

# INTERFAN FEATURE ISSUE



48  
pages  
devoted to  
the talents of  
Interfan Productions  
in

Fantafolio<sup>3</sup>

# CONTENTS

Front cover drawn by John Beatty and Jerry Ordway.  
Inside back cover drawn by Willie Blyberg and Doug Hazelwood.  
Back cover drawn by Mike Machlan and Sam de la Rosa.  
All color separations done by Creative Graphics.

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## Editorial

Fantafolio Editor Peppy White talks about the collaboration with Interfan Production on this issue, the goals of Creative Graphics, himself, and how to publish your own book!

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## Interfan's Editor-Man

Interfan editor Jim Bertges introduces us to Interfan and its operation in this two-page two-color spread. Welcome to the monkey house, fandom!

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## God Creating a Super-Hero

This is a theme portfolio. We asked five Interfan artists to interpret the theme "God Creating a Super-Hero": Mike Romesburg, Mark Lampert, Chris Ecker, Rich Schindler, and Ed Savage. Ed got so "inspired" that he sent us five illos! It's interesting to see so many versions of a single subject, using different styles. We'd like to do more thematic portfolios, so send us your "inspiration" for a portfolio.

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## Individual Portfolio—Doug Herring

Doug is an immensely talented brush artist who seems to have captured the Marvel house style. In the first five pages, he draws several Marvel/Kirby characters—the New Gods, the Eternals, and Thor and Spidey. In the last three pages he shows us some of his own creations, intended as a sub-plot or parallel to the Thor magazine. Keep your eye on this guy, 'cuz he's moving fast!

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## Individual Portfolio—Mike Romesburg

Mike's got to be one of the most unique artists in Interfan, perhaps of all fandom. Using only flair pen dots he shows us scenes of barbarians, and women, and horses, and putting on shoes. Bizarre? Unconventional? Esoteric? Perhaps, but definitely different.

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## Chapter seven—Jack C. Paris in Dr. Eddie's Shoes

This is a chapter of a book being written by Interfan writer Gary Ostanski. It can be shocking-

ly mundane, as well as mildly hilarious. It's as quick as Jack Benny's one-liners and as off the wall as Lenny Bruce. It's Max Schulman writing a perverted children's story, but it's *not* Neal Simon. Look for Chapter Seven at your neighborhood theaters soon. Illustrated by Larry Houston and inked by Sam de la Rosa.

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## Little People

This is a finely detailed horror strip by Pete Bot-sis and Pete Iro. Ever wonder about where your dope stash keeps disappearing to? Or where the other sock went? Or why your Playboys have stains that you know *you* didn't put there? Joe found out. He found out that he didn't want to know.

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## Always Come Twilight

Art Cooper and Mil Sepic do this story about one man and his psychotic fear of (you guessed!) twilight on a barren planetoid. He doesn't know who he is, why he's afraid, or what the darkness will do, if it catches him. This psychological drama was originally intended for publication in the one time 'zine Always Come Twilight.

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## Incident at the End of the World

This is a light-hearted stab at what it's like when you die. It humorously questions the existence of Hell, the justice of Heaven, and the integrity of Kissinger. Ultimately, the answers come from a little guy in a red VW (hey, I own a red VW!). Written by Jim Bertges and drawn by Bill Neville and Rick Burchett.

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## Address Page

Want to tell any of the creators in this book how much you loved their work? Or how much you hated it? Or how much you would pay for such a masterpiece? Their addresses are printed here for just that purpose. You can mail us your comments and criticisms, or you can tell them personally. Editors can use this page to send out all those *job offers*, too.

Fantafolio is the magazine dedicated to publishing amateur art or prose in portfolio-type format. Our goal is to provide the amateur artist or writer in fandom a showcase to aid in the development of his/her creative skills. Of course, we can't exist without you—the reader's support. So, if you have a talent and want to tell the rest of fandom, send us some xeroxes of your most recent work, or you can send original art. We prefer xeroxes of unsolicited art because it helps to keep postage rates down. Please include your name and mailing address on the contribution itself, and enclose an S.A.S.E. for the return of your contribution. Notice of the receipt of your contribution is sent immediately and further notice should be sent within six weeks. If your work is published, you will receive a complimentary copy of the issue in which your work appeared. We cannot be held responsible for material submitted without either an S.A.S.E. or return postage. Also, each contributor is asked to fill out the Creative Graphics Questionnaire. This information may be summarized and used to introduce your work. Each issue contains a questionnaire, but if you don't have one, write us.

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Fantafolio is published sporadically (approx. three times yearly) by Creative Graphics, 7612 Hogarth St., Springfield, Virginia 22151. Fantafolio #3 was produced by Creative Graphics in collaboration with Interfan Productions. Fantafolio #3 is \$2.00 plus 50¢ postage. Future issues starting with issue #4 will be \$2.50 postage paid. Subscriptions are \$7.00 for three issues. Issue #2 is still available for \$1.00 plus 50¢ postage. Please make all checks or money orders payable to Creative Graphics.

CREATIVE GRAPHICS, 7612 Hogarth St., Springfield, Va. 22151  
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# EDITORIAL PAGE

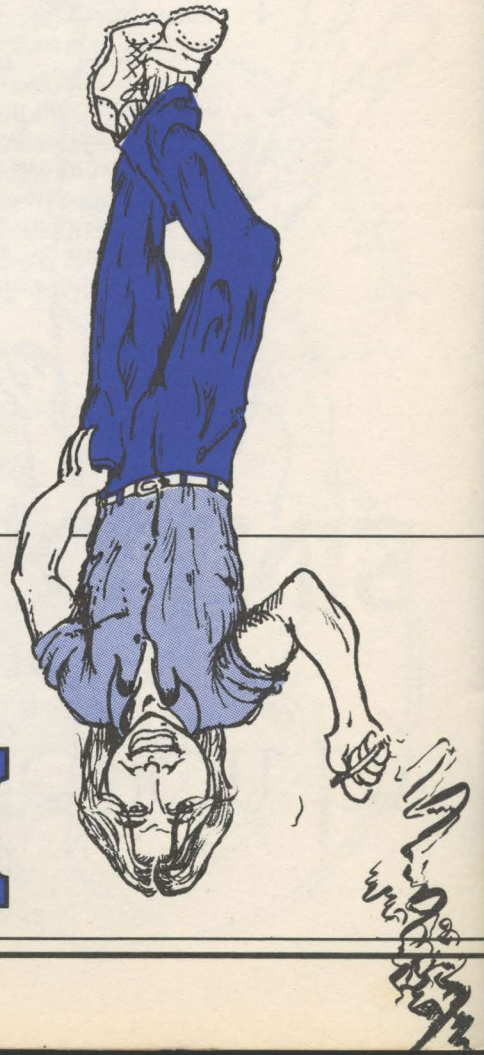
and draftsmanship to draw, and yet needs refining and sharpening. This is the time when he's not a "doodler", and yet not a "fine artist". At this point, it's easy to despair and get a gas station job. But if this artist were to see his work published, he'll be encouraged to try again, and again. And on those nights when the words seem like Iranian gibberish, the writer may hit the right keys if he's just had his story published. That is *Fantafolio's purpose*.

