

image
ISSUE 1

RINGSIDE™



JOE KEATINGE
SIMON GOUGH

NICK BARBER
ARIANA MAHER

IMAGE COMICS
PRESENTS



THE WORLD'S DONE NOTHING BUT CHANGE, MY FRIEND.

AND YOU HAVEN'T MOVED ON AT ALL.

生 隼 木

駐 車 場

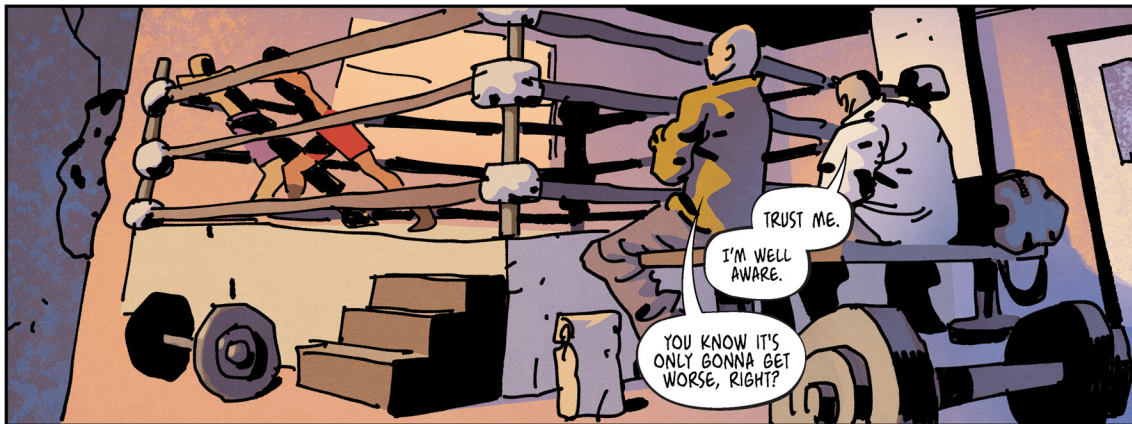
上野
オールスター
ゴロム

FamilyMart

新設
週刊少年
漫画

ヘビー
リーグ
戦
出場選手決定

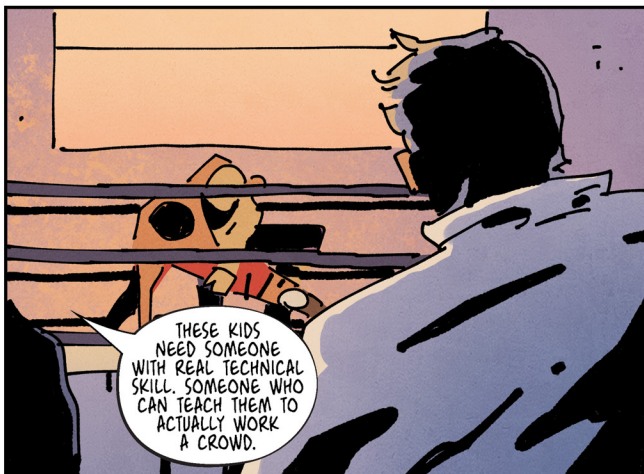
FamilyMart



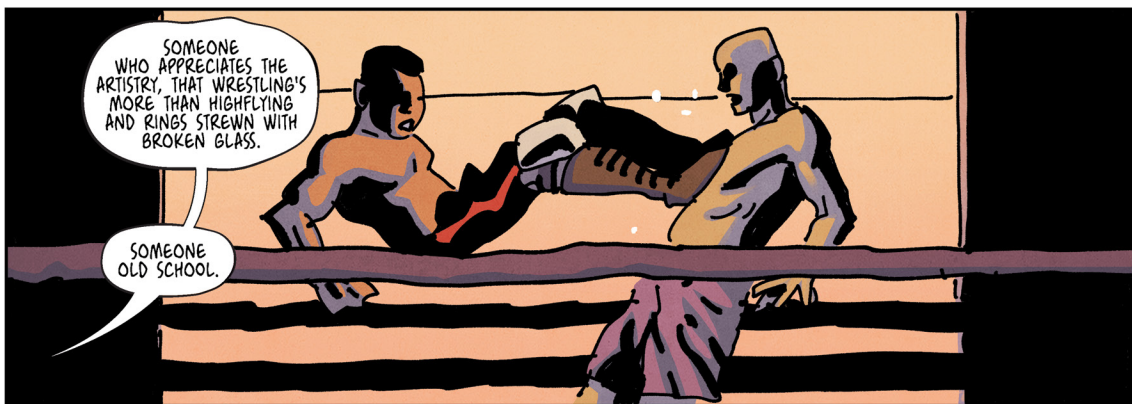
TRUST ME.
I'M WELL
AWARE.
YOU KNOW IT'S
ONLY GONNA GET
WORSE, RIGHT?



NOT A LOT
OF WORK OUT
THERE FOR GUYS
YOUR AGE, EVEN
TRAINING.



THESE KIDS
NEED SOMEONE
WITH REAL TECHNICAL
SKILL. SOMEONE WHO
CAN TEACH THEM TO
ACTUALLY WORK
A CROWD.



SOMEONE
WHO APPRECIATES THE
ARTISTRY, THAT WRESTLING'S
MORE THAN HIGHFLYING
AND RINGS STREWN WITH
BROKEN GLASS.

SOMEONE
OLD SCHOOL.



IT'S NOT
LIKE YOU'LL BE
WORKING IN THE
STATES, RIGHT?

THAT
BRIDGE HAS
GOTTA BE
BURNED.

THIS TRIP'S GOT
NOTHING TO DO WITH
THE BUSINESS.



HA! YOU'RE
A LIFER, WHETHER
YOU REALIZE IT
OR NOT!

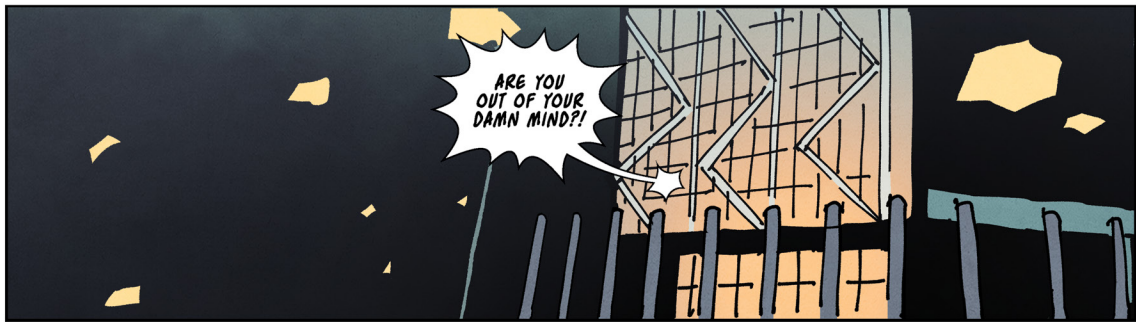
BUT, FINE,
I'LL PLAY
ALONG.



