O.K., BODE! I IS STILL WAITIN' FER YOU TO DO A FUKIN' TRICK!

YEP! EVEN IF YOU IS Da... Da Creator... You still gotta do a trick now an' THEN TO KEEP DA FAITHFUL HIGH!

I DO NOT, I AM THE CREATOR! I ONLY HAVE ONE TRICK AND I'M DONE.

Hey, Asshole. If you doesn't get the one da fukin' trick I is gonna kick yer balls all da way to da Laughin' Light.

Da Terminal Trick

Oh, Very Well... Look! There goes Halley's Comet!!

What... Huh

Fuker, you lie. There's no... Aah!

Gasp; Bode!

He's gone... He's left us here...

It's... its only a trick... only a trick...
BAY CON 1

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DON'T MISS ALL THE CUT UPS AT BAY CON

BEST WISHES FROM SHORT RIBS & FRANK HILL
SUGGEST MASK... (AS IN ORIGINAL
HAWKMAN) TO "STRIKE FEAR IN
THE HEARTS OF EVIL-
DOERS"... IF LOGICAL
REASON FOR
FLIGHT IS
NECESSARY,
COULD HAVE
ROCKET
STRAPPED
IN BACK,
BETWEEN
WINGS...
KUBERT is a name that's been associated with the comics industry for quite some time. In fact, Joe's been at it now for 36 years. Ahh, the inevitable question: "How does he do it?"

1938: Joe Kubert, 12 years old and still in high school, is already "in the business." Reflecting on his earliest efforts, Joe said: "I started working for Mr. Harry A. Chesler...I worked in his office 14 hours a day, after school, and he gave me five dollars a week. ...I was allowed to look over the artists' shoulders and watch them work -- and to ask their criticisms of my own work. These guys were just wonderful -- their patience and their helping hands did much to engender a desire in a very young boy to be a successful cartoonist."

In 1942, Joe's first strip work, Volton, appeared in an issue of Catman comics. After that, he worked as an inker on a character called Spirit, with Lou Fine and Alex Rentsky. Then, in a 1944 issue of All Star Comics, Kubert's first job for National was printed. Through the rest of the 40's, changing and developing his style as he went, he handled a good number of DC's heroes, including: The Flash, Wildcat, Zatara, Crimson Avenger, Shining Knight, Roughboy Legion, Star Spangled Kid, Sargeant Sarge, and Johnny Quick.

During the 50's, Joe slackened his pace at National to do some freelancing for other companies. Crimebuster for Lev Gleason Pub., Son of Sinbad and some terror tales for St. John Pub., Archie (when Bob Montana first created the character for MLJ); small jobs for Avon and the others (besides his DC work) where he handled characters like The Vigilante, Dr. Fate, Black Cat, Jesse James, and the Boy Commandos; and even a short stint with DC.

The two achievements of these years that stand above all his other efforts are Viking Prince, done with Robert Kanigher for DC; and THE, done with Norm Maurer for Archer St. John.

Having full-reign at the St. John studio, Kubert took new directions with his mags. He and Maurer developed for the comics media what was then popular in films: 3-D. Mighty Mouse was the first 3-D comic published, but THE is what the fans remember. Said Joe concerning his St. John work: "My preference toward THE is simply because this is my own personal idea and property. In the 700 books (1,000,000 each age); 200 pages; 245 artists wrote it, drew it, lettered it, colored it; and at one point, took the original art down to the engraver and set 'em up in front of the cameras, for shots to be set on the metal to be etched."

In 1958, Joe went back to DC full-time. The creation and development of Hawkman and (with Bob Kanigher) Sgt. Rock, as well as other projects, large and small, kept him extremely busy... but happy. "Unlike many people in the comic book business," remarked Kubert, "I don't feel myself demeaned in working for comics. The fact is, I've always enjoyed this media and I've always given what I felt was my best to it. I'm not 'saving' my 'greatest works' for painting, or advertising art, or even 'pop' art! My best efforts are what you see now!"

However, in the spring of 1966, Joe left the DC bullpen once again. This time to collaborate with writer Robin Moore on a syndicated newspaper strip. "Tales of the Green Beret" began on Monday, April 4th, 1966; and ran as a daily strip with a color Sunday supplement, until the winter of 1967, when Joe turned the strip over to John Celardo; and went back to DC "...at the behest of Carmine Infantino (a friend of long-standing)."

