

ISSUE #2

SLICED

(QUARTERLY)

An Experimental Comic Anthology





Editorial

So from a single idea, two issues of comics have come together with the help of a lot of talented indie creators, and an audience has been found.

This was the point in my original plan where I began to introduce a monetary aspect... But if you're reading this you'll notice you didn't have to pay for a download. A few weeks ago I had a small rethink in the direction of how the comic should be released. This was the message I put out to my current contributors:

All the way along I've said I'll start charging a fee for issue 2 onwards. In the hope that any income generated can be used to fund a collected print edition once a year. It's sound enough reasoning, but I've begun to have doubts that this plays too strongly against something that has emerged in the process of making the comic. Something really important, and unexpected.

It's not always easy to find contributors, or more specifically the RIGHT contributors. I'm not being a dick, honest, but there are some creators that just want to get their stuff published, they aren't interested in the process or really about the larger idea behind the anthology. Don't get me wrong, if a piece still fits, I'll take it. Contributors can be as involved as they want to be.

The unexpected by-product of making this anthology has been finding a group of creators that are primarily interested in making comics... to make comics. To tell a story, to communicate an idea. Publication in the anthology is just an antenna.

So, with these thoughts swirling around my head I had a small epiphany this morning. Since Issue #1 was made available nearly 3 months ago we've had over 300 downloads, and who really knows how many others have read it on the site? That's a much larger number than I ever could have expected. Now with my original plan, I'm going to cut that number off at the knees. It's a fair assumption that those same 300 people will not pay a small fee for a similar product.

The problem I'm having is my commitment to you guys. The people that make the comics. I know how long it takes to make a single comic page. It's a commitment. It can be driven by passion or pleasure, but it's still hours of life. To stymie the amount of eyes that can possibly land on the results of all your efforts is beginning to feel like a disservice to your support of my strange idea.

Bottom line, I tried to set up this anthology without any monetary rewards for contributors but to make the best efforts to provide some sort of upside. This has included a platform on the site for promotion, a free lettering service, digital and eventually a print contributors copy. So to now limit the readership is beginning to feel like a wrong move.

The result of which is... Sliced will remain free as a digital product, and will be collected once a year into a print edition that will be crowd funded. It's the best compromise I can come up with in regards to the current state of comics publishing and it's economic repercussions, while at the same time trying to make sure everything that is included in Sliced gets to be read by as many people as possible.

Ken Reynolds
Editor

March 2016

SLICED

(QUARTERLY)

ISSUE #2



Cover

Art by
Łukasz
Kowalczuk



I am

Script by
Ben Peter Johnson
Art by Freja Steele



Uncolorform

By Łukasz Kowalczuk



Wall Cats

By Kathryn Briggs



We Dance

Script by David Thomas
Art by Denis Vermesse



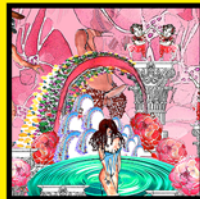
Spotlight on Installation

By Ben Peter Johnson



Misenabym

Script by Daniel Ableev
Art by Bob Schroeder



Aphrodite Rescuer/ Greek Gods at War

By Saffron Knight



Rat

By Simon Mackie



Small Press Preview Sunnyvale Blues

Team B Comics
Script by Iconnu James
Art by Tom Merke



* JOHNSON
* STEELE
* REYNOLDS

I am...

I am the moor and the hill past the church,

I am the willow, the ash and the birch.

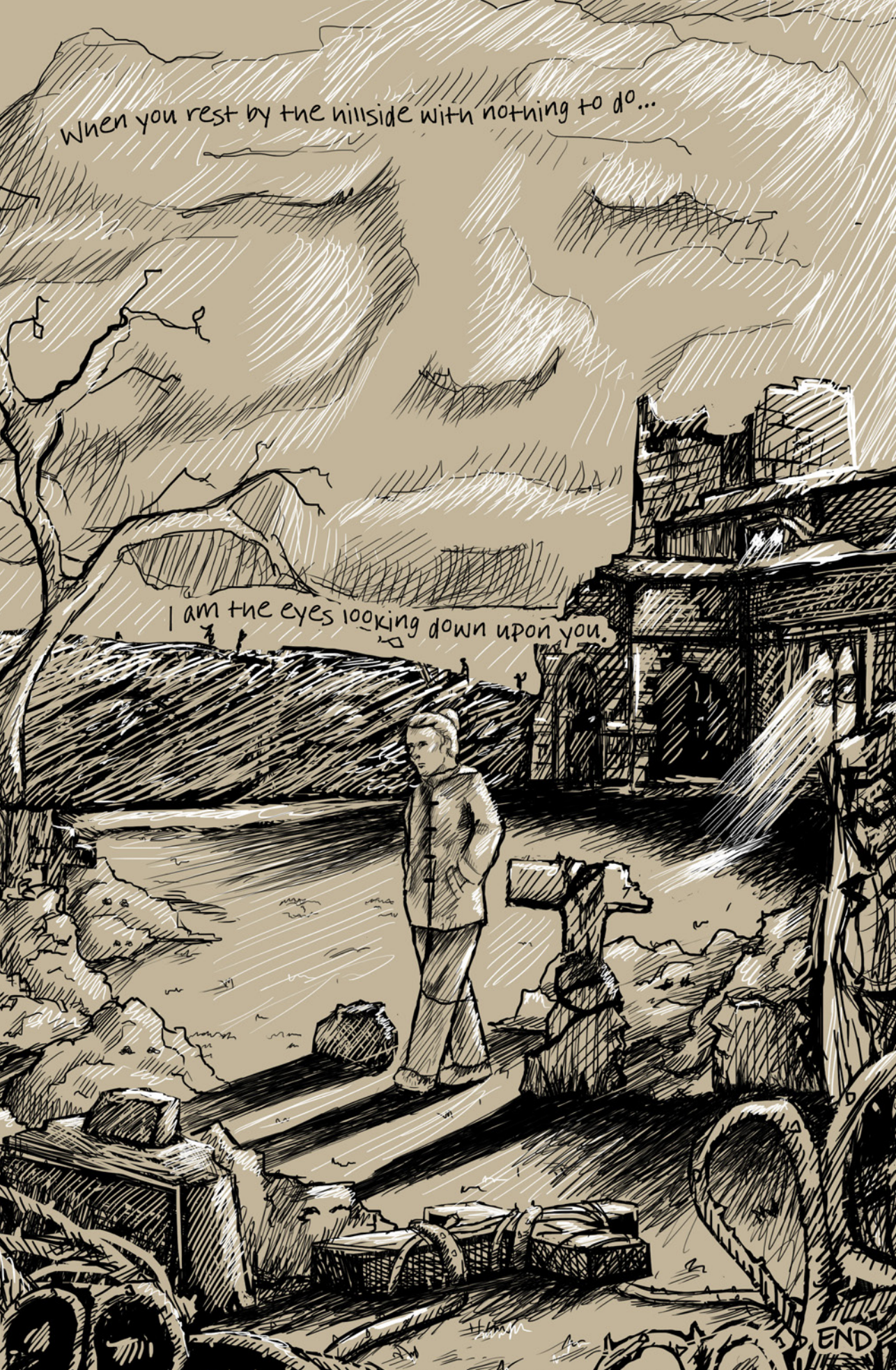


I am the whisper of Paradise Lost...

