

100th TICK ISSUE!

the

TICK® INVINCIBLE™

ISSUE
#100
\$6.99



the

THE TICK® #100

Meets

INVINCIBLE



THE TICK
CREATED BY
BEN EDLUND

INVINCIBLE
CREATED BY
ROBERT KIRKMAN
& CORY WALKER

WRITER: BENITO CERENO ARTIST: LES MCCLAIN
PUBLISHER/EDITOR: GEORGE SUAREZ
ART DIRECTOR: BOB POLIO ASST. EDITOR: RALPH BLASER

THE TICK #100: THE TICK MEETS INVINCIBLE

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BOOM!

YOUR TWO FAVORITE HEROES IN ONE ADVENTURE... TOGETHER!
INVINCIBLE AND THE TICK IN...

NIGH-INVINCIBLE!

BOO-YAH! SCORE
ANOTHER VICTORY FOR
THE TEAM SUPREME
OF INVINCIBLE AND
ATOM EVE!

MARK...?
WHAT'S THE
MATTER?

I DUNNO.
I MEAN, I HATE
THIS GUY!

WHY AM I
WASTING MY TIME
FIGHTING HIM? HE'S
RIDICULOUS!

I GUESS GUYS
IN STUPID ANIMAL
COSTUMES WERE
OKAY FOR WHEN I
WAS JUST STARTING
OUT, BUT I'VE MOVED
WAY PAST THAT!

I MEAN, I'M
TOO OLD FOR THIS
KIND OF SILLY-



HEY, ARTHUR,
REMEMBER THAT
TIME WE FOUGHT
THE TERROR?

YES,
TICK.

REMEMBER HOW HE
SHOT ME WITH THAT GUN
THAT HE THOUGHT WOULD
SEND ME TO THE PAST, BUT
ACTUALLY SENT ME TO
ANOTHER DIMENSION?

>SIGH
YES, TICK.

REMEMBER HOW I SAID
I WAS GOING TO DESTROY
THAT GUN*, BUT THEN I
FORGOT ABOUT IT BECAUSE
CARTOONS CAME ON?

*TICK NEW SERIES #5. ED.

*TICK NEW SERIES #6. ED.

I REMEMBER YOU
FORGETTING A LOT
OF THINGS FOR THAT
EXACT REASON.

REMEMBER HOW RIGHT
NOW I CAN'T FIND THAT GUN
AT ALL, EVEN THOUGH
I PUT IT IN A SUPER
SAFE PLACE?

YOU
WHAT?

IT'S NOT A BIG
DEAL IF I LOST
IT, RIGHT?

I MEAN, WHO DO WE
KNOW THAT COULD DO
ANY DAMAGE WITH A
SUPER RAY GUN?

MEANWHILE, AT THE PRISON...



YOUR
PRISON COULD
NOT HOLD ME!

YOUR
WALLS MEANT
NOTHING!

YOUR BARS WERE
AS NAUGHT BEFORE
THE GRANDEUR OF
MY PRESENCE!

EVEN YOUR HIGHLY
TOUTED "PRISON WITHIN
A PRISON" WAS MERELY
A GARRISON IN WHICH
I MIGHT CONSOLIDATE
MY STRENGTH!*

NOW BEGINS THE
REIGN OF CHAIRFACE
THE FIRST, KING OF
THE LITTLE BIG HOUSE!

*TICK NEW SERIES #2. -ED.

AH! TO TOUCH
SOIL AS A FREE
MAN ONCE MORE!

ALL THE
GEARS ARE
IN MOTION!

SUMMON
MY BEST
MEN!

CHROMEDOME!
PINEAPPLE POKOPO!
THE GUY WITH EARS
LIKE LITTLE RAISINS!

TELL THEM TO
MEET ME AT MY
MANSION!

OUR NEW PLAY FOR
WORLD DOMINATION
BEGINS NOW!

WELCOME, ONE AND ALL TO THE CAPITOL OF A NEW EMPIRE OF CRIME!

HERE SHALL BE THE SITE OF THE OFFICIAL CORONATION OF KING CHAIRFACE!

NOW, LET'S GO INSIDE. I'LL MAKE SOME PUNCH AND CR-EH?

YOU! THE MAN FROM THE PRISON!*

WHAT THE DEVIL? WHO WOULD DARE INTRUDE-?

I'M YOUR REPLACEMENT AS KING OF CRIME IN THIS CITY, CHAIRFACE.

AH, BUT I'M SO MUCH MORE.

AND WHAT'S MORE, I'M YOUR BETTER. BECAUSE I'M GUNNING FOR THE WHOLE WORLD.

*MAN, REMEMBER THAT GUY? FROM TICK NEW SERIES #1? -ED.

SOON.

TICK! IT'S ME,
BUMBLING BEE! YOU'VE
GOT TO GET DOWN TO
CHAIRFACE'S HOUSE AS
SOON AS YOU CAN!

THERE'S
SOME HUGE GANG
WAR BETWEEN
SUPER-VILLAINS
GOING ON!

ME, DUCKY,
MAN-O-WAR AND
RUNNING GUY ARE
HERE, BUT WE AREN'T
GOING TO BE ENOUGH!

ARTHUR!
LET'S GO!

SLAM!

HUP!

>HUFFC
>PUFFC

HEY,
BEE! WHAT
HAPPENED?

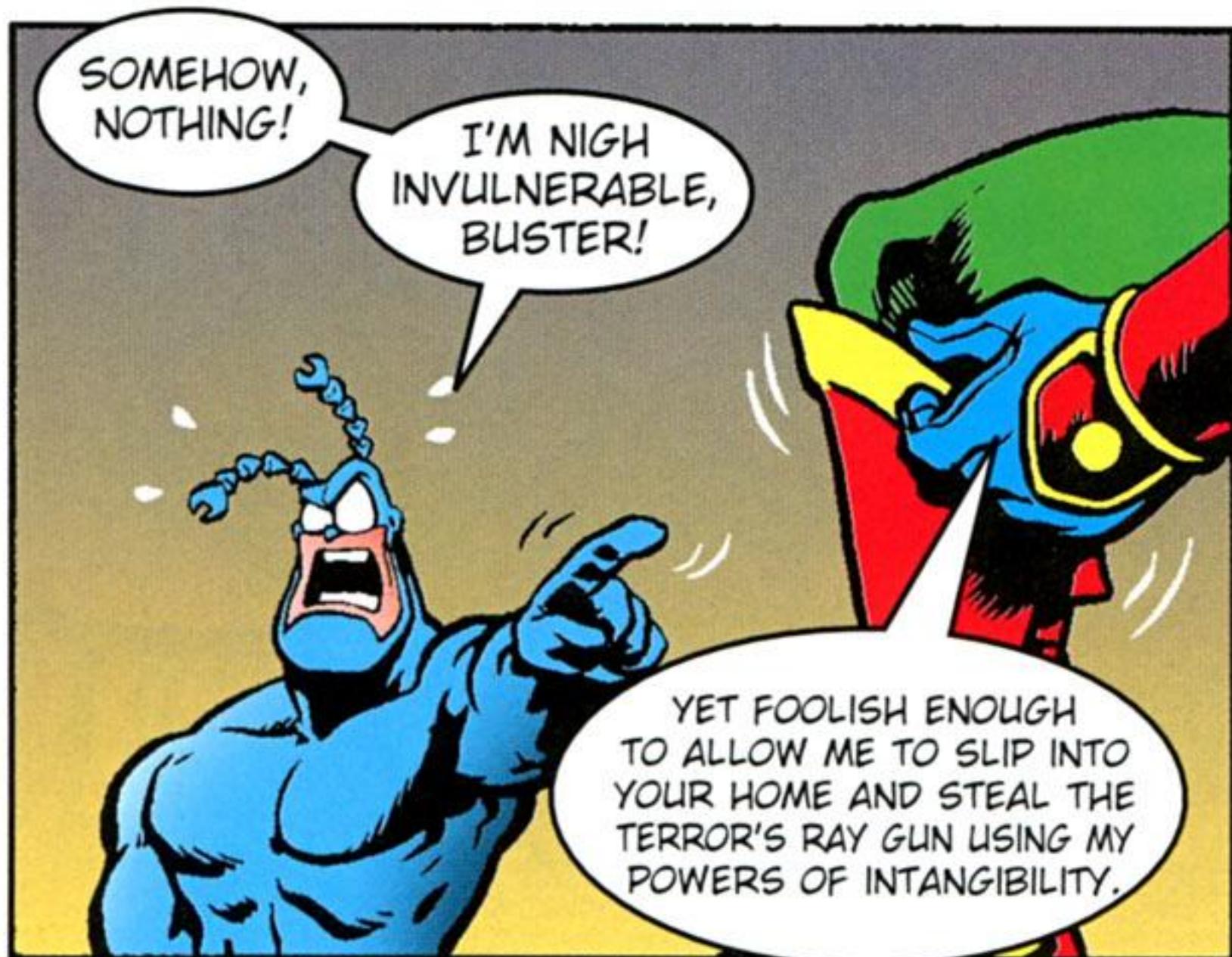
>HUFFC
>PUFFC

FIGHT'S OVER.
CHAIRFACE
LOST.

THE OTHER
GUYS ARE
INSIDE.



BUT I SUSPECT THAT
YOUR INVULNERABILITY
WOULD PROTECT YOU
FROM MY STRENGTH.



BY PERFECTLY CALIBRATING THE TERROR'S RAY GUN, I CAN REACH ACROSS THE MULTIVERSE AND SUMMON A CREATURE STRONGER THAN YOU—THE STRONGEST CREATURE IN ALL THE KNOWN UNIVERSES!

-CRAP.

A VILTRUMITE!

QUICKLY, VILTRUMITE, KILL THAT BLUE ARACHNID AND THEN TOGETHER WE SHALL DESTROY THIS WORLD!

WHY DO YOU WANT TO DESTROY THE WORLD?

I...IT'S IN MY WAY?

W-WAIT! WHERE'S YOUR MUSTACHE?

MINIONS! BEAT A HASTY RETREAT!

I GOT BAD NEWS FOR YOU ABOUT THAT, PAL!

I'M ONE OF THE GOOD GUYS!

HAH! RIDICULOUS.

WOW, INTIMIDATION THROUGH LACK OF MUSTACHE! I DON'T UNDERSTAND IT, BUT NOW I WISH I HAD THAT POWER!

NICE. I'M NIGH-INVULNERABLE.

YOU GUYS MUST BE THE SUPER-HEROES. I'M INVINCIBLE.

WHAT? THAT'S YOUR NAME?

HUH? I THOUGHT WE WERE LISTING PERSONAL ATTRIBUTES.

I'M THE TICK.

OKAY, I'VE DONE THIS BIT BEFORE. USING "THE TICK" AS INDICATION OF HOW YOU NAME YOURSELVES, LET ME GUESS—

FAT RABBIT.

BEE.

DUCKY.

JELLYFISH.

UHH... RUNNING... GUY?

IT'S KIND OF EMBARRASSING HOW CLOSE YOU ARE.

"FAT RABBIT"?



HAH! THE SITE OF CHAIRFACE'S MOST HUMILIATING DEFEAT!

OR MOST PARTIAL VICTORY, DEPENDING ON HOW YOU LOOK AT IT.



SO LET ME GET THIS STRAIGHT—YOUR GREATEST ADVENTURE WAS STOPPING A GUY WITH A CHAIR FOR A HEAD FROM WRITING HIS NAME ON THE MOON?

KIND OF. HE KIND OF STOPPED HIM.*



YOU GUYS ARE HILARIOUS! ALL YOUR COWS AND MIMES AND NINJAS WHO WORK IN FAST FOOD!

MAN, I'M ALWAYS FIGHTING FOR MY LIFE! AGAINST MY BOSS,*

AGAINST MY OWN DAD EVEN*—AGAINST A DOZEN EVIL VERSIONS OF MYSELF EVEN!*

OR I'M DEFENDING THE WORLD AGAINST MIND-CONTROLLING SQUIDS,* TERRORIST ORGANIZATIONS,* OR EVEN MY OWN PEOPLE!*

SO IF ALL WE HAVE TO DO TO GET ME BACK HOME IS STEAL A GUN FROM THAT CARTOON GUY, I THINK THIS WILL BE A PRETTY GOOD DAY.

CARTOON GUY? WHAT? I'M PRETTY SURE I'VE SEEN EVERY CARTOON AND I DON'T RECOGNIZE THAT MARTIAN GUY AT ALL.



*LOOK, JUST BUY ALL THE INVINCIBLE TRADE PAPERBACKS, OKAY? YOU'LL THANK US. —ED.

HOLY CRAP!

GIANT MONSTER!

NO, WAIT!
INVINCIBLE,
STOP!

DON'T WORRY
ABOUT HIM. THAT'S
JUST ICHTHUHULU,
PLUNDERER OF ALL
FLESH. HE'S NOT BAD.

UHH...
THAT SOUNDS
BAD.

OKAY, WELL, ACTUALLY
HE'S THE INCARNATION OF ALL
LIFE'S DESIRE TO CONSUME
AND DESTROY, BUT HE'S NOT
ACTUALLY GOING TO DO
ANYTHING, I SWEAR!

IT'S
KIND OF A
LONG STORY.*

HEH,
ALL RIGHT.
WHATEVER
YOU SAY.

YOU GUYS
ARE SO SILLY. GIANT
HORSE-ARM MONSTERS
IN THE MIDDLE OF
DOWNTOWN.

SHEESH!

*TICK NEW SERIES #4.—ED.

GET READY FOR
SOME OLD-FASHIONED
EARTH-STYLE JUSTICE,
RESIDENT ALIEN!

TICK?
AND THE
VILTRUMITE?

OH, THIS
MAKES ME VERY
ANGRY. VERY
ANGRY INDEED.


GET THEM, MY
MINDLESS VISCOUS
AUTOMATA!

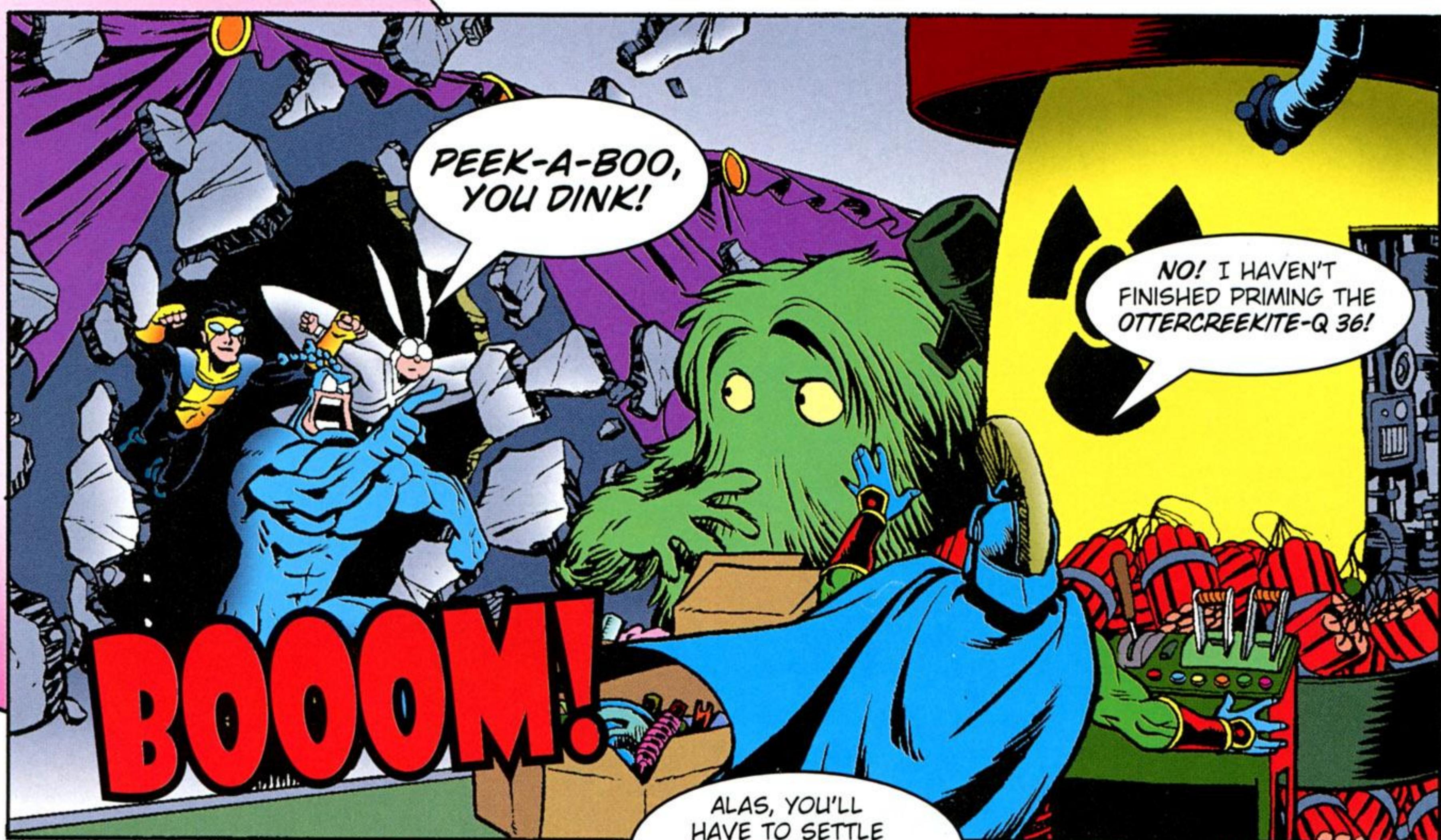
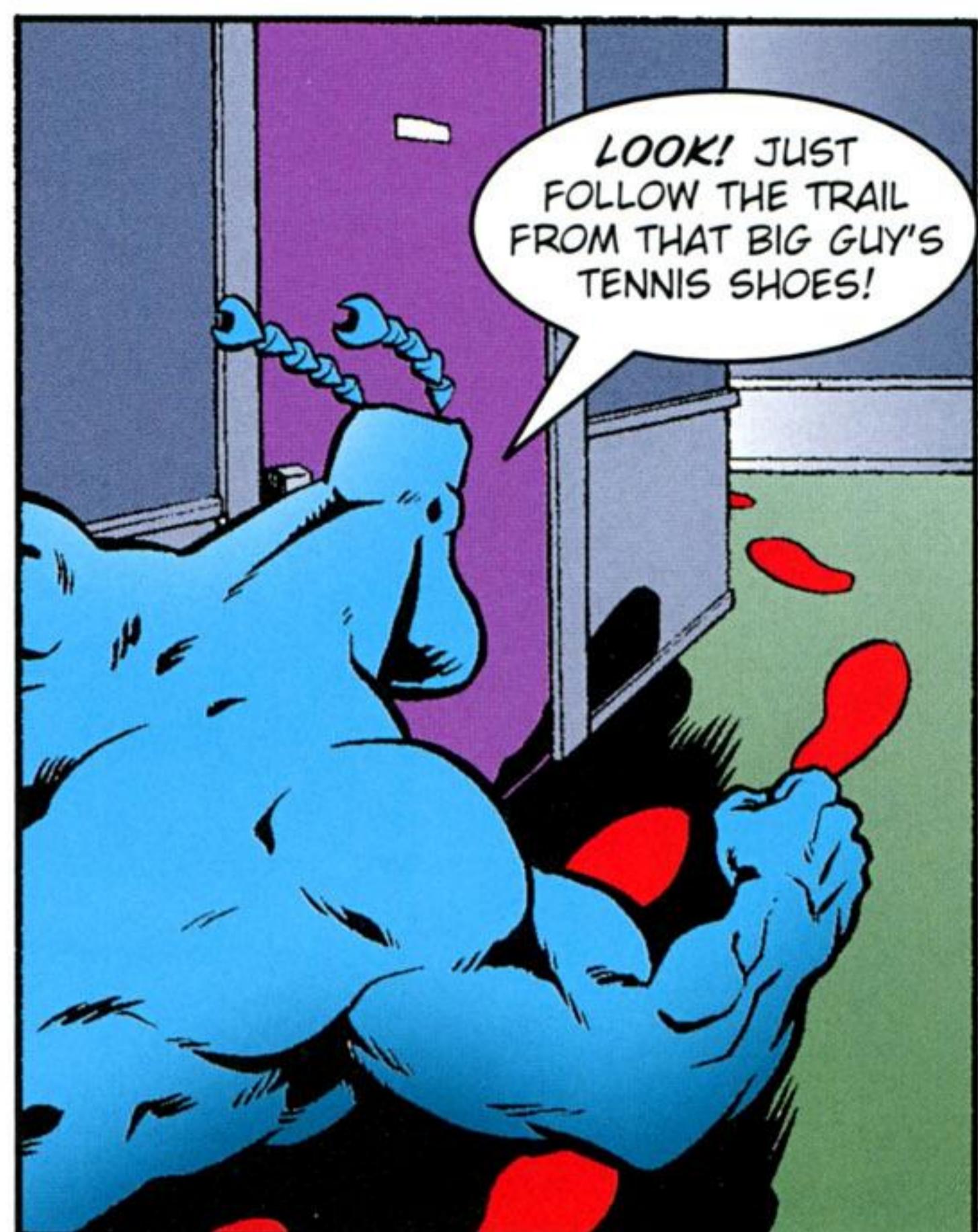
SKRA-DOOOM!

