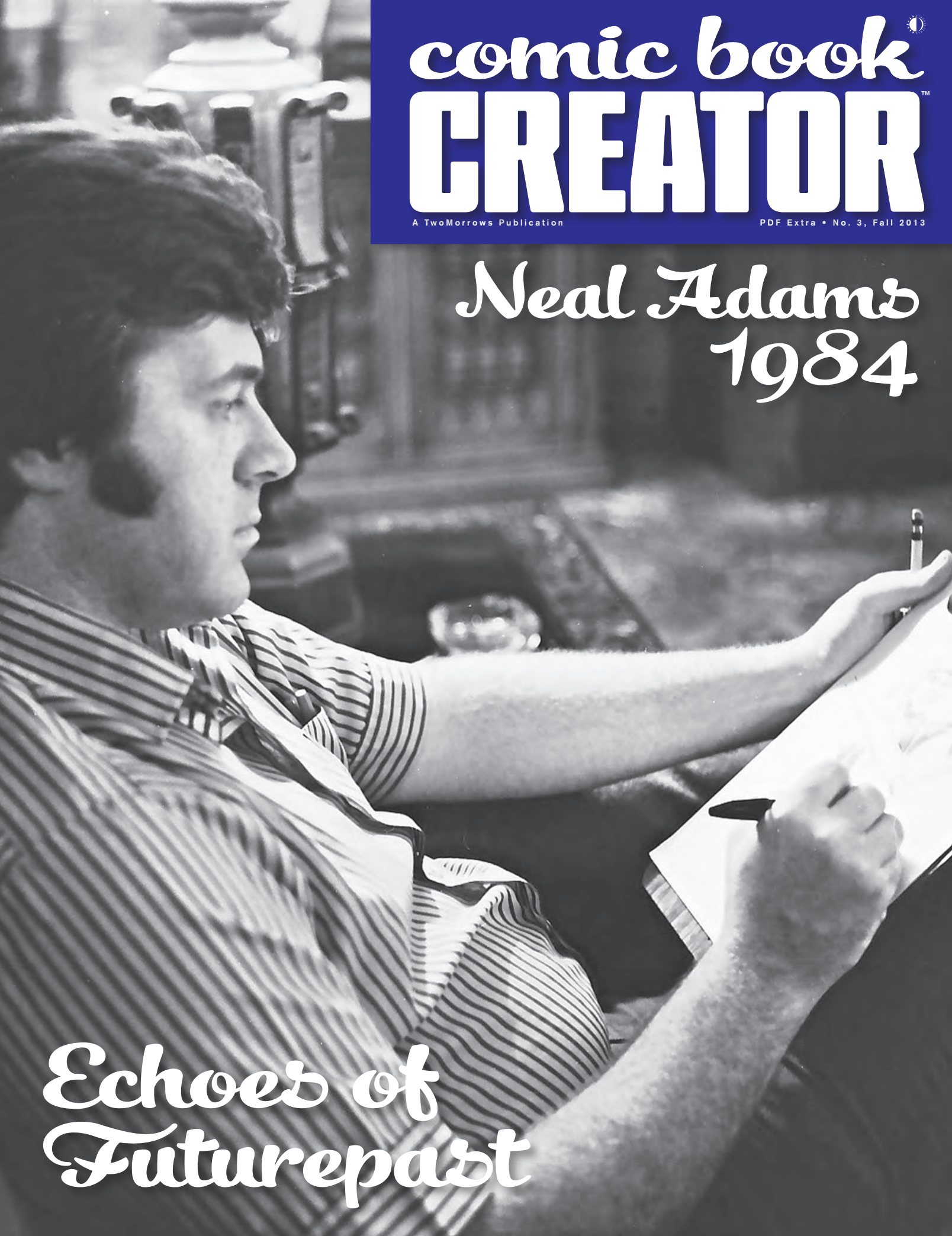




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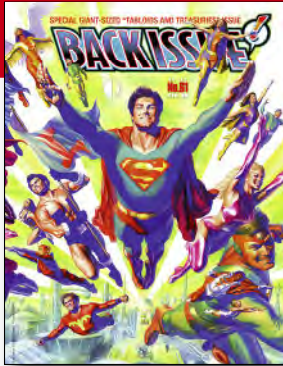
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## Neal Adams 1984

## Echoes of Futurepast

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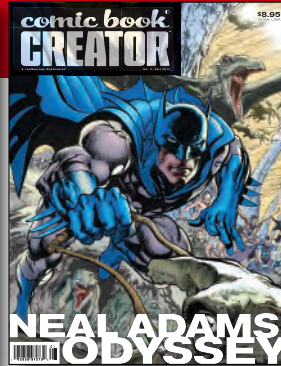
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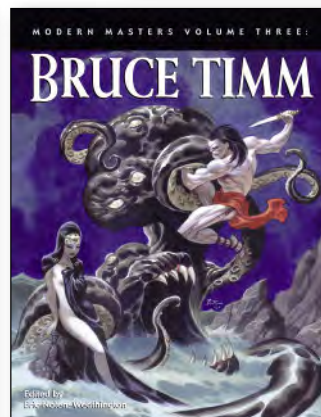
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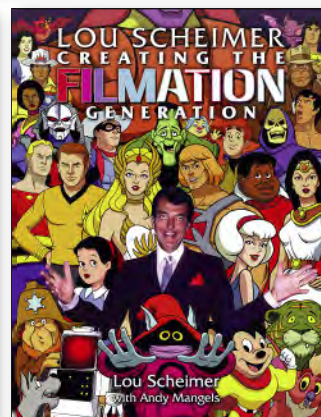
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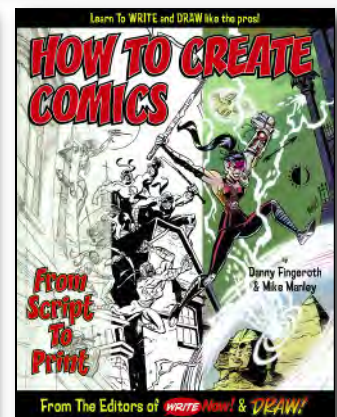
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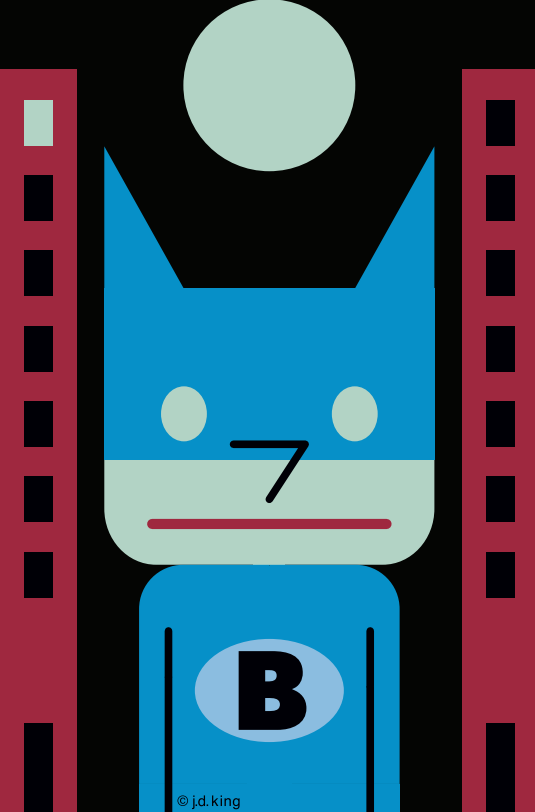


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Self-portrait ©2013 Neal Adams.

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# Adams: Echoes of Futurepast

S.C. Ringgenberg shares a 1984 interview with the ambitious artist in his studio

Conducted & transcribed by S.C. RINGGENBERG

*[The following interview was conducted in 1984 in the offices of Continuity Associates in New York City. This was originally conducted for an Amazing Heroes article, and the discussion centers around the imprint's new title, Echo of Futurepast, an anthology clearly influenced by the success of Heavy Metal. Ye Ed thanks Steve for his speedy transcription and editing, and kudos to Glenn Southwick for much appreciated last-minute loans of material. — Ye Ed.]*

**S.C. Ringgenberg:** Why are you going back into comics again? In this way?

**Neal Adams:** Well, as you know, I've been in comics. I did the *Ms. Mystic* stuff, the— *Ms. Mystic Annual* and—

**Steve:** Was that intentionally an annual?

**Neal:** Nor was it intentionally a monthly, nor was it going to be a bi-monthly. It was intended to be a comic book that was going to be printed when it was ready, because, as you see around you, we have a fully-functioning commercial art studio, and we owe our allegiance to Continuity Graphics more than we owe our allegiance unfortunately to the comic book industry. Not that I have any *non*-allegiance with the comic book business. But it's because of the work made-for-hire provision in the law I was forced out of the comic-book business by having to go on a one-man strike. *Superman* vs.

*Muhammad Ali* [All-New Collectors' Edition #C-56, 1978] was actually the last thing I did in comics.

**Steve:** That was the main reason you got out of comics?

**Neal:** That's right. I couldn't stay in comics anymore in good conscience with the work-made-for-hire provision. And DC and Marvel at that time were not hiring, or using anybody except under the work made-for-hire provision of the law. And I felt that it was unethical and even unconstitutional.

**Steve:** Is what you did the reason why it was easier for guys like Marshall Rogers to go in and have an agent negotiate?

**Neal:** Perhaps, perhaps. I like to think that if you take up the cudgel and fight, if you don't necessarily win, at least you help the next guy who comes along to advance a little bit more than he might have advanced in the past. So, we made the fight, we did our best. It's always nice to

be involved in the good fight. You don't necessarily go away with ribbons and stuff, but you feel like you did something and what we've done with the studio...

Perhaps one of the things that you've heard about is this idea we had for a company called Trans-Continuity, and that was to create projects here in the United States and sell them in Europe, because the Europeans have a strange attitude towards things like that. The Europeans think that the artists basically own or co-own their work, and that they should get royalties when the material is sold elsewhere, so they'll buy one-time or two-time rights to use the material. I thought that sounded like an eminently fair concept, so what I did was I represented ourselves as an agent, as well as a creator, and we produced projects like *Bucky O'Hare*, like the *Frankenstein/Dracula/Werewolf*, and a couple of other features to sell overseas.

The idea that if Marvel and DC were the only customers in the United States and they were working under a work-made-for-hire provision, then we would make available to them projects they could buy, only after they had been purchased by everybody else in the world, so if they made demands, we would say, "Well, we've sold them to everybody else, so if you want to buy it for one-time rights, you can do that." The idea was that America then became the last customer. Since we started that, things have changed in the comic book business. Whether we helped to provide the change or just the time was coming for that change to take place — it has taken place. So, the reason for Trans-Continuity existing is much less than it used to be. Nowadays more and more people are travelling across the ocean and selling things overseas and more and more agents are coming over here and buying. So, what we have then is properties which we have sold overseas, but are looking for customers here. And since we started this project, I've gotten more and more people interested in publishing our own material. And the format that we decided to publish the material in was the comic-book format.

