



The **CHARLTON** **DULLSEYE**

no. 5





G. P. S.
MAR. 20, 1976

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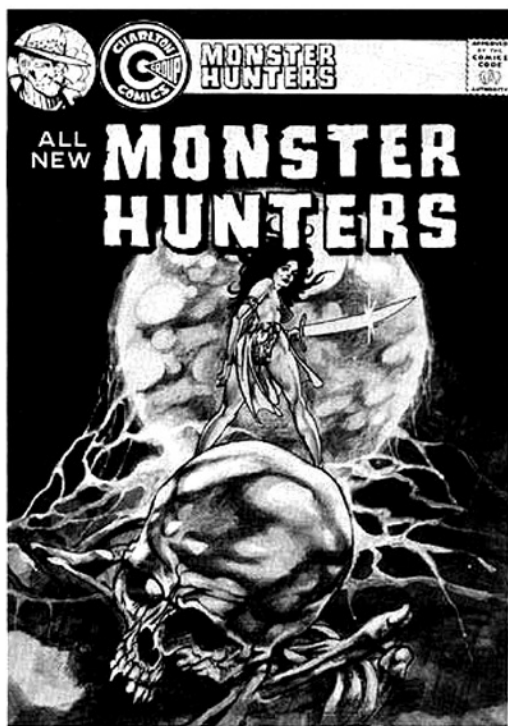


COVER PRICE WILL BE \$3.00 PER COPY, BUT PLEASE DO NOT ORDER NOW. THIS WILL BE OUR FIRST ISSUE IN THREE YEARS, TO BE PRINTED IN OCTOBER, 1976, AND AVAILABLE IN NOVEMBER. DETAILS WILL BE FORTHCOMING IN FUTURE ADS. DEALERS RATES ON REQUEST. DIRECT SHIPMENTS FROM PRINTER FOR WHOLESALE ORDERS RESERVED BY LABOR DAY, 1976.

BILL PEARSON, EDITOR

BOB LAYTON, PUBLISHER

THE CHARLTON NEWS



The **Space: 1999** books will hold in production with #6 for the color effort and at #8 for the black and white magazine. This will be done until a sales study is conducted to determine the books' popularity with the general buying public. If the books are renewed, it will coincide with the second season this fall and all of the appropriate changes will be made.

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

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

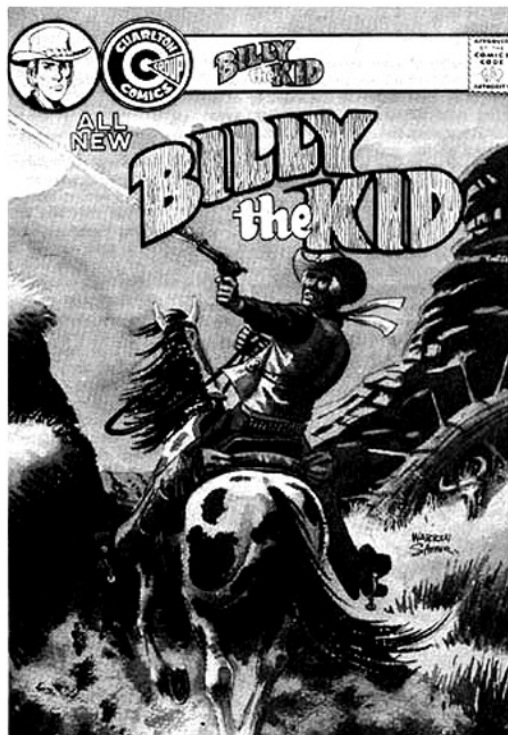
Joe Staton will no longer handle the art chores on a certain man with mechanical parts.

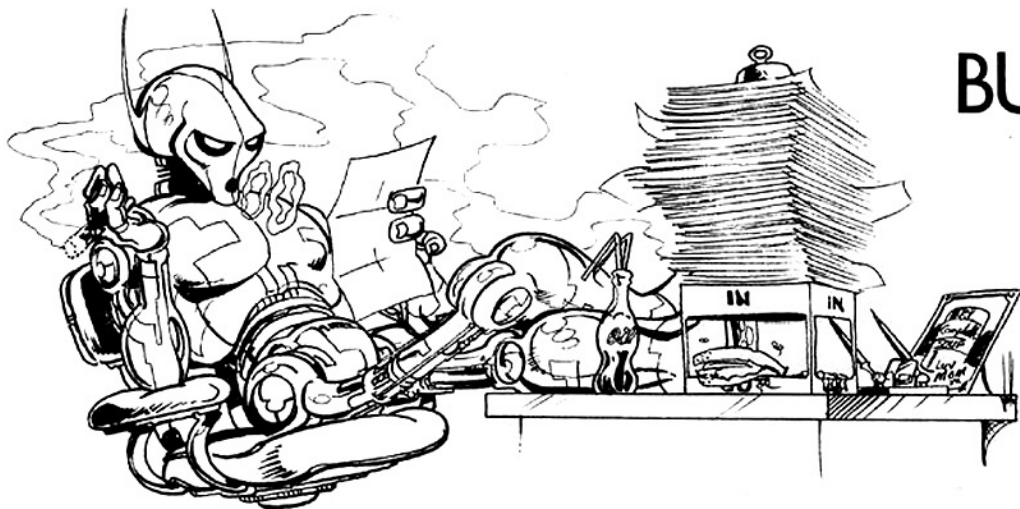
Charlton will be adding some new Hanna and Barbera animated books shortly. These will take the place of some of the weaker titles, soon to be dropped.

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

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

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





BULLSEYE FAN FARE

Dear CPL/Gang,

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

The new E-Man story was just plain nice to see since our Energy Man's color comic folded. But, the Doomsday + 1 story was a welcome shock! News of your plans to "revive" cancelled strips was equally jolting. You people are bringing the dreams of all Charlton fandom to life! I personally would like to put in a vote for the completion of the Prankster strip. Also, John Byrne mentioned in his "interview" that he felt Charlton could (should) try a team magazine to revive some oldies. That idea also rolled around in my head too. A team consisting of Capt. Atom, Nightshade, Blue Beetle, Liberty Belle, Thunderbolt, Tiger (from Judo-Master, now an adult), Peacemaker, and/or guesting heroes like the Question, the Sentinels, and Sarge Steel. Don't get me wrong, you guys are doing terrific work, and publishing unpublished work is great! But, we could really get it going with a team! Who Knows? Your upcoming trilogy/teamup with BB, Capt. Atom and Peacemaker sounds like it's only the start!

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

Much Success,

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

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

Dear Editor,

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

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

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

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

Sincerely,
Wayne Williams
615 Madison Ave.
Suffolk, VA 23434

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



Dear Mr. Layton:

I've been getting Bullseyes from various sources now for over a year and have received a few surprises. I enjoyed seeing the Captain Atom story but was surprised to see that you did not use my ending for that story. What happened to the script and artwork, as Dick Giordano told me that it had all been completed, and here I find someone else finished the story.

I probably have my copy of that script stored away in Brooklyn and am going to check for it so that I can see how the new writer did on it. I've also got plots set up for stories that I had hoped to sell to Charlton at the time that they dropped the Super Hero line. I also had a few plot lines done for other Charlton characters such as Dr. Graves.

I've been out of the business now for over three years because of illness. In that time, I've lost a lot of contacts but would be interested in getting back in again. I could do a piece on Nightshade for you and how I got ideas for her. I'd also like to do a new script on her as I've always had a soft place in my heart and head for her.

