



image

315

DIGITAL EDITION

SPAWN

TODD
MCFARLANE

CARLO
BARBERI



WORLD RECORD BREAKING COMIC!



SPAWN

TODD McFARLANE
SCRIPT/PLOT

CARLO BARBERI
ART

TOM ORZECOWSKI
LETTERING

JAY DAVID RAMOS
COLORS

GREG CAPULLO
BJÖRN BARENDS
STEPHEN SEGOVIA
COVER ARTISTS

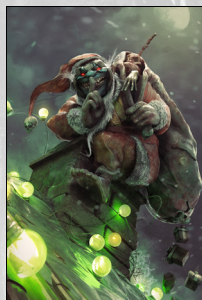
TODD McFARLANE
CREATIVE DIRECTOR

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EDITOR

Production Artist
NIKOLETT MIHÁLKA

Publisher For
Image Comics/
Chief Creative Officer
ERIC STEPHENSON

SPAWN CREATED BY
TODD McFARLANE



PREVIOUSLY IN SPAWN

Previously: Cult of Omega – Overt-Kill has been decimated, left for dead and Spawn has been captured by Omega, who then reveals that he is not the only familiar face on this Island Prison!

ARROGANT, OMEGA
SPAWN HAD LET HIS
GUARD DOWN.

SHANK

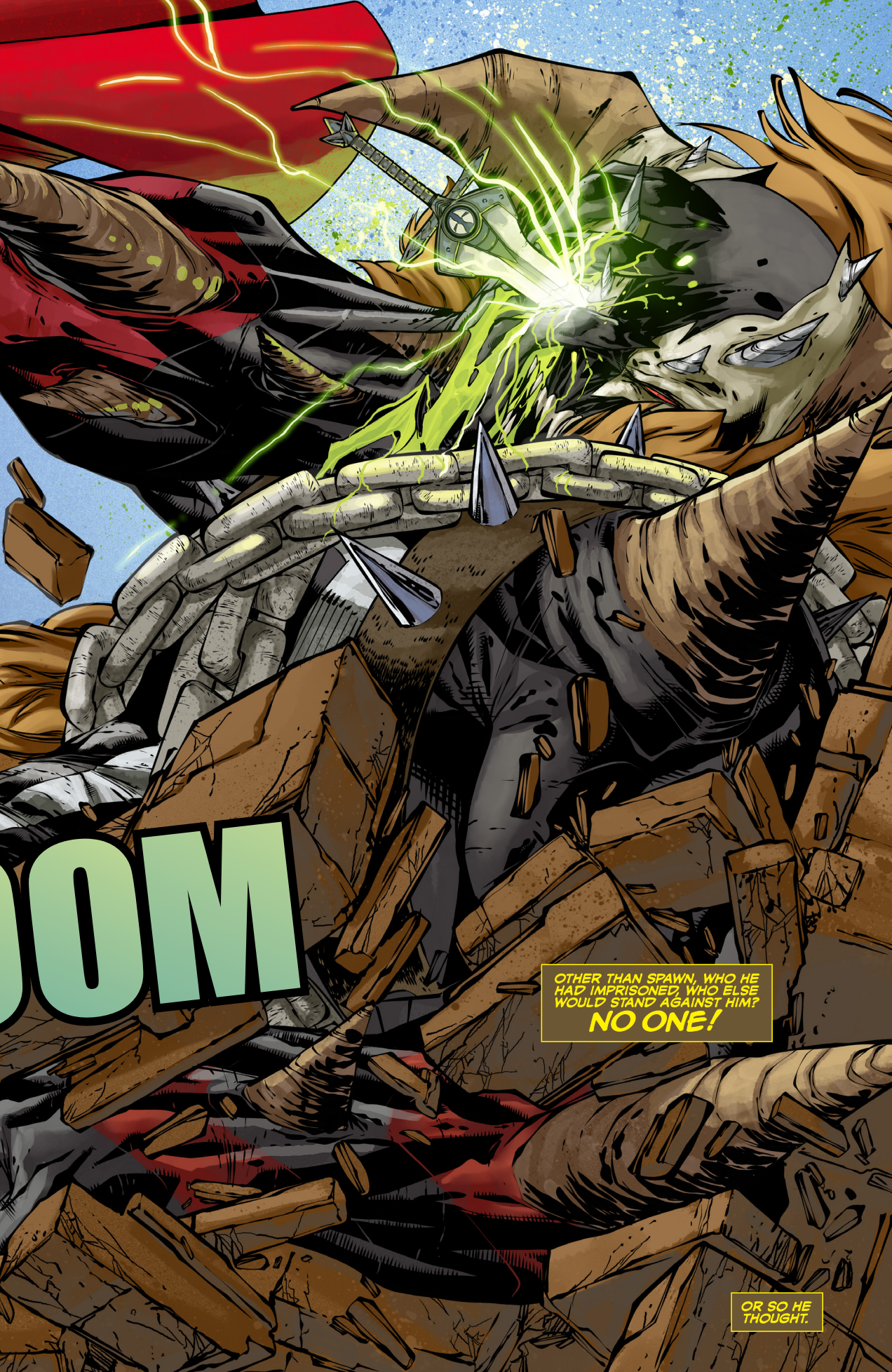
NOW, HE'LL PAY A
SEVERE PRICE FOR
THAT MISTAKE!



THIS TWENTY-FIVE-FOOT MONSTER HAD COERCED EVERYONE TO SERVE HIM WITH FEAR. NEVER ONCE CONTEMPLATING FOR ANY OUTCOME OTHER THAN THE ONES HE HAD PLANNED.



THO

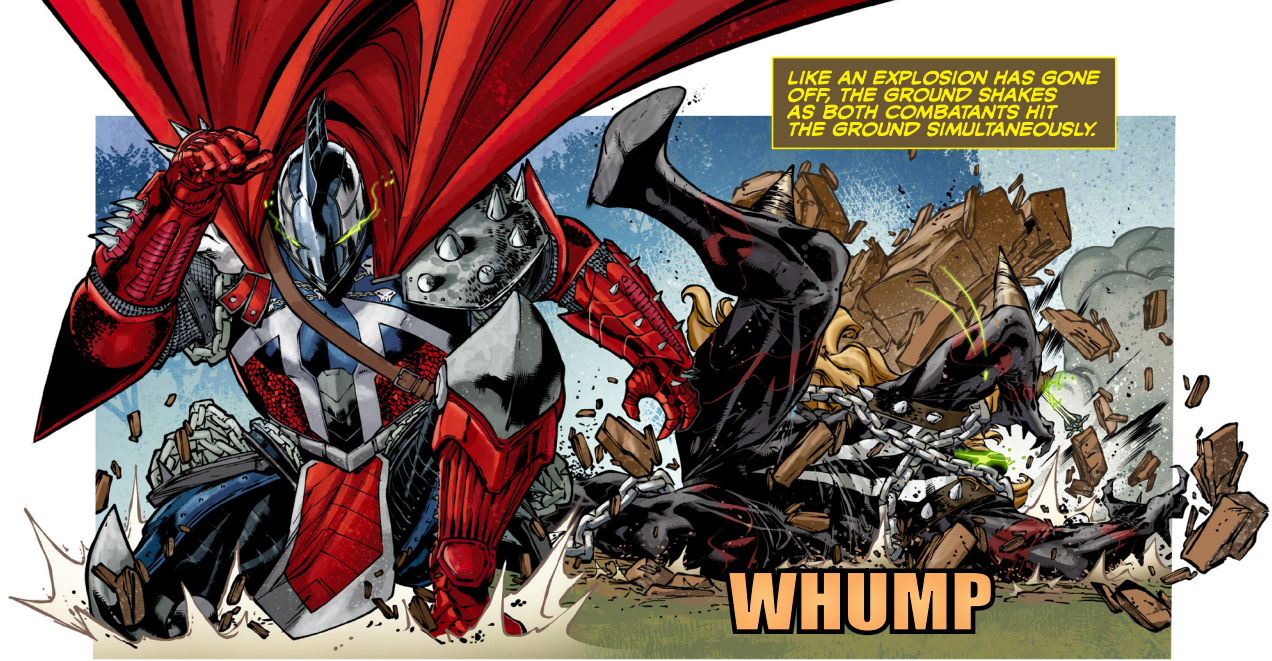


BOOM

OTHER THAN SPAWN, WHO HE HAD IMPRISONED, WHO ELSE WOULD STAND AGAINST HIM?
NO ONE!

