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Miss World 2000 by Cromwell ©Editions Albin Michel
© Dargaud (SUISSE) S.A. 1999 Gypsy 3- The Day Of The
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HEAVY METAL

Publishers Note:

I've never been shy to shamelessly promote Heavy Metal's extracurricular activities, through the stories, galleries, letters page, and yes, even the publisher's note, and this issue is no exception.

Mind you, I try not to do it all the time, and I don't want to do it so often that you all go, "Aw geez, there he goes again!" But 99% of the time when I do push something, it's because I sincerely think it is something you're gonna like. Which, by the way, I'll tell you right here and now, if you don't like what I have to say or how I'm saying (or pushing) it, TELL ME and we'll talk about it then.

Okay, now I'm going to brag about our NEW website...picture me ducking, as you all throw stuff! Seriously, I know what you're thinking, because every time I would hear someone pushing their ".COM", I wanted to puke for six days straight, and I don't want this to be like that.

YES, we sell stuff there. YES, there are web exclusives, and YES, we have a fairly typical navigational structure you see elsewhere. BUT, in the immortal words of the Highlander, "There can be only one..." and that ONE my friends is pure Heavy Metal!

We've teamed up with the amazingly talented crew at TheThreshold (.com for those not in the know) to revamp, rebuild and bring you an all new internet version of Heavy Metal that goes beyond my wildest dreams.

We've put a place together where you can tour behind the scenes of past, present and future movie projects. You'll find 6 exclusive online graphic novels each year... full previews of past historical Heavy Metal issues, as well as the coolest things in the new ones... piles of artists' galleries with bios, and cool links to some of the hippest related sites around! (Can you say wordsandpictures.org anyone?) Plus a billion other cool things you'll freak over, so I won't go into them all right now.

What more could you ask for? How about a live webcam from the desk of Simon Bisley? Anybody else out there interested in looking over his shoulder when the BIZ is slamming away on his latest masterpiece? (At least I'll know when he's lying about finishing a painting for me, when he's really watching television!) Well, stay tuned Buckos because 2000 is going to be the year.

Okay, okay. I know, enough already. I promise I'll shut up, but only if you'll promise you'll take a quick peek! If you don't like it you don't have to come back, but you still have to buy all the regular issues (and specials). Speaking of which, you've got a pretty freakin' good one right here! I won't go into all the details like I usually do, mainly because all this web talk has tired me out so I'll just tell you to read on, and I'll catch you in another 60 days! (or in the chat room at Heavy-Metal...oh, you know...)

Best,

Kim Eastman

Website: www.Heavy-metal.net

DIALOGUE

Dear H.M.,

I have always thought that you were out on the front lines battling the evils of censorship and selling out, so imagine my dismay when I found out that FAKK2 is being released with a PG-13 rating. Everything that I have seen and read does not translate into PG-13. I thought it was coming out with an R rating. Tell me that you didn't edit it to earn a PG-13 to draw in the adolescent fan-boy dollar. I have seen most of the FAKK2 stuff. I have a signed copy of Thumpin Guts and the sketchbooks and whatever. I will buy darn near anything that Biz does. Alex Ross can't carry the Biz's jock strap in my opinion. I will continue to support you, but I do feel slightly betrayed. I hope you didn't compromise your artistic integrity just to earn the PG rating and probably a lot more box office dollars.

Daniel

Dear H.M.,

Just wondering if there's any truth to the rumor that FAKK2 will be rated PG-13? I'm sorry to have to say that if that is the case, it would suck. How can you have a flick starring Julie Strain and put out by you guys that doesn't give up blood, guts and tits? You should be going for an NC-17! Ok, maybe that's a little extreme, but I'm sure you see my point. So what's the word? Let me know.

Mr. Bungle

Dear H.M.,

I have a problem with the FAKK2 movie. It's hard for me to accept that you guys got buckled down by the execs to make a PG-13 movie. I don't know how they even would consider a PG-13 movie with all the factors involved (subject matter, Bisley art, Julie Strain). As an avid Heavy Metal reader, I just don't have any desire to see such a movie.

Rika

Dear Readers,

I wanted all three of these to run, my favorites of many we got on this subject matter, so I could restate for everyone... Thanks for your support, and your letters helped us convince the executives to do it our way...THE FILM WILL CARRY AN "R" RATING!! Again, my thanks.

Dear H.M.,

I'm amazed by some of the art that is in your magazine. Simon Bisley is one of these artists. GAAAAUUUUUUDDDD awfully good! Anyway, I was hoping you could tell me about some of his upcoming work. Also, will there be a FAKK2 video game??

David

Dear David,

I bow to the incredible Lord Bisley daily! Simon will have a new Simon Coldwater story in the next issue of Heavy Metal, and we'll be starting a 96 page graphic novel on the website that will run at two pages a week for nearly a year. Cool beans!

Video game, you say?! Why yes-Ritual Entertainment will release a p.c. game that picks up 20 years after the FAKK2 movie ends. It will blow your mind. Check it out at Ritual.com

Dear H.M.,

I've been a subscriber of HM since April of 77. I have every issue and several dupes of back issues. I have watched the trend of censoring issues grow from occasional incidents to the now apparent constant and continuous altering of the original content. This is artwork. If members of the public are offended that their kids are seeing controversial content then THEIR KIDS SHOULDN'T BE LOOKING AT THIS!!!

KTT

Dear KTT,

I love letters like yours and couldn't agree more. Unfortunately for now, the system is what it is and if we didn't censor a little bit, they wouldn't let us sell the copies we do. We'd all lose!

Any questions or comments you may have, please send to: Heavy Metal, 100 Merrick Road, Suite 400, East Building, Rockville Centre, N.Y. 11570

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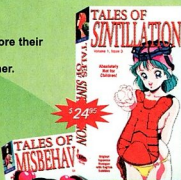
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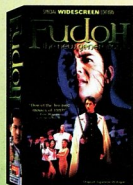
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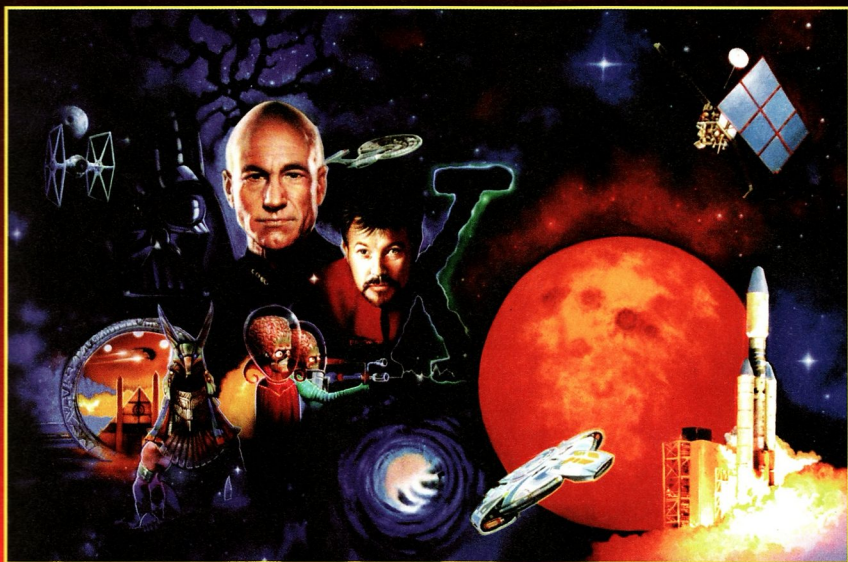
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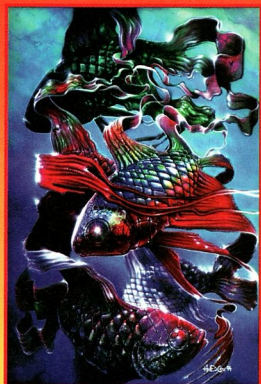
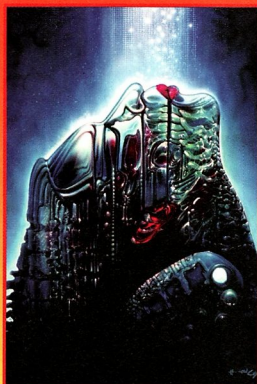
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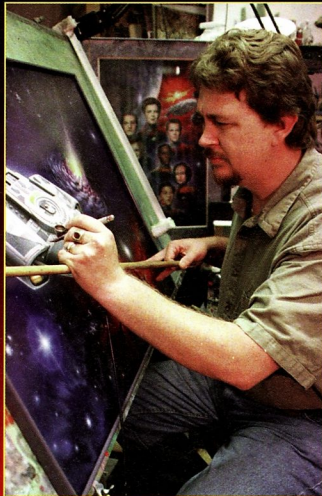
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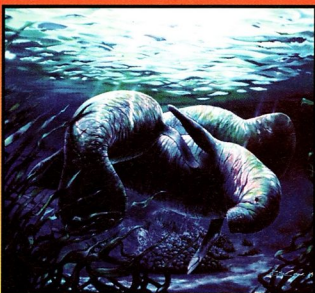
H. ED COX

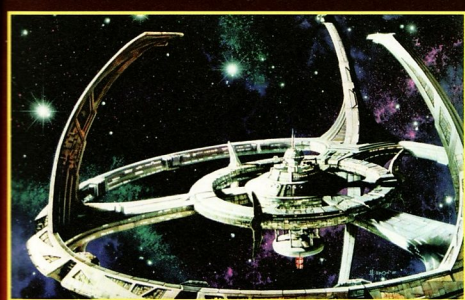




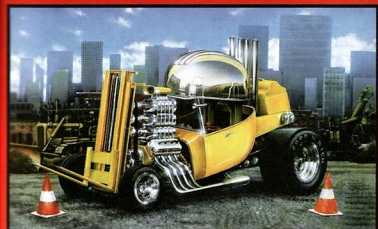
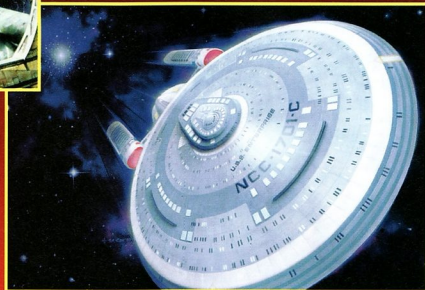
H. Ed Cox was born to military parents and spent the early part of his life traveling and gaining valuable life experiences. At an early age he realized his ability to see things differently and express himself in ways different from his peers.

In 1985 Cox began to freelance his art, painting everything and anything that sat still long enough, and having an occasional piece printed and published.





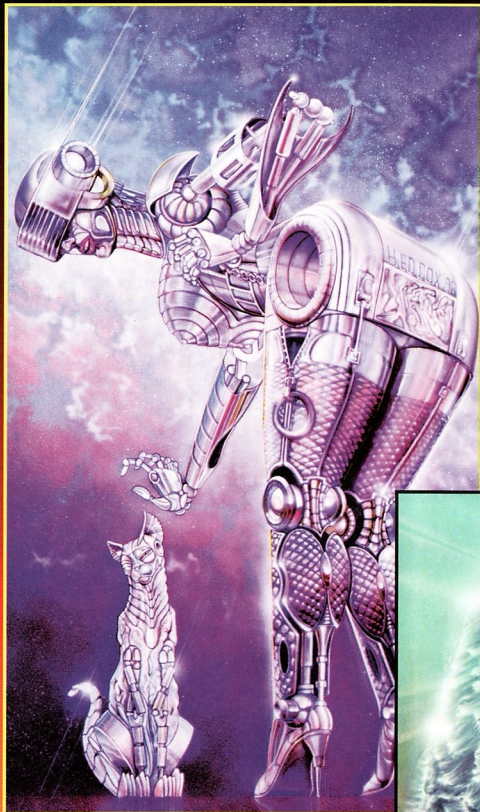
In 1995 Ed began to illustrate for the AMT/Ertl Co., a manufacturer of STAR WARS and STAR TREK scale models and replicas. To date, Ed has



Painted over 70 illustrations for them and had his work displayed in the Smithsonian Institute during their STAR WARS 20th anniversary exhibit.

His focus these days is cover work for several RPG (role playing games) companies, painting such diverse subjects as two headed monster dogs from hell to swashbuckling pirates.





Ed is also currently working as a production illustrator for a movie company in Hollywood on a sci-fi/fantasy movie that will be coming out at the end of the year.



He works from his art studio in Salisbury, Maryland and is proudly supported by his loving wife Amy, his daughter Allie, and their two dogs Penny and Toby.

You can view more of Ed's work at <http://www.edcox.com>



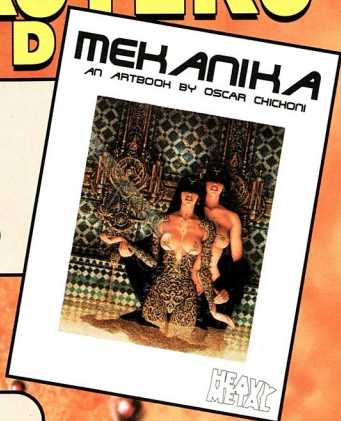
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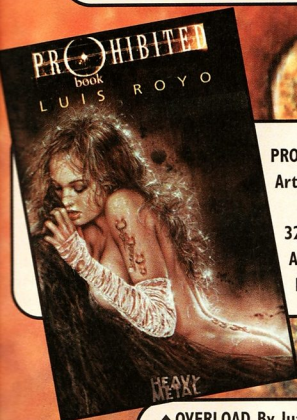
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Walk on the Dark Side with Kelley Jones

For the last decade or so, Kelley Jones has consistently been one of the most interesting artists in comics. Although he has been somewhat typed as a horror artist for his work on *Deadman*, various *Aliens* books, and the 2 *Hammer* miniseries, he is also widely regarded as one of the best Batman artists of all time. Given the grim nature of much of his work, you might expect Jones to be one of these sullen, brooding *artiste* types, but you'd be wrong. Jones' personality is surprisingly sunny and positive. Although he is a serious, dedicated professional, from talking to him you soon realize that Kelley Jones wouldn't even be doing comics if it weren't also a hell of a lot of fun. Yet, his dedication to quality and originality shines through—all his projects, from his three-year tenure on *Batman*, to his most recent *Batman Elseworlds* miniseries, *Haunted Gotham*, to *Crusade*, his latest series for DC's Vertigo line, are darkly beautiful visual feasts that have been very well received.

RINGGENBERG: Kelley, what have you been doing for the last few years? When we spoke last (in 1995), you were finishing up the first *Hammer* series. How did *The Hammer* go over?

JONES: Generally you do something and that's that. But what I've found is, I got a lot of converts. I understood going in that there would be a lot of reticence towards yet another artist writing his own stuff, much less handling Lovecraft concepts, which always come off very hackneyed. So, my thing wasn't so much Lovecraft in and of slimy things in the dark. Mine was the total alienation of a character. And it was extremely interesting to do something along those lines. So, I would have Lovecraft aficionados react extremely enthusiastically. I

would have very jaded comic book fans, some of (whom) said they dumped comics because they got tired of it, telling me how much they enjoyed it. I don't consider myself a terrific writer. I think I'm a pretty good plotter, but I'm not very good in terms of more academic writing. I pretty much wing it, you know. I knew that I didn't want to do a pastiche of Lovecraft. But I did want to get across something that was completely unique. Lovecraft got you to feel things that a lot of writers who are much, much better prose writers weren't able to achieve; he always described things that you couldn't really visualize, so therefore, they became more terrifying. I wanted to get across exactly what Lovecraft was feeling, that "outsiderness". And in creating a character who was outside, to try to make him interesting. *The Hammer's* decidedly alien, and some places that's cute, and other places it's terrifying. If the world was at stake and he needed your pancreas to create a spell, he very well might take it. Not ask you, just take it.

RINGGENBERG: What did you do after you concluded that first miniseries?

JONES: I did a one-shot explaining more about him, and then followed it up with another miniseries. I then concluded *Crimson Mist*, the third and final part of the *Batman Red Rain* trilogy. And since that time, I've done a four-part Prestige series with *Batman* called *Haunted Gotham* and an adaptation of *The Legend of Sleepy Hollow*. As of now, I'm in the middle of just finishing designing a pretty gruesome vampire statue of *Batman* for Warner Brothers, as well as a lithograph of the Batcave, and I'm working on a new monthly series that'll go through Vertigo.

RINGGENBERG: Tell me about this new Vertigo series.

