



# FOMO

ISSUE NO 3—FALL 1973

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in the whole blushin' bullpen.

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Around here, FOOM's the word! That's right! Since the inception of the new Marvel Comics Club, the word FOOM has become a byword around the breathless bullpen. One way or another, the Friends Of Ol' Marvel are making themselves felt in almost every corner of mighty Marvel's domain.

From our mail room that's just bristling with your magnificent missives, to Stan's own office where the top level decisions are made (did you say whole wheat or white bread, Stan?) we've been overwhelmed by your response.

Sure it means we gotta photograph the blushin' artists and writers whose lives we run on our bullpen bio pages! Of course, we have to plan out the features and write the articles, figure out the games, compile the checklists, collect the news and do a thousand an' one other jobs before we get this mag into the mails! But you know something? **We love it!!**

I guess we're all just kids at heart because, like you, we get a big kick out of creating the crazy characters and sizzling situations that make you go to your local newsstand month after month and say, "Make Mine Marvel!"

You've asked us for the inside track on Marvel and this magazine is designed expressly to fulfill those requests. This sensational issue features the world's best-selling super hero, Spider-Man. For openers, we spotlight the careers of Spidey's greatest artists, and follow up with a blockbuster, feature by Martin Greim and Bob Cosgrove that reveals everything you always wanted to know about Spider-Man, but were afraid to ask.

For all the collectors and super fans among you, we've compiled the definitive Spider-Man checklist. This issue's centerpiece game is an action-packed strategy thriller we've named SPIDER-MAN SHOW-DOWN a mind-twister guaranteed to keep you and a buddy gain' at it far hours. We wind up the Spidey stuff with a laff—our usual silly satire that we promise will do a minimum of brain damage.

Remember last issue, we hinted at a "super-secret development" that was coming up and suggested you try to "solve" it? No need to keep you in suspense any longer! It's another Fabulous Foom First—an it's just for YOU!!

More goodies: while you're dallying, you'll doubtlessly have the distinction of discovering that we've dreamed up and designed a diabolic but delightful half-dozen dazzling diversions and devious deceptions especially for you to deal with, decipher and dispose of in a dynamic display of determined disposition. Dig it again and double your fun, darn it!!

And still more: **Foom is For Fans!** We've been trying to develop even more exciting and special concepts to which Marvel's faithful fans can respond. Herewith, we proudly present the FOOM FAN FORUM, Marvel's first official open end forum where YOU and the Far-Flung Fellowship can debate in print the philosophy of the No. 1 comics company in the business.

**Contest news!** After months of submissions on our super character contest, we have a winner. The ultimate selection was made impartially by Smilin' Stan himself, giving each and every entry a chance to be the chosen one. We announce the winner this issue, showcase a sampling of entries, and list the names of scores of budding artists and writers—their names inscribed forever on the Sacred Scrolls of

Foom!

(Note: Just for the thrill of it, we didn't notify the winner by mail—we're gonna let him read it here first, so he can give us his way-out reaction right off the top! Is that a scream we just heard?)

Fabulous Foomies (the far-out phrases decorating the margins of every Foom Mag) arrived in our mailbox by the hundreds—a hearty Yancy Street cheer to all of you who sent in one or a dozen Foom Funnies. A special tip of the Marvel hat and an extra noisy Fabulous Foom Fanfare to Joe Garner of Albany, Georgia, who submitted no less than fifteen typed pages of Foomies (or, in his own words, enough to fill our magazine for three consecutive years)!!! Joe, for your achievement above and beyond the call of duty, we're gonna honor you by exclusively publishing just your Foomies in a future issue and bestow on you the very first honorary **Fickle Finger of Foom** award. Whew!—we were exhausted just reading em'!

Have you seen the Spider-Man Medallion Coin yet? It's about the handsomest thing we've seen since Irv Forbush got his nails manicured. Remember how we gave you a chance to get the low serial numbers before Marvel's general readership? Well, here's some advance info on the series; the second coin will feature none other than ol' green-skinned himself—The Hulk! More details later!

Requests have come in by the hundreds for a new set of **Marvel posters**—so, we've created a fabulous new package just for you. For our greatest premium offer yet, we've selected for publication an even dozen of our finest comic covers, each representing one of Marvel's super stars. You won't believe 'em until you see 'em!

Now that the character contest is over, we've come up with a new one for you to work on, **Foom Limericks**. The best submissions (typed double-spaced please) will be printed here for the whole of Foomdom to enjoy. **Each one published will be declared a winner—and fame will be its own reward.** (Who says this isn't the Marvel Age of thirtiness?) Here's an example to get you started:

When Dracula and company unite,  
In the cold and the dead of the night,  
With bone-chilling fear,  
You'll undoubtedly hear,  
Someone say, "May I have this bite?"

Or how about:

Bold Conan of ancient Hyboria,  
Lived in excessive euphoria.

When asked with a wink,  
How he stayed in the pink,  
His answer was Fletcher's castoria.

That's the wrap-up for this issue! Our next will be a complete change of pace featuring a galaxy of Marvel's most outstanding characters—with a twist. We guarantee you're attention will be riveted to the pages. Until next time then, take care.

STERANKO

Johnny Romita is, as everyone knows, the man who has been the Spider-Man artist for the past several years. Born on January 24, 1930, John took his early training in the High School of Industrial Art in New York City and was hired by Stan Lee in 1950 to illustrate mystery, war, romance, jungle, crime and western stories in addition to Captain America during his fifties adventures. Two years of painting posters in the army and an eight-year term with various other outfits, were the only interruptions in John's Marvel comic career.

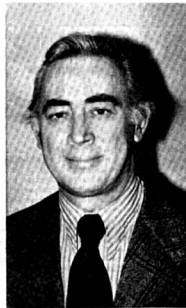
In 1965, he teamed with Stan Lee again on the *Daredevil* book, soon taking over Spider-Man's adventures, with occasional assists by John Buscema, Don Heck, Mike Esposito, Jim Mooney and others. Through the ensuing years, John has lent his talents to such strips as the Hulk and Captain America, a multitude of Marvel Comics covers and done hundreds of touch-up jobs on original art work. Currently, John is resident art director of Marvel's blushing' bullpen. John has a wife named Virginia and two children, one named Vic, the other, John, Jr., who has already made a sort of minor comics breakthrough by helping his Dad come up occasionally with a villain or two.



Romita on the team — (clockwise from top left) — Gil Kane

Gil Kane's contribution to the Spider-Man saga has been considerable in the last few years. He must be credited for some of the most memorable and exciting tales ever, and has been responsible for a spectacular approach to a number of the great milestones in Spidey's life.

Gil is one of the men who has been involved with comics since their early days and has admittedly worked for almost every major comic company in the business. During the 60's at Marvel, Kane has lent



his individualistic style to *Captain Marvel*, as well as a number of short tales for such titles as *The Hulk*, *Captain America*, *Conan* and mystery anthology books and dozens upon dozens of comic book covers.

Spider-Man seems to have engaged a considerable amount of Kane's talents as he continually draws the web-slingers' exploits either in Spidey's own book or in *Marvel Team-Up*, where the wonderful wall-crawler fights side by side with some of the greats of the Marvel line-up.

If you pay real close attention to the credits on the Spider-Man strip, you may notice the name Frank Giacoia popping up fairly frequently.

Frank, has been in the comics business since 1941 and has lent his talented pencil and brush to literally hundreds of different characters throughout the years. Migrating from Italy in 1932, Giacoia decided on a comics career soon after seeing a copy of a Big Little Book titled "Flash Gordon on the Planet Mongo." He began working at Timely (Marvel in the 1940's) on strips like Jack Frost and Captain Wonder, becoming a constant contributor to the comics world ever since. After pausing for an encounter with the Marines during WWII, Frank established himself as a top comic artist and inker.

During the middle fifties, Frank turned his hand to syndicated newspaper strips such as Sherlock Holmes and Johnny Reb. When the Marvel Age of the sixties boomed, Frank returned. Virtually every character at Marvel has been graced with his bold and dynamic brushwork since then and it appears as if the trend will continue for a long time to come.



Frank on the team — Don Sarokin

Frank on the team — Don Sarokin

# BULLPEN BIOS

# CONTEST WINNER

**MICHAEL A.  
BARREIRO**  
WITH HIS  
SUPER  
VILLAIN

# HUMUS SAPIENS

Congratulations, Mike — from the whole blushin' bullpen! Be sure to check out FOOM MAGAZINE next issue for the news about where and when your winning super villain will appear in one of our swingin' mags! A special thanks to all members who showed off their skill and talent by entering our contest. Another sampling of submissions can be found on the following pages, selected especially for their qualities of reproduction. Foom Forever!



**MOST ENTRIES**  
Gary Phillips  
Allen Payne  
Kim Johnson  
Tom Roge  
Robert Wood  
Greg Futch  
Jeff Swearingen  
John Drake  
Fred Smith  
Dan James  
Gregory William  
A. Marco  
Howard Gordon  
Julie Schwanenherzen  
T. Von Eslen  
John West  
Shelton Leung  
Danny Gasparek  
Art Drake  
Dave Pruten

**HUMOROUS**  
Dan Section  
Gerard Little  
Bryan Beecher  
Chuck Phaupstems  
Mike Poinier  
Steve Levine  
Chuck Beach  
Billy Kellerman  
Charles Helzer

**MOST UNUSUAL**  
Scott Sneed  
Jeffery Hase  
Paul Pridny  
Andy Herman  
Paul Salthamer  
John Beinhem  
Scott Olson  
Margery Rollant  
Kerwith Bailey

**MOST ORIGINAL**  
David Kaethley  
Robert Clements  
Warren Smith  
Bryan Haynes  
Michael Gouzen  
Richard Ross

**BEST COSTUME**  
Mark Betcher  
Doug Wood  
Mark Fanchine  
Grant Mathon  
Glen Laughboro

**SEMIEST ENTRIES**  
Mark Gera  
John Cameron  
Russell Fields

**SMALLEST ENTRIES**  
Tom Dumhart  
Lester Junior  
Charles Rutledge  
Matthew Vitek

**MOST INHUMAN**  
Tom Guter  
Mike France  
Andy Feuerstein  
Craig Thatcher  
Randy Hillman  
Jeremy Hein  
Darrell Pendleton  
Gord Ramsay  
Billy Kuffy  
Craig Ove  
Thatcher Clausen  
Gary Greenberg's  
Randy Green

**BEST PRESENTATION**  
Paul Altmquist  
Patrick Greene  
Eric De  
Dan Barton  
John Sullivan  
Luis Rodriguez  
Jeffrey Katz  
Jim Rogers  
Charles Miller  
Jillynn Wagner  
Mark Deschick  
Dan Berryhill  
Stefan Petrusche  
Chris Hagan  
Joel Patack

**MOST ELABORATE**  
John Perry  
Carl Richardson  
Edwin Gines  
Jerry Pridly  
Richard Whipple  
Mike Burke  
Mike Mitternath

**BEST DRAWN**  
Kathryn Wright  
Alan Price  
Helen Young  
Richard Loran  
Daniel Decker  
Richard Edlington  
Bob Sandrich  
Chuck Clark  
Dennis Davis  
Bob Taylor  
Tom Lyle  
David Everett  
Scott Searle  
Ted Heublein

**A MESSAGE  
FROM STAN**

In the first fabulous issue of FOOM, we initiated the Marvel Character Contest, which gave every Foom member the opportunity to submit an idea for a hero or villain to be actually used in one of our top hero mags.

