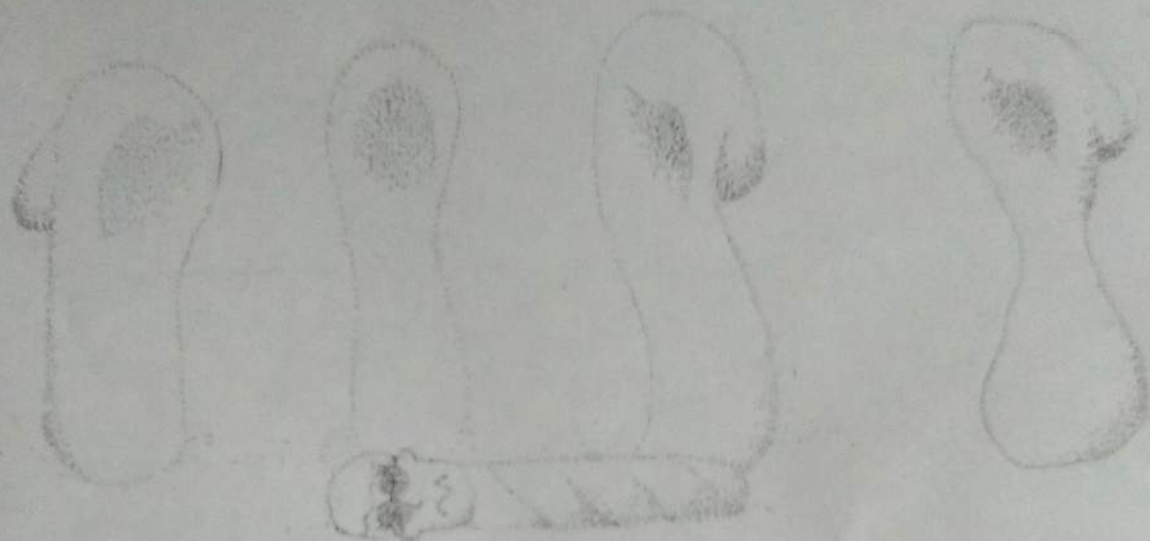
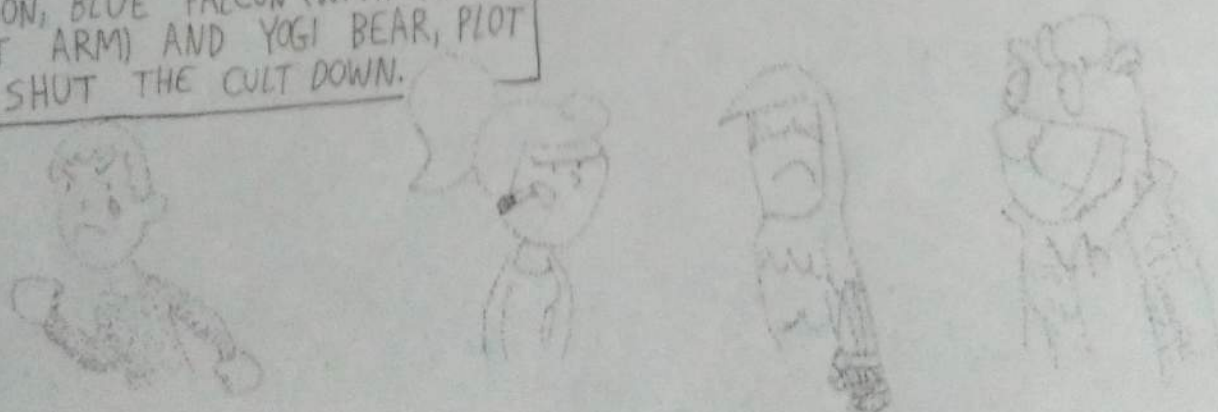


