

SWC

STEVEN A. ROMAN • DAVID C. MATTHEWS

LORELEI™

30TH
ANNIVERSARY
EDITION

1
FREE
NOT FOR
REALE
MATURE
READERS

"Roman and Matthews have that magical combination of writing and art that many creators (and comic fans) dream of." — *Small Press Feedback*

SMAT 93

Story, Lettering, Production Design

STEVEN A. ROMAN

Art

DAVID C. MATTHEWS

Cover art

LOUIS SMALL JR.

Cover colors

ELISEU GOUVEIA

Lorelei logo design

DEAN MOTTER

Lorelei created by

STEVEN A. ROMAN

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Once she was Laurel Ash, a professional photographer who drew the unwanted attention of a lord of Hell and was pulled into his nightmarish plans. In the end, she became a sexual demon with an appetite for the souls of evildoers—a succubus named...

LAST TIME, IN *LORELEI* #0...

Marlene Sutton—an exotic dancer at The Inferno, a Times Square “gentlemen’s club”—was kidnapped by one of the patrons. She awoke in a cave deep in a wood, where she was introduced to the mysterious Arioch, who planned to use her in an arcane ritual.

And then, as Marlene watched in horror, Arioch began the rite by transforming into a creature born of nightmare...

CRITICAL ACCLAIM FOR *LORELEI*:

“Steve Roman and David Matthews team up to bring the world a beautiful comic book that contains both eroticism and storytelling. If you’re looking for a story that is different, well done, exciting, and one heck of a good read, you’ve gotta get this one.”—*The Comicist*

“*Lorelei* is exciting, provocative, and very entertaining. This is far and away the best horror comic I have seen in a long, long time!”—*Jazma Online*

“Good horror comics are few and far between, especially in a market dominated mostly by superheroes. I think things changed when *Lorelei* reached comic shops.”—*Broken Frontier*

Chapter 1

BIG TIME



FAME IS AN ODD THING.

FOR SOME, IT'S THRUST UPON THEM THROUGH UNEXPECTED CIRCUMSTANCE, SUCH AS THE PASSERBY WHO RESCUES CHILDREN FROM A BURNING BUILDING.



FOR OTHERS, IT'S A PLANNED EVENT, CULTIVATED FROM NATURAL TALENT AND A SHREWD BUSINESS SENSE.

Laurie, Cynthia's here. Are you ready yet?

Come on, kid! It's your big night!

HAZURGH!

IN THE END, IT ALL COMES DOWN TO HOW YOU HANDLE YOUR NEW-FOUND RECOGNITION...





HOW LONG HAS SHE BEEN IN THERE?

HALF-HOUR OR SO.

A HALF-HOUR?!

WHAT DOES SHE DO-- STORE FOOD LIKE A CAMEL?



UKK! UKK!

AH. SHE'S UP TO THE DRY HEAVES NOW.

SHOULDN'T BE LONG.



SO, CYNTHIA, YOU KNOW ANYONE WHO NEEDS A CLASSICALLY-TRAINED DANCER?

IS THAT WHAT YOU ARE?

I DIDN'T KNOW THEY TAUGHT STRIPPING AT JULLIARD.



I'M NOT A STRIPPER. I'M A PERFORMANCE ARTIST.

REALLY.

I DON'T REMEMBER MARTHA GRAHME EVER DANCING AROUND NAKED.



HEY, HOW LONG IS SHE GOING TO BE IN THERE?

BAM! BAM!

LAURIE, HONEY, HURRY UP! YOUR PUBLIC AWAITS!

SHE'S JUST HAVING OPENING NIGHT JITTERS. I GET 'EM ALL THE TIME.

WHAT'VE YOU GOT AGAINST MY DANCING?

HONEY, DANCING IS FRED ASTAIRE AND GINGER ROGERS, NOT SHAKING YOUR ASS IN SOMEONE'S FACE FOR TIPS.

BUT, LISTEN... IF I GET WORD THAT 2 LIVE CREW'S REUNITING AND WANTS TO HUMILIATE SOME HALF-NAKED WOMEN IN A VIDEO, I'LL BE SURE TO PASS YOUR NAME ALONG.

YEAH, BUT SHE DOESN'T HANG UPSIDE-DOWN FROM A POLE WHILE HER BOOBS ARE SLAPPING HER IN THE FACE.

DON'T DO ME ANY FAVORS. ANYTHING FOR THE ARTS, SWEETIE.

LET'S GO, LAURIE!
THERE CAN'T BE ANYTHING LEFT IN YOUR STOMACH, AND I'VE GOT A LIMO WAITING!

COMING... COMING...

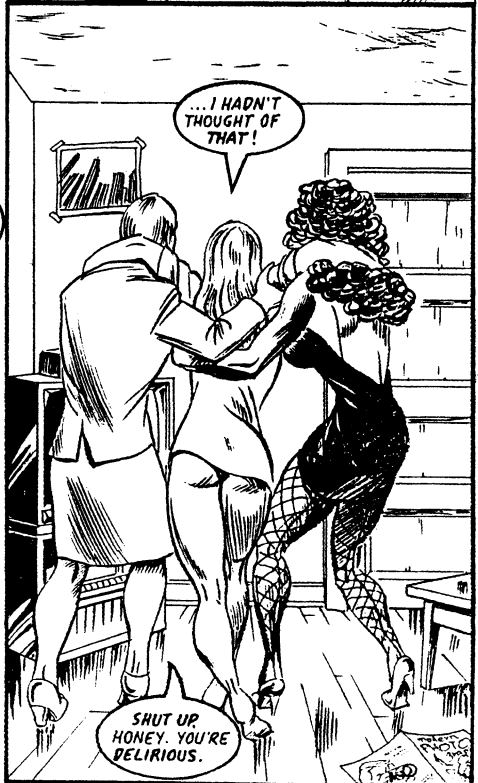
JESUS...
OH, MY GOD...

