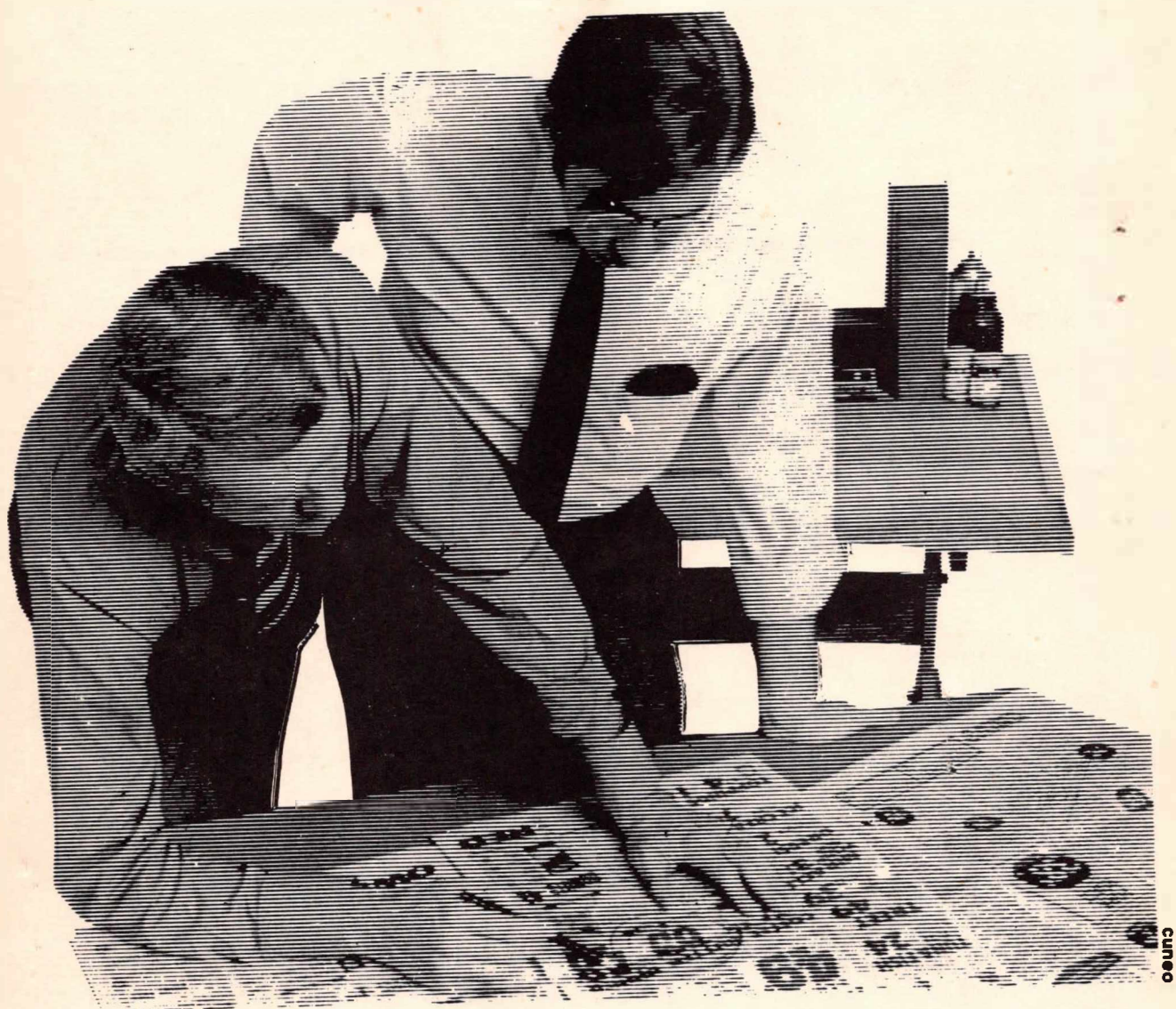


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# Special Series One

## Newspaper Comic Strips



# SPECIALS SERIES BY RICHARD SMALL

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## EDITORIAL

Welcome to Specials Series, the first issue of which is devoted to Sunday comic strips and comic strip collecting. A word about what Specials Series will be, is in order. Specials Series is a series of specials, specials which can deal with any topic or subject. I choose or feel inclined to write about. Thus, while this issue may be devoted to comic strip collecting, future issues most probably will not. Why? For one thing, I've think I've said about all I can say on comic strips without repeating myself. Also, I have better things to do and simply don't have the time to squeeze everything in. However, if interest warrants and I can get enough worthwhile material together for a second comic strip issue, then there will be one. Otherwise, probably not.

I have been in comics fandom (inactive) for almost four years and during that time have seen many, many fanzines and have my own definite ideas of what a fanzine should or should not be. First, it must serve a purpose. There are far too many fanzines around today, which run second-rate strips, hastily hacked out articles and lengthy letters - pages, which are so boring, they put you to sleep. Not all of these are bad, however. Some may be entertaining and nice to read, but you could have gotten along just as well with them as without them. They serve no real purpose or fill a special need. It has been 6 years since a fanzine devoted completely to comic strip collecting was published. The last fanzine to be so oriented was Bill White's, The Stripper, a one-shot printed in 1964. Since that time, there hasn't been a single fanzine devoted to comic strip collecting, though a few articles about strip collecting have appeared here and there over the years. So, it's about time that another fanzine devoted to comic strip collecting appeared. One, hopefully, that would combine all the accomplishments and achievements of the past with those of the present. This is what I've tried to do with this issue of Specials Series.

A few may wonder why this issue wasn't printed in offset. Considering the quality of some fanzines which have used offset, perhaps it should have been. But, offset printing requires money, and as a full-time college student, I simply couldn't afford it. Also, to print Specials Series in offset and get a fairly half-decent price, I would have had to have a print run of at least 500. I really doubt if the demand would ever be that big. So far, I've placed two ads for Specials Series. The first, in the Dallascon Bulletin (circulation 5,000) drew 40 orders. The second, presently placed in Cartoonist PROfiles, has at this moment drawn only 8 orders. A real disappointment, considering that Cartoonist PROfiles is supposedly a haven for comic strip buffs. Oh, well, anyway - that's why Specials Series is not offset.

Specials Series will carry no advertising in future issues, if there are any. For one thing, I don't like ads. Since I'm taking my time working on Specials Series, it could be one or two years before a second issue is published. Thus, any ad placed in it would be hopelessly outdated. Then, too, since each issue of Specials Series will be different, an ad for comic strips would fall on deaf ears, say, if Specials Series #2 were to be about baseball and go to mainly baseball fans. So, no advertising.

While I'm breaking all sorts of fan traditions, I might as well break one more. There will be no letters page in Specials Series. Since each issue of Specials Series will probably be on an unrelated subject, the letters discussing the previous issue would probably be meaningless to the readers of the current issue. It also takes time and effort to put together an interesting



letters page, and I'd rather use the time for something else. Now, this doesn't mean I don't want to hear from others. I'm always glad to hear from others, what they thought about the issue. It only means that I won't print any letters I receive in a future issue.

Incidentally, this issue of Specials Series has undergone quite a few changes over the months I've been working on it. Originally, it was going to be 1/2 article and 1/2 strip listings. At that early date, I had about 25 pages of articles and 25 newspapers which I planned to list (which would have taken up about 15 pages.) However, I began to add more pages of written material and Specials Series #1 began to grow, until it approached 50 pages. That was no problem since I could do a 50 page issue just as easily as a 40 page issue. But then, I began to take a closer look at some of the newspapers I was planning to list and the longer I looked, the less I liked what I saw. Since I was getting all of my newspapers free (from local libraries), I had been looking at them in a different perspective. Many had high subscription rates and carried a poor selection of comics, so the result was that most of them were eliminated. The remaining 9 or 10 papers were kept.

While on the subject of strip listings, I'd better mention a change that has occurred in one of the newspapers. In my "Collecting Sunday Comic Strips" article, I mention that Prince Valiant is carried at full page by the Asbury Park Sunday Press. False. Prince Valiant was carried at full page, but since August 23, 1970, has been 1/2 page. The strip listings at the rear of this issue show the correct line up of comic strips carried by the Asbury Park Sunday Press. The strip listings are also the last things in this issue to be typed and are up-to-date as possible.

Future issues, or will there be any? This fanzine has the name of Specials Series for one very good reason, namely that it is a series of specials. No two issues will be alike as I have been kicking around quite a few different ideas and plan to do a special around each idea. However, these plans may never be realized. It has taken over a year of work just to prepare this newspaper issue, yet I can remember planning on having it ready way back in November, 1969. In other words, I have a poor sense of time and don't know when I'll ever publish a second issue. Before I forget, I'd like to apologize to all the people who ordered Specials Series back in March and who are still waiting. About all I can say is that I'm sorry for the delay. One nice thing about it though, I got to go over this material several times, revising and rewriting it until I got it as perfect as I could. So if there are any future issues, they will probably be quite a while in coming.

For those who wish to live dangerously and maybe wait a long time, the next issue may be ordered now for 75¢. I'm not even sure what that special will be concerned with. Whichever of my projects is completed first, I suppose. Of course, all this is pure speculation. It is hard to say what the next issue will be about, if I even publish a second issue at that. However, if and when a second issue is published, it will be well advertised so just about everyone should know about it. To be safe, however, you can send a stamped-self addressed envelope to me and I'll let you know when the second issue is ready. Incidentally, if anyone wants a second (or third) copy of this issue for trading purposes, I still have plenty left. Price is 60¢ each. Well, that about wraps it up, folks.....hope you enjoy this issue.



# SO YOU WANT TO COLLECT COMIC STRIPS!

AN ARTICLE BY ROBERT JENNINGS

So you were thinking of collecting comic strips. Well, it was bound to happen sooner or later. At some stage in the game every comic book fan suddenly realizes that the daily and Sunday newspapers have whole pages devoted to serialized comic adventures. Chances are good you've been following a number of strips regularly thru the years. And likely as not, right now, right in the middle of an unusually exciting adventure of your favorite strip, the Urge strikes you down in the prime of life. You decide to collect it. And, of course, as the weeks pass, you are going to discover if you haven't already, that the Urge is persistent, and you will begin collecting more and more strips the longer you keep with it. So, this article is meant to be a few general pages of patter and information which you may find useful in avoiding some of the pitfalls of collecting comic strips.

Having overcome the initial mental block against collecting the things, the first step ought to be to look over the assortment of needed Equipment. Equipment is usually one of the following items: a pair of scissors, a knife, or a razorblade. In addition you need a regular daily-Sunday paper, and adequate space for storing both daily and Sunday strips. And if you don't think that last requirement is important, you've got a rude shock ahead of you.

For the most part, this article will be concerned with comments dealing with daily strips, because they are more numerous and provide the most problems. There is some difference of opinion on how one should cut the daily strips from the paper. Things which should be considered when you look over the problem are; efficiency, speed, safety and cost of the methods you use to solve it.

I've always found it convenient to wait until the family is thru mauling over the paper, then I fold the section which contains the comics and lay it aside somewhere. While I am up at Tech, my parents save the sections for me. Then, once every week, or every two weeks as the mood strikes me, I dig out the old papers, sort and pull out the comic pages, and cut out the strips I need. Cutting strips on a day to day basis is a tedious thing, and eventually your hobby will cease to be a fun thing and will deteriorate into a wearisome chore. Collecting should be a thing that gives you personal pleasure, and you should begin to cultivate shortcuts and time savers right from the beginning.

The time honored method of cutting daily strips has been to simply clip with a pair of scissors. Scissors are available in almost every household and a good pair can be bought in almost every dime store or grocery store across the nation. If you decide to use this method, be sure you get a good pair. The little dime-a-dozen clippers you were using in the first grade are fine; for first graders. But if you want to collect comic strips you will need a pair with a sharp edge, a tight center bolt, and a little length to the blades. Your immediate family probably has several pair tucked away, usually meant for kitchen or sewing work. A little searching and persuasion can render up an old pair in excellent condition.

Scissors are the time honored method, but there are some disadvantages to them also. For one thing, if you've ever tried using scissors on newspaper, you know how hard it is to keep an even line. It requires close attention to the job and a keen eye to keep the cut on a straight line without frayed edges showing up along the comic strip's margin. Likewise, working with scissors is an agonizingly slow process. It can take hours of effort, and in the long run, all this extra work isn't worth the end product. Especially so, when there are easier ways of doing things.

I, myself, favor the knife method of cutting strips. This requires a knife, and a whetstone to keep the blade sharp. These are easily obtained, and you will develop dexterity in keeping the blade razor sharp with no difficulty. The best feature of this method is that it takes up so little time. A few quick slashes and you've harvested a whole stack of strips. I cut fifteen strips from our local paper and it takes me less than half an hour to do a week's worth of papers.

A variation on this idea is to substitute a razor blade, one with a safety edge along one side, of course. These razor blades are made with model makers in mind, and they are sold most everywhere. The advantage of this is that you don't have to worry about sharpening the blade. But in the long run, the cost of razor blades will outweigh the initial cost of a pocket knife and a whetstone. Of course, if someone in your immediate family happens to shave with the safety edged blades, you will have no problems. A razor blade has lots of use left in it after someone finds it unsuited for shaving purposes. It goes without saying that when you use a knife or a razor blade, you place a piece of cardboard, or an unwanted section of newspaper under the comic strip section, to prevent you making slashes in a good table or bench.

There is yet another way to take the strips from the paper, but I don't recommend it to amateurs, or even to some of my worst enemies. There are people who can handle it, and manage it with skill and speed. I don't happen to be among that select number. For this you will need a thin, but sturdy piece of plastic or wood. Stationary stores carry plastic rulers of the type needed. It should be noted that the edge of this piece of plastic should be one thirty-second to one eighth of an inch thick, yet the ruler as a whole must be strong enough not to bend much. Position the ruler with its thin edge as the line you want to cut. With one hand, steady the ruler and hold it firmly in place. Your other hand will grab a corner of the newspaper strip, and with an upward and backward movement, you literally tear the strip along the edge of the ruler. This will produce a comic strip with a



marvelous feathered edge. Strips cut in this manner are the most elegant to look at and to hold, and likewise they make storage slightly easier, plus cutting down on wear along the borders. But as I say, some can do it and some can't. If you wish to give it a try, I suggest that you experiment first with old unwanted newspapers, seeing if you can tear photos or ads or what have you out neatly first.

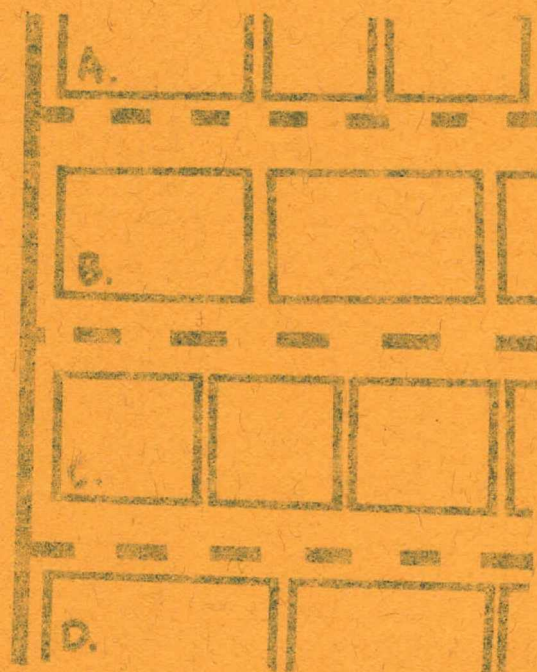
I should mention here that there are two schools of thought on how to clip your comic strips. One group feels that comic strips should always be cut with an adequate border of white paper surrounding the actual panels of art. Another group feels that this white paper border is a space consuming waste of effort and so they cut the strip using the edge of the panels of art as the cutting line.

I happen to be among that group which feels an adequate white paper border is not only useful, but is nearly essential. There are several reasons for this. First and foremost, a white paper border is a buffer between the outside world and its forces of aging and wear, and the essential part of the comic strip; the art panels. If you collect old magazines, you will know what I mean. Old magazines which do not feature slick paper, invariably show a discolored look around the margins of each page. This is due to normal wear and aging. Comic strips are ground from the same type of pulp newsprint that non-slick magazines are, and this paper oxidizes slowly but surely over the years. At some indefinite point in the future, your comic strips are going to crumble to dust. Before that time, they will become brittle and unusable. This final result is inevitable, but the time it takes to reach it is up to you. Without proper care, newsprint will age and deteriorate within a few short months. With proper care it can last thru centuries of use. The margins around the art panels catch most of the wear you, yourself, make in handling the strips. Likewise, the center portions of any stacked paper is tighter, and keeps out more sun, light, heat changes, etc., than the edges. If the edges are that white paper border, they will catch most of the aging, leaving the art panels almost untouched.

Then too, I am a perfectionist on comic strip size. Every collector should adopt a regulation standard size for each of his strips. Comic strips are printed in a variety of different sizes, from the giant comics featured in the WASHINGTON POST to the super miniatures, Peanuts being the best example. Since you will be collecting mainly from your local newspaper, it is only wise to accept your local newspaper size as the standard. When strips come in which are smaller than this accepted standard, there is little you can do about it. But when strips come in which are larger, and have white paper margins, you can whittle the margin and cut the strip down to the accepted size, providing, of course, the art panels are not larger than your total standard size. Uniformity of size is an advantage in filing, storing and preserving your strips. Likewise, it makes them convenient and easier to read.

In cutting strips with margins, it is good to provide as much leeway as possible.

Let us suppose we have four comic strips A, B, C and D. We collect B and C, but not A or D. Noting the crude diagram over there, note the dotted lines represent the cuts you make. The line between B & C allows about an equal margin to both strips, while the bottom margin of C extends on down to the top of the art panels of D and the top margin of B extends up to the bottom of the art panels of A. Some newspapers have comic pages equipped with divider lines printed on the paper to separate one strip from another. If your local paper has such an arrangement, consider yourself lucky, and use them whenever you cut the strips. If not, I suggest this method here, getting the most margin wherever you can.



