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BIRTH OF THE HITMAN



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AGENT 47

BIRTH OF THE HITMAN

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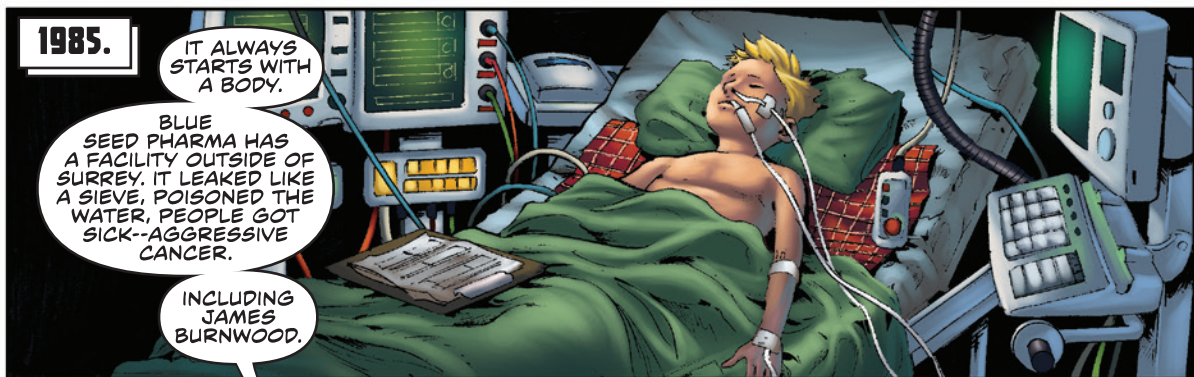


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1985.

IT ALWAYS
STARTS WITH
A BODY.

BLUE
SEED PHARMA HAS
A FACILITY OUTSIDE OF
SURREY. IT LEAKED LIKE
A SIEVE, POISONED THE
WATER, PEOPLE GOT
SICK--AGGRESSIVE
CANCER.

INCLUDING
JAMES
BURNWOOD.



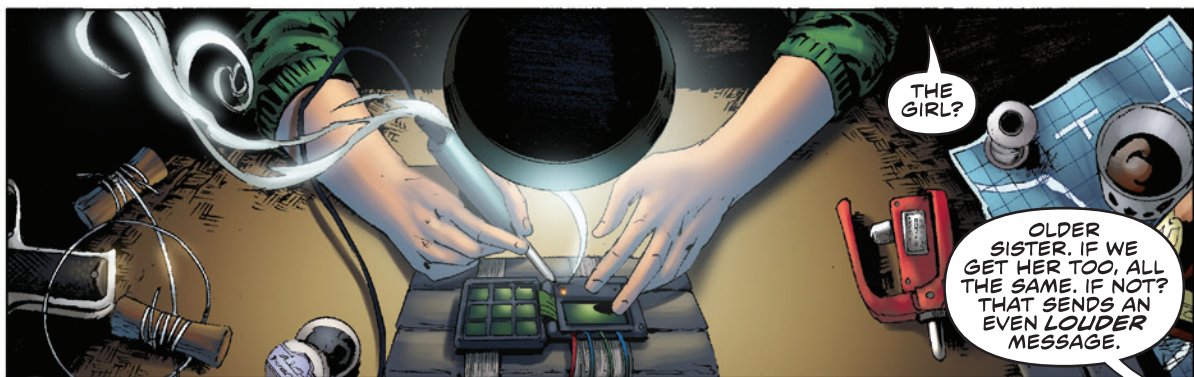
BURNWOOD'S
PARENTS HERE
HAVE BEEN PURSUING
THEM SINCE. THEY'RE
STUBBORN, LITIGIOUS
AND BLUE SEED HAS
HAD ENOUGH.

THEY
WANT TO SEND
A MESSAGE
WITH THIS ONE.
A LOUD
ONE.



SO MANY
POSSIBILITIES.

CAR BOMB
SOUNDS GOOD
TO YOU?



THE
GIRL?

OLDER
SISTER. IF WE
GET HER TOO, ALL
THE SAME. IF NOT?
THAT SENDS AN
EVEN LOUDER
MESSAGE.



YOU NEED TO
TOUGHEN
UP.

YOU HEAR ME? SAY
SOMETHING.



IT'S ALMOST AMUSING.



YET WHEN THOSE MOMENTS COME WHERE YOUR LIFE EFFECTIVELY ENDS, WHEN WORDS COULD SOMEHOW MEAN THE MOST...?

YOU SPEND A LIFETIME TALKING, LEARNING TO COMMUNICATE.



MOST PEOPLE HAVE ASTONISHINGLY LITTLE TO SAY.

BUT WHEN YOU DISGUST YOURSELF BY SOMEHOW SURVIVING THESE MOMENTS, ALL YOU CAN THINK ABOUT IS WHAT YOU WOULD HAVE DONE DIFFERENTLY.



DAD!
MUM!

DECADES LATER, YOUR MIND STILL SPENDS ITS SPARE TIME WORKING ON SOLUTIONS TO EXTINGUISH PROBLEMS.



THIS IS HOW IT REACTS TO IMPOSSIBLE THINGS.



THIS IS HOW WE SOLVE THE PROBLEM OF THE IMPOSSIBLE.

WISHING IT AWAY.

AND LOOK
WHERE THAT'S
GOT US.

WE
HAVE TO GO,
BROTHER.



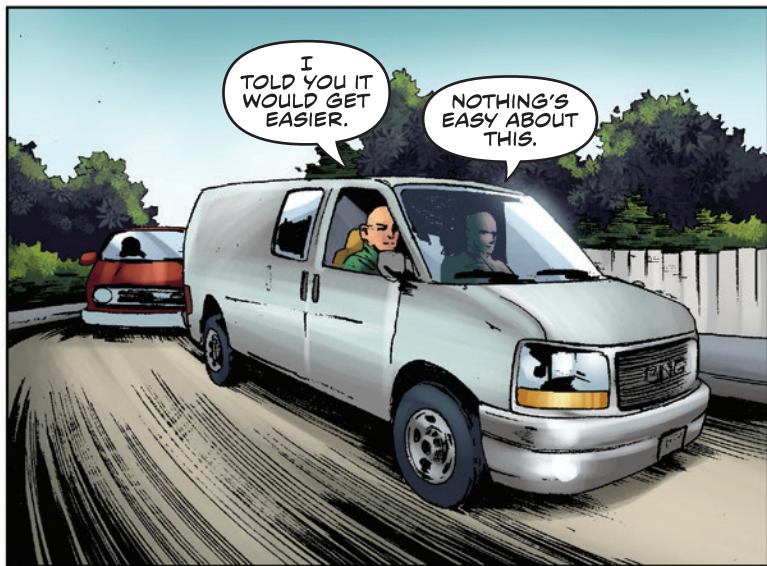
OUR TRAIN
IS LEAVING
SOON.

UNLESS
YOU'D RATHER
STAY?



I
TOLD YOU IT
WOULD GET
EASIER.

NOTHING'S
EASY ABOUT
THIS.



COME ON,
BROTHER, I
SAW YOU.

ADMIRING OUR
HANDIWORK, YOU
SHOULD.

