

An Experimental Comic Anthology

ISSUE #6

SLICED

(QUARTERLY)





Editorial

How strange... I sat down to writing this then the Prime Minister decided to call a snap election and plunge the country back into another month and a half of bitter political bollocks. Remember kids: Opinions are like arseholes, everyone has one, but the chances of someone loving yours more than their own are very slim. On that note... Here is mine!

My overriding feelings have always been that people, in general, are good and my basic set of principles are shared by the majority. This has been challenged quite harshly in recent times, and I've been made to feel quite naive. I believe the biggest challenge in politics (and small press comics for that matter) is interest and engagement.

It's easy to get disillusioned. Even easier to convince yourself none of this matters, or it won't affect you. But it does, and eventually it will. The system is far from perfect, if there is such a thing, but it's what we've got. The right to have a say on any of it is something that people have fought and died for. It's a privilege. One that should be used.

Bad timing. If I'd written this yesterday you'd have avoided all of that crap!

On to nicer things... Sliced Volume #1 was funded on Kickstarter and is now a real, physical, paper and ink object. It's a glorious achievement and something I take enormous pride in. It was a very strange moment opening an envelope and taking out the proof copy. To hold a manifestation of 18 months work and some of the most exciting and interesting creative collaboration I've been involved in, is truly overwhelming. To then place the order, and distribute this little piece of wonderfulness to our contributors and supporters... It's hard to put into words. So I won't try (said the writer).

I'm planning on taking the few copies I have left to conventions, and I may make it available to purchase online... Not confirmed yet, but follow us on social media if you want to keep tabs on availability.

There have been some pleasant consequences of the campaign, and fulfilment. We've seen an upsurge of creators wanting to contribute to future issues, and there has been a buzz of new readers as the favourable reactions to the book have spread.

The last thing to say is thank you. Readers, contributors, anyone that shared or retweeted during the Kickstarter campaign... You all helped to make something and that's not nothing.

Ken Reynolds
Editor

April 2017

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Cover

Art by
Jonathan Scott



7er Mönnen/ Narrative-Shmarrative/ Im Nischt

By Daniel Ableev



Dreamscape 1

Script & Art by J.M. Bryan
Letters by Ken Reynolds



Child Günter

By Bob Schroeder



Small Press Preview - Sticky City

Creavite Bloch



Killing Action Man

Script by Martin Feekins
Art by Jonathan Scott



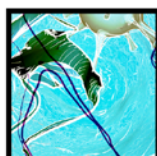
Old Plymouth

Script by Eric Gahagan
Art by Gregory Floch



Psychedelic Entropy

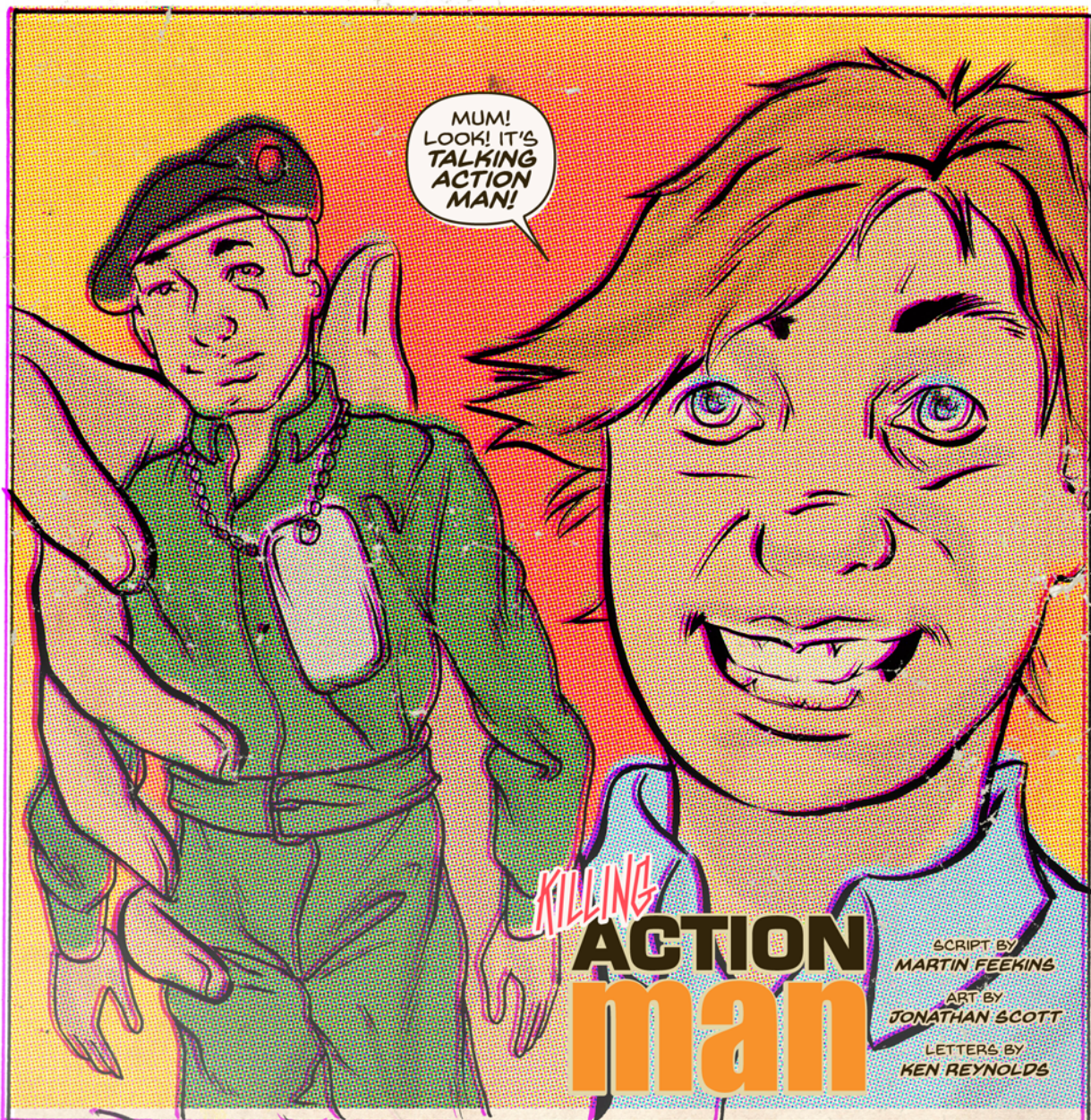
Script by Kyle Houston
Art by Caleb Lindley