JONES: It's called *The Crusade*. Basically, it's the first *Crusade* of

the year 2000. It's a premise from Steve Siegel, who did the adaptation on *Sleepy Hollow*. When he ran it by me initially, we had been talking about what we missed in comics. And one of the things that I missed was optimism. And that doesn't mean a Pollyanna approach, but just that even if everybody dies, it was for a point. There is some kind of seed of hope, where you felt like, okay, it wasn't worthless, and it isn't such a horrible, nihilistic world after all. Because I personally find that not too much fun to illustrate stories like that. I also find it ultimately not very saleable. I generally don't like stuff where you feel like you have to take a shower afterwards. If everybody in it is not too likeable, or reprehensible, or depressed, or really negative, why should you care? And I wanted more in-depth, expressive characters. I wanted things that don't insult your intelligence when you're done. You don't feel like it's too juvenile, or it's manipulative, or it's trying to be highbrow. It's just an entertaining story; funny where it's funny, scary where it's scary. I wanted something where you don't have all the answers... there's a certain enigmatic quality to it. I don't want endless storylines. A couple of issues and out. The subplots can carry on. But, I've always been terribly bored by subplots that take years to finish. Right now, the first issues are being written. I have yet to really get to the design of it. There's quite a number of characters in it. I don't like group books generally because they have so many characters that they basically only come on to say a cliché. I want to give everyone enough screen time. So, I want to spend time with them.

RINGGENBERG: When you say spending time with the characters, does that mean doing sketches, playing with them?

JONES: Partly it's that. I don't need to draw them to visualize them. They're in my head. I don't believe in endless amounts of designs, or thumbnails, because I think that in comics the trick is getting it from your head into a reader's hands with as little effort as possible. The immediacy is what makes it work. I know Steven wants to do a full script at

first, so he gets comfortable with it, and eventually go to plot. Because out of plots you get a lot of wonderful idiosyncratic moments, and inspirations come from that. And I think that you can tell when something's been planned into the ground. It comes off kind of boring. What we're trying to do is bring some of that freshness that I think a comic book really has to have, the twist and the turns from the plot, to my actually illustrating it, to it being in a store. You want as few steps as possible. No one told me, draw *Deadman* really skinny and corpse-like. It was just that Mike Baron wrote it in a way that it made sense. Without saying do that, he just wrote it that way, and it was left open to interpretation. So, you look for happy things like that to happen... I turned down a lot of the big ticket things in the early '90s to do *Deadmans* and *Aliens* because I thought they were much better written, and I thought they had a chance of lasting longer in people's memories. When I took *Batman*, I didn't think you could really take an artist credibly unless he had done at least two years on a monthly book, and I hadn't done that yet. When Denny O'Neill offered that to me, it was a stunning honor... After I accepted, I completely froze up. I couldn't draw, for like a week. I kept trying and everything turned out like crap. I kept everything that I drew from that horrendous week to remind myself that, (laughs) you're never too big for your britches. I just can't understand that when you get handed an icon, you don't take it like, Wow, I'm really lucky! I gave it my all, all the time. To this day, that's the one thing I get pride out of. If someone says, "Oh, so what do you do?" You don't have to explain some obscure X-Men character. You can say, *Batman*... We got reviewed in the *New York Daily News*. *Batman* was the only comic book they ever reviewed. That was wonderful. The reviewer mentioned in the same breath, Bob Kane, Frank Miller, and me, and said, this is a monthly worth fighting for. That meant a lot to me.

RINGGENBERG: Are you going to be completely wrapped up in *Crusade* during 2000?

JONES: Probably, but the good thing about having gone through that three years on *Batman*, and actually before that penciling and inking a lot of these big things is, I've learned to marshal my time really well. So, if they wanted more *Haunted Gothams*, I can fit that in. I don't like overworking, but overworking is if you do the same character, the same thing. When I was doing the monthly *Batman*, I penciled and inked *The Hammer*.

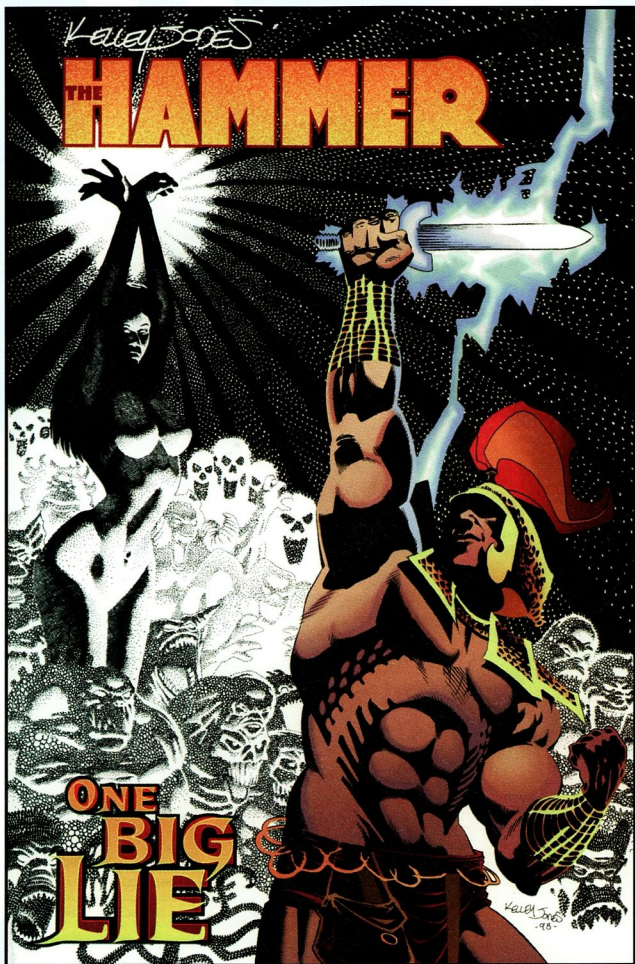
RINGGENBERG: That sounds like a lot of work.

JONES: It sounds like it, but now, when I read something over, I know what I want, and I'm confident in my ability. I'm not sitting there stressing over minute details because I know how to execute. I get started at eight, and it takes me about an hour to lay out a page, and about another three or four to finish it, no matter what's going on. I really think (with) comic books, you want to make sure the point of the page is clear. And you want to make sure, for example, that if it's a six-panel page, that two of those panels are wonderful, that they're eye-catching, that they grab you. And then work on the center, the panels between those, and that means if there's something that needs to be punched to sell the point of that page—you do it. I don't take any page for granted. I don't think, OK, this one's not as important as the next one, or whatever. I read it over and I try to think, what's the most interesting thing on this page? One of the best things that I had happen was, Archie Goodwin told me after I had been on *Batman* two years, he hadn't noticed any repetitions. If *Batman* had to climb up a wall for the eighteenth time, it was a different way. You can only do that for so long. And that's the trick. Sometimes you just go, Hey, I've got to get it done. And other times, you go, I've got to (give the readers) more. But, that decision's got to be every week, every day, every hour. Because you've got to justify the expense. I don't think people have a problem with the cost of a comic book. They only notice it if they feel like they didn't get their money's worth. And that's true for any type of entertainment. So, I always figured, do the drawings that are in your head

and that you want to do because that's the best way to communicate with your reader. That never goes out of style... I'll have very young readers, eight or nine years old still send me letters over *Batman*, or I'll have acknowledged peers, who've been doing it since the '50's come up and say: 'You're good.' I know it's not because I'm drawing like they did in 1951. I just know that they can relate to what I'm doing,

because that same sincerity is there. And I've always found that if people did not know who you were... you were doing something wrong. Maybe that's the Andy Kaufman thing, a reaction please. Just don't sit on your hands. I always found that some artists were so afraid of a negative reaction they wouldn't take a chance any more... I didn't want to get tired of something I loved to do. So, when I turned down projects,

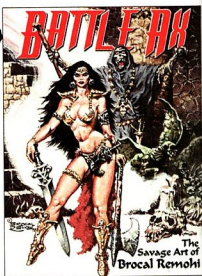
I'd love to say it was just a high-minded thing that I didn't want to do *Wolverine* versus the Hulk or something. It's just that I knew it wouldn't last very long. I knew nobody was really going to care, ultimately. But, they might care about the *Aliens* thing I did, just as a story. Whether I drew it, or not, I knew the story was good enough that it could count. And those are the kinds of stories I always jumped at.



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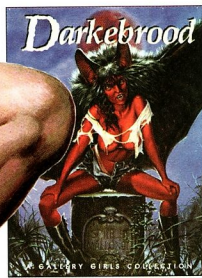
For the latest info, go to
<http://www.sqpinc.com>



BATTLEAX-ART OF BROCAL

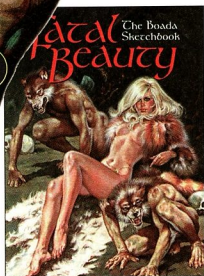
Brocal Remohi is one of Europe's best-known and most-in-demand artists when it comes to barbarians in action! This is his blood-soaked showcase!

SQP - THE GREAT



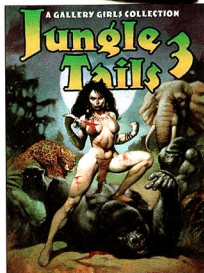
DARKEBROOD

Werewolves and vampires are just the tip of this demonic iceberg. Half-beasts by Byrd, Roca, Giorello, Marolo, Sanjulian and more. Cover by DeMiguel.



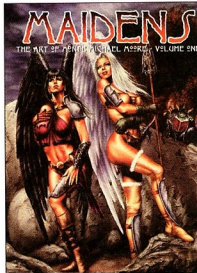
FATAL BEAUTY

Boada is one of the most prolific and talented European fantasy artists working today. This gallery of his best will prove that without a doubt!



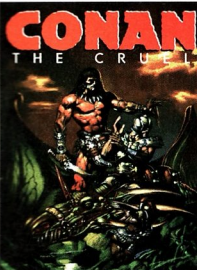
JUNGLE TAILS 3

Animal passion is always in fashion when these ladies patrol the lush green forests. Swingin' stuff by Giorello, Pelaez, Sanjulian. Cover by Horley.



MAIDENS BY MOORE

Monte Moore has an unhealthy obsession with illustrating beautiful women. Lucky us! A brilliant overview to a master artist and painter.



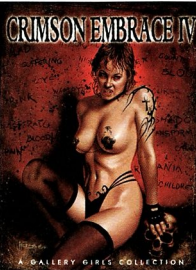
CONAN THE CRUEL

By Crom's bleeding gums! The original barbarian bad-boy - Conan, as seen by Severin, Gallego, Hondru, Goodacre and more. Cover by Power.



COVEN 1

A sexually over-charged study of the occult, with winsome witches by Roca, Byrd, Giorrello, Maroto, Maren, Hoffman and more. Cover by Arantz.



CRIMSON EMBRACE 4

Vampires with an undying thirst and bodies to die for! Crimson cuties by Hoffman, Demiguel, Loudon, Sharp, and more. Cover by Fred Fields.



CRIMSON EMBRACE 5

Our most popular GALLERY GIRLS series! Dangerous and delight female vampires as seen by Byrd, Giorrello and others. Cover art by Greg Loudon.

BEST SOURCE OF FANTASY ART BOOKS FROM AROUND THE WORLD!



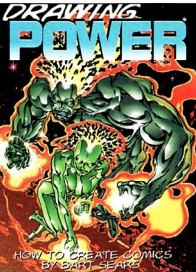
DAUGHTERS OF DARKNESS 2

To rule on Earth, these women have sold their souls to the Devil! A GALLERY GIRLS book featuring Byrd, Gallego, Sanjulian & others. Cover by Horley.



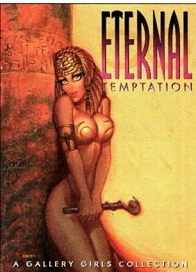
DRAGONTAILS 2

A second, all new GALLERY GIRLS book of warrior women and their dragons. Art by Fastner & Larson, Mike Hoffman & others. Cover art by Joseph Linsner.



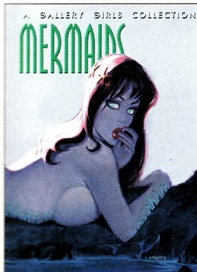
DRAWING POWER

An all-new step-by-step tutorial series by comic art master Bart Sears, which gives both the beginner and professional outstanding insight.



ETERNAL TEMPTATION 1

Ancient Egypt is the inspiration for this all-new GALLERY GIRLS book with art by Giorrello, Hoffman, Boada and Byrd. Cover art by Joe Chiado.



MERMAIDS

Creatures of legendary beauty, this Gallery Girls collection casts a wide net of artists to this subject, including Byrd, Hoffman & others. Cover by Chiado.

| | | | | | | | | |
|---------------|----------|---------|-----------------|-----------|-------|------------------|---------|-------|
| ○ BATTLEAX | [A-BAX] | \$10.00 | ○ DARKEBROOD | [A-DARKR] | 10.00 | ○ FATAL BEAUTY | [A-FT] | 10.00 |
| ○ CONAN CRUEL | [A-CONR] | 10.00 | ○ DAUGHTERS 2 | [A-DD2R] | 10.00 | ○ JUNGLE TAILS 3 | [A-JT3] | 10.00 |
| ○ COVEN 1 | [A-CVN] | 10.00 | ○ DRAGONTAILS 2 | [A-DT2] | 10.00 | ○ MAIDENS | [A-MDS] | 10.00 |
| ○ CRIMSON 4 | [A-CR4] | 10.00 | ○ DRAWING POWER | [A-DP] | 10.00 | ○ MERMAIDS | [A-MER] | 10.00 |
| ○ CRIMSON 5 | [A-CRS] | 10.00 | ○ ETERNAL TEMPT | [A-ET] | 10.00 | | | |

| | | | | | |
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| <input type="checkbox"/> COVEN 1 <input type="checkbox"/> [A-CVN] 10.00 | | <input type="checkbox"/> DRAGONTAILS 2 <input type="checkbox"/> [A-DT2] 10.00 | | <input type="checkbox"/> MAIDENS <input type="checkbox"/> [A-MDS] 10.00 | |
| <input type="checkbox"/> CRIMSON 4 <input type="checkbox"/> [A-CR4] 10.00 | | <input type="checkbox"/> DRAWING POWER <input type="checkbox"/> [A-DP] 10.00 | | <input type="checkbox"/> MERMAIDS <input type="checkbox"/> [A-MER] 10.00 | |
| <input type="checkbox"/> CRIMSON 5 <input type="checkbox"/> [A-CRS] 10.00 | | <input type="checkbox"/> ETERNAL TEMPT <input type="checkbox"/> [A-ET] 10.00 | | | |

| | |
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| State, Zip _____ | |
| I CERTIFY I AM OVER 21 YEARS OF AGE | |
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| Credit Card Number _____ | Expiration Date _____ |
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| NY State Tax (8.25%) if applicable _____ |
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THE FLUTE PLAYER



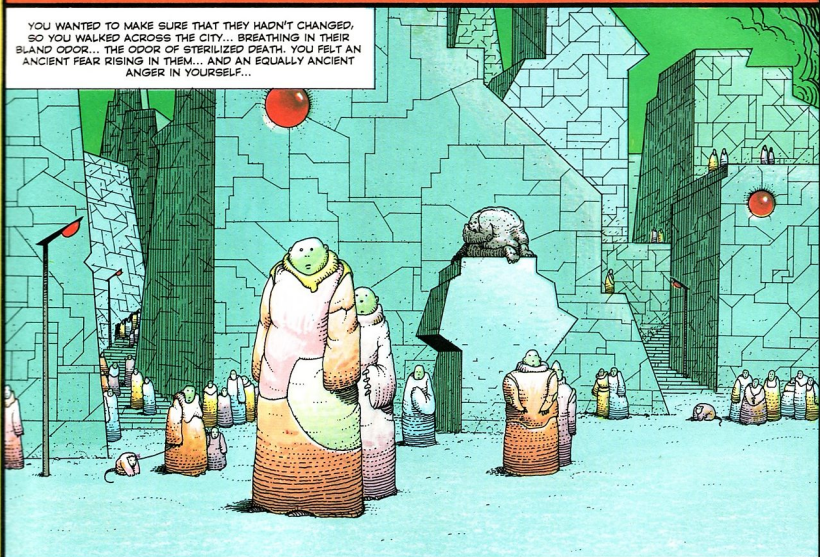
...AH... EVEN HERE! THEY ARE HERE TOO!
AND THEY'VE COVERED THE LAND WITH
THEIR DAM-VILLAGES, THEIR MACHINE-
HOUSES, THEIR METAL-CAVES...

... "THEY" ARE THE OMS...
AND THEY ARE STILL
SWARMING ON THE
SURFACE OF THE EARTH.





YOU WANTED TO MAKE SURE THAT THEY HADN'T CHANGED,
SO YOU WALKED ACROSS THE CITY... BREATHING IN THEIR
BLAND ODOR... THE ODOR OF STERILIZED DEATH. YOU FELT AN
ANCIENT FEAR RISING IN THEM... AND AN EQUALLY ANCIENT
ANGER IN YOURSELF...

