOULD GO FLYING ACROSS THE ROOM, PROPELLED BY MY FLATULENCE. I HAD TO RESTART THE JOB AT LEAST A HUNDRED TIMES.

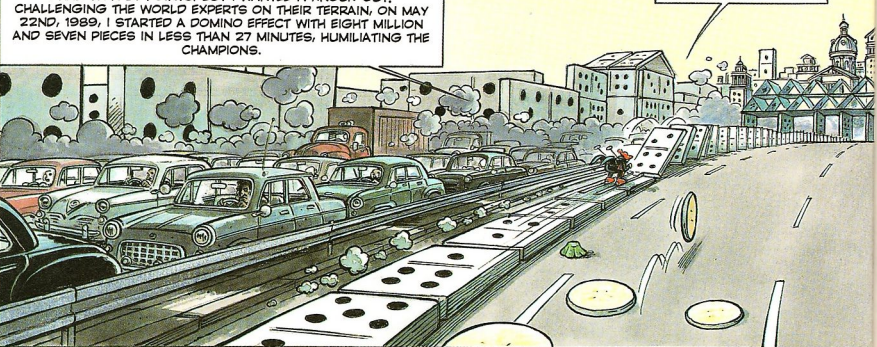


BUT I HAD TO BE STRONGER STILL! A NEW PROJECT OF STUNNING AUDACITY KEPT ME GOING FOR WEEKS, CLOISTERED IN MY KITCHEN WHERE I TRAINED FROM DAWN TILL DUSK. I WAS STRICKEN BY THE FEVER THAT DEVOURS THE MOST GLORIOUS MEN THROUGHOUT HISTORY. ON NOVEMBER 4TH, 1986, I REACHED THE PINNACLE OF MY CAREER -- I WAS INVITED TO BE A GUEST ON THE TV SHOW: "INCREDIBLE BUT TRUE."

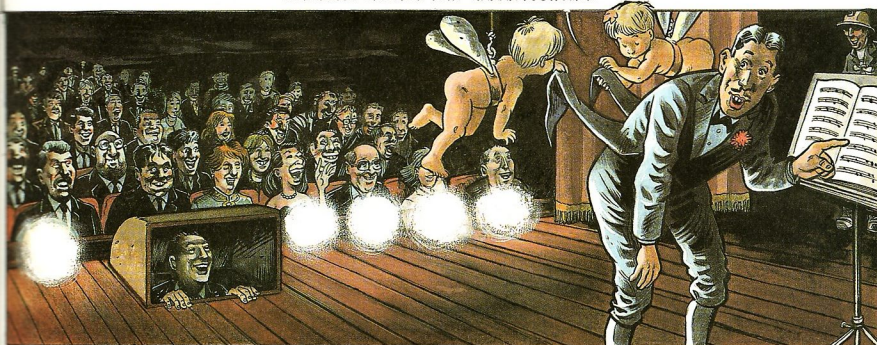


I HAD WON BY POINTS, BUT I WANTED A KNOCK-OUT! CHALLENGING THE WORLD EXPERTS ON THEIR TERRAIN, ON MAY 22ND, 1989, I STARTED A DOMINO EFFECT WITH EIGHT MILLION AND SEVEN PIECES IN LESS THAN 27 MINUTES, HUMILIATING THE CHAMPIONS.

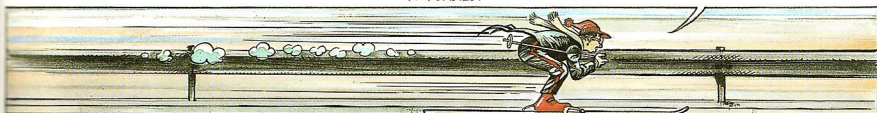
MY CONSECRATION.



AT LAST... I WAS FINALLY RECOGNIZED! I WOULD HAVE MY DAY IN THE SUN. I TOOK MY GIFT TO BROADWAY, USING THE STAGE NAME, **THE GREAT GUSTO**. NEW YORK FLOCKED TO LISTEN TO THE MELODIOUS HARMONIES OF MY BOTTOM. PATRONS OF THE ARTS DECLARED ME A SYMBOL OF THE DECADENCE OF FRENCH TASTE, WHICH WAS A LITTLE INSULTING GIVEN THAT "FRENCH TASTE" IS GENERALLY ON A PAR WITH "ITALIAN RESTRAINT."

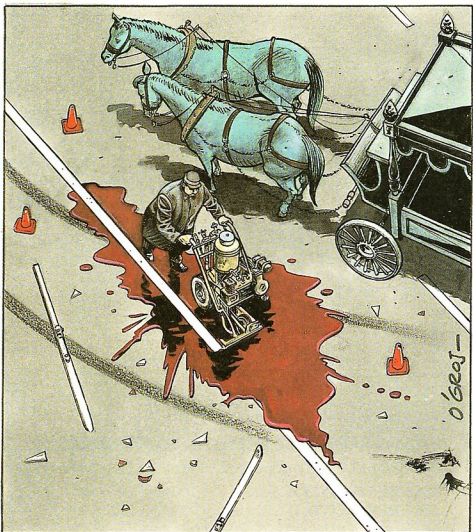
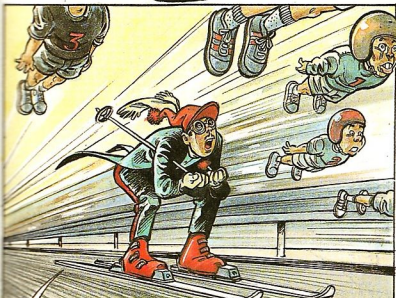
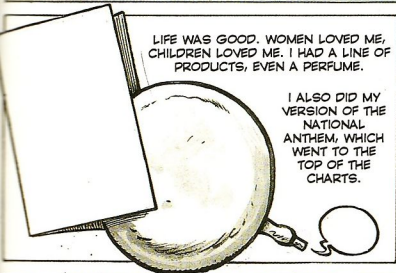


I COMBINED RECORDS AND FARTOMANIA IN DIFFERENT CONTESTS, HIGH JUMPS, MUSICAL MARATHONS (IN THE WIND INSTRUMENT CATEGORY) AND, OF COURSE, ALL SORTS OF WIND-AIDED LEAPS. MOTHER NATURE SURELY HAD BEEN KIND TO ME, I BEGAN TO REALIZE.



LIFE WAS GOOD. WOMEN LOVED ME, CHILDREN LOVED ME. I HAD A LINE OF PRODUCTS, EVEN A PERFUME.

I ALSO DID MY VERSION OF THE NATIONAL ANTHEM, WHICH WENT TO THE TOP OF THE CHARTS.



WHAT A PITY -- TWO FEET FROM THE FINISH LINE. AND I REALLY HAD MY HEART SET ON BREAKING THAT RECORD. AH WELL, I WON'T BORE YOU WITH ANY MORE OF MY LIFE'S STORY; I'LL NEED TO SAVE MY ENERGY FOR THE NURSES. TCH... IF ONLY THAT IDIOT HADN'T DECIDED TO BREAK THE WORLDSPEED RECORD FOR DRIVING INTO ONCOMING TRAFFIC...

NOW, I HAD NO NEEDS OR WANTS, SO I TOOK TO EXPERIMENTATION. BEING THE ARISTOCRAT OF GOD EXPLOITATION, I INVENTED NEW DISCIPLINES, LIKE LEVITATION IN VITRO AND LEVITATION WITHOUT WIRES, AS WELL AS DWARF THROWING.

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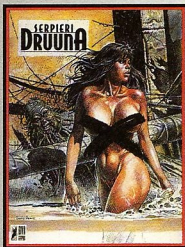
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A DAY IN
PARIS...

IT'S DIFFICULT FOR ME TO
TALK ABOUT
LEONARD TERTSCH.

IN A WAY, HE WAS LUCKY. I'M
CERTAIN THAT HE FOUND WHAT
HE WAS SEARCHING FOR.

FOR HIM, THE WORLD WAS
A SIMPLE PLACE INHABITED
BY A FEW LOST ADOLESCENTS.



GOOD
AFTERNOON,
MR. LOUVAT.

GOOD
AFTERNOON,
LEONARD.

AND BEAUTIFUL,
TOO... IF IT RAINS
TODAY, IT WILL BE
SUCH A MELANCHOLY
DRIZZLE.

IF NO ONE IS
SITTING HERE,
MAY I JOIN YOU?

PAUL?

PAUL?

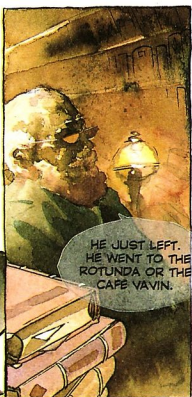
PAUL?

PAUL,
I WAS LOOKING
FOR YOU...

I SAW THAT
THE DOOR WAS
OPEN...

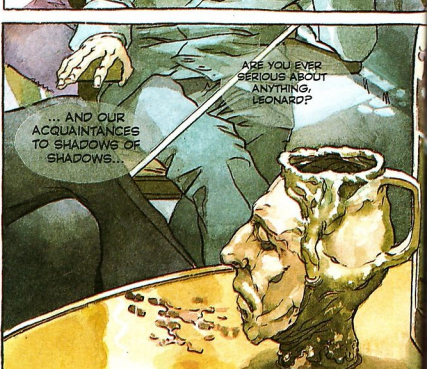
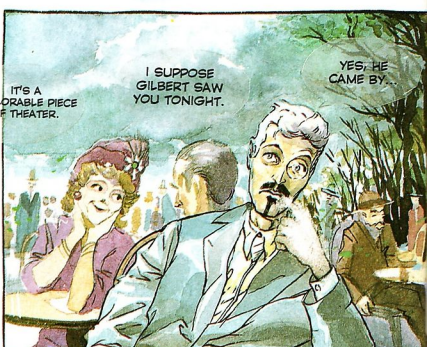
I MUST
FINISH MY
WORK.

THE OTHER
NIGHT SOME BOOKS
FELL ON ME.





DO YOU SPEND MUCH
TIME IN THE WORLD
WITH THE REST OF
US?





BAB...



WILL YOU BE
SERIOUS?



"PARIS IS A VERI-
TABLE OCEAN. TAKE
AS MANY SOUND-
INGS AS YOU
WILL..."



FORGIVE
ME, BAB.



"...YOU WILL NEVER
KNOW ITS DEPTH."

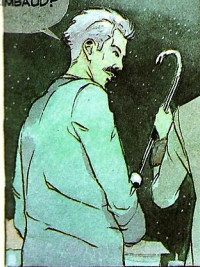


"... IF LIES ARE NO
LONGER HELD BY
YOUR CLEAR
PUPILS..."





RIMBAUD



YES,
RIMBAUD,
A CHILD...



HEAVENS,
ANTONIN'S
STUDIO!



STOP AND
LOOK.



IT'S
BEAUTIFUL.



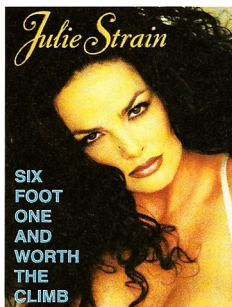


I WANTED TO SCREAM AND COULDN'T.
EVEN NOW, SOME NIGHTS IT COMES
BACK IN MY DREAMS -- THE ACRID
SMELL AND THE NERVOUS CRACKLE OF
BURNING RAFTERS. THE HORROR
SHAKES MY BEING WHEN I REMEMBER IT.
BECAUSE HE WAS MY BROTHER...

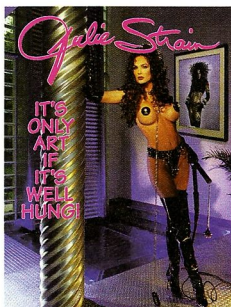
Vane + CORO 92

HOT, HARDBOUND AND DELIVERED...

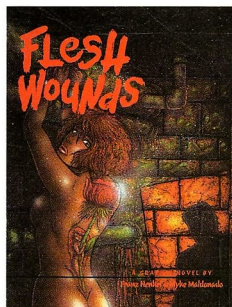
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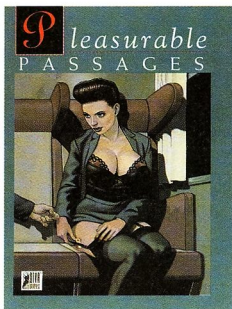
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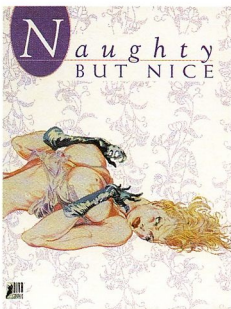
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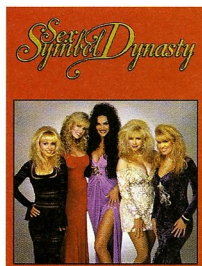


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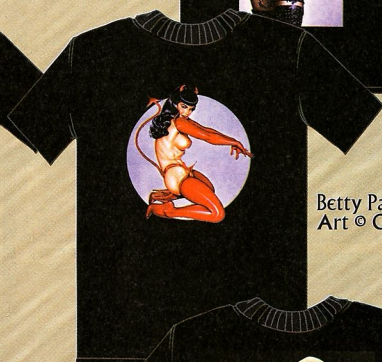
The DARKNESS



Model: Julie Strain
Art © OLIVIA!



WITCHBLADE



Betty Page
Art © OLIVIA!



LADY DEATH



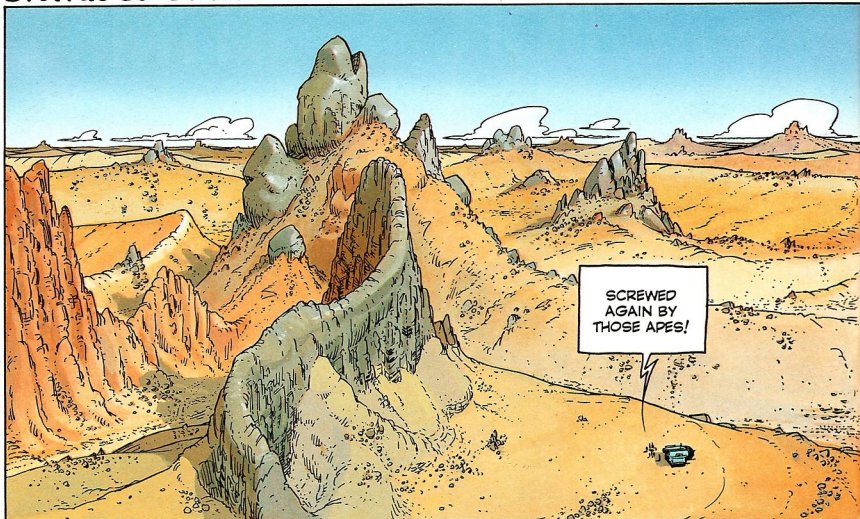
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SCREWED
AGAIN BY
THOSE APES!



AN OBA WITHOUT A MASK! THAT'S THE FIRST TIME I'VE SEEN ONE! WHY DO YOU THINK HE TOOK IT OFF, MASTER?

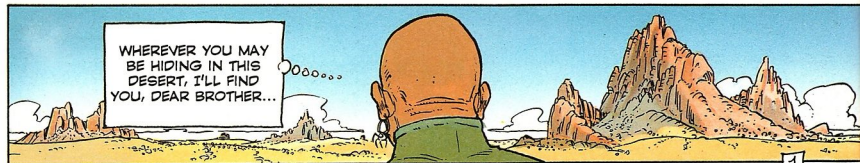


HOW SHOULD I KNOW, IDIOT? I WANT ALL THE INTERCEPTORS OUT TO GET DAYAK... NOW!

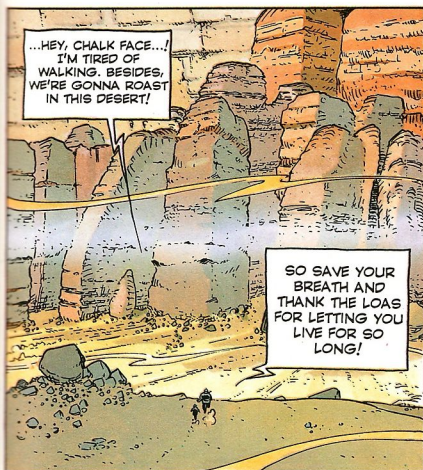
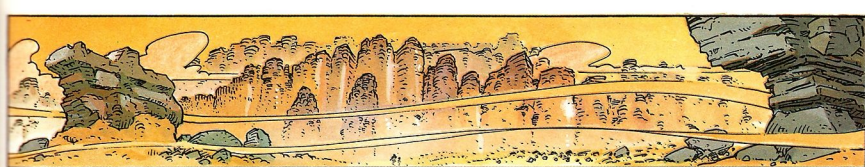
WE'LL HAVE TO MOVE QUICKLY. A WILD STORM IS RISING IN THE WEST.



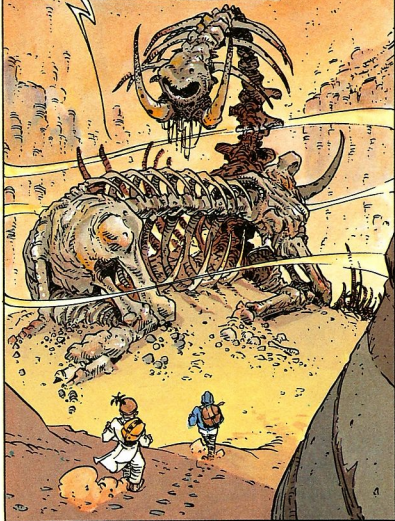
SO, THEN HURRY UP! I WANT HIM, WHATEVER THE COST!



WHEREVER YOU MAY BE HIDING IN THIS DESERT, I'LL FIND YOU, DEAR BROTHER...



THIS OLD CARCASS WILL
PROTECT US FROM THE WIND.
AND WITH A BIT OF LUCK
THE INTERCEPTORS WON'T FIND
US...



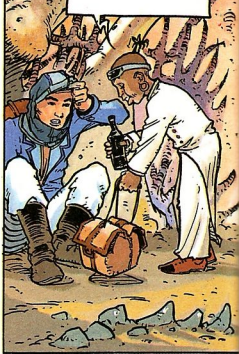
BY LOA! THESE
BEASTS WERE
ENORMOUS!

