

SURVIVORS'

CLUB

BEUKES
HALVORSEN
MIRANDA
DE LA CRUZ

VERTIGO

"It's like someone put your favorite Far Eastern horror flick and your favorite American horror flick into the CERN accelerator and collided them to make a new fundamental particle—unstable, dangerous, almost certainly toxic. But so good!"

—MIKE CAREY,
THE UNWRITTEN,
LUCIFER



#4 Mar '16
suggested for
mature readers
vertigo.com



WELCOME TO
MUSKAGEE HOUSE



HELL HAS A NEW ADDRESS.

Muskagee House

HEY CHAMP!

YOU MISS ME YET?

I'M PRETTY HOMESICK,
LET ME TELL YA.

BIT OF AN UNEXPECTED
VACATION. I GUESS I
NEEDED ONE.

Post Card



HARVEY

MUSKAGEE,
PENNSYLVANIA.
NOW.

BUT THIS PLACE
IS A REAL
TOURIST TRAP.

HEY
FAITH,
HON, GRAB
ME A BEER,
WOULD
YOU?

PRAYER WILL
GET YOU TO HEAVEN.
TRESPASSING WILL GET
YOU THERE FASTER.

LET'S JUST SAY THEY'RE NOT
GONNA BE FEATURED IN *GOOD
HOUSEKEEPING*.

THE STACK OF
CHAIRS AGAIN? YOU'RE
GOING TO HAVE TO TRY
HARDER THAN THAT,
DEMON.

I TOOK A WRONG
TURN LAST NIGHT
AND ENDED UP IN
THE KITCHEN.

I WAS HOPING
FOR A MIDNIGHT
SNACK.



BOY, DID I GET
THE COLD SHOULDER
FROM MY HOSTS.



SURVIVORS' CLUB

CHAPTER FOUR: UNINVITED

DALE HALVORSEN
WRITER

LAUREN BEUKES
WRITER

INAKI MIRANDA
GUEST ARTIST

EVA DE LA CRUZ COLORIST CLEM ROBINS LETTERER
BILL SIENKIEWICZ COVER ARTIST
ROWENA YOW ASSOCIATE EDITOR **SHELLY BOND** EDITOR
SURVIVORS' CLUB CREATED BY BEUKES, HALVORSEN AND KELLY



I'M STILL FIGURIN' MY WAY 'ROUND.

IT'S BIGGER THAN IT LOOKS FROM THE OUTSIDE.

BUT YOU KNOW YOUR OLD MAN.

I'VE GOT A BARREL OF TRICKS UP MY SLEEVE.

Hmmm.

THAT'S ALSO NEW.

CRACK





THERE'S A HAUNTING IN ARLINGTON LOOKS PROMISING. DEMON CAT. BLEEDING WALLS--

BILL, HONEY--

--THE HOUSE IS ACTING UP AGAIN.



BUT NOT SOMETHING I'VE SEEN BEFORE.

I THINK WE HAVE AN UNINVITED GUEST.

YOU KNOW WHAT WE SAY. "THE DEVIL HAS NO NEW TRICKS."



"JUST NEW FACES!"

RATTLE RATTLE



LET US PRAY.

YOU KNOW ME,
CHAMP, I'M NOT A
RELIGIOUS MAN.

OUR
FATHER IN
HEAVEN, **GUIDE**
US, **PROTECT US**
FROM THE **UNHOLY**
ANGELS AROUND
US.

SILENCE
THEM WITH YOUR
WORD! **VANQUISH**
THEM BY **THE BLOOD**
OF **CHRIST!** BIND
AND DECOMMISSION
THEM!

IN THE
NAME OF
THE FATHER,
THE SON AND
THE HOLY
SPIRIT.

AH,
C'MON!

BUT I LEARNED
A THING OR
TWO ABOUT THE
POWER OF
BELIEF TODAY.

AMEN!

STOP ME IF YOU'VE HEARD THIS ONE, CHAMP.



KNOCK, KNOCK.



WHO'S THERE?

ADORE.



ADORE WHO?

A DOOR IS BETWEEN US. OPEN UP!

