



OMNIMEN \$1.00 1982

SPECTACULAR

THIS ONE HAS IT ALL!

R2 MSO/vm/1981
with
Bill Anderson



EDITORIAL

This fanzine is very special for a many number of reasons, some more prominent than others to certain people. One, this represents the end of Omniman's career, and hopefully the longest and best story he's ever appeared in. This story also features all sorts of background info and guest stars, so that should be another plus.

For art fans, this issue is a bonanza. For the Omniman story we have the absolute best in fandom, Rick McCollum, Bill Anderson, Mark Heike, and Willie Peppers. Other art here is by Fred Hembeck, Dave Patterson, George Freeman, Steve Adlessee, Ken Meyer, David Heath Jr., Jay Wells, and still others now being confirmed.

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

And for Matt Bucher and Ultrazine fans, we have my last fanzine. Yes, that's right, my last. I started publishing many moons ago (in early 1973), and as of this writing it is January 1982...four (my God!) years, an eternity. And it's been fun, that I must state right off the bat. I've had a good time and met some great and very talented people. But, as time wears on, you lose the thrill of publishing, and lose the interest. I really am just tired of worrying about it.

During 1978-1982 I published somewhere between 60-70 fanzines. The first, Ultrazine #1 was immensely crude. It was the pits, a real lousy zine. That is why I wanted to go out with a bang, to go out in style, with the best fanzine I could possibly produce. And I hope this is it. I'd like to dedicate this last fanzine to some people who made my stay in fandom tons and tons of fun and without whom I would have never got this far. They are Carl D'Angelo, David Heath Jr., Bill Anderson, and Mark Heike. Each, in their own way, helped me as much as they could, gave me their friendship, and were just plain good people. There have been others, too, though, and I could make a list of five dozen names of people who have also helped me out time and time again, but these are the main people. Thanks guys.

Not that I'm leaving fandom just yet. Heck no, far from it. Those of you who are interested enough can find a lot of my stories and work by a lot of UZ people in the new line of SAVAGE PRESS fanzines by Rick McCollum. For example, Rick will be publishing RAGE 1982: A Survival Odyssey, which takes place where this book leaves off. RAGE 1982 will also feature characters such as Blade, Heinrich Jacobs, and Jack Flash. It will be a four part series.

Next, Rick will be doing a three part story of mine featuring the return of Ultron (remember him from FAN SPECTACULAR 1981?) in a story also featuring RAGE and the Intruder (not to mention the special secret quest star!). Other stories include "The Chain", and also a new Blade series which will also co-star Jack Flash. For more information, write to Rick McCollum/2315 Chickasaw St. #1/Cincinnati, Ohio 45219

Also, a Blade story or two may be appearing in a book published by Galaxy Comics, led by Clayton Park. It's not definite yet, but it looks like Galaxy will be publishing a Blade story here and there and possibly a solo Jack Flash story. For more information, write Clayton Park/3700 Benmore Ave. No./Seattle, WA 98103.

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

I'd like to think that my last books published were my best. Besides this, that would include Starslayers #13 (\$1.00), Starslayers Special #1 (60¢), and Ebonstar/Dark Knight #1 (50¢). All are still available from me for a limited time only.

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

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

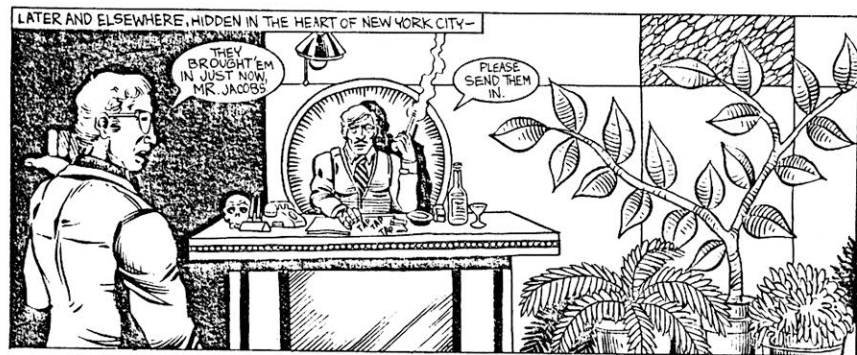
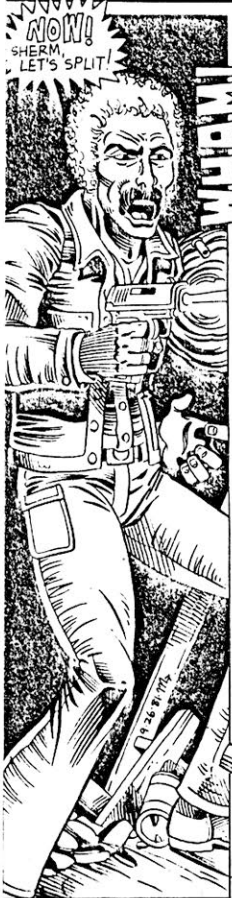
Steve Adlessee will be publishing FAN SPECTACULAR 1982 this summer. It will be pretty much like last year's. I plotted it myself and Linda Adlessee is doing the final scripting. Pencil work will be by Steve himself and inks will be by Rick McCollum, Bill Anderson, Ken Meyer, Mark Heike, and Roy Cortez. There will be many new characters this year, plus some old favorites. Part of the line-up includes: Rage, Slaughter, Ebonstar, Dark Knight, Blade, Elf, Intruder, Xenogama, Wizard Warrior, Phazor, Sky-Lark, Velocity, Shotgun, the Ankh and others. The title? "The Sorceress and the Demon!"

FS 1982 will have a slightly different approach than last year. It will be more wordy and intricate, with better writing (hopefully). There are many twists and turns in the plot coupled with some excellent characterization, so I hope you will give it a try. Price will probably be \$1.00, but write to Steve Adlessee at: Airview Mobil Home, Lot 141/3180 Plateau Drive/Columbus, GA 31903. Or, if you have the money, his phone number is (404) 639-1413.

Also, Ron Fleming is putting together a fantastic FANDOM INDEX which will feature in-depth indexes of many fan works like Ultrazine and the Savage Press in "the Marvel Index style". For more info on this and his other upcoming zines, write to Ron Fleming at: 7500 Caroline/Monroe, MI 75161. He is looking for other fanzines to index, so write him.

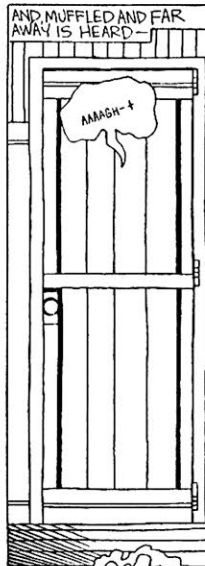
Lastly, let me just say that Rick McCollum's zines are the highest quality stripzines out right now. Try some.





9-26-87/25

* THIS TOOK PLACE IN OMNIMAN'S FIRST APPEARANCE IN ULTRAZONE SPECIAL # 31.



"NEXT, MR. ADAMS, IS ANOTHER MATTER I'VE NEGLECTED FOR TOO LONG. YOU ARE WELL AWARE THAT SINCE I WAS IMPRISONED TWO YEARS AGO MY MOB ORGANIZATION TOTALLY BROKE APART INTO MANY SPLINTER FACTIONS. DURING THIS PERIOD THE ONLY WORTHY PROJECTS INITIATED WAS THE POWER GLOVES AFFAIR. DUE TO THE INTERFERENCE OF OMNIMAN AND RAGE, AS WELL AS THE STUPIDITY OF THOSE INVOLVED, IT STOPPED COLD."



