



TETRAGRAMMATON FRAGMENTS

June
2019

#253



THE UFO MEMBERLIST:

David Branstetter

(UFO Chairman)
4212 Frisse Ave.
Evansville, IN 47714
strawmancomics@gmail.com
www.strawmancomics.com

Jason Bullock

P. O. Box 2684
Loganville, GA 30052
herocentralstudio@gmail.com
www.herocentral.org

Rob Cooley

7128 Munsee Ln.
Indianapolis, IN, 46260
cooleyttoons8@gmail.com

Sam Gafford

700 Metacom Ave., #133
Warren, RI 02885
lordshazam@yahoo.com
<http://lordshazambloggedyblogblog.wordpress.com>

Rob Imes

13510 Cambridge #307
Southgate, MI 48195
robimes@yahoo.com
www.facebook.com/robimes

Larry Johnson

31 Greenbrook Rd.
Hyde Park, MA 02136
LewBrown1@verizon.net
www.larryjohnsonartist.com

Roger Keel

Box 1427
Bonavista, NL
Canada AOC 1BO
rkeel@hotmail.com
www.facebook.com/StoneIslandComics

Tim Kelly

64 County Line Road
Massapequa, NY 11758
timotheycharleskelly@gmail.com
www.twitter.com/timckelly

Jim Main

P. O. Box 93
New Milford, CT 06776
mainjim23@gmail.com

Ian Shires

1546 Yale Ave.
Madison, OH 44057
Ian@dimestoreproductions.com
www.dimestoreproductions.com

Alan Sissom

P. O. Box 842
Greenwood, IN 46142
a1960boomer@yahoo.com
www.facebook.com/groups/collectorsclubnewsletter

Steve Keeter (*Honorary Member*)

6825 Tanglewood Bay Dr.,
Apt. 113
Orlando, FL 32821-9369
stevekeeter@gmail.com
www.youtube.com/user/theloathlydaddy

TETRAGRAMMATON FRAGMENTS #253

Published in June 2019 by David Branstetter (contact info above).

PRICE: \$3.00 postpaid in the USA. All material in this issue is © 2019 their respective creators. The deadline for next issue (#253) is JULY 1, 2019.



Special shout out to John Lambert who graciously provided a cover for this issue. I was in a bit of a bind as I had no plans for this current issue. For our last issue it seemed like an easy choice to provide an illustration of Stan Lee, but this time around I was left scratching my head and running out of time. So I reached out on our facebook page and Jim Main let me choose from three terrific illustrations.

Table of Contents:

Cover by John Lambert	
UFO Member List-	IFC
<i>Chairman Chatter</i>	Pg. 1
<i>Strange Frequencies</i>	Pg. 3
<i>Hey, You Can't Use that!</i>	Pg. 6
<i>Strange & Chaotic Thoughts</i>	Pg. 10
<i>Noz Notes</i>	Pg. 12
<i>Tales from the UFO</i>	Pg. 14
<i>A Normal Dosage of Guaranteed But Totally Scheduled Chaos...</i>	Pg. 19
<i>Mail Call</i>	Pg. 23
UFO Constitution	Pg. 30
UFO Checklist	BC

But with that being said this issue is criminally late. Initially I was dreading how I would handle this issue's more controversial subjects that remain at the core of Gavin Callaghan's exit from the UFO and Dave Sim's response. Should I be happy that the revised constitution was unanimously approved by the members of the group? I felt that we could have found a more sophisticated approach to handling the situation

Member Status			
	DUES	ZINE	WRITE
David Branstetter	258	4-18	255
Jason Bullock	262	12-19	255
Rob Cooley	253	6-20	255
Sam Gafford	251	10-19	253
Rob Imes	254	7-19	255
Larry Johnson	255	6-20	255
Roger Keel	257	4-17	253
Tim Kelly	257	5-19	254
Jim Main	255	2-20	254
Ian Shires	257	6-20	254
Alan Sissom	259	10-19	255

but in the end it seems pragmatism has won out. I'm ok with things either way. I feel like the UFO has a strong foundation and it will continue to evolve long past the current roster of creators.

Fighting fatigue and general family related busyness, it's been an uphill battle just for me to find time to focus on putting this issue together. I won't

lie, I've had plenty of time, but I've been mostly in an avoidance pattern for the last few months. Hey and that's one of the struggles that I think all creators face. Not only do we have to actually produce the work we are dreaming about we also have to deal with whatever life brings us. I hope 2019 continues to be a strong year for all of us as we continue to pursue our dreams.



Doctor Strange Illustration by Rob Cooley © Marvel Comics

Speaking of awesome drawings, Rob's illustration of Doctor Strange would have made a great cover had it not been drawn in a landscape format but it still deserves some recognition here!



STRANGE FREQUENCIES

**Opinions and Editorial
by David Branstetter**

The Artist Trap

I recently got a new job at a survey company just a few minutes from my house. After my first week of employment I knew that I had finally found something that worked for me. After years of struggling to find my place I suddenly felt like I belonged. It was the strangest sense of comfort. I had fun at work. I felt challenged and I felt satisfied. As a bonus they even started giving money, you know... a paycheck. I suddenly found myself with benefits and days that I could schedule off.

For the last 12 years of my life it has been a constant struggle. I have a bachelors degree in graphic design that I'm still paying for. The whole reason I went to school is so that I could find a way to do something I loved without working myself to death in the process. What did I find? I found insecurity, long hours, monotony, and no way to get out of the hole.

Mind you my self esteem has been a total wreck for years. Learning to excel at drawing or graphic design was primarily motivated by a need to prove myself worthy. It was something I could work on that was sure to impress people. Do enough of this and you'll finally be put in a position that will take you out of the mire and let you do "real" work.

I've never felt confident enough with my

skill level as a writer or an artist to make it into mainstream comics. Indie comics seemed like a world that I could fit into without too much of a struggle. If I could make it there, then I could graduate to big kid comics. The plan was to always do graphic design as the "money maker" and then do comics on the side until this momentum picked up.

The disappointing thing was that I still had this overall anxiety about being worthwhile and deep down I always wondered if my contributions really helped people. I wanted my work to make a difference or to at least be memorable. To me that's satisfaction.

When I was going through school I always felt that the next job would be this wonderful playground of "art" that I would get to do. That somehow I would get to frolic in the landscape of all the things I loved and forever be a creative force. But the reality is, somewhere along the way I got lost. I had traded my skills and my creative impulses for the world of the mundane.

The funny thing is I had no idea that this had happened until I got my new job just a few months ago. It became clear to me that I had been misunderstanding a part of myself in a fundamentally profound way. I had stopped making art and somehow became a cog in a machine. My whole life I knew that factory work was not something for me. I knew that

I would shrivel up and die if I was constrained to the same repetitive task day in and day out.

How is it that I could sit at my art-board and always have a good time drawing and inking (something that should be thought of as a product) and yet when I was making “art” for clients I was feeling very dissatisfied and at times hopeless. I put “art” in quotes because I was making artwork for clients in the most clinical sense of the word. Often it was simply taking a copyrighted image, carefully tracing it, and removing the copyright symbol all while doing it for the cheapest price possible.

I remember taking a personality test for the ASVAB when I was about to graduate high school. One of the jobs they had recommended for me was a detective. I remember being slightly intrigued about the prospect but had no idea how it would apply to my creative career. Fast forward to present day and I use these abilities in my survey work all the time. I have to hunt down and verify information before I draw a survey.

When I say draw, it's not a pen and pencil kind of thing. It's a computer program and I'm literally doing no rendering. However my design skills and sense of communication informs my work. I have to build up this drawing into something that's easily understood and is factually accurate. I love it.

Why is this “product” I'm making suddenly making me happy? Simple, it's craftsmanship. It's the single through line in all my interests and all my talents. I like building something and watching it grow. I like it to have purpose and I like it to have value.

Ultimately it's all about answering this simple question, “What kind of true value can we give this world?”. Just reproducing an established design or working quickly and cheaply will not set you apart from anyone else. All this does is delay you from discovering your true value.

Even though this topic is somewhat tangentially related to Comics I think it's an important subject to bring up. Often artists will spend a lifetime struggling with debt and misery before they can finally break through. When trying to support a family or even yourself, it's critically important to know just what your strengths and weakness are and how to apply that to making a living. Most artists don't get into the art world to strike it rich. They do it because they love what they are doing. But my advice is to be careful about what you're doing and not to fall into the trap of “I'm doing art, so therefore I should be happy”. Being able to distinguish between these two seemingly similar points of view will help you tremendously. I wouldn't say that the time I've spent has been a total waste because I've learned a lot about my craft and I've learned how to approach art from a different point of view by copying those that have come before me. Just be mindful when you are spending time in this direction and to recognize it for what it is. It's a learning process.

**Send you Questions
or Comments to:**
David Branstetter
4212 Frisse Ave.
Evansville, IN 47714
strawmancomics@gmail.com

“Hey, You Can’t Use That!”

STORYTELLING PART 2

By Jason Bullock , HC Studio

Last issue, this column focused on the principles of storytelling as well as its use in storyboards in comics, film, and television. This second part of storytelling addresses the issue of intellectual property, particularly when it comes to public domain. There truly are few original ideas left across the literary expanse of mankind. So many ideas are extrapolations, derivations, extensions, and even reciprocity of already existing contexts. The question is when does a work, book, film, or music fall into public domain?

Let's take a look at what public domain is and how it can be used in storytelling. The definition of public domain consists of creative works wherein no exclusive intellectual property rights apply. These rights might have expired, been forfeited, waived, or not apply in usage by copyleft productions. According to James Boyle, the definition involves common usage of the term “public domain” and equates it to “public property.” Thus, works in copyright are in private property. Patterson and Lindbury ascribe public domain not as a territory but as a concept. Materials that compose our cultural heritage must be as free as the elements of the air we breathe, sunlight, rain, space, thoughts, words, and numbers. The term public domain can also be used interchangeably with terms like “public sphere” or “commons”, “commons of the mind”, “the intellectual commons”, and the “information commons”.