I couldn't believe my eyes! I always knew there was a lot of talent in the riotous ranks of Foomdom—but when I saw the giant-sized, overstuffed mailbags, bulging with sensational sketches of heroes and villains—exciting sketches, clever sketches, original sketches—no two alike, every one different, and every one good enough to be chosen the winner of our big character contest—well, I knew our reputation was really well-deserved. Yep, it takes a special breed of genius to be a frantic Foomer!

After more than six months worth of entries, we've finally picked a winner (chosen impartially to give each an equal chance). A contest like this can only have one grand prize winner and MIKE BARREIRO from Pittsburgh, Pa. was the lucky entry pulled from our bulgin' mailbags. But, we were so impressed by all the submissions that we just had to list over one hundred HONORABLE MENTIONS 'cause they really knocked us

out.

Anyway, we'll use the winning character in an upcoming Marvel super-spectacular, and Mike will receive a gift page of original artwork from the strip in which his character appears! As for the rest of you, fear not! Your efforts shall not unrewarded go! Upon these hallowed pages, along with those of last issue, the name of each and every artist whose submission we've received will be proudly printed for Foomers everywhere to exalt! And, even more than that, those very same names will be forever inscribed within the Marvel Vault of Valor!

And now, on behalf of the ever-swelling ranks of Foomdom Assembled, I thank you for your sizzling support, your incredible interest, and your endless enthusiasm. Because of you, the collective heart of Foom is filled with boundless joy. Because of you, there soon will be a bright new star gleaming in the mighty Marvel firmament. And, because of you, I got eyestrain from looking at all those pictures!

Hang loose, heroes—to us you're the greatest! Excelsior!

STAN



HONIR  
by Guy



JUDIAH THE MOUNTAIN MAN  
by Scott Olson



BLACK SAVAGE  
by Fred Russell



ATHENA  
by Kaitlin Wright



ELECTRON  
by Matt Newman

SCORE!  
PAGE 16



SULFUROS  
by David Burke



by Scott Hage

TEKTA

CONTEST  
ENTRIES

HEROS  
by Steve Saffel



NIGHTMAGE  
by Scott Sater

by Ed Maggiani and Evan Katten



SONAR  
by Tom Katten

by Andy Olsen

KRYPT



THE ECLIPSE  
by Dave White

THE SPIRIT OF FREEDOM  
by David Evanzet



THE VIKING  
by Ricky Wilson





by Cindy Linzer

**ZANTARR THE TERRIBLE**

David Pruden



**MR. KUNG-FU**  
by Henry Lin

**TALOS**

by Ted Heublein



**THE HUMAN CRAB**  
by Randy Carole

by Mark Betcher



**DART-TAN-ION**  
by Billy Altman and Charles Habor

**THE WARP**

by Randy Green



**TAURUS THE BULL**  
by Danny Casperek

**TAIN CANADA**

Grant Martin



**DEATH FIRE**  
by Pete Denike



**OZES**  
by John Varaz



**MYSTIC SAMURAI**  
by Sean Eckert



by Tom Lyle

by Greg Krivich



**THE GRIFFIN**

by Frank Lewandowski



by Chuck Slater





**TOP  
SECRET  
PRIORITY  
MATERIAL  
FOR FOOM  
MEMBERS  
ONLY!**

The symbol on the far right is the secret insignia on the CIPHER organization. It will identify you to other members of the secret inner society if you cut it out and paste it where it will be easily seen, like on school book covers, or sew a patch like it onto your favorite jeans. See how long it takes you to spot the secret symbol on someone else!





## FAR-OUT FANFARE AND INFOFORMATION!

Well Foamers, the results are in! After much checking and counting, and many long hours spent with an adding machine and a pencil, the word was released a little while ago that Marvel is now the best-selling comics company in the business. The news delighted and encouraged everyone at the Bullpen, but any celebration was cut short due to the very work load that helped to make Marvel Number One. Congratulations are in order though, to the staff of artists, writers and production people that have contributed to the achievement of this well-deserved honor.

Just as Marvel is the **King of Comics** here

tremendous amount of work required of them, the large black and white monster books are going onto a quarterly schedule and **Savage Tales** is to be suspended after its third issue until the sales returns on its 1973 reincarnation come in. The Conan story, by Neal Adams, planned for issue four of **Savage Tales** will be printed in the color **Conan** comic in a few months, as soon as Roy can figure out a way to weave it into the fabric of the Conan legend he is currently building.

Of all the black and white books, **Crazy** seems to be the most enthusiastically received on the newsstand and will probably be reinstated to its bi-monthly basis in the

Ernie Chua can take a little more time on each job—and because Big John enjoys drawing the Conan exploits.

Mike Ploog and Steve Englehart have thrills aplenty planned for the now dethroned **Kull the Destroyer**, and will be putting him through his paces in the upcoming months. In issue 12, Brule the Spear Slayer is attacked by Kull's sorcerous nemesis, Thulsa Doom. Doom, it seems, is on his way to join one of the concubines that populate the strip to meet a witch who will create a demon to destroy Kull.

Mike Ploog is returning to illustrate the adventures of Marvel's hairy hero, **Werewolf by Night**. Marv Wolfman is writing the eerie tales and together they produce some of the most unusual stories ever. In issue 13, a mysterious sorcerer named Taboo captures the werewolf and tries to get ahold of the mystic book of sins, "Darkhold." It seems that Taboo has been searching for the book for over 20 years, ever since Jack Russell's father first stole it to keep the sorcerer from turning his son into a monster with powers even greater than his own. The villain is assisted in his evil plans by a familiar, or person from which he draws his power, named Topoz. Unfortunately for everybody, Darkhold has



near future. Some of the features coming up in this madcap humor book from Marvel are spoofs on the latest James Bond movie, titled "Live and Let Spy" by Stu Schwartzburg, Ray Thomas, John Buscema and the Crusty Bunkers, and "McClowns" by Marv Wolfman and Neal Adams. Other features coming up will be Bob Foster's "Moosipatania," Kelly Freas, "Cockeyed Canvas" parodies of famous paintings, beginning with the famous Dali melting watches, 6 pages of Art Buchwald fumetti funnies, a take-off of the monster caption picture books and an article called "Features We'd Be Crazy To Print."

Steve Skeates is going to be doing work for **Crazy** in the future and has already presented Marvel with movie parodies on **High Plains Drifter**, **The Last Tango in Paris** and **Soylent Green**. Other Skeates productions for **Crazy** include the "1933 Nostalgia Paraphernalia Catalogue", illustrated by Larry Hama and Ralph Reese.

The current adventures of the color **Conan** in a land resembling medieval China will end in issue 34 and the Cimmerian will be plunged into a desert setting for the adaptation of the tale "Fire of Ashurbanipal." John Buscema is once again doing complete pencils for the strip so that inker



been destroyed (some issues ago) and the villain unleashes a monster upon the Werewolf. In issue 14, the monster is defeated. Jack Russell learns something startling about his step-father and in the closing panels decides to go to his ancestral home to learn about his real father.

Issue 16 of the **Dracula** color comic offers a weird mystery tale in which a skeleton walks the night when his grave is disturbed by a wealthy, dying man. The skeleton and Dracula provide the bizarre mood and the reasoning for prowling the dark, fog-laden streets of London. In **Dracula** 17, the vampire is stricken with a curious predicament as he must venture once again to Transyl-



In America, they are similarly overwhelming the isle of Great Britain in a deluge of crazy, covorting, costumed characters. A third weekly magazine has been added to the English line-up and the early sixties adventures of the Hulk, Spider-Man, the Fantastic Four, the Avengers and others are thrilling the public over there just as they did here in the U.S. Encouraged by the enthusiastic acceptance of the Marvel philosophy in England, Stan and the bullpen are beginning to eye the rest of Europe as a possible outlet for more Marvel Madness. Who knows? Today England, tomorrow . . .

For the time being, due primarily to the

vania to restock on his "native soil" so that he can peacefully rest when the sun is shining. On the way, he "kills" Blade, takes the Eurorail Express and has a curious encounter with a couple who are carrying a strange-looking box. Watch closely and you might even glimpse a cameo appearance by Jack Russell, a.k.a. Werewolf by Night.

Once back in Transylvania, Dracula has a two-part conflict with the Werewolf and then gets himself lost in the Transylvanian Alps in the middle of a blizzard with Rachel von Helsing. Dracula will then make an appearance in issues 8 and 9 of the **Frankenstein** book, as the poor monster stumbles over the sleeping vampire and a battle royale takes place in the tale written by Gary Friedrich and illustrated by John Buscema and John Verporten. An interesting development will occur in the Frankenstein character then, as he loses the ability to speak and can only utter animal-like grunts.

Back in the super hero line of books, Spider-Man is soon going to have his hands full with a couple of new villains called the Punisher and the Jackal. The Punisher is patterned after the one-man, vigilante "Mafia-buster" books that are currently



popular. He is set on Spidey's trail with the idealistic thought that he is destroying a public menace.

Dr. Doom is returning in a 2 or 3 part tale to battle the Fantastic Four for the first time in a couple of years. Doom plans to use a powerful vibro-bomb to bring everyone under his power and is foiled thanks to the appearance of Darkoth. Upcoming plans for the **Fantastic Four** include the resolution of Sue Richards' marital problems and an adventure in which the Sub-Mariner plays a vital role in the future of the F.F.

Steve Englehart will be turning over control of the writing of the **Captain America**

strip to Mike Friedrich beginning with issue 169. Steve has plotted several of Cap's adventures in advance however, so the character will continue to follow the Englehart master plan for a few more issues. A great free-for-all will take place in the September issue and the outcome will cause the imprisonment of Captain America for murder. The Falcon, meanwhile, is going to be flown to Wakanda to meet with the Black Panther in the hopes of becoming as super-powerful as his star-spangled partner.

Steve and Bob Brown are going to turn the 119th **Avengers** book into what seems to be the annual Rutland Halloween Parade



issue. This year it is the Collector who is the villain and he unleashes many of his prize "collection pieces" in an effort to confuse and capture our intrepid heroes. Loki becomes involved and in the excitement is driven mad and left behind in the care of poor Tom Fagan, who seems to get stuck in the end just about every year.

After their brief sojourn in Vermont, the Avengers return to find that the menace of Zodiac has returned with a machine designed to kill everyone born under any given zodiacal sign. This marks the beginning of another marathon Avengers' tale stemming from the astrologically-oriented organization of super-criminals.

