

FRANK FRAZETTA'S

DEATH DEALER



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#1 (OF 6)



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DEATH DEALER #1 (of 6)

WORKWATERGAM



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FRANK FRAZETTA'S

FRANK FRAZETTA'S
DEATH DEALER
SHADOWS OF MIRAHAN
ISSUE 1 OF 6

PLOT: NAT JONES
JAY FOTOS

STORY: JOSHUA ORTEGA

PEN & INKS: NAT JONES

COLOR: JAY FOTOS

LETTERS: JASON HANLEY

DEATH DEALER IS A CREATION OF
FRANK FRAZETTA
WWW.FRANKFRAZETTA.COM



COVER & FRAME FRAZETTA



COVER B: Alan Jones/Jay Poyton



COVER C: NAY JONES



Image

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[illegible]



400 YEARS AGO, IN THE
LAND OF PARAGU...

THE KINGDOMS OF
ORC AND ADAM WERE
AT WAR.



BUT THIS WAS NO
ORDINARY WAR.



THIS WAS THE MOST HORRIBLE,
BLOODY CONFLICT ORC PARAGU
AND EVER KNOWN...

ENTIRE VILLAGES WERE DEVOICED,
COUNTLESS BLOODLINES WERE LOST
FOREVER, NEITHER SIDE WAS
WILLING TO YIELD OR COMPROMISE
WITH THE OTHER.



DEATH WAS ALL THAT
THEY COULD SEE.



SO PEACH WAS
WHAT EVERY KNEW.

MORE PEOPLE HAD THOUGHT HIM
ONLY A LAUGHING, A CRACKING OF
MUCH THAT EXISTED ONLY IN THE
IMAGINATION.

BUT DURING THE DARKEST
DAYS OF THE WAR, BOTH
KINGDOMS LEARNED THAT
THE PEACH DEALER WAS
INDEED QUITE REAL.

MAISE NOT A MAN,
MAISE SOMETHING
OTHER THAN FLESH
AND BONE...




...BUT HE WAS
UNDENIABLY REAL.



AND HE
WAS UNCLUTTERED
UNRECOVERABLE.


THE DEATH DEALER LAID WISDOM TO
THE SOLDIERS OF ORO AND EDAM
ALIKE, SUCCESSFULLY APPEARING AS
EVERY MAJOR BATTLE, BUT NEVER
CHOOSING A SIDE.



THE KINGS OF ORO AND EDAM GREW CONCERNED,
EACH FEARING FOR THE FUTURE OF THEIR LAND AS
THEIR ONE-HANDY STRONG PARTIED BETWEEN
THE DEATH DEALER'S UNCONQUERABLE MIND.

THEIR WISE MEN AND ADVISORS
COULD PROVIDE NO ANSWERS,
BUT THERE WAS ONE GROUP OF
INDIVIDUALS WHO KNEW THE
TRUTH...

...A FEW MEN ORDER THAT
HAD GREAT KNOWLEDGE
OF THE PAST...



...AND IN A SACRED GROVE OF THE
ETERNAL POWER, THEY MEANT TO
CRAFT A PLAN THAT WOULD BRING
PEACE BACK TO THE LAND OF
PARADISE...







JOSHUA ORTEGA, NAT JONES AND JAY FOTIS
PRESENT:

"SHADOWS OF MIRAHAD"

PART 1 OF 6



TWO DAYS LATER.











THE BARRACKS OF DUKE ARAR.



WELL, LAMBEAU--
HOW WAS THE MEAL?
DO THE SPICES OF ORO
STILL HOLD UP AFTER
YOUR TRAVELS?

HONESTLY?
OF
COURSE
TAKE

HA HA.
THAT'S WHAT I WAS
AFRAID OF! HARD TO
COMPETE WITH THE
TROPICS, SH?



IT'S TRUE. A
MAN DEVELOPS A TASTE
FOR THE HEAT, HOT FOOD,
HOT WEATHER--

HOT
WOMEN?

BOY--
IF YOU ONLY
KNEW.



DUKE ARAR?
THERE IS A GROUP OF
PATROLMEN HERE TO
SEE YOU, SIR.