WAIT, SO THESE GUYS
ARE MINDLESS? JUST
BASICALLY JELLY
ROBOTS?

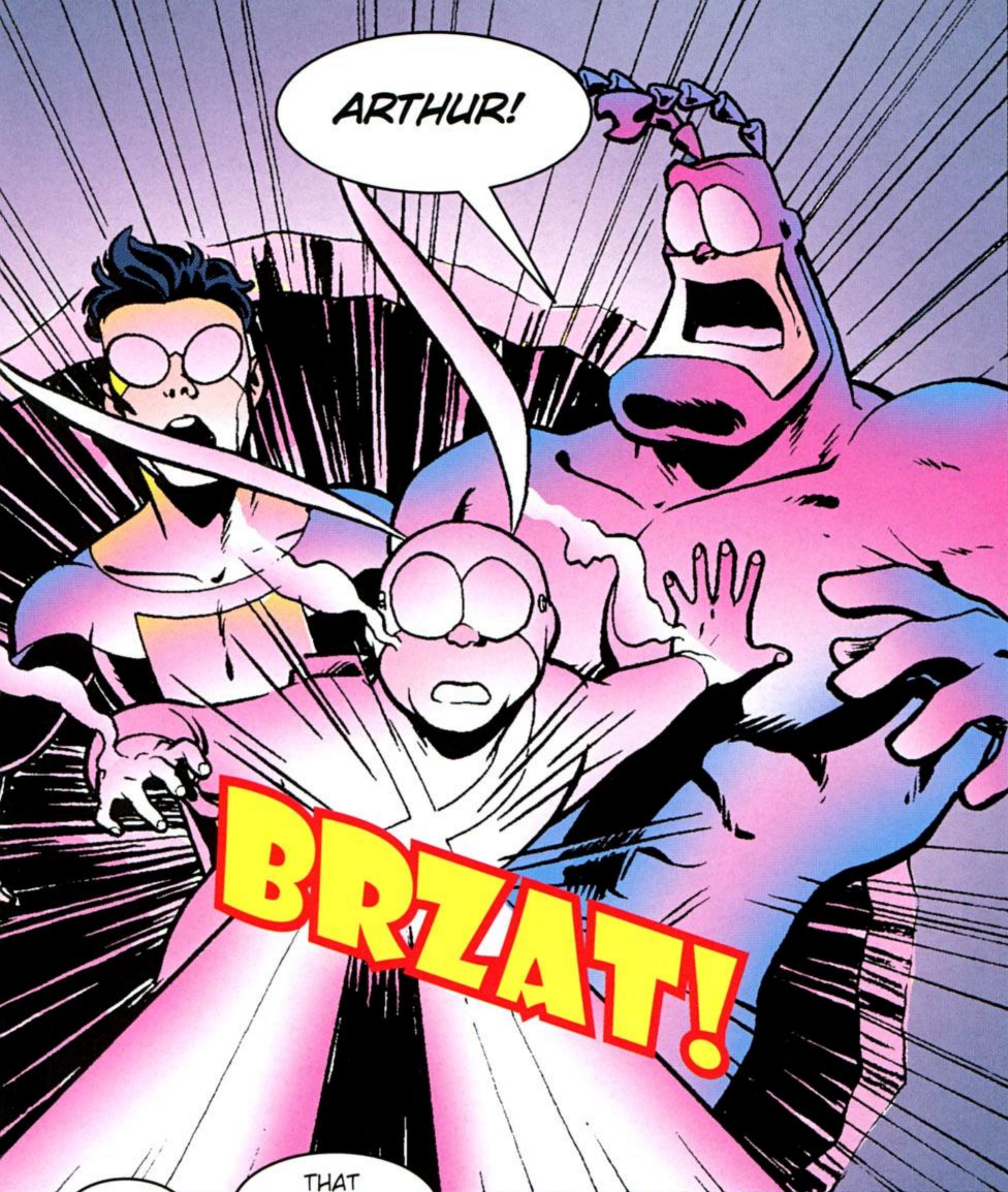
THAT'S WHAT
IT SOUNDS
LIKE, YEAH.

THEN LET ME
SHOW YOU HOW
WE DO THINGS
ON MY WORLD.



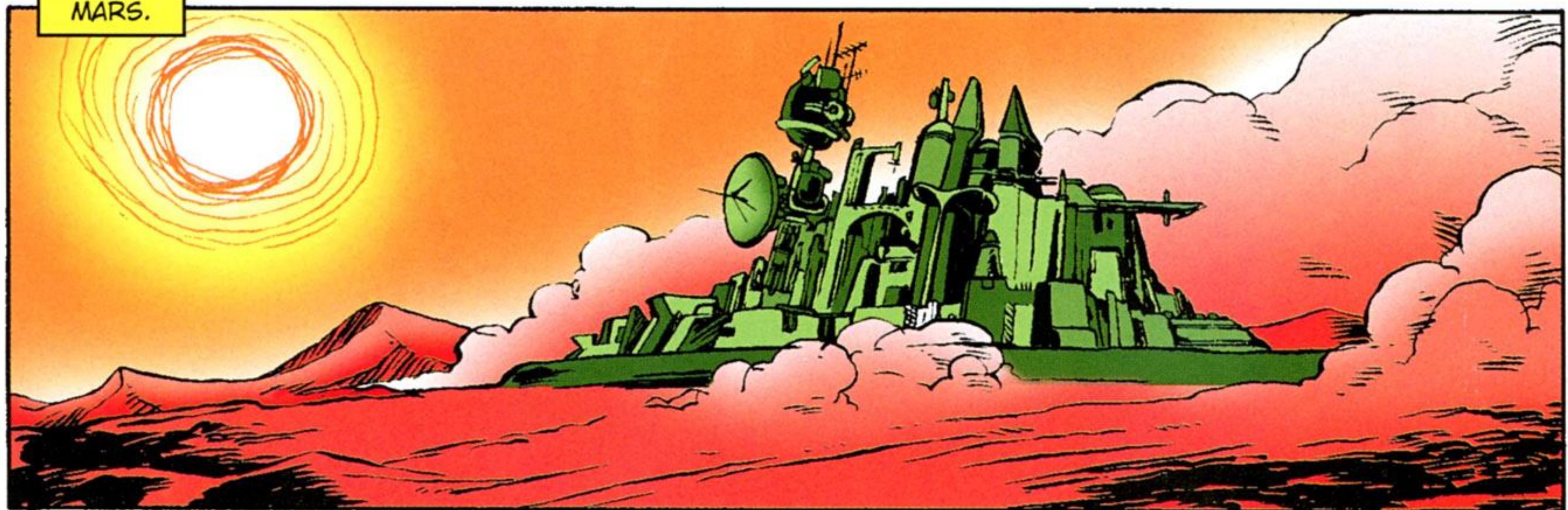


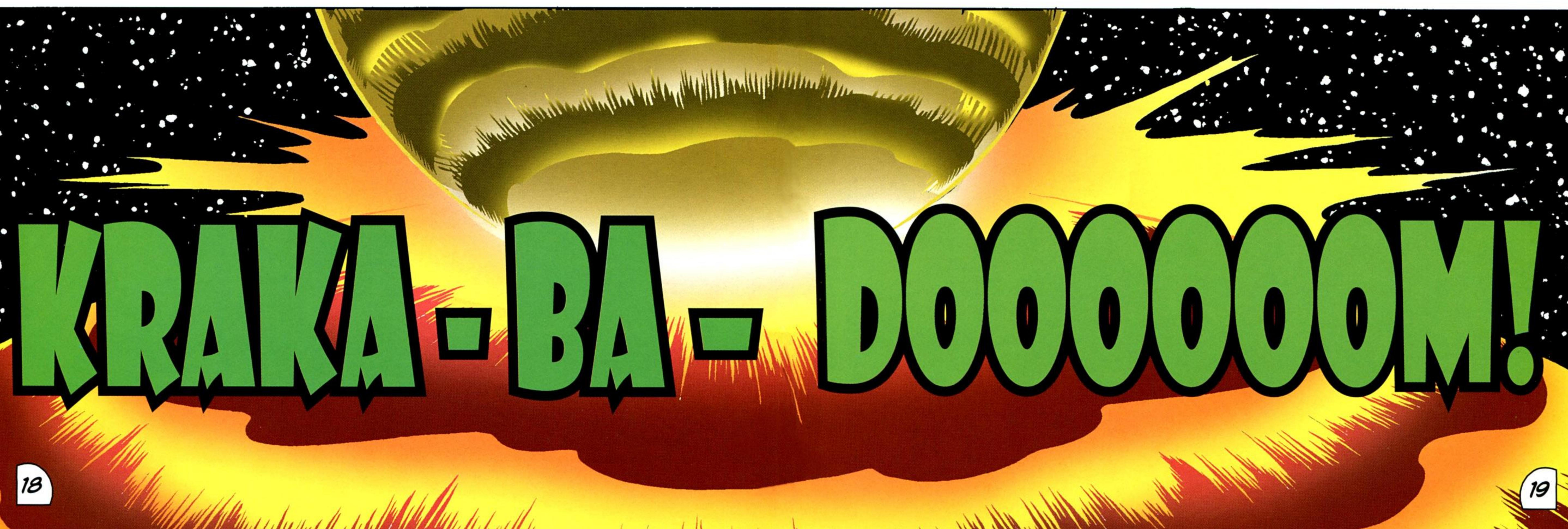
BRZOT!





MARS.

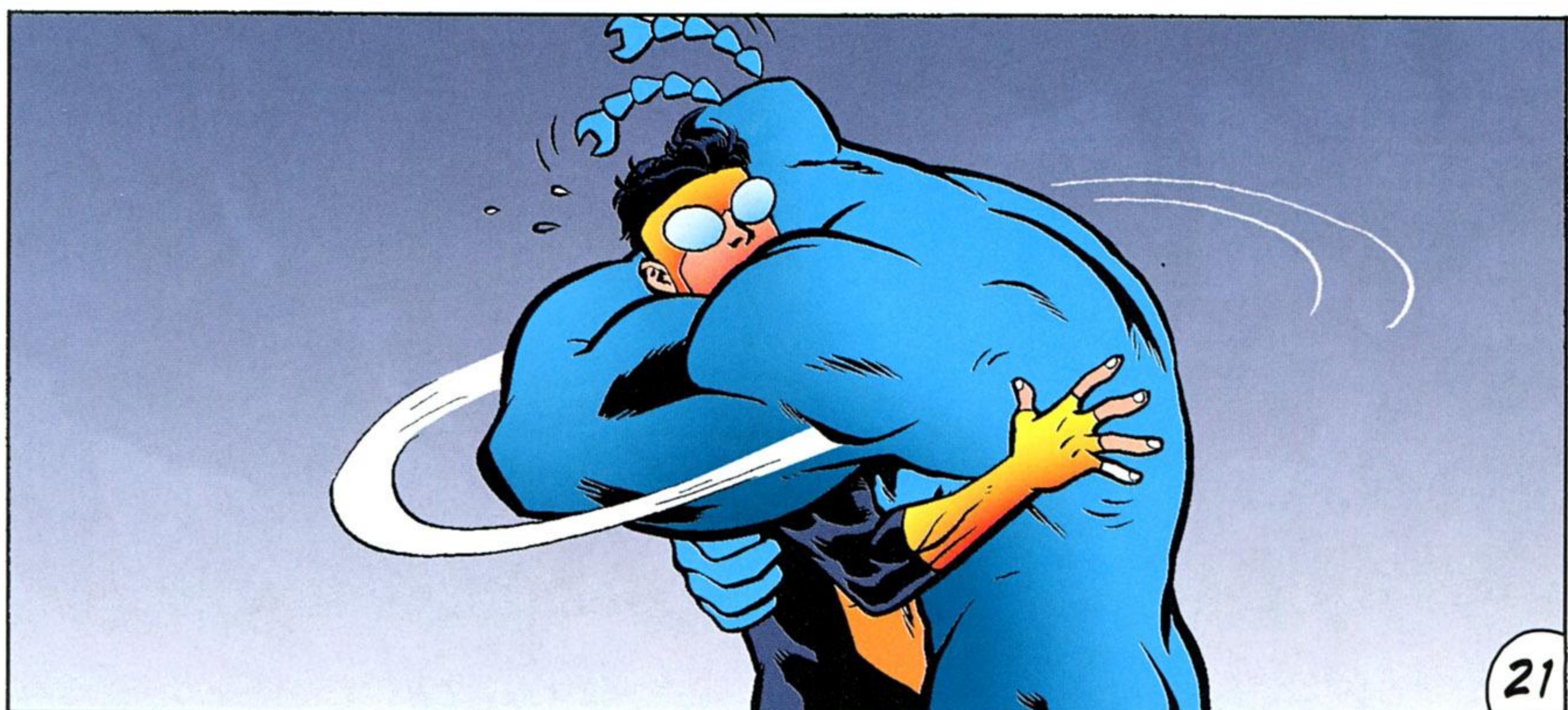
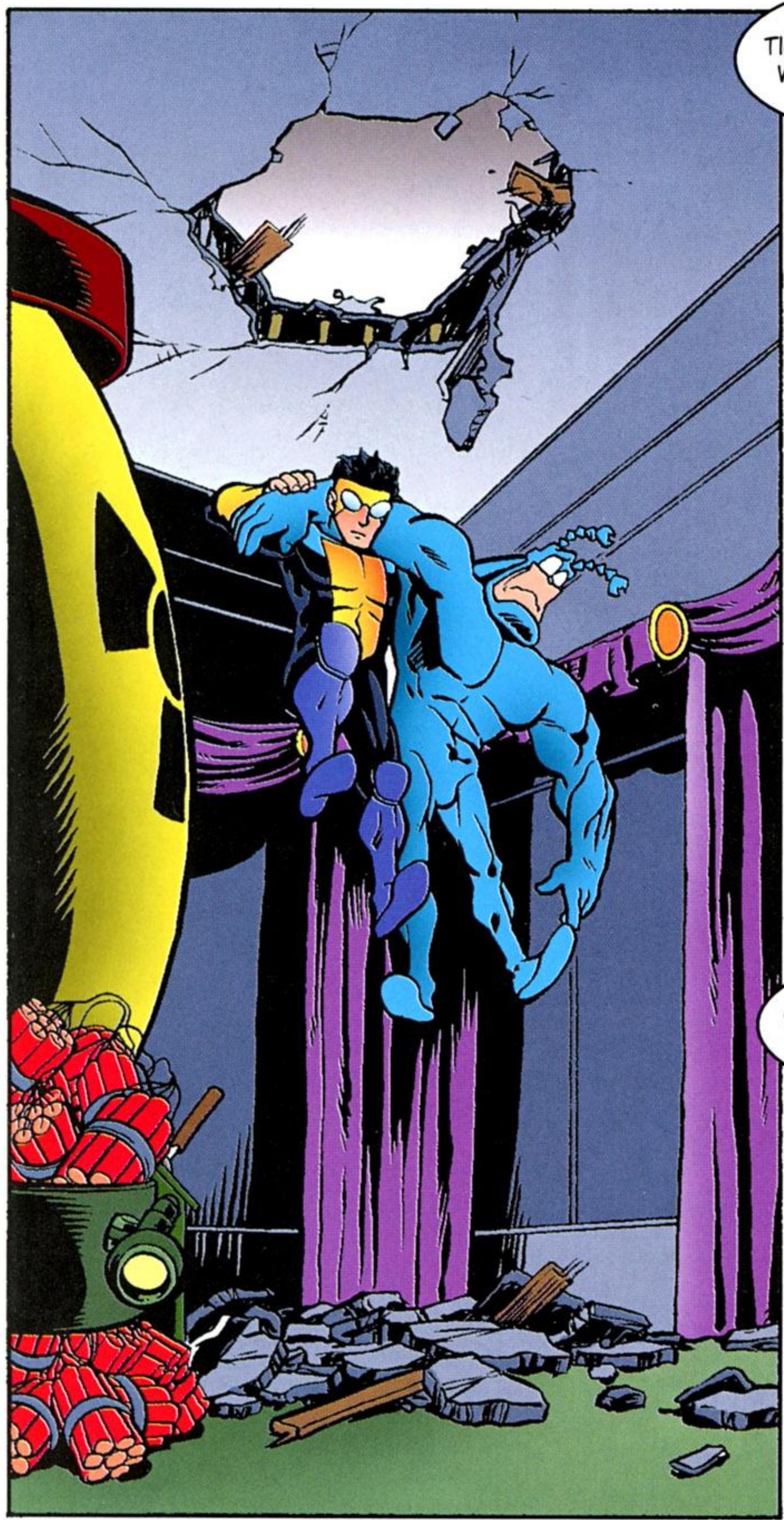






THAT'LL GIVE YOU
TIME TO THINK
ABOUT WHAT
YOU'VE DONE.





HOPEFULLY HE DIDN'T
CHANGE THE SETTINGS ON
THE GUN SINCE HE USED IT
TO BRING YOU HERE...

EVEN IF HE DID,
DON'T WORRY
ABOUT IT.

I'VE GOTTEN
OUT OF WORSE
SCRAPES.

BYE,
FRIEND.

BYE,
TICK.

BRZAP!

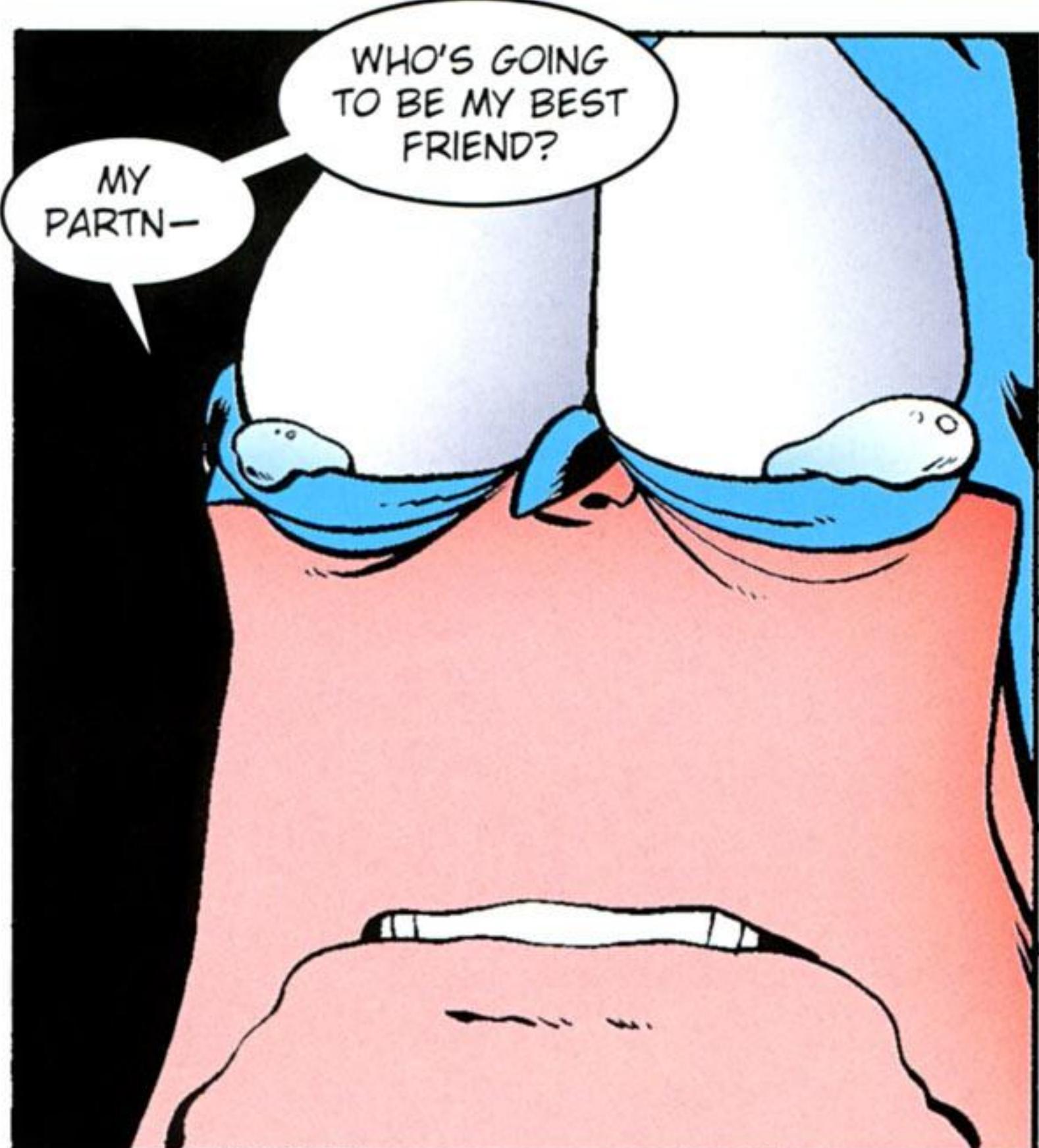
MARK!