I was sorry to see E-Man go as well as some of the other better new adventure titles. I don't really enjoy the Six Million Dollar Man or Emergency as I can't get involved with the characters. Maybe if I were 20 years younger it might be different. As for Space: 1999, the premise is fine but the comic book stories seem to be more interesting than the TV scripts. I don't always care for the art on the comic book versions and I always laugh when I see them still sticking to old fashion ideas

in the stories that deal with a world some 20 years in the future. If the stories dealt with nostalgia, it might be realistic. But it always seems ridiculous to see people in the future acting as if they existed in the past with old fashioned ideas and scientific fact. A futuristic story should deal with future thinking as that is what Sci-Fi is about in my opinion. And I think women should play a greater part in the stories and in stronger roles.

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

Comic-Ally Yours,

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

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

Dear Bob,

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

Take it easy,

Brian Bauer
Indpls., IN

It's really great to hear from you, Brian! We would have brought you with us if there had been room on the truck.



THE

QUESTION

CREATED BY STEVE DITKO
PLOT IDEA BY ROGER STERN
WRITTEN BY MICHAEL USLAN

VIC SAGE, CRIME BUSTING TROUBLE-SHOOTING ACE NEWSCASTER FOR WORLDWIDE BROADCASTING WHO, WITH THE AID OF PROFESSOR RODOR'S METAMORPHIC CHEMICALS AND HIS 'FACELESS' MASK, BECOMES THE NIGHTSTALKING SCOURGE OF THE UNDERWORLD ... **THE QUESTION!**



ART. ALEX TOOTH

'FILLING IN' FOR VIC SAGE ON HIS NIGHTLY WWB NEWSCAST IS HIS ASSOCIATE, **NORA LACE** ...

TONIGHT, A REPORT THAT THE FLYING FELON, **THE BANSHES**, HAS RETURNED TO THE NIGHT SKIES OF CROWN CITY! HE WAS BLOWN OUT TO SEA EIGHT YEARS AGO THIS WEEK, AND WAS PRESUMED DEAD -

- VIC SAGE IS OUT ON THIS STORY NOW!



SAGE'S GOT SOME NERVE MISSING THE NEWSCAST YOU PAY HIM TO DO, SYD — NOW'S AS GOOD A TIME AS ANY FOR YOU TO GET HIM FIRED!

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

HERE'S DAD NOW! LEAVE IT TO ME!



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

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



AT THAT MOMENT, NEAR THE DOCKS...

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



EVENING LOUIE! ...LET'S TALK SHOP!

S-SAGE!

WHERE IS THE BANSHEE'S NEW HIDEOUT?

I-UH-DON'T KNOW NUTTIN'! UNLESS Y-YOU GOT SOME B-B-BREADT'LAY ON ME!



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

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



O-KAY — TAKE OFF!

Y-YEAH, S-SURE!

IT'S TIME FOR THE QUESTION TO APPEAR—!



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



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



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



THE QUESTION STRIKES!

THE MINUTES TICK BY,
AND FOR A FOUL GANG
OF PREDATORS WHO
HAVE PREYED ON
SOCIETY, THEIR
HOUR IS AT
HAND! ...



... SO THE BOSS USED HIS
HELIUM-FILLED CAPE AS A RAFT,
AND HE DRIFTED TO A SMALL
BARREN ISLAND, WHERE HE
WAS STRANDED FOR SEVEN
YEARS, UNTIL HE WAS
RESCUED - LAST
MONTH -

-THIS TIME, THE BANSHEE SAYS,
WITH OUR MUSCLE AN' KNOW-HOW
BACKIN' HIM UP, HE'LL BE SITTIN'
ON TOP O' THE
WORLD, SOON!
HAR, HAR -



HE'LL
ROAST
IN HELL
FIRST!



THE
QUESTION!!
GET 'IM -

GAAA!
HEAINT
GOT NO
FACE!!



NOT UNTIL THE COURTS
CLOSE THE LOOPHOLES IN
PROSECUTION AND PLEA-
BARGAINING LAWS,
WILL AMERICANS BE
SAFE FROM PUNKS
LIKE YOU - !!





WHERE IS THE BANSHEE ???

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

N-NO! NO! PLEASE! HE LEFT TO WIRE YOU INTO A TRAP — BY KIPNAPPING THAT VIC SAGE GUY!

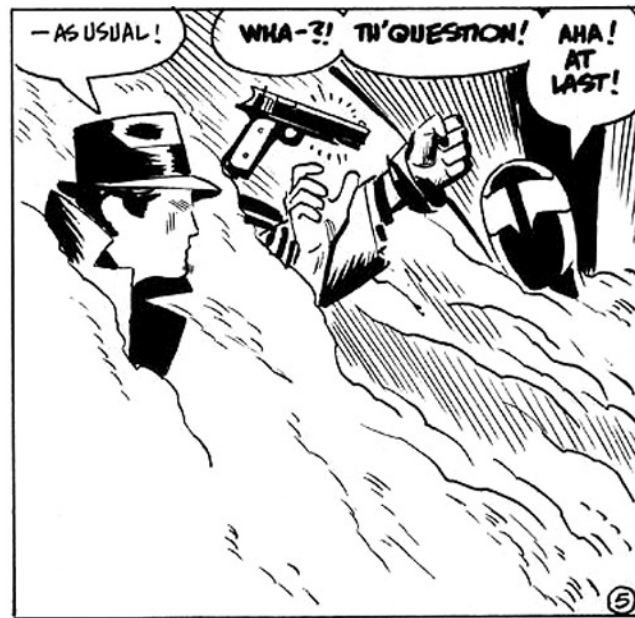
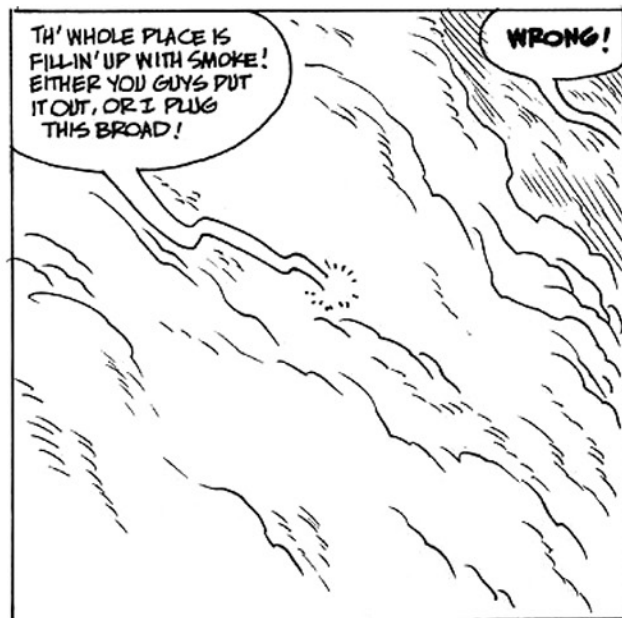
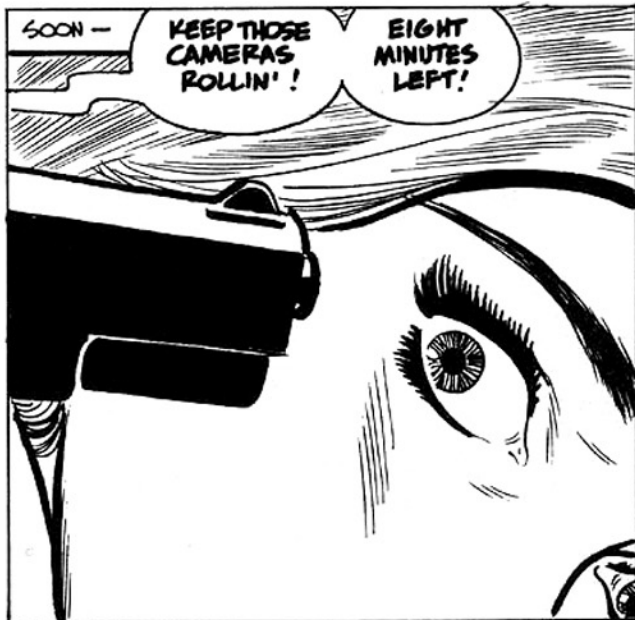
AT WWB, THE EVENING NEWSCAST COMES TO ACLOSE ...



