

MARVEL
WORLD

\$2



IRON MAN -
TOM PALMER

Reader: PREPARE YOURSELF'

You are about to venture into the misshapen imaginations of a group of creators who have not only long-since gone over the edge, but have accumulated through the long days and even longer nights an insurmountable gall and arrogance which has manifested itself in the form of stories and concepts that rival those of the PROFESSIONALS themselves'!! In support of this most modest and humble claim, MARVEL WORLD #2 presents not only a vast array of illustrations that boggle and joggle the mind, but also a series of panelled tales dealing with a guy who destroys his universe with a push of a button, an unusual meeting of a neanderthal and a star-traveler mentality, a combination western, science-fiction, and superhero story rolled into ten pages, and, last and not least, a more down-to-Earth story of a wartime madman who laughs at death! And, if that isn't enough, we are also offering part II of the Doctor Strange Saga that was first implemented in our premiere ish by Dean Mullaney... featuring our (hopefully) traditional celebrity artist illustration done this time around by Gene Colan and Tom Palmer (what better team could one ask for to portray our favorite supreme sorcerer?)!! A very special thanks to Gene and Tom.

As for who exactly is bestowing the remainder of this mag's wonderments upon you, here is this issue's semi-immortal gathering of writers, artists, letterers and miscellaneous:

John Ashter
Pat Boyette
Rick Burchett
Steve Clement

Ric Cruz
Sam DeLaRosa
E. Elnats
Dennis Fujitake
Doug Hazlewood
Desmond Jones
Russ Martin
Dean Mullaney
Bill Neville
Robb Phipps
Neil Riehle
Stan Sakai
Dave Simons
Wodahs Srebregevets

AND...

Andy Herman
Executive Editor

Michael J Brocha
Publisher

Emulator of Odin
Engraver of Infinity
and high school graduate

Very great thanks should also be allocated to Sam DeLaRosa, who took part, one way or another, in 18 pages worth of this edition's material, and Robb Phipps, who handled several last-second projects that enabled us to get this issue out before the turn of the century. They both proved to be an editor's dream with their much needed contributions and day-before-deadline labors. (Sheesh... this is gettin' ridiculous!)

Before this editorial breaks down completely, a final note of appreciation to Michael Brocha who made all of this possible with his ever-present wisdom, his dignity, and his magic printing press.

Onward... as it were.

MARVEL WORLD Vol. 1 No. 2 January 1977. Published semi-annually by Marvel World, 1116 S. Jefferson, Olympia, Wa. 98501. Mailing address P.O. Box 2001, Olympia, Wa. 98507. Michael J Brocha and Andy Herman publisher and editor. Artwork for GET OFF YOUR ASS ABSALOM... second version is copyright 1977 by Inter-Fan Productions. MADMAN copyright 1977 by Russ Martin. All other material copyright 1977 by Marvel World. Some characters are copyright by and used courtesy of Marvel Comics Group. Any similarity between any names, characters, institutions, or persons living or dead, is coincidental.

Contributing information is on page 47.

THE
NOT
TOO...

Fantastic FOUR

0
OCT

10¢

JOHNNY!
HOW CAN WE
STOP THE GIANT,
RAMPAGING COOKIE
MONSTER THAT
THINKS WE'RE A
BUNCH OF
OREOS?!

DON'T
ASK ME SIS,
I'VE GOT
PROBLEMS
OF MY
OWN!

FEATURING
BUM GRUMM
WEED RIKARDS
JOHNNY STRING
SHU STRING

TOGETHER
FOR THE FIRST TIME
IN ONE CRUMMY
MAGAZINE!!

OH NO!
I'M CHANGING...
TURNING INTO...
A MUPPET?!

NO STRAND
OF >UGH< WET
SPAGHETTI >GRUNT<
CAN KEEP >OOF< ME
OUT OF >UGH OH<
ACTION!!

HELP!

HEY THERE
OL' BUDDY
BEN!

KIBRY



... AND AUTHORITIES CLAIM THAT A MYSTERIOUS CRAFT, APPARENTLY FROM OUTER SPACE, HAS JUST CRASHED ON LOCATION IN A WESTERN TOWN SET IN THE HEART OF HOLLYWOOD! SCIENTISTS SURMISE THAT... HUH? THE STRIP IS OVER? OKAY.



ANYWAY.. I GOT ANOTHER STORY IDEA WHICH I KNOW YOU'LL LIKE 'CAUSE IT'S A REAL CHALLENGE!

I CAN HARDLY WAIT!



IT'S FINE WITH ME, WALLY, EVEN THOUGH THINGS HAVE PROVEN TO BE MORE PAINFUL THAN USUAL!

DON'T SWEAT IT!


IF THINGS GET TOO ROUGH WE CAN ALWAYS SEND IN ONE OF OUR HACK WRITERS TO BAIL YOU OUT!



SO, CHAOS, WHAT'CHA THINK ABOUT THIS STORY?

EDITOR





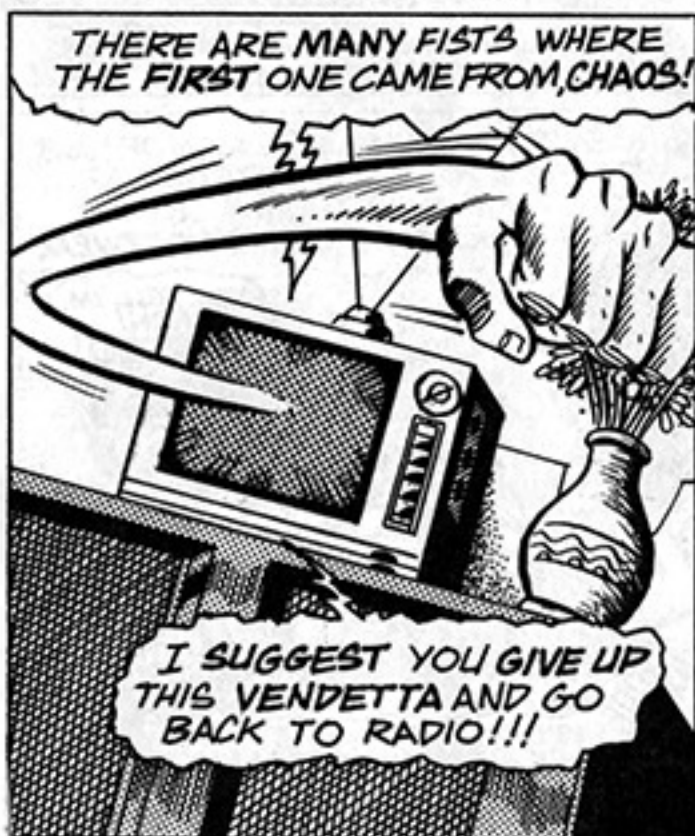
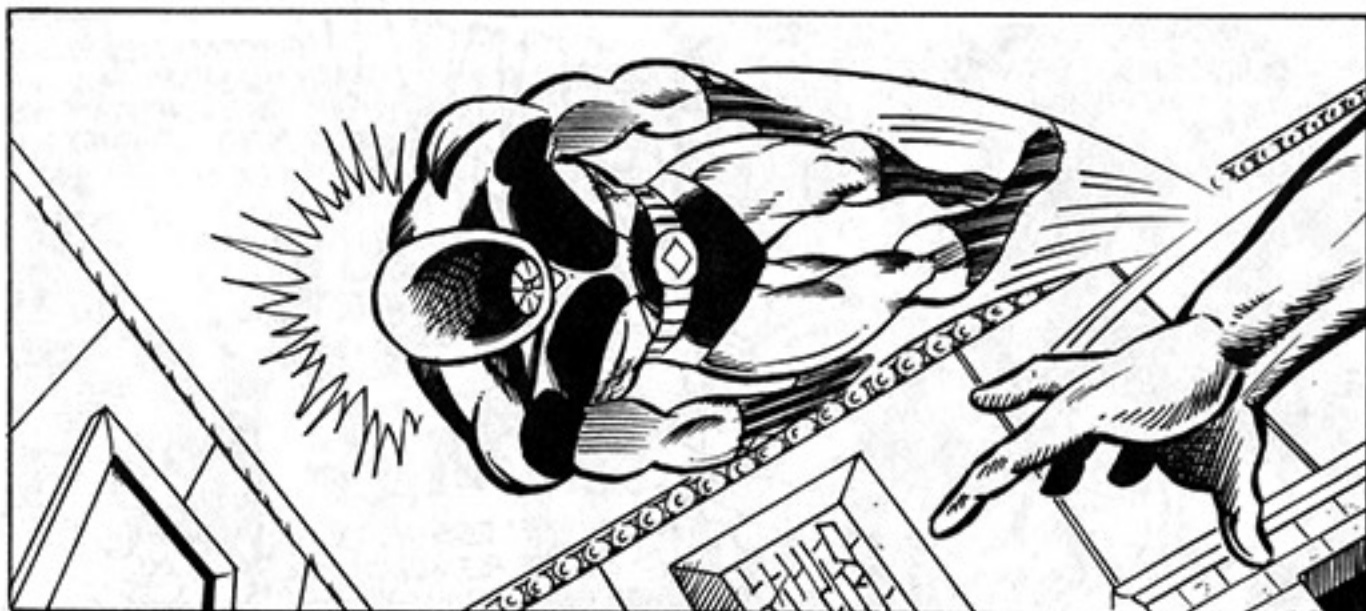
"DO NOT SUBSCRIBE TO WHAT SUCH SOURCES TELL YOU, CREWMAN!"