ED, -IT HAPPENED IN UZ-S#7.

"I HAVE DEALT WITH THE IDIOTS WHO WERE TO ADMINISTER THAT SORRY PLAN."

"AND I HAVE SAT IN PRISON DEEP IN THOUGHT, FOR A GOOD LONG TIME."



"AND MY LONG-PLANNED REVENGE UPON OMNIMAN WILL COMMENCE NOW!"

"WE'LL DEAL WITH THE MANIAC RAGE LATER."



"HE WAS A KILLER. A DEAD SHOT AN EXPERT WEAPONS MASTER WITH AN IMPRESSIVE LIST OF KILLS."



"WELL... A LONG TIME AGO WHEN OUR MOB WAS JUST STARTING UP WE RECRUITED A MAN KNOWN AS 'SONNY' STEVENS. HE SEEMED HARD, RUTHLESS... COLD."

"SONNY WAS GOOD, VERY GOOD, BUT STILL NOT PERFECT. ALL HIS CAPERS WERE BUSTED BY THE POLICE. SONNY ALWAYS ESCAPED, EVEN THOUGH THE REST OF HIS GANG DIDN'T. WE ATTRIBUTED IT TO HIS STEALTH AND CUNNING."



"IT'S AMAZING HOW BLIND WE WERE. EVENTUALLY WE DISCOVERED THAT HE WAS UNDERCOVER FOR THE C.I.A. WE HAD HIM DISPOSED OF, BUT NOT BEFORE HE HAD DESTROYED OUR SET-UP. I THEN SWORE A DEEPER REVENGE."

"AS FURTHER VENGEANCE WE HAD HIS SON KEITH KILLED IN A LABORATORY EXPLOSION. WE THEN ABDUCTED STEVEN'S WIFE AND WERE ABOUT TO EXTERMINATE HER."

"WHEN THAT OMNIMAN FIGURE CAME ON THE SCENE"



"I'VE RECENTLY LEARNED THAT OMNIMAN IS ACTUALLY KEITH STEVENS, WHO SOMEHOW MIRACULOUSLY SURVIVED THE EXPLOSION AND WAS ENDOWED WITH THESE STRANGE MAGNETIC TRICKS AND POWERS."



"THIS OMNIMAN HAS BEEN A CONSTANT THORN IN MY SIDE IT WAS HE WHO PUT ME IN PRISON AND MEANWHILE SUCCEEDED IN DISRUPTING THE SHAMBLES OF THIS MOB ALONG WITH HIS PARTNER, RAGE."



BUT THERE HAS BEEN ENOUGH FOOLISH GAMES. KEITH STEVENS WILL NOW GET HIS JUST REWARD! BEFORE THIS I SWEAR OF THE DEATHS OF HIM AND HIS LOVELY GIRLFRIEND KATHY ADAMS! THEY MUST DIE! I SWEAR!



YOUR INSTRUCTIONS?

I WISH TO MEET WITH MR. BRITUS AND MR. KING, BUT FIRST... I THINK I WISH TO SEE STEPHEN.



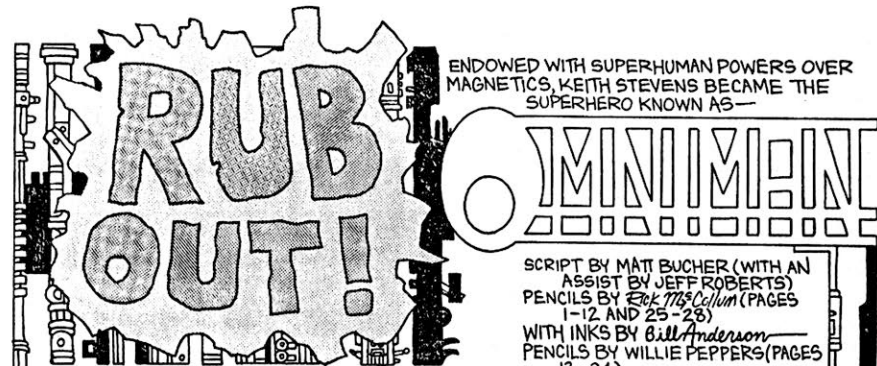
—GASP— S—STEPHEN? GEEZ BOSS, THAT GUY GIVES ME CREEPS!

SEND HIM IN.

MINUTES PASS, AND WHEN THE DOOR OPENS AGAIN...



—END OF PROLOGUE—



ENDOWED WITH SUPERHUMAN POWERS OVER MAGNETICS, KEITH STEVENS BECAME THE SUPERHERO KNOWN AS—

SCRIPT BY MATT BUCHER (WITH AN ASSIST BY JEFF ROBERTS)
PENCILS BY *Eric Mossellum* (PAGES 1-12 AND 25-28)
WITH INKS BY *Bill Anderson*
PENCILS BY WILLIE PEPPERS (PAGES 13-24)
WITH INKS BY MARK HEIKE

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



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

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

WAIT A MINUTE! IT JUST HIT ME, WHEN ARGON AND I BATTLED THOSE ALIENS WHO KILLED MY FATHER, THE HUMANI MURDANNE, ONE OF THE ALIENS SAID THAT THEY KNEW HE WAS MY DAD, BUT HOW? HE WAS BELIEVED DEAD MANY YEARS EARLIER.



HOW DID THEY, COULD THEY, KNOW HE WAS MY DAD? AN INTERESTING QUERY, AND THOUGH I'M PROBABLY NOT ON THE BEST OF TERMS WITH THOSE PEOPLE, I THINK I'LL PAY THE ALIENS A VISIT AND GET SOME ANSWERS.

TEN MINUTES LATER-

I CAN'T BELIEVE HOW MUCH MY POWER HAS GROWN IN THE LAST SIX MONTHS! LAST TIME I WAS IN SPACE I NEEDED A PRESSURE SUIT-NOW I CAN USE MY BIO-MAGNETOS TO RETAIN OXYGEN IN MY SYSTEM!



FASTER HE SOARS-



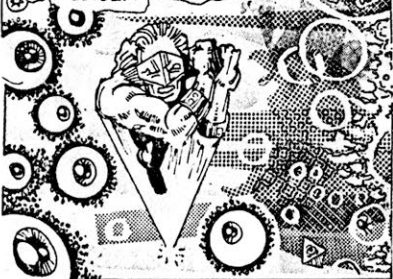
FASTER AND FASTER STILL!



UNTIL HE RACES AGAINST THE VERY FABRIC OF SPACE AND TIME, EXPLODING INTO-



A REGION OF SUB-SPACE, WITH UNREAL AND MAD IMAGES BURNING FAST, HE BREACHES THE REALITY OF HIS UNIVERSE. IN A COSMIC SHORT-CUT TO THE HOME OF THE ALIENS, FOR THE SAKE OF HIS SANITY, OMNIMAN KEEPS HIS EYES CLOSED.

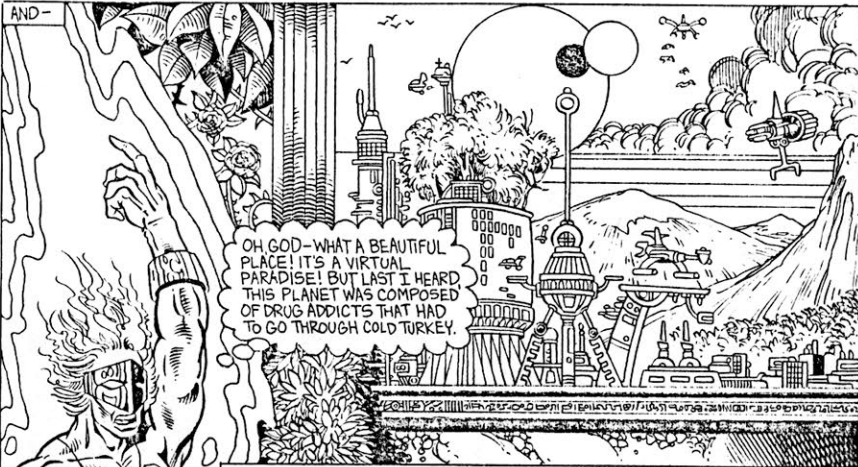


HE POPS BACK INTO OUR UNIVERSE HALF-WAY ACROSS THE GALAXY.