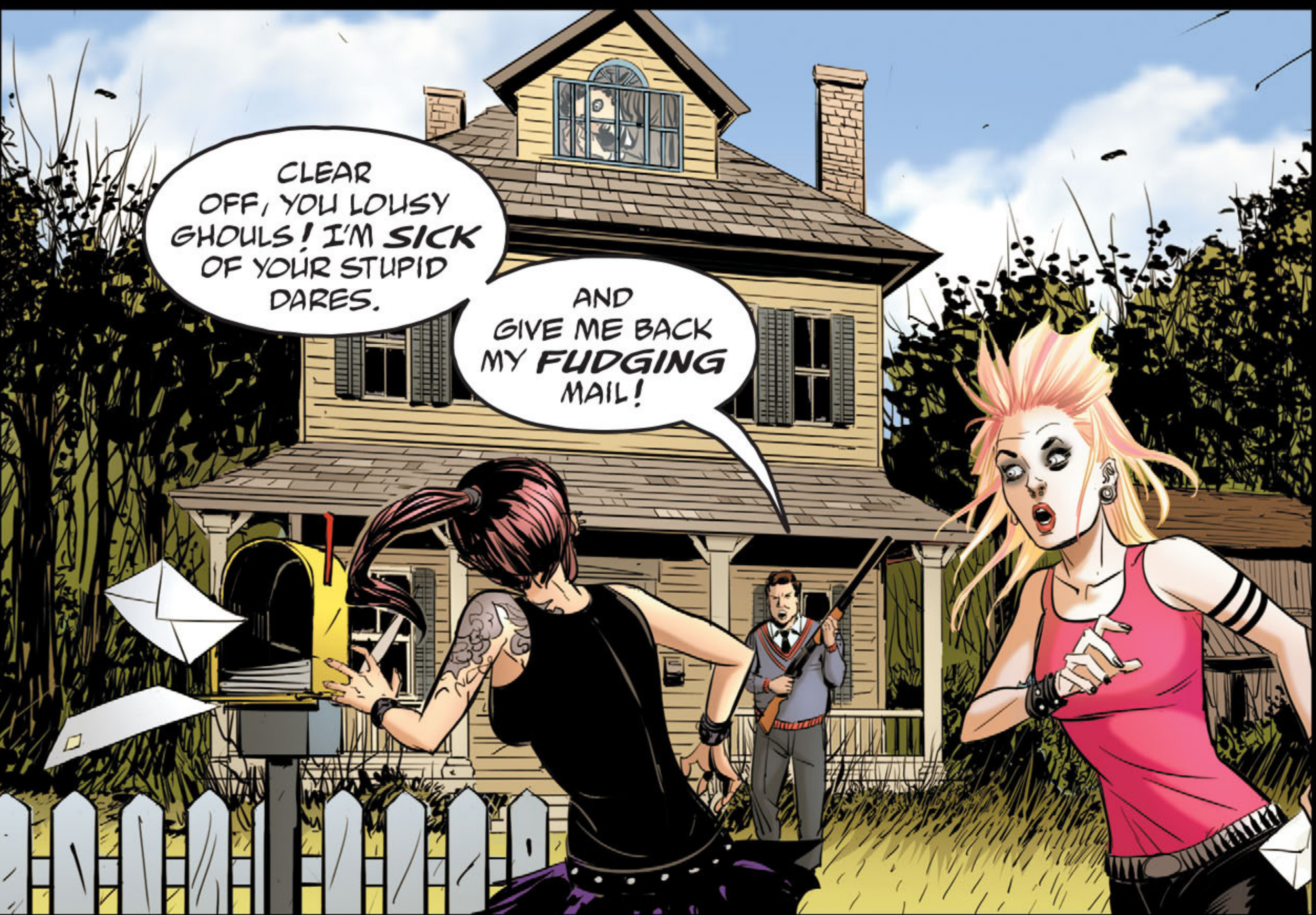


HA, HA, HA, HA!



AT LEAST I GOT A ROOM WITH A VIEW.

YOU CAN GET A GREAT PERSPECTIVE FROM WAY UP HERE.



CLEAR OFF, YOU LOUSY GHOULS! I'M SICK OF YOUR STUPID DARES.

AND GIVE ME BACK MY FUDGING MAIL!

IT'S MY ELECTRICITY BILL, NOT YOUR GODDAMN SOLVENIR!



...I'VE COMPLETELY LOST TRACK OF TIME.



SON, LET ME TELL YA, I'M HAVING SO MUCH FUN...



OR MAYBE IT WORKS DIFFERENTLY HERE.

THE WALLS ARE SO THIN, I CAN HEAR THE OTHER GUESTS.

MWWW-MMM

I BET THEY'RE JUST DYING TO MEET ME.



DON'T MAKE ME SAY IT!



OH ALL RIGHT, I'LL SAY IT. MY ROOF, MY RULES!

HAHAHA

SAY IT.

KEEP OUT
man's Room

ROBO DAD WILL BE RIGHT BACK AFTER THESE COMMERCIAL MESSAGES!

I WAS REAL CURIOUS ABOUT THE OTHER GUESTS.

CRUNCH
CRUNCH

WHO IN BLUE BLAZES WOULD CHOOSE TO COME HERE?

MA AND PA WICKMAN! I RECOGNIZE THEM FROM THE FAMILY PHOTOS ON THE STAIRS.

LEMME TELL YOU, THE YEARS HAVE **NOT** BEEN KIND TO OLE JEFF AND ERIN.

HSSSSS!

WE'VE BEEN GOOD. WE'RE GOOD PARENTS.

I WOULD HAVE JOINED THEM FOR DINNER, BUT THE CATERING IS TERRIBLE.

AND FRANKLY, SO IS THE CONVERSATION.



SEE YOU LATER, DARLING, I LOVE YOU!

OKAY, THEN. HAVE A GREAT DAY, SWEETHEART.

WISH I'D BROUGHT A CAMERA! THE PICTURE OF DOMESTIC BLISS.

WORK

HI-HO. HI-HO. THEY'RE LIVING THE DREAM, CHAMP.

BUT WHOSE DREAM?

AND HOW THE HELL DO I CHECK OUT ALREADY?