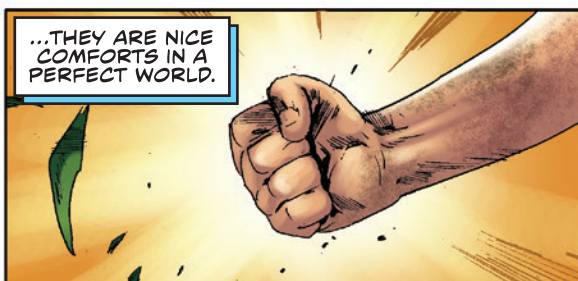
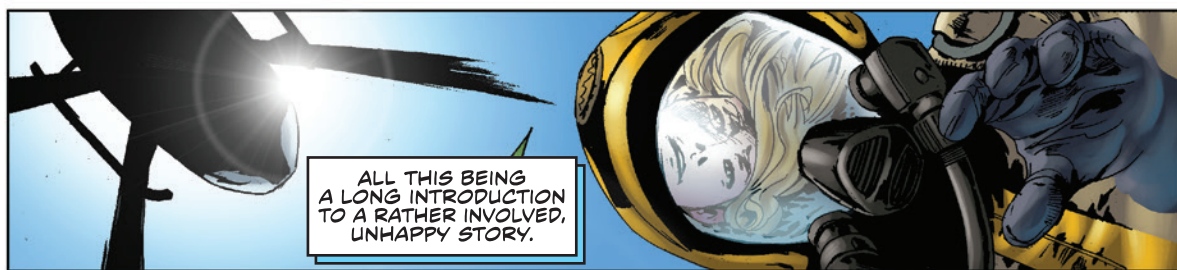


IT'S NOT
ADMIRATION,
G. IT'S AWE.

WHAT'S THE
DIFFERENCE?

AWE
REQUIRES
FEAR.







"TELL ME
YOUR NAME."

"SUBJECT
47."

"WHERE DO
YOU LIVE?"

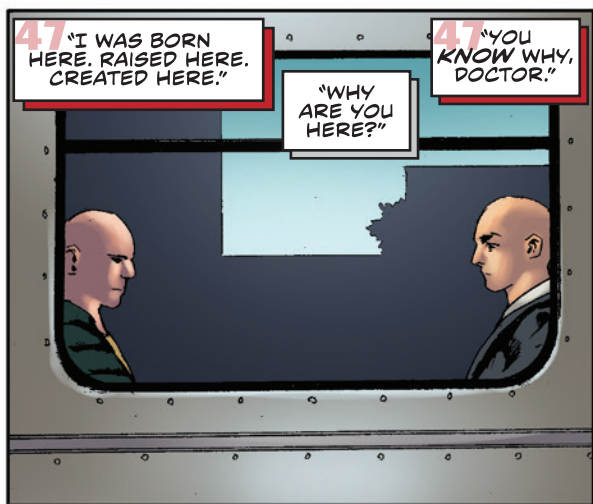
"THE INSTITUTE
FOR HUMAN
BETTERMENT."



"WHY
ARE YOU
HERE?"

"PROVIDENCE."

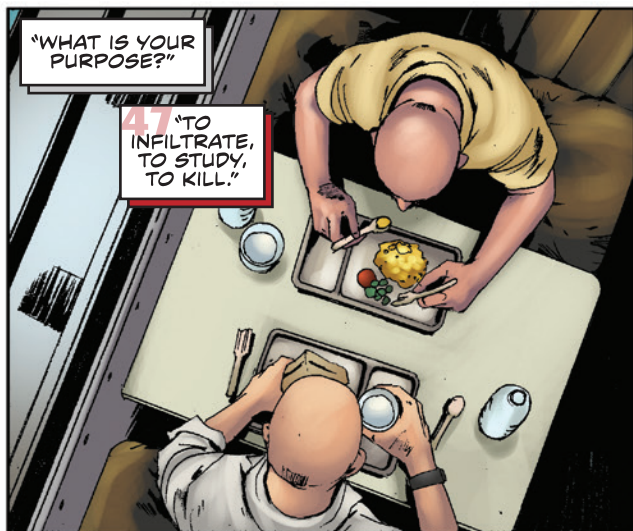
"WHY ARE YOU
REALLY HERE?"



"47" "I WAS BORN
HERE. RAISED HERE.
CREATED HERE."

"WHY
ARE YOU
HERE?"

"47" "YOU
KNOW WHY,
DOCTOR."



"WHAT IS YOUR
PURPOSE?"

"47" "TO
INFILTRATE,
TO STUDY,
TO KILL."



"THIS IS PART OF
THE PROCESS.
YOU KNOW THAT."

"47" "BECAUSE
I AM NOT A
PERSON, I'M A
POSSESSION."

"WHO
OWNS
YOU?"

"47" "YOU DO,
DOCTOR."



"WHO?"

"47" "WHOEVER
IS DEEMED THE
TARGET."

"WHY YOU?"

47 "BECAUSE
I'M PERFECT.
LIKE THE OTHERS.
WE WERE CRAFTED
THAT WAY."

"DO YOU
ENJOY YOUR
WORK?"

47 "NO. IT
SCARES ME."

WHAT
ARE YOU
SO AFRAID
OF, 47?

THAT
THIS ISN'T
WORK. THIS
IS WHO I
AM.



SUBJECTS 6 AND 47,
MISSING SINCE 23 MARCH,
HAVE BEEN LOCATED IN A
SMALL FARMING VILLAGE.



WE EXPECT A QUICK
RETURN OF INSTITUTE
PROPERTY WITHOUT
INCIDENT.

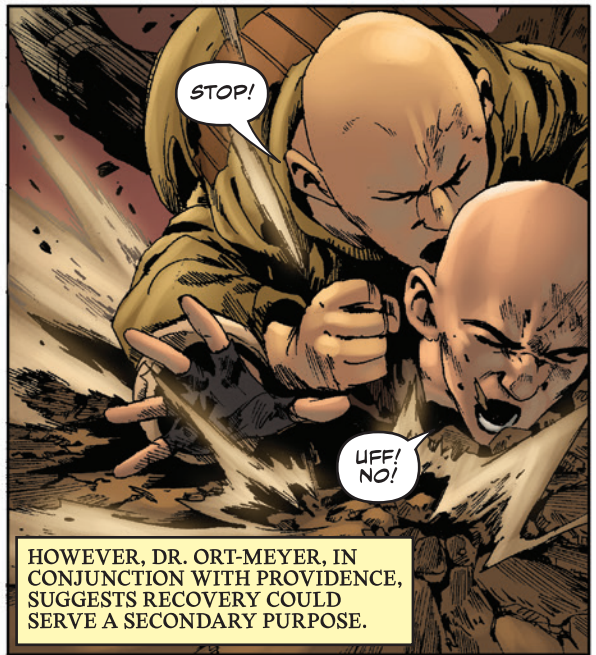


SOME RESISTANCE MAY BE
ENCOUNTERED AS SUBJECTS
ARE CLEARLY HOSTILE TO
INSTITUTE AUTHORITY.



STOP!