THERE IT IS!

AND-



OH GOD-WHAT A BEAUTIFUL PLACE! IT'S A VIRTUAL PARADISE! BUT LAST I HEARD THIS PLANET WAS COMPOSED OF DRUG ADDICTS THAT HAD TO GO THROUGH COLD TURKEY.

OMNIMAN! IT IS AN HONOR TO MEET YOU I'VE HEARD SO MUCH! MY NAME IS BRYTH AND WELCOME!



THE LAST YOU HEARD WE WERE ALL SLAVES TO A POWERFUL NEED THAT TIME IS GONE OMNIMAN. WE VIEWED YOUR BATTLE WITH THE RENEGADE D'TOR AND SAW HIS SHIP EXPLODE. NOW WE UNDERSTAND IT ALL.

THIS PLACE...IT'S BEAUTIFUL.

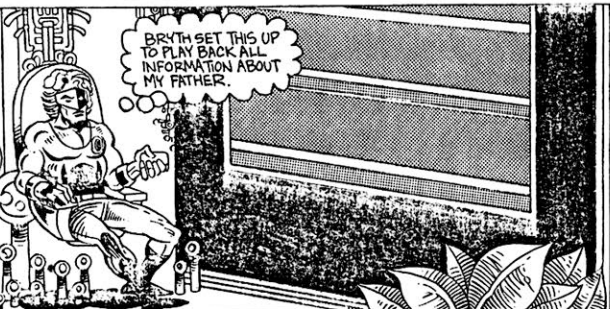
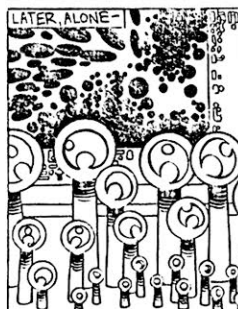
THANK YOU. IN RECENT TIMES WE HAVE PROSPERED AND REGAINED OUR LOST STATURE. YOU ARE TO THANK FOR THIS, BUT THE PRICE REMAINS YOUR FATHER'S DEATH.

THAT'S WHY I'VE COME. I WANT TO LEARN ALL YOU KNOW ABOUT MY FATHER AND HOW YOU CAME TO KNOW IT.

I SEE. WELL, OMNIMAN AS OUR YEARNINGS GREW, WE STUDIED OTHER PLANETS, SEARCHING FOR OUR NEEDED MAGNETISM. EARTH WAS SCANNED FOR MANY YEARS, AND MUCH WAS LEARNED FROM THESE SCANNINGS. WOULD YOU CARE TO VIEW THEM?



BRYTH THIS IS FANTASTIC! THE LAST THING I HAD HEARD ABOUT HERE-



HE HAS LEARNED MANY SECRETS THIS DAY, MANY UNHAPPILY.

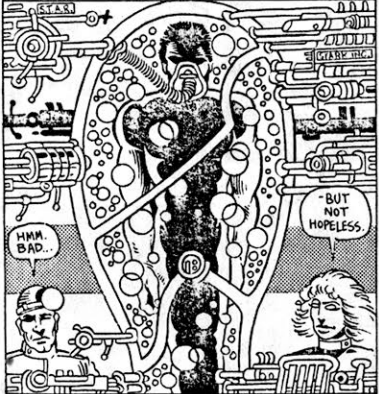


DAD WAS AN UNDERCOVER C.I.A. AGENT AND AFTER HEINRICH FOUND HIM OUT—



HE HAD HIM KILLED!

BUT EVEN HEINRICH NEVER LEARNED THAT DAD SOMEHOW SURVIVED THEIR TERRIBLE BEATING AND WAS KEPT ALIVE BY TOP C.I.A. MEDICS...



HMM... BAD...

...BUT NOT HOPELESS.

AND IN DOING SO, WITH THEIR EXPERIMENTAL TECHNIQUES, THEY NOT ONLY SAVED FATHER, BUT ALSO MADE HIS SKIN SUPER-DENSE AND THROUGH AN ODD QUIRK OF FATE, GAVE HIM THE ABILITY TO FLY!



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



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



"UNFORTUNATELY, THEIR DATA DIDN'T COME UP TO THE PRESENT, SO I DON'T KNOW IF JACOBS HAS ANYTHING PLANNED NOW!"



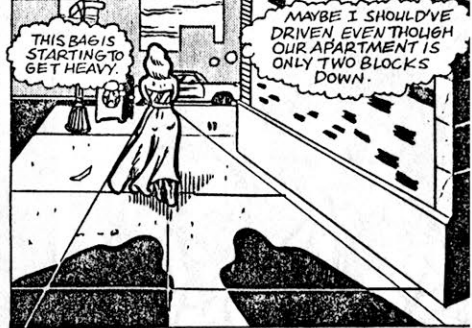
...ID, ON EARTH, KATHY JEAN ADAMS FINISHES HER GROCERY SHOPPING.



I GUESS THAT'S ALL WE NEED.

HMMM... I WONDER IF KEITH IS HOME FROM WORK YET?

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



THIS BAG IS STARTING TO GET HEAVY.

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



I THOUGHT I HEARD SOMETHING.

OH! THOSE TWO WERE BEHIND ME WHEN I GOT OUT OF THE STORE.

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

SO I'LL JUST DUCK AROUND HERE...



NOW C'MON, KATHY GIRL, DON'T GET NERVOUS, IT COULD BE NOTHING.

THINK LIKE KEITH...

WHAT WOULD HE DO?





SHE SPLIT!

LET'S GET HER BEFORE SHE GETS FAR!



OH, MY GOD! THEY'RE AFTER ME!



THEY'RE CATCHING UP!

GET HER!



IT NICKED ME!

CONSUMED BY TERROR, KATHY'S GROCERIES FALL TO THE CITY'S GRIMEY PAVEMENT AS SHE SPRINTS AS THOUGH HER LIFE DEPENDS ON IT.



...AND INDEED, IT DOES!



?PUFF? T-THEY'RE CATCHING UP!

...HAVE TO MAKE IT TO KEITH!...



BLAM!

PRICK-KOW

JESUS!! THEY'RE SHOOTING AT ME!

OH PLEASE, KEITH... PLEASE BE HOME!



THEY CAN'T KNOW WHICH APARTMENT IS MINE, THAT'LL BUY ME SOME TIME.

OH PLEASE, KEITH, PLEASE BE HOME!



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

I WONDER WHEN KATHY'LL BE HOME...

I'VE GOT TO TELL HER ALL THAT I...



KEITH!!

KEITH, DEAR GOD, KEITH!

KATHY?



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



--OMNIMAN!--



WHAAM!

THEY'RE TRYING TO BREAK IN!

GET AWAY, KATHY! HIDE! HIDE!



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

KATHY'S ON THE BRINK OF HYSTERICS...

TH- THEY'VE BEEN TRYING TO KILL ME!

... OH GOD!

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



THAT BASTARD, JACOBS! HE'LL PAY FOR THIS!

