



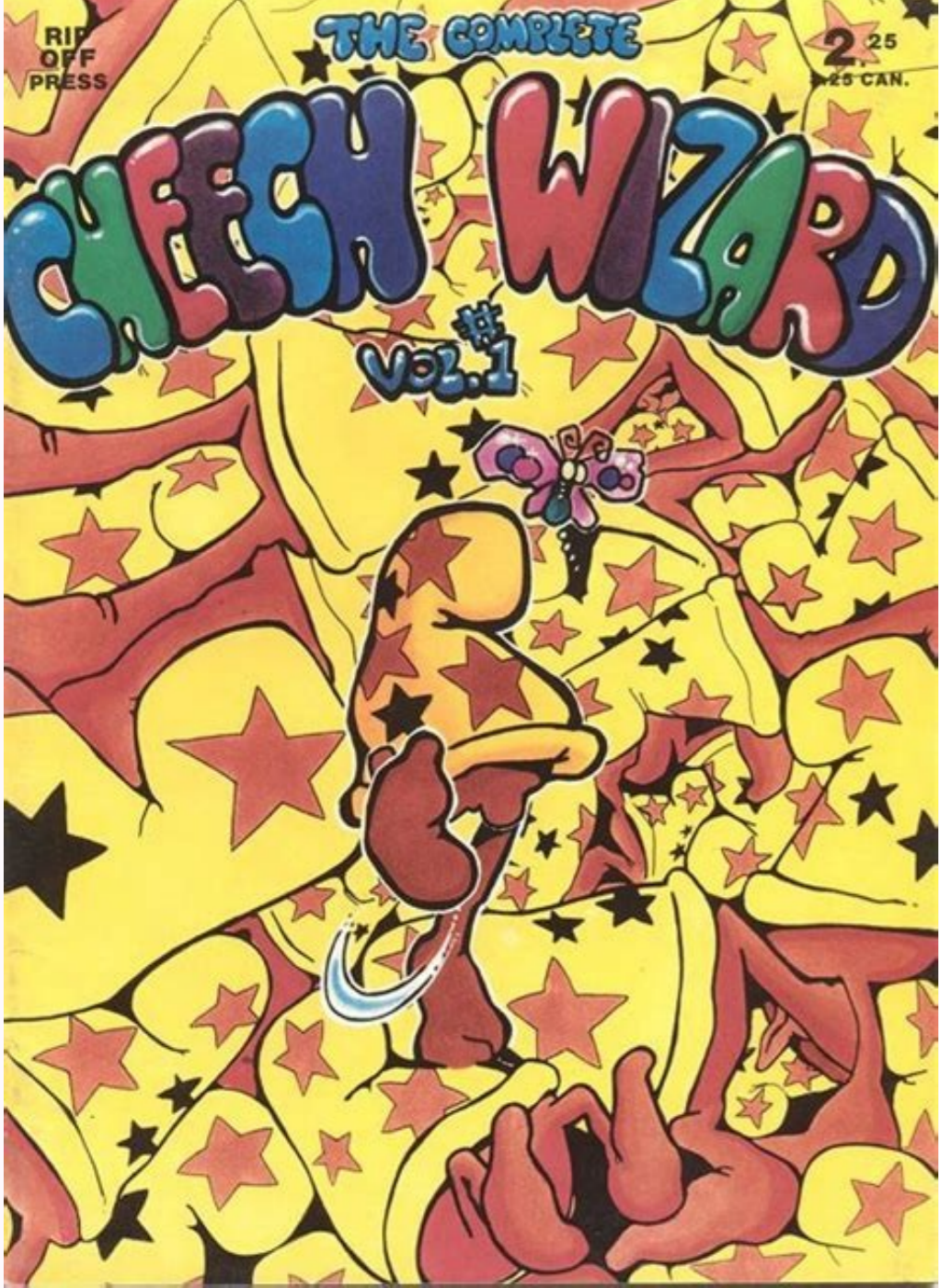
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## Vaughn bode pdf