WE'RE
STILL DINING-- IS
IT URGENT?

MOST.

VERY
WELL. SEND
THEM IN.



PATROLMAN--
WHAT BRINGS
YOU HERE AT
THIS HOUR?

MY
APOLOGIES, SIR, BUT
WE BRING TERRIBLE
NEWS--

THE OUTER
VILLAGES HAVE
BEEN ATTACKED--
MASSACRED--
THEY BEARED
NO ONE.



WHAT...?

ATTACKED?
BY WHOM?

WE DON'T
KNOW, SIR. THEY
LEFT NO TRACES--
ONLY BODIES.



AND YOU
SAY THERE ARE
NO SURVIVORS?
NONE?

ACTUALLY,
THERE WAS ONE
SURVIVOR, SIR. A
BOY--



HIS NAME IS KELLAND. WE FOUND HIM HEDIN IN THE CRAWLSPACE OF A CELLAR, WAITING FOR HIS FATHER.



BY THE KING.

BOY, DID YOU SEE WHO DID THIS? DID YOU SEE WHO THE ATTACKERS WERE?

NO.



DID YOU HEAR ANYTHING? DID THEY SPEAK OUR TONGUE?

THEY MADE SCOUNDING, SCREAMING SOUNDS, BUT NOT LIKE PEOPLE...

LIKE DEMONS.



WE NEED TO NOTIFY THE KING OF WHAT'S HAPPENED IMMEDIATELY.

RIAN, I WANT YOU TO TAKE A GROUP OF GUARDS AND RIDE TO THE ROYAL CASTLE TONIGHT.

STOP FOR NOTHING, AND TELL KING STROM TO BRADY HIS ARMY, AND TO SEND REINFORCEMENTS HERE AS QUICKLY AS POSSIBLE.



GUARD, HAS ADELIA RETURNED YET?

NO, SIR.

DAMN IT-- SHE MAY STILL BE IN THE WOODS THEN.

TOMAS, GO TO THE ETERNAL FOREST AND FIND YOUR SISTER.



SHE SAID SHE WOULD STAY ON THE OLD ROAD, SO SHE SHOULDN'T BE TOO FAR IN THE FOREST.

OF COURSE, FATHER-- RIGHT AWAY.

I'LL GO WITH HIM, JARED, JUST IN CASE.

THANK YOU, OLD FRIEND.



ADELIA, MY SWEET DAUGHTER.



"I PRAY THAT
YOU ARE SAFE."



OKAY--
I THINK WE CAN
STOP FOR A MOMENT.
WE DON'T WANT TO
GO TOO FAR.

WHERE ARE
WE? I'VE NEVER
BEEN THIS DEEP IN
THE FOREST.

ME
NEITHER. I'M
NOT EXACTLY SURE
WHERE THIS IS-- BUT
I THINK I CAN STILL
FIND OUR WAY
BACK.



WHAT IS THIS
PLACE..?

I DON'T
KNOW... LOOKS
LIKE RUINS OF
SOME KIND.



THERE
ARE SO MANY
OF THEM. AND
THEY'RE SO
BIG.

YEAH.
I'VE NEVER
SEEN ANYTHING
LIKE THIS... REMINDS
ME OF STORIES MY
FATHER TOLD ME
AS A CHILD.

ABOUT
THE DRAGON?
WAS, WHEN--



HADEN..?



WINDA



THE GRANDMOTHER TREE...

THE WHAT??

THIS HAS TO BE THE GRANDMOTHER TREE. ANOTHER STORY MY FATHER LIKED TO TELL ME ABOUT. I JUST THOUGHT IT WAS A BEDTIME TALE...



WHAT'S THE TALE ABOUT??

I THINK THIS... IF IT'S TRUE, THIS IS THE ORIGINAL TREE THAT ALL OTHERS CAME FROM.



THIS IS THE TREE THAT GAVE BIRTH TO THE ETERNAL FOREST.

YOU THINK IT'S TRUE?

MAYBE... JUST LOOK AT HER SIZE.



EEHHHEEE...

YOU HEAR THAT?? THEY'RE ALREADY CLOSE, HADEN.

