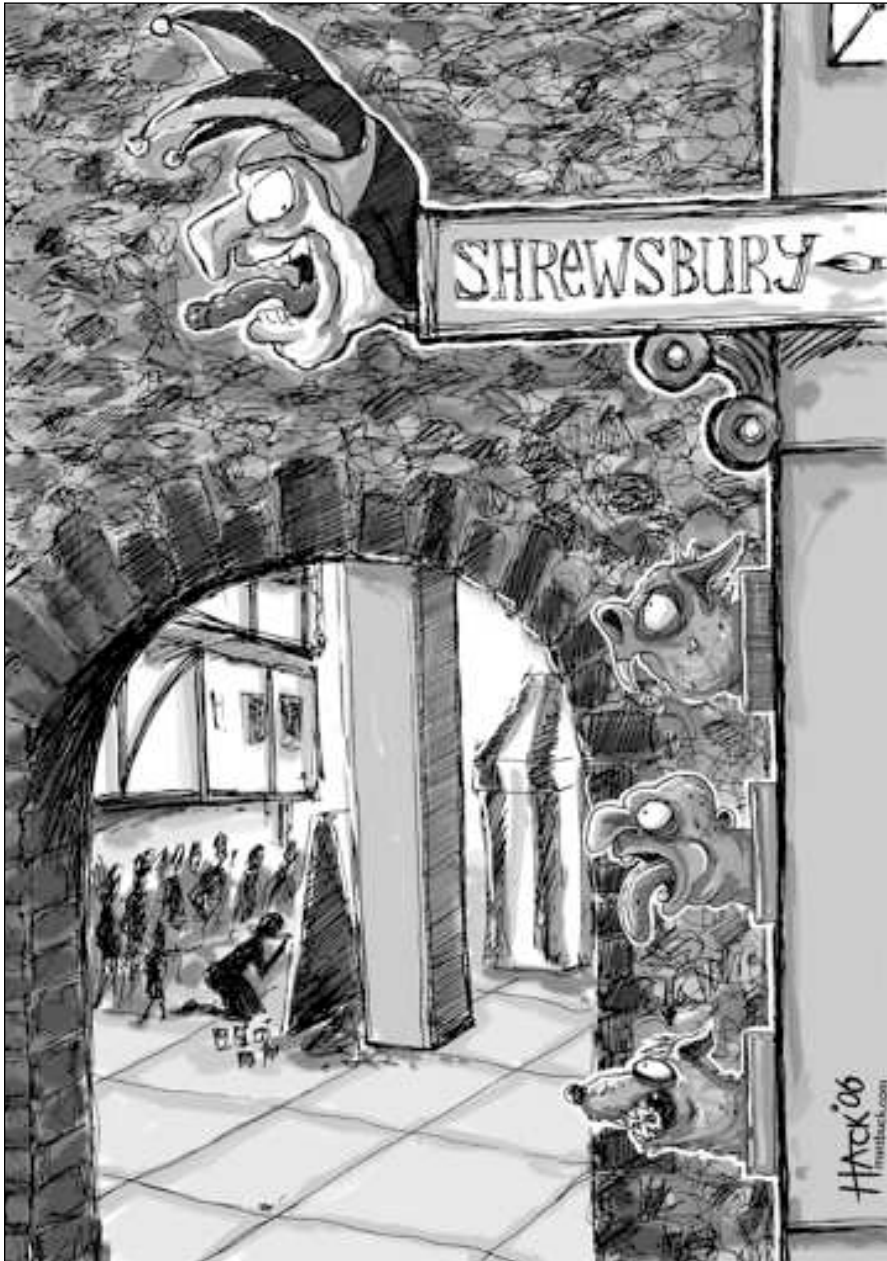




The Jester

SHROPSHIRE LADS (AND LASSES)



**FESTIVAL PICS
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PLUS NEWS, VIEWS, LETTERS AND MORE LOOKALIKES!

The Newsletter of the Cartoonists' Club of Great Britain

The Jester

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The Chair



DEAR Members, I hope the business of cartoons is buoyant with you. I must say after a quiet first quarter of the year, I find myself chasing a bunch of deadlines – lucky ol' me! Always the way though isn't it, like buses, nothing then a snake of them. 'Tis the lot of the self-employed to suffer feast or famine.

My workload included a crab character which will guide punters around a Liverpool museum in the second half of the year, with displays and simple animations. Simple animations I say, with six legs and two claws, it has its drawbacks (geddit!) And then on to another character, this time an ant for an insurance company. I love this kind of stuff despite the deadlines.

Anyway, enough of me, we had a different venue for May's meeting which was The Plough, next to the Cartoon Museum in Little Russell Street, a stone's throw from Tottenham Court Road in London. Numbers were severely depleted, due to the unfortunate Shrewsbury lurgy! It gave some members a chance to see other cartoon venues plus beer at 10 to 15 pence cheaper!

And mentioning the Shrewsbury lurgy – what was that all about? Quite a number of you were taken with it, I'm glad I wasn't one! You had to take to your sick beds too, and

I believe you. I gave a lift back to Simon Ellinas, who survived, but less so poor ol' Alex Noel Watson who was with us. He coughed his way back to London, ending up with the lurgy too!

Mentioning Shrewsbury – an excellent weekend and great company. Thanks to the organising committee, Rog, Bill, John, Alison et al for putting on such a good show – very enjoyable.

But can I just make the point that if this cartoon event is good enough to be nominated for a best event award, how come the local authority doesn't recognise that it needs better funding? There have now been three festivals – they work. So why no more money to ease the organisation and provide more and better display material, rather than relying on voluntary, time-consuming, hard work?

And what would it take to avoid going round cap in hand for the main Saturday night dinner? Most of us have been to the French festivals, they are the way to be funded. Shrewsbury need telling that unless they come across the table with more money, it ain't going to happen.

