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DELUXE SERIES

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NO. 2  
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# SHATTER™

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M. Saenz



# SHATTER™

c/o FIRST COMICS  
435 N. LASALLE  
CHICAGO, IL 60610

Dear Sirs,

I am a computer hacker and comic book collector. When I read about Shatter in my computer magazine I thought I'd buy it. Though it was expensive, judging from the work on the cover it seemed worth it. The graphics inside are excellent. The only thing bad about it is the story. It does not make much sense and the whole thing is terrible. I doubt it could ever double in value. The comic book gives a bad name to computers. If you are going to make a computerized comic with excellent art work please provide a good story to go with it. I hope that you will not disappoint me again.

Lewis J. Miller  
2169 East 74th Street  
Brooklyn, NY 11234

Dear Mr. Gold,

First I'd like to congratulate you on your bold attempt to bring the visual fiction industry into the twentieth century. It's about time! Secondly, I'd like to venture some constructive criticism on the first Shatter.

It seems like Mr. Saenz and Mr. Gillis are the world's greatest *Blade Runner* fans. I've seen and enjoyed the movie myself, I don't really need to see it rewritten in comic form and called Shatter! Come on, boys! Let's see some originality!!

Also, as a Macintosh owner and admirer, I know that the Mac is a stiff medium to use in creating exciting visual images. Alas even the Mighty Mac has its limitations. The graphics in Shatter are likely to be more of a turn off to potential computer comic connoisseurs due to their primitive quality and unimaginative execution. I'm sure Mr. Saenz is a fine artist in his own right but I question his prowess as a wizard with the mouse. Thanks for your attention and good luck!

Lin Qordan  
(No Address)

*Would you two like to get together and fight this out? A lot of our readers commented on the similarity to Blade Runner. Since most science fiction writers use the here-and-now as a base, if you're doing a high-tech projection of the future it's difficult not to overlap a bit. Also, since when is the criteria for buying a book that it will double in value? (Though it actually has.) All WE promise is that we will try to deliver a hopping good time.*

Dear Mike, Mike & Peter (and Mac),

I must really compliment you on an excellent issue of Shatter. When I first heard about it I thought what a stupid idea. Boy, was I wrong. The story was very good, I like the character Shatter and can't wait until I receive my future copies of Sable, already one of my favorite comics. By the way, does DC mind you using its Legion Code on pages #18 & 19?

John-Paul Cote  
25996 W. Indian Trail Rd.  
Barrington, IL 60010

*Whoops! When Mike Gold first read the pages to Shatter he thought the characters on pages #18-19 were just an interesting type-face. Several readers wrote to say they'd used their secret decoder rings to translate. Got to keep a closer watch on Mike Saenz. Your diligence amazes me!*

Dear Michael, Peter and Mike,

Congratulations on the first issue of Shatter. It is a fine comic and an interesting concept.

My only criticism is that your editorial policy gives too much credit to the tool and not enough to the creators. After all, it is their talents that make the experiment interesting. The Mac is not some magic box that grinds out artwork at the push of a button.

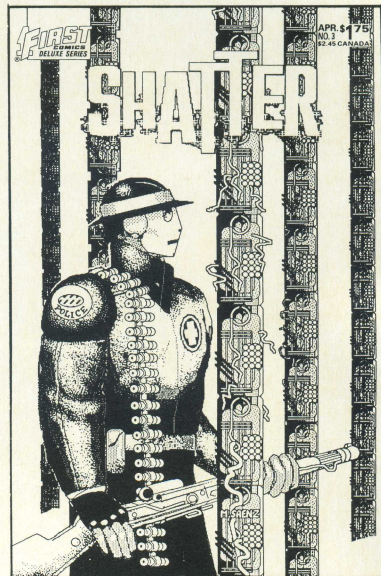
The worth of the technique must be evaluated objectively. In terms of the subtlety of the drawing the Mac really imposes limitations. However, you succeed in turning this to a benefit by setting the strip in a futuristic ambience well adapted to the mood created by the (relatively crude) graphics. Artist Michael Saenz succeeds in constructing interesting and aesthetically pleasing pictures better than most of comic art on the newsstands today.

Fancy lettering fonts, cut and paste, size reductions and magnifications, replication, and geometric patterns are all used appropriately and creatively. I was particularly impressed that these techniques were not overused. I would imagine that sometimes you might have thought of a good idea simply because you know it would be easy to do on the Mac. The tool itself can suggest solutions to creative problems. Happily, you expertly avoided the pitfall of using effects simply because they were technically neat. A limited graphic system can be more interesting exactly

because these limitations demand that creative solutions be applied.

I'm not convinced that computer art will revolutionize the comic industry, but I'm certainly willing to give you the chance to prove it. I hope that you are able to maintain the high standard of your first issue while exploring new graphic methods.

Paul Linhardt  
Senior Programmer  
Association IMEDIA  
21, rue Rollin  
75505 PARIS, France



**Next Issue: Mike Saenz and Shatter** take you deeper into the treacherous world of the 21st century. See you in 60!

— Laurel Fitch

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**A FIRST COMICS  
PUBLISHING PRODUCTION**





I'm **not**  
for sale...

It seemed like  
forever and a  
subdural hematoma  
ago.

I longed for the  
simple life. This  
detective stuff  
was **bull**.

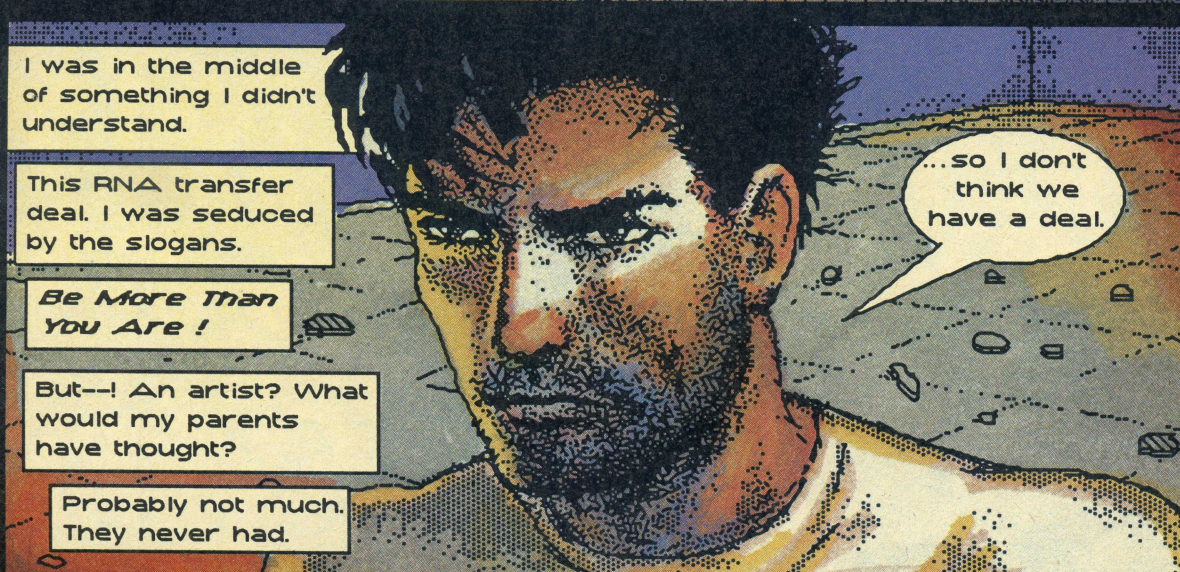
I was in the middle  
of something I didn't  
understand.

This RNA transfer  
deal. I was seduced  
by the slogans.


*Be More Than  
You Are !*

But--! An artist? What  
would my parents  
have thought?

Probably not much.  
They never had.



...so I don't  
think we  
have a deal.



Let me rephrase  
my proposal.

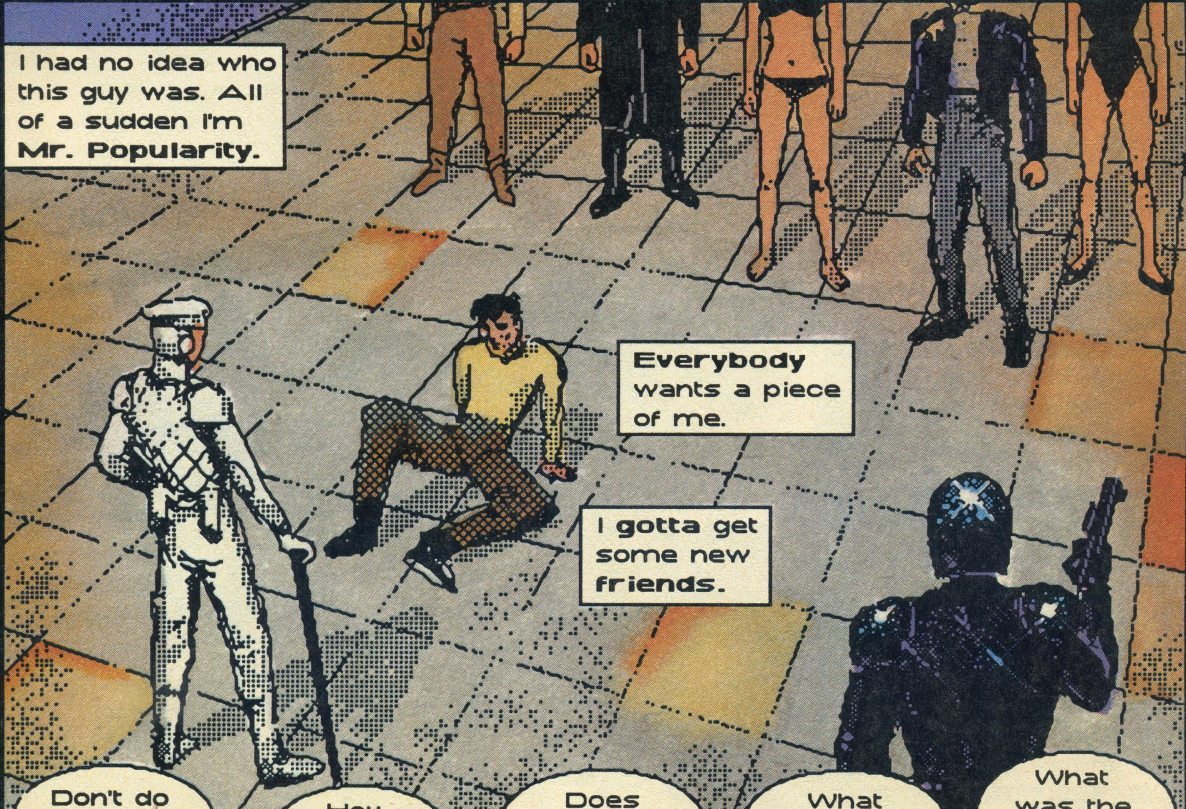
I'll give you  
1 million for  
2 months of  
your time.

My staff  
will observe  
you 9 to 5.

Simple job,  
yes? You'd have  
to catch a lot of  
criminals for  
that sum.

Lunches?





I had no idea who this guy was. All of a sudden I'm Mr. Popularity.

Everybody wants a piece of me.

I gotta get some new friends.

Don't do it, Shatter!

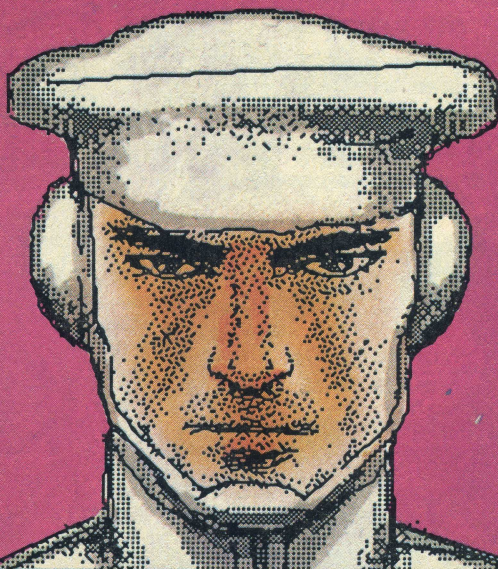
Hey, why not?

Does it matter?

What will it be?

What was the question?

Maybe you can give me one of your business cards?