"AFTER ALL, IT IS UNDOUBTEDLY MORE OF THAT TCILIAN PROPAGANDA..."

"WHAT ARE WE FIGHTING FOR? YOU SEE, I STUDIED SOME TAPES DURING MY LAST INTERVAL WHICH STATED THAT WARFARE WAS A WASTE"

"NOW THAT THE CAMPAIGN IS OVER SIR, MAY I ASK A QUESTION?"

"CERTAINLY..."





FIRST MY TELEPHONE
MELTS AND NOW MY
T.V. IS HITTING SOME
BODY! I MUST BE
SEEIN' THINGS!

...AND HOPELESS FUTILE-
TY IS BEST REMEDIED BY
A SWIFT AND EFFICIENT
DEATH!



THE ONLY REAL THREAT
HERE IS THE ONE THAT...

...YOU HAVE BEEN
STARING AT FOR YEARS
AND I HAVE COME TO
DISASSEMBLE IT!

CONGRATULATIONS FOR
DISCOVERING ME CHAOS,
BUT I ASSURE YOU THAT
YOUR MISSION IS FAR TOO FUTILE



I APPRECIATE YOUR CONCERN, BUT I
CANNOT ALLOW ANY POTENTIAL INTER-
FERENCE WITH WHAT I AM ABOUT TO DO..!



YEAH... SURE! LAST TIME A COSTUMED
STRANGER CAME TO
OUR DOOR THREE
BUCKS WAS STOLEN
OUTTA MY COAT POCKET!

HONEY... CALL HARRY
NEXT DOOR ON THE
PHONE THERE SO HE
CAN HELP ME GET
RIDDA THIS GUY...



LISTEN BUDDY I'M A VETERAN OF YOUR
DEPRESSION AND YOUR REAL WAR...
AN' I AINT GONNA LET NO
JOCKO IN BRIGHT UNDERWEAR

YOU TELL 'IM,
ARN!

I ASSURE YOU, I AM HERE
ONLY TO ASSIST YOU PEOPLE...!

"CONTIGUITY ESTABLISHED.."



"CORRECT... PREPARE CHARGES
IN PRIMARY CYLINDERS!"

FIRE!



RELEASE!



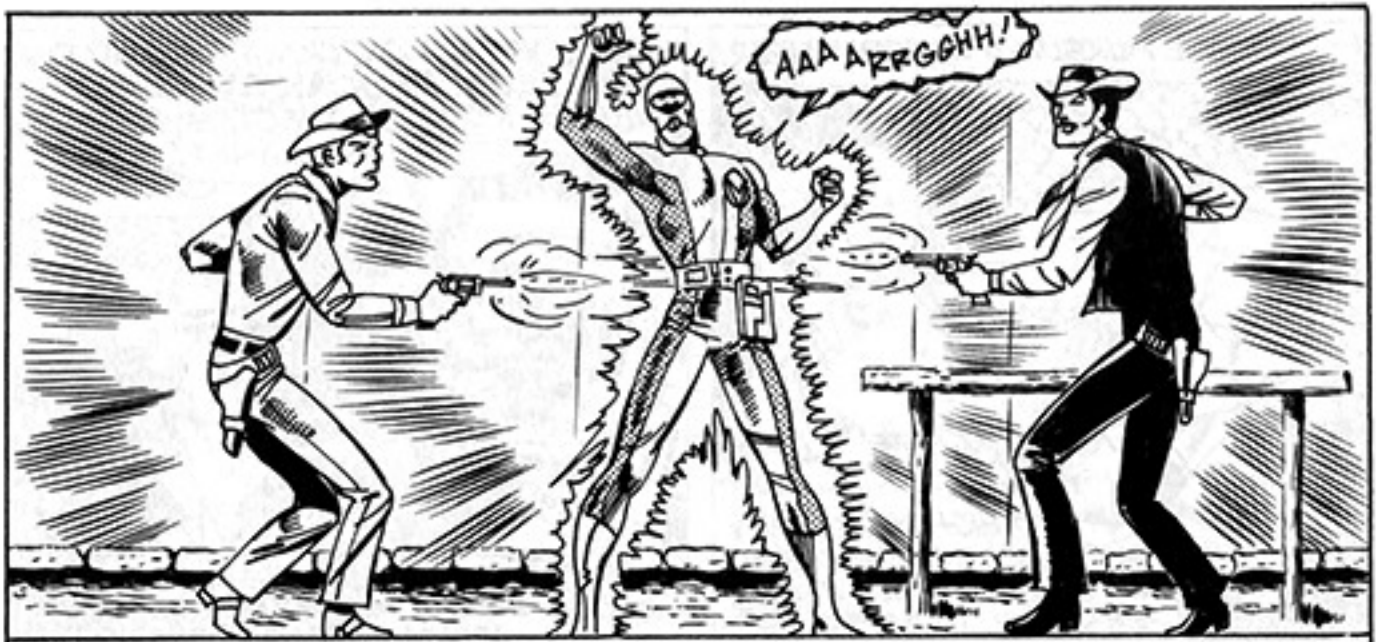
"THERE ARE THE
PIGS NOW, SIR..."



"OKAY... LINEUP AND FIRE ON MY SIGNAL...!"







...AND, VERY UNMAGICALLY, COLLAPSES UNDER THE LEADED SPINDRIFT OF DEATH!



AND INDEED SO INVOLVED ARE THEY WITH THEIR SIX-BARRELED STRUGGLE THAT THEY CANNOT SENSE THE IMPENDING PRESENCE AS IT MAGICALLY APPROACHES...



YET, NEITHER GLADIATOR OF FOOLHARDINESS CAN EVEN BEGIN TO SENSE THAT THIS CONFLICT OF THEIRS HAS MUCH MORE AT STAKE THAN THE MERE GOVERNING OF A HANDFUL OF OPERATIVE SLABS OF MEAT...

**GEE, MISSUS, THISSIS JUST
COMMUNIST PROPAGANDA!**



SCRIPT:
WODAHS
SREBREGEVETS
PENCILS:

ROBB PHIPPS '76

INKS: SAM DE LA
ROSA / RIC CRUZ

LETTERING:
R.PHIPPS/S.DELAROSA

EDITED BY:
ANDY HERMAN

A DUEL...

A DUEL TO THE DEATH.

