



The Drink Tank

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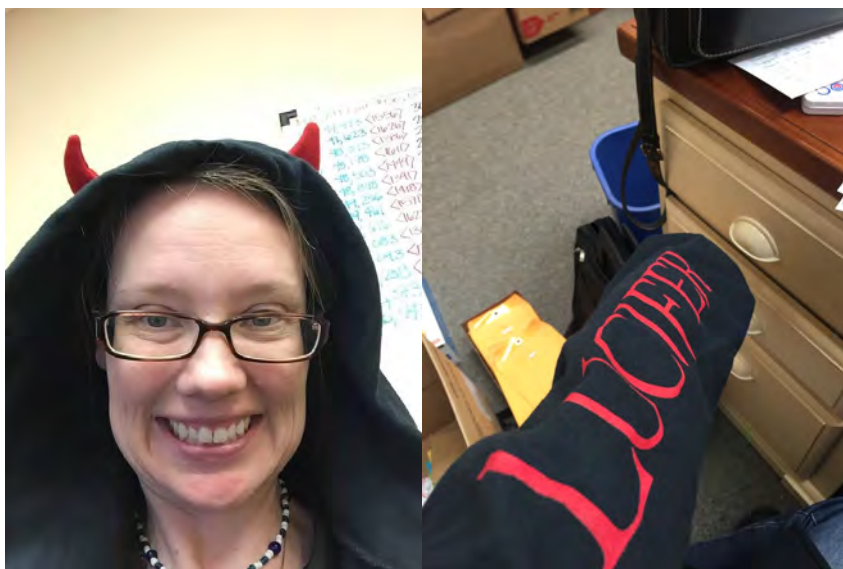
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LUCIFER

A LUCIFAN SPEAKS

BY ALISSA WALES

The first time that I heard of *Lucifer* was when one of my friends at a convention was telling me that it was amazing. Unfortunately, it was on a network that I didn't get, so I couldn't watch it. My convention friend really loved it, and I knew that she did. The funny thing is that a colleague at work gave me a hoodie and told me that she thought that it was something that I was into. It was a branded *Lucifer* hoodie. I sent the hoodie to my convention friend who lived in Europe. You'd think that I would regret it later, now being a HUGE *Lucifer* fan myself, but she sent me photos when she received the hoodie. She was so overjoyed, and it really showed. That's all I ever really need.



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Eventually, the show made it to Netflix, thanks to the fanbase. Enter Alissa becoming a Lucifan. It didn't take long . . . I think a weekend. So, it turns out that my colleague from work absolutely knew the kind of shows that I would like. Since then, I have watched the series probably ten times or more (*every* season), and joined fan groups, and all kinds of fan activities. I have hunted down all the Tom Ellis things. It turns out I had already liked him in my all-time favourite show, *Doctor Who*. So that's why he was so familiar to me! For a couple of Christmases/birthdays, my friends got me what *Lucifer* merchandise they could find, because there's not much officially licensed material. I have the giant book of the original graphic novel, I have some stickers, and I have a notebook. I love all of them.

I found Tom Ellis in a little show called *Miranda* that I found on Prime (I think, because I can't remember), but got the DVDs was when I was visiting the UK because there's one episode that was missing. I was so glad that I had that box set, let me tell you. In May 2019, I found out that Tom was going to be at a convention in Detroit-ish called Motor City Comic Con. I decided this was my one and only chance to meet him. I was going to stay in a cheap little Airbnb and just go to the con for a photo op (it is all that I wanted). It was such a fun weekend!

I stayed with the nicest family that had another convention attendee. The host took the other convention attendee and I out for breakfast and dropped us both at the con. The other attendee had an extra all access badge they gave me for early access, so I was able to be in the hall before others, and I knew where to go. I decided to spring for an autograph on my *Miranda* box set. I had the time before my photo op, so I queued and met some lovely people. When I got in front, Tom asked me if I was a *Miranda* fan. I said that I was a *Doctor Who* fan first but, yes, I did like *Miranda*. Then he signed the set. Next up, the photo op.



I was so excited for this, as I knew exactly how I wanted my photo to go. I have worked photo booths in the past, and there are celebrities who are just so lovely, and Tom is one of the best that I've ever met. The queue was very long, and one should not be surprised, but again, everyone I talked to was nice and kind. We had warnings of no hugging, and I distinctly remember that, because I was so disappointed based on what my vision was. It came to be my turn, and I walked up to Tom, and I asked him if it was okay for the picture to be taken in the way that I wanted. He smiled, and he said, "Of course, sweetheart!" I have the best picture with Tom Ellis that I could have ever asked for!

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After that, there was a panel with Tom, D.B. Woodside, and Lesley-Ann Brandt. It lasted about an hour, and I can honestly say that it was so much fun! I don't know that I've laughed so much in a panel, ever.



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In the end, the group of people that put the show of Lucifer on are down to earth and seem to be good people. I've worked a lot of conventions, and I've had some excellent experiences and some okay experiences and some not-okay experiences. Overall, this was one of the best non-working convention experiences I have ever had, from the place that I stayed, to the photo op, to the lovely Lucifans that I met.

I know that it's not the greatest show in the world, but I know that most of the people that start watching it seem to get into it. If you haven't watched it, give it a go. It's on Netflix.



LUCIFER

LUCIFER: A COMPANY OF TALENT

BY CHRISTOPHER J. GARCIA

The comic *Lucifer* was an absolute gem of the early 2000s. *Lucifer Morningstar* -- created by Neil Gaiman, Sam Kieth, and Mike Dringenberg as a part of *Sandman* -- is an absolute ton of fun! Mike Carey took the reins when he got his own title, *Lucifer*, and that turned out to be a wonderful take on the traditional bored immortal that the Brits seem to like writing about so much. *Lucifer* abandons Hell for Los Angeles (a lateral move, at best), and starts a club while also becoming something of a crimefighter, a great direction to take one of the characters based on a defining archetype in Western culture.

The Fox/Netflix program *Lucifer* managed to capture a lot of what Gaiman and Company, as well as Carey and his pals, had dreamed up for the character, and it works because the scripts are strong, and the overall storytelling moves with a clear direction and little fuss.

But it's the incredible amount of talent they've brought together that makes *Lucifer* something special.

Let's start with the man himself, as portrayed by the amazing Tom Ellis. He's a pretty, pretty man. There's no question that he lives up to the look of the comic *Lucifer*, but he's also got serious genre acting chops. When I was in England for the second time, I saw him in *Merlin*, where he certainly got a fair bit of early notice. His Cenred was a good role, even if it was a brief one season thing. I remember him as Sergeant Sam Speed on *The Catherine Tate Show*. I've only seen two episodes and that happened to be the absolute highlight of the two! He was great, and you could tell he was going to be big in the not-too-distant future. In it, he plays



a classic role that every good genre actor must nail: the person out of time.