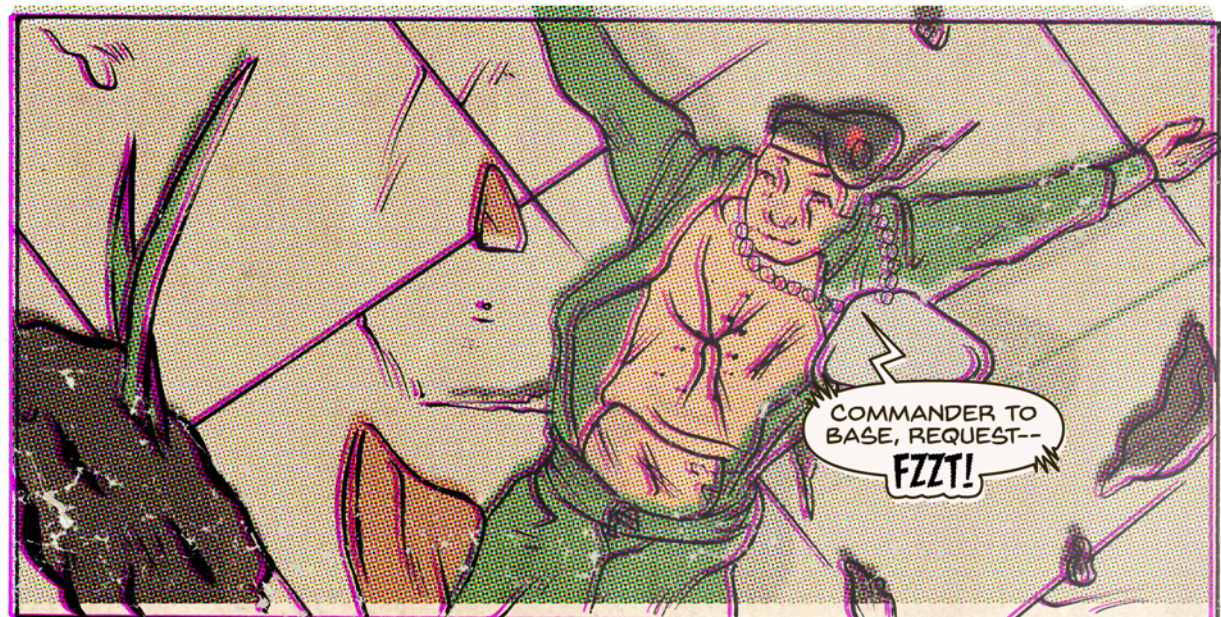
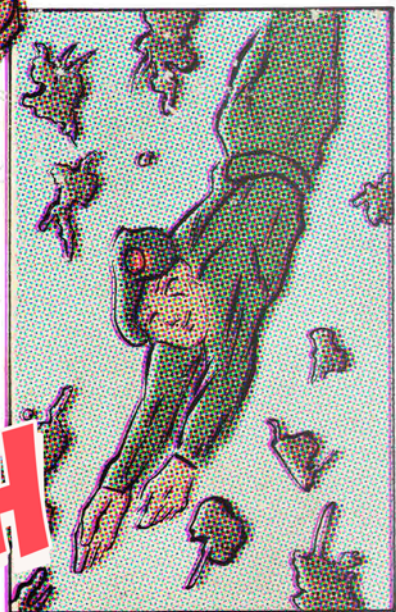
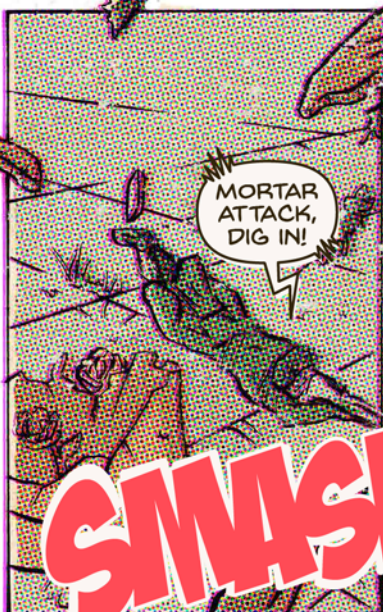
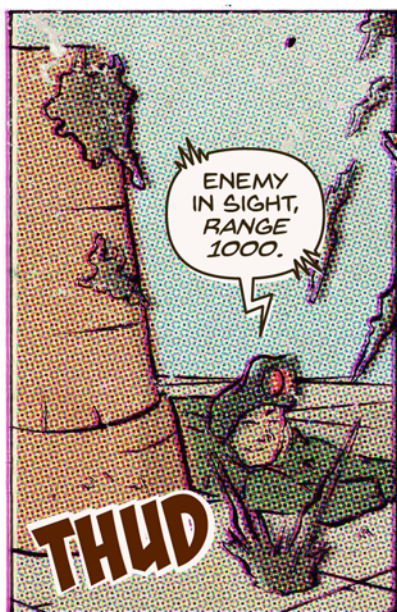
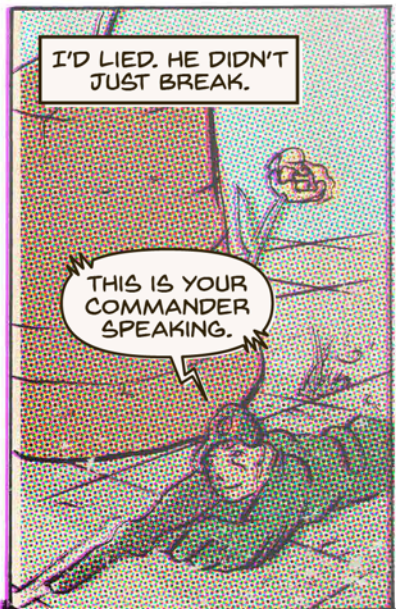
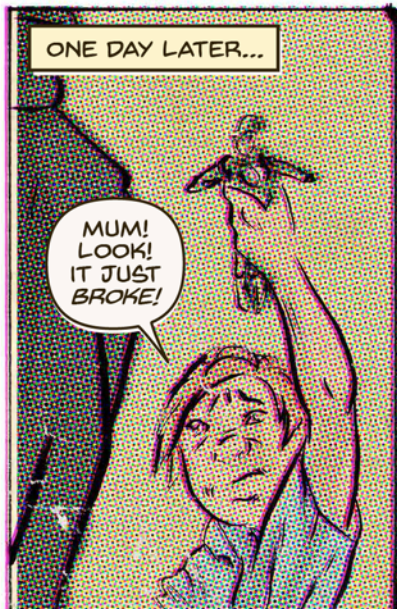


