

SOMEONE ALWAYS STARTS TROUBLE... AND TOM WILLIS KEPT THE PATTERN CONSISTENT...

MY GOD!!
LOOK AT HIM!

TH-THREE ARMS!!



BOY, YOU JUST
MADE A BIG MIS-
TAKE ...

WHY CAN'T PEOPLE TAKE TIME TO UNDERSTAND? WHY MUST THEY ALWAYS JUMP TO CONCLUSIONS, STRIKING OUT TO DESTROY THINGS BEYOND THEIR COMPREHENSION?



HAH! YOU MOVE RIGHT
QUICK... CONSIDERIN' YOU
GOT AN EXTRA ARM TO
SLOW YOU DOWN...



ALL MY LIFE, I'VE SEEN IT IN
THEIR EYES... THE MINGLING OF
FEAR AND HATE...

I SWEAR... YOU LOOK JUST LIKE
A TREE STANDIN' THERE - WHAT
WITH ALL YER LIMBS.
C'MON, BOY, I'M GONNA
SHOW YOU WHAT HAPPENS TO FREAKS
AROUND HERE...





Kenneth Smith
12 AUGUST 1968

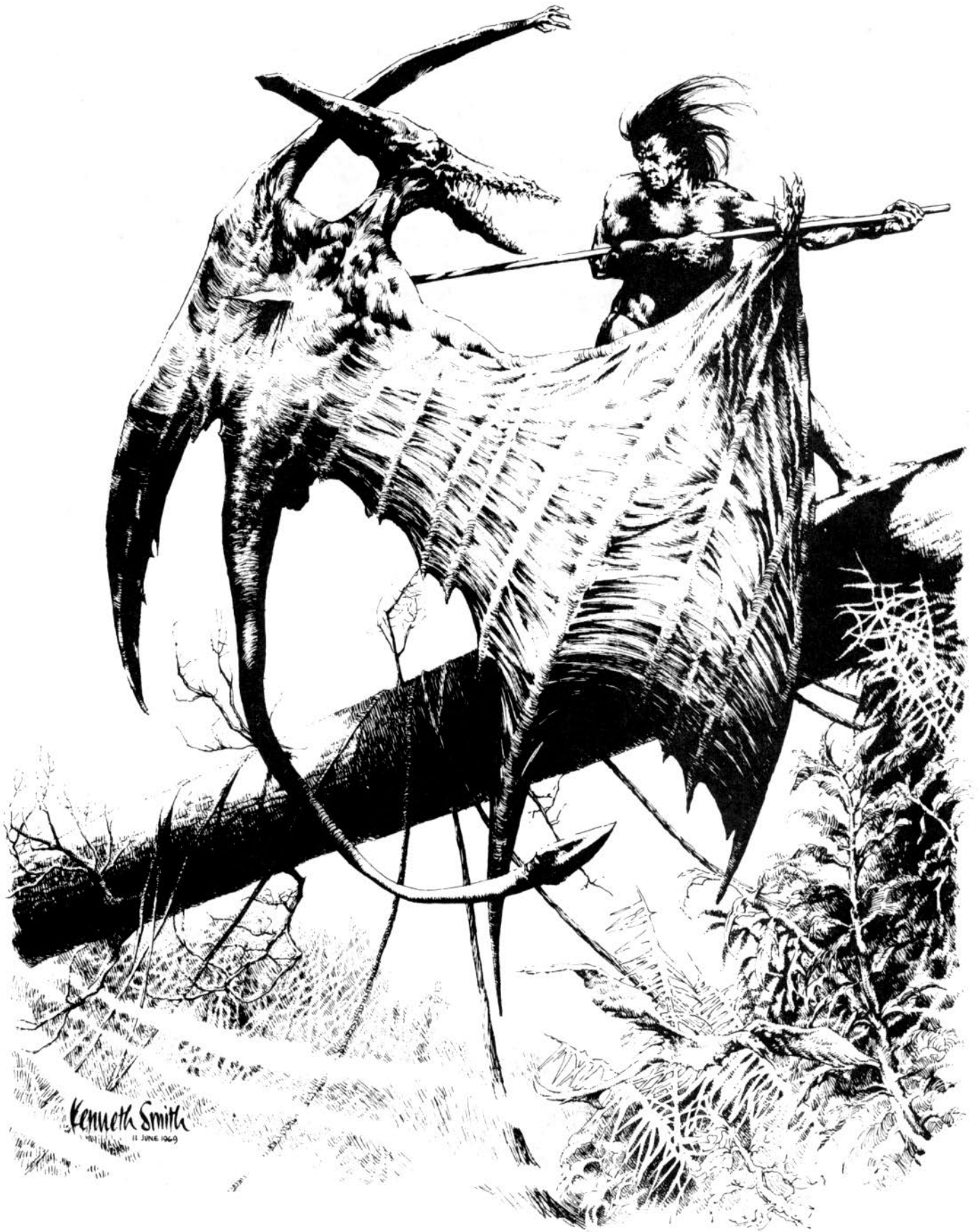


Kenneth Smith
20 NOVEMBER 1968





Kenneth Smith
22 July 1960



Kenneth Smith
11 JUNE 1969

an interview with...a guy named...



JOHN POWERS

SEVERIN

IBD.....Could you give us a brief capsule history of your professional career as an artist? (Starting with E.C.)

Severin..No - not starting with E. C. - unless I'm mistaken it was Crestwood that took No. 1 - then came a string of outfits such as: Standard, Timely, Rel. in American Life, Pocket Books, Harvey, Voices, Charlton, Random House, Classics Illustrated, Candar, J. Walter Thompson, The Hobo News, E. C., The National Enquirer, Motorship & Diesel Power, A. C. Spark Plug, etc., etc., etc.

You sure you don't want to hear about my other careers (so called)?

IBD.....What was the first company that you worked for? What was the first job that you did for this company?

Severin..As I said Crestwood was the first - Jack Kirby convinced Joe Simon to take me on -

The first story I did was with Willy Elder - it was a murder mystery, we murdered it and it's name shall remain a mystery.

IBD.....Well, John. . .let's get down to your opinion on the Comics Code. Do you think it should stay?

