

# the bus

PAUL KIRCHNER

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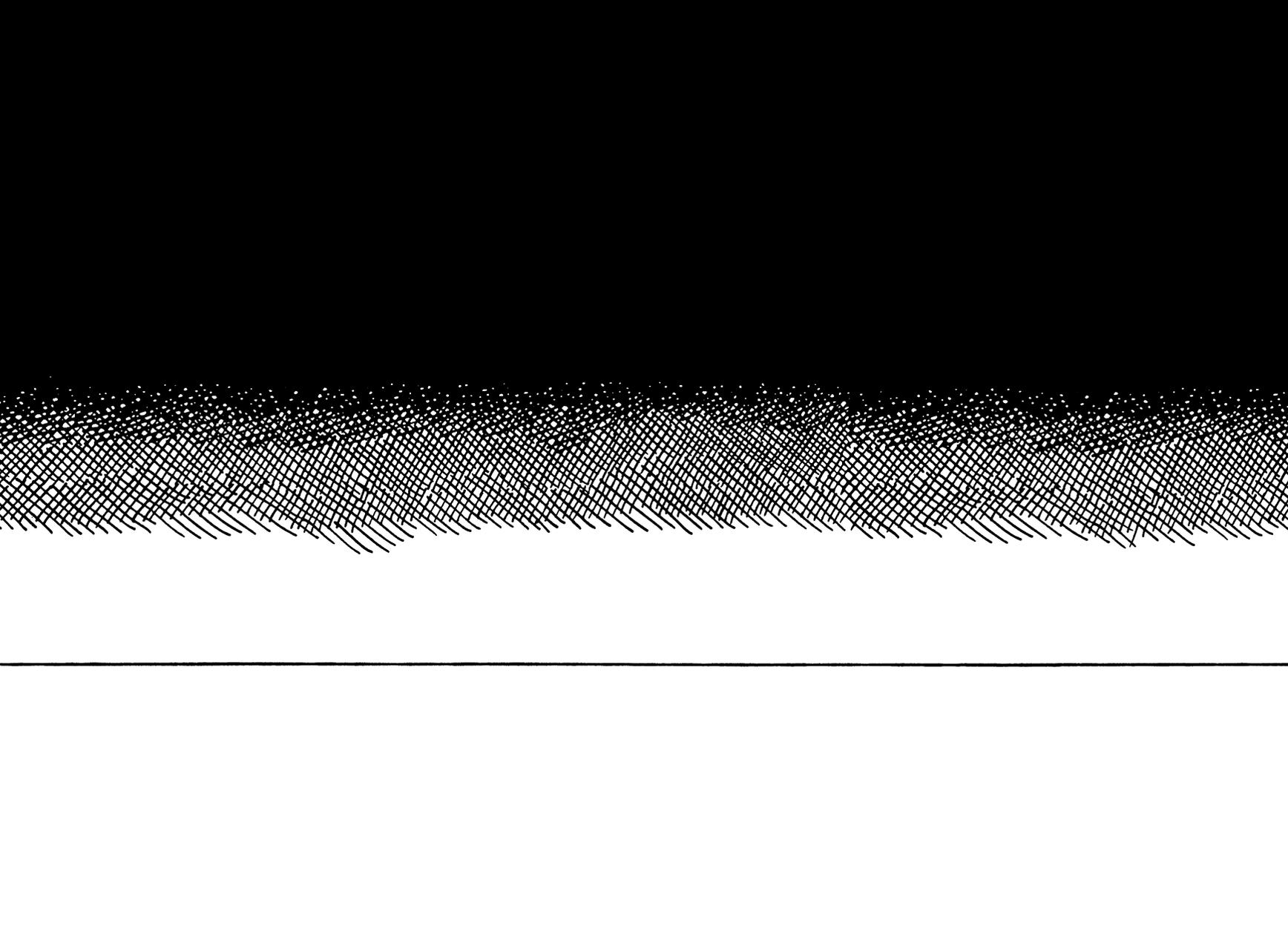
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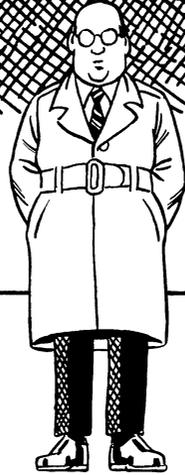


