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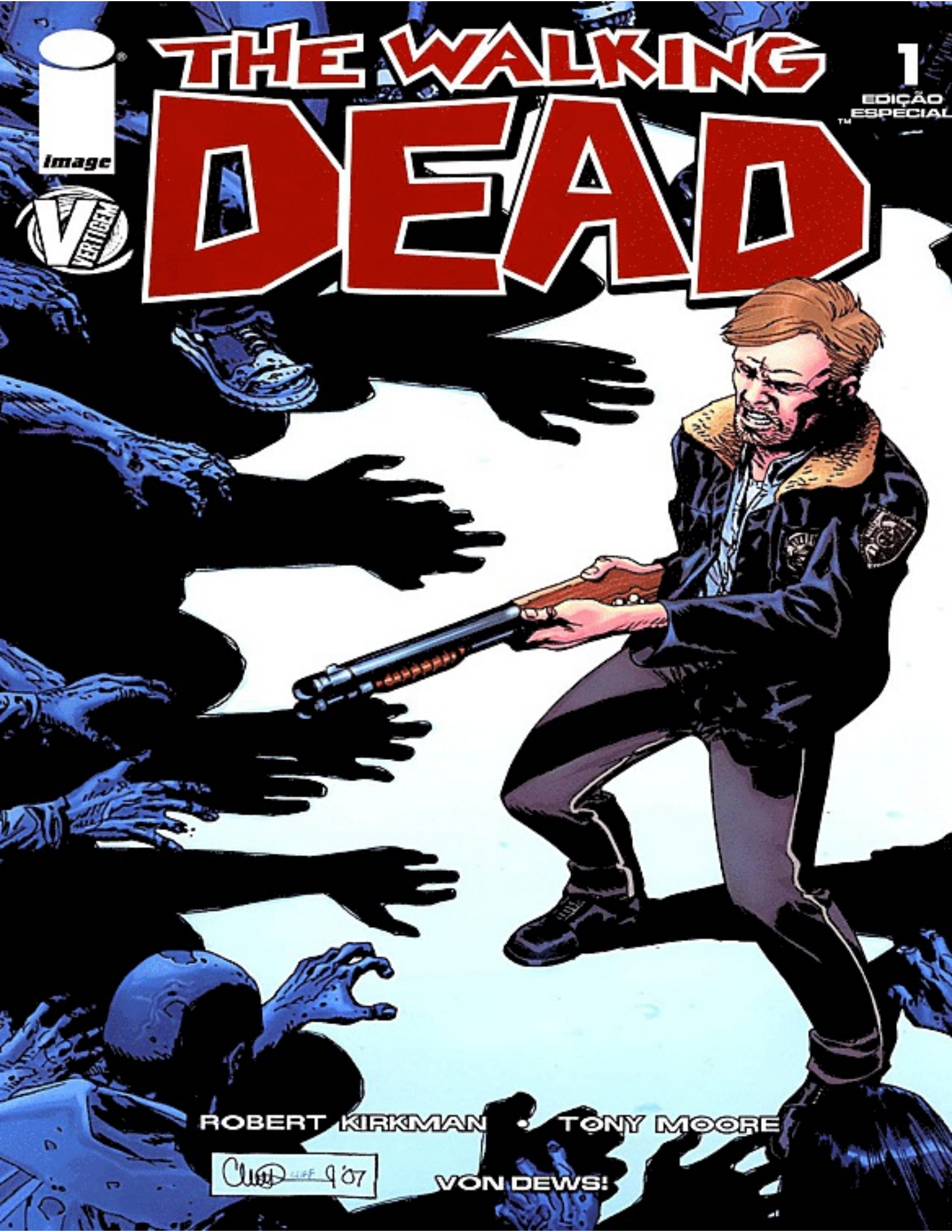
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VERTIGEM
THE WALKING DEAD
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EDIÇÃO ESPECIAL
ROBERT KIRKMAN • TONY MOORE
VON DEWS!

IMAGE COMICS & VERTIGEM apresentam

THE WALKING DEAD™

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Desenhos e arte-final

VON DEWS!
Tradução, adaptação e letras

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POSFÁCIO

Tivemos neste especial a republicação de The Walking Dead #01. Bem, espero que todos tenham gostado de ler mais uma vez. E se foi sua primeira vez, bem, obrigado por nos dar uma chance, eu espero que você goste o bastante para continuar e... acredite em mim... Há uma enormidade de coisas pra se ler depois disso.

Enquanto eu digito isso, a edição 50 está sendo preparada pra impressão, e devo dizer, é um sentimento incrível olhar pra trás e ver toda a incerteza que cercava a série quando ela começou... e vendo que conseguimos chegar até a 50, tudo se encaminha para chegarmos até a 100, e ir além! Boas novas!

Esta revista já é um sucesso indiscutível, no mês passado, se tornou o título mais vendido da Image. Nosso primeiro encadernado está na sexta ou sétima reimpressão (já perdi a conta) e todos os outros volumes não estão muito atrás.

A primeira edição em particular já foi impressa... nossa, acho que esta já é a SEXTA vez! Além dessa, também na primeira edição original; no primeiro volume encadernado; na edição de luxo de capa dura; no Livro Um de capa dura; e no encadernado especial de incentivo às vendas... e, peraí, já ia esquecendo, no Image First, uma revista com reimpressões das séries mais populares da editora. Então essa é sétima vez que esta edição está à venda!

É um marco importante!

Infelizmente, Tony Moore não poderia continuar na série após a edição seis, e por isso não pôde seguir nessa incrível jornada conosco, mas, por outro lado, esta revista abriu muitas portas pra carreira dele.

Charlie Adlard que assumiu a arte a partir da edição sete, definitivamente se estabilizou como artista do visual oficial de The Walking Dead, levando a revista a novos patamares sob seu longo (e contínuo) "reino" como artista da série. Foi absolutamente explêndido trabalhar com ele por estas 44 edições. Espero que nunca chegue o dia que não trabalhemos juntos.

Nas próximas páginas, vocês vão encontrar algumas surpresas e curiosidades. Vocês verão o roteiro original para a primeira edição*, no qual Tony trabalhou. Então se você gosta de ler roteiros, vai ser uma festa. A seguir, temos a proposta original da revista enviada à Image, incluindo cinco páginas que nunca foram incluídas na revista atual, porque, bem, elas simplesmente não se encaixam na continuidade, sabe... não dá. Vocês vão ver.

Aí, a seguir, e isso nunca foi mostrado antes, o primeiro esboço de Tony para a capa da primeira edição, sem cores.

Então, espero que gostem desse pacote que compilamos pra você aqui... e mesmo que essa seja a primeira edição de The Walking Dead que você adquiriu... obrigado por contribuir com que essa revista tenha o atual sucesso. Eu aprecio mesmo isso.

Vamos em frente que atrás vem gente!

- Robert Kirkman.

* nota do Von DEWS!: não traduzido para preservar o original mesmo.