I don't remember him from *Last of the Time Lords*, though I hear that's where folks first caught a look at him. Where I certainly remember him from is playing the dream doctor in *Isn't It Romantic*. Now, I'm not a big Rebel Wilson fan, but this is a cute little movie, and Ellis has definite comedy chops that he displays.

After Ellis, you've got a supporting cast that is every bit as talented. Lauren German plays Detective Chloe Decker, an LAPD detective who has a weird repulsion/attraction thing with Lucifer. German is a fantastic horror actress, and a strong dramatic actress as well. To make it in horror, you have to be able to play scared, of course, but also resolute, and a little naïve. She does that perfectly in *Texas Chainsaw Massacre* (2003), one of the few horror remakes that doesn't toss dirt on the original and feels like it has a reason to exist.

If you've not seen *What We Do Is Secret*, go out and see it. It's not a great film, true, but like the quite similar treatment Hollywood gave *The Runaways*, it's a decent and well-made (if slightly flat with a couple of questionable casting choices) version of the

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story of *The Germs*. She plays Belinda Carlisle, and she nails it. I really think she's an incredibly talented television actress, which is a completely different skill than film acting, but she manages to nail it here and in the horror films she did. She was even decent in *Hostel: Part 2*.

Amenadiel is Lucifer's older brother. It's a juicy role and one that any actor should be able to hammer home. I would cast an Anthony Head or a Mehki Pfeiffer type, someone who has gravitas but also can be imposing without alienating. That's a row to hoe, in all honesty, which makes the performance of D.B. Woodside all the more impressive. He's a Buffyverse alumni, playing Robin Wood in season seven of *Buffy the Vampire Slayer* to be exact, but where I first remember him from was a memorable, if short, role in *Romeo Must Die*, which is a highly-underrated 2000 Jet Li film. His film work never reached the heights of his television work, however. He's had very strong appearances on a lot of series (and he's great on *Castle* and *Grey's Anatomy*) but his work in *Mississippi Damned* shows that he has amazing chops and you should go out of your way to see it because it's an absolute gem of a picture.



While folks like Rachel Harris are known quantities (and she's in everything from 2010 to 2020), the biggest find for me was Aimee Garcia. She's fantastic as Ella Lopez, but her career is all over the place and so good. She was excellent in *Dexter* -- a show that seems right up my alley, but I've never taken to much save for the Lithgow years (and have I mentioned we used to get Christmas cards from the Lithgows???) -- and even in *George Lopez*. She also writes comics (including one based on *GLOW*) and I believe is about to release a novel. She was also in *D.E.B.S.* which was one of the many occasions where a short developed into a feature just doesn't work) where she was fine, if unspectacular.

But you need to see *El Chicano*.

It's not a great film, but her performance is so engaging. She knows exactly how to turn a scene with emotion consequence into a powerful and memorable moment, but even more importantly, how to take a scene that is transitional and make it sing. She's so good. I really think she's got a big career ahead of her and I can't wait to see where it goes.

All in all, it's a marvelous cast and one that works hard with good material, not only in terms of source material (and let's face it, Carey and Gaiman and Company are good roots to grow from), but script-wise as well. The most talent on the *Lucifer* team, I posit, resides in the writer's room. The team includes few big television writer names. Jeff Lieber, Mike Costa, and Ildy Modrovich are certainly well-known and respected, but it's Alex Katsnelson who absolutely deserves so much credit for getting the timbre of the series exactly right. Like Gaiman and Carey, he understands how to weigh pathos against wit, slapstick against drama. This should also show when you realize that he wrote an episode of *Joe vs. Carole*, the adaptation of *Tiger King*, which lives in that exact realm of tonal discord.

All in all, *Lucifer* is a good series that has a strong cast and talent behind the camera as well! I haven't watched it all, but everything I've dug into so far has shown that it's what's up.

COCKTAIL RECIPES FROM BOB HOLE

"The Devil's Margarita"

Ingredients:

- * 2 oz tequila
- * 1 oz lime juice
- * 1/2 oz triple sec
- * 1/2 oz simple syrup
- * Salt (for rim)
- * Lime wheel (for garnish)

Instructions:

1. Rim a chilled glass with salt by rubbing a lime wedge around the rim and dipping it into a shallow dish of salt.
2. In a shaker, combine the tequila, lime juice, triple sec, and simple syrup.
3. Add ice to the shaker and shake well.
4. Strain the mixture into the prepared glass.
5. Garnish with a lime wheel.
6. Enjoy responsibly and cheers!



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"The Devil's Virgin Margarita"

Ingredients:

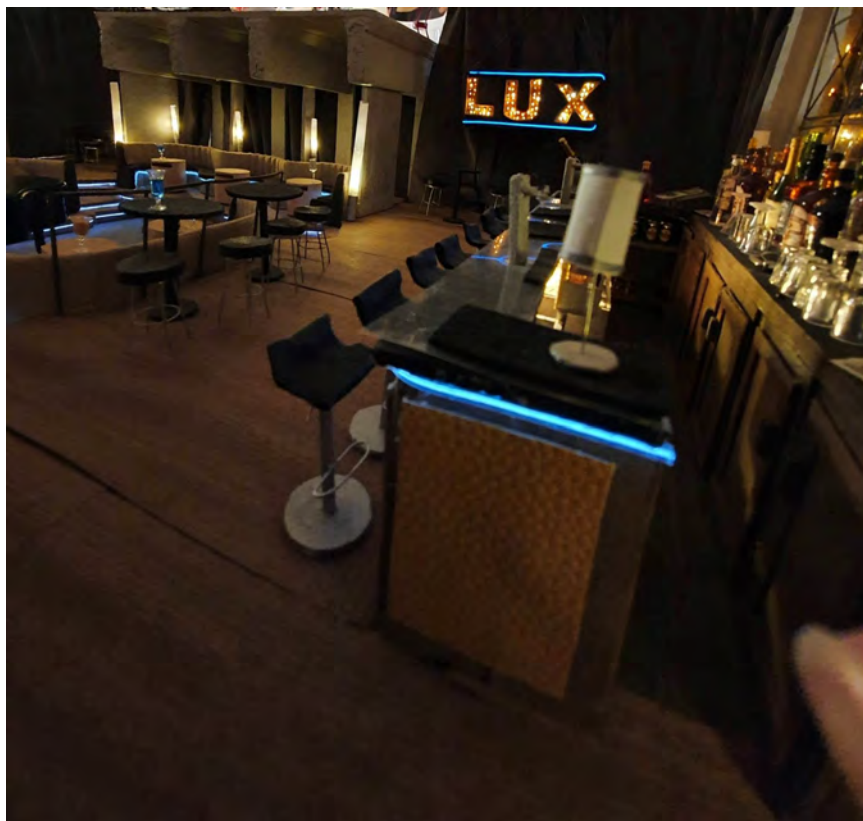
- * 4 oz lime juice
- * 2 oz orange juice
- * 1 oz simple syrup
- * Salt (for rim)
- * Lime wheel (for garnish)

Instructions:

1. Rim a chilled glass with salt by rubbing a lime wedge around the rim and dipping it into a shallow dish of salt.
2. In a shaker, combine the lime juice, orange juice, and simple syrup.
3. Add ice to the shaker and shake well.
4. Strain the mixture into the prepared glass.
5. Garnish with a lime wheel.
6. Enjoy and cheers!