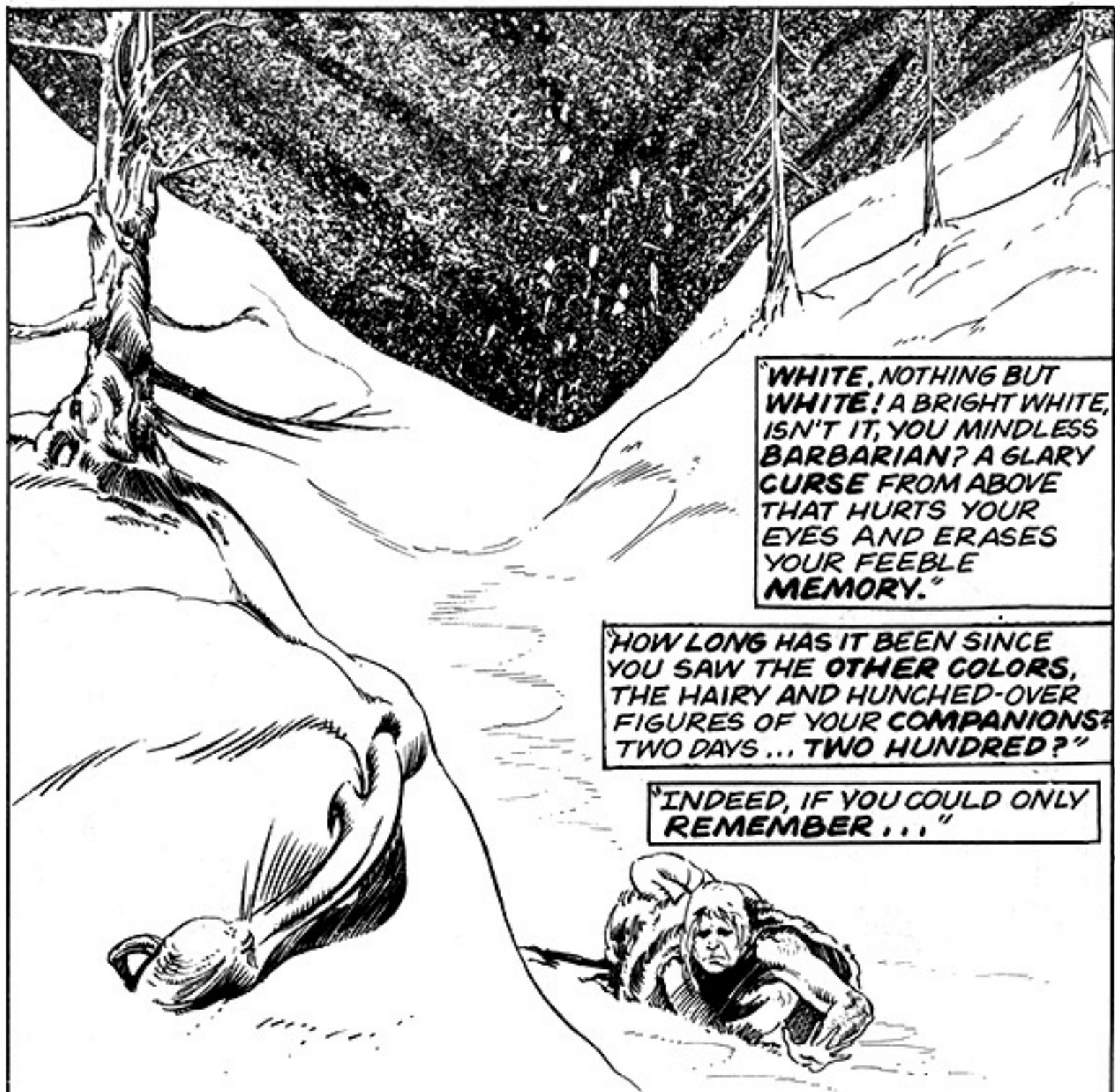
WHICHEVER COMBATANT WINS THIS CONTEST OF
DEMISE WILL BECOME THE NEW SHERIFF OF
THIS TOWN...! AND FOR THIS THEY WOULD ELI-
MINATE LIFE? "YES" SAYS THE IGNORANT MAN!

SPIDER-MAN



FUJITAKE '76





"WHITE, NOTHING BUT
WHITE! A BRIGHT WHITE,
ISN'T IT, YOU MINDLESS
BARBARIAN? A GLARY
CURSE FROM ABOVE
THAT HURTS YOUR
EYES AND ERASES
YOUR FEEBLE
MEMORY."

"HOW LONG HAS IT BEEN SINCE
YOU SAW THE OTHER COLORS,
THE HAIRY AND HUNCHED-OVER
FIGURES OF YOUR COMPANIONS?
TWO DAYS ... TWO HUNDRED?"

"INDEED, IF YOU COULD ONLY
REMEMBER ..."

ENCOUNTER

E. ELNATS AUTHOR / RIC CRUZ PENCILS / SAM DE LA ROSA INKS
DESMOND C. JONES LETTERS / ANDY HERMAN EDITOR
PENCIL ASSIST - BILL NEVILLE



HOW CRUEL THE FATES ARE TODAY, FURRY ONE, AS THEY TAKE AWAY YOUR BALANCE AS EASILY AS THEY LIBERATE YOUR VERY THOUGHTS."

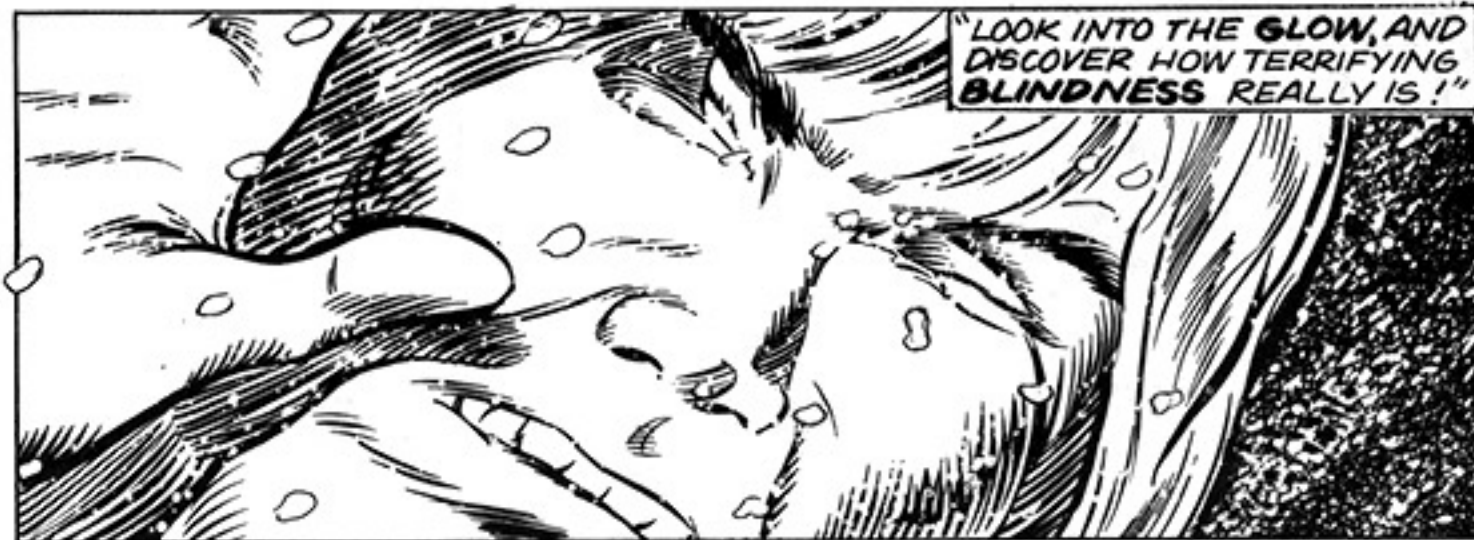
"WHAT A HORRIBLE WAY TO DIE, YOU TRY TO THINK TO YOURSELF, WITH YOUR DISFIGURED AND PROMINENT BROW BURIED IN SNOW NOT EVEN TAINTED WITH THE GLORIOUS BLOOD OF BATTLE!"



"WHAT IS HAPPENING NOW, SIMIAN? IS THIS SUDDEN GLOW OF HEAT AND LIGHT FROM THE TORCH OF A FELLOW SAVIOR, OR IS THIS THE INITIAL SENSATION OF DEATH?"



"AHHH! EVEN A PITIFUL BEING SUCH AS YOURSELF MUST POSSESS A CURIOSITY LOOK THEN..."



"LOOK INTO THE GLOW, AND DISCOVER HOW TERRIFYING BLINDNESS REALLY IS!"