WE NEED TO GET BACK ON THE OLD ROAD.



DO YOU THINK THEY'RE STILL BLOCKING IT?

MAYBE-- BUT WE CAN'T GO ANY DEEPER THAN THIS OR WE'LL GET LOST.

HELL, WE MAY ALREADY BE LOST.

HADEN--







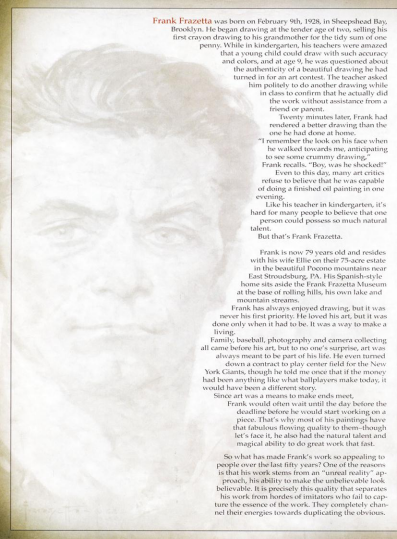








GO ON CONTINUO.



Frank Frazetta was born on February 9th, 1928, in Sheepshead Bay, Brooklyn. He began drawing at the tender age of two, selling his first crayon drawing to his grandmother for the tidy sum of one penny. While in kindergarten, his teachers were amazed that a young child could draw with such accuracy and colors, and at age 9, he was questioned about the authenticity of a beautiful drawing he had turned in for an art contest. The teacher asked him politely to do another drawing while in class to confirm that he actually did the work without assistance from a friend or parent.

Twenty minutes later, Frank had rendered a better drawing than the one he had done at home.

"I remember the look on his face when he walked towards me, anticipating to see some crummy drawing,"

Frank recalls. "Boy, was he shocked!"

Even to this day, many art critics refuse to believe that he was capable of doing a finished oil painting in one evening.

Like his teacher in kindergarten, it's hard for many people to believe that one person could possess so much natural talent.

But that's Frank Frazetta.

Frank is now 79 years old and resides with his wife Ellie on their 75-acre estate in the beautiful Pocono mountains near East Stroudsburg, PA. His Spanish-style home sits aside the Frank Frazetta Museum at the base of rolling hills, his own lake and mountain streams.

Frank has always enjoyed drawing, but it was never his first priority. He loved his art, but it was done only when it had to be. It was a way to make a living.

Family, baseball, photography and camera collecting all came before his art, but to no one's surprise, art was always meant to be part of his life. He even turned down a contract to play center field for the New York Giants, though he told me once that if the money had been anything like what ballplayers make today, it would have been a different story.

Since art was a means to make ends meet,

Frank would often wait until the day before the deadline before he would start working on a piece. That's why most of his paintings have that fabulous flowing quality to them—though let's face it, he also had the natural talent and magical ability to do great work that fast.

So what has made Frank's work so appealing to people over the last fifty years? One of the reasons is that his work stems from an "unreal reality" approach, his ability to make the unbelievable look believable. It is precisely this quality that separates his work from hordes of imitators who fail to capture the essence of the work. They completely channel their energies towards duplicating the obvious.

"I see things as they exist," Frank explains, "but I paint them from the image they've left on my mind, rather than how they appear in reality. For example, if you really examine your fears, you realize how out of proportion they are. Your mind's eye constantly paints pictures far in excess of what's real. I try to capture those images in my work. I'll make the fist coming straight at you larger, bonier, and much more menacing, because I'm dealing with the emotion of fear and not the anatomical proportions of the hand. A sword can kill, and I will exaggerate those qualities in a sword that will emphasize it's ability to kill, the size, the hardness, the coldness of the metal, the point, the sharpened edge, whatever it takes to spell out the emotion best."

Frank creates a color scheme, a building, an atmosphere, a monster, a world that does not exist—but all feel tangibly real. And the action in his paintings is as amazing as his figures, monsters, cities, and the women—oh those Frazetta women!