Thor and his fellow Asgardians will be finishing their Black Star series of adventures with issue 220 in an all-out battle with Kragonn and Dracus, the two rulers of the planet Rhun. Author Gerry Conway promises a startling climax and a lead-in to the next 2 or 3 tales in which Thor will be pitted against the mighty Olympian, Hercules.

Iron Man will wrap up his Dr. Spectrum story in issue 66 with an assist from his guest-star, Thor. Eddie March is forced to substitute for Iron Man in part of the story and is almost killed. And as if that weren't

enough, Tony Stark notices the first signs of new heart trouble.

Issue 68 of the **Savage Sub-Mariner** finds Namor once again returning home to the fabled city of Atlantis, only to find his people suffering from the effects of a powerful nerve-gas. While the Atlantean scientists look for the cure to the gas, Subby sets out to find a force field to protect his people and his city. When he does return, Namor finds Atlantis in suspend animation and, as Marv Wolfman takes over the writing of this strip, spends the next year or so in search of a cure, alone and angry at mankind once again.

Ka-Zar, Zabu, the Savage Land, Malgato, Paul Reinman and Mike Royer are all involved in the first issue of Ka-Zar's new book. Mike Friedrich handles the writing on this premier tale, and for the first time we learn of the origin of the Savage Land, its people and of the bizarre millennial ritual sacrifices, in which Ka-Zar is to be the next victim.

The first issue of **Man-Thing** will feature a story titled "1, 2, 3, 4—It All Falls Down," by Steve Gerber and Val Mayerik concluding the tale begun in **Fear 18**. Man-Thing, Jennifer and DaKimh journey to the green fields of Thera to battle for the



palace of the gods while the Nether-Spawn makes a return appearance. The second issue of **Man-Thing** will spotlight a tale called "Nowhere to go but Down," in which a lifelong loser plays an important role. A female refugee from a motorcycle gang makes her attractive presence known to the Thing while a number of traps lie in wait, courtesy of a Mr. F. A. Schist.

Daredevil will be finishing up an old battle in the September issue as he has it out with Terrex, while Angar finally begins to reveal the good side of himself.

**Marvel Premiere 13** will deal with the second of three parts of a story in which Mordo and Doctor Strange journey into the

past to find Cagliostro, the ancient wizard. Cagliostro, it turns out, is really a scientist from the distant future on his way back in time to be present at the creation of the heavens and the earth, thus establishing himself as God. Frank Brunner handles the art and Steve Englehart the script.

The first issue of **Marvel Two-In-One**, featuring the Thing, will pit the blushing, orange-skinned powerhouse against the slippery, slimy Man-Thing. It seems as though bashful, blue-eyes wants to punch out the swamp creature for stealing his name, when the son of Molecule Man appears and attacks them both. Steve Gerber wrote this one and Gil Kane drew it, the title is, believe it or not, "Strange Things are Happening."

Fear number 20 by Mike Friedrich and Paul Gulacy will restate the origin of Morbius and introduce us to a Demon-Priest who takes control over the scientifically-created vampire and sends him on a secret

used to be the White House. On their way down, however, Killraven and the Freeman are waylaid by a band of mutants who are part of a group of slave raiders led by a cavalier-type of character named Sabre. They also encounter Mint Julip, a female of undisclosed loyalties who helps them to invade the Lincoln Memorial. In issue 23, Killraven is captured, staked out in the catacombs under the White House and left

undergo to become the chief of all the Wakandas. At the same time, a beautiful villainess named Malice invades the palace in an attempt to free Venom from Central Wakanda. Issue 9 will find Gil Kane handling the art chores as the Panther fights his way to an ominous burial site and meets Baron Macabre, a black skeletal figure who is the Spectral Ambassador of the Dark Beyond, a land presided over by King Cadaver, and served by grotesque figures risen from the grave. There is also a murder mystery in this issue as Monica Lynn is framed—all the clues are provided for the who-done-it fans of Marvel.

Len Wein will be taking over the writing reins of the **Defenders** as of issue 12 and, as his first villain, he has chosen the highly popular Xemu (the original Hulk), and will feature the hairy monstrosity in a tale in which the monster returns once again in an effort to repopulate his planet titled "The Titan Strikes Back."



mission.

Roy Thomas will once again take over the writing chores of the green-skinned Hulk and plans to unleash a number of tales that will bring back some of the great villains of the past. One of the first stories done by Roy will feature the Abomination. The Rhino and the Juggernaut. Next will come the Cobalt Man in a newly-designed costume, after which Roy is considering the idea of doing a guest shot of the Hulk in the land of the Inhumans as a sequel of sorts to the king-sized blockbuster tale that appeared in the **Hulk Annual 1**.

Don McGregor's War of the Worlds series in **Amazing Adventures** seems to be faring quite well as Killraven and his band of Freeman continue to do their best to thwart the aims of the invading Martians. In issue 22, our hero journeys to Washington D.C. when Carmilla Frost tells him that the Martians have made their command post in what

as live food for the hordes of blood-crazed rats led by a new villain named Rattack. The execution is to be witnessed by all the people on earth by way of a futuristic entertainment device called a Mural-Phonics System, a device that can transmit images and sound directly upon an individual's brain.

Meanwhile, in **Jungle Action 8**, McGregor is writing up a storm in the tale "Malice By Crimson Moonlight" in which the Black Panther faces the ritual tests that he must

Issues 13 and 14 of the **Defenders** will mark an encounter with the Squadron Sinister. In this two-part story, Hyperion sells the planet Earth (for an exorbitant price) to a character named Nebulan, The Celestial Man.

Len promises to have a few surprises in store for us concerning upcoming **Luke Cage-Powerman** tales, but he did reveal that an encounter with a villain called Steeplejack is in the offing, and that Cage will begin efforts to clear his past of the prison record that haunts him. Another girl will enter the strip in the near future and there will be a clash with a new nemesis named Cottenmouth.

In the **Spider-Man Team-Up** book, there will be a number of curious things happening, the most curious being an issue without Spider-Man. Issue 18 will team the Human Torch with the Hulk as an experiment in audience awareness but number 19 will return the web-spinning wonder to

his home away from home.

Ka-Zar will be Spidey's partner when he returns and the adventure will take place in the Savage Land, as drawn by Gil Kane. Gil is quite enthusiastic about "lost world" stories and is reportedly putting all he's got into this tale full of dinosaurs, lizards, beast-men and a character named Stegron the Dinosaur Man, replete with scaled plates on his back and a spiked tail.

In future issues of *Marvel Team-Up*, Len would like to guest star such Marvel greats as; Hawkeye, the ex-Avenger, now Defender; Len's own creation, Brother-Voodoo; The Son of Satan and the star of the new book, *Master of Kung-Fu*, Shang-Chi.

*Captain Marvel's* adventures, under the direction of Jim Starlin, will be taking on a new, broader look in the future, as the Cosmic Cube comes into prominence and the Captain gains a type of cosmic awareness, supplementing a general boost in power. Character development is Starlin's



goal, and the introduction of Moon Dragon (from DD) will help to balance the romantic aspects of the strip.

Some of the other developments concerning the *Captain Marvel* book will include the battle between the Captain, Thanos, Iron Man and the Destroyer, the unmasking of Death, a new concept in God, Captain Marvel's battle against the universe, and an alien invasion of the earth, to be resolved in an upcoming issue of the *Avengers* that Starlin will illustrate. With issue 32, Jim will turn the writing end of the strip over to Steve Englehart and begin to approach the Kree warrior's adventures in a new way, using short vignettes to bring fast-paced excitement and high tension to the stories as the characters continue to develop and grow.

The Death character currently lurking in the background of the *Captain Marvel* strip is developing into a feature for one of Marvel's large monster books in the near

future. We don't want to give away all the goodies on this one, but we can tell you that Death is responsible for keeping a balance between the forces that be, and is in direct communication with both God and the Devil.

One of Marvel's newest and most exciting comics concerns their experiment in the field of Martial Arts with *The Hands of Shang-Chi, Master of Kung-Fu*. Written by



Steve Englehart and illustrated by Jim Starlin and Al Milgrom, this Kung-Fu title is the brainchild of both Steve and Jim, with inspiration from Sax Rohmer's Fu-Manchu novels and some urging by Roy Thomas.

It was originally Roy's intention to put out a book entitled *Fu-Manchu*, adapting the novels and making full use of the villainous Oriental character. Jim, Steve and Roy on the other hand also wanted to engage in the type of hard-hitting action that is Marvel's trademark. The result was

the introduction of Shang-Chi as the son of Fu-Manchu, who, by being pitted against his father's evil ways, provides the continual conflict that will pervade the stories. To start off this series, Fu-Manchu sends Shang out to kill Dr. Petrie, but upon completing his mission, he is confronted by an eighty-year old, wheelchair-confined Nayland Smith. Smith informs Shang of his father's past and, for the first time, makes him aware of his father's crimes, he leaves angry and confused. Confronting his mother with his new-found knowledge, Shang is dumbfounded to hear her confirm Smith's story and sets off to have it out with Fu, who immediately unleashes five Sumo wrestlers upon his son. Vanquishing all five, Shang discovers that his father has escaped threatening the life of his own son, should their paths ever cross again.

In the next tale, Shang acquires a costume of sorts and engages in conflict with a weird shadowy nemesis. In the following



story, Nayland Smith returns in a sinister house of death with a small task force, bent upon avenging Petrie's death and ridding the world of Fu-Manchu.

Although originally intended as a period piece, the contemporary success of the popular Martial Arts films was chosen as a means with which the reader could more easily identify.

Starlin will be handling the art on this latest Marvel blockbuster until it gets going, then plans to just do the layouts so that he can devote more time to his pet project, *Captain Marvel*. Meanwhile, Jim is busily out doing research and taking photographs of houses and places of interest that will eventually find a place in the Kung-Fu book (he's such a stickler for realism).

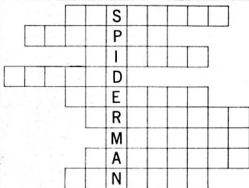
Don't forget to watch the bullpen pages for the fabulous *Foot* secret code and keep on buying Marvel the first and the best.

# SPIDEY SCRAMBLE

Heads up, gang! Here's another far-out FOOM FUN PAGE! Start here with the SPIDEY SCRAMBLE an' see how many words you can find in the name SPIDER-MAN! Take alternate turns with a pal and see who gets stuck first. Then move on to the WORD CROSS, where you fill in the blanks, using the clues provided below. The clues, by the way, all hint at some villain I've fought in the past! Finally, we've got the fantastic Foam SKI-O-GRAM. The funny-lookin' scramble of squares is really a picture of one of Marvel's covartin' comic characters in disguise. Redraw each square in its proper position on the grid at the right and amaze yourself with your artistic brilliance! If you need any help, I'll be waitin' for you on page 31 with the answers! Till then keep your webs untangled!!