A DIORAMA OF LUX
BY CHRISTIN VOGIATZI



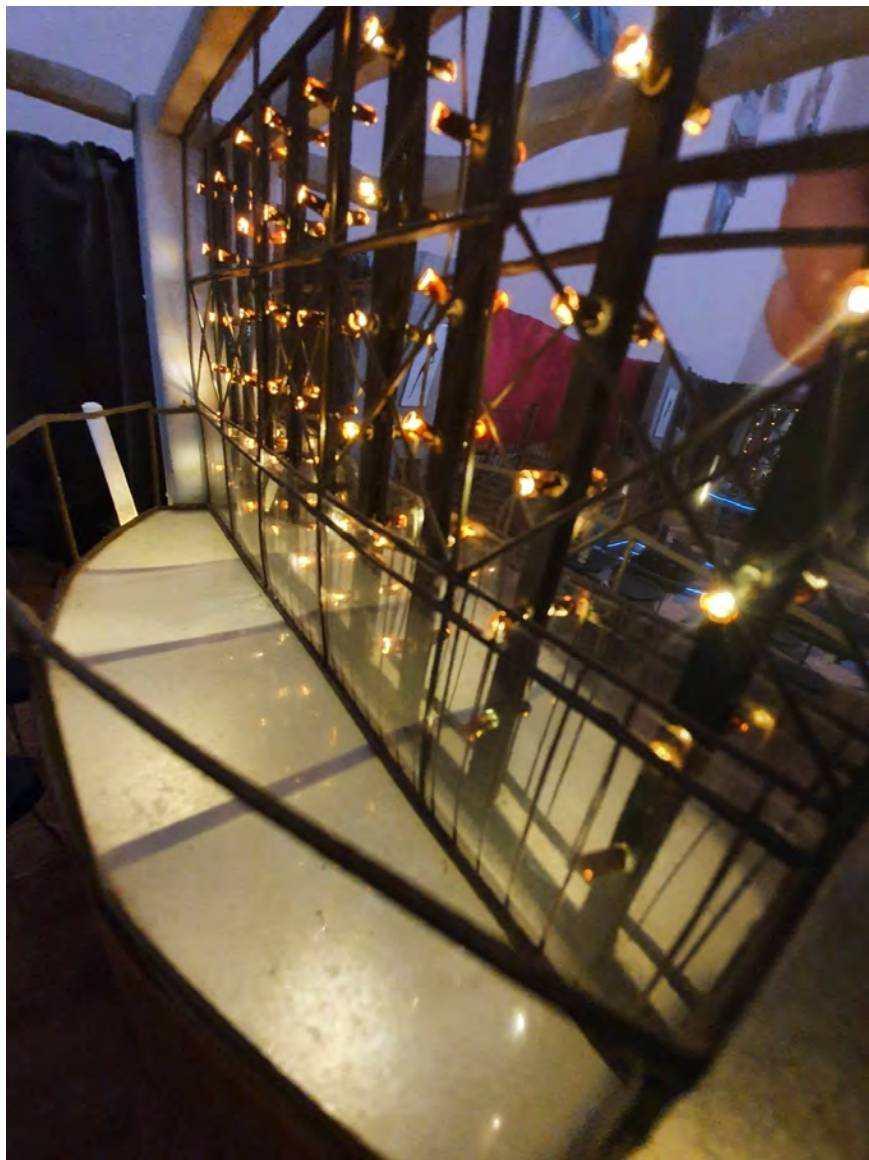
I spent over 1,700 hours making this diorama of Lux, the bar from *Lucifer*. I took from each season what I liked.

I made everything from scratch except the piano, bottles and glasses. I looked at screenshots and pictures from the photographers for everything. And that was not easy.

It is made from wood, plaster (I think it is the word. The thing you make holes in the wall to not show) with a mix of them I made columns.

Not everything is the same, but the bar had to be a little squeezed because of lack of space to keep it in my house.





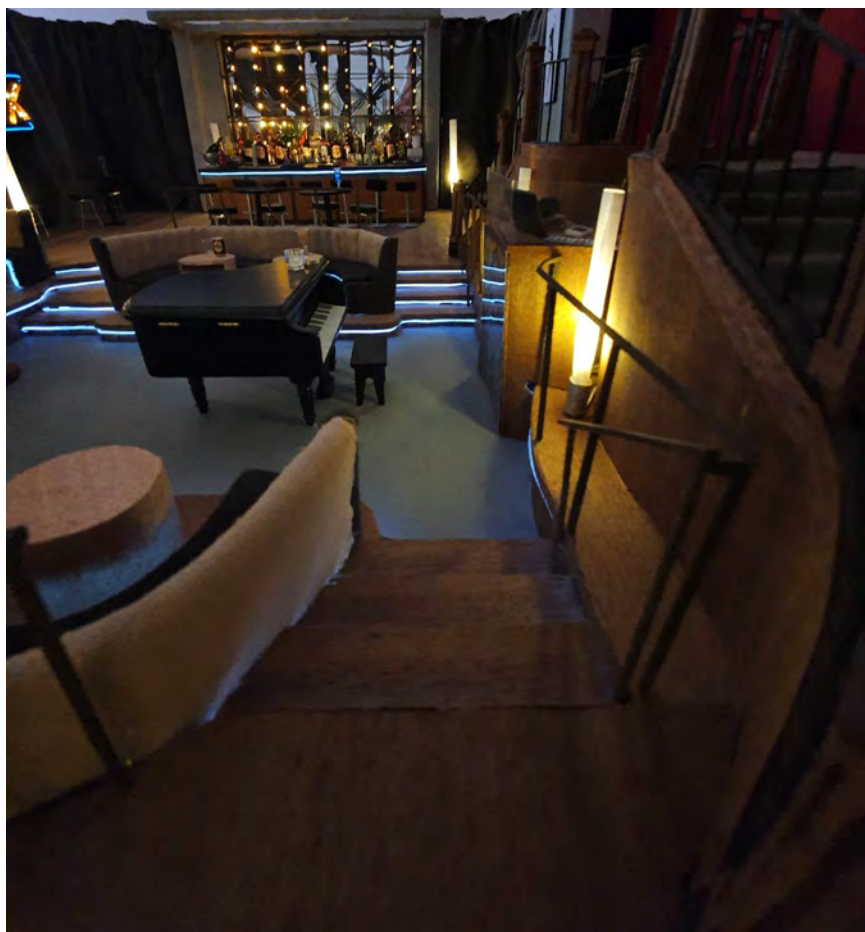
The railing in the bar was one of the things driving me crazy. The mathematics involved were tough. The first time I made it one millimeter too big, so I had to do it over again. It is made of wire (not easy to make straight), plastic sticks, and wood.

