

# The Jester

ABRIDGED

## TAKE A RUNNING JUMP!

YOUR SPORT GAGS  
INSIDE



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PAUL BAKER PROFILES HIS FAVOURITE CARICATURISTS  
THE MARVEL OF BLAZERMAN / BILL RITCHIE ON FILM FUN  
STEVE WAY Q&A / CHAIRMAN ON, ER, SHEDS AND ONIONS**

The Newsletter of the Cartoonists' Club of Great Britain

# The Jester

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**Front cover:** Jock

Williams-Davies

**Back cover:** Jed Stone

*More desperately needed!*

# News



## By George, he's on the telly

CLUB member George Williams was featured on *The Paul O'Grady Show* on ITV1 on September 28, caricaturing the host and his guests during the programme. He drew O'Grady first then throughout the rest of the show, he drew Terry Jones, Jerry Hall, and Kelvin Fletcher from *Emmerdale*.

George, see his devilish self-caricature above, said: "The brief was to produce four full-colour caricatures, live during the show, giving me around 35 minutes to allow time for them to be mounted in a large gold frame and revealed in the last section of the show. That was a challenge.

"I came off stage from my first chat with Paul and the crew snatched the first unfinished picture from me and told me I had to finish the other three before the end of the second section. The show just flew by and before I knew it I was onstage whipping off the curtain to reveal the artwork. Everyone seemed chuffed and signed the drawings for auction at a later date."

George has been a freelance illustrator and graphic designer since 1991 and has been performing live caricatures full time since 1997. One of the highlights of his career was drawing Tony Blair at the Charter Mark Awards for Business

Excellence in 2003. He recently became the official artist for the arts materials maker Edding UK.

## St. Just the ticket

**From Roger Penwill:** Just back from another excellent weekend at the St. Just festival. Once again the exhibitions were extensive and excellent. Among them was a superb BOSC exhibition and one of the innovative semi-3D work of Mougey. The food was better than before and wine was good and plentiful. Sue Burleigh had made it there at the end of Toontrek and by the time we arrived, she was fully immersed in the whole St. Just experience.

St. Just is now the biggest and best in the world, having grown from a very small start (there were just five cartoonists at the 2nd festival). The whole event was just a little smaller this year because the organisers are planning a big bash next year to celebrate the festival's 25th anniversary and the laying of the first brick for the permanent cartoon museum they will be building there.

It would be good to have a larger Brit contingent for that. They expect 12 good quality cartoons from participants which is your part of the deal for attending. As always, the festival will be the last weekend in September and the first in October, with the Brit group usually attending the 2nd weekend. Pencil it in now.





## Steve Way in Q&A

STEVE WAY, cartoon editor at the *Reader's Digest*, will be doing a talk and a Q&A session at the November club meeting on what an editor looks for in a cartoon.

There will be a short intro, followed by questions from the floor. Steve, as many of you will know, has long experience as a cartoon editor, having worked also for *Punch*, *Maxim* and *The Cartoonist* (the broadsheet cartoon paper which appeared in the early 1990s). His detailed and reasoned rejections are regarded by many gag cartoonists as the most entertaining (and useful) in the biz.

Steve was invited by Andy Davey, who told the club forum: "I won't be doing a talk, I'll just be 'hosting' Steve's session, and frisking everybody on entry for rotten fruit. God forbid anyone should think I'd be standing up banging on about the usual stuff."

The meeting is at 7pm on Tuesday, November 1 at The Cartoonist pub, Shoe Lane, London EC1.

## Slimline Jester

YOU may have noticed that this *Jester* is, at 16 pages, a bit slimmer than usual. This is simply because I did not get enough contributions for another four pages. Remember folks, it's *your* newsletter. So let's have lots of stuff for the next one and, who knows, Father Christmas may bring a bumper Christmas/New Year edition.

# The Chair



HAVE you noticed there's been quite a lot of coverage about sheds, yes sheds, just lately? I wondered how many members have a shed as a studio? Hand up from me. Actually, I call mine a chalet – it's the sort of thing we say in Middlesex you know. It's 12ft by 12ft and is simply the best studio and inspirational source I've had since its installation in 1986, just prior to me joining the Club as it happens.

These days it would seem sheds are big business. They are used as refuges mainly by men according to the statistics, although the ladies are getting in on the act. I could go on about how it's fitted out etc, but savour that for another exciting instalment. However, let us know if you're a shedaphobe!

North of the border member Jim Towle raised the concept of installing a webcam at club meetings. We batted this about in committee with more than a little apprehension as to the boredom threshold that voyeur members could endure.

Seriously though, that apart, the technological requirements at this time on the club website are insufficient. I'd rather not lumber you with the technobabble reasons, even if I could. But Jim, it's got to happen eventually, or something like it – watch this webcam space. Simon Ellinas (he's from Barnet you know)

gave us a talk/presentation at October's meeting on how his interest in cartooning started with Marvel comics [see page 13]. Thanks Simon. A straw poll suggests that members would like the meeting talks to continue – so we'll give them more mileage.

How's this for random thinking? :

I'm doing a job at the moment with stereotypical French characters, with an unashamed list of accessories like cheese, striped shirts, berets, wine, coffee and onions. I've also been drawing loads of onions for a wallpaper background, as well as around the characters' necks. You simply must draw some onions in, say, just ten strokes. It's quite therapeutic. But I am getting out more of late!