Having clipped the strips from the paper, the next logical step is to put them in some sort of reasonable order. The generally accepted method is to stack your dailies one on top of the other, in a neat and uniform pile. The oldest strip should be on the very bottom, face upward, with the newest one right on top of the stack. When you have collected a complete year, you begin with a new stack. Some individuals glue their strips in scrapbooks. I don't think highly of this idea for several reasons; first, it takes up a lot of time, time which could be put to better use of other things. Next, the scrapbooks are bulky and space consuming articles. You will find as time goes on that space will become a problem, and you will probably regret placing the things in a scrapbook. Likewise, you may eventually tire of a few of your strips, and decide to trade them off. It's almost impossible to trade strips in a scrapbook, mainly because of the space factor, and also because very few serious collectors use scrapbooks. Then the possibilities of making a mistake are numerous and foreboding. If, for instance, you miss a day and forget to leave a space there for the missing strip, your entire filing system has been wrecked and short of steaming the strips off the page and then reglueing them in proper order, nothing can be done to repair the damage. Glue is also a very messy material, and there is always that possibility that you'll plant your gummy fingers right over the face of some particularly valuable strip. There is some slight excuse for glueing Sunday strips on sturdier paper, since the larger size of Sunday strips is a determining factor, but anyone who trust his daily strips to a scrapbook has only himself to blame for the resulting consequences.

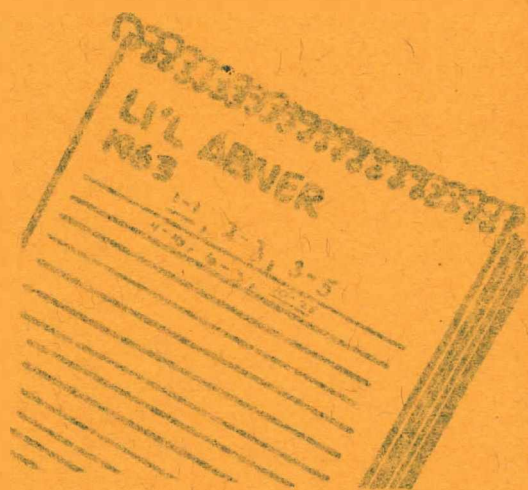
An astonishing number of people do not realize that all comic strips are numbered. Look over a daily or Sunday strip. Somewhere, usually in the last panel, or near the artist's signature, are two little numbers. Sometimes it's found in the upper left hand part of the first panel. The first of these numbers tells you the month, while the second tells the day of that month on which the strip appeared. Thus the numbers 5-24 would mean the strip appeared



in the fifth month, May, on the twenty-fourth day. You use these numbers to keep your collection in chronological order. As I have said, the accepted method is to have the older strips on the bottom of the stack, the newest ones on top. This method protects the faces of the older strips from excess wear and aging.

O.K., what happens when you miss a day? This can happen. In fact, this sad event is likely to occur all too often, and even the most careful collector has to face the problem. This is where two more pieces of Equipment come in handy, namely, a small calendar and a pocket notebook. The notebook should be a small one with spiral or binding in the top. The paper inside should be lined. The calendar you will need should be a small affair. Those little calendars your insurance company gives out all year round, printed on small pieces of cardboard, are ideal. Some of these types come with several years printed on the same card. If this is the case, so much the better. Get several of these if you can, since you will undoubtedly misplace or lose one sometime during the year.

Now we will suppose you are going to cover Little Abner. You are looking for missing days, and let's assume the last day you've clipped and filed was 10-28, October 28th. First write down the date of the first strip for the year, and draw a line under it. This tells you that it is the first one from the year you have, and that any items before that date are needed. We'll assume for convenience sake that you begin collecting on the first day of the year, 1-1, and that you are checking over 1963. Now look thru your strips in chronological order, checking the numbered dates. When you come to a gap, let's say, 1-15 and the next strip is 1-17, look over your calendar. If the missing day, 1-16, happens to fall on a Sunday, you have no worries and can continue on. If, however, the calendar shows that 1-16 came on some other day than Sunday, then write the number date 1-16 down on a line in your notebook. Go thru the entire year in this manner. It's a good idea to put each month's missing dates on a separate line.



This way, whenever you go to make up the missing dates, each month's missing numbers will stand out sharp and clear, saving you a little time. When you come to the most current strip, which in this case is 10-28, write it down too, and draw a line under it. This shows that 10-28 is the last strip you have filed and indexed. When you go to index the strips next time, you will know to begin with 10-28 instead of having to plow thru the whole stack again. Incidentally, this example here contains the numbers I myself need for Little Abner, and I could use these numbers if you happen to have them in duplicate.

The "R" beside some numbers means you have the strip but need a better copy.

Storing the things is yet another problem. A word of warning from one who has learned it the hard way; don't store your strips out in the open air. As I have mentioned, newspaper stock can become yellowed and brittle in an astonishingly short time. If you leave your collection out in the open air, you are asking for trouble.

If you have the space, about the best method I've ever heard of is to file your collection in drawers. This requires you appropriating an unused drawer in a bureau or cabinet somewhere. Then you should cut and fit together a series of cardboard partitions, not unlike the separators used to keep glass jars apart in the packing case, only larger. Make the space inside each partition a little larger than the size of a comic strip, leaving about one finger's width on both horizontal and vertical sides. This is done so that you can take the strips out of the partition with ease, otherwise you'll have to tear your own set of separators apart just to get at your collection. One year's worth of each strip is fitted down into these boxes. Some people feel added protection is given by placing a piece of old newspaper cut the same size as the strip over the top, to protect the face of the uppermost strip.

Filing cabinets, boxes and chests work almost as well as drawers. If you absolutely can't find the space elsewhere, and must keep the strips in the open air, I suggest that you place them inside a bookcase or the like, where they will at least have some protection. You should never staple your strips between cardboard covers, as some Burroughs collectors are prone to do with daily Tarzan. To me, this is senseless mutilation of good comic strips, with the no added dividend in protection. The same troubles I mentioned about the scrap-book idea can apply here also. If you want comic strips bound, go to the local bookbinding shop and discuss the problem with them. They may want to apply some light paste to attach the strips to a firm backing before giving them really adequate and professional covering. Amateur work invites trouble.

On filing Sunday strips. Again, a margin is especially important. You should also remember that Sunday strips come in three sizes. There are the regular two line strips, the three liners (and sometimes four and five liners, but only with Dick Tracy, Blondie, Terry and the Pirates and Little Orphan Annie), and the so-called little full page size, or tabloid. There are no such things as full page strips anymore. Prince Valiant is the only full page strip being published in the United States today. Those other "full page" items are tabloid size, the size of the weekly comic sections you can find in most drug stores.

Remember when collecting Sunday strips that you want the most complete strip available. This means, ideally, the three line jobs. Three line strips contain every single panel and word the artist created for that particular Sunday. The standard two liners eliminate the top line, and although this seldom affects the story content noticeably, perfectionists will, of course, want the other line. Tabloid size is almost as good as the three line, they leave out only one tiny panel. It should be noted here that the half-page or tabloid page size of Prince Valiant contains exactly the same number of panels as the full page. The size of the strip has merely been photo reduced. I have never been able to understand why the other Sunday strips were non photo reduced and offered in the full three lines also, but almost no American newspaper does this.



Filing the Sunday papers can be a problem. There are about as many different ways of doing it as there are collectors. One fan hangs the whole Sunday sections on coat hangers and files in an unused closet, while another person collects strips with titles he needs on both sides of the paper. I have always felt that a Sunday strip collector should obtain a separate copy of each title he collects. The filing of items on both sides of a sheet can become unbelievably complex. Saving entire comic sections is a space consuming proposition. I, myself, cut only the titles that I need and save, and place each title in a manila folder. Of course, the strips are larger than the standard size manila folder and overlap the edges, but all I'm trying to do is keep my Prince Valiants from mixing in with my Little Abners and those from the Merry's and so on. I place a year's worth in each folder, and stack the folders flat, one on top of the other. The whole stack I keep in a filing cabinet, still flat. It's not the world's best system, but it keeps things neatly in order. You may want to experiment around and discover a method that suits your own storage situation best.

One should always be on the lookout for special Sunday strips. The weekly tabloid comic pages which you can buy in most any drug store often feature such special arrangements. When the last NYCity newspaper strike was over, all of the comic strip artists put out special sections with their respective characters offering congratulations. Special comic Christmas greetings from the various characters are not unusual either. A few months ago, Dick Tracy and Jr. went out with a special three line adventure to interest young people in newspaper careers. Ultra-completists will want to keep such things. They add depth to your collection, but otherwise, they are not particularly essential.

Now then, let's go back to the problem of missing strips. These are a thorn in the side of all completists. There are several ways one can avoid the problem. After the deadly deed is done, you will have to search out a replacement paper from somewhere. Most everyone has an aunt, an uncle, grandparents, cousins or the like who live in the country, and/or keep their old newspapers for several months before burning them. It's a good idea to pay regular visits to such people, and browse thru these old stacks. You will not only be able to fill in many missing dates, but you will acquire valuable duplicates, about which we'll discuss later.

Then, too, school and community paper drives are a bargain basement. You should always be an enthusiastic and willing worker when it comes to paper drives. The chances are you can get what you need for free. If not, offer to pay more than the paper is worth at the repulping plant if you can sort thru the stack and pull the things you need. The total cost of this should be about a quarter, certainly no more than fifty cents.

Likewise, the Salvation Army has old newspapers. They sell them in bundles for more than you could get selling the same bundles to a paper repulping plant. The thing to do here is to offer to pay double, or even triple the weight value of the material you want, providing you are allowed to prowl thru the papers and take what you want. You might explain in detail that you are a comic strip collector who is interested only in the comic pages (few other people are). The total cost will be very small, even at triple cost value, and it is often possible if you are successful, to stumble across rare finds, papers from many years gone by.

Some people like to try the paper repulping plants. However, these places are more interested in getting the newsprint under the grinders than satisfying collectors, so don't expect much there. Another good bet, if you want to spend money, is to try the local newspaper. Almost all newspapers keep a tremendous stock of back issues. If your local newspaper is unaware of it, try the firm that prints the paper. Sometimes the front office doesn't know all the aspects of the back one. But the price is going to be high. In Nashville any papers over one year old cost a dollar a copy. Past 1955, the price increases another dollar for each year further back. This is ridiculous. By explaining that you want only the comic strips you can probably dick and knock the price down considerably, since very few people buy old papers. If the paper company doesn't sell the stuff to you or somebody else, they'll have to use it for repulping, at almost no profit.

But the best thing to do is, when all other methods fail, to resort to easier ways, namely, thru a dealer or thru a fellow collector. Collectors should always keep duplicate material for just such occasions. You can trade some of your duplicates off to a collector for some of his and both of you will have filled in gaps in your collection. You can, of course, work thru a dealer. But collectors are warned to view all dealers as first cousins to Simon Legree, and not to turn to them except as a dire last resort.

Better than this is not to miss any strips. And the way to accomplish this happy ideal, is to insure yourself of many duplicate copies, primarily by the method I mentioned last issue in Notes. Many towns have small colleges, branch libraries and other schools which subscribe to a number of newspapers, but don't have the place to store them. Ask around at these places. If indeed they throw the papers away, explain that you collect comic strips, and ask if the librarian will save the old papers for you until the end of each week. You can stop in and pick up the whole bundle. If the library people have no objections, you can sort the papers right on the spot, pulling out the comic pages, and discarding the remaining paper at some convenient garbage can outside. This will not only provide you with enough duplicate copies of strips you collect to insure you never having a gap, but it will also offer brand new strips to you which your local newspaper does not carry. You may want to collect many of these, and you'll be getting them for FREE.

Collectors should always keep duplicates of everything they save. Duplicates should also be kept in good order. This is essential unless you want your whole system to fall into unmanageable disrepair. At first most fans begin by keeping an unlimited number of duplicates of everything they collect. But the time comes when space problems become apparent, and the fan realizes that he must draw a line somewhere. I, myself, keep four duplicate copies of the dailies, and an unlimited number of duplicate Sunday strips. This is because Sunday strips are rarer in the long run than dailies. A person can follow the story pretty well by just reading the Sunday editions, whereas it requires a vast number of daily strips to keep up with the play of events. Certain special strips are worth more to me than others, and so I keep an unlimited supply of these also.

The first set of duplicates should be the most complete, the second the next most complete and so on down the line. Some people make it a point to index their duplicates and fill in the gaps just as they do their regular collection. To me this is a waste of time and effort. The main reason you are keeping duplicates is to trade them off eventually for material you want



or need, so why bother? If you happen to come across some free newspapers while filling in the gaps of your main collection, and can fill in a few gaps in your duplicate sets, well and good; otherwise, I wouldn't bother.

Next comes the problem of what, exactly, to collect. Of course you know pretty much what you want, probably most of these are appearing in your newspaper already. But there are certain other strips which you may begin to desire, which are not found in your local paper. And to get these you are going to have to arrange a trade with some other collector. By the same token, there are many very good strips running in your paper which you probably have no use for. By saving these on a regular basis beginning right now, you accumulate a good set of trading material which will get you other strips you do want. Then, too, as the Urge progresses, you will find your horizons will broaden out. Strips you wouldn't look twice at last year suddenly become your personal favorites. And if you have been saving that strip all along you will have a valuable and interesting addition to your regular collection. Many a fan who saved a strip to trade it away found himself so involved with it that he kept it as a regular item.

I classify strips according to story quality and artwork. Triple A strips are those which just about everybody wants and tries to collect. This includes such items as Prince Valiant (generally conceded to be the most artistically perfect comic strip available), Tarzan, Mandrake, Flash Gordon, Brick Bradford, Alley Oop (daily, the Sunday is a very inferior strip), Rip Kirby and Superman. Superman these days reprints stories taken from the comic books, yet it still remains a favorite with many people.

Double A strips are those which appeal to many people, but not as many as Triple A type. Included in this batch would be such items as Dan Flagg, Rick O'Shay, Terry and the Pirates, Gordo, Little Abner, Peanuts, Pogo, BC, Secret Agent Corrigan and others.

After this comes your own personal favorites.

If you are a forward looking young collector, you might decide to clip every strip from your newspaper, except for some of the humorous ones, like Lancy, which nobody seems to want. This is a good policy, since almost every strip is collected by somebody, sometime. But as always, space is likely to be a determining factor, and so it might be well to restrict yourself to certain sure winners. The fact that you may not care about a certain strip should not stop you from collecting it. Save these strips, they will pay you dividends in the future.

In general, strips with a continued story line are the most popular. All science fiction strips should be collected regardless of their type or quality. They are winners each and all. Historic adventure, and high adventure featuring service men or daring reporters, such as Terry and the Pirates, Steve Canyon, Steve Roper and the like are usually good bets also. All true detective strips are also winners. Almost every comic strip character battles criminals sometime or the other, the true detective strip deals with a police officer or private detective. Dick Tracy and Kerry Drake are rather well distributed, but Nero Wolf and others of the same type should be clipped. Feminine strips are a problem, and there is no set rule on them. I collect Brenda Starr and Apt. 3-G while various other fans collect various other feminine strips. But the problem will be finding someone to take them off your

hands if you, yourself, have no real interest in the character. The pedestrian neo-adventure feminine characters such as Mary Worth are straight losers. Don't waste your time with them. Westerns are yet another emiga. There are so few westerns these days that it might be a good idea to save everyone you come across. There is a small but determined group of collectors who are interested in them, myself included. Certain off-trails humor and satire strips are always good. Included among this group are Gordo, Little Abner, EC, Peanuts, Pogo and various others. Whenever a new strip suddenly pops up in your paper, begin cutting it. Clip it for at least the first two weeks, and preferably for a month or two. Chances are that this new strip, whatever type it may be, is brand new, and by clipping the strip immediately, you have obtained the first weeks of it. These will make good trade items to other collectors who begin at a later date.

A certain amount of saving for trade purposes must be done by pure guesswork. Nobody can say for sure that any, save the Triple A strips, are going to make good trade items. Some of these that I've already mentioned probably would make fine trade bait, but there's always the possibility that you may have to wait years before trading them off. There are certain strips you simply have to play by ear. I get hunches to collect certain things now and again, and so far I've been lucky, I've always guessed correctly. But it is a tricky business and your own judgement is your best guide.

OK, now how do you get rid of the duplicates and trade items. The best way is to get in contact with a few other collectors, or you can work thru a collecting "house". A "House" is made up of an individual who has wide and varied comic strip wants, and who is willing to act as middle man for other fans in order to get what he wants. His files are usually expansive or else he has access to a wide number of current strips. The McGeehans have been operating as a comic strip "house" for some months now, and recently I've been in much the same situation. If you do not know any other collectors, the best bet is to contact such a person and let him take care of the ground work for you. In addition to listing what you want to get rid of and what you have in incomplete duplicate, you should also list the other strips in your paper available for trade, the ones you don't want, in other words. Usually some sort of satisfactory trade arrangement can be made.

A few more things you might be interested in. Comic strips sometimes find themselves reprinted in hard or paperback books. There are dozens loose in your local bookstore. There are three hardback Pogo books, plus numerous paperback ones. Peanuts has been milking this market for years, as has Dennis the Menace. Hal Foster's Prince Valiant and The Medieval Castle have all seen hardback publication in the past, as with Caniff's Miss Lace, under the title of MALE CAMEL. There have been several Al Capp books, with the first really effective hardcover collection of Little Abner to come out in February of 1964, appearing simultaneously in hard and paper covers. If you are interested in working up a good collection of older strips without having to trade or accumulate older strips, these are good bets. The best thing to do is to check with your local store and see what he has on hand or can order for you.

Comic strip collecting should be an inexpensive fun hobby. Some people insist on subscribing to various out of town newspapers which contain good strips. Right off hand I don't have a complete list of papers carrying Triple A strips, but if enough of you ask, I'll run it next round. So, you have it. I hope this little bit has helped out in some way, and happy collecting.



## FOR SUNDAY STRIP COLLECTORS

By Rick Durell

For years, I have been looking around for an inexpensive, easy, and less time consuming way to protect and display my Sunday strip collection and still keep their trading and resale value.