OUR ANCES-
TORS CALLED
THEM ELE-
PHANTS. THEY
BECAME EXTINCT
LONG BEFORE
WE WERE
BORN...



NOW, WHERE
DID YOU
STEAL THAT
FROM?

HA, HA!
A GIFT OF THE
GODS!
A MIRACLE
DRUG AGAINST
TOTAL
EXHAUSTION!



YEAH, BUT WHAT
WE REALLY NEED
IS A MIRACULOUS
PLAN TO ANNIHI-
LATE SIMON AND
HIS MOTHER.



DO YOU REALLY
THINK THAT THIS
TRIBE OF NOMADS
CAN HELP YOU
DEFEAT YOUR
BROTHER?

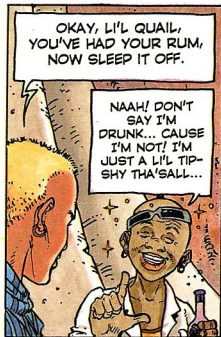
OBA HAS
SHOWN ME THE
WAY. NOW IT'S
UP TO ME TO
FOLLOW IT!

WHAT WAY? IT'S A FUCKIN'
DEAD-END FILLED WITH
ROCKS AND NOT EVEN A
DROP OF RUM! AT LEAST IN
GHETTO 9 I COULD
ALWAYS LAY MY HANDS ON
SOMETHING TO WET MY
GULLET!



OKAY, L'I'L QUAIL,
YOU'VE HAD YOUR RUM,
NOW SLEEP IT OFF.

NAAH! DON'T
SAY I'M
DRUNK... CAUSE
I'M NOT! I'M
JUST A L'I'L TIP-
SHY THA'SALL...



SO THIS IS
WHERE WE'RE
AT, LITTLE
BROTHER...
CORI'S LEFT
US FOR
GOOD!

NOOOO...! I KEEP
HAVING THE SAME
NIGHTMARE. IT
KEEPS RECURRING!

...SNORE
...ZZZZ...

INTERCEPTOR 14
LOCKED ON TARGET!
ESCAPEES LOCATED!
OPENING FIRE!



PI?P...

GET UP, LI'L
QUAIL! QUICK!
RUN FOR IT!!

PAW PAW PAW

WAIT! TRY
TO GET
THEM
ALIVE...!

MESSAGE
RECEIVED,
MASTER! WE'RE
LANDING!

IT'S A
DEAD-END!
THEY CAN'T
GET AWAY!

WHAT?!
LIFT THE NOSE,
FOR GOD'S
SAKE! PULL OUT!

...I CAN'T! I'M LOSING
CONTROL... WE'RE
GONNA CRAA...



BY
LOA!
WHO DID
THAT?

I DON'T
KNOW, BUT
WE CAN'T
BE VERY
FAR FROM
THE ZAKS.



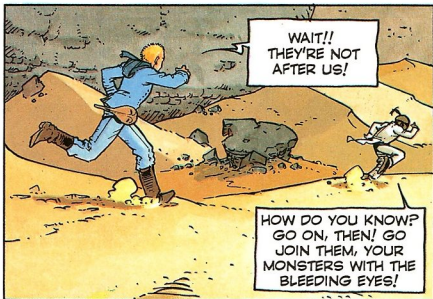
AAAAHHH!
THE ZAKS!
THE ZAKS!

HELP!
GET ME
OUTTA HERE!



WAIT!!
THEY'RE NOT
AFTER US!

HOW DO YOU KNOW?
GO ON, THEN! GO
JOIN THEM, YOUR
MONSTERS WITH THE
BLEEDING EYES!



STOP!
YOU WON'T
MAKE IT
WITHOUT ME!




DON'T WORRY
ABOUT ME!
I'LL BE
OKAAAA...

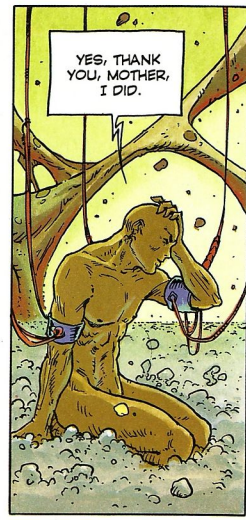
?!?!...







DID YOU SLEEP
WELL, SON?



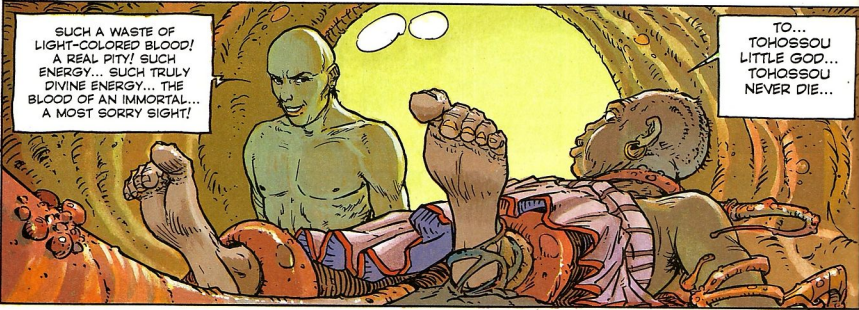
YES, THANK
YOU, MOTHER,
I DID.



UNFORTUNATELY,
OUR FRIEND
HASN'T SLEPT THAT
WELL...



...HAVE YOU
NOW,
TOHOSSOU?



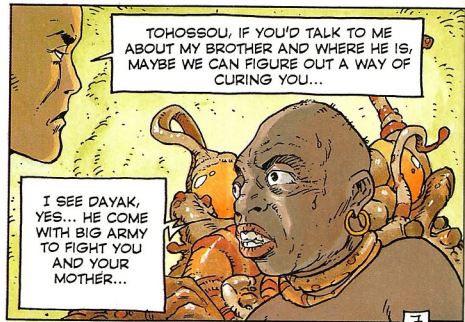
SUCH A WASTE OF
LIGHT-COLORED BLOOD!
A REAL PITY! SUCH
ENERGY... SUCH TRULY
DIVINE ENERGY... THE
BLOOD OF AN IMMORTAL...
A MOST SORRY SIGHT!

TO...
TOHOSSOU
LITTLE GOD...
TOHOSSOU
NEVER DIE...



OF COURSE NOT! HOW COULD
ANYONE DARE TO TRY AND KILL
A DEFORMED LITTLE GOD?

SIMON, HE
WON'T LAST
MUCH LONGER.
IT'S TIME FOR
HIM TO TALK
NOW.



TOHOSSOU, IF YOU'D TALK TO ME
ABOUT MY BROTHER AND WHERE HE IS,
MAYBE WE CAN FIGURE OUT A WAY OF
CURING YOU...

I SEE DAYAK,
YES... HE COME
WITH BIG ARMY
TO FIGHT YOU
AND YOUR
MOTHER...

WHAT BIG ARMY...P
I BET YOU MEAN THE
PRIMITIVE TRIBE OF
DESERT NOMADS.
THOSE SAVAGE
RETARDS...

SAVAGES NOT
ALWAYS WHAT
YOU THINK.
BRINGING
PROGRESS AT ALL
COST, ALSO BE
SAVAGE. OFTEN
PROGRESS MUST
BE FEARED.

YOU'RE ABSOLUTELY
RIGHT, UNLUCKY
LITTLE GOD. OFTEN
I FEAR MYSELF!

WE'RE WASTING
TIME, SIMON.
MY ENERGY
RESERVES ARE
BEING RAPIDLY
DEPLETED. I
CAN FEEL IT.
I NEED TO
GROW... I
MUST FORAGE
ELSEWHERE...

WHAT DO
WE DO
WITH THIS
BREATHLESS
LITTLE GOD?

HE'S NOT MUCH
USE TO US...
UNLESS HIS
HIGH-PROTEIN
CONTENT
COULD BE...

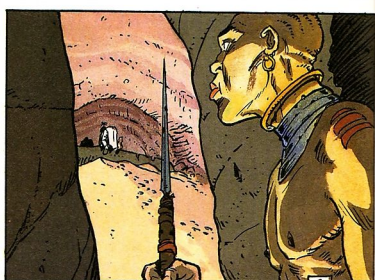
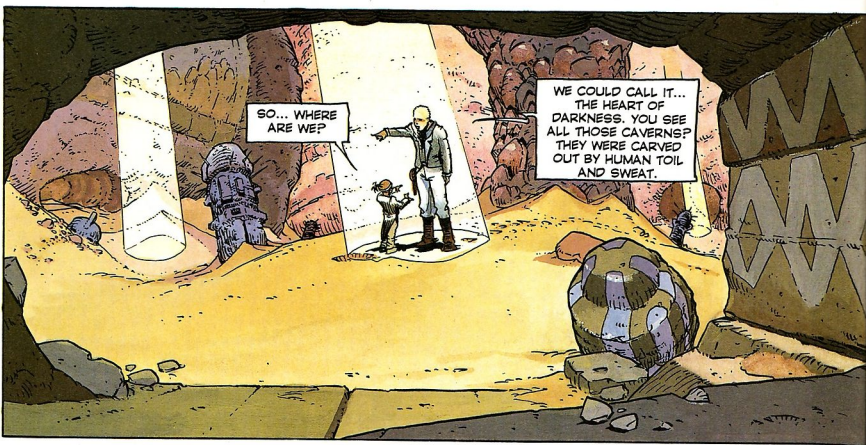
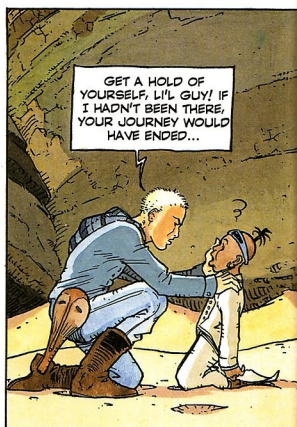
I NEED DESERT
RESOURCES. I'M
COUNTING ON YOU
TO GET THEM FOR
ME. I'LL PROVIDE
YOU WITH ALL THE
SUPPORT YOU
NEED... ENOUGH SO
YOU'LL BE ABLE TO
ANNIHILATE THE
TRIBE THAT IS
HARBORING YOUR
BROTHER.

I CAN'T WAIT,
MOTHER.

GOODBYE,
IMMORTAL!

...NO, NOT ME... DEATH
NOT COME TO LITTLE
GODS... NO...

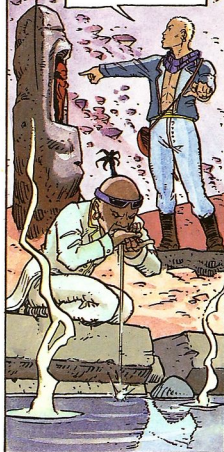
TO...
TOHOSSOU
NEVER DIE...
NEVER...





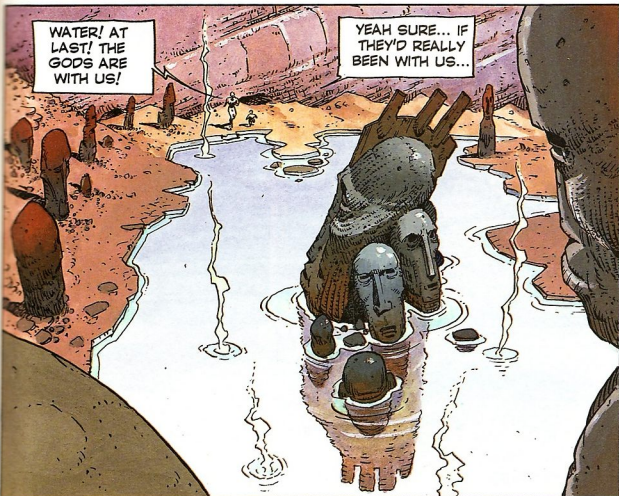
...THEY WOULD'VE PROVIDED US WITH A LITTLE LAKE OF VINTAGE RUM!

LOOK! THAT'S THE SAME STATUE THAT WAS IN THE OLD SANCTUARY...



WATER! AT LAST! THE GODS ARE WITH US!

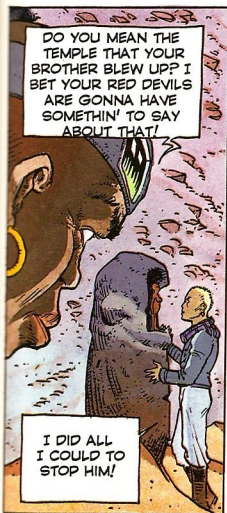
YEAH SURE... IF THEY'D REALLY BEEN WITH US...



DO YOU MEAN THE TEMPLE THAT YOUR BROTHER BLEW UP? I BET YOUR RED DEVILS ARE GONNA HAVE SOMETHIN' TO SAY ABOUT THAT!

DA... DAA... DADAK...

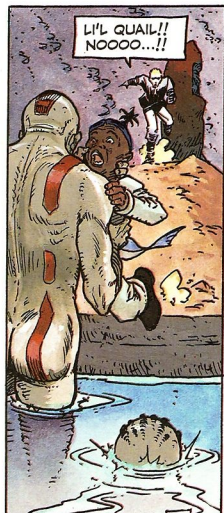
I DID ALL I COULD TO STOP HIM!

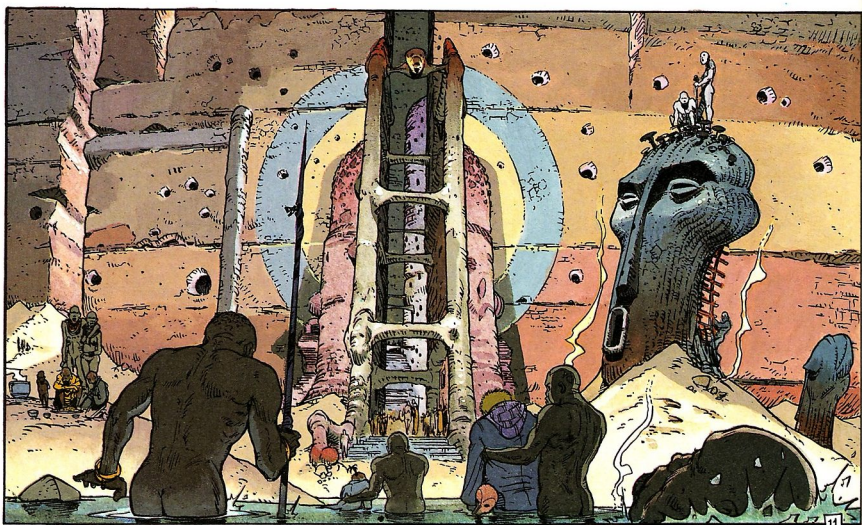


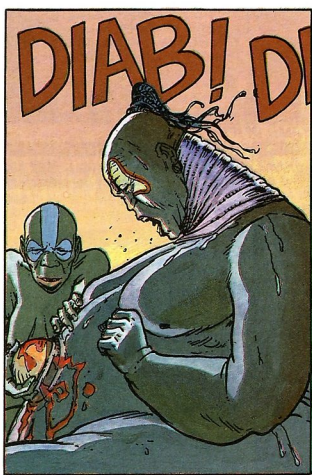
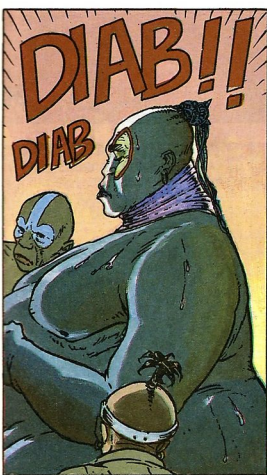
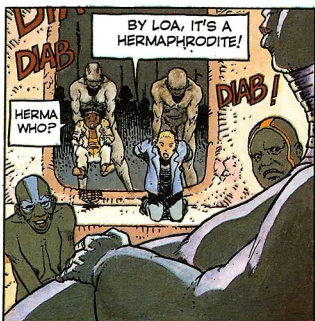
...ADADAAK! HELP!!

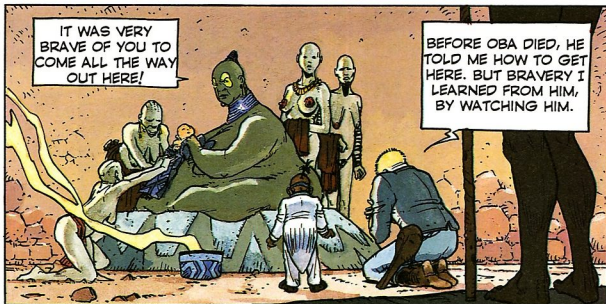
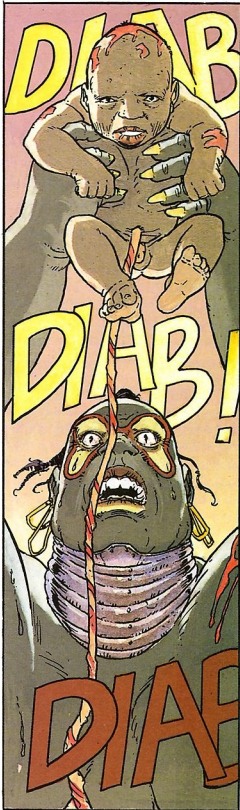


L'I'L QUAIL!! NOOOO....!!

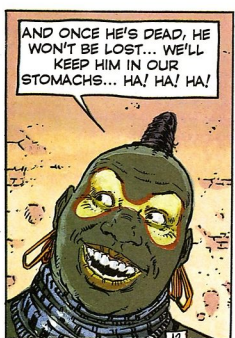
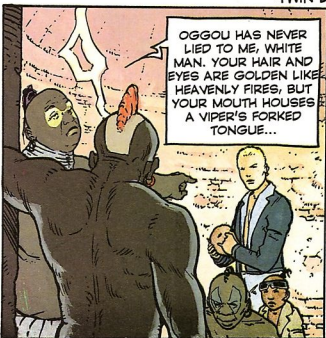








*TWIN DEITY.