"WHAT IS IT? ANOTHER MAN...
SUCH AS YOURSELF? PERHAPS
...EXCEPT FOR THE SHAPE OF
HIS HEAD AND THE INTELLIGENCE
IN HIS EYES."

"WHAT IS HE DOING HERE? WHERE DOES
HE COME FROM? WHY DO YOU FEEL
GRATITUDE FOR THE WARM AURA OF
THIS BEING WHO HAS NEVER ACCOMPANIED
YOU ON A HUNT OR GRUNTED TALES OF
COURAGE OVER AN OPEN FIRE?"



"YES, HE IS ALIEN! HE IS NOT ONE OF YOUR TRIBE. HE SHOWS NO RESPECT, AND FOR THIS HE MUST PAY THE PRICE."

"...DESCRIBED TO YOU SINCE CHILDHOOD!"



"FEAR AND HATE OVERCOME YOUR ABSENT SANITIES, AND YOU STRIKE OUT WITH ALL THE MIGHT YOUR HALF-FROZEN LIMBS CAN AFFORD YOU!"



"YOUR CLUB HAS SHATTERED AGAINST THE UNINVITED WARMTH, AND SO YOU USE YOUR UNYIELDING FISTS!"



"BUT, THE BARRIER IS AS EQUALLY UNYIELDING TO YOUR FUTILE ONSLAUGHT, AND YOUR ONLY SUCCESS IS IN ATTAINING THE BEING'S ATTENTION!"



YOUR GRUNT OF DIS-SATISFACTION IS REPLACED BY ONE OF PAIN AS A SIMPLE BURST OF LIGHT DRIVES YOU EVER BACKWARDS...



AND...



RELENTLESSLY..



DOWNWARD



"YOU MERELY CAME TO HUNT, TO LIVE, TO GATHER FOOD SO THAT YOUR FELLOWS WOULDN'T GO HUNGRY IN THE COLD."

"WHY HAS LIFE BEEN SO UNFAIR AS TO SET YOU AGAINST AN ANTAGONIST FROM A LAND FAR BEYOND THE DISTANT LANTERNS THAT WATCH DOWN UPON YOU AT NIGHT?"



"THE BLANKET OF WHITE BEGINS TO BURY YOUR NEAR-DEAD FORM, YET YOUR EARS CAN STILL HEAR THE FOOT FALLS AND THE IRONIC WORDS COMING FROM THE ALIEN TONGUE."

MURDEROUS SAVAGE....

"THE SAME WORDS WHICH YOU WOULD USE TO DESCRIBE HIM..."

"IF YOU COULD BUT ONLY SAY THEM!"

END



ROBB PHIPPS
S. DE LA ROSA / 75



ON MAY OF 1942, A SMALL BALLOON FLOATED BETWEEN THE GERMAN MOUNTAINS. ITS BALLAST WAS SMALL... PARTICULARLY IN CONTRAST TO NATURE'S TOWERING BACKDROP. IT WAS TWO HUMAN BEINGS.

CONSIDERING THE NATURE OF WHAT FOLLOWED, THEY WOULD HAVE DONE BETTER TO STAY ALOFT



ANOTHER EPISODE IN THE LIFE OF ONE OF WORLD WAR TWO'S MORE CURIOUS ADVENTURERS





OH GOD-
WHAT IS
HE DOING?

CALM DOWN,
FREDA-AND
COVER YOUR MOUTH
AND HOLD YOUR
BREATH WHEN I
GIVE THE WORD!

ARRRRR



NOW!

THIS SHOULD PUT
THEM OUT UNTIL
WE'RE READY TO LEAVE.



ONE WEEK EARLIER IN A TOWNHOUSE IN
MIDDLE GERMANY...

AN ATOMIC BOMB?
BUT HOW WOULD IT WORK?

WELL, CARL, IT'S JUST
THEORY, BUT WE KNOW THE
FORCES HOLDING ATOMS
TOGETHER ARE VERY STRONG
...BUT THERE ARE MORE
UNSTABLE ATOMS... IN
ELEMENTS CALLED ISOTOPES-

I KNOW WHAT ISOTOPES
ARE, PROFESSOR-GIVE
ME A LITTLE CREDIT-
HEY!













ALMOST HAVE IT... UHH, THERE ... IT'S -



N-NO?!



FREDA!

GOOD GOD!

I DON'T UNDERSTAND!



DR. WILHELM... KURT... W-WHAT HAPPENED?

THE HARNESS... I WARNED HIM TO LEAVE IT OFF OCCASIONALLY... BUT HE WANTED TO BE POWERFUL... ALL THE TIME.



AS THE POWER BUILT UP... IT BECAME MORE UNSTABLE... THE ISOTOPES... THERE WAS A CHAIN REACTION...

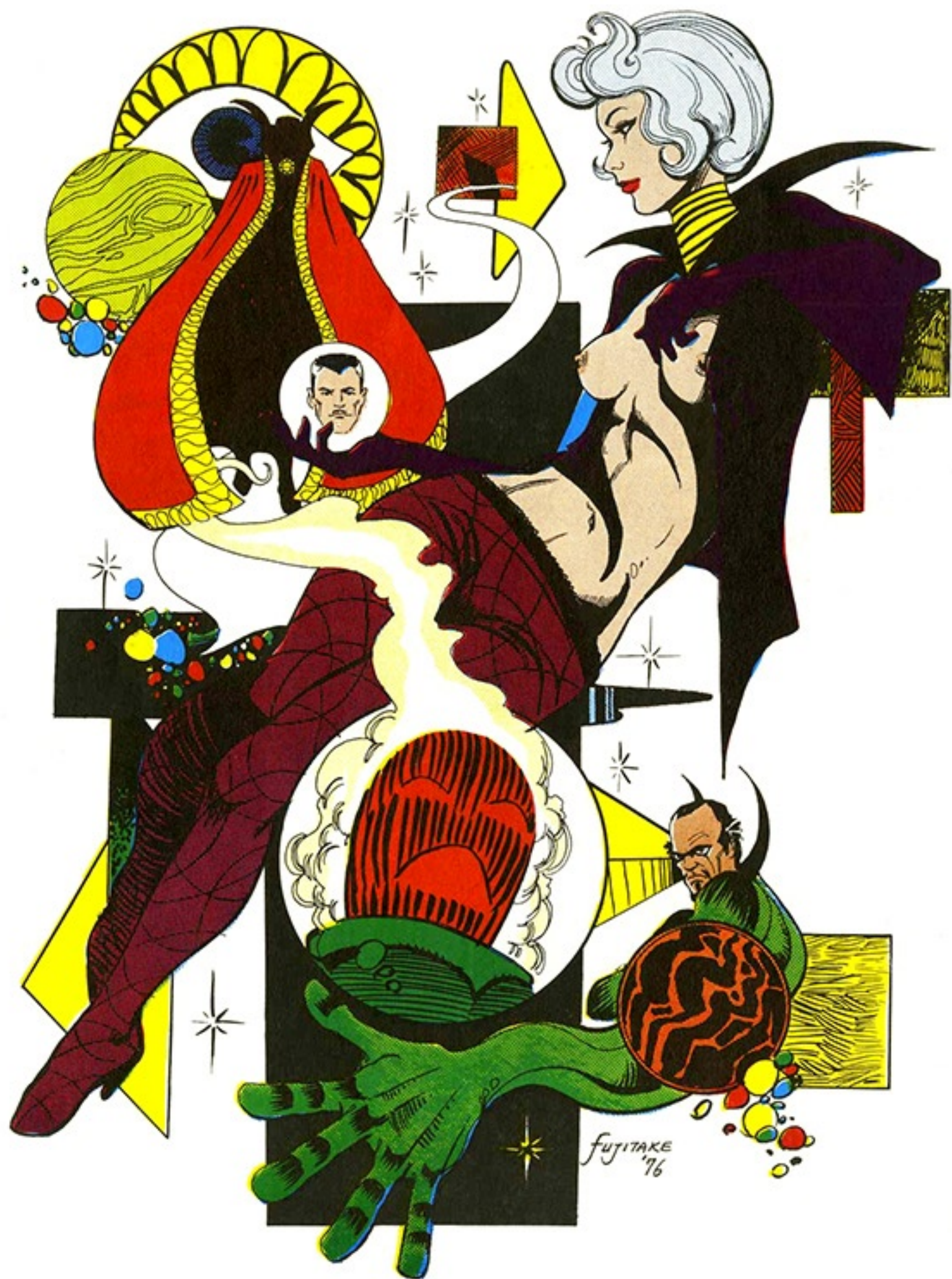
ISOTOPES?