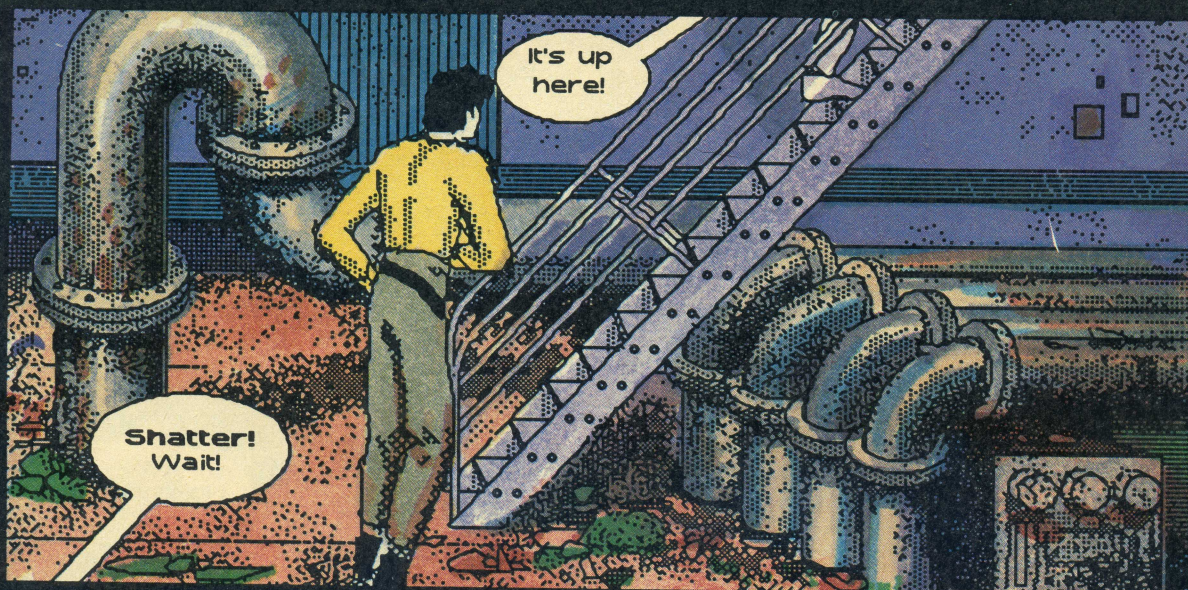




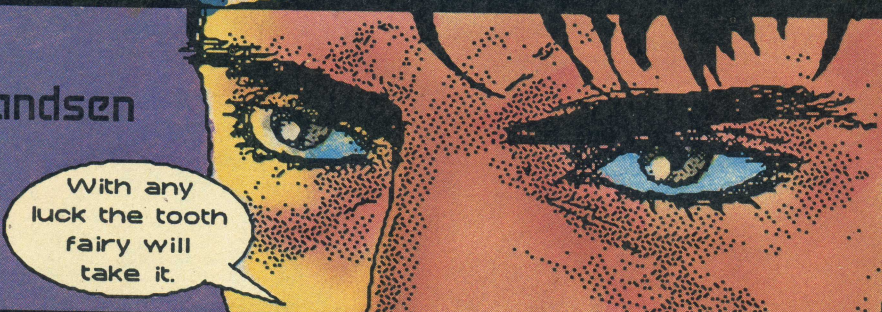




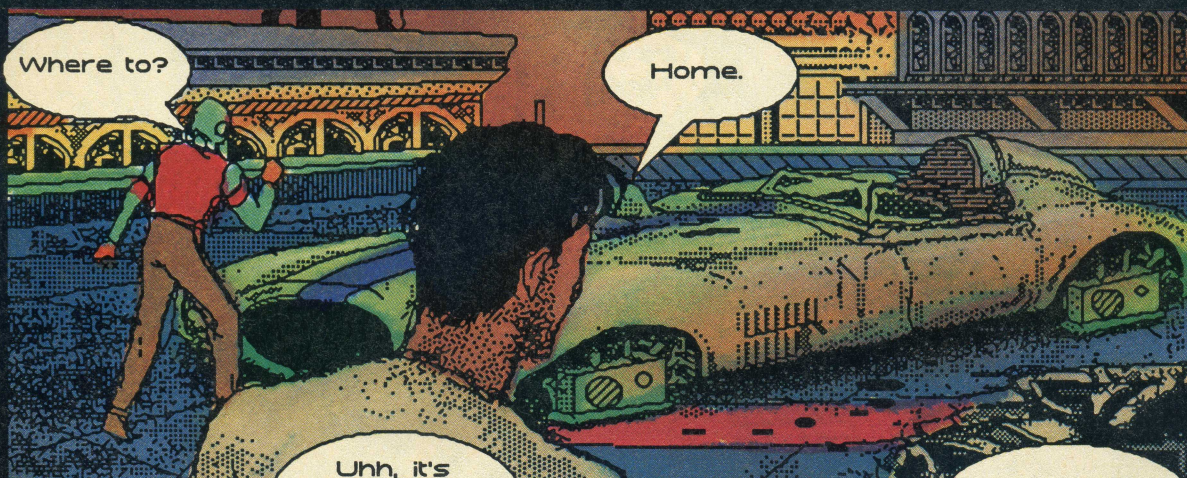




Mike Saenz  
ART & STORY  
Kenn L.D. Frandsen  
DIALOGUE  
Bert Monroux  
ART ASSISTANT  
Mike Gold  
EDITOR





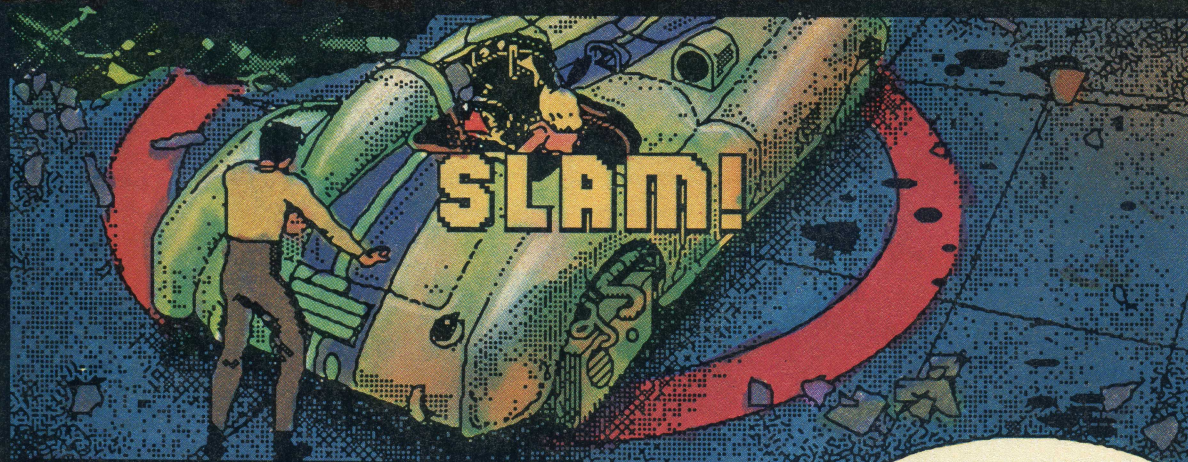


Where to?

Home.

Uhh, it's  
only a three  
seater.

No problem.

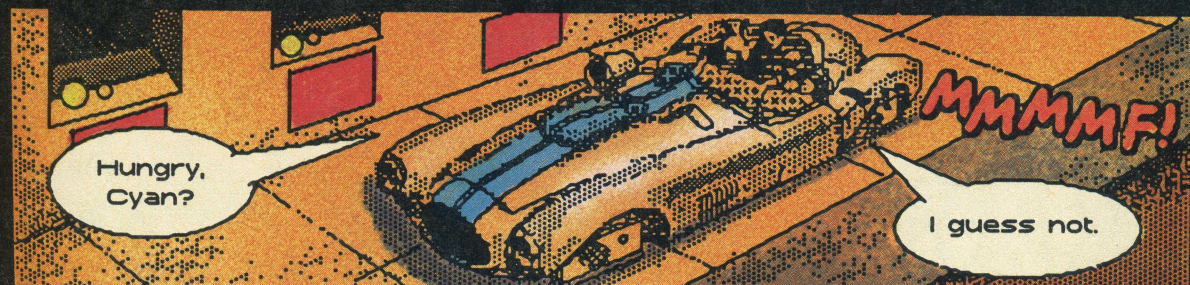
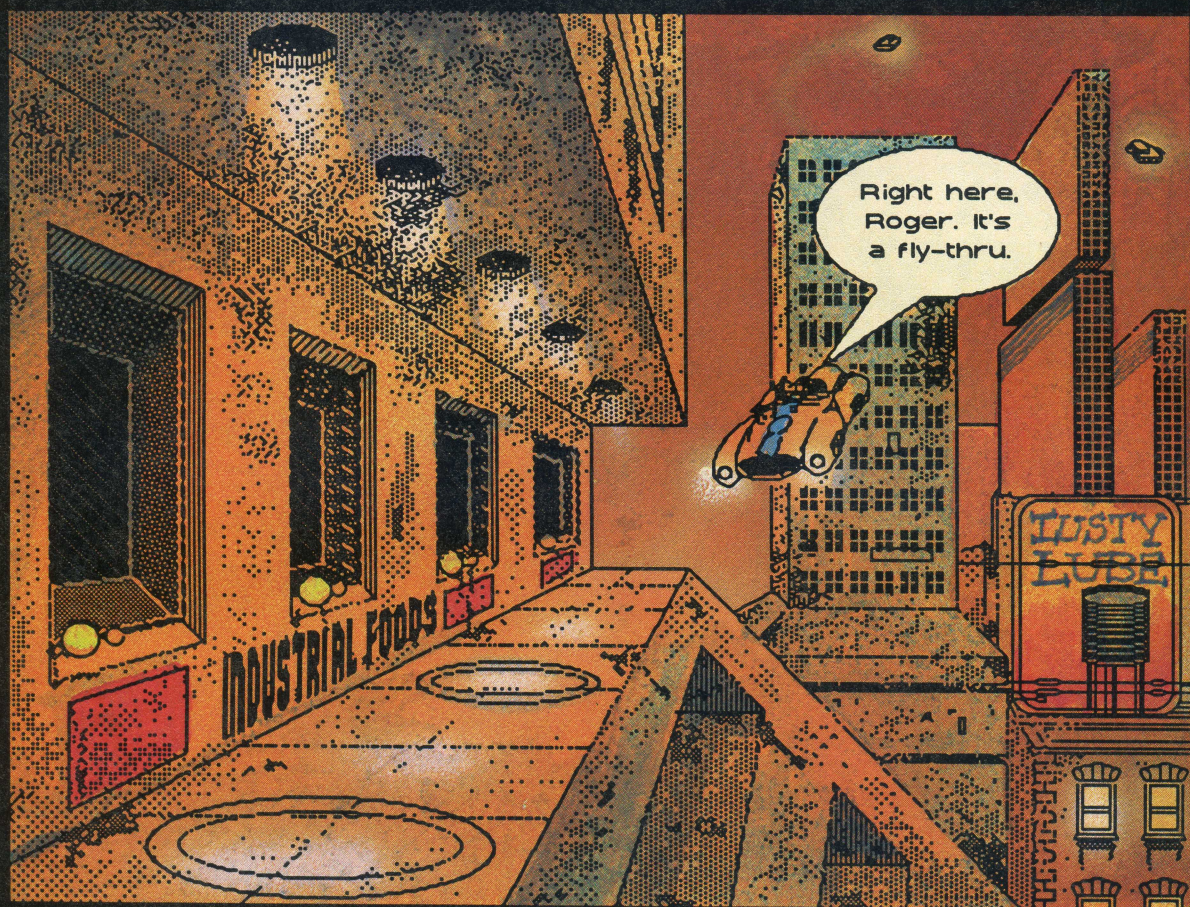
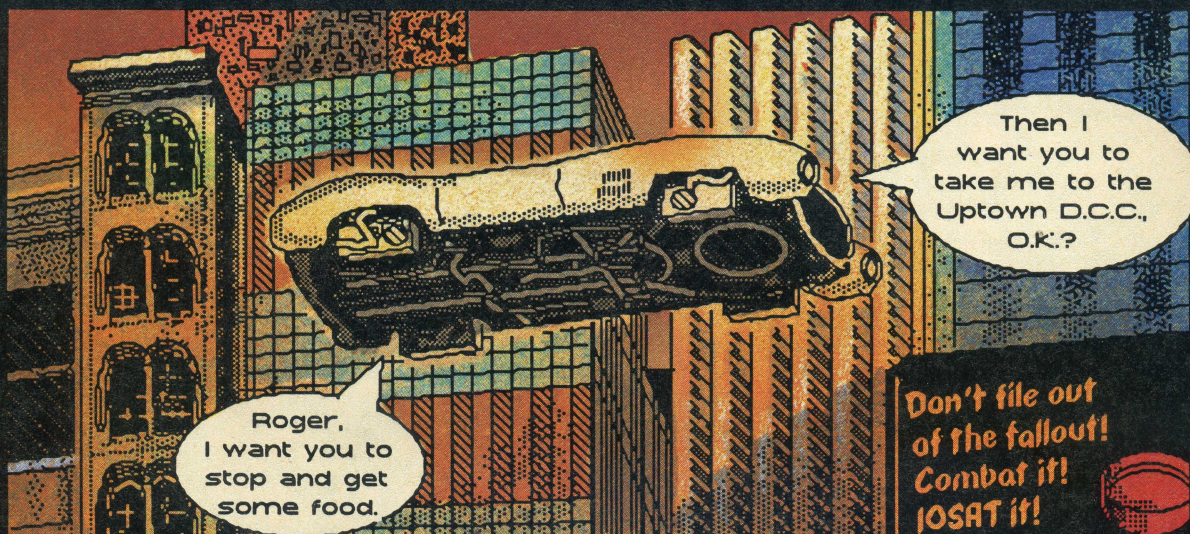


Kile, honey,  
What are you  
doing?

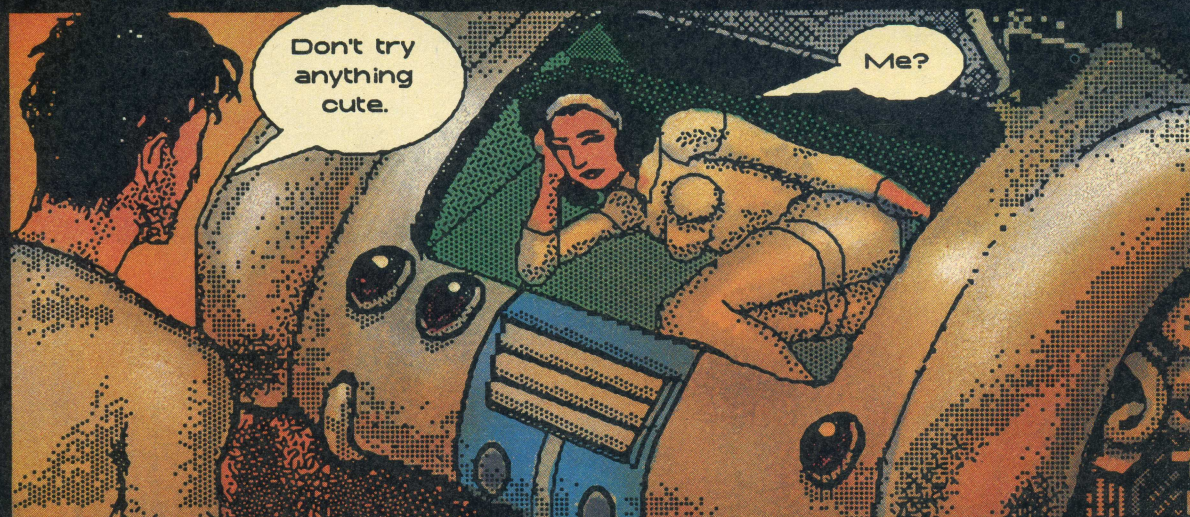
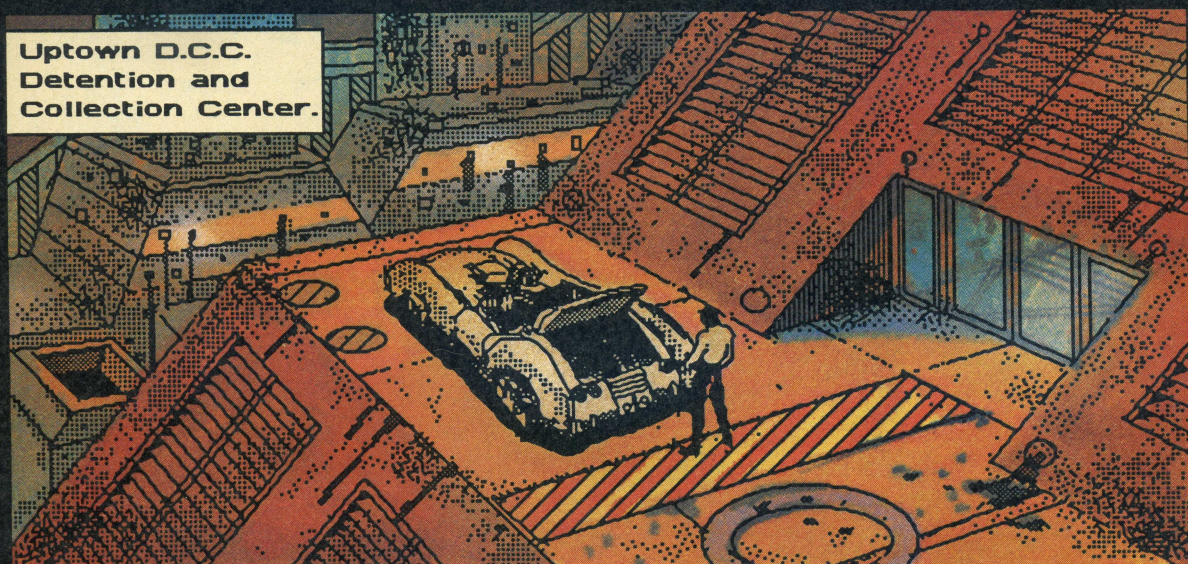
I want  
to play the  
radio!