I've looked into presentation albums at office supply and stationary stores and have found these to be too expensive for a collector who collects many different Sunday titles. If you have your strips bound, the backside will have a different title or maybe some ads which detract from the overall appearance. If you paste your strips in scrapbooks, not only is it time consuming and messy but your strip resale value (or trade) is lost.

I feel that many of the early 20's, 30's, 40's, 50's and even many of today's comic strips are really beautiful and a work of art but because of the many problems encountered in displaying them, many people are reluctant to take up strip collecting. For this reason, I would like to pass on the perfect solution for attractive strip display.

For years now, comic book collectors have been using polyethylene bags (plastic) to protect their comic books. I found out you can get these plastic bags in many sizes from most paper companies. For tabloids, half and third size Sunday pages, you can order 12" x 16" (type 300) plastic bags which come in lots of 100 for around \$1.50 or less. For full page Sunday strips, you can order the 24" x 16" bag in lots of 200 for \$3.00. (The plastic bags have to be bought in lots so if a person does not need 100 or 200 bags, you can go in with another collector to buy them.) Next you go to an art supply store and buy some thin blotter-type cardboard (like the cardboard that comes in new shirts or shirts you get back from the laundry) for five cents per sheet and cut to the size of the plastic bags. These sheets of cardboard are available in black and maybe one or two other colors. The different colored cardboard makes an interesting border for your strip backing in the plastic bags. You now have the perfect display and protector holder for your strips (dailys can also be displayed in this way) at a cost of approximately four cents for two Sunday strips which can be placed in each holder. Just slip the strips into the bags, one on each side of the cardboard, and because of the rough surface of the blotter-type cardboard, the strips stay securely in place. Without any mess, you have an attractive and inexpensive cover that not only makes them easier to handle but they stack nicely in these even size holders.

If you want to go even further, you can have boxes made (inexpensive) to fit the plastic holders and deep enough to hold one or two of whatever the preference of years of your strip run. Then put the title and years on the outside of the box and store them away knowing that your pages are well protected from light, air and whatever, plus they are easy to pull out for a look - see when you please.

Not having your strips bound in albums is nice in many ways. With an album you have to lay it on a flat surface to enjoy looking through it. With the pages in folders many people can look at your run of strips at the same time. Also, if you want to lean back on your bed or in a chair to read your strips, it's much easier to pick up one folder than to pick up the whole album.

One last thought, I can't emphasize enough how well this holder works for Sunday strips. Strips are hard to handle without tearing them, yet alone trying to move them from one place to another. But the best thing of all is how really well they fit and look in these folders. Try and see if you don't agree.

## COLLECTING SUNDAY COMIC STRIPS

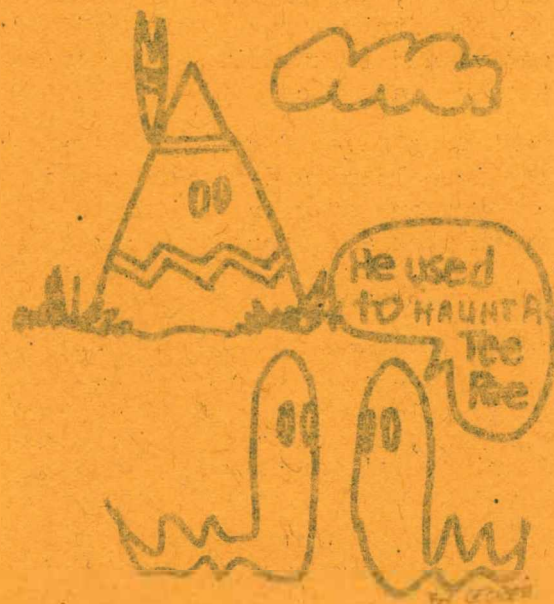
By Richard Small

While this article will deal with Sunday comic strips, some mention should be made of daily comic strips. First of all, daily comic strips are harder to collect because they come in different sizes. While height is measured in standard (ruler) inches in daily comic strips, width is measured in columns. A column is  $1\frac{7}{8}$  inches wide and daily comic strips occur in a wide variety of sizes ranging from 1-5 columns wide and  $1\frac{1}{2}$ - $4\frac{1}{2}$  inches tall.

The two types of daily comic strips are panels and strips. Strips are usually 4 columns wide and  $1\frac{7}{8}$  -  $2\frac{1}{2}$  inches tall. Most syndicates offer many of their strips in 5 columns wide size and some papers reduce a 4 columns wide strip to 3 columns wide, but these sizes are not widely used. The 5 columns wide strips range from between  $2\frac{1}{2}$  - 3 inches tall and the 3 columns wide strips range from between  $1\frac{1}{2}$  - 2 inches tall. The difference in the heights is a result of the preferences of the syndicates. Thus, one syndicate may offer its strips in a size 4 columns wide by 2 inches tall, while another syndicate may offer its strips in a size 4 columns wide by  $2\frac{1}{2}$  inches tall.

One bad aspect of daily strips is that the strip you plan to collect (say, Rip Kirby) is printed by various newspapers at all 3 sizes. If the paper you were getting carried Rip Kirby as a 5 column strip and then dropped it, you are going to have one heck of a time finding another paper that carries Rip Kirby at that size. It would be easier to find a paper that carries Rip Kirby as a 4 column strip, but if you're a perfectionist, that just won't do. Another problem could arise when trading (through the mail) with another collector. This collector might not state the size of the strip he's trading you, while you would naturally assume what he sends you would be the size of the strips you collected. For instance, you might be collecting Tarzan in the 4 column wide size and are traded 5 column wide strips. Besides being different sizes, this could throw your whole storage and display system out of kilter (depending upon what your storage and display system consisted of). So, to avoid possible misunderstandings always be sure to find out the size of the strip you're trading for. If the person with whom you're trading doesn't know anything about columns (though he should) and you don't want to take the time to explain the system to him, then ask for a width measurement in inches. That, you can convert to columns easily enough (remember one column equals  $1\frac{7}{8}$  inches).

The other type of daily comic strip is the panel. The most common panel size is 2 columns wide and  $3\frac{1}{2}$  -  $4\frac{1}{2}$  inches tall. The other panel sizes (not including editorial cartoons) are the one column wide





panel and 3 columns wide panel. Only a very few strips are offered at one column wide size and these strips vary from 1-4 inches in height. Panels offered in 3 columns wide size are also very few in number and are usually 3-5 inches tall (Hatlo's They'll do it Every Time, for instance). Fortunately, most panel strips will come in only one size so you don't have to worry about different sizes as much as you have to with strips. However, some panels are offered at 2 different sizes and it is safer to find out the size of the panel you are trading for.

One generally expects all daily comic strips to appear on the comics page, but this isn't always the case. Some strips will appear only on women's page (The Alumnae, while other strips will appear only on the sports page (Mac Divot, Ladies Day), or in other sections of the paper. It is also important to note that some papers have a habit of carrying regular comic strips scattered throughout the paper, because they don't have enough room for them on the comics page.

### COLOR DAILYS

A new dimension in daily comic strip collecting has been opened due to the addition of color to the daily comics page. Several of the nation's largest papers are now carrying some or all of their daily comics in full color. While color comic strips are theoretically better than black and white strips, there are a few drawbacks. Quite often, the color printing is "off" such that each color "strays" far over its borders.

At certain times, the color printing itself is poor and the color of a character's face may change from pink one day to dark orange the next. If you specialize in collecting color strips and the paper you're getting drops a certain strip, the chances of finding another newspaper that carries that strip in color are very slim indeed. Probably, you'd have to content yourself with collecting black and white dailys (of that strip) after that. Though color comic strip collecting is more hazardous, it can also be more rewarding.

As far as I have been able to determine (having checked with Editor & Publisher among others), there are only 2 papers which print most or all of their daily comics in full color. These are the St. Louis Post Dispatch and (The Cocoa Beach) Today. While the Post Dispatch has better color printing, Today carries more adventure strips. Anyone considering collecting color dailys should order several copies (5 or 6 - not just one) of one or both of these papers before subscribing. A few copies of each color daily newspaper will give a good range of the quality of the color printing and each collector may decide if it comes up to his standards or not. A listing of the strips each paper carries, plus subscription rates may be found at the back of this issue. While I was able to find only 2 newspapers that carry most of their daily comics in full color, there could be one or two I missed. In any event, there undoubtedly will be more in the future as offset printing becomes more popular.

Incidentally, not all newspapers are published seven days a week. Some small town papers are published only six days a week (usually skipping Saturday) and carry the daily comics for Saturday in the Sunday edition. These papers usually don't carry any Sunday comics (a few do) and instead,

substitute the daily comics in their place. Many small towns are not large enough to support a daily newspaper, but may have a paper that is published once a week. However, these weekly papers rarely carry any comic strips (the Kaplan Herald and Capital Cannon are exceptions) and are unimportant to comic strip collectors.

### SUNDAY STRIPS

Most Sunday comic strips are drawn so that they would take up one-half page (11" x 14") in a Sunday comic section and are referred to as 1/2 page strips. Usually when a strip is drawn in this fashion, it has three horizontal rows of panels (a few have four). However, most newspapers print only a few comic strips at this one-half page size. Instead, the newspapers carry most of their strips with the top row of panels cut off, thus reducing the overall size of the strip from one-half to one-third page. By using one-third page size comic strips (instead of one-half page size strips), a paper can squeeze more comic strips into its Sunday comic section (more variety) without increasing the number of pages (thus saving itself the cost of printing extra pages of comics). All the syndicates provide most of their strips in a variety of sizes (1/2, 1/3, 1/4 page, etc...) and the newspaper simply chooses the size it wants. The syndicate then prints the strips on forms (either matts or proofs) and sends them to the newspaper, who uses them to print up the comic sections.

Since newspapers carry most of their strips at one-third page size, the strips are usually written so that no important part of the story (or gag if it's a humor strip) is presented in the top row of the one-half page strip. That way, the person who reads the one-third page version of the strip won't miss anything important.

P. Val. In a few cases, the syndicates won't cut off the upper row of panels because this would seriously damage the strip's continuity and will supply the strip to newspapers only at one-half page size. Strips which fall into this category are Children's Tales, Bible Story (mostly text), Terry and the Pirates and the Universe (mostly text). Thus, if a newspaper wanted to carry any of these strips, it could print them only at one-half page size.

Besides the four strips mentioned above, there are others that would suffer damage in continuity, if the top row of panels were to be cut off. However, these strips have their panels reduced and/or rearranged and/or cropped, until the panels fit into a one-third page size strip. While some of the strips which are reduced in this fashion have all of their original panels (that were in the one-half page format), there are others which will be missing a minor panel. This results from the fact that the change from one-half page to one-third page is handled in different ways (Li'l Abner is just reduced, while Dondi is reduced, rearranged and cropped). Strips which fall into this category are: Blondie, Dick Tracy, Dondi, Li'l Abner, Little Orphan Annie, Mary Perkins and Steve Canyon. Until recently, Dick Tracy was never dropped below 1/2 page size, but starting in February of 1970, the strip has been supplied to papers at both 1/2 and 1/3 page sizes. However, a large majority of the newspapers still (and probably will) continue to carry Dick Tracy at 1/2 page size for some time to come. How long this practice will continue though, is another question.

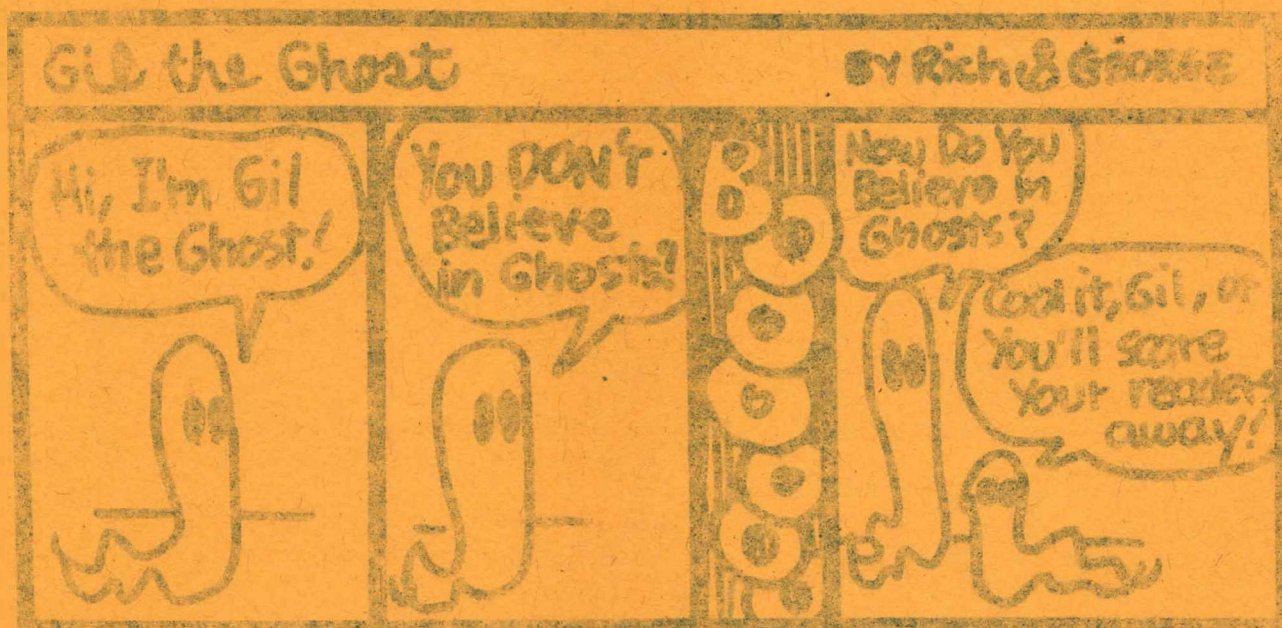


The last full page strip still being published today is Prince Valiant. However, only a few papers are willing to print Prince Valiant at full page size (22" x 14"), so the panels of the strip are reduced, rearranged and cropped, until they can comfortably fit on one-half page size. The cropping, while taking large chunks out of some panels, really isn't noticeable unless you have the different sizes to compare. Besides being printed at full and 1/2 page sizes, Prince Valiant is also printed at a 2/3 page size (taking up the space of 2 one-third page strips and measuring 14" x 14"). However, only a very few papers print the strip at this size, and the only paper to do so in this index is The San Francisco Examiner and Chronicle. The Asbury Park Sunday Press is the only paper in this index which prints Prince Valiant at full page size. Prince Valiant is also one of the few strips (like Children's Tales and Terry and the Pirates) which is not dropped below one-half page.

No  
cropping

There is yet a third alternative to the "Will it be one-third page or one-half page" problem. Two different strips are drawn to collectively take up one-half page. Of these two strips, one is the main strip and takes up two rows (one-third page), while the other is a filler strip and takes up only one row, the bottom row. When the paper decides to run the strip as a one-third page strip, the filler strip is dropped. And when the strip is to be run at one-half page size, the filler strip is not cut off and both strips are printed. A couple of strips which are produced in this fashion are (the filler strip is in parentheses); Gasoline Alley (Little Brother Hugo), Moon Mullins (Kitty), Smoky Stover (Spooky) and Up Anchor (Water Lore).

And last, but not least, some strips are not even drawn to one-half page size, but are instead drawn as one-third page strips. No filler strip is produced along with the one-third page strip, so this strip will never take up more than one-third of a regular Sunday comic page. Some of the strips which fall into this category and take up only one-third of a page are; Berry's World, Brenda Starr, The Fliberties, Let's Sew, Little Todine, Pattern Party, Small Society, Smitty, Trudy, and Winnie Winkle.



One consistent strip format that hasn't been discussed yet is the horizontal one-quarter page strip (5" x 14"). In this format, the panels to the one-half page strip are reduced and rearranged (omitting one minor panel) so that they form two horizontal rows of panels which take one-quarter page. This format, while consistent, has not been widely used. Only a few newspapers carry such strips and those that do, print only a couple of strips at 1/4 page size, while printing the rest at 1/2 and 1/3 page size. However, the NEA Syndicate is participating in an experiment in which four "select" 1/2 page strips are reduced to 1/4 page size. These 4 strips (Berry's World, Born Loser, Short Ribs and Eek and Meek) are printed on a sheet which is sold to newspapers that want to carry all 4 strips. The comic section is printed from the sheets and all 4 strips are printed on one page. NEA also distributes these four 1/4 page strips at 1/2 page and 1/3 page sizes and not just at 1/4 page size. Some of the other large syndicates offer a couple of their strips at 1/4 page size, but have made no real effort to promote them at this size as NEA is doing. If the NEA experiment is successful, some other syndicates may follow suit and we may be seeing more 1/4 page strips.

As an extra service, most newspaper syndicates rearrange the panels of their Sunday strips in tabloid form. Strips are printed in either full-page tabloid (14" x 11") or one-half page tabloid (7" x 11"). Not many newspapers carry strips at tabloid size and the only newspaper in this listing that does is the San Francisco Examiner and Chronicle. Half of the strips this paper carries are printed in tabloid format and the other half are printed at standard (normal) size. Also, a syndicate may rearrange the panels to a 1/3 page strip like Winnie Winkle in 1/2 page tabloid format. Don't mistake this for 1/2 page standard strip because it isn't.

#### ADVERTISING

In order to ease the cost of printing a Sunday comic section, some papers will accept advertising (usually from national firms - sometimes from local) in their Sunday comic sections. As this advertising tends to be sporadic, the amount of advertising in a Sunday comic section will vary from Sunday to Sunday. This sort of thing is a headache for a Sunday comic strip collector, because the schedule of comics has to be arranged to complement the amount and type of advertising. For example, one week, a Sunday comic section may carry one and one-half pages of advertising; the next week - two pages of ads; the following week, just one page. Unfortunately, a paper that carries a fluctuating amount of advertising will likely have some fluctuations in comic strips also. Some of the possible results are listed below:

- (1) During light advertising, the newspaper may carry several one-half page strips. During heavy advertising, some of these strips will be reduced to one-third page (by having the top row of panels cut off).
- (2) Certain strips will be deleted during a period of heavy advertising and reinstated when the advertising is lighter.
- (3) Extra pages are added to the Sunday comic section to take care of the extra advertising. When the amount of advertising is small, the extra pages are deleted. In a comic section that



has a fluctuating number of pages, the chances are that several of the strips will be of irregular sizes at one time or another.

