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Image



# ECLIPSE™

ZACK KAPLAN • GIOVANNI TIMPANO • FLAVIO DISPENZA

#16



*G. Timpano*  
2019

# ECLIPSE™

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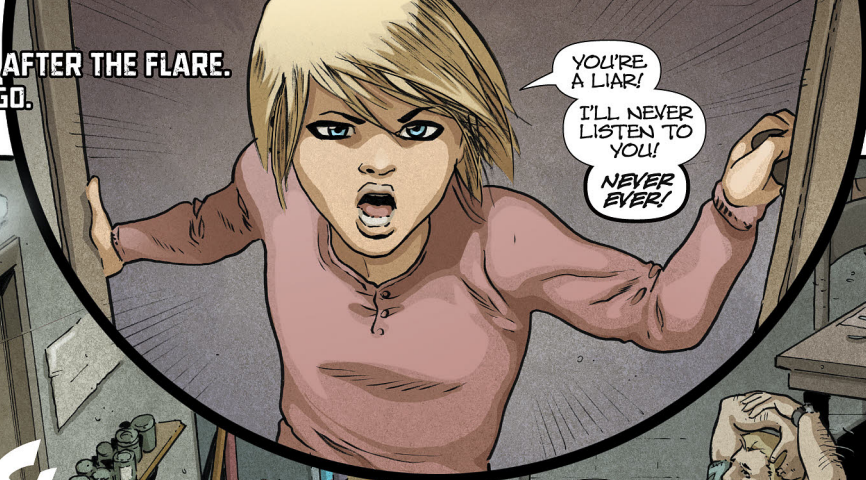
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ONE YEAR AFTER THE FLARE.  
9 YEARS AGO.



YOU'RE  
A LIAR!  
I'LL NEVER  
LISTEN TO  
YOU!  
NEVER  
EVER!

**SLAM**



SHE  
HATES  
ME.

SHE'LL  
CALM  
DOWN.

WHAT IF SHE  
DOESN'T?

WHAT IF SHE  
HATES ME  
FOREVER?

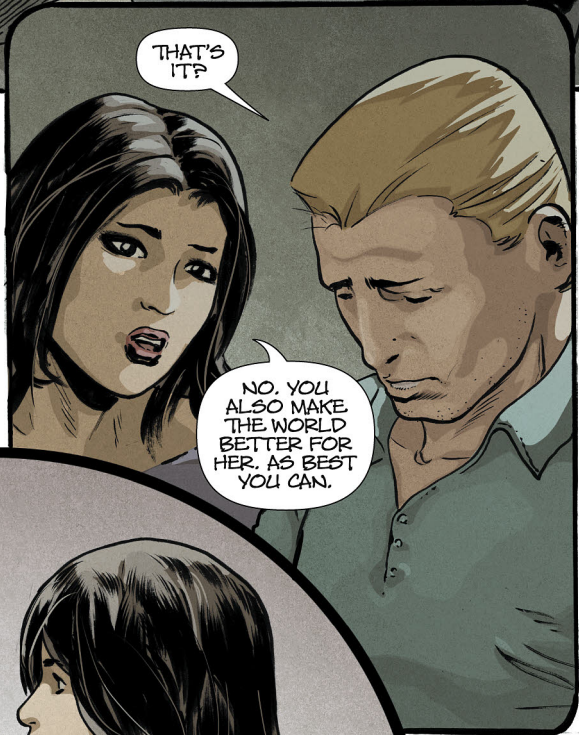


IT'S  
NOT YOUR  
JOB TO BE  
LOVED.

SO  
WHAT IS MY  
JOB?

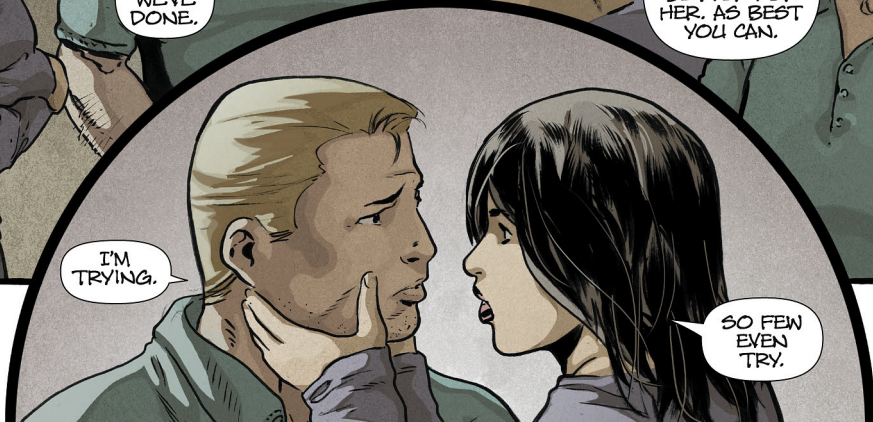
MAKE SURE  
SHE'S STRONG,  
SMART AND  
MORAL.

WHICH  
WE'VE  
DONE.



THAT'S  
IT?

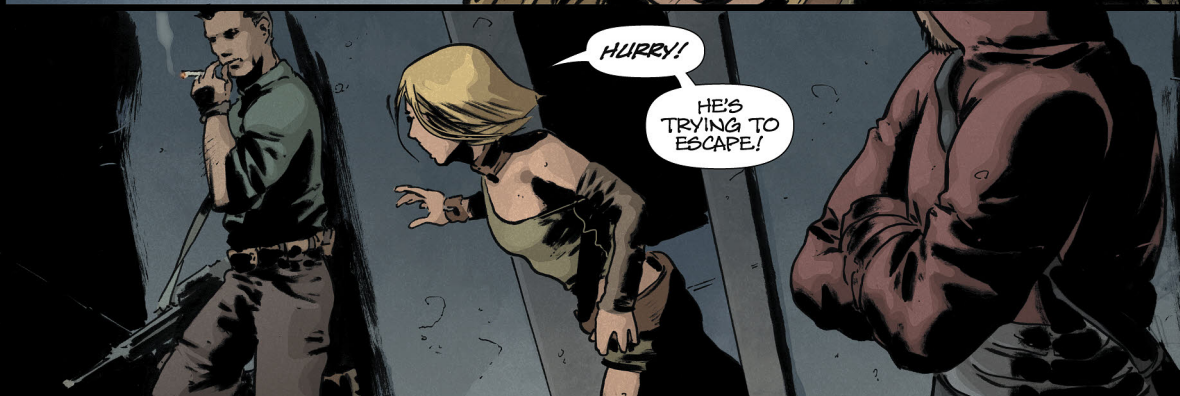
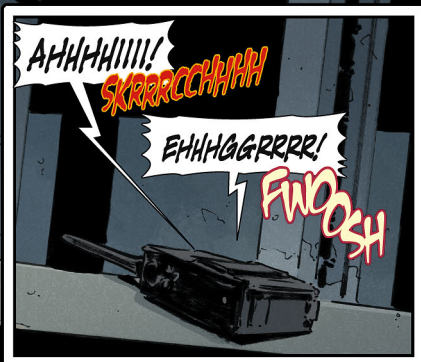
NO, YOU  
ALSO MAKE  
THE WORLD  
BETTER FOR  
HER. AS BEST  
YOU CAN.



I'M  
TRYING.

SO FEW  
EVEN  
TRY.

PRESENT DAY.



WHAT'S GOING ON HERE, PAL?

HE LOOKS SECURE TO ME.



ARE YOU OKAY?

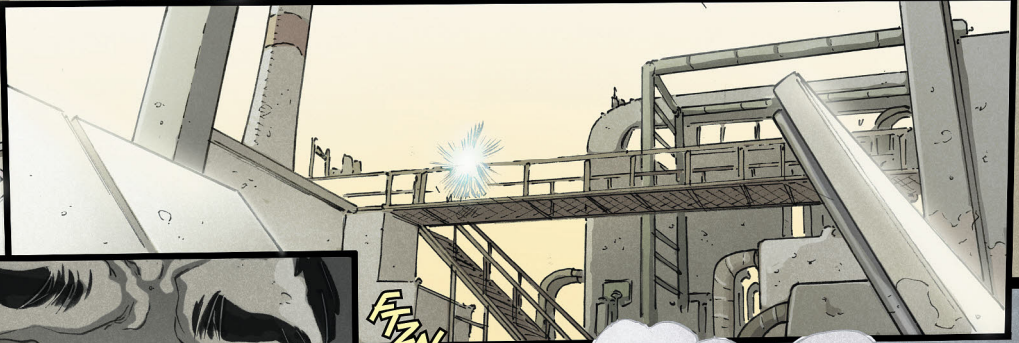
MOM TAUGHT ME TO SHOOT ONCE...

...BUT I NEVER KILLED ANYONE.

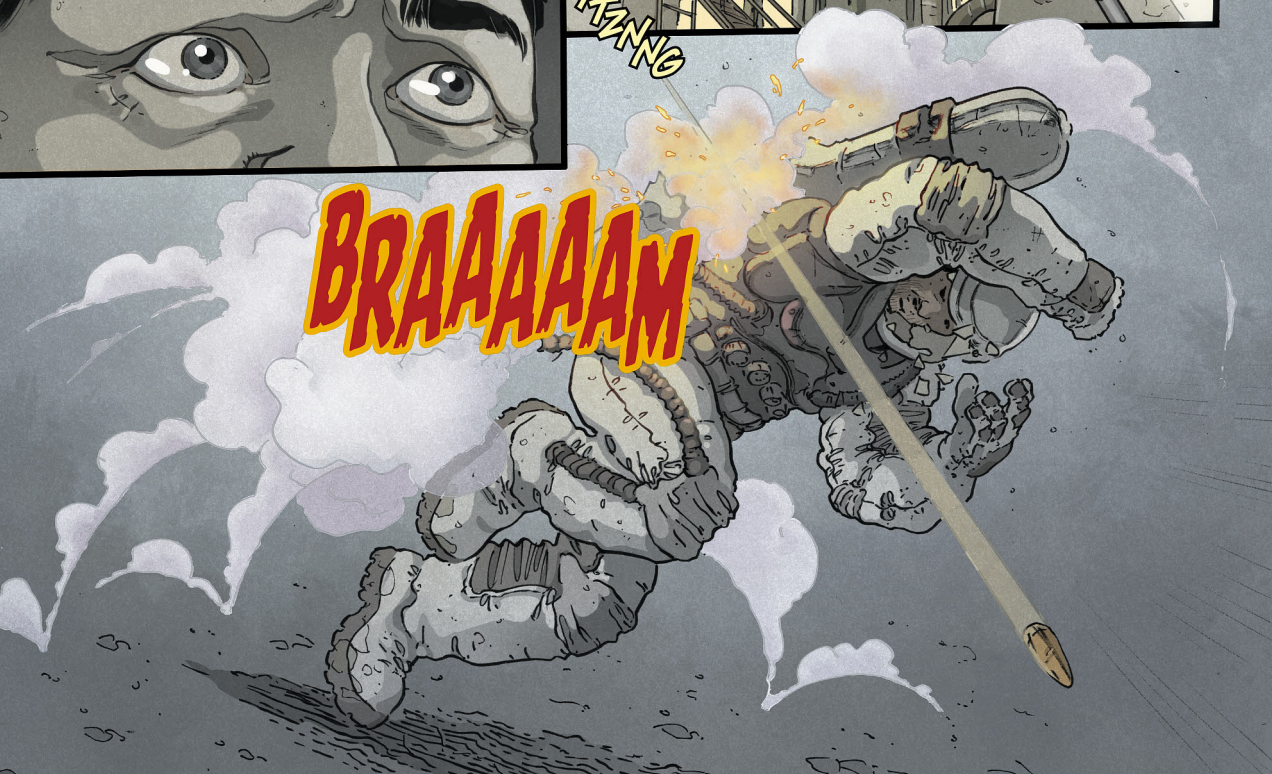
WELL, SHE'D BE PROUD.