Hey!  
Somebody changed  
my favorite stations!  
I'm mad now!

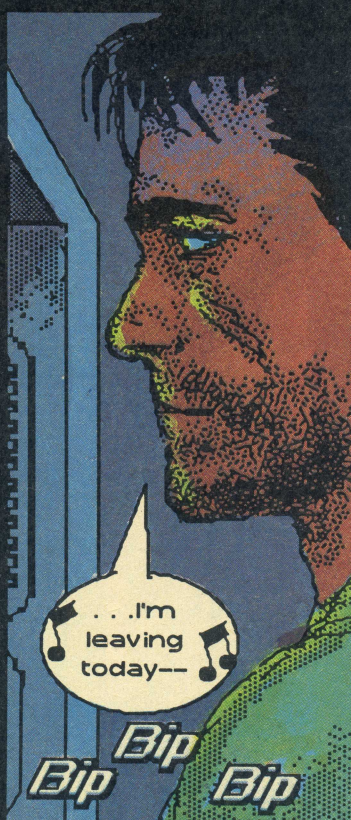












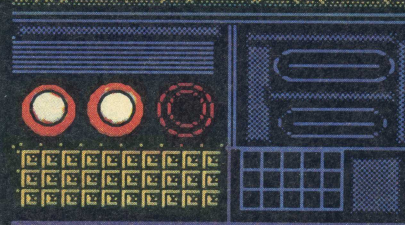
**Congratulations!**  
Contract #556c  
Jack Scratch  
Case 998528

We regret that  
your contact has  
elapsed. We have  
assessed a 50%  
late fee.

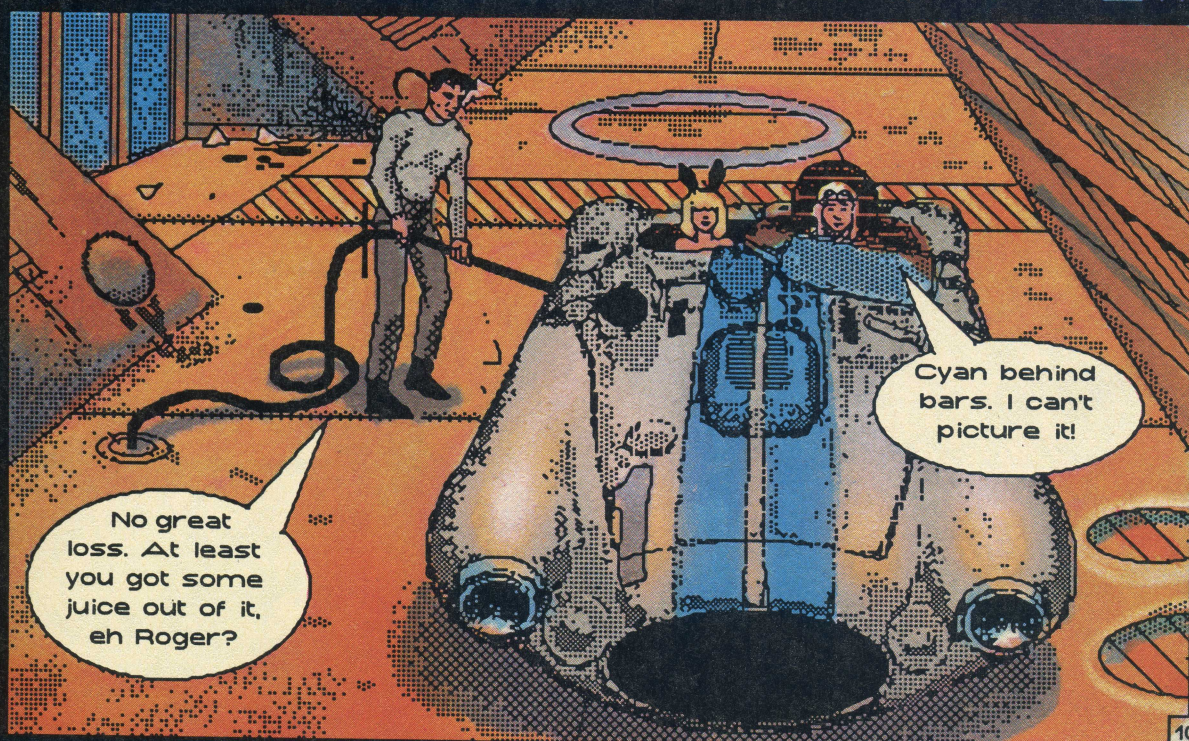
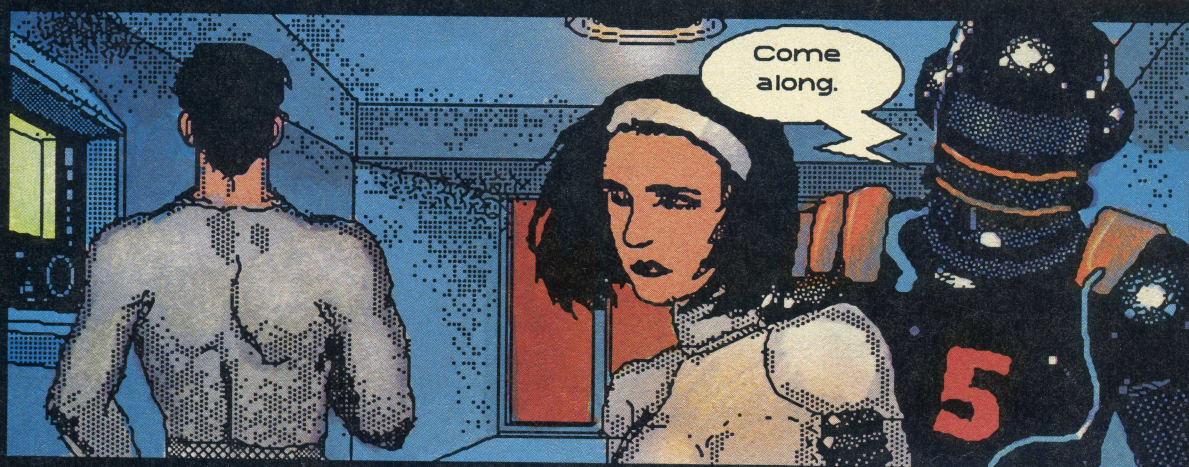
New total:  
\$ 37,500.00

Have a nice day.

*zTckzTckzTckzT*









# FIRST NOTES

## THE NEW DIGS

Back in my days as a fledgling comics fan, I used to haunt the old bookstores in a neighborhood immediately north of downtown Chicago. This was a pretty tough locale — flop houses, winos, pimps, and similar bon vivants — but it was the only area around where I could buy back issue comics.

In the nearly twenty years since that time, the neighborhood got “urban renewed” right out of existence: used bookshops gave way to antique dealers, wino dives turned into ritzy restaurants, lofts became businesses, and I no longer had reason to visit the place.

I didn't really miss the old bookstores — comics shops started springing up all over the city, and before long these outlets started selling new comics as well as old. But for some reason, I did miss the neighborhood; I couldn't afford antiques and I had little use for high-priced restaurants.

As the area continued to improve, more and more small businesses moved in and the obnoxious restaurants had to compete with less expensive, trendy joints. It became a swell place to work.

But the nostalgia value this neighborhood holds for me is quite strong, which is why First Comics' move holds additional meaning for me.

The primary meaning, of course, is simple: we outgrew our original Evanston offices (actually, we outgrew the place some time ago), and our new offices are more than three times bigger. New facilities, new equipment, more staff — First Comics sure is growing up fast.

It seems just like yesterday **Rick Obadiah** and I were sprawled out on the floor of somebody else's office, drawing up pie charts and agreeing on ways to finance a major comic book company. Actually, that was almost five years ago.

As I look over the floor plans for this new place, it isn't hard to realize just how far we've come in these few years. And, yes, we take a lot of pride in that.

But the secondary meaning is almost as strong: our new offices are a half-block away from those old bookstores my friends and I used to haunt in the mid-1960s. I've come full circle, and it's a nice feeling.

Chicago gave birth to First Comics, but we spent our infancy in Evanston. Now that we're back in Chicago in spacious,

modern offices, we've come full circle as well.

## THE CASE OF THE MISSING FLAGG

Yep, we finally did it! Another first from First! You've been waiting with baited breath for three years now, and we delivered!

We finally — finally — missed an issue of a regularly published comic book. And it's about time. What a relief!

**American Flagg!** #28 didn't ship last month, and instead of scrambling around putting together a couple of fill-ins, we took the high road and removed the title from our schedule while patiently arranging for a new, top-quality and totally appropriate penciller. On Flagg!, that ain't easy.

But we got lucky our first time out: **Joe Staton** graciously has agreed to take on the gig. And we couldn't be happier.

Given Joe's present commitments and our own time/space predilections, we will resume publication of **American Flagg!** in December: written by **Howard Chaykin**, pencilled by **Joe Staton** and inked by **Hilary Barta**. Count on it. Honest.

— Mike Gold



## FIRST IN OCTOBER

**NEXUS** #17: Judah Maccabee and **Steve Rude** both go on vacation; but our story focuses in on the former in a chiller **Mike Baron** and **Eric Shanower** could only call “Yo! Jimbo!”

**ERIC: SAILOR ON THE SEAS OF FATE** #5 (Limited Series): Michael Moorcock's doomed albino prince is at the mid-point of his second great adventure! **Roy Thomas**, **Michael T. Gilbert**, and **George Freeman** provide the action!

**GRIMJACK** #19: Part two of “Trade Wars,” by **John Ostrander** and **Tim Truman**. Will Cynosure ever be the same? No way!!!

**ORIGINAL E-MAN AND MICHAEL MAUSER** #5 (Limited Series): **Nicola Cuti** and **Joe Staton**'s hard-to-find original stories: “TV Man,” “The Frame” and “Gang War.” The complete adventure continues!

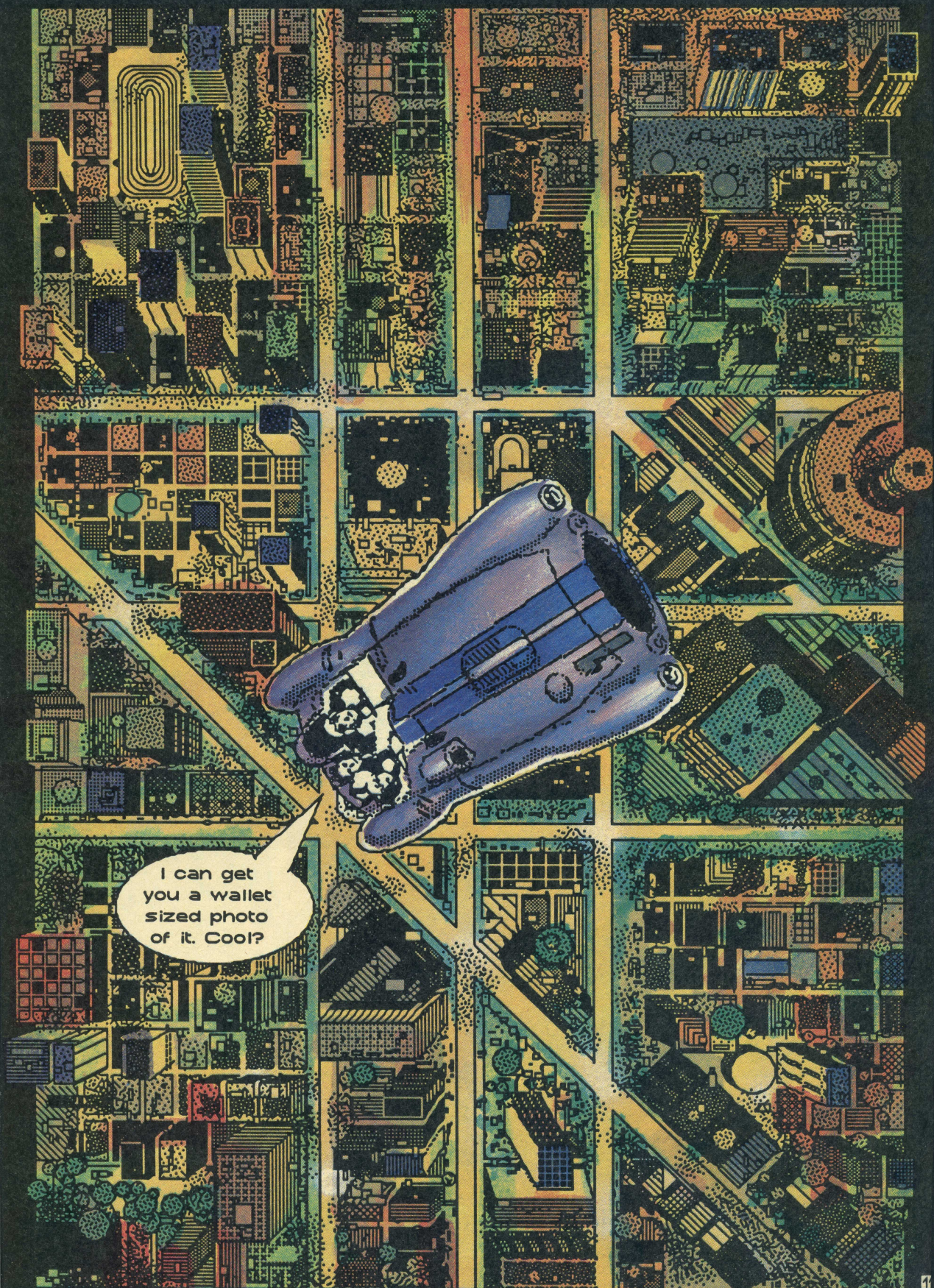
**SHATTER** #2: It's nice to be wanted — but it's tough when what they want is your brain! Can Shatter keep ahead of the

game? **Mike Saenz** knows — and so will you, in this very issue!