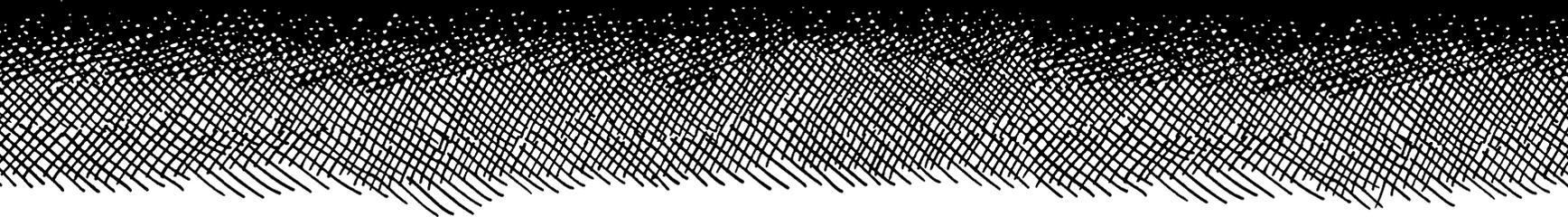


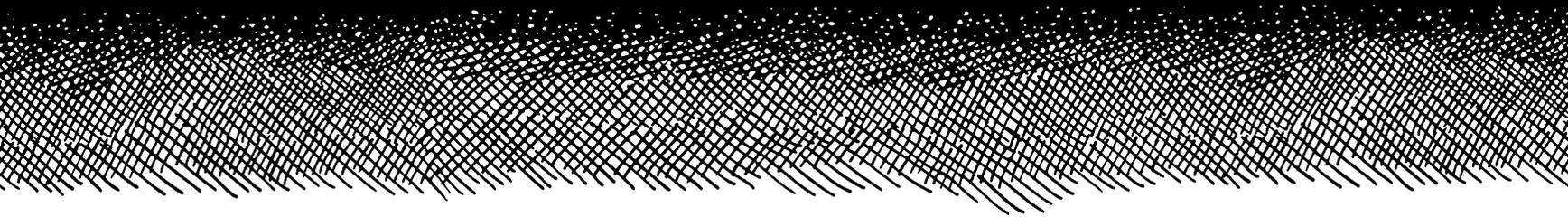




BUS  
STOP



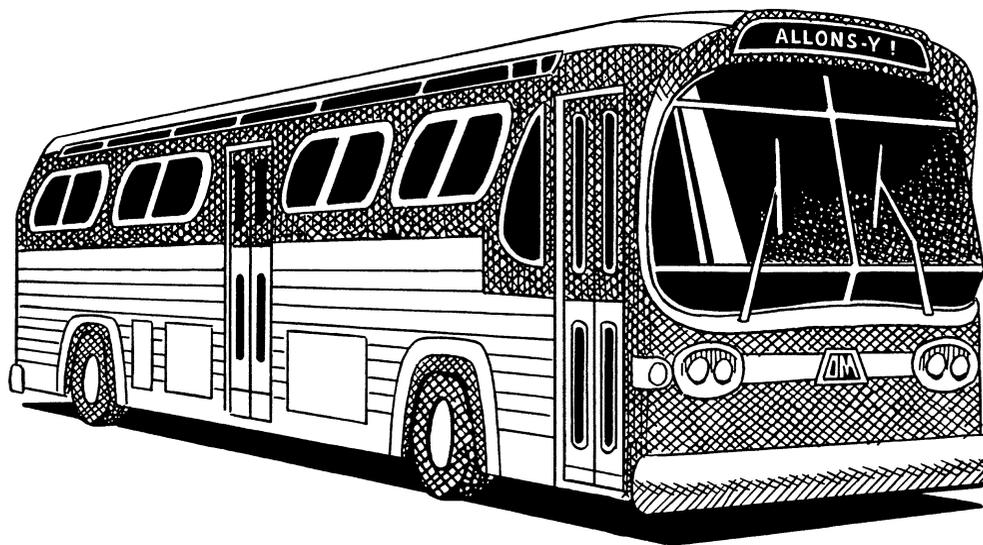






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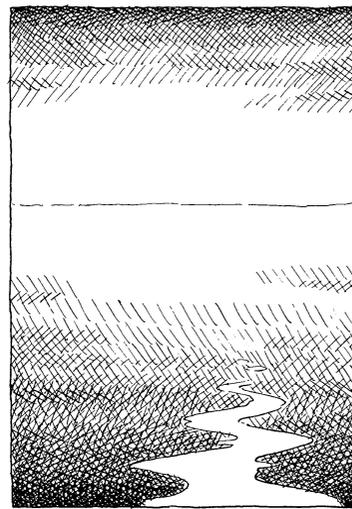
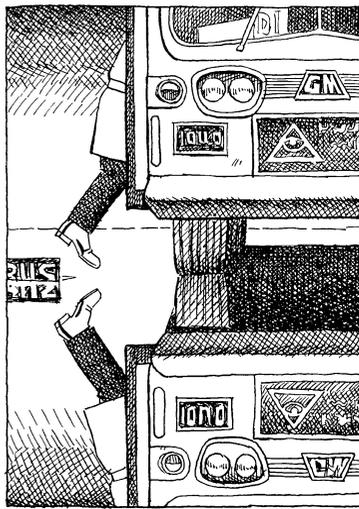
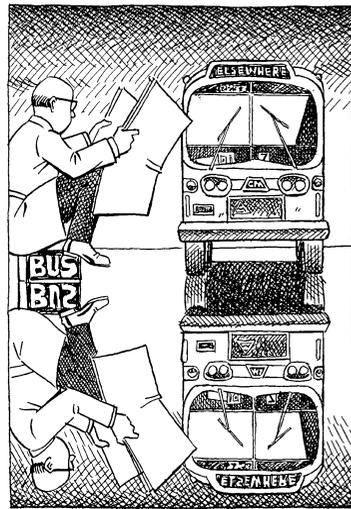
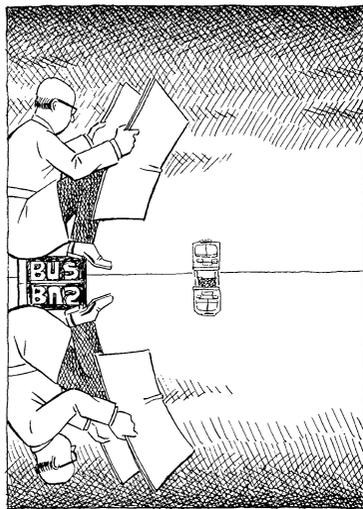
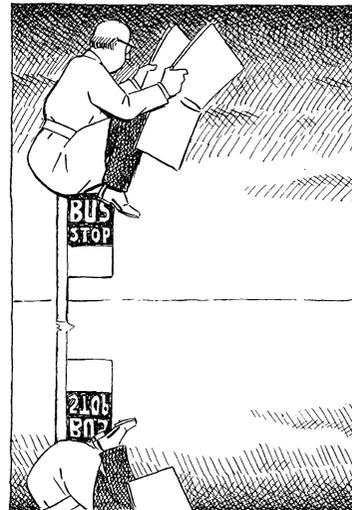
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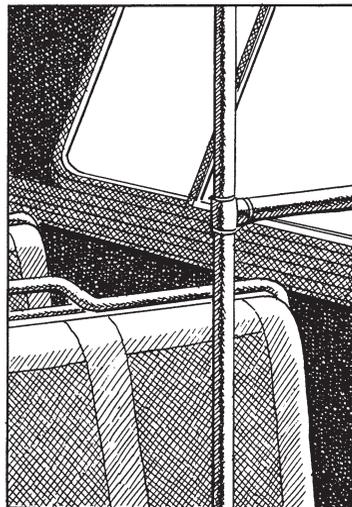
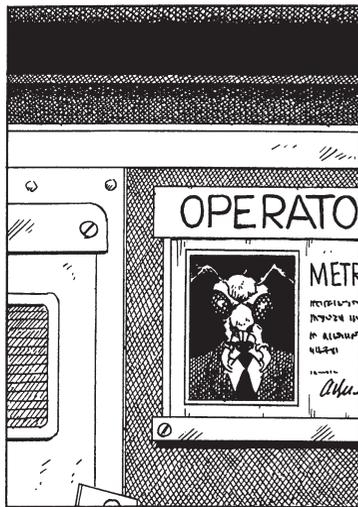
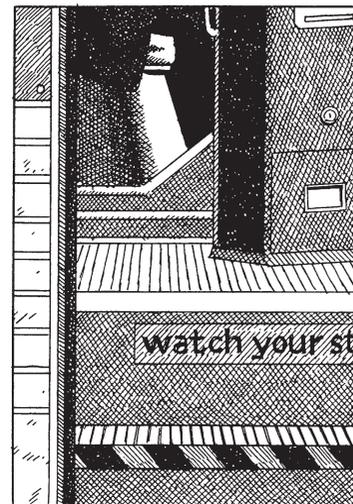
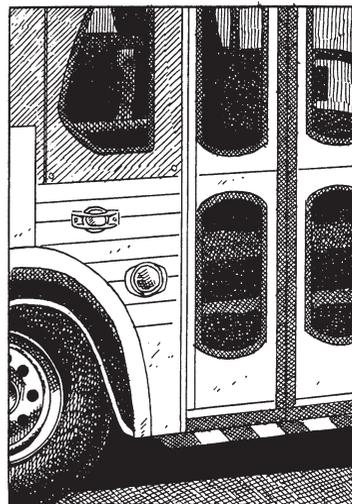
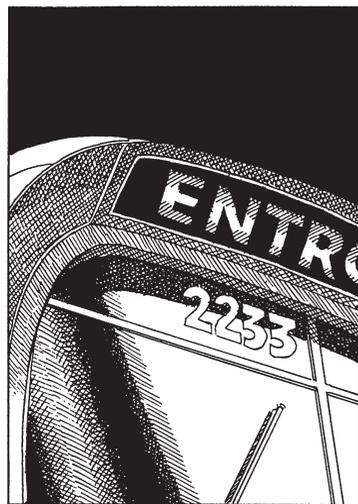
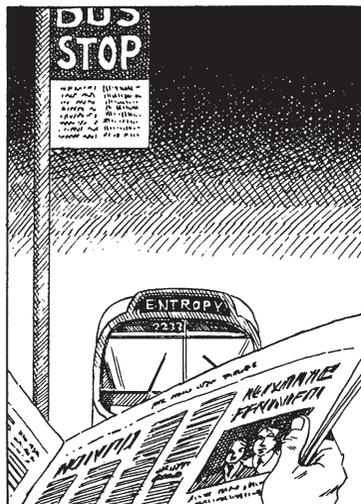
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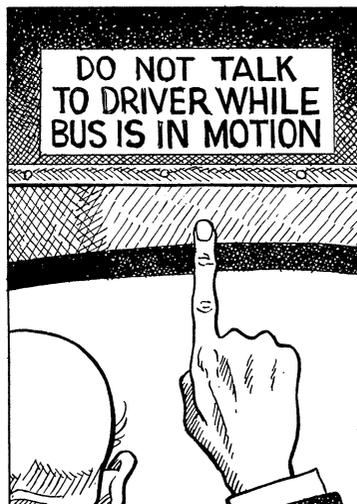
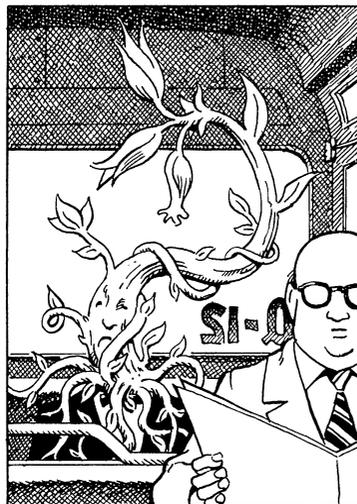
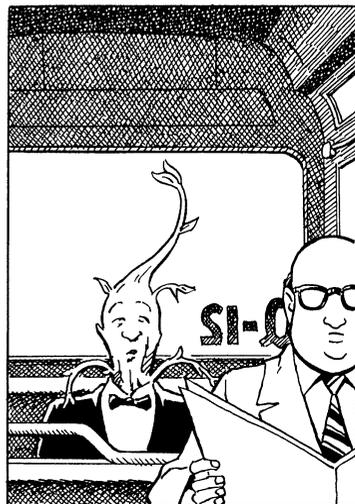
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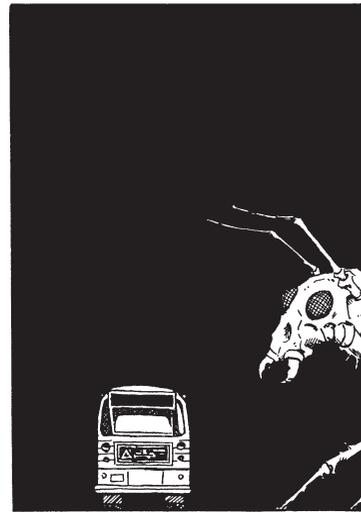
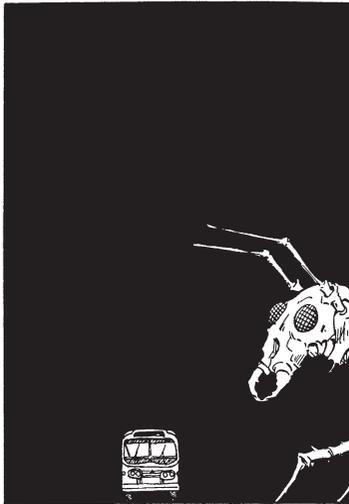
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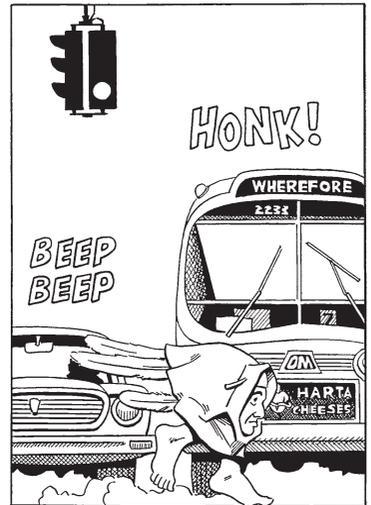
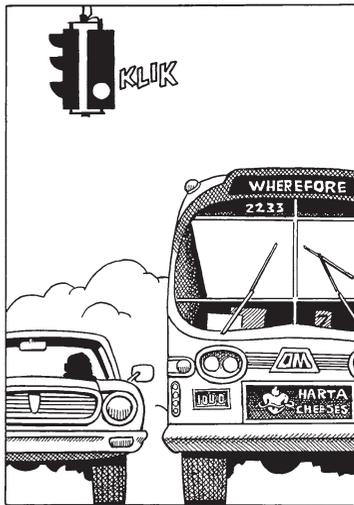
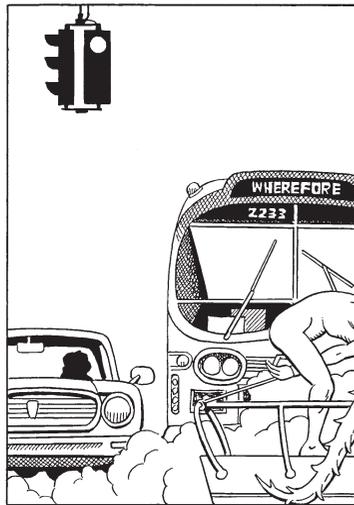
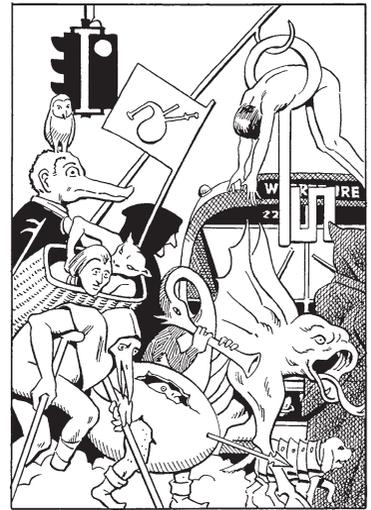
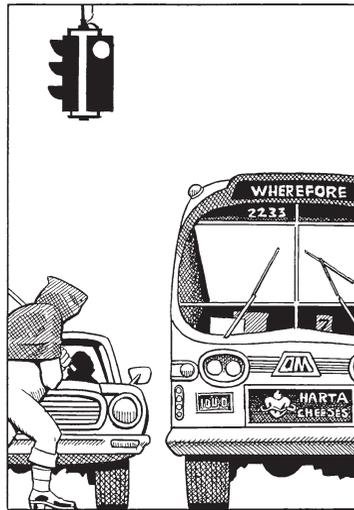
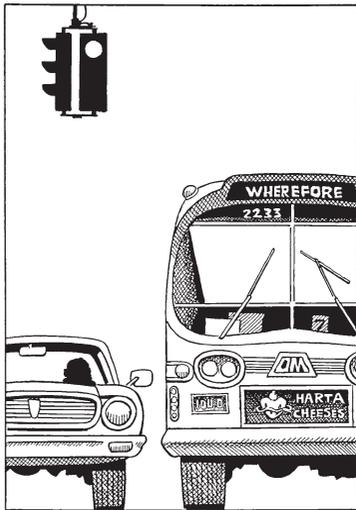
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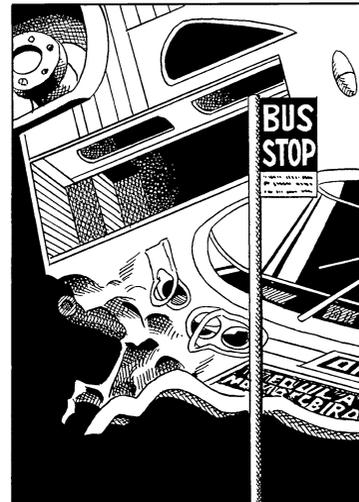
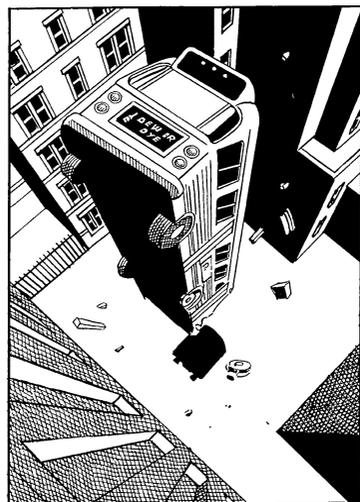
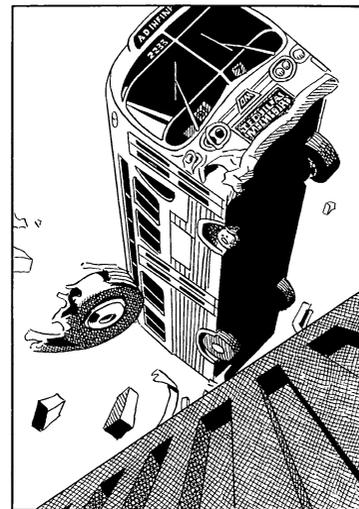
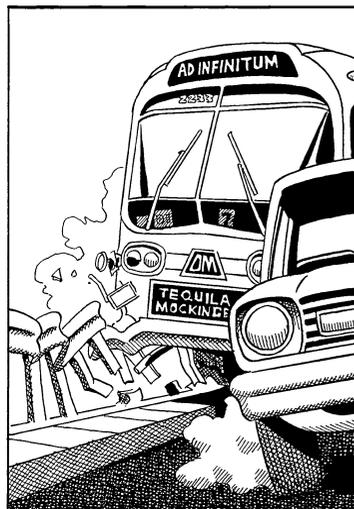
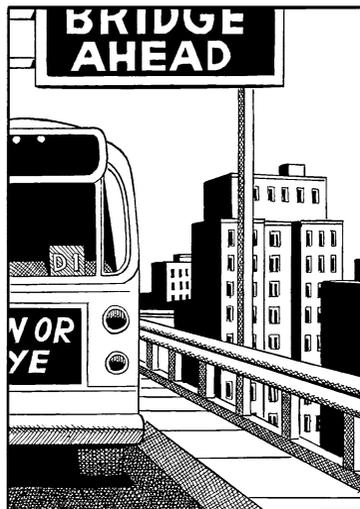
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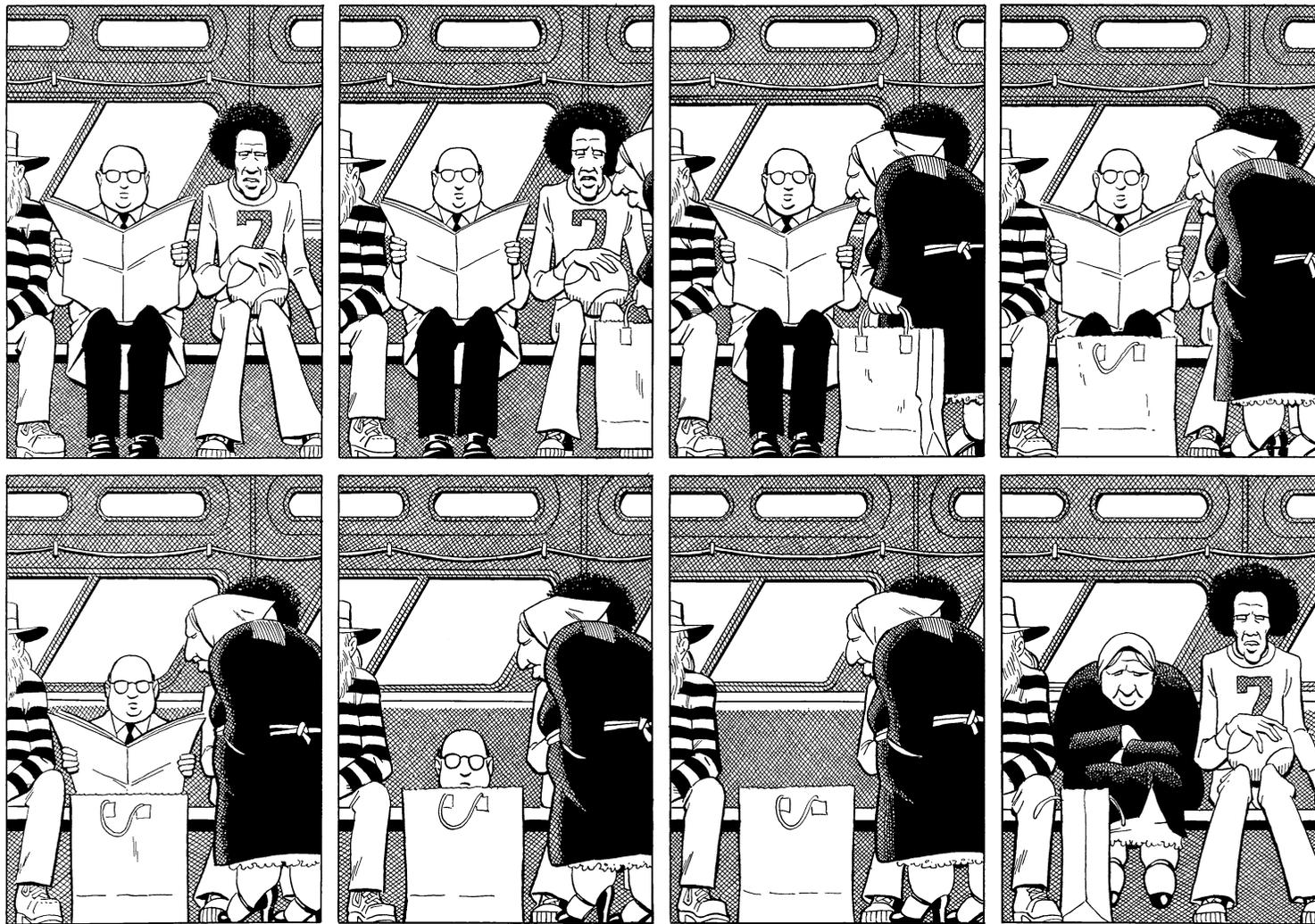
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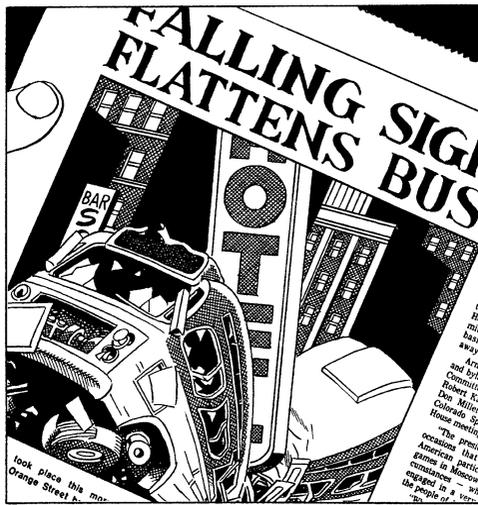
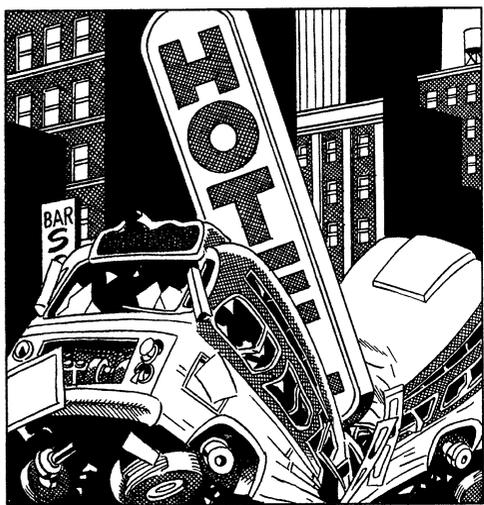
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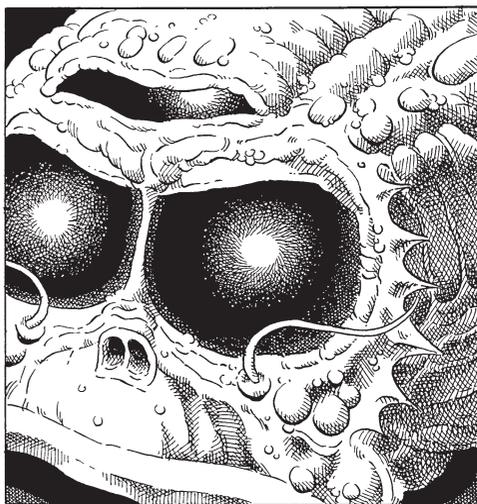
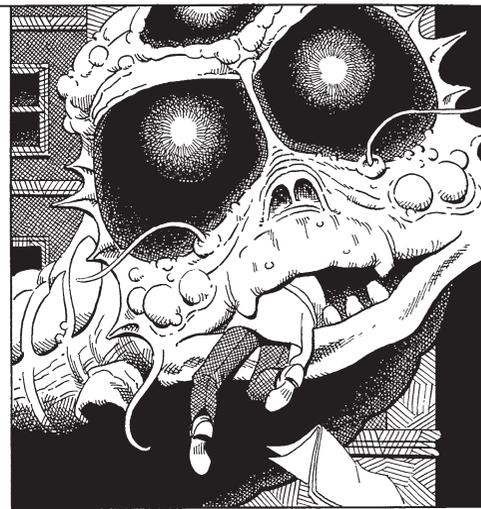
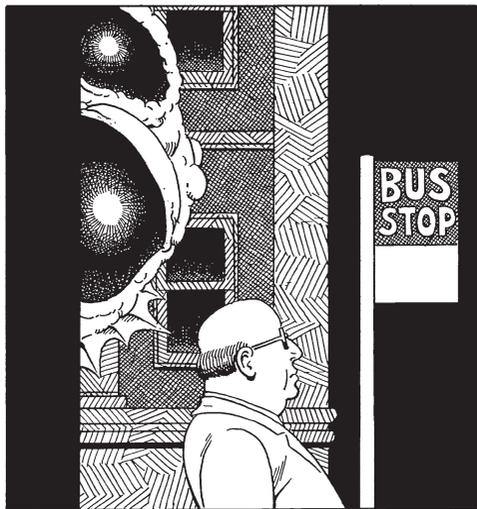
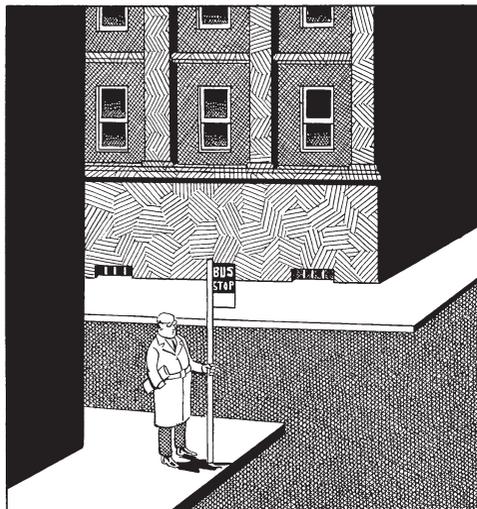
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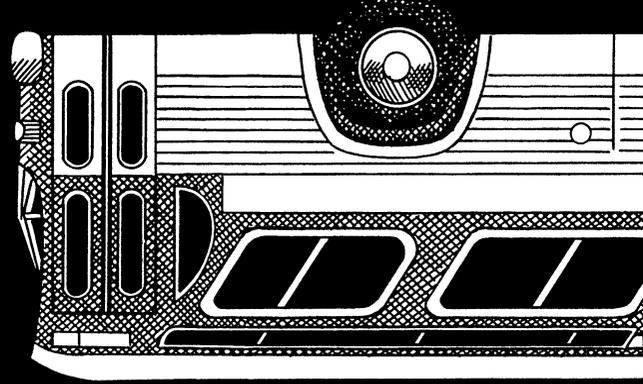
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LATELY, IT SEEMS YOU CAN HARDLY PICK UP A MAGAZINE WITHOUT FINDING ONE FEATURED PROMINENTLY... YOU CAN BARELY TUNE INTO A T.V. TALK SHOW BEFORE THE DISCUSSION TURNS TO THEM... AND SO WE ASK--

