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# HEAVY METAL

FISTS

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# CONTENTS

Vol.  
XXIV  
No. 5

Cover  
by  
Luis Royo



5. Gallery on  
Michael David Ward

10. Dossier  
by S.C. Ringgenberg

14. Galactic Geographic  
by Karl Kofoed

17. The Dart by Roberto Ricci

26. What Do You Expect If You Invoke  
Demons? by Morvan, Buchet &  
Color Twins



30.



34.



5.



17.

30. Clouds by Caza

34. The Keepers of  
the Maser 4 - The Iron Tower  
by M. Frezzato



62. Snake - The  
Gunfight at KO Corral  
by Bernet & Abuli

71. Challenge  
by Matthias Beeguer

80. Hot, Humid, and Far Away  
by Giardino

90. Another Day in East L.A.  
by Horacio Alfuna

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# HEAVY METAL

## Publishers Note:

Excuse me—has anybody else out there blinked, then wondered where most of the year 2000 has gone?

Gez Louise, has it ever flown by—it seems like only yesterday we were fighting off the mob of fans at the San Diego Comic Convention who had travelled from all over the globe to get autographs from Julie Strain, Arban, and Simon Bisley who were signing at the Heavy Metal booth! Now, we're looking through the back of the closet for the winter boots!

It's been quite an intense year for us, which is probably why it seems to have gone by so fast—with the Heavy Metal 2000 soundtrack hitting the streets in April, the movie on STARZ! in July, and the Heavy Metal FAKK2 video game in August and there's still months to go! By the time you read this the VHS and DVD of the film will be close to its release date, as at press time the folks at Columbia have told me that October 17th will be the official "On Sale" date for both. By the way, I recommend the DVD big time, as there is just tons and tons of extra stuff...

Speaking of tons of great stuff, you're going to love this issue! At long last we've got the latest installment of Frezzato's "The Keepers Of The Maser" and couldn't be more thrilled! It's really been amazing to watch fans interest in this continuing series grow and grow over the years, especially knowing that they often are waiting a year between installments!

In addition to welcoming back one of our favorite cover artists, Luis Royo to the front of this issue, we've got some favorites on the inside as well. We'll always find room for Heavy Metal classics like Altuna, Giardino, Caza, as well as Bernet & Abuli with all new characters and adventures, but we luckily still have plenty of room for some of the "new" regulars like Kofoed, Ricci and Matthias Beeguer!

Lots of great stuff, and I, as always hope to get feedback from you on what we're doing over here, and what you like or don't—I think if you check out the letters section this time, you'll see we're getting some strong reaction from fans on a bunch of different subjects, and I hope it will inspire you to get your thoughts to me.

Anyway, I'm getting a signal from the folks up in the control booth that I'm out of time and space, and really should wrap this up—so I'll thank you once again for taking us for a ride and I'll be back to taunt you soon.

Best,

Kim Eastman

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E-MAIL: INFO@HEAVY-METAL.NET

## LETTERS TO THE EDITOR

Dear H.M.,

In response to KTT's letter in the May 2000 issue, I couldn't agree more. What's the problem, Kevin? I've been a loyal reader of HM since the mid 80's and I always considered its major selling point to be the fact that it was uncensored. What made the stories and art stand out from the garbage on the comic racks was that it didn't condescend to its readers by "cleaning up" its content. By the recent bowdlerizing of your stories, you're undermining what I've always thought to be the whole point of HM—to appeal to a readership that is mature enough to handle a little sex and nudity without suffering mental trauma. So where did this censorship b.s. come from? Is it because the magazine is printed in Canada? Is it because you're using a new distributor? Tell me who's behind this, so I can nail my complaints to their front door. I want the old, no-holds-barred HM back!

J. Wino

Hey J,

You're right, and I'm the guy to complain to! Here's the deal—while most other publishers' sales are down, we're doing okay thanks to folks like you that keep buying. Based on other letters and retailers response, more sex equals less sales, less sales means Heavy Metal goes out of business and if that happens nobody will have anything to complain about. Keep coming back, I'll do what I can.

Dear H.M.,

I think it's just silly willy that you guys censor your magazine. I think you do this so you can sell to younger adults, but EVERY single store that I know that sells HM keeps them in the porno section and won't let people under 18 years old purchase them. Silly people, bubbles are for blowing, not for hiding. Keep the art in tact.

Dave

Hey Dave,

Couldn't agree more—I've seen HM in music sections, comics, games, animation, entertainment and porn. Due to moral issues in this country, some places cannot put the magazine in reach of people under 18.

Keep walking that stress filled fine line with us, and I'll do what I can to please everyone.

Dear H.M.,

All I can say is that you've messed up big time!! I've been waiting for the hyper CD for ages and now I find I have to go online to use it. It's slow and badly laid out. I am disappointed with you. Heavy Metal used to mean quality—a magazine for adults, not commercial zombies. You could have paid for a decent CD with the sponsorship alone. Instead you have chosen to shamelessly exploit your readers and take them for idiots. The product that I have received is not as per solicited in Previews! I have a good mind to report you for false advertising!!

James

Hey James,

Everyone who worked on the CD tried to make it as cool as possible. We thought we won some battles and lost others. Thanks for your honesty. We'll try harder in the future.

Dear H.M.,

I just purchased your magazine hoping to find the Ritual demo on the CD as promised on the cover of the Summer 2000 issue. After searching for hours and watching Julie Strain wave her...hair in my face... I gave up. There is no game on the disk, is there?!

Juan

Hey Juan,

It seems demo means different things to different people -- The three minute demonstration on the CD that showed the game in "movie trailer style" is different from folks playing a level of the game as a "demo". We thought we delivered a "demo" and are sorry you were disappointed. We'll chose our words more carefully the next time.

# Media Blasters



*Maiden of Deception*



*CO-ED AFFAIRS*



*Kite*



*Jungle De Ikou!*



*Mechanical Violator  
Hakaider*



*Lesson of Darkness*



*Voogie's Angel*



*Spy of Darkness*



*Score*



*Robotrix*

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# MICHAEL WARD

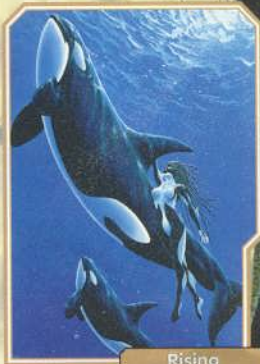
Michael David Ward is obsessed with the creative process. He spends each day sketching and painting; trying to capture those elusive forms that exist only in his mind's eye.

Ward has been exploring art since an early age and after pursuing a career in the high tech industry as a technical writer and illustrator, he finally made a full time commitment to free-lancing and fine arts in 1987. During that time, while he sold many of his paintings in galleries across the country and internationally, Ward also started an action-sportswear company called Lifeforms, which featured his character designs.



Automaton

After a number of years, the company became very successful, selling its clothing to stores all over the world. Ward finally sold his interest in the company to pursue more freely many of the ideas that personally excited him.



Rising

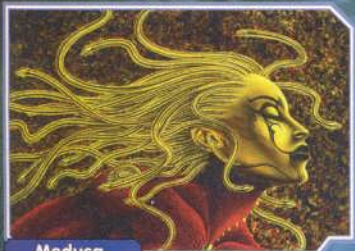


Siren

The Oracle

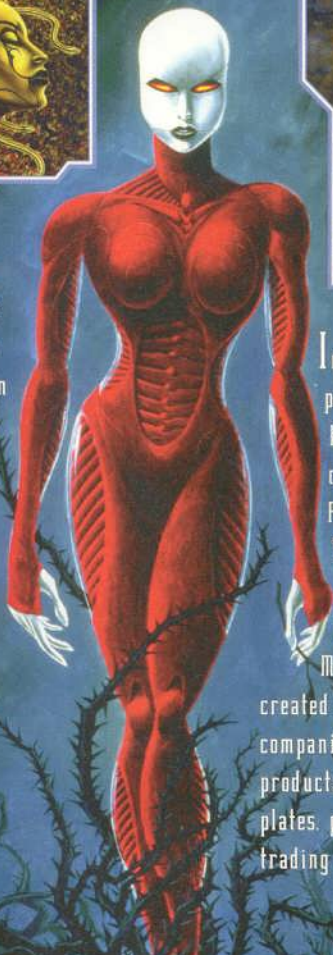
Michael David Lee





Medusa

Even Hollywood became interested in some of the character and story ideas that Ward created for his company which resulted in options by two major studios.



Nefertiti

In between his own personal painting, Ward has created numerous commemorative works for Paramount Studios Star Trek, Lucas Art's Star Wars, and New Line Cinemas' Lost in Space. Many of the images he created have been licensed by companies and produced on products such as collector plates, prints, puzzles, calendars, trading cards, etc.

Mia



## PLANET ROBOT



Planet Robot

Ward finds the imagination limitless in its ability to conjure up the fantastic and sees no end in sight for all the ideas that will provide him a lifetime's worth of visions to paint and write about.

