



GODZILLA
VS.
BARKLEY

\$2.95 US
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GODZILLA VS. BARKLEY



READ IN AWE AS
GODZILLA
BATTLES
CHARLES BARKLEY

IN A CATAclySMIC
GAME OF HOOPS THE
LIKES OF WHICH HAS
NEVER BEFORE BEEN
WITNESSED BY
MAN!

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GODZILLA[®] VS. BARKLEY



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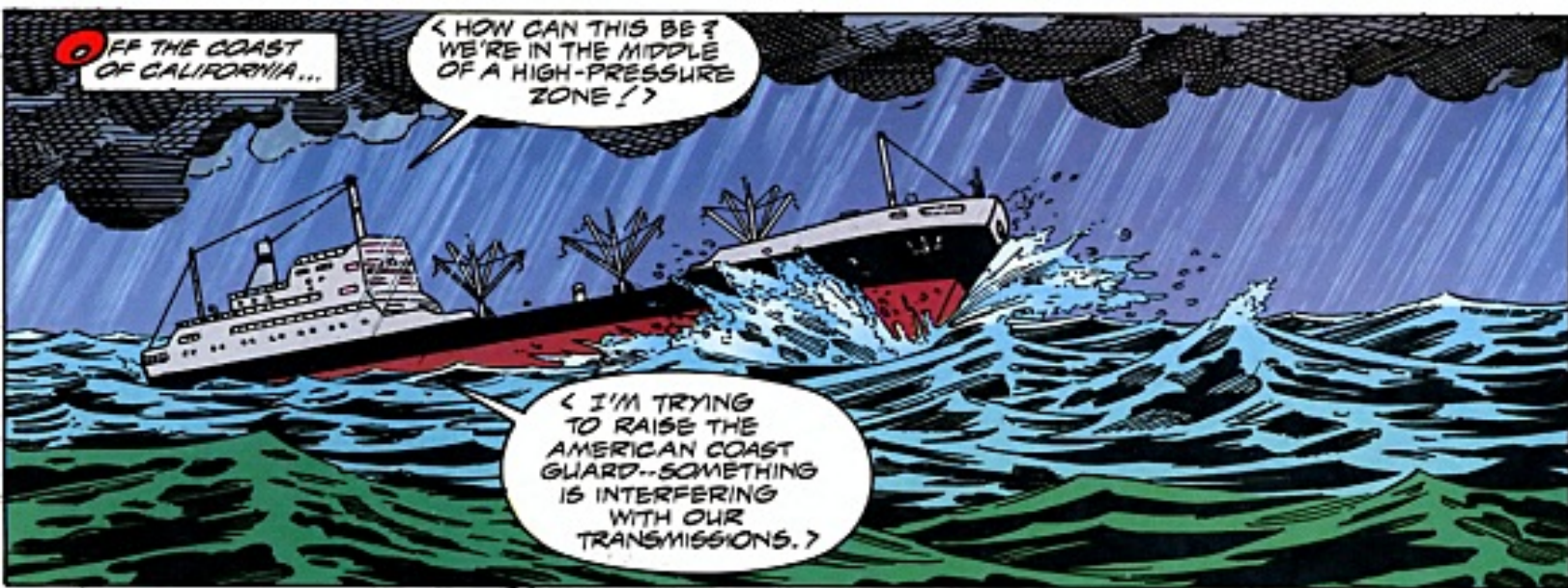
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OFF THE COAST OF CALIFORNIA...