In the coming months you'll be seeing a lot more of *Fantafolio*. Keep your eye on *The Buyer's Guide*, *The Comics Journal*, and others for our ads. *Fantafolio* will be growing in "exposure power". Hopefully, several professionals at both the Marvel and D.C. offices will be reading this (we'll run their comments next ish). And you'll be seeing us at random conventions, when possible.

Of course you've heard it before, but *Fantafolio* cannot survive without you, *the reader's*, support. We hope you'll continue buying *Fantafolio*, if not for the principles above, for the amateur artists and writers we represent. We built the engine, we need you to make it run.

This issue is a real pleasure for me to present to you. It's been quite a labor of love for me these past months. Featured in these pages is some great art and a story by members of a single organization: *Intertan Productions*. *IF* was brought to my attention by Gary Groth, of *Fantagraphics, Inc.* I needed artists for the book, and he told me of a bunch of artists and writers united to serve the fan publishing world, not just the dollar sign. They seemed perfect for the goals and budget of my mag. The wheels started turning with Steve Clement, *IF* editor, and later Jim Bertges stepped in and helped congeal the project. Thanks go to both Jim, as editor, and to Sam de la Rosa, as art director, for their never-ending patience and cooperation while compiling this issue.

Proudly, *Creative Graphics and Intertan Productions* present the *INTERFAN FEATURE ISSUE*. *Intertan's* members are all talented, hardworking individuals seeking exposure and criticism through publication. Some do it in the hopes of turning professional, some do it for the fun of it. By looking at *Fantafolio* no. 3 you can see that there is a wide variety of talent from which the fan editor can choose. I've tried to show their diversity in the pages to come. Perhaps this issue will serve as a buyer's guide for other editors, as well as a fine example of fan talent for the comic art enthusiast.



by Peppy White

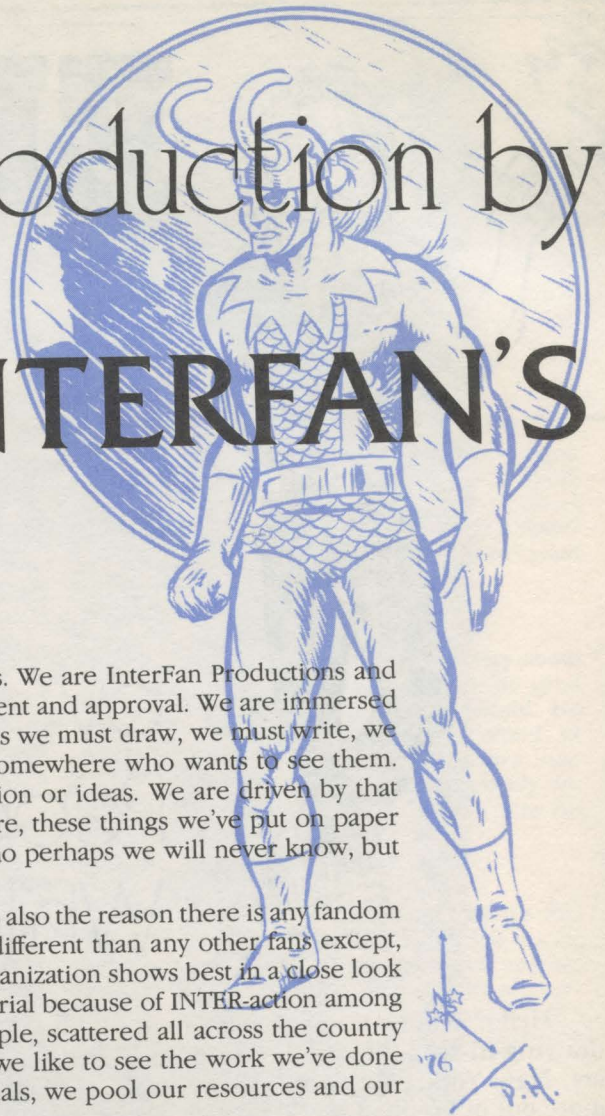
*Fantafolio* is based on the concept that exposure creates encouragement. In *Fantafolio*, each artist is the star of his own pages. Every artist or writer experiences times when the lines just look wrong, the words just don't come. This is where we come in. *Fantafolio's* target is the artist who knows just enough anatomy, design,

There appear to be two factions of editorial attitudes in *Fantafolio*: 1) the editors who dislike slick, semi-pro art and layout in a fanzine. The claim is that it's "not fan-nish"; and 2) the editors who reject artwork that is not refined or slick enough. *Creative Graphics* is trying to establish a medium between the two. We present a product that has been described as "clean, attractive, without good artwork", without exercising the tight editorial screening of the slick-zines. We exist for the RBCC and [TC] rejects. That's the *Fantafolio* difference.

Hello, fellow funny book fanatics, sci-fi seekers, drawing-in-school-instead-of-studying artists, plumb-ers, New York art cynics, and Average Joes looking for more out of life than weekly paychecks and a little tit on prime time T.V. The magazine you now hold is called *FANTAFOLIO* no. 3. What we at *Creative Graphics* are trying to do is provide a platform of expression for the amateur artist and writer. Unfortunately, the artists in *Fantafolio* has been primarily an "artzine". Hopefully we can balance the scales later. Nevertheless, in this and previous issues, *Fantafolio* has provided the amateur with space in a book that is his, and his alone. So, in this way, *Fantafolio* is a collection of separate portfolios between two covers. This is *Fantafolio's* format.



# An Introduction by INTERFAN'S



Welcome to the inside of a bunch of crazed minds. We are InterFan Productions and here we lay out the contents of our heads for your enjoyment and approval. We are immersed in ink and fantasy. There is something inside us that tells us we must draw, we must write, we must put down these images because there is someone somewhere who wants to see them. Someone may get some joy from them or some information or ideas. We are driven by that pleading voice inside. It tells us that sometime, somewhere, these things we've put on paper will be seen and understood and enjoyed by someone who perhaps we will never know, but who is like us. We work for you.