KEEP OUT
Simon's Room

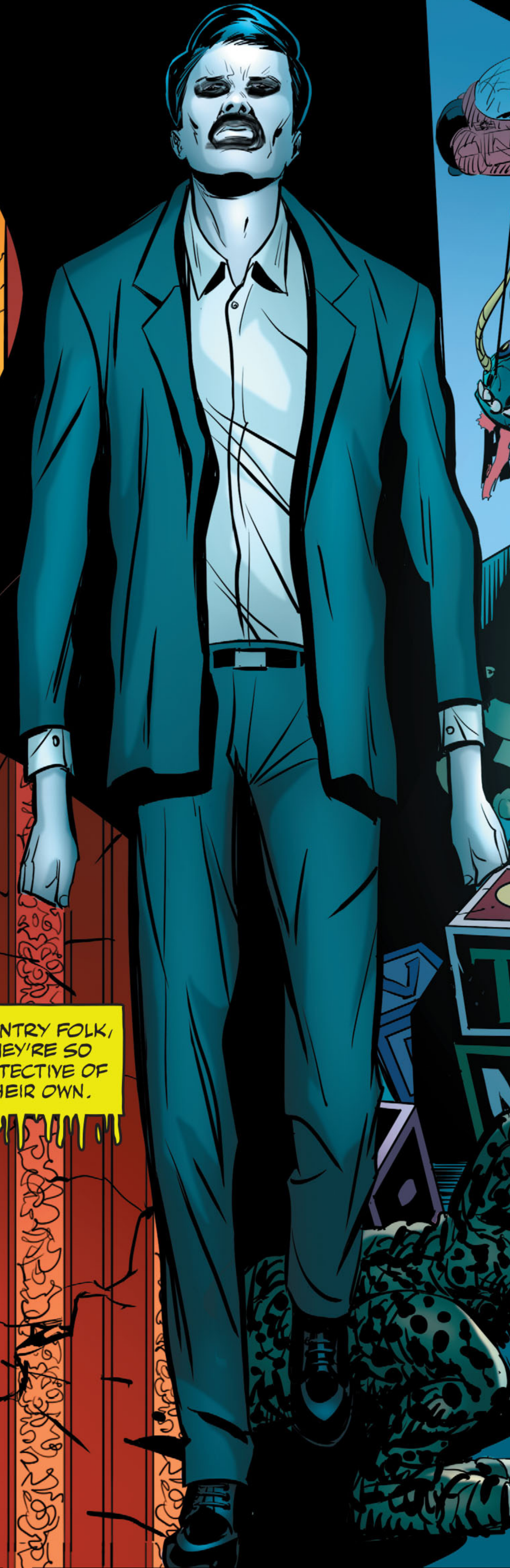


OH, I WOULDN'T GO IN THERE. THE HOUSE WON'T LIKE IT.

YOU DON'T BELONG. YOU'RE NOT FAMILY.



COUNTRY FOLK, THEY'RE SO PROTECTIVE OF THEIR OWN.



AND I THINK I FOUND THIS HOME'S HEART.



HOME IS WHERE THE HEART IS...



AAAGH!
NOT AGAIN!



Where Are They Now?
Forensic Artist Creates
Portraits Of What Missing
Wickman Parents
Would Look Like Today



Muskagee
House
attracts
the curious
and the
perfidious

**Simon
Wickman
fights Christian
Couple For
Custody of
haunted
house**

**Horror
Movie Puts
Muskagee
On The
Map**

**MEET
SIMON
WICKMAN
AT
FEST
2010**



REMEMBER
WE USED TO
PLAY GAMES
WITH YOUR
BABYSITTER,
CHAMP?

NOT THE **STABBING GAME** WHERE SHE SCREAMED AND SCREAMED. I MEAN LIKE CHUTES AND LADDERS.

THEY PLAY THAT A LOT HERE. YOU WOULDN'T LIKE THIS VERSION.



CALL ME A SORE LOSER.