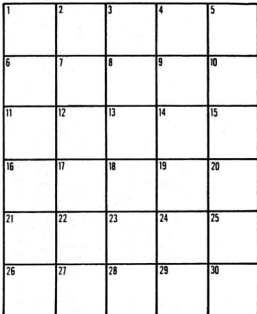
DRAWING: BOB WOOD; PHOTO: BOB WOOD



- 1 He made the change from super special effects man to super villain!
- 2 The eight-armed enemy of the law!
- 3 He's made a monkey of Spidey more than once!
- 4 A real snake in the grass!
- 5 A shocking super villain!
- 6 Always gives Spidey a real pasting!
- 7 Villain with an insatiable thirst for blood!
- 8 The ruthless bouncer from down under!
- 9 The road to crime was right down his alley!


## WORD CROSS

# SKIL-O-GRAM



THE  
DYNAMIC  
DUO





Look out, Marvelite—'cause in the next few seconds, you're gonna try your luck at being a super good guy or a super bad guy in this new action-strategy thriller game we call **SPIDER-MAN SHOWDOWN**. Here's your chance to give your friendly neighborhood wall-crawler a helping hand against the forces of evil—or else be a rogue and show the world how to clobber ol' web-head!

**SPIDER-MAN SHOWDOWN** is a game played by two opponents, each with four markers. Flip a coin to decide who's on what side and get set for your first encounter. Consider the four markers against Spidey as a quartet of **TOUGH LOOKIN' MUGS** (pennies, dimes or buttons will do). Think of the four markers on Spidey's side as a handful of **SPIDER SIGNAL-TRACERS** (red buttons are fun). Line up the markers, alternating one for each player, anywhere along the outside circle of webbing (stay inside the dark purple—the blue and red areas are out of bounds).

The object of the game is to line up a set of four markers pointing toward the Spidey-signal in the game board's center. Both players try to line up their pieces by moving each one space at a time in any direction.

Jumping over your own or your opponent's markers is permitted (even encouraged). If all the Spider Tracers form a row first, they win—by pointing Spider-Man on a path straight to the criminal's lair. If the opposition's markers line up, they've successfully tracked Spidey to his hideaway and caught him with his webs down. That's how it's done—

now plot, scheme and maneuver to confound and confuse the enemy while working your markers into a straight line, but remember to **KEEP YOUR OPPONENT FROM FORMING HIS** by blocking his line with your pieces. O K, pilgrim! You know the rules and are ready to go forth, holding high the banner of Marvel in the grandest manner, prepared to fight for Aunt May, apple pie, Mary Jane and the American way! Excelsior!!



## AMAZING FANTASY

NUMBER	DATE	TITLE	WRITER	PENCILS	INKS	PP
15	8/62	<i>Spider-Man</i>	Stan Lee	Steve Ditko	Steve Ditko	11

## THE AMAZING SPIDER-MAN

NUMBER	DATE	TITLE	WRITER	PENCILS	INKS	PP
1	3/63	<i>Spider-Man</i>	Stan Lee	Steve Ditko	Steve Ditko	14
2	5/63	<i>Spider-Man vs. The Chameleon</i> <i>Duel To The Death With The Vulture</i> <i>The Uncanny Threat Of The Terrible Thinker</i>	Stan Lee Stan Lee Stan Lee	Steve Ditko Steve Ditko Steve Ditko	Steve Ditko Steve Ditko Steve Ditko	10 14 10
3	7/63	<i>Doctor Octopus</i>	Stan Lee	Steve Ditko	Steve Ditko	21
4	9/63	<i>Nothing Can Stop The Sandman</i>	Stan Lee	Steve Ditko	Steve Ditko	21
5	10/63	<i>Marked For Destruction By Doctor Doom</i>	Stan Lee	Steve Ditko	Steve Ditko	21
6	11/63	<i>Face-To-Face With The Lizard</i>	Stan Lee	Steve Ditko	Steve Ditko	21
7	12/63	<i>The Return Of The Vulture</i>	Stan Lee	Steve Ditko	Steve Ditko	21
8	1/64	<i>The Terrible Threat Of The Living Brain</i> <i>Spider-Man Tackles The Torch</i>	Stan Lee Stan Lee	Steve Ditko Jack Kirby	Steve Ditko Steve Ditko	17 6
9	2/64	<i>The Man Called Electro</i>	Stan Lee	Steve Ditko	Steve Ditko	22
10	3/64	<i>The Enforcers</i>	Stan Lee	Steve Ditko	Steve Ditko	22
11	4/64	<i>Turning Point</i>	Stan Lee	Steve Ditko	Steve Ditko	21
12	5/64	<i>Unmasked By Doctor Octopus</i>	Stan Lee	Steve Ditko	Steve Ditko	22
13	6/64	<i>The Menace Of Mysterio</i>	Stan Lee	Steve Ditko	Steve Ditko	22
14	7/64	<i>The Grotesque Adventure Of The Green Goblin</i>	Stan Lee	Steve Ditko	Steve Ditko	22
15	8/64	<i>Kraven, The Hunter</i>	Stan Lee	Steve Ditko	Steve Ditko	22
16	9/64	<i>Duel With Daredevil</i>	Stan Lee	Steve Ditko	Steve Ditko	22
17	10/64	<i>The Return Of The Green Goblin</i>	Stan Lee	Steve Ditko	Steve Ditko	22
18	11/64	<i>The End Of Spider-Man</i>	Stan Lee	Steve Ditko	Steve Ditko	22
19	12/64	<i>Spidey Strikes Back</i>	Stan Lee	Steve Ditko	Steve Ditko	22
20	1/65	<i>The Coming Of The Scorpion</i>	Stan Lee	Steve Ditko	Steve Ditko	20
21	2/65	<i>Where Flies The Beetle</i>	Stan Lee	Steve Ditko	Steve Ditko	20
22	3/65	<i>The Clown And His Masters Of Menace</i>	Stan Lee	Steve Ditko	Steve Ditko	20
23	4/65	<i>The Goblin And The Gangsters</i>	Stan Lee	Steve Ditko	Steve Ditko	20
24	5/65	<i>Spider-Man Goes Mad</i>	Stan Lee	Steve Ditko	Steve Ditko	20
25	6/65	<i>Captured By J. Jonah Jameson</i>	Stan Lee	Steve Ditko	Steve Ditko	20
26	7/65	<i>The Man In The Crime Master's Mask</i>	Stan Lee/ Steve Ditko	Steve Ditko	Steve Ditko	20
27	8/65	<i>Bring Back My Goblin To Me</i>	Stan Lee/ Steve Ditko	Steve Ditko	Steve Ditko	20
28	9/65	<i>The Menace Of The Molten Man</i>	Stan Lee/ Steve Ditko	Steve Ditko	Steve Ditko	20
29	10/65	<i>Never Step On A Scorpion</i>	Stan Lee/ Steve Ditko	Steve Ditko	Steve Ditko	20
30	11/65	<i>The Claws Of The Cat</i>	Stan Lee/ Steve Ditko	Steve Ditko	Steve Ditko	20
31	12/65	<i>If This Be My Destiny</i>	Stan Lee	Steve Ditko	Steve Ditko	20
32	1/66	<i>Man On A Rampage</i>	Stan Lee/ Steve Ditko	Steve Ditko	Steve Ditko	20
33	2/66	<i>The Final Chapter</i>	Stan Lee/ Steve Ditko	Steve Ditko	Steve Ditko	20
34	3/66	<i>The Thrill Of The Hunt</i>	Stan Lee/ Steve Ditko	Steve Ditko	Steve Ditko	20
35	4/66	<i>The Molten Man Regrets</i>	Stan Lee/ Steve Ditko	Steve Ditko	Steve Ditko	20
36	5/66	<i>When Falls The Meteor</i>	Stan Lee/ Steve Ditko	Steve Ditko	Steve Ditko	20
37	6/66	<i>Once Upon A Time There Was A Robot</i>	Stan Lee/ Steve Ditko	Steve Ditko	Steve Ditko	20
38	7/66	<i>Just A Guy Named Joe</i>	Stan Lee/ Steve Ditko	Steve Ditko	Steve Ditko	20
39	8/66	<i>How Green Was My Goblin</i>	Stan Lee	John Romita	Mike Esposito	20
40	9/66	<i>Spidey Saves The Day</i>	Stan Lee	John Romita	Mike Esposito	20
41	10/66	<i>The Horns Of The Rhino</i>	Stan Lee	John Romita	Mike Esposito	20
42	11/66	<i>The Birth Of A Super-Hero</i>	Stan Lee	John Romita	John Romita	20
43	12/66	<i>Rhino On The Rampage</i>	Stan Lee	John Romita	John Romita	20
44	1/67	<i>When Crawls The Lizard</i>	Stan Lee	John Romita	John Romita	20
45	2/67	<i>Spidey Smashes Out</i>	Stan Lee	John Romita	John Romita	20
46	3/67	<i>The Sinister Shocker</i>	Stan Lee	John Romita	John Romita	20
47	4/67	<i>In The Hands Of The Hunter</i>	Stan Lee	John Romita	John Romita	20
48	5/67	<i>The Wings Of The Vulture</i>	Stan Lee	John Romita	John Romita	20
49	6/67	<i>From The Depths Of Defeat</i>	Stan Lee	John Romita	John Romita	20
50	7/67	<i>Spider-Man No More</i>	Stan Lee	John Romita	Mike Esposito	20
51	8/67	<i>In The Clutches Of The Kingpin</i>	Stan Lee	John Romita	Mike Esposito	20
52	9/67	<i>To Die A Hero</i>	Stan Lee	John Romita	Mike Esposito	20
53	10/67	<i>Enter: Dr. Octopus</i>	Stan Lee	John Romita	Mike Esposito	20
54	11/67	<i>The Tentacles And The Trap</i>	Stan Lee	John Romita	Mike Esposito	20
55	12/67	<i>Doc Ock Wins</i>	Stan Lee	John Romita	Mike Esposito	20
56	1/68	<i>Disaster</i>	Stan Lee	John Romita	Mike Esposito	20
57	2/68	<i>The Coming Of Ka-Zar</i>	Stan Lee	John Romita/ Don Heck	Mike Esposito	20
58	3/68	<i>To Kill A Spider-Man</i>	Stan Lee	John Romita/ Don Heck	Mike Esposito	20
59	4/68	<i>The Brand Of The Brainwasher</i>	Stan Lee	John Romita/ Don Heck	Mike Esposito	20
60	5/68	<i>O, Bitter Victory</i>	Stan Lee	John Romita/ Don Heck	Mike Esposito	20
61	6/68	<i>What A Tangled Web We Weave</i>	Stan Lee	John Romita/ Don Heck	Mike Esposito	20
62	7/68	<i>Make Way For Medusa</i>	Stan Lee	John Romita/ Don Heck	Mike Esposito	20