November's meet will give us the benefit of a cartoon editor's take on receiving a wave of cartoons dropping on his desk, as seen through the eyes of Steve Way, cartoon editor of *Reader's Digest* and formerly of *Punch*.

Poodle tip!

Terry Christien



## Sporting sniggers

MANY thanks to all who sent in cartoons on a sport/games/fitness theme for this issue.

Next month's theme is, with crushing inevitability, Christmas!

So get those Festive Funnies, Christmas Chuckles and, er, Yuletide Yuks in now, by email or post.



"OK, let's work on dodging his uppercut ..."



# Dear Jester

**Letters can be sent by**

**post to:** The Jester

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20 Upton Road, Broadstairs,  
Kent CT10 2AS

**Letters can also be sent**

**via email:**

jester\_magazine@yahoo.co.uk

The deadline for letters and all other content for *The Jester* is the 12th of every month. Letters may be edited to fit space requirements. It's unlikely though to be honest, as *The Jester* gets so few letters. There's a grand total of *two* this time around folks!



## Farewell Arthur

SOME of our older members may remember the cartoonist Arthur Arrowsmith who drew under the name of Acken, his initials (above), and Pelik, as in ink (above right).

Arthur was a former member of the club and a prolific cartoonist, selling to most newspapers and magazines. He died peacefully on August 31 at the ripe age of 95.

**Frank Holmes**



## A tome for Mr Tomes

AS I FAILED to find a cartoon theme for the November number, here is the result of Emma buying me *The R. Crumb Handbook* for my birthday (see below). Enclosed is an SAE as Emma will no doubt want to frame it, or burn it.

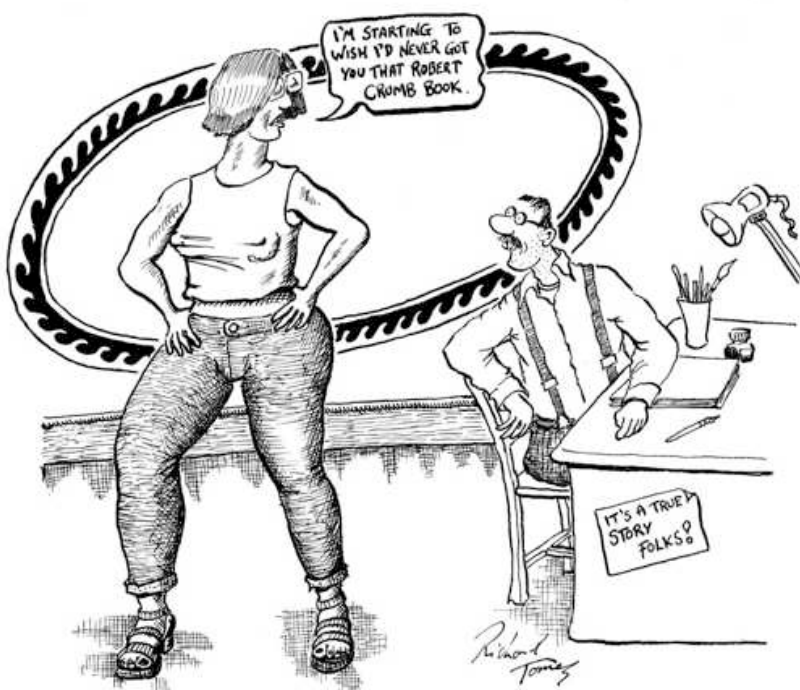
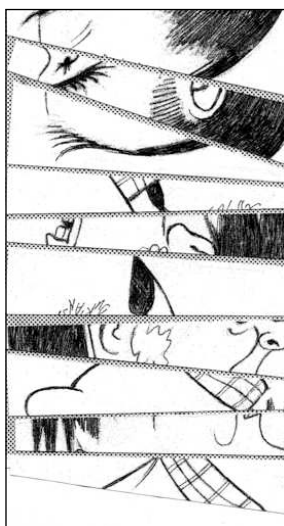
**Richard Tomes**

*Richard was not the only person to mention that he could not find the cartoon theme, which is odd as it was where it always is (page three). Time for eye tests folks! Just so no one can be in doubt, here is a reminder that next month's theme is CHRISTMAS! That's Xmas, Yuletide, Noel, the Birth of Our Lord Baby Jesus. OK? Do send New Year/Hogmanay stuff too – Ed*

## Jesterpuz

by Rex Juriansz

Rearrange the pieces to form a caricature of an itinerant senior member of the CCGB. Answer on page 14





### The new-look CCGB website can be found at:

[www.ccgb.org.uk](http://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

## Technophiles byte back

**Noel Ford:** In the October *Jester*, Bill Ritchie cries, "Get away from your computer screens and get outside. Take a walk. Be aware of nature."

This myth, that those of us who use computers are "stuck to our screens", is continually being thrown into our faces by those who don't. Yes, I use computers. The two screens I work on take up an area of 318 sq in. Next to these screens, I have a window which takes up 7,158 sq in – nearly 23 times the area. Through it I have a view of open countryside, half a dozen horses and a lot of sheep. In the distance I can see the foothills of the Cambrian Mountains. I spend as much time looking out of the window as I do looking at my computer screens but I don't leave it there. At least once, often twice a day, I am out there, walking with our dogs. Also, in my office, along with the computers, I have a piano and five guitars, all of which I regularly take time out to play.