Michael David Ward can be contacted by writing to:  
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P.O. Box 14396  
Santa Rosa, CA 95402  
E-Mail:  
neomylth@aol.com

Ward spends most of his time on his personal works where he can be completely free to pursue anything that comes to mind. Presently he is developing several science-fiction story projects, combining both his writing and paintings. Ward is excited at the prospect of exploring his characters through writing. He feels with story-telling, the characters can come to life.



Speed Demon

Chrome Molly



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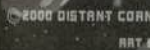
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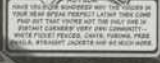
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ART & DESIGN by ELI S. STONE



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YOUR MIND SPEAK FREELY LATER THEN COME  
FIND OUT THAT YOU'RE NOT THE ONLY ONE IN  
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FILE

# DOSSIER

DOSSIER IS WRITTEN BY S.C. RINGGENBERG  
REACHABLE AT RINGGENBERG@ATT.NET

## The Classic Artistry of Gary Gianni

In a fantasy art world dominated by slick airbrushed effects and computer-generated images, Gary Gianni is something of a rarity: an old-fashioned craftsman whose beautifully rendered paintings and illustrations are clearly done by hand with the time-tested materials of pen and India ink and oil paints. Gianni's style manages to evoke the classic book and magazine illustrators of the late 19th and early 20th century without seeming labored or self-consciously retro. He first gained the attention of discerning fantasy art fans with his stellar work on Dark Horse Comics' Doc Savage and The Shadow titles. Recently, however, Gianni contributed the color and black and white illustrations to a lavishly produced collection of Robert Howard's Solomon Kane stories: Heavy Metal caught up with this artistic wizard to discuss the Kane book, his comics work, and his current Robert Howard project, The Last King.

**RINGGENBERG:** Gary, you work in a classic style that's more reminiscent of illustrators such as N.C. Wyeth and Joseph Clement Coll than more contemporary influences. Can you tell us a little about your art training and influences.

**GIANNI:** My influences are varied, and I don't restrict myself to any particular time. There are plenty of contemporary artists working that I like, it's just that I have a connection with certain artists, and I feel that painters such as N.C. Wyeth and Frederic Remington and Dean Cornwell strike a cord in me, and make me want to produce work of a quality that I suppose one could say has a traditional feeling to it. I'm happy where I find myself, as far as illustrating goes, because people come to me for a certain heroic romanticism in illustration and that's the sort of thing I've been driving toward all along.

As far as my training goes, my strongest area of schooling was in figure drawing. I had four years of figure drawing. And I had some classical instructors who taught those classes, so in a sense I was being urged to look at the work of Dürer and Rembrandt, and 19th Century artists such as Gustave Doré as opposed to the work of contemporary fantasy illustrators like, well, like Frazetta: for that matter.

**R:** When you're drawing Solomon Kane or Doc Savage, do you work from photographs or perhaps a live model costumed appropriately?

**G:** No, that's a little cost-prohibitive. I generally shoot photo reference, but I try not to rely too heavily on that. If the illustration comes out and I think, well, a photo would have been equally effective, then I've failed as a painter and an illustrator to provide anything above and beyond what a camera could have done.

**R:** Would you say you're more comfortable depicting past eras rather than the present or the future?

**G:** I'm comfortable with it because that's what I've done up until now. Most of my work has been either historical, or there have

been a few contemporary settings, but I haven't done much science fiction work, at least stuff set in the future. I'm comfortable with those eras because I've built up references and it's all a matter of research. I wouldn't be opposed to working on a science fiction thing, but nothing like that's ever come up.

**R:** The limited edition Solomon Kane book you did was quite well received. How did you get that assignment?

**G:** An English publishing company contacted me. They originally had in mind doing a book similar to The Sowers of the Thunder, which was a Howard anthology of

stories illustrated by Roy Krenkel. And they thought my doing a couple of hundred pen line drawings to decorate the text would be something that would be a throwback to when books were lavishly illustrated and produced. And it grew from there. Originally there weren't

going to be any color plates. I pointed out the Scribner's classics that Wyeth had done, and when they had seen those things, they decided to start putting in color plates.

**R:** The Solomon Kane book eventually wound up being a really lavish project. What are some of the deluxe features?

**G:** Well, it's slip-cased, and it's a limited edition of a thousand fifty. They're all signed and numbered. They come with an extra set of plates within the slipcase, there's a dust jacket. There's gild-

ing on the edge of the book. It also comes with a CD of an English actor from the Royal Shakespeare Company reading the poems of Robert E. Howard. I really thought that was gilding lily at the time when they said they were going to do that. But once I heard the recording, I thought they ought to put all of Howard's stuff out as books on tape, because it really sounds great when it's read. One friend had mentioned that there's so much stuff inside of this book when you open the slipcase it all falls out. It's like opening a Swiss Army knife.

**R:** What was your first professional work, Gary?

**G:** My first professional work was a newspaper magazine illustration, which an editor wanted to look like a comic strip. And I think I was about eighteen or nineteen years old. I was still in school—it was for the Chicago Sun-Times.

**R:** You've done quite a bit of work for Dark Horse. How did you start working for them?

**G:** I was working on one of the Classics Illustrated versions of Twenty Thousand Leagues Under the Sea and (First Comics) folded and I was stuck with a 48-page comic. I went to art school with Geoff Darrow, (and he) suggested that I take it over to Dark Horse. He thought they'd print it, and that's how I established that relationship.

**R:** Prior to Twenty-Thousand Leagues Under the Sea, you also did a collection of O. Henry short stories.

**G:** Yeah, that was for First. That's how I got into comics, actually. I take it you wanted to do comics and for one reason or another, it didn't work out. It wasn't until those Classics Illustrated came along and they were being published and produced here in



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Chicago, that I was able to make any kind of inroad into comics. They thought that my look fit the O. Henry stories so they gave me those as my first assignment.

**R:** Let's discuss your current project for *Wandering Star*.

**G:** I've been working on a second book, a companion book to the Solomon Kane stories and it's called *The Last King*. These are the tales of Bran Mak Morn, the last king of the Picts. Howard wrote some great material here. Both the Solomon Kane stories and the Bran Mak Morn stories are equal (to), if not better than his other character, Conan. The stories of Bran Mak Morn are equally adventurous and exciting but I think they're a little more profound inasmuch as they have a sense of pathos. Howard is very sympathetic with the plight of this oppressed tribe, the Picts, and their fatalistic movement to extinction. They're very moving, and at times, poignant stories, and those are qualities you don't generally associate with Howard. He even wrote a letter to H.P. Lovecraft where he was trying to describe his empathy with the Pictish stories. He was a student of history, and he found their struggle against authority and the advancing encroachment of Rome, a very stirring one, worthy of epic proportions. I don't know if he ever made this connection, but I see one. He was a writer in Texas in the 30's and I just see a great analogy or a metaphor there for the plight of the Native American Indians and the battle against the encroaching races coming into the country at that time. That's how I see the Picts and their struggle to survive, a doomed one at that.

**R:** I think from reading some of Howard's other writings that he was very conscious of the strug-

gles between different races for survival.

**G:** Well, it's the story of mankind, isn't it? It's certainly a political struggle today, and it may be that it's always been that way. Race is disguised with the categories, the labels of race or religion, but it's the eternal struggle that's been going on since the dawn of man, and you see it all over the world today. So, it's nothing new there, but it certainly makes a grand adventure story. He roots these stories in a historical framework, and then he adds these fantastic elements to them, and it makes them

so much more than just some sort of fantasy that has no bearing to anything rooted in reality. He does a great job of setting the stage with the Picts in the Second Century, and with Kane for that matter, in the middle of the Fifteenth Century. And then goes on to add flying harpies or monsters coming up out of the Earth. Conan is an out-and-out fantasy, and as grand as that is, there is a little more of a challenge of trying to marry fantasy with the historical settings, and to try and keep the reader with one foot on the ground. It's a big responsibility, too, as an illustrator, not to disrupt the fragile relationship between a reader and an author. By that I mean you can

crystallize imagery to the point where it might be well beyond what the author even intended. For example, in describing a monster or some kind of supernatural setting, many times Howard will refer to things or imbue you with a feeling rather than come out and describe it in clear and crystal terms. Especially in the Bran Mak Morn stories, mood is first and



©2000 by Gary Gianni

foremost, the order of the day. More so than any illustrative passage, I think, is the melancholy feeling and the underlying feeling of doom and oppression that as an illustrator it isn't as easy to put it into a visual without damaging the fragile tone that the author set up—Howard supplies all the action. I don't need to keep painting the same scenes he's doing such a beautiful job illustrating with words over again.

**R:** The Bran Mak Morn book is another major commission for you. How many pieces are you actually executing for it?

**G:** There are 40 inked line illustrations and 13 oil paintings, as opposed to Kane (which) had 200 inked line drawings and seven oil paintings. But I think they are nice companion books. I think everyone should run out and buy both of them.