**Steve:** Just the regular 32-page comics?

**Neal:** Regular 52 pages.

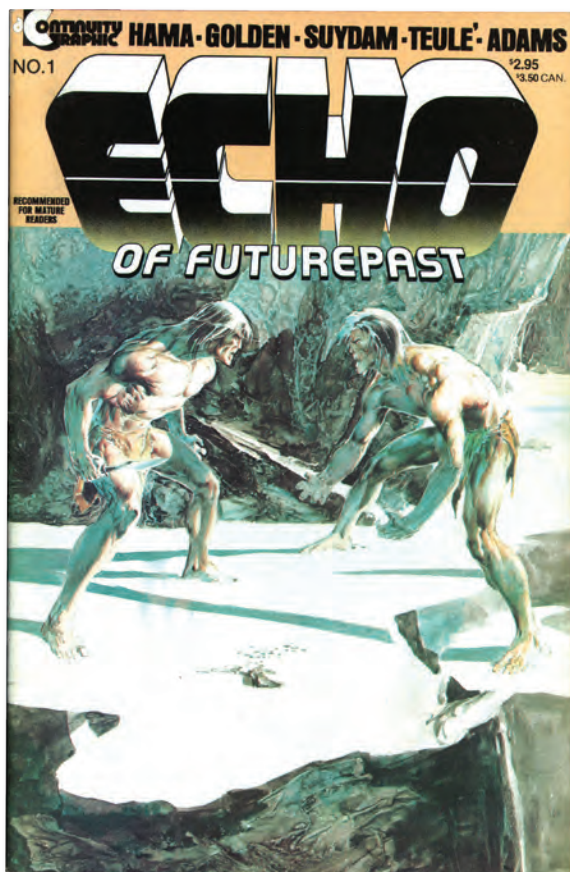
**Steve:** 52 pages? Like the old days.

**Neal:** Like the old days. I always sorta liked the 52-page comic book.

**Steve:** It has a good solid feel.

**Neal:** It has a good solid feel. But more than that, I used to read comic books, and if I didn't like the guy who was doing "Superman" in *Action Comics*, I'd like the guy who was doing "Tommy Tomorrow." Or if I didn't like *this* artist, I would like *that* artist. If I didn't like a particular feature, I would like another feature. And I would read the other features, as well. I was a kid, I was interested in reading a lot of stuff; I was interested in trading with my friends. That dime I spent, I wanted it to count for something and, sure enough, it counted for something because I could buy 52 pages of good comic books. The idea behind *Echo of Future Past* is that we basically, in spite of the fact that we call it a graphic anthology, it really is a 52-page *comic book*. It doesn't have a lot of the things in it that you see in magazines. It doesn't have arty stuff, it doesn't have stories that you can't understand; it doesn't have articles on the Hildebrandt Brothers...

**Below:** Neal Adams' Continuity Graphics produced the fascinating comics anthology of the mid-1980s, *Echo of Futurepast*, which serialized graphic novels interspersed with shorter stories. Notable creators included Arthur Suydam and Michael Golden, as well as a good amount of work from the publisher himself, including this cover from the first issue [1984].



**Steve:** So, it's all comics.

**Neal:** It's all comics, from cover-to-cover. There's a page that introduces each story or each chapter; sometimes they're individual stories, sometimes a chapter in a story. But they're all comics, they're all well-drawn, they're all well-conceived. They have beginnings, middle, and ends, and they're a lot of fun to read, which is sort of what I think comic books are basically all about. I guess everybody sort of agrees with that. It just seems like although people do agree with that, people do go off on tangents and create things that aren't necessarily in that mold, that put a lot of efforts into something that's really not a lot of fun to read.

**Steve:** Yeah, certain products are just sort of a drag.

**Neal:** I can't understand why people are doing that.

**Steve:** So, you're looking at recreating things like the old Fawcett House omnibus-type comics, like Jumbo and things like that?

**Neal:** Well, I'll tell you, No, what we're doing with *Echo of Future Past* is creating an anthology comic book that has projects that are a little, a cut-above comics, but are still comics. That is, they're not super-heroes. They're comic book stories without being super-heroes. So, that particular package is non-super-hero comics, but still entertaining stories.

**Steve:** Well, what's your first issue going to contain?

**Neal:** The first issue is going to contain "Bucky O'Hare," of which I am handing you pages...

**Steve:** This is Larry Hama, Michael Golden.

**Neal:** Yes, Larry Hama, Michael Golden. This is the first page of our first issue.

**Steve:** I remember seeing Xeroxes of some of this stuff in *The Comics Journal* interview with you.

**Neal:** It's possible you have. Some of those projects have been in production for a couple years now, very well-considered and hard-working projects: "Tippie Toe Jones," done by two talented newcomers Lynley Farley and Louis Mitchell, the "Frankenstein/Dracula/Werewolf," done by myself; "Mudwogs" by Arthur Suydam.

**Steve:** Is this a new story?

**Neal:** Strangely enough; he started "Mudwogs" in *Heavy Metal*, but...uhhh... perhaps it was the way he presented it? Which I don't believe, but perhaps it was the way *Heavy Metal* runs their magazine; the few early stories that he submitted, short stories, were printed out of order.

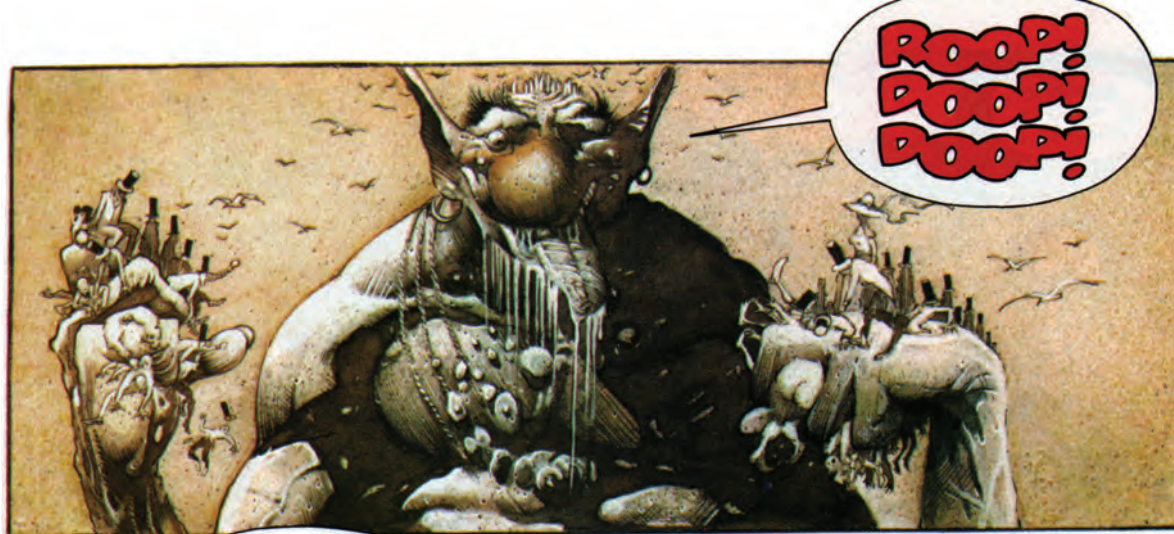
**Steve:** So it lost all the continuity?

**Neal:** Yeah. It was a little upsetting to Arthur and a little upsetting to the people who were reading it. On the other hand, they seemed to be short stories, so it wasn't a major thing, but what we did was the first eight pages of that 16-page feature, which is in the first magazine, are a bunch of chapters that now come together in one single story, and then we continue the "Mudwogs" story in the next eight

pages, which are pages that nobody has seen. We had a long discussion with Arthur, and the discussion had to do with what would be the price of reprinting pages that people have already seen, and we thought, for the sake of continuity — I mean the company is called Continuity — it would be better if people read those pages and then continued to read the story, than to have them drop into the story in the middle. So eight of those pages are, in effect, reprints, and then the next eight pages are new, and the story will continue from there.

**Above:** Seth Kushner portrait of Neal Adams. **Inset below:** Detail from the Michael Golden cover from *Echo of Future Past* #6 (July '85), featuring the breakout hit of the title, Bucky O'Hare.





**Above:** Arthur Suydam, who briefly appeared in the Joe Orlando-edited DC mystery books in the early '70s — and just as quickly disappeared — returned in full glory with his astonishing artwork (and wacky scripting) in *Echo of Futurepast*. Here is a panel from #2 [1984].

**Steve:** It looks like good stuff.

**Neal:** It really is good stuff. It's all a lot of fun; it's all very readable, good comics. There's nothing vague or esoteric there. Jean Teulé is a guy that I know from France who looks like a farm boy. I guess you don't think of Frenchmen looking like farm boys, but he's a freckle-faced, curly-haired, red-headed young man, who draws a rather strange strip, and this particular strip is called "Virus." Virus is a despicable little creature and Virus culminates, I think, in the fifth issue.

We've got six issues basically together.

**Steve:** What sort of style is Teulé working in?

**Neal:** Teulé uses photographs, and he inks and alters the photographs in a sort of pointillistic style, but very realistic. He uses a lot of reference.

**Jon Hartz:** Similar to the guy in *Heavy Metal*, [Rod] Kierkgaard ["Rock Opera"]. It's similar to that, but not quite as...

**Neal:** Well, we have also discovered that one of the other things that we make a very, very strong point about is that everything is in color, there's nothing in black-&-white. We don't, we believe in color comics... The fact that a feature is black-&-white, there would have to be an incredibly important reason for a feature to appear in black-&-white in the magazine. We intend it always to be in color. If it's not in color, then we're out of business, as far as I'm concerned. And what we did with Teulé's stuff, is that we had it colored, and it brings it together incredibly well. A couple of his things

have appeared in *Heavy Metal*. As a matter of fact, we were acting as his agent at that time we sold them to *Heavy Metal*. But they didn't use them in a way that I felt to be correct; they broke them up and printed them partly on different parts of a page. It was very strange. We're pretty simple around here. We do things straightforward, you know. "This is good, we like it."

**Steve:** It looks like you've got a pretty solid selection here. There's a nice variable range of styles. You've got

funny animals, and then Suydam is sort of neo-Frazetta.

**Neal:** Right. Although there are different styles, every style is drawn well. We're not going out of our way to find people who do an interesting style, but it's not drawn well and just because it's an interesting style... We want to see good drawing. We like good drawing around here. We respect it, and it's not that we don't think that. "Oh, things that aren't drawn that well shouldn't be published," it's that we'd rather keep well-drawn stuff in our magazine.

**Steve:** Just keep it at a certain level of proficiency so that people know what to expect.

**Neal:** Yeah, exactly.

**Steve:** Why don't you tell me a little bit about what's coming up in future issues?

**Neal:** Okay. There's a feature called "Hom," which is done by Carlos Giménez... Carlos is a Spanish artist I met about six years ago, and I saw this book and I've always felt that I'd love to publish it in the United States, and this is my opportunity, so I'm doing it here. Another feature we're doing is called "AE-35," written by Tim Ryan and drawn by Will Jungkuntz. Will worked in our studio for several years as an on-staff freelancer and, I think, he did a *Doctor Strange* for Marvel, and doing a science-fiction feature called "AE-35."

