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VAMPIRELLA®

**MONTHLY SERIES
PREVIEW EDITION**

**SNEAK
PEAK**
OF THE NEW
MONTHLY SERIES:
**EXCLUSIVE
INTERVIEWS**

**MORRISON
MILLAR
CONNER
PALMIOTTI**





P R E V I E W S:

VAMPIRELLA®

ASCENDING EVIL

THE FIRST STORY ARC
IN THE NEW MONTHLY SERIES!
COMING IN NOVEMBER!

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AMANDA CONNER

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**VAMPIRELLA: MONTHLY
SERIES PREVIEW EDITION #1**

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\$1.50 US/\$1.95 Canada
First Printing / October 1997

A STANLEY HARRIS PRESENTATION

Vampirella

IS RISEN FROM THE DEAD



MARK MILLAR AND GRANT MORRISON
PRODUCERS

AMANDA CONNER
DIRECTOR

JAMES PALMIOTTI
CINEMATOGRAPHER

REUBEN RUDE
LIGHTING

HUGH MONHAN
SCREENPLAY

DAVID BOGART EDITING FILMED AT HARRIS STUDIOS

MIDNIGHT IN
NEW YORK!

"WE HAVE A NAME, MONSIGNOR
PESARO. HER NAME IS VAMPIRELLA,
AND DESPITE WHAT THIS EVIDENCE
SUGGESTS, SHE IS NOT ONE OF
US."



Vampirella
LIVE 5 ANNIVERSARY

VAMPIRE-HUNTERS ARE NOTHING NEW. WE'VE HAD TROUBLE WITH THE OCCASIONAL VAN HELSING IN THE PAST, BUT THIS IS BECOMING QUITE **SERIOUS**.

FIRST SHE DESTROYED WHITECHAPEL AND STOPPED THE RESURRECTION OF THE ELDEST SON. * NOW, ROME INFORMS US SHE'S DISRUPTED MUCH OF THEIR NORTH AMERICAN BUSINESS, AND WARNS US THAT SHE'S GUNNING FOR OUR NEW YORK OPERATION.

THIS MATTER MUST BE DEALT WITH **QUICKLY**.

* VAMPIRELLA LIVE 5 ANNIVERSARY ** DAVE

MY UNDERSTANDING OF THIS VAMPIRELLA WAS THAT SHE WAS NO MORE THAN A CIRCUS CLOWN, A SIDE-SHOW FREAK WHO SOLVED MYSTERIES IN HER SPARE TIME.

WHAT CAUSED SUCH A SMALL-TIME OPERATOR TO BECOME A THREAT TO THE ORDER, FATHER CALGI?

SAME OLD STORY, MONSIGNOR. SOMEONE **KILLED** HER AND SHE CAME BACK WITH A MORE **DETERMINED** ATTITUDE.

KILLED BEING A POOR CHOICE OF WORDS. PERHAPS TEMPORARY REMOVAL OF HER **UNDEAD** STATUS WOULD BE A MORE **APPROPRIATE** DESCRIPTION.



PICTURED HERE ON
ETHEREAL-SENSITIVE FILM
IS OUR OLD FRIEND MISTRESS
NYX, WHO BLAMES HERSELF
ENTIRELY FOR THE PRESENT
SITUATION.

ALLIED WITH THE PSYCHO-
KINETIC ASSASSIN HEMOR-
RHAGE, SHE WAS THE ONE
WHO MURDERED VAMPIRELLA
AND SET HER ON AN ODYSSEY
WHICH TOOK HER ALL THE
WAY TO AELL AND
BACK.

"HELL CHANGED VAMPIRELLA IN WAYS
WE CAN'T IMAGINE. ALL WE KNOW FOR
SURE IS THAT SHE RETURNED WITH A
NEW ARSENAL AND A NEW MOTIVATION...

"NAMED, THE SYSTEMATIC DESTRUCTION OF
EVERY VAMPIRE SHE COULD FIND WHILE SHE
SEARCHES FOR MISTRESS NYX.



"HER FORMER EXECUTIONER,
OF COURSE, WENT INTO
HIDING."



NATURALLY.

ANYTHING
ELSE WE SHOULD
KNOW?

ONLY THAT SHE'S
KILLING EVEN MORE
OF OUR PEOPLE ON A
WEEKLY BASIS THAN
THE HEPATITIS EPIDEMIC
WE HAD TO DEAL WITH
A FEW YEARS AGO.