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



INDEED I AM !!





I WAS STUCK ON THAT CRUMBY OL' ISLAND FOR SEVEN YEARS BECAUSE OF YOU —!

ALL THAT TIME I PLANNED FOR THIS MOMENT —

— UNTIL I COULD TASTE IT!



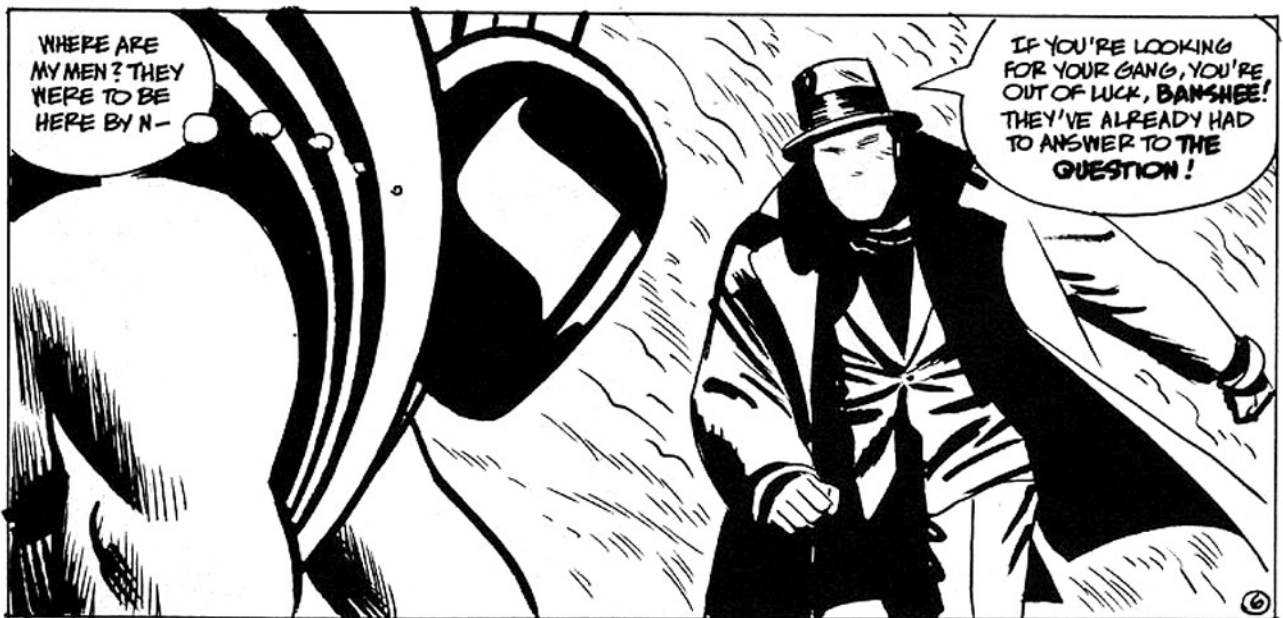
I THOUGHT OVER EVERY DETAIL, TIME AND TIME AGAIN — FOR SEVEN YEARS, QUESTION!



WHEN YOU'RE AN IGNORANT, TWO-BIT HOOD, OF NO ABILITY WITHOUT THAT CAPE GIMMICK —

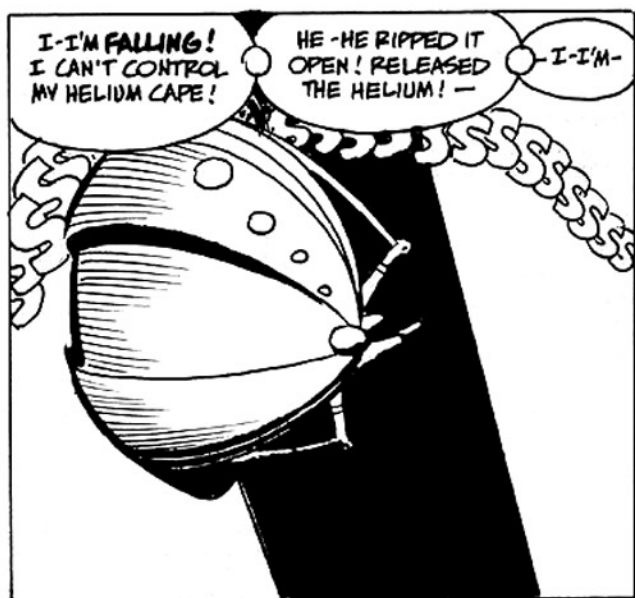


— EVEN 70 YEARS OF 'PLANNING' WOULD DO YOU NO GOOD!



WHERE ARE MY MEN? THEY WERE TO BE HERE BY N—

IF YOU'RE LOOKING FOR YOUR GANG, YOU'RE OUT OF LUCK, BANSHEE! THEY'VE ALREADY HAD TO ANSWER TO THE QUESTION!



NEXT DAY'S WWB EVENING NEWSCAST FEATURES VIC SAGE AND HIS UNUSUALLY HEAVY COMMENTARY!

ONCE AGAIN, **THE QUESTION** WAS FORCED TO ACT IN ORDER TO PROTECT THE GOOD PEOPLE OF OUR CITY - WHO WILL NEVER TRULY BE SAFE UNLESS OUR JUSTICE SYSTEM ENFORCES LAWS NOW ON THE BOOKS FOR PROSECUTION - AND CONVICTION - AND CONFINEMENT OF THOSE CRIMINALS FOUND GUILTY, WITH NO CONCERN FOR THEIR POLITICAL, FINANCIAL, OR PERSONAL POWER! LET THERE BE EQUAL JUSTICE FOR ALL! TO PUNISH THE GUILTY - AND TO PROTECT THE INNOCENT -!

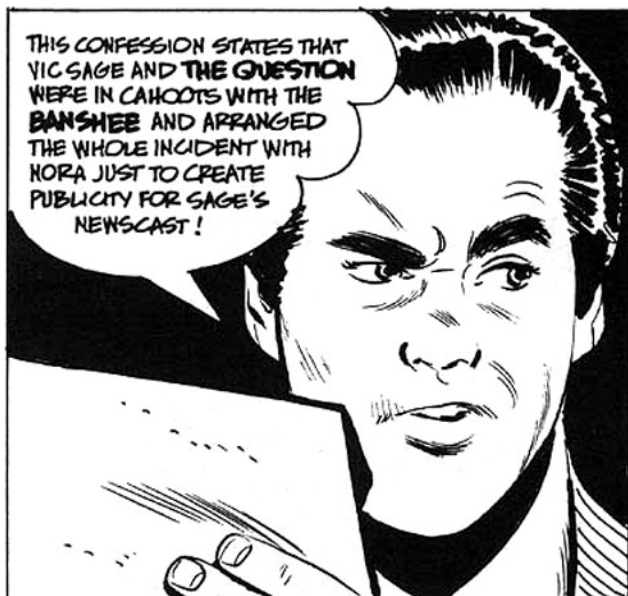
SAGE MADE YOU LOOK BAD IN FRONT OF YOUR FATHER AGAIN, SYD!

I'LL GET HIM NOW - WITH THIS L'L OL' CONFESSION THAT I - ER - 'CONVINCED' ONE OF THE **BANSHEE'S** MEN TO SIGN!



THIS CONFESSION STATES THAT VIC SAGE AND **THE QUESTION** WERE IN CAHOOTS WITH THE **BANSHEE** AND ARRANGED THE WHOLE INCIDENT WITH NORA JUST TO CREATE PUBLICITY FOR SAGE'S NEWSCAST!

