

EVERYTHING YOU NEED TO KNOW ABOUT THE GUESTS OF 24

BETWEEN THE LINES

ISSUE 3

SEPTEMBER 2024

DOCTOR WHO
60 Years of the Doctor in Comics

MARY TALBOT
What she wants on her desert island

THE WORLDS OF TERRY MOORE

Master Storyteller, Magnificent Artist

BROUGHT TO YOU BY



WWW.COMICARTFESTIVAL.COM

Main Funder



Supported using public funding by
ARTS COUNCIL ENGLAND

CONTENTS

TERRY MOORE MASTER STORYTELLER

Pg 3-5

An introduction to the wonderful story and art of this master storyteller.

PIETER DE POORTERE

Pg 6-7

The creator of Dickie reveals all to BTL



60 YEARS OF DOCTOR WHO IN COMICS

Pg 15

DESERT ISLAND COMICS

Pg 16-17

With Mary Talbot

MARC JACKSON

Pg 19

This issue's exclusive cartoon



PALESTINIAN COMICS REVEALED

Pg 8-9

Continuing our look at comics outwith the UK and USA

THE AVENGERS

Pg 10-13

To prepare you for our opening night, here's a helping hand to choose your favourite Avenger



EDITOR'S LETTER

2013 seems like only yesterday to me, so it is hard to believe that this is our 12th Festival. In Kendal, I remember clearly these American visitors asking me where the lake was; we solved that with our new location on the bonny, bonny banks of Lake Windermere.

What has not changed is the quality of our guests, the exhibitions, the live draws, the opening night spectacular (which Avenger would you choose?), the signing sessions, the sheer variety of publications from indie comics, the world of graphic novels, manga, bandes dessinées, and representative publications from many countries you may not have been aware even had a comics scene.

And, as if that was not enough, we now have our own quarterly magazine, *Between the Lines*, featuring articles and interviews with some of our guests, exclusive comics, wonderful artwork, our unmissable *Desert Island Comics*, and nuggets of little known facts with which to sprinkle your conversation.

Until Eisner's *A Contract with God*, what famous publisher published graphic novels? And now Faber, who published Ezra Pound and had T. S. Eliot on its staff, have joined the ranks of major graphic novel publishers. At this year's Festival, we feature three British graphic novelists: Isabel Greenberg, Mollie Ray, and Luke Healy.

You lucky people can also read about - and come to meet - the prolific and terrific Terry Moore. If you have not yet added to your library *Strangers in Paradise*, *Rachel Rising*, *Echo*, to name but three, then rush to your nearest supplier (or go online) and remedy that situation right away.

We also celebrate 60 years of Doctor Who in the comics and Mary Talbot informs us what she would take to a desert island.

There is more, but why spoil the surprise? Read on, True Believer! Have you picked a favourite Avenger yet?

John McShane

TERRY MOORE

MASTER STORYTELLER



Terry Moore (born 1954) is an American cartoonist, known for the series *Strangers in Paradise*, *Rachel Rising*, *Echo*, and many others. His work has won him recognition in the comics industry, including the Eisner Award for Best Serialized Story in 1996 for *Strangers in Paradise* #1.

Moore was born in Texas and he grew up in the Southern United States, Africa, and England. He began drawing in sketchbooks when he was eight, and when he was thirteen, he learned to play the electric guitar. He has said his greatest career influence is *Peanuts*' Charles Schulz who wrote and drew *Peanuts* for 50 years.

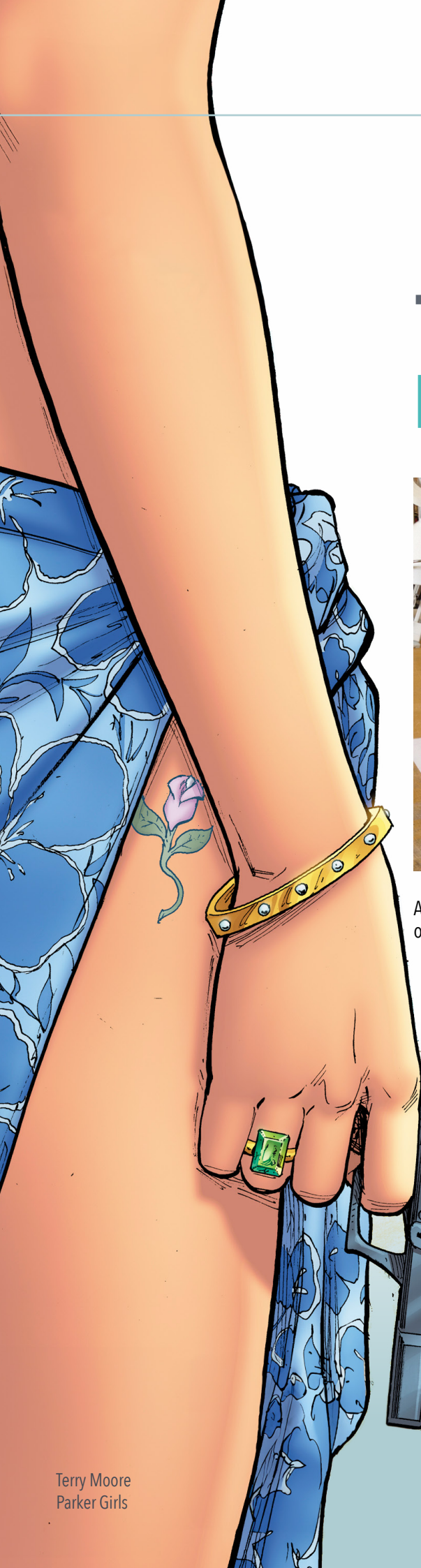
A beautiful, bikini clad girl sitting alone on a deck chair on a beach in the Turks and Caicos islands encounters a dishevelled drunk stranger. Within minutes she asks him for a margarita and when he responds vaguely she then says:

"I was hoping you'd say 'Frozen or on the rocks?' Then we'd start talking and have dinner together. Go for a walk in the moonlight. Play games."

That has never happened to me on a beach - and if it did I would immediately be wary. But the drunk goes along with it. Then there's a murder - or two? Did Patricia Highsmith write this (she used to work for Marvel)? Intrigued? You will not be able to put the book down.