That, put very simply, is why there is an **InterFan**. It is also the reason there is any fandom at all; we all have something we need to say. We are no different than any other fans except, perhaps, in the fact that we are slightly organized. That organization shows best in a close look at our name; we produce a great deal of high-quality material because of INTER-action among FANs. It's that simple. Basically we're just a bunch of people, scattered all across the country who like comics. We like to write and draw comics and we like to see the work we've done appear in print. But, instead of working alone as individuals, we pool our resources and our talents to work together in our creations.

The thing that makes our material different from much of the other fan produced material is that we have editors, overseers who provide a kind of quality control for our material. It is an editor's job when he receives a piece of work, whether it is a spot illo or a complete strip, to look at it objectively and determine if it is the best it can be. If he sees a problem or if he can suggest improvements, he will contact the artist to discuss any necessary changes. In this way our work has a more professional look, because it is exposed to various critiques and changes before it is viewed by the public.

Our editors must walk a fine line by performing two basic functions. When an artist, whose work has always been excellent, begins to slip and becomes lax in his art, the editor must tell him so and get him to do his best. Also, if an excellent artist becomes overbearing and demanding as to how his material is to be handled by inkers or letterers, in short, if his ego swells a bit too large for his capabilities, the editor must become an ego-buster and bring him down a notch or two without being insulting or downgrading. On the other hand, it is the editor's job to boost egos as much as possible. He must point out the best in an artist's work, let the artist know when he's done an excellent job, and encourage him to do more of the same. It is, simply, the editor's job to keep **InterFan** material the best it can possibly be.

Of course, it's no good doing your best work if nobody's going to see it. So we offer our work to as many fanzines as possible for publication. It is quite a rare occasion (especially since this is the first time it has happened) when an editor/publisher thinks highly enough of our work to devote an entire issue of his zine to **InterFan**. We owe a great deal of thanks to Peppy White and Creative Graphics who have lavished vast amounts of time, effort and care (not to mention expense) to make this issue of **FANTAFOLIO** the wonderful showcase it is

# EDITOR-MAN

So, there you have it, a guided tour through the inner workings of a group of crazies. This book you hold is an example of some of the best work we can do. If you like it, let us know. If you think it could be better, tell us how to improve it. It is our goal to entertain and perhaps enlighten, just a bit, but we can't know if we've succeeded unless you tell us. After all, we work for you.

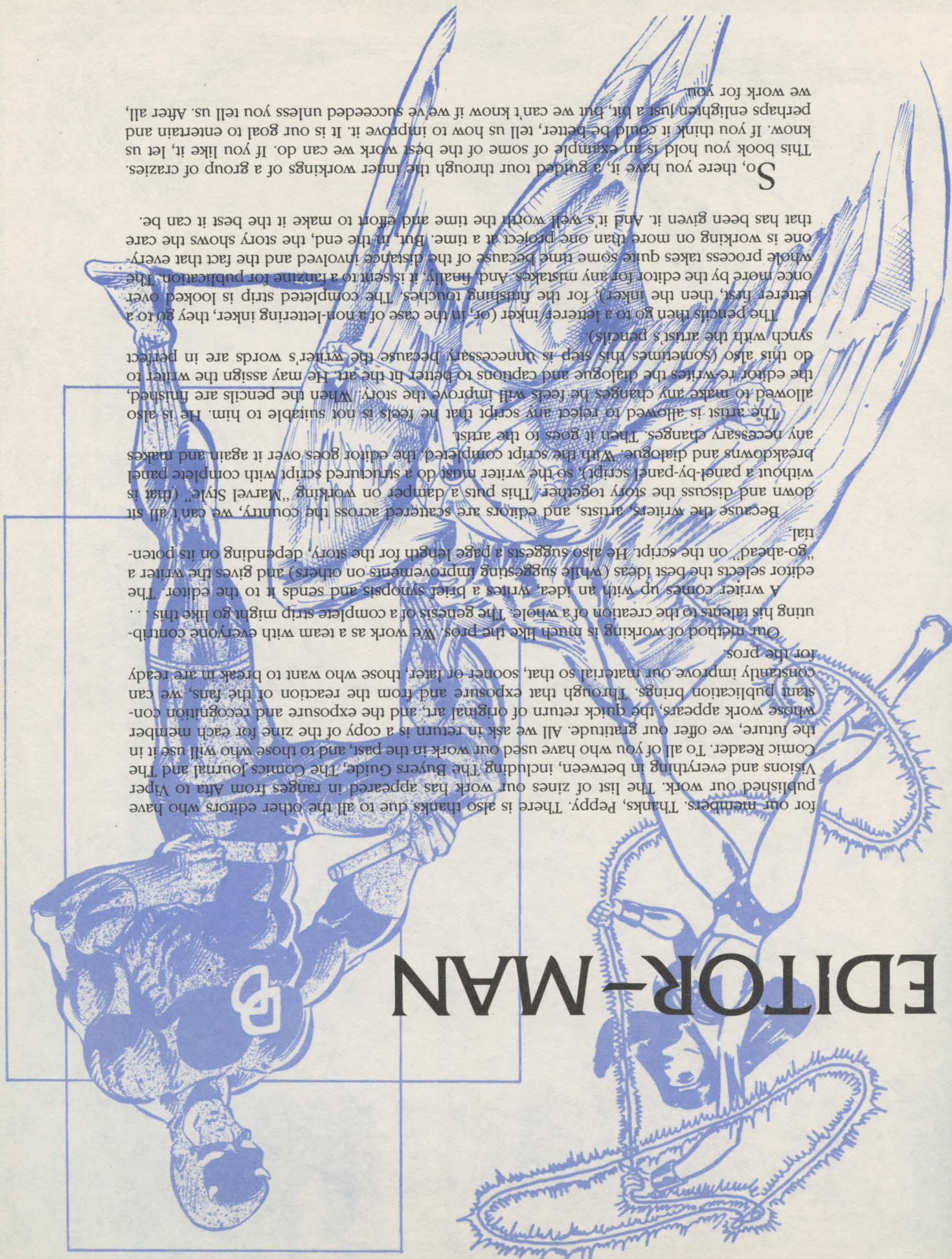
The pencils then go to a letterer/inker (or, in the case of a non-lettering inker, they go to a letterer first, then the inker), for the finishing touches. The completed strip is looked over once more by the editor for any mistakes. And finally, it is sent to a fanzine for publication. The whole process takes quite some time because of the distance involved and the fact that everyone is working on more than one project at a time. But, in the end, the story shows the care that has been given it. And it's well worth the time and effort to make it the best it can be.

