This issue is very special for a number of reasons, some of which will be shared with others. To certain people, this issue represents the end of certain careers, and hopefully the most honest and entertaining story they've ever appeared in. This story also features several of the best and most memorable stories from the past, and I think they'll be enjoyed by the fans of the past, so that should be another plus.

As I mentioned in the last issue, the story issue is a bonus. For the fans who have been around since the beginning, this is a bonus. For the fans who have been around since the beginning, this is an opportunity to reunite with old friends and make new ones. For the fans who have been around since the beginning, this is a chance to revisit the past and see how much has changed.

For the interview fans, we have interviews with a fine array of fan artists including Rick McCollum, Bill Anderson, Mark Helke, and possibly Willie Peppers.

For the interview fans, we have interviews with a fine array of fan artists including Rick McCollum, Bill Anderson, Mark Helke, and possibly Willie Peppers.

And for Matt Tucher and Ultrazone fans, we have our last fanzine. Yes, that's right, our last. I started publishing many moons ago (in early 1978), and as far as I'm aware, it is January 1982...four (my God!) years ago, with the best fanzine I could possibly produce. And I hope this is it. It's time to dedicate this last fanzine to some people who have made my stay in fandom worth the time and effort. The people I've met since then are some of the best people I've ever known, and I think that's why I've enjoyed publishing Ultrazone so much. If you have read this far, you'll see that I've had a good time and have met some great and very talented people. But, as time wears on, you lose the thrill of publishing, and lose the interest I really have in this hobby. Now I think it's time to move on to other things.

During 1978-1982 I published somewhere between 60-70 fanzines. The first Ultrazone #1 was immensely crude. It was the pits, a real lousy fanzine. That's why I wanted to go out with a bang, to go out in style, with the best fanzine I could possibly produce. And I hope this is it. It's time to dedicate this last fanzine to some people who have made my stay in fandom worth the time and effort. The people I've met since then are some of the best people I've ever known, and I think that's why I've enjoyed publishing Ultrazone so much. If you have read this far, you'll see that I've had a good time and have met some great and very talented people. But, as time wears on, you lose the thrill of publishing, and lose the interest I really have in this hobby. Now I think it's time to move on to other things.

For those of you who are interested enough can find a lot of my stories and work by a lot of JF people in the New Wave of SAVAGE PRESS fanzines by Rick McCollum. For example, Rick will be publishing RAGE 1982: A survival guide by me, which takes place where this book leaves off. RAGE 1982 will also feature characters such as Blaze, Heinrich Jacobs, and Jack Flash. It will be a four part series.

Next, Rick will be doing a three part story of mine featuring the return of Ultraman (remember him from FAN SPECTACULAR 1981?) in a story also featuring Rage and the Intruder (not to mention the special secret guest star). Other stories include "The Chain", also a new Blaze series which will also co-star Jack Flash. For more information, write to Rick McCollum/2315 Chickasaw St. #1/Cincinnati, Ohio 45212.

Also, a Blaze story or two may be appearing in a book published by Galaxy Comics, led by Clayton Park. It's not definite yet, but it looks like Galaxy will be publishing a Blaze story here and there and possibly a solo Jack Flash story. For more information, write Clayton Park/3700 Benjamin Ave. #4/Seattle, WA 98103.

Also, quick thanks go to Ken Heyer for his help in appropriating the George Freeman piece, and of course Rick McCollum and Willie Peppers for their stupendous artwork featured here.

I'd like to think that my last book was published were my best. Besides this, there will be included Starslaves #1 & #2, StarSlaves Special #1 (604), and Phantom/Black Knight #1 (606). All are still available for me for a limited time only.
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**Final Notice**

You may have noticed that both the Fred Hembree piece and the George Freeman piece are absent. Unfortunately both projects fell through, but at least that gave me the chance (with some re-editing) to include both the McCollum Hage/Wolverine page (which I love) and my own "Hey Jude" article. I'm interested in hearing your thoughts on all of this.

It's probably fair that I plug some of the new fanzines coming out from friends.

Steve Addlessee will be publishing FAN SPECTACULAR 1/82 this summer. It will be pretty much like last year's. I plotted it myself and Linda Addlessee is doing the final scripting. Pencil work will be by Steve himself and inks will be by Rick McCollum, Bill Anderson, Ken Meyer, Mark Heike, and Joe Cortez. There will be many new characters this year, plus some old favorites. Part of the line-up includes: Selpers, Sensitive, Bashful, Egyt, Heike, Smith, League of Intruders, Xenagana, Wizard Warrior, Phaztor, Sky-Lark, Velocity, Shot, and the Ank and others. The title? "The Sorceress and the Demon!"

Also, Tom Fleming is putting together a fantastic INDEX which will feature in-depth indexes of many fan works like Ultraspin and The Savage Press in "The Marvel Index Style". For more info on this and his other upcoming zines, write to Tom Fleming at: 703 Caroline/Contra, MD 21726. He is looking for other fanzines to index, so write him.

Lastly, let me just say that Rick McCollum's zines are the highest quality strips out right now. Try some.
"NO! PLEASE, MR. JACOBS! I'LL DO ANYTHING!"

"They are taken... and muffled and far away... it's done..."

FIVE MINUTES LATER...

"What did this happen... start-up... just who..."

"Do you know who Mr. Jacobs was?"

"Oh, yes."

"And how did this happen?"

"I don't know..."

"Then who is it?"

"I don't know..."
ENDOWED WITH SUPERHUMAN POWERS OVER MAGNETICS, KEITH STEVENS BECAME THE SUPERHERO KNOWN AS RUB OUT!

THE LABORATORY OF RESEARCH PHYSICIST KEITH STEVENS AT 8:35 A.M.

DAMN! I CAN'T PAY ATTENTION AND OVER-LOAD THIS UNIT. IT'S HARD FOR ME TO CONCENTRATE ON MY EXPERIMENTS TODAY. SO MUCH HAS HAPPENED TO ME LATELY.

IT'S ALL HAPPENED SO FAST. IT SEEMS LIKE JUST LAST WEEK, NOT TWO YEARS AGO THAT I WAS WORKING FOR DETROIT AVIATION.

