FOOM burst like a bombshell on the comic world!

The response to Marvel's new fan club has been nothing short of sensational! As usual, we were optimistic—but even we didn't expect the avalanche of mail that poured in after the announcement that FOOM WAS HERE!

Orders for FOOM MEMBERSHIP KITS piled up faster than we could send them out, reminding everyone of the 60's MMMS. To our surprise, Marvel's British readers were clamoring just as enthusiastically to become fearless followers of FOOM. Excitement mounted day by day—and suddenly, startled mailmen all over the world were greeted by the bright green face of the Hulk.

"AARGH!!"

Your letters of comment on the first FOOM MAGAZINE rang with approval about featuring one of Marvel's stellar line-up of stars in each swingin' issue. So, as long as you want it that way, we'll continue. Remember what we said in our original greeting—it's YOUR organization. Tell us what you want and we'll see that it gets done!

As a life-long comics fan, helping to create and coordinate the club has fulfilled an existing ambition. Imagine what it's like to walk into the Marvel offices and discuss new directions for the organization with Roy and Stan, to swap suggestions, and create exciting concepts that will spread the Word of FOOM around the whole wonderful world.

It was gratifying, indeed, as an artist and writer, to have been a contributor to the Marvel Age of Comics. But remolding the Fellowship of FOOM has been another experience entirely—one equally as fulfilling if not more so, by being able to assist in this very special capacity—as an intermediary between the world's greatest comic book publishers and the world's greatest comic fans.

Imagine it—and it'll stone your mind. Imagine having the privilege of knowing and working with the best gang of artists and writers in the business! Imagine having access to Marvel's fabulous files and inventory! Imagine having the authorization to review and examine original covers and interior art months before publication and you'll get an idea of what I mean.

Imagine—and unless I miss my guess, a lot of you will probably wind up doing all these things someday in the future. And don't forget, it all started in FOOM!

Speaking of the future, we've just discovered where the next generation of comic artists are coming from—the ranks of FOOM-dom assembled. What we're really saying is the response to our Marvel Character Contest was overwhelming. A flood of outstanding entries arrived for consideration in the race to be used as a character in one of Marvel's hero books.

We've decided to continue the contest for another couple months, so, for you late-comers, here's the low-down: we're asking you, as a FOOM member, to participate in a contest which allows you to create a sensational super hero or villain in the mighty Marvel manner. The winning entry (to be selected impartially by Smilin' Stan himself) will be guest-starred in one of Marvel's top mags—with you, the creator, given full credit in the splash page listings and a page of the original art!

A number of entries will be given honorable mention and still others published in FOOM MAGAZINE. So, sharpen up your pencils and pens, FOOM-men, and give us your most original and dynamic work! Send all entries on white writing paper to Marvel Character Contest, Box 1827, New York City 10022. Include your name, address and zip on the front of each drawing. All entries become the property of Marvel Comics Group.

The winner will be announced next issue—contest entries must be in by August 31, 1973. Here's your chance to begin your comic career! Don't miss it!

Some of you have wondered how you'll get the FOOM MAGAZINE after the initial four issue subscription runs out. Simple! You'll be able to re-subscribe—watch for the notice in the fourth big issue.

Many of you have written saying thanks for the big discount on the Spider-Man record (about half the store price). Well, hang on to your seats, gang! We're introducing two new dynamic items to FOOM members this issue, months before they appear in the comics. The SPIDER-MAN MEDALLION is one of the most impressive pieces we've seen in a long time. It knocked us out—and we think it'll do the same to you too. True Believer!

Our second package is an item we've wanted to produce for years—COMICSAVERS! If you're like us, chances are you've got comics piling up on all sides of you. So, necessity being the mother of invention, we created the most colorful and exciting library binder boxes to keep your collection in mint condition forever. You'll find 'em both inside the magazine.

Enough talk for now, we know you're anxious to dig into this issue's Fantastic Features. We think this issue is even better than the last. We've attempted to make the magazine more than a mere fansite or a collection of assorted trivia. FOOM is a fansite, a gamebook, a magazine designed exclusively for Foomers, destined to be a coveted collector's item.

But before we go, here's a few hints about our next rollicking issue—it'll be crawlin' with features about one of Marvel's greatest heroes! A Fantastic new contest will be under way! And a super-secret development which will affect every follower of the far-flung Fellowship of FOOM!

See if you can solve this one 'til next time.

Keep the Fabulous Foomies comin' in (you'll find a zillion of 'em scattered throughout the magazine) and until we get together again, take care!
Hey, Foom Folks! Did you ever wonder about the staff who puts your favorite Marvel books together? You know — the production department — the people that letter, color, photograph and, in general, take the pretty words and pictures from the artists and writers and put it together so that everything comes out almost right each month...

Well, here they are — the guys and gals who contribute their best efforts to The Marvel Age of Comics! Now you can see for yourself why things are so mixed up in the batty bullpen! These are some of the people you can praise (or accuse) for Marvel's monthly sampling of comics!!

Here they are, left to right:
(A) JOHN VERPORTEN - production manager, HOLLI RESNICOFF - production assistant, (B) DANNY CRESP! - lettering corrections, MIKE ESPOSITO - inker and corrections; (C) JOHN ROMITA - art director; (D) LINDA LESSMAN - production staff; (E) DON McGREGOR - writer and proofreader, MARV WOLFMAN - assistant editor; (F) TONY MORTELLARO - reprint production; (G) MORRIE KURAMOTO - lettering and corrections; KEVIN BANKS - art; PALS artist (H) STU SCHWARTZBERG - camera operator.
COMICSAVER

FABULOUS FULL-COLOR COMIC BOOK BINDERS...
A GREAT NEW IDEA...
FROM MARVEL!

COMICSAVER
...EACH COMICSAVER HOLDS AND PROTECTS 24 MAGAZINES!

At last – the PERFECT way to keep your comic library! Now, Marvel's created the perfect way to protect your own personal collection – in these handsome, heavy-duty LIBRARY BINDER BOXES! Imagine your comics in professionally boxed sets – every book, every title in perfect order and in pristine mint condition! Comics are worth more than ever today. If you've invested time and money in building your collection, you'll want to keep them safe and clean. With the high prices that comics are bringing these days, be sure that none of your books are torn, beat-up, or stained by using these exciting, new binders! The OFFICIAL MARVEL COMICSAVERS are illustrated with a legion of our greatest characters by STERANKO and are guaranteed to save space and keep your books neat and newer while adding color and class to your bookshelves!