< HOW CAN THIS BE ? WE'RE IN THE MIDDLE OF A HIGH-PRESSURE ZONE ! ? >

< I'M TRYING TO RAISE THE AMERICAN COAST GUARD--SOMETHING IS INTERFERING WITH OUR TRANSMISSIONS. >



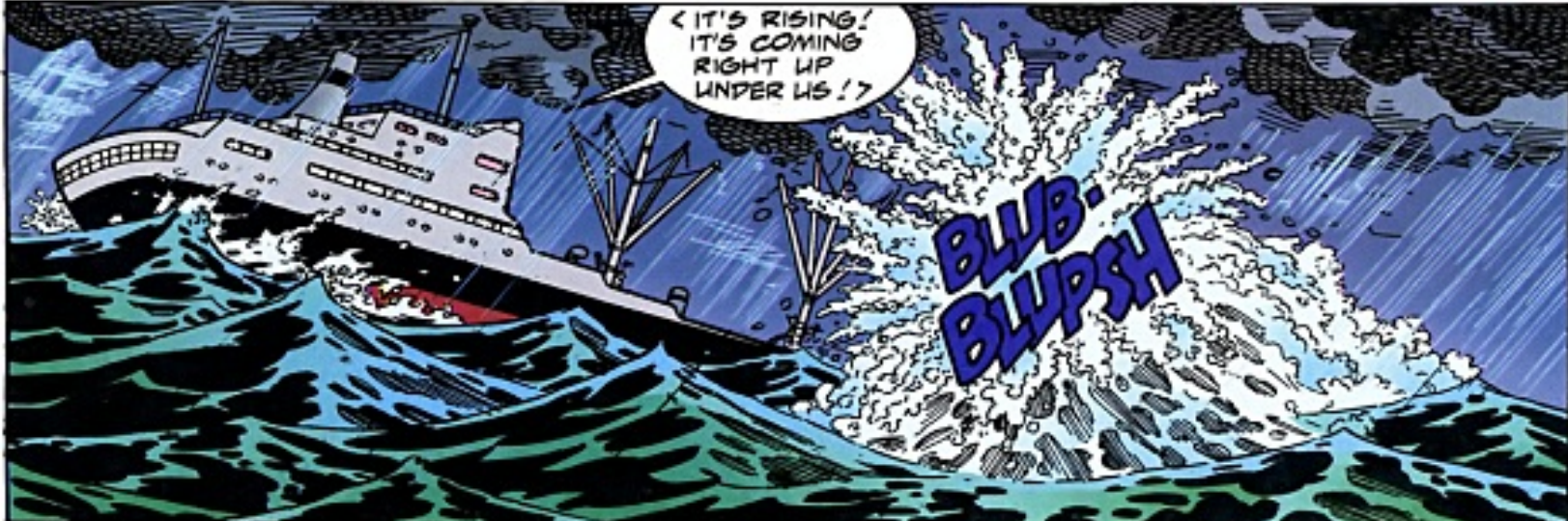
< MAKE SURE THE CARGO IS SECURED AND ALL THE MEN ARE IN THEIR LIFE JACKETS. >

< CAPTAIN--WHEN MY FATHER WAS A YOUNG MAN IN OSAKA HE SAW GODZILLA... >



< SILENCE ! IT'S BAD LUCK TO EVEN MENTION HIS NAME ! WE'RE MODERN MEN ! WE DO NOT BELIEVE IN THE OLD LEGENDS ! >

< I'M SORRY TO DISAGREE WITH YOU , CAPTAIN , BUT SONAR SHOWS SOMETHING LARGE IN THE WATER... >



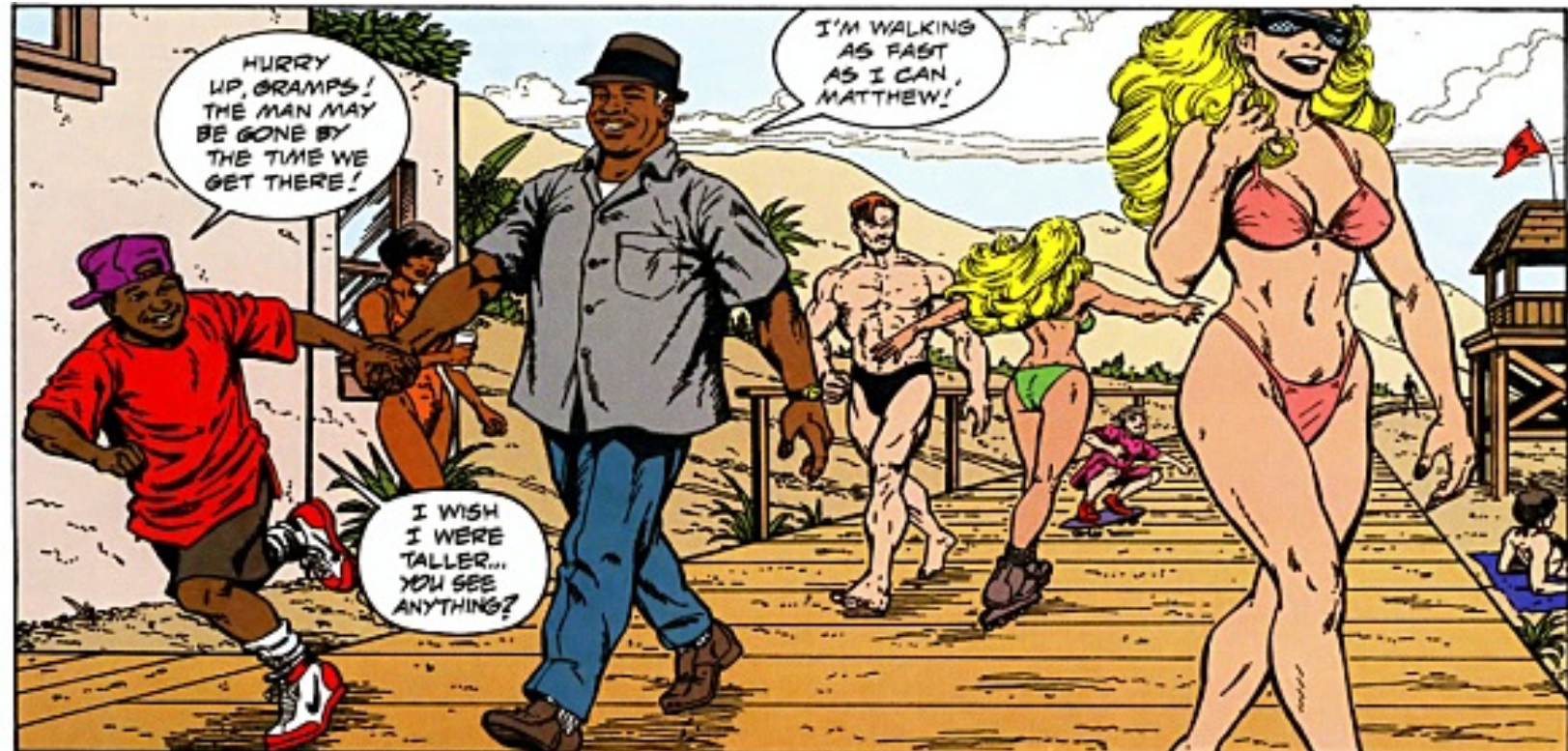
< IT'S RISING ! IT'S COMING RIGHT UP UNDER US ! >

**BLUB-
BLUPSH**

KRRRREEEEONNK



AIEEE!





GET IN LINE, KID.

I'VE COME ALL THE WAY FROM BRISBANE. I AM SIR CHARLES' BIGGEST FAN.

I AM.

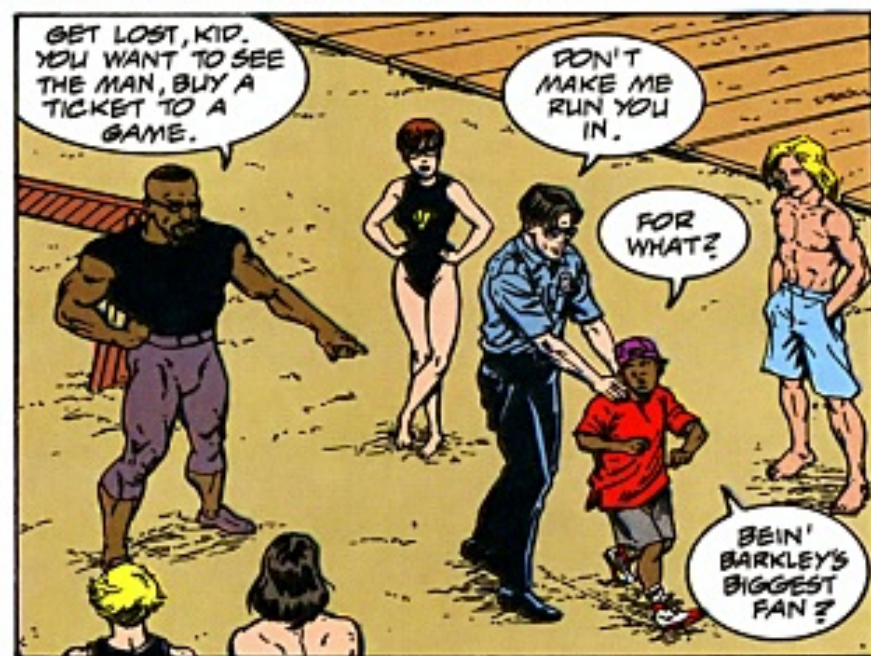
I'M AN IMPORTANT HOLLYWOOD PRODUCER AND I'M BARKLEY'S BIGGEST FAN!