The Walking Dead #1 - Roteiro original de R. Kirkman

Page 1: six panels

Panel one:
Wide panel: We see Rick Grimes and his partner Shane ducking out of their police car. Shane's a big, huge athletic red neck... like Patrick Warburten or something. Both of them have their guns pulled. They are ducking down beside the car, like they both got out and ran around to the passenger side. In the background, past the car, we should see a man standing beside a pick-up truck, using an open, driver side door as a shield. The windshield should be broken, and the truck should look wrecked. This man stole a car, came through their town and they stopped him. Maybe he escaped from a prison or something... still has the shackles on his feet... whatever. The guy is firing a rifle at the cops- it should be blowing a hole in the hood of the cop car, right above them. On the side of the road we should see a split rail fence running along, with some horses in the field in the distance.

1 SFX: BOOM!!

Panel two:
Small panel: Close in on Rick and Shane ducking behind the car. SHANE is on the LEFT... this will actually make the set-up easier when Rick gets shot soon.

2 Shane: I don't think he's from around here.

3 Rick: Yeah...

Panel three:
Small panel: Close up on the bad guy... pumping his rifle with an empty shell popping out of the back.

4 Bad Guy: I ain't goin' back! I'll die first!

Panel four:
Small panel: Rick is leaning toward us... planning on rolling into the ditch next to the car. He's trying to get around the guy so that he can't shoot at both of them at the same time. Try to show that Shane is nodding at what Rick is saying.

5 Rick: Cover me... I'm going to try and make it over to that ditch.

Panel five:
Small panel: Rick is rolling toward the ditch as we see Shane in the background getting his gun shot out of his hand.

6 SFX: Whatever.

Panel six:
Wide panel: In the middle ground we see Shane nursing his bloody hand. In the background we see the convict shooting at Rick and in the foreground we see Rick getting shot. I'm thinking... shoulder... chest... it doesn't NEED to be a head blow to put someone in a coma. Rick would be near the ditch but not quite in it. Or maybe the gun shot is helping him make it all the way to the ditch... whatever.

7 Shane: RICK!!

8 SFX: BLAM!!

Page 2: Splash page

Rick is waking up from his coma. He's in a hospital bed in a private room. He should have stubble, and hair a little longer than we saw on the last page. I'm thinking it's been less than six months. He should be opening his eyes but not really jumping up... he HAS been lying in a bed for months. Any of that physical therapy stuff would have stopped at least a few weeks ago when the hospital was abandoned. He's wearing a hospital gown, has an iv going into his arm and some sort of monitor on him... the tubes up the nose... all that stuff. I don't know what angle to show him here but I think you should be zoomed in a lot just to show all the detail of the changes in him from the last page and all the tubes and shit going into him.

1 Rick: GASP!

Page 3: nine panels

Panel one:
Small panel: Rick pulling the thing out of his nose with one hand, while pulling the iv out of his hand with the other. He's sitting up as he does this. He's still VERY much in the bed though.

Panel two:
Small panel: Rick is turning in his bed so that his feet are dangling off of the side. We can see here that he is very weak and is straining just to move in the bed.

Panel three:
Small panel: Rick is standing up out of the bed... using the frame that held his iv for support... again, he is very weak.

Panel four:
Small panel: Rick is falling to the ground; slamming his knee on the floor and knocking over the iv stand in the process. He's falling in front of some built in dresser/cabinet thing that is built into the wall next to his bed.

Panel five:
Small panel: Close on Rick, yelling at the top of his lungs, still on the ground in a heap. He's in bad shape. He hasn't spoken in months so he's hoarse and can't really make much sound. So it should look like he's yelling, because he's trying... but his balloon will have very small text.

1 Rick (small): Nurse!

Panel six:
Small panel: Rick is reaching around his bed to hit the nurse button on the side panel. He's still on the ground, but he's right next to the bed, so he can reach it. Show the panel close up somehow... and still show him reaching over and pushing the button.

Panel seven:
Small panel: Rick is just sitting in the floor looking down at his legs. He should be trying to get up a little bit, but he's really not moving.

Panel eight.
Small panel: Rick is looking over at the dresser/cabinet thing we saw in panel four when he fell. Make this panel very similar to the last - so have the dresser thing in the foreground of both panels but only have him looking at it in this panel.

Panel nine:
Small panel: Rick is opening a drawer, we can see into the drawer where his clothes and wallet (badge) and keys are all in plain view. I don't know if his wife would have brought a new uniform for him to put on or what... I'm thinking we should just assume she would have. I don't think the hospital would have just folded up his bloody uniform and put it in a drawer. He'll get the hat and jacket from the cover at the police station later. Or maybe he can get his uniform there later too... yeah... that's better. We know he's a cop already from the first page. So have the badge and keys... and a pair of jeans and a t-shirt that his wife would have brought. Just make sure we can see all this stuff, and still see him looking into the drawer.

Page 4: eight panels

Panel one:
Small panel: Rick is stumbling out of his hospital room, leaning firmly on the doorframe as he comes out. He's wearing the clothes we saw in the drawer on the last panel of the last page.

Panel two:
Small panel: Now that Rick is out of his room he is stumbling down the hall away from us, with his back to us, leaning on the side of the wall as he does so. He should be looking down the hall ahead of him. We should see a corner or something up ahead. He's close to a nurse's station.

1 Rick: Hello?!

2 Rick (2): ANYBODY!

Panel three:
Small panel: We're looking back at Rick from behind the Nurse's station as he rounds the corner to see that nobody is there. Paperwork and what not should indicate that people just up and walked out when the time came.

3 Rick: What the hell?

4 Rick (2): Did everyone just DECIDE to take a break at the SAME time?!

Panel four:
Small panel: We're down a hallway looking back at Rick as he crossed the hallway we're in while walking through another hallway. It's like we're in the horizontal part of a cross watching Rick walk through the vertical part. Am I making sense? Whatever... just have him walking through the hall to show that time is passing and also to show that while he's still clumsy... he is getting better at walking.

Panel five:
Small panel: We're watching Rick from behind as he walks towards an elevator. We should notice that the hospital looks kinda nasty.... it hasn't been cleaned in a while... it should be dusty and grimy.

Panel six:
Small panel: We're inside the elevator. We see Rick leaning against the hand rail inside the elevator as the door shuts. He's very weak... and should look like he's resting against the sidewall of the elevator here.

Panel seven:
Small panel: The elevator has gotten to the ground floor and the doors are about to open. Rick is in the foreground to the right side of the panel. We can see the door past him in the background of the left side of the panel. He's still leaning up against the wall, looking down at the floor, resting.

5 SFX: Ding.

Panel eight:
Small panel: Same as last panel, only the doors of the elevator ARE opening and a dead body is falling into the elevator as they do. It should look like the body was sitting on the ground leaning it's back up against the elevator doors on this level. It should be ripped all to shit and half eaten... but on top of that it should have been sitting there rotting for a few weeks. It should look pretty nasty. Rick is freaking out, turning to look at the body as it falls into the elevator. He's so startled that he's losing his balance and falling over right next to the body.

6 Rick: AAHH!!

Page 5: seven panels

Panel one:
Wide panel: Rick is down on the ground looking at the body. The body should be in the foreground so we get a close up look at all its nastiness. Rick should be right behind it... close enough to kiss it. He's screaming... again. His voice is back.

1 Rick: HELP!!

Panel two:
Small panel: Rick is stumbling to his feet. He should still look very clumsy and weak. He should have one hand still on the ground and should look like he's going to do a forward flip before actually getting up... he's pretty freaked out.