THEY'RE COMING HERE, KEITH...

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



GOD HELP US.



SIT DOWN, KATHY.

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

... THEY'LL BE FACING...



IS THAT SO...?

KRAMM!

YOU'VE GOTTA BE OUT OF YOUR STINKING MIND!

-- EVEN ARMED, WHAT COULD YOU POSSIBLY DO AGAINST SOMEONE WHO CAN DO --

YEAH, IT'S OMNIMAN ALRIGHT.

THIS OUGHTTA BE FUN!



WITH BUT THE MEREST AMOUNT OF WILL, KEITH STEVENS SENDS FORTH A BOLT OF PURE BIO-MAGNETIC ENERGY...





THE BLADE MISSED HIS AORTA BY MERE INCHES....

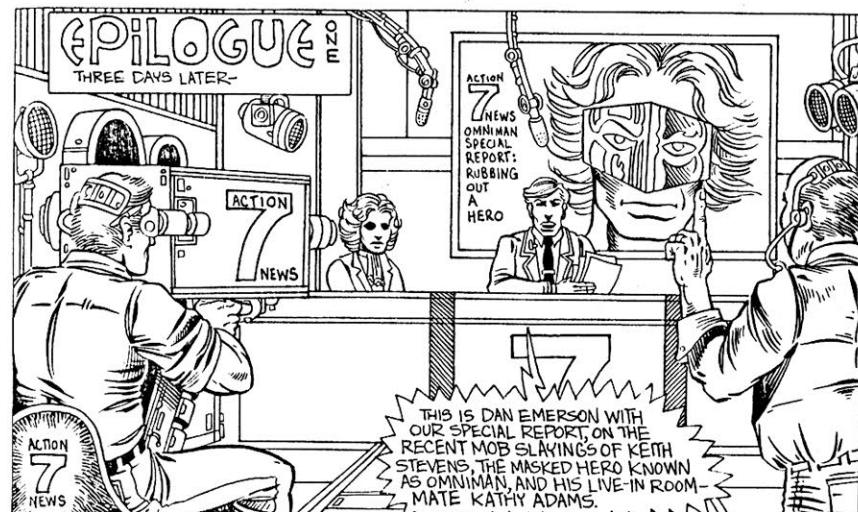


THERE ARE FEW ACTUAL HEROES ON THIS WORLD, FEW THAT DESERVE THE TITLE "HERO!" ONE SUCH HERO HAS DIED TONIGHT....



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

FINI-

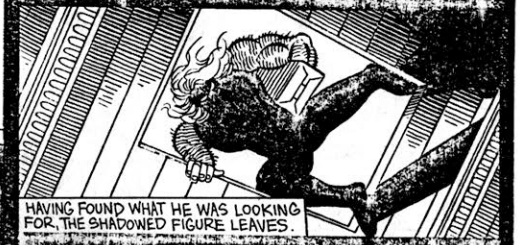
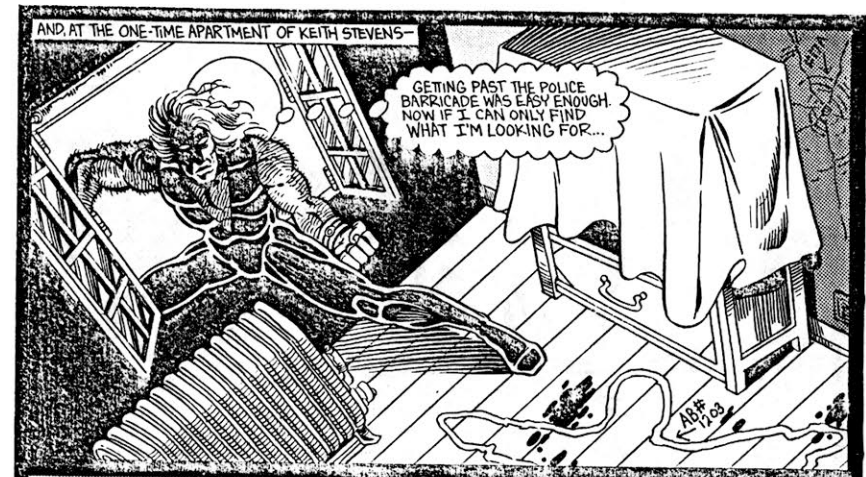


"FOR THOSE VERY FEW OF YOU WHO MAY NOT HAVE HEARD THREE DAYS AGO THE BODIES OF FOUR DECEASED WERE RECOVERED FROM THE APARTMENT OF KEITH STEVENS IN WHITE PLAINS, NEW YORK, THROUGH VARIOUS WITNESSES AND INVESTIGATIVE REPORTS, THIS ACCOUNT WAS PREPARED."





4/22-81/77





MB THANKS BROOKS, ANDERSON, PEPPERS, MCCOLLUM, ROBERTS AND MAD FOR ALL THEIR HELP-

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

RM: Alright.

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

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

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

RM: I've got a lovely wife named Deborah, a 3 year old son named Ragnar, and I'll have a second child in November as well. I have a Bachelor of Art Degree (Major in painting) from the College of Design, Architecture and Art; which is a division of the University of Cincinnati. I've also recently been involved in Master's study in Art History, although I'm not now currently pursuing it. I'm an art instructor for the city of Cincinnati's recreation department now, but I've been a commercial artist, art director, bartender, janitor, dishwasher, public school teacher, and a Pinkerton private cop, among other things.

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

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

MB: What is very rare in artistic fan talent is that you also have the ability to write good stories above the high school calibre. You display moods that some pro writers cannot. Many of your stories feature quasi-religious overtones, most notably your character Karnevil in the late HORDE. Any secret?

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

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

RM: Some of the stories in my SANDER HALL FUNNIES series in the early HORDE were indeed inspired by real people I've known in the past. I'm inspired in some ways by what I've read, what I've smoked, what I see in the news, and sometimes stories just pop into my head. I've a million of them...for every strip I've drawn I've easily got another five or six ideas. For example, although Slaughter has only appeared in OMNIMAN and SUPERHERO TERROR (and FAN SPECTACULAR 1981), I've already got plots and scripts for seven solo Slaughter tales.

MB: Your characters are quite different from both the average fan characters and even many pro characters in that they seem more moody. Slaughter and Rage being good examples of this...is there any of these characters in the man Rick McCollum?

RM: You bet. Both Slaughter and Rage are men reacting to a fucked-up society around them. Both react with anger and violence, with Slaughter being able to control it and Rage being controlled by it. Today's police are truly hampered by corruption and a shitty judiciary, and all too often the law punishes the victims and protects the criminals. Many times in my life I have wanted to take the law into my own hands, but whenever I do, I invariably get in trouble. As a family man, part-time social worker and city dweller, my advice to all concerned and fearful citizens is to take yoga for control and buy a gun for protection.

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

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

One of my favorite things is to smoke a joint, read a good comic, then draw like mad.

MB: What (besides your own books) are your future plans in drawing? Would you like to work for either DC or Marvel? How about alternate publishers such as Eclipse? Or would you feel restricted?

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

MB: Do you follow any current comics?

RM: I do read a lot of comics. My favorite is Daredevil. I've been reading people knocking Miller's art recently, but I think he's about the best thing Marvel's got going right now. I think Byrne has revived the FF, but I'd rather someone else ink his stuff. Perez has gotten hot since he switched to DC. And I've a fondness for Marshall Roger's Dr. Strange and Moon Knight as well.