While working as a musician, Moore met and married his wife, Robyn. When they decided to have a family, he took a more stable job. His early interests in drawing and storytelling paved the way for his eventual career in comics, but before breaking into the comics industry, Moore worked in various creative fields including animation, music, and advertising, which helped him develop a versatile skill set.

Following the examples of independent comic creators like Dave Sim and Jeff Smith, Terry Moore decided to publish *Strangers in Paradise* along with Robyn as publisher, through their own Houston-based Abstract Studio imprint.



Strangers in Paradise (1993)

The story begins at a senior school play at Puncture High School which contains the line: "Without love, we're never more than strangers in paradise". Moore often begins with a quote which sets the tone of the story.

Katchoo (Katina Choovanski) is a 26 year old blonde who had been suspended from that school and (in an early panel) now has a gun in a sideboard drawer. She is very fond of her flatmate, Francine Peters, whom she met at school. In that play, Francine had an accident with her toga which left her topless in front of all the students. Thus, in a few deft strokes, Moore sets up his characters for having another accident and using that gun somehow.

David Quinn is the third member of this cast. He is a thoroughly decent type who loves Katchoo. Love triangles often work in stories from Les Main Sales to the 2024 film Challengers, and in Moore's masterly work sets us up for a whole series of (mis)adventures.

The series is notable for its exploration of relationships, identity, and personal struggles. It quickly became a critical and commercial success. It explores themes of love, friendship and complex human emotions. It ran for over a decade and won several awards including the Eisner, and the NCS Rueben. It has been translated into 21 languages.

Echo (2008)

This one begins with a quote from Einstein: "Technological progress is like an axe in the hands of a pathological criminal!". Intrigued already?

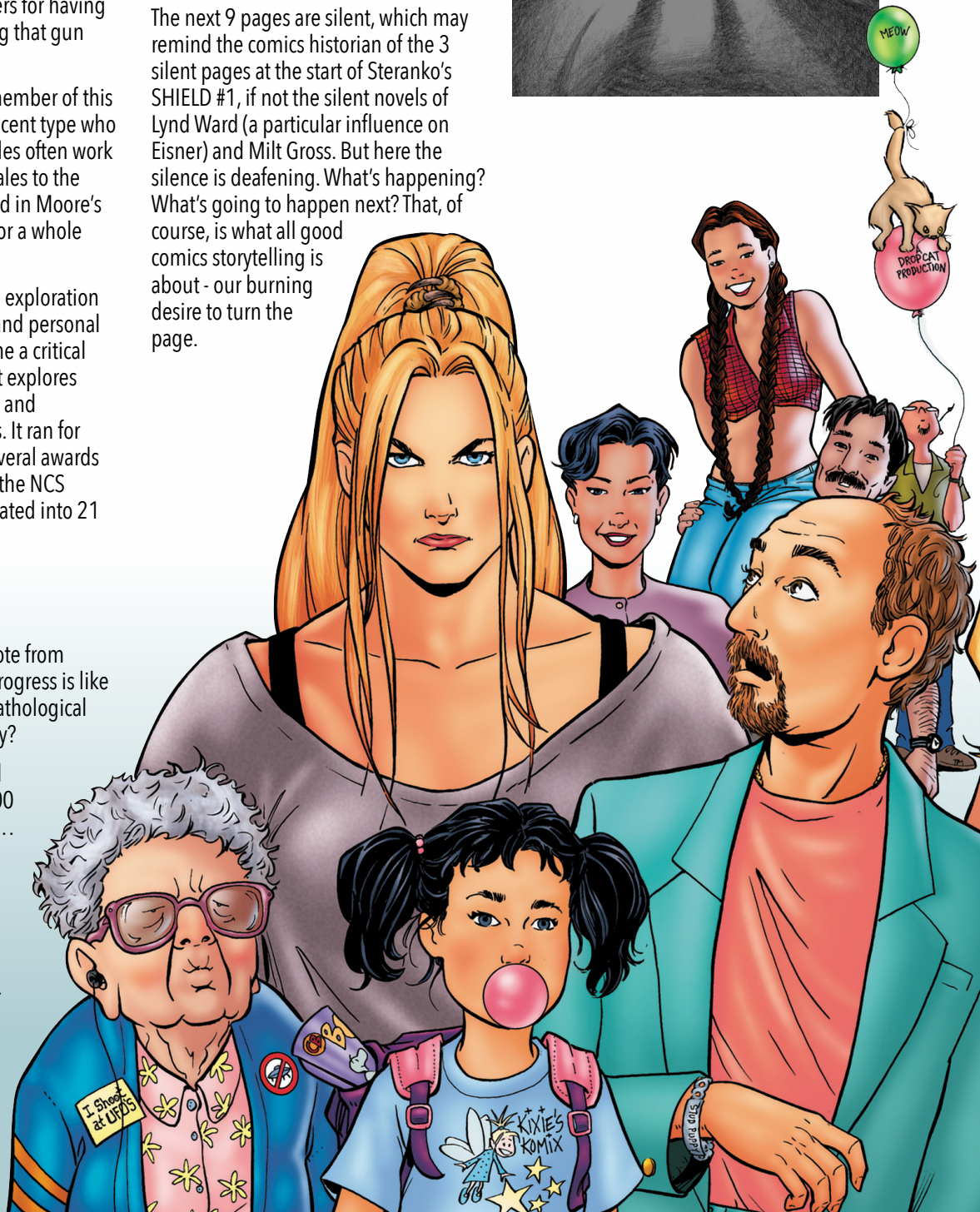
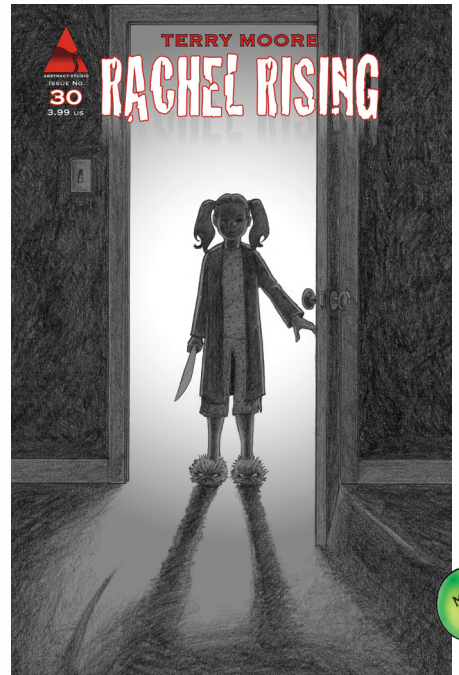
At the end of page 1, a girl wearing a jetpack at 17,500 feet is thinking: "Oh, God... I'm wearing a nuke." And this is just the first page! Issue #6 has another chilling quote, this time from Oppenheimer. The jeopardy never goes away.