I DIDN'T KNOW WHO BARKLEY WAS UNTIL HE MET ME!



OKAY--STAY BACK. PLEASE GO AROUND.

NO!
I GOTTA SEE CHARLES!
I GOTTA!



GET LOST, KID. YOU WANT TO SEE THE MAN, BUY A TICKET TO A GAME.

DON'T MAKE ME RUN YOU IN.

FOR WHAT?

BEIN' BARKLEY'S BIGGEST FAN?



SO HOW'D IT GO? YOU GET TO TALK TO HIM?

AWW... THEY WOULDN'T LET ME NEAR HIM, GRAMPS.



THEY ACTED LIKE I WAS JOHN HINCKLEY OR SOMETHIN'!

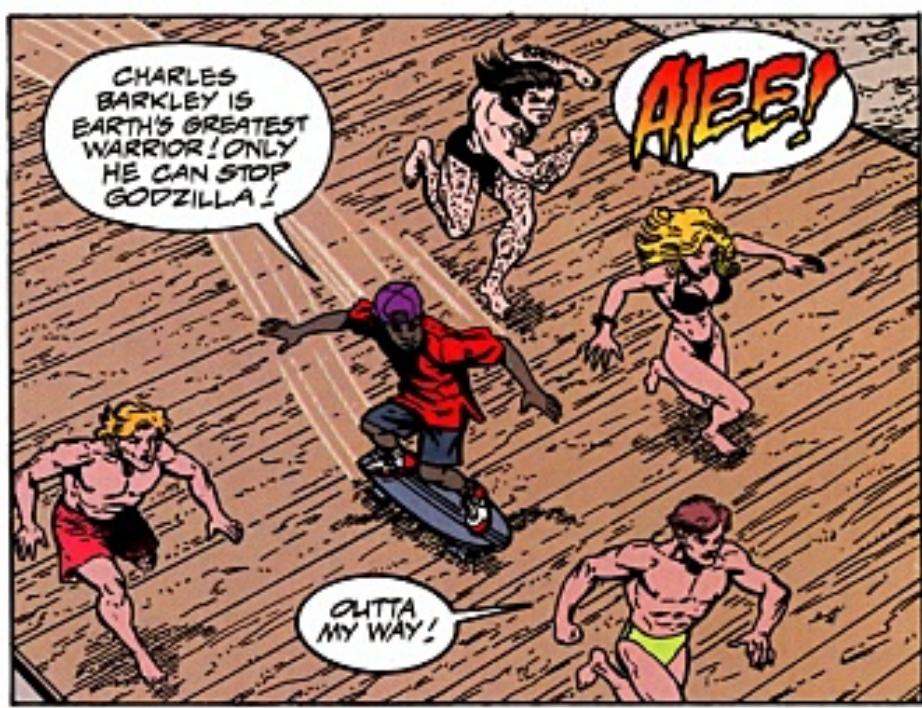
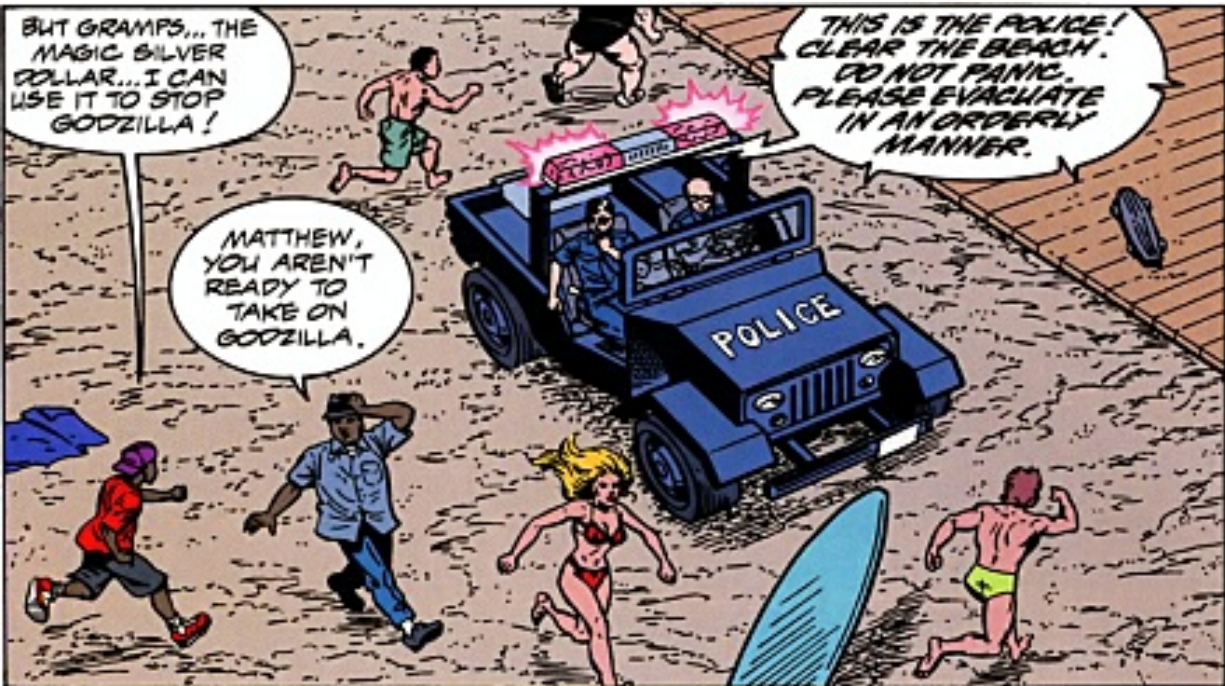
WELL NOW, MATTHEW, WHEN YOU GET TO BE AS BIG AS BARKLEY, YOU HAVE TO TAKE PRECAUTIONS.

YOU'LL BE THAT BIG SOME-DAY.















WE DON'T HAVE TIME FOR THIS, MR. BARKLEY.