So what is the definition part of time in which something, some idea, or some intellectual property may be held in public domain open to the general use? Barring any contrasting copyright, by estate or trust, the seventy-year rule applies to general properties from 1949 to the present. In most cases, copyright reputations last until January 1st seventy years after the death of the latest living author. The longest copyright term is in Mexico, which has the lifespan of 100 years for all deaths and since July 1928. Books in the public domain such as Jane Austin, Lewis Carroll, Machado de Assis, Giano Bilac, and Edgar Alan Poe.

A work in public domain has a unique value to storytellers when searching out parallel materials or concepts to draw from. Author Pamela Samuelson has identified eight “values” that can optimize the intrinsic value of public domain.

1. Building blocks for the creation of new knowledge, including data facts, ideas, theories, and secretive principle.
2. Access to cultural heritage through information resources, such as ancient Greek texts and Mozart symphonies.
3. Promoting education through the spread of information, ideas, and scientific principles.
4. Enabling follow on innovation, for example expired patents and copyrights.
5. Enabling low cost access to information without the need to locate the owner or negotiate rights clearance and pay royalties, though for example expired copyright works or patents and non-original date compilation.
6. Promoting public health and safety, through information and scientific principle.
7. Promoting the democratic process and value through news, laws, regulations, and judicial expression.
8. Enabling competitive imitation through for example expired and copyrights or publicly exposed technology that doesn't qualify for patent protection.

I have personally taken advantage of one such public domain extrapolation. I have chosen the era of Victorian England for my minicomic series Victoria Regina! The twist of interest in this series, however, is that it is indeed a parallel universe versus our own historical Victorian period. A parallel universe is a hypothetical self-contained reality co-existing with one's own reality. A specific group of these parallel universes are called a multi-verse.

I took the liberty of developing Victoria Regina! into a twisted pseudo-historical approach at a famous period of British history even going so far as to include actual historical figures given newly assigned roles in moments of time. It all began with a name, Caledonia instead of Britain. Throughout the empire of Caledonia, progression of events and time moved in alternate paths to our own Roman decline. Ultimately, this led us all to the 1800s. The royal family of the Windsor line is apparently exterminated by dark forces under command of the government in charge called the Regency. This shadow government putting themselves in place to rule the Caledonian empire has allied themselves with a force of negative providence from the 1830s to the current time period of our story of the 1850s. The man in charge of the Regency and the House of Parliament is Lord Melbourne, the Prime Minister. He is rumored to have connections with a kingpin of crime in Under London who is currently unknown except by the nom de guerre "M". At Melbourne's command, Sir Robert Peele and his members of the Scotland Yard enforce the martial laws hammering the Caledonians. The general populace still fights with poverty, unrestrained work laws, and disease akin to our own history. One glowing moment has raised its fist in defiance of the artificial aristocracy, a young woman in her teens has burst onto the scene fighting for the underdogs of Caledonia. This hope has been christened Victoria. Rumors also abound that she is the last surviving orphan of the Duke and Duchess of Kent of the house of Winsor, ergo the rightful Queen.

Just as this young Victoria has allied herself with one Professor Stevenson, rogue imperial engineer, M- rules his shadow government with an army of well placed people in society. Ones like the mysterious Dr. John Snow, of the Royal Academy of Medicine; the man codenamed The Yard, a subversive element in Scotland Yard; Jolly Jack, assassin for hire on the streets below; the Birdcatcher, enforcer of child confinement and solution to the orphans expansion problem across Under London; and the enigmatic Doompeddler, born of black gauze and veiled in chaos, her own perceptions foretell the downfall of the lights in London. All these under the command of the kingpin of crime surely will require more help and attention than the teenager stealing from the rich and defending the poor for an empire to move into the 19th century. VICTORIA REGINA! (Queen Victoria – Latin)

Victoria Regina! available from Hero Central Studio, published by UFO, can be purchased for \$0.50 an issue or 2 Forever stamps. For interest and/or ordering a copy, send a notice or request for the required items to HC Studio, PO Box 2684, Loganville, GA 30052. If you have any questions or comments, email me at herocentralstudio@gmail.com.

Reviews

PPFSZT! #44 by Jim Main is our first review. This winter 2018 collection sports talents by Roland Austin, Jack Bertram, Doc Boucher, Troy Boyle, Tom Doyle, Kevin Duncan, Don Fortier, Anthony Gray, Rusty Gilligan, Mark Haines, John Lambert, Mike Maloney, Scott McClung, Robert Sodaro, Carl Taylor, Rick Williams, Roger Keel (UFO), and myself, Jason Bullock (UFO). All this talent into a great issue published and managed by Jim Main. Kevin Duncan's front cover is very unique and socially very apt. I really enjoyed the contrast done by Kevin Duncan. The back cover by Anthony Gray is equally striking. The hidden gem in the entire release was Jack Bertram's illustration on page 1 of "Cornhenge." Doc Boucher's portfolio "The Treasure of the Sierra Madre" is just amazing as is the intake of detail provided by the charcoals of the images presented within.

Roger Keel's second part of the story "Prisoner of the Ice Kings" continues to amaze the development of the story. It's like reading right out of any seaman's journal. The warmth and coldness of character development continues with Roger's style. Very well done! John Lambert's artwork accompanies in the second part of Keel's work, also enjoyable. Next up is the gallery. Troy Boyle gives us the Witchfinder General in a very Vincent Price repose. John Lambert's provided an awesome shot of Frankenstein Jr. and _____. Next in the series of the gallery, my own work a couple of pages later, sports the New Doctor Who portrayed by Jodi Whitaker and the first doctor I ever encountered, Jelly Babies and all, Tom Baker. Rick Williams' image of the Wolfman by MGM is silkscreen worthy for any t-shirt.

Rounding out the issue is an interview with Don Fortier, an active member of the United Fanzine Organization and fandom across the years since the early 1970s to the 2000s. The cost is \$4.25 an issue, \$6.50 by mail in USA or Canada due to shipping and handling, check or money order to Jim Main, PO Box 93, New Milford, CT 06776. For back issues, contact him at mainjim23@gmail.com.

TimeTrvlr #23 by Ian Shires is our next review. Now in COLOR! A monthly science fiction mini-comic series put out by Dimestore Productions. Each Issue costs \$1.25 postage paid. I received my copy of #23 only to find the date of month release is incorrect as it's listed as January 2018. Don't let the title fool you; it did come out in 2019 and deals with the current status of Herman Hanks, our time-traveling penguin. Mistakes like this can be overlooked in general when you're dealing with a time-traveling mini-comic. Who knows, maybe he was working in the past on a future issue while grabbing something to eat. The good thing about this series is that there's color to offset the characters involved. Less is left to be misconstrued with defining lines. The series now is developing depth. For back issues, contact **Dimestore Productions, 1546 Yale Ave, Madison, OH 44057.**

Collectors' Link #1 by Alan Sissom is number 3 on our review list. A 28-page mini-comic featuring citations and covers of multiple collected comics by Alan Sissom as a fan throughout the years and how they connect to modern writers and artists in that fandom. Formerly known as **The Chain Link Fence**, you can get your copy of **Collectors' Link** #1 as noted on the cover as Issue #19, this is the first issue of the **Collectors' Link**. Get your copy from **Alan Sissom, PO Box 842, Greenwood, IN 46142** for just \$2.00.

Tetragrammaton Fragments #252, the official UFO newsletter, the central forum for UFO members, containing columns and artwork that can't be found anywhere else. In late 2018, new chairman, David Branstetter, took the throne. This was also the same time that Stan Lee passed away, a great loss that affected so many people in our industry and about. This newsletter presents several articles, critiques positive and negative so that many can see that there are always things many of us can improve despite how long we have been involved in the craft. People like David Branstetter, Sam Gafford, Rob Imes, Larry Johnson, Steve Keeter, stand along side Jim Main, Ian Shires, Alan Sissom, Tim Kelly, Roger Keel, Rob Cooley, and myself to present such columns as "Strange Frequencies", "Chairman Chatter", "Tales from the UFO", "Noz Notes", "Strange and Chaotic Thoughts", and "What's the Buzz?" It would be wise for you to pick up a copy of T-Frags #252 as it is a pivotal moment of the 2000s of the UFO. Published by **David Branstetter**, chairman, **4212 Frisse Ave, Evansville, IN 47714**, price \$3.00 post paid in the USA.

Strange and Chaotic World #7 by Rob Cooley. I'm a real big fan of Rob's work and he of mine, so I have to admit I'm personally biased by his unique art style. His flow of the story leads you to the ever-increasing development even in limited page count. I am warming to his use of black in his shadows and his characters. I will ask the single question that the book presents, who is Ryland Wellington III? (Sweet color cover this time!) Each issue is \$1.00. The actual name of it is **Bandit Files/A Strange & Chaotic World**. Each are available from **Rob Cooley at 7128 Munsee Ln, Indianapolis, IN 46260**.

Contact Larry Johnson to get your copy of **Random Access** #2. This PDF-only publication features his current artwork as well as his writings about comics. 56-page PDF available free from **LewBrown1@verizon.net**.

I hope everyone takes the time to support each other creatively. Purchase the works, review them, sell them on eBay, or even plagiarize mine (but you'd better tell me first). UFO forever, Excelsior!

STRANGE & CHAOTIC THOUGHTS (not really)

BY ROB COOLEY

She beats him. SMACK! BAM!! BOOM!!! 'Shut up you miserable little pig boy! Yes, you are my dirty little pig boy!' And she kicks him right in the mid-section. As he's gasping for air she whispers in his ear the last words he'll ever hear...' and just like that, his life is gone. May I introduce you to my newest character in this Strange & Chaotic World: Kytha Sanson. In this world, she is a lady not to be trifled with.

So the questions is: what's a nice girl like you doing in a place like this?! Her answer: who said I was nice. That would be ONE Kytha Sanson the super human daughter of the one and only super human Captain Kyle Sanson. And yes, she is her daddy's girl. Kytha is a character I'd been toying around with for a fairly short time. The concept of her began to evolve the more I fleshed her out. In essence the more I drew her the more she began to fit the story. Honestly, she bullied me into giving her more of a role in this STRANGE & CHAOTIC WORLD. I soon found out, she really isn't a nice person. She might be human, but she's not nice & more times than not she gets her way. ☺

I had originally planned her as a back drop for what drives her father against the forces of evil but then I thought, why have some tragic death be what catapults ANOTHER super hero into a lifelong rage of vengeance? Ha! Ha! Anyway, she started to become more than just a back drop. Out of all the characters that have been born out of A Strange & Chaotic World thus far, Kytha and Matson are the two that allows me to be free with who they are and what they do. With them, there are no boundaries. And with Kytha Sanson, when it comes to dealing with evil, she's just as driven as her father in defeating it.