2 Rick: Somebody HELP!

Panel three:
Small panel: We're looking at Rick from down the hall as he stumbles toward us. He should still look like he's about to fall over... he can't control his legs as well as he'd like to, though he is in better shape than a couple of pages ago. We should see the elevator trying to close on the dead body behind him.

3 Rick: Is anybody there?!

Panel four:
Small panel: Rick has calmed down and is walking down another hall. He doesn't have to lean against the wall anymore... but he should still be limping and not walking surefooted.

Panel five:
Small panel: Rick should be walking around a corner and in front of him we should see the doors to the cafeteria. There is a metal bar slid into the handles of the double doors... maybe a bed rail or something. It's just there to keep the doors from opening. There should be a small sign next to the door that says cafeteria... you know how hospitals always have signs next to all the doors.

4 Rick: What the hell?

Panel six:
Small panel: Rick is removing the bar from the door so he can open the doors.

5 Rick: What happened here?

Panel seven:
Small panel: Rick is opening the doors. We can't see his face here.

Page 6: Splash page

Okay, Rick is NOT in this shot. This is just a shot of the cafeteria, which has been turned into a triage center that was eventually infested with zombies. When shit started going down and zombies were attacking everyone, those who were attacked were all brought to the hospital with bites and wounds. Because the hospital was overwhelmed by the sudden influx of patients the ER spilled over into the cafeteria. It should look like a wartime medical tent. Blood should be EVERYWHERE on the floor, walls, tables... though it is all dried by now. The tables of the cafeteria have all been moved out and replaced with hospital beds (most of the room would be empty... because everyone was dying). The little buffet line where you grab the food, y'know the kind with the cash register at the end, should be visible in the back of the cafeteria. Make sure you have things that remind people that this WAS a cafeteria. There should be surgical trays with tools and shit on carts next to some of the beds. Some of the beds (or operating tables, mix it up) have dead mangled corpses on them that the others devoured before they could turn. They are picked clean. Now... on to the zombies - One of them should be very close to us, right near the door. He should look like he was walking by the door when it opened and is turning to look at us. All around the room there should be zombies standing up from behind tables and turning to look at us. They were all just sitting around the room before Rick came in. These zombies also haven't eaten in a long time... so they're excited to see Rick. But our zombies here DO NOT move fast. They are Day of the Dead zombies, not using-a-brick-to-smash-a-window-and-then-chasing-a-car Night of the Living Dead zombies. So really all that most of them should be doing in this panel is turning to look at us.

1 Zombies: Uughn.

Page 7: seven panels

Panel one:
Wide panel: Rick is stepping backward as the zombie that was closest to us on the last page is walking out of the cafeteria after him. Rick is freaking out... there is a walking DEAD man coming after him... he should look like he's in shock as he stumbles backwards to avoid the zombie. He can't even form his words to scream.

1 Rick: Uh.

2 Rick (2): Uh.

3 Rick (3): Uh.

Panel two:
Small panel: Rick is falling, again... we're looking at him from behind as he does so. The Zombie is right behind him, still standing up, coming after him. Rick is falling on his back; he'll still be able to scoot away from the zombie. We should be able to see down the hall, a bunch of other zombies lumbering out of the cafeteria... some are also turning to come after Rick, some don't even notice him.

4 Rick: Uff!

Panel three:
Small panel: Rick is scooting backwards away from the zombie. He's kicking his feet along to push himself backwards. I'm thinking a side view on this one. Rick is getting close to a door that we should see behind him... the door goes to the stairs... whatever. The Zombie should be getting pretty close to Rick at this point.

5 Rick: Stop!

6 Rick (2): Get away from me!

Panel four:
Small panel: Rick is standing up... trying to turn around as he does so in order to be able to run from the zombie when he does get on his feet. The zombie is really damn close now though, and it's grabbing Rick's shirt. Rick is directly in front of the door to the stairs here. Maybe he even has one hand up, trying to grab the door handle as he stands up and turns around to run... there's a lot going on in this panel... whew.

7 Rick: Can't you understand?!

Panel five:
Small panel: While trying to get away from the zombie... Rick is sort of bursting through the doorway to the stairs... not through the door. The Zombie is clutching his shirt and being pulled behind him. Because Rick isn't paying attention to what he's doing and is mainly trying to get away from the zombie he's diving towards a flight of stairs and doesn't realize it yet. I think this panel would work best if it were a down shot, so we could see down the stairs they are about to fall down.

8 SFX: Pwump! (door coming open)

Panel six:
Small panel: We're at the bottom of the stairs looking back up toward the door Rick just came through. Rick and the zombie are falling down the stairs. Rick should be down on the stairs taking his lumps. The zombie should be flipping over Rick and be in mid air here... not too high, just above Rick. At the top of the stairs we should see a few more zombies coming in the stairwell.

Panel seven:
Small panel: The zombie that was falling with Rick is landing on its head and breaking its neck. Close up on that in this panel. Don't worry about showing anything else. Make it looks really nasty.

1 SFX: SNAP!

Page 8: seven panels

Panel one:
Tall panel: Rick is falling to the bottom of the stairs on top of the zombie with the broken neck. This SHOULD NOT look funny. Rick should look like he's in pain from the fall. The zombie is still "alive" it just can't move now... so it's just sitting there moving its teeth... trying to bite at Rick.

1 Rick: Uff!

Panel two:
Small panel: We're behind where Rick and the zombie landed at the bottom of the stairs, they are on one of those keen landings where the stairs turn and go down the other way... y'know, like from the Pope 10-pager for the new TPB. Since we're behind where Rick landed we can see him limping down the one side of the stairs, while we see the other zombies come after him down the stairs he just fell down. They are quite slow and Rick (while hurt) is STILL moving twice as fast as them.

Panel three:
Small panel: Rick is bursting through a pair of double doors, into the car garage adjacent to the hospital but we can't see that here, I just want to see Rick running through doors. Behind him, through the open door I want to see the stairs he came down, so this panel runs smooth with the last one. As Rick comes through the doors, he should have his belt undone (you knew he was wearing one didn't you?) and be in the process of pulling it off.

Panel four:
Small panel: Close up on Rick tying his belt around the door handles so that the zombies can't come out after him.

2 Rick: What the HELL was all that?

Panel five:
Wide panel: Zoom back to show Rick standing in the parking garage. There is exactly ONE car there... and it looks broken down and old as shit... like someone DUMPED it there. Rick should be looking over at it.

3 Rick: Well, well.

Panel six:
Small panel: Rick is at the car, trying the handle. The door is not opening because it's locked.

4 Rick: Damn.

Panel seven:
Small panel: Rick is walking towards us... away from the car. He's leaving the parking garage.

Page 9: six panels

Panel one:
Wide panel: Pull back so we can see ALL of the hospital and the parking garage... for the most part I'm picturing Harrison Memorial here... only with a parking garage. Show Rick walking toward the road the hospital is on.

Panel two:
Small panel: Rick is turning to walk down the road. We should still be able to see the hospital behind him.

Panel three:
Small panel: Rick is walking down the road. He's walking by a wrecked car that is wrapped around a telephone pole on the side of the road. There's a dead body hanging out of it that's all rotten and half eaten. I'm thinking zombies only eat WARM flesh... so if a body were dead for a while... it wouldn't eat it. Rick is looking over at the dead body hanging out of the car as he walks by. Show the hospital high on the hill in the background. He's walked quite a ways from the hospital by this point.