WHAT THE HELL! IT JUST HIT ME. I WAS WORKING ON ION ARSENAL AND I BATTLE THOSE ALIENS WHO KILLED MY FATHER, THE HUMAN HURRICANE! ONE OF THOSE ALIENS SAID THAT THEY KNEW HE WAS MY DAD. HOW HE WAS ALIVE DEATH MAN YEARS EARLIER.

HOW DID THEY KNOW? THEY WERE MY DAD? AN INTERESTING QUERY. I'M PROBABLY NOT ON THE BEST TERMS WITH THOSE PEOPLE. I THINK I'LL PAY THEM A VISIT AND GET SOME ANSWERS.

END OF PROLOGUE
TEN MINUTES LATER, I CAN'T BELIEVE HOW QUICK MY RECOVERY HAS BEEN. I WAS IN SPACE, THE LAST TIME I REMEMBER. I NEED A PRESSURE SUIT NOW. IF I CAN SEE MY OWN HANDS, THAT MEANS MY SYSTEM IS FUNCTIONING.

FROM WHAT I REMEMBER, THE PLANET WAS ROUND, BUT LEFT OF MARS.

Faster He Soars.

Faster, and faster still.

Until he races against the force of space, exploding into... 

A region of subspace, filled with stars and... 

The planet is half way across the galaxy.

He pops back into our universe half way across.

Oh, God, what a beautiful place! It's a virtual paradise. But last I heard, this planet was composed of drug addicts who had to go through cold turkey.

Oh, man, what a beautiful place! It's a virtual paradise. But last I heard, this planet was composed of drug addicts who had to go through cold turkey.

Omniman!

It is my honor to meet you. I have heard so much about your arrival.

I see that you heard we were all slain to a powerful need. That time has come, Omniman.

We have dedicated our battle with the renegade Dr. Dori to his ship explosive. Now we understand.

The place...it's beautiful.

Thank you in recent years, we have prospered and regained our lost station. You are here to talk to us, but the price remains your father's death.

I see, well, Omniman, as our war ends, we settle down to other planets. We have studied other planets and thought for war. We need, instead of war. The Earth was scanned many years ago, and much was learned from these readings. Would you care to view them?
TOGETHER, THEY WALK THROUGH A WORLD BECOMING PEACE AND BEAUTY.

YES!

THAT PLEAS-

LET'S FOLLOW ME.

BIRTHING IS ALL SEEMS SO EASY!

FATHER!

LATER ALONE.

BIRTH SET THIS UP TO PLAY BACK INFORMATION ABOUT MY FATHER.

GOOD WORK, STEVEN!

WELL, LET'S SEE!

YES! THEY PLAN TO EXTIRPATE THE LEADER OF THE SPOON GANG!

THAT'S A BAD IDEA.

GOOD WORK, STEVEN!

WITH YOUR HELP, WE ARE BLASTING THE TARGET! THEY HAD MANY OF THE GANG, INCLUDING THE LEADER!

CLEAN UP HERE!

DAD!

FATHER!

I WANT TO THANK YOU FOR ALL YOUR HELP!

DAD?

LIKE A GRIM AVENGER, OMNIMAN SOARS HOMEWARD.

STUNNED BY THIS INFORMATION, OMNIMAN WATCHES THE SCREEN ENTRENCHED!

DAD? WITH THE CIA AS AN UNDERCOVER MOBSTER?

YES!

NO, I DON'T THINK SO! HOW COULD THEY EVER THINK THAT ONE MAN IS ACTUALLY UNDERCOVER WITH THE CIA?

GOOD LUCK AND RESPECT YOUR IN 24 HOURS, MR. STEEN!
HE HAS LEARNED MANY SECRETS THIS DAY, MANY UNHAPPILY:
I STILL CAN'T BELIEVE WHAT I'VE JUST SEEN!

HE WAS AN UNDERCOVER CTU AGENT AND AFTER HENRICH FOUND HIM OUT,

BUT EVEN HENRICH NEVER LEARNED THAT DAD SOMEHOW SURVIVED THEIR TERRIBLE BEATING AND WAS KEPT ALIVE ON TOP OF A MASCARA CONTAINER.

AND IN DOING SO, WITH THEIR EXPERIMENTAL TECHNIQUES, THEY NOT ONLY SAVED FRANCESCA, BUT ALSO MADE HIS SKIN SUPER-DERMA AND THE TRASH AN ODD STRIKING OF PATRIA GAVE HIM THE ABILITY TO RISE.

HE HAD HIM KILLED.

WITH HIS MEMORY RAPIDLY DECREASING, THEY FELT HE NEEDED A PURPOSE, THEY GAVE HIM A CODE NAME—THE HUMAN WIRING CASE— AND HE WENT TO NEW YORK AND BECAME A SUPERHERO.

BUT THE MAB, NOT KNOWING HE LIVED, CONTINUED TO TORMENT MY FAMILY BY TRIALS TO MURDER ME IN A LAB EXPLOSION AND LATER TRYING TO KIDNAP MY MOTHER!

UNFORTUNATELY, THEIR DATA DON'T COME UP TO THE PRESENT, SO I DON'T KNOW IF JACOB HAS ANYTHING PLANNED NOW.

NOW COME, KATHY'S GIRL. DON'T BE AFRAID, IT COULD BE NOTHING.

THINK LIKE KEITH...

WHAT WOULD HE DO?

LOST IN THOUGHT, KATHY DOESN'T NOTICE THE MOVING EBBONY SHADOWS THAT FOLLOW HER.

I GUESS THAT'S ALL WE NEED.

I WONDER IF KEITH IS HOME FROM WORK YET?

THIS BAG IS STARTING TO GET HEAVY.

MAYBE I SHOULD'VE DRIVEN EVEN THOUGH OUR APARTMENT IS ONLY TWO BLOCKS DOWN.

I THOUGHT I HEARD SOMETHING.

OH, THOSE TWO WERE BEHIND ME AND Got OUT OF THE STORE.

KEITH WOULD FIND OUT FOR SURE WHETHER THEY'RE FOLLOWING OR NOT...