OR SO HE THOUGHT.

LIKE AN EXPLOSION HAS GONE OFF, THE GROUND SHAKES AS BOTH COMBATANTS HIT THE GROUND SIMULTANEOUSLY.

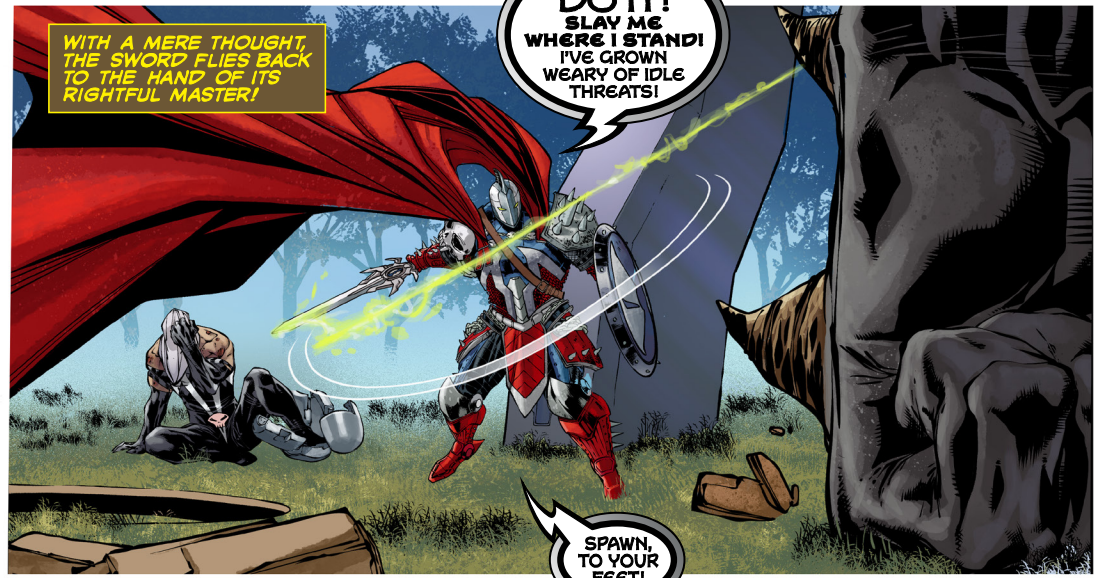


WHATEVER YOU ARE--YOU'RE DEAD!

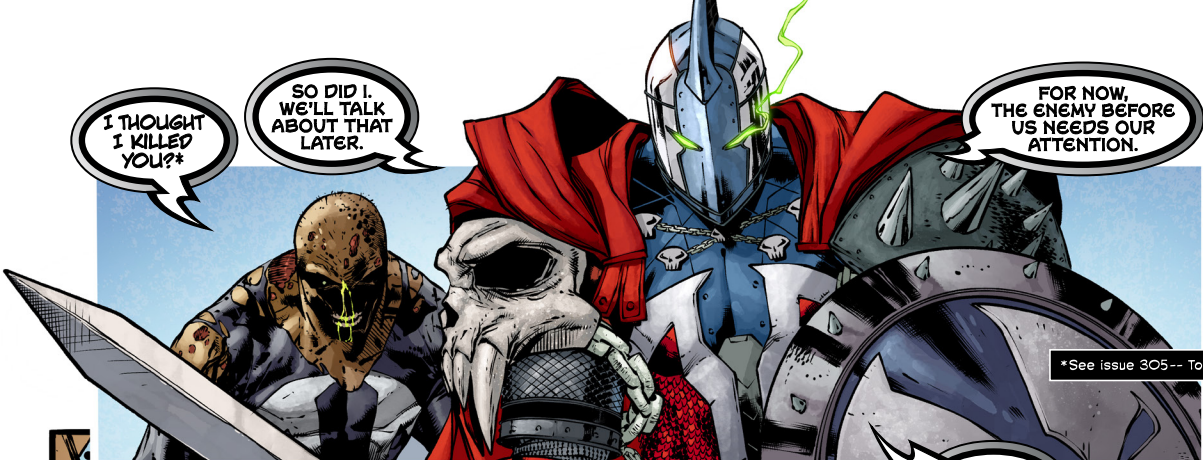


THEN DO IT! SLAY ME WHERE I STAND! I'VE GROWN WEARY OF IDLE THREATS!

WITH A MERE THOUGHT, THE SWORD FLIES BACK TO THE HAND OF ITS RIGHTFUL MASTER!



SPAWN, TO YOUR FEET!

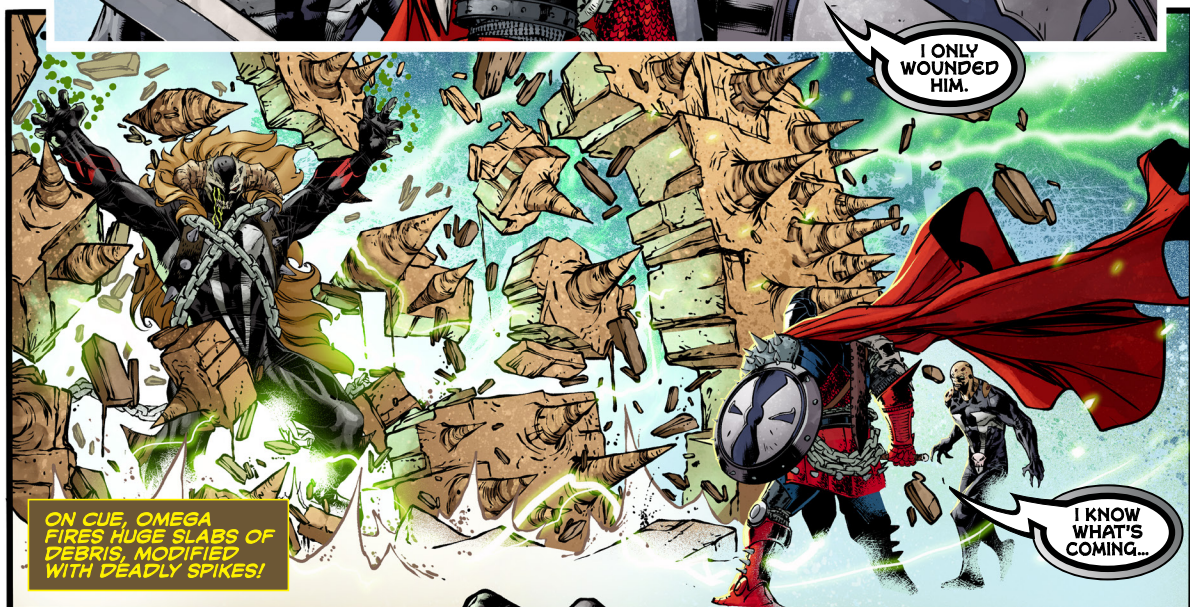


I THOUGHT I KILLED YOU?*

SO DID I. WE'LL TALK ABOUT THAT LATER.