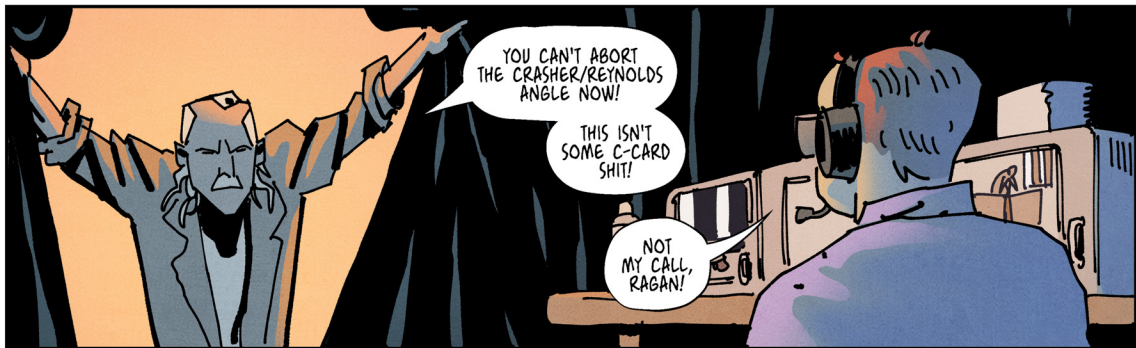




JOE KEATINGE
WRITER



ARE YOU
OUT OF YOUR
DAMN MIND?!



YOU CAN'T ABORT
THE CRASHER/REYNOLDS
ANGLE NOW!

THIS ISN'T
SOME C-CARD
SHIT!

NOT
MY CALL,
RAGAN!



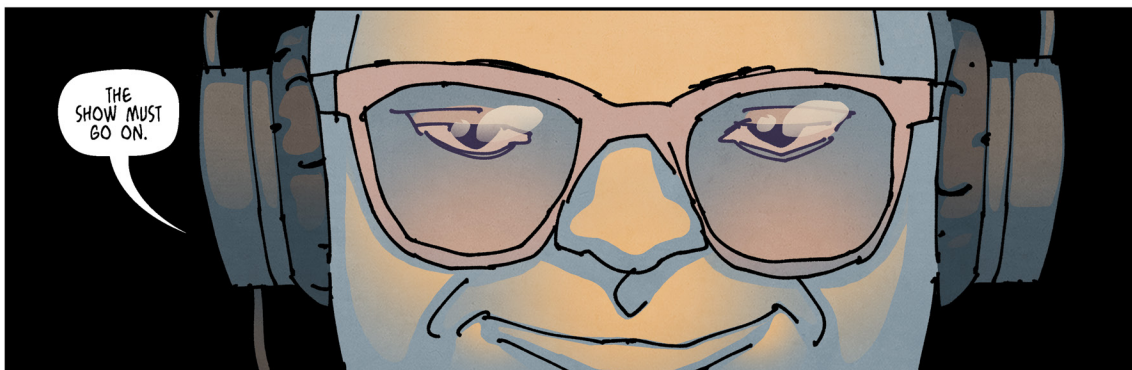
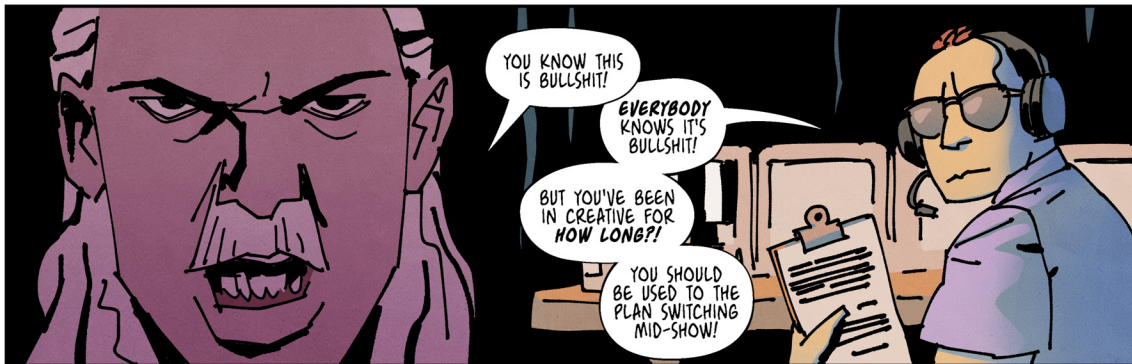
THEN WHO
MADE THE
CALL?!