BRZOTP!

MARK! WHERE
WERE YOU? YOU JUST
DISAPPEARED AND I
DIDN'T KNOW WHERE
YOU WENT AND—

EVE...

JUST...
JUST—
I LOVE YOU,
OKAY?





YOU PROBABLY DON'T
RECOGNIZE ME, TICK,
BUT IT'S ME, ORSON.
THE ARTHUR FROM
THE FORTIES.

AND I'VE FOUGHT
MY WAY THROUGH THREE
DECades AND THOUSANDS OF
ALTERNATE EARTHS BECAUSE
I KNEW YOU WOULD NEED
HELP BRINGING YOUR
ARTHUR BACK TO LIFE.

AND BY HOOK
OR BY CROOK,
WE'RE GOING
TO DO IT!

TO BE CONTINUED!



ARACHNIDA

by Benito Cereno

This issue is dedicated to Robert Kirkman, Cory Walker and Ryan Ottley, without whom we would have had to feature Batman in this issue or something.

Yes, hello! Welcome to **THE TICK'S BIG ONE HUNDREDTH ISSUE TICKTACULAR.** (Spectickular?) It hardly seems mathematically possible, yet here we are. If you have been with us for all one hundred issues, congratulations! You are a champion. Laughter is your reward.

If you are new to THE TICK, thanks for joining us! I hope this issue will inspire you to go back and explore the 99 issues previous to this one. There is a lot to enjoy within their pages. If you are familiar with the cartoon but this is your first Tick comic, you will find there are some differences, primarily that the pictures in the comic do not move or make sounds. Nevertheless, I think there is a consistent ineffable essence of Tick that you will find familiar and comforting, like a leftover lasagna.

The story in this issue is the culmination of many story elements begun in the eight issues immediately prior to this one, called not **THE TICK #92-99** as you might think, but rather **THE TICK NEW SERIES #1-8.** Do not concern yourselves with the mathematics of this; just know that if you enjoyed this story, you will probably enjoy those as well.

If you are new to **INVINCIBLE**, our special guest star this issue, boy, are you in for a treat. Created by Robert Kirkman (also known as the creator of The Walking Dead; yes, that one) and Cory Walker (also known as Arizona's handsomest boy) and currently drawn by Ryan Ottley, Invincible is probably the best super-hero comic in

the universe. The book is exciting and unpredictable, with twists and turns that I couldn't begin to even hint at here. The entirety of the series is available in a wide variety of formats, so I highly recommend picking up a hardcover or paperback and introducing yourself to a whole new universe of characters who are alternately endearing and terrifying. A real roller coaster ride in the finest super-hero tradition.

I have been fortunate enough to work in the Invincible universe before, writing mini-series starring supporting characters Atom Eve and Rex Splode, as well as co-writing the first spinoff mini-series for the super-team the **Guardians of the Globe.** But this issue has been a special treat, as it is the first time I have written Invincible himself. I hope I did pretty okay.

If you are new to both THE TICK and INVINCIBLE, you must have some weird fascination with the number one hundred, and I am not sure there is anything I can say to help you.

I'm sorry if you read this comic and got real mad at me. All I can say is that, hey, you know, this is comics and all sorts of crazy things can happen. No, actually, that's not all I can say. I can also say this: you should definitely come back to join us for **THE TICK #101**, because it is going to be full of all sorts of ginchy surprises.

Here's to one hundred more.

Your friend and mine,
Benito

Can't get to a comic shop?!

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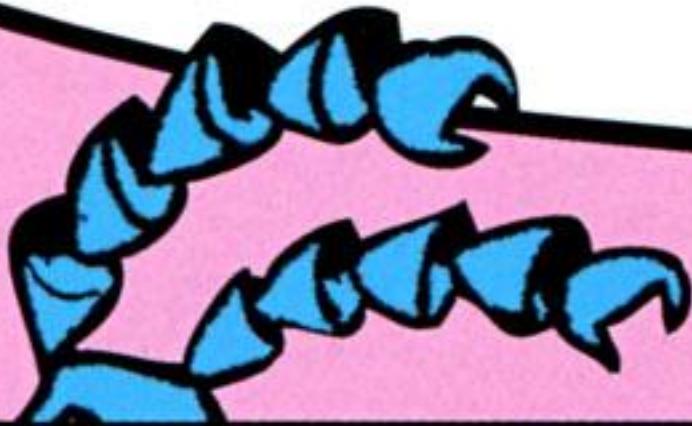


New England Comics, FFAST, 95 Pleasant St., Malden, MA 02148-4907

Voice/Fax: 781-324-2058 Email: ffast@newenglandcomics.com

Check us out online at: www.newenglandcomics.com

THE '100 COMIC BOOK' HISTORY OF THE TICK!



BY GEORGE SUAREZ, PUBLISHER



Welcome to the 100th issue of THE TICK comic book series! So what happened in the previous 99 issues? Glad you asked! One answer is "an awful lot." Even long-time Tick fans may not remember everything that's happened to The Tick and his friends (and villains) since the first issue appeared way way back in 1986. So herewith a history of the "Comic Book Tick" and a guide to the previous issues which you might like to read---either in original comic book form or in the trade paperback editions available from your local comic store or by mail from NEC Press.

We emphasize "Comic Book Tick" because The Tick has appeared in a cartoon series as well as a live-action TV series (both available from NEC Press) and this article doesn't have room to discuss everything that happened in those many cinematic episodes. Plus, NEC Press is the publisher of The Tick COMIC BOOK, and this is our particular area of expertise.

Now let's begin by explaining why there is no issue #99 of The Tick. Nor is there an issue #98. Nor #97. Nope, no 96, 95, 94.... The highest single number ever to appear on a Tick comic book was #13. So WHY do we call the comic you're reading THE TICK #100? Because by our calculations since 1986 NEC Press has published AT LEAST 99 original comic books featuring The Tick and bearing his name in their titles. We just didn't number

them sequentially from #1 to #100. Why not? Well, there are many reasons, and this isn't an at all uncommon occurrence in the comic book world. Comic characters, even major characters like Superman and Spider-Man, appear in multiple titles and even "re-start" their numbering. Practically, this is often done because of the inherent appeal and "saleability" of a NUMBER ONE issue. Artistically, this is done because of a new storyline, a change in writer/artist, in order to emphasize major developments in a character's life and... well, there are other reasons. Trust me!

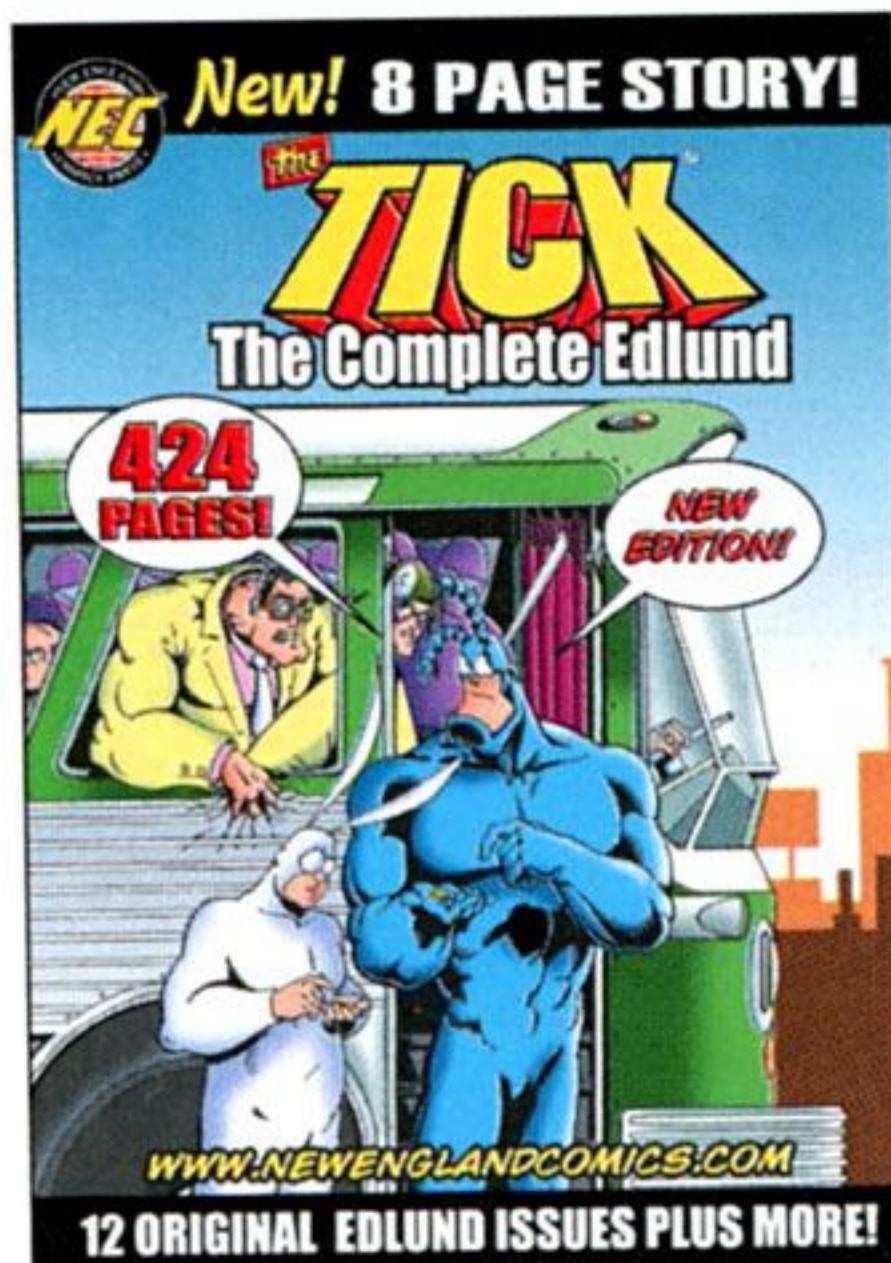
We at NEC Press sat down one day and added up all the various original issues of The Tick we've published over the last 26 years and we were pleasantly surprised to see that there have been "at least" 99 issues of THE TICK prior to this one. I say "at least" because the exact count depends on how we define an "original" issue of a Tick comic book. I shall explain what that means shortly.

UNCRUSHABLE,UNSTOPPABLE



The Tick drawing, posted in NEC's Brockton store in the mid 1980s, which started it all! "From little acorns doth a mighty tree grow!"

To start, here are all the “obvious” Tick series and special “one-shots” which we consider to be integral parts of THE TICK’s comic book sequential history:



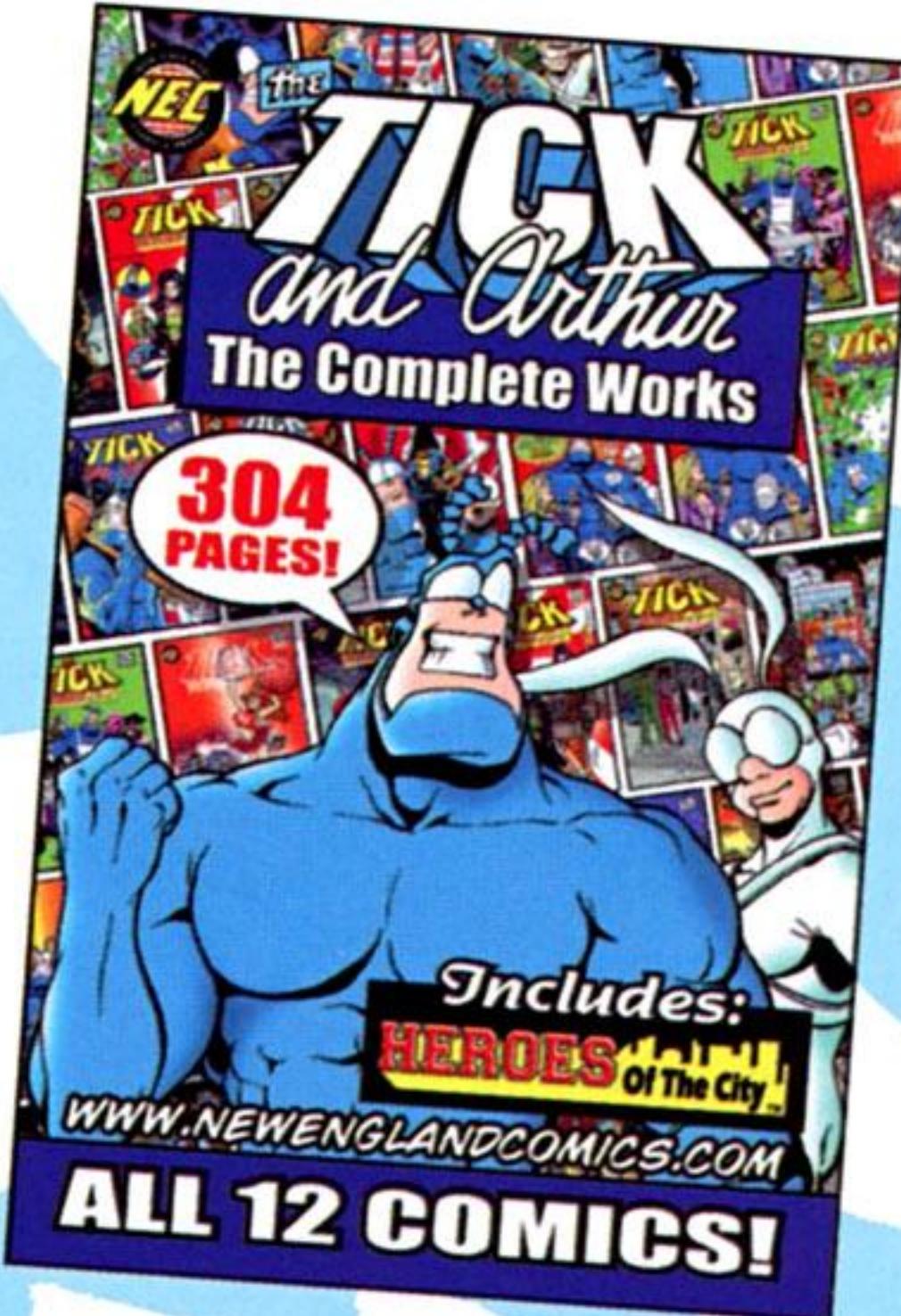
THE TICK (original series) #1-12 (1988-1993)
THE TICK PSUEDO #13 (2000)
Above collected in THE COMPLETE EDLUND trade paperback (424 pages, 13 comics)



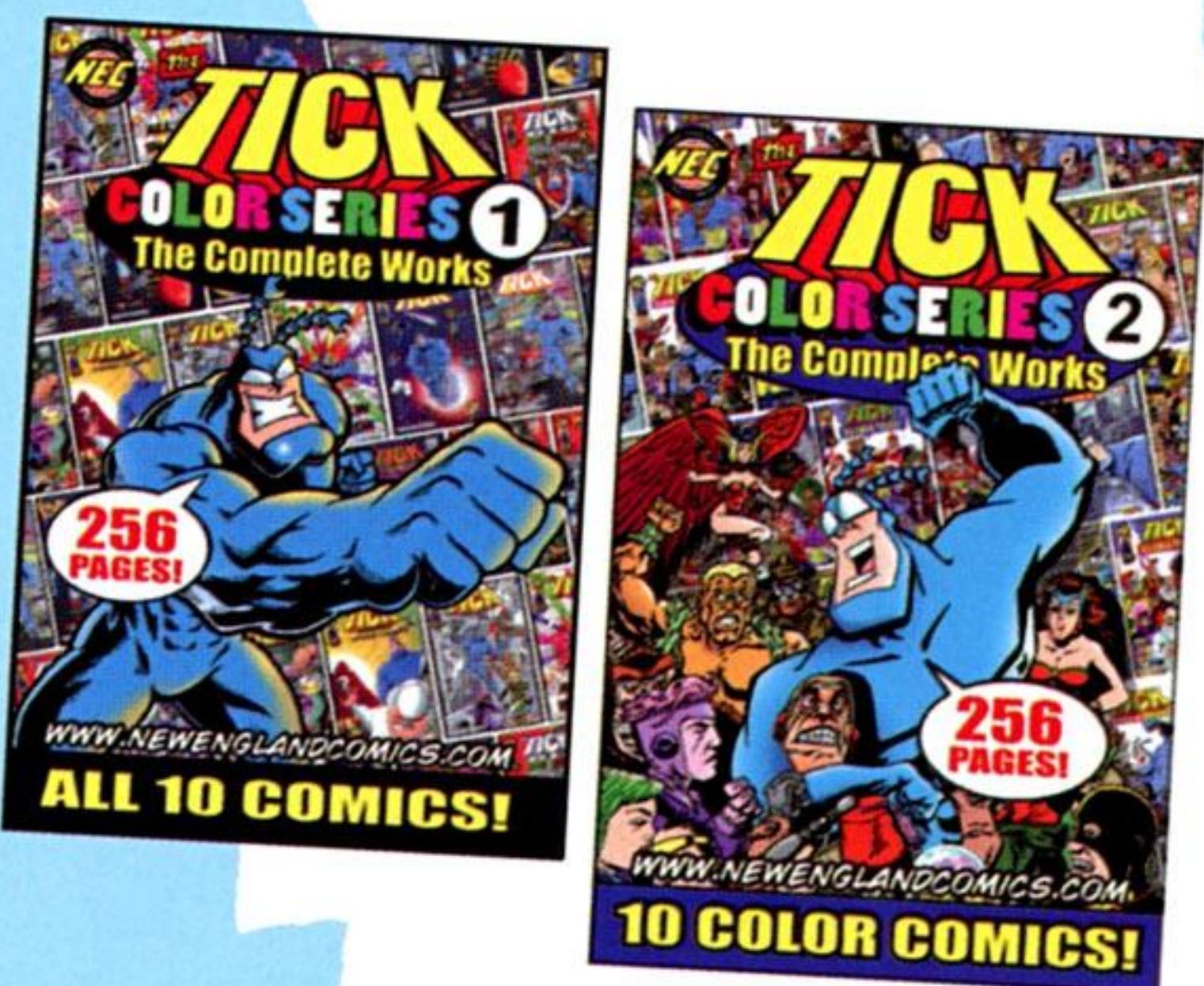
THE TICK: KARMA TORNADO #1-9 (1993-1995)
Above collected in THE TICK: KARMA TORNADO THE COMPLETE WORKS (256 pages, 9 comics)



THE TICK’S BACK #0 (1997)
THE TICK: BIG BLUE DESTINY #1-5 (1997-1998)
THE TICK: LUNY BIN #1-3 (1998)
Above all collected in THE TICK: BIG BLUE DESTINY THE COMPLETE WORKS (320 pages, 11 comics)