Severin..The need for a comics code is obvious (especially today, in view of recent rulings by our Supreme Court) since publishing in poor taste can be more remunerative in some cases than publishing in good taste - since not all publishers have good taste (nor artists and writers) it's a good idea to have some sort of check point - unfortunately, those chosen to do the 'censoring' side up mighty close to being bluenoses. The overall effect is that stifling creativity - however, I'd rather we err on the side of 'good' than err on the side of 'evil'.

IBD.....What do you think of E. C.'s fate as decided by the code?

Severin..Ridiculous!

IBD.....I know that your working hours differ from day to day but, could you give us an idea of about how many hours a day you work?

Severin..Eight or nine hours a day.

IBD.....How did you and Marie come to develop the same style? Did you work together or what?

Severin..No, we never worked together - none of our family ever has - though we sometimes have worked for the same companies. Perhaps the reason we are similar is that we both swiped from Frank Frazetta.

IBD.....I would imagine that you work very fast for the amount of great material that you turn out. About how long does it take for a full-pager?

Severin..This really depends on the subject matter - some work requires research or special effects - the best offhand example I can give you is that 'Sgt. Fury' is completed in a week.

IBD.....Does an artist get any "royalties" when his art is reprinted?

Severin..Capital 'N', Capital 'O'!

IBD.....Do you know where the original artwork goes after it has been printed?

Severin..For all I know it's stored in warehouses - maybe crushed up for building blocks - who knows - once I've been paid, I more or less dismiss it's existence and move on to the next paycheck.

IBD.....How do you go about improving your artwork?

Severin..I keep a very close eye on Frazetta!

IBD.....Why did you leave Mad Magazine?

Severin..A choice was offered me - stick with 'Mad' or take on the editing of

"Two Fisted Tales" - I realized that 'Mad' was just a passing fancy so I made my choice!

IBD.....What issue of Cracked did your artwork first appear? Was it a story or a cover?

Severin..Issue No. 1 - I designed the cover, which Bill Everett rendered and also did a story(ies?).

IBD.....At Cracked do you take most of material by script or do you think of your own?

Severin..Most of the jobs in Cracked come to me in script form - sometimes I do some editing on them - one or two I do myself - but on the whole most of the artists have very little time for writing!

IBD.....Is there any kind of a code that restricts you from certain things at Cracked?

Severin..Only Mr. Sprouls editorial policies and good taste (we hope!).

IBD.....What was the funniest story you ever did?

Severin..I reckon "Melvin of the Apes" by Harvey Kurtzman - leastways I remember enjoying it the most.

IBD.....Do you limit your time to certain companies on certain days? What I mean is do you ink Sgt. Fury and then go on to a Cracked strip?

Severin..Right! - it goes like this - first deadline. . .first done!

IBD.....Many people say that when you ink Dick Ayers pencils that you change them around so much that it looks like you pencilling. What is your opinion on this?

Severin..Dick Ayers draws like Dick Ayers! Severin inks like Severin! Our jobs obviously will look like Severin inking over Dick Ayers pencilling!

IBD.....When you get a story from Dick are his pencils easy to follow?

Severin..Yes! He does very clean work and he's fast!

IBD.....How long does it take you for a Sgt. Fury cover?

Severin..Couplahours!

IBD.....Who is your favorite Howler? Why?

Severin..Sergeant Nick Fury, because his fantastic heroism against unbelievable odds parallels my own war experiences so closely - I bet you think I'm kidding!

IBD.....What issue are you working on now?

Severin..Number 80 - but by the time this gets printed the good Lord knows!

IBD.....Will we, the fans be seeing more commando groups like the Missouri Marauders in the future?

Severin..I certainly hope not!

IBD.....Could you give us Fury fans some scoops as to what will be happening in the future?

Severin..Yes, I could! But you don't really want to know do you? Okay, just one little scoop - Fury loses his other eye and becomes 'Daredevil'!

IBD.....Do you know when the Eric Koenig-traitor bit will be cleared up?

Severin..Yes, look for issue No. 79.

IBD.....Do you know why Savage was discontinued? Did you like this book?

Severin..Probably it was too close to 'Sgt. Fury' and was coming off second best - but I really don't know! As far as my opinion goes on the book all I can say is that it had a few characters in there that could have been developed more.

IBD.....Could you tell us how long you have been working for Marvel? What was the first story that you did for them?

Severin..I've been working for Stan Lee off and on since, I guess '48. I think the first story I did was pencilling on "The Black Rider" which was then inked by Sid Shores!

IBD.....Could you tell us how old you are?

Severin..Very - I found my first grey hair 3 months ago.

IBD.....Could you name your favorite artists?

Severin..This would be next to impossible as far as comic artists - but outside of comics, some of my favorites are Breueel, Rembrant, Kley, Vaneycle Nast,

Daumier, Toulouse Lautrec and of course Frank Frazetta.

IBD.....Who do you think has the most unique style? Why?

Severin..Unique - meaning rare and uncommon - in which case I can't think of a more rare and uncommon style than Severin's - I might even say unlikely!

IBD.....Do you have any hobbies besides drawing/cartooning?

Severin..Yes. . .matchbook covers, Anthropology, Americana, Indian Lore, coins, stamps, W.W. I airplanes, weapons, uniforms, costumes, military history, Archeology, Theology, drinking mugs, various beer cans, bottle caps, books, photography, model soldiers, Irish History & Legends, Irish whiskey, etc. etc.

IBD.....Have you ever hit a slump in all the years that you have been illustrating?

Severin..Who can afford a slump for more than a day a year?

IBD.....How do you constantly keep interested in your work?

Severin..I have to keep paying bills.

IBD.....Why is it that you only ink Sgt. Fury?

Severin..Dick Ayers' illustrations are more fitting for the type of book Sgt. Fury is, than mine are. He understands this phase of comic overstatement and exaggeration very well!

IBD.....Would you like to pencil the inside as well?

Severin..No!

IBD.....Enough for Sgt. Fury for a while. . .When the big crash hit the comics in the 50's where did you go?

Severin..After a visit to Connor's Bar and Grill, you mean? To be putridly frank (not Frazetta this time) I don't even remember where I was (though I was probably at Connor's). I think I went back to Timely on staff or it's possible I was recruiting to the I.R.A. at the time. This is all dependent on whether or not I was at Connor's or at Timely or is this getting too complicated?

IBD.....Who were you working for at the time?