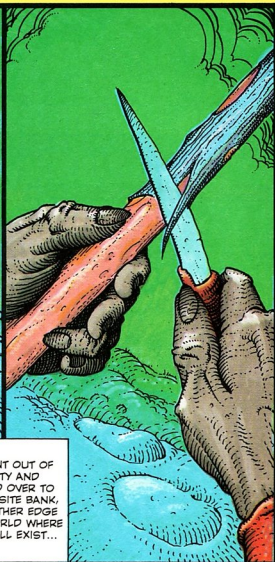


..UNLESS THE
ANGER WAS
IN THEM... AND
THE FEAR WAS
IN YOU...

YOU WALKED ACROSS THE CITY OF THE OMS...
AND YOU SAW THAT NOTHING HAD CHANGED,
THEY HADN'T CHANGED AND NEITHER HAD YOU...



YOU WENT OUT OF
THE CITY AND
CROSSED OVER TO
THE OPPOSITE BANK,
TO THE OTHER EDGE
OF THE WORLD WHERE
TREES STILL EXIST...



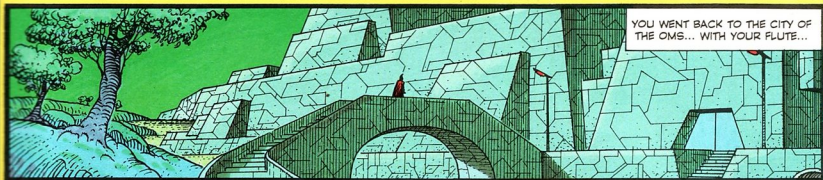
...YOU REMEMBERED A VERY ANCIENT BOOK,
ONE THAT WAS ALMOST FORGOTTEN...



IT RECOUNTED A
LEGEND FROM
THE DAYS
BEFORE THE
OMS, WHEN
THERE WERE
FLUTES...



...AND FLUTE
PLAYERS.



YOU WENT BACK TO THE CITY OF
THE OMS... WITH YOUR FLUTE...



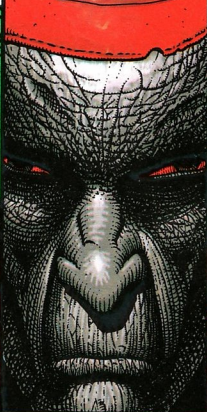
...AND YOU
PLAYED FOR
THEM...



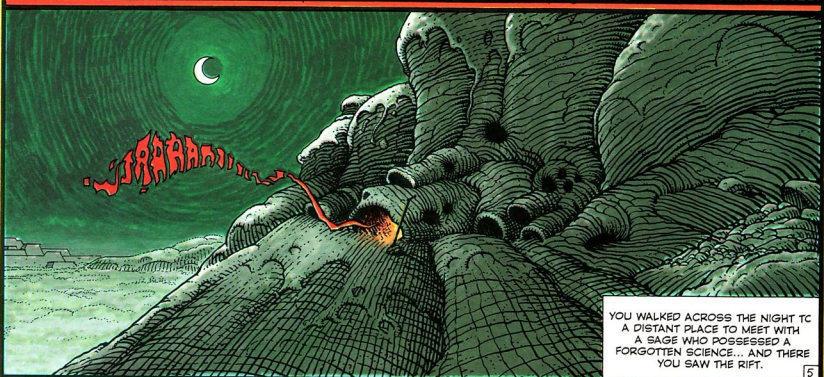
...BUT OF COURSE IT DIDN'T
WORK...
...YOU SHOULD HAVE
KNOWN IT WOULDN'T...
...A FLUTE CARVED OF ELM...
...AS IF YOU HAD THE RIGHT
TO TAKE ANOTHER LIFE...
EVEN IF IT WAS ONLY A
TREE'S LIFE... TO PAY THE
PRICE OF YOUR HATRED...

...PLEASURE IS ALL YOU
NEED TO GIVE LIFE...
BUT DEATH REQUIRES
SUFFERING...

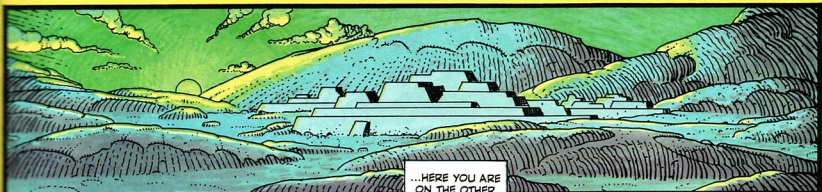
...YOU HAVE
TO SACRIFICE
YOURSELF...



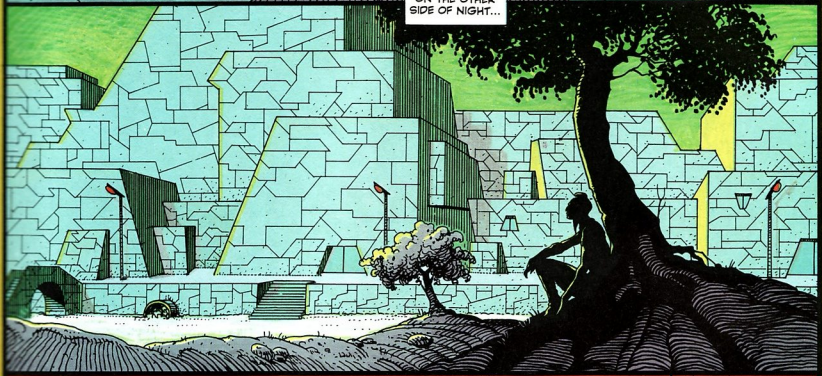
...YOU COULD HAVE GIVEN UP... BUT,
OF COURSE, IT WAS MUCH TOO LATE;
YOU WERE ALREADY QUITE MAD...
AND HAD BEEN FOR A LONG TIME...



YOU WALKED ACROSS THE NIGHT TO
A DISTANT PLACE TO MEET WITH
A SAGE WHO POSSESSED A
FORGOTTEN SCIENCE... AND THERE
YOU SAW THE RIFT.



...HERE YOU ARE
ON THE OTHER
SIDE OF NIGHT...

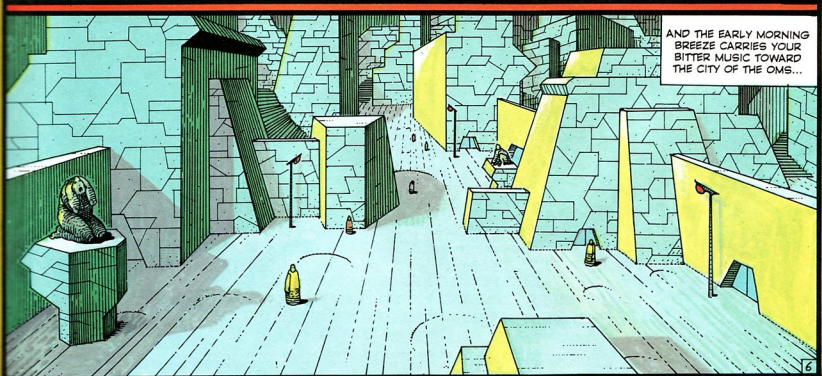


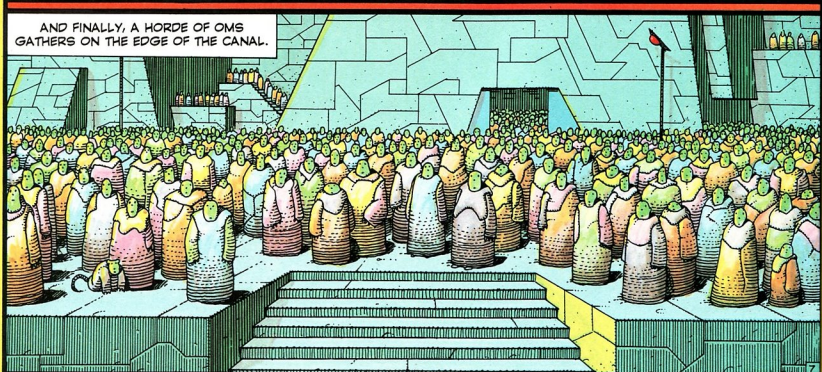
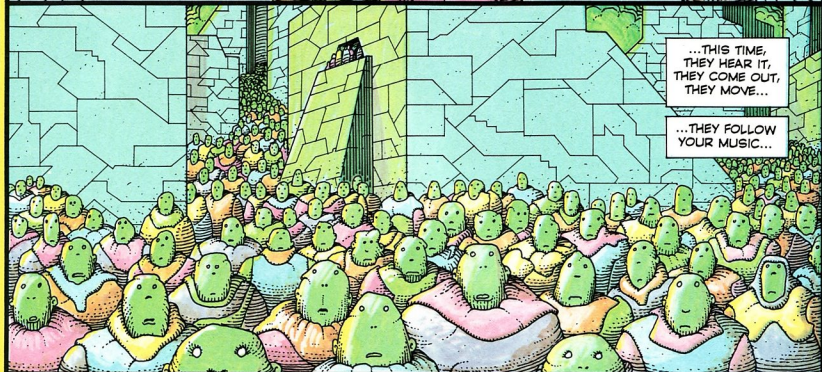
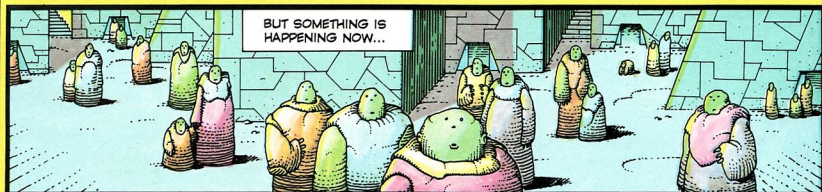
YOU HAVE A NEW
FLUTE...


...AND YOU'RE
PLAYING AGAIN...



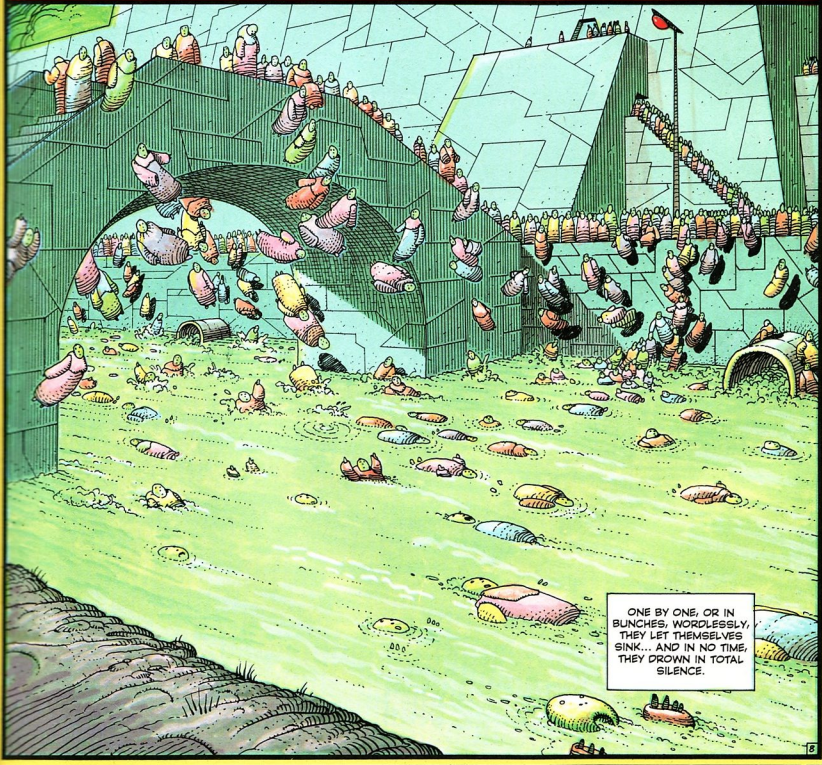
AND THE EARLY MORNING
BREEZE CARRIES YOUR
BITTER MUSIC TOWARD
THE CITY OF THE OMS...







SLOWLY AND
DELIBERATELY THEY
WADED INTO THE
MURKY WATERS.



ONE BY ONE, OR IN
BUNCHES, WORDLESSLY,
THEY LET THEMSELVES
SINK... AND IN NO TIME,
THEY DROWN IN TOTAL
SILENCE.



YOU KEEP PLAY-
ING TILL THE LAST
OF THE OMS HAS
DISAPPEARED.



...THEN YOU CAN
STOP.



...IT'S TRUE THAT YOU DIDN'T HAVE THE RIGHT TO TAKE
ANOTHER LIFE... EVEN IF IT WAS ONLY A TREE... TO PAY
THE PRICE OF YOUR HATRED... FOR DEATH REQUIRES
SUFFERING...

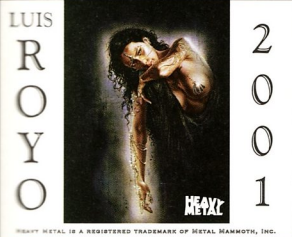


...AND YOU
HAVE TO
SACRIFICE
YOURSELF.

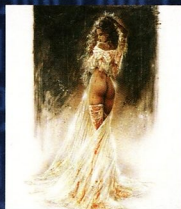
Coming in May:

2001 CALENDARS

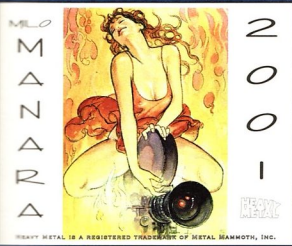
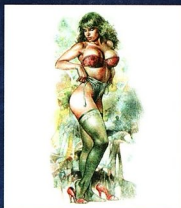
From Heavy Metal!



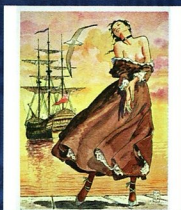
Luis Royo 2001 Calendar



Druuna 2001 Calendar



Milo Manara 2001 Calendar



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- ☐ Milo Manara 2001 Calendar
- ☐ Luis Royo 2001 Calendar

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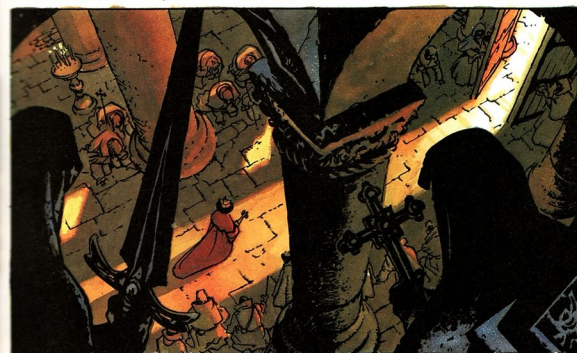
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Each Calendar is: \$12.95 U.S.+ 4.00 S&H.
\$13.95 Canada and Foreign + \$6.00 S&H.

GYPSY- THE DAY OF THE CZAR









DRACU!
IT WOULD BE
NICE IF IT WEREN'T
ALL SUCH A
SHAMBLES.



AH, STRANGER!
COME, WE'LL
GIVE YOU
WEAPONS AND A
UNIFORM.



I HAVE REQUISITIONED YOU TO
MY UNIT.

DO I HAVE
A CHOICE?

NO.

IS HE
GOING TO
WAR?!

WHAT ABOUT
MY SISTER?
WHAT'S TO
BECOME OF
HER?



SHE WILL FOLLOW
THE BATTLE FROM HQ,
AS HIS MAJESTY
COMMANDS.

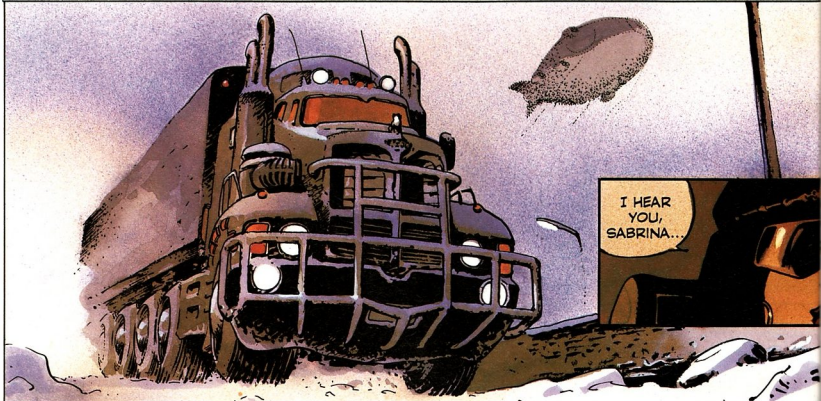


TSAGOI!
I BEG YOU,
BE CAREFUL!

