



BY CONWAY, ANDRU,  
& GARCIA LOPEZ

75¢  
5

MAY 84



# ATARI FORCE™



FACE TO FACE WITH THE

## DARK DESTROYER

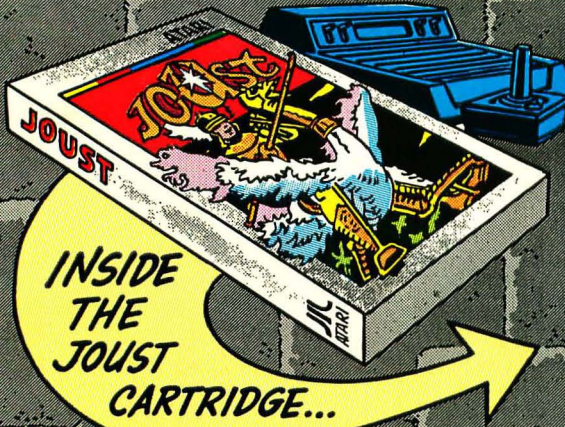


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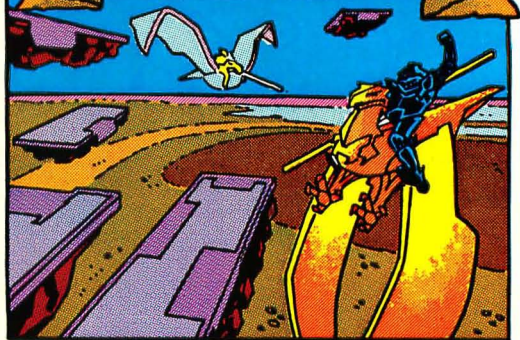


# ATARI® PRESENTS JOUST

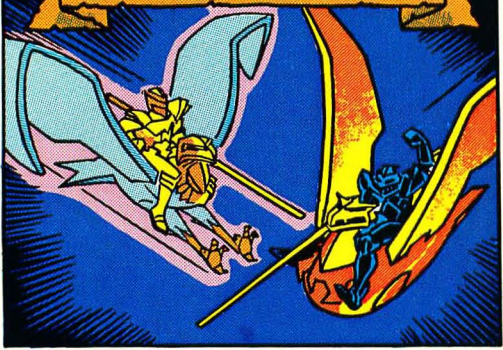
Another smash arcade hit brought home only by Atari for use with the ATARI® 2600™ Game, Sears Video Arcade† systems and versions exclusively for the ATARI 5200™ SuperSystem and all ATARI Home Computers.



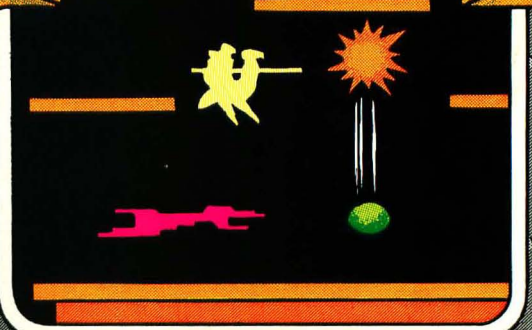
LONG AGO, IN THE DISTANT FUTURE, THERE'S A PLACE WHERE EVIL KNIGHTS JOUST UPON BEASTS OF THE AIR.



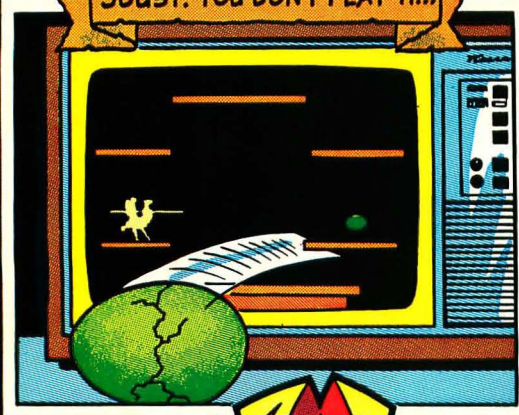
WHERE YOU MUST FLY, JOUST WITH YOUR LANCE...



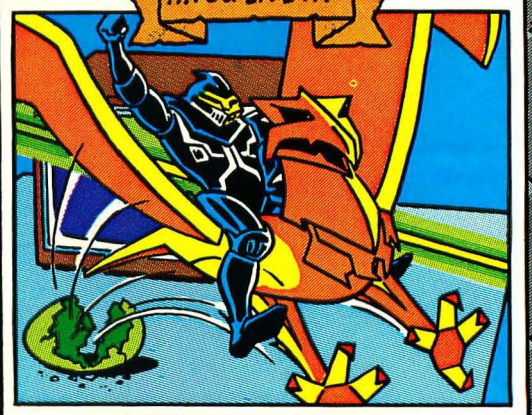
...AND RETRIEVE THE ENEMY'S EGG BEFORE IT TRANSFORMS INTO ITS FORMER SELF.



JOUST. YOU DON'T PLAY IT...



...YOU LIVE IT!

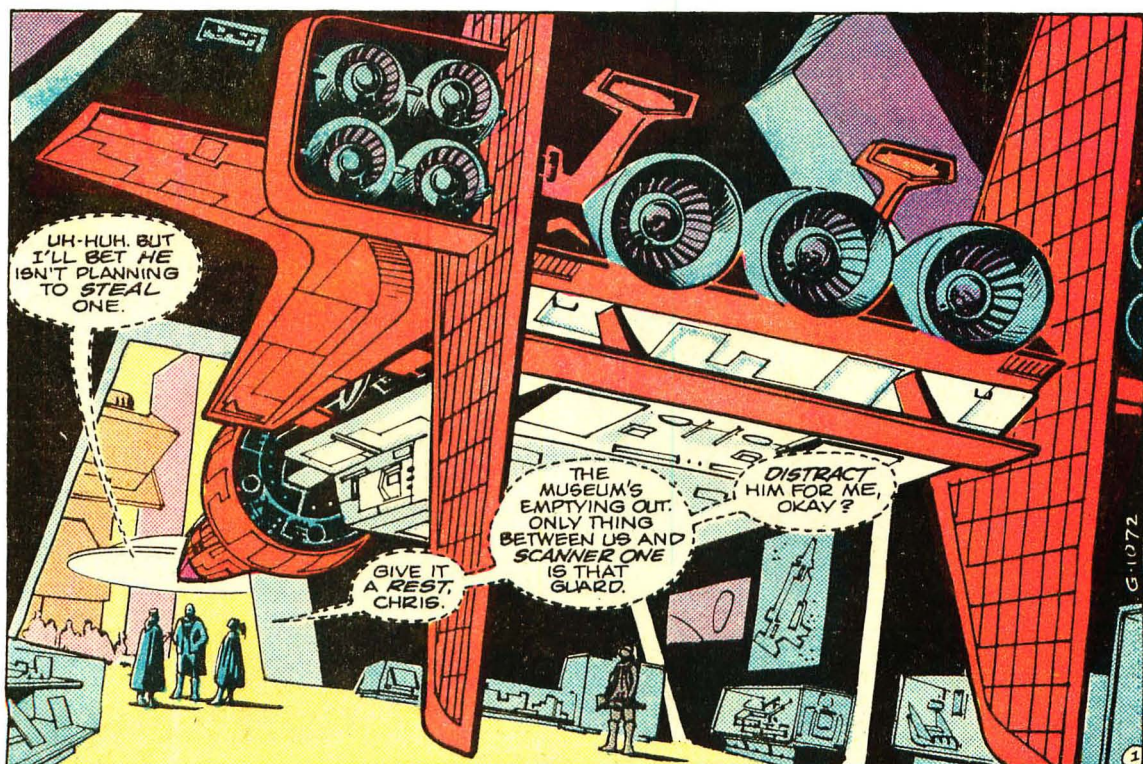
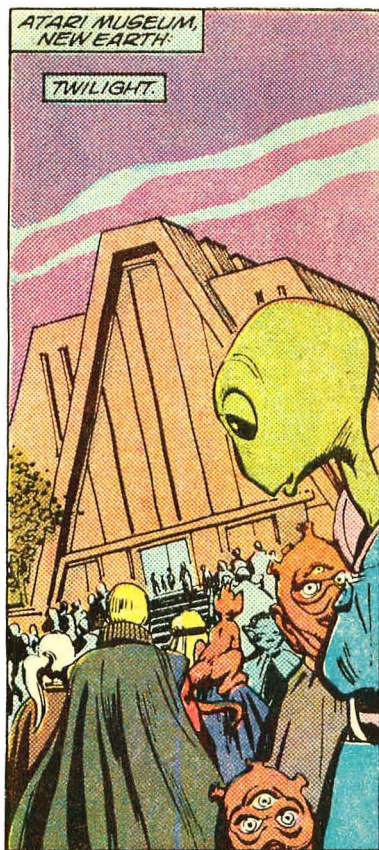


# JOUST

# ATARI®

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HIS NAME IS CHRIS CHAMPION, BUT TO THE ATARI SCIENTISTS LIKE PROFESSOR LUCIA CAITLIN VENTURE WHO HAVE STUDIED HIS STRANGE PHASE-POWER, HE IS TEMPEST.

AT WILL, HE CAN PHASE THROUGH THE DIMENSIONS OF THE MULTIVERSE -- JUMPING FROM ONE PART OF REALITY TO ANOTHER.