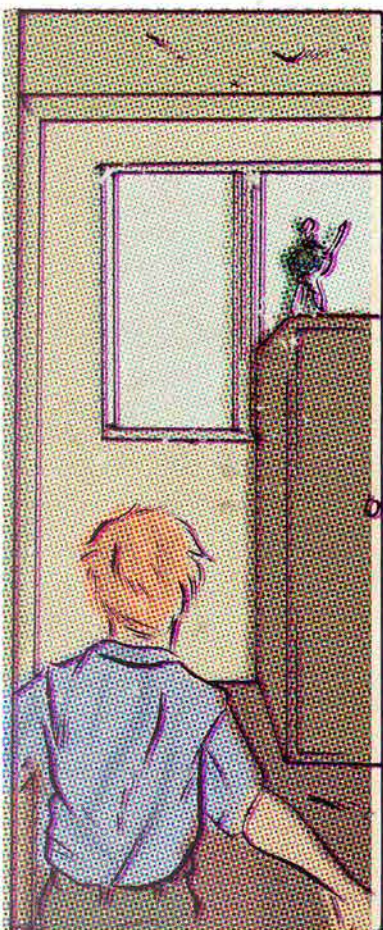
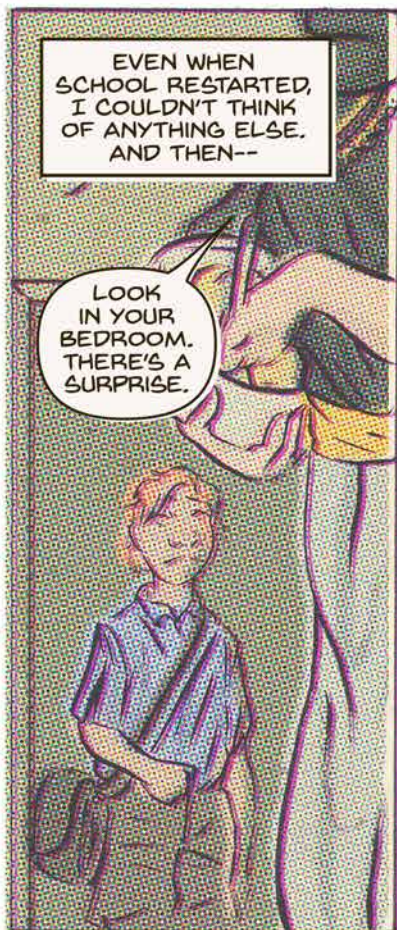
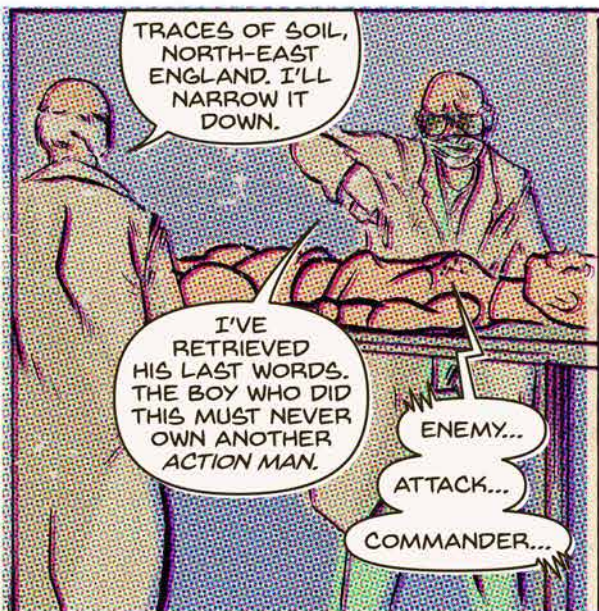
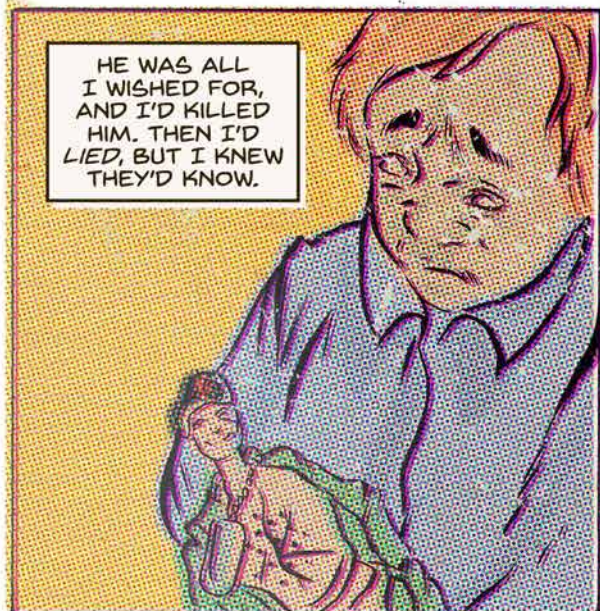
Without You

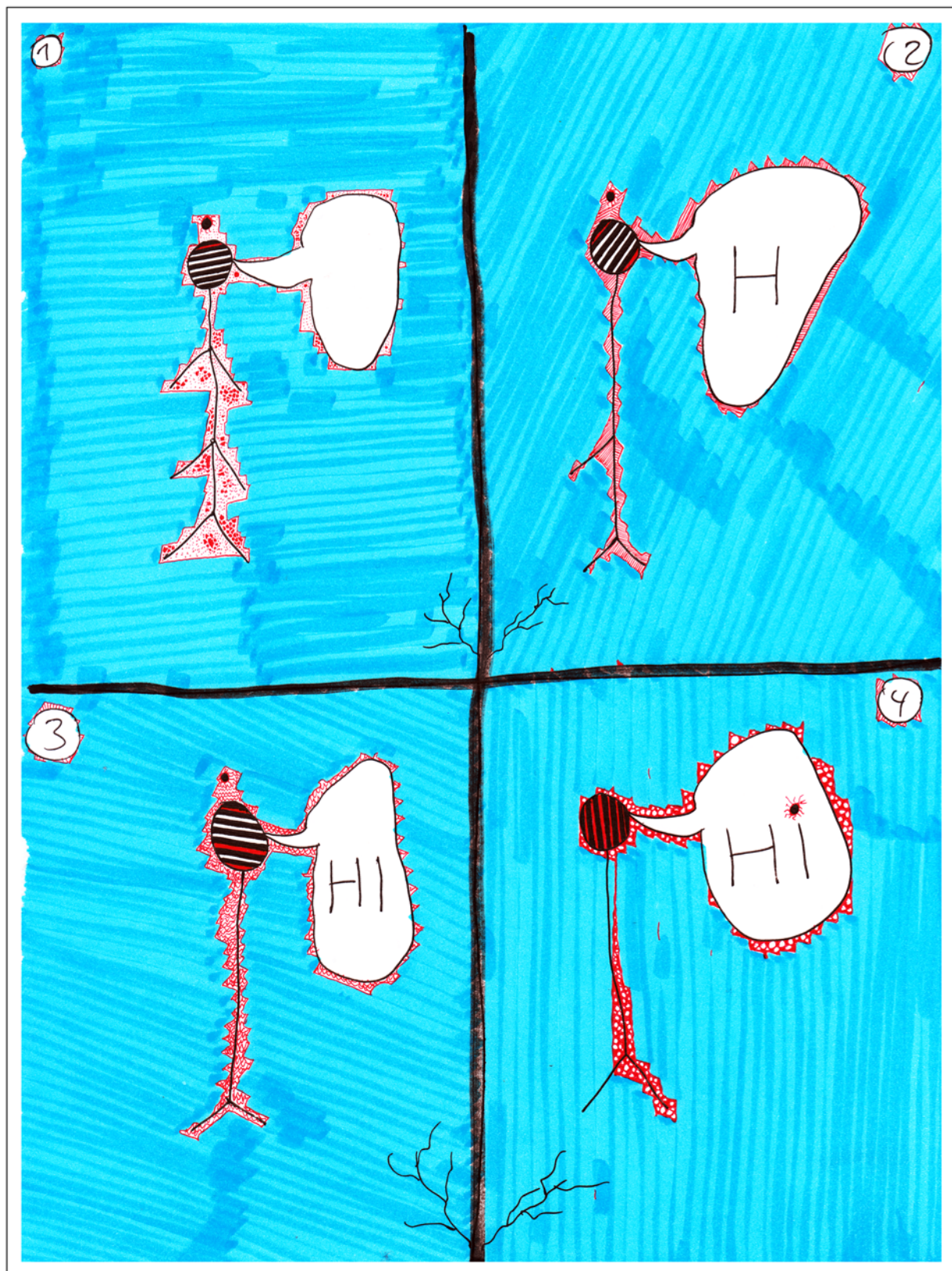
Script by Kim Roberts
Art by Denis Vermesse

www.slicedquarterly.co.uk









7ER MÖNNEN

DANIEL ABLEEV

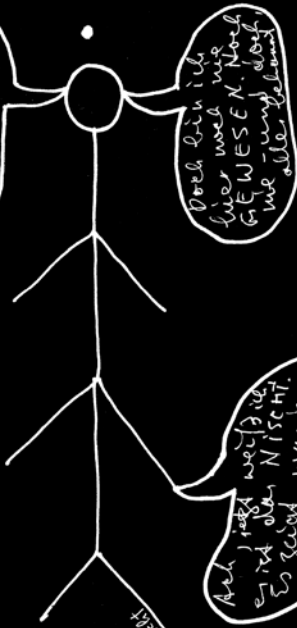


②



wer kann
ich dich
bes, ORT?
Ich habe dich
schon mal
erlebt,
doch
WO?

Dieser ORT
ist gar kein ORT,
sondern ein Gefühl,
das uns so beherrscht
VORKOMMT.

