

Number Eleven

CRIMINAL



Ed Brubaker
Sean Phillips



by
**Ed Brubaker and
Sean Phillips**

**Colors by
Jacob
Phillips**

Cruel Summer

Part Seven



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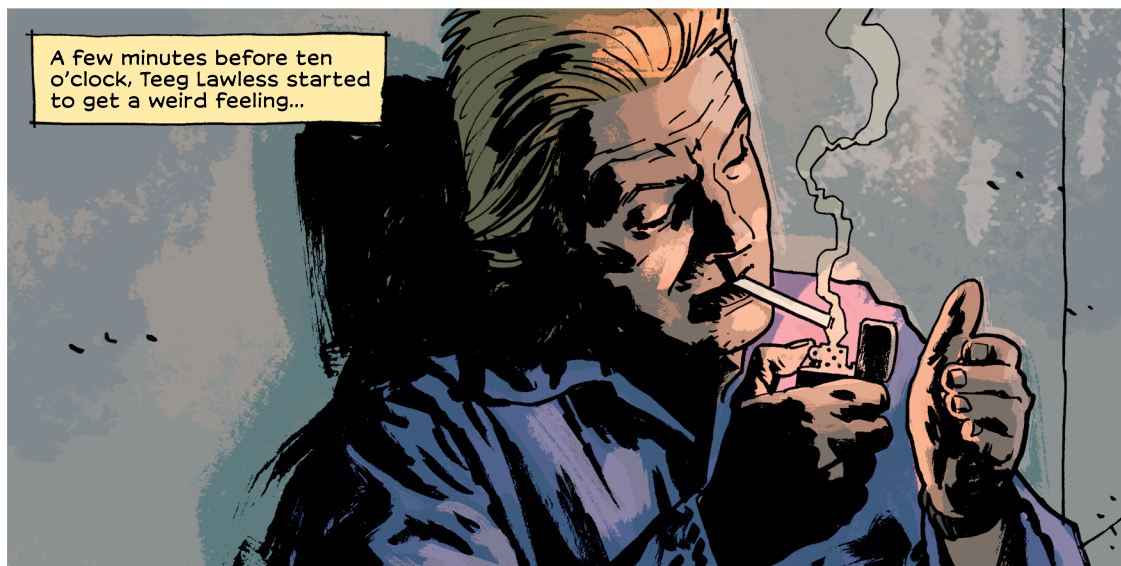
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The Last Score

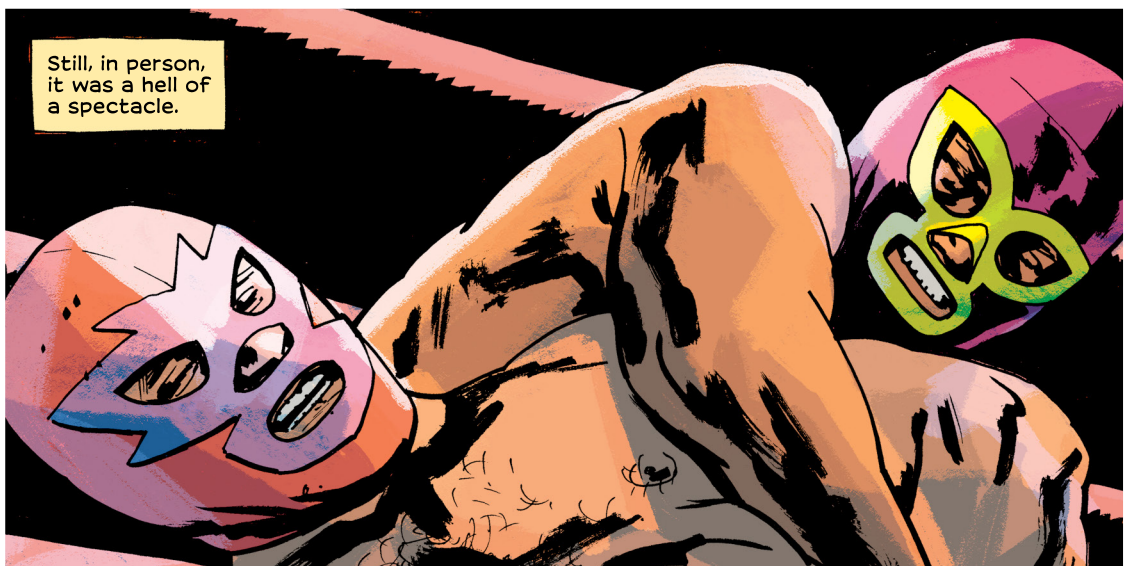
A few minutes before ten o'clock, Teeg Lawless started to get a weird feeling...



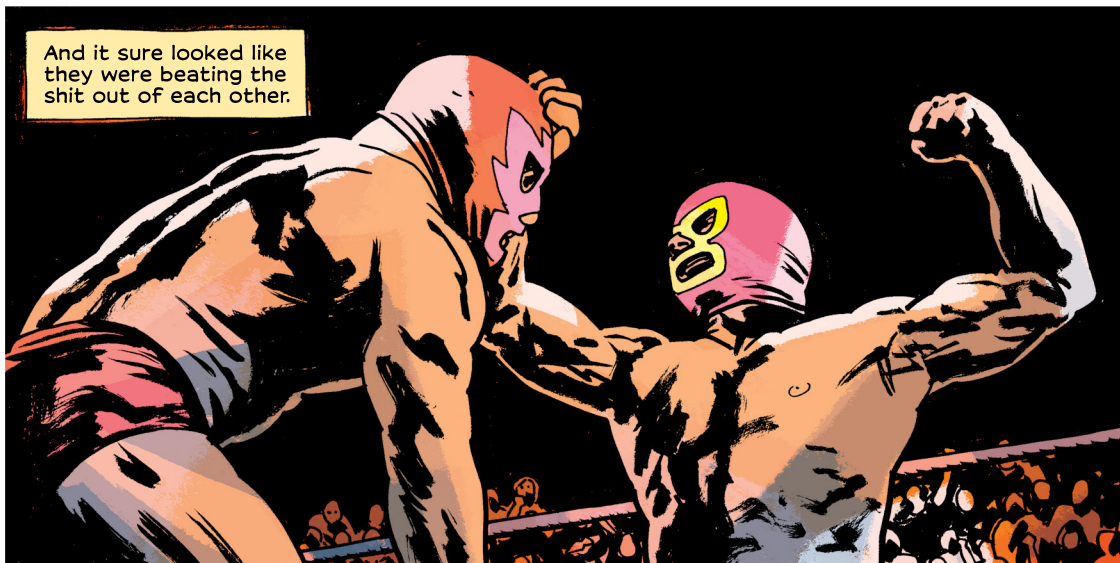
Something here wasn't *right*.

He just wasn't sure what.





And it sure looked like
they were beating the
shit out of each other.



Blood was
flying all over
the ring.

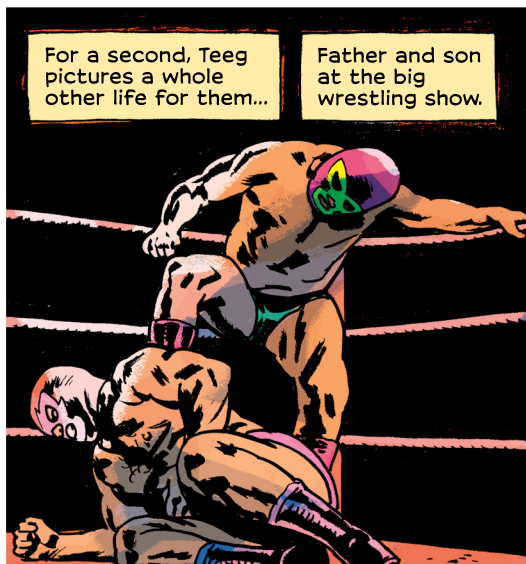


And the
crowd
loved it.



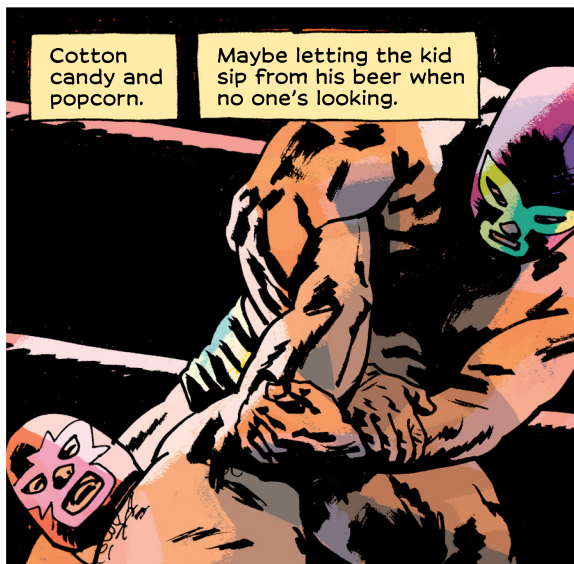
Just like
Ricky would
have.





For a second, Teeg pictures a whole other life for them...

Father and son at the big wrestling show.



Cotton candy and popcorn.

Maybe letting the kid sip from his beer when no one's looking.



He imagines them in the stands, Ricky cheering for one of these ugly bastards.



And that's when he spots it... The *reason* for his weird feeling.

FUCK.



The *security guards* aren't where they're *supposed* to be.



They're patrolling... On high alert.

Almost like they're looking for something.