HEY, SYD! THIS ENVELOPE WITH YOUR NAME ON IT WAS SLIPPED UNDER YOUR OFFICE DOOR!



BLANK!?

HEY! IT'S SMOKING!



BUT, SYD -

THAT'S YOUR EVIDENCE AGAINST SAGE AND -!

C'MON, NORA - LET'S GET OUT OF THIS FOUL AIR!

SHUT UP!

MMM!

WHAT'S THI - ?

THE QUESTION!



WANT TO SEE **THE QUESTION** BACK IN ACTION REGULARLY? DROP THE CHARLTON FOLKS A NOTE!

END

FLASH GORDON

WE SING OF ARMS & HEROES! by Dan Svengrett

One of the first, and certainly the most popular of the heroes in science fiction comics was FLASH GORDON, created by the great Alex Raymond in 1936. Immortalized in comic strips, film, radio, paperback books, and a multitude of comic books from a handful of companies, the story of Flash, Dr. Zarkov, and Dale Arden on the strange and dangerous world of Mongo is still an exciting memory of many old readers.

It was natural, then, that when King Features Syndicate decided to discontinue their comic book division in 1968, they opted to have Charlton Comics continue Flash's comic book adventures, as well as those of other King Features greats, such as *Popeye*, *Blondie*, *Jungle Jim*, *Beetle Bailey*, and *The Phantom*, most of which still continue as Charlton titles today. The number of Charlton's *Flash Gordon* continued the numbering begun with the King title.

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

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

The other surprise was Pat Boyette.

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

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

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

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

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

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

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

Boyette's *Gordon* was never more heroically rendered as when he teamed with *Prince Silvius* of the *Mystic Realm* of fight *Ming* in that strange cosmos. The story telegraphed coming trends in comics by mixing both sword-and-sorcery and Lovecraftian horror. Swordplay, never at a shortage in *Flash Gordon*, found its way into nearly every panel. But did even *Njaa-Kor*, as neat a synonym for *Cthulhu* as has ever appeared in comics, destroy *Ming the Merciless* when *Flash Gordon* ended his plans?

The format went to two stories per issue with #17. Plants that kill attack Barin's kingdom in "The Creeping Menace", mutated by a hermit named Baron Khaal. While Flash and Zarkov destroyed the organisms, the story ended on an ominous note: the obsessed figure of Khaal standing amid a waste of snow, his crazed mind fixed on revenge.

The second story, "The Intruder" pitted Flash against a planetoid which reflects all energy - with devastating results. Only when Flash Gordon smashed to the center of the hollow sphere (in a beautiful crash sequence) was the thing stopped, blown apart by the omnilaser created by Zarkov. Still, it was never discovered just what the thing was, and, as Zarkov comments, "... if there are more of them, the universe is no longer safe!"

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

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

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

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

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

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

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

©1976 King Features

THE PHANTOM

by Curt Ramsey

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

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

On February 17, 1936, the new strip made its debut. Originally, Falk (who had created the already popular Mandrake the Magician just two years before) saw the Phantom as a meek playboy, who donned mask and skintight costume to fight crime and aid his childhood sweetheart, Diana Prince. Somewhere along the way, during the early, formulative months of the feature, Falk had the brainstorm that insured the Phantom's success; why not change the setting to the mysterious East, to a primitive jungle stage that would prove the perfect counterpoint to the ultra-sophisticated, urbane Mandrake. What's more, the jungle setting would allow Falk to draw upon the jungle tales of Rudyard Kipling and Edgar Rice Burroughs, that he had greatly enjoyed during his childhood.

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

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

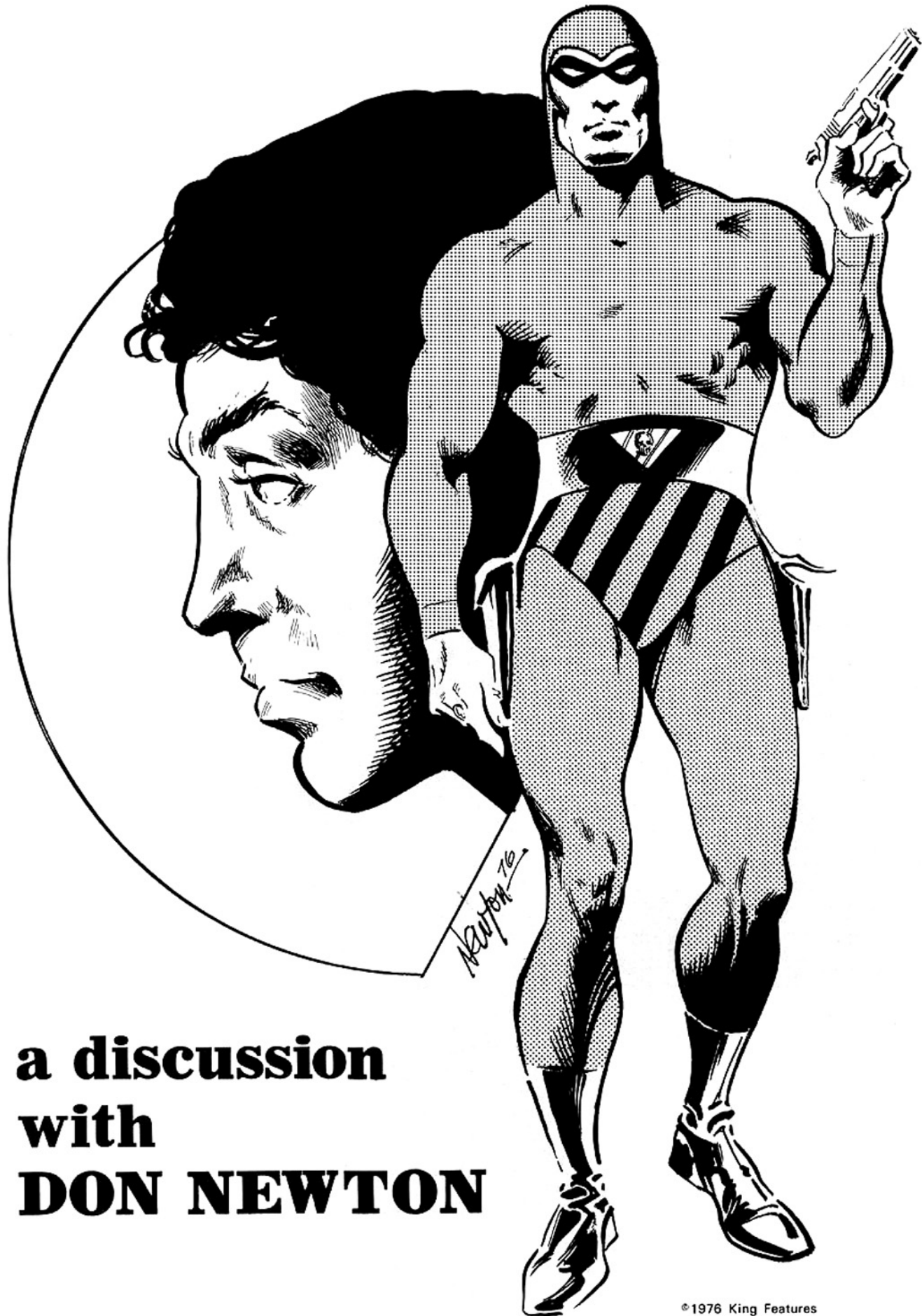
So great is the Phantom's popularity that he became a symbol of freedom during World War II, and a password for the Norwegian underground. Although the occupied Norwegian press was controlled by their oppressors, the Phantom was smuggled in across the border from Sweden and still appeared regularly in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

Today, the Phantom's popularity is as strong as ever. Phantom-phans follow the adventures of the Ghost Who Walks in newspapers in over forty countries, in the popular paperback series, and in Charlton's own version of the PHANTOM.





