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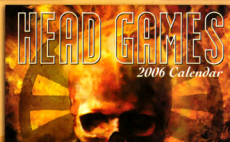
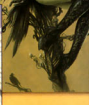
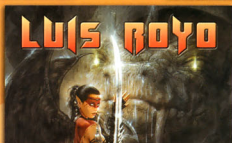
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EDITORIAL INFORMATION: Publisher assumes no responsibility for unsolicited material. Return postage must accompany submissions, otherwise return of artwork is not guaranteed.

SUBSCRIPTIONS: Published bi-monthly by Metal Mammoth, Inc., 100 N. Village Avenue, Suite 12, Rockville Centre, NY 11570. \$18.95 paid annual subscription, \$31.95 paid two year subscription, and \$42.95 paid three year subscription in territorial U.S. Add \$12.00 per year for Canada, add \$15.00 per year for other foreign countries. Periodicals paid at Plattsburgh, NY and additional mailing offices.

CHANGE OF ADDRESS: Subscriber, please send change of address to Subscription Department, Heavy Metal Magazine, 100 N. Village Avenue, Suite 12, Rockville Centre, NY 11570 or e-mail change to heavymetal1@rcn.com Allow 4 to 6 weeks for change. POSTMASTER: Please send change of address to Subscription Department, Heavy Metal Magazine, 100 N. Village Avenue, Suite 12, Rockville Centre, NY 11570.

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◀ Illustration by Ken Keirns.
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PUBLISHER'S NOTE

Help! Help! This is a wanted AD! Kevin Eastman needs to find his brain and SOON!

Gang,

It's been more than an interesting few months...besides all the cool progress Joe Pearson and I are making with the animated "Highlander" film we're working on, I just got funding for a live action "Fistful of Blood" film. Yes, it is finally going to happen. I'm not going to tell you any more than that right now, as I'm going to send you to the website for the latest information, shooting schedule, production diary, and so much more. Go there and you will see more than you want to—including a contest where you could be a zombie and get killed in the picture. More details as it comes along—all of which will be exclusive to the website.

Speaking of the website, and this is the main reason my publisher's note this month will be so short, I found this great stream of exchanges there that I want you to read through—all these folks are my best, favorite, and hardcore fans that post there all the time, and I do hope you can join them to add your own two cents. Read the stream and you'll see what I mean, and I can't wait to see you there. (When I get there, which sadly hasn't been as much as I'd like lately)

With that in mind, here's my "quick step" through another wonderful issue, and the tip of the hat to the folks that made it what it is....Jamie Carrillo (your cover kicks ass), Karl Kofoed (I love having you every month as part of the mag.), Sonia Roji (I've wanted you in a gallery forever. I know you must think it has been forever to get here, and thanks!), S.C. Ringenberg (you are my Dossier man, and you rule!), Autheman (I've ran every story you sent me, love them, send me more), Royo (with "Scream" we finally get to see more of your early work, makes us love you more), Azpiri (It's "Lorna" dudes...what more do I have to say?), Arther Suydam (I owe you a dinner, can't wait to hang with you soon!), Nate Van Dyke (this guy is going to be huge, wait till you see his artbook we're going to publish next year), Damian Johnston (Rocks us with "Latrodectus"), Milo Manara (What else can I add here?), Matt Dixon (Watch this guy, he's on the cover next!), and finally Kip Omelade (who I couldn't find a spot for his work on the back cover!)

Lastly, but far from leastly...over the summer we did another show with the wonderful folks at the Echo Gallery in Chicago (what a blast!) and this time we had a lot of local artists put up their work at the show with the idea that we'd pick one as a winner to be featured in the "Featured Artist" Page in the magazine. Everyone who put up their work was top shelf, and deserves all our respect, but Ken Keirns to me stood out as my personal favorite. Besides being an amazing artist, he's one hell of a nice guy. (Below is a picture from the night of the gallery show—thanks Veronika, Derrick, and Ken for such a wonderful night!)

That's it, I'm outta here, and will be telling you more critical information soon...sorta...

Best, Kevin

Kevin Eastman

LETTERS TO THE EDITOR

Hey Gang—The following stream of dialogue from the *heavymetal.com* forum is why I think the forum is so cool! We've got a great "bunch of fans" that all have interesting and different points of view! Thanks to those there—and the rest of you should join in when you can!

Can't you find any better ads than ones about monsters attacking girls?

Spamsquatch69

Sorry man, the absence of replies only solidifies that you're alone in your urge to not see females attacked by monsters in magazine advertising. Take it to *Better Homes and Gardens*.

RavGored

Ha! Ha! Ha! Oh the madness...

Evil Homer 666

Can't you find anything better to complain about? *Heavy Metal* isn't *Good Housekeeping* or Oprah Winfrey's magazine.

Madbandit

Ha! Ha! Ha! I'm so happy I'm not the only smart ass here... But seriously, what's wrong with monsters fucking females?... It is just fantasy... and they are just ads... I also can't stand any religious ads or program on television, so I simply change the channel... It was either that or church burning, but that is so 1980's...

Evil Homer 666

For me, 99% of all the ads in *Heavy Metal* don't interest me at all. I know that some people unfamiliar with *Heavy Metal* flip thru the issue and assume that's what the stories are about also. However, I don't buy if for the ads. I get the magazine for the stories, and if that's what they're advertising, then there must be some people out there who's buying it. So it doesn't matter to me what they advertise, as long as the stories are good.

Lostboy

Hey bud, what's your problem with monsters making love with hot chicks?

Grant Cross

Ha... sadly there's history behind the whole Asian girl being attacked by a tentacle thing... but this isn't history class. Lostboy does have a point. Recently I handed an issue of *Heavy Metal* to a friend, he scanned through it, and handed it back to me saying that he's not a weirdo. I then proceeded to re-educate the guy with "Requiem". He's now trying to get his own subscription, along with a few other guys and gals I know...

Timethejude

Oh come on, Mit. Tell us the story...

Evil Homer 666

Hey there is nothing wrong with monsters fucking chicks... heck *LA Blue Girl* has been one of my favorite movies since... Basically if you don't like M.F.C. something is wrong with you... Like, How come that monster gets more chicks than me?

Each *Heavy Metal* issue has something for everyone. May it be strictly a fantasy world or real life with fantasy added into it. Fantasy is a huge ass word...

Fantasy: The power or process of creating especially unrealistic or improbable mental images in response to psychological need.

Imagination unrestricted by reality: Imagery is more or less coherent, as in dreams and daydreams, yet unrestricted by reality.

So basically I guess being a Fantasy magazine, the only thing you can't print is real stories... Whatever a person can think up could be Fantasy. May it be M.F.C. or slaughtering millions, or becoming the hero, or just getting the girl...

But really, the ads are good, I'd buy most of the products offered in *Heavy Metal*... or at least I would if I could afford it. I know the DVD collection of *LA Blue Girl* is on my list and half of the books offered through *Heavy Metal* as well, going from *Click* (an all time favorite) to *Gulliver's Travel* (a childhood favorite). Even some of the off the wall magazines and books offered spark my interest.

Jerimah Isaac Harris

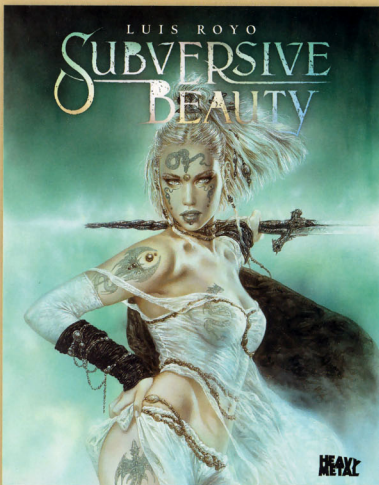
Check out our web-site at: www.heavymetal.com

The night of the gallery show at the Echo Gallery in Chicago.





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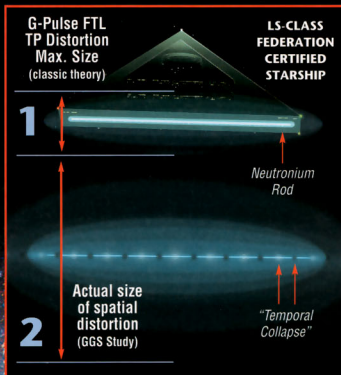
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NEW REPORT ASKS: Are Federation Starships Polluting the Stars?



In the centuries since humanity began traveling to the stars, more has been learned about our cosmos than in all of recorded history. Few would argue that the G-Pulse FTL drive deserves most of the credit. Without it an Earth-bound mankind would still be relying on telescopes and rocket-powered spacecraft to explore the universe.

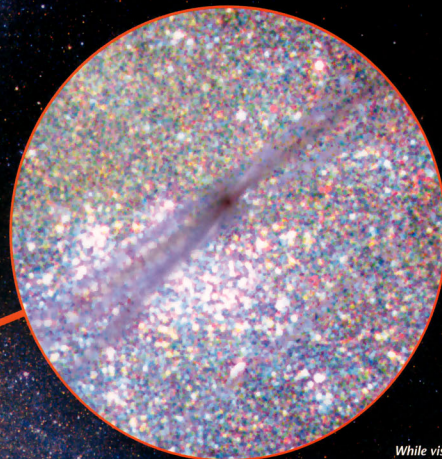
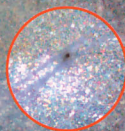
The pathway to the stars was built on two inventions: the MicroFusion power cell and the G-Pulse (Gravity Wave-Pulse) engine, or, as it is commonly known, *Stardrive*. When it was first proposed, many argued that going against the laws of physics would come at a price. But tests of the system produced no observable negative effects. If faster-than-light travel had a down side, none could be found.

That was true, at least, until recently when, strictly by chance, astronomers observed a never-before-seen "anomaly". The image shown on these pages (captured by the aging Hubble Super X Telescope complex, orbiting Neptune in the outer solar system), shows what some scientists think are streams of "dark matter" accumulating like smoke trails along stellar shipping lanes. Preliminary tests have confirmed the phenomena are indeed located along lanes of heavy starship traffic.