Conckrum does a competent job on X-Men, but I do have a gripe. He doesn't draw Wolverine hairy enough! Or mean enough! And this "Wolverine hasn't really killed anybody" idea of Shooter's is an insult to the character! Almost every Marvel hero has killed lots of people. Look at all the Nazis and Hydra agents that Fury's mowed down (Cap, too). Remember Thor and Iron Man blowing up all those spaceships in both the Skrull-kree and Thanos wars? Don't tell me that they let everybody abandon ship each time! In the latest X-Men Annual, Nightcrawler blew up that teleportation center along with hundreds of Badoon. Daredevil

stabbed a black hand samurai in the chest not long ago. Elektra's offered over a dozen people since she's debuted (oh yeah, but she's supposed to be a bad guy, right?). How about Nova in the Xandar-Skrull war? And what about Ka-Zar, Conan and Kull? I can go on...

MB: Rage has proved immensely popular in fan circles so far. Do you have any reasons why this may be?

RM: I think Rage is popular because he's macho and a smart-ass. Both are popular in straight comics now. I also think he has a unique and visually memorable appearance--you know almost everything you need to know about the character just by looking at him.

MB: I think people may be interested in just how Rage came to be. A quick note is that an original Rage character was created by Stan Osborn, but when it came time to use him, I decided on a different one. Take it from there.

RM: Well, you sent me this description of the Rage character and I did a concept sketch of him. Then you sent me the first Rage story, and as I recall it took me nearly a year to do it, due to HORDE commitments and other problems. But during this time I defined my ideas about Rage. He is anger, and lust, and many other dark sides of man. But he's also a smart-ass, and kind of likeable in a perverse way. Plus he's mucho macho and very, very mean. He has no whims at all about ripping his enemies' lungs out. To a small extent Wolverine from the X-Men has rubbed off on him (like the hair), but Rage will go places I don't think Logan will go, like to the monastery to meditate and grow a beard (as will happen in RAGE 1982), and to Cincinnati in a mad quest for a cure (in SUPERHERO TERROR). I'm glad he's gone over so well, as his druggie/mystic/SF origin will lead to many interesting storylines. He'll eventually have an issue of NEW WAVE HEROES.

MB: What's the deal behind this Savage Press explosion?

RM: Well, it's all a related-universe (kind of Marvel-style). All of the Savage Press books are related by themes and characters to the mainstream of the line, SUPERHERO TERROR. ST evolved out of the many tales of Karnevil, who has appeared in the out-of-print HORDE. His whole life and death were mapped out in great detail, and ST is the climax to his surreal life. The 25 chapters allow me to really get into the motivations of the seven or so major characters (especially since, as of #7, each issue is 16 pages). Each hero and villain in ST has his/her own cycle of stories relating to his/her motivations for the battle for the Eye of Judgement, so they all generate a lot of sidestream stories which will enhance the reader's understanding of them. When I officially announce the Savage Press explosion in January 1982, I hope to have many books already printed and ready to go, on a scale to rival Everyman Studios or Geerde's series.

I've already got seven books printed and in stock, with four more finished and ready to go, plus several more in various stages of scripting, pencilling, or inking. The companion volume to ST will be New Wave Heroes, featuring many of the ST heroes in solo strips. I've three issues of WHI in various stages featuring Slaughter, who will then go on to his own book. Also, I've got issues about Karnevil, Ebonstar, Shotgun, Rage, and the Master Sorcerer in the works. It's all a very intricate fantasy-universe, so much that Bill Anderson and I have just finished a Who's Who in Superhero Terror, which will give run-downs on Karnevil, Rage, Ganniman, Slaughter, Excalibur, Inquisitress, the Sylph, Spinoza Grimaldi, Tracey Goodbody, and the Eye of Judgement. I'm very

into the the activity of the Savage Press and the whole ST universe. The concepts of 25 chapters should merge into a very deep graphic novel, complete with twists which should surprise the readers. As the full horrific scope of the plot of ST unfolds, the actual terror will begin, with angels, demons, time travelers, superheroes, the mob, Satan, Chuthulu, Christ and the Cosmic Balance locked in a terrible conflict for Karnevil's Eye of Judgement. And Karnevil will pay a terrible price...

MB: What do you think of Bill Anderson's inks of your work?

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

MB: How do you feel about inking other people's work (like Willie Peppers and Steve Brooks)?

RM: I do enjoy inking other people's pencils, because sometimes I do soooo many pages of my own pencils that I need a breath of air. I also humbly think that I can enhance and improve the art I get, and it's good to see other artists improve. Willie Peppers has just done his best work ever on Starslayers #11, and it was a joy to do. Some New Wave Heroes strips will be penciled by other guys (Steve Adlesee and Ken Meyer) with my inks, just to gimme a break.

MB: What do you feel is your best work?

RM: I'm really proud of the Rage origin (in Ultrazine Special #8) and Starslayers #12 (featuring Abyss, the Sorcerer), but my very best is my 40 page sex, swords and sorcery tale Black Dreams which ran in several issues of The Robert E. Howard United Press Association (REHUPA). I'm currently hashing out a publishing deal for Black Dreams with some friends of mine in Knoxville, to be co-produced with The Savage Press.

MB: Any last comments?

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

Rick McCollum's Matt Bucher Index

Starslayers:

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

UZ Special:

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

Fan Spectacular:

- 1981, inks on 12 pages over Willie Peppers' pencils

Ebonstar/Dark Knight:

- #1, inks on 16 pages penciled by Steve Adlesee



A...
MAN...
OF...
POWER...
AND...
PASSION...

RAGE!



INTERVIEW WITH MARK HEIKE

conducted by Matt Bucher

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

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

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

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

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

MH: My first published work appeared in Dan Watson's "Verse", January 1978. My first piece was accepted in November of '77 for Kevin Trabis' "Fantazine", but didn't see print until 1979. Soon after "Verse" came my long and fruitful association with the "Paige Comics" Group (February, 1978).

MB: Did you ever send portfolio's to either DC or Marvel (and if so, what was the reaction received)?

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

MB: Who are your favorite fan artists?

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

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

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

MB: What do you ink with?

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

MB: How fast an artist are you?

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

AN INTERVIEW WITH BILL ANDERSON

conducted by Matt Bucher

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

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

MB: Besides my zines, where else has your artwork appeared?

BA: Oh, The Comics Journal, The Comic Reader, Amazing Heroes, Smilin' Ed Comics, The X-Men Chronicles, The Hembeck File, The Buyer's Guide, Lollipoploosa, The Artist's Showcase, Future Gold, The Collector's Club Newsletter, etc...

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

BA: I haven't had any luck with DC or Marvel as of yet, but issue number eight has finally been set as the Charlton Bullseye which will feature work by Mark Heike, Willie Peppers and myself. One of the stories will be "Strange Encounter", a story which first appeared in prose form in an issue of Ultrazine.

MB: What artists would you name as influences?

BA: I can't really name any specific artists as influences since I try to have as many influences as possible. Austin is certainly evident in most of the inking that I've done, and I'm trying to work in things from other artists as well, such as Klaus Janson, Will Eisner, Bernie Wrightson, Walt Simonson, and many others. I'm also trying to diversify the field of styles I work in by including such things as art nouveau and art deco as well as 3-D airbrushing.

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

BA: Miller and Janson on Daredevil, Brent Anderson on Kazar, Colan and Janson on Batman, Newton and Adkins on Batman (or Detective, or whatever they're drawing), Leialoha (with a good inker) on Spider-Woman, Rogers and Austin on Doctor Strange, Neal Adams on Ms. Mystic (judging from the preview in Captain Victory), Sienkiwicz on Moon Knight (if he's inking himself or has a half decent inker), Gil Kane on Conan (see last parentheses), and finally, Byrne has been okay on Fantastic Four, and Perez has been great on The Teen Titans, but the inkers louse up his pencils.