American underground cartoonist and illustrator Vaughn BodéBorn(1941-07-22)July 22, 1941[1]Utica, New YorkDiedJuly 18, 1975(1975-07-18) (aged 33)San Francisco, California[2]NationalityAmericanArea(s)CartoonistNotable worksCheech WizardAwardsHugo Award for Best Fan Artist, 1969Yellow Kid Award [de], 1974Will Eisner Award Hall of Fame, 2006Spouse(s)Barbara Hawkins (m. 1961, divorced 1972)ChildrenMark Bodé Vaughn Bodé (/boʊˈdiː/;[a] July 22, 1941 – July 18, 1975) was an American underground cartoonist and illustrator known for his character Cheech Wizard and his artwork depicting voluptuous women. A contemporary of Ralph Bakshi, Bodé has been credited as an influence on Bakshi's animated films Wizards and The Lord of the Rings. Bodé has a huge following among graffiti artists, with his characters remaining a popular subject.[3] Bodé was inducted into the Will Eisner Award Hall of Fame for comics artists in 2006.[4] Career This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources in this section. Un sourced material may be challenged and removed.Find sources: "Vaughn Bodé" - news - newspapers - books - scholar - JSTOR (September 2017) (Learn how and when to remove this template message) In 1963, at age 21, and while living in Utica, New York,[5] Bodé self-published Das Kämpf, considered one of the first underground comic books.[6] Created after Bodé's stint in the U.S. Army, Das Kämpf has been called "a war-themed spoof on Charles Schulz's 1962 book Happiness is a Warm Puppy." [5] With money borrowed from his brother Vincent, Bodé photocopied about 100 copies of the 52-page book and (mostly unsuccessfully) attempted to sell it around the Utica area.[5] In the mid 1960s Bodé was living in Syracuse, New York, attending classes at Syracuse University and contributing to The Sword of Damocles, a student-run, though not university-sanctioned, humor magazine similar to The Harvard Lampoon. It was here that Bodé's most famous comic creation, Cheech Wizard, first saw publication. Cheech Wizard (sometimes characterized as a "cartoon messiah") is a wizard whose large yellow hat (decorated with black and red stars) covers his entire body except his legs and his big red feet. Cheech Wizard is constantly in search of a good party, cold beer, and attractive women. Usually depicted without arms, it is never actually revealed what Cheech Wizard looks like under the hat, or exactly what kind of creature he is, although in the episode entitled "The Unmasking of Cheech Wizard", when he "doffs the hat", it is evident that underneath was a low-rent Oz man all along (in an interview, reference is made to the frontal lump in the hat caused by crossed arms). Characters pressing the issue generally are rewarded with a swift kick to the groin by Cheech. After an initial run in The Sword of Damocles, the strip continued for a few more years in The Daily Orange, the student-written newspaper at Syracuse University. In 1968, Bodé illustrated the cover & interior art for R. A. Lafferty's science fiction novel Space Chantey, published by Ace Double. In the late 1960s and early 1970s, he illustrated covers and interior art for the science fiction digests Amazing Stories, Fantastic, Galaxy Science Fiction, Witzend and Worlds of If. Discovered by fellow cartoonist Trina Robbins, Bodé moved to Manhattan in 1969 and joined the staff of the underground newspaper the East Village Other.[3] It was here that Bodé met Spain Rodriguez, Robert Crumb and other founders of the quickly expanding underground comics world.[7] At the East Village Other, he helped found Gothic Blimp Works, an underground comics supplement to the magazine, which ran for eight issues, the first two edited by Bodé. Bodé's post-apocalyptic science fiction action series Cobalt 60 featured an antihero wandering a devastated post-nuclear land, seeking to avenge the murder of his parents. Cobalt-60 debuted as a ten-page black-and-white story in the science fiction fanzine Shangri L'Affaires (a.k.a. Shaggy) #73, published in 1968.