Diagram 1, above, illustrates the size of the distortion of space/time caused by a typical Federation ship. The engine causes a distortion in the fabric of space shaped like a slim disk. Once the ship passes, it was formerly thought, the rift would close smoothly. But a recent study suggests high speed space traffic can cause this gap to close suddenly with "unpredictable effects on space/time and local matter" (Diagram 2).

The report concludes that the problem may even be getting worse. Our galaxy is full of gas. In the denser pockets, called nebula, structures resembling dark matter may be forming. The structures in question appear in the images here and on the opposite page (red circles).

While it is believed that only minute quantities of dark matter have formed, over time the material may collect, with unpredictable consequences.



Ed. Note:

While visible only at certain wavelengths, space lanes show up plainly in this enlargement provided by AstroNews.

The material reported herein was presented at the 30th Annual FAPC Conference; Myhr Center, Siber, Earth. At this printing the Galactic Geographic has received no notifications or announcements concerning FTL travel restrictions.

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SONIA ROJI

GALLERY



Sonia Roji was born in Madrid, Spain on June 15, 1971. She grew up in a family that took great interest in art and so, at an early age she began to express her creativity in mediums like painting and sculpture.



Despite her initial idea to study at the School of Fine Arts, she decided that it would be best to study more specific techniques in the illustration field. It was at this time that she found out about the C-10 Creative Workshop which is how she got into the illustration and airbrushing field. After a few months she would begin to work on cover and video game box designs.

Beautiful women have always appeared in her fantasy work and at this time Sonia realizes that she could combine the study of women's bodies with the fantasies and desires of her public. In her work, she captures this exact moment of attraction and provocation, taking advantage of her skills and using a wide variety of techniques.



In 1998 Sonia went to the GEN Con and became involved in magazines, books, video game covers, concept design for films and commissions for American and European companies in this field. In Barcelona, she got in touch with the biggest Spanish erotic magazines, where she began to publish her work immediately.



In 2002 Sonia showed her work to Robert Bane and immediately got a permanent exhibition in the Tamara Bane Gallery. Some of Sonia's original works were shown at Echo Gallery- Heavy Metal Exhibition 2004 and Robert Bane's Exhibition 2005. With her perfect ability to handle artistic techniques, she has been able to secure a firm position for herself as one of the top international erotic fantasy artists. Her name appears besides renowned artists like Olivia and Sorayama.

Nowadays she is receiving commissions all over the world, and with increasing popularity her paintings can be found in the best art collections worldwide and in all kinds of merchandise. Sonia is now living where she always wanted to live, on the North Coast's natural savage of Spain with her husband and their two cats.



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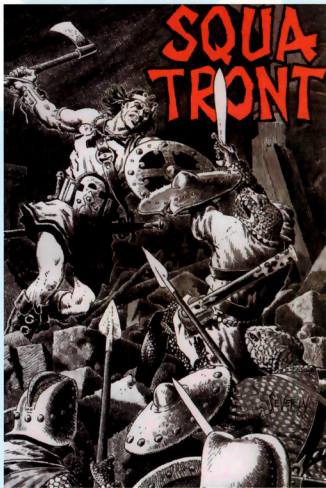
E.C. FOR ME—SEE!

Squa Tront is one of the oldest and most venerable of all E.C. Comics fanzines, having premiered in 1967 as a slim black and white amateur fanzine with color covers. By the second issue, however, it featured a cover by Al Williamson, and with each issue became more polished and professional looking. Although it was "temporarily suspended" in 1983, *Squa Tront* came back under the auspices of Fantagraphics, and is better than ever. In fact, the latest issue, #11, is one of the very best issues of this first-rate fanzine since it covers the life and career of E.C. veteran John Severin. This celebration of Severin's work is long overdue, in my opinion. Of all of the E.C. contributors, Severin is one of the most frequently ignored, which is odd, since he is one of the very few who is still drawing for comic books. What's even more remarkable is that Severin continues to improve; his art just gets more polished and mature with each passing year. Unlike many artists of his generation, Severin's work hasn't stiffened up, his line work is better than ever, and his characters still move through every story with a supple grace and a subtlety of expression that few younger cartoonists can match.

Among the many treats for Severin fans contained in this issue is an excellent interview with Severin himself conducted by noted comics historian Jim Vadeboncoer, plus a complete checklist of Severin's work in comics, and a very detailed breakdown of Severin's entire output of "American Eagle" stories in *Prize Western Comics*, both very useful to anyone interested in tracking down copies of Severin's work to complete their collection. Although to anyone considering acquiring a complete collection of John Severin's comics artwork, I say, good luck. I hope you have lots of spare time and a fat checkbook. The two checklists provide ample evidence of just how prolific and

versatile Severin has shown himself to be over the last six decades. The work listed here includes westerns, war, humor, science fiction, horror, fantasy, superhero, adventure and pretty much any other storytelling genre imaginable. Severin did it all, and he did it with a quiet craftsmanship that has always made his work intelligent, historically accurate and utterly compelling. Severin's comics work never beat you over the head with its artistic virtuosity the way Frazetta's did; Severin's art was simply subtle and convincing. If he took you to a bombed out French town during a WWII battle, you went away convinced that the way Severin drew it was the way it really was. If he put you in the middle of western gunfight, why you could practically hear the bullets whizzing past your ears. Personally, I've always felt that John and Marie Severin did the definitive version of Robert E. Howard's King Kull for a handful of comic book stories and two portfolios. Although Severin draws nothing like Hal Foster, Severin's Kull artwork frequently reminded me of Foster's Prince Valiant in its attention to details of costuming, architecture and weaponry to create a true real-world and utterly believable fantasy universe that was probably closer to Howard's original pulp magazine vision than Frazetta's was ever.

This issue also contains another rare treat for Severin aficionados by reprinting the illustrated letters and envelopes he sent to various friends and family members, including collaborator Colin Dawkins. Dawkins, if the name is unfamiliar to you, wrote all of the "American Eagle" scripts for Severin, and also wrote all the scripts in the four issues of *Two-Fisted Tales* that Severin illustrated and edited. The work printed here includes some nice Bill Mauldin-esque cartoons and drawings illustrating the vicissitudes of a soldier's life, and some cartoons that just show Severin having fun, like a color cartoon on



one envelope that shows Sherlock Holmes and Watson shooting it out with some comical western gangsters.

Just for contrast, *Squa Tront* 11 also features an interesting sampling of non-Severin material, including an article about *Asterix* artist Rene Goscinny's sojourn in America in the studio Harry Kurtzman shared with Will Elder, John Severin and others. It's a fascinating side-light on a little-known aspect of the lives of the E.C. artists, and it's gloriously fleshed out with a plethora of color idols, gag cartoons and photos of Goscinny, Kurtzman, and E.C. historian Roger Hill chimes in with an interesting look at some previously unseen comic pages by Roy G. Krenkel. E.C. historian Hill, by the way, is the only contributor to have appeared in every issue of *Squa Tront*. When comics artist and some-time E.C. contributor Sid Check passed away in the 70s, the contents of his storage space was auctioned off and Hill acquired it. Among the many tasty finds in Check's drawings by Frazetta, Krenkel

and others (Check had collaborated with almost all the Fleagle Gang at one time or another). There was also a collection of photostated comic pages by Roy Krenkel intended for an *American Eagle* story entitled "Ghost Bear." Hill reprints three pages, then shows how Al Williamson and John Severin reworked the art after Krenkel abandoned the project. The pencils are gorgeous, especially Krenkel's depictions of the story's eponymous grizzly bear, the horses, and the mountainous background landscape, but the sample panels from the finished story show how Williamson and Severin's changes improved the clarity of the storytelling. While Roy Krenkel was always a magnificent illustrator, he was only a minor comic book artist. His own slowness and natural reticence kept him from ever doing much in an industry that thrived on speed and high output rather than artistic quality. So, kudos to Roger Hill for unearthing a rare look at some heretofore unknown Krenkel art.

If you're interested in a high-quality, old-fashioned fanzine that

is done to the pure love of the material, rather than a zine that is just published to promote various comics and licensed products, the way "zines like *Wizard* are, then by all means pick up the last issue of *Squa Tront*, and any others that are still available for that matter. You can find it on the Fantagraphics web site: www.fantagraphics.com, or at another great source for all things fanzine: Bud Plant Comic Art: www.budplant.com. And as always, when you get there, tell 'em *Heavy Metal* sent you.

And for those who are severely addicted to E.C. Comics, I can't help but recommend Roger Hill's own E.C. publication: *E.C. Fan-Addict Fanzine* #1. Although not quite as polished as *Squa Tront*, *E.C. Fan-Addict Fanzine* provides a wealth of interesting material for the serious E.C. fan, including an interview with *Torn Parker*, who published *Hoo-Hah*, one of the earliest and best E.C. fanzines. There's also a revealing interview with Laurie Snow Hein, who studied painting with exclusive horror master Graham Ingels in Florida after his retirement from E.C. scholar Hill also writes a nifty article about the very first E.C. Comics convention, held in 1953! There's also rare and unpublished artwork by Roy Krenkel, John Severin, Lee Elias and Wally Wood. To top it off, the cover is a full-color painting of the Old Witch by none other than Graham Ingels. *E.C. Fan-Addict Fanzine* is now out of print, but you can still obtain issues from Bud Plant. However,

if you want one, you'll better hurry, as supplies are limited and this magazine is sure to become a rare and highly prized collector's item. And if any of you readers wonder why anyone should still care about comic books published over 50 years ago, check out either of these excellent fanzines, or pick up some of the inexpensive E.C. reprints published by Russ Cochran and still available from him at his web site: www.ecscript.com. Read a couple of E.C. Comics (I recommend all the science fiction and war comics) and you'll understand why people are still reading and discussing E.C. Comics decades after they stopped being published. ■

A LIFE WELL SPENT



Bob Adelman's new biography of comics pioneer Will Eisner is entitled *Will Eisner: A Spirited Life*, and that's not mere hyperbole. Originally intended to be Eisner's autobiography, Eisner finally threw up his hands and handed the project over to Adelman to complete. But since it is a biography written with the full consent of cooperation of its subject, it's as close to an Eisner autobiography as anyone's likely to come. It's also likely to stand for some time as the definitive profile of this influential and talented comics genius, who, sadly left us at the beginning of 2005.