"I respond to the action," Frank explains, "and the women can be sensual and erotic at times...I try to capture that precise motion or pose when she is at her most sensuous. I do exaggerate a lot in my work, but find that I have to exaggerate the least when painting women. The real thing is often more than enough." My father has always worked best under pressure. He would have two months to get a cover in for a *Creeper* or *Eerie*, and time after time, my father would literally wait until the last day or two before he'd start. I recall as a young boy, we were living in a small apartment in Brooklyn, the telephone would be ringing off the hook all week long and my father would be saying to the publisher that "the picture is pretty well finished, I just have to add the finishing touches. Don't worry, it'll be done first thing in the morning." He'd hang up the phone and I'd ask him, "Hey dad, when are you going to start the painting?" He'd reply, "I'm going to start after you go to bed, so you can see it when you wake up tomorrow morning."

Sure enough, when I got up the next day, I'd walk by his studio and see this beautiful painting covering the canvas that was blank just ten hours earlier. He'd bring the picture into the kitchen and ask what I thought, and obviously, I said it was great! Then I'd ask my dad, "How are you going to bring this into the publisher today if the paint is still wet?" He'd smile and say, "Watch this..."

He proceed to open the oven door and stick the entire painting inside, the heat on full blast, waving it back and forth. Within a few seconds, the painting began to warp into a full half-circle—which scared the heck out of me—but he would calmly pull the painting out of the hot oven, walk over to the kitchen sink with this deformed canvas and slowly rub a damp facecloth on the back of the painting. To my amazement, the painting began returning to its original form as if nothing had ever happened to it.

Many of his award-winning paintings were done in one evening, a remarkable feat when you consider that he paints in oils directly from his imagination and without any references other than the mirror he keeps at his side, to check out things with a new and fresh perspective.

If unsatisfied with the progression, he will paint over the areas, or less frequently, start a whole new painting. There are nearly a dozen finished paintings hanging on the museum walls that have another painting underneath them!

Surprisingly, Frank never put his full effort into any of his paintings until he was able to keep the original art. The publishers had always kept his art until Frank decided to take a pay cut in order to keep the original art.

At the time, he was receiving \$300 for the finished work, so while he would retain the originals, he would only get \$150 for the assignment. It turned out to be a very wise move, as Frank's originals can now command six- and seven-figure prices, though he's turned down numerous offers—even from Hollywood stars—in order to keep certain, select pieces for himself and his family.

Ultimately, money had a place in my father's life except to pay the bills and put food on the table. His wife Ellie runs the business and continues to make most of the business decisions pertaining to the licensing and advertising of Frank's work. She also runs the museum every Saturday and Sunday from May through Christmas, finding time in between to keep things rolling with all of the other business affairs.

In the 1980's, my father nearly died from a misdiagnosed thyroid problem. Despite being sent to one of the nation's best medical clinics for nearly two years and being tested every day, he was sent home without the correct diagnosis—and a \$2,000,000 medical bill to boot. The problem was finally diagnosed properly, and he received the necessary treatment, but not before he almost suffocated during a harrowing 2-hour drive with my sister to the nearest hospital.

In 1995, tragedy struck again, and Frank suffered a series of strokes which took much of his power from his right side. Although he still has use of his right hand, he had to relearn to draw with his left hand. Amazingly, with a little persuasion and encouragement, he began to draw almost as well with his left hand. The art is still fabulous and possesses that signature Frazetta touch, but it takes him 3 to 4 times longer to complete a picture.

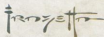
Despite the adversity, Frank holds no grudges nor does he wake up any given day blaming someone for his ailments. He loves every day and continues to amaze us all with his spirit and his loving qualities. The grandchildren keep him on his toes and love to visit with him, sitting by his side and drawing with him for hours.

My father is not only one of the world's great artists, but he is truly a special human being—and anyone who has had the pleasure of meeting him will say the same.

—Frank Frazetta, Jr. / 2007

THE INCREDIBLE WORK OF FRANK FRAZETTA HAS INFLUENCED COUNTLESS ARTISTS OVER THE YEARS—IN FACT, IT'S RARE TO FIND AN ARTIST WORKING IN COMICS, FILM, TELEVISION, NOVELS, OR VIDEO GAMES WHO HASN'T BEEN INFLUENCED BY FRAZETTA'S WORK IN SOME WAY.