TONIGHT, HE WILL JOIN FIVE OTHER MISFITS TO FORM--

# ATARI FORCE

CREATED BY GERRY CONWAY, ROY THOMAS AND JOSÉ GARCÍA LÓPEZ



BOM

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5 1 1 1 1

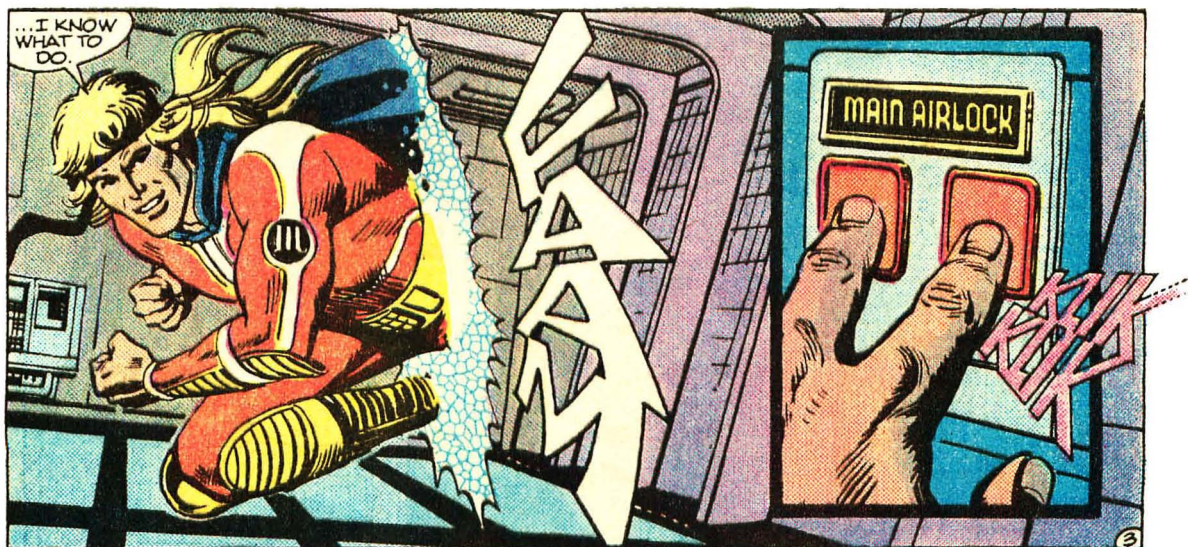
## BACK ATARI

By GERRY CONWAY & ROY THOMAS  
JOSE LUIS GARCIA LOPEZ

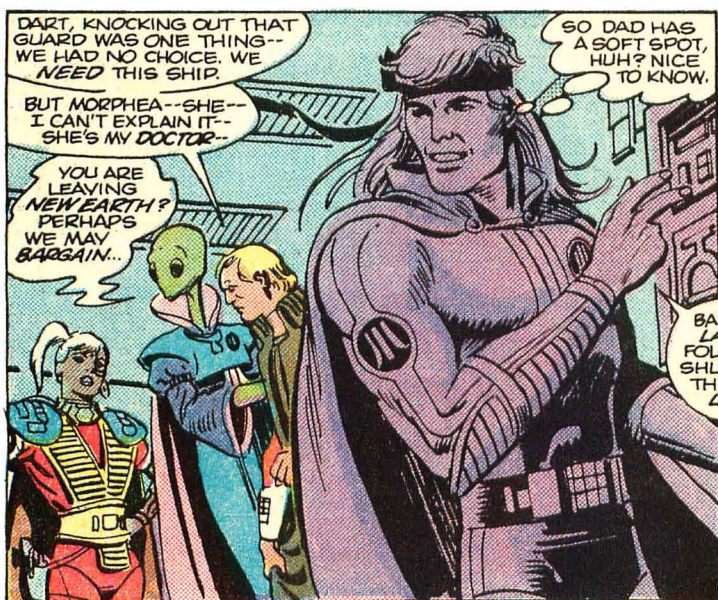
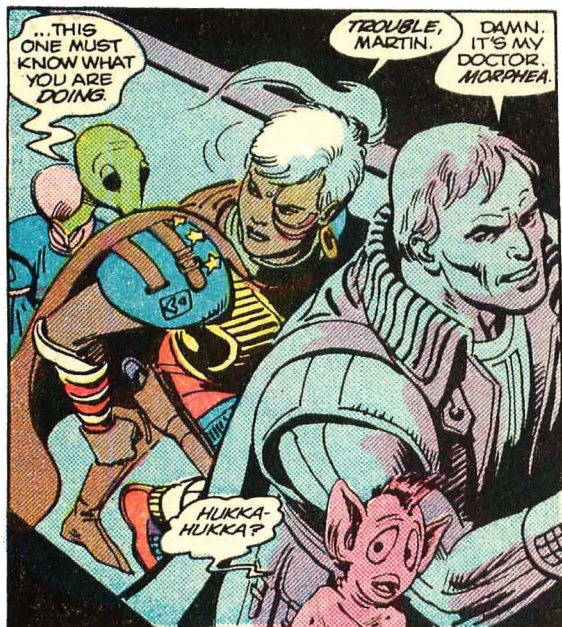
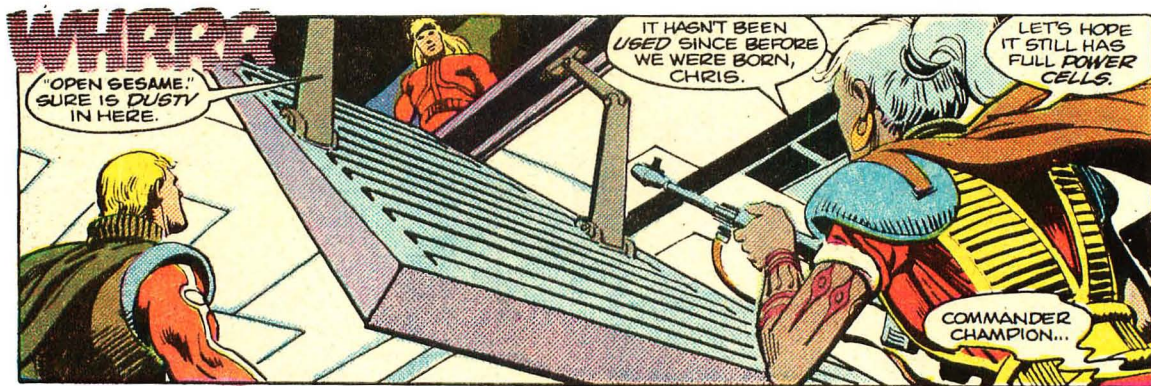
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# M E A N W H I L E .

Hi! My name is Mindy Newell. Okay, I know my moniker is unfamiliar to you, right now. Pretty soon, however, it will be gracing the pages of **NEW TALENT SHOWCASE**. There's been a lot of publicity about this project, but no one has thought to ask any of us ("us" being the aforementioned **NEW TALENT**) of our experiences. I thought it might be informative and encouraging for other aspiring comic professionals to learn a bit about the inner workings and machinations of being published.

I asked Dick, and he gave me permission to tell you about the phone booth hidden within the confines of 666 Fifth Avenue into which an ordinary, mild-mannered woman can enter and emerge seconds later as.....  
**SUPERWRITER!!!!!!**

Well, so that's not exactly what happens. Sometimes my imagination gets a little carried away. I am a writer, after all. But I'm not mild-mannered, and I don't wear glasses, either.

How does it happen? I can only tell you of my own experience, and of the things I have been taught.

About a year ago, a note was made of the hunt for new faces at DC right on this page. I had written some articles for magazines, starting a nice collection of reject slips. There were also a pile of stories I had written, mostly for myself, sitting and collecting dust in one of my desk drawers. (What did I do for a living? I was a registered nurse.) But I had never written for any fanzines, nor had considered comics as a viable alternative for showing off any talent I might possess.

But I was at a crossroads in my life. Nursing had paled on me, even though the money was good...and I had vowed never to become the gruff, bitter type, feeling trapped in a job that calls for so much. A nurse means caring. I had what has been termed as "post-divorce syndrome": throwing myself into a variety of activities.

So it was a combination of these factors, plus curiosity, that made me sit down, compile a character and

storyline, and send it off to Sal Amendola, he being the **NEW TALENT COORDINATOR**. Poor guy. His desk has never looked the same. Among the hundreds of manila envelopes he plowed through was mine.

First there was some preliminary correspondence. Just enough to get my hopes up. Of course, I knew better than to count my chickens before they hatched, but who cared? There was a chance!

About six weeks later, I found myself sitting in Karen Berger's office. (She being the editor of the **SHOWCASE** book). With typical New Yorker aplomb, I was very matter-of-fact as we sat and discussed a bit of my personal history, writing experience, story-line and plot possibilities. Right, Karen? I even managed to shake Len Wein's hand with just the right amount of nonchalance when he interrupted our discussion, and Karen introduced me. Uh, Karen, don't look at me like that. Well, never mind her, folks. I really was the height of Big Apple sophistication.

Then I was sent home with stacks of material on comic writing. Actually, I floated home. Why, I even got stuck in the Holland Tunnel for an hour and a half, and couldn't care less. If you've never gotten stuck in the Holland Tunnel.... How many of you have ever read Dante's *Inferno*? That's the idea. But I actually welcomed the traffic. Gave me a chance to think about what had transpired earlier.

Once I got home, I laid everything out in front of me. This included guidelines, old plot synopses and scripts, a couple of old *House of Mystery's*, and notes I had taken during my discussion with Karen. I didn't get to work right away.

But the next day, I tackled my typewriter with great fervor. There are many ways of writing a comic, but I was doing a full script. This entails art directions, panel breakdowns, sound effects, captions, and dialogue. Before one can graduate to other forms, a writer must learn to visualize the spread of the page. This includes understanding panel placement, the

amount of action that can be contained in a single panel, caption and balloon placement, and the amount of words per panel.

The comic book is a visual medium. For the writer, this means learning to have an artist's eye. A course in journalism is helpful, too, since the words themselves must be kept to a minimum. Yet, the story must be well-paced and cohesive, neither artwork nor printed word dominating. They must work together.

This is all part of the basics. Many writers prefer to always work with a full script, feeling that it helps them in planning and seeing the story in their mind's eye. I find myself in that fraternity. I don't know if I'll ever "graduate" to descriptive page breakdowns. (Or maybe I'm just starting to feel comfortable with what I already know...we'll see.)

It took a while, but I finally finished my first script. It took numero visits to Karen, lots of re-writes, learning, and unlearning. But when I first saw the pencils of *JENESIS* done by Mark Beachum, it was something hard to describe. Sort of akin to the feeling I had when I gave birth to my daughter. Creativity personified. Amazing!

Since then, I've written three more stories. Has it come easier with each passing one? Yes and no. I understand the mechanics better. My dialogue is becoming more polished, my pacing more professional. But, I still make mistakes. And that's the hard part, at least for me. I find myself pushing harder all the time, getting angry for not being **SUPERWRITER**. I expect more of myself with each visit to Karen. Of course, she does, too. Sometimes, the harshest criticism can come from inside.

Are there common factors with us? Talent? Sure, I suppose. Still, there are other things, some more important. Determination to succeed. Maturity to handle criticism. Ability to fall on your face, get up, dust yourself off, and keep going. Knowing that others know more than you do. Accepting that. Wanting to learn. Timing. Luck. Discipline.

Finally, kudos must go to Dick Giordano, Sal Amendola, and Karen Berger. To Dick, for being the guiding light behind the drive to directly introduce and instill fresh faces into the industry. To Sal, for having the patience to listen as we have all cried on his shoulders at one time or another. And to Karen, for having the guts to take on a bunch of amateurs, and trying to turn us into pros.

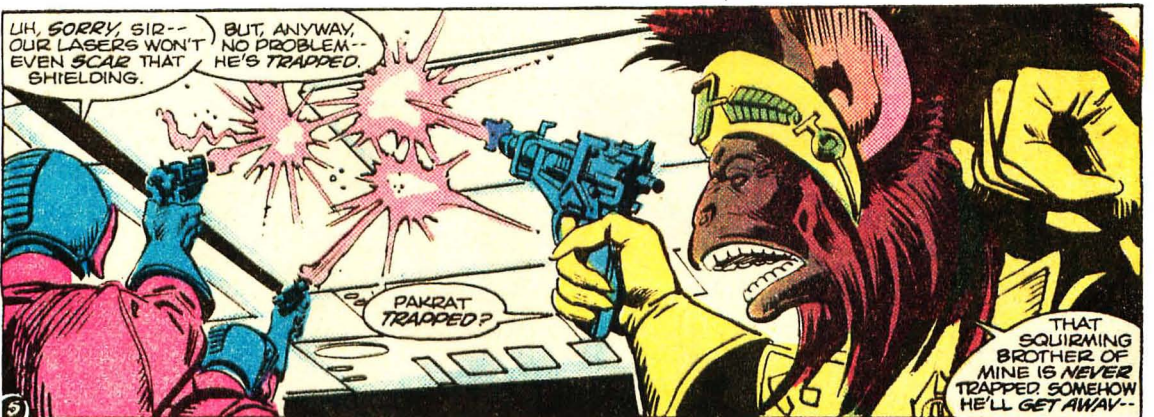
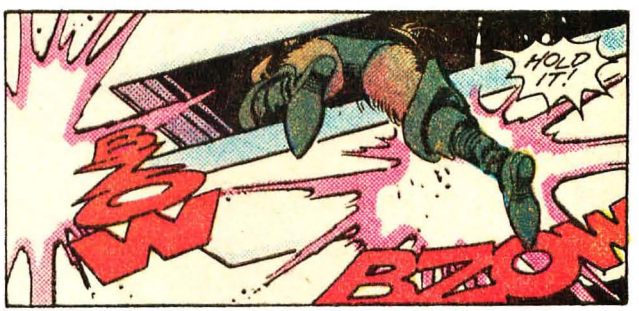
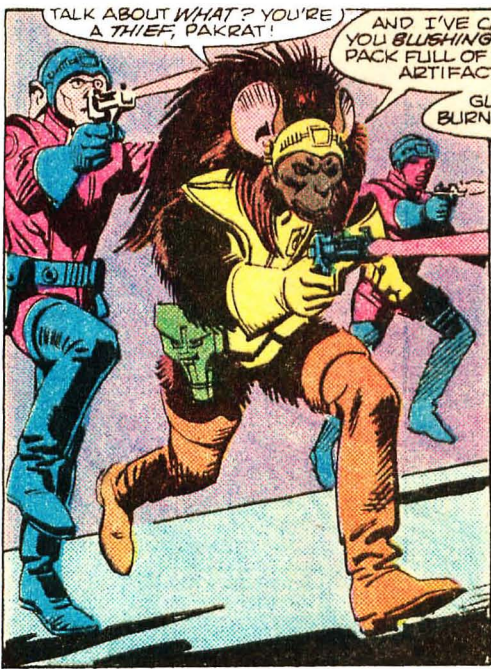
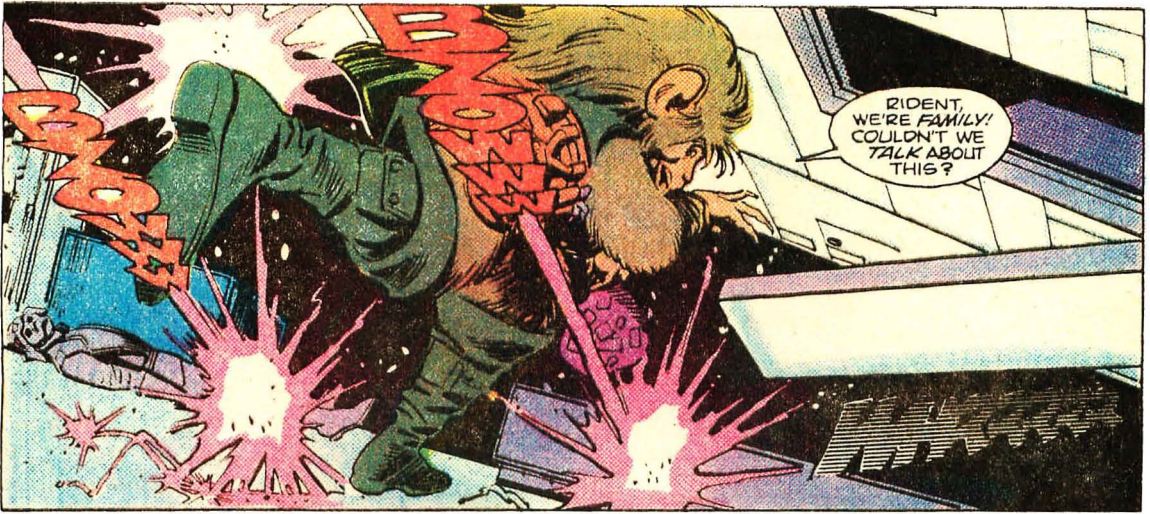
Do I have any personal tips? Well, I shouldn't, but...sift through your record stack. Take out any John Williams score. Put on your headphones. Sit down in front of your typewriter. And write!