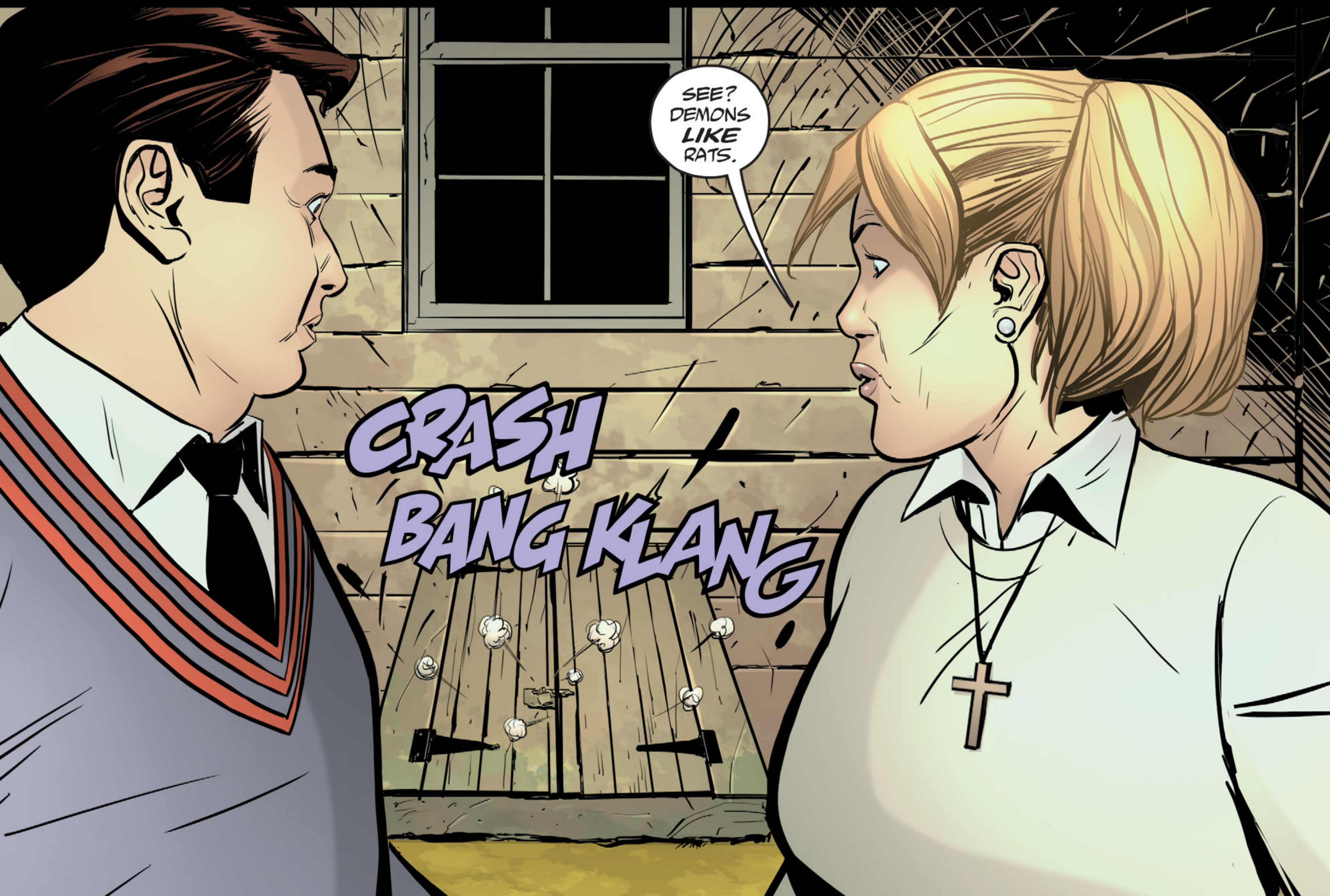


MRS. HINKEL, LISTEN TO **REASON**. SUBURBAN IS THE NEW URBAN. WE'RE OFFERING YOU A **PREMIUM** FOR THIS SHIT-HOLE.

YOU LISTEN TO **ME**, MISTER FANCY PANTS. YOU THINK THE INVESTORS IN YOUR LUXURY GOLF ESTATE WANT TO LIVE NEXT DOOR TO A **GATE TO HELL**?

YOU TELL 'EM, HON.

WE'RE NOT SELLING. END OF STORY.



SEE? DEMONS LIKE RATS.

CRASH
BANG KLANG



WHATEVER
YOU DO,
DON'T GO
IN THE
BASEMENT.



I GET THE
IDEA THE
OTHER
PLAYER IS
CHEATING.



SHHHHHH.
I NEED TO
BORROW SOME-
THING FROM
YOU, MR.
WICKMAN.



WELL, TWO
CAN PLAY AT
THAT GAME.





YOU KNOW, CHAMP, I'VE BEEN HERE SO LONG...



...I'M STARTING TO FEEL LIKE I'M PART OF THE FAMILY.

CLUCKOO! CLUCKOO!



BUT I WANT TO GET CLOSER.



I WANT TO SEND A MESSAGE.



ALMOST 3,000 MILES AWAY, ECHO PARK, LOS ANGELES.

WAKING UP NEXT TO SIMON WICKMAN! HOPE I DON'T CATCH ANYTHING...**SUPER-NATURAL.**

≡YAWN≡
WHAT ARE YOU DOING?

I GOTTA RUN. THANK YOU FOR THE SEXY TIMES.

HEY, MELANIE. DON'T **STEAL** ANYTHING ON YOUR WAY OUT. I KNOW WHAT YOU **GROUPIES** ARE LIKE.

IT'S **MELODY.**

HASHTAG ASSHOLE.

SLAM

HASHTAG SUCK MY DICK.

OH WAIT, YOU ALREADY DID THAT.





OW. AND CLAWED ME TO PIECES.



WHOSE BRIGHT IDEA WAS ABSINTHE COCKTAILS, HUH?



HOPE YOU DON'T MIND, CHAMP.



