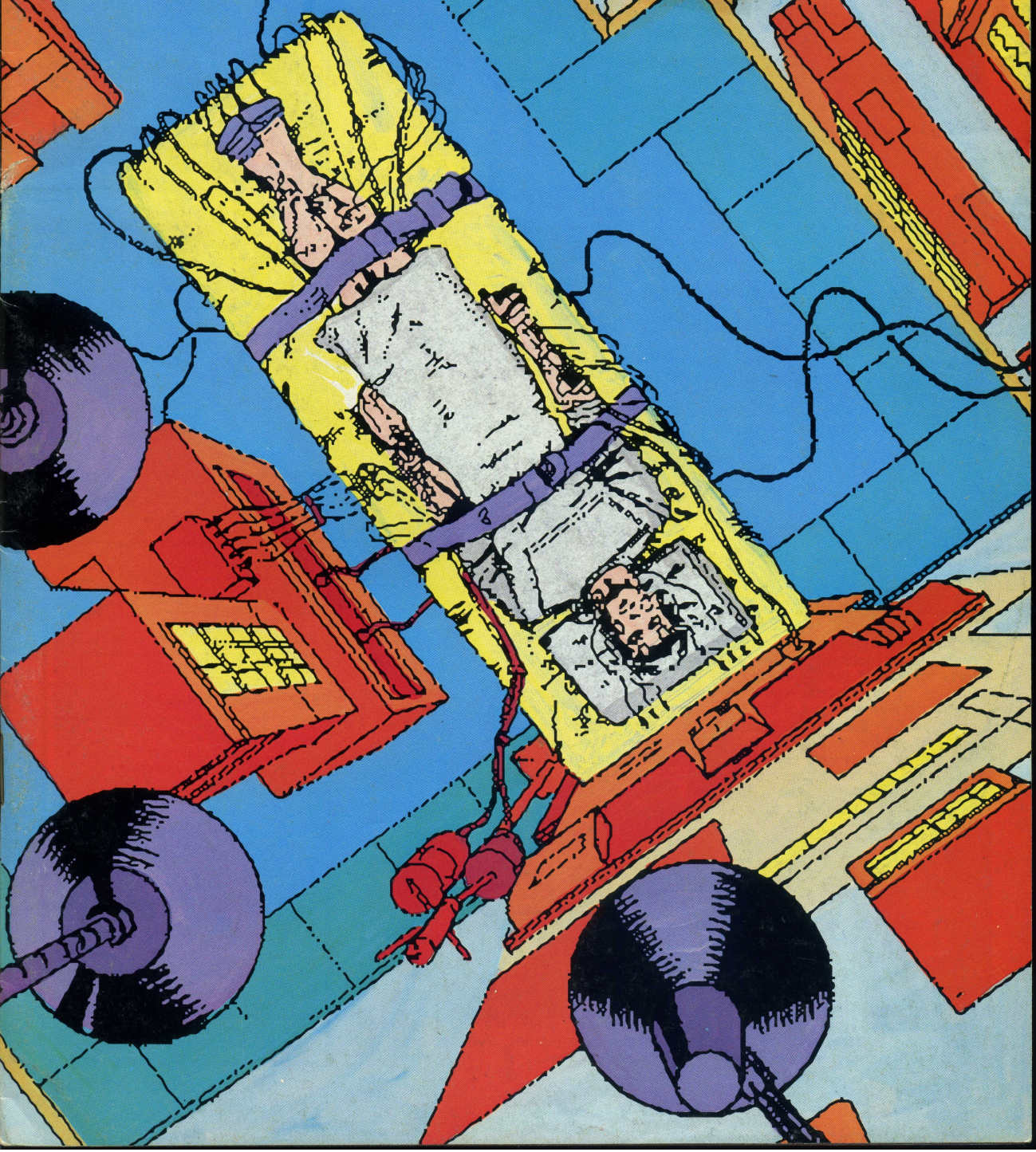


FIRST
COMICS
DELUXE SERIES

THE FIRST COMPUTERIZED COMIC

FEB. \$1.75
NO. 7
\$2.45 CANADA

SHATTER



SHATTER™

56 FIRST COMICS 435 N. LA SALLE ST., CHICAGO, ILLINOIS 60610

Dear Rick:

First off, and I wanted to say this two months ago but neglected to write, I'm sorry for accusing you guys of mixing graphics with normal, everyday ink. After using a friend's MAC and printing the pages from issue four on a normal ImageWriter, the "smoothing function" on the LaserWriter you used became obvious.

I found Austin Kyra's letter regarding the computer look to be very interesting. Even though I refuse to create a long, drawn out debate on whether or not computer graphics should look like computer graphics, I have but one question: If you plan to "produce art 'which will be indistinguishable from' that done 'by more conventional means,'" and in the end the art in Shatter looks the same as the art in, say, Grimjack, then why bother with the computer graphics at all when the same product can be reached by just drawing the book by "more conventional means?"

Anyway, I personally felt that Shatter #5 brought out the true beauty and versatility of the book. I hadn't realized up until now that Jack Scratch/Herb Philbrick/Shatter can do just about anything. His ability to just pull out a new card every few issues and take a new job and enter a new adventure makes Sadr al-Din Morales a comic book Walter Mitty! Of course, the difference between the two is very dangerous. Walter can wake up whenever he wants, but Jack or Phil or whoever has to finish the job. I have a new feeling for this book, a good feeling which is only emphasized by the return of Peter Gillis.

Changing the subject completely, I'd like to point out an interesting asset of the Mac. This asset is the Mac's myriad of type fonts. Having this almost unlimited amount of typefaces at your disposal enables you to create very dramatic and interesting text that can help, instead of hinder, the panels of Shatter. In other words, you can have the text become a part of the story as much as Ken Bruzenak's lettering is a part of American Flagg! and Elric. Already, we've seen the many typefaces play a big part in the pages of Shatter. I'd like to see them taken further and have the full potential of the tool you have utilized.

Chris Romano
16907 Avenida De Santa Ynez
Pacific Palisades, CA 90272

The numerous typefaces do, indeed, play an important role in Shatter, Chris. As I have mentioned before, we even use the Mac and the LaserWriter to produce this letter column, not to mention all the word balloons and sound effects. And I think you'll be seeing the lettering take on an even more significant role in future issues.

As for your question, the answer is relatively simple: 1) To save time while actually improving the quality of the finished product. Just as the computer (in the form of word processing) has been a great boon to writers, it can serve a similar role for artists. Not only does it eliminate one step altogether (inking, or pencilling, depending on you perspective), but it also allows the artist to fine tune his work with relative ease at any stage of production; so the final product is exactly what he desires, rather than a compromise due to the difficulty and impracticality of modifying inked art.

2) It sure is appealing to be able to keep all those back issues worth of art on little disks that can be stored and reproduced easily. And it can be saved in two different formats: with and without word balloons, which is real handy for publishing in other countries in other languages.

Dear Mike:

Your comic strip is very interesting. You have done good work. The idea of computers and comics had never crossed my mind until Shatter appeared. I love this idea. Now, like you said before, much of your work may have background repetition, such as a solid color background for more than one frame.

That, I think, is the key to animation. I know Disney has given computers a good try with positive results. You have a good story with good action. C'mon guys! Gimme a break! Do a cartoon or a full-length animated feature.

Scott Dunn
13460 Prairie Ave. #2
Hawthorne, CA 90250

As a matter of fact, we already did! There is a great animation program for the Macintosh called VideoWorks, and way back when Mike Saenz was working on the book, he produced a short animated "commercial" for Shatter which we gave away to interested retailers. And before you say anything else, please don't send me a wad of money and ask for a copy of the disk -- I still have a bunch of unprocessed requests from my last unofficial, impromptu offer.

Dear Editor:

I'm 17 and am very impressed with the idea of a comic book drawn using a computer -- it is indeed unique and well done. I draw for my high school newspaper and decided it would be neat to do a drawing using a computer. So I did! I used an Apple 2E, and the drawing turned out quite well, I feel, considering it was the first time I drew using a computer. I've enclosed the drawing for you.



Greg Beda
P.O. Box 1177
Morgan Hill, CA 95037



NEXT ISSUE: He's a wanted man everywhere in the free world and the third world. So Shatter heads straight for... the Soviet Union!

Rick Oliver

Rick Obadiah, Publisher

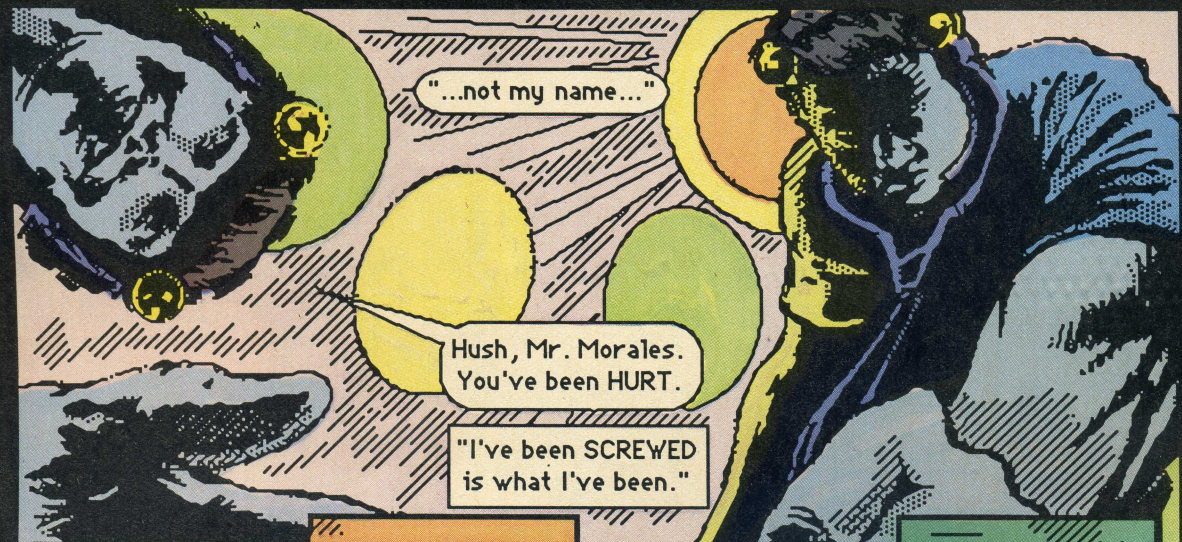
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**A FIRST COMICS
PUBLISHING PRODUCTION**

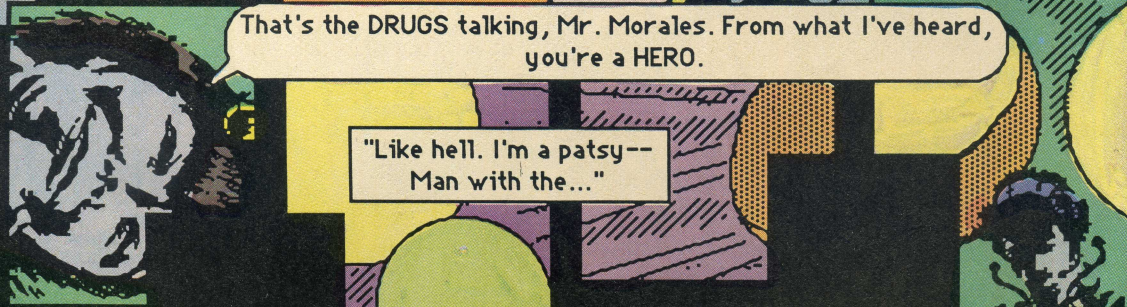




"...not my name..."

Hush, Mr. Morales.
You've been HURT.

"I've been SCREWED
is what I've been."



That's the DRUGS talking, Mr. Morales. From what I've heard,
you're a HERO.

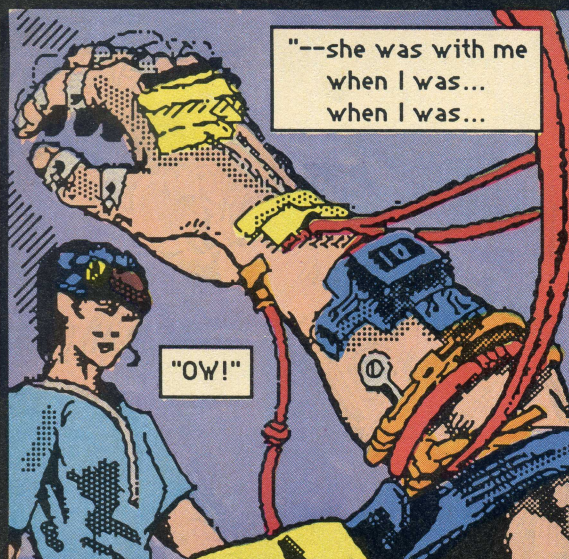
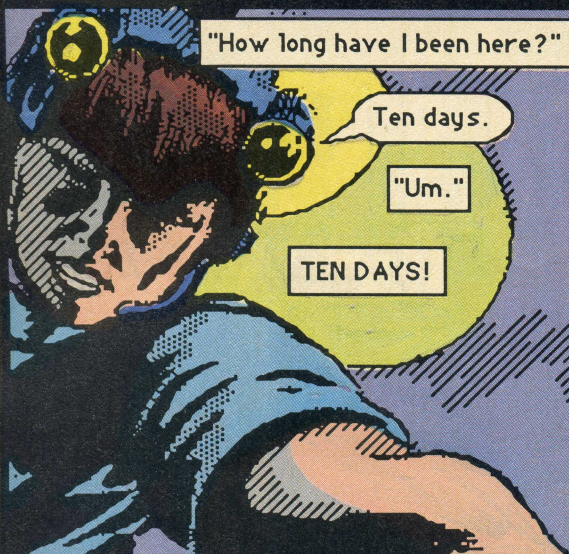
"Like hell. I'm a patsy--
Man with the..."

