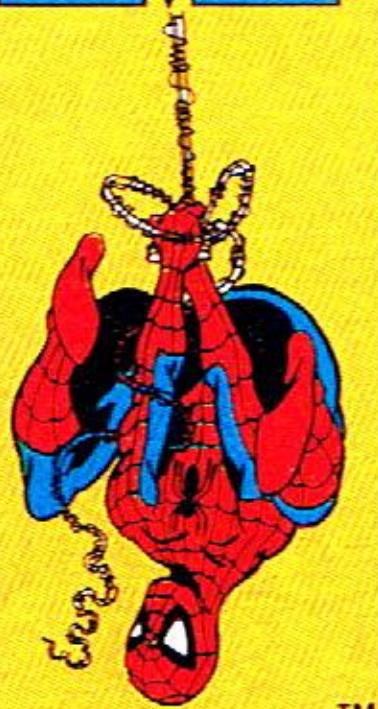


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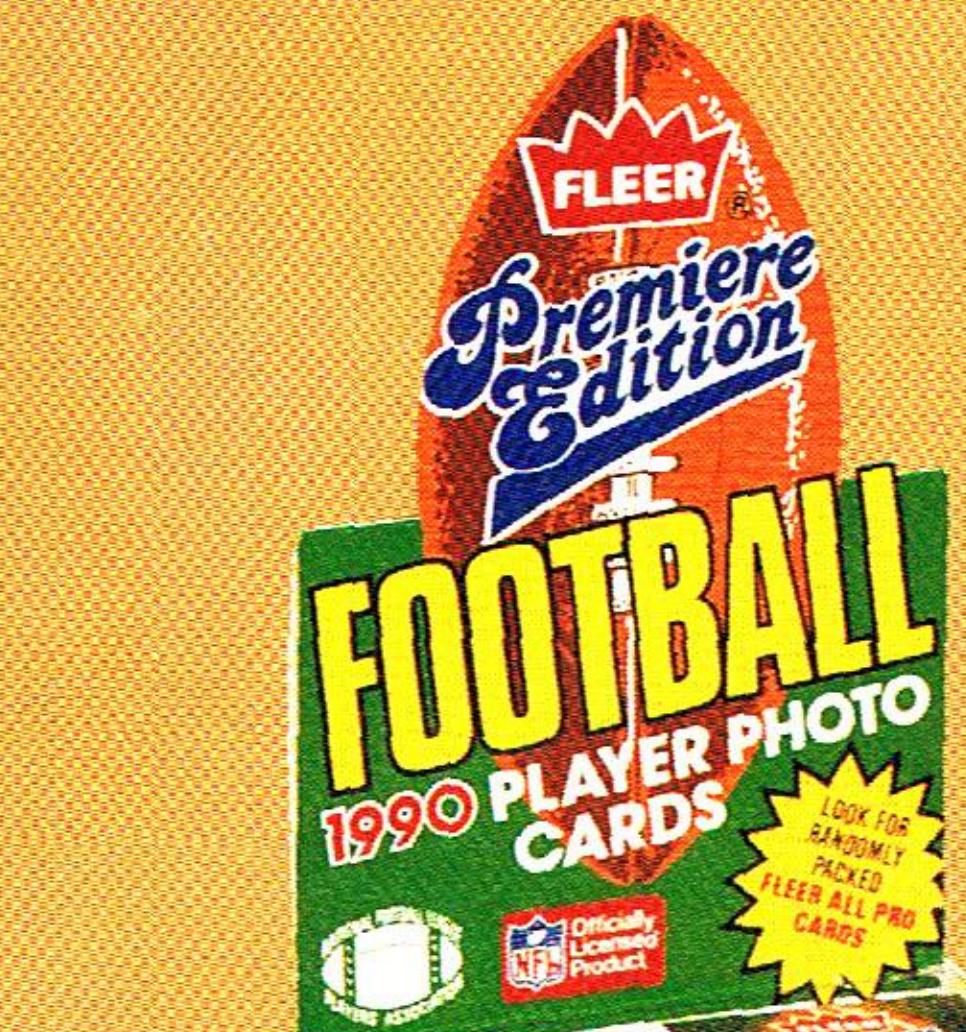
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THE LEGEND
OF THE
ARACHKNIGHT

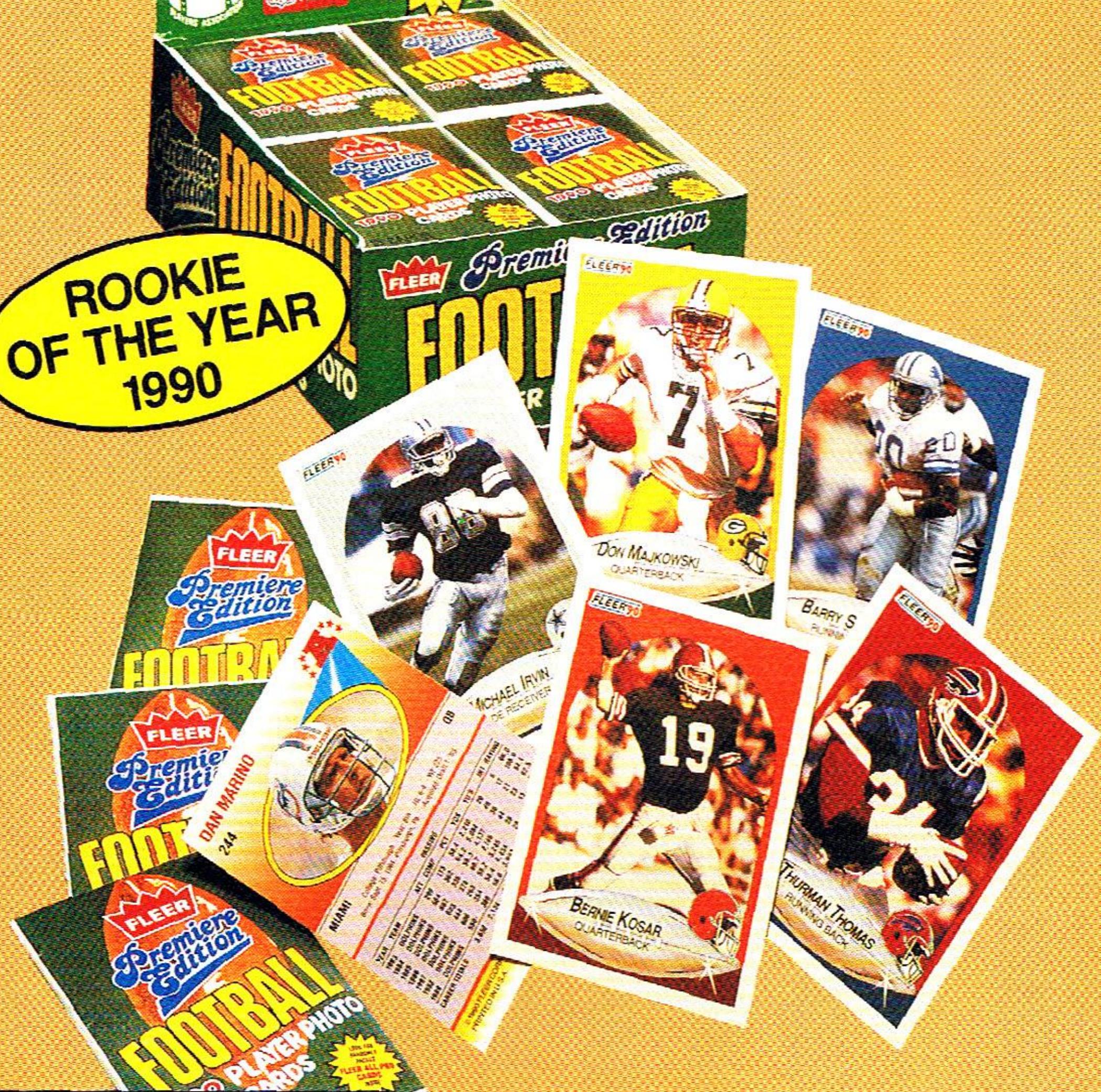
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WITH
TOWERING
CONCRETE
GIANTS
THAT SEEM
TO SWALLOW
UP THE SKY.

THEY ARE
SILENT--

--FROZEN--

--MAN-
MADE
GUARDIANS.

BELOW IS
WHERE THE
CITY'S
HEARTBEAT
IS.

PEOPLE
SCURRY
ABOUT
THEIR
BUSINESS.

OBLIVIOUS
TO THE
CROWDS--

--THE
CONGESTION--

--THE
PRESSURE--

YET--

--AT TIMES,
SOME WISH THEY
COULD--

SPIDER-MAN • Vol. 1, No. 1, August, 1990. Published by MARVEL COMICS. James E. Galton, President; Stan Lee, Publisher; Michael Hobson, Group Vice President, Publishing. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. Application to mail at second class postage rates is pending at New York, N.Y. and at additional mailing offices. Published monthly. Copyright © 1990 by Marvel Entertainment Group, Inc. All rights reserved. Price \$1.75 per copy in the U.S. and \$2.25 in Canada. Subscription rate for 12 issues: \$21.00 U.S.; \$26.00 Canada; and \$33.00 foreign. Printed in Canada. No similarity between any of the names, characters, persons, and/or institutions in this magazine with those of any living or dead person or institution is intended, and any such similarity which may exist is purely coincidental. This periodical may not be sold except by authorized dealers and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. SPIDER-MAN (including all prominent characters featured in the issue and the distinctive likenesses thereof) are trademarks of MARVEL ENTERTAINMENT GROUP, INC. POSTMASTER: SEND ADDRESS CHANGES TO SPIDER-MAN, c/o MARVEL COMICS, 9TH FLOOR, 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. Printed in Canada.

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IT ALL!

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HIS POWERS--
EXTRAORDINARY!

HIS WEBSITE--
ADVANTAGEOUS!

Below, the people
CONTINUE TO SCURRY.