As it is at the moment, as much as we all have a jolly good time, each and every one of us cartoonists is subsidising the Shrewsbury authority. I'm reckoning it costs us on average £150 each with travel etc. We weren't able to give any concessions to the Aussie contingency who put in such a bold and welcomed appearance. Come on Shrewsbury, slacken the purse strings, we've been through enough hoops!

We sadly announce the death of esteemed member Jack Pennington (see page three), a lovely guy and accomplished cartoonist and jazz enthusiast. Our very best wishes to his widow Pip and family. Needless to say he'll be surely missed.

See you at The Cartoonist for the June meeting.

Terry Christien



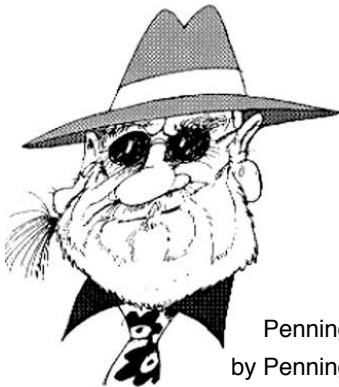
"On the other hand, his cartoons have a disrupting age of twenty plus."

News



Return to The Cartoonist

Please note that after the experimental sojourn at The Plough, the June 6 club meeting will be back at The Cartoonist pub (committee 5.30pm; members 7pm.) And don't forget the Friday Meeting on June 16 at the Cheshire Cheese pub, Fleet Street, London, at 7pm. (See below, right).



Pennington
by Pennington

Jazz Jack dies

Club member Jack Pennington, famed for caricatures of jazz musicians, has died after a battle with cancer. Jester readers will know Jack's drawing and writing from his "Jest a Little Jazz" columns.

Born in 1931, Jack was passionate about jazz from an early age, an enthusiasm reflected in the fact that he became well known as a jazz promoter in the West Country, booking many great names, including Ronnie Scott.

Jack's first cartoon was published in 1957 in the *Bath Chronicle*. He later supplied the paper for many years with a weekly jazz column with caricatures, as well as a

Saturday cartoon. When he decided to make cartooning a full-time occupation he branched out into corporate caricaturing, illustration, and design work. Jack was also a member of the British Cartoonists Association.

The CCGB sends its condolences to Jack's family.

Fiendish new website

A new website has been launched which is essential reading for cartoonists who like to know how others work. The Cartoon Fiend is the brainchild of former CCGB member Rod McKie.

The format is simple, "the Fiend" interviews a diverse bunch of cartoonists and asks them all the same questions. As the Fiend says, "it's interesting to see how differently the various cartoonists respond".

Rod says he was inspired to make some sort of record of contemporary cartoonists as so many of those that inspired him to pick up a pen, such as Bogie, Sax and Styx, are now so hard to find, either in book form or on the internet.

"Right from the start I felt the humblest gag cartoon was part of something larger," Rod told The Jester. "I may have been fooling myself because many of the people I admired are both gone and forgotten. I think that's why I wanted to create a record of the cartoonists I know, who are around today.

"I decided to stick with the exact same questions through laziness, and because some people are really busy. It has been surprisingly successful."

The Cartoon Fiend has already featured CCGB members such as Noel Ford and Dave Parker and is updated most days. You can find it at <http://the-cartoon-fiend.blogspot.com>

Ipswich reminder

Members are reminded that Jock Williams-Davies has taken a stall which will be presented under the CCGB name at the Ipswich Arts Festival's Street Fair, on Sunday 25 June from 10am to 5pm. If anyone wishes to go along for the day or

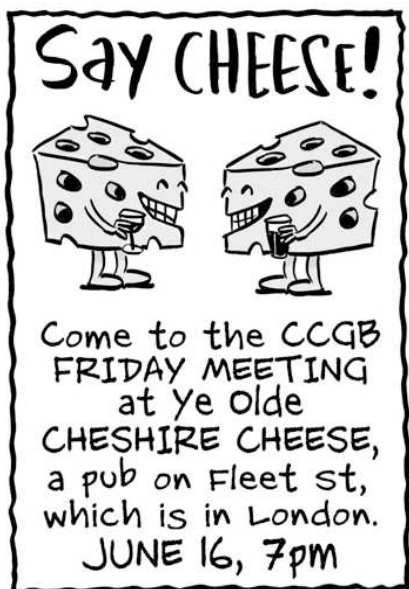


wants Jock to put their artwork or merchandise on the stall for sale, get in touch. Telephone Jock on 01473-422 917 or on his mobile 07732-571 100, or email: JockDavies@yahoo.co.uk

Exhibitions

● *Mars in their Eyes* is at the Cartoon Museum until July 1. Tuesday – Saturday 10.30 - 5.30pm; Sun 12pm - 5.30pm. Entrance £3. Tel: 020-7580 8155.

● *Quiz Show! The Caricatures of Powys Evans (1899 – 1981)* is at the Political Cartoon Gallery until July 18. Monday to Friday 9.30am – 5.30pm and on Saturdays between 11.30am – 5.30pm. Tel: 020-7580 1114



Dear Jester

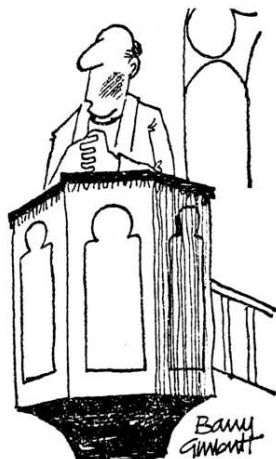
Turner's round-up

Mars in their Eyes, an exhibition of 120 cartoons collected by Professor Colin "Beagle" Pillinger opened at the Cartoon Museum on April 20 – a good, and funny, variety of cartoons from around the world.