FROM HIS WORLD-RENOWNED OIL PAINTINGS TO HIS GROUNDBREAKING COMIC ILLUSTRATIONS, FRAZETTA HAS CREATED A STYLE THAT IS ALL HIS OWN, AND HIS INFLUENCE WILL UNDOUBTEDLY BE FELT FOR MANY GENERATIONS TO COME.



HERE'S WHAT IMAGE COMICS FOUNDERS HAD TO SAY ABOUT THE LIVING LEGEND'S INFLUENCE ON THEIR WORK.

"FRANK FRAZETTA IS SIMPLY THE BEST AT WHAT HE DOES. FRANK DREW AMAZING COMICS AND HE COULD HAVE STAYED IN THE FIELD AND KICKED EVERYBODY'S ASS. THE FEW COVERS HE DREW SET A STANDARD THAT IS UNMATCHED TO THIS DAY. BUT FRANK WASN'T CONTENT TO MERELY CONQUER COMICS. HE MOVED ON TO BECOME THE PREMIERE FANTASY ILLUSTRATOR OF ALL TIME."

ERIK LARSEN/PUBLISHER AT IMAGE COMICS/CREATOR OF SAVAGE DRAGON

"PRIOR TO TURNING PRO IN THE COMIC BOOK FIELD, I WAS LOOKING AROUND AT MANY DIFFERENT ARTISTIC STYLES AND LOOKS FOR BOTH INSPIRATION AND EDUCATION. UPON COMING ACROSS THE WORK OF FRANK FRAZETTA, HE QUICKLY FELL INTO THAT SMALL LIST OF ARTISTS THAT WERE BOTH A BLESSING AND A CURSE.

WHY, YOU MIGHT ASK?

BECAUSE THERE ARE THOSE FEW RARE CREATORS WHOSE WORK IS SO POWERFUL AND IMPRESSIVE THAT I AM NOT REMOTELY CAPABLE OF TRYING TO FIGURE OUT ON ANY LEVEL HOW THEY WERE ABLE TO TAP INTO THE MAGIC OF THEIR STYLES. I ADMIRE THESE ARTISTS, EVEN THOUGH THEY FRUSTRATED ME WITH THEIR UNBELIEVABLE SKILLS. FRANK IS ON THAT LIST FOR ME."

TODD MCFARLANE/PRESIDENT OF IMAGE COMICS/CREATOR OF SPAWN

"I REMEMBER THE FIRST TIME ART MATTERED TO ME. IT WAS WHEN I PICKED UP A WELL-WORN PAPERBACK THAT BELONGED TO MY OLDER BROTHER. THE BOOK WAS TARZAN AND THE COVER ARTIST WAS FRANK FRAZETTA. I NEVER DID GET AROUND TO READING IT, AS THE COVER WAS ALL THE STORY I NEEDED. THERE WAS JUST NO WAY THE WORDS INSIDE COULD POSSIBLY MATCH WHAT THAT COVER HAD IGNITED IN MY IMAGINATION.

I WAS JUST 8, MAYBE 9 WHEN I SAW IT AND HADN'T YET DEVELOPED ANY REAL SENSE OF WHAT MADE ONE ARTIST STAND OUT FROM THE OTHERS. BUT THAT COVER, AND THE RAW POWER THAT FLOWED FROM IT, WILL BE FOREVER ETCHED AS THE FIRST TIME ART OF ANY KIND MADE ME FEEL SOMETHING. IT IS THE REASON I DO WHAT I DO TODAY."

MARC SILVESTRI/CEO OF IMAGE COMICS/CREATOR OF CYBERFORCE

"WHEN I WAS TEN I HAD MY TONSILS REMOVED. MY MOTHER BROUGHT ME SOME BOOKS TO READ, EDGAR RICE BURROUGHS. WHILE I LIKED THE STORIES WELL ENOUGH, WHAT CAPTURED ME WAS THE WONDERFUL ILLUSTRATIONS. BEAUTIFUL LINWORK OF SUCH POWER AND FORM, COMPOSITIONALLY PERFECT IN BALANCE AND STYLE. FROM THAT DAY FORWARD, FRANK FRAZETTA BECAME ONE OF MY GODS. HE STILL IS."