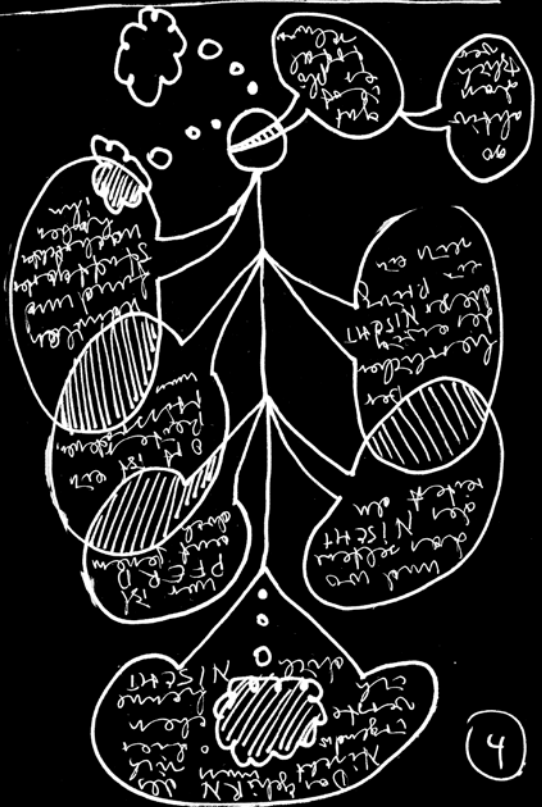


Ach, jetzt weiß ich
es ist der Nischat.
Es zeigt Wunders-
bare Effekte
auf mir.

Nicht

3

4



active
from
first
new



am p...

•

11

11

7ER MÖNNEN IM NISCHT

DANIEL ABLEEV

I HAD HEARD THESE STORIES MANY TIMES OVER THE YEARS. THE DETAILS SEEM TO CHANGE EACH TIME, AND SO DOES MY PERCEPTION OF HIM.

OLD PLYMOUTH

Script: Eric Gahagan

Art: Gregory Floch

Letters: Ken Reynolds

I'VE PROBABLY TOLD YOU THIS ONE BEFORE, SO STOP ME IF YOU DON'T WANT TO HEAR IT AGAIN.

NO GO AHEAD, I LIKE HEARING ABOUT THE WAY THINGS WERE BACK THEN.

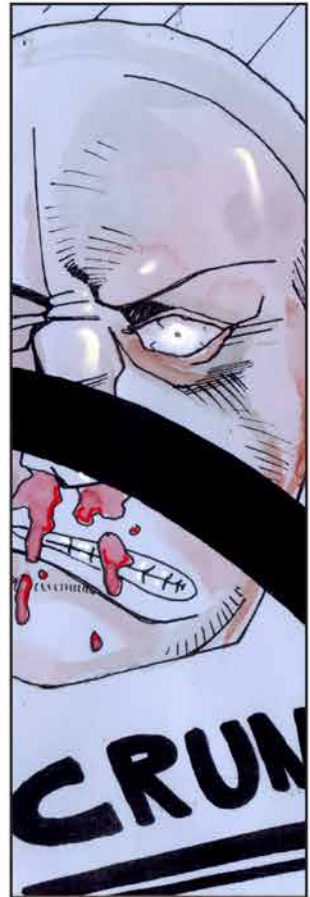
I ALWAYS THOUGHT THE OLD MAN HAD BROKEN HIS NOSE BOXING.

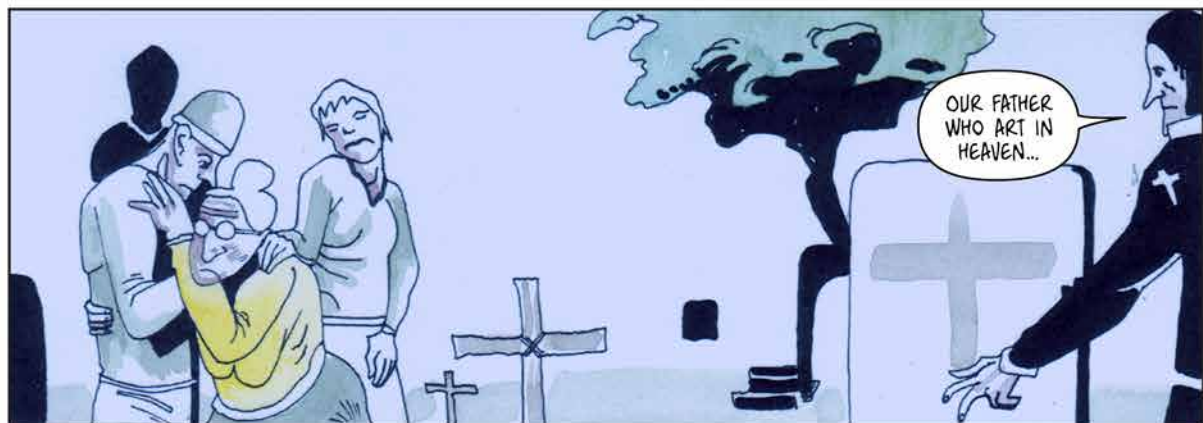
"IN '45' I FOUGHT IN THE GOLDEN GLOVES IN FRONT OF EIGHT THOUSAND PEOPLE AT THE ARENA IN BUFFALO. THE PLACE WAS PACKED."

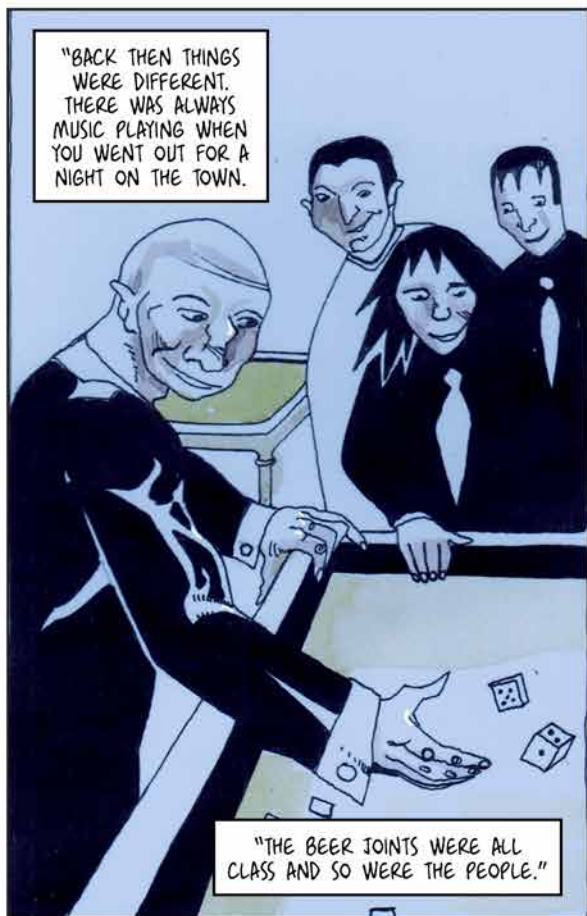
"KID WAS TOUGH, BUT I BEAT HIM IN THE FIFTH ROUND."

AND THE WINNER BY KNOCK OUT IS...











I'M LOST.

THIS WORLD IS NOT MINE.