**R:** When will the Bran book be out?

**G:** Probably the beginning of next year, 2001.

**R:** Are you planning to do more work for *Wandering Star*?

**G:** We're talking about it. It's a bit in the future. Their idea is to present some of the other things that Robert E. Howard has written and try to take them off the paperback rack and elevate them to a place of a little more permanence. The literary quality of the work deserves more than some of the third-rate production values that Howard's received with the books in the past. Great covers on a lot of this stuff but just not much in the way of fine paper. (*Wandering Star*) is raising the bar with their production values on these books.

**R:** When we spoke earlier, you mentioned that you might do another comics project in the future.

**G:** Yeah, I'd like to do more of this "Monstermen" series, which is a comic strip I write and draw and occasionally Dark Horse publishes it. It's been rather intermittent in recent years due to these book projects, but I have another Monstermen story in the back of my head that I'd like to do. And Dark Horse might be putting out a collection of the Monstermen stories.

**R:** What's the premise of the Monstermen?

**G:** It's a fairly broad premise, but it's basically about a paranormal investigator and he's 500 years old, trying to keep the shadowy creatures of the underworld firmly underfoot but they keep managing to rear their ugly heads up. And I rely quite heavily on a lot of 19th century and early 20th century ghost stories and pulp materials. So it's got kind of a noir, pulp look to it. It's hard to explain. You'll just have to pick it up and read it.



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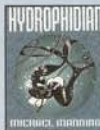


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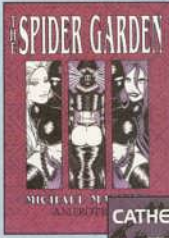


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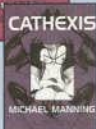
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# The Pinnacles of Epsilon Prime

There are many classes of stars, ranking from tiny but massive white dwarfs to gaseous giant stars. With the right conditions, all of them can harbor planetary systems. Epsilon Prime, a red giant star hundreds of times larger than Earth's parent star Sol, has long been known to have planets. But, because of the star's volatile nature, no one expected to find life on any of them.

While it is true that no indigenous life exists there, Epsilon Prime 2 is home to an unusual mining colony operated by the Noron, the only aquatic member of the Galactic Federation of Worlds.

The painting on the facing page shows the center for their water-filled colony being visited by the Galactic Geographic's flagship cruiser *Discovery*. The colony was established to mine water to support aquatic bases in the nearby Tao group.

According to the Noron, their interest in the planet was at first simple curiosity. They wondered why most of the scorched and blasted planet is bristling with pinnacles like those shown in the painting by Geographic artist and explorer Karl Kofoed, who was aboard the *Discovery* when it chanced upon the Noron colony during a routine survey mission.

"It was quite unique to have to don diving gear to visit a Federation colony," writes Kofoed. "But, it seems only fair. After all, they must wear aquatic containment suits to visit us. What is seen of the colony in this image is only the surface: access ports, gas vents, and heat exchange processors of the much larger colony that lies deep underground."

Carved from solid basalt, the colony is protected when periodic blasts of solar wind ravage the planet as they have for millions of years. Such outgassing of super-heated plasma from the giant star are believed to be the cause of the odd formations that are found everywhere on the planet's surface. The outcrop-

pings, many of which tower a kilometer or more, are thought to have been caused by a unique erosive process called geo-sublimation – the gradual gasification of the rocky surface over time.

At one time there was much more mass to the planet. But gradually, as the planet's elliptical orbit took it nearer to the star, its barren surface was scorched away leaving vertical chimneys of crystallized magma from ancient volcanoes.

The Noron contend that as long as rock can be found that bears water, the colony will be active.

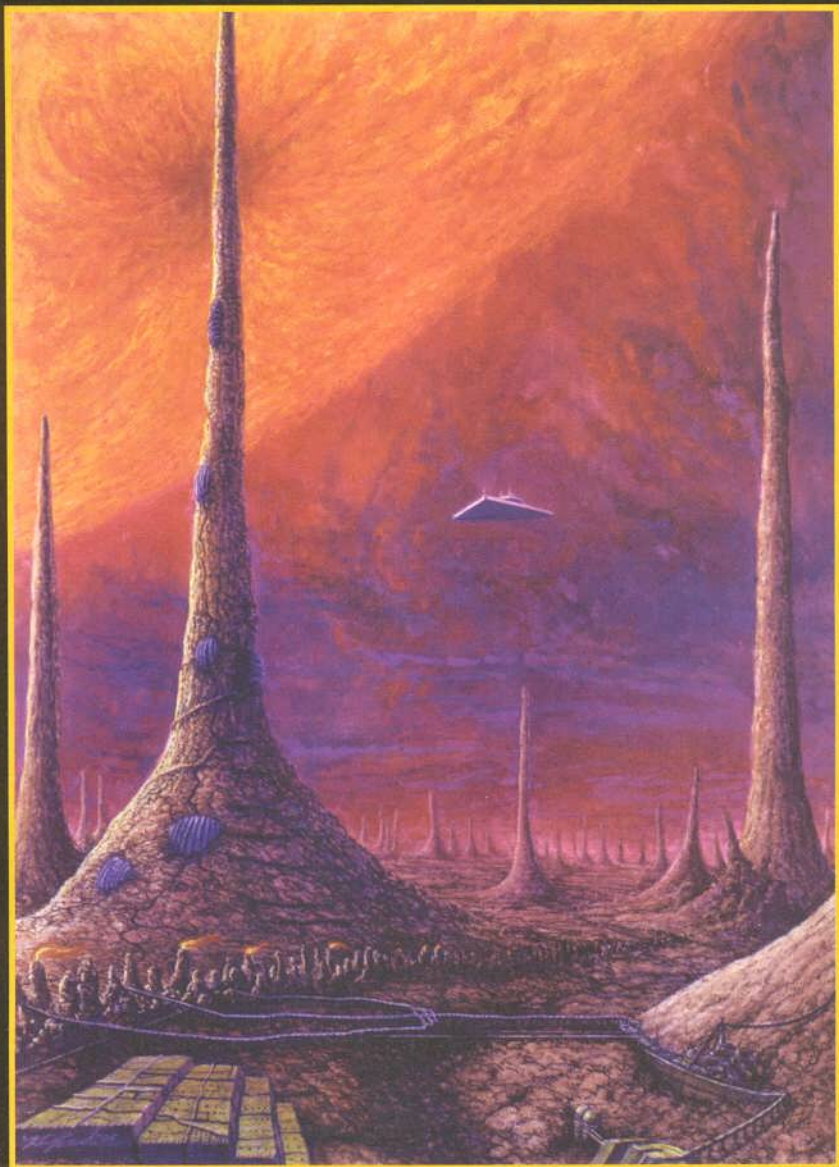
Why the planet's rock contains large amounts of water is a mystery. But it has been a boon to the Noron, who discovered the water accidentally while surveying the planet to determine the cause of the curious formations.

"We were as astonished to find the Noron water colony on Epsilon 2 as we were by the strange rock formations," says Kofoed. "But we understand their presence there. Water is perhaps more precious to the Noron than it is to the Humans or Tsailerol. It is an essential part of everything they do. And water worlds are rare, especially in this quadrant."

After the discovery of this colony in 3065 a trade agreement was formed with the Noron to supply water and other by-products of their mining operations to nearby Federation member colonies.

Today Epsilon Prime 2, despite its close proximity to its red-giant parent star, has become a principal port of call for merchants and tourists from many worlds. Asked why he would recommend the planet as a tourist stop, Kofoed says: "The Noron water colony is a fascinating place to visit. And the sunrises and sunsets on EP2 are simply amazing!" ▲





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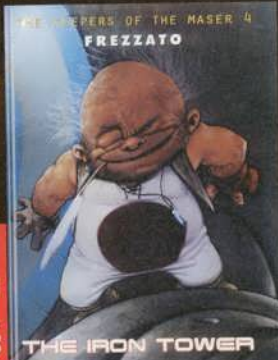
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## THE DART



Story and Art by  
Roberto Ricci

# The Dart





**SAMAEL,  
DEFENDER OF  
THE OPPRESSED!**



**I'M SORRY  
BUT THIS TIME  
YOU AND  
YOUR ARMY  
WILL BE  
MEMBERS  
OF THE  
EVIL.**



**I AM  
YOUR NEW  
MASTER.**

**FOLLOW  
ME!**







THERE ARE DAYS  
WE WALK WITH-  
OUT STOPPING.

I DON'T FEEL  
WEARINESS  
NOR PAIN.

THE NECRO-  
MANCER GIVES  
US ORDERS.

THE STONE FORCES  
US TO CARRY  
THEM OUT.

THE CITY  
IS NEAR,  
HURRY UP!



SOMETIMES  
SPLINTERS OF  
MY PAST LIFE  
COME BACK  
TO REMIND ME  
OF WHO I WAS.

SAMAEI,  
THE GREAT  
LEADER!

BUT THEN  
I RETURN  
TO REALITY.





ALL MY LIFE  
I ALWAYS  
FOUGHT  
AGAINST THE  
EVIL...