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TO RM EN T

PORT 1

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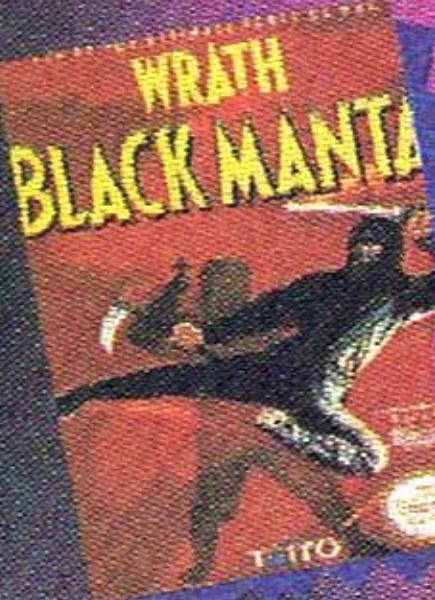
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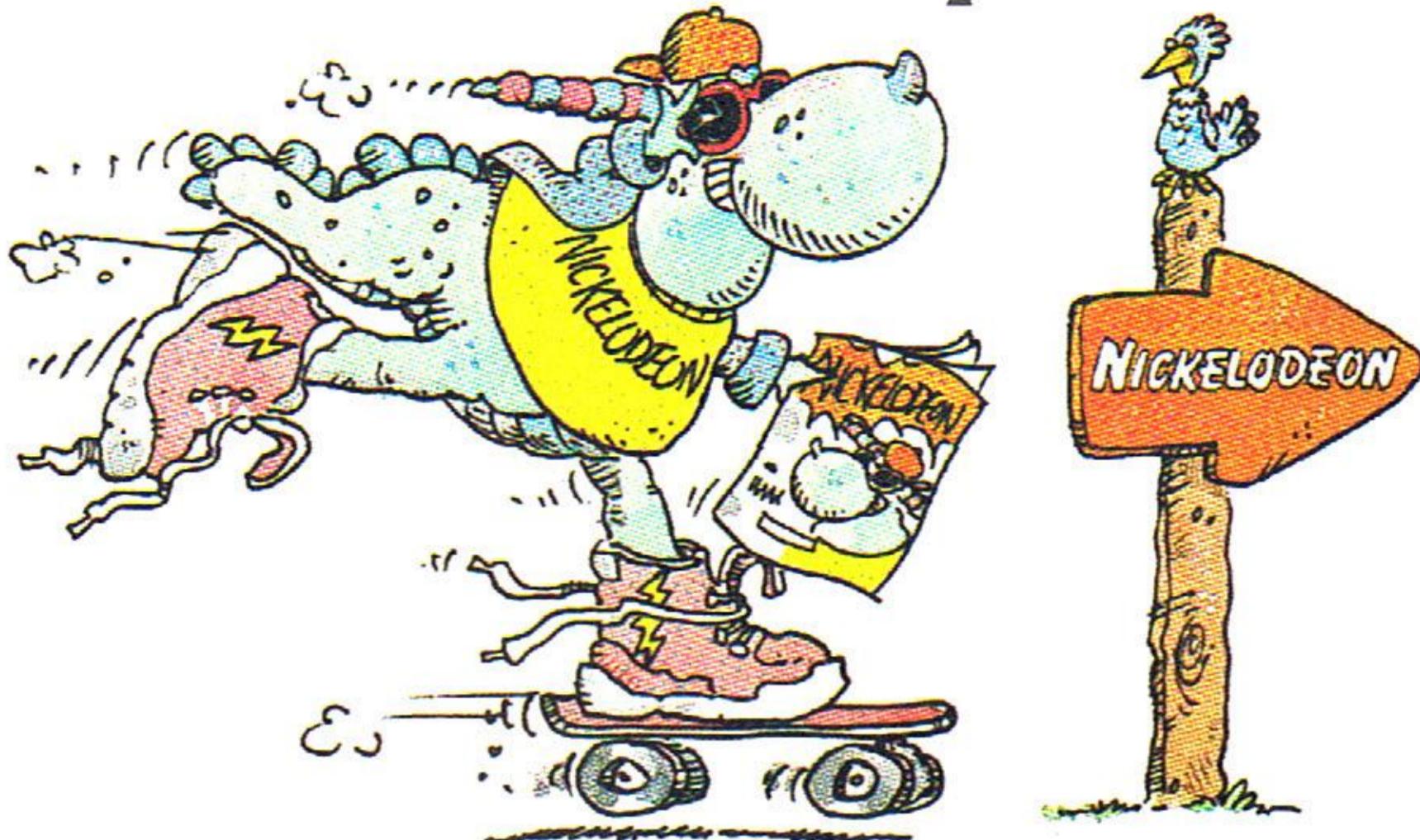
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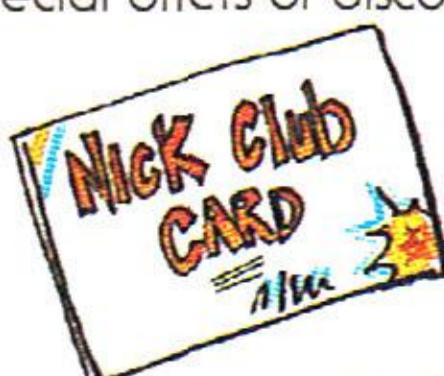
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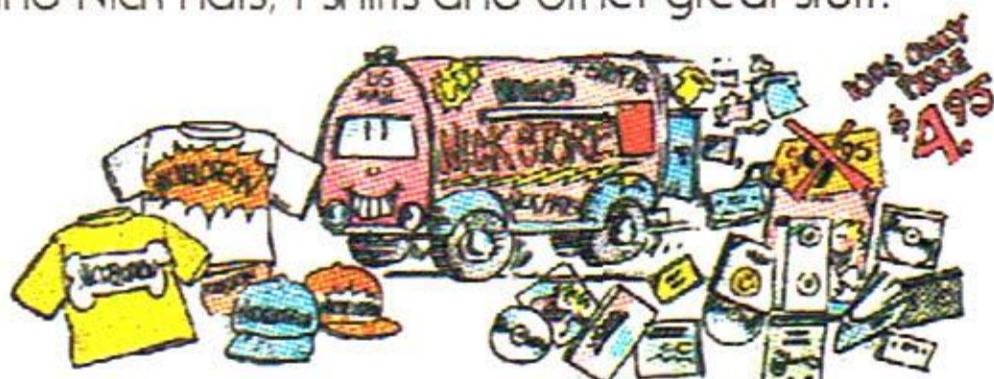
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TAR

NB

SOON IT IS NIGHT.

A TIME FOR THE SCUM AND VERMIN TO PLAY AMONG THE SHADOWS.

I SAID GIMME THE PURSE.

LISTEN, LADY--
IF YA WANT ME TO
POP YA IN THE
FACE AGAIN--

please.

-- THAT'S FINE
BY ME --

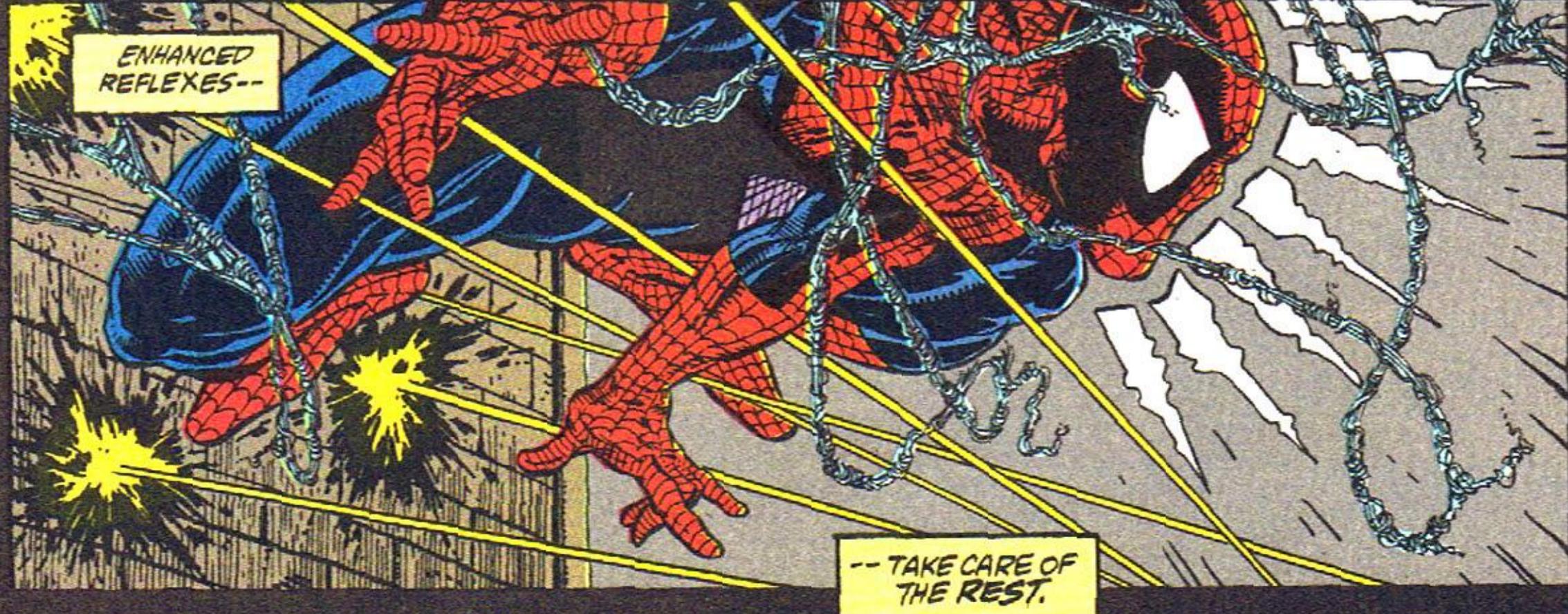
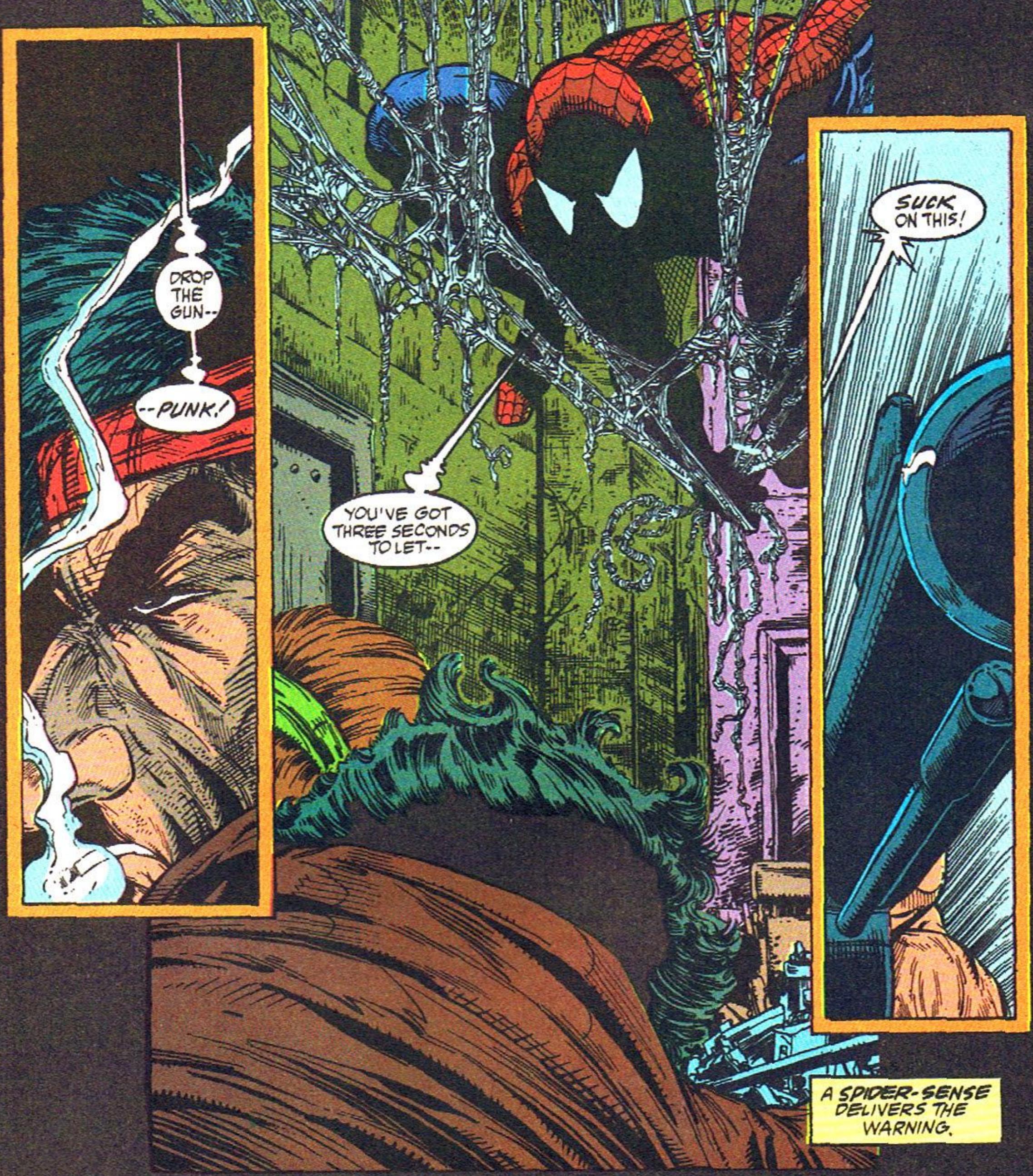
-- BUT, I'M TRYING TO BE NICE ABOUT THIS.

IT IS ALSO A TIME WHEN SHADOWS MOVE.

WHEN THINGS START TO CRAWL.

THINGS LIKE--

-- SPIDERS.



UNFORTUNATELY
FOR THE PUNK--

OH, NO!
NOW YOU
HAVE ME
MR. THUG!

--HE FORGOT
TO COUNT
TO THREE.

--SPIDER-MAN
HAS--

BEFORE I GO--
A LITTLE
HELPFUL HINT--
BREATHE THROUGH
YOUR NOSE.

'CAUSE
THOSE WEBS CAN
TASTE PRETTY
HIDEOUS!'

IDIOT.

HE MUST
HAVE ALSO
FORGOTTEN
THAT BESIDES
SPEED AND
STRENGTH..

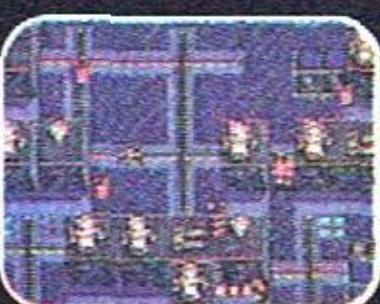
--HIS
WEBSITE!

WHICH AGAIN, CAN
BE ADVANTAGEOUS.

UNCANNY ACTION.