I'm pretty sure most other computer using cartoonists are no more stuck to their screens than those who use traditional materials are stuck in front of a piece of paper. For goodness sake, can we lay to rest these misconceptions about computer use once and for all and get on with drawing cartoons in whatever way we prefer?

**Royston Robertson:** Clearly you are not one of them Noel, but some people DO spend far too long at their computers. I'd probably include myself some

days – I just forget to take screen breaks! You're clearly acutely aware of the dangers Noel, which is good. Actually your working environment sounds so great I'm green with envy. I can see a *Hello*-style feature coming up in a future *Jester* ... "Noel Ford invites us into his lovely home ..." ;-)

**Roger Penwill:** I am very touched by this concern over the health of us computer users. On the limited experience of only using computers on a daily basis for 25 years I didn't realise one ought to look away from the screen occasionally. I have written that on a post-it note and stuck it on the screen.

Hazel tells me we moved into the countryside six years ago. I really must get out the door sometime to check it out. If I hadn't been held in a hypnotic trance in front of the monitor I would have noticed we went blackberry picking the other day.

However, to ensure a healthy work/life balance as decreed by EU Directive and Neil Dishington, I have decided this winter to regularly visit our local cinema, only 35 miles away down unlit country lanes. Once there I can enjoy two hours in a darkened room sharing the ailments of total strangers and any distracting quirks they might like to demonstrate.

For a reassuringly expensive amount, I can enjoy a film whose visual and sound quality is far less than that I am forced to put up with on the widescreen telly at home. The appeal of the cinema in getting a life is clearly compelling and so good for the health. **Cont. p7**



GLAD I'M NOT STUCK IN FRONT OF A COMPUTER SCREEN ALL DAY!



GLAD I'M NOT STUCK BEHIND A DRAWING BOARD ALL DAY!

## LOUIS HELLMAN

### Mind Games



## The Paranoid cartoonist

Andy Vine





**Nigel Sutherland:** I couldn't have upped and moved to this island (Bute, Scotland) if it wasn't for digital cartooning. I have fabulous sea views, great wildlife all around, mix with friendly local people, and am close to Glasgow and two major airports. Thank you digital cartooning, Apple, Wacom, Photoshop, the internet, mobile phone technology etc etc, but especially my Mum!

**Ian Ellery:** Well, I couldn't live in Hastings if I wasn't digital. I'm sure the same goes for others "out in the sticks".

**RR:** I didn't know you were digital Ian, you look so real. Amazing what they can do with that CGI these days.

### I'll get me coterie

*"Bugger the chat-room and the cosy little coterie who inhabit it."*  
Clive Collins in the August *Jester*

**Noel Ford:** Bloody hell, Clive, you really were wearing your grumpy hat when you wrote that! Mind you, I agree with you about the chat-room – can't stand 'em myself, so it's a jolly good job we haven't got one, isn't it?

Now, a FORUM, we do have, and I must say it's a lifeline for those of us who find it physically impossible to get to a midweek meeting in London – and we did make it clear, in advance, that many of us would not be able to join in the heated debate for this very reason. So we didn't ignore the "platform" we were "offered" (offered by whom?) Be that as it may, on the forum, many of us have been suggesting ways in which the club could be revitalised to improve things for the whole membership. I'm sorry if trying to make a positive contribution to the club makes us "stropky arseholes" but if that's the case, I'm proud to be one.

Believe it or not, far from being a "cosy coterie" we often disagree. This is one club. There are no factions. The forum is open to all, as is the monthly meeting. At the moment, as many, if not more, members meet on the forum as those who attend meetings. But wherever we meet we should be able to offer suggestions towards making it a better club without being called silly names.

**Ian Ellery:** Well, my dictionary describes a coterie as "a small group of

people with shared interests or tastes, especially one that is exclusive of other people: a coterie of friends and advisors. And that's EXACTLY what we have been up until now. It's us saddoes on the forum that are trying to make us a little more inclusive, surely?

**Andy Davey:** Now stop this bad-mouthing you whippersnappers. This is a nice club for nice people. No coteries, no factions, no plots. Two legs good, four legs good ... legless even better.

### Some mistake?

**Simon Ellinas:** Great to see Paul Baker's pen is out to produce emissions like that published in *The Jester* ["Finding Nemethy", last month]. However, he seems to suggest that Stephen Nemethy had macabre tendencies. As he put it: "This, however, coincided with the illness and death of his parents and Stephen returned to Ealing to nurse them."

*See the first of Paul's "Baker's Dozen", profiling his favourite caricaturists, on page 9*

## Bone

One Volume Edition  
by Jeff Smith

THE award-winning comic book *Bone* has finally been collected into one large volume (apparently available for only a short period of time) and anyone unfamiliar with Jeff Smith's work is in for a treat.

Set plenty of time aside however, since the book comes in at more than 1,300 pages, every one of which is a joy to look at. There's more to it than looks however – Smith has managed to combine the artistic skills of Walt Kelly (*Pogo*), Charles Schulz (*Peanuts*) and many of the old Disney animators, with intricate Tolkienesque fantasy settings and plotting.