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These decorative and protective bookbinders are being offered to FOOM CLUB MEMBERS long before they're available elsewhere! This gives you a chance to flaunt your status as a FOOM MEMBER. This and many other bargains will be yours simply because you're one of us – a privileged faithful follower of the free-wheeling, fun-filled FRATERNITY OF FOOM! So don't delay! Order your set of COMICSAVERS today!

NOT CURRENTLY AVAILABLE IN ENGLAND.
An apple a day keeps the Doc away! - Mike Roek

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R    O
D

by
Charlie
Parker
and
Patti
Walker

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CONTEST!

HOly Foom!! When we announced in the first issue of this magazine that we were initiating a contest for our own Fan-club Fellowship to create a super-hero or villain in the Crowd Marvel manner, we hardly expected the fantastic response that ensued. It seems as though those of you who grew up in the Marvel Age of Comics have been waiting for the opportunity to contribute your own talent to the wisest, wackiest comics company since the inception of the printing press! Well, we gave you the chance and we weren’t disappointed! No sooner had we made the offer, when dozens of entries began to fill our mailbox. Character sketches (we call them Model Sheets in the business), plot synopses and origin stories of every kind showed up—pencil, pen, Flair, crayon, colored pencils and inks, ball point pens and several other unknown mediums. Not only were we delighted by the quantity of your entries, but also by the QUALITY. Looking at the submissions makes us realize that comic art is becoming more influential than ever and that this whole generation of artists are donning out of their interest in comics. In the hundreds of entries we have, it is surprising to us that there was very little duplication of ideas—and, almost without exception, every character was exactly the kind we were looking for in the contest. Each was interesting, colorful, dynamic—many were exceptionally well-drawn and expertly thought out.

Below is a partial listing of the Foomers who submitted entries to our special contest—and to the right, a sampling of the material that came in—selected for publication in Foom Magazine because they could be easily reproduced. Remember, the contest closes on August 31, 1973. If you haven’t already done so, mail your character today—or stuff the box with multiple entries like a number of fellow Foomers did. Next issue—THE WINNER—and a fistful of No-Prizes for all the rest of you! Stan and the bullpen wish you the best of luck!

Stephen Bandi
Michael Coultis
M. L. Edmonds
Martin C. Edelstein
Andrew Spring
Nicholas Dwyer
Jack Potter
Gerald Lebo
Dale McPhail
Mark Bussel
Peter Wooding
Mike Ziff Davis
Lige McVay
Michael Aragon
Alfred Estabrook
David Silver
Dave Kremen
Morrell Oakens
Mike Palenier
Fred Schiffer
Dave Faye
Edwin J. Runick
David Tranquilli
Andy Tranquilli
Buddy Anderson
Chuck Koenig
John Zampini
John Serand
Dave Gallo
Maurice Giaquinto
Mark Bussell
Mike Ziff Dannelly
Mike Tusso
Steve Cohn
Robert Strader
Dennis Anderson
Marvin Kay
Albert Glickhitz
Sidney M. Bloom
Richard Ross
Ronald Ginzberg
Roy E. Weisman III
Jim Beatty
David Grimm
Maurice Martin
Rich Day
Alden W. Melfaf
Edwin Kiesewatz
James Merrell
Kevin Arron
Mark Bussell
Eric Ennenhill
Robert E. Coven
Michael A. Borin
Dahl Bartlett
David Serray
David Crane
Howard Gardner
Lindbergh Fagan
Walter Reisch
Richard Ross
Mike Mitchell
Tom Tumbrinck
David L. Frederick
Stephen Dale
Mark Wood
Bill Mottello
Steve Natey
Michael & Michael Kristian
Bill Cline
Dennis Schwartz
Mike Simpson
Wayne Simpson
Phil Lasky

HIMACLESE
by Tom Roper

ARGUS
by David Pevner

SOLAR BOY
by T. Von Eeden

CAPTAIN USA

ASSABRAMAN
by Steve Rude

THE ARODLAST
by Scott Sloan

KING KAMEHAMEHA I
by Michael Marcus

THE CRUSHER
by Mike Burke

The girl who from too much—Pedro Liao
Felicitations, Fellow Foormers! We're official at last!

Remember a few years back when we launched the late lamented Merry Marvel Marching Society? We were all bright-eyed and bushy-tailed and buzzing over with phantasmagoric plans and projects. But, alas, once we got rolling, the club grew too big for us. We ended up with more members than we knew what to do with. So, we made the biggest mistake of our less-than-infallible lives—we turned the whole mishmash over to someone else to handle for us. Well, they probably did their best, but we soon realized that the good ol' MMS had lost its mellow Marvel flavor—and that's why we finally tossed in the towel and discontinued the whole thing.

But—little did we dream that Marveldom Assembly would be deprived of its very own select organization of creators, and boosters, and fanatics, and kibitzers, and clowns, and assorted frenzied freaks and fans! Little did we dream that the demand would grow each day—the mail would overwhelm us every hour—the cry was echoing throughout the land—"We want a fan club!"

Okay, we got the message. But this time we were determined not to let it fizzle out by default. This time we weren't about to let anyone but your batty Bullpen buddies handle the whole sizzlin' shmeer! So we waited till we were sure we'd have enough time to give it the attention it deserved. We waited till we could get someone like J. J. (Jim) Steranko to produce the newsletter/magazine that we were determined to give you with your membership. We waited till we had enough exciting plans and productions to make your membership really mean something. We waited till we were sure that we were honestly offering you your money's worth and more. And then, finally, we waited till we could find the right name for what we hope will be the biggest, best, and most bountiful brotherhood of Marvelites of all time! Wow, we waited—and now the long wait is over! Now—we herald in the era of—FOOM!