Bodé won the 1969 Hugo Award for Best Fan Artist largely on the strength of Cobalt 60, but he never did anything else with the character. (Cobalt-60 was later "completed" in the early 1980s by Bodé's son Mark Bodé, with stories by Larry Todd, who was Vaughn's friend and collaborator in the 1960s on projects for Eerie, Creepy, and Vampirella magazines.) Beginning in 1968 and continuing until his untimely death, Bodé entered a prolific period of creativity, introducing a number of strips and ongoing series, most of which ran in underground newspapers or erotic magazines: Bodé's strip War Lizards, a look at the Vietnam War from the hostile stance of the period's counterculture, was told with anthropomorphic reptiles instead of people. It ran sporadically in the East Village Other, Witzend, Pig Society, and Bodé's own Junkwaffel from 1969–1972. Bodé's comic strip Deadbone, about the adventures of the inhabitants of a solitary mountain a billion years in the past, ran in the men's magazine Cavalier from 1969–1975. Originally in black-and-white, when colored the strip changed its title to Deadbone Erotica and later simply to Erotica. Episodes of Cheech Wizard ran in the "Funny Pages" of National Lampoon magazine in almost every issue from 1971 to 1975. Bodé's black-and-white science fiction parody Sunpot appeared in Galaxy Science Fiction in the early 1970s. (It was later republished, in color, in Heavy Metal.) Bodé's monthly comic strip feature Purple Pictography ran in Swank magazine in 1971–1972. (Bernie Wrightson did the painted art for five of Purple Pictography episodes based on Bodé's scripts and rough layouts.) Print Mint published four issues of Bodé's solo series Junkwaffel from 1971–1974. Bodé's graphic novel The Man, published by Print Mint in 1972, is about a caveman who accidentally makes important observations about life. Cartoon Concert tour Beginning in 1972, Bodé toured with a show called the "Cartoon Concert", that featured him vocalizing his characters while their depictions were presented on a screen behind him via a slide projector[7] (in a performance similar to a chalk talk). The first of these "Cartoon Concerts" was presented in October 1972 at the Detroit Triple Fan Fair in front of 80 people. He next did the Concert at Bowling Green State University,[3] and eventually performed it at several comic book conventions, including the November 1972 Creation Con in New York City. Observing the crowd reaction, The Bantam Lecture Bureau immediately signed him on, and the show became very popular on the college lecture circuit.



Bodé even performed it at the Louvre, in Paris.[2] Personal life Early life Bodé was born in Utica, New York, the son of Kenneth and Elsie Bodé.[2] Vaughn was one of four children, including his older brother Victor and younger siblings Vincent and Valerie.[2] Vaughn's father was an alcoholic;[2] he started drawing as a way of escaping a less-than-happy childhood.[7] Bodé's parents divorced when he was around ten years old, and he was sent to live with an uncle near Washington, D.C.[2] After joining the Army at age 19, Bodé went AWOL but later received an honorable discharge due to a psychiatric diagnosis.[8] Bodé married Barbara Hawkins at age 20 in 1961.[2] Their son Mark was born in 1963.