In telling Eisner's life, Adelman is really telling the history of the American comics industry, at least up to the point where Eisner leaves his most famous creation, *The Spirit* in the hands of ghosts like Lou Fine and others to join the Army. After four years in the service, Eisner returns to *The Spirit*, and from 1946 until Eisner pulled the plug on the strip, he wrote and illustrated some of the best stories of his career, week after week, ably assisted by people like Jules Fieber, Jerry Grandinetti, and a host of other cartoonists who would later go on to make names for themselves in the graphic fiction arena. And although he worked with many talented people, nobody, with the possible exceptions of Jack Kirby, Wally Wood and Joe Kubert, ever outlasted Eisner. With his fluid, highly cinematic storytelling style, many people



in the business thought of him as the Orson Welles of Comics, a sobriquet that reflected no discredit on either Eisner or Welles.

This book is essential reading for any fan of Eisner, or anyone who is curious about the inner workings of the comics industry in its early days, and its heyday of the late 1940s. There are many interesting anecdotes and stories about comics pioneers like Quality Comics publisher Everett "Buzzy" Arnold, Eisner's first partner, Jerry Eiger, legendary sleazy publisher Victor Fox (who hired Eisner to rip off the newly-minted Superman), along with such comic book titans as Jack Kirby, Joe Simon, and Joe Kubert, whom Eisner hired as an office assistant when the talented Kubert was only 14 years old. Among his many other skills, this book shows that Eisner had a knack for spotting others' talents, and so surrounded himself with the best sidemen he could find. It's a mark of Adelman's excellent writing and gift for making history come alive that he even makes the chapters about Eisner's business dealings such as publishing *PS*, the *Amalgam* magazine, seem interesting, though it mostly deals with mundane details of commerce and the nuts and bolts of publishing a regular monthly magazine.

Through it all, Eisner's personality shines through and the reader gets a well-rounded picture of Eisner the shrewd businessman, Eisner the comics innovator, and Eisner the loyal friend and loving husband and father. Once I picked this book up, I found it hard to put it down. I give this book my highest recommendation. It was published in the fall of 2005 by M Press, a small publisher based out of Eugene, Oregon and I hope it will be a huge success for this heretofore obscure imprint. If you can't find it at your local bookstore or comics shop, then you might try contacting M Press directly at this address: 10956 SE Main Street, Milwaukie, OR 97222. And as always, tell 'em *Heavy Metal* steered you right.

And remember, folks, if you have a portfolio or a drawing or a product that you would like to see reviewed in the pages of *Heavy Metal*, be it a comic, a record, a movie, a portfolio or whatever, send a copy to my hand-working editor, Debby Yanover, and she'll see to it that I get whatever it is. Until then, I'll see you in 60 days. ■

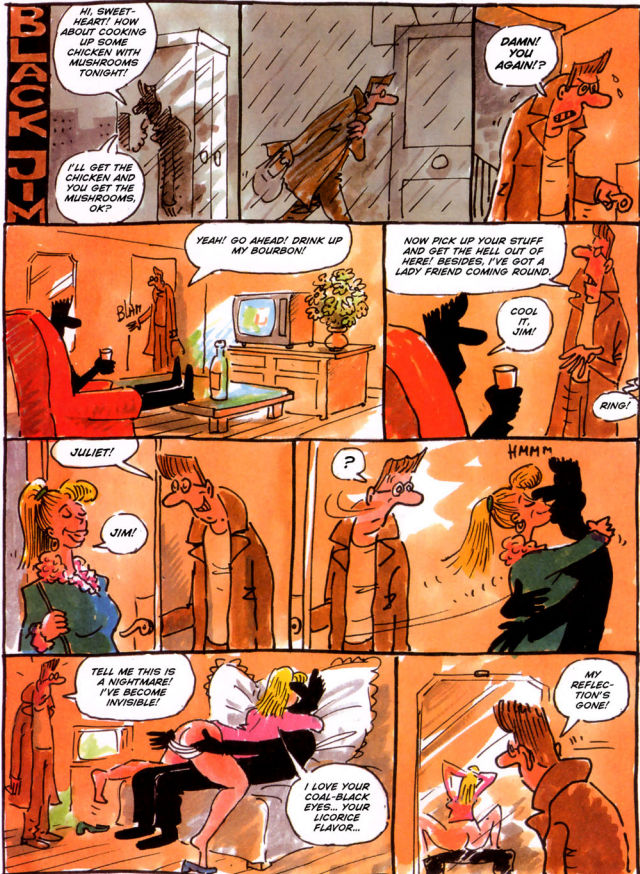
KRENKEL ALERT!

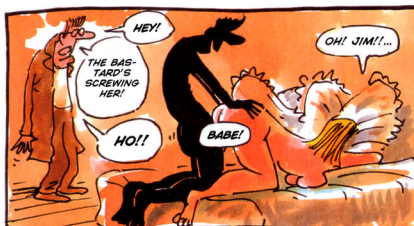
Several months ago, I wrote a column proving Vanguard Publications' upcoming book on Roy Krenkel. Although I had a general idea of what it would contain, I was not prepared for how gorgeous the actual book would be. *ROG: The Art of Roy Krenkel* is the best book to date on this under-appreciated fantasy master. Anyone who loves beautiful fantasy art must buy this book! In addition to page after page of finished paintings, sketches, studies and drawings, there are a wealth of insightful articles about Krenkel's life and work by David Spurlock, William Stout, Angelo Torres, sometime cartoonist and science fiction writer Harry Harrison and others, including detailed reminiscences by long-time Krenkel friends Al Williamson and Frank Frazetta. Of course modesty prevents me from mentioning that I contributed the Frazetta and Williamson interviews to this excellent volume.

ROG: The Art of Roy Krenkel is still available in a variety of formats from the publisher, including a modestly priced trade paperback, a hardback, and a deluxe slip-case, limited edition volume with a portfolio of extra pages bound in, and an original Krenkel drawing tipped into the book. This deluxe volume is available for a whopping \$250, but for the true *ROG* fan, there is simply no substitute. But, whatever edition of the book you desire and can afford, simply visit the Vanguard web site: <http://www.creative.com/vanguard/> and let Vanguard publisher David Spurlock know that *Heavy Metal* sent you.



DISAPPEARANCE





HEY!

THE BAS-
TARD'S
SCREWING
HER!

HO!!

BABE!

OH! JIM!!...



I DON'T
EXIST!



... A TOTALLY BLACK GUY
WHO LOOKS LIKE YOU? HE
HAS YOUR HOUSE KEYS
AND ACTS AS IF WERE
IN HIS OWN HOME?

AND WHEN
HE'S THERE,
I BECOME
INVISIBLE.



YEAH, THAT HAPPENS
A LOT.

WELL, IT'S CLOSING
TIME.



AH! THERE YOU
ARE! I'VE BEEN
WAITING FOR
YOU FOR TWO
HOURS!



YEAH, AND SUCKING
ON A STICK OF
LICORICE...!

WHAT?

... AH, SO
THAT'S IT!
DRUNK
AGAIN!



... AND HIS COAL-BLACK EYES!

HUH?

HUH?

YEAH, SURE!
BYE!

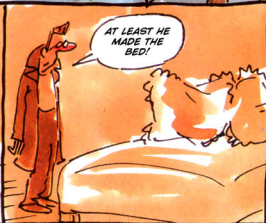


WAIT JOANNE, UH...
JULIET!

YOU COULD AT
LEAST LEAVE ME
SOME MUSHROOMS!



AH, GOOD,
HE'S GONE!



AT LEAST HE
MADE THE
BED!



LOOK...
I'M
BACK!