A goodly gathering of cartoonists heard opening speeches from our Minister of Culture, David Lammy, and Colin Pillinger on the importance of space exploration and cartooning. Good to see fellow member Ian Baker enjoying the canapes. If you can manage to see the exhibition do so, you never know who you'll bump into ...



An enquiry asking if the cartoonist can be identified: the cartoon, below, appeared in the *Telegraph* some time ago. The only caption to



the cartoon reads: "Now turn to page five in your book of politics ...". The rest is missing. It might be an illustration to some article? Any clues please ring Mike Turner 01206-798 283.

Not unexpected, but nevertheless sad to hear of Jack Pennington's passing. A fine cartoonist and caricaturist (see his jazz series in past *Jesters*) Jack died of cancer after a long spell in hospital. Condolences to those loved ones he leaves behind.

Mike Turner

Cruel but funny

It was a delight to watch Gerald Scarfe on the telly recently. The programme featuring him was about portraiture in general. His approach to caricature was the topic of discussion. The master went on to explain that he starts by studying

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CARICATURE: REX JURIAN SZ

the characteristics of his subjects. Right out of the blue, he caricatured George Bush and then a smaller drawing of a tired-looking Tony Blair, stuck up Bush's bum. Painful, that! Scarfe averred that he also considered the current situations of the celebrities he drew, resulting in rather cruel caricatures. Ouch!

Rex Juriansz

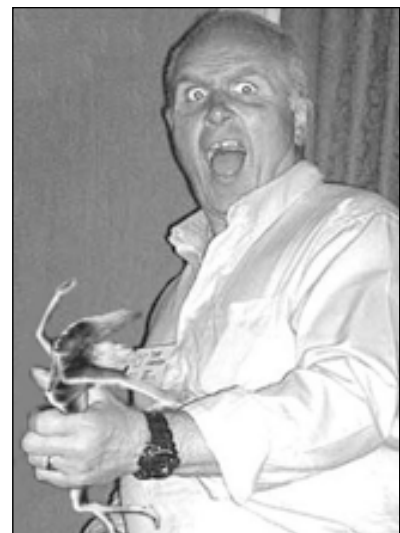
Lookalike No. 1

I wonder if any other readers have noticed the uncanny similarity between CCGB President Terry Christien and that big ape King Kong. Are they perhaps related? I think we should be told.

Simon Ellinas



Terry Christien



Some big ape

Forthcoming talks and events

Due to illness the Jester Ed was unable to do his talk at the May meeting. This has now been moved to September

June: Alex Noel Watson

“Memories of *The New Yorker*”

July: New member and former ad man Steve Willis on cartoons in advertising

August: No speaker

September: Jester Ed Royston Robertson on his career in journalism. Don't worry, it's just a laugh – with a career path from *The Times* to *The Jester*, how could it be anything else?

June 16: The Friday Meeting, at the Cheshire Cheese Pub, 7pm. Come along and have a drink with your colleagues without having to worry about the work/hangover clash the next day!

If you would like to do a talk, a turn, host a quiz or invite a non-member to speak, let us know. All talks are informal, don't have to be very long, and can be on any subject you like.



Lookalike No. 2

I wonder if any other members have noticed the uncanny similarity between CCGB caricaturist Steve Hearn and Rabbi Lionel Blue, he of Radio Four Thought for the Day fame. They both have faces for radio! Are they perhaps related? I think we should be told.

Joe Kerr

Jesterquiz

by Rex Juriansz

Name the cartoonist. Answer page 15

My 1st is in **THERE** but not in **HERE**
 My 2nd's not in **FALLS** but only in **WEIR**
 My 3rd's in **MELLOW** but not in **SOFT**
 My 4th's found in **SHED** but not in **CROFT**
 My 5th starts an **ARTICLE** but is not in **VERB**
 My 6th's twice in **CORNER** and also in **KERB**
 My 7th's like my sixth, and is also in **DRUM**
 My 8th is in **WHISTLE**, but not in **HUM**
 My 9th is in **FEAST** and also in **FEST**
 My 10th's not in **TRIAL** but is in **TEST**

*A writer no less, and a cartoonist too,
 That's what I am, so can you guess WHO ?*



Rabbi bloke



Steve Hearn

CCGB Members' Directory – DONT FORGET!

THANKS to all who have sent in entries for the CCGB Members' Directory – but we know there are lots more of you out there! All you have to do is send the following details, preferably by email, or by post if that's not possible:

Your name

Address

Telephone number
and, if you have them ...

Mobile number

Email address

Website address

Please also send a small piece of artwork. It must be roughly square, fit a single column and must *not* need a separate caption.

The directory will be printed in the same format as *The Jester* and will appear in January. And unlike the old handbook, it's FREE!

To submit via email:

jester_magazine@yahoo.co.uk

To submit via post:

The Jester
 c/o Royston Robertson
 20 Upton Road
 Broadstairs
 Kent CT10 2AS

The deadline is November 12. If you do not submit your details, those on the existing database will be used – right or wrong. Your entry will not include artwork.

So why not do it now, while you remember?



The CCGB website can be found at:

www.ccgb.org.uk

To access the forum, click "Members' Area" then "Enter the Members' Forum"

When posting messages on the forum, please be aware that some content may be reprinted in *The Jester*

The forum sections are:

The Cartoonist Pub

Have a chat in the Cartoonist private-members bar about anything and everything

Spittoon The place for uploads: images, animations, games, cuttings, links, etc

Jester Archive

All Jesters will be downloadable here as soon as they are published

Site News and Information

News, announcements and questions from the administrators and moderators of the website

Dont forget: from the website home page you can also access the **Q&A Forum**. This is a *public* forum for asking questions and giving answers about all aspects of cartoons and cartooning

Website forum

The Shrew Flu

Andy Gilbert: Just wanted to say what a fantastic time Anne and I had at this year's brilliant Shrewsbury festival, there was literally something for everyone – young and old alike.