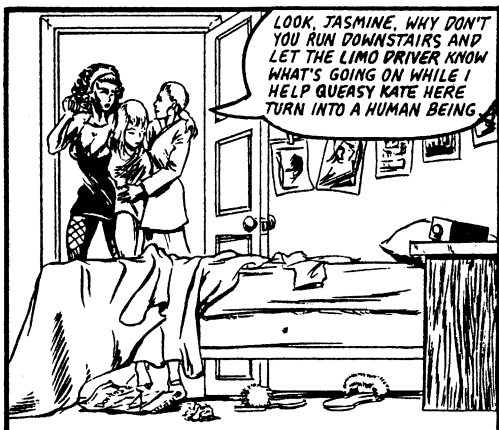
JESUS...

OH, MY GOD...

OH, MY GOD...







THE ONCE AND FUTURE KING

By CARL KOLCHAK NEW YORK

Richard Moore is king of all he surveys, and what he sees from the offices of Moore Communications, Inc., is a considerable chunk of Manhattan. Apartment complexes, restaurants, towering monolithic office buildings of glass and steel — all these are part of Moore's vast empire, not to mention casinos in New Jersey, a sports arena in Long Island, and a minor league baseball franchise. Some of his well-known competitors have joked that only a modern-day Faust could be this successful.

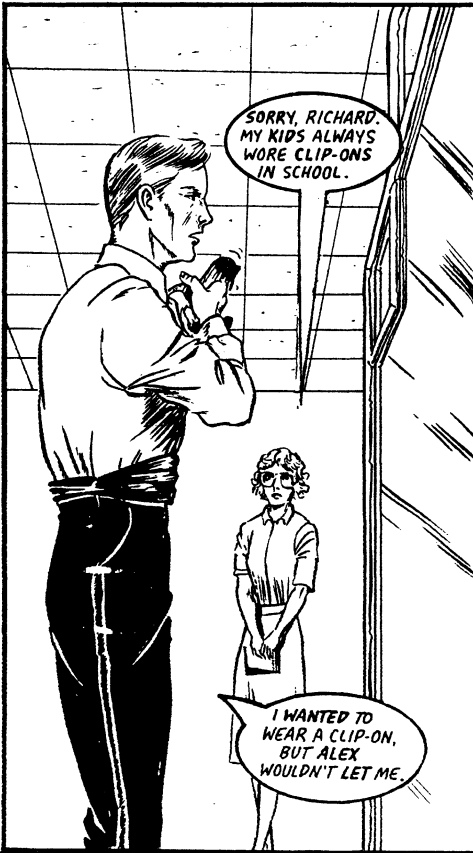
THEY DON'T KNOW THE HALF OF IT.

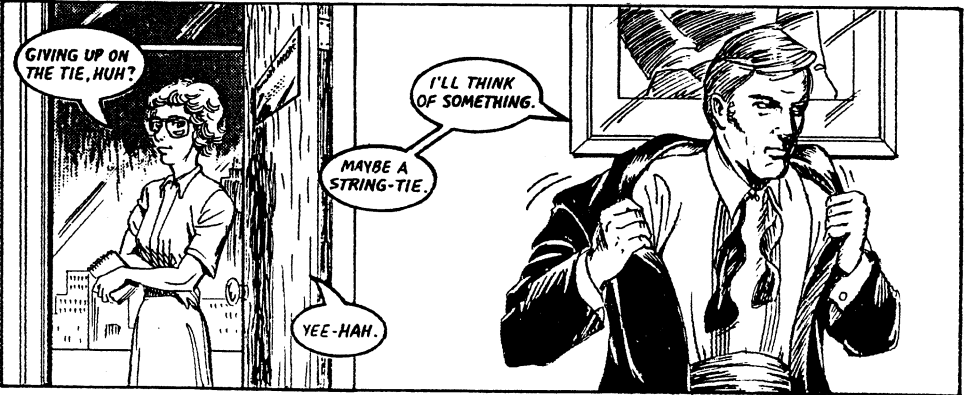
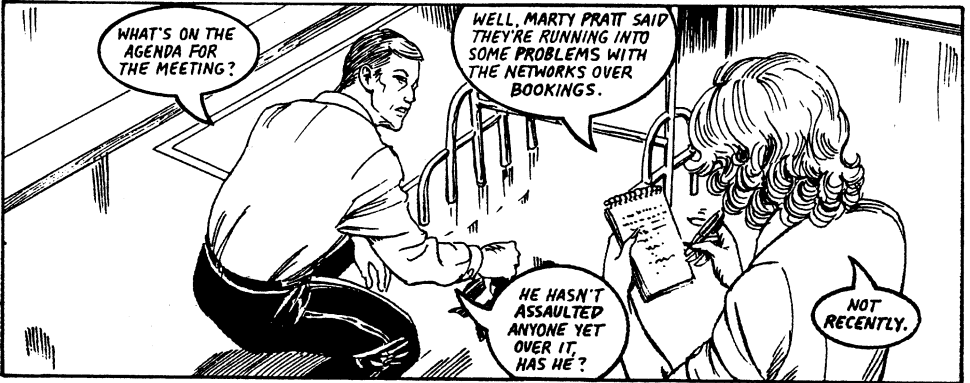
ALTHOUGH THAT WOULD BE HARD TO TELL RIGHT NOW...

