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COVER PRICE WILL BE $3.00 PER COPY, BUT PLEASE DO NOT ORDER NOW. THIS WILL BE OUR FIRST ISSUE IN THREE YEARS, TO BE PRINTED IN OCTOBER, 1976, AND AVAILABLE IN NOVEMBER. DETAILS WILL BE FORTHCOMING IN FUTURE ADS. DEALERS RATES ON REQUEST. DIRECT SHIPMENTS FROM PRINTER FOR WHOLESALE ORDERS RESERVED BY LABOR DAY, 1976.
The Space: 1999 books will hold in production with #8 for the color effort and at #8 for the black and white magazine. This will be done until a sales study is conducted to determine the books' popularity with the general buying public. If the books are renewed, it will coincide with the second season this fall and all of the appropriate changes will be made.

On the television series, Prof. Victor Bergman will die and a new character will be added. She is an alien named Maya, who has the ability of molecular transformation. Also, the crew will receive new costumes and a more "family" environment will appear.

Frank Roberge, the editor of SICK magazine, passed away on April 11, 1976. No replacement has been named at press time.

Joe Staton will no longer handle the art chores on a certain man with mechanical parts.

Charlton will be adding some new Hanna and Barbera animated books shortly. These will take the place of some of the weaker titles, soon to be dropped.

John Byrne is cutting back on his assignments at Charlton due to some outside commitments.

It looks like at this time that Space: 1999 color effort will continue, but the seventh issue of that magazine may be delayed.

Wouldn't you know it, just when we do an issue of Bullseye commenting on the Phantom, that it's cancellation would be announced! The last issue will be #74 which has the story of the Phantom of 1776.
Dear CPL/Gang,

Hiya. A few comments on the new Bullseye #4. I'll be blunt, the only disappointing factor of your latest issue is that I received a copy from a dealer before our subscription copy could reach me. But, I realize your difficulty in production these last few months.

The new E-Man story was just plain nice to see since our E-Man's color comedy folded. But, the Doomsday #1 story was a welcome shock! News of your plans to revive 'comic-strips' is a welcome signal. People must know of all Charlton fandom to apply! I personally would like to put a vote for the completion of the Pecunia strip. Also, John Byrne mentioned on his cover that he felt Charlton could try a team magazine to revive some oldies. That idea also rolled around in my head too. A team consisting of Capt. Atom, Nightshade, Blue Beetle, Liberty Belle, Thunderbolt, Tiger (from Judomaster, now an adult), Pecunia, and/or guesting heroes like the Question, the Sentinels, and Gorge Go. Don't get me wrong, you guys are doing terrific work, and publishing unpublished work is great! But, we could really get it going with a team! Who Knows? Your upcoming trilogy/heap with KB, Capt. Atom and Pecunia sounds like it's only the start.

All in all, I think you folks at CPL are going to revolutionize comic fandom by uniting us under our common wants as to what we like, but couldn't make it in the commercialized comic field.

Much Success,

R. Taylor
1112 Royal St. Geo.
Naperville, IL 60540

Sorry about the delay of your subscription copy, but Slavemaster Layton pushed me so hard that I burned out some of my circuitry thus delaying the mailing of all copies of C.B. #4. After all, why do you think that Layton keeps me in chains during the publication time of the mag? I gotta keep all the orders locked in my head! Seriously though, we've kicked around ideas ourselves about creating a team of Charlton characters. And who knows, if we get enough response from the readers... well, you just might be surprised what comes your way!

Dear Editor,

First of all, I understand the complications your move to Darby has caused, and hopefully, it is the cause of the delay in the arrival of my subscription copy of the Charlton Bullseye. Fortunately, a second copy, obtained from Comics for Collectors, has just arrived in the mail, so I am able to comment on your first new venture.

It goes without saying, that the latest issue of the Bullseye is, as you say, your best issue yet. But then, I am probably influenced by the appearance of E-Man! After all, he was the reason I subscribed to the Bullseye in the first place. John Byrne's, Doomsday +1 story, "TimeSlip," did have that one element that I like in my stories: Weirdness!

I must say, that the Charlton News is very valuable, as I plan to include such new quality books as Space: 1999 and the black & white edition of a comic with unusual abilities such as running in slow motion to my most valuable collection.

In closing, I have only one small request: could E-Man appear every issue? Other than that, I anxiously await my second copy of Bullseye #4 (not to mention 5, 6, 7, 8, . . .).

Sincerely,

Wayne Williams
615 Madison Ave.
Suffolk, VA 23434

Why would anyone want that fizzled-out energy has been in every issue, especially since you have this really robust around? Why the only thing that old E-Man has going for him is that dynamic chimp with the fiery-red hair. Weezicool Anyway, I hear from the grapevine that E-Man returns to Bullseye in issue #6 and a chick named Vampire is going to be introduced! Oh, WOW.

BULLSEYE FAN FARE

Dear Mr. Layton,

I've been getting Bullseye from various sources now for over a year and have received a few surprises. I enjoyed seeing the Captain Atom story but was surprised to see that you did not use my ending for that story. What happened to the script and artwork, as Dick Girodano told me that it had all been completed, and here I find someone else also finished the story. I have my copy of that script stored away in Brooklyn and am going to check it for you so that I can see how the new writer did on it. I've also got plots set up for stories that I had hoped to sell to Charlton at the time that they dropped the Super Hero line. I also had a few plot lines done for other Charlton characters such as Dr. Graves.