Steve Bright: Great to finally meet so many names that have become familiar to Sam and I, as well as those we had already encountered, and those we had never heard of before, from all corners of the globe. That's what it was all about for me. The public interaction was fun also. I thoroughly enjoyed a couple of days caricaturing.

Noel Ford: I'm just recovering, literally, from Shrewsbury – not from Saturday night's exertions but from a bug I picked up (my immune system, lulled into a false sense of security by my remote location, couldn't cope with exposure to other people).

Roger Penwill: Thanks to all who made the festival the great success it was. The impressive Humurals "Going Up" exhibition in the Pride Hill has been a hit with the public and the Pride Hill management has said the exhibition can stay up as long as we like.

Royston Robertson: What a sickly bunch us cartoonists are – I too have had some sort of bug since the exer-

tions of Shrewsbury. A fantastic weekend nevertheless! It was my first cartoon festival, the first time I've drawn in front of the Great British Public.

Tim Harries: Not wishing to be left out, I also picked up the bug and have spent the last day and a half in bed. The excesses of cartooning life eh? Rock and roll! Whooo! etc. Anyway, had an excellent time and thanks to all the organisers. Goes off for a lie down ...

Alex Hughes: Had a great time too, and many thanks for the birthday cake and card on Saturday night. Much appreciated! On the other hand, I could quite happily have left the sore throat bug back in Shrewsbury...

RR: Is somebody keeping count? I expect the media to coin the term "cartoonist flu" any day. I feel seriously lousy still ...

Duncan Bourne: On the subject of "cartoonist flu", I am as bouncy as ever but Michele has contracted the dread bug. I am not going to say I have missed it as she may well pass it on to me (that's what wedded bliss is all about).

James Kemsley: Back home down under ... I'm glad to say the flu didn't extend to the Aussie brigade ... it wouldn't dare, us being tourists and all.



Baker's Dozen

In the seventh part of his series on caricaturists, **Paul Baker** looks at the three artists who formed the backbone of TV's *Spitting Image*



IN 1979 *Not The Nine O'Clock News* had rekindled a public interest in topical TV satire. Last month's article on Peter Fluck and Roger Law ended with the pair being commissioned to produce puppet versions of their clay caricatures for a potential new programme. *Spitting Image* first aired in 1984, and it was clear to Fluck and Law that they were going to require some help in supplying an army of rubber stars.

Many, indeed most, of the puppets seen on the show in the subsequent ten years or so were not the work of either Fluck or Law. Three young caricaturists were found to share the graft and I think deserve a mention separately from their mentors.

The first to be taken on was **David Stoten** who had just finished studying at St Martin's School of Art. In his spare time as a student he had sent some movie satires to Ron Letchford, the editor of the British version of *Mad* magazine. David was heavily influenced by Mort Drucker and his work was accepted including satires of *The Elephant Man* and *The Professionals*. Fluck and Law saw these and offered him a post along side them at the modelling bench – the first step in producing the puppets.

Eventually, after a couple of years, Fluck and Law would move on to other things – Peter set up Spitting Image Works, a tourist attraction in Covent Garden and Roger took on the role of producer of the show. David Stoten was given the job of head caricaturist overseeing the design for all the caricature puppets that made it on to the screen. "David can elongate

any face to ridiculous lengths, horizontally or vertically, and still keep it wholly recognisable," said Law.

Tim Watts' father had written to Fluck and Law suggesting that they should employ his son as he was a genius. The pair got several letters a week stating similar claims and at first they didn't take much notice. When they did finally agree to see Tim's work they were very impressed – Dad turned out to be right. Tim had previously been a schoolboy cartoonist on the *Leicester Mercury*, and his caricature work was greatly influenced by David Levine. Tim was taken on, instinctively took to sculpting and quickly picked up on a problem: the caricatures had to work from *all* angles.

"It was Watts who sussed out that our early models were all much too flat. They were suited to the 2D newspaper past perhaps, but not strongly enough defined for the 3-D televisual feature," said Law.

Pablo Bach joined the team a couple of years later from the National College of Arts in Buenos Aires. He differed from David and Tim as he was first and foremost a sculptor who had a keen interest in caricature. Bach eventually took over the role of head caricaturist, allowing Stoten and Watts to concentrate on taking caricature into animation under the *Spitting Image* umbrella. In the early 1990s they produced a two-minute short film called *The Big Story*. Seeing the short at an animation festival, film director Quentin Tarantino arranged for it to be shown in British cinemas alongside *Pulp Fiction*. This

led to David and Tim receiving an Oscar nomination.

When *Spitting Image* came to an end in 1995, Bach moved on to produce caricatures for the satirical show *2D-TV*, and Watts and Stoten continued with their ventures into animation, both of them working on Tim Burton's *Corpse Bride*, and David producing last year's BBC general election coverage animations. I met David last November for the first time in ten years at a caricaturing job. He and Tim Watts are still working together with plans to take caricature into a full-length animated feature.

As a fledgling, trainee caricaturist who spent a bit of time at the workshop alongside these three, I can only echo Roger Law's comment: "By sitting at the feet of these infants, Fluck and I learnt an inordinate amount."



Clockwise from left: two studies of Arthur Scargill by Tim Watts; Winston Churchill as seen by Pablo Bach; and Billy Connolly by David Stoten

SHREWSBURY CARTOON FESTIVAL

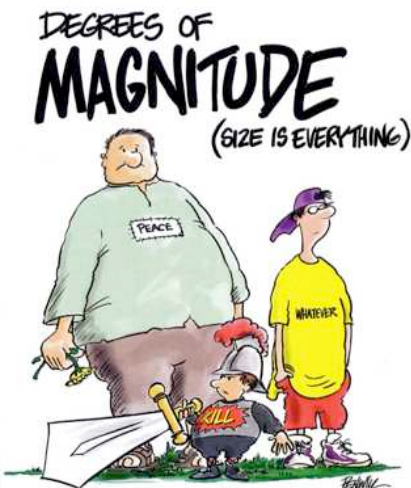
www.cartoonshrewsbury.com

Festival organiser **Roger Penwill** on how the third year of the event proved that size matters

WITH incredible good fortune, the sun shone on the Shrewsbury International Cartoon Festival weekend for the third year in succession. It can't last, we are certain to have lousy weather one year.