Rachel Rising (2011)

Echo was followed in August 2011 by Rachel Rising, a 42-issue horror comic which won the 2014 Harvey Award for Best Lettering and 2015 award for Best Cartoonist in addition to several other nominations. It was also nominated for an Eisner Award in the categories Best Continuing Series (2012), Best Writer/Artist (2012, 2014), and Best Letterer (2014). Yes, Moore is also an excellent letterer - up there with Will Eisner.

This time the quote is from Plato, no less: "Death is not the worst thing that can happen to you". So, in one sentence, we know we are in for a scary trip.

The next 9 pages are silent, which may remind the comics historian of the 3 silent pages at the start of Steranko's SHIELD #1, if not the silent novels of Lynd Ward (a particular influence on Eisner) and Milt Gross. But here the silence is deafening. What's happening? What's going to happen next? That, of course, is what all good comics storytelling is about - our burning desire to turn the page.



Other work

Motor Girl, ran for 10 issues between November 2016 and November 2017. Motor Girl combines elements of sci fi and drama focusing on a war veteran named Samantha Locklear who runs a junkyard and encounters aliens.

Parker Girls (2022), a short look at which began this article, is a spinoff of the Darcy Parker story arc in Strangers. Yes, all the books are linked in some way...

Strangers in Paradise XXV (2018) revisits the famous creation marking its 25th anniversary.

Terry has also worked for Marvel, DC, Dark Horse, Boom! And other major publishers. Also worth checking out is his acclaimed How to Draw book and his Sketchbooks.

Moore was also featured in The Cartoonist, a 2009 documentary film on the life and work of Jeff Smith, creator of Bone. Moore was nominated in 2016 for the Inkwell Awards All-in-One Award, which presumably saves him having to carry home a dozen heavy awards.

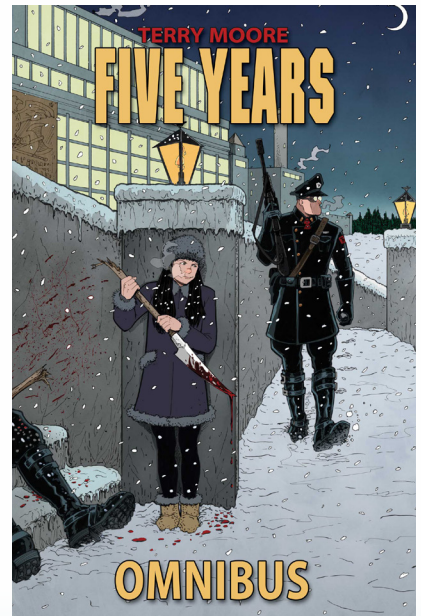
His art style is known for his expressive characters and clean, detailed lines. Alan Moore (no relation) once stated, "If you can't draw, stipple." No need for Terry to stipple because he can really draw - and write. His storytelling often delves deep into character development, presenting complex, relatable protagonists. His work is also distinguished by its focus on female characters, often portraying them in strong nuanced roles.

He works closely with his wife Robyn who handles the business side of their self-publishing company, Abstract Studio. Together they have maintained creative control over the work, allowing for the artistic freedom that has defined his career.

We are honoured to welcome Terry and Robyn Moore to LICAF24 on a rare and exclusive visit to the UK.

If you have not encountered their work, you cannot miss the event on Saturday 28th September 10am at the Old Laundry Theatre.

Forget Spider-Man for the moment, here we bid you Welcome to the Terry Verse...





DICKIE REVEALS ALL

PIETER DE POORTERE CREATES DICKIE (BOERKE IN DUTCH), ONE OF THE MOST POPULAR CARTOON STRIPS IN BELGIUM NOW GAINING A WORLDWIDE FOLLOWING INCLUDING HERE IN THE UK. PIETER IS ALSO THE PRESIDENT OF THE BELGIAN COMICS MUSEUM IN BRUSSELS.



Dickie was created by Pieter de Poortere more than 20 years ago. He's the ultimate loser, naive and a bit stupid, Dickie that is, not Pieter! Despite this, he manages to survive on his own, thanks to both his opportunism and cowardice.

Pieter spent two weeks in the Lake District over the Summer showing Dickie (and his girlfriend Vicky) all aspects of this fascinating and beautiful part of the world with a view to developing new Dickie projects here in the UK.

Dickie feels like a very British kind of strip in terms of its self-deprecating humour, puns and absurdist stories. How much was Dickie inspired by good old British wit?

A lot, I grew up with English comedy: Monty Python, Blackadder, Bottom, and the Young Ones, The Office...

The absurdity, the mocking with human flaws... We have a vivid comedy scene in Belgium as well, but it is close to the British sense of humour.



How much do you personally identify with Dickie?

People tend to think of me as very gentle and soft person, and are often surprised I can produce such harsh humour. But Dickie is about human shortcomings, and we all have them.

So it is about me, but also about every human being, I think.

I hear there are more plans for a Dickie animated series, for new albums, and even for a Dickie movie. Can you tell us a bit more about forthcoming projects?

We have two seasons of the series, with, in total, 104 episodes of 2 minutes each, which we showcased at LICAF last year.

Last year we had 'Natural Born Losers' the first UK edition published by Fanfare, and with a lot of help from the festival.

We also have plans for our first long Dickie movie. We are now in pre-production, and hope to start in 2025.

And I continue to make new Dickie comics every week for a Belgian Magazine. And I am preparing a 'Dickie's guide to the Lakes' project too.

What additional ambitions do you have for Dickie?

Well, the movie firstly, and I am still grateful for every good joke I come up with.