Excuse me. Have to go put the other side of **THE EMPIRE STRIKES BACK** on.

Thanks, Dick!

Mindy







"-- HE ALWAYS  
GETS AWAY!"

THINK WE'LL HAVE  
POWER TO RUN THE  
MULTIVERSE DRIVE,  
MARTIN? AFTER  
SO MANY YEARS?

IF WE DON'T,  
IT'LL BE A SHORT  
TRIP. COMPUTER,  
ATTENTION!  
MAIN DRIVER--

ON!

SCANNER ONE SHUDDERS,  
SHAKING ON ITS MOUNTING,  
AN OLD WARHORSE  
SUMMONED ONCE MORE TO  
BATTLE. AGE AND NEGLECT  
ARE ITS ENEMIES, AND AT  
FIRST IT SEEMS UNWILLING  
TO STIR AGAINST THEM.

THEN,  
THE AIR  
SHIMMERS,  
AND REALITY  
VIBRATES  
LIKE A  
TUNING FORK.

SCANNER ONE  
DISAPPEARS.

I TOLD YOU, I TOLD  
YOU! HE DID IT AGAIN!  
EVERY TIME I ALMOST  
CATCH HIM, HE  
ESCAPES! DAMN  
HIM!

DAMN HIM!



ATARI STATION, IN GEOSYNCHRONOUS ORBIT ABOVE NEW EARTH, TWO HUNDRED AND TWENTY-THREE SECONDS LATER:

STATION FLIGHT CLEARANCE, THIS IS STATION SECURITY. MY SCREENS SHOW AIRLOCK CYCLING ACTIVITY AT DOCKING BAY 17-SAT, ON "A" LEVEL.

I'VE ASKED YOU PEOPLE NOT TO CLEAR FREIGHTERS FOR DOCKING WITHOUT NOTIFYING MY DEPARTMENT. I'M REPORTING THIS LAPSE TO ATARI COMMAND, UNDER REGULATION 5486-L.

SECURITY, THIS IS FLIGHT CLEARANCE. WHAT THE HELL ARE YOU TALKING ABOUT?

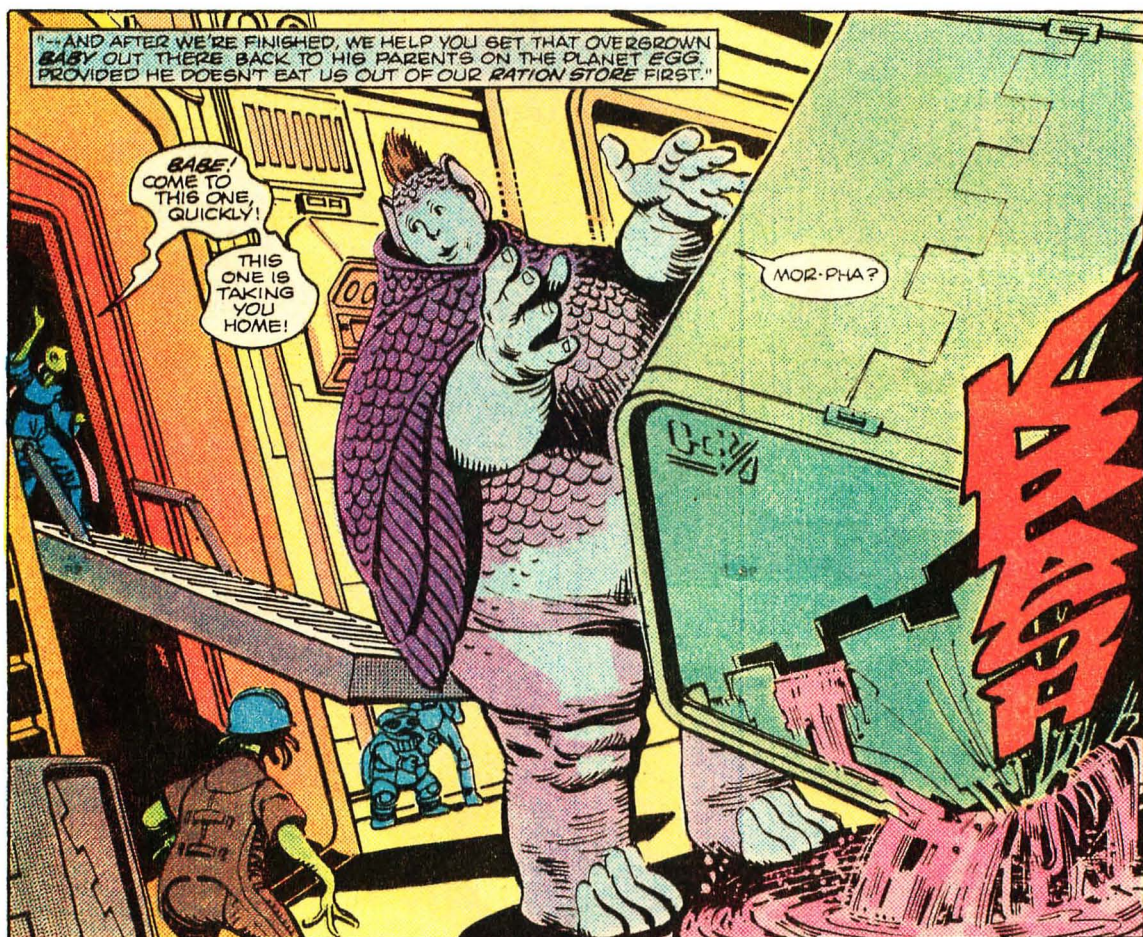
ONE NICE SIDE EFFECT WITH THE MULTIVERSE DRIVE-- WE CAN BE SOMEPLACE ONE MOMENT, AND SOMEPLACE ELSE THE NEXT.

THANK YOU FOR ASSISTING THIS ONE, COMMANDER CHAMPION.

I FIGURE WE HAVE TWO MINUTES FOR YOU TO MAKE YOUR PICK-UP BEFORE STATION SECURITY REALIZES WE'RE HERE UNAUTHORIZED.

IT'S THE BARGAIN WE STRUCK, MORPHEA. YOU COME ALONG ON THIS MISSION TO PROVIDE MEDICAL BACKUP--





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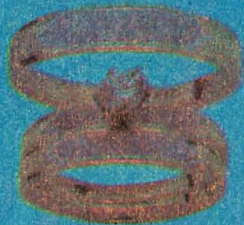
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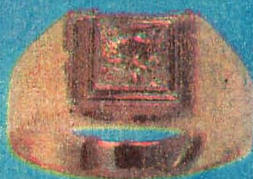
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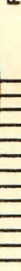
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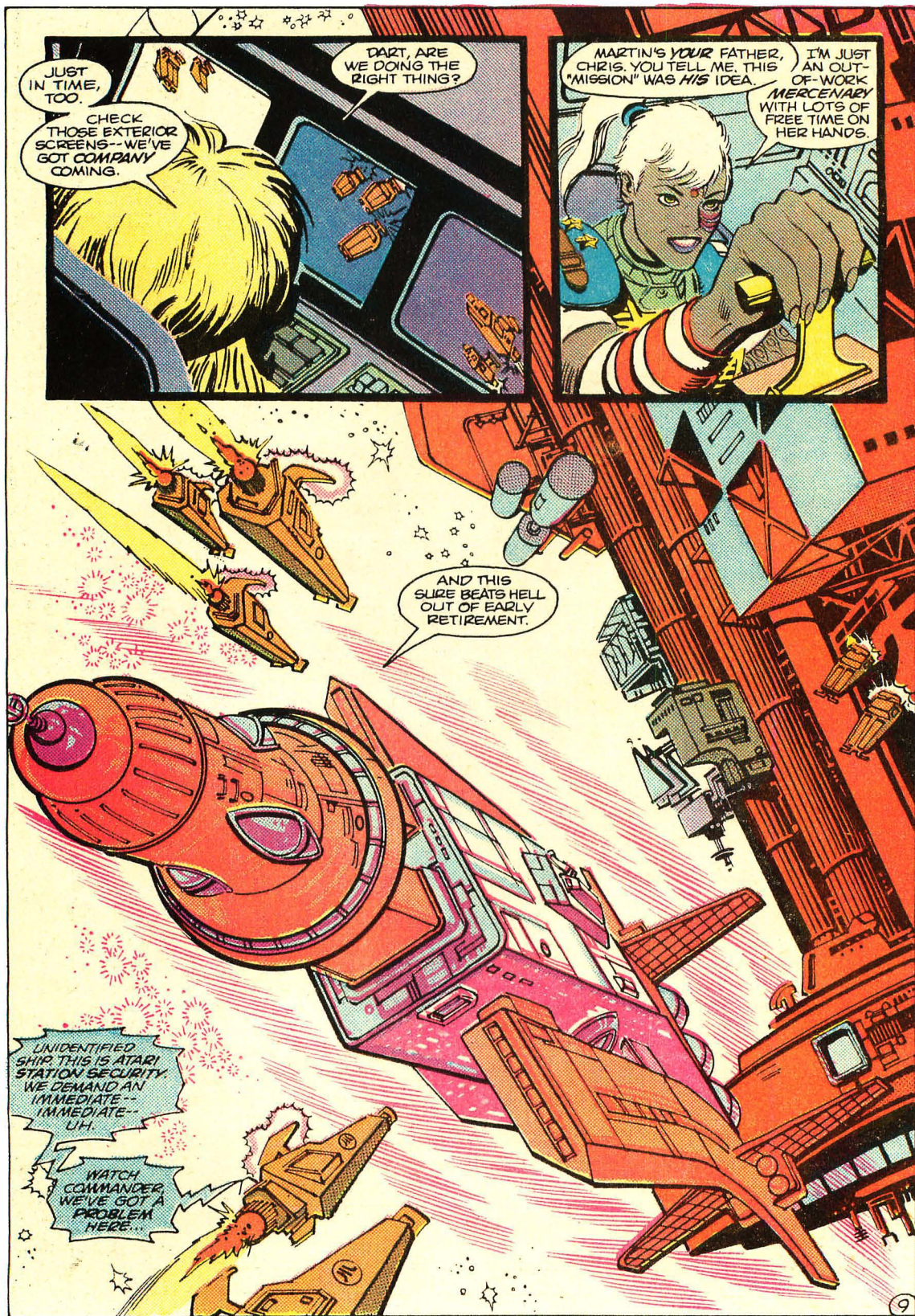
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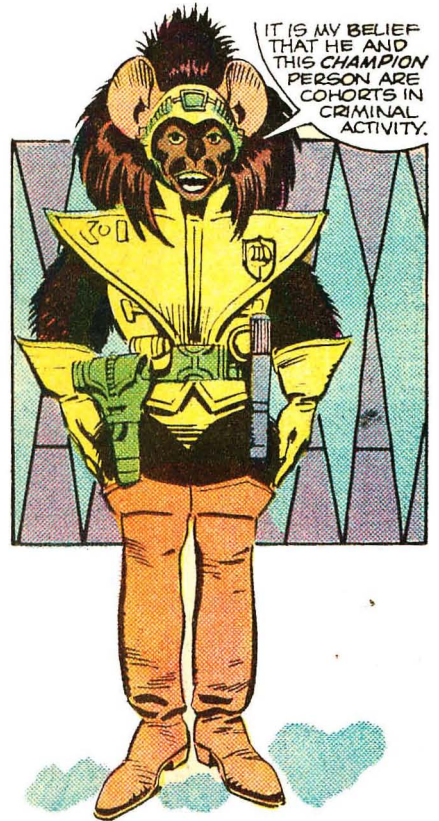
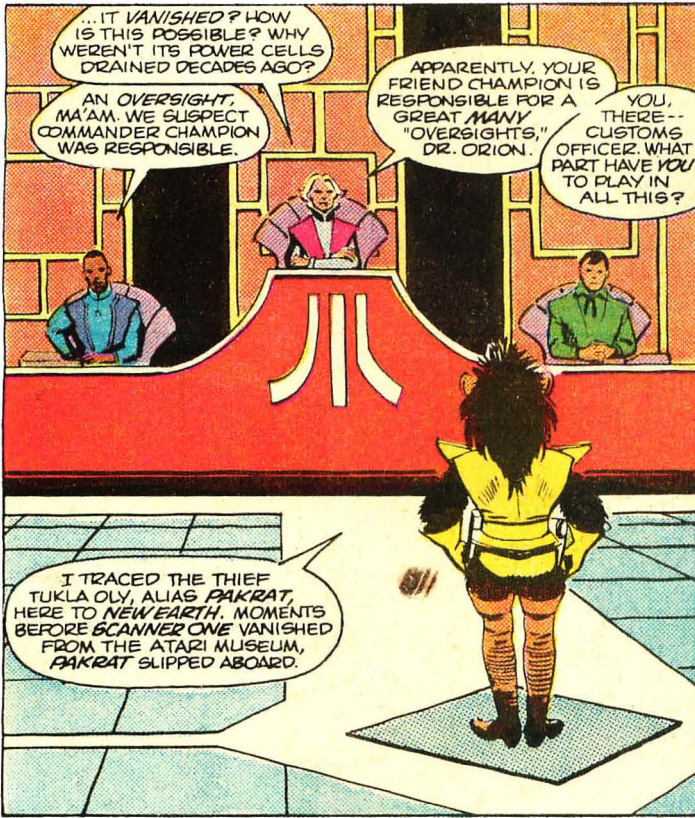