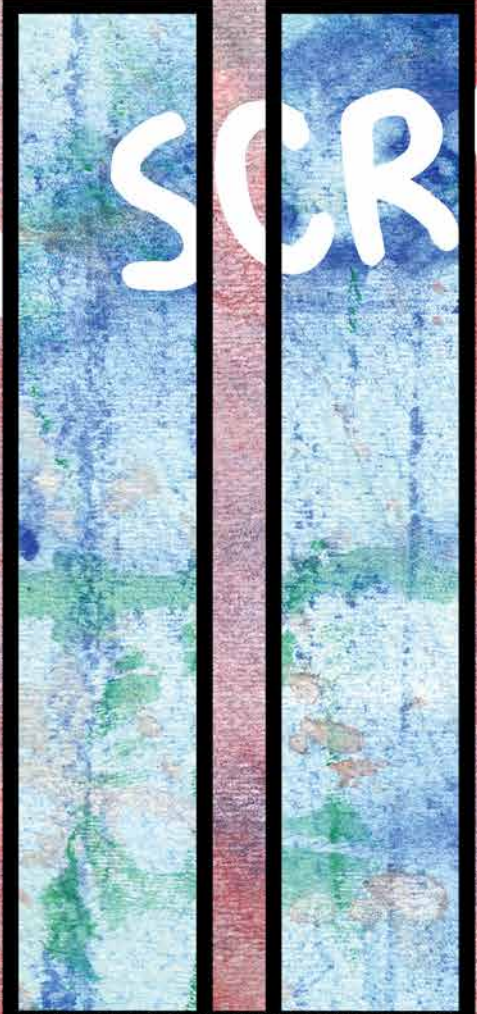
EVERYTHING IS DIFFERENT.

I AM ALONE.

I AM AFRAID.

THERE IS SO MUCH **PAIN** HERE.

SOMETHING IN THE DARK **GROWLS**.

A  SCREAM

DARKNESS SURROUNDS ME.

I AM SINKING.

I AM DYING.

WATER

The background is an abstract watercolor painting. It features a mix of deep blues, lighter blues, and various shades of green, creating a textured, fluid appearance that suggests water or a deep, dark environment. The colors are layered and blended, with some areas appearing more saturated than others.

LUNGS BURNING.

DROWNING.

DEEPER I GO.

DARKER IT GETS.

THERE IS A LIGHT.

I SEE THE DOOR.

A FAMILIAR SCENE.

I'VE FINALLY FOUND MY WAY HOME.

I'M AWAKE

IT WAS ONLY A DREAM.

DREAMSCAPE 1: NIGHTMARE

J.M. BRYAN

PSYCHEDELIC ENTROPY

SCRIPT: KYLE HOUSTON ART: CALEB LINDLEY LETTERS: KEN REYNOLDS

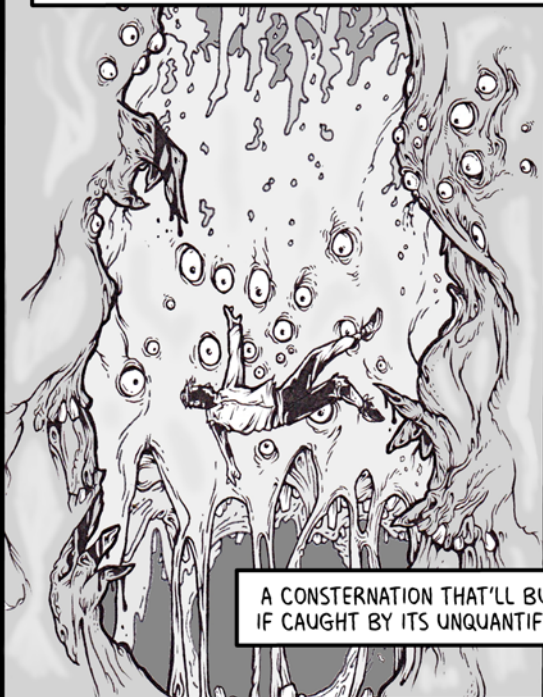


THERE'S OPPRESSION IN THIS
VIOLENT VISCERAL VISTA OF TRUE,
INCOMPREHENSIBLE REALITY.



AN OPPRESSION THAT STARTS WITH A
DETRIMENTAL DEGRADATION OF YOUR
SENSE OF FREEDOM AND SANITY.

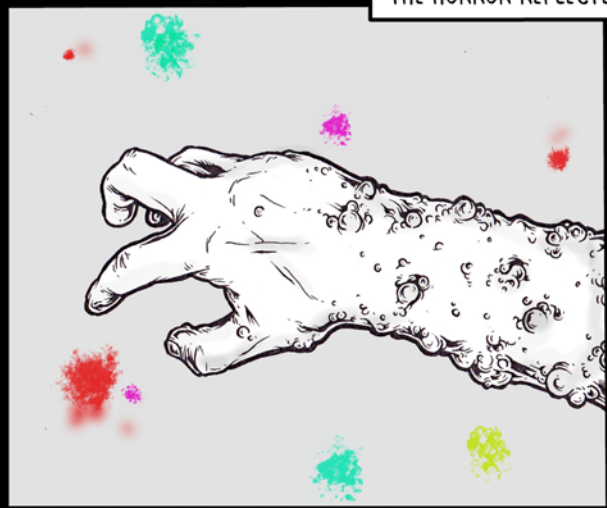
THAT LEADS TO AN EVERLASTING CONSTERNATION BROUGHT BY IGNORANT ASSUMPTIONS OF 'REALITY' BEING PEELED AWAY, LIKE CHEAP WALLPAPER, THROUGH THE COURSE OF REPETITIVE TORTUROUS HOURS.



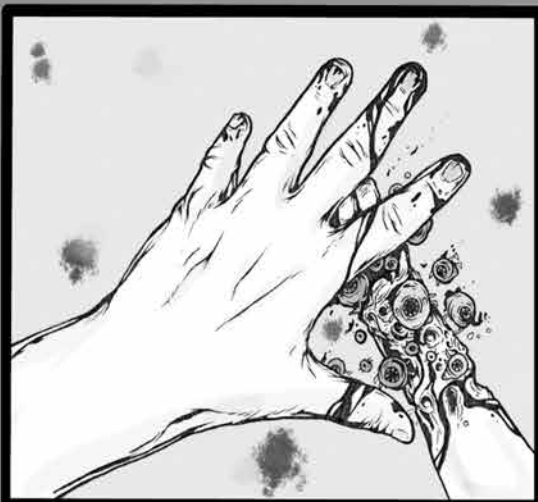
A CONSTERNATION THAT'LL BURST YOUR MIND IF CAUGHT BY ITS UNQUANTIFIABLE PRESSURE.



AND ONCE YOU'VE BEEN SEPARATED FROM YOUR MIND, ALL THAT'S LEFT IS THE CRAWLING OF THE SKIN AND THE HORROR REFLECTED BY WATERY TORTURED EYES.



BUT, FIRST, BEFORE YOU'VE BEEN COMPLETELY ROBBED OF SANITY, YOU MUST REACH A POINT WHERE YOU BELIEVE IT HAS COME TO AN END--



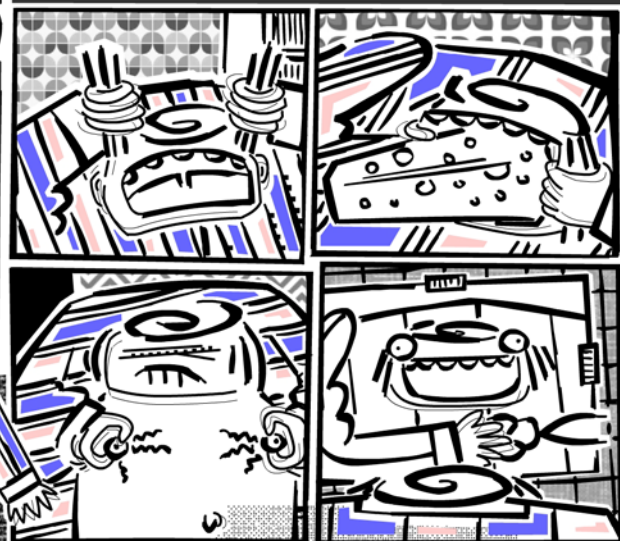
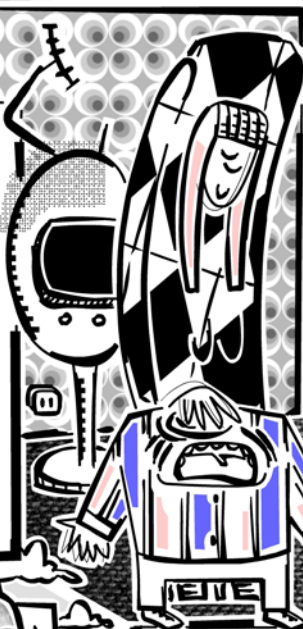
--BEFORE FINDING OUT:
IT HAS ONLY JUST BEGUN.