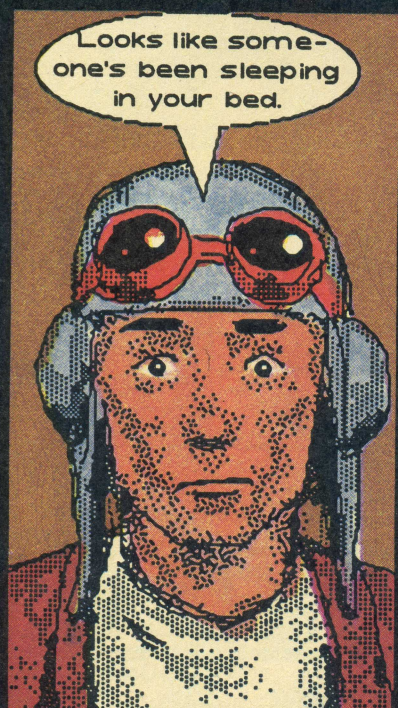
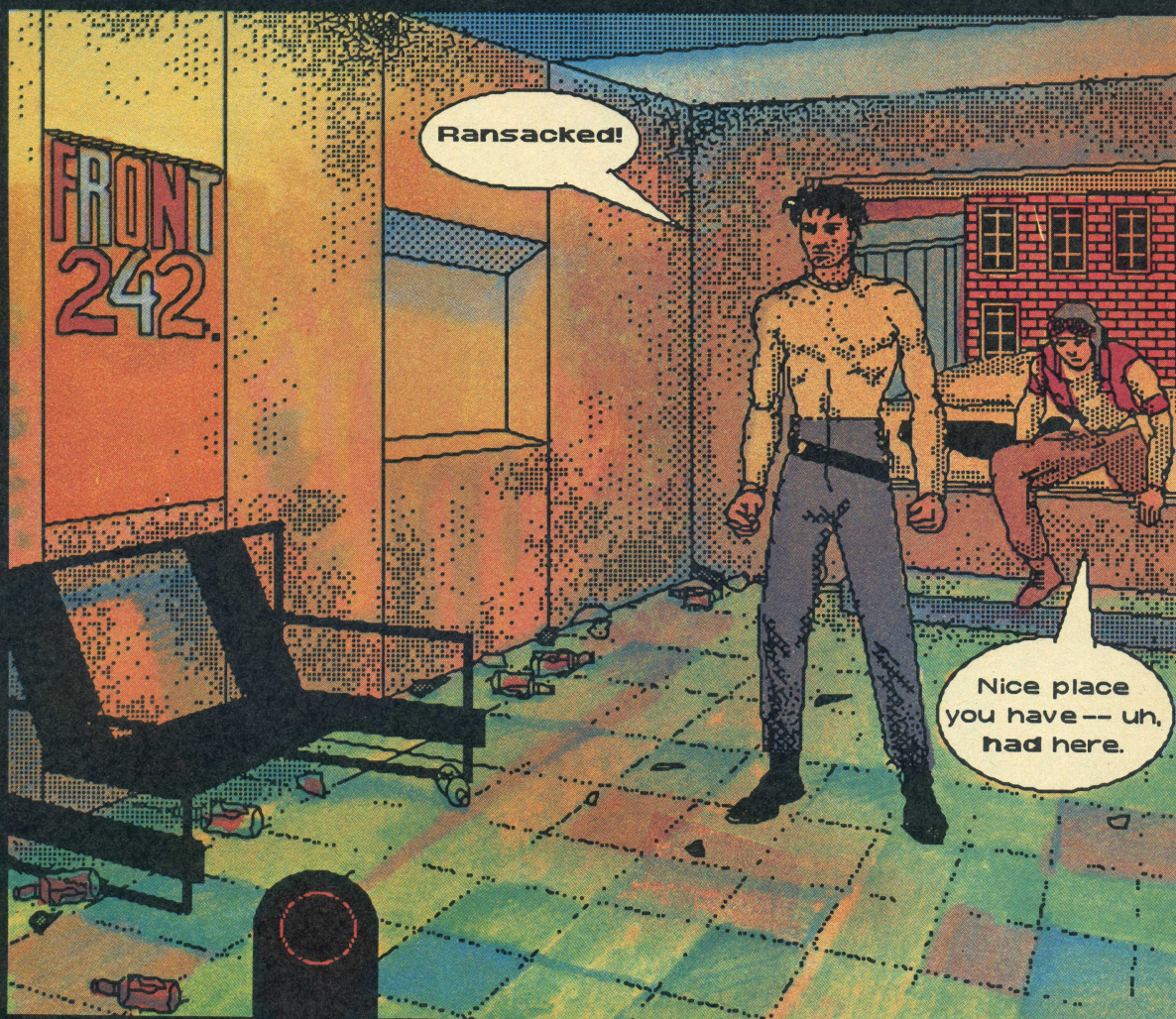
**FIRST ADVENTURES** #3: Dynamo Joe — an unwilling participant in an alien experiment? Blaze Barlow takes on — The Outrider? Whisper's true identity — discovered? All in this issue!

**JON SABLE, FREELANCE** #33: **Sergio Aragones** teams up with **Mike Grell** and **Lee Dolezal** to produce what we guarantee to be the most unusual issue of Jon Sable, Freelance ever!













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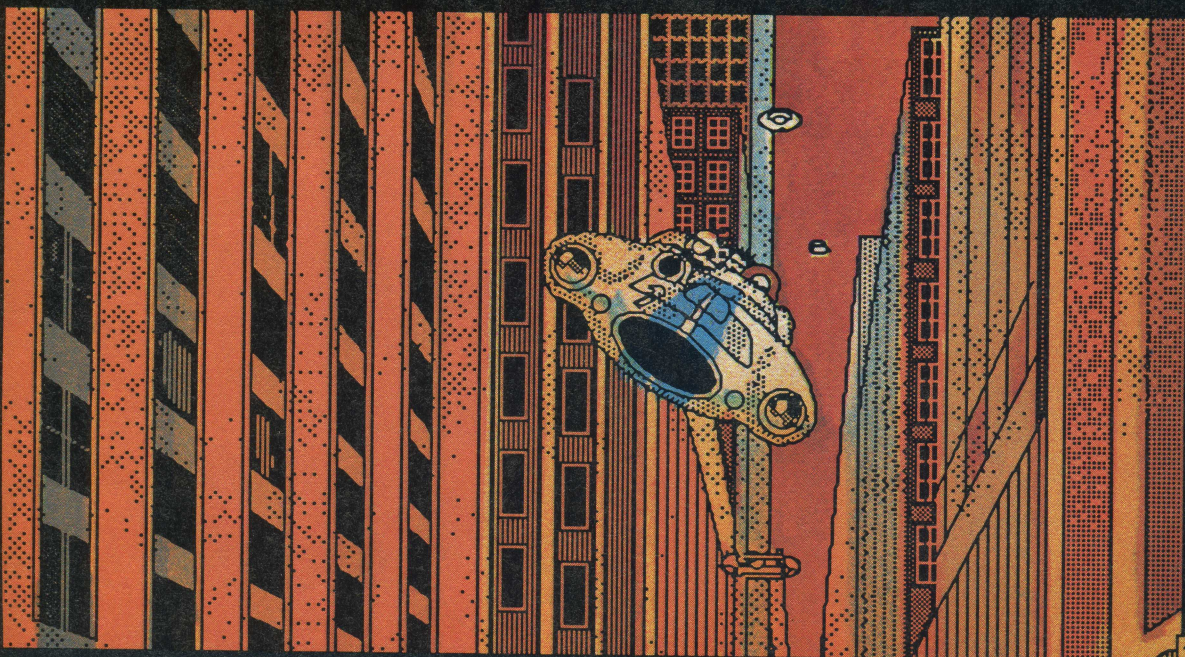
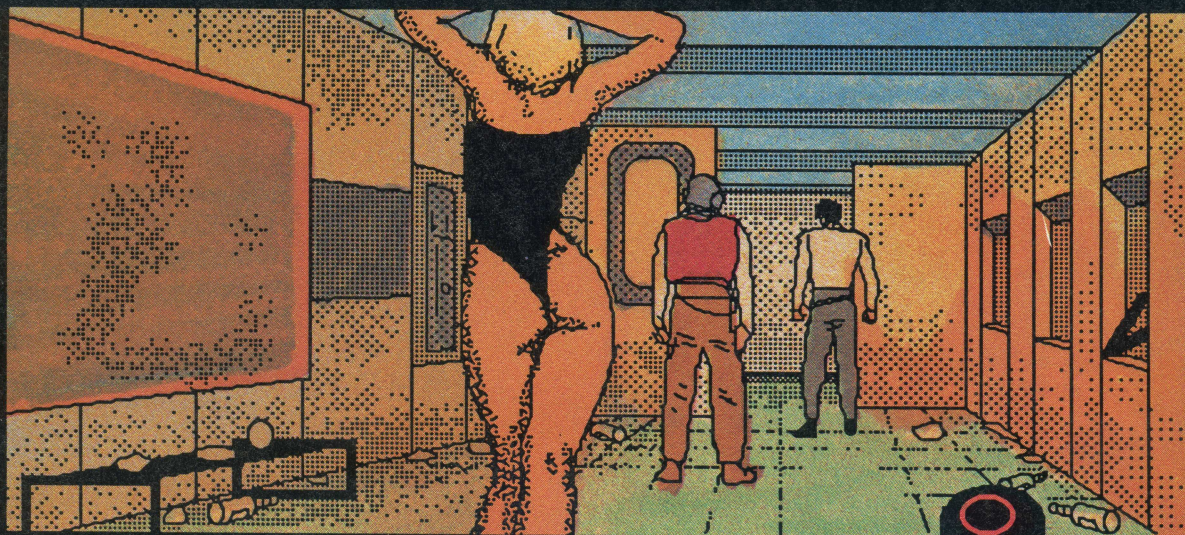
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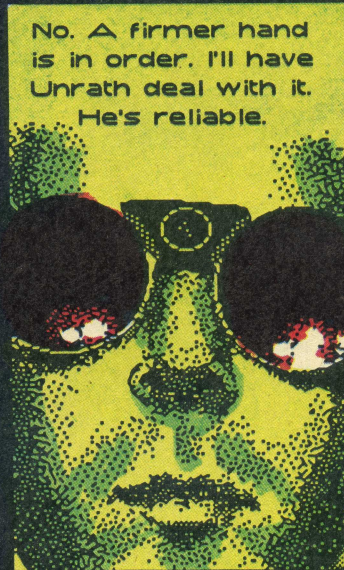
...and you let him slip away? Really, Nat, I thought you had more than a nut between your ears.



I tried.



Let me try again. I think I can secure--

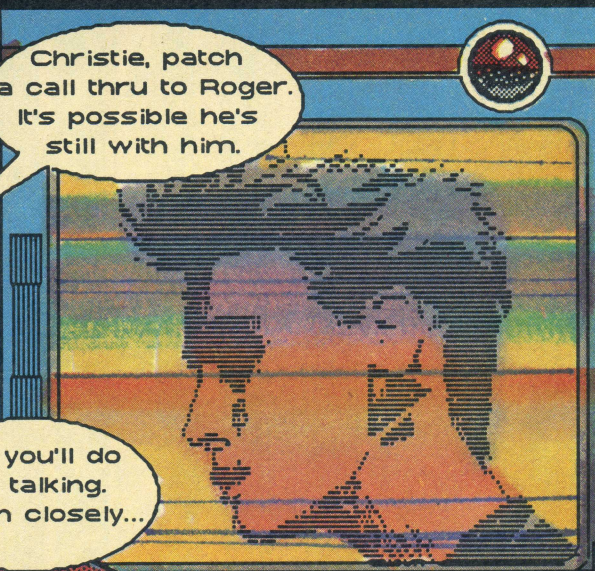


No. A firmer hand is in order. I'll have Unrath deal with it. He's reliable.

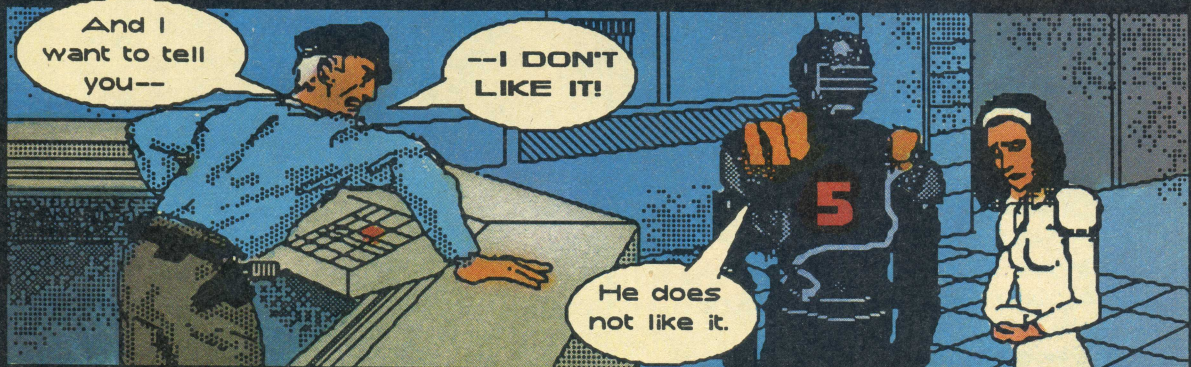
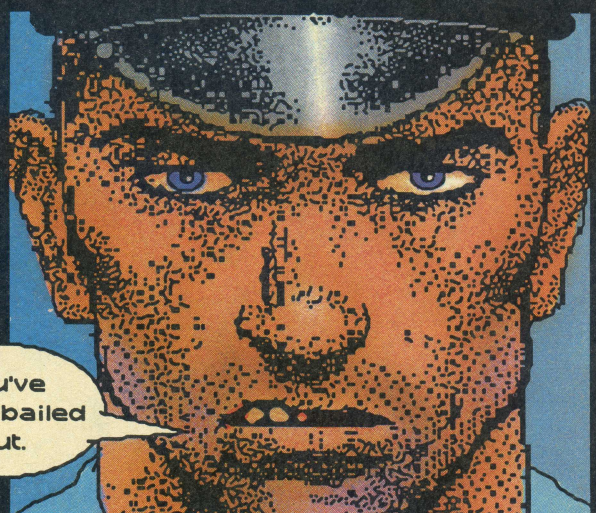
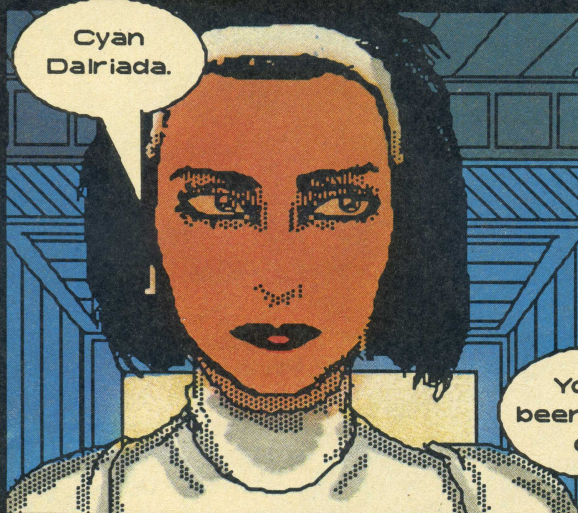


Christie, patch a call thru to Roger. It's possible he's still with him.