How nice it would be if all the ads were of the same size as the one-half or one-third page strip (you could simply substitute the ad for an unpopular comic strip - no problem at all). Frequently, the ads are designed to be a certain size and fill a certain space, but the space needed for the ad is not the same one that could be made by deleting the one-half or one-third page strip. Since the ads aren't going to be rearranged to fit an available space, the comic strips will have to be rearranged to fit the space that is left after the ad is printed. Often this involves the reduction and/or rearrangement of comic strip panels. Thus, the comic strip is printed in an 'irregular' form. The most recurrent of these irregular forms are listed below:

- (1) One-Half Page Vertical: An average newspaper Sunday comic full page measures 22" x 14". In this format the panels are not reduced, merely rearranged, so that the one-half page vertical strip measures 22" x 7".
- (2) One-Half Page "Upside Down 'L'": The panels are not reduced. The first two rows are printed as they normally would be in the standard one-half page strip. The third row of panels is printed vertically on the left-hand side of the page. This irregular size is so named because it resembles an upside down 'L' and not because the strip is printed upside down.
- (3) One-Third Page Vertical: The panels to the one-half page strip are reduced, rearranged and cropped until they fit in a space measuring 14" x 7". This format is quite similar to the one-half page vertical format.

One important thing to remember about irregular forms is that they never appear on a regular basis. A strip may appear in an irregular form four or five times a year and appear in a regular form (say one-third page) the rest of the year. Worse yet, the irregular forms aren't consistent. One time the strip may be printed at one-half page vertical; the next time one-half page "upside down L"; and the following time, one-third page vertical. Incidentally, there are other irregular forms which I haven't listed here. However, these are not common enough to make it worth the effort (or space) it would take to list them. Just keep in mind that there are other irregular sizes.

#### TYPES OF SUNDAY SECTIONS

Generally speaking, there are three categories of Sunday comic sections when they are defined in terms of the amount of advertising they carry. They are:

- (1) No Advertising: As the title implies, these Sunday comic sections carry no advertising and have very stable comic sections. Not only do these papers carry the same strips

week after week at the same size, but the strips usually appear in the same place in the Sunday comic section. Also, no irregular size strips or periodic strips appear in these papers.

- (2). Little Advertising: These comic sections carry 0-1 page of advertising per week and will have three or four unstable comic (irregular or periodic) strips. The rest of the comic strips will probably be stable, though.

- (3). Much Advertising: Papers falling in this category have the most fluctuating comic strips. Papers in this category carry 1-4 pages of ads per week. A Sunday section that carries a large amount of advertising will probably have several periodic strips and several "irregular" size strips, not to mention a few strips that jump back between one-half and one-third page sizes (as explained previously). This type of paper will have the largest number of irregular and periodic strips.

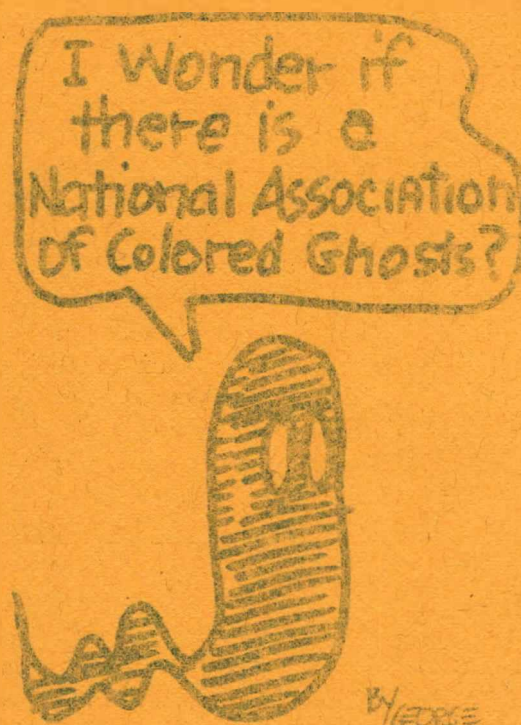
However, some papers which do carry a highly fluctuating amount of advertising, try to keep their Sunday comic sections as stable as possible. The Washington Post falls into this category, for instead of changing the sizes of a lot of strips to meet the amount of advertising, the Post has several part-time (periodic) strips which it drops when there is heavy advertising and carries when the advertising is light. Thus, it is able to print most of its strips at a certain size on a regular basis.

#### UNDERSTANDING THIS INDEX

##### STRIP ABBREVIATIONS

Some comic strip titles are quite long and printing them in full would take up too much space in this index. So, some of the longer ones will be shortened or abbreviated. Below is a listing of the titles which are affected. The actual title is listed first and the abbreviation follows the actual title:

- |   |                 |
|---|-----------------|
| 1. Barney Google and Guffy Smith                | Guffy Smith     |
| 2. Bringing Up Father                           | Bring Up Father |
| 3. Euz Sawyer, featuring his pal, Rosco Sweeney | Euz Sawyer      |
| 4. Dennis the Menace                            | Dennis          |
| 5. Freckles and His Friends                     | Freckles        |
| 6. Hatlo's They'll Do It Every Time             | They'll Do It   |





7. Heart of Juliet Jones	Juliet Jones
8. Hints from Heloise	Heloise
9. Little Orphan Annie	L. Orphan Annie
10. Mandrake the Magician	Mandrake
11. Ripley's Believe It or Not	Ripley's
12. Steve Roper and Mike Nomad	Steve Roper
13. Strange World of Mr. Mum	Mr. Mum
14. Tales from the Great Book	Great Book
15. Terry and The Pirates	Terry & Pir.
16. Walt Disney's Donald Duck	Donald Duck
17. Walt Disney's Mickey Mouse	Mickey Mouse
18. Walt Disney's Scamp	Scamp
19. Walt Disney's Treasury of Classic Tales	Disney's Tales
20. Walt Disney's Uncle Remus (Brer Rabbit)	Uncle Remus

This index will not only list which strips a newspaper carries, but also the page size of the strip; which strips appear periodically, and which strips appear in irregular formats, etc. To note the importance of this, the strips will be broken down into several divisions, all of which are listed below.

In case a few people are wondering how accurate these strip listings are, here are the facts. Each paper was indexed for a period of 33 weeks and careful note was made of the strips in each Sunday comic section. All but 2 papers were indexed by me (Asbury Park Sunday Press and Clarksburg Exponent-Telegram) and these were indexed by John McGeehan. John used the same scale I used and indexed his comic sections for a period of 30 weeks. Therefore, if a strip is listed as appearing in a certain paper at a certain size, you can be reasonably sure that strip still does appear in that paper and will continue to do so, barring a format change.

FULL PAGE: Prince Valiant is the only strip printed at full page size.

2/3 PAGE: Again, only Prince Valiant will be printed this size, which takes up 2/3 of a page.

FULL- $\frac{1}{2}$  PAGE: Prince Valiant varies between full page size and one-half page size depending on the amount of advertising. The percentage following the strip indicates how often the strip was printed at full page size.

$\frac{1}{2}$  PAGE: This includes all strips which are carried in the standard one-half page size fifty-two weeks of the year.

$\frac{1}{2}$ -1/3 PAGE: These are strips which are printed at 1/2 page when the newspaper carries little advertising and are printed at 1/3 page when the amount of advertising becomes greater. A percentage will follow each strip and will indicate the number of times that strip is printed at 1/2 page.

#### EXAMPLE:

Steve Roper (75%)	Steve Roper appears at 1/2 page size 75% of the time
Beetle Bailey (30%)	and at 1/3 page size 25% of the time. Beetle Bailey appears in 1/2 page size only 30% of the time.

A collector may be faced with a dilemma if he subscribes to a paper that carries several 1/2-1/3 page strips. The collector may feel the urge to clip off the top row of panels of the 1/2 page strips to obtain an even looking run of 1/3 page strips. However, this is not advisable because it is every collector's goal to get a run of 1/2 page strips and besides, 1/2 page strips are worth more (perhaps you could trade for the 1/2 page strips you need, later). So, it is better to leave the 1/2 page strips alone, but if you must do something, simply fold the top row of the panels under to obtain even edges and in effect, a 1/3 page strip.

1/4 PAGE HORIZONTAL: These strips are printed consistently at one-quarter page size.

1/3 PAGE HORIZONTAL: These strips alternate between one-third and one-quarter page size and are followed by a percentage which indicates how often a strip appears in one-third page size.

EXAMPLE:

Snuffy Smith (70%) Snuffy Smith is printed at one-third page size 70% of the time and at one-quarter page size 30% of the time.

FULL PAGE TABLOID & 1/2 PAGE TABLOID: These strips are printed at the specified sizes.

IRREGULAR: Strips which appear in this category are carried every week, but will be printed in irregular formats from time to time. A percentage will follow each strip and will indicate how often that strip is carried in its standard size. All 1/2 page strips will have a 1/2 following the percentage to indicate that they are normally printed at 1/2 page and 1/3 page strips will have nothing following the percentage. This general criteria will be used for periodic strips as well.

EXAMPLE:

Steve Roper (75%) 1/2 Steve Roper is printed at 1/2 page size 75% of the time and in irregular form 25% of the time.  
Pogo (60%) Pogo is printed at 1/3 page size 60% of the time and in irregular size 40% of the time.

PERIODIC: This includes any strips that will appear some of the time, but will be deleted when the paper carries heavy advertising. Each strip will be followed by a percentage which will state how often the strip is printed.

EXAMPLE:

Boners Ark (85%) Boners Ark is a 1/3 page strip that is printed 85% of the time.



Usually, there isn't much point in collecting a periodic strip unless you can't find the strip anywhere else and hope to fill in the gaps of your collection by trading with another collector for the dates you need.

### RATING SCALES

Repro Rating: The idea behind this scale is similar to the scale used by John McGeehan, with 5 being the highest and 1 being the lowest. The scale tries to evaluate the quality and clarity of color printing and overall appearance.

5) Excellent coloring, sharp printing and great overall reproduction. About the best every collector can hope for.

4) Almost as good as #5 but has some minor defects which sets it apart.

3) Average. Nothing bad here but nothing spectacular either.

2) Coloring, printing is poor and fuzzy most of the time.

1) Terrible. Forget it.

Paper Rating: While newsprint is a low quality form of paper, some grades of newsprint are definitely superior to others. This index will attempt to show which papers use better grades of newsprint by using thickness (of the newsprint) and "Quality" as standards.

5) High grade, thick newsprint.

4) Either thick, medium grade newsprint or thin, high grade newsprint.

3) Thin, medium grade newsprint. Occasionally, the ink from one side of the paper will show through on the other side.

2) Thin newsprint which very frequently will have the ink on one side show through on the other side.

1) Very poor newsprint fit only for wrapping fish or burning.

### SAMPLE INDEX PAGE

The top of a page in this index will be set up in the following manner

Fort Myers News Press	10 pages	All 50 states
P. O. Box 10	0-1/2 pages of ads	1 year - \$10.40
2442 Anderson Avenue	Repro: 3	6 months - 5.20
Fort Myers, Florida 33902	Paper: 4	3 months - 2.60
		1 month - .40
		1 copy .40

The first column is the paper's address. Sometimes a paper will have 2 addresses, so if you don't have much success with one address you might try the other one. In the second column, 10 pages is the total number of pages in the Sunday Comics Section. 0-1/2 pages of ads is the usual (not average) number of advertisements the paper carries per issue. The paper and repro ratings are explained elsewhere. And, finally, the third column carries the paper's current subscription rates.

BACK ISSUES: Most of the papers listed in this index probably don't keep a large supply of back issues. While one paper may hold back issues for one year, this doesn't mean that they will have copies of every issue that was

published during that time. Some issues may have already been sold out. Thus, if one were planning to order an entire year's worth of back issues, it might be a good idea to check with the paper in question and see if they have copies of all back issues.

SUBSCRIPTION RATES: All subscriptions must be paid in advance. Send either a check or money order made payable to the paper in question. Do not send cash or stamps. However, it is okay to send cash if you are ordering a single issue, but be sure to tape any coins you send to the letter. Otherwise, the loose coins will bounce back and forth eventually tearing a hole in the envelope and will fall out. Thus, your letter will arrive minus the coins you sent. Never send large amounts of pennies and be sure that you have enough postage on the envelope.

Some papers set their subscription rates in accordance with postal zones. The farther away one lives (from the city in which the newspaper is published), the higher the cost of the subscription. If you aren't familiar with how the postal zone system works, call up the local post office and ask them which zone the city in which your paper is published, is in. If the paper you want to subscribe to is the Chicago Tribune, find out which zone Chicago is in. If, for example, this is Zone 4, then the cost of a subscription will be the figure listed for Zone 4 (in the index).

Never subscribe to a paper, based on what you have read about it in this index. Order a sample copy first. Then, you can evaluate the paper for yourself and decide if you wish to subscribe to it or not. Though I've tried to be as accurate as possible in describing papers in this index, I realize that my tastes and preferences may not be the same as someone else's. So, play it safe and order a sample copy first.....you won't be sorry.

RECOMMENDED READING: There are several publications which some strip collectors may be unaware of because they are rarely advertised. All of these publications make some contribution in the realm of strip collecting. All are excellent and are highly recommended. However, keep in mind that this is my opinion and my opinion alone. I can't guarantee that you'll like them, but merely that I do and am recommending them on that basis.

Cartoonist PROfiles

P. O. Box 325  
Fairfield, Conn.  
06430

Offset/ 80 pages

Cartoonist PROfiles is a quarterly professional magazine, which deals almost entirely with syndicated cartooning. Each issue is chock full of top notch articles about the syndicated cartoonists and the strips they write and draw. The editor, Jud Hurd, besides being a cartoonist himself (Health Capsules, Ticker Toons), is also editor of The Cartoonist, the official magazine of the National Cartoonists Society, and knows many of the cartoonists personally. Cartoonist PROfiles is profusely illustrated and costs \$2.50 per issue (or \$8.00 for a 4 issue subscription). The current issue is #7 and all back issues (except for #1 and possibly #2) should be available for 2.50 each. Of all the publications listed in this section, Cartoonist PROfiles is by far the most important and no serious strip collector should be without it. If you don't already have Cartoonist PROfiles, get it.



World of Comic Art  
P. O. Box 507  
Hawthorne, Calif.  
90250

Offset/ 50-60 pages

#1 - 5 are available for \$2.50 each, or all 5 for \$10.50. If you are hesitant about ordering the whole set, sight unseen, I'd recommend either issue #3 or #4 as a good example of what WOCA contains. World of Comic Art has also published two digest-sized issues (#6 and #7), but both had very limited print runs and are now out of print. Only a very few copies of each issue were printed and most of these went to libraries, rather than collectors. Both #6 and #7 could be called "special issues" because each was devoted to a particular subject, rather than several topics, as were the first 5 issues of World of Comic Art. No. 6 reprinted a 1906 article "International Wit and Humor as Expressed in Caricature" by Arthur Bartlett Maurice and carried several pages of reproductions of early cartoon art. No. 7 was dedicated to the long-running daily panel, Our Boarding House, and its main star, Major Hoople. It is indeed unfortunate that both issues are now out of print; however, you need not miss future issues. Starting with #8, World of Comic Art's print run will be increased and a few copies will be set aside for collectors. In order to get a copy, you must send a stamped, self-addressed envelope to Mrs. Dorothy McGreal, Editor and Publisher of World of Comic Art. Otherwise, you won't be able to get a copy as only enough copies will be printed to cover requests. The stamped, self-addressed envelope will be used to let you know when the issue is available and its price. Probable price of any future issues of World of Comic Art is likely to fall between \$1.75 and \$2.25.

Sam's Strip Lives  
c/o Mort Walker  
51 Mayo Avenue  
Greenwich, Conn.  
06832

Offset/ 56  
6" x 9" pages

This one shot reprints 100 dailys from the great, but short-lived (1961-1963) comic strip, Sam's Strip. This comic strip was done by Mort Walker and Jerry Dumas and was about a comic strip character (Sam) who knew he was a comic strip character. Other comic strip characters, both old and new (Krazy Kat, Blondie, Happy Houlihan, etc.) would wander in and out of Sam's Strip from time to time. Very enjoyable. Price \$1.25.

Saalfeld Strip Books  
180 4" x 9" pages  
29¢ each

Each of these little books was published by the Saalfeld Company and each reprints 180 dailys of a syndicated comic strip. Six titles have been printed (Beetle Bailey, Blondie, Popeye, Redeye, Tiger and Hinthrop) and these reprint 1968-1969 strips. Newer collectors, who are unfamiliar with some of the strips, may wish to buy the Saalfeld Books to see if they wish to start collecting the strips regularly. Older collectors may find the Strip Books easier to refer to than a stack of daily strips. In any event, they are well worth 29¢. Though published more than one year ago, the Strip Books may still be found in most toy stores near the coloring book rack. If local experience is anything to go on, you won't be able to find the Strip Books in the toy departments of large department stores, but only in stores that deal in toys exclusively.

Editor & Publisher  
850 Third Avenue  
New York, New York  
10022

Editor & Publisher is a weekly, professional magazine which covers everything that happens in the newspaper field including the births, deaths and changes in comic strips. Unfortunately, most issues of Editor



1 year Subsc. \$3.00  
Sample Copy \$.25

have a subscription to it (many will). It's not recommended you buy Editor & Publisher unless you can easily afford it and don't mind the price. Still it does cover everything happening in the comic strip field.

Editor & Publisher  
Syndicate Directory  
See above address

50¢ copy

listed in two places in the  
Comic Strips Section.

Newfangles  
Don & Maggie Thompson  
8786 Hendricks Road  
Mentor, Ohio  
44060

Mimeo/4-6 pages

Comic World  
George M. Henderson  
594 Markham Street  
Toronto, Ontario  
Canada

Offset

Page count and page  
size varies.

copies are available for 40¢ each. Comic World is published bi-weekly (twice a month) while Whizbang is published bi-monthly. Both are highly recommended.