SO I'LL JUST DUCK AROUND HERE...
CONSUMED BY TERROR, KATHY'S GROCERIES FALL TO THE CITY'S GRIMY PAVEMENT AS SHE SPRINTS AS THOUGH HER LIFE DEPENDS ON IT.

SPUFF! - THEY'RE CATCHING UP!

Oh, my God! They are after me!

Oh, please Keith. Please be home!

AND IN THE APARTMENT OF KEITH STEVENS AND KATHY ADAMS...

I wonder when Kathy'll be home...

I've got to tell her all this...

AND INDIE, IT DOES!
KEITH!!
KEITH, DEAR GOD,
KEITH!!

KATHY, WHAT'S
WRONG? THERE'S
BLOOD ON YOUR
FACE!

---OMNIMAN!!---

---WHAAAMM!---

THEY'RE
TRYING TO
GET AWAY.
KATHY, HIDE!
HIDE!

BUT KEITH'S
WORDS FALL UPON
UNHEARING EARS,
AS KATHY ADAMS IS
HELD TIONLESS IN THE GRIP
OF TERROR AS SHE HAS NEVER
KNOWN IT BEFORE.

KEITH... SOMEONE'S
BEEN SHOOTING AT ME!

THey've
BEEN TRYING TO
KILL ME!

OH GOD!

IF THEY COME
HERE, THEY WON'T
BE FACING A
FIGHTENED,
DEFENSELESS WOMAN.

SIT DOWN,
KATHY.

THEY'LL BE
FACING...

YOU'VE GOTTA
BE OUT OF YOUR
STINKING MIND!

...I'VE BEEN TRYING TO
KILL ME!...

...I'VE GOT
TO GET HER TO
CALM DOWN
SOMEHOW.

...PROBABLY TO
KILL US BOTH!
DO SOMETHING!

IF THEY COME
HERE, THEY WON'T
BE FACING A
FIGHTENED,
DEFENSELESS WOMAN.

IS THAT
SO...?

---WHAAAMM!---

YEAH,
IT'S OMNIMAN
ALRIGHT.

THIS
OUGHT TO BE
FUN!

---WHAAAMM!---

...EVERYTHING WHAT
COULD YOU POSSIBLY DO
AGAINST SOMEONE WHO
CAN DO...
WITH BUT THE MEREST AMOUNT OF WILL,
KEITH STEVENS SENDS FORTH A BOLT
OF PURE BIO-MAGNETIC ENERGY...

... WITH PREDICTABLE
RESULTS...

"YOU'RE CRAZY
COMING HERE LIKE THIS! IT'S JACOBS'..."

"BUT ONLY FOR A
MOMENT..."

AS THE CRYSTAL SHATTERS UPON THE FLOOR, IT RELEASES
THE WORK OF NUMEROUS MONTHS. A FORM OF INHIBITIVE
ENERGY SPECIFICALLY DESIGNED TO EFFECTIVELY NEUTRALIZE
BIO-MAGNETIC CONCENTRATIONS

"BY THE VERY
MAN RESPONSIBLE
FOR HIS RECEIVING
THEM SO LONG AGO."

SOMBERLY, HE
LOOKS INWARD UPON
HIMSELF. HE FEELS IT,
AND WITH CERTAINTY HE
KNOWS...

"THAT THIS IS THE END
OF OWNMAN'S VALIANT
CAREER!!"

THE EVENT OF RECENT YEARS..."CAUGHT THOUgetModelMIND"
LIKE AN OLD MOVIE. HE BE-
EGRATEFULLY ACKNOWLEDGES
THE IRONY OF HIS SITUATION
HE HAS BEEN STRIPPED OF HIS AMAZING POWERS...

KEITH'S MIND REBELLING, THE
EVENTS OF RECENT YEARS..."CAUGHT THROUGH HIS MIND"
LIKE AN OLD MOVIE. HE BE-
EGRATEFULLY ACKNOWLEDGES
THE IRONY OF HIS SITUATION
HE HAS BEEN STRIPPED OF HIS AMAZING POWERS...

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HE HAS BEEN STRIPPED OF HIS AMAZING POWERS...

KEITH'S MIND REBELLING, THE
EVENTS OF RECENT YEARS..."CAUGHT THROUGH HIS MIND"
LIKE AN OLD MOVIE. HE BE-
EGRATEFULLY ACKNOWLEDGES
THE IRONY OF HIS SITUATION
HE HAS BEEN STRIPPED OF HIS AMAZING POWERS...
BEFORE KEITH STEVENS, STANDS THE MADMAN, HIS HIDEOUSLY EVIL LAUGHTER RESONATING IN KEITH'S EARS. KEITH SILENTLY ACKNOWLEDGES THAT, STANDING BEFORE HIM, THE ONE FOR WHOM MAN WOULD NEVER DEFEND.

...HE MOVES SWIFTLY... SILENTLY... AND WITH DEADLY ACCURACY!

---AGHGH!!

HA-HA-HA-HA-HA-HA-HA-HA-HA

---WHHHHNF!!

---KATHY?

---KATHY... SHE'S DEAD!!

...AND HE HAS STOOD IDLE FOR TOO LONG!

FOR THE PAST TWO MINUTES, KEITH STEVENS HAS BEEN ENTRAPPED TO A WORLD INSIDE HIS MIND, SHUTTING OUT REALITY...

YOU'VE KILLED THE ONE THING I HAD, SOMETHING I NEVER HOPE TO HAVE IN MY LIFE!

...DEAR GOD...

...AND YOU'LL PAY!!

WHAAHH!!

"HAHAHAH!!"

...HAHAHA!!

CHOD!

"HAHA!!"

"HAHA!!"

"HAHA!!"

"HAHA!!"
HA HA

DEFEAT HIM, HERO.

HA HA

KATHE
THE BATTLE LINE: THE BLADE MISSED HIS AORTA BY MERE INCHES....

HAHAHAHA!!

WOLLYK-THING!!

KATHY... OH KATHY I LOVE YOU... DEAR GOD... I LOVE...

KATHY DEAD...

AND ALL THE WORLD WILL SUFFER THE LOSS OF KEITH STEVENS.