THANK YOU.

NOW, LET'S GO.



FRING



BRAAAAAM



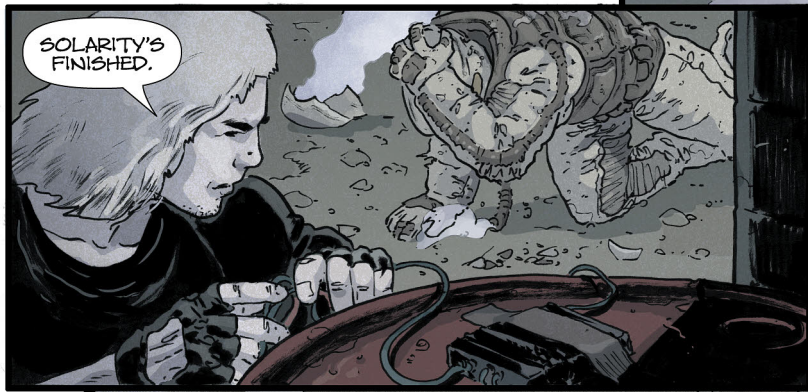
GAAAAAH.

WELL,  
WELL...

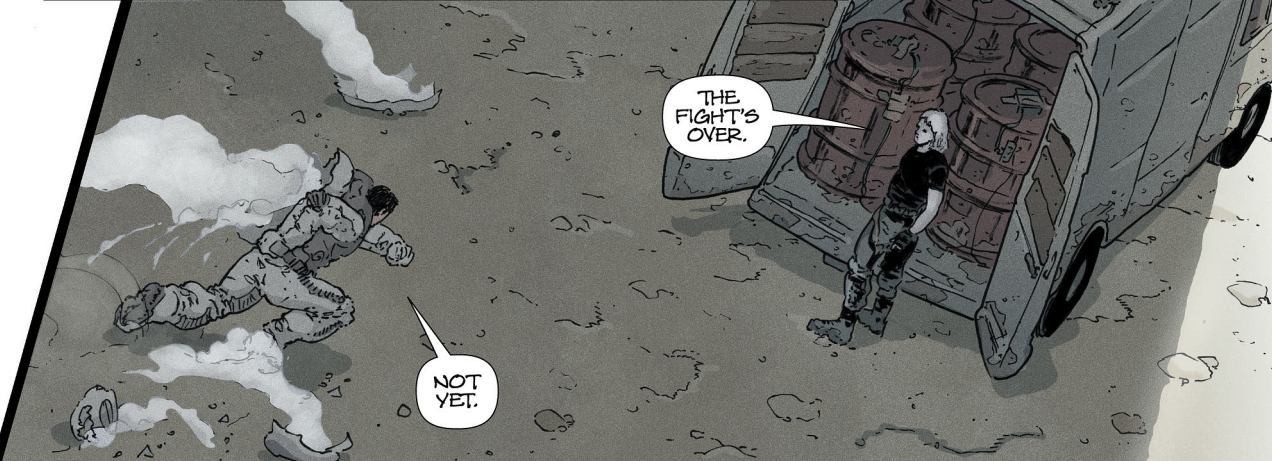
...IF IT ISN'T  
SOLARITY'S HIT  
MAN.



DON'T  
GET UP,  
BAX.



SOLARITY'S  
FINISHED.



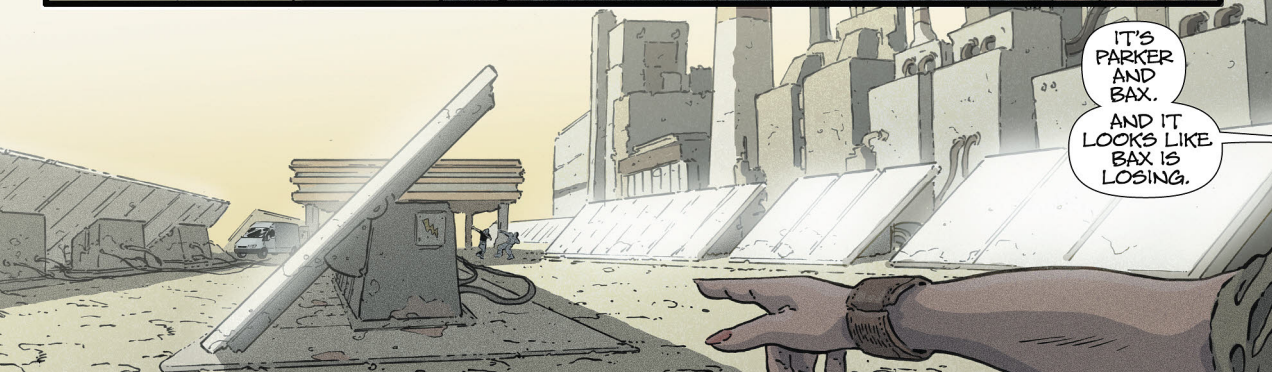
THE  
FIGHT'S  
OVER.

NOT  
YET.

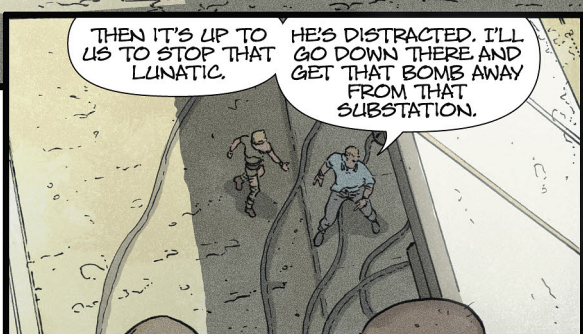


THERE, THERE'S A TRUCK!

DAD, LOOK!



IT'S PARKER AND BAX. AND IT LOOKS LIKE BAX IS LOSING.



THEN IT'S UP TO US TO STOP THAT LUNATIC.

HE'S DISTRACTED. I'LL GO DOWN THERE AND GET THAT BOMB AWAY FROM THAT SUBSTATION.

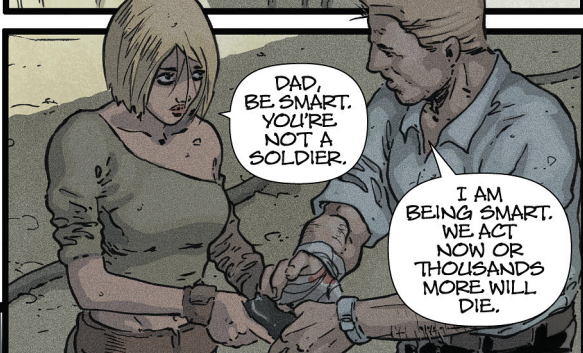


YOU SHOULD TAKE THE TRUCK AND GET HELP.

I CAN GO TRY TO TALK TO PARKER.

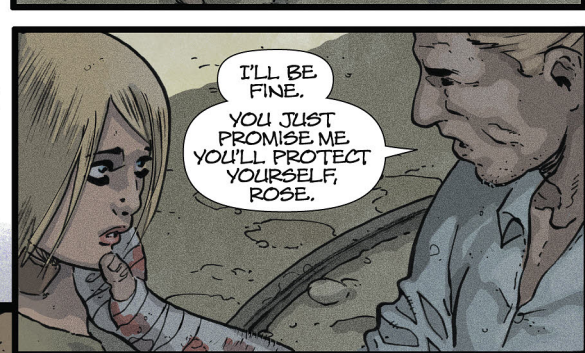
HE'LL LISTEN TO ME.

NO, I'M DONE PUTTING YOU IN HARM'S WAY.



DAD, BE SMART. YOU'RE NOT A SOLDIER.

I AM BEING SMART. WE ACT NOW OR THOUSANDS MORE WILL DIE.



I'LL BE FINE. YOU JUST PROMISE ME YOU'LL PROTECT YOURSELF, ROSE.



AND ALWAYS TRUST YOURSELF.





YOU FIXED THESE PANELS FOR TEN YEARS.

SO THESE TYCOONS COULD GET RICH. SO THE PEOPLE COULD BE LOCKED AWAY.

WHFFFF



SO THE CITY COULD BE RULED BY GREED, FEAR AND APATHY.

DON'T YOU SEE, BAX?

YOU'VE BEEN FIGHTING ON THE WRONG SIDE THE WHOLE TIME.

SHRRK

WHOOOSH



YOU'RE WRONG.

I'VE NEVER BEEN ON THIS CITY'S SIDE.

COULDN'T TOLERATE THE DARKNESS.

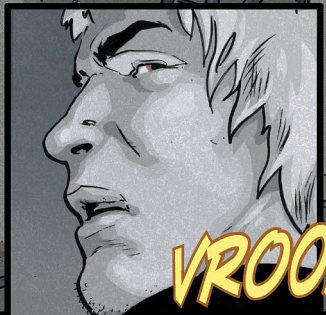
SO I HID FROM IT.

LASHED OUT AT IT.