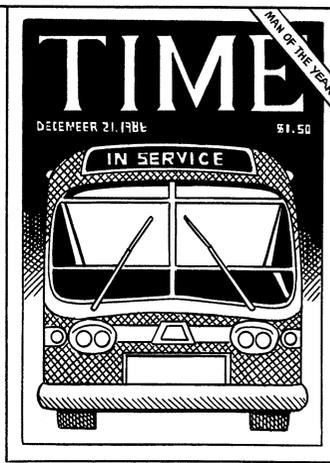
# WHAT IS IT WITH THE BUS?

CONSIDER...



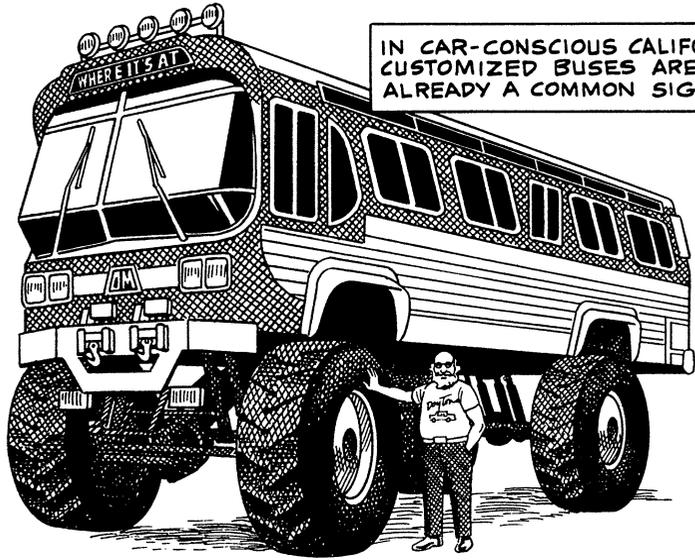
FOR THE FIRST TIME SINCE 1957 **BUS DRIVER** IS THE LEADING VOCATIONAL CHOICE OF HIGH SCHOOL SENIORS SURVEYED...

TIME MAGAZINE BROKE TRADITION BY CHOOSING A MUNICIPAL BUS FROM AMES, IOWA, FOR ITS YEARLY "MAN OF THE YEAR" ISSUE...



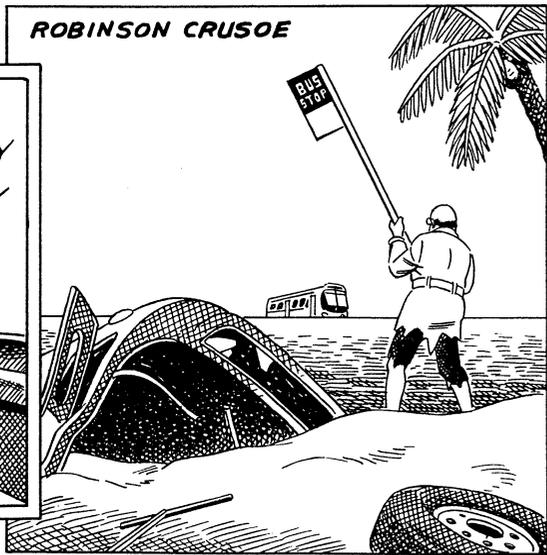
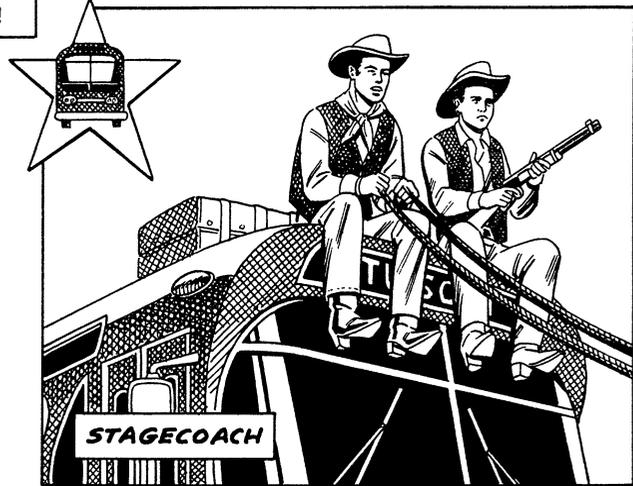
MILLIONAIRE MALCOLM FORBES SWAPPED HIS CHAUFFEUR-DRIVEN STRETCH LIMO FOR A ROOMIER "BUS-FOR-ONE"...





IN CAR-CONSCIOUS CALIFORNIA, CUSTOMIZED BUSES ARE ALREADY A COMMON SIGHT!

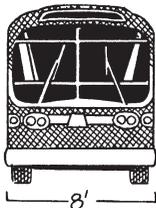
HOLLYWOOD, OF COURSE, WAS AMONG THE FIRST TO CAPITALIZE ON THIS ENTHUSIASM... NO ONE WILL SOON FORGET SUCH FILMS AS ...



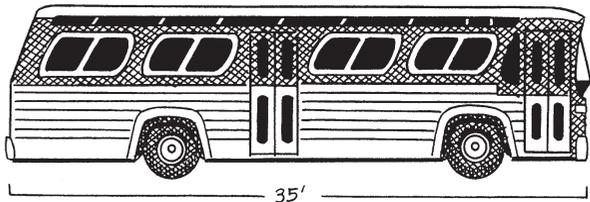
YET LET US NOT FORGET THAT THERE ARE MANY AMONGST US, ESPECIALLY IN RURAL AREAS, WHO HAVE ONLY THE MOST RUDIMENTARY NOTION OF WHAT A BUS ACTUALLY IS. FOR THEM, THE FOLLOWING INTRODUCTION.

**VITAL STATISTICS... \***

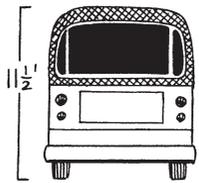
FRONT



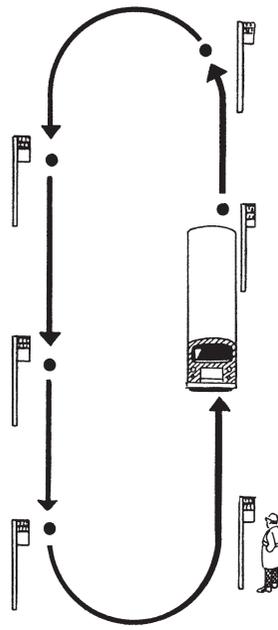
SIDE



BACK



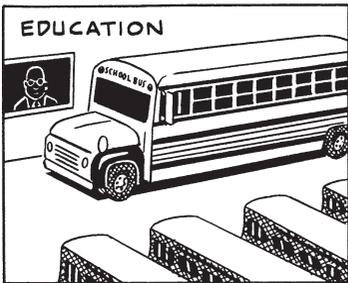
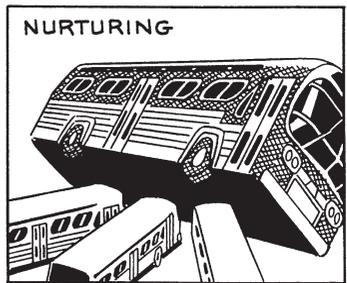
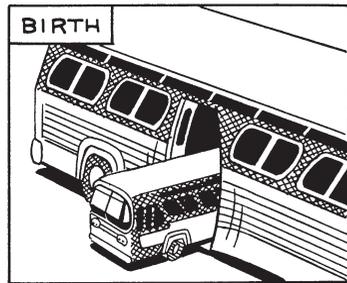
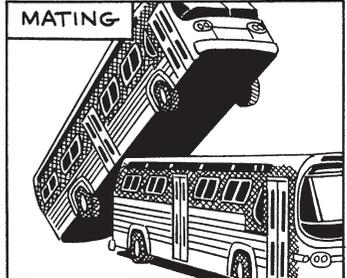
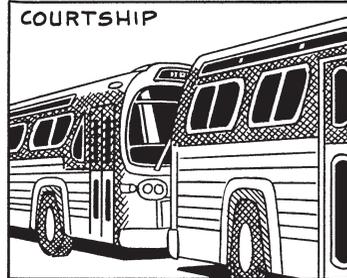
**ITS FUNCTION...**



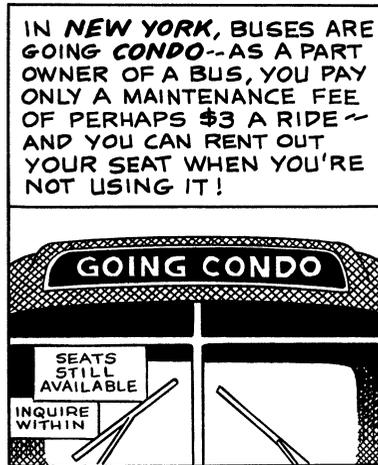
THE BUS FOLLOWS A SET ROUTE, STOPPING FREQUENTLY AT DESIGNATED POINTS.

\* REMEMBER THAT THESE FIGURES ARE BASED ON STATISTICAL NORMS. INDIVIDUAL VARIATIONS MAY BE CONSIDERABLE. FOR EXAMPLE, DEPENDING ON AGE AND BUILD, A BUS MAY WEIGH ANYWHERE FROM SEVERAL HUNDRED TO 40,000 POUNDS!

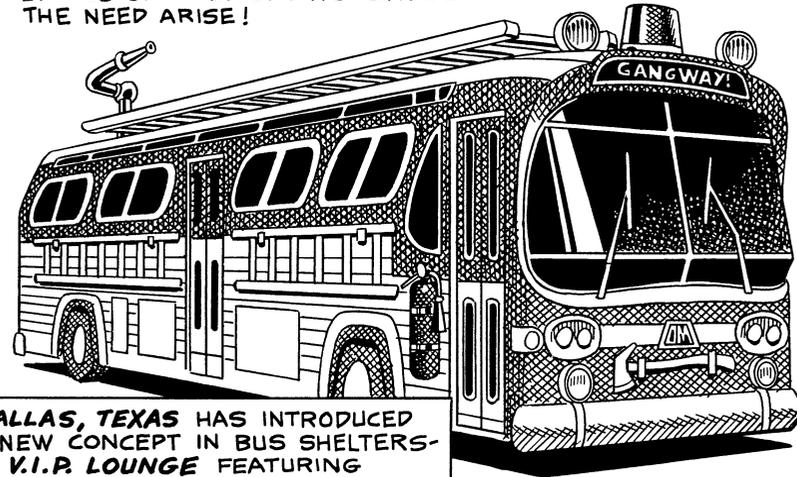
**PROCREATION AND UPBRINGING...**



**NEW CONCEPTS**  
IN THE BUS ARE  
KEEPING THIS  
AGE-OLD FRIEND  
OF MAN IN STEP  
WITH THE TIMES!



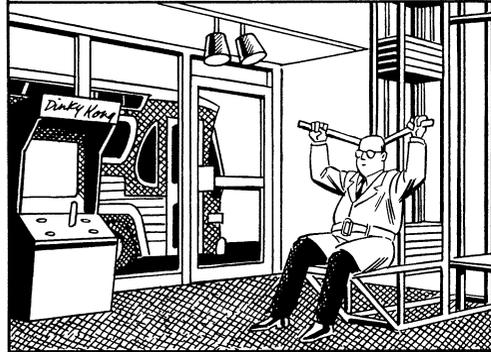
**BOSTON, MASS...** RATHER THAN TIE UP CITY FUNDS IN LITTLE-USED EMERGENCY EQUIPMENT, BUSES DOUBLE AS **FIRE ENGINES**, WITH COMMUTERS BRIEFED IN THE BASICS OF FIREFIGHTING SHOULD THE NEED ARISE!