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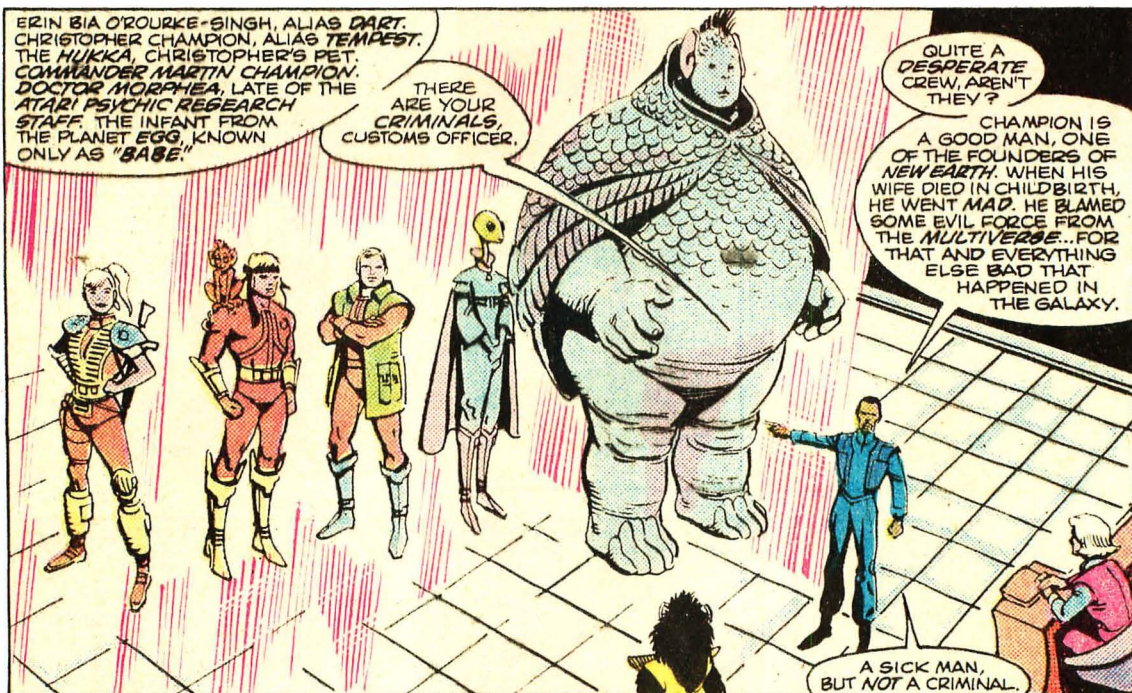




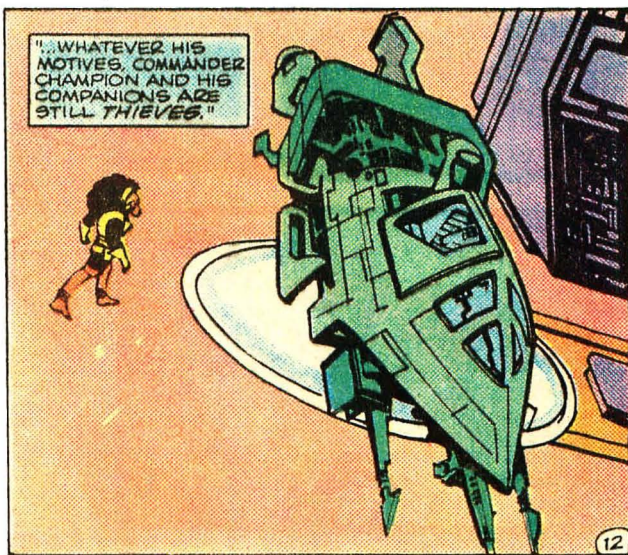
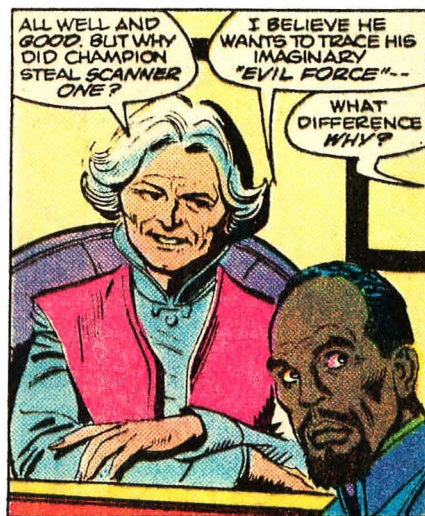
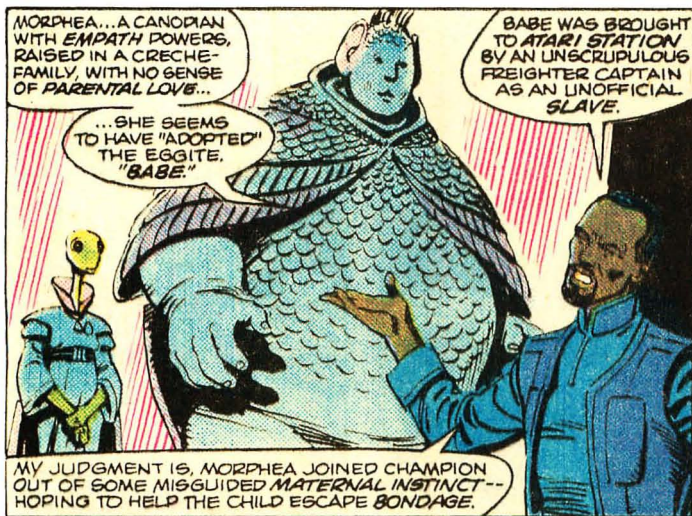




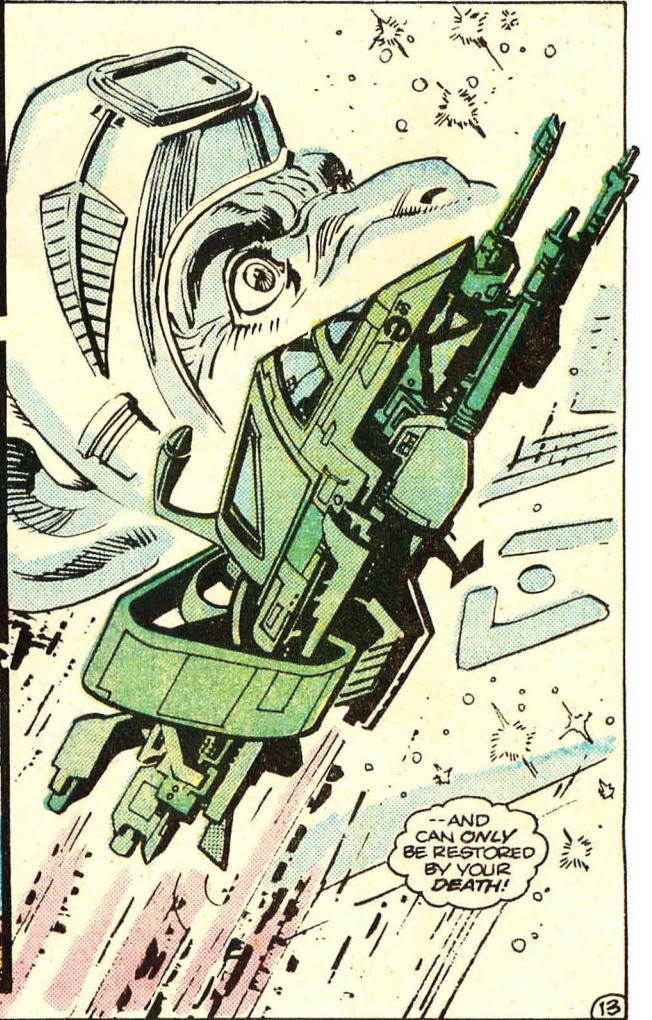
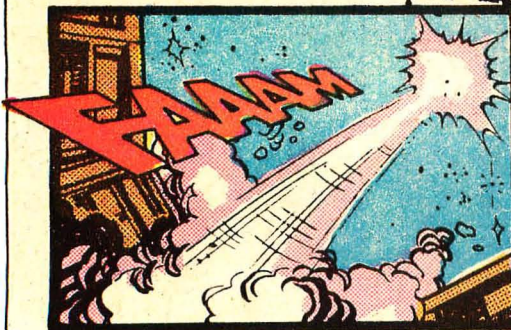
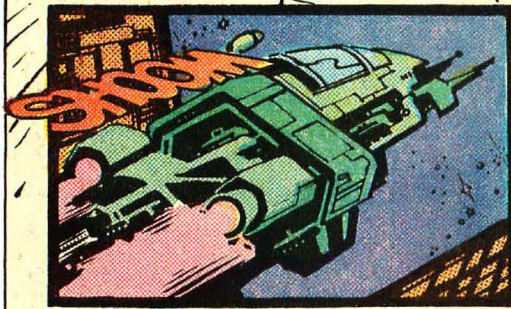