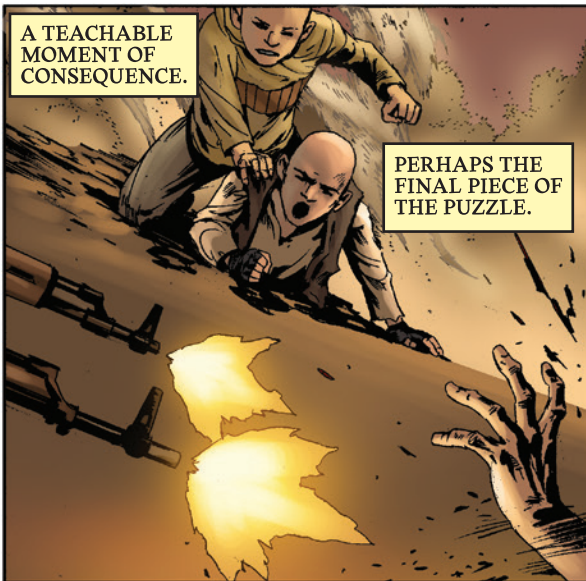
UFF!
NO!



HOWEVER, DR. ORT-MEYER, IN
CONJUNCTION WITH PROVIDENCE,
SUGGESTS RECOVERY COULD
SERVE A SECONDARY PURPOSE.

A TEACHABLE
MOMENT OF
CONSEQUENCE.

PERHAPS THE
FINAL PIECE OF
THE PUZZLE.



SALT PROTOCOL
IS ENGAGED.



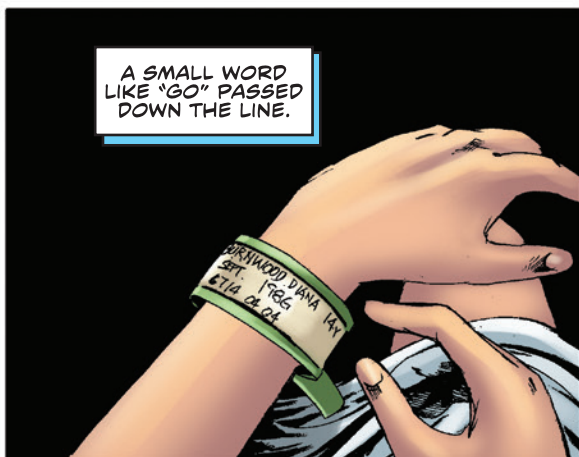


SO THERE I WAS, A YOUNG, FRAIL, PRIVILEGED GIRL OF 14 WITH HER WHOLE LIFE AHEAD OF HER.



ALL GONE DUE TO A SMALL QUIRK OF MECHANICS.

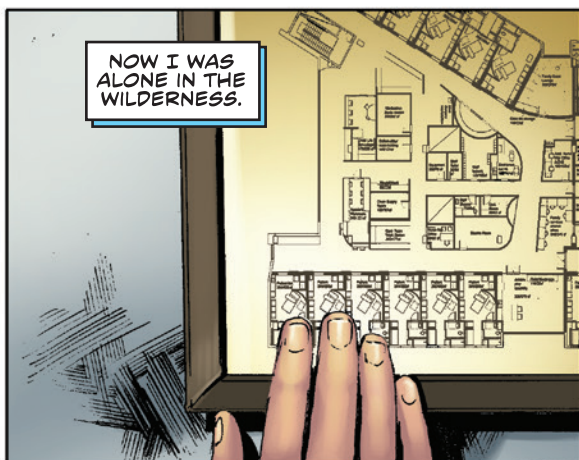
OW.



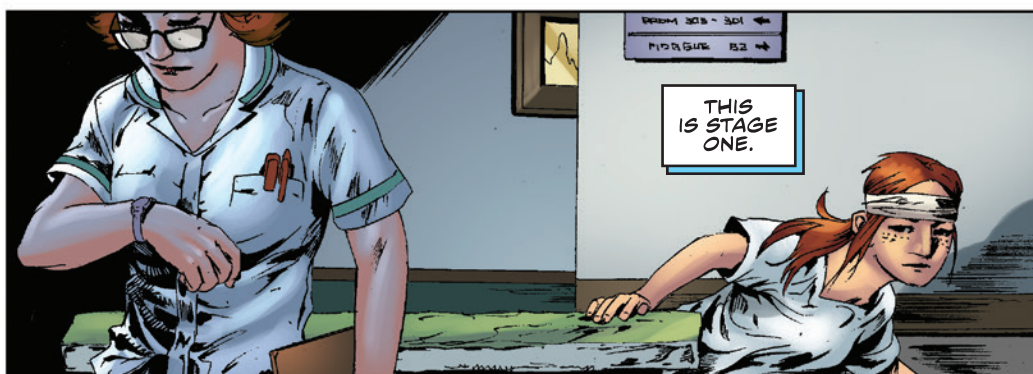
A SMALL WORD LIKE "GO" PASSED DOWN THE LINE.



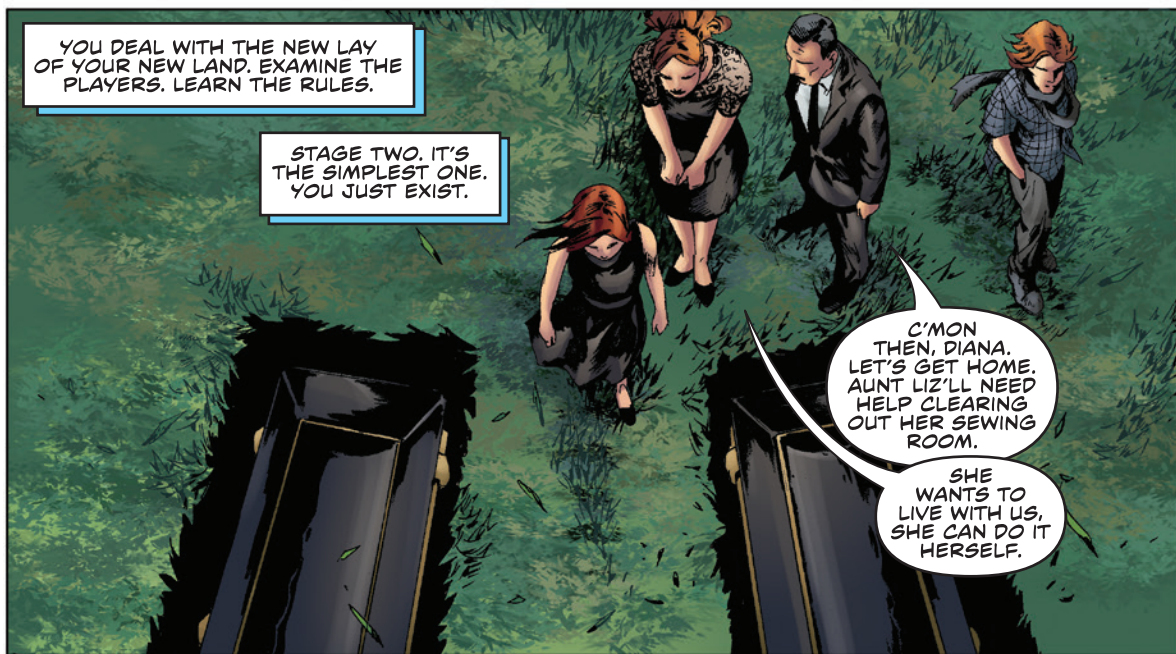
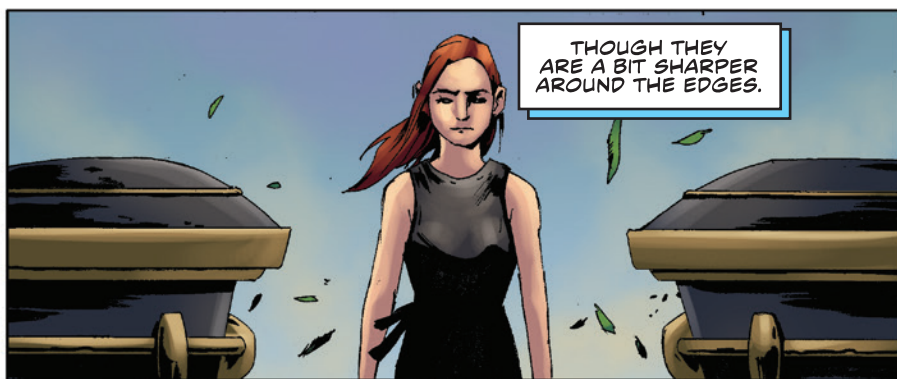
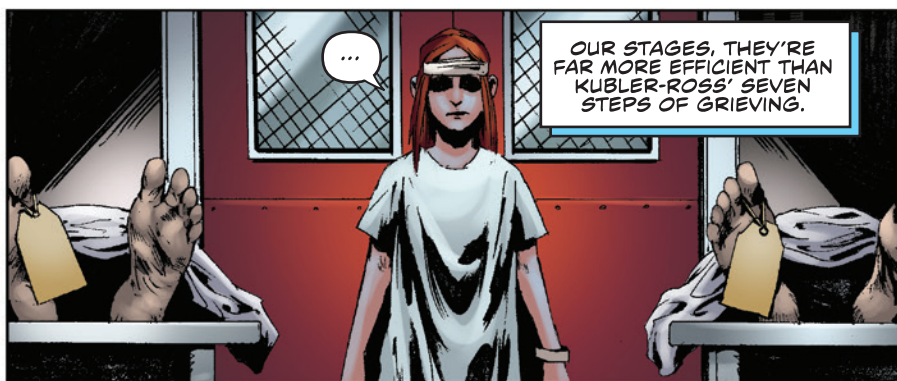
ALL BECAUSE ANOTHER SMALL WORD--"YES"-- WAS SO DIFFICULT FOR MY FATHER.