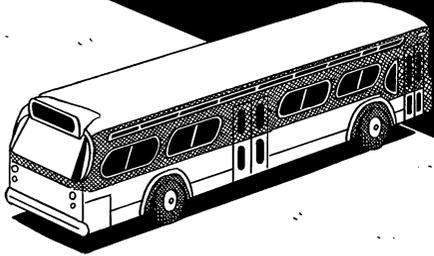
IN **DAYTON, OHIO**, BUS TRAVEL IS **FREE!** THE SYSTEM TURNS A PROFIT BY LEASING AISLE SEATS TO REAL ESTATE PROMOTERS, INSURANCE SALESMEN, AND SPOKESMEN FOR THE UNIFICATION CHURCH!



**DALLAS, TEXAS** HAS INTRODUCED A NEW CONCEPT IN BUS SHELTERS--A **V.I.P. LOUNGE** FEATURING VIDEO GAMES, NAUTILUS EQUIPMENT, EVEN A SUSHI BAR!

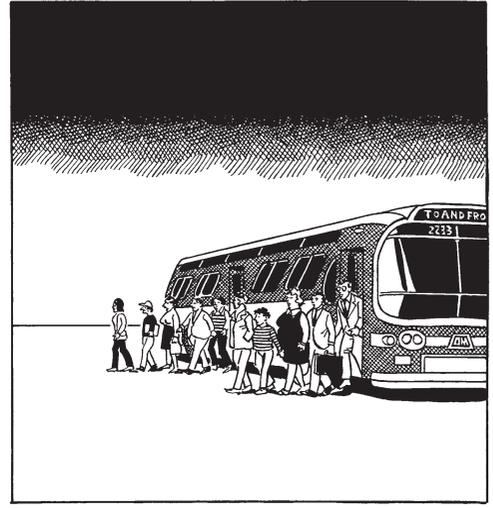
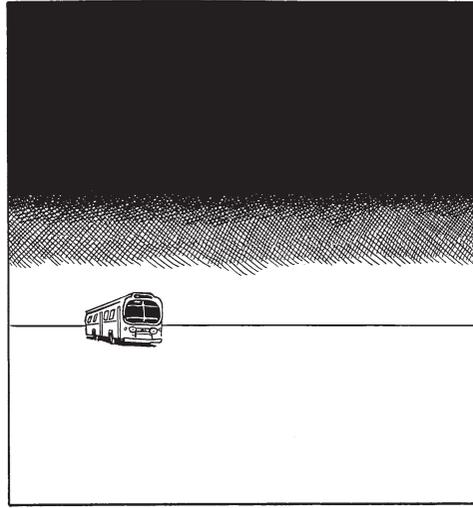


IT HAS NOT BEEN THE PURPOSE OF THIS ARTICLE TO MAKE VALUE JUDGMENTS ON THE COMPLEX AND CONTROVERSIAL ISSUES RAISED HEREIN. TO ITS SUPPORTERS, THE BUS REPRESENTS ALL THAT IS GOOD IN THE AMERICAN SPIRIT...TO ITS CRITICS, IT EPITOMIZES THE WORST ASPECTS OF CONTEMPORARY LIFE. SUFFICE IT TO SAY THAT, LIKE IT OR NOT, **BUSES ARE HERE TO STAY!**



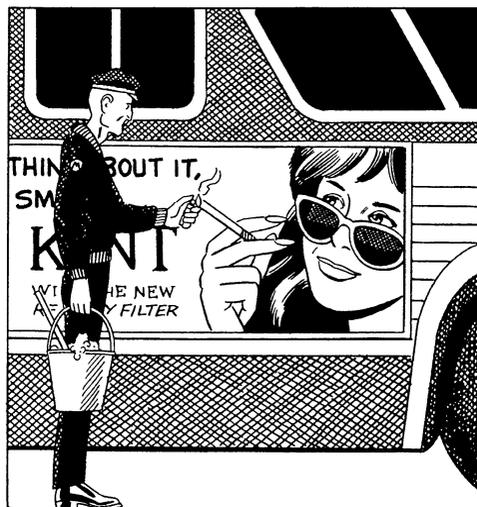
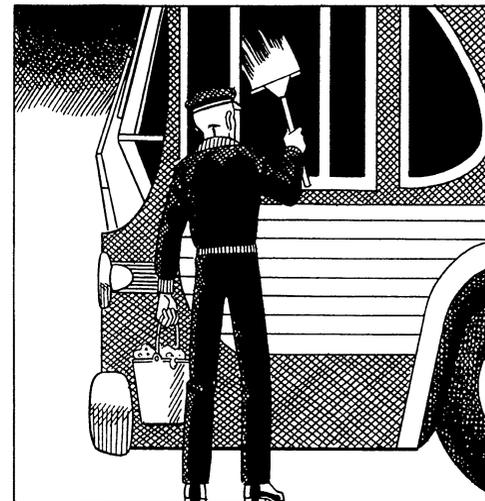
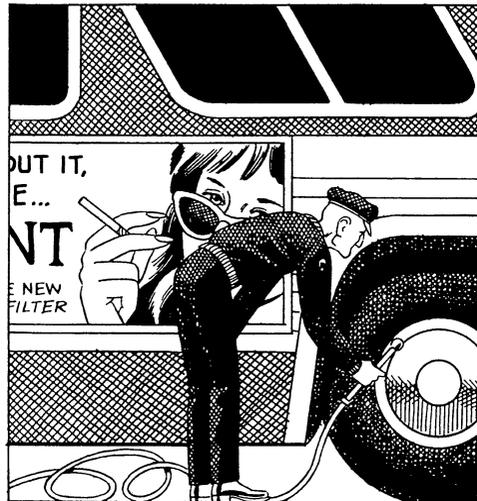
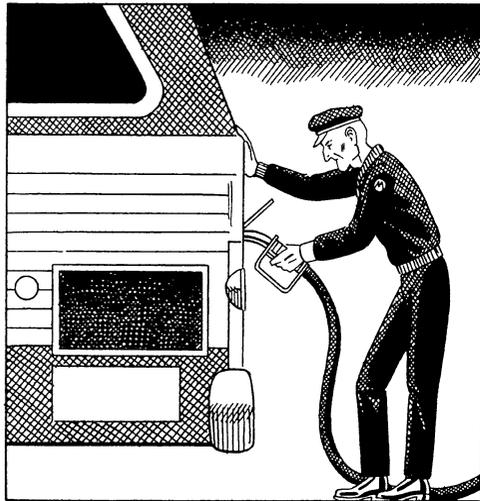
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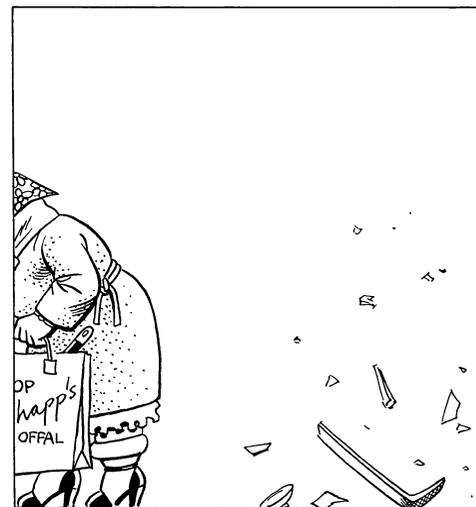
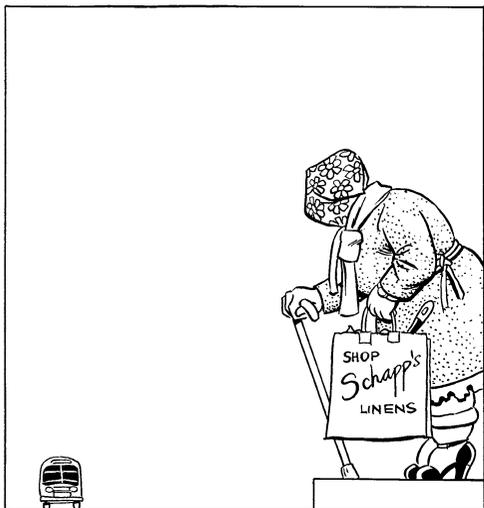
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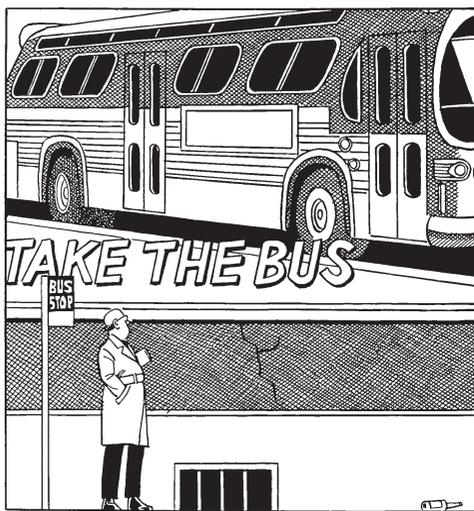
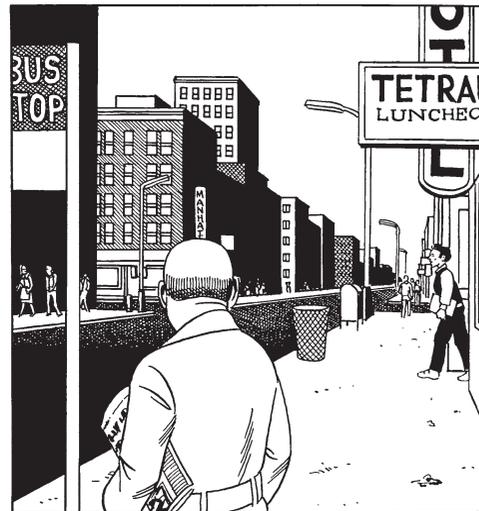
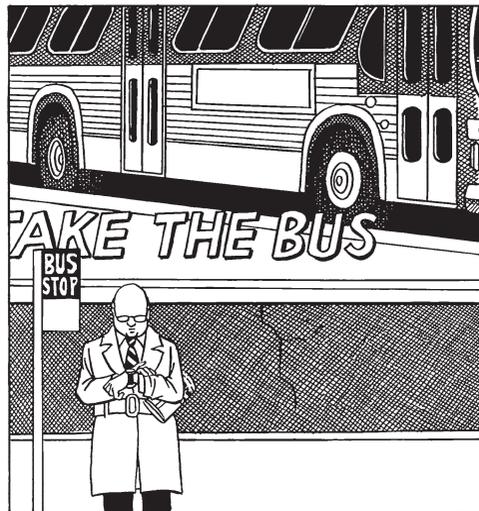
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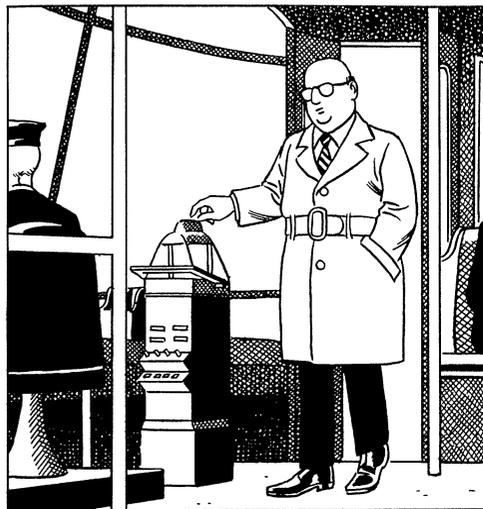
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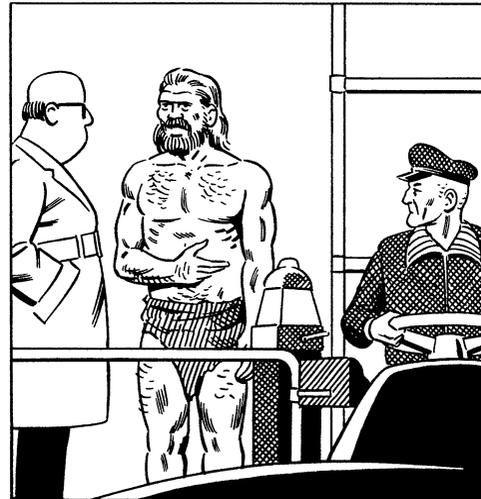
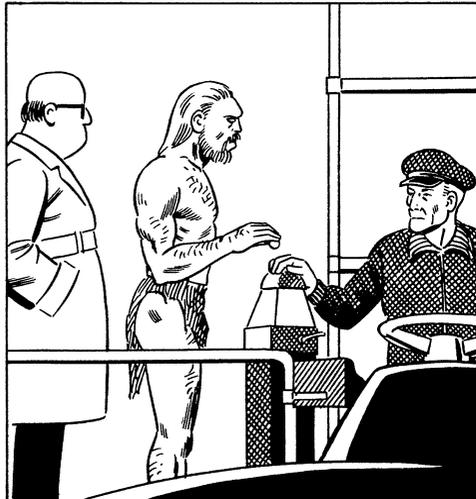
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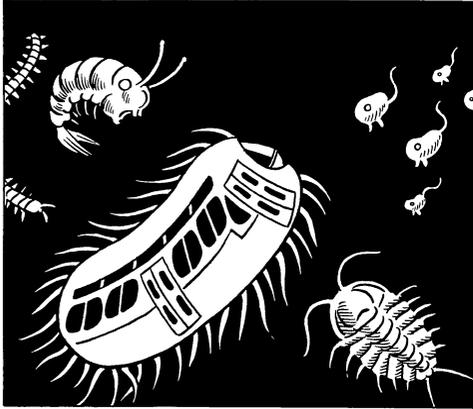
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PRIMITIVE SEA-DWELLING ANCESTORS OF THE BUS APPEARED AS FAR BACK AS 500,000,000 B.C.



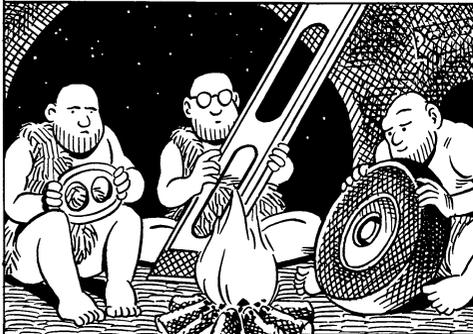
BY THE END OF THE MESOZOIC ERA, THE BUS AS WE KNOW IT HAD EVOLVED.



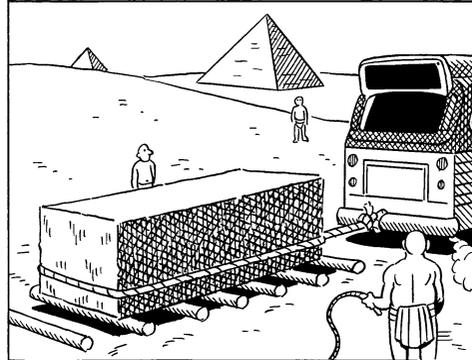
IN THE PLIOCENE ERA, VAST HERDS OF BUSES COVERED THE WORLD'S GRASSLANDS.



BUSES WERE HUNTED BY EARLY MAN, WHO STRIPPED THE CARCASSES OF VALUABLE PARTS AND ACCESSORIES. (FOR CENTURIES, BUSES WERE THE ONLY KNOWN SOURCE OF VULCANIZED RUBBER.)