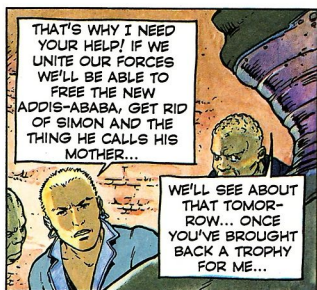


AND NOW
A LITTLE
CELEBRATION
AWAITS US... EAT
AND BE MERRY...
FOR TOMORROW,
YOU'LL NEED ALL
THE ENERGY YOU
CAN GET!



YOU SAY THE WHITE
GOD KILLED YOUR
WIFE?

AND I'LL NEVER
FORGIVE HIM. I
SWORE I'D KILL HIM,
EVEN IF I HAVE TO
USE MY TEETH TO
SLIT HIS THROAT!



THAT'S WHY I NEED
YOUR HELP! IF WE
UNITE OUR FORCES
WE'LL BE ABLE TO
FREE THE NEW
ADDIS-ABABA, GET RID
OF SIMON AND THE
THING HE CALLS HIS
MOTHER...

WE'LL SEE ABOUT
THAT TOMORROW... ONCE
YOU'VE BROUGHT
BACK A TROPHY
FOR ME...



HMMM... LOOKS GOOD,
SMELLS GOOD, TASTES...

THAT'S FROM THE
THIGH... YOU KNOW,
THE PILOT OF THE
SILVER BIRD THAT
CRASHED THIS
MORNING. THE LEFT
LEG IS ALWAYS
TASTIER BECAUSE...



...THE LEFT LEG?
RIGHT, YOU'RE
PULLING MY
LEG! YOU'RE
KIDDING, YES?

ELIZI PREPARED
THE MEAL. SHE'S GREAT
AT MAKING SUMPTUOUS
FEASTS OUT
OF LEFTOVERS...
HUMAN LEFTOVERS,
THAT IS...



OH, SO THE PRETTY LITTLE
MAN DOESN'T LIKE THE LEFT
LEG... HE WOULD'VE
PREFERRED THE INNARDS,
WOULD HE? I'VE KEPT THE
TONGUE... AND WE'VE GOT
THE BRAINS... WOULD HE
LIKE ME TO SAUTE THEM FOR
HIM?



UHH... NO,
THAT'S FINE.
I'M NOT
HUNGRY...



HE'S REAL CUTE...
OH, GREAT DIAB...
I JUST KNOW
I'LL INVENT...



...ALL SORTS OF
DELICIOUS NEW
DISHES JUST
FOR HIM.



WE ONLY HAVE HUMAN MEAT
ON SPECIAL OCCASIONS!
HERE, TAKE A SIP. IT WILL
HELP IT GO DOWN...

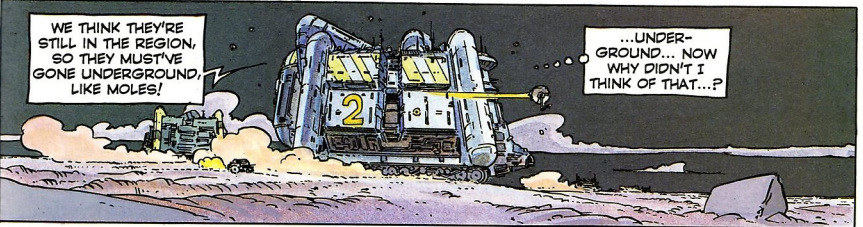
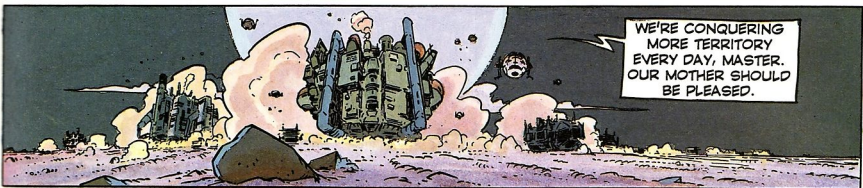
HANG IN THERE,
I'LL QUAIL.
JUST HANG IN
THERE!



MMMM, FINALLY SOMETHING
THAT'S MORE OR LESS
DRINKABLE... WHAT COULD IT
BE... ANT BEER?
ROACH CIDER?

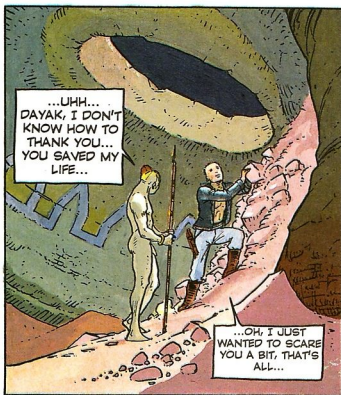


NO... MARINATED
PILOTS' TESTICLES
FERMENTED IN TERMITE
MILK!



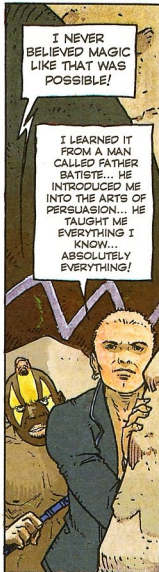


CAREFUL! THERE'S BEEN A SLIGHT CHANGE IN THE WAY THE WIND IS BLOWING... IT WON'T BE LONG NOW...



...UHH... DAYAK, I DON'T KNOW HOW TO THANK YOU... YOU SAVED MY LIFE...

...OH, I JUST WANTED TO SCARE YOU A BIT, THAT'S ALL...



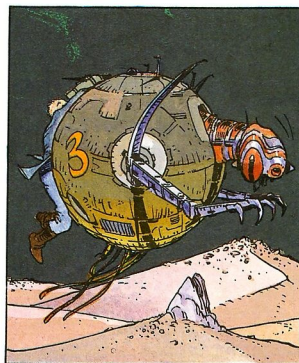
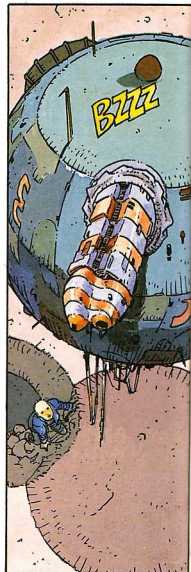
I NEVER BELIEVED MAGIC LIKE THAT WAS POSSIBLE!

I LEARNED IT FROM A MAN CALLED FATHER BATISTE... HE INTRODUCED ME INTO THE ARTS OF PERSUASION... HE TAUGHT ME EVERYTHING I KNOW... ABSOLUTELY EVERYTHING!



HUSH! IT'S ALMOST HERE...! YOU HAVE ONLY A FEW SECONDS TO MAKE IT... IF YOU DON'T, YOU'RE DEAD!

I KNOW! IT'S UP TO ME NOW!



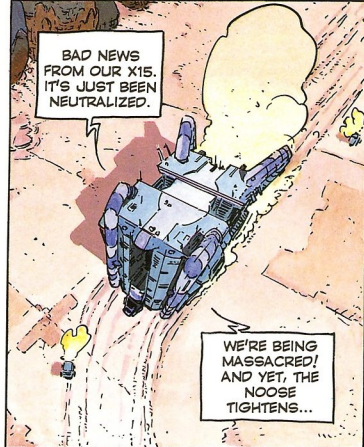


YOU DID IT!!
YOU DID IT!!

HURRY UP!
DON'T WASTE ANY TIME!
THE WHITE GOD CAN
TRACE US EASILY NOW...



WAIT! I HAVE TO GET THE
TROPHY FOR DIAB FIRST...
BE RIGHT WITH YOU!



BAD NEWS
FROM OUR X15.
IT'S JUST BEEN
NEUTRALIZED.

WE'RE BEING
MASSACRED!
AND YET, THE
NOOSE
TIGHTENS...



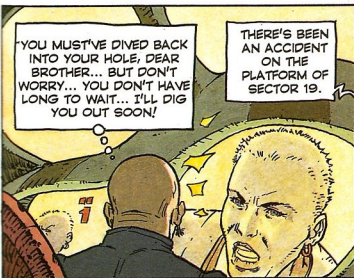
DO WE KNOW
EXACTLY WHERE
IT WAS WHEN IT
STOPPED
TRANSMITTING?

BETTER THAN THAT!
WE WERE ABLE TO
RECORD THE LAST
IMAGES IT
TRANSMITTED...



LOOK,
MASTER!!

DAYAK! HE'S
STILL ALIVE... SO
NOW WE KNOW
THE PERIMETER IN
WHICH WE MUST
ACTIVATE THE
PROBES!



YOU MUST'VE DIVED BACK
INTO YOUR HOLE, DEAR
BROTHER... BUT DON'T
WORRY... YOU DON'T HAVE
LONG TO WAIT... I'LL DIG
YOU OUT SOON!

THERE'S BEEN
AN ACCIDENT ON
THE PLATFORM OF
SECTOR 19.



BOOM

WHAT IS IT
NOW?!



THIS
PLACE IS
REALLY
CURSED!

DON'T BE
AFRAID, YOU
IDIOT! THE
ENTIRE AREA
HAS BEEN
TUNNELED...
IT'S LIKE AN
ANTHILL...



UGGH! I'VE GOT A SPALTING HEADACHE! DID I DRINK TOO MUCH OR WHAT? BUT I DON'T USUALLY DRINK...



MMMMHHH... THE CONCOCTION WORKED, HUH? IT TURNED YOU INTO A LITTLE TIGER...

OKAY, FATS, LET GO OF ME!



TELL ME WHERE DAYAK IS!

PFF...! YOUR FRIEND LEFT AT FIRST LIGHT, WITHOUT TELLING YOU. HE'S WITH OGGOU.

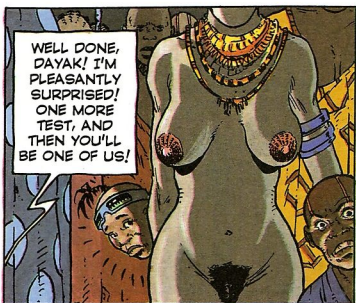


YEAH...? SO WHAT ABOUT MEF? DON'T I EXIST ANYMORE?

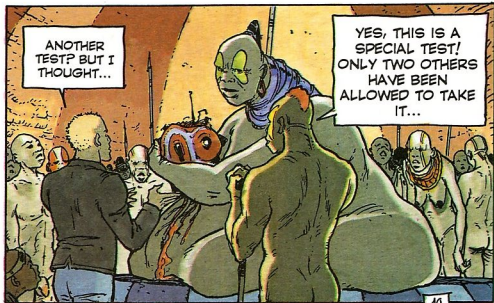


LOOK! I BROUGHT YOU WHAT YOU WANTED!

PI?!



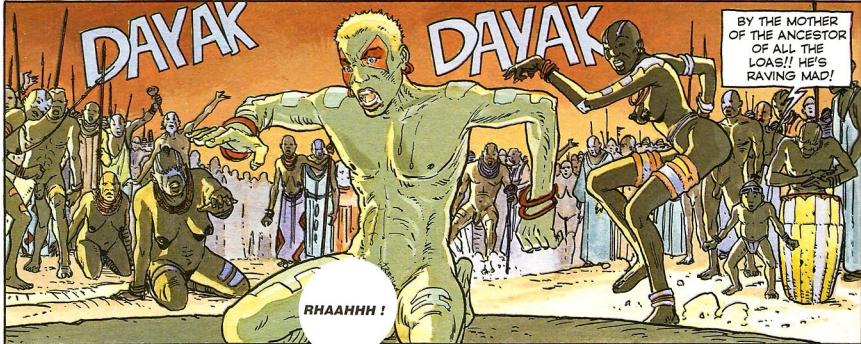
WELL DONE, DAYAK! I'M PLEASANTLY SURPRISED! ONE MORE TEST, AND THEN YOU'LL BE ONE OF US!



ANOTHER TEST? BUT I THOUGHT...

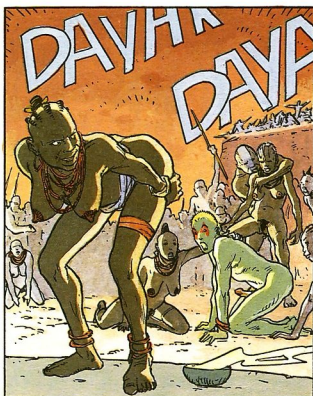
YES, THIS IS A SPECIAL TEST! ONLY TWO OTHERS HAVE BEEN ALLOWED TO TAKE IT...





BY THE MOTHER OF THE ANCESTOR OF ALL THE LOAS!! HE'S RAVING MAD!

RHAHHH!



NO, LIVID MAN, NO! SAVE YOUR SEED... COME... YOU HAVE MORE TO DO...

OH, MY EYES... MY EYES... I... SEE...

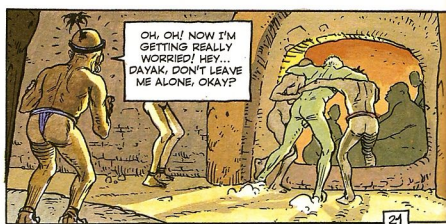
OH!



NO!! NOOOO!!



HELP ME!
HELP ME!

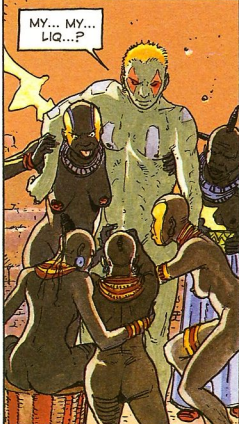


OH, OH! NOW I'M GETTING REALLY WORRIED! HEY... DAYAK, DON'T LEAVE ME ALONE, OKAY?

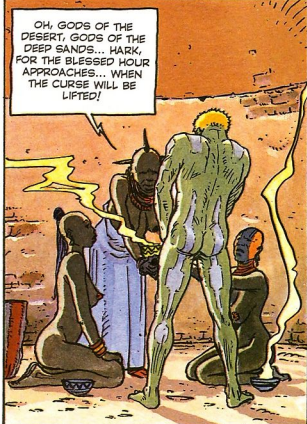
THE TIME HAS COME, DAYAK!
THE TIME OF BONDING... I NEED YOUR
STRENGTH... AND ALL OUR TRIBE
NEEDS THE GIFT OF YOUR LIQUEUR...
SO AS TO BE REGENERATED...
COME GIVE IT TO ME... QUICKLY!



MY... MY...
LIQ...?



OH, GODS OF THE
DESERT, GODS OF THE
DEEP SANDS... HARK,
FOR THE BLESSED HOUR
APPROACHES... WHEN
THE CURSE WILL BE
LIFTED!



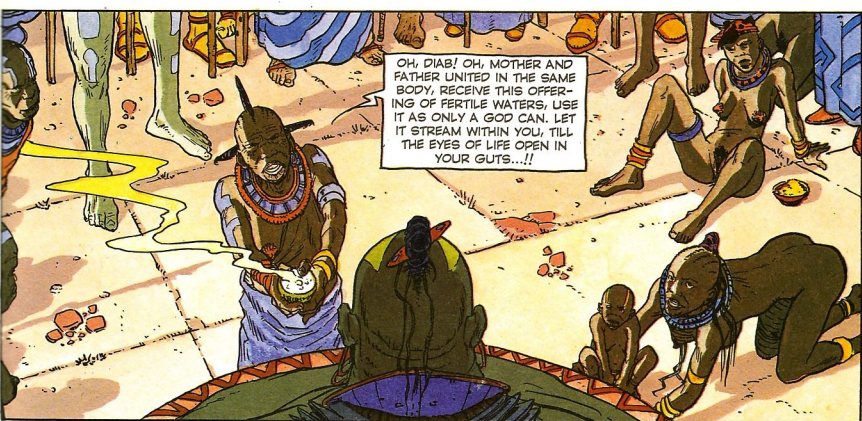
OUR WOMEN HAVE
BECOME STERILE...
OUR TRIBE
HAS BECOME
MOTHERLESS...



...BUT THANKS TO THE
LIVID MAN, THANKS TO
HIS POWER, THANKS TO
THE RESOURCES OF THE
GREAT DIAB, A SECOND
CHANCE HAS BEEN
GRANTED UNTO US...
NOW!

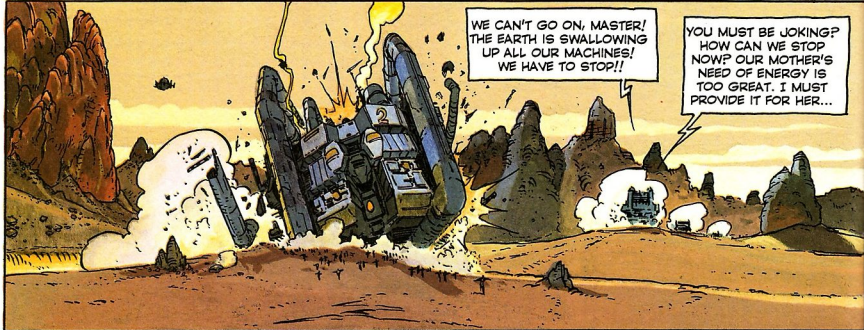


OH, DIAB! OH, MOTHER AND
FATHER UNITED IN THE SAME
BODY, RECEIVE THIS OFFER-
ING OF FERTILE WATERS, USE
IT AS ONLY A GOD CAN, LET
IT STREAM WITHIN YOU, TILL
THE EYES OF LIFE OPEN IN
YOUR GUTS...!!



TAKE HIM AWAY
NOW...
LEAVE ME
ALONE...





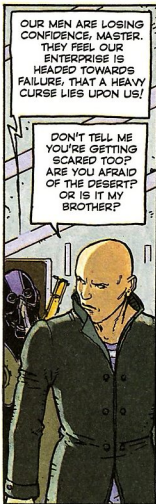
WE CAN'T GO ON, MASTER!
THE EARTH IS SWALLOWING
UP ALL OUR MACHINES!
WE HAVE TO STOP!!

YOU MUST BE JOKING?
HOW CAN WE STOP
NOW? OUR MOTHER'S
NEED OF ENERGY IS
TOO GREAT. I MUST
PROVIDE IT FOR HER...



AND BESIDES... WE'RE
ABOUT TO CAPTURE
DAYAK! THE ZAKS WON'T
LAST MUCH LONGER!