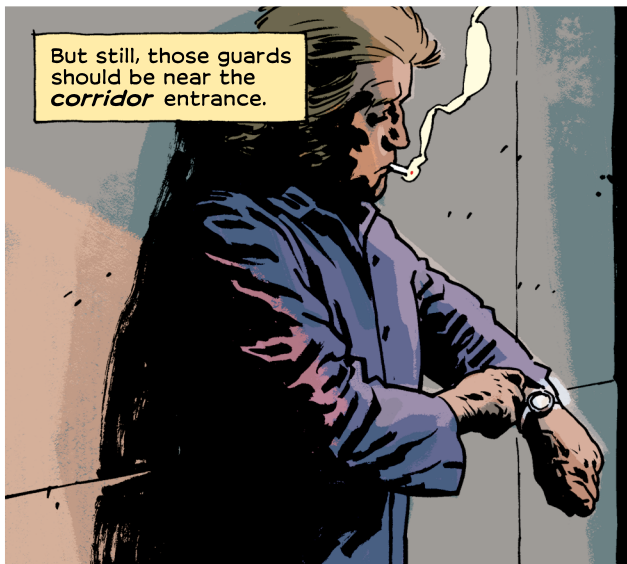


And Jane is down there in that crowd, waiting to set off the *diversion*.

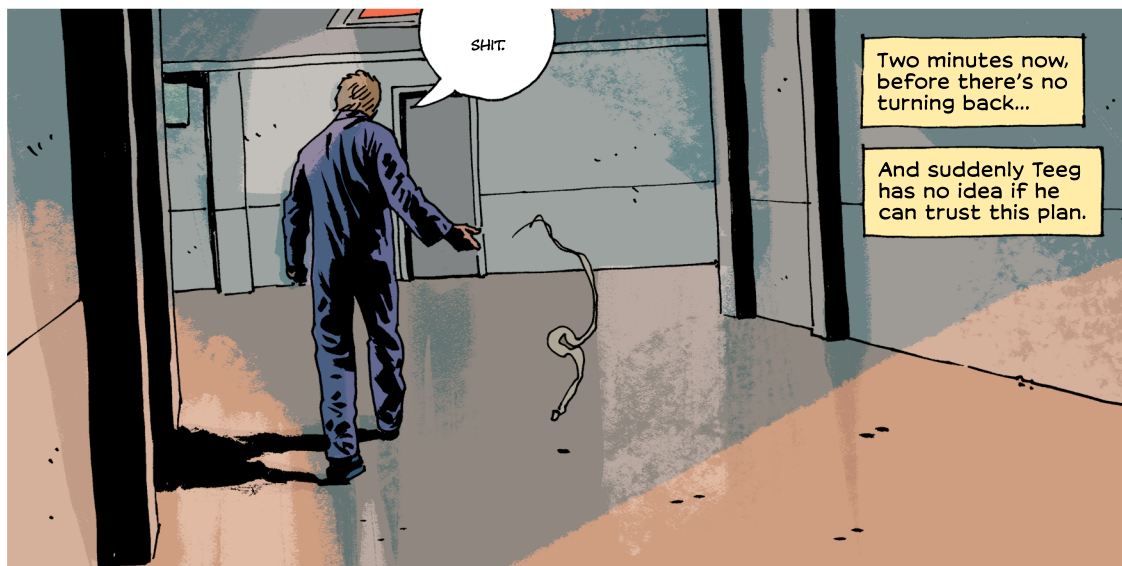


Jane was smart.

She could handle herself.



But still, those guards should be near the *corridor* entrance.

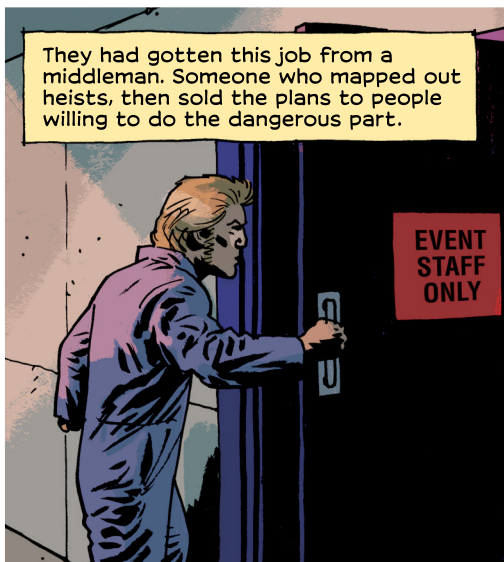


SHIT.

Two minutes now, before there's no turning back...

And suddenly Teeg has no idea if he can trust this plan.

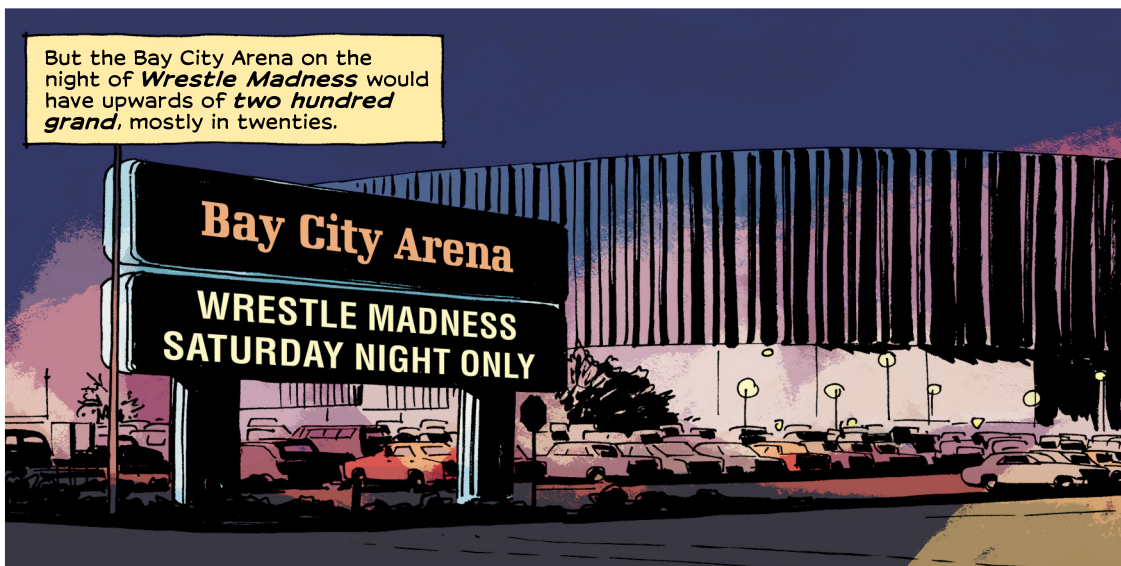
They had gotten this job from a middleman. Someone who mapped out heists, then sold the plans to people willing to do the dangerous part.



Cash was getting harder and harder to find these days... Even a bank job might only net you ten grand, if not less.



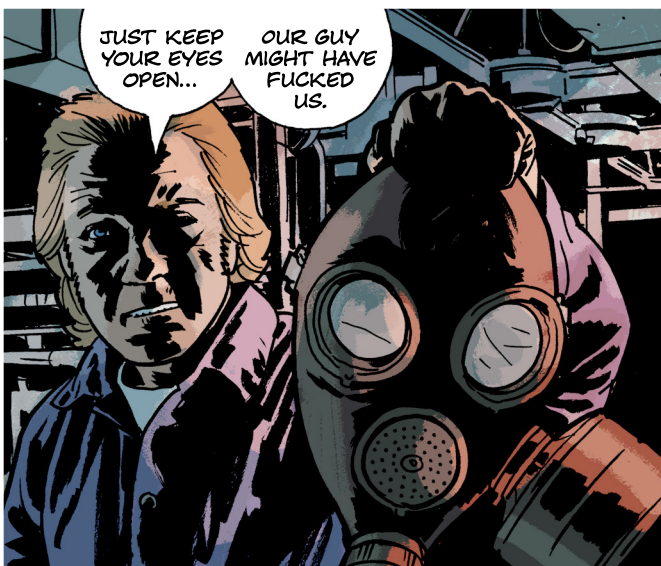
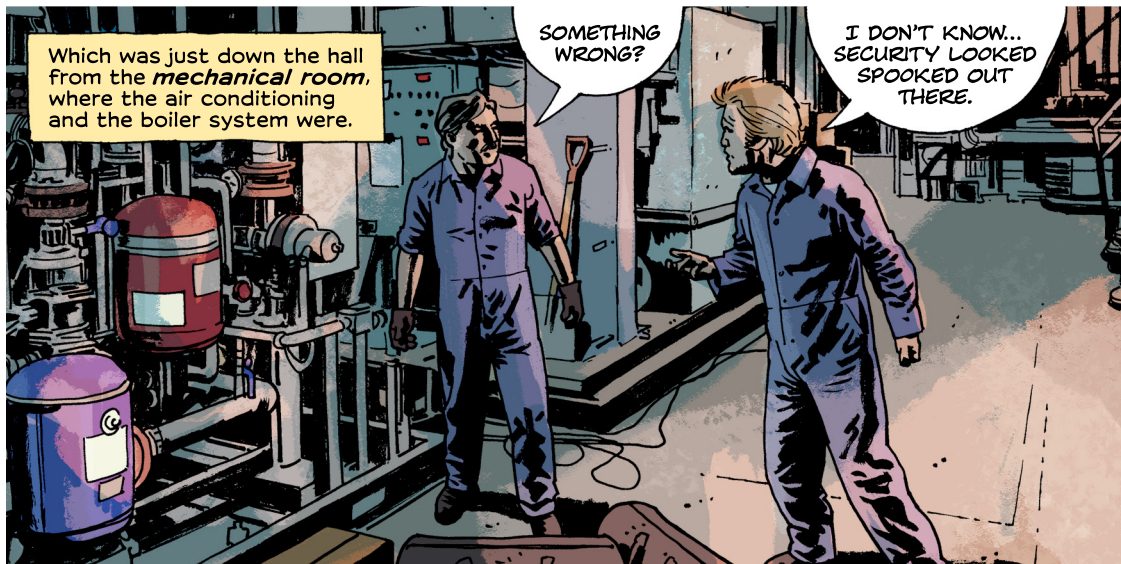
But the Bay City Arena on the night of *Wrestle Madness* would have upwards of *two hundred grand*, mostly in twenties.