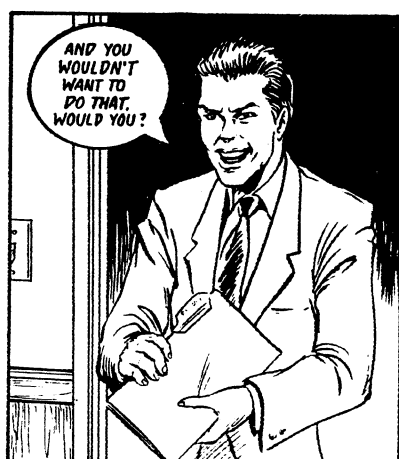
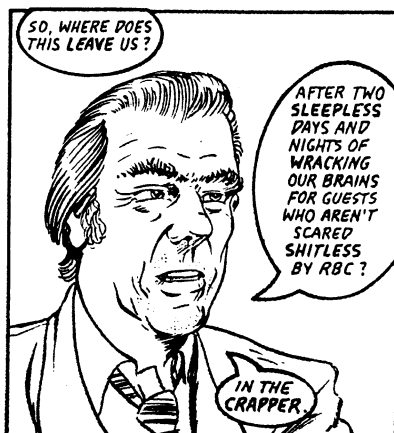
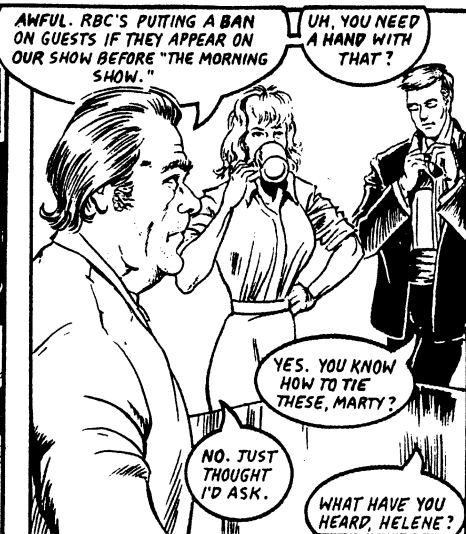
LET'S SEE...

THE LITTLE PIG CROSSES THE ROAD, GOES THROUGH THE TUNNEL, AND LOOPS AROUND THE OAK TREE...





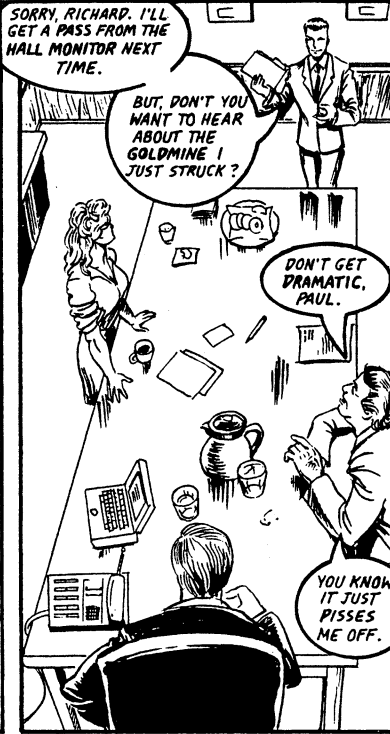






HELLO, PAUL.

NICE OF YOU TO JOIN US.

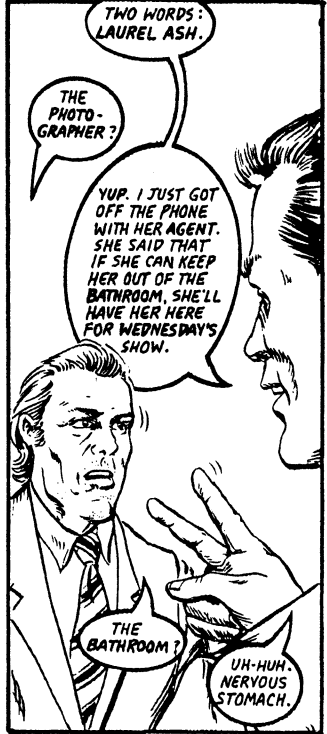


SORRY, RICHARD. I'LL GET A PASS FROM THE HALL MONITOR NEXT TIME.

BUT, DON'T YOU WANT TO HEAR ABOUT THE GOLDMINE I JUST STRUCK?

DON'T GET DRAMATIC, PAUL.

YOU KNOW IT JUST PISSES ME OFF.



TWO WORDS: LAUREL ASH.

THE PHOTOGRAPHER?

YUP. I JUST GOT OFF THE PHONE WITH HER AGENT. SHE SAID THAT IF SHE CAN KEEP HER OUT OF THE BATHROOM, SHE'LL HAVE HER HERE FOR WEDNESDAY'S SHOW.

THE BATHROOM?

UH-HUH. NERVOUS STOMACH.



PAUL, WHO ARE THE TWO CONGRESSMEN WHO TRIED TO CLOSE THE EXHIBITION IN WASHINGTON?

UMM... SIMPSON AND BARKER.