I am the one who must carry the cost.

When you rest by the hillside with nothing to do...

I am the eyes looking down upon you.



END

Based on a true story. It happened in 1987, when supporters of Town United and Town Athletic clashed on the Main Street of Town.

What you looking at,
YOU PINK SCUM?

Shut yer gob,
YOU YELLOW TWAT!

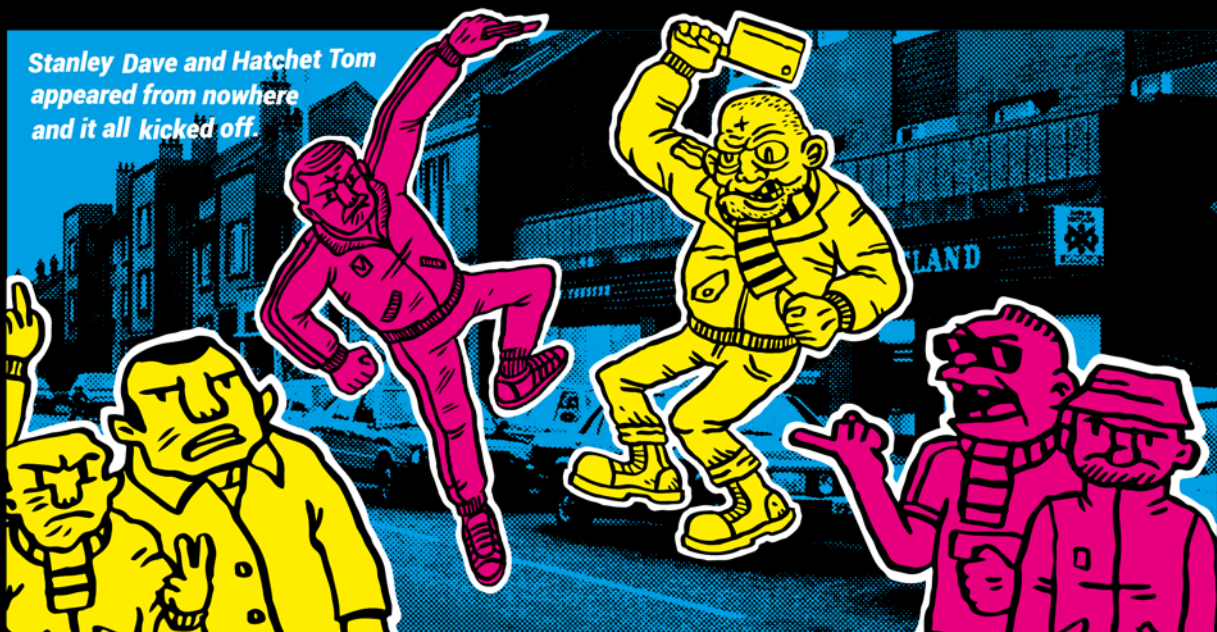


Come 'ere and make me,
SHANDY DRINKING WANKER!

That's it.
Let's do 'em lads.



Stanley Dave and Hatchet Tom
appeared from nowhere
and it all kicked off.





*It was business as usual,
the odds were even and
there was no winner after
five minutes of scrapping.*



*Suddenly something
strange happened.*



*Oh, for fuck's sake,
what happened?*

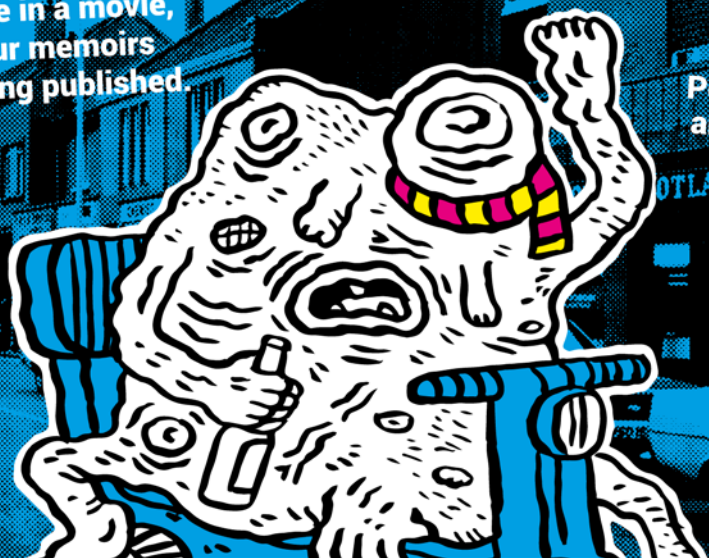
15 years later...



Alright, maybe we became a monster.
Can't use a normal shitter,
they won't let me inside the chippie,
and kids are afraid of us.
Our mothers say it's God's punishment
for our violent behaviour. Who cares?
We're doing fine though.

Look at these wheels!

We were in a movie,
and our memoirs
are getting published.



People like books
about hooligans.

Don't ask us which team we support.
It causes us pain and we will punch you
in the fucking face.

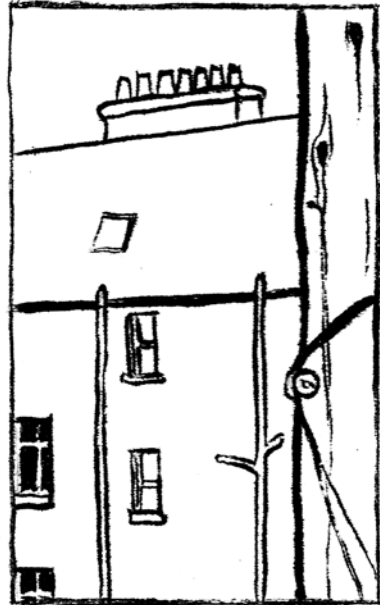


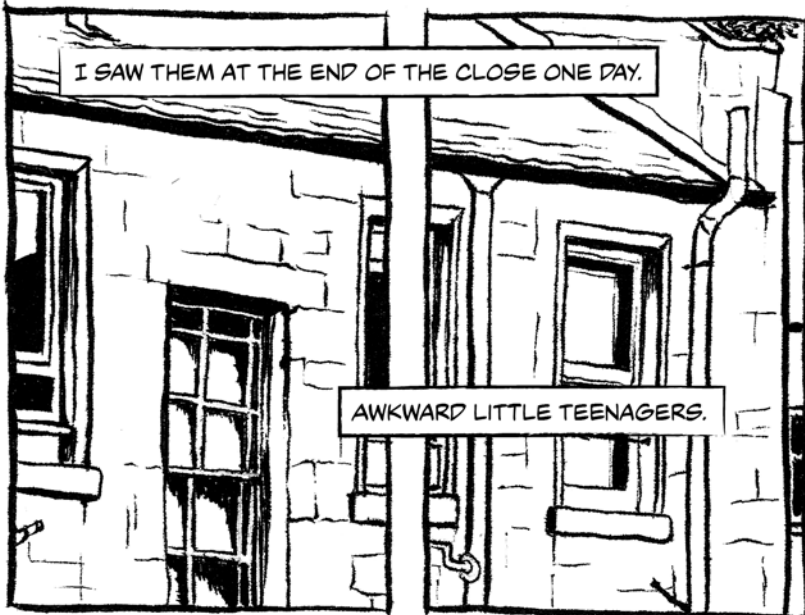


CREATE YOUR
OWN STORY WITH
THIS FABULOUS
UNCOLORFORM
SET!