The stairs I did three times before I was happy with it.





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LUCIFER 19

For the light in the bar, I cut wood, made holes for the lights and connected them one by one. Not an easy task, because there are a lot of them.





LUCIFER



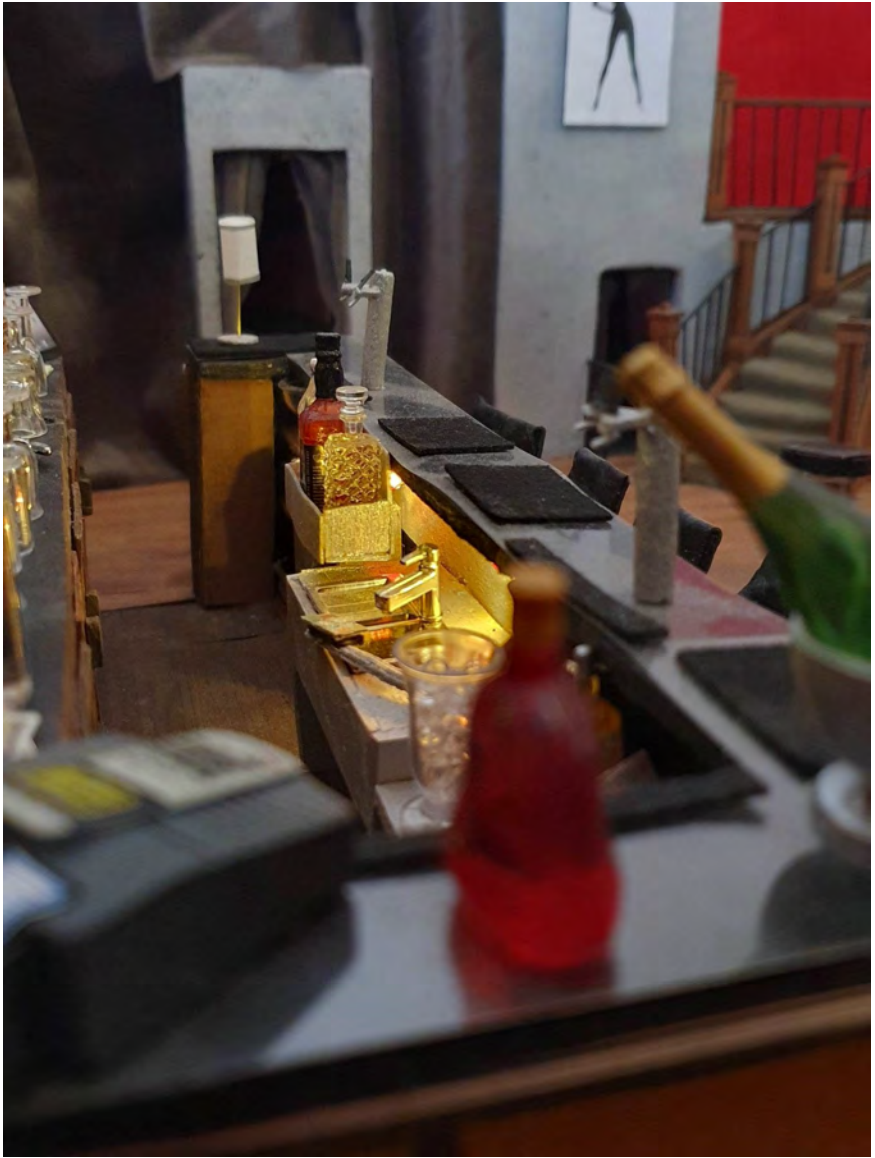
The DJ booth is rarely filmed from inside, so I took what I could find from each season and mixed it. I decided she needed a phone, so I gave her one. I did my best. The front picture my mom made on computer.



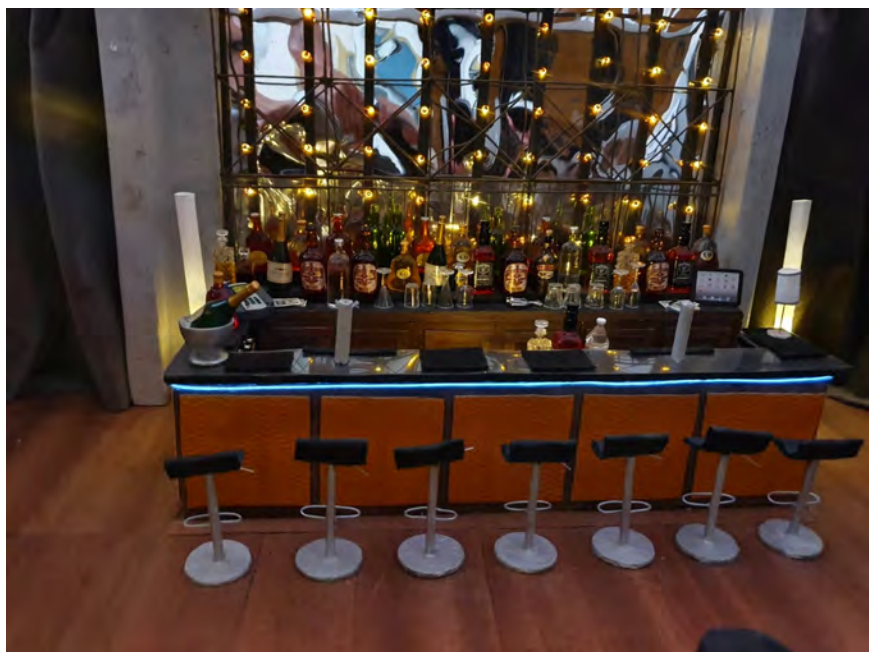
LUCIFER²³

The BAR . . . I looked at many episodes again and again to get glimpses behind the bar. I saw glimpses three times and they looked different because of different seasons, so I mixed what I saw to the best I could do. Even though I had to squeeze it some to get room. Also, I added a card machine for and some money as a creative touch.