Because the writers, artists, and editors are scattered across the country, we can't all sit down and discuss the story together. This puts a damper on working "Marvel Style" (that is without a panel-by-panel script), so the writer must do a structured script with complete panel breakdowns and dialogue. With the script completed, the editor goes over it again and makes any necessary changes. Then it goes to the artist.

The artist is allowed to reject any script that he feels is not suitable to him. He is also allowed to make any changes he feels will improve the story. When the pencils are finished, the editor re-writes the dialogue and captions to better fit the art. He may assign the writer to do this also (sometimes this step is unnecessary because the writer's words are in perfect synch with the artist's pencils).

Our method of working is much like the pros. We work as a team with everyone contributing his talents to the creation of a whole. The genesis of a complete strip might go like this . . . A writer comes up with an idea, writes a brief synopsis and sends it to the editor. The editor selects the best ideas (while suggesting improvements on others) and gives the writer a "go-ahead" on the script. He also suggests a page length for the story, depending on its potential.

Thanks, Peppy. There is also thanks due to all the other editors who have published our work. The list of zines our work has appeared in ranges from *Alta* to *Viper* and everything in between, including *The Buyers Guide*, *The Comics Journal* and *The Comic Reader*. To all of you who have used our work in the past, and to those who will use it in the future, we offer our gratitude. All we ask in return is a copy of the zine for each member whose work appears, the quick return of original art, and the exposure and recognition constant publication brings. Through that exposure and from the reaction of the fans, we can constantly improve our material so that, sooner or later, those who want to break in are ready for the pros.







# Interfan Members in this Issue ~

Jim Bertges, editor  
Sam de la Rosa, art director

## Artists:

John Beatty  
Willy Blyberg  
Pete Botsis  
Rick Burchette  
Art Cooper  
Chris Ecker  
Doug Hazelwood  
Larry Houston  
Pete Iro  
Mark Lamport  
Mike Machlan  
David Mazzuchelli  
Jim McPherson  
Bill Neville  
Jerry Ordway  
Mike Romesburg  
Don Sacrease  
Ed Savage  
Rich Schindler

## Writer:

Gary Ostanski

MANI



GOD  
CREATING A  
SUPER~HERO







ECKER  
78  
+  
R. Schindler



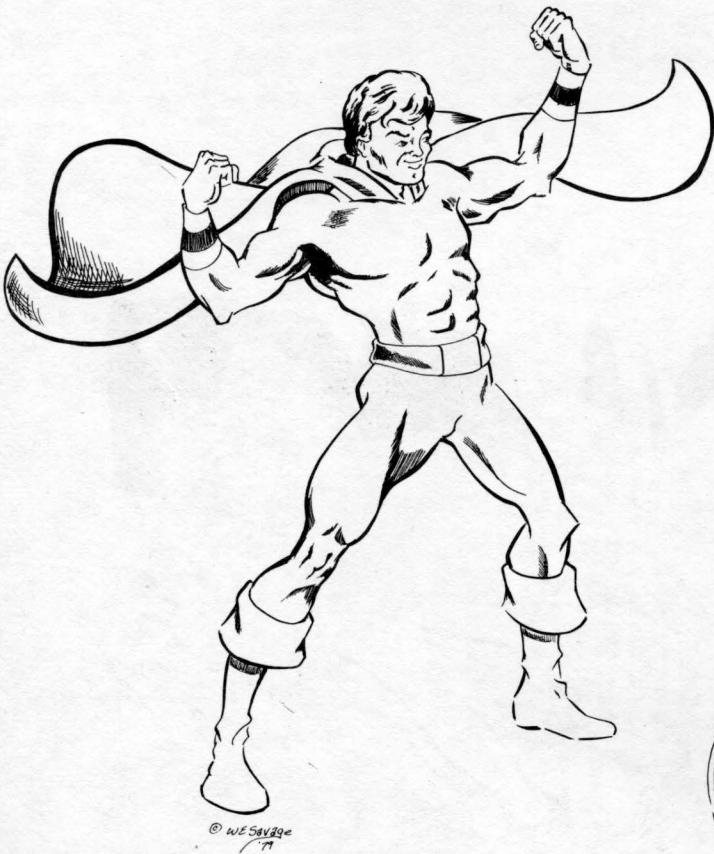
We asked Ed to contribute an illo for our thematic portfolio "God Creating a Superhero", and he wound up sending us five. "At first, the theme struck me as a bland idea for a portfolio, but after a couple of days a few ideas popped into my head, then a few more . . ." All we wanted was one illo from each artist, so we could've just picked one. But we felt that the extra effort deserved the extra space.

(ABOVE) THIS IS A TAKE-OFF OF EVE BEING BORN OF ADAM'S RIB, SIGNIFYING THE INFLUENCE THAT SUPERMAN HAD ON THE BIRTH OF THE SUPERHERO FORMULA STILL BEING USED TODAY. THE MICHAEL-ANGELO POSE IS EVIDENT, A DELIBERATE SWIPE BY THE ARTIST. (BELOW) I KNOW THE THEME WAS "GOD CREATING A SUPERHERO", BUT WHY NOT THE DEVIL, TOO?





(AGAIN THE MICHAELANGELO SWIPES, LEFT AND BELOW) ALWAYS GOD IS THOUGHT OF IN THE MALE GENDER. TO THE LEFT, ED DEPICTS GOD AS A WOMAN, PERHAPS APHRODITE WE'VE GOT YOU COVERED, GLORIA STEINHAM



THIS IS PERHAPS ED'S MOST AMBITIOUS ILLU. **HERE,** SEIGEL AND SHUSTER ARE SHOWN CREATING SUPERMAN, SURROUNDED BY COMIC CHARACTERS IN EXISTANCE AT THE TIME OF HIS CONCEPTION, INDICATING THE INSPIRATIONS THE CREATORS MUST'VE HAD. THIS IS THE ONLY VERSION OF THE THEME WHERE GOD IS PERSONIFIED AS THE CHARACTER'S CREATOR. IT'S A FAIRLY OBVIOUS COMPARISON, BUT ONLY ED THOUGHT OF IT.