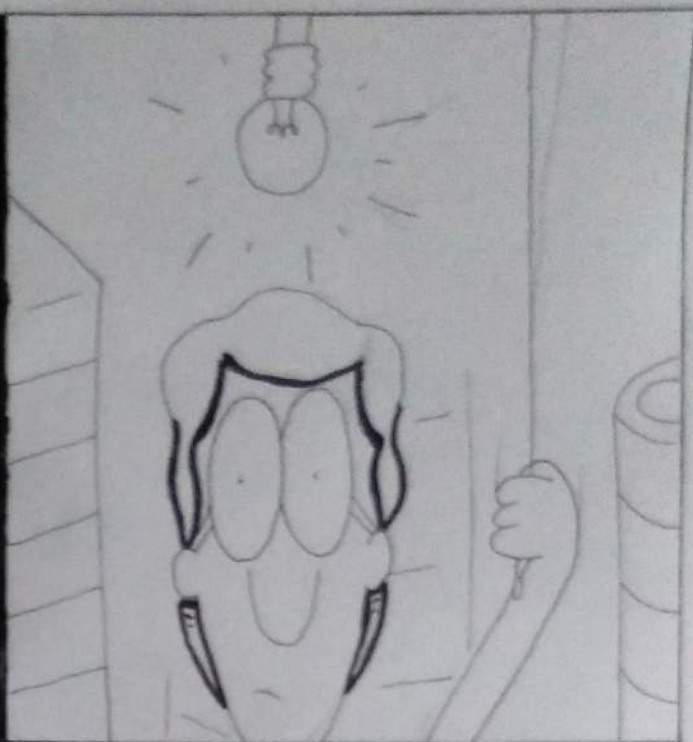
A SECRET CULT OF, SHALL
WE SAY, HOOLIGANS, MURDER
VELMA DINKLEY.



MEANWHILE, JOHNNY QUEST,
WHO HAPPENED TO HAVE A
CRUSH ON VELMA, WANTS
REVENGE. MEANWHILE MEANWHILE
THREE FORMER AFFILIATES, JUDY
JETSON, BLUE FALCON (WITH A
ROBOT ARM) AND YOGI BEAR, PLOT
TO SHUT THE CULT DOWN.



SO FOR ME TO
EXPLAIN THE STORY
I HAVE TO RECONSTRUCT
IT WITH THE THINGS
THAT BUILT IT FROM
THE START.



IT'S
MANY
INFLUENCES.





THE BEGINNING IS
PRETTY MUCH AN
HOMAGE TO
WATCHMEN, WHERE
VELMA IS KILLED
OFF

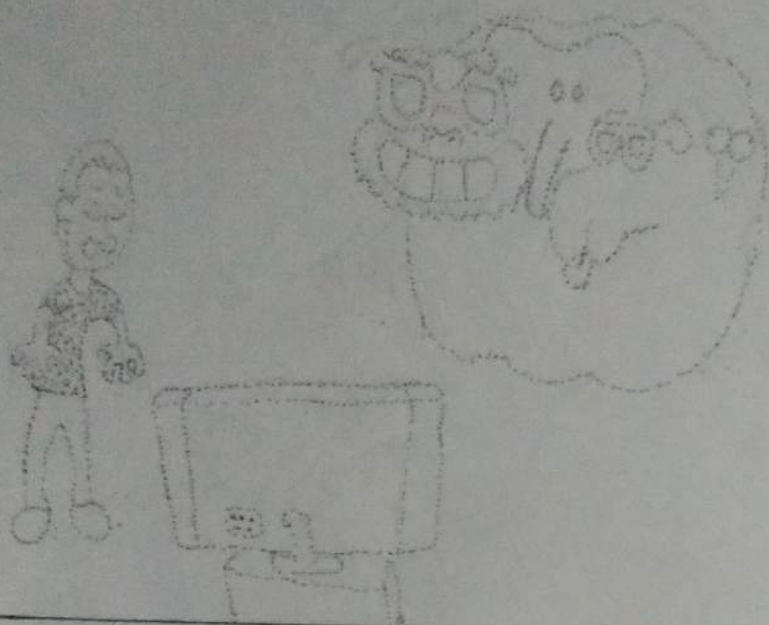
(REMINDS YOU OF ANYBODY
FROM THE FIRST FEW
PAGES?)

THE NEXT BIT, WHERE
AN AMBIGUOUS CHARACTER
GIVES ANOTHER CHARACTER
A GAME TO TEST SAID
CHARACTER ON WHETHER OR
NOT TO KILL THEM IS...
PROBABLY A REFERENCE
TO THE VOIGHT KAMF
TEST FROM BLADE RUNNER.



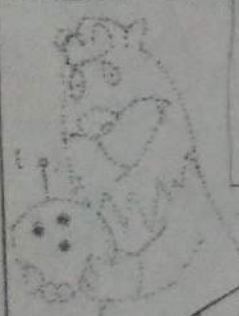
I WROTE THIS A DECADE AGO, SO
MY MEMORY IS JUST BARELY
TRUSTWORTHY.