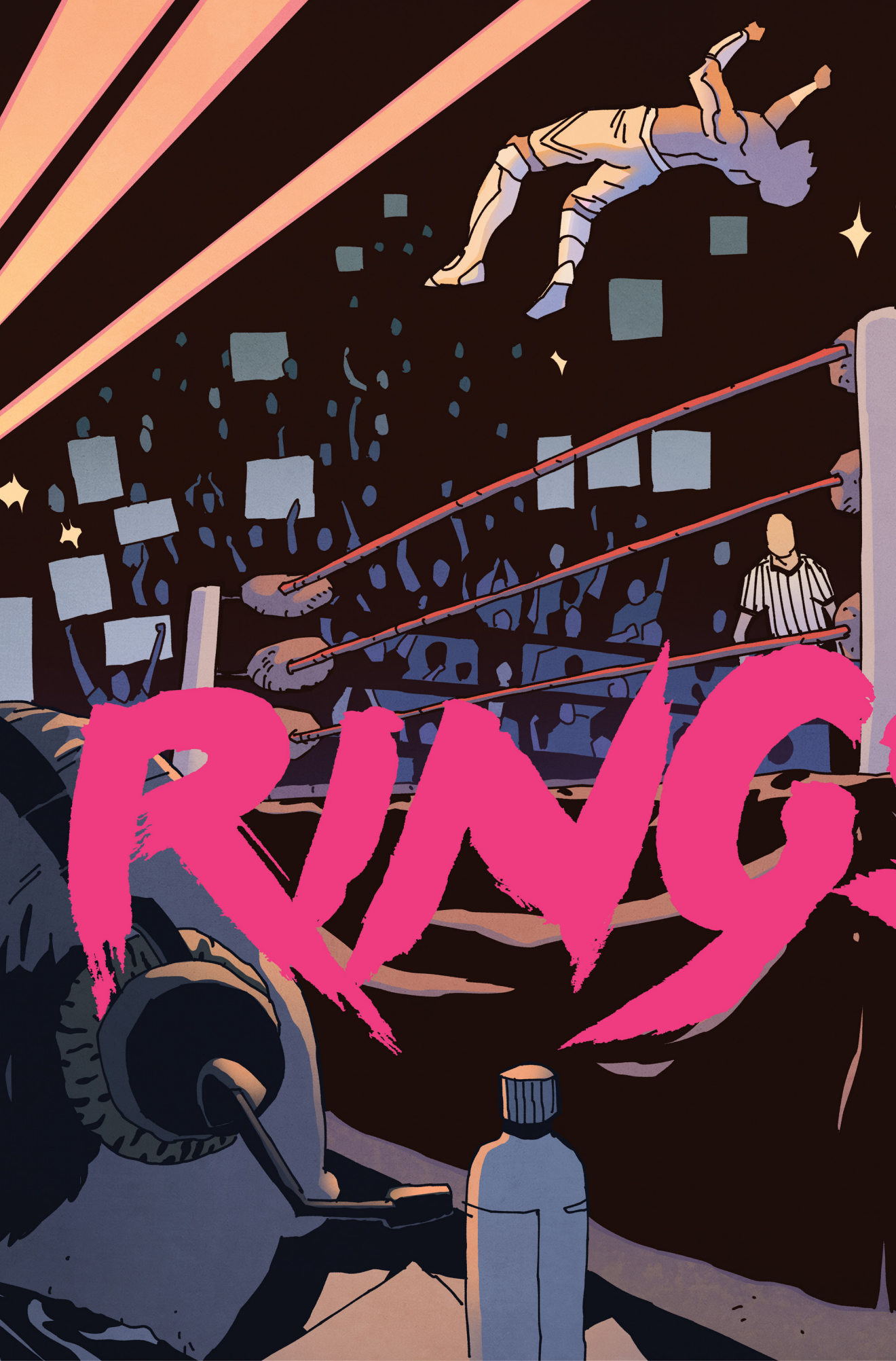
WHO ELSE?

UP TOP!



NICK BARBER
ARTIST

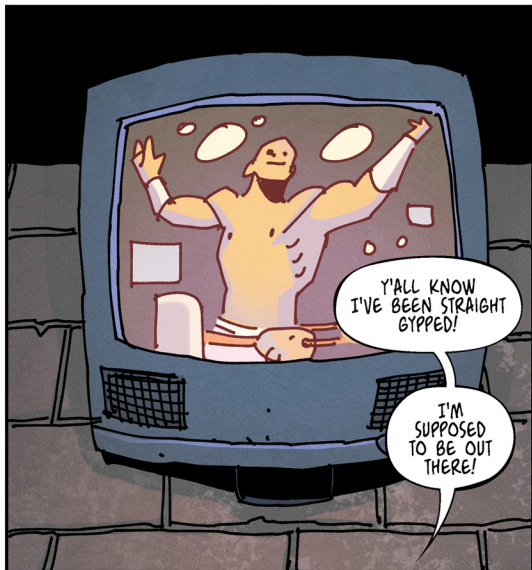




RING



CREATED BY
JOE KEATINGE + NICK BARBER



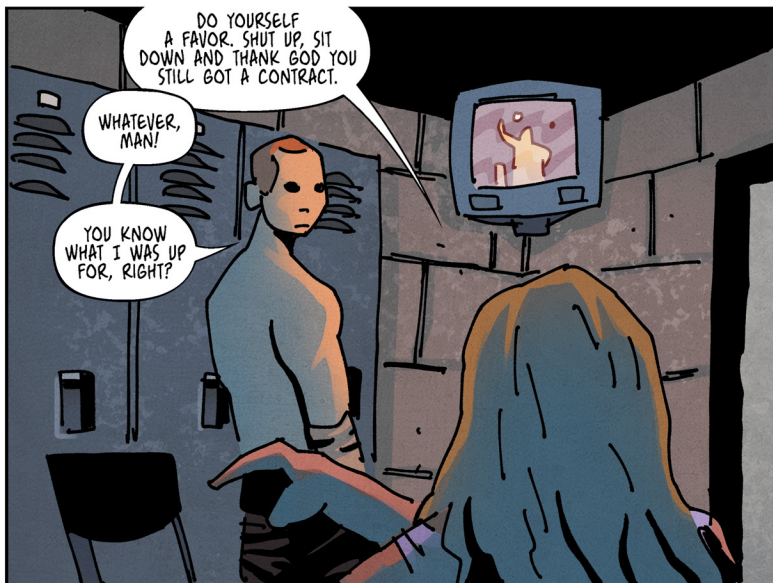
Y'ALL KNOW I'VE BEEN STRAIGHT GYPPED!

I'M SUPPOSED TO BE OUT THERE!



NAH, REYNOLDS, WE DON'T KNOW ANYTHING ABOUT "STRAIGHT GYPPED."

WE DO KNOW YER ASS IS BACK HERE WITH US, WHICH MEANS THEY STILL WANT YOU FOR SOMETHIN'.



DO YOURSELF A FAVOR. SHUT UP, SIT DOWN AND THANK GOD YOU STILL BOT A CONTRACT.

WHATEVER, MAN!

YOU KNOW WHAT I WAS UP FOR, RIGHT?



JOBING A MATCH TO SOMEONE WHO'S MORE FAMOUS THAN I'LL EVER BE!

NOW I'M SITTING BACK HERE WITH MY THUMB UP MY ASS!



DAMN, MAN! YOU KNOW NONE OF THIS IS PUT ON TO PLEASE YOU, RIGHT?

SOMEONE A WHOLE LOT RICHER THAN EITHER OF US DECIDED THEY'RE GONNA MAKE EVEN MORE MONEY WITH YOUR THUMB UP YOUR ASS.