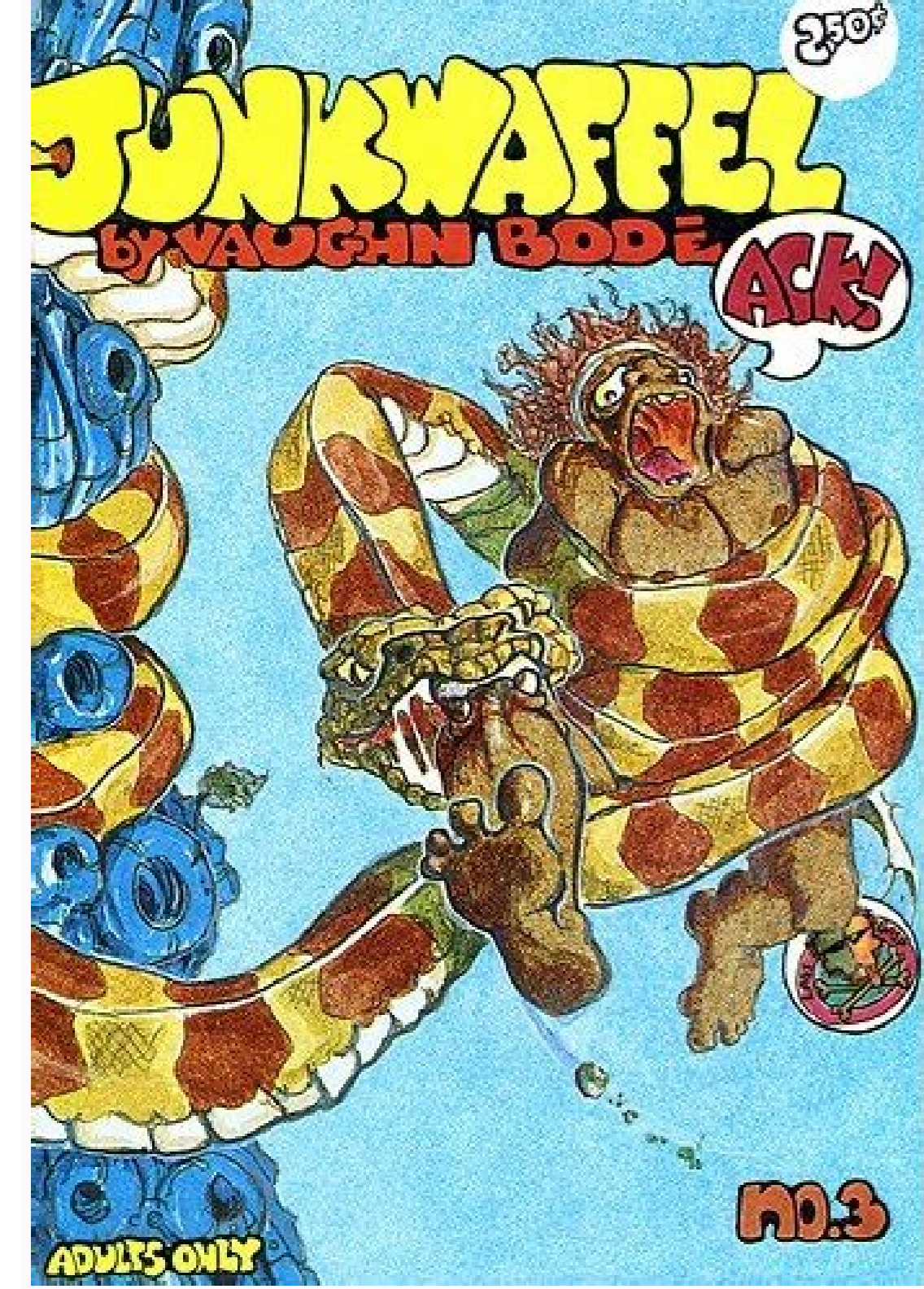
Barbara divorced Bodé in 1972.[2] and he moved to San Francisco in 1973 (with some of his underground contemporaries, including Robbins and Spain).[7] Sexuality Around 1970–1971, conversations with the guru Prem Rawat and fellow cartoonist Jeffrey Catherine Jones (with whom Bodé shared a studio in Woodstock, New York)[8] led Bodé to cross-dressing, transvestism,[3] and even a short-lived experiment with female hormones.[8] Bodé described his sexuality as "auto-sexual, heterosexual, homosexual, mano-sexual, sado-sexual, trans-sexual, uni-sexual, omni-sexual." [7][8] Death Bodé's death was due to autoerotic asphyxiation. His last words were to his son: "Mark, I've seen God four times, and I'm going to see him again soon. That's No. 1 to me, and you're No. 2." [7] Thirty-three years old at the time of his death, Bodé's ashes were dropped from a Cessna airplane over the waters off the coast of Point Reyes.[7] He left behind a library of sketchbooks, journals, finished and unfinished works, paintings, and comic strips. Most of his art has since been published in a variety of collections, mostly from Fantagraphics. Influence Bodé was a friend of animator Ralph Bakshi, and warned him[why?] against working with Robert Crumb on the animated film adaptation of Crumb's strip Fritz the Cat.[9] Bodé has been credited as an influence on Bakshi's films Wizards and The Lord of the Rings.[10][11] Bodé has a huge following among graffiti artists and his work can often be seen replicated in the world of street art.[7] As the original New York graffiti train writers (such as DONDI) chose to replicate his characters, images from his work have remained popular throughout the history of graffiti.[3] His son Mark Bodé is also an artist, producing works similar to the elder Bodé's style, and further cementing his father's legacy.[3] In 2004, Mark completed one of his father's unfinished works, The Lizard of Oz, a send-up of The Wizard of Oz, starring Cheech Wizard one more time.[7] Awards The Hugo Award for Best Fan Artist was bestowed upon him in 1969, and he was nominated for Best Professional Artist the following year. He also won the Yellow Kid Award [de], awarded by the International Congress of Cartoonists and Animators at the Italian Lucca comics festival, in 1974. He was a finalist for induction into the Eisner Hall of Fame in 1998 and 2002, before finally being inducted in 2006. He was awarded the Inkpot Award in 1975.