1 Rick: Jesus...

Panel four:
Small panel: Just another shot of Rick walking down the road. We're looking at everything from the behind him here. Over his shoulder we see down the road where a bicycle wheel is sticking up out of a ditch on the side of the road.

Panel five:
Small panel: Reverse the angle so that the bicycle wheel is in the foreground and we can see Rick walking towards it from the background. He's NOT running.

Panel six:
Small panel: Close up on Rick's face. He's closer to the bike and can now see the dead woman in the ditch. We're only seeing Rick's face here though... just a reaction shot.

2 Rick: GASP!

Page 10: seven panels

Panel one:
Large (ish) panel: We're looking down at Rick from overhead... or maybe we're not up that high... maybe we can just see his shoes in the panel like we're seeing out of his eyes... like the ass baby LCD thing you did. The main focus of this panel is the zombie woman. She's lying next to the bike, with one leg over the bike like she wrecked, hit her head and was knocked out... and then eaten by zombies or something. She's been DEVOURED. I've never seen a zombie look like I want this to look. Here bones have been nearly picked clean so she's almost skeletal from the chest down, but there is dried meat clinging to her bones. There's not enough there for her to move any limb. She's got enough meat on one shoulder to move that joint... but the arm past that point is almost completely bone. She should have torn clothing in places but in most cases there's nothing to cover up, her pelvis should be a dried bloody mess, mostly bone. It'd probably be more disgusting if she had one dried up dead breast being covered by what's left of her shirt. I want people to have to vomit after seeing this... or cry... or something. This should be AWFUL looking. The sun has dried all her wounds into black masses of tissue. The blood has dried into a thick gel and she should have left some sort of nasty stain on the ground around her... there should be dried parts of her lying around her. She's also turning her head to look at Rick... she wants to eat him.

1 Zombie lady: Guk.

2 Zombie lady (2): Glakk.

Panel two:
Small panel: Close on Rick. He's got his hand over his mouth now, and has a tear coming down his cheek. This is the worst thing he's ever seen.

Panel three:
Small panel: Close on the zombie lady, she's clenching her teeth, biting at the air, trying to get to Rick somehow.

3 Zombie lady: Guh.

Panel four:
Small panel: (these panels should be smaller than normal and all form one row) Back on Rick, closer on his face, so we can't see the edges of his face anymore... just his face. He still has the hand over his mouth, and the tears coming from his eyes.

Panel five:
Small panel: Back on the zombie lady... but don't zoom on her. Just show that she's biting her teeth.

4 Zombie lady: Gug.

Panel six:
Small panel: closer on Rick... really just focusing on that crying eye... or something.

Panel seven:
Small panel: Back to the zombie lady... still biting the teeth and moving around. Please do NOT stat any of these panels. I want to SEE the zombie lady's limited head movement... maybe even have her eyes looking around...

5 Zombie lady: Gar.

Page 11: nine panels

Panel one:
Wide panel: Rick has grabbed the bike from the zombie lady, and is walking away from the ditch with it beside him. We should be able to see down the road behind him. Put him close to the center of this panel... give it scope. He's got his head down as he walks. He's been affected by seeing these horrors.

Panel two:
Small panel: Stay as zoomed back in this panel as you were in last panel, but cut off the sides of the panel and focus on Rick. He's collapsing to his knees; the bike is falling over next to him. If you're close enough... he's balling... tears streaming down his face.

Panel three:
Small panel: Rick is down on his knees; this panel should also stay at the same angle as the first panel. Rick is leaning forward with both of his hands up over his face... crying like a little girl.

Panel four:
Small panel: Rick still crying. He's sort o f on his knees rocking back and forward as he cries.

Panel five:
Small panel: Rick is still crying but is standing up...

Panel six:
Small panel: Rick is bending over to pick up the bike.

Panel seven:
Small panel: Close up on Rick, wiping his eyes with his arm or shirtsleeve or hand or something as he pushes the bike along.

Panel eight:
Small panel: Zoom back; Rick is throwing one leg over the bike, starting to ride it.

Panel nine:
Small panel: Rick is riding the bike down the road, away from us.

Page 12: five panels

Panel one:
Wide panel: Some time has passed. We're in a neighborhood now... like on the street that Jason's mom lives on. Modest houses... but nothing ugly or derelict. We're sort of looking down the road but at an angle so that as we look down the road we can really only see the houses on one side of the road. Rick is riding the bike down the road toward us. He's a ways down the road though... so make him small. The neighborhood should look deserted. No cars, newspapers and trash blowing all over the place. ALL the yards are un-mowed... the whole place should look like hell. A couple of houses should have burnt to the ground and should just be black sticks coming up out of the ground. There would have been a period of looting and craziness for a while. All the houses should have broken windows and stuff.

Panel two:
Wide panel: Rick is riding the bike up into the yard of one of the houses in the neighborhood. This is HIS house. We should be able to see up the driveway to a detached garage in the backyard. There is NO car in the driveway. Rick's house has broken windows like all the rest.

Panel three:
Small panel: Rick is leaving the bike in the yard, and is turning to walk into the house.

Panel four:
Small panel: Rick is stepping onto his porch looking down at all the broken glass from his windows as he does so.

1 Rick: Son of a bitch.

Panel five:
Small panel: Rick is opening his front door with his keys. Just a nice side shot of him unlocking his door... nothing special.

Page 13: nine panels

Panel one:
Small panel: We're inside the house, looking back at Rick as he walks in. The door is opening and Rick is coming through it. We should see more broken glass on tables that are under the windows of the room. Other than that this should look like a normal house. When Rick's family left... they didn't really take much with them.

Panel two:
Small panel: Side view of Rick walking through his house. Show some family portraits and other such photos on his walls behind him.

Panel three:
Small panel: We're inside a bedroom looking back at Rick who is opening the door to look in. He doesn't think anyone is here.

Panel four:
Small panel: We're looking at Rick from behind as he walks into his kitchen, which is in the back of the house. On the back wall, the furthest away in the kitchen we should see one of those sliding glass back doors. Rick should be walking towards this.

Panel five:
Small panel: Rick is walking out onto his back porch through the sliding glass door we saw in the last panel.

Panel six:
Small panel: Rick is standing on his porch, leaning over onto a hand rail or something, hanging his head in shame... or exhaustion... or something. He's looking down.

1 Rick: Nothing.

Panel seven:
Small panel: Rick is walking out into his backyard. Show it from an angle where we can see that the backyard next door connects to Rick's and that there isn't a fence.

Panel eight:
Small panel: Close up on Rick as he walks through the backyard... into the neighbor's back yard. Show that he's walking past the detached garage or something. Y'know... I'm thinking Rick should look pretty haggardly by now. Sweaty, dirty, torn clothes, stubble... maybe some nasty blood stains on his shirt from when the zombie grabbed at him. He's about to be mistaken for a zombie... so make sure he looks pretty bad here.

Panel nine:
Small panel: From out of nowhere... I just want a shot of two hands holding a full sized shovel like a baseball bat. I don't know what the easiest way to do this is but make it look like the person holding the shovel is about to swing. (These are also the hands of a 10 year old we're seeing, but I'd like that to not be TOO obvious.)

Page 14: four panels

Panel one:
Wide panel: Rick is getting banged in the back of the head with the shovel. We still shouldn't be able to see who it is.

