

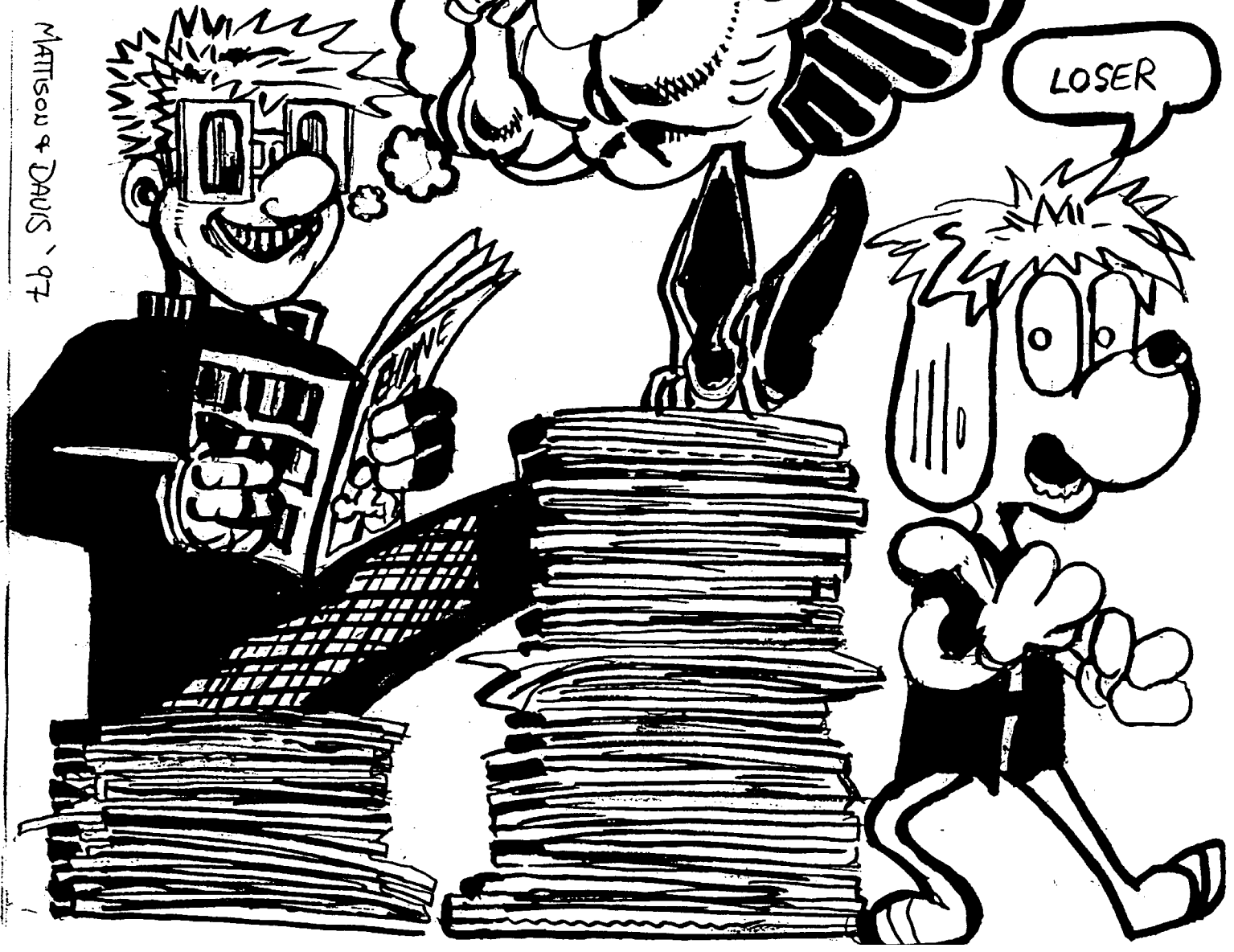
# FANBOY

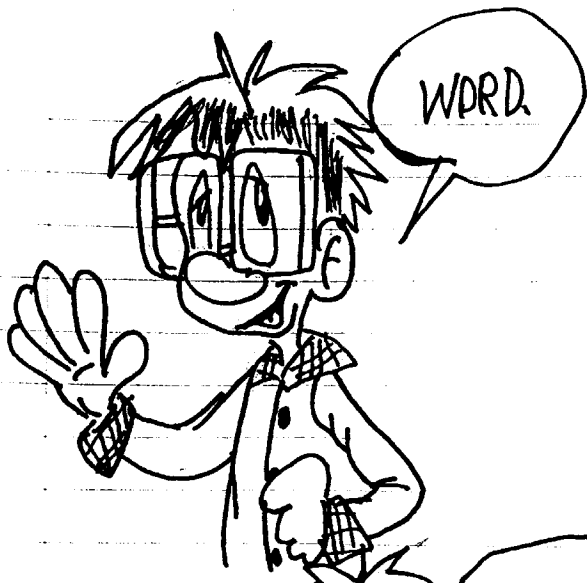
No. 15

FEAR NOT  
CITIZENS

LOSER

MATTSON & DAUS '97





WELCOME TO A NEW STORYLINE.

I CALL IT "SHELLEY".



SHELLEY IS BASED ON AN OLD FRIEND OF MINE I HAVEN'T SEEN IN YEARS.

SHE HAD A MONSTER CRUSH ON ME...

AT FIRST I WAS FLATTERED...



THEN IT BEGAN TO GIVE ME THE CREEPS...



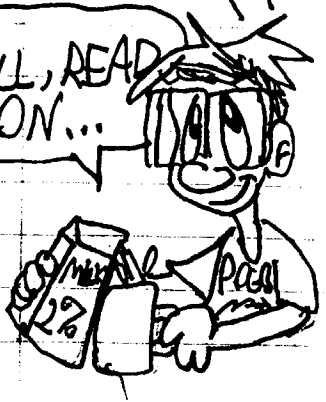
SHE LOST INTEREST WHEN SHE DECIDED I WAS A WUSS.



I LOST INTEREST BECAUSE SHE WAS KINDA...



WELL, READ ON...



GLIKGLIK



SWISH



GARGLE GARGLEGULNK



There are universes upon  
universes,  
Earths upon Earths.

Each occupying a  
separate dimension.



# ALPHA- BETA = GAMMA

by  
Recine

More notes  
on the story:

As you'll see,

Shelley has a  
strong Manga/

Japanimation App-

earance, deriva-

tive of Ben

Dunn's "Asrial".

Yeah, right.

No, there are only  
two realities.... ours  
.... and "theirs"

Places where every  
possibility is played  
out.

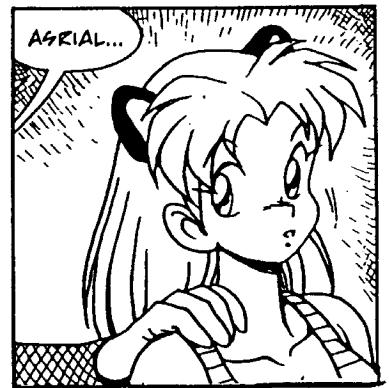


And in "their" reality  
there is another David  
Recine.

And that David Recine  
is.... a warrior.