And, since this is the second issue of what will be an entire series of free publications that all faithful Foormers will be receiving when they least expect 'em, it's time for us to make a few meaningful promises to you, right here and now. Ready? Here goes—

We promise to always keep you up to date. If we recommend a story, a book, a product, or anything at all, it's gonna be because we really think it's something you'll dig. If we offer you anything on these pulsatin' pages, it'll be a genuine, fourteen-carat bargain, or we won't offer it. If we give you a new item, it'll be something you can bank on—not just an unconfirmed rumor. If someone at another publishing company does something worth mentioning, you'll hear about it. And we'll call it a fait accompli—no sense wasting any more of your time with my own mixed-up musings—'tis time now to let you face front, hang loose, and take your place in the hallowed ranks of the frankly fabulous, far-flung Fellowship of Foom! Exalted! Exalted!
new "Vampire Tales" series, Satanite. The idea for this strip about the Devil's daughter was originally Stan Lee's, and the first story concerning this character will be a Roy Thomas-Johnny Romita collaboration, 4 pages long, to get the idea off the ground and to allow Maroto time to collect his thoughts and approach to the series.

In the title "Dracula Lives," Roy Thomas and Dick Giordano have teamed up to produce 10 to 12 page chapters, adapting Bram Stoker's original novel, Dracula. Thomas hopes that, in a few years, all of the chapters can be collected and released in a larger, higher-priced book, possibly a hardback.

Gardner Fox and George Evans are hard at work producing a tale in which Dracula meets Countess Blood in "Vampire Tales" #4, while a 20-page Zombie tale, an adaptation of R. E. Howard's "Hills of the Dead" is being worked on in another part of the great Marvel comics factory.

John Severin has drawn a Vampire western written by Don McGregor, titled "Vendetta at Mango Mesa," and Russ Heath has a 4-page script by Doug Moench that is to appear in one of the oversized monster books. This story will mark the return of Russ Heath to the Marvel Bullpen after an absence of many, many years.

The Haunt of Horror will be suspended with the third issue, pending the results of the first two issues' sales figures. The digest-sized pulp is on a quarterly schedule, though, so if the decision is made to continue, there will be no long delay between issues three and four. Monster Madness has also suspended publication pending the return of sales figures.

The British Marvel editions have taken off like a rocket, and the Marvel characters are being systematically introduced to Great Britain. Not all of the list of Marvel characters have been formally "originated" as of yet, calling for some rewriting and panel elimination. For instance, a recent Hulk story for the British books carried a guest appearance by the Avengers. However, the Avengers have not been presented to the readers there yet, so their mention had to be adjusted for the story. Rich Buckler and Mike Esposito are doing new covers for all of the books.

The Conan comic book will be entering the prime stage of the barbarian's adventures soon, with this storyline continuing from six months to a year, depending on how popular it is with the readers. Conan will make his way to Africa and the region which is now Egypt, where the adoption of the "Queen of the Black Coast" will take place. It seems that Conan 8 was actually the turning point for the book, as the sales rose to a point where it became a money maker.

Ray Thomas is currently working on a
Other changes at Marvel include the cancellation of *Warlock*, *Combat Kelly* and *Red Wolf* in order to make room for three new titles: *Dead of Night*, *Uncanny Tales* and *Weird Wonder Tales*. This last book will be published on an alternating schedule with *Worlds Unknown*.

Another new series coming up is *Fu-Manchu* by Steve Englehart and Jim Starlin. Scheduled for release in September, this book will continue where the Sax Rohmer novels left off, carrying on the struggles of Nyard Smith against the insidious Oriental villain. The first episode offers the appearance of the son of Fu-Manchu, and his rebellion against his father's world-conquering ambition. Dr. Petrie will be among those to fall at the hands of the evil menace. Jim Starlin, a keen aficionado himself, will try to infuse an aura of believability to the fight sequences in the book by applying his knowledge of the subject. This title is intended as Marvel's contribution to the Kung Fu, Iron Fist genre currently sweeping the country.

*Dracula* 12 will find our favorite bloodsucker trapped in a haunted house with the Blade, Drake and other friends. In the end, everyone manages to escape alive... except one! Issue 13, the June release, finds the remaining part of the group taking off after Dracula, blaming him for their friend's death. Tom Palmer will once again begin to ink Gene Colan's pencils with this issue, guided by the writing of Marv Wolfman. With issue 14, a Revivalist comes into the picture and, seeking to boost his congregational attendance, sets out to resurrect Dracula.

There will be more of a science fiction slant to *Thor* beginning with a two-parter, "The God Jewel." Gerry Conway has Thor...
Jim Starlin is taking over complete control of Captain Marvel writing, pencils and coloring. He begins by co-writing issue 28 with Mike Friedrich, in which Captain Marvel, the Destroyer and the guest-starring Avengers are all clobbered by the bad guys—the Controller and Thanos.

Issue 139 of the Fantastic Four contains part two of the battle with Miracle Man, and provides some most interesting revelations about Franklin Richards’ super powers. The Hulk is being warmed up for a guest appearance in the FF very soon.

In issue 140 of the FF, the sub-plot problems of Reed and Sue’s separation are brought into focus. Sue is contacted by Agatha Harkness and an old villain returns to plague and eventually defeat the team. The origin and plans of the villain are explained in “Annihilus Revealed.”

Scheduled to do issue 11 of Warlock and his companions discovering a giant stone called the God Jewel, but the catch is that Sif and Korrila are trapped within the stone and are being drained of energy and life. John Buscema continues as penciler and Jim Mooney catches on as the new inker. Issue 216 winds up the God Jewel adventure as Thor encounters Xorr, and a new Colonizers tale is hinted at. The next issue, due out in July, delivers a most unusual story concerning Ignor, a former associate of Loki, and his plot to take over absolute control of Asgard while Thor and his more powerful friends are away.

Thor 217 is titled “All Swords Against Them,” and features an epic struggle of Asgardian against Asgardian as our heroes return to the fabled land. It seems as though imposters have taken over the throne and each must fight his double to the death.

by Night, Marv Wolfman, Gil Kane and Tom Sutton are going to introduce the Hoochman, an overly enthusiastic crimefighter who sets out to right all wrongs by tracking down all evildoers. While all this is going on however, Jack Russell is getting a new apartment, new neighbors and a new set of problems.

Spiderman guests in Daredevil 103 when the pair of crime-fighters try to stop Ramrod from gaining access to a special set of papers, which a mystery villain would like to obtain. The next issue continues the story with Kraven the Hunter coming into the plot. Murdock’s law partner, Kerwin J.

Broderick, also plays a big part in the eventual finish.

In Daredevil 105, our intrepid hero is tossed over a cliff, rescued by Madame MacEvil and learns of Broderick’s plot to conquer the world. Guest stars and villains in this issue include Kraven, The Dark Messiah, Ramrod, Angar, Terra of the Living Earth and Madame MacEvil in a 5-page origin sequence drawn by Jim Starlin.