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LUC²⁷TER

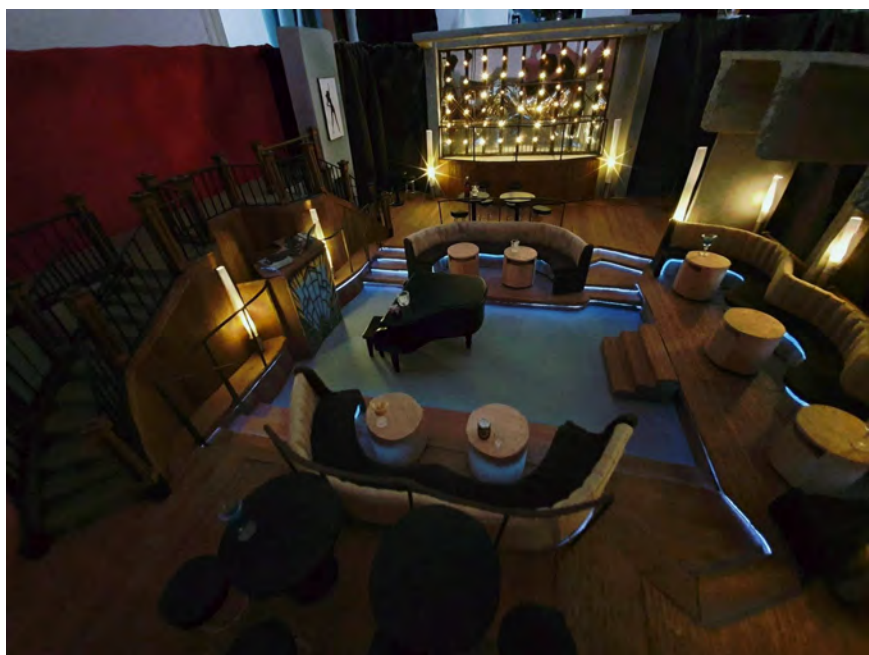




LUCIFER²⁹



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LUCIFER 31



LUCIFER ³²

LUCIFER THE DEVILISHLY GOOD TV SHOW YOU NEED TO BE WATCHING BY BOB HOLE

WARNING: This article includes spoilers.

When it comes to crime dramas, there are a lot of shows out there that take themselves too seriously. Then there's *Lucifer*, a show that manages to balance high-stakes crime-solving with a devilishly good sense of humor.

The show follows Lucifer Morningstar (played by Tom Ellis), the literal Devil, the King of Hell, as he becomes a consultant for the Los Angeles Police Department (LAPD). Yes, you read that right -- the Devil is helping the police solve crimes. And let me tell you, it's a hoot. But it's also a lot more.

On the surface, this is a typical fish out of water as a police consultant story, and we've seen characters like before: Monk, Dylan Reinhart from *Instinct*, Kolchak, Poirot, Miss Marple, and many others, including, of course, Sherlock Holmes in many of his incarnations. But in many ways, it's unique, and that uniqueness arises from the characters and their interactions.

One of the best things about *Lucifer* is the chemistry between the characters.

The two lead characters -- Lucifer and detective Chloe Decker, played by Lauren German -- have a will-they-won't-they dynamic that will have you on the edge of your

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seat, at least until it's resolved. But the show isn't just about crime-solving and romantic tension. There's a lot more to their relationship, that just gets more and more complex as time progresses.

The show also delves into deeper themes such as redemption and forgiveness. And let's not forget about the supporting cast, who all bring their unique and special perspectives to the show.

And don't even get me started on the banter between Lucifer and his brother, the angel Amenadiel, played by DB Woodside.

Okay, I'm started. One of the highlights of the show, the banter between these two shows clearly that the two characters have a complex relationship, with Amenadiel often serving (sometimes rigidly) as the voice of reason to Lucifer's truly devil-may-care attitude. But despite their differences, the brothers have a deep bond and a strong loyalty toward each other.

Their banter is a mix of witty one-liners, playful teasing, and good-natured ribbing, with plenty of tense dramatic moments thrown in for good measure. It's the kind of banter that can only come from siblings who know each other inside out. And it's a joy to watch them play off each other. It regularly adds a layer of levity to the show.

But the banter isn't just for laughs. It also serves to reveal the deeper dynamics of their relationship and their history. Through their banter, we learn about the brothers' sibling rivalry and the sometimes-intense emotional baggage they carry. It's a subtle but effective way to reveal character development and backstory.

DB Woodside and Tom Ellis have great chemistry and their performances are top notch. The relationship between the two brothers is one of the highlights of the show and it's a

testament to the acting skills of both actors. It's just one of the many reasons why the show is so enjoyable to watch.

The rest of the supporting cast is also great. Alongside Lucifer and Amenadiel, we are also introduced to other members of the celestial hierarchy including Mazikeen (Lesley-Ann Brandt), a demon who serves as Lucifer's right hand, and the human woman Linda (Rachael Harris), a therapist who tries to help Lucifer deal with his emotional baggage.

These characters bring a unique perspective to the show and add to the overall mythology of the series. We learn about the power struggles and politics of the celestial realms and how these affect the lives of the main characters. The inclusion of these other celestial beings also opens new possibilities for storytelling and allows the show to delve into deeper themes such as loyalty, betrayal, and the nature of good and evil.

Mazikeen is a standout character and Lesley-Ann Brandt brings a fierce intensity to the role. Her character arc is complex and fascinating, and her dynamic with Lucifer adds layers to both characters. The interactions between her and Amenadiel also bring a strong but different dynamic to the show.

The relationship between Lucifer and his mother, also known as "Charlotte," played by Tricia Helfer, is one of the most complex and emotionally charged relationships in the show.

She is introduced as a human body possessed by Lucifer's mother, the Goddess of All Creation. As the show progresses, we learn more about her backstory and her relationship with Lucifer, and their relationship is fraught with tension and a lot of unresolved issues.

Throughout the show, we see how their relationship is shaped by their past experiences and how those affect their present actions. "Charlotte" is portrayed as a power-

ful and ambitious being determined to reclaim her power and status, even if it means using her children. On the other hand, Lucifer is a rebel who resents his mother for her past actions and is determined to live his life on his terms.

As we learn more about “Charlotte's” past and her motivations, it becomes clear that her actions were not solely driven by ambition but also by a desire to protect and provide for her children. This revelation adds complexity to her character and allows the audience to see her in a different light.

The relationship between Lucifer and his mother also serves as a reminder that family relationships can be complicated, and that forgiveness and understanding can be difficult but may be necessary.

The performances by Tom Ellis and Tricia Helfer are outstanding, bringing great intensity and depth. Their scenes together are some of the most emotionally charged and powerful moments in the show. The relationship is a key aspect of the show and serves to add depth to both characters and the overall narrative of the series.

Lucifer's mother eventually leaves, but the human Charlotte remains, no longer possessed. After she's gone, their relationship is still a significant aspect of the show. Though she is not physically present, her actions and decisions continue to affect Lucifer and the other characters.

I say she's not physically present, but that's not quite right. When she leaves, Lucifer's mother leaves the human Charlotte, who becomes integral to the show and brings another aspect to the exploration of redemption and forgiveness.

Another important relationship is that between Lucifer and his human therapist, Linda (and among Linda and the rest of the cast). The dynamic between the two is one of the most interesting and unique aspects of the show. Played by Rachael Harris, she becomes a confidant and sounding

board for Lucifer as he struggles to come to terms with his past and his feelings for Chloe, and the rest of his relationships, with both humans and celestials.