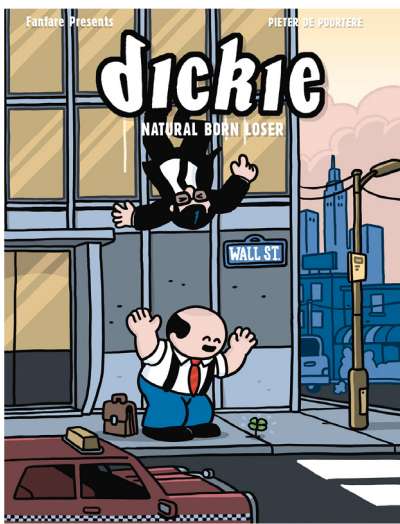
Oh. And world domination, of course.

Which other cartoonists and comic artists do you read/admire the most?

Bill Watterson, Matt Groening, Lewis Trondheim, Guy Deslisle, Riad Sattouf, Sempé, Franquin, Tom Gauld... and many many more.

What are you most looking forward to on your return visit to LICAF this year?

Seeing people. I was amazed how many international guests you had last year. It is great to meet and talk to people from the other side of the world, and see that you are doing the same thing. Also, seeing the LICAF team is always a pleasure!



Pieter and Dickie at LICAF 2024

Pieter and Dickie feature at this year's LICAF in many ways including :-

Another Slice of Dickie follows in the footsteps of LICAF 2023 bringing another animated show of uninhibited humour from Dickie's second season.

Experience the exclusive premiere only at LICAF! Introduced by Pieter de Poortere and Peter Rogiers. Friday 27, 9.30-10.30pm at the Laundrama, free to passholders.

Dickie and Vicky Go Wild at Joey's Café, Claife Heights. 14 September-24 October. Featuring farmer Dickie and his partner Vicky and some of their best adventures plus some very special landscape paintings with unexpected cameo appearances.

Plus a special Dickie Geocaching from the Tourist Information Centre, Glebe Road, Bowness on Windermere and appearances by Pieter at the LICAF opening night and with Tom Richmond from NCS in a special event about Parody in Cartooning (unfortunately with John McShane as host, but you can't have everything...)





ENTER THE MULBERRY TREE AND FLY FREE PALESTINIAN COMICS REVEALED

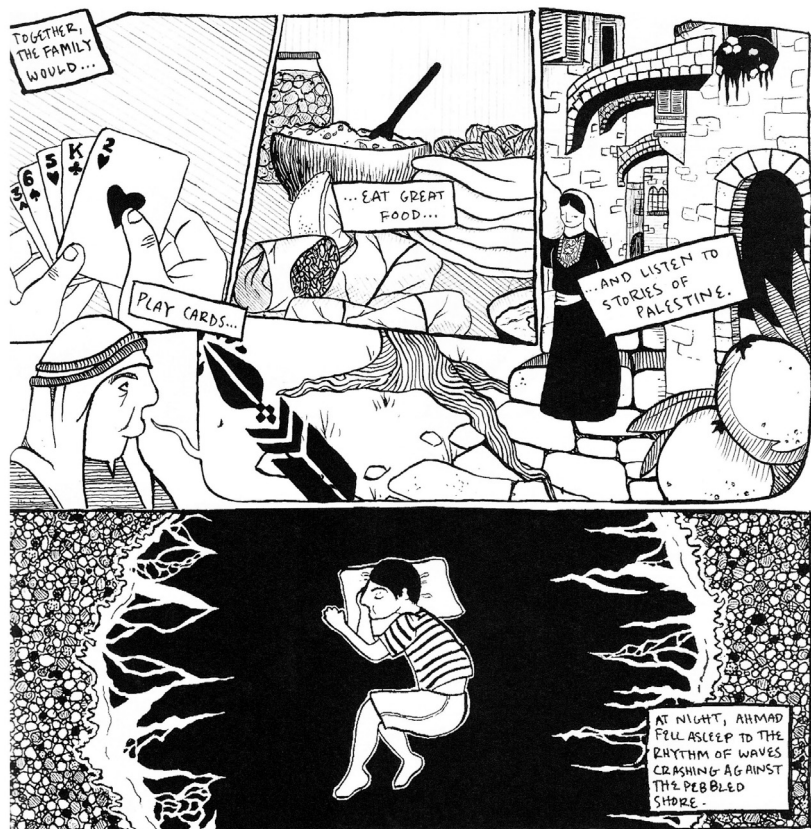
As part of LICAF's ongoing exploration of the fascinating world of Arab comics we are pleased, this year, to present an original exhibition which focuses on the work of twelve Palestinian comic artists. The clamour of the past decades has tended to obscure the everyday lives and unique creativity of Palestinian comic artists and Enter the Mulberry Tree and Fly Free seeks to reveal these unheard voices and experiences and is presented in partnership with the British Council. Co-curated by George Khoury from Lebanon and Mohammad Sabaaneh from Palestine and featuring a remarkable installation by Rabih Koussa and Nabil Farhat.

Here, George offers a glimpse into the themes of the exhibition starting with the inspiration for its title, a poem by Mahmoud Darwish 'Not as a Foreign Tourist Does'.

"As for me, I will enter the mulberry trees where the silkworm makes me into a silk thread, then I'll enter a woman's needle in one of the myths, then I'll fly like a shawl with the wind."

What would Mahmoud Darwish say, looking at a new generation of artists picking up their pens and, instead of writing poetry, as he did, creating drawings and graphic novels about Palestine, whether they are living inside the land or carrying the weight of inherited memory in their conscience while scattered across the world?

These twelve artists in the exhibition bear the answer—a dream of a "happy ending" that has been yearned for over 75 years. Their cause is rooted in rights and justice, transcending the confines of political dogma, ideology,



"Baddawi", Laila Abdelrazzaq

historical narratives, and geographical boundaries. They challenge us all to reconsider our relationship with the land, culture, individual freedom, and cultural gender identity.

In her debut work, "Baddawi", **Leila Abdelrazah** (American-born) sought her Palestine through her father's own experience and narrative in a Palestinian camp in Lebanon, building her visuals from the land of traditional embroideries, card games, or the smell of the zaatar that her people used to collect.

lasmin Omar Ata (Austin, Texas) and **Marguerite Dabaie** (San Francisco) further emphasize a militant identity. However, more personally, they extend beyond their relationship to the place's traditions, addressing issues related to gender and individual choices that are particularly challenging even in their societies of origin.