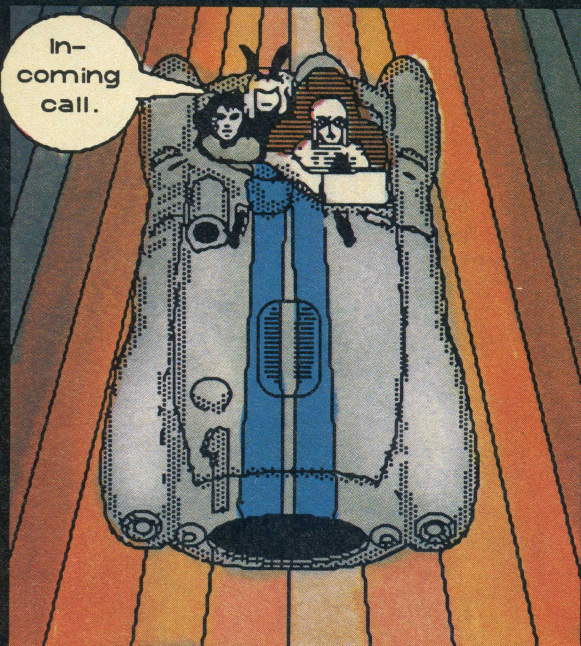
Nat, you'll do the talking. Listen closely...



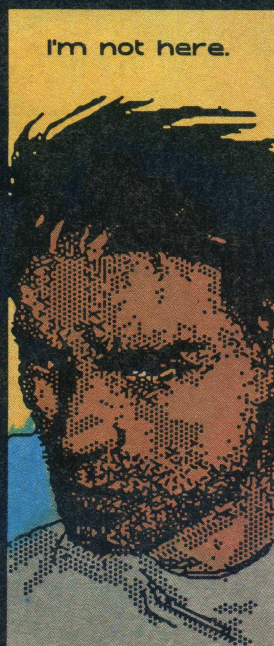




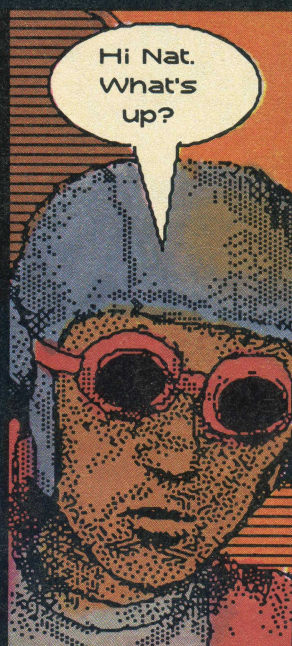




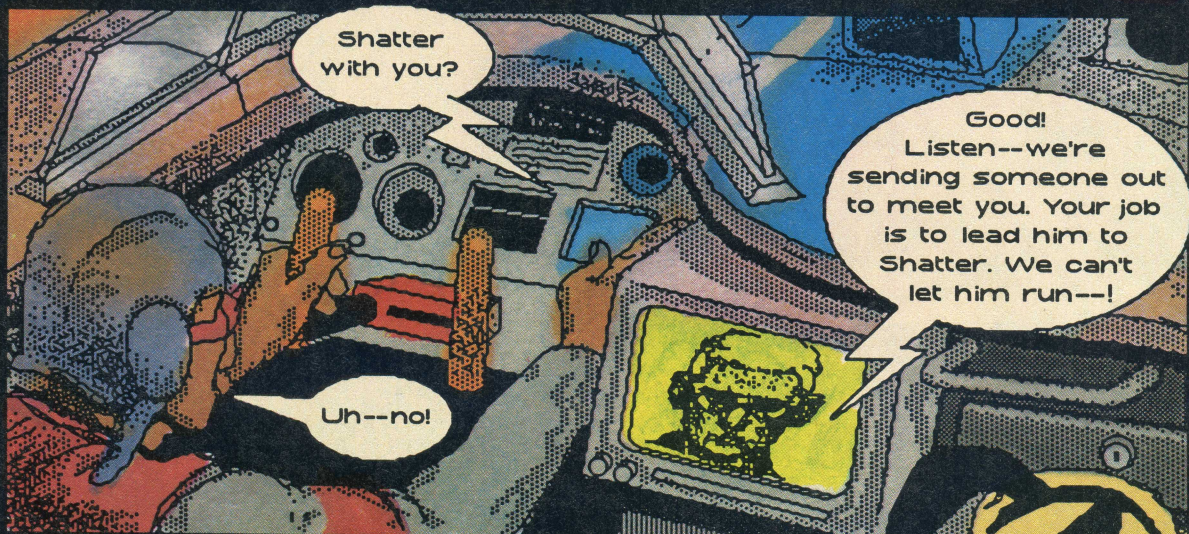
In-coming call.



I'm not here.



Hi Nat.  
What's up?



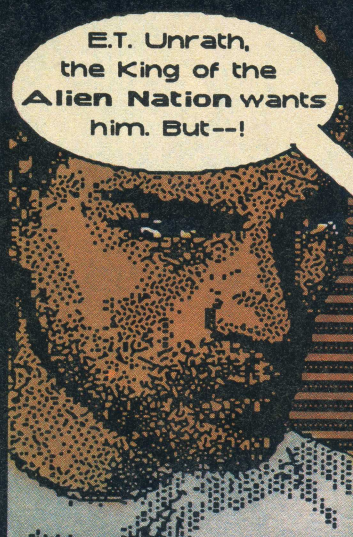
Shatter with you?

Uh--no!

Good!  
Listen--we're sending someone out to meet you. Your job is to lead him to Shatter. We can't let him run--!



What he's got in his head is vital to our research. Move quickly 'cause a race is on!



E.T. Unrath,  
the King of the Alien Nation wants him. But--!



Not for dissecting. He wants to hold him--keep him from us!



TV listings: P. 86  
Business: P. 89-99

THE FIRST EDITION 5★ Final  
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# SABLE GOES BAXTER

Chicago (FCI) – Jon Sable Freelance joins the First Comics Deluxe Series line this November.

Jon Sable creator Mike Grell will continue to write and draw book-length stories; issue #34 will inaugurate the Deluxe Series.

For nearly three years, Jon Sable Freelance has confronted the most controversial topics of our time: Arab terrorists, Nicaraguan counter-insurgents, Vietnam War M.I.A.'s, and now white supremacists in America. Grell has achieved a reputation for attaining the perfect mix of realism and entertainment.

As story-lines have become more sophisticated, many readers have sought comics with equally sophisticated reproduction values – and the Deluxe Jon Sable Freelance promises to give them both.

Jon Sable Freelance joins Nexus, The Badger, Elric, and Shatter in the First Comics Deluxe Series line.



Associated Press



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**Another chemical leak**  
Union Carbide plant

**Soviets re**  
MOSCOW (A  
ties announced  
creases yester  
pagne, fruit w  
of an anti-al  
A half-lit  
w/da or cog  
(\$1.00 per  
fruit, 25  
average 25  
cent per

**Reagan**  
defend  
S. Afric  
chief

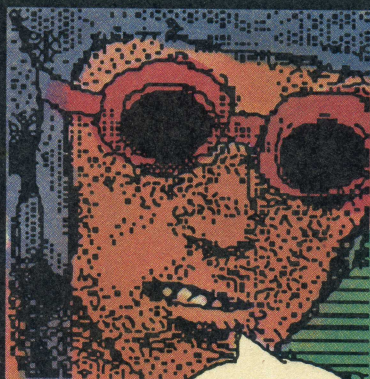
SANTA  
BARBARA, Calif.  
President Reagan  
in review by  
yest. day, c  
what he co  
"ref" mist  
traction of  
than W.  
P. 100. W.  
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ell  
n  
an

hour, he said.  
said the leak was

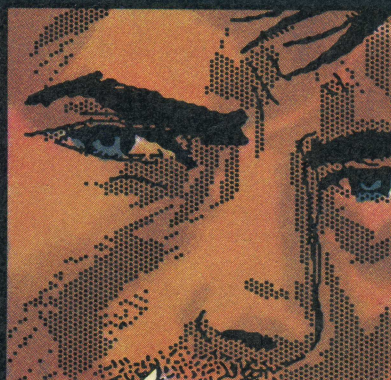




Cut him  
off!



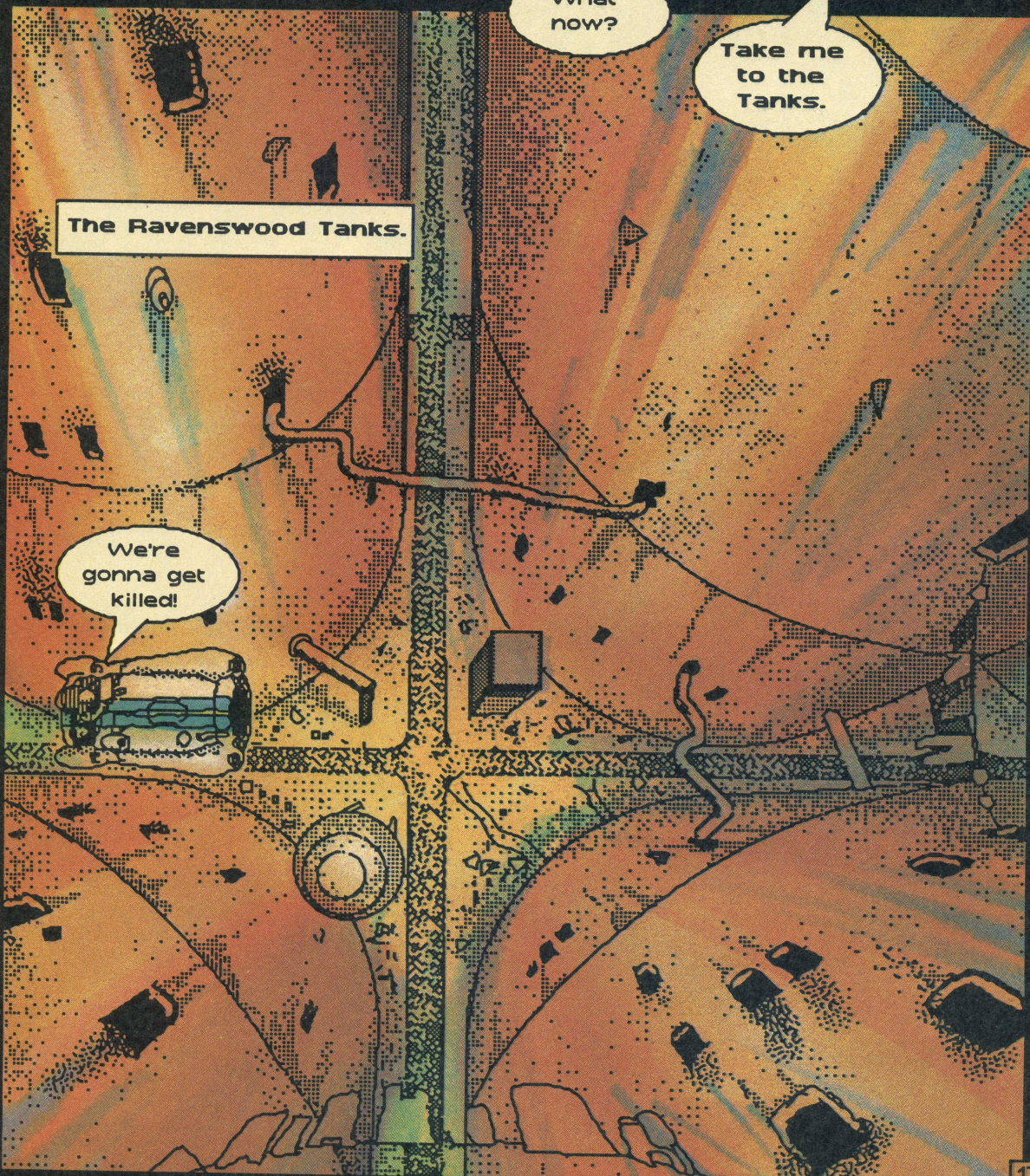
What  
now?



Take me  
to the  
Tanks.

The Ravenswood Tanks.

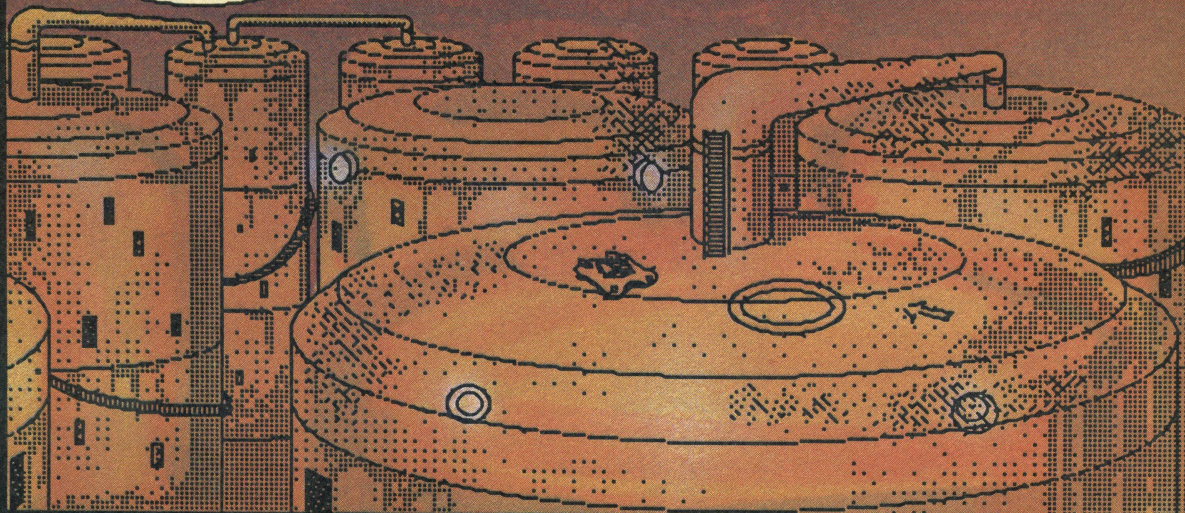
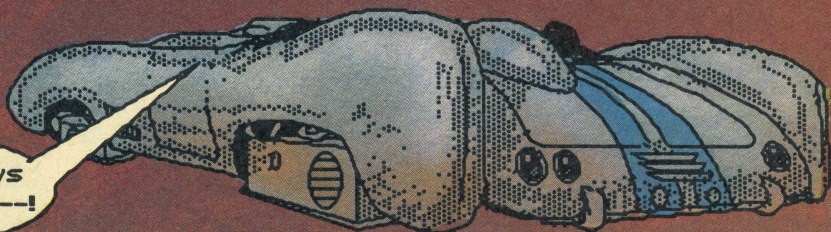
We're  
gonna get  
killed!