1 SFX: CLANK!!

Panel two:
Tall panel: Rick is on the ground in the foreground. Standing behind him, holding the shovel is a 12 year-old little black boy. He's got some rips in his clothing but otherwise he looks clean and healthy... he's just looking down at Rick... sternly. We should see Rick's garage in the background to show they are.

2 Kid: DAD!

Panel three:
Tall panel: Same as last panel, only the kid is looking over to the side as his dad walks into frame. This guy should look like a young Morgan Freeman... I want him to have that warm friendly look to him. The Dad is a little shocked.

3 Morgan: Jesus SHIT!

4 Morgan (2): Son... what did you do?!

5 Kid: He was going to try and eat us dad.

Panel four:
Tall panel: Same as last panel pretty much, only Morgan has his hand on his son's shoulder.

6 Morgan: No, son... this man is alive.

7 Kid: Oh.

8 Morgan (2): Grab his feet... help me get him inside.

Page 15: seven panels

Panel one:
Small panel: Rick is waking up. We're on a semi close up of his face here. We can see that he's lying on a couch. He's opening his eyes here.

1 Rick: Huh?

Panel two:
Small panel: Morgan is walking by with a bowl in his hand, on his way to the dining room. He's turning to look over at Rick who we can see sitting up in the foreground.

2 Morgan: Oh, you're awake. We're just getting ready to have dinner.

3 Morgan (2): Would you care to join us?

4 Rick: Wait! What the hell is going on here?!

Panel three:
Wide panel: Like a panel out of Invincible... sheesh... what is it with dining room conversation and me? The boy is already sitting at the table. Morgan is putting the bowl on the table. Rick is nervously sitting down... he's still disoriented and doesn't know what's going on.

5 Morgan: Oh, sorry about my boy. He hit you over the head with a shovel.

6 Rick: What? What are you talking about?

7 Morgan: He thought you were one of those... THINGS.

Panel four:
Small panel: Rick is frantically talking. He's seated in the chair now.

8 Rick: Things? You mean those monsters that are at the hospital?! Who are you people? What the hell is going on?

Panel five:
Small panel: Morgan is sitting down.

9 Morgan: Whoa, whoa... calm down there buddy this was all just a misunderstanding. My boy didn't mean nothing.

Panel six:
Small panel: close on Rick looking over to Morgan.

10 Rick: How did it all happen? What the hell went wrong?

Panel seven:
Small panel: Close on Morgan... looking surprised.

11 Morgan: Damn son... you don't know about any of it?

Page 16: five panels

Panel one:
Wide panel: Rick and Morgan are sitting in front of a fireplace in the living room. It's after dinner; they've got a fire going. They're just sitting in front of the fire chatting. Morgan's son is playing on the floor next to them... or drawing... or something.

1 Rick: I was shot... I woke up in the hospital and was attacked. I came home... my wife and kid were gone... the whole damn town was deserted. I didn't know what the hell was going on.

2 Rick (2): You say nobody knows what caused it?

3 Morgan: All media shut down after a few weeks. I haven't heard much of anything after that. If they found a way to stop it... they haven't made it here yet. Those things are everywhere.

4 Morgan (2): A good blow to the head will take 'em out. That's why the boy whacked you with our shovel. Nothing much else seems to faze them. Anytime one wanders into the yard we take care of it. We try to keep quiet... they'd come after us if they knew we was here.
Panel two:
Small panel: Close up on Morgan talking.

3 Morgan: Before they stopped broadcasting they told us to relocate to the bigger cities. They said they could protect us all there. I figured I'd be better off taking my chances here.

Panel three:
Small panel: Close on Rick, talking.

4 Rick: My in-laws live in Atlanta... that's only a five-hour drive from here. That's probably where my wife went.

5 Rick (2): Thank God... if they're protecting the cities... man, I was so worried.

Panel four:
Small panel: Close on Morgan... talking again.

6 Morgan: Oh, yeah... I'm sure they're fine.

Panel five:
Wide panel: Rick is holding up his keys, smiling out of the corner of his mouth. Nothing big... this is a VERY small smile.

7 Rick: Well... I need a car if I'm going to get to Atlanta...

8 Rick (2): Want to go shopping?

Page 17: seven panels

Panel one:
Wide panel: Exterior shot of the Police Station. It is just a little one story building, nothing special... it is a small town after all. There should be a parking lot on one side where people would park and whatever... but on the other side should be a large closed of chain link fence area. This is where they keep a few squad cars and the one paddy wagon they have. It's closed off and locked up so no one could have gotten in there... or they just didn't... whatever. Show a little beat up hatchback parked in front of the building. This is Morgan's car... or they stole it on the way... or whatever... show it in their backyard on the earlier
page (you like how I did that?) to establish that it's their car. Like they park it in their backyard or something. We should be able to see Rick, Morgan, and Morgan's son standing at the front door of the station. Rick is unlocking the door but we can't see that here.

1 Morgan: So, you're a cop, huh?

2 Rick: Yep.

3 Morgan (2): I figured you for a hunter, after you said you got shot and all. You being a cop... you don't mind my boy and I taking residence in your neighbors place do you?

Panel two:
Small panel: Close up on the three at the door. I'm thinking side view. It's very important here that we SEE Rick using the keys from the last page on the door here... it'll help readers put the two together. Morgan and his son are just standing around... listening.

4 Rick: I'm not going to arrest you if that's what you mean. Most of the houses on my street had been looted.

You seemed to be fixing the place up. The Thompson's will probably THANK you when they get back.

5 Rick (2): As long as you don't put up a fight over the place.

Panel three:
Small panel: Rick has the door open and is walking into the dark room. Morgan and his son are following him in as Morgan talks. Try and be mindful of the fact that Morgan and his son have been through a lot, and without even realizing it, Morgan probably keeps a hand on his shoulder at all times, to keep him close, and protected to a certain extent. Rick should have his hand out like he's reaching over to a light switch on the wall as he walks in.

6 Morgan: It's not like we're stealing the place... your neighborhood just seemed safer. We don't figure that we're hurting anybody by staying there... and in my book that makes it okay.

7 Rick: You don't have to justify anything to me. You're keeping your son safe. I'm worried sick about mine. I understand.

Panel four:
Small panel: The lights are on now. Close up on Morgan, smiling over at Rick. Make this panel smaller than the other two if you want, it'll leave more room for dialogue.

8 Morgan: You're a good man... y'know... I don't think I got your name.

Panel five:
Small panel: Rick is turning to shake Morgan's hand. We should see some desks in the background. Only a couple should have computers on them. This is a SMALL precinct... but make sure you show some doorways to other rooms and stuff if you can. The place should just look like someone closed up for the night and left. Everything should look normal.

9 Rick: Rick... Officer Rick Grimes at your service.

10 Rick (2): And you?

11 Morgan: Oh, Morgan Jones... and this here is little Duane.

Panel six:
Small panel: Rick is looking in one of the desks... let's just assume it's his. He's opening a drawer and we can see a small revolver (or some more appropriate pistol) in the drawer as he opens it. He's looking over, talking to Morgan who seems to be looking around in the background as they talk.

12 Rick: You're a good man, Morgan. I really appreciate you driving me over here. You've helped me out a lot.

13 Morgan: It's worth it just to get to talk to someone. If it ain't about cartoons or passing gas... my boy don't want to talk about it.