MB: I know that you know Fred Hembeck and have done work for him at various stages. What exactly have you done?

BA: Aside from spot illos for various fanzines such as the Comics Journal and the Comic Reader, I inked a couple small drawings by Fred which appeared in his book The Hembeck File. I also inked a five page story he did which appeared in Smilin' Ed Comics #4, entitled "Blind Date". The latest thing I've done with Fred (as of December '81) is the inking of part of one of the pages in the Fantastic Four Roast.

Bill Anderson's Matt Bucher Index

ULTRAZINE SPECIAL:

- #4 (Cover inks, Omniman story inks over Francis Mao)
- #5 (Cover inks, Omniman story pencils and inks pgs 9-22, three other full page inks over Zupkow, Mao, and Anderson)
- #6 (Cover inks, Omniman story inks over Steve Brooks, Johnny Comet story inks over Steve Hahn)
- #7 (Cover inks, Omniman story inks over Rick McCollum, "Under-Isle" inks also over Rick McCollum)
- #8 (Inks on Rage story over Rick McCollum)
- #9 (Cover inks, Omniman story inks over Rick McCollum)

(BA Index Con't)

STARSLAYERS:

- #1 (Story inks over Brooks, back cover inks)
- #2 (Story inks over Brooks, back cover inks)
- #3 (Back cover inks)
- #4 (Story inks over Peppers)
- #7 (Partial inks, pgs 5-8 over Adlesee)
- #9 (Pencils and inks on cover and story)
- #10 (Story inks over Peppers)
- #12 (Cover and story inks over Rick McCollum)
- #13 (Cover and story partial inks over McCollum & Peppers)

STARSLAYERS, PART ONE: (Cover inks over Brooks, wrap-around)

FAN SPECTACULAR 1981: (Partial inks, 16 pgs over Peppers)

OMNIMAN SPECTACULAR: (Partial inks, cover and story 1-12 over McCollum)

PUBLISHING INDEX

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

ULTRAZINE #1 - #20

ULTRAZINE SPECIAL #1 - #8

STARSLAYERS #1 - #13

FPA NEWSLETTER #1 - #6

ULTRAZINE NEWSLETTER #1 - #7

FAN FUNNIES #1

OMNIMAN #9

STARSLAYERS SPECIAL #1

STARSLAYERS, PART ONE

EBONSTAR/DARKKNIGHT #1

ULTRAZINE NOSTALGIAC ISSUE

FAN SPECTACULAR 1981

CHRISTMAS COMIC #1-12

OMNIMAN SPECTACULAR

THE DC MOVEMENT (last chapter)

When I started this, I never dreamed DC would go this far. Aside from now having such talents as Wolfman, Colan, Thomas, Perez, Broderick, Yeates, Levitz, Giordano, Infantino, Kubert, Bolland, Barr, Wein, Colon, Pasko, Spiegle, and Aparo, DC has also many top-notch books like THE NEW TEEN TITANS, SWAMP THING, WONDERWOMAN, LEGION OF SUPERHEROES, FIRESTORM, plus the new DARK FORCES, CAMELOT 3000, PANDORA PAN, and a TEEN TITANS miniseries are in the works.

Dick Giordano is doing wonders with the initiation of the new royalty system (which Marvel will surely copy). Gerber/Colan did an excellent PHANTOM ZONE, Pollard is now on GREEN LANTERN, and Colan/Janson are now on BATMAN. I, for one, feel DC is approaching it's new renaissance.

INTERVIEW WITH WILLIE PEPPERS by Matt Bucher

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

WP: I've had no formal art training at all. Nothing more than the art classes in public school.

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

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

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

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

EB: when did you discover fanzines and what work have you done?

WP: I discovered fanzines in October of 1977, and started off with one of my own (Fandom Omnibus #1). Since then, my work has appeared in quite a number of zines, including No Sex, Fantazine, The Starslayers, Fandomonium, and others.

EB: What strips have you enjoyed the most?

WP: It's really hard to say, but if backed into a corner, I would have to say Earl Geier's "DAMN SAVAGES", Larry Houston's "ENFORCERS", Carl Taylor's "THE CREATURE", and "HERO" in UltraZine Special #8. There are a few others, but that's all I could come up with at the moment.

EB: Tell me about Fandom Omnibus: Who was involved and what was the premise?

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

EB: How about some background information?

WP: OK, I was born in Louisville, Kentucky 22 years ago. I'm 6'2½" tall, 225 pounds. Among my hobbies are reading (horror, SF, Science Fact, Sword and Sorcery, etc.), writing (short stories, song lyrics, strips, etc.), art (of course), CB radio, and a few others. I do see a lot of movies, and consider myself somewhat of a critic.

EB: What future plans do you have concerning drawing?

WP: Right now, I'm trying to get as much of my work in print as possible.



One day I would like to work for Marvel. I would also like to introduce some of my own characters through them.

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

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

THE WILLIE PEPPERS COMPLETE CHECKLIST

STRIPS:

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

COVERS:

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

FULL PAGE ILLS:

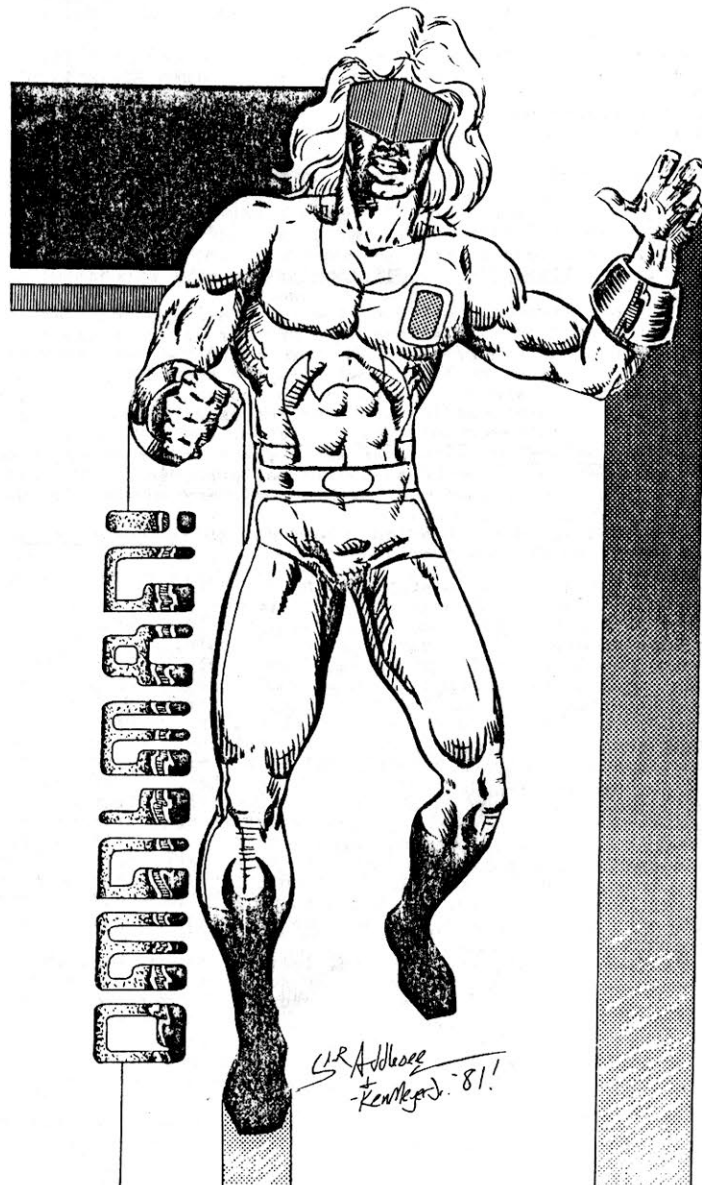
Gal-ery #1 (Jeff Cooke)
The Astounding Xyloman #7
The Astounding Xyloman Annual #1 (2 full page illos)
The Outer Limits Newsletter #4 & #5
Fawn #3 (2 full page illos)
Ultrazine #14 (centerspread)
Ultrazine Special #7
No Sex #14 (lettering for table of contents page)