Coming on the Marvel scene is the new Savage Sub-Mariner, who is actually the old Sub-Mariner in a new costume. Present plans call for a period in which, due to another operation, Namor will return to do battle on the surface world, for a while anyway.

As Don McGregor takes over the War of the Worlds series, Killraven must fight the Warlord and his biologically mutated beings. It seems as though the Martians are performing radioactive experiments in the hopes of creating host bodies into which they can project their life forces so that they can exist outside of their life-supporting mechanical tripods. There will also be several new supporting characters in the strip named Camilla Frost, Grok and something or someone called Old Skull.
Steve Englehart has lined up a battle royale between the Defenders and the Avengers as both books are occupied this month with fights between Thor and the Hulk, Valkyrie and the Swordsman, the Vision and the Surfer and Captain America and the Sub-Mariner. Would you believe Loki and a villain named Dorn are at the bottom of the entire thing?

Fury is still hospitalized, so he is out of the fight between Captain America and the Yellow Claw. In issue 167 of Cap's book, the Claw attacks SHIELD headquarters and tries to steal one of Dr. Doom's captured robots. His plans go astray, however, when Suwan turns against him and mortally wounds the yellow fiend. The Claw has the last laugh, as he rejuvenates himself by stealing her life force, turning her to dust. Ya gotta see it to believe it!

Betty Talbot, as the Harpy, flies the Hulk to the deserted island of the Red Raven in issue 169 of ol' Greenskin's mag. Once on the island, they meet the last survivor of the strange bird-like race. (Again?) Modok arrives on the scene (he's back from the dead too?), and proceeds to disintegrate the island once and for all, Maybe!

Tony Stark gets into an argument with Happy Hogan over Pepper while Iron Man fights with Dr. Spectrum again in issue 64. Dr. Obatu also makes an appearance, just to add a little brightness to a tired superhero's day.

The Thing and Iron Man team-up in Marvel Feature 12 to battle the Blood Brothers, which ties into the recent Captain Marvel storyline. It seems as though all of the cosmic shenanigans being carried on by Mar-vell and Co. are being monitored and overseen by Thanos, and will be resolved in a later issue of CN's mag.

Mike Ploog will take over the Kull series, and when he does, it will undergo a title change and become Kull the Destroyer. Kull will also be dethroned in this story and we get a glimpse of what eventually is going to be known as the Spideymobile, a comedy element that never seems to work! Things are never dull around that comic, are they?

Marvel Team-Up will feature Spider-Man and the Sub-Mariner against Dr. Dors and the Aquanoids, marine creatures that have mutated into almost-human forms with the head and limbs of giant squid, manta rays, lobsters, etc.

Strange Tales returns once again, beginning with number 169 and showcasing a new hero called Brother Voodoo. Brother Voodoo is actually Jericho Drumm, and his origin and battle with Damballah the Snake God are told in this issue by Wein, Colan and Adkins. Maintaining a monthly schedule, issue 170 of Strange Tales features the second part of the origin-Damballah story, spotlighting on an international voudoo

and his tales will be shortened to 15-page mini-epics. The remainder of the book will be filled with short reprint features with sword and sorcery themes.

Spidersmen continues to face problems both on the rooftops of New York and in his own personal life as Peter Parker. Issue 124, a Conway-Kane-Romita production, is the basis for the debut of Man-Wolf, in reality J.J. Jameson's astronaut son who is affected by a piece of lunar rock he hangs around his neck. It also marks the beginning of a new relationship between Peter and Mary Jane. Ross Andru takes over the art with the June release, 125, and Man-Wolf continues to raise havoc. The highlight of the issue, however, is when Harry finds Peter and Mary Jane together, and the fireworks fly. Things start hopping with 126 though, as the Kangaroo returns—changed to a super-villain by Jonas Harrow's mind control device. Harry disappears,
Buckler is going to do the breakdowns for the FF, leaving the finished pencilling and inking to Joe Sinnott.

It is a new title from Marvel, capitalizing on the current horror craze and the early 60's Congem and Rom-bu monster books. Dick Ayers will be doing the artwork for this four-color comic, borrowing generously from the Kirby titles.

With issue 16, Luke Cage, Hero for Hire will become Luke Cage, Powerman, and will be invested with a new burst of superheroism and a quick course in diction. Len Wein and George Tuska will produce the book from now on (well for a few months anyway), and much of Cage's jive'n' slang will be eliminated. Billy Graham would like to continue to ink the series, but other commitments may prevent his participation.

The early Avengers story, featuring the original Powerman, will be reprinted in Marvel Triple Action 15. In an upcoming Luke Cage tale, the two will meet to decide who is the real possessor of the title Powerman.

Steve Englehart, Marie Severin and Herb Trimpe are working on a two-part adaptation of Gaston Leroux's "Phantom of the Opera" for Supernatural Thrillers, while Gary Friedrich is working on the next adaptation for the book entitled "The Headless Horseman of Sleepy Hollow."

Stan Lee is once again working on that large Marvel Origins book, hoping to have it ready as a special Christmas item for bookstores and mailorder. The format and size of the book has yet to be settled, but combime.

Issue 171 of Strange Tales pits Brother Voodoo against Obadiah and the evil Baron Samedi. There is a flashback sequence of Brother Voodoo's previous battle with the Baron in New Orleans. This strip, by the way, is on a monthly schedule for the summer sales period only. After the heavy selling season is over the book will revert to a bi-monthly schedule.

The Monster of Frankenstein will undergo a title change in the next couple of issues to become The Frankenstein Monster. Mike Ploog will no longer be handling the art for the series, however, so John Buscema will take on the art chores as the book goes on a bi-monthly basis.

In order to accommodate Frankenstein in his busy schedule, Buscema was forced to give up the task of preparing the layouts for the Fantastic Four. Consequently, Rich
HUNT THE HULK!