Page 18: six panels

Panel one:
Small panel: Close on Rick... letting out a small laugh.

1 Rick: Heh.

Panel two:
Small panel: Close on Rick again. He's stopped laughing and looks like he was just told his mom died... or something. He stopped cold... no more laugh.

Panel three:
Small panel: Close on Rick again... looking down in shame.

2 Rick: Damn.

3 Rick (2): After everything I've seen today... I feel guilty for laughing.

Panel four:
Wide panel: Morgan has walked up behind Rick and has his hand on his shoulder... trying to comfort him or something. We should be able to see the revolver in Rick's hand now... he's picked it up from the drawer. Make sure you show the desk with the open drawer beside him. Morgan's son is also still by his side.

4 Morgan: Hey, man... it's okay. You've seen some crazy shit out there... we all have. You can't let it get to you. You just gotta keep going, you can't stop to think about it... or you'll go crazy.

5 Rick: Yeah.

6 Morgan (3): What's up with THAT?

Panel five:
Small panel: We're looking at Rick, he's got the revolver open, looking at the thing where the bullets are, making sure it's loaded.

7 Rick: Oh, this?

8 Rick: I figured I might as well bring a few along... just in case. Speaking of which... follow me.

Panel six:
Small panel: Rick and Morgan and his son are standing next to another door in the police precinct. This door should look extra strong; it's a solid metal door with no window or anything. Rick should have his hand out looking at his keys, and maybe poking them with his finger... you know looking through them.

9 Rick: I just need to find the right key...

10 Rick (2): Here we are.

Page 19: seven panels

Panel one:
Wide panel: We're inside the gunroom. This is where they keep extra shot guns, and... other shit. In the foreground have a rack in the far left side of the panel where a row of shotguns standing vertically on their stocks are sitting. Make it a long narrow room. In the background on the right side of the panel show Rick and Morgan walking through the door into the room. Morgan should look impressed. Rick should be looking down at the doorknob, pulling his key out. There should be a cage on the wall behind the door they are coming through where evidence is kept... like this room doubles as an evidence room.

1 Morgan: Wow...

2 Rick: Grab a couple for yourself. If whacking those things over the head with a shovel does them in... I'm sure those things will work.

3 Rick (2): Should save you some effort.

Panel two:
Small panel: Close on Rick, pointing to the back of the room.

4 Rick: The shells are in the cabinet below the gun rack. Make sure you save some for me. I'll be right back.

Panel three:
Small panel: Morgan is grabbing a shotgun off the rack. His son has his hands on the cabinet like a kid peeking over a counter at a cookie jar. He's not smiling though... try not to make people smile at all in this issue unless I specifically say for them too.

5 Morgan's son: Can I--?

6 Morgan: o, damnit. Don't touch anything.

Panel four:
Small panel: Morgan and his son are talking as Morgan grabs another gun off the rack.

7 Morgan's son: ut I'm old enough.

8 Morgan: Yes, you are... and I'm gonna teach you how to use one of them tomorrow... but until then they're off limits.

Panel five:
Small panel: Rick is stepping back into the room, he's wearing his police uniform and jacket from the cover... hell, maybe even the hat.

9 Rick: Is there enough shells for both of us there?

Panel six:
Small panel: Morgan is turning to look at Rick. Rick is walking towards him in the background. His pistol is now in a holster on his hip.

10 Morgan: Well... that getup certainly suits you.

11 Rick: I keep a spare uniform in my locker.

12 Rick (2): I figured if I was going into a big city, and they've got a ton of people holed up there... I could get around easier being a cop so I might as well look the part.

Panel seven:
Small panel: Rick's holding a couple of shotguns in one arm, and has about three boxes of shells in the other. He's looking back at Morgan and his son as he turns to walk out of the room.

13 Rick: Grab what you're getting and follow me out back. I got another surprise for you.

Page 20: seven panels

Panel one:
Wide panel: We're outside in that fenced in area where the squad cars are. Rick is once again walking out the door with Morgan and his son following. We should see the cars in this shot so we know where we are. There should be a light above the area or something because it should be dark outside by now. So show some stars in the sky if you can. Rick and Morgan should both be holding duffel bags that say "Police" on the side or something. They should both have gun barrels poking out of the ends of the bags. We'll just assume they grabbed these on the way out.

1 Rick: You take that one on the left. It doesn't run as good as the one I'm taking but it'll run better than that hatchback you're driving.

2 Rick (2): If I'm going to make it all the way to Atlanta I'm going to need the newer one.

3 Morgan: Wait... what?

Panel two:
Small panel: Rick is putting his duffle bag on the trunk of one of the cars and reaching in his pocket for the keys to both cars.

4 Rick: You'll be safer in one of these things if you

need to go anywhere.

Panel three:
Small panel: Close up on Rick handing a small set of keys to Morgan. Morgan is in shock.

5 Morgan: But... I--

6 Rick: Don't sweat man. I'm just doing my job. I can't think of a better way to "protect and serve" under the circumstances.

Panel four:
Small panel: Rick is opening the passenger side front door on his car; Morgan is still standing behind him holding the keys. His son is ALWAYS standing next to him... whether I mention it or not...

7 Rick: When things get back to normal... you'll have to give it back... so try not to bang it up or put too many miles on it.

Panel five:
Small panel: close up on Morgan.

8 Morgan: Thank you, Rick. I can't tell you how much this will help us.

Panel six:
Small panel: Rick is putting his duffel bag in the passenger seat of the squad car he's taking. He's looking down into the car as he puts it in... he's not looking at Morgan.
9 Rick: Look, you're already helped--

10 SFX: Clink!

Panel seven:
Small panel: Same angle on Rick but he's swiftly turning his head back toward the back of the area they are in.

11 Rick: What was that?!

Page 21: four panels

Panel one:
Large panel: Have Rick on one side of the panel and Morgan and his son on the other, jumping back in terror as they notice the zombie rattling the fence trying to get in. They should be framing the panel with the zombie seen in the center. Lay the place out so that Rick can still be standing next to the car he's taking in this panel but also so that the fence isn't too far away from them. I want the zombie to be big and noticeable in this panel. The Zombie has its fingers wrapped around the links in the fence and is shaking back and forth trying to pull the fence back. It's pretty messed up looking... maybe with its jaw half hanging off or something.

1 Rick: Look out!

2 Zombie: Uhh!

3 Zombie (2): Uhh!

4 Zombie (3): Uhh!

Panel two:
Small panel: Rick is pulling his revolver out of its holster. He should have a look of panic on his face as he does so.

Panel three:
Small panel: Close up on the zombie... maybe pushing its head up against the fence and maybe cutting it's face or pushing a loose piece through the fence in the process.

5 Zombie: RUN!!

6 Zombie (2): Ruoauhh!!

Panel four:
Small panel: Rick has the gun out in front of him, about to pull the trigger. Morgan has his hand out grabbing the top of the gun, to try and force Rick to lower it.

7 Morgan: No.

Page 22: seven panels

Panel one:
Wide panel: Rick is lowing his gun, looking at Morgan with a confused look on his face. Morgan is standing there talking to him. We can see Rick's car behind them.

1 Morgan: Leave it be. It can't get to us in here... you may need that bullet later.

Panel two:
Small panel: Rick is putting the gun back in his holster. Looking at Morgan as he does so.