NASSER — ABEL



**a discussion
with
DON NEWTON**

"I LIKE TO TELL STORIES WITH PICTURES"

by Howard Siegel

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

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

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

Even before Charlton enlisted Cap'n. Newton, Don had professional credits. He did the "Sport Star of the Week" panel for The Mesa, Arizona Tribune while a sophomore in high school. He also satisfied a commission of 6 religious paintings for the Hattie Kleinbrook Memorial Collection. Each was 3 X 5 feet and were turned into Christmas

cards. He was on the staff of the nationwide "Master Artists Painting Course", correcting student submissions and writing them letters of criticism. He has made guest appearances on local TV shows, such as "Captain Super". Of this, he once wrote, "Believe it or not, the character I was dressed as got a boatload of fan mail. And these kids have never seen one of his comics!"

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

N: Well, by the time I did my first piece for Charlton, I had been teaching art classes for some years and did work for more fanzines than I can

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

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



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

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

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

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

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

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

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

S: Reviewing the collection of letters I have from you, I note a plethora of ink colors, and the use of everything from a 15¢ ball point pen to lavish nylon tipped instruments. What about the tools of your trade? Do you favor brush or pen?

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

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

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

S: What future plans does Charlton have for you?

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

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

S: Everyone I've spoken to in New York circles feels that you've arrived with your acrylic painting

covers. I hesitate to tell them that of the first five you did, your favorite was the one for "Confessions" #89!

N: Siegel, I'm beginning to think I did right in drawing you as a 60 year old Air Force colonel in that Baron Weirwolf's Library story, "A Report On UFO's" in Ghost Manor #20.

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

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

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

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

And so was doing this article . . .



DOOMSDAY #1

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

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

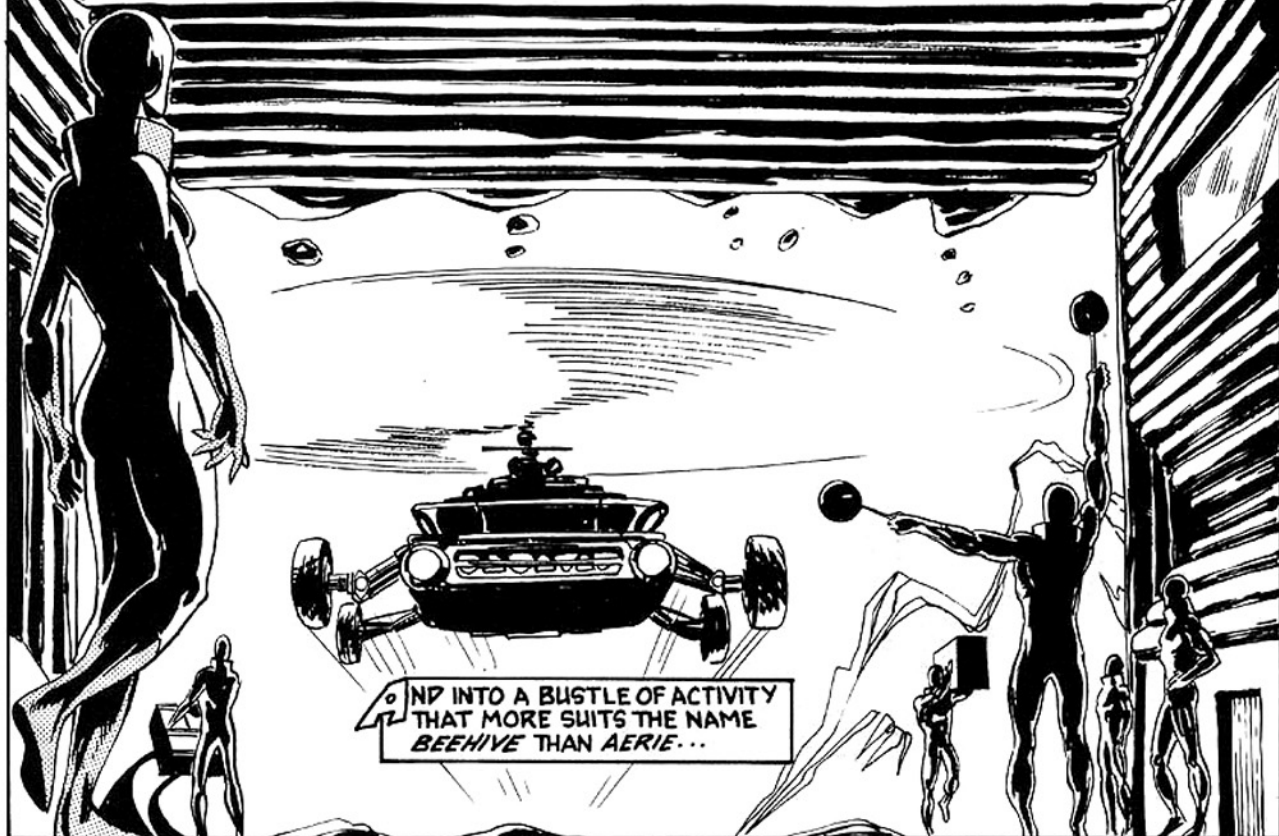
AND NOW, THE SENSES-SHATTERING CONCLUSION OF **TIME-SLIP!**

BRZOWSKI/BUSTIC



WITH THE PRODIGIOUS GRUMBING OF HIDDEN MACHINERY A GREAT OAKEN HANGAR SWINGS OPEN ...

HERE IS A LIGHT FALL OF DISLODGED SNOW, THEN THE ALBATROSS PLUNGES INTO THE WARMTH OF THAT OPENING...



AND INTO A BUSTLE OF ACTIVITY THAT MORE SUITS THE NAME BEEHIVE THAN AERIE...

LOOK AT THE SIZE OF THIS PLACE! IF THE REST OF THE AERIE IS TO SCALE, IT MUST FILL HALF THE MOUNTAIN!



"IT DOES," REPLIES CAMEO, "AS WELL AS SHAFTS THAT DESCEND SEVERAL MILES INTO THE CRUST, FOR HEAT."

ABSOLUTELY INCREDIBLE! ER - LISTEN... THIS PLACE FASCINATES ME. HOW'S ABOUT YOU 'N' ME GO SOMEPLACE, HAVE A COUPLE OF HOT TODDIES AND TALK ABOUT IT?



BOYD!

HOW QUAIN'T! COULD THAT BE CONSIDERED A 'PASS' CAPT. ELLIS?



I APPRECIATE THE THOUGHT, BUT A "HOT TODDY" WOULD BE OF LITTLE USE TO ME, AS YOU CAN SEE...

OH MY GOD!

"ROBOT!" BLURTS IKEI.
"SHE...IT... IS A ROBOT!"

"I HUNO NOT LIKE," GRUMBLES
THE GOth. "TIN MEN BAD-
TRY TO HURT US BEFORE!"

* IN ISSUES 2 AND 3 - EDITOR

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

EVERY
ONE
HERE!

NOT QUITE
EVERYONE,
MY DEAR...

THE MAN FROM ELSEWHERE

JOHN BYRNE
WRITER / ARTIST

BOB LAYTON
EDITOR

ROG 2000
ROBOT EXTRAORDINAIRE



FORGIVE ME
FOR STARTLING YOU,
MY DEAR - CAMEO
HAS REPEATEDLY
CHIDED ME FOR MY
MELODRAMATICS.

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

SO, PLEASE CALL ME
**STINSON
TEMPEST!**

STIVSON? ALRIGHT, FROM MY LANGUAGE STUDIES I KNOW THAT MEANS "SON OF STONE" IN OLDE ENGLISH... BUT WHY "TEMPEST"?

A RATHER TENUOUS PUN, MY DEAR.