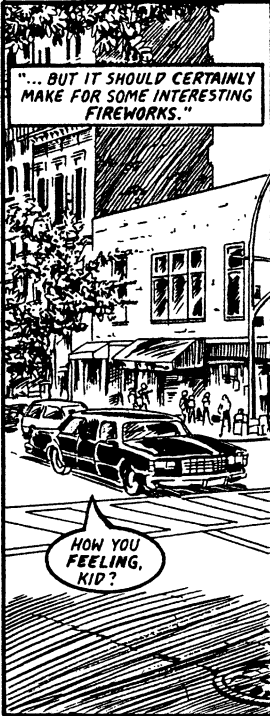
I REMEMBER NOW. THEY WENT BALLISTIC AT THE RECEPTION. THOUGHT THE SEMI-NUDE SHOTS OF THE 15-YEAR-OLD GIRL WERE PORNOGRAPHIC.



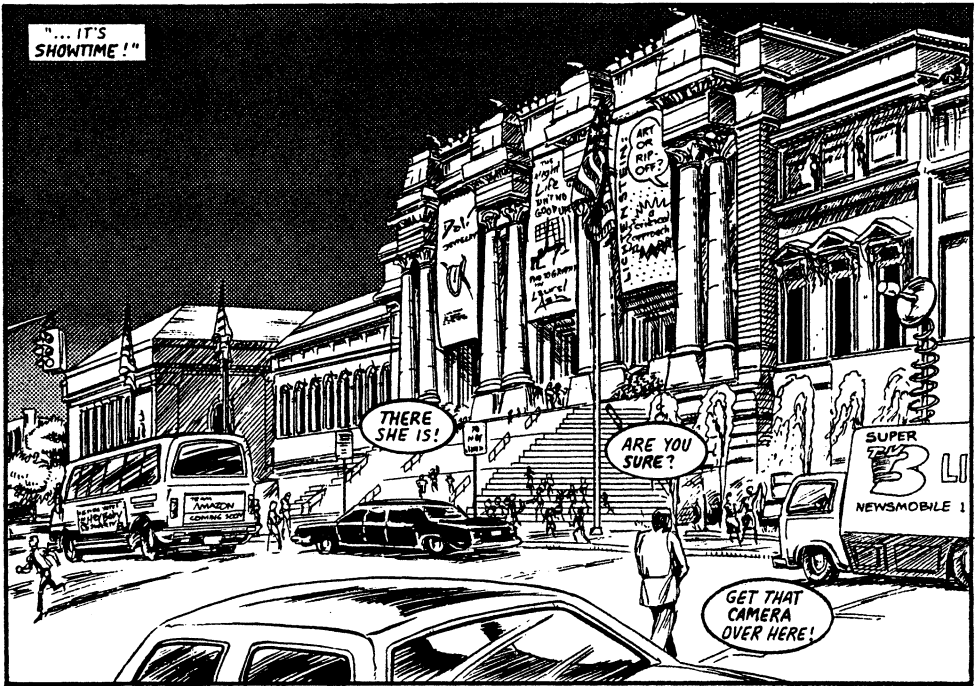
CAN WE GET THEM ON THE SHOW THAT DAY?

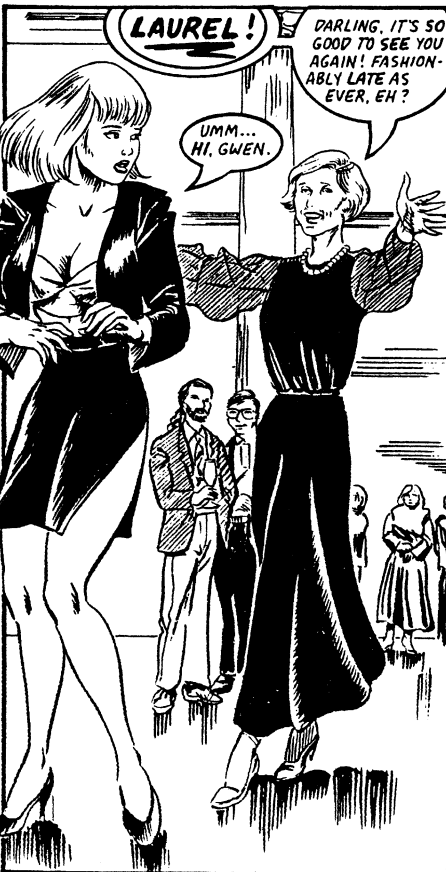
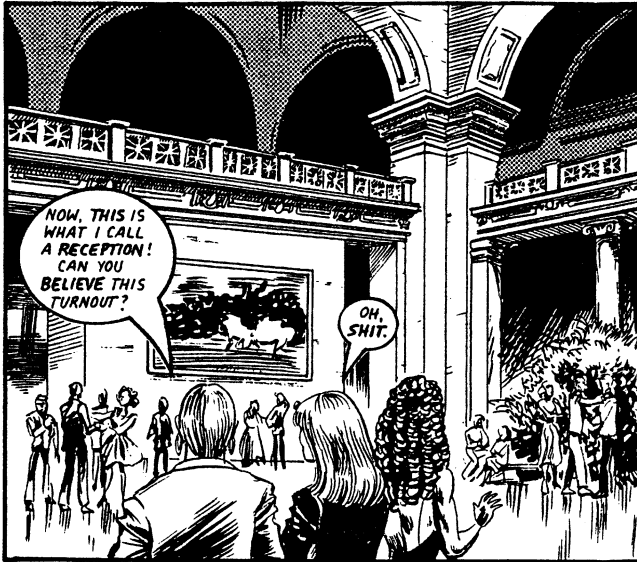
KIND' A LIKE PUTTING A GIRL SCOUT IN A RING WITH TWO PROFESSIONAL WRESTLERS. ISN'T IT?