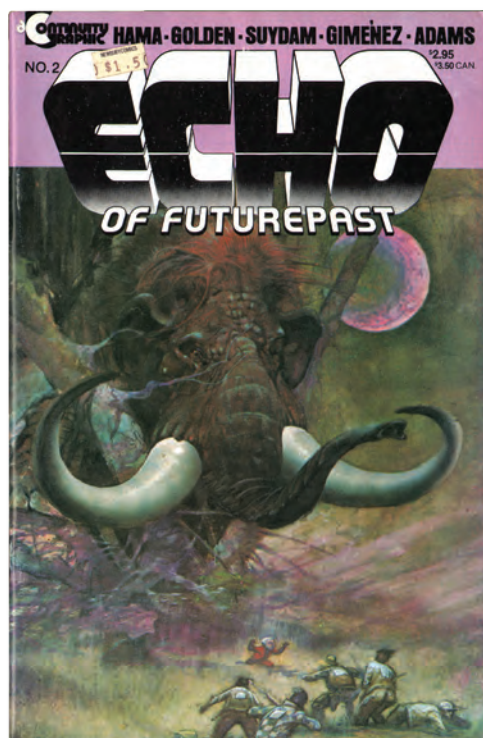
**Steve:** Who did the cover to issue #2?

**Neal:** Let me see. That's Arthur Suydam.

**Steve:** That's really superb.

**Neal:** Yeah.

**Below:** *Echo of Futurepast* covers #2–4, art from left by Arthur Suydam, Michael Golden, and Suydam again. Much thanks to Ye Ed's long-time buddy Glenn Southwick for loaning some Continuity Comics.



**Steve:** How much work are you going to be doing in the magazine?

**Neal:** Well, we don't trust Neal Adams too much, because he has a lot of things to do, so if Neal does a feature, we wait until it's done before we schedule it. That's basically how we're running the magazine. We're finishing the features, or getting so close to being finished that we really can't be concerned about it, and running them that way, rather than waiting for people to blow deadlines.

**Steve:** Yeah, or announcing something that's not finished.

**Neal:** Yes, exactly. That's why we're six issues ahead when we start the magazine. "AE-35" isn't starting until issue #6.

**Steve:** Is this going to be a monthly?

**Neal:** No, bi-monthly. On the other hand, the first two issues are going to come out monthly.

**Hartz:** The first one will be shipping the third week in April; the second will be shipping third week in May.

**Steve:** Are you doing that — coming out in rapid succession — to grab your readers' attention?

**Neal:** It's to let people know what's going on and to show them that this is not a flash in the pan sort of thing. What else have we got lined up... I never pay attention... We've got a character named Shaman, who may appear in this, or may appear in another magazine [he did, in *Zero Patrol* #3].

**Hartz:** We've also got another character called Crazyman, which we're toying with the idea of putting him in *Echo* also, if not, then we'll put him in his own title. [They did, starting in *Crazyman* #1 [Apr. 1992], but initially as backup in *Revengers Featuring Megalith* #1, Apr. '85]

**Steve:** Sounds like sorts of a mock super-hero.

**Hartz:** Crazyman is great; "Crazyman" is one of the favorite strips around here,

**Steve:** I take it, it's a humorous strip?

**Hartz:** No. No, it's not. It's very hard to classify it into a genre.

**Steve:** This is Will Jungkutz's stuff? It's real slick.

**Neal:** The colors of that story are being done by Arthur Suydam.

**Steve:** How is the stuff in the book being colored? Does Suydam color his own originals?

**Neal:** Arthur Suydam colors his originals; he's the only one so far that we've got who colors his originals. The technique we use constantly is the blueline technique.

**Steve:** Do you find that superior to the grayline process?

**Neal:** Oh, yeah. Well, the difference simply is that in the

grayline process you color Photostats, which are almost impossible to color, and the blueline process in which you color on anything you happen to want to color on. The problem with the blueline is the shrinkage and enlargement of the paper, of course. What we find ourselves doing often is reshooting the black plate, so that it matches the size better. It's worth the trouble and if it comes out good, you've got a good product. We take more time; I mean we spend an awful lot of time with these pages. We spend a lot of time working out the stories and we spend even more time working out the art.

**Steve:** Well, this fellow's style looks rather similar to yours.

**Neal:** It is. It's probably because I rendered it.

**Steve:** Oh, you inked his pencils? Ahhh.

**Neal:** That's Will Jungkutz again.

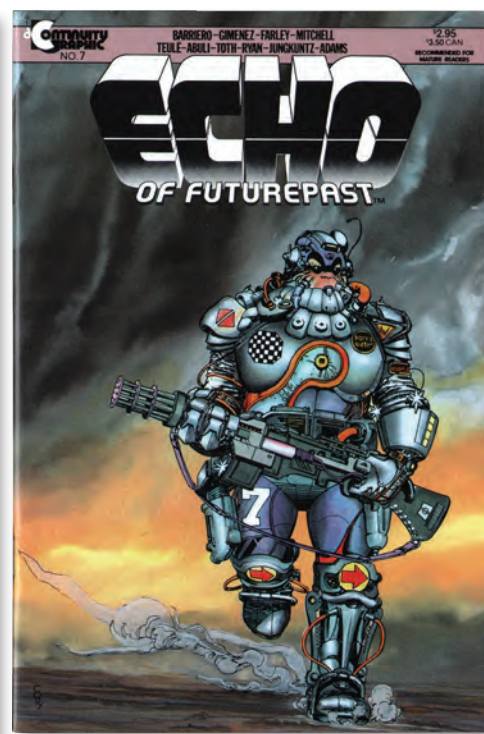
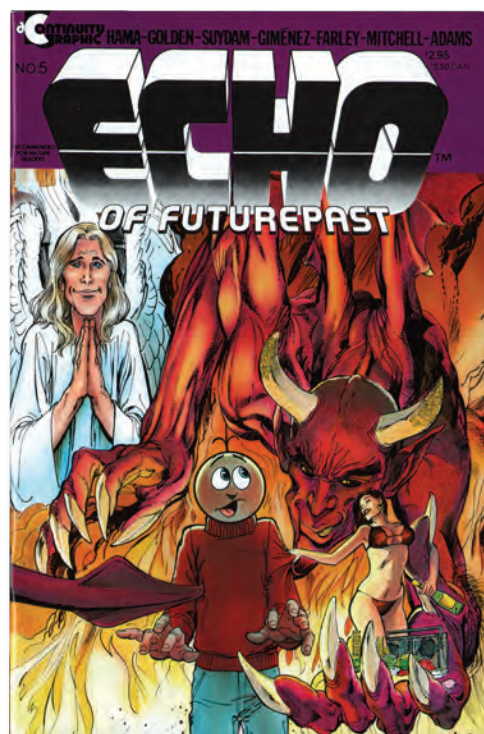
**Steve:** One thing I wanted to ask you about, Neal, is a lot of comics have been coming out with, well, I'm thinking of the Pacific product where they use laser color separations and it just looks like garbage. Do you think that colorists are going to have to relearn how to color for the new technologies?

**Neal:** Colorists are going to have to be thought of as artists.

The biggest problem with what's going on in comics is that comic artists have thought of themselves as being in a one-color medium, and the colorists have been sort of on the side being paid \$7 dollars a page... Or more recently, \$15 dollars a page, to color the comic book pages, and the comic book pages now are not really colored by the colorist;



**Above:** Neal was inspired by European comics when he developed Echo of Futurepast and, in fact, the creator did contribute to some European anthologies, including this cover for *L'Echo des Savanes Special U.S.A. #14* [1979] (rough layout by Fershid Bharucha depicting Michael Moorcock's Behold the Man.) **Below:** Echo of Futurepast #5-7 covers, from left art by Louis Mitchell/Neal Adams, Michael Golden, and Will Jungkutz.





**Above:** Covers for the final two issues of *Echo of Futurepast*, #8 and 9. From left, cover art by Goran Delic, and William Jungkuntz & Neal Adams.

they're colored by some ladies in Connecticut who cut out these patches of tone. Nowadays, if we're going to get into the new technology, we have to do quality coloring. As a matter of fact... [to Jon Hartz] why don't you grab some...

**Hartz:** Some *Megalith*?

**Neal:** Yeah, grab some *Megalith* and some of that *Zero Patrol*. [to Steve] Because I'm in the commercial field, I've also been an illustrator. I got into the field in a very strange way. I got in kind of backwards; I backed into the field after having done a lot of things

**Steve:** You were doing advertising first —

**Neal:** I was doing a lot of advertising. But my technical background has been the technical art field, so the stuff that I know is commercial art, and the quality and the constraints of commercial art cause people to do better technical stuff. In comic books it's very difficult to do technical stuff, because they don't want to pay for it. Nobody wants to pay for good quality reproduction in comics. Therefore, you come up with fake techniques. The color in comics is fake. It's not that it's bad; it's simply fake. It's an old-style technique. What we're trying to do — and we're not out to make a revolution here — but we're trying to bring the quality or the color up to the artist's work so that, one: the artist gets what he deserves, and two: the respect for the colorist begins to become apparent. People don't understand that a comic book is a four-color illustration. It may not be the greatest art in the world, but it's still four colors. Not one color with colors applied to it, and that's the way it should be thought of. Something like Arthur Suydam, you look at it and say, well, that's a totally different story, because he obviously applied his own color. What we're trying to do is we're trying to get colorists, who understand they, one: are expected to excellent work, and two: would be respected when they do it. You don't get that very often. Lynn Varley is doing it on *Ronin*. It's a little esoteric coloring in my opinion, but it's still an attempt to create a style of coloring.

**Steve:** Is there anybody else around who you think is doing good work?

**Neal:** Sure. Cory Adams.

**Steve:** What do you think of Tom Zuiko's work for DC? Have you seen much of it?

**Neal:** Tom... ?

**Steve:** Zuiko. He did *Gil Kane's Sword of the Atom* mini-series. He generally colors Gil's work for DC.

**Neal:** It's very hard to tell because there are good

colorists around. The problem is they're laying down colors and their colors are being followed by somebody else. So whether a person is a good colorist is hard to tell. Michael Golden colored an issue of *Star Wars*; fantastic job for flat color. But we're going out of the age of flat color, I believe, and we'll be in the age of painted color. And, in the age of a painted color, things will change. All the standards are going to be thrown away, and new standards are going to come in. And I don't think it's possible for it to exist otherwise, so the question is not so much, who is a good comic book colorist, the question is how many of those people who are good comic book colorists can adapt to the new style that will be coming. And I don't know. It's a great question. We'll see what happens.

**Steve:** What kind of paper are you going to print it on?

**Hartz:** The Pacific ultra-gloss; either the Pacific ultra-gloss, or the regular Baxter standard-type paper, the same thing that you see in most of the independent \$1.50 format books.