I AM STRUCK BY THE SIMILARITY OF *TEMPUS*, WHICH MEANS TIME, AND *TEMPEST*, WHICH MEANS STORM. THUS, A NAME TO SUGGEST A *TIME-STORM*...



OKAY. BUT WHY DO YOU THINK WE'D HAVE TROUBLE PRONOUNCING YOUR *REAL* NAME?

BECAUSE, MY DEAR, IT IS NOT *ENGLISH* - AT LEAST, NOT THE ENGLISH YOU SPEAK. RATHER, AN ENGLISH THAT IS TEN TIMES AS OLD AS YOUR VERSION.



YOU SEE, I SPOKE LITERALLY OF THE TIME-STORM. I AM FROM THE FORTIETH CENTURY!

TWO THOUSAND YEARS IN YOUR FUTURE!

NOW, BEFORE YOU DELUGE ME WITH QUESTIONS, LET ME EXPLAIN HOW I CAME TO BE HERE...

ONE SOLAR YEAR AGO WE WERE SEIZED BY A MASSIVE DISRUPTION OF *TIME ITSELF!* MY AERIE, AND TWO HUNDRED SQUARE KILOMETERS AROUND WERE SUDDENLY HURLED INTO THIS TIME PERIOD. WE HAVE SINCE DISCOVERED OTHER AREAS THAT ARE SIMILARLY CHANGED, SO THAT OTHER PARTS OF THE EARTH NOW EXIST AS "POCKETS" OF OTHER TIMES.



I BEGIN TO SEE THE LIGHT. IKEI SAID SUCH DISTORTION WAS POSSIBLE, BUT ONLY THRU THE USE OF TREMENDOUS ENERGIES - ENERGIES SUCH AS ARE UNLEASHED BY THE DETONATION OF *SUPER-ATOMICS*.

EXACTLY! SUCH POWER CAUSES "RIPS" IN TIME, SO THAT PARTS FLOW FROM ONE SIDE TO THE OTHER...

BUT THERE IS MORE TO IT THAN THAT, CAPTAIN. YOU SEE, I AM AN HISTORIAN, AND I SPECIALIZE IN YOUR LATE 20TH CENTURY...



AND I CAN TELL YOU THAT, SO FAR AS MY STUDIES SHOW, YOUR THIRD WORLD WAR NEVER HAPPENED!

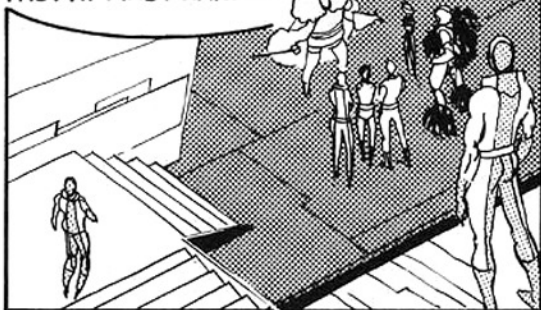
NOW, JUST HOLD ON, MISTER! IT'S ENCOURAGING THAT EARTH WILL HAVE PULLED ITSELF TOGETHER AGAIN BY YOUR TIME, BUT YOU CAN'T JUST DISMISS THE ANNIHILATION OF SEVEN BILLION PEOPLE!



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

IT ENDURED UNTIL THE BEGINNING OF THE CURRENT ICE AGE IN THE YEAR 2015.

YOU SEE, MY FRIENDS, MY STUDY OF YOUR TIMES COMES NOT FROM PORING OVER DUSTY VOLUMNS OF HISTORY, BUT FROM PRACTICAL EXPERIENCE! IN THE YEAR 3026 A WORKING TIME PORTAL WAS DEVELOPED HERE, IN THE AERIE, AND MY FAMILY HAS SPENT MORE THAN A CENTURY STUDYING THE PAST AT FIRST HAND...



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

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

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

I AM TRAPPED HERE!



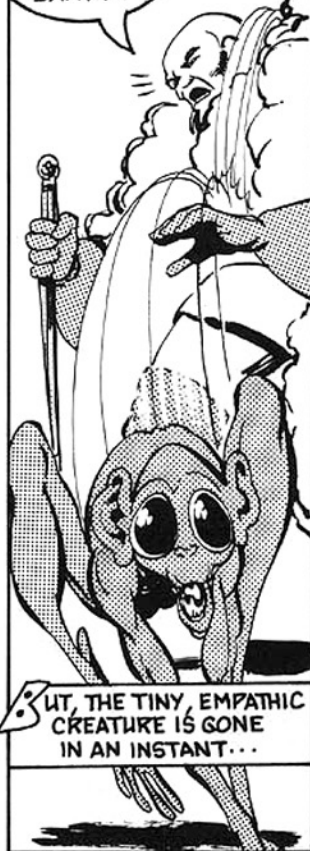
IS IT POSSIBLE YOU'RE NOT FROM *OUR* FUTURE, BUT THAT OF SOME OTHER, *ALTERNATE* EARTH?*

* SEE LAST ISSUE - EDITOR.

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



CHINZIN!
WHAT ON EARTH!?



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

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



CHIEFTAIN!
RED ALERT!

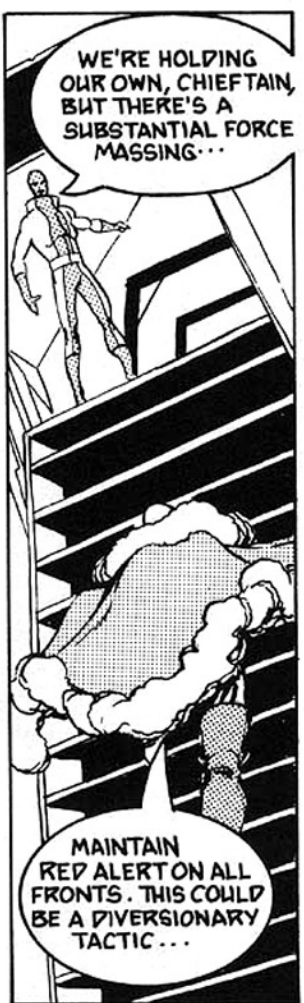
THE YETI ARE ATTACKING THE SOUTH FACE!



YETI?! HEY, DOES THAT MEAN WHAT I THINK IT DOES?

VERY PROBABLY, SINCE IT IS A TERM I BORROWED FROM YOUR OWN AGE, CAPTAIN!

HURRY! THIS COULD BE THE START OF A MAIN OFFENSIVE!



WE'RE HOLDING OUR OWN, CHIEFTAIN, BUT THERE'S A SUBSTANTIAL FORCE MASSING...

MAINTAIN RED ALERT ON ALL FRONTS. THIS COULD BE A DIVERSIONARY TACTIC...