THEY'VE  
ARRIVED AT  
THE OUTSIDE  
WALLS.

PREPARE  
TO  
DEFEND!

...BUT NOW  
I AM PART  
OF IT.



YOUR  
MASTER  
COMMANDS  
YOU TO  
KILL!



A large, central, screaming face with a wide-open mouth, glowing with a bright yellow and orange light. The face is surrounded by a chaotic battle scene. In the upper left, a green-skinned figure is being killed. In the upper right, a figure in a helmet is being killed. In the lower left, a woman is being killed. In the lower right, a child is being killed. The background is a fiery red and orange. The overall scene is one of intense violence and suffering.

THERE IS  
AN OUT-  
BREAK OF  
SLAUGHTER.

THE INFLUENCE  
OF THE STONE  
COMPLETELY  
PERMEATES US.

FORCING US  
TO KILL  
INNOCENT  
MEN...

... WOMEN!

CHILDREN!!

AND I...

I'M  
CRYING.



BLOOD AND  
SOULS TO  
SHAKRA!



THE CITY  
IS TOO  
WEAK.

SOON  
EVERYTHING  
WILL END...



**SZOCK** fssssssss



WHAT?!

THE  
STAFF!



... BUT  
THAT  
DART  
GIVES ME  
A CHANCE.



**TOK**



I PICK UP  
THE STAFF.

WHAT ARE  
YOU  
DOING?

MY MIND  
GETS IN  
TOUCH WITH  
THE MINDS OF  
THE OTHER  
MEN...

... AND THANKS  
TO THE STONE  
I CAN ORDER  
THEM TO DO  
WHAT I WANT  
AND THEY  
CAN'T REFUSE.

KILL THE  
NECROMANCER!

GET  
AWAY!

YOU...

YOU  
CAN'T...

WHILE THE CITIZENS  
ARE ASTONISHED  
AND HORRIFIED BY  
WHAT THEY SEE...

I UNDERSTAND  
THAT THIS  
WORLD DOESN'T  
BELONG TO  
US ANYMORE.



THE ONLY THING  
THAT KEEPS US  
ALIVE IS THIS  
STONE.



BUT I DON'T  
WANT THIS  
"LIFE"...



... NEITHER DO  
MY FRIENDS.



MY BODY IS  
PULVERIZING.

THE WIND  
BLOWS IT  
AWAY.



AND FINALLY...

...THE PEACE.



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2001 CALENDAR



Luis Royo 2001 Calendar



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# WHAT DO YOU EXPECT IF YOU INVOKE DEMONS?









EAT THIS!



BURP!



THANKS FOR YOUR  
HELP, BISK'OMARH. I'M  
SENDING YOU BACK TO  
YOUR DIMENSION!



I WISH YOU'D  
LEFT ME THERE  
IN THE FIRST  
PLACE, DOLL!



THESE  
BRUTES ARE  
DAMNED  
EFFICIENT!



I TELL YOU,  
BROTHERS, WE HAVE  
TO PUT A STOP TO  
THIS! THOSE STUPID  
HUMANS INVOKE US  
FOR THE TINIEST  
LITTLE...

... THING! ENOUGH IS  
ENOUGH! OUR LIVES  
HAVE BECOME  
INFERNAL!



WE MUST MAKE UP A LIST OF  
DEMANDS! A SHORTER WORKING  
WEEK! MORE VACATION! A LARGER  
WORK FORCE! RETIREMENT AT THE  
AGE OF 550!!



UNITED WE CAN  
OBTAIN ALL OUR...



PFFT!  
INVOKED  
AGAIN!

IT'S NOT  
OVER!

PFFT!

IT NEVER  
CHANGES!

WE JUST HAVE  
TO WAIT FOR HIM  
TO GET BACK!

GRRR!  
SATANIC  
HUMANS!

WHEN  
WILL IT  
STOP?



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- ☐ L ☐ XL  
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# CLOUDS



FAR ABOVE THE CITY  
OF THE OMS,  
A CHILD IS STARING  
AT THE CLOUDS...

... THE CLOUDS ARE KNOWN AS STRATUS,  
NIMBUS, CUMULUS... OR CUMULUS NIMBUS...  
BUT, AS FAR AS HE'S CONCERNED,  
THEY'RE JUST...

CLOUDS...

... CLOUDS THAT  
MOVE... RACING  
ACROSS THE SKIES...  
CONSTANTLY  
CHANGING SHAPES...



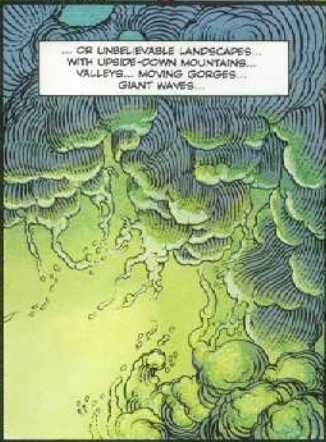





... SOMETIMES RESEMBLING TOP HATS. SOMETIMES GIANTS WITH FAT STOMACHS...



FOR A MOMENT, THEY LOOK LIKE BIRDS, OR SHEEP, OR DINOSAURS, OR A LONG DIGESTIVE TRACT...



... OR UNBELIEVABLE LANDSCAPES... WITH UPSIDE-DOWN MOUNTAINS... VALLEYS... MOVING GORGES... GIANT WAVES...



... SOME SEEM TO BE CHASING ONE ANOTHER... AND THAT LARGE ONE OVER THERE SEEMS ABOUT TO SWALLOW ANOTHER SMALLER ONE.



... AND THOSE OVER THERE SEEM TO BE MAKING LOVE...

THEY DESCRIBE HOW THEY ARE BORN...  
AND HOW THEY GROW... THEY TELL HIM  
OF THEIR UNEXPECTED ENCOUNTERS,  
AND OF ALL THE UNKNOWN COUNTRIES  
THEY FLY OVER AS THEY ARE BLOWN BY  
THE COLD NORTH WIND AND LIGHT  
SOUTHERN BREEZES... AND THEN...

THE CHILD TALKS TO  
THEM... HE LISTENS  
CAREFULLY... AND  
THEY REPLY IN THE  
SILENT LANGUAGE  
OF THE CLOUDS...



... AND THEN...  
SUDDENLY IT'S  
TIME TO RISE...  
TO FORGET QUIET  
CONTEMPLATION,  
DREAMS AND  
CONVERSATIONS...

... TIME TO  
GO  
HOME...

...TIME TO  
LEAVE...

... FOR AFTER MUCH HESITATION AND  
INDECISION, THE CLOUDS HAVE FINALLY  
DECIDED TO LET THEIR RAINDROPS  
FALL...







... COVER-  
ING THE  
EARTH...



... WITH THE  
POISONED RAIN  
OF THE LAND OF  
THE OMS...

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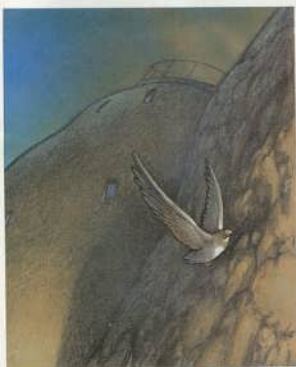
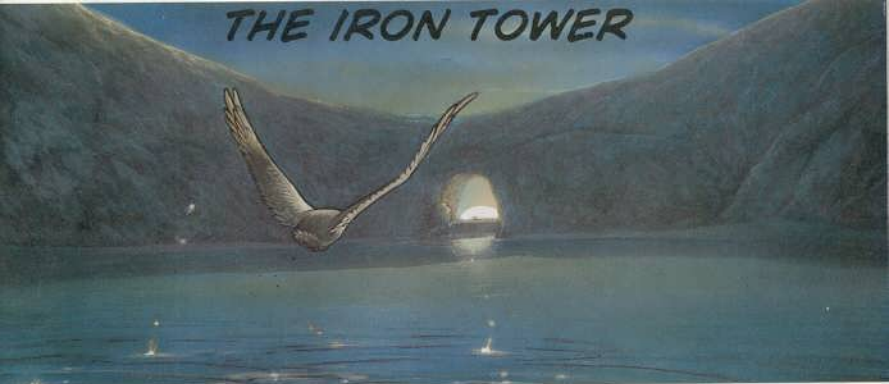
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# THE IRON TOWER



PSST!  
BIRRDIE!!!



CUMHERE  
PRRETTY L'L  
BIRRDHIE!



WHAT ARRE  
YOU DOING FOR  
BRRHEAKFAST?

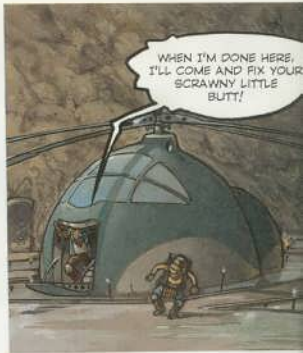








...AND MAY THEY FEED YOUR EYES TO THE VULTURES!