63	8/68	<i>Wings In The Night</i>	Stan Lee	John Romita/ Don Heck	Mike Esposito	20
64	9/68	<i>The Vulture's Prey</i>	Stan Lee	John Romita/ Don Heck	Mike Esposito	20
65	10/68	<i>The Impossible Escape</i>	Stan Lee	John Romita/ Jim Mooney	Jim Mooney	20
66	11/68	<i>The Madness Of Mysterio</i>	Stan Lee	John Romita/ Don Heck	Mike Esposito	20
67	12/68	<i>To Squash A Spider</i>	Stan Lee	John Romita	Jim Mooney	20
68	1/69	<i>Crisis On The Campus</i>	Stan Lee	John Romita/ Jim Mooney	Jim Mooney	20
69	2/69	<i>Mission: Crush The Kingpin</i>	Stan Lee	John Romita/ Jim Mooney	Jim Mooney	20
70	3/69	<i>Spider-Man Wanted</i>	Stan Lee	John Romita/ Jim Mooney	Jim Mooney	20
71	4/69	<i>The Speedster And The Spider</i>	Stan Lee	John Romita/ Jim Mooney	Jim Mooney	20
72	5/69	<i>Rocked By The Shocker</i>	Stan Lee	John Romita/ John Buscema	Jim Mooney	20
73	6/69	<i>The Web Closes</i>	Stan Lee	John Romita/ Jim Mooney/ John Buscema	Jim Mooney	20
74	7/69	<i>If This Be Bedlam</i>	Stan Lee	John Romita/ Jim Mooney	Jim Mooney	20
75	8/69	<i>Death Without Warning</i>	Stan Lee	John Romita/ Jim Mooney	Jim Mooney	20
76	9/69	<i>The Lizard Lives</i>	Stan Lee	Jim Mooney/ John Buscema	Jim Mooney	20
77	10/69	<i>In The Blaze Of Battle</i>	Stan Lee/ John Romita	Jim Mooney/ John Buscema	Jim Mooney	20
78	11/69	<i>The Night Of The Prowler</i>	Stan Lee/ John Romita	Jim Mooney/ John Buscema	Jim Mooney	20
79	12/69	<i>To Prowl No More</i>	Stan Lee	Jim Mooney/ John Buscema	Jim Mooney	20
80	1/70	<i>On The Trail Of The Chameleon</i>	Stan Lee	John Romita/ Jim Mooney/ John Buscema	Jim Mooney	20
81	2/70	<i>The Coming Of The Kangaroo</i>	Stan Lee/ John Romita	Jim Mooney/ John Buscema	Jim Mooney	20
82	3/70	<i>And Then Came Electro</i>	Stan Lee	John Romita	Jim Mooney	20
83	4/70	<i>The Schemer</i>	Stan Lee	John Romita	Mike Esposito	20
84	5/70	<i>The Kingpin Strikes Back</i>	Stan Lee	John Romita/ John Buscema	Jim Mooney	19
85	6/70	<i>The Secret Of The Schemer</i>	Stan Lee	John Romita/ Jim Mooney/ John Buscema	Jim Mooney	19
86	7/70	<i>Beware The Black Widow</i>	Stan Lee	John Romita/ Jim Mooney	Jim Mooney	19
87	8/70	<i>Unmasked At Last</i>	Stan Lee	John Romita/ Jim Mooney	Jim Mooney	19
88	9/70	<i>The Arms Of Doctor Octopus</i>	Stan Lee	John Romita	Jim Mooney	19
89	10/70	<i>Doc Ock Lives</i>	Stan Lee	Gil Kane	John Romita	19
90	11/70	<i>And Death Shall Come</i>	Stan Lee	Gil Kane	John Romita	19
91	12/70	<i>To Smash The Spider</i>	Stan Lee	Gil Kane	John Romita	19
92	1/71	<i>When Iceman Attacks</i>	Stan Lee	Gil Kane	John Romita	19
93	2/71	<i>The Lady And The Prowler</i>	Stan Lee	John Romita	John Romita	19
94	3/71	<i>On The Wings Of Death</i>	Stan Lee	John Romita	Sal Buscema	19
95	4/71	<i>Trap For A Terrorist</i>	Stan Lee	John Romita	Sal Buscema	19
96	5/71	<i>And Now, The Goblin</i>	Stan Lee	Gil Kane	John Romita	19
97	6/71	<i>In The Grip Of The Goblin</i>	Stan Lee	Gil Kane	Frank Giacoia	19
98	7/71	<i>The Goblin's Last Gasp</i>	Stan Lee	Gil Kane	Frank Giacoia	19
99	8/71	<i>A Day In The Life Of ...</i>	Stan Lee	Gil Kane	Frank Giacoia	19
100	9/71	<i>The Spider Or The Man?</i>	Stan Lee	Gil Kane	Frank Giacoia	19
101	10/71	<i>A Monster Called Morbius</i>	Roy Thomas	Gil Kane	Frank Giacoia	20
102	11/71	<i>Vampire At Large</i>	Roy Thomas	Gil Kane	Frank Giacoia	12
		<i>The Way It Began</i>	Roy Thomas	Gil Kane	Frank Giacoia	11
		<i>The Curse And The Cure</i>	Roy Thomas	Gil Kane	Frank Giacoia	12
103	12/71	<i>Walk In The Savage Land</i>	Roy Thomas	Gil Kane	Frank Giacoia	12
		<i>Gog</i>	Roy Thomas	Gil Kane	Frank Giacoia	12
104	1/72	<i>The Beauty And The Brute</i>	Roy Thomas	Gil Kane	Frank Giacoia	21
105	2/72	<i>The Spider Slayer</i>	Stan Lee	Gil Kane	Frank Giacoia	22
106	3/72	<i>Squash Goes The Spider</i>	Stan Lee	John Romita	Frank Giacoia	21
107	4/72	<i>Spidey Smashes Through</i>	Stan Lee	John Romita	Frank Giacoia	21
108	5/72	<i>Vengeance From Vietnam</i>	Stan Lee	John Romita	John Romita/ Tony Mortellaro	21
109	6/72	<i>Enter: Dr. Strange</i>	Stan Lee	John Romita	John Romita/ Tony Mortellaro	21
110	7/72	<i>The Birth Of The Gibbon</i>	Stan Lee	John Romita	John Romita/ Tony Mortellaro	20
111	8/72	<i>To Stalk A Spider</i>	Gerry Conway	John Romita	John Romita/ Tony Mortellaro	20
112	9/72	<i>Spidey Cops Out</i>	Gerry Conway	John Romita	John Romita/ Tony Mortellaro	20
113	10/72	<i>They Call The Doctor: Octopus</i>	Gerry Conway	John Romita	John Romita/ Jim Starlin/ Tony Mortellaro	20
114	11/72	<i>Who The Heck Is Hammerhead</i>	Gerry Conway	John Romita	John Romita/ Jim Starlin/ Tony Mortellaro	20

## THE AMAZING SPIDER-MAN

115	12/72	<i>The Last Battle</i>	Gerry Conway	John Romita	John Romita/ Tony Mortellaro	20
116	1/73	<i>Suddenly, The Smasher</i>	Gerry Conway	John Romita	John Romita/ Tony Mortellaro	20
117	2/73	<i>The Deadly Designs Of The Disrupter</i>	Gerry Conway	John Romita	John Romita/ Tony Mortellaro	20
118	3/73	<i>Countdown To Chaos</i>	Gerry Conway	John Romita	John Romita/ Tony Mortellaro	20
119	4/73	<i>The Gentleman's Name Is Hulk</i>	Gerry Conway	John Romita	John Romita	20
120	5/73	<i>The Fight And The Fury</i>	Gerry Conway	Gil Kane/ Paul Reinman	John Romita/ Tony Mortellaro	20
121	6/73	<i>The Night Gwen Stacy Died</i>	Gerry Conway	Gil Kane	John Romita/ Tony Mortellaro	20
122	7/73	<i>The Goblin's Last Stand</i>	Gerry Conway	Gil Kane	John Romita/ Tony Mortellaro	20
123	8/73	<i>Just A Man Named Cage</i>	Gerry Conway	Gil Kane/ John Romita	John Romita/ Tony Mortellaro	19
124	9/73	<i>The Mark Of The Man-Wolf</i>	Gerry Conway	Gil Kane	John Romita/ Tony Mortellaro	19
125	10/73	<i>Wolfhunt</i>	Gerry Conway	Ross Andru	John Romita/ Tony Mortellaro	19

## THE SPECTACULAR SPIDER-MAN

NUMBER	DATE	TITLE	WRITER	PENCILS	INKS	PP
1	7/68	<i>Lo, This Monster In The Beginning</i>	Stan Lee	John Romita	Jim Mooney	52
2	11/68	<i>The Goblin Lives</i>	Stan Lee	Larry Lieber	Bill Everett	10
				John Romita	Jim Mooney	58

## THE AMAZING SPIDER-MAN (ANNUAL)

NUMBER	DATE	TITLE	WRITER	PENCILS	INKS	PP
1	1964	<i>The Sinister Six</i> <i>The Secrets Of Spider-Man</i> <i>How Stan Lee And Steve Ditko Create Spider-Man</i>	Stan Lee	Steve Ditko	Steve Ditko	41
			Stan Lee	Steve Ditko	Steve Ditko	9
2	1965	<i>The Wondrous World Of Dr. Strange</i> <i>"Spider-Man" (from Spider-Man #1)</i> <i>"The Uncanny Threat Of The Terrible Thinker" (from Spider-Man #2)</i> <i>"Marked For Destruction By Dr. Doom" (from Spider-Man #5)</i>	Stan Lee	Steve Ditko	Steve Ditko	20
3	11/66	<i>To Become An Avenger</i> <i>"Turning Point" (from Spider-Man #11)</i> <i>"Unmasked By Dr. Octopus" (from Spider-Man #12)</i>	Stan Lee	John Romita/ Don Heck	Mike Esposito	21
4	11/67	<i>The Web And The Flame</i> <i>The Coffee Bean Barn</i>	Stan Lee	Larry Lieber	Mike Esposito	41
5	11/68	<i>The Parents Of Peter Parker</i>	Stan Lee/ John Romita	Larry Lieber	Mike Esposito	13
6	11/69	<i>"The Sinister Six" (from Spider-Man Annual #1)</i> <i>"The Fabulous Fantastic Four Meet Spider-Man" (from Fantastic Four Annual #1)</i> <i>"Spider-Man Tackles The Torch" (from Spider-Man #8)</i>				40
7	12/70	<i>Spider-Man vs. The Chameleon" (from Spider-Man #1)</i> <i>"Duel To Death With The Vulture" (from Spider-Man #2)</i> <i>"Just A Guy Named Joe" (from Spider-Man #38)</i>				
8	12/71	<i>The Sinister Shocker" (from Spider-Man #46)</i> <i>"On The Trail Of Spider-Man" (from Tales To Astonish #57)</i> <i>"Spider-Man No More" (from Spider-Man #50)</i>				
9	1973	<i>"The Goblin Lives" (from The Spectacular Spider-Man #2)</i>				