She's an ultra-competitive female that was given the same formula that made Dr. Silas Rennings and her father (Kyle Sanson) super human! And much like thecharacter HIT GIRL, she fully embraced the entire process due to her insane love for her father. Yes, her insane love. And what kind of father would turn his daughter into a killing machine? AHHHHHH you see where this is going.☺ Some of my U.F.O. brethren have probably dated a psycho path or two before settling down with the loves of their lives, but I bet they still have flashbacks from time to time...ok, so maybe I had some issues (I digress) but this is why Kytha has been scary fun for me to create. She literally wants to take me places that I'm not sure I'm willing to go. I'm all about justice but with Kytha, her style of justice is a little out there to say the least. I'm just glad that she's one of the good guys. And you'll be hearing a lot more from her in the upcoming issues. Man she's a bully!

Finally, I'm going to be introducing a new character in the U.F.O. universe really soon. This particular comic will be a lot different than Strange & Chaotic. In fact I've reached out to a childhood friend to see if he could help me out with it. I've already shared the concept with David B (Chairman) and he has been really cool about keeping it under wraps. 2019 for me will be a year where I intend to take more chances as an artist & a writer. That means stretching myself and doing some things creatively that takes me out of my comfort zone. That also means joint venture, that I won't let fear keep me from taking them up on it. well that's all for now my friend.

Until next time,
Stay blessed!
Rob Cooley
A Strange & Chaotic world



NOZ NOTES

by
Rob Imes

I'm writing this column on March 24, so it's possible that it will end up in TF #254 instead of #253 (which hasn't been released yet as I write this). I've been remiss in not reviewing some of the UFO memberzines that I've received, so here we go...

TIME TRVLR #14-23 (Ian Shires)

In *T-Frags* #248 (Feb. 2018), I reviewed issues #1-10 of this series. Recently I sat down and read #14-23 (#23 being the most recent issue that I've received). Last time I criticized "*all the pseudo-scientific jargon being discussed by the characters (which is mostly what occurs in these ten issues)*" and consequently the issues were "*a bit of a chore to read.*" I had noted "*the continual straight-on face panels which get monotonous*" and "*I dreaded turning the page to find more panels of endless talking heads.*" It's a good thing that I looked back to read what I'd written before, because otherwise I'd find myself unknowingly repeating what I wrote last time. When I sat down to read #14-23, I figured that I'd be able to do it all in one sitting. They're just mini-comics, right? Only a dozen pages each? Surely I could make quick work of it. Wrong. After a few issues, I had to put them aside and take a break. I let #21-23 sit aside the longest, for a few days, before I got back to them (and reread #20 as well, just in case I'd not finished it). My problems with the series may involve my own prejudices when it comes to reading entertainment. Ian obviously cares about the characters and the storyline and should keep doing it exactly how he wants (since this is small-press, where creator control is the whole point). But I can provide him here with a glimpse into how someone else might perceive the work.

I've already mentioned the "*continual straight-on face panels*" and "*all the pseudo-scientific jargon.*" Some readers may enjoy watching characters endlessly discuss their predicament using technical-sounding words. Back in the 1980s, a friend of mine was a fan of role-playing games and really wanted to get me to play them with him. When he moved away, he tried to get me to play the Marvel role-playing game through the mail. I never did, I just couldn't get interested in it. I liked the Marvel characters, but was not really concerned about their power levels and such. Attempts to get me to

play games like that failed because I couldn't imagine anything more boring than having to discuss at length various strategies for how the characters were supposed to, say, sneak into an enemy base to recover a stolen Cosmic Cube. I found it all deadly dull, unlike the comics which were told in a more dramatic and exciting manner. Similarly, I've noticed that Wil Wheaton hosts a TV show called "Tabletop" where he and three friends play a different board game or role-playing game each week. I like Wil Wheaton, but I cannot imagine worse television. The medium is not exactly shown to best effect by repeated shots of a tabletop as players discuss what moves they ought to make on the board.

In the same manner, *TimeTrvlr* doesn't take advantage of its medium. Although the canvas is large (Heaven, Hell, the center of Time, different dimensions, etc.), the settings appear empty and artificial, like puppet theater. The scope should seem vast, but it somehow feels insular and claustrophobic, like we are seeing the world of a microscopic universe instead of anything having to do with our own. (Ian's presence in the strip as an omniscient creator perhaps reinforces this effect, reminding us that we are looking at a small, created universe and not our own larger one.) The info-dump page at the beginning of each issue helps the reader know who the characters are, but doesn't help me in the matter of why I should care about the characters. Incidentally, the intro page notes that Herman Hanks is a penguin, but he doesn't really look like one when Ian draws him. There is nothing really penguin-like about him that I can tell, so why even bring it up? When Jerry Smith drew Herman in the back-up strip in #23, he actually looked more like a penguin (so much so that it was almost startling to see him drawn that way). The use of cute-looking characters is an example of using the medium of comics to best effect, so why not do that in the main strip?

I think the introductory text pages that Ian wrote about his life were just as interesting (perhaps moreso) than the comic itself. Imagine an autobiographical comic where Ian related his recent health problems. I think that would be more relevant to many readers than fictional universes. Of course

this may relate more to my own real-world interests, similar to the comment made in the lettercol of #15 where Ian's mom mentioned her preference for romantic suspense (a sub-genre of great interest to me lately).

I've been highly critical in this review, but don't get the idea that I dislike *TimeTrvlr*. It's a unique project and I'm impressed by how frequently Ian is able to put them out. The artwork and lettering is crude, but that aspect pleasantly reminds me of the homemade comics of my youth, when me and my friends would gather on a front porch and draw our own comics. So, for that reason, *TimeTrvlr* has a certain primitive charm, even if the characters' jargon-filled dialogue doesn't. It would be interesting to see what would happen if Ian tried to do a purely visual issue with little or no dialogue. Perhaps more would actually *happen* in that issue because the visuals would require some form of movement rather than relying on characters talking to convey things to the reader.

A STRANGE & CHAOTIC WORLD #5-7 (Rob Cooley)

The title of this series is aptly named as the bad guys accumulate a huge death toll on their victims. As a result, it feels like a very dangerous world for anyone inhabiting it. I'm a little worried that even our hero, Silas Rennings, might not be able to make it out alive. (Ordinarily there wouldn't be such a worry that the main hero would get killed, but I notice that Silas' name isn't in the comic's title, so really anything is possible. I sure hope that he *doesn't* get killed, though!) Hopefully there will be more heroes that arise to help Silas in his fight against the villains.

When it comes to the writing and drawing of this series, I have no complaints. In fact, just the opposite, I'm impressed! I was reminded a bit of Frank Miller's *Daredevil* with Rob's use of first-person narration. I think past issues had some printing flaws, where the ink was printing too light, but the latest issue (#7) has great printing. Probably the only flaw that remains is on the front cover where the printing of the logo is still too light. Personally I would recommend that the title of the comic be larger on the covers -- certainly it should be larger than the UFO symbol. This series is probably the second most accomplished of the current strips that are being produced by UFO members (behind only David Branstetter's *Straw Man*). This series shows how one can tell a complex story in an entertaining way -- with just enough talking to let us know what is going on, but explaining the rest through dynamic visuals, drama and action.

VICTORIA REGINA #3 (Jason Bullock)

This issue of the series unfortunately gets a bit bogged down in explanations, consisting of two people talking for seven of its eight pages. I suppose it's inevitable that there would be a scene of explanation like this at some point in the story, especially considering that the previous two issues (especially #1) were more action-packed. As I mentioned in a previous column, I'm mostly familiar with Queen Victoria from the *Victoria* TV series starring Jenna Coleman, so it was fun to see a mention in this issue of "Lord Melbourne, calling himself 'M'." In the TV show (which I assume is largely accurate to history), Victoria refers to him as "Lord M." But in that show he's an admirable figure that Victoria seemed to be in love with, whereas in Jason's tale he appears to be on the side of the evil Regency. From a production standpoint, I don't have any criticisms. I'm glad this issue wasn't mailed using a handmade envelope (unlike the previous two issues) since they can be hard to open.

IMAGINATION WORKSHOP #52 (Alan Sissom)

Alan excels in this mini-size format, to my surprise since I'm so used to the digest size for fanzines, but he pulls it off. This was a flawless issue! Perhaps the only drawback would be for those folks who don't like to read prose stories (some comics fans would always skip the text stories in the old comics)! But I can see a zine like this appealing to people beyond the comics-fan crowd. If I were Alan, I'd try to make people in SF fandom aware of this zine, since it may be right up their alley. My own story "A Kitchen Nightmare" starts off the issue. Alan didn't mention it, but he added a few words here and there to my tale (with my approval), including a sentence near the end. As for Larry Johnson's "The Red Headed Fly," if it appeared in TOF #51 (as Alan's intro indicates) then I must have totally forgotten it. So I was able to read it again with a fresh perspective and was very impressed by how well-written it was! It's a downright creepy story and the reader can tell where it's heading, but that only adds to the creepiness. However, even the ordinary parts of the story -- the parts that didn't involve bugs -- were well written and interesting. Just based on my enjoyment of this tale, I think Larry could write any genre of fiction in an appealing way.

Well, that's all for now! Thanks everyone for sending your publications, and keep creating them! --- **R. Imes**

Tales of the UFO

Larry Johnson

31 Greenbrook Rd.

Hyde Park, MA 02136

Website: Larryjohnsonartist.com

Email: LewBrown1@verizon.net

COLLECTOR'S LINK #19: So how do you comment on a 'zine that has your work in it? Easily! And here I go. I got this mini in the mail and looked through it and my immediate thought was "Gee, its small!" And I wondered how easily I could read an article-zine that has such small dimensions. When I got into it (and of course wearing my reading glasses) I found it was really easy to go through, to read and digest (if you'll excuse the pun) and everything was laid out with no impediment to the content, and the type size is just right. I don't think I'd like it any smaller. Perhaps next time a tad bit more on the leading, but that's a minor quibble. It's very interesting to see the similar AND not alike points that Rob Imes and I both made on this same sort of assignment subject: Collecting SF Digests. I think we dovetailed each other perfectly. We went into detail on how our own youthful interest grew and how we later used Ebay extensively to grow our collections. I'm glad to see that Rob focused on the general history and evolution of the science fiction digest format and I, on the other hand, focused down on my primary interest on just two titles I'm fond of: IF and Galaxy. And my take on these was in part the interest comics fans would see in illustrations gracing these stories by some of their favorite artists. You know you send all this material (the article, illustrations and captions) to the editor of a self-published book and pray he does good with it and I'm happy to report that Alan did an exceptional job with the layout, choosing full pages for the Gray Morrow and Wally Wood illustrations for example. I couldn't be more pleased with the results.