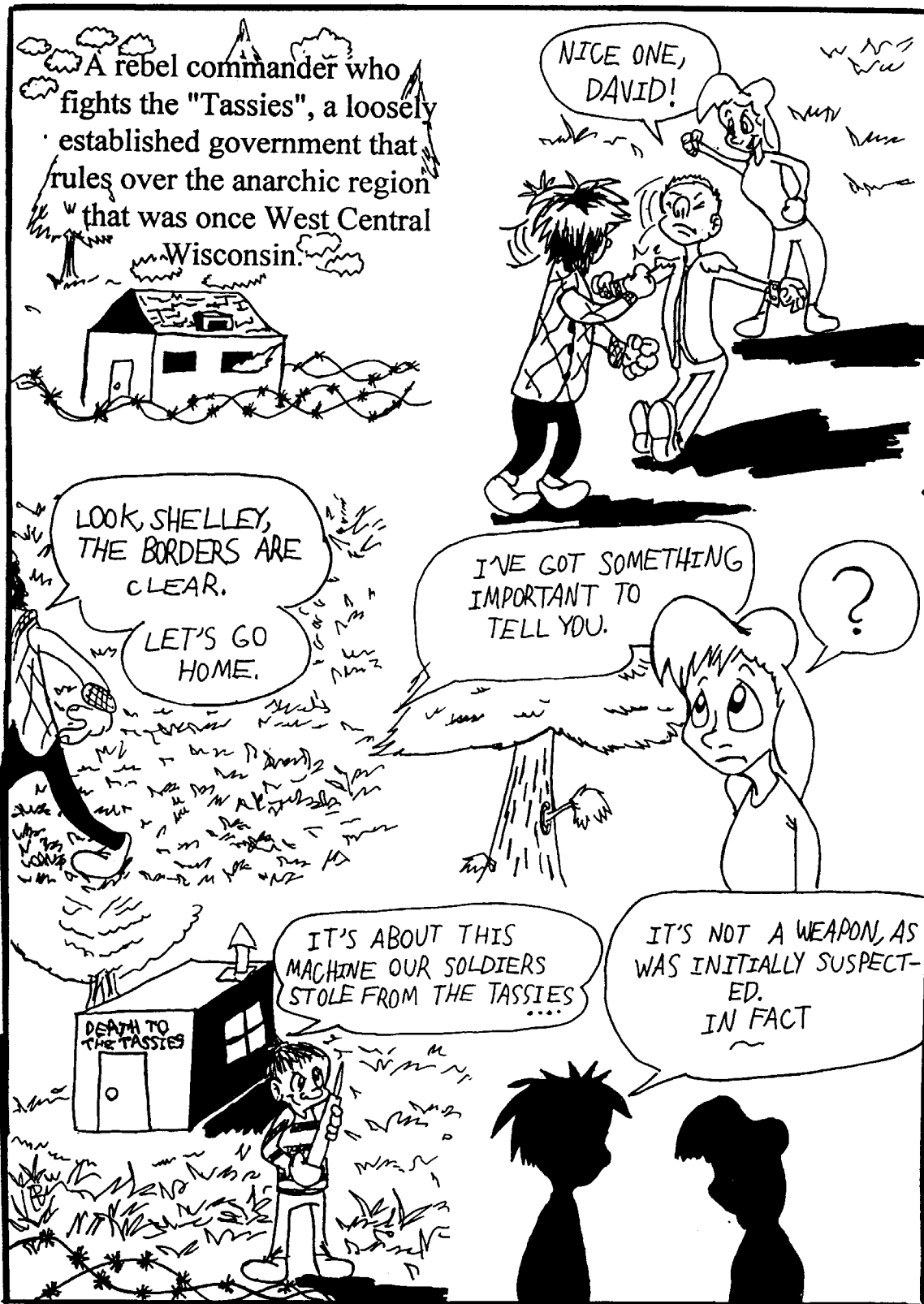


# SHELLEY



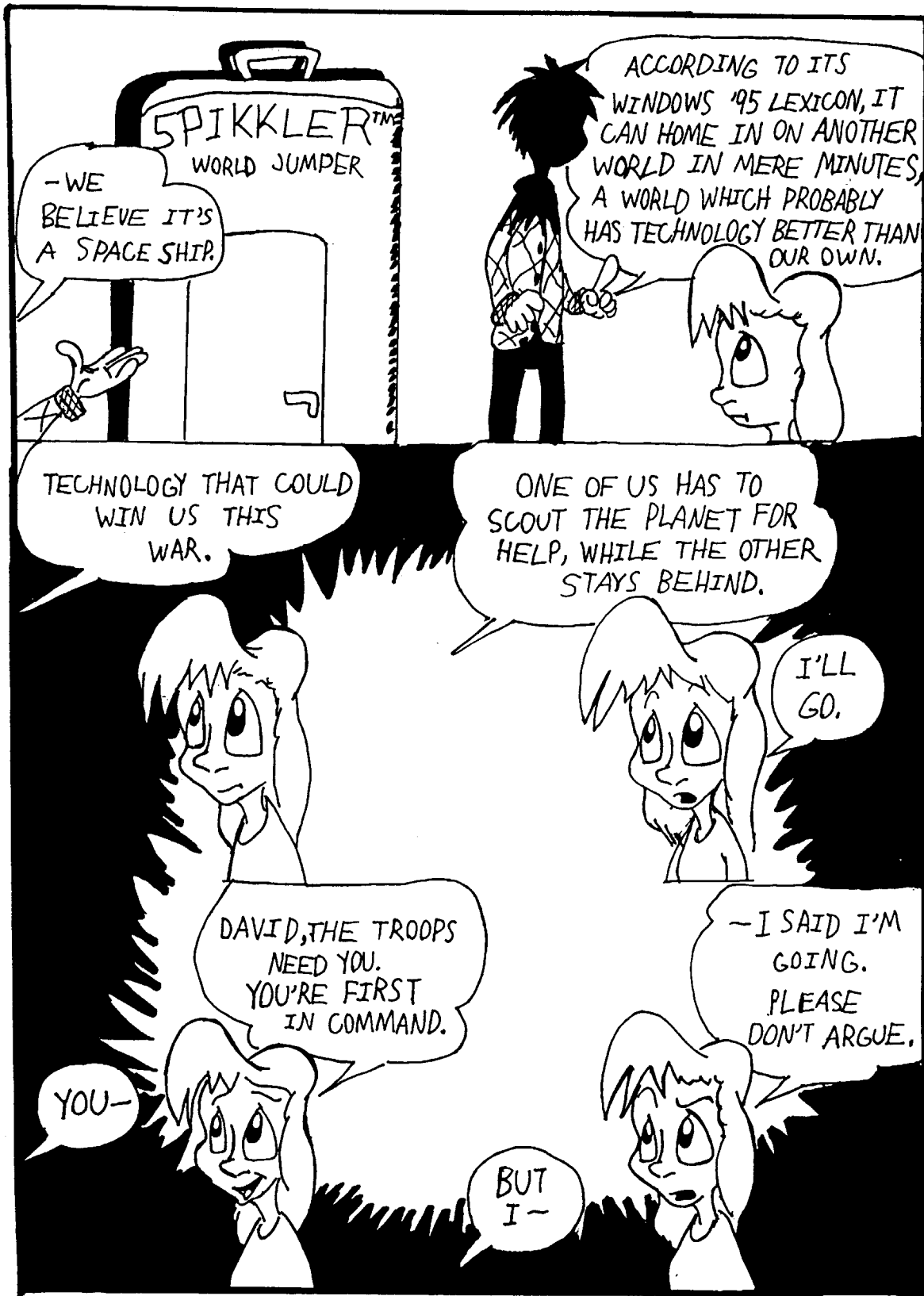
Pet peeve:  
Anti-Catholicism

Asrial is © & TM  
Ben Dunn. Used  
legitimately for the  
purposes of promotion  
and review. Buy "Ninja High  
School" from: Antarctic Press.



One of my goals with the Shelley character is to portray a female cartoon character in a non-sexist manner, which is a rare phenomenon in the mostly male comics industry. I realize I'm probably on thin ice here, so I'm open to any suggestions or criticism.