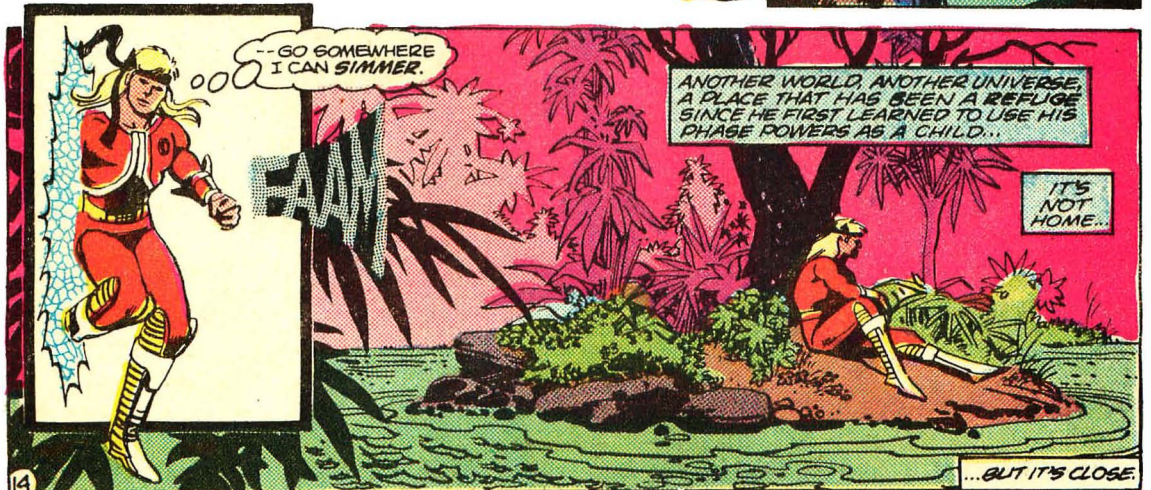
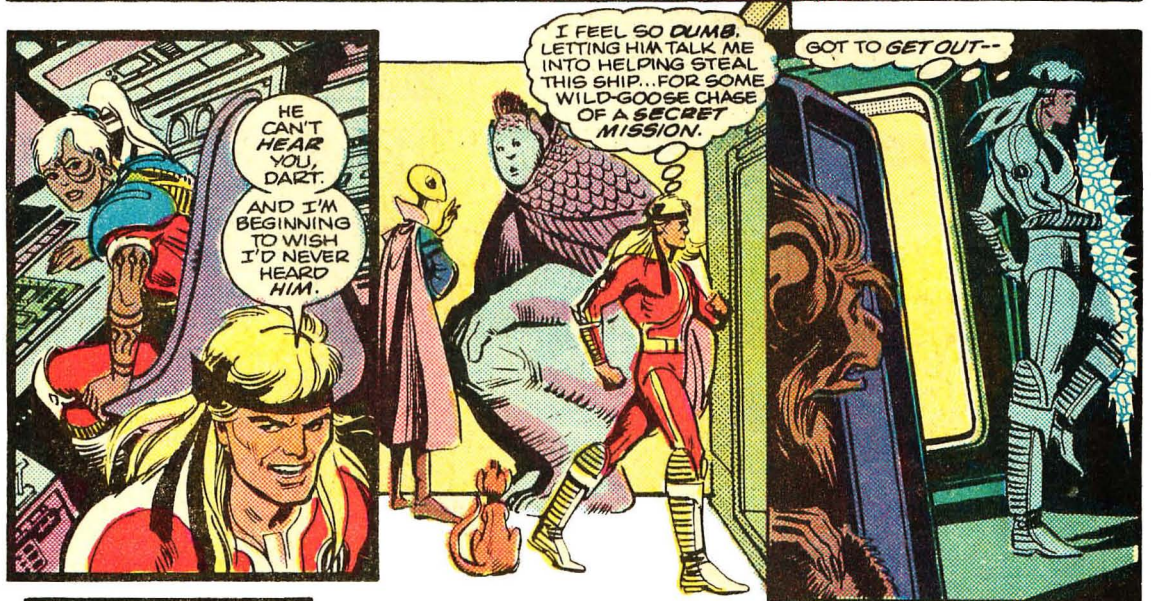
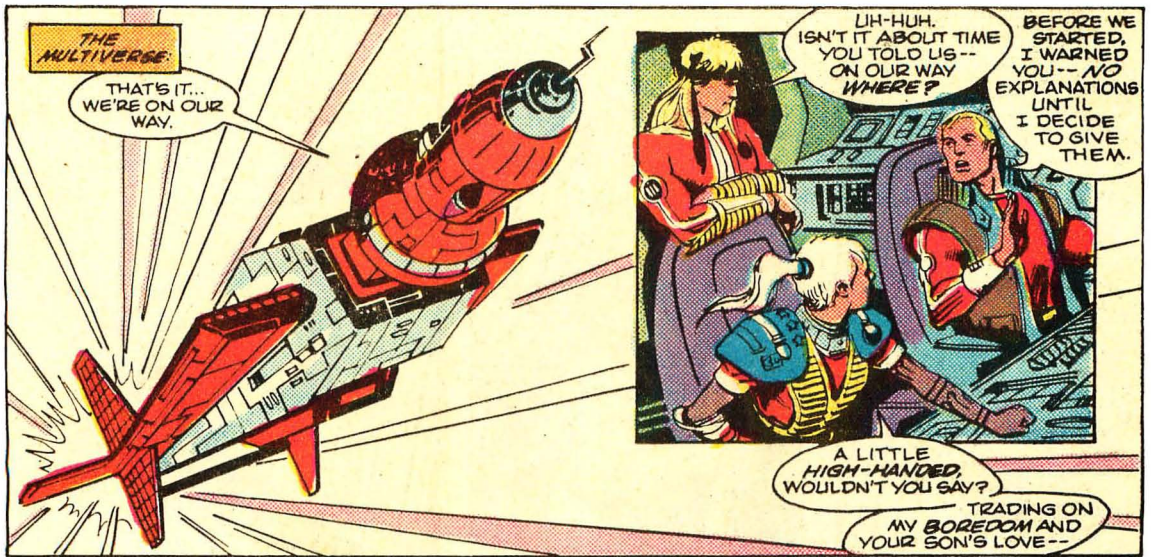




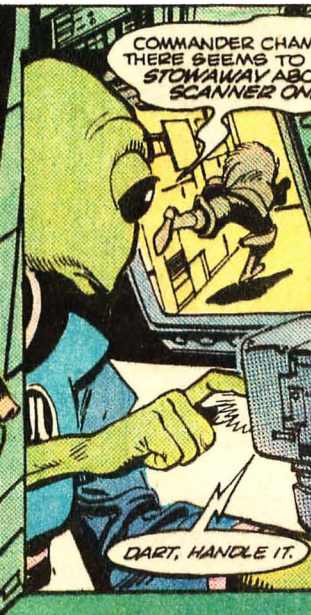
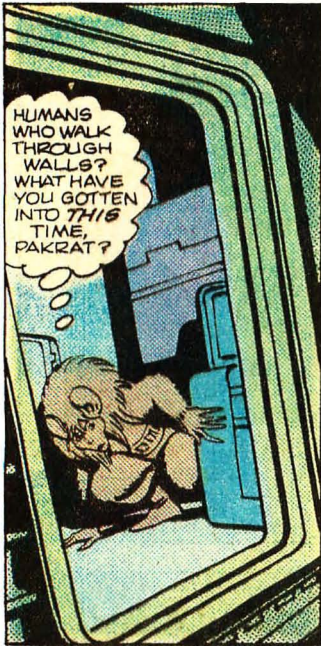




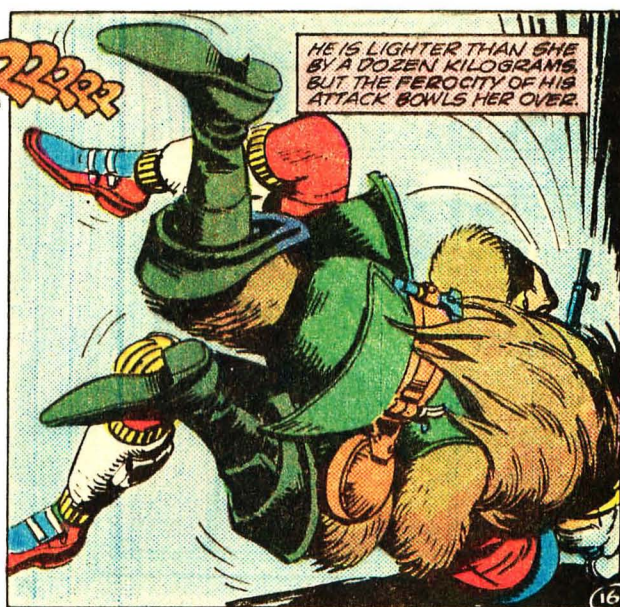
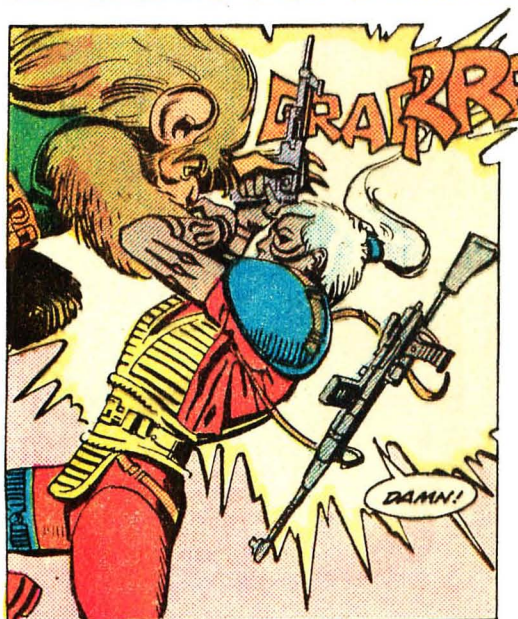