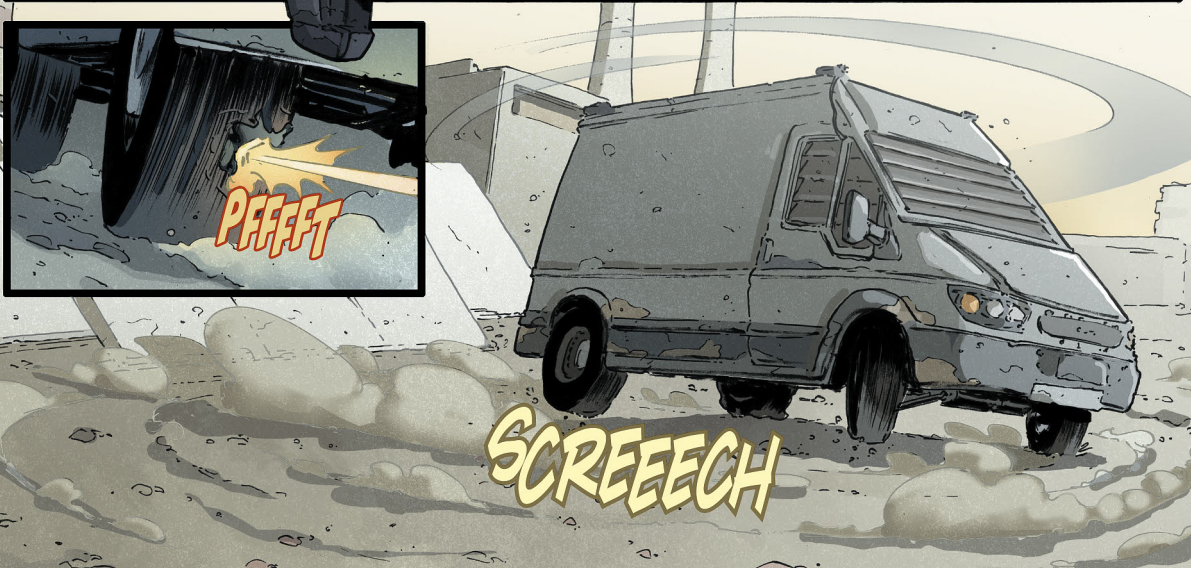
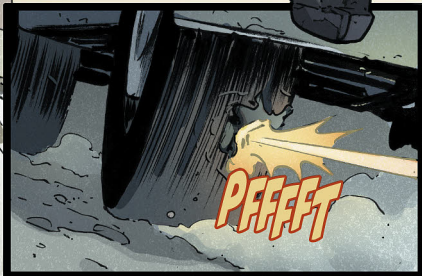
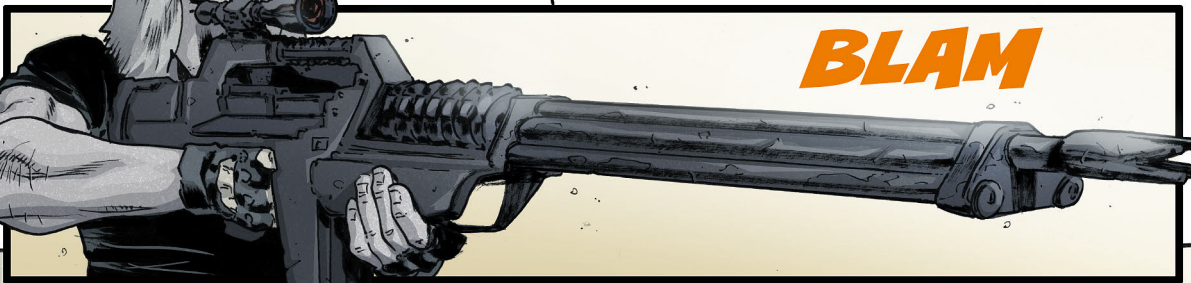
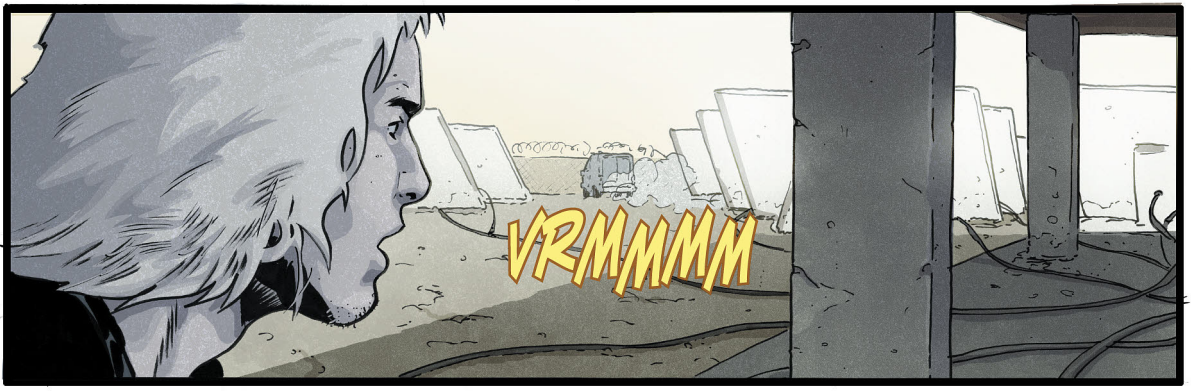
RAN FROM IT.

I'VE DONE EVERYTHING BUT FIGHT FOR IT.

THEN WHY NOT JUST LET ME TEAR IT ALL DOWN?



VROOM





FAR ENOUGH.



THERE'S NOWHERE TO GO, BRANDT!

JUST COME ON OUT!

IT'S JUST YOU AND ME NOW!



**FWANNM**

THAT'S RIGHT!

NO SUBSTATION.

NO POWER GRID.

JUST YOU AND ME...

...AND YOUR BOMB.



**NOOOOOOOOOOO!**





NICK...?  
NICK?



UGGHH.

...PARKER...  
THEY'RE ALL  
DEAD...

...IT'S...  
OVER.

THUD

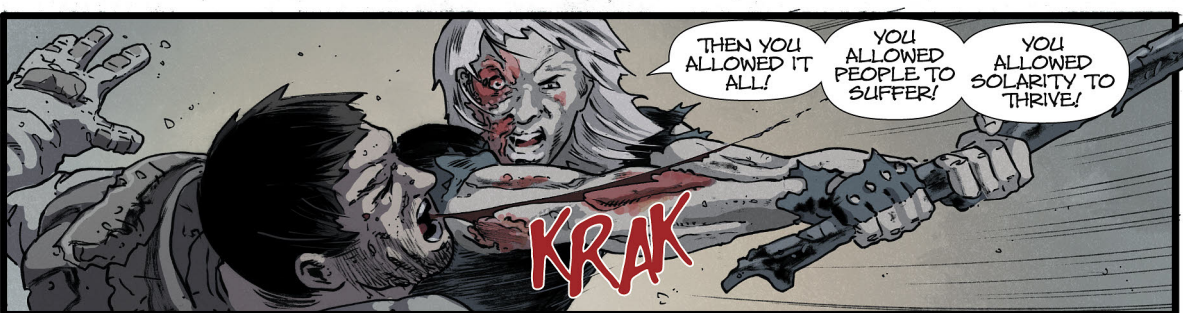


IT'S NOT OVER!  
WHAT ABOUT THAT CITY?

ALL THOSE PEOPLE THAT TOLERATED ALL THIS MISERY AND CORRUPTION!

THEY DON'T KNOW... ABOUT THESE THINGS. THEY WERE JUST TRYING... TO LIVE THEIR LIVES. I KNOW... BECAUSE I WAS ONE OF THEM.

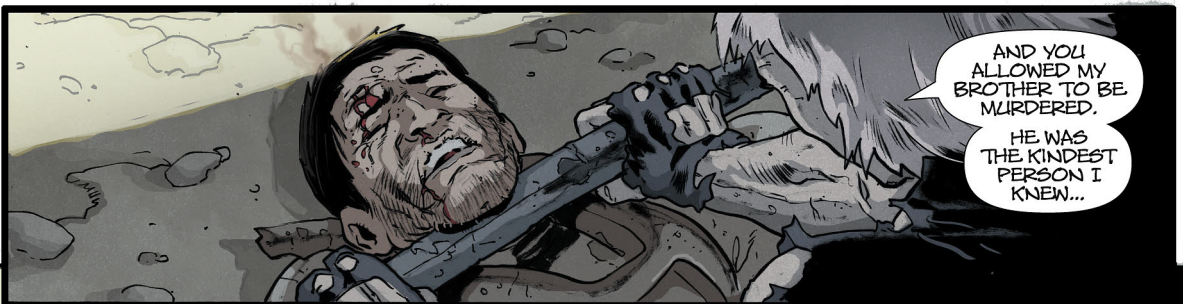
KRAK



THEN YOU ALLOWED IT ALL!

YOU ALLOWED PEOPLE TO SUFFER!

YOU ALLOWED SOLARITY TO THRIVE!

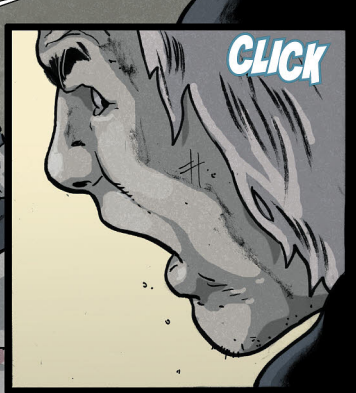


AND YOU ALLOWED MY BROTHER TO BE MURDERED. HE WAS THE KINDEST PERSON I KNEW...



...AND HE DESERVED BETTER THAN THAT CITY GAVE HIM.

HE DESERVED BETTER THAN YOU!



CLICK

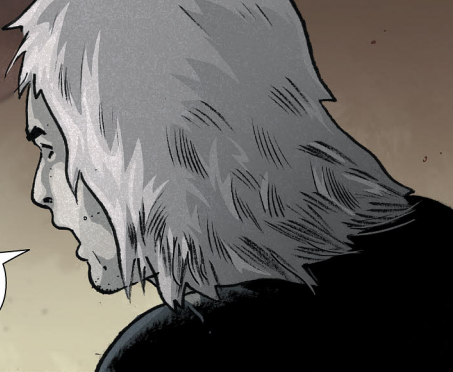


MY DAD--

--IS DEAD!

DON'T BLAME ME FOR TRYING TO GIVE PEOPLE SOMETHING OTHER THAN THAT CITY.

YOU WANT SOMEONE TO BLAME? BLAME THIS MAN HERE.



DAVID BAXTER HELPED SOLARITY STEAL POWER AND TAKE OVER THE CITY...

...AND WHEN HE DIDN'T LIKE IT, HE GAVE UP LIKE EVERYONE ELSE.



BUT I CHANGED, AND YOU CAN TOO, PARKER.

THIS WASN'T YOU BEFORE. I REMEMBER YOU. THE CURE DID THIS TO YOU.



CIELO, GIVE ME THE GUN, AND WE'LL FIX ALL OF THIS, STARTING WITH HELPING HIM.

SHOOT HIM, CIELO. THEN YOU AND I WILL TEAR DOWN THIS CORRUPT HELLHOLE TOGETHER.

TEARING THINGS DOWN DOESN'T END THE PAIN.

BUT IT FREES YOU FROM THE PAST.

NO, IT JUST CUTS YOU OFF.

