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HORLEY



# [HEAVY METAL VOL XXV NO. 4]

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"Letters, we get letters, we get lots and lots of letters- - lllleettttteerrrrssss!!!!" La, la, la!

How funny to be working on the publisher's note, while Dave (who still rules) is opening the ol' CBS Mail Bag" - - Well, maybe that isn't all that funny, but it did give me an idea!

I want you guys to write me some really nutty/cool/crazy letters about anything Heavy Metal or otherwise, and I'll publish them this Fall! Have fun and send them in.

Now for the not so fun stuff - We have to raise the cover price of Heavy Metal to \$5.95 - an increase of a dollar. **(Subscription prices will still stay the same. So, for a savings of up to 64% for a three year subscription, it's worth it to subscribe now and not have to look for the magazine at your local retailer. Please use the subscription form enclosed between pages 32-33).** Howard and I have held out on this for as long as we could - - we haven't had a price increase in over four years, and we can't look the other way any longer.

In addition to printing and paper costs going up, the costs to continue to buy the best work from the best artists around the world have gone up. We've got to make sure they can eat, and still draw, so that we can still guarantee to bring you the best artists from around the world.

**Thanks for your understanding and continued support for the past 25 years. We hope**

**to make this a little easier to swallow by increasing the page count to 128 pages (that is still more than 4x the page count for the price than any other comic book out there...) plus it will have a tip-in plate in every regular issue with more special features to come. Also, starting with the Spring Special, our 3 Specials per year will now contain two graphic novels per issue (a lot more for your money).**

Other than that, I want to thank you folks that came by the Heavy Metal booth at the San Diego Comic Con this year - - what a blast as always! I want to say another thanks for all the nice comments on the work Simon and I did on "Fistful of Blood"!

In this issue I'm extremely excited to welcome "Gypsy" back to our pages. It's right up in our top ten with all our readers. Okay, this time around instead of me ranting about all the other artists I think kick ass in the issue as well, I'll let you all off the hook and cease my silly babbling. I'll simply insist you read on...

I have all kinds of news on the new Capcom fighting game, "Heavy Metal: Geomatrix" and a new online site called "www.metalv.com" - - much coolness. Catch you next time!

Best,

*Kim Eastman*

Dear H.M.,

I was interested in the cover of the September 2000 issue. Where might I find more work by Lorenzo Sperlonga? I was particularly interested in the tattoo on the lady's arm. I wanted to get a similar tattoo but I wanted to find out what the entire design looked like. Any help would be appreciated. Thanks.

Mel

Dear Mel,

Stay tuned because you're going to see a lot more of Lorenzo on the covers of Heavy Metal and our site, [Heavymetal.com](http://Heavymetal.com)! Starting over the summer, we're going to create a Lorenzo gallery on the site and add a new painting every week for a year! Send us any notes you want Lorenzo to get and we'll forward them to him.

Dear H.M.,

I've been reading HM for 10 years. I absolutely love the first movie and the sequel. I have both on DVD. I love Julie Strain- Kevin, you're one lucky guy. Anyway, I was reading about a Heavy Metal tv series and I am opposed to it. First of all the tv series would have to be on HBO or some similar station late at night since it would possess so much sex and violence. I don't have HBO or any of those extra channels and many fans are the same as me. One more thing, I'd like to see more Richard Corben in some future issues.

Justin

Dear Justin,

Thanks for the notes, and I think you're right- - I personally would like to see an edgy direct to video series rather than a tv series. Love to hear any ideas you might have, and I too would like to see more

Corben in the mag, but he's a pretty busy guy these days.

Dear H.M.,

I have been a loyal HM subscriber for about 10 years now and have a few observations. To be honest, the "grit" of the magazine is not what it once was years ago. It simply doesn't feel like the HM of today could run the Druuna or Little Ego or Skin Tight Orbit of yesteryear. Having said that, I whole-heartedly believe the quality of the magazine to be much higher. You've achieved a consistency that the brand had been yearning for. Each issue is a great read (although short!), sticking to the "Mature" but thankfully abandoning the "Adult".

Jesse

Dear Jesse,

I understand what you're saying on the one hand, thanks. But on the other, we just ran a new Druuna story in the May 2001 issue, and if I could get my hands on some more "Little Ego" stories, I would love to run them. I guess I just love to mix up all the cool stuff that our partners overseas send us for consideration, and go with my gut on what I think works.

Dear H.M.,

Man, I've got to say... Heavy Metal rocks... You guys are the best mag out there... I have always been a fan of HM since I first saw the movie when I was about 13 years old. Now that I'm a married man, I'm still a fan and have even turned the wife on to reading the magazine... I loved both movies- the animation was awesome. So keep up the good work!

Hornyfox

Dear Hornyfox,

Thanks for the kind words. I think what I loved about your letter the most was that you turned your wife on to us - - we need more women in our readership!

Dear H.M.,

I've always been curious about where you've gotten all your artwork for the magazine. Is it just a select few that you use or do you get the artwork from many sources?

Jennifer

Dear Jennifer,

I'd say about 99% of all the work that I publish in HM comes from some of the greatest artists and publishers across Europe, the way it has always been. Although, in recent years I've tried to add more American artists and artists from around the world.

Dear H.M.,

I've been reading HM since college and I love it. The last issue I got in the mail was outstanding though. I really enjoyed the stories and the artwork. One of the reasons that I stick with HM even if I think the artwork isn't so good or the story lines don't interest me is that the magazine is one of a kind. No one else has the market that you do or continues to put out cutting edge stories and art. I might not like it all but you're letting a lot of people know that not every creative idea has to be accepted by everyone to be good. Keep it up.

Matt

Dear Matt,

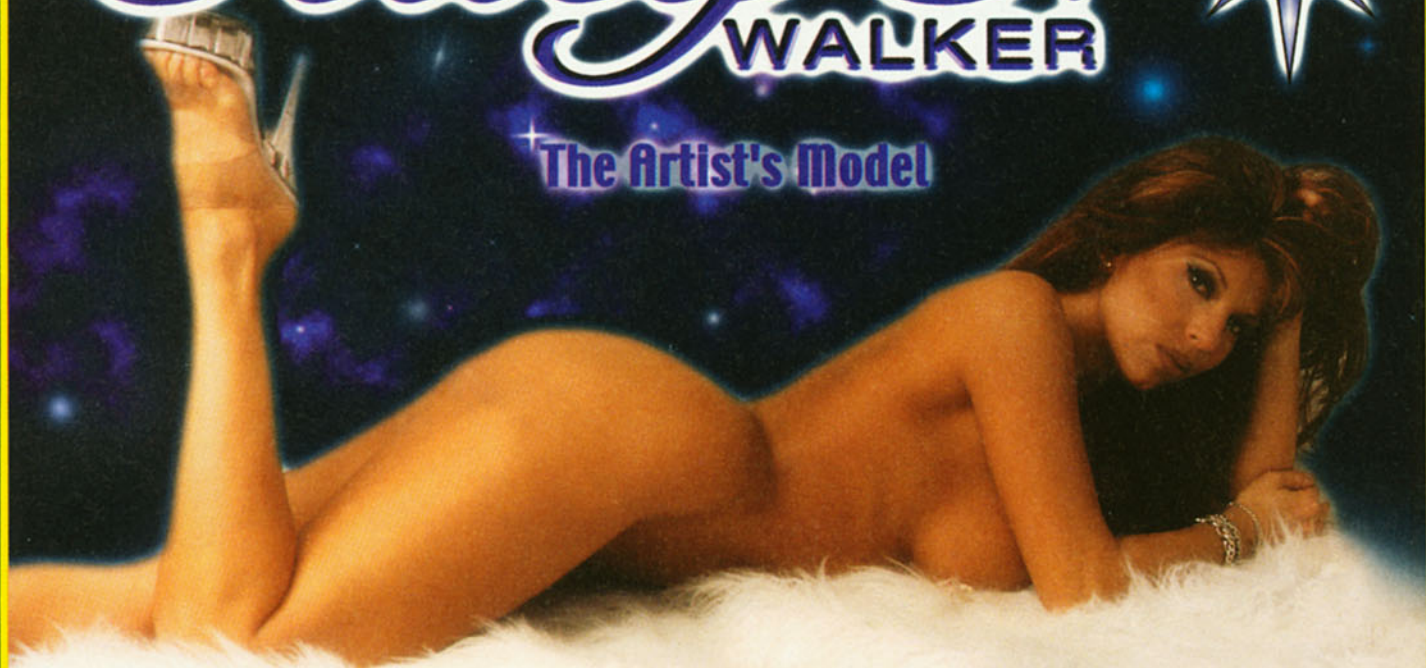
Keep any and all thoughts you have coming our way. The more we hear from you, the more we learn. Take care!



**GALLERY**

# Stacy E. WALKER

The Artist's Model

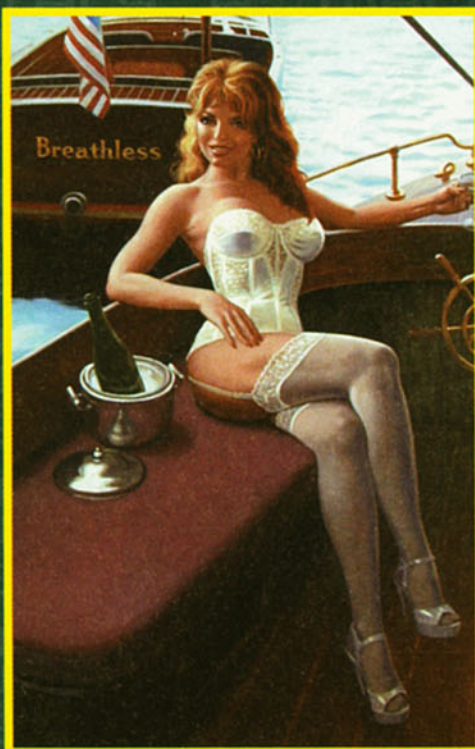


## 2001: illustrated odyssey

Photo by Fortin & Sanders



**PALADIN**  
BY ALEX HORLEY



**BREATHLESS**  
BY GREG HILDEBRANDT



**CYTHONNA**  
BY GREG & TIM HILDEBRANDT





**STACY E. WALER AS ANVIL**  
BY DAVE DEVRIS

"we all can see stacy is sexy."



**MAHOGANY**  
BY GREG HILDEBRANDT



**NUDE STUDY**  
BY ALEX HORLEY

i've spent a lifetime doing illustration. my pin-ups i paint for me. of course i hope that everyone likes the paintings, but this series i have wanted to do for about 40 years. i love pin-up art.

as always, it's a pleasure to work with stacy. she is very professional and a great model. it isn't just about having a body that works, it's about being able to get the mood of the shot. i always know that stacy can get into the character i'm painting.

the entire series of pin-ups is available at my gallery [www.spiderwebart.com](http://www.spiderwebart.com) take a look and enjoy the show.

-greg hildebrandt



**TEEFA**  
BY BORIS VALLEJO

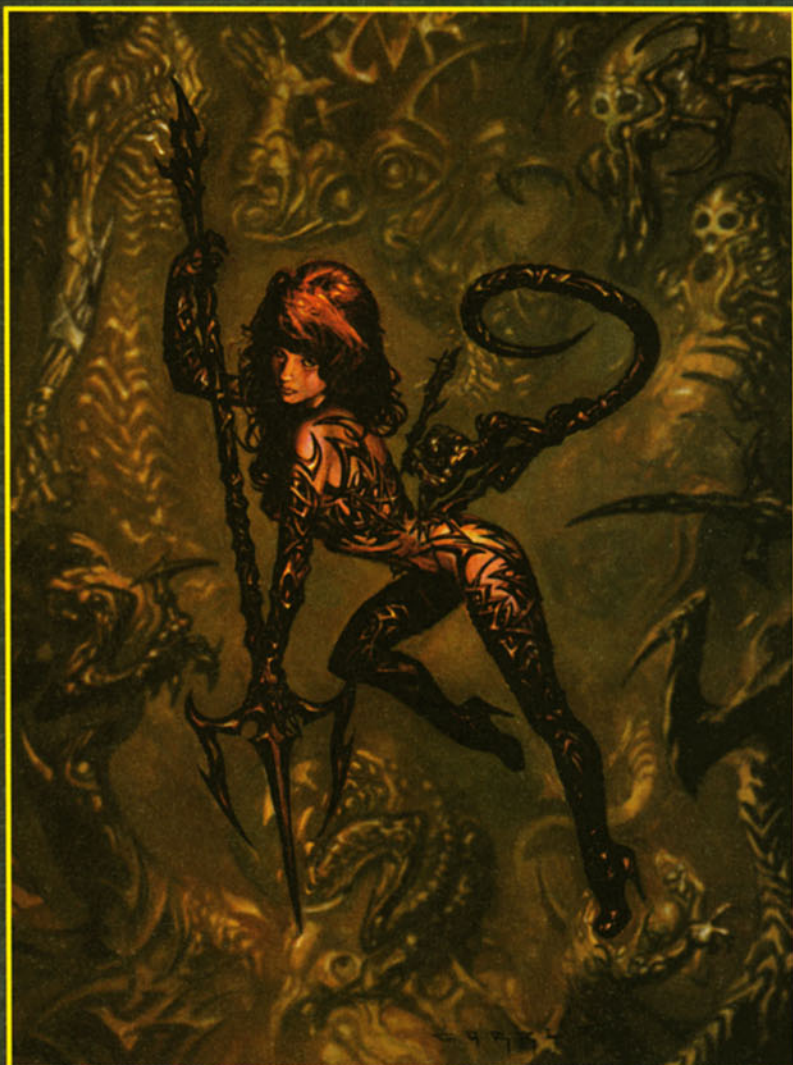


working with stacy is great not just because she has such a perfect physique for fantasy characters, but especially for her interpretive abilities. she can easily look strong as a warrior-like amazon or vulnerable as a wounded angel and always be sensual. i never even considered working with models until i met stacy. she has added a whole new dimension to my work

-alex horley

we all can see that stacy is sexy, but what impressed me most was her inner strength—it comes through in photos. most of the models i meet at conventions are afraid to break a nail or even carry their own luggage. they also don't understand characters the way stacy does. this is because she writes and is very creative. her poses have intense depth and believability because of it.

-dave devries



**RED HAIRE DEMON**  
BY RAFA GARRES

"stacy's thick red hair provided the inspiration behind the iron tattoos and demonic red steel melting into the flesh. i look forward to working with her in future paintings."



**RED STACY**  
PHOTO BY FORTIN & SANDERS



**SILK STOCKINGS**  
BY GREG HILDEBRANDT





**THE GARDEN**  
BY DORIAN CLEAVENGER

stacy is one of my favorite models to work with. she is not only physically stimulating but mentally as well, providing me with a plethora of photo references and inspirational ideas.



**MERMAID**  
PHOTO BY LINDA TIFENA



**PAINT ME**  
BY GREG HILDEBRANDT



**BIKINI**  
PHOTO BY LINDA TIFENA

## STACY E. WALKER RELATED INFO & WEBSITES:

### stacy:

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clifton, nj 07012

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YOUR COPY OF THIS ISSUE  
SIGNED FOR **FREE** BY  
STACY AND ALEX HORLEY.



# DOSSIER

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

*In reviewing Michael Kaluta's work from the last three decades for the purpose of writing this introduction, I am reminded over and over again that he is the possessor of one of the most versatile drawing talents in the comics/illustration world. Moreover, the imagination controlling that talent is one of the most original and powerful of any artist I've ever seen. One of the aspects that make Kaluta's work so unique is his highly developed sense of location. Kaluta's characters always move through fully realized environments. Whether it's The Shadow's New York City of the 1930's, Tolkien's Middle Earth, Carson Napier's Venus, Thea Von Harbou's Metropolis, or Kaluta and Lee's bizarre and funny Starstruck universe, you always get the feeling that if you opened a door in one of his rooms, there'd be another room there, or at least a closet.*

HM: What were your primary artistic influences when you began working professionally, and what are your current influences?

KALUTA: When I started working professionally, I'd been influenced by everything that'd happened to me in my past, all the art I'd admired from Alfonse Mucha to Keane (the guy with the Big Eyed paintings), all the comics I'd read, from Sgt. Rock to Little Lotta, the books read: Edgar Rice Burroughs to Nancy Drew, TV seen: from Steve Allen to Astro Boy and the people I'd known: artists, parents, friends and siblings. I wasn't really aware of all the influences, but as time went by and art was done, I'd have to ask myself, "Where did that image come from?" If I looked inside, it was from a TV show I'd seen in 1960 or a song I taught myself on the banjo.

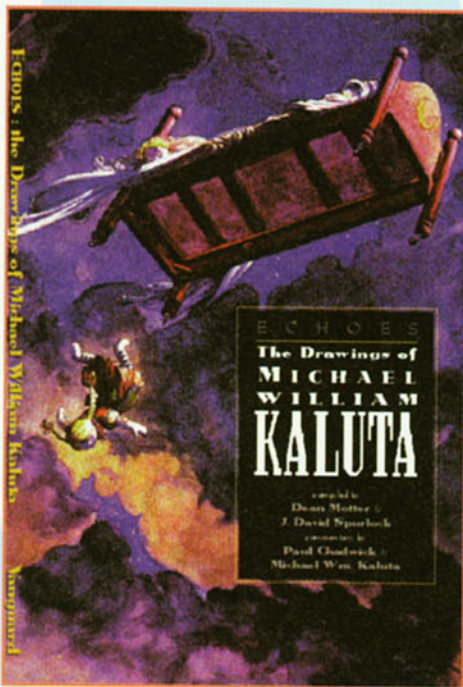
But the Main Artists I'd copied and tried to learn from were Alfonse Mucha, Aubrey Beardsley, Roy Krenkel, Al Williamson, Frank Frazetta and bits of Johnny Gruell (Raggedy Ann books).

These Modern Days, the New Century, I still look at all the artists mentioned above, and I keep an eye on everything. There's no telling where the next inspiration will come from. I've friends who e-mail me art by long-dead artists, work we've never seen but HAVE to admire (like Draper and Bocklin). TV Commercials and certainly films. The bookstores are FILLED with new art books by known and unknown artists. The magazine racks abound with niche mags on Southwestern painting, Animal Painting, Military Painting and so on...In truth, I can't say there is anything I'm NOT influenced by. Some of the imagery and ideas get put into the back of my mind and meld with others, eventually coming out unrecognizable. Others are THE Idea that sparks a big picture or new direction. It is exhausting to talk about, but easy in the gleaming. It is an automatic process for me.

HM: How has your attitude toward your work changed since you began working professionally?

KALUTA: It has been a LONG time since I started to work professionally. The first major change came about two years in, when I began to see that the Fun had taken a backseat to the Work; it was still exciting and a great learning experience, but I began

to be caught up in the process and began to forget I was drawing because I NEEDED to draw. I was doing good and better work, but I was not entertain-

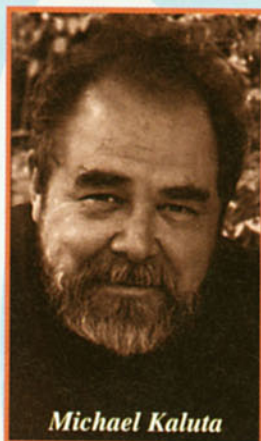


ing myself, so I got sort of sad. When I finally realized that I'd lost my need to draw, I set about recapturing it. I put notes up to myself: Remember the Magic! Don't Forget The Fantasy! And I went back to my original sources to rekindle the joy of creating fantasy worlds. Stepping out of myself and seeing what it was that I was actually capable of, that was a good step. The fans at the Conventions and who'd write also gave me an insight. Being able to see the work from the outside helped get me back on the track I always wanted to stay on! The other key to getting back to the Real Drawing was to start keeping a sketchbook, and remembering a sketchbook is for ME, not for The World. That freed up a lot of the sludge that I'd allowed to get me stuck. I've kept that attitude through thick and thin, sometimes being on

As he notes in the interview below, Kaluta's artistic curiosity casts a wide net. Literally everything is grist for his protean imagination. That's probably the reason why, unlike some of his contemporaries, Kaluta did not achieve a certain level of artistic competence and then stop growing.

Kaluta's talent has continued to evolve and become more forceful and unique. As interesting and beautiful as his work is now, I can't wait to see what he's producing ten years from now. If you're already a fan of Kaluta's work, or if this interview piques your interest, by all means check out Vanguard Productions' Echoes: the Drawings of Michael Kaluta and NBM's Wings of Twilight: The Art of Michael Kaluta. Both collections are highly recommended.

(Note: Special thanks to Echoes compiler J. David Spurlock for some last-minute assistance in providing the illustrations for this interview.)



Michael Kaluta

top of my game, completely in control of the work. Other times I'd miss the mark, but never again would I be blindly fumbling, not seeing the goal I'd set in my younger years.

HM: What is the most valuable thing you've learned about the art business in the last 20 years?

KALUTA: To always tell your editor the truth! My life would be in SUCH a better place if only I'd had that as my motto when starting my professional career. What I'd do in the younger years is tell the editor what I thought they'd want to hear, for example, that the work was almost done when in truth I probably hadn't started it yet. I came to understand that an editor, with the facts in hand, can always squeeze the deadline in someways. Without the truth, the wheels grind on as if what you've told them WAS the truth and things go beyond fixing. As much as I wanted, demanded, to have Fun, Comic Book Work, and Illustration is a Business first and foremost. If worked at in a business-like fashion, everybody gains!

HM: What do you do to sharpen your skills and keep the work fresh?

KALUTA: That's tricky. After all, some degree of sharpening happens just in the doing of the job. Researching a project brings all sorts of new ideas into the mix, and working with different editors means your ideas go up against others and that can be very rewarding, even when you both disagree!

HM: One of the hallmarks of your work is very slim, elegant women. Are your women based on a particular actress or model, or more the product of a mental image?

KALUTA: It's all mental image, and I try to fit the body type to the job. If we are talking about the Starstruck comic Book, the characters in that strip were based on the actresses (and actors) who played the roles in Elaine Lee's play. So I had some headshots, at the beginning, and ran with it from there.

HM: Do you work with live models much?

KALUTA: Hardly at all. I mostly make up the characters. Sometimes I'll double-check using a friend in the pose, especially if there's some tricky lighting. I'd LIKE to use models more, but there's a



timing problem. The work has to get done fairly quickly, and if we are talking about Comic Strips, I've NO time to pose anyone for 200 panels!!!

HM: Another hallmark of your art is very detailed environments. Your cities and back-grounds are almost characters in the stories you illustrate. Why is environment so important to you?

KALUTA: I think environment is important to the art in question. How better to "sell" the idea that one is standing on an alien planet than making the environment "feel" real, and, as always, a LITTLE bit of Fantasy will go a lot further with a large dose of "reality" thrown in. Also, of course, I LOVE the creation of worlds, to try to make a two-dimensional image feel real, using all the tricks of perspective and content, detail and Belief In The Picture: well! When it works, even \*I\* believe it! So, when researching a piece, even if there is no fantasy whatsoever, I absorb the reference, generally by doing drawings from the photos/pictures/whatever, then going back to the piece and letting the gleaned information flow out through the template of my imagination.

HM: Given your long association with The Shadow, would it bother you if you never drew him again?

KALUTA: I'd hate to think I'd never draw that character again. There are such depths of unplumbed story and character there. My hope: Someone decides to do another movie and give me a call, BEFORE the script is written.

HM: Do you resent being pigeonholed as "The Shadow Artist?"

KALUTA: Not at all! There've been a number of very talented artists drawing the character in the last 30 years. To have done as little work on the character as I have (say, compared with Joe Kubert's stint with Sgt. Rock) and still be held above the others, well, that's a treat! I'm not certain I deserve it, but I'll certainly take it!

HM: You seemed to imply some ambivalence toward the character on the Comics Journal cover that showed Erotica Ann from *Starstruck* dressed up in the Shadow's cloak and hat.

KALUTA: Not ambivalence at all. That image and word balloon was a note to anyone watching--At that time I'd not drawn the Shadow for years, and had been drawing my heart out on *Starstruck*. So, I figured MAYBE someone would want to know more about *Starstruck*, at the time. But all I ever got was, "Will You Draw The Shadow Again?" The twist of lime to the story is, once I DID go back to drawing the Shadow, for that Marvel Graphic Novel, the Mail was all about Will You EVER Draw *Starstruck*

Again??? Too funny! I will, of course, draw BOTH again!

HM: Speaking of *Starstruck*, are you and Elaine Lee planning to do anything more with those characters? Any *Starstruck* reprints or collections in the works?

KALUTA: There have been three separate attempts at putting out a collection and a finishing up of the *Starstruck* Series. So far, none have borne fruit, but the scripts are there, and the fifth issue is penciled, waiting for that Golden Moment!

HM: You must have drawn several hundred covers for DC Comics. Do you have any idea how many you did?

KALUTA: Well, 12 x 4 for

Harbeau's Metropolis?

KALUTA: I'd been asked by the Publisher to draw an Arabian Nights book, but I'd already done a number of those (The Robert E Howard Desert Stories) and asked them if I could illustrate Metropolis. Since I read it in the 60's, I'd been fascinated with the imagery, and though I loved the movie, I knew there was a LOT one could do that the movie didn't attempt. As I've said in other places, I'd REillustrate that book in a Heartbeat. It is so evocative for me!

HM: What's been your main thrust, creatively speaking, for the last decade?

KALUTA: I've not had any goals beyond seeing what the next picture would bring me. I'm a tourist with my own work, never really knowing what the next picture will show me. I've been VERY lucky that DC Comics enjoyed my covers on The Books Of Magic. I was able to surprise myself 12 times a year for ever so long!

HM: You were working for a while on a video game with Roger Dean. Can you tell us what you did on the project, and its ultimate fate?

KALUTA: Who knows what its ULTIMATE fate will be...suffice it to say, it's not out and not likely to EVER be out. I designed the characters, weapons, detailing of buildings and landscapes (Roger Dean did the architecture and landscapes. I put the skins on the sides of huts). Anything that the characters would touch, lift, fight with or fight against were things that I had sway over. I added the Smell...hahaha ha!

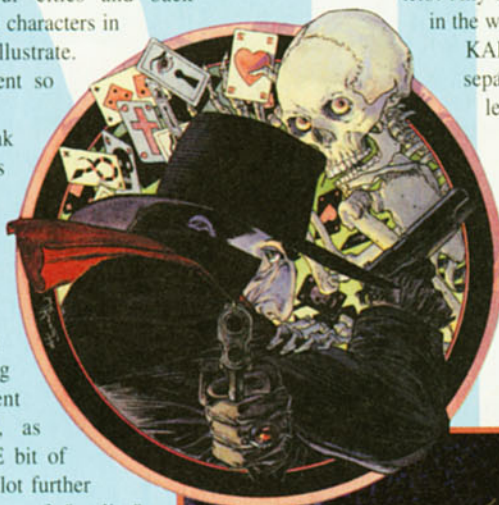
HM: What can we expect to see from you in the next year or two?

KALUTA: I wish I could say. Right now my drawing world is filled with many little things: private commissions, design jobs, and personal Ideas. The most predictable thing will be the 2002 Celtic Calendar that is being produced by the NY Celtic League; 12 black and white Celtic-based drawings from the various legends from the Celtic lands. Other than that, one can always see what's new at my web site, [www.kaluta.com](http://www.kaluta.com).

HM: Do you have any dream projects/long-term goals that you'd like to accomplish before you retire?

KALUTA: My only Dream Project, beyond finding a publisher who can afford to print *Starstruck* in color, is to illustrate Gustave Flaubert's *Salammbô*. That'd take some definite study to accomplish!