**Steve:** Since you're taking extra care, isn't the reproduction costing you a hell of a lot more money?

**Neal:** Yes and no. It used to cost a lot more. Now it costs more. It doesn't cost a lot more. It costs more. But more can be critical. For example, it can

cost between \$75 and \$100 a page to do the separations —

**Steve:** That's color, right?

**Neal:** That's full color... You're doing four-up and all the right size, and they're all they can fit on the drum that they shoot from. It costs something like \$66 to do fake separation. Now, it's a few dollars more to do those separations. It's also a few dollars more to do that kind of printing on better stock. So you have those problems there. The other thing that's more expensive is that you have to pay a colorist to color that stuff three times more, to do good quality coloring, so you run into another expense.

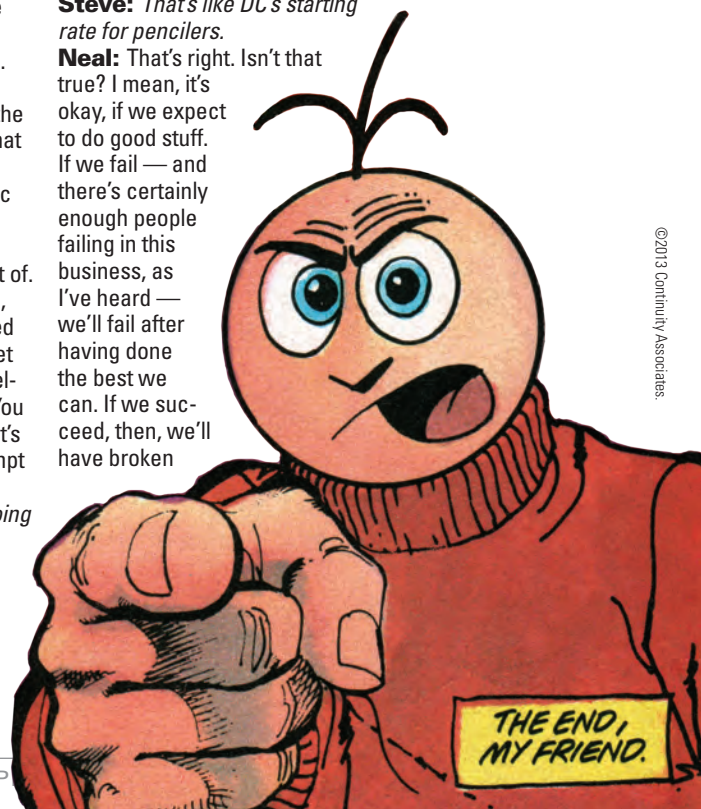
**Steve:** Are the rates you pay a colorist that much higher than the industry standard?

**Neal:** Yeah, sure. They have to be. Who's going to sit down and hand-color a plate for \$15 dollars a page? You can't do it. So we pay \$35 or \$40 a page.

**Steve:** That's like DC's starting rate for pencilers.

**Neal:** That's right. Isn't that true? I mean, it's okay, if we expect to do good stuff. If we fail — and there's certainly enough people failing in this business, as I've heard — we'll fail after having done the best we can. If we succeed, then, we'll have broken

**Inset right:** One odd feature in *Echo of Futurepast* was "Tippie Toe Jones" by Lynley Farley and Louis Mitchell (with plenty of apparent help from Neal). Wacky stuff!



some new ground. That's what I'm hoping will happen. It's really up to fans and the buyers to say whether or not we succeed.

**Steve:** *What are you doing to sort, of pave the way, as far as advertising and promotion?*

**Neal:** Unfortunately, since we're breaking so quickly, somehow, it's all happening very quickly. We've advertised in the, uh,...

**Hartz:** *The Buyer's Guide.*

**Neal:** *The Buyer's Guide.* We're getting as much promotion as we can cut. We've sent out a folder. We're getting articles here and there. We're not a big company. If we were a DC or Marvel company, we'd have money coming out of our ears. Then we'd be splashing ourselves all over the place. We are hoping that the word will get around as to what we're doing, our ads here and there will attract attention, and people will buy our thing, and we'll make money and advertise a little bit more. We're playing it by ear, is basically what we're doing. If we were DC or Marvel, obviously we'd be doing it differently; big splash, big campaign. We've got a little splash, little campaign of ads here and there.

**Steve:** *I think it helps that you have known people in the first issue.*

**Neal:** Yeah.

**Steve:** *You have Michael Golden, Arthur Suydam, yourself—*

**Neal:** We'll have known people all the way through. I mean the people's work we have: Teulé, who's in the first issue, and we will make Teulé known here. We have, later on we'll have Giménez, and we'll make Giménez known here. But, at the same time we'll be having him, we'll be having other people, for example Michael Golden's Bucky O'Hare goes on for six issues. My stuff goes on for a bunch of issues, and we have surprises planned for later on. And we can't talk about the things we have six issues down the line because we're in progress with those things, and they're sort of, like, secret, you can't really talk about those things. But, for the first six issues right now, we've got Larry Hama, Neal Adams, Michael Golden, Arthur Suydam, Jean Teulé, basically going all the way through that stuff, and some new guys that nobody's seen, but after they see them, and then later on, we'll have more guys.

**Steve:** *Well, can you give me some or the names of the unknowns?*

**Neal:** Louis Mitchell, for example, does "Tippytoe Jones." Louis is really terrific. He's not really in the field. He's doing commercial art in Brooklyn and he's a terrific artist. He's not cut from the general mold. In the first issue, we have a five-pager on "Tippytoe Jones," and then we skip an issue or two before we get into the full-length "Tippytoe Jones" story. Louis Mitchell and Lynley Farley, the writer, are both unknown in the field, both terrific, both really terrific.

**Steve:** *Was "Tippytoe Jones" printed in Europe already?*

**Neal:** No, because we know that it's good. It's a very strange kind of strip. It's sort of like an *Alice in Wonderland*, a very hard-to-describe strip, very strange strip, but logical and sensible, and good art, like that. We have customers in Europe who will probably be running it concurrently with ourselves. We've got a customer in France and a customer in Spain. We're making the separations and sending them over there, and it's a terrific, wonderful strip. "AE-35" by Will Jungkuntz is basically — he started it when nobody knew him, and was doing some stuff for Marvel, but basically "AE-35" is his first major project, and it's a terrific project.



And by the time that thing gets out, gets into the first couple of chapters, everybody will know who Will is; as well as Tim Ryan, the writer. They've finished their end of it, and they're now working on "Crazyman," another feature which we will either be running in there. What's happening is that people are becoming quietly attracted to the book. It's not underground, but it's just... people have known about the projects that we've been planning for years. I missed putting in Bernie Wrightson's *Freakshow* because by the time we got around to getting this project together, it wasn't fair to hold onto the project, so we sold it to *Heavy Metal*. But more and more people are coming. They want to do a good, special job. They want to know that the person who is working with them will demand that they write good stories, that the stories be coherent and not just strange kinds of mouthing.

**Steve:** *Do you find that your standards are higher than a lot of the regular comics editors?*

**Neal:** I don't know. I think I have pretty high standards. I wouldn't like to be somebody working for me because I don't accept a lot. I don't like people to slough off. I don't like people not to give me the best that they can give. And the bad thing about me, I suppose, if somebody is working for me or with me, as we prefer to say, is that I can basically tell if they're not giving me the best that they can give me. And I remind them; Howard Chaykin for example, doing "Cody Starbuck." I would that after he did the first "Cody Starbuck" story, in spite of the fact that he's had a pretty good career, his standards have gone up quite a bit, not necessarily because of me, but it's difficult to work under difficult conditions, with high standards expected without feeling that same kind of desire in yourself, to do good stuff, and I would say that his *American Flagg!* has shown that he's quite an incredible talent...

**Steve:** *Besides Echo of Futurepast, do you have any plans for titles with individual characters?*

**Neal:** Here's a bad stat of the first three covers. You'll see ads in the Pacific comics for the, actually the one in the middle is the first cover for *Armor and the Silver Streak*.

**Steve:** *Is this stuff going to be distributed through the*

**Above:** Detail from the cover of *The Revengers Featuring Megalith #1* (Apr. 1985), with art by creator and publisher, Neal Adams. **Below:** *Ms. Mystic #1* [1982], cover art by Neal Adams, the first of the line of Continuity super-heroes.





direct sales shops?

**Neal:** Yes. Again, we're not big enough with regular newsstand distribution. It would be very nice, but we're being very — I mean, we're trying to let people know what we're doing, but we're not going out and challenging the big guys. We're just trying to produce good comics.

**Steve:** Are you first trying to establish a base of readership?

**Neal:** Oh, no. All I think we're trying to produce is good comic books. It's tough, because the business end of it seems to be in debate. A lot of people have their own idea about what is the best way to do business in comics.

We try to produce good product, and then we try to think

of ways of presenting it and selling it that we can take a living from. But the way we start is with good comics with good work, then since we're just starting, we don't know what's going to happen. This is *Megalith*.

**Steve:** This is excellent. It's weird for me to look at this because this is exactly like a character I did for the DC's New Talent Showcase.

**Neal:** Shhh. Really? Well, we feel that *Megalith* is the kind of hero people would like to see. *Megalith* is a self-made hero, a self-made super-hero. He's been forced, through the conditions that happened to him, to turn himself into a super-hero. He, in effect, had no choice. He thought that what he was doing was training himself for the Olympics, and it turns out he was training himself to be bought by somebody who was going to use him for the Olympics, but not on America's side. His parents were held captive to enforce this continued training and sale. And rather than fight back at the time this concept is presented to him, he trains himself to be so good, that he creates a link between his mind and his body that causes him to surpass himself almost into superpoweredness.

**Steve:** So he can sort of tap into those reaches of the brain...

**Neal:** ...That everybody talks about but nobody seems to know what

they are or...

**Steve:** That's an excellent idea. Who thought of that?

**Neal:** That's what we do around here. We have ideas.

**Steve:** Will some of the ideas just generate in bull sessions, or will somebody just come in and go: "Wow, I just thought of a superb idea.?"

**Neal:** I've been creating comic book characters for a long time, and the way the characters happen is very hard to describe... We went out of our way simply to create characters, and that's what we're doing. I think *Megalith* is a good character only because it's hard to find a character that is self-made. It seems like everybody is being bitten by radioactive animals or being caught in rays...

**Steve:** It's a weird accident usually.

**Neal:** Yes, a weird accident. And somehow they have to have the wherewithal to become heroes, because I really doubt that that would happen to a whole lot of people. *Megalith* is a character that is as much an intellectual as he is a bodybuilder. I really believe that people, who are into bodybuilding and that sort of thing, feel very strongly about the intellectuality of it. And an awful lot of people put down people with muscles because they think that they're stupid. And I think that there are a lot of people who would like to have somebody defend the opposite position. And if anybody can defend the opposite position, it's *Megalith*. Strangely enough, you could call *Megalith*, of course I wouldn't want to call him this, a super-man, rather than a super-alien. He's a super-Earthman, in effect. And I think he's the only one we have. There are a lot of heroes, and a lot of men that are quite good, but he's really a super-Earthman. It sure seems like an obvious idea when you think about it. I remember I created a character called *Man-Bat* over at DC Comics and Julie Schwartz had asked me for a villain because they were searching around for a villain for a new issue and I had this idea kicking around, and I said, "Why don't we do a *Man-Bat*?" It just seems logical that somebody should have done it. I can't imagine why it hasn't been done up till now. It seemed pretty obvious. This is the cover for the first miniseries, of a set of characters called *Armor* and *Silver Streak*. *Armor* and *Silver Streak* are brothers, very unlike one another, and their origin is — I suppose I really shouldn't talk about their origin, but they will become part of a group with *Megalith*, it's going to be a group book. They're all gonna be orphans; that's the thing that holds them together is their orphanhood, and then this is *Zero Patrol*. *Zero Patrol* is a feature that was done by Esteban Maroto.