If distance brings clarity to the meaning of identity and potentially simplifies it, proximity and living through the tragedy deepen the questions surrounding its complexity. **Amal Al-Nakhala** (Gaza) shifts the focus from the public sphere to personal introspection, embodying

the state of being "lost in definition", as reflected in her work of the same title. Al-Nakhala's decision to whisper her story in "Limitless" is striking, as if she aims to convey a message that is forbidden from spreading.

Nour Hifaoui (Palestinian-Lebanese) echoes this sentiment in their graphic narrative "The Blue Identity", where they conceal their origin while studying in a hostile environment. Hifaoui holds a blue asylum card, representing the Palestinians who became refugees in 1948. Identity becomes a matter of free personal choice rather than an inherited bloodline, transcending traditional norms.

Samir Harb (Ramallah), who has a background in engineering and architecture, is concerned with the urban identity of cities. In "Fairy Tale of Other Cities", he compares European cities' advanced urban and service systems with those of Ramallah, his hometown. Despite attempts to imitate modernity, Ramallah remains immersed in architectural chaos, contributing to its unique aesthetic.

Like Harb, **Fuad Alyamani** (Ramallah), in "The House", seeks the "origin" but instead chooses a personal narrative - even if it's imagined - to trace the roots. Instead of looking into the architectural past, he attempts to find the original owner by questioning the current Israeli tenant, who couldn't provide a detailed line of ownership but asks for a phone number to call if he finds any info and receives the answer: "1948."

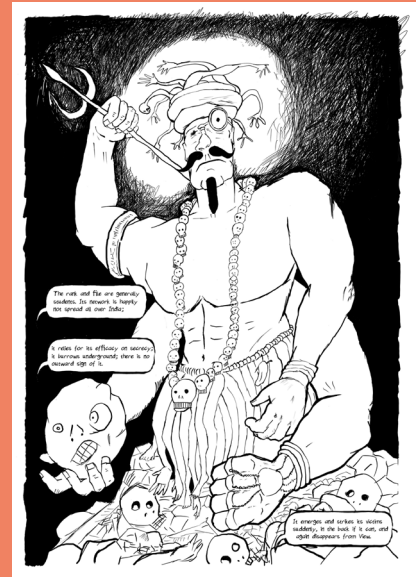
Khaled Jarada (Gaza), borrows from folk tales with a solid background in fine art and multimedia. He manipulates proverbs to transform a call for hope into a reality of despair. His work "The Collector of Dreams" embodies a transparent, beautiful, and melancholic atmosphere.

Even though his drawings contain numerous metaphors and symbols, **Mohammad Sabaaneh** (Jenin) may have an especially clear vision. He remains profoundly and physically connected to the land despite the harshness of life. His graphic novel,

"My Story is Palestine" (the original Arabic title), begins in a jail - his own imprisonment - a free bird telling the stories of other detainees inside or outside the walls in Palestine or the diaspora. Black, harsh, sharp, and provocative, his drawings and narratives express the severity of the reality experienced by the "people inside," as if he wants to address them before anyone else and convey their voices without flattery or falsification. Sabaaneh, in his body of work, represents the other side of resistance, where the weapons of resilience are art and creativity.

Palestine has been a constant subject in children's comics magazines since their inception in Palestine in the middle of the last century. Successive military dictatorships used it as a tool for ideological promotion, deriving legitimacy for their survival and continuity. However, it was rarely drawn by Palestinian artists or in an independent Palestinian perspective. Today, Palestine is telling its own intimate story through the narratives of its people spread across the planet. As the rightful owners of the cause, they deserve to have their voices heard, to embrace it, and to protect it from everyone's bidding.

Mahmoud Darwish, you can rest assured that these artists understand that only those rooted "in" a mulberry tree can fly free.



"Colonial Seeds," p.5 ©The Funambulist, issue 06, 2016 by Samir Harb

This is a condensed version of a fuller text by **George Khoury Jad** which will be available as a guide to the installation in Bowness on Windermere 20-26 September as part of LICAF 2024. This will be re-presented 6-28 November as part of the Thought Bubble Festival at The Left Bank in Leeds.



To see the full introduction and information on all the artists featured, pick up a booklet at exhibition or view the full publication online

OPENING NIGHT PREVIEW **ASSEMBLE:** A BRIEF ANALYSIS OF A MARVEL FLAGSHIP

PART COLLECTIVE, PART ASSOCIATION OF NOTABLE INDIVIDUALS, THE AVENGERS HAVE LONG STOOD IN A UNIQUE POSITION RELATIVE TO MARVEL'S OTHER MAIN SUPERHERO TEAM FRANCHISES.



Simon Williams

Whereas the Fantastic Four quite literally constitute something akin to a nuclear family, a tightly knit unit of mutual camaraderie, and the X-Men some sort of more exclusively defined clique, the Avengers serves as the Ultimate Marvel superhero team, one whose reach and significance allows it to draw more freely from the entire Marvel universe, including the rosters of other teams.

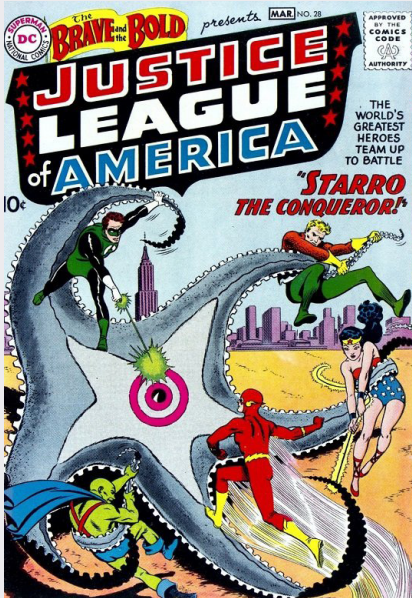
As a result, the Avengers have included a who's who of Marvel characters over the years, featuring a continually rotating roster of pop cultural icons, from the team's iconic holy trinity of Iron Man, Captain America, and Thor to further storied mainstays like Ant-Man and the Incredible Hulk to less traditional members like the Amazing

Spider-Man. The Avengers, then, are principally a representation of what the Marvel universe has to offer, serving as both their own essential property and a wider advertisement for the franchise as a whole. In this sense they are perhaps comparable only to DC's own Justice League, especially as time has moved on, both presenting a veritable smorgasbord of their respective universes, a global defense force with moving parts in many ways as significant as the greater whole.