Severin..Well, now, you see if I was at Connor's there's really no telling! But

it does strike me now that I was mainly doing comic work for E.C. and Classics, or was it Charlton and Hallmark? Actually it was my creditors!

IBD.....Can you pinpoint the main difference as working as an artist today as to working as an artist in the 50's?

Severin..Yes, indeed I can. I have found that picking up the dropped eraser is decidedly more tiring and troublesome today that it was in the 50s. Seriously, I believe the rue was more creativity exhibited in the 50's -

IBD.....Has anyone ever inspired you, Mr. Severin?

Severin..Yes - can we leave it at that? I love suspense!

IBD.....Could you explain a little of the technique that you use when drawing/inking?

Severin..Not too clearly, I'm afraid - you see it all depends on what mediums are handy - soft or hard pencils, or even blue pencils - any pen or brush that is available - lots of erasers & white paint - my favorite pencil is a Mongol #2 and a Crowquill pen - I usually do loose pencils if I'm inking my own work - and I use the side of the pencil which I hold like an arthritic. Oh, yes, and a bottle of John Powers' three swallows!

IBD.....What are your opinions on zip-a-tone?

Severin..For the most part I use craftint not zip-a-tone! The first because it is faster than wash for most jobs - the second I find it comes in handy for small areas where a tone or pattern is needed and yes, it's very easy to use.

IBD.....Why did you leave Warren Publications?

Severin..I didn't leave Jim Warren - he stopped publishing for a brief spell and in the interim I filled in my schedule with other work. Now that Warren Publications is back on the scene, I am merely waiting for an opening in my schedule to do some more work for them. .

IBD.....What type of comic do you like to illustrate the most. . .War comics or Super-hero?

Severin..It doesn't really matter if the story is attractive to me, I only get up tight if I'm being crowded and I don't think I can do my best on the job on hand.

IBD.....Would you like to try another type of comic like super-hero instead of war comics?

Severin..No!

IBD.....How do you keep in contact with the "comic world?"

Severin..Lately, I haven't been keeping in personal contact since I despise going into New York - and I dislike using the phone except when absolutely necessary - however, important information spreads around one way or another so at least I'm aware of what is happening for the most part!

IBD.....Have you ever drawn yourself into any of your strips?

Severin..Once in a blue moon, in the humour jobs.

IBD.....Will Marie and you be doing any stories together in the future?

Severin..The stars impell they do not compell!

IBD.....The editor of Cracked Magazine has put out an illustrated horror book called Web of Horror. Will you be working for this publication?

Severin..I can't answer that for the moment.

IBD.....Will you be working for D.C. in the future?

Severin..There is a possibility, yes!

IBD.....Do you know what Marvel's policy is towards its artists going from one company to another?

Severin..I don't know if there is a policy per se, but I'm sure they'd prefer those they have hired to stick close and probably they take a dim view of the rover.

IBD.....Could you tell us who your favorite artists are that work for Marvel?

Severin..There is one artist there that shows some promise - he's a crew cutted, cigar smoking, bushy browed tiger - goes by the name of Jack something or other.

IBD.....What are your favorite books that Marvel puts out?

Severin..Well, it isn't Millie!

I reckon 'The Ringo Kid' and 'Sgt. Fury' would get my vote - though you know, on thinking it over that Millie is a cute chick, at that!

IBD.....Could you give us some personal data?

Severin..Why yes I'd be glad to -

1. I follow the Druid form of worship (excluding human sacrifice, of course)

2. We trace our ancestry way back

3. Have a motorcycle scar on my forehead

4. Bottle scar on cheek

5. Fungus on my right index finger (which accounts for my having an itchy trigger finger)

6. A bit knockneed and pidgeon toed

7. Am ambidextrous and can use both hands also

8. Was a kamikaze pilot (just once)

9. And I'd rather not mention my decorations and war wounds

IBD.....Well John let's get down to your views on fandom. Have you contributed to any fanzines?

Severin..Yes, but rarely!

IBD.....Who are some of your favorite fan artists?

Severin..Well, now, there was a little blonde out in Dakota who did alright - but I guess Sally was the best - I think, though, I favour the little blonde!

IBD.....What was your favorite E.C. that you pencilled?

Severin..Aside from the aforementioned 'Melvin' there was one job I remember enjoying a wee bit more maybe than the rest, it was titled "The Alamo" -

IBD.....How did the Severin-Elder team come to break up?

Severin..We both learned how to do the other guys job well enough to sell on our own! (It happened to me right after Frank Frazetta had done a couple of jobs for Bill Gaines)

IBD.....How many books did the Severin-Elder team do for E.C.?

Severin..At E.C. we worked in "Frontline Combat" and "Two Fisted Tales" plus a couple of science fiction stories here or there - that's all I can remember off hand.

IBD.....What do you think was the best all around company?

Severin..E.C.

IBD.....What do you think was the best all around strip ever published?

Severin..If you mean newspaper strip, my vote goes to Hal Foster's 'Tarzan' - a

close second with me is 'Prince Valiant' at least up to a few years ago - for now, I believe, 'The Wizard of Id,' 'B.C.' and 'Tumbleweed' give me the most pleasure.

IBD.....What characters are your favorites to draw?

Severin..Is the 'American Eagle' familiar to you? Also, and again Fury and Ringo - plus 'Sagebrush' which is featured in Cracked Magazine!