I'll tell you the story behind *Zero Patrol*: Fifteen years ago, I used to hang around Spanish Harlem and Harlem for no other reason, I suppose, than that it was of interest to me. And I used to pick up a comic book that was printed in Spanish called *Cinco Por Infinito* or *Legionarios del Espacio* or *Legionnaires of Space* or *Five for Infinity*, drawn by Esteban Maroto. (I don't know who wrote it, I'm sorry to say, and whoever it was, I don't think he or she was ever given credit the writer deserved.) I thought the art was fantastic. And I thought, "Why can't Americans see this artwork? It really is terrific." And I have never had the opportunity in the past to make this work available to the American public. This is old stuff.

**Steve:** It's a lot simpler than the stuff he did for Warren. It's not as rendered-up.

**Neal:** When I was a kid I did a little feature I called "The *Zero Patrol*." This was a thing that I did as a teenager and it never did anything because I never tried to sell it. As a matter of fact, we're having a back-up feature in the second issue of this to tell the story of the old

**Above:** Neal Adams had loved the Spanish-language Esteban Maroto drawn science-fiction series *Legionarios del Espacio* (*Legionnaires of Space*), which he picked up in Spanish Harlem in the 1960s. Renaming it *The Zero Patrol* and rewriting the series, Neal also added some of his art to the Continuity-published title.

**Below:** The *Zero Patrol* #2 cover blurb teased a Neal Adams rarity in its pages: a juvenile science-fiction strip by the comics creator that was inspired by the Julius Schwartz-edited SF comic book anthologies over at DC comics.



"Zero Patrol" that I created when I was a kid. I thought it might be interesting to the readers. And I thought, 'Gee, that's still a good title, *The Zero Patrol*, I kind of like it,' so what I did was, I got the rights to the material, and we reshot the material. We corrected for American storytelling; a couple of the panels are redone to bring them a little bit more into the genre of today because it, after all, is an old series of stories. And we rewrote them, and lettered them and colored them because they've never appeared in color. The old Spanish comic book was black-&-white. It was my opportunity to fulfill a lifelong dream. It's going to be a regular feature. It's going to be our first title as a matter of fact, the first title, with a backup feature of "Megalith."

**Steve:** What kind of sales are you shooting for? What would be enough to keep these things going?

**Neal:** I think, from what I've been told, if we get 30 to 40,000 sales, it will stay afloat. The features that we've done have... We did *Skateman*, a reprehensible comic book.

**Steve:** Why do you say that?

**Neal:** Because it wasn't intended to be for sale on this marketplace. It was intended to be a promotion for a potential movie that a producer named John Ballard wanted to do, and we sort of tailor-made it for that, for what he was trying to do. And he did that project when rollerskating was coming in. We finally with got it to print, in other words, nothing happened with the movie for that period of time, and so when we were asked if we had anything lying around, *Skateman* was lying around. When we asked whether or not we could get permission to print the thing, well that's when skating was not only out but the door had shut. So I thought that we had done a fairly good job on the book and I thought that it held together very well, but it wasn't really intended to be the kind of book that we would think of ourselves as producing. But, we did sell 70,000 copies of it and people sort of like it, and people are asking for a second issue.

**Steve:** That's wild.

**Neal:** It's incredible. A lot of people like it. Actually, when you sit down with the book and read it, it holds together. You can take it into the bathroom and read it...

**Steve:** Do you think the fans now know you? Are you a draw for them the way you are with the older guys who remember the stuff from the '70s?

**Neal:** I don't know. *Ms. Mystic* sold 80,000 copies. [looks at Jon Hartz]

**Hartz:** In excess of.

**Neal:** In excess of 80,000 copies, through the direct sales market, it's not bad. For an imitator of Bill Sienkiewicz, I think it did pretty good.

**Hartz:** In the direct market that's very good.

**Neal:** I, myself, have never been a person who has outsold everyone on the market, but I've always been among the



highest-selling comic book producers.

**Steve:** Well, I remember it was almost a messianic frenzy from the fans, back in the '70s. You were one of the people it centered on and then it shifted, maybe, to Barry Smith.

**Neal:** I tend to attract the brighter of the fans.

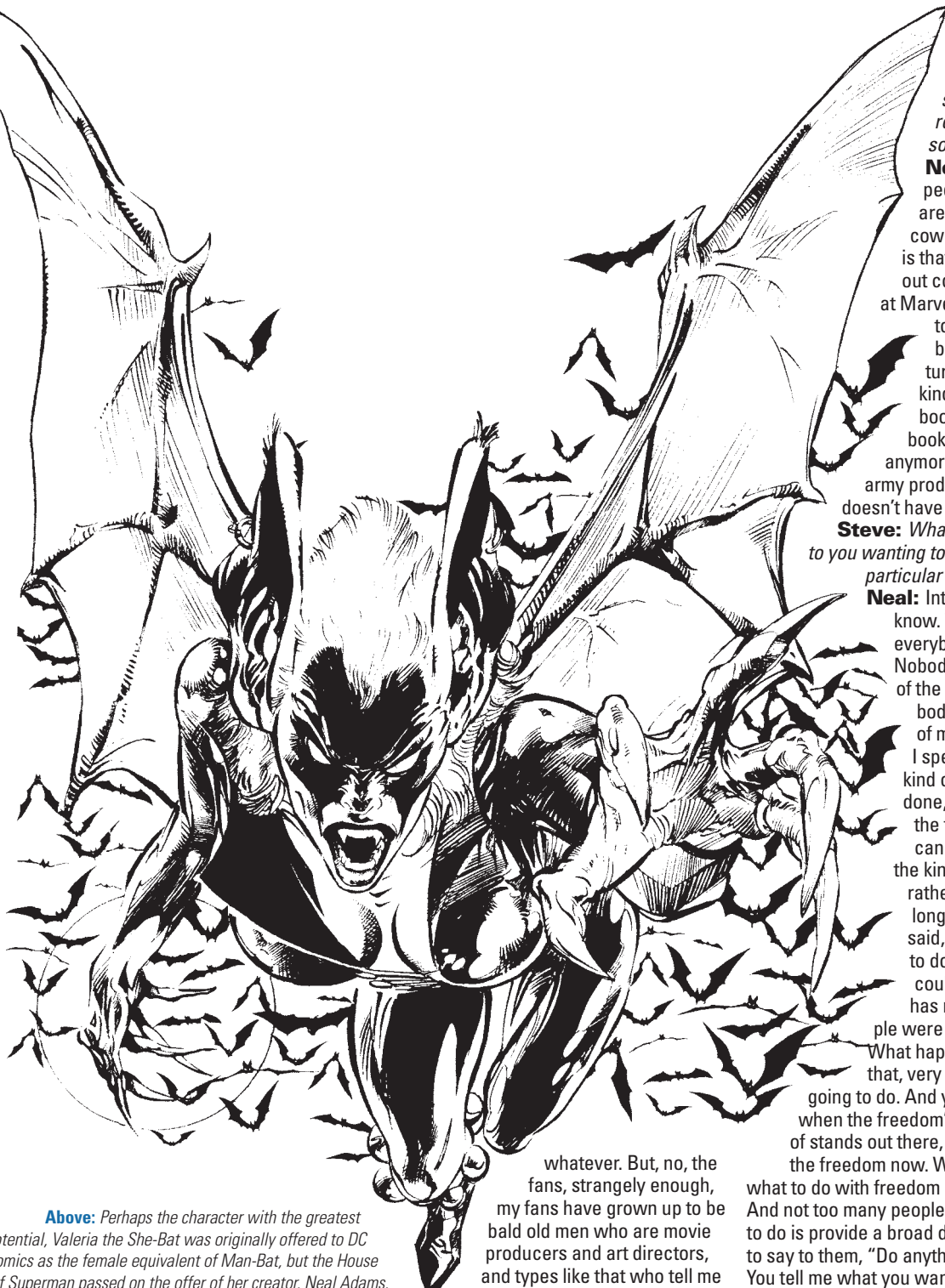
**Steve:** The people that can recognize good drawing, anyway.

**Neal:** Yeah, at least that, and attempt to do a sincere job. So I tend to get the fans that typewrite the letters, rather than scribble them on wax paper or on a garbage bag or

**Above:** Quartet of panels for Neal's early comic strip "The Zero Patrol." Art and a description of the early effort were featured in an article written by then-Continuity staffer Arlen Schumer, longtime chum of Ye Ed.

**Below:** Legionarios del Espacio #1 and 2 covers. Published in Spain in the late 1960s.





**Above:** Perhaps the character with the greatest potential, Valeria the She-Bat was originally offered to DC Comics as the female equivalent of Man-Bat, but the House of Superman passed on the offer of her creator, Neal Adams.



that long since I was off the scene. But most of the young kids don't know who I am. There's been a sort of a rebirth of my material fortunately...

**Steve:** Well, the Marvel reprints didn't hurt.

**Neal:** The Marvel reprints and the DC reprints of the *Green Lantern/Green Arrow* series. People haven't quite forgotten. There are a lot of fans who don't know who I am. On the other hand, that's not why I'm selling, is it? What I'm trying to sell to people are good comics. Whether I do them, or Will Jungkuntz does them, or whoever it is that's doing the material does them, we're trying to produce good comic books. So that every time I can get a shot at it, I'll try to produce something that people will like, and every time that I sit with other people, we'll try to produce things that people will like. We're looking to produce good comic books.

**Steve:** You're talking about a sort of underground, word-

whatever. But, no, the fans, strangely enough, my fans have grown up to be bald old men who are movie producers and art directors, and types like that who tell me they read my stuff when they were kids. It really hasn't been

what to do with freedom becomes an important question. And not too many people have a direction. What we're trying to do is provide a broad direction of things to do. That is, not to say to them, "Do anything you want." We don't want that. You tell me what you want, I'll tell you what I need, and we'll try to find something in-between that satisfies the people who are reading it. But we will not accept something that doesn't have a story: a beginning, a middle, and an end. We will not accept simply the desire to produce artwork or to do single-page drawings every other page.

**Steve:** People have got to put their money where their mouth is, in other words.

**Neal:** Exactly. They have to come up with good stuff. And the thing that I try to provide is a criterion. I say, "It's got to be this good. Make it this good and we'll use it."

**Steve:** What do you use for your yardstick?

**Neal:** I don't think there is such a thing. If I'm satisfied it with it.

**Steve:** So it's more of a gut feeling.

**Neal:** Really. It really is. And I don't think there's anything better than that. I mean, I've been around a long time, and I haven't heard anybody give me a better indication of what is really a good way to find out that you've got good stuff, ex-

of-mouth phenomenon. Are you finding a lot of artists going to you saying: 'God, I'm sick of super-heroes! Please let me do cowboys or something.'