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THE SCREAM

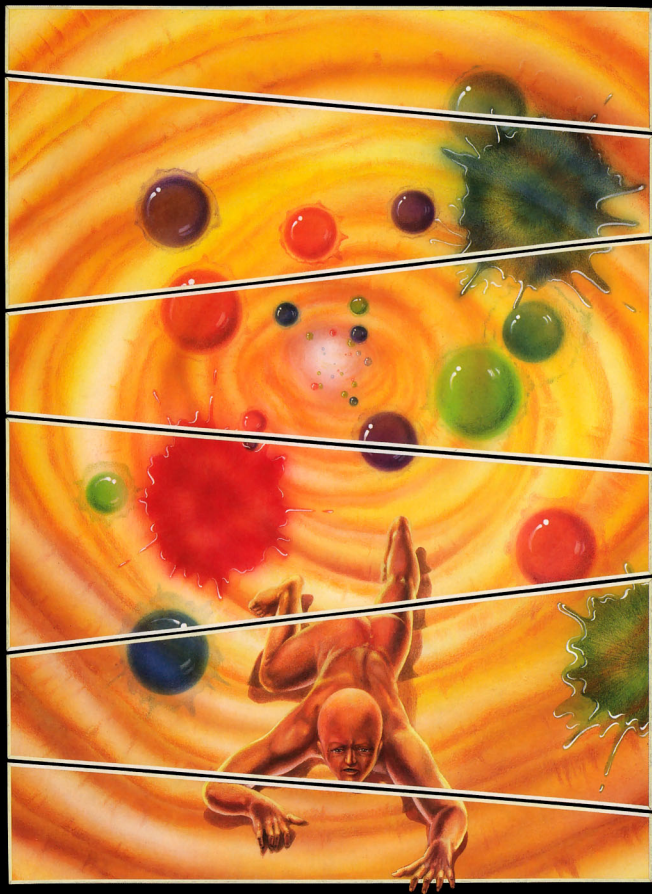


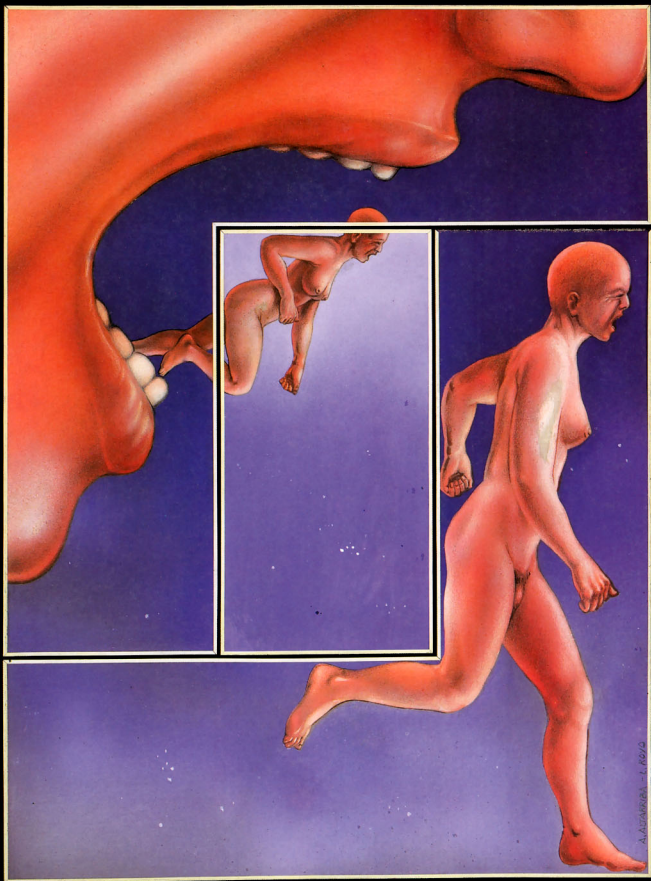
BY: A. ALTARRIBA & L. ROYO

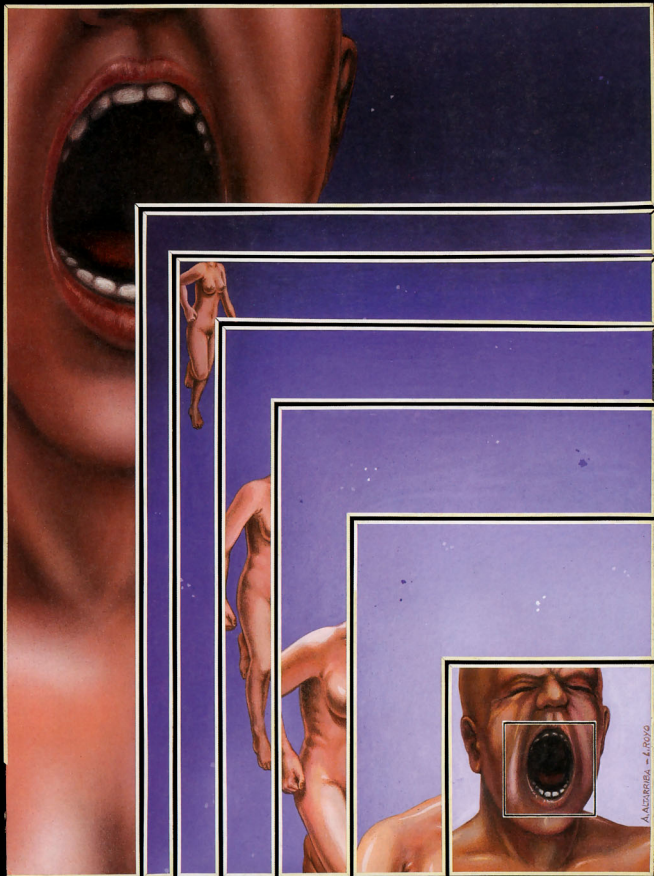












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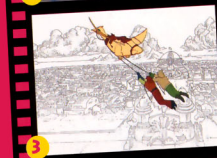
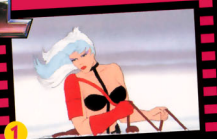
The Movie

Heavy Metal: The Movie, released over 25 years ago, engaged many of the world's finest animators. They came from 14 different countries and energized 10 different studios producing the most innovative animation in creating this classic motion picture that has stood the test of time.

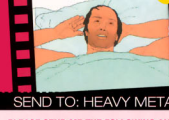
This famed artwork was not kept in studio storage. Rather, it was available through various animation and art galleries plus moving art exhibits. It sold like wildfire. Almost all of this rare art is now in private collections. We're glad to present a rare cache fine. Please remember, this is one-of-a-kind art so it is offered on a first come, first serve basis. The artwork pictured is available. Don't pass up your chance to own an original piece of one-of-a-kind Heavy Metal history.

This is your rare opportunity to own the actual one-of-a-kind production art used for: (1-5) the ultimate heroine, Taarna, with wonderful scenes of herself and the Mutant Leader; (6-12) Richard Corben's Den adaptation, with wonderful images of the Queen, Kath, and Art; (13) the Bomber (B-17) sequence being the first horror story to be animated; (14-16) Gloria, the Robot, and that weird space jockey, Zeke, from So Beautiful and So Dangerous; (17-18) Harry Canyon's futuristic NYC; and of course, (19-20) the opening Soft Landing sequence of the Corvette speeding through space; (21) Captain Stern-Hanover Fiste's famous galactic court scenes.

One final note concerning this unique art form: Never animation movies do not produce all images of a-kind art like this any longer. Almost all images are now computerized. Due to these technical advances, the actual production celuloid used to produce features does not exist for newer movies. Of course, this also means one-of-a-kind collectible artwork for the classic feature *Heavy Metal: The Movie* should become even more collectible in the future!



Cels



6 Den On His Horse
Item# 4090
Price: \$95.00
Den on his horse. Smaller 3" image (nice frontal view) on a color copy background.

7 Den With Spear
Item# 4092
Price: \$175.00
Den with a spear. Large fairly centered 6" x 8" representation of Den on a color copy background.

8 Den Kicking #1
Item# 4087
Price: \$150.00
Den kicking sequence. Large 7" tall images of Den looking over his shoulder with his left leg outstretched to kick.

9 Den Kicking #2
Item# 4088
Price: \$150.00
Den kicking sequence. Large 7" tall images of Den looking over his shoulder with his left leg outstretched to kick.

10 Den Kicking #3
Item# 4089
Price: \$150.00
Den kicking sequence. Large 7" tall images of Den looking over his shoulder with his left leg outstretched to kick.

11 Den and the Queen
Item# 4110
Price: \$695.00
Den and the Queen getting ready to do each other. Large 9 x 16" image.

12 Den and Kath
Item# 4106
Price: \$685.00
Den rescues Kath underwater. Large 11 x 12" image.

13 Bomber Sequence
Item# 4085
Price: \$115.00
Crewman from the Bomber sequence. 6 x 5" image of this character from the interior of the troubled plane. The interior background is a color-copy.

14 Gloria Kneeling
Item# 4094
Price: \$545.00
The cel is actually when she landed out of the tube on the spaceship. However, it has been enhanced with a color copy background of the bed, which can be removed if you so desire. Size: 6 x 5".

15 Gloria With Robot
Item# 4095
Price: \$245.00
Gloria with robot - 2" and 3" images of these two characters with a long 10" shadow.

16 Robot
Item# 4112
Price: \$275.00
Close-up of the Robot lying in bed. Well-centered 8 x 6" waist-up image as he gestures with his right hand.

17 Harry and Cop
Item# 4104
Price: \$345.00
Harry being harassed by the cop. Large 7 x 11" image of the cop grabbing Harry's face while he's still in bed. Color copy background.

18 Harry Close-Up
Item# 4103
Price: \$225.00
Classic close-up of Harry in bed with his arms behind him. This 8 x 11" image basically takes up the entire cel.

19 Corvette: Parachute Opened!
Item# 4083
Price: \$995.00
A very interesting piece of Heavy Metal history and action. A nice 2-cel set-up showing the photography/painting combination that meticulously went into the making of the first Heavy Metal movie.

20 Corvette and Driver
Item# 4082
Price: \$795.00
Side view of the Corvette and driver. Large 10 x 6" image. The Corvette in space is one of the most famous and cels showing a nice view of the Corvette are most sought-after.

21 Hanover #2
Item# 4098
Price: \$395.00
Hanover Fiste in the beginning stages of his mutated anger in witness box. The image is a large 8 x 4" with a full color copy background.