DON'T WORRY,
LI'L SIS.
YOU KNOW THE
GYPSY, I ALWAYS
KEEP A LOW
PROFILE.









WHOSE IDEA WAS IT TO GIVE HIM SUCH A RESPONSIBILITY?

MR. SLOMO, I CAN SEE THE TRUCK...



INFORM OUR MEN ON THE TERRACE. TELL THEM TO SHOOT RIGHT AWAY IF THE REFUGEES REACT BADLY WHEN THEY SEE THE ZEPPELIN.

OKAY, SIR. WHAT ABOUT THE TRUCK?...



THE WEST PARKING LOT IS SAFE. TWO GUARDS WILL BE ENOUGH TO WORK THE ELEVATORS. I DON'T WANT ANY SCREWUPS, YOU UNDERSTAND?

THE AMERICAN WEAPONS WILL BE HERE IN HALF AN HOUR.



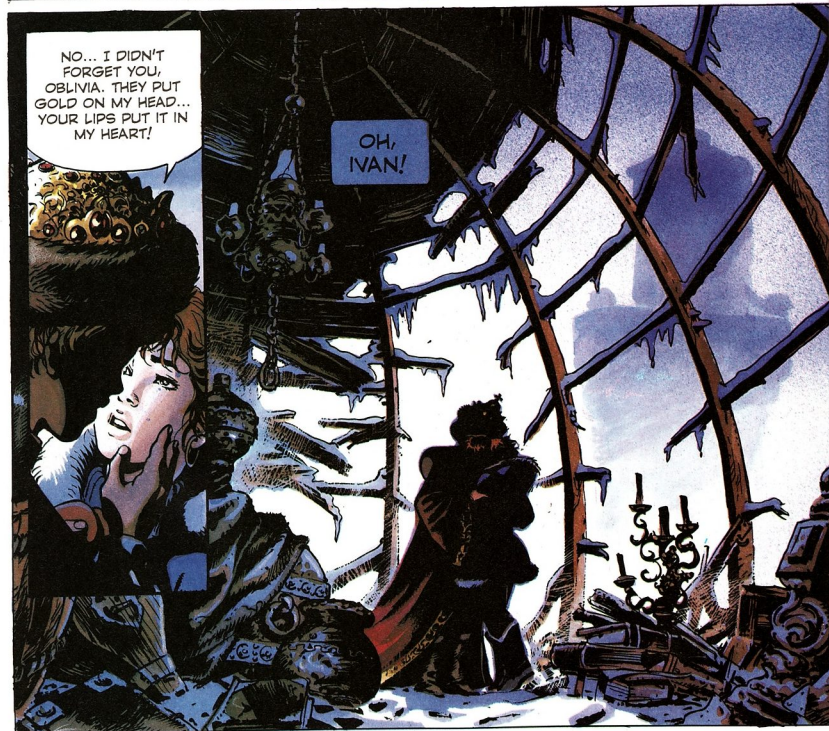
WISH OUR ENEMIES LUCK IF THEY THINK THEY CAN TAKE ZIGANSKI!



OBLIVIA!...



SO YOU DIDN'T
FORGET THE LITTLE
GYPSY GIRL, IN
SPITE OF
THAT HEAVY
CROWN?



NO... I DIDN'T
FORGET YOU,
OBLIVIA. THEY PUT
GOLD ON MY HEAD...
YOUR LIPS PUT IT IN
MY HEART!

OH,
IVAN!

WHAT WOULD THEY SAY?

IF ONLY THE GIRLS AT THE ORPHANAGE COULD SEE ME NOW...

FOR YEARS I TOLD THEM THAT I WAS THE KING OF ROMANIA'S COUSIN!...

...AND THEY BELIEVED ME!

DID THEY REALLY?

...AND HERE I AM IN THE ARMS OF A REAL CROWNED PRINCE, HEIR TO THE ROMANOVs.

AND THIS IS JUST THE BEGINNING, OBLIVIA!

EXACTLY!

WHAT IS THIS GAME YOU'RE PLAYING, IVAN? YOUR MEN ARE ON THE RAMPARTS OF ZIGANSK! THE BATTLE IS ABOUT TO BEGIN!

DRACU! WE'VE BEEN CLIMBING FOR AGES! ARE YOU SURE THIS IS THE RIGHT MOUNTAIN?







LISTEN TO THIS!

ACCORDING TO COLONEL SULKOFF TWO GUARDS JUST CAME OUT OF THE WEST PARKING LOT!

GOOD GRIEF!



AND THAT'S NOT ALL! "C" POST INFORMS US OF A ZEPPELIN APPROACHING FROM THE NORTH...



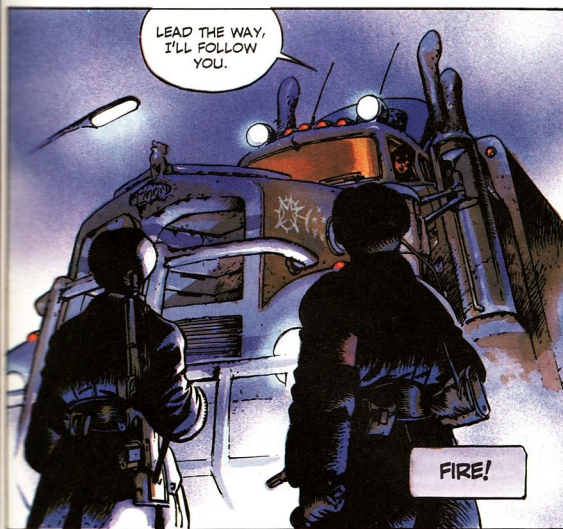
SLOMO'S ARMS SHIPMENT! WE HAVE TO ATTACK AT ONCE.

IF THEY UNLOAD THE CARGO BEFORE...

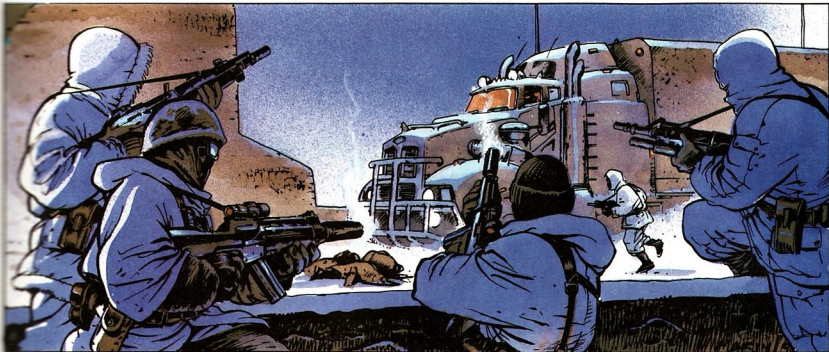
BY THE BALLS OF THE GREAT BULIBASH!



IT'S MY TRUCK! IT'S THE STAR!









WHERE DID
YOU GET THIS
PENDANT?



THE WHITE WING
TOUCHED MY
SOUL!



THE WHITE WING
TOUCHES THOSE
IT CHOOSES.

WHAT CIRCLE
ARE YOU FROM?
WHAT IS YOUR JOB?



I'M FROM THE
THIRD CIRCLE. I'M
A TRAVELER, A
MERCENARY, ALWAYS
IN THE SERVICE OF
THE WHITE WING
WHEN IT NEEDS
ME.

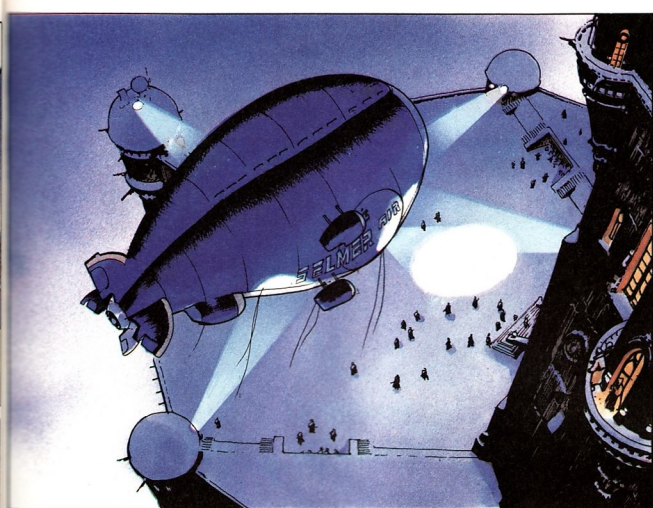


THIS WOMAN IS ON
OUR SIDE! SHE WILL
HELP US TO UNLOAD
THE WEAPONS.

RIGHT,
COLONEL!



GOOD HEAVENS!
THE ZEPPELIN IS
COMING ALONG-
SIDE! WHAT ARE
THEY DOING UP
THERE?







IT'S THAT SCUM-
BAG, GYPSY!



THIS TIME
YOU'RE MINE,
SHITHEAD!



YOU OKAY,
STRANGER?

AAAHH!

RATATA

YUP!



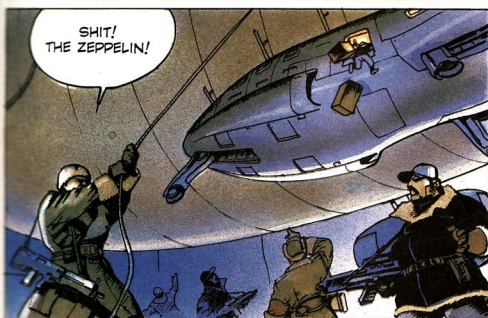
I'LL FEEL
EVEN
BETTER IN A
MINUTE!

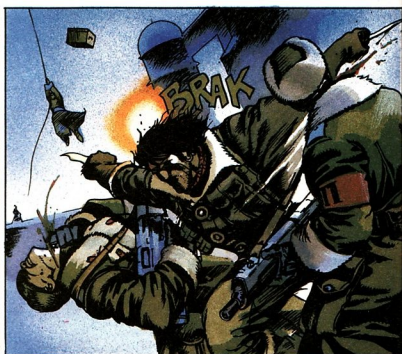


SHIT!
I'VE
BEEN HIT
IN THE
ARM!!



SO, YOU'RE
THE ONE THAT
WANTS A PIECE
OF THE GYPSY?







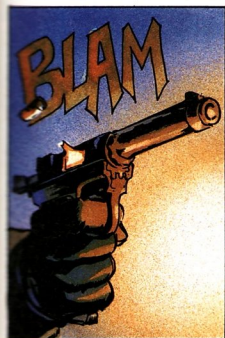
WELL
DONE,
KATIA!

CAPTAIN, STORM
THE BUILDING...
AND BRING ME
SLOMO'S HEAD!

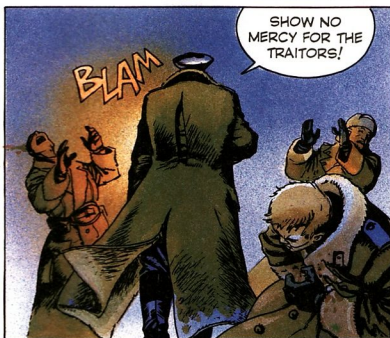
SLOMO? HE'S
DOWN HERE,
COLONEL.
SULKOFF... AMONG
THE CRATES!



IS THAT A
FACT?



BLAM



BLAM

SHOW NO
MERCY FOR THE
TRAITORS!



DRACU! YOU
REALLY LIKE
TAKING ORDERS
FROM THIS SHIT?

IT'S A
JOB!



MR. SLOMO
AND HIS
FAMOUS
AMERICAN
GUNS!

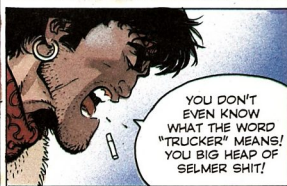
AN IRONIC END,
DON'T YOU
THINK?



FROM
RUSSIA
WITH...



WAIT!...





YOU'VE NO IDEA
WHAT IT'S LIKE TO
DRIVE STRAIGHT
DOWN THE ROAD,
FREE AS THE WIND,
AND WITHOUT HAVING
TO TAKE ANY SHIT
FROM ANYONE.

HUHP
OUCH!



YOU'RE A REAL
SHIT, GYPSY!
I'VE BEEN
FOLLOWING THAT
ASPHALT RIBBON
FOR THIRTY YEARS...
TEN YEARS IN A
CSC!



IF YOU LEAVE ME
HERE TO DIE, MY
HEADLIGHTS
WILL BLIND YOU
IN YOUR REAR-
VIEW MIRROR
FOR THE REST
OF YOUR
FUCKIN' LIFE.



GYPSY!

HUHP



OKAY, OKAY!
DON'T MOVE...
WE'LL GET YOU
OUT OF THERE!



YOU BETTER
NOT FORGET
THIS
HANDSHAKE,
TRUCKER!

I SWEAR
IT ON
MY LIFE,
TRUCKER!



HA HA HA! AND
ALL THIS HAS
CURED YOU OF
YOUR STUTTER!

HOT DAMN!
YOU'RE RIGHT!
HO HO HO!
FUCKIN' GYP...



...I REALLY
THOUGHT THAT
YOU WOULD-
N'T...

HELLO,
BIG BEN!



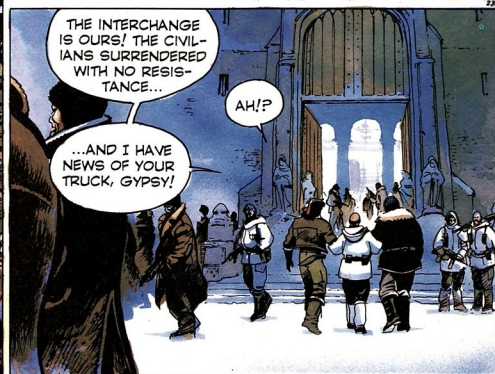
ARR...
I'LL BE
DAMNNED!...



MS. SELMER!
WHAT ARE YOU
DOING HERE?

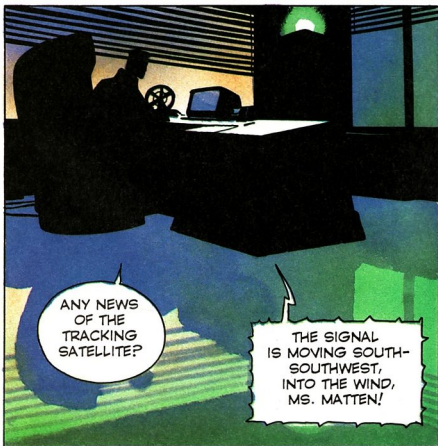
HUHP







BUT... WASN'T THE DRIVER A WOMAN?







LONG
LIVE IVAN!

LONG LIVE
RUSSIA!



GENTLEMEN,
TIME IS OF ESSENCE.
THE REFUGEES IN
ZIGANSK ARE LIVING
IN DESPERATE
CONDITIONS...



...I SUGGEST THAT
WE EVACUATE THEM AS
SOON AS POSSIBLE, AND
SEND THEM TO OUR
VILLAGES WHERE OUR
PEOPLE WILL CARE
FOR THEM.



NOT SO FAST!
THIS SORT OF
THING HAS TO
BE DISCUSSED!

MOST OF THEM
ARE TRAITORS IN
THE PAY OF
FOREIGN
COMPANIES!



I KNOW!
BUT RUSSIA HAS
A HEART AND
THEY HAVE HEARD
IT BEATING
TODAY...

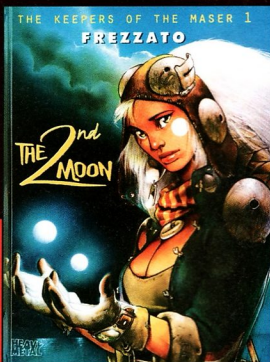
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BY THE NUMBERS

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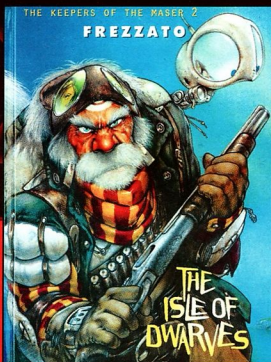
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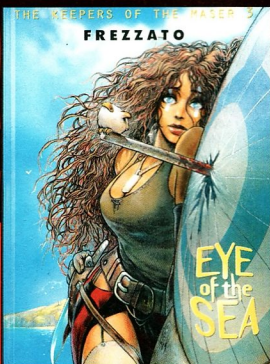
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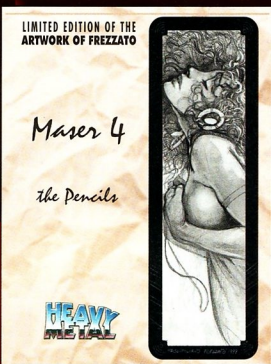
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A VISIT IN AMIENS

(An unpublished
memoir by
Raymond
Roussel.)