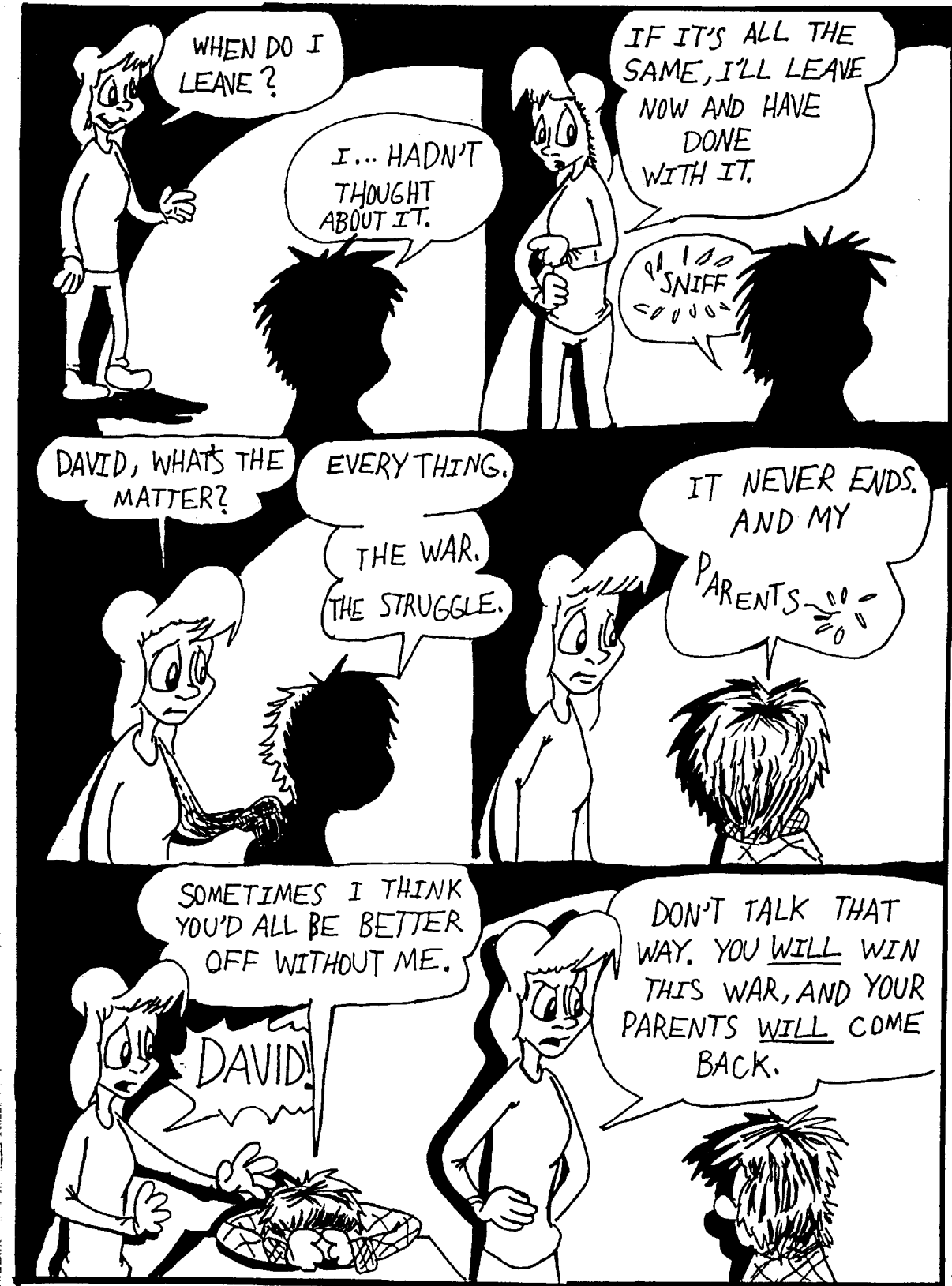
This issue's cover is © Rob Mattison and Chuck Davis. Rob's other comics, including The Adventures of Lockjaw and Underbite may be found in Flea Circus Comics (Lockjaw is pictured directly below the logo.)