CAGE IN
POINT...



"THIS FOOTAGE WAS TAKEN BY SECURITY CAMERAS IN THE BROOKLYN DISTRICT WE SECURED LAST YEAR.

"THE MOB SURRENDERED, THE POLICE LEFT US ALONE. THE WHOLE OPERATION WAS RUNNING PERFECTLY UNTIL SOME LUNATIC APPEARED WITH A FLAME-THROWER.

"REMEMBER, THIS WAS AN AREA POPULATED ALMOST ENTIRELY BY VAMPIRES, A PLACE WHERE THEY COULD BE SAFE WHILE THEY OPERATED IN OTHER DISTRICTS..

"NOBODY EXPECTED TROUBLE...

"...BUT TROUBLE CAME.

"HOW MANY TIMES HAVE WE BEEN HERE BEFORE? A VICTIM'S FRIEND OR FAMILY TRACKS US DOWN, ARMED WITH THEIR FATHER'S OLD SERVICE REVOLVER OR A COUPLE OF TRUSTY FORTY-FIVES...

"WE'VE STOOD ON THE WRONG SIDE OF A GUN A THOUSAND TIMES OVER THE CENTURIES. IT'S HARDLY SURPRISING OUR PEOPLE REACTED THE WAY THEY DID."



"POOR SONS OF BITCHES..."

"GARLIC, HOLY WATER,
RELIGIOUS ICONOGRAPHY.

"HUMANS HAVE TRADITIONALLY
USED THESE WEAPONS AGAINST
US FOR CENTURIES.

"NOT BULLETS..."



"IT WAS ONLY AFTER WE WATCHED THE FILM
SEVERAL TIMES, WE REALIZED WHAT SHE'D
DONE.



"LITTLE CROSSES CARVED ON THE HEADS
OF THE SHELLS FIRED STRAIGHT INTO THE
HEARTS AND FACES OF HUNDREDS OF VAMPIRES.



"THE EFFECTS WERE
DEVASTATING.

"LIGHTS
UP."





WOODEN STAKES FIRED FROM CROSS-BOWS, CRUCIFIXES PAINTED ON GRAVESTONES; IT SEEMS HER IMAGINATION IS MATCHED ONLY BY HER PASSION FOR KILLING.

SHE'S FAST, SHE'S STRONG, SHE CAN DO EVERYTHING WE CAN DO, BUT SEEMS UNAFFECTED BY ALL OF OUR WEAKNESSES...



SEIZING CONTROL OF ORGANIZED CRIME IN NEW YORK WAS ALREADY A DELICATE OPERATION, MONSIGNOR.

PERHAPS TONIGHT'S ASSAULT SHOULD BE POSTPONED.

TONIGHT'S OPERATION WILL GO AHEAD AS PLANNED.

AS FAR AS SHE'S AWARE, WE'RE JUST ANOTHER PACK OF VAMPIRES. SHE HAS NO IDEA WHAT SCALE WE OPERATE ON AND WE CAN USE THIS TO OUR ADVANTAGE.



CALL VON KREIST.

TELL HIM EVERYTHING YOU'VE TOLD ME.

HE'LL MAKE SURE SHE DOESN'T GET IN THE WAY WHEN WE MAKE A MOVE ON DON FATTONI TONIGHT.

DON FATTON!

I'LL NEVER FORGIVE YOU FOR THIS, DAD.

HAVE YOU ANY IDEA HOW EMBARRASSED WE WERE BEING MARCHED OUT OF BALLET CLASS AT GUN-POINT BY A COUPLE OF HIRED THUGS?

HEY, YOU KNOW I WOULDN'T HURT MY BABY GIRLS FOR THE WORLD. I JUST HAD TO BE SURE YOU WERE SAFE INDOORS WHEN THE SUN WENT DOWN, THAT'S ALL.

ONE OF THE BOYS HEARD A RUMOR THE OTHER SIDE WAS MAKING A PLAY FOR MY TERRITORY TONIGHT.

DAD, YOU HEAR THAT RUMOR EVERY DAY? DON'T YOU THINK YOU'RE BEING A LITTLE PARANOID?

PIXIE, PIXIE... I'M THE HEAD OF ONE OF THE OLDEST AND MOST INFLUENTIAL FAMILIES ON THE EAST COAST.

THOUSANDS OF PEOPLE WORK FOR ME. MILLIONS ARE AFFECTED BY MY DECISIONS. BILLIONS OF DOLLARS ARE GENERATED UNDER MY SUPERVISION...