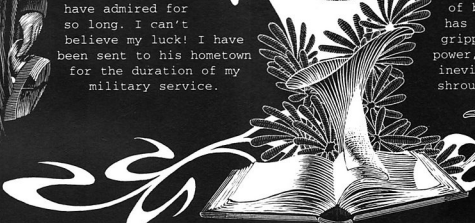


Amiens, April 13,
1899. I can't
wait to meet the
great writer
Jules Verne,
whose works I
have admired for
so long. I can't
believe my luck! I have
been sent to his hometown
for the duration of my
military service.




I suppose I
should have
informed him of my
forthcoming visit,
but I feel that an
inexplicable force
propelled me to

surprise him. And I should
add that I was also afraid
of being rejected. His work
has always fascinated me and
gripped me with its enigmatic
power, making me feel that the
inevitable encounter should be
shrouded in a veil of mystery.



After the show, I'll walk along the promenade, keeping clear of the bushes
in the park, for fear of being accosted.



Dressed in my infantryman's
uniform of the 72nd Regiment,
I will doubtless be
mistaken for a deserter...
The pathetic prestidigitator
reminds me of the one at the
Luna-Park near Paris! He seems
to be staring straight at me.
I suppose it must be my
nerves.




But why?

That chimney has a strange shape... What could it possibly be used for? But let me look at the flower.

It seems to be unfolding!

As if in a dream, I walk down the tree-lined
avenue leading to Jules Verne's house. At the
corner of Charles Dubois Street, I'm fascinated
by a bust of the famous inventor Charles
Dallery... Here I am!

But what is this glow...? And that rumbling noise
that seems to surround me? Could it be a late
train?...


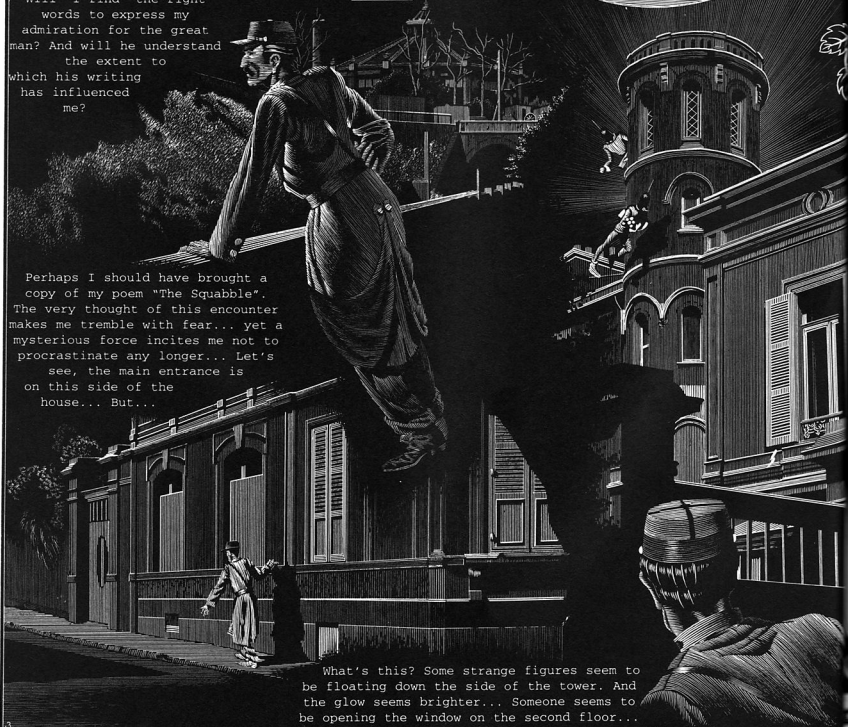
Yesterday at the
local library, I
reread parts of some
of my favorite
novels by Verne,


The Mysterious Island,
Twenty-Thousand Leagues Under the Sea,
Captain Hatteras, and Hector
Servadac.

Will I find the right
words to express my
admiration for the great
man? And will he understand
the extent to
which his writing
has influenced
me?


Perhaps I should have brought a
copy of my poem "The Squabble".
The very thought of this encounter
makes me tremble with fear... yet a
mysterious force incites me not to
procrastinate any longer... Let's
see, the main entrance is
on this side of the
house... But...

What's this? Some strange figures seem to
be floating down the side of the tower. And
the glow seems brighter... Someone seems to
be opening the window on the second floor...






It is he! Yes, it is Jules Verne! But what are those men wearing? And what are they doing here at this late hour? Could the writer be in danger? It's impossible! What about his wife, his servants?



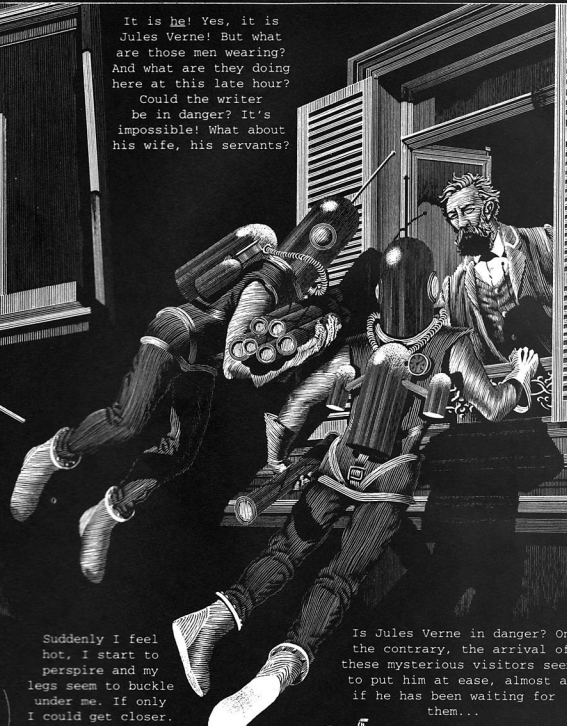
Suddenly I feel hot. I start to perspire and my legs seem to buckle under me. If only I could get closer.

Let's see... the gate isn't locked. I can go in.


All this is very unexpected for me. But what are they doing? Ah! They're going into the house, and the window shuts behind them.



My curiosity gets the better of me. I go in through the door of the verandah which is ajar.



Is Jules Verne in danger? On the contrary, the arrival of these mysterious visitors seems to put him at ease, almost as if he has been waiting for them...



I fumble in the dark...
Here the heat seems less unbearable,
but the rumbling persists.

I walk up the stairs or
tiptoe. Now I can hear
their voices, but they
are speaking a language
that I can't understand
Is Jules Verne talking?
If only I could see who
is going on! I'll open
this window.

There we go. So what are
they doing? There are
some strange-looking
objects on the writer's
worktable. What could
they be? Jules Verne
seems to be delighted.
He seems to be thanking
his guests.

Now they are making strange gestures. Could they be saying
goodbye to him? They are going back toward the window.

Jules Verne waves to them, evidently with
infinite gratitude. They rise into the air
with great ease as if gravity had no hold
on them. The glow brightens.

Oh my God, I've knocked over
a large vase... and Jules Verne
sees me. He is furious.
He comes toward me and asks me
what I am doing in his house...

"You're spying on me young man! Would you be a friend of that scoundrel Gaston?" I deny it at once. "I'm just a young writer presently in barracks at Amiens who wants nothing more than to meet his favorite writer and express his admiration."

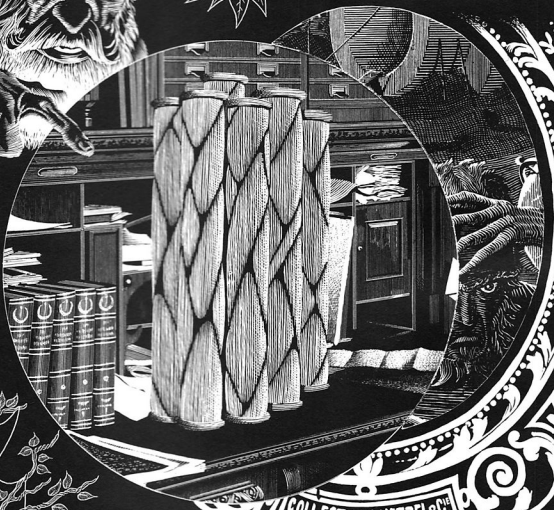
"You say your name is Mr. Roussel? I read one of your poems in Le Gallois... Strange style... Really very strange. Come, I'm happy to make your acquaintance, young

colleague, ah! ah!" He's suddenly become friendly. He seems very changeable. He takes me to his study.

"So the cat's out of the bag. I knew this would happen. So fate has chosen you, Mr. Roussel, to be the one who would share my secret."

What is he trying to say? He points to the cylindrical objects on a worktable. "You see these? They were brought to me by the 'people' that you saw with me. The cylinders enclose a sort of papyrus containing parts of a text written in a language that is unknown to humans, like us."

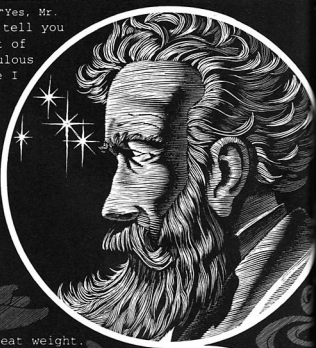
"As I decipher the text, using a code that I have been given, it is transformed into what I write. The secret of my novels has never yet been discovered."



COLLECTION J. HETZEL & C^o



I can no longer contain myself. "Yes, Mr. Verne, I knew it! I came here to tell you that I have always thought of your books as vast and fabulous coded messages! Of course I didn't understand why..." He looks at me kindly, almost affectionately. And I have an immense feeling of well-being. Stars seem to light up in front of our eyes, which shall only be extinguished at the end of the universe.



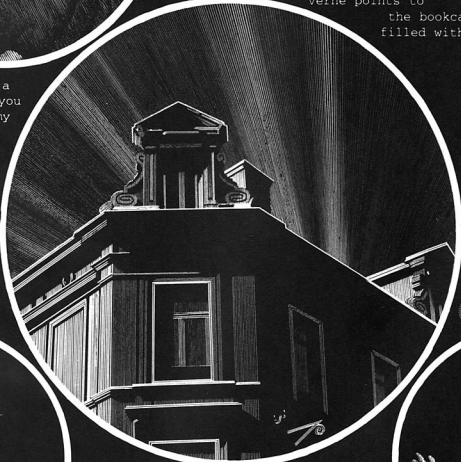
Jules Verne seems relieved of a great weight. We are both filled with happiness, an almost mystical joy. He takes me in his arms. "My son, my son," he whispers softly, and I do believe he is sobbing.



Then we sit in his high chairs. Jules Verne points to the bookcases filled with his

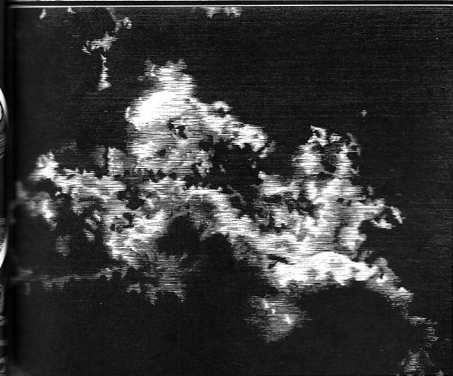
books. "These books are my whole life. Nothing else counts in the midst of this shipwreck." I fully understand." I feel a lump in my throat.

He carries on: "Twice a year, the visitors that you saw - and know this, my young friend, that your presence could not have been unknown to them! - bring me the basic material for my work; the rest is nothing but imagination... When I think of the reviews written about my work in the press... believe me, those journalists are nothing but pedantic ignominies!"



Then he asks me to tell him about myself and what I do. I talk to him about my poems and my ambitions. He seems very interested, perhaps more so than he openly expresses.





Soon daylight breaks through the darkness of night. Plunged in our conversation, we've let ourselves be surprised by the passing of time. I get up. Mr. Jules Verne must be very tired. In a somber voice he says, "Mr. Roussel, please promise me that you will never tell anyone what you have witnessed here tonight..." "Mr. Jules Verne, please allow me to say what happened posthumously." He nods slowly. "I grant you that, my young friend." I say goodbye to Mr. Verne.

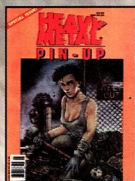


As I walk back to my barracks along quiet paths that lend themselves to introspection, I slowly begin to realize the significance of the night's events. My visit to Mr. Verne seems to have been a strange meeting with Fate, and I feel that my destiny is sealed. Now the message communicated to me by the magician becomes very clear.



A few months later, in Paris, shortly after the publication of my poem "The Squabble," I too would play host to mediators from beyond space and time...

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THE COMMITMENT





THIS SEEMS
LIKE A GOOD
PLACE TO REST.



YOU SHOULDN'T
STOP IF YOU
WISH TO SAVE
THE PRINCESS.



PUT DOWN
YOUR SWORD.
I DON'T WANT
YOU WAVING IT
AT ME.

AND WHO
MAY YOU
BEP?



IT DOESN'T MATTER.
YOU'RE A KNIGHT, AREN'T
YOU? WE DON'T GET
MANY OF THEM AROUND
HERE ANYMORE.



YOUR DUTY IS TO SAVE
PRINCESS EDEA. EVER SINCE HER
FATHER'S DEATH, HER STEP-MOTHER
HAS RULED OVER THE LAND, AND THEY SAY
SHE HAS A PACT WITH THE FORCES OF
DARKNESS... THE YOUNG PRINCESS IS
UNDER HER SPELL, BUT SHE WILL COME OF
AGE IN THREE DAYS AND THEN SHE
WILL ACCEDE TO THE THRONE...



BUT THAT WILL
NEVER COME TO
PASS, FOR HER
STEP-MOTHER WILL
HAVE HER KILLED
FIRST..

...UNLESS
SOMEONE CAN
STOP THE EVIL
WOMAN... AND YOU
ARE THAT
SOMEONE.

SO YOU CAN'T
STOP HERE...
YOU STILL HAVE THREE
DIFFICULT TESTS TO
PASS BEFORE YOU CAN
ENTER THE CASTLE.



WAIT... TELL ME
WHAT THE
TESTS ARE!

YOU WILL
KNOW SOON
ENOUGH!



A knight in full plate armor with a red surcoat and a flowing red cape is mounted on a brown horse. He is in a forest, looking back over his shoulder towards the viewer. The background shows large, gnarled trees and a misty atmosphere.

HELP!
SAVE ME!



A woman with long, curly brown hair is wearing a red bikini. She is in a forest, looking back over her shoulder towards the viewer. She is surrounded by several small, red, beetle-like creatures. A knight's armor and red cape are visible in the foreground.

WHAT'S
HAPPENING
HERE...?




A knight in full plate armor with a red surcoat and a flowing red cape is mounted on a brown horse. He is in a forest, looking back over his shoulder towards the viewer. The background shows large, gnarled trees and a misty atmosphere.

ARE YOU
ALL RIGHT?



A woman with long, curly brown hair is wearing a red bikini. She is in a forest, looking back over her shoulder towards the viewer. She is surrounded by several small, red, beetle-like creatures. A knight's armor and red cape are visible in the foreground.

THANK YOU...
THANK YOU,
NOBLE SIR...




A knight in full plate armor with a red surcoat and a flowing red cape is mounted on a brown horse. He is in a forest, looking back over his shoulder towards the viewer. The background shows large, gnarled trees and a misty atmosphere.

I HOPE
THIS WILL
CLOTHE YOUR
NAKEDNESS.



A woman with long, curly brown hair is wearing a red bikini. She is in a forest, looking back over her shoulder towards the viewer. She is surrounded by several small, red, beetle-like creatures. A knight's armor and red cape are visible in the foreground.

I WISH
TO REWARD
YOU...



A knight in full plate armor with a red surcoat and a flowing red cape is mounted on a brown horse. He is in a forest, looking back over his shoulder towards the viewer. The background shows large, gnarled trees and a misty atmosphere.

WE'LL MAKE MAD
LOVE TOGETHER...
THAT WILL BE YOUR
REWARD. TAKE ME IN
YOUR ARMS.



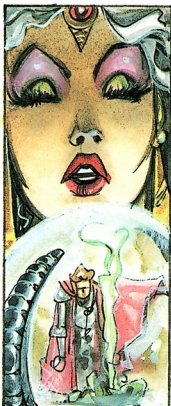
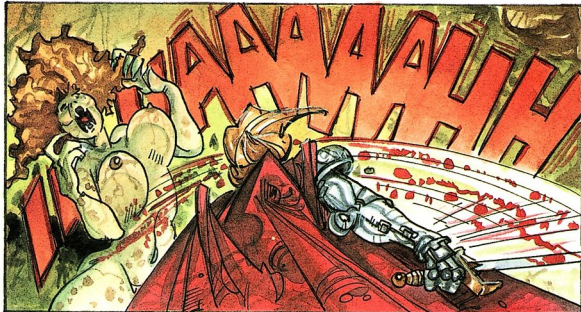
A woman with long, curly brown hair is wearing a red bikini. She is in a forest, looking back over her shoulder towards the viewer. She is surrounded by several small, red, beetle-like creatures. A knight's armor and red cape are visible in the foreground.