Fanboy  
No. 15.  
Feb. 13,  
1997

Quote of the month: "For one thing, cartoonists are artistic types. That means we're more sensitive, and you know how girls love that."

-Dick Pursel, Spumco Animation



Forget  
Dianetics!  
Join the Cult  
of the Har-  
monious Fanboy  
Write:  
Vanity Press,  
1440 Badger  
Ave., Eau Claire  
WI, 54701

2B CONT'D

Pseudo-philosophy time: Almost everyone is afraid of dying. It takes true cowardice to be afraid of living.

## GREAT COMIC DUCKS

The most notable Duck in animation, of course, is Donald Duck, who now stars in his own TV show, The Quack Pack (See ish # 9). Donald Duck first appeared in the Silly Symphony cartoon "The Wise Little Hen" (1934). He was animated by Art Babbit and Dick Huemer, and voiced by Clarence Nash. From day one, his personality and image dominated the screen. He was the first duck cultural icon, and there seems to be a little bit of Donald in every major cartoon duck today.

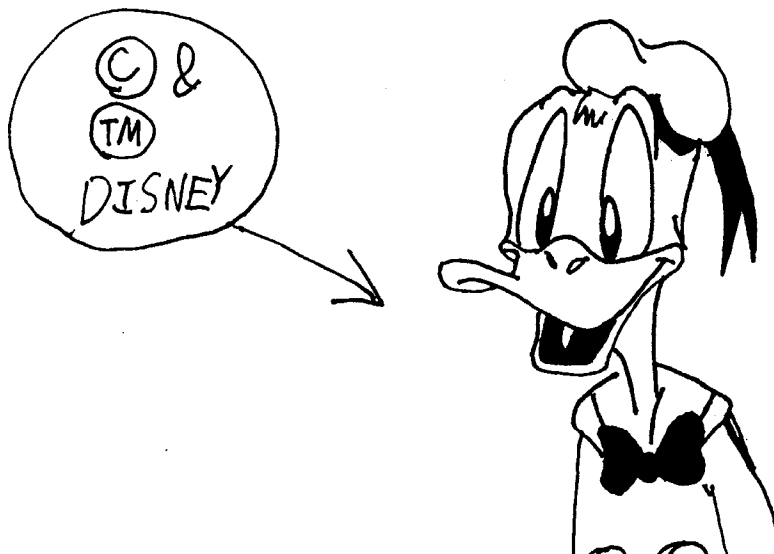
As Walt Disney put it, "He was a character we simply couldn't keep down." Donald seemed to fill in the void left behind when Mickey Mouse's abrasive personality had to be toned down "for the sake of the children." Part of the reason he may have been so popular was that he was created during The Great Depression, a time when people wanted to fight back, just like Donald did in cartoon after cartoon. Once the Depression was over, Donald's characteristic aggression took other directions, and he joined the army to fight the Axis. His most famous wartime cartoon was "Der Fuehrer's Face", a frightening yet funny short where Donald found himself serving in Hitler's army. In 1945, Donald became one of the few animated short characters to star in a full length feature: (two actually) "Saludos Amigos" and its more famous sequel, "The Three Caballeros" which was one of the earliest full length movies to combine animation with live action. Walt Disney described it as "a severe lack of talent". The public disliked it for a different reason- it was much more surreal than any American film at the time. (Even today, "The Three Caballeros" is weird, weird stuff.)

Here's a quote from a "New Yorker" movie critic at the time: "A somewhat physical romance between a two-foot Duck and a full-size woman, though one happens to be a cartoon and the other is pleasantly rounded and clearly mortal is one of those things that might disconcert less squeamish authorities at the Hays office.... It might even be said that a sequence involving the duck, the young lady, and a long alley of animated cactus would probably be considered suggestive in a less innocent medium."