ILLOS: (less than a page)

Fantazine #3 (three illos)
Fantazine #5
Charlton Bullseye #8
Omniman Spectacular
No Sex #14
The Outer Limits Newsletter #4 (article headlines)
Ultrazine (various issues #15-#20)

FULL FANZINE: (all the work)

The Unpredictable X-Man #1



"The Ambiguity of 'Hey Jude'"

Exploitation or Genius?

by Matt Bucher

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

The facts are: "Hey Jude" was released on September 14, 1968 as the first Beatle single on their newly organized Apple label. It was composed by Paul McCartney. It remained on Billboard's Top 100 list for nineteen weeks, #1 for a total of nine weeks. A total of seven minutes, eleven seconds long, it was the Beatles longest and most successful single ever, outselling even "I Wanna Hold Your Hand". In the first year alone, five million copies of the single were bought. Performing on the song (besides the Beatles), were a forty piece orchestra, who also sang along with the fadeaway (which lasted four minutes itself). From 1968 to 1978, the song was redone by other performers 39 times, second only to "Yesterday" and "Something". In Billboard's 1976 listing of the most successful singles of all time, "Hey Jude" was number two.

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

Of the many music critics to try to answer that question, none knew exactly. One of the most interesting essays written on the subject was published in the book Media Exploitation, the 1976 sequel to the book Subliminal Seduction. Wilson Bryan Key, the writer of MS, speculates on "Hey Jude" in a chapter on subliminal works in rock music. Key obviously has researched much of his work very thoroughly, but some of his ideas can be argued.

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

"One of the most popular recordings of 1968 was the Beatles single 'Hey Jude'. Paul McCartney, who consistently portrayed a maternal role in the family (group), sang 'Hey Jude', providing spiritual advice in the form of drugs and an escape route for pain.

"Two meanings for 'Jude' appeared as likely symbology in the song. 'Jude' could have referred to Judas who betrayed Christ under the guise of friendship. Heroin, of course, at first seems to be a friend before it betrays the user into addiction. The second possibility involved the Apostle Jude who warned against those who call themselves Christians while living hypocritically in a morally loose society.

"The haunting voice of McCartney sang, 'Let her into your heart,' 'Her' meaning the drug and 'heart' the pump that circulates drug-laden blood through the body--so 'you can start to make it better'.

"During the lonely opening verse, the drug injection occurred. In the second verse, musicians joined to make the sound (life) more full and complete. The lyrics tell us, 'Don't be afraid.' 'The moment you let her under your skin, you begin to make it better.'

"The third verse said, '...anytime you feel the pain, Hey Jude--refrain.'

"Refrain means, in one sense, leave it alone. But, the inverse symbology means repeat the chorus or repeat the injection at the end of each good period when the pain returns. The verse explained that only a fool pretends there is nothing wrong with empty feelings and avoids being helped by the heroin. The reference to 'cool' and 'a little colder' is curious. A common symptom of the depraved addict is being continuously cold. The message here is why be cold when 'she' or 'her' is available?

"The narrator, or drug pusher, repeats his plea in the fourth verse, asking 'don't let me down'. All you need to do is 'go and get her' and 'let her into your heart'.

"The fifth verse advised, 'Let it out and let it in.' Let out inhibited emotions and feelings, let the drug or syringe into your body. 'You're waiting for someone to perform (synonym for trip) with.' 'Don't you know that it's just you.' 'You are all that is

"The final verse counseled, 'don't take it bad'--a bad trip should be avoided. 'Make it better,' by releasing inhibitions and fears. toward the end of the song, a scream is heard for 'Mamma!' -- a cry for help, a plea for rescue from the drug addiction.

"As the song progressed, a screaming, maniacal chant is heard in the background -- providing a contrapuntal theme to the lyric. The chorus chanted, 'you gotta break it' -- an apparent reference to the habit -- 'you know you can make it,' 'don't go back,' or in other words, 'Stay clean!'

"Jude's future at the conclusion is uncertain. The audience never found out whether Jude had kicked the habit or gone on to another fix. The probability that the addiction continued, however, appeared far more likely. 'Hey Jude' could, to put it conservatively, reinforce a tendency toward addiction, making it appear a logical solution to a young person's normal conflicts with authority, society, and the maturation process."

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

Whereas Key thought Paul McCartney was singing to the teenage druggies, that was only one of the conclusions. As Roy Carr and Tony Tyler reported in The Beatles: An Illustrated Record:

"The message analyzers (now in full cry) read an open appeal directed at Bob Dylan into the lyric; naturally the Beatles denied it. They also denied that 'Hey Jude' was dedicated to a certain lady Fleet Street Showbiz columnist affectionately known as 'Fag-ash Lil.'"

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

"I happened to be driving out to see Cynthia Lennon. I think it was just after John and she had broken up, and I was quite mates with Julian (their son). He's a nice kid, Julian. And I was going out in me car just vaguely singing this song (to Julian), and it was like 'Hey Jules'. I don't know why, 'Hey Jules'. It was just this thing, you know, 'Don't make it bad/Take a sad song...' And then I thought a better name was Jude. A bit more country and western for me.

"In other words, it was just a name. It was just like 'Hey Luke' or 'Hey Max' or 'Hey Abe', but 'Hey Jude was better. To one fellow, Jude meant Jew. Those are the kind of things, you know, that do happen.

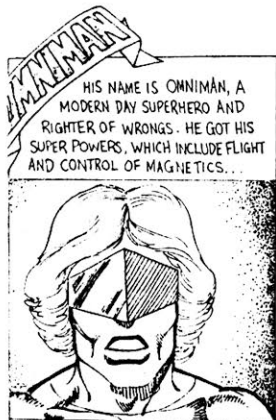
"I meant to say, once you get analyzing something and looking at it, things do begin to appear and things do begin to tie in. Because everything lies in, and what you get depends on your approach to it. You look at everything with a black attitude and it's all black."

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

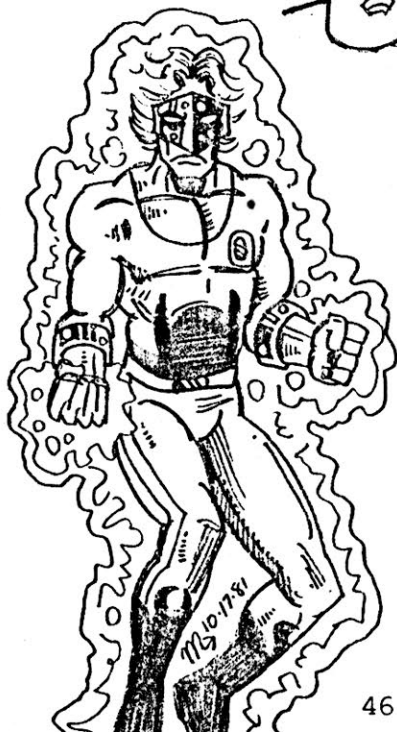
"He (Paul) said it was written about Julian. He knew I was splitting with Cyn and leaving Julian then. He was driving to see Julian to say hello. He had been like an uncle. And he came up with 'Hey Jude'. But I always heard it as a song to me. Now I'm sounding like one of those fans reading things into it...think about it. Yoko had just come into the picture. He is saying, 'Hey Jude' -- 'Hey John'. Unconsciously, he was saying, Go ahead, leave me. On a conscious level, he didn't want me to go ahead. The angel in him was saying, 'Bless you.' The devil in him didn't like it at all, because he didn't want to lose his partner."