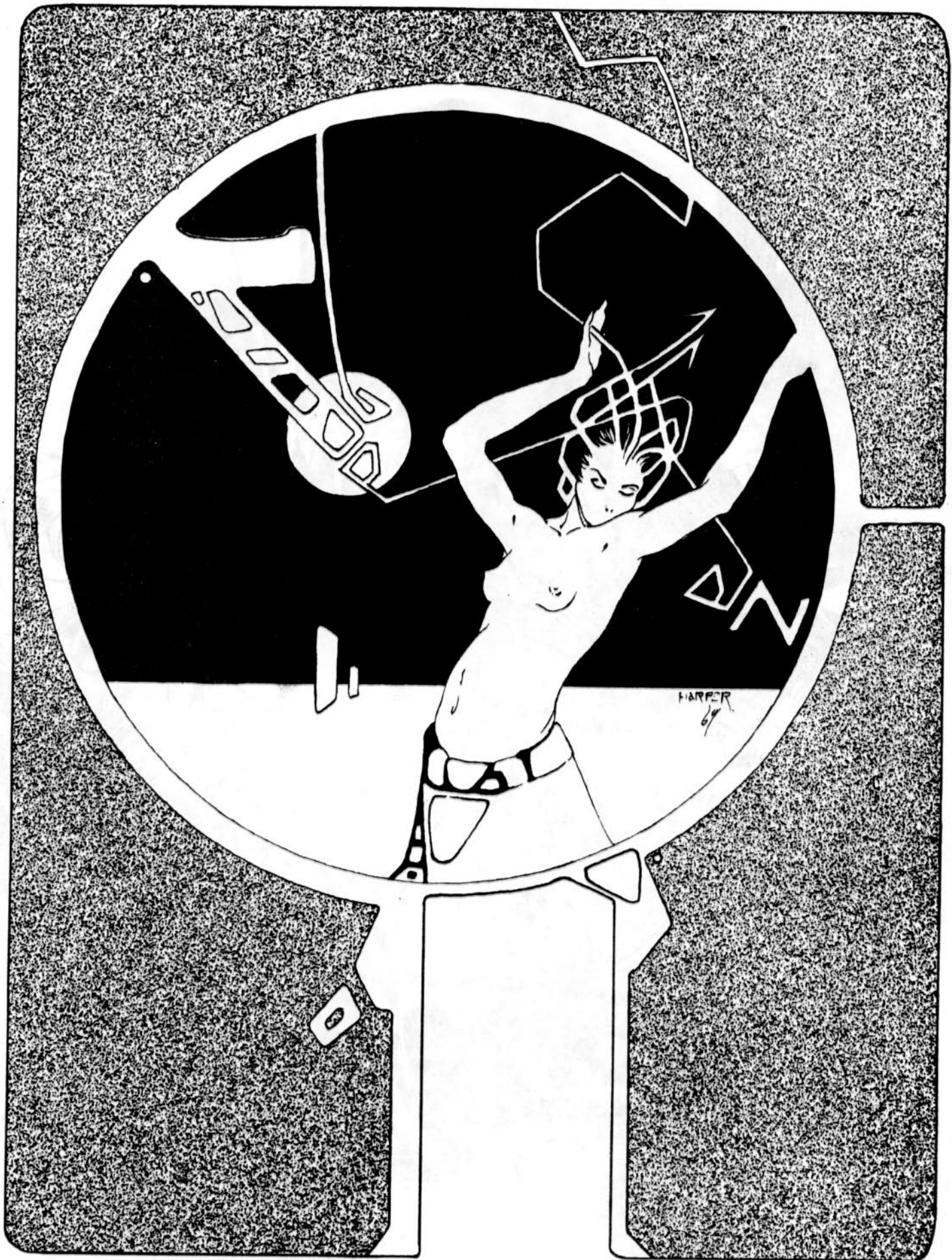
IBD.....In closing...is there anything that I missed that you would like to go over or explain to our fans John?

Severin..Yes - I want everyone to know that I was promised a cut of this mag's 'take' in payment for this soul searching interview. To this day I have not received one red cent. Now in this day of inflationary prices, high taxes, etc. How much...how much, I repeat will it hurt to cough up a copper? Not much I assure you. Yet the editors of this mag, or more pertinently, the perpetrators of this hoax, this so called fanzine, this...this - Anyhow fans listen here now - unite! That's all I can advise - unite now! Turn back your copies! Demand your money back! Call the Better Business Bureau! - Don't take this lying down! Stand up for your rights! Picket! Get me my red cent! Deliver it, and many thanks, to Connors Bar and Grill and Bar!



Steve Hickman





FANS MEET Mr. Tom Sutton

He's a stocky man of average height who likes to chew on a long "J"-shaped pipe. As an artist, he's one of the best in the field of creativity and, as a person, well, that's for you to decide. . .

Fans meet Mr. Tom Sutton. . .

I recently contacted artist Tom Sutton at his home in nearby Boston, Mass., and here are the results of an interview that he generously granted me, which we hope you will find interesting. Tom is a creative type with definite ideas of his own (as you will learn) and he has a real hang-up concerning his work: he's a dedicated professional all the way, and that's something that's not too common any more.

Tom first became interested in drawing for comics late in the 1940's and early '50's: ". . . From the first time I got my grubby mitts on comic books!"

Tom seemed to have an urge that equals that of most serious comic fans and "dreamers":

"It never was enough to just dig the work of Wood, Kurtzman, Davis, and Eisner; I had to try to do something of my own imagination."

Also, not unlike most fans, "There was a time when growing up a long time - when comics were kid stuff and I applied myself to painting and other adult whimses. Finally, after having the dream of the youthbird back in my head for some while, I started drawing comics again when I needed money real bad - about two years ago (1967)."

The first strip that Tom sold was, Monster from One Billion B.C. which was ". . . drawn very large and heavily rendered 'cause I was a little better render than draftsman. Jim Warren liked it and bought it for FAMOUS MONSTERS."

Things really began to roll for Tom after that:

"That same month Stan Lee gave me my first chance at Marvel. I penciled a five-page western filler and inked it after approval. That's where it all began - all at once."

When asked which publisher (editor) he prefers to work for, Tom remained, more or less, non-committed in direct mention . . .

"I prefer to work for a publisher that allows me the greatest latitude. Right now that's Warren. I haven't done much for Marvel since they stopped producing Not Brand Echh. That I really enjoyed and is the kind of thing I'm looking to get back into."

I then asked Tom the basic difference between Marvel and Warren. . .

"Marvel is a very large outfit and Warren is considerably smaller and a magazine outfit rather than a comic book house like Marvel. There is a Marvel style - a Stan Lee way of doing things - and there is nothing like that at Warren. I was very fortunate to work with Roy Thomas, Gary Friedrich, and Stan at the very beginning, but I currently enjoy the freedom that I have at Warren."

There has been a "rumor" of sorts going around that Warren will not allow any of his artists to work for the new WEB OF HORROR, and we asked Tom to clarify this. . .

"Jim Warren feels that since he pioneered the illustrated horror mag in black and white format - outside of the Comics Code - that WEB is an interloper in his market place — a Johnny-come-lately cashing in on a field that Warren cultivated. He, naturally, wants to keep all of his best artists working exclusively for him. Maybe it's a 'war' and not in ones best interests to give aid to the enemy if you can possibly avoid it."