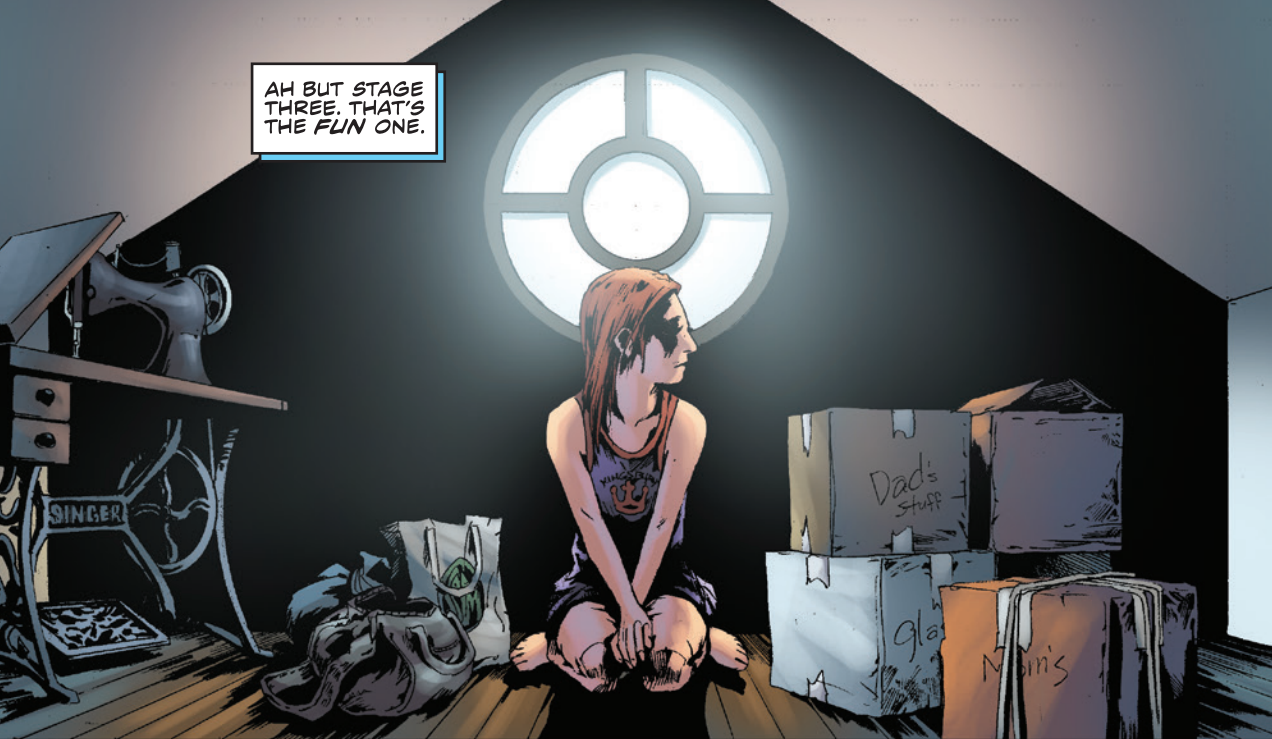
NOW I WAS ALONE IN THE WILDERNESS.



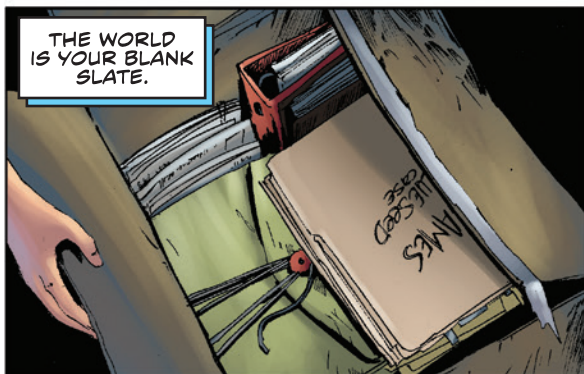
THIS IS STAGE ONE.



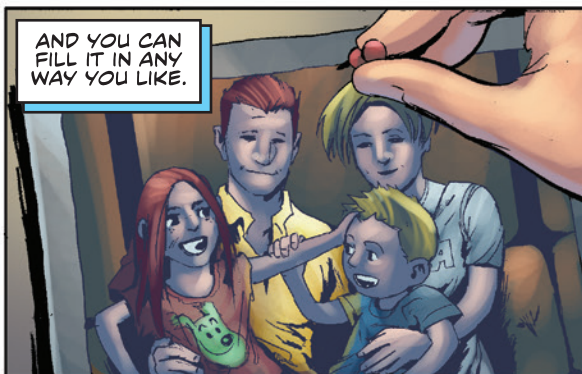
AH BUT STAGE
THREE. THAT'S
THE FUN ONE.



THE WORLD
IS YOUR BLANK
SLATE.



AND YOU CAN
FILL IT IN ANY
WAY YOU LIKE.



BLUE SEED PHARM
LINKED TO DEATHS



ALL
THE BLEAK
GRAYS.

ALL THE UGLY
THOUGHTS.