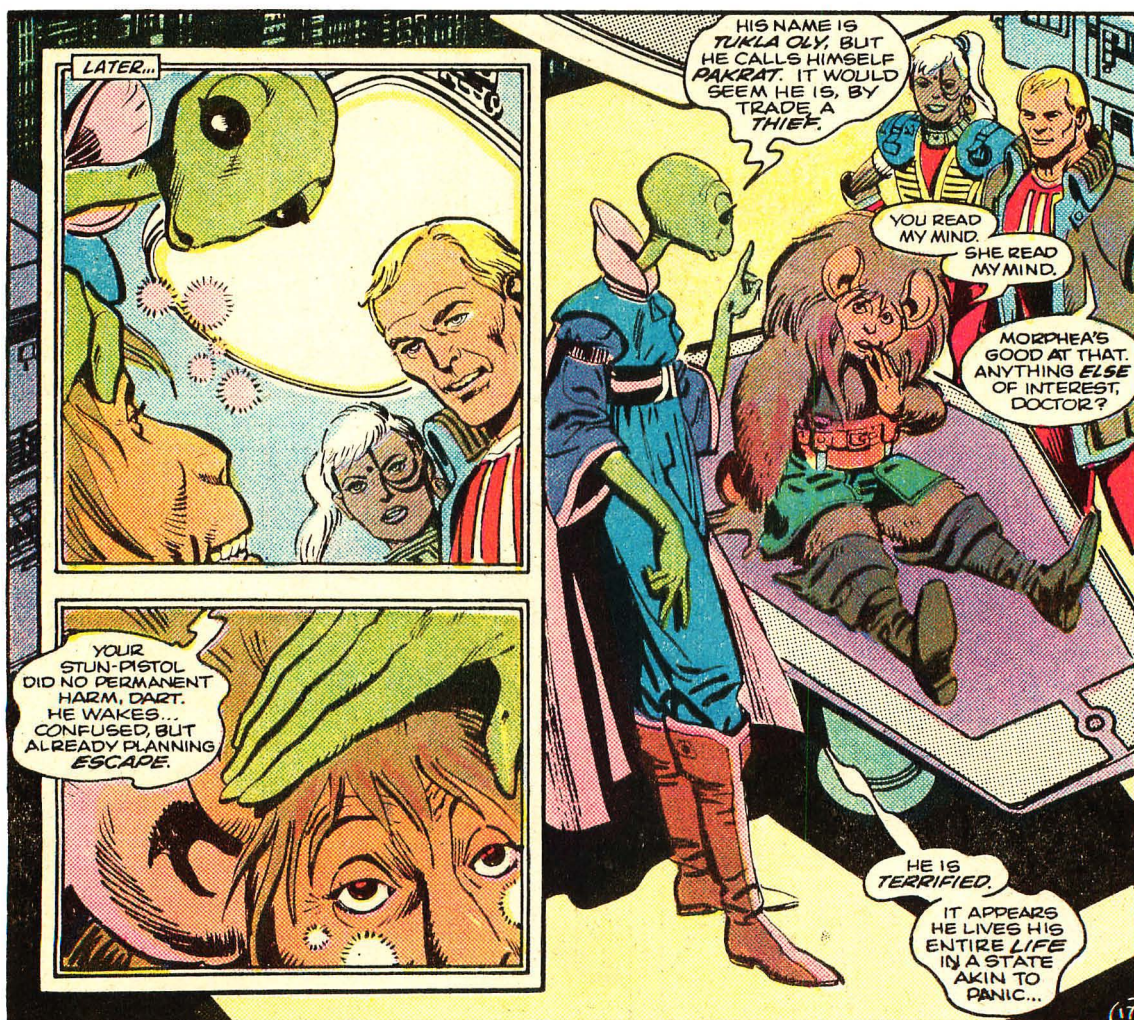














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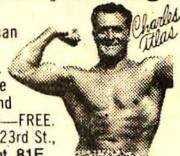
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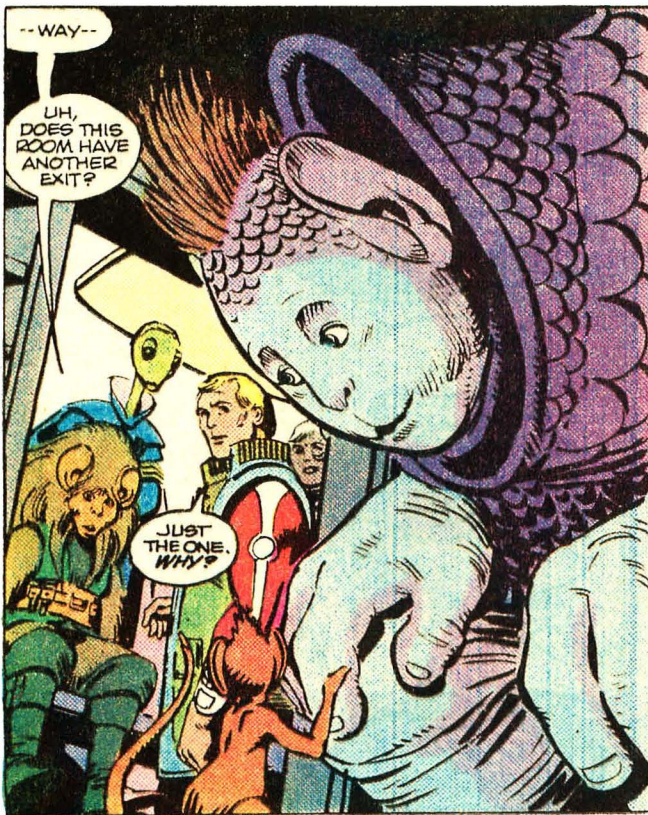
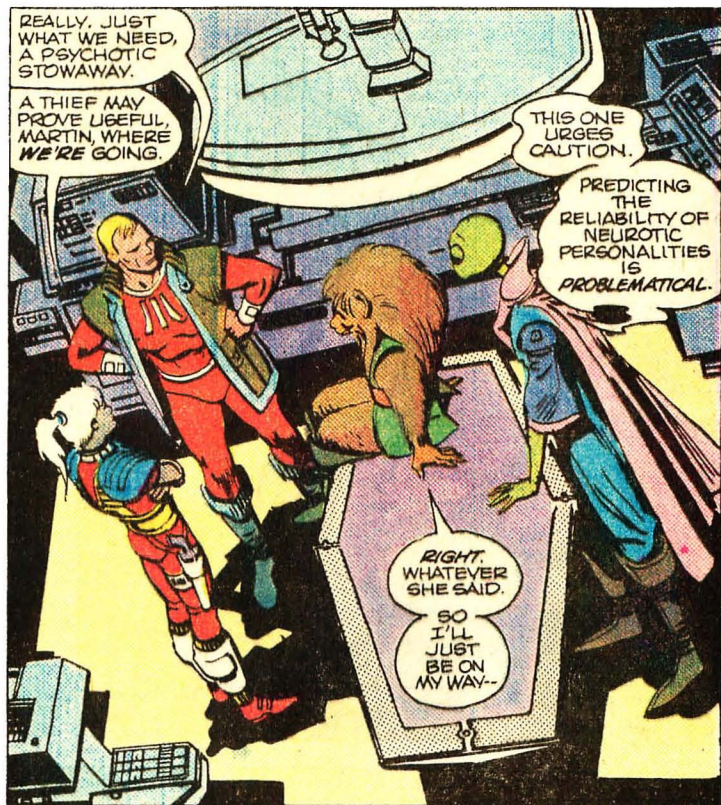
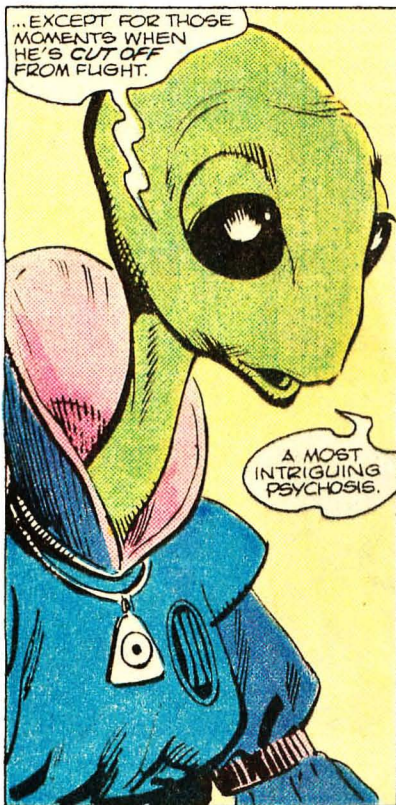
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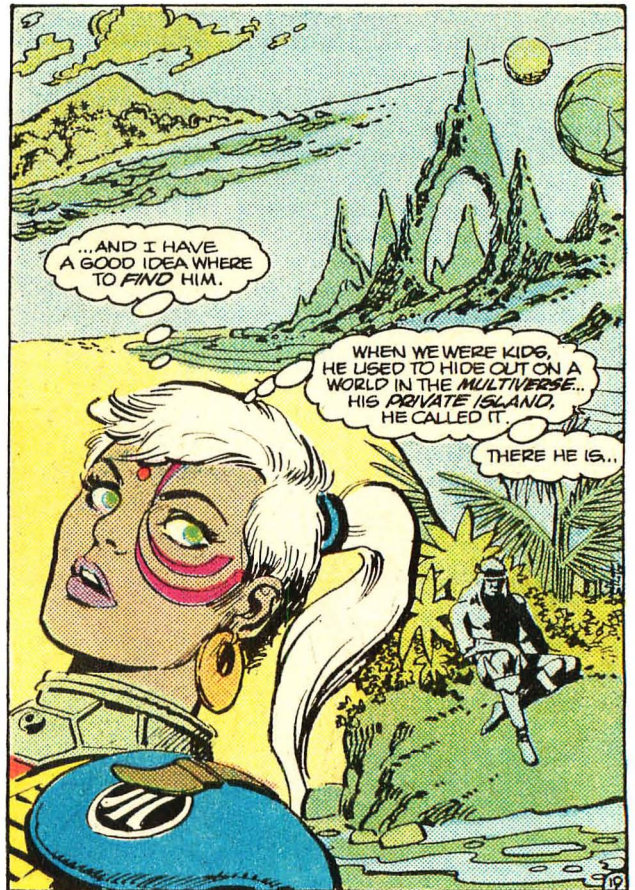
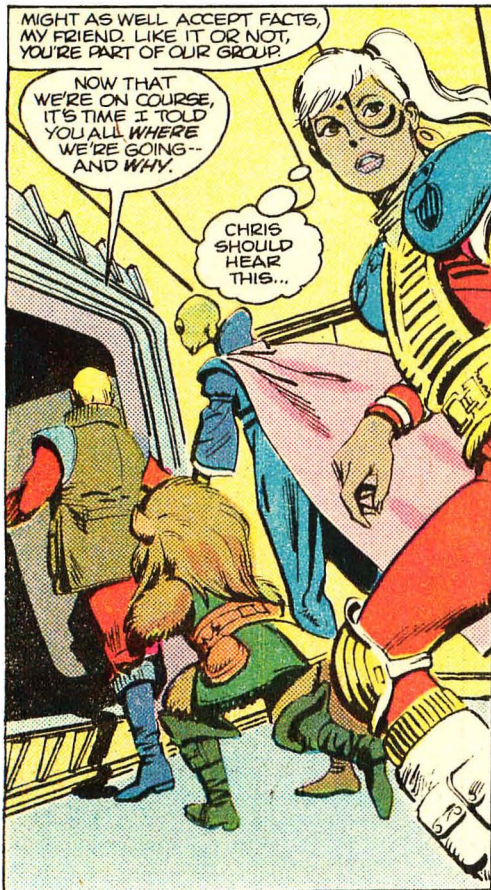
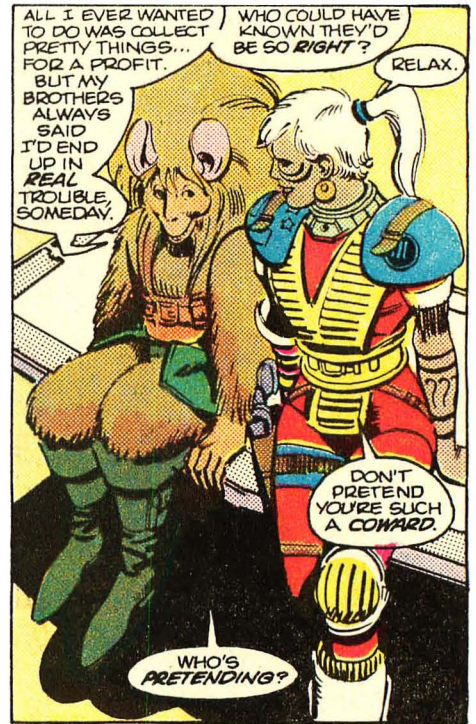
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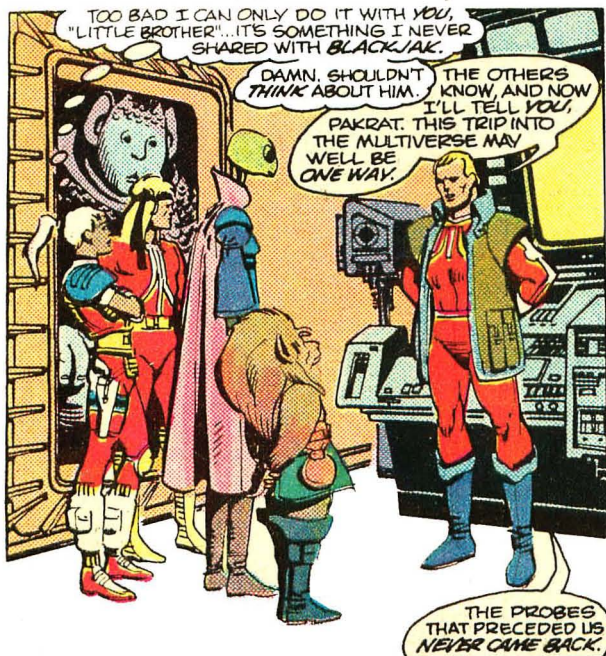
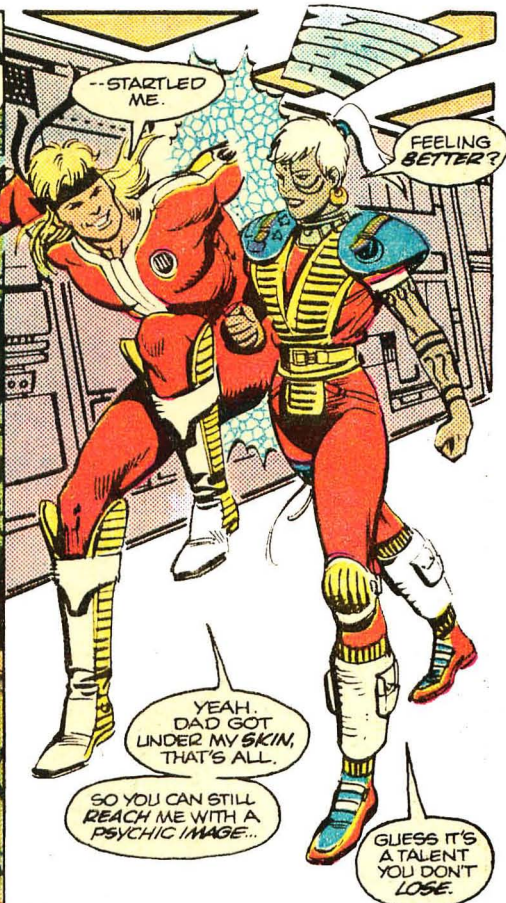




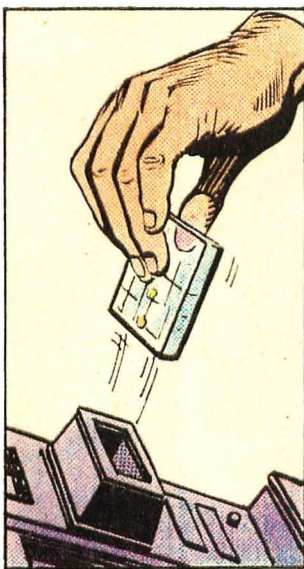
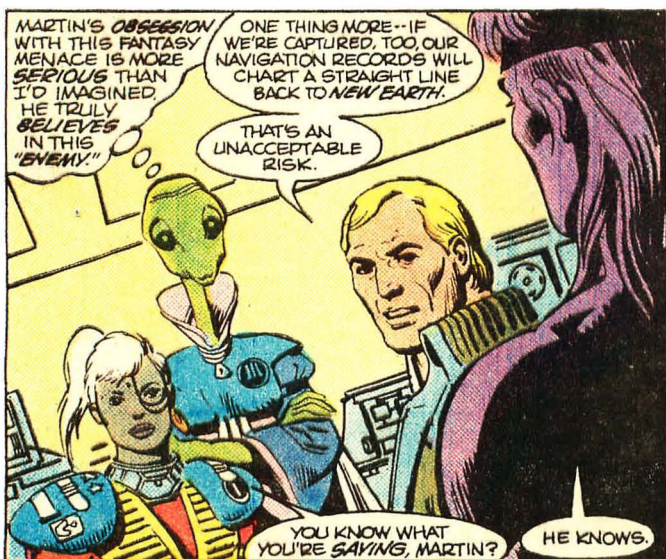
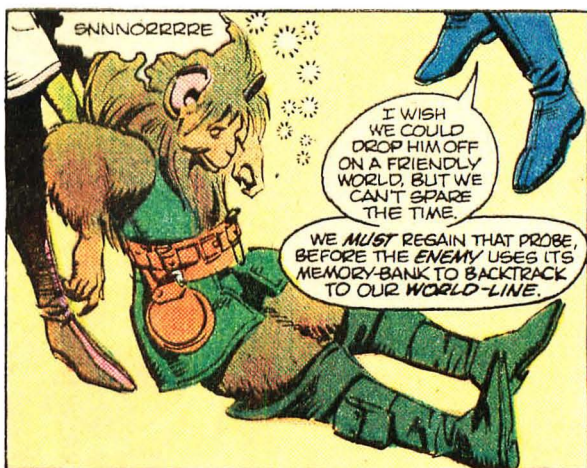