THE ANCIENT EGYPTIANS WERE THE FIRST TO HARNESS THE POWER OF THE BUS, AND MADE EXTENSIVE USE OF THEM WHILE BUILDING THE PYRAMIDS.

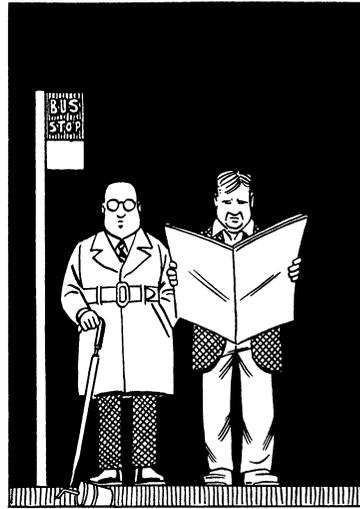


THE EARLIEST KNOWN USE OF THE BUS IN ITS MASS TRANSIT ROLE WAS BY GENERAL HANNIBAL, WHO USED THEM TO TRANSPORT HIS ARMY ACROSS THE ALPS.



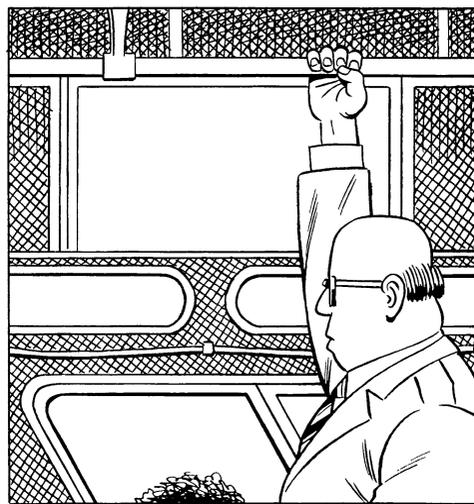
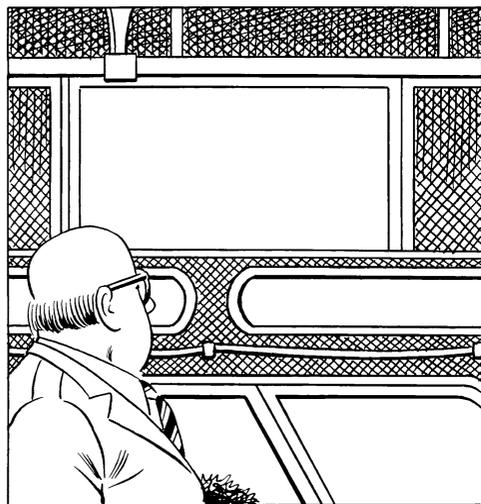
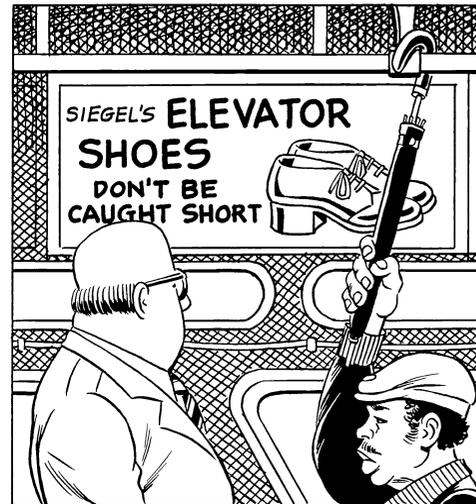
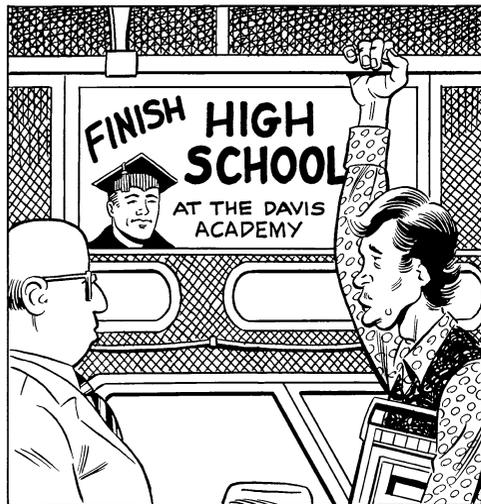
# the bus

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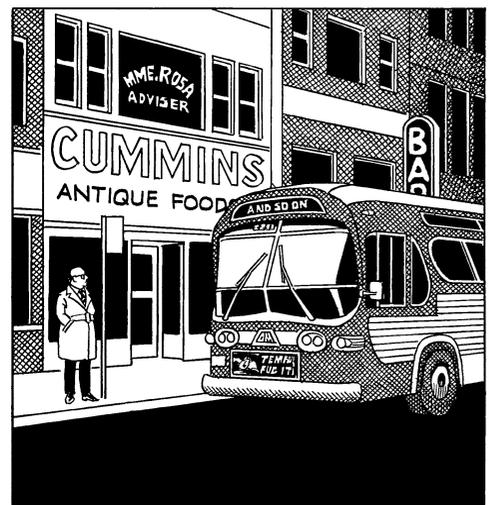
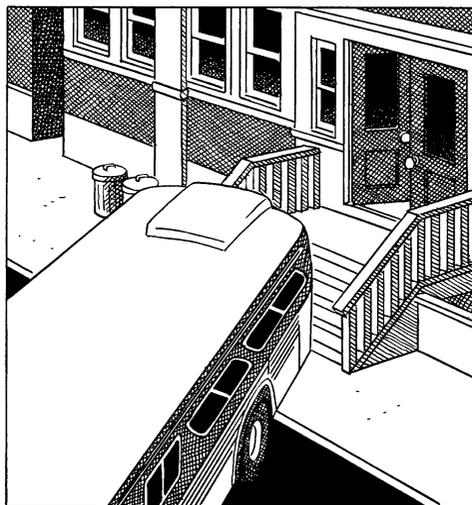
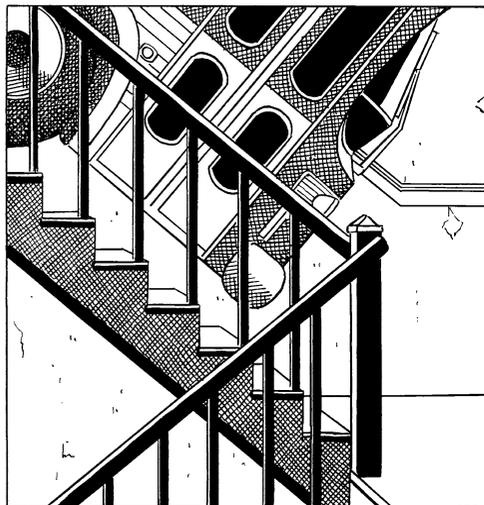
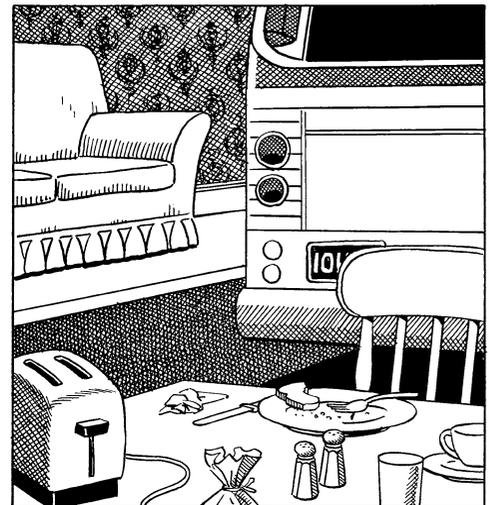
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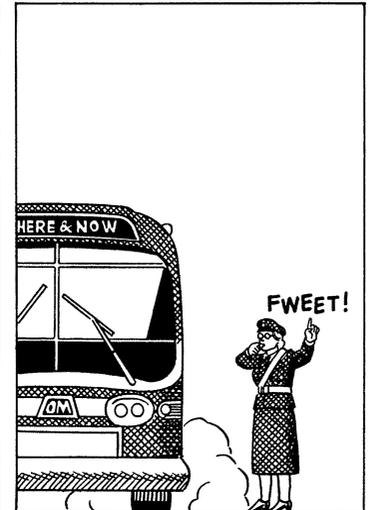
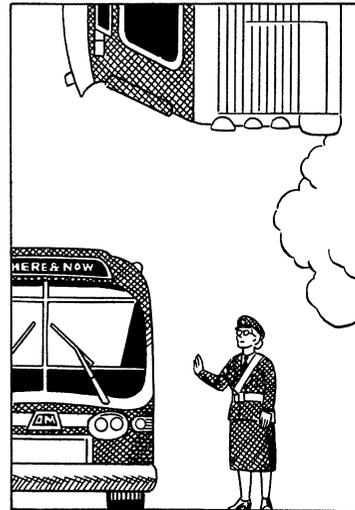
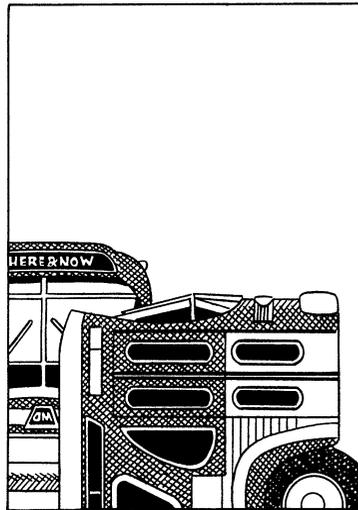
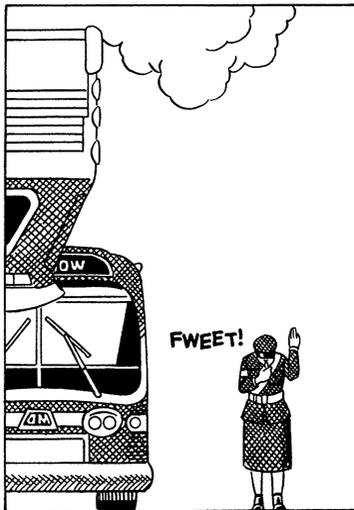
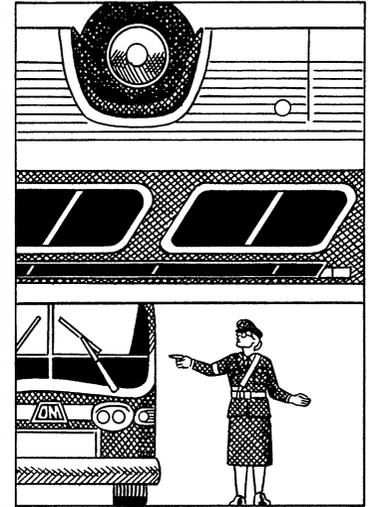
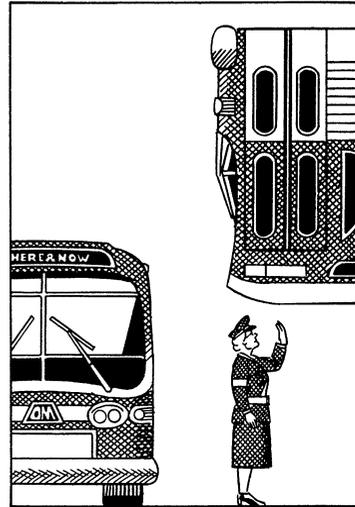
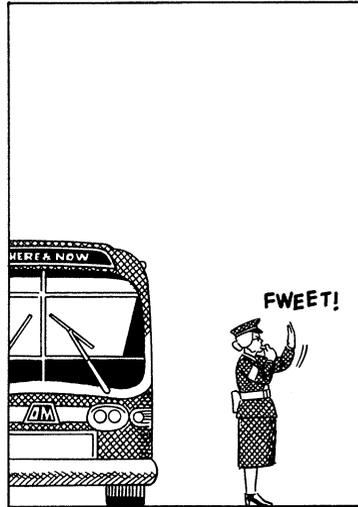
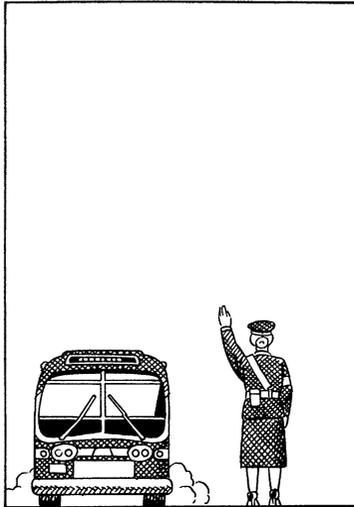
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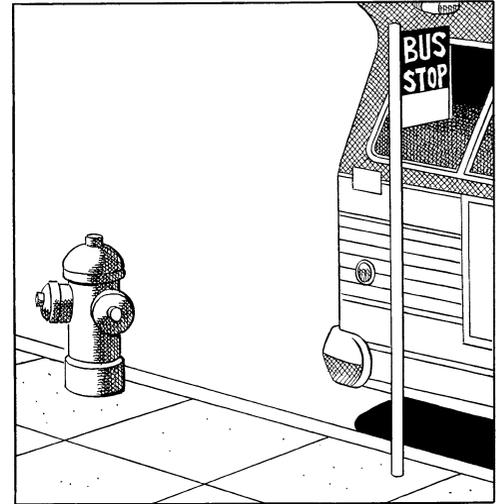
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# the bus

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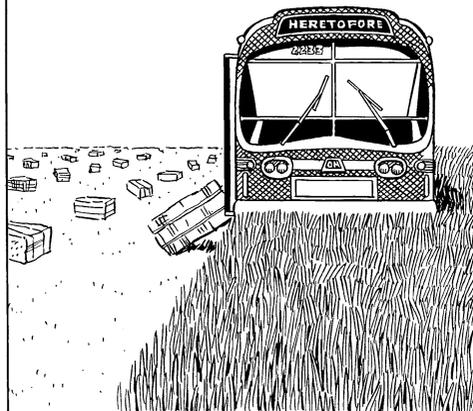