END

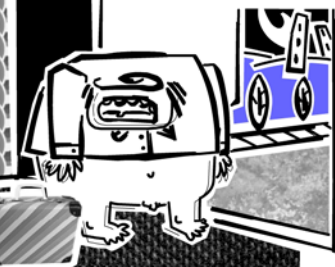
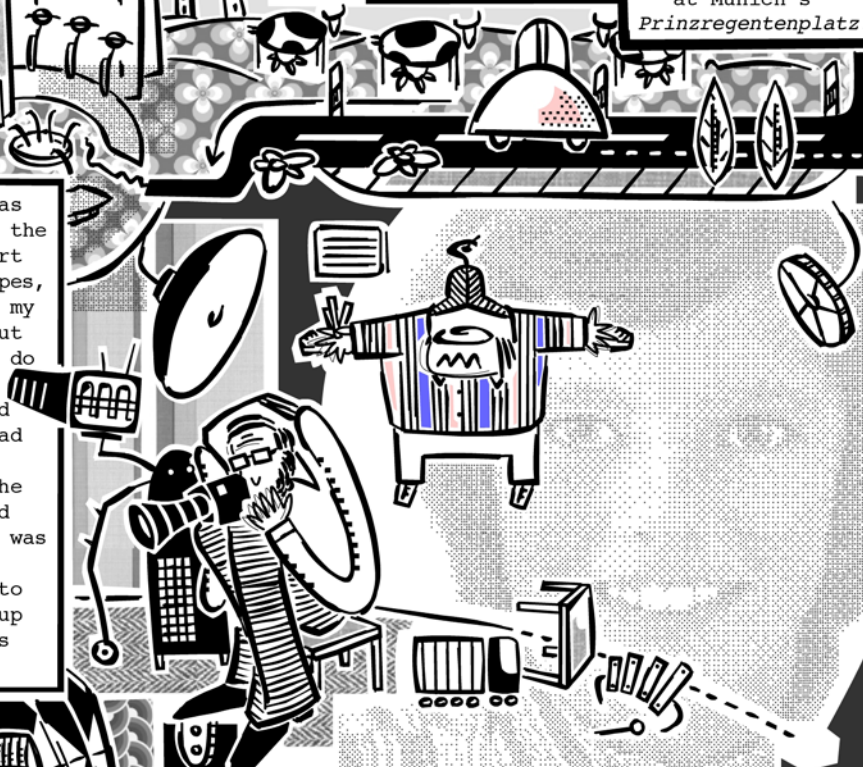
Child Günter

My parents' friends used to say that I was such a handsome boy: the long eyelashes, the blue eyes, the baby-doll face. Of course I was extremely embarrassed. At some point I cut off my lashes with a pair of scissors - I didn't want to be a handsome boy anymore, I hated that.



My mother worked for an advertising agency. That's where she was approached one day concerning her, oh so, handsome son: To bring him in eventually for some test shots. So my mother and I went to a studio at Munich's Prinzregentenplatz.

A few months later I was suddenly asked back to the studio. I put on a shirt with pink and blue stripes, and went downtown with my mother again. It was put about that this had to do with a huge commission from a big client named Ferrero. Of course I had no idea what this was supposed to mean. On the contrary: I was annoyed because the hole thing was so time consuming, and while I was smiling into the camera, I thought up the dirtiest swearwords for the photographer.



The first package had a golden background, which looked rather jarring with my pink and blue striped shirt. In the mid seventies the golden background disappeared. Everything else - my right hand, the parted hair, the shirt - was allowed to stay for a

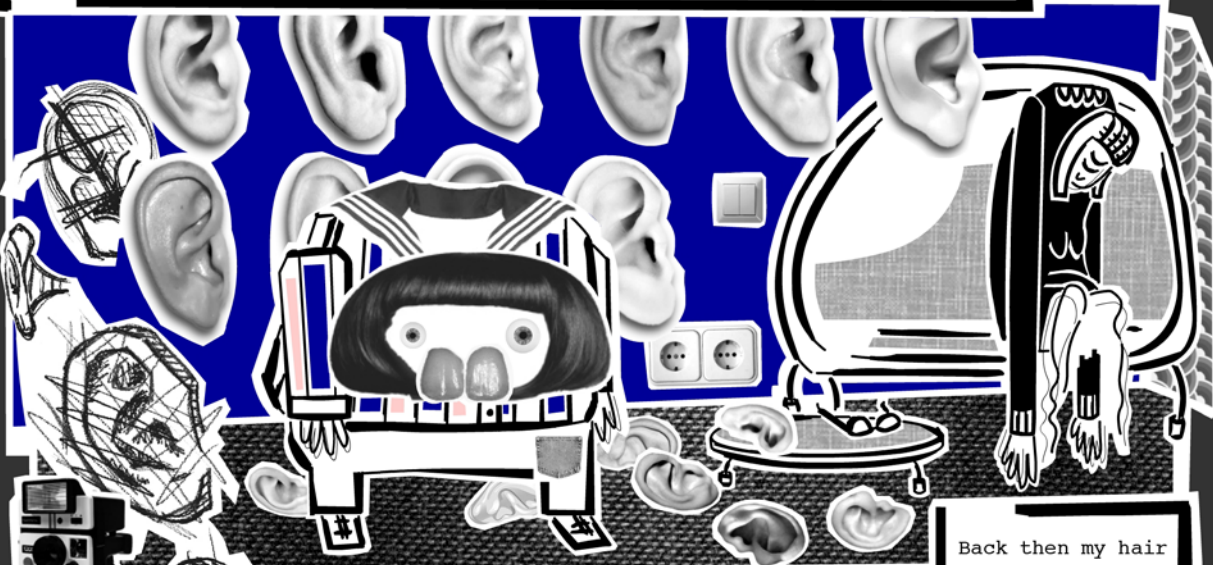
few more years. In the eighties they fit a white shirt with a red striped collar onto my upper body.



My portrait was retouched every year. Every time I happened to see a chocolate bar at the supermarket, it felt like a game: 'Let's see how they modified me this time!'



My right eyelid doesn't hang down that much anymore, my left incisor isn't as uneven as it had been back then. And of course the teeth: They're much whiter than they used to be. My hair was cut on the computer, the lips dyed. Still I recognize myself. Only the ears don't belong to me.



Back then my hair was so long that it covered my ears. But now, my hair is so short that the ears can be seen. They're not mine, they weren't photographed. These are someone else's ears!

Shortly after my fortieth birthday I spent time in Italy for work. In a supermarket I incidentally noticed that my face had disappeared from the Italian Kinder Chocolate, and a boy and a girl were smiling from the package instead. I was dumbfounded.



AND SO IT ALL BEGINS.