Four hours of *concession stand* sales... Ten-dollar beers. Five-dollar hotdogs and popcorn.

Fifteen thousand people in the stands.

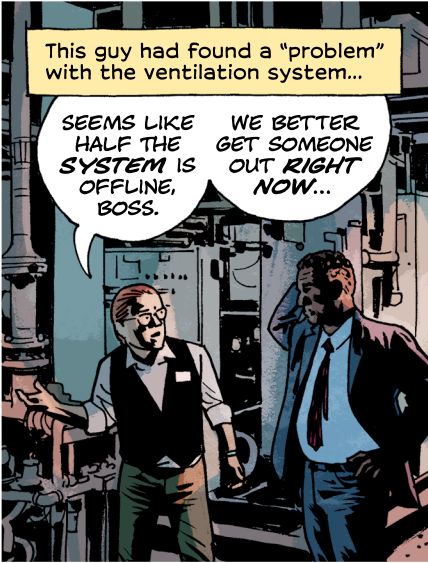






The plan had come with an *inside man*, the assistant manager of the arena...

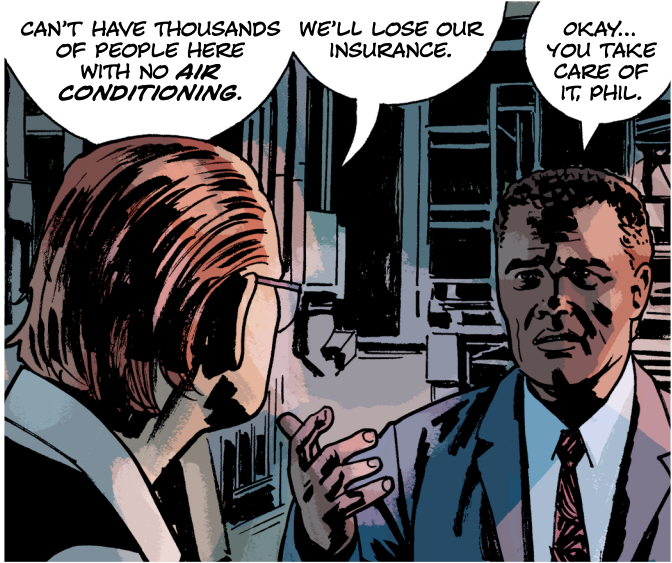
Which was how they'd gotten in tonight.



This guy had found a "problem" with the ventilation system...

SEEMS LIKE HALF THE SYSTEM IS OFFLINE, BOSS.

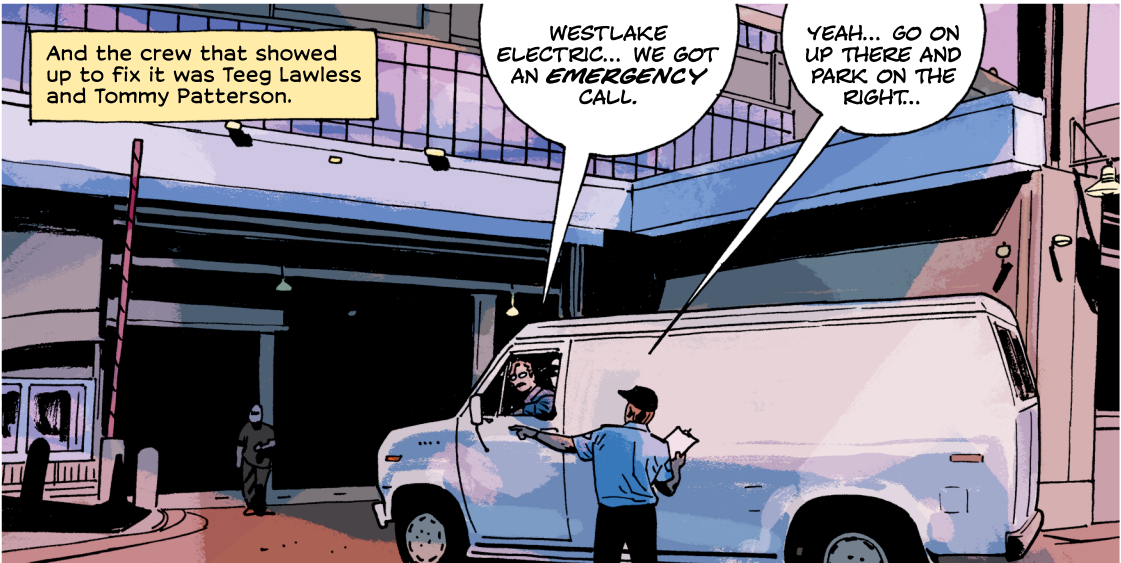
WE BETTER GET SOMEONE OUT RIGHT NOW...



CAN'T HAVE THOUSANDS OF PEOPLE HERE WITH NO AIR CONDITIONING.

WE'LL LOSE OUR INSURANCE.

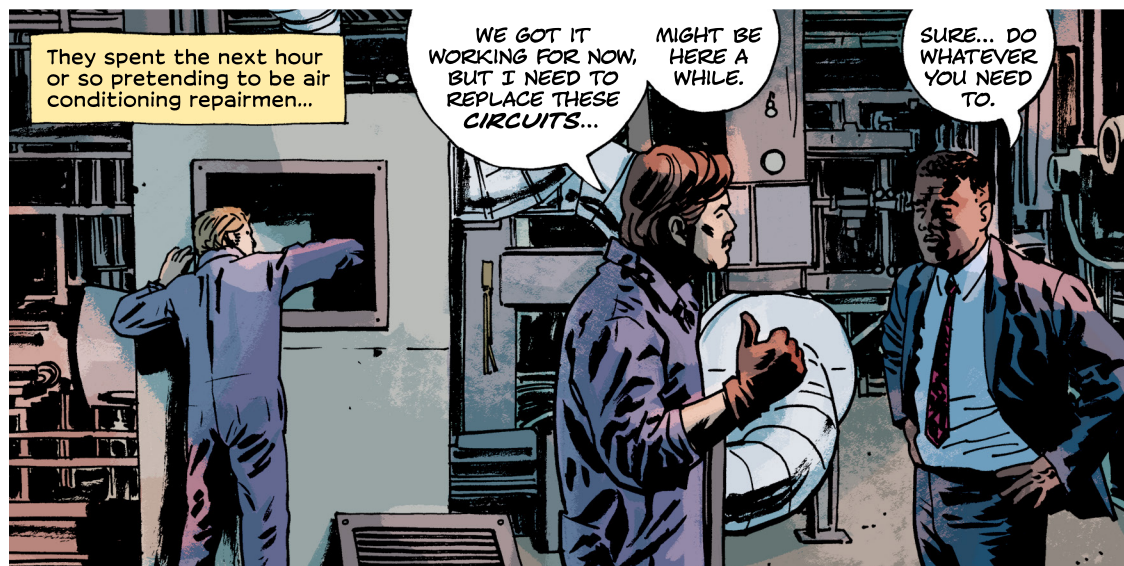
OKAY... YOU TAKE CARE OF IT, PHIL.

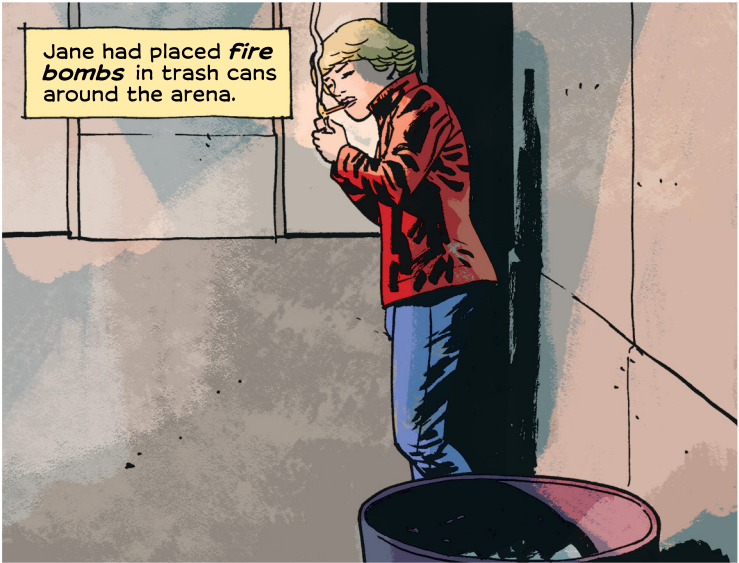


And the crew that showed up to fix it was Teeg Lawless and Tommy Patterson.

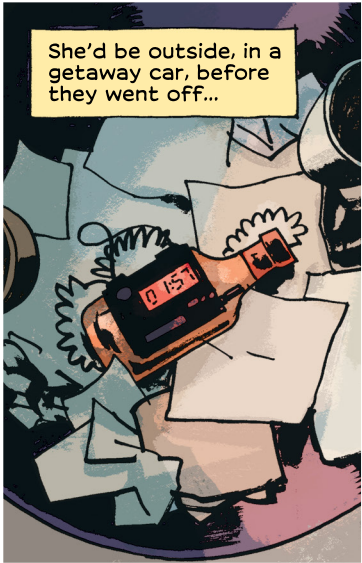
WESTLAKE ELECTRIC... WE GOT AN EMERGENCY CALL.

YEAH... GO ON UP THERE AND PARK ON THE RIGHT...





Jane had placed **fire bombs** in trash cans around the arena.



She'd be outside, in a getaway car, before they went off...



But Kurt and Ringo were changing into security guard uniforms.

Ready to take advantage of the chaos...