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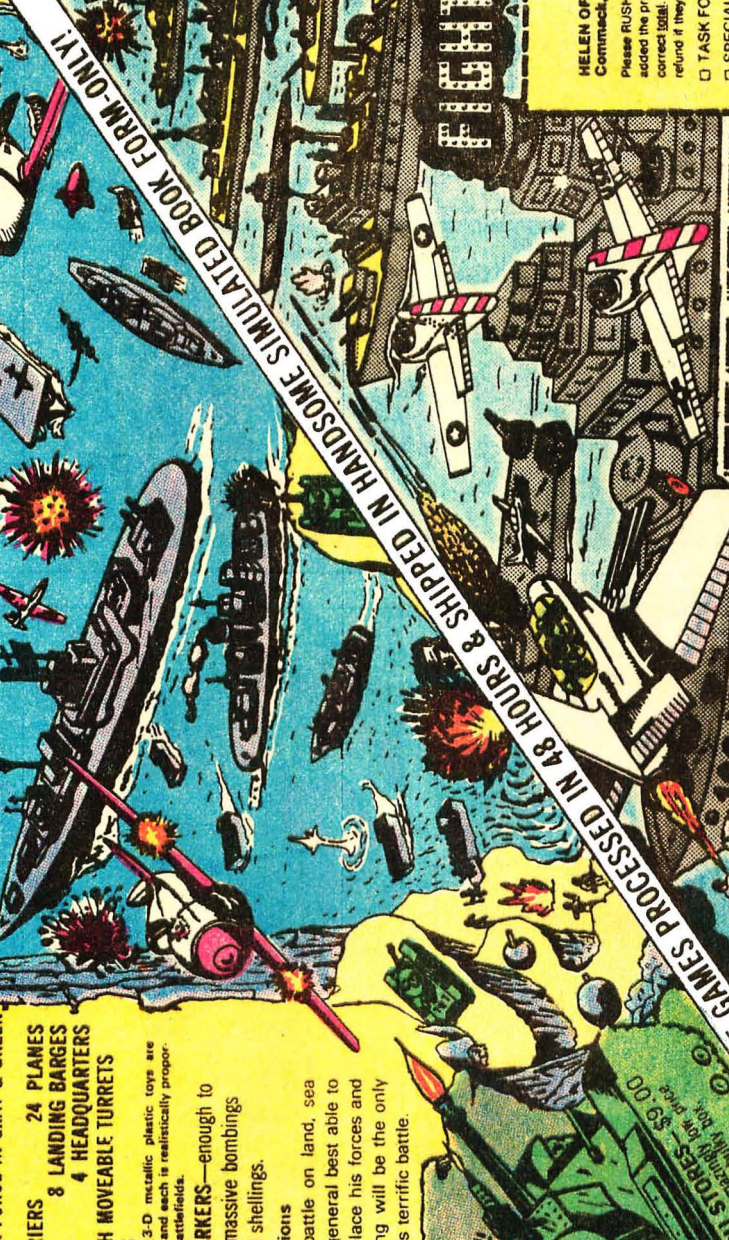
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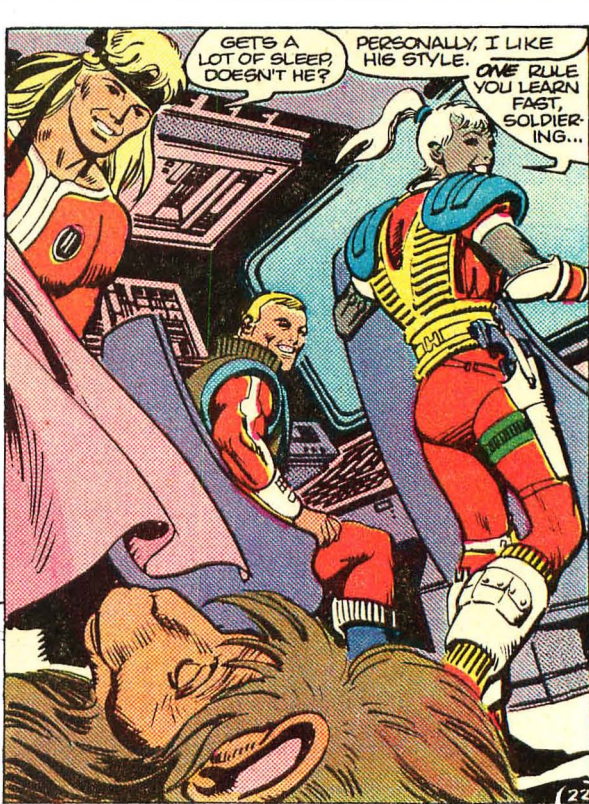
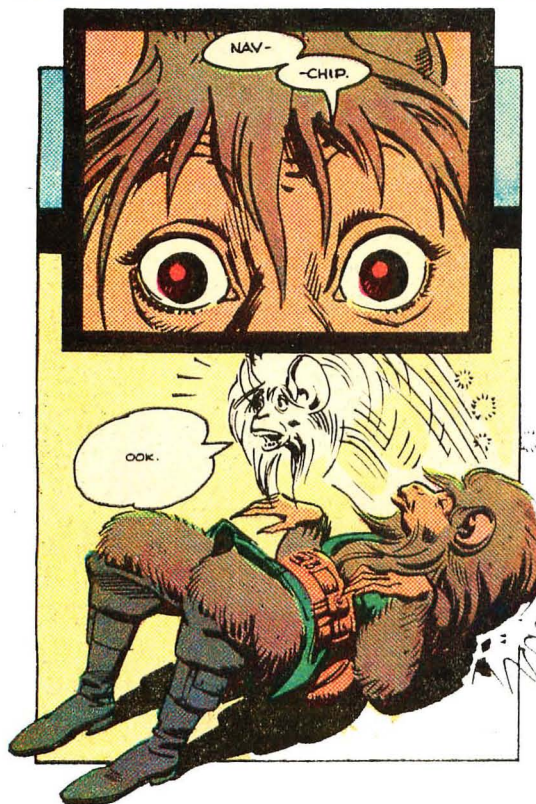
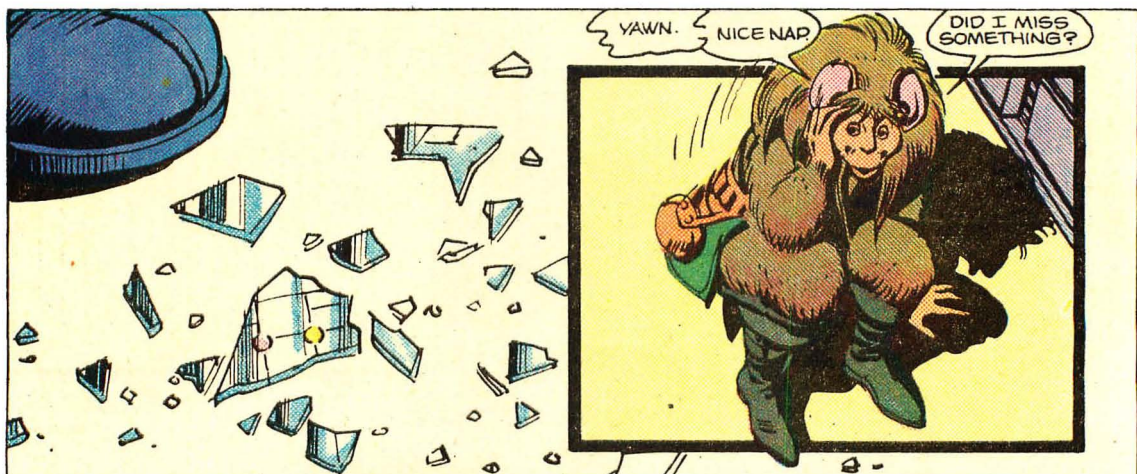
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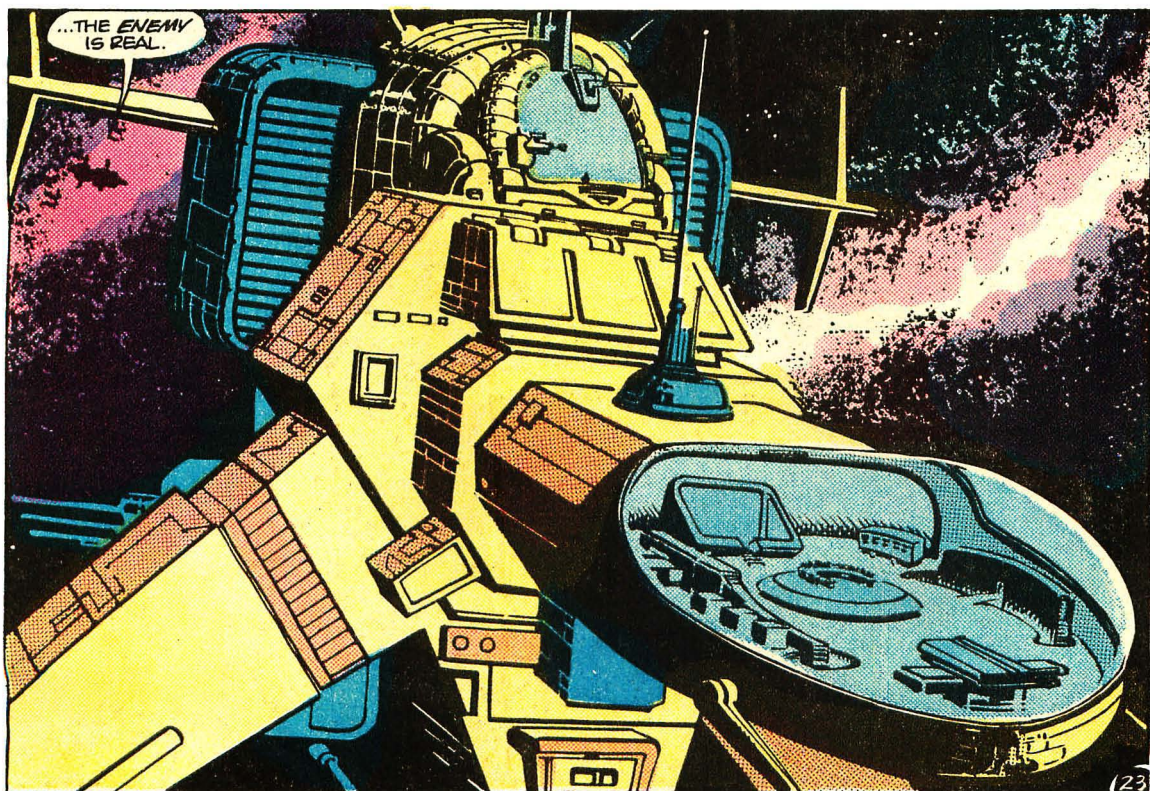
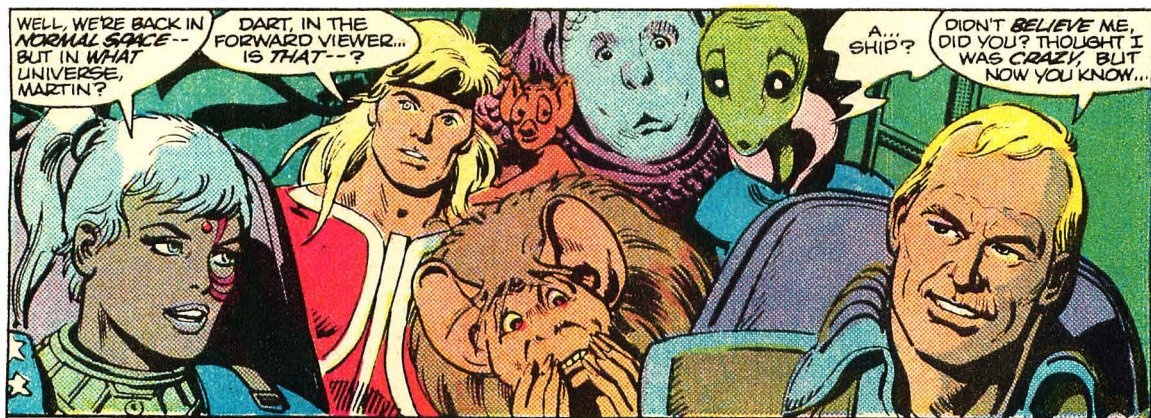
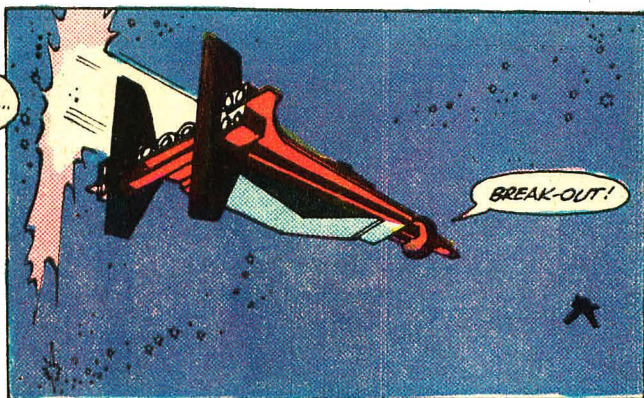
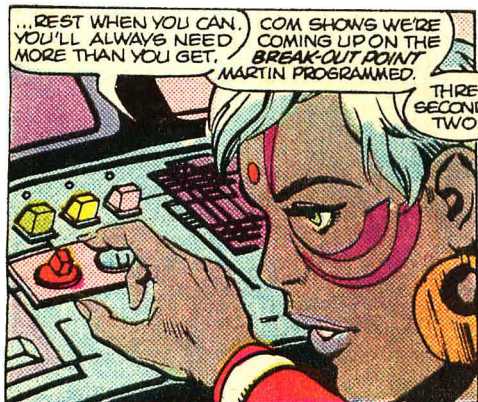
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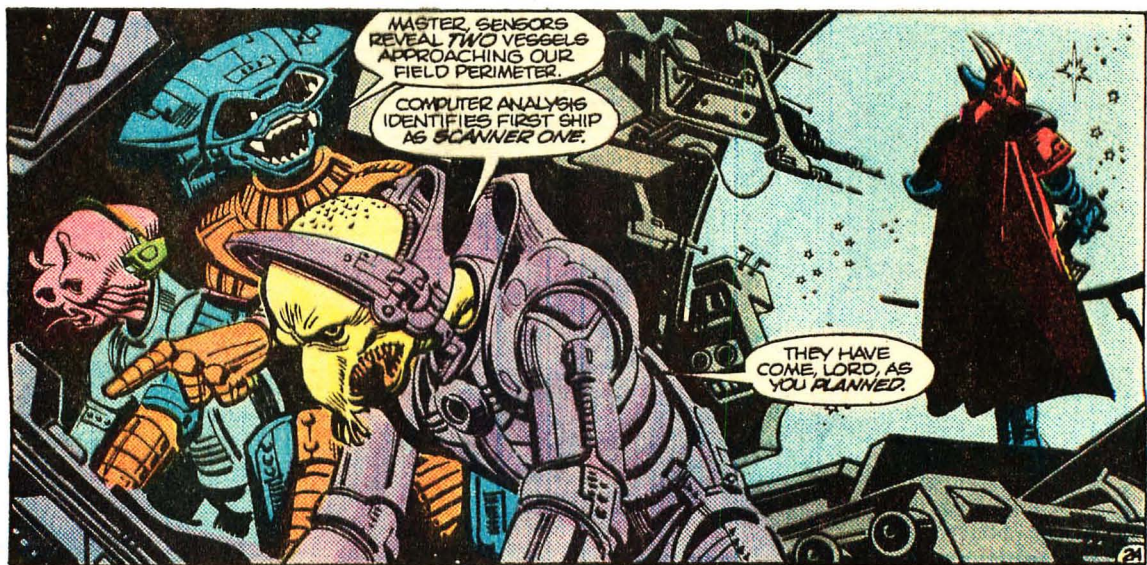
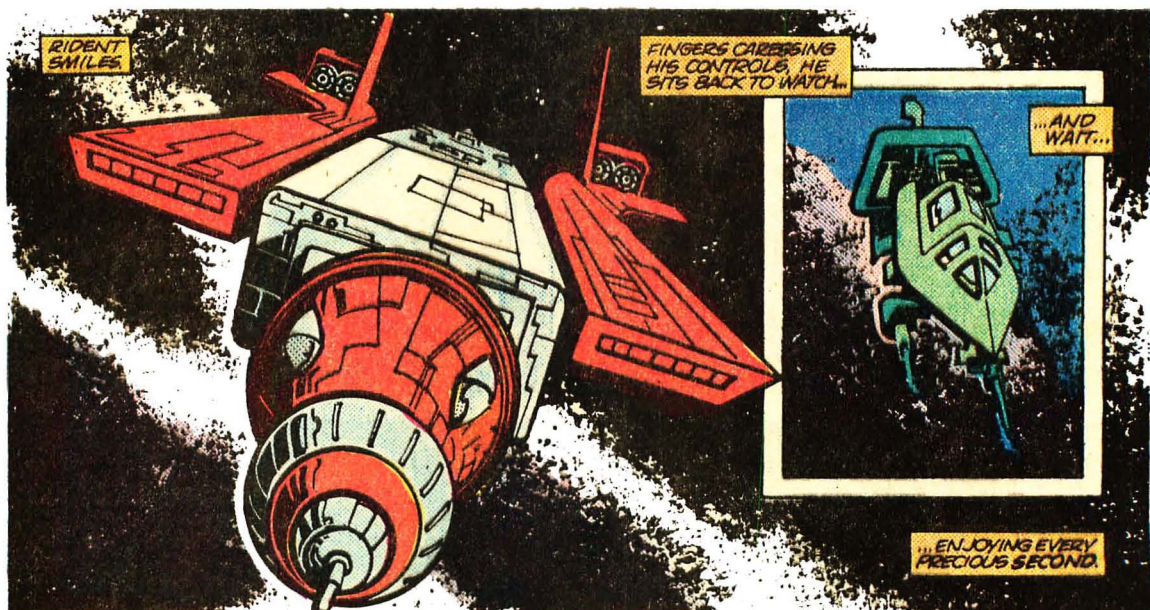
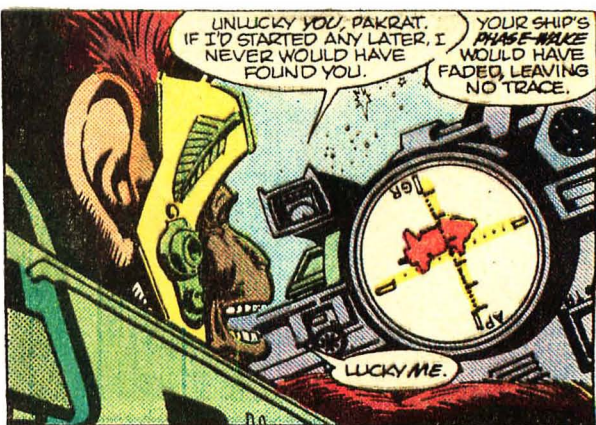
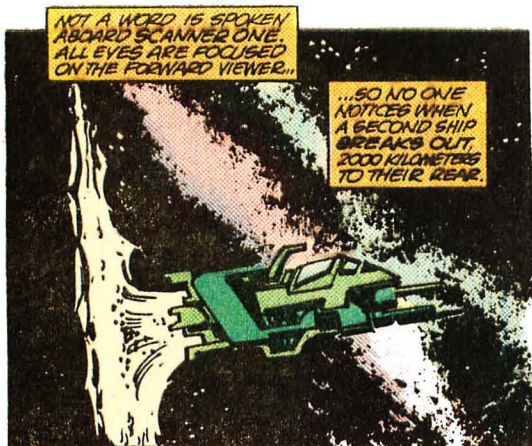