I DON'T REALLY
KNOW WHAT HAVING
JOHNNY AND THE BANANA
SPLITZ DISCOVERING VELMA'S
DEATH IS SUPPOSED TO
REFERENCE. MAYBE IT
WAS THE WAY TARANTINO
INCORPORATED DISJOINTED
NARRATIVES IN THE 90S.

NEXT WE HAVE THE INTRODUCTION OF
YOGI BEAR, WHO IS ESSENTIALLY Q
FROM THE 007 FILMS MEETS THE
DUDE FROM THE BIG



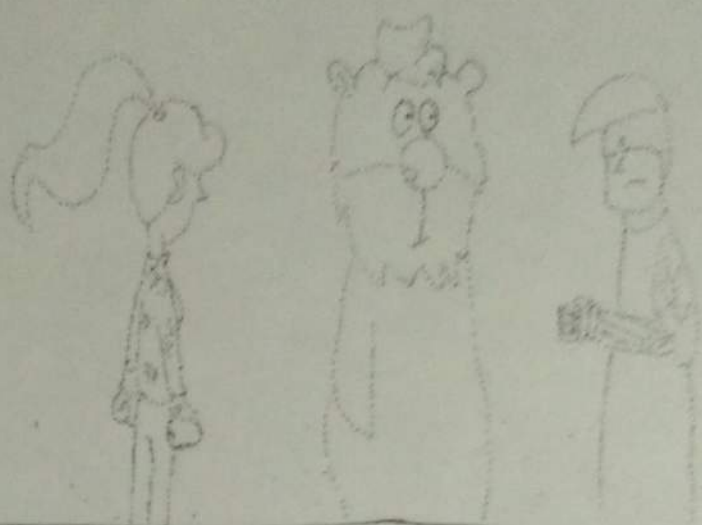
LEBOWSKI, WHO LIVES
IN CHARLES
FOSTER KANE'S
OLD FLAT.

NOTE: MY FASCINATION
WITH MASSACHUSETTS
BROWNSTONES WAS A

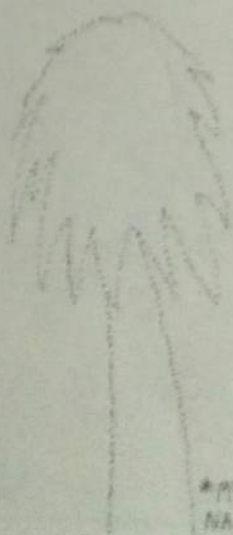
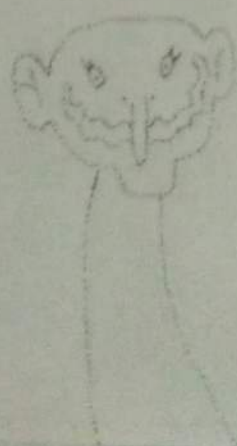
KEY COMPONENT TO THE
MUSCLE OF THIS STORY AS
THEY DIFFERED FROM EITHER THE
SUBURBAN OR DIRTY CUBIST ARCHITECTURES
I WAS USED TO GROWING UP.



BUT ANYWAY YOGI
BEAR MEETS UP
WITH JUDY JETSON,
WHO MEETS UP WITH
YOGI'S FLATMATE, CAPTAIN
FALCON*, WHO, MUCH LIKE
EITHER LUKE SKYWALKER
OR EDWARD ELRIC, HAS
A METAL ARM.



IT'S AROUND THERE THAT THEIR
REUNION INSPIRES THEM TO TAKE THE
CULT DOWN, LEADING TO A FLASHBACK
WHERE JUDY REVEALS TO HAVE BEEN A
HIRED ASSASSIN FOR THE LEADER WHEN
JUDY'S CONNECTION WITH CAPTAIN FALCON*
LEADS THE... LEADER TO BETRAY THE ASSASSIN,
WHEN THE LEADER TRIED KILLING THE
ASSASSIN AND VELMA, YET ONLY GOT THE
LATTER, ALL REFERENCING V FOR VENDETTA, WANTED,
AND 127 HOURS IN THE PROCESS.