STUMP THE HULK! FIND THE HULK! DESTROY THE HULK! You've read it a hundred times in the comics, now it's your turn! HUNT THE HULK is an exciting new encounter designed especially for Marvel Madmen who dig the thrill of the chase, the conflict of the hunt, or just plain ol' sneakiness! HUNT THE HULK is a Marvel game for 2 players. Depending on how skillful you are and how fast you can create a plan of action, it can last for a few seconds or a few minutes. Begin by cutting out the markers at the bottom of the page and pasting them on coins or buttons (or simply use buttons). Decide who will be the HULK and who will be the HULK HUNTERS. The Hunters line up across one end of the board on the green squares, while the Hulk takes any position on the opposite side. All movement takes place on the green blocks only. Flip a coin to determine who moves first. The object of the game is for the four Hunters to trap the Hulk within their lines, to encircle him, or back him into a corner so he cannot move. The Hulk's objective is to escape through the Hunter's lines. The game is over when either event occurs. Keep score of your games! Switch sides! Oh, yes, one more thing - the Hulk can move one space IN ANY DIRECTION, while the Hulk Busters can move FORWARD ONLY! No jumping over players! OK, get ready to HUNT THE HULK! Precariously pursue that peculiarly pigmented personage of ponderous proportions in purple pants! HULK IT UP, NOW!!!
RETURN OF SAVAGE TALES

Roy Thomas as interviewed by FOOM Agent Dwight R. Decker

The Madison Avenue offices of the Marvel Comics Group look pretty normal. There's the receptionist, the potted plants, and the chairs to sit on while waiting for Mr. Farbush to see you.

When we at FOOM heard that Marvel was bringing back Savage Tales, we rushed one of our intrepid reporters right over to cover the story. If he had been expecting to open the office door and see a brawny barbarian wading through gore and swinging a mighty battle-axe, or be welcomed by a decapitated and bent old wizard occupied in tending a steaming cauldron and muttering cryptic and forbidden incantations, he was probably disappointed. Over here at FOOM, nobody thinks anything of it when Januhy Jim jumps into a black leather jump-suit (of course!), slips on his eye-patch, grabs his Hypertronic Discombobulator, and goes off to fight the Hordes of Hydra—but much to our reporter's dismay, Roy Thomas didn't look a thing like Conan!

Roy told us that the book had been cancelled even before the sales figures came in. Business conditions in the magazine industry made the publisher reluctant to go into oversized comics in the first place, and the book was not promoted very strongly. Distribution was spotty and, because Marvel could not promise at least four issues, Savage Tales wasn't even distributed at all in Canada. (Stan later check- ed around and found that wherever the book was put out, it sold fairly well.) But, these and other factors finally prevented any further issues.

Some material had already been prepared for the second issue, such as the cover, a painting by John Buscema, and a 16-page Conan story drawn by Barry Smith called "The Dweller In The Dark". The cover was set aside and the Conan story was eventually printed in Conan 12. It often happens in comic books that the artwork is "too good" for the printing process to do it justice, and the result in Conan 12 was just one more instance. Intending the story for black-and-white reproduction, Barry had drawn using much finer detail and shaded with pencil grays, which don't reproduce at all well in color comics. Worse yet, the story was printed from photostats of photo- stats. To say the least, the published story, which in Roy Thomas' opinion had been one of Barry's finest art jobs, came out poorly.

With the return of Savage Tales, however, that dweller in the dark will get a second chance. The story will be reprinted in an upcoming issue of Savage Tales, this time directly from the original artwork.

That's just one of the great things planned for the new Savage Tales. Now that the time seems right for going into the field of comic magazines, Marvel is prepared to back the publication with everything it has this time around.

When Stan and Roy first talked about bringing Savage Tales back, they considered it only as a one-shot; later, as plans progressed with the other new maga zines and as the Conan color comic grew more and more popular, they decided to issue ST regularly. Because so many other new oversize books were going on sale, however, they planned to hold back on relaunching Savage Tales for awhile. Then they learned how well the first issue of Dracula Lives was received by the public—why wait? They asked themselves. So after nearly three years, Savage Tales 2 is finally on the way, and between the feature-length Conan story by Roy and Barry, and the cover painting by John Buscema (the same one that would have been on ST 2, had it come out back in early '71), it's been well worth the wait.

And there's more to come. When our intrepid FOOM reporter asked Roy what was in store for future issues of Savage Tales, he was immediately struck by the man's enthusiasm. Far from being a disinterested or bored professional working in the comics field solely for the paycheck, Roy spoke for a long time on his plans for the magazine with the voice of a man who enjoyed his job. As he sketched out his ideas for stories and features, it became clear Roy's work on Savage Tales is a labor of love. If anyone ever wonders what Marvel's secret is, that might be the answer.

Each issue of Savage Tales will feature a 20-30 page Conan story, usually by Barry Smith. Barry is another one whose work on Conan is a labor of love; he knocks himself out by putting an incredible amount of work and detail into the stories he illustrates. In fact, the lettering for the stories is being done separate from the artwork; after printing, the word balloons can be detached and the art exhibited without any lettering as Art. With all the work Barry is putting into his assignments, it's evident he won't be able to make every issue. Artists like Neal Adams and John Buscema are waiting in the wings to fill in if needed.

Neal, by the way, has been working on an adaptation of Howard's "Curse of the Golden Skull" for the magazine's backlog. 20-35 pages long and done in wash, it's not to be missed when it's printed, two or three issues from now.

Roy assured us that for the sake of consistency in style, the number of artists involved will be limited. Conan is a tough strip to draw because of the immense amount of work involved, and after Barry's precedent-shattering, meticulously detailed labor on it, any art by an artist who doesn't exhaust himself would badly upset the strip's continuity. Roy said he felt that Barry, Neal, and John were all able to continue Conan in the manner the readers had come to expect and that their realistic styles complemented each other quite well.

While Conan's adventures in the color comics will unfold in chronological order, the stories in Savage Tales will skip around to various episodes in Conan's life. This way, the reader will be given a wider variety of stories, and the problems of maintaining two different continuities will be avoided. Judging from the hints Roy dropped, Conan's greatest and most spectacular adventures lie just ahead.

Planned are articles on S&S, either written especially for Savage Tales or reprinted from the top fanzines in the field. Experts like writer Lin Carter and Glenn Lord (literary agent for the Howard estate) will serve as technical advisors and consultants as well as write articles. There will also be features and interviews dealing with the people involved with Conan—people like Roy himself, Barry Smith, John Buscema, L. Sprague DeCamp, Lin Carter, Glenn Lord, and others. Plenty of maps and other items of interest will finish things off.