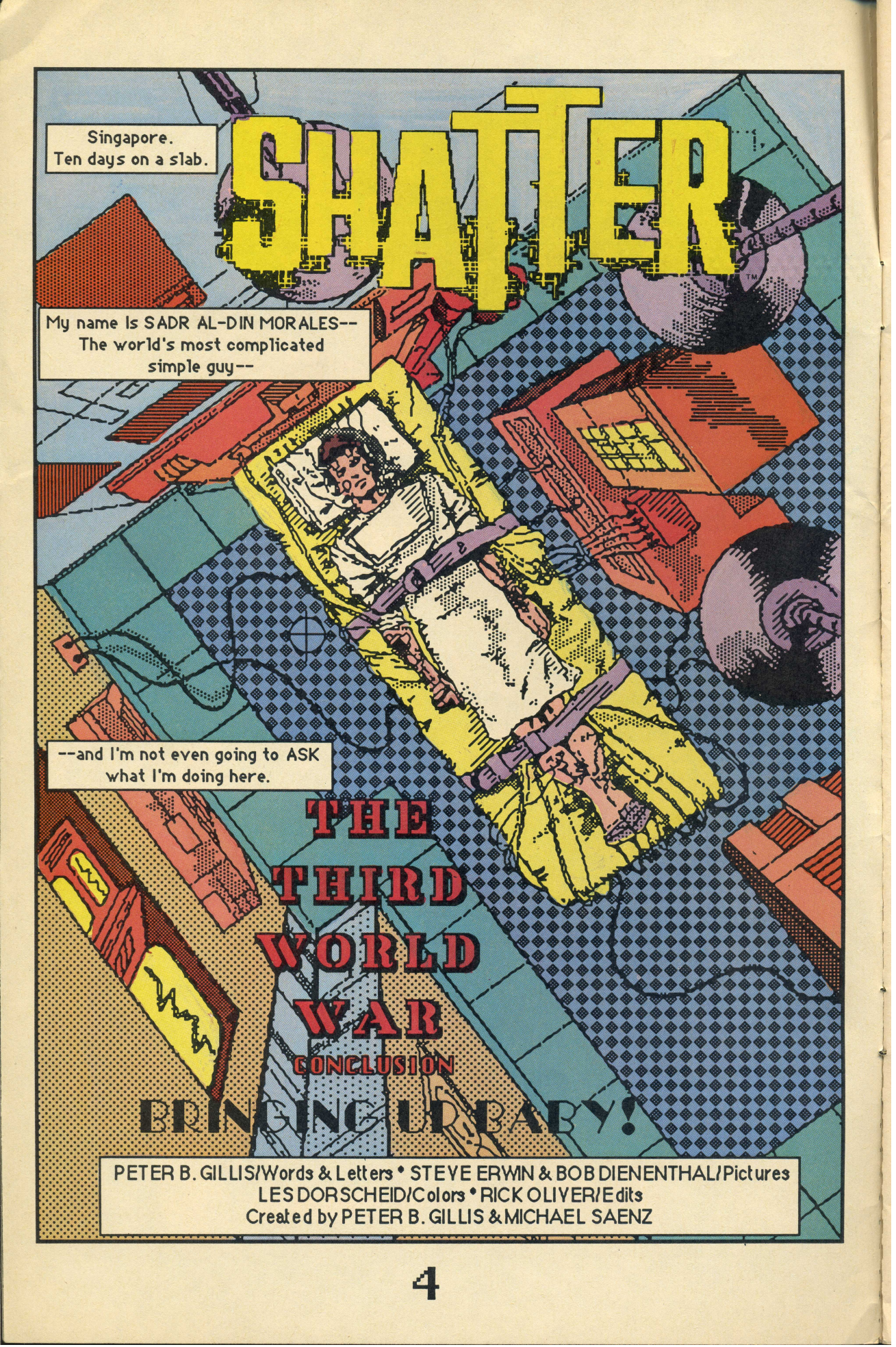
SHUT UP, moron.



"Where am I?"

In the SINGAPORE VETERANS
MEDICAL CENTER.





Singapore.
Ten days on a slab.

My name is SADR AL-DIN MORALES--
The world's most complicated
simple guy--

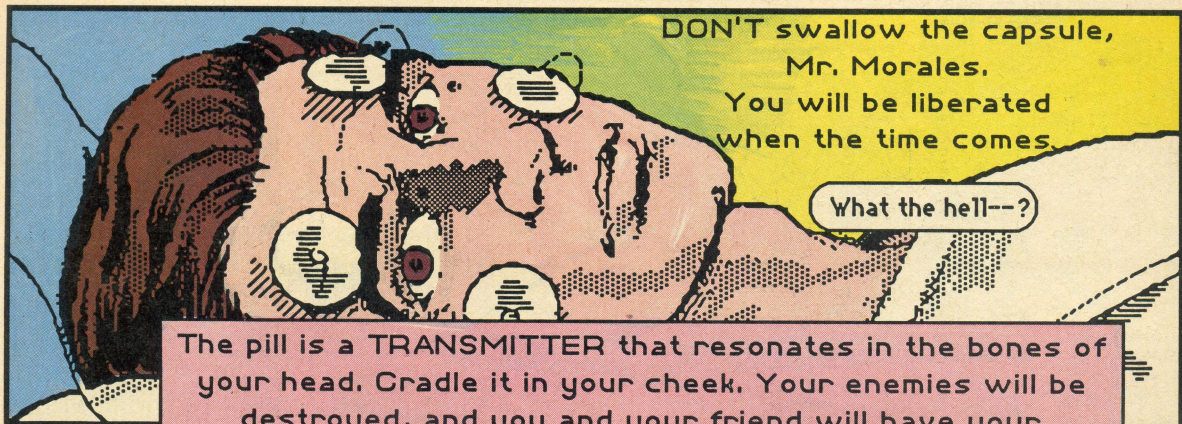
--and I'm not even going to ASK
what I'm doing here.

SHATTER

THE THIRD WORLD WAR CONCLUSION

BRINGING UP BABY!

PETER B. GILLIS/Words & Letters • STEVE ERWIN & BOB DIENENTHAL/Pictures
LES DORSCHIED/Colors • RICK OLIVER/Edits
Created by PETER B. GILLIS & MICHAEL SAENZ



DON'T swallow the capsule,
Mr. Morales.
You will be liberated
when the time comes.

What the hell---?

The pill is a TRANSMITTER that resonates in the bones of
your head. Cradle it in your cheek. Your enemies will be
destroyed, and you and your friend will have your
freedom. But for now, WAIT.



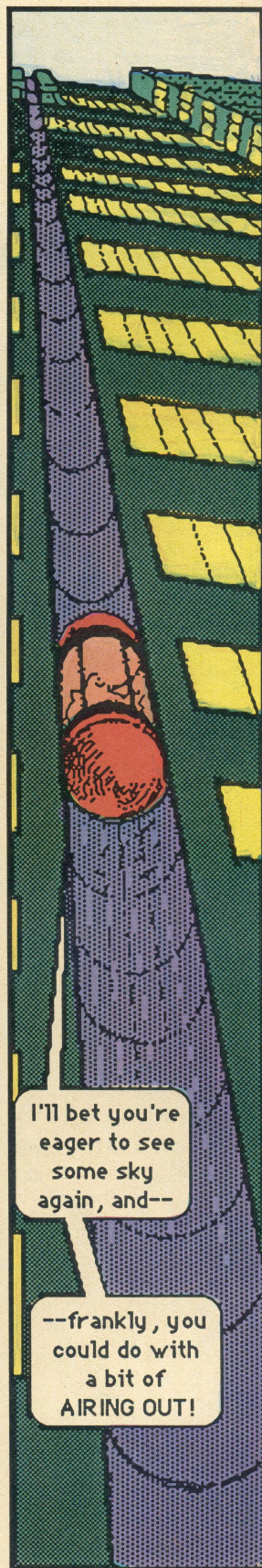
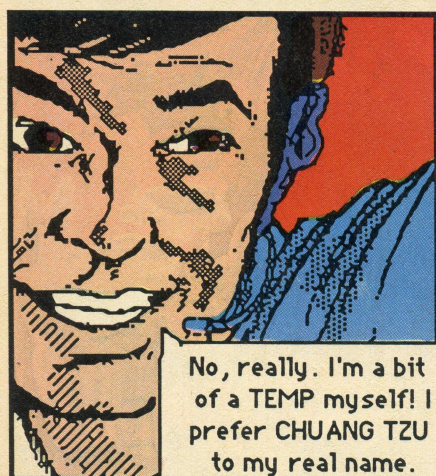
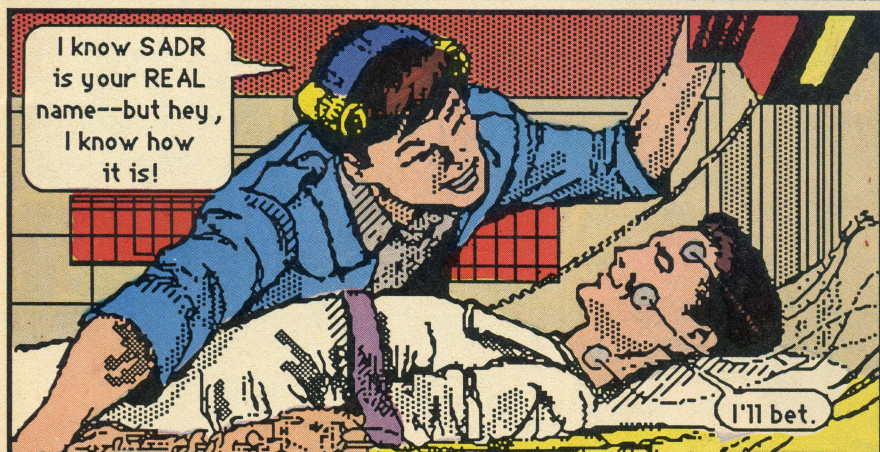
Oh good. That's typical...

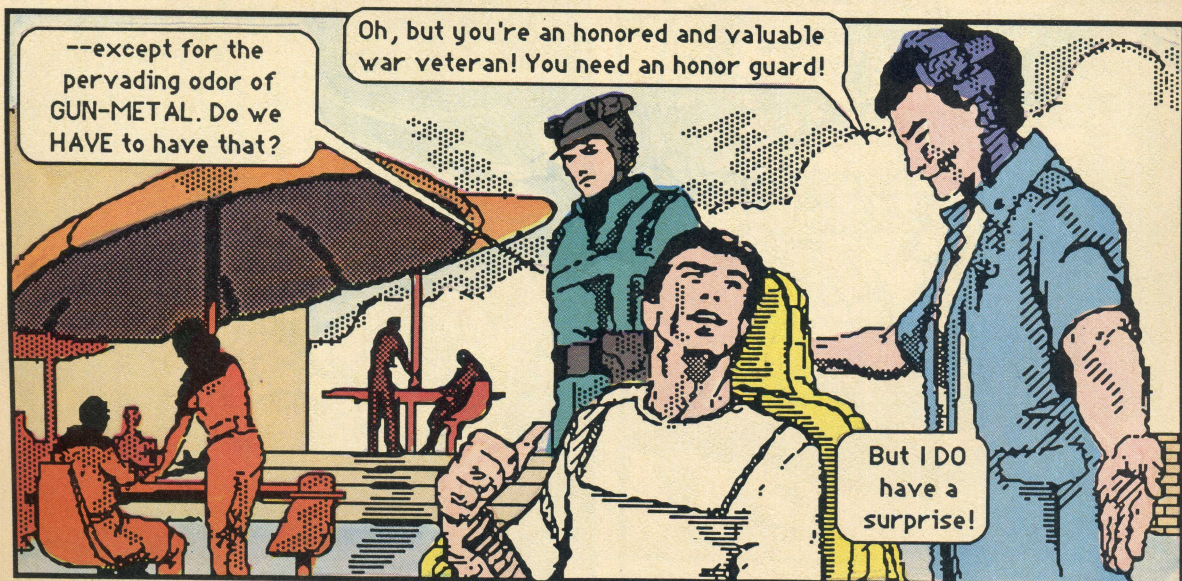
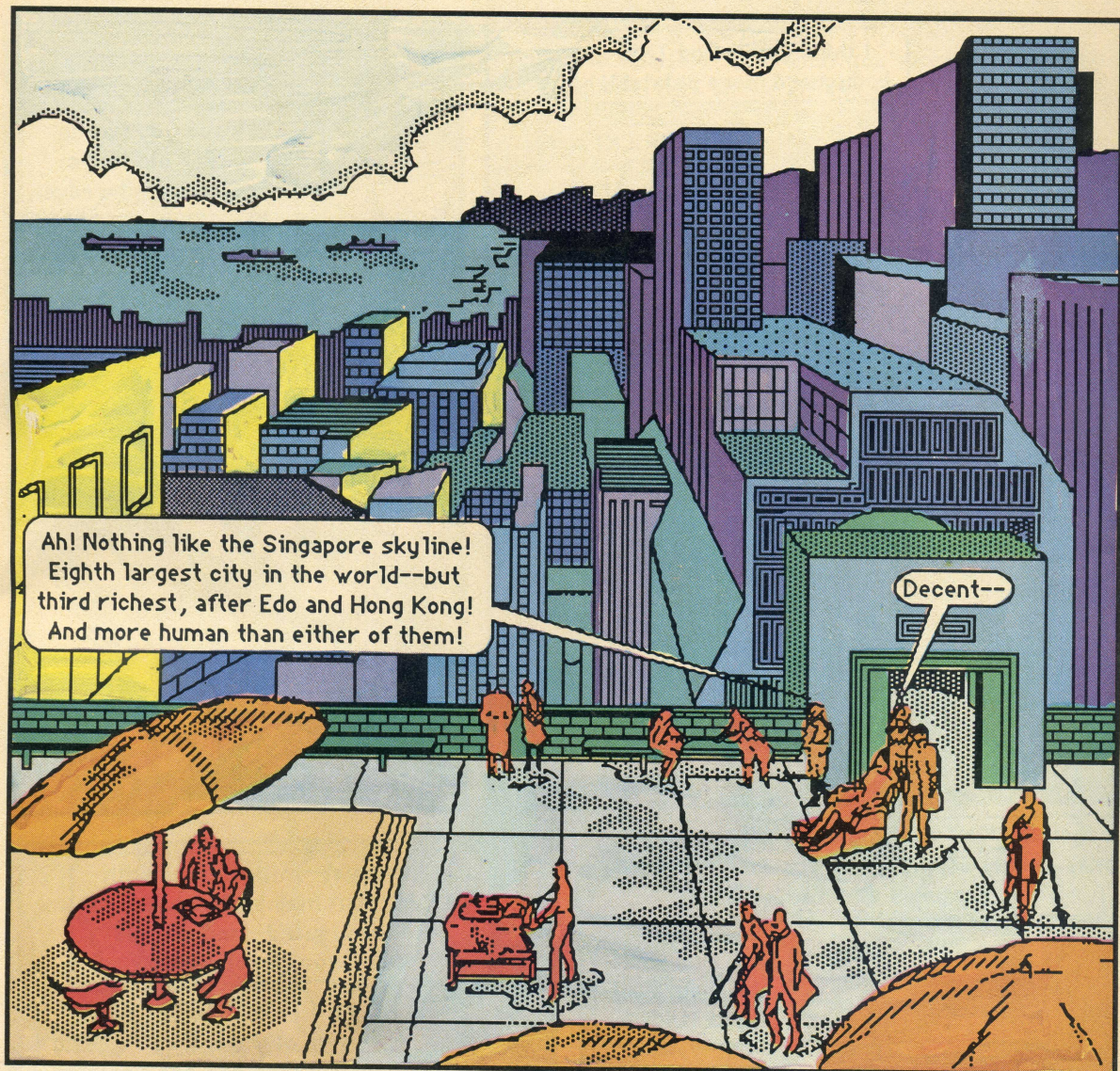
I sign up for an ordinary job
and wind up in the middle of
the THIRD WORLD WAR.