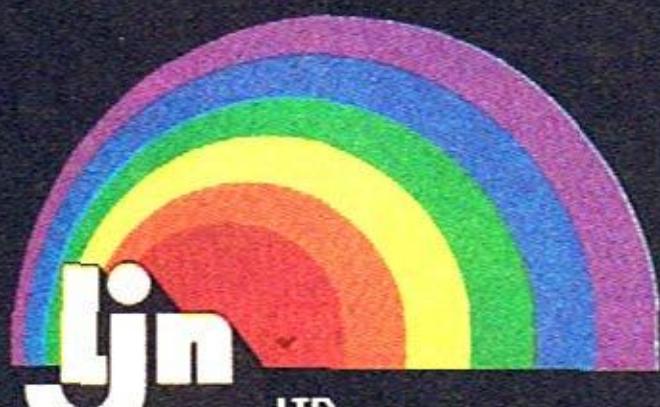
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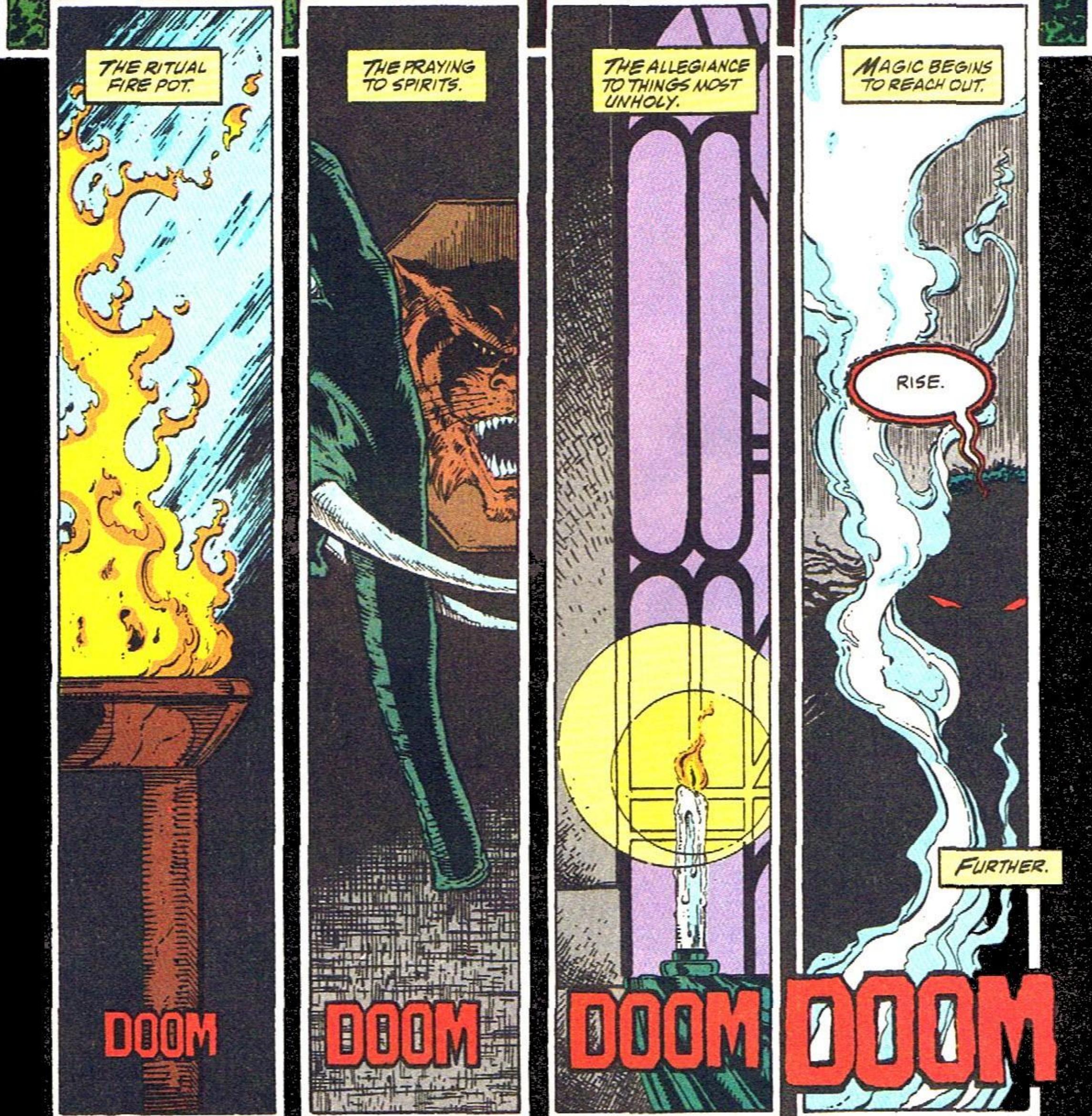
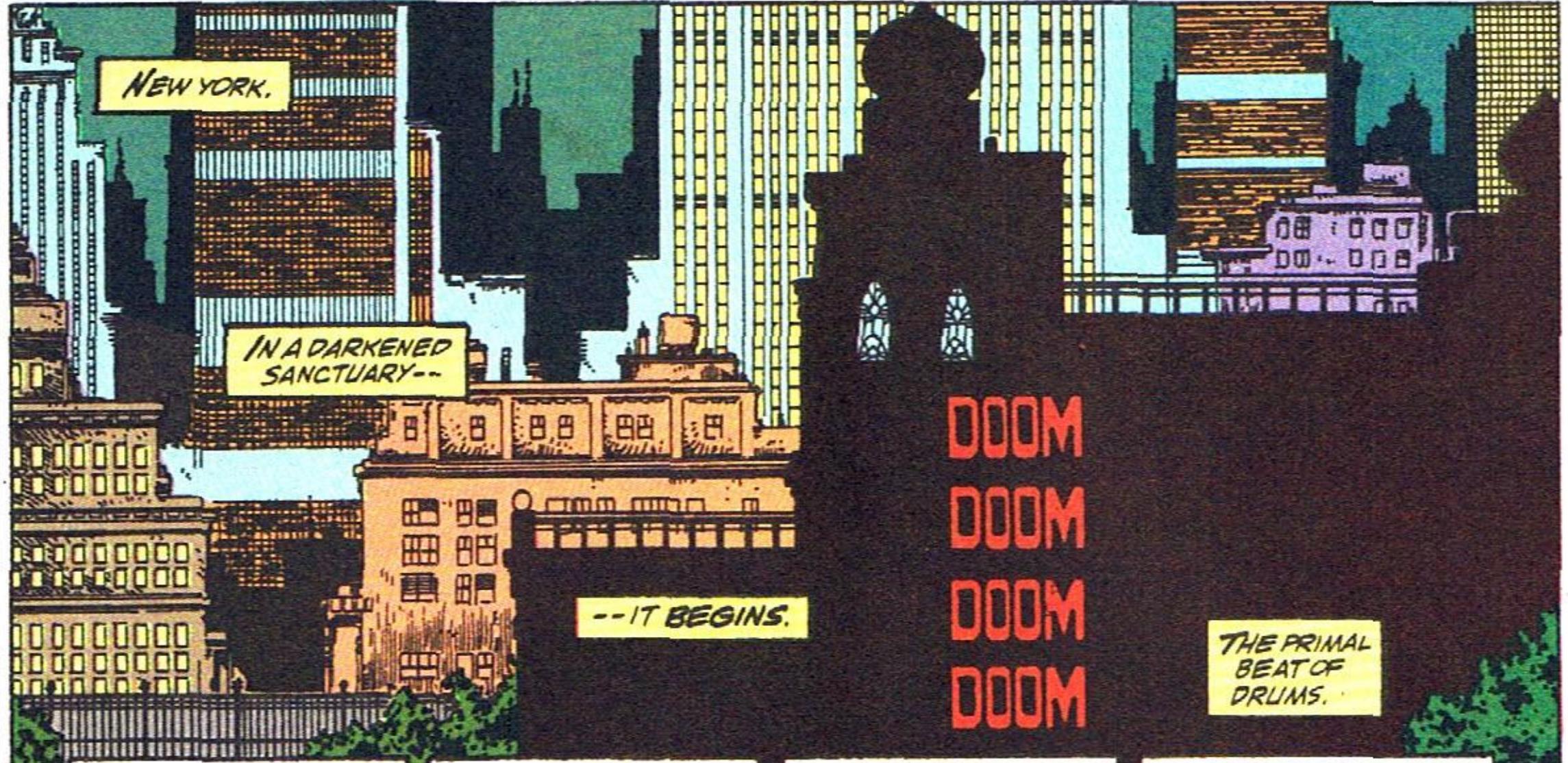
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FOR GAME BOY!
the AMAZING
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--AND
FURTHER.

DOOM DOO

UNTIL THE
BLACKNESS
STARTS TO
BUBBLE.

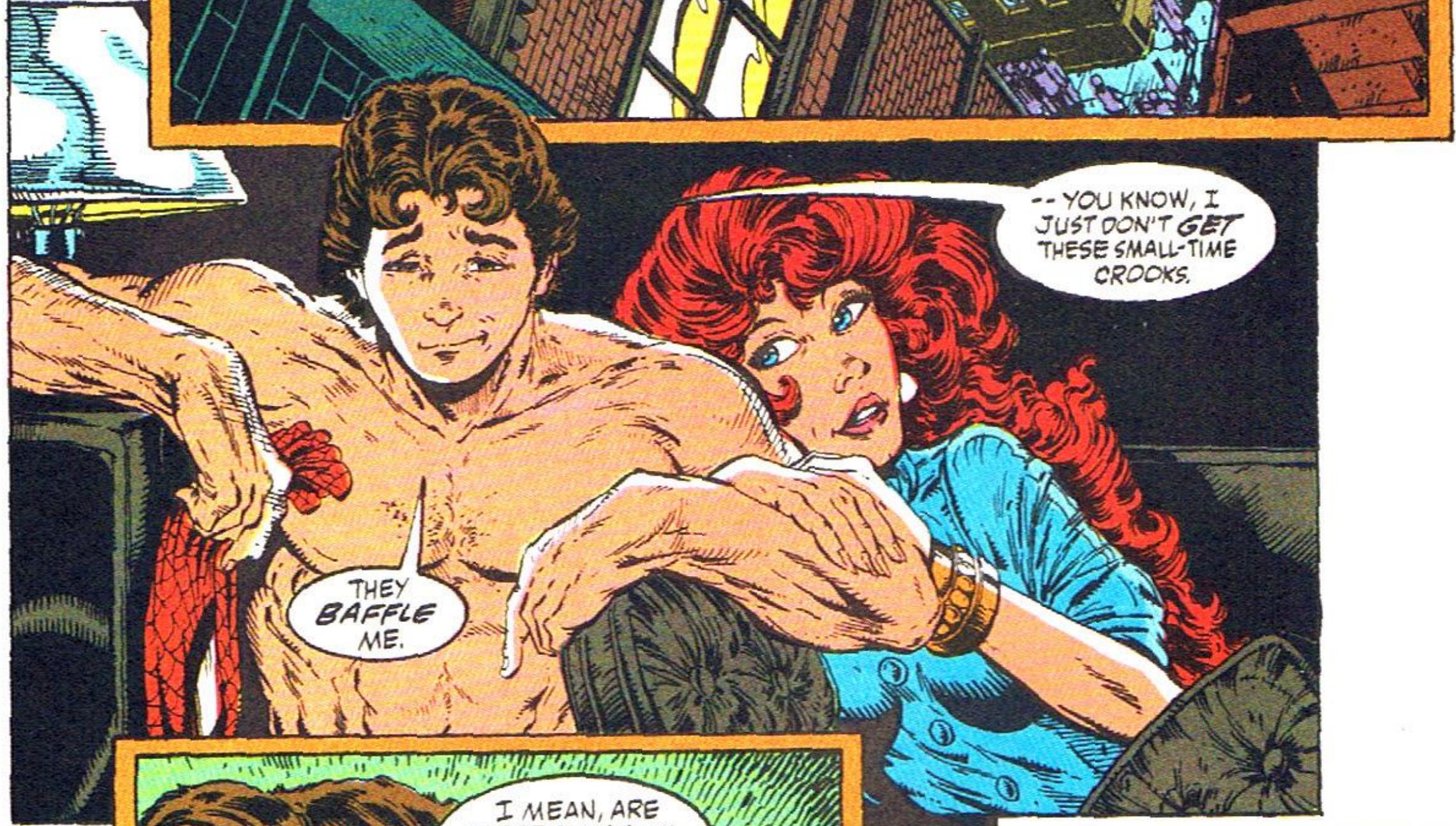
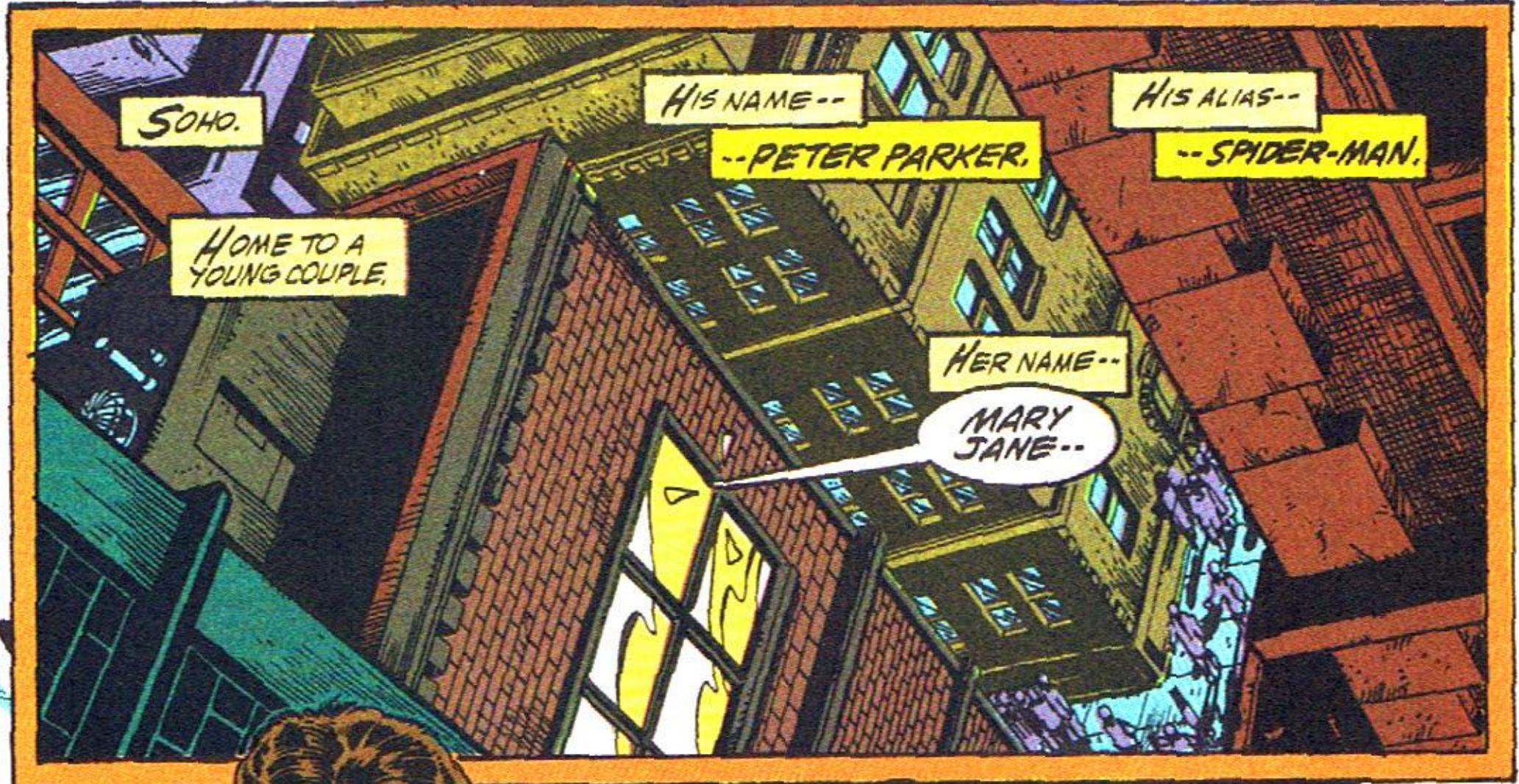
ITS POWERS
REACH INTO
THE EAST
RIVER..