**Neal:** Yeah, there are a lot of people doing that. A lot of people are interested in — not necessarily cowboys. What seems to be happening is that people are being asked to crank out comic books by the ton, especially at Marvel Comics — which is not intended to be a criticism of Marvel Comics, but it just seems like they're trying to turn out so many comic books that the kind of attention to the individual comic book that used to be paid to the Marvel books is not being paid quite so much anymore. The artists feel like they're part of an army producing one of 40 Marvel titles. It just doesn't have the personal touch anymore.

**Steve:** What kind of stories are people coming to you wanting to do mostly? I mean, if there's a particular genre.

**Neal:** Interestingly enough, people don't know. That's the strange thing because everybody's used to doing super-heroes. Nobody knows what they want to do. One of the reasons that you try to find somebody like myself to put together the kind of materials that I put together is that I spend a lot of time thinking about the kind of projects that I'd like to see get done, and since I'm in the position to get the things done, I can sit for a while, I can talk with them for a while... about the kind of projects that they'd like to do, rather than have them, you see, for a long time in the field, everybody has said, if I were just given the freedom to do the kind of thing I wanted to do, I could do great stuff. Unfortunately, that has not necessarily been the truth. People were suffering from the lack of freedom. What happens when you get the freedom is that, very often, you don't know what you're going to do. And you find that with a lot of people, when the freedom's there, the guy or the gal just kind of stands out there, and looks and says, "Well, I've got the freedom now. What am I going to do with it?" So,

cept that you get somebody who's produced good stuff all their life — probably produced good stuff all *their* life — and sit down and look at the material that's come in, and not deal with it from the point of view of their own material, but whether or not it meets standards of quality.

Everybody knows that Batman was lousy in the '60s, nobody had to tell anybody. The fact that I came along and altered Batman, and turned him back into a creature of the night, which should have been no surprise to anybody; everybody knew it. Every fan that read comic books knew that Batman was lousy. Everybody knew that when I started to do the X-Men and it was going to go down and get thrown away, that something had to be done with the X-Men. Everybody knows when somebody's doing a good

job. When John Byrne and Terry Austin get together and do the X-Men, they know it's going to be good, they don't have to have somebody come around and give them the rules and regulations; they know it's good. Basically people know. It's just not an intellectual thing; it doesn't take a lot of brains.

**Steve:** Well, I think, comics being an art form, it's got to be something that you feel in your gut.

**Neal:** I should think so, but you have to temper that with logical thinking... People like super-heroes. Another interesting standard that I've discovered, and I don't think this is a surprise to anybody — it's just generally not put into words — and that is: if television can do it and movies can do it, then why are comic books doing it? In other words, the thing that a comic book artist does better than anybody else in the world is he uses his imagination. Not his total imagination, because then it just comes out design, but he has the ability to create on a page, something that would cost a million dollars to create on the screen. He has the ability to do that and that's what he should do. If he tries to reproduce, in comic book form, what you can see on television, then isn't he basically wasting his time? Because if they can do it on television, they can do it with live people and they can go out and get the best actors in the world. No artist could possibly match that. It's not possible. The thing that the comic book artist should do is simply do what he does: use his imagination. And the reason that super-heroes are so good is because you can't reproduce super-heroes on television, and do it well, unless you have a tremendous amount of money. You can't do it on the screen unless you have a tremendous amount of money.

**Steve:** The Superman movie certainly illustrated that. Parts of it were real nice, it as real well done, and parts of it looked really cheesy.

**Neal:** That's right, parts of it were terrible.

**Steve:** Like the dam collapsing. Lousy miniature work.

**Neal:** It's unfortunate. It's unfortunate that that's true. Now, the fact of the matter is that comic books are competing with television and movies. If comic books compete with television and movies, and we're open and honest about it, we can't compete with those people except in those areas in which we excel. If George Lucas decides to do a comic book on television, *The Fantastic Four*, it's gonna cost him a



hundred million dollars to do it; a hundred million dollars. So, until somebody coughs up a hundred million dollars, we've got that licked. We've got that beat. Nobody's going to be able to do it.

**Steve:** That's right. It costs a comic artist no more to draw an exploding planet than it does to show two people talking.

**Neal:** Now, the fact of the matter is that comic books have led the way into these fantasy movies. I mean, George Lucas has gone back into our old jungle comics and has resurrected, in effect, *Raiders of the Lost Ark*, from comic books that appeared in the '40s.

**Steve:** Yes, *Jungle Jim* in a different outfit.

**Neal:** Exactly. Now, in order for him... Now, he did it well, which is what we want to see, but he had to go back to those days. It'd be very difficult to go back to the super-heroes of today, or heroes of today that appear in comic books, and do them on the screen—

**Steve:** Even though Marvel is trying with the X-Men movie.

**Neal:** Yes, and I think that's terrific, but the point is that we're supposed to be out front. We're supposed to be exploring realms of imagination. You can't do what Walt Simonson can do in *Thor*. To do that would just be so incredibly expensive. Walt Simonson is way out there doing giant rams pulling chariots across space. You know, fighting aliens that are coming in by the thousands. Doing that sort of thing is just, so incredibly expensive, and he does it with a flick of the wrist, and that's what he's supposed to do, and that's what we're supposed to do in the comic books. We're supposed to be able to do things that nobody else can do. It's our business.

**Steve:** Stretch the imagination.

**Neal:** Exactly. So we'll do it. And as long as we do it, we'll stay ahead of everyone and sell comic books. We try to do what they do in movies. That's why the adaptations of the movies done by Marvel for the most part are poor, because they're just mediocre stories. They don't stretch the imagination and the artist has already seen it on film anyway; they get shown the film before they draw it, so there's nothing now to do, just copying what's on the film already. He doesn't have to go out and create anything.

**Steve:** Even like, taking Al Williamson to do *Blade Runner*. It's nice but...

**Above:** Neal Adams reworked his *Frankenstein/Werewolf/Dracula* strips a number of times, most recently in the Vanguard Productions book, *Neal Adams Monsters* [2003]. The stories were serialized in *Echo of Futurepast*, but had originally been commissioned by in the 1970s *Power Records* for their comic book/vinyl record products.

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KIDS READ  
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CONTINUITY  
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UNTIL COMICS BECOME "GREAT LITERATURE,"  
WE'LL DO OUR BEST TO GIVE YOU AND YOUR  
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**Above:** In a Continuity Comics house advertisement, Megalith speaks directly to parents about the benefits of Neal's imprint.

**Neal:** It's nice, but who needs it? There are a lot of things that I'd rather see Al Williamson do than *Blade Runner* or even *Star Wars*.

**Steve:** Do you have any plans to talk to Al about doing some work for you?

**Neal:** I talked to Al about doing a feature one time, and he was going to do it, and then *Star Wars* came up

**Steve:** Well, he's not doing the strip now. And I know he's looking for work because I talked to him this morning.

**Neal:** Well, maybe we'll get together on something. I'd like him to have Al do something because I really believe that he's one of the best in the field. But, I think that he has to do something that challenges his abilities and not something that lets him do what he's been doing for years. And if we can provide that kind of a story, then maybe he'll do a story with us

**Steve:** Getting back to the genres for a minute. Do you have any plans to do a horror anthology like *Twisted Tales* or perhaps a science-fiction anthology?

**Neal:** To me, horror is done better on the screen. There are

more horror films than I would ever need to do. I mean, E.C. has now been reproduced on the screen by 17 different directors. And if it hasn't been reproduced on the screen, then it *will* be reproduced on the screen, so I don't really feel that horror is where we're at, at all. Science-fiction and fantasy, yes, sure because we can do it. But I just don't like to do stuff that's easily done by filmmakers and TV people.

**Steve:** So the things you're attracted to are more visually graphic?

**Neal:** Things that stretch the imagination...

**Steve:** Rather than say, doing a film noir detective comic.

**Neal:** Detective comic. I can't imagine... that's a thing that shocks me. When I see really good artists do a detective comic. Dear God. All the old detective movies, there is a feature that's done in Europe that does what we can't do anymore, it goes back to the '30s and talks about that time.

One of the reasons we can't do that so well anymore is because we don't have the sets and the places. For example, I was trying to convince Will Eisner that I would like to direct the Will Eisner *Spirit* movie. They're doing *The Spirit* as an animated movie.

**Steve:** Yeah, but William Friedkin was going to do it as a live action film with Garner in the '70s.

**Neal:** That's the way I feel it should be done. I don't feel that it should be done animated because it's very hard to imagine the *Spirit*'s time and place because you can't find it anymore.

You don't find it in television; you don't find it in the movie theatres. It's very hard to recreate that kind of feeling.

**Steve:** They're not going to update it are they? They're going to keep it in period?

**Neal:** They probably are, but it's going to be animation, so when you see it in animation, it's not hard to accept it because it's just a bunch of people drawing pictures. I would like to see it in live action. I would like to see all that stuff recreated; find those places that look like the Eisner stuff and turn it into live action. That would be really great. But the point about that is, you don't have to go that far to stretch the imagination. You don't have to between have guys flying between planets; you can create an atmosphere that you can't, won't normally find, like the Will Eisner world. And if you can do it in a film, that would be great. One of the reasons why I think that Will's stuff has only limited appeal now is because films have joined him and moved forward, and now his stuff is caught in time. But if you could go back to that time and recreate that on film that would be art and an admirable thing to do.

I don't see *The Spirit* existing today. A guy walking around in a mask is not going to be the same. A guy fighting Nazis. Nobody fights Nazis anymore. Nobody fights bank robbers and embezzlers. It's really not done. We've gotten away from that, to a certain extent. I would like to see his strip done as a live action movie, not as an animated movie, but that's just personal opinion.

**Steve:** Speaking of films, how's the movie you're working on going?

**Neal:** 'Nanaz is doing—we have just—a block away from here is a place called Ross & Gaffney. Over at Ross & Gaffney, 'Nanaz exists. There are now over 16 reels of sound to go with the film. Making a film is a very difficult process. Very expensive. I wish I could afford it.

**Steve:** Well, you've been doing it gradually over how many years?

**Neal:** Three years now. Actually making the film, only took less than half a year. I worked for five months in my apartment editing it, and since then, we've been working on the editing. We finished the editing another five months later; not quite a year on the editing, and since then we've been working on the sound. Big, big, deal the sound. The last four or five months we've been working on the footfalls

**Steve:** You didn't shoot synch sound, I take it?

**Neal:** Yeah, we did. We shot sync sound. But usually you can't use sync sound. You can shoot sync sound. But try to imagine having a man walking down the street talking

to somebody. First of all, the world has to disappear for the sound to be right. And then, you take another shot and it's a another time of day, and where you cut the film, you out the sound, and the sound on one piece of film sounds different than on the next piece of film. So you have a guy talking like this and he's suddenly like this because the sound is different. So, you have to recreate that sound so that the sound goes through the cuts. It's all a very complicated procedure. But what we've done is that we've finished the music. The music is being entered into the fun. We're probably going into a mix within the month, and then we'll have a finished film. In the meantime, I'm starting a new film, which I can't talk about.