Shatter, are you sure about this? I mean--

--these guys are insane--!



Sort of understated.

Not too obvious.

**ALIEN NATION**

There's a space, sweetie!



Fee, fie, Foe--



# NEXUS BATTLES INFLATION!

The original NEXUS #1 currently sells for upwards of \$50.00 — *if you can find it*. Now First Comics offers all three hard-to-find black and white issues of Nexus in one graphic novel.... for just \$6.95

But that's not all. This high-quality, collector's edition includes:

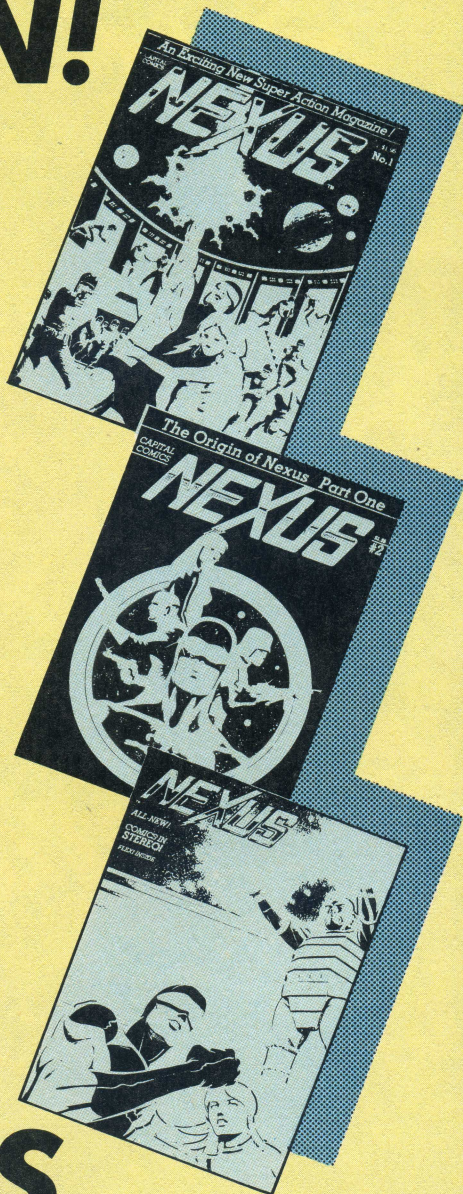
- New full-color cover by Nexus artist Steve Rude
- Over 100 pages, including all three original Nexus stories
- Superior reproduction on high quality, coated stock
- Afterward by Nexus writer Mike Baron

**PLUS A SPECIAL INTRODUCTION  
BY CHRIS CLAREMONT**

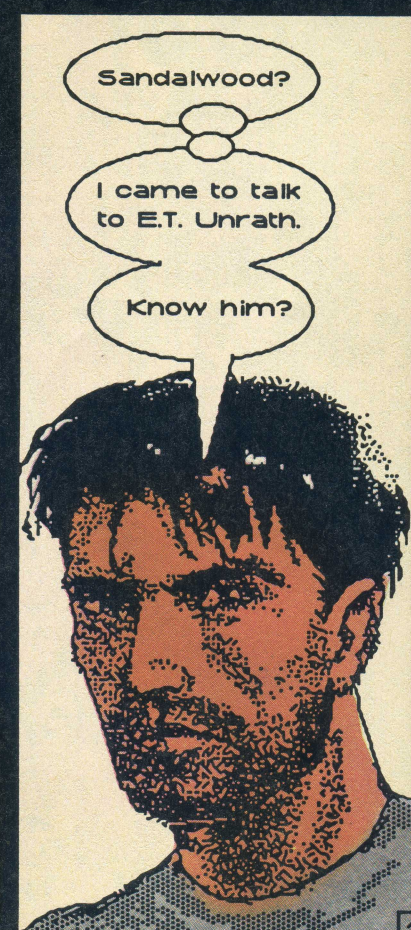
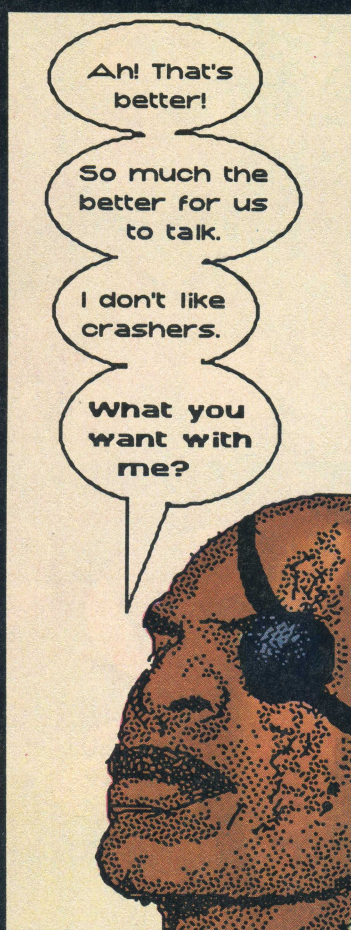
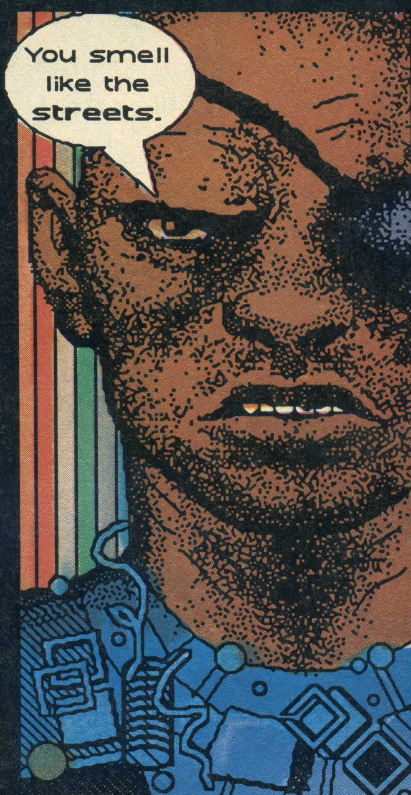
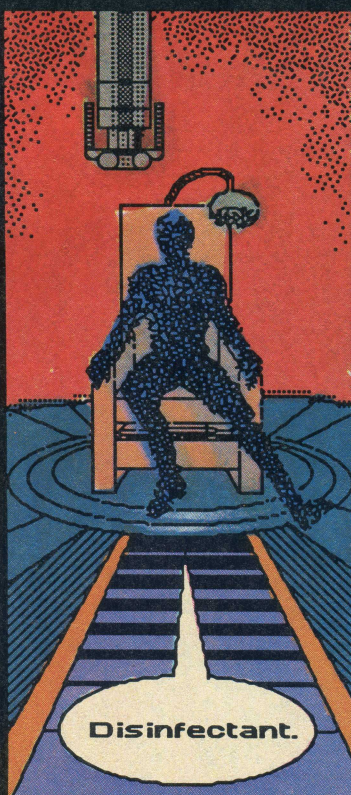
**All for just \$6.95**

## THE NEXUS GRAPHIC NOVEL

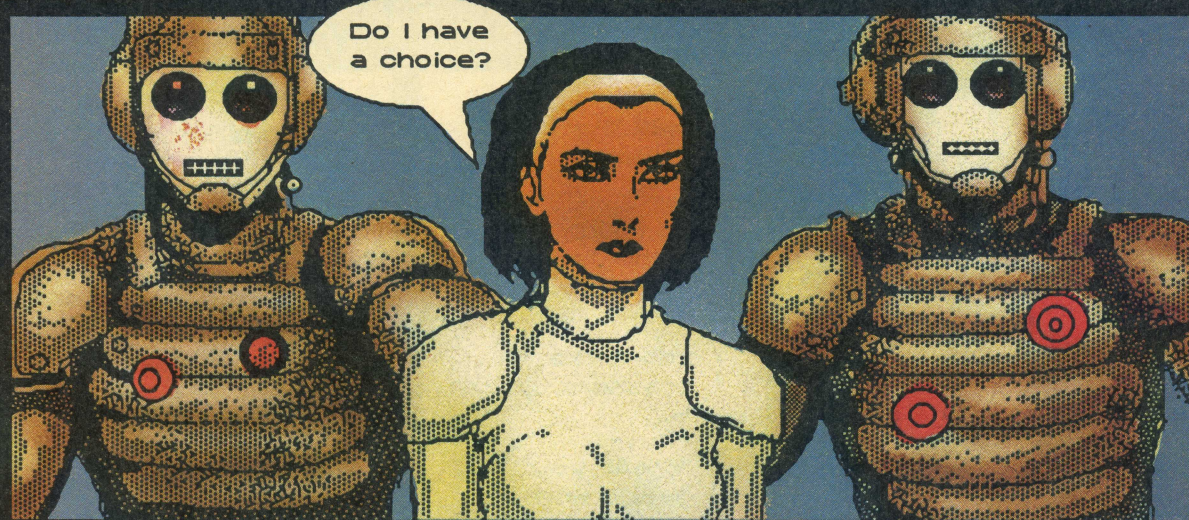
On Sale in November









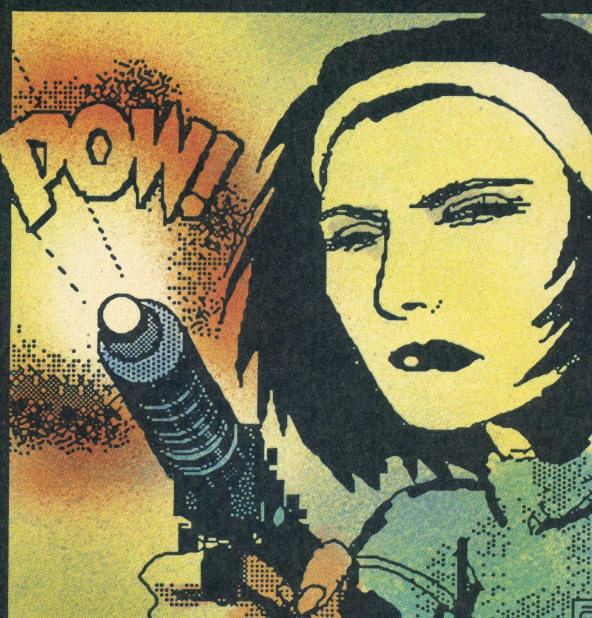
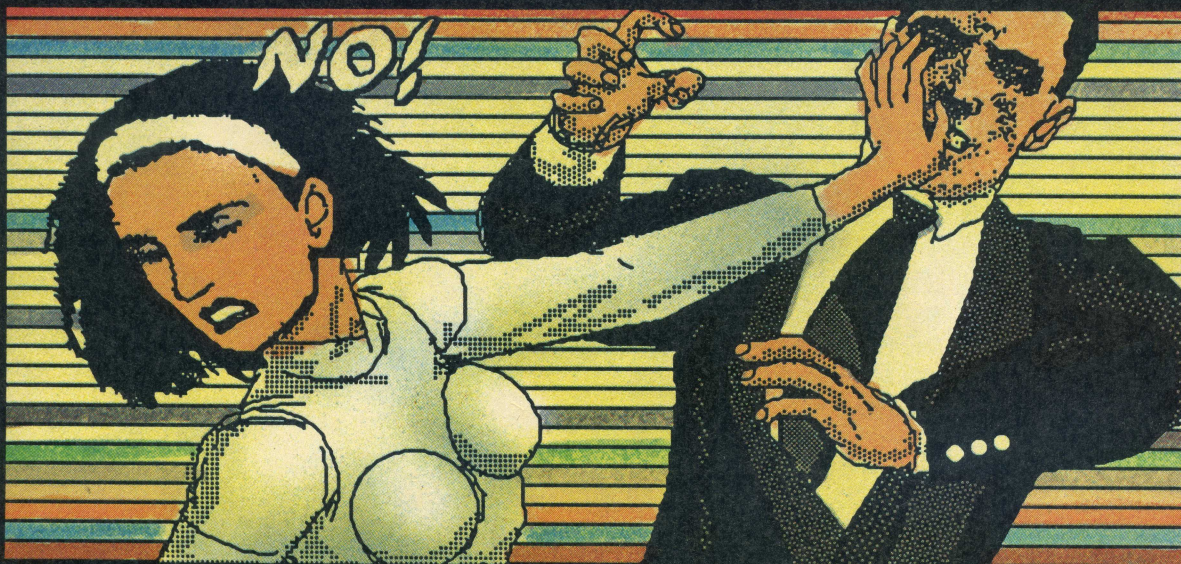