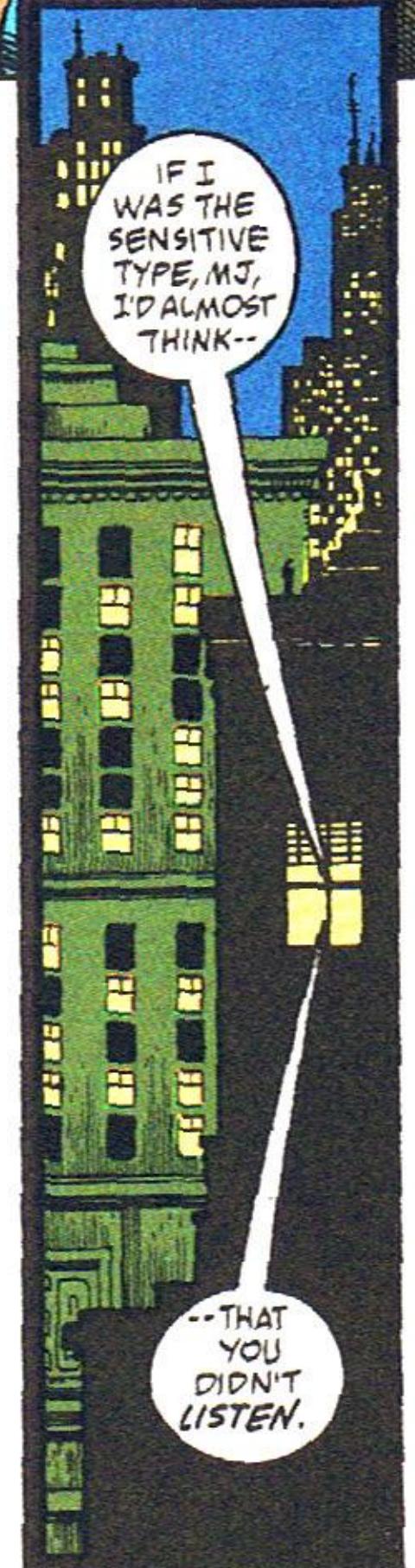
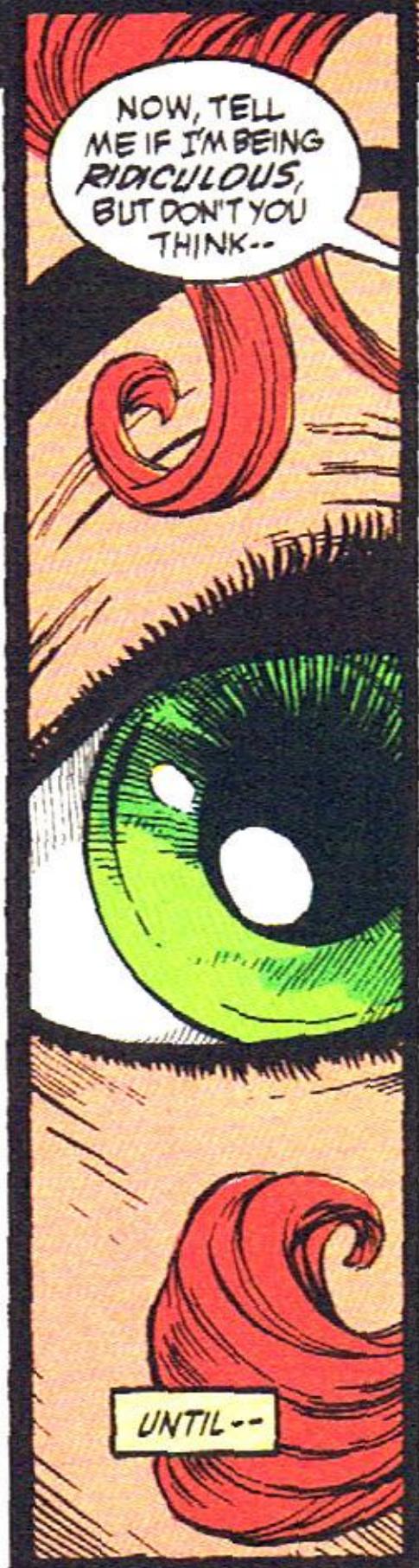
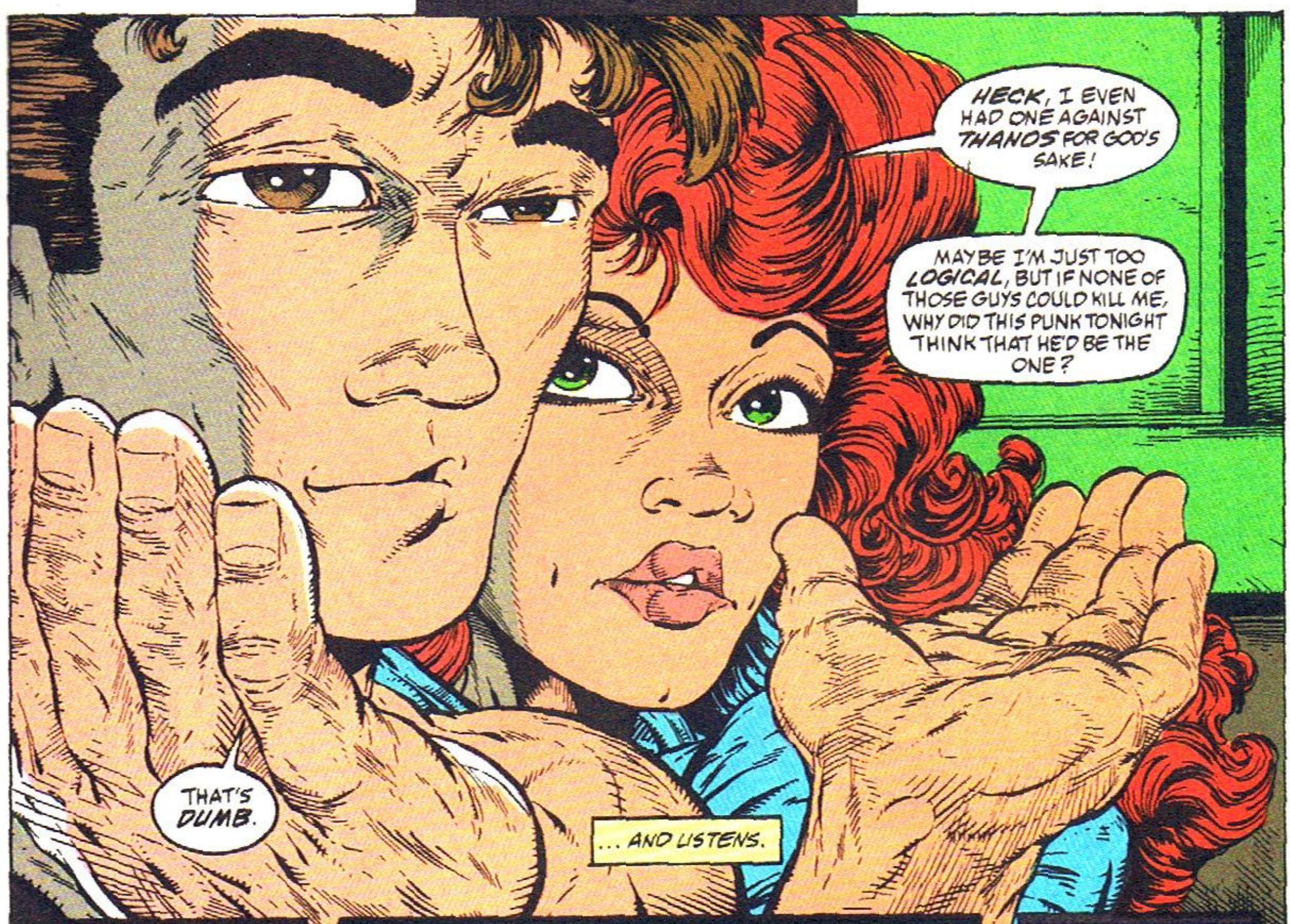
SUMMONING
THE EVIL
WHICH LURKS
BELOW.

BECKONING
IT TO--

--RISE!

DOOM DOO





THROUGH THE
GARBAGE--

-- IT MOVES
WITH
QUICKNESS.

HOPING TO
QUENCH ITS
BURNING
HUNGER.

DOOM

IT STOPS.

DOOM

NOW
INSTINCTS
TAKE OVER.

SENSING
THE KILL--

-- IT WAITS UNTIL
THE MOMENT
IS RIGHT.

DOOM

IT IS ABOUT TO
FEAST, WHEN--

THEN
IT
ACTS!

DOOM

-- IT SPOTS EVEN
BIGGER RATS.

SOHO.

NOW, PETER,
AREN'T WE GETTING
A TEENY BIT HIGH
ON OURSELF.

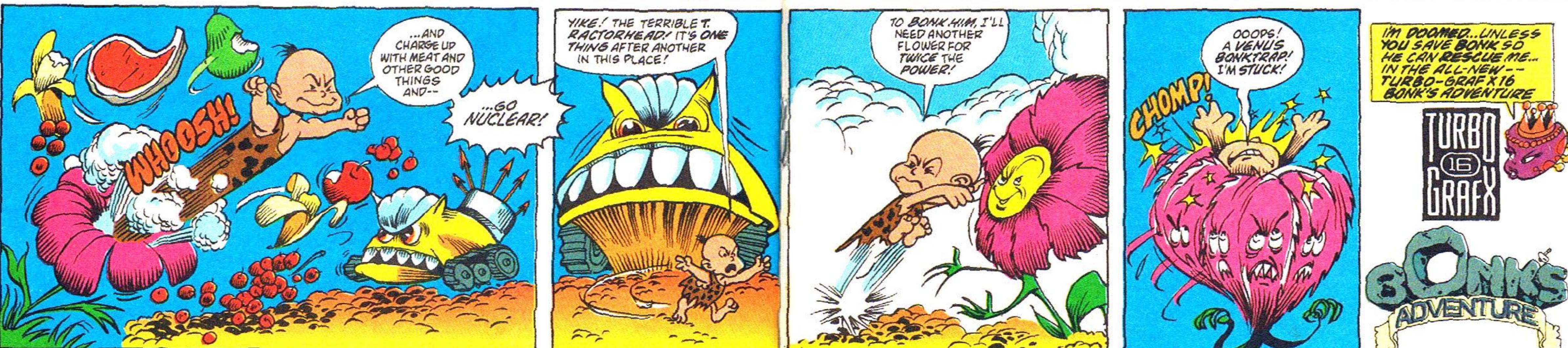
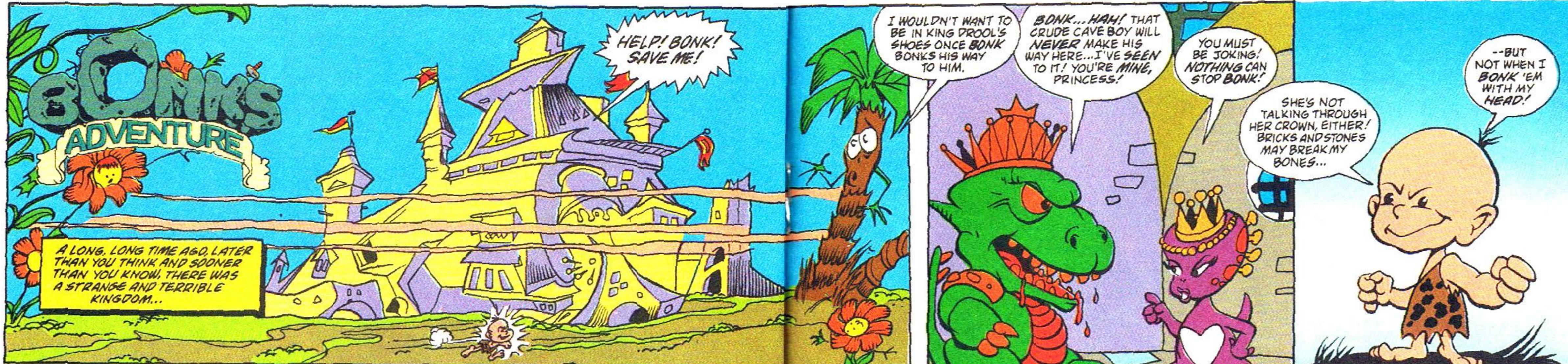
PROBABLY.