Of course, as alluded to, the Avengers weren't always as comparable to their DC counterparts as today. Debuting in September of 1963 at the hands of Jack Kirby and Stan Lee, the Avengers would come to change the face of comics as we know it.



And while the team began as something broadly comparable to the Justice League of America, they were still a notable distance from a one to one equivalent.



The reasons for this are many. Whilst the Justice League was headed by virtually all of what were already DC's biggest and most enduring properties, the Avengers roster was arguably, at least at first, slightly more humble in scope. This might sound strange considering Captain America, Iron Man, The Hulk, and Thor constituted and continue to constitute some of Marvel's heaviest hitters. But whilst in retrospect these characters may seem much closer to the apex of the superhero world today, such was not always so. Not only did these characters take decades to amass the cultural fame and soft power now afforded to them, but to only add to the situation, the team lacked many of the company's biggest properties that would make it ubiquitous as some sort of "Team Marvel" as it has become

today. Spider-Man and what existed of the X-Men were for instance largely absent as main members of the roster, as were Doctor Strange and other similarly significant Marvel characters.

And whilst the Avengers would largely distinguish itself from other Marvel teams in becoming the property's very own JLA equivalent in terms of its characters existing more strongly as individual properties which, with the exception of maybe Wolverine, was generally less true for the X-Men



Andy Diggle

and Fantastic Four. The core Avengers characters hold the distinction of virtually every core member attaining the vast majority of their modern fame from the Avengers rather than the other way around.

Sure, things may have been slightly more comparable, although not entirely, with say DC's "newer" characters like the Flash, Green Lantern and Aquaman. They were certainly the same so far as a Martian Manhunter or Hawkman. However, prospects were far from comparable for the roster's veritable "cream of the crop", with Batman, Superman and Wonder Woman arguably attributing anywhere from an equal share to the majority share of their fame to their own individual solo exploits than their status as members of the venerable Justice League.



To only add to the distinction, at the point of the team's inception, most of the Avengers were brand new characters, with the Hulk, Ant Man, Thor and Iron Man together roughly constituting a collective age of four between them, having all come to fruition within the honeymoon years of the 1960s. The only exception to this was Captain America, who was both in reality and, quite cleverly, in the initial narrative a relic of the past, a superhero



from the Timely Comics war era brought back to life through the notion of cryogenics, having been canonically left frozen in an iceberg towards the latter part of World War 2, stranded in time.

Compare this to the initial Justice League roster, who together had a collective age at least in the double digits, with almost all of its members in some shape or form hailing from the late 1930s to 1940s, with several having had continuous cultural resonance up until the founding of the JLA. All of this is to indicate that when Lee and Kirby created the Avengers they were taking somewhat of a risk.

But, boy did that risk pay off? The Avengers not only heralding numerous heroes into the spotlight but creating much of the greatest contributions to Marvel's rogues gallery of villainy. Indeed even in the first decade alone the Avengers would herald a variety of iconic Marvel villains from Kirby's and Lee's own 1964 time traveling Kang The Conqueror to the murderous super intelligent AI Ultron, established by Roy Thomas and John Buscema in 1968.

Over the years the Avengers lore and roster has only continued to expand, with numerous alternative Avengers teams sprouting in its wake, from the self explanatory Young Avengers to the more villainous and edgier Dark Avengers. Brian Michael Bendis made a particular impact with his New Avengers run from 2004 to 2010, which largely cemented Spider-Man and Wolverine's more modern relationship to the Avengers as regular features. In the decades since their creation the Avengers have increasingly become a team composed of characters from across the whole Marvel universe, whilst retaining a sense of core identity that gradually led to their rise to fame.

It would be remiss to ignore the proverbial giant elephant in the room, however. Because by far and away, the biggest boon for the Avengers and their place in modern pop culture has come not by the comic page but via the realm of cinema, with 2008's Iron Man starting not only what is now termed the "Marvel Cinematic Universe" but an initial build up that would culminate in 2012's The Avengers, which would cause not only the brand as a whole, but the likes of Thor, Captain America and Iron Man to





From Scarlet Witch #1
Ivan Tao Variant cover
artwork by Steve Orlando
and Sara Pichelli

be thrust fully into the centre stage of public consciousness, kick starting a franchise that would accrue billions of dollars worldwide.

And so, as the dust has more than settled on Marvel's cinematic golden age in the wake of 2019's Avengers Endgame and the MCU enters a once unforeseen slump, hurtling closer and closer to ruin, one has to ask what the future holds for Earth's mightiest heroes? In spite of recent failures at Marvel, it is hard to see the Avengers losing relevancy any time soon, even as the cinematic juggernaut that once propelled them continues its descent into cultural irrelevance. As stated at the beginning, the Avengers stand on a fine balance between their own collective property and a group of self-established individuals, more so now, arguably, than even the Justice League. It is this balance, as well as their ability to bind the Marvel universe together as Earth's last line of defense that is key to their unending appeal.

And so, whatever happens in the future, one thing remains clear. As long as there is a Marvel universe to assemble and avenge, there will always be an Avengers.

Friday 27 September sees another LICAF super debate: **Avengers The Uncivil War.**

Who is the ultimate Avenger – the one to rule them all? Would it be the strongest, the smartest, the funniest? The one with the most compelling backstory? The best leader? Or just the one who can shout "AVENGERS ASSEMBLE!" the loudest?

In Avengers: Uncivil War, LICAF's opening event for 2024, we're going to find out. And the ultimate arbiter will not be Thanos, Loki, or even the ghost of Stan Lee. It will be you, O wielder of the live vote.