By Łukasz Kowalczyk

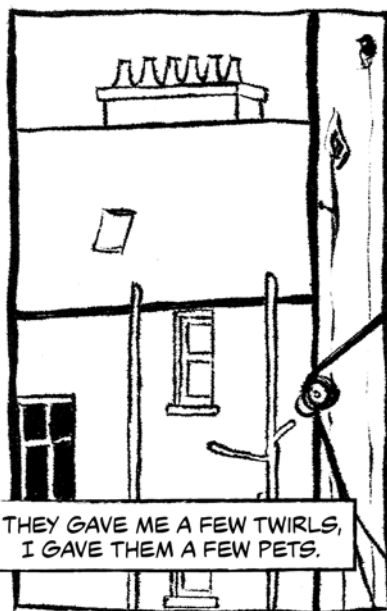






I SAW THEM AT THE END OF THE CLOSE ONE DAY.

AWKWARD LITTLE TEENAGERS.



THEY GAVE ME A FEW TWIRLS,
I GAVE THEM A FEW PETS.



NOW THAT IT'S WARMISH,
I SEE THEM EVERYDAY.



PERCHED ON THEIR
TITULAR WALL.



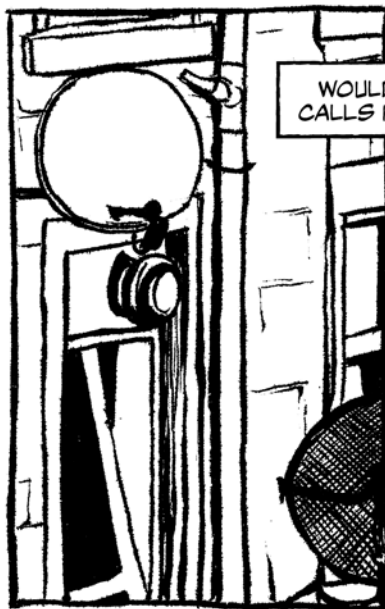
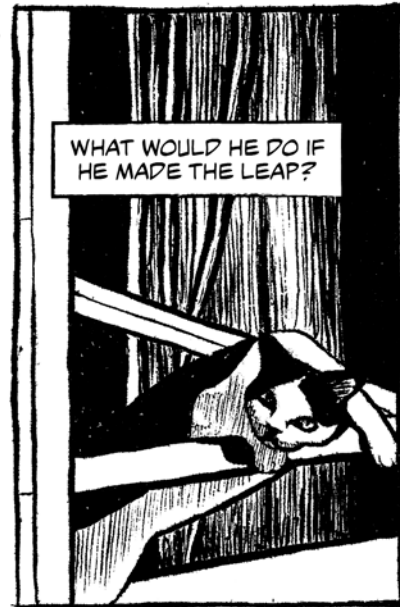
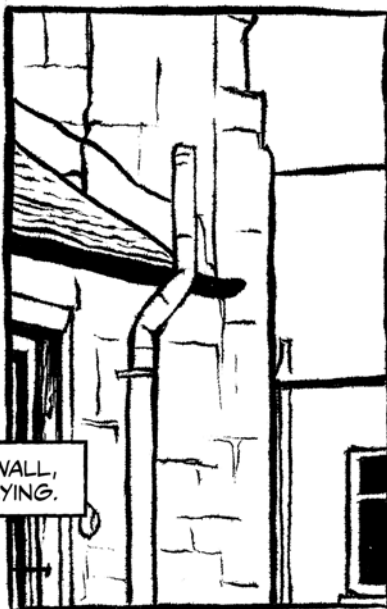
BASKING IN THE SUN.



FLIRTING WITH THE
INDOOR CATS ON THE
1ST AND 2ND FLOOR.



THOSE ARE THE
HONORARY WALL CATS.





THE WALL CATS ALWAYS DISAPPEAR WHEN
THE CLOSE'S KIDS GET HOME FROM SCHOOL.

BUT THEY REAPPEAR BY
THE TIME I MAKE TEA.

I'D LIKE TO SAY IT WAS ONLY THE
ONE POT OF CHILI THAT WAS SCORCHED
WHILE I WATCHED THEIR ADVENTURING...

BUT I CAN'T.

END



WE'RE DANCING WITH
THE FIRE LIT NIGHT.



AND THE UNIVERSE
THAT'S BEYOND US.



OH WE'RE DANCING WITH
OUR IMAGINATIONS.

We Dance

SCRIPT: DAVID THOMAS
ART: DENIS VERMESSE
LETTERS: KEN REYNOLDS



AND LAUGHING WITH THE
BEAT OF THE HOLY VINE.



THAT PULLS US WITH
ITS WARM FOCUS.

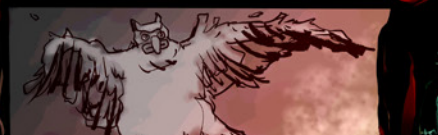


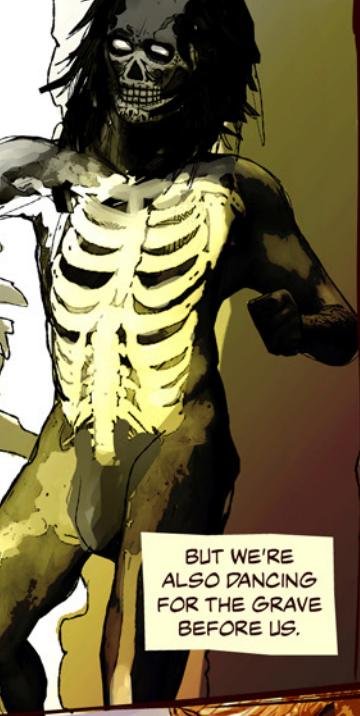
AND NEVER
LETS US GO.

YES WE'RE
DANCING FOR
NEW BIRTH AND
ITS HOLY LIGHT.



FOR THE LOVE OF OUR
SONS AND MOTHERS.





WERE GIVING MOVEMENT
TO BOUNDLESS NATURE.

BUT WE'RE
ALSO DANCING
FOR THE GRAVE
BEFORE US.