Many readers will remember Gil Kane's venture into barbarian swashbuckling, Blackmark. Appearing as a paperback book, this comic strip novel had its share of distribution problems and was hard to find. Although the book was to be the first of several, no others followed. Finally there's some good news about the strip: Savage Tales will soon begin serializing Blackmark 10 - 15 pages an issue, starting from the first page of the first (and only) book and going straight on through. Those of you who missed the book will be able to pick up on this great story at last, and those of you who were lucky enough to find a copy will finally be able to read the sequel when it is published. At last report, Gil was about halfway through the third book, so there's plenty to look forward to.

To wrap things up, most issues of Savage Tales will have short back-up features, about 5 - 10 pages depending on space, concentrating on Conan and other Howard material. Mario and John Severin have been scheduled to do several King Kull stories. Billy Graham has another Howard-derived strip he'd like to do in mind, and there's talk of an Estaban Marote "Red Sonja" series and a host of Solomon Kane stories.

Our reporter left the Marvel offices no longer disappointed. True, there were no musclemen to be seen wielding flashing swords against swarms of foemen, unless that sort of thing was confined to the Production Department in the back room. But what our reporter had seen in Roy Thomas' office had been even better than that; he had seen a gateway to another world. The world of dreams and imagination.
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You have nothing to Foom but Foom itself - Mike Ferri
ANAGRAMS

1 Tod Arilag
2 Sam Uxim
3 Royal Greggey
4 Lee Grit
5 Contanario Fu
6 Peter Pstumup
7 Ann Mittumia
8 Rex Teenouic
9 Mac Nelhoo
10 Gert Gaujun
11 Antonio Mib
12 Ivan Rash
13 Pedro Adotipus
14 Wes Creece
15 Nomar Miscaynd
16 Wally Clowe
17 Rio Pocs
18 Dell Kurs
19 Harter Kig
20 Otis Phem
21 Omar Genob
22 Gene Tam
23 Les Tinsen
24 Pam Gerrier
25 Rod Pactus
26 Cole Bet
27 Brad Rifen
28 Carl Due
29 Sal Tugac
30 Mort Testi

WORD PYRAMID

1 eighteenth letter of the alphabet
2 either
3 slang for gun
4 hinged barrier
5 Doc Strange villain
6 armor clad bad guy

MONSTER MAZE

All right, ya bunch of Yancy Street Yahoos—this here is yer very own FOOM PUZZLE PAGE! In the upper left is a list of ASTONISHIN' ANAGRAMS. Rearrange the letters in each name to spell out those of thirty of Marvel’s deadbeat super villains! On the right is another one of FOOM’s wacky WORD PYRAMIDS. Followin’ the clues provided, add a single letter at a time until you come up with the name of one of Marvel’s crazy groups or characters! As if that ain’t enuf, when you’re done with all that, you get on the tuff stuff, a MIGHTY MARVEL MAZE! See that letter “A” on the left side of my head? Take a pencil an’ make a line goin’ round and round until you come out on the right side at letter “B!” Sheesh! What a revolvin’ development! DON’T break across any lines while you’re tryin’ ta get through! If you can solve the maze in a minute an’ a half, you beat my ol’ Aunt Petunia (not ta mention half the staff at Marvel)! An’ remember, NO PEEKIN’ at the answers on page 31—OR ELSE!
There are a good number of comic book oriented fanzines published every month around fandom. They can cost anywhere from 25¢ to a couple of dollars, and they manage to cover every possible aspect of comics. Each issue, FOOM will list and recommend several of the most popular fan magazines available today. Please remem-
ber that because many of these publications are limited in number and are products of an individual’s hobby and interests, they do not always print enough copies to meet the demand of the readers. We highly ad-
vise that upon first ordering many of these fanzines, you enclose a check or money order as payment and have a little patience. Most of the fanzines come either third class mail or book rate, so there may be a delay of several weeks before your order is processed and delivered to you. In most cases, if an issue is sold out, a publisher will hold the order over until the next issue is published.

Possibly two of the most essential items necessary for a comic collection are Ster-
anko’s HISTORY OF COMICS volumes. Wrapped in beautifully illustrated covers by the author, these well-researched books cover every aspect of comic book history. Written and prepared by award-winning artist, Jim Steranko, each page is virtually bursting with cover reproductions, original drawings and inside stories about your favorite comic writers, artists and characters. Volume One is 84 pages, and covers the beginnings of the comic art form as well as the histories of such favorite characters as Captain America, Superman, Batman and the other popular comics of the 40’s. The Second Volume is even bigger, running 132 pages, and featuring a rich variety of information and graphic excellence in the same manner as Volume One. This second book gives you the rundown on Captain Marvel, the Marvel Family, The Spirit, Blackhawk and a host of artists and writers as well as spotlighting hundreds of other characters. For the person just beginning his comic book collecting career, these books are a must. For those who are already collectors, these volumes provide a valuable insight behind the scenes of the industry. Volume One is available for $3 plus .25 postage and Volume Two is $5 plus $.40 postage (foreign orders add .25), both from SUPERGRAPHICS, BOX 445, Wyoming, Penna. 19610.

Another publication for the comic- bug is COMIXSCENE, the finest bi-monthly publication of comic book news, as well as coverage of the motion picture, pulp and media scenes. A two-color tabloid, COMIXSCENE manages to give its readers advance news on which books are being dropped, what new books are being planned, and detailed reports on which will write and draw virtually every book on the newstand. There are also countless cover reproductions of books months in advance, as well as articles on the pulp, comics, motion pictures and special features. Besides all this, you will find some of the greatest artists in the comic industry represented in COMIXSCENE. No fan can afford to be without it. Single issues are 50¢ from SUPERGRAPHICS, Box 445, Wyoming, Penna. 19610.

A fine example of a well-rounded comic oriented fan magazine can be found in Marten Greim’s COMIC CRUSADER. Published several times each year, CC offers in-depth articles as well as original and new comic strips. Marty always presents his fanzine in a neat package, decked in professionally illustrated covers and inside spot illustrations. You can order the current issue of COMIC CRUSADER for 75¢ from Marten Greim, Box 132, Dedham, Massachusetts 02026.

If you are the type of collector interested in obtaining old issues of your favorite comic, Golden Age material, or just anxious to order issues you some how missed buying, then the Buyer’s Guide is for you. For just $2 per year, you will receive a new issue every other week. The tabloid-sized paper is full of ads from other comic fans and dealers, offering comics, art, fanzines and other goodies for sale. You can order or inquire about a subscription by writing Buyer’s Guide, Dynapaus Enterprises, RR 1, Box 297, East Moline, Ill. 61244.