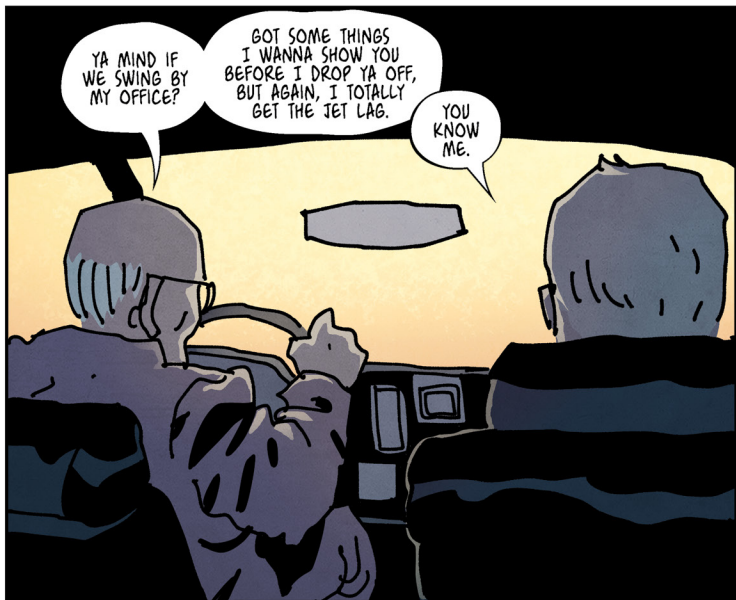


PLUS SIDE IS YOU CAN NOW HANDLE DRIVING UPSTATE ALL NIGHT.

CONGRATS THERE, LITTLE MAN.

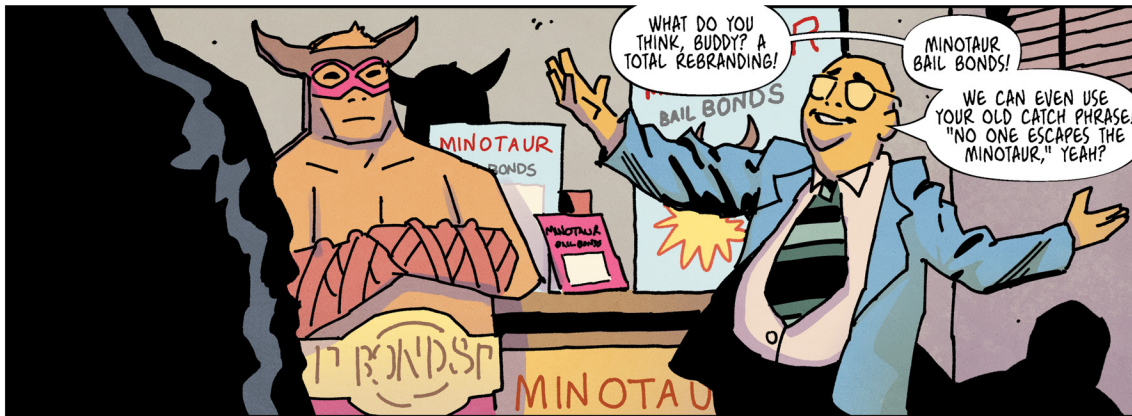












WHAT DO YOU THINK, BUDDY? A TOTAL REBRANDING!

MINOTAUR BAIL BONDS!

WE CAN EVEN USE YOUR OLD CATCH PHRASE! "NO ONE ESCAPES THE MINOTAUR," YEAH?



ALL YOU GOTTA DO IS WORK THE FRONT, BE IN A COUPLE ADS, PEOPLE ARE BONNA LOVE IT!

DANNY KNOSSOS AND ANDRE ALIBRETI! BACK IN BUSINESS!

YEAH?

WELL, LET ME ASK YOU SOMETHING...



...ARE YOU FUCKING KIDDING ME?!



WHAT? IT'S A GOOD OPPORTUNITY!

YOU SHOULD KNOW BETTER.



"MINOTAUR'S" NOT MINE. CORPORATES GOT IT TIED UP FROM HERE TILL KINGDOM COME.



I START FLAGGING YOUR WARES UNDER THAT NAME AND WE'RE GOING TO GET REAL SUED. I DON'T OWN A DAMN THING FROM BACK IN THE DAY.

BUT WHAT ABOUT--

THANKS, BUT NO THANKS.

ALL I NEED'S A RIDE.



MAN, WHAT'S THE DEAL WITH YOU AND THIS "AMY"?

HOW COME YOU'D RATHER STAY WITH HER THAN ME?

BELIEVE IT OR NOT, I HAD A WHOLE LIFE BEFORE I EVER MET YOU.



IT WAS GLORIOUS. MUCH LESS BULLSHIT.

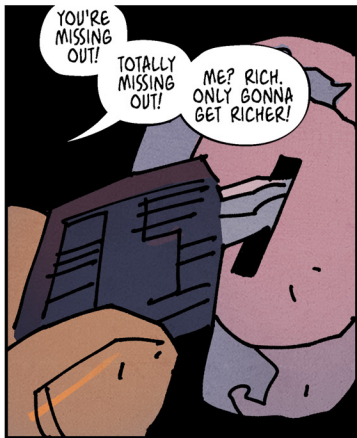
AW, COME ON, YOU MISSED ME IN JAPAN, DIDN'T YOU?



ANDRE.

YEAH, M'MAN?

YOU BETTER BURN ALL THAT MINOTAUR SHIT BEFORE THE NEXT TIME I SEE YOU.



YOU'RE MISSING OUT!

TOTALLY MISSING OUT!

ME? RICH. ONLY GONNA GET RICHER!



YOU?

GONNA STAY THE WAY YOU ARE!

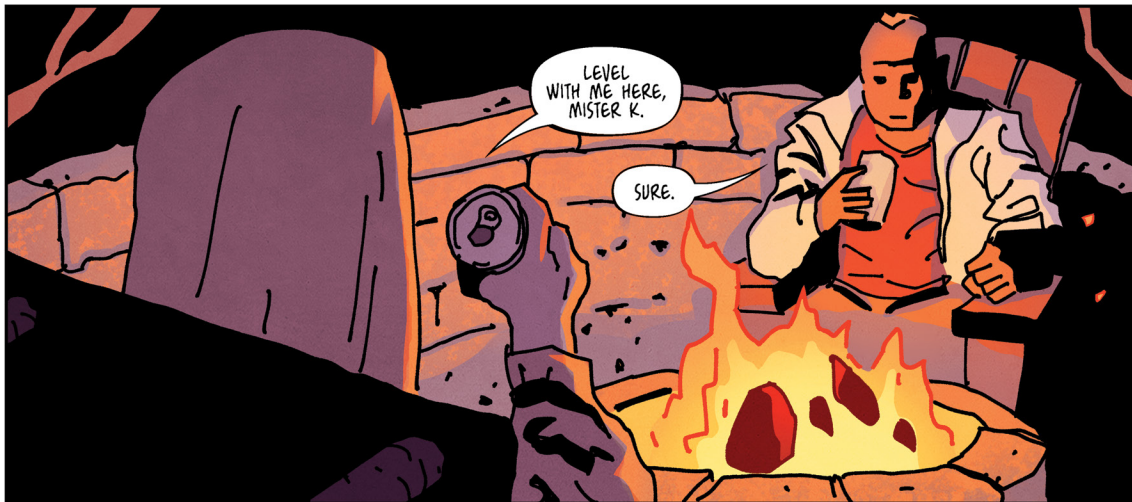
SOUNDS GOOD TO ME.