What starts out simply with the Bone cousins getting run out of their hometown and wandering into a mysterious valley soon leads to danger and adventure with a cast of likeable and well-rounded characters. That's not to say it's a po-faced tale – there are a great many moments of silliness and slapstick humour amid the darker moments, with Smith's old animation skills showing his impeccable visual timing. Cow racing, rat creatures with a taste for quiche, plucky heroines destined for great things, large dragons and equally large lions – this book has the lot, and it's all told in a way that makes great use of black and white (work has begun on colouring all the books, but perhaps some of the charm of the art will be lost – we'll just have to wait and see).

And what a tale it is! It's not hard to see why it took Smith 12 years to complete it and the nine Harvey awards, nine Eisner awards and countless others worldwide are a testament to its popularity with critics and readers alike.

If you're looking for something to read over the coming winter months, I heartily recommend *Bone. The One Volume Edition* is great value – I picked mine up from Amazon Marketplace, brand new, for around £17, including delivery. Amazing value for money considering each of the original books were about £9 each. What are you waiting for? Stop reading and start ordering ...

Tim Harries



## Reviews

### Complete Prose

by Woody Allen

THIS combines Woody Allen's *Without Feathers*, *Getting Even* and *Side Effects*, books that I have always returned to, time after time, whenever I need a bit of light relief. They contain enough inspiration to keep even the dullest cartoonist happy (and, obviously, I am talking from experience in that respect!)

Before and during some of his film-making career, Woody Allen was a prolific contributor to many American publications, including *The New Yorker*. It is interesting to see the progress of his career, from gag writer for comedians such as Sid Caesar, to stand-up comic, to humorous writer, playwright and, finally film-maker. Making films is totally logical for Allen as it enables him to flesh out all his neuroses and philosophies in the most expressive medium possible. All his stories and essays lend themselves to images and cartoons; indeed, it is impossible not to see the main character in each piece as Allen, himself. Some people might remember the syndicated strip which Allen not only

co-wrote but also starred in, in cartoon form. But before we get to images, cartoons or films, we need words to define these images. And this body of work goes a long way to mapping out Allen's future career as one of the most original (and, when not in his current gloomy mood, funniest) film makers of our times.

He examines psychic phenomena: "There is no question that there is an unseen world. The problem is, how far is it from midtown and how late is it open?"

He is inspired by the Dead Sea Scrolls and sets about sending up the Abraham and Isaac story: "The Lord stayed Abraham's hand and said, 'How could thou doest such a thing?'"

"And Abraham said, 'But thou said—'"

"'Never mind what I said,' the Lord spake. 'Doth thou listen to every crazy idea that comes thy way?'"

The invention of the sandwich receives the Allen treatment: "After four years of frenzied labour, he is convinced he is on the threshold of success. He exhibits before his peers two slices of turkey with a slice of bread in the middle."

While Allen, the writer, is often cited in the same breath as James Thurber and Groucho Marx, his work is much closer to that of the latter who, I'm sure, was a major influence.

This collected volume makes a valuable addition to any humour aficionado's collection. Cartoonists will find them a source of many ideas and, if you're a humorous writer, you'll begrudge him for having all those brilliant ideas first.

Simon Ellinas



From *Inside Woody Allen: Selections From The Comic Strip* (Robson Books)

# Baker's Dozen

In the first of a series profiling 13 of his favourite caricaturists, **Paul Baker** takes a look at the paintings of Philip Burke

"WHEN David Levine told me that caricature and painting will never mix, I had a goal," says Philip Burke. And for 30 years, he has certainly been proving Levine wrong.

Born in 1956 in Buffalo, New York, Burke had no art school training and began his life as a professional freelance caricaturist in 1977. In those early days, he was working mainly for the left-wing magazine *Village Voice*, which encouraged him to produce highly distorted and grotesque political caricatures in the scratchy pen and ink manner of Gerald Scarfe. Although this style fitted in with the readership of the *Voice*, other publications offering work, such as the *New York Times*, tended to be more wary, and required him to tone down the exaggerations. He began to experiment with straight portrait caricature, and by the time *Vanity Fair* discovered him in 1983 he had combined these influences into his own unique style.

Burke's caricatures, which have been referred to by some as being "contemporary expressionist" are big. Usually working on a canvas 5-6ft tall, he uses quick brush strokes and bold colours. They look very immediate, as if the idea has just come to him there and then. It seems that in a moment of inspiration he has picked up the nearest brush and banged out a painting in whatever colours happened to be at hand. Skin tones can be orange, blue, green or a mixture of all three and his faces can twist and turn at all angles (see the Brian Wilson example, right). This assumption of spontaneity though is deceptive as he plans each painting meticulously with a draughtsman-like skill, relying almost entirely on the face to convey any message. By doing a series of studies of the face from different angles he gradually develops a feeling for the physiognomy.

"I do a lot of preliminary work," he says. "I could draw anywhere between 30 to 80 drawings of the subject. When I know how the face fits together, I then start doing sketches where I start to distort the features."

Burke seldom makes any outright political or personal comments in his work; instead he relies on the face to project character. He was once assigned the job of covering a Pentagon budget hearing on Capitol Hill, and his work reflected much of the personality of the senators and congressmen he was studying. In a similar way to the great 19th century french caricaturist Honore Daumier, Burke was making a critical point not by placing his caricatures within a setting but by allowing just the face to tell a story. His caricatures have appeared in *Time*, *Newsweek*, *Esquire*

and he has a regular slot in *Rolling Stone* magazine. He has also had exhibitions in New York, Beverly Hills and Rome.