To see more of Michael Kaluta's artwork, see his website: [www.kaluta.com](http://www.kaluta.com).



The Books Of Magic and about 70-80 for all the earlier covers. I've never counted; lots, surely! I LOVE doing the covers!

HM: What do you think makes for a good cover design?

KALUTA: If the cover makes one say "WOW!" or "Hmmmmm", it's a winner. I like a "target" cover when I'm working, but I also love putting other elements into the piece so there's something to look at after the Wow or Hmmmmm.

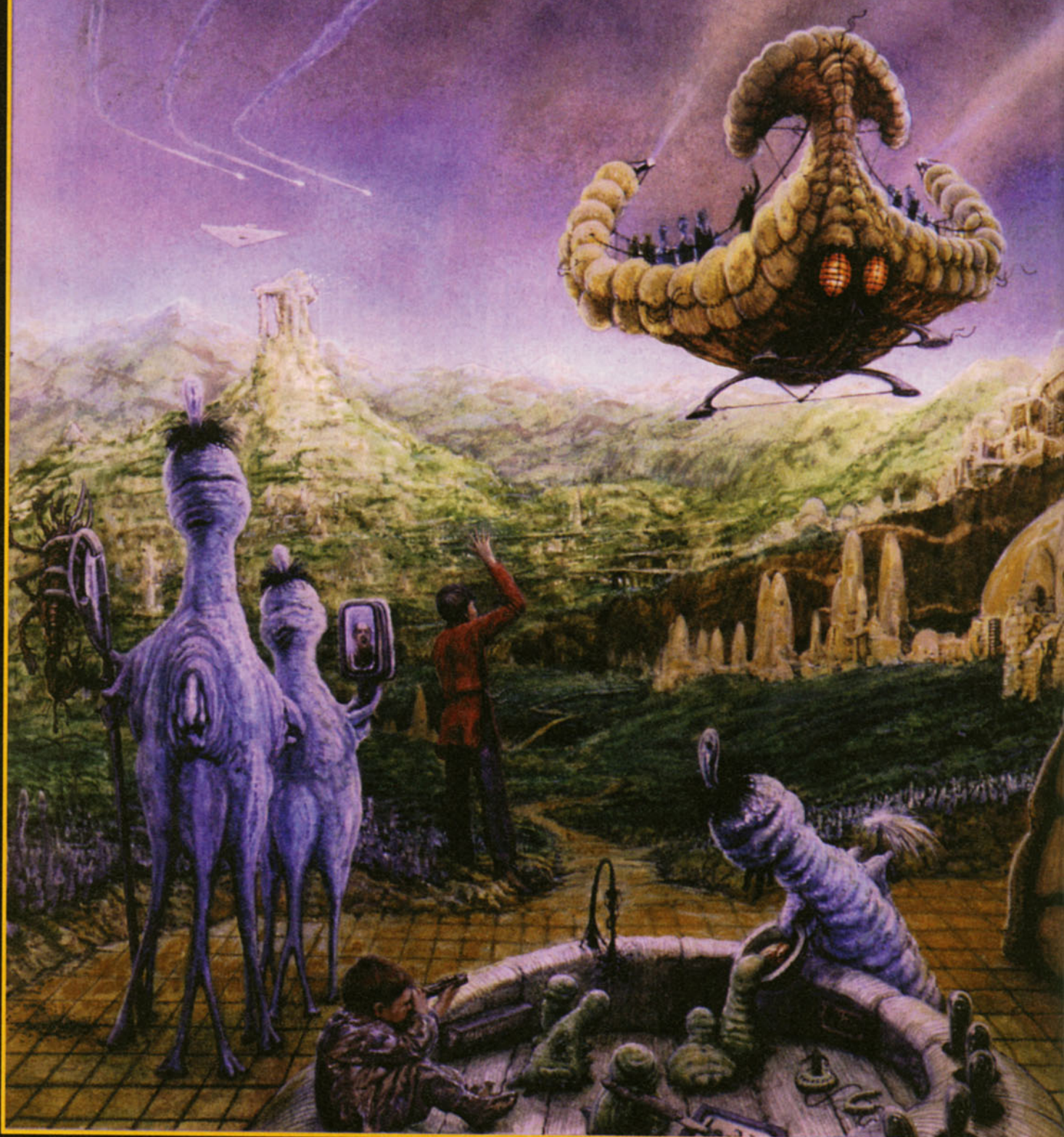
HM: If you have a choice, what are your favorite things to draw these days?

KALUTA: I love coming up with concept designs. That sort of drawing uses all my skill and the little stuff I've filled my brain with. There's a certain immeasurable success when I've "made up" a vehicle or character that fits the client's concept while fulfilling my Belief In The Reality of the thing. That's the Cream of Drawing, these days.

HM: Why did you choose to illustrate Thea Von



*Three Tsai launch vehicles rocket above the distant spaceport headed toward the Tsailerol sulphur moon, there to begin exercises to determine how well human and Tsai can work together.*





# At Home with the Tsailerol

Human colonists enjoy close contact with the Federation's closest allies.

**Y**ou won't find a closer match to the human species than the Tsailerol," says exobiologist Jan Pagh, one of the many human colonists enjoying life among these blue tripod creatures.

The Tsailerol live on a world that some regard as a mirror of Earth. Certainly the Tsai themselves are physically closest to human of any known extraterrestrial life form. They are carbon-based oxygen users who produce internal heat by metabolizing food. There, many argue, the similarities end. Others, like the colonists depicted on the opposite page, tell of many surprising similarities. In this image we see human colonists living in close harmony with the Tsai. Their culture is being studied to determine how evolutionary differences occur in species on worlds with similar biochemical makeup.

Typical of the colonial scenes is the one shown here. Of particular interest is the "pisp pen" in the foreground, where young Tsai, and a colonist's younger son, play in harmony. The woman, Jan Pagh, returns a wave from her husband who is standing on the rear deck of a typical Tsai transport vehicle, a steam powered multi-chambered balloon. The man, whose face is seen in a young Tsailerol's magnifier, is bound for the spaceport in the distance. There, a Federation starship readies for departure.

The boy is captivated by some distant object or by the spyglass itself. But his immediate surroundings are perhaps more remarkable than those at a distance. It is feeding time for the young Tsai, whose mother serves them a protein rich plant gel. The Tsai children are new to their little enclosure, which is their home until they develop legs. Even at their young age, each of them has already undergone several transformations. They all started life as insect-like aquatic animals born of eggs strewn randomly in the marshes of this wet world.

The larval Tsai develop for at least a year. In the Tsai equivalent of spring they swim ashore and molt. At this stage their numbers dwindle drastically because they are left unprotected from the elements or predation. Eventually the survivors are ritually selected and become "the chosen." These are the ones we call their children, like those shown here. They spend all of their

time in the pisp pen waiting for their final and most important transformation, the marriage of Tsai and pisp. They will be rewarded with a tickle on the head if they eat their dinner, a mimic of a sensation they greatly enjoy, the incessant tickling of the pisp's antenna, sniffing the breeze for danger. Their name comes from the sound they make when alarmed. "It sounds like a snake's nest sometimes if the pisp don't know you," observes Jan.

Pisp are sensory surrogates that provide the Tsai with what humans call intuition. In reward for this service the pisp is carried permanently in its lookout position atop the little blue heads, anchored to the Tsai's nervous system and feeding off its copper laced bloodstream.

Tsai physiology, while closest to human of any found so far, is both baffling and unique. Their coupling with the parasitic pisp has transformed the Tsai over millions of years resulting in the civilization we see today. The link between Tsai and pisp is profound beyond this telling, and more of their strange culture will be explored in future issues.

The uniqueness of their physiology is of as keen an interest to colonists as their culture. They appear to be without eyes, but they actually have 360° vision provided by a wrap-around eye membrane that is protected under a sheath of skin whose supple movements can, almost like a multiple pinhole camera, provide multiple views simultaneously. This kind of vision seems to work well while they are running. Instead of a walking or galloping stride, they whirl like off kilter tops. This unique mode of travel is dubbed "dervishing" by visiting colonists.

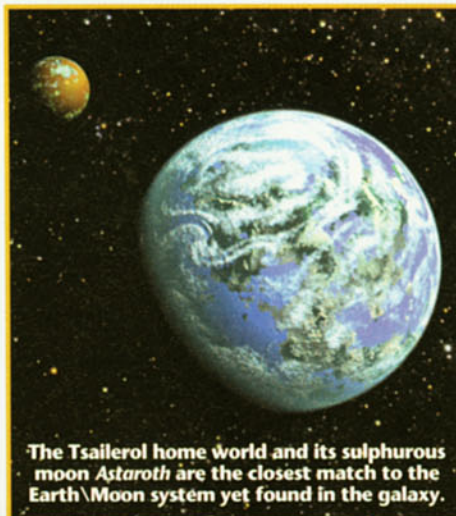
But colonists report many familiarities in the lifestyle of the Tsailerol. "As different as we are, the Tsai are peaceful folk. These people are basically farmers."

In the picture you can see that the sire of this clan, the one whose random seed now plays in his garden side pisp pen, has safely rid their melon patch of a dangerous pest. Like humans on Earth, this father of five gardens on the weekends.

For the moment, however, this Tsai, whose name is untranslatable, represents the unity of life, and the unity of all Federation members.



STORY AND ART BY KARL KOFOED



The Tsailerol home world and its sulphurous moon Astaroth are the closest match to the Earth/Moon system yet found in the galaxy.



BYE! THAT WAS GREAT!

GOODBYE... AND THANKS  
FOR EVERYTHING!

...WHAT CAN I SAY?! I'M A LADY'S MAN,  
NOT A ROMANTIC!...

DON'T TRY TO PASS YOURSELF OFF FOR  
SOMETHING THAT YOU'RE NOT! YOU'RE NOT  
FOOLING ANYONE WITH YOUR FINE TALK... YOU  
HAVE PROBLEMS LIKE EVERYONE ELSE, AND  
THAT UPSETS YOU... LIKE EVERYONE ELSE!

YOU'RE JUST A BETTER  
ACTOR THAN MOST OF  
US, THAT'S ALL!

NO ONE ASKED FOR  
YOUR OPINION, YOU  
SOCIAL BUTTERFLY!

GEORGE!

COME ON NOW!  
BEHAVE YOURSELF!  
WE WISH TO THANK  
YOU AND SAY  
GOODBYE, BUT...

YOU KNOW GEORGE DOES-  
N'T GIVE A DAMN ABOUT  
SOCIAL CONVENTIONS!

...WE HAVEN'T QUITE LEFT YET,  
SO PLEASE CONTROL YOURSELF...



THAT'S IT! TRY TO MAKE  
EVERYONE THINK HE'S A  
NONCONFORMIST! OR EVEN  
A REVOLUTIONARY!

WHAT  
HORRORS!

OH, DON'T  
BE SILLY!

IN A WAY IT'S  
TRUE! JUST  
LOOK AT YOU,  
PAUL! AFTER  
THIRTY YEARS  
IN THE SAME  
COMPANY,  
YOUR CAREER  
IS AT ITS  
PEAK. YOU'VE  
GOT A MAR-  
VELOUS WIFE...

HMM!

...TWO WONDER-  
FUL CHILDREN...  
YOUR LIFE IS  
PERFECT!

SO WHAT?!!

NOT EVERYONE'S  
SO LUCKY! I  
KNOW SOME  
THAT...

HEY! THAT'S ENOUGH! I'M FED UP  
WITH YOUR INSINUATIONS... YOU  
SHOULD ALL WATCH YOUR WIVES  
A BIT MORE CAREFULLY AND  
LEAVE ME IN PEACE, DAMN YOU!

OH!

HOW HORRI-  
BLY RUDE!

I WON'T FORGET THIS,  
GEORGE! I WON'T TAKE  
THIS LYING DOWN! YOU  
CAN BE SURE...

I'M TREMBLING IN MY BOOTS, MY  
FRIEND! I'D COUNTED ON YOUR  
MAGNANIMITY!!...

HAS ANYONE  
SEEN JOHN?



HE'S LAGGING  
BEHIND, I THINK...

NO, HE'S ISN'T.  
HE CAME DOWN  
WITH US...

LEMME GO!!! I CAN'T  
TAKE ANY MORE  
ARROGANCE FROM  
HIM! DID YOU SEE  
WHAT HE DID? HE  
SPENT THE WHOLE  
EVENING MAKING  
FUN OF ME IN FRONT  
OF EVERYONE!

AH, YES! I REMEMBER NOW!  
HE SAID HE WAS GOING ON AHEAD...

HE MUST BE WAITING AT  
ONE OF THE TERRACES...

JUST IGNORE HIM... CAN'T YOU SEE HE'S  
COMPLETELY DRUNK?

JUST BECAUSE  
HE'S DRUNK  
DOESN'T MEAN  
HE CAN LET IT  
ALL HANG OUT  
IN PUBLIC!

AH! THERE  
HE IS!

JOHN, WHAT ARE YOU DOING?  
THE PARTY'S OVER! WE'RE  
LEAVING...

GO ON, I'LL  
FOLLOW YOU!...

JOHN, ARE  
YOU OKAY?  
ARE YOU  
ALONE?

I JUST WANTED TO ADMIRE THE SETTING SUN  
FROM HERE. DO YOU KNOW THIS SPOT, KATE? THE  
PROPERTY IS SO VAST THAT THERE ALWAYS SEEMS  
TO BE A NEW PLACE TO DISCOVER, EVEN WHEN IT'S  
TIME TO GO...

JOHN, I WANTED  
TO TELL YOU...

FROM UP HERE,  
YOU CAN SEE  
FOR MILES  
AROUND! WHAT  
A MAGNIFICENT  
VIEW!

JOHN...

I DON'T KNOW  
WHY I HAVE SUCH  
A DEEP-SEATED  
FEAR OF THE  
DAWN, AND EVEN  
LESS WHY I LOVE  
SUNSETS SO  
MUCH... THEY  
MAKE ME TIRED,  
AND THEY GIVE ME  
A FEELING  
BETWEEN VAGUE  
HAPPINESS AND  
NOSTALGIA...

...I THINK THAT'S  
BECAUSE OF  
A CHILDHOOD  
MEMORY... BUT I  
DON'T KNOW  
WHICH ONE  
EXACTLY...





WHAT?!  
I REPEAT:  
I DON'T  
AGREE...  
IT'S NOT  
TRUE THAT  
HE NEVER  
MAKES  
ANY  
SENSE...

OH YEAH? WELL SINCE YOU'VE  
DECIDED TO TAKE HIS SIDE, YOU  
CAN GO HOME WITH HIM! YOU'LL BE  
ABLE TO TALK TO EACH OTHER.  
GOODNIGHT, EVERYONE!

COME ON, PAUL!  
DON'T TAKE IT  
LIKE THAT!



KATE, MY DEAR, WHERE WERE YOU? BUT...  
YOU'RE CRYING!?



HURRY ALONG,  
MY DEARS! THE  
SUN IS SETTING  
AND I HATE  
DRIVING AT  
NIGHT...

ARE YOU AFRAID  
OF THE DARK?

COME TO THINK  
OF IT...



I'D QUITE LIKE  
TO GO BACK  
TO THE PARTY...



SHIT! I'M TIRED!  
EXHAUSTED!

WHAT DO YOU  
EXPECT, MY DEAR  
GEORGE? IT'S  
TIRING TO CRITICIZE  
THE WHOLE WORLD!  
LEAN ON ME, WE'LL  
SOON BE THERE...

I CAN'T TAKE  
ANOTHER STEP! GOD!  
THESE STAIRS DO GO  
ON FOREVER...

HELP ME! DON'T WORRY, YOU'RE NOT TAKING ANY CHANCES!  
I BELIEVE HE'S THROWN UP EVERYTHING HE HAD IN HIM!  
HA, HA, HA!

WHAT'S THE MATTER? HAS THE  
ALCOHOLIC SOCIAL BUTTERFLY  
INDISPOSED YOU?

DEAR LORD, NO! I WOULD EVEN  
SAY THAT HE DOESN'T GO FAR  
ENOUGH!...

EXCUSE ME?

YOU HEARD ME! I HAVE ONLY ONE REGRET  
ABOUT THIS PARTY: NOT DRINKING AS MUCH  
AS HE DID!





HAS PAUL LEFT  
ALREADY?

LOOK AT HIM...  
FARTHER DOWN.  
HE'S STILL SULK-  
ING!... HE AND HIS  
WIFE WILL FINISH  
THE EVENING AT  
HOME!

HA, HA! FOR  
ONCE!...

HUSH!

WHAT HAP-  
PENED?

IT'S  
GEORGE  
AGAIN...

I... I DON'T WANT TO GO  
HOME! DAMN IT!!!

MY FRIENDS!...  
LET'S GO BACK TO  
THE PARTY. LET'S...  
SOB! WE... WE CAN  
START OVER... THERE  
MUST BE...

THAT'S IMPOS-  
SIBLE! YOU  
MUST RESIGN  
YOURSELF!...

IT'S  
GETTING  
LATE...

HOW AWFUL!

POOR  
MAN...

...A FEW  
BOTTLES  
LEFT! RIGHT?  
COME  
ALONG...

HELP ME!  
LET'S PUT  
HIM IN THE  
CARRIAGE!...

OH NO!  
DAMN YOU...  
HIC... SHIT!







GOOD-NIGHT,  
DEAR! ...  
WELL... WE  
HAVE TO  
GO OUR  
SEPARATE  
WAYS  
NOW...



DELIGHTED TO  
HAVE MET YOU...

GOODBYE!

MY DEAR FRIEND,  
I'M SO MOVED...



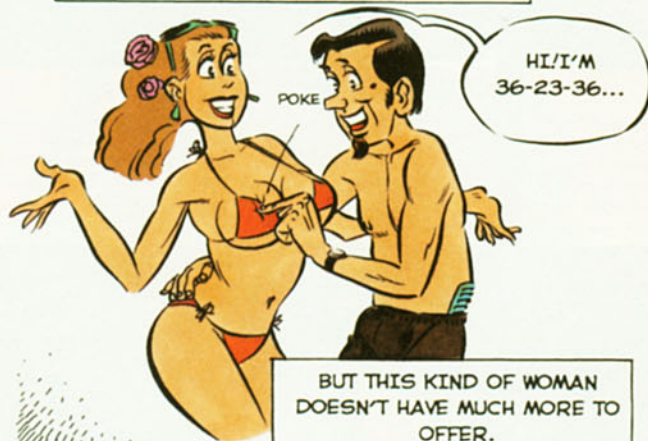
FAREWELL...



HOW  
DO MEN  
CHOOSE A  
PARTNER?

IN THEIR GREAT WISDOM, MEN FAVOR THE  
EMPIRICAL APPROACH. BEFORE MAKING UP THEIR  
MINDS, THEY MUST EXPERIMENT...

FIRST OF ALL, A YOUNG MAN IS  
ATTRACTED BY A W.A.S.P.  
(WHAT A SUPER PAIR).



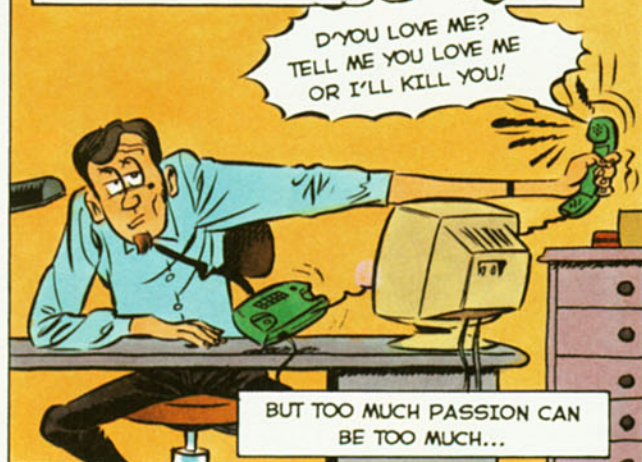
BUT THIS KIND OF WOMAN  
DOESN'T HAVE MUCH MORE TO  
OFFER.

SO, LATER HE GETS INTO B & B  
(BRAINS & BREASTS).



BRAINS ARE ALL WELL AND GOOD, BUT  
NOT IN BED.

SO THE SEARCH CONTINUES... FOR A WOMAN WHO  
WILL LOVE HER MAN WITH PASSION.



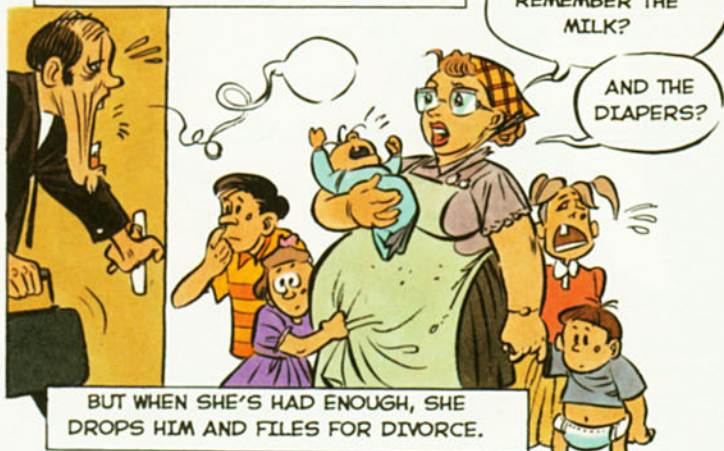
BUT TOO MUCH PASSION CAN  
BE TOO MUCH...

THAT'S WHEN A MAN TURNS TO THE GIRL NEXT  
DOOR FOR A BIT OF COMFORT...



BUT COMFORT CAN ALSO  
BE A BORE...

SO A MAN STARTS LOOKING FOR A WOMAN  
WHO WILL DROP EVERYTHING, MARRY HIM  
AND MAKE BABIES.



BUT WHEN SHE'S HAD ENOUGH, SHE  
DROPS HIM AND FILES FOR DIVORCE.

AND SO A MAN GOES BACK TO HIS  
BEGINNINGS...



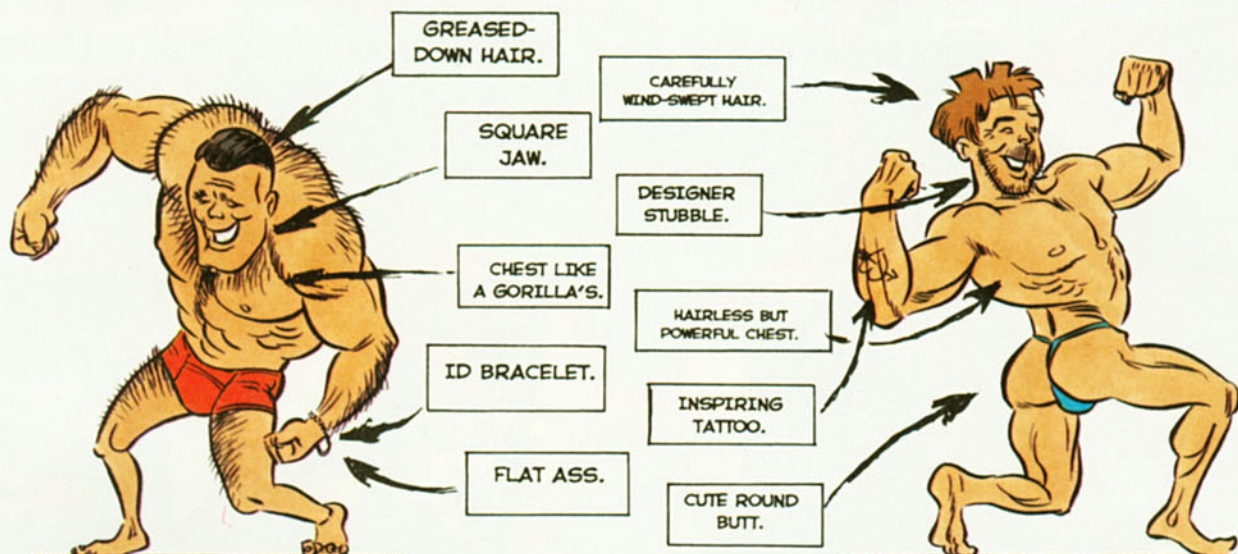


HOW DO  
WOMEN  
CHOOSE A  
PARTNER?

THEY HAVE VERY DIFFERENT CRITERIA  
FROM MEN...

THEY DON'T CARE FOR MACHOS.

THEY PREFER A BIT OF SUBTLETY...



THEIR CRITERIA DEPEND ON AGE.





# GYPSY - BLACK EYES





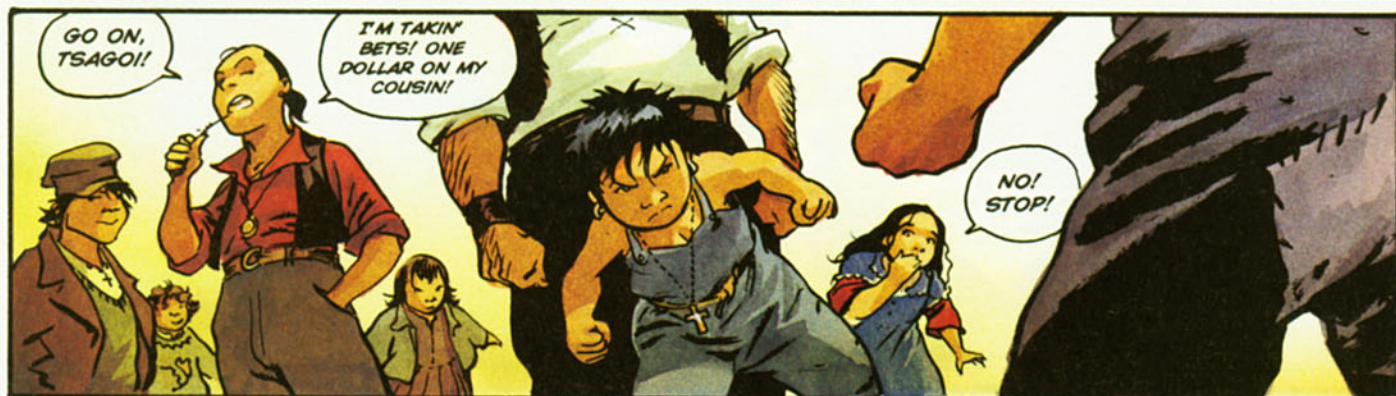


DRACU! I WAS ON MY WAY HOME, DAD, WHEN LAME-LEG...

THAT'S ENOUGH! YOU CAN TELL ME LATER...



BUT FIRST, I'M GONNA LET LAME-LEG FINISH WHAT HE STARTED... UNLESS YOU HAVE SOMETHIN' TO SAY ABOUT THAT!



GO ON, TSAGOI!

I'M TAKIN' BETS! ONE DOLLAR ON MY COUSIN!

NO! STOP!



LAME-LEG IS AS VICIOUS AS A DEMON THAT'S BEEN SCRATCHED UNDER THE BALLS! IF YOU LET HIM, HE'LL KILL TSAGOI!



STAY OUT OF THIS, MILENA! IF MY SON CAN'T GET EVEN WITH LAME-LEG, HE DOESN'T DESERVE TO LIVE!