[12] Bibliography Das Kämpf (self-published, 1963) — re-issued in 1977 by Walter Bachner and Bagginer Productions with paste-up, layout, and lettering by Larry Todd)[13] The Man (Office of Student Publications Syracuse University, may 1966; reprinted by The Print Mint, 1972) Deadbone/Deadbone Erotica/Erotica (Cavalier, May 1969–August 1975 [with the exception of April 1975]) Sunpot (Galaxy Science Fiction, February–May 1970/republished in color in Heavy Metal, April–July 1977) Purple Pictography (Swank, August 1971–April 1972) — monthly comic strip feature with Bernie Wrightson Cheech Wizard (National Lampoon, 1971–1975) — monthly feature Junkwaffel (4 issues, Print Mint, 1971–1974) — final issue, #5, published by Last Gasp (publisher), and includes some reprints from the first four issues Schizophrenia (Last Gasp, 1973) The Bodé Broads (Bagginer Press, 1977) Collected works From 1988 to 2001, Fantagraphics published a 14-volume series of Vaughn Bodé work titled, The Bodé Library. Vaughn Bodé's Erotica vol. 2, 1988, Fantagraphics (Seattle), 48 pages ISBN 978-0930193553 Deadbone, 1989, Fantagraphics (Seattle), 64 pages ISBN 978-0930193980 Cheech Wizard vol. 1, 1990 Fantagraphics (Seattle), 68 pages ISBN 978-1560970422 Vaughn Bodé Diary Sketchbook #1, 1990, Fantagraphics (Seattle), 64 pages ISBN 978-1560970286 Vaughn Bodé Diary Sketchbook #2, 1990, Fantagraphics (Seattle), 64 pages ISBN 978-1560970446 Vaughn Bodé Diary Sketchbook #3, 1991, Fantagraphics (Seattle), 64 pages ISBN 978-1560970538 Cheech Wizard vol. 2, 1991, Fantagraphics (Seattle), 68 pages ISBN 978-1560970545 Junkwaffel vol. 1, 1993, Fantagraphics (Seattle), 84 pages ISBN 978-1560970866 Junkwaffel vol. 2, 1995, Fantagraphics (Seattle), 80 pages ISBN 978-1560971108 Vaughn Bodé's Erotica vol. 1, 1996, Fantagraphics (Seattle), 48 pages ISBN 978-1560973072. Note, this reprints the 1983 edition published by Last Gasp (publisher). Vaughn Bodé's Erotica vol. 3, 1997, Fantagraphics (Seattle), 48 pages ISBN 978-1560972679 Vaughn Bodé's Erotica vol. 4, 1997, Fantagraphics (Seattle), 56 pages ISBN 978-1560972839 Lizard Zen, 1998, Fantagraphics (Seattle), 48 pages ISBN 978-1560973096 Schizophrenia, 2001, Fantagraphics (Seattle), 138 pages ISBN 978-1560973713 Other collected material: Sunpot (Stellar Productions, 1971) The Collected Cheech Wizard (Company & Sons, 1972) Bodé's Cartoon Concert (Dell, 1973) — collects material from Cavalier Magazine Orange Bode: Vaughn Bode At Syracuse's Daily Orange - An Annotated Catalog (Bob Coughlin/Chimneysweep Nostalgia Co., 1978) — 160pp.