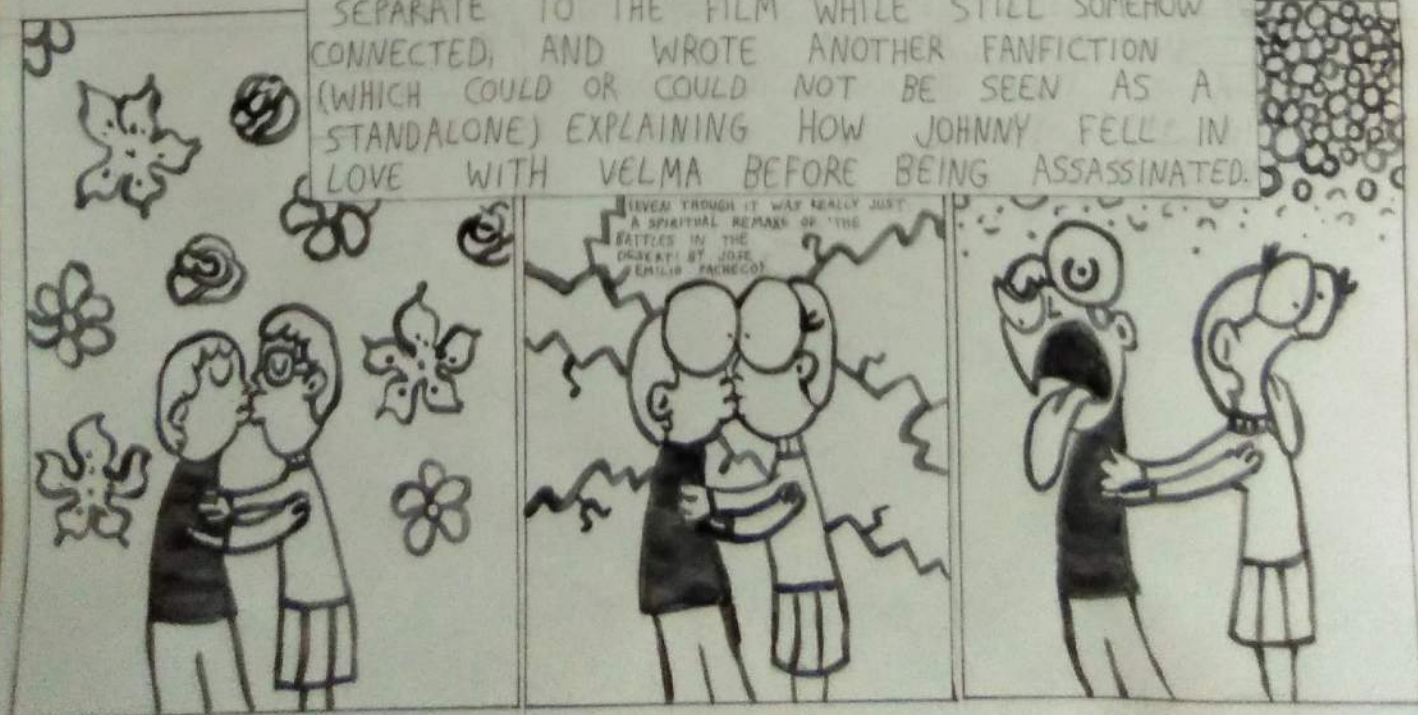


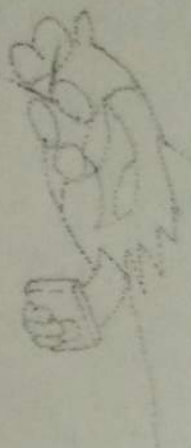
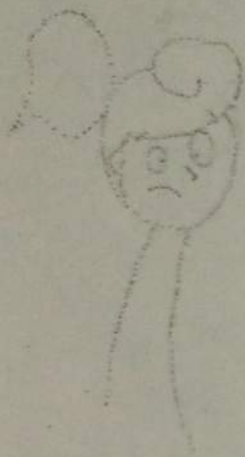
*MY BAD, I KNOW HIS REAL
NAME IS PRAIRIE FALCON.



WE THEN RETURN TO JOHNNY AND THE BANANA SPLITZ, WHERE JOHNNY REVEALS HIS CRUSH ON VELMA. HIS REACTION IS AN HOMAGE TO SEAN PENN'S CHARACTER IN MYSTIC RIVER, AFTER DISCOVERING HIS DAUGHTER'S DEATH, AS WELL AS THE TALK ABOUT "NATURE" FROM THE CRYING GAME. ONE MORE SUBTLE THAN THE OTHER.