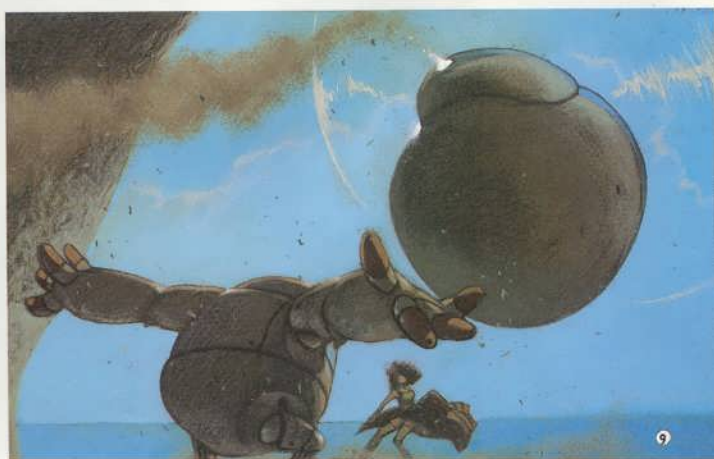














PHEW!  
WE MADE IT!



MADE IT?



GGRRRRR!!!



WE GOTTA  
GO BACK!  
GIMME THOSE  
CONTROLS!



CHRONO!



ZERIT!

'S OKAY! HE'S  
COOLED OFF!







BUT...

WHY?



DO YOU  
REALIZE EXACTLY WHAT  
YOU'VE DONE?



I WAS  
HIS MASTER!



I'M THE ONE THAT  
SHOULD HAVE GONE.



FANGO...



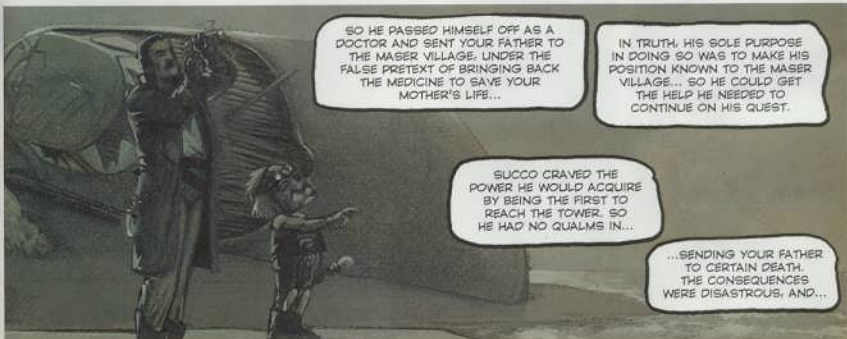




WHEN I READ YOUR MOTHER'S DIARY, I UNDERSTOOD EVERYTHING...



SHE HAD BEEN VERY SICK, WHEN SUCCO ARRIVED ON THE ISLAND.



SO HE PASSED HIMSELF OFF AS A DOCTOR AND SENT YOUR FATHER TO THE MASER VILLAGE, UNDER THE FALSE PRETEXT OF BRINGING BACK THE MEDICINE TO SAVE YOUR MOTHER'S LIFE...

IN TRUTH, HIS SOLE PURPOSE IN DOING SO WAS TO MAKE HIS POSITION KNOWN TO THE MASER VILLAGE... SO HE COULD GET THE HELP HE NEEDED TO CONTINUE ON HIS QUEST.

SUCCO CRAVED THE POWER HE WOULD ACQUIRE BY BEING THE FIRST TO REACH THE TOWER. SO HE HAD NO QUALMS IN...

...SENDING YOUR FATHER TO CERTAIN DEATH. THE CONSEQUENCES WERE DISASTROUS, AND...



...NOW, REST A WHILE! I'LL TAKE OVER.

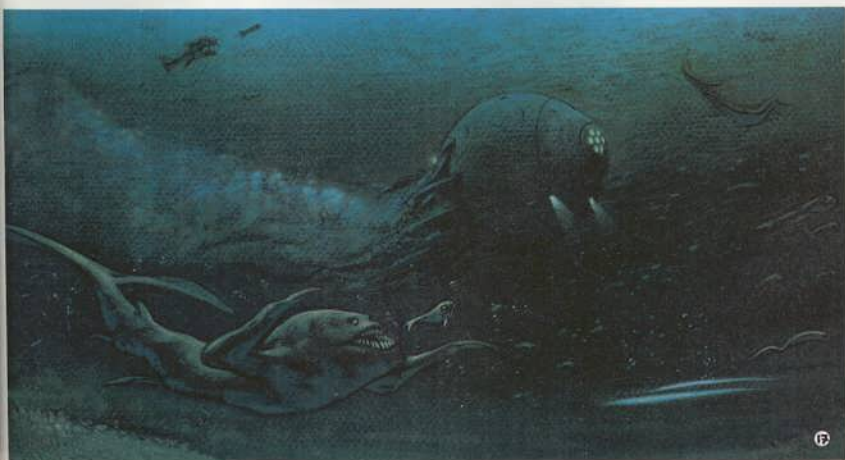
















A dramatic scene set against a blue sky with white clouds. In the foreground, a large, dark, cylindrical object, resembling a bomb or a missile, is suspended in the air. A speech bubble originates from this object, containing the text "THE TOWER!". In the background, a large, rounded, metallic structure, likely the conning tower of a submarine, is visible. The overall atmosphere is one of tension and action.

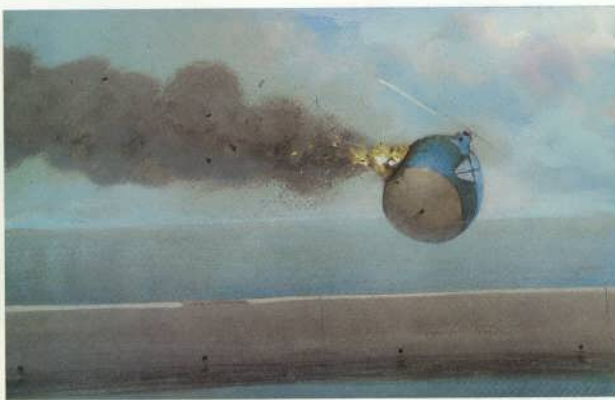
THE  
TOWER!







WHERE?

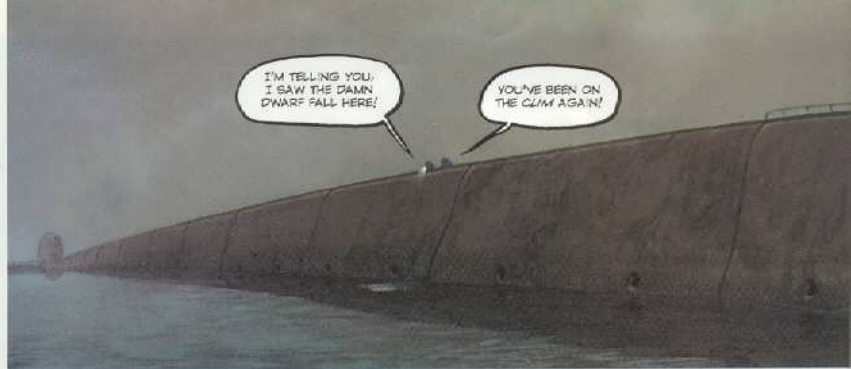


ERHA!  
TAKE OVER THE  
CONTROLS!









I'M TELLING YOU:  
I SAW THE DAMN  
DWARF FALL HERE!

YOU'VE BEEN ON  
THE CLIM AGAIN!



YOU SEE DWARFS  
EVERYWHERE!



IN ANY CASE,  
I'M GOING TO WARN  
THE TOWER!



HEY!  
WAIT FOR  
ME!

SLOW  
DOWN!



NOW  
WHAT'VE WE GOT  
HHERRE?

OH, IT'S  
A BIG SNAIL!...



AND IN THE BIG  
SNAIL, THERE'S A BIG  
RRHHAD O!...AND WITH A  
BIG RRHHADIO...

...YON CAN SEND  
A BIG MESSAGE  
TO NO!...



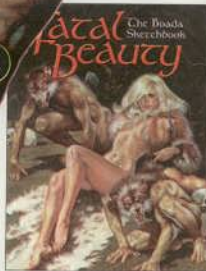


CONTINUED ON PG. 101

# THE HUNT IS ON!

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#### FATAL BEAUTY

Broada 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, Peloez, Sanjulián. Cover by Horley.



#### BATTLE-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. Halfbeasts by Byrd, Roca, Giorello, Marato, Sanjulián and more. Cover by DeMiguel.



#### 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

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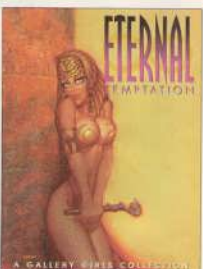
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# THE GUNFIGHT AT KO CORRAL





BETTY AND I HAVE BEEN LIVING TOGETHER FOR A LONG TIME, MY BOY. I EARN MY LIVELIHOOD, THANKS TO HER.