BUT I'VE GOT
TO TELL YOU, WHEN
IT COMES RIGHT
DOWN TO IT, I CAN
BE PRETTY
AWESOME
IF I WANT.

HEY,
NO FAIR!

OH,
YEAH?

THAT'S BECAUSE
YOU'VE NEVER BEEN
ATTACKED BY ME!



SOMETIMES--

OH, GOSH!

LIFE CAN BE
UNFAIR.

DOOM DOOM DOOM DOOM

DOOM
DOOM

IT DOES
NOT THINK.

THIS UNHOLY
MONSTROSITY.

DOOM
DOOM

IT ONLY HEEDS THE CALL
OF THE DRUMS.

WITH QUICKNESS...

...WITH VIOLENCE.

THE MONSTER DOES EXACTLY
WHAT IT WAS CREATED FOR.

DOOM

DOOM
DOOM
DOOM

THIS PERFECT
KILLING MACHINE--

--IS KILLING.

DOOM DOOM DOOM DOOM DOOM DOOM DOOM DOOM DOOM DO

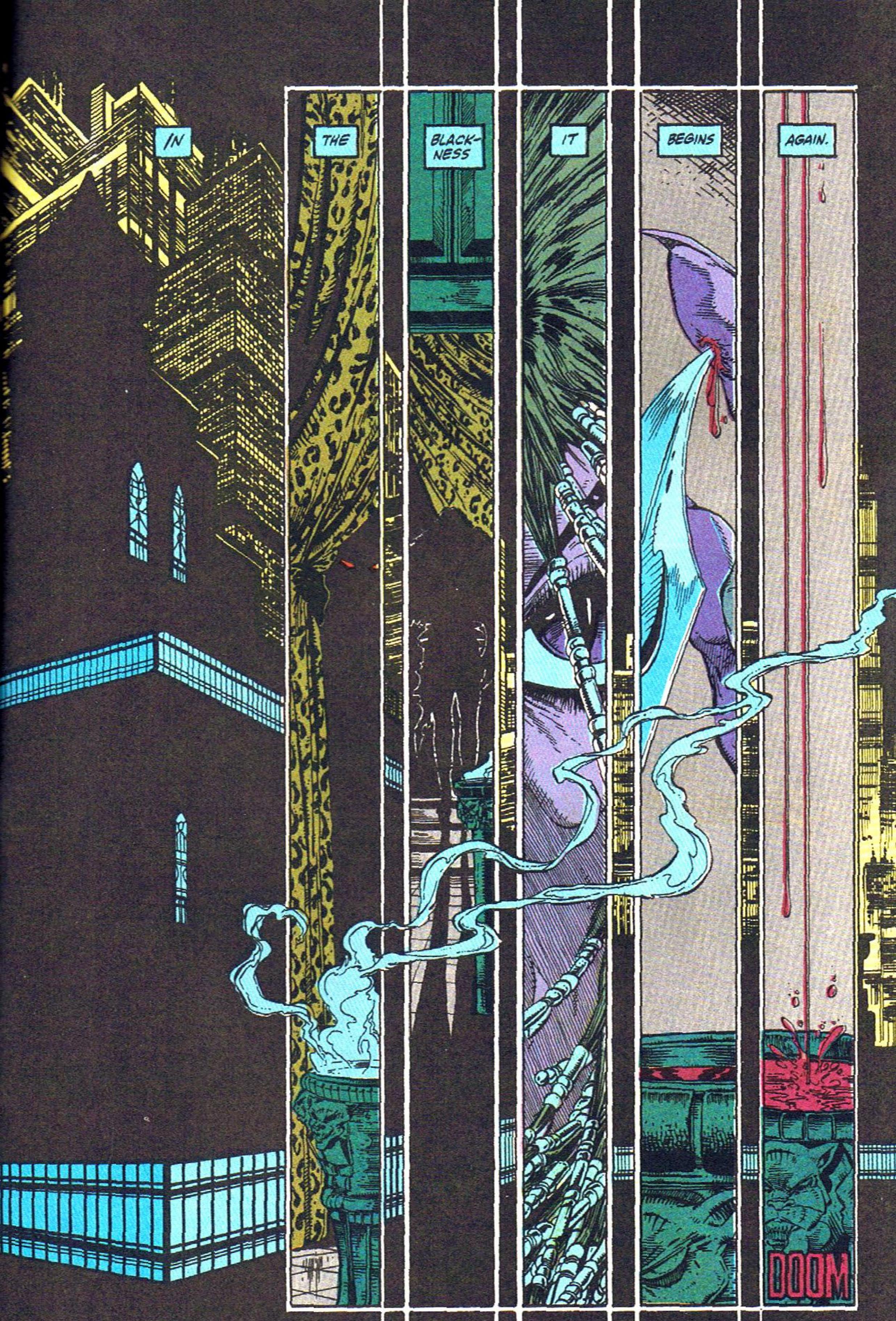
DO

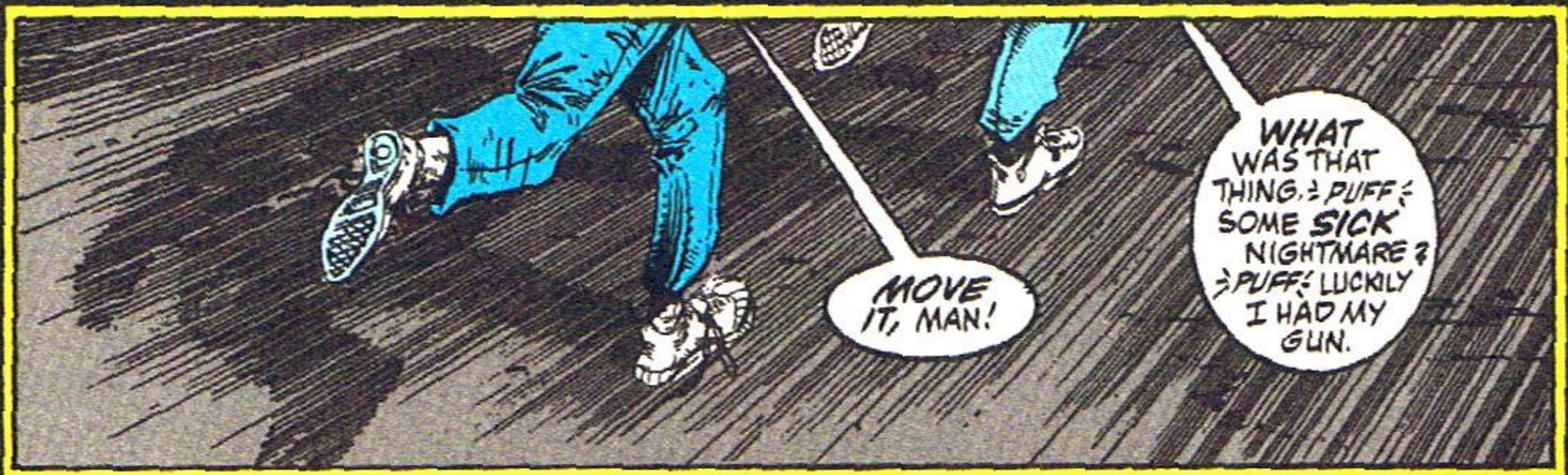
DOOM

I'LL SLAUGHTER
YOU, FREAK!

DOOM
DOOM
DOOM
DOOM
DOOM
DOOM
DOOM

THE DRUMS ARE
SILENT.

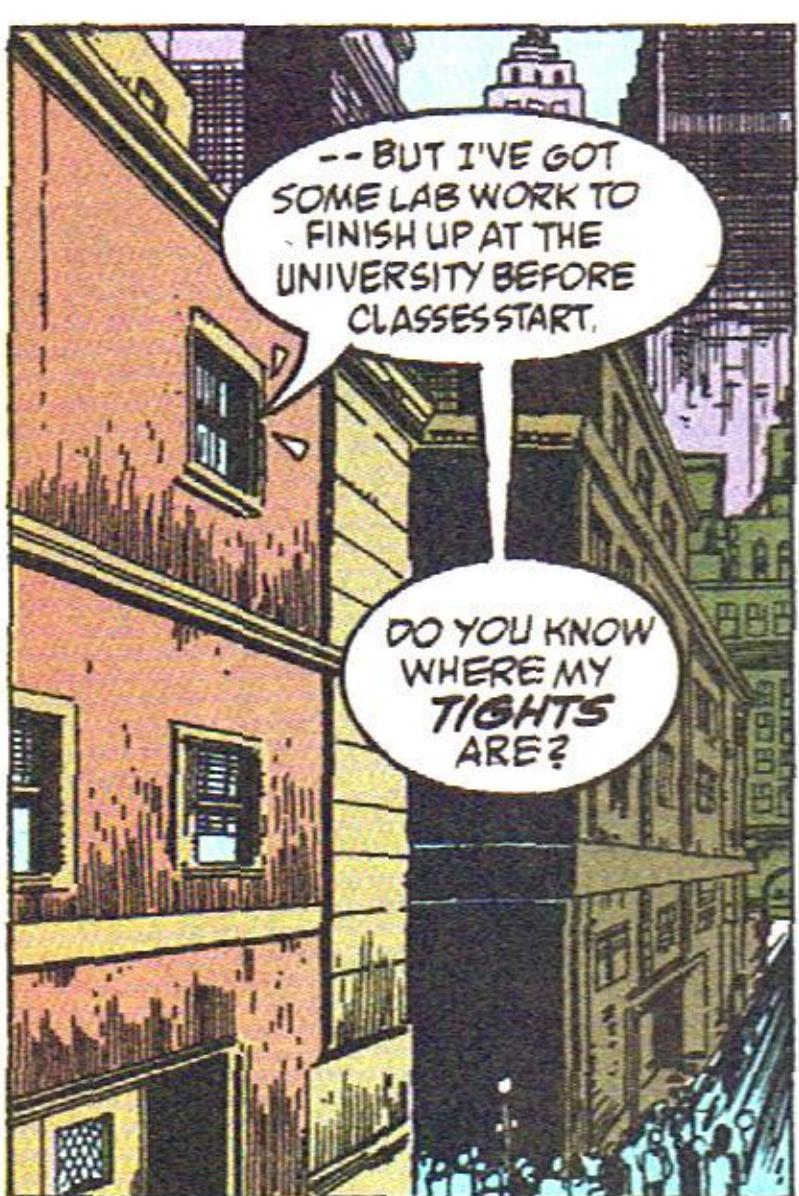
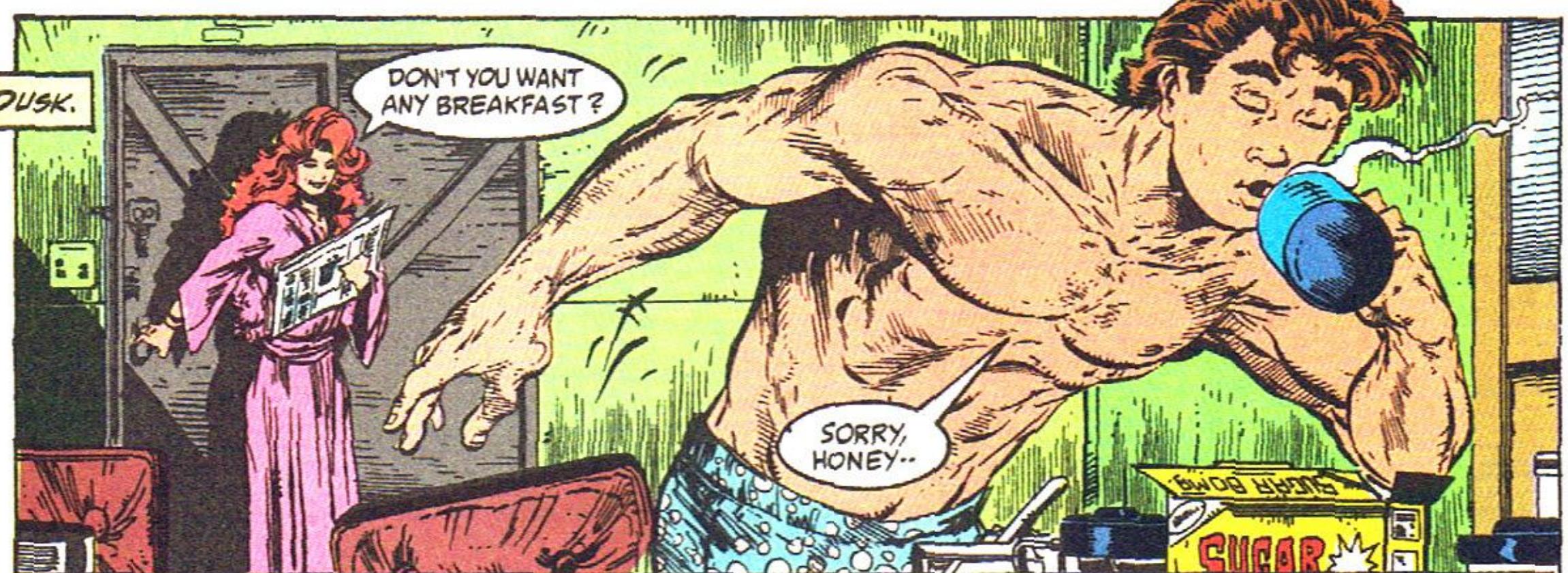




DOOM

DO

LOUIE
WILL BE
WAITING...
FOREVER.