FINI

For those very few of you who may not have heard three days ago, the bodies of four deceased were recovered from the apartment of Keith Stevens in White Plains. Though various witnesses and investigative reports, this account was prepared.

In this special segment we have brought the mother of Keith Stevens, Mrs. Gloria Stevens, in the air with us. Mrs. Stevens did you have any knowledge that your son was secretly Omniman...

For little more than a year the mysterious hero known as Omniman has patrolled New York City, known as a threat and moved to have him terminated. It was revealed that Omniman was a lab researcher called Keith Stevens.

There are few actual heroes on this world, few that deserve the title "hero". One such hero has died tonight....

...This is Dan Emerson with our special report on the recent mob slayings of Keith Stevens. The nominal hero, Omniman, and his sidekick, Kathy Adams.

THIS IS DAN EMERSON WITH OUR SPECIAL REPORT ON THE RECENT MOB SLAYINGS OF KEITH STEVENS. THE NICKED HERO KNOWN AS OMNIMAN, AND HIS SIDEKICK KATHY ADAMS.

Three days later...

...AND ALL THE WORLD WILL SUFFER THE LOSS OF KEITH STEVENS.
I knew that Keith was coming, but... Keith was dead in the end. It felt like I could actually make a difference. I did.

What do you mean, this was his dream? He's not alive.

Very little, but that's not what counts.

Keith had a dream and fought to make it work. The fact that he died trying to perfect his dream is a bitter irony.

Perhaps all hope is lost.
AN INTERVIEW WITH RICK MCCOLLUM

conducted by Matt Iucher

Q: Rick, the first thing I'd like to do is get some background information on you.

R: Alright.

Q: You're not quite as young as most fans are, are you?

R: Probably not. Well, I'll be 27 in November.

Q: What is your family status and what is your artistic background?

R: I've got a lovely wife named Deborah, a three year old son named Ragnar, and I'll have a second child in November as well. I have a Bachelor of Art Degree (Major in Painting) from the College of Design, Architecture and Art; which is a division of the University of Cincinnati. I've also recently been involved in Master's study in Art History, although I'm not currently pursuing it. I'm an art instructor for the city of Cincinnati's recreation department now, but I've been a commercial artist, art director, bar tender, janitor, dishwasher, public school teacher, and a Pinkerton private cop, among other things.

Q: Your art is some of the best in fandom. Your pencils show a striking resemblance to some pros (such as Simonson, Rogers, and most recently Miller...in the OmniMan/Slaughter story in OMNIMAN #9), but your style is still your own. Any comments?

R: Thank you. I've been working on developing my own distinctive style for some time. Although I'm certainly influenced by the art I like, my major influences have been Miller, Rogers, Perez, Windsor-Smith, Brullet and Jones. However, I have a tendency to absorb anything I like eventually. Very astute observation about the Miller influence in the OmniMan/Slaughter story. Script-wise, it owes a lot to the number of Robert Anton Wilson books I've recently read (Illuminatus, etc.).

Q: What is it that you do in your art? Do you have the ability to write good stories above the high school calibre? You display moods that some pro writers cannot. Many of your stories feature quasi-religious overtones, most notably your character Karnevil in the late issues. Any secrets?

R: Unlike a lot of comics people, most known the Europeans, I really believe that a strong story is vital to a good strip. Visuals alone can rarely pull it off. I studied a lot of creative writing in my younger days, and read a lot of classic literature (among other things) and tried it out on my art. I'm very interested in theology and metaphysics, and it's only natural that these ideas crept into my stories. Karnevil is my attempt to bring God and Christ into real blood-and-guts tales as major characters (somewhat like Odin and Thor by Harvel). Christ, being real, is a great character and will be making an appearance in the final few chapters of SUPERHERO TERROR.

Q: Where do you get your inspirations for your stories? Didn't you once tell me that some came from true life situations?

R: Some of the stories in my SANDER HALL PUNNIES series in the early HUMBER's were indeed inspired by real people I've known in the past. I'm inspired by what I've seen, by what I've read, what I've smoked, what I see in the news, and sometimes stories just pop into my head. I've a million of them...for every strip I've drawn. I've easily got another five or six ideas. For example, although Slaughter has only appeared in OMNIMAN and SUPERHERO TERROR (SUPERHERO TERROR #1, #2), I've already got plots and scripts for seven solo Slaughter tales.
Your characters are quite different from both the average fan characters and even many pro characters in that they seem more moody, Slaughter and Rage being good examples of this...Is there any of these characters in the man Rick McCollum?

You bet. Both Slaughter and Rage are men reacting to a fucked-up society around them. Both react with anger and violence, with Slaughter being able to control it and Rage being controlled by it. Today's police are too corrupt and the police are often the law, the victim and the judge, and a very slimy, and the people who often the law punishes the victims and protects the criminals. Many times in my life I have wanted to take the law into my own hands, but whenever I go, I invariably get in trouble. As a family man, part-time social worker and a man who advises all concerning citizens to take yoga for control and a gun for protection.

As I said earlier, your stories are unique. I am curious as to whether alcohol or drugs play any part of this. For instance, I learned that Marshall Rogers smoked one joint for each page he penciled for Detective.

To a certain degree, yes. I don't do liquor for high's anymore since years ago my good friend Shannon Hudson drank me under the table on a Tequila bing and my stomach gave out. For me, it's very much for the legalization of marijuana and feel that if Ted Kennedy's Senate panel in the mid-60's had truly listened with good faith to Timothy Leary's ideas and testimony about LSD, a great amount of the country's drug problems could have been circumvented. The mafia involvement is directly on Kennedy's head.

One of my favorite things is to smoke a joint, read a good comic, then draw my own comics. What (besides your own books) are your future plans in drawing? Would you like to work for either DC or Marvel? How about alternate publishers such as Eclipse? Or would you feel restricted?

Not really, I kind of intend to proceed as I am. You see, for me, drawing is only one facet of my interests. I'm always reading (I average about three books a week) and studying something. Right now I'm studying the Bible, What Good Will Meek, and Mercenaries, etc. and evolution. As well as reading SF. And every six months or so I go on a painting binge. I've mounted an art show last April, and next month I'll have my painting 'Dead Dreams' (which won best non-professional at the Palisades Art Center) in a city-wide exhibit. And I've been considering going back to school in one of the medical fields. As well as being a husband, father, and working eight hours a day. The average day really isn't long enough for me.