Then I get DRAFTED by a
seven foot tall neutered
female with an army of
artificially-intelligent
APES--

--and get clobbered by an elaborate SET-UP engineered
by God knows who.

Nice to know
things AREN'T
getting SIMPLER.







I think you'll find THIS bodyguard more palatable!

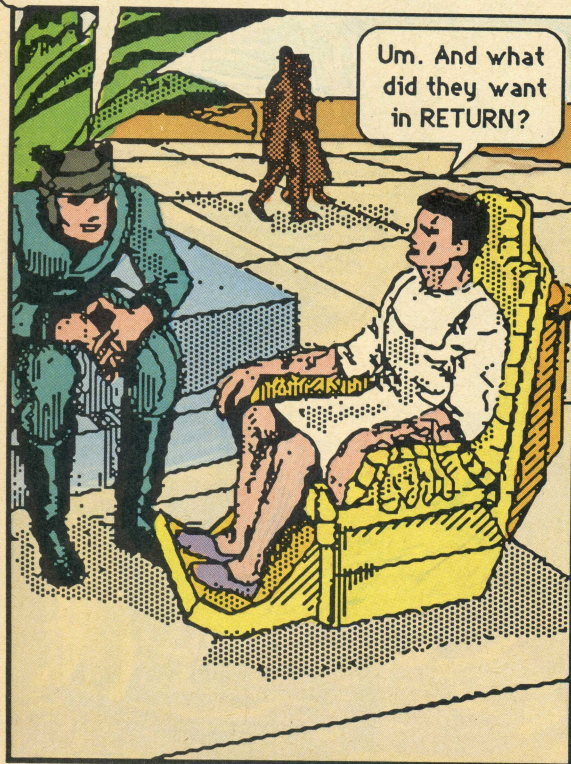
Hiya, PHILBRICK!

RAVENANT?



I'll leave you two to talk over old times. Don't fall over the edge!

So they BOUGHT OUT my contract, Philbrick. Three times over! Definitely not standard procedure with captured IBM mercenaries!

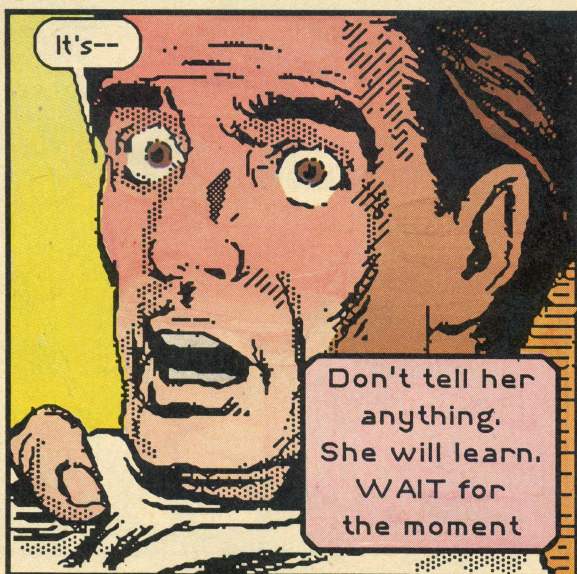


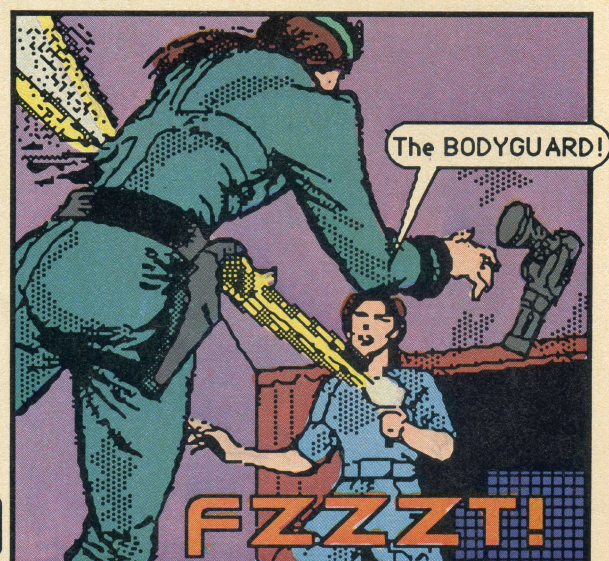
Um. And what did they want in RETURN?



Oh the usual--milicontract with the PAC--but mainly that I become YOUR bodyguard--and stay so after you're released.

RELEASED? After all this, they're going to--they can't release me! I'm too valuable to them!





FIRST NOTES

SO YOU WANT TO BE A COMICS STAR?

Back when you could count the number of titles we published on one hand, we thought it would be a swell idea to encourage people to send in all sorts of new proposals, in the hope that someday you'd have to add not just your other hand, but your toes as well, to keep track of all the terrific stuff with the First logo on it. And forward thinking guys that we were, we came up with an impressive list of GUIDELINES for submissions so we wouldn't be deluged with soggy cocktail napkins containing illegibly scribbled brainstormers concerning the resurrection of titles cancelled by other publishers or "tryout" pages demonstrating a budding artist's keen interest in drawing characters owned by another company.

And a damn good list of guidelines it was, too. Unfortunately, the only one anyone remembered was: "Enclose a self-addressed, stamped envelope, and eventually we'll send something back to you." People apparently took this as an open invitation to send virtually anything that the U.S. postal service would willingly deliver, daring us to try -- just try -- and send it back.

Now my office is festooned with an impressive stamp and envelope collection (some of which was generously left to me by my predecessor, but most of which I have laboriously collected myself in the past year or so), and I am forced to apologetically admit that's it's mighty unlikely that any of it will ever leave via the mailroom -- if you catch my drift.

Why? Because there just aren't enough hours in the day to look at art samples and proposals, critique them, write responses, stuff them in return envelopes, and get around to publishing ten titles every month, plus your occasional graphic novel. It isn't the time involved in looking at the material; it's the time it takes to compose a meaningful response. Sure, we could just return it without any response, and you'd probably get the basic idea. But even that takes time and doesn't help you much. So, we've come up with a new system:

1. FORGET THE SELF-ADDRESSED STAMPED ENVELOPE. The S.A.S.E. system is fine and probably necessary for people submitting large manuscripts who want to reduce their photocopy bills. But unless this is your magnum opus, we really don't expect to receive too many large manuscripts. Just a few pages should suffice in most cases.

2. Put your name, address, and TELEPHONE NUMBER on every page. Especially the latter; it's much easier and faster to call people on the phone than to write meaningful letters.

3. If we really like what you send us, we'll contact you. Really! Just ask Eric Shanower.

4. DON'T send ORIGINAL anything! Especially art. Send PHOTOCOPIES. Then we don't have to worry about sending it back and consequently build up immense resentment toward you even though we've never met and you're probably a very nice guy! Besides, we won't send it back anyway.

5. If you want to make sure we receive your package, send it registered or certified or via a service like Federal Express.

For written proposals, it helps if you enclose a short synopsis (no more than three pages) of the basic premise, plot outlines (one paragraph each) for the first six issues of a continuing series or all issues of a limited series, one page of sample dialog, and, most importantly, ONE SHORT, CLEVER PARAGRAPH THAT WOULD CONVINCE ANYBODY THAT THIS IS A TRULY FASCINATING STORY WORTH READING. Have you ever bought a paperback book because you were hooked by the "blurb" on the back cover? Write something like that describing your story. Except put it in the front instead of the back.

I use the word "story" instead of "concept" for a reason: If you don't have a story to tell, your "concept" isn't ready for publication.

For art samples, if you are both pencilling and inking your own work, send copies of the pencil art as well as finished inks. Maybe your pencilling is great, but your inking needs work. Or vice-versa. Seeing both gives us a better idea of your strengths and weaknesses.

Include pages that demonstrate your storytelling ability, not just character sheets or pin-ups. In other words: Show us how you would draw a comic book. Not a whole one. A couple pages should do. If your art tells a story without word balloons or additional explanation, then you're on the right track.

Please don't send us "tryout" pages with another publisher's characters, unless it is to demonstrate your inking style over someone else's pencil art. Since we don't publish Spider-man, your ability to draw Peter Parker is not likely to make a big impression.

Above all, don't be discouraged! These guidelines aren't intended to dissuade you; they're meant to help you. If we didn't want new submissions, we wouldn't bother to publish guidelines for submitting them, would we?

-- Rick Oliver

FIRST IN OCTOBER

American Flagg! #37: The concluding installment of "Oklahoma, U.K.," by **Steven Grant, Mark Badger, and Randy Emberlin**. Plus Bob Violence by Grant and **Norm Breyfogle**.

Badger #20: Nazis, revenge, and his own split personality plague the Badger as Norbert, Max, Ham, and Daisy attend the "Billionaires' Picnic." By **Mike Baron, Bill Reinhold, and Chuck Beckum**. Plus Tales from the Clone zone by Baron and **Mark A. Nelson**.

Dynamo Joe #4: The return of the giant robot soldier in his own monthly book as Dynamo Joe and crew find the Enemy didn't stay defeated for long! By **Phil Foglio, Doug Rice, and Brian Thomas**. Plus: Cargonauts by Foglio, **Paul Guinan, and Sam Grainger**.

Elric: Weird of the White Wolf #3: The conclusion of "While the Gods Laugh" and part one of "The Singing Citadel." By **Roy Thomas, P. Craig Russell, Michael T. Gilbert, and George Freeman**.

Ghostbusters #1: Based on Filmation's new animated series which debuts in September in over 80% of the U.S. television markets. Each issue will contain game and activity pages integrated into a full-length story. Written by **Hilarie Staton**, pencilled by **Howard Bender**, and inked by **Sal Trapani**.