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Based on the popular TV show, Alien Nation #1 should be very strong - especially the limited edition deluxe!

INDEPENDENTS

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Vault of Horror 2 (64 pages - color) ... 1.95
Weird Science 2 (64 pages!) ... 1.95
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ENTERTAINMENT THIS MONTH

Pick Hits

Reg./Sale

Aliens Earth Wars 1 2.50/ 1.50
- The Aliens invade earth! Full color! New!
Alien Nation 1 2.50/ 1.50
- Based on the hit Fox TV series! Nice art!

Black Panther 1 3.95/ 3.45
- All new 64-page violent deluxe series!

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- Gripping futuristic thriller by Frank Miller!

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- Intro a cyborg killer! Extremely violent!

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- All new 80 page series! Intro new team!

Nomad 1 1.50/ 1.25
- Cap's former partner takes on druglords!

Spiderman Gameboy \$35/ 29.95
- All new! Arcade style action!

Thanos Quest 1,2 4.95/ 3.95
- Deluxe Silver Surfer tie-in by Jim Starlin!

Twilight Zone 1 (Deluxe) ... 3.95/ 2.95
- By Harlan Ellison & Neal Adams! 48 pgs!

X-Factor Prisoner of Love 4.95/ 3.95
- New deluxe series! Great art by Guice!



SPIDER-MAN

Spirits of the Earth is an eerie new 80 pg hardcover brilliantly painted by Charles Vess! Spidey and Mary Jane travel to Scotland for a honeymoon which soon turns into a nightmare!

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Spiderman 1-3 (McFarl) ... 1.75/ 1.45
T-Shirt - Spidey on Black ... \$13/ 11.95
What If Kraven killed Spidey ... 1.25/ .99

ENTERTAINMENT THIS MONTH

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- All orders received (postmarked) by Aug 15, 1990 are guaranteed! These orders will ship on August 31st, 1990. Allow 5-10 business days for delivery.
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- Prices are per each item or issue!
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THIS
IS THE
LIFE!

A NICE FRESH
DAY.

A LITTLE WARMTH,
A LITTLE
SUNSHINE--

--AND SOME OF
THE BEST DARN
SUPER POWERS
AN UP AND-
COMING YUPPIE
COULD WANT.

YOU'RE A LUCKY
GUY, PETEY.

I FEEL BAD THAT MJ CAN'T
SHARE THIS EXHILARATING
FEELING WITH ME.

MAYBE SOME DAY.

IN THE MEANTIME
I'LL JUST ENJOY
BEING GOOD OLD
SPIDEY.

IDOL OF MILLIONS.

HA!

NO CASH PROBLEMS.

SURE.

BUT MOST IMPORTANT,
IS THE FACT THAT I
DON'T WEAR A CAPE--

--'CAUSE I'D
NEVER BE ABLE
TO DO THESE
GREAT MID-AIR
CARTWHEELS.

I WONDER HOW
THOR MANAGES.

HE MUST USE
STARCH.

AS NIGHT
FADES
AWAY IN
THE BIG
CITY.

THE
DARKNESS
BEGINS TO
DISSOLVE.

IT IS ONCE AGAIN, TIME FOR PEOPLE TO SCURRY.

HIS NAME IS
RALPH DILL.

HE LIKES TAKING
THIS BACK WAY TO
WORK BECAUSE
IT SAVES HIM
SEVEN MINUTES.

**JUST ENOUGH TIME
FOR A JELLY DONUT
AND COFFEE.**

**BESIDES, IT'S BRIGHT AND
THERE AREN'T THAT MANY
SHADOWS.**

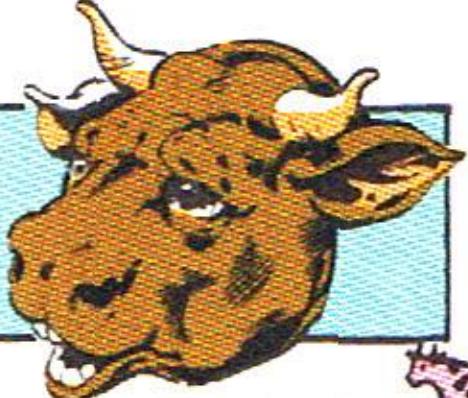
*UNFORTUNATELY
FOR RALPH--*

SKRITCH

DOOMSDAY DOOMSDAY

• ONE OF
THOSE
SHADOWS
IS HUNGRY.

MARVEL COMICS BULLPEN BULLETINS



STAN LEE'S SOAPBOX

Hi, Heroes! Wanna know why comic book column writers get gray? Try this on for size—

A few ishes back I told you to watch for "Into Thin Air," the new Larry Cohen movie in which some of your favorite Bullpenners play cameo roles. So far so good, right? Uh uh! Larry just told me the title was changed to "Ambulance"! Naturally, by the time he told me, the Soapbox column touting the other title had already been printed!

Well, to avoid any future foul-ups, just watch for a new thriller which may or may not be called "Ambulance," featuring my co-star, Eric Roberts! ("Co-star"? Well, I share the screen with him for almost thirty whole seconds! And, in case you're wondering, yeah, he's pretty good, too!)

By the way, have you noticed the many new comic book titles and companies popping up? Recently, someone said he was sorry we're having all this competition. I told him to save his sympathy! I mean, competition is what it's all about! Nothing like the sound of another comics company breathing down our necks to make us work even harder! And who benefits by it all? Hey, who else but you, the readers; you, who keep us alive by shelling out your shekels for our mags! If we give you what you want, you'll buy us! If not, it's goodbye, Charlie! And that's the way it should be!

You've been wonderfully loyal to us over the years, and no words of mine can fully express our gratitude. That's why I make you this pledge—we'll never stop bustin' our chops to give you the best we've got, to prove worthy of your support, to excite you, to amuse you and, for better or worse, to always level with you! Fact is, there's no way we'll ever forget our earliest adage . . . "We're nothing without you!"

Excelsior!

CHECKLIST

No checklist this month, Guys and Guernsies. If you want to find out what's on sale, check out last month's Bullpen Bulletins page. Meanwhile, here's some extra boxes you can practice checking off.

GOOD

BAD

JUNE, as hyperprolific Marvel Executive Editor-slash-Wisconsinite **Mark Gruenwald** always fails to remind us, is National Dairy Month. You know what that means? Yes, that's right, it's time once again for our first annual stroll around the Marvel neighborhood, to see how dairy products affect us in our everyday lives. Perhaps we should get ultranice dresser Assistant Editor **Darry Butter** (er, **Barry Dutter**) to accompany us on this little venture? Perhaps not.

The first stop on our sojourn is the local New York Smiler deli. We head toward the refrigerated dairy section in all its pre-packaged splendor. We spy the milk cartons, and are reminded of the happy days of our youth, reading comics by the fireplace, while sipping Bosco and milk. Not everyone has had so fortunate a childhood, however, and Marvel has recently been trying to do something about it.

Marvel has joined forces with the National Committee for the Prevention of Child Abuse and the K-Mart Corporation to produce a comic book featuring **Spider-Man** and **Skids** of the New Mutants, dealing with child abuse. The comic will be distributed through K-Mart, and given out free to any parent who asks for it.

The comic came out in April, which, as neo-father-slash-GHOST RIDER-writer **Howard Mackie** could tell us, is National Child Abuse Prevention Month. Certainly preventing child abuse is a high priority for all of us, parents and non-parents alike. Another priority, of course, is reminding children and non-children alike that milk is good for strong teeth and bones.

One guy who draws excellent teeth and great bones is megastar **Jim** ("Don't call me happy") **Lee**. (No relation to Stan.) If Jim were a happy guy, he'd really have a reason to smile now, since he is now regular penciler of the **X-MEN**, beginning with issue #268.

Todd McFarlane, on the other hand, is always happy to smile for us. The incredibly popular squiggly-web-drawing Canadian is giving birth this month to a new book featuring the adjective-less **Spider-Man**. Todd is both writing and drawing this one, surely cause for a celebration. Tell Aunt May to stock up on extra milk and cookies!

Well, we've lingered over the dairy counter so long the shop owner is beginning to stare at us in a peculiar way. Let us move on. As we reach the check-out counter, we spot the latest issue of the mucho-informative, ultraprestigious **SOAP OPERA WEEKLY** magazine. We can't help but recall the April 10th issue of **SOW**, which featured an interview with the second lady of American theater, **Elaine Lee**. (No relation to Stan.) Elaine spoke of her erstwhile role on the more-than-a-soap-opera-more-like-a-dramatic-ongoing-story TV show, **THE DOCTORS**, and her work on the if-comics-could-sing-the-world-would-sing-with-them **STEELTOWN ROCKERS**. Although Elaine made no mention of dairy products in the interview, we have to wonder if the thought of them might have crossed her mind.

We are reminded of the Wall of Bovines in the office of Epic's own super hard-working assistant editor, **Marie Javins**. Marie has had some of the biggest names in the business contribute drawings of cows to her wall. Among them: **Jim Lee**,

Jay Muth, **Mike Mignola**, and **Sergio Aragonés**. Now you see why it's called the Marvel Bullpen.

We exit the New York Smiler, and continue our stroll around the Marvel neighborhood. What's playing at the local theater? **THE STORY OF CHEESE**, perhaps? No, that was last week. This week, it's **ROBOCOP 2**, co-scripted by the hyperhot he-was-doing-ninjas-when-ninjas-weren't-cool **Frank Miller**. We are reminded of our comics adaptation of this ultrapopular film, which we might urge you to pick up, if you need your US RDA of lip-puckering, justice-dispensing cyborgs. It's by **Alan Grant**, **Mark Bagley**, and **Tony DeZuniga**—all firm believers in the separation of the four basic food groups.

Why, look! It's a record store! Wasn't there a mega-groovy group a few decades back known as the **Cowsills**? Why, sure there was! Maybe we can score one of their old albums on compact disc. While our fingers browse almost of their own accord, we happen upon the brand-new CD by the not-quite-yet-but-soon-to-be-superstars **Otis Ball and the Chain**. The album is called "I'm Gonna Love You 'Til I Don't," and it features back-up vocals on one song by the Buddha Singers. As fate would have it, three of the Buddha singers are Marvel's own—the tow-headed neo-Editor **Mike Rockwitz**, colorist-par-excel/lence **Steve Buccellato**, and our ever-smiling Direct Sales Manager **Lou Bank**. As Lou described it, "Otis serenaded us outside our window, and this inspired us to sing with him. It was one of the most sentimental moments of my life." Lou predicts that **Otis Ball and the Chain** will be "bigger than the sliced wheel."

Sliced wheel? A probable cheese reference. Further proof that dairy products have become part of the American culture. Why, someone would have to be a fool to not include dairy products as part of his/her everyday diet. Which reminds us, appropriately enough, that June is also the release of the first issue of the **FOOLKILLER** Limited Series.

It's scripted by ultra eccentric **Howard the Duck** creator **Steve Gerber**, with art by the meta-talented newcomer to Marvel, **JJ Birch**. Steve created the Foolkiller character in the early seventies in an issue of his mucho-classic **MAN-THING** series. Now there's a whole new nutcase in the Foolkiller suit, and he's re-defined the meaning of the word "fool." We wonder if this might include those who won't drink their milk!