**Steve:** Okay.

**Neal:** But I am starting a new film.

**Steve:** Okay, then tell me about your plan for 'Nanaz. Have you found a distributor for it?

**Neal:** No. You can't find a distributor until you have a finished film. We'll see what happens, who knows?

**Steve:** What sort of film is it?

**Neal:** It's an adventure film, a chase film about a couple of kids who have something that's very valuable and a bunch of very bad people who would like to have it. And they have nothing to protect them except a little monkey doll, and he does, by being nothing more than a little monkey doll.

**Steve:** From what I've heard, you've got quite a number of people from the comics business in the film.

**Neal:** Yes.

**Steve:** Who's in it?

**Neal:** Well, Gray Morrow, Denys Cowan, J. Scott Pike... who did The Dolphin?

**Steve:** That goes way back.

**Neal:** Yes, it goes way back. Well J. Scott Pike is not quite a young man, but...who else is in it? Ralph Reese, Jim Shooter, for a very short period of time... Gary Groth, Larry Hama is in it... Larry's terrific. They're all terrific. Everybody's terrific. Everybody's very good. I think that's about it for the comic book people.

**Steve:** Are you in it?

**Neal:** Yeah, I'm in it. I'm the dad. I'm the sort of innocent, well-meaning dad.

**Steve:** Are you going to have some kind of premiere when the film is finished?

**Neal:** Sure.

**Steve:** Well, I'm glad to hear that you're finally finishing it. I've been hearing about this film for years.

**Neal:** Yeah, it's strange. A film is not the easiest thing to put together. If it was an easy thing to put together, then I guess everybody would be putting them together, but on a limited budget, a very, very limited budget, basically the money that I make that I don't spend on my children, I put into the film, and it's taken a long time. On the other hand, as with my comic book work, I'm very meticulous and very careful and I don't want it to come out without my being able to say: "Well, this at the time was the best that I could do." I don't want people to look at it and say, "Gee, you really didn't do that very well, did you?"

**Steve:** Did you find that your knowledge of comics art and storyboarding came in handy when you were plotting it out?

**Neal:** Yeah, oh yeah.

**Steve:** Do you think that there's a real crossover in the two mediums?

**Neal:** I don't think that Star Wars could have been made without comic books existing. And I think that probably the best directors are comic book fans.

**Steve:** I know Fellini is. Ridley Scott's a cartoonist.

**Neal:** They all are.

**Steve:** Hitchcock used to do little drawings.

**Neal:** He did little drawings for every scene in his film. If he didn't do them, somebody else did. The best directors are pictorial. DeSica is, Lucas is—

**Steve:** Well, what's Star Wars, but Lucas's version of Flash Gordon?

**Neal:** I can't imagine those people not being a comics fan. It must be a strange director who knows how to direct very well, and who was not a comic book fan at one point or another. The thing that I'm looking forward to is that if I can do what I expect to do with 'Nanaz and additional movies that I'll be making. If I can do it; if I can make the crossover, then other people will make the crossover, too — guys like Frank Miller, perhaps Howard Chaykin.

**Steve:** What do you think of Thomas and Gerry Conway writing the new Conan movie? They've sort of bridged the gap. Do you think there will continue to be that kind of cross-pollination between the two mediums?

**Neal:** Well, look, you've got Steve Gerber out there doing, writing animated stuff for Saturday morning animation.

**Steve:** Dave Stevens storyboarding movies.

**Neal:** Exactly. William Stout, too. It'll happen more and more, and the question then will be, what kind of movies will we get?

**Steve:** I don't know a single person in this business who is not a rabid movie fanatic.

**Neal:** And I'm sure that there aren't people who that make good movies that aren't comic book fans. Orson Welles: big comic book fan.

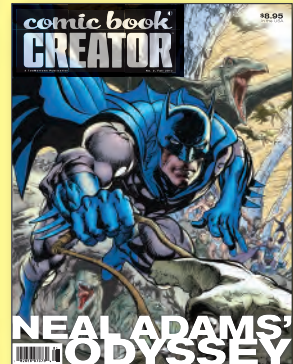
**Steve:** That's something that's not really widely known.

**Neal:** Really, oh yeah, he's a big comic book fan.

**Steve:** Well, after seeing Citizen Kane, Welles must have been looking at The Spirit.

**Neal:** Sure. Where do you think it comes from? Nowhere? It doesn't come from nowhere.

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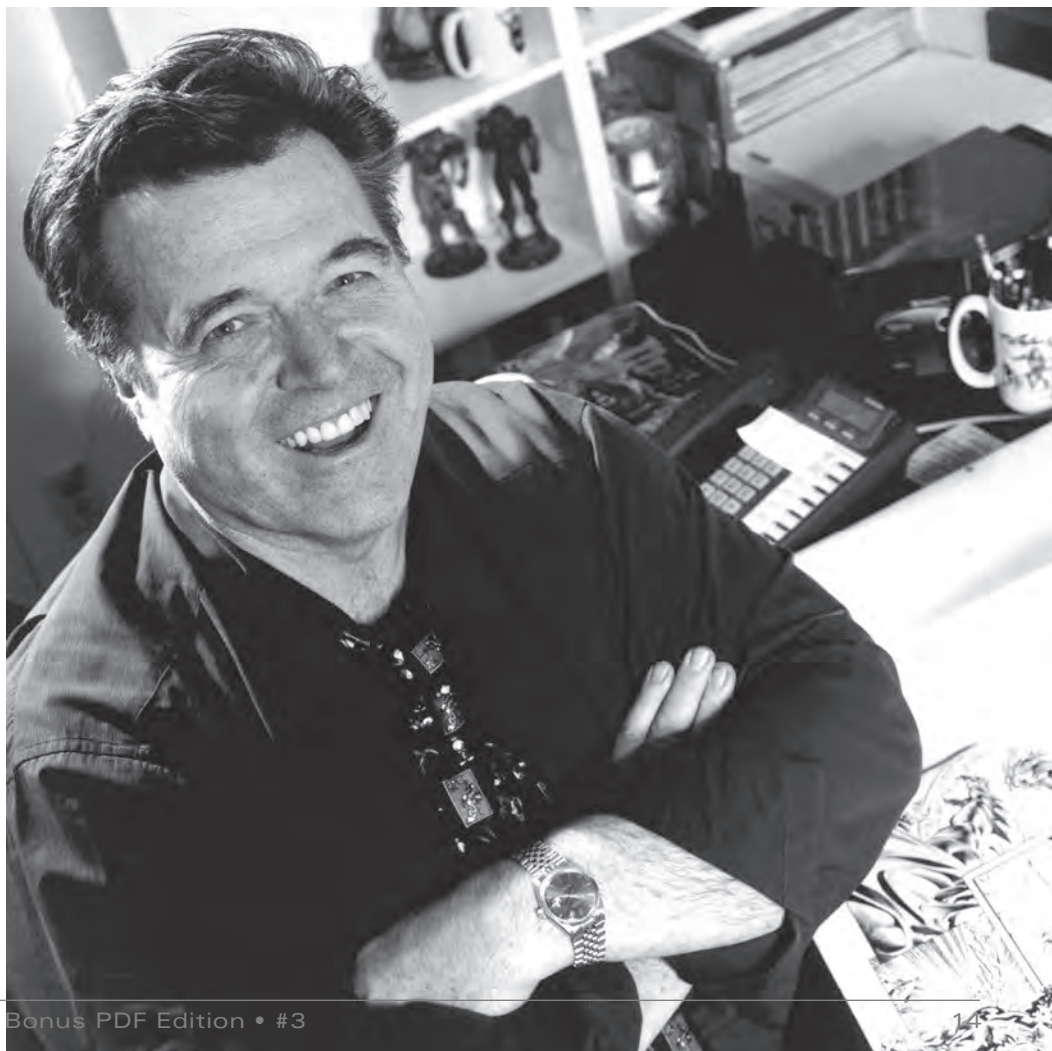