FOR NOW, THE ENEMY BEFORE US NEEDS OUR ATTENTION.

*See issue 305-- Todd



I ONLY WOUNDED HIM.

ON CUE, OMEGA FIRES HUGE SLABS OF DEBRIS, MODIFIED WITH DEADLY SPIKES!

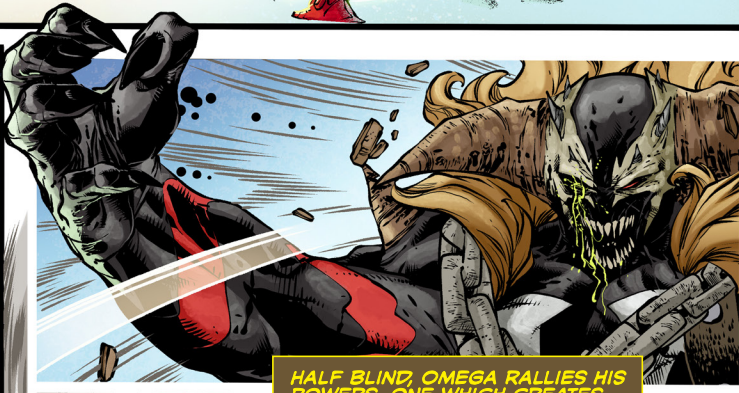
I KNOW WHAT'S COMING...



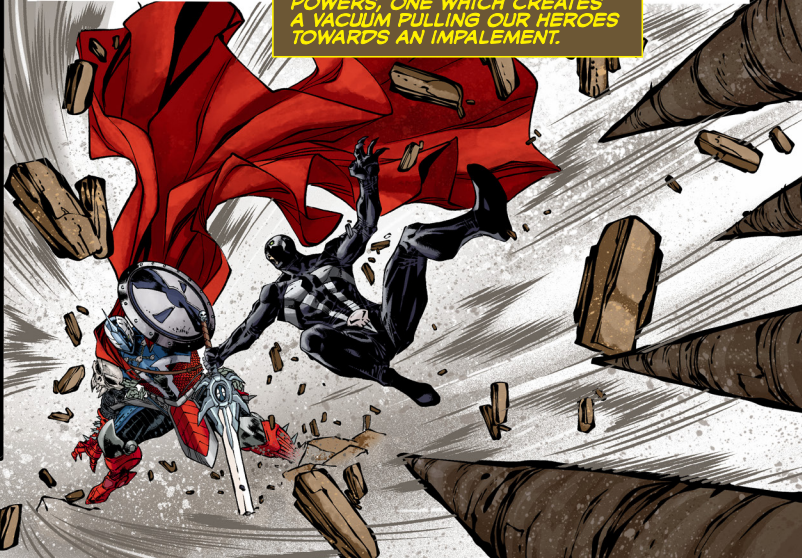
GRAB MY SWORD BEFORE IT'S TOO LATE!

WHAT?

GRAB IT!



HALF-BLIND, OMEGA RALLIES HIS POWERS, ONE WHICH CREATES A VACUUM PULLING OUR HEROES TOWARDS AN IMPEMENT.



BEFORE HE CAN GET SWEEP AWAY, SPAWN LATCHES ONTO THE SWORD.



MEDIAEVAL SPAWN ISN'T AFFORDED THAT SAME OPTION.

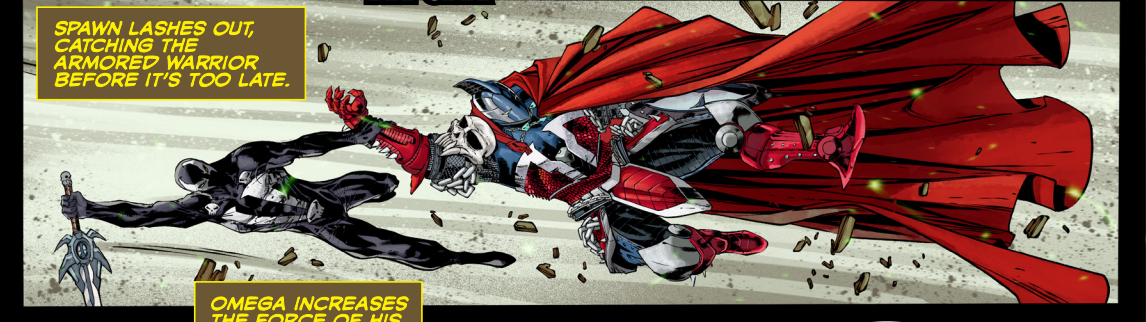


I CAN'T.

krak
krak
krak



SPAWN LASHES OUT, CATCHING THE ARMORED WARRIOR BEFORE IT'S TOO LATE.



OMEGA INCREASES THE FORCE OF HIS SUCTION AS SPAWN FEELS HIS GRIP SLOWLY GIVING WAY.

COME!
LET ME FEAST
ON THE TWO
OF YOU!



HE OPENS HIS MOUTH
LIKE A GREAT WHITE
SHARK READY TO
DEVOUR ITS PREY.



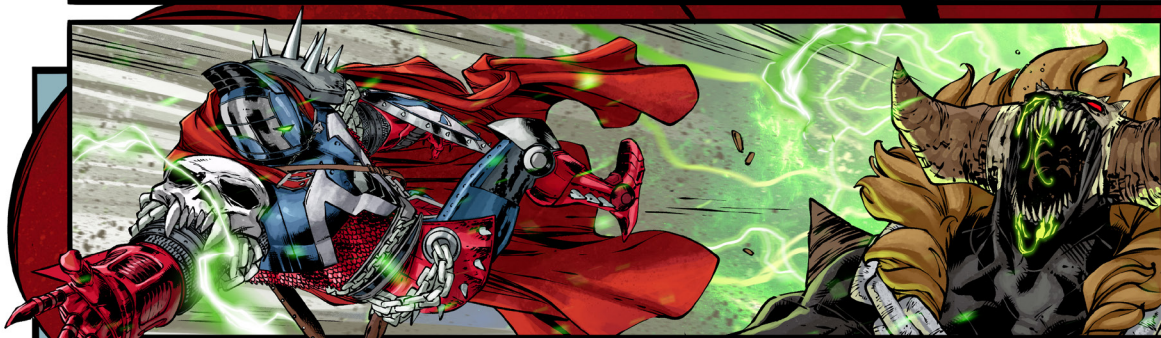
RELEASE
ME!



NO!



YOU
HAVE TO...
IT'S YOUR
ONLY
CHANCE!



IN BATTLE AND WAR,
IF YOU'RE LOSING TO
AN ENEMY THAT'S HALF
BLIND, THERE'S ONLY
ONE MOVE LEFT...