Do you follow any current comics?

I do read a lot of comics. My favorite is Daredevil. I've been reading people knocking Miller's art recently, but I think he's about the best things right now. I think Frank Miller is a great artist. But I'd rather someone else ink his stuff. Perez has gotten hot since he switched to DC. And I have a fondness for Marshall Roger's Dr. Strange and Moon Knight as well.

Concorde does a competent job on X-Men, but I do have a gripe. He doesn't draw Wolverine hairy enough! Or mean enough! And this "Wolverine hasn't really killed anybody" idea of Shooter's is an insult to the character! Almost every Marvel hero has killed lots of people. Look at all the things that Puffy's thrown down (Cap, too). Remember Thor and Iron Man blowing up all those spaceship in both the Skrull-Thing and X-Men wars? Don't tell me that they let everybody abandon ship each time! In the latest X-Men Annual, Nightcrawler blew up that teleportation center along with hundreds of badguys, Daredevil...
into the activity of the Savage Press and the whole ST universe. The conceps of 25 chapters should merge into a very deep graphic novel, complete with twists which should surprise the readers. As the full horrific scope of the plot of ST unfolds, the actual tensor will begin, with angels, demons, time travelers, superheroes, the mob, Satan, Cthulhu, Christ and the Cosmic Balance locked in a terrible conflict for Karnevil's Eye of Judgement. And Karnevil will pay a terrible price...

H: What do you think of Bill Anderson's inks of your work?
B: Bill is undoubtedly the best inker of my stuff. He complements my work very well. I hope I can someday ink as well as he, and it's good to see his work on all the zines that have been around. He's fast and very good, I can't speak highly enough of it. And he's been a great help to me in cracking out the massive number of pages I've been producing both for the Savage Press and your zines. Keep inking like a mad dog and never stop, bill!!!

H: How do you feel about inking other people's work (like Willie Peppers and Steve Brocks)?
B: I do enjoy inking other people's pencils, because sometimes I do sooo many pages of my own pencils that I need a breath of air. I also humbly think that I can enhance and improve the art I get, and it's good to see other artists improve. Willie Peppers has just done his best work ever on Starlayars #12, and it was a joy to do. Some new wave horror strips will be penciled by other guys (Steve Addlesee and Ken Feyer) with my inks, just to gimme a break.

H: What do you feel is your best work?
B: I'm really proud of the Rage origin (in Ultrazine Special #8) and Starlayars #12 (featuring Abyss, the Sorcerer), but my very best is a 46 page book, swords and sorcery tale Black Dreams which ran in several issues of The Robert E. Howard United Press Association (REHUPA). I'm currently hashing out a publishing deal for Black Dreams with some friends of mine in Knoxville, to be co-produced with The Savage Press.

H: Any last comments?
B: Only that I really appreciate the chances I've had to get my work spread about, and all the good vibes some really great people in fandom have sent me...

---

Nick LeCollum's Matt Bucher Index

Starlayars:
- #5, inks over Steve Brooks' pencils
- #6, inks over Steve Brooks' pencils, also cover inks (Brooks)
- #11, inks over Willie Peppers' pencils
- #12, pencils on story and cover (inked by Bill Anderson)
- #13, partial pencils and inks

UX Special:
- #7, pencils for story (inked by Anderson), cover pencil & inks
- #8, pencils for Rage story (inked by Anderson)
- #9, pencils for story (inked by Anderson), cover pencils (A.)

Fan Spectacular:
- #10, inks on 12 pages over Willie Peppers' pencils

Eenstarr/Black Knight:
- #1, inks on 16 pages penciled by Steve Addlesee
INTerview With MARK HEIKE conducted by Matt BUCHER

Mark: Let's start off with some basic questions. What formal art training (if any) have you had?

Bill: None at all, contrary to any other interviews you may have read. I used to use the "Dizzy Dean" approach, and tell everybody a different story. (so they all got 'scopped) but now the truth can be told. I never studied, I have no degree, I'm self-taught.

Mark: In that case, who do you name as your major influences...what pro artists do you admire?

Bill: I suppose every artist I've ever seen has influenced me to a certain degree, but since I've always tried hard to develop my own style, I don't know if I could be more specific than that. Favorites are: Steve Ditko, Wally Wood, George Evans, Lou Fine, Bob Fujitani, Bill Baker, and Bill Ward. Among painters: Gaugin, Renoir, Zola, (and in a somewhat different vein) Elugren, Peter Driben and Margaret Bruce.

Mark: Where did your work first see print, and at what time was that?

Bill: My first published work appeared in Dan Watson's "Verse", January 1978. My first piece was accepted in November of '77 for Kevin Trabalis' "Fantazine", but didn't see print until 1979. Soon after "Verse" came my long and fruitful association with the "Paige Comics" Group (February, 1978). Did you ever send portfolios to either DC or Marvel (and if so, what was the reaction received)?

Bill: I actually got the nerve to send some xeroxes of my best work to Dick Giordano at DC. That was last July, as yet (that) there's been no reaction, no response.

Mark: Who are your favorite fan artists?

Bill: My favorite fan artists (and I'm smart enough to work with all of them as much as possible) include Willie Peppers, Bill Anderson, and Doug Hazlewood. But none of them to stand to be "fan" artists much longer!

Mark: What have you been up to lately (college...work...what...)?

Bill: I haven't had to go back to a "normal" job since August 1980. I've been able to make a living picking up art commissions here and there. Only because I'm absorbed in my work can I make a go of it, someone who really wanted a "life" couldn't. I have one expensive habit to support, if not for that my financial worries would be gone. It's called "eating".

Mark: What do you ink with?

Bill: I ink exclusively with a #2 brush. Straight lines with a radiograph of Croquilt, but I try to stay away from that as much as possible, as I'm really terrible with a pen.

Mark: How fast an artist are you?