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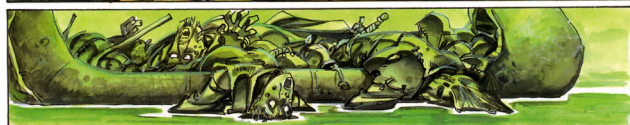
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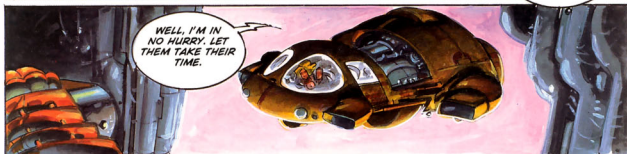




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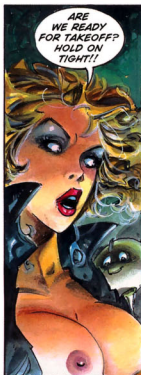


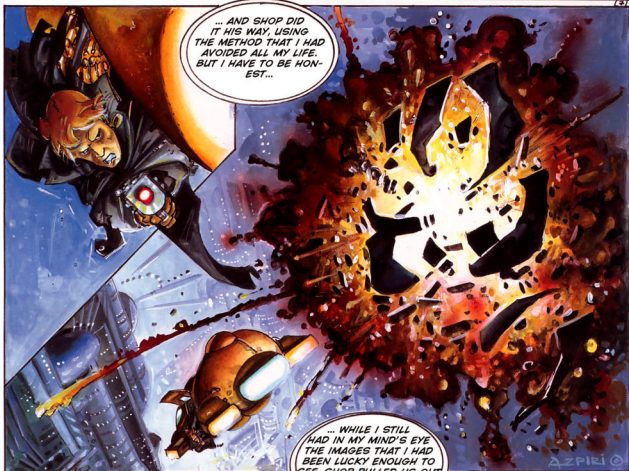


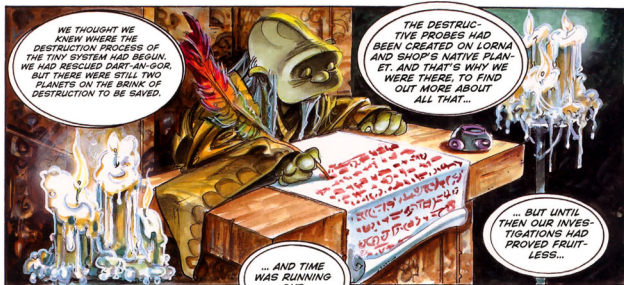


WHAT'S THAT?









WE THOUGHT WE KNEW WHERE THE DESTRUCTION PROCESS OF THE TINY SYSTEM HAD BEGUN. WE HAD RESCUED DART-AN-GOR, BUT THERE WERE STILL TWO PLANETS ON THE BRINK OF DESTRUCTION TO BE SAVED.

THE DESTRUCTIVE PROBES HAD BEEN CREATED ON LORNA AND SHOP'S NATIVE PLANET. AND THAT'S WHY WE WERE THERE, TO FIND OUT MORE ABOUT ALL THAT...

... BUT UNTIL THEN OUR INVESTIGATIONS HAD PROVED FRUITLESS...

... AND TIME WAS RUNNING OUT.



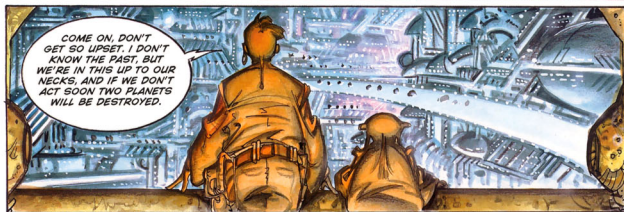
WHAT THE HELL IS GOING ON?



I BELIEVE YOU WATCHED A DOCU-VIDEO ABOUT THE PLANET'S PAST.



I CAN'T UNDERSTAND HOW THINGS REACHED THIS STAGE.



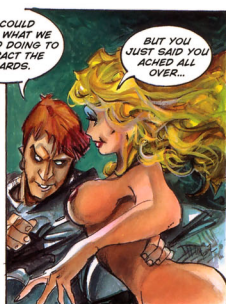
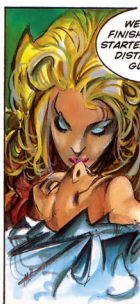
COME ON, DON'T GET SO UPSET. I DON'T KNOW THE PAST, BUT WE'RE IN THIS UP TO OUR NECKS, AND IF WE DON'T ACT SOON TWO PLANETS WILL BE DESTROYED.

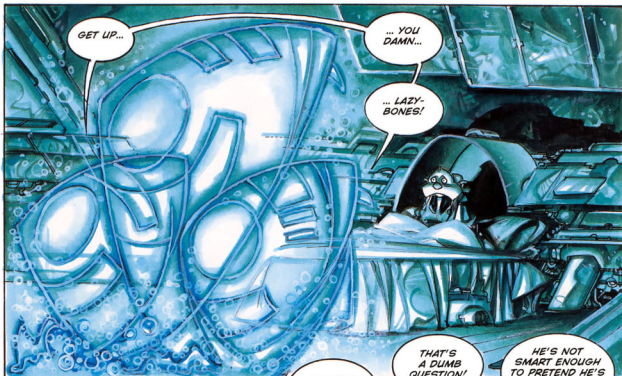


YOU'RE RIGHT. I'LL GO BACK THERE AND THIS TIME I WON'T FAIL.



WE'LL ALL GO BACK TOMORROW. BUT WE'RE EXHAUSTED AND WE NEED TO REST NOW.





GET UP...

... YOU
DAMN...

... LAZY-
BONES!

THAT'S
A DUMB
QUESTION!

HE'S NOT
SMART ENOUGH
TO PRETEND HE'S
ONE OF US!

HOW DID
YOU FIND US?

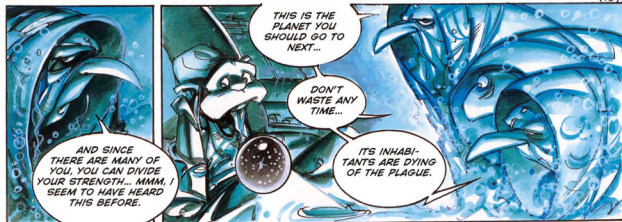
WHILE
YOU'RE ASLEEP,
LIVING BEINGS ARE
DYING, WAITING FOR
YOU TO SAVE
THEM.

YEAH,
LOOKS LIKE
HE'S HAVING A
HARD TIME.



WE THINK THE PROBES
WERE CREATED HERE ON
THIS PLANET AND WE
PLAN TO FIND
OUT WHY.

WHO CARES WHY?
THE REASON DOESN'T
REALLY MATTER. OUR
PRIORITY NOW IS TO
DESTROY THOSE
PROBES.

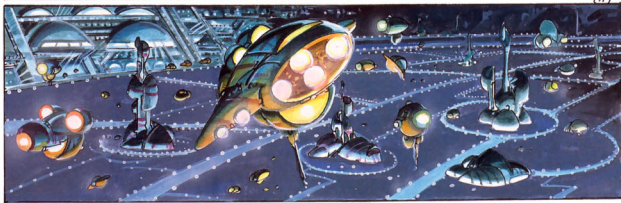


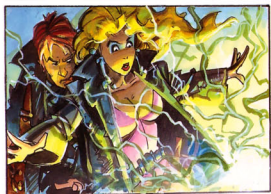
THIS IS THE
PLANET YOU
SHOULD GO TO
NEXT...

DON'T
WASTE ANY
TIME...

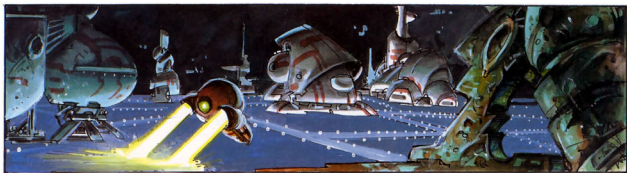
ITS INHABI-
TANTS ARE DYING
OF THE PLAGUE.

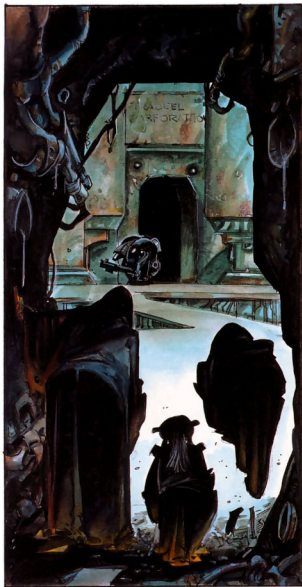
AND SINCE
THERE ARE MANY OF
YOU, YOU CAN DIVIDE
YOUR STRENGTH... MMM, I
SEEM TO HAVE HEARD
THIS BEFORE.

















WOW! THAT'S THE FIRST RAIN I'VE FELT IN AGES THAT I'VE NOT CONTAMINATED BY ACID OR SOME OTHER POLLUTANT.

COME, WE'RE NOT FAR FROM THE PROBE.



WHY DON'T WE HOP ON THE SHIP AND SWOOSH, DESTROY IT, AND COME RIGHT BACK?



IT'S NOT THAT EASY. MY SENSORS HAVE DETECTED THAT IT IS NEAR AN INHABITED AREA, BUT THEY HAVEN'T DETERMINED THE EXACT LOCATION.

WAIT!



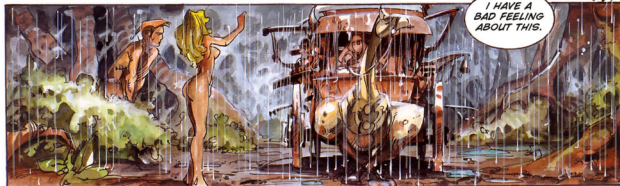
TAKE YOUR CLOTHES OFF!

IN THIS WEATHER? I DON'T THINK THIS IS THE BEST TIME...

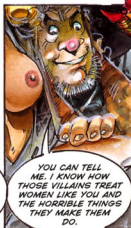
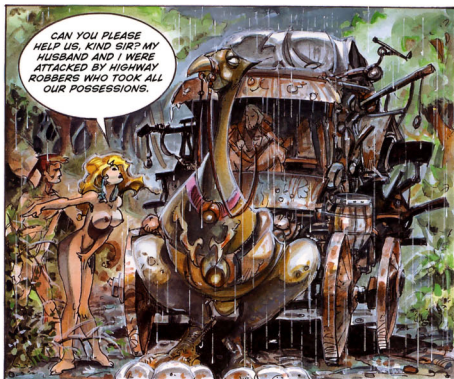


WHAT ABOUT OUR WEAPONS?

WE'LL GO BACK FOR THEM.



I HAVE A BAD FEELING ABOUT THIS.





I BET YOU
HAVEN'T SEEN ANY-
THING LIKE THIS IN
YOUR ENTIRE LIFE. VERY
FEW HAVE, AND NOT
MANY ARE LEFT WHO
CAN REMEMBER.