I've been out of the business now for over three years because of illness. In that time, I've lost a lot of contacts but would be interested in getting back in again. I could do a piece on Nightshade for you and how I got ideas for her. I'd also like to do a new script on her as I've always had a soft place in my heart for her. I was sorry to see E-Man go as well as some of the other better new adventure titles. I don't really enjoy the Six Million Dollar Man or Emergency as I can't get involved with the characters. Maybe if I were 20 years younger it might be different. As for Space: 1999, the premise is fine but the comic book stories seem to be more interesting than the TV scripts. I don't always care for the art on the comic book versions and I always laugh when I see them still sticking to old fashioned ideas in the stories that deal with a world some 20 years in the future. If the stories dealt with nostalgia, it might be realistic. But it always seems ridiculous to see people in the future acting as if they existed in the past with old fashioned ideas and scientific fact. A futuristic story should deal with future thinking as that is what Sci-Fi is all about in my opinion. And I think women should play a greater part in the stories and in stronger roles.

I hope to hear from you soon as I'd like to do some comic book work as well as get started on one or two projects for books that I have done some research on in the past few years.

Comic Ally Yours,

David Kaler
N.Y.C. N.Y.

We're always glad to hear from one of the guys who made the Charlton superhero line of the mid-'60s so dear to our hearts. David Kaler was responsible for the writing chores on such great characters as Capt. Atom and Nighthawk. Perhaps, we can look forward to some David Kaler material in the upcoming issues of Bullseye. Speaking of Nightshade, that Darling of Darkness has always been special to us, also. Look for her return shortly with artwork by Mike Vosburg. We think you're going to be pleasantly surprised.

Dear Bob,

It was good to see the Bullseye again. I thought, overall, it was a typically fine issue - except I'm partial to text stuff (articles, etc.), but I'm always glad to see stories like E-Man and Doomsday. The Rog interview was okay. The total issue struck a good balance between "drama" (Doomsday) and humor E-Man to an extent and Rog/John interview. Glad you used that Frank Thorne centerpiece!!! I think the writing contest is a good idea. Not much more to say - except I miss the old assistant editor, Brian Bauer!!!

Take it easy,

Brian Bauer
Indpls., IN

It's really great to hear from you, Brian! We would have brought you with us if there had been room on the truck.
Vic Sage, Crime Busting Trouble-Shooting Ace Newscaster for Worldwide Broadcasting Who, With the Aid of Professor Pendar's Metamorphic Chemicals and His Faceless Mask, Becomes the Nightstalking Scourge of the Underworld ... The Question!

Filling in for Vic Sage on his nightly WWB NewsCast is his Associate, Nora Lace...

Tonight, a report that the Flying Felon, The Barchess, has returned to the night skies of Crown City! He was blown out to sea eight years ago this week, and was presumed dead...
SAGE'S GOT SOME NERVE! MISSING THE NEWCAST YOU PAY HIM TO DO, SYD—NOW'S AS GOOD A TIME AS ANY FOR YOU TO GET HIM FIRED!

YEAH! AFTER ALL THE TIMES HE'S SHOVED YOU UP IN FRONT OF YOUR DAD AN' ALL, SYD—

HERE'S DAD NOW! LEAVE IT TO ME!

SAGE BLEW IT AGAIN, DAD—THIS TIME HE'S GOT TO GO—FINISH END! KAPUT!

NOT WHILE I'M STATION OWNER HERE—VIC DOES THINGS HIS OWN WAY! YOU MIGHT LOOK, LISTEN, AND LEARN SOMETHING ABOUT MANHOOD FROM HIM, SYD—IF YOU CAN, THAT IS!

AT THAT MOMENT, NEAR THE DOCKS...

I DON'T KNOW HOW THE Banshee RECOVERED FROM BEING BLOWN OUT TO SEA—BUT NOW THAT HE'S BACK IN TOWN, I MUST FIND HIS HIDEOUT. IF THE QUESTION IS TO NAIL HIM! AND IF ANY ONE KNOWS WHERE HE IS, IT'LL BE—AH, HERE'S LOUIE THE LIP, NOW—!

EVENING—LET'S TALK SHOP!

WHERE'S THE Banshee'S NEW HIDEOUT?

S—SAGE!

I—UH—DON'T KNOW NUTTIN'! UNLESS Y—YOU GET SOME BREAD 'LAY ON ME!

NOT A DIME, LOUIE! BUT IF YOU DON'T OPEN UP, FAST, I'LL HAVE THE QUESTION GET IT OUT OF YOU!—LIKE THE LAST TIME I REMEMBER THAT, LOUIE?

N—NO! NOT THAT! O—O—OKAY, I'LL TALK, SAGE! HE'S HOLED UP IN THE OL' ACME TOWER ON 10TH STREET—TOP FLOOR! NOW L'EMME GO!

OKAY?

OKAY—TAKE OFF!

Y—YEAH, S—SURE!

IT'S TIME FOR THE QUESTION TO APPEAR—!

IN THE ALLEY'S SHADOWS A TRANSFORMATION IS IN PROGRESS IN SECONDS! A SMALL PACKET FROM INSIDE A BELT BUCKLE...

...IS A FACELESS MASK, WHICH PERMITS NORMAL BREATHING, SPEECH, AND VISION, FOR VIC SAGE, IN HIS GUISE AS THE QUESTION...

... AN EERIE GAS CLOUD IS RELEASED FROM A JET IN THE BUCKLE—WHICH CEMENTS THE MASK TO HIS FACE AND ALTERS THE COLOR OF HIS CLOTHING AND HAIR.

THE QUESTION STRIKES!
The minutes tick by, and for a foul gang of predators who preyed on society, their hour is at hand —

... so the boss used his helium-filled cape as a raft, and his stripped to a small barren island, where he was stranded for seven years, until he was rescued — last month —

— this time, the Banshee says, with our muscle an' know-how backin' him up, he'll be sittin' on top o' the world, soon! Harhar!

He'll roast in hell first!

Gahh! He ain't got no face!!

The question! Get 'im —

Not until the courts close the loopholes in prosecution and plea-bargaining laws, will Americans be safe from punks like you —!!
WHERE IS THE BANSHEE??

TALK! -- OR YOU'VE GOT ONLY SECONDS TO LIVE!!