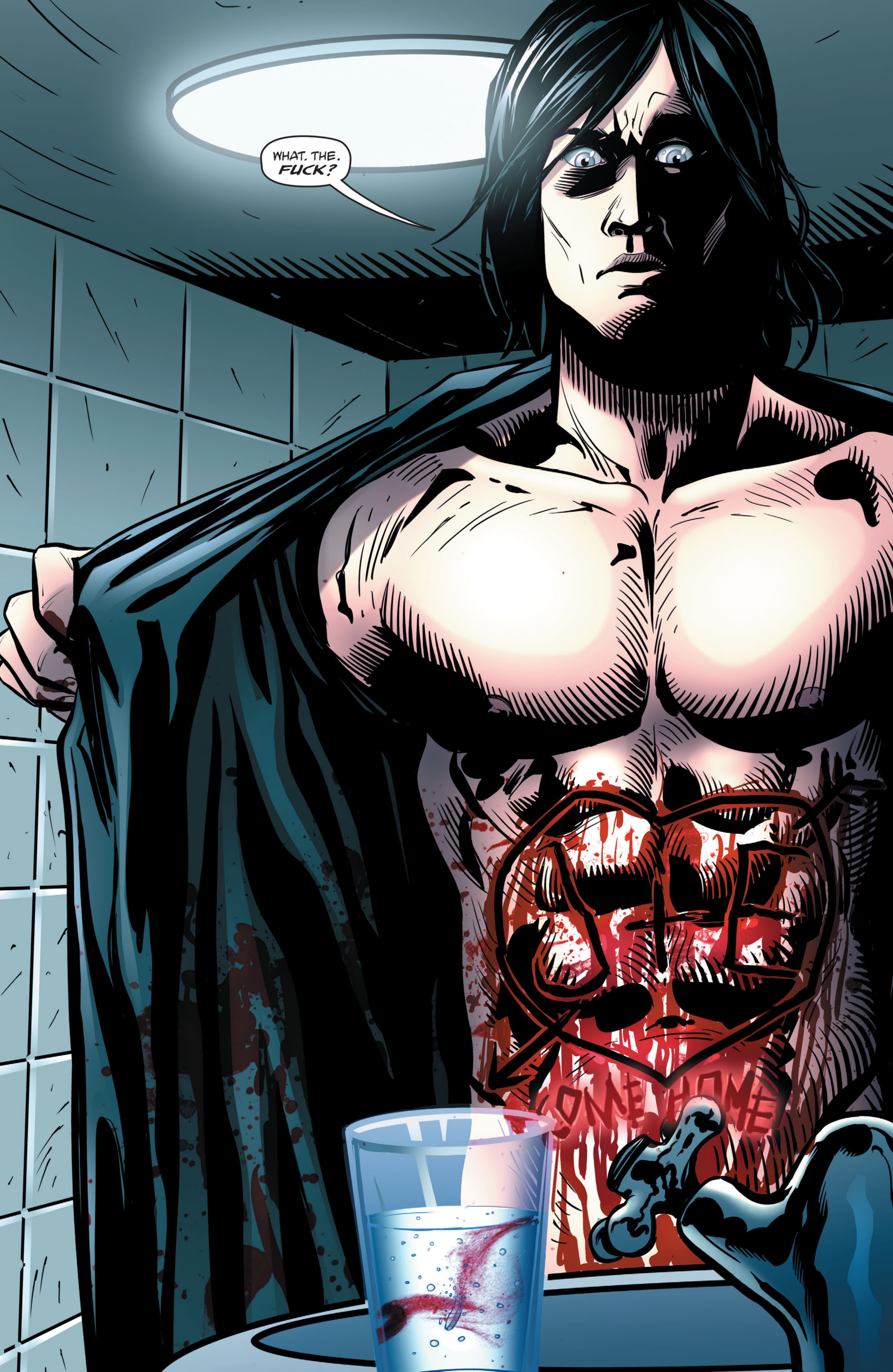
I COULDN'T FIND A WAY TO SEND YOU THIS POSTCARD, SO I SENT A MESSAGE VIA YOUR LITTLE FRIEND SIMON.



NO, YOU MUSTN'T! IT'S NOT FOR YOU! YOU'LL MAKE THE HOUSE ANGRY! EVERYTHING HAS TO STAY THE WAY HE LEFT IT. IT HAS TO BE PERFECT FOR WHEN SIMON COMES HOME.



IS THAT ANY WAY TO TREAT A GUEST?



WHAT. THE. FUCK?

I'VE GOT IT FIGURED OUT.

THE PERFECT FAMILY, THE PERFECT HOUSE.

BUT WE'RE ALL JUST A BUNCH OF EMPTY NESTERS PINING FOR THE KIDS TO COME VISIT.



I'M GETTING SETTLED IN.

YOU COULD SAY I'M MAKING IT MY OWN, CHAMP.

AAAAGH! FAITH! THERE'S SOMETHING DISGUSTING IN THE FRIDGE!

GET THE VIDEO CAMERA! WE HAVE TO DOCUMENT THIS!



YOU SHOULD COME VISIT, HARVEY. YOU SHOULD COME VISIT REAL SOON.

YOUR OLD MAN,

MR. EMPTY.



NEXT ISSUE: DO VIDEO GAMES DREAM OF ELECTRIC SHEEPLE? A FAMILY REUNION, HARVEY PLAYS CAPTIVE AUDIENCE TO ALICE, AND A MONSTER SHOW-AND-TELL.

VERTIGO QUARTERLY: SFX-BANG!



PROCESS

Krak. Slam. Pop.
And now **BANG!**

For the last year, Vertigo has celebrated the art of the sound effect in comics by releasing anthologies in which creators use the chosen effect as inspiration. The short stories they've created have ranged from the serious to the absurd, with settings both realistic and fantastical.

For the final installment, VERTIGO QUARTERLY: SFX, the writers and artists have used BANG! as their jumping-off point. Be it the bang of a drum, the roar of a cannon, or the start of a universe, the contributors used this, the loudest of sound effects, for maximum impact.

To commemorate the end of the run, we've asked a few of the participants to share their thoughts on sound effects.



HOWARD CHAYKIN

Why are sound effects important in comics?

It would be easy to accept the notion that the use of sound effects in comics has been tainted by the *Batman* television series, as well as the miserable and insulting Lichtenstein appropriation of honest work in the name of condescending irony. But one must go back to Will Eisner's *The Spirit*, Harvey Kurtzman's EC war titles, Walter Simonson & Archie Goodwin's *Manhunter*, and the work that Ken Bruzenak has done since and including *American Flagg!* to see the value of sound effects in the service of ambience, graphic beauty, enhanced dramatic narrative and atmosphere—all this when done well, of course. Too much sound effect lettering is truly shitty, completely missing the point of its use and value.

What inspired your story in BANG?

Reading about the Beach Boys, seeing *Love & Mercy*, listening to Ruben and the Jets, and recalling an anecdote about Paul Revere & the Raiders and what the word "lanoola" meant to them.

What is your favorite sound effect?

KATAKLOK

Belgian for falling down a flight of stairs.

JONATHAN CASE & LEILA DEL DUCA

Why are sound effects important in comics?

LEILA: They help communicate important emotions and suspense in a medium that depends on readers' imaginations to fill in the blanks between words, pictures, and panels.

JONATHAN: Comics should be fun to read, and a well-placed sound effect is fun to read, right? It's just another tool in the toolbox for bringing readers into a moment. If you ever skim through a comic, just looking at the art, it's usually less involving than the words and pictures combined, even if you can follow the story. All the elements should be tuned to complement each other: text, art, effects, etc. We can interpret a sound effect quickly—in a lot of cases, faster than artwork—so it can be the first information a reader registers. It's great for pacing.