AN ATOMIC BOMB!

AH HA HA HA HA





THE DR. STRANGE SAGA

Part II

by Dean Mullaney

After a one-issue confrontation with Tiboro in ST #129, Stan and Steve began the longest series in the totality of the Dr. Strange saga, running from #130 continuing on until the conclusion in #141. Mordo, the constant nemesis, though never quite match enough for Dr. Strange, has continually allied himself with others. This first of his liasons, with Dormammu, is possibly his greatest. With he and Dormammu as the constant backdrop, innumerable plotlines and characters comprised the entirety. Each of these twelve issues was independently interesting; yet, taken as a whole, the series was nothing short of a masterpiece of sorcerous adventure.

The alliance came about because of Dormammu's vow, in deference to Dr. Strange, to never personally attack our dimension, therefore he and Mordo served each other's goals perfectly. Aside from these two best foes, many other happenings were woven throughout -- Clea returned, only to be banished once more by Dormammu, the Ancient One. He took a more involved hand, and Dr. Strange's yearning for Clea began to take strong shape.

With ST #135 Steve Ditko took over the plotting, while continuing pencilling and inking. The next twelve issues in which he plotted are most probably the best work he has ever done in comics. He took up Stan's already fascinating storyline and added, building more layers into it, the result being a complex and completely satisfying multiple storyline. This ensuing extravaganza contained so many distinct parts in Dormammu's lust for control over two

dimensions: Clea's dilemma and Dr. Strange's search for her, Mordo's thirst for power, the Ancient One's near-death bringing sickness, added to by Ditko's greatest conception for the series, the overriding search by one and all for the secret of ... Eternity! This monumental tale went on, ever growing in scope, finally concluding as, at Eternity's urging, Dr. Strange finding his "wisdom of the just, the righteous, and the fearless." In doing so, Dr. Strange came to the realization that he simply lacked the physical power to be victorious, and only by finding his innermost goodness would he be able to overcome this most deadly peril.

An interesting note to all this is that, although Ditko's artwork was getting more and more into an extremely mystical feeling, he didn't achieve his best until he assumed the plotting also. By controlling both the writing and the visuals, he had free reign and could use both together, meshing them in a phantasmagorical unison. This series, more than ever before, (or ever since, too) displayed the unbelievable Ditko imagination at it's best. The sheer abstractness and psychedelica of his visual interpretations were mind-boggling.

With Dr. Strange's victory at the conclusion of #141, Dormammu's wrath banished Mordo to another dimension, and, in the wake, Mordo's followers provided some interest in their attempt to defeat Dr. Strange for their master. It showed that Steve realized the effectiveness of more down to earth tales, yet only two issues later he gave us not merely a continuation of the Dormammu

storyline, but the finale to end all finales. In what he said would be their final battle, Dormammu usurped Dr Strange to his realm for the battle royale. Steve kept Eternity in the middle of the events, and Dormammu, disgusted with his constant meddling on behalf of Dr. Strange, did the ridiculous -- his magnanimous ego urged him to challenge Eternity. The aftermath of this clash left both Dormammu and Eternity gone, and with Dormammu's absence, all his spells became void. Thence Mordo, and Clea, among others, were released from their collective banishments, Ditko very nicely left his successor wide open to deal with them as they would please

There is no doubt that Ditko gave his all in this, his last issue of Dr. Strange, (and his last comic for Marvel also) this very complex and interweaving issue being the culmination of all the events of the previous twenty-one issues since the introduction of Dormammu and the beginning of this stage. It was Steve Ditko's finest hour.

With ST #147, a new stage of the Dr Strange saga must obviously be noted because of Ditko's leave-taking. This period was one of constant change as five different writers and three different artists guided the series. Bill Everett and Marie Severin both did capable jobs, but they lacked the much needed imagination and abstractness (though Marie offered some of her best serious pencilling). Dan Adkins fared better, though he, too, left something to be desired.

Suprisingly, the abrupt changes in writers didn't lessen the flow and excitement of the series. With the absence of Ditko as co-plotter, they realized that new things must be added and tried out, some of them working, other not. An attempt was made to integrate some human attributes and problems, such as the Doc's lack of money, yet this was

quickly realized as folly, and out of place. It was dismissed when Dr Strange said to Wong that he couldn't be bothered with such "triflings," since he had too many other pressing matters to concern himself with. More depth and history was added in the revelations about the Ancient One's relationship with Kaluu, and later, the Living Tribunal's role as the cosmic balance for all good and evil magicks. Both these, and Mordo's further endeavors provided much interest. Yet the most notable contribution of this period came via the introduction of Umar, sister of Dormammu.

With her first appearance, she immediately became one of the most powerful and fascinating female characters in comics. Though her outward intentions were to avenge her brother's defeat and maintain a strong rule for his eventual return, she was a much more complex personality. She was not merely evil, but nearly evil incarnate, and her driving desires to control everyone, her brother included, clearly displayed this. Her ego was as large as Dormammu's, but she seemed to have more means and sorceries at her disposal to defeat the Good Doctor. Yet, as things turned out, she was defeated, but not very easily!

This series, involving her battles against Dr. Strange was no miniscule one -- it was prolonged over seven issues. And with it, Stan Lee proved once again that he was the best writer in comics at the time. Complexity of character, such as with Umar, is a Stan Lee flair that no one has ever seemed to equal. His characters have been taken further and further along developing lines over the years, but no other writers have initiated these special breed of deeply dimensional personalities as he did.

With STRANGE TALES #169, two important changes occurred in the DR STRANGE series: one, SHIELD moved into its own book, leaving the Good

Doctor with a complete magazine for the first time, two, Roy Thomas took up the permanent, (or at least "permanent" in the Marvel sense of the word,) scripting assignment. With a steady writer, and especially a steady writer with a flair for characterization such as Roy Thomas, the series greatly surged forward in terms of involved development. Yet, it wasn't until Roy's third new issue, #172, with the coming of Gene Colan and Tom Palmer as his artistic collaborators, did true greatness set in -- the degree of greatness in which there is the perfect blend of excellent writing and illustrating, each equally dynamic, yet generously complementary. Therefore, "I .. Dormammu" in ST #172 must be said to be another milestone of the Dr. Strange saga, and, also, the beginning of the fourth stage of the series' developmental process.

The method of this period was not to introduce new characters, or to create new dimensions, but rather, to do what Roy Thomas has become famous for. Namely, taking the great Stan Lee creations and original outlines, and extrapolating them, expanding them, bringing them into more involved and complex situations. Roy has introduced many excellent characters over the years, but his outstanding contributions have primarily been in taking another's work and forging it into something better. With DR. STRANGE, he took the greatest of the Lee/Ditko tales and furthered them, breathing life into the characters and atmospheres by adding new insights and depth to each. After the haphazardness of the third developmental stage, the consistent work of Thomas/Colan/and Palmer was a very welcome sight.

They correctly sensed that, with his conclusion of the Dormammu extravaganza in ST #146, Ditko allowed for Dormammu's eventual return. So, the first attempt in this new stage was a continuance of the Dr. Strange-

Dormammu animosity. As it turned out, Dormammu, after his cosmic clash with Eternity, ended up in the same sphere as the one the Ancient One had banished Clea to. Devising a method of returning, he regained control of the Dark Domain from his sister, Umar, who held it in check for him, (or so he thought, not realizing Umar's innermost desires.) The subsequent three-sided battle which followed contained all the characteristics of the inimitable Thomas dramatics.



Relying on plot twists, characterization, and direct confrontations, this story improved on the original outline, creating a masterful chronicle of sorcery.