Graphic Story Magazine  
Bill Spicer  
4878 Granada Street  
Los Angeles, Calif.  
90042

how he starts out; how he got Red Barry going; how he developed his style; all the people he knew (Dashell Hammett, Alex Raymond, Jimmy Durante and Ed Sullivan, etc....) all this is told in what has to be one of the most impressive magazines I've ever seen. The magazine contains a 40 page interview with Will Gould and has 10-15 pages of artwork and photos. Despite a large print run, Graphic Story Magazine is always an early sell-out, so if you want a copy, you'd best order immediately. Incidentally, Graphic Story Magazine #12, will be devoted to the work of old-time comic-book artist, Basil Wolverton.

Nostalgia Press  
Box 293, Franklin Square  
New York, N. Y. 11010

A couple of years ago, Nostalgia Press came out with an 11" x 14" book of Alex Raymond's Flash Gordon Sunday pages that everyone thought was real great. Now, Nostalgia is really getting into the business of re-printing old comic strips and has several books either planned or already printed. Among these are early Phantom, Seegar's Popeye, Caniff's Terry & The Pirates, Herriman's Krazy Kat, a huge book which will reprint the 1st 102 Prince Valiant Sundays and a book of EC Horror & Science-Fiction stories. Drop a card for latest catalogue.

Editor & Publisher rarely carries more than 1 page of comics-related material and some issues carry none at all. As an alternative to buying E & P, you might try checking with your local library to see if they

This annual directory is published every July and contains (among other things) an up-to-date listing of all currently running comic strips. If you want to keep up with the currently running comic strips (and you should), this is the magazine to get. The 1970 directory was published in August and contains a listing of all the strips still running. The strips are listed in two places in the directory; in the Cartoons and Panels Section and the Comic Strips Section.

Though mostly a comics fan's newsmag, Newfangles does carry quite a bit of news about strips and strip related items. For instance, I first read about the Saalfeld Strip Books and Sam's Strip Lives there. The nice thing about Newfangles is its monthly schedule (current news) and low price (20¢ per).

Captain George's Comic World (is pretty well advertized, but I think I'll mention it anyway) to put it simply, reprints old comic strips and sells these reprints at low prices. So far, Captain George has reprinted several Krazy Kat Sundays, some 1939 Superman dailys, and 1933 Little Orphan Annie dailys, to mention a few. Issues are sold in lots of 10 for \$3.00 and so far, 30 issues have been printed. Captain George's Whizbang is the companion articlezine to Comic World and single

Will Gould wrote and drew the immensely popular "Red Barry" comic strip for King Features Syndicate during the 1930's. Graphic Story Magazine #11 is a special issue in which Will Gould tells his story, the story of what it was like to be a cartoonist during the turbulent thirties. Will Gould's experiences:



## INTERVIEW WITH DOUG MARLETTE

WHILE ATTENDING FLORIDA STATE UNIVERSITY, I HAD ALWAYS BEEN IMPRESSED BY THE EDITORIAL CARTOONS THAT DOUG MARLETTE DREW FOR THE FSU STUDENT NEWSPAPER, THE FLAMBEAU. LATER HE MOVED OVER TO ANOTHER LOCAL NEWSPAPER AND IT WAS AT THIS TIME THAT I WAS FORTUNATE ENOUGH TO MEET HIM. WE GOT TOGETHER ONE AFTERNOON, I STARTED A TAPE RECORDER GOING AND THE RESULT WAS THIS INTERVIEW.

TELL US A LITTLE ABOUT YOURSELF.

Okay. I was born on December 6, 1949, in Greensboro, North Carolina. Later on, our family moved to Laurel, Mississippi, when I was 12 and to Sanford, Florida, when I was 16. I'm currently a Senior at Florida State University in Tallahassee, Florida, and have been doing editorial cartoons for a local paper in town.

WHEN DID YOU FIRST DEVELOP AN INTEREST IN DRAWING?

In the first grade. I used to copy cartoon characters out of comic sections in the newspaper and learned how to draw Popeye, and Donald Duck. All my friends were impressed so I used to sell my drawings to them for a few pennies, or trade them for their desserts at the school cafeteria.

BUT THAT WAS JUST FOR FUN....

Right. I didn't get seriously interested in drawing until I was in the 10th grade in high school. We were living in Laurel, Mississippi, at the time and I used to spend part of my spare time helping a friend decorate for parties at churches. In gratitude and because he knew I liked to draw, he gave me one of those \$1.00 Walter Foster "HOW TO DRAW CARTOONS" books. That got me interested and I started buying and reading more Walter Foster books and soon after, any other books I could get on cartooning. The first cartoons of mine that were printed, appeared in my high school newspaper in Laurel, Mississippi. The first cartoon I did was a sports cartoon and this was done in 1965, while I was in 11th grade. However, I did only 2 or 3 cartoons for the school paper because soon after I completed the 11th grade, we moved to Sanford, Florida.

Sanford was not a very large city, but it was large enough to have a daily newspaper, the Sanford Herald. This was during the summer and I didn't have too much to do, so after I got some courage up, I decided to go down to the Herald and try to get a job as a cartoonist because I had always read in the instruction books that it was important to get your work printed. So, I gathered together some of my recent drawings and these were mostly sports cartoons, because I was really interested in sports. I showed these to the sports editor and he thought they were okay, so he hired me to do local sports cartoons for the Herald. Since I had just moved to Sanford, I didn't know too much about local sports and the editor had to fill me in on the details about the cartoons I was supposed to do. I did one or two cartoons a week, whenever the sports editor wanted one and worked at home.

INCIDENTALLY, WHAT WERE YOU PAID FOR YOUR FIRST CARTOONS?

When I started doing cartoons for the Sanford Herald, they paid me \$4.00 per cartoon. At the time I was glad just to get my work in print and didn't ask for very much. Then I found out I could be making more. Since I was putting in a lot of time working on cartoons, I asked for a raise and got it and by

the time I stopped working for the Sanford Herald, I was making about \$15.00 per cartoon. I worked for the Herald for about a year and a half.

WERE YOU DOING CARTOONS FOR ANYBODY ELSE AT THIS TIME?

Yes, I got a job with the Orlando Sentinel about 5 months after I started working for the Herald. Geographically, Sanford is only 20 miles from Orlando, and the Sentinel had a small branch office in Sanford from which they published the Seminole County edition of the Sentinel. The Sentinel was a pretty large paper and it published local editions for each of the surrounding counties, including one for Seminole County. A friend of mine heard that the branch office of the Sentinel was looking for somebody to write sports stories covering the games and sporting events of my high school and wanted to know if I were interested. Since I was working for the Sanford Herald, he must have figured that I was a budding journalist or something. I told him that I wasn't interested in doing any writing, but since this was the football season, I would be interested in doing the sports cartoons about the weekly Sanford High football games. Later, I went over to the Sentinel's Sanford office and they hired me. However, the main office had the final word on the hiring of new people, so I had to go to the Orlando office before I was officially hired. Again, this was on a free-lance basis.

WAS THIS WHEN YOU GOT TO MEET THE CARTOONISTS?

Yes. The Orlando Sentinel is a good-sized paper and has quite a few cartoonists working for them. While I was over there, I got to meet a couple of them and later on, they introduced me to some of the syndicated cartoonists who lived in the Orlando area. Some of the cartoonists who are now living in the Orlando area are Ralph Dunigan (Tell It Like It Is), Leslie Turner and his assistants (Captain Easy), Roy Crane and his assistants (Buz Sawyer), Bill Perry (Gasoline Alley), Kate Osarn (Tizzy) and Dick Hodgins, Sr. (editorial cartoonist for the Orlando Star). Most of the syndicated cartoonists I got to meet only once or twice, but I got to know some of the cartoonists who worked for the Sentinel quite well. I got to know Ralph Dunigan and Dick Hodgins, Sr., pretty well and every week or so, I'd go up there and see what was happening.

HOW LONG DID YOU WORK FOR THE SEMINOLE COUNTY EDITION OF THE SENTINEL?

Not too long. I was working for both the Sentinel and the Sanford Herald simultaneously and the people at the Herald didn't like that. The Seminole County edition of the Sentinel was the rival of the Sanford Herald and the editor of the Herald told me that if I worked just for them, he'd have a full-time job for me during the summer. Well, this sounded good, so I told the people at the Sentinel that I wouldn't be doing any more cartoons for them and began working exclusively at the Herald. I had worked for the Sentinel for only about 3 months, the length of the football season and my cartoons appeared only in the Seminole County edition of the Sentinel and not in any other editions.

I worked for the Herald all through my senior year of high school doing sports cartoons and after I graduated, I started working there as a full-time cartoonist. I worked 8 hours a day at the paper and drew whatever illustrations they needed. I did local editorial cartoons, local sports cartoons and small illustrations. I entered Seminole Junior College in Sanford in the fall of 1967 and I continued to do cartoons for the Herald for a month or two longer. Meanwhile, Ralph Dunigan, the chief editorial cartoonist for the Sentinel had told me that



he would like to hire me to work in the Sentinel's editorial art department when I was old enough. At that time I was only 17 and for some reason - insurance or something like that - they couldn't hire me until I was 18. Dunigan wasn't syndicated yet and was the head of the Sentinel's art department, so I was really looking forward to getting a job with the Sentinel when I turned 18, which would have been in December. Well, in October, they lost a guy in the art department and needed someone to do part-time work, so Ralph spoke to the business manager and they bent the rules a little and hired me, even though I was only 17. When the Sentinel hired me, I stopped working for the Herald because I didn't have time to work for two papers and attend college as well. I had worked for the Sentinel once before but that was only for their branch office in Sanford (Seminole County edition) and I only worked there for a couple of months. Now I was working for the main office in Orlando, in their editorial art department. There was about a year's lapse between these two jobs.

WHAT KIND OF WORK DID YOU DO IN THE ART DEPARTMENT OF THE ORLANDO SENTINEL?

While I was there, I learned various aspects of cartooning and did a little bit of everything. I corrected errors on artwork, retouched photographs, drew maps and graphs and put on color overlays. In the line of printed work, I did mostly "dingbat" cartoons. "Dingbat" cartoons are little editorial cartoons which illustrate a written editorial and my "dingbats" appeared mostly in the Orlando Star, the evening companion paper to the morning Sentinel. I really learned a lot while I was there and was glad that it gave me a chance to work with the other cartoonists who worked for the Sentinel.

HOW LONG DID YOU WORK FOR THE SENTINEL?

I worked part-time for 2 years until I graduated from Junior College in 1969. I commuted back and forth between Orlando and Sanford, and usually worked two nights a week and all day Saturday. When I first started working for the Sentinel's art department, I worked all day Saturday and 5 nights a week; however, that got to me after a while and my grades started getting bad, so I had to cut back.

DID YOU DO ANYTHING FOR THE JUNIOR COLLEGE NEWSPAPER?

Yes and I did some cartoons for the Sanford High paper as well, but I didn't do very much because the issues were so far apart. I did a strip and an occasional editorial and sports cartoon and I had to watch my step on editorial cartoons because a high school paper isn't supposed to be controversial. I didn't start doing cartoons for the Seminole Junior College newspaper until my sophomore (second) year because I was too busy working at the Sentinel. I was still pretty busy during my second year, but I was taking a Journalism course and part of my homework for the course was to draw cartoons for the college paper. Everybody else in the class was writing articles and I did cartoons; however, this wasn't as much work as it sounds like, because the paper came out only once every 3 or 4 weeks.

HAVE YOU HAD ANY OTHER ART INSTRUCTION BESIDES WHAT YOU LEARNED FROM BOOKS, CLASSES AT SCHOOL AND TIPS FROM CARTOONISTS?

Yes, I took the Famous Artists cartoon course. It's a 3 year course, which really helped me a lot.

AFTER YOU GRADUATED FROM SEMINOLE JUNIOR COLLEGE, YOU CAME TO FLORIDA STATE UNIVERSITY IN TALLAHASSEE, FLA. ANY REASONS?

Yes. I had heard that FSU had an excellent art department and as an art major, this was important.

WHEN YOU FIRST CAME UP HERE, YOU STARTED DOING EDITORIAL CARTOONS FOR THE FLORIDA STATE UNIVERSITY STUDENT NEWSPAPER, THE FLAMBEAU...

The Flambeau was published daily except on weekends. The editor of the Flambeau told me they'd hire me and I could do whatever I wanted to do. In other words, complete freedom! At the time, I was extremely interested in doing editorial cartoons, so I did them mostly.

A NICE CHANGE OF PACE.

Yes. The fact that I had the freedom to do whatever I wanted to do and the fact that they were daily were the main reasons I went to work for the Flambeau. I draw pretty slow and I needed practice at speeding up my art and meeting deadlines.

One thing that I was really grateful for while working on the Flambeau, was that it showed me I could work faster. Then, too, I used to worry about deadlines and if I didn't have the drawing finished 2 nights before the deadline, I'd really worry about it. But I was doing 3 editorial cartoons a week and after a while, I got to where I would have nothing 5 or 6 hours before the deadline without panicking. I didn't like for something like that to happen, but sometimes it did.

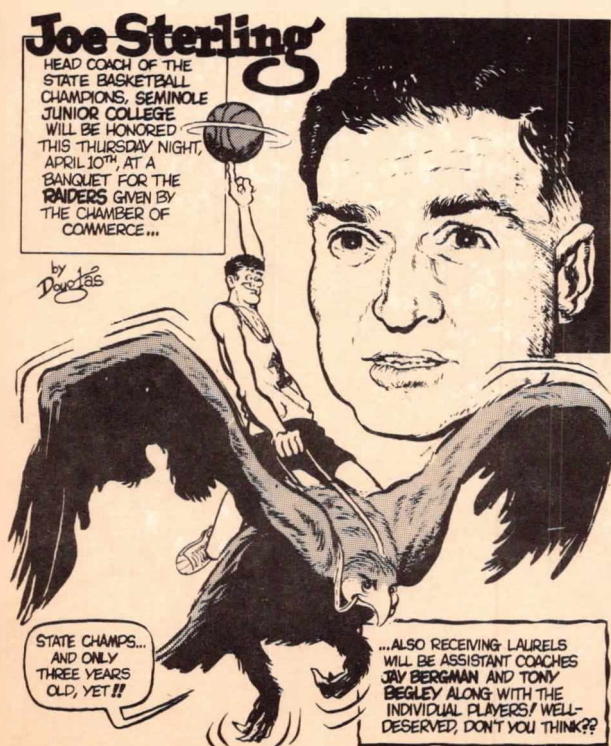
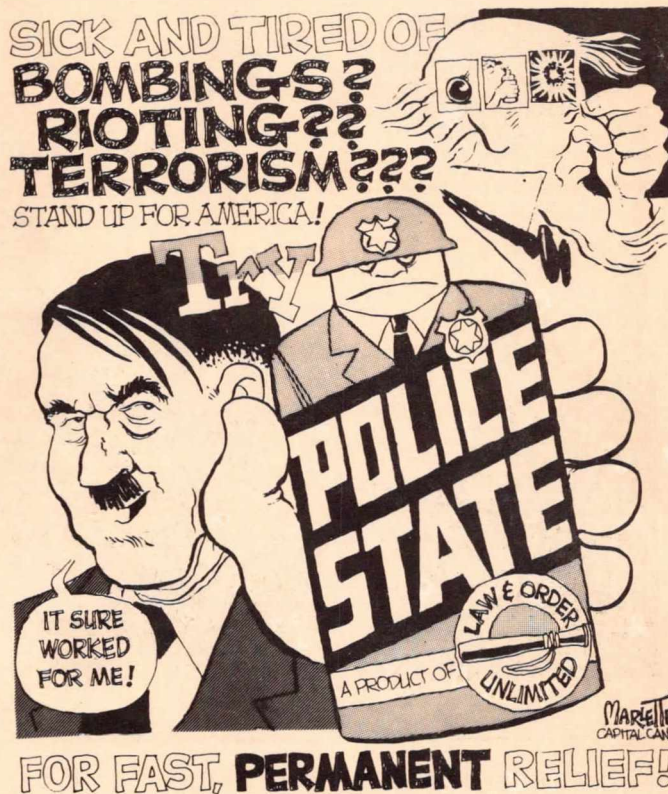
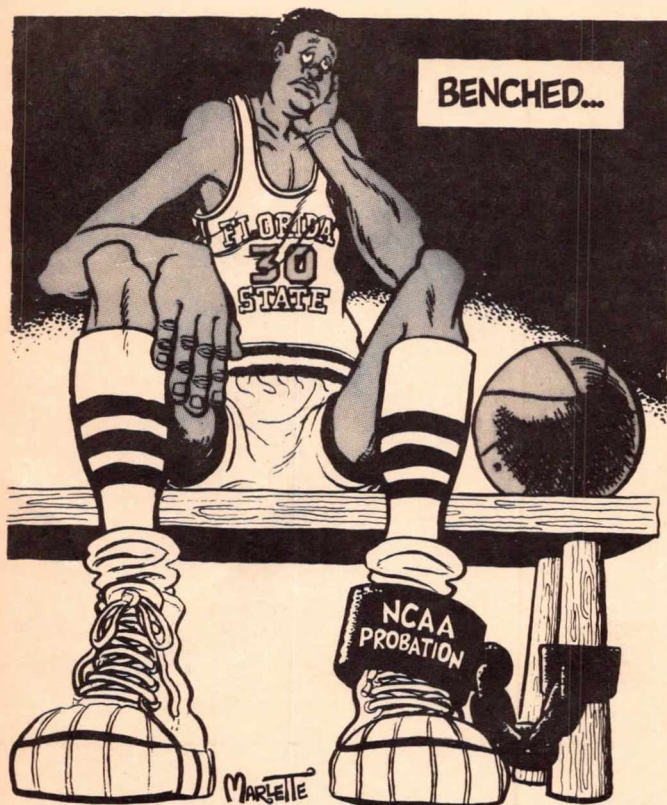
YOU STOPPED WORKING FOR THE FLAMBEAU AFTER TWO QUARTERS.