"I received a memo from Warren some time back when he explained the situation as

he saw it. What will happen is a question in my mind. I'm quite happy where I am and I believe that there is plenty of room in the market for everybody."

When asked what type of story he prefers to plot, Tom replied:

"Super hero stuff leaves me cold, except for Spider-Man and back when Steranko was drawing SHIELD and CAPT. AMERICA (but that was mostly because of his art). I much prefer to work in the six to ten page short story format and write a Warren book. It's the kind of thing I most like to do more with. Things turn out better when the cartoonist (notice I said cartoonist and not illustrator) conceives his own story, plot, and writes and draws it as a whole."

Again Tom stressed that his favorite editor is "...the editor that allows me the most freedom. Most of us work best with a person who inspires and directs efforts. I'm at a place now where I can appreciate the adage: the best editor is the editor who edits less."

I also asked Tom which writer he enjoys drawing for the most and he came up with a concrete answer in:

"The best writer to work for is yourself. A cartoonist must write his own stuff or he becomes an illustrator - at best animating somebody else's soundtrack."

Many people wonder if an artist can often find the time to ink his own work; well, Tom is one of those few artists who can.
...

"It takes about one week to draw a Creepy strip, over or under that time depending upon how many pages, etc."

"I usually ink my own stuff (always for Warren) and have inked Dick Ayer's pencils for the Ghost Rider and Marie Severin's stuff for N.B.E. I much prefer to do the whole job myself."

I then asked Tom about the preparations for a Marvel strip. . .

"Marvel's story is worked up from a brief synopsis sent to me by the writer - Roy, Gary, or somebody - and I pencil the number of pages wanted rather completely, leaving out word balloons. When I get the pencils back, the dialogue has been lettered in, the panel lines drawn, and certain changes indicated in the pencils. I ink the story, add a little zip-a-tone here and there, and ship it back to New York complete."

"Many times there is no written synopsis, and we'll just chew it out over the phone, going directly to the pencils."

There never is a script, except for the dialogue the letterer gets."

Finally, to round-up the questions on Marvel, etc., I asked Tom if he knew of any possible changes in Marvel or Warren in the future. . .

"I have not been advised of anything radical in the future of Marvel or Warren. I hope to get back to doing more stuff with Marvel one day, but at the present, there is nothing forthcoming there."

We then got down to the "nitty-gritty" as I asked Tom for his opinions on the controversial Comics Code:

"I'm against censorship in any guise! The Comics Code is ridiculous! It's irritating, especially if you're doing a humor or a satire. Of course Creepy and Eerie doesn't concern themselves with the Code: the horror is milder than in the robust days of E.C.'s horror books."

Next in line were Tom's feelings towards fandom. Surprisingly, he felt rather strongly towards the fan - in a different way than usual:

"People in comics dig comics, so they are fans, too - they share the thing."

As far as Tom's ratings of fan artists.
...

"I like Metzger's stuff, but he needs a lot of work - it's too confusing. I don't know about anybody else as I don't get that many fanzines. Got any around?"

To answer that question, if any editors out there care to display your fanzines to Tom, just send them to me and I'll be happy to forward them to him.

Well that's about it. We'd really like to thank T.S. for his unselfish cooperation - except for one vital, unanswered question. That is; What is Stan Lee really like to work for?

Curious. . .

We're really looking forward to doing more "stuff" with Tom - king of the "liberal artists" in the industry!





A BRIEF TALK WITH Berni Wrightson

COULD YOU GIVE US A BRIEF CAPSULE HISTORY OF YOUR WORK AS AN ARTIST ?

I started in the third grade, drawing monsters and graduated into more or less people. I got my first "art" job working a hand printing press in a department store sign shop, bummed around as a mail clerk and a salesman for a couple of years, then got a job with the Baltimore Sun paper which lasted about 9 months until I came here to "Fun City" to work for D.C., Web of Horror, & Marvel. (Don't blame me. You said brief!)

HOW DID YOU GET STARTED IN FANDOM AND COMICS ?

I didn't know there even was a "fandom" until the 1967 New York con. Al Williamson got me into comics by introducing me to Dick Giordano who in turn introduced me to Carmine Infantino and here I am. (Ta-Da!)

MANY PEOPLE FEEL THAT YOUR WORK IN FAN MAGAZINES SUCH AS "UNCLE BILL'S BARREL" IS SUPERIOR TO YOUR WORK IN COMICS. HOW DO YOU FEEL ABOUT THIS ?

I agree: Uncle Bill's Barrel was a labor of love. I wrote it myself and so, became entirely involved in every aspect. I haven't been satisfied yet, with anything I've done professionally, least of all, the much talked about Nightmaster. There's always a break down between the writer's ideas and the artists interpretation of them. The lack of understanding between what the writer wants to do and what an artist is gonna do too often leads to a half hearted job of illustrating a story.

Some of the best work ever done in the comics field was by artists who wrote their own material. For example, Eisner's "Spirit", Frazetta's "Thun'da" and Steranko's "Nick Fury". I haven't written anything myself professionally, because I find it so damn hard to handle a story line straight, seriously. Uncle Bill's Barrel started out as a horror story; a straight, creepy, crawly, boogey-boogey horror story, and you saw what happened. I couldn't resist making it a caricature of itself, playing the whole thing for laughs. But back to the question-I don't think my work will ever be what I want it to be unless I go into humor. (Sometimes I think I'm already in humor with some of the stuff I've had to illustrate) Now, if I could get into "MAD"....hmmmmmmmm.....

WHAT DO YOU THINK OF FANDOM AS A WHOLE ?

A whole what ?

HOW IS YOUR WORKING SPEED ?

Slow !

WHAT DO YOU THINK ABOUT THE FALL IN THE SUPER HERO ?

I generally try not to think about super heroes at all. However they seem to sell comics and they'll never disappear entirely: I attribute their fall to sameness. People get tired of it. Super heroes were high in the forties, were replaced in the fifties by horror and science-fiction, and came back strong in the sixties. It's hard to say what'll replace them in the seventies, but whatever it is, it'll probaly be a super-less decade. Frankly, I'm glad to see them die off for a while, they're starting to get stale.

HOW DO YOU ABOUT IMPROVING YOUR ARTWORK ?