PEW

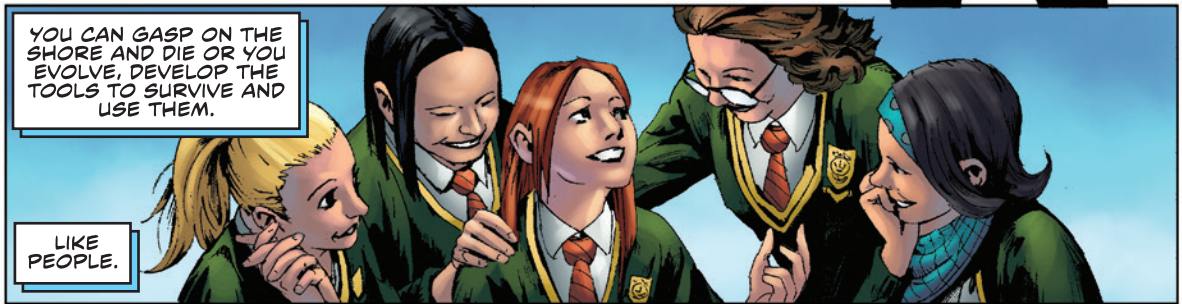


YOU SKETCH
OUT A NEW LIFE
FOR YOURSELF.



DROPPED
INTO A NEW WORLD,
NEW PARAMETERS,
NEW BASELINE.

LIKE A FISH
PULLED OUT OF
THE OCEAN.



YOU CAN GASP ON THE
SHORE AND DIE OR YOU
EVOLVE, DEVELOP THE
TOOLS TO SURVIVE AND
USE THEM.

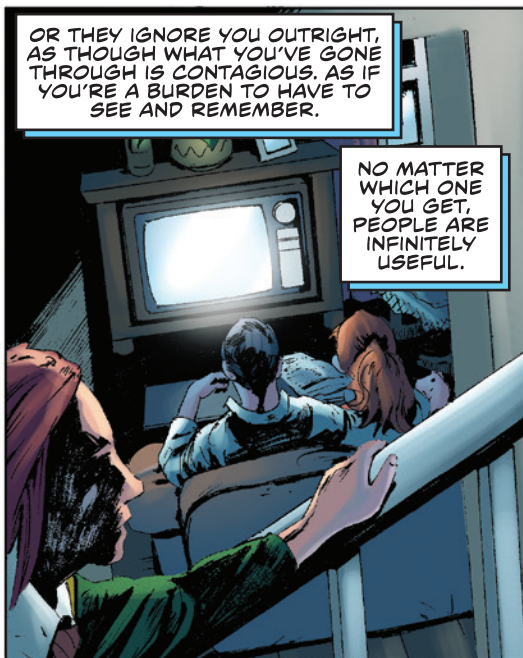
LIKE
PEOPLE.



EVERYONE IS
A NAIL WHEN
YOU'RE A
HAMMER.

THEY ALL LOVE A TRAGEDY.
TO GET CLOSE, WARM THEIR
HANDS AGAINST YOUR LOSS.

HOPE THAT KNOWING YOU
ENSURES IT WILL NEVER
HAPPEN TO THEM.



OR THEY IGNORE YOU OUTRIGHT,
AS THOUGH WHAT YOU'VE GONE
THROUGH IS CONTAGIOUS. AS IF
YOU'RE A BURDEN TO HAVE TO
SEE AND REMEMBER.

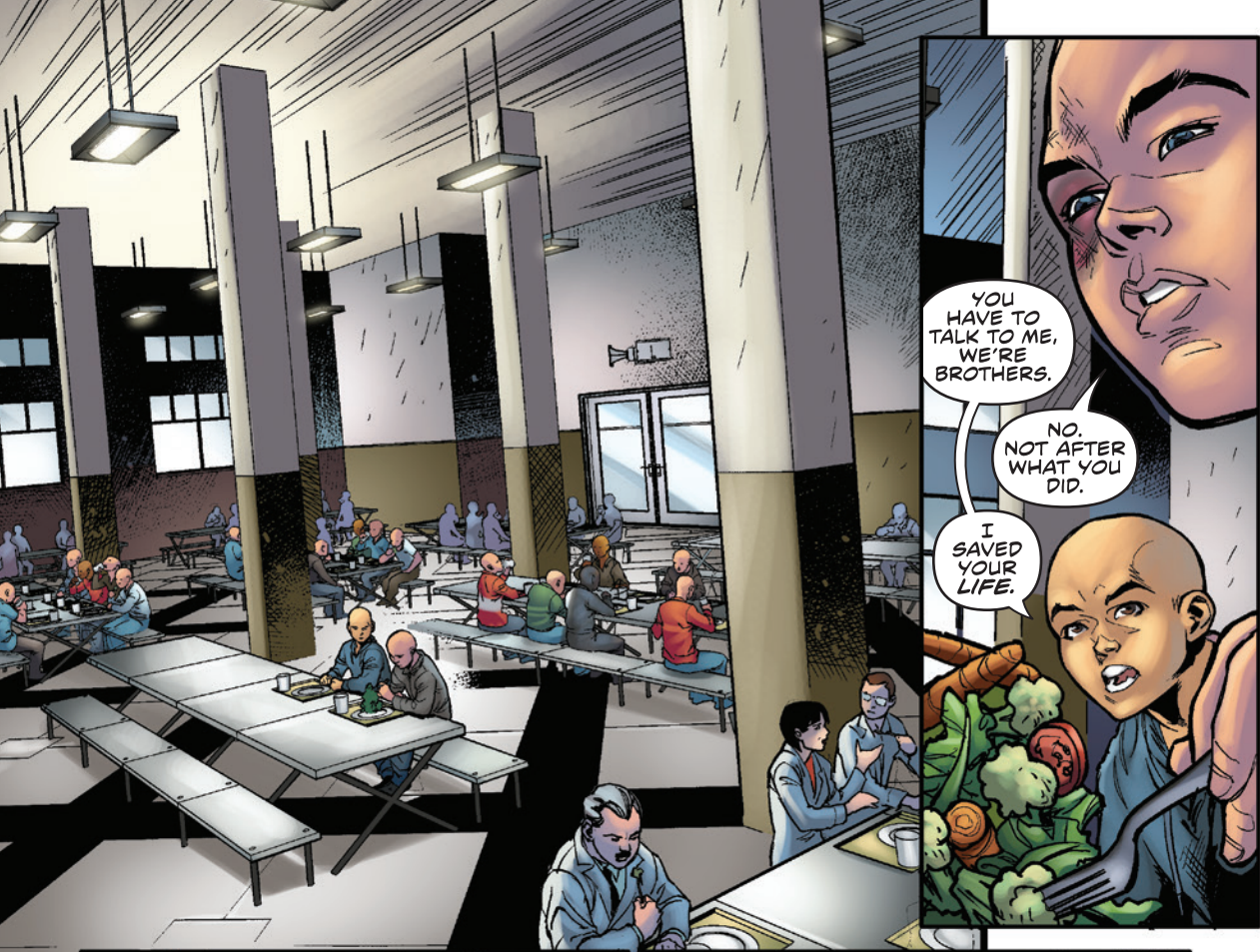
NO MATTER
WHICH ONE
YOU GET,
PEOPLE ARE
INFINITELY
USEFUL.