Yes. Things were getting pretty hectic, doing 3 cartoons a week and being a full-time student. I still enjoyed doing cartoons for the Flambeau but my grades were dropping so I told them I couldn't do any more cartoons for a while. I wanted to take a quarter off and just relax and not have to worry about deadlines. Trying to do 3 cartoons a week and go to school full-time was just too much. While I was still doing cartoons for the Flambeau, a fellow who was working there told me that a new weekly paper, called the Capitol Canon, was starting and that they wanted me to do some cartoons for them. But I didn't do anything for them right away because I wanted to take a break from doing cartoons. After I had rested for a couple of months, I called the people at the Capitol Canon up and found that they still wanted me to draw cartoons. Later, I went down to talk to the editors and they hired me. I still liked to do editorial cartoons and the people at the Canon gave me a more-or-less free hand and let me do anything I wanted. The Canon was published weekly and I usually had 1 or 2 cartoons in each issue. On some occasions, they needed some illustrations for a story and I did that too, but mostly I drew editorial cartoons.

I worked for the Canon for about 4 months but had to stop because I had fallen dangerously behind in my homework. I had several projects to complete for an art class and in order to do a good job on them, I had to stop everything else and that included doing editorial cartoons. So I stopped doing cartoons for the Canon in the middle of July. After the Summer Quarter is over, I'll be going back to Sanford, but when school starts in September and I come back to Tallahassee, I'll probably start working for the Canon again. But I'm really not too sure - you see, I'll be getting married in September and I'll need more



Most of the cartoons reproduced here are Marlette's more recent cartoons done for the Capital Canon and Florida State Flambeau. The Exception is the Joe Sterling cartoon, which was done in 1968, for the Sanford Herald & is an example of Marlette's early work.





"HOW DARE YOU RESORT TO VIOLENCE!!!"

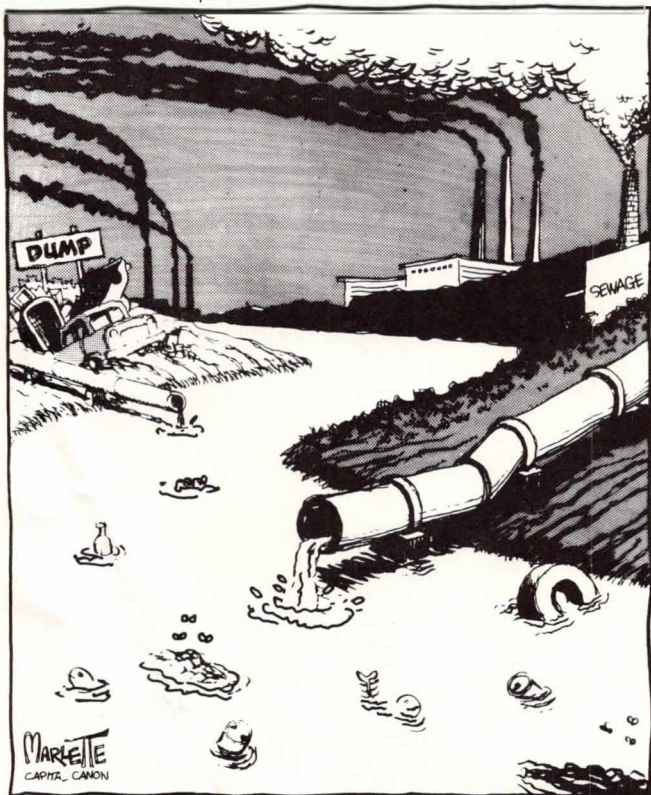


"WHEN THE ACTION IS HOT, KEEP THE RHETORIC COOL!"—RICHARD NIXON





"...the best definition of man is: ungrateful biped." — DOSTOYEVSKY



"I SHUDDER TO THINK WHAT MIGHT HAPPEN IF PEOPLE WERE TO TAKE PEACE INTO THEIR OWN HANDS!!"



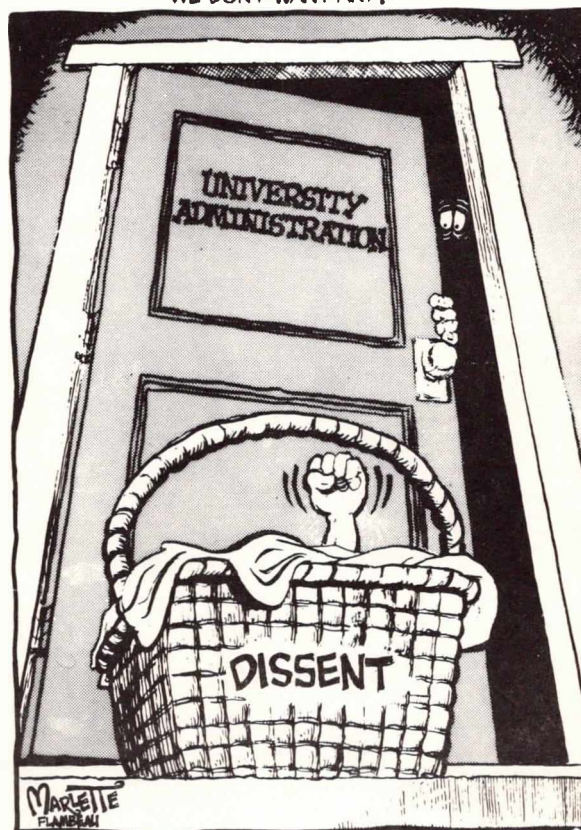
"TO THE YOUTH OF AMERICA—I RESPECT YOUR IDEALISM. I SHARE YOUR CONCERN FOR PEACE. I WANT PEACE AS MUCH AS YOU DO..."



"HOWEVER..."



"WE DON'T WANT ANY!"

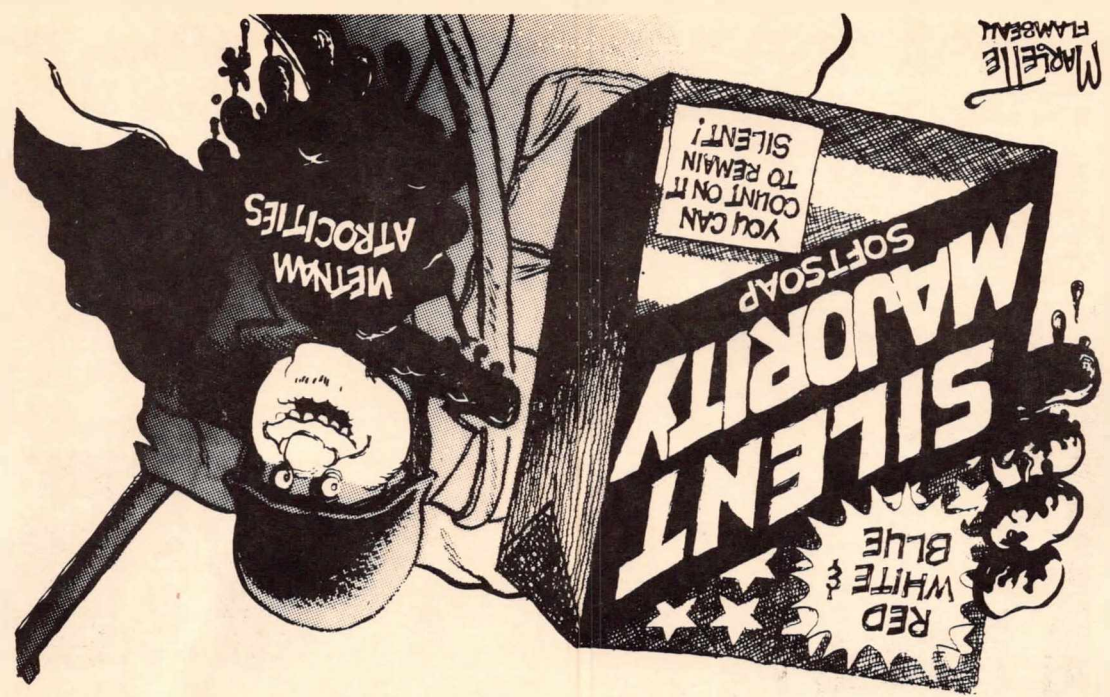




"IT'S A GOOD THING VIETNAM IS NO LONGER A MAJOR POLITICAL  
ISSUE OR THESE CASUALTIES COULD BE SERIOUS!"



"ONLY ONE THING CAN GET THESE HANDS CLEAN..."





money and if I can't make enough drawing cartoons, I may have to find a job somewhere else. I'd really hate to do that, because I enjoy doing editorial cartoons, but if it's necessary, I guess I'll have to.

WHAT IS YOUR PROCEDURE FOR DOING AN EDITORIAL CARTOON? DO YOU THINK ABOUT THE IDEA FOR A WHILE?

Yes, quite a while. First I think of a subject. Then I play around with that for a while until I come up with something, which I can make into a finished cartoon. Sometimes, this will take only minutes; other times, hours.

DO YOU HAVE ANY FAVORITE CARTOONISTS?

You bet. My interest lies all across the spectrum of cartooning, but for editorial cartoons, Pat Oliphant of the Denver Post and Mike Wright of the Miami News are my favorites. For style and the kind of humor I like, they're hard to beat. I have favorites in other areas of cartooning, but it's kind of difficult to compare Pat Oliphant to Charles Schultz or Mike Wright to Frank Trazetta. I also enjoy the work of the old Mad artists; Jack Davis, Wally Wood and Mort Drucker. If I had to name an overall favorite, it would probably be Mort Drucker. He's really good.

I SUPPOSE YOUR GOALS ARE EDITORIAL CARTOONING AND POSSIBLY SYNDICATION? OR PERHAPS SPORTS CARTOONS?

No, not sports cartooning, not any more. I used to be real big on sports cartoons, but I'm not as interested as I used to be. I think I'd like to do editorial cartoons though, at least that's what I like to do right now. However, I wouldn't rule anything out, because I've heard stories of guys who wanted to go into illustration and they ended up in comic strips and guys who wanted to go into comic strips, who ended up in illustration. I'm really interested in all facets of cartooning, so I wouldn't eliminate anything. One thing I'd really like to do is be an assistant to a comic strip artist for a while. I think I'd really enjoy the experience and learn a lot.

Incidentally, some of my editorial cartoons have been picked up by other papers. While I was doing cartoons for The Flambeau, they had a newspaper exchange system going, where they'd send copies of the Flambeau to other college papers and in return, they'd receive copies of these other newspapers. Sometimes, one of these college papers would decide to reprint one of my cartoons. On other occasions, an underground newspaper, like the Great Speckled Bird, would somehow get hold of one of my cartoons that they liked and would reprint it also. None of these papers ever asked for my permission, but I really didn't mind.

WHAT ABOUT THE IMMEDIATE FUTURE? WILL YOU BE DOING MORE CARTOONS?

Well, I'm going to be married in September and will need more money so I'll have to get a job of some sort. I would like to do cartoons for the Canon or the Flambeau but I'll have to see how everything works out. I'll graduate from FSU in June but at this point, I'm not really sure what I'll be doing.

GOOD LUCK!

Thanks.

SO ON THIS NOTE WE END THE INTERVIEW WITH DOUG MARLETTE. HOPE YOU ENJOYED IT.

# Ken Meaux

CARTOONIST

Ken Meaux, the creator and artist of Bec Deaux Et Seis Amis, was born on September 5, 1940, in Kaplan, Louisiana. As a boy, Ken bought and read all the comics he could get his hands on, but the EC Horror and Science-Fiction comics remained his favorites. With the coming of the comics code and the demise of EC in 1955, Ken lost interest in comics and gradually threw or gave away most of his comics. Then, in 1962, Ken attended the University of Southern Louisiana, took several art courses and later decided to try to make a living as a professional artist. Because of the nostalgic memories of comic books Ken had, it was only natural (at first) that he wanted to be a comic book artist. It was at this time that Ken remembered the wonderful ECs and the excellent art they contained. Unfortunately, neither Ken or any of his boyhood chums had the foresight to save any ECs (or other old comics for that matter) and it seemed as though Ken would never see any of the old comics again. Even asking around, checking out leads, and hunting in abandoned houses, Ken still was unable to turn up any old comics. He had a couple of near successes though. One fellow said that he had a suitcase full of old comics (including Superman #1 and Batman #1), which he would be glad to give Ken free of charge. However, upon investigating, the friend found out that his parents had burned the comics about one year before. Another time, Ken heard about someone having an attic full of old comics, but he found that these had been sold several months previously, to neighborhood children for 5¢ each. Despite these disappointments, Ken was still hopeful and in 1967, he noticed an article about comics fandom and fanzines in Castle of Frankenstein #11. This led to Ken's subscribing to the RBCC and his grappling with the monumental task of rebuilding his EC collection. At this point, Ken has about 50 ECs.

Early in 1968, Ken approached the editor of the local weekly newspaper, the Kaplan Herald, with the prospect of letting him do a weekly comic strip based on old Louisiana legends. Surprisingly enough, the editor decided to give the strip a trial run and the comic strip entitled Louisiana Folklore made 4 appearances. The strip, done entirely by Ken, wasn't too good and was not continued. Then in June of 1969, Ken decided he was now good enough to produce a quality comic strip and persuaded the editor of the Kaplan Herald to give him another chance. The strip was still called Louisiana Folklore and again it dealt with the serialized adaptations of old Louisiana legends. The first adaptation dealt with the exploits of an early 19th century Louisiana trapper by the name of Bill Sedley and lasted four weeks. Ken both wrote and illustrated the strip, while a friend of his, Ronnie J. Guidry, did the lettering. Although Louisiana Folklore was both well written and illustrated and seemed to be quite popular with the readers, it underwent a major overhaul as soon as the Bill Sedley episode was finished. The title was changed to Bec Deaux Et Seis Amis (Bec Deaux and his friends) and the mood of the strip changed from serious adventure to humor. Louisiana Folklore was revised because Ken was about to start on another strip for the Kaplan Herald (Bec Deaux Et Seis Amis) and wouldn't have had the time to do both strips.



# BEC DOUX ET SES AMIS



\*"I GOT TWO OF THEM!"

\*"I GOT TWO OF THEM AGAIN!"

\* "MISSED, I WONDER WHAT HAPPENED?"  
"I DIDN'T SHOOT"

KEN MEAUX — EARL COMEAUX

# BEC DOUX ET SES AMIS



SOSTHÈNE - "WHAT'CHA SAY BEC DOUX? HOWS THE FAMILY"

BEC DOUX - "WELL, FINE"

SOSTHÈNE - "SAY, YOU DIDN'T FORGET THE TEN DOLLARS YOU OWE ME EH?"

BEC DOUX - "NO, BUT GIVE ME ENOUGH TIME AND I WILL"

KEN MEAUX — EARL COMEAUX

# BEC DOUX ET SES AMIS



KEN MEAUX EARL COMEAUX

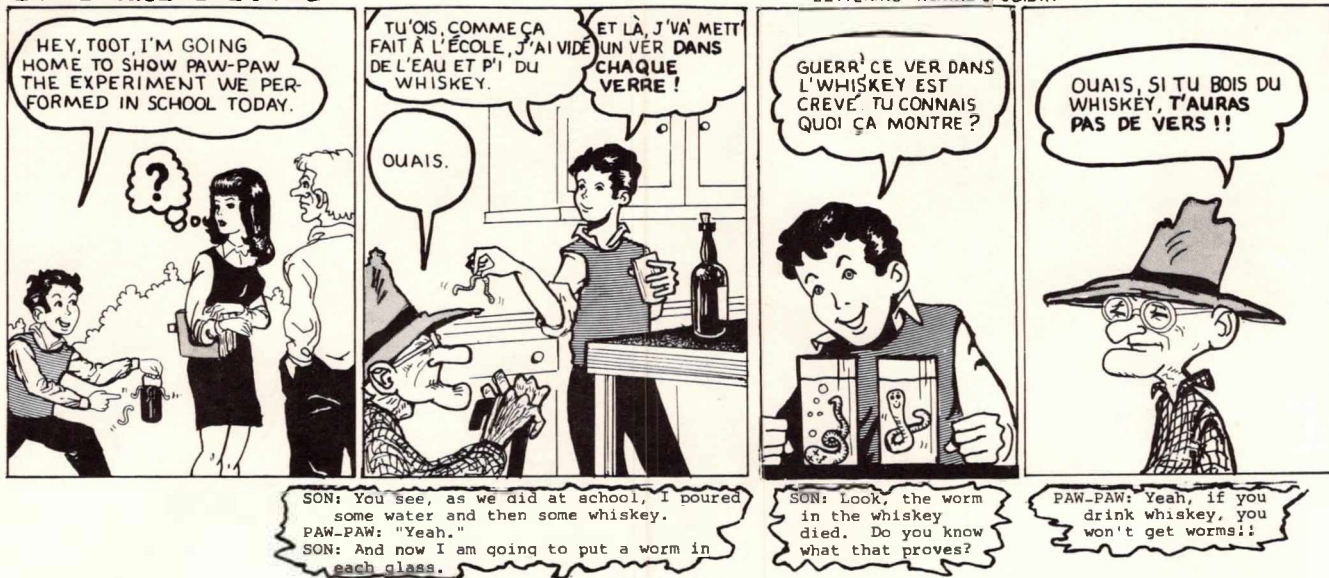
Boy: 'UNK', THATS THE LAST ONE AND I HAVEN'T HAD ANY. CAN I HAVE A BITE?  
UNCLE: WHAT?

UNCLE: WELL HERE GREEDY, TAKE ALL OF IT!



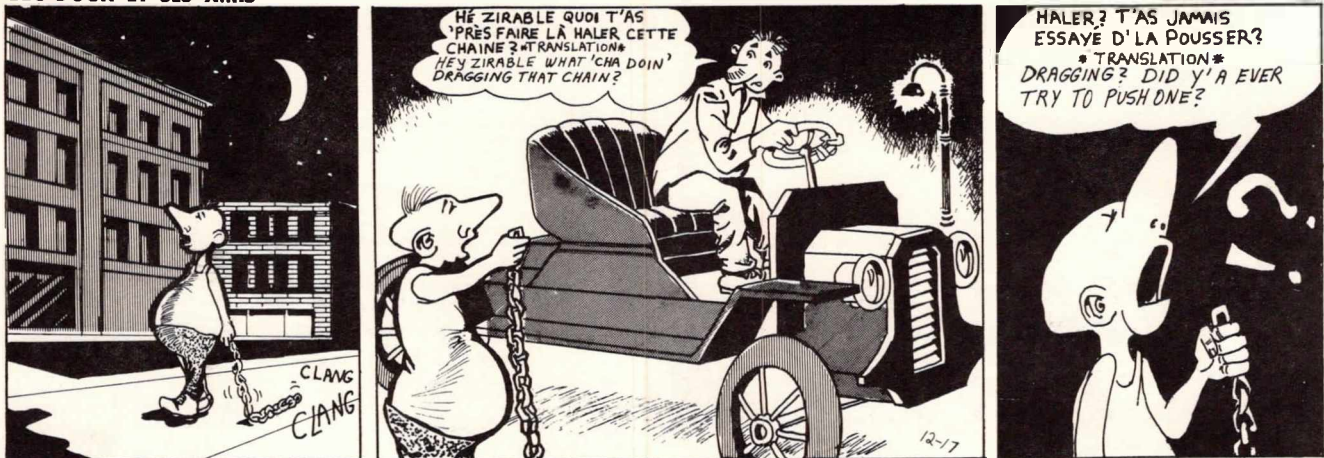
# BEC DOUX ET SES AMIS.

