

This excerpt is from a Robert Crumb burlesque upon the lyrics to the melodramatic Broadway tune "On the Street Where You Live" (Crumb says he hates all Broadway show tunes). The strip is from "Weirdo #5," (1982) edited by Crumb. Other artists, like Harry S. Robbins (below) also contribute, and the comic contains unusual features such as reprints of old ads for things like glow in the dark ties and zit removers, and corny antique-flavored photo dramas.





Underground comix still alive!

For my generation, born into the depression, beginning to encourage and count pubic hairs during World War II, there was nothing quite like the comic books. While bigger, more mature men were cunningly turning road signs to point the wrong direction in Sussex, standing firm at Tobruk, Sending For More Japs, holding out at Stalingrad, making atomic bombs, burning Jews and gassing gypsies; while General ('Old Blood and Guts') Patton was opening the Anglo-American Patton was opening the Anglo-American service club in London, saying "The idea of these clubs could not be better because undoubtedly it is the destiny of the English and American people to rule the world." and American people to rule the world..." and Admiral William F. ('Bull') Halsey was saying off-the-record, "I hate Japs. I'm telling you men that if I met a pregnant Japanese woman, I'd kick her in the belly."; we, the young, the hope of the world, were being corrupted by the violence in comic books.

As far back as 1939, publishers....were offering, at fifty cents each, crude black and

white comics which improvised pornographically on the nocturnal, even orgiastic adventures of our champions. I speak here of Gasoline Alley Gang Bang,
Dick Tracy's Night Out, Blind Date with the
Dragon Lady and the shocking but
liberating Captain America Meets Wonder Woman, which have long since become collector's items.

The Great Comic Book Heroes

They are also the product of a lot of

They are also the product of a lot of historical forces like the 1950's clampdown of the Comics Code Authority, and the rise of the "counterculture" in the 1960's (from whence comes their sharp philosophizing or "social commentary" as it is called

vadays).

But let's leave such dry historicising to continued on p. 12









Social realism is common in the undergrounds Above, Diane Noomin tells The Didi Glitz Story" in "Lemme Out of Here" - a thematic comic about growing up inside the American Dream. To the left, an example of the first-person style of Harvey Pekar, whose "American Splendor" series, (no. 4 here from 1979) is comprised and the first-person style of Harvey Pekar, whose "American Splendor" series, (no. 4 here from 1979) is comprised that the first-person style of Harvey Pekar, whose "American Splendor" series is not actually a carteonist bimself, but he entirely of pithy anecdotes. Pekar - the listener in the strip - is not actually a cartoonist himself, but he provides scripts and sketches to various artists who execute them, in this case Robert Crumb. Above the Pekar strip. Bob Armstrong relates a favourite hum trip in "Rack Home in Passadena on Acid." from a Timothy provides scripts and sketches to various artists who execute them, in this case Robert Crumo. Above the Pekar strip, Bob Armstrong relates a favourite burn trip in "Back Home in Pasadena on Acid," from a Timothy Leary benefit comic, "El Perfecto." (1973).