Working again with Bob Kanigher, Kubert helped create and develop The Enemy Ace, a character that presented both sides of the conflict and insanity of war. Then, in the summer of '68, Kanigher was forced to retire from his editorship because of health, and Joe became editor of DC's war mags, as well as part time editor of Showcase. But that didn't keep him from drawing.

Joe & Bob created Firehair, the odyssey of a "White Indian" who had to search the land...to try to hew-out a place for himself in a world he could not begin to understand. And in '70, The Unknown Soldier.

Then, in 1972, DC acquired the contract to a myriad of Edgar Rice Burroughs' characters; and Joe got Tarzan. And Korak. And along with them the praise of many an ERB fan for bringing to comics the most accurate conceptualization of these characters outside of the novels themselves.

And since then, Rima, and the beautiful large-format Bible... and all those fantastic covers. And, of course, his latest coup: the return of THE...

And attending conventions. And, uh, now you know just how Joe Kubert "did it"... AND HOW HE STILL DOES.
Howard
HOWARD
Howard
the Duck
HOWARD
Howard

Tom Orzechowski
Some of our favorite "Super-heroes" have a heated discussion over whose numero uno-

"Ya blasted swab, I fears no one! I kin lick any man on Earth!!"

"Where'd you get those funny looking arms ya' long nosed hyena - ??! I oughta' - I oughta' . . . ."

"I'll puncture both you preposterous punks to prove positively powerhouse pepper is pest-er best!!"

("To and from: Mr. E. C. Segar, Mr. V. Hamlin and Mr. B. Woolley - Wolverton")
WELL, I SEE THEY CAUGHT ANOTHER "UNDERGROUND" CARTOONIST... TSK, TSK.
HELLO-- I'M BERNI WRIGHTSON-- YOU MAY NOT KNOW ME -- I WAS ASKED TO TELL YOU A FEW THINGS ABOUT MYSELF FOR...

OH, MY PATOOKAS.

...uh, and... oh, yeah... it's... it's really a pleasure to be a guest at this convention and i hope you all... slip in a puddle of your own bile... slip in a puddle of your own bile and... no! wait... i-- i...

HEY, ASSHOLE!
...I-- wha?!
waitaminute!
...uh, i...
hey, asshole!
why doncha tell 'em what you really think?!
...wha?...what i...but--

C'MON, TELL 'EM HOW YOU THINK THIS WHOLE DEAL SUCKS...
...but--but...
...you know you'd rather be home, gettin' drunk or laid or both!

...all these wimpy comic freaks runnin' around...
...uh...
"...oh, mr. wrightson, sign my comic book, sign my dixie cup, sign my..."

...please, ya gotta believe me... it's not really like that... i...
SURE, IT IS,
CREEP? YOU'RE
NOTHIN' BUT A BIG
TURD...

A REAL JERK!
...HE WON'T
LET ME...

AN' YOU? YEAH,
YOU CREEPS OUT
THERE READIN'THIS...

...NO, WAIT!
LISTEN...THIS
HAPPENS ALL THE
TIME...WHENEVER I
WANT TO GIVE A
LITTLE BIOGRAPHY...

...REGULAR
ASSHOLE...

...OH, GOD...
HELP ME!

...OH, NO...

...BIOGRAPHY
MY EYE!!

...I'LL TELL
YOU A THING
OR TWO...

...HELP ME...

...GOIN' AROUND
BUYIN' COMIC BOOKS!
-- COMIC BOOKS!!

...Y'ALL MAKE
ME PUKE, Y'HEAR
AN' ANOTHER
THING...

STOP...

Sob

CHASIN' TH' PROS
...KISSIN' ASS...

...HELP ME...
Hi der' big people...
We is da' little Bodé creatures what lives in da' cracks & crannies of da' rummy, haunted flea-bitten Claremont mausoleum... and... we is going to be in da' Bay-Con to watch you watch Bodé make a dummy out of himself 😂😂... we is told the bestest of all things to see... will be the Bodé and Narelle (da' Dark Star freak) doing a hatchet job to da' wonderful Bodé cartoon concert.