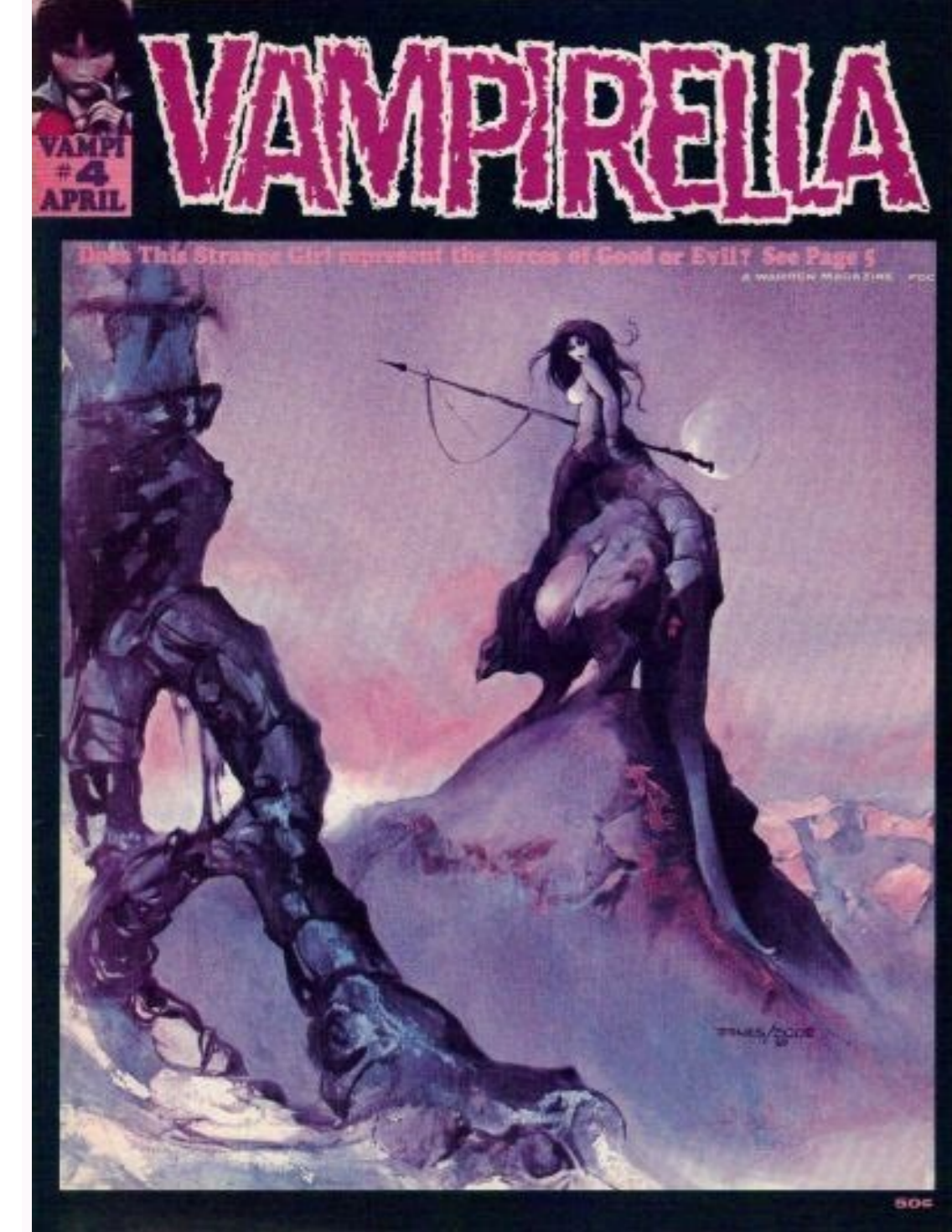
The Complete Cheech Wizard, #1–4 (Rip Off Press, 1986–1987) Poem-Toons (Kitchen Sink Press/Tundra Publishing, 1989) The Collected Purple Pictography (Eros Comix, 1991) Cobalt 60 Book One (Tundra Publishing, 1992) — created by Vaughn Bodé, illustrated by Mark Bodé, written by Larry Todd. ISBN 1-879450-35-6 Cobalt 60 Book Two (Tundra Publishing, 1992) — created by Vaughn Bodé, illustrated by Mark Bodé, written by Larry Todd. ISBN 1-879450-35-6 Cobalt 60 Book Three (Tundra Publishing, 1992) — created by Vaughn Bodé, illustrated by Mark Bodé, written by Larry Todd. ISBN 1-879450-35-6 Cobalt 60 Book Four (Tundra Publishing, 1992) — created by Vaughn Bodé, illustrated by Mark Bodé, written by Larry Todd. ISBN 1-879450-35-6 Vaughn Bode: Rare And Well Done (Pure Imagination, 2004) — fanzine and small press work Notes ^ As explained by Bodé's friend Fred A. Levy Haskell, in the collection Vaughn Bodé's Poem Toons (Tundra Publishing, 1989, ISBN 1-879450-39-9), "the line over the 'e' in Vaughn's signature is not an acute accent, it is a long mark.