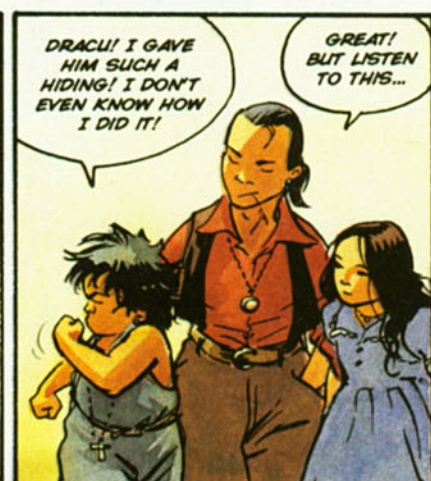


THE KONDUCTOR IS DEAD!!  
THE KONDUCTOR IS DEAD!

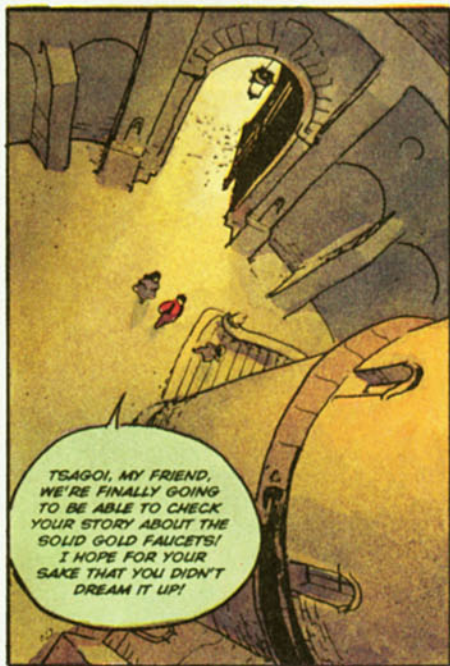
















BY THE  
CAULDRONS  
OF HELL!  
KALDERASH!



TSAGO!!  
WARD OFF THE  
DOG, WHILE I  
GET MILENA TO  
SAFETY...



BY THE  
HAIDUKS'  
BLOOD!

OH!



HOLY MOTHER  
IN HEAVEN!  
LOOK AT THAT...

WHAT RICHES!  
WHAT BEAUTY!  
I COULD CRY...



IT'S THE BEDROOM  
OF THE PEOPLE'S  
TORMENTOR! JUST  
LOOK AT THE SIZE  
OF THAT ICEBOX!

WHAT ABOUT THE  
DOG? DID YOU  
TAKE CARE OF IT?



DON'T WORRY  
ABOUT IT!



DRACU! ALL THIS  
HAS MADE ME  
HUNGRY!

NO, TSAGO!!  
DON'T OPEN  
IT!



REMEMBER WHAT THEY USED  
TO SAY ABOUT THE DICTATOR...  
ABOUT THE CHILDREN THAT  
DISAPPEARED AROUND HERE  
WHENEVER HE CAME ON  
A VACATION?...





BY THE DEVIL'S  
NOSTRILS! DON'T  
TELL ME YOU  
BELIEVE...

I DON'T  
KNOW... LET'S  
GET OUT OF  
HERE!



NO, NO!  
I BET THERE'S  
NOTHING TO  
WORRY ABOUT!

TSAGOI,  
DON'T DO  
THAT!



DRACU!



WELL, I'M GONNA LOOK FOR  
THAT DAMN BATHROOM...  
WOULDN'T YOU LIKE TO SEE HOT  
WATER POURING OUT OF A GOLD  
FAUCET, MILENA?

IT'S A DREAM!  
THIS CAN'T BE  
HAPPENING! WE'RE  
ALL THREE GONNA  
WAKE UP AND FIND  
OUT THAT NONE OF  
THIS IS REAL!



DRACU! IF IT  
WAS A DREAM,  
THE FAUCET'S  
WOULD STILL  
BE HERE!

HUH?



D'YOU SEE THAT?  
THEY TOOK EVERYTHING  
WITH THEM! I TOLD YOU  
THEY WERE OF SOLID  
GOLD!

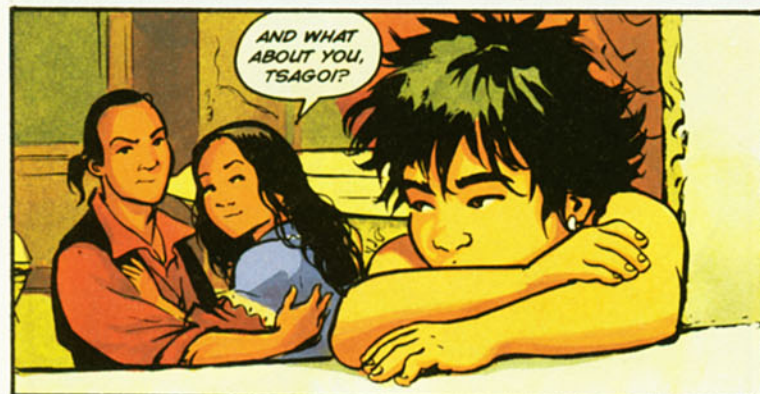
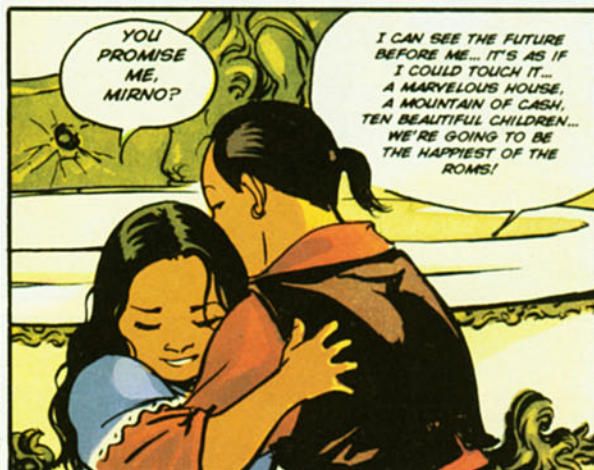


OH DEAR, WE  
SHOULD NEVER  
HAVE COME  
HERE...

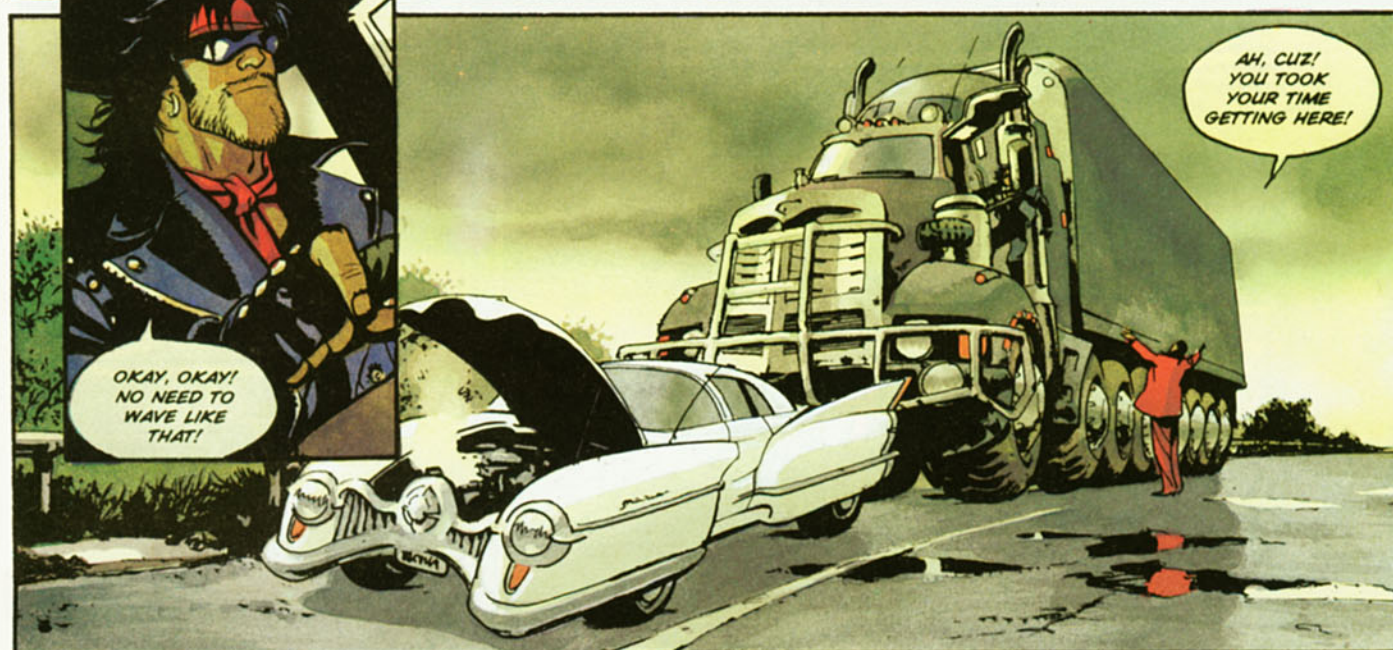
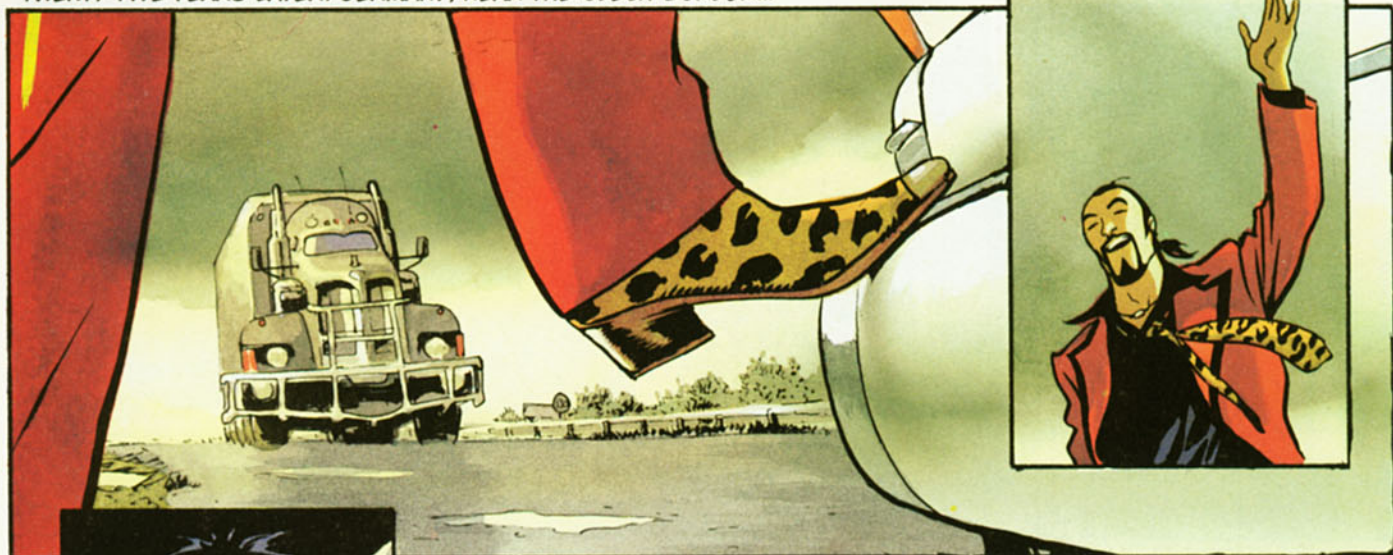


...TO FIND OUT THAT  
THERE ARE SUCH BEAUTI-  
FUL, MARVELOUS THINGS  
ON EARTH AND THAT THEY  
AREN'T FOR US...

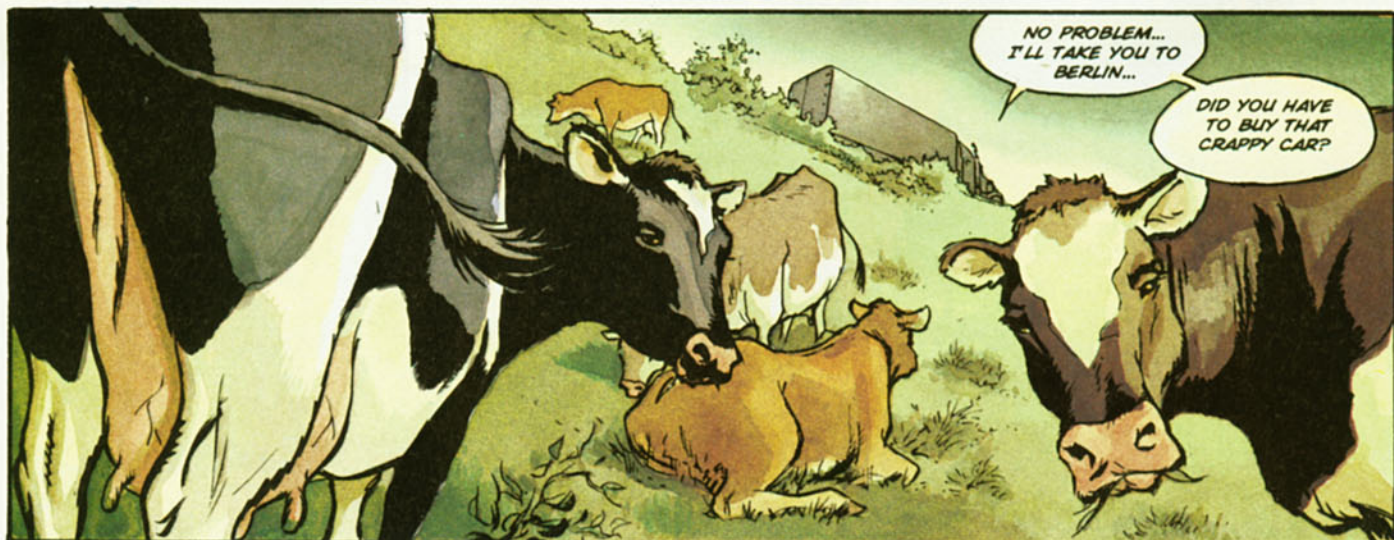








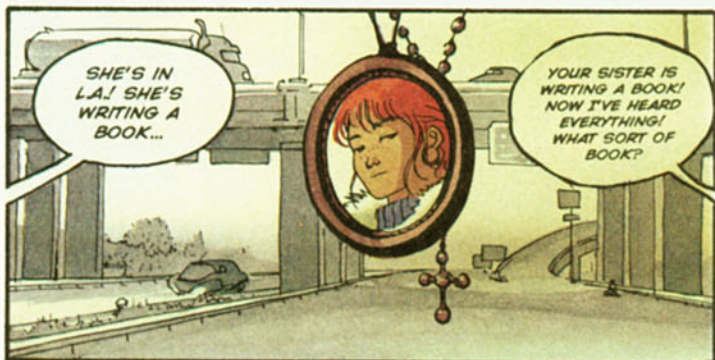
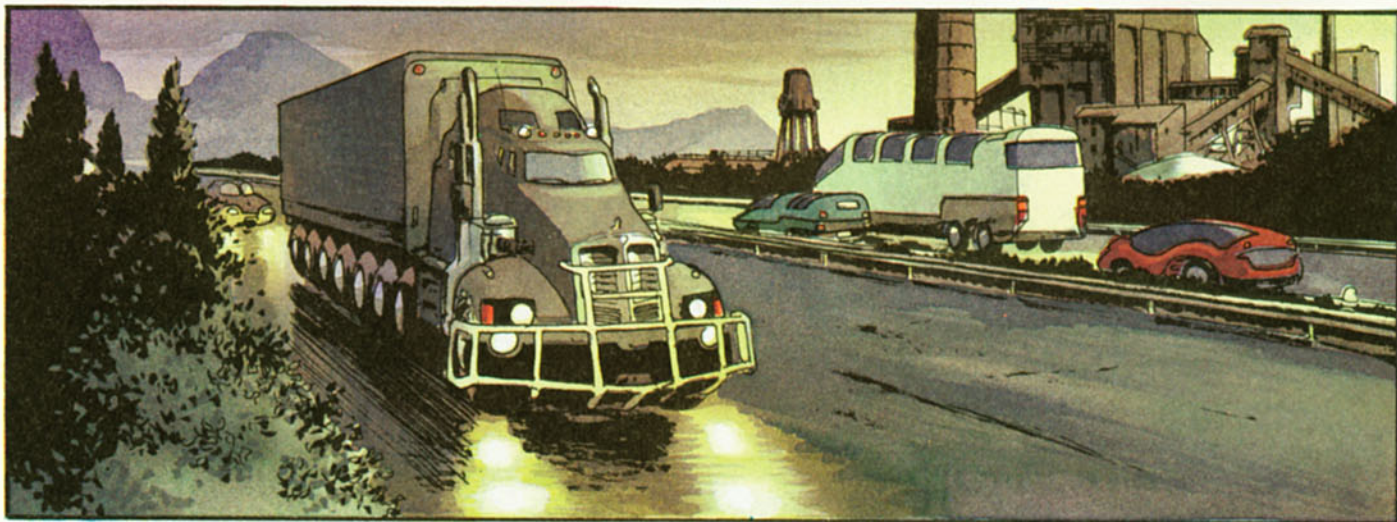








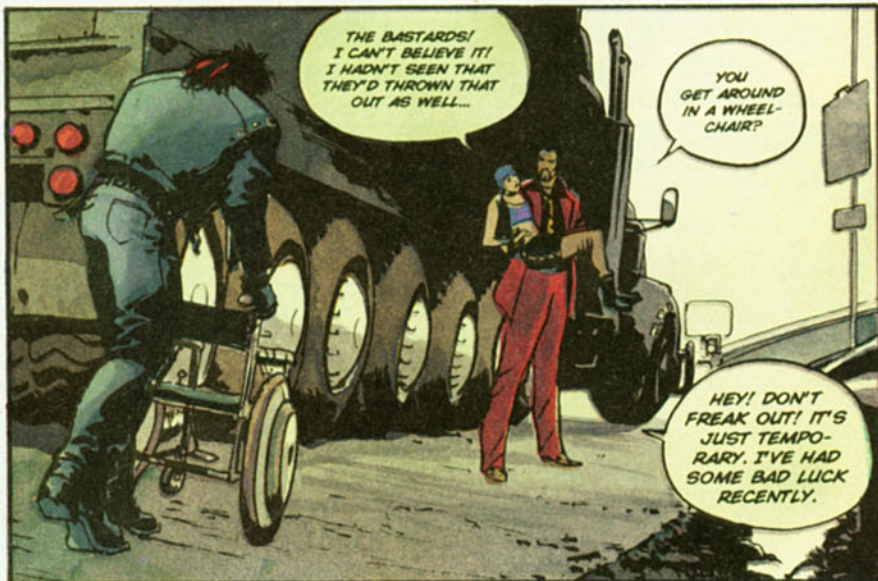
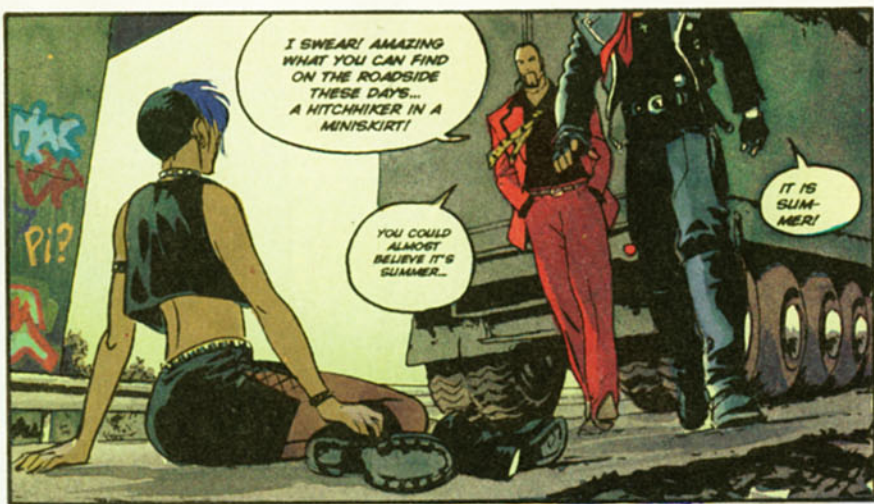




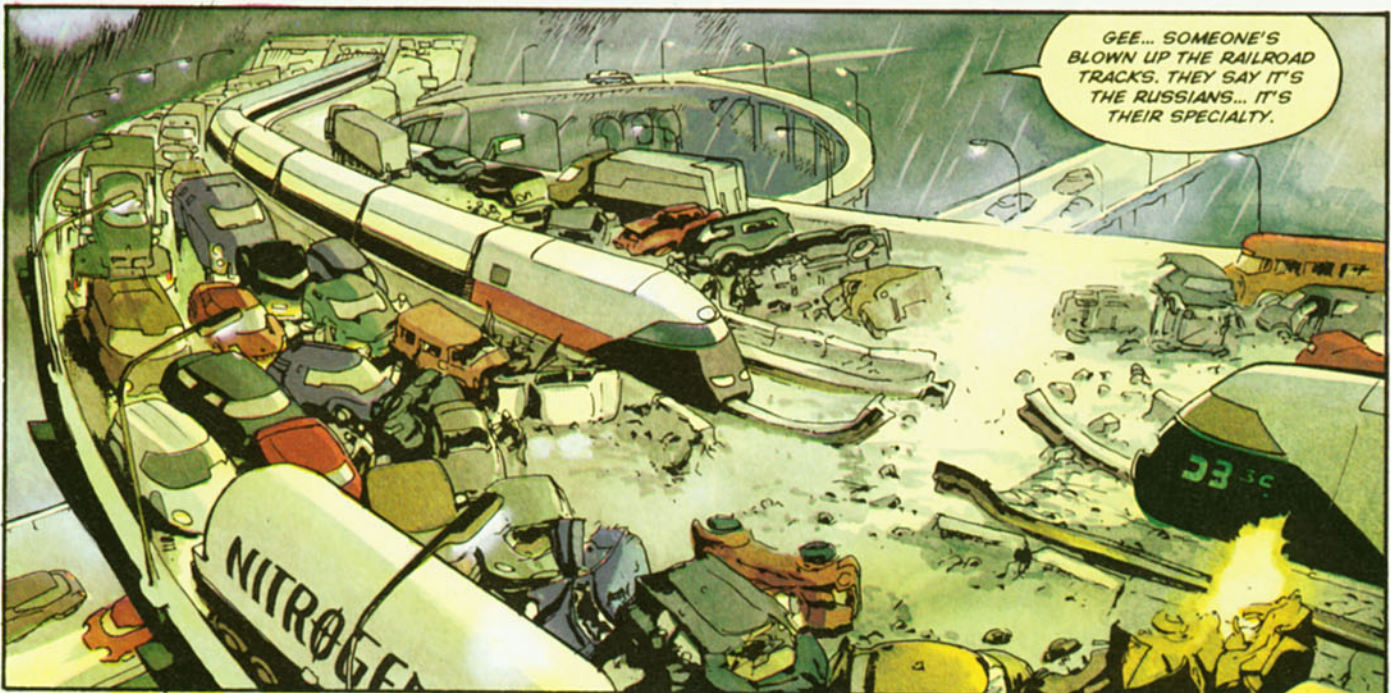
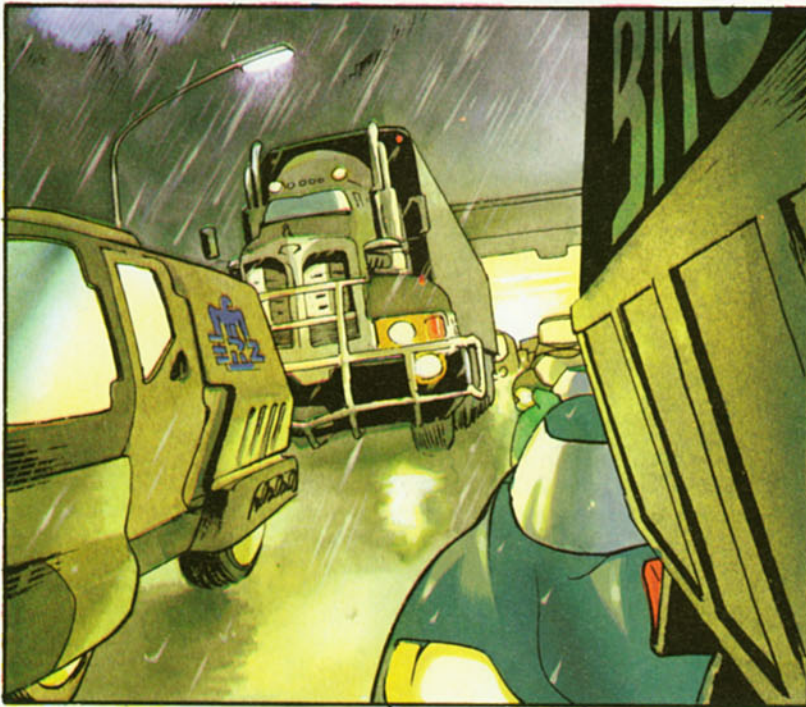
\*SEE PREVIOUS EPISODES







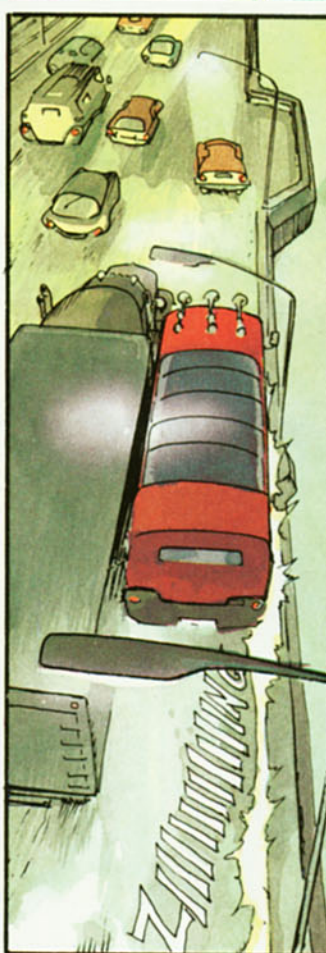
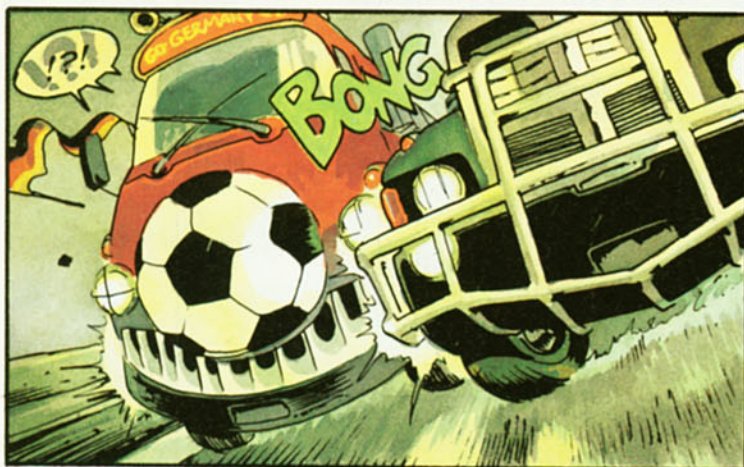
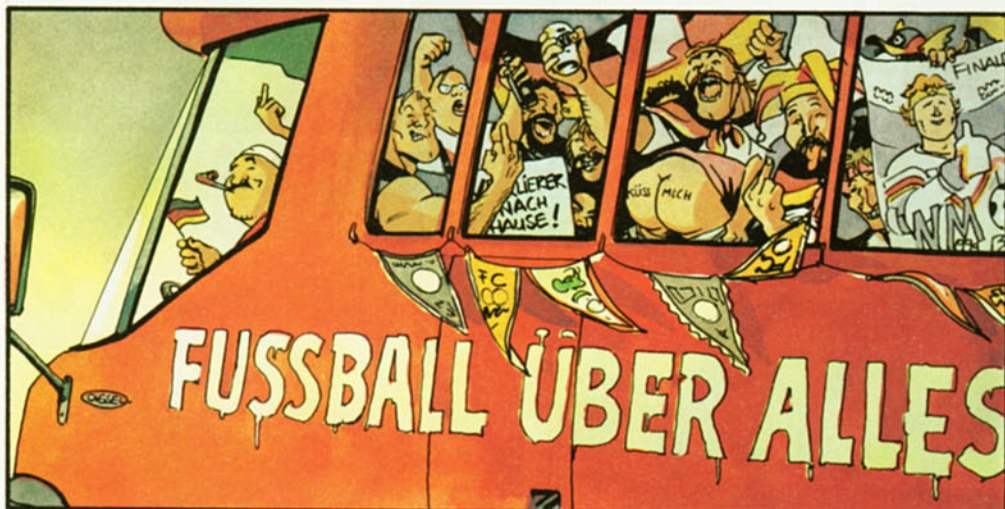