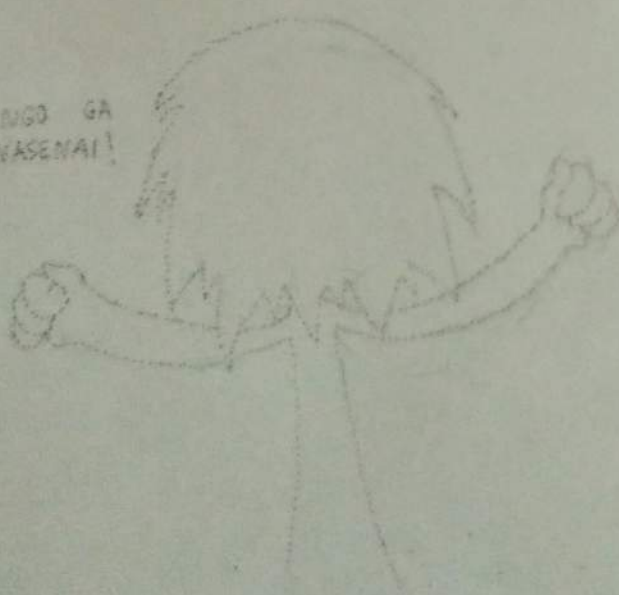
NOTE: ALTHOUGH I NEVER READ (NOR EVEN WATCHED THE ADAPTATION OF) TALES OF THE BLACK FREIGHTER (AT THE TIME OF WRITING THIS) I WAS INSPIRED BY THE WAY IT WAS SEPARATE TO THE FILM WHILE STILL SOMEHOW CONNECTED, AND WROTE ANOTHER FANFICTION (WHICH COULD OR COULD NOT BE SEEN AS A STANDALONE) EXPLAINING HOW JOHNNY FELL IN LOVE WITH VELMA BEFORE BEING ASSASSINATED.





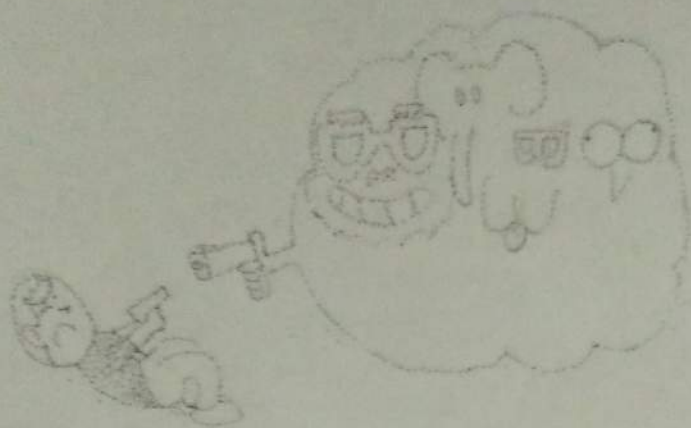
THEN WHEN JUDY, CAPTAIN PLANET,
AND YOGI DECLARE WAR, IT'S
PRETTY MUCH AN UNBEARABLE
HOMAGE TO KILL BILL 1, SPECIFICALLY
THE SCENE WHERE O'REN ISHII
SPEAKS ENGLISH, EXCEPT IN MY
SCENE THE LEADER SPEAKS
JAPANESE, AND... I THOUGHT
NOBODY WOULD NOTICE I USED
BABELFISH.

NIHONGO GA
HAKASENAI!



THOUGH WHO AM I TO KID?
EVEN A KINDERGARTENER
WOULD'VE FOUND ME SAYING
ALL THE JAPANESE IN
ROMAJI ILL-ADVISED.





BEFORE THEY INFILTRATE ONE OF THE HEADQUARTERS, JOHNNY AND THE BANANA SPLITZ HAVE A STANDOFF, AND IT'S SUPPOSEDLY LEFT AMBIGUOUS WHO DIES (THOUGH IT'S CLEAR JOHNNY DOESN'T).

THE NEXT CHAPTER IS PERHAPS THE ONE I PUT THE SECOND MOST EFFORT INTO BECAUSE IT INVOLVED "RESEARCH" OF GUN SCENES FROM 5 DIFFERENT MOVIES.