That is, it was not part of the family name, and is not pronounced as if it were a long 'a' - he added it to his signature to indicate that you are supposed to pronounce the long 'e' at the end of his name." References ^ "United States Social Security Death Index," index. FamilySearch ( /MM9.1.1/KJW-KZ6 : accessed 21 Feb 2013), Vaughn Bode, July 1975; citing U.S. Social Security Administration, Death Master File, database (Alexandria, Virginia: National Technical Information Service, ongoing). ^ a b c d e f g h Bob Levin. "I See My Light Come Shining," The Comics Journal vol. 5, (March 2005). Archived at The Official Bodé website Archived 2014-05-06 at the Wayback Machine. Accessed Feb.

18, 2016. ^ a b c d e f Harmanci, Reyhan, "The Bay Citizen: In Finishing Comics, a Son Completes a Legacy," New York Times (July 1, 2010). ^ "The 2006 Eisner Award Winners", San Diego Comic-Con. Archived from the original on 2008-04-11. Retrieved 2008-04-22. ^ a b c Fox, M. Steven. "Das Kämpf", ComixJoint. Accessed Dec. 29, 2016. ^ witzend, Fantagraphics Books. 8 July 2014. pp. 293-. ISBN 978-1-60699-744-4. ^ a b c d e f g h i Frucci, Angela (2004-05-31). "Following a Wiz to a Far-Out Oz; A Son Completes the Legacy Of an Underground Cartoonist". The New York Times. Retrieved 2008-04-22. ^ a b c d Zagria. "Vaughn Bodé (1941 - 1975)", A Gender Variance Who's Who (15 June 2009). ^ Gibson, Jon M.; McDonnell, Chris (2008).



"Fritz the Cat". Unfiltered: The Complete Ralph Bakshi. Universe Publishing. p. 63. ISBN 978-0-7893-1684-4. ^ Beck, Jerry (2005). "Wizards". The Animated Movie Guide. Chicago Review Press.



p. 317. ISBN 978-1-55652-591-9. ^ Lenburg, Jeff (2006). "Bakshi, Ralph".

Who's who in Animated Cartoons. Hal Leonard Corporation.

p. 15. ISBN 978-1-55783-671-7. ^ Inkpot Award; retrieved August 17, 2021 ^ Fox, M. Steven. "Das Kämpf", ComixJoint. Accessed Dec. 1, 2016. External links Vaughn Bodé section of Mark Bodé's website Retrieved from " Vaughn Bodé would've been 73 this week. His influence and loss is still felt in the comics community.

Remembering Vaughn Bodé by Craig Yoe with Steven Thompson "Unique" is a word that gets thrown around too easily these days. Everything is unique. This is unique, that's unique, and this thing is MORE uniquely unique than that not quite as unique thing over there! Usually artists, especially comics artists, take the approach of studying the output of a few individuals whose work they admire.