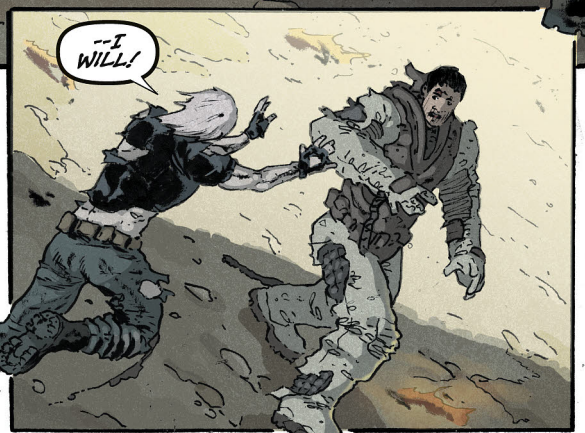
AND ALL WE HAVE LEFT IS EACH OTHER.



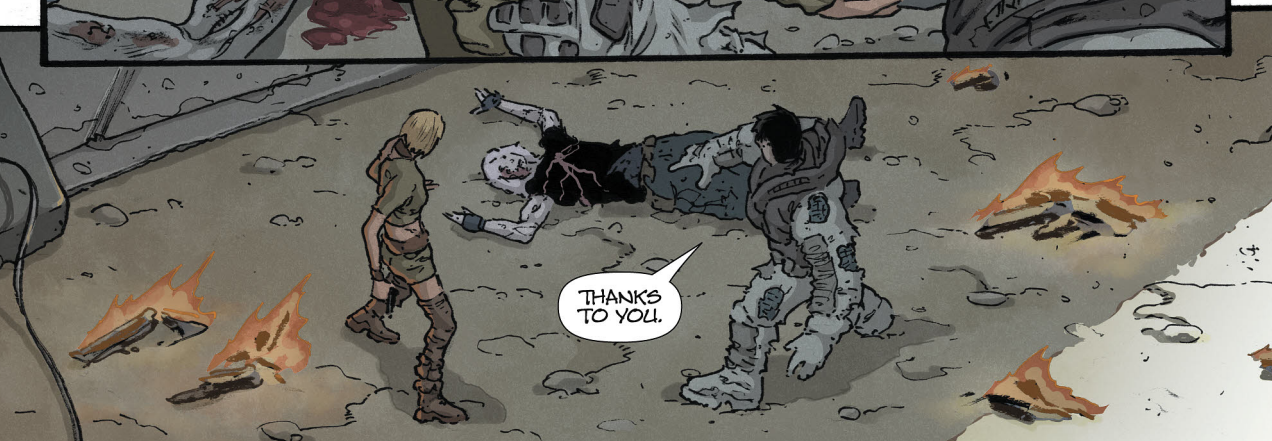
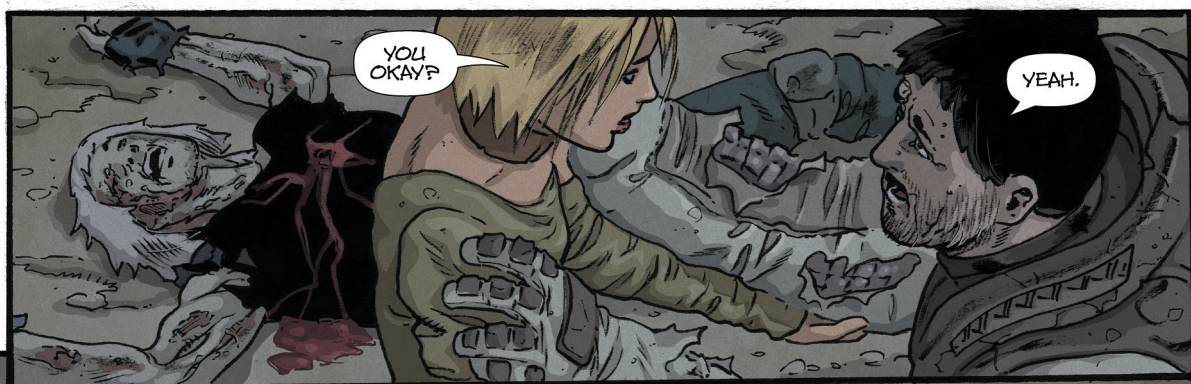
WE DON'T NEED THEM! SHOOT HIM, CIELO!

GIVE ME THE GUN, CIELO.

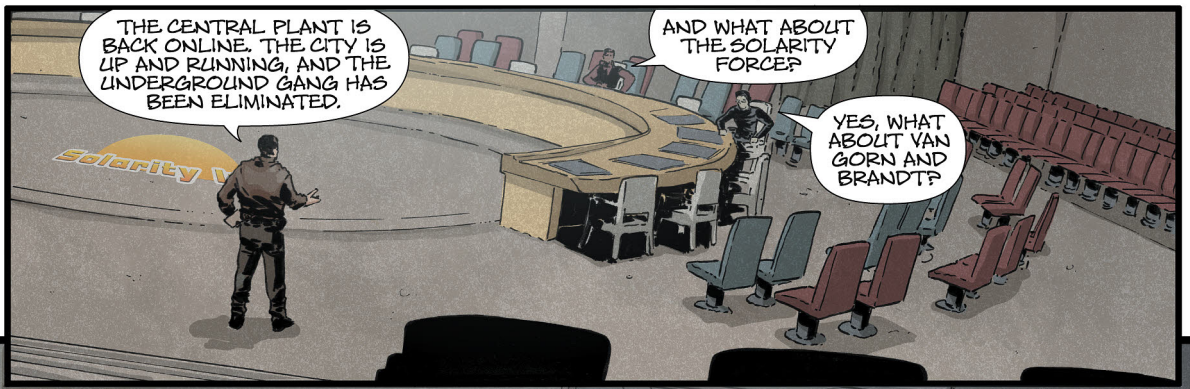
CIELO, IF YOU WON'T END THIS--



--I WILL!







THE CENTRAL PLANT IS BACK ONLINE. THE CITY IS UP AND RUNNING, AND THE UNDERGROUND GANG HAS BEEN ELIMINATED.

AND WHAT ABOUT THE SOLARITY FORCES?

YES, WHAT ABOUT VAN GORN AND BRANDT?



THEY'RE DEAD.

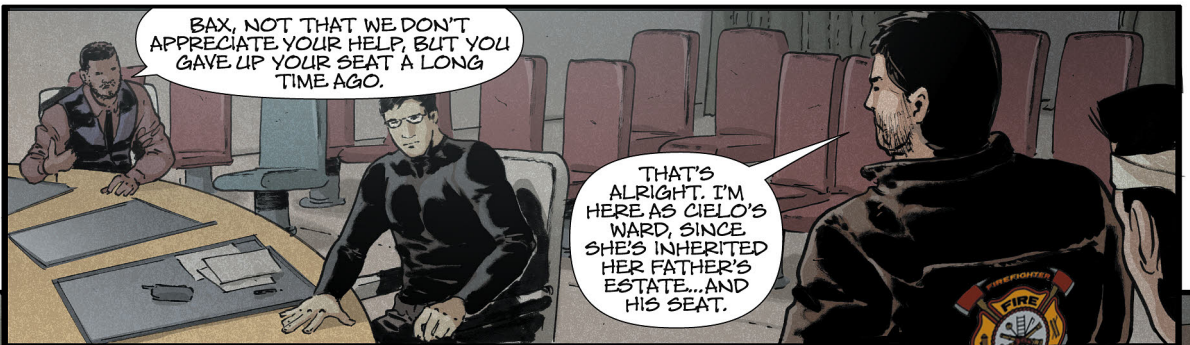


BAX? YOU'RE ALIVE?

WHO ARE ALL THESE MEN?

THESE ARE ICEMEN, WHO HAVE BEEN FIXING THIS CITY ALL THIS TIME.

THEY'RE GOING TO BE HELPING ME WHILE I SERVE ON YOUR BOARD.



BAX, NOT THAT WE DON'T APPRECIATE YOUR HELP, BUT YOU GAVE UP YOUR SEAT A LONG TIME AGO.

THAT'S ALRIGHT. I'M HERE AS CIELO'S WARD, SINCE SHE'S INHERITED HER FATHER'S ESTATE...AND HIS SEAT.



YOU KNOW THERE'S TWO OF US AND ONE OF YOU. YOU CAN'T REMOVE US.

YOU CAN STAY. YOU'LL BE NO PROBLEM, I'M SURE.

BUT SINCE SOLARITY WAS BRANDT'S DOMAIN--

YOU'LL RUN SOLARITY IN HER PLACE? I NEVER FIGURED YOU FOR THE POWER PLAYER, BAX.



NO, I'M NOT GOING TO RUN IT. WE'RE GOING TO TRANSFORM IT INTO A PUBLIC UTILITY.



THE ELECTRICITY IS OUR LEVERAGE. WITHOUT IT, WHAT REASON DO THE PEOPLE HAVE TO FOLLOW US? TRUST US?



WE'LL KEEP THEM SAFE. I'LL WORK WITH THE POLICE AND BEGIN PERMANENTLY USING PROTECTIVE ICE SUITS.



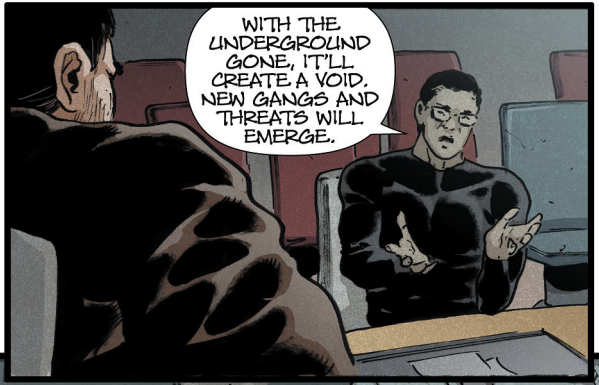
PUTTING THE SUITS OUT THERE... THAT COULD MAKE THEM ACCESSIBLE TO OUR RIVALS.



WE'RE NOT AGAINST ANY OF THIS, BAX, BUT IT'S ALL VERY HOPEFUL THINKING.



MAYBE IT'S TIME FOR SOME HOPEFUL THINKING.



WITH THE UNDERGROUND GONE, I'LL CREATE A VOID. NEW GANGS AND THREATS WILL EMERGE.