THEY'RE BALLAST,
HOLDING YOU DOWN
UNTIL YOU'RE READY.



UNTIL YOUR
WORLD IS BUILT.



YOU HAVE TO TALK TO ME, WE'RE BROTHERS.

NO. NOT AFTER WHAT YOU DID.

I SAVED YOUR LIFE.



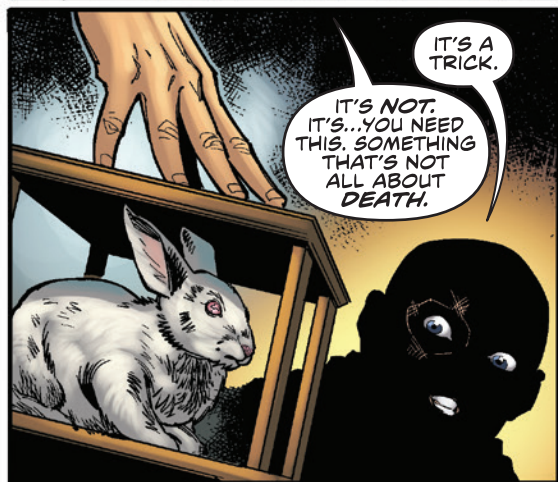
WHAT MAKES YOU THINK I WANTED IT SAVED?

YOU'RE NOT EVEN MY REAL BROTHER.



I GOT THIS FOR YOU.

DOCTOR ORT-MEYER SAID YOU CAN KEEP IT. IF YOU DO ONE THING.



IT'S A TRICK.

IT'S NOT. IT'S... YOU NEED THIS. SOMETHING THAT'S NOT ALL ABOUT DEATH.



4 "WHAT DO I HAVE TO DO?"

5 "IT'S EASY. JUST TRUST ME."



4 "IT'S EASY."



SUBJECT 47, SUBJECT 6.
REPORT FOR DUTY.



BARBARELLA

BARBARELLA:
THE POP CULTURE ICON MAKES
HER DEBUT IN AMERICA WITH NEW
STORIES FOR THE FIRST TIME
IN 35 YEARS!

WRITTEN BY
MIKE CAREY
(LUCIFER, X-MEN)

ILLUSTRATED BY
KENAN YARAR

ISSUE #1 COVERS BY
KENNETH ROCAFORT
JOE JUSKO
JOSEPH MICHAEL LINSNER
ROBERT HACK
ANNIE WU
KENAN YARAR
VANELTINE DELANDRO
VERONICA FISH
ROBERTO CASTRO

ASK YOUR RETAILER ABOUT THE COMPLETE
LIST OF INCENTIVE COVERS, INCLUDING THE
"CLASSIC ART RISQUÉ VARIANT!"

*"...BARBARELLA WAS A CHARACTER WHO
HELPED TO DEFINE HER ERA - THE FIRST
EMANCIPATED HEROINE FOR A DECADE THAT
QUESTIONED ALL RULES AND MORAL CODES."*
— WRITER MIKE CAREY

BARBARELLA #1
12.6.17



KENNETH ROCAFORT
COVER

DYNAMITE

VISIT DYNAMITE.COM TO SEE ALL OF THE VARIANT COVERS

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DARE TO BE PROVOCATIVE



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YOU HAVE TO TALK TO ME AT SOME POINT, YOU REALIZE.

ONLY AS MUCH AS NECESSARY TO COMPLETE THE TASK.

COME ON NOW.



YOU'RE FREE. GO LIVE. HAVE A MILLION BABIES. LOOK OUT FOR PREDATORS.

THEY'RE EVERYWHERE.



WHICH NUMBER WAS THAT?

YOU TELL ME, BROTHER.

TARGET:
MARTIN LOHRMANN,
SEVERIN WEISS

LOCATION:
ASUNCIÓN,
PARAGUAY



GOOD, NAZIS. THIS SHOULD BE FUN. EVEN FOR YOU.



ONCE YOU'VE
DONE ALL THAT, NOW
YOU MOVE ON TO THE
NEXT PHASE. ACTION
PLANS. STRATEGIES.

A GOAL WITHOUT
A MAP IS USELESS.
EVEN IF YOU HAVE TO
DRAW IT YOURSELF.



OI,
GORGEOUS.

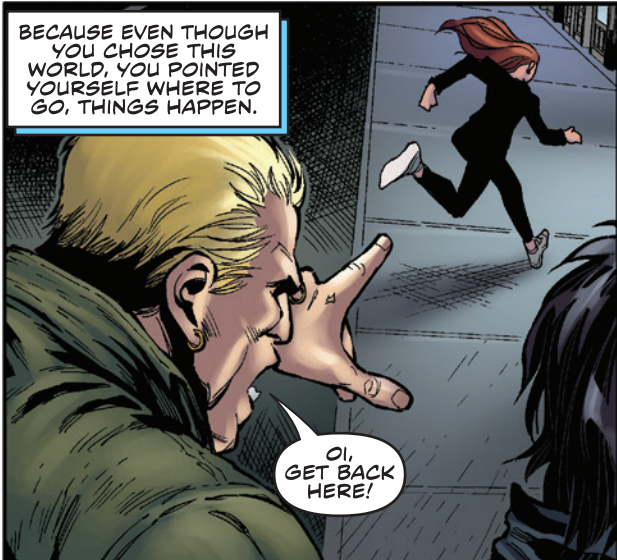
A GUIDE
IS EVEN
BETTER.

WE'RE
TALKIN'
TO YOU,
DARLIN'.



LEAVE ME
ALONE.

YOU NEED
SOME HELP
GETTING
HOME?



BECAUSE EVEN THOUGH
YOU CHOSE THIS
WORLD, YOU POINTED
YOURSELF WHERE TO
GO, THINGS HAPPEN.

OI,
GET BACK
HERE!



IT'S HELPFUL TO
HAVE SOMEONE
ON YOUR SIDE
WHEN THEY DO.



PLEASE DON'T. I DON'T WANT TROUBLE. PLEASE.

SEEMS TO ME LIKE YOU WERE BEGGING FOR IT.



NOW SEE, AIN'T IT NICE TO BE NICE?



BUT MY FATHER TAUGHT ME SELF-RELIANCE.

THAT AND ONE OTHER LESSON I TAKE WITH ME.



AHKK--

KRNCHH

"NO ONE IS UNTOUCHABLE."

KRAKY

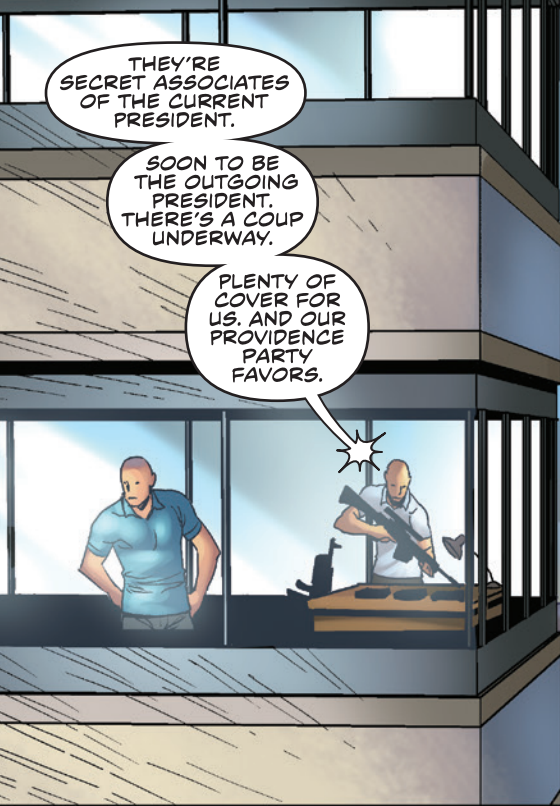
HNNNN--



LET'S TALK ABOUT YOUR BOSS. I'D LIKE TO TALK WITH THEM.