...ONE CAN NEVER BE TOO PARANOID.

I TOLD YOU, PIXIE.

LEAVE OFF HIM. I'M SERIOUS.



VAMPIRES? JESUS, WE'VE HAD THE BLACKS FROM QUEBENS AND THE JEWS FROM FLORIDA, BUT THIS IS THE FIRST TIME WE'VE EVER HAD VAMPIRES TRYING TO MUSCLE IN ON OUR TERRITORY.



BASTARDS SEEM TO BE POPPING OUT OF THE WOODWORK EVERYWHERE AND NO ONE'S SURE WHERE THEY CAME FROM OR HOW THEY GOT ORGANIZED.

WELL, IF IT'S ANY CONSOLATION, WE'RE NOT ALONE, MORENO. CHICAGO, DETROIT, VEGAS AND TEXAS ARE BEING LEANED ON BY THESE SONS OF BITCHES.

PING



OUR FRIENDS IN EUROPE RECKON THEY'RE ALREADY AS BIG AS WE ARE. SOME ARE EVEN SAYING THEY'RE CONNECTED TO THE VATICAN IN SOME WAY.

MAYBE OUR FRIEND HERE CAN SHED A LITTLE LIGHT ON WHAT THEY'RE UP TO, HUH?



YOU HEARD THE MAN, BITCH.

START TALKING.

VAMPIRELLA

The New Monthly



MORRISON
& MILLAR
THE INTERVIEW

Mark Millar and Grant Morrison were the natural choice for writers when we decided to launch the *Vampirella* monthly series. From the straightforward superhero action of the *Justice League of America* to the gothic horror of *Swamp Thing*, their range is unparalleled. After finalizing the outline for the first year, they sat down with us to answer some questions about the new *Vampirella* Monthly:

First question. Grant, how did you and Mark initially get together?

GRANT: How did we get together? This kid interviewed me for a magazine. He actually brought his 18 year old friend along for protection because he thought I was a notorious "gay" writer.

MARK: But we did hit it off instantly.

Yeah, I bet you guys did. Getting back to business—you've had a great year, Grant—JLA is a huge success, and you're more in demand than ever. What lured you to writing *Vampirella*?

GRANT: *Vampirella* is so cool. I came to write *Vampi* basically because it's the same stuff I've been getting into: weird sex in the 90s with a twist to it. *Vampirella* seems perfect for that. As a kid I got into *Vampirella* because if you were scared to buy skin books, you would go and buy *Vampirella*. There was a weird little sex shop in Glasgow that sold *Vampi*, so it was a serious education for me going out and buying it.

I assume Mark has a similar take on the character, and that's why you two got together on the project?

GRANT: No, I did it so Mark would do half the work!

Anyway, let's get this clear. This is absolutely not a one-shot. You are both writing *Vampirella* as a MONTHLY SERIES, correct?

GRANT: Absolutely. *Vampirella* works much better as a serial character. In a monthly series, the reader comes back every month and will get the same character. You can do a good *Vampirella* miniseries, but to make the character really work, you need a monthly series to make everything coherent and sustainable.

MARK: Yeah. As a reader, I always felt ripped-off by a series of number one issues. People like to have something out there every month with sub-plots and a supporting cast they can really get their teeth into...if you'll pardon the expression.

Like Dixie Fattoni? Introducing a sixteen year old vampire hunter as *Vampirella's* companion seemed like a pretty bold move—why did you do it?

MARK: We both agreed that *Vampirella* needs someone to talk to. I hate writing first-person narrative and captions. It's always nicer to explain things through dialogue. Captions are so eighties. A good supporting cast in a monthly book is essential.

Even though the book is monthly, it's written in three issue story arcs, how's that's going to work?

GRANT: You're going to get a big chunk of the story in each [story] arc—but threads will link each arc together in one larger, more complex storyline. The shorter pieces of the story allows new readers to jump right in, but the larger storyline holds their interest. Plot threads introduced in early issues will become much more important in the story in later arcs.

One of the criticisms of *Vampirella* has been that she's not a fleshed-out character (so to speak). How are you two going to make us see *Vampirella* as a more developed character?

GRANT: What we're going to do is give *Vampirella* a real motivation—she's going to become a lot more proactive. *Vampirella's* not going to just show up when a story is taking place, she'll MAKE the story happen.