N-NO! NO! PLEASE!
HE LEFT TO LURE YOU INTO A TRAP -- BY KIDNAPPING THAT VIC SAGE GUY!

AT WWB, THE EVENING NEWSCAST COMES TO A CLOSE...

-- RECAPPING TONIGHT'S NEWS HEADLINES, THE BANSHEE'S REPORTED TO BE ALIVE AND BACK IN CROWN CITY!

Indeed I am!!
I wanted Sace — but you'll have to do, baby —

**QUESTION!** If you're watching, this chick will be dead in ten minutes — unless you show up!

Soon — keep those cameras rollin'! Eight minutes left!

Seven minutes to go!

Six — Hey!! Sniff, sniff! Something's burning!!

Th' whole place is fillin' up with smoke! Either you guys put it out, or I plug this broad!

Wrong!

— As usual! Wha—? Th' question! Ahah! At last!
I was stuck on that crummy ol' island for seven years because of you —!

All that time I planned for this moment — until I could taste it!

I thought over every detail, time and time again — for seven years, question!

When you're an ignorant, two-bit hood, of no ability without that cape gimmick —

Even 70 years of planning wouldn't do you no good!

Where are my men? They were to be here by night!

If you're looking for your gang, you're out of luck, Bamshie! They've already had to answer to the question!
Gotta get away! Out the window! I-I can't fail in my escape, too! I'm the Banshee!

You're just another cheap punk criminal at the end of his rope! No escape this time!

HA! I made it!

I'm falling! I can't control my helium cape!

He - he ripped it open! Released the helium!

That's proof enough for the old axiom: "The weed of crime bears bitter fruit..."
Once again, The Question was forced to act in order to protect the good people of our city—who will never truly be safe unless our justice system enforces laws on the books for prosecution—and conviction—and confinement of those criminals found guilty, with no concern for their political, financial, or personal power! Let there be equal justice for all to punish the guilty—\(^\text{and to protect the innocent—}\)!

This confession states that Vic Sage and The Question were in cahoots with the Banshee and arranged the whole incident with Nora just to create publicity for Sage's newscast!

Hey, Syd! This envelope with your name on it was slipped under your office door!

Blank! Hey! It's smoking!

That's your evidence against Sage and—!

But, Syd—!

Shut up!

What's this—?

2

Rrrriiiipp?
WE SING OF ARMS & HEROES!
by Dan Svengrett

One of the first, and certainly the most popular of the heroes in science fiction comics was FLASH GORDON, created by the great Alex Raymond in 1936. Immortalized in comic strips, film, radio, paperback books, and a multitude of comic books from a handful of companies, the story of Flash, Dr. Zarkov, and Dale Arden on the strange and dangerous world of Mongo is still an exciting memory of many old readers. It was natural, then, that when King Features Syndicate decided to discontinue their comic book division in 1968, they opted to have Charlton Comics continue Flash’s comic book adventures, as well as those of other King Features greats, such as Popeye, Blondie, Jungle Jim, Beetle Bailey, and The Phantom, most of which still continue as Charlton titles today. The number of Charlton’s Flash Gordon continued the numbering begun with the King title.

The first Charlton issue, #12, featured what was probably an inventory story from King, though it may have possibly been commissioned by Charlton. The tale, drawn by the great Reed Crandall, set the pace for Flash Gordon, delving into the character’s past, and pitting him against one of his old enemies, Kang the Cruel, his son, Shang, now trying to fulfill his father’s old plans of conquest, and the strange and beautiful cat-like girl named Sadodore. Hypnotized into believing herself the sister of Shang, she first tried to kill Flash Gordon with a cool viciousness, which was turned toward Shang, who was terrorizing the country of Almania with a green ray which turned all solid matter to dust, when she discovered the truth.

There were two surprises for the Flash Gordon fan in #13. The first was a story about Flash’s attempts to rescue a tribe of Mongo from the effects of a flood of radioactive water. It was notable for its peculiarly fluid style of artwork, dissimilar to any that readers had seen before. The artist, with what was possibly his single work to appear in color comics, was Jeff Jones, who has since gone on to become one of the most demanded cover artists in the paperback field.

The other surprise was Pat Boyette. Discovering that Boyette had been chosen as the permanent artists on Flash Gordon must have been a great shock for the fans of the old Alex Raymond strips. Certainly no two artists have a greater variance in style than Raymond and Boyette. Yet in another sense, Boyette’s work completely captured Raymond’s Flash Gordon, in imagination and storytelling, the two elements which made the strip so memorable. In addition, Boyette’s Flash Gordon stayed religiously within the confines of the character as Raymond created him, and, unlike the multitude of writers and artists who handled Flash after Raymond left the strip, returned the hero and his friends to the place and situations which suited him best, the planet MONGO.

Regardless of his stylistic differences with Raymond, Boyette’s artwork was at its best on the book, equaling and perhaps even surpassing his excellent present work on Korg, 70000 BC. There seems to be no record of who handled the scripting, and it is not unlikely that Boyette, whose talents in the writing department have been manifested in both Korg and many of the Charlton mystery titles, was responsible for that end of the book, too.

Boyette’s first story, which made up the second half of #13, recounted a journey made by Flash, Zarkov, and Dale to the Temple Caves in the Valley of Lost Souls on Mongo to find a mud which will counteract a cosmic poisoning that Zarkov had contracted. There, they met the sorceress of all Mongo’s bizarre inhabitants, the proud and para-noic mud man. Escaping them was more a matter of luck than judgement, and Flash vowed to one day return and discover more about the Temple Caves.