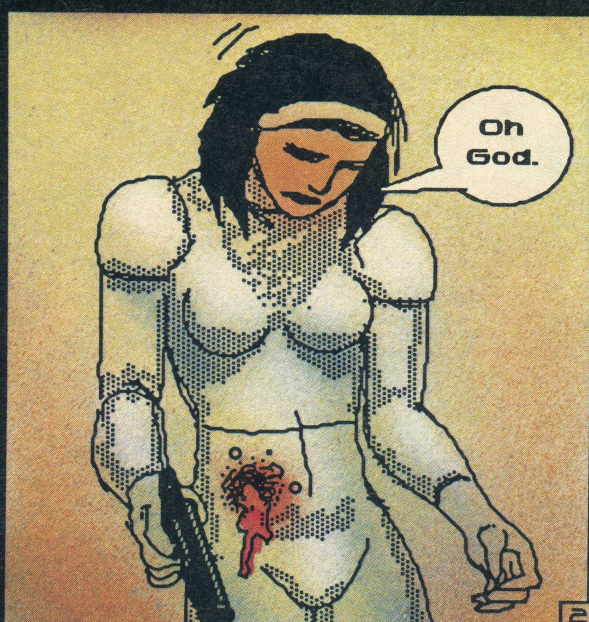
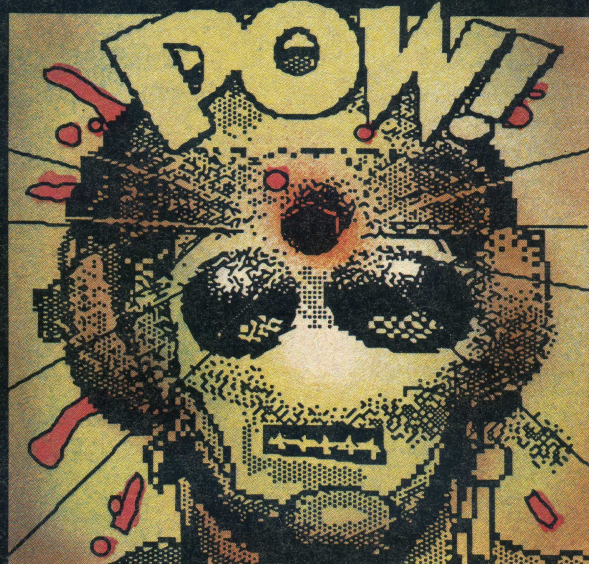
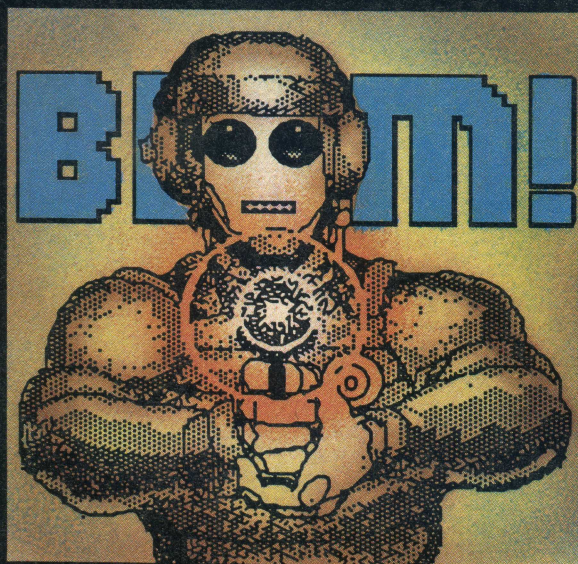
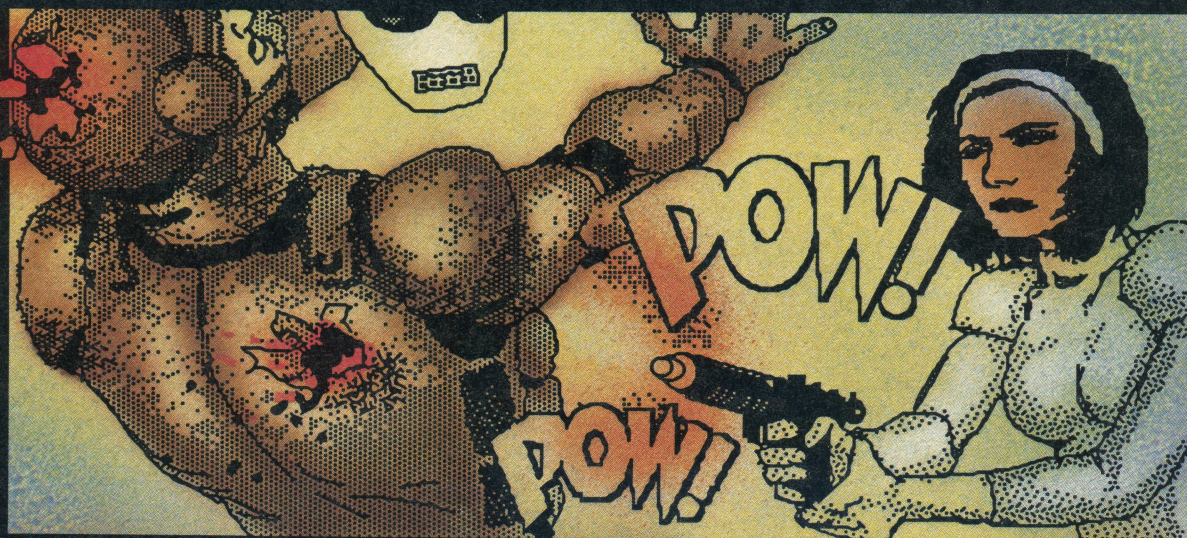
I follow the dictates of commerce. Without question. Once you played the role of my wife. See what your questioning did? You've hurt yourself.



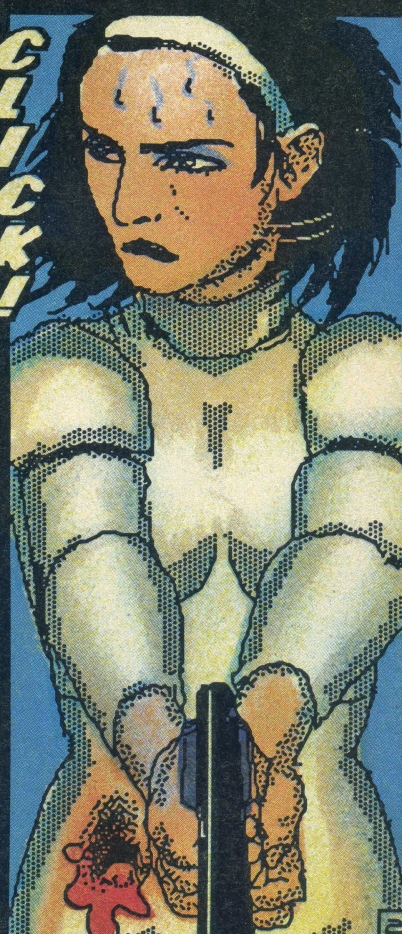
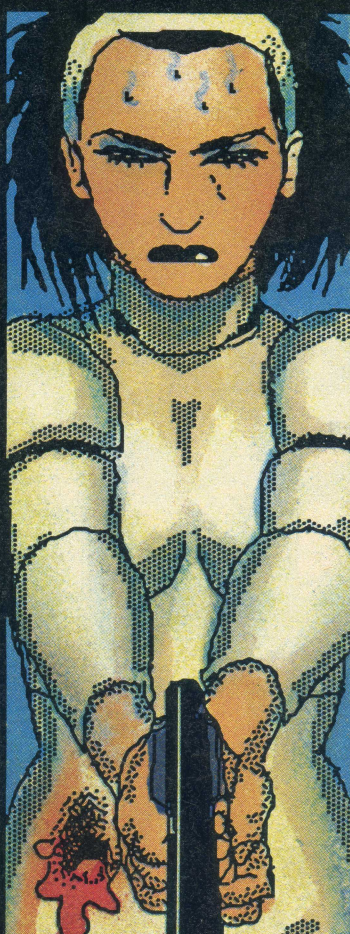
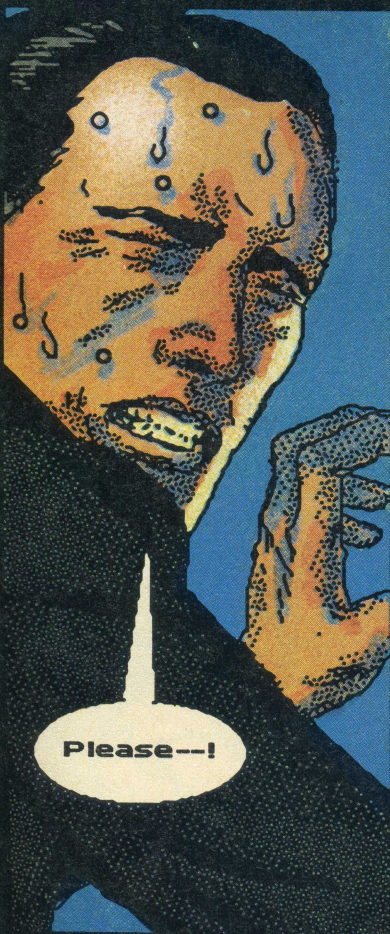
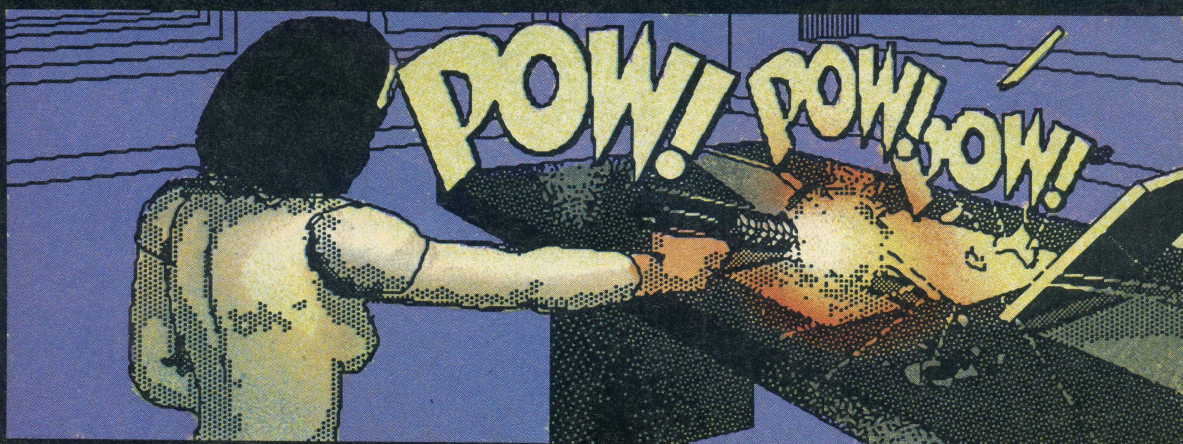
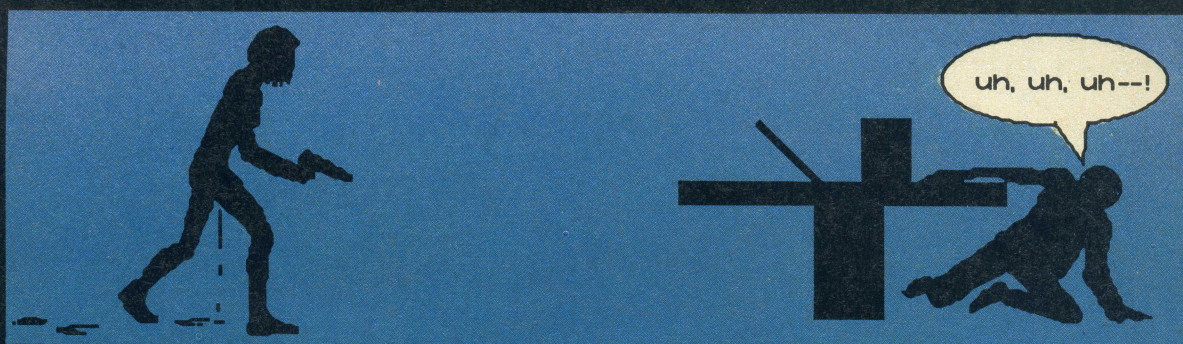
Fatally.



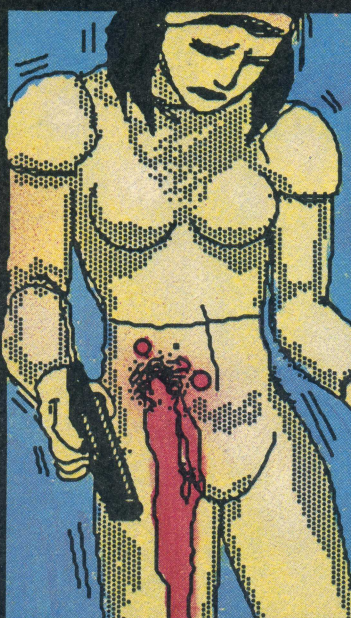
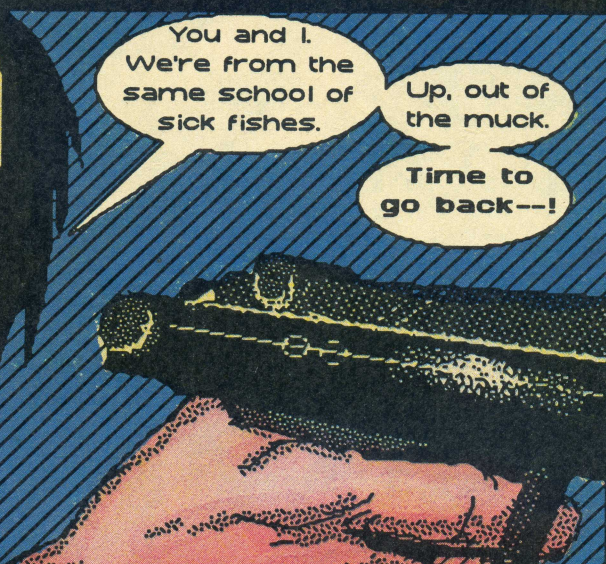
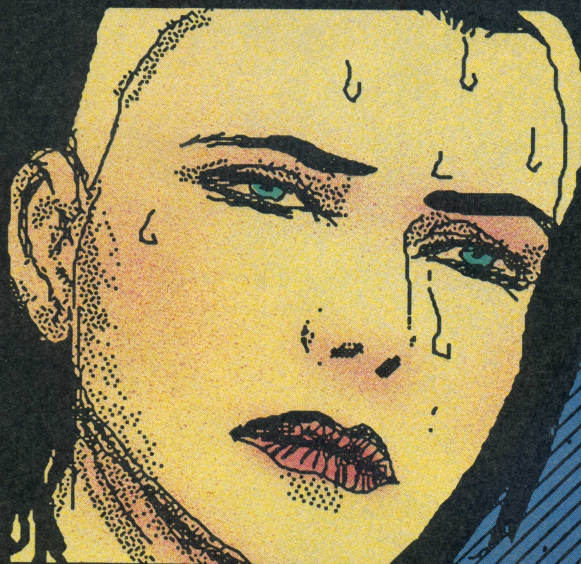
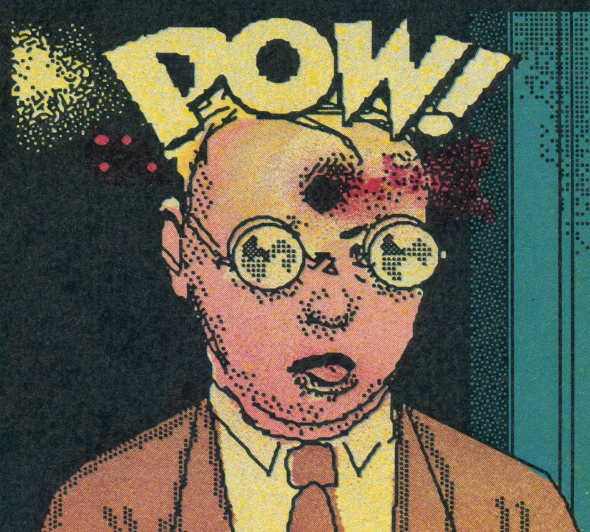
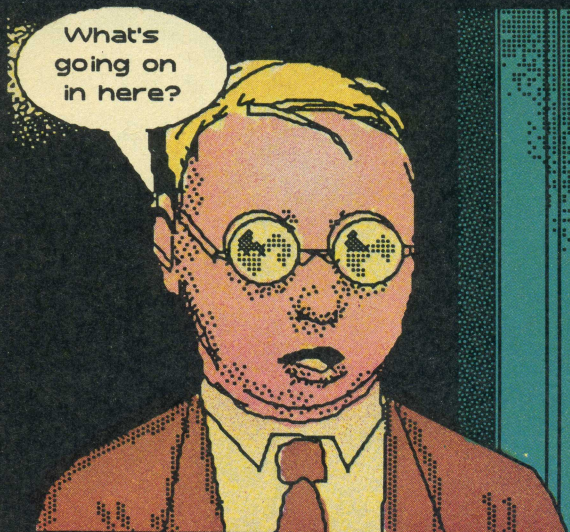