AND HER BLESSED
SEASONS TIDES.



WE'RE DANCING WITH
THIS INNER SPIRIT.

WHICH REVEALS THE
EXTERNAL SECRET?



THAT WE'RE ALL
JUST DANCING
AS ONE.

SO DANCE THIS
LONG ROAD, FOR
NOTHING IS AS
IT SEEMS.

END

SPOTLIGHT ON INSTALLATION



OK. SO, A COUPLE OF DAYS AGO I WAS ASKED IF I WOULD LIKE TO TAKE PART IN AN ARTHOUSE FILM A FRIEND WAS MAKING.


BEING AN ADVENTUROUS KIND OF PERSON I AGREED.

I AM NOW LYING NAKED, FACE UP IN A HOMEMADE COFFIN AWAITING MY CUE.

OUTSIDE THE COFFIN THERE IS A STAGE MOCK UP OF A POST APOCALYPTIC DYSTOPIA.

WHEN MY CUE COMES I AM TO EXIT THE COFFIN WHEREUPON I WILL BE ATTACKED BY PEOPLE DRESSED AS NEWSPAPER CLIPPINGS.

APPARENTLY THE THEME OF THE PIECE IS 'THE MEDIA'.



THERE WAS NO
DRESS REHEARSAL. I
AM IN NO DRESS.

THE ACTING IS
SUPPOSED TO BE RAW.
I AM IN 'THE RAW'.

THE INSIDE OF THE COFFIN
IS LIT BY HALOGEN BULBS.

IT IS VERY HOT
IN THE COFFIN.

ONE OF THE BULBS SITS
TOO CLOSE TO MY LEG.

I CAN SMELL
MY HAIR AND
SKIN BURNING.

I'M STILL WAITING FOR MY CUE.

C'EST LA VIE.

SCRIPT & ART BY BEN PETER JOHNSON
LETTERS BY KEN REYNOLDS

END

MISENABYM

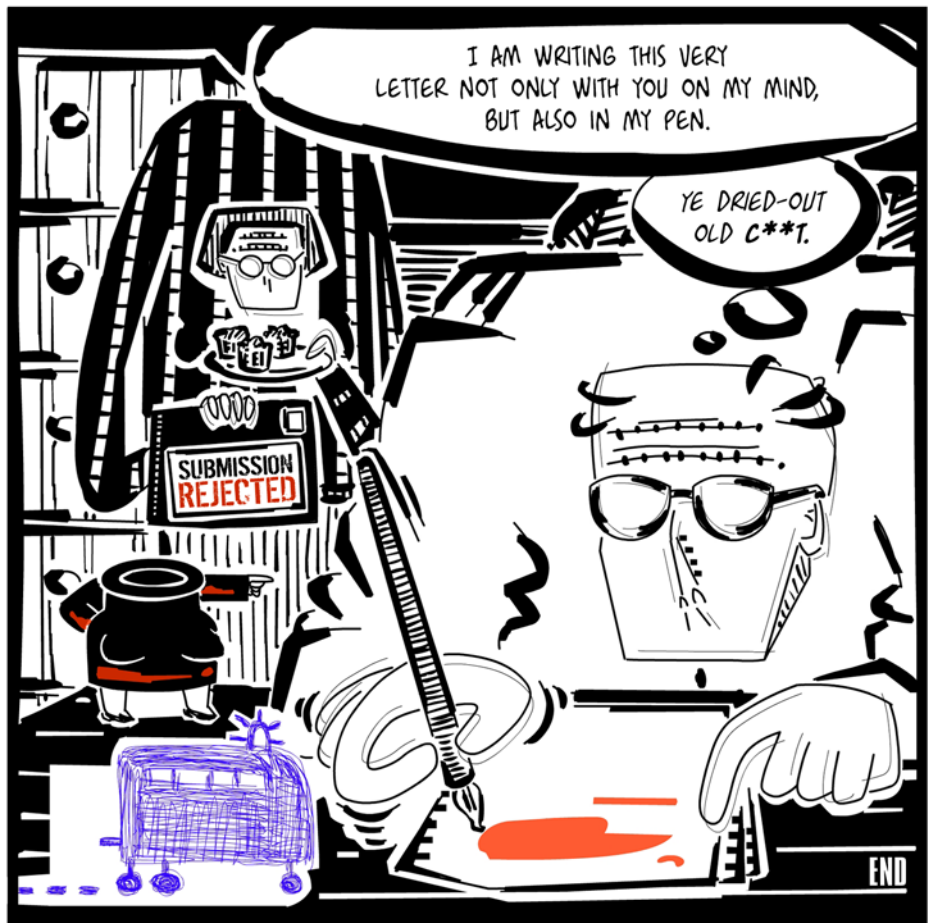
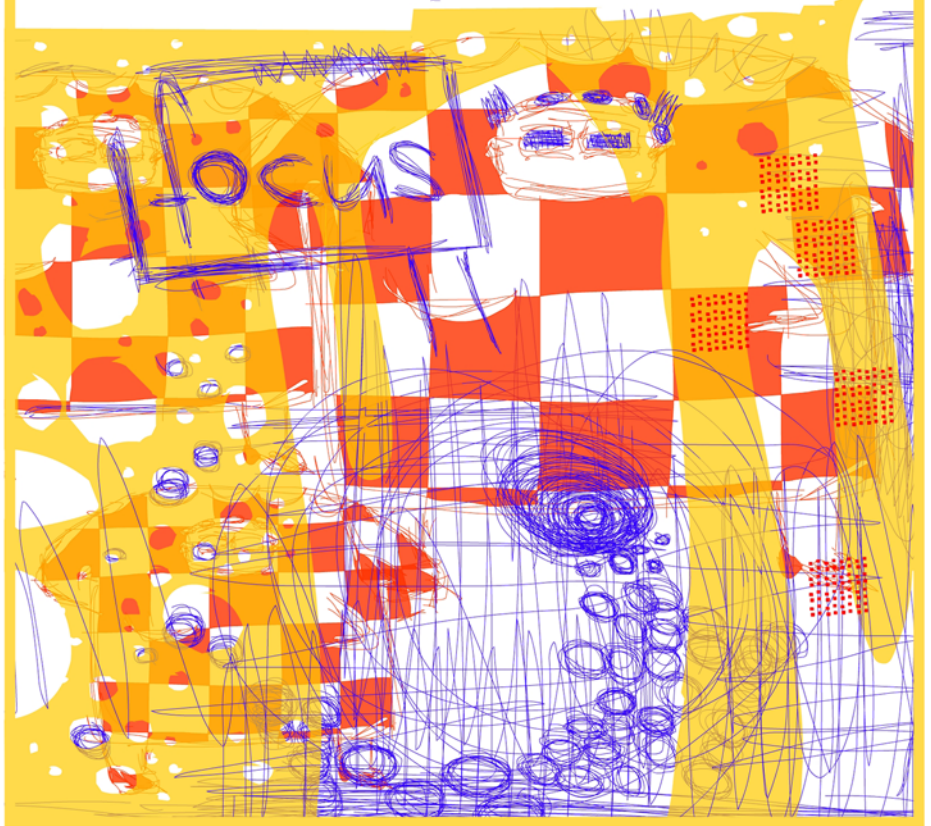
SCRIPT: Daniel Abley ART: Bob Schroeder LETTERS: Ken Reynolds