2 Rick: Yeah... you're right.

3 Rick (2): We better get these cars out of here before it makes it's way around the gate.

Panel three:
Small panel: Rick is in the foreground leaning out of the driver's side of his car looking back at Morgan, who is getting in his car in the background.
4 Morgan: I'll see you around?

5 Rick: Of course... we're neighbors. Keep an eye on my house for me.

6 Morgan (2): Will do.

Panel four:
Small panel: Rick is holding the gate open while Morgan drives his car out of the fenced area. It's dark... Morgan's headlights are on... whatever. Make these next four panels a grid... all the same size.

Panel five:
Small panel: Rick is driving his car out of the open gate.

Panel six:
Small panel: Rick is locking the gate while the car runs in front of him. If you can... show the Zombie staggering down the side of the fence to the front where Rick is.

Panel seven:
Small panel: Rick is driving off in the car as the Zombie walks out in front of the gate... it's looking at the car as it drives off.

Page 23: six panels

Panel one:
Wide panel: Just a shot of Rick driving through the town... show some fucked up shit... maybe ONE zombie walking down the street as he drives past. Remember... it's dark outside... we shouldn't see much... but there should be some working streetlights.

Panel two:
Wide panel: We're looking at Rick's car from behind as it stops on the road near the hospital where he saw the zombie woman in the ditch. We should notice this right away but feel free to stat a background if you can to make it look the same.

Panel three:
Wide panel: Same as last panel, only Rick is getting out of the car.

Panel four:
Small panel: Show Rick walking toward the ditch... I'm thinking this could all be silhouette.

Panel five:
Small panel: Close up on Rick's face, he's looking down, with a look of pity and despair on his face... seeing this dead woman makes him think about his wife... and it upsets him.

Panel six:
Wide panel: Just a shot of the dead woman lying in the ground. Have her cocking her head to the side or something as she sees him. I'm going to assume there's a streetlight nearby or something. Have Rick casting a shadow over her in the graytones.

Page 24: eight panels

Panel one:
Tall panel: The woman is in the foreground... we're sort of right behind her head on the ground looking up at Rick. He's got his revolver drawn and is shooting the woman in the head. There should be some nice lighting effect here with Rick being backlit by the streetlight and then front lit by the gun flash.

1 SFX: BLAM!

Panel two:
Small panel: Close up on Rick's face... looking cold, emotionless.

Panel three:
Small panel: close up on the zombie woman's head. She's got a small hole in her forehead and is not looking up at Rick now. I don't really think there'd be blbod coming out of her head onto the ground... or would there be. I mean... zombies DO bleed but would that caliber of gun even go through the back of her skull? Who cares... do what you want.

Panel four:
Small panel: Back to Rick. He's now got a tear coming out of his eye and streaming down one cheek.

Panel five:
Small panel: Close up on Rick wiping the tear from his face.

Panel six:
Small panel: (NEW ROW below the tall panel) Rick walking back to his car. Silhouette again.

Panel seven:
Small panel: Rick getting in his car... whatever.

Panel eight:
Wide panel: Rick is driving off. This should basically look like panel two on the last page but have the car moving further down the road.

Proposta Original para a Série

The Walking Dead
Os Mortos-Vivos

Por Robert Kirkman & Tony Moore

...ÚLTIMAS NOTÍCIAS. MAS ASSEGURAMOS QUE FICAREMOS NO AR O MÁXIMO QUE PUDERMOS.
CONTINUANDO NOSSA COBERTURA AO VIVO SOBRE O EVENTO QUE ESTÁ VARRENDO A NAÇÃO... TUDO INDICA QUE OS MORTOS ESTÃO DEIXANDO SEUS TÚMULOS... VOLTANDO À VIDA... E SE ALIMENTANDO DE... CARNE... HUMANA.
SIM, FOI ISSO QUE VOCÊ OUVIU. TODOS OS RELATOS DAS TESTEMUNHAS VISUAIS ATRAVÉS DO GLOBO CONFIRMA ISSO. VOCÊS TÊM VISTO OS CHOCANTES VÍDEOS, NÃO HÁ COMO NEGAR ESSE HORRENDO ACONTECIMENTO.
E ESSA É A HUMILDE OPINIÃO DESTE JORNALISTA... NÓS PODEMOS ESTAR MUITO BEM TESTEMUNHANDO... O FIM DO MUNDO COMO NÓS O CONHECEMOS.
Kirkman&Moore
ELECTRONICS INC.

JESUS! ISSO AÍ É SÓ UMA CÓPIA BARATA DA GUERRA DOS MUNDOS.
EU... SEI LÁ, RICK... ACHO QUE TÁ PARECENDO QUE PODE SER VERDADE.
JÁ ESTÁ PASSANDO HÁ UM BOM TEMPO.

AH, QUAL É, CAROL? "NÓS PODEMOS ESTAR MUITO BEM TESTEMUNHANDO O FIM DO MUNDO COMO NÓS O CONHECEMOS." ISSO PARECE VERDADE PRA VOCÊ?

O APRESENTADOR PARECIA ASSUSTADO. ELE NÃO ESTARIA TÃO ASSUSTADO SE NÃO FOSSE VERDADE.

CLARO QUE ELE PARECE ASSUSTADO. ELE TÁ TENTANDO TORNAR ESSA PORCARIA ACEITÁVEL.
EU NÃO OUVI MAIS NENHUMA NOTÍCIA SOBRE ISSO...

...VAMOS DESLIGAR ESSA COISA E IR PRA CAMA.
NÃO!

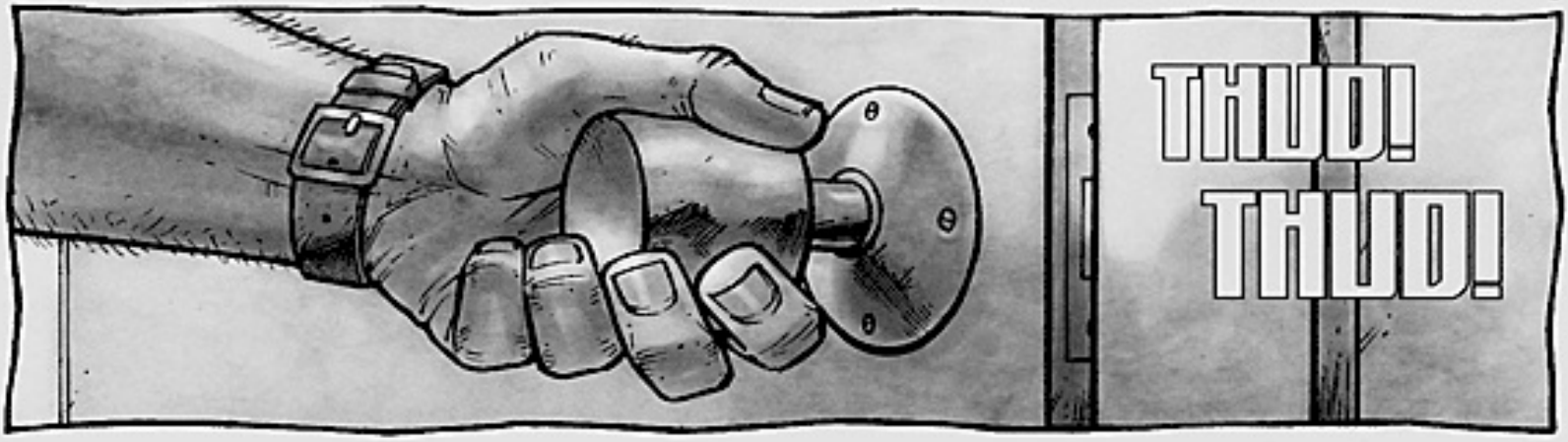
O QUE DEU VOCÊ? VAI ACORDAR O CARL!