OH, IT'S NOT
NECESSARY.



A woman with long, curly brown hair is wearing a red bikini. She is in a forest, looking back over her shoulder towards the viewer. She is surrounded by several small, red, beetle-like creatures. A knight's armor and red cape are visible in the foreground.

WHAT...?

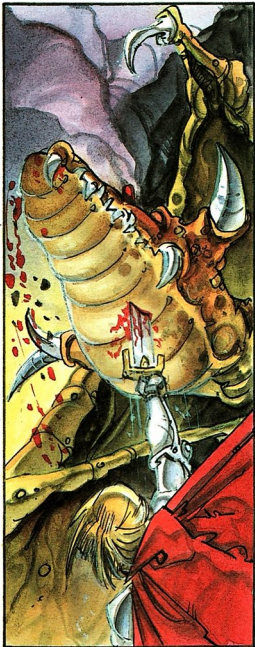


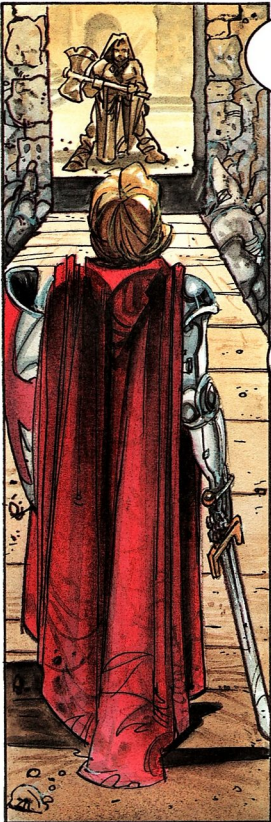


I WILL TELL
NO ONE,
MY LADY.









NO ONE
CAN PASS.

GO BACK
WHERE YOU CAME
FROM AND I'LL
FORGET THAT I
EVER SAW YOU.



GET OUT OF
MY WAY, UNLESS
YOU WISH TO TEST
THE COLD STEEL
OF MY SWORD.



I SAID YOU
CAN'T COME
IN.



HE'S VERY
STRONG.



FIGHT HIM
OFF, FAITHFUL
DROUT!



PRINCESS?



NEVER TURN
ROUND IN A
FIGHT...



...ESPECIALLY
IF IT'S A FIGHT
TO THE
DEATH...



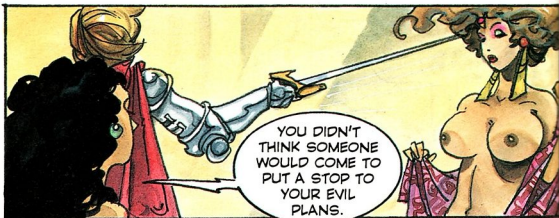
NO... YOU SHOULDN'T
HAVE ATTACKED HIM.
HE'S COME TO
SAVE ME.



WHAT A
MOVING
SCENE.



THAT'S HER...
THAT'S MY STEP-
MOTHER. SHE WANTS TO
KILL ME SO THAT SHE
CAN CONTINUE TO RULE
OVER THE LAND.



YOU DIDN'T
THINK SOMEONE
WOULD COME TO
PUT A STOP TO
YOUR EVIL
PLANS.

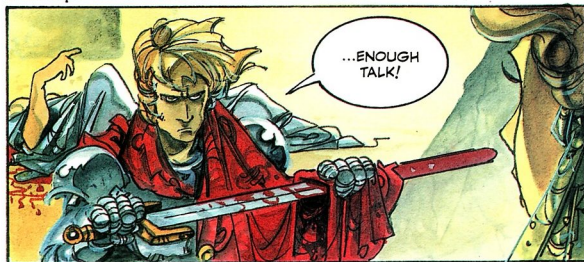


YOUR WITCHCRAFT
AND MAGIC SPELLS
HAVE BEEN USE-
LESS. YOU'RE IN MY
HANDS NOW.

IT'S TRUE THAT I WANT
YOU DEAD SO THAT I CAN
STAY IN POWER... BUT I CAN'T
KILL YOU MYSELF BECAUSE
IF I DO, A CURSE WILL
FALL ON ME AND ALL MY
DESCENDANTS.

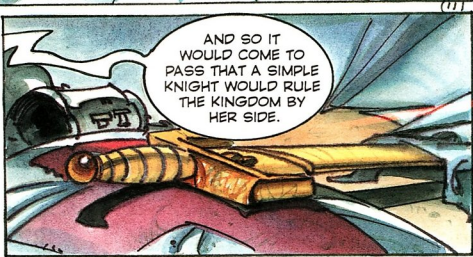
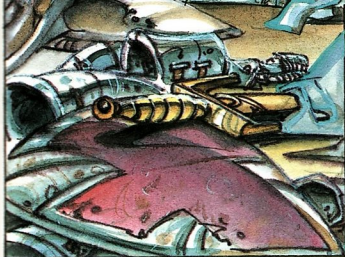


WHAT TOOK
YOU SO LONG?



...ENOUGH
TALK!





SPRING FEVER

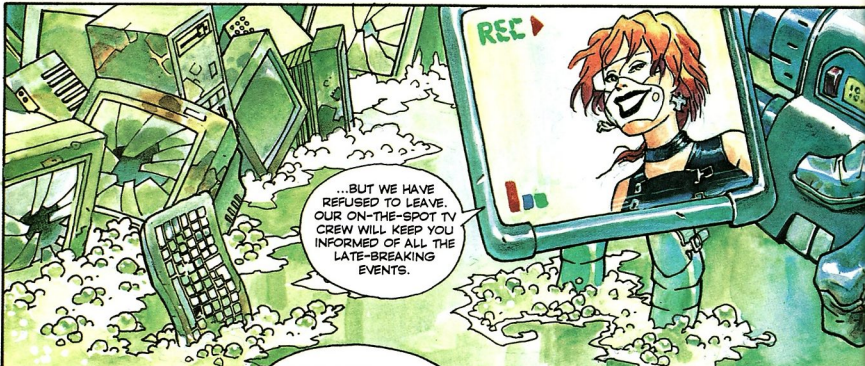


THIS IS
SILVANA MAHLER
REPORTING FOR WST
FROM THE VERY HEART
OF THE FRINGE.

A close-up of Silvana Mahler, a woman with short, spiky red hair and a wide, toothy grin. She is wearing a black and white patterned earring. The background is a bright green, textured surface.

IN ORDER TO
PROTECT OURSELVES
FROM UNKNOWN
CONTAGIOUS DISEASES
WE'VE HAD TO TURN TO
SUCH EMERGENCY MEDICAL
SERVICES AS ARTIFICIAL
RESPIRATORY UNITS...

A speech bubble coming from the right side of the panel, containing text about protective measures against contagious diseases.



...BUT WE HAVE
REFUSED TO LEAVE.
OUR ON-THE-SPOT TV
CREW WILL KEEP YOU
INFORMED OF ALL THE
LATE-BREAKING
EVENTS.

Silvana Mahler is shown from the waist up, holding a large, green, rectangular screen that displays a 'REC' icon. She is standing in a room filled with broken, green, computer-like equipment. The floor is covered in a white, powdery substance.

WE ARE REPORTING
FROM AN AREA WHERE
ONLY FRINGIES CAN
SURVIVE.


A speech bubble coming from the left side of the panel, containing text about the survival of Fringies in the area.

AS YOU KNOW, THE
FRINGIES LACKED THE
CAPACITY TO INHABIT THE
SELF-SUFFICIENT DOMES, SO
THEY TOOK REFUGE HERE AND
ADAPTED TO THE STRANGE
ENVIRONMENT THAT YOU
CAN OBSERVE ALL
AROUND US.

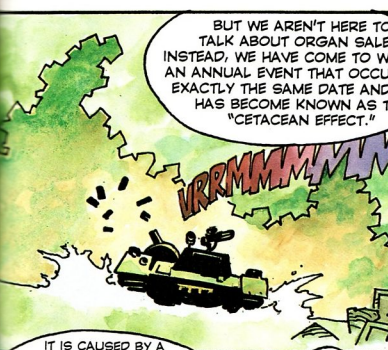
A speech bubble coming from the right side of the panel, containing text about the Fringies' adaptation to the environment.

THE FRINGIES' MAIN SOURCE OF
INCOME COMES FROM THE SALE OF
THEIR OWN VITAL ORGANS WHICH ARE
RENOUNDED FOR THEIR RESISTANCE,
AND HENCE ARE GREATLY SOUGHT
AFTER ON THE INTERNATIONAL
MEDICAL MARKETPLACE.

A speech bubble coming from the left side of the panel, containing text about the Fringies' main source of income.



BUT WE AREN'T HERE TO
TALK ABOUT ORGAN SALES.
INSTEAD, WE HAVE COME TO WITNESS
AN ANNUAL EVENT THAT OCCURS ON
EXACTLY THE SAME DATE AND THAT
HAS BECOME KNOWN AS THE
"CETACEAN EFFECT."




IT IS CAUSED BY A
MINOR PHENOMENON THAT
TRIGGERS A SERIES OF EVENTS
WITH FAR-REACHING CONSE-
QUENCES SINCE IT AFFECTS AT
LEAST ONE THIRD OF THE ADULT
SPECIMENS.




WE MUST MAKE SURE
THAT OUR CAMERAS DETECT
THE MINUTE PHENOMENON
THAT TRIGGERS THE
AMAZING SHOW...



...BEFORE THE
FRINGIES
NOTICE IT...



...SO THAT WE
CAN SHOW OUR TV
AUDIENCES THE
COMPLETE CYCLE
OF THE "CETACEAN
EFFECT."

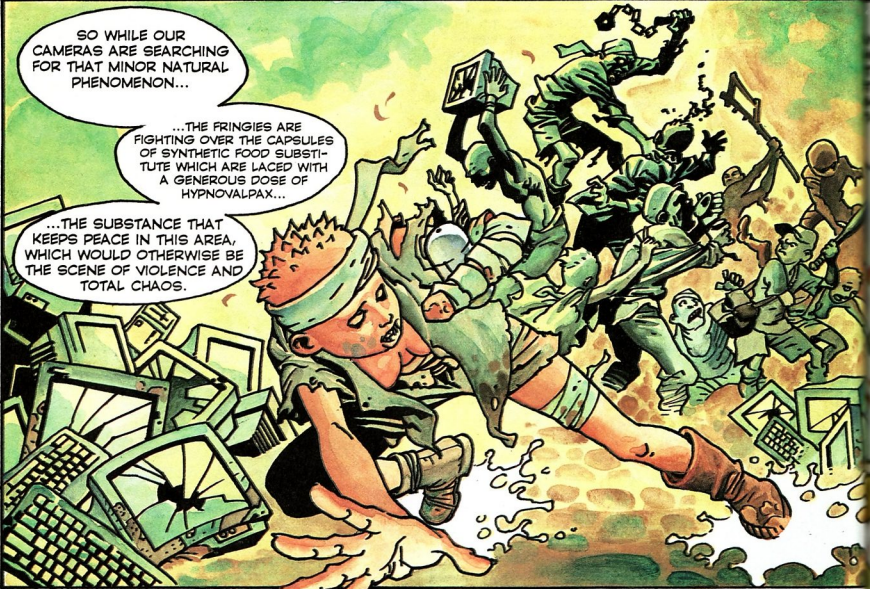


LUCKILY, THE NATIVES
ARE BUSY RIGHT NOW, SINCE
THIS IS THE TIME OF DAY WHEN
THE CENTRAL GOVERNMENT
PROVIDES THEM WITH THEIR
DAILY RATIONS.

SO WHILE OUR
CAMERAS ARE SEARCHING
FOR THAT MINOR NATURAL
PHENOMENON...

...THE FRINGIES ARE
FIGHTING OVER THE CAPSULES
OF SYNTHETIC FOOD SUB-
STITUTE WHICH ARE LACED WITH
A GENEROUS DOSE OF
HYPNOVALPAX...

...THE SUBSTANCE THAT
KEEPS PEACE IN THIS AREA,
WHICH WOULD OTHERWISE BE
THE SCENE OF VIOLENCE AND
TOTAL CHAOS.



WOW! IT SEEMS
THAT CAMERA
NUMBER 12 HAS
FOUND SOMETHING!

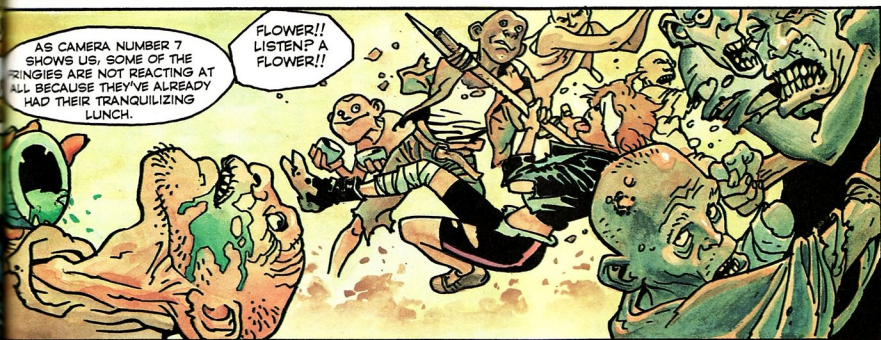
LET'S GO
AND CHECK IT
OUT!



AS YOU CAN SEE,
WE ARE LOOKING AT A
MUTANT DAISY, THE ONLY
PLANT THAT KEEPS TRYING TO
GROW, OVER AND OVER
AGAIN; HERE ON THE
FRINGE.

NOW WE JUST
HAVE TO WAIT UNTIL THE
FRINGIES DISCOVER IT
IN THE COURSE OF
THEIR CONSTANT
WANDERINGS.







LOOK AT THE WAY
THEY MOVE, LOOK AT THE
STRANGE EXPRESSIONS
ON THEIR FACES.

THEY LOOK AS IF THEY ARE
CRYING WITHOUT TEARS. AS YOU
KNOW, THE OXIDIZING WINDS HAVE
DRIED OUT THEIR TEAR DUCTS AND
MADE THEM VERY NEARSIGHTED...

BUT THE TIME HAS
COME TO TAKE A
CLOSER LOOK...



THE RITUAL
DANCE AROUND
THE FLOWER IS
STARTING!...

AND, AS USUAL,
THE DAISY'S
EXISTENCE WILL
BE...



...VERY BRIEF...





WATCH CAREFULLY NOW!
THE FINAL ACT OF THIS
STRANGE ANNUAL RITUAL
IS ABOUT TO BEGIN.

IT ALWAYS
OCCURS ON THE
SAME DAY.



AFTER LACERATING
THEMSELVES WITH THEIR OVER-
GROWN FINGERNAILS, AS IF THE
DAISY'S DEATH HAD CAUSED
THEM GREAT SUFFERING...

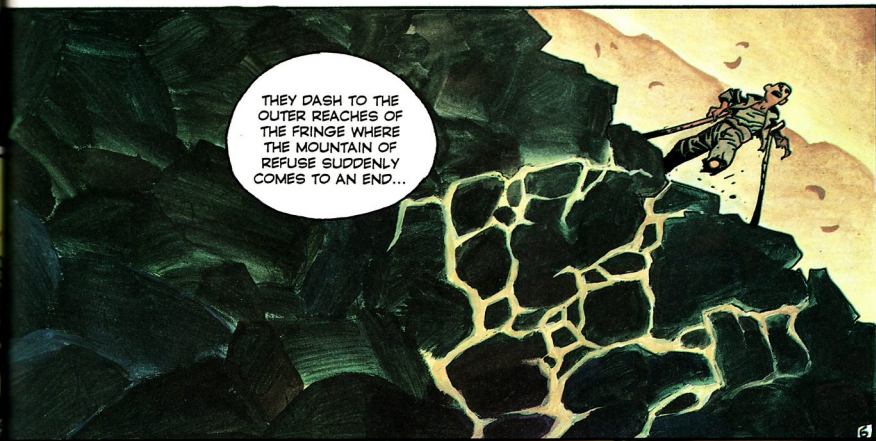
...THEY BREAK
INTO A FREN-
ZIED RUN...



...AND A MAD RACE
BEGINS, AS CAMERA
21 SHOWS...



...CAMERA 36 PROVIDES
US WITH AN AERIAL VIEW
OF THE RACE.