THE TICK & ARTHUR #1-6 (1999-2000)
THE TICK: HEROES OF THE CITY #1-6 (1999-2000)
Above two series collected in THE TICK & ARTHUR (& HEROES OF THE CITY) THE COMPLETE WORKS (304 pages, 12 comics)



THE TICK COLOR #1-6 (2001-2002)
Above included in THE TICK COLOR SERIES THE COMPLETE WORKS Volume 1 (256 pages, 10 comics)

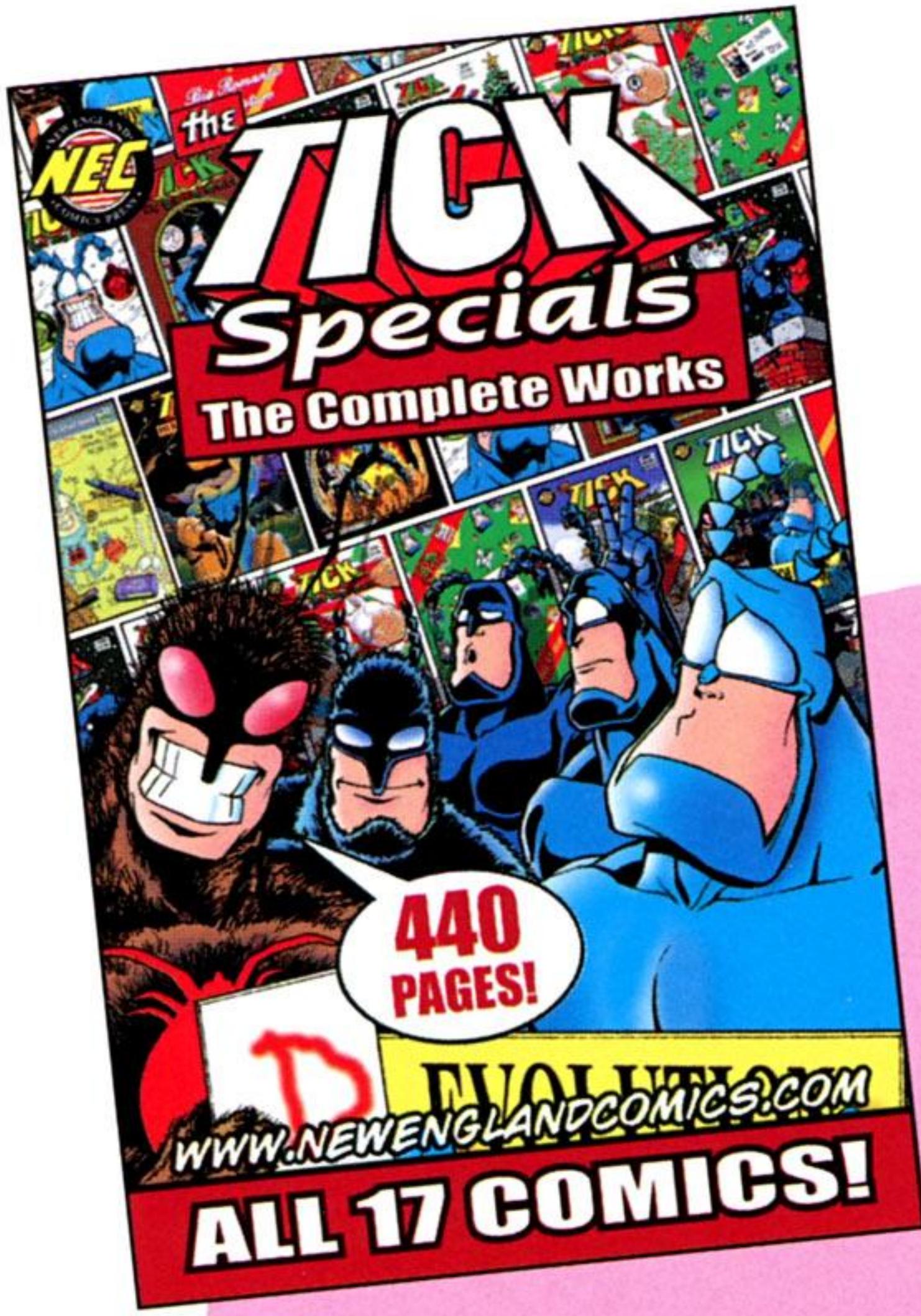
THE TICK’S GIANT CIRCUS OF THE MIGHTY 1-3 (1992-1993)
THE TICK: CIRCUS MAXIMUS #1-4 (2000)
THE TICK: CIRCUS UPDATE 2001 & 2003

THE TICK: DAYS OF DRAMA #1-6 (2005-2006)
Above included in THE TICK COLOR SERIES THE COMPLETE WORKS Volume 2 (256 pages, 10 comics)

THE TICK NEW SERIES #1-8 (2009-2011)

72 comics above

THE TICK’S BIG YULE LOG SPECIAL #1 (1997), 1999, 2000 & 2001
THE TICK’S BIG ROMANTIC ADVENTURE #1 (1998)
THE TICK’S BIG SUMMER FUN SPECIAL #1 (1998)
THE TICK’S BIG SUMMER ANNUAL #1 (1999)
THE TICK’S BIG BACK TO SCHOOL SPECIAL #1 (1998)



THE TICK'S BIG HALLOWEEN SPECIAL #1 (1999)
 THE TICK'S BIG YEAR 2000 SPECTACLE #1 (2000)
 THE TICK'S BIG MOTHER'S DAY SPECIAL #1 (2000)
 THE TICK'S BIG TAX TIME TERROR #1 (2000)
 THE TICK'S BIG FATHER'S DAY SPECIAL #1 (2000)
 THE TICK'S MASSIVE SUMMER DOUBLE SPECTACLE #1-2 (2000)
 THE TICK'S BIG CRUISE SHIP VACATION SPECIAL #1 (2000)
 THE TICK'S BIG HALLOWEEN SPECIAL #1 (1999) & 2000
 THE TICK'S INCREDIBLE INTERNET COMIC #1 (2001)
 INTRODUCING THE TICK #1 (2002)
 THE TICK'S BIG HALLOWEEN SPECIAL 2001
 THE TICK'S BIG RED-N-GREEN CHRISTMAS SPECTACLE #1 (2001)
 THE TICK'S BIG XMAS TRILOGY #1-3 (2002)
 THE TICK'S GOLDEN AGE COMIC #1-3 (2002-2003)
 THE TICK COMIC CON EXTRAVAGANZA #1 (2007)
 THE TICK'S 20TH ANNIVERSARY SPECIAL (2008)

30 comics above

72+30 = 99. Right?

Okay, 72+30 really equals 102. But like I said this all depends on how you define comic books as part of the continuity of The Tick's history. Consider that there are other "Tick comics" which we should mention that are arguably not part of "The Tick's history":

The Mangalicious Tick #1-4
 (an anime version of The Tick.)
 The Tick & Artie #1-2
 (a "cartoony" incarnation of The Tick & Arthur)
 The Tick Free Comic Book Day comic
 (The 2010 issue reprinted The Tick #1. We're not going to count reprints! But the 2011 edition has an original 7-page color story. However we don't consider "free" comics as 'countable'.)

The Tick: Days of Drama #0
 (A "mini-comic" that was attached to the cover of DoD #1. "Mini-comics" don't count, either!)

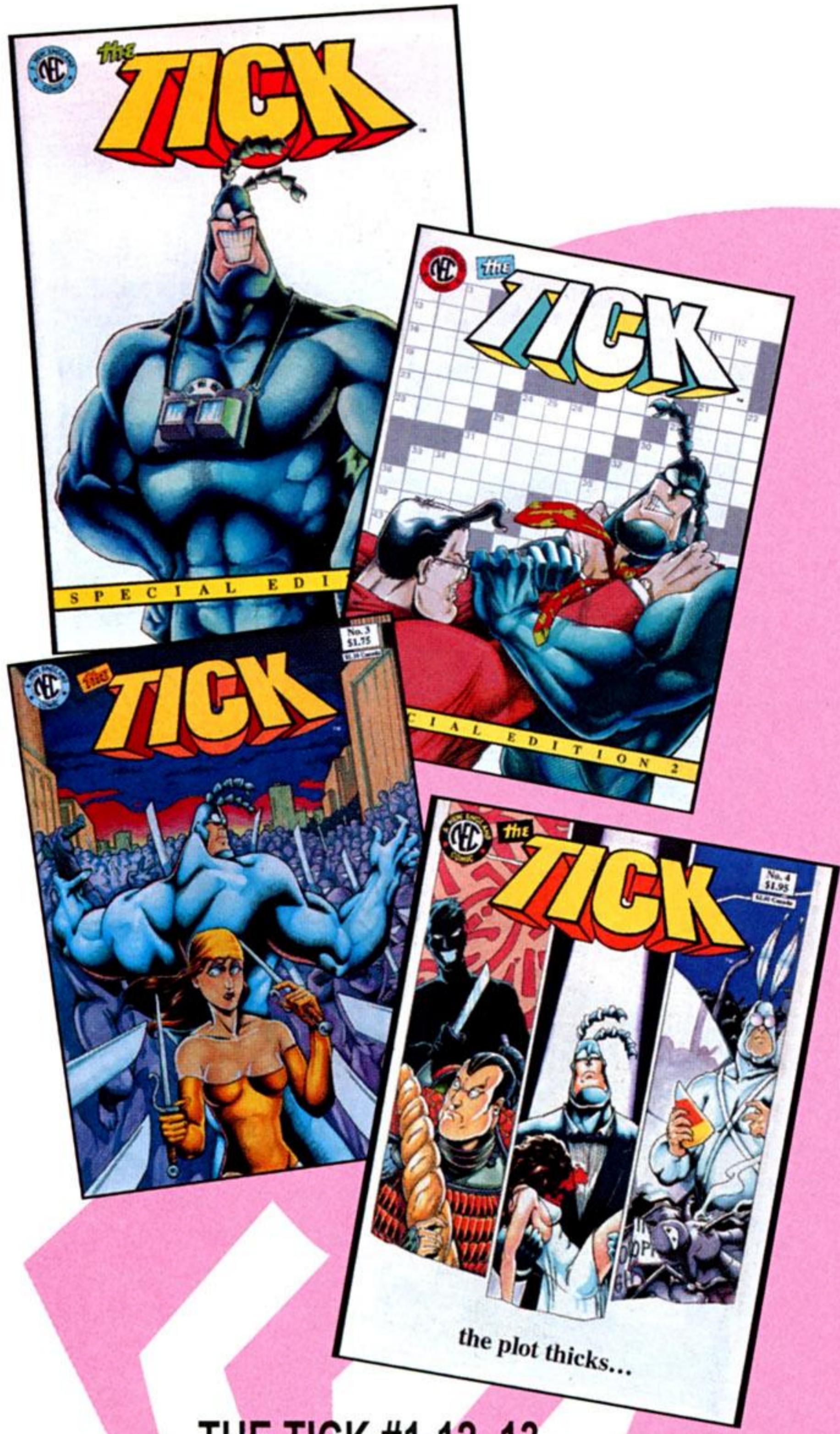
We could also remove some of the 102 comics we DO count. The "Circus" comic books are more like Tick encyclopedias and while they all contained some original material, they weren't strictly speaking part of story continuity. We could drop those 9 comics and then add in the first two excluded series above and, $102-9+6 = \text{bingo!} 99$ comics!

Ultimately, my point is we've published "at least" 99 original comic books in The Tick's story history and to celebrate that achievement, not a small one in the world of independent "small press" comic publishing, we decided to brand this special Tick-Invincible crossover comic book with the August ISSUE ONE HUNDRED number. We take pride in this achievement and we hope you all enjoy the tale!

100 ISSUES OF TICK COMIC BOOK HISTORY

Herewith, we present a brief history of THE TICK comic book, all "99" issues previous to this one. Note that we don't plan to give away a lot of the stories. We know from browsing Internet movie, book and comic websites, that many fans don't like to have their appreciation of their favorite entertainment "spoiled" by critics and reviews that give away important plot developments. While we attach a cautionary "spoiler warning" for the benefit of real purists, rest assured that this history is more intended to provide background on the real world history of Tick comic books, without giving away too much of the plots themselves.





THE TICK #1-12, 13 (1988-1993, 2000)

The first series of The Tick, written and drawn by Ben Edlund, ran for 12 issues from 1988-1993. "Special editions" of the first two issues were released earlier in 1988, in serially-numbered editions limited to 5000 #1's and 3000 #2's. These special editions were sold only through NEC stores and mail order.

The comic book known simply as "THE TICK" started it all and remains to this day the repository of some of The Tick's greatest---and funniest---adventures. Ben wrote and pencilled all 12 issues, except for #5 when he was on vacation in Europe. Max Banks pencilled that issue and all the rest were inked by Dave Garcia and Jeff Whiting. Dave and Jeff have worked on many Tick comics subsequently. Indeed, many other truly skilled and creative artists and writers have followed Ben in writing and drawing great Tick stories. We think it's fair to say that they all look to Ben's seminal early works for inspiration and guidance. We at NEC Press, particularly art director Bob Polio, have always gone to great pains to preserve The Tick's "persona", even as the decades have passed. Ben has regularly been

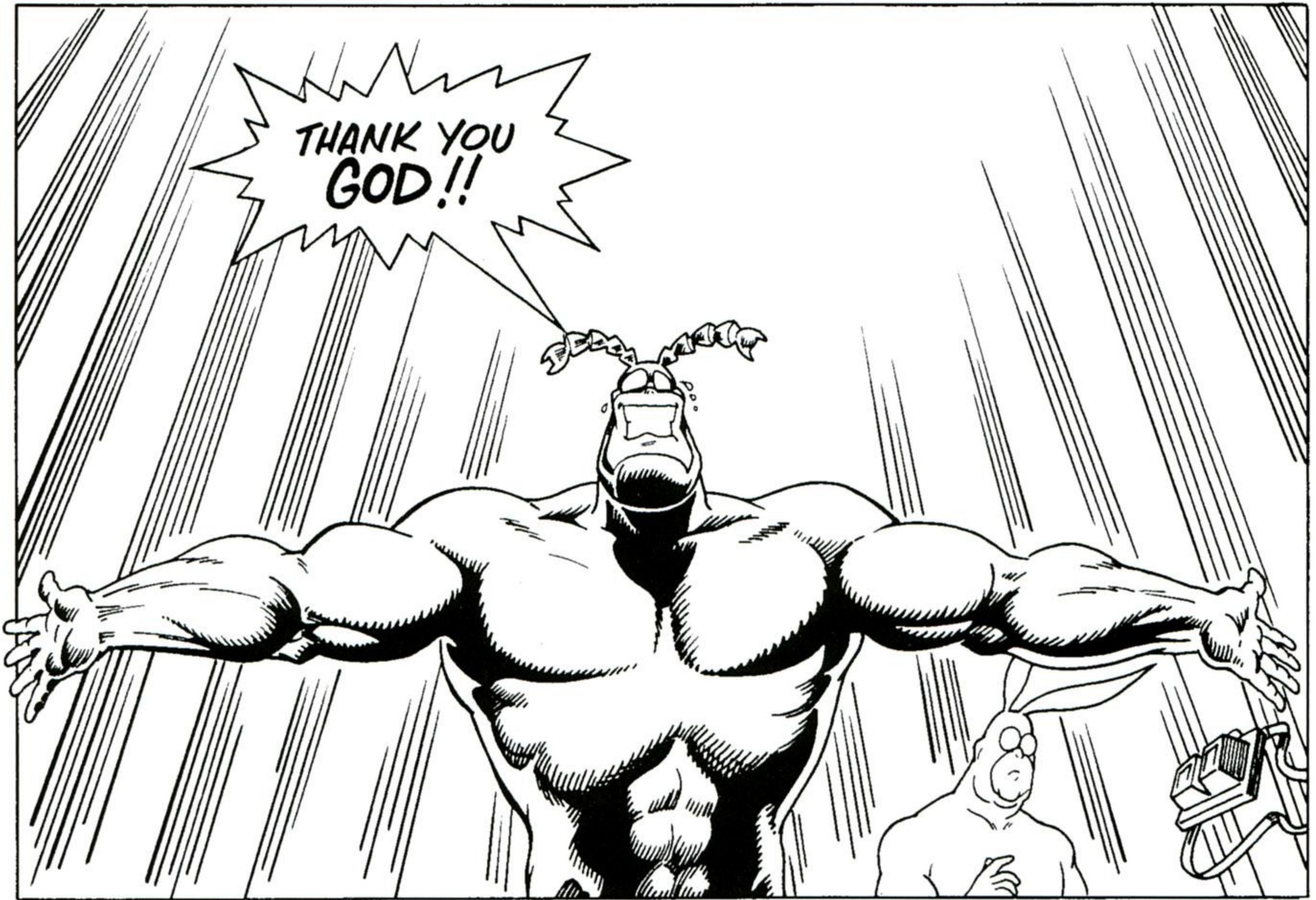
consulted to ensure that his original vision of the character has been maintained, while we've carefully allowed it to develop, since The Tick, like any complex "person", can be expected to grow and evolve---like all of us!

The Tick's "real life" origin has been related numerous times but it bears repeating once more. The Tick is the original creation of Ben Edlund, a teenage customer of the Brockton store in the New England Comics chain of greater Boston area comic book stores. NEC's management wanted to publish a comic book under the chain's logo. Ben had submitted a little pen-and-ink drawing of an "uncrushable unstoppable" super-hero who he called "The Tick", which had been posted on the bulletin board of NEC's Brockton store. NEC's soon-to-be comics publisher/editor (me!) spied the drawing, became intrigued with the possibilities, and soon thereafter ("soon" being a relative term since it actually took quite a few months), the first issue of The Tick's own comic book appeared on comic stands back in 1988.

The first 12 issues of The Tick introduces classic Tick characters like Arthur, Oedipus, Paul the Samurai, Man-Eating Cow, Chair-face Chippendale, Thrakkorzag, (the world's most punctual super-monster), the Evileers and wacky New York super-heroes such as Mighty Agrippa, Four-Legged Man, Fish Boy,



The Caped Wonder wonders who's the new hero in The City (Tick 2 pg1)



The Tick reacts to finally finding his first super-villain (Tick 6 pg16)

Barry (the “other” Tick) and many, many more. The stories are amazingly original and very unpredictable. Since Ben was developing his writing skills, it’s safe to say that The Tick storyline meanders as crazily as the The Tick and Arthur’s journey in the Bobcat from The City to New York! There were occasional long delays in production as Ben coped with the demands of real life, resulting in a production run of 12 issues over 6 years, an average for a pur-

ported bi-monthly series of roughly two issues a year! Fans wanted perfection however, and were willing to wait. We took informal polls at the time and the great majority of respondents preferred to get Ben’s premium work, even if late, over more timely “less than premium” results. We heard and we delivered! Albeit sometimes late...



The original Tick series appeared at a “boom time” for small press comics, the so-called “Black and White Explosion” when seemingly anything from a small independent publisher could be sold as long as it was in “black-and-white” and produced in a small press run. This “bubble” didn’t last long and most of the small press product died out quickly but The Tick survived because of its quality. The original Tick comics were reprinted many, many times due to reader demand, even before being collected in trade paperbacks. We estimate that Tick #1 has appeared over 20 times in a variety of editions and formats. Even Tick #12 has appeared at least 10 times in reprint form. This is the classic original Tick series that all comic fans owe themselves to read---and re-read because Ben’s work is eminently worthy of being read and appreciated multiple times.

The success of The Tick comic book led quickly to other “opportunities” for Ben. The siren call of Hollywood could be heard and soon appeared on the horizon the opportunity for Ben to work on a Tick cartoon series. The hilarious cartoon series has been followed by a critically-acclaimed live action TV show not to mention various lines of toys and similar collectibles, vast quantities of t-shirts and other items of clothing followed by an almost ludicrous variety of licensed merchandise, including even... a lunch box! Alas for comic fans these distractions arose before Ben was able to complete the complex storyline which ended with the ultimate cliffhanger ending on the final page of issue #12, with the Evileers about to ambush The Tick and Arthur. Ben has never been able to find the time to resolve this epic cliffhanger

so about 7 years after Tick #12 (better late than never, right?) NEC Press, with Ben’s approval, issued a PSEUDO-EDITION Tick #13, to try to wrap up Ben’s original storyline in a “what might have been” semi-imaginary story.