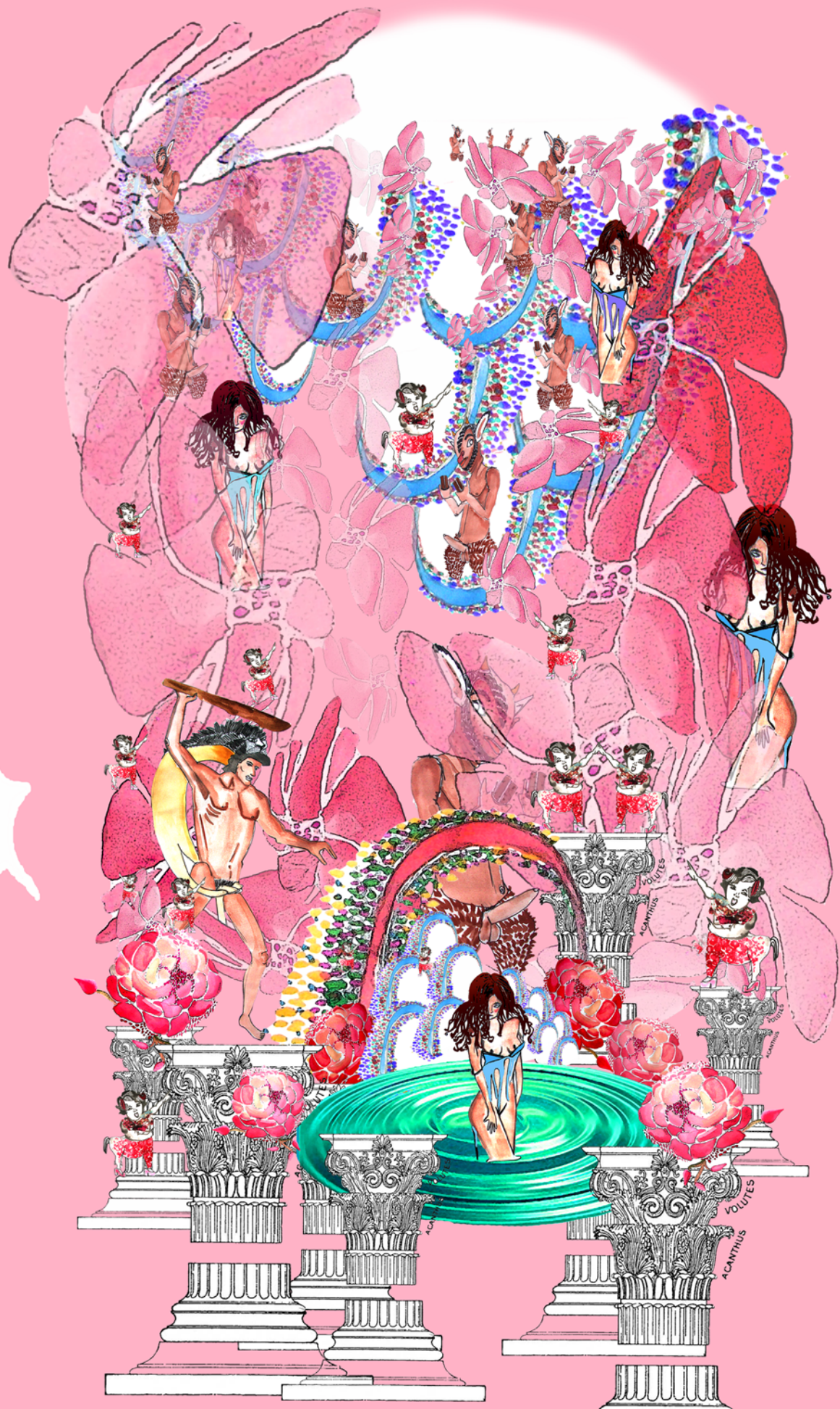


[illegible]

... METADATA INSIDE THE ORIFICES OF THOSE TRITE LITTLE 'O'S AND 'A'S.

EVEN A THIRD LAYER IS HIDDEN DEEP WITHIN MY NEW NOVEL'S
HYPERSTRUCTURE, IT'S PRIMARY FOCUS BEING THE FACT THAT...







RAT



AN UNFITTING NAME FOR
SUCH A BEAUTIFUL DOG.

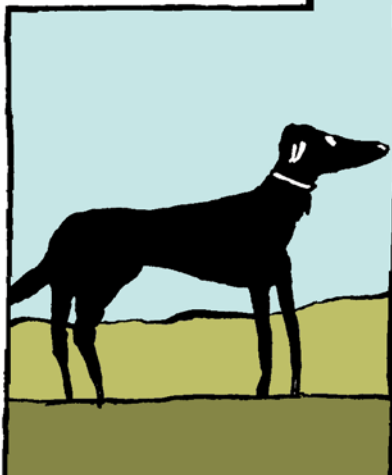
Simon MacKie

I WAS TOLD THAT MY GRANDMOTHER
NAMED HER AFTER THE CHARACTER
'RATTIE' FROM 'WIND IN THE WILLOWS'.



IT MIGHT HAVE HAD SOMETHING TO DO
WITH THE SIZE OF HER VERY LONG SNUOT.

SHE WAS A LURCHER - HALF COLLIE,
HALF WHIPPET. SHE WAS SLEEK,
INTELLIGENT AND GRACEFUL.



AND MY GRANDMOTHER PUT HER IN A
CAGE IN THE BACK YARD.



SHE WAS KEPT WITH A COUPLE OF OTHER
DOGS AND THEY WERE ROUTINELY TAKEN
OUT OF THEIR CAGES AND WHIPPED WITH
A STRAP. THIS WAS MY GRANDMOTHER'S
WAY OF TRAINING THEM.



HOLIDAYS WERE ALWAYS SPENT WITH OUR
GRANDMOTHER IN SCOTLAND. MY ELDER
BROTHER HUGH WOULD SNEAK INTO HER
BACK YARD, RELEASE RAT FROM HER CAGE
AND PLAY WITH HER.

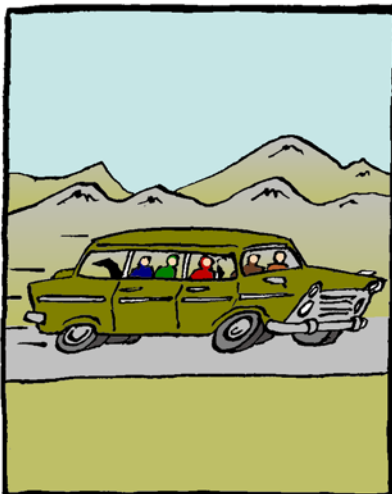


AND ONE DAY HUGH APPROACHED MY
MOTHER...