YOU DON'T KNOW I'M HERE YET.

I'M AFRAID
IT'S NOT GOOD
NEWS.

I'm afraid it's not good news

A HUMAN EYE WOULDN'T DETECT ME.

I'm afraid it's not good news.

BUT I'LL GET BIGGER. I ALWAYS DO.

I'M BUILDING AN
ARMY INSIDE YOU.

I'm afraid

YOU AND I ARE ABOUT TO GO TO WAR.



YOU ATTACK ME WITH POISON.



VICTORY IS YOURS
FOR A MOMENT.



WEAKENED WE BOTH PUSH THROUGH.



BUT THERE CAN ONLY
BE ONE VICTOR.

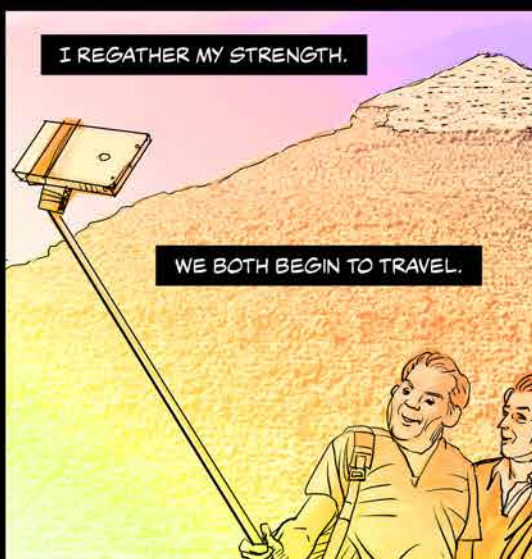


YOU MAKE YOUR PLANS.



"I WANT TO TRAVEL.
SEE THE PYRAMIDS."

I REGATHER MY STRENGTH.

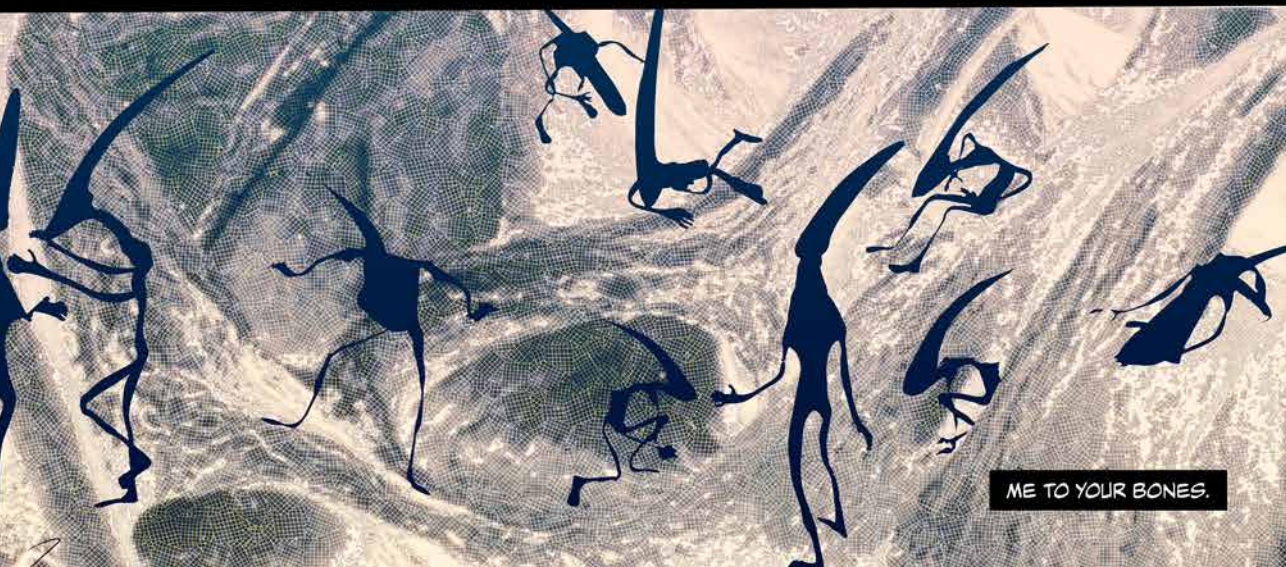


WE BOTH BEGIN TO TRAVEL.

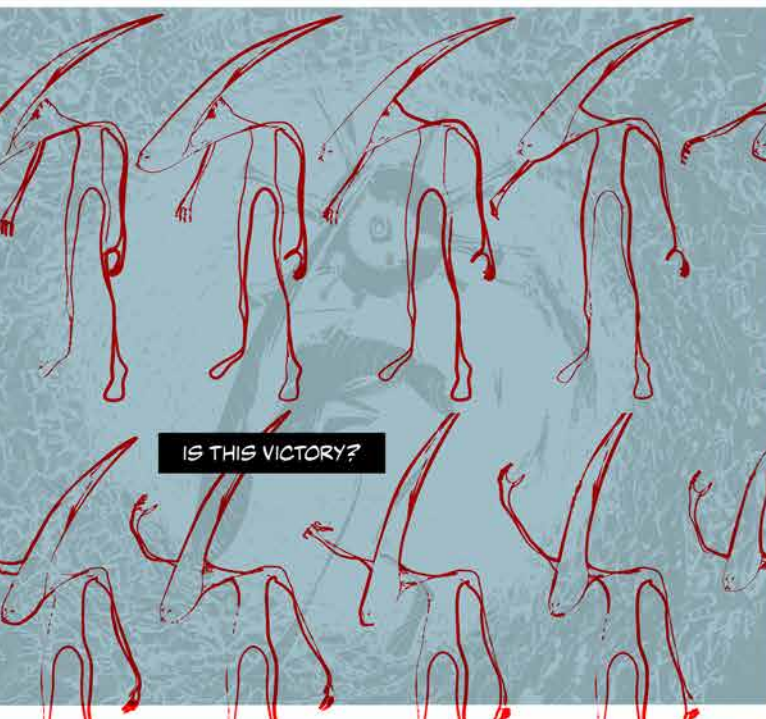
"DAD, I'LL MOVE THE
WEDDING FORWARD."



YOU TO YOUR EXOTIC LOCATIONS.



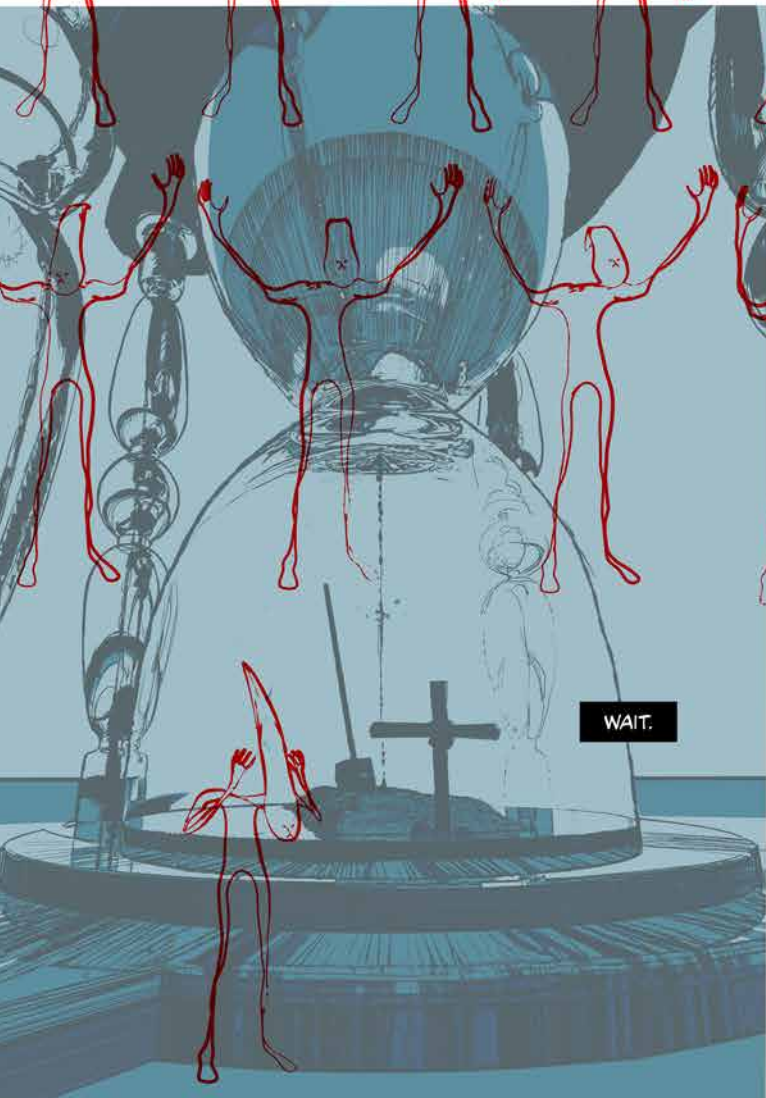
ME TO YOUR BONES.