I prefer, however, to quote my next door neighbor Zak, who said "That movie's sick!". "The Three Caballeros" is one of my all time favorite movies. But enough about that. In the late fifties, Donald starred in a number of educational cartoons, some of them lame ("Donald in Mathmagic Land") and some of them incredibly funny ("How to Have an Accident at Work").

However, when the theatrical short faded from view in the sixties, Donald faded with it, only resurfacing for "Mickey's Christmas Carol", a few "Ducktales" episodes, and a cameo appearance in the pilot episode of "Bonkers". Only recently has he received the television stardom he so richly deserves.

2B KONTINUED...



"MATURE" READERS ONLY

In the 1950's, Dr. Frederick Wertham wrote the book "Seduction of the Innocent", decrying comics as a corrupter of children and a leading cause of juvenile delinquency. (He especially disliked horror comics, tho' the excerpts I've read from "Seduction" are more scary than any EC Comic I've ever seen.)

Anyhow, Wertham's ideas spread like wildfire, and soon there were Congressional hearings on whether the government should clamp down on the comics industry. The comics industry then set up a code of self censorship- the Comics Code Authority. Some of the rules in the code were fairly straightforward, but there were also some pretty stupid rules- I believe the words "horror" and "terror" were not even allowed to appear on comic book covers, etc., etc....

This code proved to be the genesis of the modern day "adult comic". Artists like Vaughn Bode, Robert Crumb, and "Big Daddy Roth" turned to the underground comics scene, where creativity was unhampered. Soon comic strips like "Radical Rat", "Fritz the Cat", and "Deadbone" became the underground order of the day.

By the late seventies, a new concept arose in comics- comics that were neither underground nor mainstream- groundlevel comics, or as we'd call them today, alternative comics. Soon, everybody who was anybody in the comics biz was reading "Quack!" "Oktoberfest Comics" and stuff from WaRP Graphics. As people at companies like Marvel saw WaRP's "Elfquest" and Crumb reprint volumes achieve mainstream distribution, they too began to disregard the comics code. Some of Marvel's best titles, like "Man-Thing", "Son of Satan", and "Howard the Duck" still retained the Comics Code emblem on the cover, but dealt with distinctly adult issues.

Encouraged, Marvel made a big mistake- they placed some of their characters in sexually explicit black and white magazines, without actually acknowledging the content to parents or retailers. Picture this: a kid goes to the local Waldenbooks and sees Tomb of Dracula- his favorite goofy Hitchcockian horror comic, now in magazine form. Inside he sees- and they really did print this- little kids being molested. Even the most liberal first Amendment advocates knew crap when they saw it. Marvel got in BIG trouble.

Not wishing to get in trouble themselves, alternative comics companies labeled their more adult geared comics "mature readers only" or "suggested for mature readers". The problem being- these labels could mean anything. In Piranha Press, the mature label often just meant "rated PG", whereas in Fantagraphics Books, it could mean anything from "rated R" to "don't show this to law enforcement officers". (Captain Jack was "adults only" under Fantagraphics, but now I can order it without an age statement from MU Press. Chock it up to more lenient laws...)

Then came Image comics. I by no means advocate censorship, but with some of the stuff Image is selling (like the early issues of "Gen13" or the issue of "Savage Dragon" with God Himself shouting the F-word) they may as well be placing "Penthouse" on the comics racks. Worst of all, now Marvel is following suit. As one fan put it "How do they stand up with all that weight on their chests?" I'm not saying these comics harm people. I'm saying they harm the industry. There's a big difference between adult cartoonists that actually have something to say, like Mike Kazaleh or Martin Wagner, and "adult" cartoonists who simply have something to sell, like Mike Deodato and Rob Liefeld. Ironically, it's the latter who get mainstream distribution. So I'd like to say to the superhero big-shots out there- stop acting like a bunch of filthy minded adolescents. Everyone sees through what you're doing (no pun intended) and you're just making your companies look bad.

-David