Their relationship starts as a professional one, with Linda serving as a therapist to Lucifer. But as the show progresses, their relationship deepens, and they become close friends. Eventually, Linda is one of the few people who truly understands and accepts Lucifer for who he is (the Devil), and he in turn opens himself to her in ways he can't with anyone else.

One of the most fascinating things about their dynamic is how Linda can see through Lucifer's devil-may-care exterior and get to the root of his emotional struggles, even after she knows his true nature. She challenges him to confront his past and take responsibility for his actions. Occasionally he even listens to her. In turn, Lucifer helps Linda be more vulnerable in her own life.

Their relationship serves to add depth to both characters. It suggests that even celestial beings like Lucifer need



someone to talk to and that therapy, or at least a human sounding board, can be a powerful tool for self-discovery and growth.

Lucifer is set apart from most other crime dramas in the way it explores deeper themes. These themes are woven, often seamlessly, sometimes clunkily, into the storylines, making for a show that is both entertaining and thought-provoking.

In most stories, the Devil is a character often seen as beyond redemption. But as this show progresses, we see him struggling with his guilt and desire for redemption. He wants to be a better person but is often held back by his past actions and even more so by the weight of his reputation. This internal conflict adds depth to the character and makes for some truly compelling television.

Another major theme in the show is forgiveness. As Lucifer works with the LAPD, he finds himself working alongside victims of crime who are struggling to come to terms with what has happened to them. We see how they struggle to forgive their perpetrators, and how this struggle affects their healing process. It is a powerful reminder that forgiveness is not easy, but it can be necessary for true healing and redemption.

The show is not just about solving the crime of the week, it's about exploring the human, or devilish, condition, in a unique and thought-provoking way. And with a cast of characters that are both likable and relatable, it's a show that will leave you both entertained and moved.



GODDESS RISING - CHAPTER TWENTY-TWO

BY JAY HARTLOVE

Michael sat on the roof peak of Christ Church Cathedral listening to the chorus within singing Evensong. He sat near the bell tower so people on the ground didn't spot him. He wrapped his grey trench coat around himself to look like a shadow if someone did see him. The voices welled up better through the bell tower windows there as well.

He closed his eyes and let the music remind him of home. The sopranos didn't get quite as high and the baritone didn't get quite as low as he was used to, but the harmonies stirred him just the same.

In the midst of this reverie, one sound didn't fit – the whirring whistle of a whip slicing through the air at him. He opened his eyes and quickly rolled away from Sammael's weapon, coming up on his feet, flaming sword drawn as the whip cracked next to him. "Benito Nomini after all," Michael declared. Michael charged him as he yanked the whip back. Michael brought the sword down and Sammael drew up his other hand, a trident materializing as he thrust it to intercept the sword.

Michael grinned enthusiastically. "You want to dance?"

The whip came down across Michael's back, but he expanded his huge white wings in time to block. His wings shredded his white shirt and flipped up his trench coat. The whip end cleanly sliced off his coat tails.

"Let's dance," Michael said as he brought up his left fist and caught him under the chin, sending him flying back along the rooftop. Michael dove after him, gliding on his

wings, sword hissing furiously. Sammael rolled off the rooftop and landed on one of the buttress peaks below. Michael swooped down after him as he leapt from buttress to buttress back down the length of the nave, his brown tweed overcoat flapping like a cape behind him.

He flew after Sammael, closing the distance. Sammael suddenly jumped all the way to the crenulated top of the bell tower, above Michael. Michael realized if he flew above him, the entire block below would see them. Was Sammael's plan to expose him? This was hardly a problem.

He flew up and turned down, but to do so he had to extend his wings to their full length. Sammael snared a wing tip with his whip and yanked him off balance. Michael twisted in midair as he fell, bringing the sword around to deflect the trident point thrust up at him. He bounced the sword back into Sammael and slashed him across the chest as he fell. He also managed to reach out with his left hand and grabbed Sammael by the ankle. He dragged him off the tower and the two fell straight into the roof. They crashed through the green copper shingles and landed on the tile mosaic floor. The audience in the pews fled screaming.

Sammael sprung onto his Italian loafers, ignited his whip, and turned it on the crowd. Michael scooped up a couple of chairs with one hand and threw them across the whip's path, entangling it, extinguishing the flames, and bringing it down harmlessly.

"You should know better than to tangle with me head on," Michael warned. "I've always been better at this than you."

Sammael scooped up three chairs with his trident and flung them at Michael. When Michael pumped his wings to leap up out their path, Sammael brought his whip up and snared him around the legs. Michael twisted in midair to untangle himself, then pulled out of the maneuver to swoop down on his enemy.

Sammael swung his trident around and Michael

easily parried it away. He grabbed its length with his free hand, spun around inside its reach and elbowed Sammael in the face hard. Michael held onto the long weapon as Sammael tumbled back through rows of chairs. Michael threw the trident to the other end of the cathedral and advanced on his adversary.

Sammael jumped up and launched the whip, but Michael caught it around his arm and seized it. He grabbed Sammael by the throat and flew up through the hole in the roof if only to get him away from the innocents still cowering in the sanctuary. Out of the corner of his eye as they left, Michael saw the trident stuck in the floor in front of the altar. He thought that would make an interesting relic.

Michael wondered at his enemy's plan, given he was roundly winning this battle. Why hadn't he used any magic? He thought Sammael might have in mind to desecrate the cathedral, so he aimed them down to the roof of the walkway bridge that connected the main building with the others on the campus. He reached around behind himself and grabbed the golden arm cuffs he carried that would restrain Sammael's powers so he could take his quarry back to heaven. He looked down at his struggling adversary who met him with a knowing grin. Sammael also reached into his pocket for something.

"What, do you still carry that straight razor of yours?" Michael taunted.

Before Michael could react, Sammael slapped a black iron cuff around the wrist of the hand that held his throat.

The moment the cuff latched, Michael found them no longer in flight, but standing in a stone cavern. The iron cuff was at the end of a chain mounted to a large rock.

"Brother!" Michael cried cheerfully in Angelic, covering his own disorientation.

"Don't 'brother' me," Sammael dismissed in the same tongue. "I got the drop on you while you were napping on the job." He bent over in pain from his still smoking

burn wound. He held up the edges of his slashed pink shirt. "That was my favorite. What is it with you heroes, taking days off?"

"It's called appreciating His world."

"Winners do not take days off."

"Villains do not take days off."

Sammael shrugged. "If the shoe fits."

Michael slashed at the chain with his flaming sword, and nothing happened. He tested the rock and it too held. He looked around. "Where have you brought me?"

This little corner of His world was found for me by Silas Alverado. That chain is angel proof. Osiris used to bind me to that rock when he found my banter annoying."

"Where's Osiris now?"

"Back with his adoring subjects in the Land of the Dead. That was the temptation that finally got me out of here after nine years."

"Temptation. Some things never change. Your hieroglyphics bracelet is glowing. Let me guess, another present from Alverado? Designed to bring you here and hold you? It's still trying."