Well, it's getting late, and our trip 'round the neighborhood has come to an end. We're tired—but it's a good kind of tired. As we reflect back on our day, we can't help but realize what a large role such products as cheese, butter, and milk play in our lives. But some of us enjoy them perhaps a little too much. In a recent study, it was revealed that Wisconsin adults weighed in as the nation's most obese in a national survey—for the third consecutive year! The reason for their pleasant plumpness? Seems it's their high consumption of dairy products like cheese and butter. Perhaps there's a lesson to be learned here. (Say, isn't the pre-obese non-serial killer **Mark Gruenwald** from Wisconsin?)

Gotta scoot!



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OPENS JULY 20 AT THEATRES EVERYWHERE



DOOM
DOOM



THE SPIDER'S ?

Attention correspondents: All letters considered for publication must include your name and address, though we will withhold that information upon request.

% MARVEL COMICS GROUP
387 Park Avenue South
New York, New York 10016

JIM SALICRUP
ARACHNERD
DAN CUDDY
ASSISTANT EDITOR

Hello there. This is Todd McFarlane. I've decided to write a text page for the first issue (Wait a minute, I thought I asked him to write this!—Jim Salicrup) because if I didn't, they would just run an in-house ad in its place (*No I wouldn't! I would have written this page.*—J.S.), and since I used to hate not seeing a text page on an issue #1 when I was collecting, I figured that I had better appease some of the people who feel the same way.

First, the obvious question. We might as well get it out of the way. Why a fifth Spider-Man book? (—If you count MARVEL TALES.) "Why not?", would be the obvious and easiest answer, and then I would be finished with this text page but since that's not going to fill up very much space, I might as well give you the story of how this new magazine came to be and what you can expect in the future.

I had been on the AMAZING SPIDER-MAN title for about two years and was getting a little antsy. By this I mean that I wanted to expand my horizons as an artist (*Well, la dee da!*—J.S.). I had been penciling for about four years and inking during two of those. As I became more comfortable with the inking, I was looking to get even more involved with a project. The natural next step would be the writing. I discussed co-plotting a book with another writer, but knew that my personal tendencies would only allow me to remain in that capacity until I felt completely comfortable with that too, so instead of finding a book to co-plot, I set about the task of finding one that I could write. Having never written anything in the past, I knew the odds would be against me finding such a book, but I figured I might as well at least try. I figured that I would end up, if I did find an editor who would take me on as a writer, on a lesser known book or one that maybe wasn't a big seller. As fate would have it, such was not to be.

Let me back up a little bit and state that one of the reasons for my deciding to leave THE AMAZING SPIDER-MAN book was the bi-weekly summer schedule. I didn't feel I was able to give the best quality work I was capable of during those three months, but at the same time felt obligated to do all fifteen issues per year. This only added to some of the frustrations of my wanting to expand my artistic endeavors. Something had to give. After doing some soul searching, I realized that one of the things that I was tired of was that I was always drawing someone else's ideas. Having been associated with some of the finest writers in the comics industry in my short career, (e.g. Roy Thomas, Peter David and David Michelinie) I knew it wasn't a lack of good ideas or good stories that was frustrating me. Rather, it was the fact that I was drawing their stories and their ideas. While I enjoyed my time with each of these writers, I knew that ultimately I was drawing their ideas when they came up with them. By this I mean that even though the stories were interesting and fun to draw, if I didn't feel like drawing an army scene and there were 28 pages of armies that month, I somehow had to get through the pages. (*Sounds like he's lazy, doesn't it?*—J.S.) During the same time I was getting a stronger feel for my style and knew my weaknesses and strengths so there were times that I was doing something artistically that I wasn't skilled at. Which brings us to the obvious way of getting around it. Write the stories myself.

I phoned Jim Salicrup and announced to him that I was going to leave the book. (*It made my day.*—J.S.) I gave him my reasons but also stated that I enjoyed working with him and still had a fondness for Spider-Man. It was just the fact that I needed to have more input into each story, and didn't feel it would be fair to David to try to squeeze in on his territory. So I quit. I told him I was going to be looking for a book to write or at least co-plot and would stay in touch with him. He brought up an idea, which he had tossed around before, of another Spider-Man book. He had mentioned it to me on previous occasions, but I never really took it seriously. (*Gee, thanks!*—J.S.) He again told me his idea for a new book and wondered whether I would be interested. Sticking to my guns and being somewhat cocky, (*Ahem.*—J.S.) I told him that I would need to write the book if he wanted me to do the artwork. Jim, being the nice guy that he is, said yes. (*I'm no dope.*—J.S.) Let me state that in my two years of working with Jim Salicrup, my biggest complaint about him was that he was too nice. (*Does anyone believe any of this?*—J.S.) So anybody out there who might work with him in the future be wary of this fact. Having been a professional for over four years, I knew that having a good working relationship with your editor was probably one of the most important factors in keeping your mind on your work. Seeing as my biggest gripe with Jim was that he was too accommodating, I figured why try another relation-

ship that would only, at best, match the one that I have in the Spider-Man office. So I graciously accepted Jim's offer to start my writing career with one of the biggest comic book characters ever. (And here I thought I was going to have to start on a lesser book like "Revenge of the Rutabaga" or something.)

Now came the time for me to actually formulate some of the details and present them to Jim. At this point, I came across one of the first drawbacks to doing a fifth Spider-Man book, which was that all the good villains had either appeared, were appearing, or were going to appear in one of the other titles. After some discussion, we finally realized that the Lizard had not been drafted yet and, though he might not be Spidey's best villain, he is still considered one of the classics. I felt that we needed something else to add to the story to give it that little boost, since it was going to be issue #1. That boost came while talking to Glenn Herdling, former assistant to Jim. He said that he was working on a story idea involving an obscure Marvel villain that had some ties to a big name Marvel villain. (The reason I'm not being specific is that I don't want to give away any of the plot for the next five issues.) After seeing Glenn's character sketch I decided that this would be the element that I needed. The final version is contained in the first five issues. (*That'll teach Glenn to blab his story ideas to Todd!*—J.S.)

Changing gears somewhat, I'll try and let you know what it is that I am trying to accomplish. Let me tell you that my strengths lie as a story teller. I don't profess to be a writer, but I do think I can tell a story. What this means (*Okay, we're waiting.*—J.S.) is that most of the issues will rely heavily on the artistic side. It will also allow me to draw who I want when I want, so I can get wound up artistically and be even more enthusiastic while I am doing the work. At this time, Jim and I have decided that this book will not tie directly into the continuity of the other Spider-Man books. Mainly because of my lack of experience as a writer, it would not be beneficial for me to be concerned with other matters while I was concentrating on learning how to write. We also decided that we would try and give the feel of a mini-series within a series. So for the most part, the stories will be self contained four or five parters. Some may be longer, some may be shorter, but four to five will be the average. This space will allow me to take an idea and draw it out, mostly for artsy reasons, and give me a chance to explore specific traits of the characters in each story. You will find that, although Spider-Man does have a great cast of supporting characters, I will only focus in on one or two at a time, and only if the story directly involves them. My writing will expand and get better as the months go by. (*At least that's the theory.*—J.S.) but I will strive to present Spider-Man in a fashion not seen before, and thus be able to justify the question of why a fifth Spider-Man book. This justification will be my ultimate goal. (*So much for world peace.*—J.S.)

Now onto some more important stuff. Since I am going to be writing the book, it becomes my task to read all the fan mail and help Jim pick out some to be printed. What I am looking for in the letters is specifics on why you either liked or didn't. For instance, if you say you loved it, tell me what it was you liked. (*Do we really want people to think about this, Todd?*—J.S.) Was it the artwork, certain characters, the motivation, the pacing of the story, or whatever. On the negative side, please be more specific than "it stinks." Unless I know what it is that stinks, I can't correct the problem, so please help me try and make this book more what you want to see by telling me what that is. (*Okay, okay, we get the message.*—J.S.)

I will wrap this up by thanking Marvel Comics and Jim Salicrup (*You're welcome.*—J.S.) for giving me this opportunity because it is more of a risk on their part than on mine. (*Who's he kidding?*—J.S.) I hope you'll come along for the ride.

HEY, CHECK THIS OUT!

We are also looking for a title for the letters page and since you're such an important part of the book, we are going to leave it up to you guys. The person to send in the best suggestion will have that title designed and fancied-up atop every letters page. To entice you to send your suggestions in your letters, the chosen suggestion will be awarded an autographed page of original artwork by Todd McFarlane. So good luck!