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

"As for the lyrics, a lot of people, Lennon included, assumed



OMNI MAN



FAT BUCHER'S FAVORITE STRIPS

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

FAVORITE STRIPZINES:

- 1) Ultrazine Special #8
- 2) Omniman Spectacular
- 3) Fan Spectacular 1981
- 4) Starslayers Special

FAVORITE SINGLE STORIES:

- 1) "The Coming Of Ultron!" (FS 1981)
- 2) "The Odd Origin of Rage" (UZS #8)
- 3) "A Man Of Passion...And Power!" (UZ-S #7)
- 4) "Who Is The Fool?" (SSS)

FAVORITE ARTWORK TEAMS:

- 1) Peppers/Heike (OMS, FS 1981)
- 2) McCollum/Anderson (UZS 7,8,9; SS #12, OMS)
- 3) Brooks/McCollum (SS 5 & 6)
- 4) Peppers/Anderson

TOTAL ARTWORK (pencils, inks, letters):

- 1) McCollum (UZS #7 (2 pgs), SS #13 (2 pgs))
- 2) Peppers (UZ-S #8)
- 3) Heike (SS #9)
- 4) Anderson (SS #9)

WORST STRIPZINE:

- 1) Ultrazine Special #3
- 2) Fan Funnies #1
- 3) Christmas Comic

WORST SINGLE STORY:

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

WORST ARTWORK TEAMS:

- 1) Bucher/Foley (UZS #3)
- 2) Hahn/Bucher/Osborn/Anderson (UZS #6)
- 3) Foley/McFarlane (UZS #3)

FAVORITE CHARACTERS:

- 1) Rage
- 2) Omniman
- 3) Lord Damien Blackstar

WORST CHARACTERS

- 1) Johnny Comet
- 2) Sky-Lark
- 3) Velocity



-FROM SUPERHERO TERROR #7- 11/78-1/79

THE SAVAGE PRESS IS PLEASED TO ANNOUNCE ITS INCEPTION AS A NEW WAVE COMIX GROUP WITH THE SIMULTANEOUS PUBLISHING OF TEN TITLES.

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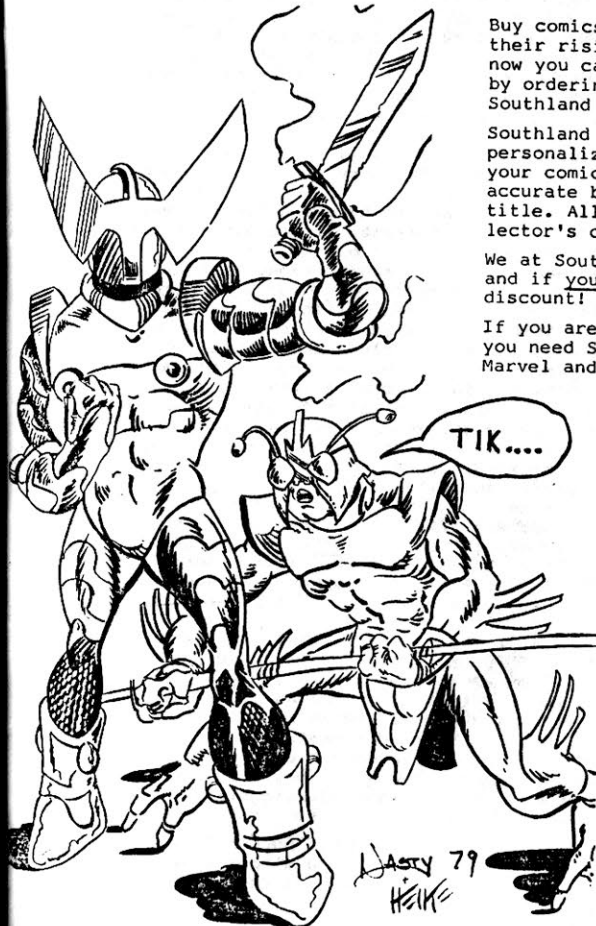
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and cautioning him not to take his troubles so seriously--

anytime you feel the pain
Hey Jude, refrain
don't carry the world upon your shoulder

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

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

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

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

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

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

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

"Hey Jude"

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

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

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

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

FUNERAL NOTICE

If you haven't read the Omniman story yet, please read that before you continue reading this.

OK, those of you who have read the story may be surprised. "Why in God's name did you kill off Omniman?" you ask. I don't hate the character or have a psychotic view of them or any of that.

To continue, Omniman has always been a special character for me. He was the first superhero I created, the first character I ever wrote a strip for, and I even identified with him at first. Then why kill him? Well, this will be my last publication ever, and that's a fact. Omniman was too special to hang out in fandom's comic book superhero limbo forever. I could have never let the series just stop, it had to be an end.

Now I could've let someone else do the strip somewhere else, and he would have lived. Only...I was against that. I didn't want anybody else scripting Omniman adventures and doing who-knows-what to him. As I said, he was too special. I had to end him, to stop later slandering.

At first I had toyed with the idea of just letting him end his career by having him lose his powers. I also thought that maybe, if he had to die, he'd go out in a glorious save-the-world gesture. Why didn't I do those? Simple, I didn't want to.

Pro comics are reserved, they are constantly held back. Less and less is happening in them. Superman can't marry Lois Lane. Robin can't get a new costume. No major heroes can die.

But fandom is different. If you want to have a definite reason, then I would say that Omniman died to be different. It was a major thing, something the pros would never do.

I remember when Red Tornado died (the second time, I think) saving the world. It was a heroic death. Omniman's death was also heroic, but in a different way. He did beat the one foe that he could never beat before, but it cost him his life. There were no fireworks, no last minute escapes with his life. He died, it's that plain and simple.

I had followed up on my original idea of getting rid of Omniman's superpowers (via a mob invention), but I added on the final confrontation with the madman. A powerless Omniman versus that lunatic? C'mon, Keith Stevens was no superman, he was a man. Men die. It's a fact (look it up if you don't believe me). The story was different, it was a different own situation. Omniman won. The madman won. If anybody else won, it was Heinrich Jacobs, who got off scott-free.

Well, Omniman has no Justice League or Avengers to avenge him, but he does have a nut called Rage. And if you know about Rage, you know that he's enough. To see Rage's revenge, check out RAGE 1982: A Survival Odyssey, to be published by Rick McCollum. Write him for details.

I hope you enjoyed this issue, I tried to make it as special as I could. I would still appreciate letters as I'm still interested in what you thought.

For the record, it's possible that there may be an ULTRAZINE revival by Ron Fleming. If this comes through, it'll be called "UltraZine 11", and will be like a newer version of my old fanzine UZ. If Ron goes through with this, you can be sure that I'll keep an eye on things. Also, Ron has plans for an ULTRAZINE INDEX and an SAVAGE PRESS INDEX. Be on the lookout for ads by Ron in TBG and others.

Hey, I think that's it, this is my big good bye. I'd like to thank everybody who helped me out during my four year stay and all the friends that I made. I really did have a great time publishing fanzines, and I mean that sincerely. And so, to everybody, thanks.

Matt Bucher (1/25/82)
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