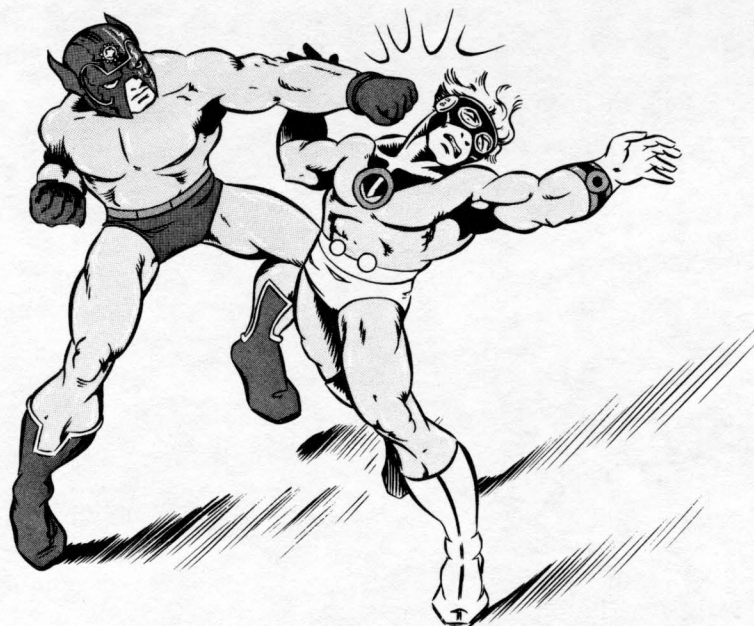
THE ILLUSTRATION TO THE **RIGHT** ADHERES STRICTLY TO THE THEME, WITH GOD LOOKING SUSPICIOUSLY LIKE SANTA CLAUS.