And believe or not I got a note from Jason Sacks, one of my readers of Tales of Fantasy (back in the day) and a

frequent letter writer regarding my article in Collector's Link. And I wanted to share it here since I felt we would all profit from it:

Hey Larry: I keep meaning to send you a quick note to tell you how much I enjoyed your article in Collectors' Link #19. It was the perfect package for any fan of classic comics and sci fi looking to expand their interests into a pretty obscure area of collecting. It was cool seeing all the old covers and to read your and Rob Imes' fun, fannish summaries of why you love those digests. I just wish there was a place online to see a collection of those covers. May-be there is... I'll have to give it a search. I've recently started picking up some of those mags myself, as our local Half Price Books has a small backlog of these mags available at prices ranging from one to five dollars. They're always fun, unexpected journeys into great, good and awful fiction from lost eras, and I'm al-ways struck by how few people read this mate-rial today. Its fun exploring an area few other people care about. That's the essence of collecting!

Larry again: On one hand Rob and I are helping to spread this interest in these books, perhaps expanding the market. On the other hand prices are pretty affordable right now because there's not much demand, so that's the trade off!

***PPFSZT! #44:** Jim Main's long running publication is going strong with this latest issue (and I must modestly admit my first published comic book story – Jesse Stuart – appeared in this very book in 1972). In fact in this latest issue there's a real blast from the past with an interview with Don Fortier, a dedicated fan from back in the day. He was a member of the UFO back in the early days as was I, and I got a bit of nostalgic thrill seeing that reprint of DFCFR from 1975. And there's even a mention of my inaugural publication in the realm of self publishing The Comet! You know guys; I still have a bunch of back issues of #1 and #4 in a box in my closet.

The fiction this issue was real fine. I especially enjoyed Roger C. Keel's "Prisoners of the Ice Kings". This is a real suspenseful yarn, reminiscent of the old pulp days. The premise of a totally different race living in the arctic harkens back to the early days of film-making (at least for me). Somehow I was reminded of a George Melies film from about a hundred years ago about a voyage to the arctic where the party encounters a great monstrous being that eats people. "One Night In Noir" by Mike Maloney really captures the style of detective fiction with language and set up, the pacing was good. I felt propelled through it. This story was quite entertaining.

It looks like the type used for these stories is Calibri, a face in the Word Program, readable on the computer screen. This makes sense of the PDF version of this publication. I would prefer indents on each paragraph though.

And in the gallery section my favorite illo has to be the one by Carl Taylor: "The Thing from another World" – It's clobbering time, indeed! My second favorite is the portrait of Vincent Price as Witch Finder General, a role he played in a really frightening film. It's funny, I've seen lots of horror films in my time, but this one really struck me, because I think it was based on true events!

Both the front and back covers were very atmospheric, and not what you'd expect from a 'zine that had its roots in comics. Good stuff! Nice to see *Pppfszt! Continues on with the tradition of real fanzine and type fare, and it's glad to see this carried into this new century. It's astonishing after all this time we are still going with the self-publishing thing. And I know what the title came from! It's the sound a carbonated beverage makes when you twist off the cap!

TIMETRVLR #21, 22, 23: So here's some random thoughts brought on by reading these recent issues of Ian Shires' series. The "God" character the way he is

presented makes me think of the Titan gods from Greek Mythology, the first creation team of the world, forerunners of Zeus and all those guys. Then it is interesting to see the regeneration of this being by use of computer technology. There's another kind of "life" right there, and very appropriate considering the age we are in. I've been listening to some science lectures about how social media and digital technology is altering the way knowledge is gained and processed especially by young people. I've been reading 60s issues of DC's The Flash, and the concept of different time streams is dealt with there as well, with the classic "Flash of Two Worlds," when Barry Allen, using a vibratory method goes to Earth 2, to meet Jay Garrick, the original Flash, and mentions how he was inspired by reading comic book exploits of the latter. Then you have the series of stories in the back of Ian's books about these forgotten small press characters (I especially like the Xerox machine making an appearance, as if it is some kind of magical technology). The characters (in #23) all get together to visit Ian himself at the end, and this reminded me of my own series I did some years ago "In His Own World" (from Tales of Fantasy #35) in which my own characters I had created throughout my life interacted with myself (as a character too). Ian is creating a finely crafted world here, and although I sometimes have trouble following everything, I do appreciate the effort put into this project. It's a way of – well, shall I say – reconciling everything he has done in his creative life, and perhaps having reached a certain age, a sense of maturity as a creator the ability to look back and make sense of everything. Good stuff, and again the color scheme is really handsome. Jerry Smith has a unique style that is well suited to this mini format, a bold line and attractive drawing approach as well.

VICTORIA REGINA #2, 3: Jason Bullock's series of this Victorian era character is shaping up as an imaginative, well crafted setting in which the Victoria

Regina, charged with taking care of orphans and needy children in this “alternate universe” world (another Time Line, to borrow the concept that Ian Shires is dealing with). Entering an underground tunnel system, the sewer lines is always an attractive setting for any story (think if Phantom of The Opera), and here she encounters an engineer who is hiding out from the authorities. The writing is an example of a rich tapestry of situations and circumstances, and I suppose you could call this genre “steam punk” (although I’m not too familiar with it). I like the Character Profile: Wardens page. This is a good feature in the book to help you understand the concepts utilized in the story. The art is clear and there’s never any question as to the action. This is a series I would like to see printed in one book, since it’s a continued serial.

FADEAWAY #58: Robert Jennings proceeds with his long-running fanzine, and it’s always informative. Starting off with a lengthy article on the pulp hero The Spider there’s a lot to learn here about a character I know little about, but this seems like an entertaining series. He seems to be one of those adventurer types like The Saint, and he even has some kind of back-ground. I’ve been watching the Saint TV show from the 60s and as far as I can tell Simon Templar has no family, no profession, or a source of income, and just feels dedicated to help people out, sometime on the side of the law and other times some who are a little grey in moral character. It seems to be a pulp main-stay (with the little familiarity that I have) that there’s great mayhem in these stories with loads of death and destruction, “staggering loss of life being monumental.” Even comics haven’t reached that level. You sort of suspend your disbelief.

The letters column contains a number of comments Robert’s assessment last issue of the film “Buckaroo Banzai.” They are almost totally negative, with the editor advising people not to bother with it; it’s a bad film. So, that piqued my interest

so I dug out my video tape copy of it to view it. This was one of those films I used to play in my art studio some years ago as background company when I was working on a painting or another art project. I watched the whole thing and I thought it was quite entertaining and quite fun. In my opinion it was typical of comic books from the 1980s. It was more than competently produced and acted and it seemed it was going to be the beginning of a series that never came to be.

So apparently “Buckaroo Banzai” didn’t suit the editor’s tastes, and he didn’t like it. I think its fine to express that opinion. But calling it a bad film is something else. This got me to thinking of two films I saw with my father in 1968 at the movies, two iconic films from the day that are still remembered – “Planet of the Apes” and “2001: A Space Odyssey.” My father loved “Planet of the Apes” and hated “2001.” I knew my classmates thought “2001” was fantastic so I sat there in the theatre thinking I should like this film but to tell you the truth I found it BORING! If not for the Hal the Computer story it would be nothing but pretty pictures and music. Some years later I saw it on TV and thought the same thing. On the other hand I have seen “Planet of the Apes” several times and it has to be on my top 10 list of favorite films. It may very well be that “Planet of the Apes” fits into the conventional story telling techniques most viewers of TV and movies are familiar with, and secondly it has a good story and it’s inherently interesting. So should I say “2001” is bad film because personally I find it boring? No, I just don’t connect with it. This is the case with a lot of creative products. There are some popular movies and shows and comics that a lot of people like that I have no interest in and I am baffled by their appeal to others. But that’s my own individual tastes.

Now if you want to talk about a bad film I would cite (among dozens I could name) Disney’s “The Black Hole.” It’s not as though there aren’t good moments in it but they are few and far

between. But then it depends on what you expect from this experience. Its one thing to sit in a theatre and have an immersive experience (trapped as it were) looking at that film, or if like me you played it in your art studio as background company. I'll say this about "The Black Hole" – it has good music and I like the red color scheme.

I digress! But that's the good effect of a publication like Fadeaway. It gets you to thinking and I don't care whether I agree or disagree with the opinions stated therein. It's not my job to make you like or dislike something. Here's the beauty of self publishing! Carry on!

ODDS AND ENDS: I'm busy working on Random Access #3 as I write this and should be done soon. It will feature some early work of mine going back to when I was 10 years old! Yep, you'll see my own homemade efforts at publishing as a kid. It's in my blood and I know you all share that kind of interest here in the UFO. It's this new fangled digital era, and it's pretty easy to come out with this kind of "on screen" presentation.

I've been working off and on with my other publishing projects – coloring a Space Cat story (and sooner or later I should have the Horse Man comic book in final form). In the meantime I am involved locally teaching drawing twice a month at our arts center (and I get paid for it). It's a lot of fun!

In the meantime I've been working on my second novel, "The Other World" a science fiction story about a man who has a reconstructed arm and hand (after an accident) that does things independently from what his brain wants. And of course I continue with my horseman drawings – they are like comfort food. Currently I'm up to #88 in the current series (128 drawings in the first series).

I read through last issue with interest and glad to see David Branstetter has come out of the gate with a good tone, especially his approach in dealing with

controversial material. Ah, the beauty of self publishing! That's the first amendment rights of freedom of speech, but not yelling "Fire" in a crowded theatre (especially if there's no fire!).