It was particularly fortunate this time around because we were keen to make a real impact in the town. This year, for a start, we had our festival banner, above, fluttering over the road by the English Bridge catching the eye of most of the visitors to the town. In the two previous years we had spread the cartoonists and caricaturists around the town in cafés, shops and bars but they blended into the general throng of shoppers and went largely unnoticed. This time we assembled them in one spot – the Market Square. On the Friday and Saturday twenty 8ft by 6ft boards were drawn and painted on the festival theme of "Size", while a team of caricaturists performed as they always do on these occasions, magnificently.

Also created over the weekend was an instant exhibition of 40 or so cartoons, each 84cm sq (or 2ft 9in sq for those of an imperial bent) drawn on the wall (a concept for which we coined the name Humurals) in the Pride Hall Gallery. Backing the live drawing we had five exhibitions this



Think big: 120 gags on this theme were exhibited at two venues



Vintage year: is some kind of cartoonist/booze connection being implied?

year, together running for more than five weeks. The first two exhibitions launched the Festival on April 1. One was "Material Evidence", fabric cartoons by German cartoonist Peter Ruge – a unique and stunning collection of observations of the strange behaviour of people at the beach. Peter's cartoons are sewn together using carefully selected material and using thread as the line work. This was its first showing outside mainland Europe. Peter drove the exhibition over from Stuttgart, drove back after putting it up, returned to Shrewsbury for the festival weekend three weeks later, had a week's holiday in the UK, then drove the exhibition back to Stuttgart. It was a tremendous effort and commitment and we are truly grateful to him for undertaking it and creating one of the highlights of the festival.

The other inaugural exhibition was "Europe – The Big Idea", an impressive new collection of around 40 cartoons by the leading UK political cartoonists, assembled by Andy Davey. Both exhibitions were in the Shrewsbury Museum and Art Gallery. They helped to build public interest leading up to the festival weekend. Louis Hellman showed a selection of his architectural cartoons at the Real Art Gallery and also gave the opening talk of the festival. His appearance at



Roger Penwill and the world's tallest town crier at the opening

the festival brought support, publicity and sponsorship from the local architects' group.

The main exhibition of invited and participants' work was titled "Degrees of Magnitude (Size Is Everything)" and comprised 120 cartoons spread over two venues. A high standard of artwork and quality of the gags was evident. The formal opening of the festival weekend by the town's Mayor took place amongst this exhibition at the Bear Steps. The final exhibition was a collection of cartoons from

Germany, Austria and Switzerland, on the theme “XXL”. This exhibition was brought together by Marlene Pohle, FECO President General, and Oscar Barrientos, the new FECO Germany President. They and Peter Ruge added further to the festival by bringing over and donating 100 litres of beer and a generous quantity of pretzels. Peter presented the town with a fabric cartoon created for the occasion. Further international flavour was provided by Aussie visitors James Kemsley, Steve Panozzo and Dean Alston, and from the US, Adrian Sinnott.

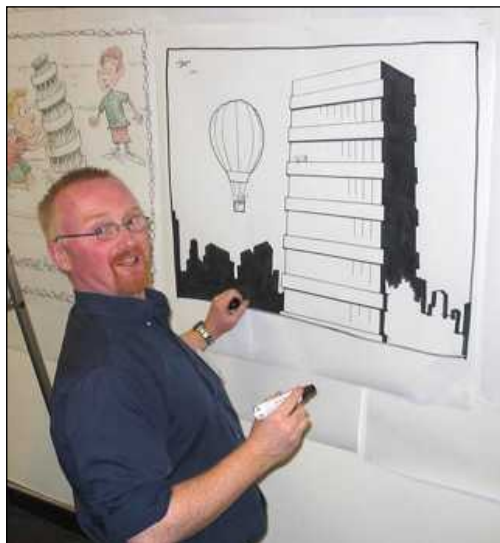
Steve Bell, Steve Best, Prof Colin Pillinger (a festival patron) and Bill Stott each give well-attended and well-received talks, some introduced by Libby Purves, another enthusiastic patron. Libby treated the assembled cartoonists to a very supportive “feel-good” speech on the Saturday night.

Workshops were held for the public by Paul Hardman, Tim Harries, Andy Gilbert, Helen Martin, Jackie Smith, Angela Martin and Colin Livingstone and Cartoon Clinics were held in the Bear Steps. Thanks to all who took part – the festival would not exist without all your time, skills and effort. Thanks to my co-organisers: John Roberts, Bill Stott and Andy Davey, and to the stalwarts of Shrewsbury: Alison Patrick, Karen Lloyd, Bill McCabe and Adrian Plant, and the innumerable helpers and supporters. Finally thanks to Noel Ford for providing 90 per cent of the two-man supergroup Beard. Plans for 2007 (and beyond) are under way.