I UNDERSTAND,
MASTER... BUT TWO
OF THE PIPELINES
THAT CONNECT THE
PLATFORMS TO THE
CITY WERE
DESTROYED! WE
MUST REPAIR THEM
TO MAINTAIN OUR
MISTRESS'S ENERGY
SUPPLY!



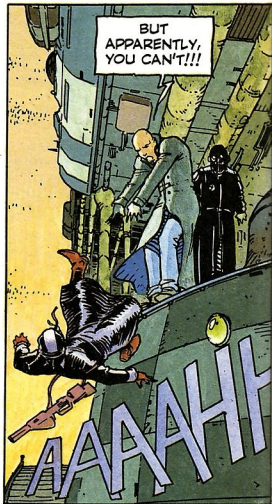
OUR MEN ARE LOSING
CONFIDENCE, MASTER.
THEY FEEL OUR
ENTERPRISE IS
HEADED TOWARDS
FAILURE, THAT A HEAVY
CURSE LIES UPON US!

DON'T TELL ME
YOU'RE GETTING
SCARED TOOP
ARE YOU AFRAID
OF THE DESERT?
OR IS IT MY
BROTHER?



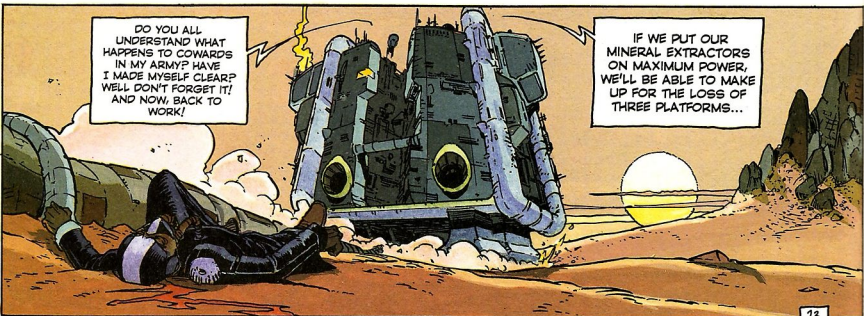
I'M AT YOUR
COMMAND, MASTER,
BUT I MUST WATCH
OVER YOU...

I CAN DEFEND
MYSELF, YOU
IDIOT!!



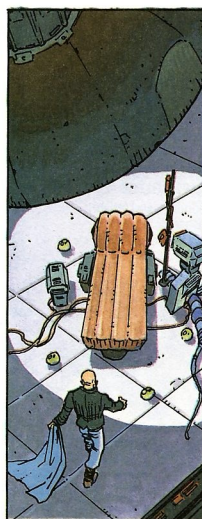
BUT
APPARENTLY,
YOU CAN'T!!!

AAAAHHH



DO YOU ALL
UNDERSTAND WHAT
HAPPENS TO COWARDS
IN MY ARMY? HAVE
I MADE MYSELF CLEAR?
WE'LL DON'T FORGET IT!
AND NOW, BACK TO
WORK!

IF WE PUT OUR
MINERAL EXTRACTORS
ON MAXIMUM POWER,
WE'LL BE ABLE TO MAKE
UP FOR THE LOSS OF
THREE PLATFORMS...



I KNOW, MOTHER. I CAN FEEL IT! HE IS THERE... SOMEWHERE UNDER US, UNDER THE GROUND... HE IS DERIDING ME!



FIGHT HIM THEN! FIGHT HIM WITH ALL YOUR STRENGTH! DON'T LET HIM GET AWAY WITH ANYTHING! AND I DON'T WANT YOU WORRYING ABOUT ME... I HAVE ENOUGH ENERGY FOR NOW...



...I... I KNOW MY DUTY, MOTHER... I'LL MAKE IT UP TO YOU...

I KNOW YOU WILL, SIMON...



HEY, DAYAK! WAKE UP! YOU'RE DREAMING!

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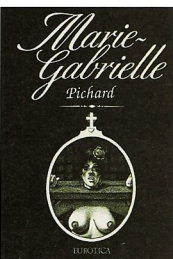
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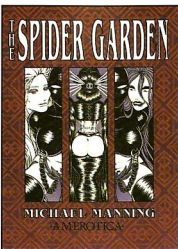
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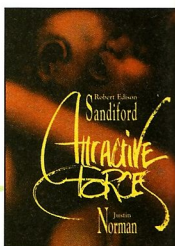
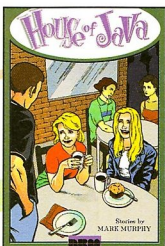
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THE STORY OF O 1



EUROTICA

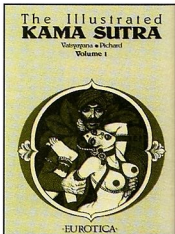
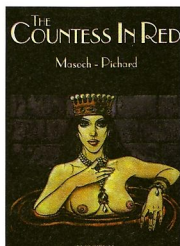


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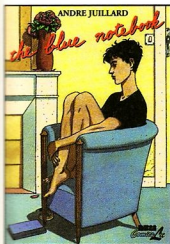
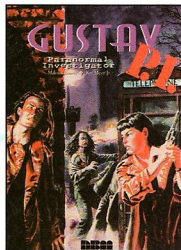
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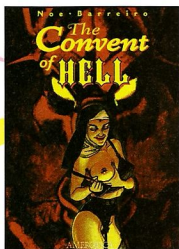
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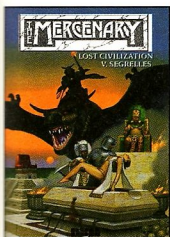
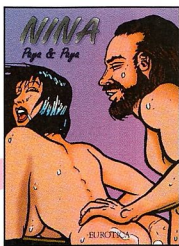
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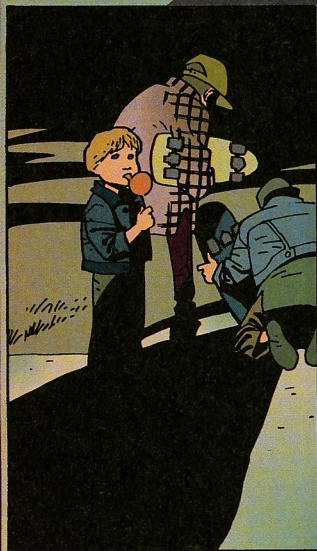
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HEY, THAT'S
A PRETTY NEAT
COSTUME!
COME ON IN,
KING TUT...



... AND HAVE SOME
FUN WITH US. YOU NEVER
KNOW, THE WOMAN OF
YOUR DREAMS MIGHT BE
IN HERE TONIGHT.

EVERYBODY
READY? THEN
LET'S ROCK THE
HOUSE!









I DON'T KNOW.
SEE FOR
YOURSELF.



WOW!
YOU'RE VERY
HANDSOME!

THANK
YOU.



I'M TIRED OF
DANCING.
COME ON...





YOU KNOW,
I'D LOVE TO
KISS YOU ON
THE NECK.

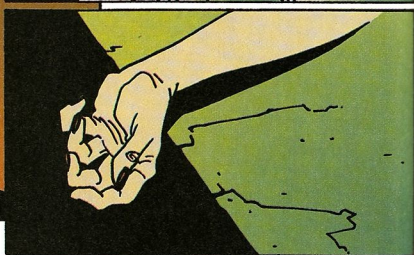


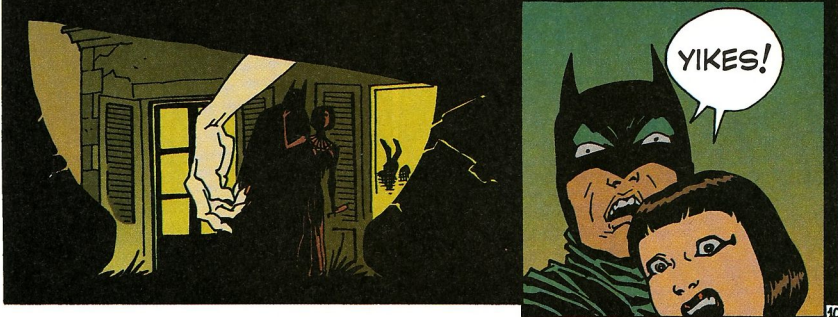
IT'S ALL
YOURS,
LOVER.



I THOUGHT
YOU'D
NEVER ASK.









SNOW WHITE'S
SNUFFED IT.

HOW
AWFUL! AND
LOOK...!



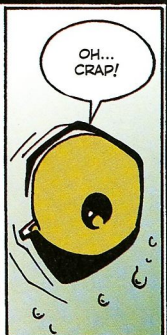
SHE WAS BITTEN
BY A VAMPIRE!!



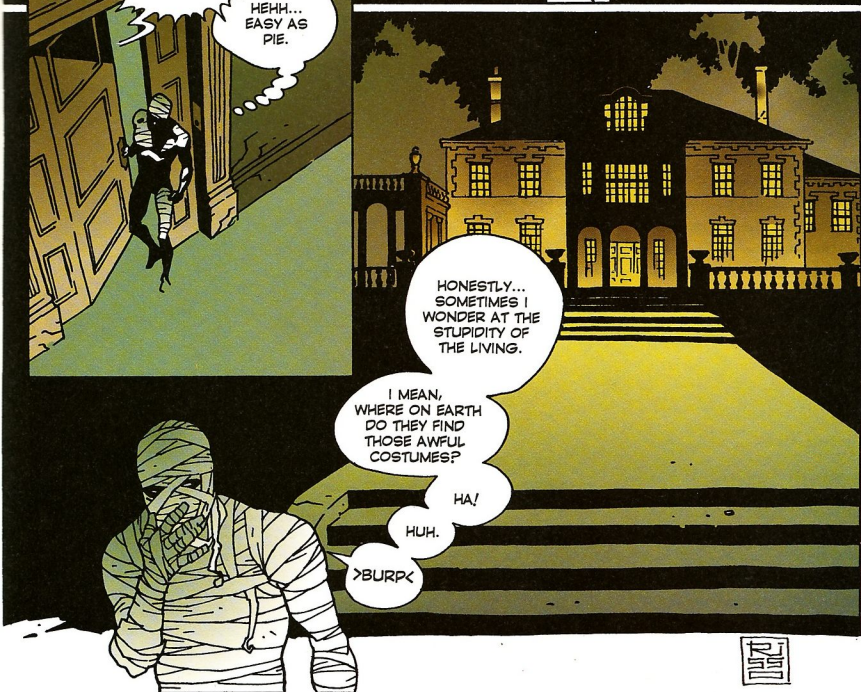
BY GOD...
WHO COULD
HAVE DONE
SUCH A
THING?



ME?
BUT...



OH...
CRAP!



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- ☐ **DECEMBER 1983** "Ranx's Liberator interviewed
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- ☐ **MARCH 1985** Moreno's "Rebel"! Bilal! Schuiten!
- ☐ **APRIL 1985** Eighth Anniversary Issue! Moreno! Corben!
- ☐ **MAY 1985** Liberator cover! Corben! Manara!
- ☐ **JUNE 1985** Charles Burns! Massimo Ghini! Herkiberto!
- ☐ **JULY 1985** George Miller interview! Olivia! Sesar!
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- ☐ **SEPTEMBER 1985** Hildebrandt cover! "Rock Opera"!
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- ☐ **NOVEMBER 1985** Boris Vallejo! Paul Kirchner/John Findley!
- ☐ **DECEMBER 1985** Caza! Swart! Kierkegaard!
- ☐ **WINTER 1986** 112 spectacular pages; Sesar! Pratt! Torres!
- ☐ **SPRING 1986** Moebius! Bob Deum! Vink!
- ☐ **SUMMER 1986** Sire! Serpieri! Das Pastoras!
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- ☐ **WINTER 1987** Greg Hildebrandt cover! Daniel Torres!
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- ☐ **SUMMER 1987** 10th Anniversary issue
- ☐ **FALL 1988** Olivia on the cover! Crepax's "Valentina"!
- ☐ **MAY 1989** The women of planet Zara! Daniel Torres!
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- ☐ **SEPTEMBER 1989** Herkiberto! "Manuel Montano"!
- ☐ **NOVEMBER 1989** Altuna! Dieter Lumpen! "Stan Croc"!
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- ☐ **MAY 1990** Adamov's "The Waters of Dead Moon"
- ☐ **JULY 1990** H.R. Giger! Daniel Torres! Rick Geary!
- ☐ **SEPTEMBER 1990** Harvey Kurtzman! Second installment of "The Waters of Dead Moon"
- ☐ **NOVEMBER 1990** Frank Frazetta interview
- ☐ **JANUARY 1991** Mills & Bisley's "Slaine"
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- ☐ **JANUARY 1992** Richard Corben! "Raoul Fleetfoot"!
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- ☐ **SEPTEMBER 1992** Final "Dead Moon"! Corben!
- ☐ **NOVEMBER 1992** Serpieri's "Druuna"! Corben!
- ☐ **JANUARY 1993** "Druuna" Gallery! "Palomita"!
- ☐ **MAY 1993** Azpiri! Prado! Frezzato!
- ☐ **SEPTEMBER 1993** Scott Hampton's "The Upturned Stone"! De Blas & Azpiri! "Little Ego"!
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- ☐ **JANUARY 1994** "Hombre"! Gelli & Tronchet's "Killer Death"!
- ☐ **MARCH 1994** Siro's "Master Volume"! Corben!
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- ☐ **JULY 1994** Font! "The Man Who Laughs"!
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- ☐ **NOVEMBER 1994** "Hord"! "Hombre"!
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- ☐ **JANUARY 1996** Frezzato! Segura & Ortiz!
- ☐ **MARCH 1996** Corben! Adamov's "Dayak"!
- ☐ **MAY 1996** Olivia cover! "Shadowslayer"!
- ☐ **JULY 1996** Azpiri! Bouc! De Felipe's "The Museum"!
- ☐ **SEPTEMBER 1996** Manara! "Raul Fulgurex"!
- ☐ **NOVEMBER 1996** Royo cover! Frezzato! "Burton & Cyb"!
- ☐ **JANUARY 1997** "Storm"! F.A.K.K.2! Gallery!
- ☐ **MARCH 1997** Frezzato's "The Second Moon"! Azpiri!
- ☐ **MAY 1997** "Teddy Bear II! Olivia cover! Schultheiss"!
- ☐ **JULY 1997** "Gullivera" by Manara! Ranx returns!
- ☐ **SEPTEMBER 1997** Druuna returns in "Aphrodisia"!
- ☐ **NOVEMBER 1997** Gypsy: Siberian Fires! (uncensored version for Canadian readers)
- ☐ **JANUARY 1998** Bettie Page Interview! Bilal! Caza!
- ☐ **MARCH 1998** Black Deker: Yellow Moon! Bisley cover!
- ☐ **MAY 1998** Death By Betrayal! Segura & Ortiz!
- ☐ **JULY 1998** Bisley cover! Manara novel! Azpiri! Pahek!
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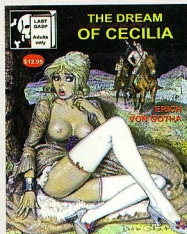
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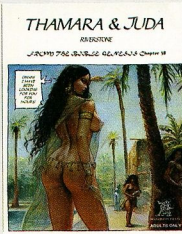
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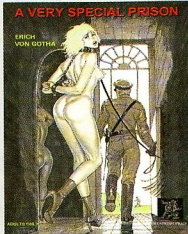
COMICS FROM LAST GASP



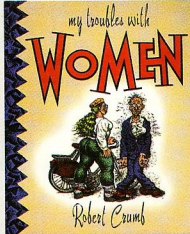
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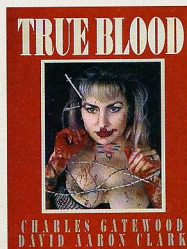
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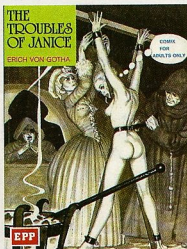
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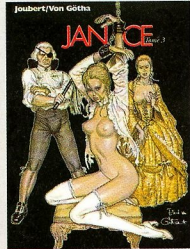
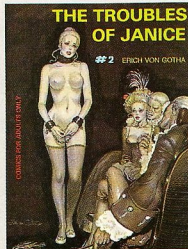
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TRUE BLOOD- A world of pagan fertility rites involving blood and pain, vampires and the extremes of body modifications. Soft cover



TROUBLES OF JANICE- The continuing story of Janice set in 18th century England. Drawn by Erich "Cecilia" Von Göttha. Volume 1, Volume 2 Soft cover.



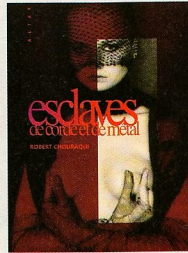
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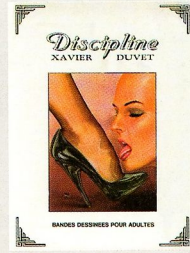
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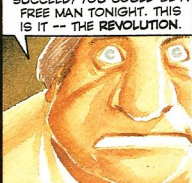
PRISONER LEON
PATRIOT!

BAPTISTE! WHEN AM I
GETTING OUT? WHAT'S ALL
THAT RACKET OUTSIDE?

THE CITIZENS ARE ATTACKING
THE FORTRESS.

WHO KNOWS... IF THEY
SUCCEED, YOU COULD BE A
FREE MAN TONIGHT. THIS
IS IT -- THE REVOLUTION.

THE REVOLUTION... NOW?



IT'S HAPPENING, BY GOD.
THEY'VE BLOWN UP THE
BRIDGE! THEY'RE
ATTACKING... RAISING
THE TRI-COLOR FLAG!



BAPTISTE?



THE EXIT'S BLOCKED.
I HOPE THEY HAVEN'T
FORGOTTEN ABOUT ME.



WHAT A BEAUTIFUL SIGHT IT
MUST BE-- THE CITIZENS
UNITED, UP IN ARMS...



THE CRIES OF FREEDOM,
THE MUSKETS, THE FLAGS...



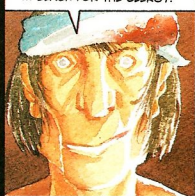
... TRI-COLORED?