"When I first started caricaturing, I made a determination to try and blur the distinction between commercial and fine art," he says.

He's not far off.

**Clockwise from below: Madonna, Sinead O'Connor, Brian Wilson and Little Richard**



# Notes from the North

I HAVE been reading a book by Eric Sykes about his comedy heroes. In the book we get pictures and anecdotes of well-known comedians that Eric had written scripts for or acted with, and also one or two he wished he had known, like Laurel and Hardy and his first boyhood comedy hero, Buster Keaton. Sykes' heroes cover the whole gamut of postwar comedians, all well known from television and films, such as Hattie Jacques, Ken Dodd, Tommy Cooper and Spike Milligan – all great laughter makers.

As cartoonists, we are virtually in the same business: making a living from humour. We're not in the front line, facing an audience, nor do we become public icons and get the fame and fortune that the top comedians earn. We hide behind our drawing boards and depend on editors giving us the space in newspapers and magazines to display our talent.

Most people will not realise the time spent working out ideas, laying out a drawing and inking the final work for publication. A few cartoonists' names become well known – the Gileses, Thelwells, Larrys and Scarfes of the business. More likely their comic creations will be better known – Andy Capp, Fred Bassett, Beau Peep, the Perishers, for instance.

Some cartoonists and caricaturists do take the bull by the horns and put on a show for an audience – from *The Jester* I see that they are queuing up to give talks at The Cartoonist. Of course, quite a lot of our members put on a "turn" at festivals and exhibitions, whether drawing caricatures or demonstrating their cartoon skills.

Where comedians and cartoonists do get together is in the realms of children's comics. In the golden age of comics, *Film Fun*, *Radio Fun* and *TV Comic* led the way in portraying the stars of film, stage, radio and TV in comic-strip form. *Film Fun* (1920-1962) brought the art of caricature and cartooning together in the early days by drawing the stars of the silent screen – Chaplin, Keaton and Laurel and Hardy among them. The stars were quite happy to be depicted in this way, with no fee, for the publicity. Many fine cartoonists of the time contributed the drawings, and in



many cases the scripts, anonymously. Tom Browne, Percy Cocking, Bertie Brown, Herbert Foxwell, Roy Wilson, the Parlett family (Harry, George and Reg) were among the early exponents of the genre. Probably the most successful contributors were the father and son duo of Bill and Terry Wakefield. Bill was an extremely talented artist (he also packed a mean

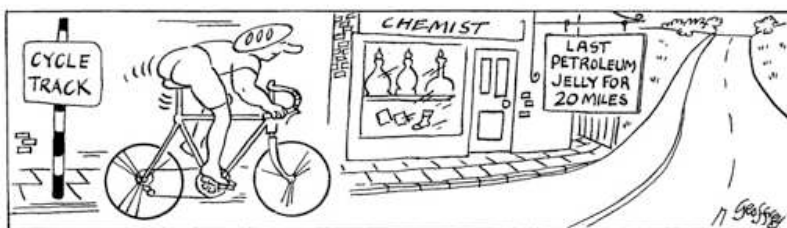
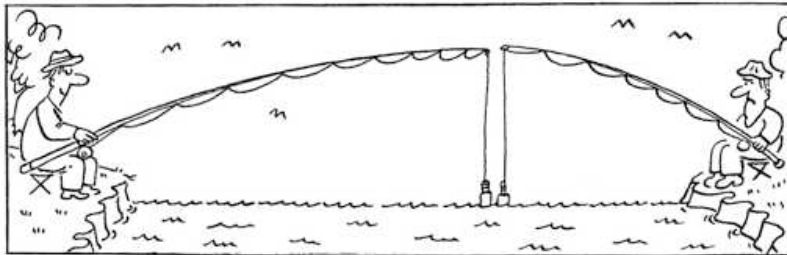
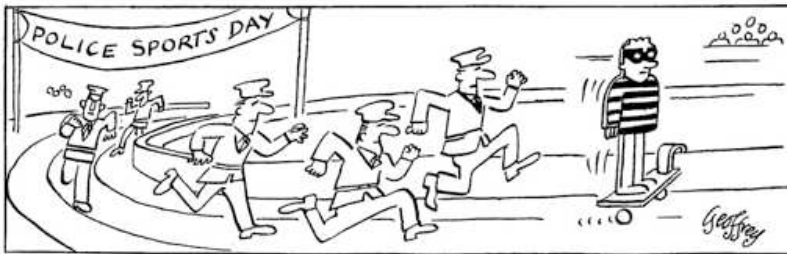
punch as an amateur boxer!). For most of his career he worked for the Amalgamated Press. He had a great skill in capturing likenesses of well-known personalities. He was the right man in the right place when AP launched *Film Fun* in 1920. He was so successful with his robust, jolly, style that he became the keystone of the comic. Other artists were encouraged to follow Bill's style. Bill died in May 1942 at the age of 54.

His son, Terry, who had assisted his father, took over the Laurel and Hardy strip, among others, which he carried on for a further 12 years, until Hardy's death in 1957. Terry's style was indistinguishable from his father's. This proved to be his downfall, as in 1959, new brooms decided his style was too old-fashioned and after 32 years' service he was made redundant. He retired from comics to become an ambulance driver at West Middlesex Hospital.