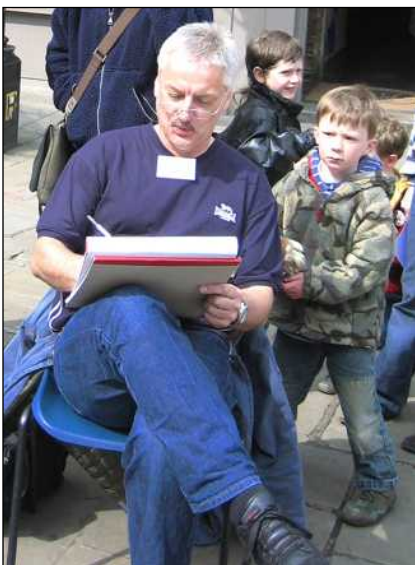
More Shrewsbury pics, page 14



John Roberts puts the finishing touches to his big board cartoon



Steve Bright adds to the “Humurals”. Andy Davey takes on John Prescott



“You do this for a living?” A small boy checks out Pete Dredge in action



Ladies and gentlemen, we present Beard, aka Roger Penwill and Noel Ford, with special guest star Terry Christien on air guitar (one show only)

Notes from the North

RONALD SEARLE'S book *To The Kwai – and Back: War Drawings 1939-1945* has been republished, and what a remarkable story his career is.

This book is a timely reminder of what Searle went through when he was a Prisoner of War during the Second World War at the hands of the Japanese. In the book Searle tells us of the unspeakable conditions in the camp; the brutality, the starvation and the disease, not forgetting 18 hours at a stretch working on the "Death Railway" from Siam to Burma.

Near to death himself, it's a miracle not only that he survived but that he managed to make a pictorial record of those horrendous times, working in conditions unimaginable to us, having to hide the drawings under the bodies of cholera victims to keep them from his captors (the guards would not go near them). If they had been found they would have been destroyed, as indeed would their creator.

The book does not make pleasant reading, recalling the atrocious conditions that the captured forces had to endure. At the same time you have to admire Searle's draughtsmanship, and courage to produce such work recording these events so graphically for posterity.

Searle's life and career has been well documented in many publications. Of special note is *Ronald Searle: A Biography* by Russell Davies. Born in 1920 in Cambridge, Searle worked as a cartoonist from the age of 16 on the *Cambridge Daily News*. Attending evening classes, his art work was supported by working as a solicitor's clerk, then as a parcel packer in the local Co-op. He gained a scholarship to art college but was called up in 1939 to serve in the Royal Engineers.

Posted to Kirkcudbright, near Dumfries, Scotland, he met Cecile Johnston, ex-pupil of St. Trinian's School, Edinburgh. He made drawings to amuse her and the girls of St. Trinian's were created. The first cartoon was published in *Lilliput* magazine in October 1941. The caption read: "Owing to the international situation, the match with St. Trinian's has been postponed." A very true prophecy indeed, considering the next cartoon appeared in 1946 after Searle

had survived the horrors of Changi PoW camp. It has been suggested that the PoW experience influenced the black humour of the St. Trinian's young ladies. The creation certainly did the trick with the public and no fancy dress parade or student rag week was complete without its complement of St. Trinian's look-alikes – usually big, ugly rugby players dressed in school tunics, black stockings and suspenders (any excuse).

The St. Trinian's cartoons got plenty of publicity, several books were published and it made it on to the cinema screen. They had quite a short run from 1946 until Searle killed them off in his book *Souls in Torment* in 1953. But of course they never went away.

THERE is a lot more to Searle's oeuvre than St. Trinian's. In the 1950s we saw him become one of the most productive and versatile cartoonist-illustrator-caricaturists of all time. His work was in great demand in newspapers, books, magazines and even the cinema. A host of advertising work came his way – from BP to alarm clocks, from "Have a Bev!" to Monroe Calculators and, most famously, his "Have a good rum for your money" for Lemon Hart rum.

Visits to America saw him working in animation and at *Life* magazine. He became a member of the *Punch* stable, producing covers, cartoons for

features and, with Eric Keown, theatre caricatures. It all became too much for him and in 1961, to everyone's surprise, he abandoned everything and everyone and fled to Paris to start a new life and a new career.

For my own part, I have always been a Searle enthusiast, always on the look out for his work – press cartoons, adverts, illustrations, *Punch* covers etc. It was always a joy to see a book of his work, whether a cartoon collection or a reportage visit to some country or city. Among my particular favourites are his double-spread, full-colour "Heroes of Our Time" caricatures, and his illustrations for Dickens' *A Christmas Carol*. No one can depict the Victorian scene like Searle.

Another set of drawings I like are his pirate sets, key animation drawings and backgrounds for the film *Dick Deadeye*. Some of his more recent books keep up the good work, such as *The Illustrated Winespeak*, and *Slightly Foxed – But Still Desirable*.

Ronald Searle – truly has a magnificent talent, used to the full with his tireless energy. We would all like a fraction of his cartooning success, but I doubt if we would have had the courage or fortitude to face up to the years in captivity. Thank God he survived and gave the world so much pleasure through his work.

Bill Ritchie



"Looks like trouble – she's a throwback to the Fifties."



"Promise me these matches are for burning down your nasty school and not for ciggies."

IT'S THE NEW REVOLUTIONARY LEARNING CONSOLE WITH INTEGRATED, SUSTAINABLE AND ERGONOMICALLY DESIGNED SEAT, VISUAL DISPLAY TILT AND BULK STORAGE UNIT!



School Sniggers



"Ah Headmaster, I think we may have a knife problem in the school."

...and while I'm on about it...

Clive Collins



PARDON me while I ramble for a moment, it won't take long. The other weekend, the lady wife and I undertook a journey to a small village in the Cotswolds, having first of all procured for ourselves an AA Route Planner map via the Internet. It hadn't occurred to us until we'd got some miles under our collective belts, that we seemed to be going a longish way round, thus having to endure the hideousness of Oxford traffic for an inordinately lengthy time. In a rage of frustration we decided to go "old-tech", and I reached into the rumble seat for a hard-copy *AA Route Map of England*. It was quite plain for us both to see that we were being taken on a voyage of discovery, rather than the most direct route that we'd requested, simply because the AA appears to be heavily sponsored by BP, thus we were being taken via what seemed to be every BP garage in South-Western England. I don't make a habit of reading the financial press, but wondered if I'm the last person in the country to find out that one of our two major motoring organisations is now sponsored by an oil company, with all that it implies.