All 13 issues of The Tick have been collected in the THE TICK COMPLETE THE COMPLETE EDLUND 424-page trade paperback.



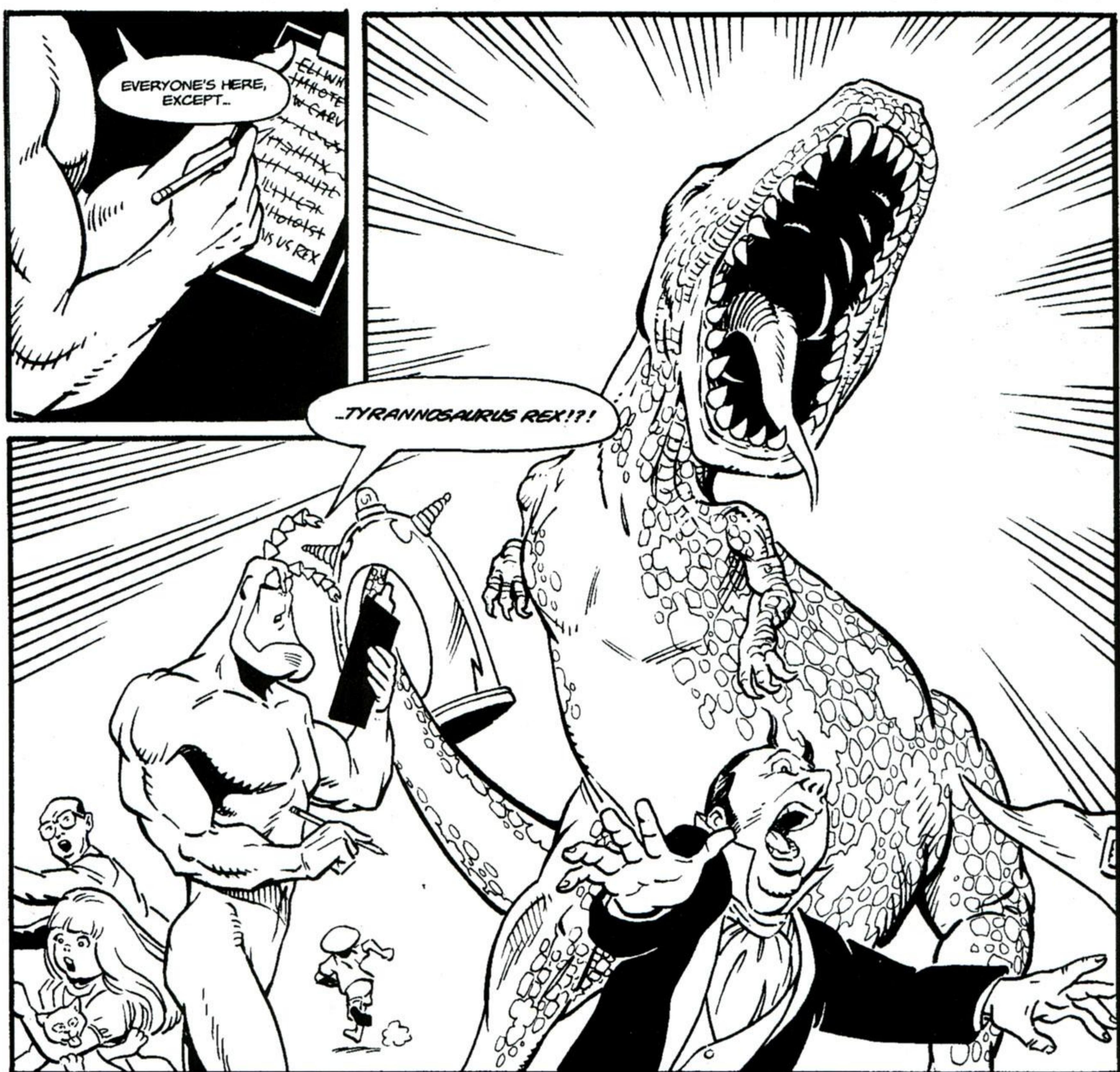
An example of Edlund's occasional “minimalist” style of story-telling (Tick 7 pg27)



THE TICK: KARMA TORNADO #1-9 (1993-1996)

As mentioned above, Ben Edlund was in Hollywood busily writing Tick cartoon scripts around the time that The Tick #12 appeared on comic store racks in 1993. We at NECP always had high hopes that Ben would return some day. Hey, for good reason! Right in Karma #1 there's an interview with Edlund where he answers the question will he return someday soon to start "cranking Ticks out left and right" with "Maybe!" Note the exclamation mark! Since we expected Ben back almost any day, we decided to fill the interim period with a series of Tick stories based in a continuity "different from the flagship title." That series, after extensive debating about an appropriate title, came to be known as The Tick: Karma Tornado. Actually, the diversion of Tick comic numbering which led to our predicament where we have to retroactively apply a numbering pattern which ultimately leads to the comic you now hold in your hands being called issue #100, started way back in 1993 with Karma Tornado. While my memory of the specific discussion is now foggy (after 20 years!) I'm sure we at least considered

The Tick recruits a super-team of Earth's greatest heroes of history including... (Karma 1 pg19)



numbering the first issue of Karma Tornado as #13 of the overall Tick storyline. But given the inevitable attractiveness of a "number one issue" to comic fans, especially newcomers to The Tick, surely we rapidly concluded that it made more sense to start a new numbering, especially where we were fervently hoping that Ben would return to the world of comics one day to produce the legendary 13th issue of "his" series.

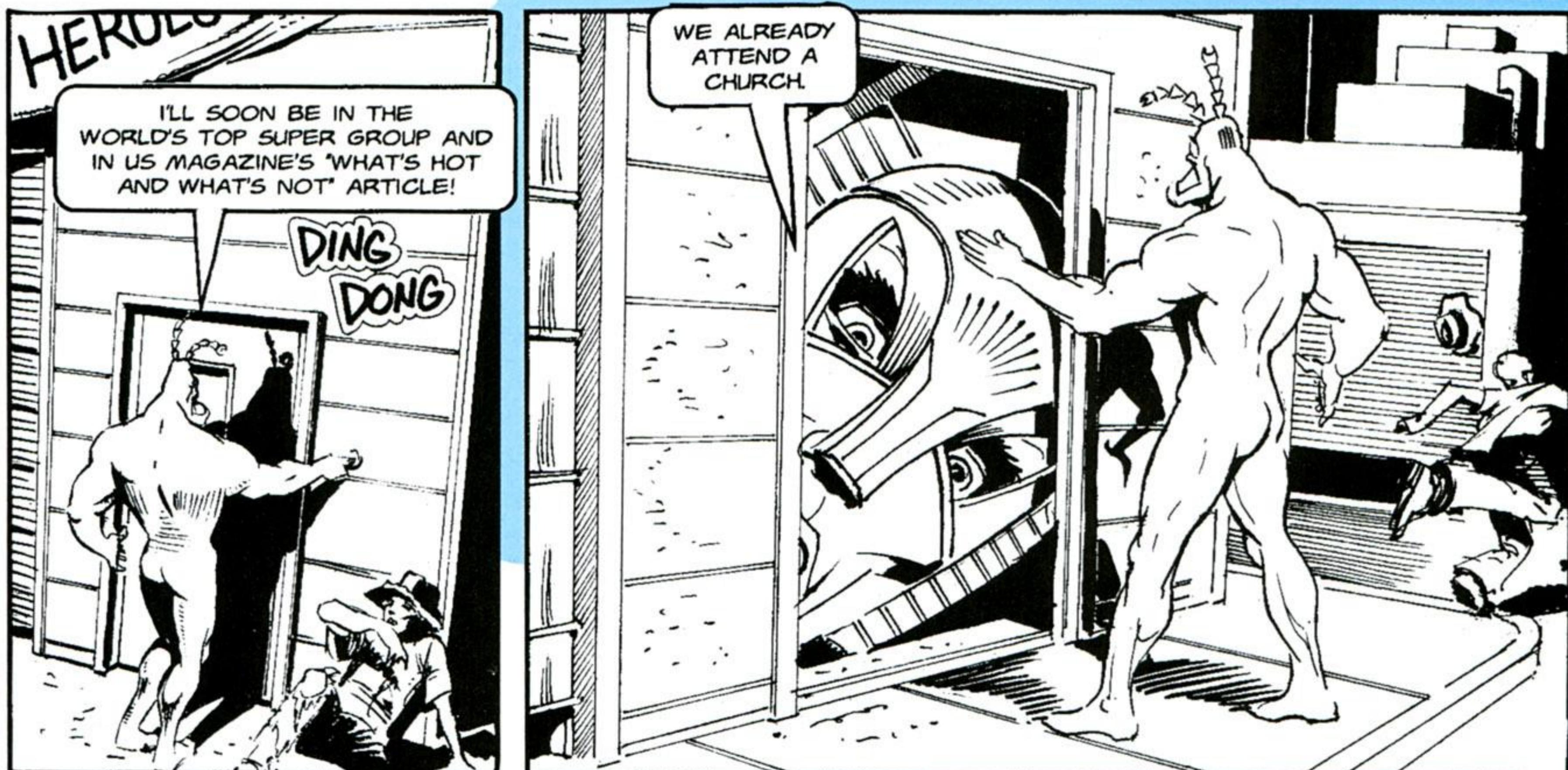
We wanted this second Tick series to be both truly distinct from Ben's Tick as well as ultimately capable of being integrated into The Tick's overall storyline. Therefore The Tick commences his Karma run in another world... in fact, in outer space! The idea being that such tales would be somewhat timeless and not designed to throw off the development of Ben's original storyline. In some ill-defined way time travel was incorporated so we could always whisk The Tick back to the exact spot where Ben left him, awaiting the Evileers' ambush attack.



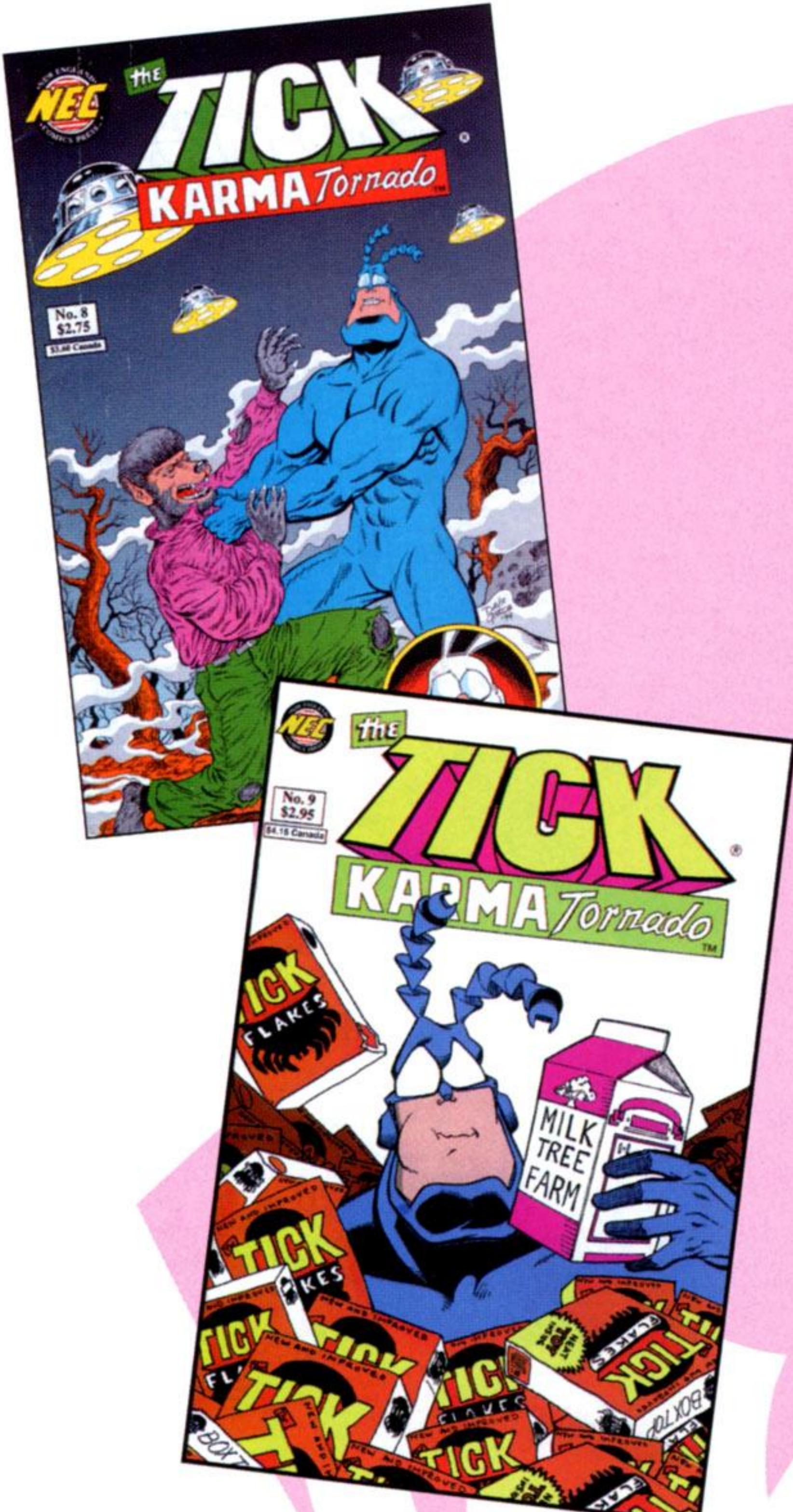


The Tick spends the first two issues of Karma with heroes from other worlds in an Olympian "Challenge of Champions." In the 3rd and 4th issues he encounters a galactic-travelling entity of truly cosmic power and becomes his... golf caddy? After four issues of space-traveling The Tick returns to Terra Firma, amazingly reappearing at the exact spot in nth-dimensional space-time from which he departed. (Like I said in the previous paragraph, we were thinking ahead!) In the 5th issue he considers joining a League of Super-Heroes who

are truly "justly compensated" for their efforts. Villainy of a different sort rears its head in issue #6 when The Tick goes to Washington. Number 7 is effectively our Halloween installment as The Tick confronts a game-playing vampire. The 8th issue of Karma is truly karmic since while Edlund was hard at work in real-life Hollywood (if there is such a thing), The Tick visits fictional Hollywood and makes guest appearances on various top-rated 1994 TV shows! Finally in the 9th installment of The Tick: Karma Tornado the reclusive writer L.C. Cheverett places in his own inimitable style on a tale about a not-so-ordinary "day in The Tick's life"!



Building Man demonstrates a problem of being the requisite giant in a team of super-heroes (Karma 5 pg9)



As one can tell by the above summaries, and for the reasons previously stated, Karma Tornado is the only Tick series not internally bound by story continuity. Yet its nine issues remain very popular with all first prints having sold out from our wholesale stocks many years ago. Along with second prints of all 9 issues, we've reprinted the stories in both Bonanza and Trade Paperback formats, and all these various editions have been big sellers. Indeed, Karma back issues have been so popular that NEC Press itself ran out of first editions of #s 3-5 many years ago, forcing us to go into the secondary market and buy them back from collectors for well above original COVER price, let alone wholesale prices. While many fans are content with reading these stories in collected trade paperback reprints, purists who prefer to read them in comic book form, and the extreme purists who desire their comic books in collectible first editions, motivate us to try to keep every printing in stock. Collector trivia: to this day we consider Tick: Karma Tornado #3 to be the hardest individual regular edition Tick comic book to keep in stock in its first edition. Comic fans will want to note that Karma #1-4 represent some of the earliest professional writing

credits for Chris McCulloch, famed creator of the Venture Brothers. Other creators whose excellent work graces these pages include Dave Garcia, Jeff Whiting, Alan Hopkins, Ron Muns and Tak Toyoshima. Early work by Tick fan-faves Eli Stone and Sean Wang also appeared in backup stories added to the second printings of various Karma issues, as well as in the trade paperback collections.

All 9 issues of KARMA have been collected in THE TICK: KARMA TORNADO THE COMPLETE WORKS (256 pages, 9 comics).



THE TICK: BIG BLUE DESTINY (9 comics of varying titles)

THE TICK'S BACK #0 (1997)

THE TICK: BIG BLUE DESTINY #1-5 (1997-1998)

THE TICK: LUNY BIN #1-3 (1998)

By 1997, after Karma ran its 9-issue course, we came to realize that Ben's original series wasn't continuing any time soon so we discussed with him the merits of a new continuing series with its own ongoing storyline, but one which would not hamper Ben's ability to finish telling his Tick story, when the time became right. Thus was born the idea of The Tick: Big Blue Destiny.

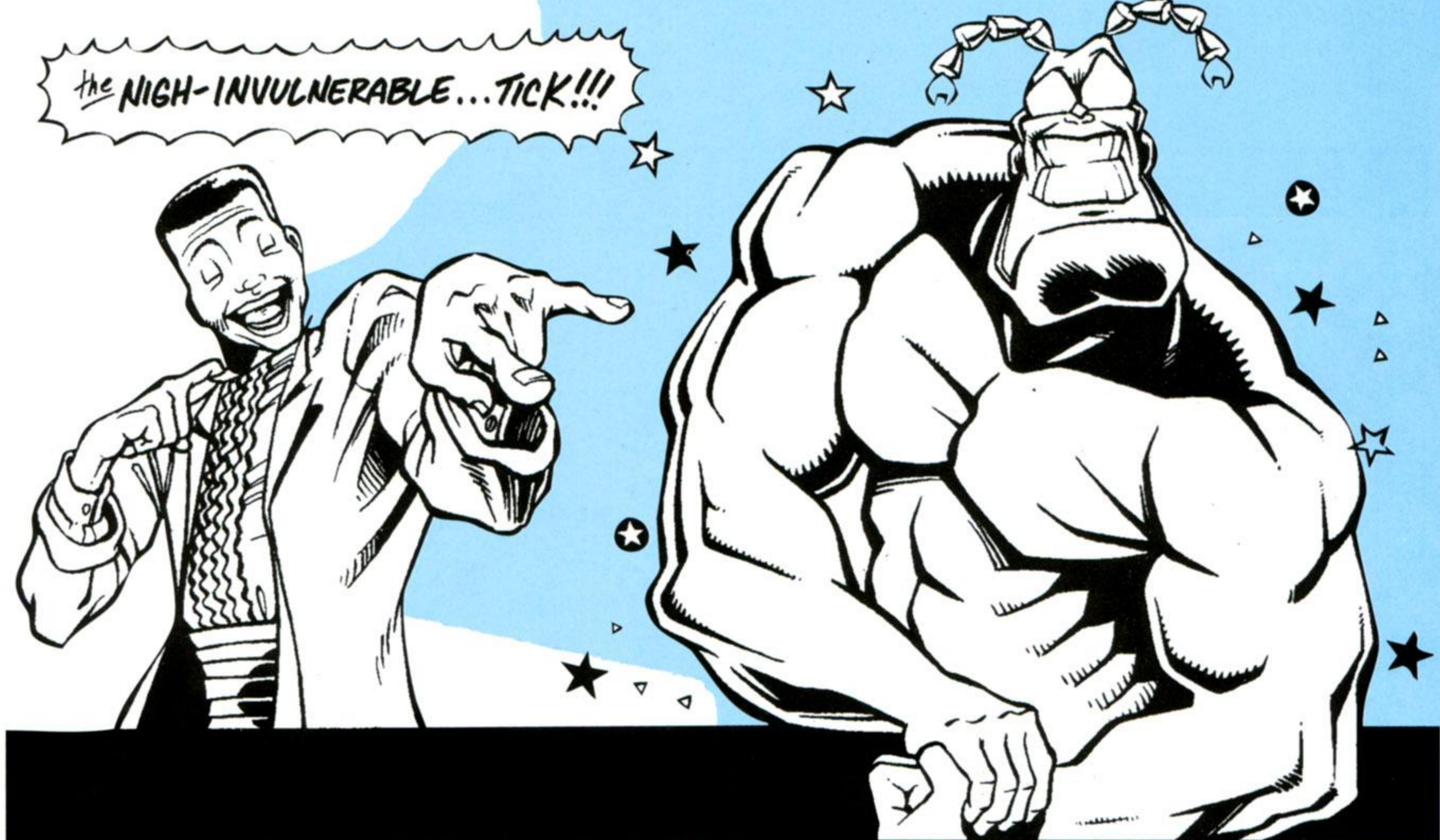
Yes, "BBD", as it came to be abbreviated, was considered to be part of the main Tick storyline, although it does NOT pick up the history at the point of the Evileers' ambush from Tick #12. Just figure that there's a fair amount of "untold



"Tick biography" yet to be told between Tick #12 and the first issue of BBD. Which, incidentally, wasn't called Big Blue Destiny. It was called The Tick's Back #0, as The Tick had come "back" after a two-year absence from new comics (since Karma #9; and since The Tick's physical backside appears on the cover, I guess you could say the title is a pun, albeit perhaps a weak one, as puns go!)