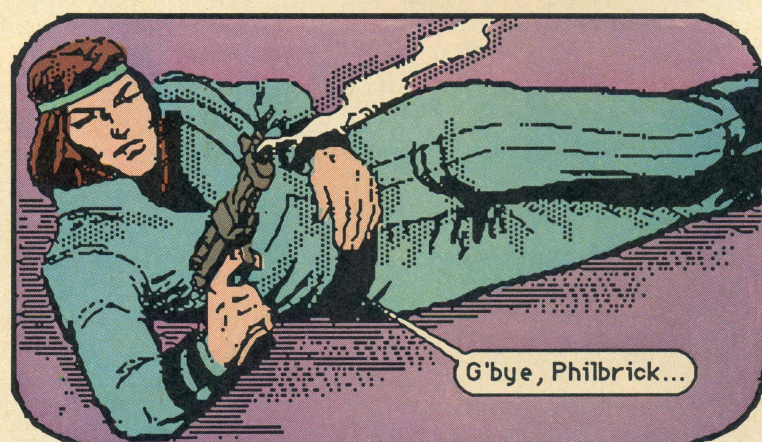
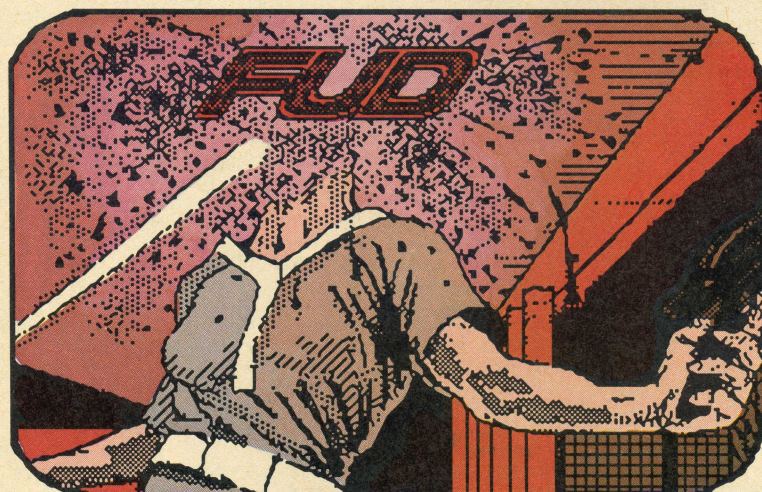
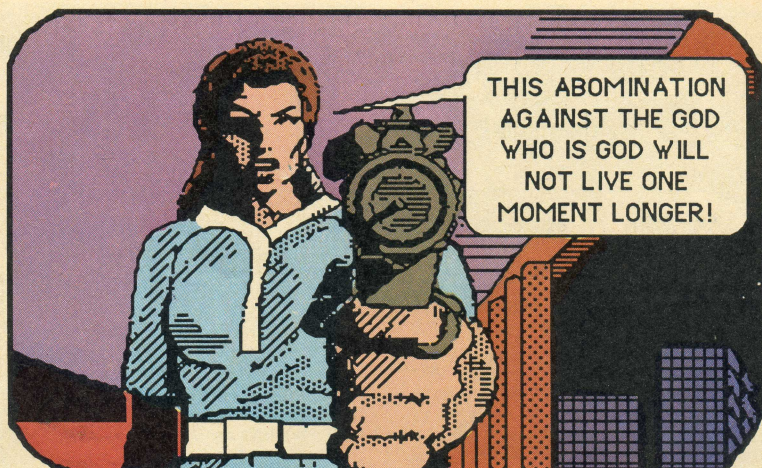
Grimjack #31: **Tom Mandrake** joins Grimjack as the new regular artist, starting with a tale of loss and discovery when Gaunt tries to reunite two friends in "Passions." Written by **John Ostrander**. Plus Munden's Bar by **Peter B. Gillis and Tom Artis**.

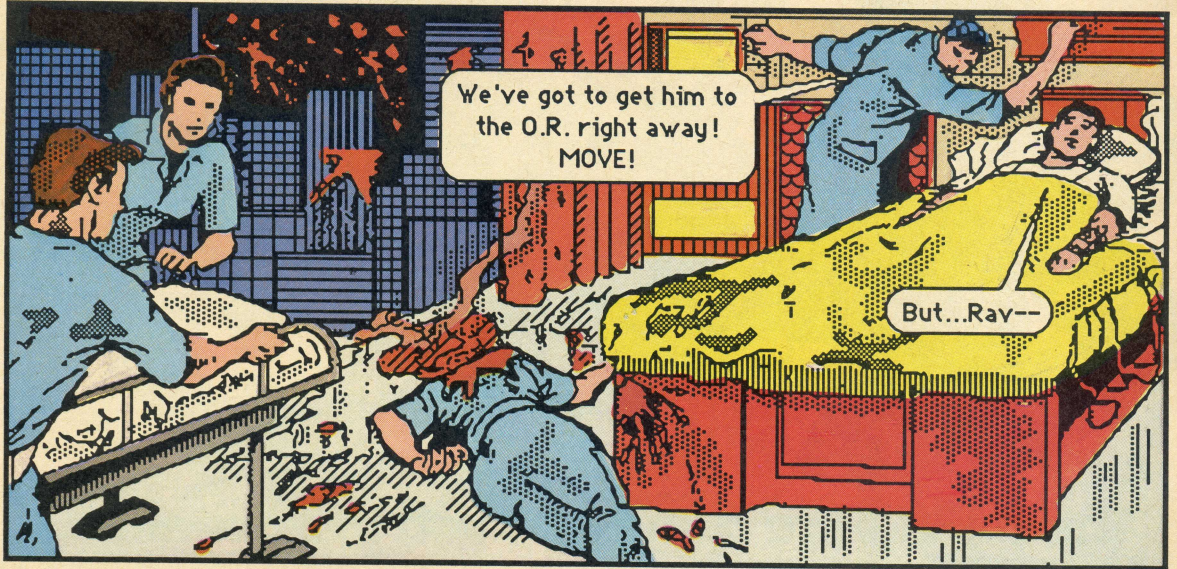
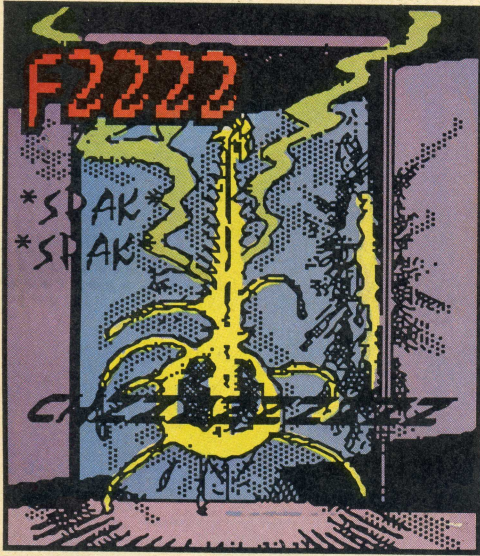
Jon Sable, Freelance #44: Guest penciller **Judith Hunt of Evangeline** joins **Mike Grell** for a special two-issue story. This month: part one of "The Hard Way." Written by **Mike Grell**, pencilled by **Judith Hunt**, and inked by **Mike Manley**.

Nexus #29: Guest penciller **Rick Veitch** joins **Mike Baron** as Nexus recounts the deeds of Creed and Sinclair at the Gucci assassins' convention. Special full-length story, with a painted cover by **Steve Bissette**.

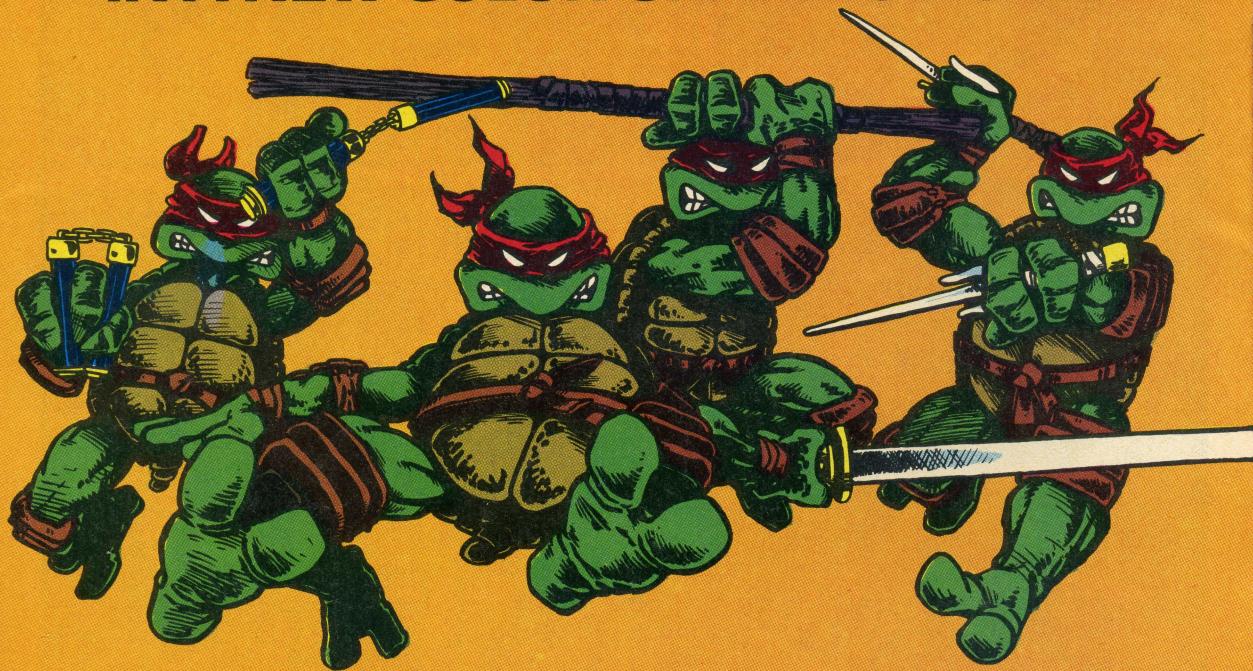
Shatter #7: Jack Scratch has been abducted again, and he still doesn't know why. But enough's enough -- this time Shatter's determined to get some answers. The concluding chapter of "The Third World War" by **Peter B. Gillis, Steve Erwin, and Bob Dienenthal**.

Whisper #5: There's a virus going around -- inside a computer. And it's very contagious. Only Whisper can stop it; but maybe she doesn't want to. And maybe she's not who anybody thinks she is. By **Steven Grant, Norm Breyfogle, and John Nyberg**.





FIRST COMICS PRESENTS
**TEENAGE MUTANT NINJA
TURTLES**
IN A NEW COLOR GRAPHIC NOVEL



**The turtles are coming to you in November.
In color. In a First graphic novel.**

Yes, it's a full-color collector's edition of the first three issues of the most popular black and white series of the decade! ***Plus two brand new stories by TMNT creators Kevin Eastman and Peter Laird.***

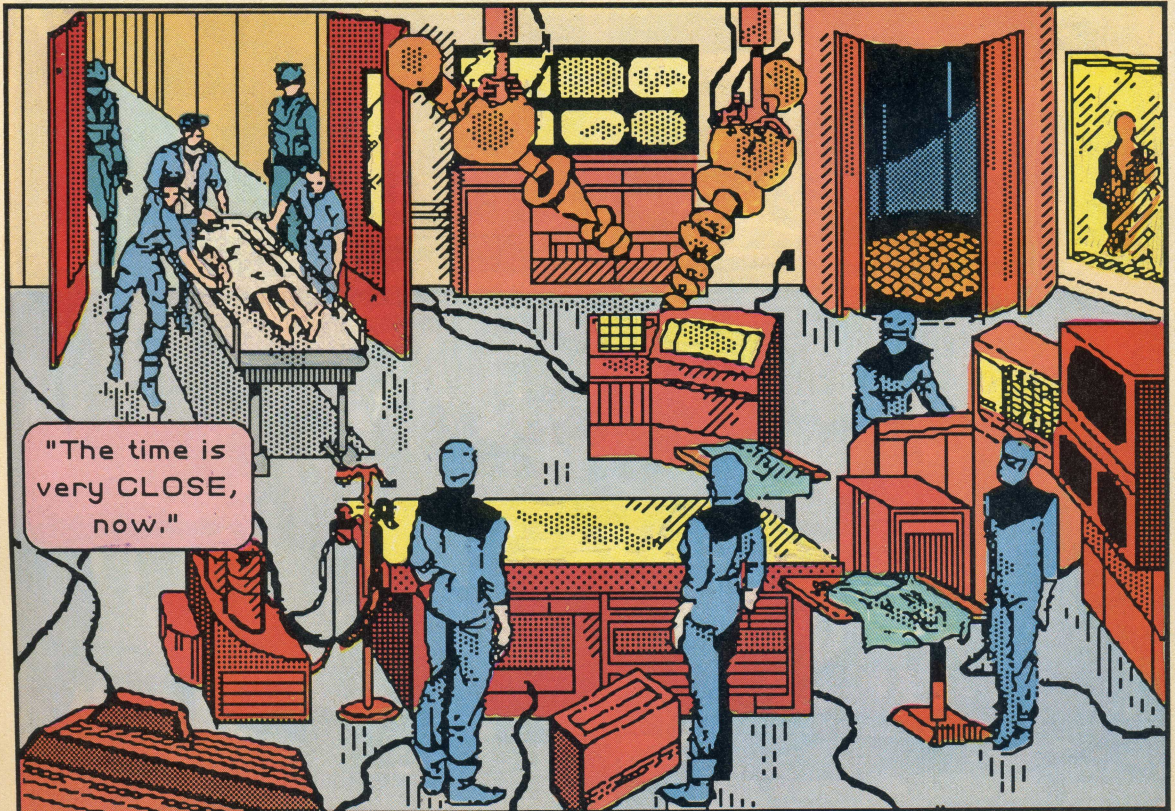
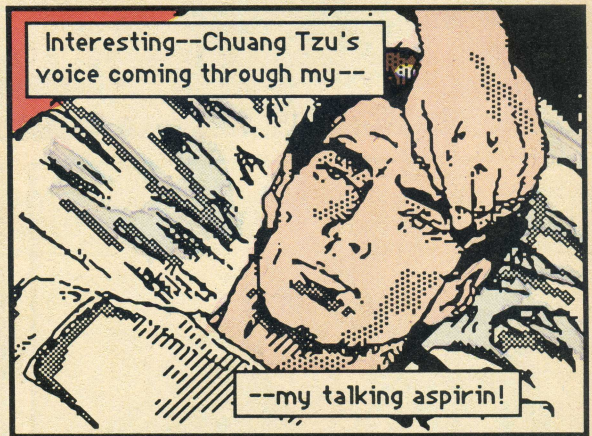
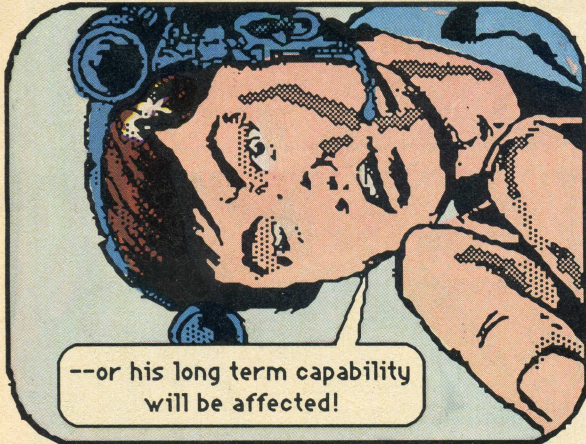
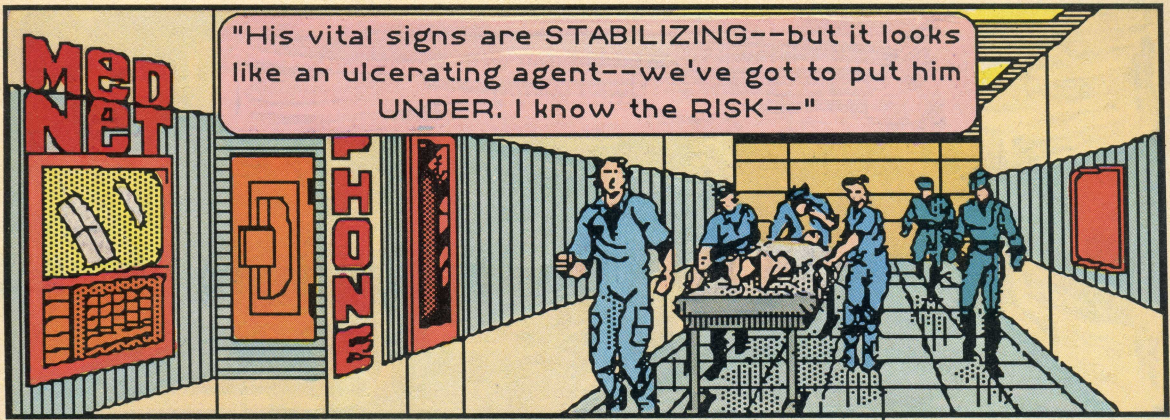
A grand total of 128 pages containing...