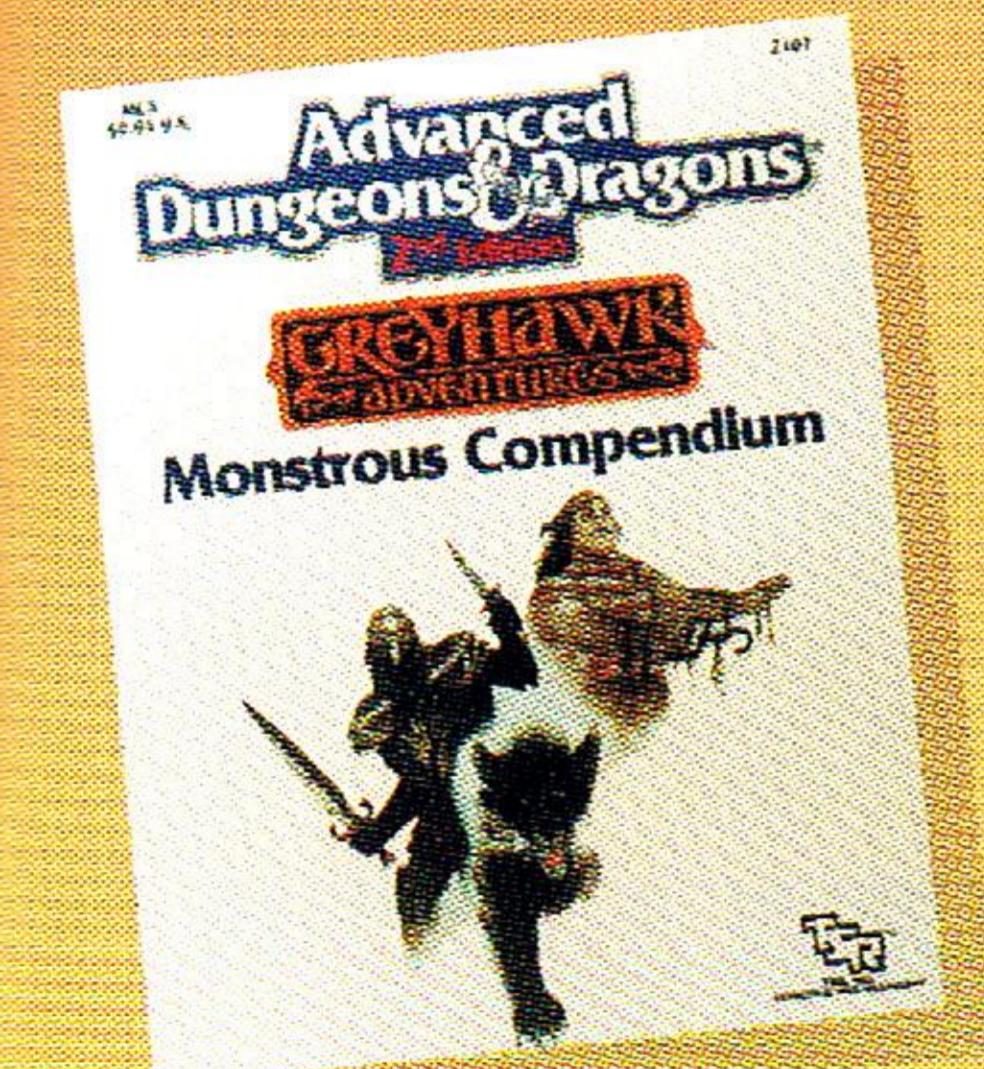
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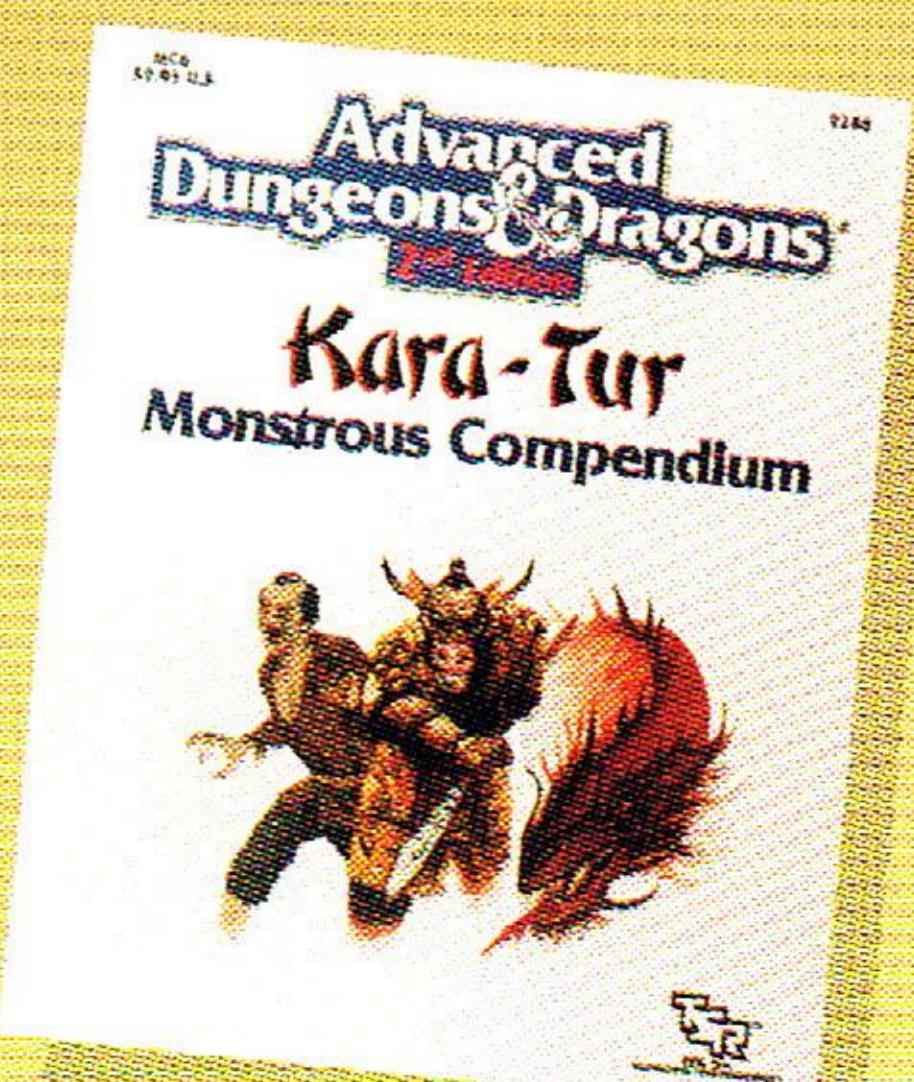
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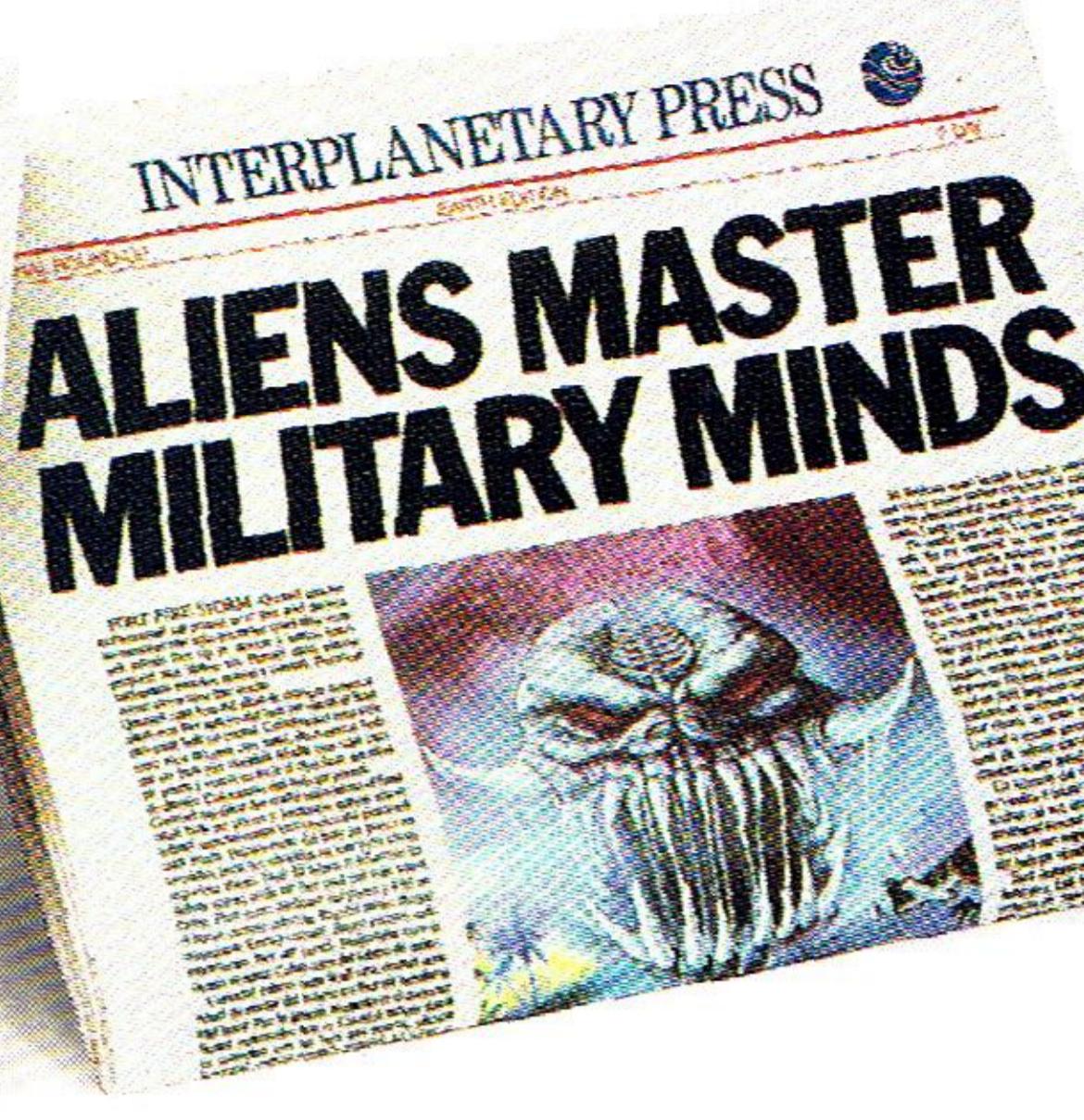


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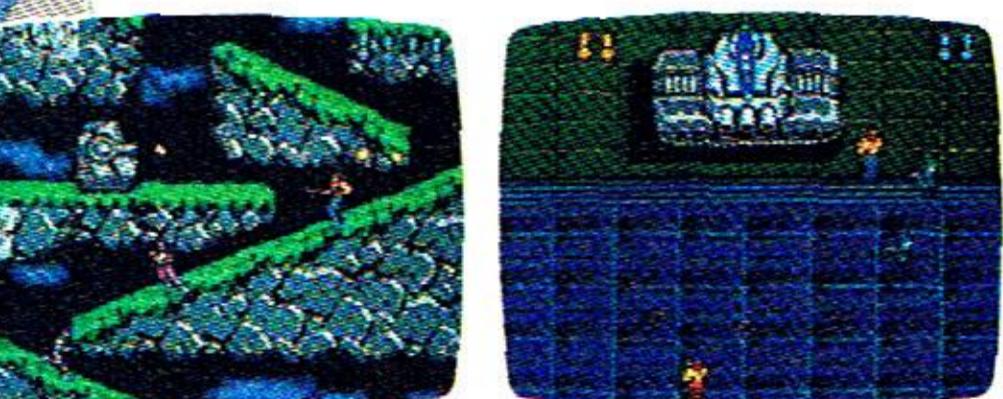


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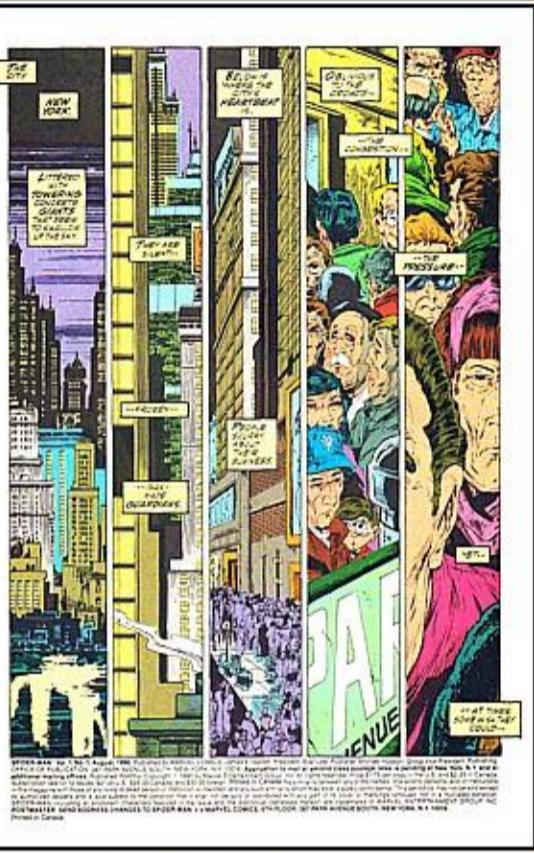
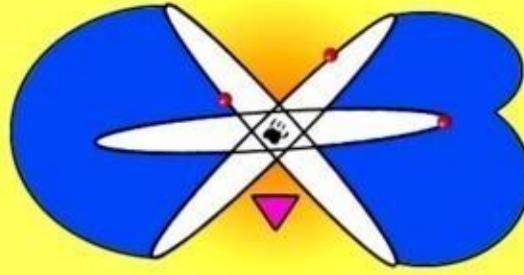
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Spider-Man #1

August 1990

Marvel Comics

artist/writer: Todd McFarlane

letters: Rick Parker

colors: Bob Sharen

editor: Jim Salicrup

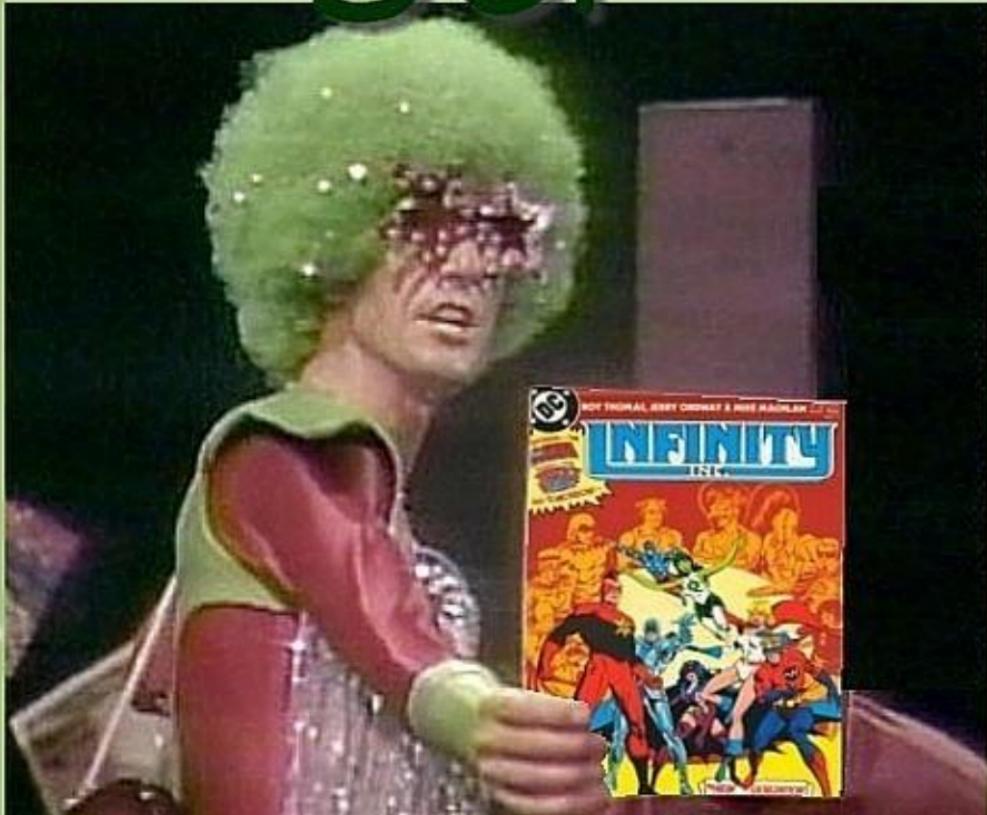
editor-in-chief: Tom DeFalco

10 of 10

"Torment" part 1 of 5



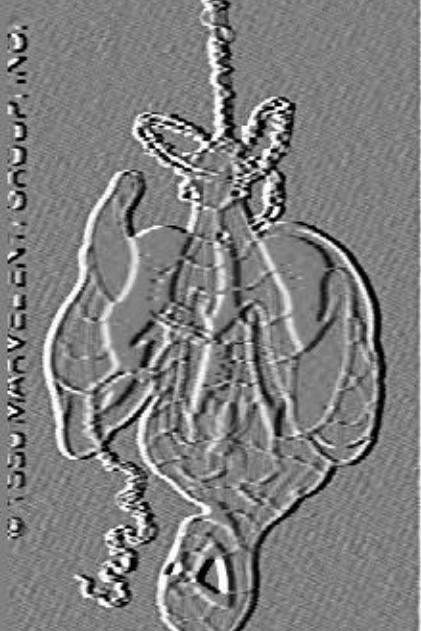
DCP



Rock on!!

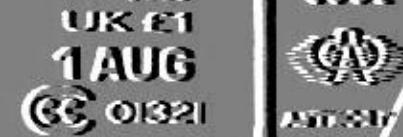
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SPIDER-MAN

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PART ONE OF FIVE

MFARAH?
MFARAH?



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