WANTED

THE MATRIX

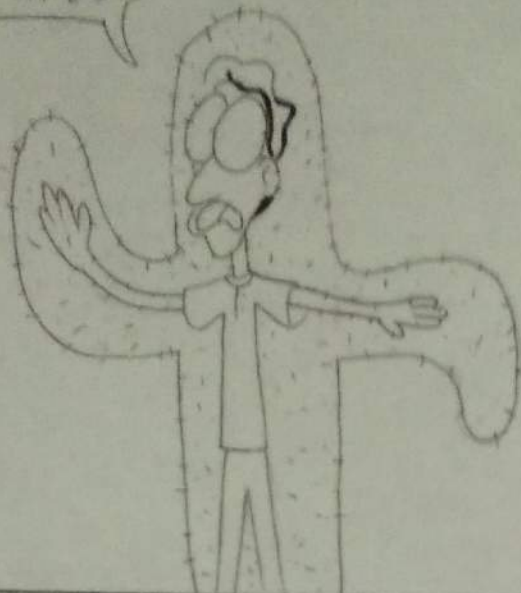
KICKASS

DESPERADO

AND RED (2010) AS WELL AS ME REMEMBERING A MOVIE I ONLY SAW THE THIRD ACT FOR JON'S APARTMENT (MORE THAN A DECADE AGO AT THE TIME)



I ALSO HAD TO WATCH
SNATCH AND RANGO FOR
A SILLY SCENE INVOLVING
FRED FLINTSTONE AND
DINORIBS

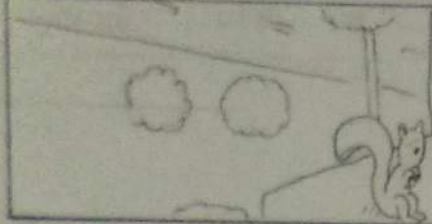


THE REASON IT'S SILLY IS BECAUSE
THE PLACE WHERE THEY FIGHT WAS
BASED ON A CATHOLIC SCHOOL I
ATTENDED WHICH, WITH THE
EXCEPTION OF HAVING MY
FIRST ~~AND ONLY~~ GIRLFRIEND
THERE, GAVE ME MOSTLY
BAD MEMORIES.

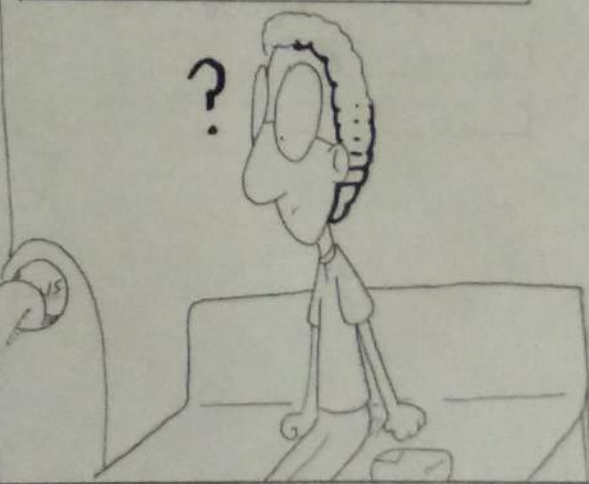
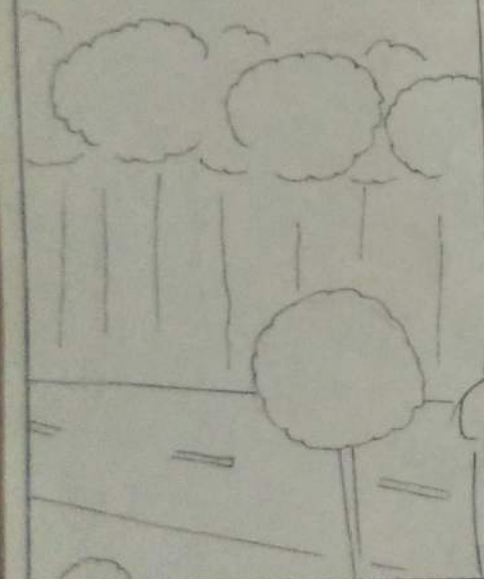
THE NEXT
SCENE, FITTINGLY
ENOUGH, IS PROBABLY THE
ONLY ONE BASED ON A
REAL LIFE EXPERIENCE. WHY
DID I NEVER MAKE THAT BIG OF
A DEAL ABOUT IT (UNLESS I FORGOT)?
SIMPLE: I FIGURED PEOPLE WOULDN'T
THINK IT WAS REAL.