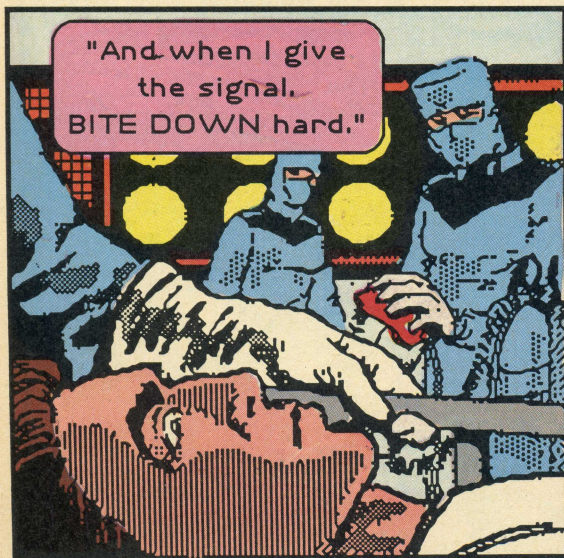
A behind the scenes look at the TMNT creators!

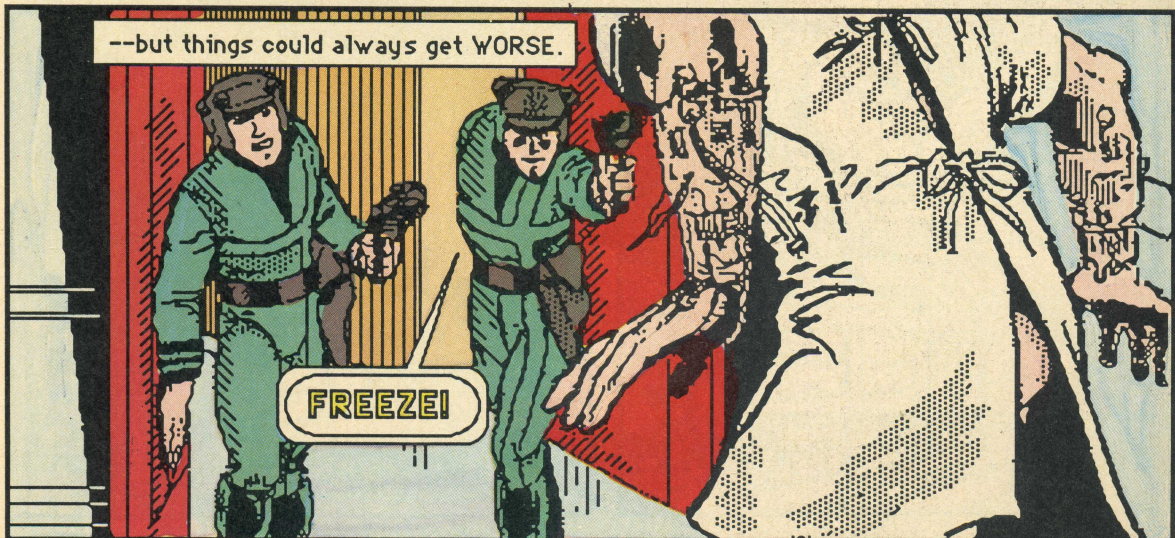
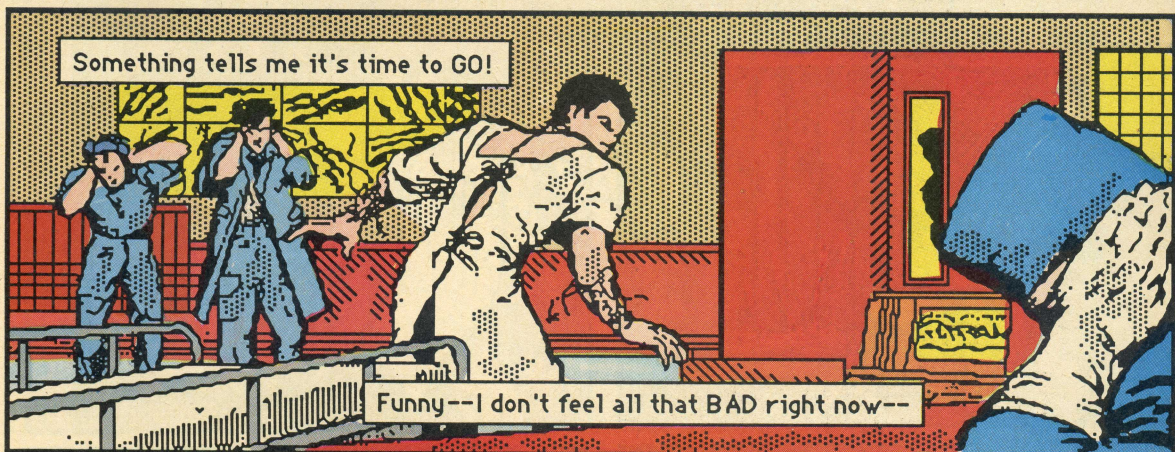
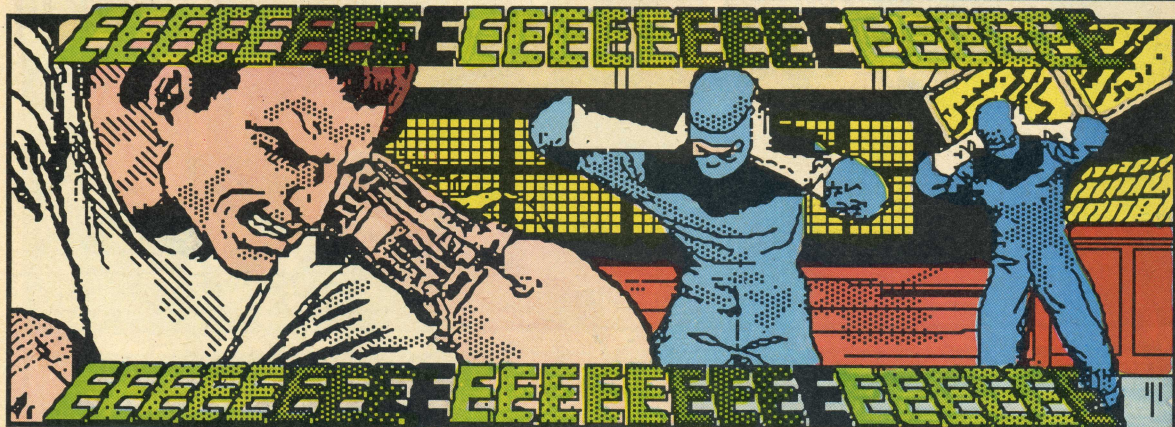
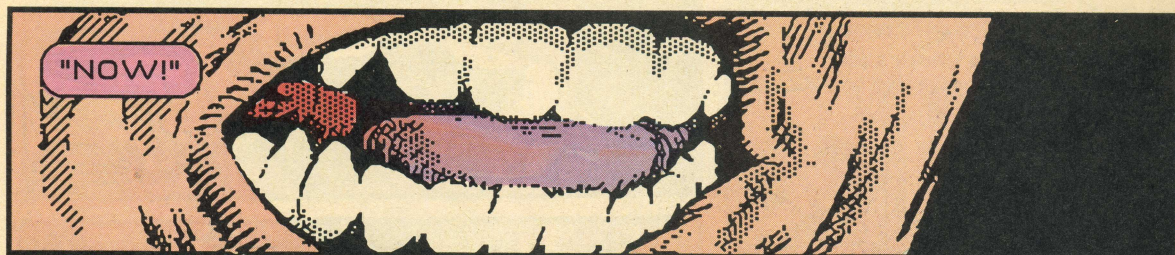
A full color cover painting by Kevin Eastman!

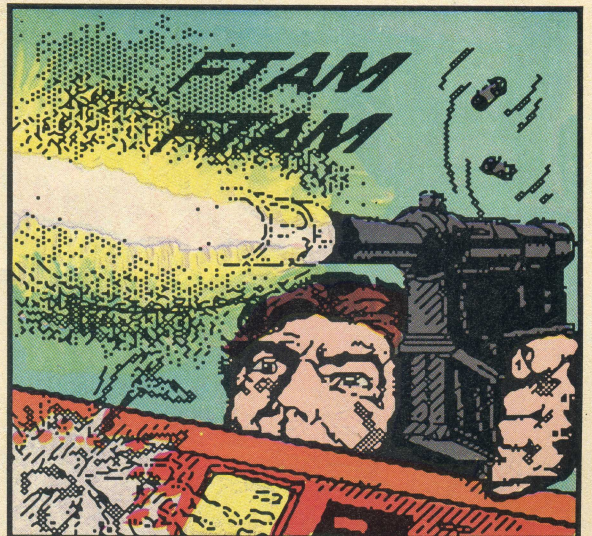
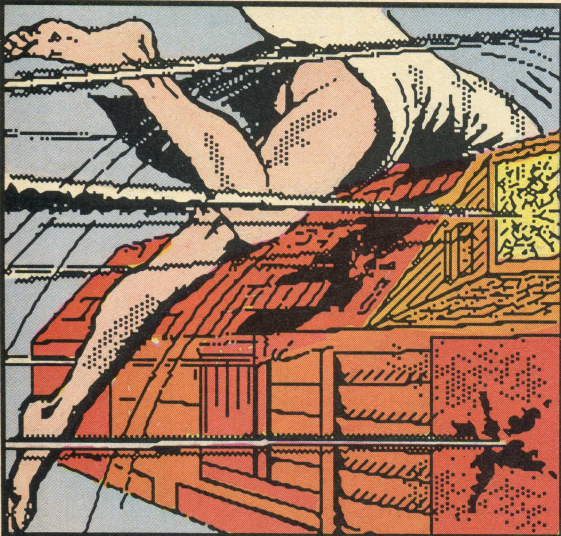
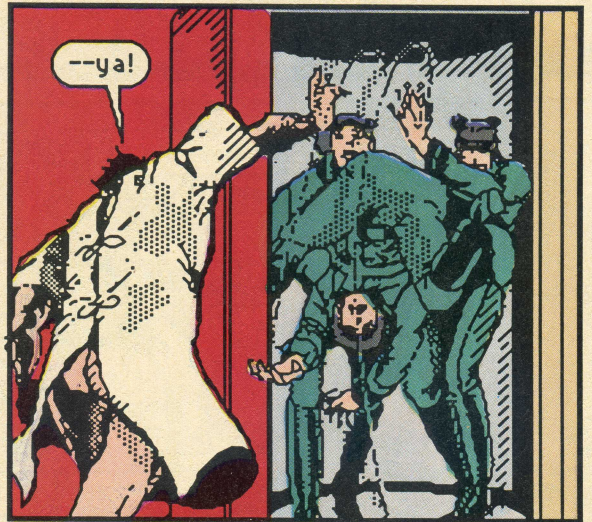
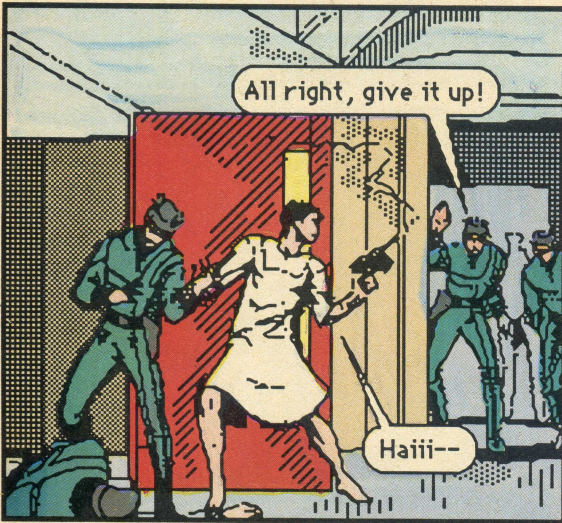
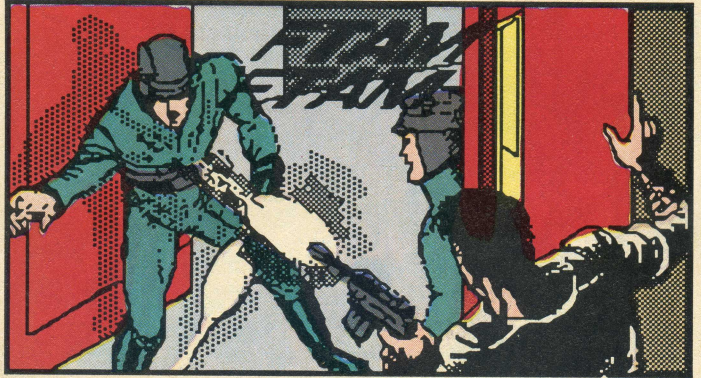
**Two never before published TMNT
stories by Eastman and Laird!**

