



BRIAN WOOD + GARRY BROWN + DANIJEL ZEZEJ + JORDIE BELLAIRE

THE MASSIVE

SAHARA



THE MASSIVE™

"[Brian] Wood's post-Crash world is still just as big as it was before, and he continues to find intriguing ways to explore it, while building up enough history and characters within the context of the series to keep it exciting."

— Comic Book Resources

"*THE MASSIVE* HAS NEVER BEEN MORE EXCITING."

— COMICS BULLETIN

"Comic book fans should jump on immediately."

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LIFE GOES ON BASIL TSIMOYIANIS

August 24, 2012: What the fuck are we doing? The question kept echoing in my ears. It was mixed with a loop of inaudible yelling, breaking waves, roaring engines, and blasts of water cannons.

I was far from home. A foreigner. Suspended from an oil rig in the Pechora Sea. Our ship, the Arctic Sunrise, waded in the distance.

Extremely low temps and violent storms are ordinary here. Ice and darkness stick around for much of the year. It's a pretty lonely place if you don't have a fur coat or a base layer of fat. This is the new frontier of oil extraction. Rising global temps and shrinking icecaps have made it profitable to take once-inaccessible resources, and the wolves are circling—with guns. Here sits Gazprom's first "Arctic-class ice-resistant oil rig," the Prirazlomnaya. A syringe capable of destroying the last remaining wilderness and any potential we have to live on this planet. And I've come with some Greenpeace comrades to confront them.

In *The Massive*, Brian Wood presents a world in ruins. Modern society has fallen and humanity's existence, or preservation of that very ideal, limps to continue with a renegade crew struggling to agree as shipmates and survivors. What we find is a world not much different from our own—a world that is more vulnerable to our choices than ever before.

Blame BP and forget the problem. The Deepwater Horizon oil spill gave us a villain to blame, like they were some sort of rogue marksman. The narrative was crafted by government, media, and oil companies alike.

The next year oil giant Gazprom tows the Prirazlomnaya into the Arctic Circle, and Royal Dutch Shell sets its eyes on Alaska (both are now partners in the development of shale oil and Arctic offshore oil projects). Meanwhile, the clean-up efforts and investigations surrounding the Deepwater Horizon oil spill continue.

The Exxon Valdez has been dwarfed by the BP Gulf spill, a reenactment of Love Canal takes place in Appalachia as the coal industry contaminates the water supply, and genocide continues as fracking and tar-sands development poison indigenous peoples and their lands. History repeats, and low-income communities and communities of color take the brunt of the damage.

Three of us hunker down in a 7 x 4-foot ledge blocking a passenger vessel attempting a shift change. There's no way to get comfortable on this thing, hanging sixty feet up the steel skirt of an oil rig. Orders come, and frustrated workers start the fire hoses.

Hours pass.

The hosing is relentless, and hypothermia presents itself for the first time. A cast-iron ballast ball is dropped and crashes into the rig beside us. Tensions are growing . . .

A week later I return home. There were no arrests. Gazprom cancels the start of oil production for the season due to safety concerns. The Arctic Sunrise continues north, where it'll document the lowest sea-ice level ever recorded.

Seasons change, my family's concerns wane, I marry a woman who puts me on the far right in comparison, and the seesaw effect of working for a big green continues. Shit happens, life goes on.

The Kapital combs the seas in search of its missing sister ship, *The Massive*. Fighting, wandering, remembering . . . What the fuck are they doing? In some ways, I hate Wood for taking stories of hard-hitting direct action and turning them inside out. But it may be what I need. There's too much at stake to be stuck in any one group, people, place of privilege, ideology, or movement. And Wood makes me grapple with it. *The Massive* doesn't hesitate to throw you into the struggle and our common fate headfirst. It's a fine line between fiction, reality, and identity.

September 18, 2013: A year later, the Arctic Sunrise returns to the Pechora Sea to peacefully protest drilling in the Arctic. Russian military seize the ship, crew, and accompanying journalists with Kalashnikovs in hand. All are taken to Russia, detained, and charged with piracy, which is later replaced by hooliganism. They face seven years in prison.

December 25, 2013: The twenty-eight activists and two freelance journalists are granted amnesty by the Russian government following burgeoning pressure from the international community. It's Christmas. The Arctic 30 are free.

Two days later Gazprom announces that it has produced the first quantities of commercial oil, and Russia plans for the Olympics.

June 6, 2014: The Russian Investigative Committee releases the Arctic Sunrise back to Greenpeace.

The Massive is not about the death of our planet. The world will go on without us. That's the irony of a post-everything world. It reminds us what's at stake—everything. The reality of *The Massive* lies in its fiction, and I sure as hell don't want to live in a sovereign nation of oil platforms destined for collapse. Life goes on, but the fight is not over.

Basil Tsimoyianis works as a training coordinator for Greenpeace USA's Action Team. In his spare time he maintains RopeGuerrilla.org—a project dedicated to climbing and rigging for activists, rebels, and radicals in the vertical world. He lives in Oakland, CA.



PĀRTIKAS
UDENS
ENERGIJAS

TIE, KURI PADARA NEIESĒJAMI
MIERMĪLĪĢO REVOLŪCIJU PADARĪT
VĀRĪBĀRĪGAS REVOLŪCIJAS
NEZĒRĒJAMA

ATPILN

PĀRTIKAS

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After a series of unexplainable catastrophic events, a crew of environmentalists traverse the open seas in search of their missing sister ship, *The Massive*.

The fourth and penultimate volume of the series, *Sahara*, sees Captain Callum Israel and his first mate aboard the *Kapital*, Mag Nagendra, pursue a dangerous foe across a devastated eastern Europe, and the mercurial Mary turns up in northern Africa, providing security for a four-mile-long water convoy. In this dangerous new future of the post-Crash, the crew of Ninth Wave realize that the past never lets go.

The sci-fi epic by *New York Times* best-selling author Brian Wood (*DMZ*, *Northlanders*) continues the search for answers in a broken world, with stunning art by Garry Brown (*Mass Effect*) and Danijel Zezelj (*Luna Park*, *Loveless*).

BRIAN WOOD + GARRY BROWN + DANIJEL ZEZEJ + JORDIE BELLAIRE

THE MASSIVE

VOLUME 4
SAHARA

INTRODUCTION BY BASIL TSIMOYIANIS
OF GREENPEACE INTERNATIONAL

"THE MASSIVE IS A TITLE EVERY COMIC FAN SHOULD BE READING."

—GEEK UNLEASHED

"For fans who miss his work on *DMZ*, Brian Wood is delivering just as timely and important a book with *The Massive*, a hyper intelligent look at a dystopian future where society as we know it has ended following an environmental and economic collapse."

—Comic Book Resources

"A QUIETLY FASCINATING READ."

—CRAVE ONLINE

"[Brian] Wood has never shied away from asking tough questions about the price of civilization and the inevitability of change."

—Suvudu

"[BRIAN] WOOD MANAGES TO PERFECTLY BLEND SUSPENSE AND MORAL PHILOSOPHIES WITH GEO-POLITICAL BRUSHSTROKES TO CREATE ONE OF THE FRESHEST BOOKS ON SHELVES."

—COMPLEX

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