If they do it right, this results in a rich combo of their visual mentors and they develop their own personal style. A very few artists draw deep from their inner selves with seemingly no influences whatsoever. Their art achieves a look with no ancestry—it's new, it's different! Vaughn Bodé's art is like that. I can't think of anyone with whom to compare him. Vaughn Bodé was, in the truest sense of the word... UNIQUE! I met Bodé after he gave one of his Cartoon Concerts at a comic con put on by Phil Seuling in New York City in the early 70s. He gave over 50 of the Cartoon Concerts in his lifetime, including one at the Louvre Museum in Paris! It was a fun, original, traveling event where the cartoonist appeared before an audience, reading and acting out his own comics projected on a screen. Even as far as his looks Bodé was unique! Catching him out in the hall soon after, Vaughn stood out even in that hippie era and in New York where you expect the unconventional. Vaughn Bodé looked like Jesus. Long white robe and hair like Jesus wore it—Hallelujah, I adored it! The robe and the hair were joined by long fingernails—bright blue in color. He wasn't always like that, though. Vaughn Bodé came from a dysfunctional family in Syracuse and grew up a very sensitive young man who tended to keep to himself. He drew comics. Tons and tons of comics with massively detailed backstories for each character. But he never sold or published any. Eventually, he self-published his first comic, DAS KAMPF, in 1963, making it—according to some—the first underground comic book! POWERMOWERMAN followed in 1966 although it was a commercial job. Throughout the 1960s, Vaughn began making a name for himself as an illustrator in the science-fiction pulp digests of the day (Go to ♡ for many examples). By the end of the decade, he was turning out mass market paperback covers and the occasional cover painting for Warren's CREEPY and EERIE. More explicit and more personal work was starting to turn up in Wally Wood's WITZEND and his own underground comix like JUNKWAFFEL. According to Trina Robbins, who met Bodé in 1971 around the time he started GOTHIC BLIMP WORKS, the famous underground comix tabloid, he was still pretty quiet and seemingly conservative. That would change rapidly over the next few years. Although keeping one foot in the commercial world, Bodé really embraced underground comix and the counter-cultural movement and brought many of his obsessions along with him. Cute little tales of extreme violence, nihilism, frustrated sex and all too often, death, all played out with lizards, frogs, machines, "broads" and a misogynistic schnook with a hat covering his whole head. Not exactly what one might expect of a sensitive hippie cartoonist. The Bodé Broad was omnipresent in his work. She was short, stout and stacked, cartoonish but somehow realistically sexy. The lizards were his everyman characters, eventually even appearing with male genitalia. No one seemed to notice or care.

To Bodé, guys had dicks. If the lizards were guys, then the lizards had dicks. Made sense. His cartoon alter ego was Cheech Wizard, a character he had created many years earlier who was drawn as literally a giant wizard's hat with legs. Well, supposedly there was something more than that under the hat but we never saw it.

He wasn't a real wizard, either. In the early stories, Cheech spoke more or less normally but over time, the artist developed an odd "Bodé-speak" language peppered with "dese" and "dose" and more creative cursing than you could find anywhere else in those days! Cheech Wizard was popular enough that he began regular appearances in NATIONAL LAMPOON. Meanwhile, PURPLE PICTOGRAPHY and DEADBONE EROTICA strips appeared regularly in the girly mags SWANK and CAVALIER, often in collaboration with Berni Wrightson and Jeff Jones. Comics fans still talk about Jones, Wrightson and The Studio, the quartet of comic book artists from the mid-seventies (Mike Kaluta and Barry Windsor-Smith being the other two) who are often described as having been the rock stars of the industry. Well, their pal Vaughn Bodé was way ahead of them. By 1972, he was not just a rock star artist but a GLAM rock star artist, the Marc Bolan of comics! Experimenting with everything from drugs and transvestism to meditation and religion and more, Bodé grew his hair out and reinvented himself as a "Cartoon Goro" both in and out of the spotlight. It was, in a way, like voyeuristically watching someone have both a spiritual experience and a nervous breakdown simultaneously in public. Rampant narcissism and self-hatred collided in much of his work. In 1973, he artist even put out a comic called SCHIZOPHRENIA which offered Cheech's self-serving antics at the top of its pages and Bode himself reflecting on life and his own sexuality along the bottom. Towards the end of his life, his style became a favorite with graffiti artists and he was made sort of an unofficial godfather of graffiti! If you're ever stuck watching a train go by, you'll see that legacy still survives as so much Bodé-inspired graffiti art can still be seen today! He passed unexpectedly in July of 1975, only 33 (ironically the same age as Jesus died) and with so much more he could have given us. "Death by misadventure" was how they put it at the time. A troubled man—as were so many great artists no longer with us—his colorful characters continue to be discovered as time goes on, with Bodé's son Mark brilliantly carrying his father's flame as well as following in his creative footsteps.

When I talked with Bodé at the comic con he certainly was fascinating. I was a big fan of his very personal and beautifully drawn work then and remain strongly so today. There is only one way to describe the artist and his art. Unique is the word. Craig Yoe is a comics historian whose plethora of books can be found at . Steven Thompson has been called "the world's greatest comics blogger", to enjoy his many blogs start here