SCRIPT: EARL COMEAUX  
ART: KENNETH MEAUX  
LETTERING: RONNIE J. GUIDRY



# BEC DOUX ET SES AMIS

KEN MEAUX-EARL COMEAUX



# BEC DOUX ET SES AMIS

KEN MEAUX — EARL COMEAUX



BERO: GO GET 'EM BOY!

BERO: "WHAT'S THE MATTER?" DIDN'T YOU NOTICE SOMETHING DIFFERENT ABOUT MY DOG?"

BEC DOUX: "WELL, YEAH, COME TO THINK OF IT. I NOTICED HE COULDN'T SWIM!!"



## BEC DOUX ET SES AMIS

KEN MEAUX-EARL COMEAUX



## BEC DOUX ET SES AMIS

KEN MEAUX-EARL COMEAUX



## BEC DOUX ET SES AMIS

KEN MEAUX-EARL COMEAUX





## BEC DOUX ET SES AMIS

KEN MEAUX-EARL COMEAUX



## BEC DOUX ET SES AMIS

KEN MEAUX-EARL COMEAUX



## BEC DOUX ET SES AMIS

KEN MEAUX-EARL COMEAUX





While Louisiana Folklore was popular, it was an adventure strip which appealed chiefly to men. Bec Deaux would appeal both to men and women and would have a double appeal, as it would be written both in French and English. The older people would get a kick out of reading a comic strip in French and those who couldn't read French could read the English translation. It might be best to note here, that through the centuries, up until the 1920's, many people in isolated areas of Louisiana spoke only French and refused to try to learn how to read and write in English. Their ancestors had been French and had passed their customs and the French language on to their children, undisturbed by outsiders. However, advancement in progress made it necessary for most of the French speaking Louisianans to learn English, and today only a small number of Louisianans still speak French fluently. The descendants of the early French settlers who still speak French are called Cajuns and most of them live in a 200 square mile area which starts about 150 miles west of New Orleans. Since Ken's hometown of Kaplan is near the middle of "Cajun Louisiana", a bi-lingual comic strip as Bec Deaux would be well received and would be especially popular with the large French speaking segment of the population. For that reason, Bec Deaux is written in both French and English.

One of the problems of doing a bi-lingual comic strip is deciding where to put the English translation. At the present, Ken hasn't decided on a particular way and uses 3 different variations. The first consists of having the translation appear beneath the strip in a black box. The second has the translation appear beneath the strip, but not in a black box. The third variation entails having the English translation follow the body of French text in the dialogue balloons. Of these three methods, the first (translation in black box) usually comes off looking best.

The main character in Bec Deaux Et Seis Amis is Bec Deaux, a middle-aged, French speaking rice farmer. He has a not-too-bright, bald-headed friend named Zirable, a large family and several other friends, most of whom never make more than a couple of cameo appearances.

The strip is written by Earl Commeaux, a local French teacher, while Ken supplies the art and does most of the lettering. Bec Deaux is now in his 68th week and Ken is attempting to sell the strip to other area newspapers. Besides the Kaplan Herald, Bec Deaux appears in two other Louisiana newspapers. Each paper which carries Bec Deaux pays Ken \$8.00 per month, \$5.00 of which he keeps and \$3.00 which he gives to writer, Earl Commeaux.

Besides working on Bec Deaux, Ken has found time to do work for fanzines, and has had strips printed in Titan Comics #3, 4, 5 & 6. He has also done work for Anomoly, Differo, a flying saucer magazine and One Step Beyond. Incidentally, the four Louisiana Folklore episodes with Bill Sedley were reprinted in Titan Comics #5 and 6.

Ken works as a photographer in his father's studio and, for the present, is a cartoonist on the side. At one time he was an amateur magician (a good one) and still puts on a show every once in a while. He is married, has a beautiful wife (Stella) and two children (Dawn and Kevin). His ambition is to get a strip going with a major syndicate.

## NEW COMIC STRIPS

Friday Foster - by Jim Laurence and Jorge Longaron - Chicago Tribune-New York News Syndicate - daily and Sunday - released January 18, 1970.

Friday Foster is a soap opera-adventure sort of story about a poor, but beautiful black girl, who works as a camera bunny in a Harlem night club. Though she comes from the slums, she dreams of one day being a success in the glamorous world of High Fashion Photography. Mostly by luck, she gets a job as assistant to up and coming fashion photographer, Shawn North (white), and is able to get a little closer to achieving her dreams.

Half-Hitch - by Hank Ketcham - King Features Syndicate - released February 16, 1970 - daily and Sunday.

Half-Hitch is the latest brainstorm of cartoonist Hank Ketcham, who for years has given us Dennis the Menace. Half-Hitch, the title character, is billed as the "smallest gob in the Navy", but while he may be short in stature, he makes up for it by being a swinging ladies' man. Hitch's good buddy and fellow sailor is a big, dumb looking guy named Zawacki, who is a little short on brains but intensely loyal to Hitch. Chief Petty Officer Grommet is the man most responsible for making Hitch's shipboard life miserable....he assigns Hitch to KP, makes sure he swabs the deck and generally makes it a point to see that Hitch stays busy.

Other characters include Chaplain Charlie, the fat but jovial ship chaplain; Captain Carrick, the rulebook minded skipper; McGraw, the ship bully and Poopsie, Hitch's talking sea gull, who tosses insults out at the appropriate times, but knows when to keep his mouth shut. Plotwise, Hitch isn't too bad. At sea the gags are written around some aspect of sea life which involves Hitch and some of the other characters. On land, it's Hitch and Zawacki, as Hitch wants to pursue the closest examples of feminine pulchritude, while Zawacki is willing to settle for a hamburger (like Mom used to make) or go bowling. Overall, Half Hitch isn't too bad, but when you boil it down, it's little more than a Beetle Bailey at sea. And I like Beetle Bailey better.

Conchy - by James Childress - Childress Syndicate - released March 2, 1970 - daily except Sunday

Sometime ago, a fellow named James Childress had a great idea for a new comic strip which he felt would go over big. So he did 6 weeks continuity and sent it around to all the syndicates. But, none of them accepted it and although one syndicate kept it several months before sending it back, the syndicate felt that the strip just didn't have what it takes to be a success. Undaunted, James decided to go ahead and form his own syndicate and show the others that it could be a successful strip. The strip was Conchy, and at the present, it's one of the best humor strips making the rounds. The setting is a sunny tropic island in the Pacific, complete with beachcombers (Conchy and his friends), a tribe of natives, fish and sand fleas. Conchy could best be described as an all-around nice guy. Patch and Duff are twins (men) who live in a cave and Bug and Oom Paul fill out the cast as the remaining beachcombers. For those interested in seeing what Conchy looks like, the strip appears in the Nashville Tennessean, 1100 Broad Street, Nashville, Tennessee 37202, and a sample copy can be had for 10¢.



Lancelot - by Frank "Penn" Ridgeway and Paul Coker, Jr. - NEA Syndicate - released March 16, 1970 - daily except Sunday (note: A Sunday strip for Lancelot is scheduled to start in September, 1970.)

When NEA dropped Robin Malone out of their comic strip lineup, they needed a replacement. Lancelot was that replacement. Basically, the strip is a situation-comedy sort of thing about Lancelot, a young, newlywed husband and Lori, his happy, but sometimes puzzled bride. It's somewhat interesting to note that Frank "Penn" Ridgeway, the writer for Lancelot, is also an artist and is currently drawing the Mr. Abernathy strip. The strip artist, Paul Coker, Jr., is somewhat famous as well and has been doing work for Mad Magazine. But, now that he's doing Lancelot, he probably won't have too much time to do stuff for Mad.

Broom Hilda - by Russ Myers - Chicago Tribune-New York News Syndicate - released April 20, 1970 - daily and Sunday.

Broom Hilda is one of the funniest new strips around and features more of a slapstick kind of humor, rather than the sophisticated style of humor in Conchy. Broom Hilda is a witch. Oh, but not just an ordinary witch. She's a cigar smoking, man chasing, fat, old, dumpy (but extremely cheerful and good natured) type of witch. She's not a witch in that she's not evil, but because she looks like one, has a magic wand and rides around on a broom. The strip has to be seen to be appreciated. Other characters in Broom Hilda include Gaylord, the most harmless and innocent looking vulture in existence and Irwin, a happy, harmless troll (he lives under a troll bridge) who looks more like a shaggy dog on two feet. And how could we forget the Greber, who lives in a hollow log and as of this writing, has yet to come out of the log. Greber makes his living by giving out "high quality" insults to all who pass within shouting range of his log. All in all, Broom Hilda is a very funny strip.

Middle Class Animals - by Hugh Laidman - McNaught Syndicate - released May 18, 1970 - daily except Sunday.

Middle Class Animals is a new comic strip by Hugh Laidman, which features the humorous antics of African jungle animals. These animals, through their actions and thoughts, are supposed to represent a humorous look at life in Middle Class America. Hugh Laidman spent several years in Africa sketching the exotic animals who now inhabit his strip. The result of these years of sketching animals, (in Africa) is that the animals are among the most realistic I've ever seen. The drawings themselves are so beautiful and realistic that you can spend hours alone, just looking at them.

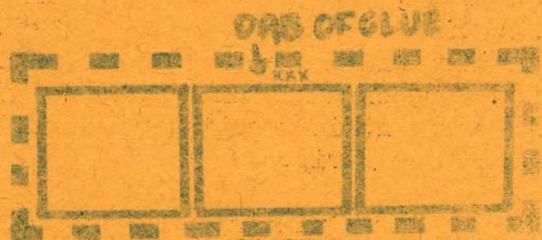
Quincy - by Ed Shearer - King Features Syndicate - released July 13, 1970 - daily except Sunday.

Quincy is a strip about a small Negro boy who is growing up in the "Inner City" slums and is about the way he experiences life. Quincy is not a day-to-day adventure type of strip and could best be described as a "humorous look at life as seen through the eyes of a small Negro boy".

## ODDS AND ENDS

Concerning Bob Jennings's method of placing a ruler parallel to daily strips and "tearing them out of the paper". While this method is risky for daily strips, I find it works better for Sunday strips. That is, if you don't get careless and botch up the job. You'll need something larger than a ruler, however; either a long, thin board or yardstick will do. If you can find a long, narrow piece of plate glass or a piece of transparent plastic with a straight edge, this is even better. Then you can accurately adjust the margins between the strips so you won't tear them in the wrong places, leaving uneven margins. Some people have found craftsmen's T-Squares ideal for their purposes, however, these are fairly expensive. The advantages of cutting Sunday strips in this manner are (1) it is extremely fast and (2) it leaves a perfect straight edge and not a crooked edge as cutting with scissors would do.

On the display of daily strips, I've found that most office supply stores handle clear, transparent, plastic folders which are ideal for holding strips. These folders are made for loose leaf notebooks, measure 8 1/2 x 11, and have a sheet of coarse black paper in them. These folders are ideal for 4 column wide strips and 4 strips can be placed on each side of the folder or 8 per folder. The coarse black paper keeps the strips from slipping, so glueing isn't necessary. It also provides a nice background, especially if you collect color dailys. However, if you feel you must glue, use just a dab, a little in the upper center of the strip (see illustration). This will be enough to hold the strip in and if you use a small amount of glue, you would have no trouble steaming the strips off when you wish to trade them. To determine how much glue you need to hold each strip in place, get some strips you don't collect and practice on them. Glue the strips at the top center of the strip using just a dab of glue. Keep glueing these to paper with less and less glue each time, shaking the sheet of black paper to see if you can shake the strip off. If you can, you aren't using enough glue. Don't overdo it and use too much glue, however. The nice advantage to this method is that it gives you the scrapbook appearance, yet totally protects your strips from the air. Also, it is quite inexpensive as the folders cost 10¢ each (Often large department stores will sell the folders for 89¢ for a package of 12 during the September back-to-school specials). One last advantage of this method is that you can put the folders in a box and take individual folders out whenever you wish too, or can put them in a Notebook. Thus you have a good display system for your strips at a maximum price of 1 1/4¢ per strip.



And regarding having comic strips bound, comes this bit of information from Glen Johnson:

"MT-5 DRY MOUNTING": Recently I experimented with a process called MT-5, or dry mounting. The material is much like common ordinary waxed paper found in a kitchen. This material is placed between two Sunday pages of Tarzan, for example, and beneath a dry mount, and the paper liquifies and the two Tarzan pages are permanently back to back. Eventually, I hope to do this with all of Russ Manning's Sunday Tarzan pages and then have them bound."



ST. LOUIS POST-DISPATCH

	Mo. Ark. & Ill.	All other States
St. Louis Post-Dispatch..	1 year.....\$18.00.....	\$24.00
1133 Franklin Avenue ..	6 months...\$ 9.00.....	\$12.00
St. Louis, Missouri 63101	3 months...\$ 4.50.....	\$ 6.00
	1 month.....	-----
Back issues: 1 year back	1 copy.....\$ .10.....	\$ .10

COLOR COMICS

4 Column Strips

Andy Capp  
B. C.  
Beetle Bailey  
Blondie  
Friday Foster  
Hi + Lois  
Redeye  
Sally Bananas  
Tiger

COLOR COMICS

2 Column Panels

Alumnae  
Amy  
Big George  
Citizen Smith

COLOR COMICS

2 Column Panels (Cont'd)

Foster Penwick  
Grin and Bear It  
Hazel  
Little Woman  
Ponytail  
Tell It Like It Is  
The Girls

BLACK AND WHITE

5 Column Strips

Buz Sawyer  
Julist Jones  
Li'l Abner  
Pogo  
Rex Morgan MD  
Steve Canyon  
Steve Roper  
Wizard of Id

BLACK AND WHITE

2 Column Strips

Archie

The St. Louis Post-Dispatch has 20 color strips and 9 black and white strips. The color printing is usually excellent; however, on Saturdays, it isn't always good and sometimes the strips seem to come out in shades of pink. Another Problem. The black and white strips are on the back of the page that the color strips are on, thus necessitating a choice between collecting black and white or color strips. Incidentally, the rates listed above are the daily rates and don't include the Sunday edition (which has very few pages and lots of ads).

TODAY

Today  
303 Forrest Avenue  
Cocoa, Fla. 32922  
  
Back issues: Not certain,  
inquire

All 50 States-----
1 year.....\$37.20
6 months.....\$18.60
3 months.....\$ 9.30
1 month.....\$ 3.10
1 copy.....\$ .15

COLOR COMICS

4 Column Strips

Andy  
B. B.  
Captain Kate  
Dateline Danger  
Dotty  
Half Hitch  
Jackson Twins  
Kerry Drake  
Mandrake  
Miss Peach

COLOR COMICS

4 Column Strips (Cont'd)

Pogo  
Redeye  
Steve Roper  
Tiger

COLOR COMICS

2 Column Panels

Brother Juniper  
Hazel  
Mr. Mum  
Queenie

BLACK AND WHITE

Charmichael (1 Col.)  
Letters to God (2 Col.)

Today's color printing has improved in the last three months and is almost as good as the Dispatch's. While the Dispatch has rich, deep, solid colors, Today currently carries 18 color comic strips and the sub. rates do not include the Sunday edition.

### ASBURY PARK SUNDAY PRESS

Asbury Park Press, Inc. . . . . 8. Pages  
Asbury Park, N.J. 07712 . . . . . No ads  
Repro: 3  
Back issues: 1 yr. back. . . . . Paper: 3  
Price varies..inquire..

#### All 50 States

1 year.....\$9.75  
6 months.....\$6.05  
3 months.....\$3.30  
1 month.....\$1.15  
1 copy.....\$ .30

#### 1/2 Page

Blondie  
Hubert\*  
Prince Valiant  
Steve Canyon\*  
Tarzan

#### 1/3 Page

Archie  
Beetle Bailey  
Henry\*  
Hi + Lois\*

#### 1/3 Page (cont'd)

Life's Like That  
Li'l Abner  
Little Iodine\*  
Louie  
Mark Trail  
Mutt + Jeff  
Nancy  
Our New Age  
Peanuts  
Snuffy Smith  
They'll Do It  
Uncle Remus\*

The Asbury Park Sunday Press is a very dependable paper which carries the same comics week after week, with no change in format or strip size. Prior to August 23, 1970, the Sunday Press added a couple of new strips and dropped a few old ones. Strips which were just recently added, are starred. The Sunday Press used to carry Prince Valiant at full page, but since the change has carried it (and will continue to do so) at 1/2 page.

### CLARKSBURG EXPONENT-TELEGRAM

Clarksburg Publishing Co. . . . . 12 pages  
P. O. Box 586 . . . . . 0-1/2 ads  
Clarksburg, W. Va. 26301 . . . . . Repro: 3  
Paper: 3  
Back issues: 3 months  
Back issues at 20¢ each.