With the next issue, the story returned to the full-length format, and more characters from the old Flash Gordon myths were reintroduced; and this case, Prince Barin and, more importantly, Aura, the Witch Queen of Mongo. The ex-foe and one-time lover of Flash Gordon teamed with one of the sides of Flash’s greatest enemy, Ming the Merciless, to make seven doubles for Flash Gordon. With these, they temporarily dethroned Barin and took control of Mongo. Only after Flash and Aura disarmed the bomb which threatened her kingdom did the Witch Queen repair the work her spells had done in the service of the usurper Rancor. The story was filled with those elements which made Flash Gordon famous: exotic locals, adventure, surprise twists, beautiful women, and that special blend of barbarism, action, and magic.

Masked swordsmen, hawkmen, renegades, blue-skinned warriors, and a visit to the Lost Continent of Mongo, scene of Flash Gordon’s most exciting adventures, were the ingredients which were skillfully woven together into “In The Land of the Djae”, the episode composing Flash Gordon 15. When Dale is kidnapped by a mysterious trio, Flash traces her path into the Lost Continent. There he is captured by the people of Djae, a warlike race who wish to conquer Mongo. While Flash finally rescued Dale, he also met two of the most interesting characters in the Flash Gordon legend. The first was Lord Goro, master of the Djae, whose robot alter-ego became Flash’s most formidable opposition, and the other, a swordsman named Dunce, an enigmatic being whose masked face was unbeatable until he crossed the path of Flash Gordon. Neither were fully developed, and one could only hope that both would make future appearances.

It was with Flash Gordon 16 that both Boyette and Charlton reached their stride. For “Into the Mystic Realm” reintroduced that greatest of villains, Ming the Merciless.

How does one describe Ming? A sardonic, devilish face tipped by a double-forked beard; two cold jewel-like eyes pressing out from a malignant visage. Of all villains, only Ming conjures up a vision of powerful, unstoppable evil. Coming back from supposed death, only Ming would ally himself with demons in his lust for conquest.

Boyette’s Gordon was never more heroically rendered as when he teamed with Prince Silvius of the Mystic Realm of fight Ming in that strange cosmos. The story telegraphed coming trends in comics by mixing both sword-and-sorcery and Lovecraftian horror. Swordplay, never at a shortage in Flash Gordon, found its way into nearly every panel. But did even Njaa-Kor, as neat a synonym for Chthulhu as has ever appeared in comics, destroy Ming the Merciless when Flash Gordon ended his plans?
The format went to two stories per issue with #17. Plants that kill attack Banter's kingdom in "The Creeping Menace," mutated by a hero named Baron Ka heel. While Flash and Zarkov destroy the organisms, the story ended on an ominous note: the obsessed figure of Kaheel standing amid a waste of snow, his crazed mind fixed on revenge.

The second story, "The Intruder," pitied Flash against a planetoid which reflected all energy — with devastating results. Only when Flash Gordon smashed to the center of the hollow sphere that in a beautiful crystalline sequence the thing stopped, blown apart by the omniferous creature by Zarkov. Still, it was never discovered just what the thing was, and, as Zarkov comments, "... if there are more of them, the universe is no longer safe!"

The kingdom of Arboria faces its strongest adversaries in "Scourge of the Locust Man!", the lead story in Flash Gordon 18. These four-armed creatures, with their own chitin armor for protection, stood up against both the forces of Prince Barin and his ally, King Vulcan of the Hokkmen. Flash, disguised as a locust, penetrated their home grounds to find... Ming the Merciless. When the leader of the locustmen discovered the extent of Ming's evil, he destroyed the ex-tyrant of Mongo in an obliterating field. But once again, we must ask the question asked so many times by Flash Gordon himself: "Is Ming really dead?"

The question may never be answered, for the last story in the issue was the last new Flash Gordon story done. Strangely enough, the story took Flash and his friends off Mongo for the first time in the series, as if to warn of the impending change in the book. In "Time Waits for All Men," the eternal trio, Flash, Dale, and Zarkov go out of control and crash on an unknown world populated by dinosaurs, a duplicate of our own world as it existed more than two million years ago. Unfortunately, with Dale threatened, Flash and Zarkov are forced to wreak destruction upon the world, disrupting strange paths of evolution which might one day result in a new Earth.

But the most interesting story in Flash Gordon 18 was a filler called "Shirazi!", based on the historical meeting between Shah Mansur of Kishistan and the great conqueror Tamerlane, and recounting the battle which resulted in Tamerlane's rule over the great empire of Persia. The story was, like the Jones story in Flash Gordon 13, drawn in an eye-catching and extremely unconventional style. The artist, now also one of the top illustrators in the field, was Mike Kaluta.

Many waited for Flash Gordon 19, but it never appeared. Its rarely matched seven issue run of high quality stories and art was finally broken. Economic pressures had their way, and the book was cancelled.

Why didn't the title catch? It's hard to say. Certainly the years have given ample proof of Flash Gordon's popularity. One can only assume that the time was wrong, coming at the end of a peak period of comics in general, and getting caught in the resulting slump. Perhaps it was the traditional resistance of the comics reader to science fiction that killed the title, trapped as it was in the no-fans land between trends. It was too late for the superhero trend, and too early for the sword-and-science/sorcery heroic adventure trend.

And what now? With the traditions being broken, and such items as Space: 1999 smashing its way into television, with the comic strips and pulps and serials in great demand in nostalgia circles, and Flash Gordon himself inspiring hordes of imitations and parodies, could he not be revived in his own magazine? With science fiction like Space: 1999 becoming well-set in the comics field, isn't it time to bring back the father of comics science fiction adventure, Flash Gordon?

For, wherever and whenever men gather to sing of arms and heroes, surely they will sing of Flash Gordon.

©1975 King Features

The Phantom by Curt Ramsey

"Four hundred years ago", the oft-repeated story goes, "the sole survivor of a pirate raid was washed up on a remote Bengali beach. He swore an oath on the skull of his father's murderer. He was the first Phantom, his descendants followed. Jungle folk, thinking them the same man, believed him immortal. He is the nemesis of evildoers everywhere - feared and beloved - the Ghost Who Walks, the man who cannot die, THE PHANTOM!"