Bill: I consider myself a pretty fast artist; it's something I constantly try to improve on. Not just because the more art I do the more money I can make, but because the faster I work, the more spontaneous my art becomes, the more it comes from me. Of course, the professional point is that the result is all that counts, using as much reference material and swiping as necessary, but I'd rather it come from me. Good or bad, at least it's something a little bit different than anyone else in the world might draw.

ULTRASPIN: SPECIAL:

Bill Anderson's Matt Bucher Index

#4 (Cover inks, Omniman story inks over Francis Mao)
#7 (Cover inks, Omniman story inks over Rick McCollum, "Under-Isle"
#10 (Inks on Range story over Rick McCollum)
#7 (Inks on Range story over Rick McCollum)

Let's start off with your age and artistic background.

Bill: Well, I'm 18, I've had no art training except trial and error and whatever I've absorbed from comics.

Mark: Besides your zines, where else has your artwork appeared?


#10 (in Range story over Rick McCollum)

Mark: I know you have hopes of going pro someday (don't we all). What luck have you had with Marvel, DC, and Charlton?

Bill: I haven't had any luck with DC or Marvel as of yet, but issue number eight has finally been sent to the Charlton Bulletin, which will feature one of the stories I've worked on, "Strange Encounters, a story which first appeared in prose form in an issue of Ultrazine.

Mark: What artists would you name as influences?

Bill: I can't really name any specific artists as influences since I've tried to have as many influences as possible. Austin is certainly the first to come to mind, and I'm trying to work in things I've never done before, such as the best thing is to just try different styles and see if it works. I'm also trying to diversify my art work in by including such things as art nouveau and art deco as well as 3-D airbrushing.

Mark: In current comics, what are your favorite artist teams and titles?

Bill: Miller and Janson on Daredevil, Brent Anderson on X-Men, and Janson on Batman, Newton and Adkins on Batman (or Detective...or what?...over they're drawing), Lelaloha (with a good inker) on Spider-Woman, Rogers and Austin on Doctor Strange, Neal Adams on Ms. Mystic, and many others. I'm also trying to diversify my art work in by including such things as art nouveau and art deco as well as 3-D airbrushing.

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**PUBLISHING INDEX**

Here is the total list of every fanzine that I published from 1978 to 1982.

**ULTRAZINE**
- #1
- #2
- #3
- #4
- #5
- #6
- #7
- #8
- #9
- #10
- #11
- #12

**OMNIMAN**
- #9

**STARSLAYERS SPECIAL**
- #1
- #2
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- #8

**EONSTAR/DARKKNIGHT**
- #1

**FAN SPECTACULAR 1981**
- #1

**CHRISTMAS COMIC**
- #1

**OMNIMAN SPECTACULAR**
- #1

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**THE DC MOVEMENT**

When I started this, I never dreamed DC would do this far. Aside from now having such talents as Wolfman, Colan, Thomas, Perez, Broderick, Yeats, Levitz, Groman, Infantino, Kubert, Bolland, Barr, Wein, Colan, Pasko, Spiegel, and Aparo, DC has also been top-notch books like THE NEW TEEN TITANS, SWAMP THING, WONDERWOMAN, and PARKS TITAN. In fact, I'm busy working on a new DCA FORCES, JERSEY 3000, PANDORA, and a MIGHTY MARVELS miniseries. Also, my new works have appeared in quite a number of zines, including The Box, Fantazia, The Slayers, Pandemonium, and others.

**WILLIE PEPPERS**

**INTERVIEW WITH WILLIE PEPPERS**

**Q:** This question I ask everybody. What formal art training (if any) have you had?

**W:** I've had no formal art training at all.

**Q:** Have you ever sent a portfolio to Marvel or DC, and if so, what was the response?

**W:** Quite a few years ago, I sent a portfolio to John Romita and Stan Lee, at Marvel, and Cary Buckett at DC. They all said that my art had definite potential, but at the time was not up to their standards.

**Q:** Who do you name as your favorite artists and art influences?

**W:** My favorite artists would probably be Jack Kirby, John Byrne, George Perez, John Buscema, Jim Aparo, Mike Grell, and Dave Cockrum. There are several others, but these would be my top seven. But, I would have to say my favorite influences would be the first four. As far as influences go, I'd say that those credits would go to Byrne, Perez, Buscema, but most of all, Kirby. The same four.

**Q:** When did you discover fanzines and what work have you done?

**W:** I discovered fanzines in October of 1977, and started off with one of my own (Random Omnibus #1). Since then, my work has appeared in quite a number of zines, including No Box, Fantazia, The Slayers, Pandemonium, and others.

**Q:** What strips have you enjoyed the most?

**W:** It's really hard to say, but if backed into a corner, I would have to say Carl Geller's "DARK SAVAGES," Larry Houston's "ENFORCERS," Carl Taylor's "THE CREATURE," and "HERO" in Ultrazine Special #4. There are a few others, but that's all I could come up with at the moment.

**Q:** Tell me about Random Omnibus: Who was involved and what was the premise?

**W:** Random Omnibus #1 featured The Unpredictable X-Man, and was a collaboration between me and my brother. The character was created by my brother also. The premise, we thought (and still think) was very unique. Basically, it was, "What if you had a super hero whose powers ruled him rather than vice versa?" A unique form of energy flowed through his body, giving him incredible, unpredictable, and uncontrollable powers. Whenever he used them, it would be analogous to opening Pandora's Box. It gets very complex and would become very time consuming attempting to thoroughly explain it, so this will have to suffice.

**Q:** How about some background information?

**W:** OK, I was born in Louisville, Kentucky 22 years ago. I'm 6'2" tall, 225 pounds. Among my hobbies are reading (horror, SF, Science Fact, Sword and Sorcery, etc.), singing, drawing (cartoons, comics, sketches, etc.), art (of course), CB radio, and a few others. I've seen a lot of movies, and consider myself somewhat of a critic.

**Q:** What future plans do you have concerning drawing?

**W:** Right now, I'm trying to get as much of my work in print as possible.
One day I would like to work for Marvel. I would also like to introduce some of my own characters through them.

WP: Are you a major comic follower, and what books do you enjoy most?