What inspired your story in BANG?

JONATHAN: Black-and-white Hollywood movies. *Sunset Boulevard* is a favorite, and that's probably the biggest inspiration. There's a funeral for the movie star's pet chimpanzee in that movie—it's a great bit. Apes should be employed in storytelling whenever possible.

LEILA: I really wanted to work with Jonathan ever since reading his book *Dear Creature*. His imagination, characters, and stories have so much life and humor that when my editor, Jamie S. Rich, asked whom I'd like to work with, Jonathan was at the top of my list. Thankfully, he had the time and interest and wrote a wonderful script that I had loads of fun drawing!



What is your favorite sound effect?

LEILA: **DOOM**

might be my favorite. I love when Joe Keatinge writes it into our book *Shutter*, because John Workman always does such a fantastic job lettering it. I also love the use of DOOM in Mike Mignola's *Hellboy*. It's perfect in communicating... well, doom! And big, foreboding sounds.

JONATHAN: A generous wine pour:

gluk gluk gluk gluk gluk



CHRISTIAN WARD

Why are sound effects important in comics?

Sound effects exaggerate excitement and action. Sometimes you just don't feel that laser zap without the SFX.

What inspired your story in BANG?

Quantum mechanics, superhero origins, and the most obvious and famous "bang" of all: the Big Bang. Often in comics, characters will be transformed by their own personal metaphoric "big bangs," and those character "big bangs" are often tragic: the death of one's parents, a laboratory accident, the loss of your home. I wanted to do a superhero/science fiction story about a family enduring and ultimately being heroically transformed by a tragedy—a story that features not only a metaphorical big bang but a real one, too.

What is your favorite sound effect?

I'd say **BANG!** of course, but equally I'm a fan of its bigger brother

BOOM!

K. PERKINS

Why are sound effects important in comics?

SFX are the extra bits of emphasis that bring the comic experience to yet another one of our senses. Through their use we hear those highlighted moments. And, because SFX are usually onomatopoeic, those sounds are even more cathartic to the characters and the readers.

What inspired your story in BANG?

I live for BANG moments—the big realizations that tend to be the simplest of explanations to complicated problems. I wanted to write about a BANG moment that I think is important: accepting and supporting people for who they are.

This BANG! comic is about a conservative, stuck-in-his-ways father whose gay son performs as a drag queen. Drag culture is incredible and one of the most accepting and supportive communities I've ever known. More people should know about this wonderful community and the love and tolerance it supports.

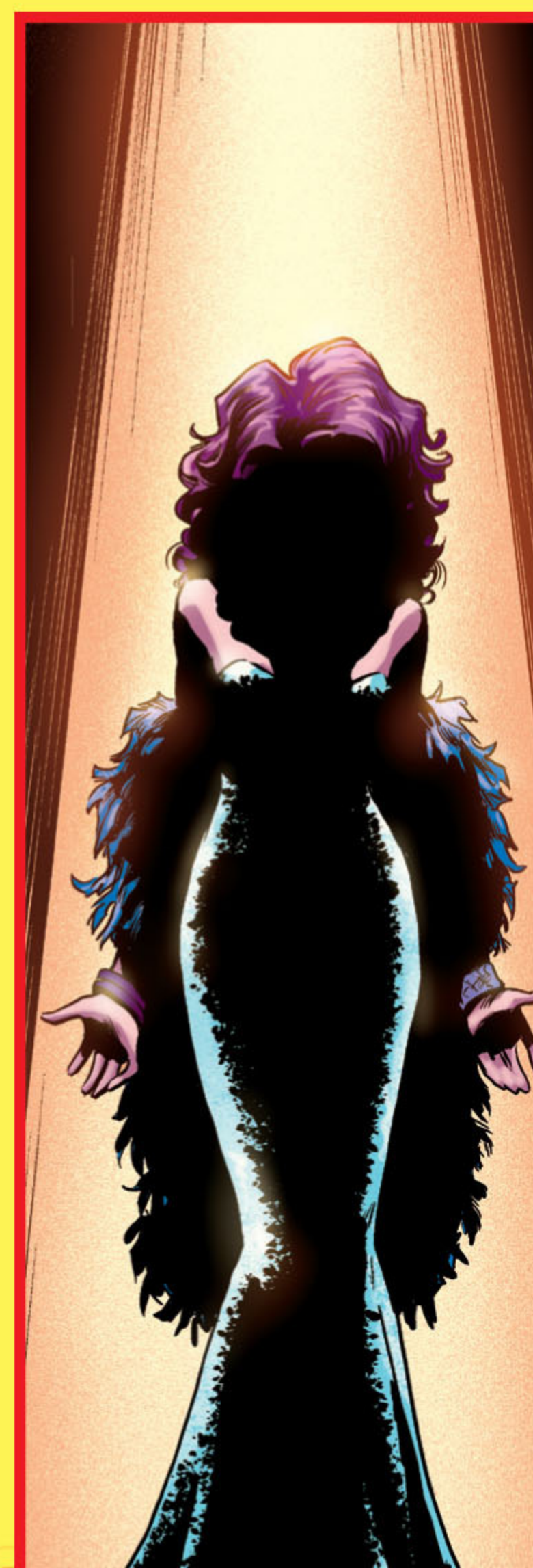
What is your favorite sound effect?