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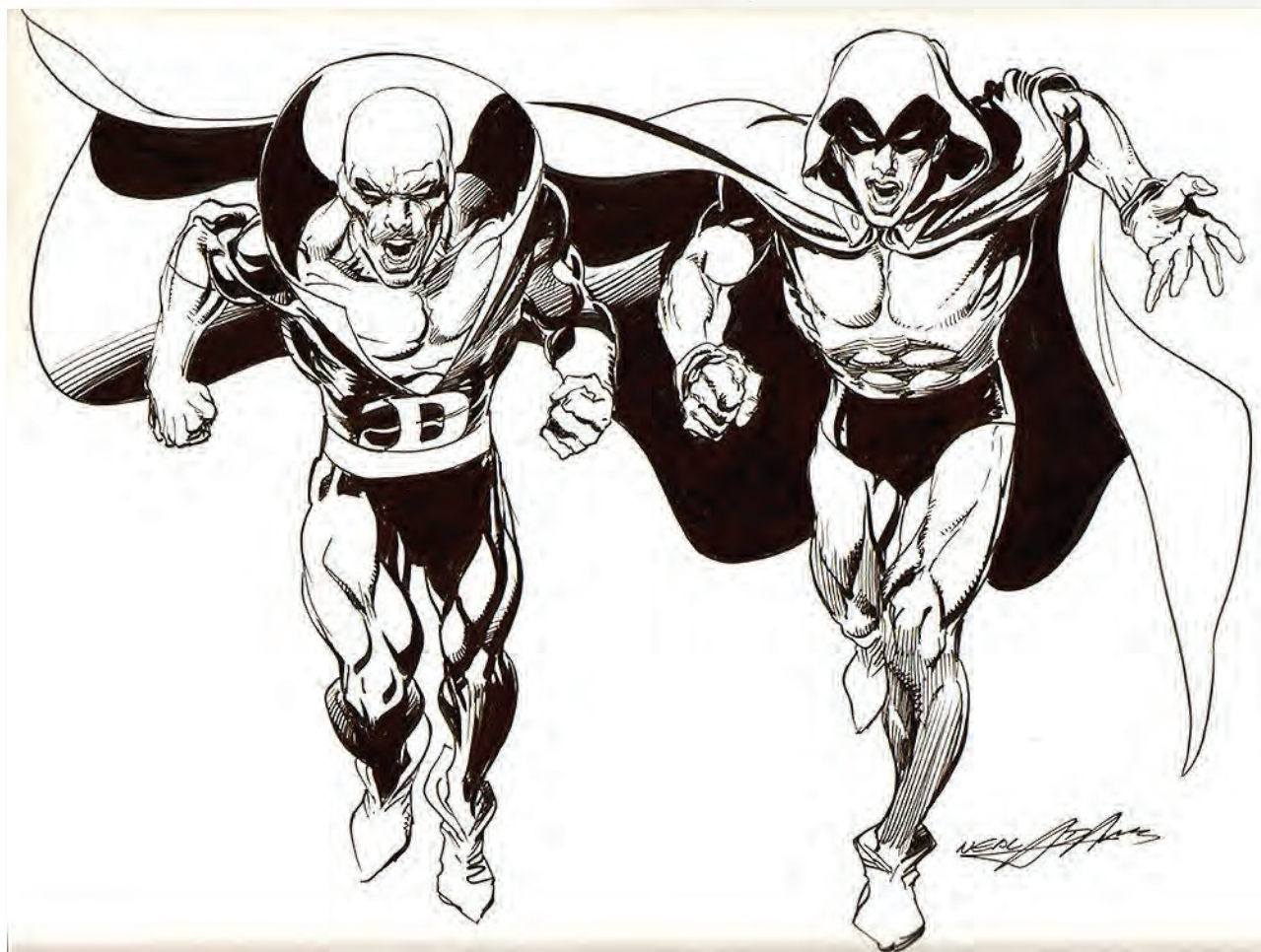
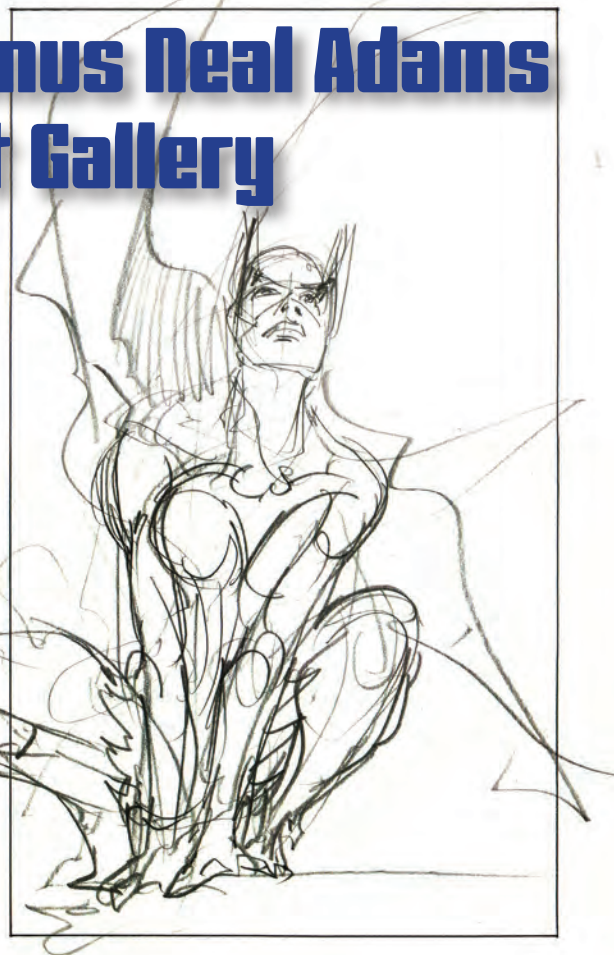
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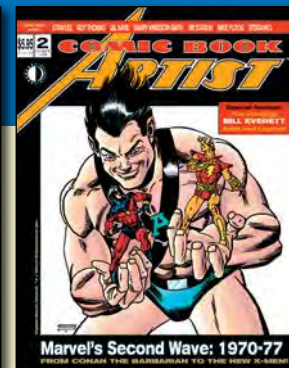
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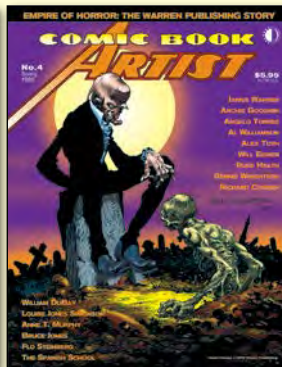
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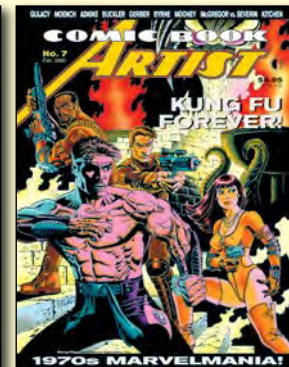
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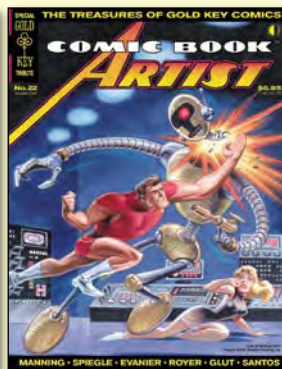
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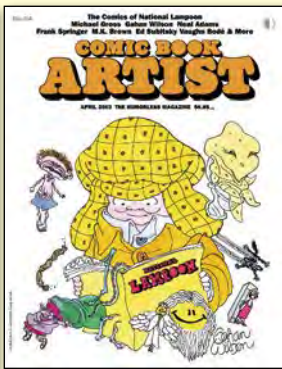
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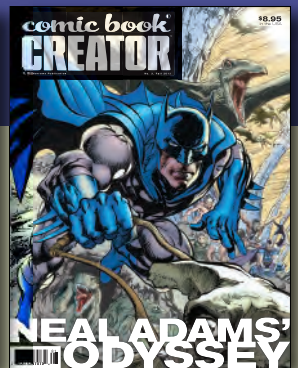
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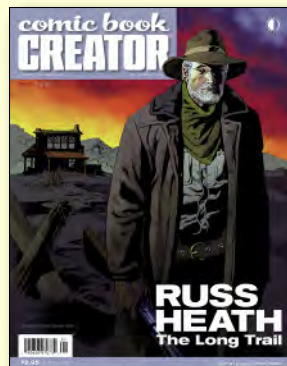
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Former COMIC BOOK ARTIST editor JON B. COOKE returns to TwoMorrows with his new magazine! #1 features: An investigation of the treatment JACK KIRBY endured throughout his career, ALEX ROSS and KURT BUSIEK interviews, FRANK ROBBINS spotlight, remembering LES DANIELS, WILL EISNER's Valentines to his beloved, a talk between NEAL ADAMS and DENNIS O'NEIL, new ALEX ROSS cover, and more!  
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JOE KUBERT double-size Summer Special tribute issue! Comprehensive examinations of each facet of Joe's career, from Golden Age artist and 3-D comics pioneer, to top Tarzan artist, editor, and founder of the Kubert School. Kubert interviews, rare art and artifacts, testimonials, remembrances, portraits, anecdotes, pin-ups and mini-interviews by faculty, students, fans, friends and family! Edited by JON B. COOKE.  
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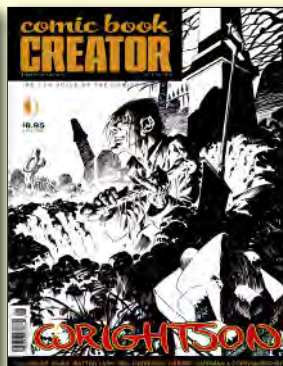
**COMIC BOOK CREATOR #4**  
RUSS HEATH career-spanning interview, essay on Heath's work by S.C. RINGENBERG (and Heath art gallery), MORT TODD on working with STEVE DITKO, a profile of alt cartoonist DAN GOLDMAN, part two of our MARK WAID interview, DENYS COWAN on his DJANGO series, VIC BLOOM and THE SECRET ORIGIN OF ARCHIE ANDREWS, HEMBECK, new KEVIN NOWLAN cover!  
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DENIS KITCHEN close-up—from cartoonist, publisher, author, and art agent, to his friendships with HARVEY KURTZMAN, R. CRUMB, WILL EISNER, and many others! Plus we examine the supreme artistry of JOHN ROMITA, JR., BILL EVERETT's final splash, the nefarious backroom dealings of STOLEN COMIC BOOK ART, and ascend the GODS OF MT. OLYMPUS (a '70s gem by ACHZIGER, STATON and WORKMAN!)  
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**COMIC BOOK CREATOR #6**  
SWAMPMEN: MUCK-MONSTERS OF THE COMICS dredges up Swamp Thing, Man-Thing, Heap, and other creepy man-critters of the 1970s bayou! Features interviews with WRIGHTSON, MOORE, PLOOG, WEIN, BRUNNER, GERBER, BISSETTE, VEITCH, CONWAY, MAYERIK, ORLANDO, PASKO, MOONEY, TOTLEBEN, YEATES, BERGER, SANTOS, USLAN, KALUTA, THOMAS, and others. FRANK CHO cover!  
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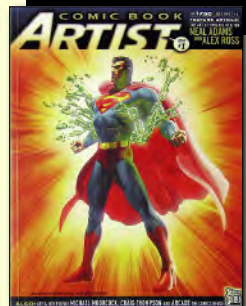


**COMIC BOOK CREATOR #7**  
BERNIE WRIGHTSON interview on Swamp Thing, Warren, The Studio, Frankenstein, Stephen King, and designs for movies like Heavy Metal and Ghostbusters, and a gallery of Wrightson artwork! Plus writer/editor BRUCE JONES; 20th anniversary of Bart Simpson's Treehouse of Horror with BILL MORRISON; and interview Wolff and Byrd, Counselors of the Macabre's BATTON LASH, and more!  
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**COMIC BOOK CREATOR #8**  
MIKE ALLRED and BOB BURDEN cover and interviews, "Reid Fleming, World's Toughest Milkman" cartoonist DAVID BOSWELL interviewed, a chat with RICH BUCKLER, SR. about everything from Deathlok to a new career as surrealist painter; Tales of the Zombie artist PABLO MARCOS speaks; Israeli cartoonist RUTU MODAN; plus an extensive essay on European Humor Comics!  
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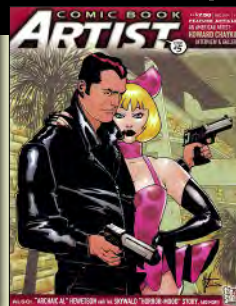
**CBA Vol. 2 #2**  
Exhaustive FRANK CHO interview and sketchbook gallery, ALEX ROSS sketchbook section of never-before-seen pencils, MIKE FRIEDRICH on the history of Star Reach, plus animator J.J. SEDELMAYER on his Ambiguously Gay Duo and The X-Presidents cartoons for Saturday Night Live.  
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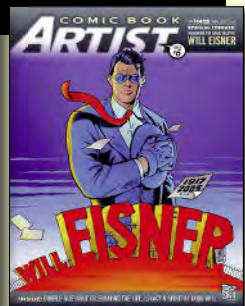
**CBA Vol. 2 #3**  
Interview with DARWYN COOKE and a gallery of rarely-seen and unpublished artwork, a chat with DC Comics art director MARK CHIARELLO, an exploration of The Adventures of Little Archie with creator BOB BOLLING and artist DEXTER TAYLOR, new JAY STEPHENS sketchbook section, and more!  
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ALEX NIÑO's first ever full-length interview and huge gallery of his artwork, interview with BYRON PREISS on his career in publishing, plus the most comprehensive look ever at the great Filipino comic book artists (NESTOR REDONDO, ALFREDO ALCALA, and others), a STEVE RUDE sketchbook, and more!  
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**CBA Vol. 2 #5**  
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**CBA Vol. 2 #6**  
Double-sized tribute to WILL EISNER! Over 200 comics luminaries celebrate his career and impact: SPIEGELMAN, FEIFFER & McCLOUD on their friendships with Eisner, testimonials by ALAN MOORE, NEIL GAIMAN, STAN LEE, RICHARD CORBEN, JOE KUBERT, DAVID MAZZUCCHELLI, JOE SIMON, and others!  
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