OOF. REALLY?

I WAS HOPING YOU'D CHANGE BY NOW.





LEVEL WITH ME HERE, MISTER K.

SURE.



YOU AREN'T BACK TO RECONNECT WITH AN OLD MARINE BUDDY, RIGHT?



NOT ENTIRELY, NO.

I HAD TO GET BACK TO TOWN REAL QUICK.

OKAY, IS THIS SOME BIG MYSTERY OR ARE YOU GONNA OPEN UP?



≡SIGH≡

C'MON, NO NEED TO BE SHY.

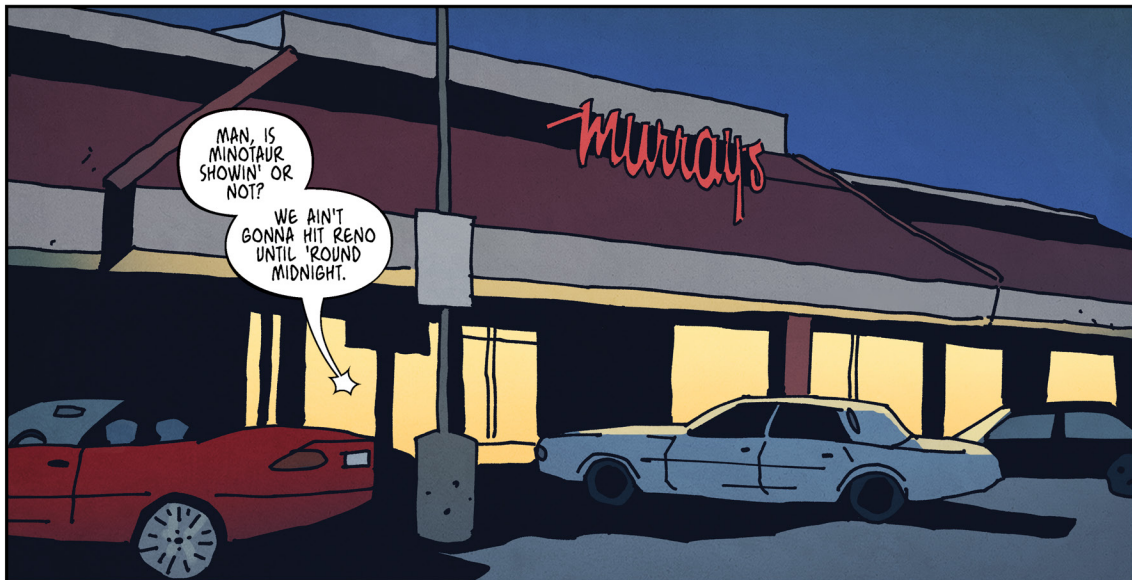
SPIT IT OUT.



IT'S TEDDY.

WELL, FUCK.





MAN, IS MINOTAUR SHOWIN' OR NOT?
WE AIN'T GONNA HIT RENO UNTIL 'ROUND MIDNIGHT.



COOL IT WITH THAT "MINOTAUR" TALK.
STICK WITH "DAN!"



LOOK WHO FINALLY DECIDED TO ROLL UP!
YOU GET LOST OR SOMETHING?
HAD TO WALK.
DON'T HAVE MY OWN WHEELS YET.



WELL, SHIT, YOU SHOULD'VE ASKED US FOR A RIDE.
LEAST WE COULD'VE DONE.
NAH, I NEEDED THE AIR.



WHO THE HELL'S THIS?
TELL 'EM WHO YOU ARE, BOY.



NICE TO MEET YOU, SIR.
I'M A REAL BIG FAN.











YOU'RE REALLY BEING TOO KIND, MAN. YOU DIDN'T HAVE TO PAY THE WHOLE BILL.

IT WAS MOSTLY FOR HIM.

CAN'T IMAGINE HE'S GETTING A PER DIEM.

BEING YOUNG'S ROUGH.



BEING OLD AIN'T?

SURE, AND GETTING WORSE.

YEAH? YOU OKAY?



HONESTLY?

I'M IN FOR A ROUGH NIGHT.

FAMILY?

LITTLE MORE COMPLICATED.



WELL, SHIT. I WISH I COULD BE THERE FOR YOU, BUT WE'RE BOOKING IT OUTTA STATE.

DON'T SWEAT IT. SERIOUSLY.



THIS IS SOMETHING I GOTTA CONFRONT ALONE.



EXCUSE ME.
YOU DAN KNOSOS?

YEP.



OH, THANK GOD!
I'M REALLY GLAD YOU WERE STILL HERE.
YOU WERE MEETING TEDDY, RIGHT?



...YEAH.
YOU KNOW HE'S NOT DOING TOO WELL THEN, RIGHT?
I'VE BEEN TAKING CARE OF HIM FOR A WHILE AND HE'S REALLY NOT OKAY ENOUGH TO GET OUT.



YOU GOT A NAME?
EDUARD, SORRY.
EVERYTHING'S BEEN SO FUCKED LATELY.
MAYBE ITS BETTER IF WE TALK OUTSIDE?



SURE THING.
LEAD THE WAY.





SECOND THING, YOU'RE GOING TO BOOK THE FIRST RETURN FLIGHT BACK TO TOKYO.

THIRD THING, FORGET ALL ABOUT OUR MUTUAL FRIEND.

YOU'RE GOING TO MOVE ON.



F-FUCK YOU!

REAL CLEVER.



YOU REALLY WANT TO SHUT YOUR MOUTH AND GET WITH THE PROGRAM.

YOUR REIGN AS KING SHIT OF FUCK MOUNTAIN'S OVER, BUDDY.



I KNOW WHO YOU'RE FRIENDS WITH. I KNOW WHO YOU'LL MISS.