In 1997, Eli Stone was a Boston area artist with comic book aspirations. He had self-published a complete comic book (appropriately titled "THE COMIC"), doing all the work himself, including the oft-neglected, thankless but absolutely necessary chore of local distribution. NEC's Boston area stores stocked it on a consignment basis. To those of you reading this who dream of being a comics creator one day, we stress that this is an excellent way to get exposure and enhance the achievement of your dream. All it requires is a little money to print up some copies and, most importantly, motivation and drive---the drive and discipline to write and draw an entire comic, coordinate the printing and collation and then, most importantly, to burn the shoe leather visiting comic stores and pitching them the merits of carrying your creation. This is the kind of dedicated hard work which impressed us about Eli Stone!

We invited Eli to come down to our headquarters and offered him the opportunity to write and draw The Tick! We very much liked his offbeat style and incisive sense of humor and we were looking for "fresh blood"---someone who could provide all of the considerable time necessary to produce a year's worth of a bi-monthly comic series. Originally, we didn't expect Eli to write, pencil AND ink every issue; but he wanted to take on the challenge of doing it all himself, thereby setting for all time his own inimitable style "stamp" on the BBD opus. This made us a tad nervous; the analogy that comes to mind being that of putting



Tick flexes his stuff for the crowd (BBD 2 pg15)



all our eggs in one basket. Especially where Eli was an untested newcomer to the daily grind of comic book production. Artistic ability is only one of the requirements for success in the world of serial publications. Another is the ability to meet tight deadlines, requiring the capacity to churn out finished pages on a daily basis, even on days where the creative muses may not respond. In retrospect, it was a big gamble for NEC Press since a major goal for our company in the post-Edlund era was to meet the standard of timeliness which comic distributors, stores and fans were all demanding from their suppliers. In those days even major publishers were sometimes months late with much-awaited major projects, leading to intense frustration on the part of fans and serious monies lost by retailers when products arrived so late that demand had significantly waned in the interim. Fortunately for all concerned, Eli met every deadline and every one

of the 20 comics in which his work can be found appeared on-time, or close enough!

Eli Stone's tenure on The Tick actually became the single-longest stretch of "solo Tickwork" ever performed by one artist, notable particularly since he wrote and drew every one of the comics in the BBD series. Which makes providing a list of artist credits incredibly easy! The 9 issues in the BBD storyline actually compose three different titles. Eli introduced himself to Tick fans with The Tick's Back #0, which also gets the ball rolling with the tight roller-coaster storyline which carries through all 5 issues properly called The Tick: Big Blue Destiny #1-5. This is an involved tale with a lot of humor but also some intense drama as Eli deals with the complex relationships in The Tick's early life, including his ex-wife Cloris. Eli also examines in close detail the story of The Tick's time in the lunatic asylum from which he escaped at



Problems ensue when Arthur loses his costume to a lawsuit! (BBD 4 pg23)



the very beginning of Ben Edlund's The Tick #1. This story was so "big" that we decided to transform BBD into a separately-titled three-issue mini-series known as The Tick: Luny Bin Trilogy #1-3. (There is also a Luny Bin Preview #0 issue which we have not counted in The Tick's count chronology, but it IS included in the BBD trade paperback.)

Note that while Eli gets all the artistic credit for the main BBD stories, early Tick work by Gabe Crate does appear on separate backup stories in BBD #3-5 and Luny Bin #1-2 ,and Sean Wang makes an early appearance in a backup story in Bin #3.

All 9 issues of the BBD comics, as well as the Luny Bin Preview and the BBD "Ashcan Edition" are collected in THE TICK: BIG BLUE DESTINY THE COMPLETE WORKS (320 pages, 11 comics).



THE TICK & ARTHUR #1-6 THE TICK: HEROES OF THE CITY #1-6 (1999-2000)

Beyond producing hundreds of pages of really excellent comic book story-telling, one thing Eli Stone also accomplished in BBD is wrapping up his storyline. Having achieved that, Eli decided to move on, taking with him NEC's very best wishes for success in his future endeavors.

BBD being a tough act to follow, NEC enjoyed a slight hiatus to consider the future of The Tick. Realizing that The Tick Universe had grown humongously in the decade since its inception, we decided to continue relating Tick stories in two ongoing bi-monthly series. We scheduled them on alternate bi-monthly tracks, thereby achieving a Tick first: a new Tick comic every month!

Recognizing his critical importance as "more than just a sidekick", Arthur got promoted to a share of the masthead in the new series The Tick & Arthur. And as a showcase for focusing on supporting characters along with The Tick we introduced as a separate title: The Tick: Heroes of the City. "Heroes" had already been previewed as the working title of various short backup stories in BBD and the Karma second

printings which allowed us to showcase Tick supporting cast members as well as provide tryout opportunities for new artists like Gabe Crate and Sean Wang.

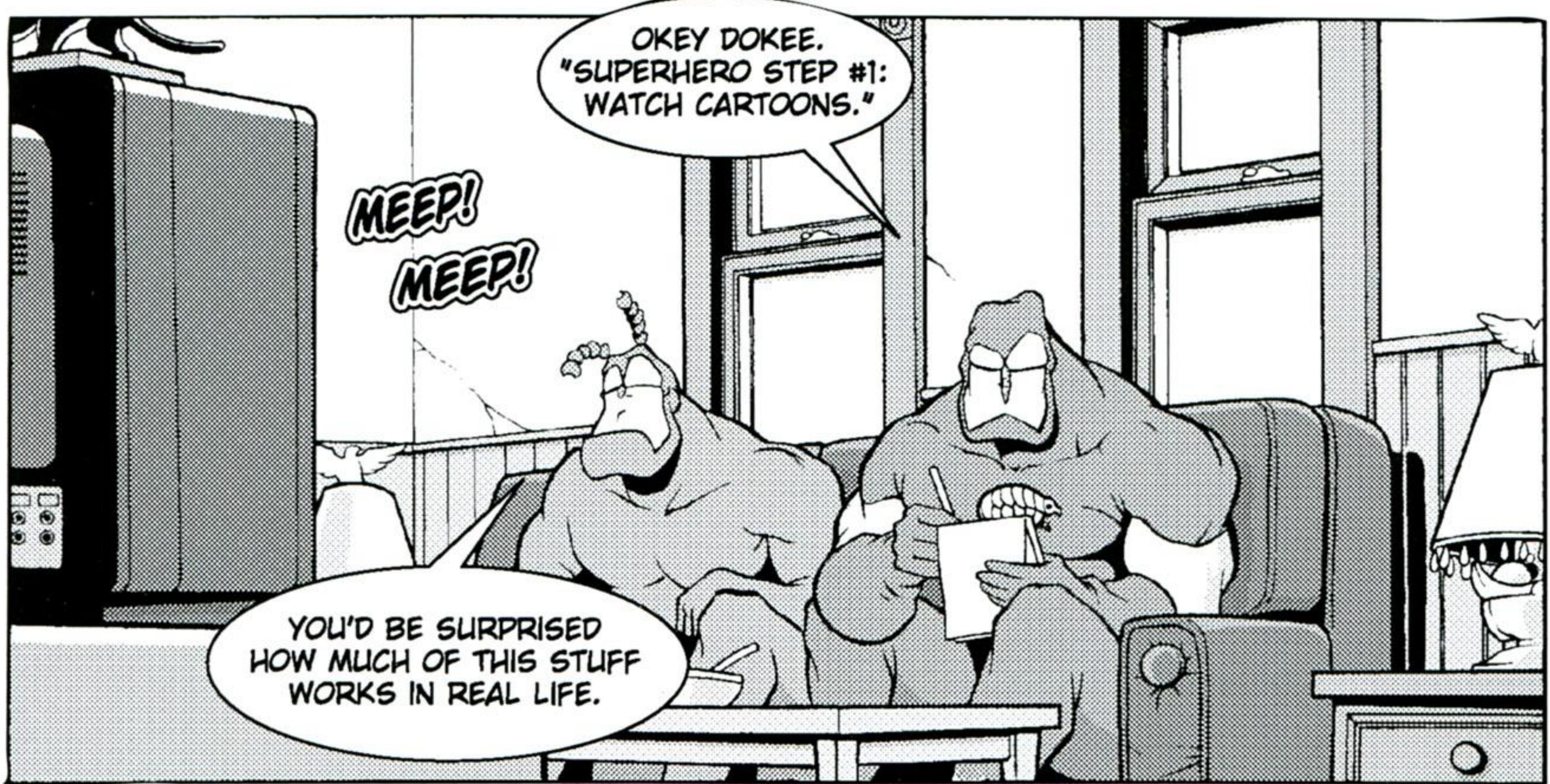
The two titles were intended to have very different themes. The Tick & Arthur had a continuing storyline, designed by writer/artist Sean Wang, who had effectively accepted the challenge of taking over as the primary storyteller of The Tick's adventures. Like Eli, Sean arrived almost "out of nowhere", proving that the Boston area is tremendously fertile ground for "growing" talented comic book creators!

Sean Wang firmly placed his own creative spin on The Tick & Arthur, returning The Tick to his own metropolis, cleverly known as The City, and developing the potential of characters like Barry (the "other" Tick), Paul the Samurai, Oedipus (now known as Ashley), the plethora of oddball super-heroes inhabiting The City and even the ninjas, who hadn't appeared much beyond selling fast food since their defeat at the hands of The Tick way back in Edlund's series. Sean even introduced a love interest for Arthur! Good thing, too, since most fans of fine comic art would have to agree that nobody draws attractive female comic characters better than Sean!

The Tick: Heroes of the City was designed to allow multiple creators to provide a variety of

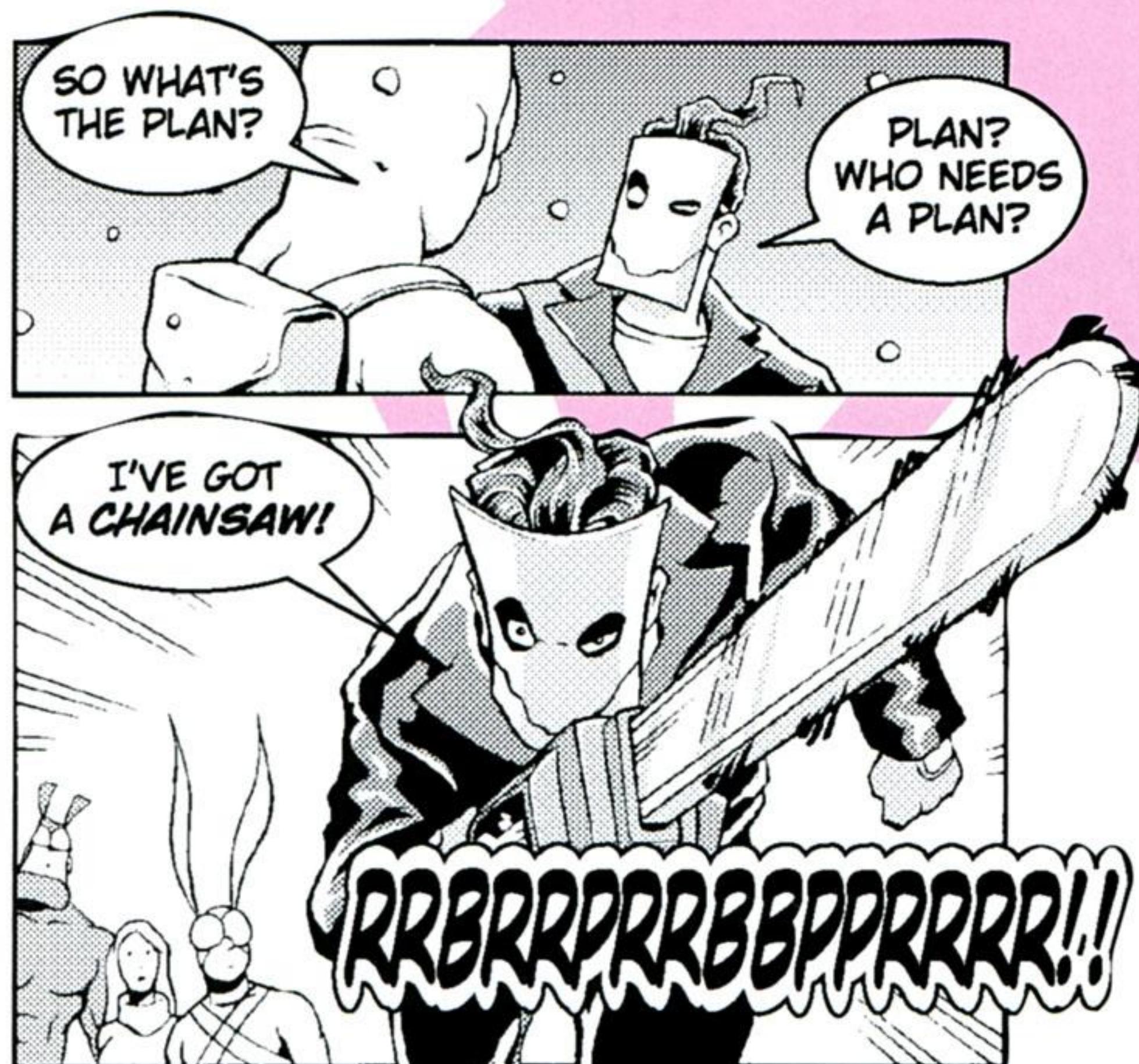


Cursing Gypsy's "super-power" gives Soaring Red Pecker a super-headache (TA #2 pg12)

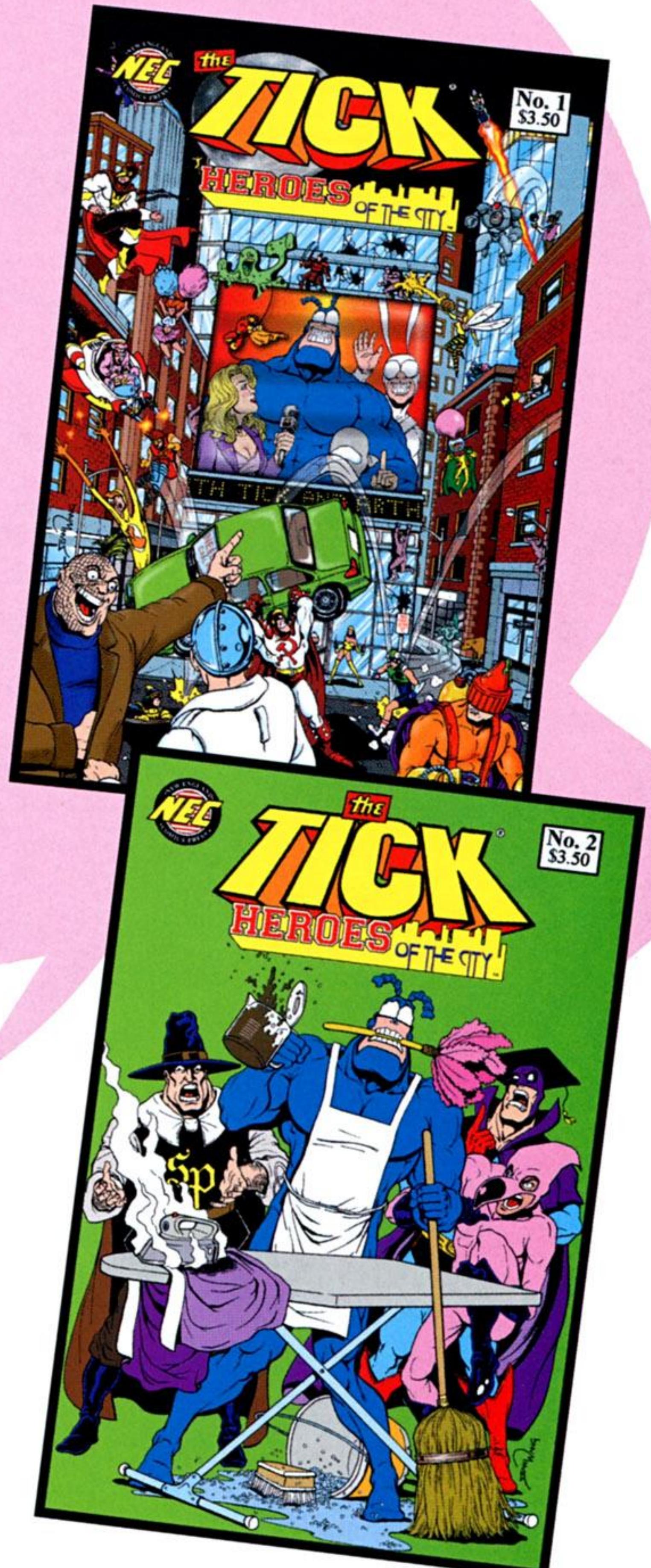


The Tick instructs his “protege”, Flea, on how to be a super-hero (TA #5 pg6)

interesting stories featuring various denizens of The Tick's world---particularly of his home-town, The City. “Heroes” was intended to be analogous to DC's classic “Showcase” title from the Silver Age, allowing new characters to be introduced as well as permitting “old” supporting characters to become “the star”, at least for one occasion. Herein may be found the efforts of a variety of Tick creators, including Clay & Susan Griffith, Marc Silvia, Tak Toyoshima, Dave Garcia, Gabe Crate, Marc Sandroni, and the first published work of Mike Oeming, of Powers and other noted projects. Each issue contained three unrelated short stories, thereby providing a total of 18 tales. These focused on, in addition to The Tick & Arthur, such interesting “character actors” as



Chainsaw Vigilante demonstrates his simplistic approach to preventing poor performance
(T&A #6 pg18)



The Red Eye, Paul the Samurai & Ashley (as partners in a detective agency), reporter ace Sally Vacuum, her offbeat "pal" Man-Eating Cow, Crazy Blue Rocket, the dynamic duo known as Hand Grenade Man & The Ant and Myndi, the percussive pom pom throwing crime-fighting cheerleader. (Oh, well, not EVERY concept can succeed!)

All 12 issues of both series are collected in the THE TICK & ARTHUR (& HEROES OF THE CITY) THE COMPLETE WORKS (304 pages, 12 comics).



Girl talk time for Sally Vacuum & Man-Eating Cow (Heroes 5 pg22)



Tick vs tiger... courtesy Mike Oeming (Heroes #5 pg23)





THE TICK COLOR #1-6 (2001-2002)

The Tick... in COLOR!? After 15 years of appearing in black & white format... what a surprise, eh? Doesn't seem like such a controversial thing now. But it WAS at one time because The Tick was born in 1986, during the height of the "Black-and-White Explosion." This was a time, hard to believe today, when comics published in black-and-white were considered "hot", especially when issued by a "small press", i.e. a small independent publisher not part of the oligarchy of mainstream publishers, like Marvel and DC. The smaller the better! Some of these highly-sought black-and-white

comics were self-published by the creators in print runs as low as 1,000 copies. Often, the quality wasn't very good. But it wasn't so much the quality which made these comics desirable. It was the SCARCITY. Because collectors and speculators were looking for the next Ninja Turtles.

Like most speculative "bubbles", such crazes implode almost as fast as they explode and most of the small press black-and-white titles died away. Except for those that offered readability and QUALITY along with investment potential.