OF COURSE-- TO REPRESENT THE
STATE OF MAN. RED FOR THE
POOR, BLUE FOR
NOBILITY...



... BLACK FOR THE CLERGY.





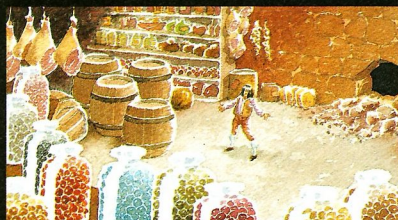
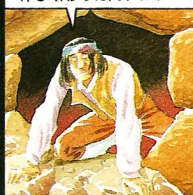
THEY'RE DESTROYING THE PRISON... I'M TRAPPED!



IDIOTS!



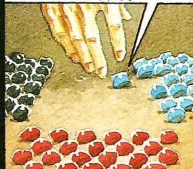
IT'S THE DISPENSARY.



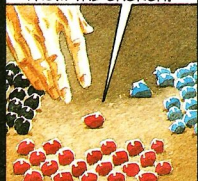
WELL THEN...



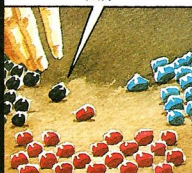
HOW WILL THEY FILL UP THE PUBLIC TREASURY'S COFFERS?



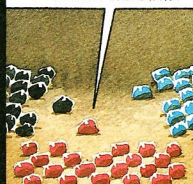
WITH THE DONATIONS FROM THE CHURCH?



SURE. AND HOW WOULD OUR POOR MEN OF THE CLOTH LIVE?

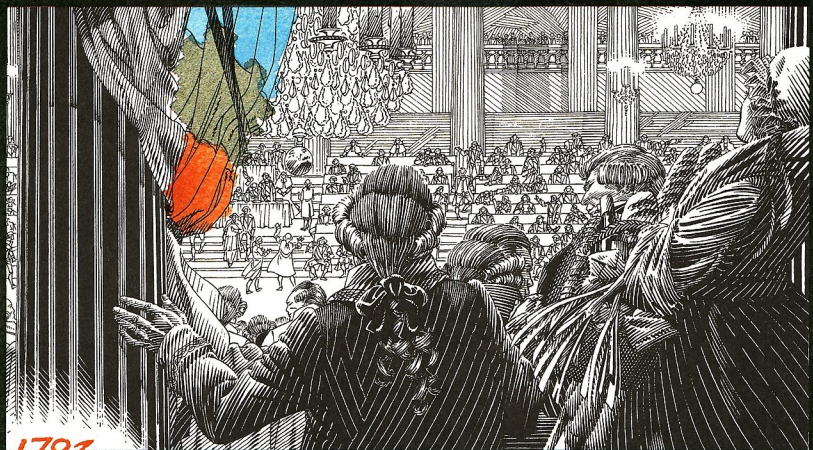


ON THE WAGES DOLED OUT TO THEM BY THE STATE.



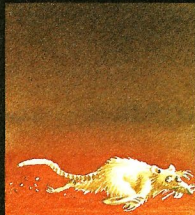
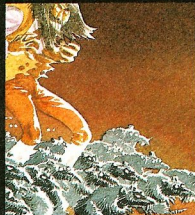
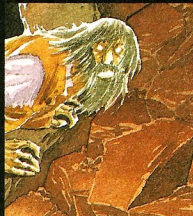
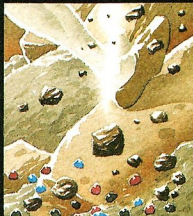
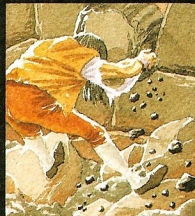
OH, HOW MARVELOUS IT WILL BE-- A NATIONAL ASSEMBLY. THERE'LL BE MORE THAN ENOUGH FOR EVERYONE.



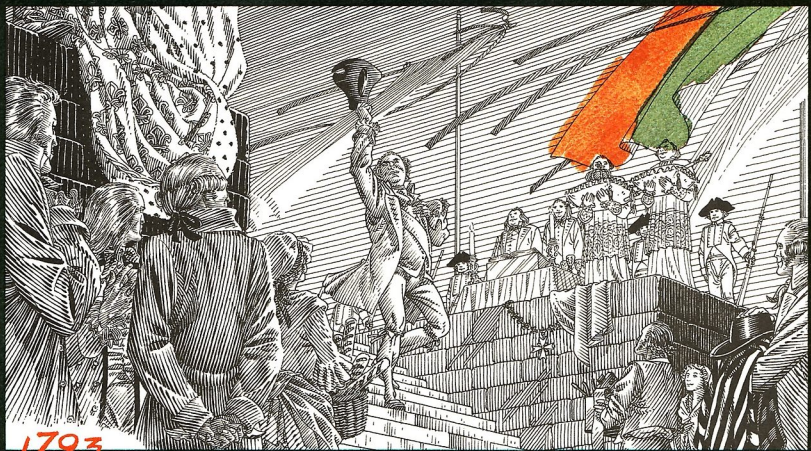


1792

I'M HUNGRY!



HEHH... I MAY BE HUNGRY, BUT I STILL RULE THE ROOST IN THIS RANCID CAVE...



1793

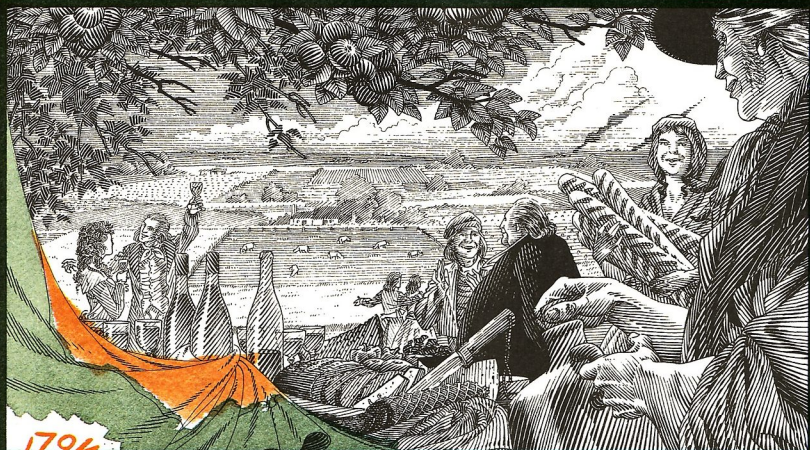


YOU'RE MY BEST PAL, MAX! WHEN WE ESCAPE THIS RAT HOLE --
UH, NO OFFENSE -- WE'LL NEVER BE HUNGRY AGAIN.



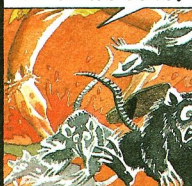
WE'LL ALL BE EQUALS!





1794

GO TO THE DEVIL!



NO!



NO MORE DEVIL,
NO MORE GOD...



... NO MORE CLERGY.



PEOPLE... JUST PEOPLE.



AND WAR.

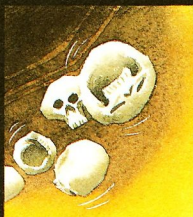
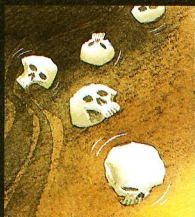
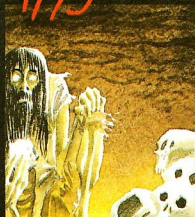


WE'LL DECLARE WAR
ON THE CHURCH!

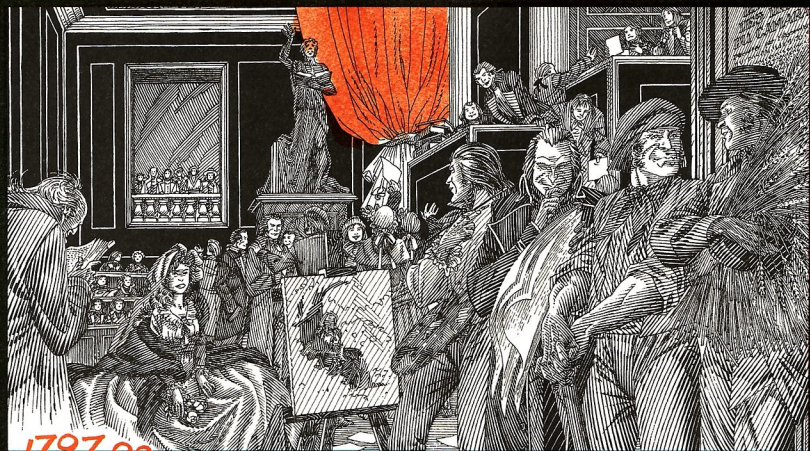




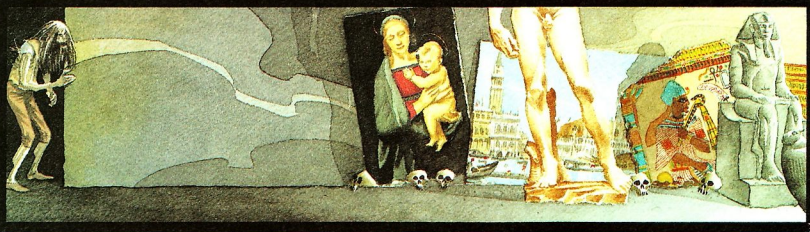
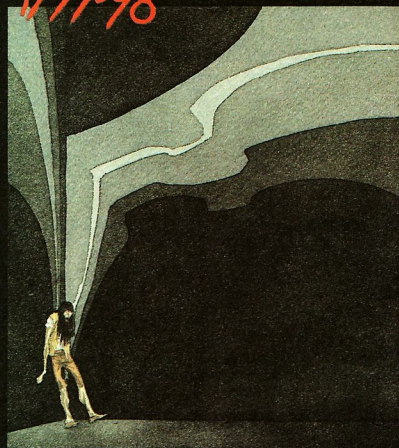
1795



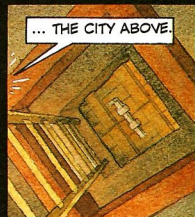
JUST... PEOPLE...



1797-98

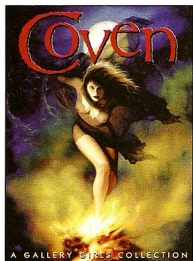


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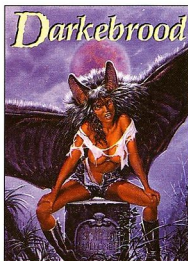


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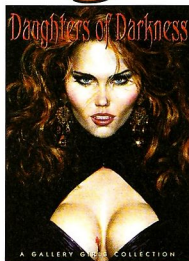
Fantasy Art Masterworks



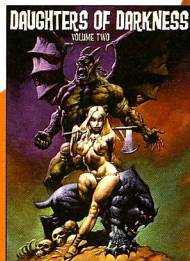
COVEN - A GALLERY GIRLS BOOK
Nothin' says lovin' like something from this Coven! Art by Gallego, Hoffman, Giorleto, & others. Cover by Arantza.



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Half-woman, half-beast, all powerful! Mystic creatures by Arantza, Maroto, Byrd, and others. Cover by DeMiguel.



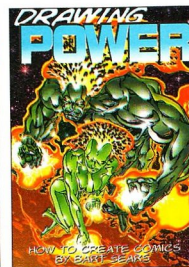
DAUGHTERS OF DARKNESS 1
These women have sold their souls for power on Earth. Art by Gorbey, Gross, Byrd, and others. Cover by Blas Gallego.



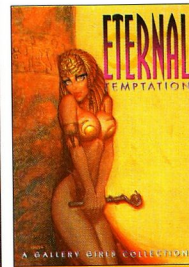
DAUGHTERS OF DARKNESS 2
More of the devil's disciples, luring mere mortal men to their eternal damnation. Cover by Alex Horley.



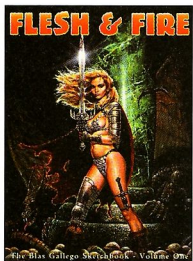
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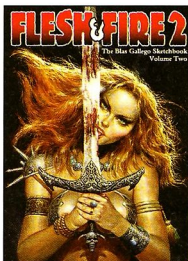
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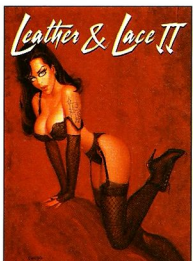
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Temptresses from throughout time are revealed, with Byrd, Gallego, Giorleto, & others. Cover by Joe Chiodo.



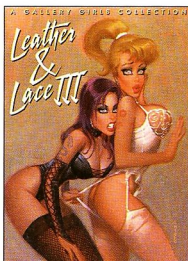
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The first collection of Europe's top Fantasy illustration: Included are his film & paperback work, plus lots of lovely ladies!



FLESH & FIRE 2 - BLAS GALLEGO
Another tour through the mind of Blas Gallego, this time showcasing his personal favorites, plus more girls!



LEATHER & LACE 2
Good girls being bad, and bad girls being better! Art by Roca, Arantza, Byrd, London, & others. Cover by Joe Chiodo.



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Being bad never felt so good! More kinky fashions and fetish fun with art from around the world! Cover by Chiodo.

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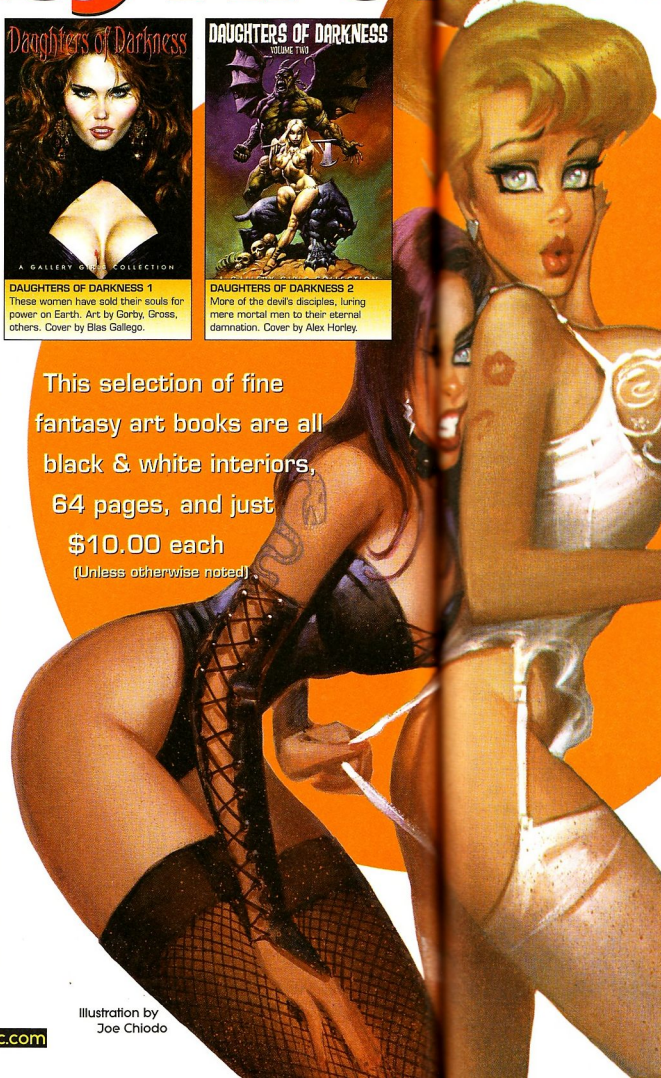
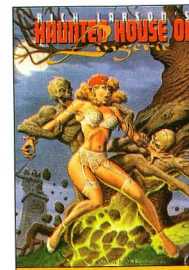
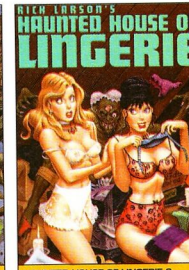


Illustration by
Joe Chiodo



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Rich Larson combines his love of horror films and barely-dressed young damsels into this bizarre collection.



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A new showcase of silk, satin, and insanity from the mind of Rich Larson. More scantily-clad cuties!

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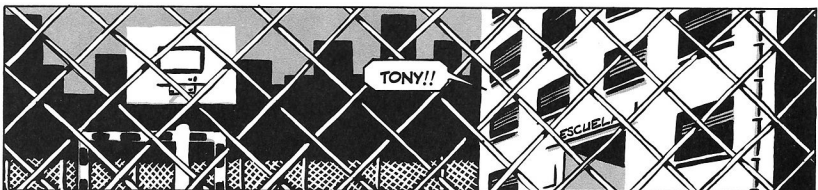
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DAD?

YES?

I KNOW WHAT I WANT FOR MY BIRTHDAY.

... AND MANY MORE HAPPY BIRTHDAYS



TONY!!

TONY, I DON'T WANT TO PUNISH YOU,
BUT IF I EVER SEE YOU DO THAT AGAIN
YOU'LL LEAVE ME NO OTHER CHOICE,
OKAY?

LITTLE DID I KNOW, THE SITUATION WITH
TONY WAS ABOUT TO GET MUCH, MUCH
WORSE...



THAT BOY IS FROM ANOTHER PLANET -- HE NEVER PARTICIPATES IN ANYTHING AND WHEN I YELL AT HIM, HE JUST LOOKS AT ME AND SMILES. AND THAT NOXIOUS HABIT OF SWALLOWING LIVE FLIES...

MISS!
MISS!

WHAT'S THE
MATTER, ANA?

WHY ARE
YOU CRYING?

I NEEDN'T HAVE ASKED. IT WAS TONY. NOT FOR THE FIRST TIME, I WISHED TO MYSELF THAT I'D NEVER MET THAT CHILD.

TONY, WHAT
ARE YOU
DOING?

WHAT DO YOU HAVE IN YOUR...