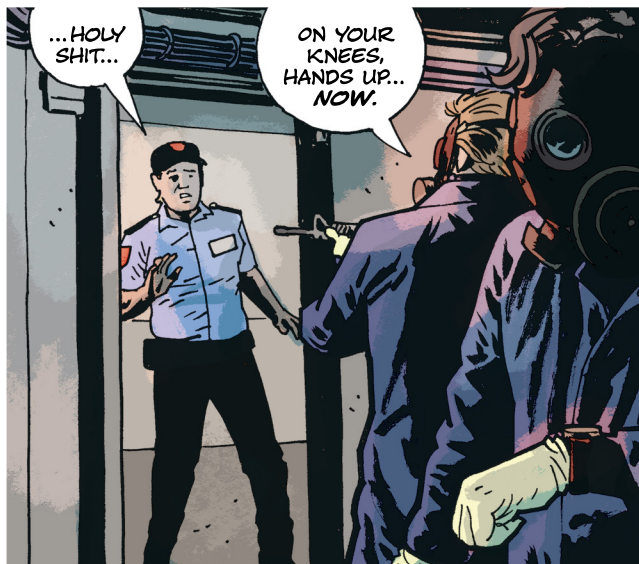
And make sure Teeg and Tommy had a clean exit.

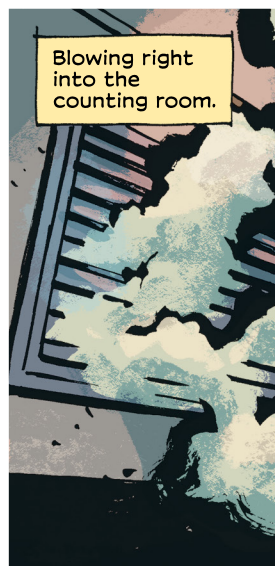
FORTY SECONDS...



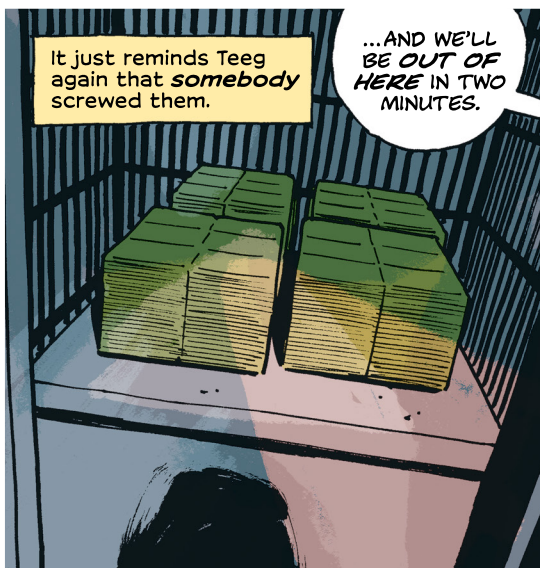
THIRTY...

HEY FELLAS, I'M GONNA NEED -



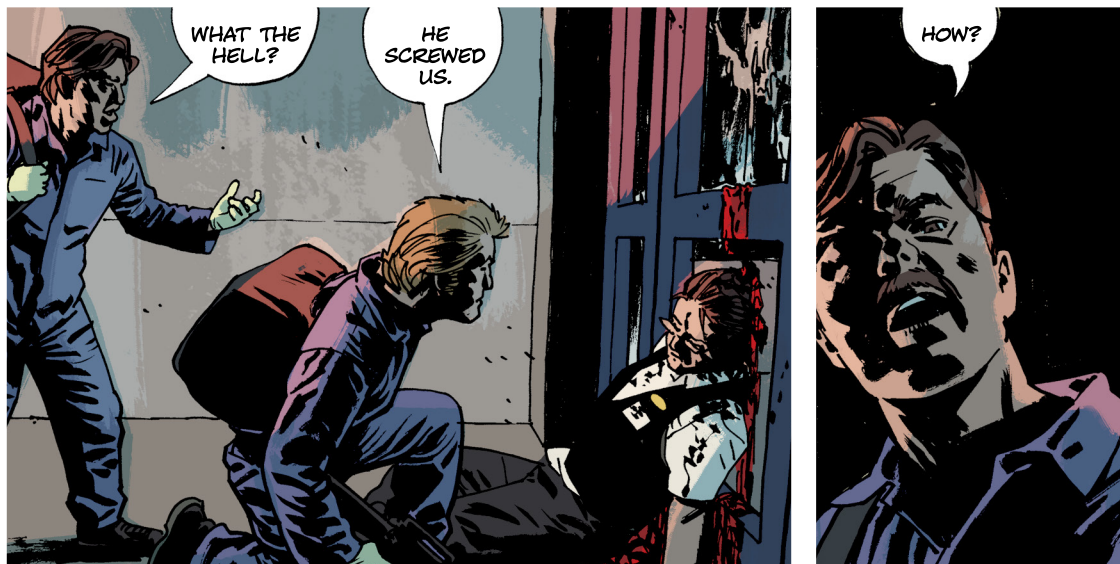


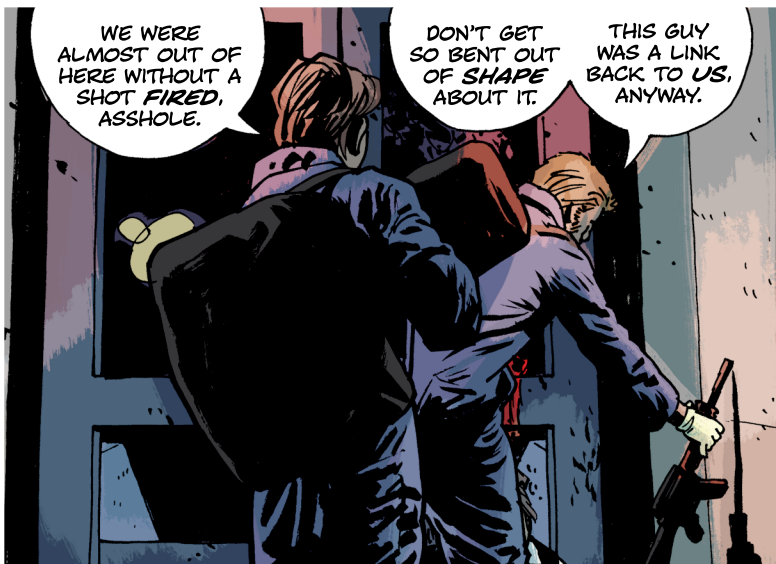












WE WERE
ALMOST OUT OF
HERE WITHOUT A
SHOT FIRED,
ASSHOLE.

DON'T GET
SO BENT OUT
OF *SHAPE*
ABOUT IT.

THIS GUY
WAS A LINK
BACK TO US,
ANYWAY.



NOW WE'RE
SAFE...



By now the robbery's been
called in, and half the cops in
town are on the way here...

But their
getaway
is simple.

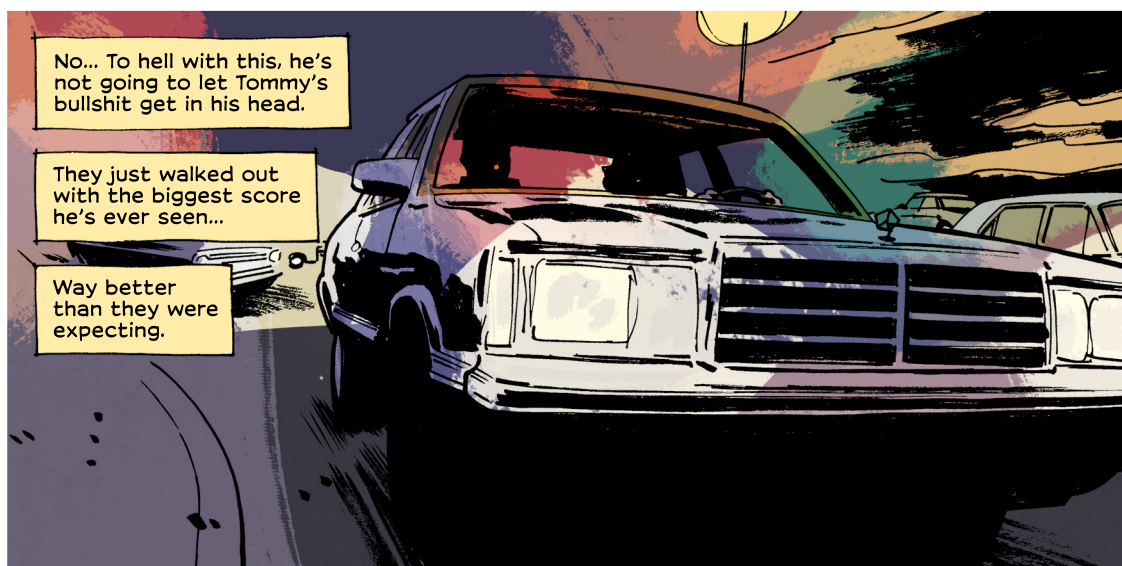
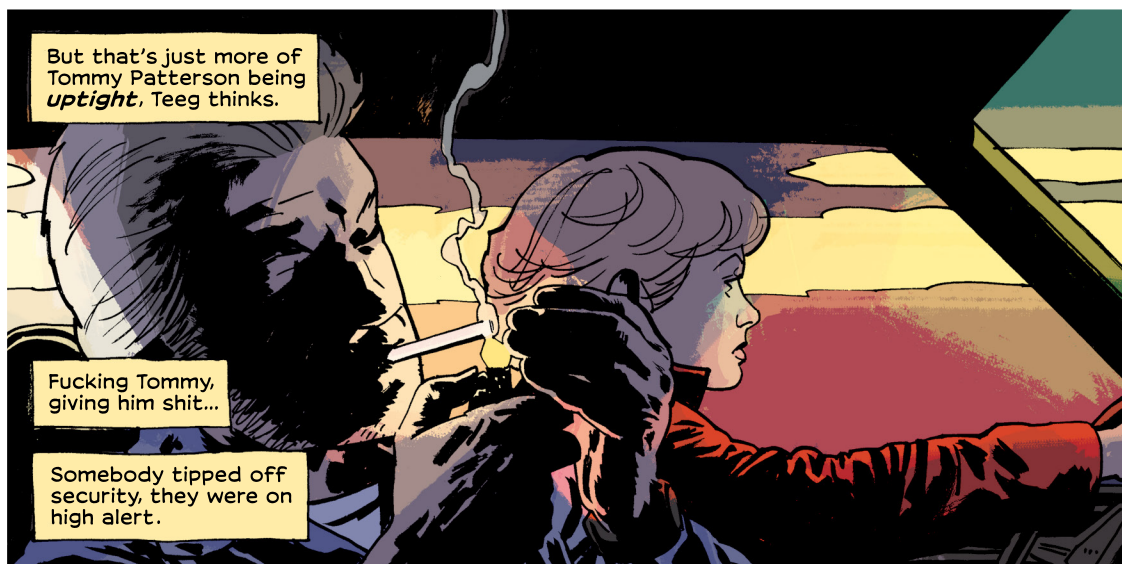


It's chaos outside
the arena now...