Through life classes and studing the old illustrators (Pyle, N.C. Wyeth)... also through a lot of practice.

WHO IS YOUR FAVORITE COMIC ARTIST ?

Artist ? Just one ? Aw, come on, gimme a break! I can't name just one guy, cause all the other'd feel slighted. My all time favorites are Al Williamson, Joe Kubert, Jack - Davis, Graham Ingles and about seven hundred more that never worked in comics.

WHO IS YOUR FAVORITE COMIC CHARACTER ?

Probaly the Spirit. Batman is starting to look very interesting.

WHAT HAVE YOU BEEN WORKING ON LATELY ?

Stories & Covers for Web of Horror & Stories for Marvel.

WHAT DO YOU THINK ABOUT JIM WARREN ?

I've never met Jim Warren, but I must say I'm dissappointed lately with Creepy, Eerie & Vamp.

WHICH WAS YOUR HARDEST STRIP ?

Nightmaster, because of the tight deadlines- 3½ weeks for pencils and inks (pant).



DA-KAR



MILLER

1: The Beginning

THE TIME: THE LATE 21ST CENTURY AND MAN'S FIRST GREAT EXPERIMENT IN TIME!
... ASSISTED BY HIS FRIEND AND FELLOW SCIENTIST KARN, THE FAMED DA-KAR NOW SEEKS TO UNLOCK THE SECRETS OF THE PAST....



IT'S ALL SET-THE FIGURES ALL DOUBLE CHECK PERFECTLY, BUT I STILL FEEL UNEASY ABOUT THIS!

WE'VE ALL BEEN WORKING TOO HARD-LET'S GET SOME REST BEFORE ZERO-HOUR!

NEARBY....

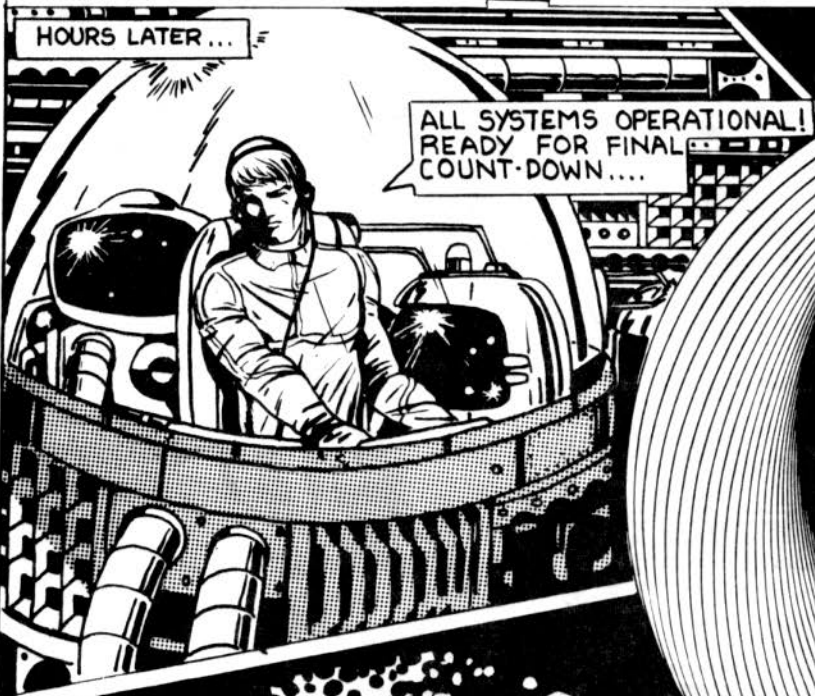


REST! BAH!! IN A SHORT TIME YOU'LL REST FOREVER, DA-KAR, YOU'LL BE DEAD!

IT IS LUCKY THAT I, OF THE "NEW ORDER" MANAGED TO GET WORK ON THE PROJECT AS TECHNICIAN...

I MAY NOW SAVE MANKIND FROM YOU FOOLS WHO SEEK TO TAMPER WITH TIME!

HOURS LATER ...



ALL SYSTEMS OPERATIONAL!
READY FOR FINAL COUNT-DOWN....

SUDDENLY THE ATOMIC BY-PASS CIRCUITS ARE RIPPED OUT, RE-LEASING MILLIONS OF VOLTS OF UN-HARNESSED POWER INTO THE TIME MACHINE...



SLOWLY IN ABSOLUTE SILENCE, DA-KAR IS TORN FROM THE 21ST CENTURY EARTH, AND HURLED THROUGH THE COSMOS IN A NIGHTMARE JOURNEY, HIS DESTINATION, UNKNOWN.....



...SECONDS... OR HOURS LATER—
TIME HAS NO MEANING NOW— DA-KAR
SLOWLY, PAINFULLY AWAKES.....



OH GOD! WHAT
HAPPENED?
WHAT WENT
WRONG? WHAT?!



DAMN! MY WHOLE
BODY IS SORE! BUT
AT LEAST I'M ALIVE
... BUT THEN I DON'T
KNOW HOW A CORPSE
FEELS, DO I...



WELL, I'M NOT ON EARTH ANYMORE — THAT'S
FOR SURE! LOOKS LIKE I'M ON THE
TOP OF SOME PLATEAU ... I CAN'T SEE
ANYTHING BELOW BUT CLOUDS!
ANYWAY, I CAN'T STAY HERE! THOSE MACHINES
ARE LIABLE TO EXPLODE ANY SECOND....

To Be Continued Next Issue

HICKMAN '69



Interview **JEFF JONES**

WHEN AND WHERE WERE YOU BORN ?

Late in the evening on a very cold 10th of January in 1944, or so I've been told. That was in Atlanta, Georgia.

WHEN DID YOU FIRST BECOME INTERESTED IN DRAWING ?

That's a tricky question. I suppose that every kid is interested in drawing at one time during his school life. I would have to say in the fourth grade, although after that I lost interest in it for favor of a scientific mind. After collecting everything from rocks to rockets (coming very close to blowing myself up many times) I turned back to drawing at the age of seventeen when I met the guy who was to be my greatest influence and inspiration--B.B. Sams. He and I spent two years in friendly competition trying to impress each other.

WHY DID YOU CHOOSE TO WORK IN THE BOOK COVER FIELD AND NOT FOR COMICS ?