Another well-packaged, fully-illustrated fanzine is Bill Wilson’s THE COLLCTOR. Spiced with articles on comics, fiction, an occasional strip and artwork by many of your favorite professionals, THE COLLECTOR is well worth your time and money. You can order copies at $1.00 per issue from Bill G. Wilson, 1355 Onieda Drive, Clairton, Pa. 15025.

One of the finest looking and written fanzines produced today is Mike Barrier’s FUNNYWORLD. Based primarily on funny animal comics and animation, the magazine also offers comic strips and a highly professional quality which is hard to top. Barrier’s style of writing and editorial excellence are some of the best in all of fandom, and whether you are acquainted with, or interested in funny animals or animation, you are guaranteed to enjoy FUNNYWORLD. Issues can be ordered at $1.25 per copy from Mike Barrier, Box 5229 Brady Station, Little Rock, Arkansas 72205.

Fanzines can be fun, especially if you accept them as an added benefit to comic collecting. You’re one of us now, FOOM follower, and we are all here to enjoy.

Comic readers who crave a more sophisticated approach to the subject of comic art will find WONDERWORLD one of the most enlightening magazines available today. A 40-page periodical which is published quarterly, the book is filled with articles, features and columns by a host of knowledgeable contributors. Those of you who are interested in the foreign comic market will find the most complete coverage within these pages. The recently expanded magazine now runs several comic stories which would be difficult indeed to find elsewhere. WW can be ordered at .75 an issue from Graphic Story Press, PO Box 16168, Long Beach, Calif., 90806.

WONDERWORLD’s companion publication, GRAPHIC STORY, is another highly recommended magazine that the serious student of the comic form will want to add to his required reading. Editor Richard Kyle has already uncovered and selected a series of choice items from all over the world, from yesterday’s comic strips to tomorrow’s hardbound editions. GRAPHIC STORY is available at $1.25 from the address above.

Fellow Foomers will be interested in the multi-approach fanzine RAGNAROK, if only for its Marvel-oriented material. Full of interviews, art and articles, this publication comes through with an equitable share of features other ‘zines often lack. Ample samplings of fan and pro art round out this mini-mag which can be had for .60 from Mark Collins, 456 Orange Road, Orange, N.J. 07050.

Quality is the key word when discussing HERITAGE, a professionally-produced magazine dedicated to exploring the galactic world of Flash Gordon and his creator, Alex Raymond. The spirit of one comic art’s premiere space soldiers is convincingly captured in a volume of word and picture portraits about the Flash Gordon of films, books and comics. The magazine is packed from color cover to cover with strips, stories and satires by a legion of top artists like Wally Wood, Al Williamson, Neal Adams, Reed Crandall, and Estaban Maroto. Limited edition items, two different volumes are still available for $3.50 and $5.00 from Heritage, 2040 Wellwood Ave., Farmingdale, N.Y. 11735.
"Is he man or monster or... is he both! The Incredible Hulk... the strongest man of all time!" This was the blurb on the cover of the first issue of The Incredible Hulk. In this, the dawn of The Marvel Age of Comics, Stan Lee and Jack Kirby had created another fantastic character. The year was 1962 and this was the first appearance of "Ol' Green Skin!" Only his skin wasn't green at all... it was gray! The letter column in the fourth issue of The Incredible Hulk explained it. Marvel admitted a color mistake had been made in the first issue and that from that time on The Hulk would be forever green.

The early Kirby Hulk looked a bit like the movie Frankenstein monster. He had shaggy hair and a body like his name implied—hulking. Another movie monster too was part of the Hulk's original make up. In those early days, Bruce Banner became The Hulk only at night, aka the Wolf Man. It was the Kirby rendering that set the pace for the many artists to follow.

Kirby worked on The Hulk for five issues, then with issue 6, Steve Ditko took over the artistic reins. Ditko's Hulk was a little less monstrous than Kirby's version. His hair became slightly shorter, his forehead grew longer, his eyes became darker and he seemed a bit clumsy.

The Hulk's first magazine try came to an end after only 6 issues. There was never a seventh issue, for when The Hulk got his own magazine again in 1967, Marvel kept the numbering of the magazine he'd been sharing with The Sub-Mariner—Tales to Astonish. After the original book died, The Hulk kept turning up in other Marvel Comics. He appeared with The Avengers and The Fantastic Four. Each time he was drawn by his original artist, Jack Kirby. It was almost as if Marvel didn't know what to do with him. In fact, in the epic battle between The Hulk and The Thing in Fantastic Four 25 and 26, Marvel even goofed up the name of The Hulk's alter ego, calling him Bob Banner. This was later corrected when it was explained that Bob was Bruce Banner's middle name. The Hulk also turned up again in Spiderman 14, where Ditko drew him a bit more like Kirby's original version. This story also introduced another green Skinned character that would make Marvel history—The Green Goblin!

In Tales to Astonish 59, due to a great deal of mail demanding his return, The Hulk battled Giant Man. The art was by Dick Ayers. Ayers, being of the Kirby style of art, portrayed him as Kirby did and added a torn shirt for effect. This issue also made the announcement that, with issue 60, The Hulk would be sharing half of the book with Giant Man. The art for the first seven of those issues would be done by Steve Ditko. Ditko departed again from the Kirby version and gave The Hulk longer hair and almost ape-like arms. The Hulk was more ponderous now. Issues 68, 69 and 70 had Kirby art once again and

with issue 71 Mike Esposito, using the name Mickey Demeo, began pencilling The Hulk. It wasn't the same Hulk as in the past. Demos's version made him more like a green, over-weighted muscle man.

An interesting change came in issue 73. An artist who was known for drawing rather ugly faces, but with the mark of a craftsman, began his two issue stint on The Hulk. This artist was the late, great Bob Powell. Issue 76 had a one-shot penciling job by Gil Kane, under the pseudonym Scott Edward. Kane's work over Kirby's layouts, maintained a fast-action Kirby flavor.

Issue 77 was the issue that revealed that Bruce Banner and The Hulk were one and the same. The art on this issue was by Johnny Romita. Romita's smooth inkling style gave detail to the Hulk's muscular physique, making him look much more powerful. That same powerful build was maintained in issue's 78 thru 83 when Bill Everett took over the art chores.