JIM VALENTINO/VICE-PRESIDENT OF IMAGE COMICS/CREATOR OF SHADOWHAWK

THE FRANK FRAZETTA MUSEUM

EAST STROUDSBURG, PA

This Spanish/Mexican style gallery is nestled on the 75-acre estate located in the heart of the Pocono's. This beautiful structure overlooks Frank's private 5-acre lake in a serene setting, amongst the towering spruce trees and surrounding mountains. Frank did the original preliminary draft of the museum, and his son, Frank Jr., did the architectural design plan and landscape design.

The 3,000 square foot gallery offers 2,500 square feet of open gallery for viewing all Frank's works and masterpieces. With cathedral ceilings, stucco walls and a Mexican tile roof orchestrated to accent Frank's art.

On display are all the original art that brought Frank his worldwide fame. Just imagine getting a chance to see *Death Dealer*, *Silver Warrior*, *Conan the Barbarian* and more masterpiece works up close, to see the brilliant colors and subtle brush strokes that remain unmatched to this day.

There is also a Gallery Store, in a smaller room, for the purchasing of some original art, lithographs, limited editions and other collectibles. The museum is operated by Frank's wife, Ellie, who has operated the business since 1971.

Museum hours are Saturdays and Sundays from 11am - 4pm EST. The museum will stay open through the Saturday before Christmas and will reopen sometime in April. No one is permitted on the premises at any other time without permission from Frank or Ellie personally. We please ask you to abide by these hours. Anyone on the estate before or after normal business hours will be considered trespassing. We thank you for your cooperation in this matter.

Admission to the museum will be a minimum donation of \$10 per person. All proceeds go to the maintenance of the gallery and preservation of the artwork.

Please visit www.frazettaartgallery.com for updates and events.



DEATH DEALER

CHAIN MAIL

WELCOME TO CHAIN MAIL, THE OFFICIAL LETTERS PAGE FOR FRANK FRAZZETTA'S DEATH DEALER. WE HOPE YOU ENJOYED THE FIRST ISSUE—AND I KNOW YOU ENJOYED THAT FINAL SPLASH PAGE!—AND WILL BE STICKING AROUND TO SEE WHAT HAPPENS IN THE NEXT FIVE ISSUES. CONSIDERING THAT FRANK FRAZZETTA HIMSELF HAS APPROVED THIS COMIC EACH STEP OF THE WAY, WE CAN CONFIDENTLY SAY THAT YOU WILL NOT BE DISAPPOINTED, DEAR READER!

I'M JOSHUA ORTEGA, WRITER FOR THE FFDD SERIES, AND I'LL BE YOUR HOST FOR EACH INSTALLMENT OF CHAIN MAIL. I'LL BE JOINED ON OCCASION BY ARTISTS NAT JONES AND JAY FOTOS, AND YOU NEVER KNOW WHEN THE LEGEND HIMSELF MAY EVEN MAKE AN APPEARANCE IN THESE PAGES....

WE'LL BE PRINTING LETTERS AND E-MAILS FROM READERS AND FRAZZETTA FANATICS EACH ISSUE, SO GET THOSE PENS OR KEYBOARDS READY, AND START SENDING US SOME MAIL!

"WHAT'S IN IT FOR ME?" YOU MAY ASK...WELL, THAT'S SIMPLE. ONE, IT'S THE BEST PLACE TO GET YOUR QUESTIONS ABOUT THE COMIC AND DEATH DEALER ANSWERED. TWO, YOU CAN SEE YOUR WORDS IMMORTALIZED ON THE PRINTED PAGE OF THE OFFICIAL DEATH DEALER COMIC. THREE, THE WRITER OF EACH PRINTED LETTER WILL GET THEIR VERY OWN SIGNED COPY OF THAT ISSUE. AND FOURTH? AS I SAID, YOU NEVER KNOW...THE MAIN MAN HIMSELF MAY EVEN STOP BY TO ANSWER YOUR LETTER!