WE'RE DUE AT THE OPTIMISTS CLUB, MR. BARKLEY.

WHAT'CHA WANT, KID?

YOU GOTTA STOP GODZILLA! TAKE THIS DOLLAR.

THERE'S A TIME AND A PLACE FOR THIS, MR. BARKLEY.

I DON'T HAVE TO STOP THAT UGLY MONSTER AND I DON'T WANT YOUR DOLLAR. YOU WANT TO GIVE ME A DOLLAR. BUY A TICKET TO THE GAME.



BUT CHARLES, ONLY YOU CAN STOP GODZILLA...



...BECAUSE YOU'RE EARTH'S GREATEST WARRIOR!

HMMM... YOU MAY HAVE A POINT THERE. WHAT'S YOUR NAME, KID?



MATT.

WE HAVE TO LEAVE NOW, MR. BARKLEY.



YOU KNOW WHAT? YOU'RE FIRED!

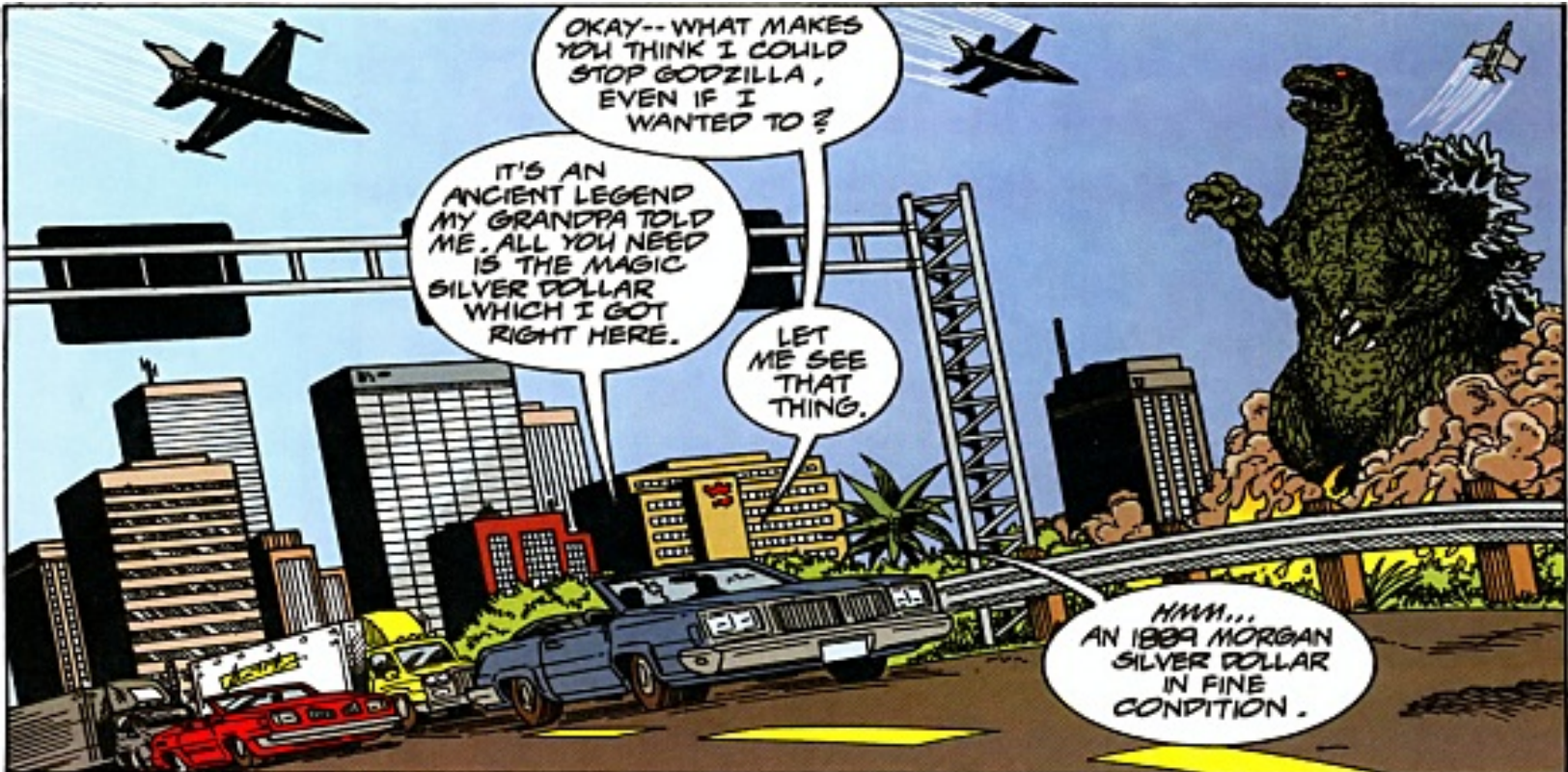
WHAT?

YOU HEARD ME! GO ON-- TAKE A HIKE!

WHAT IF YOU SAY SOMETHING THAT OFFENDS SOMEONE-- LIKE A LITTLE OLD LADY IN VERMONT?

YOU GHYSSSSSS... TELL HER TO WRITE ME, OKAY? NOW GIVE US SOME SPACE.





OKAY--WHAT MAKES YOU THINK I COULD STOP GODZILLA, EVEN IF I WANTED TO?

IT'S AN ANCIENT LEGEND MY GRANDPA TOLD ME. ALL YOU NEED IS THE MAGIC SILVER DOLLAR WHICH I GOT RIGHT HERE.