Is this why *Vampirella's* become much tougher?

MARK: Absolutely. Now she has a mission. We're talking about a woman who went to Hell, and was raised from the dead



with an agenda to kill as many f***ing vampires as possible in the shortest period of time. The dangers in the new comic are worse than ever. Vampirella must be tough or she's liable to be eaten up as a vampire snack before the first issue even begins.

Speaking of dangers, Von Kreist is such a cool new villain. I think he's the most evil s.o.b. Vampirella has ever encountered.

GRANT: Von Kreist is the ultimate baddie. For a while now, villains have become far too sympathetic. It's become PC that every villain has his own motivation and point of view—F*** that!

MARK: Normally, a writer tries to add a level of realism or sympathy when creating a villain. We decided to write a good, old-fashioned bastard instead.

GRANT: Yeah, we wanted an evil bastard that we would all cheer when he dies.

MARK: Von Kreist's got some good stuff coming up.

What are your plans for the year?

MARK: Where do I start? Vampirella realizes vampires have become very organized. On an international level. In fact, they've started taking over the Mafia and Triad operations in every major city and they're building up to a very big event which happens...later on. We also have a very interesting explanation why Vampirella, a supposed vampire, isn't affected by garlic, crucifixes, holy water, and so on. No writer has ever done anything like this before. I think people will be surprised.

Are you planning to bring other characters such as Pantha and Mistress Nyx into the series?

GRANT: That's part of the long term plan to form Vampirella's world. To do that we're going to involve Pantha and Nyx in what Vampirella's doing. Our main plan for these characters will work toward the goal of an integrated, cohesive Harris universe.

How do you two come up with the ideas for Vampirella?

GRANT: We tend to meet up somewhere, go out, and get drunk. Start having a laugh and do this writing stuff. I'll say Vampi does this on page one, and then Mark will say to add this plot twist, and as [we] go back and forth between us, we end up with a plot.

MARK: I'm shocked [at] how business-like Americans are when they're putting together a comic. We just write dialogue notes on the back of the beer mats and bus receipts and try to translate them when we get home.

Well this is reassuring. And the writing on the beer mats explains why your scripts look like ancient hieroglyphics. By the way, you do realize that you would have lost World War II without us right?

MARK: I'll field this one. It wasn't American troops who saved our asses. It was Captain America, the Invaders, and the Justice Society of America. Get your facts right, fanboy.

Last question: why do you english guys insist on calling soccer "football"?

*pictured above:
Von Kreist*

MARK: We call soccer "Football" because we invented the bloody game. Nobody in the rest of the world calls it "soccer." American football's for fags. It's just a kind of ladies version of Rugby where the players wear helmets and padding.

GRANT: Wear that crap here in Scotland and people will kill you.



THE VAMPIRELLA

TIME LINE



1 VENGEANCE OF VAMPIRELLA #24

Features the first appearance of Blacula. Rya... Vampirella's most hot hot!



2 VENGEANCE OF VAMPIRELLA #1/2

Features the secret origin of Vampirella, the sinister daughter of Adam!



3 VENGEANCE OF VAMPIRELLA #25

The first double issue of the Vampirella series. Vampirella's lover, Adam, the father of Vampirella, is killed by Vampirella, who avenges her death.



5 VAMPIRELLA: BLOOD LUST #1-2

After the first Vampirella double issue, the first Vampirella solo issue, Blood Lust, was published. The first issue of the series, Blood Lust, was published. The first issue of the series, Blood Lust, was published. The first issue of the series, Blood Lust, was published.



After the first Vampirella double issue, the first Vampirella solo issue, Blood Lust, was published. The first issue of the series, Blood Lust, was published. The first issue of the series, Blood Lust, was published.



FREAKY FREAKY!

After the first double issue, the first Vampirella solo issue, Blood Lust, was published. The first issue of the series, Blood Lust, was published. The first issue of the series, Blood Lust, was published.



4 VAMPIRELLA: BLOOD & DESTRUCTION #1-3

Vampirella escapes Rya's clutches, and begins her quest to avenge Adam. The first issue of the series, Blood & Destruction, was published. The first issue of the series, Blood & Destruction, was published.



THE RETURN OF VAMPIRELLA

After the return of Vampirella, the first issue of the series, The Return of Vampirella, was published. The first issue of the series, The Return of Vampirella, was published.