And color it AFFORDABLE...just \$9.95—which makes these turtles the perfect stocking stuffer. Count on it!







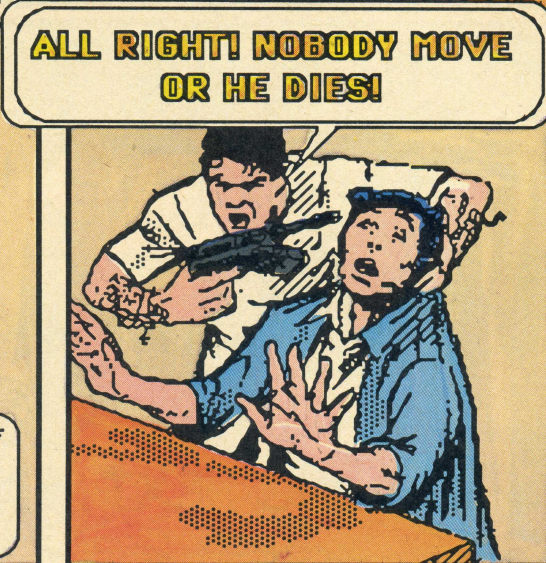
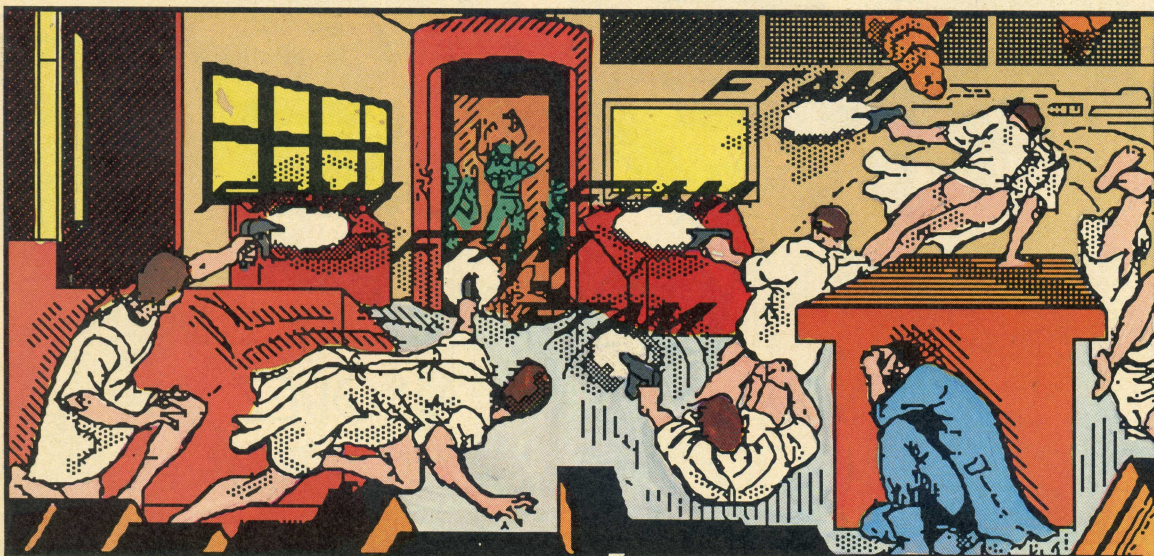
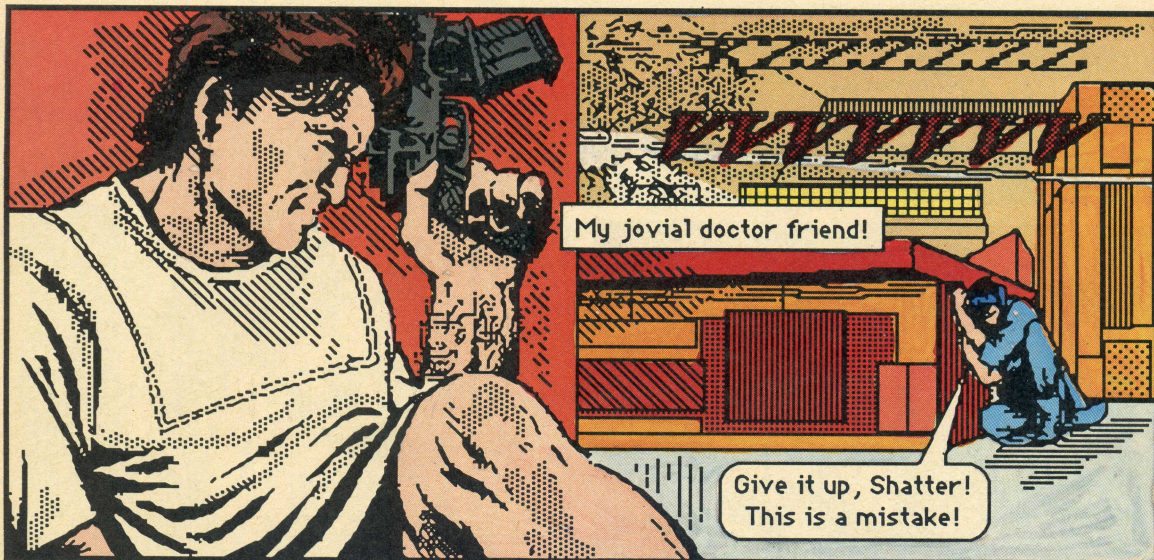


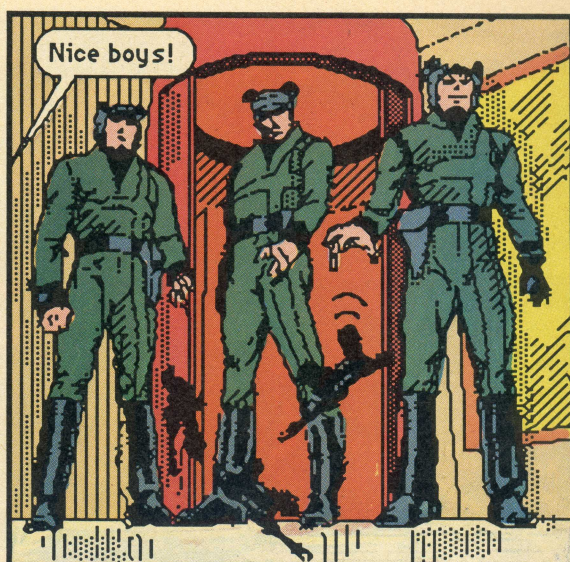
LOPEZ MIKE BARON JOSE LUIS GARCIA LOPEZ
MIKE BARON JOSE LUIS GARCIA LOPEZ MIKE
BARON **WHO'S NEXT ON NEXUS' LIST?** ON
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IKE **COMING NEXT MONTH FROM** **FIRST** MIKE
BARON JOSE LUIS GARCIA LOPEZ MIKE BARON



COMING NEXT MONTH FROM







Did you MISS last month's issue?

Too bad! We're probably sold out by now. Maybe you can borrow a friend's copy and find out what happened.



If you had a **SUBSCRIPTION**, you'd never miss a single issue!

If you had a **SUBSCRIPTION**, every issue would come directly to your house! You wouldn't have to go out or anything!

If you had a **SUBSCRIPTION**, there'd be something in your mailbox besides depressing bills!

Now, if only you had a **SUBSCRIPTION COUPON** you could fill out and send in. Wait! What's that down there?