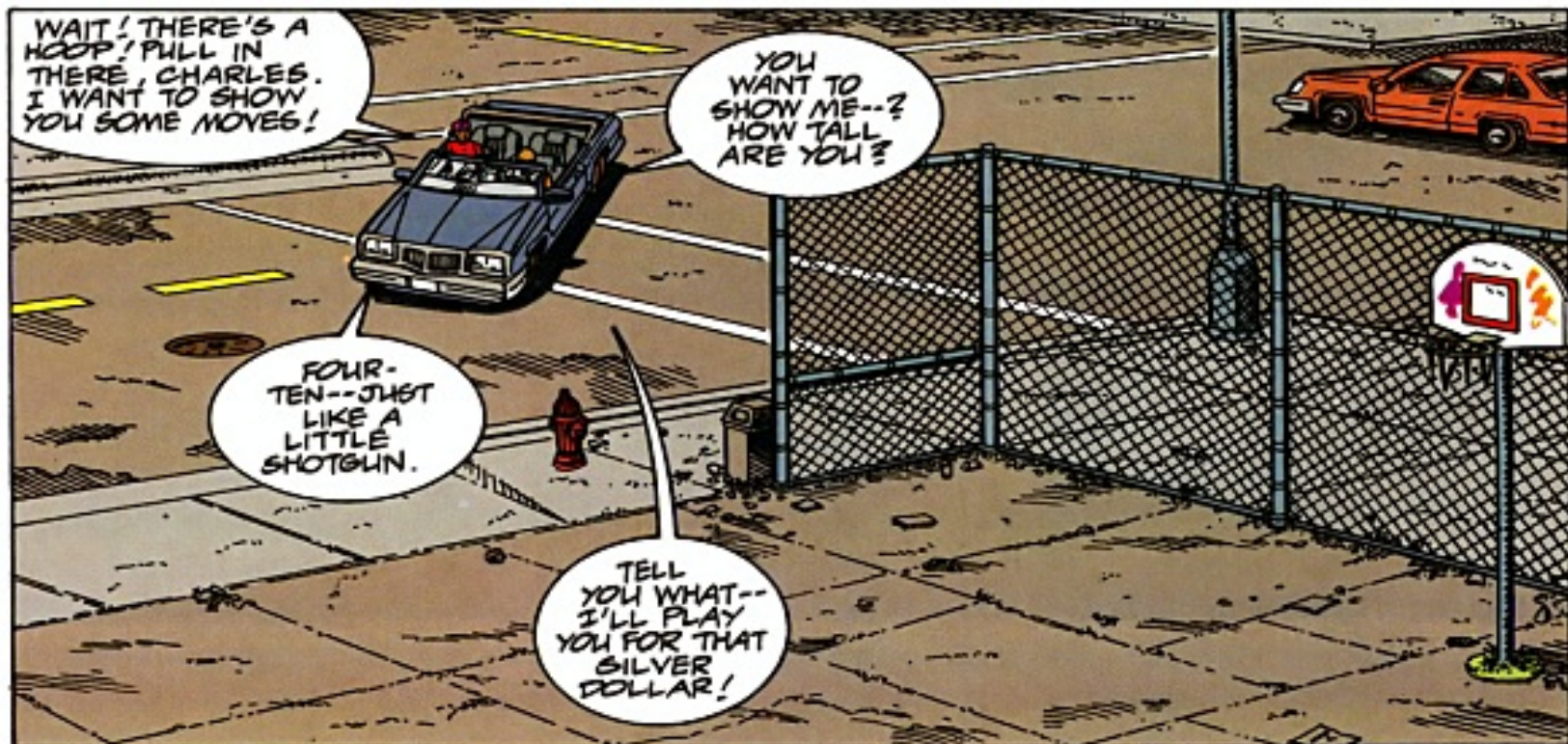
LET ME SEE THAT THING.

HMM... AN 1989 MORGAN SILVER DOLLAR IN FINE CONDITION.



MAYBE YOU GOT TO PUT IT IN YOUR MOUTH OR SOMETHING.

YOU DON'T PUT STRANGE MONEY IN YOUR MOUTH-- YOU DON'T KNOW WHERE IT'S BEEN.



WAIT! THERE'S A HOOP! PULL IN THERE, CHARLES. I WANT TO SHOW YOU SOME MOVES!

YOU WANT TO SHOW ME--? HOW TALL ARE YOU?

FOUR-TEN--JUST LIKE A LITTLE SHOTGUN.

TELL YOU WHAT-- I'LL PLAY YOU FOR THAT SILVER DOLLAR!







SO FAR, THERE'S BEEN NO LOSS OF LIFE... BUT NOW THE MONSTER IS IN THE FINANCIAL DISTRICT...

THE GOVERNOR'S HANDS ARE TIED. ANY FORCE SUFFICIENT TO DESTROY THE MONSTER--

-- WOULD RESULT IN MASSIVE LOSS OF LIFE!



THIS IS JANET PLANET REPORTING LIVE FROM THE KQED NEWS 'COPTER. WE'VE JUST BEEN INFORMED BY THE JAPANESE MINISTRY OF DEFENSE THAT THE MONSTER'S NAME IS GODZILLA...



JAPAN IS SENDING A SPECIAL TEAM TO HELP FIGHT GODZILLA, BUT IT MAY ALREADY BE TOO LATE...

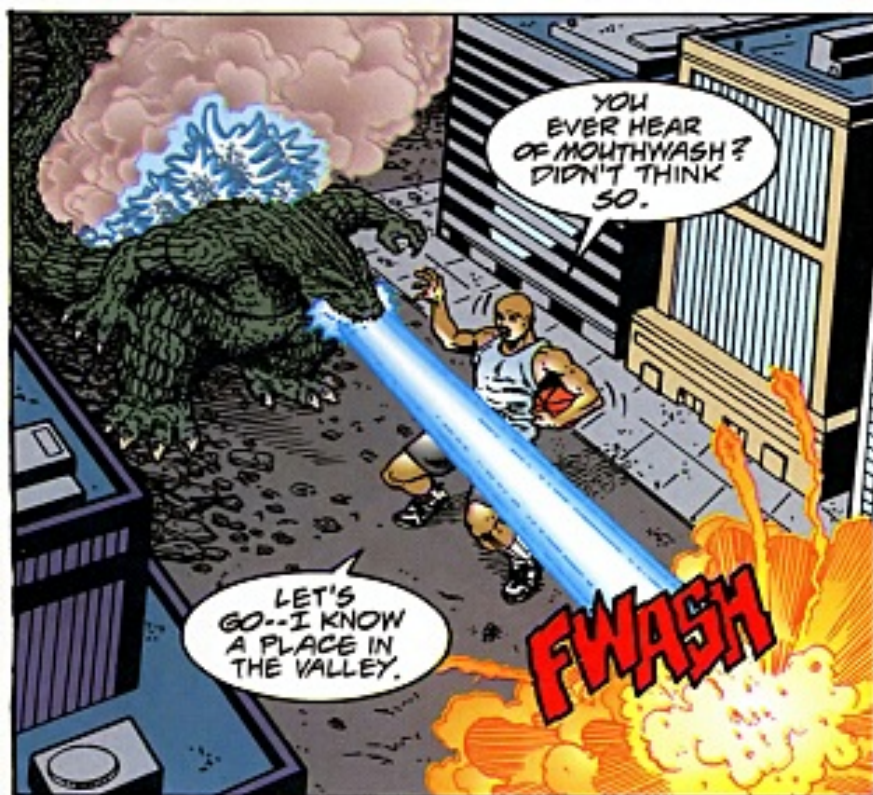
WAIT A MINUTE, SOMETHING'S HAPPENING...