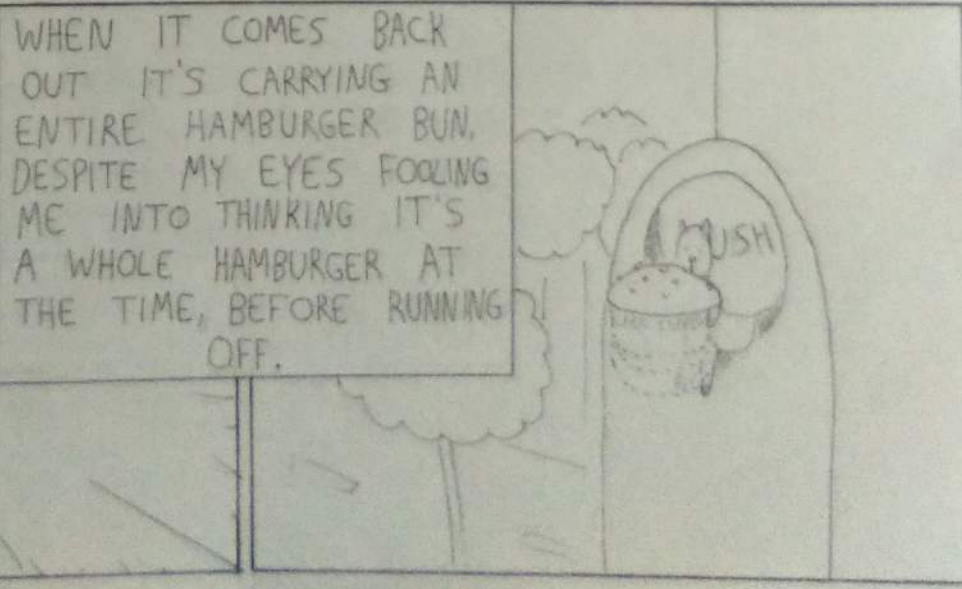
IN A NUTSHELL: A
SQUIRREL COMES BY
AS I WAS SITTING
OUTSIDE, AROUND THE
TIME I STILL WENT
TO COMMUNITY COLLEGE,
SO WHEN IT LEAVES
I PLACE A POTATO
CHIP/CRISP ON THE
GROUND NEAR IT.



WHEN IT RETURNS IT
EATS HALF OF THE
CRISP/CHIP BEFORE STOPPING
AND GOING INTO THE TRASH
CAN BESIDE ME.



WHEN IT COMES BACK
OUT IT'S CARRYING AN
ENTIRE HAMBURGER BUN,
DESPITE MY EYES FOOLING
ME INTO THINKING IT'S
A WHOLE HAMBURGER AT
THE TIME, BEFORE RUNNING
OFF.



HELLO, CHILDHOOD VILLAIN "HUFFLIN PUFF" HERE.

AT FIRST HE THOUGHT THIS WAS HIS LACK OF CREATIVITY TRYING TO HAVE ART IMITATE LIFE, FOR AS WE ALL KNOW, FACT IS STRANGER THAN FICTION. HOWEVER, ANOTHER MOVIE CAME TO HIS MIND THAT DOES THIS SAME TECHNIQUE, OR WHATEVER YOU WANT TO CALL IT: THE SOCIAL NETWORK. MAYBE HE FORGOT THAT HE WAS INSPIRED BY THAT SCENE WHERE SEAN PARKER TALKS ABOUT THE TRAGIC ORIGINS BEHIND VICTORIA'S SECRET. WHO REALLY KNOWS, IT WAS ALL A DECADE AGO ANYWAY. AND YES: MY CREATOR, UNSURPRISINGLY ENOUGH, WANTED TO INCLUDE THIS BIT INTO THE COMIC YET WAS TOO LAZY TO DRAW THE THUMBNAIL.

WASN'T HE JUST A RIP-OFF OF THE BIG BAD WOLF'S CATCHPHRASE?

WEREN'T YOU JUST A POOR RIP-OFF OF THE SIXTH BOSS FROM THE FIRST PAPER MARIO GAME?