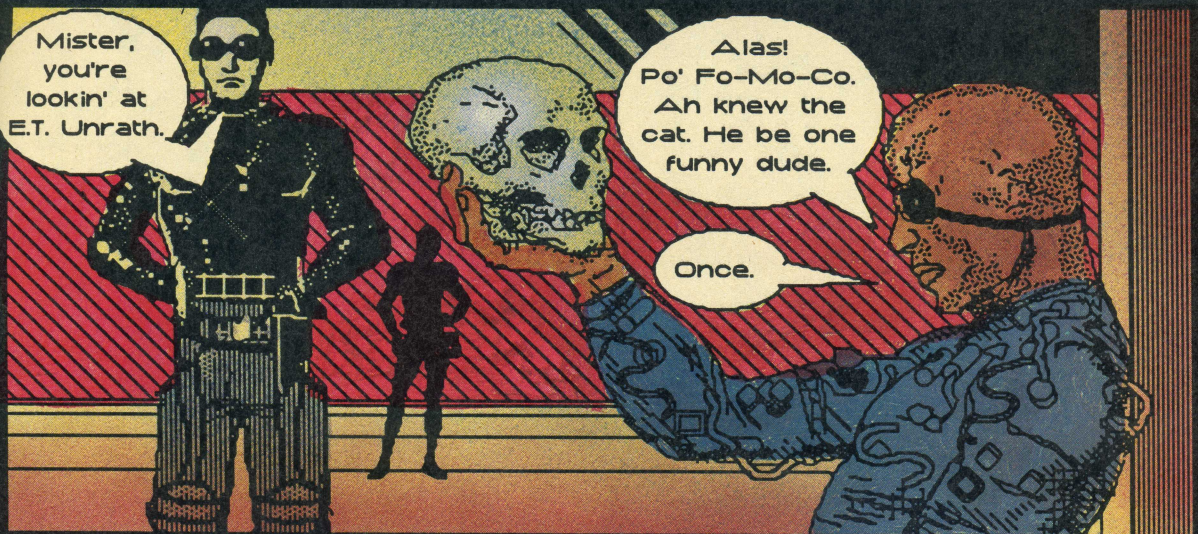












Mister,  
you're  
lookin' at  
E.T. Unrath.

Alas!  
Po' Fo-Mo-Co.  
Ah knew the  
cat. He be one  
funny dude.

Once.



When you come  
to the Alien Nation,  
armed, to see the  
Man...

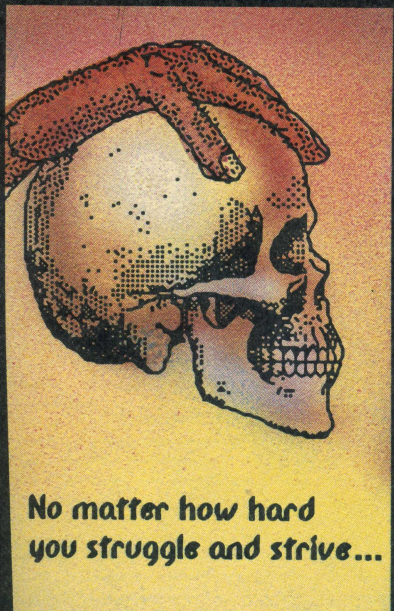


...and you no  
TechnoBro...

...you play by  
MY rules.



Kiss the skull, man.



No matter how hard  
you struggle and strive...



You never get out  
of dem shoes alive.




Nowhere to run to—  
nowhere to hide!


All you gonna get is  
a ticket to a ride!

Kiss it.

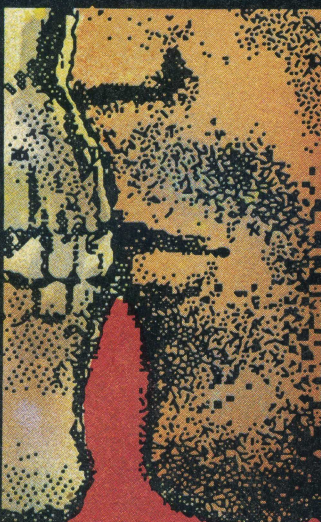
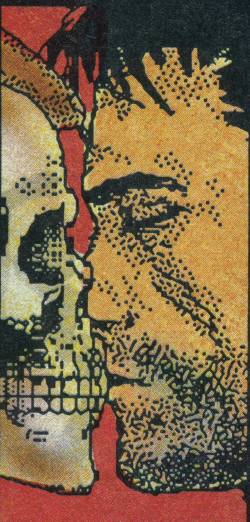




Kiss it.




Kiss it.



Don't go  
tonguein' the  
bitch now!  
Haw!

Fo-Mo-Co  
good!

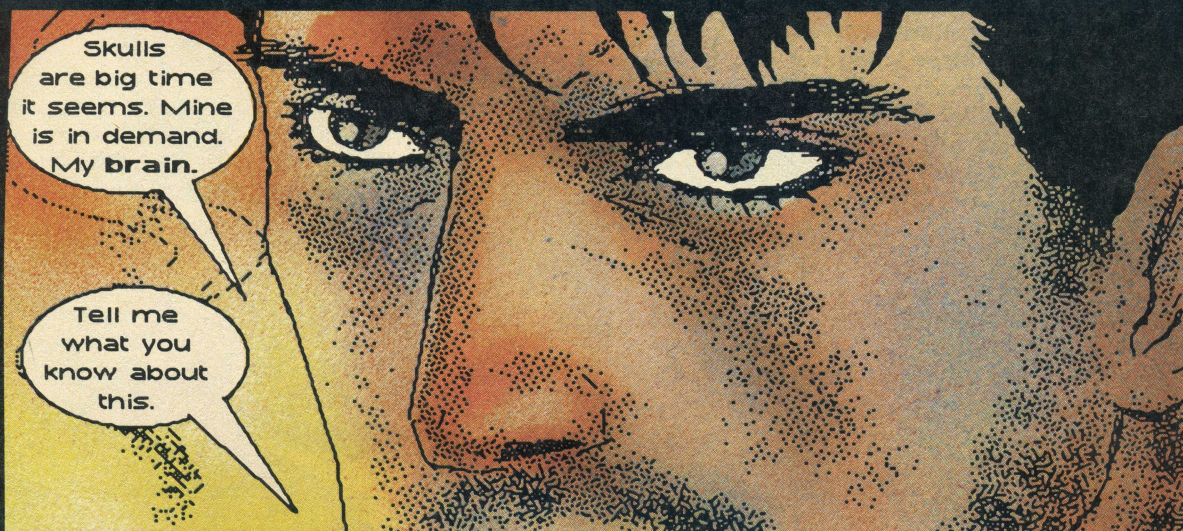


Ain't too many  
got the balls to  
kiss Fo-Mo-Co.

You live.  
What you come  
here for?

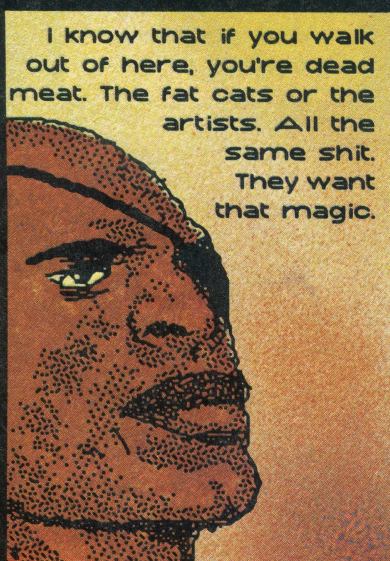
Answers...



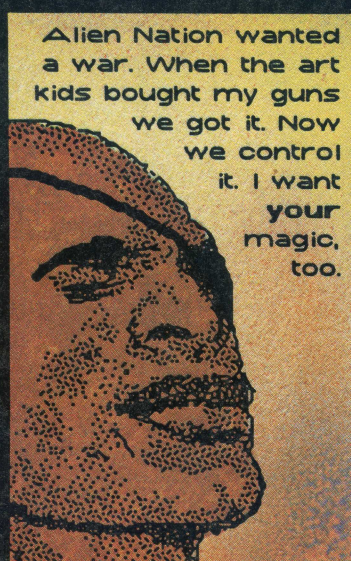


Skulls  
are big time  
it seems. Mine  
is in demand.  
My brain.

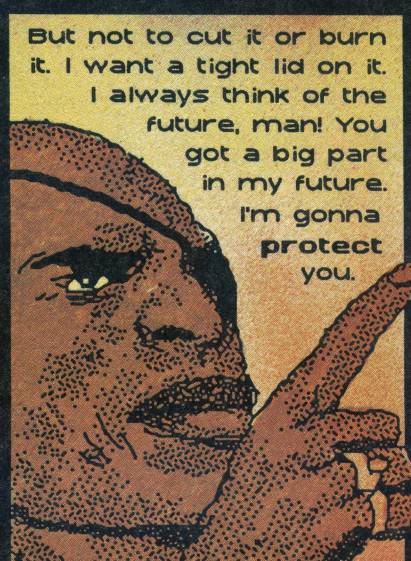
Tell me  
what you  
know about  
this.



I know that if you walk  
out of here, you're dead  
meat. The fat cats or the  
artists. All the  
same shit.  
They want  
that magic.



Alien Nation wanted  
a war. When the art  
kids bought my guns  
we got it. Now  
we control  
it. I want  
your  
magic,  
too.



But not to cut it or burn  
it. I want a tight lid on it.  
I always think of the  
future, man! You  
got a big part  
in my future.  
I'm gonna  
protect  
you.



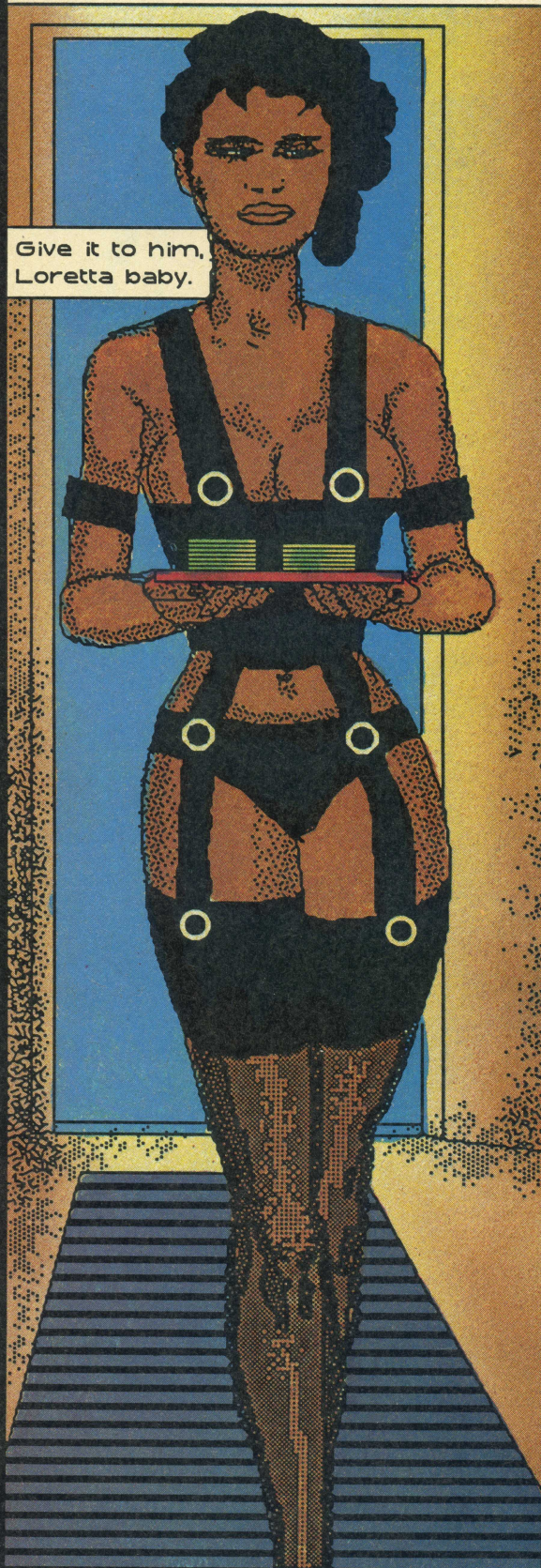
No problem.  
As long as I don't  
have to kiss  
Fo-Mo-Co.





We don't get Mag Cards in the 'Nation. We deal with the old cash.

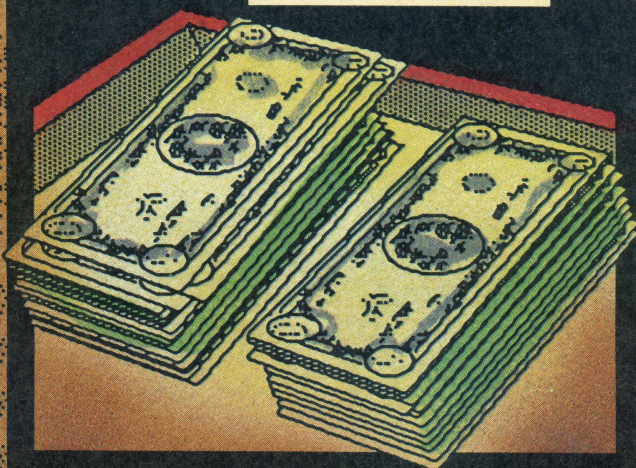
Give it to him, Loretta baby.



Just to seal the deal. Take it!

No more Temp Job for you, man!

"What do you want me to do?"



I want you to paint. What else?



CONTINUED!



# YOU'RE INVITED TO THE DECEMBER FLAGG RAISING!



If you're one of our regular readers, you're probably familiar with **American Flagg!** – the most critically acclaimed comic book of the decade, and the first First book to be delayed. If you haven't been reading **American Flagg!**, then issue #28 is the place to start. At the December Flagg raising.

You're invited to join the tens of thousands of Flagg! readers for the return of Reuben Flagg, the Plexus Rangers, Raul the Cat, Medea Blitz, and Luther Ironheart. Plus a host of beautiful women, high-tech fashions, and the continuation of this award-winning series.

The flag goes up with issue #28, on sale in December, as we begin a new three-part story (a good place to start) and artist **Joe Staton** joins creator/writer **Howard Chaykin** in presenting "The Fire This Time."

Join the exploits of Reuben Flagg and the Plexus Rangers – and find out why thousands have rallied around the Flagg.

*Count On It!*

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Stay tuned for the cataclysmic conclusion of Trade Wars-- and a new beginning for GRIMJACK!

**TOM SUTTON**  
joins forces with  
**JOHN OSTRANDER**



**GRIMJACK #20**  
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