Following the return of Dormammu, Asmodues and the Sons of the Satannish were introduced. While the Doc and Clea were roaming a savage world,

Asmodeus took the guise of Dr Strange for himself. This was a fascinating sequence, as Roy attempted to deal with the problems that arise when the general public knows the identity of a superhero. Because everyone knew Dr Strange's identity and the whereabouts of his sanctuary, Asmodeus and his followers easily gained access to the Sanctum Sanctorium, leaving the Doctor as an easy prey upon his return to Earth. As a means of identifying himself upon this return, Dr Strange took on a mask and completely new costume. In the subsequent confrontation, Asmodeus gave the Doc a fearfully magical battle, which eventually concluded with Dr Strange the ultimate victor, but not before Asmodeus could utter the spell of Surtur and Ymir.

This story is a great example of the composite Roy Thomas writing -- the mag was selling poorly, and the costume change was made necessary, but Roy came up with a very inventive and feasible reason for the new appearance. To wit, he solved the problem of giving the Doc a horrendous costume, by working the plot so that Stephen Strange would have to mask his face. He combined practical reasons with creative ones, although the costume was ugly, the story itself was excellent.

Another aspect of this stage which worked extremely well was the compression of ideas. Each individual story blended into, and continued with, the next one. Although Asmodeus was himself beaten, his last words brought a new menace forth in the spell of Fire and Ice. Surtur and Ymir had appeared in a number of the classic TALES OF ASGARD featurettes, yet for the Doc, they were new. The tying in of older characters, and variation of older themes did not stop with Surtur and Ymir. From the late pages of the AVENGERS, the sorcerous Black Knight was enlisted by Dr Strange to aid him in his battle. Too, Tiboro was reintroduced, and the

fight now included him, Dr. Strange, the Black Knight, the Sons of the Satannish, and Surtur and Ymir -- no small cast of characters!

A Further attempt at connecting the present with past histories can be seen in the next episode as Nightmare with the explanation that it was he that imprisoned Eternity after the cosmic clash in ST #146. Allying himself with yet another character from a different mag, the Juggernaut, Nightmare displayed sorceries more powerful than he had ever before attained. However, with a moralistic lesson, his unbounding powers mistakenly freed Eternity, who caused his downfall. In the aftermath, Roy reinforced his explanation for Dr Strange's new costume, as in return for his aid, Dr Strange was awarded a new identity by Eternity. The "Stephen Saunders" personality lasted shortly, but it points to a desire on Roy's part to fully build and prove any concept he may introduce.

Throughout this stage, Clea became the focus of greater scrutiny. Previously, she had never appeared in a number of consecutive issues, being kept as part of the total Dark Domain's involved society. But Roy brought her to exile on Earth, and developed a unique relationship between Dr. Strange and her. Clearly, they were in love, but she was more than merely the Doc's "girl friend". Having lost her powers as a result of her exile, she was being tutored by Dr. Strange. It was a professional and romantic involvement. In his attempts to please her, but more obviously to keep her mind off her lost abilities, the Doc finally gained a sort of social life. It wasn't the typical superhero division of set social life and professional duty, but, rather, both worlds were intertwined. Clea and Dr. Strange went about their studies at the same time as they walked the streets of New York. They learned, but they also had fun.

With Gene Colan's supple anatomy and Tom Palmer's soft, and warm shading, Clea evolved from the scrawny Ditko-ish female, into a beautiful, and likewise, strong and lithe woman. Colan's females are probably the best drawn in comics. They are healthy enough for the lusters in the audience, and they have all the strength and agility of their male counterparts. He creates superheroines with the inherent qualities of a more-than-normal personality. In short, his females are as believably drawn as male superheroes are.

But, the Colan/ Palmer girls was but the least of their contributions during this period. Although they drew only eleven issues of the mag, they have become to be the artists most associated with the series, (though Brunner fanatics may disagree.) Whereas Ditko created the imagery, and voids of a sorcerous atmosphere, Colan and Palmer improved on them. Just as Roy Furthered the development of the former story concepts and characters, Gene and Tom added complexity to Ditko's original worlds. The imagination and psychedelica portrayed in these issues were beyond comparison. A fantastic example of their abstractness can be seen in the immortal first two pages of ST #180. Their depiction of Eternity remains a classic.

Gene Colan's strong points are his layouts and composition. In them, he offers that unique blend of strength and fluidness. Due to his anatomical style of building his figures with blocks, his characters appear powerfully strong and confident. Contrarily, the angular panel structure used in this stage, along with his appropriately vague backgrounds, gave the impression of ever flowing chaos. Combined, these two variant approaches created a mass of strength within abstractness in this book. A paradox of words? Sure, but this was the effect that Colan exuded.

Since Colan is a wholly layout

and compositional artist, he needs a Tom Palmer to refine his finished product. With DR. STRANGE, Tom Palmer had found a perfect place to best display his talents. His inks exceed when given the opportunity to create moods, to create atmospheres. His soft shading and shadowing created a galaxy of petal-soft voids and stars. Too, his smoothly subdued inking made Dr. Strange's mystic energies appear realistic; one could actually see the magickal forces spew forth from his mind and finger tips. Together, Colan and Palmer produced a very solid, and very moving world of sorcerous intonations.

The final sequence of this stage of the Dr. Strange saga again played on the Roy Thomas feeling for complexity. The Doc was simply called by an old friend, Kenneth Ward, who needed his aid. What this simple beginning grew into was a story of involved dimensional conflict, with the Undying Ones attempting to gain entry into our dimension after countless years. Unfortunately, this tale was aborted before the conclusion, as DR. STRANGE was cancelled. After a continuous run of nearly 85 episodes, there was no more DR. STRANGE series.

However, not being total sadists, Marvel gave us the ending of this story a few months later in SUBMARINER. It was ironic that, upon reaching it's highest plateau as yet, the series was cancelled.



Next: "The Return" with Don Heck (?!), plus THE DEFENDERS, MARVEL PREMIERE, and finally, Dr. Strange in his own book once again.

STARSHIP ABSALOM
PLEASE MAKE CONTACT...

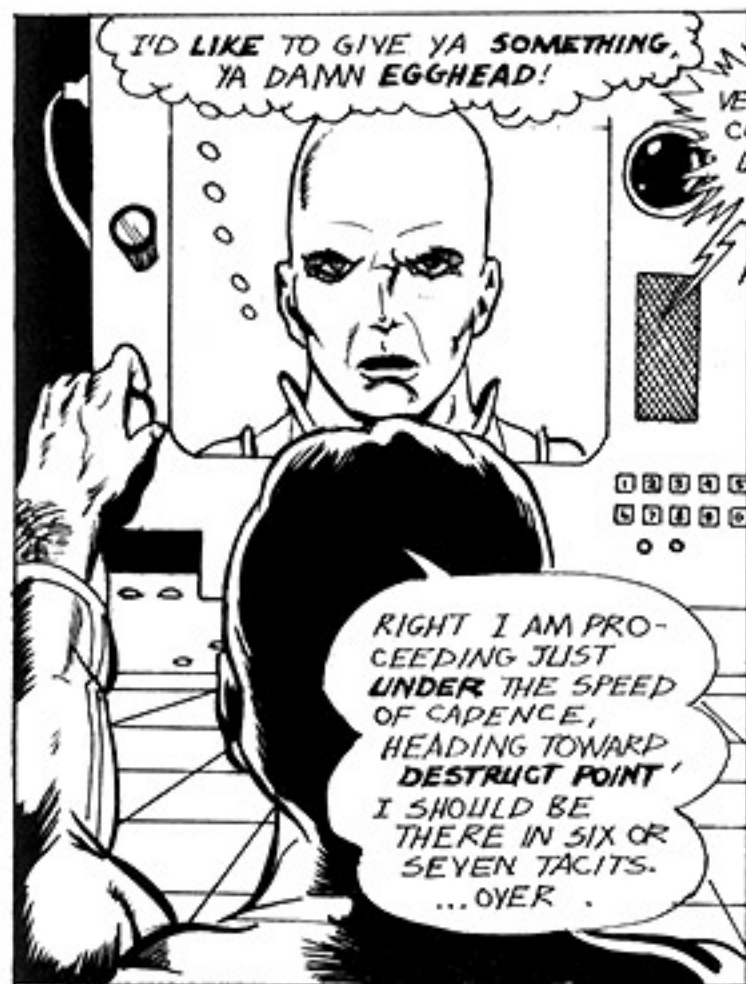
ABSALOM WE DO NOT HAVE
COMMUNICATIONS RELATE...