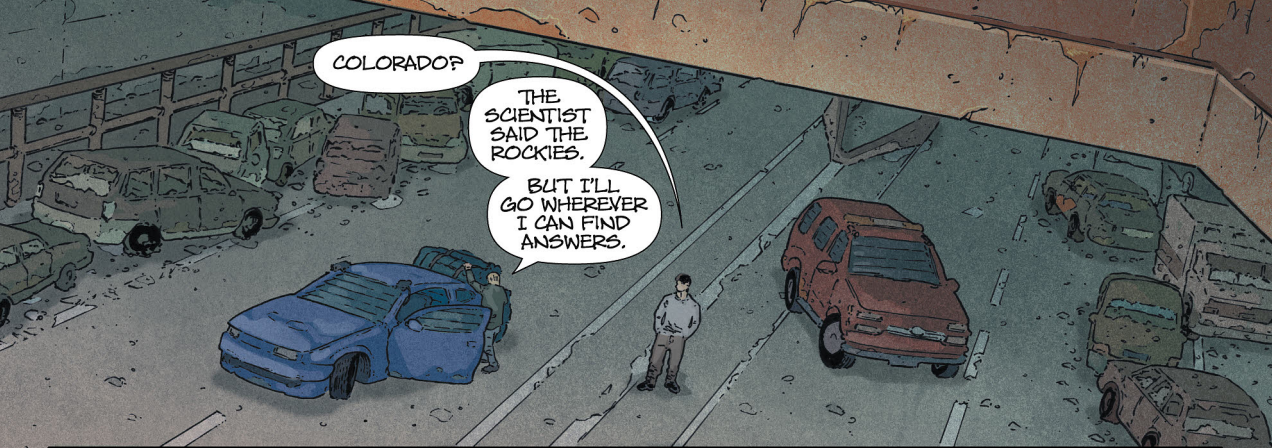
THERE WILL ALWAYS BE THREATS.

BUT WE'LL PUT OUR FAITH IN THE PEOPLE.

AND WHEN A FEW GO BAD...

...WE'LL HANDLE IT TOGETHER...

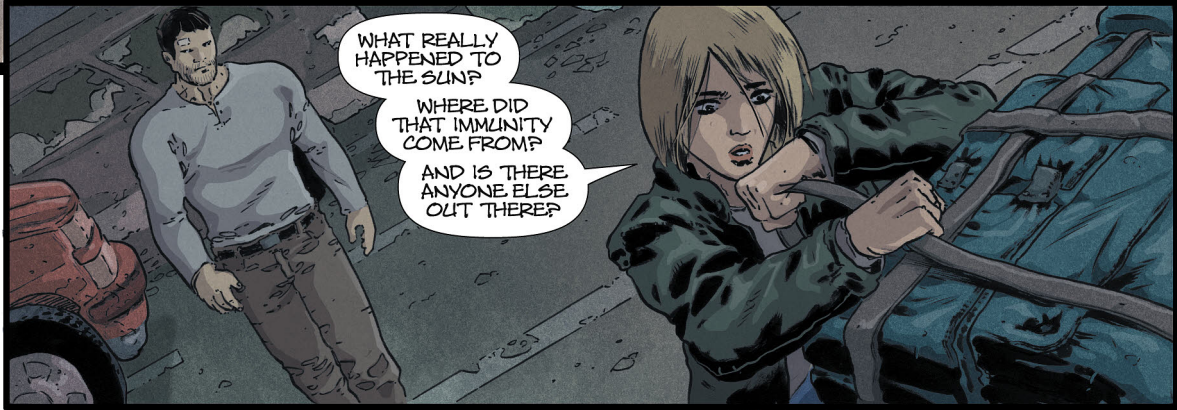
...AS A CITY.



COLORADO?

THE SCIENTIST SAID THE ROCKIES.

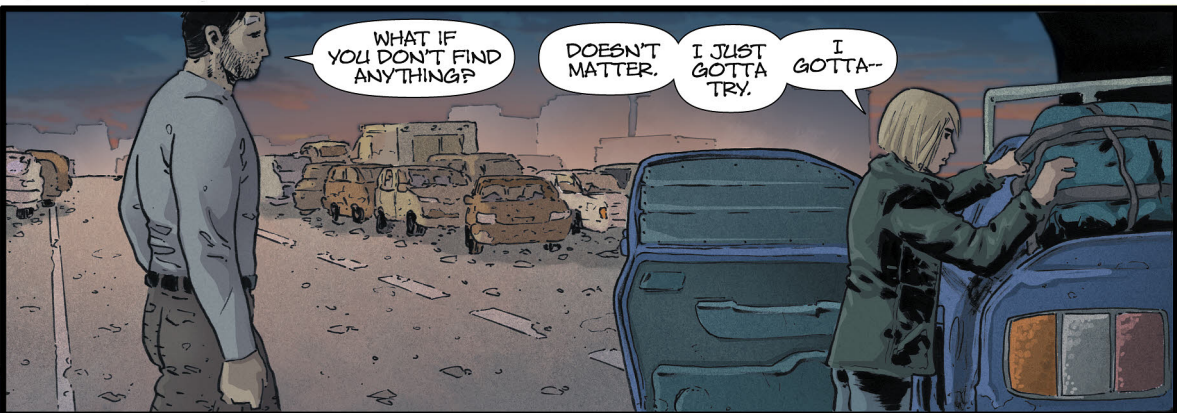
BUT I'LL GO WHEREVER I CAN FIND ANSWERS.



WHAT REALLY HAPPENED TO THE SUN?

WHERE DID THAT IMMUNITY COME FROM?

AND IS THERE ANYONE ELSE OUT THERE?



WHAT IF YOU DON'T FIND ANYTHING?

DOESN'T MATTER.

I JUST GOTTA TRY.

I GOTTA--

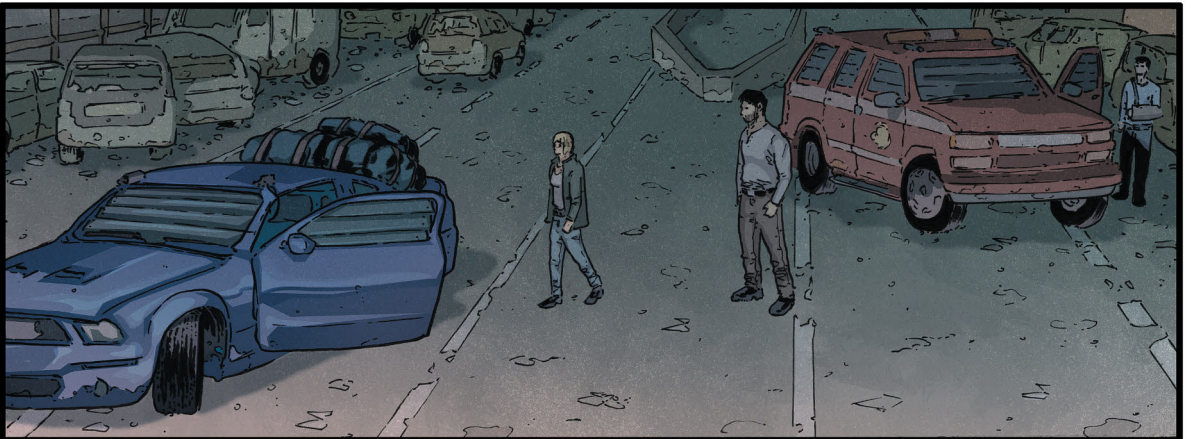
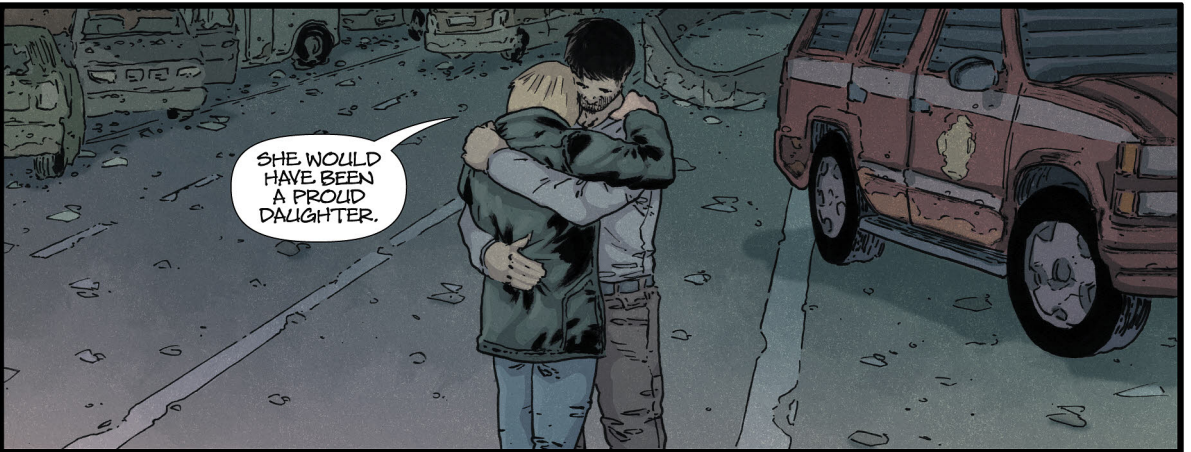
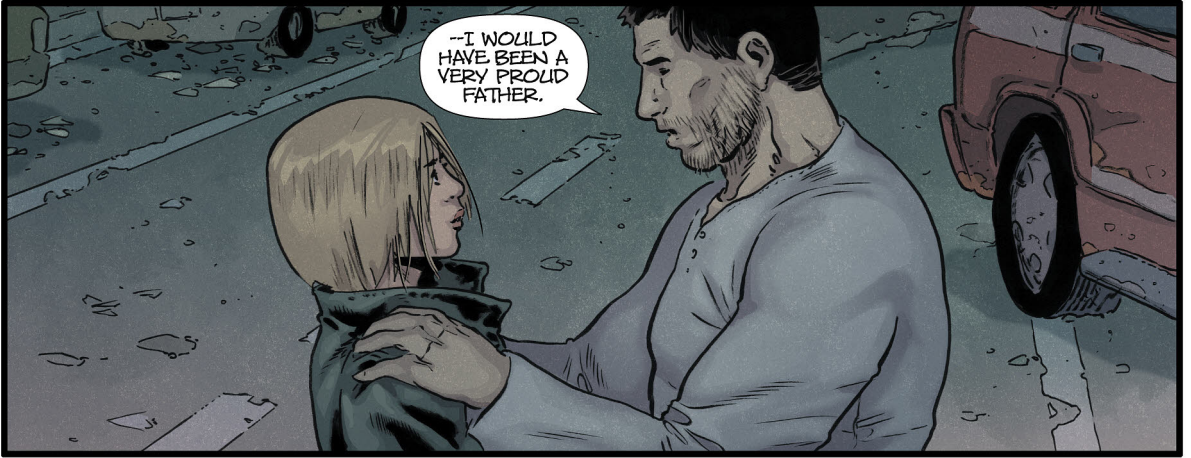
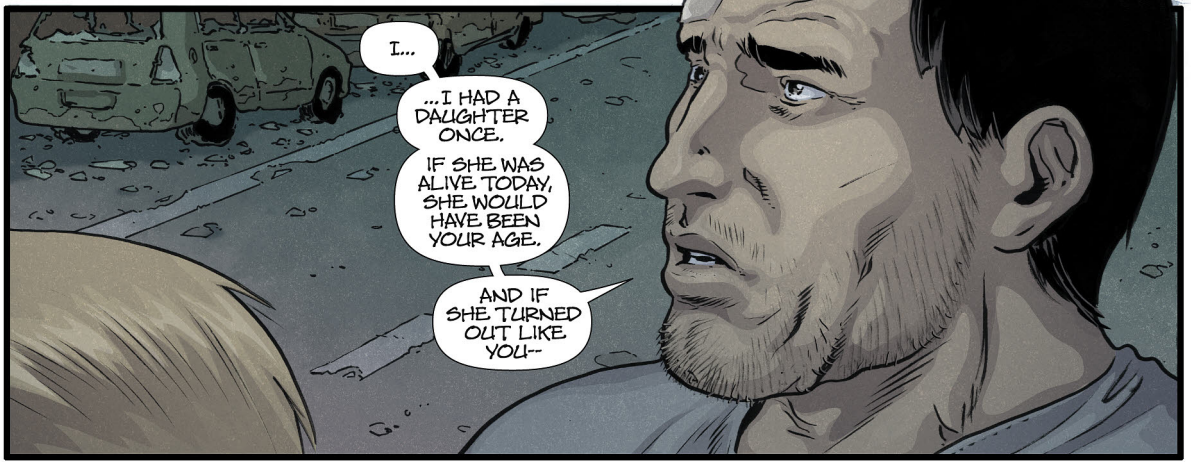


--FIND YOUR OWN WAY.