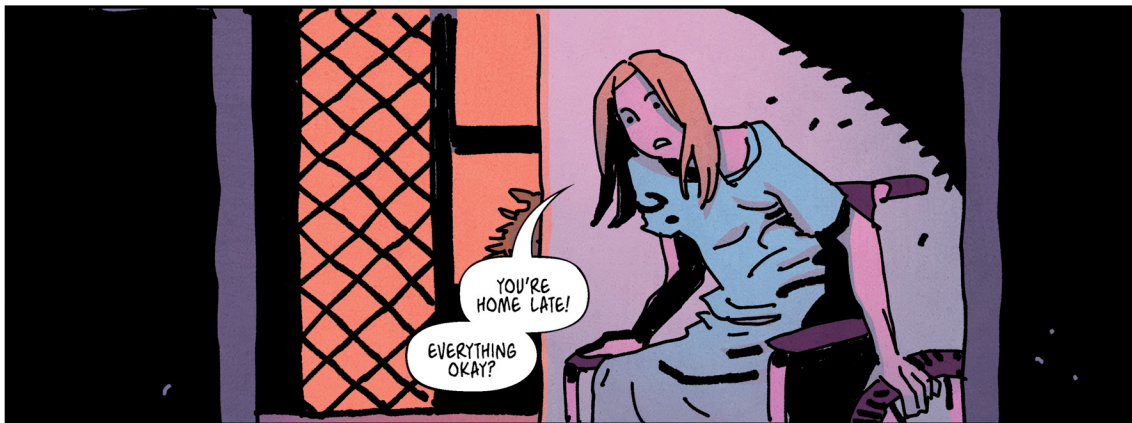
THE RETIRED MARINE, THE BAIL BONDS ASSHOLE, YOUR FELLOW WASHED UP HAS BEENS.

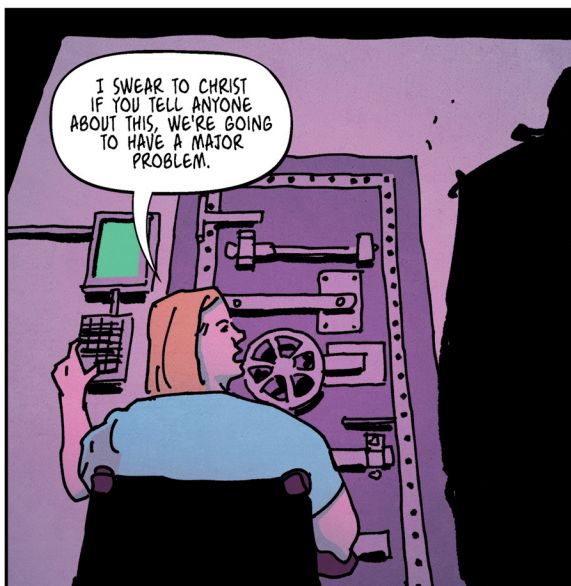


FACE IT, BIG MAN.

IT'S OVER.

TIME TO GO ON HOME.









I'D HOPE SO.

DON'T FEEL LIKE STARTLING THE NEIGHBORS.

WHAT EXACTLY ARE YOU HOPING TO DO HERE, DAN?

THINGS WENT SOUTH PRETTY HARD TODAY. GOT A LOT I NEED TO TAKE CARE OF, A LOT I GOTTA DO.
AND ALL THIS HERE?



IT'S A
START.

RINGSIDE

And there you go, RINGSIDE #1.

In the future we'll have a letters column here; I still need a name for it, so please write in and fill the next one of these up with letters and column title suggestions (the best suggestion will be used, and get some sort of prize I need to figure out, but it will be cool), address is ringsidecomic@gmail.com. I'm Joe, RINGSIDE co-creator and writer; Nick Barber, the RINGSIDE co-creator and artist, will be joining us in a second.

For now, a little bit on how we got here and some folks we need to thank.

The very first iteration of RINGSIDE was developed back in late 2009, plodding along in various forms, getting rejected by just about every single publisher from Image to Skybound to Oni Press to Dark Horse to Vertigo. I may even be forgetting a publisher or two in between.

Rejection's a rough beast to tackle over and over again, but it's all part of the process. Getting told no. Revising. Getting told no again. Revising, working, learning, striving to do better. Hopefully improving. Not letting yourself get counted out. Working better, working on other stuff, working toward getting told "maybe," finding the right partner, finally maybe getting a "yes."

Big thanks to Image Comics and Publisher Eric Stephenson for giving us the thumbs up once it became what it is today, breaking up the three count of what seemed like the book's fate. I'd be remiss if I didn't also thank then-Vertigo editor Mark Doyle, who was the first person I talked to who got what I was going for here and motivated me to keep going with it even when Vertigo wasn't the right home for us. I also have to thank Darren Shan, who was hired away by Marvel before he could edit this series, like he did with Shutter, but was the exact sounding board Nick and I needed to get this book off the ground.

A massive thanks to Robert Kirkman, Charlie Adlard and the whole Skybound team for running our exclusive preview in the back of Walking Dead. The biggest thanks has got

to go to Nick, who proved to be the piece missing from RINGSIDE in the years between initial conception and his first drawing of Daniel Knossos. I am very lucky to have run across him – as well as colorist Simon Gough, letterer Ariana Maher and logo designer Brandon Graham -- and look forward to this being an ongoing partnership, within RINGSIDE and beyond.

Anyway, in lieu of a letters column, we got together with our friend and wrestling journalist Danielle Matheson to discuss all things RINGSIDE. My hope is it's a beginning of an ongoing conversation between us and you, so again, write in. Let's talk some wrestling, comics and everything in between.

Danielle?

Let's start with how it all began for you guys. What's your history with wrestling? Who kept you going as a mark and led you to making RINGSIDE?

JOE KEATINGE: I've gone through a few phases, but it all started thanks to my uncle, who saw my love of superheroes and thought he'd share his love of wrestling. Which was, especially at the time, a pretty easy transition. We're talking the early 1980s, we were seeing the very end of the transition from the territory days to the global takeover with Larger Than Life titans like Hogan, Macho Man Randy Savage, Jake "The Snake" Roberts, Undertaker, Ultimate Warrior, Andre the Giant, Million Dollar Man, Papa Shango, Sgt. Slaughter, and Iron Sheik, among a pantheon of others, taking center stage. Wrestling was everywhere at the time -- in my cartoons, in comic books, in bendy action figures, in Princess Bride. You couldn't escape it, not that I wanted to.