I don't know that I made that choice. It's true that I do more paintings than comic stories but by no means have I put the two on an either/or basis. Fairly recently I've done a three page job for National and a seven page job for Warren. It's just that I find painting comes much more naturally to me.



WHO DO YOU THINK INFLUENCED YOUR ARTWORK ?

Well, like I said earlier, B.B. Sams. And in that list I would have to include Mort Drucker, Frank Frazetta, Howard Pyle and a late nineteenth century artist - Gustav Klimt.

WHAT DO YOU STRIVE FOR WHEN DOING A PAINTING OR DRAWING ?

To make it interesting at first glance but also and most important of all, to make it interesting at any glance. I have a thing about permanence and timelessness. If you've ever noticed the artwork that is really the most exciting is that which never looks dated. For instance if you've ever seen originals by Howard Pyle, Frank Schoonover, Monet, etc.etc. you could never, if you didn't know, figure out when they were painted. It could have been yesterday. It's tough to be objective enough and detached enough to divorce yourself from trend or fad of style that is as sure to pass as 1969.

HOW LONG DOES YOUR AVERAGE PAINTING USUALLY TAKE YOU ?

About a week.

WHEN DID YOU FIRST THINK OF BECOMING PRO ?

That would have been in 1964 when after two unhappy years as a geology major I switched to fine arts.

WHAT DO YOU THINK OF FANDOM AS A WHOLE ?

As a whole fandom is a good idea, It gives artists and writers an outlet whereas otherwise they would have none. It can serve as a training ground for those who might eventually want to go pro. It puts people with similiar interests in touch with each other and can give editors of fanzines a sense of accomplishment. Unfortunately it doesn't always work, There seems to be much throat-cutting, wheeling and dealing, and flippant demanding.

WHAT DO YOU THINK OF THE FALL OF THE SUPER-HERO ?

Wasn't very super after all was he ?

WHAT WAS THE FIRST MAGIZINE TO PUBLISH YOUR ARTWORK ?

I guess you mean professional magazine. Georgia Golf. Or on a national basis it was Creepy.

WHO IS YOUR FAVORITE COMIC BOOK ARTIST ?

I guess that would be Mort Drucker; you ever seen the war stuff he did in the late fifties ? And, oh yes, Alex Toth.

COULD YOU TELL US SOME OF YOUR PLANS FOR THE FUTURE ?

Just to keep painting and keep growing and try to make my mark in the world. As to specifics, nothing planned.

JEFF JONES

A SCRIPT WRITER MEETS THE COMIC MAGAZINE EDITORS!

By Montgomery Mulford

Have you ever had a sudden idea - and then acted upon it? Thirty years ago, I experienced one that finally paid off. It occurred to me that there were certain stories that had never been presented in comic magazines; and since I had heard about one editor of a comics group, an idea struck me.

Within a few days I was on a bus to New York City - and in those days, from Buffalo, N. Y. it required a 16-hour ride! I walked into the office of one M. C. Gaines, who then controlled a comics group which included Superman.

And of all the ideas I had, I was to approach this man with an idea so foreign to Superman, that perhaps anyone else might have hesitated. But I discovered that Mr. Gaines had been connected with schools! So it was I was ushered into his office. But no ordinary chair for me; I was doing a high-pressure rush job. I sat on a corner of his desk - and talked!

I suggested that he put the Bible in colored pictorial continuity! The idea seems to have struck him, and I came away with orders, which within two years was to pay off nicely.

An ex-Walt Disney artist would draw the pictures, Mr. Don Cameron, who lived on the west coast. I was to write the scripts, to show not only the backgrounds, but -

Customs, position of figures, surrounding terrain, and, from the Bible, actual words of the characters shown. Mr. Gaines decided that he would first experiment; so a series of ten 6-page colored folders finally went to a very limited number of newspapers for Sunday insertion. They succeeded. So he ordered magazines, and six finally appeared, covering the Old Testament and the life of Christ. The six sold out on stands.

Then the final move. Into book form. Title: Picture Stories from The Bible. Announced on cover: "For the first time in colored continuity."

The result? Newsweek Magazine - Aug. 3, 1942 - came out with the announcement of the "Stories", picturing one page from the story of Joseph, and a few paragraphs on the book, the script writer, and the artist. Then, again - (Oct. 16, 1944) - another announcement. The first had been for the Old Testament; this one for the New. Four panels pictured from the story

of Jesus, and a longer written story about the book, the publisher, artist and script writer!

I had been so encouraged, that I began to contact other comics magazine editors in those days of the 1940's. There was, mainly, Mr. William de Grouchy at Street & Smith (who abandoned publishing comics and the old rough-paper fiction books). He apparently (I never met him), thought my ideas, and my scripts first submitted, were good. I began doing historical pieces, one pagers and two-pages. And, since World War II was on, war tales. So I wrote others, including Gang Busters, for which I finally did a long script that was reprinted in Popular comics.

In these experiences I learned one thing. When contacting an editor, show him some of your work, rather than, by mail, "talk". I showed de Grouchy a Bible selection, etc. And then I even branched off, and had a few comic strips in two Canadian magazines, Rocket and Better, by Maple Publishing Company of Vancouver, British Columbia, Canada!

So I appeared with my own Bible stories - two years to do, studying the King James and the Diuay Versions. I wanted to be paid for these outright; and accepted \$10 a page. I made money; and each Christmas the artist and I each received a check; the first year \$100, the second year \$200, the third year \$400, and then Mr. Gaines was drowned in a boating accident on Lake Saranac, N. Y. His successors never carried on the Biblical books!

I enlarged my scopes; and since I had become an international philatelic journalist, why not Stamp Stories in the comics? I had done two philatelic books in 1934-35. This is how I got into the two Canadian comics, and into Street & Smith comics of Mr. de Grouchy's editing. The Bulgarian story of Shipka Pass Battle, and a Chiang Kai-Shek China story, appeared in the Canadian output. Others appeared in various Street & Smith comics - stories of Roger Williams, George Rogers Clark, Magellan and several more, all one pagers.

For such scripts I would receive anywhere from \$2.50 to \$4 a page, of these. Then I went further; even book reviews! Pioneer Picture Stories, Super Magician and Shadow comics carried them. "I wish to express my approval of the work being done by Montgomery Mulford," a letter by Joseph W. Allen (Jan. 8, 1943) from D. Appleton-Century Co., N.Y.C., to Mr. de Grouchy, was one result that helped!