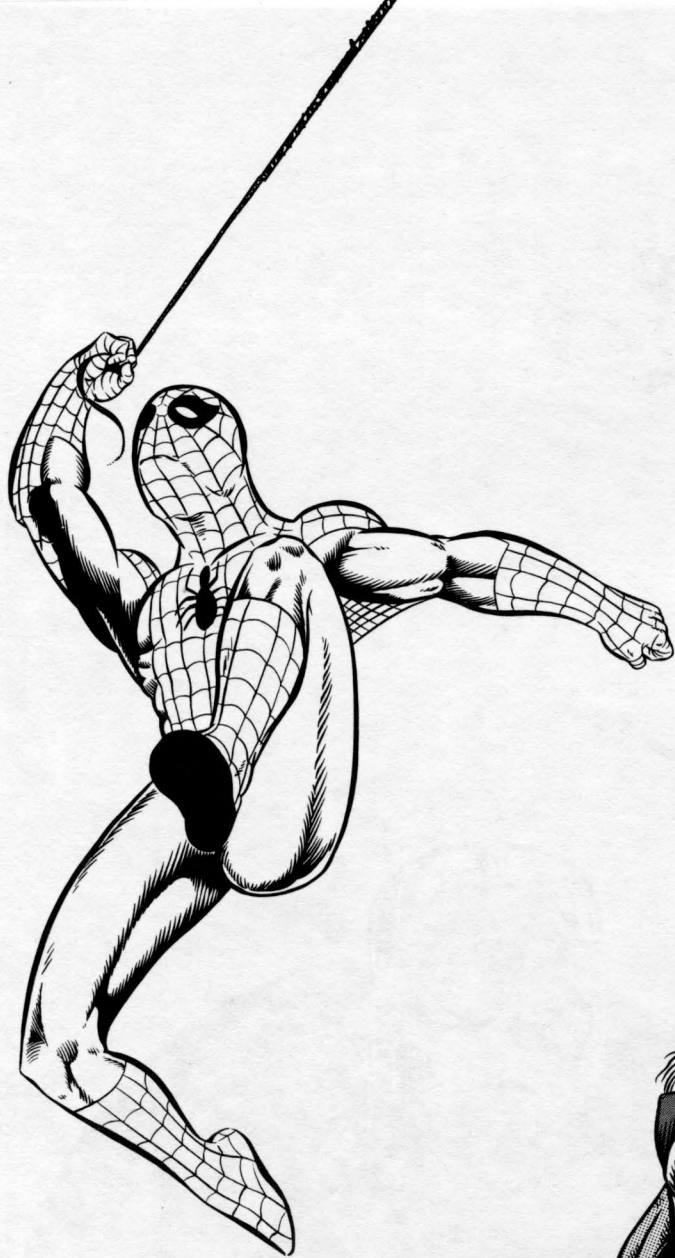


# DOUG HERRING

The MARVEL at Interfan













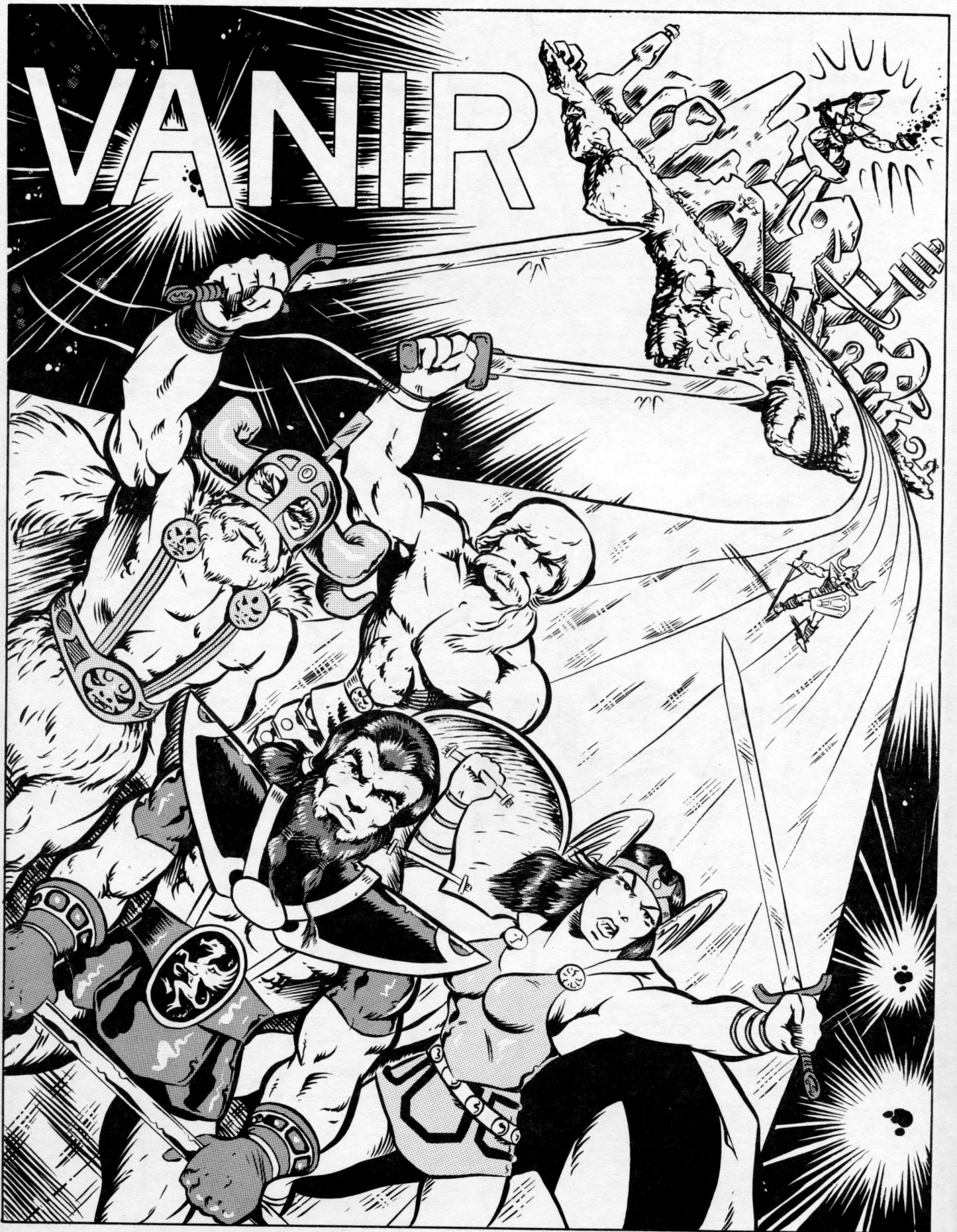
HERRING  
11-11-76

# BRAGGI

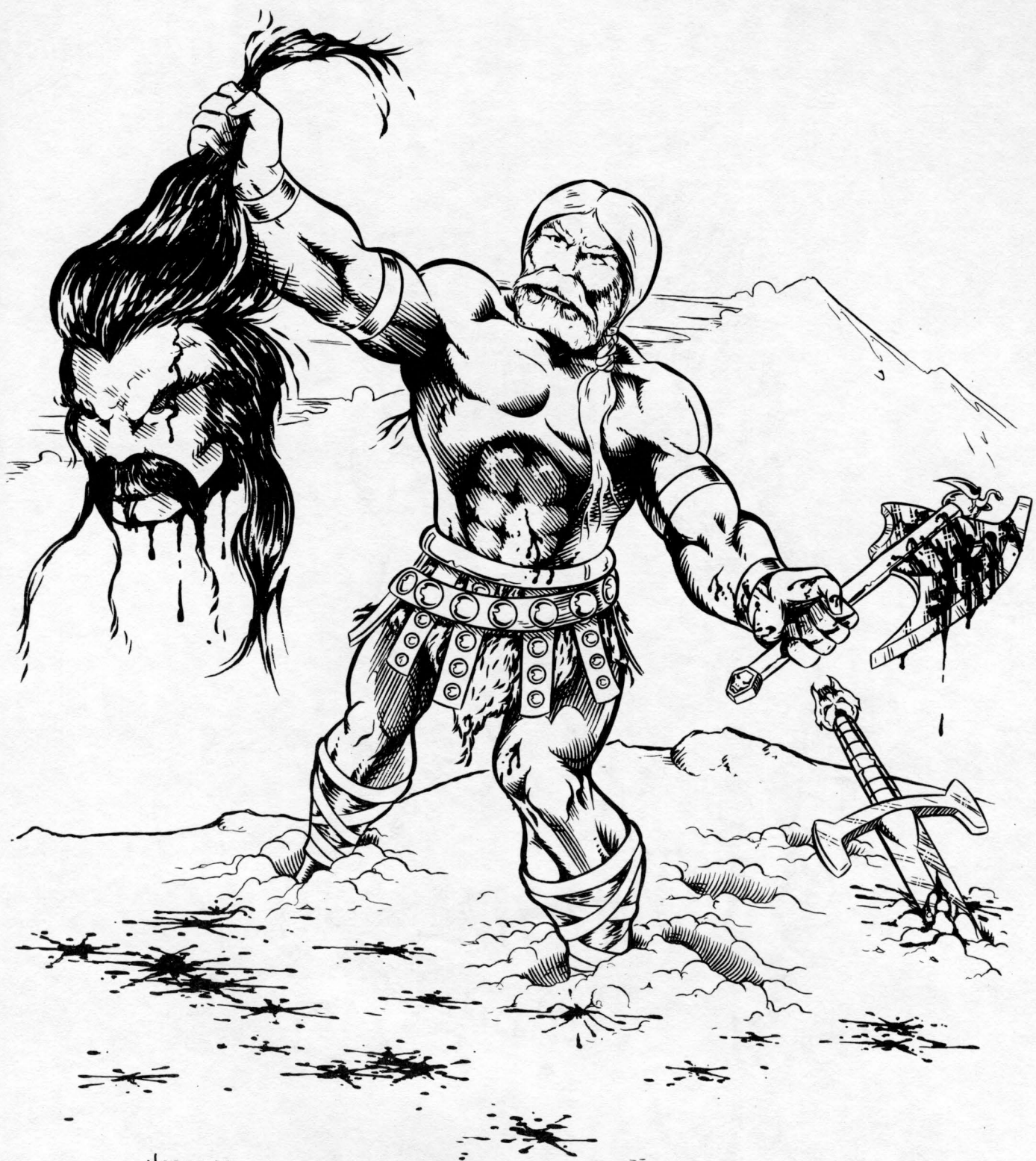


HERRING  