AND I KNOW THE CITY IS IN GOOD HANDS.

CIELO...

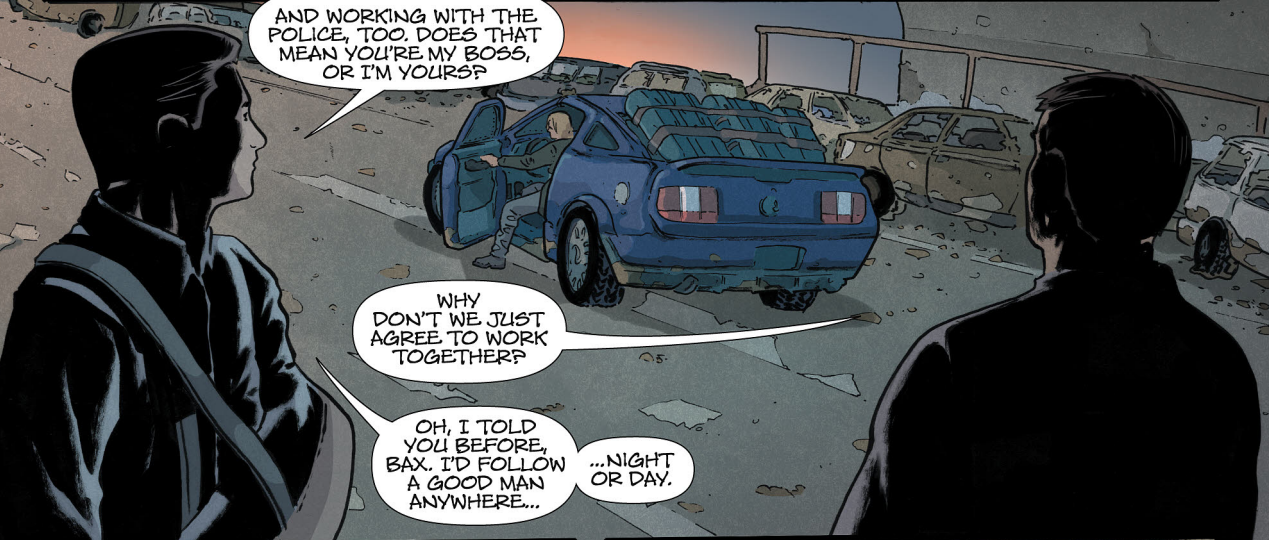




LOTS OF GOODBYES. SOLARITY, VAN GORN AND BRANDT. THE UNDERGROUND AND THE ALBINOS.

AND NOW, HER TOO.

DON'T WORRY, I'M STILL HERE.

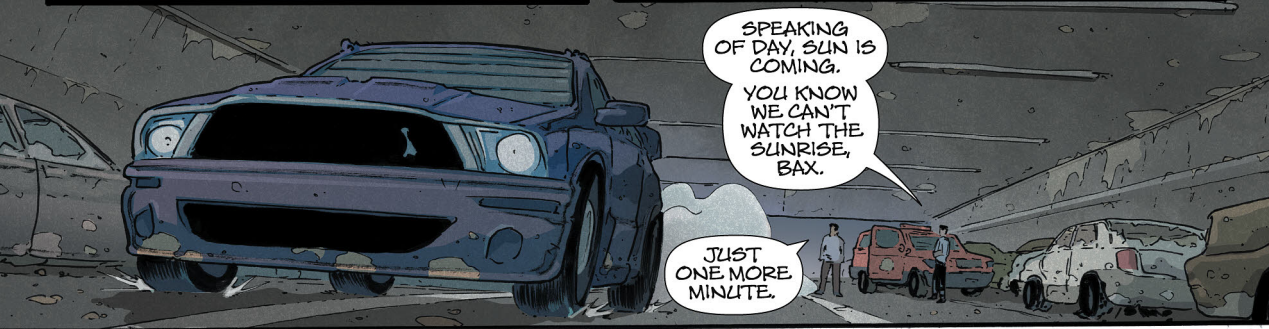
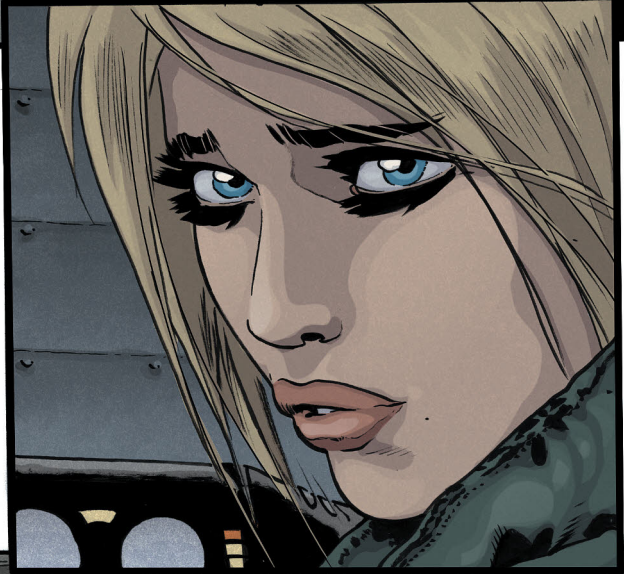


AND WORKING WITH THE POLICE, TOO. DOES THAT MEAN YOU'RE MY BOSS, OR I'M YOURS?

WHY DON'T WE JUST AGREE TO WORK TOGETHER?

OH, I TOLD YOU BEFORE, BAX. I'D FOLLOW A GOOD MAN ANYWHERE...

...NIGHT OR DAY.



SPEAKING OF DAY, SUN IS COMING.

YOU KNOW WE CAN'T WATCH THE SUNRISE, BAX.

JUST ONE MORE MINUTE.



THIS IS  
ENOUGH.

THE END

# TALKING ECLIPSE

With host Jace Milam of *The Comic Source*

**JACE:** All right, I'm here with Zack Kaplan, writer of ECLIPSE. It's been a long journey. It's come to a conclusion. Is it hard to believe it's over?

**ZACK:** Yeah, it's surreal. I've talked about this, but the whole journey of creating this comic was so uplifting in the response, and every chance we got to do a little more, and so it was very supportive. And yet, I always was unsure if the ground would ever fall out and how far would we really be able to go. So, it feels really good to have been able to tell the story 16 issues, to tell it on our terms, to be able to take the story to a very natural, organic conclusion. And yeah, I'm very proud of the comic series that we created, that will be on the shelves for years to come.

**JACE:** So you mentioned you got to do it on your own terms. So the story that you told was the story you envisioned in your head, it was how you always planned for this part of the story to come to a conclusion?

**ZACK:** The conclusion was always very much the way I thought it would be. I always envisioned Bax and Cielo and Nick and these final moments for them. That Solarity would come to an end. That the story of this mysterious cure and these albinos would finitely come to an end. That Nick would sacrifice himself for his city, but he would redeem himself in some ways as a father. That Bax would finally have a redemptive moment of stepping up and taking ownership of defending the city, and protecting the city, in his way as opposed to in other people's way. That Cielo would find peace with what had happened, and perhaps redefine her role; she's a very complex character, which I love. I knew that Parker was going to be that final antagonist that just tried to tear it all down, and obviously, I found a lot of the story along the way, but it ended very much the way I wanted.

**JACE:** Yeah, and the pacing really, it was a freight train, and the last issue, it really, really paid off. Let's talk about Bax, David Baxter, kind of our reluctant hero of the story. I think we talked about it the very first time, about that reluctance, and not even a reluctance to step up or be a hero, but a reluctance to even be seen, even be involved, even have any kind of relationship. So like you said, it really was a redemptive moment in the end, right?

**ZACK:** He starts off and you meet him, and first off, he's completely disconnected from the entire city, and he has nothing to do with anybody. He is on his way home, everyone is going about their day, and he is escaping. He isn't even going to save an old man that's being mugged nearby. He just has his head down. He could care less.



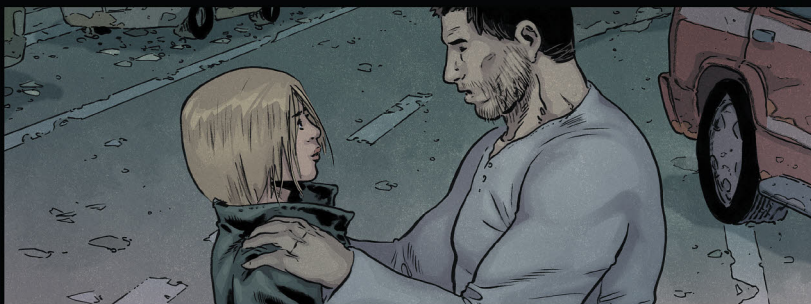
**ZACK:** And he slowly gets pulled into this case, this murder mystery, but ultimately, it's this slow boil for him about reconnecting to people, reconnecting to city, reconnecting to his sense of heroism and responsibility, and what's unfortunate is he finds that the landscape, there are all of these power struggles going on, that there is no team for him, that every team is trying to control the situation, and they're out for themselves. You should read ECLIPSE and find yourself kind of going "I don't know where Bax is supposed to be," because there is no right answer. The whole point was he continues to find himself in no-end situations because the situation is cynically set up against him, and it can only be repaired when he takes a step forward and says "I'm done with running, hiding, fighting for other people's ideals, I'm going to stand up what I think is right, I'm going to take responsibility, and whatever may come, I'm okay with that." He has this traumatic past of losing his family when he did that before, so his greatest fear is to be a hero again, to say what he thinks is right, because last time he thinks it got his family killed. But in actuality, his backstory reveals that he helped save the city, and so once again, in the end, his true self emerges. It's a very clear moral there for me, although it is very hard to execute in life, which is if you have beliefs about what is right, you have to stand up and fight for them, and speak out and do things.