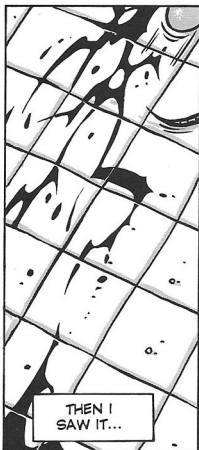
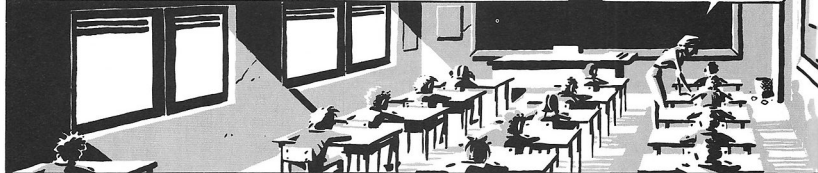
...MOUTH?

YOU LITTLE DEMON.
I'M GOING TO STOP THIS
DISGUSTING BEHAVIOR
FOR GOOD.

IT WAS A PRIMITIVE AND INEFFICIENT PUNISHMENT FOR SURE, BUT I FELT HUMILIATED FOR TONY. WORST OF ALL, HE SEEMED COMPLETELY UNFAZED -- HE SIMPLY CONTINUED TO SMILE THE WHOLE TIME.

THE NEXT DAY I SEPARATED HIM FROM THE REST OF THE CLASS. THIS WAS FINE WITH THE REST OF THE KIDS, WHO AVOIDED HIM LIKE THE PLAGUE ANYWAY. HE STILL MADE ME HYSTERICAL AT TIMES, BUT WE WERE GETTING THROUGH THE DAY. THERE WERE A FEW MINUTES LEFT UNTIL NOON, SO I GAVE THE KIDS SOME EXERCISES TO DO...

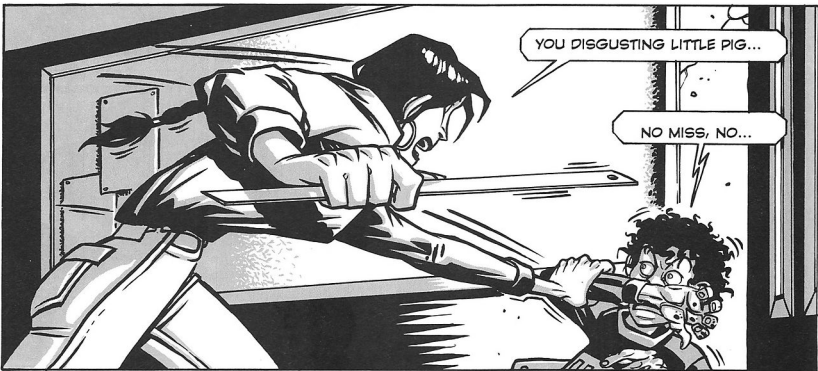
LOOK BERT, IT'S VERY SIMPLE. ALL YOU HAVE TO DO IS CARRY THE ONE...



THEN I SAW IT...

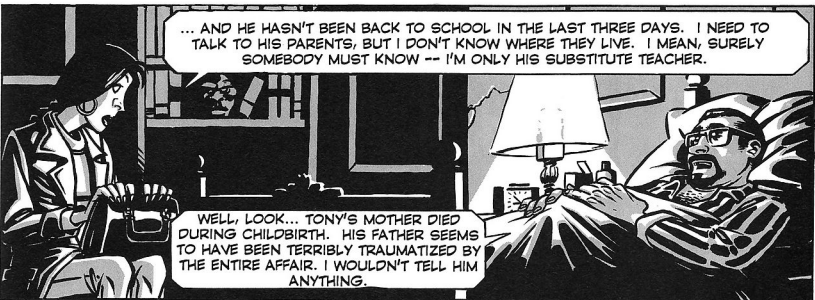
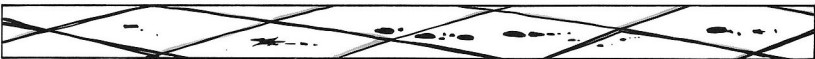


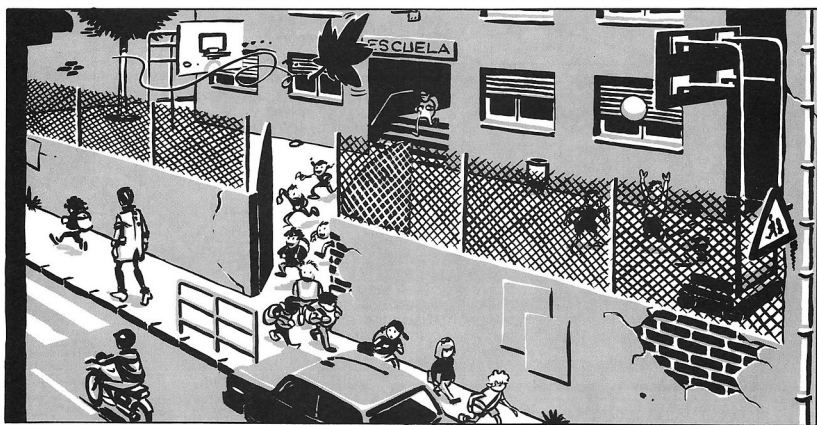
I DON'T KNOW WHAT CAME OVER ME, BUT I COULDN'T CONTAIN MYSELF. THAT KID HAD JUST EATEN AWAY AT MY SANITY, THAT'S ALL I CAN SAY.

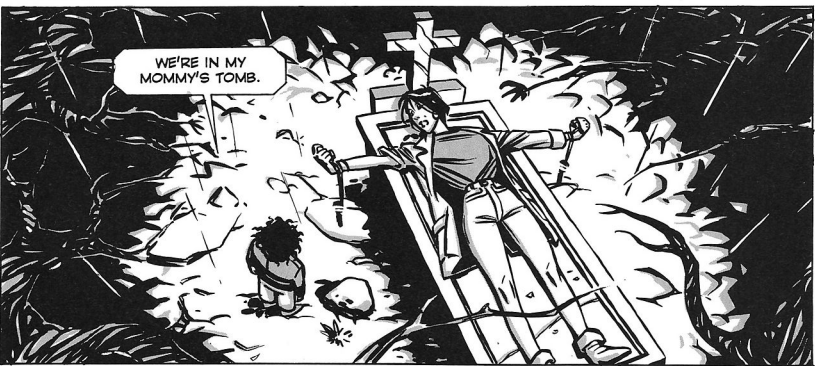


YOU DISGUSTING LITTLE PIG...

NO MISS, NO...







MY DAD TIED YOU UP. HE'LL BE BACK ANY MINUTE NOW.

MEANWHILE, I'VE HAD A GO AT YOUR HAND. THE SAME WAY YOU HAD A GO AT MINE THE OTHER DAY.



YOU SEE, YOU'VE BEEN VERY BAD TO ME, AND THIS IS YOUR PUNISHMENT.



SEE WHAT YOU'VE...



... MADE ME DO?



THAT WAS FUN!



I MUST... STAY AWAKE. OH MY GOD... I CAN SEE ALL THE WAY THROUGH TO THE BONE...


LET'S DO IT AGAIN!



AAHH!
GODDD!





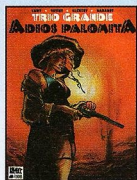


SON, ARE YOU DOWN HERE?

DID YOU HAVE FUN PLAYING
WITH YOUR PRESENT?

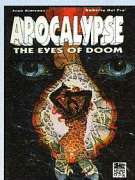
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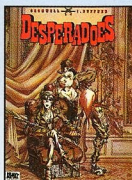
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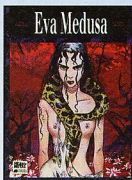
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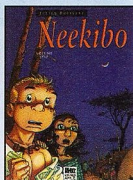
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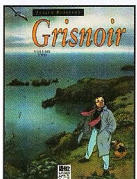
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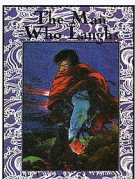
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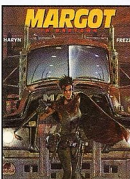
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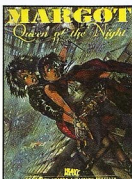
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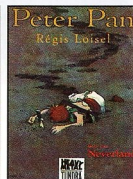
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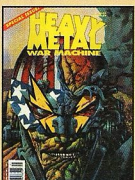
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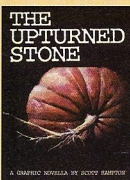
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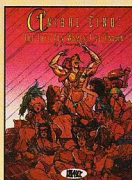
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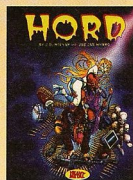
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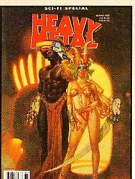


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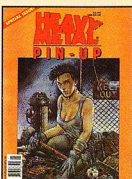
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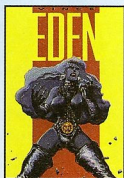
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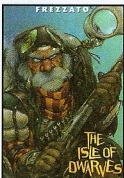
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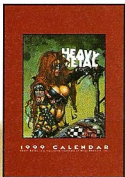
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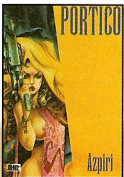
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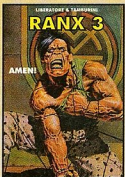
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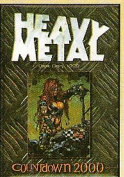
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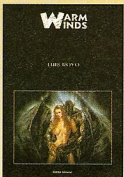
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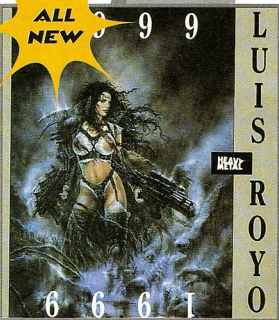
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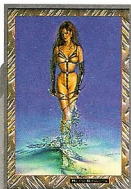
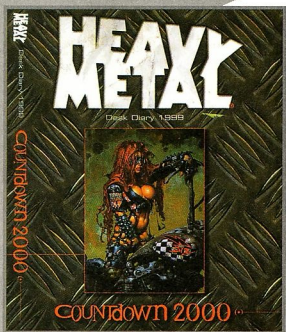
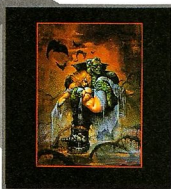
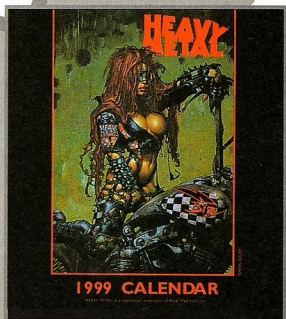
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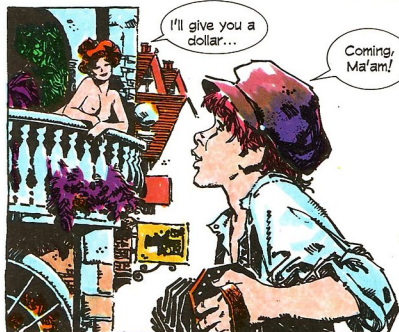
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Marseille, May 1900, 6:00p.m. Chantal awakens, but lets the men in her bed sleep on...



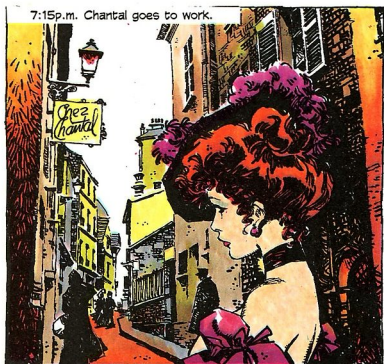
Ahhh!
It feels so good
to be in bed.

6:15p.m. Chantal and her cat have breakfast.









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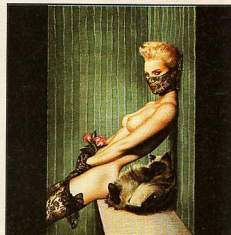
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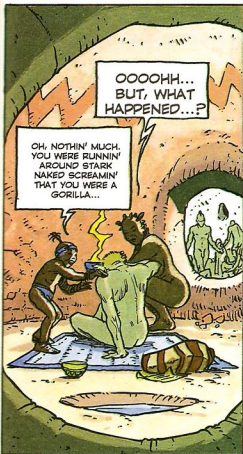
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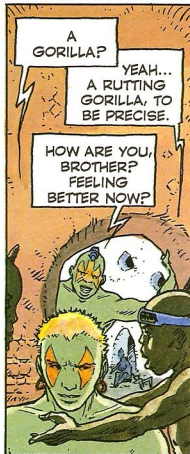
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OOOOHH...
BUT, WHAT
HAPPENED...?

OH, NOTHIN' MUCH,
YOU WERE RUNNIN'
AROUND STARK
NAKED SCREAMIN'
THAT YOU WERE A
GORILLA...



A
GORILLA?

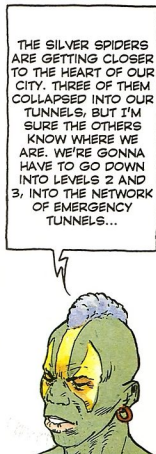
YEAH...
A RUTTING
GORILLA, TO
BE PRECISE.

HOW ARE YOU,
BROTHER?
FEELING
BETTER NOW?



MY HEAD STILL FEELS
LIKE IT'S ON FIRE!

WELL WE
MUST TRY
TO PUT
OUT THE
FIRE... IT'S
NOT OVER
YET...



THE SILVER SPIDERS
ARE GETTING CLOSER
TO THE HEART OF OUR
CITY. THREE OF THEM
COLLAPSED INTO OUR
TUNNELS, BUT I'M
SURE THE OTHERS
KNOW WHERE WE
ARE. WE'RE GONNA
HAVE TO GO DOWN
INTO LEVELS 2 AND
3, INTO THE NETWORK
OF EMERGENCY
TUNNELS...



YOU'RE RIGHT... IF MY
BROTHER HAS COME THIS
FAR, WE MUST PREPARE
FOR THE WORST... HE WILL
NOT SPARE US!! WAKE
EVERYONE UP! HURRY!!

I'LL CALL UP
THE
STRONGEST
OF OUR MEN...



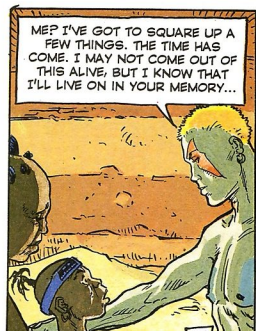
YOU, TAKE CARE OF THE
GREAT DIAB AND THE WOMEN!
USE THE LOWER TUNNELS AND
GO AS FAR AS YOU CAN!!

...YOU... YOU MEAN
THAT... AREN'T WE
GONNA STAY
TOGETHER?

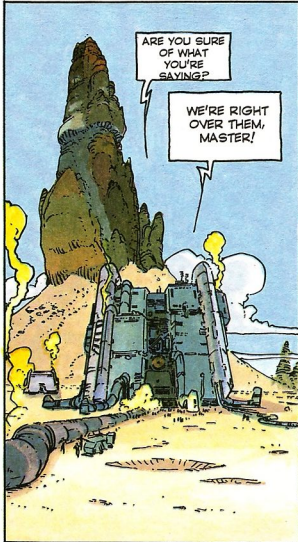


LISTEN TO ME, LI'L QUAIL! THE SUR-
VIVAL OF ALL OF US DEPENDS ON
THIS! EVERYONE MUST ACCOMPLISH
THEIR MISSION WITHOUT WEAKENING!

BUT... WHAT
ABOUT YOU?



ME? I'VE GOT TO SQUARE UP A
FEW THINGS. THE TIME HAS
COME. I MAY NOT COME OUT OF
THIS ALIVE, BUT I KNOW THAT
I'LL LIVE ON IN YOUR MEMORY...



ARE YOU SURE
OF WHAT
YOU'RE
SAYING?

WE'RE RIGHT
OVER THEM,
MASTER!

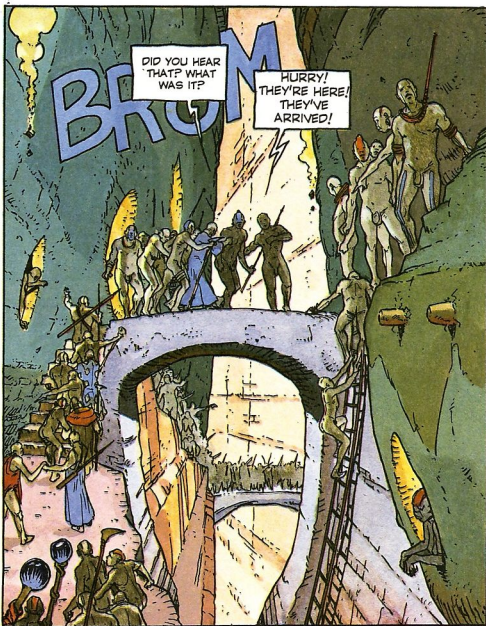


WE'LL OPEN THE
VALVES... AND
BLOW DOWN
SOME P.H.18! THAT
WILL MAKE THEM
COME OUT LIKE
TERMITES! HA HA
HA!!!

WE CAN'T GO ANY
FARTHER... THE
GROUND CAN'T
TAKE THE WEIGHT
OF OUR MACHINES...



WELL IT WILL JUST HAVE
TO! WE AREN'T GOING
TO QUIT THIS CLOSE TO
OUR GOAL!



DID YOU HEAR
THAT? WHAT
WAS IT?

HURRY!
THEY'RE HERE!
THEY'VE
ARRIVED!



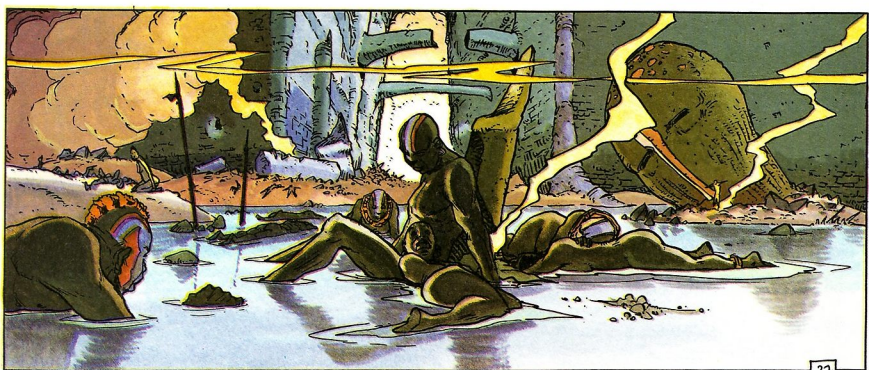
WHAT A RACKET...
LIKE AN
EARTHQUAKE...