I DON'T THINK RAT'S
HAPPY. CAN SHE COME
AND LIVE WITH US?



MY GRANDMOTHER HAD SEVERAL DOGS.
SHE WAS NOT UNHAPPY TO SEE ONE
OF THEM GO AND SO WE TOOK RAT
BACK TO ENGLAND TO LIVE WITH US.



I MUST HAVE BEEN AROUND TWO YEARS
OLD WHEN WE FIRST TOOK HER IN. SHE
WOULD HAVE BEEN ONE YEAR YOUNGER
THAN ME. ALL I REMEMBER WAS THE
BOUNDLESS ENERGY SHE HAD, DARTING
AROUND TO AND FRO IN EVERY DIRECTION.
SO HAPPY TO BE A VERY IMPORTANT
NEW ADDITION TO OUR FAMILY.



DOGS MATURE SO MUCH MORE QUICKLY THAN THEIR HUMAN COUNTERPARTS. SHE OUTGREW THE YOUNGER MEMBERS OF OUR LARGE FAMILY AND SOON SHE BECAME LIKE OUR WISE, CONCERNED AUNT.



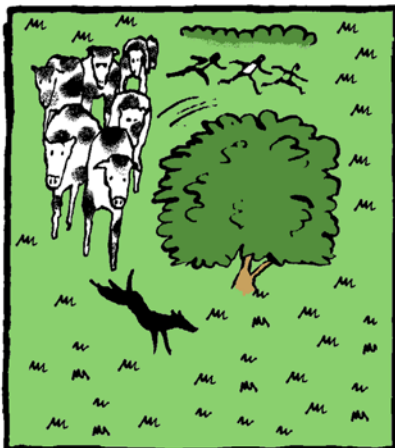
SHE TOLERATED MY YOUNGER SISTER DRAGGING HER AROUND BY HER COLLAR...



... AND THE TIMES WE DRESSED HER UP ONLY TO TAKE RIDICULOUS PHOTOGRAPHS OF HER.



WE WERE FORTUNATE ENOUGH TO LIVE IN WONDERFUL, SAFE COUNTRY SURROUNDINGS. OUR ONLY REAL FEAR WAS THE COWS THAT ROAMED THE NEARBY FIELDS.



RAT WOULD DISTRACT THE COWS AND HAVE THEM FOLLOW HER IN ORDER FOR US TO MAKE GOOD OUR ESCAPE.

SHE JOINED IN ON ALL OUR OUTDOOR GAMES. I USED HER FOR HIDE AND SEEK. I KEPT HER ON A LEAD AND SHE WAS ALWAYS ABLE TO SEEK OUT MY BROTHERS.



SHE HAD A TREMENDOUS FEAR OF WATER.



HER BATHTIMES FILLED HER WITH DREAD. THOUGH, I'M ASHAMED TO SAY, THEY GAVE US GREAT AMUSEMENT.

WE TOOK HER TO A NEARBY BEACH ONE DAY. WE WATCHED FROM A SAND DUNE AS RAT SNIFFED THE SEA WITH CURIOSITY.



HOW WE LAUGHED WHEN A HUGE WAVE CRASHED DOWN ONTO HER, GIVING HER A COMPLETE DRENCHING.



WE CONTINUED LAUGHING AS SHE STOOD UNATTENDED AND SHIVERING.



I REALLY HOPE THAT SHE FORGAVE US.

SHE WAS SO FAST. I ONCE TOOK HER FOR A WALK WITH HER CHASING AFTER ME ON MY BICYCLE. FOR THE FIRST TIME I WAS ABLE TO KEEP AHEAD OF HER.



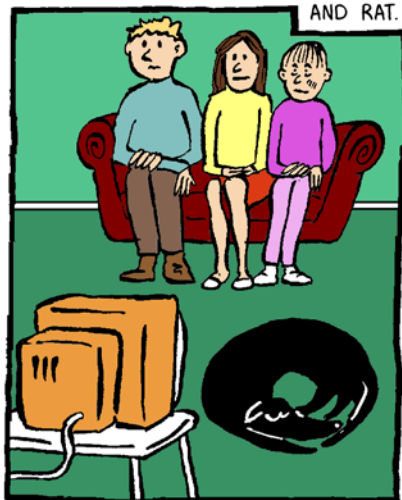
SHE WAS SO ANGRY SHE BARKED FURIOUSLY. I NEVER DID IT AGAIN.

WITH MY ELDER BROTHERS AWAY AT UNIVERSITY, RAT SPENT MORE TIME IN MY BEDROOM.



RAT WALKING ACROSS MY STAMP ALBUM.

MY PARENTS WENT 'SCOTTISH COUNTRY DANCING' EVERY FRIDAY NIGHT. AS MY ELDER BROTHERS WERE NO LONGER AROUND DURING TERM TIME, I HAD TO BABYSIT MY TWO YOUNGER SIBLINGS... AND RAT.



I WAS REALLY TOO YOUNG TO BE LEFT IN CHARGE (THIS WAS HAPPENING FROM THE AGE OF 11 ONWARDS). WE LIVED OUT IN THE MIDDLE OF NOWHERE IN A VICTORIAN THREE-STORIED HOUSE.



I WOULD TAKE MYSELF OFF TO BED AT AROUND 10PM. RAT WOULD BARK TO GO OUT AT AROUND 10.30PM. I SLEPT ON THE TOP FLOOR AND I'D HAVE TO GO ALL THE WAY DOWN TO LET HER OUT.



THEN I'D HAVE TO WAIT AT THE FOOT OF THE STAIRS FOR HER TO BARK TO BE LET BACK IN. SOMETIMES THAT WAIT WOULD SEEM LIKE AN ETERNITY.



I'D ALWAYS HAVE THE SAME DILEMMA: SHOULD I GO BACK UPSTAIRS TO THE COMFORT OF MY BED OR SHOULD I WAIT DOWNSTAIRS TO LET HER BACK IN?

OF COURSE I ALWAYS WAITED FOR HER. I'D BE SO RELIEVED WHEN SHE'D BARK TO COME BACK IN. ONLY THEN WOULD MY HEART STOP POUNDING.



AT LUNCHTIME SHE WOULD SURREPTITIOUSLY BEG FOR FOOD BY RESTING HER SNOUT ON OUR LAPS UNDERNEATH THE TABLE.