HOW'S THAT?



I MAKE HER FIGHT! SHE HAS FOUGHT AGAINST ALMOST EVERYTHING THAT MOVES: ATTACK DOGS, PUMAS, TIGERS, BUFFALO... YOU NAME IT, SHE'S FOUGHT IT! AND SHE'S ALWAYS WON. ALL I HAVE TO DO IS STAND BACK AND POCKET THE BETS.



A FIGHT HAS BEEN SCHEDULED AT KO CORRAL. AND WE SHOULD BE GETTING A BIT OF REST, SHOULDN'T WE, BETTY?



SLEEP WELL, SON. GOODNIGHT, BETTY!

GOODNIGHT, GRANDPA.

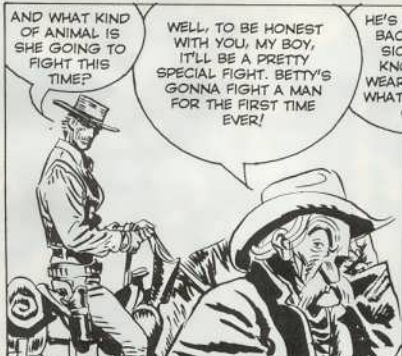
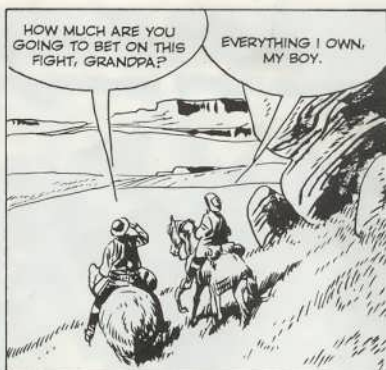


I DON'T KNOW HOW YOU CAN RIDE A BEAR, GRAMPS!

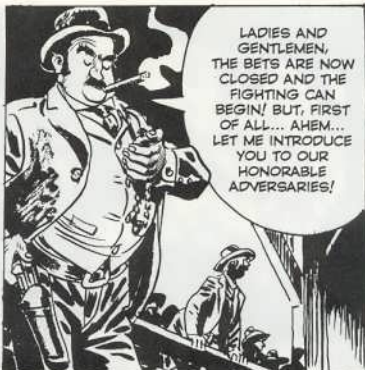
EASY AS FALLING OFF A HORSE. WOULD YOU LIKE TO TRY IT?

NO THANKS! I WOULDN'T GET ON TOP OF A BEAR FOR ALL THE GOLD IN THE SIERRAS!











POOR GUY...  
MY BETTY'S  
GONNA WALK  
ALL OVER HIM!

I SHOULD HOPE SO! I'VE  
GOT MY LAST HUNDRED  
BUCKS RIDING ON HER.



YOU DID WELL, SNAKE.  
THAT WAS A SMART MOVE!



GRRRRRR!

CRACK



CRACK









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- ☐ **NOVEMBER 1983** Interview with Will Eisner! Crepax's "Valentina!"
- ☐ **DECEMBER 1983** "Rans's" Liberator interviewed
- ☐ **JANUARY 1984** Arthur C. Clarke's "The Sentinel"! Rans!
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- ☐ **MARCH 1985** Moreno's "Rebel"! Bilal! Schuiten!
- ☐ **APRIL 1985** Eighth Anniversary Issue! Moreno! Corben!
- ☐ **MAY 1985** Liberator cover! Corben! Manara!
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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!"
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- ☐ **JULY 1989** "Dietz Lumpen"! Segura & Ortiz!
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- ☐ **NOVEMBER 1989** Altuna! Dieter Lumpen! "Sean Croc"!
- ☐ **JANUARY 1990** Juan Gimenez! "Manuel Montano"!
- ☐ **MARCH 1990** Olivia cover! Moebius! Funt's "Tao"!
- ☐ **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"
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- ☐ **SEPTEMBER 1992** Final "Dead Moon"! Corben!
- ☐ **NOVEMBER 1992** Serpieri's "Druuna"! Corben!
- ☐ **JANUARY 1993** "Druuna" Gallery! "Palmita"!
- ☐ **SEPTEMBER 1993** Scott Hampton's "The Uptuned Stone" De Bias & Azpil! "Little Ego"!
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- ☐ **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"!
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- ☐ **SEPTEMBER 1996** Manara! "Raul Fulgurex"!
- ☐ **NOVEMBER 1996** Royo cover! Frezzato! "Barton & Cyb"!
- ☐ **JANUARY 1997** "Storm"! F.A.K.K.! Gallery!
- ☐ **MARCH 1997** Frezzato's "The Second Moon"! Azpil!
- ☐ **MAY 1997** "Teddy Bear II"! Olivia cover! Schultheiss!
- ☐ **JULY 1997** "Guilliver" by Manara! Rans returns!
- ☐ **SEPTEMBER 1997** Druuna returns in "Aphrodita"!
- ☐ **NOVEMBER 1997** Gypsy: Siberian Fires! (uncensored version for Canadian readers)
- ☐ **JANUARY 1998** Bette 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! Azpil! Pahk!
- ☐ **SEPTEMBER 1998** Loma novel by Azpil! Royo cover!
- ☐ **NOVEMBER 1998** Dayak 3 by Adamov! Riso! O'Grog!
- ☐ **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! Pahk! Corben!
- ☐ **SEPTEMBER 1999** "The Oath in Amber #2"! Caza! Cover and Gallery on Aboy! "Choose Your Mye" Part 2!
- ☐ **NOVEMBER 1999** "The Demon Within"! Caza! Gimenez!
- ☐ **JANUARY 2000** Luis Royo Interview! "The Relic" by Azpil! A graphic novel from Caza-"Chronicles Of The Fixed Earth"
- ☐ **MARCH 2000** Brothers Hildebrandt cover! Gallery on Stacy E. Walker! "They're Only Memories" by Azpil! Sha #2 "Soul Wound"!
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# CHALLENGE















HEY, CAN YOU  
EXPLAIN WHAT'S  
GOING ON ?

HUH ?!



WE'RE USING THE WATER  
TO OBSERVE MUSIC AND  
LIGHT AS SOLID ELEMENTS.



DOES IT WORK?



WELL, LOOK AROUND, IT IS  
HAPPENING RIGHT NOW...



AND HOW IS IT THAT I CAN  
BREATHE NORMALLY?

YOU ADAPTED EARLIER WHEN YOU FELL TO  
THE LEFT, NOW YOU ARE ACCELERATED  
ENOUGH TO BE ABLE TO EXPERIENCE IT  
THAT WAY ...SIMPLY...

AND HOW DO YOU EXPLAIN  
ALL THE EYES ON YOUR FACE?





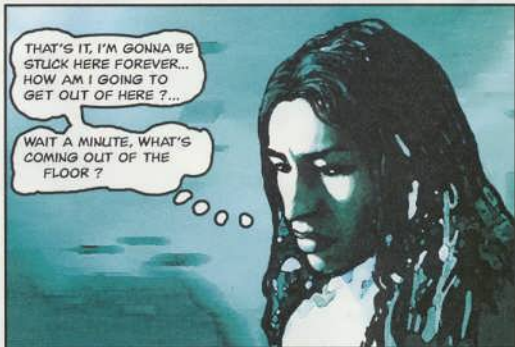
YOU'RE ASKING TOO MANY QUESTIONS...LET'S JUST SAY THAT YOU CAN DO ANYTHING YOU WANT WITH LIGHT...



O.K. IF YOU SAY SO... YOU'RE STILL WEIRD, AND NOT THAT I'M BORED BUT I GOTTA GO... YEAH... HAVE FUN WITH ALL THOSE EYES.



IT'S NOT REALLY WORKING FOR ME. I CAME HERE TO LOOK FOR A CHALLENGE AND ALL I'VE FOUND IS CONFUSING OR STRANGE THINGS ...HUM...



THAT'S IT, I'M GONNA BE STUCK HERE FOREVER... HOW AM I GOING TO GET OUT OF HERE ?...

WAIT A MINUTE, WHAT'S COMING OUT OF THE FLOOR ?



AH AH AH !! I CAN'T BELIEVE IT ! A PUSH-BUTTON FROM REKO. NOW I KNOW THAT I'M DREAMING ! I WONDER IF I'LL WAKE UP PUSHING IT...



PUSSSSSHH IT PUSH IT ! SSSHHH...







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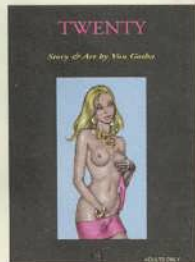
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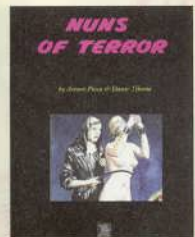
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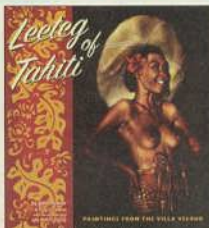
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HUMID AND  
FAR AWAY



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BANGKOK.