1-15-77

# VANIR



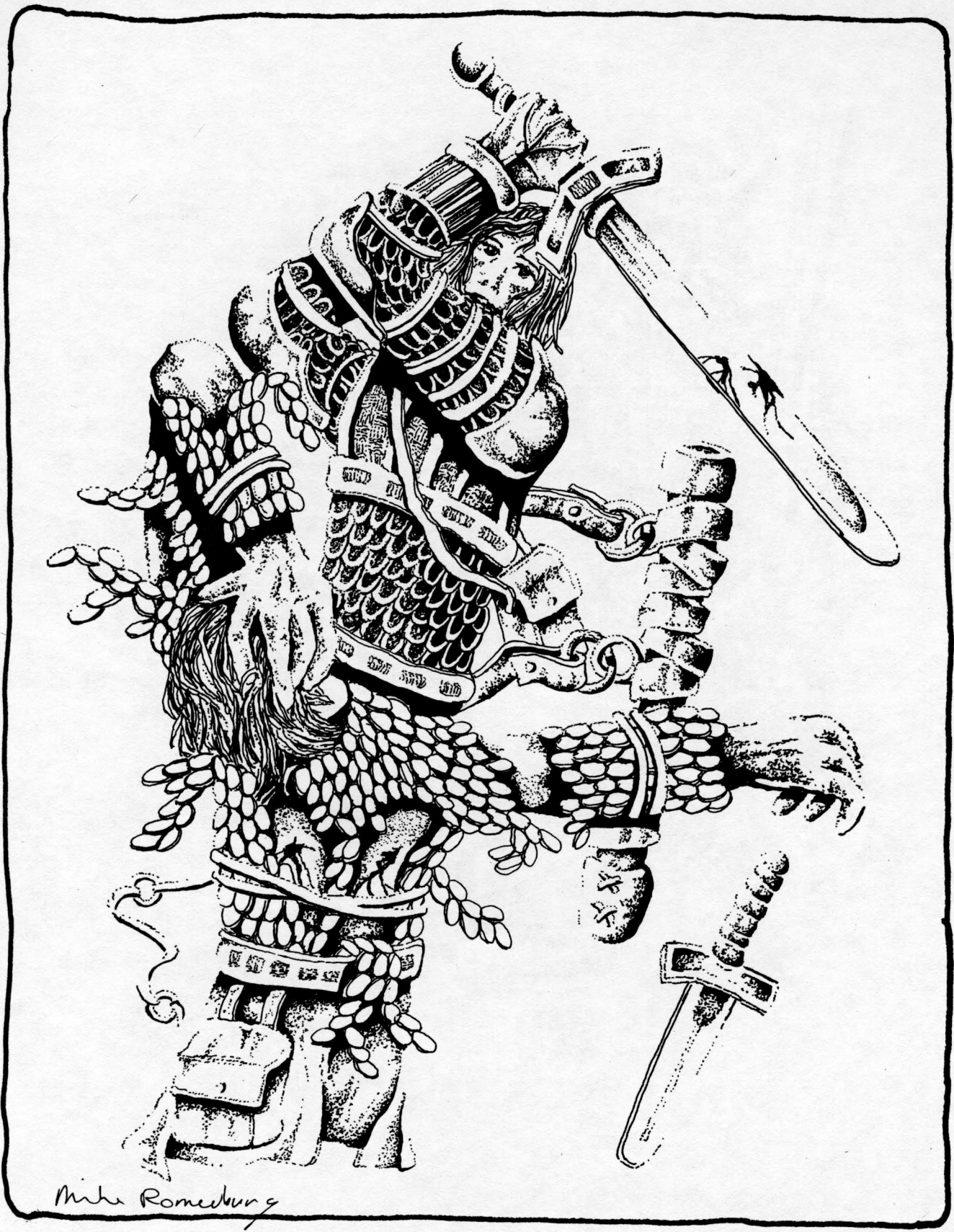
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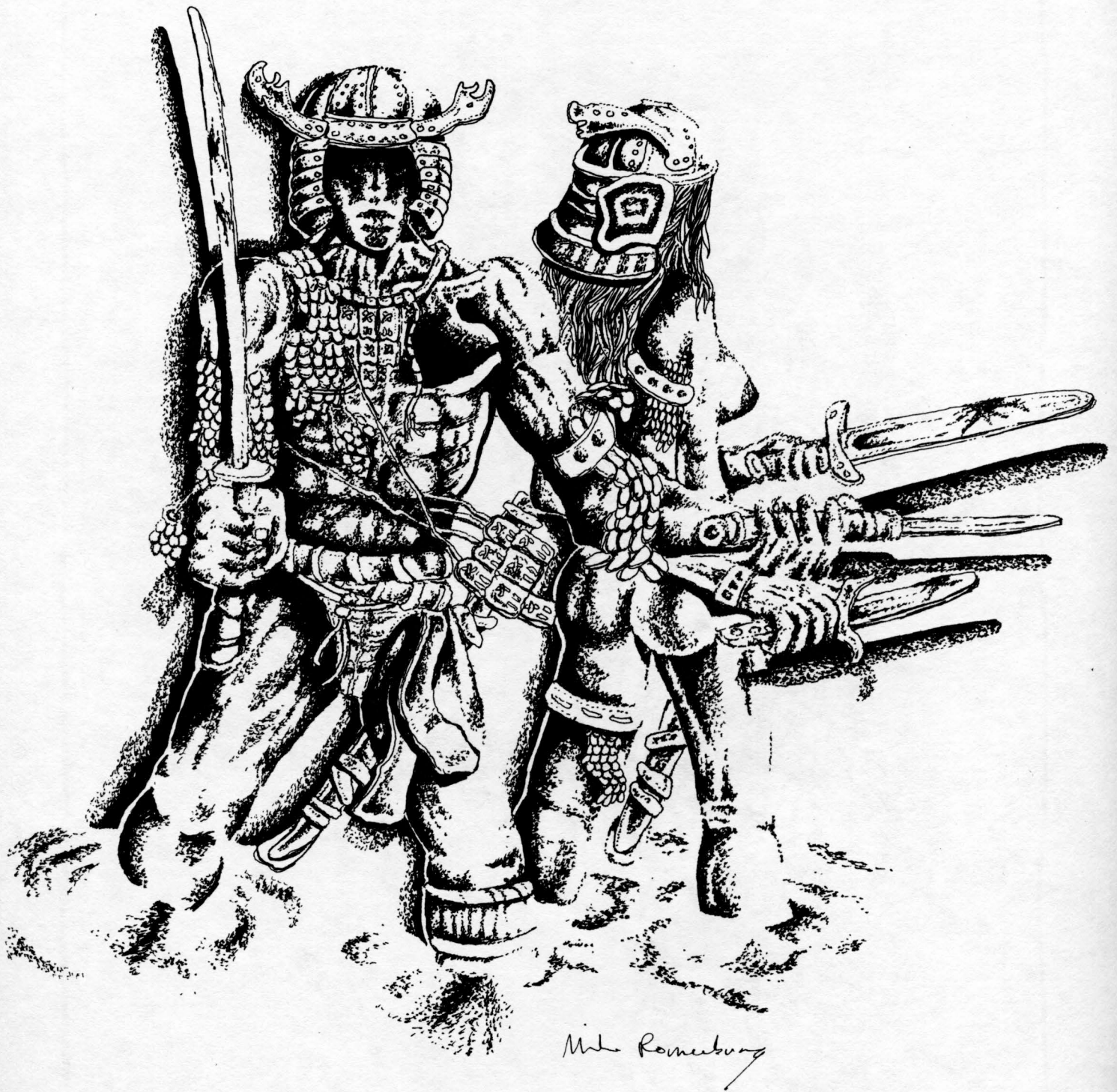
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# MIKE ROMESBURG