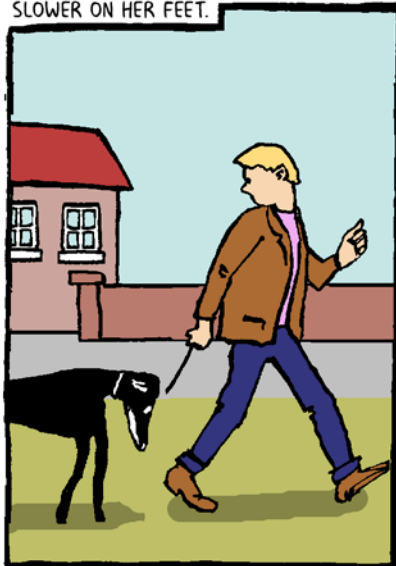
SHE WAS CAREFUL NOT TO BE CAUGHT AND GET ADMONISHED BY MY PARENTS.

ONE DAY I GAVE HER A CHIP UNDER THE TABLE.

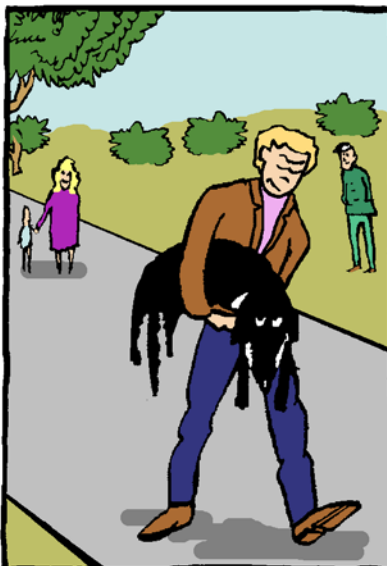


SHE WAS SO PLEASED WITH THIS THAT SHE BURIED IT IN THE GARDEN AS SHE MIGHT A BONE, THINKING SHE COULD SAVE IT FOR EATING LATER.

I TOOK HER FOR A WALK MOST DAYS BUT AS THE YEARS PASSED SHE BECAME SLOWER ON HER FEET.



I THINK, ON A COUPLE OF OCCASIONS, I EVEN HAD TO CARRY HER BACK HOME.

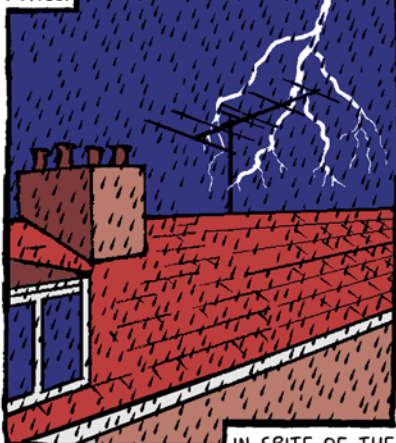


IN RAT'S EIGHTEENTH YEAR WE MOVED TO A NEW HOUSE CLOSER TO THE TOWN.



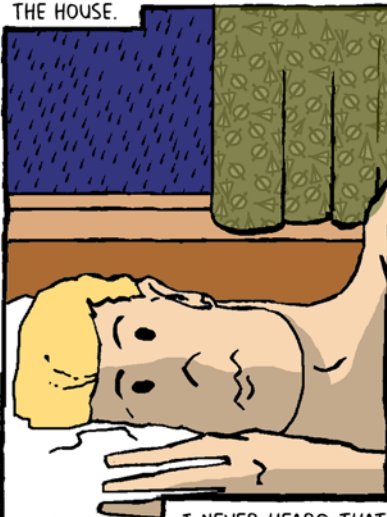
BECAUSE OF HER GREAT AGE SHE WAS VERY FRAIL AND SHE BECAME DISORIENTATED IN HER NEW SURROUNDINGS.

ONE NIGHT THERE WAS A GREAT STORM. THE HEAVENS OPENED AND RAIN LASHED DOWN ONTO OUR ROOF WITH CATACLYSMIC FORCE.



IN SPITE OF THE TORRENTIAL DOWNPOUR RAT BARKED TO BE LET OUTSIDE. MY FATHER OPENED THE DOOR FOR HER AND OUT SHE WENT.

I CAN REMEMBER SO CLEARLY WAITING FOR HER TO BARK TO COME BACK INTO THE HOUSE.



I NEVER HEARD THAT BARK AND EVENTUALLY I FELL ASLEEP.

AT BREAKFAST THE FOLLOWING MORNING MY MOTHER HAD BAD NEWS FOR ME.



RAT DIDN'T COME BACK LAST NIGHT.

RAT WAS FOUND LATER THAT DAY BY THE SIDE OF THE ROAD. SHE HAD TRIED TO MAKE HER WAY BACK TO OUR OLD HOUSE. SHE WAS IN SUCH A BAD WAY THAT SHE HAD TO BE TAKEN TO THE VET TO BE PUT DOWN.



ALTHOUGH WE HAD OTHER PETS WE COULD NEVER REPLACE HER. THERE WAS GRACE AND BEAUTY THAT I KNOW I'LL NEVER SEE IN ANOTHER CREATURE AGAIN.



AND WHEN I GO TO BED AT NIGHT, PART OF ME IS LISTENING OUT FOR THAT DISTINCTIVE BARK.



WAITING FOR RAT TO BE LET BACK IN.



SMALL PRESS PREVIEW



Sunnyvale Blues

from *Team B Comics*

Team B Comics is a publisher of digital comics that is based out of Sydney, Australia. Founded in 2015 by illustrator Tom Merke, the company aims to produce stories of remarkable and realistic portraits of life that carry a unique tone.

Team B Comics's mission is to bring realistic, meaningful and thought-provoking stories to readers, that they can relate to or can change their point of view on a topic.

Team B Comics' first one-shot comic titled "**Sunnyvale Blues**" is out now. It's a pulp/crime story about a gambling addict, created by **Tom Merke** and **Iconnu James**.

The story features Dale, who lives precariously on the line between professional expertise and addiction. He finds himself betting on bad odds one too many times and ends up entangled in events where the debt he owes threatens not only his own safety but that of the woman he loves.

The digital version of Sunnyvale Blues is available to download from teambcomics.com or through the "Pulp-Free" app on iOS devices \$1.99 (Australian).

Visit:

www.teambcomics.com/comics/sunnyvale-blues

for a trailer and further information.

Turn the page for a 5 page preview.

Twitter: [@teambcomics](https://twitter.com/teambcomics), [@tommerke](https://twitter.com/tommerke)

Web: www.teambcomics.com

Facebook: www.facebook.com/teambcomics

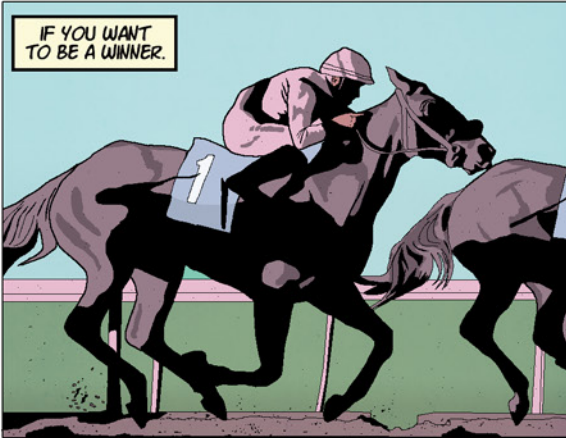
MY NAME IS DALE ROBINSON
AND I AM A WINNER.