I had the great fortune to meet Terry at the Famous Comics 101 convention in 1976. Terry was presented with a Gold Ally Sloper award. I found him an amiable, friendly man. He was not completely lost to the business, as Denis Gifford, who ran 101, got Terry to draw a Morecambe and Wise strip in his old style for *Reveille*. Terry died in September 1989, aged 78.

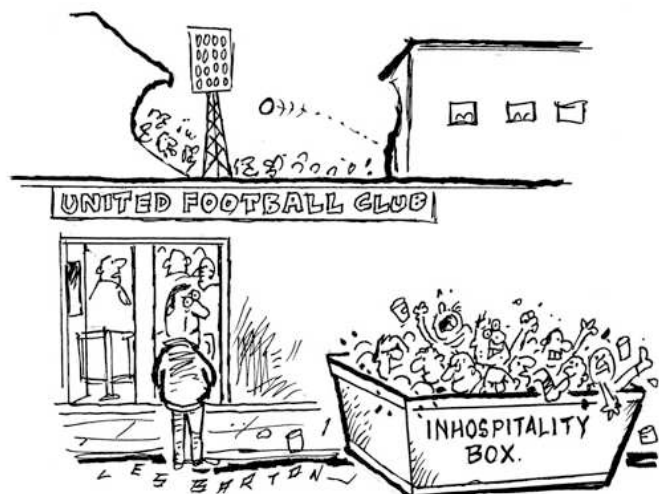
**Bill Ritchie**





# FUN AND GAMES

WHY IS IT NO ONE EVER WANTS  
TO PLAY WITH A CHEETAH?



"Hang on, that's the Match  
of the Day theme tune."



"I can't understand it – I'm having terrible luck these days."

# ...and while I'm on about it... Clive Collins



SAD NEWS 1: Cartooning lost Rowland B. Wilson (1930 -2005) in June, but the cutting only came my way recently in *The Cartoonist* (the NCS magazine). He'd worked for *The Saturday Evening Post*, *The New Yorker*, *Esquire* and had been a *Playboy* stalwart for many years, specialising in watercolour cartoons, and he showed the most remarkable skills of draughtsmanship in every cartoon that he drew. It may sound strange to say it, but the correct use of white areas in cartoons was most important to him – you really have to see the work to appreciate that, and I have no intention of straying into “Pseud’s Corner” territory. The example above is one of his ads for the hugely successful New England Life insurance campaign, for which he won many

awards. He moved to London in 1970, where he worked as an animator with Richard Williams, and on many UK ad campaigns. After he returned to the States he was an animator on Disney’s *The Little Mermaid*, *The Hunchback of Notre Dame*, *Tarzan* and *Hercules*. He was also awarded a daytime Emmy for his animation on *Schoolhouse Rock!* If you can find a copy of his book *The Whites of Their Eyes* (1962) you’ll get a wider view of the guy’s work. He was a wonderful cartoonist, and for many years he exerted a huge influence on my work.

SAD NEWS 2: Those of you who subscribed to it will know that *CARTOONIST PROfiles* magazine has been published for the last time at

issue 146, because the founder, publisher and editor, Jud Hurd, has died. The magazine had been a surprising success, considering it was only ever produced in black and white, but it was still streets ahead of *Witty World* despite the latter’s wall-to-wall colour. There was a gentleness about the interviews and articles that betrayed a great love of the profession, and over the 36 years that I subscribed to it, one could trace the rise and rise of a cartoonist and his/her work, and often the surprising fall when fashions changed. Arnie Roth once described the slow-moving Jud as the only man he knew who took an hour and a half to watch *60 Minutes*. Jud and his magazine will be greatly missed

**BREAKING NEWS:** It may have escaped your attention, but ITV has been telling viewers to send in any photographs taken on mobile phones, that illustrate news stories as they are actually happening. This was used to great effect during the 7/7 bombings in London, and indicates a further shift towards DIY newsgathering. So why have cartoonists not been urged by ITN to get out there and lurk, pads and pencils in hand (sorry, laptops and Wacom tablets in hand) to record the passing show?

I can think of no more enjoyable activity than sitting in a car with the radio set to a news channel, and precious fuel being eaten up as the engine idles, ready, at a second’s notice, to roar hither and yon to cover each and every bomb blast, Prince Harry faux pas, plane crash and hostage situation. It might just work; though I think the one area where cameras will always win out is when “doorstepping”. Doorstepping, for the few out there who don’t know, is when a journalist, accompanied by a photographer, lurk outside the known residence of Someone Who’s Wanted, either by the press or Max Clifford, and wait for the occupant to show him/herself.

The King of the Doorsteppers (Photography Division) was one Stan Jaanus, a photographer on the old *Sunday People*, whose life was placed in jeopardy many times in the late

1950s and early 1960s when he'd ring the doorbell of the gaff in which some porn baron or criminal mastermind was residing. He'd rattle a few milk bottles to give the impression of a delivery (doorstepping always took place in the early morning, when the criminal soul was at its lowest ebb). The victim would emerge in dressing gown – or less – to find him/herself lit up by flash bulbs, causing temporarily loss of vision, and by the time that full 20/20 sight was restored, Stan would have had it away in his car.