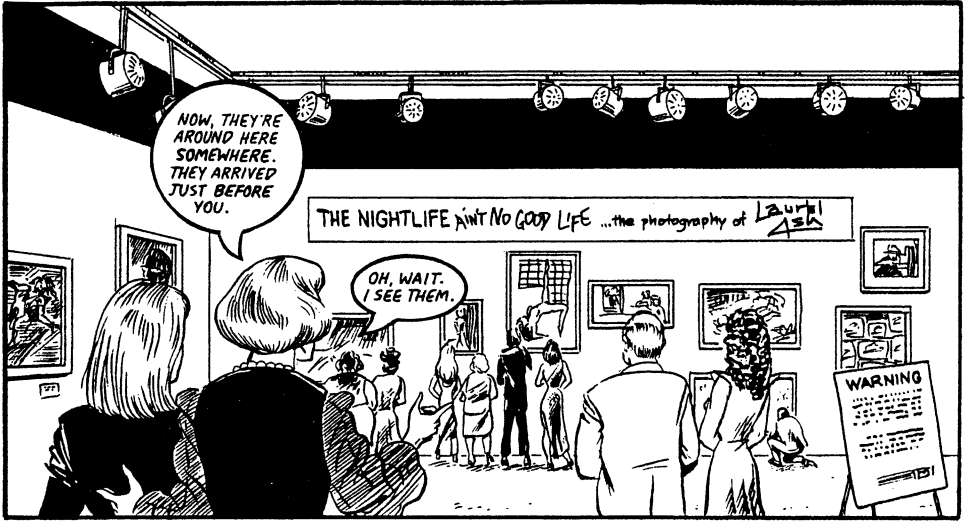
TRUE...

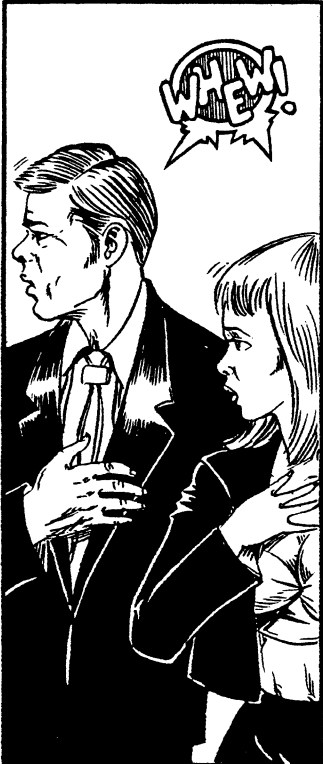


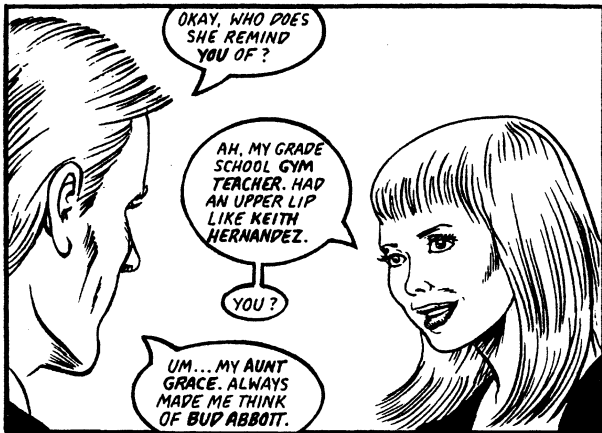
"... IT'S SHOWTIME!"















NEVER SAY DIE: The Publishing Origins of Lorelei



Illustration by
David C. Matthews

Thirty years—where has the time gone? It's almost hard to believe, but it really was in the spring of 1993 that StarWarp Concepts made the jump from publishing digest-size comics (the kind produced on 8.5"x11" sheets of paper folded in half and printed via photocopiers) to full-size comics. And just as with SWC's small-press iteration, it was Lorelei who led the way.

Lorelei, you see, was the first comic book character I'd created since my grade-school days. Like any kid who grew up reading comic books, I had dreams of becoming a comic professional, and with those dreams came all sorts of ideas for creating original superhero characters. Even better, I had likeminded friends who wrote and drew characters of their own: Eric Jamrich had *The Flaming Gladiator*, who wore armor that caught fire when activated (sort of like a warrior Human Torch). Peter Rocca had *Pulverizer Man*, whose hands could swell to massive sizes so he could smash bad guys (a power similar to what Marvel's current teen hero Ms. Marvel has).

My heroes were *DevilHawk*, a *Daredevil* knock-off, and *0013*—who, having gained powers after being hit on a street corner by a meteorite, wore a paper bag over his head instead of a mask (I was influenced by *Forbush Man*, Marvel's kitchen-pot-and-long-underwear-garbed comedic crime-fighter).

Of course, none of these heroes ever became household names, and we three would-be creators drifted off toward other pursuits (for example, I know Eric has become a successful or-

thopedic surgeon). The days of the League of Grade-School Superheroes were over.

But then, in the late 1980s—long after *DevilHawk* and *0013*, the *Flaming Gladiator* and *Pulverizer Man* had "retired"—I came across a magazine called *Small Press Comics Explosion*, edited and published by Tim Corrigan, who also published his own line of comic books. Except these weren't traditional comics, all full-sized and full color; they were "small-press" comics: digests (5.5"x8.5"—that sheet of paper folded in half that I mentioned before) and minis (that sheet folded twice over) turned out on photocopiers and sold through the mail. Comics written and drawn and self-published by folks who might never become famous, but they all had stories they wanted to tell, all had had dreams of making their own comic books—and they were *just doing it*.