FOR THIS FIRST ISSUE, WE ASKED MEMBERS OF THE OFFICIAL DEATH DEALER COMIC MESSAGE BOARDS OVER AT WWW.IMAGECOMICS.COM TO POST SOME LETTERS AND QUESTIONS. FOR ALL FUTURE ISSUES, PLEASE SEND ALL OF YOUR DD LETTERS TO:
DDCHAINMAIL@YAHOO.COM

ALL RIGHT, 'NUFF SAID, NOW ON TO YOUR LETTERS...

FRAZZETTA'S DEATH DEALER FUN FACT:

ON THE ORIGINAL 1973 DEATH DEALER PAINTING, FRANK FRAZZETTA FIRST HAD A SKULL PAINTED IN FOR THE FRONT OF DD'S HELMET. NOT SATISFIED WITH THE RESULTS, FRANK PAINTED IN THE BLACK SHADOW, GIVING DD THE MYSTERIOUS, CREEPY ICONIC CHARACTER WE ALL KNOW AND LOVE.

"AT LAST, THE DEATH DEALER HAS COMETH! THIS IS A GREAT PROJECT TO START THE YEAR! EXPECT MY UNWAVERING SUPPORT FOR DD AND IMAGE COMICS! MORE POWER! FRAZZETTA IS IMMORTAL!"

JAMI/DD FORUM OVER AT IMAGECOMICS.COM

THANKS FOR THE ENTHUSIASM, JAMI! SO WHAT DID YOU THINK OF THE FIRST ISSUE? WRITE IN AND LET US KNOW!

"I AM HOPING THIS IS GOING TO BE AN ONGOING, HOWEVER I BELIEVE RIGHT NOW IT IS ONLY SLATED AS A MINI, IS THIS TRUE? IF IT IS HOW MANY ISSUES IS IT SUPPOSE TO BE AND IF IT IS A MINI IS THERE ANY CHANCE OF THIS BECOMING AN ONGOING?"

I BELIEVE I HAVE READ THAT THIS WILL BE EXPLAINING DEATH DEALER'S ORIGIN. IF SO, IS IT GOING TO ONLY DEAL WITH THIS, OR WILL THERE BE MORE TO IT THAN JUST HOW HE CAME TO BE? PERSONALLY I AM HOPING FOR A REALLY INVOLVED ORIGIN STORY TO LAY DOWN THE GROUND WORK ON SUCH A GREAT CHARACTER."

GARRA/DD FORUM OVER AT IMAGECOMICS.COM

"SHADOWS OF MIRAHAN" IS 6 ISSUES, GARRA, A COMPLETE STORY THAT ALSO SERVES AS THE DEATH DEALER'S ORIGIN. AND AS FAR AS AN ONGOING SERIES? SUFFICE TO SAY THAT THE LAND OF IPARSA HAS MANY STORIES, SO DON'T BE SURPRISED IF YOU SEE SOME MORE FFDD COMICS IN THE NEAR FUTURE...

THANKS FOLKS, TIL NEXT MONTH!

JOSHUA ORTEGA



CREATOR BIOS



JOSHUA ORTEGA IS A SEATTLE-BASED WRITER WHOSE WORK SPANS NEARLY THE ENTIRE SPECTRUM OF THE POPULAR ARTS. HE HAS WRITTEN FOR EVERY MAJOR AMERICAN COMIC BOOK COMPANY, INCLUDING MARVEL, DC COMICS, DARK HORSE, IMAGE, TOP COW, TOKYOPOP, DYNAMITE ENTERTAINMENT AND MORE, WORKING ON HIGH-PROFILE PROPERTIES SUCH AS STAR WARS, SPIDER-MAN, STAR TREK, AND BATTLESTAR GALACTICA.

A FORMER JOURNALIST, ORTEGA IS ALSO THE AUTHOR OF THE CRITICALLY ACCLAIMED NOVEL ((FREQUENCIES)), CO-WRITER OF THE SHORT FILM "...LOVES MARTHA" AND HAS WORKED ON A WIDE VARIETY OF XBOX 360 TITLES FOR MICROSOFT GAME STUDIOS. UPDATES ON HIS NEW WORK CAN BE FOUND AT WWW.JOSHUAORTEGA.COM.