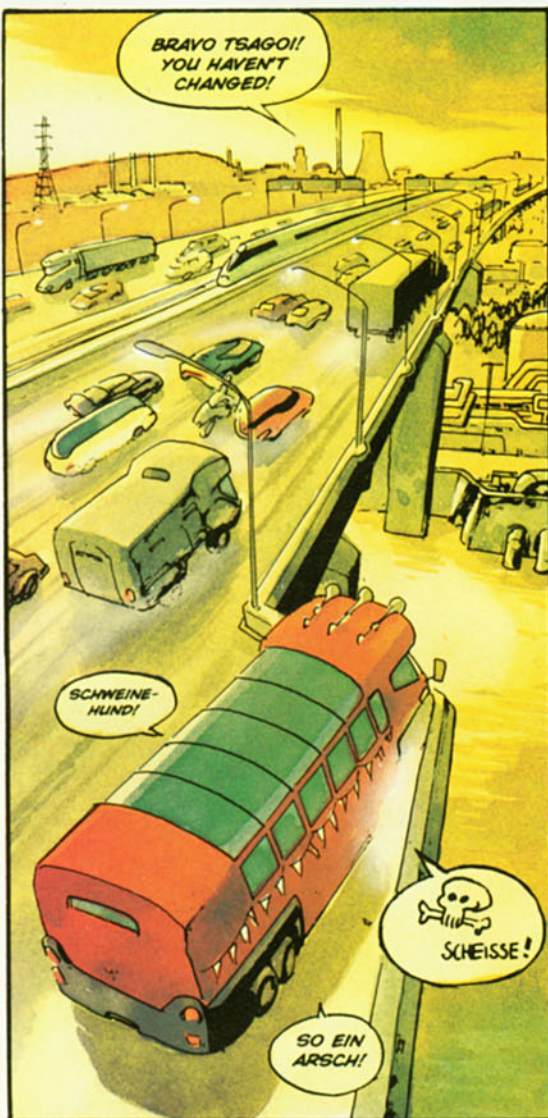




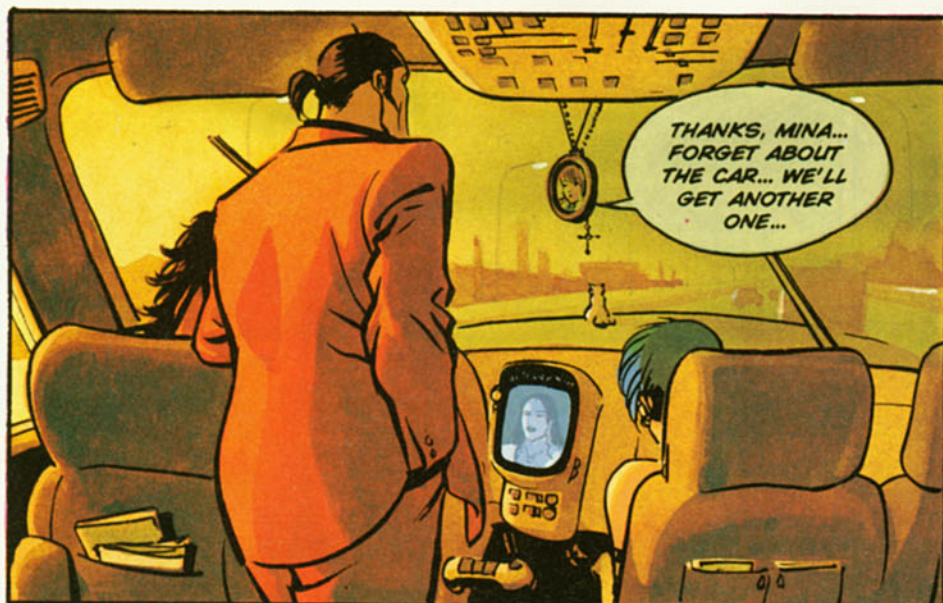




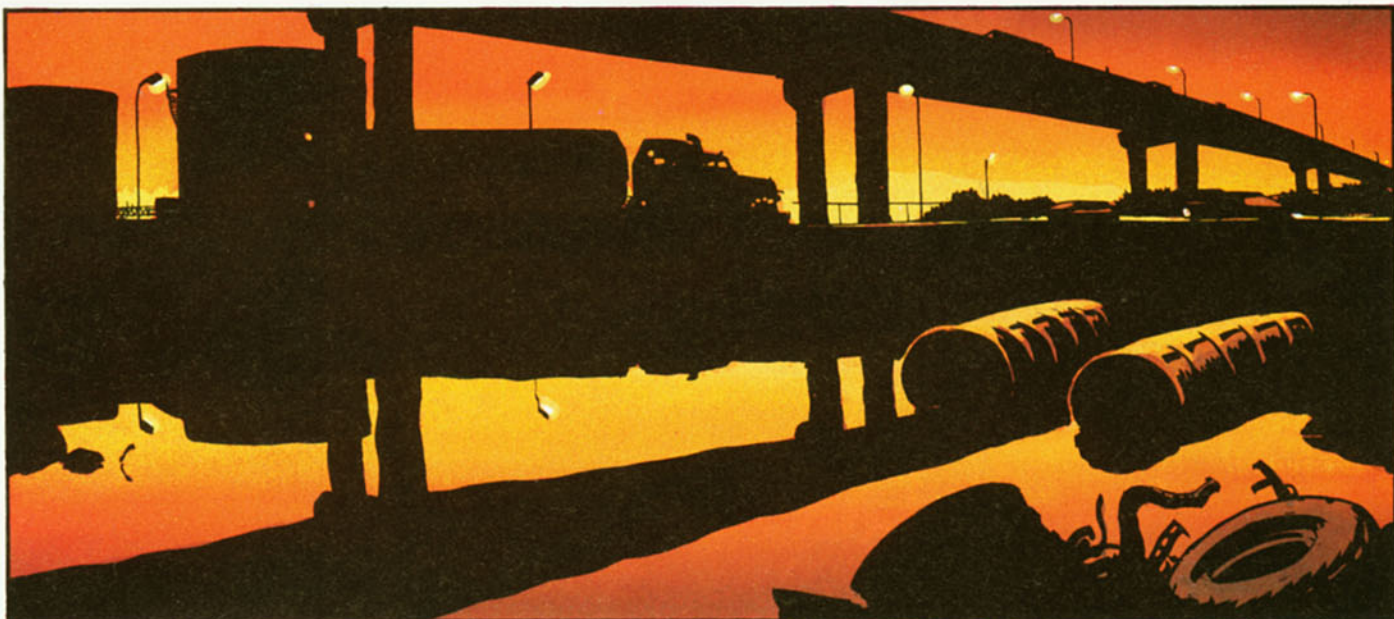




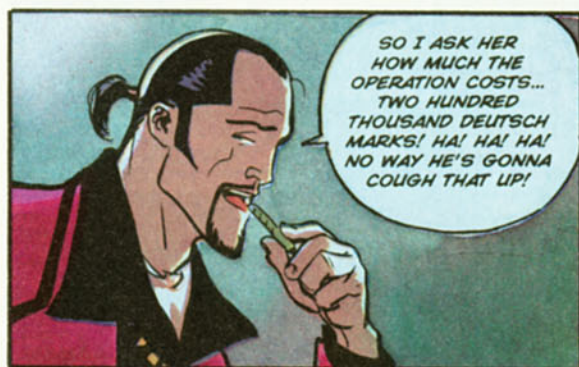




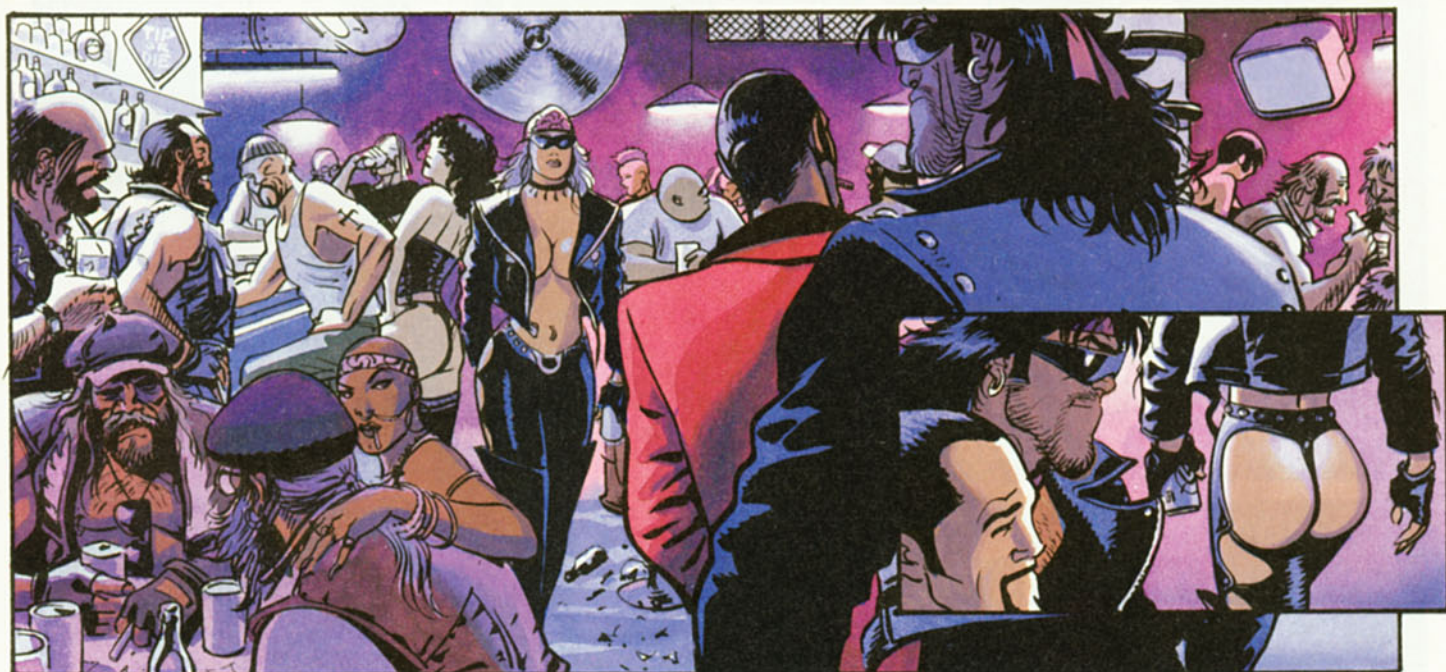




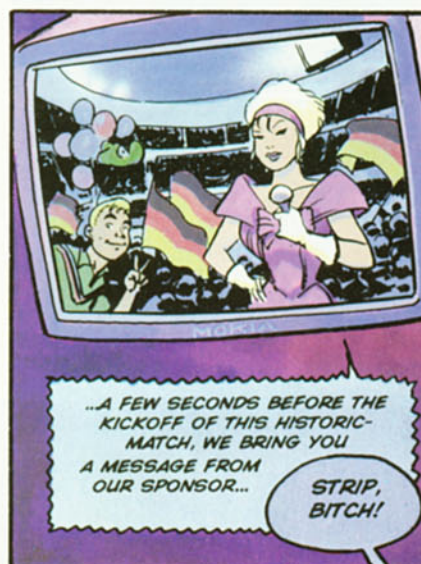




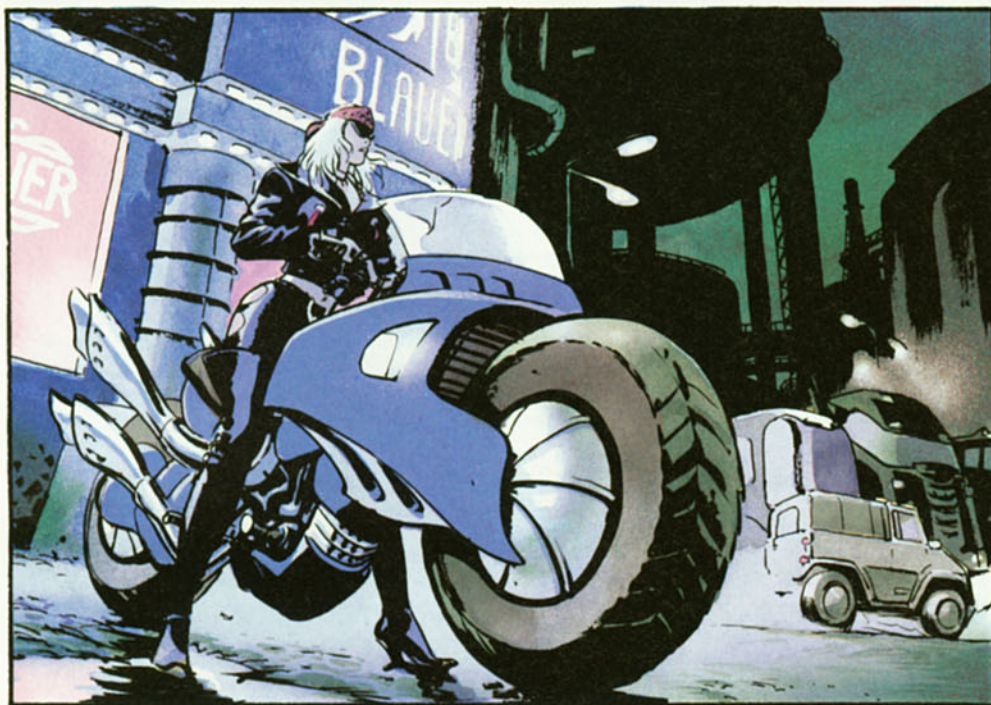
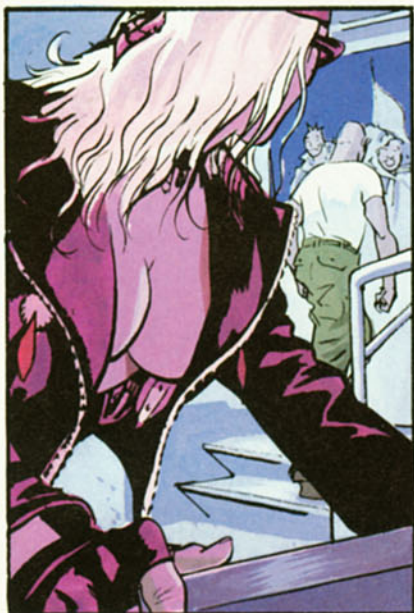
















\* TRADITIONAL GYPSY SONG, SOMETIMES REGARDED AS THE UNOFFICIAL ANTHEM OF THE ROMS.



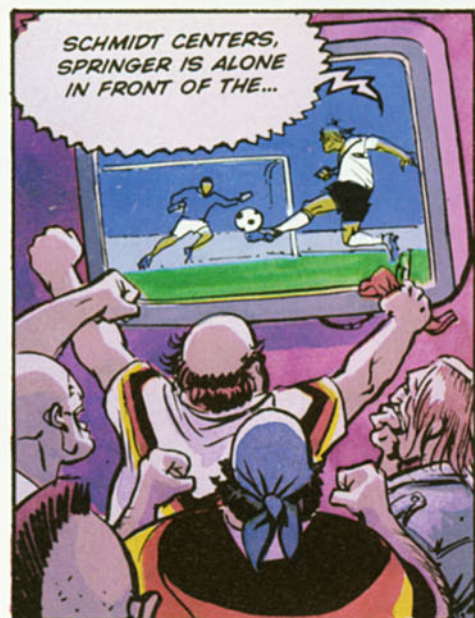
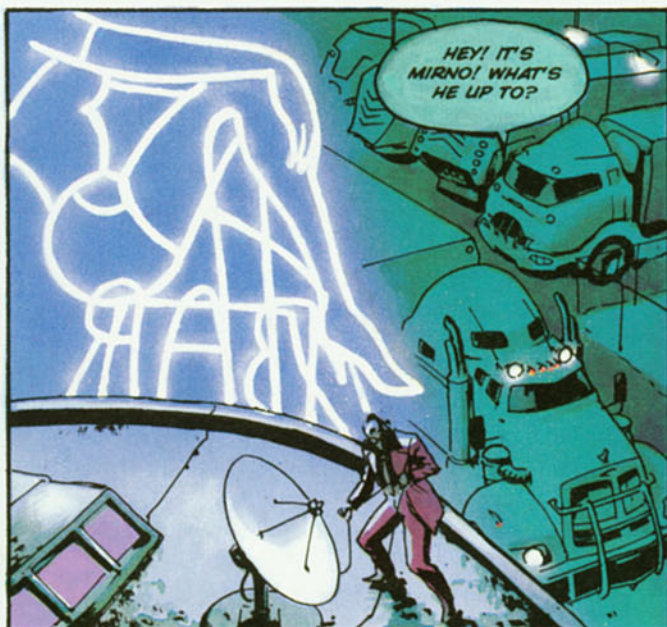




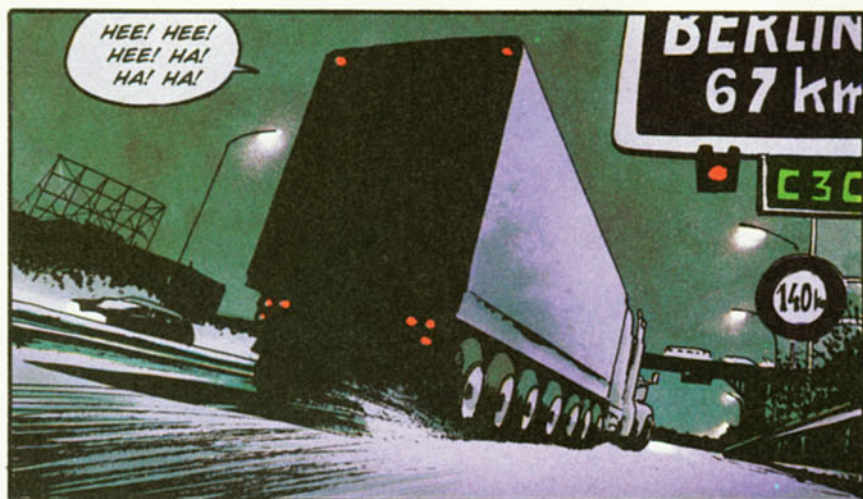








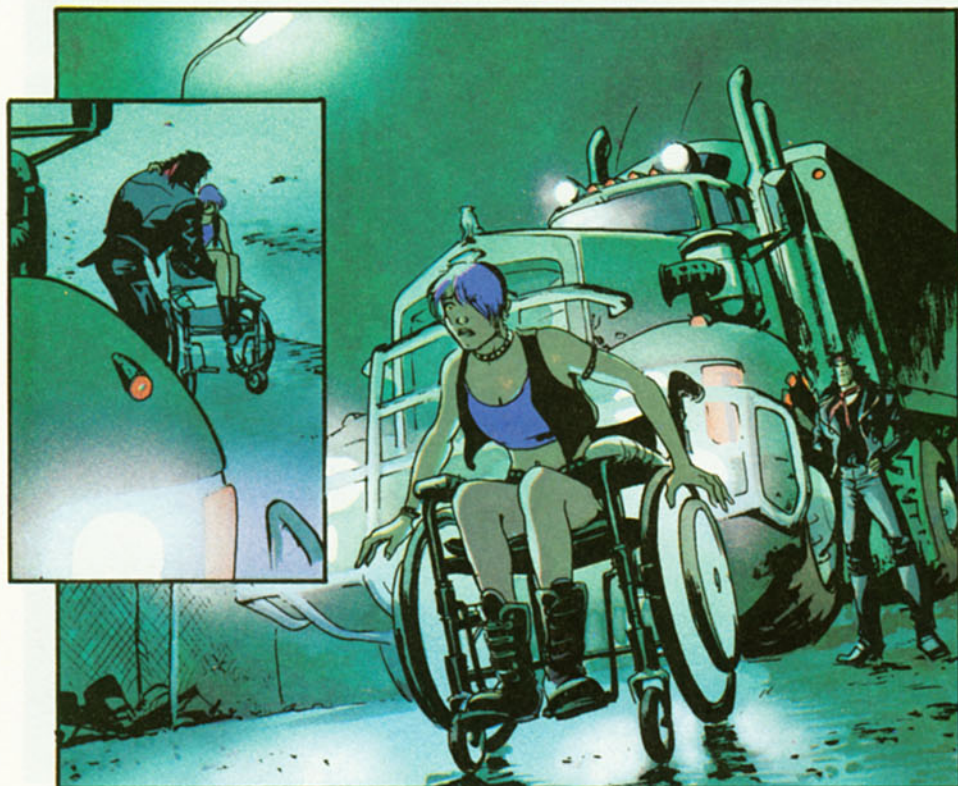
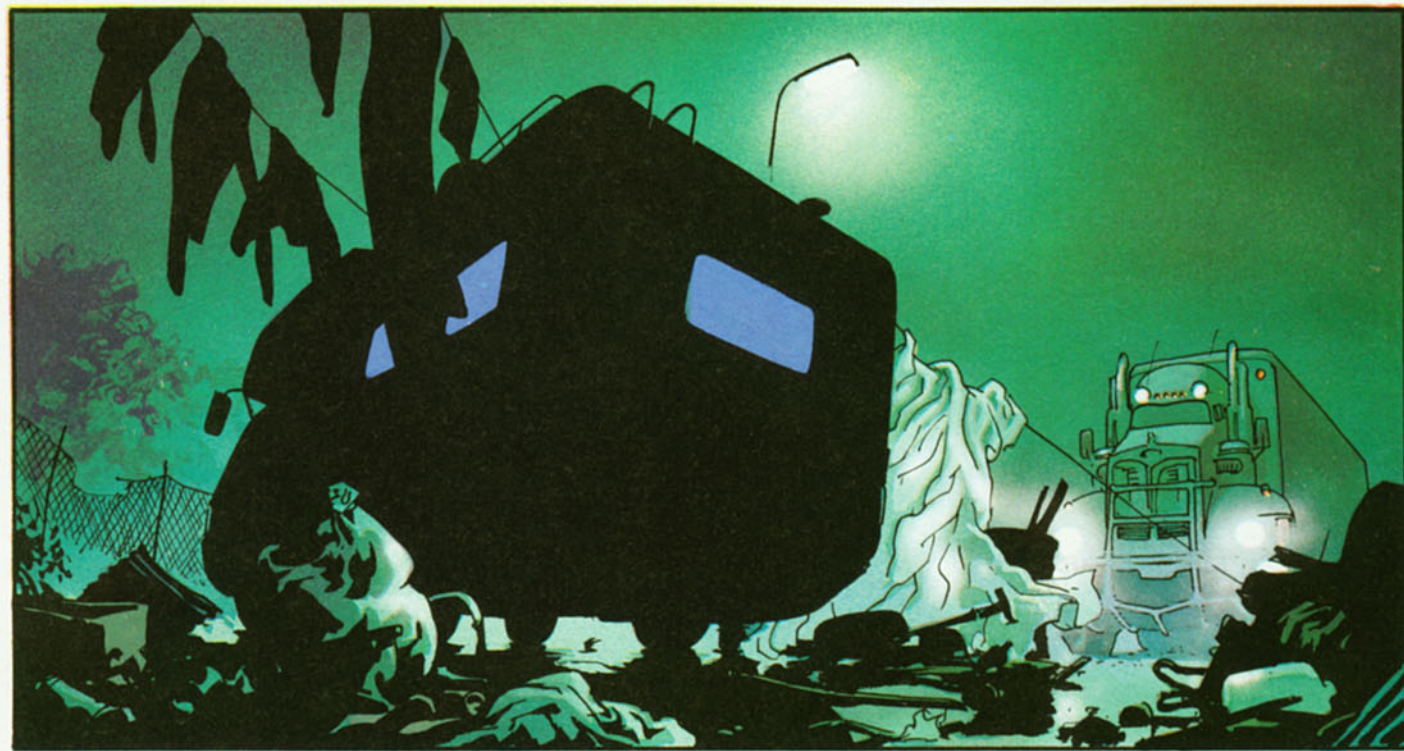






























# FISTFUL OF BLOOD

WELL?!

WELL--  
HELL,--!  
WHAT DOES  
THAT MEAN?!  
HUH?!

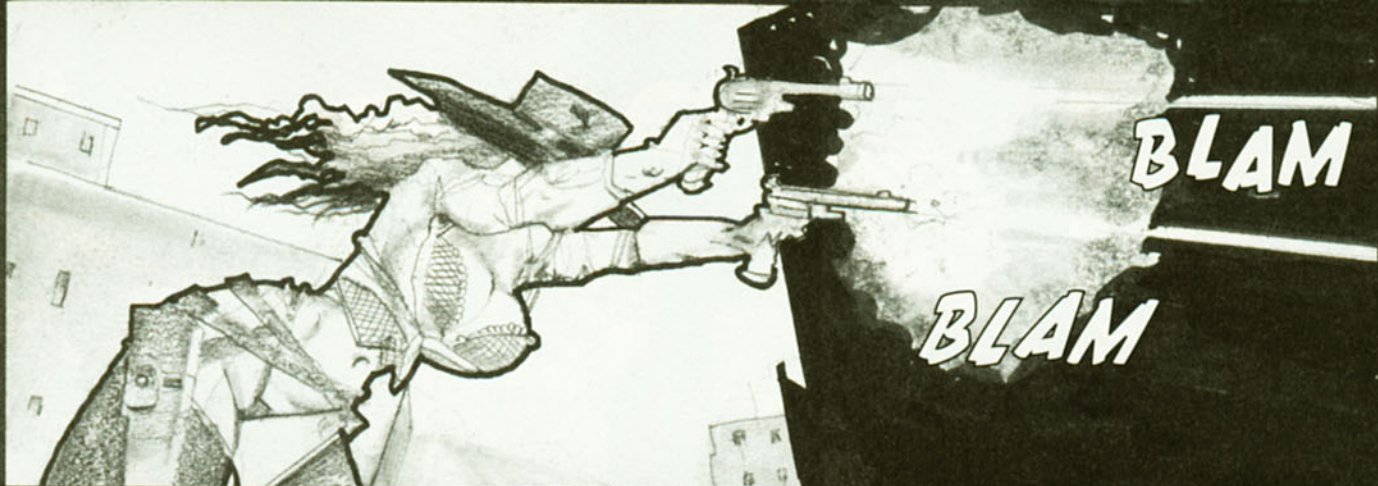
NO WAY  
AM I TAKING  
THIS FROM  
"THAT!"

TIME TO  
THROW  
DOWN,  
BITCH!

EASY  
SAL!

HEH!