HEY!
HEY, YOU
SORRY SUITCASE-
LOOKIN' SUCKER!
I'M TALKIN'
TO YOU!

THIS IS
UNBELIEVABLE!
IT'S CHARLES BARKLEY,
AND HE'S THREE HUNDRED
FEET TALL! HE'S
ADDRESSING GODZILLA!

I'M
GOING TO
PUT THIS
ON THE
AIR!





THERE'S OUR BASKET--THE OLD SHUTTLE SCAFFOLD.

WE'LL PLAY TO FIFTEEN--AND JUST TO SHOW YOU WHAT A NICE GUY I AM, I'M GONNA LET YOU HAVE THE BALL.

HANG A SEC, BIG GUY...



RENCH

AHH... THAT'S MORE LIKE IT! NOW IT'S REGULATION.

GROOF



GIVE ME YOUR BEST GAME. AND IF YOU BREATHE ON ME, I'M GONNA TAKE IT PERSONAL!

SNURGE



FUP
FUP
FUP
FUP

WE SEE THEM! CHARLES AND GODZILLA ARE GOING AT IT AT SCARFE AIR FORCE BASE!

HURRY GRAMPA! I CAN SEE THEM!

I SEE THEM, TOO. DON'T KNOW WHY WE GOT TO BE RUSHIN' TOWARD DANGER. SEEMS TO ME WE SHOULD GO THE OTHER WAY.



WHOO-EE!
I NEED TO
GET YOU A
DEODORANT
ENDORSEMENT!

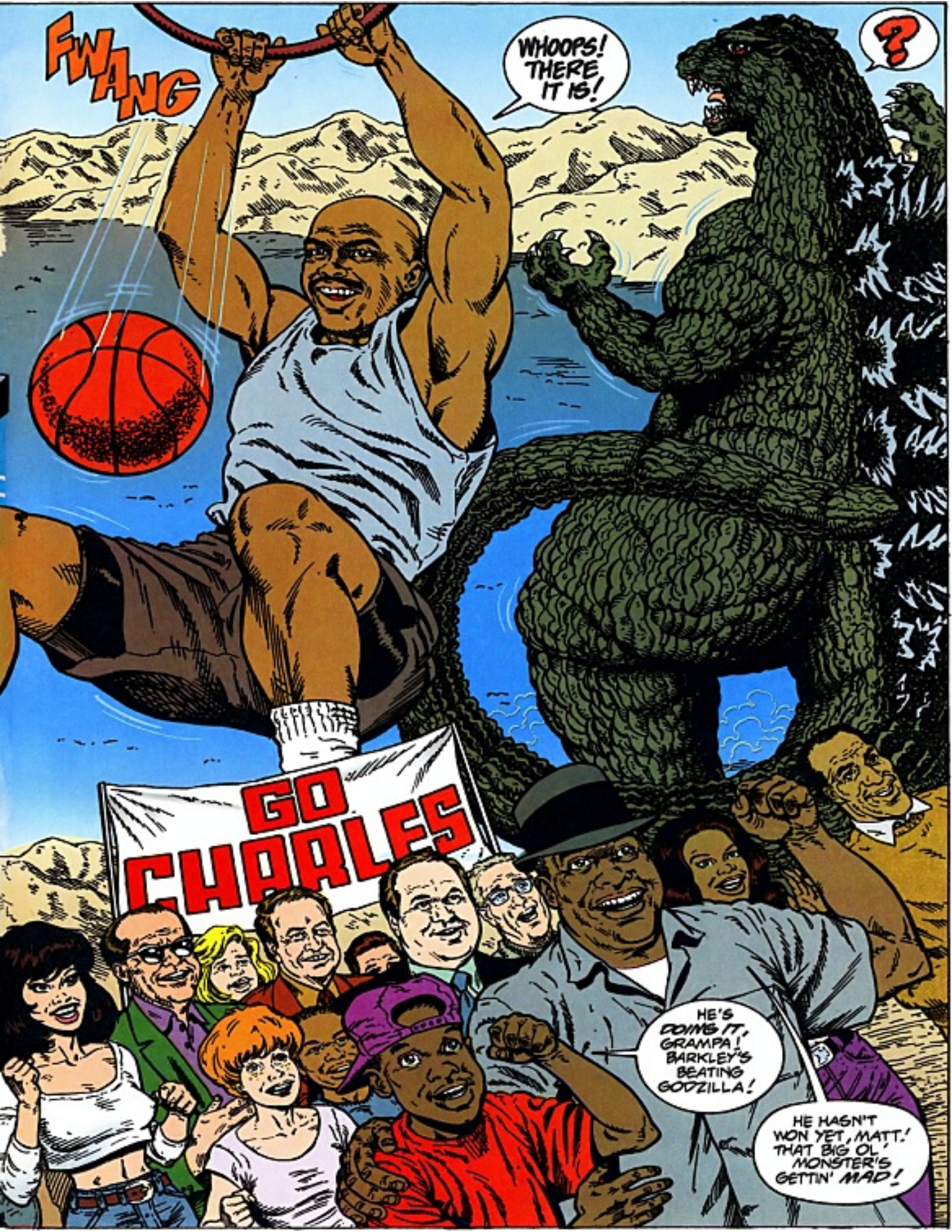
IN YOUR
FACE,
GODZILLA!

'SCUSE
MY ELBOW,
GOOD
LOOKIN'...

... BUT I
GOT AN
APPOINT-
MENT!

GROWL!





FWANG

WHOOPS!
THERE
IT IS!

?