Forty years ago, a less related story goes, the young Lee Falk introduced millions of newspaper readers to the first of the costumed crimefighters who would soon dominate the four-color world of the comic strip. Today, Falk's brainstorm reaches a world-wide audience estimated at 100 million each day, and shows no sign of stopping: the strip that cannot die is THE PHANTOM!

On February 17, 1938, the new strip made its debut. Originally, Falk (who had created the already popular Mandrake the Magician just two years before) saw the Phantom as a meek playboy, who donned mask and skintight costume to fight crime and aid his childhood sweetheart, Diana Prince. Somewhere along the way, during the early, formative months of the feature, Falk had the brainstorm that insured the Phantom's success; why not change the setting to the mysterious East, to a primitive jungle stage that would prove the perfect counterpoint to the ultra-sophisticated, urbane Mandrake. What's more, the jungle setting would allow Falk to draw upon the jungle tales of Rudyard Kipling and Edgar Rice Burroughs, that he had greatly enjoyed during his childhood.

Skillfully, Falk began to weave intriguing clues into his mysterious tapestry, hinting that the Phantom was far more than just an ordinary crimefighter. Luckily, Lee Falk had yet to establish the relationship between the Phantom and Jimmy Wells, Diana's foppish boyfriend. The Wells character was quickly dropped, as references to the four-hundred year existence of the Phantom emerged.

The strip was a success and the mythos grew. Today, readers of the strip, may find the Phantom and his ancestors battling vampires in Europe, piracy on the high seas and street crime in America. The most frequent setting, however, is the Deep Woods of the Bengal jungle, and Devil, Hero and the Bandar Pygmy Poison People have become familiar friends to the Phantom's legion of fans.

So great is the Phantom's popularity that he became a symbol of freedom during World War II, and a password for the Norwegian underground. Although the occupied Norwegian press was controlled by their oppressors, the Phantom was smuggled in across the border from Sweden and still appeared regularly in Norway's newspapers. In the same Nazi controlled papers claiming the United States was in ruins, the Phantom appeared daily, assuring his readers that The Allied cause was still strong.

Today, the Phantom's popularity is as strong as ever. Phantom-phans follow the adventures of the Ghost Who Walks in newspapers in over forty countries, in the popular paperback series, and in Charlton's own version of the PHANTOM.
a discussion with DON NEWTON
“I LIKE TO TELL STORIES WITH PICTURES” by Howard Siegel

When “Bullet Bob” Layton, editor of Charlton’s “Bulletseye”, asked me to do an interview with Don Newton, my first reaction was, “Why?” “Because nobody knows Newton’s history better than you,” was the phone reply. I have to admire Bob’s correctness; I think that my thoughts were of the letters between Cap’n Newton and myself that have been saved and savored over the years as well as the pieces of art he’s given me. Also there were the many pages of his proliferation of work; and the notes I never used in doing his fan profile for my RBCC column five years ago. “How many pages do I get?” “As many as you want.” The pot was sweetened. “I hate straight interviews,” Bob. The reader will get weary scanning the left column of note identification between questioner and replyer. Why not let me make it a combination of profile and interview?” “You’re on!” And so I am...

My first contact with Cap’n Newton (I always call him that, because of his deep affection for a famous red garbed super hero sometimes known as “The Big Red Cheese”) was the result of a query about one of his very first contributions to comics fandom via an unidentifiable hero and sidekick that graced a publication titled “Golden Age #3.” In discovering that they were two fictitious characters he named “Red Wrath” and “Crimson Kid,” I also found out that these were but two of the costumed adventurers Don created when he was in his pre-teens. He had quite a roster of these super heroes as a boy, and recalled others included “Cosmic Man;” “Titan;” “The Headsmen;” “Capt. Galaxy;” and “Electron.” What is more important is that the artistic talent and desire were latent within him, and he never allowed them to wane as he grew up. Weren’t we all taught that being sportive and treating sports as a hobby is a way of life? What Don, in his own words, “I liked to do pictures that tell a dramatic story, it’s as simple as that. I always had the desire to do a comic strip. It was only a matter of finding time.” Little did he know...

The statistics read: Occupation: Art teacher at Mountain View High in Phoenix, Arizona for the past six years. Most severe critic: 7 year old son, Tony, himself a gifted artist as magic marker and crayon sketches I have, reveal. Don’s degree is from Arizona State, where he started out minoring in art and developed his ability to work with oils. He did some sculpting also, accounting for his beautiful paper-mache statuettes and wood and cardboard medieval weapons which are displayed throughout his home. Before college however, the good Cap’n could make a claim to fame in that he set a high school record for the shot put; and that abetted his plans to become an athletic coach. At one time he was also middleweight weight lifting champion of Arizona. A back injury forced him to ease up on the athletics and go into art full time. So today, he is still developing healthy bodies, but they are in the persons of the characters he pencils and inks for Charlton. If Don has any hangups he won’t admit to, I’ll say that one of them is that he never dates his mail.

Even before Charlton enlisted Cap’n Newton, Don had professional credits. He did the “Sport Star of the Week” panel for The Mesa, Arizona Tribune while a sophomore in high school. He also satisfied a commission of 6 religious paintings for the Hattie Kleinbrook Memorial Collection. Each was 3 X 5 feet and were turned into Christmas cards. He was on the staff of the nationwide “Master Artists Painting Course”, correcting student submissions and writing them letters of criticism. He has made guest appearances on local TV shows, such as “Captain Super.” Of this, he once wrote, “Believe it or not, the character I was dressed as got a boatload of fan mail. And these kids have never seen one of his comics!”

S: Hey Cap’n, Newton! Most of the new professionals are just out of high school and got into the business as the ultimate display of their devotion to comics. They got heavily involved in fandom and trained themselves by tracing the work of their favorite artists, learning through hard and probably unsuccessful efforts at first what it takes to meet the minimum standards acceptable to the industry. You didn’t have to go that route. Explain.