You can see from the above account, therefore, that to have a caricaturist doorstepping, and executing lightning sketches of the hoodlum, while shining a light in his eyes and going through the usual caricaturist spiel, could prove fatal.

**Caricaturist:** "Morning. Lovely day. Look this way."

**Gangster:** "Wha ... what he f-?"

**Caricaturist:** "Hold it! Smile, no come on, look natural, I'm not taking your soul!"

**Gangster:** "Who the f-?"

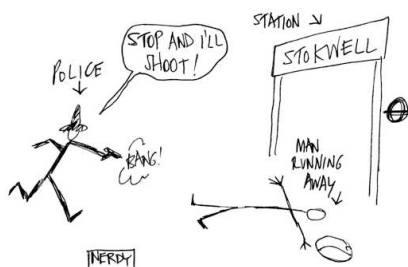
**Caricaturist:** "Come on, give us a smile."

*[At this point, the caricaturist's breathing would have become slightly impaired by the application of gigantic fingers pressing into his Adam's apple.]*

**Caricaturist:** "You'll love it when it's done ... ggaarrgh ... promise!"

*[Then the whole point of the exercise would be lost simply because caricaturists instinctively give the victim the drawing.]*

Let's see how a recent newsworthy occurrence might have been portrayed by some young on-the-spot cartoonist:

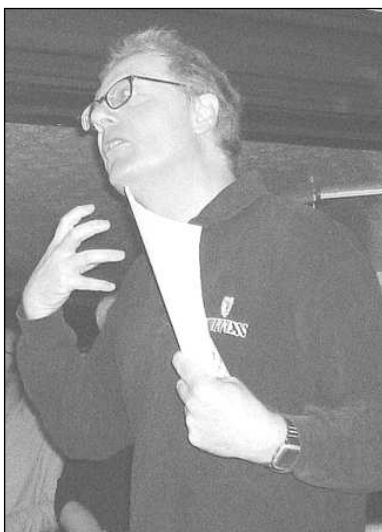


Blaze of glory: Simon's spoof

## The Marvel of Blazerman

Simon "Blazerman" Ellinas gave an informative and fun illustrated talk at the October meeting on the subject of the early Marvel comics of the 1960s. It was these classic comics that inspired Simon to consider drawing for a living (hence the "Origin of Blazerman" spoof comic cover, above, displayed during his talk) and for a while he worked for Marvel UK.

Pictures by Helen Martin.



Give them Ell': Simon in full flow

## Forthcoming club talks and events

*Speakers may change, or be added, so keep an eye on future Jesters and the website forum for updates.*

**November:** Steve Way, *Reader's Digest* cartoon editor, on what an editor looks for in a cartoon. With a Q&A. Hosted by Andy Davey

**December:** "Santa's Surprise" – this is billed by Aunt Helen as "a fun-quiz-thing-cum - entertainment-thingy-sort-of-show-type-laugh". Well, it is almost Christmas! Come along and do your party piece. And if you're feeling reticent ... there's free food!

**January 2006:** Les Barton

**February:** Neil Dishington

**March:** John MacInerney from King Features talks about syndication. Hosted by Clive Collins. Plus Tim Harries on comic strips

**April:** Paul Baker

– "Baker's Dozen Caricaturists"

**May:** Royston Robertson

**June:** Alex Noel Watson

– "Memories of *The New Yorker*"

*If you would like to do a talk, or invite a non-member to do one, let The Jester or the committee know. Though the list is full until next June, you may be able to squeeze in alongside another speaker or take the place of someone who drops out. Talks are informal, don't have to be very long, and can be on any subject you think may interest members.*

**Club meetings are on the first Tuesday of every month at The Cartoonist pub, Shoe Lane, London EC1, at 7pm**

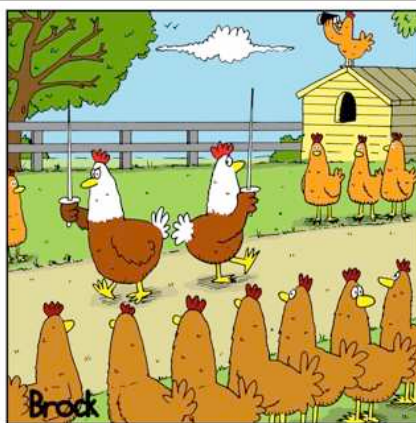
# Welcome to new members

Robert Brocksmith  
21 Dumas Cul-de-Sac  
Brackley, Northants  
NN13 6LL

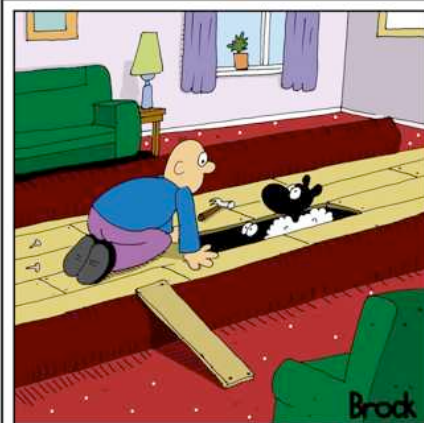
Tel: 01280-709 600  
Email: robert@  
brocksmithdesign.com  
Website: www.  
postcardsfromthehedge.co.uk

## POSTCARDS FROM THE HEDGE

by brock



No matter how hard the authorities tried to ban it, cock fighting was still rife in coop 13.