VAMPIRELLA VS. PANTORA #1-3

Vampirella is asked to return to the vampire world. The first issue of the series, Vampirella vs. Pantora, was published. The first issue of the series, Vampirella vs. Pantora, was published.

After the first issue of the series, Vampirella vs. Pantora, was published. The first issue of the series, Vampirella vs. Pantora, was published.



VAMPIRELLA VS. PANTORA #1

Features the first full appearance of Vampirella. The first issue of the series, Vampirella vs. Pantora, was published. The first issue of the series, Vampirella vs. Pantora, was published.



NOW

Now the first issue of the series, Vampirella vs. Pantora, was published. The first issue of the series, Vampirella vs. Pantora, was published.

amanda
CONNER
interview



To call Amanda Conner one of the best female artists in comics would be an insult—she is simply one of the best artists working today. Her skill and artistry are only matched by her diversity. From her early work on *Barbie* to the recent work on *Tomoe* and *Painkiller Jane vs The Darkness*, Amanda has left her mark on some of the most important female characters in comics.

How do you approach drawing Vampirella?

I try to put a little character and emotion into her, to make her more like a real person rather than someone that's not believable. While I keep in mind that Vampirella is a fantasy, I make it so that people can understand that she could be real.

What do you think your biggest contribution to the character is?

My artistic strong point is putting emotional value into characters. I don't believe that characters are very interesting if they're sort of one-note. They need some emotions and some reactions to situations in order to be truly interesting.

How do you bring that special emotional touch to Vampirella?

A good example would be how Vampirella is handling Dixie Fathom, a young girl that she rescued from vampires, and how they're interacting with each other.

How do you feel about the relationship between

Vampi and Dixie?

Vampirella's taken Dixie under her wing and is trying to show her the ropes of Vampire hunting. Dixie is sort of the innocent person who wants to kick everybody's ass, but just doesn't know how to yet. She looks up to Vampirella to help her and teach her these things. I think that Vampirella has some maternal instinct towards Dixie. She found the girl crying over her dead father, after her sister had been dragged off by vampires. I think it broke Vampi's heart. Vampi has seen enough heartbreak in her lifetime and she needs just a little bit of light. Dixie gives Vampi a little more purpose, besides just running around and killing everybody. She gives Vampi a little bit of something more to live for. Vampi feels motherly towards her and Dixie needs Vampirella's protection.

Have you ever found that after reading the script, you feel certain scenes should be highlighted that haven't been by the writer?

Yes. If I see something that I think is more important, I'll usually put it down on paper and the writer and the editors will decide if it works. I won't do any serious story changes... I won't take anything away from the story, but if there is something that I think needs to be highlighted, I'll go ahead and do it and usually it works.

Why do you think fans like your interpretation of Vampi so much?

I have no idea.

What a great answer. I'm sure your fans know why they like you. So what's the nicest thing a fan's ever done for you?

Fans have done so many great things for me—they've sent me artwork, flowers, and really sweet letters.

One time I let it get out that I really liked dark chocolate, so now a fan will bring me some form of dark chocolate at nearly every convention. Last week at the Chicago Convention, I was admiring a girl's nail-polish, so she went out and got me a bottle of the same nail-polish!

How about the wackiest thing that's ever happened?

At Chicago, I signed a pair of underwear for a fan. That is probably the strangest thing I've ever signed—that and a belly-button—but the fan was so enthralled by it, that he signed another pair of underwear and gave it to ME.

Is there a special attraction to working on a female character for you?

I don't know if it's a special attraction or just something that I'm better at. When I went to art school, I came to the realization that in most cases, guys have an easier time drawing male characters and girls have an easier time drawing female characters. You wake up every day of your life, you go to brush



your teeth, and you look in the mirror and there is what you are.

How do you like working with Mark Millar and Grant Morrison?

I really enjoy the story they've put together. I like that they've introduced some interesting characters to the book, such as the two young girls—Dixie and Pixie. I think that if they make interesting characters for Vampirella to play off of, it will make the book that much better.

What's your all-time favorite cereal?

Boo-berry.

Since that cereal hasn't been available in over ten years, what is it about Boo-berry that

obsessed you?

I actually had a box of it about a year ago.

What, in some kind of dusty, antique box?!

Believe it or not, there are two places that still sell it. One in rural Pennsylvania and another in Canada. This drifter guy had a box on him, the expiration date wasn't up, so I bought it and took it down to a family reunion where we all sat 'round the table and ate it.

So this is a Conner thing, all Conners are obsessed with Boo-berry?