Everett returned The Hulk's shorter hair-style, made his teeth very noticable and made more of a monster out of him than he'd appeared in the past few months. This was especially notable when The Hulk stood next to an Everett drawn girl. Everett drew beautiful girls and in issues 82 and 83, when The Hulk was with Betty Ross, you really saw beauty and the beast! The art in issue 84, "Rampage in The City!" is difficult to describe, since a number of artists in the Marvel Bullpen had a hand in it.

Issues 85, 86 and 87 gave The Hulk almost an ape-like quality as John Buscema rendered three beautiful art jobs. Issues 88 thru 91 featured the Gil Kane version of The Hulk. Huge and massive as the original Kirby version—short cropped hair, like the early Ditko version—The Hulk seemed to really be a Hulk, with a body that made his head seem rather small.

(One single has been introduced in The Abominaton, another green-skinned powerhouse,) Kane would draw The Hulk again in Capt. Marvel 20 and 21, and more recently in Spiderman 119 and 120.

For the remainder of The Hulk's series in Tales to Astonish, Marie Severin did the art. This was from issue 92 thru 101. At this point, The Hulk was again awarded his own book, numbered 102, taking up the Tales to Astonish numbering Marie Severin did the art work. This was from issue 105 thru 106 and then the first "King-size Hulk Special." It's interesting to note here, the cover of that special. All the ads for it showed a Jim Steranko cover depicting 'The Hulk as a massive green giant lifting a crumbling stone Hulk logo, with sweet dripping from his brow and body. When the actual book came out, you still saw the massive, green sweating body by Steranko—however, there was now a non-sweating Marie Severin head attached to it.

As to Maria's version of The Hulk, she made him taller and returned his hair to a longer, fly-away version. You may have noticed that throughout this article, it was the Hulk's hair that changed the most. Those gamma-rays do weird things to your hair follicles, I suppose!

The name most fans connect with The Hulk is Herb Trimpe. His work on The Hulk from issue 106 on, is the image most of us have of the jolly green giant today... a large, powerful body, slightly smaller head, a solid crop of hair and a large mouthful of teeth.

There were a few Hulk issues where Trimpe didn't do the complete pencilling. Issue 140 had Sam Grainger working over The Hulk layouts. Issues 143, 144, 152 and 153 had Dick Ayers doing The Hulk for the first time since issue 59 of Tales to Astonish. He was aided by Trimpe and members of the Marvel Bullpen on issues 152/153.

It should be noted that, although he didn't do any complete pencilling on The Hulk, John Severin made many Hulk stories, those that he inked and helped pencil, some of the best ever produced.

The Hulk is a popular character, not only with comic readers, but with the Marvel staff as well. Almost everyone enjoys working on him. Besides appearing in his own magazine, The Hulk has been featured in many of the other Marvel magazines—thus giving other artists a chance to draw their versions of him. The Hulk is a favorite of Sal Buscema, who gets to draw him in The Defenders. Sal's version incorporates a combination of Kane, Trimpe and a lot of his brother, John. Ross Andru not only drew The Hulk in the Marvel Feature version of The Defenders, but he got to draw the original Hulk as well.

The character Xamnu in Marvel Feature 3 was named The Hulk in Marvel's pre-superhero days. Jim Starlin, who drew The Hulk in Capt. Marvel 25, gave him a Kane/Trimpe appearance. While Neal Adams version, on the cover of Marvel Feature 1, resembles a cross between Kirby and Trimpe. Steranko comes into the Hulk picture again briefly. He rendered The Hulk on the cover and inside of Captain America 110, and did a beautiful poster of The Hulk for the Marvelmania fan club a few years back. His Hulk version is a thinner version that the way most of Marvel's artists depict him.

A Gene Colen Hulk appeared in 5 panels in Captain America 130. Calon's flowing style was very present here, with Dick Ayers inks. A Don Heck/Werner Roth version appeared in The Avengers King-size Special 2. The Hulk's arms were shorter and he looked more like a man than a monster. Again looking more man than monster, The Hulk was rendered by Barry Smith in Avengers 100.

The Hulk has undergone many story line changes over the years. However, the basic character is still the same as Lee and Kirby created him in 1962—a bestial, often sensitive character, that comic readers enjoy issue after issue!
Try as we would, nothing could stop Wally Wood, Gil Kane, Roy Thomas or Len Brown from producing a sequel to last issue’s FANTASTIC FEAR. This time around, they did The Incredible

HUNK

One small step for Foon, one giant leap for mankind - David LaChow

As night falls over the city, a citizen beholds a mind staggering sight, and a cry goes up...

It's the incredible HUNK! Run for your life!

This always happens just when I've got a hairdresser's appointment!

WHRRRUCC!

Hunk looking for something! Must find nothing stops Hunk!

Call up the army! The navy! The Marines! CASSIUS CLAY!

HUNK! HUNK! HUNK!

The army quickly arrives, accompanied by General "THUNDERBOLT" boss, and his beautiful daughter, BETSY BOSS...

That monster'll be here any second!

But Daddy... the Hunk isn't bad. It's just that nobody understands him!

Fire when you see the whites of his eyes!

Remember the Alamo!

Man the lifeboats!...

Then, the final confrontation... the Hunk vs the Army!

Stop, Hunk! You haven't a chance! Make a move and we'll blast you to smithereens!

Even though you are a horrible green skinned monster, Hunk, I love you!

HUNK! HUNK! HUNK!

Dah! Nothing stops Hunk! Hunk looking for someone else!

Does this mean our engagement is off?

Good heavens! Look who's been looking for it's...

...and there he is!

Hunk have Mission!

Good boy son! Now we can get started with the springs planting!

HO HO HO!
### THE INCREDIBLE HULK

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The family that Foam together, stays together - Mike Roche

### TALES TO ASTONISH FEATURING THE HULK IN HALF THE BOOK

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Here a Foam, there a Foam, everywhere a Foam - Foam! - Ricky Markman

### THE INCREDIBLE HULK

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I stared at the moon,
From night to noon,
And then I thought, "It's much too soon!"
I said to myself, "Why should I gloom?"
So I calmed down and whistled a tune.
Then the mailman came; I rushed to my room
And ran round like a crazy loon!
If this wasn't it, it meant my doom!
I opened it up, and IT WAS MY FOOM!

Paul Reid

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