For me, the timing of this discovery couldn't have come at a better time. The world of independent comics had exploded in 1984 with the arrival of Kevin Eastman and Peter Laird's *Teenage Mutant Ninja Turtles*. Black-and-white comics were now a viable market—still looked down upon by traditional comic readers who believed that a lack of color meant a comic was crap, but audiences were beginning to look past that and appreciate the work involved.

As a result, small-press comics now had an opportunity to shine. "Make Your Own Damn Comics!" was the rallying cry of the *Small Press Syndicate*, an organization of self-publishers who promoted one another's projects. And *Small Press*

Comics Explosion was the gateway to that world. Page after page of short reviews covering dozens of self-published titles. Ad upon ad from those very same creators, providing ordering information (and usually sold from their home address).

Suddenly, the old urge to be a comics creator started taking hold again...

I wasn't interested in going back to my old creations, though, or in concocting a new superhero. I decided to lean in another direction from crimefighters, toward the horror comics I really enjoyed reading in the 1970s: *Ghost Rider*. *Tomb of Dracula*. *Werewolf by Night*. *Vampirella*.

Lorelei was the result: a soul-devouring succubus inspired by *Vampirella* and Marvel's Satana, the Devil's Daughter (who was also a redheaded succubus). Lori made her small-press debut in January 1989, in the *Lorelei One-Shot Special*, a 20-page b&w digest. The art and lettering were admittedly rough—I was learning things as I went along—but when all was said and done, I'd Made My Own Damn Comic.

Holy Moses, I was a comic book publisher!

(By the way, you can read that story in *Lorelei: Genesis* which is available from the StarWarp Concepts online store.)

In 1992, I decided to take the next step and move from digests to full-size comics. Lorelei, of course, would headline her own series, but I felt that if it were to have any chance of success, I had to find a professional artist; my style—which had eventually morphed into an odd blend of Archie Comics, Frank Thorne (artist of Marvel's Red Sonja), and old-style cross-hatching—just wouldn't cut it.

Enter artist and fellow small-presser **David C. Matthews**

Dave was the creator/writer/artist of his own digest comic, *Satin Steele*, the adventures of a professional bodybuilder who fought animated dinosaur skeletons and the like down in Florida, where Dave lived. He'd also drawn the full-size indie miniseries *Maxwell Madd and His Wrestling Women*, done work for AC Comics (the home of superheroine group Femforce), and made a living as a sketch artist at Walt Disney World in Orlando. So, a real professional artist!

I believe it was Small Press Syndicate president Chris Erwin who suggested Dave, given both Dave and I were SPS members at the time. I reached out to Dave, he enthusiastically agreed to jump in, and we got to work, with me scripting and lettering (I got better as we went along) and he providing the fantastic artwork.

The last member to join the team was **Louis Small, Jr.**

Louis, who had never drawn a comic book in his life, had exploded on the scene in the fall of 1992 as the penciler of Harris Comics' relaunch of *Vampirella*, which they had acquired after the closure of Vampi's original home, Warren Publishing, in 1983. Problem was, Harris didn't really do much to promote Louis's contributions and he didn't appreciate the lack of attention.

So when Chris Erwin (that guy again!) pulled me over to Louis's artist alley table at an early '93 comic convention, and introduced me as "that guy I was telling you about who loves your work!" it didn't take long for us to hit it off—and for him to offer to draw the first Lorelei cover for free.

Lorelei #0 hit comic shops in the spring of 1993. For a comic that didn't even have the main character appear, it sold a respectable 2,500 copies—not bad for a b&w indie, and Louis's cover had definitely gotten retailers interested in ordering it.

Lorelei #1 (the issue you have here) did surprisingly better: 5,000 copies! The rule of comic publishing is that orders of your second issue will be half of the first's, but we'd beaten that rule; a second Louis cover no doubt helped that as well.

We also had good reviews helping us—people enjoyed both story and art, and looked forward to each issue. There was just one major problem...

The series wasn't generating any profits.

In those long-ago days before crowdfunding, the return on investment for me in producing and printing six quarterly issues was pretty much nonexistent. By 1995, I had to admit the publishing game wasn't working out as I'd hoped; *Lorelei* would have to go on indefinite hiatus.

Lori made a brief return in 1996, through Power Comics, an indie house that lasted only a few months before they folded (now you know the story behind Dave's pinup on the previous page, heralding Lori's "resurrection").

But never say die when it comes to supernatural characters. Lori eventually returned to comic shops in 2012, starring in the graphic novel *Lorelei: Sects and the City*, written by me (of course) and joined this time by artists Eliseu Gouveia, Steve Geiger, Neil Vokes, and Ernie Colon, and cover painter Esteban Maroto (and which is still on sale at the SWC store).

So, thirty years, and Lori still has adventures ahead of her. Now that you've had a peek at her early indie days, I hope you'll stick around to see just where those adventures take her!