BLAM

BLAM

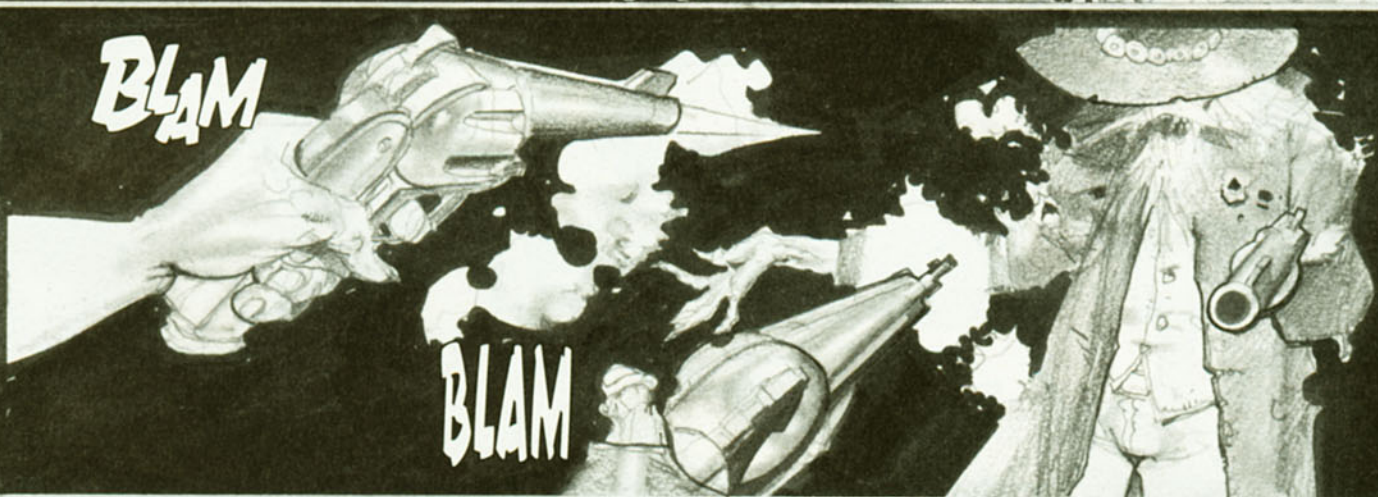
SPANG

THOK



BLAM

BLAM



AW--  
SHIT!

SPUKK

WOO!



HEY--  
WHOOOPS!

WAP

THOK

LUCKY  
SHOT!

HAH--  
JUST A  
SCRATCH

CHOK

SPLAT

ACK!

FA-WHAP

BLAM

BLAM

BLAM

SPANNNN

FFFUMPP










WELL  
ALRIGHT  
THEN--

--I'LL  
TAKE THAT  
AS A  
MAYBE...

IF I  
WAS YOU,  
I'D THINK ABOUT  
SWINGING OVER  
TO OUR SIDE.

THUNK

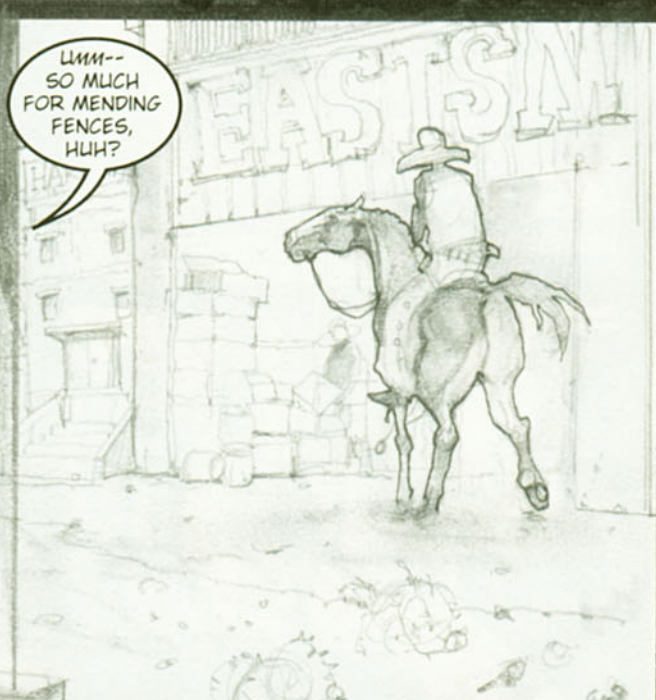


--THE McDONALDS  
DON'T LIKE OUTSIDERS  
OF ANY KIND, SO IF YOU'RE  
STILL ALIVE IN THE  
MORNING--



--WE'LL  
TALK...  
...MORE.






SORRY  
I TOOK SO  
LONG...HERE'S  
YOUR DRINK.

YOU'RE  
NOT PISSED  
AT ME OR  
ANYTHING...

...ARE  
YOU?





WELL,  
IT'S BEEN  
QUITE A DAY AND,  
AS MUCH AS I'D LOVE  
TO CHIT CHAT THE NIGHT  
AWAY--I DON'T WANT  
TO TAKE ANYMORE  
OF YOUR  
TIME...

...I MEAN  
I'M SURE YOU'VE  
GOT PLACES TO  
GO--THINGS  
TO DO...



YOU NEED  
TO USE THE BATHROOM  
BEFORE YOU GO?  
HMM?



YOU'RE  
STAYING HERE  
AREN'T YOU?



DAMN  
IT...



COME  
ON--I'LL  
PUT YOU IN  
NUMBER  
FIVE.



IT'S THE  
CLEANEST ONE  
I'VE GOT...

...SO, OKAY  
THEN...

RIGHT...UM...  
GOODNIGHT.

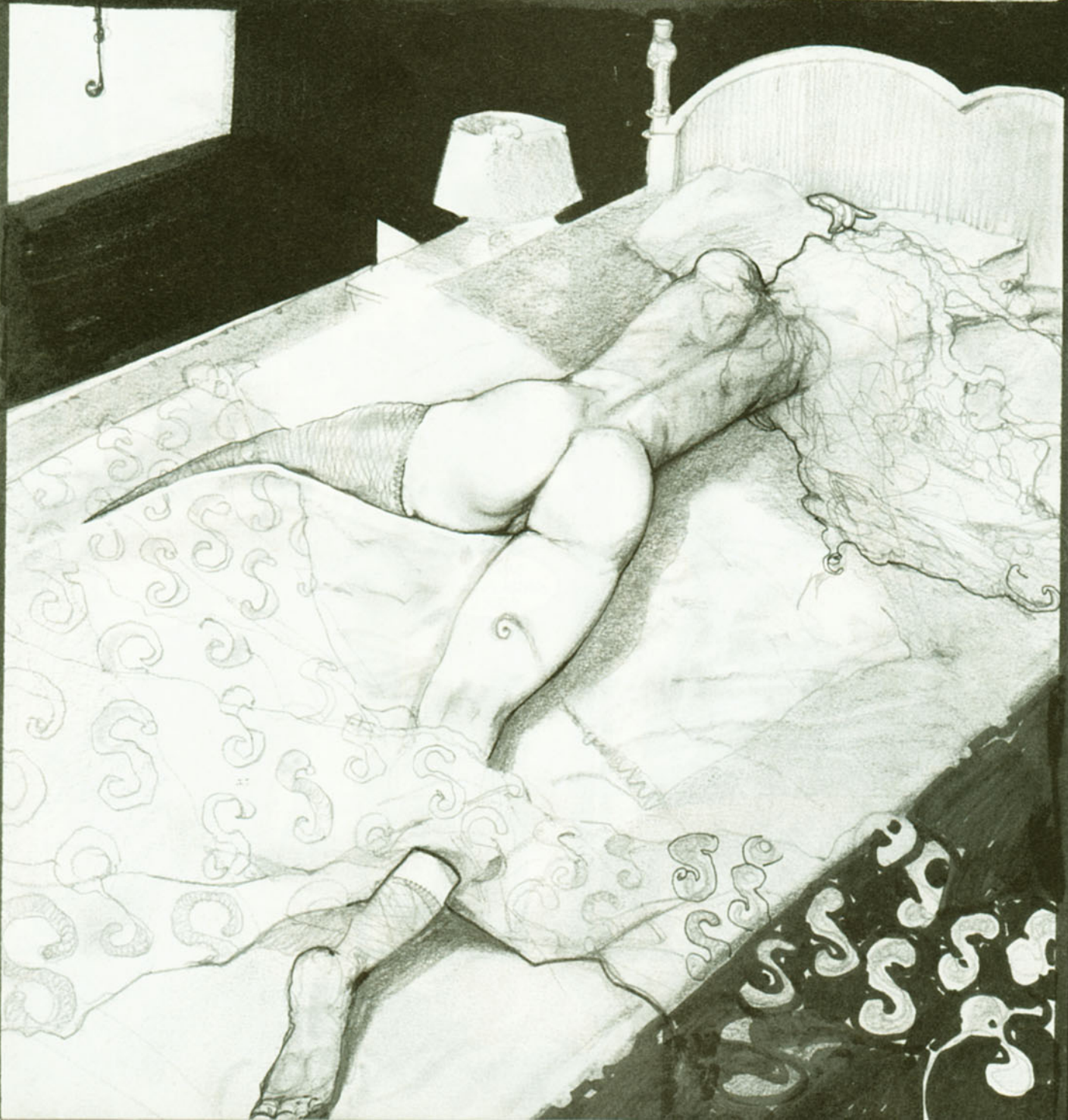
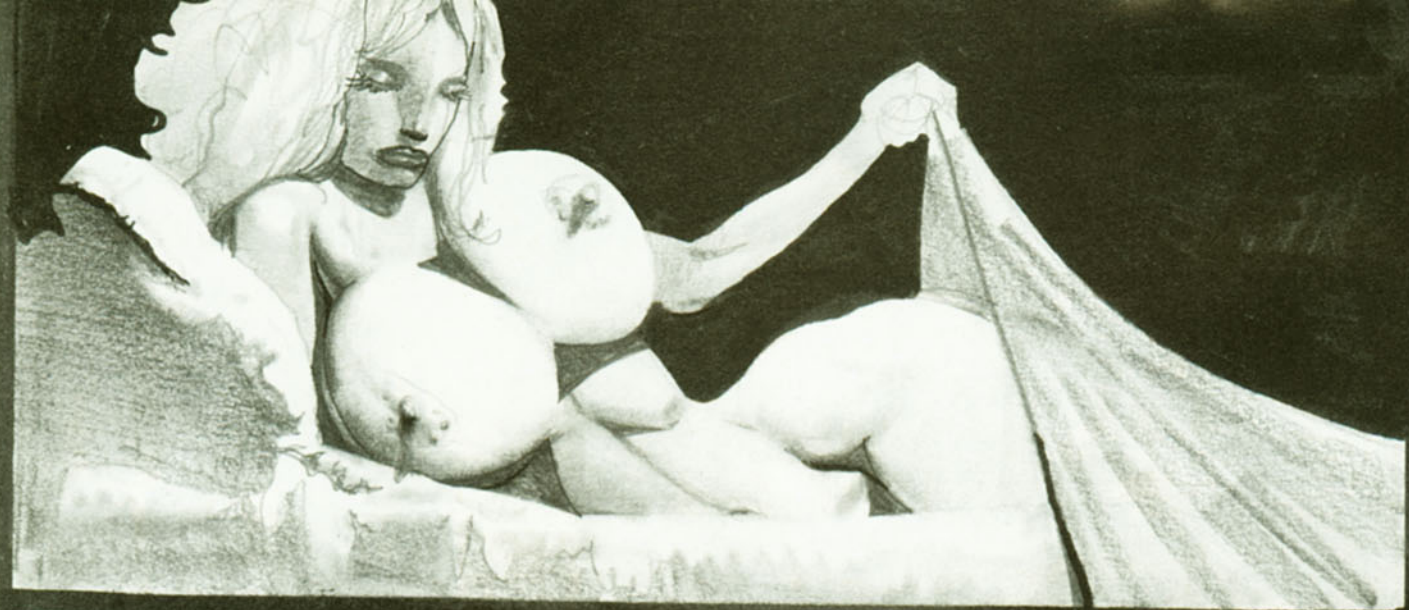
GEEZ--  
NOT MUCH OF  
A TALKER.



SMELLS  
KINDA FUNNY,  
TOO...









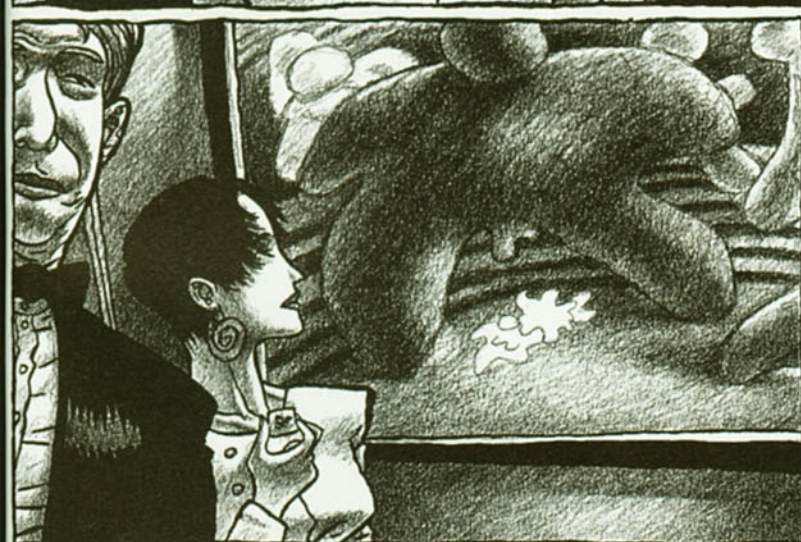
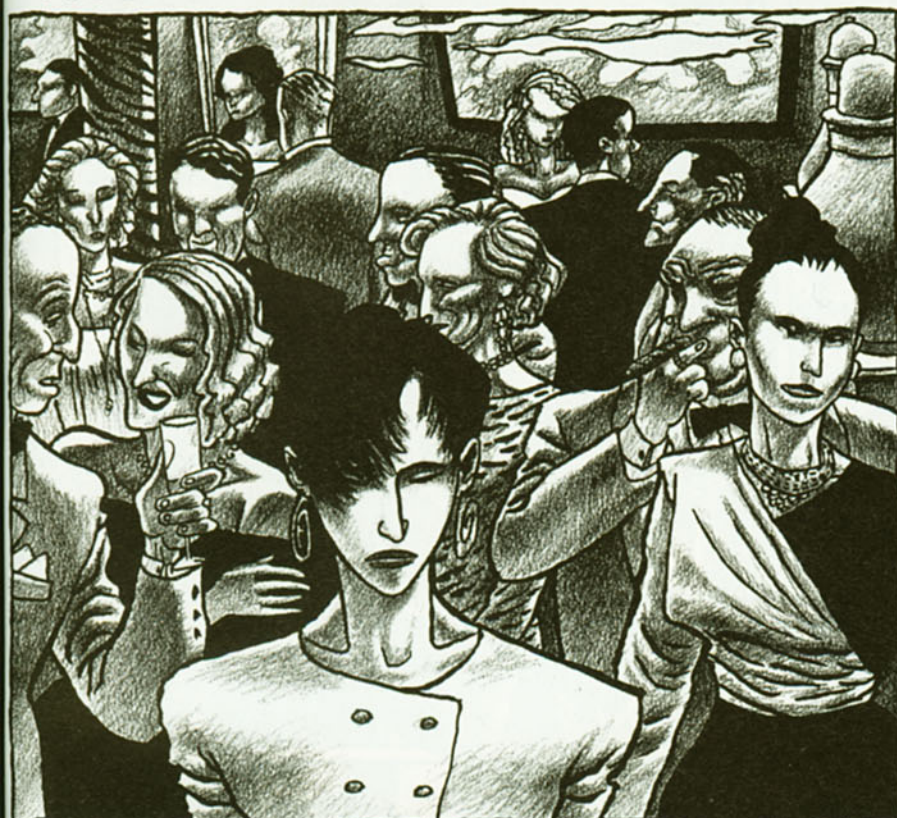


HHHSSSSSSSSSS



**TO BE CONTINUED...**

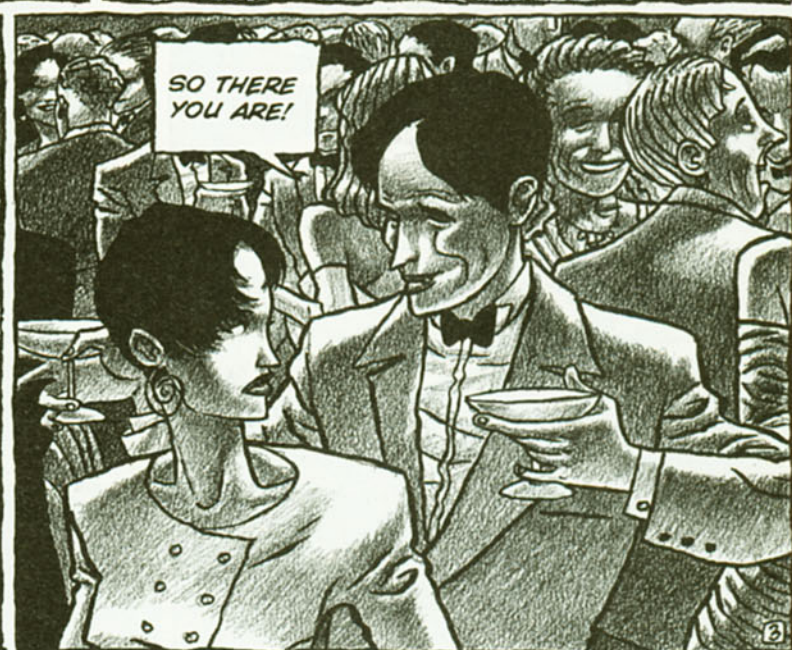




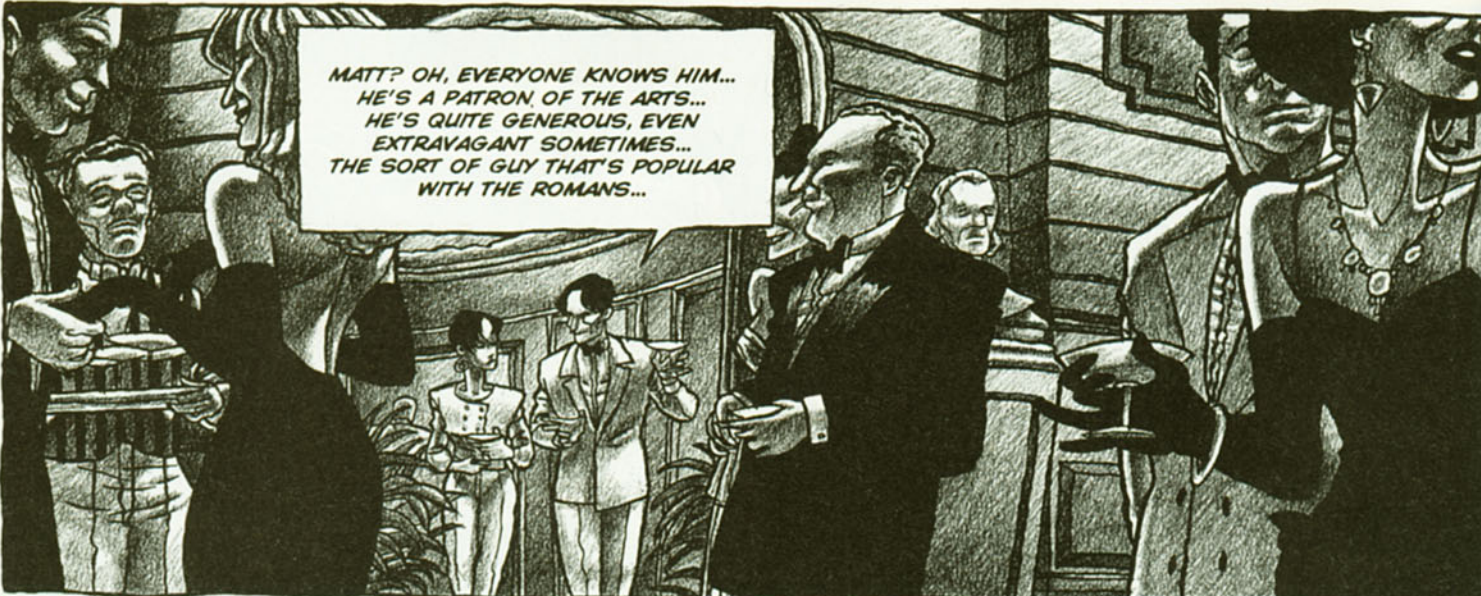









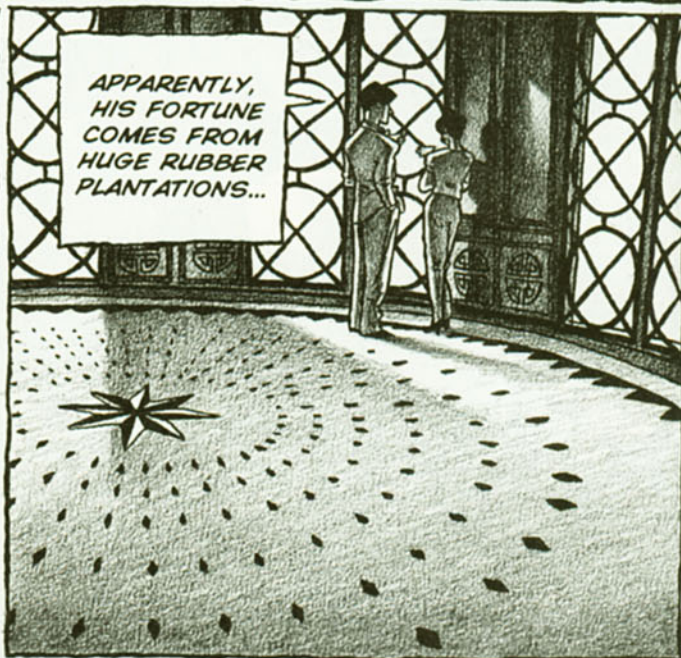




MATT? OH, EVERYONE KNOWS HIM...  
HE'S A PATRON OF THE ARTS...  
HE'S QUITE GENEROUS, EVEN  
EXTRAVAGANT SOMETIMES...  
THE SORT OF GUY THAT'S POPULAR  
WITH THE ROMANS...




PEOPLE HERE ADMIRE  
ANYONE WHO ACTS LIKE A  
MILLIONAIRE... MATT GIVES  
THESE INCREDIBLE PARTIES...  
OR SO I'VE HEARD  
FROM HIS SYCOPHANTS...



APPARENTLY,  
HIS FORTUNE  
COMES FROM  
HUGE RUBBER  
PLANTATIONS...



...IN  
INDONESIA,  
IT SEEMS...



BUT HE ALSO OWNS SEVERAL  
REAL ESTATE COMPANIES IN  
ROME... HE JUGGLES WITH  
MONEY AND PROPERTY LIKE  
SOME GAMBLER WHO CAN'T  
GET AWAY FROM THE POKER  
TABLE...


BUT IT'S  
WORKED FOR  
HIM... HE'S  
MADE A LOT  
OF MONEY.




A man in a suit is talking to a woman in a light-colored dress. They are standing in front of large windows with a decorative metal grille. The man is holding a small object, possibly a glass or a cup, and looking at the woman.

SO, AM I BEING  
A USEFUL  
FINANCIAL  
GUIDE?

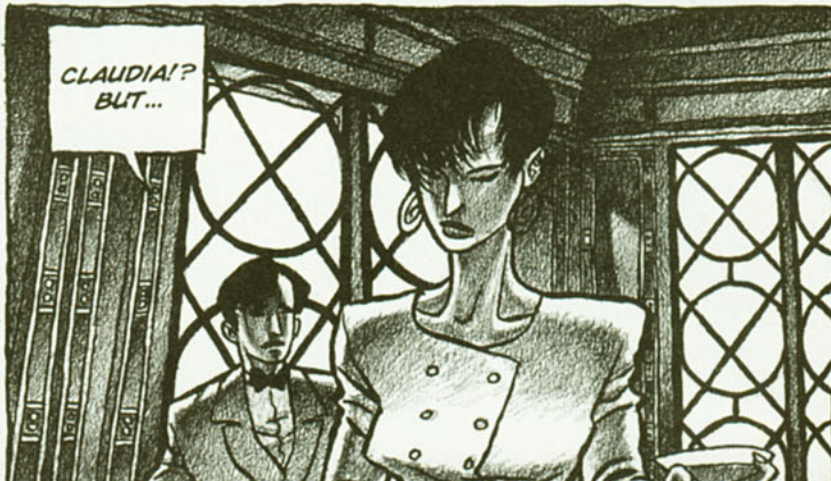
YES...  
OF  
COURSE.

A close-up of a woman's face, looking slightly to the side. She has dark hair and is wearing large, ornate earrings. Her expression is thoughtful or listening.

CLAUDIA, HAVE I TOLD  
YOU ABOUT THE  
PHOTO AGENCY  
NOVA? I'M SURE  
THEY'D BE INTERESTED  
IN YOUR WORK...

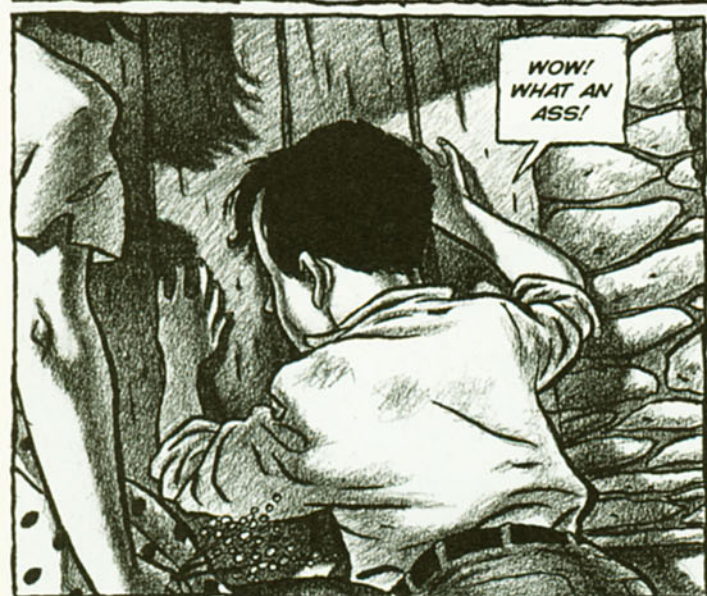
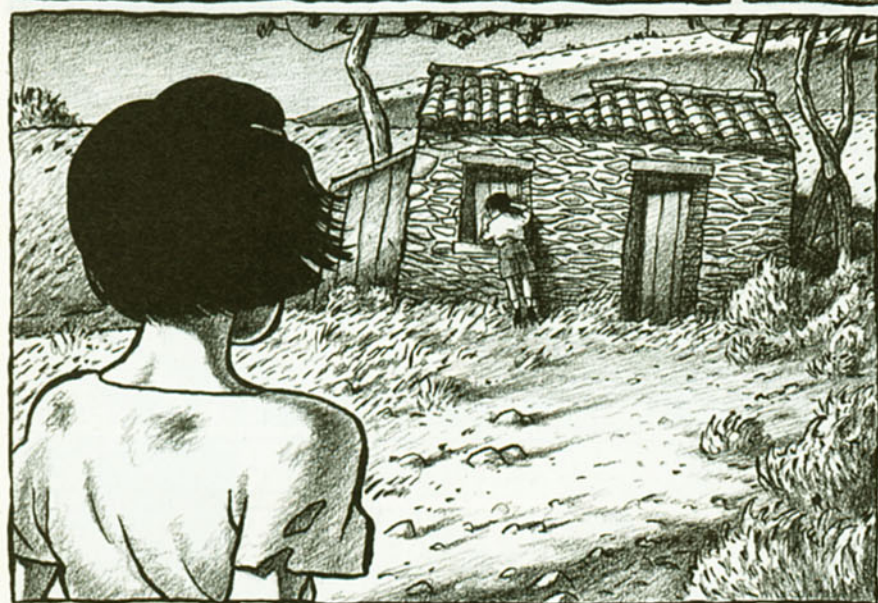
A man in a suit is talking to a woman in a light-colored dress. They are standing in front of large windows with a decorative metal grille. The man is holding a small object, possibly a glass or a cup, and looking at the woman.