LIFE ISN'T A GAMBLE, LUCK
IS A FANTASY. EVERYTHING
IS CALCULATED, IT'S ALL
ABOUT THE ODDS.
IGNORANCE ISN'T BLISS.



IF YOU WANT
TO BE A WINNER.

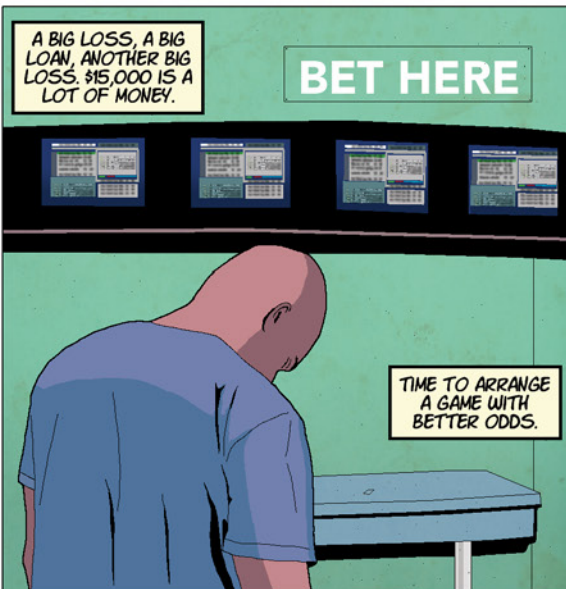


YOU STUDY THE TRENDS,
CALCULATE THE RISK. IT
ISN'T PERFECT, AND
SOMETIMES YOU FIND
YOURSELF IN TROUBLE.



A BIG LOSS, A BIG
LOAN, ANOTHER BIG
LOSS. \$15,000 IS A
LOT OF MONEY.

BET HERE

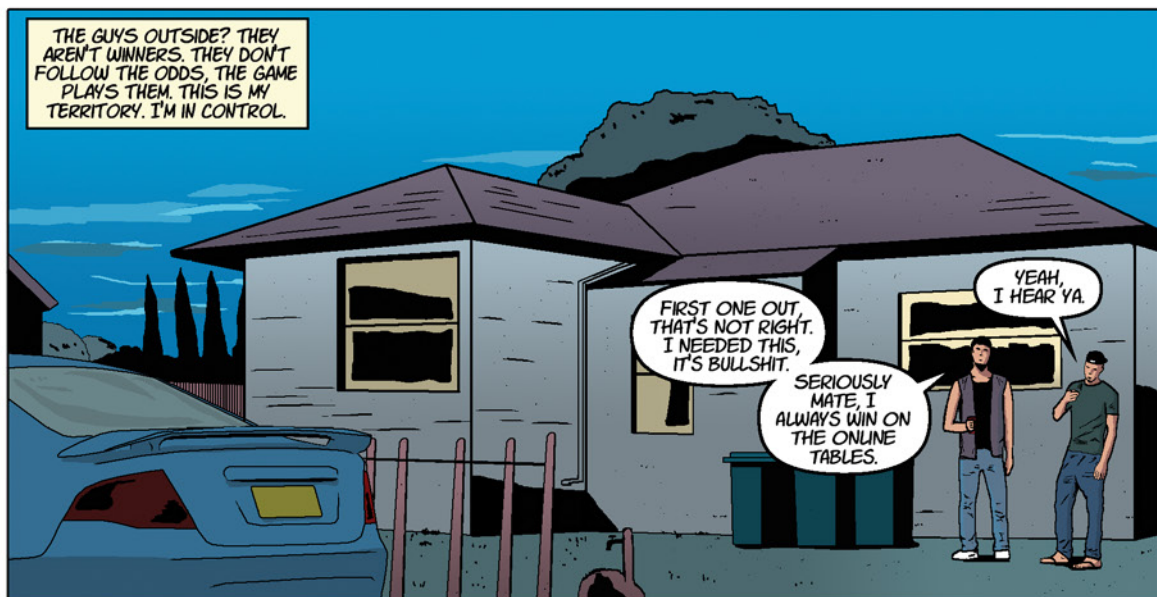


TIME TO ARRANGE
A GAME WITH
BETTER ODDS.

BUT I'M NOT AN
ADDICT, I'LL BE FINE.
I'M GOING TO TAKE
CONTROL, BECAUSE
I'M A WINNER.



Doug Robinson // 11:43
Hey guys no limit
poker at my place.
Tonight at 8.







...THE NEXT MOMENT,
NOTHING BUT PEACE.



ASK ANY MAN HOW
WELL HE SLEPT
THE NIGHT HE WON
THE BIG HAND.



HE'LL BARELY BE
ABLE TO DESCRIBE
HOW PEACEFUL
YOU FEEL.



THE MONEY GOES
TO BRUCE IN THE
MORNING AND I'M
BACK ON TOP...

...BECAUSE I'M A
WINNER.



MMFFF!!!

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>

Daniel Ableev

WRITER

*wunderticker.com**wunderticker.de***Kathryn Briggs**

CREATOR

*Twitter: @withryn**kathrynebriggs.com***Iconnu James**

WRITER

*Twitter: @WerewolfOwen**Twitter: @PenstrikeHouse**iconnu.tumblr.com**penstrikepublishing.com***Ben Peter Johnson**

CREATOR

*blythemporia.blogspot.co.uk***Saffron Knight**

ARTIST

*saffronknight.co.uk***Lukasz Kowalczuk**

CREATOR

*lukaszkowalczuk.tumblr.com**facebook.com/nienawidzeludzi666***Simon Mackie**

CREATOR

*toonsup.com/simonmackie**theduckwebcomics.com/Flick_and_Jube***Tom Merke**

ARTIST

*Twitter: @tommerke**Twitter: @teambcomics**www.teambcomics.com**facebook.com/teambcomics***Ken Reynolds**

CREATOR

*Twitter: @kreynoldsdesign**kenreynoldsdesign.co.uk**tapastic.com/series/Cognition**tapastic.com/series/My-Life-as-a-Cartoon**biomekazoik.blogspot.co.uk***Bob Schroeder**

ARTIST

*bobschroeder.byethost3.com***Chris Sides**

WRITER

*Twitter: @Sidesy1982**Twitter: @redshiftpress**facebook.com/chrissideswriter***Freja Steele**

ARTIST

*Twitter: @frejasteeleart**frejasteele.carbonmade.com**facebook.com/frejasteeleart***David Thomas**

WRITER

Denis Vermesse

ARTIST

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

Facebook: facebook.com/Sliced-Quarterly

Email: editor@slicedquarterly.co.uk

All material is copyright of the respective creators.
Editing, Design and additional lettering by Ken Reynolds.
Sliced Quarterly #2 is published by Ken Reynolds Design
kenreynoldsdesign.co.uk