WD: I'm no longer a follower of any comic group, but I do prefer Marvel if given a choice. The characters (for the most part) are somewhat more original. The only title I really try to keep up with is X-Man. This is primarily due to the writing, diversity of members' nationalities, abilities, and their relationship to one another. The costumes aren't too bad either. Believe it or not, before the coming of the new X-Men (i.e. Colossus, Wolverine, etc.), I couldn't stand them at all.

THE WILLIE PEPPERS COMPLETE CHECKLIST

STRIPS:
Paige Profile #3 - "Journey" (Pt. 1), #4 - "Journey" (Pt. 2)
No Sex #12 - "Together Again For the First Time" (Pt. 1)
Fandemonium #1 - "Where No Fan Has Gone Before"
Ulzzine Special #8 - "Hero!"
Starslayers #6 - "Hunt", #8 - Special four page featurette
Starslayers #10 - "Coward", #11 - "Preparation"
Starslayers #13 - "Final Conflict" (pgs. 1-16)
Fan Spectacular 1981 - "The Coming of Ultron"
Omni-man Spectable - "Rub Out!" (pgs. 13-24)
Charlton Bullseye #8 - "Training Ground" (pencils & lettering)

COVERS:
The Astounding Xyloman Annual #1
Paige Panorama #2 (Front Cover & Inside Back Cover)
Paige Comics Chicago '78 Booklet
Paige Team-Up #2
No Sex #13 (Back Cover)
Ulzzine Special #8
Fan Spectacular 1981
The Buyer's Guide For Comic Fandom #235
Starslayers #10, #11, & #13

FULL PAGE ILOS:
Gallery #1 (Jeff Cooke)
The Astounding Xyloman #7
The Astounding Xyloman Annual #1 (2 full page illos)
The Outer Limits Newsletter #4 & #5
Fawn #3 (2 full page illos)
Ulzzine #14 (centerspread)
Ulzzine Special #7
No Sex #14 (lettering for table of contents page)

ILOS: (less than a page)
Fantazine #3 (three illos)
Fantazine #5
Charlton Bullseye #8
Omni-man Spectable
No Sex #14
The Outer Limits Newsletter #4 (article headlines)
Ulzzine (various issues #15-#20)

FULL FANZINE: (all the work)
The Unpredictable X-Man #1
The Ambiguity of 'Hey Jude'  
Exploitation or Genius?  
by Matt Berger

Since 1968, much has been written concerning the Beatles highly popular song "Hey Jude". Speculation outside the Beatles has failed to pin down the inspiration, and even the composer's story is contradictory.

The facts are: "Hey Jude" was released on September 24, 1968 as the first single on their newly organized Apple label, it was written by Paul McCartney. It remained at the top of the charts for nineteen weeks, and for a total of nine weeks. A total of four million copies were sold. Performed on the song (besides the Beatles), were a forty-piece orchestra, who also sang along with the fadeaway (which lasted four minutes). From 1968 to 1976, the song was redone by others, and released on a total of 280 singles, and "Something" in Billboard's 1976 listing of the most successful singles of all time, "Hey Jude" was number one.

Therefore, the popularity of this song cannot be debated. It was the most popular song of the most popular song of all time. But what is the song about? All of us have heard the song many times, yet what exactly is it saying, what is the subject?

Of the many music critics who try to answer that question, none knew exactly. One of the most interesting essays written on "Hey Jude" was published in the book "Media Exploitation", the 1976 sequel to The Beatles. Wilson Key, the writer of MS, speculates on "Hey Jude" in a chapter on subliminal works in rock music. Key says there is much in the song very thoroughly, but some of his ideas can be argued.

After analyzing the Beatles in general and Sergeant Pepper, Key gets into specifics on "Hey Jude".

"One of the most popular recordings of 1968 was the Beatles single "Hey Jude". Paul McCartney, who consistently portrayed a group that was controversial, sang "Hey Jude", providing spiritual advice in the form of drugs and an escape route for pain. "Hey Jude" could have referred to Judas, who betrayed Christ with the guile of friendship. Of course, at first seems to be a friend before it becomes the user into addiction. The second possibility involved the Apostle Jude, who warned against those who call themselves Christians while living a hypocritical, morally corrupt society. Because of this, McCartney sang, 'Let her into your heart!', meaning the drug and 'heart' the pump that carries drug-laden blood through the body--so you can start to make it better'. "Hey Jude" is not just a song, but a journey. The second verses join the song (life) more full and complete. The lyrics tell us, 'Don't be afraid'. The moment you let her under your skin, you begin to make it better'. "Hey Jude" is a message, and the pain--refrain means, in one sense, leave it alone. But the inverse of this is, repeat the chorus or repeat the injection in order to control the pain rather than the reverse. This has been translated in a way that only a real pretends there is nothing wrong with empty feelings and avoiding the hero. The reference to 'cool' and 'a little colder' is curious. A common symptom of the addicted is being continuously cold. The message here is why go cold when you're hot? or 'her' is available?

Hey Jude, don't make it bad--a bad trip should be avoided, make it better' by releasing inhibitions and fears. The final verse counseled, 'Hey Jude, don't make it bad--a bad trip should be avoided, make it better', by releasing inhibitions and fears.

The chorus chanted, you know you can make it, 'Hey Jude'--a cry for help, a plea for rescue from the drug addiction. "Hey Jude" is a song progressive; a somber, melancholy chant is heard in the background--providing a tool that could possibly lead to the lyric. The chorus chanted, you gotta break it--an apparent reference to the habit--you know you can make it, 'don't go back', or in other words, stay clean.

"Hey Jude's" future at the conclusion is uncertain. The audience never found out whether Jude had kicked the habit or gone on to another. The probability that the addiction continued, however, appeared fairly high. "Hey Jude" is not to put it conservatively, reinforce a tendency toward addiction making it appear as a solution to a young person's normal conflicts with authority, society, and the normalization process.

True or untrue? Has a fantastic imagination (no doubt), or has it zeroed in on the creative force behind "Hey Jude"? This is the first case of the ambiguity of "Hey Jude".