I'LL TAKE  
YOU THERE  
TOMORROW,  
IF YOU LIKE...  
AND THEN WE  
COULD END THE  
DAY IN OSTIA,  
JUST YOU AND  
ME... WHAT DO  
YOU SAY?

A man in a suit is talking to a woman in a light-colored dress. They are standing in front of large windows with a decorative metal grille. The man is holding a small object, possibly a glass or a cup, and looking at the woman.

CLAUDIA!?  
BUT...










GET OUTTA  
HERE!  
GET OUT!




BITCH!!  
YOU'RE JUST  
LIKE YOUR  
SISTER! YOU  
WHORE!




I LOVE YOU,  
MATT. YOU  
KNOW THAT,  
DON'T YOU?...



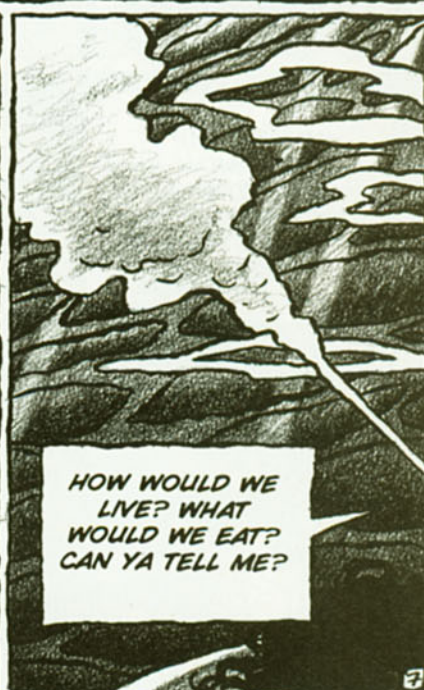
YEAH,  
JULIE! YOU  
TOLD ME  
ALREADY!



YOU KNOW... WE  
COULD LEAVE  
FRANCE... JUST YOU  
AND ME... AND WE  
COULD GET MARRIED!  
WHAT D'YOU SAY?!

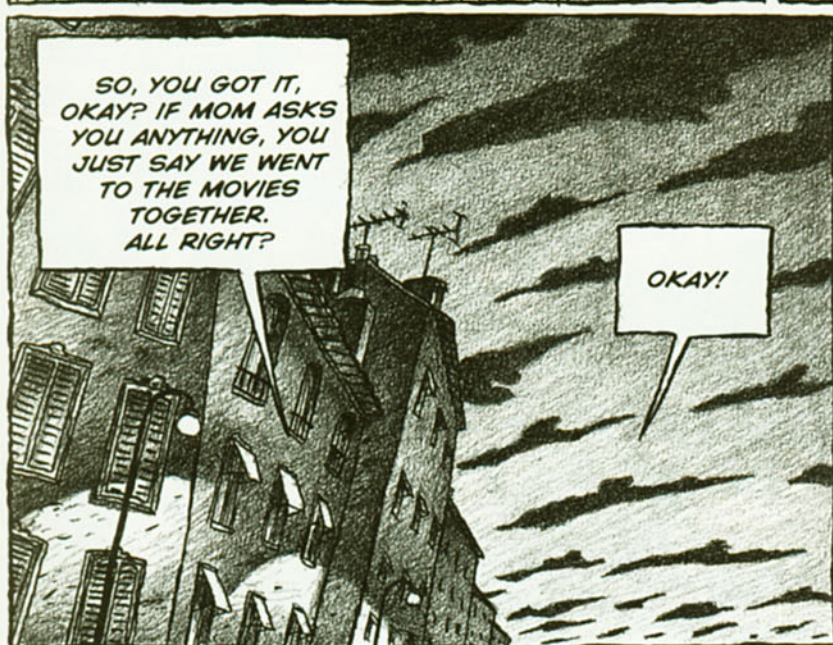
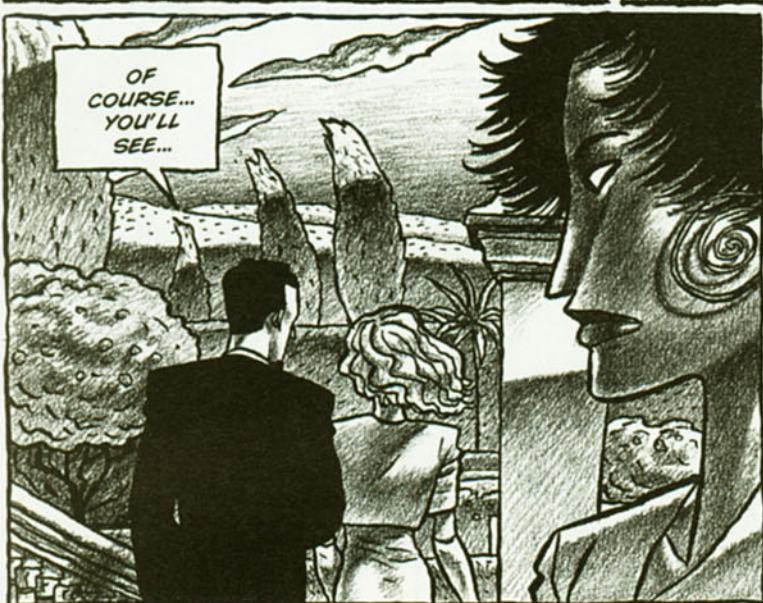


YOU'RE JUST A KID, JULIE!  
YOU'RE NOT EVEN SIXTEEN...  
AND YOU KNOW NOTHING  
ABOUT LIFE...




HOW WOULD WE  
LIVE? WHAT  
WOULD WE EAT?  
CAN YA TELL ME?






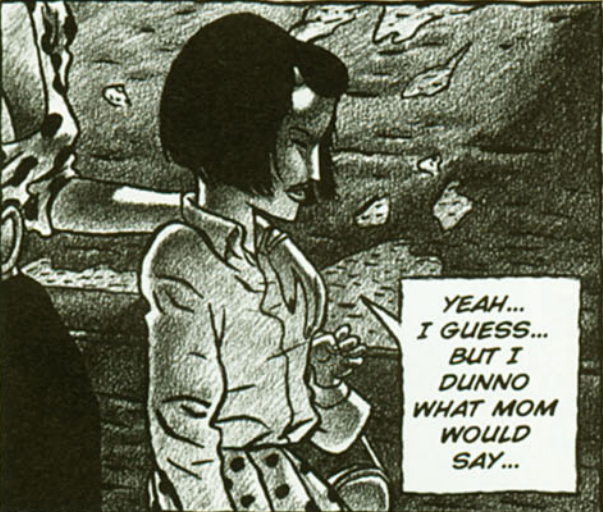


A black and white comic panel showing a woman with dark curly hair, wearing a dark top and skirt, talking to a man in a light-colored shirt and patterned skirt. They are in a courtyard with a building in the background.

I NEED MONEY,  
SWEETHEART...  
MATT LOST AT  
POKER AGAIN LAST  
NIGHT! HE'S  
UPSET...

A black and white comic panel showing the same woman from the previous panel, now looking down with a sad expression. The man is partially visible next to her.

I DON'T LIKE  
IT WHEN HE'S  
SAD. DO YOU  
UNDERSTAND,  
CLAUDIA?

A black and white comic panel showing the man from the previous panels, looking down with a sad expression.

YEAH...  
I GUESS...  
BUT I  
DUNNO  
WHAT MOM  
WOULD  
SAY...







MATT, AREN'T  
YOU BIDDING  
A BIT  
HIGH?!...



JULIE,  
YOU'RE MY  
TREASURE!  
MY SAVIOR!



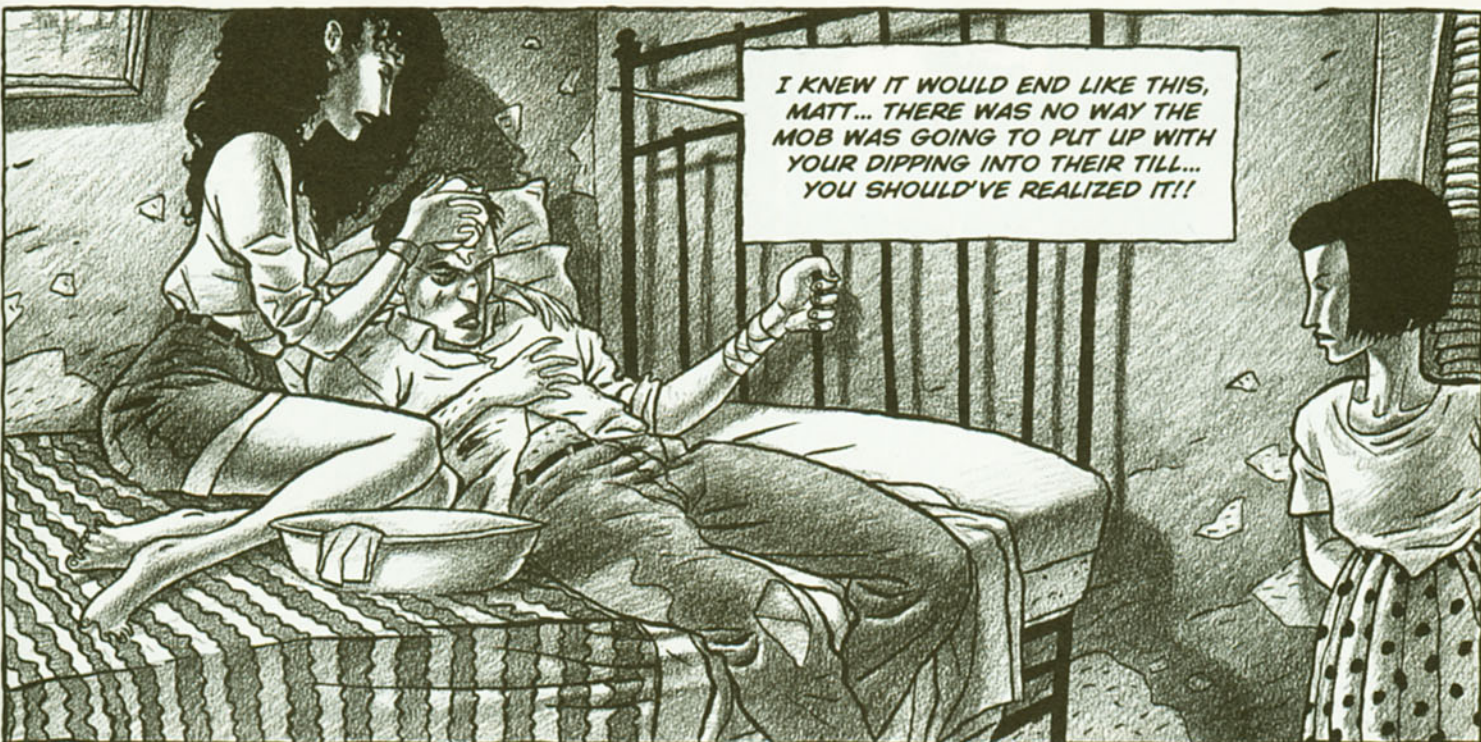
...AND DO YOU  
THINK THE BANK'S  
GUARANTEE WILL  
SUFFICE?...  
YOU'RE TAKING A LOT  
OF RISKS! YOU'RE  
INCORRIGIBLE...

AH, COMTESSA...  
WE MUST ALL  
DREAM ONCE IN  
A WHILE...

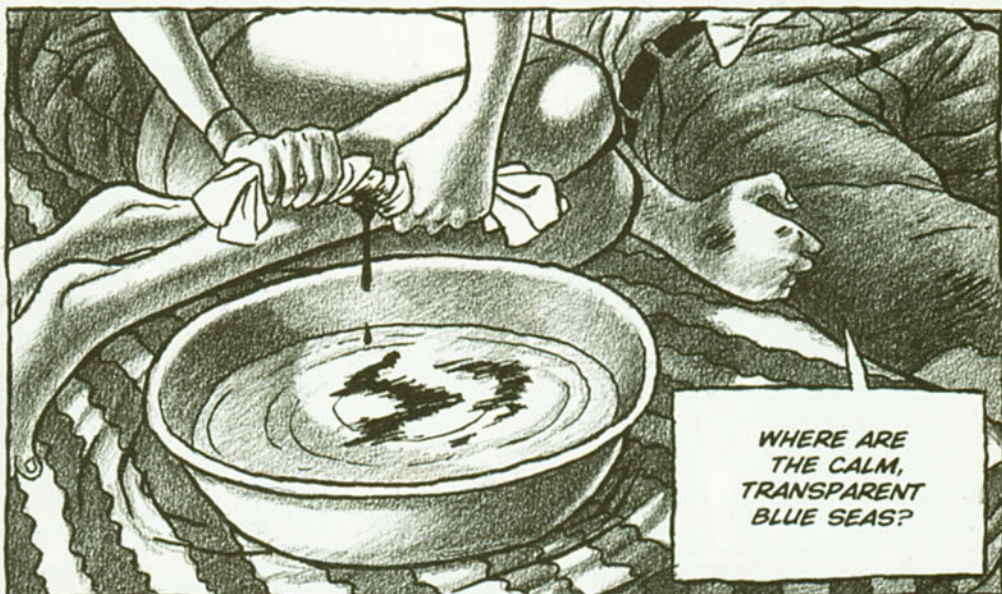


GREAT  
PROJECTS  
ARE BORN  
OUT OF  
DREAMS...





OH, JULIE, JULIE...  
WHY CAN'T WE HAVE  
A LIFE AMONG THE  
PALM TREES, TOO?



WHY? WHY DID  
HE LEAVE, CAN  
YOU TELL ME  
THAT?



HE HAD EVERYTHING  
HE WANTED!  
EVERYTHING!!  
I GAVE HIM  
EVERYTHING!  
THE  
BASTARD!!...








**BASTARD!  
BASTARD!  
BASTARD!**



**JULIE! I'LL  
AVENGE  
YOU,  
JULIE!...**



**I'LL FIND HIM  
SOME DAY!  
I'LL POKE HIS EYES  
OUT, I'LL TEAR OUT  
HIS HEART, AND  
THEN I'LL KILL  
HIM!!**



**YOU'RE  
FRENCH,  
AREN'T YOU?**




**YES!...  
I SUPPOSE  
YOU MUST  
KNOW  
FRANCE...**




**YES,  
A BIT.**

**DO YOU  
KNOW  
ITALY  
WELL?**






FOREIGNERS ALWAYS  
THINK THAT ROMANS ARE  
CHEERFUL, JOYFUL... BUT  
THAT'S ONLY A FRONT...



WHEN THEY'RE  
NOT PERFORM-  
ING IN PUBLIC,  
THEY BECOME  
SAD... THAT'S  
WHAT I LIKE  
HERE...



...ALL THOSE PRIVATE  
TRAGEDIES THAT NO ONE  
WISHES TO IMPOSE ON  
OTHERS, THAT ARE POLITELY  
HIDDEN BEHIND A SMILE,  
A LAUGH...



ALL THE  
WORLD'S  
DREAMS ARE IN  
THIS PICTURE,  
DON'T YOU  
THINK?...

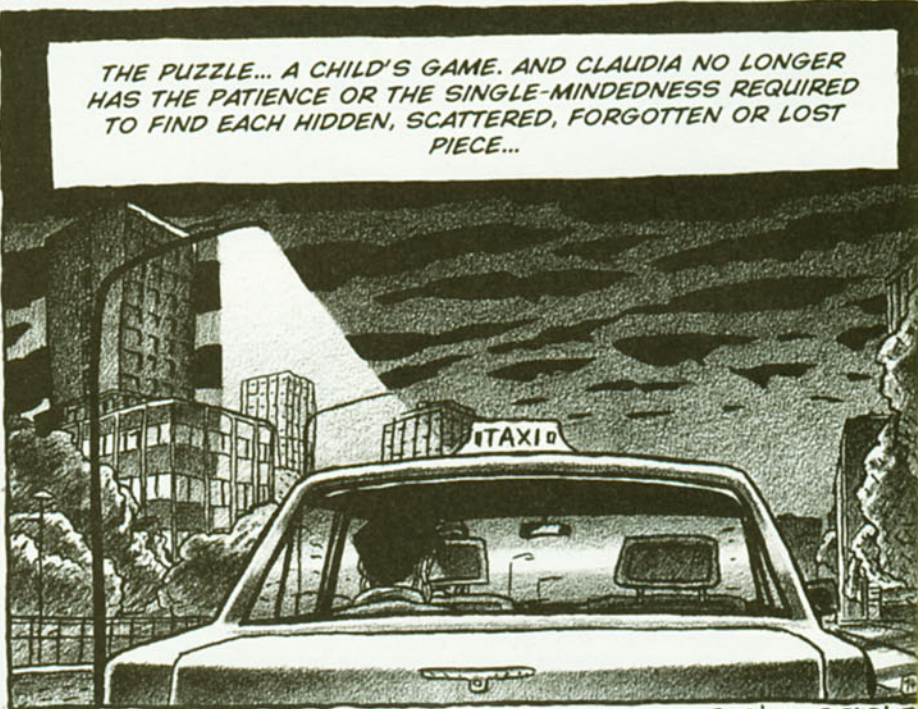
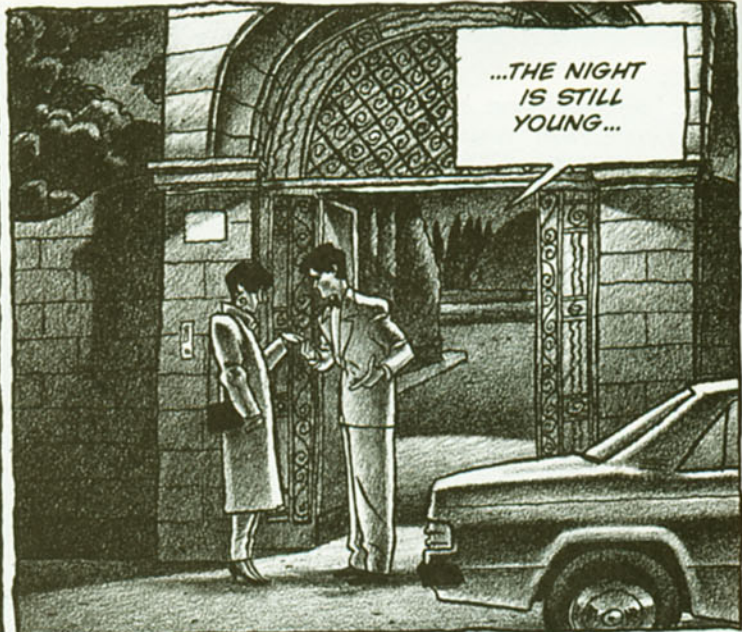
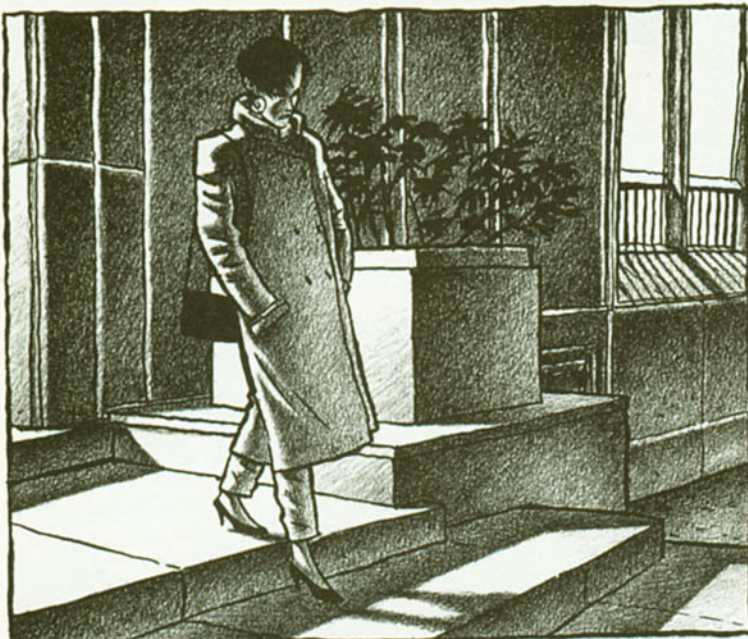


THE SEA  
IS SO  
CALM...



...AND  
TRANSPAR-  
ENT...





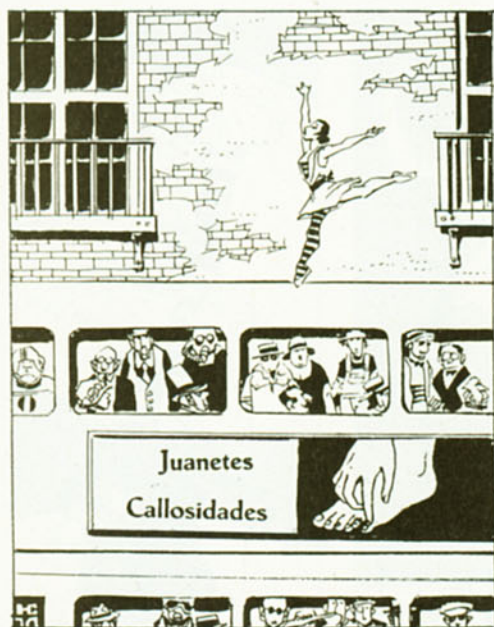
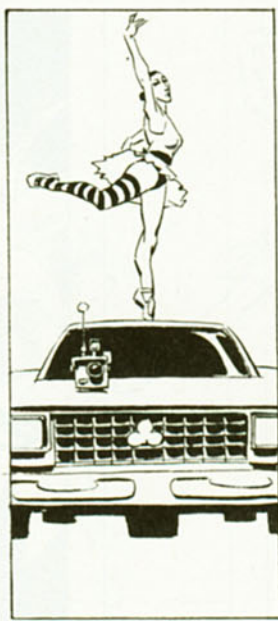




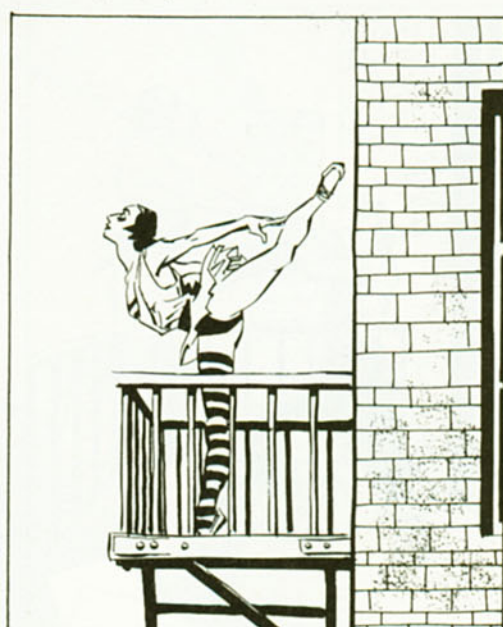




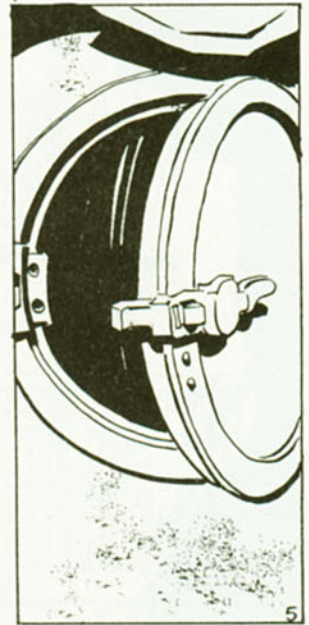
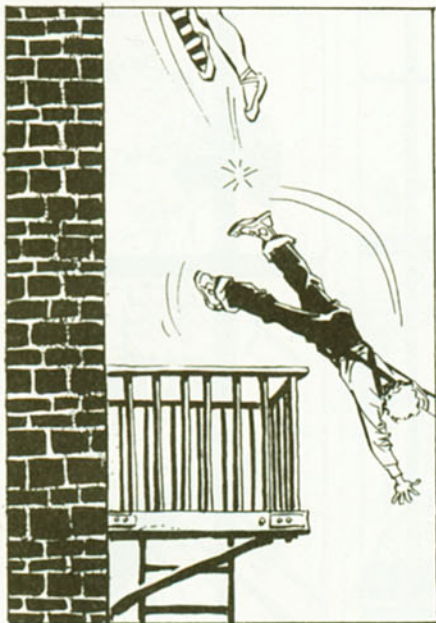




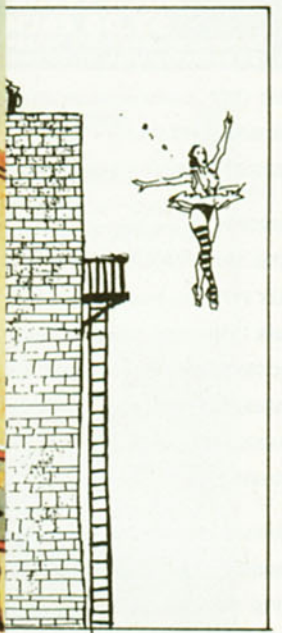




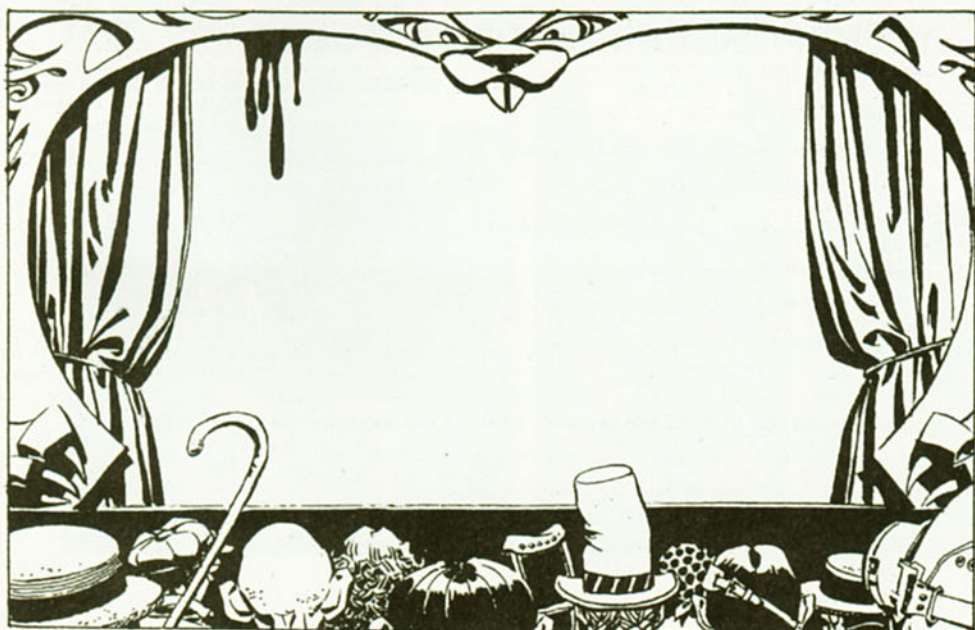
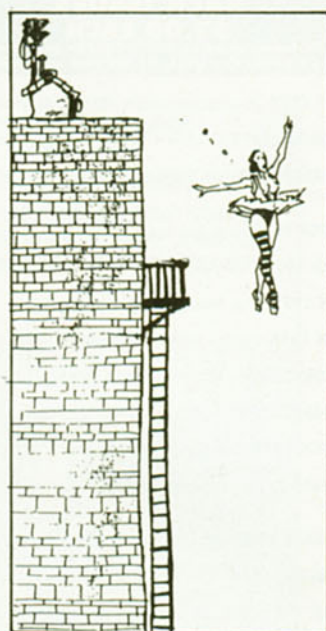














I WAS SICK, BUT NO ONE EXCEPT MY MOTHER BELIEVED ME. I WAS FEVERISH.