NAT JONES BEGAN HIS COMICS CAREER WHILE HE WAS STILL IN HIGH SCHOOL, AND SOON GAINED WIDESPREAD ACCLAIM FOR HIS WORK ON SPAWN: THE DARK AGES. NAT HAS WORKED ON AN IMPRESSIVE ARRAY OF TITLES FOR MANY OF TODAY'S TOP PUBLISHERS INCLUDING DARK HORSE, IMAGE, IDW AND FOX ATOMIC. HIS CREDITS INCLUDE SPAWN, 30 DAYS OF NIGHT, THREE TALES, ROB ZOMBIE'S THE NAIL, '68, AND 28 DAYS LATER; THE AFTERMATH. KNOWN PRIMARILY FOR HIS HIGHLY DETAILED PEN AND INK WORK, NAT IS ALSO AN ACCOMPLISHED PAINTER AS WELL AS A PUBLISHED WRITER. WWW.NATJONES.COM



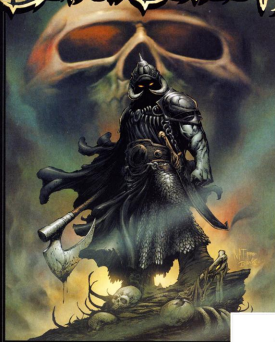
JAY FOTOS HAS BEEN WORKING PROFESSIONALLY IN THE COMIC INDUSTRY FOR NEARLY A DECADE AS AN ILLUSTRATOR/COLORIST WITH HUNDREDS OF COMIC PROJECTS UNDER HIS BELT. HIS IMPRESSIVE WORK RESUME ALSO COVERS VIRTUALLY EVERY OTHER MEDIUM AS WELL, INCLUDING MOVIES, ANIMATION, VIDEO GAMES, TV, ALBUM ART, MAGAZINES TO WEB DESIGN. JAY IS A NATIVE NEW YORKER WHO NOW RESIDES IN PHOENIX, ARIZONA WITH HIS WIFE TIFFANY.

"DEATH DEALER IS A TRUE LABOR OF LOVE, IF IT WAS NOT FOR BEING INTRODUCED TO FRANK FRAZZETTA'S WORK AS A CHILD IN THE 70'S, THINGS WOULD BE VERY DIFFERENT FOR ME...A TRUE ICON AND INSPIRATION". WWW.JAYFOTOS.COM



FRANK FRAZETTA'S

DEATH DEALER



JOSHUA ORTEGA

NAT JONES

LIMITED EDITION LITHOGRAPH 1000 PRINTED

DEATH DEALER

LIMITED EDITION PRINT

HIGH QUALITY, FRAMABLE 11X17, DOUBLE SIDED COLOR ON FRONT / LINE ART ON BACK, GLOSS UV COATED, SIGNED AND NUMBERED TO 1000 BY THE CREATIVE TEAM JOSHUA ORTEGA, NAT JONES AND JAY FOTOGIN. GOLD PRINT UNDER THE NAMES AT THE BOTTOM OF THE LITHOGRAPH. ALSO INCLUDED IS A 11.5X17.5 MYLAR PROTECTIVE SLEEVE. PLEASE VISIT WWW.MYSPACE/DEATHDEALER.COM FOR MORE INFO.



FRANK FRAZETTA'S

DEATH DEALER


NEXT ISSUE

THE DEATH DEALER RETURNS TO THE LAND OF IPARSIA, AS THE WAR BETWEEN ORO AND EDANI HEATS UP. BUT WHY ARE THE SOLDIERS OF EDANI MORE LIKE DEMONIC SHADOWS THAN MEN? AND WHAT ROLE WILL THE DEATH DEALER PLAY?

FIND OUT NEXT MONTH IN
FRANK FRAZETTA'S DEATH
DEALER #2!

ALTERNATE COVERS B AND C BY NAT JONES





YOU'RE
RIGHT, LAMBEAU--
HE'S ALIVE.

YEAH-- NOW
LET'S GET TRS
HOME.

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