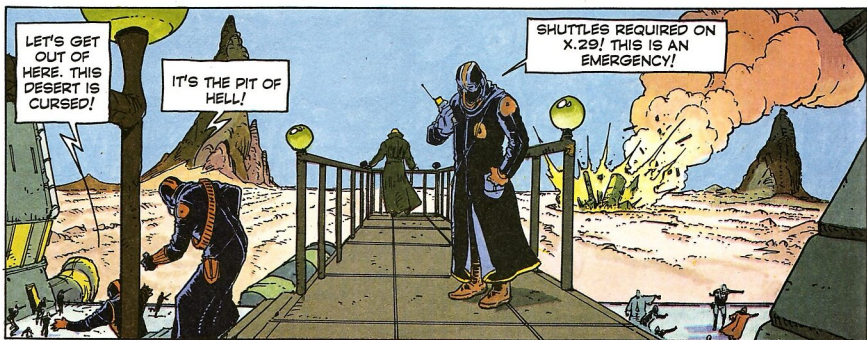
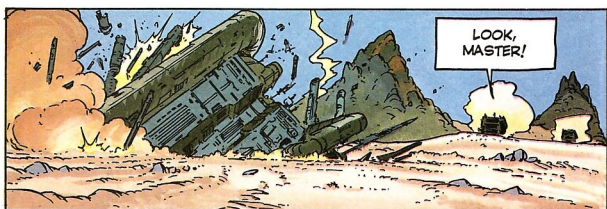
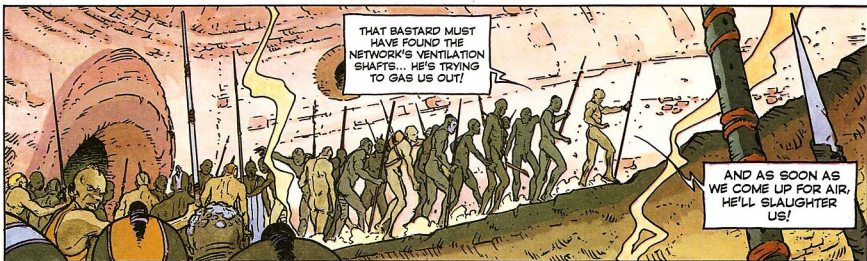
OH, GREAT DIAB! THE WHITE
GOD IS WALKING OVER US!
HE'S FOUND OUR CITY... WE
MUST ESCAPE RIGHT AWAY!
WE CAN'T LOSE A MINUTE!



NO, NO ONE CAN
DEFEAT THE GREAT
DIAB!! NO ONE!! AND
I'M NOT GOING TO
ABANDON MY PEOPLE
TO THESE
PIGMENT-DEPRIVED
BARBARIANS!

I HAVE TO MAKE YOU
COME WITH ME...
DAYAK'S ORDERS! HE
TOLD ME TO EVACU-
ATE AND PROTECT
YOU!





THE GODS ARE WITH US.
WE'VE ONLY GOT A FEW
MINUTES!! GGGOU, TAKE
THE MEN WITH YOU AND
TAKE CARE OF THE
SECOND PLATFORM. I'LL
HANDLE THE THIRD...

ALL...
ALL
ALONE?

DON'T LOSE TOUCH
WITH THE X.30! WE'RE
CLOSE TO OUR GOAL
NOW! WE'LL FLATTEN 'EM
LIKE BUGS! GUARDS...?

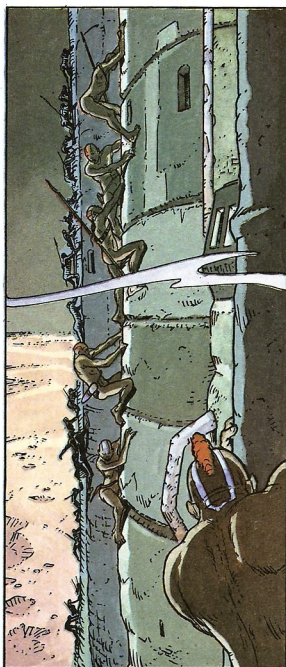
WHERE ARE YOU? SO YOU'VE
ALL RUN OUT ON ME? THE RATS
JUMPED OFF THE SINKING SHIP?
IS THERE NO ONE LEFT? WELL
I'LL SHOW YOU THAT I DON'T
NEED ANYONE'S HELP TO BE THE
NEW MASTER OF
ADDIS-ABABA??!!

GUARDS...!

YOU CAN COME NOW,
DAYAK! I'M ALL
ALONE... WAITING
FOR YOU... IT WILL BE
A FAIR FIGHT
BETWEEN US...

IN ANY CASE, WE HAVE NO
CHOICE. WE CAN'T SEE
ANYTHING WITH THE
STORM. WE HAVE TO
RETREAT.

WE'VE JUST LOST
CONTACT WITH
SIMON... AND WE
HAVE NO NEW
INSTRUCTIONS...





ARE YOU HIDING,
DAYAK? I CAN
FEEL YOUR
PRESENCE...
YOU ARE VERY
CLOSE...

WHAT ARE YOU
AFRAID OF? ARE
YOU AFRAID OF
DYING OR OF
KILLING YOUR
OWN BROTHER?



ALREADY?
THE CENTRAL
CONTROL
ROOM...

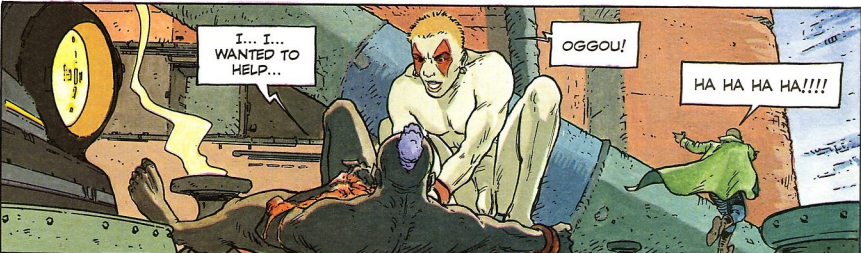
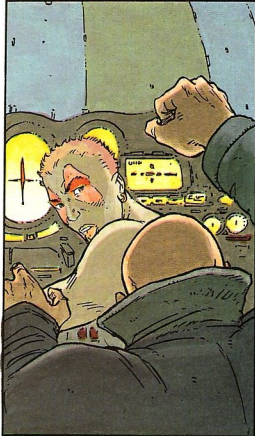


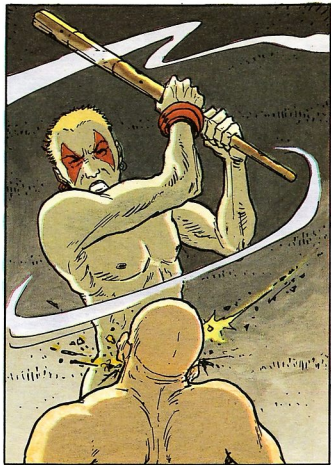
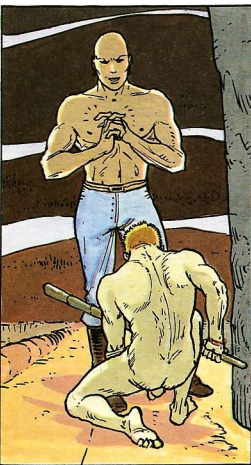
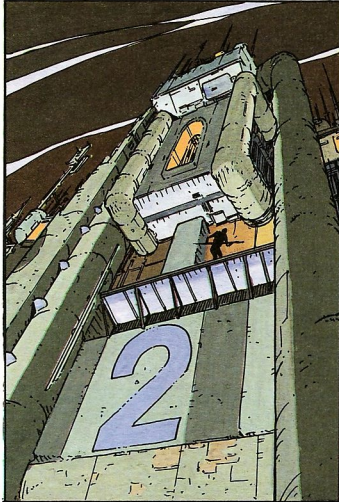
...NOW TO
ALTER THE
MACHINE'S
COURSE...



THAT
SHOULD DO
IT...

DAYAK!
WATCH OUT
BEHIND YOU!





WHAT ABOUT YOUR
OWN BLOOD... THE
POISON THAT PUMPS
THROUGH YOUR
VEINS?

POISON TO YOU,
BUT FOR ME IT'S
THE FLUID OF
ETERNITY!

I'VE WASTED A LOT OF TIME
BECAUSE OF YOU,
BROTHER... FOR A WHILE I
BELIEVED THAT TOGETHER
WE COULD HOLD THE WHOLE
WORLD IN OUR HANDS...

...GOTTA
PLAY FOR
TIME...

THE WHOLE
WORLD?
THAT'S ALL?

AND DON'T TRY
USING YOUR
MAGIC AGAINST
ME. I'M IMMUNE TO
IT!

...YEAH! BUT
NOW WE'RE
ONE TOO
MANY!

...JUST A FEW
MORE
SECONDS...

GOODBYE,
BELOVED
BROTHER!

PIP!...

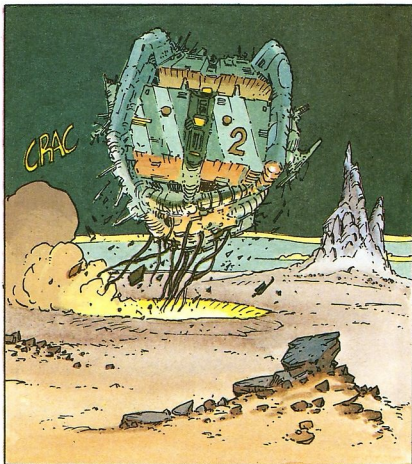




MOOOOTHER...!



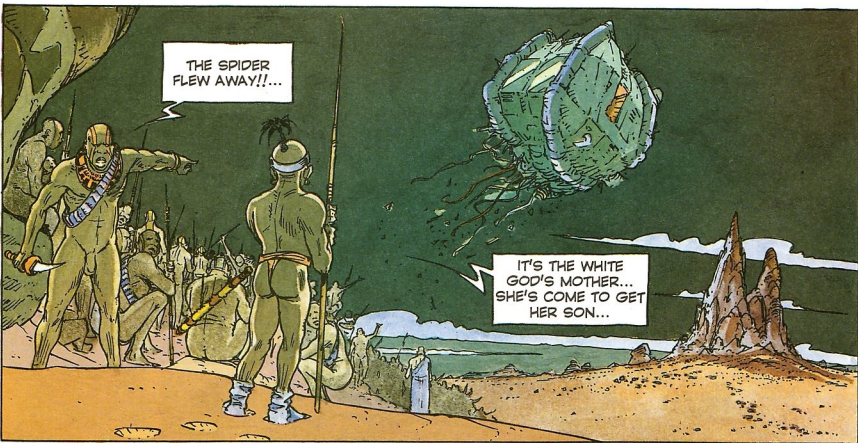
NO, NOT YET!
I'VE GOTTA
GET OUTTA
HERE!!



CRAC



THIS TIME YOU
WON'T GET AWAY,
SIMON!!

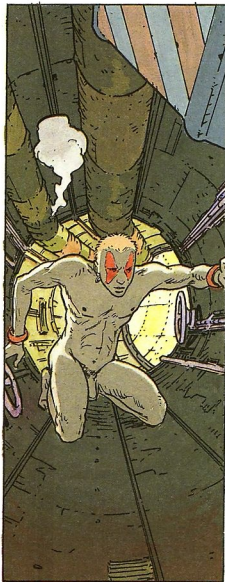
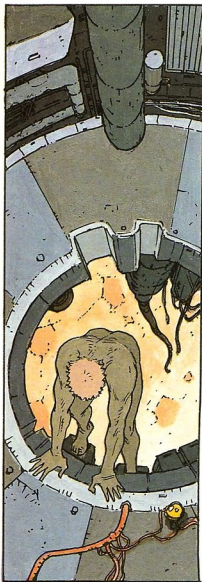


THE SPIDER
FLEW AWAY!!...

IT'S THE WHITE
GOD'S MOTHER...
SHE'S COME TO GET
HER SON...



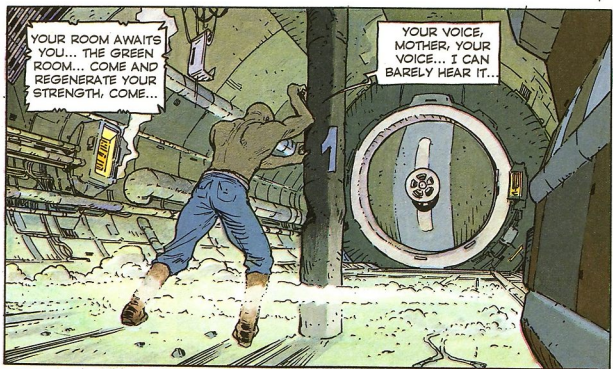
...MAY THE LOAS
PROTECT YOU,
CHALK FACE!



...GET UP, FLESH OF MY FLESH! AWAKEN, DEAR LIFE! YOU CAN COUNT ON MY STRENGTH... BUT YOU MUST IGNORE THE PAIN... SCORN IT!



YOU CANNOT DIE, SIMON... NOWHERE IS IT WRITTEN THAT THE GOD OF NEW ADDIS-ABABA CAN CEASE TO BE...



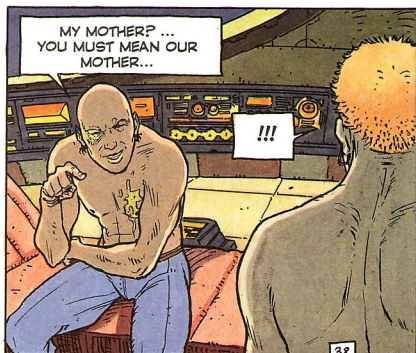
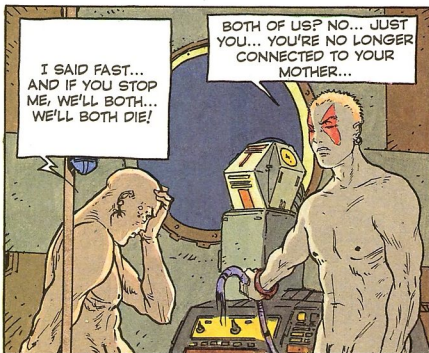
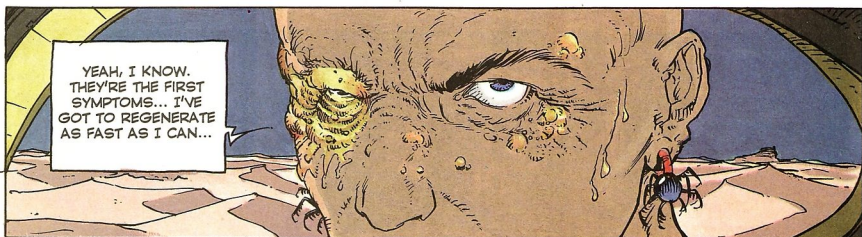
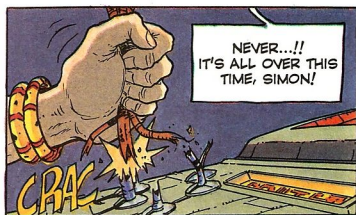
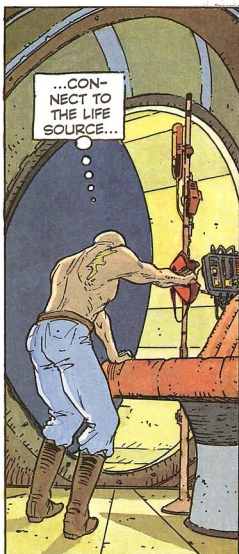
YOUR ROOM AWAITS YOU... THE GREEN ROOM... COME AND REGENERATE YOUR STRENGTH, COME...

YOUR VOICE, MOTHER, YOUR VOICE... I CAN BARELY HEAR IT...



...I... M... MUST... RE... GENERATE... 000

DON'T PANIC... IT'LL ALL GET BACK TO NORMAL...



YEAH, I GET IT... THIS IS JUST A PLOT TO GAIN TIME... TRYING TO MAKE ME BELIEVE THAT I WAS BORN OF A MACHINE...!

SO WHAT'S SO SURPRISING? WE WERE BOTH EMBRYOS WHEN OUR FATHER INJECTED US INTO HER MATRIX... HE JUST UNDERESTIMATED THE VARIATIONS OF MUTATIONS THAT...

DON'T YOU REMEMBER ALL THE PIECES THAT WERE SACRIFICED...? ALL THOSE GAMBITS... WHICH COULD DESTROY THE STABILITY OF A NATION... OR EVEN A CONTINENT... DON'T YOU REMEMBER...?

LOOK AT US, DAYAK... THIS FINAL ENCOUNTER IN WHICH THE TWO KINGS FACE OFF AGAINST EACH OTHER, WITHOUT ALL THE OTHER PIECES INTERFERING. DOESN'T IT FEEL LIKE A GAME...?

SHE WAS THE ONE WHO NURTURED US THROUGH OUR CHILDHOOD. SHE SPLIT US BIT BY BIT, BODY AND MIND... AND NOW WE'RE HER KINGS... CAN'T YOU UNDERSTAND THAT? THE TWO KINGS ON THE CHESSBOARD OF HER LIFE, SIMON THE WHITE KING AND DAYAK THE BLACK KING...

YOU'RE JUST SAYING THAT... I DON'T FEEL LIKE A PAWN THAT'S BEING PUSHED AROUND SOME CHESSBOARD...



YOU'VE GONE MAD, BROTHER... AND YOU'LL DIE MAD...

DIE? I DON'T UNDERSTAND THAT WORD! MY MOTHER NEVER TAUGHT IT TO ME... SHE WON'T LET THAT HAPPEN TO ME... SHE'LL SAVE ME...