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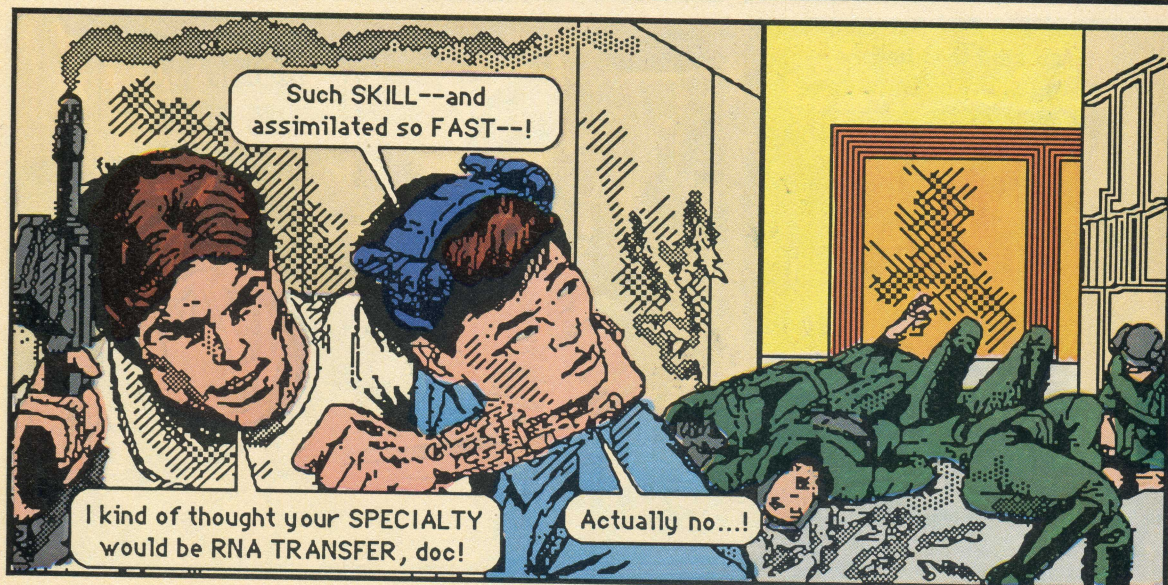
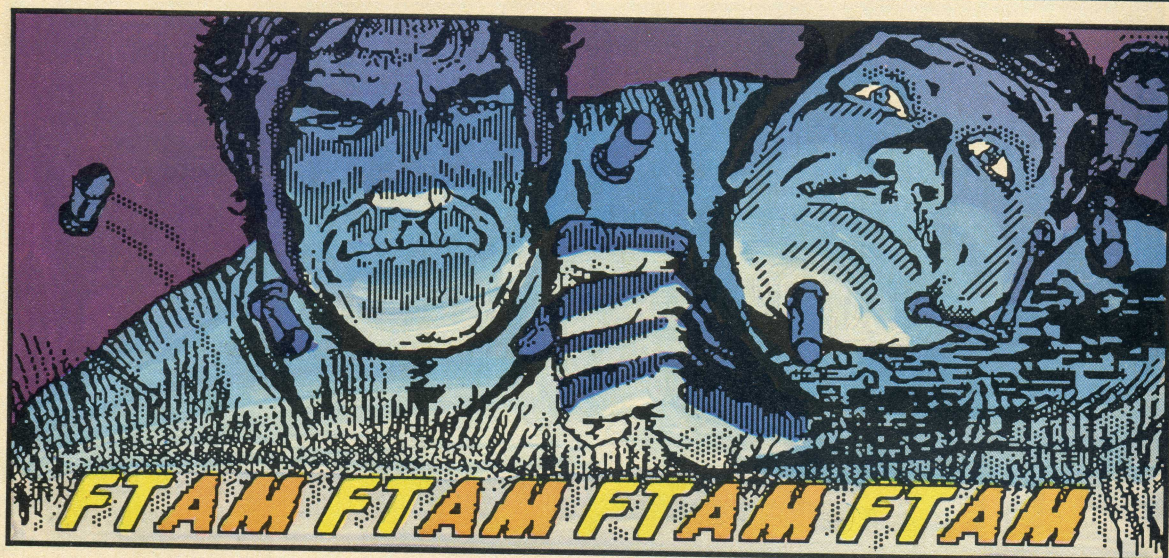
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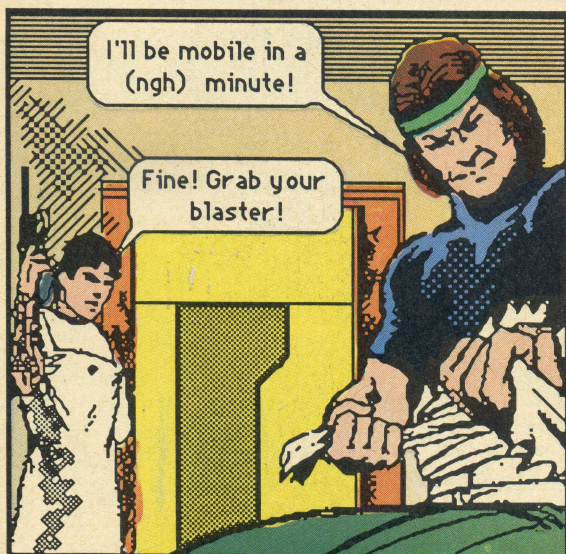
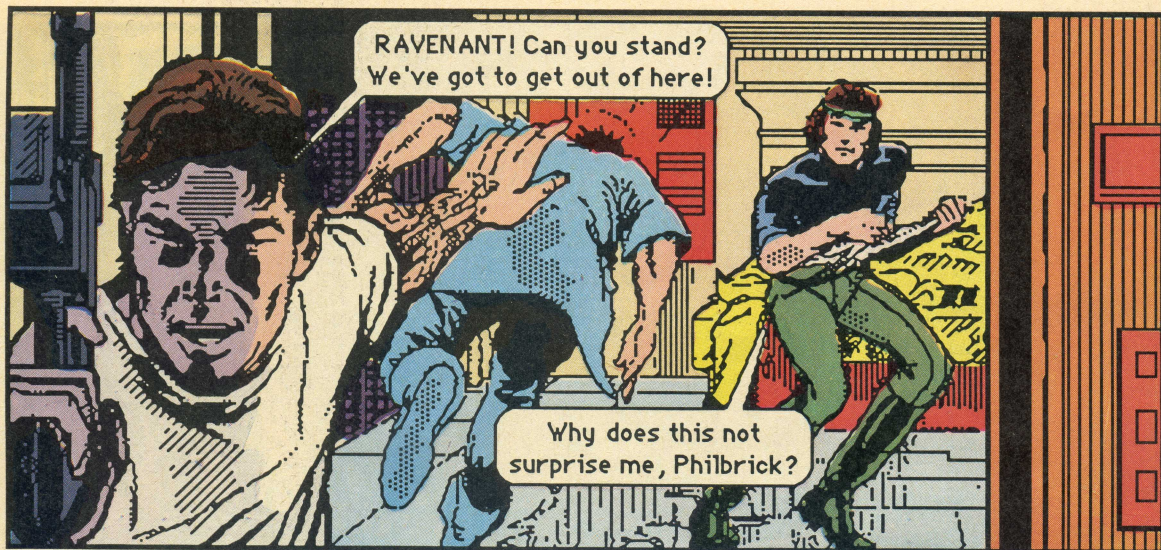
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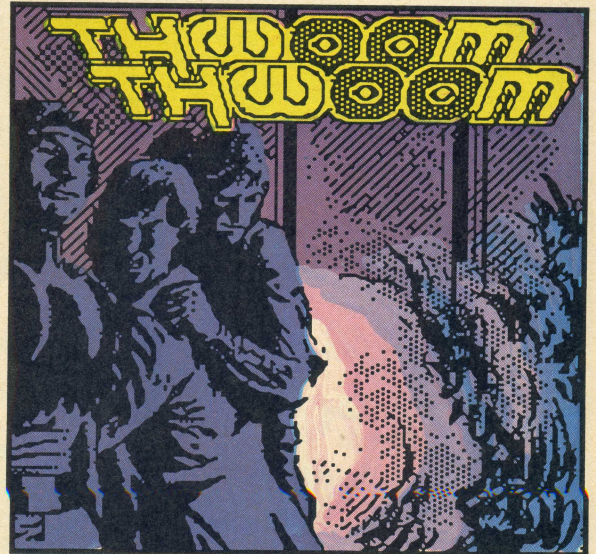
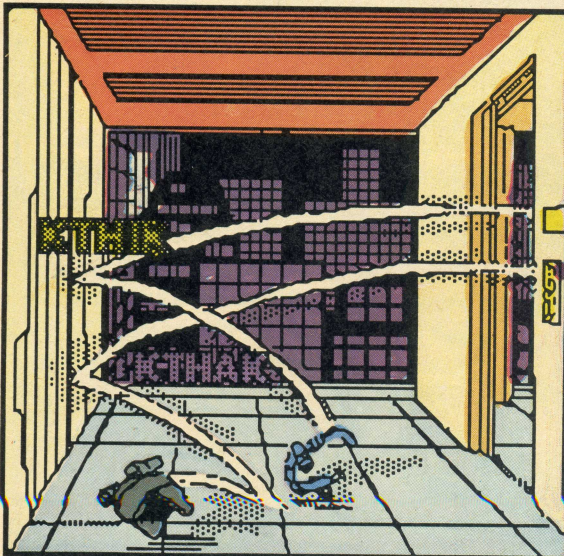
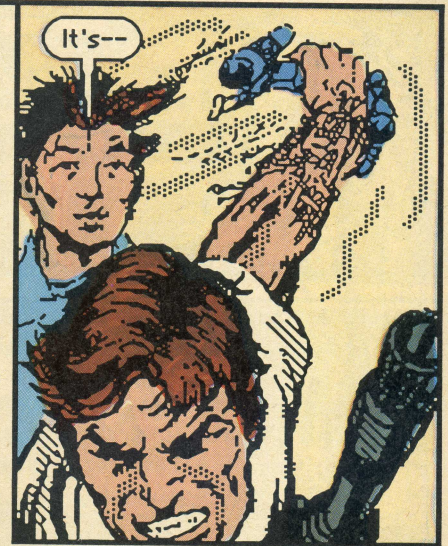
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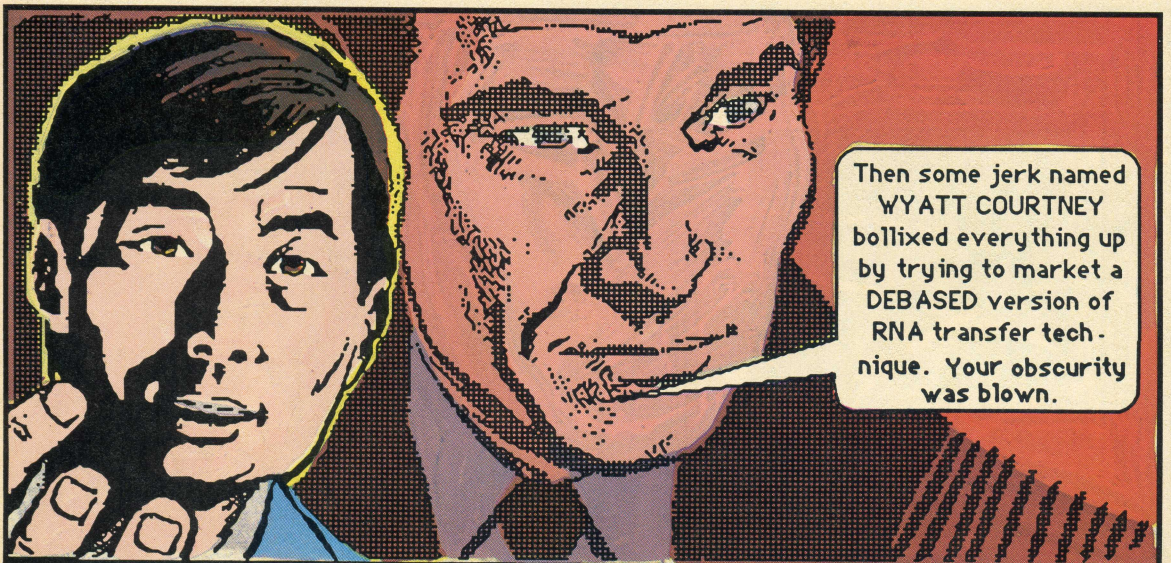
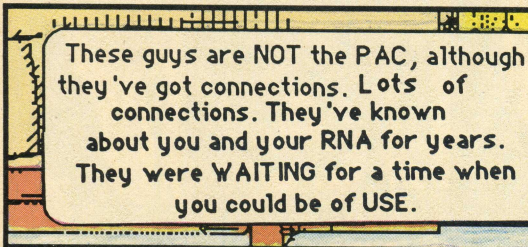
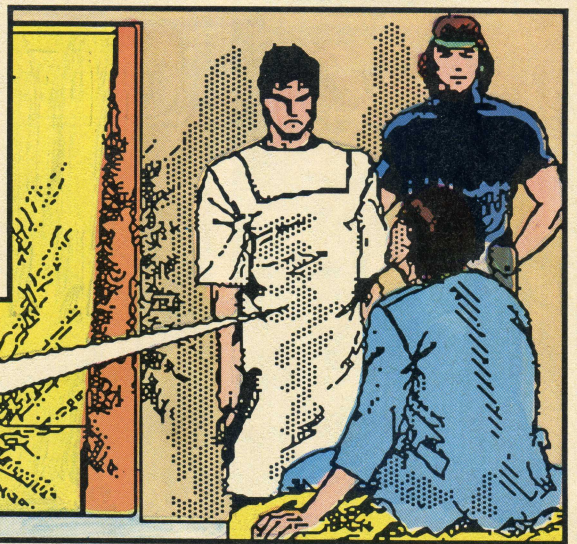
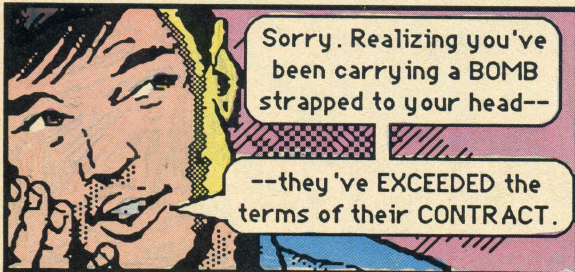
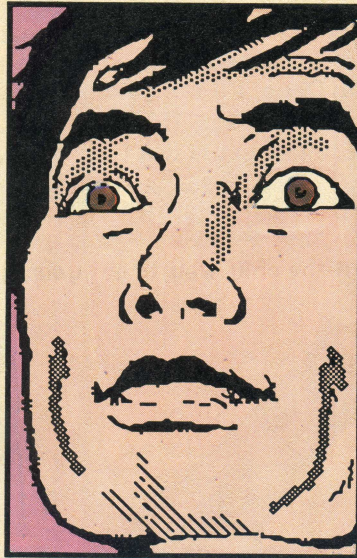
All payments in U.S. funds.
Offer expires

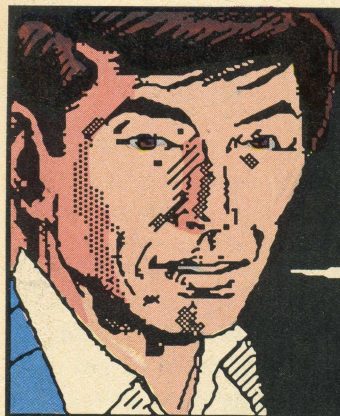
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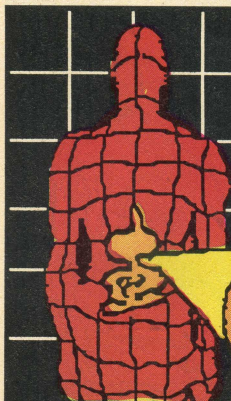






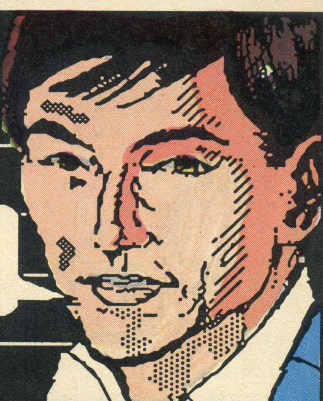
They had to move heaven and earth to get you out of there and DISCREDIT Courtney's technique. That wasn't very hard considering his shoddy production standards.

But they wanted YOU and your transferable RNA--but the only way to get your RNA was to KILL you. A one-time proposition, and not good for business in the long run.

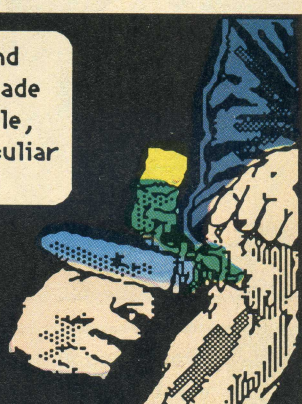


That's where I came in. What they wanted was a way to produce DUPLICATE Shatters. But cloning still won't work with humans--you just get monsters.

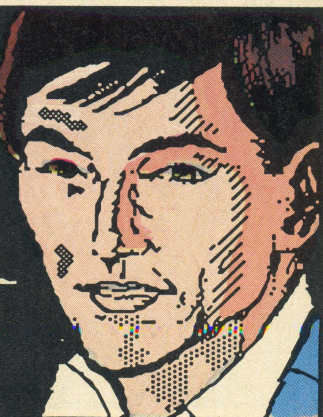
But I COULD clone an EMBRYO and implant it in your peritoneum--almost as good as a mother's womb.