SIGH



THE NEXT SCENE INVOLVES
ATOM ANT SUSPICIOUSLY JOINING
THE TEAM BEFORE I PUT
A CHAPTER TOGETHER
HAM-FISTEDLY ASSEMBLED THANKS
TO A SCENE FROM FANTASTIC
MR FOX, BUT WITH JABBERJAW
INSTEAD OF A RAT, AND A PARODY
OF ANOTHER SCENE FROM V FOR
VENDETTA LIF NOT THE RISING ACTION
FROM RICK-ASS.



I SHOULD, HOWEVER, ADD
THAT SCOTT PILGRIM'S
STANCE ON TAKING
BOSSSES DOWN (RATHER
THAN X'S) MAY HAVE
CONTRIBUTED.



AFTER THAT COMES THE
2ND MOST BRILLIANT
ATTEMPT AT SOCIAL
COMMENTARY SINCE
BIRDEMIC'S TALK ABOUT
ENVIRONMENTALISM, WHEN
A MEMBER MURDERS A
CHARACTER TO APPEASE
THE LEADER.

ALTHOUGH THE NEXT SCENE WAS ONLY
ME TRYING TO GIVE JUDY AND
TREASURE PLANET (BLUE FALCON, WHATEVER) AN
EMOTIONALLY REAL MOMENT, WITHOUT
WATERBOARDING IT WITH TREACLE, I'D BE
LYING IF I SAID 2 SCENES FROM RANGO
WEREN'T MAJOR INFLUENCES: THE SCENE PRIOR
TO WHEN RANGO GIVES BEANS A SIMPLE KISS,
AND THE SCENE WHERE RANGO FINDS SOMETHING
'INTERESTING' (EXCEPT IT'S BF WHO FINDS
A PICTURE OF VELMA LEFT BEHIND BY
JOHNNY).



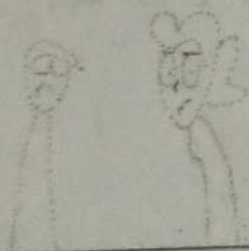
SO BY NOW YOU'VE
PROBABLY REALIZED THAT
ALL OF THIS WAS WRITTEN
BY SOMEONE WHO DIDN'T
KNOW THEY HAD AUTISM
AT THE TIME.



NO REALLY! IN THIS
SAME SCENE BLUE
FALCON POINTS OUT
HAVING AUTISM AS
BAD.



WHICH, DESPITE ADDING POTENTIAL
REALISM TO THE FAITHFULNESS OF
ITS NEO-NOIR INFLUENCES BY GIVING
HIM A LAYER OF CORRUPTION ONLY
MADE HIM COME OFF AS DATED
AND PROBLEMATIC (SEEING AS I
WOULD GO ON TO DISCOVER I
WAS ON THE SPECTRUM A YEAR
OR 2 LATER).



THE NEXT CHAPTER
IS MORE A
MIXTURE OF WHEN
THEY FIGHT FRED
FLINTSTONE AND
JABBERJAW,
COMBINING MORE
EFFORT THAN
USUAL WITH NO
EFFORT AT ALL.



FOR THIS I PRETTY MUCH REFERENCED LORD OF THE RINGS FOR A GRAND SCALE FIGHT SCENE (QUITE THE NOVELTY), ALVIN AND THE CHIPMUNKS FOR BANTER, THE MATRIX RELOADED AND THE KARATE KID REMAKE FOR A DIFFERENT FIGHT SCENE (WHICH IS WHERE I SHOWCASE MY PATHETIC ATTEMPT TO CHOREOGRAPH A MARTIAL ARTS BATTLE) WITH JUDY AND SECRET SQUIRREL, AND KICK-ASS ONCE MORE INVOLVING A BAZOOKA (DESPITE IT BEING A RED HERRING) BEFORE FINISHING IT OFF WITH ANOTHER JUVENILE MATRIX NOD, AKA THE PILL SCENE.



I FIND IT JUVENILE, AND ONE OF MY LEAST FAVORITE CHAPTERS, BECAUSE I BRING UP A REAL LIFE PROBLEM AT THE TIME HAVING TO DO WITH...WELL, CERTAIN "TRADES", TO ADD A SENSE OF GRIM REALITY THAT ONLY FELT OUT-OF-PLACE IN AN ALREADY IMMATURE VIBE.