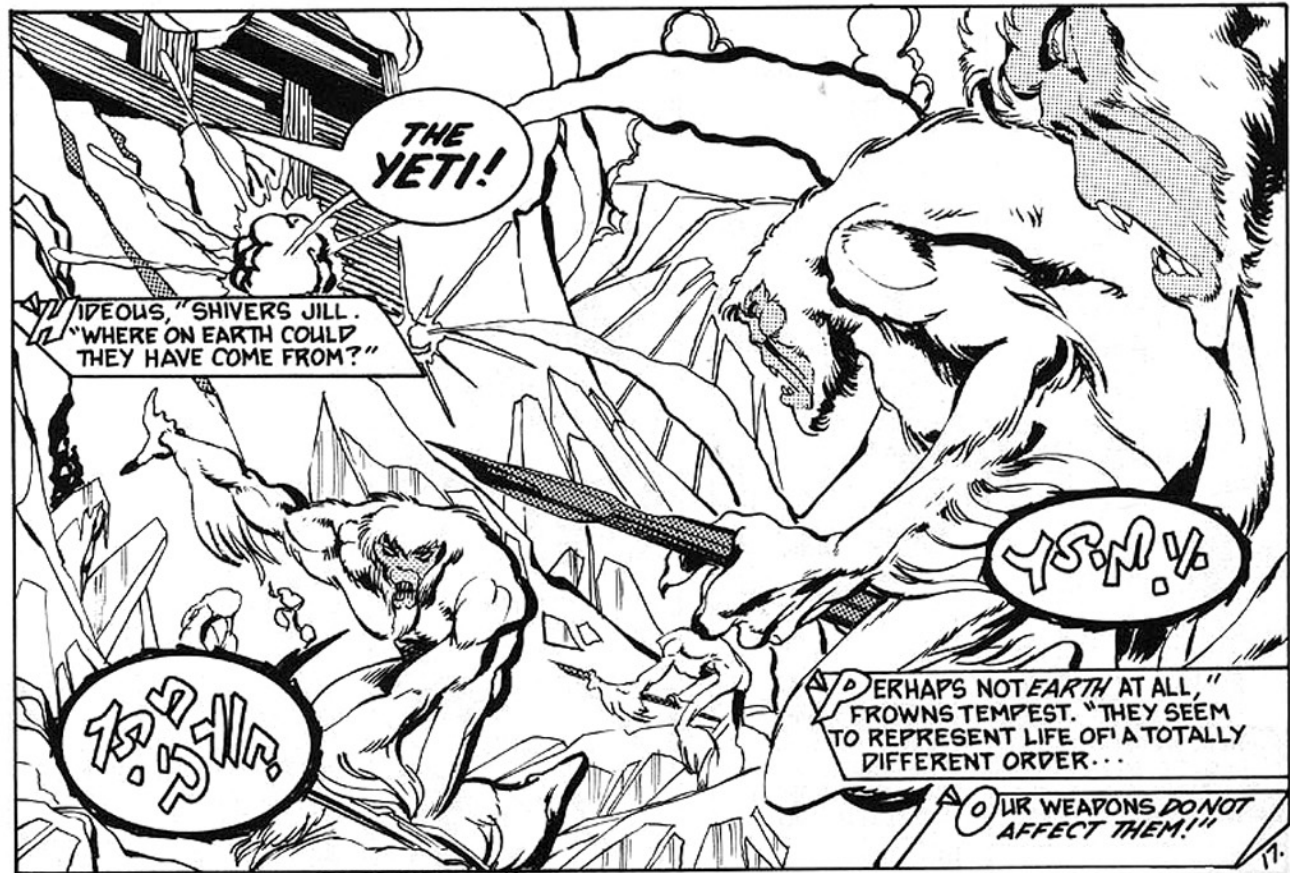
TEMPEST... THESE YETI - WHAT ARE THEY?

WE CANNOT BE SURE, CAPTAIN. THEY FIRST APPEARED SOME FIVE MONTHS AGO, AND ATTACKED US WITHOUT REASON!

I BELIEVE THEY MAY BE FROM A LATER PERIOD OF THIS ICE AGE - PERHAPS AS MUCH A 5000 YEARS IN YOUR FUTURE...



SEE FOR YOURSELVES!



THE YETI!

CONFUSED, "SHIVERS JILL. "WHERE ON EARTH COULD THEY HAVE COME FROM?"

YIP!

YIP!

"PERHAPS NOT EARTH AT ALL," FROWNS TEMPEST. "THEY SEEM TO REPRESENT LIFE OF A TOTALLY DIFFERENT ORDER..."

"OUR WEAPONS DO NOT AFFECT THEM!"



BRUPTLY...!

カッパッ

カッパッ

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

ALL HAS A MOMENTARY IMPRESSION OF GREAT FURRY FORMS AMID GLEAMING SHARDS...



THEN...

BATTLE IS JOINED...

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



SITUATION IN WHICH KUNO IS COMPLETELY AT HOME...

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



BOYD ELLIS CHOOSES ANOTHER APPROACH...

BETTER LET ME HAVE THAT TOY, SNOWEY!

カッパッ!!

YOU MIGHT HURT YOURSELF...



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

THE STENCH OF BURNING FUR AND FLESH ERUPTS OVER THE BATTLEFIELD...



CROSS THE TUMULT OF BATTLE A BASSO PROFUNDO VOICE BOOMS OUT!

THAT'S IT, CAPTAIN!

BY THUNDER, WE'LL HAVE THEM ON THE RUN, THIS TIME!



NO SOONER VOICED, THAN REALIZED...

FACED WITH THEIR OWN TECHNOLOGY, THE YETI BEAT A HASTY RETREAT...

1815



"THEY ARE ROUTED, CHIEFTAIN," CALLS ONE OF THE ROBOT TECHNICIANS...

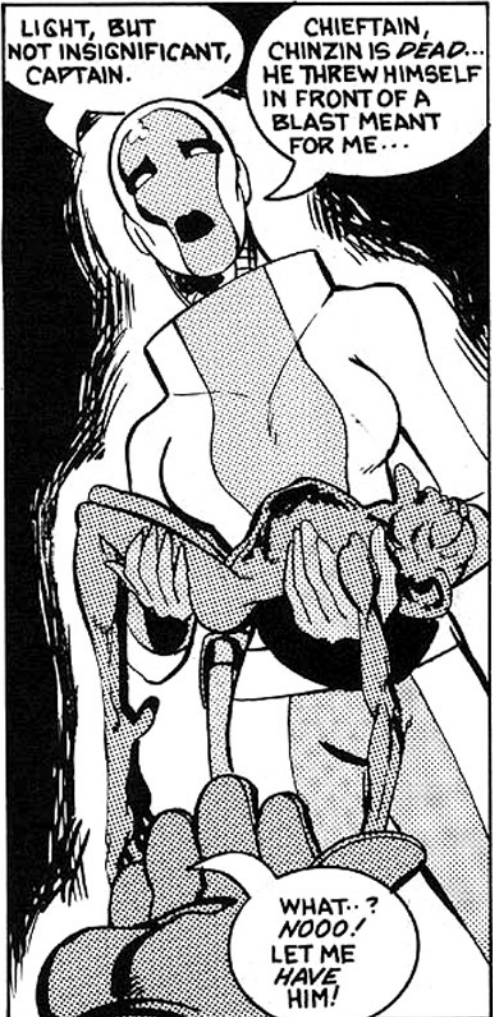
1815

THEN, "SMILES TEMPEST, "FOR NOW, AT LEAST, WE HAVE WON!"



AND LARGELY THANKS TO YOU, CAPTAIN. YOUR OFFENSE WAS IN-DEED OUR BEST DEFENSE!

MY PLEASURE, TEMPEST. AND OUR OWN CASUALTIES WERE LIGHT...



LIGHT, BUT NOT INSIGNIFICANT, CAPTAIN.

CHIEFTAIN, CHINZIN IS DEAD... HE THREW HIMSELF IN FRONT OF A BLAST MEANT FOR ME...

WHAT..? NOOO! LET ME HAVE HIM!



TEAR TREMBLES IN THE DEEP CORNER OF THE BIG MAN'S EYE...

CHINZIN... LITTLE CHINZIN!