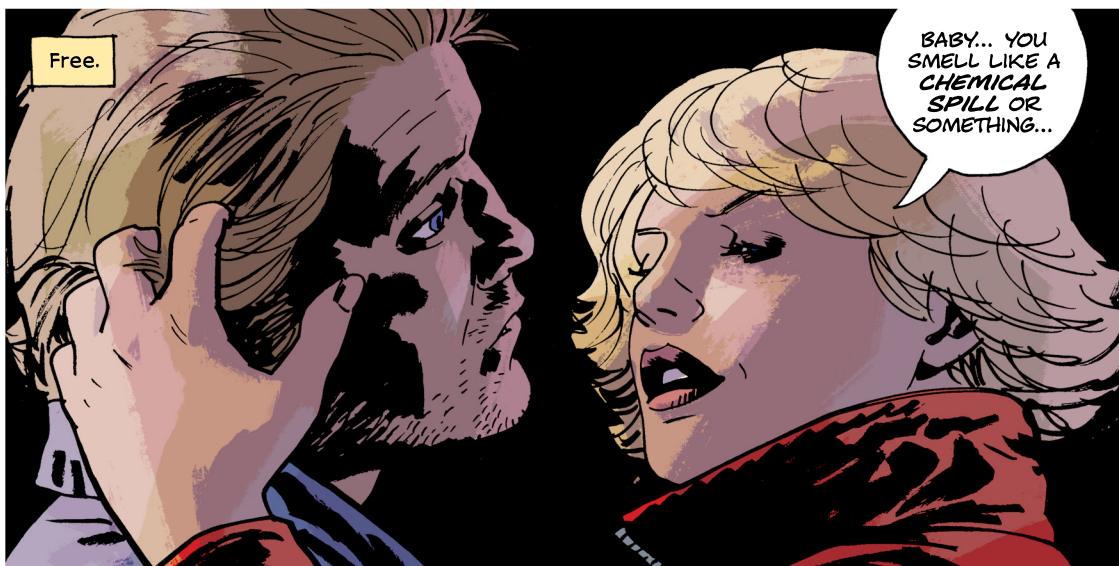
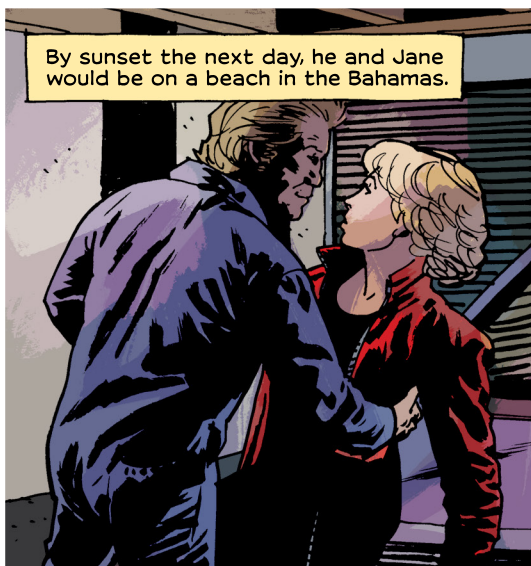


Everyone honking
their horns, trying
to get out.

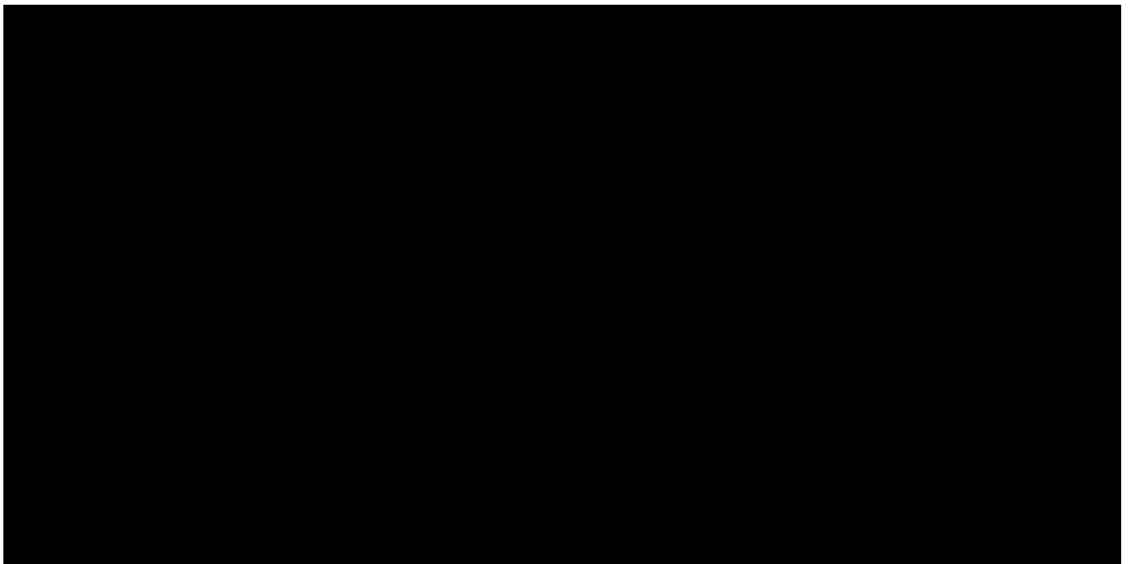












To Be Concluded

The Secret Ingredient is Crime

Okay, I hope you're excited for next issue now.

And I won't say anything more to spoil it for you.

But, fucked up ending there, right?

We had two new editions of our books come out last month, for those of you that might have missed them. The KILL OR BE KILLED Deluxe Edition hardback and the MY HEROES HAVE ALWAYS BEEN JUNKIES paperback.

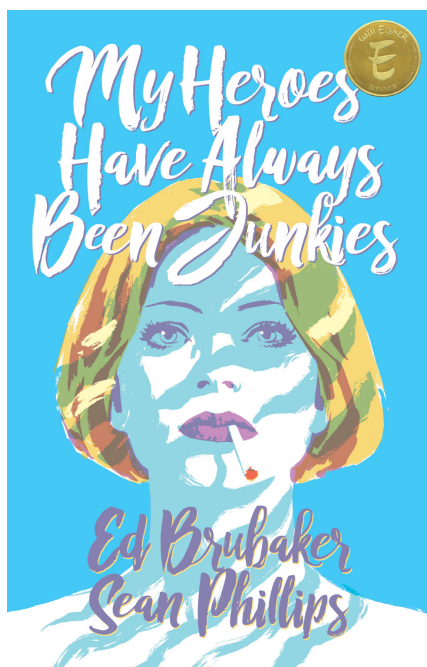
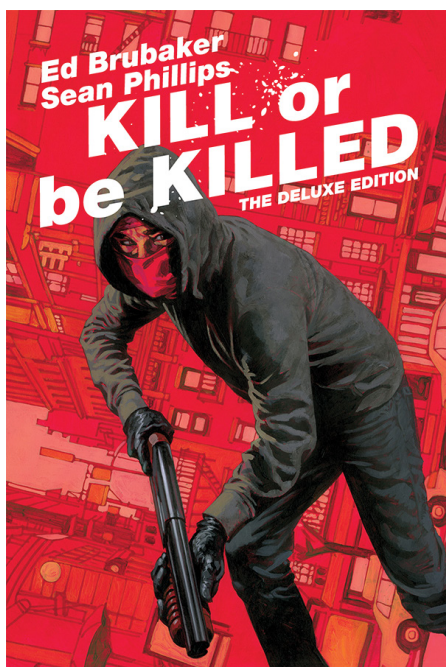
KILLED Deluxe Edition hardback and the MY HEROES HAVE ALWAYS BEEN JUNKIES paperback.

Both of these books came out even better than I was hoping they would, and I'm really proud of the production quality and design. I know a lot of our readers like to wait for the deluxe hardbacks, so if you're one of those, your wait is now over.

In other KILL OR BE KILLED news, the movie is still an active concern, and I will hopefully have more news on that front very soon.

In "what have I been watching?" news... I managed to catch the second season of END OF THE FUCKING WORLD on Netflix, and I really liked it. Feels very much a companion for the

first season, and picks up part of the graphic novel plot that got left out of season one. Creepy and funny and sad all at once.



LODGE 49 just got cancelled, which is a shame. It was one of the oddest shows on television, and I really loved it. A So Cal comedy-drama about a surfer who joins a lodge of strange older people and goes on a mysterious mystical journey... I mean, that sort of describes it. I hope someone else picks it up, because it was charming as hell, and different than everything else out there, which in this market is saying a lot.