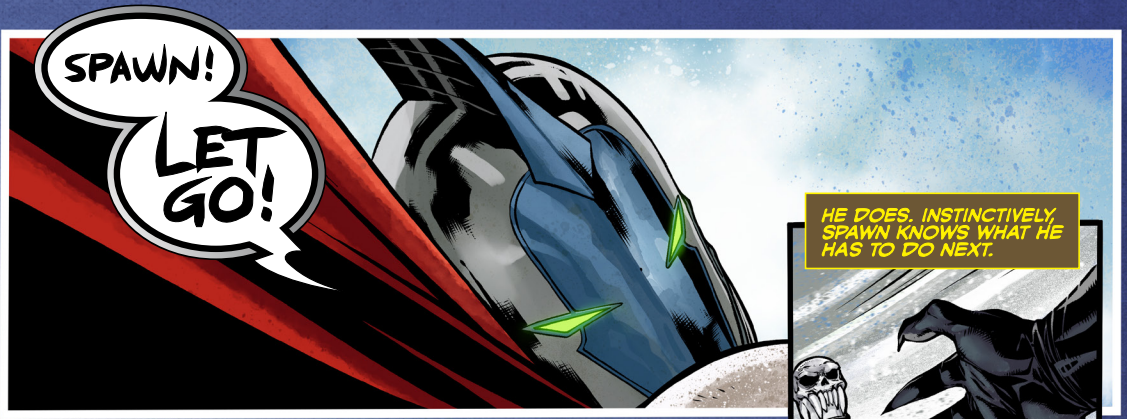




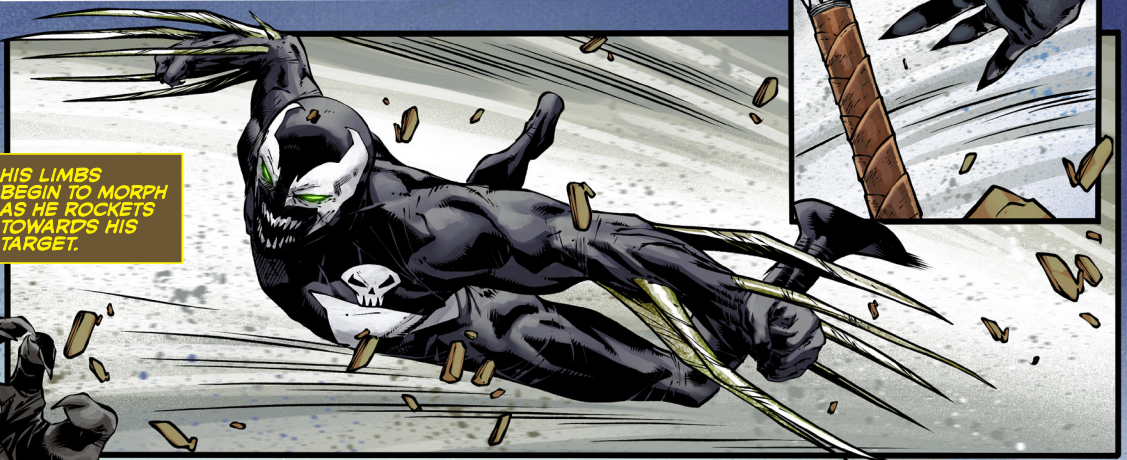
...BLIND HIM
COMPLETELY!



THE SKIES ECHO AS THE HULKING MONSTER ROARS LIKE SOME WILD BEAST! MEDIEVAL SPAWN HAS CREATED HIS DISTRACTION. BUT NOW THEY NEED TO TAKE ADVANTAGE OF IT!

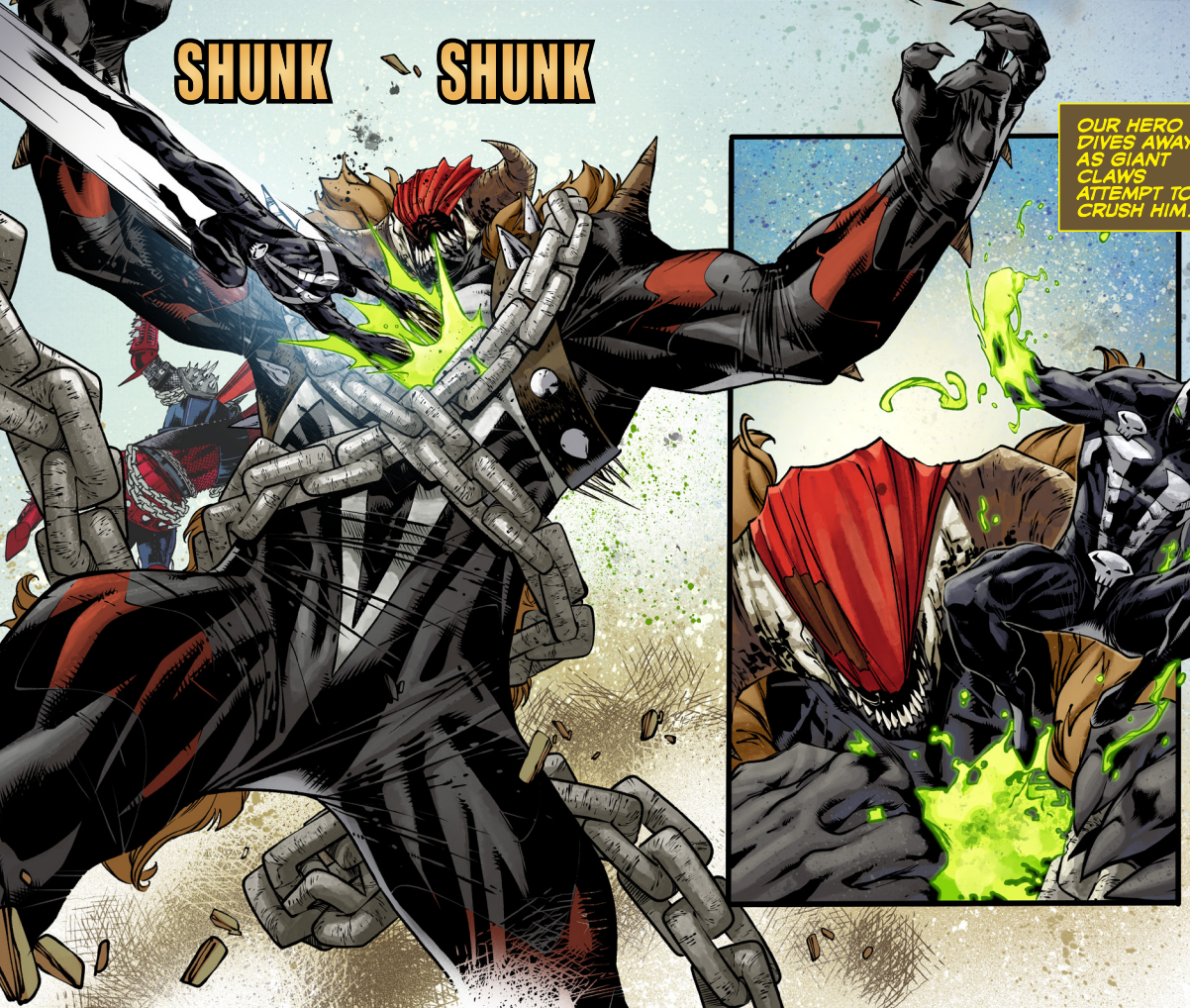


HE DOES. INSTINCTIVELY SPAWN KNOWS WHAT HE HAS TO DO NEXT.



HIS LIMBS BEGIN TO MORPH AS HE ROCKETS TOWARDS HIS TARGET.

SHUNK SHUNK



OUR HERO DIVES AWAY AS GIANT CLAWS ATTEMPT TO CRUSH HIM.