—Steve Roman

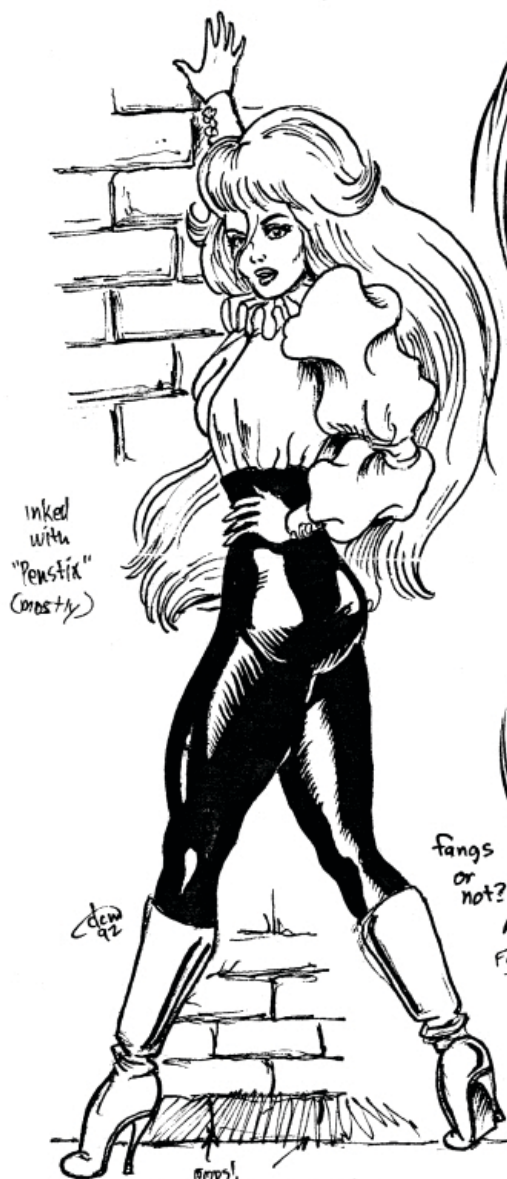
LORELEI: BEHIND THE SCENES

Sketches and Pin-ups by David C. Matthews

LORELEI

8/92

how big
is
big
hair



inked
with
"Penstix"
(mostly)

done
8/92

fangs
or
not? →
NO
FANGS

oops!
should've + have added that
last row of bricks!



↑
inked with brush
(but hurriedly!)
↓



LORELEI™

BONUS PINUP BY DAVID C. MATTHEWS

Lorelei♥ MEETS *Satin* STEELE ...

... THAT'S THE LAST
TIME I TAKE
SHE-HULK'S
ADVICE ON
WHICH HAIR-
DRESSER
TO GO
TO!

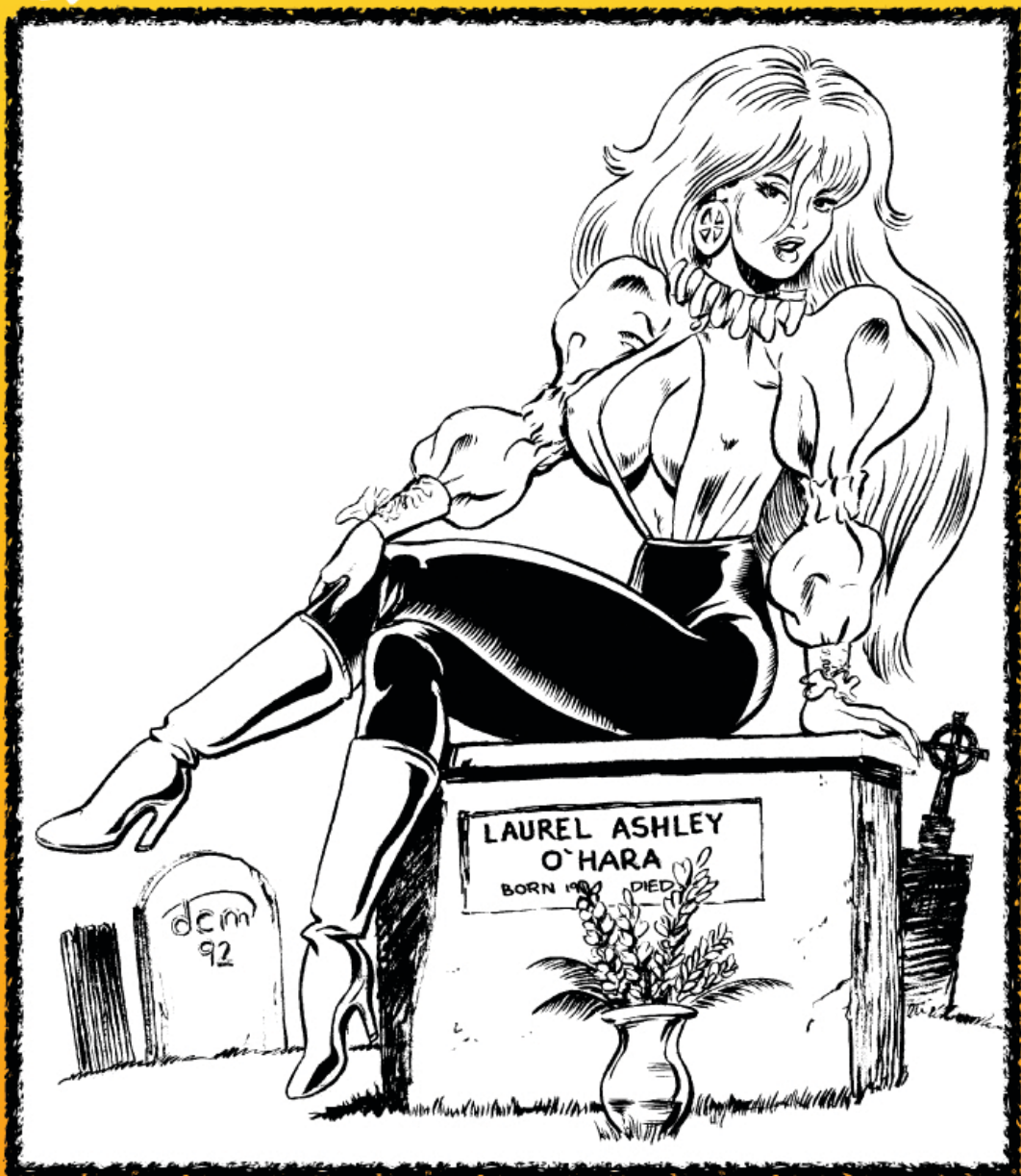
YOU AND
ME
BOTH!
=hfff=



SATIN STEELE™ & © 1992 David C. Matthews

LORELEI™

BONUS PINUP BY DAVID C. MATTHEWS



FOLLOW **LORELEI**™

IN THESE EXCITING ADVENTURES!