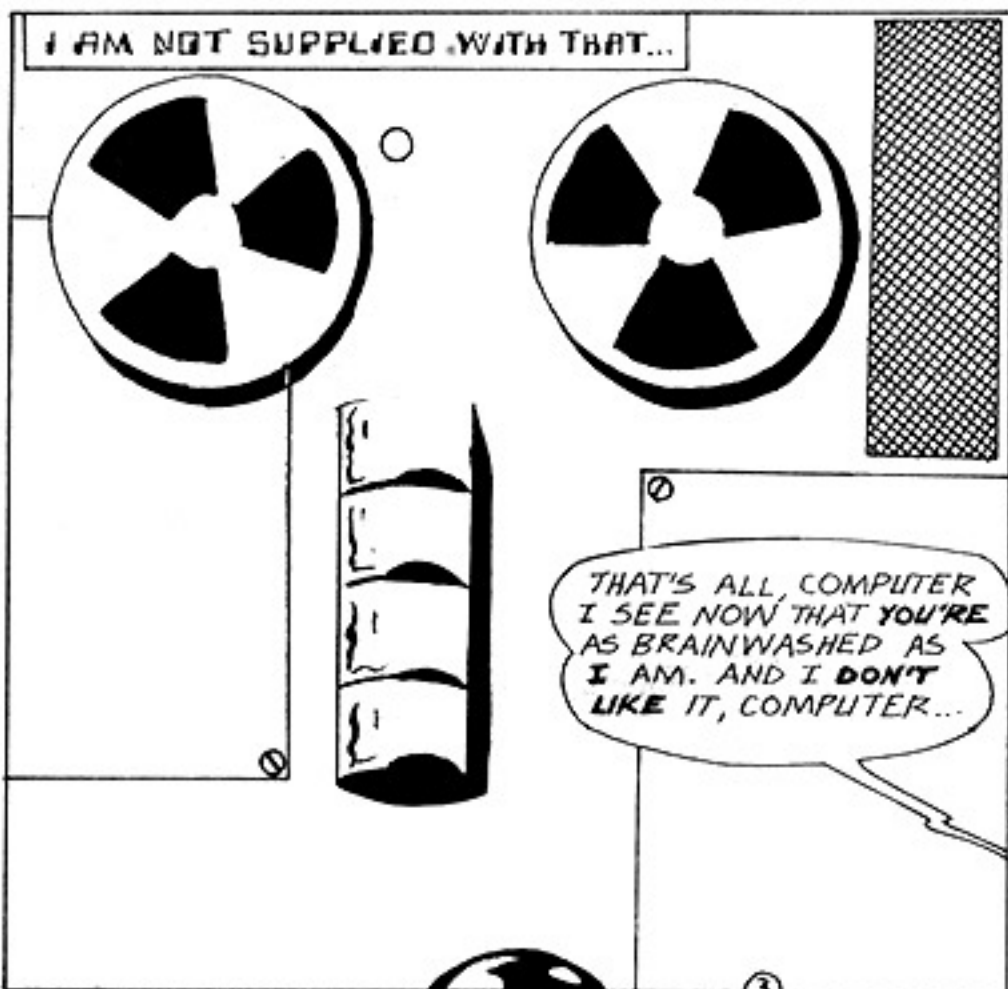
ABSALOM. RED ALERT WILL BE
SIGNALLED IF YOU DO NOT RESPOND..

SCRIPT:
JOHN ASHTER
PENCILS:
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INKS/LETTERS:
RICK BURCHETT
EDITOR:
STEVE CLEMENT



**GET OFF
YOUR ASS,
ABSALOM!**







WHAT THE HELL IS GOING ON? DON'T ASK ME! FACT IS, I'M SURPRIZED THAT THE WRITER HAS INCLUDED ME IN THIS STORY BUT AS LONG AS I AM HERE, AND AS LONG AS YOU ARE HOLDING THIS STORY IN YOUR WRINKLED HANDS, I MIGHT AS WELL OFFER SOME KIND OF ADVICE THAT ONE MIGHT EXPECT FROM ONE OF MY AGE.

FIRST, NEVER ACCEPT AN ASSIGNMENT THAT YOU ARE GOING TO HAVE SECOND THOUGHTS ABOUT LATER!

YOU SEE, THAT'S THE PROBLEM ABSALOM IS HAVING RIGHT NOW!



AND BECAUSE HE HAS A WEAPON POWERFUL ENOUGH TO OBLITERATE THE UNIVERSE..



THIS STORY EFFECTS YOUR EXISTENCE...

...AND MINE



PERHAPS WE'D BEST GO BACK TO THE CONSCIOUSNESS OF OUR RELUCTANT SPACE TRAVELER, AND SEE WHAT THE WRITER OF THIS STORY HAS IN STORE FOR ABSALOM'S BEING...AND OURS.

LET US TRANSPORT OUR IMAGINATIONS BACK INTO INFINITE SPACE...



AND TAKE A LOOK AT DESTINY IN THE FORM OF A MINISCULE SPACECRAFT

WHY?

WHY THE HELL DID I ACCEPT THIS "GLORIOUS" SUICIDE MISSION?

I AM NOT SUPPLIED WITH THAT INFORMATION.

JUST THINK, COMPUTER...

THINKING...

SHUT UP, COMPUTER! CAN'T YOU SEE THAT IT ISN'T IMPORTANT ANYMORE?

DOESN'T IT STAGGER YOUR IMAGINATION, COMPUTER?

IMAGINE THE BILLIONS OF CIVILIZATIONS THAT I WILL WIPE OUT WITH ONE MOVEMENT OF MY HAND!

I AM NOT SUPPLIED WITH SUCH A FACILITY.

I AM IMPORTANT! THE FATE OF ALL RESTS IN MY HANDS! I CAN SUSTAIN OR CRUSH THE STARS AT WILL!

BUT, DAMN IT, NO ONE WILL EVER EVER KNOW OF ME!

BUT YOU'LL TELL THEM, WON'T YOU, COMPUTER.. YOU'LL TELL THEM FOR ME!



I HAVE THE ABILITY TO STORE DATA, BUT AT MOMENT OF DESTRUCT ALL RECORDS WILL CEASE TO EXIST.

IT DOESN'T MATTER, ANYWAY! I HAVE THE POWERS OF A GOD!



ALL RECOGNITION FROM THOSE WHO ARE INFERIOR IS MEANINGLESS.

NOTED AND RECORDED.

GOD IS MY INFERIOR! INFINITY ITSELF SERVES ME! MY COMMANDERS ARE DUST BENEATH MY FEET!



DO YOU HEAR ME, YOU COVERING RATS...



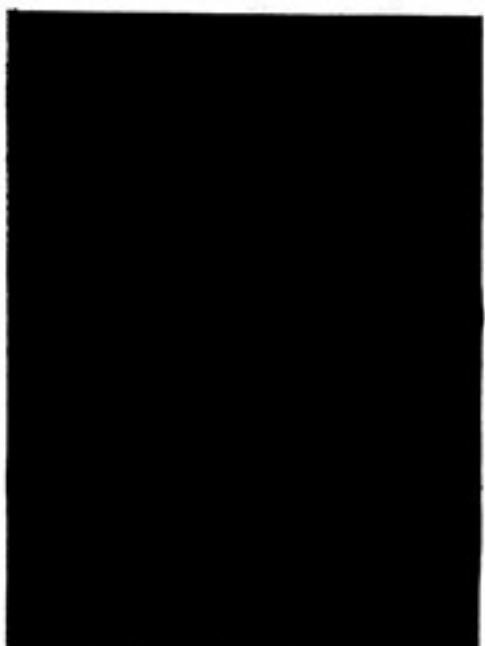
I AM GOD!

AND BECAUSE YOU HAVE NOT TREATED ME WITH THE RESPECT I DESERVE, YOU SHALL BE DESTROYED!



LET IT BE KNOWN, COMPUTER, THAT I DID NOT DESTROY THE UNIVERSE BECAUSE I HAD TO.

BUT BECAUSE I WANTED TO.