Now, having taken you on a circuitous read into this month's column – almost as though Specsavers had sponsored me in fact – I'm going to talk to you this month about getting

sponsorship as a cartoonist. The example below of a hitherto unseen Du Maurier cartoon is probably the first recorded sponsored cartoon. Regrettably the artist didn't think to double his earnings by the larger use of his name as a brand of cigarette somewhere in the drawing, and he wouldn't be able to in this day and age, thanks to the anti-smoking lobby. The *Evening Standard's* Jak was a prime example of a sponsored cartoonist, who would contact a client to strike a deal for getting the brand, or logo, somewhere in the background of a drawing – say on the ubiquitous London bus. I had many approaches for this type of advertising when I stood in for Jak (as Ollie), but I never quite attracted the clients like Jak did.

We cartoonists are somewhat reticent (spelt B.R.I.T.I.S.H) about advertising or product placement in our work. At the very least, it would effectively sharpen up the cartoon market, and bring in much-needed extra income in these days of shrinking outlets. How many of us have, at some stage, drawn a wearisomely similar breakfast, or meal scene as the setting for our cartoon, and thought how much more authentic it might look to have a proper product there on the white tablecloth? A jar of branded marmalade here (without, of course, the golly), or a box of cornflakes

there. Even a poster on a wall in an exterior drawing, advertising an actual upcoming feature film or concert could be worth a fair bit, and we, as a club could work out a scale of fees based on the size of the printed cartoon. Advertisers might even put pressure on a paper to get the sponsored cartoon printed larger. Our work could become really well known despite, inevitably, one or two not being able to draw very well or not being particularly funny.

The product would determine the growth of our fame. In Tony Blair's Britain (at time of writing anyway, scandals permitting), everything is for sale, so why should we remain trodden under by the rest of the free market? Let's get on out there and market ourselves. Let's cash in on our talents and join the rest of the bought-and-paid-for society!

FOREIGN NEWS: The National Cartoon Museum, late of Boca Raton, Florida, and founded by Beetle Bailey creator Mort Walker in 1974, opens in 2007 in its expansive new quarters in New York City's Empire State Building. Among hundreds of other exhibits, it contains the very first drawings of Walt Disney's Mickey Mouse, as well as works by Al Hirschfeld and many true greats of our profession.

HEALTH NOTES: I have to put my hand up as an innocent consumer of Camelford Reservoir water during its heyday of aluminium poisoning, over a long weekend with some fellow cartoonists in 1988. It had the consistency of Milk of Magnesia, but tasted OK if you were really thirsty (I was). Apart from the occasionally startling ability to glow in the dark, I have suffered no ill-effects since. Mark my words, in a few months time and a little Government spin, those who did not drink the water will turn out to be the ones who missed out on this health benefit, and a Bill will no doubt be introduced, stating that all reservoirs are henceforth to be heavily overloaded with aluminium.



TRUE HUMILITY

Right Reverend Host: "I'm afraid Waitrose let us down with that bad egg, Mr. Jones. We shall use Tesco in future!"
The Curate: "Oh never mind, my Lord! Every little helps!"

Cafe culture from Canada

Lawrence Goldsmith talks to Paul Gilligan creator of the syndicated strip *Pooch Cafe*

Where do you live and work?

I work from my studio apartment in the heart of Toronto, Ontario, Canada.

Tell us a bit about your background as an illustrator/cartoonist.

I was one of those fortunate people who knew what they wanted to do from the time they were children. I was drawing from *Mad* magazines in grade two, went through a superhero phase that lasted till college, attended animation for a year before moving over to illustration, and then worked in advertising, newspapers, and finally freelanced for a number of years before starting the comic strip.

Who were your early cartoon heroes and which current cartoonists do you admire?

Marvel superhero artists like Jack Kirby inspired me for many years, as did comic strip cartoonists like Berke Breathed and Bill Watterson. I'm also influenced by John Kricfalusi (*Ren & Stimpy*), and the comedy of *The Simpsons*, *Seinfeld* and *South Park*, and a lot of "underground" cartoonists like Peter Bagge, Daniel Clowes and Los Bros Hernandez. Currently I think Dave Coverly's *Speed Bump* is the most consistently funny strip (or panel) on the market, and I like Jim Meddick's *Monty* quite a bit.

Was *Pooch Cafe* your first attempt at a syndicated strip?

The first strip I did was a one-panel. Like half of North America, I thought I was going to be the new Gary Larson after he retired. I then did a strip called *Plank* about this naive pod-person with suspenders and a rutabaga-like head. I worked with King Features on that for a while but it combusted. I then did a strip called *Wildlife*, set in an office where all the characters had various animal heads. I don't know why I thought I could do that since I never worked in an office.

How many newspapers now run *Pooch Cafe* and do you have to do much promotion for the strip?

It runs in about 150 papers. Personally I don't do any promotion, there



Paul Gilligan: "Like half of North America, I thought I was going to be the new Gary Larson"

are some great people at my syndicate, Universal Press, who take care of that for me. Although on my recent trip to Honolulu I stopped in at one of the papers there and managed to convince them to start running *Pooch*.

Describe your working week.

I'm a night owl, so I keep odd hours. I do have creative bursts, but sometimes they'll only last a few minutes and be sidetracked by something as simple as the sudden need to check my email. The eight hours before the deadline can usually be counted on to be remarkably productive. I also work on freelance illustrations and coming up with concepts and character designs for animated television shows.

What materials do you use?

Good ol' fashioned paper and pens for the main part. Then I scan the artwork

and greytone or color it on the computer.

The cartoon market is very tough in the UK at present – how is it in the US and Canada?