## MARVEL SUPERHEROS

NUMBER	DATE	TITLE	WRITER	PENCILS	INKS	PP
14	5/68	<i>The Reprehensible Riddle Of The Sorcerer</i>	Stan Lee	Ross Andru	Bill Everett	20

## MARVEL TEAM-UP (co-starring Spider-Man)

NUMBER	DATE	TITLE	WRITER	PENCILS	INKS	PP
1	3/72	<i>Have Yourself A Sandman Little Christmas (with Human Torch)</i>	Roy Thomas	Ross Andru	Mike Esposito	21
2	5/72	<i>And Spidey Makes Four (with Human Torch)</i>	Gerry Conway	Ross Andru	Jim Mooney	21
3	7/72	<i>The Power To Purge (with Human Torch)</i>	Gerry Conway	Ross Andru	Frank Giacoia	21
4	9/72	<i>And Then, The X-Men (with The X-Men)</i>	Gerry Conway	Gil Kane	Steve Mitchell	20
5	11/72	<i>A Passion Of The Mind (with The Vision)</i>	Gerry Conway	Gil Kane	Mike Esposito	20
6	1/73	<i>As Those Who Will Not See (with The Thing)</i>	Gerry Conway	Ross Andru	Jim Mooney	20
7	3/73	<i>A Hitch In Time (with Thor)</i>	Gerry Conway	Ross Andru	Frank Bolle	20
8	4/73	<i>The Man-Killer Moves At Midnight (with the Cat)</i>	Gerry Conway	Jim Mooney	Jim Mooney	20
9	5/73	<i>The Tomorrow War (with Iron Man)</i>	Gerry Conway	Ross Andru	Frank Bolle	20
10	6/73	<i>Time Bomb (with Human Torch)</i>	Gerry Conway	Jim Mooney	Frank Giacoia	20
11	7/73	<i>The Doomsday Gambit (with Inhumans)</i>	Len Wein/ Gerry Conway	Jim Mooney	Mike Esposito	19
12	8/73	<i>Wolf At Bay (with Werewolf)</i>	Len Wein/ Gerry Conway	Ross Andru	Don Perlin	19
13	9/73	<i>The Granite Sky (with Captain America)</i>	Len Wein	Gil Kane	Frank Giacoia	20

# SUPER FILL-IN

Surprise, here's a BONUS FUN AND PUZZLE PAGE beginning with a SUPER FILL-IN PUZZLE! Simply fill in with a pencil, all the letters that are found in the name SPIDER-MAN, leaving all the other lettered spaces empty and see who magically appears. After you solve that little gem, move on to the AMAZING ANAGRAMS where you must rearrange the letters in each to spell out the names of thirty Marvel characters! Finally, we present you with the latest of FOOM's way-out, Wacky WORD PYRAMIDS! Just follow the clues provided, adding a single letter at a time until you have the name of one of Marvel's groups or characters. Don't worry about getting stuck on any of these brain-teasers; you can just turn to page 31 and get the answers! And don't feel too bad if you do. Most of the blushing bullpup had to peek at the page themselves!!!

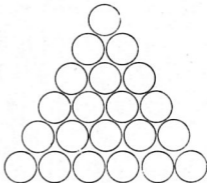


Send In Form — Ken Meyer

# ANAGRAMS

- 1 Oram Nin
- 2 Nay Heek
- 3 Ferlus Rivers
- 4 King K. Blotch
- 5 Plyc Soc
- 6 Dave Cogas
- 7 Ulag Kece
- 8 David Reel
- 9 Ma Taning
- 10 Sven Egra
- 11 Tod Serrey
- 12 Vern, Tampacila
- 13 Wally Jatceek
- 14 Thor Manchu
- 15 Marge Llirv
- 16 Charles T. Wict
- 17 Damp Resin
- 18 Berni Ursam
- 19 Boll Tabck
- 20 Fred Seden
- 21 Rick Quivels
- 22 Sergini Vibill
- 23 Claw Kidbow
- 24 Patricia Necama
- 25 Ben Parcktac
- 26 Canter Dogsrrot
- 27 Stan Rofatfuci
- 28 Sham Nuni
- 29 Tristan Stimfoce
- 30 Cal Nof

- 1 short word
- 2 indefinite article
- 3 small truck
- 4 wind direction indicator
- 5 a scoundrel
- 6 villainous jungle stalker



# WORD PYRAMID

Felicitations, fellow Foamers, an' welcome to our newest and hottest feature—one we think is going to become the most controversial, topical and exciting we've ever created within our own internal structure—the forthright and frankly fabulous FOOM FAN FORUM!

From this issue on, these pages will be available to all the Friends of Ol' Marvel just so you can make your statement, on the state of Marvel, FOOM and comics in

general.

No, the FORUM will not be a mere letters page, the newsstand comics are the place for those. Instead, the FORUM will be a place where the ranks of FOOM Assembled will be given a chance to discuss the philosophy of their favorite books and characters—and the writers and artists who produce them.

Yet more than simple discussion will fill these pages. Here the **Voice of Marveldom**

Grant Burdette — Mark Lambert

will have the opportunity to debate the wit, wisdom and wonder of the World's greatest comics group. Readers everywhere will have the opportunity to **engage in a running dialogue with each other**—to answer and respond to the cogent comments and offbeat observations made by your fellow Foam-Men all over the world.

Your choice of topics for inclusion here is an endless\* as the list of characters, titles, ideas and pages published by Marvel

Photo: John Deane — Frank S. Jones



#### A Look At The New Books Of Marvel

As there is already a wealth of material written on the Marvel characters of the early to mid Sixties, I feel it is only right to take a look at some of the newer members of the Marvel family.

In the early Sixties Stan Lee tried something new in comics, he made his characters human. A risky experiment in those times but one that paid off. Instead of the typical hero's attempts to hide his secret identity from his girlfriend, there was now Johnny Storm who would rather work on his car than flame on, and a superhero who spent more time sewing his costume than solving the problems of the world.

This worked well from the early to mid sixties, but as the decade drew to a close, the idea became formula, and the problems that had once seemed so unique to Spider-Man or the Fantastic Four now were almost interchangeable with those of Daredevil or Iron Man. Added to this was the fact that books had risen from twelve to fifteen cents. The fans began to lose interest, and Marvel began to feel the pinch. Being basically a superhero company, they decided to try for a new market.

Since true horror magazines had not been tried since the fifties when public outcry against violence and horror compelled many comic competitors to quit the publishing, this tack was chosen. The result was **Tower of Shadows** and **Chamber of Darkness**. These were a pair of fine books which lasted a few issues and

promptly died. As editor Ray Thomas says, "A couple of years back, Marvel made a few brief inroads into the field we choose to call 'mystery' or 'weird' comics. But it was a half-hearted entry, without much forethought on any body's part, and without any real thrust or direction. Sure the mags did okay at first, but they gradually sloughed off in sales, as first the writers, then the artists, and then the readers lost interest in them."

With the loss of Kirby and Steranko, Marvel took the time necessary to calculate their next move. Marvel went into a coma and was content to stay. It took two years, and during this time they reprinted some stories in twenty-five cent editions, and dropping old favorites such as **X-Men** and **Nick Fury, Agent of S.H.I.E.L.D.**, the rest of the line became formulated in both story and art.

But, as the Seventies began in earnest, two things happened which were a sign of hope to the comics fan. After a long struggle on the part of fans and pros alike, the Comics Code was revised on January 28, 1971. The most important change in the code, in view of market expansion, was the implied permission to deal with vampires, werewolves, ghouls, etc. in the classic traditional sense. Coupled with this came the news that Stan Lee had turned over his editing post to Ray Thomas, in order to become publisher and to work on special projects. These projects were the new books of Marvel.

#### THE NEW BOOKS The Return of the Pulps

**Conan** Oddly enough, in looking for material the first place the Marvels looked was the pulp magazines of the thirties, the spawning ground of the modern comics. Its first subject was Robert E. Howard creation of Conan, a brawling barbarian from the mountain Cimmeria, who first appeared in **We Tales** and gained renewed interest in Lancer paperbacks of the Sixties. After a shaky start, during which Marvel became so unsure of the sales potential of S&S Sorcery characters that they dropped another REH creation King Kull. Conan began to increase in sales and is on a good ground, with the writing skills of Ray Thomas, and occasional collaborations of S&S authors such as John James, Michael Moorcock, and the artwork artists Barry Smith, Gil Kane and Biscaccia.

**King Kull** and **Gulliver Jones** proved that Sward & Sorcery would comics, and has led to further adaptations such as **Lin Carter's** Thongor of Inn and John James' **Brok the Barbarian**, more now on the way. Marvel has re King Kull, once again breathing life into this barbarian who ruled before the reign of Atlantis, drawn by Marie and Steven and Mike Ploog.

Another adaptation was the Edwin novel **Lt. Gulliver Jones**, the story of a hero who is suddenly transported to

You can tell us what you think of Buscema's Conan, of Ploog's Kull, how you think the Surfer and the Inhumans deserve their own books, or anything else that takes to mind. Express yourself and see how many of your views are shared by other Foamers. Who knows, maybe you'll come up with an angle that even the bashful bullpen hasn't thought of yet!

To kick off our initial FOOM FORUM offering, we're presenting a masterfully

worded missive we received several months ago from Dennis Kenan. We'd like you to read it—and, if you have the inclination, to reply to his statement with a contradiction or an endorsement.

Here's how to submit a comment to the forum: all submissions must be typewritten, double-spaced on 8 1/2" x 11" white paper. Please try to keep your response relatively short (for the sake of your poor over-worked editor). In return, we promise to

diligently read and carefully consider each contribution for inclusion in the FOOM FORUM. Mail them to: FOOM FORUM/Box 1827/New York City/10022.

Every issue, we'll be publishing as many of your statements on the Idealism of Marvel as can be crammed into the space allotted. So keep watchin' and perhaps your words will be those chosen to inform, illuminate and educate the far-flung Fellowship of FOOM!



a book was reputedly the basis for many Edgar Rice Burroughs' Martian stories. Despite fine artwork by Gil Kane and by Morrow the strip was cancelled and placed by Lin Carter's Thangar.

**Dac Savage**—The next character that caught Marvel's attention was Dac Savage, a superman of the pulps, who originally appeared in his own Street and Smith Allocation during the thirties and forties. The majority of his adventures were written by Lester Dent under the house name Kenneth Robeson. Dac's adventures were written by Steve Englehart and Gardner Fox, and drawn by Ross Andru and Rich Buckler with covers by Steranko and Gil Kane. Savage, a physical and mental superman, was the first literary character to fit the modern term superhero, yet for some inexplicable reason, his adventures did not translate well into comics' form and the book lasted but eight issues.