WHUMP

THE PROBLEM IS, THEY NOW HAVE A WOUNDED ANIMAL FOR AN ENEMY, THAT'S LASHING OUT IN SHEER ANGER!

YOU'VE FAILED!
LIKE COGLIOSTRO, YOU DON'T HAVE THE STRENGTH! NONE OF YOU EVER DID!

CRACK

WE NEED TO RETREAT.

NO!
THIS HAS JUST BEGUN!


SPAWN HAD PLANNED HIS OWN ESCAPE EVEN BEFORE KNOWING MEDIEVAL SPAWN WOULD ARRIVE.





THOUGH IT COST HIM THE LIFE OF OVERT-KILL, SPAWN BEGAN TO BOND WITH MONOLITH THE MOMENT THEY WENT UNDER THE OCEAN.*

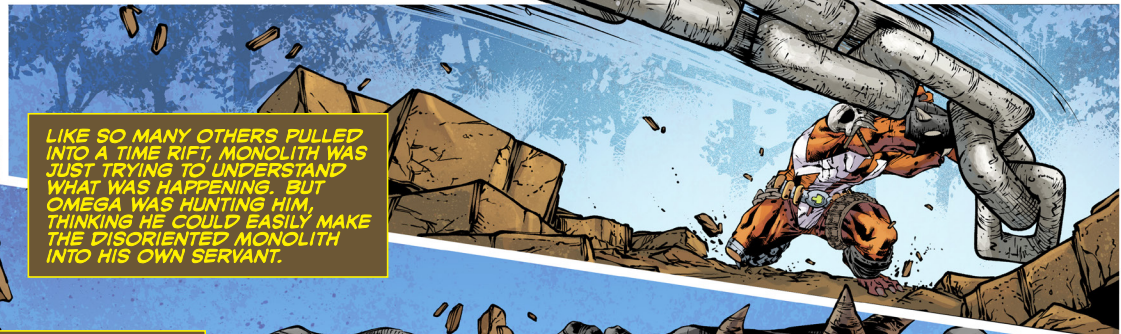
*Last issue - Todd



BY THE TIME THEY LANDED ON OMEGA'S ISLAND, THE TWO OF THEM ALREADY HAD HATCHED THEIR MISSION. ONE LAST WHISPER, ONE FINAL INSTRUCTION, IS ALL THEY NEEDED TO SET THEIR PLAN IN MOTION.



AND MONOLITH HAD PLAYED HIS PART TO PERFECTION.



LIKE SO MANY OTHERS PULLED INTO A TIME RIFT, MONOLITH WAS JUST TRYING TO UNDERSTAND WHAT WAS HAPPENING. BUT OMEGA WAS HUNTING HIM, THINKING HE COULD EASILY MAKE THE DISORIENTED MONOLITH INTO HIS OWN SERVANT.

BUT LIKE ANY SLAVE, YOU DO WHAT YOU NEED TO SURVIVE. YOU BIDE TIME UNTIL A CLEAR PATH PRESENTS ITSELF, AND THEN YOU CLAIM WHAT IS RIGHTFULLY YOURS!

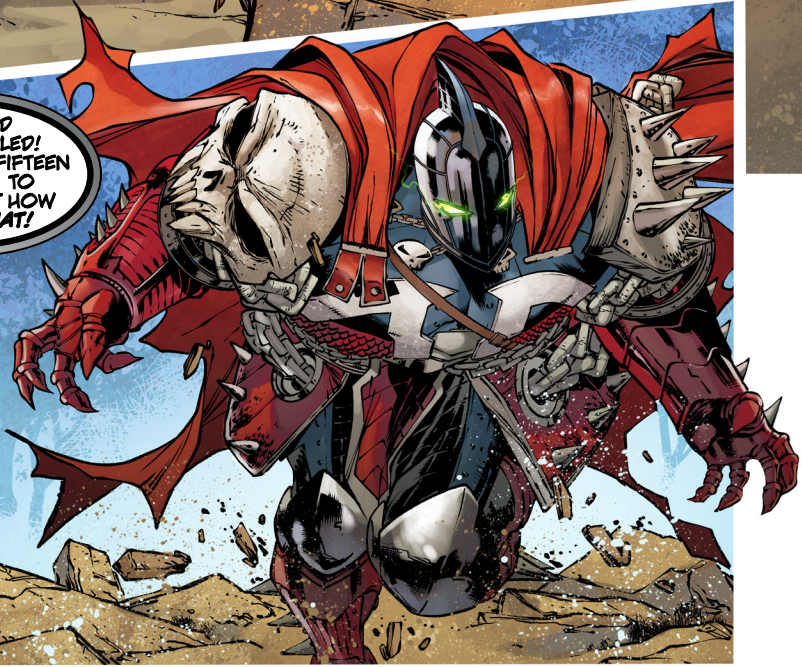


CRASHH

YOU CLAIM YOUR FREEDOM! AND REJOICE YOU'RE NOT ALONE IN YOUR QUEST.

HE'S GROWING!

WE NEED HIM CRIPPLED! YOU'VE GOT FIFTEEN SECONDS TO FIGURE OUT HOW TO DO THAT!

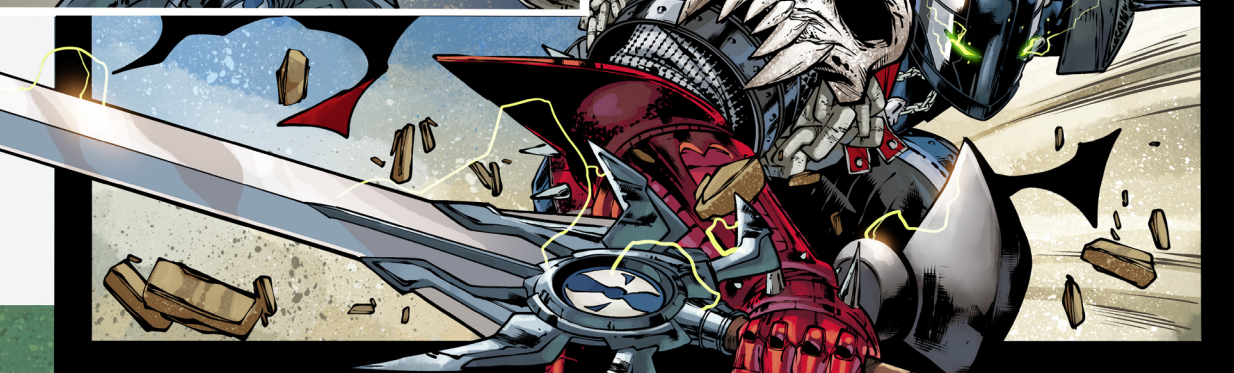




MEDIEVAL SPAWN
HAS FOUGHT A
HUNDRED WARS.



FOUGHT A
THOUSAND
ENEMIES.



AND WITH THE PRESSURE
OF TIME AGAINST HIM
HE CONFIDENTLY UNDER-
STANDS THAT ALTHOUGH HE
HAD FIFTEEN SECONDS...



HE ONLY NEEDED
NINE OF THEM.



**SLICE
SLICE**

A TORRENT OF NECROPLASM, HARVESTED FROM THE SOULS OF A MILLION VICTIMS, SHOOTS WILD STREAMS FROM THE AMPUTATED ARM.



SCORCHING EVERYTHING IN ITS PATH!

WE NEED TO LEAVE!



NOT WITHOUT MEDIEVAL SPAWN!