FUNDAMENTAL
MICROMOLECULES. THIS
IS WHERE ALL THE BIOLOGI-
CAL DATA ABOUT PAST
SPECIES ARE STORED...
PLANTS, ANIMALS, EVERY-
THING THAT DISAPPEARED
WITH THE MARCH OF
CIVILIZATION.



CIVILIZATION
DOESN'T HAVE TO
BRING DESTRUCTION
IN ITS WAKE.



MY DEAR,
INNOCENT FRIEND,
I ACKNOWLEDGE THAT
THIS NEED NOT ALWAYS
BE THE CASE, BUT IT IS
WHAT HAPPENED WITH US.
OUR RACE HAS COME
FURTHER THAN ANY
OTHER IN THE UNIVERSE,
FOR THE SIMPLE REASON
THAT OUR ANCESTORS
ABANDONED ALL STUPID
SCRUPLES LONG AGO.



WE'RE NOT
RESPONSIBLE.



WHAT
ABOUT THE
DESTRUCTIVE
PROBES?

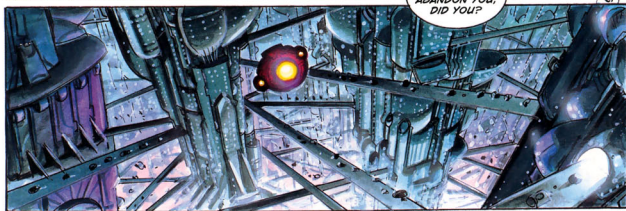
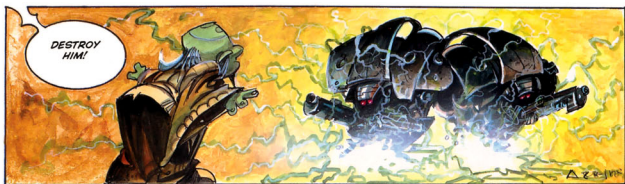


WE JUST MANU-
FACTURED THEM AND
SENT THEM WHERE WE
WERE TOLD. WE DON'T
DECIDE WHAT IS GOOD
OR BAD...

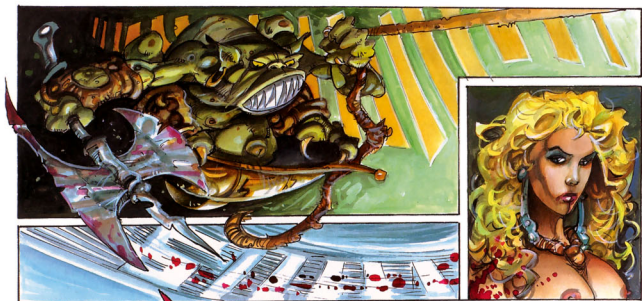
NEVER HAD
SOMETHING SO PERFECT
BEEN CREATED, SOMETHING
CAPABLE OF CLEANSING A
PLANET SO COMPLETELY IN
SO SHORT A TIME...



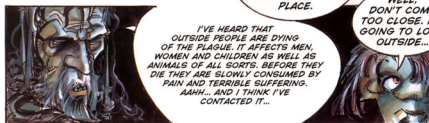
AND NOW
THAT I'VE TOLD
YOU ALL THAT, I
HAVE TO KILL
YOU.





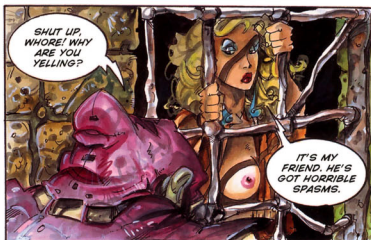








HELP!

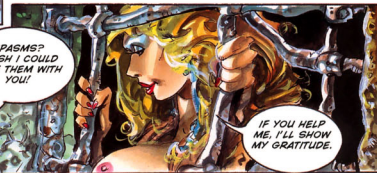


SHUT UP,
WHORE! WHY
ARE YOU
YELLING?

IT'S MY
FRIEND. HE'S
GOT HORRIBLE
SPASMS.



SPASMS?
I WISH I COULD
HAVE THEM WITH
YOU!!



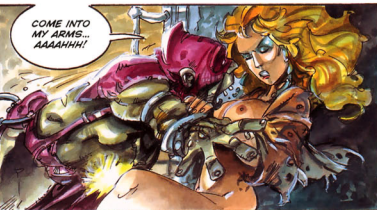
IF YOU HELP
ME, I'LL SHOW
MY GRATITUDE.



THAT'S
IT, PIG!
STICK THE KEY
IN THE LOCK!

CLIK

I'M SURE
YOU'LL BE
GRATEFUL!



COME INTO
MY ARMS...
AAAAHHH!



HE'S ALL
YOURS!



THANK
YOU!



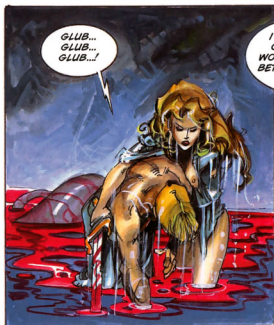
SHOULDN'T
WE...?

FOR-
GET THE OLD
MAN. THERE'S
NOTHING WE
CAN DO...









GLUB...
GLUB...
GLUB...



I THINK ANY
OTHER WAY
WOULD'VE BEEN
BETTER... GLUB...
GLUB...

CONGRATU-
LATIONS! EXCELLENT
SHOW!



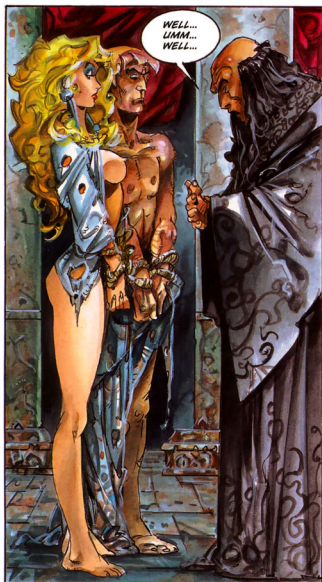
YOU KILLED ONE
OF MY FAVORITE
ANIMALS, BUT I MUST
ADMIT THAT THE BATTLE
WAS SPECTACULAR.



AND YOU'VE
GIVEN ME THE
OPPORTUNITY TO PUT
AN END TO YOUR
LIVES MYSELF!



TAKE THEM
AWAY!



IT'S OBVIOUS THAT
YOU'RE NOT FROM
AROUND HERE SINCE
YOU'RE NOT SUFFERING
FROM THE TERRIBLE
DISEASE THAT IS
DECIMATING THE
REGION.





WATCH
OUT, SHOP!



IT WAS
JUST A QUES-
TION OF
TIME...



... LET'S SEE
HOW MUCH HE
CAN TAKE!



AAAAHHHHH!

ENOUGH!



AND NOW
WATCH HIS HEAD
AS IT ROLLS TO
YOUR FEET...



STOP!



I THOUGHT I HAD GIVEN YOU ORDERS TO LOCK THEM UP.



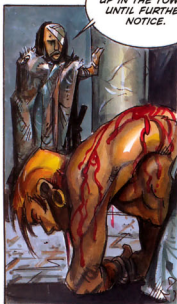
YOU DID, SIR, BUT THEY ESCAPED. I DIDN'T WANT TO DISTURB YOU SO I DECIDED TO DEAL WITH THEM MYSELF.



THANK YOU FOR YOUR EFFORTS, BUT I WANT TO QUESTION THEM. I THINK I'LL START WITH THE WOMAN...



HAVE HER WASHED AND PERFUMED, AND SEND HER TO MY QUARTERS.



LOCK THE MAN UP IN THE TOWER UNTIL FURTHER NOTICE.



DEATH WOULD HAVE BEEN SWEETER THAN WHAT AWAITS YOU.

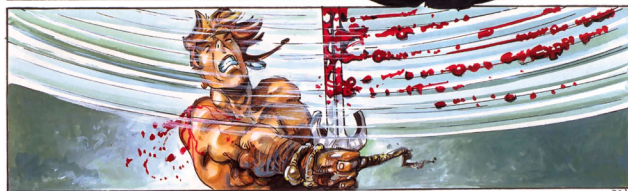


I'VE SEEN WOMEN AS BEAUTIFUL AS YOU KILL THEMSELVES RATHER THAN END UP IN HIS ARMS... HE'S SO DEFORMED BY DISEASE THAT YOU CAN'T EVEN IMAGINE THE HORRORS THAT LIE BENEATH THOSE ROBES.



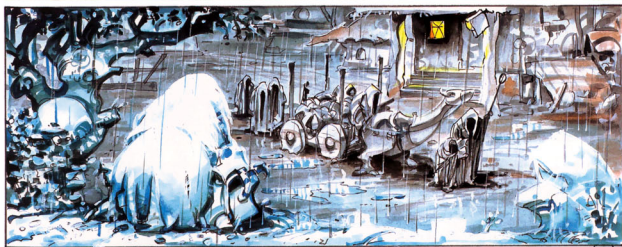
?

WHAT...?

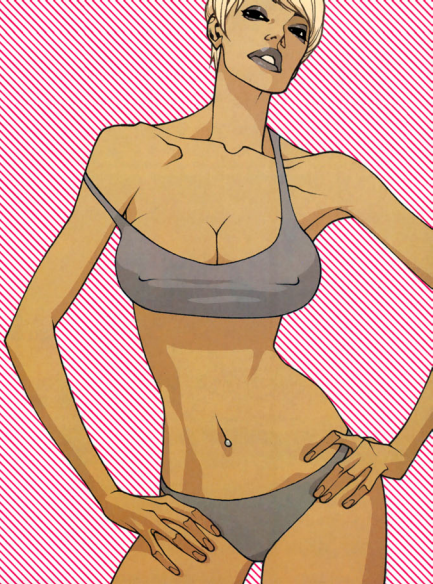
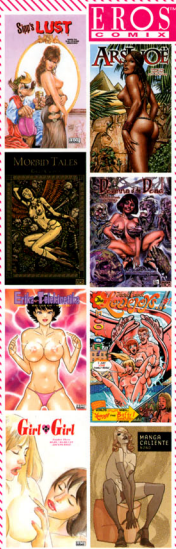


YOU SEE
HOW IT FEELS!