#### Books Of The Supernatural

With the revision of the Code, Marvel came out with three books dealing, in one way or another, with the supernatural. I periodically drawn by one-time Will Eisner assistant, Mike Ploog. The Eisner influence is obvious in Ploog's work, and he brought to its most brilliant best in the new books **Ghost Rider**, **Werewolf By Night** and **Frankenstein** freely adapted from Mary Shelley's novel. Both the Ghost Rider and the Werewolf have previously appeared in Marvel's tryout magazine **Marvel Spotlight**, which, along with **Marvel Feature** and

**Marvel Premiere**, are the new books which Marvel is using to spring new characters on the public.

Currently in **Marvel Premiere** is the revived Dr. Strange which began after two issues featuring **Warlock**, an adaptation of the Bible played out on a duplicate earth, drawn by Gil Kane. Here Evil finds personification in the form of an anthropomorphic wolf, and good is, of course, represented by Warlock, a latter day Christ-like creation of the High Evolutionary.

**Marvel Feature** first showcased a new Avengers type team called The Defenders, consisting of formerly lonewolf characters like The Hulk, Dr. Strange and the Sub-Mariner. Having received their own book the Defenders have left and **Feature** is currently running a revived Ant-Man. So far he is doing his own version of the **Incredible Shrinking Man**, with no plans for him to become a giant.

Another of the tryout mags was **Amazing Adventures**, featuring the X-Men dropout, the Beast, who has undergone further mutation apparently to the disinterest of the readers. The Beast, along with Gulliver Jones, is one of the failures of the crap of mags and has been dropped.

Another of the supernatural type books is **The Tomb Of Dracula** which features a 20th Century version of the popular vampire. This title is drawn by Gene Colan, whose work on **Daredevil** has over-shadowed his ability to draw horror.

#### The Minority Heroes

Marvel, long an innovator during the Sixties, is now placing many minorities in positions of importance for the first time in comics. Among the magazines on the stands are **Luke Cage**, **Hero For Hire**, a title about a black ex-con who hires his services out to the highest bidder.

**Red Wolf** concerns an Indian hero who plays mediator between whites and Indians of the 19th century West. Red Wolf is the living spirit of his ancestor, the first Red Wolf, who fought against his tribe's oppressors.

A third book represents a new minority, women. When not fighting criminals, usually men, The Cat can be found spouting the latest words of wisdom from Gloria Steinem. **Radical Comics?**

Others of this new genre of Women's Lib heroines are **Shanna the She-Devil**, a female Tarzan in a revealing loincloth who fights jungle crime in the company of two leopards, and **Linda Carter**, **Night Nurse** drawn by longtime Batman artist Win Mortimer.

#### Adaptations

**Journey Into Mystery**, **Supernatural Thrillers**, and **Chamber of Chills** are all mags featuring adaptations of famous fantasy sword and sorcery and science fiction works. So far Robert Howard, H. P. Lovecraft, H. G. Wells and Ted Sturgeon have been represented, as well as new Harlan Ellison stories. With occasional covers by Steranko, his first work for Marvel in two years.



OUR FOUNDER

FOOM  
EXTRA:  
SPECIAL  
SELF-  
PORTRAIT  
BY  
JAZZY  
JOHNNY  
ROMITA

JOHN  
ROMITA

Spidey, Spidey, spinning high,  
'Twixt skyscraper and the sky,  
Who but Ditko and Stan Lee  
Could frame such profitable symmetry?

And what fingers and what nails  
Could letter all your teenage wails?  
And when the atomic spider bit—  
Who's the genius thought of it?

When F4 began to move  
And old Spidey hit the groove,  
Did Lee smile his work to see?  
Or give a bonus to Steve D.?

In what distant ocean's ebbs  
Were designed your arty webs?  
On whose typer did you spawn?  
Whose the hand that you has drawn?

Whose the pencil? Whose the ink?  
Who decides just how you think?  
Whose the brainchild? Whose the gent  
Made Peter Parker like Clark Kent?

Spidey, Spidey, spinning high,  
'Twixt skyscrapers and the sky,  
Who but Ditko and Stan Lee  
Could frame such profitable symmetry?

# EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SPIDERMAN

From *The Black Legion* — Eric Murrill



Illustration: Eric Murrill

From *The Black Legion* — Eric Murrill

Roy Thomas's pre-professional parody of William Blake's famous poem, "The Tyger," posed questions that have long been hotly debated amongst Marvel assembled.

How was Spider-Man think up, anyhow? When he first appeared on the newsstands, in *Amazing Fantasy* 15, of August, 1962, he immediately caught the imagination of comic fans everywhere; part of his appeal was that he seemed so different, so removed from Marvel's earlier, innovative sensation, *The Fantastic Four*. Where the FF emphasized group action, team work, and fighting fantastic villains on behalf of all mankind, Spider-Man, a loner, fought cheap hoods when he was not out trying to earn a buck. Where the FF basked in public acclaim, Spider-Man started out with no recognition at all, then quickly managed to achieve notoriety. Where readers admired the Fantastic Four and wished to be like them, they sympathized with Spider-Man, and felt that they were like him. "There, but for the grace of a radioactive-spider-bite, go I," a reader might sympathize upon learning of Spider-Man's latest crisis.

The art was a critical factor in Spider-Man's success. Where the FF were powerful, glamorous, Jack Kirby creations, inhabiting a Kirbyesque world of action, glamour, and movement, Spider-Man was thin—almost sickly by super-hero standards, crouching in dark alleys, prowling rotting wharfs, and returning home to don glasses and accept some cookies and milk from Aunt May.

Fans were convinced that only the Ditko-Lee team could have created Spider-Man: Kirby seemed uncomfortable with the character, inevitably goofing up the face mask, or leaving out the Spider emblem. It was only some years after Ditko had left the strip that Kirby and Lee, in separate forums, claimed that Kirby had actually initiated the character. Kirby had earlier thought up a character called Spider-Man for another company, and had gone as far as a cover mock-up. The company folded, and the character seemingly died before he was ever born. However, Kirby later recalled the name, suggested it to Marvel, and designed a costume for Spider-Man. A closer look at the cover of *Amazing Fantasy*, reproduced here, reveals that it was pencilled by Kirby, and inked by Ditko.

Spider-Man's career has swung through quite a few phases, but throughout his career, a number of factors have remained constant. Spider-Man's alter ego, Peter Parker, is constantly plagued by problems, most notably, the venomous attacks of newspaper publisher J. Jonah Jameson, and the ill-health of Peter's loving Aunt May. The comic has always featured an abundance of action, punctuated by irrelevant quips from its wall-crawling protagonist.

When the reader first meets Peter Parker, he is a thin, bespectacled high school student who is a science whiz. (The proof

Fran art — James Starvo



37's Footnote! — Ken Meyer

of Peter's expertise was his amazing ability to design a super glue that forms his Spider-web, and a device that will fire it in the form of line, net, shield, etc., in the space of two short panels.) Unfortunately, Peter has his flaws, such as greed. His refusal to halt a fleeing criminal because no prospect of immediate gain presents itself, results in the death of Peter's kindly Uncle Ben, and his subsequent decision to fight criminals.

Pete has other flaws: he's a schnook. The kind of kid who always gets chosen last when the gym classes break up into teams.

Worse still, Peter and girls—well, they just don't mix very well. Flash Thompson, school bully, and (ironically) ardent Spider-Man fan, continually humiliates the shy scholar in the presence of the girl Peter dreams of, Liz Allen. However, by issue eight, it looks like Ditko and Lee must search for new teen-age tribulations; Peter throws away his glasses, punches Flash Thompson, and manages to acquire a new girlfriend in Betty Brant, secretary for J. Jonah Jameson.

To Jameson must go much of the credit for Spider-Man's early appeal. Ditko was always careful to draw him with a hideous, toothy smile at the most incongruous moments, a smile that brought mail and comment from the readers. By having Parker seek employ as a freelance photographer for his arch enemy, Ditko and Lee laid the groundwork for a number of unusual confrontations, which were often quite humorous. Spider-Man, for example, coating Jonah's chair with web-fluid, so that when the unsuspecting Jameson sat down, he soon was faced with the choice of dragging a chair behind him or walking around the office in his shorts. While Jameson wrote scathing editorials denouncing the web-slinger as a masked vigilante, Parker cheerfully supplied candid photos of his arachnid alter-ego in action.

In issue 14, Ditko and Lee introduced The Green Goblin, a mysterious menace with a supernatural slant. Skyrocketing through the night on a flying broomstick (which later became, at the insistence of the comics code, a bat-winged glider), the green-scaled ghoul would swoop down upon Spider-Man, using any means possible to destroy his arch foe. Many of Spider-Man's finest tales were to feature the Goblin, including issue 26 and 27's classic tales, "The Man in the Crime-Master's Mask!" and "Bring Back My Goblin To Me!" crime-suspense thrillers of the kind at which Ditko excelled.

Part of the Goblin's appeal was his tantalizing anonymity; all the readers ever saw of him was a shadowed figure, holding aloft a Green Goblin face mask. Rumors spread through fandom that Lee and Ditko themselves hadn't decided, that Lee wanted the Goblin to be an Egyptian mummy some-

4. From the top: "The Book" — David V. Bagdasarian

5. "The Book" — David V. Bagdasarian



how sprung to life, while Ditko favored Ned Leeds, rival for the affections of Peter's girlfriend, Betty Brant. Not until after Ditko left the strip was the Goblin revealed, in issues 39-40, as Norman Osborn, a mentally ill industrialist, and the father of one of Peter's college classmates.

College classmates? Yes, Peter graduated from high school in *Spider-Man* 28, and enrolled at Empire State University in *Spider-Man* 31. The move proved another bone of contention between the Lee-Ditko team. Ditko felt that part of *Spider-Man's* appeal was his adolescent image, his moodiness, his occasional mistakes and immature responses. Now that he was in college, Ditko felt readers would no longer tolerate this sort of behavior from an older, more mature Spider-Man. Lee, however, felt that *Spider-Man* should grow, mature, break out of the old concepts and change in new ways. Somehow along the way, he had acquired a more manly build—maybe it was a high protein diet or the influence of Kirby's gargantuan figures.

Bowing to Stan's editorial judgment, Ditko even went so far as to draw out a whole college campus, so he'd know exactly how fast Parker could get from place to place and where he could best change to Spiderman.

In *Spider-Man* 38, Marvel fans everywhere were stunned to read that Steve Ditko was leaving *Spider-Man* and Marvel. Only the departure of Kirby, years later, caused comparable consternation, for Steve seemed irreplaceable. His unique style had seemed somehow perfect for *Spider-Man's* personality, but there was more to the Ditko mystique than that. Ditko was a masterful storyteller with a sure sense of just which composition was right. A hard-working perfectionist who took pride in his work, Ditko did almost everything well.

And the fans wondered—who could replace Steve Ditko?

The years that followed proved that Stan Lee had little reason for insincerity to exclaim "since someone else has to draw Spidey, thank Asgard that jazzy Johnny Romita has returned to the fold!" Romita had been working for a short time on Daredevil, and now moved over to illustrate the adventures of Marvel's greatest superstar. In a few short years, *Spider-Man* had put the demonic competition's red-and-blue garbed superstar up against the wall. Could Romita continue the record? He did.