YOU'RE RUNNING A TEMPERATURE, EVEN IF IT'S NOT TOO HIGH. I GUESS THAT GETS YOU OUT OF GOING TO SCHOOL TODAY.

FRIDAY THE 19TH. 8:05 AM.

I HOPE YOU GET BETTER SOON. HERE, SWALLOW THIS.

I BET HE'S SICK 'CAUSE HE HAS A TEST AND HE HASN'T EVEN OPENED A BOOK.

GO TO HELL!

## CHOOSE YOUR GAME (THE LOST TOMB, PART I)

TOO BAD I DIDN'T HAVE A LASER GUN HANDY!

THAT'S NOT TRUE, MOM! I'M REAL SICK!

LEAVE YOUR BROTHER ALONE!

AT LAST, THE BATHROOM IS ALL MINE!

SPENDING THE DAY IN BED WASN'T OF MUCH USE TO ME.

COULD THOSE DAMN VIDEO GAMES HAVE MADE ME SICK? WILL I END UP IN THE HOSPITAL LIKE CLARA?

I HAD TO TALK TO RAF. MAYBE HE WAS SICK TOO.

HELLO?

RAF, IT'S ME, FITO. HOW ARE YOU THIS MORNING? I MEAN, DO YOU FEEL OKAY?

HEY! YOU'RE NUTS!

GRACK!

MENEZ





THE ONLY THING I'M FEELING RIGHT NOW IS PISSED OFF... AT YOU! D'YOU KNOW WHAT TIME IT IS?

EIGHT... I THINK.



I'M SICK, AND I THOUGHT THAT MAYBE YOU WERE SICK TOO. I DIDN'T WANT TO DISTURB YOU... I'LL SEE YOU LATER... IF I SURVIVE THIS...



CLARA HAD BEEN IN A COMA FOR SIX DAYS. THANKS TO RAF I'D BEEN ABLE TO COPE WITH THIS FRIGHTENING SITUATION.

HOW'S CLARA DOING?

SHE'S STILL IN A COMA. I SPOKE TO HER MOTHER... POOR CLARA!



IF TODAY RAF AND I CAN'T FIGURE OUT WHAT HAPPENED TO CLARA...

TAKE THIS, IT WILL MAKE YOU FEEL BETTER...



...WE COULD'VE TOLD SOMEONE WHAT HAD HAPPENED, MAYBE SPOKEN TO A SCIENTIST...

YUCK! THIS IS DISGUSTING!



BUT WHO CAN WE TALK TO? THE CIA?



LUCKILY, I FELT BETTER IN THE AFTERNOON, SO I TRIED TO FIND AN EXCUSE...

COME OVER AND BRING YOUR NOTES. BUT DRESS WARMLY...

OKAY, OKAY.



RAF HAD GOT OVER HIS BAD MOOD. AND, AS USUAL, HE HAD ALREADY SET UP THE MUTANT GAME THAT WE WERE GOING TO PLAY TODAY.

YOU LOOK LIKE SHIT! WHATEVER YOU'VE GOT MUST BE PRETTY BAD...

I HOPE I'LL GET OVER IT IN THE DESERT OF CRAMIGIA. WHY DON'T WE TRY "THE LOST TOMB" TODAY? DID YOU FINISH THE GAME ON YOUR UNCORRUPTED CD?

SHIT! SHIT!



WELL, YOU KNOW THAT WHEN WE  
PLAY THE UNCORRUPTED GAME  
THERE ARE NO PROBLEMS...  
OR JUST A COUPLE...

LIKE  
WHAT?

I DIDN'T GET TO THE END.  
I WAS VERY TIRED. I'D JUST  
GONE TO BED WHEN YOU  
PHONED THIS MORNING.

AND WHAT'S THE OTHER  
PROBLEM?

IN "THE LOST TOMB" YOU CAN'T SAVE  
THE GAME AS YOU GO ALONG, AND  
YOU ONLY HAVE ONE LIFE.

THAT'S TERRIBLE! IT'S  
TOO DANGEROUS TO  
PLAY THE CORRUPTED  
GAME UNDER THOSE  
CONDITIONS.

SO THAT'S  
THAT



WE COULD USE THE NORMAL  
CD AND PLAY THE GAME TO THE  
END... BUT THAT WOULD TAKE A  
LONG TIME... TIME THAT CLARA  
DOESN'T HAVE!

SO, WHAT  
SHOULD WE  
DO?

CRAW!  
CRAW!



YOU'RE RIGHT.  
THERE'S NO  
TIME. LET'S  
JUST CARRY ON.

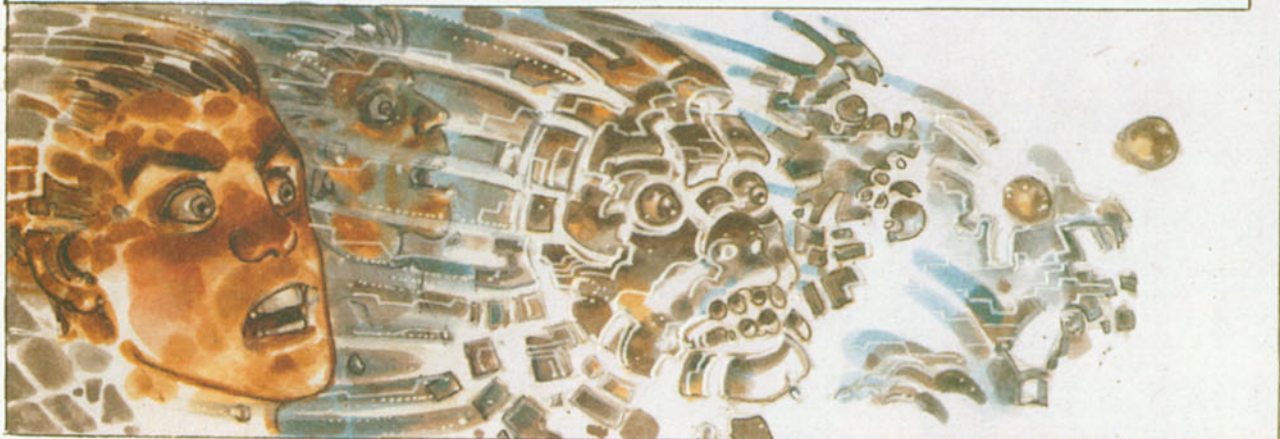
RAF MADE THE  
REQUIRED CHOICES IN  
THE MUTANT GAME:  
TWO PLAYERS AND SO  
FORTH.

READY?

YES!



SOMETHING ABOUT THE ENTRY INTO THE SPECTRAL WORLD OF THE GAME WAS STRANGELY SINISTER,  
AND UNLIKE ANYTHING WE HAD EXPERIENCED SO FAR. BUT IT WAS TOO LATE TO GO BACK...





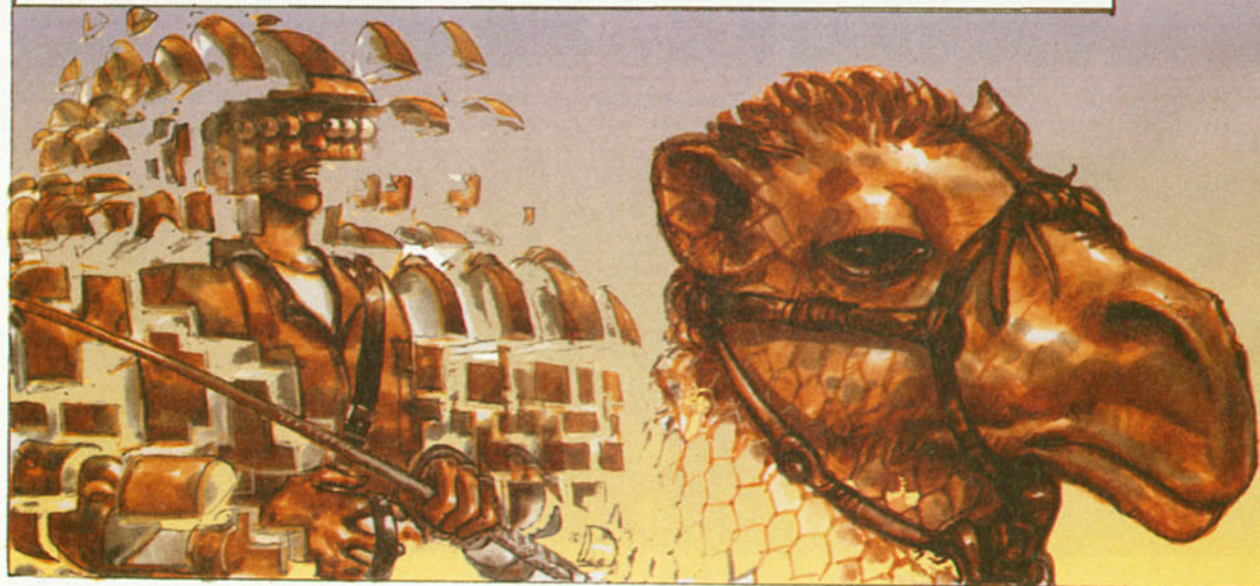
RAF'S MACAW REACTED TO SOMETHING SUPERNATURAL. WE WILL NEVER KNOW WHY THE MUTANT ASPECT OF THE GAMES HADN'T AFFECTED IT BEFORE.



THIS TIME THE TRANSITION WAS PAINFUL, ALTHOUGH THE PAIN ONLY LASTED FOR A MOMENT. THEN A SUFFOCATING HEAT SWEEPED OVER ALL MY MOLECULES, WHICH WERE STILL SCATTERED IN HYPERSPACE.



IT WASN'T SURPRISING... THE HEAT CAME FROM THE DESERT OF CRAMIGIA. IT CARRIED WITH IT THE POWERFUL STENCH OF CAMELS THAT HADN'T WASHED FOR CENTURIES.





AS THEY STARTED WALKING, THEIR SMELL REMINDED ME  
OF MYSELF AFTER A BASKETBALL GAME...



NOT BAD, HUH? I'M A  
PERFECT EXPLORER!



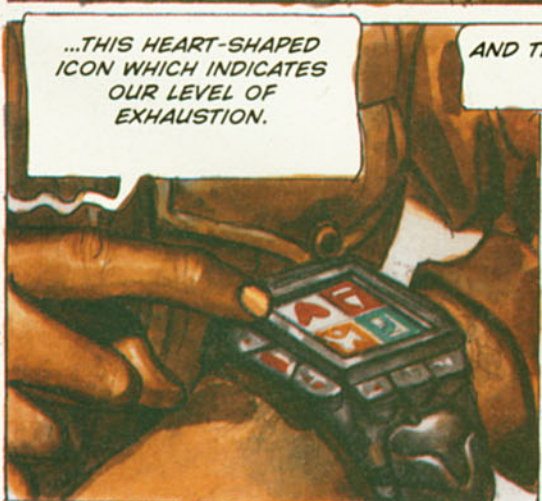
THE GAME IS MORE  
COMPLICATED THAN IT  
SEEMS. WE MUST SAVE  
WATER. WE ONLY HAVE  
ONE CANTEEN EACH.



BESIDES, WE HAVE TO PLAY  
AGAINST TIME, LIKE WE DID IN  
THE "COMMANDOS" GAME. WE  
ALSO HAVE A MAP AND...

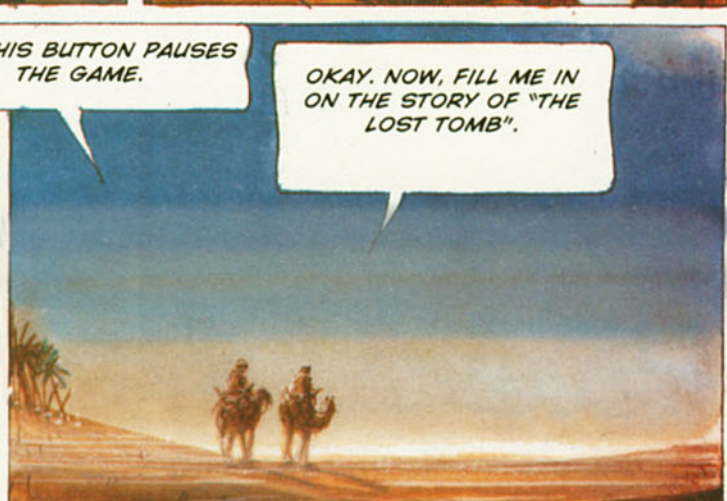


...THIS HEART-SHAPED  
ICON WHICH INDICATES  
OUR LEVEL OF  
EXHAUSTION.



AND THIS BUTTON PAUSES  
THE GAME.

OKAY. NOW, FILL ME IN  
ON THE STORY OF "THE  
LOST TOMB".





THERE'S THIS WOMAN CALLED PENEPOE II IN THE TOMB. IN EXACTLY AN HOUR SHE'S GOING TO WAKE UP AFTER EIGHT THOUSAND YEARS AND TAKE HER REVENGE.

REVENGE FOR WHAT?

AGAINST ALL OF HUMANITY FOR HAVING STOLEN HER NEWBORN CHILD.

I SUSPECT WE SHOULD STOP HER, BUT HOW?

I'LL LET YOU KNOW WHEN I FIND OUT.

I DON'T KNOW YET. I DIDN'T GET THAT FAR IN THE GAME YESTERDAY.

THAT'S WHAT I THOUGHT. BUT YOU KNOW HOW TO FIND THE TOMB, RIGHT?

YES. YES, OF COURSE.

WHAT DO YOU MEAN, WHEN YOU FIND OUT?

WHEN WE'D ALMOST RUN OUT OF WATER...

THERE'S THE OASIS AND NOT FAR IS THE PROMONTORY OF DEATH. THAT'S WHERE THE TOMB IS.

THE HARD PART BEGINS RIGHT AFTER THE OASIS.

THE HARD PART IS PUTTING UP WITH THE SMELL OF THE CAMELS! SHIT!

IS THAT WHERE THE GAME BECOMES CHALLENGING? SO FAR IT'S JUST BEEN ONE LONG, HOT CAMEL RIDE...

KAPON!



IT WAS A MIRACLE WE WEREN'T HIT.

AHHHH!

RAF!

USE ONE OF THE HEALTH CANISTERS THAT'S IN YOUR BACKPACK. YOU KNOW, THE STUFF THAT MAKES INJURIES DISAPPEAR IMMEDIATELY.

RAF! TELL ME YOU'RE STILL ALIVE!

THEY ALMOST BLEW MY BALLS OFF! MUST BE THE DESERT BANDITS!

PAW

PAW

WHAT?!

SCORPIONS!

REVOLTING CREATURES! LET'S GO, FITO. RUN TO THE RUINS!

DUMP THE CAMELS. WE WON'T NEED THEM ANYMORE.

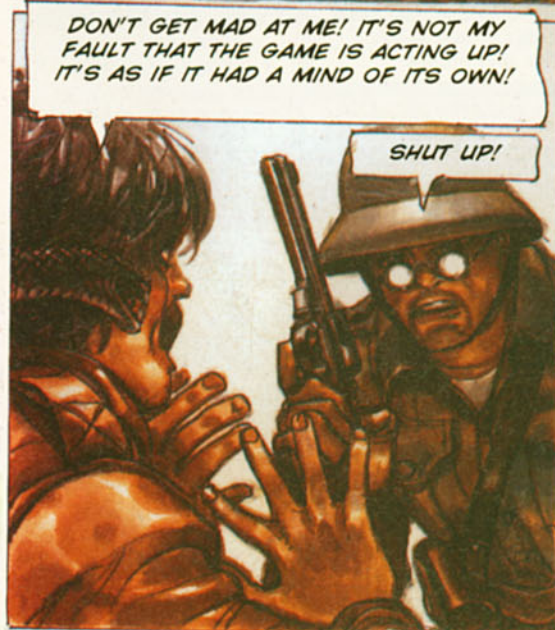
IT'S A GOOD THING THEY CAN'T SHOOT!

WHATEVER YOU SAY...

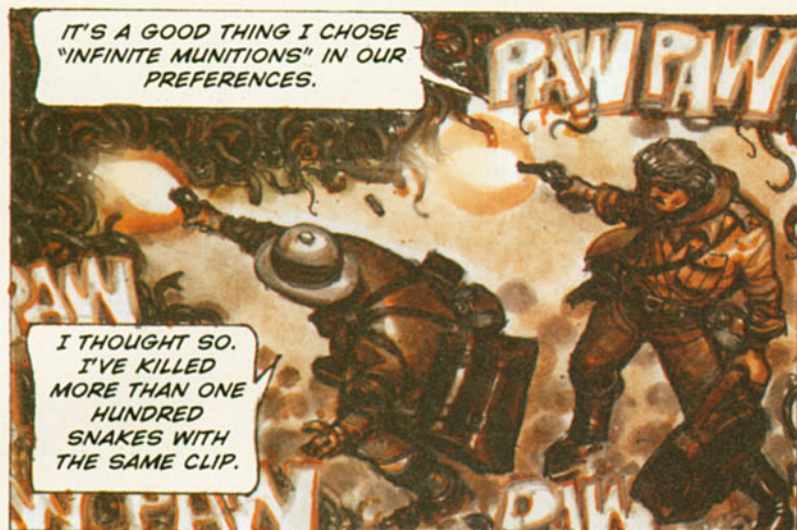
DON'T YOU THINK TOO MANY THINGS ARE HAPPENING AT THE SAME TIME?











IT'S A GOOD THING I CHOSE  
"INFINITE MUNITIONS" IN OUR  
PREFERENCES.

I THOUGHT SO.  
I'VE KILLED  
MORE THAN ONE  
HUNDRED  
SNAKES WITH  
THE SAME CLIP.



WE CAN GO THROUGH HERE.



SO WE DIDN'T NEED THE CAMELS  
ANYMORE, HUH? WE'VE ALREADY  
WALKED MORE THAN SIX MILES.

GET OFF MY BACK, FITO! THE  
GAME HAS MUTATED THIS  
PARAMETER AS WELL! BUT I  
CAN SEE THE PROMONTORY.

LET'S REST A BIT.



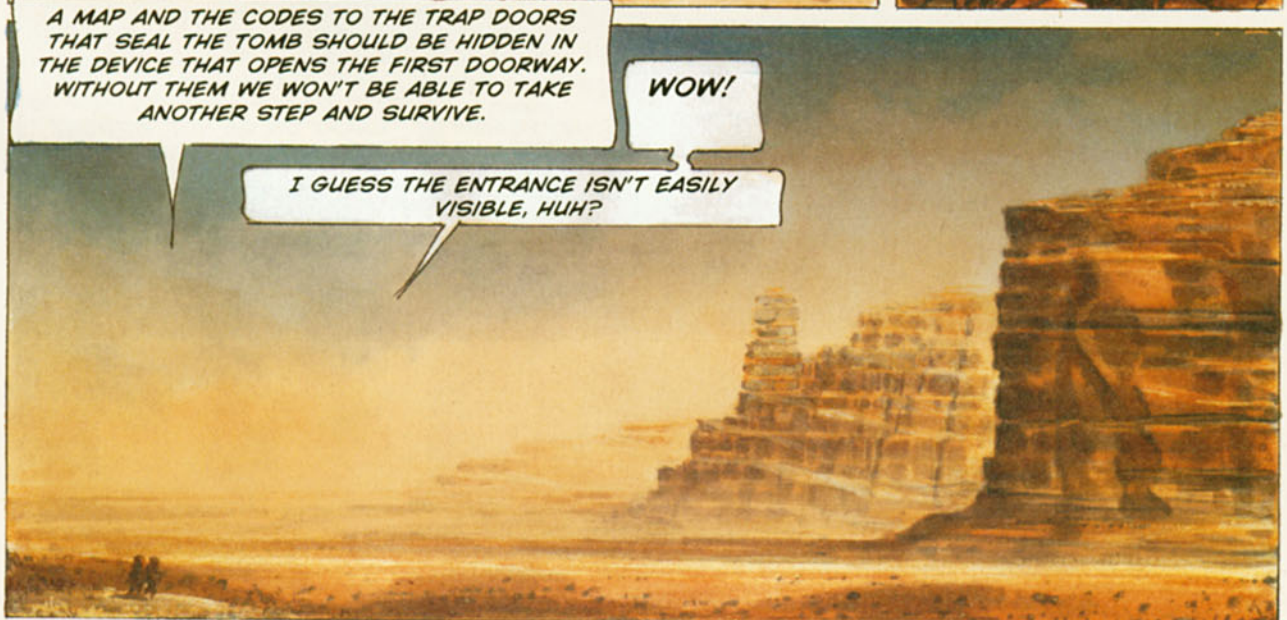
I'M EXHAUSTED  
AND I DON'T HAVE  
ANY WATER LEFT.  
DO YOU?

HERE. TAKE A  
GULP.



ARE WE VERY  
FAR FROM THE  
ENTRANCE TO  
THE TOMB?

NO. IT'S AT  
THE FOOT OF  
THOSE  
CLIFFS.



A MAP AND THE CODES TO THE TRAP DOORS  
THAT SEAL THE TOMB SHOULD BE HIDDEN IN  
THE DEVICE THAT OPENS THE FIRST DOORWAY.  
WITHOUT THEM WE WON'T BE ABLE TO TAKE  
ANOTHER STEP AND SURVIVE.

WOW!

I GUESS THE ENTRANCE ISN'T EASILY  
VISIBLE, HUH?



NO, IT'S NOT, BUT I FOUND IT WHEN I PLAYED THE NORMAL GAME, THANKS TO A RIDDLE THAT I HAD TO FIGURE OUT AT THE OASIS.

DO YOU REMEMBER IT?

LET'S SEE IF YOU CAN WORK IT OUT. IT WENT LIKE THIS, "DEATH SLEEPS IN THE SPOT WHERE THE STONY STREAK OF LIGHTNING STRIKES."

LET ME SEE... STONY STREAK, STONY STREAK. YES! OF COURSE! YES! THAT'S IT! LOOK AT THAT CRACK! IT'S IN THE SHAPE OF A LIGHTNING BOLT.

I THINK I'LL CALL YOU NEXT TIME, AND SAVE MYSELF A SLEEPLESS NIGHT!

THE OPENING DEVICE HAS TO BE HERE, RIGHT AT THE BOTTOM OF THE CRACK.

THIS STONE MOVES!



TWO HAMBURGERS!

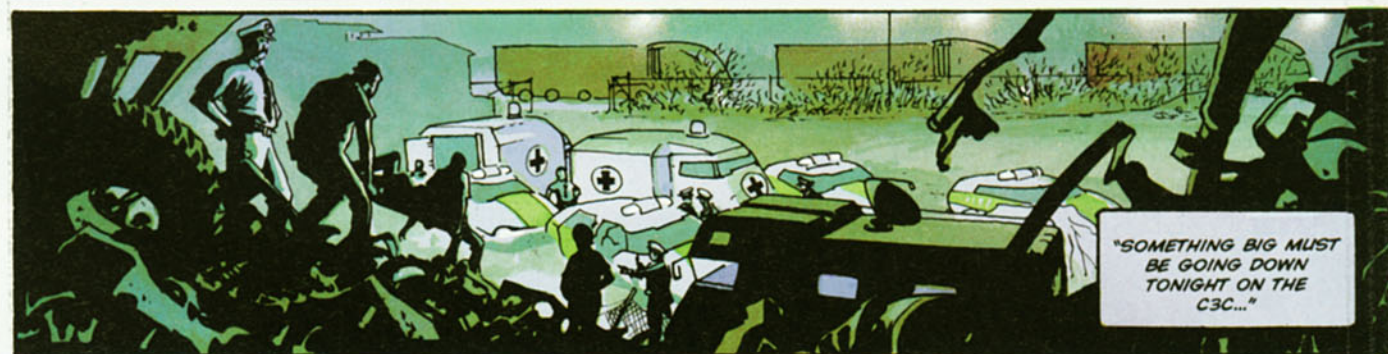
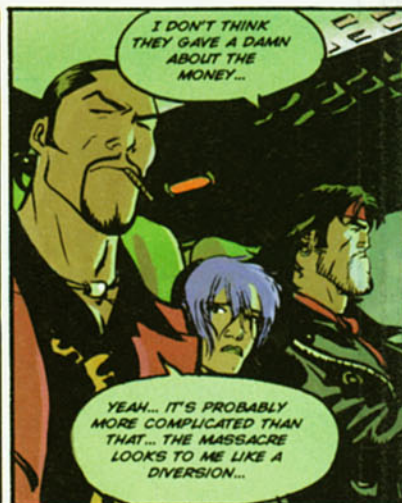
I THINK I REMEMBER SEEING THOSE TWO HAMBURGERS INSIDE, IN THE LABYRINTH. THE CODES SHOULD BE HIDDEN HERE.

HMM!  
THEY'VE BEEN  
FRESHLY  
PAINTED!