It's a few years old now, but I finally watched Christian Petzold's film PHOENIX, which blew me away. A post-WW2 noir, about a woman who survived the Nazi death camps, I felt haunted by this film for a few days, and loved how much it made me work to feel the full impact. In a world where every movie holds your hand these days, it really stood out. It's on all the steaming sites for rent, I believe. Highly recommended.

On the reading front, the new James Sallis book – SARAH JANE – is as amazing as his stuff usually is. Sallis is one of those writer's writers, who you should definitely check out if you haven't heard of him.

I try to keep these text pages light, usually, but I wanted to say a few words about Tom Spurgeon, a friend of mine for over half my life, who died suddenly last month (last week as I write this).



Back when I was just starting to get published, in my early 20s, I and a lot of other comics people lived in Seattle. It was a really good time to be there, to be young and poor and driven to create art. It was a very supportive scene, overall. A lot of meet-ups to share work-in-progress, a lot of parties at different cartoonists' houses. And rent was cheap. It was pre-internet, and there were a lot of exciting things happening in comics, which were really just starting to break into the bookstore market and be taken seriously.

Tom moved to Seattle in 1994 to work for the Comics Journal, and I can't remember the first time I met him. Probably at one of Eric Reynolds and Al Columbia's house parties. But it was clear right away he was sharp and funny as hell. And Tom was one of the people who kind of roamed between the various cliques in town (as were Eric and Al), so sometimes he'd come to parties that our group was having, and we'd end up out on someone's front porch talking about comics or old newspaper strips, or just life. We didn't hang out a ton, but it felt like we actually knew each other.

And then the years passed and we all moved away, and he became one of those old friends I'd see at conventions a few times a year. That's how you go through life with people from your formative days. It's like a Neil Simon play or something, set at some hotel restaurant with cosplayers wandering in the background, and the cast getting older every scene... Having variations of the same conversations for twenty-five years. That was how it was with Tom. We'd talk on the phone every couple of years, or meet up at conventions for a breakfast with other old friends now and then.

Tom was someone I was always happy to run into, and who always took time to talk to me about my work, to congratulate me on things that had done well. Not many people do that, really - especially once you've "made it" - but Tom understood how hard comics people work, and how much what we do means to us. He was a journalist and a comics historian whose heart was always on the side of the creators, especially the ones that had been ripped off over the years.

For me, Tom was one of the people who helped me be okay with moving from being a cartoonist to being a writer for other artists instead. He was the friend who pointed out that I always kept a notebook, not a sketchbook. I don't know if he ever knew how important his support was, and I have a feeling that I'm not alone in feeling that way.

I wish I could write something more elegant about him, but I can honestly barely write this. Tom was a big presence of this industry for the last three decades, he was taken from us far too young, and I will miss him.

Up in our back pages this month, Kim Morgan writes a great piece on **VIOLENT SATURDAY**, a 50s era heist movie (see, it's the theme of the issue) and Sean illustrates it for us, as always.

Write to us with questions or comments: criminalcomic@gmail.com and we'll be back next month with the final chapter in **CRUEL SUMMER**.



Violent Saturday



nt day

by
Kim Morgan
illustrated by
Sean Phillips





Regular small-town American life. Regular small-town American life in the 1950s. What did that ever mean? The "regular" part? By regular does one mean purse-snatching librarians, bank clerk window peepers, cheating wives, drunken husbands and little kids ashamed of their fathers for not serving in the war? Yes, that sounds about regular (seriously, it does). Oh, and Lee Marvin (that's not so regular given – who is like Lee Marvin?). But ... Lee Marvin. Lee Marvin getting his inhaler knocked out of his hand when a kid bumps into him on the street – and then the sharp-suited, blue hat-clad Lee Marvin cruelly presses his shoe on the kid's hand when the little boy politely attempts to pick up the inhaler for him. "Beat it," Lee Marvin says to the pained child.

To be fair regarding regular small-town American life and Lee Marvin, Marvin (as Dill), doesn't live in the Arizona town of Richard Fleisher's *Violent Saturday* (1955). Dill is there for a nice little (violent) bank robbery he's part of – with his partners, Harper (played by Stephen McNally) and Chapman (played by J. Carrol Naish). But even Dill reveals he's attempted some kind of domestic normalcy (regular, again, whatever that is) – once. It didn't take. In one of the best scenes in the movie, Dill wakes up the night before the robbery thinking too much about his life. Perhaps the town (which we've been introduced to in just *some* of its domestic dysfunction – we'll see more of it later) is getting to him. He walks (with an intriguing sweetness) into Harper's room in his pajamas and talks about his past marriage while, perpetually stuffed-up, he's sniffing his (presumably Benzedrine) inhaler – a fascinating detail here – that Dill is also likely a drug addict. He says, "I must have the heebie-jeebies or something, I can't sleep." After lamenting that their partner Chapman is "mean" – which is a little hilarious given how Dill treats children, while cool-headed Chapman will later give a clearly violence-fascinated kid a candy while he's robbing the bank – Dill extends Chapman's meanness to women:

"There's nothing in this world as mean as a mean woman. You know I got to thinking about all the things that have happened to me on account of

women in there when I couldn't sleep. Boy they can sure ruin you... Remember the broad I married, Harp? Back in Detroit? There was a real dilly for you. When I first married her, I thought she was a real sweepstakes prize. Well, a little on the skinny side, but that's always how it's been with me. No meat on 'em. Just skin and bones. I wonder why I go for skinny broads? Parmalee. That was her name... Left me for an undertaker. No kiddin', a lousy, two-bit undertaker. To tell you the truth I was half glad to see her go. She had too many bad habits. Got on my nerves. She used to go around the apartment all day in one of them, uh, you know, Chinese housecoats. Practically lived in it. Screwy habits like that. And all winter long she'd have a cold. Boy, she was the world champion when it come to a cold. And every two weeks, I'd catch it from her. (sniffs inhaler) I'll bet I caught better than 50 colds from that broad. (sniffs inhaler) That's what started me on this."

Yeah, even Lee Marvin's Dill got dumped for some regular run-of-the-mill undertaker. After this amusing monologue (beautifully delivered by Marvin), Chapman and Dill hear a noise outside and check it out. Just a man walking his dog. Regular American life.

Not really. Or, yes, really. That dog-walker is the peeper – mild-mannered bank clerk Harry (Tommy Noonan). He's married, but that doesn't stop a Peeping Tom, and he's about to scope pretty nurse Linda (Virginia Leith), hoping to catch her as she undresses with the blinds open. But he bumps into another towns person who is also up to something no good – Elsie (Sylvia Sidney), the thieving librarian, stuffing a stolen purse in a trash can. Well, Elsie knows what Harry's up to, and Harry knows what Elsie is up to, and they share a tense conversation. "I just dare you to go to the police," she says (understandably disgusted by this guy – though she's mostly concerned about herself). It's a fascinating, sad scene, and extra layered by the dysfunction that came before it. Prior to this, Linda, who is soft on Boyd Fairchild (a terrific Richard Egan), threatened a man's wife. Well-off Boyd is married to Emily (Margaret Hayes), who is cheating on him with some lady-killer named Gil (Brad Dexter). Boyd gets



soused at a bar, and Linda sees Boyd home – she gets him nicely tucked in on his couch. Nothing happens (though the two like each other a lot) and Boyd's wife comes in – late. "All I want is an excuse to pull the hair right out of your stupid head," Linda says to Emily.

But the movie, wisely, is not there to hate Emily or to take easy sides. In a moving scene, husband and wife discuss their problems and their hearts – they really do love each other. Emily, upset with herself says: "I've read about people like me. They're sick people. They shouldn't associate with decent people." (Who is "decent," the film seems to be asking.) Boyd calms her and they plan to make it work. Things will be better by morning.

Well, no, they won't. Tomorrow is Saturday.

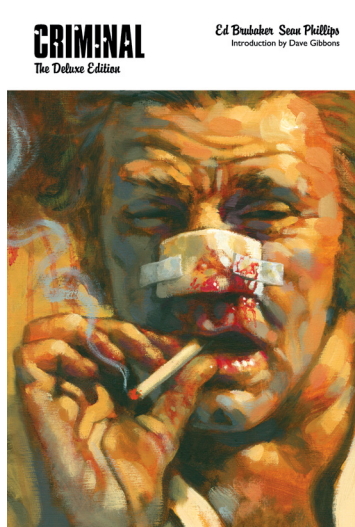
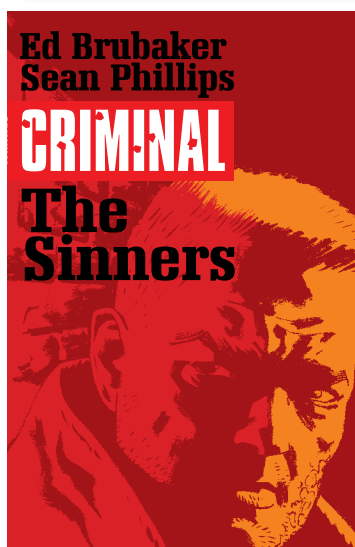
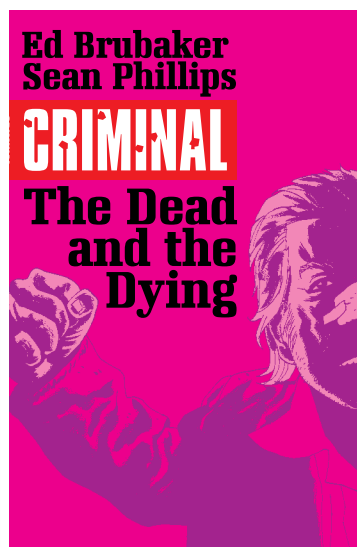
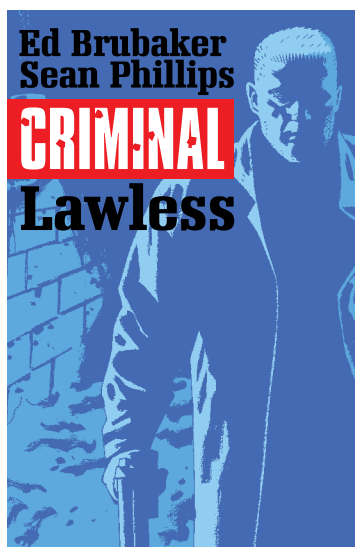
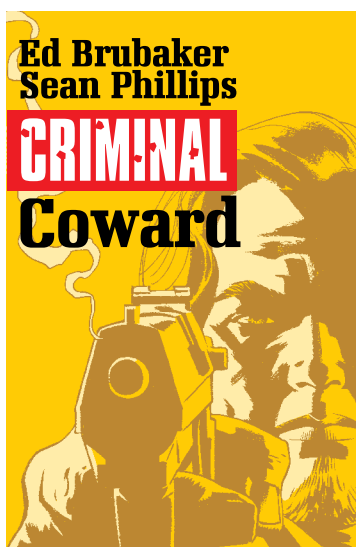
With the town's own emotional drama building up to such a fever pitch – it seems like the movie is just waiting for an explosion of some kind, and this gives the crime story of the movie a kind of extra punch in the gut to, well, human feeling – feelings that are already bruised, bashed around, violent inside – a mirror. It's a fascinating hybrid (screenplay by Sydney Boehm from a novel by William L. Heath) as directed by Fleischer (who crafted some great gritty crime pictures – *Armored Car Robbery* and *The Narrow Margin* among them) who handles the sunlit melodrama and violence with a palpable tension, and an incredible fluidity (the camera movement is beautiful) – emotions and actions in wonderful unison.