YOU MENTAL LITTLE--YOU BROKE MY WRIST!

SEEMS TO ME LIKE YOU WERE BEGGING FOR IT.



THEY'RE
SECRET ASSOCIATES
OF THE CURRENT
PRESIDENT.

SOON TO BE
THE OUTGOING
PRESIDENT.
THERE'S A COUP
UNDERWAY.

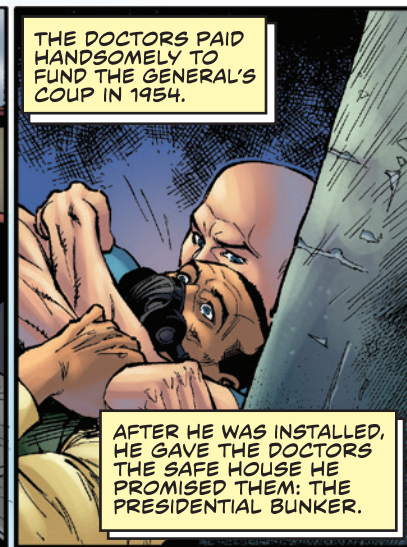
PLENTY OF
COVER FOR
US, AND OUR
PROVIDENCE
PARTY
FAVORS.



47?

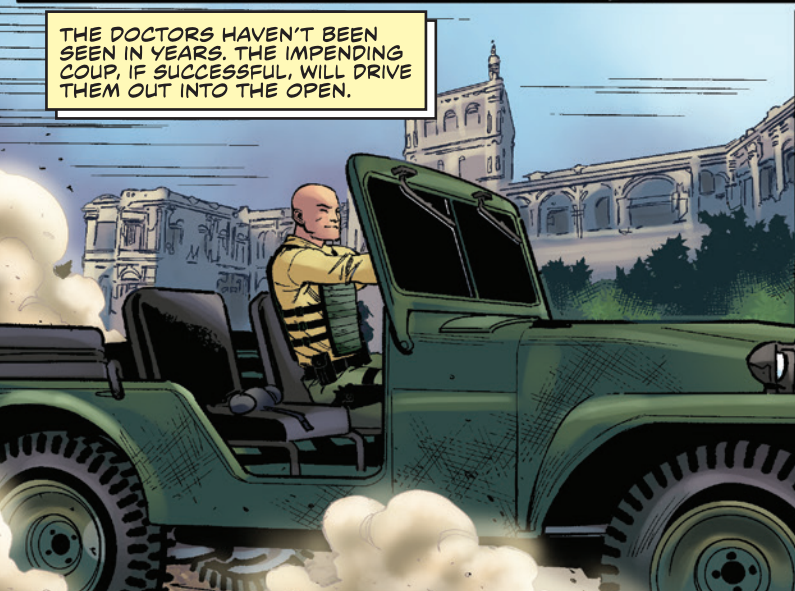


LOHRMANN AND WEISS, THIRD
REICH SURGEONS, ESCAPED
GERMANY DURING THE FALL
IN SEARCH OF A NEW HOME,
FINDING SHELTER UNDER THE
WINGS OF THE GENERAL.



THE DOCTORS PAID
HANDSOMELY TO
FUND THE GENERAL'S
COUP IN 1954.

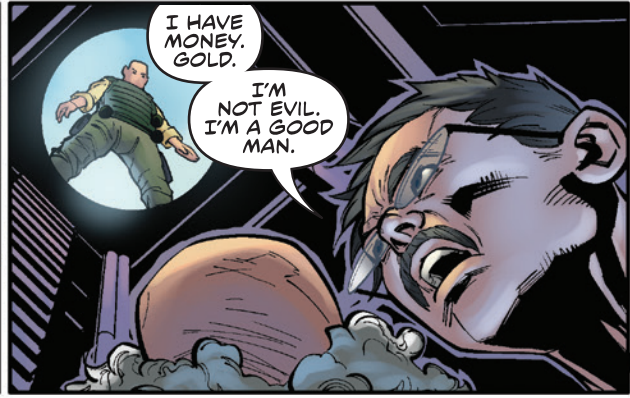
AFTER HE WAS INSTALLED,
HE GAVE THE DOCTORS
THE SAFE HOUSE HE
PROMISED THEM: THE
PRESIDENTIAL BUNKER.



THE DOCTORS HAVEN'T BEEN
SEEN IN YEARS. THE IMPENDING
COUP, IF SUCCESSFUL, WILL DRIVE
THEM OUT INTO THE OPEN.



ZERO
DISCRETION
REQUIRED.





LET'S
YOU AND
I GO FIND
YOUR--



KA-TING

AH, GOOD.
SAVES US
TIME.



WELL? I'M
WAITING.

AHEM.



I HAD TO
COME SEE FOR
MYSELF. WHAT
ARE YOU, ALL
OF 12?

I'M A 13
YEAR OLD GIRL
WHO HAS JUST
QUALIFIED TWO OF
YOUR PETS FOR
INTENSIVE
CARE.

I
WANTED
TO MEET
YOU.

I NEED
YOUR HELP.
TO KILL SOME
IMPORTANT
MEN.

TELL ME
MORE.



6 "TELL ME YOUR NAME."

47 "47."



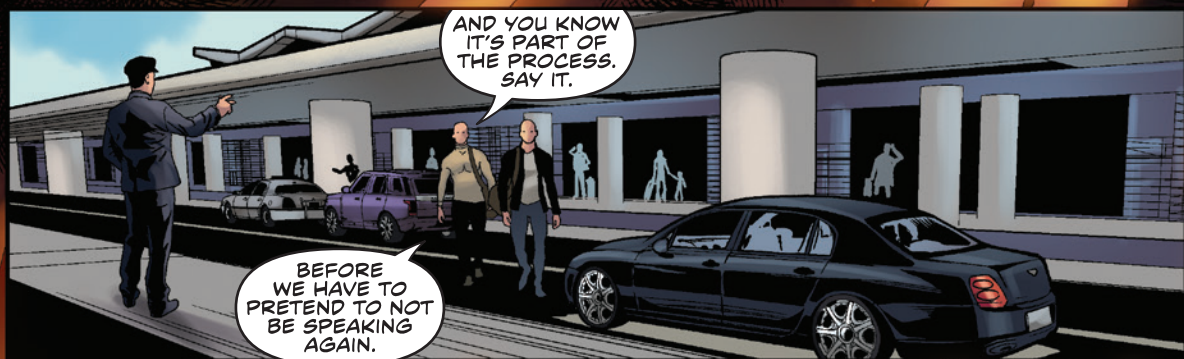
6 "WHAT IS OUR PURPOSE?"