I liked Jason Bullock's essay on story-boarding. This is geared for animation and live-action work, but can be used for comic books as well. My approach has been to write out a script long hand with little thumbnails here and there in the margins and then do small rough pages (storyboards), which I would scan in, blow up and trace for my pencils. The good thing about storyboards is that you can easily edit, taking out some, moving some other shots as needed.

I really liked the author Joe Lambert's quote: "Good stories breathe. They move along generally at an even pace, but once in a while they stop. They take a breath and proceed." Recently I've been reading a run of Marvel's Tales To Astonish (#60–#69), featuring Giant Man and Hulk, and Stan Lee (and his artists) understood this very well. That's what made the Marvel Age of Comics.

I'd written a note to Rob Cooley in response to his essay on criticism. He makes a good point, and I always try to be constructive. You have to be able to discern a creative person's – should I say – point of development in his skills. I come from a background of Art School, and you toughen up after all of that criticism, and in my own teaching I always try to be positive, and almost always find something good to comment on, and I am sincere, and have a glass half full approach.

I must admit a few years ago someone sent me a script for a western story he had written and asked me what I thought of it. Well, I read it through and to be honest it was lacking, it was disjointed, full of plot holes, and dare I use this word – amateurish? Well, he really wanted to know what I thought of it and so I marked it up with all sorts of comments on how to make it better, praising here and there on

the instances when he was good with the material. But to be honest it was a poor effort and I tried to be kind. Well, I sent it back and never heard a word from him. I guess he was shocked. Well, I taught a comic book class for a number of years and I wasn't the type of teacher who praised everyone for everything! "You showed up today! You get a star! You made a mark on the page! You're brilliant!" No, my students understood that did no good. So in order to grow as an artist, as a creative person you need to be able to sort out the sincere constructive criticism from mere opinion, meaning that your material just doesn't interest that person. That doesn't mean it isn't good. It means this person is not part of your audience.

I read Ian Shire's column with interest; he complains that people aren't watching his You Tube videos all the way through and if they were to do so and like each one, they would be more successful. Well, here's a different perspective, and it has to do with reading through the UFO newsletter itself. Looking at his You Tube Channel page I can see that his videos are between 16 and 20 minutes long. And it is a valiant effort of getting out reviews of small press publications (in video form), but here's the rub. When I get the UFO newsletter I don't read it all at once. I'll read a few columns, put it down, go do something else, maybe some days later I pick it up again and read some more of it. And sooner or later I finish the whole thing (like any magazine).

OK, I'll admit that looking at Steve Keeter's nearly one hour video review of publications I skipped through it to see his comments was I was involved in – Collector's Link and my own Random Access. Sorry, maybe I just didn't have the time to sit there and look at the whole thing at once. A print magazine like this one you can pick up and put down. That isn't the case for You Tube videos. It may be the very length of them. The time you must invest in viewing them. My own channel

doesn't have reviews on it of course, my videos are art and photo slide shows, but notice that they average around 3 minutes each. They get views.

Look at Buzzfeed, there's a variety of lengths of videos on that channel, from some "lengthy" ones of 14 minutes to a majority of others between 4 and 8 minutes. Brevity works in this medium.

Maybe Ian would consider reviewing ONE book per week in a 4 minute video. If he keeps up his prolific internet presence he could do 50 books per year.

This is merely my opinion, my experience with this kind of thing. I will tell you I've been at art meetings locally and I'm always extolling FOCUS and ECONOMY. What do you want to say and how to do you state it without extraneous stuff. You get your point across better.

So have I rambled on enough? Here's the difference between this electronic medium and print. And of course the internet is vast, and back in the days of Factsheet Five and Tim Corrigan's Small Press explosion, when Tales of Fantasy got a review in either of those publications I would get at least a dozen orders during the next week. I remember TOF had a circulation of 80-90 copies back then. Pretty good when you consider in more recent years it was about two dozen. That's because less is more. This is the age we are in now. Your audience is not as vast but discerning. You find the eyes to look at your work. The question is how much time does one want to invest in front of the screen looking at one thing when there is so much out there competing for your attention.

These are merely my opinions, someone of my generation, someone who loves lying in bed reading real comic books and old science fiction magazines.

So, best wishes everyone. Keep up the publishing efforts and I hope 2019 is a productive year for all UFO members.

A Normal Dosage of Guaranteed But Totally Scheduled Chaos...



LATEST NEWS

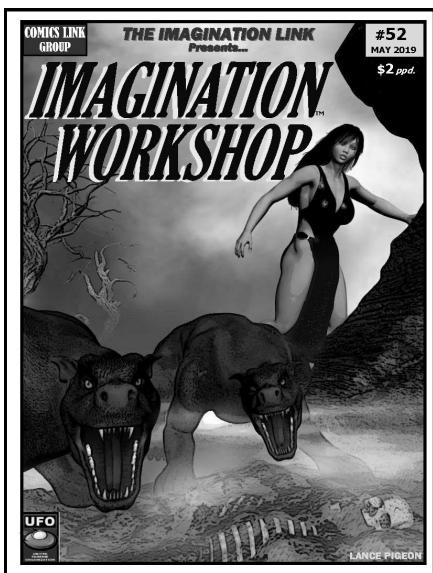
These last few months have been quite rough on me emotionally, and many of you already know most of the reasons why. For those who maybe don't, **Lisa Doss Sissom**, the mother of my son — who was still a close friend despite our divorce a few years back — passed away on October 28, and more recently — only a few weeks back — a very good friend of mine passed away as unexpectedly, **Bettina Bradbury**, on January 13.

I've, up to about three weeks ago, been cruising along on sheer momentum, and now, suddenly, the reality has finally hit a bit harder and caused me to slow down somewhat. As I write this, the next issue of the **COLLECTORS' CLUB NEWSLETTER** has been delayed as I try to write what more or less amounts to obituaries for both of these women I've lost, as both were members of that club and deserve a proper goodbye. But, it's hard to find the normal "fun" I get from publishing while trying to say goodbye to two such important figures. With my ex-wife, the connection should be obvious, since I still saw her every day on a regular basis because of our autistic son and his care, which now falls completely into my own responsibility. With Bettina, I need to explain that she also has an autistic son, and we've had plenty of bonding

telephone conversations about that, and further deep conversations concerning our parents' stroke situations. She really helped me get through my mom's stroke and subsequent death back in June, bringing her own experiences with the strokes and death suffered by her own father, who coincidentally happened to be one of my own heroes, legendary writer Ray Bradbury. One of my regrets was that I met Bettina only after her father had already died, but I think getting to know Bettina as such a close and dear friend has been one of the real blessings of my life, more than I can successfully express.

I'm hoping, once I get past this period of melancholy I'm currently finding myself in, that I'll be able to get back into the full swing of my creative and publishing activities. I normally love my life and the abilities I have at my disposal. God willing, I'll be able to return to the enjoyment I usually get from every moment. I'll just have to be patient.

(I'm assuming the losses are *finally* getting to me, and I'm sure they are. But, I'm also wondering if the extremely cold weather we've been experiencing doesn't have some amplifying effect on an already depressing situation. Would I have been so deeply affected if this had been Spring and I'd had a few sunny warm days to play around instead of sitting inside with fewer alternative choices? It's very possible, and maybe quite probable.)



Having said that, by the time all of you read this, I *SHOULD* have already sent out the latest of my mini-publications, ***IMAGINATION WORKSHOP*** #52. Probably this goes without saying, but it continues the numbering from the last issue of ***THE IMAGINATION LINK***, but returns to the publication's original title that it started with back in January 1984.

The issue itself is going out two or three weeks later than I intended, but I'll easily get things back on track if given the chance. As a matter of fact, despite delaying ***WORKSHOP*** #52 slightly, I've still been working on the comics feature that should appear as ***COMICS LINK SPOTLIGHT*** #17.

REACTIONS

Every once in a while I've encountered a pattern of comments and questions since the fall of 2013 concerning my history in fanzine publishing, most wondering how I seemingly sprang from out of nowhere. That appearance mostly came from the sad fact that I hadn't published anything new for a little over twenty years when I restarted once again with ***THE IMAGINATION LINK*** #49 at the end of 2013. After a while I decided maybe I needed to produce something that would give an overview of my publishing history, hopefully answering a lot of those questions, especially about what I'd done before and how

long ago that might have been.

Therefore, as most of you remember at the end of November, I released ***SIZZO-LINKS: THE FANZINE REVIEW*** #20 which listed every publication I've ever published. I've been selective about who it should go to, mostly because I felt it was self-indulgent in a lot of ways, which I actually stated inside the publication.

Instead, I'm very pleased to find that everyone who has made comments about it have seen it exactly as I would've hoped it would be received, as a documentation of what I've done before in order to establish a personal history of my activities. Instead, many of you who commented about the issue have noted that I didn't go far enough to explain what happened between when I stopped publishing my titles back in 1994 and when I later resumed in 2013.

The answer is much simpler than anyone can probably guess. I had moved from Tennessee to Indiana in only the previous year, and in the process misplaced a lot of my addresses of folks peripherally who had been interested in my small-press publications. Those whose addresses I was able to find again, on the other hand, seemed to have very little interest in either helping me with what I was trying to do, or even simply maintaining contact with me in order to keep tabs on what I was publishing. I did the only thing anyone could do in that case, I simply let everything go.



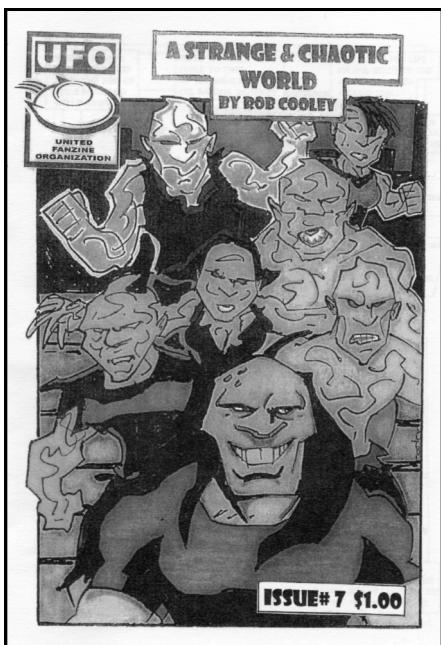
It was only because of joining Facebook that I began to find the folks again with whom I had originally lost contact, and only because of discovering the UFO here, that I decided publishing would again be worth an attempt.