As to the war tales: Street & Smith Comics, Pioneer Picture Stories, Super-

snipe, Super Magician and others carried such tales as The Bushmasters Strike, Our First War with France, Our First War with the Japs, etc. Still I branched out; and did crime and detective pieces, such as short ones of The Crime Chasers for Blue Beetle and Sparkling Stars; longer ones for Blue Beetle (The Devil's Trill, Case of the Empty Envelope, and so on), these featuring my detective tracer of missing persons, Durrand Draw. Gang Busters and then Popular Comics used a chapter of mine for stories based upon Philip H. Lord's "famous feature," it was announced.

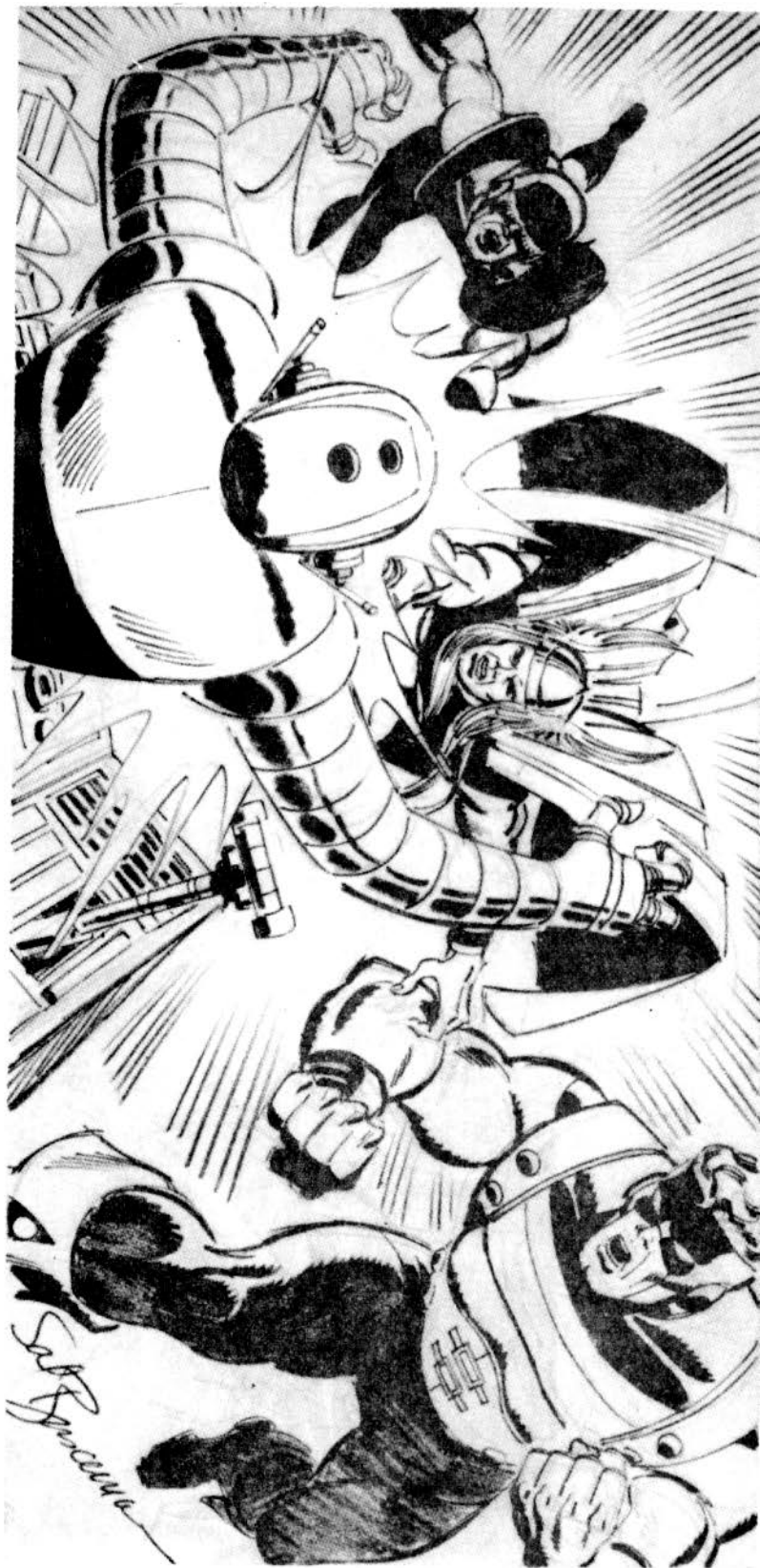
When Sparkling Stars comics - appeared for Sept. 1944, there was a story, FBI Finds Danger in Horseplay. October 4 of that year J. Edgar Hoover of the FBI, wrote me, "I believe that a great deal of good is accomplished by cartoon stories carrying a moral, such as the one you portrayed in The FBI Finds Danger in Horseplay." It was signed by Mr. Hoover, Sincerely yours.

I have a record here of having a script, The Weakling, accepted for Timely Comics, N. Y., in which Stan Lee, the editor wrote (Feb. 28, 1942) "A check for \$15 as payment. . .will be in the mail sometime next week." I never saw the outcome, if there was any; nor did I receive such a check!

So this is part of my story as a script writer for the comics magazines; and regret that I saved only a very few of them - and then mainly only title panels, and comics name and date.

But I did make money doing these and other writings (as philatelic), and even thru the Great Depression never made less than \$30 a week when many men were selling apples on streets to live!

And never having met any of these editors, except Mr. Gaines. I apparently attracted them because (a) of my unusual topics, (b) my clear and full scripts, (c) and let's never forget, examples of my work for these editors to appraise! The death of Mr. Gaines, and the suspension of Street & Smith comics, saddened me; but the memories linger on, for a man who was a script writer, chief identification officer in a Naval plant in World War II, and a newspaper man of 29 years experience, retiring from all but certain free lance work today, in 1968. . .



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COWABUNGA!

YOU TOO?

6#*?!
☆@!!!

SO THAT'S WHY HE NEVER TALKS!

AWAY, ARAGON AWAY!

HEY! ARAGON!

ARAGON!

OH, WELL... I NEVER LIKED TOLKIEN ANYWAY!

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