The Tick has occasionally been identified with this era, which is understandable since the first Tick comics came out in the late 1980s and they were published in black-and-white. But, in reality, while NEC was more than willing to "ride that roller-coaster", we had wanted to self-publish a comic book since our founding in 1983. Black-and-white made sense since, publishing a comic book in color was far more expensive and required in-house technical expertise that we just didn't have in those days. So Ben Edlund did his work in black ink and the first 12 issues of his ground-breaking series had color only on the covers. And so went the second Tick series, and the third, etc. When we started



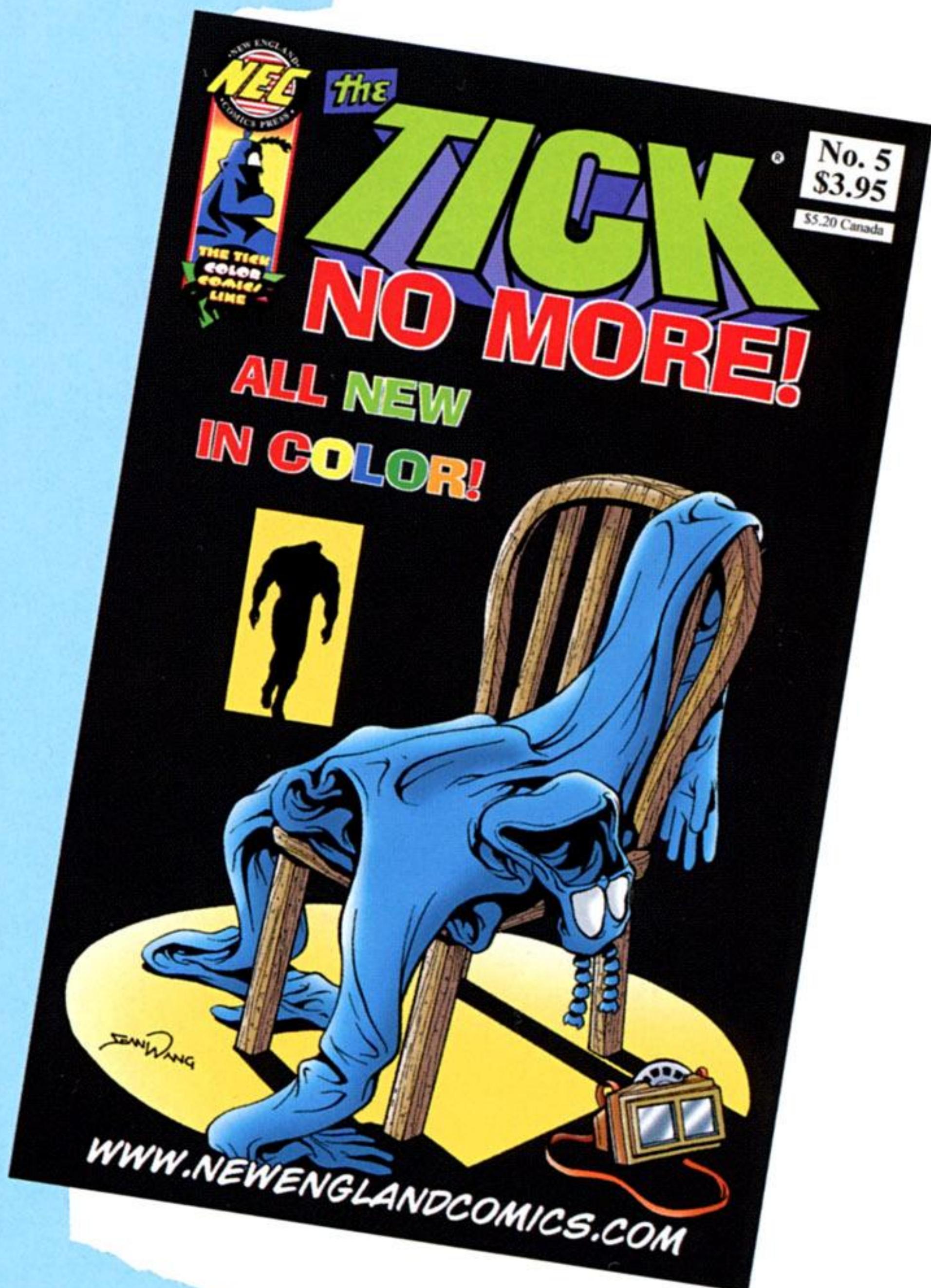


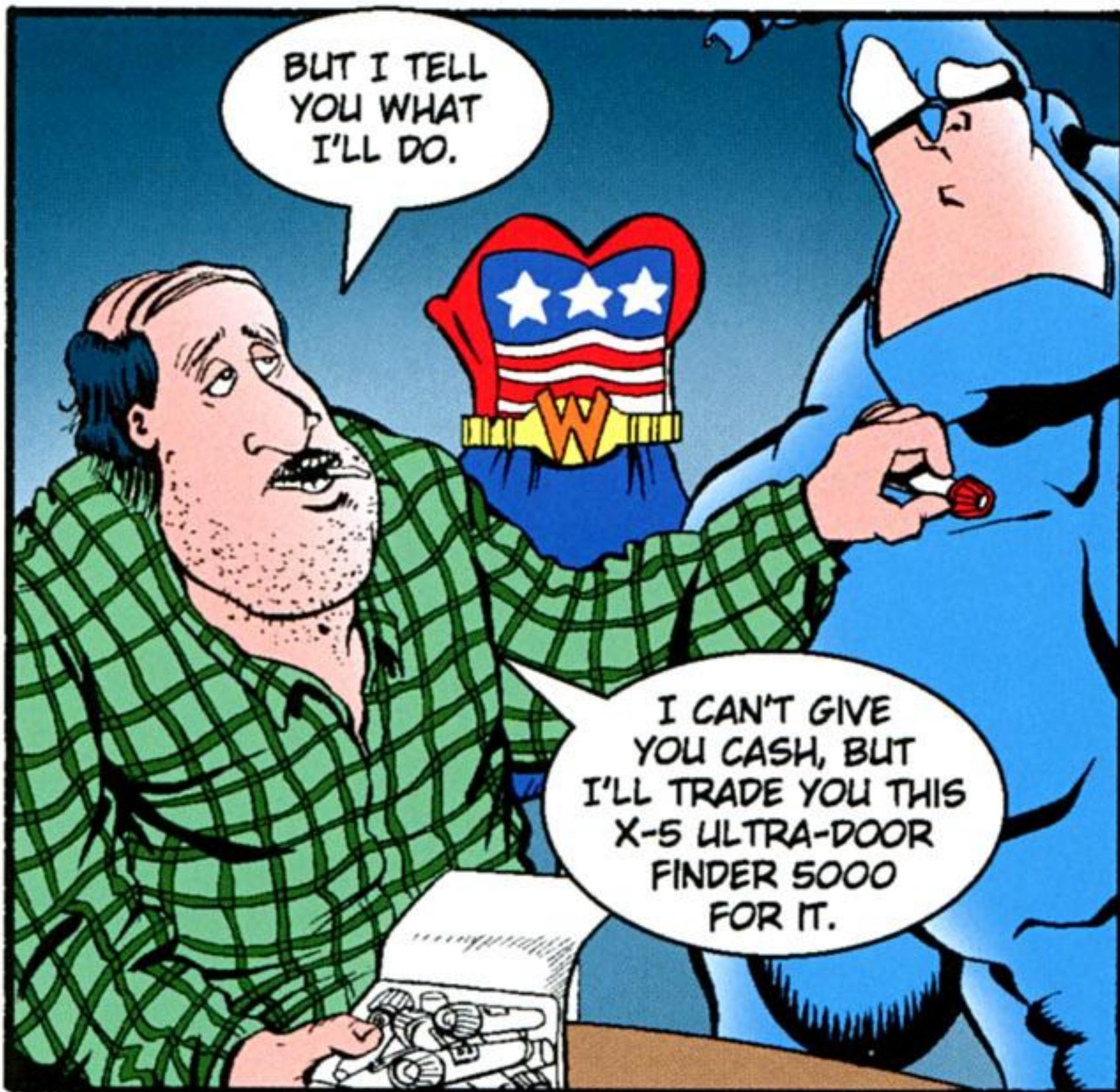
Thrak churns out Gelatinous Ticks...
in living color! (Tick Color #1 pg17)



talking about reprinting Ben's first series in a "colorized" form, while many fans were excited about the prospect, a considerable minority objected, arguing that The Tick "belonged" to the world of respectable black-and-white comic books. As The Tick's publisher, we could appreciate that position. Hastily-applied color can obscure fine penwork, and color has often been used to disguise mediocre artwork, all the way back to the golden age of comics.

But, with the burgeoning success of The Tick, as the character became famous beyond the world of comic-collecting, it became inevitable that there would be serious demand for a Tick comic storyline in a color format. Thus was born The Tick Color series, and the popular Tick one-shot holiday specials started appearing in color as well.





The Tick is easily amused (Tick Color #6 pg13)

The stories in THE TICK COLOR SERIES, by such creators as Marc Sandroni, Gabe Crate, Marc Silvia, Tak Toyoshima, Mychalio Kazybrid, Kevin Atkinson, Phyllis Novin and others, offer a mind-altering spectrum of Tick Universe story-telling. Our series starts off with The Tick & his pals getting transported to Thrakkorzog's dimension, where human beings are giants and, incidentally, everything is IN COLOR! The heroes return to their own world, bringing color back permanently to The Tick Universe and then they follow Crazy Blue Rocket to his secret base on the moon! Then the stories really get rolling. Introduced are new characters like Kid Tick (who's got a murder wish for Arthur) and re-introduced are such legendary members of The Tick's world as Barry, "The Tick Who Lost The Title", Proto-Tick (who has a mama fixation on the hero) and the immortal Chairface Chippendale. Clearly The Tick's world in color is at least as lively as it appeared in black-and-white!



Homocidally-inclined Kid Tick puts spoons to deadly use (Tick Color #5 pg14)



The 6 issues of The Tick Color Series, along with some "one-shot" color specials, are included in THE TICK COLOR SERIES THE COMPLETE WORKS Volume 1 (256 pages, 10 comics).

THE TICK'S 100-ISSUE COMIC BOOK HISTORY is continued next issue in The Tick #101!

PUBLISHER'S SOAPBOX

by George Suarez

I've been the publisher of NEC Press, "Home of The Tick" since 1986; as it's been 26 years, I thought this would be a good opportunity to share with Tick fans my impressions of some of the major changes in comic publishing, especially those affecting "small press" publishers (which is what we are, proudly I might add) over these years. Technological changes, while sometimes slow and steady, are inexorable, and over time they have a huge impact on our culture in how they affect content and presentation of creative work.

The first and most notable impact comes from the digital revolution in terms of how it affects creators and their work. Most writers and artists now work "digitally," which means they create their works in the form of electronic computer files. This comment might appear obvious ("duh!") to younger fans, but one major consequence of this is that it's led to the elimination entirely of "original art" for most comic books. This is an entire collectible field in itself, and it mostly does not exist for "modern" comics. All of Ben Edlund's original 12 Tick comics were drawn by hand on large heavy cardboard drawing boards. We would express mail Ben's pencilled art to the inker (who always lived "somewhere else"), and he would ink the pencilled pages and then have the not insignificant chore of packing up these large pages of valuable artwork securely and shipping them back to NEC Press. We'd then letter those original pages in-house, although lettering became one of the first processes to "go digital" when we started scanning the original art and doing the lettering work directly into the resulting computer files. But for the first few years of The Tick, even the printer would "shoot" from original art to make their negatives, which means we had to ship the original artwork pages to the printer as well.

The "loss" of original art causes me, as an old-time purist, a bit of anguish for a number of reasons. First, there's the loss of these "objets d'art" themselves. I've collected original comic art from various creators over the years, and there's something completely irreplaceable about owning a piece of cardboard that one's favorite artist slaved over, probably for hours, many years ago. There are also likely to be comments written in blue pencil on the front or back of the art, with instructions which are interesting and provide otherwise unavailable information about the process of creating the story. I remember being really fascinated with paste-over changes to art and text in 1950's Pre-Code Horror art, which upon removal demonstrated some of the potential censorship issues those publishers had to deal with. In historical terms, the loss of original art erases forever one essential part of the creative process. While computer programs can be configured to preserve previous versions of writing and art, it just isn't the same!

As a publisher, loss of original art also leads to problems when digital media software and

the equipment for processing it changes. Sure, it's possible to convert from one format to another, or from one piece of processing equipment to a different one. But there's work involved and always the potential for a loss of quality. If we're going to have to do such conversion work, one way to avoid any loss of quality would be to revert back to photographing or scanning the original artwork. But... we don't have any nowadays...

This isn't to say that there aren't HUGE advantages to going digital. It's eliminated the need to send stacks of pages between creators and to the printer, with the attendant risk of loss. Changes and corrections are almost trivial in the digital format, and storing and saving various versions of projects becomes as simple as connecting a thumb drive to the work computer. When before for practical purposes we had seriously to consider the impact of using writers, pencilers, inkers, letterers and colorists in terms of WHERE they were physically located now it's totally irrelevant. Now the penciller can be in Boston and the inker could be in Canton, Massachusetts, Canton, Ohio or Canton, China and in practical terms it makes virtually no difference.

The second big change which has dramatically affected small press publishing is the digital revolution in printing. I've addressed this before in my intro to THE COMPLETE EDLUND trade paperback, so I won't repeat myself too much here. But when we first published the original Tick series we were able to bring it to readers in the wider "golden age" format which we thought made for such a better presentation. But by the time we published Karma Tornado, we had to switch to the "standard" comic format because printers were switching to digital presses and these presses were designed to handle only a few limited formats for comic books. Where the old presses could easily accommodate offbeat sizes because it only involved some manual adjustments these new digital ones would have to print such comics in magazine size and then they'd have to be trimmed down, resulting in a huge loss of paper and considerable extra work. When automation replaces human labor, the pre-determined automated processes can be accomplished cheaply, but anything "unusual" becomes potentially unusually expensive. In the early issues of The Tick we were able to have bound-in inserts and posters, a die-cut cover and one color added (to highlight the in-comic map), all at very affordable premiums. All of this became much more expensive to do with the new printing presses. Our original goal, back in the innocent 1980s, was to have some kind of "extra" gimmick in EVERY issue of The Tick. That became impractical and then impossible as digital production methods, in the interests of cost-saving, necessitated CONFORMITY in design. That's not to say we haven't had the occasional victory. Both the Edlund collected trade and THE TICK GOLDEN AGE comics

(and trade) were printed in extra-wide format. We even glued a mini-comic to the cover of the first issue of The Tick: Days of Drama. But it required some searching and effort to find printers who could handle such requirements at a reasonable price.

The third big change is the shift of printing resources from the United States to other countries. NECP started out in 1986 using printers in the USA, primarily one in North Dakota. Incredibly, we even produced some comics with a printer in the local Boston area! That outfit went "bust" shortly thereafter, and in recent years for color comics we use a printer in Canada. For color trade paperback collections we print in China, because their prices are unbeatable. Frankly, we'd prefer to "Buy American". Or even "Buy Canadian." But if we did so, the sticker prices we'd have to put on our product would be cost-prohibitive for all but the most rabid Tick fans. Obviously, our experience here is just a small reflection of a global economic shift which affects many industries---for good or for bad. Frankly, in my opinion, the United States losing the capacity to print books competitively IN the country is a bad development. But I'm an old-fashioned traditionalist. I'm sure many people see great merit in Americans sending their monies to other countries to have tasks done for them which we used to be able to do fine for ourselves. I do not.

The fourth big change I'd like to discuss is the advent of digital comic books. This has affected NEC Press and The Tick already, since although we have NOT yet produced a line of digital comics, we're considering adapting some of our existing "back issues" to the downloadable digital format. Again, being rather a purist and definitely a traditionalist, to me a comic book, just like any book, is something you read while holding a tangible item in your hands. (And I'm not talking about a Kindle!) I feel that the elimination of original art means the loss of something intangible but very meaningful in the process of producing comic books. Further, the elimination of the printed comic book itself means an even greater loss of something quite tangible and even more important. That's the whole point! A comic book is not "just" a story told in pictures. It's a medium, a format, a unique "package" of storytelling which is an essential part of American history and culture. I am well aware, and I fully understand, all the arguments in support of digital comics. But in my opinion, a "digital comic book" is NOT a comic book. It's another medium.

In closing, all of us at NEC Press hope you enjoy reading the story of The Tick's encounter with Invincible! And our big thanks to Robert Kirkman and Cory Walker for agreeing to let it all happen within the (printed on paper) pages of an NEC Press Tick comic book! Benito Cereno and Les McClaine did a stupendous job and we assure readers they will be equally stupendous in the sequel, The Tick #101. We hope to see you then!