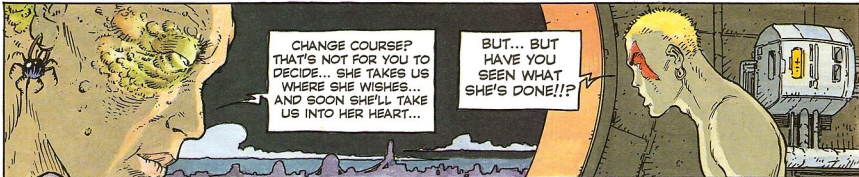
DO YOU UNDERSTAND? DO YOU UNDERSTAND NOW? SO PLUG ME IN... I BEG OF YOU... THE GAME CANNOT END SO SOON... YOU STILL NEED ME! LEAVE US AN OPENING... GIVE US ANOTHER CHANCE...

...COME, COME... M... MY SON... COME INTO ME... I'M WAITING FOR YOU!!...

I... I CAN NO LONGER FEEL YOU, SIMON... WHAT ARE YOU DOING? I HAVE TO FEEL YOU TO BE ABLE TO HEAL YOU...

LISTEN TO HER, DAYAK. LET ME DISSOLVE INTO HER...

BUT FIRST, LET ME PILOT THE SHIP... WE MUST CHANGE COURSE!!



CHANGE COURSE?
THAT'S NOT FOR YOU TO
DECIDE... SHE TAKES US
WHERE SHE WISHES...
AND SOON SHE'LL TAKE
US INTO HER HEART...

BUT... BUT
HAVE YOU
SEEN WHAT
SHE'S DONE!!?

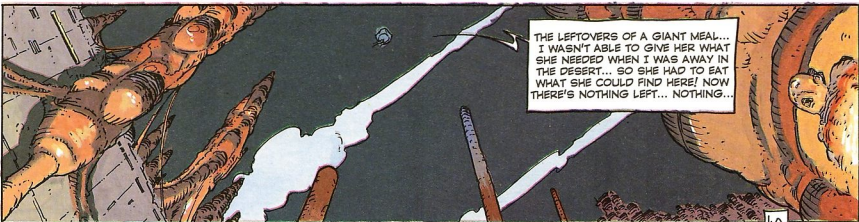


WHAT HAPPENED,
SIMON? TELL ME
WHAT HAPPENED
HERE?

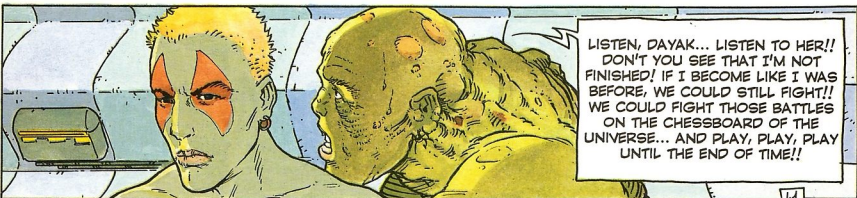
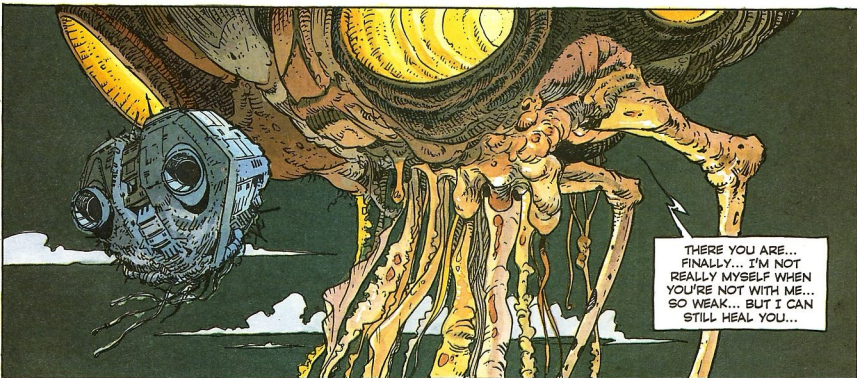
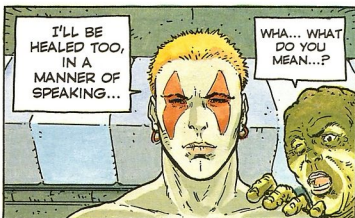
THEY'RE
LEFTOVERS...



LEFT-
OVERS?!



THE LEFTOVERS OF A GIANT MEAL...
I WASN'T ABLE TO GIVE HER WHAT
SHE NEEDED WHEN I WAS AWAY IN
THE DESERT... SO SHE HAD TO EAT
WHAT SHE COULD FIND HERE! NOW
THERE'S NOTHING LEFT... NOTHING...



NOOOO!
DON'T TOUCH
THAT!!

YOU ALWAYS THOUGHT I WAS
WEAK... YOU THOUGHT I WAS A
COWARD, RIGHT? I'M GONNA
SHOW YOU THAT YOU WERE
WRONG... SO I MAY NOT BE
ABLE TO CHANGE THE SHIP'S
DIRECTION... BUT I CAN PUT THE
ENGINES ON FULL THROTTLE!!

YOU'RE THE
MAD ONE,
DAYAK, THE
MAD BLACK
KING!

IT DOESN'T MAKE ANY
DIFFERENCE WHO'S MAD... THIS
HAS GONE ON LONG ENOUGH...
THE WORLD HAS SUFFERED
ENOUGH BECAUSE OF US... WE
HAVE BROUGHT NOTHING BUT
PAIN, BE IT YOU OR ME...
VICTORY IS FOR NOW...
HERE AND NOW!!

SIMON, WHY IS THE
SHIP PICKING UP
SPEED?

DAYAK IS HERE,
MOTHER, HE'S
HERE!!...

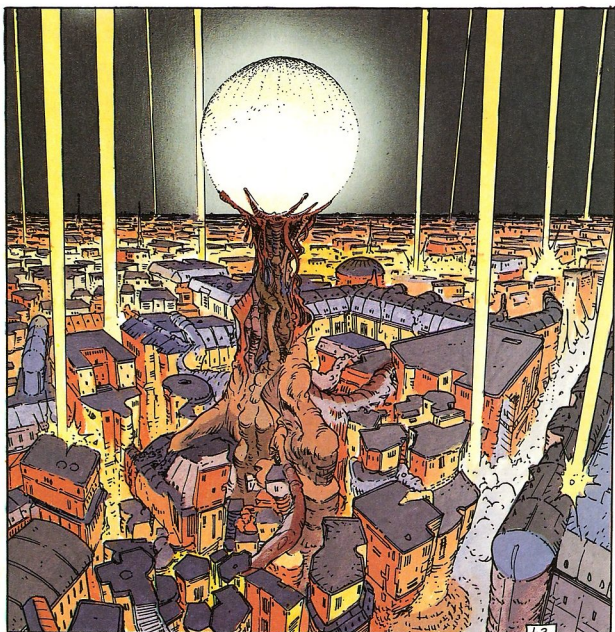
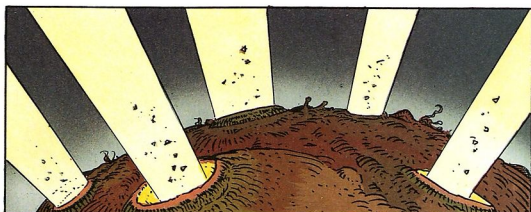
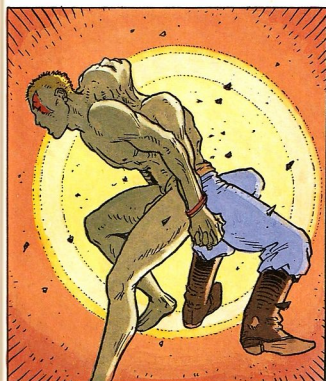
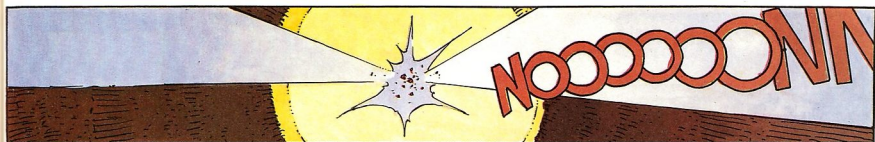
GIVE ME YOUR
HAND, LITTLE
BROTHER...

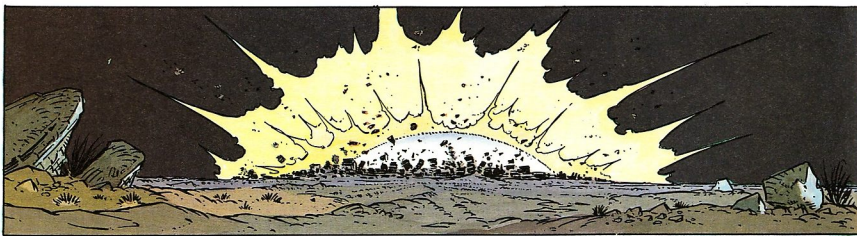
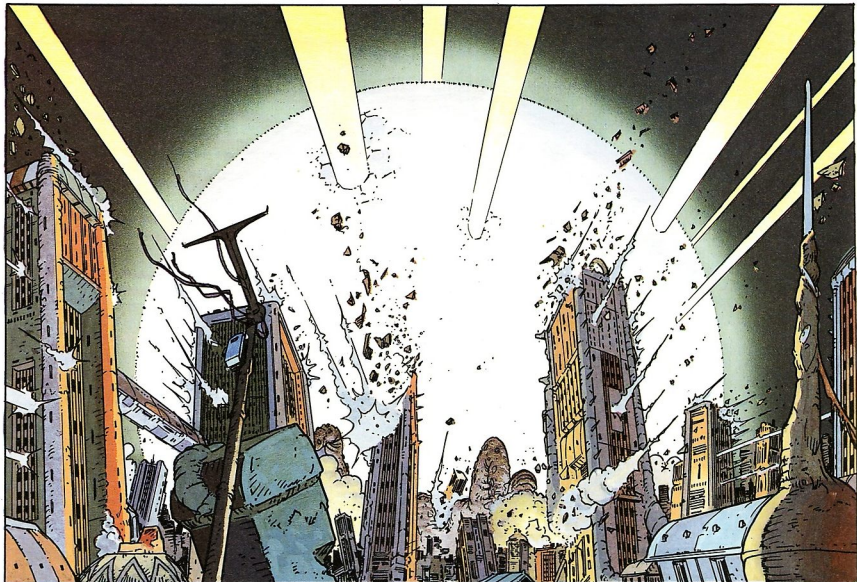
UNITED IN BIRTH...
WHY SHOULD WE BE
SEPARATED IN
DEATH, LITTLE
BROTHER? WHAT IS
DEATH, IF NOT THE
WAY BACK TO...
LOVE?

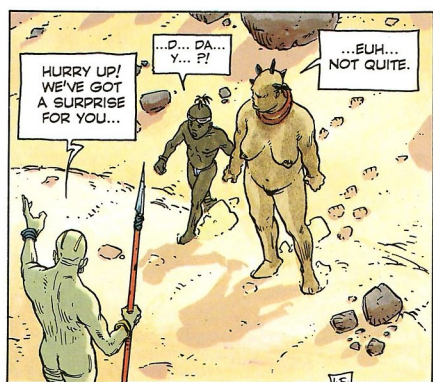
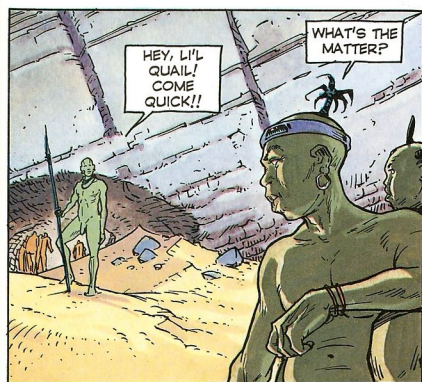
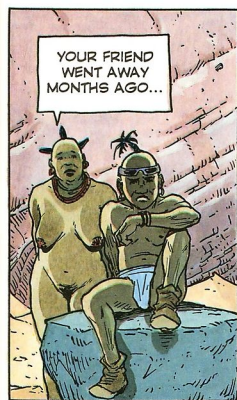
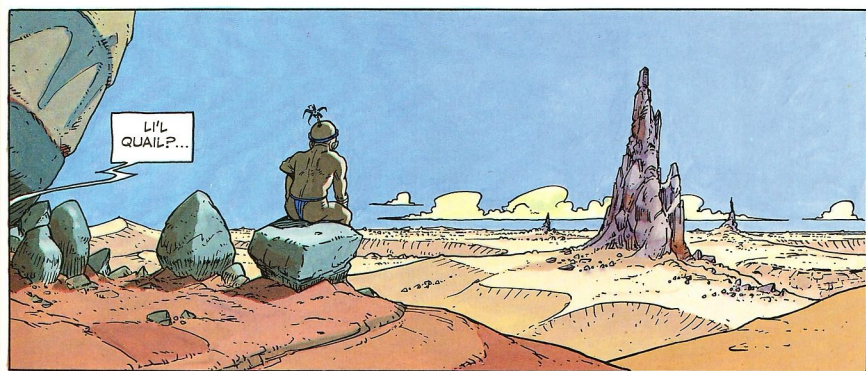
NO!!...
NO!!

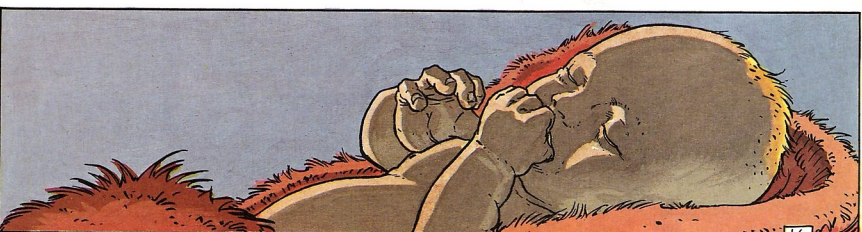
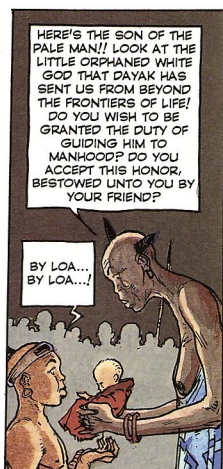
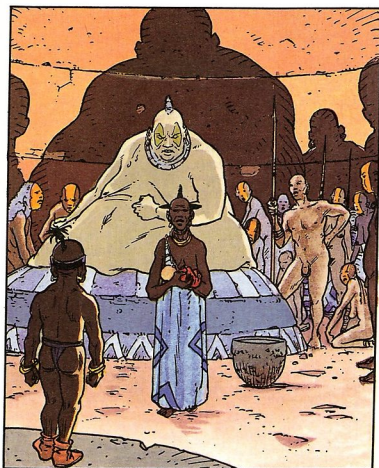
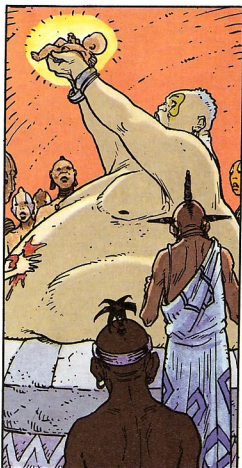
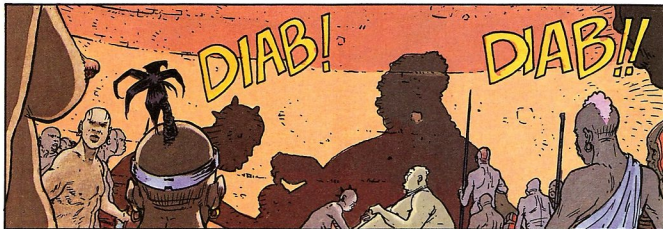
SIMON...
NO....
SIMON!!

NOOOOOO!!







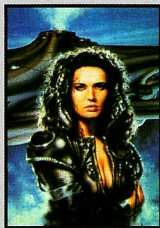




1A- LUIS ROYO



2A- SIMON BISLEY



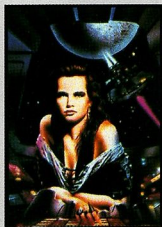
3- LUIS ROYO



4A- CHRIS ACHILLEOS



5A-SIMON BISLEY



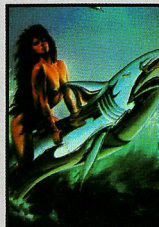
6- LUIS ROYO



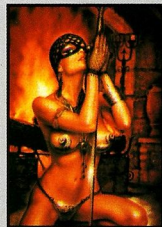
6A-RICHARD CORBEN



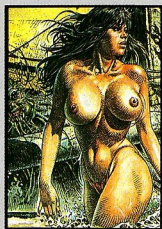
7A- SIMON BISLEY



8- JULIE BELL



9- PELAEZ



10A- ELEUTERI SERPIERI



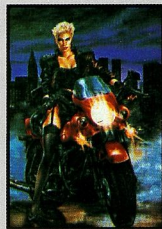
11- JULIE BELL



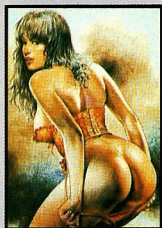
12- LUIS ROYO



13- CHICHONI



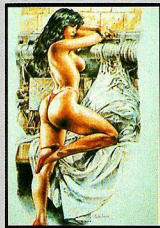
14- LUIS ROYO



15- ELEUTERI SERPIERI



16- CHICHONI



17- ELEUTERI SERPIERI



18- LUIS ROYO



19- ALAN CRADDOCK

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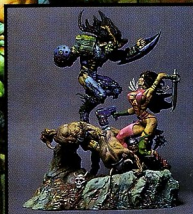
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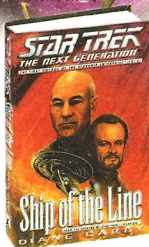
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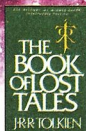
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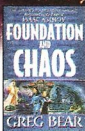
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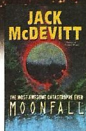
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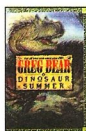
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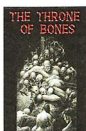
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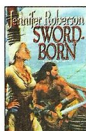
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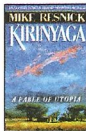
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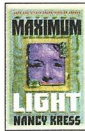
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