Years later a lot of life happened and I wasn't as in tune with the scene as I once was, but the same uncle somewhat frantically called me and said I had to start watching again Right Now. Some guy named Steve Austin had just changed the game. I watched. And I was addicted, but that was thanks to Mick Foley.

Foley was the guy who changed my perception of what wrestling was. Not just because of who he was in the ring – he was one of the best on a technical level, but he also had a cadence and honesty about why he was doing what he was doing. He was the first guy I read who wrote eloquently about the pursuit, who discussed the real world sacrifice and pain that went far beyond anything in the ring. Seeing Beyond the Mat and witnessing this guy who was falling from the roofs of steel cages be the sweetest dude on the planet with his family and putting it all on the line despite the cost to his health (and in one case, ear), because there wasn't any way he was going to give it less than his best. And that changed everything for me.

Another big love of mine is comics and it's an industry which has historically been unkind to those giants who came before. The co-creator of Batman never got any credit for essentially changing the character from the absolute most generic garbage into the icon we know today. The artist and co-creator of Superman ended up drawing porn comics to make ends meet. To this day, there are organizations like the Hero Initiative who assist those still with us with every day expenses. These people broke their backs and wrists, in the very literal sense, creating what now fuels multi-billion dollar multimedia industries. Luckily companies like Marvel and DC have since evolved with the times and were particularly generous with me and largely kind to work with, but it's hard to not see those historical parallels

Through Foley I started to see a lot of parallels between wrestling and comics along these lines, seeing what happens to the big stars when they become the old guard and, in some cases, become the forgotten. How despite them giving everything night after night, they don't all get the happy ending. Even in a more contemporary sense, seeing someone as young as Edge being forced to retire from the thing he spent his life pursuing or Shango living under such harsh condition – it's eye opening and unfortunately familiar.

There's a positive side too. A big positive side. Through getting into Foley's past, I got into early ECW, which opened my eyes to the amazing independent scene. I'm living in Oregon, which the WWE wouldn't go to for years, but in its place grew Portland Wrestling, which always brought to mind the emergence of independent publishing in want of somewhere to do what they wanted to do without restriction. Places like Image, sure, but the other parallels with the Dave Sims, Colleen Dorans, Scott McClouds, Robert Kirkmans, Kelly Sue DeConnicks,

Matt Fractions, Sean Phillips, Ed Brubakers and Raina Telgemeiers of the comics world. People who did their own thing by themselves either because no one else was giving them a shot on a nation wide level or the corporate companies just didn't provide the proper means of their expression anymore, much like contemporary promotions like Ring of Honor and Chikara. These people all did something new and interesting and in the case of both ECW and Image Comics, ended up radically changing how the major organizations functioned and marketed themselves.

Anyway, as a guy who makes his living writing comics, the more I'd get into the work of guys like David Shoemaker or Colt Cobana and see where the various scenes are now on a very personal and intimate level, and how it continues to evolve whether it's indie or corporate, it made me feel an element of kinship with this thing I've loved for so long.

A big part of RINGSIDE is wanting to examine a number of points which emerge from that cross pollination of both interest in and passion for comics and wrestling. Examining why people dedicate their lives to something which will likely break them. To see the conflict between art and industry. To see what it takes to be successful, and how success can radically change from person to person, then looking at how hard you can fall.

On the offset, the book does follow two wrestlers – one who's long passed his prime and is dealing with a brutal situation from the life before he ever got in the ring and a young guy who's seeing what he grew up loving be stripped away of passion and turned into market commodity – but my goal's to get at it from a number of perspectives. Corporate and independent. Wrestler and fan, accountant or music composer, who knows? As long as Nick and I feel we are serving the book well and have more to say, we'll keep growing its scope and ensemble.

NICK BARBER: When I was growing up my older brother was a WWF fanatic, so he was probably the one that fueled my interest in it. Over here in New Zealand it was on TV really late at night (which in hindsight probably wasn't that late, but really made it more desirable to us). We had wrestling magazines, action figures (even a small ring), posters, trading cards – the works. Hulk Hogan was obviously the big name back then, Macho Man etc. And of course, the local heroes The Bushwackers. Hard to pick favourites amongst such an entertaining cast. I had a pretty big crush on Miss Elizabeth. Then later during highschool there was a big wrestling renaissance for me, with the Stone

Cold 'attitude era', and WCW. We would 'wrestle' during lunch time (basically would just beat the crap out of each other). In fact, one of my friends received a broken rib from a 'doomsday device' tag-team move gone wrong. I think it led to a ban on wrestling at the school.

I'm really curious as to your inspirations, and any real-life wrestlers or instances you've drawn from. In the wrestling business, it's always hard to find something authentic - people are always playing parts, or creating these exaggerated versions of themselves, and sometimes it's hard to really know what's part of that persona and what's not. As two people outside of a business who still tries to remain heavily guarded, what do you do to bring that authenticity without sounding like a just couple of guys who know some insider terms?

NICK BARBER: Inspiration for working on this book came from the stories revolving around wrestler's lives outside of the ring. Guys like Jake the Snake, Bret Hart, Kamala (and countless others) really seemed to get chewed up and spit out by the 'business' of wrestling, or wind up going down a dark path. There's just a fascinating contrast between the in-ring theatrics, the spectacle - and the everyday repercussions of making it in that industry.

RINGSIDE is definitely an honest look at people within the business - but doesn't assume an existing knowledge from the reader. It's accessible to anyone that likes a great story, in much the same way something like The Sopranos could be enjoyed without knowing the inner workings of the Mafia.

Not having done a lot of comics it was both freeing and terrifying to figure out how RINGSIDE would look. I didn't have a go-to 'style', again both a blessing and a curse. I wanted to come up with a look that suited the story - the art is very loose and sketchy, there's roughness to the world of RINGSIDE that I wanted to emphasise.

JOE KEATINGE: Like I mentioned, Foley was the catalyst for me having an interest in what was going on behind the curtain and not caring about rumors or gossip, but the very real cost people gave to entertain millions. In between then and now a number of people - many I mentioned already - but very much including the whole debacle CM Punk went through, both in the spotlight and reality, made it abundantly clear that the initial outline I had for RINGSIDE - which dates back to 2010, so its been in the making for a while - was even more relevant now than it was upon conception, for better or worse.

All this said, I do get I'm an outsider examining and conveying an industry and, more importantly, a community I'm not a part of. One of the big reasons its taken half a decade to get this book going was being conscious that I didn't want to risk appropriating said culture and misrepresent it despite good intention.