**JACE:** Yeah, one thing that really struck me, and I don't know that I necessarily realized this until the final moment in the last issue, where he says to Cielo "My daughter would be about your age," and it's a real powerful, poignant moment, and it made me think all the way back...it's not just that he's disconnecting from everybody. He's not forgiving himself for the choices that he made, and at that moment, I realized now he is starting to forgiving himself where he can—

**ZACK:** —talk about it.

**JACE:** Yeah, and he can move past and he can see his daughter in Cielo.

**ZACK:** Yeah, that's established early on, and yet, I chose not to constantly address it, because I just wanted it to be one of those things that's there. If this was collected in an omnibus volume, you would sit down and read it, and it would be present there for you throughout the whole read. But he is not able to articulate it, and he's the only one who knows this. It had to be something that had to be saved for the very end when he can recognize it.



**ZACK:** And we kind of know that he lost his daughter, his daughter was young, and we know he's trying to save Cielo in a redemptive way, and Cielo becomes this character for him, where he's a protector for her, he always steps up to defend her. The irony being she has these two male figures in her life in this story: One, who really puts her secondary to the greater good at all times, and Bax, who actually is constantly faced with these greater-good scenarios. And he always chooses to protect the people he cares about first, because he's driven not by strategy or reason or thinking it out. He is driven by his heart and what he thinks is right, and if he has someone he cares about who is standing in front of him, he's going to protect that person.

**JACE:** And well, also, he doesn't want to see the past repeat itself, where he made that choice.

**ZACK:** Correct.

**JACE:** So we're talking a lot about Cielo, and obviously she grew a lot, and her relationship with Bax grew a lot. And when we see her in the first issue, she's kind of a spoiled little rich girl. I wonder, do you see it as a coming of age story for her, in terms of, she's her father's daughter, she's very much stubborn, like Nick is? Or is it maybe more that she is coming into her own as a person, she's growing up, gaining wisdom or experience? Or maybe a bit of both?

**ZACK:** It is absolutely a coming of age story, and I looked at a lot at what makes a coming of age story when I was writing her. She's got two very interesting parents. One is this guy who is very strategic and just thinking about the greater good. And then her mother, who we learn that she was this real fighter, but maybe not driven out of fear, but out of love. That she loved her city, she loved her people and she loved her family and she would die for them. And so she and Nick got along in their endeavor to save the city, so much that she was even willing to say "it's okay if you're not being a great father, because we're trying to do something very important here." But I think Cielo has so much anger over the loss of her mother. She doesn't understand why she's growing up without a mother. She doesn't understand anything. And it's so easy, and this is a very adolescent thing, to just find someone to blame and hate and rebel. And so she wants answers, but she really wants someone to rebel against. And it's so easy to blame her father and blame his company and the institution and say the problem is this and that, and we need to tear it all down, or expose it, or change it dramatically.





**ZACK:** And that's not actually a path to reconciliation. And so what she finds by developing a relationship with our final villain, Parker, is that no, this whole concept of just tearing it all down doesn't lead us anywhere, and that actually, Bax is the perfect example of what needs to happen, which is someone who says "I'm going to find peace and help everybody." And I think she learns that her rebellion was misguided, and she comes to appreciate her father in some ways. But there's still a lot of conflict, and I didn't want it to be tied in a neat bow for her. And I think that's what a coming of age is all about. Accepting that the world is gray. Accepting that sometimes your wanton rebellion is misplaced and you have to make tough decisions. The world is not black and white, or night and day. It's complex.

**JACE:** Yeah, she was searching for answers, and in a way, and it's a very young outlook, a very naïve outlook, to think that somebody else has the answers and can give them to you, and then you finally realize as you grow up that no, I have to go find the answers to my own questions myself, and that's where she goes.

**ZACK:** Right.

**JACE:** There's also a lot of societal impact at the end of the story because things are much more up in the air. Solarity is gone, as you mention. There's not this big hand controlling things. There's not Big Brother. So we start to think, well, there's a more optimistic feel, but in a way, it's a little incongruous because there are so many questions even, like what happens next?

**ZACK:** Yeah, it's a new beginning, and it would be very easy to see that going south. And there's this final scene where Bax comes into the Board, and he's finally retaking his seat at the table. And there are a couple other members of his old crew, who have survived and are voicing all of these concerns, and his response is, well, we'll handle it. And for me, there are always going to be dilemmas and challenges that cities face, and what's most important is the type of leader you have. And for so long, they had this mix of leaders who were out for themselves, and then someone like Nick, who was willing to make these compromises to try to protect the greater good, but nobody who was really leading with their heart and that really had a strong moral compass. And Bax is that person.



**ZACK:** You know, I found this piece of dialogue in the story. Everly has always been an interesting character, because he's very antagonistic so many times. He really changes his allegiances, and I even hated him in a lot of ways for some of the choices he had made, and I know Bax did not like him or approve of him, but there's this moment where they are on the way to the final confrontation, and I really spent a lot of time in that scene, and realizing that Everly's point of view — and what is his point of view? — and it's well, "what are my choices? You know? I'm not going to rebel. I'm not an adolescent. I have to pick a side. So, of course I keep changing sides. I'm trying to pick the best side and they are all terrible."

**JACE:** Right.

**ZACK:** "What are you doing about it? You're just hiding in your apartment complaining, Bax. If you're such a good man, step up already." And that was a very interesting outlook for Bax to hear, because I think it's the final outlook that stays with him. There are all these different voices that Bax hears as he is on his journey, from Nick, to Cielo, to Valerie, but in the end, it's that guy that gives the final words that Bax goes into that final confrontation saying "All right, I need to step up."

**JACE:** Yea, and another powerful moment when Everly says 'I told you, man, I will follow you anywhere. What took you so long? I've been waiting for this, finally.'

**ZACK:** Yeah.

**JACE:** Let's talk about some of the other themes that really played out over the course of the series. Self-determination was a big one. Obviously, here are all of these people underground. They have no say over whether they live or die. It's the corporate Solarity making sure they have food, water and energy. Now, you can look at it in terms of Cielo, her father wanting to protect her. You can look at in terms of Bax, he just wants to be left alone and keeps being pulled back in. So, self-determination is really a theme that as the series played out, came more to the forefront. Were you conscious of that or did it happen more organically?



**ZACK:** No, I wasn't conscious of it. I think it's just a natural evolution of the storytelling process. You start having these ideas of what it is about, and then you continue to steer that way, so as the story goes on, it solidifies more and more, and perhaps steeps to the surface. But self-determination is a really interesting topic to me. What drives us? How do we face conflict and challenges and dilemmas? Ultimately, the story is about this horrible tragedy that occurs with the sun, and what we do afterwards? And we're all quite familiar with things going on in our world now, and how depressing they can be at times, and it's so easy to just not address them. Man vs. society in the context of our commitment to meet conflicts, and that is all about determination. Nick has a tremendous amount of civic determination. He's all about, from the very beginning, how can we help the city, the people we care about, and our community.

**JACE:** Well, there could be a bit of an argument that Nick sometimes misses the forest from the trees. He's so single-minded in that.

**ZACK:** Absolutely. Nick's greatest flaw is thinking he's so smart that he can understand everything. And yet, he doesn't understand everything. And so, he's willing to make these horrible compromises. And he keeps thinking that he can manage and control the situation. And he can't. So, his intentions are always in the right place, but that's what his daughter keeps coming back to. You can't lead a larger community by trying to control everything. So obviously, there's a metaphor between the way Nick handles the city and the way he parents Cielo. This is all about respect vs control. I'm a parent, and I'm learning first hand with two young children that you cannot just control them. You have to respect and communicate with them. So, he's a deeply flawed character, and yet his self-determination is never in question.

**JACE:** Another part of him, too, gets into the next theme here, and it gets into the idea of who you can trust. Like you said, they hand over their self-determination, the average citizen of New York, because it's easy, because they are still dealing with this tragedy, so if someone wants to take on this Herculean job of our survival and our energy, then take it. And that's fine, as long as those people are trustworthy. But in the story, it asks who can we trust? Can we trust our government, and in this case, Solarity? But for Cielo, it's more personal, she feels like she can't even trust her own father, and in the end, it's the same person that's really at the head of the table.

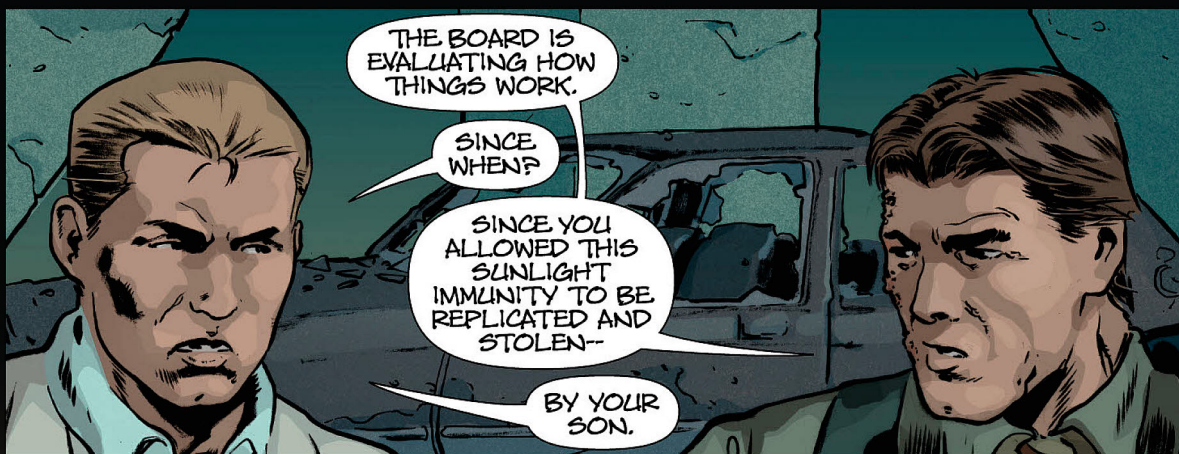
**ZACK:** And Bax is questioning whether or not he can trust himself. I mean there is a tremendous amount of trust issues in the story. That's all that Cielo is dealing with, and that's intrinsic to a thriller that has mysteries, that you are trying to uncover the truth of what is really going on and why are people doing what they are doing. And Nick is saying one thing, and what's true, and the Underground is saying another. The fact of the matter is, they were all fighting for this resource and trying to control it, and they are all complicit in this big mess they have created. But trust, Bax can't even really trust himself. One moment I loved discovering was when Bax and Cielo are reunited in the third arc. And it wasn't a happy moment. She didn't trust him.