Five comics experts will each make the case for their own favourite Avenger accompanied by 3 artists drawing live and with MC Emma Vieceli. One character will be entering the Heroes' Hall of Fame. The others will just be toxic Avengers. Find out who won on our website and in the next issue of BTL

DISCOVER THE WORLD OF

dickie

A HILARIOUS EXHIBITION ABOUT
A NATURAL BORN LOSER
BY PIETER DE POORTERE



AT JOEY'S CAFE, CLAIFE

JOEY'S

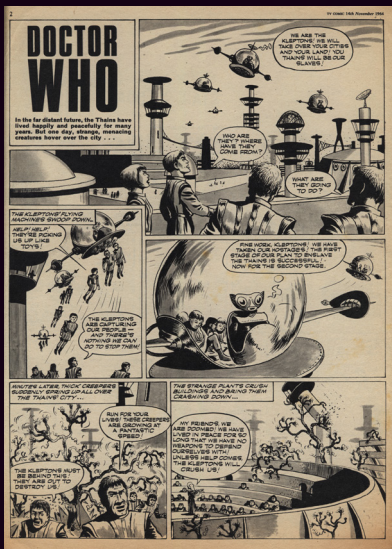
13 SEPTEMBER TO
23 OCTOBER 2024



DOCTOR WHO IN COMICS

The history of Doctor Who in comics roughly parallels the development of the television series over the last six decades. (Yes, it has been that long!)

Doctor Who first appeared in 1964 in TV Comic, just a year after its debut on TV. Naturally, this featured William Hartnell, as indeed we did not know then he would keep mutating. In the strip the Doctor was portrayed as a somewhat different character from his TV persona.



Doctor Who in TV Comic 1964

From 1965, TV Century 21 featured an excellent Daleks strip in full colour on the back page.

The Doctor's next appearance was in 1971 in Countdown which morphed into TV Action which finally featured the Doc on the front page in the form of Jon Pertwee. Sadly TV Action was cancelled in 1973 and the Doctor was in limbo for a while.

Then along came Dez Skinn. What made him think that this character, previously only one out of a number of strips in the anthology comics could sustain a complete comic on the one theme?

Sez Dez:

"I maintain I've made a career out of doing the bleedin' obvious... launching Starburst (when Star Wars was about to open), licensing the Hammer name for House of Hammer - because it was a household name, Comics International because the industry needed a trade paper, Warrior - to prove Britain could do better! Hulk Comic, 'cos it was a top TV series, Marvel Summer and Winter Specials - because they never thought of them! And Doctor Who Weekly, because it had 8 million TV viewers a week.

"Launching a title is tough and expensive. You have to get the title well known or nobody will look for it. Hence my cashing in on pre established titles with massive audiences.

"Bleedin' obvious!"

This new Doctor Who Weekly (1979) was published by Marvel UK of which Dez was by this time in charge. And the people Dez brought on board were some of the most talented people to ever work on British comics. John Wagner and Pat Mills had not only created 2000AD and other comics, but had also submitted proposals to the BBC for Doctor Who, notably The Iron Legion and The Star Beast. Back in the 70s, these stories would maybe have stretched the BBC budget somewhat, but with the backing of money from



"The Star Beast", from Doctor Who Weekly Issue 22, 1980

Disney these days (and Disney now also own Marvel) the BBC did finally film The Star Beast.

And as for the artwork... With Dave Gibbons on board the comic strip Doc has never looked better.

The Weekly became a monthly in 1980, and managed to maintain the high quality of scripts and artwork. Even when the show disappeared from screens in 1989, the monthly continued to keep interest alive. It is now featured in Guinness World Records as the longest running TV tie-in magazine.

Since the revival of the TV series in 2005 (there was also a one-off TV movie in 1996), there are more Doctor Who comics than ever, especially from IDW and Titan. Marvel did reprint the UK stories in colour from 1984 to 1986 which brought them to an American audience in a format to which they were accustomed and the new publishers have kept to this format.

Where next for Doctor Who comics? If I had a Tardis, I would tell you, but...



Image by Tom Richmond

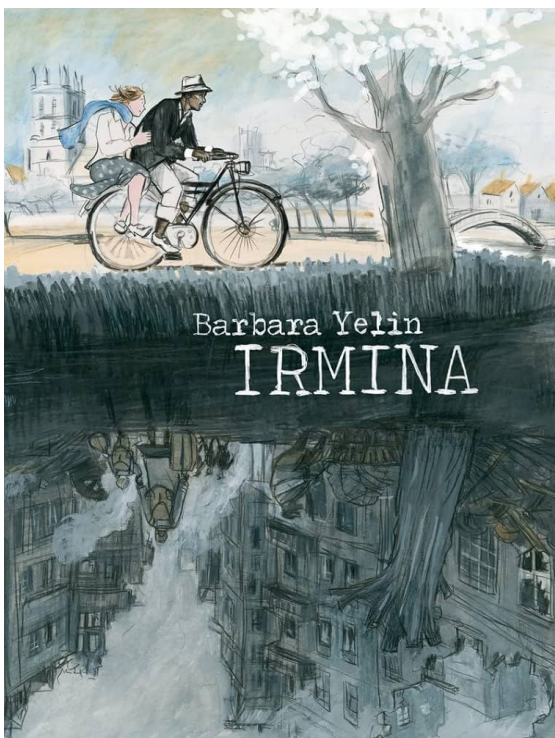
DESERT ISLAND COMICS

WITH MARY TALBOT



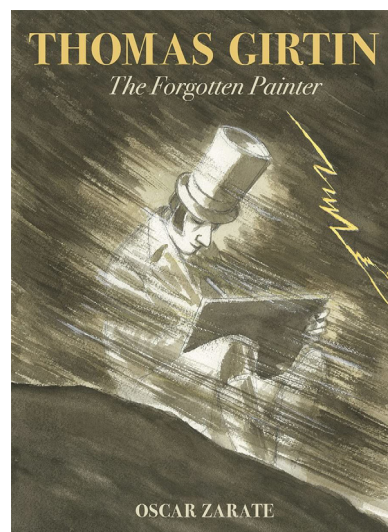
Mary Talbot

So, I'm going to be stuck on a desert island? I'll need some quality comic books to keep me grounded. Here's a selection that would remind me of what I care about. Choosing just five was tough!