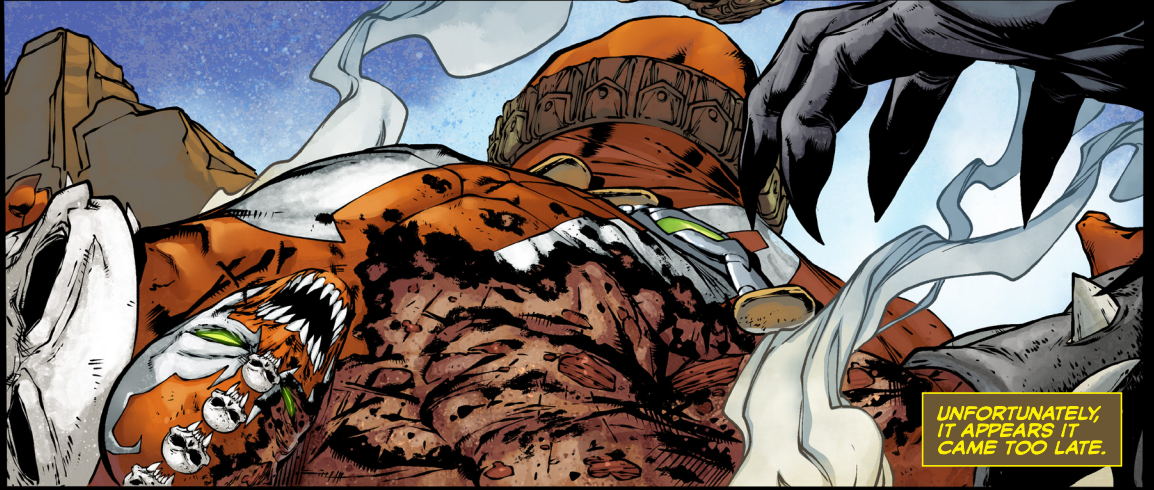
THEN ONE FIRE FLASH STRIKES MONOLITH FULL FORCE, INSTANTLY BEGINNING TO BURN HIM LIKE A SHOWER OF ACID!



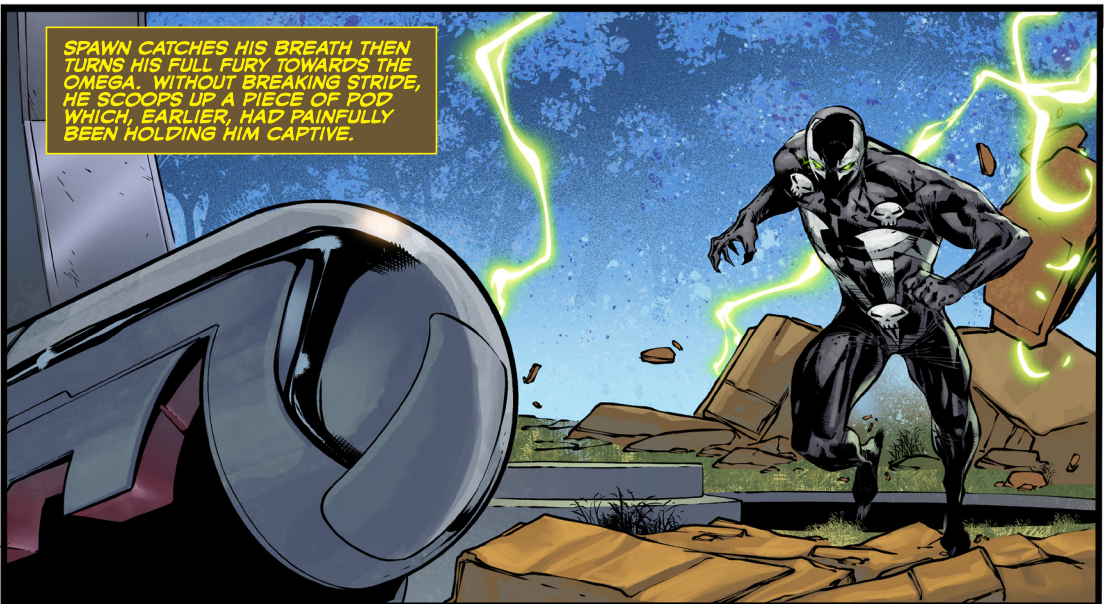
WITH THE FORCE OF A CAR COLLISION, SPAWN SMASHES INTO THE ORANGE BARBARIAN TOPPLING HIM OUT OF THE FLESH-EATING RAYS.



UNFORTUNATELY, IT APPEARS IT CAME TOO LATE.



SPAWN CATCHES HIS BREATH THEN TURNS HIS FULL FURY TOWARDS THE OMEGA. WITHOUT BREAKING STRIDE, HE SCOOPS UP A PIECE OF POD WHICH, EARLIER, HAD PAINFULLY BEEN HOLDING HIM CAPTIVE.



WEAVING AND CUTTING THROUGH THE MAELSTROM, SPAWN GETS A FIX ON HIS OTHER COMPANION.



I NEED TO STOP HIS BLEEDING OR WE'LL NEVER GET OUT OF HERE!

GRAB HIS CHAINS... AND F**CKIN' BRING HIM DOWN!



AGAIN, MEDIEVAL SPAWN DOESN'T HESITATE AS HE AGAIN SUMMONS EVERYTHING, FROM HIS BODY, THEN YANKS AS HARD AS HE CAN!



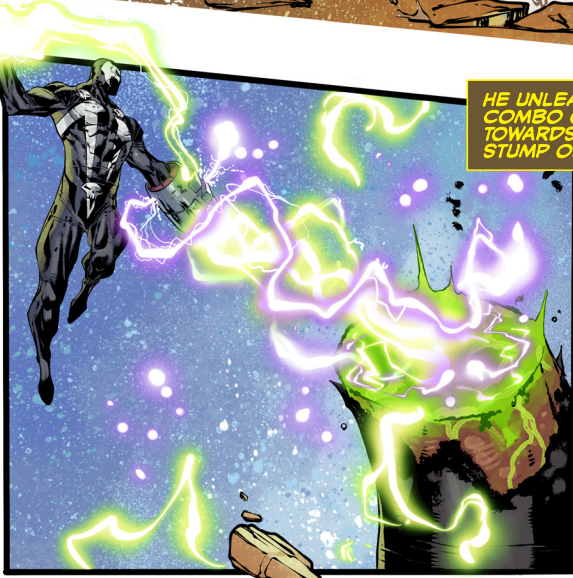
WITH THE BEHEMOTH
FELLED AGAIN, SPAWN
RACES TO THE TALLEST
PILE OF ROCK AND
DEBRIS HE CAN FIND,
THEN CATAPULTS HIMSELF
EVEN HIGHER!



ALL THE WHILE
MERGING HIS
OWN LIMITED
NECRO-POWERS
WITH THOSE OF
THE SONIC POD.