**ZACK:** Here's a guy who reached out, protected her, saved her, and when the first killer was gone, Bax was taken away. He did other things. So why would she greet him warmly? Why would she not have resentment? You're just someone else who abandoned me, how can I trust your motives when you weren't there to protect me again? But in the end, they find a mutual trust, and it was important to end... Cielo, and the trust with her father is very interesting because he's manipulating her the whole time. And it's only at the very end, when he starts talking about her mother, and what made her mother special and important, and her mother had always told her to trust herself. That's a scene from the second arc. And so that's what ultimately gets her. And it's so hard for her to listen to Nick, because he's manipulated her. I would assume for readers, you aren't sure if she should be listening to him because he always manipulates him, but she kind of needs to listen to him now, because everything is falling apart, and he's not the bad guy now.

**JACE:** Now, you could look at Nick's final choice as him finally letting go. I'm going to have to make this great sacrifice and this means that the future is out of my control. Or this is the last grasp of what he can control. How do you consider it?

**ZACK:** You know, Nick starts off this fourth arc, and he's had this power dynamic shift between him and the rest of the Board. And they are starting to team up against him and resent him for his inability to deliver. And for whatever reason, he senses that he is losing the control he once had. I think he could get it back if he wanted to. He's a very smart strategist. But between that and the failure that he feels that he was unable to control this situation, and he almost gets himself and his daughter killed because they are caught out in Times Square, the city they wanted to protect is so lost, I think that he feels defeated in the final arc.



**ZACK:** And he is captured by this guy and tied to a post and forced to watch while everything unravels, and his own daughter doesn't even trust him to let him go when she can. So, I think he's at a breaking point. Once he gets free, and he's faced with this choice of I can go save myself and be smart and try to rebuild again, or I can do something heroic for the city, he goes that way, which I think is his true self that he's lost after so long. He was a firefighter who ran in to handle things, and over time, he got removed from that. So, you may feel sad, but it's a very optimistic moment for him to say it's okay, and he's been such a horrible father, and something about his example of saving the city, risking his life, and trying to make the world a better place for the future, there's just something there that felt very powerful and positive, and I really like him for those things.

**JACE:** Yeah, I read it that way too. He's finally letting go. I made the wrong choices, but this is how I can make up for it, and not only for the city, but also for my daughter, who's going to be able to see me, and guess what, I'm going to sacrifice myself, and I'm not going to be here anymore, and underneath that, I'm trusting that you are going to be okay without me. I'm not going to be pulling your strings or playing puppet master. You're going to be okay.

**ZACK:** Absolutely.

**JACE:** Let's talk about the visual look. Giovanni Timpano on the series with you from the beginning, absolutely incredible artist, and the look did kind of change over time, and it ends a little more optimistically than we have seen the city look before.

**ZACK:** Yeah, it does. I'll come back to Gio, because a large part of the change in the look is attributed to Flavio, who starts Issue #5 with us fresh out of art school, and really grows as the series goes on. And he learns to play with the colors and for his first arc on the book, we were trying to figure out what's the palette? What's the way to capture the right saturation and aesthetic of the book? Once he gets that, he has an opportunity to hone in on it more, and you see more textures, you see bolder colors being able to be used at times, and he really grows as a colorist. And his synergy with Gio grows. And Giovanni is just...amazing. And if you look at, well, his inks were, for me, extremely impressive just in the first arc. Seeing the level of detail and the passion he brought, and the cinematography and it just continues to evolve. So, yeah, I can see it in the covers, in the splash pages, in the close ups, the aesthetic has grown immensely. They just did a great job.

**JACE:** Last thing I want to talk to you about, and we've talked about this before. I love the world you've created. I would love to see more stories in ECLIPSE. Not going to put you on the spot, because we've talked about it before, but the way it ended with Cielo going out on her own to look for answers really does leave it wide open to find out what she discovers out there. So if you were to tell more stories, what path would you take? Can you tease anything, you don't have to give it away completely, but can you give us a little tease?

**ZACK:** If I were to do that, I would be tempted to leave New York. Sure, we could explore a new Bax in this role as protector of the city, the challenges that he will inevitably face, that's very interesting and fertile. But we started with that city and it was not right, and now it feels right, although uncertain. Cielo has the world before her. A lot of complexity and pain still left to deal with. She's a very interesting character to me. She's been reactive to everybody. And she's smart and capable, so I'd be very curious to see the challenges she would face now that she has left this adolescence behind her in this new world.



**ZACK:** Obviously, there are hints that this new cure, this sunlight immunity, there's a mention of the Rockies, I can tease that what was in my head was the NORAD—

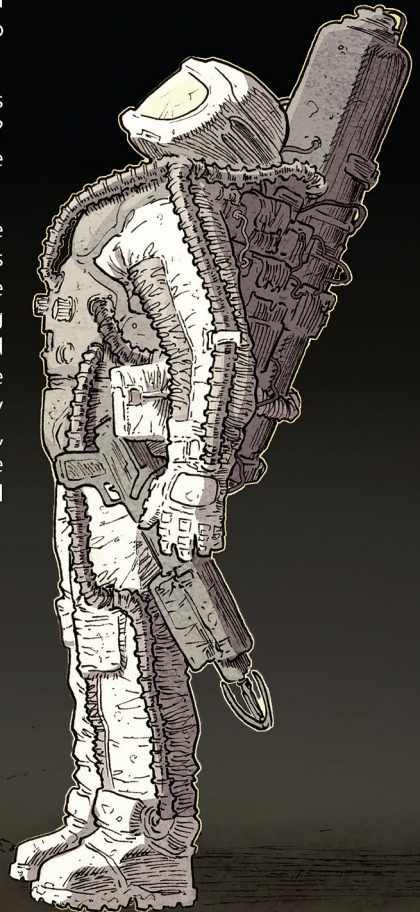
**JACE:** Right, Cheyenne Mountain complex.

**ZACK:** —The complex where the military would inevitably hide in the case of a catastrophes like this. So she has a lot of opportunity to discover more.

**JACE:** We will see what the future might hold. We will give you this opportunity as we wrap up here. Anything you want to say to the fans? I know you had a really loyal fanbase that followed this right from the start.

**ZACK:** You know, I did. I made this story, first and foremost, because it's the kind of thing that I would love to read. I love stuff that makes me think. I love complex characters. I love complex worlds. I love imaginative worlds. So every day, I got to wake up, I've been writing ECLIPSE for four years, and I got to create this amazing series, and so it was really something. I did not realize how fulfilling it would be to have such a supportive and engaged fan response. Whether they were reaching out on social media, or conventions, or emails, shops, reviewers, it's been really something else, and they have given me the opportunity to not only tell this story the way I wanted to, but to tell other stories.

So if you have been out there following ECLIPSE, from the bottom of my heart, **thank you.**





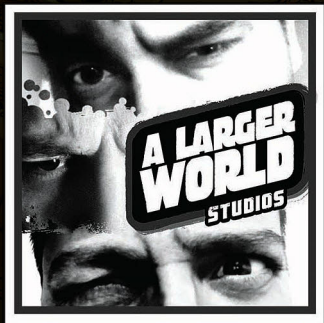
**ZACK KAPLAN** is a new comic book writer whose debut sci-fi series, *ECLIPSE*, exploded onto the scene in fall of 2016 to an amazing response. Zack's sophomore comic effort, *PORT OF EARTH*, also published by Image Comics and Top Cow Productions, released November 2017. Both *ECLIPSE* and *PORT OF EARTH* are currently in development to be TV series, and currently ongoing. Zack also writes *The Lost City Explorers* for Aftershock Comics. Zack taught screenwriting at the International Academy of Film and TV, located in the Philippines, and he also writes film and television.



**GIOVANNI TIMPANO** is an Italian comic book artist who works for several U.S.A. publishers. For Dynamite Entertainment he has drawn a long run on *The Shadow* ongoing series, but also the *Doc Savage/Shadow/Avenger* crossover: *Justice Inc.* and the *Lone/Ranger* team-up miniseries. He has also worked on the *G.I. Joe* series for IDW, *Hellraiser* for BOOM Studios, *Grimm Fairy Tales* for Zenescope and *CYBERFORCE* for Top Cow. Currently he is working on *ECLIPSE*, a monthly series published by Top Cow/Image Comics and the DC/Dynamite Crossover *The Shadow/Batman*.



**FLAVIO DISPENZA** is an Italian colorist. He attended the Fine Art Academy in Frosinone and the Scuola Internazionale di Comics in Rome. On the Italian market he worked for Manfont on *Quantum Academy-Cassandra* and *Quantum Academy-Ethan*. He also colored *Dago* for Editoriale Aurea. In 2017 he made his debut in the American market with *ECLIPSE* published by Top Cow/Image Comics on which he is currently working. He also colored the DC/Dynamite crossover *Shadow/Batman*.



**TROY PETERI**, Dave Lanphear and Joshua Cozine are collectively known as A Larger World Studios. They've lettered everything from *The Avengers*, *Iron Man*, *Wolverine*, *Amazing Spider-Man* and *X-Men* to more recent titles such as *WITCHBLADE*, *CYBERFORCE*, and *Batman/Wonder Woman: The Brave & The Bold*. They can be reached at [studio@alargerworld.com](mailto:studio@alargerworld.com) for your lettering and design needs. (Hooray, commerce!)

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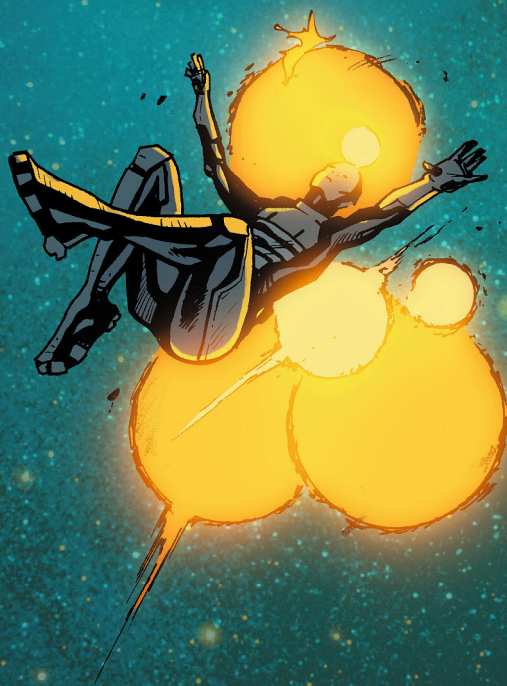
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