From what I know it's just as tough. The shrinking market, combined with the editors unwillingness to remove the "classics", make it very difficult for new strips to get a chance. These days even when a strip creator dies or retires the comic keeps going, either in repeats or in the hands of someone else. I can't see how this is preferable to getting some fresh current cartoonists in there. No wonder many people I know don't go to the comics page anymore.

Any advice for aspiring cartoonists?

This isn't a job you can do unless you absolutely love doing it, because you need to spend thousands of hours alone at the desk, and if that doesn't thrill you you're never going to make it through 20 years of it.

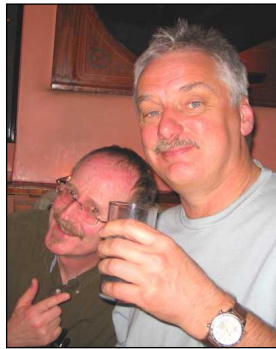
One thing people often don't take into account is how important the writing is to comic strips. It's not equally important to the artwork, it's more important. It doesn't matter how great the drawing is if the jokes aren't funny. So immerse yourself in all sorts of humour, not just comic strips but alternative comics, books, stand-up comedians, TV shows, and dissect the ones you think work to figure out why.

Also, don't take it too seriously too early, because syndicates generally won't take on a cartoonist until they're a bit more mature (in age, not in demeanour), so don't restrict yourself by thinking about the marketing, just forget about that and enjoy the cartooning.



Shrewsbury Scrapbook

IT WASN'T all cartooning and caricaturing at Shrewsbury, there was time for a social drink or two. Many thanks to the following for submitting Shrewsbury photos: Ian Baker, Simon Ellinas, Clive Goddard, Tim Harries, James Kemsley, Roger Penwill and Gerard Whyman. No names are included here, to protect the innocent (i.e. the Ed couldn't be bothered).



Some street drunks. Right: insert "You're my besht mate you" caption here



Franken-stein: a monstrous German beer. Right: some people in a pub



Absolutely *no* idea what's going on here

Potted Minutes from CCGB committee meeting of May 2, 2006

Present: Richard Tomes, Mike Turner, Ian Ellery, Les Barton, Derek Quint, Terry Christien, Anne Boyd, Jed Stone.

Apologies: Jed Pascoe, Neil Dishington, Clive Collins, Royston Robertson.

Matters arising: A reminder that Jock has organised a stall for the Ipswich Exhibition on Sunday 25 June. Any members who would like to sell work or help out on the stall should contact Jock. The actual exhibition starts on the June 27 at the Town Hall; The Friday meeting at the Cheshire Cheese is still on for Friday 16 June.

Projects: Ian suggested a refresh/top-up of work in the current CCGB exhibition, and also an idea for a series of books that could be produced by the club along the lines of "Cartoonist Club Looks at ...". This could include subjects such as movies, sport, thermo-nuclear dynamics etc; Richard has now sent out all his brochures for the Stratford-upon-Avon bash.

Treasurer: It was suggested that some members might find it more convenient to pay their subs by Direct Debit. A Direct Debit form could be included with a future Jester. Terry and Anne to draft a system giving all members the opportunity to pay their subs by standing order.

Website: Ian suggested that a prize could be given to a member of the public who has submitted work to the website, based on a theme to be decided by the committee.

A word from the Editor

HERE'S a bizarre thing: a well-researched, in-depth piece on Holy Grail myths, by Associated Press Religion Writer Brian Murphy, written to coincide with the current *Da Vinci Code* hype, ends with a reference to a gag cartoon I drew a couple of years ago which the writer stumbled across on the web. As AP is an international news agency the article has gone all over the world, yet the cartoon (below) did the rounds of the usual magazines but remains unpublished, a fact that I've long thought was part of some global conspiracy ...



"I got it on eBay."

IT'S hard to believe it's now a year since my first *Jester* as Editor. It's been an interesting twelve months, even if it has possibly taken the same amount off my life expectancy. Thumbing through the June 2005



June 2005: don't mention the "heated debate"

edition (got to stop doing that with PDFs, it makes the screen all greasy) I notice that it was a whopping six pages longer than this one. Blimey, I was keen back then. But on the plus size, this one has twice as many staples (not counting the PDF edition which has, er, the same amount). So what have we learned [*that's enough "year in review" – Ed*].

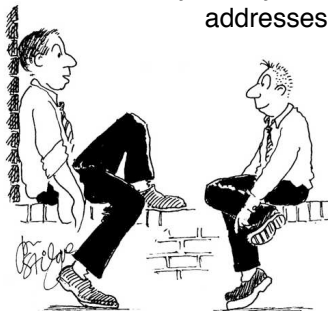
Royston Robertson

Jesterquiz solution



It's Tim Harries!
Caricature by Rex Juriansz

Thanks for all the education cartoons. **Next month's theme: TRAVEL** Globetrotting giggles and holiday hilarity to the usual addresses please.



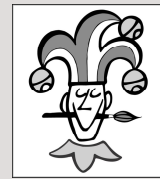
"I tried glue sniffin' once, it nearly killed me. Bloody flour and water paste blocked me nostrils."

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All articles and cartoons welcomed (especially for the front and back covers)

Email submissions are preferred, as then images and text do not need to be scanned – but snail mail is still acceptable. Images sent by email must be a resolution of 300dpi, and in the JPEG format – no Tiffs, Gifs, Cifs or Pifs *please!*

REMINDER: the next two club meetings are
June 6 (talk by Alex Noel Watson) and **July 4** (talk by Steve Willis) at **The Cartoonist pub, Shoe Lane, London. Committee: 5.30pm Members: 7pm**

PLUS: The Friday Meeting – at the Cheshire Cheese, Fleet Street, June 16, 7pm



The Last Laugh



The Jester is the monthly newsletter of the Cartoonists' Club of Great Britain

The opinions expressed herein are those of the respective authors and are not, unless specified as such, the views held by the club, its committee, or its general membership