GO
CHARLES

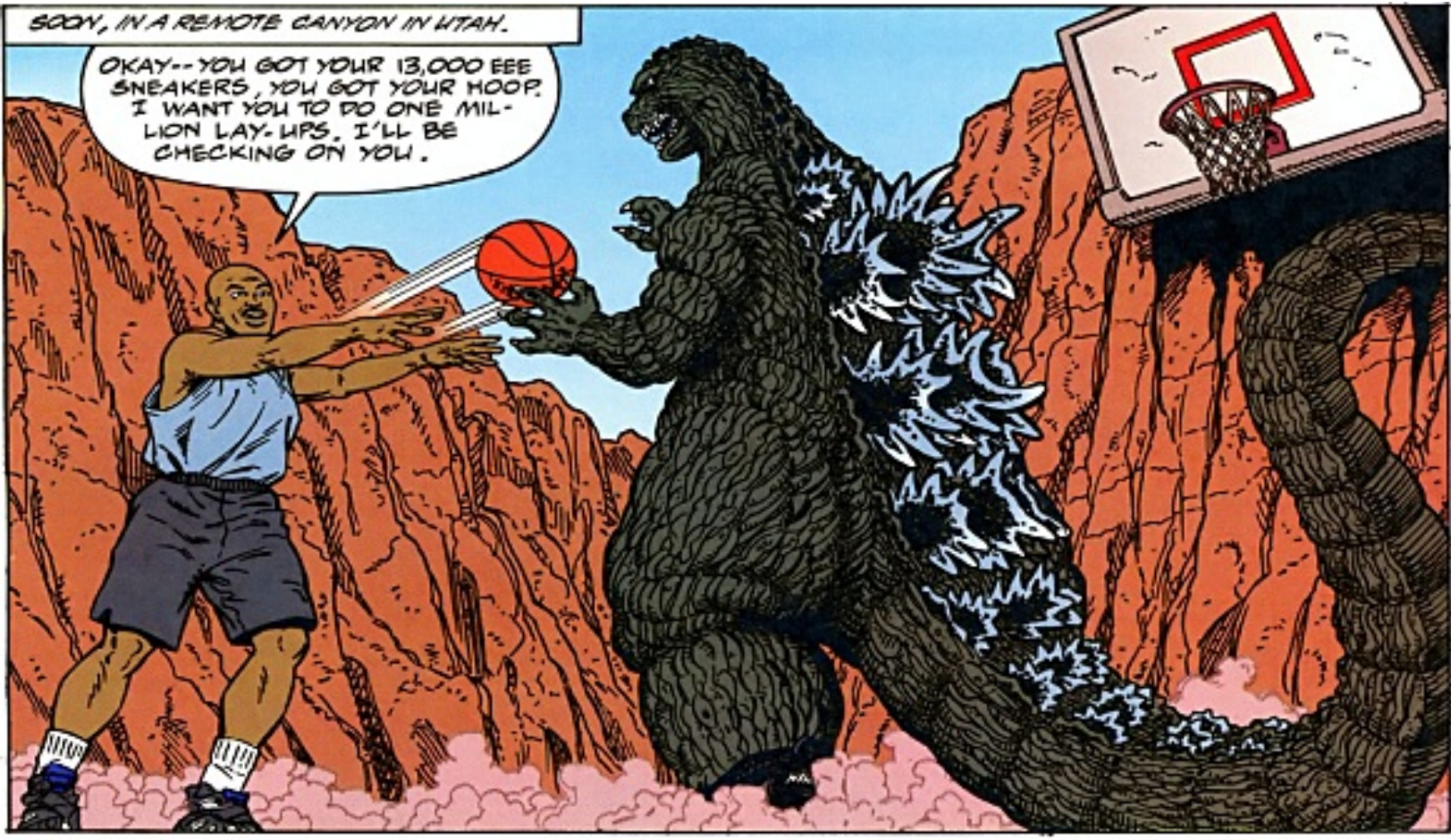
HE'S
DOING IT!
GRAMPA!
BARKLEY'S
BEATING
GODZILLA!

HE HASN'T
WON YET, MATT!
THAT BIG OL'
MONSTER'S
GETTIN' MAD!



SOON, IN A REMOTE CANYON IN UTAH.

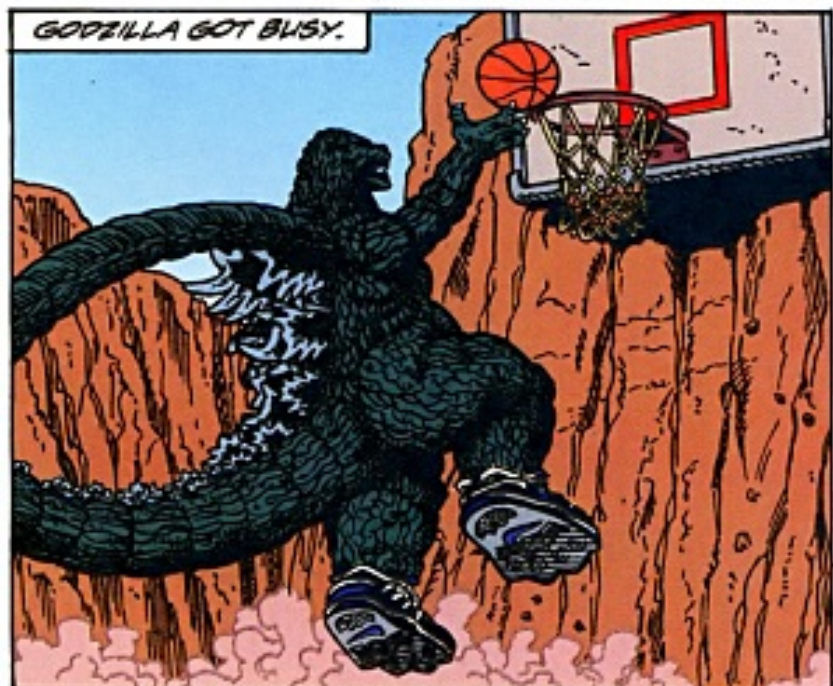
OKAY-- YOU GOT YOUR 13,000 FEE SNEAKERS, YOU GOT YOUR HOOP. I WANT YOU TO DO ONE MILLION LAY-UPS. I'LL BE CHECKING ON YOU.



ALL RIGHT! LET'S GET BUSY! SEE YOU IN ABOUT A HUNDRED YEARS!