POR FAVOR, SÓ DEIXE LIGADA MAIS UM POUCO... SÓ NO CASO DE SER VERDADE.

QUERIDA, VOCÊ NÃO ACHA QUE O DISTRITO NÃO TERIA ME TIRADO DAS FÉRIAS SE ALGUMA COISA DESSA FOSSE...
THUD!

É A PORTA? QUEM BATERIA AQUI A ESSA HORA?
DEVE SER ALGUÉM QUE QUEBROU O CARRO E QUER USAR O TELEFONE.
THUD!
THUD!
THUD!

THUD!
THUD!
CALMA AÍ! JESUS, ESTOU INDO!
THUD!


THUD!
THUD!

RUAGH RUH!
YEARGH!!
RAH!
UFF!

SAI DE CIMA DELE!
SAI DE CIMA DELE!
WHAM! WHAM!
CAROL! PRA TRÁS!

PARE OU VOU ATIRAR!!
HUWAGH!

ISSO AQUI TÁ CARREGADO... NÃO ME OBRIGUE A FAZER ISSO!

NÃO ME FAÇA ATIRAR EM VOCÊ!

NÃO!
clich.

BLAM!

A Proposta de The Walking Dead

Argumento

Rick Grimes é um policial de uma pequena cidade no estado da Pensilvânia. Ele vive numa bela residência no condado, com sua mulher, Carol, e seu filho, Carl. Rick não tem muita ação em sua vidinha, e, a não ser pelos treinos de tiro, ele nunca usou sua arma. Ele não tem pretensão de ser um herói. Quando é noticiado que desmortos estão perambulando pela região cometendo atos de assassinato em massa e se alimentando de suas vítimas, Rick precisa encarar o desafio pra proteger sua família da loucura que o cerca.

Esta revista é sobre um homem que fará qualquer coisa para garantir que sua família fique a salvo. Quando ele considera que seu domicílio não é mais seguro, Rick põe sua família na estrada em busca de comida, abrigo e algo que lembre de longe, estabilidade. Acompanharemos a família Grimes enquanto eles tentam encontrar um modo de retornar à vida normal que um dia tiveram. O primeiro arco de histórias irá detalhar sua jornada através do estado que resultará numa apropriação de um colégio abandonado. Este colégio rapidamente se tornará uma fortaleza bem defendida, enquanto a vida na América se torna algo não muito diferente dos tempos medievais. Uma vez estabelecida uma base de operações segura, Rick coordenará um exército na busca de expandir sua zona de segurança... quem sabe até todo o planeta, ou pelo menos tentar isso.

Formato

The Walking Dead será em preto e branco, da mesma forma que os melhores filmes de terror; de fato, até mesmo as capas poderiam ser em P&B. Já cortando e reduzindo os já baixos custos de impressão. A arte será totalmente em tons de cinza. Cada edição terá as 22 páginas padrão. Ao fim do primeiro ano (se as vendas permitirem), um encadernado reunindo as 12 edições do ano anterior seria lançado no mesmo mês do ano seguinte, providenciando um ponto de partida perfeito a cada ano. (o volume 1 estaria à venda no mesmo mês que a edição 13, e assim por diante.)

Contato
Robert Kirkman

Outro pequeno fato desconhecido é que a série originalmente estava planejada para se chamar **A Noite dos Mortos Vivos**, título que, olhando agora, seria o mais inadequado que poderíamos ter.

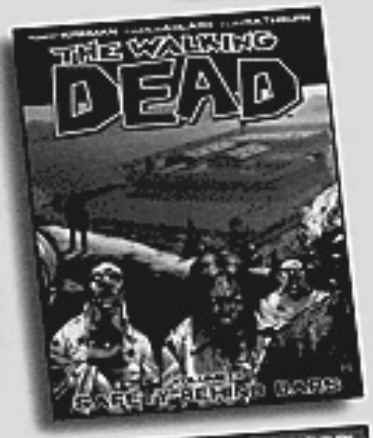
A Noite dos Mortos Vivos de algum modo caiu em domínio público, o que significa que não pertence a ninguém e é o motivo de haver centenas de DVDs do filme. Então, quando eu estava planejando meu épico zumbi, eu pensei que usando esse nome, obteria um pequeno reconhecimento nele. É difícil iniciar uma revista autoral atualmente, e qualquer tipo de reconhecimento poderia ajudar.

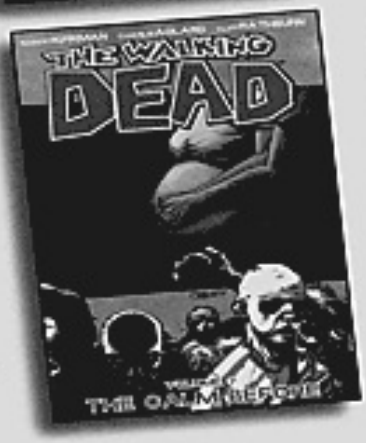
Tudo que foi criado para a revista era original, apenas usaríamos esse título. A primeira página da proposta usava alguns diálogos do filme e o plano original era que a história se passasse nos anos 60. Detalhe que Rick e Lori (ali, Carol) tinham uma daquelas TV's bem velhas na proposta original. Por sugestão de Jim Valentino(na época publisher da Image Comics), já que tudo era original, por que não mudar também o nome e ter propriedade sobre ele? Ele apontou que, mesmo que ANDMV estivesse em domínio público e pudéssemos usá-lo, não faria muito sentido criar algo novo sob um título que não era próprio. Cara esperto. Então eu apareci com o título The Walking Dead e o resto é história.

Logo abaixo você vê a primeira página original da proposta e o rosto original do zumbi. Outra coisa que Jim notou na proposta de ANDMV era que os zumbis não eram putrefatos o bastante. Primeiramente, nosso plano era ter os zumbis inicialmente mais normais e à medida que a série prosseguisse eles piorassem de condição. Mas eu pedi a Tony que fizesse os zumbis mais decompostos para deixa Jim feliz.

Capa da Edição Um Original

TRADE PAPERBACK





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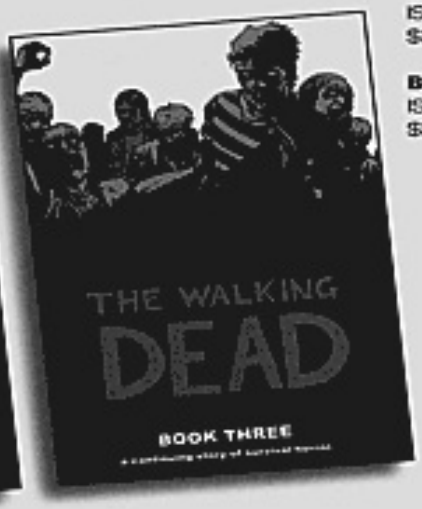

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