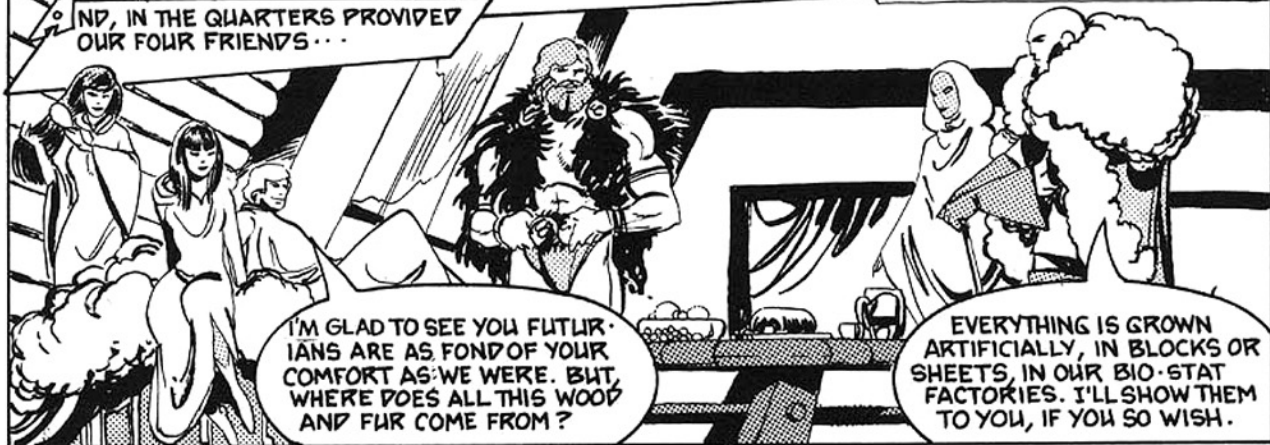
MUST WAR ALWAYS BE THE SAME?

MUST IT EVER BE THE INNOCENTS WHO PERISH?

IT IS A FEW HOURS LATER...

THE AERIE IS ONCE AGAIN A BUSTLE OF ACTIVITY AS REPAIRS ARE CARRIED OUT ON PERSONNEL AND PROPERTY.

AND, IN THE QUARTERS PROVIDED OUR FOUR FRIENDS...



I'M GLAD TO SEE YOU FUTUR- IANS ARE AS FOND OF YOUR COMFORT AS WE WERE. BUT WHERE DOES ALL THIS WOOL AND FUR COME FROM?

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

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



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

MMM - NICE MATERIAL - WHAT IS IT?



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

PERFECT FIT! HOW DID YOU KNOW MY SIZE?



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

WELL, HOW DO I LOOK?



FAAANTASTIC! WHERE'S MINE?

INCREDIBLE!
THE FIT, THE TEXTURE!
I FEEL LIKE CAPTAIN
ATOM!



THE MATERIAL WILL MAINTAIN YOUR TEMPERATURE AT A COMFORTABLE LEVEL, EXPLAINS TEMPEST. "AND IT HAS HIGH ADHESION. AN OBJECT PLACED AGAINST IT WILL REMAIN UNTIL REMOVED..."

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



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

BUT...

HMPH! KUNO
NOT SURE HE
WANT TO WEAR
STRANGE
ROBES!



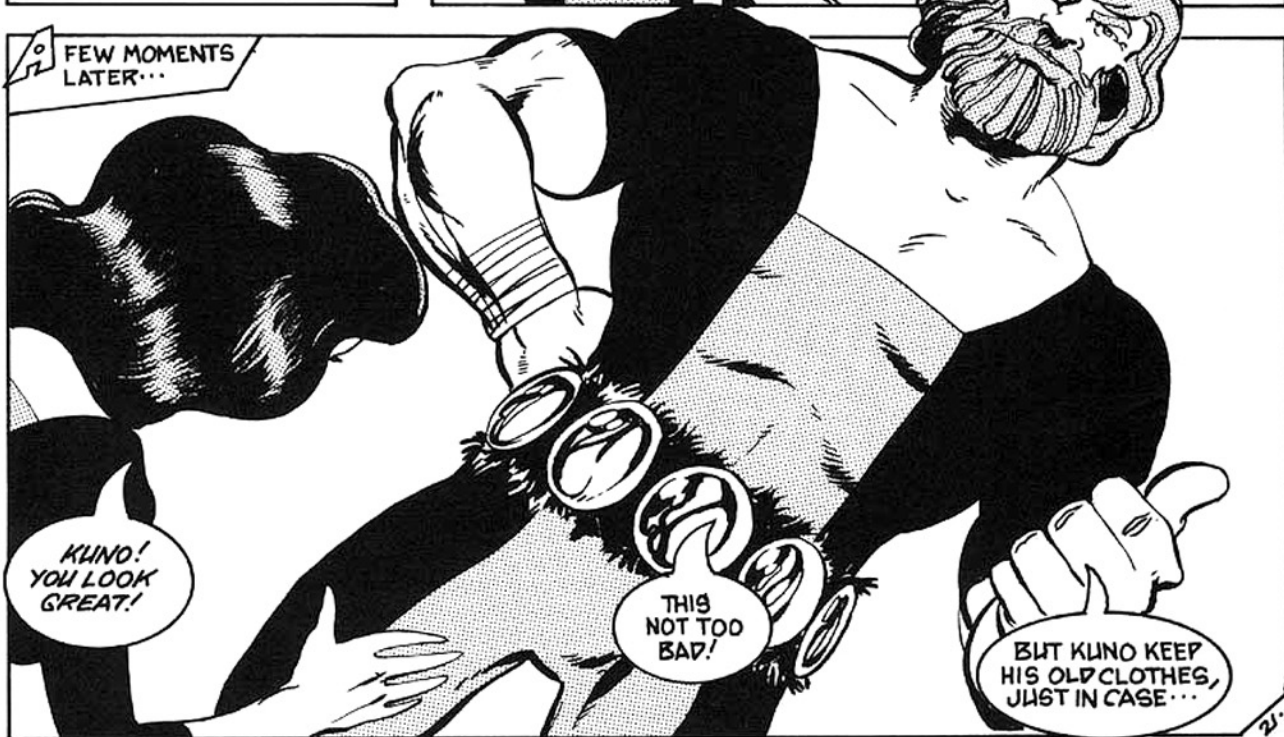
"C'MON, KUNO!
WE'VE ALL BEEN TO
GETHER A YEAR NOW!
THIS WILL MAKE US
A REAL TEAM!"

ALRIGHT,
FOR JIH,
KUNO
WEAR.



BUT
THAT NOT
MEAN KUNO
LIKE.

FEW MOMENTS
LATER...



KUNO!
YOU LOOK
GREAT!

THIS
NOT TOO
BAD!

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

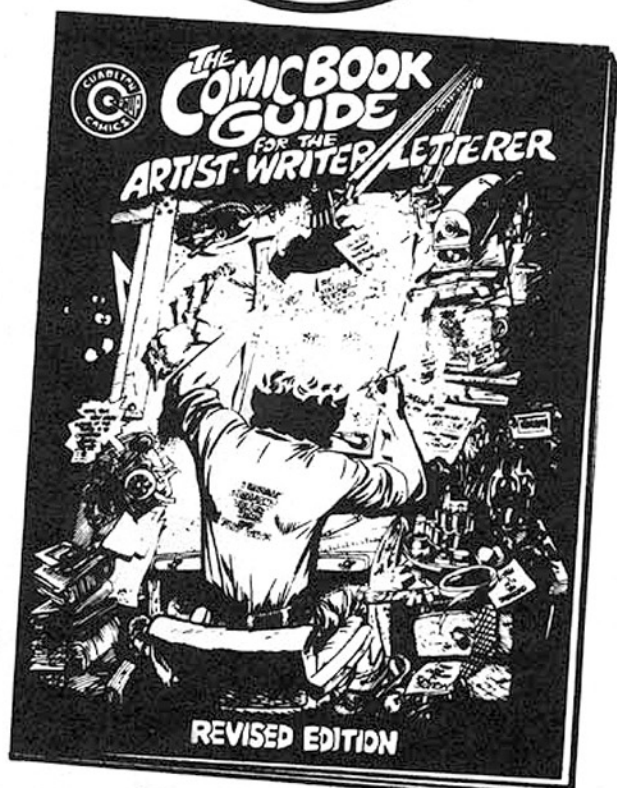
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