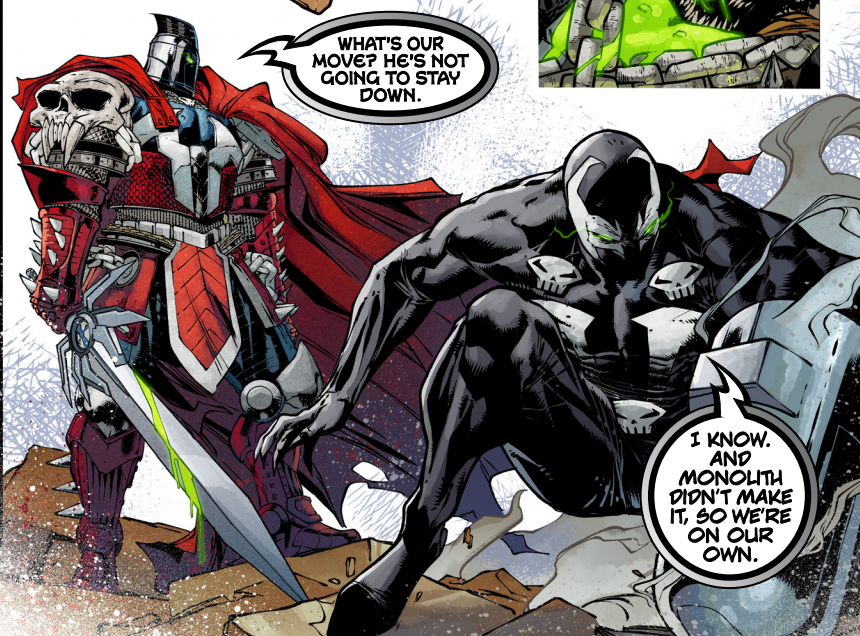
HE UNLEASHES THAT
COMBO OF ENERGY
TOWARDS THE BLEEDING
STUMP OF AN ARM...



...BURNING
FLESH,
TENDONS AND
MUSCLES TO
SEAL IT SHUT!



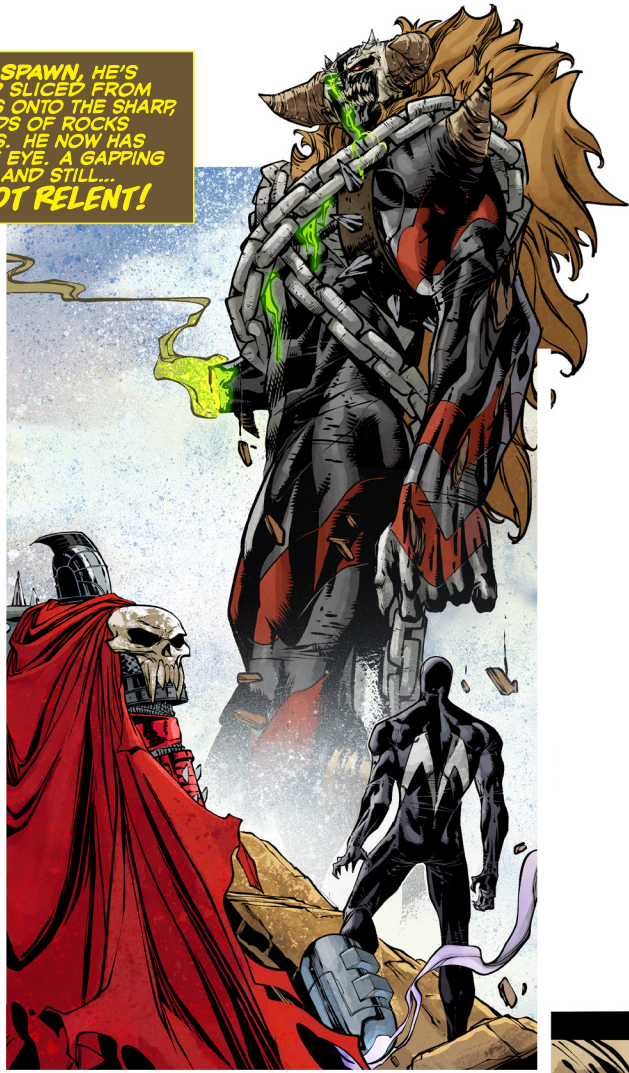
WHAT'S OUR
MOVE? HE'S NOT
GOING TO STAY
DOWN.



I KNOW.
AND MONOLITH
DIDN'T MAKE
IT, SO WE'RE
ON OUR
OWN.

THE QUESTION IS:
HOW DO THEY STOP
AN UNSTOPPABLE
FORCE?


THIS OMEGA SPAWN, HE'S
BEEN CUT AND SLICED FROM
MULTIPLE FALLS ONTO THE SHARP
BROKEN SHARDS OF ROCKS
AND BOULDERS. HE NOW HAS
ONE ARM, ONE EYE, A GAPPING
CHEST WOUND, AND STILL....
HE WILL NOT RELENT!



I THOUGHT YOU
COULD BE USEFUL.
THAT YOU COULD HELP
ME BREAK COGLIOSTRO--
BUT YOU'RE JUST LIKE HIM!
YOU ALL ARE!
THIS PLANET HAS
ALWAYS SHOWN ITS
WEAKNESS!

WITH THAT, HE
RAISES HIS ONE
GOOD ARM,
TRIGGERING
A TRAP!





AS OMEGA HAD BOASTED, THIS ISLAND HAD BEEN SET UP TO BLANKET ITS ENTIRE MASS. SCREECHING SOUND WAVES BATTER OUR HEROES WITH AN INTENSITY THAT FEELS LIKE THEIR BODIES ARE ABOUT TO EXPLODE!



WAVE UPON WAVE THEY'RE BOMBARDED WITH A SOUND THAT DEAFENS ALL ELSE!



AND BECAUSE OF THAT, NONE OF THEM HEAR THE HAUNTING WAILS REVERBERATING FROM THE DARK, BOTTOMLESS PIT HOLDING COGLIOSTRO.



NOR DO THEY SEE THE THICK, BLACK OOZE... SLITHERING FROM THE PIT LIKE A THOUSAND SNAKES FREED FROM THEIR CAGES.

THE WAILING REACHES A HORRIFIC CRESCENDO AND THEN THE SCREAMS GO DEADLY SILENT, AS THE CAUSE OF THOSE FERAL SOUNDS CRAWLS FROM THE BLACKNESS OF THE DANK COLD PIT AND INTO THE HIDEOUS EXPOSURE OF SUNLIGHT.

IT BREATHES WITH A COARSE SCRATCHING TIMBRE.



IT LOOKS PARTIALLY HUMAN, BUT IT IS ABOUT TO SHOW THE WORLD ITS ONLY NATURE IS THAT OF...
REVENGE!



7:6:9:1

SPAWNING GROUND

PRESENTS:

THE BREAKDOWN

INTERVIEW WITH BRIAN HABERLIN

Brian, in your career working in comics you have worn many hats. From Co-Creator of Witchblade and Aria to Artist, Inker, Colorist & Editor to name just a few. What keeps you so motivated?

I truly enjoy creating and developing new ways to create. But on a very basic level I like to tell stories and I like to do art so for a lover of words and pictures it's comics.

For this issue, I'd like to focus on your coloring. What makes a good colorist?

When I started as a colorist, computer colorists and color guides were separate items. Usually someone with painter level skills would do little color mock ups of the page over zeroxed line art in marker, color pencil, watercolor...whatever was their medium of choice.



Issue 77 cover colors by **BRIAN HABERLIN**

Those would then be handed to the computer colorist (known by the archaic term then as color separator back then) to translate in Photoshop. I kinda changed everything when I came in...I was already a painter/illustrator so I really didn't need guides and I hired other painters that I taught how to use the computer.

But to get to the question: What makes a good colorist? Someone who is a good artist and the best are ones that could do the whole page all by themselves (pencil, ink, color) if they had to. We don't see a lot of people who do it all themselves as we have pretty tight deadlines in comics and that's why it's more of an assembly line process.





Issue 181 cover colors by **BRIAN HABERLIN**

Can you take us through the process a bit?