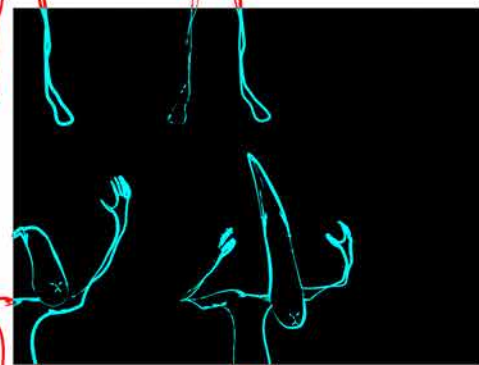
IS THIS VICTORY?



HAVE I WON?



WAIT.



WITHOUT YOU,
THERE IS NO ME.

WITHOUT YOU

SCRIPT BY KIM ROBERTS • ART BY DENIS VERMESSE • LETTERS BY KEN REYNOLDS



SMALL PRESS PREVIEW

STICKY CITY

A CREATIVEBLOCH GRAPHIC NOVEL

I've been working on the STICKY CITY project for many years. It started when I brought my sketchbook and iPad around NYC sketching various places, architecture and situations that I ran into. At the time I was just having fun, and didn't really have the idea of a graphic novel in mind. As I started to accumulate more and more sketches, I thought I should do something with them. Last summer when I purchased the iPad Pro with the Apple pencil, I started to really explore the idea of going back to digital for this project. I was so happy with the iPad Pro and the results I was getting, I started to convert many of the sketches into new illustrations. I wanted to break out of the traditional comic book look, and incorporate more of my style as I could transfer it to a digital format. Instead of the heavy acrylic paint on canvas, I began using more and more lines to generate the emotions I wanted to convey. The bright colors of the screen inspired me to take the viewer into an alternate time and place, but still using some familiar places. STICKY CITY is really inspired by NYC, but may or may not be recognizable to its viewers. A few places stand out such as Coffee Shop in Union Square, or a dim sum place in Chinatown, but most locations have been altered enough to slightly confuse and delight. I'm trying to create an altered sense of place and time, you might be in the present, past or future at any given moment. The project continues to develop even at the time of this issue release with the hope of completion in the somewhat near future. I'm always striving for the best, so when I am happy with the results I will release it. I've added the addition of a cast of characters into many scenes to add personality and interest. The inspiration of which comes from many places such as Pink Floyd the wall, Iron Maiden early eddie characters, along with Quentin Tarantino's bizarre characters. Throw in some video games, a ton of pop-culture references along with my own dreams/nightmares and that is STICKY CITY.

I hope you enjoy looking at some of the preview illustrations and get excited for the release in the future.

- Joe Bloch

www.creativebloch.com/blog/stickycity







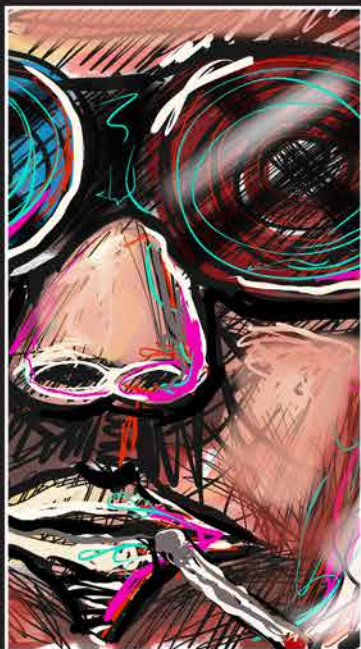


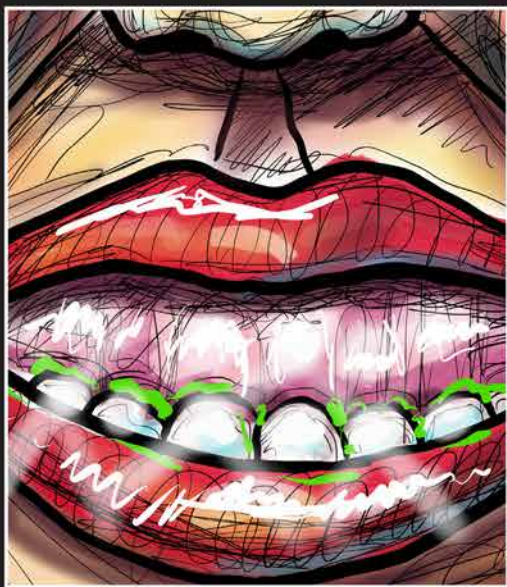
the
PIZZA
WAS EXTRA
GREASY.



They ran towards
the airship as
the flames chased
them away.







STICKY CITY

A CREATIVEBLOCH GRAPHIC NOVEL



J O E B L O C H

COMING SOON

www.creativebloch.com/blog/stickycity

100% BIODEGRADABLE

"The kind of smart script and stylish art that would feel right at home in the pages of the galaxy's greatest comic!" Alex Thomas, Pipedream Comics

100% Biodegradable is a quarterly digital sci-fi anthology, featuring strips by John Freeman, Jon Haward, Paul H. Birch, Jim Alexander, Neill Cameron, Dan Cornwell, Tony Suleri, Dave Thomson and many more!

**Available on Drivethru here:
<http://www.drivethrucomics.com/browse/pub/6130>**



<https://www.facebook.com/biodegradablecomic>

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behance.net/denisdennis

CREATOR INDEX

SLICED

(QUARTERLY)

Are you a comic creator?

If you've enjoyed this issue, and like what we're all about, get involved. We are running an open submissions policy for future issues.

We're looking for '*slice of life*' stories told in experimental and innovative ways, this includes comics, narrative illustrations and infographics. We aren't interested in zombies, vampires, aliens or superheroes; there are plenty of comics that have those bases covered.

We want stories that communicate. They can be funny, serious, moving, thought provoking. You can do whatever you want, as long as it isn't offensive or inappropriate.

We put the spotlight on the narrative potential of comics. **HOW** the story is told is as important as **WHAT** it's about.

Writers, artists, or all-round creators are welcome. We're happy to make creative teams if necessary.

slicedquarterly.co.uk/submissions

Twitter: [@slicedquarterly](https://twitter.com/slicedquarterly)

Facebook: facebook.com/Sliced-Quarterly

Email: editor@slicedquarterly.co.uk