TO BE CONTINUED ON PAGE 100...



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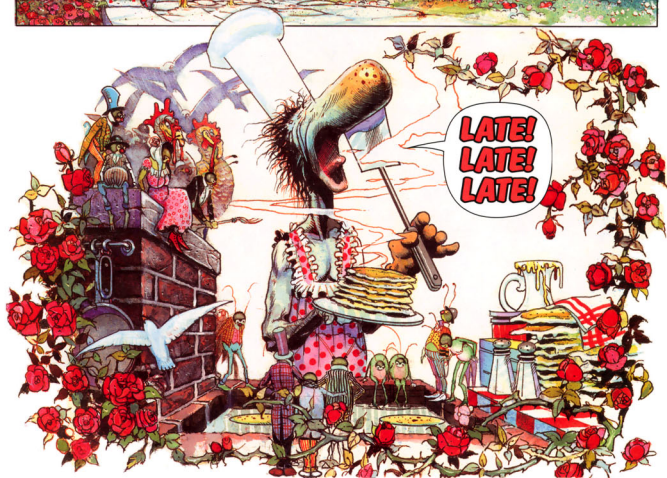
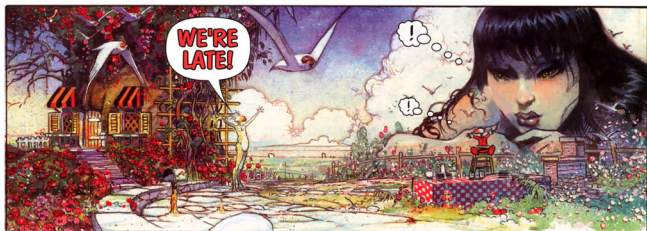
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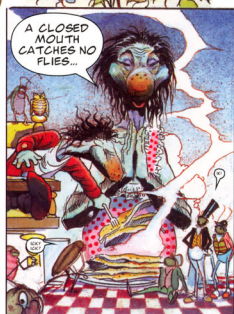
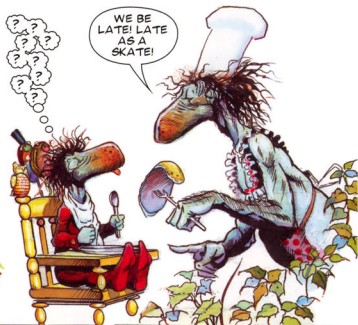
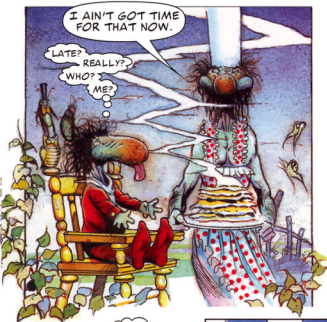
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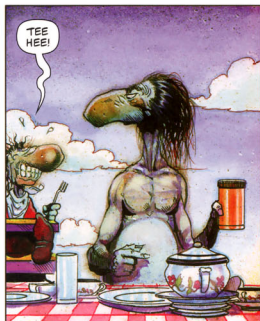
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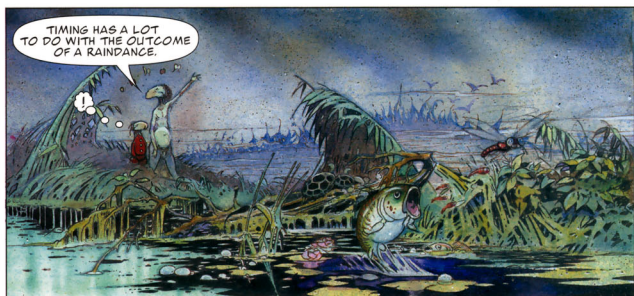












SO THIS IS IT?

NOPE.

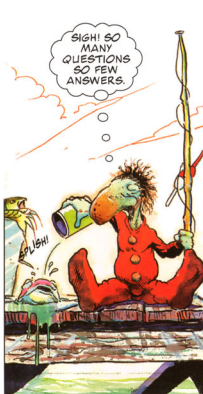
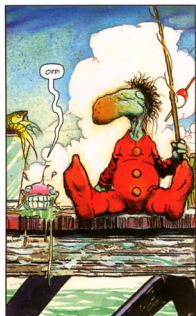
THERE'S NOTHING QUITE LIKE YANKING A LOWER LIFE FORM OUT OF IT'S NATURAL HABITAT TO MAKE A BODY FEEL SUPERIOR.

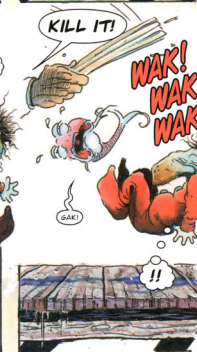
TIMES A WASTING. LETS GET RIGGED.



YOU CAN FISH FROM HERE WHERE THE WATERS NOT TOO DEEP UNTIL I GET BACK.









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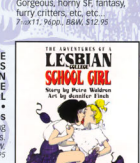
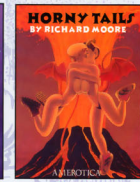
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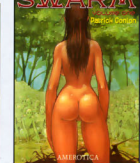
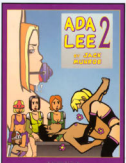


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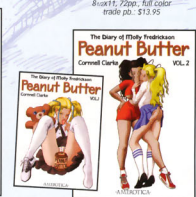
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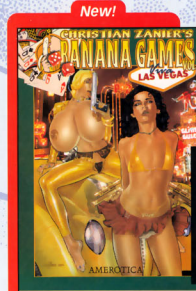
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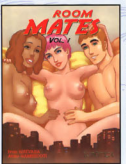
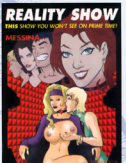


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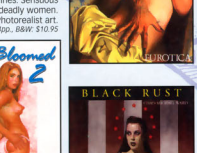
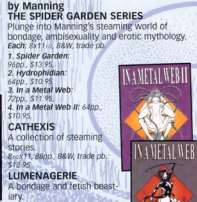
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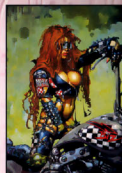
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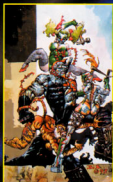
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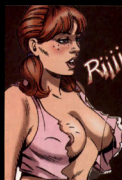
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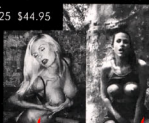
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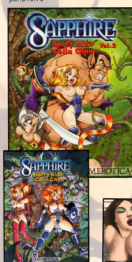
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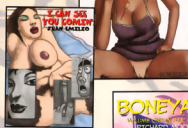
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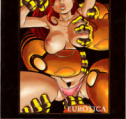
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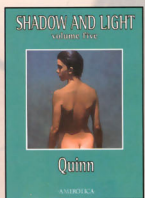
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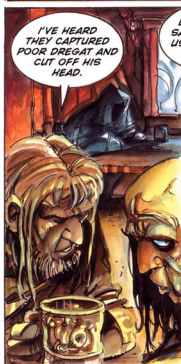
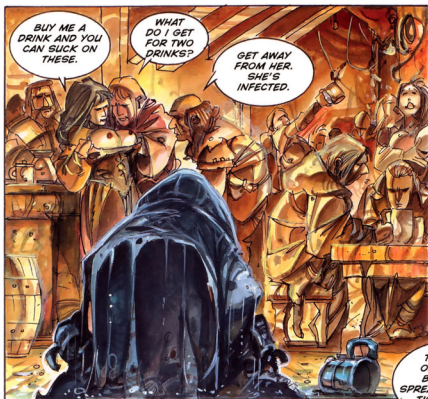


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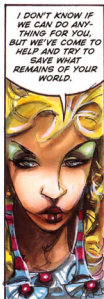
I WASN'T
ALWAYS LIKE
THIS...

I WAS ONCE A
GREAT WARRIOR,
FEARED BY MY ENEMIES
AND LOVED BY MY FOL-
LOWERS AND FRIENDS.

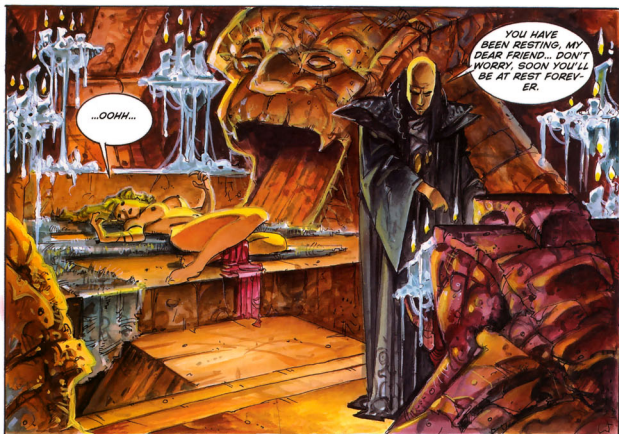
I WOULD GIVE
ANYTHING TO BE
LIKE I WAS BEFORE.

MY COURT WAS
DRUNK WITH SPLENDOR
AND RICHES, BUT THE
POWER THAT RULES OVER
MEN DECIDED TO SEND A HOR-
RIBLE DISEASE AND ALL THE
GLORY WAS TRANSFORMED
INTO MISERY AND
DEATH.







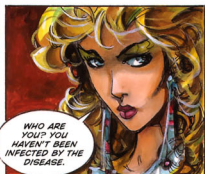


...OOHH...