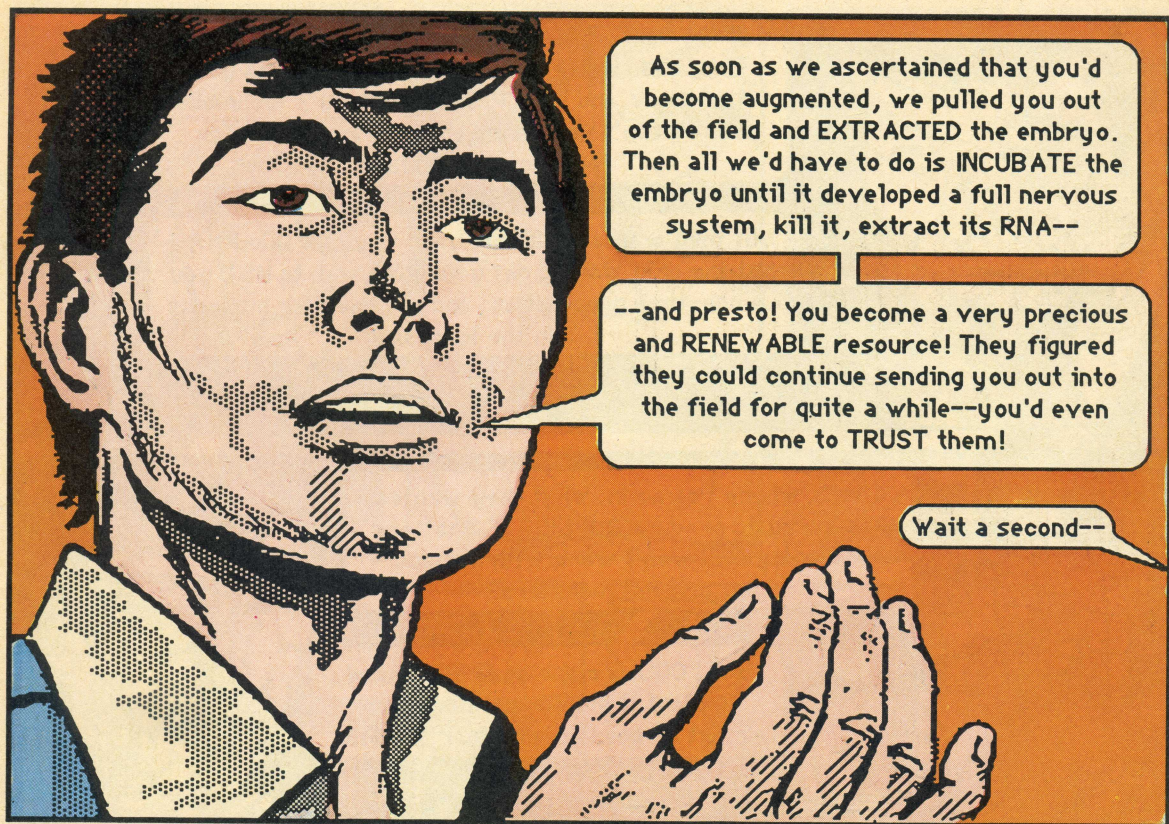


You could carry it around with you, and whenever you absorbed new RNA and made it infinitely transferrable and duplicatable, so would your clone, having the same peculiar genetic/somatic makeup as you!



They realized you had to be actually USING the skills you had assimilated for the RNA to become ACTIVE--so we implanted you and stuck you out in the jungle, where you'd run into someone like Ravenant, and get yourself some top-flight combat RNA!





As soon as we ascertained that you'd become augmented, we pulled you out of the field and EXTRACTED the embryo. Then all we'd have to do is INCUBATE the embryo until it developed a full nervous system, kill it, extract its RNA--

--and presto! You become a very precious and RENEWABLE resource! They figured they could continue sending you out into the field for quite a while--you'd even come to TRUST them!

Wait a second--



You're telling me--
they made me
PREGNANT??



Infinitely
renewable
RNA, and--
they made him
PREGNANT??

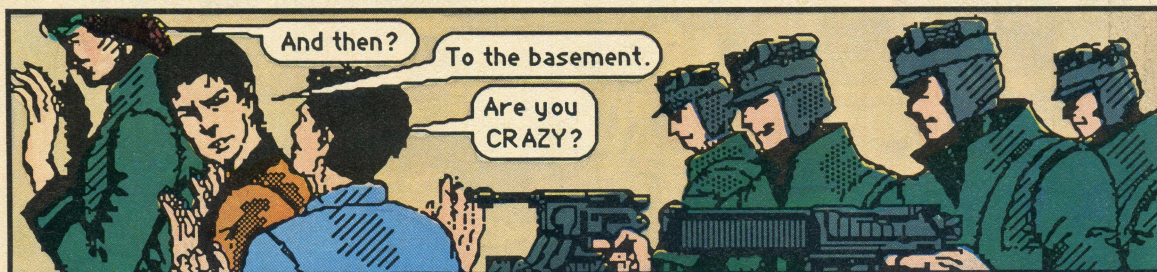
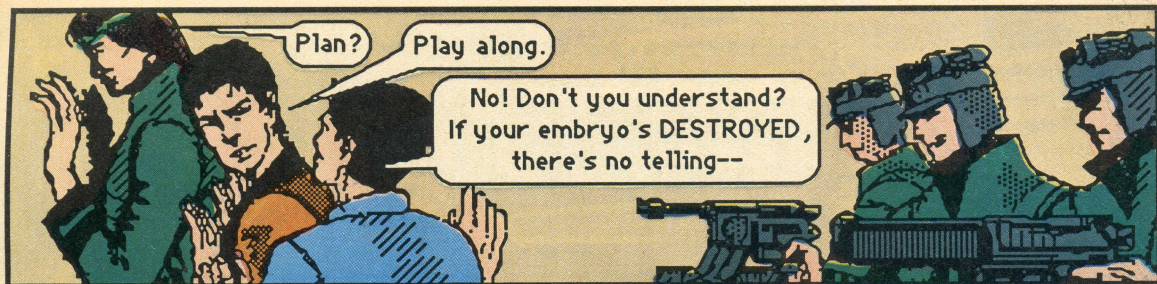


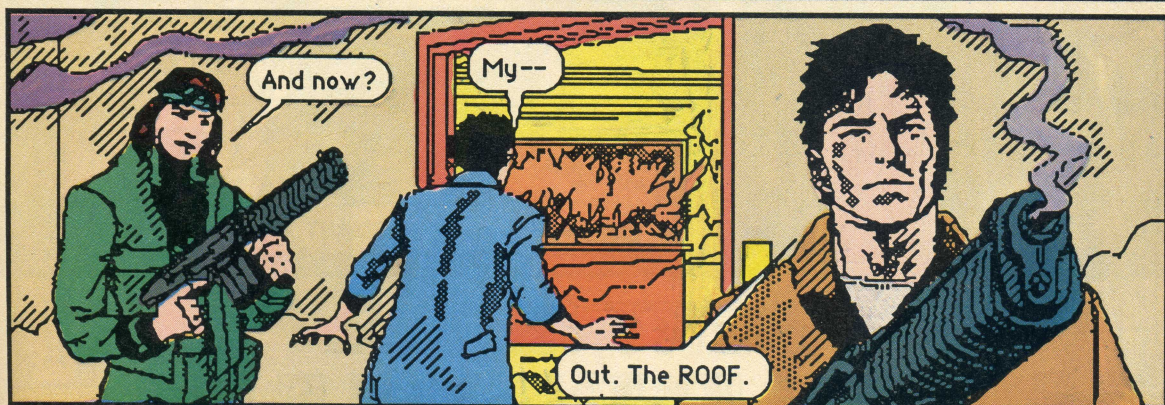
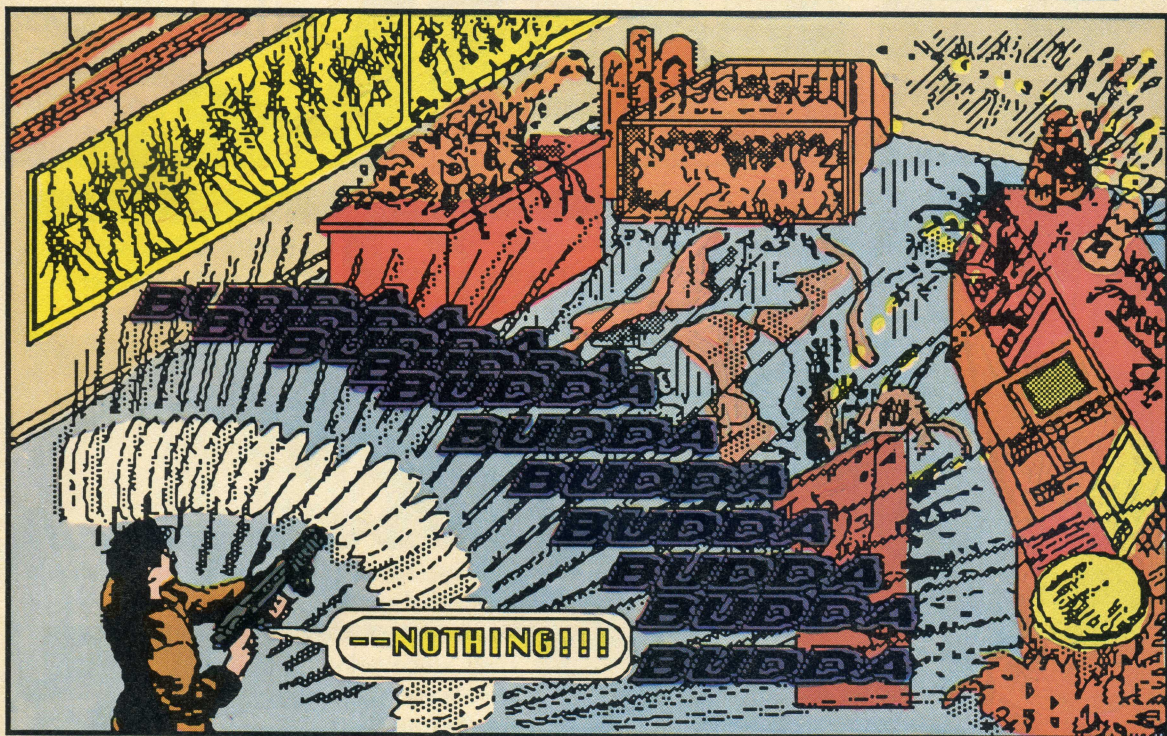
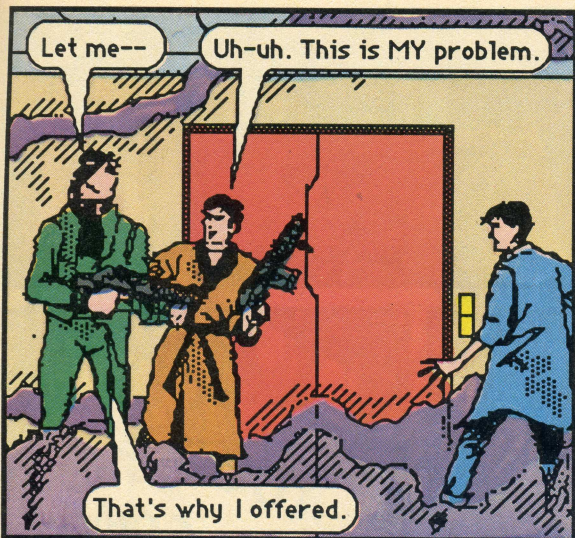
Don't you understand? They DON'T
want to KILL you, because they think
they can FIND you wherever you go!
So get out of here!



Just take ME
with you!









**NEXT ISSUE:
BACK IN THE U.S.S.R.**

A Land of Magic, Enchantment, and Adventure.



by Eric Shanower

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COMING IN NOVEMBER FROM

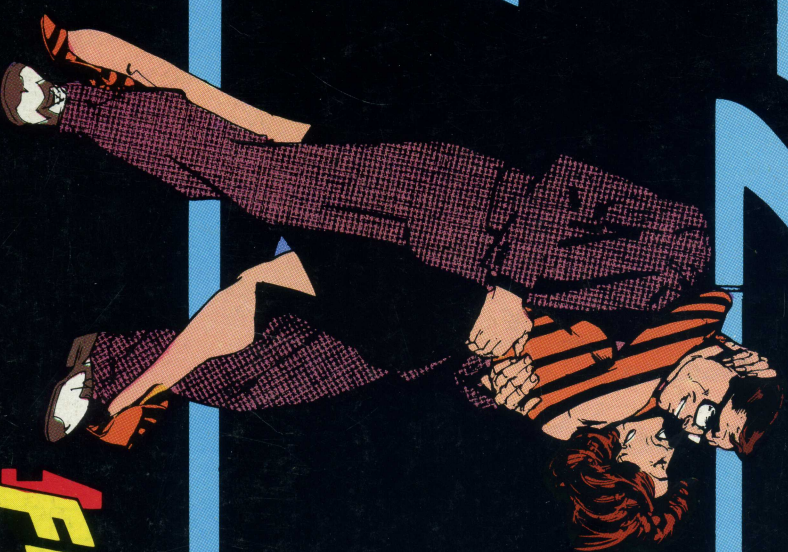
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COUNT ON US.

HE RAISED THE FLAGG. THEN RESURRECTED THE SHADOW.
NOW THE TIME HAS COME.

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