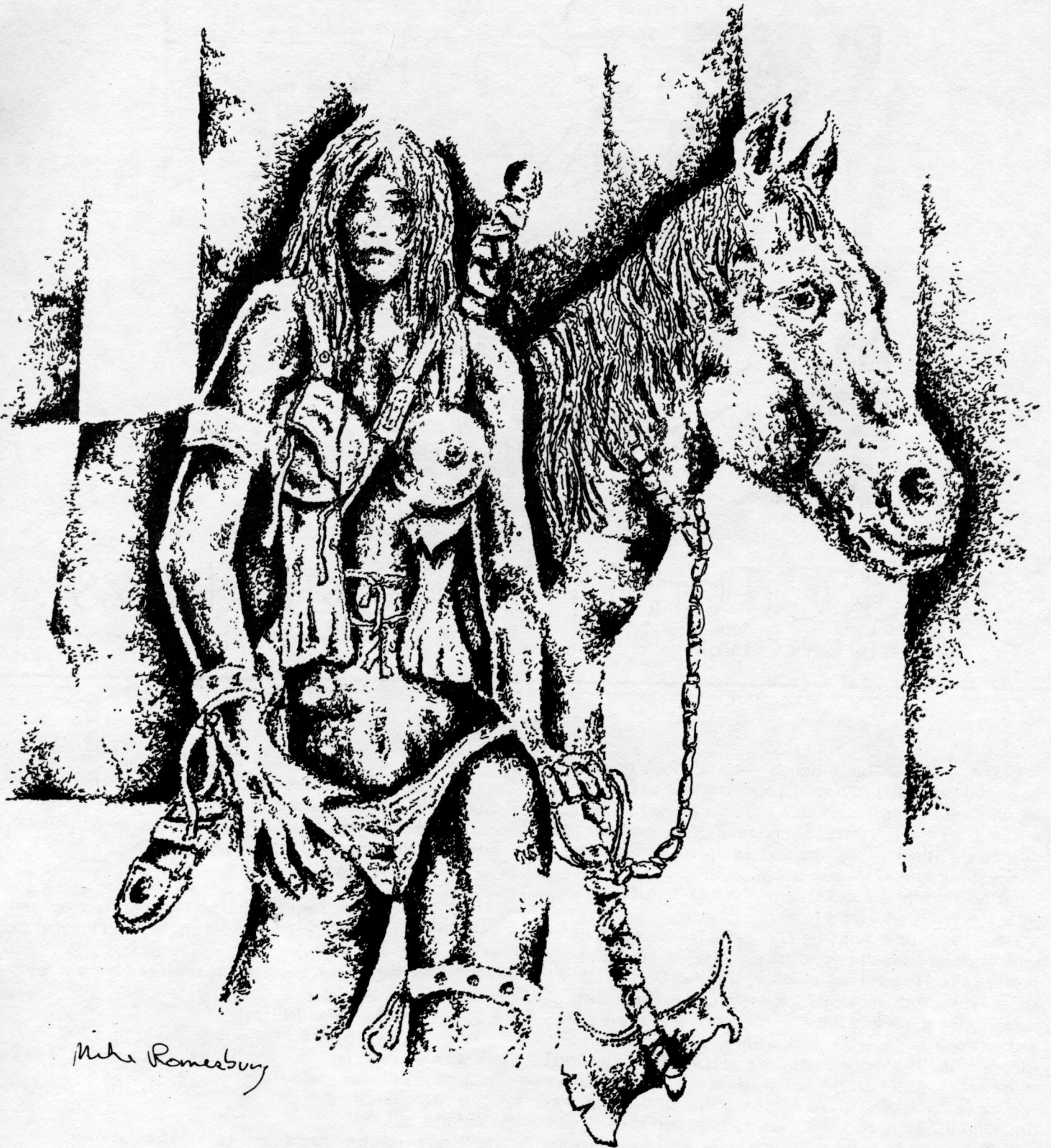




Mike Remsburg









CHAPTER SEVEN

# Jack C. Paris in Dr. Eddie's Shoes

Written by Gary Ostanski

Illustrated by Larry Houston

Jack C. Paris sat on a bench outside the hospital and smoked a Pall Mall. In a brown, paper bag next to him on the bench were Doctor Eddie's shoes. Doctor Eddie had jumped out of them before he had jumped out of the hospital window. Jack finished his cigarette and got up. He started walking slowly toward the Genessee Hotel.

"At least you're not dead, Paris," he told himself. His legs were still swollen and stiff from the accident.

Once back at the hotel he convinced his boss to let him start working immediately so he could begin paying off his doctor bills. He went up to his room, put Doctor Eddie's shoes in his closet and went back downstairs to the kitchen.

Jack spent the rest of the summer washing as many dishes and working as much overtime as he could. He made a few friends in the hotel, one of whom was Harry Fogg, the hotel cafeteria's pot washer. He was a haggard, professional pot washer in his sixties who'd been washing dishes and pots throughout upstate New York since he'd been twelve years old. His head had lumps on it which never went away. Jack ate breakfast with him every morning.

"Today's the first of September, Mr. Paris," Harry said one morning.

"Yes it is," said Jack.

"Yep, the first of September is today. Yes it is."

"Yes, today is the first of September all right."

"Yes it is . . ."

"Aren't you going to ask me how my legs are, Harry? Every morning you usually ask me how my legs are and I usually tell you that there's been no improvement. You aren't going to break this time honored tradition, are you?"

"Oh, I'm sorry, Mr. Paris . . ."

"Call me Jack."

"Oh, I'm sorry Mr. Paris about that. How are your legs anyway today? I just had something else on my mind it being the first . . ."

"There's been no improvement in my legs. I can still hardly walk."

" . . . of September and all . . ."

Jack took a sip from his coffee cup and lit up a Pall Mall.

"What's so special about the first of September?"

"It's my birthday," said Harry.

"It is?"

"Yes, it is."

"Well, happy birthday, Harry. How old are you?"

"I know you wouldn't think I looked a day over fifty but I'm sixty-nine. Would you believe that? Sixty-nine . . . and not a day over fifty."

"You know, Harry, I thought you were about forty-nine myself but if . . ."

"Not a day over forty-nine. That's what I feel like."