N: Well, by the time I did my first piece for Charlton, I had been teaching art classes for some years and did work for more fanzines than I can recall. Halftones, India ink, fine line brushes and the like were not new to me. In fact, I did several things that you might say were my proving grounds before submitting samples to the pros. "This Savage Earth"; which ran in five or six issues of RBCC was the first dry run. You recall it was a combination of "Brave New World" and Flash Gordon in concept. Then there was the ten page "Blood Island" piece I did for "Grave Tales", the coloring book I collaborated on. It was historical in nature, dealing with the hardships of settlers in a new land. These exercises proved to me that I could work within panels.

S: It’s a pretty well known fact in the industry that Frank Robbins is a speed demon when it comes to doing stories. I recall you once told me that you broad penciled two pages of "This Savage Earth" during your lunch hour in the school cafeteria. Would you say that your ability to work fast has been an asset?

©1976 King Features
N: Indeed, yes. Remember, my professional work for Charlton is still a part time endeavor with me. I can only devote myself to these assignments after school and on weekends. Since Charlton began using painted covers for many of their titles, I've done 20 already. These take a giant chunk out of the work time.

S: Are you still angry over the roadblock once put before you because you live in Arizona and New York was considered the only area an artist could live in if he was to get pro work?

N: You bet. Charlton was the only publisher interested in giving me a try. With them it's ability, not geography. I probably could have been a professional comic book artist two years earlier, had not the stigma of long distance been a quirk of certain editors.

S: Go into detail about how you and Charlton got together. It can be important to the readers in that it again proves that a smaller publishing house can be more dynamic and willing to try out talent, whereas DC and Marvel are fixed in their methods and formula.

N: Actually, the story wouldn't win an Academy Award. I was reading an issue of RBCC and came to the story and picture of Charlton's forthcoming super hero, E-Man. The concept was eye opening, and prompted me to send Charlton some samples of my work, including 'Blood Island', along with a letter of introduction. Nick Cuti called me and asked that I do a sample piece, which was, in my opinion, too hastily done and left much to be desired. But both Nick and George Wildman liked it and I've been turning out work for them ever since. They're very easy to work for and have kindly put up with the rough edges in my art, offering me many words of encouragement. To be truthful, I was like all the other newcomers to the industry. I felt that if you didn't work for Marvel or DC, you just weren't a pro. My brief association with the Charlton people has taught me that this is just a fable. I have no desire to leave Charlton now.

S: What do your students think of having a teacher who tells them to draw a vase of flowers or the Mayflower landing at Plymouth; and then he goes home and does comic strips?

N: Very funny, Siegel. It just so happens that Mountain View is located in the low rent district and most of the kids don't even know what a comic book is. Only a few of my fellow teachers and one or two students know about my extra-curricular activities. I don't publicize it too much. Of course, I can't account for my son, Tony. For all I know he may be trading issues of "Ghostly Tales" for a six pack of bubble gum!

S: Reviewing the collection of letters I have from you, I note a plethora of ink colors, and the use of everything from a 150 ball point pen to lavish nylon tipped instruments. What about the tools of your trade? Do you favor brush or pen?

N: Well, first I think you should know that my drawing board is used only when I'm painting. I do all my pencilling and inking in an easy chair with the board in my lap. Unconventional, but for me it's comfortable. A flat tray would be just as handy. I seldom ink with the same type of brush or pen for any length of time. I used a pen in doing "Beetley's Ghosts", a #2 brush for "Orion", and a "O" brush on some of the Baron Wewirwulf pages.

S: Give the Bullseye readers a typical 'work day'.

N: Okay. I'd "blue pencil" a page during a free period at school, tighten it up in regular pencil that night. The following night I'll ink it. I'm slow at inking, probably because this has been my weak point; but with the help of people like Dan Adkins, I've noticed an improvement. I'm sure readers can too if they compare some of my first Charlton pieces with say, "Orion".

S: What future plans does Charlton have for you?

N: In March I began my first Phantom story. When one realizes that he was the very first costumed hero to appear in the comics, the rare privilege of doing the art is tantamount to being allowed to bat for Hank Aaron. Aside from an occasional ghost story, the only plans Charlton has for me is The Phantom, and believe me, I couldn't ask for a more prestigious assignment.

Now that I have about five Phantom stories behind me, I've been able to really put myself into all aspects of doing the strip, including some writing. I'd like to take a moment to tell you how the idea to put the Phantom in Casablanca developed. Bill Pearson, a real talented guy whose work for Charlton will really be appreciated by readers, wrote some Phantom summaries for me, and at the end of one decided to be funny and penned in "end in the end the Phantom stops in Casablanca where he meets Bogart, Lorre, Greenstreet, etc., etc." When I read this I thought he was nuts, but then I began to see a possible story. I called him and he then thought that I was nuts! Nevertheless, the story developed and after redoing it several times, the both of us submitted it to Charlton. They called it "a classic". I hope so. It could start a trend. It could also spoil me because it was so enjoyable to collaborate on!

S: Everyone I've spoken to in New York circles feels that you've arrived with your acrylic painting covers. I hesitate to tell them that of the first five you did, your favorite was the one for "Confrontations" #89.

N: Siegel, I'm beginning to think that I didn't right in drawing you as a 60 year old Air Force colonel in that Baron Wewirwulf's Library story, "A Report On UFO's" in Ghost Manor #20.

S: You win, Newton. The pen is mightier than the sword.

This piece wouldn't be complete if I didn't reminisce about some human interest aspects of my friendship with Cap'n Newton. For instance, there was the time he was flooded out of his apartment on East Osborn Street. Most of his pictorial research material was water damaged. In any case you might wonder what importance or relevance this is to an artist, be it known that they all must refer at some time to still life models and technical photographs to capture authenticity in their work. Getting back to the point, I scoured for several weeks gathering such trade journals as Modern Packaging, Soap & Sanitary Chemical, Heating, Ventilating & Air Conditioning News, etc. to help him refurnish his library. It shows up in the backgrounds of many of his stories.