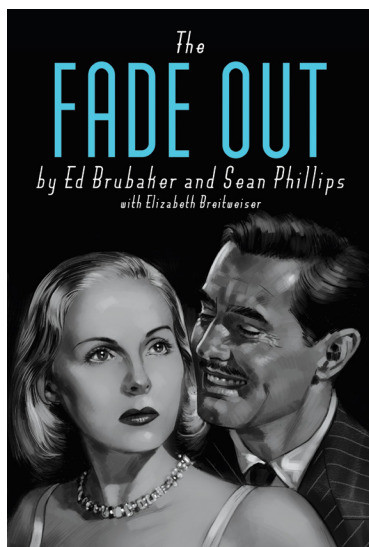
There's so much simultaneous repression and out in the open sadness here – even within the most "normal" family – Victor Mature's Shelley Martin whose kid, Stevie (Billy Chapin – from *The Night of the Hunter*) is fighting with another kid over his dad not serving in the war. Stevie thinks his dad is a coward. The kid is going to have to think again after Saturday, as Shelley, of course, is the guy nabbed by the bank robbers and dragged out to an Amish farm where peaceful Amish patriarch Stadt (Ernest Borgnine) lives with his family. Shelley and the Amish family are tied up and left in the barn (the vision of everyone tied up is surreal and hyper-real at the same time – particularly in

vivid color and Cinemascope), while the men rob the bank, and shoot both Harry and Emily in the process. The peeper lives. Emily, who is readying for her marriage-saving vacation with Boyd – dies. Near the end, broken-hearted Boyd says to Linda, "She looked awful, didn't she? Like she'd never been alive." My god.

Saturday gets even more violent. One of Stadt's kids is shot as Shelley tries to save himself and the family. (The robbery that leads to the showdown at the barn is superb – tense, honestly adult and scary – Fleischer doesn't even spare violence against children here, as we also saw with the hand-stepping). Shelley, as played by Mature, is supposedly the marquee hero of the story – and his bravery will, by the end, cause his kid to finally respect him (which is truly fucked up). But it is Borgnine's sweet Stadt who performs the lethal, life-saving blow (I will not reveal, it is too great a moment), going against his values, his religion – making the ending more complex than one might expect. With this – violence had to be done, we suppose, but it doesn't make that man feel better. Oh, but it makes Stevie feel better. "Boy, you got all of them, didn't you, Dad?" Stevie exclaims to his dad recovering in the hospital. Shelley reminds Stevie, "Being scared is only normal and human. No one was ever 100 percent a hero." Stevie doesn't really listen. He's just happy his dad is no longer a coward in his eyes. Meanwhile, poor Stadt and his family will live with how they feel. And an injured child.

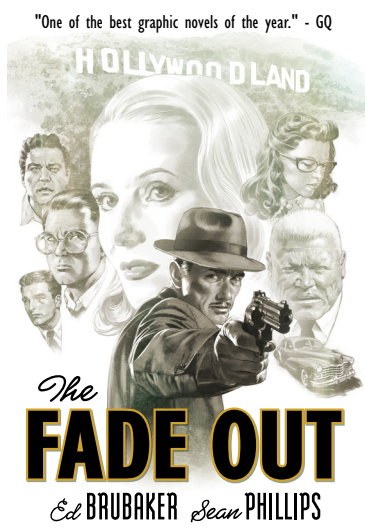
As this film shows, being a lot of things is, as Shelley said, normal and human. The picture is both wonderfully melodramatic in the very best way and powerfully down and dirty violent – bizarre, darkly funny at times, and then biting real as only our sometimes bizarre, darkly funny lives can be. The robbery feels real, but it also works in a metaphorical manner. A nightmare. But a nightmare some people don't wake up from. And one that lingers on Boyd's mind with almost nihilistic reflection. The grief-stricken Boyd spits, "It's so stupid and pointless to be alive in the morning and dead in the afternoon." Pray for peaceful Sunday. Or never pray again.





"CRIMINAL is equal parts John Woo's THE KILLER, Stanley Kubrick's THE KILLING, and Francis Ford Coppola's THE GODFATHER."

- Playboy Magazine

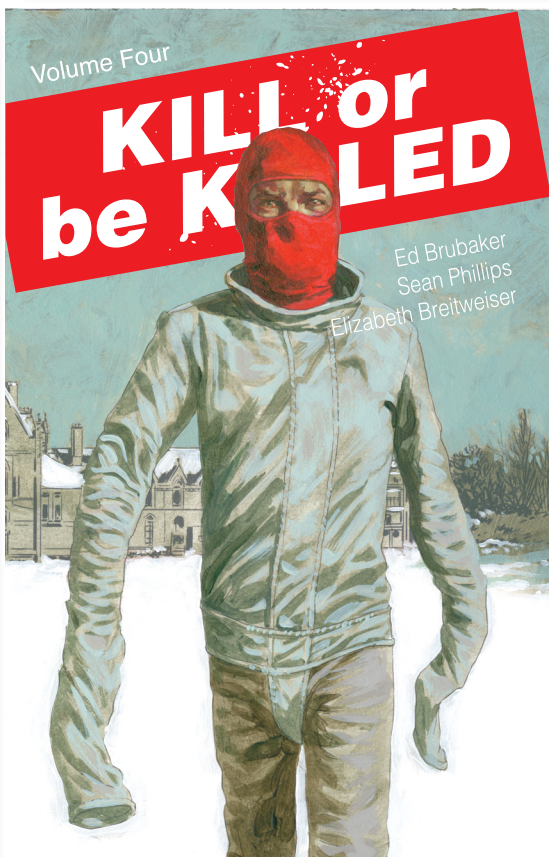
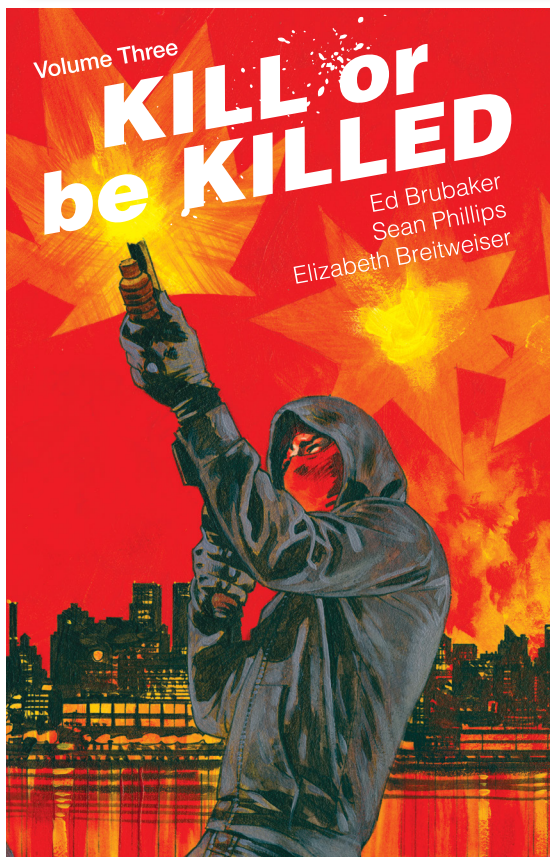
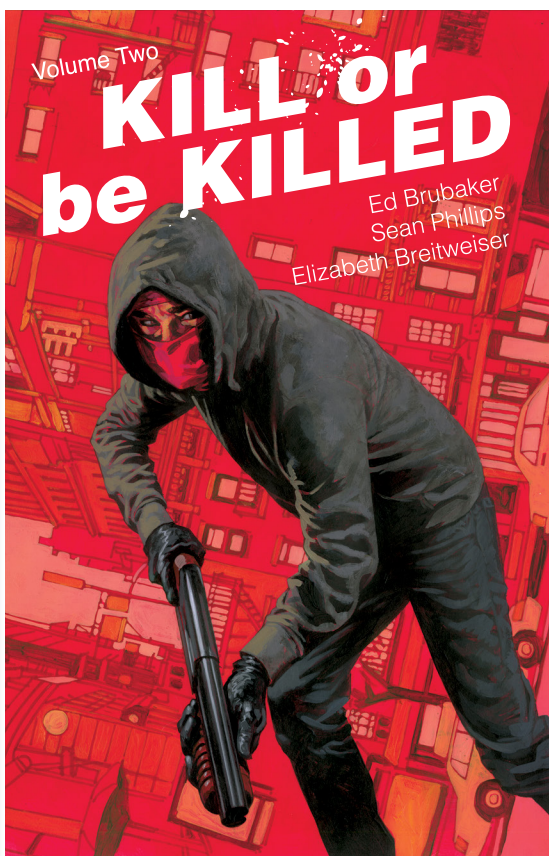
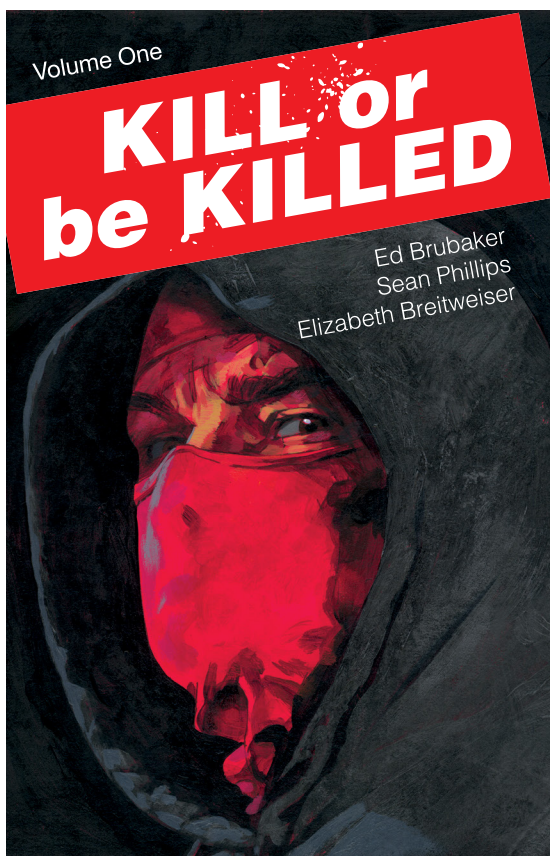