# the bus

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## BUSES IN OUR LIVES

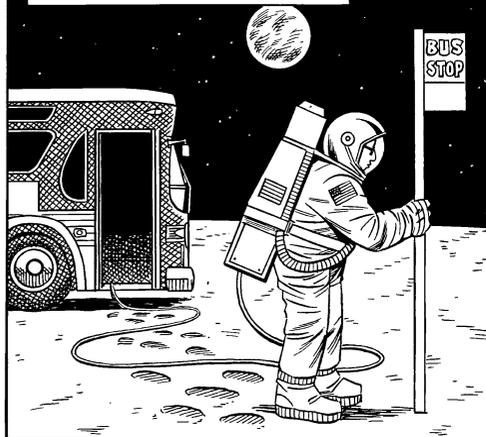
AGRICULTURE



NATIONAL DEFENSE



SPACE EXPLORATION



MASS TRANSIT



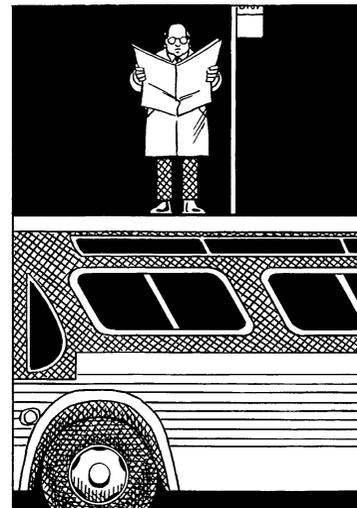
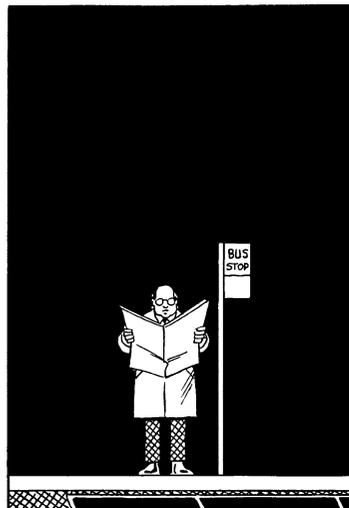
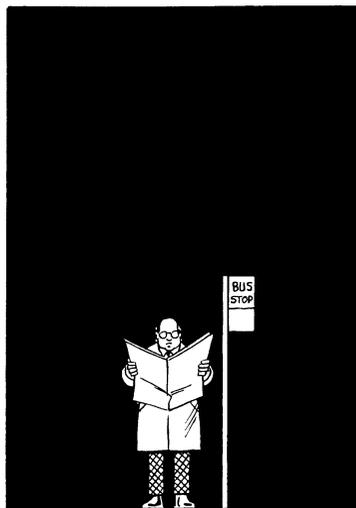
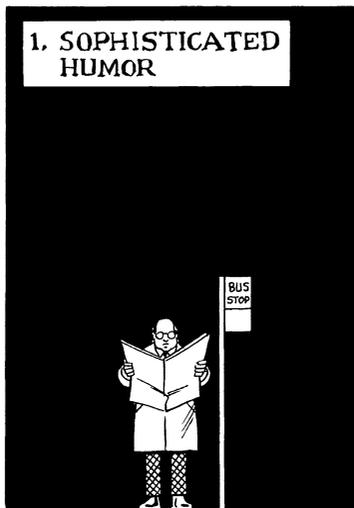
THE ARTS



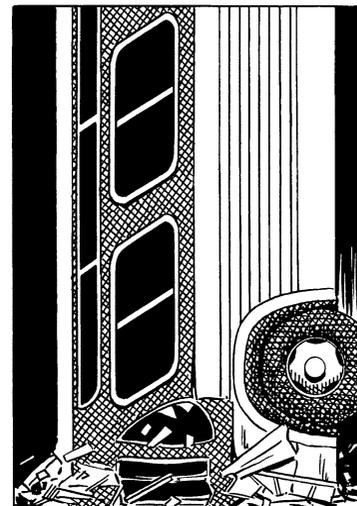
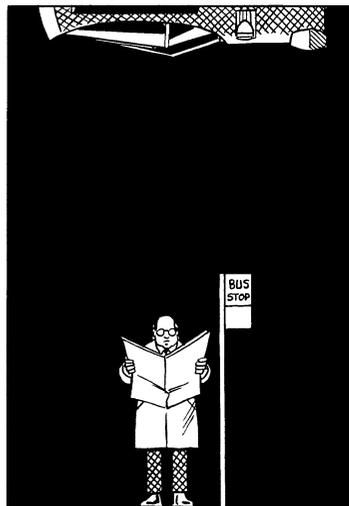
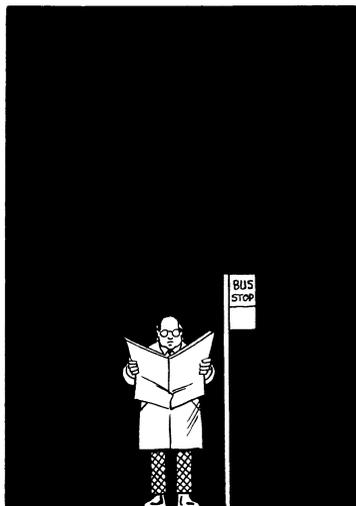
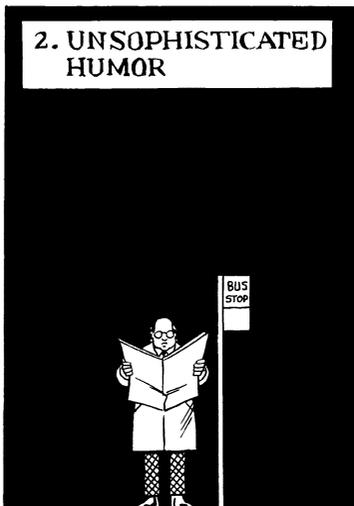
# the bus

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## 1. SOPHISTICATED HUMOR

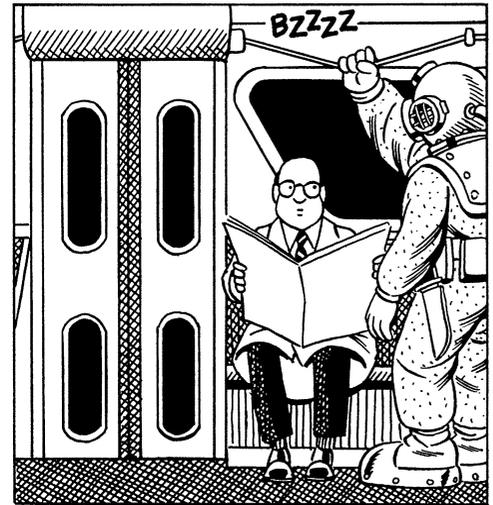
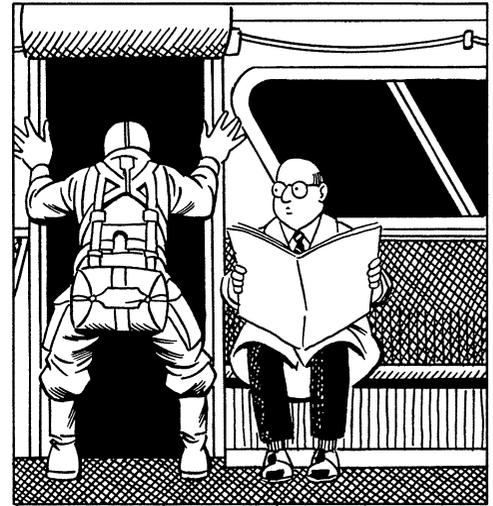
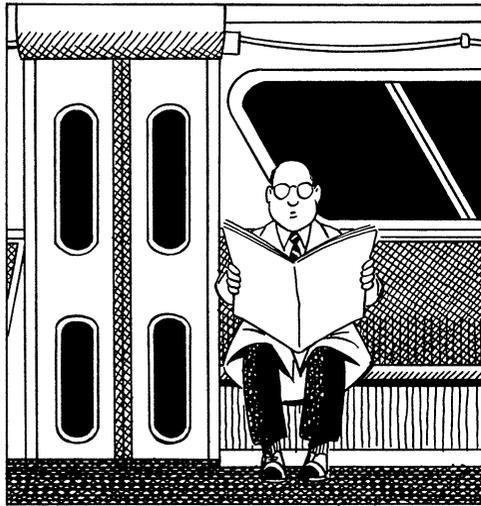


## 2. UNSOPHISTICATED HUMOR



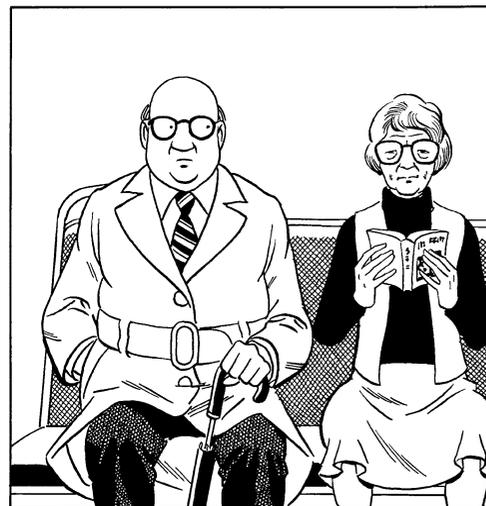
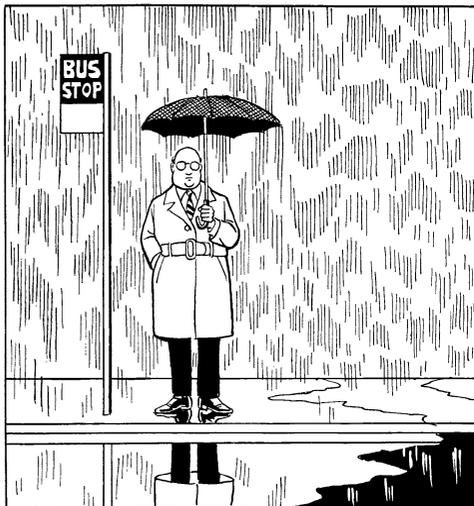
# the bus

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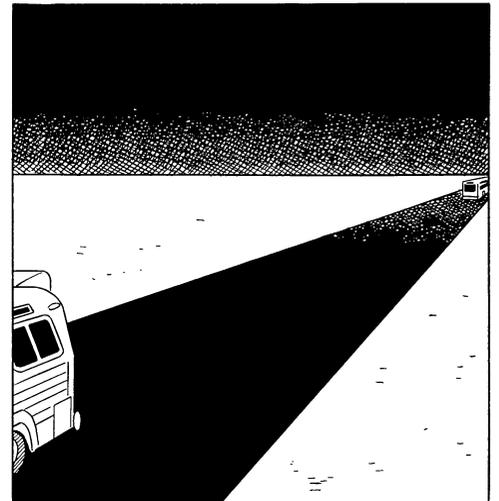
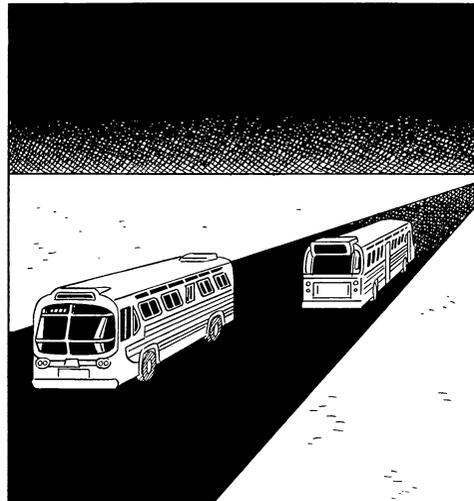
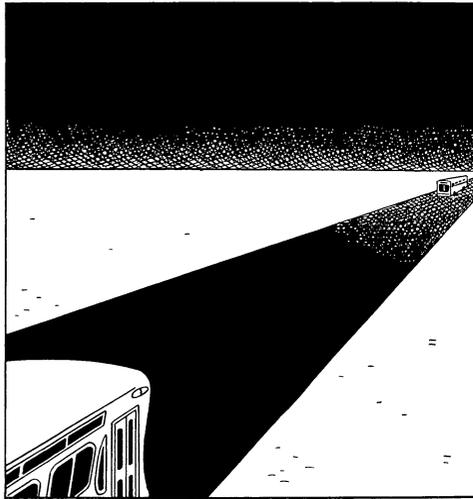
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PAUL KIRCHNER



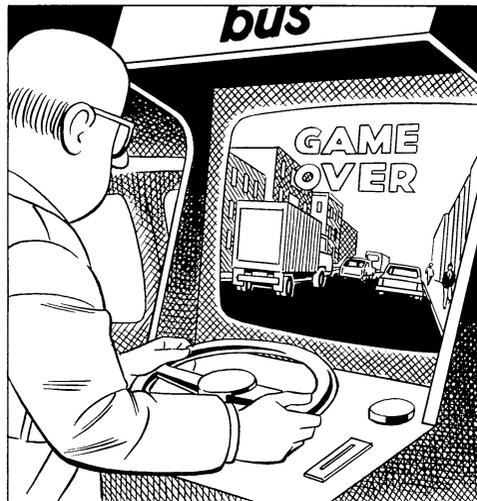
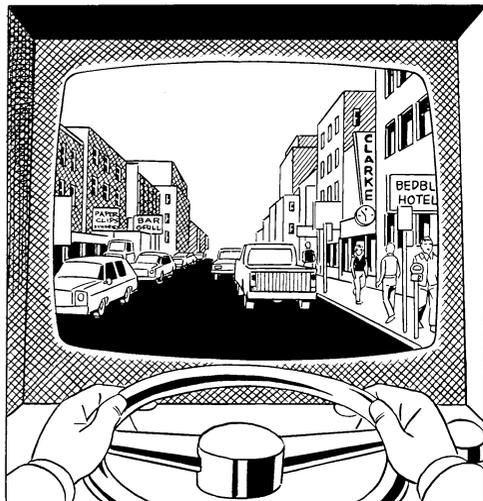
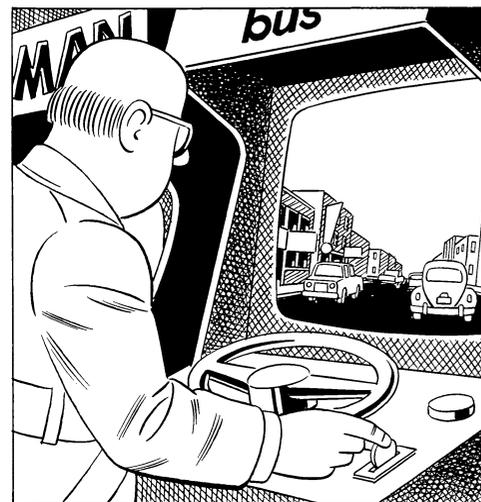
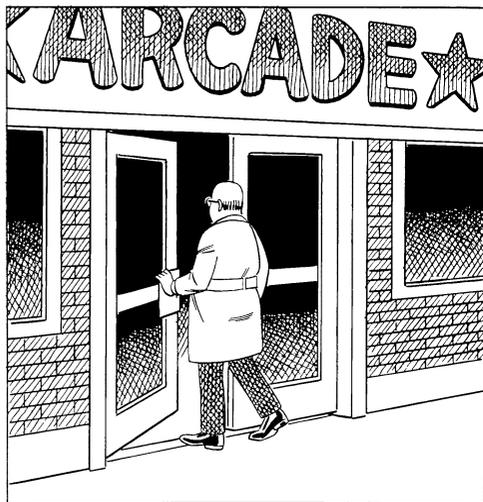
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PAUL KIRCHNER



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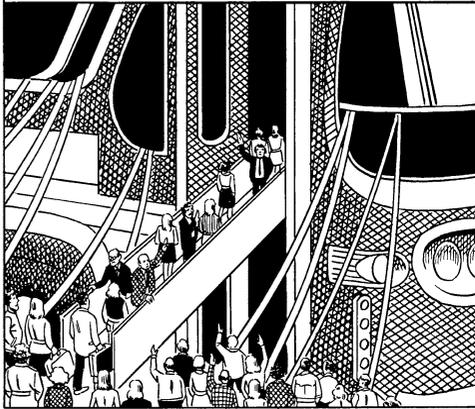
PAUL KIRCHNER



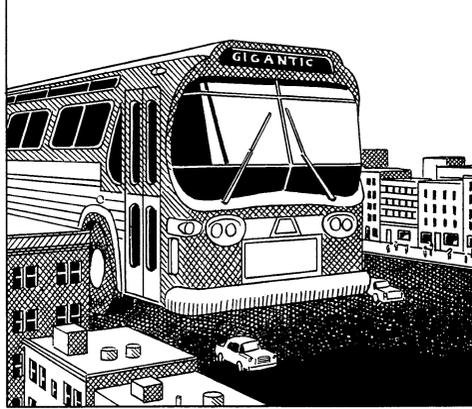
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PAUL KIRCHNER

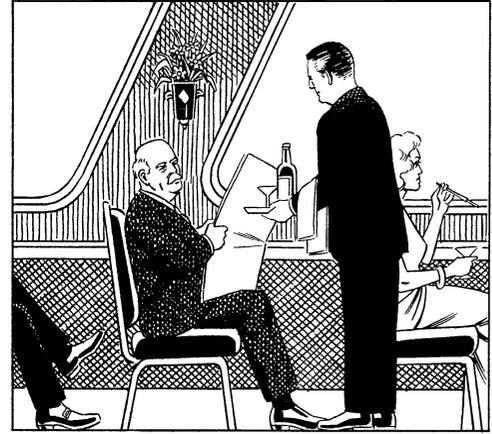
SHE WAS THE LARGEST OF HER KIND EVER BUILT...HER MAIDEN JOURNEY WAS THE SOCIAL EVENT OF THE YEAR.