I love the catharsis of (and the many meanings behind)

But I do love a great

BANG!
KRAK

Nothing like the sound of something giving way to the power of something stronger. Actually, I'm amazed that I still have as many dishes as I do, despite my love of the sound.



EMMA NEEDELL

Why are sound effects important in comics?

A comic book without sound effects is like a hamburger without condiments—both are flavorless and dry. Sound effects add tone—for instance, creating slapstick comedy—or tension, like a phone ringing or someone knocking at a door or building memorable scenes (or, as the industry vernacular goes, "set pieces") that have inspired many comic books to be turned into today's biggest movies. Sound effects make a comic book an auditory experience—onomatopoeia is an incredible tool (and, in itself, an incredible word).

What inspired your story in BANG?

I wrote down every word or phrase association I could think of for the word "BANG," and the one that really stuck with me was "Bang for your buck." Eventually, that led me to create the miserly Minella Bros. and their circus—and every good circus has a human cannonball act (that, of course, goes out with a bang!).

What is your favorite sound effect?

KA-BOOM!

Just looking at that word, I feel like I'm witnessing a massive explosion—and the nuance of this sound effect could mean it's a deadly explosion or a funny one. Just from those six letters, so much is being communicated!



These are just some of the responses we could fit in this space. For more answers from the VERTIGO QUARTERLY: SFX-BANG contributors, visit vertigo.com.

**VERTIGO QUARTERLY:
SFX-BANG is on sale
January 27.**

JAMIE S. RICH, SENIOR EDITOR



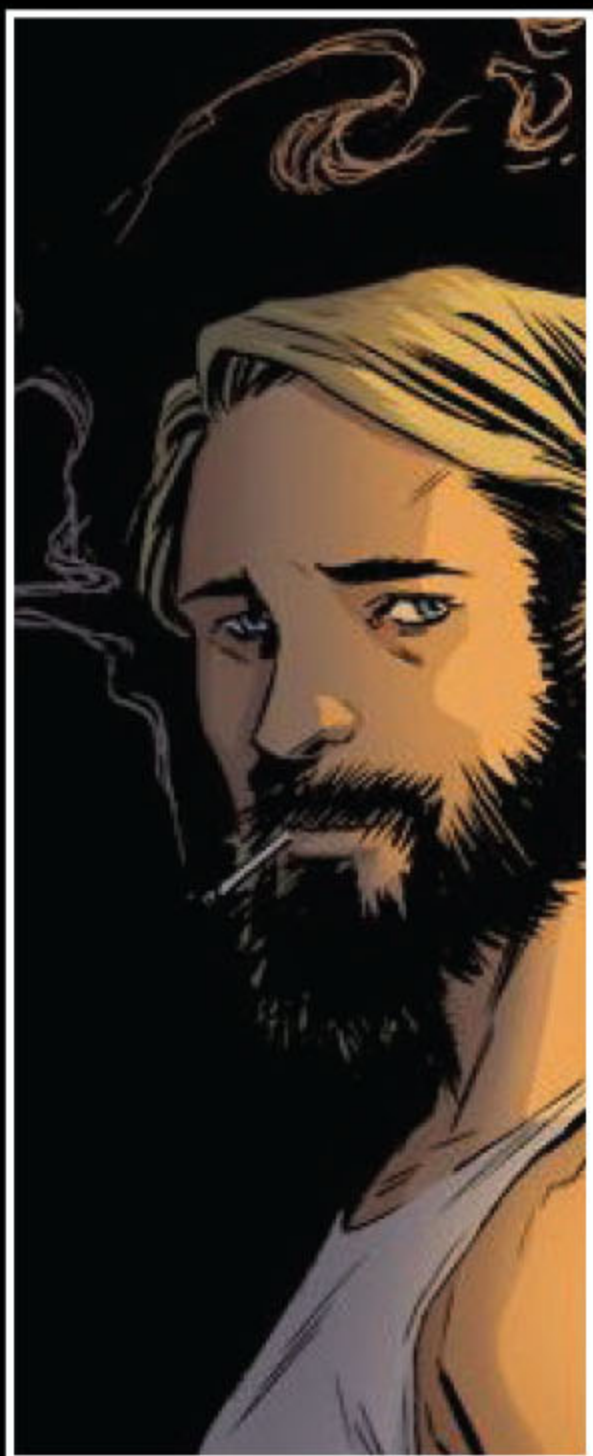
GRAPHIC CONTENT

MAGENTA BLACK
YELLOW CYAN

Your life can suddenly change in the most unexpected ways.

You find yourself looking around, asking, "Is this real?" As I type that, I'm unsure if I'm referring to myself or to Iris Gentry, the main character of *THE DARK & BLOODY*. For Iris, that moment comes in the form of the past returning as a supernatural embodiment of vengeance. His normal life in Kentucky is usurped by things he never believed in and can barely comprehend. His answer to "Is this real?" is a matter of life and death. It's a matter of survival.

My own moment, of course, wasn't as weighty. There were no lives at stake. My survival wasn't predicated on any of this. My moment came at Emerald City Comicon when a guy with sideburns (that would be editor Jamie S. Rich) handed me a card and asked, "Do you want to pitch to Vertigo?" My answer was obvious. It was their answer that would change my life.