"Let it. I broke the curse even if I can't break the bracelet."

"Nine years. So, you're only just returning to Earth. Oh, right, the total solar eclipse back in July, just before the fires across Europe."

"My Welcome Home present to myself."

"Nice bullet hole in your shoulder."

"Another present, this one from your FBI agent. It will heal."

"My cut won't," Michael said with a grin. "Did you kill Jill?"

"Oh, you like her? She's tougher than she looks. I will be sure she dies a grisly death."

"Before you go, answer me this. I understand you trying to cover your tracks from helping Saint Patrick. I also understand you setting all those fires in countries that

have persecuted Jews from since before the Inquisition. Desiree knows you're coming for her, but at the same time you're helping Alec summon Celtic gods, whom you hate. That makes no sense."

Sammael leaned back on one foot and folded his arms, but he couldn't with his chest wound. He covered his painful flinch by casually shifting to supporting one arm while touching his jaw. "I should leave you like that to ponder my scheme for all eternity."

"I'll just have to think like you. All right. You're using Alec to draw the Neters out into the open so you can do something heinous to discredit them."

"You don't know the half of it," Sammael said with obvious pride. "But that's not bad. All that time masquerading as a detective seems to have rubbed off on you."

"By helping Alec, you escape suspicion of being the enemy who is after Desiree. By the way, nice work hiding in plain sight. Very you. But you're not after Desiree, you're after her whole pantheon." Michael finally saw the evil seed of the plan. "Turn the believers away once and for all and the gods lose all their power. They dissipate."

"There, that didn't take but a moment once you saw through my Benito disguise. On the other hand, these mortals will never figure it out."

"You nearly wiped them out when you helped Saint Patrick, and now you're back to finish the job. After all this time, is this still punishment for the Israelite bondage? I thought that water had long since passed under the bridge."

"Any mercy I might have shown them was wiped out by their champion chaining me down here for nine years. No one has ever managed that. I hate them. It's that simple. I hate them because they exist. I hate them because I can."

"The Neters are His creations too."

"They don't think they are. That makes them an abomination that must be expunged."

Michael regarded him and sighed. "Always justice

issues with you.”

“Fuck off. Look how high and mighty you are now.”

“I didn’t know you could say that in Angelic.” Michael looked around and chuckled. “This is kind of poetic.”

“Yeah, I thought so. You who threw me out of Heaven into the Pit. Now I get to return the favor! Enjoy your day off, brother.”



LUCIFER⁴⁶

THE CHILLING ARCHIVES OF HORROR COMICS!

DEVIL TALES

EDITED BY STEVE BANES

REVIEWED BY CHUCK SERFACE



Most are aware of how in 1954 the Comics Code Authority (CCA) went into effect, all but obliterating graphic horror,

science fiction, crime, romance, humor, you name it from the medium until 1971, when a slight rewording within the code about horror imagery and usage allowed monsters to roam across garishly colored pages once again. Marvel Comics especially exploited this opportunity, launching a horror line that ran throughout the 1970s, into the 1980s, with repercussions still being felt today. Decades later, the CCA was decommissioned, and publishers are free to issue wonderful archives containing comics from the early 1950s. Dark Horse has been releasing editions collecting titles from the EC Comics line, everything from *Tales from the Crypt* and *Vault of Horror* to *Psychoanalysis* and *M.D.* Other companies, such as PS Artbooks and IDW/Yoe Books, are focusing on comics beyond EC's stable that died beneath the CCA. The field was wider than I'd imagined, and it's good to be alive in this wonderful multimedia age when access to materials thought lost forever are a simple "Add to Shopping Cart" or "Buy Now with 1-Click" move away.

With *The Chilling Archives of Horror Comics!* series, IDW/Yoe Books has been restoring lost treasures to horror fans. Each edition targets specific horror themes: voodoo, ghosts, swamp monsters, and, yes, the Devil. Not long ago, I came across *Devil Tales*, edited by Steve Banes. The anthology includes artwork by Ross Andru, Gene Colan, Dick Ayers, Lin Streeter, Bob Powell, and others through over two dozen stories. Sadly, no writers receive credit. Banes struggled with finding stories that shun the following "time-tested plot devices" as he describes them in his introduction:

. . . 1.) the "be careful what you wish for / sell your soul" theme, where Everyday Joe (or Jane) meets an inevitable fiery fate after their contract with The Great Liar comes due . . . and 2.) the final panel reveal[s] [a] twist of "it was actually the Devil the whole time, you dope!", where the seemingly once

charming and harmless secondary character takes off a mask or hat to reveal horns. No, either way it's highway to Hell, and depending on how well the story was handled by the artist or writer, you might not even see that ending coming from . . . why . . . 666 miles away!

Of course, prideful fools stumbling toward their falls abound. Take, for example, Johnnie Grotz, a gangster who manages to become the King of Hades after getting ahold of Satan's trident. How will that end for Johnnie? I think you know in general, but I won't reveal the interesting details. This story is from *Voodoo* #11 (September 1953), art by Robert Hayward Webb and the Iger Shop.



Fools are plentiful, sure, but readers encounter at least one strong enough to bail out a doomed sort, a young son, Bob, who both saves and redeems his father, who'd only sold his soul for money needed for his wife's medical expenses. "The Devil's Pact" shows Satan playing the worst type of hustler, one who preys upon the weak and forlorn, not greedy idiots who have it coming. Holy water for the win! Lin Streeter drew this story for *Adventures into the Unknown* #31 (May 1952).