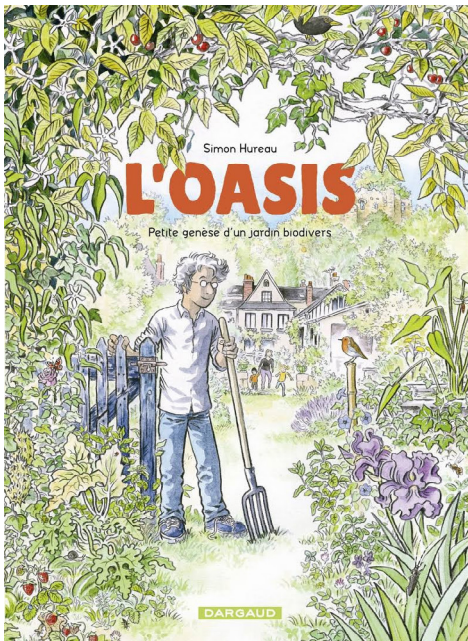
Irmina

At Munich Comics Festival in 2015, I heard Barbara Yelin, the creator, in conversation with Posy Simmonds and Paul Gravett. *Irmina* is a compelling and thought-provoking story, beautifully told, about a young German woman during the Nazi era and her friendship with a student from Barbados. It's a fine example of what comics can do with biographical material.



Thomas Girtin: The Forgotten Painter.

Another graphic biography, this one is about an English Romantic watercolourist overshadowed (and outlived) by his friend and rival, JMW Turner. Oscar Zarate presents the limited biographical material available on Girtin by weaving it through the present-day stories of three friends, his modern-day pastels contrasting beautifully with sepia-tinted historical episodes. The large gatefold reproductions of Girtin's work are a delight to behold.

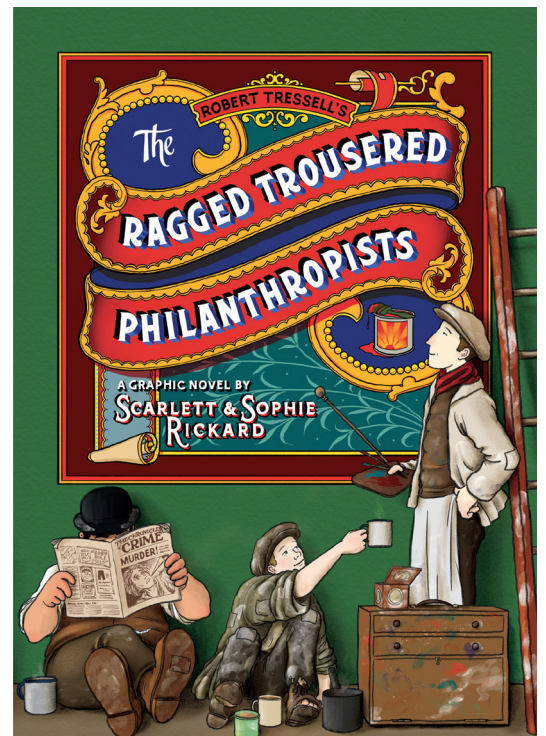


L'Oasis: Petite genèse d'un jardin biodivers.

I'm going to miss my biodiverse garden at home, so this lovely French volume will help. It's Simon Hureau's autobiographical account of moving into a 'fixer-upper' with his family. As he gradually restores the soil and encourages wildlife to return, he watches the neglected suburban garden bounce back, to become a veritable oasis of biodiversity. Lovely watercolour artwork. And all those insect names, in French!

The Ragged Trousered Philanthropists.

The comics medium is excellent for making complex material accessible to a wide audience. Scarlett and Sophie Rickard do a brilliant job of rendering challenging literary gems readable. For an understanding of the capitalist system and how it grinds people down, there's nothing quite like their rendering of Robert Tressell's socialist novel. Check out the dazzling double-page spreads of capitalism in action.

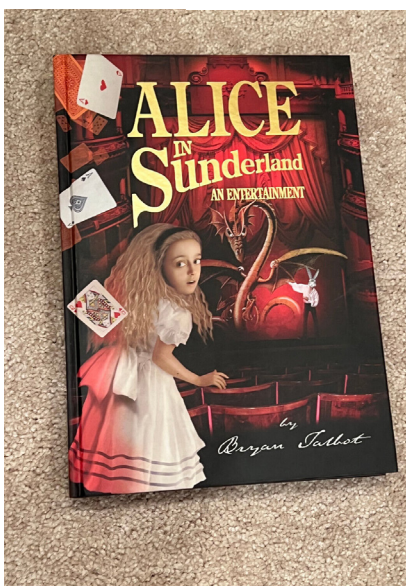


Alice in Sunderland: an Entertainment.

My initial choice from my favourite comics creator, Bryan Talbot, was The Tale of One Bad Rat. However, I've settled on his spectacular tour de force that immerses the reader in multiple stories in dozens of different styles. A phantasmagoria of history, art and literature, of dragon and jabberwock, this imaginative classic is sure to keep me entertained.

Luxury item.

I guess I won't be permitted a boat, so I'll settle for some bumper nosh (from the Restaurant de Posh?), so I can recall the late lamented Master of Bash Street, Leo Baxendale.



Enter the Mulberry Tree and Fly Free

Palestinian Comics Revealed



The Old Fire Station, Windermere Jetty Museum
26th – 30th September 2024
10.00am – 4.00pm

Left Bank Leeds, Cardigan Road, LS6 1LJ
6th – 28th November 2024

A Lakes International Comic Art Festival exhibition supported by the British Council



Main Funder



Funded by
UK Government



Supported using public funding by
ARTS COUNCIL
ENGLAND

EXCLUSIVE TO BTL

BTL is delighted to present an exclusive strip from Marc Jackson

Cool Cat gets a comics magazine.

by Marc Jackson





THE LAKES
INTERNATIONAL
**COMIC
ART**
FESTIVAL

THE LAKES INTERNATIONAL COMIC ART FESTIVAL

27-29 Sept 2024

Bowness-on-Windermere, Cumbria

visit our website and sign up for e-updates for all festival news

www.comicartfestival.com



Artwork by Charlie Adlard, Dan Panosian, Gigi Cavenago, Jorge Fornes, Junko Mizuno, Michael Lark and Sean Phillips

COMICS CAN CHANGE THE WORLD

Also, check out our comics can change the world website for news on our extensive year-round programme of schools' work, library tours, literacy research and artists' residencies and exchanges



www.comicscanchangetheworld.com