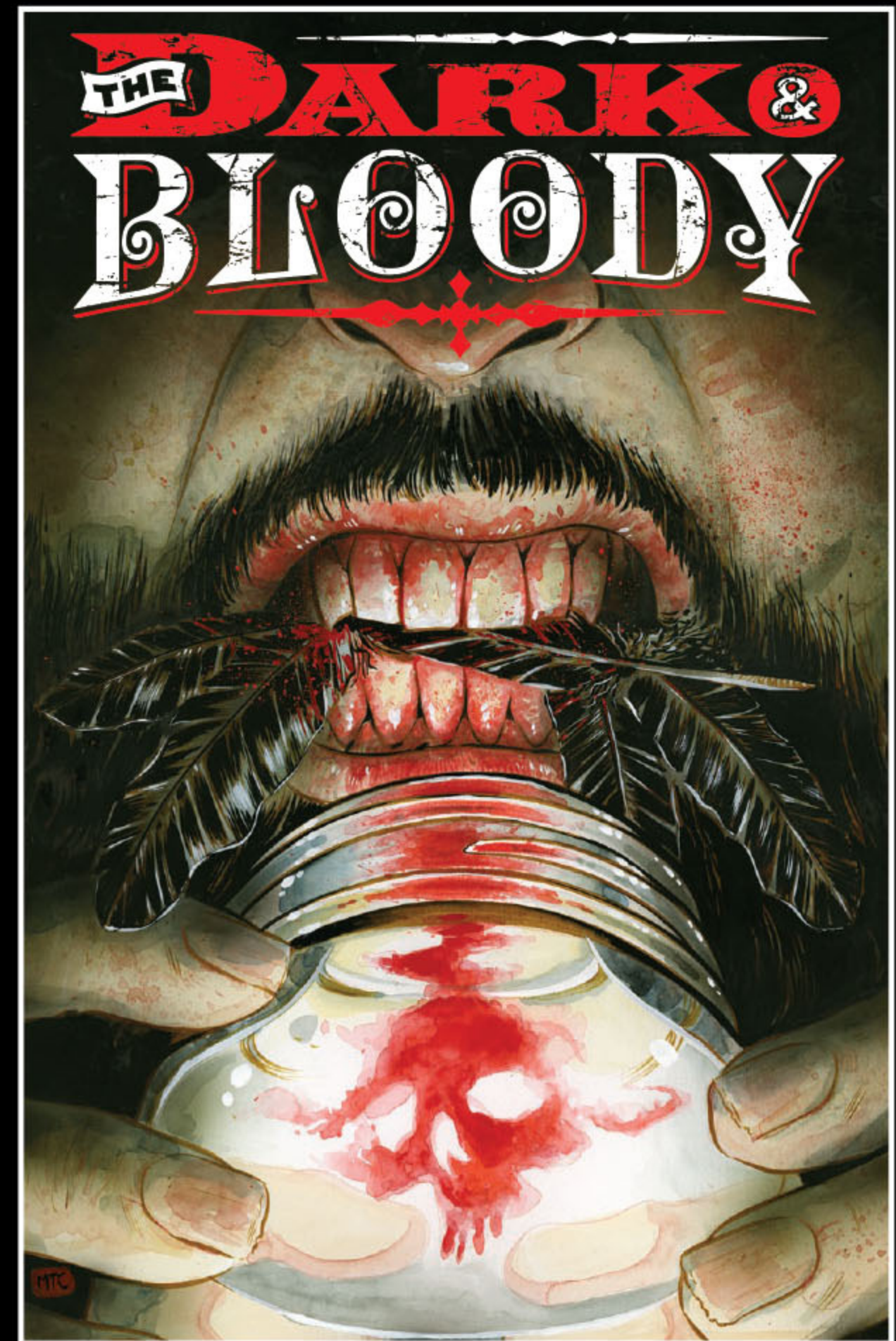


There's back and forth. There's excitement. There's e-mails and phone calls. There's yes's and changes. There's everything becoming a whirl.

Then, suddenly, there's me, standing in the middle of my studio at 2 a.m. asking, "Is this real?"

The answer to that query is in *THE DARK & BLOODY* itself. The answer is the beauty of Scott Godlewski's art making me cry every time I click "open" on a file. It's Trish Mulvihill's amazing colors taking whatever tears I have left. It's Clem Robins' letters giving the words life, making them breathe. It's Tyler Crook's gorgeous covers putting a bullet in your brain. It's Rian Hughes' masterful logo announcing the book. It's Jamie and assistant editor Molly Mahan making me and the story better. It's me writing a book set in Kentucky for Vertigo Comics. It's VERTIGO COMICS!

For Iris, though, his answer isn't as pleasant. His answer is saving his family from a creature born from evil. It's realizing the evil is born from him. It's realizing the devils made from war don't always look like devils. It's the hollers of



Kentucky. It's help from an old man with a pet opossum. His answer is about changing who you are to kill what you were.

Is this real? You'll have to read the book for Iris' answer. For me? I'm still debating.

— Shawn Aldridge
writer of *THE DARK & BLOODY*
In stores February 10

Find yourself needing more Lucifer Morningstar in your life? (And why shouldn't you? There's so much Light to Bring!) Make sure to indulge in the new *Lucifer* TV series which debuts on Fox January 25 at 9p.m. Tom Ellis will charm you to damnation as the fallen angel who will pour you a drink and see into the darkest corners of your soul. Literally. Just as in *THE SANDMAN*, TV's Lucifer left Hell because he was bored and opened a piano bar in Los Angeles. He's starting to grow a bit bored with humanity as well, when one of his customers dies and he decides to solve her murder. Don't mistake this for just another procedural; the script sings and the Devil

is in the details. As for those concerned they don't have enough soul to sell to a blond Lucifer in a monthly book and a brunet every week on TV...I understand that it might seem like a sin to fall in love with both of them. But I won't tell anyone. Promise.

— Ellie Pyle, editor



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