Well, when working with a Todd/Greg combo it's all pretty easy as the light sources are all there in the line art...it's more about emphasizing what works and what doesn't. If you look at the variants I did on that cover (Spawn 313) it was what I like to call the "ophthalmology school of coloring", meaning you do the color changes and say to yourself, "better one...or better two", like going to the eye doctor.

Beyond that it is about expressing emotion and focusing the eye. That's done with shading and color. It is important to have a knowledge of how color theory works. I didn't have that when I first started...I could render the hell out of things but didn't understand how color works...I'll give Mr. Joe Chiodo props for showing me that. With that knowledge you can really set the tone for a book with each scene in a book having a "mother color"...if you look at great feature film cinematographers you'll see that. The color itself will let you know it's a new scene, and the emotions behind it.

"The color itself will let you know it's a new scene, and the emotions behind it."

"It is important to have a knowledge of how color theory works."

"With that knowledge you can really set the tone for a book with each scene in a book having a "mother color". "

But for the brass tacks: Todd sends me a scan or digital file of the art. I usually will do a bit of clean up. Then throw it into Photoshop...maybe a bit of Clip Studio and color away! Then send back a CMYK (for printing) file.

Is there any particular Spawn work that you did that stands out as a favorite?

Well mine of course! 😊 Faves would be over any Todd or Greg stuff (always fun to look back on that stuff...have to give Dan Kemp props as he was my strong right arm during most of my coloring of Spawn interiors), then Phillip's stuff. Thought what we did with Godslayer was fun with Jay Anacleto.



Issue 50 interior colors by **BRIAN HABERLIN**

COLLECTING SPAWN 1-6



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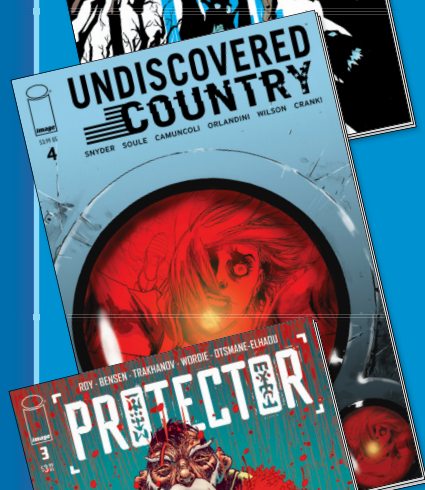
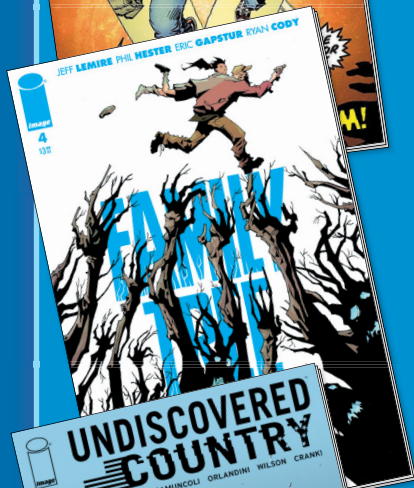
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**Sex, drugs, and murder
in 1980s Los Angeles...**



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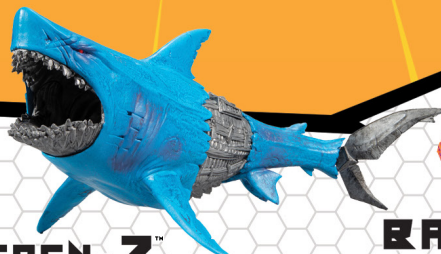
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SPAWN 316

WRITTEN BY SPAWN CREATOR:

TODD
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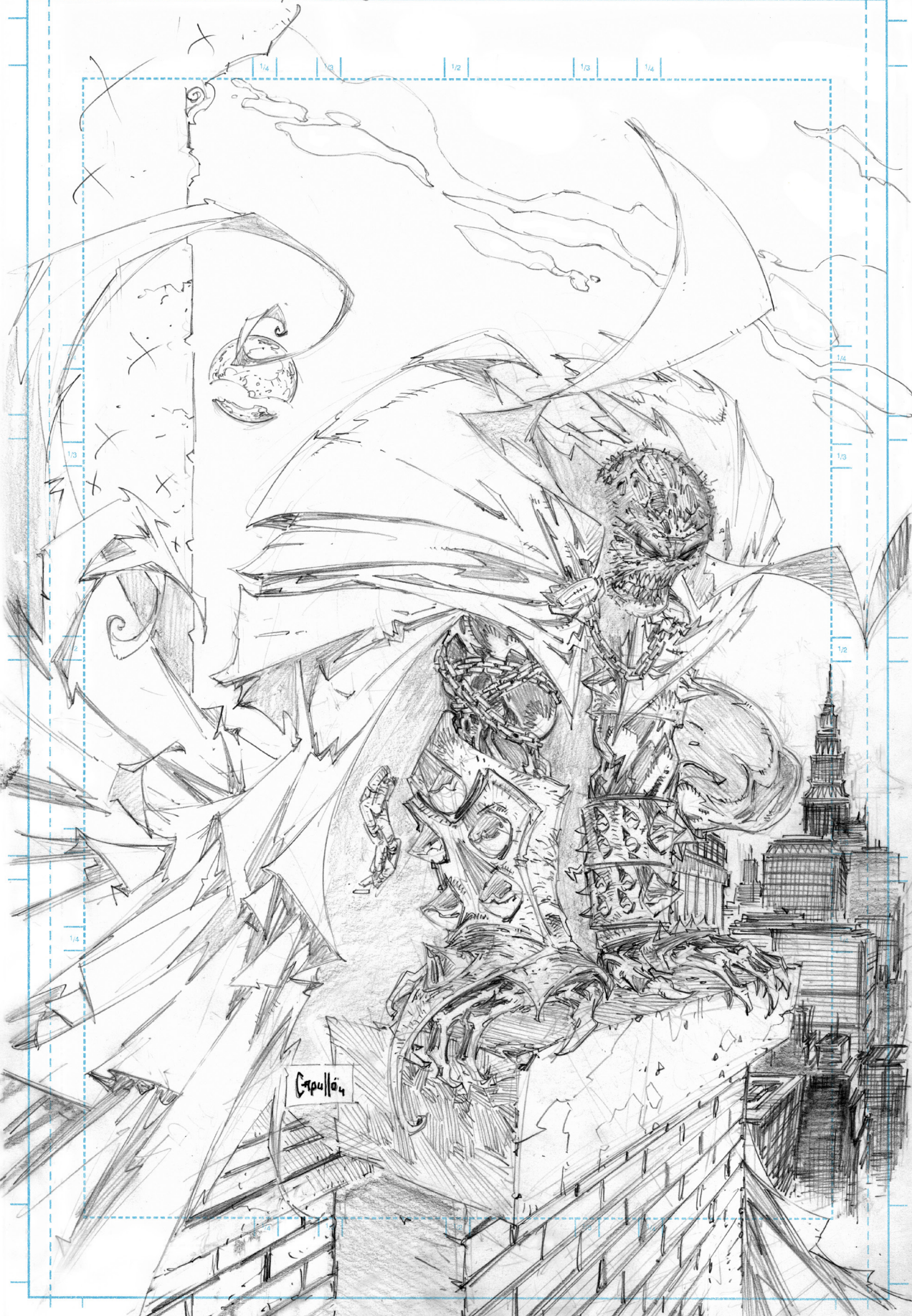
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