Actually, it's mostly me, my cousin, and my little brother.

Are you thinking about starting a cult?

A boo-berry cult?

Well, more of a cult for the whole cereal family, including Count Chocula, Frankenberry and of course Yummy Mummy. I don't have time.

Tell me what you think. A Boo-berry/Vampirella cross-over. Any possibility?

I think that would be a great thing—it would sell millions.

What's it like working with Jimmy P?

Oh it's terrific. Working with Jimmy is great. I love him as an inker, and I love him as a boyfriend. I think he's been a terrific source of encouragement for me.

What's more fun; working with Jimmy Palmiotti or working with David Bogart?

I'd have to say... hrrm. Jimmy Palmiotti, hands down. Hah!!



jimmy PALMIOTTI

interview

In a field dominated by deadlines and hectic schedules, it's amazing that one of the fastest and most prolific artists is one of the best. Jimmy Palmiotti, famous for his work over Joe Quesada and their company Event Comics, has been inking Amanda Conner for her entire run of *Vampirella*. He spoke with us about his ideas on inking, *Vampirella*, and strippers:

First of all, congratulations on your Eisner nomination for your inking on *Vampirella Lives*. Thank you, but I won't win. I'm running against Joe Sinnott and Al Williamson and I voted for both of them! I'm not going to win, but I'm extremely flattered.

Why do you think you were nominated for *Vampirella Lives*?

Vampirella Lives definitely stands out

amongst all the other books out there. Amanda Conner's pencils are terrific, Reuben Rude's coloring is great—I'm just the middle guy. Amanda should have gotten the nomination, because her pencils make me look good.

What do you think it is about your work that people admire?

I'm very loyal to the penciler, as far as what they put down on the page for me to ink. As far as fans, I have no clue! I'm just lucky to ink over good people; it makes my work look good.

How does your approach to inking Amanda differ from other pencilers?

While I'm inking Amanda's work, I can call her with a suggestion to try something, and she has complete faith in me to experiment. You'll notice in the new monthly series, I've taken a chance in using more textures than in the past, and the work looks great in black & white. The better it looks in black & white, the better it'll look in color. I have all the faith in the world in Reuben's ability as a colorist to produce a great finished book. And well, the editor is so thorough, I never have to worry...

Thanks, Jimmy. what do you usually use to ink Amanda's pencils?

I always start with a brush, because her figures have a real flowing quality to them. I try to get as much of her pencils as I can in

my inking. Usually, if I go in with a crow quill, it's just to get the small details I can't nail with the brush. I'd say 90% of the inking is with the brush.

Where do you think *Vampirella* is heading as a character?

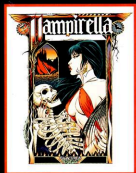
When *Vampirella* first started as a magazine, it's just to get the small details I can't nail with the brush. I'd say 90% of the inking is with the brush. When *Vampirella* first started as a magazine, she was regarded as an adult character in an adult book. Now, I think *Vampirella*'s gaining a whole new group of readers, with an audience that's a little gothic, a little superhero, and who just like the bad girl quality of *Vampirella*. It's due to the fact that *Vampirella*'s been written well, and the art keeps getting better. Look at [Joe] Jusko's *Blood Lust* and [Mark] Texeira's *Vampirella* vs. *Pantha*. And of course, everyone remembers *Vampirella* #0 as a great book...

Since you run your own company, Event Comics, what is it about *Vampirella* that makes you want to work on this book?

It goes beyond creating comics. I have personal friends at Harris Comics that I like working with. They're good guys and have been supportive of me. Of course, *Vampirella*'s a fun character. Chicks dig her—people might not know this, but a lot of women read *Vampirella*. More strippers come onto me because of *Vampirella* than any other book! If I say I'm working on *ASH*, they say that's nice, but if I say *Vampirella*, they know who she is. Then I say, "I'm doing some pin-ups... would you like to pose?" They always do, and I get these strippers back to my house. I've got a lot of *Vampi* art on my walls, and since none of the girls know what an inker is, they ask me if I did the art. Of course I say I did it! Meanwhile, it's Amanda's work! Eventually they're naked in my living room and we're watching my cameo appearance in *Chasing Amy*... what was the question now?



MORRISON MILLAR CONNER PALMIOTTI



VAMPIRELLA: MONTHLY SERIES PREVIEW EDITION

Harris Comics is a division of Harris Publications, Inc. Printed in the USA