DO YOU  
LIKE ME,  
BABY?



GET  
LOST!

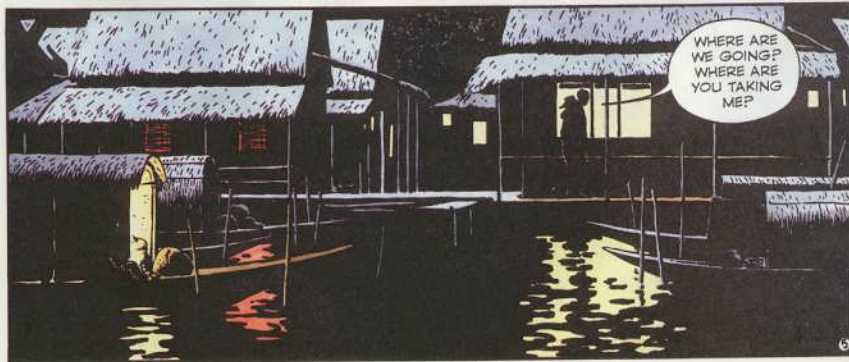


HEY, SAN, WHO'S  
THAT WOMAN  
SITTING THERE?

I DON'T  
KNOW, SIR.  
I'LL FIND  
OUT FOR  
YOU.



YOU'D BE BETTER  
OFF LEAVING HER  
ALONE! SHE'S A  
HMONG.











TWO DAYS LATER.

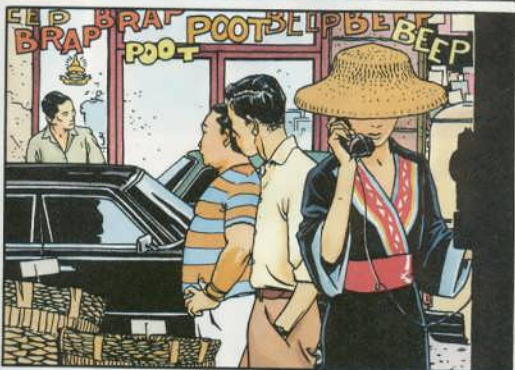


RRRING  
RRRING

HELLOP HELLOP  
BANGKOK? IT  
MUST BE A BAD  
CONNECTION!  
COULD YOU  
REPEAT THAT,  
PLEASEP



SORRY,  
I DIDN'T  
UNDERSTAND.  
PLEASE SPEAK  
UP.



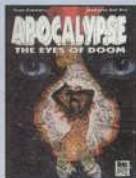
WHATP  
EVERYTHING'S  
OKAYP GREAT!  
PERFECT!



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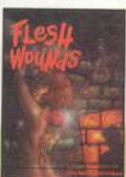
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# ANOTHER DAY IN EAST L.A.

HOW ABOUT THIS ONE FOR A COINCIDENCE? J.J. SAW ANSELMO WALKING DOWN THE STREET AND DECIDED THAT IT WAS PAYBACK TIME FOR AN OLD SCORE.



BUT ANSELMO WAS ALREADY ON HIS WAY TO SETTLE UP WITH THE KOREAN GROCER.



THE KOREAN, ON THE OTHER HAND, WAS JUST MINDING HIS OWN BUSINESS RUNNING HIS GROCERY STORE... DIDN'T ASK FOR NO TROUBLE, DIDN'T WANT ANY.





WILLIAM  
WAS A  
COP. HE'D  
JUST  
DROPPED  
IN TO PICK  
UP A  
SIXPACK  
AND SOME  
PEANUTS.



BY THE TIME  
HE GOT TO  
THE  
GROCERY  
STORE,  
ANSELMO'S  
STOMACH  
WAS  
GURGGLING.  
THE  
AFTERNOON  
WAS  
STIFLING.  
THERE  
WASN'T THE  
SLIGHTEST  
BREEZE...



J.J. WAS  
WEARING  
RAYBANS,  
NIKES,  
A FILA  
T-SHIRT,  
AND HE  
HAD A  
SMITH AND  
WESSON  
TUCKED  
INTO HIS  
TOMMY  
HILFERS...



THE  
KOREAN  
WAS IN A  
LOUSY  
MOOD...  
AS USUAL.  
HE'D  
PROBABLY  
HAD AN  
UNHAPPY  
CHILDHOOD.



WILLIAM  
HAD GOT  
HIS COORS,  
AND HE  
WAS  
INSPECTING  
THE  
PEANUTS.  
NOTHING  
WAS OUT  
OF THE  
ORDINARY.



ANSELMO  
WAS  
SWEATING  
WHEN HE  
WALKED INTO  
THE GROCERY  
STORE AND  
STARTED  
CASING THE  
PLACE. AND  
THEN...





... HE MADE THE SAME MISTAKE THAT HIS BROTHER HAD MADE BEFORE HIM... IN THE SAME KOREAN GROCERY STORE.



WITHOUT THINKING, J.J. WHIPPED OUT HIS SMITH AND WESSON AND PLUGGED THE KOREAN. HE DID THE JOB THAT ANSELMO HAD COME TO DO. AND THAT'S HOW A GUY ENDED UP AVENGING TWO FRIENDS.



WILLIAM HAD HEARD THE GUNSHOTS BUT HADN'T SEEN WHAT HAD HAPPENED. ALL HE SAW WAS AN ARMED MAN... AND DON'T FORGET HE WAS A COP, SO...



... HE DID WHAT COPS DO WHEN THEY SEE A MAN WITH A GUN IN HIS HAND. HE FIRED. J.J. SLID TO THE FLOOR WITH A COUPLE OF HOLES IN HIM. WILLIAM GOT COCKY AND DIDN'T TAKE COVER. THAT WAS HIS FATAL MISTAKE...



... AND J.J. STILL HAD FIVE IN HIS SIX-GUN.



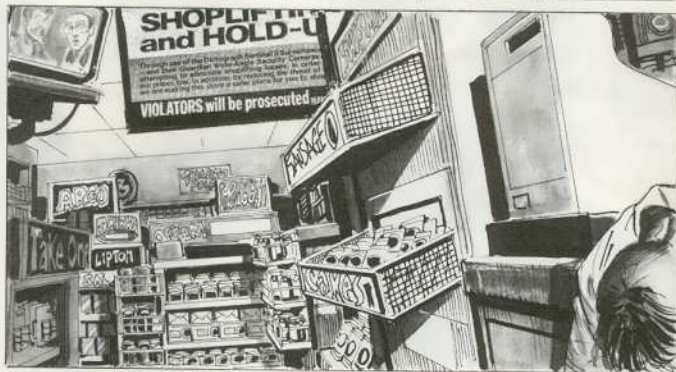
ON THAT STIFLING AFTERNOON, AFTER THE GUNSHOTS AND A FEW CRIES OF PAIN...



... A  
STRANGE  
SILENCE  
DESCENDED  
OVER THE  
GROCERY  
STORE.



IT WASN'T  
REALLY  
SILENCE  
BECAUSE  
THERE WAS  
SOME  
MINDLESS  
SITCOM ON  
THE TV...  
AND FROM  
THE BACK  
OF THE  
SHOP CAME  
THE LOW  
GROWL OF  
A TIRED  
OLD  
REFRIGERA-  
TOR...



THE BLOOD  
FROM THE  
DEAD MEN,  
WHO WERE  
ALL SO  
DIFFERENT...





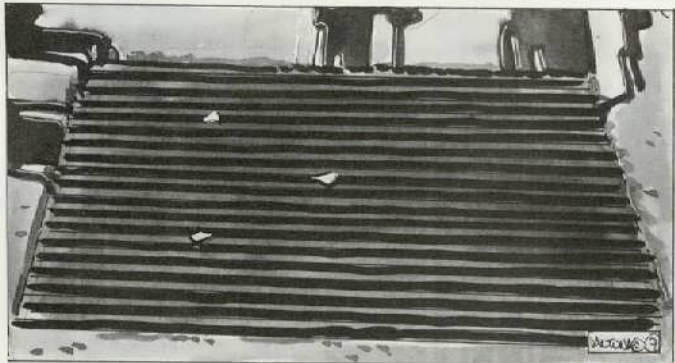
... GRADUALLY  
BLENDED  
TOGETHER...



... FLOWING  
DOWN INTO  
THE SAME  
SEWER...



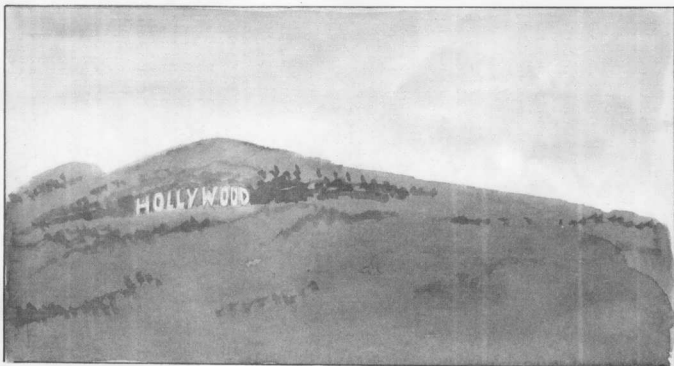
... FOR  
CHRISSEAKE,  
I MEAN, WITH  
SUCH A WIDE  
ARRAY  
OF MULTI-  
COLORED  
CONTAINERS,  
THE BLOOD  
THAT RAN  
OUT ALL OF  
THEM WAS  
RED!...