It wasn't Ditko. *Spider-Man's* thick-thin eyepiece's evned out. From the side, Spidey's face took on a more conventional look. The atmosphere was somehow different. Aunt May looked like she was hitting a bottle of rejuvenation juice. But on the whole, fans were surprised to learn that they liked this new *Spider-Man*, liked it because Ditko and Romita shared one important artistic quality: they were both excellent story-tellers.



When the world turns, to Stan Lee — John Brunner

Besides, Romita even had certain advantages; a former romance comic book artist, he was skilled at portraying the female face and form. The change immediately became apparent in Peter's new love interest, classmate Gwen Stacy, who had previously been known to appear in *bobby-sox*. (Issue 34) Prior to Ditko's departure, he and Lee had been playing a running gag on the readers. Mrs. Parker's next door neighbor, Mrs. Watson, had for months been trying to introduce Peter to her niece, Mary Jane. Understandably fearing the worst, Peter kept his distance. Once, Mary Jane even paid a call on his house, only to find that Parker was not at home, and leaving the reader with merely a glance at some very sexy legs. What did the mysterious Mary Jane look like? In issue 42, Peter, and the reader, found out. Peter is sitting in Mrs. Watson's living room chair, thinking of Gwen, hoping to get "this Mary Jane ordeal over with..." Suddenly, the doorbell chimes. Standing on the threshold is a luscious red-head, who with deplorable lack of modesty but with deadly accuracy informs Pete, "Face it tiger—you just hit the jackpot!"

The wild and effervescent Mary Jane presented a great foil for both Peter and Gwen. However, the bullpen had a problem. They wanted Gwen to serve as Peter's romantic interest, but Mary Jane kept drawing all the mail. College students loved her—Viet Nam Servicemen wrote in requesting uninhibited Mary Jane posters. The bullpen plotted to "get Mary Jane." First, they fanned her with her personality, trying to cast her as a conniving, irresponsible pleasure-seeker. When that failed, they desperately gave her a new, deliberately unattractive hair style. This too, proved futile, and eventually, a beaten bullpen threw in the towel, returning MJ to her former striking appearance, and giving her a more sympathetic personality.

Another major addition to the post-Ditko cast was Gwen's father, retired police captain, George Stacy. Stacy was based on a real-life model, the late, great Bill Everett, creator of the *Sub-Mariner* and a host of other unique characters. Romita had long been a fan of Everett's, and when he met the talented New Englander, was delighted to learn that Everett admired Romita's solid story-telling style. Together, the two formed a mutual admiration society that provided the impetus for Capt. Stacy, even looked remarkably like Bill himself, even down to the cane which Bill was using at the time of Stacy's introduction to the strip.

As a "voice of reason," Stacy proved a foil to the hysterical J. Jonah Jameson and served as a source of guidance for Peter, as well as someone for *Spider-Man* to rescue occasionally. The policeman's hobby, studying *Spider-Man*, did cause Peter some discomfort at times. In issue 90, however, Stacy made his final appearance. While

trying to defeat Spider-Man, the villainous Dr. Octopus toppled a chimney over a rooftop, directly over a young boy. Captain Stacy, observing the fight from the street, successfully managed to push the boy to safety, only to be struck himself by the stone rubble.

Swinging streetward, Spider-Man frantically tore the stones from Capt. Stacy's still form, in time to hear his final words. ". . . It . . . it's GWEN! After I'm gone—there'll be no one to look after her—no one, Peter—except you! Be good to her—son! Be good—to her—She loves you—so very—much—" Stacy had known all along whose face hid beneath the webbed, crimson mask.

And, as Marvelites know, Spider-Man did his best to fulfill his promise to Captain Stacy. However, his best was not good enough, for in issue 121, the Green Goblin killed Gwen, only to meet death himself in the following issue. Note the cover reproduction of **Spider-Man 87** for a Romita portrayal of Mary Jane, Harry Osborn, Peter, Capt. Stacy, and Gwen. (Incidentally, if you're curious as to the resolution of the cover scene, the four on-lookers attributed Peter's startling confession to an illness he was suffering.)

Through all these personal problems, Spider-Man battled his way through an army of strange villains: the flying Vulture; the Sandman, who had the uncanny ability to transform himself into—well, sand; Kraven the Hunter, a strong-man/animal trainer who hunts the most dangerous game of all: Spider-Man; the Kingpin, overlord of the underworld; and the Lizard, in reality a research scientist afflicted with the unfortunate results of one of his own experiments.

Sometimes Spider-Man would battle other Marvel stars: the Hulk, or Dr. Doom. Occasionally he would overcome his lone-wolf instincts to team up with Daredevil, Dr. Strange, or the Fantastic Four. However, one member of the FF, the teenage Human Torch, represented a rival to Spider-Man. One issue, they might both be chasing the Beetle. Next go-round, they'd be battling each other amidst a hail of webs, fireballs, and wise-cracks. Not since the feud between the Sub-Mariner and the original Human Torch had comic fans witnessed such an extended series of grudge-battles.

Under Romita's stewardship, sales on Spider-Man actually increased. However, as Marvel grew bigger and even more popular, Romita, especially after Jack Kirby's departure, was pressed into a myriad of other tasks, competing for his time. Finally, he was forced to surrender Spider-Man to other pencillers, while retaining control of the layouts and doing some inking as well. John Buscema, Jim Mooney, Ross Andru and others all filled in.

One of the most important new artists was an old pro, Gil Kane. Kane, who long admired the Spider-Man character, plunged



into the assignment with enthusiasm. To a certain extent, he returned Spider-Man to a more Ditkoish appearance, even borrowing certain Ditko poses and re-emphasizing the thick-and-thin eyepieces on Spider-Man's mask. Kane was especially fond of angle shots of Spider-Man looking down on a sleeping city. The full-page action scene from **Spider-Man 89** demonstrates Kane's dynamic portrayal.

Kane was important because of the many significant issues of Spider-Man which he drew, including the issues that saw the deaths of both Capt. and Gwen Stacy. Kane was the artist on issues 96-98, the issues published *without* the Comics Code seal of approval. For some time, editor Lee had wanted to do a comic on the problem of drug addiction, and finally settled on Spider-Man as his vehicle. However, when the code declined to approve the story, an angry Lee told them that he was publishing it with or without their approval—then proceeded to do so.

The long-awaited hundredth issue of Spider-Man rolled around, and Kane was the artist. In it, Spider-Man received two extra pairs of arms, making him even more like his eight-limbed namesake. In the following issue, another striking event took place, as Spider-Man met "A Monster Called . . . Marbius!" What made Marbius so unusual? Marbius was a vampire, the first to appear in code-approved comics in many years. Earlier, when Marvel had published a black-and-white Spiderman book, they had planned to introduce a vampire character as a means of attracting an older audience. However, with a recent liberalization of the code, Marvel could now accomplish this in the four-color format.

Recently, an exciting new development has caught the attention of Spider-Man's fans. While the web-slinger seeks to build a new life for himself following Gwen's death, he appears each month with another Marvel star in **Marvel Team-Up**, while continuing to captivate readers in the pages of his own magazine.

The charisma of the character of Spider-Man has extended itself into other media and brought more than a little publicity to Marvel. With two records, a TV show, posters, t-shirts, bubble gum, toys and a host of other products to back him up, the merchandising potential of the 20th century folk hero phenomena is being steadily realized.

Articles in such magazines as *Creem*, *Rolling Stone* and *Eye* have brought the masked web-slinger to the public's attention, while Stan tells Spidey slogans and his own homespun homilies to TV talk shows and lecture tours across the country. As the **NUMBER ONE** book in the Marvel line-up, Spider-Man is firmly established as a legend in his own time and appears to be healthy enough to continue being the comics' leading success story for a long time to come.

Bob Cosgrove/Martin L. Greim

Roy Thomas, Len Brown, Gil Kane and Wally Wood strike again! This time they spoof Spider-Man in their continuing misadventures of madcap Marvel's finest, this one titled . . .

# the AMUSING SPIDER-GUY!



YIPES! IT'S MY ARCH ENEMY CHOKE!...THE EXTERMINATOR!

If you Don't Like It, Fawn It! — Ken Meyer



A TYPICAL EVERYDAY ROBBERY BY A SUPER VILLAIN IS TAKING PLACE IN NEW YORK WHEN SUDDENLY...

FAITH AN' BEGGORA! IT'S **RAVIN'** THE HUNTER!

HAH! NOTHING YOU CAN DO WILL STOP ME **COPPER!**

WAIT! THAT LIGHT! IT'S THE SIGN OF THE **AMUSING SPIDER-GUY!**

FAITH TIG!



YOU **KNOW** IT, **RAVIN'**? I WANT IT CLUTE THE WAY I KNOW ALL THE **"IN"** EXPRESSIONS?)

I THINK I'LL WRAP THIS CASE UP FAST SO I CAN GET BACK TO MY UGLY OLD BAT OF AN **AUNT!**

CURSES! FOLLED ETC...!



THEY SAY SPIDER-GUY IS A TYPICAL TEEN-AGER WHO WAS BITTEN BY A **RADIO-ACTIVE SPIDER**, THIS BE- COMING A **SUPER HERO!** (WHAT ELSE?)

YOU JUST GONNA **STAND** THERE, OR YOU GONNA PUT THIS FINK ON ICE? I WANT I HIP, FOLKS F.)

LOOK HOW HE HAS THE PROPORTIONATE STRENGTH OF A **SPIDER!**



...HE EVEN CRAWL ON **WALLETS** LIKE A SPIDER!

AIN'T HE AMAZING?

AW, SHUT UP!

HE SURE IS!

HO HUM! SOME OF US GOT IT AND SOME OF US DON'T!

WHICH DIRT'S JONES HERE

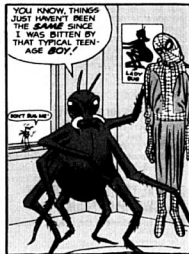


AFTER ALL, THERE'S REALLY NOTHING VERY **UNUSUAL** ABOUT ME, EXCEPT FOR THIS NUTTY SKINTIGHT UN-COMFORTABLE COSTUME!

OH, WELL, IT SURE FEELS GREAT TO BE BACK IN MY TYPICAL TEENAGE ROOM, SO I CAN GET **OUT** OF THIS RIG!

TYPICAL TEENAGE LAMP SLEEN STOLEN FROM ROBBIN THE BOY BLUNDER!

TYPICAL TEENAGE LAMP SECRET CLOSET FOR HANGING COSTUMES FROM FRESH PLANTS



YOU KNOW, THINGS JUST HAVEN'T BEEN THE **SAME** SINCE I WAS BITTEN BY THAT TYPICAL TEEN-AGE **BOY!**

DON'T BUG ME!

LADY BUG

ILLUSTRATION BY WALLY WOOD

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