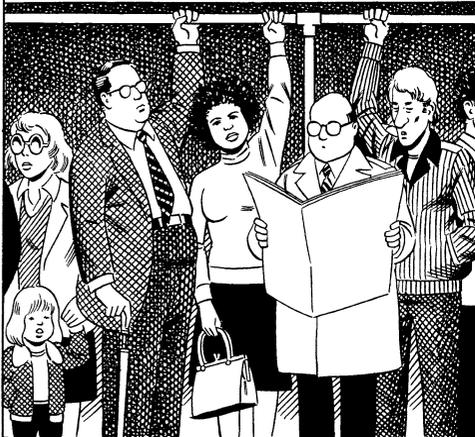
SHE LEFT HER TERMINAL ON A CLEAR APRIL MORNING BOUND FOR THE EAST SIDE.



PASSENGERS IN FIRST CLASS WERE AFFORDED EVERY LUXURY...



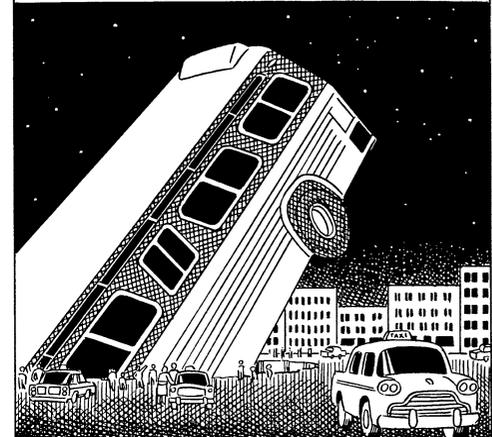
WHILE CONDITIONS IN STEERAGE WERE DEPLORABLE.



THE DRIVER HAD BEEN WARNED OF POTHOLES EN ROUTE, BUT STUBBORNLY REFUSED TO REDUCE SPEED.

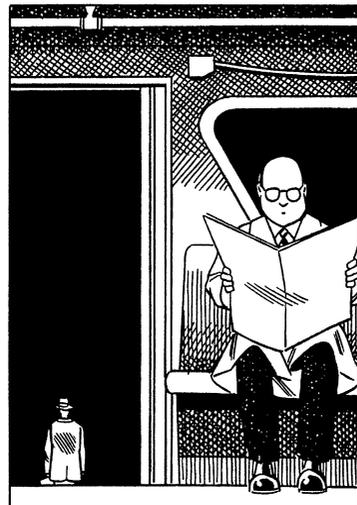
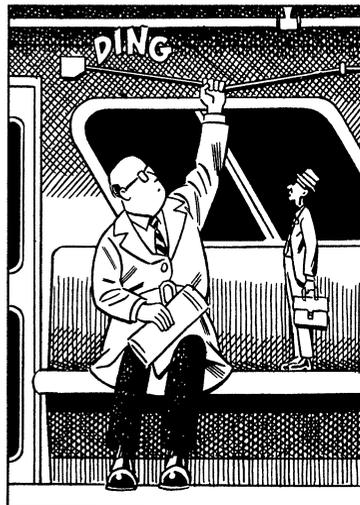
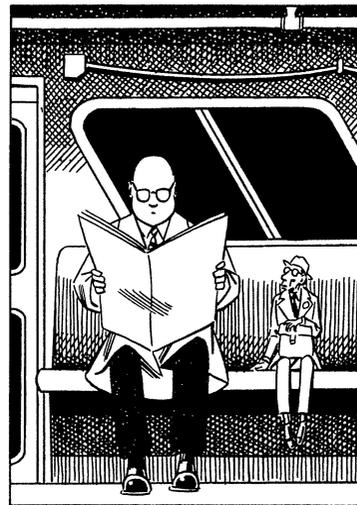
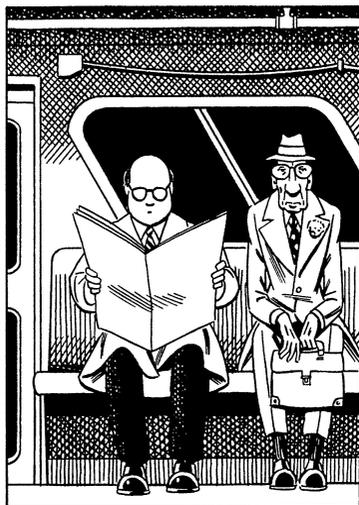


THE TERRIBLE TRAGEDY THAT RESULTED IS KNOWN TO ALL.



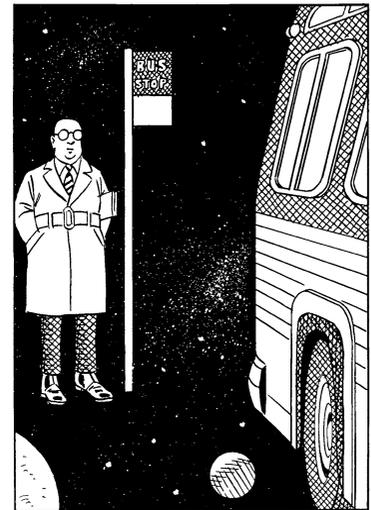
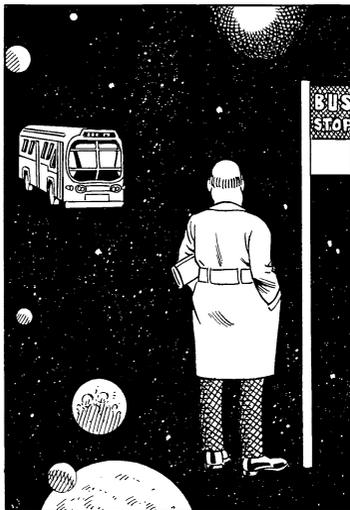
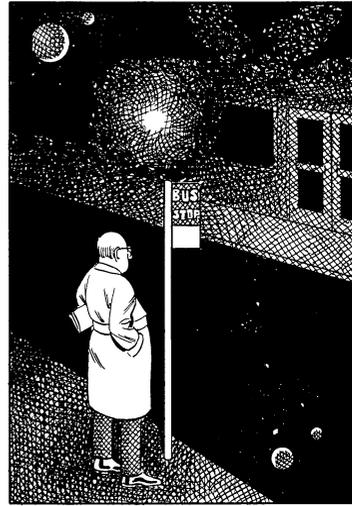
# the bus

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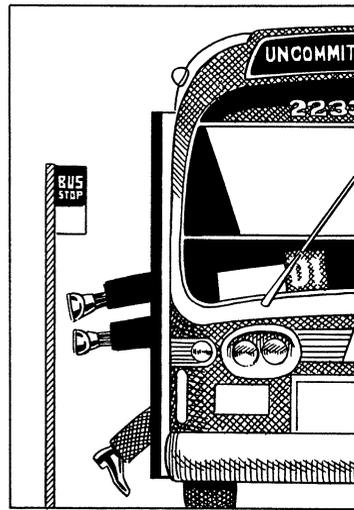
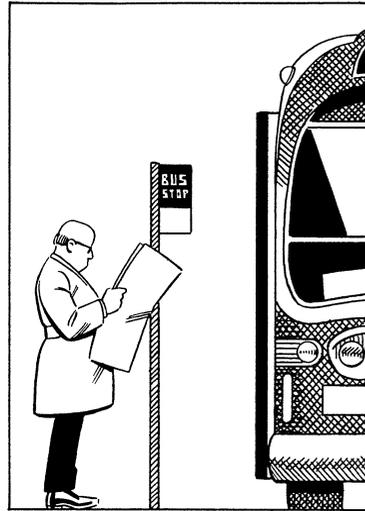
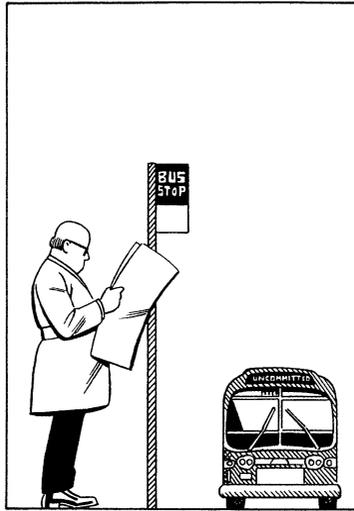
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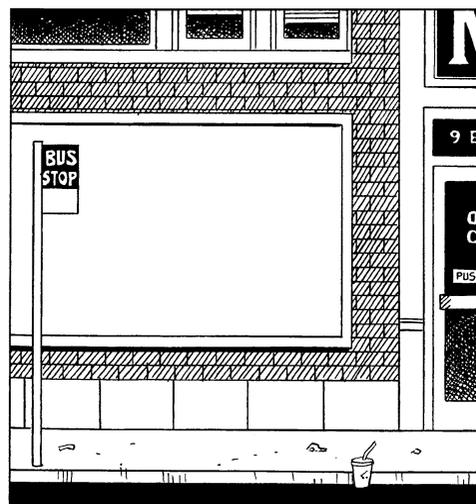
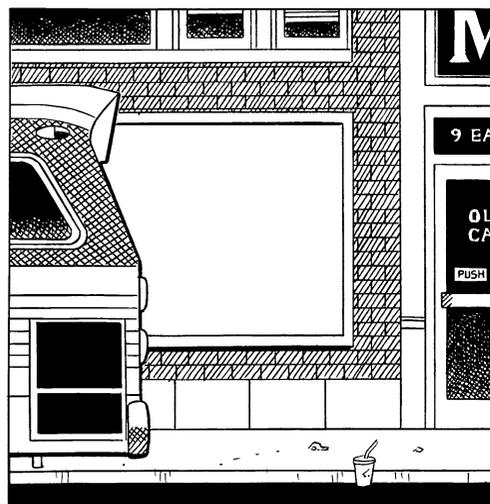
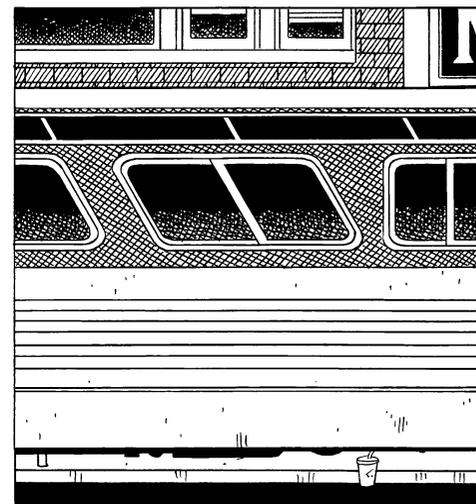
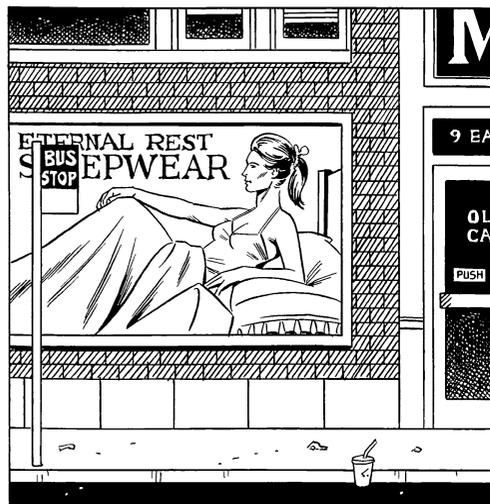
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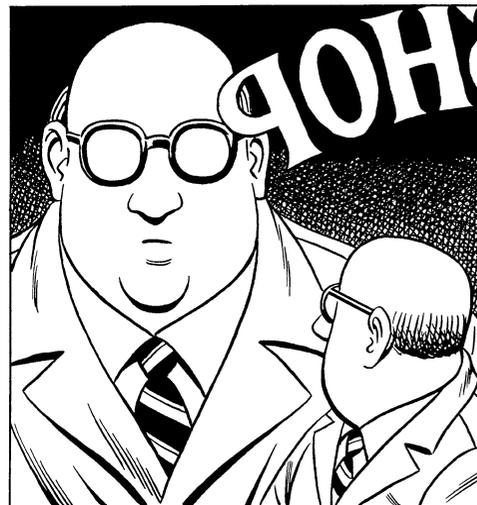
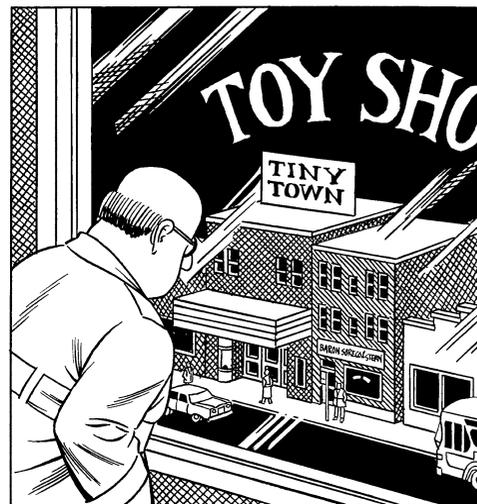
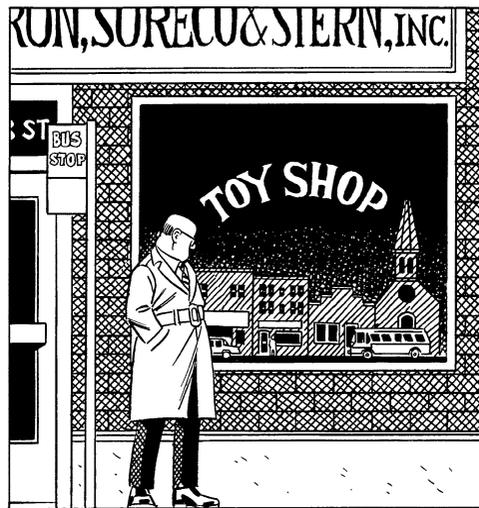
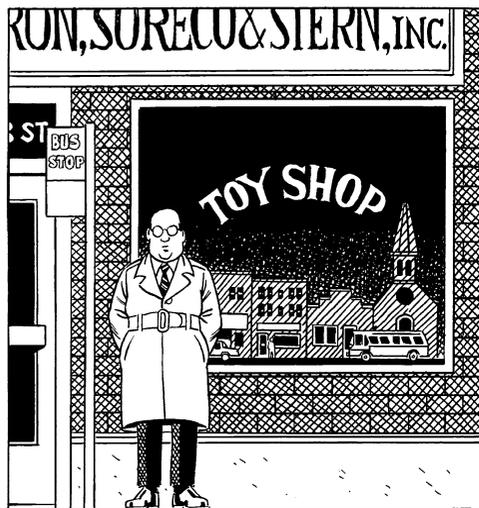
# the bus

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# the bus

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# the bus

PAUL KIRCHNER

## THE COMMUTERIST MANIFESTO

BY  
KARL  
BARX

IN ORDER TO JOIN THE WORLD  
REVOLUTIONARY STRUGGLE,  
WE MUST FIRST UNDERSTAND  
THE CLASS SYSTEM...