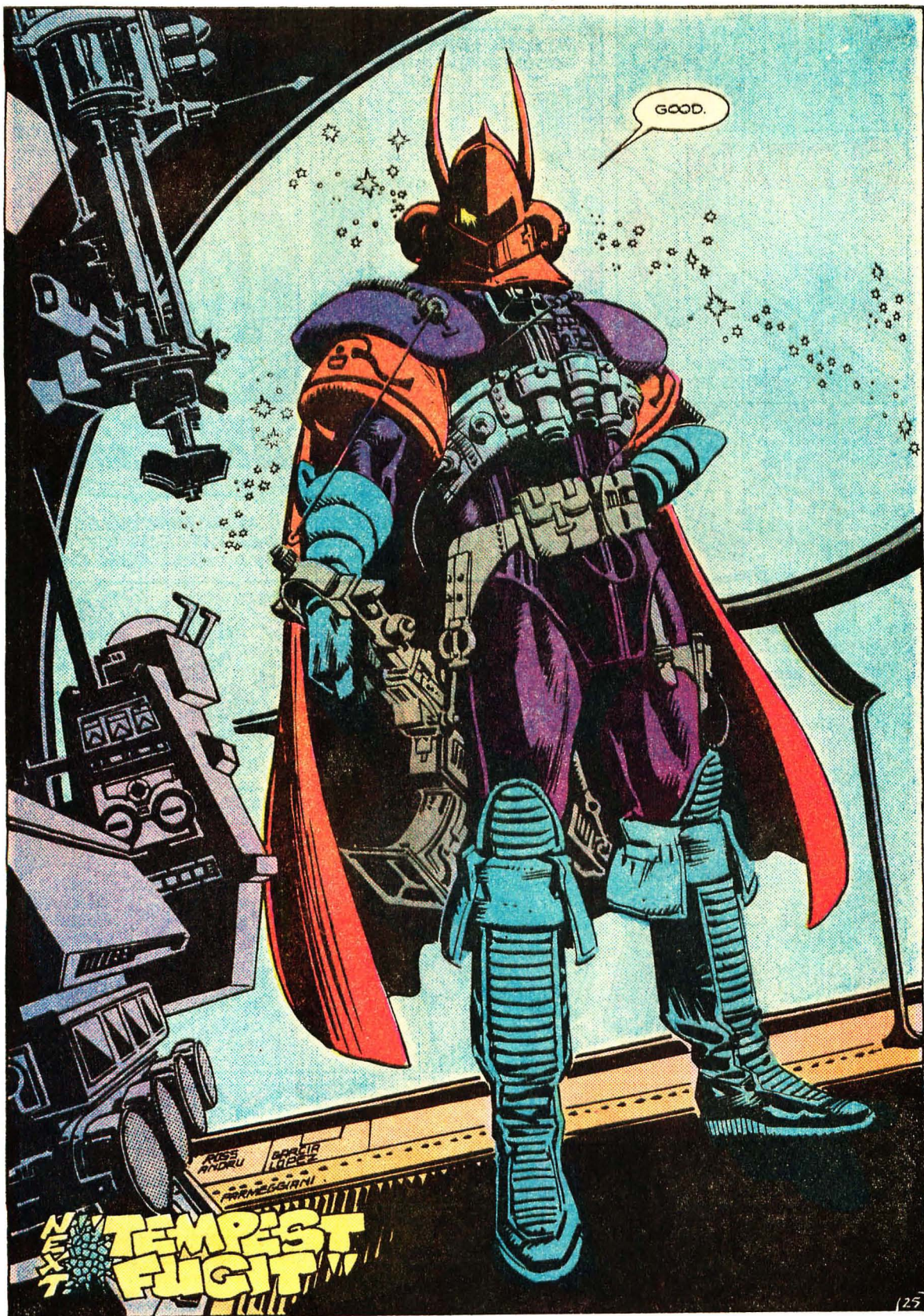














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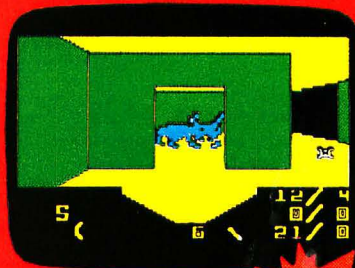


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