Another pleasant memory, actually a fulfillment, was the opportunity to collaborate with the good Cap'n on a piece of art. I did the pencils and he did the inks for the Nature Boy (illo) that I authored in Bullseye #2. I proudly display the mounted original in my office, along with several other Newton paintings. His house is a virtual art museum, with every available piece of wall space occupied by a framed oil. I'll always maintain that Newton cannot be truly appreciated until you've seen his paintings in their real form.

If I had a disappointment, it would be the fact that the lack of plaques prevented me from accepting for Don, his award as the best fan artist of 1973 at the New York Comic Art Convention. I had a well rehearsed speech all ready to put forth on the dias. It would have ended something like this: "Cap'n, it's been fun."

And so was doing this article...
DOOMSDAY HAS COME AND GONE. NOW THE INTREPID FOURSOME WHO'VE SURVIVED THE WORST MUST FACE EVERY NIGHTMARE DEVELOPMENT OF THEIR PRECARIOUS FUTURE, INCLUDING A MONSTER FROM THE DAWN OF EARTH'S PRIMEVAL PAST!

A MYSTERIOUS MASKED GIRL CALLED CAMEO RESCUES THEM FROM A DINOSAUR THAT HAS APPEARED SUDDENLY FROM OUT OF NOWHERE, ALONG WITH OTHERS OF ITS KIND, AND ESCORTS THEM IN HER SHIP, THE ALBATROSS, TO A FANTASTIC CITADEL SHE CALLS THE AERIE!

AND NOW, THE SENSES-SHATTERING CONCLUSION OF TIME-SLIP!
With the prodigious grumbling of hidden machinery a great oaken hangar swings open...

Here is a light fall of dislodged snow, then the Albatross plunges into the warmth of that opening...

...and into a bustle of activity that more suits the name Beehive than Aerie...

Look at the size of this place! If the rest of the Aerie is to scale, it must fill half the mountain.

Absolutely incredible! Er, listen... this place fascinates me. How's about you 'n' me go someplace, have a couple of hot toddies and talk about it?

How quaint! Could that be considered a pass Capt. Ellis?

I appreciate the thought, but a "hot toddy" would be of little use to me, as you can see...

It does, replies cameo, as well as shafts that descend several miles into the crust, for heat.

Boyd!

Oh my god!
"A ROBOT!" BLURTS IKE. "SHE... IT... IS A ROBOT!!"

"SUNO NOT LIKE," GRUMBLIES THE COOT. "TIN MEN BAD TRY TO HURT US BEFORE!!"

"BOYD, LOOK! WHAT HAVE WE GOT OURSELVES INTO? THEY'RE ALL ROBOTS!!"

EVERYONE HERE!

"NOT QUITE EVERYONE, MY DEAR..."
FORGIVE ME FOR STARTLING YOU, MY DEAR - CAMEO HAS REPEATEDLY CHIDED ME FOR MY MELODRAMATICS.

I REGRET MY TRUE NAME WOULD BE TOO DIFFICULT FOR YOU TO PRONOUNCE...

SO, PLEASE CALL ME STINSON TEMPEST!
Okay, but why do you think we'd have trouble pronouncing your real name?

Because, my dear, it is not English - at least, not the English you speak. Rather, an English that is ten times as old as your version.

Now, before you plunge me with questions, let me explain how I came to be here...

One solar year ago we were seized by a massive disruption of time itself! My aeriel and two hundred square kilometers around were suddenly hurled into this time period. We have since discovered other areas that are similarly changed, so that other parts of the earth now exist as "pockets" of other times.

I begin to see the light. Ikei said such distortion was possible, but only thru the use of tremendous energies - energies such as are unleashed by the detonation of super-atomics.

I am struck by the similarity of Tempest, which means time, and Tempest, which means storm. Thus, a name to suggest a time-storm...

Exactly! Such power causes "rips" in time, so that parts flow from one side to the other...

But there is more to it than that, captain. You see, I am an historian, and I specialize in your late 20th century...

You see, I spoke literally of the time-storm. I am from the fortyth century! Two thousand years in your future!
NOW, JUST HOLD ON, MISTER! IT'S ENCOURAGING THAT EARTH WILL HAVE PULLED ITSELF TOGETHER AGAIN IN YOUR TIME, BUT YOU CAN'T JUST DISMISS THE ANNihilation OF SEVEN BILLION PEOPLE!

WE HAVE "DISMISSED" NOTHING! NOR HAVE WE "PULLED OURSELVES TOGETHER". WE DID NOT NEED TO! A WORLD WAR WAS NARROWLY AVOIDED IN YOUR YEAR 1996, AND A NEW WAVE OF WORLD PEACE Began.


YOU SEE, MY FRIENDS, MY STUDY OF YOUR TIMES COMES NOT FROM FOGGING OVER DUSTY VOLUMES OF HISTORY, BUT FROM PRACTICAL EXPERIENCE! IN THE YEAR 2026 A WORKING TIME PORTAL WAS DEVELOPED HERE, IN THE AERIE, AND MY FAMILY HAS SPENT MORE THAN A CENTURY STUDYING THE PAST AT FIRST HAND...

AND THAT IS HOW I KNOW YOUR WAR SHOULD NOT HAVE OCCURRED!

AND WHAT IS MORE, SOMEHOW YOUR IMPOSSIBLE WAR HAS CANCELLED OUT MY TIME!

I HAVE USED THE PORTAL TO VISIT MY AGE, AND THERE IS ONLY THE ICE. MY CIVILIZATION NO LONGER EXISTS!

I AM TRAPPED HERE!