If the Beatles denied that the song was written to any of these mentioned people, then exactly who was the song written to? In most cases the songwriter can solve the question, but what happens when his own stories contradict each other? In an early Paul McCartney interview, he had this to say:

"I happened to be driving out to see Cynthia Lennon, and I thought it was just after John and she had broken up and they were quite mates. Hey Jude, it's just a nice kid, Julian. And I was going out on the car just vaguely singing this song (to Julian). It was like 'Hey Jude', I don't know why. 'Hey Jude', it was just this thing, you know, 'Don't make it bad--take a sad song...'. And then I thought, 'Hey Jude', it hit more country and western for me. In other words, it was just a name. It was just 'Hey Jude' or 'Hey Jude' or 'Hey Jude', but 'Hey Jude' was better. To one fellow, Jude meant Jews. These are the kind of things, you know, that do happen.

"I meant to say, once you get analyzing something and looking at it, things do begin to appear and things do begin to tie in, because every thought this in, and what you get depends on your approach. You look at everything with a blank attitude and it is black.'

That last paragraph applies directly to what Key said, and also much of the other connotations found. But John Lennon had his own ideas, as this interview showed:

"(Paul) said it was written about Julian. He knew I was splitting with Cynthia and leaving Julian then. He was just too young to be like an uncle. And he came up with 'Hey Jude', but I always heard it as a song to me. Now I'm sounding like one of those fans reading things into it...think about it. Yoko had just come into the picture. He is saying, 'Hey Jude'--'Hey Jude'--'Hey Jude'--'Hey Jude'. Unconsciously, he was saying, 'Hey Jude'--'Hey Jude'--'Hey Jude'--'Hey Jude'. The devil in him didn't like it at all, because he didn't want to lose his partner.'

That very well could have been the answer, but a few years later, there was said on the matter. As Nicholas Schaffner reported in The Beatles Forever:

"As for the lyrics, a lot of people, Lennon included, assumed the song was written to Julian. Even McCartney once said it was a song about Julian. But it's not clear who the song was really written to. Some people think it was written to Yoko Ono, while others think it was written to John's mother, Julia Lennon. And even Paul McCartney himself has said it was written to Julian. It's hard to say who the song was really written to, but it's clear that the song was written to someone close to John in his life."

That's the story.
LAST LUCHEM'S FAVORITE STRIPS

Whenever I stopped publishing Ultrazine, I told the readers what my favorite issues and items were, well, since this is my last strip, I thought I'd do the same. The categories:

FAVORITE STRIPZINES:
1) Ultrazine Special #8
2) Omniman Spectacular
3) Fan Spectacular #16
4) Starlaavers Special

FAVORITE SINGLE STORIES:
1) "The Coming Of Ultrion" (FS 1981)
2) "The Odd Origin of Rage" (UZS #8)
3) "A Man Of Passion...And Power!" (UZS #7)
4) "Who Is The Fool?" (SS)

FAVORITE ARTWORK TEAMS:
1) Peppers/Heike (CSS, FS 1981)
2) McCallum/Anderson (UZS #5, SS #12, OMS)
3) Brooks/McCallum (SS #6)
4) Peppers/Anderson

TOTAL ARTWORK (pencils, inks, letters):
1) McCallum (UZS #7 (2 pgs), SS #13 (2 pgs))
2) Peppers (UZS #8)
3) Heike (SS #9)
4) Anderson (SS #9)

WORST STRIPZINE:
1) Ultrazine Special #3
2) Fan Funnies #1
3) Christmas Comic

WORST SINGLE STORY:
1) "The Origin of Omniman" (UZS #3--artwork by...Bucho!)
2) "The Universal Man, Part One" (UZS #6)
3) Untitled (Omniman second story in UZS #3)

WORST ARTWORK TEAMS:
1) Bucher/Foley (UZS #3)
2) Hahn/bucher/Osborn/Anderson (UZS #6)
3) Foley/carlisle (UZS #3)

FAVORITE CHARACTERS:
1) Rage
2) Omniman
3) Lord Damien Blackstar

WORST CHARACTERS:
1) Johnny Comet
2) Sky-Lark
3) Velocity
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YOU MUST BE 18, OR WILLING TO LIE ABOUT IT.
anytime you feel the pain
Hey Jude, refrain
don't carry the world upon your shoulders

When Paul first sang "Hey Jude" to me...I took it very personally," Lennon told Jonathon Scott. "Ah, it's me! I said, it's me! He (Paul) says, no it's me. I said, well, we're going through the same thing."

"You, as it happens, "Jude," behind the disguise, is Paul McCartney -- in a rare self-portrait. Paul was seeking to himself, consoling himself for his recent breakup with Jane Asher -- "waiting for someone to perform with." But he wouldn't have to wait long; the lovely Linda Eastman was in the wings, awaiting her cue."

That's the last said on the matter, and so it seems that Paul was singing to himself. Or was he?

Is there any validity to Wilson Bryan Key's essay? Some of his testimonial is quite convincing. And some believed that "Jude" was Bob Dylan. And even "Fag-ash Lil".

But John Lennon thought, as late as 1980, that the song was about him, that "Jude" was "John".

And Paul...revealing himself to be "Jude" after first saying that "Jude" was Paul could easily be ready to change his story again... so "Jude" could be anybody.

Theo can be no definite conclusion, only speculation. Paul claims the song came from his subconscious, so perhaps even he doesn't know for sure who "Jude" is. Read the lyrics yourself and decide.

"Hey Jude"

Hey Jude, don't make it bad
Take a sad song and make it better
Remember to let her into your heart
Then you can start to make it better
Hey Jude, don't be afraid
You were made to go out and get her
The minute you let her under skin
Then you begin to make it better

And any time you feel the pain
Hey Jude, refrain
Don't carry the world up on your shoulders
For well you know
That it's a fool who plays it cool
By asking his world a little colder

Hey Jude, don't let me down
You have found her now go and get her
Remember to let her into your heart
Then you can start to make it better

So let it out and let it in
Hey Jude, begin
You're waiting for someone to perform with
And don't you know that it's just you
Hey Jude, you'll do
The movement you need is on your shoulder
Hey Jude, don't make it bad
Take a sad song and make it better
Remember to let her under your skin
Then you'll begin to make it better
Hey Jude, Hey Jude

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