Hopefully, that adequately answers that question. And, yes, I'm implying that it's all YOUR fault — you, here in the UFO — that I'm back publishing my quirky publications again. I hope you are all proud of yourselves! LOL!

REVIEWS

A STRANGE & CHAOTIC WORLD #1-7 from ROB COOLEY has slowly improved from the "pre"-first issue "application zine" sample I received back in 2017. At the time, I remember being intrigued, but very, very dubious about what Rob would be doing based solely on that original sample. But, he has definitely proven those misgivings wrong on so many levels that I can now second-guess them and wonder what my problem was at the time!

The story seemingly takes place in a post-apocalyptic Earth set in an unspecified future. There are apparently a few survivors. Immediately obvious to us by the first issue is that



the survivors have gone through some sort of mutation as observed by the focus of the story, in a later issue identifying himself as Silas Rennings, "a doctor of sorts".

The antagonist of the series appears in the first issue as a former colleague of Silas Rennings, referred to as Dr. Vincent Matson. Although both characters have been mutated, and perhaps everyone in the world has (but I'm a bit confused whether that is the case, since other characters appear later, but seem "normal" in comparison to both the above named protagonist and antagonist).

Rennings seeks a cure, providing us with the information that the mutation has apparently been caused by a neurotoxin released on the organic life of the planet. No animals seem to exist until a dog appears, also mutated. On the other hand, the mutated Dr. Matson tells us he has survived a virus, which has given him the power that Rennings earlier referred to as mutation. Which is it? A neurotoxin, or a virus? Both perhaps? Hopefully this detail will be clearly dealt with and established definitively.

Anyway, we learn that the mutated Dr. Matson begins building an army of other mutated former colleagues, set on taking control of everyone around him and building a "new America" that he will rule.

Issue #4 segues to a similar situation in Russia, featuring a "superman"-like character called Captain Kyle Sanson, who has a fellow survivor named "Doc" Klaasky that supposedly is conducting the same research for answers and a cure as Rennings is doing in the States. This segue has not been tied in properly with the rest of the books' sequences yet, and we are left with a still unresolved cliffhanger in which Klaasky is shown to become a mutant, and — according to the caption — perhaps even killing Sanson. Unless this part of the story is later attached to the main storyline, it is a needless segue, and a completely avoidable bit of extra story currently leading to nothing that the main story itself doesn't already tell us.

And that's otherwise where we are left for "next issue," with Dr. Matson building an army of worshipers and killing anyone who refuses to follow him without remorse or thought.

Other than the currently wasted segment featuring Sanson and Klaasky, this is a story really shaping up to an entertaining post-apocalyptic world destruction story that has some very fine ideas. That Rob Cooley has



brought everything down to a basic "good vs. evil" structure between the "doctor of sorts" Silas Rennings and the malevolent Dr. Matson makes for a very easy to follow storytelling format that I'm very much enjoying. I'm intrigued, and eager to follow the story to its eventual end, which is all a reader really asks for! Well done, Rob!

I especially liked the hint of humorous writing that grabbed me in the panel reproduced above! "Could you give us a minute?" "Yeah, we did just come back from the dead..." was so tongue-in-cheek that it felt like a breath of fresh air! More tongue-in-cheek humor like that above would really balance things out quite a bit, so I hope we get to see more hints of it as we go along!

What I Like About A STRANGE & CHAOTIC WORLD:

Rob's addition of color to all his covers has really given a finished look to his publication that wasn't extant in his original sample, even though some color was used on it. Plus, unlike his interior pages, the covers all seem to appear in their proper proportions, which gives a nice, *professional* flair to every issue that has really caught my eye!

What I Don't Like About A STRANGE & CHAOTIC WORLD:

Although the production values have improved with each issue ever so subtly, I'm still a little bothered every time to see the panels of each page don't **FILL** each page properly. Granted, the "regular" issues of the publication have been cropped smaller than the original "application 'zine" was, there's still a large "margin" space that steals some of my attention. I also do not like the substandard printing on some of the issues — sometimes printed in crisp high-contrast black and white, but printed sometimes in a faded, disappearing gray tone by the very next page. I note, however, that this problem has disappeared by issues 6 and 7, so possibly this will no longer be a problem.

For the most part, I love **A STRANGE & CHAOTIC WORLD**, and hope to keep reading a lot more of it! Kudos!!

*Once again I find myself farther behind with my reviews than I'd like! I've gotten quite a few publications mailed to me in the last six to eight months especially, and I hope to review each and every one as soon as I can. I especially am looking forward to reviewing Jason Bullock's **VICTORIA REGINA**, which is an obviously top-notch mini-comics endeavor that for sure needs a closer look! See you next time...*



1 January 2019

Hi Rob! Hi David!

Congratulations on the smooth (?) transition of UFO from one Chairman to the next! The United Fanzine Organization has a long and storied history and its very gratifying to me, personally, to know that it will continue as such.

And I'm privileged to know both of you guys!

Here's my reply to Gavin Callaghan's reply to me in TETRAGRAMMATON FRAGMENTS issue #251. Gavin's words are in italics:

Strange but true: in an ironic reversal of a familiar adage from childhood, criticism of Islam is often considered far more offensive than Islamic terrorism itself. "Sticks and stones can't hurt me, but names can break my bones."

I think only the most extreme Liberal elements in the West subscribe to that idea -- and are paying the ongoing political price for it. If you don't call terrorism terrorism then you're disconnected from Reality.

I once posted a video on Facebook of Moslems smashing Catholic statues. A liberal defender of Islam immediately pounced: "why are you bashing Islam?" I

replied, "The only things being bashed are statues."

Orthodox Islam is vehemently opposed to idolatry -- physical representations of God's prophets and messengers (including Jesus and Mary) -- and at the extreme ends of that belief believe themselves to be obligated to destroy all such representations. Judaism tends to share that view but seems to be past the "destruction of cultural artefacts" stage. Christianity is the only one of the three faiths that actively believes in idolatry (crucifixes, paintings, statues) as an assistance to worship. Although that's more a Catholic thing than a Protestant thing. Like all sins, I think idolatry is between the individual sinner and God. If you don't think it's idolatry and you're willing to appear before God on Judgement Day defending it, hey, good luck to you. Sincerely.

While Sim was celebrating Ramadan and other Islamic holidays, Moslems were slaughtering cartoonists at Charlie Hebdo in Paris, and trying to do the same thing in Garland, Texas. Nor will his observance of Islamic rites prevent them from trying to do the same thing to him. Worshipping Jesus; observing Judaism; drawing the human figure in his comics -- any of these "crimes" are enough to elicit a death sentence from Islamic terrorists, and Sim will be no exception.

Well, I don't "celebrate" Ramadan. I observe Ramadan. I get Eid cards from Reflections on Islam but apart from eating normally when Ramadan is over, I don't gorge myself any more than I gorge myself on Christmas (I treat it as another Sunday: fasting for 24 hours and reading four chapters of John's Gospel at each of my five prayer times and five chapters on the last prayer time -- none of which is specified as approved religious observance, but which seems sensible to me in marking the nativity of one of the great ascetic prophets of all time). I don't worship Jesus, I worship God. I read 10 chapters from the Torah every Sunday and the Passover narrative on Passover. If that causes Islamic terrorists to kill me, it seems a small price to pay.

In March 2001, the Taliban blew up a priceless set of ancient Buddhist statues that had stood for centuries. In August 2015, Islamic State destroyed the ancient ruins at Palmyra (and beheaded the archeologist studying them, to boot.)

I can't really think of anything less Buddhist than giant Buddha statues. I noticed that Buddhists didn't have much to say about it, I infer, for that reason: What do giant Buddha statues have to do with Buddhism? The issue for Muslim terrorists (Islamists) is idolatry. If they allow it to exist, they're culpable for it (they infer). I'm not God so I don't know if they're right or wrong about that.

Do you think they'll balk at the creator of comic books about a talking aardvark?

Definitely not. But I'm not going to change my religious observance and beliefs to keep people from killing me. That seems gutless to me.

However, I would guess that Sim's odd simultaneous observance of the three patriarchal religions (Judaism, Christianity, and Islam), has less to do with a cowardly accommodation to the whims of future Islamic conquerors of Canada...

I have to break this one up into two parts, Gavin. I don't think it's possible for Muslims to conquer Canada or the U.S. or any other Western country. One of Canada's major cities, Calgary, has a Muslim mayor, as does London, England, but they're pretty Westernized Muslims. If Western countries elect extreme Liberal governments which capitulate to Sharia Law and allow it to supersede Western law -- the cowardly accommodation you're referring to -- then, I infer, there'll be a problem. But, that seems to me one of the reasons Liberalism has fallen out of favour. It's exclusively composed of cowardly accommodation and the average Western voter recognizes that that's unworkable in an actual Democracy and in terms of monotheistic realpolitik.

...than it has to do with his own personal artistic concerns about gender issues: namely the control (or "glamour") which the female archetype ("puss") exercises over the willing/unwilling male mind; which simultaneously desires (and yet dislikes) being physically controlled (Hence, glamourpuss.)

Islam -- with its strict segregation of male from female and its extolling of all the masculine vices (cruelty, anger, violence, and brute force) -- must be especially attractive to Sim for that reason. But Islam is an essentially utopian philosophy, and thus violates God's divine plan ("male and female created He them"). God created, and intended, for this one great male

weakness. Despite masculine strength, our sex is pantingly, groaningly, weak for the female form, and the hypnotic power it holds. "Das Ewig-Weibliche/Zeit uns hinan."

Well, you know, Gavin -- even back in my extreme fornication and adultery days (1976 to 1998: I've been celibate since then) I was never "pantingly, groaningly, weak for the female form, and the hypnotic power it holds." I waited for a female to express interest and -- if she was physically attractive in my opinion -- then saw where she wanted to take it. That being the 1980s, reasonably often that led to sex. If I liked them enough we "went out" for a while after that. Sometimes for a period of years. But I also knew the level I was at. The "pantingly, groaningly" women were usually the girlfriends of coke dealers, musicians and sports figures. I wasn't on their radar screen so they weren't on mine, apart from "Wow! Look at HER!" Which is still a big part of my daily life. I don't allow it to distract me from my religious observance or my work but "Wow! Look at HER!" definitely rocks my world in the few seconds that it occurs.