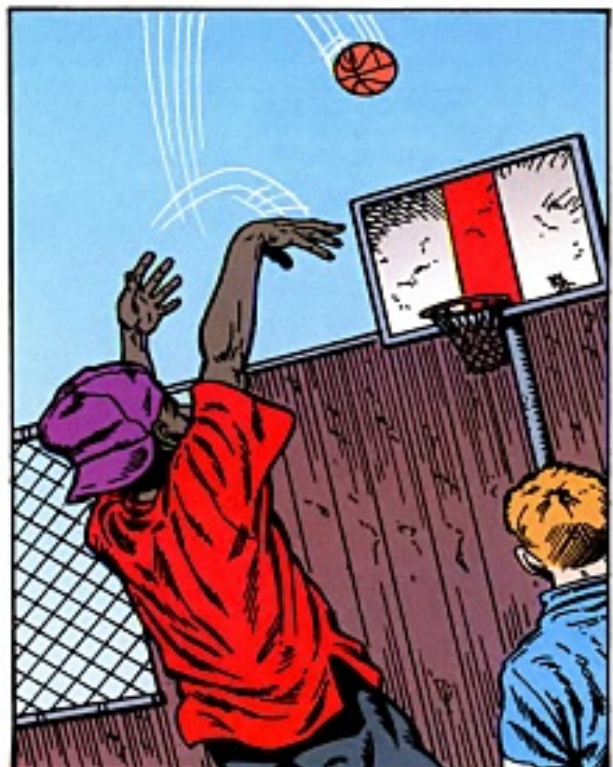
GODZILLA GOT BUSY.



WHAT WILL YOU DO IN THE CITY, CHARLES?

GOT TO SEE A BOY ABOUT A BUCK.







LEGEND



**Art Adams • John Byrne • Paul Chadwick •
Geof Darrow • Dave Gibbons • Mike Mignola • Frank Miller**

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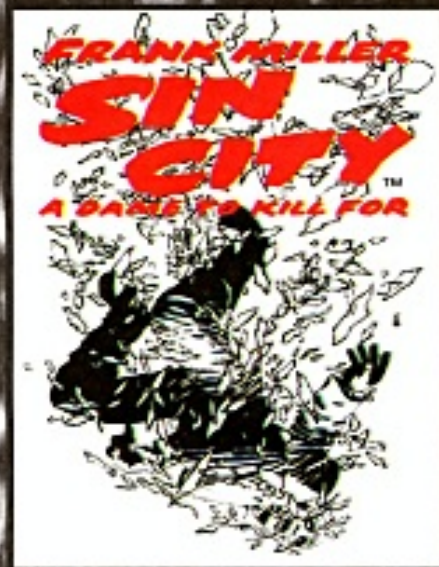
December 1994



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A STORM IS COMING THIS WINTER! THE STUFF OF WHICH LEGENDS ARE MADE.



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DECEMBER 1993

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UTOPIA OF COMICS'
GREATEST WORLD...
BUT IF YOU DON'T
ALREADY LIVE
THERE, FORGET IT!
THEY'RE BUILDING
A WALL TO KEEP
YOU OUT!**

Catalyst: Agents of Change #1 • Written by Eddie Campbell and Pete Ford • Art by Tim Hamilton and Shane Glines • Color cover by Jason Pearson • \$2.00 U.S., \$2.70 Canada • 32 Color pages • FEBRUARY 1994

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MASSACRED BY A BAND
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SURFACING FEBRUARY 1, 1994

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FINISH LINE

It has been observed that comics and jazz are among the few art forms to originate in America. This is impressive in regard to the legacy of artists such as George Herriman and Duke Ellington, and trivial in consideration of Rob Liefeld and Kenny G. Sophomoric comparisons aside, there is a crucial difference between comics and jazz, beyond the obvious disparity of visual art

and music: comics were developed for the commercial purpose to attract readers to newspapers; jazz was introduced by the extemporaneous improvisations of black musicians.

Cartoonists had a popular, widely accepted forum to demonstrate their talent, and it seems a happy occurrence that an art form had emerged from a commercial venture. With jazz, it is something of a miracle that an art form emerged *at all* from such oppressed people. Comics may be an artistic triumph, but jazz is a triumph of human spirit.

Many of the great American jazz artists were (and are) black, and their biographies abound with the horrors of racism. Although comics did not evolve from racism, they have done much to perpetuate it. The infrequent inclusion of non-white comics characters was usually represented by either porters or bellhops. When "promoted" to sidekick status, the results were bucktoothed coolies, Ebony White, and a leopard-skin clad noble savage paired with a tuxedoed magician.

Some publishers (notably EC Comics) endorsed equal rights by featuring stories against racism and bigotry. Still, it was rare that a non-white character was implemented without a purpose: to convey a moral message, or tackle a racial issue. Whites appeared in comics without any explanation because whites could appear on the damn moon without explanation.

Perhaps nothing embodies white power more than is evidenced by American superhero comics. For those who believe that God created man in His own image, they can gaze at the ceiling of the Sistine Chapel, or in the pages of virtually any superhero comic, to see how white male artists have gazed into a philosophically distorted mirror and returned the favor. Had the creators of the first comic-book

superhero been black and attempted to use this mirror, it is unlikely that Superman would have flown without a considerable facelift.

For all their powers, even superheroes are not immune from tokenization by their own names. *Black Lightning*, *Black Panther*, *Black Falcon*, and *Black Goliath* were apparently considered not worthwhile (i.e., marketable) unless distinguished by color. Would the same geniuses who concocted these names think twice before attaching *White* as a character's prefix? Comics are not uniquely guilty of casually lunatic double standards and reverse discrimination. Television shows such as "In Living Color" feature black performers uttering "honky" and "cracker" for the sake of comedy, and audiences found humor in Wesley Snipes' self-referential snarl, "Always bet on black," in the film *Passenger 57*, while no one, of course, laughs at the politically incorrect caucasoid who even *thinks* the word "nigger." Never bet on white?

There is nothing wrong with occasionally enjoying mindless entertainment, but to do so without consideration of *why* one finds pleasure in such pabulum is hardly heroic. Perhaps a day will come when people are not summarily evaluated by the color of their skin, and it will trickle down to a child who can pick up a comic book and read stories that reflect that world. It's a fine wish, but unpopular ideas are as difficult to kill as popular superheroes. Our culture, by way of literature, film, and comics, supports its worst enemies of the mind, and has repeatedly reinforced that a white man is King of the Jungle.

People don't have to accept racism in comics, or anywhere else.

Ryder Windham
Dark Horse Editor

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