LORELEI: SECTS AND THE CITY

Graphic Novel • 152 pages
Mature Readers 18+
Story by Steven A. Roman
Art by Eliseu Gouveia,
Steve Geiger, Neil Vokes,
and Ernie Colon
Cover painting by Esteban Maroto

LORELEI: GENESIS

Comic Book • 24 pages
Stories and art by
Steven A. Roman



LORELEI PRESENTS: HOUSE MACABRE

Comic Book • 24 pages
Stories by Steven A. Roman & Dwight Jon Zimmerman
Art by Uriel Caton & Chuck Majewski, Lou Manna, John Pierard, and Juan Carlos Rendo
Cover art by Louis Small, Jr.



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FROM THE CREATOR OF LORELEI: AN EXCITING EXAMINATION OF THE QUEEN OF COMICS' BAD GIRLS!

The year was 1969. Neil Armstrong became the first man to walk on the moon. Over 300,000 music lovers flooded onto a farm outside Woodstock, NY for the ultimate concert. The Beatles recorded their final album.

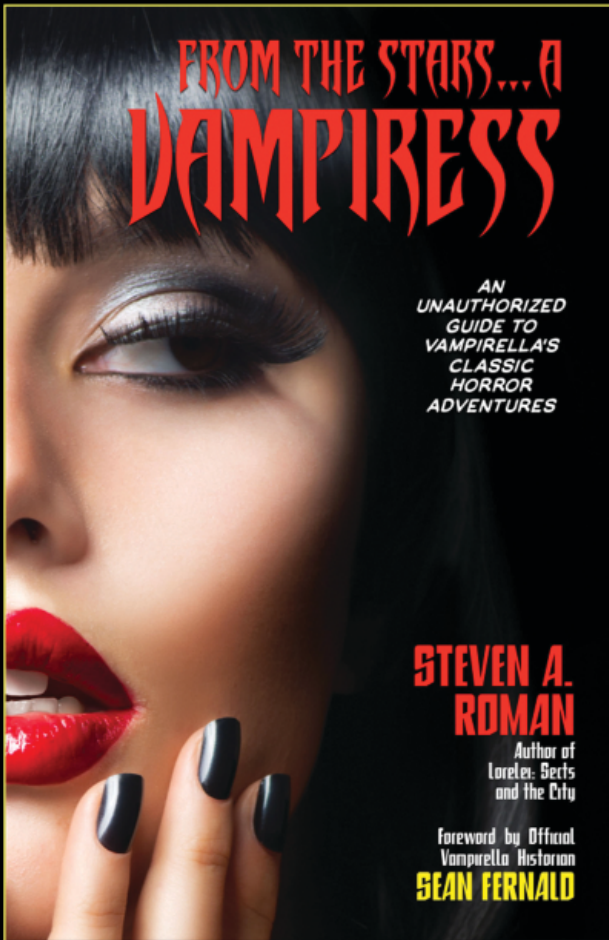
And crashing to Earth aboard a damaged spacecraft was a refugee from the distant planet Drakulon, whose inhabitants had drunk from rivers of blood—until they ultimately ran dry.

A huntress from the stars named... Vampirella!

Bestselling author Steven A. Roman examines the classic Warren Publishing adventures of the queen of the bad girls whose reign has lasted through five decades of comic books, novels, and magazines. It's a smorgasblood of information!

This book is unofficial and unauthorized. It is not authorized, approved, licensed, or endorsed by Dynamite Entertainment or any of its licensees.

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STARWARPCONCEPTS.COM.

"This is without a doubt *the* essential, authoritative reference book for anything related to the Warren-era Vampirella."—[Vampirella of Drakulon](#) (news blog)

"Everything you always wanted to know about Vampirella and then some!"—[Sam Irvin](#), director of *Elvira's Haunted Hills*

STARWARP CONCEPTS

www.starwarpconcepts.com

THE WOMAN WHO WOULD BE **LORELEI**...



Lorelei #1: The 30th Anniversary Special Edition is a reprint of the comic that helped launch StarWarp Concepts in 1993. Written and created by **Steven A. Roman** (*Lorelei: Sects and the City*) and drawn by **David C. Matthews** (*Heartstopper: The Legend of La Bella Tenebrosa*), it introduced readers to celebrated professional photographer Laurel Ashley O'Hara, on the day that would change her life forever—a day when a major exhibition of her work was opening at a prestigious New York museum...and the day she unfortunately met the charming but dangerous Ariocho—a lord of hell!

Cover art by **LOUIS SMALL, JR.**

(*Vampirella*, *Vampirella Strikes*,
Codename: Knockout, *Ms. Mystic*)

STARWARP CONCEPTS

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Cover colors by Eliseu Gouveia
Lorelei logo designed by Dean Motter