Only Christianity -- with its doctrine of sin and forgiveness -- understands or recognizes the true nature of the bond between man and woman. Islam, however -- like the utopian heresy that it is -- tricks men into believing that, if they can kill just enough unclean people and infidels, they can create a perfect "Heaven on Earth".

There are Muslims who believe that but the proof, I think, is in the pudding. The ISIS "caliphate" lasted a few years and is now almost completely dissipated. So, it wasn't True Islam. The Iranian revolution, on the other hand, is hitting the forty-year

mark. The House of Saud has been in control in Saudi Arabia for a little over a century. Are they here for the duration or on their last legs? God alone knows.

And, I think I'm safe in saying that Christians are utopians in the sense that they're waiting for the new heaven and the new earth, the New Jerusalem of John's Revelation. Some see that happening literally, some see it as a metaphor. All three faiths believe in The Last Day. I don't think there's any danger of my being tricked into killing "unclean people and infidels" I'm the only one who can control my behaviour and NOT killing "unclean people and infidels" seems like a Duh! to me.

Moslems bring the same delicate touch to gender issues, that they brought to aesthetic issues, when they blew up the Buddhist statues in Afghanistan.

Moslem men can cover up women's bodies with hoods, veils, and heavy shrouds of black. They can segregate women away from the world, forbid them to drive, watch movies, or leave the home. They can remove women's faces from products and advertising, erase them from photographs, and make their images forbidden.

(I would interject that you can't really simultaneously impugn other people's motives based on your own prejudices and defend freedom of expression successfully. Modest attire -- sometimes extremely modest -- is idiosyncratic with Islam. If you're trying to tell any woman what she can or can't wear, I think you have an imperfect understanding of who and what women are.)

But they can never erase the image of the

*Feminine within their own minds, nor their eternal desire for it. Even when Moslem men are ***** Brazilian trannies, or desperately humping the butts of little boys -- it is still this basic feminine archetype which they are pursuing, and to which they are forever in thrall. The lengths to which they go to fight it, only testifies to the unyielding strength of its glamour.*

Brazilian trannies? My own experience with women is that it's not nearly this dire, Gavin. It can be made to seem that way if you allow yourself to get addicted to porn and masturbation but "If you leave your dick alone, your dick will leave you alone." In terms of dealings with actual women, once I decided to be celibate it was simply a matter of not picking up on preliminary signals of interest from women. They're very good about that. If you don't pick up on a signal they leave you alone.

I agree with Sim that we are witnessing a clash between the feminine West, and the masculine Islamic world. Our two societies are currently trapped between the worst vices of each: (feminine) weakness, submission and irrationality here; and (masculine) animalism and bestiality over there. (Donald Trump's rise in the West would seem to represent a salutary reaction against this dangerous feminist domination -- notice the hysterical [and essentially feminine] media reaction to him. Naturally, this same media also makes a big issue of Trump's supposed "opposition" to women.)

My actual opinion is that the clash is between feminism and monotheism. Feminists are attempting to divide monotheism by championing Islam against Judaism and Christianity but I infer there are too many deal-breakers (sexual

preferences as genders, the elimination of paternal rights, vice as lifestyle, etc.) for that to be sustainable in the long-term and the wheels are already coming off of that "alliance".

I would, however modify one of Sim's own points: true, Feminism results in a suicidal birth rate in the West; but Islam has its own self-harmful tendencies, in the form of suicide bombers, terrorist attacks, and jihadis. Like lemmings, they have to keep their birth rate up.

A normal birth rate, such as Muslims have, means that the loss of all of the suicide bombers and jihadis amounts to a population rounding error as opposed to the suicidal cultural choice of the feminist death cult.

Rob Imes wrote "Which means in theory that a UFO member could be, say, a bigot putting out a comic book promoting racist beliefs..."

As Bosch Fawstin (a White, red-haired former Moslem of Albanian ancestry) observes: Islam is not a race.

But Moslems themselves ARE racists. They openly hate Western European people, culture, and values, and they make no secret about their plans for our destruction.

Islamic bigots destroyed the World Trade Center on 9/11; an Islamic bigot shot up patrons at the Pulse gay nightclub; Islamic bigots slaughtered Jews at the Munich Olympics; Islamic bigots regularly chant "Death to America" in huge rallies; Islamic bigots currently bar all non-Moslems from entering the city of Mecca; Islamic bigots currently enslave all the women in the Islamic world.

Still, when Syria started seriously coming apart at the seams, where did the Muslims fleeing the Muslim genocide head for? Western Europe. Why? Because if you're looking for a better, more secure life for you and your family Western Europe is a much better choice than any of the Muslim dictatorships. And everyone -- everyone! -- knows that, although few will admit it.

Criticism of Islam was first labeled "racist" in the early 1970s, after the nascent European Union concluded a series of deals with Middle Eastern oil producers to import Moslem workers and populations into Europe (i.e. invasion.) Wealthy organizations like the Parliamentary Association for Euro-Arab Cooperation, The Association France-Payes Arabes, the Groupe d'Etudes sur le Moyen Orient, the Middle East International Group, and the European Coordinating Committee of the Association for Friendship with the Arab World were founded in London and Paris, along with the journal Eurabia (edited by Lucien Bitterlin), in order to facilitate this planned invasion.

I would describe that as a failed attempt to deal with Muslims strictly as Arabs instead of as Muslims. "You're Arabs in the same way we're French, in the same way we're English." Well, no, if they're Arabs they're probably Muslims first and Arabs a distant second. Unlike the French and the English who are feminists first and Christians (if they're at all Christian) a distant second. Lesson (not?) learned: you can sing "Losing My Religion" to religious people as loudly as you want, if they're monotheists they aren't going to hear you the way you want to be heard. And they aren't going to "lose their religion" just because you've lost yours and misery loves company.

As Bitterlin wrote: [we must] exalt through the press and the academic world the immense contribution given by Arab culture to European development", and "use the press and the various information outlets to create a climate favourable to the [Moslem] immigrants and their families." Hence: CNN and MSNBC's current uncritical promotion of Islam, and their refusal to investigate jihad.

Well, yes. And the consequent destruction of their credibility as news outlets and places of scholarship. If you can use a news outlet or a scholarship environment to propagandize -- which, with CNN and MSNBC and virtually all G7 universities, feminists are able to do 100% 24/7 -- then you're a not a news source or a scholarship environment, you're a propaganda arm. People aren't stupid. Pravda can't pretend to be anything besides Pravda for very long.

England -- whose population have been hit especially hard by the covert invasion -- has completely outlawed any criticism of Islam, even banning foreign critics like Robert Spencer, Pamela Geller, and Lauren Southern from entering the country. (Violent Moslems, of course, are allowed free entry.)

From personal experience, I can recall an especially difficult time I had getting an article published in England, concerning 1890s Decadent poet Lee Roy J. Tappan, whose work I had rediscovered. Tappan had some choice words to say about Islam in his poetry, which was apparently one of the reasons my article could not be published. Eventually, the editor who objected to Tappan's spelling of the word "Alla" passed away, and his successor

finally published the piece -- although he still made me remove all references to pro-Islamic censorship in Britain. Islam wins again.

Again, that's a Stalinist approach to the public arena. Here's what you're allowed to say and here's what you're not allowed to say. If you have enough votes in a democracy you can turn your democracy into a Stalinist dictatorship which the G7 countries are all engaged in doing to various degrees, driven by feminism, which is dictatorial by nature.

Luckily, Eurabia did not foresee the rise of the Internet, which has made possible the creation of numerous alternative news outlets, which have documented the steady worldwide rise of Islamic jihad. Globalists like Hillary Clinton and her allies at CNN and MSNBC famously attempted to discredit such sources, calling them "Fake News"; but Donald Trump, in his inimitable way, quickly turned the tables on the media and labeled them "Fake News" which (actually being true in this instance), instantly stuck.

People just develop sensible litmus tests for their news consumption. Is this environment presenting me with multiple sides of the question or is this environment telling me the right way to think? If a Muslim shouts "Allahu Akhbar" and commits a mass killing and you don't call him a terrorist, then you're selling people pixie dust and moonbeams. Feminist news sites like CNN and MSNBC have, as a policy, that there is no such thing as a Muslim terrorist -- an extension of their view that there's no such thing as a criminal -- just misunderstood poor people with untreated mental health issues. Fox News does that less than CNN and MSNBC

do, so more people consider it a reliable news source.

What recently happened in the UFO is but a minor ripple in an immense wave of liberal censorship, which in the past few months has affected Pamela Gellar, Robert Spencer's Jihad Watch, Bosch Fawstin, The League Against Globalism, Rogan Hazard, Alex Jones' Info Wars, Rocky Mountain Black Conservatives, and many others, all of whom have been blocked, banned, or censored from Facebook, Twitter, Patreon or Youtube. Islam wins again -- aided and abetted by their unwitting allies on the left. Hate speech is only acceptable if it's Islamic.

I don't think Islam wins out of that except in the long-term sense that feminism loses. Any loss for doctrinaire feminism is a win for monotheism -- and civilization, generally -- long-term (I take it as an article of faith that God wants ALL viewpoints represented in society, secure that His Truth will prevail). I don't think Muslims, generally, are too keen on playing the victim card, so the feminists are, I think, learning a very hard lesson -- too slowly to do them any good -- about the limits of indoctrination and the victim card in a society which guarantees free expression. Feminists can't keep themselves from trying to dictate what you're allowed to say and that can only be seen as what it is: unenlightened dictatorial self-interest.

I finally left the UFO because I was worried about the UFO checklist requirement, which specifies that members must publish other members' addresses in their respective 'zines. It's one thing for me to risk my own life, but could I live with someone else being injured, hurt, etc. because I choose to print a cartoon

of Mohammed in my own ‘sine? Stranger things have happened.

Depends, I infer, on how strongly -- in a moral, existential, civilizational sense -- you infer a pressing need to print a cartoon of Muhammad in your ‘zine. My theory has always been “Never commit suicide, always make them kill you” which has many nuances attached to it. If I actively champion all three monotheistic faiths and book a flight to Tehran with all of my collected works and a portable megaphone in my luggage and start preaching at the airport, aren’t I committing suicide-by-theocracy and violating my own credo?