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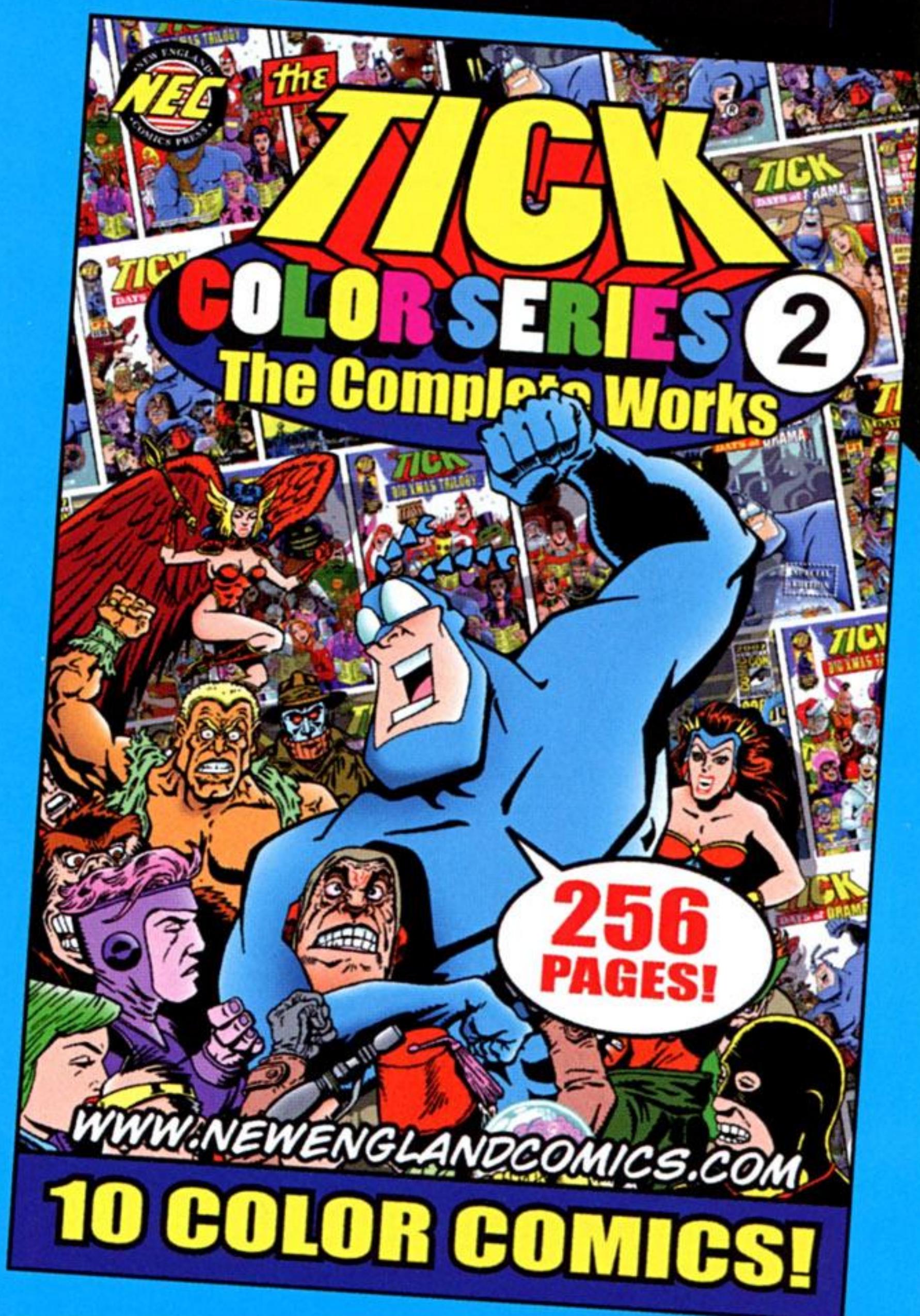
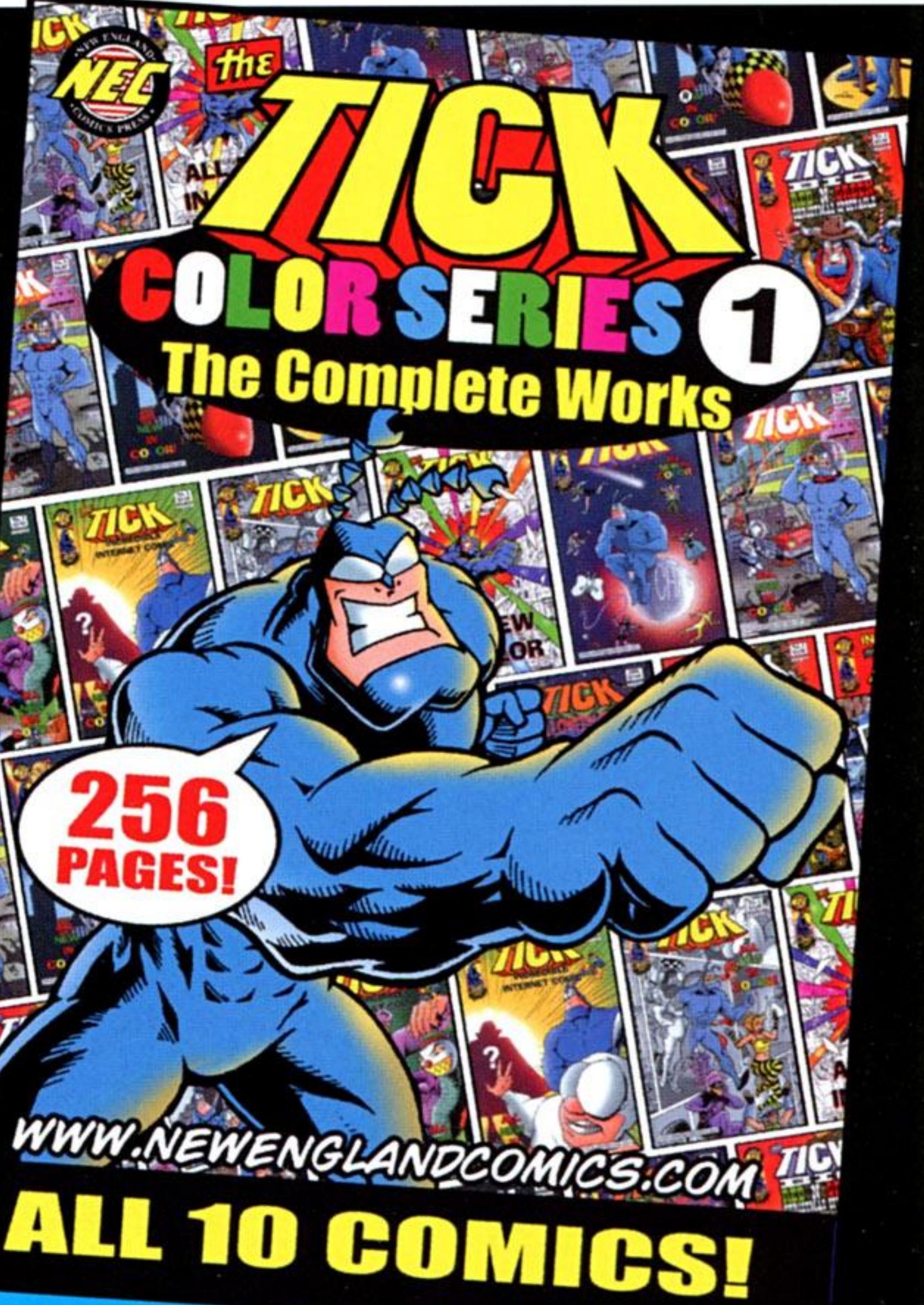
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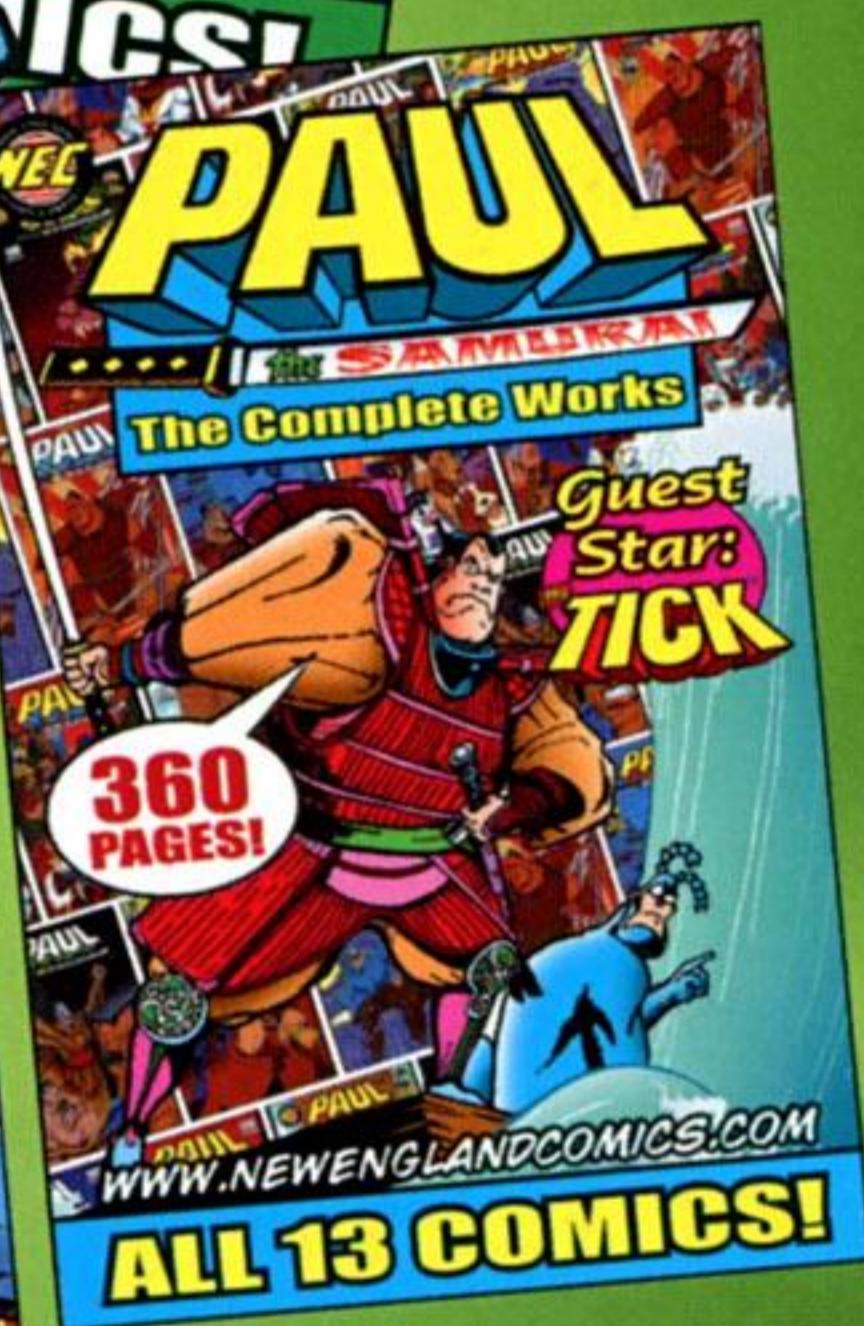
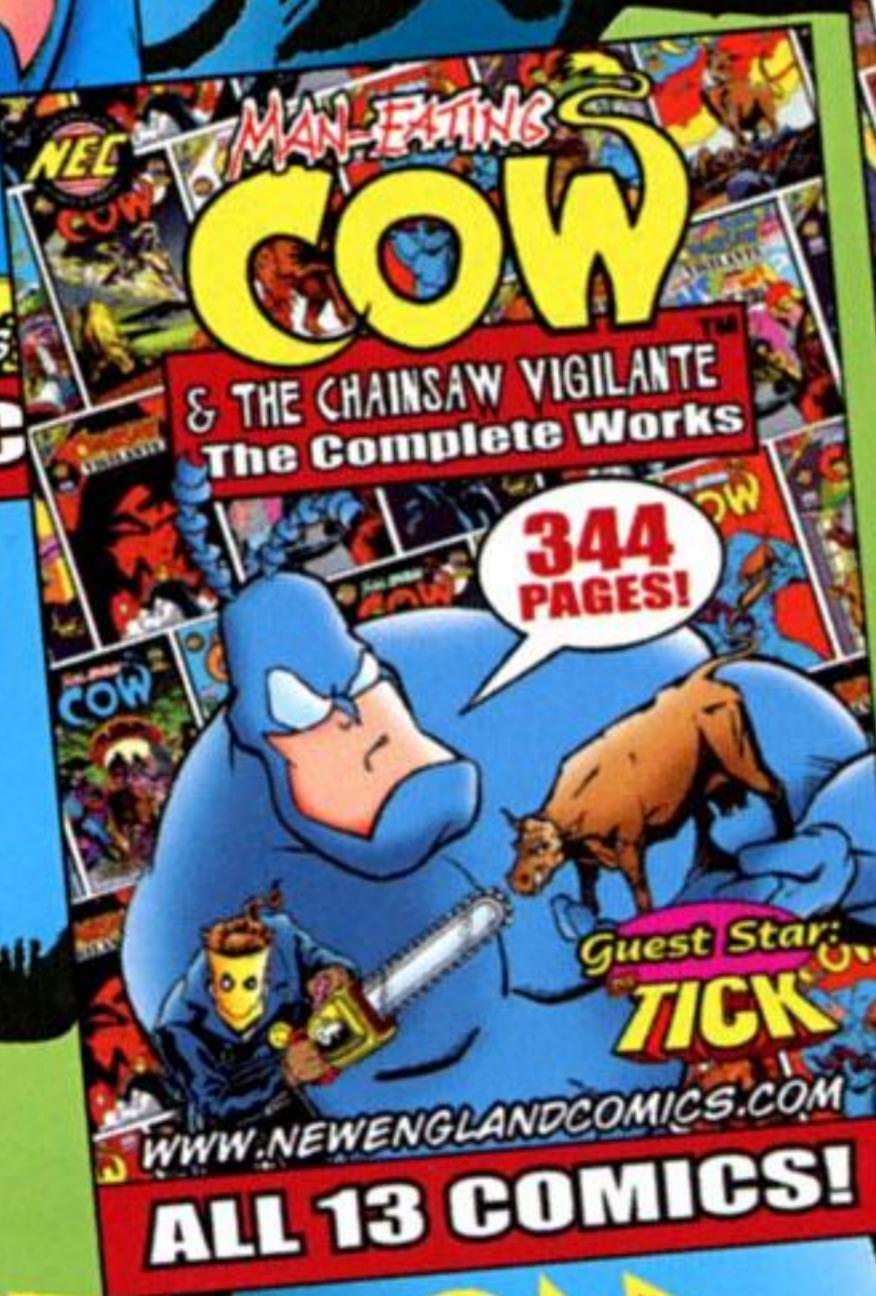
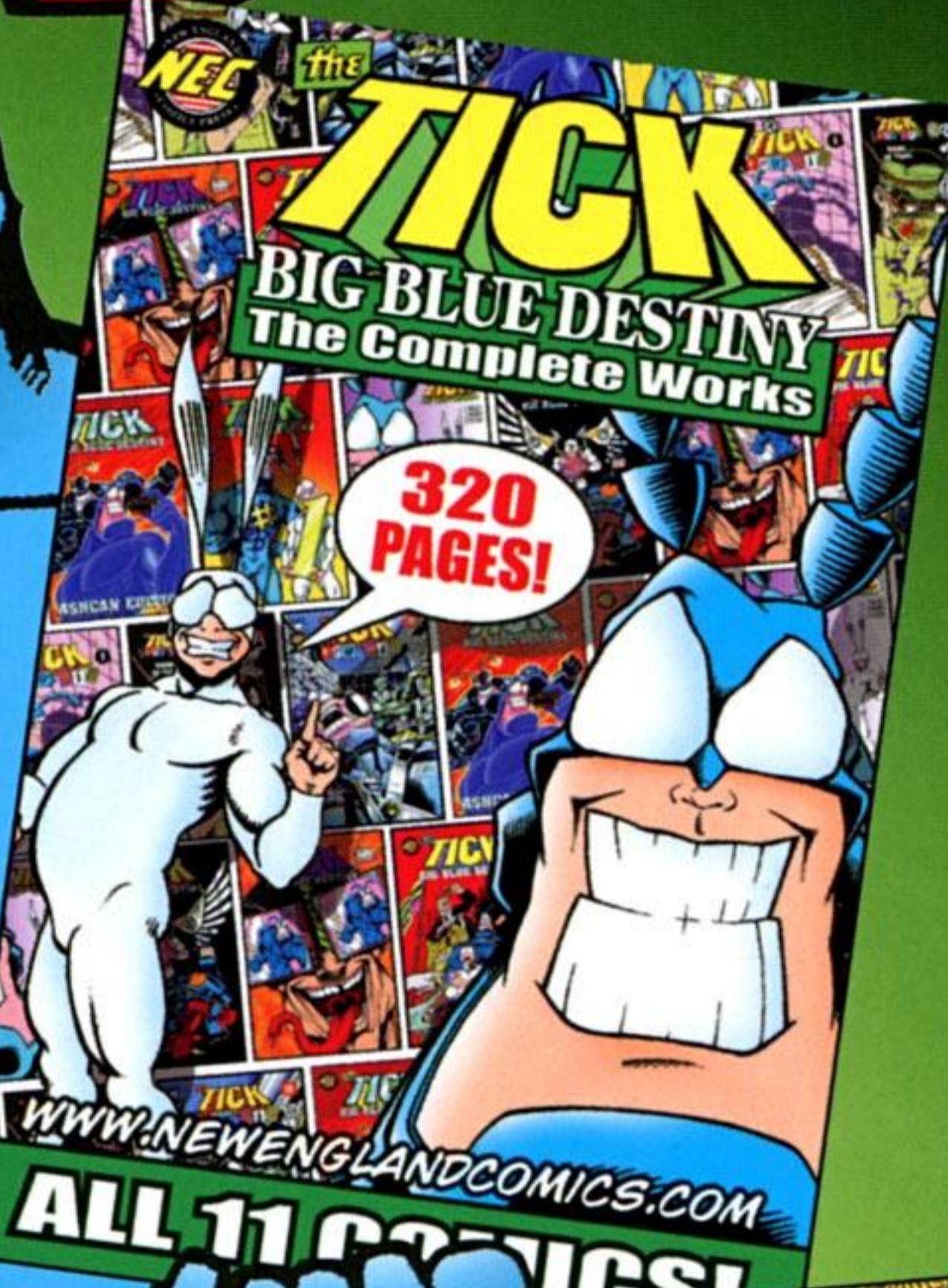
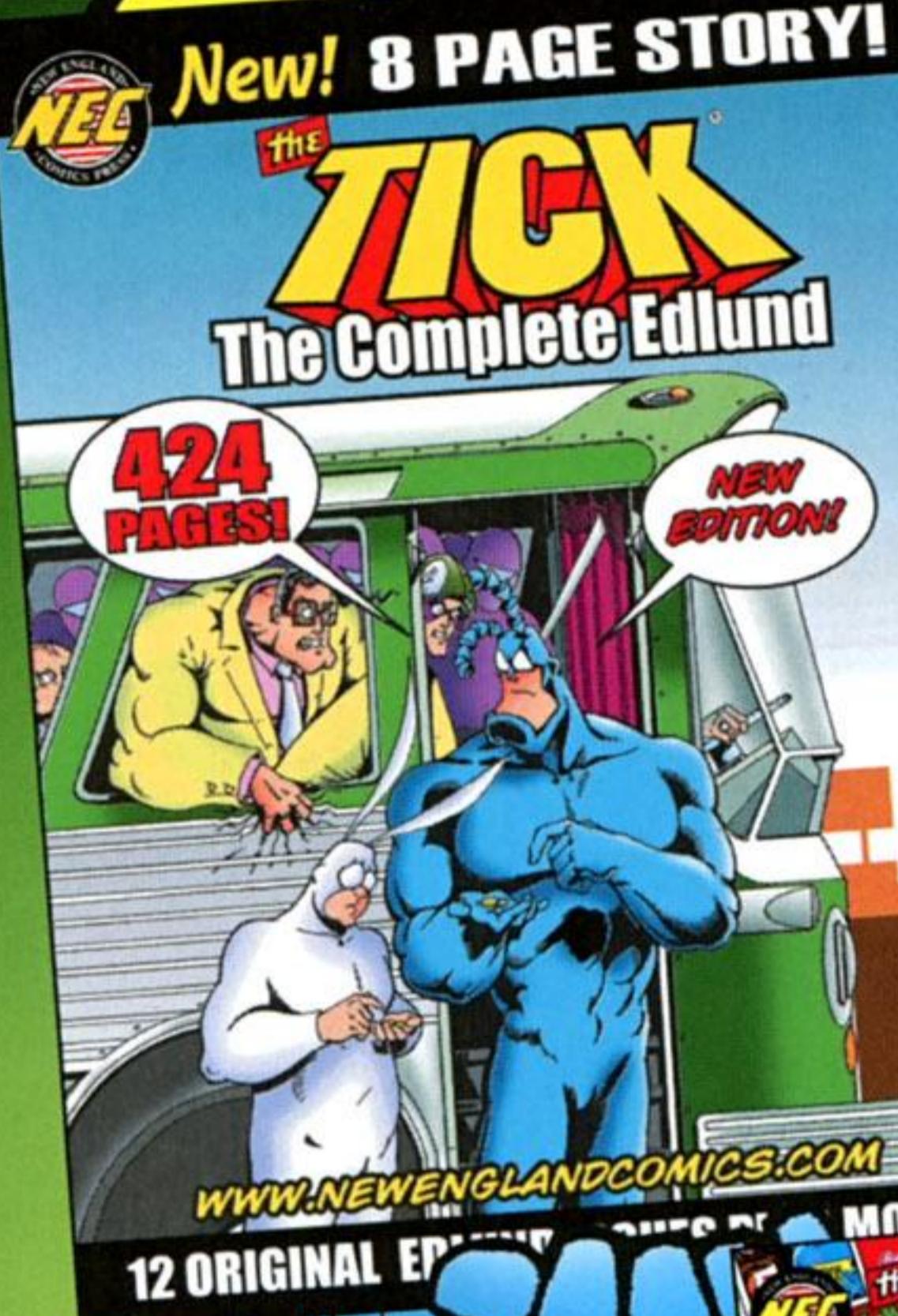


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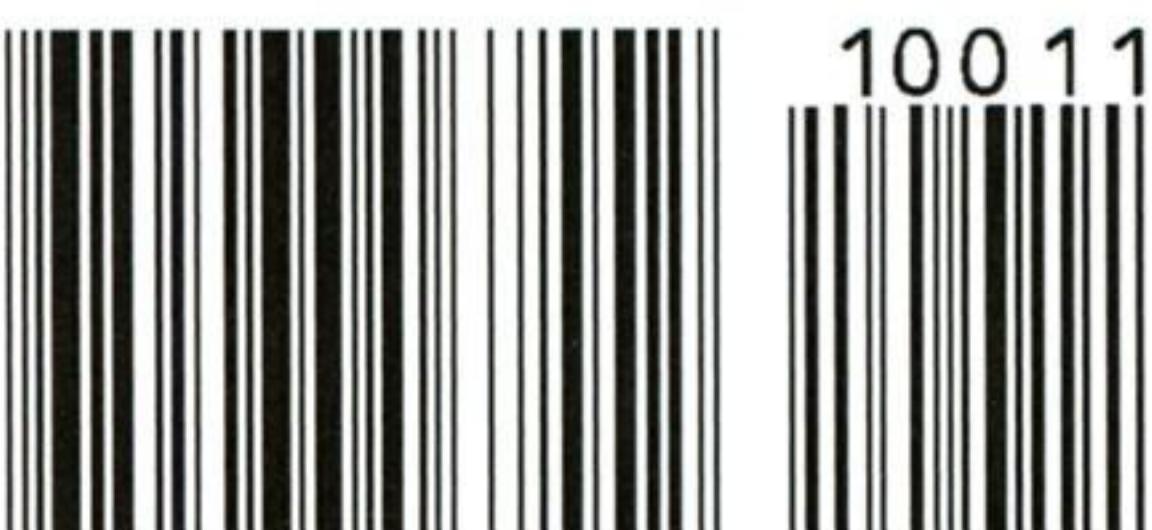
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