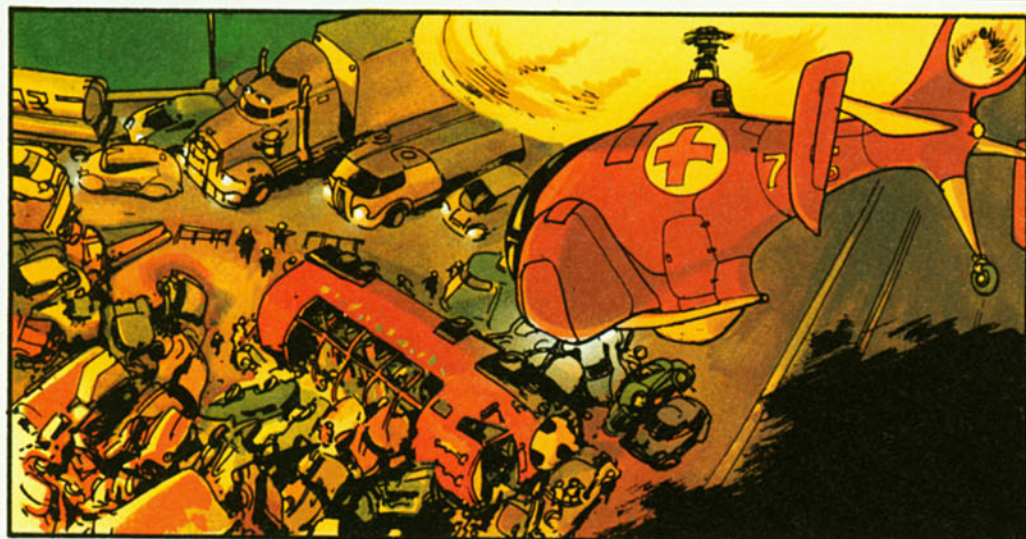
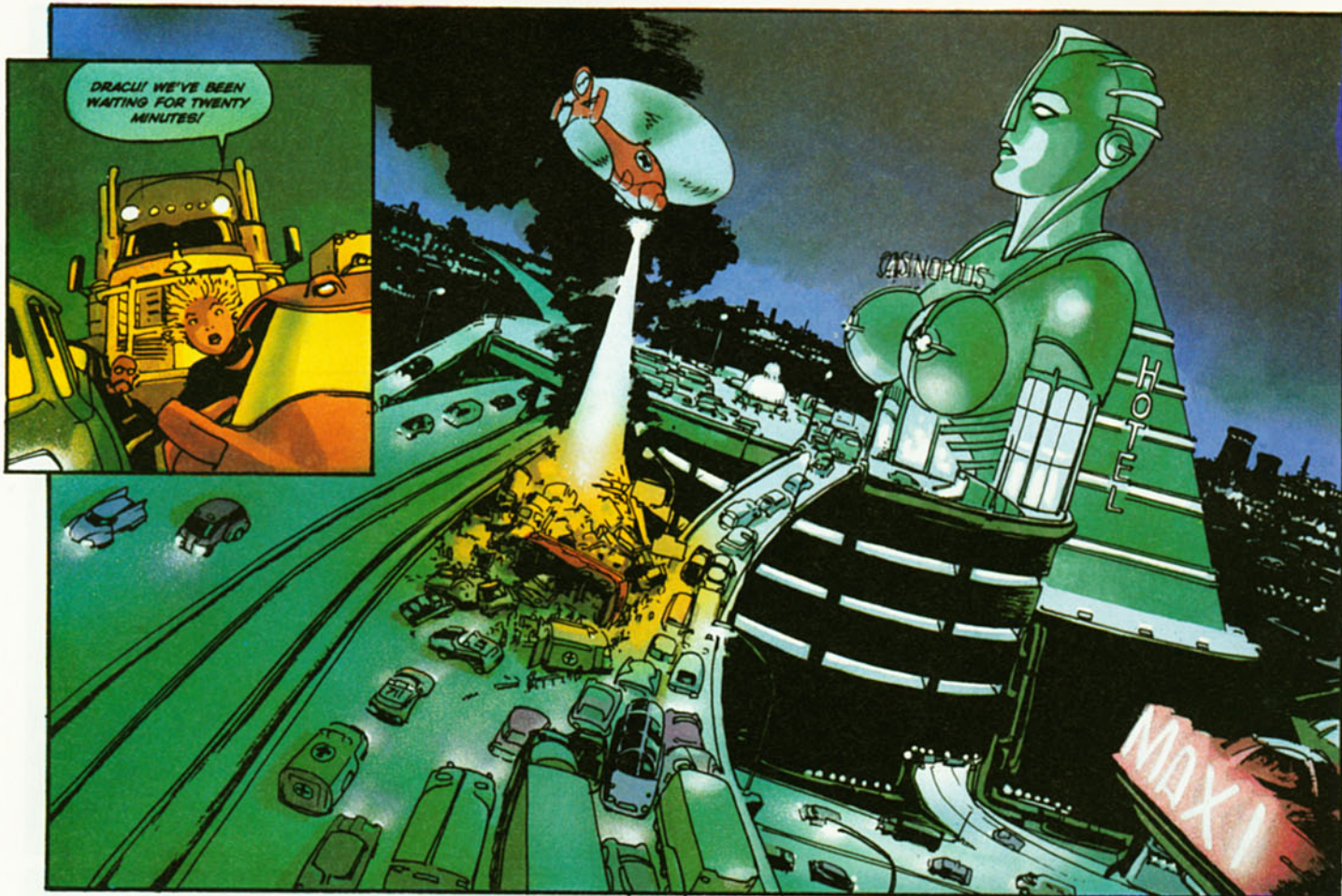
THIS IS SERIOUS, FITO! WE MUST DECIDE NOW WHETHER TO CARRY ON OR NOT. WITHOUT THE CODES WE CAN'T GO ANY FURTHER.







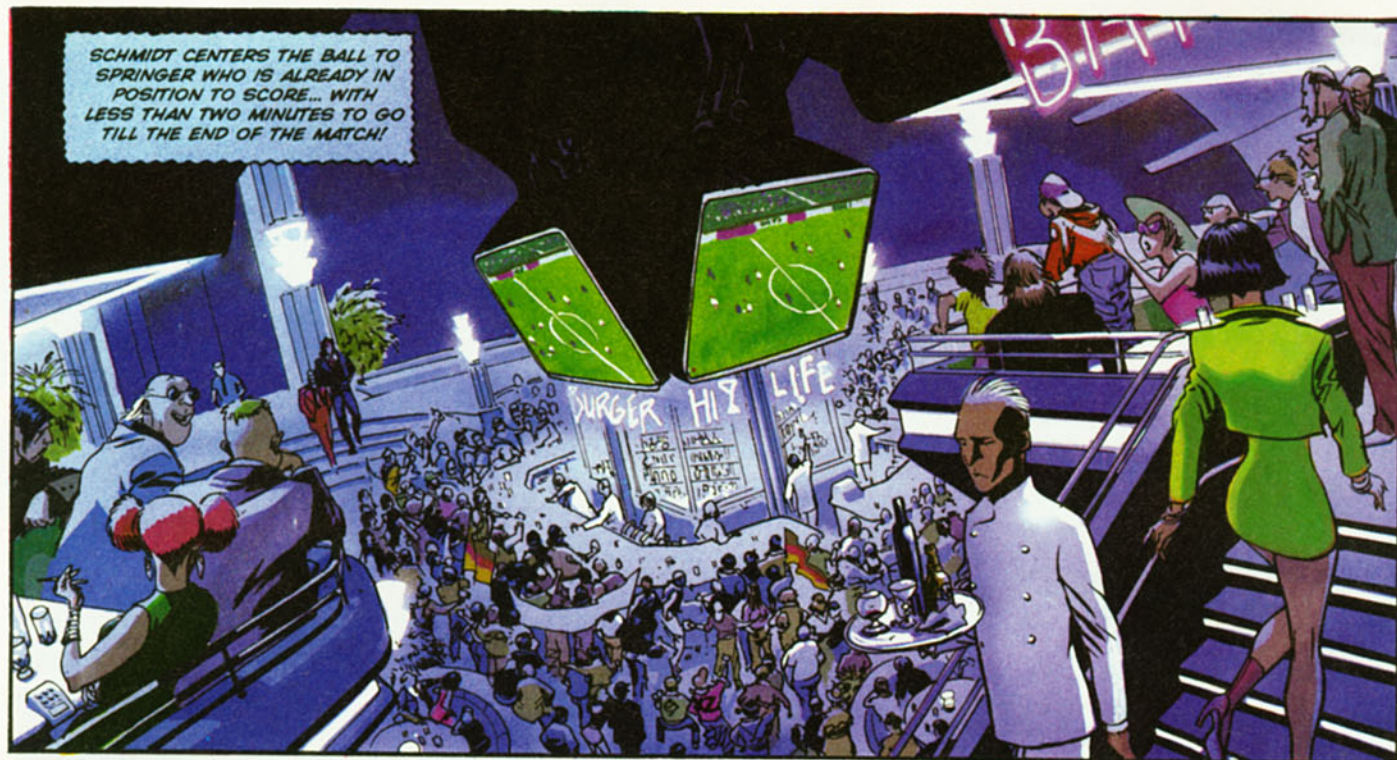




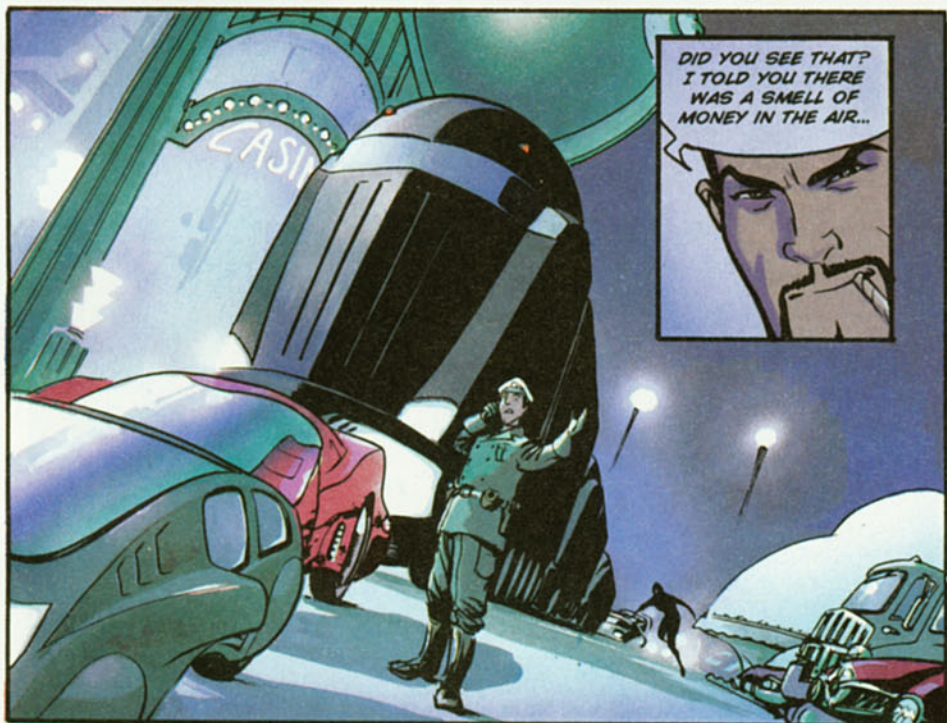
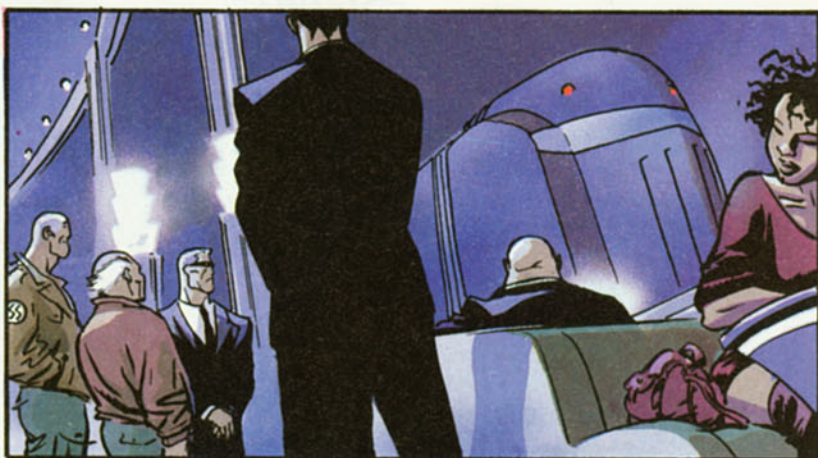








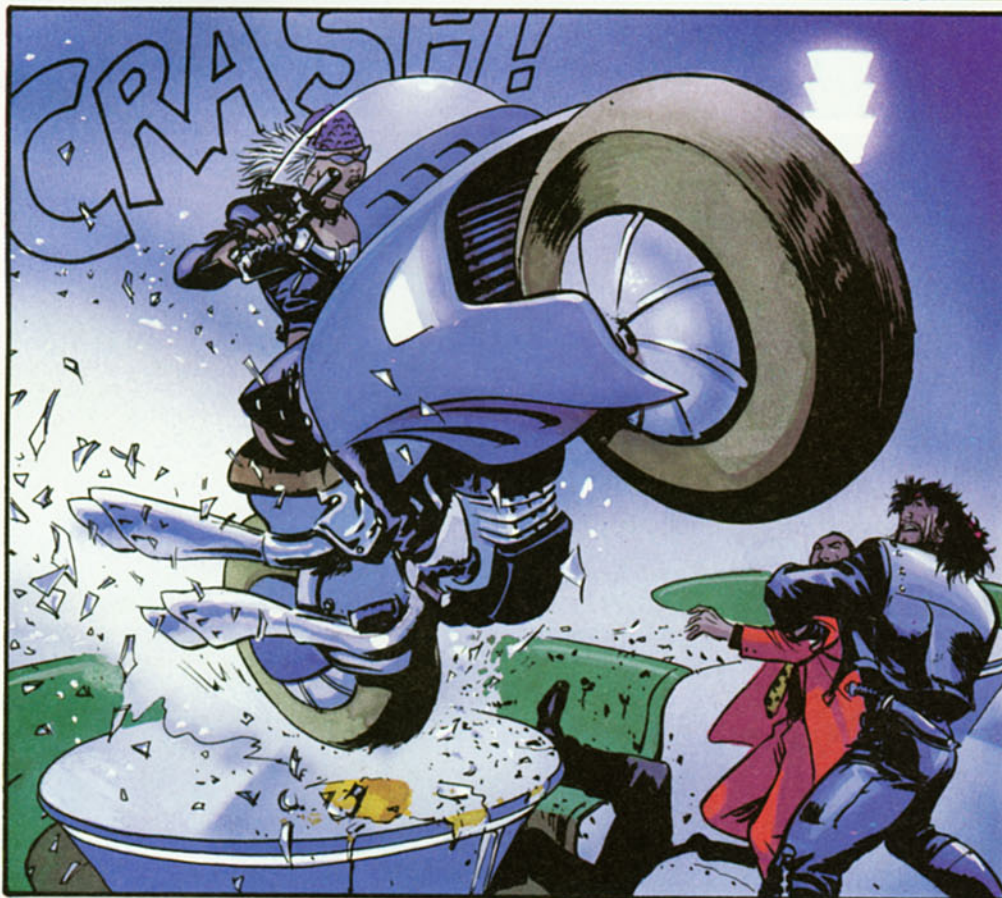




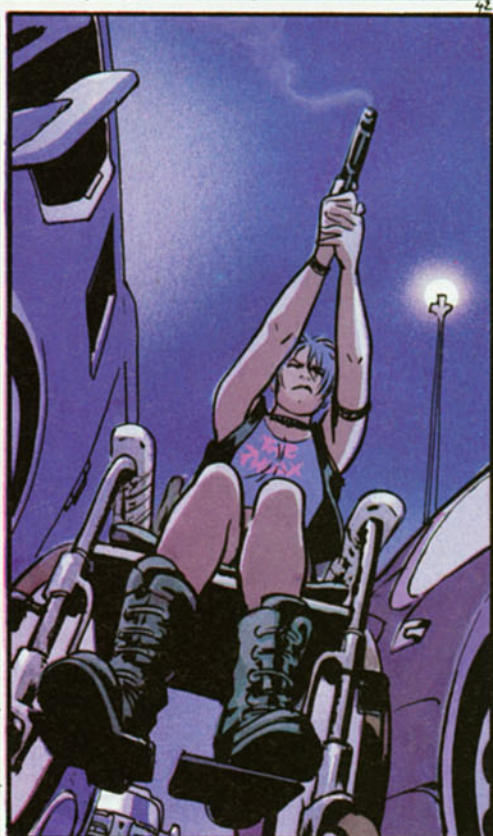
















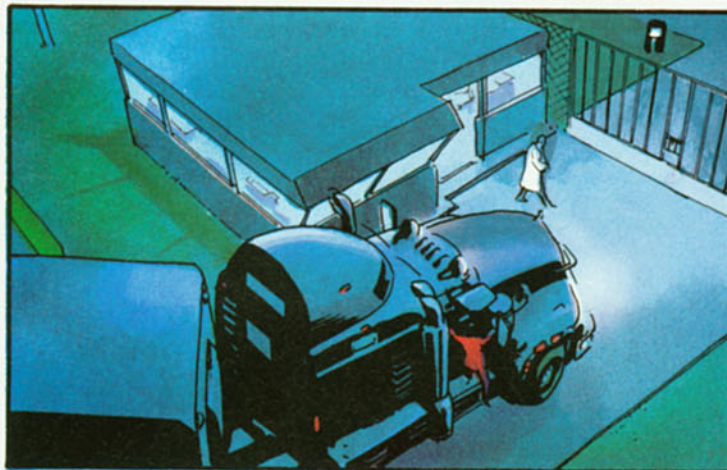
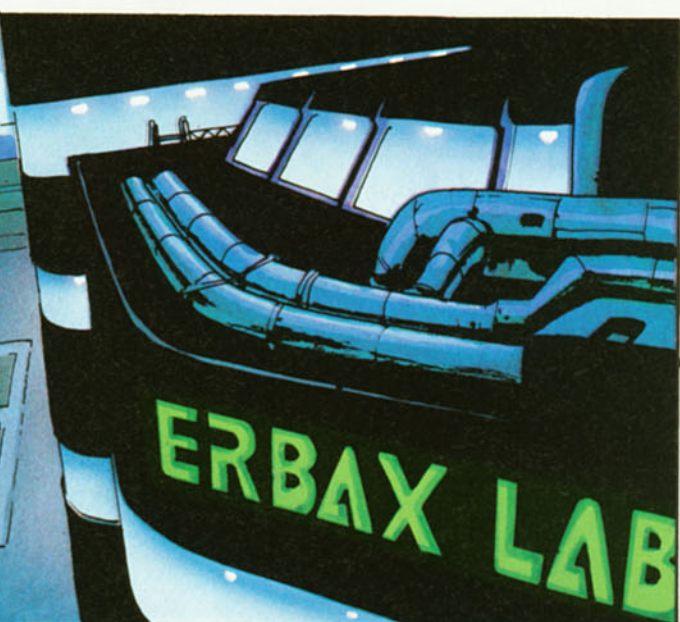
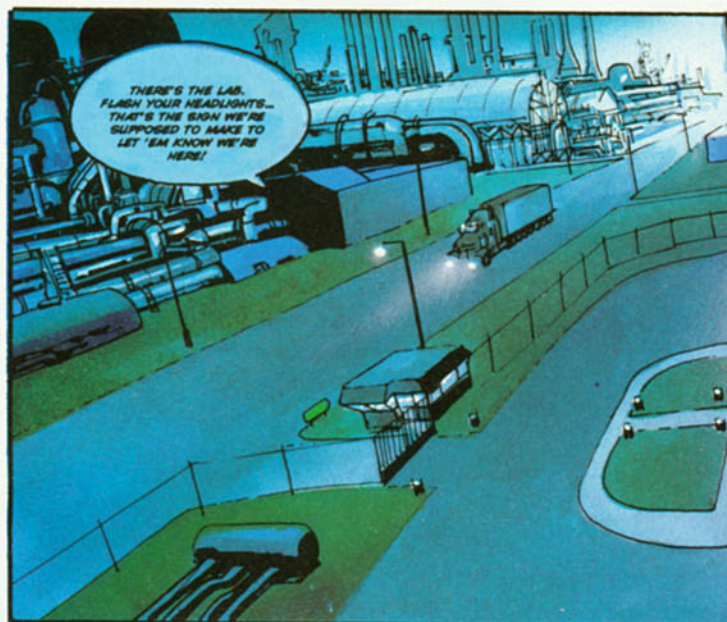
\*SEE PREVIOUS EPISODES.







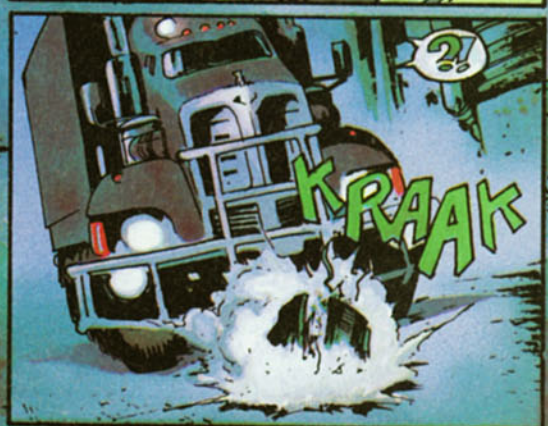




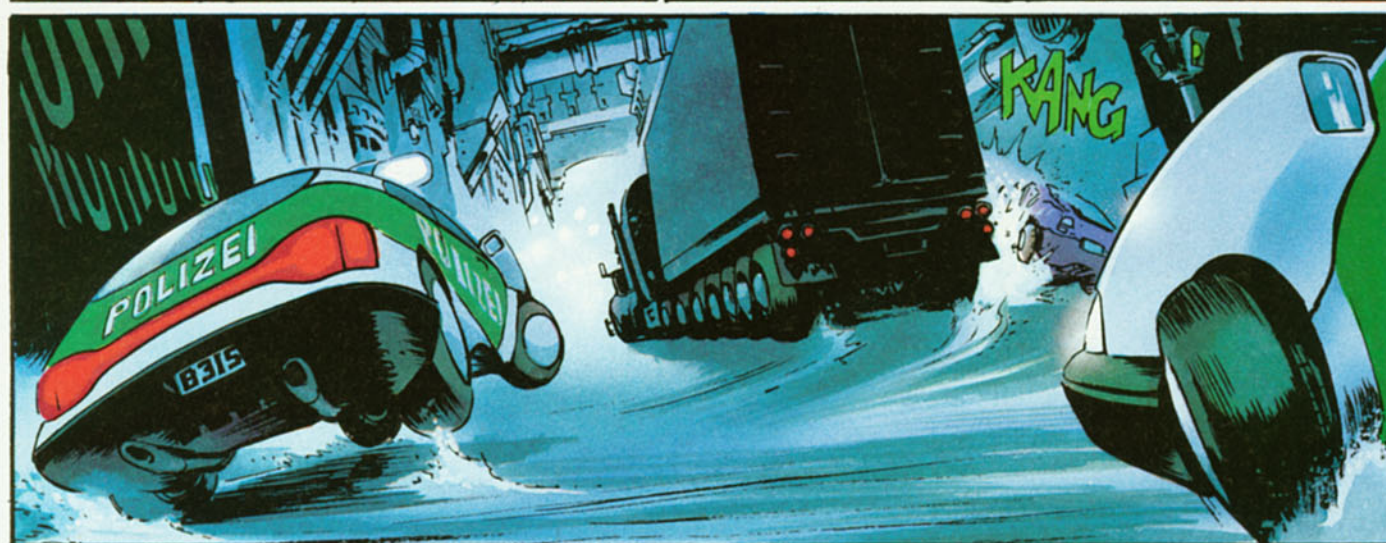
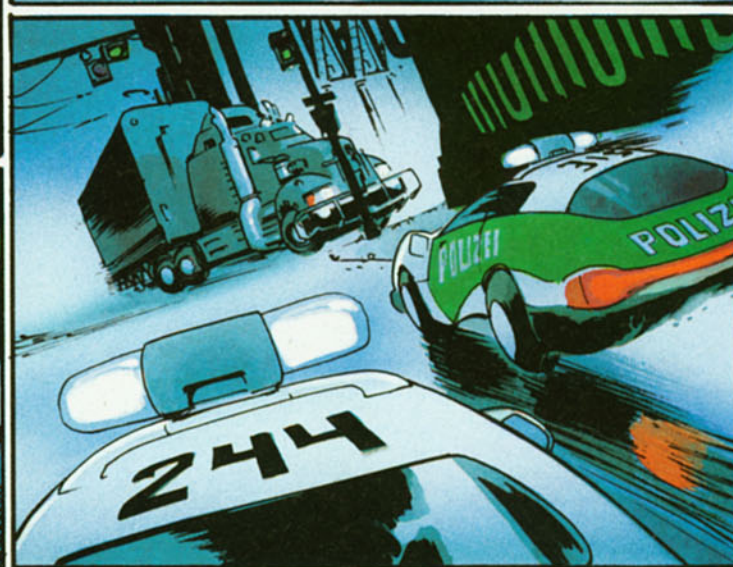
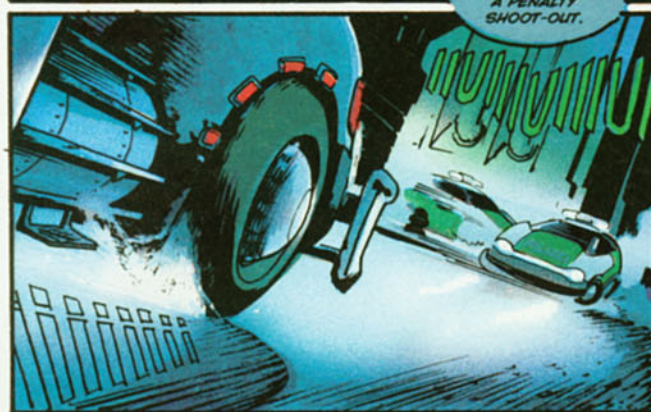






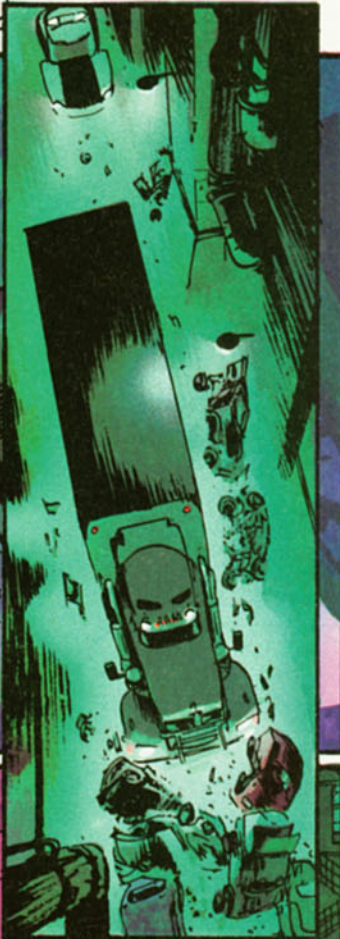




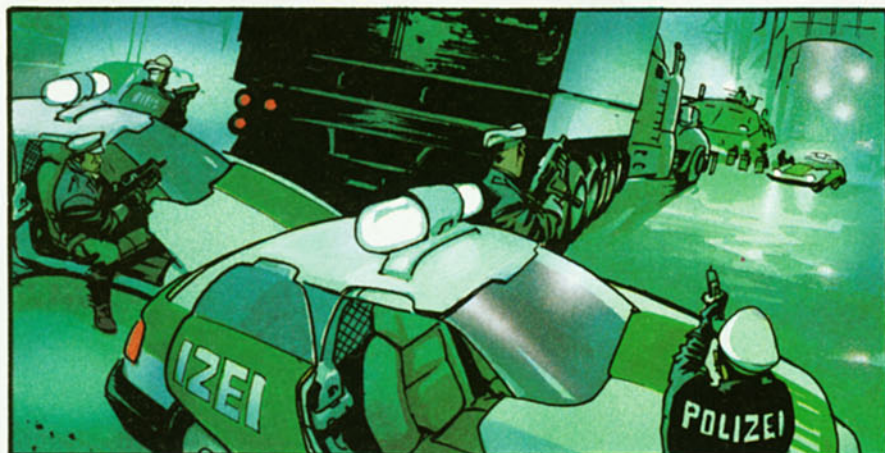




CRASH! WHAM! SKRIiiiiiii!







THE FRENCHMAN  
KNOWN AS "ROBERT  
THE ROCK" HAS JUST  
BEEN BROUGHT ON...  
HE SPECIALIZES IN  
PENALTY KICKS...

...HE'S  
CONCEN-  
TRATING...



...AND  
GERMANY  
HOLDS ITS  
BREATH...



OH NO!

FRANCE IS  
THE WORLD  
CHAMPION!



COME OUT  
WITH YOUR  
HANDS IN THE  
AIR!