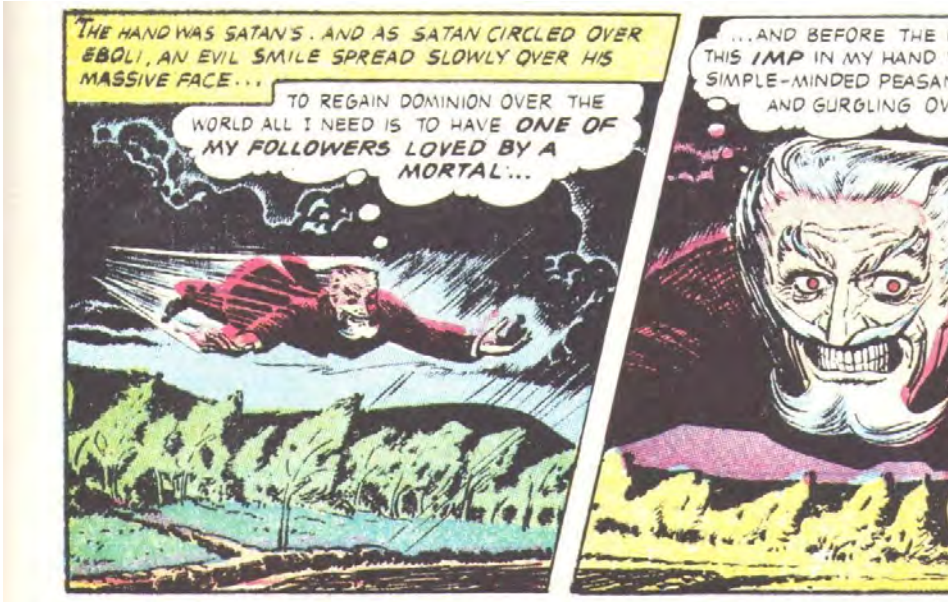


A few tales may feel familiar since some yarns use tropes encountered throughout genres across time, and I felt for Banes. What a massive editorial task, avoiding such widespread plot devices. For instance, "Welcome to My School," from *Tales of Horror* #12 (August, 1954), artist unknown, features a gradual invasion through infiltration with misogynistic overtones. Here a detective sends his woman assistant undercover to take classes at the Lenox Charm School. Clients were concerned about supernatural powers their wives were displaying upon completing courses, but our intrepid gumshoes will get to the bottom of it . . . unfortunately. What's discovered? A diabolical scheme with elements similar to *Invasion of the Body Snatchers* and *The Stepford Wives*. Woe unto humanity.



These uncredited authors tap into folklore as well, not surprising given that Devil stories are "there" already with such borrowings. "The Son of Satan" first appeared in *Ta-*

les of Horror #9 (February, 1954), art by George Oleson, who crafts a white-bearded Satan, one different from the usual red-skinned image permeating this collection. The plot source is the changeling legend, where fairies substitute changelings in for the children they kidnap. Will it work? Find out for yourself.



Finally, Banes sprinkles science fiction among the fantasy. "Out of the Blackness They Come" reads like 1950s science fiction, at least partially. A scientist discovers that by blending colors along the spectrum he can generate a deep blackness, one that attacks and draws nearby observers into . . . I think you can guess. Let me just say that all had a hell of a time. The original comes from *Web of Mystery* #18 (May 1953). Art credit goes to Dick Beck.



Unlike Dark Horse, IDW/Yoe Books expends no energy toward polishing original artwork, instead simply scanning the originals and inserting them into the book. The outcome isn't too horrible, however, and

perhaps we encounter these stories as individuals from the 1950s did. Compare the plots, characterizations, and themes with popular images of the Devil in comics today, - - Neil Gaiman's Lucifer, say, or Mephisto from Marvel Comics, more an interdimensional being than a biblical adversary, and who in recent arcs has been giving the Avengers a run for their money. Was writing Mephisto more interdimensional than scriptural a dodge on the CCA? You know it. Lastly, of course, contrast the horned goat boys here with Tom Ellis's presentation on *Lucifer*, based on Gaiman's work and later depictions from DC branching from his efforts. Creators have taken Scratch a long way since the CCA began weakening and then deservedly passing. Still, I enjoyed *Devil Tales* and look forward to other entries from *The Chilling Archives of Horror Comics*. Old Nick will get his due, indeed.



BY DESIGN

A REVIEW OF *LUCIFER OMNIBUS: VOLUME ONE*

BY CHRISTOPHER J. GARCIA

Chuck Serface, the King of Men, got me a present, *Lucifer Omnibus: Volume One*. It's a remarkable piece of work, and one that makes good use of the overall graphic novel format. Largely, it demonstrates how important design is in setting the content it presents in a proper light.

Or darkness, as the case may be.

Let us start with the dustjacket.



Lucifer is front and center on the cover, looking suave (and a lot like David Bowie) with wings and snakes coming out of him. The top is the logo, and the mention of the talent. It's a well-done piece without as much textual design as you see on a lot of omnibus covers. The spine is even sim-

pler, with an image in blue-grey and white at the top in a square covering roughly 20% of the spine, and below simply the title. They have a lot of real estate to work with, it's a massive bug-squisher of a title, so everything has a lot of room. The back is slightly more cluttered, there are reviews and blurbs, but there's also an image of half of Lucifer's torso (and if you open the inner-back flap, you see he's flinging away a cigarette) and it's a good piece that does the duty of the text while not being overly-concerned. The inner-front flap is great. Quote: "His omniscience only works because there are no alternatives. But I have conceived of a revolution that may surprise even Him."

It's not necessarily the quote so much as how it is presented. It's done in a font that is all caps, save that each O is underlined and smaller. It's incredibly stylish, especially with a sort of stain at the top of the flap. This is a theme that goes on all over the book, and that gives a general tone to the work. It does have the feel of those old lightshows where they'd put oil between two glass plates and shine a spotlight through it (pioneered by my friend Tony Martin in San Francisco).

They have thought through the fonts used so thoroughly. The introduction is done in a small font, which matches up with the lettering for the word bubbles. The fonts used for various characters (a much more stylish lettering for the mythological figures, traditional for more human-type characters) and that makes it targeted. These little things aren't new, they've been done regularly throughout the history of comics, but they work so well here when the tone must go through so many different concepts to land properly. The mood of the piece swings back and forth, from nearly-Wodehousean to downright Alan Moore-like. You have to make the presentation fluctuate or things become too steeped in the general mode. This works there perfectly.

The way the comic panels themselves are set up also plays a major role. There's almost always strong guttering, which has come in and out of fashion over the last thirty or so years after being the standard prior to that. This might not seem like a big deal, but I immediately noticed the orderly presentation of the work. For example, Scott Hampton's art on the first issue, the beautiful watercolors (or perhaps gouache, a kind of watercolor) take on a sort of museum-like quality, and given the subject matter, it helps. There's a constrained notion to each panel, save for a couple where the inky blackness more or less fills the page, and the panels edges are more defined by where the light ends.

The artists change frequently, and wildly. While most work in a more-or-less traditional comic book style, the best stuff is from Hampton and the legendary Jon Muth, whose watercolor technique is beyond reproach. The art changes completely from issue to issue, but the writing is stable, and as such, we are allowed to place a determination of the tone not as much through the art, as often happens in comics (and see the 1990s run of *Starman* for an incredible example of that) but through the design of the individual pages. The more grounded a page is in a realistic (at least realistic for comics) world we are in, the more tradition formatting we get for the individual pages but get slightly more beyond for those that deal with things like visits to hell or the like. The arcs "Children & Monsters" and "The House of Windowless Rooms" eliminate some guttering, going instead for simple lines at times. Still, a general lack of full-page spreads, there is a sense that this is going for something more modern, or at least less stiff. That does play with the storylines as well. "A Dalliance with the Damned" features Peter Gross's finest work, and it also does some playing not only with guttering and panel floating, where one panel obscures a large portion of other though it continues around, and behind it, shows up, but in

a couple of cases the traditional method, where we're supposed to see the thing on the bottom as the most recent thing, there is both ambiguity and downright dismissal of that in some! That shows a deep understanding of the way that readers can be forced to thing in different dimensions.

I enjoy *Lucifer* quite a bit, but this omnibus, it's an amazing artifact. It's beautiful, and it's smart.