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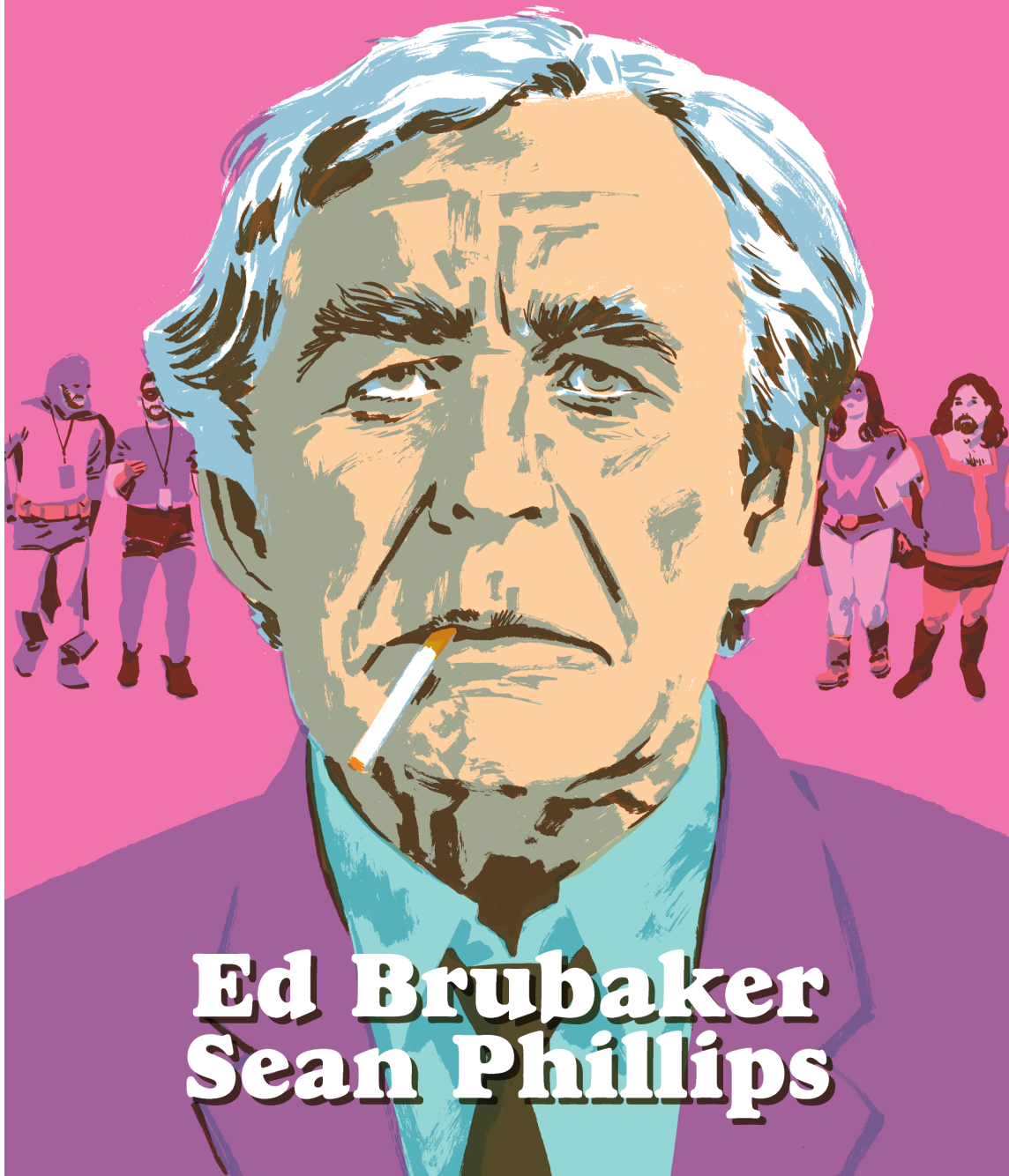


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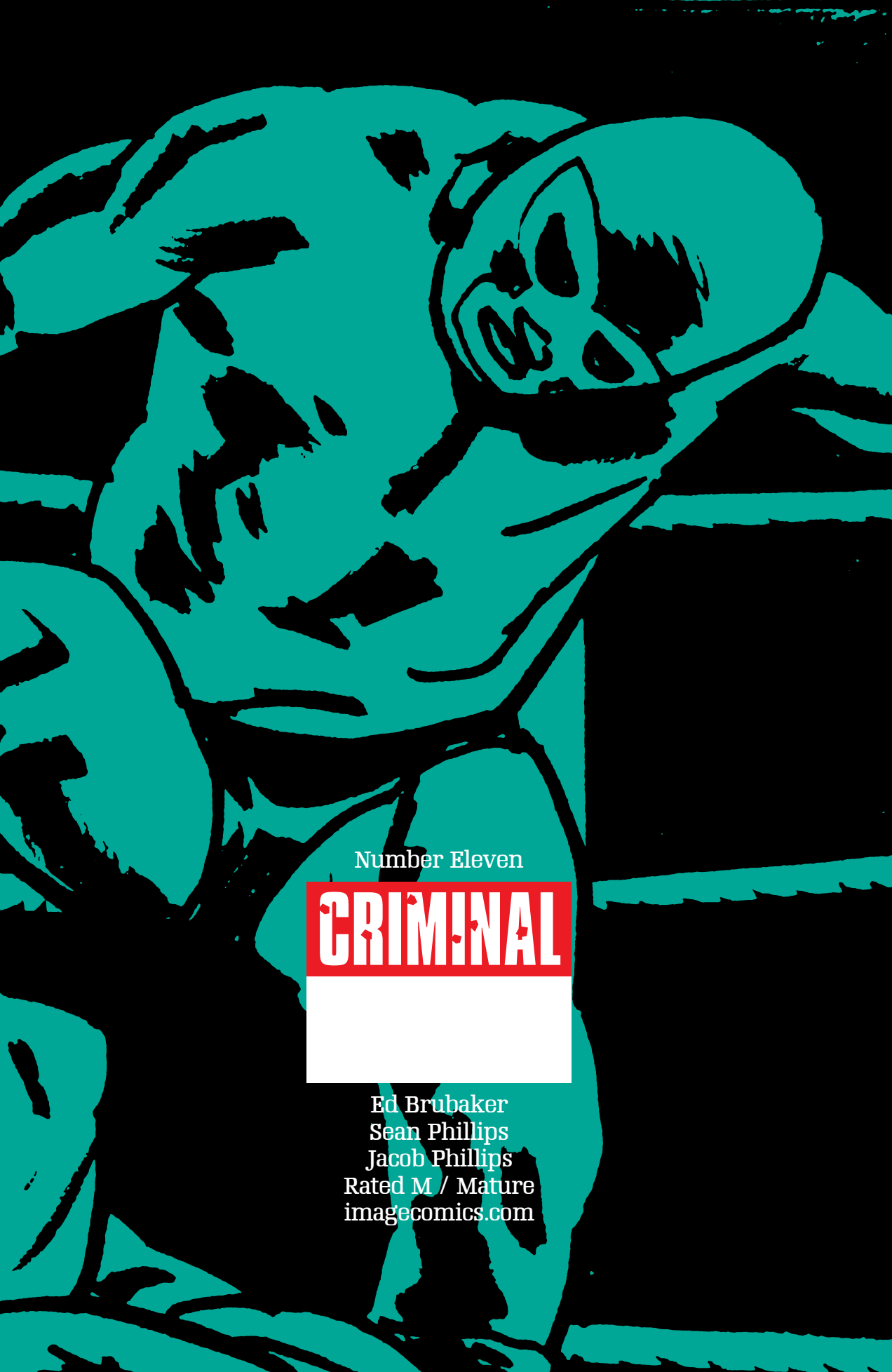
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(Mr Miracle, Sheriff of Babylon)**

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