THEY DASH TO THE
OUTER REACHES OF
THE FRINGE WHERE
THE MOUNTAIN OF
REFUSE SUDDENLY
COMES TO AN END...



...BUT THEY
DON'T STOP HERE...
THEY KEEP ON RUNNING
UNTIL THEY THROW
THEMSELVES OFF THE
EDGE.



THEY BEHAVE MUCH AS
DYING WHALES USED TO DO
WHEN THEY KEPT ON HEADING
STRAIGHT FOR THE COAST...

...AND ENDED
UP DYING ON THE
BEACH UNDER THE
BURNING SUN.

WATCH CAREFULLY
NOW. WE'RE
REACHING THE
CLIMAX!



WATCH THEIR
EXPRESSIONS...



...OF
EXCITEMENT...

...AND
RELIEF...

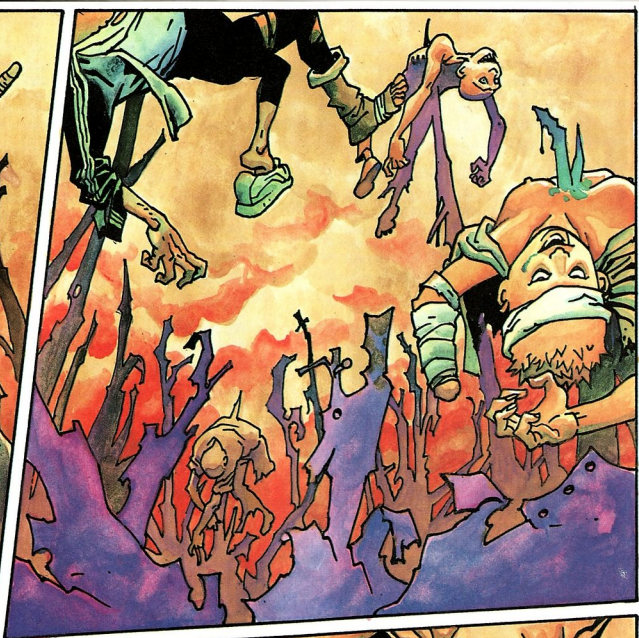
...AS IF THEY'D
REACHED THE
END OF A LONG
JOURNEY.



THESE ARE THE
LAST PARTICIPANTS
IN THIS STRANGE
RITUAL AND...



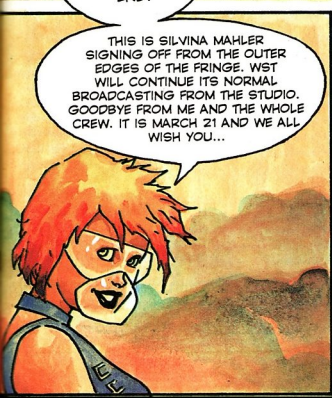
...CRASH!
SHE IS THE VERY
LAST RUNNER IN
THIS UNUSUAL
MARATHON.



SOME WILL TAKE A WHILE TO DIE,
BUT FATAL INFECTIONS DEVELOP
VERY QUICKLY IN THESE PARTS.

SO THAT
BRINGS OUR
REPORT TO AN
END.

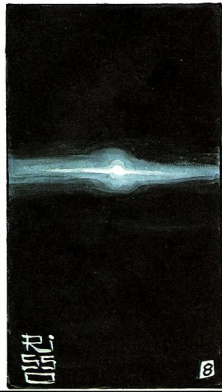
THAT'S IT! THE FINAL
DEATH RATTLE OF THE LAST
PARTICIPANT BRINGS THIS
YEAR'S "CETACEAN EFFECT"
TO A CLOSE.



THIS IS SILVINA MAHLER
SIGNING OFF FROM THE OUTER
EDGES OF THE FRINGE. WE
WILL CONTINUE ITS NORMAL
BROADCASTING FROM THE STUDIO.
GOODBYE FROM ME AND THE WHOLE
CREW. IT IS MARCH 21 AND WE ALL
WISH YOU...



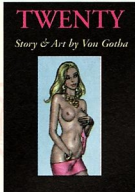
...A VERY HAPPY
FIRST DAY OF
SPRING.



ADULT ENTERTAINMENT FROM LAST GASP



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soft cover color \$12.95



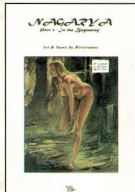
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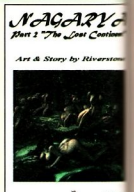
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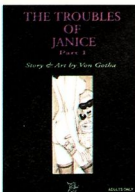
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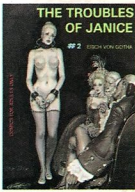
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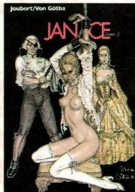
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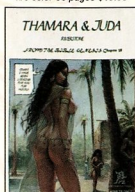
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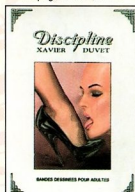
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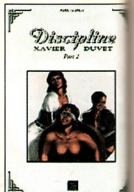
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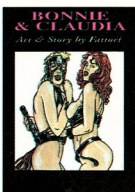
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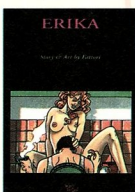
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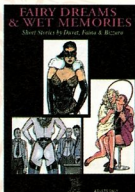
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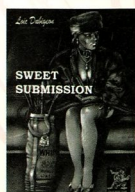
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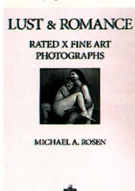
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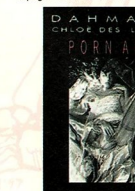
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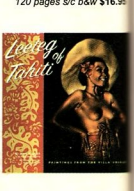
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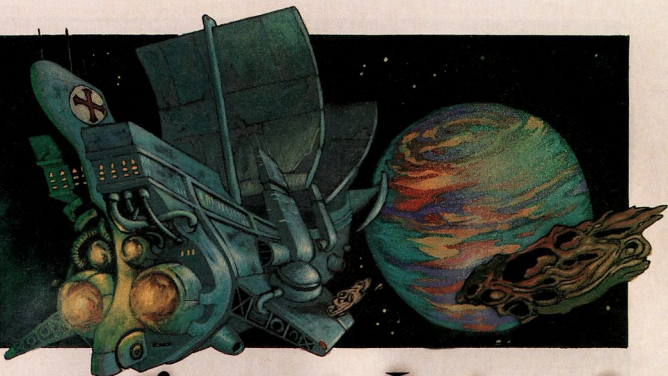
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WITH A SOFT
SPOT FOR
FRENCH
CUISINE.



BUZZ... THIS IS
YOUR CAPTAIN
SPEAKING ...
EVERYBODY TO
THE CONTROL
ROOM...

DAMN!
THEY'RE
COMING OVER
HERE!

I ALMOST
FINISHED THIS
LEVEL!



THEY'RE GONNA
GIVE US A NEW
TASK!

FUCK
YOU!



THIS TIME IT'LL BE
EASY SAILING AND I'LL
DEMAND RESPECT AND
PROFESSIONALISM OF MY
CREW.



DON'T YOU
GREET YOUR
SUPERIORS
ANYMORE?

MIND MY
PLAYING WITH
YOUR JOYSTICK,
BABY?

YES...
LIEU-
TENANT.



CORTEZ, STOP
READING THAT BOOK!
SOLDIER ADJUST
YOUR UNIFORM!

AND YOU,
JUANITA, COMB
YOUR HAIR!



ARE YOU
HAPPY NOW?

LET'S GET
STARTED!



INCA, SEND
THE MESSAGE
NOW!

DESTINATION:
PLANET
OBERON

COLONIZE AND
SUBDUCE THE
POPULATION

DATA ON THE
PLANET: NO
IMPORTANT INFO.

DATA ON THE
POPULATION:
IMPORTANT! PAY
ATTENTION TO...
BUZZ

MESSAGE
INTERRUPTED,
MEMORY NOT
AVAILABLE.

THE SYSTEM WILL
SWITCH OVER TO
TEMPORARY MODE.



IT WAS YOU,
WASN'T IT?

MEEEE?




WHY THE HELL
ARE YOU LOOKING
AT ME?

IT'S ONLY
"WOMB RAIDER"
AND A FEW PHOTOS,
I JUST NEED TO
DELETE SOME FILES
AND WE'LL BE ABLE
TO LISTEN TO THE
MESSAGE AGAIN.

NO, THAT
WOULD TAKE
TOO LONG AND
WE HAVE TO ACT
RIGHT NOW...?



WHAT???
WHY ARE
YOU LOOKING
AT ME!?



AT THE END OF
THE MISSION YOU'LL
BE SEVERELY PUNISHED,
BUT FOR NOW...



LET'S
GO!







HEY GUYS, IS THAT ONE OF YOUR DAMN TRICKS?

IF YOU DON'T OPEN RIGHT NOW, YOU'LL BE PUNISHED!

CLACK



SOMETHING IS FALLING THROUGH THE BOARDS!



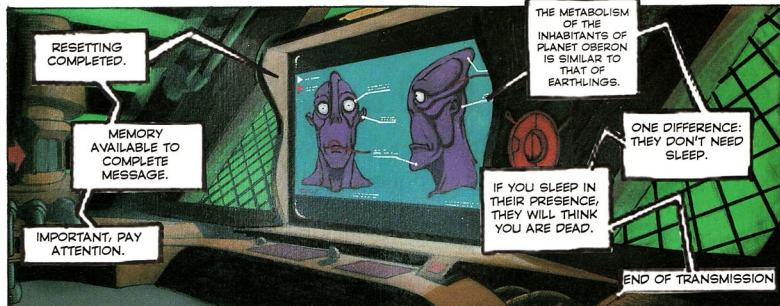
IT LOOKS LIKE EARTH!



EARTH!



TUMP
TUMP



RESETING
COMPLETED.

MEMORY
AVAILABLE TO
COMPLETE
MESSAGE.

IMPORTANT, PAY
ATTENTION.

THE METABOLISM
OF THE
INHABITANTS OF
PLANET OBERON
IS SIMILAR TO
THAT OF
EARTHLINGS.

IF YOU SLEEP IN
THEIR PRESENCE,
THEY WILL THINK
YOU ARE DEAD.

ONE DIFFERENCE:
THEY DON'T NEED
SLEEP.

END OF TRANSMISSION

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MAY 1977 Russian astronauts and rock festivals
JUNE 1977 Schuiten's "Shells"! Richard Corben! Bode!
OCTOBER 1977 Moebius, The Airtight Garage! Den!
NOVEMBER 1977 Harlan Ellison! Moebius!
DECEMBER 1977 Druliet's "Vuzz"! Howard Chaykin!
MARCH 1978 Gray Morrow's "Orion" & Corben's "Den"
JUNE 1978 Corben's "Arabian Nights"
OCTOBER 1978 "Exterminator 17" McKie! Ellison!
DECEMBER 1978 "Orion"! Kirchner's "Tarot"! Moebius!
JANUARY 1979 McKie! Corben! Druliet's "Gail"!
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SEPTEMBER 1983 Interview with Francis Ford Coppola!
OCTOBER 1983 Timothy Leary! Bilal! Pepe Moreno!
NOVEMBER 1983 Interview with Will Eisner! Crepax's "Valentina"!
DECEMBER 1983 "Ranx's Liberator interviewed
JANUARY 1984 Arthur C. Clarke's "The Sentinel"! Ranx!
FEBRUARY 1984 Douglas Trumbull! Moebius!
MARCH 1984 Douglas Adams! McKie! Charles Burns!
APRIL 1984 Roger Corman interview! Joe Kubert!
MAY 1984 Schuiten! "Ranxerox"! Moebius!
JUNE 1984 "Liquid Sky" s' Lava Tsukerman! Bilal!
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AUGUST 1984 Paul Kantner! Jeronatan!
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FEBRUARY 1985 Jack Davis interview! Russell Mulcahy!
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JULY 1985 George Miller interview! Olivia! Sesar!
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NOVEMBER 1985 Boris Vallejo! Paul Kirchner! John Findley!
DECEMBER 1985 Caza! Swarte! Kierkegaard!
WINTER 1986 112 spectacular pages! Sesar! Pratt! Torres!
SPRING 1986 Moebius! Bob Deum! Vink!

SUMMER 1986 Sire! Serpieri! Das Pastoras!
FALL 1986 Bilal! Gimenez! Ortiz! Kierkegaard!
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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!
JULY 1989 "Dieter Lumpen"! Segura & Ortiz!
SEPTEMBER 1989 Herkiberto! "Manuel Montano"!
NOVEMBER 1989 Altuna! Dieter Lumpen! "Stan Croc"!
JANUARY 1990 Juan Gimenez! "Manuel Montano"!
MARCH 1990 Olivia cover! Moebius! Font's "Taxi"!
MAY 1990 Adamov's "The Waters of Dead Moon"
JULY 1990 H.R. Giger! Daniel Torres! Rick Geary!
SEPTEMBER 1990 Harvey Kurtzman! Second installment of "The Waters of Dead Moon"
NOVEMBER 1990 Frank Frazetta interview
JANUARY 1991 Mills & Bisley's "Staine"
MARCH 1991 Segura & Ortiz! Miguel Prado!
MAY 1991 Daniel Torres! More "Dead Moon"!
JULY 1991 Schuiten Brothers! "Burton & Cyb"! Olivia!
SEPTEMBER 1991 Gimenez! More "Dead Moon"!
NOVEMBER 1991 "Adventures of Tristan Karma"
JANUARY 1992 Richard Corben! "Raoul Fleetfoot"!
MARCH 1992 "Foligatto"! "Morocco"! "The Jungle"!
MAY 1992 Crepax! Torres! "Mickey Mouse"!
JULY 1992 "Arzach"! Bisley! And more!
SEPTEMBER 1992 Final "Dead Moon"! Corben!
NOVEMBER 1992 Serpieri's "Druuna"! Corben!
JANUARY 1993 "Druuna" Gallery! "Palomita"!
SEPTEMBER 1993 Scott Hampton's "The Upturned Stone"! De Blas & Azpiri! "Little Ego"!
JANUARY 1994 "Hombre"! Gelli & Tronchet's "Killer Death"!
MARCH 1994 Siro's "Master Volume"! Corben!
MAY 1994 Mezzo & Pirus' "The Disarmament"
JULY 1994 Font! "The Man Who Laughs"!
SEPTEMBER 1994 Adamov's "Dayak"! "White Trash"!
NOVEMBER 1994 "Hord"! "Hombre"!
JANUARY 1995 "Teddy Bear"! Corben! Suydam!
MARCH 1995 Olivia! "Hombre"! "Master Volume"!
MAY 1995 "Gypsy: The Wandering Star"!
JULY 1995 Jodorowsky & Gimenez's "Meta-Barons"!
NOVEMBER 1995 Manara! Giger! Corben!
JANUARY 1996 Frezzato! Segura & Ortiz!