Bill had been wondering where that "bleating" had been coming from.

Change of address: Jim Towle would like it to be known that his new email address is [jasto@blueyonder.co.uk](mailto:jasto@blueyonder.co.uk)

# Big tents and night-mayors

ONE would imagine that Rudi Giuliani would never have appointed a cartoon laureate, but it was one of Ken Livingstone's first acts when he became London Mayor – with Martin Rowson assuming the role.

So it was no surprise that he was the star guest at Bloomsbury's Political Cartoon Gallery to open an exhibition of cartoons about and inspired by the capital.

London Laughs is a hugely satisfying romp through a couple of hundred years of cartoons about the capital. It is a good city for cartoons: the architecture is awe-inspiring; drunks lie all over the place; the Thames is one of the grandest rivers in the world; billion pound tents are built and left derelict for a decade.

Here we get to see how cartoonists of the day react to events in the city.

It goes back to James Gillray and Hogarth – perhaps the first to realise its potential as a subject of satire – David Low, Strube and Vicky all feature, and,

## CARTOON

LONDON LAUGHS  
POLITICAL CARTOON GALLERY  
by JOEL TAYLOR

of course, the work of contemporary cartoonists Rowson, Steve Bell, Dave Brown and Peter Brookes are included.

The Millennium Dome is a frequent target, as is the Labour Party's exclusion of Ken Livingstone when he first became mayor.

But there are darker subjects covered including the Blitz and the July bombings. There is a particularly poignant piece by Steve Bell, referring to Wilfred Owen's haunting Dulce et Decorum Est. It is a work of genius, at once capturing the motivation of a suicide bomber and its ultimate futility.

It is hard to imagine a more thought-provoking show on this autumn.

Until November 10  
020 7580 1114

Left: from *West End Extra*, Sept 16, spotted by Craig Buck. Below: from *The Guardian's G2* section, Oct 11, spotted by the Ed.

The Young Vic Theatre is searching for a well-behaved west highland terrier to play *Snowy* (below) in their Christmas production, Hergé's *Adventures of Tintin*.



## EMBARRASSING MOMENTS IN CARTOONING

EARLY on in my so-called "professional career", I worked solidly for three days and nights on a job for a high-street stationers, producing designs for packets of stickers.

After I took the finished work into the studio I was commissioned by, the chief designer decided to take me for a well-deserved drink.

During the work I had sliced my left-hand thumb and I was wearing a thick bandage on it to stop the artwork from getting blood on it.

I sat in the pub, barely awake, with a pint that I didn't want in front of me. I managed with difficulty to roll a cigarette and as I lit it with my trusty Zippo the bandage caught fire.

As I plunged it into the pint the designer, who thought I'd done it deliberately, burst into laughter and said: "What a cartoonist!"

"Ha ha, ouch.", I replied.

Simon Kewer



## Jesterpuz solution

It's Alex Noel Watson!

# A word from the Editor

A FEW club members, myself included, seem to have managed to get iPod-based gags in *Private Eye*. It's funny how these themes get picked up and flogged to death. Other examples of recent years include "I'm on the train", "men behaving badly" and, of course, "does my bum look big in this", all of which seemed to run and run.

I suppose the appeal is that they usually just require a dodgy pun. Anyway, they also have a limited lifespan and I feel the bubble must be about to burst on the iPod joke. My latest effort, above right, was knocked back so I thought I'd inflict it on the *Jester* readership. Sorry.

Cartoons appear to be have been enjoying more of a high-profile than usual in the media of late. Recently there was an excellent profile of Ronald Searle on BBC Four which, though it did not feature the man himself except in archive footage, was very entertaining and informative. It included some great drawings of events in Searle's life, drawn by Martin Rowson in the Searle style. For those who missed it, the programme will no doubt be repeated on BBC Two, as digital programmes often are. Cartoons also featured in



BBC Two's *The Secret of Drawing*, with Andrew Graham-Dixon. The second part of this series was dedicated largely to political cartoons and graphic novels.

It featured the brilliant Daniel Clowes, author of *Ghost World*, and the political satirist profiled was, that man again, Martin Rowson. He's a fine cartoonist, and he certainly fitted the bill in a show that profiled Hogarth and Gillray, but someone should tell the Beeb that other cartoonists are available. This is a quibble though, it's great to see cartoons being given quality air time on TV. Let's hope it continues.

**Royston Robertson**

**Remember:** the next issue is the Christmas and New Year issue, it covers two months as there is no January *Jester*. So send lots of seasonal cartoons, articles etc.



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## THE DEADLINE IS THE 12th OF EVERY MONTH



**Contributions via email:**  
jester\_magazine@yahoo.co.uk

**Contributions via post:**  
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20 Upton Road  
Broadstairs  
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Tel: 01843-871 241

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

**Please note:** The Jester is produced entirely to a regular template so send images and text rather than complete pages. Email submissions are preferred, as then images and text do not need to be scanned. But Luddite submissions are still accepted! When sending images by email, send as a jpeg at a resolution of 300dpi. If you send artwork in the post that you want back, please include an SAE.

**Reminder:** the next two club meetings are  
**November 1 (with a talk and Q&A by Steve Way) and December 6 (Santa's Surprise!) at The Cartoonist pub. Committee: 5.30pm Members: 7pm**



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