Love
Vincent Bodé
@75
I DON'T KNOW WHO THEY WERE, BUT THEY DELIVERED AN INVITATION TO "BAY CON"
Best Wishes -
John Romita
John Romita was born in Brooklyn, New York in 1930, and at the age of five he started drawing various Disney characters; Pinocchio, Bambi, and Dumbo being his favorites. He also produced the usual amount of backdrops and holiday decorations while he served his stretch in grammar school. These influences soon gave way to a more realistic style. John began emulating Milton Caniff's "TERRY AND THE PIRATES."

His direction of interests shifted again after he attended the High School of Industrial Art (which has since become the School of Art and Design), from comic art to magazine illustration. Milt Caniff gave way to Robert Fawcett, Austin Briggs, and Noel Sickles.

After his graduation in 1947, John entered the commercial art world and made $35.00 a week drawing Coke bottles and auto ads.

He was asked by a friend in 1949 to "ghost" pencil a story, and so, he temporarily entered the comic book industry. He's still at it!

John was drafted two years later, but he still did what he did best, and that was draw. At Fort Jay in New York, John did recruiting posters and some comics when he could find the spare time.

In 1953, John Romita had become Sergeant Romita. He resisted the temptation to re-enlist in the Army and returned to the comic book field. He drew every kind of comic strip one could imagine: mystery, crime, science-fiction, war, romance, western, and jungle; for Stan Lee and Atlas Comics (which would later become Marvel Comics.) He tried drawing a super hero strip for a year when he did CAPTAIN AMERICA. This stint re-piqued his admiration for the "Master"-- Jack Kirby, but the time was not yet ripe for the super hero, so Cap was dropped.

At this time, John drifted over to National, and for eight years, from 1957 to 1965, he drew romance comics.

Marvel Comics experienced a surge of popularity in the mid-sixties, and John found himself back doing super heroes for Stan Lee. He inked an issue of the AVENGERS, then went on to draw other titles. He did a few DAREDEVIL, HULK, and CAPTAIN AMERICA strips before taking a more permanent position drawing SPIDER-MAN, after Steve Ditko departed the strip. The books sold well, and John found himself illustrating the "wall-crawler" for the next six years.

When Jack Kirby left Marvel and the FANTASTIC FOUR, John stepped into the pencilling chores. After only a few issues he went back to CAPTAIN AMERICA (for the third time!) and then back to Spidey.

With all this varied background in the comics field behind him, John became Art Director at Marvel, a position he holds now. Even though his work load as an Art Director is enough to keep him busy, John Romita still makes time to draw the covers to many of the books on the Marvel line.

-Brent Anderson
VENTURE is an unusually unfannish piece of work - it is a zine with a fine sense of format, and the art in it, rendering as well as conception - is fully original and a delight to see. - KENNETH SMITH

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GRANDAD! WHY DID YOU DO THAT? WHY DID YOU SPIT ON THAT BUST OF WILL COGERS?
SON, IF THE REAL WILL COGERS WAS HERE RIGHT NOW, I THINK I'LL THROTTLE HIM!

THAT LOUSY COW-PORKER! LET ME EXPLAIN--I'VE MET HIM! I WAS THE ASSISTANT TO THE STAGE MANAGER AT THE OLD ORPHEUM THE NIGHT WILL FLIPPED OUT!

A GREAT ARGUMENT WAS TAKING PLACE IN HIS DRESSING ROOM...

WILL, WHAT'S GOT INTO YOU LATELY? DON'T YOU THINK IT'S TIME TO GET DRESSED? WE GOT A PACKED HOUSE OUT THERE!

NOT UNTIL SOME CHANGES ARE MADE! FOR ONE THING, I DON'T LIKE THE STAGE LIGHTS! I'M TRUE BLUE, NOT DEAD RED!
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BEST WISHES TO ALL
FROM JACK KATZ

Jack Katz has pencilled and inked stories for Archie, Atlas (later Marvel), National, Skywald, Marvel, Standard, Fiction House, C.C. Beck, Chesler, Kirby, Saint John, Iger-Eisner, and Jim Warren. He has created THE FIRST KINGDOM, a projected 24-volume graphic novel. The first four books of the series introduce the main body of the work. His hero, Tundran, will be born at the end of Book Four.