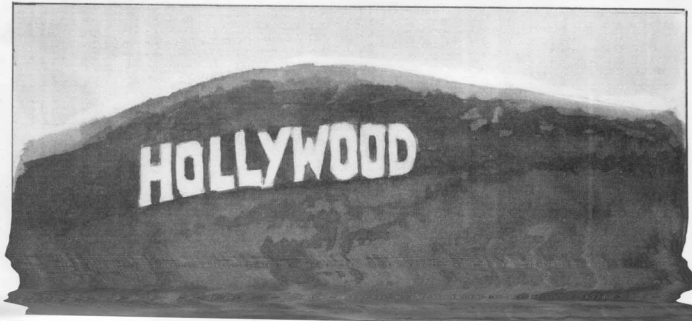
SOON  
SIRENS WERE  
HEARD  
OUTSIDE...



NIGHT FELL  
OVER THE  
CITY LIKE  
A WET  
BLANKET  
AND THE  
LIGHTS  
FLICKERED  
ON...



... MAKING  
ONE WORD  
CLEARLY  
VISIBLE.



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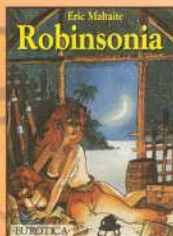
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CAREFUL, ERHA!  
IT'S SLIPPERY... YOU  
COULD BREAK YOUR  
NECK!



...AND END UP  
AS HOT LUNCH FOR  
THE SPIDER-FLIES!




DAD!




YEAH? IS  
SOMETHING  
WRONG?






HEY! TAKE IT EASY!  
WAIT FOR ME!



**THE YOKS!**  
THEY'RE TALKING  
TO ME! THEY'RE  
NOT ALL DEAD!  
WE HAVE TO DO  
SOMETHING!



WILL YOU STOP  
WITH YOUR RAVING!  
CAN'T YOU SEE THAT WE  
HAVE TO GET OUT OF  
THIS MESS AS SOON  
AS WE CAN?



WE HAVE TO  
FIGURE OUT WHAT  
WE SHOULD DO...



...BEFORE THEY  
SPOT US!





SO NOW, CAN YOU  
EXPLAIN HOW, AFTER  
CAREFULLY FOLLOWING  
YOUR PLANS, WE FIND  
OURSELVES...



...STARING  
AT GRINNING  
SKULLS?



I DON'T KNOW!  
I THOUGHT THAT...



IF THE MAPS FROM  
YOUR SYMBOL ARE CORRECT,  
THIS GIZMO HAS TO BE  
AN ELEVATOR.

ANYWAY, WE  
DON'T REALLY HAVE  
A CHOICE!



OK!

...AT  
THREE WE  
JUMP.



ONE!

TWO!

THREE!



BAH!





STOP!

DON'T TOUCH  
A THING! I'M  
ON TOP OF  
THIS!



AS I SEE  
IT, THESE ARE  
THE CONTROLS!  
HAVE FAITH  
IN ME!



AFTER ALL, I AM  
THE MECHANIC!



OH! A BUTTON?  
WEIRD, IT FEELS  
MUSHY!



NO! DON'T  
DO THAT!



DON'T  
DO WHAT?!



I NEVER GET  
TO DO ANYTHING  
AROUND HERE!



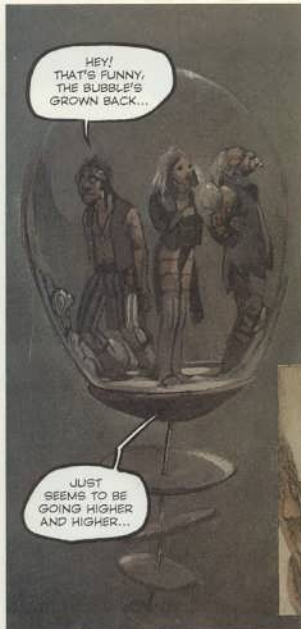
AARGHHL !!

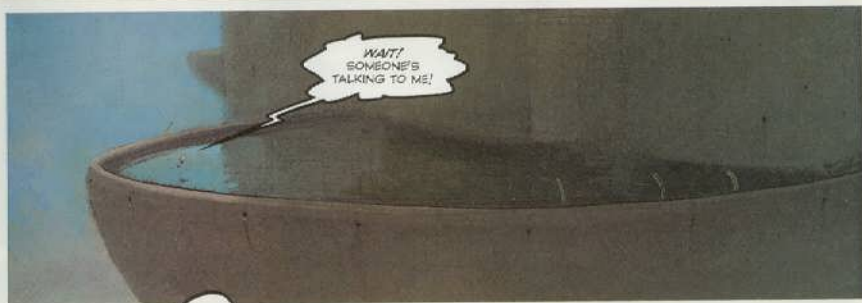
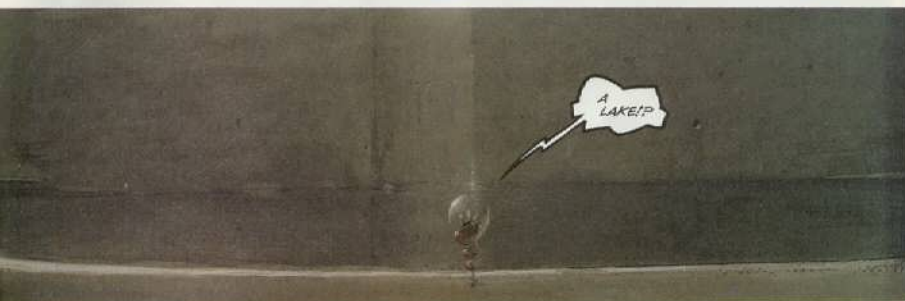
LOOK!  
THE GLASS! IT'S...  
DISSOLVING!?

















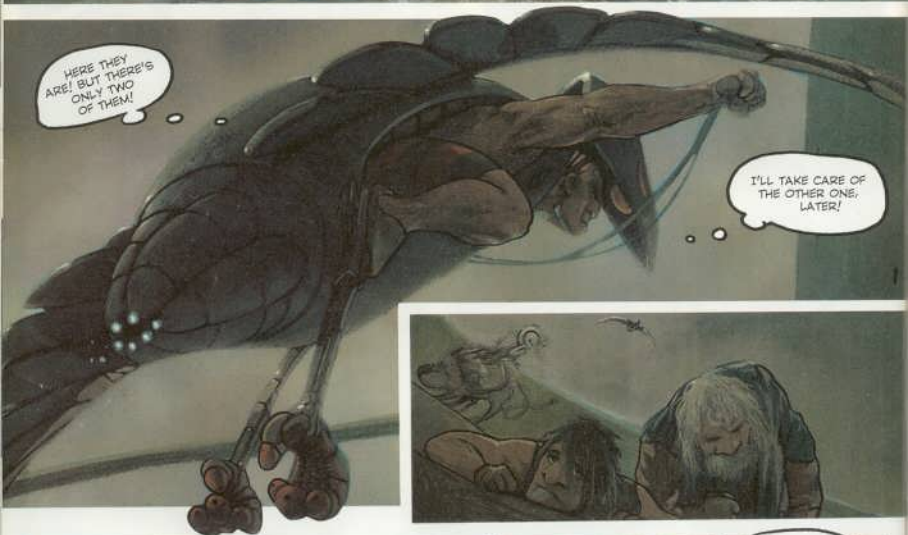





ERHA  
FINALLY

YOU  
ARE  
HERE







I DESPERATELY  
NEED A FERTILE OVULE  
TO ENGENDER A NEW YORK  
QUEEN MOTHER WHO WILL  
BE ABLE TO ESCAPE FROM  
THIS CURSED TOWER AND  
RETURN TO THE  
OPEN SEA


YOU  
ARE THE ONLY  
FERTILE WOMAN  
THAT I COULD  
FIND



WHAT SHOULD I DO?

LET  
YOURSELF  
MELD INTO ME  
A WEEK FROM NOW I  
SHALL DIE AND THE YOUNG  
QUEEN YORK WILL BE ABLE TO  
ESCAPE TOWARD THE SEA  
THROUGH THE DRAINAGE  
SYSTEM

HAVE NO  
FEAR I SHALL  
NOT HARM  
YOU!



I SHALL  
GENTLY EXTRACT  
A SINGLE OVULE FROM  
YOUR BODY YOU WILL  
ONLY FEEL A LITTLE  
BIT OF WARMTH







I DID NOT  
KNOW...

...BUT I KNOW  
THAT IT WILL...

...ALL BE  
OVER SOON!

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"Zombie" for  
their career  
goal . . .*

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