IS IT POSSIBLE YOU'RE NOT FROM OUR FUTURE, BUT THAT OF SOME OTHER, ALTERNATE EARTH?*

* SEE LAST ISSUE - EDITOR.

BUT, BEFORE THE MAN CALLED TEMPEST CAN ANSWER...

CHINZIN! WHAT ON EARTH?!

BUT, THE TINY, EMPATHIC CREATURE IS GONE IN AN INSTANT...

JUST AS THE REASON FOR HIS CONSTERNATION BECOMES APPARENT...

CHIEF TAIN! RED ALERT!

THE YETI ARE ATTACKING THE SOUTH FACE!
Yeti?!
Hey, does that mean what I think it does?
Very probably, since it is a term I borrowed from your own age, Captain!

We're holding our own, Chieftain, but there's a substantial force massing...

Tempest... these Yeti -- what are they?

We cannot be sure, Captain. They first appeared some five months ago, and attacked us without reason!

I believe they may be from a later period of this ice age -- perhaps as much a 5000 years in your future...

Hurry! This could be the start of a main offensive.

Maintain red alert on all fronts. This could be a diversionary tactic...

Ipeous, "Shivers Jill. Where on Earth could they have come from?"

Takari!

Perhaps not Earth at all," Frowns Tempest. "They seem to represent life of a totally different order..."

Our weapons do not affect them!"
Abruptly...

HERE IS A CRASH OF SHATTERING PLEXIGLASS, ACCOMPANIED BY A RUSH OF COLD, COLD AIR...

ILL HAS A MOMENTARY IMPRESSION OF GREAT FURRY FORMS AMID GLEAMING SHARPS...

HEN...

BATTLE IS JOINED...

SITUATION IN WHICH KUNO IS COMPLETELY AT HOME...

BOYD ELLIS CHOOSES ANOTHER APPROACH...

NOW, LET'S SEE HOW RESISTANT YOU ARE TO YOUR OWN WEAPONS!

HEIR WEAPONS USELESS, THE DEFENDERS ARE REDUCED TO BASIC HAND-TO-HAND COMBAT...

ALF A DOZEN WHITE-FURRED CREATURES FALL BEFORE HIS THUNDEROUS BLOWS.

YOU MIGHT HURT YOURSELF...

HE STENCH OF BURNING FUR AND FLESH ERUPTS OVER THE BATTLEFIELD...
Across the tumult of battle, a basso profundo voice booms out!

That's it, captain!

No sooner voiced, than realized...

Faced with their own technology, the yetis beat a hasty retreat...

By thunder, we'll have them on the run, this time!

They are routed, chieftain, "calls one of the robot technicians..."

Then, "smiles Tempest, "for now, at least, we have won!"

And largely thanks to you, captain. Your offense was indeed our best defense!

Light, but not insignificant, captain.

Chieftain, Chinzin is dead... he threw himself in front of a blast meant for me...

Tear trembles in the deep corner of the big man's eye...

My pleasure, Tempest, and our own casualties were light...

What? Noo! Let me have him!

Must war always be the same?

Must it ever be the innocents who perish?
IT IS A FEW HOURS LATER...
THE AERIE IS ONCE AGAIN A BUSTLE OF ACTIVITY AS REPAIRS ARE CARRIED OUT ON PERSONNEL AND PROPERTY.
AND, IN THE QUARTERS PROVIDED OUR FOUR FRIENDS...

I'M GLAD TO SEE YOU. FUTURANS ARE AS FOND OF YOUR COMFORT AS WE WERE. BUT, WHERE DOES ALL THIS WOOD AND FUR COME FROM?

EVERYTHING IS GROWN ARTIFICIALLY, IN BLOCKS OR SHEETS, IN OUR BIO-STAT FACTORIES. I'LL SHOW THEM TO YOU, IF YOU SO WISH.

BUT, RIGHT NOW, WE HAVE SOME TOKENS OF OUR GRATITUDE FOR YOUR ASSISTANCE...

MMM-NICE MATERIAL—WHAT IS IT?

PERFECT FIT! HOW DID YOU KNOW MY SIZE?

WELL, HOW DO I LOOK?

 PLEASE ACCEPT THESE GARMENTS AS REPLACEMENTS FOR YOUR OWN BATTLE-WORN CLOTHING...

FORM UNKNOWN IN YOUR TIME, SAYS CAMEO. IT COMBINES THE STRENGTH OF CHAIN-MAIL WITH THE COMFORT OF SILK...

WE DIDN'T NEED TO, THE CLOTH HAS AN UNSTABLE ATOMIC STRUCTURE. ONE SIZE FITS ALL...

FAAANTASTIC! WHERE'S MINE?
INCREDIBLE!
THE FIT, THE TEXTURE!
I FEEL LIKE CAPTAIN
ATOM!

WONDERFUL!
ONE IS AWARE OF
THE MATERIAL
ONLY IN A MOST
PLEASANT WAY!

BUT...

HMMPH! KUNO
NOT SURE HE
WANT TO WEAR
STRANGE
ROBES.

ALRIGHT,
FOR JIH,
KUNO
WEAR...

THE MATERIAL WILL MAIN-
TAIN YOUR TEMPERATURE
AT A COMFORTABLE LEVEL,
EXPLAINS TEMPEST. "AND IT
HAS HIGH ADHESION. AN OB-
JECT PLACED AGAINST IT WILL
REMAIN UNTIL REMOVED...

IT IS... IT IS
LIKE A WARM,
FRIENDLY
HUG...

'CMON, KUNO!
WE'VE ALL BEEN TO-
GETHER A YEAR NOW!
THIS WILL MAKE US
A REAL TEAM!

BUT THAT NOT
MEAN KUNO
LIKE.

FEW MOMENTS
LATER...

KUNO!
YOU LOOK
GREAT!

THIS NOT TOO
BAD!

BUT KUNO KEEP
HIS OLD CLOTHES,
JUST IN CASE...
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