MARCH 1996 Corben! Adamov's "Dayak"!
MAY 1996 Olivia cover! "Shadowslayer"!
JULY 1996 Azpiri! Boucq! De Felipe's "The Museum"!
SEPTEMBER 1996 Manara! "Raul Fulgures"!
NOVEMBER 1996 Royo cover! Frezzato! "Burton & Cyb"!
JANUARY 1997 "Storm"! F.A.K.K.' 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!
SEPTEMBER 1998 Lorna novel by Azpiri! Royo cover!
NOVEMBER 1998 Dayak 3 by Adamov! Rissio! O'Groj!
JANUARY 1999 Richard Corben! Simon Coldwater by Simon Bisley! Sha- The Shadow One! Royo cover!
MARCH 1999 Storm returns! Manara! Caza! Corben!
MAY 1999 Royo cover! Caza! Boucq! "Sex Police"!
JULY 1999 "Eye of the Sea" by Frezzato- 3rd novel in The Keeper of the Maser series! Gimenez! Pahek! Corben!
SEPTEMBER 1999 "The Oath In Amber #2"! Caza! Cover and Gallery on Aboy! "Choose Your Game"- Part 2!
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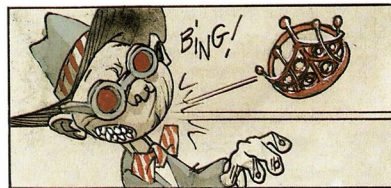
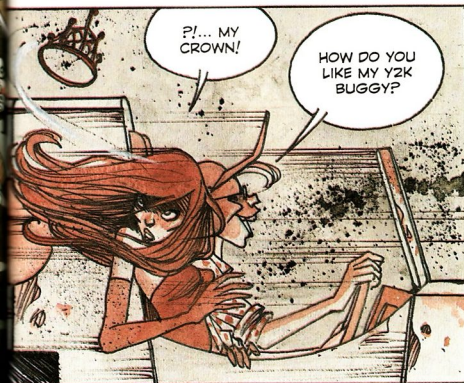
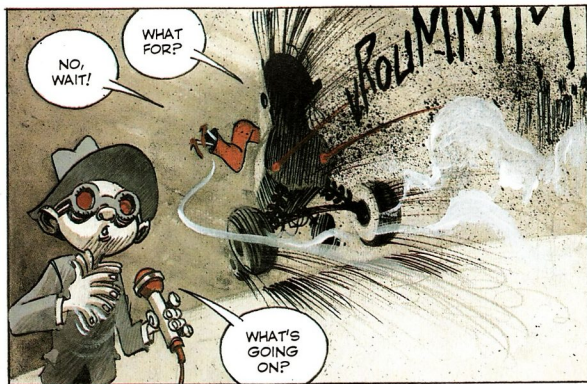
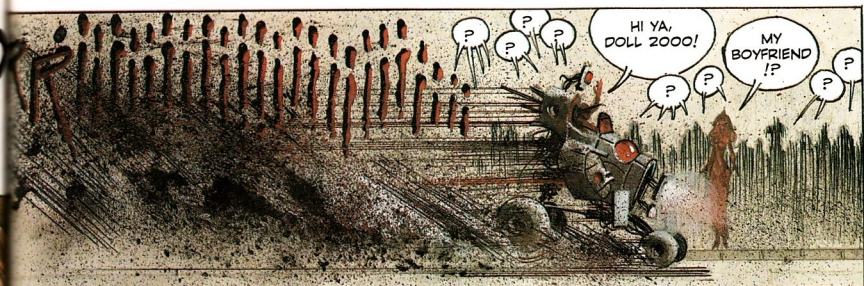
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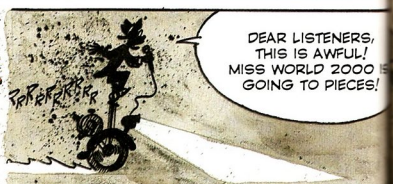
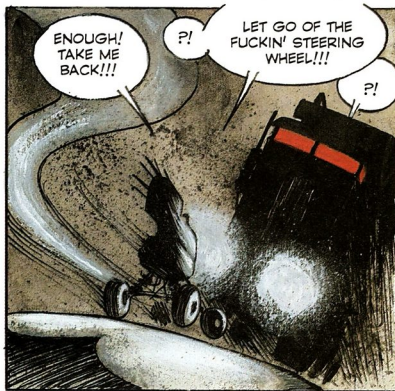
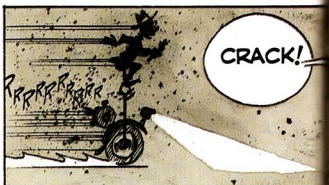
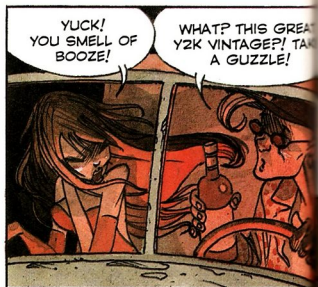
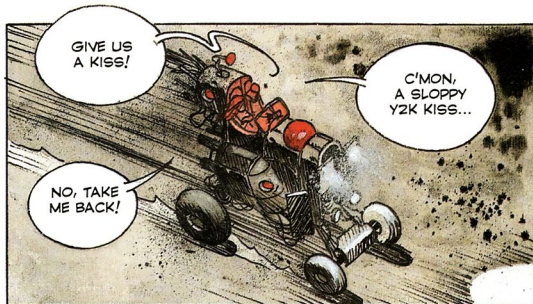
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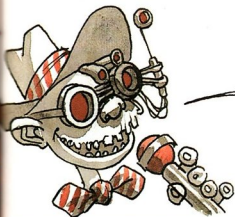
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ONE YEAR TO THE DAY AFTER THE TERRIBLE CAR CRASH WHICH SHE MIRACULOUSLY SURVIVED, MISS WORLD 2000 IS BACK AGAIN COMPETING THIS TIME IN A NEW CATEGORY. WITH HER USUAL CAPACITY FOR SUCCESS, SHE HAS HIT THE JACKPOT...

LONG LIVE

MISS CYBER 2001!



BITCH!

BITCH!

BITCH!

BITCH!

BITCH!

BITCH!

SHUT UP,
YOU TIN
TWATS!

BITCH!

LET'S GO
CELEBRATE!

WILL
O'NEILL
99

Play with me!



This **X-Rated** Anime style CD-ROM features hot interactions to keep you fully aroused. The sadistic Sorcerer Mithras needs only two things to control the Elfin Kingdom, a pint of virgin juice from an elf and the fresh heart of a High Priestess! Avelina, the young and beautiful High Priestess of Eden Forest, is kidnapped and tortured with evil potions, nipple clips, dagger and whips to extract her precious juices. In a bazaar twist of fate, the sexual torment leads to a climax of ironic justice.

Adult Multimedia Comics

System Requirements:

Windows95 on a
Pentium or System 7.5
on a PowerPC, 16megs
of RAM, 24bit color,
Quad speed CD-ROM,
& sound card



Elfin Desire



Print A, Crossing an Elf



Print B, Avelina's Delight

**HEAVY METAL, 100 Merrick Road, Suite 400,
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\$30.00 plus shipping \$4.00 U.S. or \$7.00 Foreign
(NY residents add 8.25% sales tax)

Elfin Desire CD-ROM also includes your choice of
a special 7 x 10 matted print (limited edition 3000).

☐ **Print A** or ☐ **Print B**

Check # _____ or

Credit Card: Visa / MC Exp. Date _____

I certify I am over 21 years of age

Signature _____



BLOODSHED IS NOT ENOUGH. OUR EMPIRE WILL BE BUILT ON LOVE... I HAVE AN IMPORTANT ANNOUNCEMENT TO MAKE!

AN IMPORTANT ANNOUNCEMENT?



OBLIVIA AND I... WILL BE MARRIED THIS EVENING!

WHAT?

HUH?



HAVE YOU GONE COMPLETELY MAD?



DON'T RAISE YOUR HAND TO THE CZAR, MR. JODOROFF!



YOUR WEAPON PLEASE, COLONEL... YOU'RE BOTH UNDER ARREST FOR TREASON TOWARD THE EMPEROR!

NO, LEAVE THEM ALONE!



DRACU! HE MIGHT GET USED TO IT, BUT I WON'T!

...MY UNCLE IS NOT USED TO RECEIVING ORDERS FROM ME. BUT HE'LL GET USED TO IT.

TSAGOI!

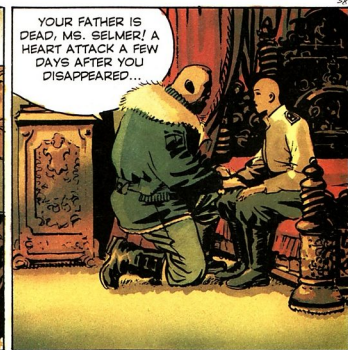












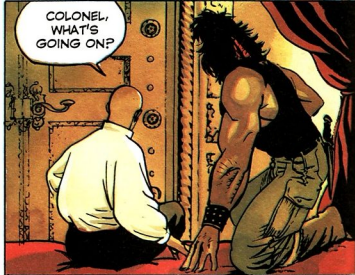






KATIA!
IT'S
COLONEL
BAR!

ALL IS
LOST!



COLONEL,
WHAT'S
GOING ON?



WE'VE BEEN
BETRAYED!
COLONEL SULKOFF
AND THE CZAR'S
UNCLE ARE PLOT-
TING WITH THE
WHITE WING...



THE WHITE
WING?

YEAH, THE MAFIA
OF THE OCCULT!
I JUST OVER-
HEARD THEIR CON-
VERSATION!



THEY ARE
PREPAR...

AAAAAH



COLONEL?...



THE DOOR
IS
LOCKED...

STEP
ASIDE!



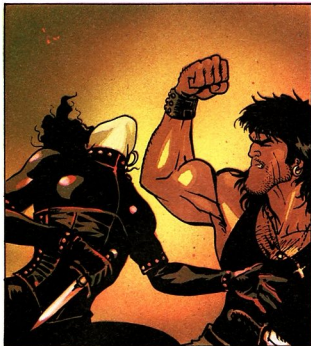
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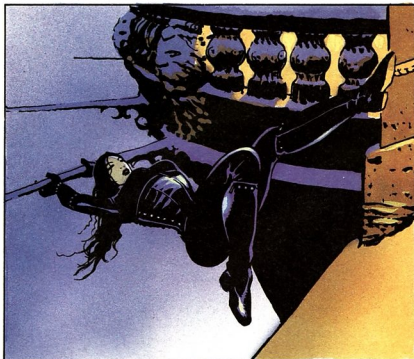


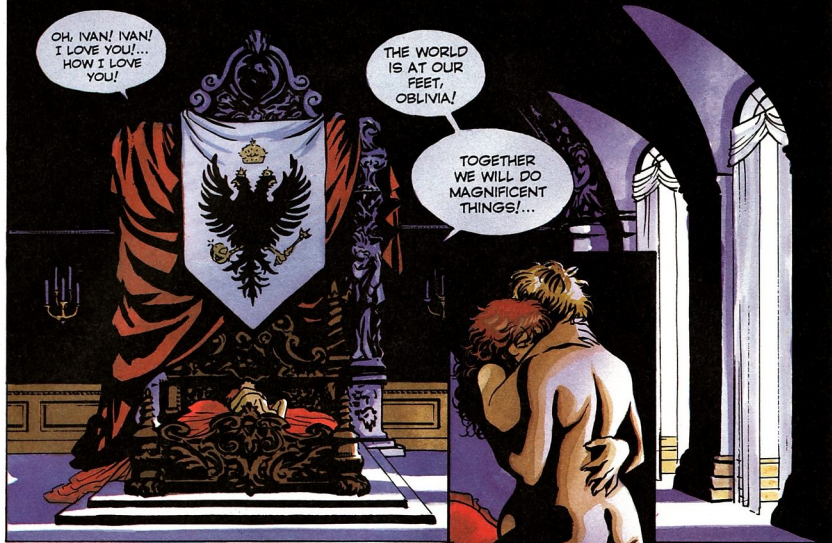














WHO ARE YOU
AND WHAT ARE
YOU DOING
HERE?

BY THE
NOSTRILS OF
THE DEMON
KALDERASH!



TSAGOI?
BUT...

OH,
GOD!



STOP RIGHT
THERE,
GYPSY, OR
I'LL SLIT HER
THROAT!

PLEASE,
NO!



UNCLE,
WHERE
ARE YOU?!

HELP!
TRAITORS!



HA HA HA!
THAT'S IT,
CALL HIM!





THANK YOU, WITCH!
YOU CAN LET GO
OF THE LITTLE
GYPSY BITCH
NOW!



WHAT?
BUT...
MY
UNCLE?



SHUT UP, FOOL! HAVEN'T
YOU UNDERSTOOD YET?
YOU ARE BUT A PUPPET
CAUGHT UP IN FORCES
THAT ARE BEYOND YOUR
COMPREHENSION.



THE REAL
MASTER OF THE
NEW RUSSIA IS
THE WHITE
WING!



ALL THE FAMILIES
OF THE OCCULT WILL
SHARE THE FRUITS OF
YOUR REIGN!



AND THOSE
WHO
REFUSE TO
SERVE...



...THE PUR-
POSES OF THE
WHITE WING...

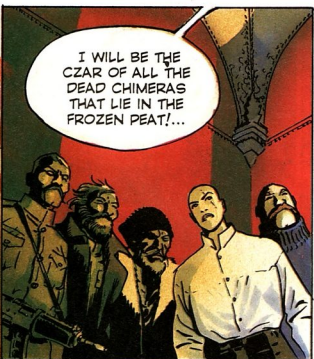


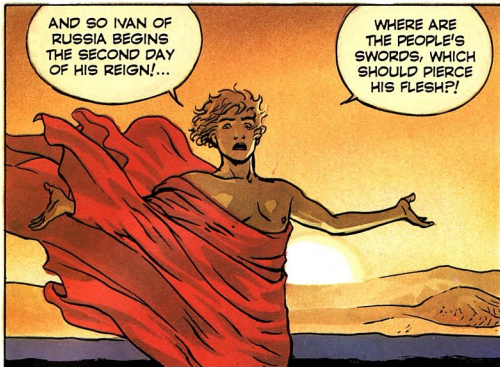
NO!

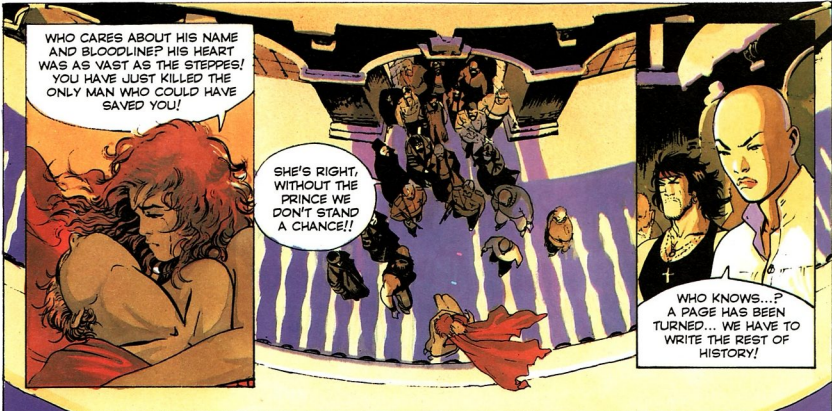
...MUST
DIE!











WHO CARES ABOUT HIS NAME
AND BLOODLINE? HIS HEART
WAS AS VAST AS THE STEPPES!
YOU HAVE JUST KILLED THE
ONLY MAN WHO COULD HAVE
SAVED YOU!

SHE'S RIGHT,
WITHOUT THE
PRINCE WE
DON'T STAND
A CHANCE!!

WHO KNOWS...?
A PAGE HAS BEEN
TURNED... WE HAVE TO
WRITE THE REST OF
HISTORY!



I KNOW THE MAN
THAT HE COULD
HAVE BECOME. NO
ONE CAN TAKE
THAT AWAY FROM
ME!



YEAH. YOU'RE
BULLHEADED ENOUGH,
OBLIVIA. YOU'LL NEVER
FORGET HIM!

HEY, GYPSY,
WHERE DID YOU
HIDE THAT
GREAT BOTTLE
OF MAMMOTH'S
TAIL VODKA?

MARINI

SMOLDO 55

IN THE BIG CRATE.
WATCH OUT FOR THE
VIOLIN, I HAVEN'T HAD
TIME TO WRAP IT.

OHP DID YOU
BRING THE VIOLIN
WITH YOU?

DRACU!
YOU BET
YOUR ASS!...

THE END



THE MAGUS
Poster (24"x36")

MUSEUM H.R. GIGER COLLECTION

To celebrate the opening of the **HR GIGER MUSEUM** in Castle St. Germain, Gruyeres, Switzerland, six new posters of Giger's artworks have been published by Wizard & Genius, the Swiss poster company first to, ever, publish Giger's work and make it available to a world-wide audience over 30 years ago. The **HR GIGER MUSEUM COLLECTION**, reflect Giger's personal choices and among his own favorite images. The Magus, Giger's Necronomicon, Biomechanoid 75 and Birthmachine each measure 24"x36". The Trumpets of Jericho and The Way of the Magician are printed on high quality graphic paper stock with the museum logo embossed in high relief, and they each measure 23.5"x31.5".



BIRTHMACHINE
Poster (24"x36")



GIGER'S NECRONOMICON
Poster (24"x36")



BIOMECHANOID 75
Poster (24"x36")



THE WAY OF THE MAGICIAN
Graphic (23.5"x31.5")



THE TRUMPETS OF JERICO
Graphic (23.5"x31.5")

H.R.GIGER CREST BELT BUCKLE

die cast pewter / antique silver finish / 2.5" diameter / first edition of 250

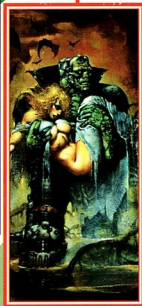
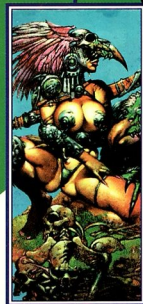
The crest was designed in 1997 and is based on H.R. Giger's 1979, **ALIEN MONSTER V**, one of four uncommissioned works, painted after his engagement on the Ridley Scott classic was completed. Reversing the direction of the original painting, it has become the artist's own © Copyright symbol. It has been incorporated by the Giger into the design of his personal letterhead, and is the logo of the H.R. GIGER ROOM at the legendary Limelight night club in New York City.

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