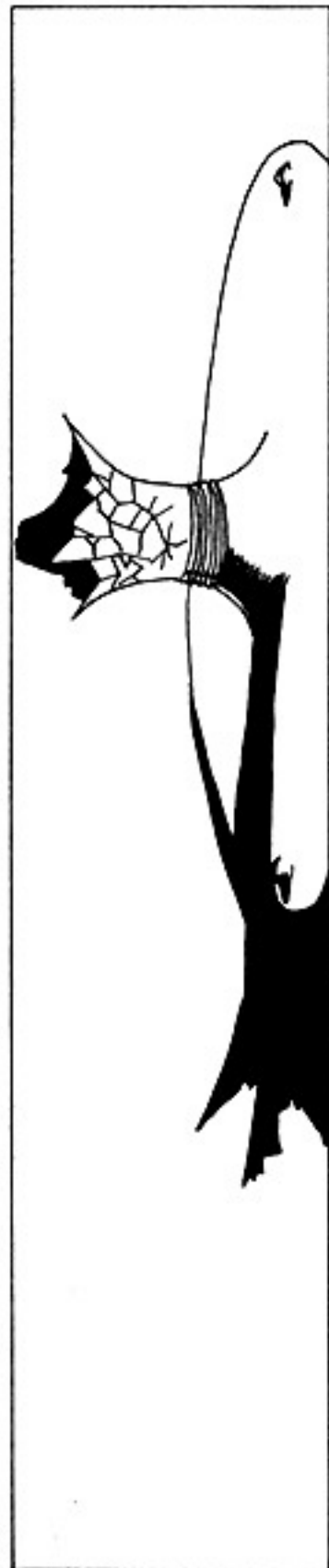
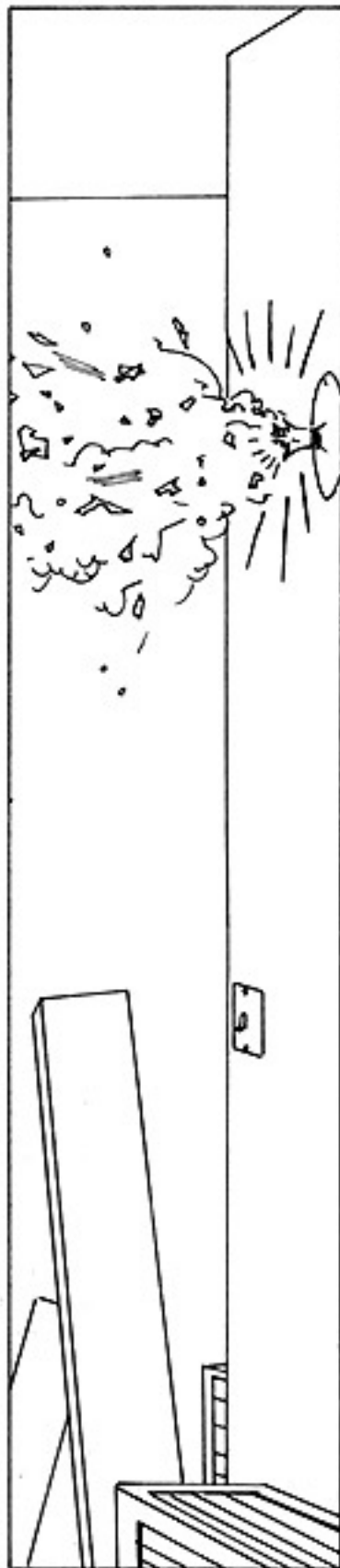
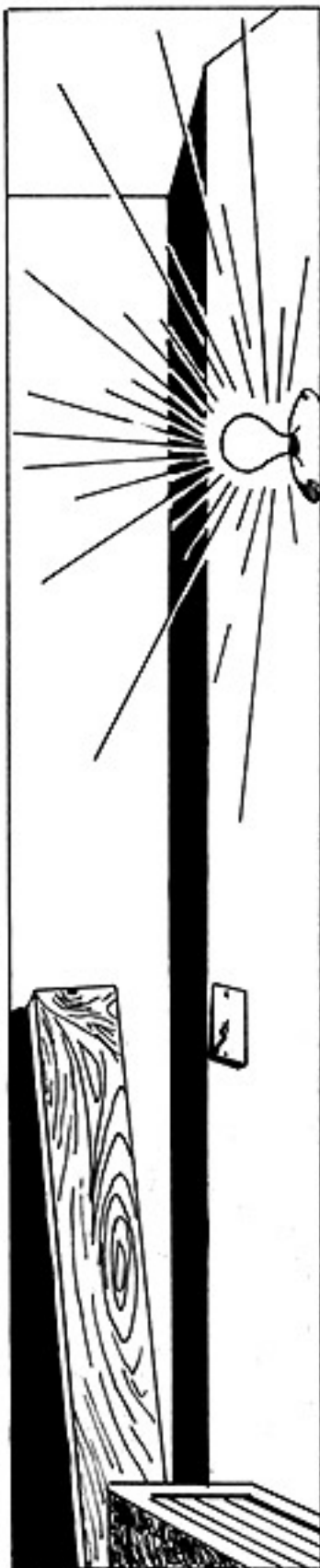


IN A NEGLECTED WARE
HOUSE IN WALLA
WALLA, WASHINGTON,
A DEAD LIGHT BULB
BECOMES **INEXPLICA-
BLY BRIGHT** ..

...AND
SHATTERS

ISN'T IT A **PITY?**
WERE THERE **NONE**
HERE TO WITNESS

THE **DESTRUCTION**
OF A **UNIVERSE?**



END

HARKEN HEREWITH!!!

MARVEL WORLD is looking for single illustrations of Marvel characters as well as pencilling, embellishing and calligraphic talent for future comic strip assignments in upcoming issues. Project appointments to potential newcomers to the MW staff will not be made without receipt of art samples beforehand and these may be sent to:

Art Director c/o Marvel World W 5122 Lyons Spokane, Wa 99208

Each contributor will be entitled to a sound appraisal and evaluation of his or her work upon request. Original material forwarded should include sufficient return postage.

We are also searching for the services of the following:

comic script writers
article writers
editorialists or columnists)

prose writers of short science fiction and fantasy
convention reports by on-the-spot congoers

If any of you journalistic humanoids out there fit into one or more of the above categories and want to inquire about a feature spot, or if you just wish to send a letter of comment, then feel free to contact us at our editorial address below.

Marvel World 4102 N. Maple Spokane, Wa 99205

Be sure to include a stamped, self-addressed envelope with all inquires.

Dealers and advertisers should note and hopefully make use of our business address located on page 2

Thanks. and see ya next issue!





fujitake '76

A NOTE FROM THE PUBLISHER

This note is to tell you, the readers of Marvel World, the technical aspects, as well as special contents, of Marvel World #2.

To start, Marvel World is completely photo-offset. The cover is printed on Mustang offset sub. 60. The inside pages are on Ardor bond sub. 20. All of the work was done by us with the exception of the negatives and the plates, which were done by a local trade shop by the name of "Line and Tone."

The plates used are 3M Type E plates. All of the ink used, including colors, is Van Son Rubber Base Plus.

The type was done on an IBM Selectric II, using Adjutant type style.

The press used is an Addressograph Multigraph 1250 LW.

The color pages are hand made separations using 55 line Presstype process screens. The inks are Black, PMS Process Yellow, PMS Process Blue, and both the red and flesh are specially mixed to achieve the proper tones.

As for the special contents we have two experimental stories.

The story, "Get Off Your Ass, Absalom" was originally presented in Marvel World #1. That is, the story with different art. This second story was done to see how two different artists would visuize the same story. We feel that this part of the experiment succeeded, and we are rather pleased with it.

The second experimental story, "Gee, Missus, This Is Just Comminist Propaganda!" Is an experiment in the way that it was written. I assume that this is the way that the character usually goes through life, as well as his stories.

The most important part of these experiments is up to you. We need to here from you about these two stories as well as the rest of the magazine. Tell us what we are doing right as well as what we are doing wrong. Would you like to see more of this "two different artist" concept as well as more of the Chaos character? We need your comments!

Yours truly, until Bev grows feathers and a bill,

Michael J Brocha

P.S. The price sticker on the cover is removeable for those of you who wish to.