I describe what I see as accurately as I can and leave it to posterity -- post-feminist posterity -- to decide if there’s any merit to what I’ve had to say. Once you’ve been labelled a misogynist in our feminist society, that’s it for anyone giving you a fair hearing. Giving equal weight to Judaism, Christianity and Islam is definitely no way to win friends and influence people in 2019, but I still think it’s the right thing to do. If I end up prematurely dead -- or, more likely, in Canada, in jail because I’m not willing to pretend to be a feminist -- because of that, as I said earlier, that seems to me to be a small price to pay.

The important thing, I think, is to keep saying what you think to be true and a) disseminating it and b) preserving it.

Sincerely,

Dave Sim

We are printing this exchange as a letter column but ideally this should be considered more of a tangent than something related to Tetragrammaton

Fragments, as this frankly has nothing to do with comics, or even censorship of comics. This falls completely in the realm of religious debate and I don’t think anything can be solved here.

It’s clear that both Gavin and Dave will not be able to agree on either point. I acknowledge that there’s a need to exchange ideas with the purpose of possibly arriving at truth. Knowing both of these men to some degree I can’t see a future where either side budges.

Another thing to consider is that a lot of what we say through the written word or online can often be taken to mean one thing when the writer had something else completely different in mind. I know people that I disagree with politically and it’s so much easier to have a conversation with them in person. Something that gets lost in translation is genuine concern for others.

Everyone in the UFO comes from different places both intellectually and spiritually. I don’t think it’s conceivable that we can all see eye to eye on that level. But we are brought together by our mutual appreciation for comics, as insignificant as that might ultimately be.

It is quite an honor to have Dave writing to us. To think that when I first started drawing comics I only dreamed that I would momentarily capture his attention. With the decades of experience that Dave has accumulated creating comics it’s a blessing to know that all that knowledge and experience is just a fax away.

--David Branstetter

The UFO Constitution

Article One: Becoming a Member

To become a member of the **United Fanzine Organization** co-op, one must inform the Chairman of one's **application** and send a copy of his/her comic or zine to all members listed on the UFO roster. The membership will then **vote** on acceptance. (If the applicant's zine or comic is available to view online, the applicant may email the members a link to the pages for evaluation in lieu of mailing a printed copy; however, applicants should send a printed copy to members who are not regularly online or who specifically request the applicant to mail them a printed copy.) If a majority of the membership votes "yes" on the applicant's admission, he/she becomes a member. Applicants who receive a majority of "no" votes may apply again for membership at a later date.

Article Two: Membership Requirements

- (a) All members are required to **publish a minimum of 20 pages** of new material (comic or text) per year. Digital publications with equivalent material will count toward membership requirements. There is no maximum limit to the number of titles one may publish as memberzines.
- (b) Each member is required to **mail a free copy of each memberzine**, as it is published, to all other co-op members. Digital publishers should send an email to each member notifying them of their new zine or site update. (Due to the cost of printing and mailing, members who publish print zines are not required to mail their zines to those publishing only digitally, but are encouraged to do so.)
- (c) Each member is required to **submit a column** to at least every other issue of the UFO Newsletter (*Tetragrammaton Fragments*). The purpose of member columns is first to review the memberzines that one has received and second discuss club business (such as voting on amendments and applicants). Voting may also be done online, including on the *UFO Members Only* Facebook page. *T-Frag* contributions are limited to a maximum of 10 pages each issue per member, unless the member receives the Chairman's consent to allow a higher page count for that particular issue of the newsletter.
- (d) **Member dues are \$20.00 annually.** These dues help to cover co-op promotion, and printing and mailing of the bi-monthly UFO Newsletter. If a member falls behind in his/her annual dues and/or publishing requirements, the member may ask the Chairman for a brief extension. If the member is dropped for failing to meet publishing requirements or newsletter participation, any remaining money in their account will be used toward their subscription to the newsletter. A member who has fulfilled their membership obligations may be expelled from the UFO only by a unanimous vote of the other members.
- (e) The UFO is limited to **25 members**. Others applying after the limit is reached will be placed on a waiting list and considered for membership in the order in which they applied. Waitlisters have the option of submitting a column to the UFO newsletter but they are not required to do so. It is at the discretion of each UFO member whether to send their memberzines to those on the waitlist since it is not required. UFO members are allowed to be members of other co-ops while they are in the UFO.

(f) **Honorary Members** are persons who have been voted into that position by a majority vote of the members. They may contribute to the newsletter, but have no voting power, are not required to pay the annual dues, and are not required to meet publication requirements. It is at the discretion of each member whether to send an Honorary Member a copy of their memberzine or not, as it is not required.

Article Three: Memberzine Requirements

(a) Each UFO publication must carry the **UFO symbol** on one of its four covers (exterior or interior front and back), preferably the front exterior cover. Digital publications must display the symbol on their first or second page.

(b) Each UFO memberzine (print or digital) is required to carry the **UFO Checklist**. Members may alter the wording in the Checklist as it appears in their own publications, as long as the changes are accurate and non-detrimental to those listed. (For minis or zines of 16 pages or less, an Abbreviated Checklist may be used, with simply the titles and prices of the books, and the names and addresses of the respective publishers.)

(c) The UFO does not **censor** its material, however responsibility and use of good taste and common sense in publishing are encouraged. The Chairman must publish member columns in the UFO newsletter unedited as long as they are within the page-count limit and not illegal or obscene in content.

Article Four: The UFO Chairman

(a) **Annual election:** A Chairman shall be elected in September, by a majority vote of the members, to a one-year term commencing in November. (Those running for the position of Chairman should start their campaigns no later than the July issue of the newsletter.)

(b) **Responsibilities:** An elected Chairman has the duties of editing and publishing the bi-monthly UFO newsletter, conducting the general co-op business, managing member dues accounts, or delegating these affairs. In consideration of the time and effort expended in the production of the UFO newsletter, a newly elected Chairman will be allowed two years -- dating from the publication of this first NL -- to publish an issue of his/her regular small press book, instead of the one zine a year requirement for the other members.

(c) **Emergency Chairman:** It is important that the UFO Chairman appoint an Emergency Chairman immediately upon assuming office. The Emergency Chairman shall assume the office of UFO Chairman if the elected Chairman resigns the position prior to the next election, or if the elected Chairman fails to publish the newsletter for more than 100 consecutive days.

(d) **Removal:** There is no limit to the amount of terms a Chairman may hold. The Chairman may be removed from office only by a majority vote. A Chairman who decides not to run for another term should make this known to the members prior to the publication of the July newsletter, so that other members may have time to announce their campaigns for the position.



THE UFO CHECKLIST

David Branstetter, 4212 Frisse Ave, Evansville, IN 47714 or you can email him at strawmancomics@gmail.com

The United Fanzine Organization (UFO) is a co-op of small-press comics publishers and creators dedicated to setting a higher standard of quality in independent and alternative press. The members mutually aide each other in the promotion and production of their own publications. Any small-press publisher interested in applying for membership in the UFO should contact the UFO Chairman:

TETRAGRAMMATON FRAGMENTS #253

This is the UFO Newsletter, the central forum for UFO members, containing columns and artwork that can't be found anywhere else.

*32-page B&W digest \$3.00 postpaid in the USA from
David Branstetter, 4212 Frisse Ave, Evansville, IN 47714
for more info email strawmancomics@gmail.com*

IMAGINATION WORKSHOP #52

28-pg. zine by Alan Sissom, P.O. Box 842, Greenwood, IN 46142. Price is \$2.00 postpaid. For more information, you can email Alan at: a1960boomer@yahoo.com (*The Imagination Link #51* also still available; digest-size sine for \$5.00)

COMICS LINK SPOTLIGHT #16

28-pg. B&W fanzine in mini size. Cartoons by Larry Tisch and a review of *Ditkomania #96*! Available for \$2.00 postpaid from **Alan Sissom** (see address above).

DITKOMANIA #96

40-PAGE B&W digest fanzine devoted to Steve Ditko. Starman is the focus of this issue.
*Available for \$3.00 postpaid in the USA from
Rob Imes, 13510 Cambridge #307, Southgate, MI 48195
or email robimes@yahoo.com*

PPFSZT! #44

Featuring beautiful illustrations and a variety of written prose from some amazing storytellers. *Available for \$4.25 postpaid Email mainjim23@gmail.com to obtain a copy and get info on Jim's other great zines!*

FRANKENZINE #2

26-page PDF fanzine all about the Frankenstein monster, from **Sam Gafford**.
Email lordshazam@yahoo.com for more info.

HMPH #1

28-pg. B&W humor magazine in mini size. Cartoons by Larry Tisch, Larry Johnson, and Larry Blake. Available for \$2.00 postpaid from **Alan Sissom** (see address above).

RACHEL & SARA'S PESACHI SHENI SPECIAL

8-page humor mini-comic guest starring Zook & Max by **Tim Kelly**, 64 Country Line Road, Massapequa NY 11758
To order, email timothycharleskelly@gmail.com

RANDOM ACCESS #3

A PDF-only publication by **Larry Johnson**, featuring his current artwork as well as writings about comics! 56-page PDF available for **FREE** from **LewBrown1@verizon.net**
(Random Access #1 #2 also still available)

A STRANGE AND CHAOTIC WORLD

New series in a post-nuclear world. Issues **1-9** are B&W digest-size comic books, available for **\$1 each** from **Rob Cooley**, 7128 Munsee Ln., Indianapolis, IN 46260. Email him at cooleytoons8@gmail.com for more info.

TIMETRULR #22-#23

Now in COLOR! A monthly science fiction mini-comic series written and drawn by **Ian Shires**. Each issue costs **\$1.25** postpaid. Ask about back issues! Available from **Dimestore Productions**, 1546 Yale, Madison, OH 44057. Email: Ian@dimestoreproductions.com Web: www.dimestoreproductions.com

VICTORIA REGINA! #3

10-pg B&W mini comic. In a dimension near us, orphan Victoria turns rebel defender against innocents from violent hierarchy called The Regency! *Available for 50 cents (or two stamps) from Jason Bullock, P.O. Box 2684, Loganville, GA 30052 or email herocentralstudio@gmail.com for more*