#### All 50 States

1 year.....\$10.40  
6 months.....\$5.20  
3 months.....\$2.60  
1 month.....\$ .87  
1 copy.....\$ .20

#### 1/2 Page

Blondie  
Brick Bradford  
Bring Up Father  
Dick Tracy  
Donald Duck  
Flash Gordon  
Half Hitch  
Juliet Jones  
L. Orphan Annie  
Mandrake  
Peanuts  
Prince Valiant  
Out Our Way  
Snuffy Smith

#### 1/3 Page

Archie...  
Beetle Bailey  
Boner's Ark  
Bus Sawyer  
Hi + Lois  
Hubert  
Joe Palooka  
Katzenjammer Kids  
Mickey Mouse  
Popeye  
Ripley's  
Tarzan  
Tiger  
Tim Tyler's Luck  
Uncle Remus

The Clarksburg Exponent-Telegram carries several rarely seen strips at 1/2 page size. However, there is a problem. About 6 times a year, the paper carries a 1/2 page ad. To squeeze the 1/2 page ad in, 3 1/2 page strips are reduced to 1/3 page by having the top row of panels cut off. The strips that are reduced are selected on a random basis, so that you'll never know which strips will be reduced when this paper carries an ad. All you can do is hope that it isn't one of the strips you collect. Since any of the 1/2 page strips may be reduced, there wasn't much point in having a 1/2-1/3 page listing, since such a listing wouldn't be dependable.



# CLEARWATER SUN

Clearwater Sun, Inc. . . . . 8 Pages  
P. O. Box 419 . . . . . No ads  
Clearwater, Fla. 33517 . . . . . Repro: 4  
. . . . . Paper: 3  
Back issues: 1 month  
Back issues at 20¢ each.

All 50 States  
1 year.....\$7.80  
6 months.....\$3.90  
3 months.....\$2.00  
1 month.....\$-----  
1 copy.....\$ .20

## 1/2 Page

Buz Sawyer  
Dick Tracy  
Donald Duck  
Henry  
L. Orphan Annie  
Peanuts  
Prince Valiant  
Terry + Pir.  
They'll Do It

## 1/3 Page

Beetle Bailey  
Blondie  
Gasoline Alley  
Hubert  
Li'l Abner  
Mickey Mouse  
Phantom  
Scamp  
Snuffy Smith  
Uncle Remus

The Clearwater Sun has a nice variety of 1/2 page strips at a low price. Printing is usually very good and the comic section is very stable. Twice, in the last year, the Sun has carried a 1/2 page ad and to make room for it, would drop one of the 1/2 page strips, usually either Henry or They'll Do It. However, the Sun hasn't carried an ad for the last 5 months, so perhaps, they won't do it again.

# FORT LAUDERDALE NEWS & SUN SENTINEL

Gore Newspapers Co. . . . . 12 Pages  
P. O. Box 131 . . . . . 0-1 1/2 ads  
Ft. Lauderdale, Fla. 33302 . . . . . Repro: 4  
. . . . . Paper: 3  
Back issues: 2 years back  
at 35¢ each.

All 50 States  
1 year.....\$18.20  
6 months.....\$9.10  
3 months.....\$4.55  
1 month.....\$1.40  
1 copy.....\$ .35

## 1/2 Page

Dick Tracy  
Peanuts  
Terry + Pir.

## 1/3 Page (Cont'd)

Mr. Abernathy  
Pattern Party  
Phantom  
Ponytail  
Redeye

## 1/3 Page

Andy Capp  
Beetle Bailey  
Brenda Starr  
Broom Hilda  
Dondi  
Gasoline Alley  
Half Hitch  
Juliet Jones  
Laugh-In  
Lolly  
Moon Mullins  
Moose

Ripley's  
Small Society  
Smilin' Jack  
Smitty  
Tiger  
Trudy

## Irregular Sizes

L. Orphan Annie (85%)  
Li'l Abner  
Periodic  
Eb & Flo (90%)  
Henry (90%)  
Pixies (70%)

## Periodic (Cont'd)

Berry's World (80%)  
Born Loser (80%)  
Eek & Meek (80%)  
Short Ribs (80%)

Note: Berry's World, Born Loser, Eek & Meek and Short Ribs are all 1/4 page strips which are all dropped when there is heavy advertising and are reinstated, when there is little or no advertising.

Otherwise, the Sun-Sentinel is a fairly stable paper, which has pretty good printing and carries a couple of rarely seen but enjoyable strips. Occasionally, they will carry an odd-sized ad and this accounts for the irregular size strips.

# CLARION-LEDGER AND JACKSON DAILY NEWS

		In Miss.	All Other States
Clarion-Ledger and	16 pages	1 year.....\$10.80.....\$13.40	
Jackson Daily News	0-2/3 ads	6 months...\$ 5.40.....\$ 6.70	
P. O. Box 40	Repro: 1-4	3 months...\$ 2.70.....\$ 3.35	
311 E. Pearl St.	Paper: 4	1 month....\$ .90.....\$ 1.15	
Jackson, Miss. 39205		1 copy.....\$ .40.....\$ .40	

Back issues: 1 month  
back at 40¢ each

## 1/2 Page

Bring Up Father  
Dick Tracy  
Li'l Abner  
L. Orphan Annie

## 1/2-1/3 page

B.C. (92%)  
Big Ben Bolt (88%)  
Gasoline Alley (84%)  
Judge Parker (92%)  
Kerry Drake (92%)  
Mary Worth (88%)  
Mary Perkins (84%)  
Miss Peach (92%)  
Mr. Abernathy (88%)  
Nancy (88%)  
Peanuts (80%)  
Steve Roper (92%)

## 1/3 Page

Apart. 3-G  
Beetle Bailey  
Blondie  
Brenda Starr  
Buz Sawyer  
Carnival  
Dennis  
Flintstones  
Heloise  
Our Boarding House  
Pogo  
Redeye  
Rex Morgan  
Smitty  
Snuffy Smith  
Steve Canyon  
Winky Wyatt  
Winnie Winkle  
Winthrop  
Wizard of Id  
Uncle Remus

## 1/4 Page

Little Iodine

It is unfortunate that the Clarion-Ledger sometimes has about the worst color printing imaginable. At its best, the coloring is quite good, but most of the time the coloring is dull in appearance, and at the worst everything seems to be printed in shades of orangish-green. Also, the people at the paper like to play around with strip sizes and this accounts for the large number of 1/2-1/3 page strips. Also, the paper occasionally carries an ad and a couple of 1/2 page strips will be reduced to 1/3 page to make room for the ad. For its price, the C-L is a good paper to order, but a lot depends on what you think of the coloring, which is half decent most of the time. One more bad point: sometimes they don't leave a margin between strips.

# SAN FRANCISCO EXAMINER AND CHRONICLE

		Cal., Nev. & Ore.	All Other States
San Francisco News-	8 reg. pages	1 year.....\$19.00.....\$23.50	
paper Printing Co.	8 tab. pages	6 months...\$ 9.50.....\$14.00	
860 Howard Street	0-2 ads	3 months...\$ 4.75.....\$ 7.00	
San Francisco, Calif.	Repro: 2-3	1 copy.....\$ .85.....\$ .85	
94103	Paper: 3		

Back issues: 3 months back  
at high prices (\$0.85 - \$1.90)

## 2/3 Page

Prince Valiant

## 1/2 Page

Blondie

## 1/3 Page

Andy Capp  
Boner's Ark  
Bring Up Father  
Heloise  
Let's Sew

## 1/3 Page (Cont'd)

Li'l Abner  
Phantom  
Rex Morgan  
Steve Canyon

## 1/4 Page

Beetle Bailey  
1/3-1/4 Page  
Hi + Lois (90%)  
Archie (90%)  
Juliet Jones (90%)



San Francisco Examiner and Chronicle (Cont'd)

Irregular Sizes

Half Hitch (70%)  
Snuffy Smith (70%)

Full-page Tabloid

Dennis  
Dick Tracy  
Emmy Lou  
Gordo  
Peanuts  
Steve Roper

Half-page-Tabloid

Fred Bassett  
Grin and Bear It  
Miss Peach  
Short Ribs

Periodic Strips

Buz Sawyer (60%)  
Donald Duck (50%)  
Little Iodine (20%)  
Tiger (90%)

At times the Examiner-Chronicle has some very poor printing in which the colors seem to run together. Then, too, the amount of ad space varies radically from issue to issue and the result is a large number of periodic and 1/3-1/4 page strips. However, the paper does have a very stable Tabloid section (same comics, no ads) and the paper does carry Prince Valiant at 2/3 page.

WASHINGTON POST

Washington Post 16 pages  
1515 L Street, N.W. 0-1 1/2 ads  
Washington, D.C. 20005 Repro: 5  
Paper: 4  
Back issues: 3 months back  
at 35¢ per issue.

In DC, Md. & Va. All other States

1 year.....	\$10.50.....	\$26.00
6 months.....	\$ 9.25.....	\$13.00
3 months.....	\$ 5.00.....	\$ 7.50
1 month.....	\$ 2.00.....	\$ 3.00
1 copy.....	\$ .35.....	\$ .35

1/2 Page

Blondie  
Dropouts  
Peanuts  
Prince Valiant

1/3 Page

Andy Capp  
Apt. 3-G  
Big George  
Bonar's Ark  
Brenda Starr  
Broom Hilda  
Dick Tracy  
Dunigan's People  
Ferdinand  
Flintstones  
Grin and Bear It  
Half Hitch  
Joe Palooka  
Li'l Abner  
Mark Trail  
Moon Mullins  
Nancy  
Penny  
Phantom  
Rex Morgan M

1/3 Page (Cont'd)

Ripley's  
Smitty  
Steve Canyon  
Steve Roper  
Versus  
Winnie Winkle

1/3-1/4 Page

Archie (84%)  
Donald Duck (56%)  
Henry (52%)  
Little Iodine (32%)  
Snuffy Smith (83%)

1/2 Tabloid

Gasoline Alley

Irregular Sizes

Dennis (30%)  
Judge Parker (86%)  
L. Orphan Annie (86%)  
Mary Worth (80%)

Periodic Strips

Katzenjammer Kids (64%)  
Little Joe (20%)  
Little King (60%)  
Mr. Mum (92%)  
Popeye (24%)  
Smoky Stover (36%)

The Washington Post and Times-Picayune have the best color printing of all the papers in this listing. The Post carries a wide variety of strips, and it also carries (unfortunately) a wide variety of ads. However, the Post manages to maintain a fairly stable comic section, through the use of periodic strips. Whenever there is a large amount of advertising, some or all of the periodic strips are not carried, but are reinstated when the amount of advertising is less. The Post also alternates a couple of strips back and forth between 1/3 and 1/4 page.

KEY WEST CITIZEN

Key West Citizen  
P. O. Box 1120  
515 Greene Street  
Key West, Fla. 33040

8 pages  
No ads  
Repro: 4  
Paper: 3

All 50 States  
1 year.....\$10.40  
6 months.....\$ 5.20  
3 months.....\$ 2.60  
1 month.....\$ .90  
1 copy.....\$ .20

Back issues: 1 year back  
at 20¢ each.

1/2 Page

Beetle Bailey  
Kerry Drake  
Mary Worth

1/3 Page

Alley Oop  
Berry's World  
Born Loser  
Bugs Bunny  
Capt. Easy

1/3 Page (Cont'd)

Carnival  
Eek & Meek  
Freckles  
Half Hitch  
Lancelot  
Our Boarding House  
Out Our Way  
Polly's Pointers  
Pricilla's Pop  
Short Ribs  
Steve Roper  
Tom Trick  
Up Anchor  
Winthrop

The Key West Citizen has quite a few of the NEA strips which are seen chiefly in small-town papers. It has a stable comics section and carries a lot of old favorites. Until September 13, the Citizen carried Walt Scott's Little People but dropped it in favor of the Sunday Lancelot strip which had just been started. The paper has above average color printing, and overall, it is a pretty good paper.

TIMES-PICAYUNE

Times-Picayune  
3800 Howard Ave  
New Orleans, La. 70140

10 Pages  
0-1 2/3 ads  
Repro: 5  
Paper: 4

Miss. & La. All other States  
1 year.....\$13.80.....\$15.60  
6 months...\$ 6.90.....\$ 7.80  
3 months...\$ 3.45.....\$ 3.90  
1 month....\$ 1.15.....\$ 1.30  
1 copy.....\$ .35.....\$ .40

Back issues: 1 year back.  
1 month old: 40¢  
Older: 45¢

1/2 Page

Dick Tracy  
Prince Valiant

1/3 Page

Alley Oop  
Andy Capp  
Beetle Bailey  
Blondie  
Brenda Starr  
Capt. Easy  
Dondi  
Gasoline Alley

1/3 Page (Cont'd)

Judge Parker  
Li'l Abner  
L. Orphan Annie  
Mary Perkins  
Nancy  
Peanuts  
Pogo  
Rex Morgan  
Snuffy Smith  
Steve Roper  
Winnie Winkle  
Periodic  
Off The Record (60%)

1/2 - 1/3 Page

Dennis (20%)  
Hi + Lois (25%)  
Mary Worth (25%)  
Steve Canyon (30%)

A nice paper which has about the best color printing I've seen. Unfortunately, when the paper carries more than 1 1/2 pages of ads, they reduce a couple of 1/3 page strips to 1/6 page. Awful. This used to happen about 6 times a year, but hasn't in the last 3 months, so maybe it's a thing of the past. If they continue to use 1/6 page strips, the collector can solve the problem by trading, or by getting another paper.



## LAST MINUTE NOTES

Shortly before publication, I ran across some old stuff I forgot to include as well as some new stuff that had just come in. Rather than take the easy way out and forget about it, I decided to add on another page and list it here.

Robert A. Weiner  
Micro Chronetics  
P. O. Box 27  
MIT Branch  
Cambridge, Mass.  
02139

Earlier this year, Robert published a little booklet that reprinted some very early George McManus comic strips. The booklet, "A Minor Tribute to George McManus", reprints about 45 1907 "The Newlyweds" and "Their Baby" strips and 10 1910 "Let George Do It" strips. "A Minor Tribute for George McManus" sells

for 45¢ and only a few copies are left. So if you want a copy you'd better hurry. Robert is also involved in a project to make quality reproductions of Winsor McCay's excellent "Little Nemo in Slumberland" Sunday pages. The strips are reproduced in full color on 35 mm slides and are sold by the set. There are 5 slides per set and each set costs \$2.50. Eight sets are available beginning with the October 15, 1905, Sunday page. Write to Robert for more information.

Capital Canon  
517 Grimes Street  
Tallahassee, Fla.  
32301

The Capital Canon is the paper that carries Doug Marlette's editorial cartoons. The Canon is published weekly and costs 15¢ per copy. Longer subscriptions are \$5.00 per year and \$2.60 for 6 months.

Kaplan Herald  
Kaplan, Louisiana  
70545

The Kaplan Herald carries Ken Meaurio's French/English comic strip, "Bec Deur Et Lein Louis", and single copies may be had for 15¢ each.

Funnyworld  
Mike Parriser  
Box 5239  
Brady Station  
Little Rock, Ark.  
72205

Funnyworld is the animation-funny animal fanzine. Funnyworld #11 has just been published and features an interview with Bob Clampett, the man who created Bugs Bunny, Porky Pig and Barney and Cedil among others. Funnyworld is published about twice a year and costs \$1.00 per copy.

Issue #12 will feature Part 2 of the Clampett interview as well as an interview with Chuck Jones. Future issues will feature interviews with Carl Stallings, Ward Kimball and Mel Blanc. Funnyworld also has a regular column which follows the latest happenings in the world of underground comics.

Don O'Neill is supposed to have a new book, Hear the Sound of My Feet Walking, Hear the Sound of My Voice Talking, which reprints Caillys from his excellent comic strips, Odd Bodkins.

On the storing of comic strips, I've found that some office supply stores carry manila folders which are about 12" x 15" and are ideal for holding Sunday strips, if you want to store them that way.

Last minute news and developments: A few things have happened since the stencils were cut and this issue was printed ( there was a delay), so some things need to be updated.

First, Graphic Story Magazine #11 ( the Will Gould issue) and Funnyworld #12 are both sold out. Graphic Story Magazine #13 is out now, but has little to do with strips. Ditto Funnyworld #13. However, both are excellent magazines and are worth any fans money.

Jim Ivey (561 Obispo Ave., Orlando, Fla. 32807), is putting out an offset magazine which will try to cover the field of cartooning. Ivey himself, is a professional cartoonist, so the magazine should be quite good. The magazine is called cARToon and will be published quarterly. The first issue will cost \$1.00 and is due out in February, 1971.

The Capital Canon has gone out of business.

Changes in strip listings: Sunday Strips. The Key West Citizen has dropped two  $\frac{1}{2}$  page strips (Kerry Drake and Mary Worth) and has added two  $\frac{1}{2}$  page strips (The Phantom and Astrology). Daily changes. The St. Louis Post-Dispatch has dropped Friday Foster and has changed Wizard of Id from a 5 column Black and White strip to a 4 column strip. The Li'l Abner strip was dropped and replaced by Miss Peach, a 5 column Black and White strip. Panels: The Post-Dispatch dropped Citizen Smith and added 2 new panels, Iffy and Shadow Mischief. Both of these are in color.

World of Comic Art has published 2 more issues: #8 (NEA Revisited) and number 9 (Frank O'Neal's Short Ribs).

Captain George's Comic World has now published 45 issues (many of which reprint old comic strips). Comic World is sold only in sets of 10 (1-10, 11-20 etc...) and the issues 1-10 are sold out.

From Maggie Thompson comes this bit of information on the storing of daily strips....

If you collect comic strips in quantity, you've probably been realizing just how much of a storage problem you've given yourself.

A Sears check file (you know--for filing bank checks, with  $8\frac{1}{2}$  X 11 base or slightly larger so that letters can lie flat) will hold 2050 daily strips per drawer. That's loosely filled. If you cram them in, you can manage another 500. With loose filing, you can take care of 61,500 daily strips with one of their 30-drawer jobs.

Now, realize that the strips must be the size of current comics; old large ones and foreign strips won't fit. We wrap the strips in Saran Wrap in manageable bunches. Thus the strips are protected from light and air. When we want to read them, we pull out the batch in question and read--then repackage and refile. The 8 X 10 X 4" model costs \$3.59 and has the Sears catalog number of 3A-6346.

The price of Specials Series is \$1.00 instead of 60¢ as stated in the editorial, due to rising production costs (otherwise I would lose 25¢ on every issue I sold). For those who wish extra copies of the offset artwork in this issue (10 pages), the price is 25¢ per set.