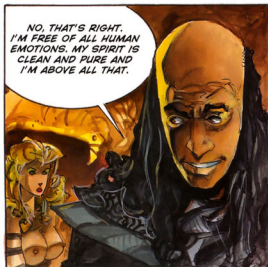
YOU HAVE BEEN RESTING, MY DEAR FRIEND... DON'T WORRY, SOON YOU'LL BE AT REST FOREVER.



MY STUPID LORD HAS DECIDED TO MAKE AN OFFERING TO HIS GODS- THAT'S WHERE YOU COME IN... A GREAT SHAME, CONSIDERING YOUR BEAUTY.



WHO ARE YOU? YOU HAVEN'T BEEN INFECTED BY THE DISEASE.



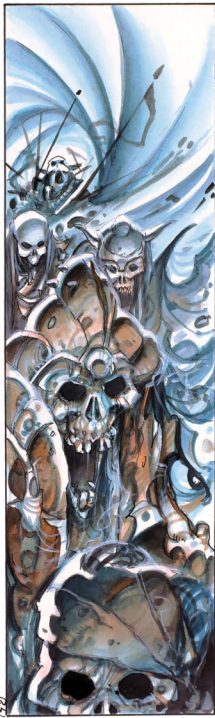
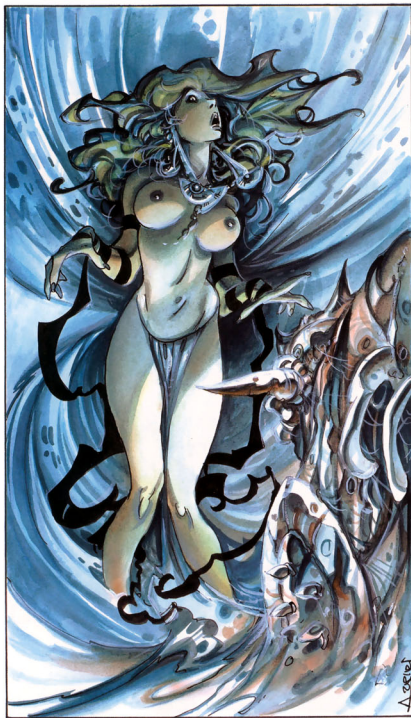
NO, THAT'S RIGHT. I'M FREE OF ALL HUMAN EMOTIONS. MY SPIRIT IS CLEAN AND PURE AND I'M ABOVE ALL THAT.



I DON'T THINK I BELIEVE YOU... ROHAM SHOULD KNOW THAT YOU HAVE POWER AND THAT HE IS JUST A FOOL, LIKE HIS FOLLOWERS.



STUPID FEMALE, DON'T UNDERESTIMATE MY POWER!







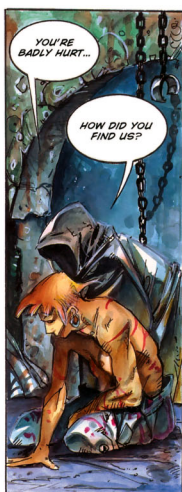


WHAT HAVE I DONE?

WHEN YOU GET OVER YOUR STUPID GUILTY FEELINGS, I'D APPRECIATE IT IF YOU'D UNSHACKLE ME.



WHAT THE FUCK WERE YOU WAITING FOR? HE WAS ABOUT TO CHOP ME UP.



YOU'RE BADLY HURT...

HOW DID YOU FIND US?



ALTHOUGH MY MISSION WAS OVER, I DECIDED TO FOLLOW YOU.

WISE DECISION... HAVE YOU BROUGHT SOMETHING FOR ME?



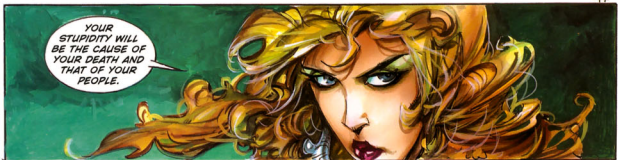
I COLLECTED YOUR STUFF ON THE WAY.

WELL DONE!

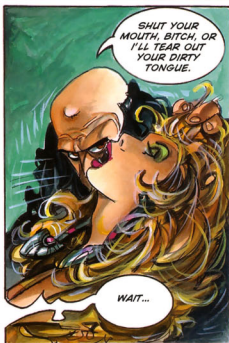


LET'S GET OUT OF HERE. I KNOW OF A QUIET PLACE WHERE I CAN RECUPERATE. LORNA'S IN DANGER.

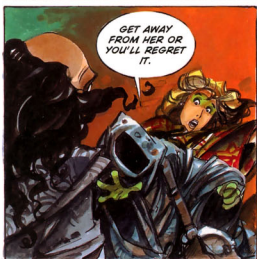
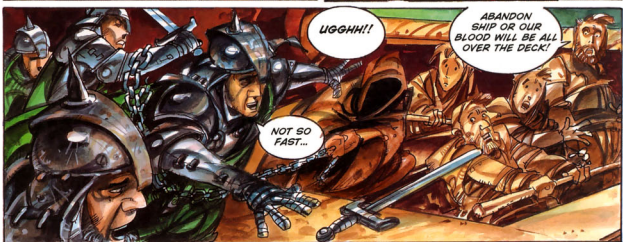


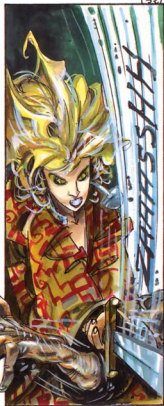
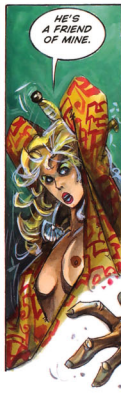










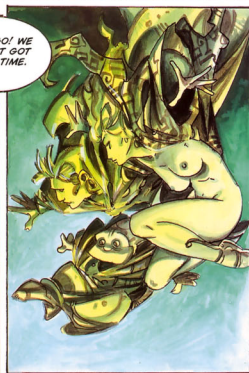


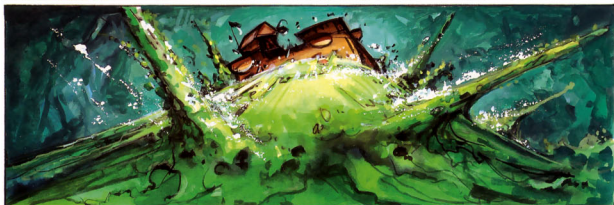




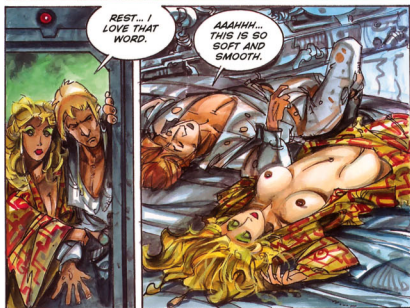
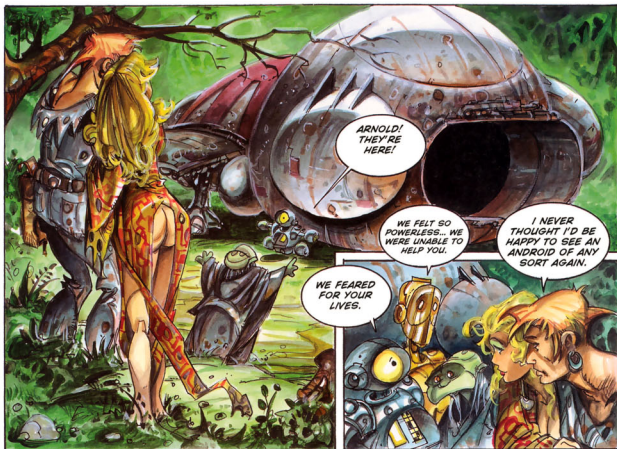


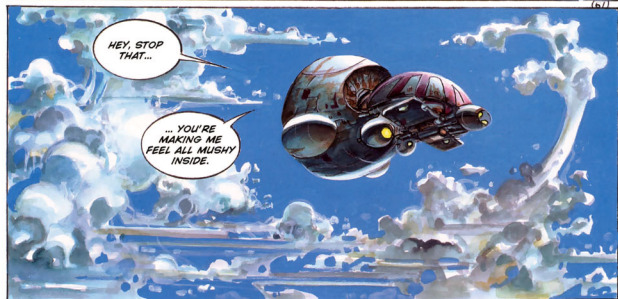
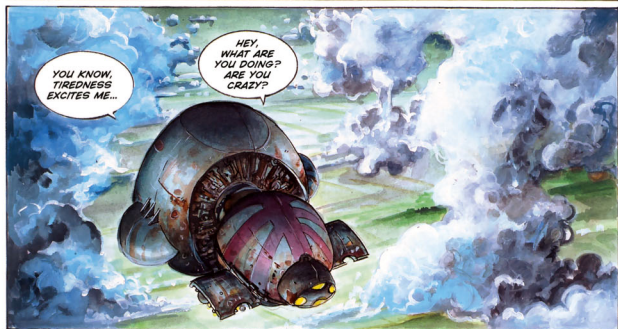














THIS IS THE SECOND OF MY
EXCITING ADVENTURES WITH MY
FRIENDS. AFTER DESTROYING THE
PROBE, WE FELT HAPPY BUT TIRED.
WE WERE LOOKING FORWARD TO A
BIT OF WELL-DESERVED R & R...

... BUT WE WOULD
HAVE TO PUT THAT
OFF FOR NOW.

THEY'VE DONE
IT AGAIN... THE
MONKS ARE
COMMUNICATING
WITH ME.

SHOULD WE
THROW HIM
INTO THE VOID?

OH NO!

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FREZZATO

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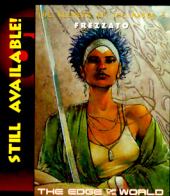


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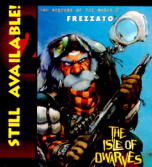
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