47 "TO INFILTRATE, TO STUDY, TO KILL."



6 "WHAT IS OUR TRUE PURPOSE?"

47 "YOU KNOW, 6."



AND YOU KNOW IT'S PART OF THE PROCESS. SAY IT.

BEFORE WE HAVE TO PRETEND TO NOT BE SPEAKING AGAIN.



47 "GAIN THEIR TRUST."

47 "TAKE THE INSTITUTE DOWN."

47 "REVENGE."



NEXT ISSUE

As they travel across the globe on another mission, Subject 47 and his brother 6 begin to assemble their plan of attack against the Institute that made them who they are. A war on both their surrogate family of fellow subjects and a potential future spent as living weapons under someone else's control. While Diana Burnwood's new life in London has begun to blossom and her secret vendetta finds a new sponsor in the form of a crime boss all too eager to teach her new protégé a few tricks how to get her hands dirty.

DYNAMITE AND WRITER MIKE CAREY (*LUCIFER*, *X-MEN*) BRING BARBARELLA BACK TO COMICS THIS DECEMBER!

Barbarella hasn't been published in comic book form in more than 35 years. How does your version of the character compare/contrast to the original?

I've actually stayed very close! The core of Barbarella's personality – her imperturbable calm as she is catapulted from one outrageous crisis to the next, her sexuality and her moral courage – all that stuff remains intact. Barbarella's voice is unchanged too: it's dryly comic, direct, trenchant. It's the world that has changed, I think, and that's because our world has changed. I've given her a more modern context to react to, or rather a whole series of contexts.

Where did you draw your inspiration from for the series?

I went back to the original series, first of all – and I decided that as a structural model it was pretty much perfect. Jean-Marc L'Officier describes Barbarella as a sort of adult-themed Alice In Wonderland. It's picaresque, with stark juxtapositions and changes of scene, and with a fast-paced narrative that can go anywhere and do anything. That was what I was aiming to emulate.

I also read a bunch of other picaresque stories – Candide, Tristram Shandy, Nights At the Circus, the Torturer Quartet. These were novels I already loved, so I didn't need much excuse. I was looking at them very much from the point of view of how they handle transitions and expositions, and how they embed serious ideas in light, limber storytelling.

During the 60s, Barbarella was an icon of female empowerment. As feminism itself has evolved in the last 40 years, how has Barbarella evolved to adapt to represent the modern woman?

Barbarella as Jean-Claude Forest wrote her was a woman who was entirely comfortable in her own skin and her own identity. Her sexual openness was a part of that, but it also showed in her utter refusal to genuflect to other people's agendas or moral strictures. She knew who she was and you couldn't bend her into anything else. She's an idealised figure, in many ways. All I had to do was to transpose her into a twenty-first century context. So, for example, she doesn't identify as straight any more. Why would she? In our own time, fewer than half of millennials would call themselves that, and the future is likely to be less polarised, not more.

What's your favorite part about writing Barbarella?

The size of the canvas, and the creative freedom. The original stories took place in a limitless universe, and they only ever moved forward, constantly introducing new characters and situations, new settings and McGuffins. I took that to be part of my brief, and it's crazy fun to do. It encourages you to push the envelope, and it whips you on if you're ever tempted to tread water. It's a book that only works if it's in overdrive.

I'm really excited to be working with Kenan Yazar. He's an artist with an exuberant, dazzling, playful style that's perfect for the book – and he's a great collaborator, always coming up with left-field solutions to narrative problems.

Barbarella #1 featuring covers by Kenneth Rocafort, Joe Jusko, Joseph Michael Linsner, and more is in stores 12/6/17. Ask your local retailer or visit dynamite.com for more information.

HIGHLIGHTED ITEMS FROM OCTOBER | DECEMBER 2017 PREVIEWS



BARBARELLA #1
WRITTEN BY
MIKE CAREY



THE SHADOW /
BATMAN #3
WRITTEN BY
STEVE ORLANDO



GRUMPY CAT /
GARFIELD HC
WRITTEN BY
MARK EVANIER



RED SONJA #12
NEW STORY ARC!
WRITTEN BY
AMY CHU



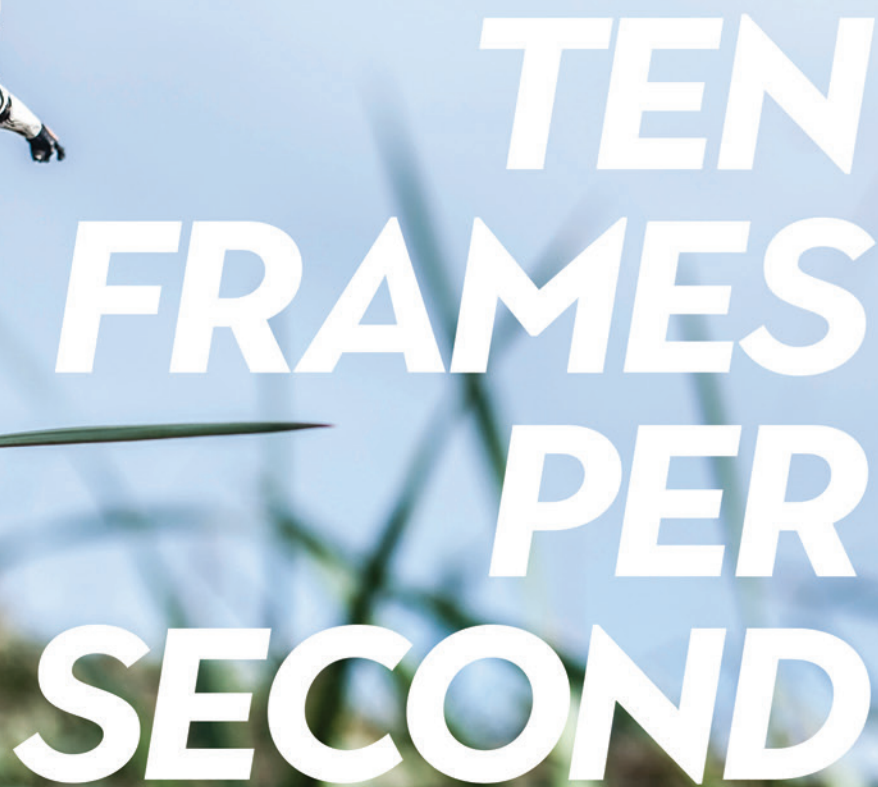
THE SHADOW: THE
DEATH OF MARGO
LANE TPB
WRITTEN AND
ILLUSTRATED BY
MATT WAGNER



KISS: THE ELDER VOL.
2 - ODYSSEY TPB
WRITTEN BY
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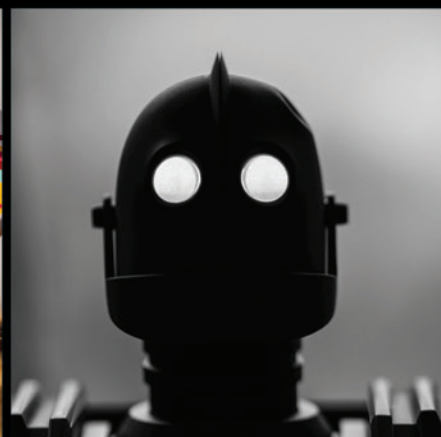
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