The biggest eye opener has been going to a lot of Portland indie shows lately and seeing these people bust ass and break backs in the ring as if they were filling seats in a massive arena even if they were in an Eagle Lodge for little financial reward has made me very conscious that we can't fuck this one up. And if I do, own up to it and improve where we fall short.

It's a tough balance, because on the one hand, I want to make this accessible to people who have never watched a match. I also want to make it feel authentic in spirit, even though we're highly fictionalizing reality (and definitely conveying some shit I know would never happen in the real world) yet I'm also very conscious a lot of people in the business don't like it when random assholes like me start spouting off, claiming they're on the inside of this understandably guarded community, but my hope is the love and respect comes through in tone and execution.

It seems like you have a knack for finding the perfect artists for your stories. The incredible Sophie Campbell (currently doing things that make my heart sing on Jem and the Holograms), Leila de Duca, Ming Doyle - all of them worked so well in striking the right tone for each book. Now, with Nick and RINGSIDE, it seems like another perfect fit. How did the partnership come about?

NICK BARBER: I think I got on Joe's radar from posting art online. We talked about working on something together and what that might be. I said I would like to do a comic that would be kind of like a Michael Mann film, we both shared a interest in 'Thief'. Joe said he had the perfect project - and he was right.

JOE KEATINGE: Getting the right team together is one of the most important aspects of developing a series. Making sure you have the perfect collaborator can make or break a book. RINGSIDE has been an idea I've been kicking around for over half a decade, but it wasn't complete, it was never right. It wasn't until I saw Nick's art on Tumblr in the form of sketches based off movies I loved (Breathless was the big one which made me drop him an e-mail, but generally Kubrick and Kurosawa) and thought I finally found the perfect collaborator. He's perfect at

nuance, perfect at getting across what the actors/directors intended in a totally different medium, his storytelling in stills was dead on so I had a good read he'd be just as good with sequential. And he's even better. Like with Leila, Sophie and Ming before, I'm grateful we came together.

Wrestling comics have been done before, but conflating the fantasy of a comic world with the fantasy of the wrestling world has proven to be a difficult balance to strike. Both can go from a gritty, stripped down style to entire universes of high fantasy and gimmicks that take the most suspension of disbelief to follow. In RINGSIDE, you have some pretty rough and tumble 'normal' looking fellows, and then a giant-ass minotaur gimmick. How hard is it to decide how far you want to go with the freedoms that both avenues give you?

JOE KEATINGE: This is tough to answer, because I don't think it'll be evident until the series goes on for a bit, but the conflict between fantasy and reality is actually a major through line of the series. Despite it being years since our initial lead (and who the lead is will change as it goes on) was in the ring, he finds his reality struggles with the fiction his gimmick built around him.

NICK BARBER: The contrast of in-ring personas and gimmicks vs. the reality of the character's lives is definitely a big focus in the book. Daniel's 'Minotaur' persona sort of embodies everything he's trying to get away from in that industry.

Joe, one of the things that immediately made me connect with your writing, and books like Glory and Shutter is your ability to write such amazing, strong female characters. Wrestling is traditionally terribly unkind to women, though progress in that area lately has been slow but steady. RINGSIDE has a male lead with primarily male characters. Without spoiling too much, will we get to see more of that strong female presence?

JOE KEATINGE: Absolutely. RINGSIDE having such a masculine set up is methodical and as we'll see, we'll be shifting away towards something reminiscent of my other work in terms of representation once we get into the second arc. I'd rather the work speak for itself here, but I think readers of Shutter and Glory who connected with it for the same reasons as you did will end up very happy with one of the messages we'll be getting across as the series goes on.

NICK BARBER: I feel like Amy is probably the most bad-ass character in the book so far.

The overlap between wrestling fans and comic fans is pretty big, especially when it comes to the wrestlers themselves. Since the book will also attract people who may like comics but not wrestling, and vice versa, what do you hope will speak to each side of that audience?

JOE KEATINGE: My hope is the book will appeal to people whether or not they're into wrestling. If you're into it, sure, you'll likely get something different than someone who's not. Yet in the end, the most important aspect of the book are the general empathy I hope people have for the characters, the situation, and the general struggle of dreams versus money, that kind of thing.

For example, I've never watched a Texas high school football game, but I loved Friday Night Lights. I'm hoping the same happens for people who've never watched wrestling and RINGSIDE.

NICK BARBER: RINGSIDE will definitely appeal to both wrestling fans and people that don't know anything about it. It's not like El Santo or something where disputes are settled in the ring, the tone is more like 'Scalped' or 'The Sopranos' - that type of thing. It's a fairly gritty story.

And lastly, again, without giving too much away, what can expect from the future of RINGSIDE?

NICK BARBER: I've been genuinely excited to get each new script on this book to see what happens next. You learn a lot about the characters as the series progresses which makes the story even more engaging, and at times really intense.

JOE KEATINGE: RINGSIDE's a brutal book about the different relationships forming throughout industry and art form, whether people meet or not, from worker to mark to creative to anyone, really. While entirely based in fiction, our aims to respect and service those who inspired us to create our own work to the best of our ability. I love wrestling too much to aim for anything less.●

**MORE FROM
JOE KEATINGE**

SHUTTER

COMING SOON

SHUTTER VOL 3



JANUARY 2016

SHUTTER ISSUE 18



FEBRUARY 2016

RINGSIDE

CREATED BY **JOE KEATINGE + NICK BARBER**

JOE KEATINGE writer
NICK BARBER artist
SIMON GOUGH colorist
ARIANA MAHER letterer
SHANNA MATSUZAK editor

design + layout by **ADDISON DUKE**
logo designed by **BRANDON GRAHAM**
special thanks to **DARREN SHAN**



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Erik Larsen - chief financial officer
Todd McFarlane - president
Marc Silvestri - chief executive officer
Jim Valentino - vice-president
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Eric Stephenson - publisher
Corey Murphy - director of sales
Jeff Boison - director of publishing planning & book trade sales
Jeremy Sullivan - director of digital sales
Kat Salazar - director of pr & marketing
Emily Miller - director of operations
Branwyn Bigglestone - senior accounts manager
Sarah Mello - accounts manager

Drew Gill - art director
Jonathan Chan - production manager
Meredith Wallace - print manager
Briah Skelly - publicity assistant
Randy Okamura - marketing production designer
David Brothers - branding manager
Ally Power - content manager
Addison Duke - production artist

Vincent Kukka - production artist
Sasha Head - production artist
Tricia Ramos - production artist
Jeff Stang - direct market sales representative
Emilio Bautista - digital sales associate
Chloe Ramos-Peterson - administrative assistant