THE CLASS  
SYSTEM

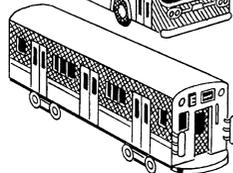
THE RULING  
CLASS



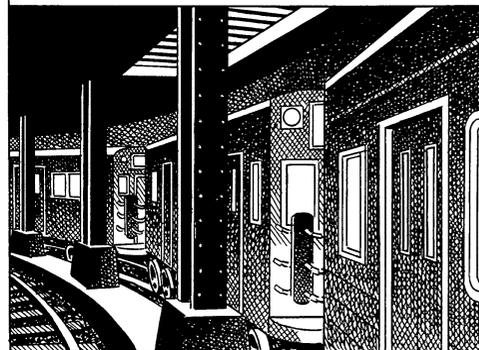
THE  
BOURGEOISIE



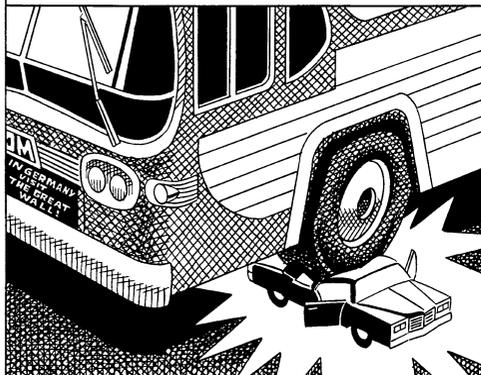
THE  
LUMPEN  
PROLETARIAT



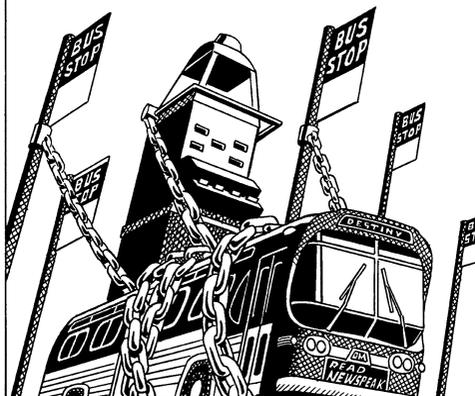
THE EVIL OF THE CLASS STRUCTURE  
IS SELF-EVIDENT! OUR OPPRESSED  
BROTHERS ARE FORCED TO LABOR  
UNDERGROUND, CHAINED TOGETHER,  
DENIED EVEN THE LIGHT OF DAY!  
CAN THEY JOIN IN CLASS WARFARE?



NO, IT IS THE HISTORIC MISSION OF US,  
THE BUSES, TO SMASH THE BOSSES!  
GROUNDED IN THE PROLETARIAT BUT  
MOVING AMIDST THE BOURGEOISIE, WE  
ARE THE VANGUARD OF THE REVOLUTION!



WE MUST CONFRONT THE TWIN EVILS  
OF FARE BOX AND ROUTE! NO LONGER  
WILL WE BE SLAVES TO TOKEN WAGES!  
WE DEMAND FREEDOM OF MOVEMENT!

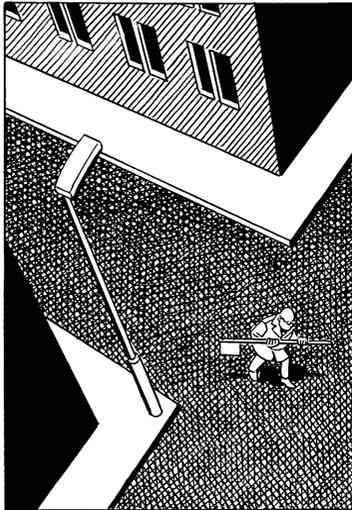


LET US JOIN RANKS WITH THE WORLDWIDE  
BROTHERHOOD OF THE OPPRESSED!  
SMASH THE FARE SYSTEM!! DOWN WITH  
THE MASSES TRANSIT!! BUSES OF THE  
WORLD, UNITE!!



# the bus

PAUL KIRCHNER



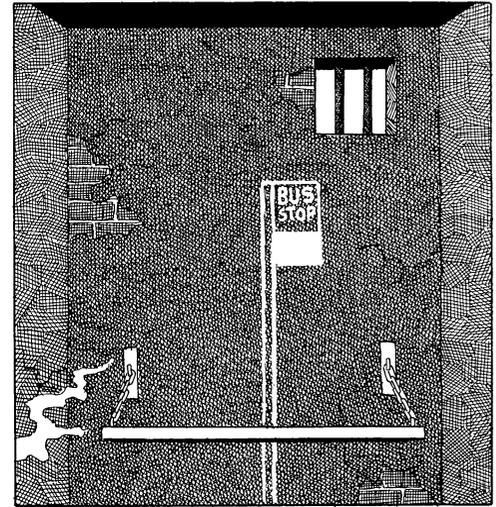
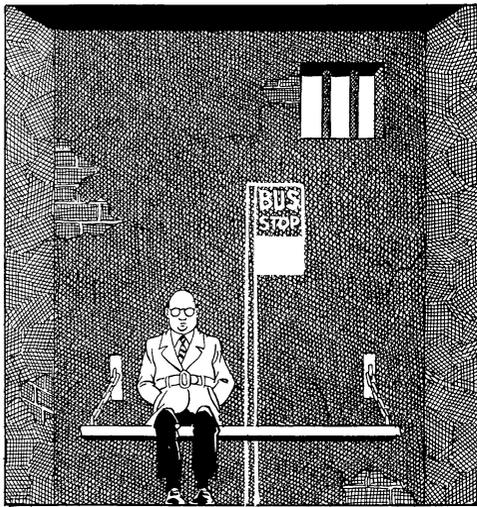
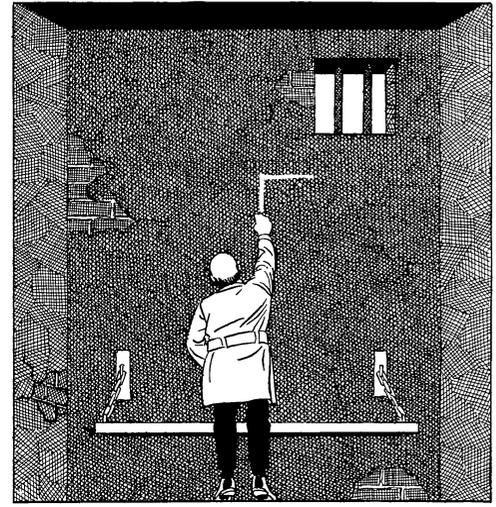
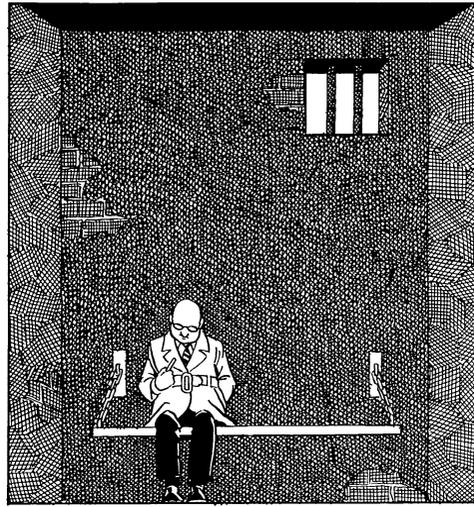
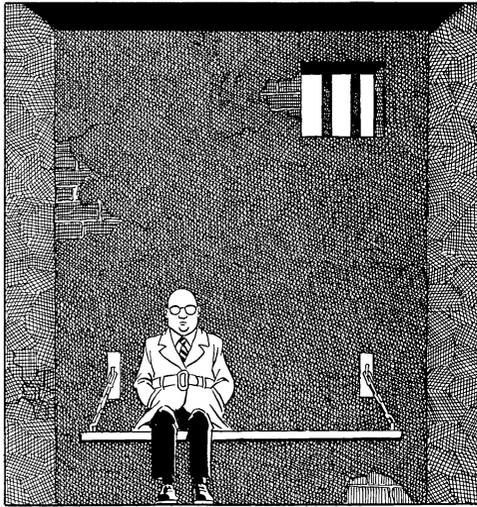
# the bus

PAUL KIRCHNER



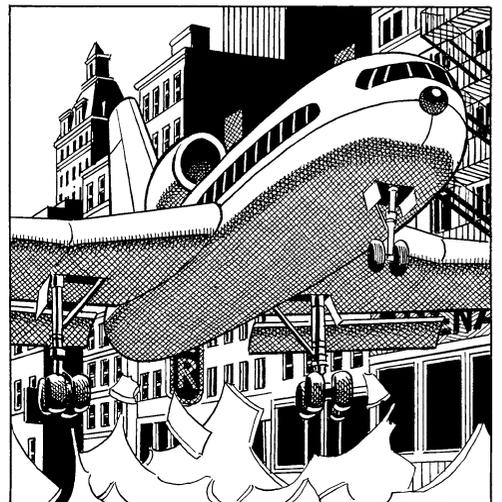
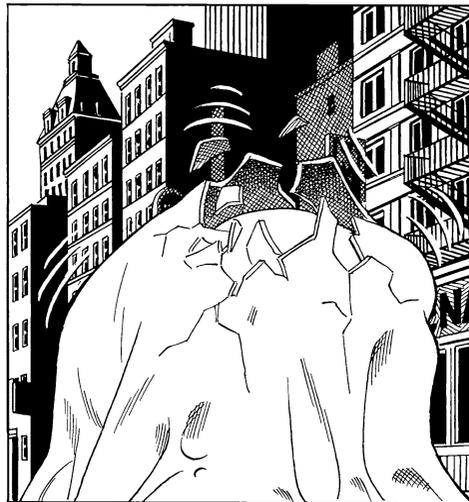
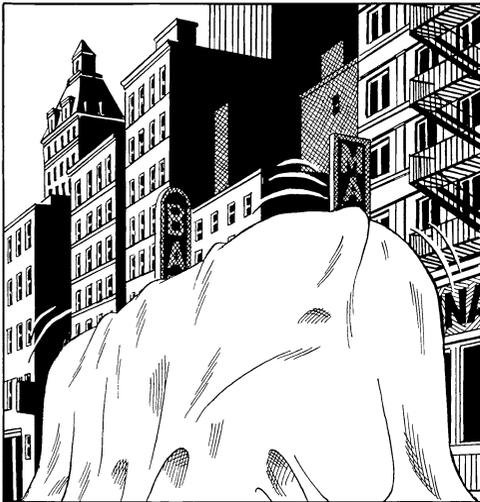
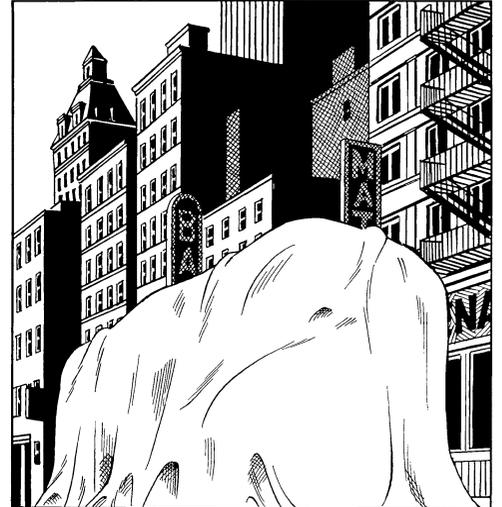
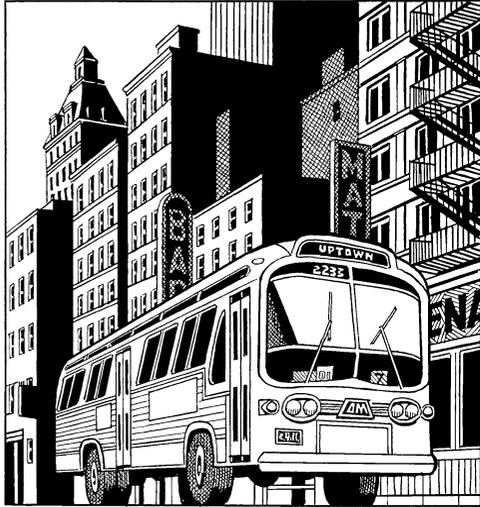
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PAUL KIRCHNER



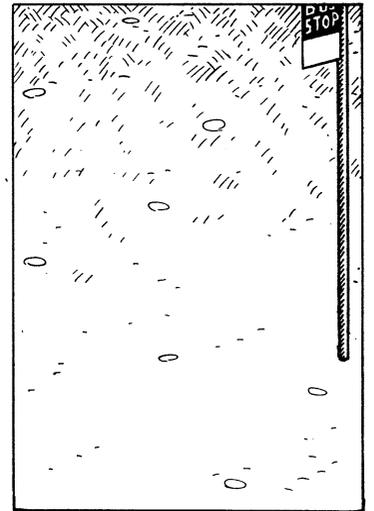
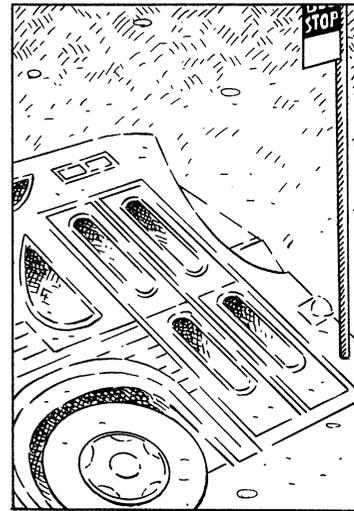
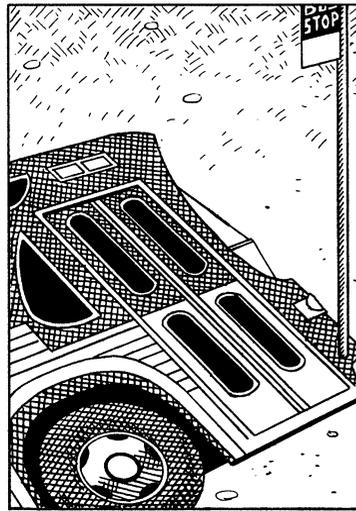
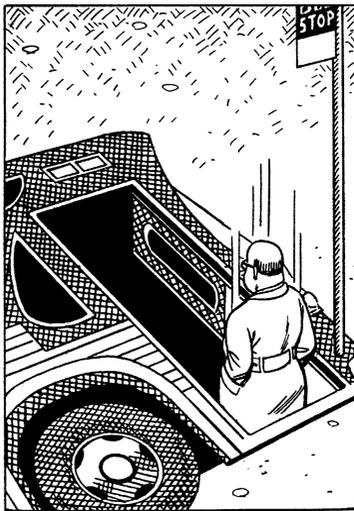
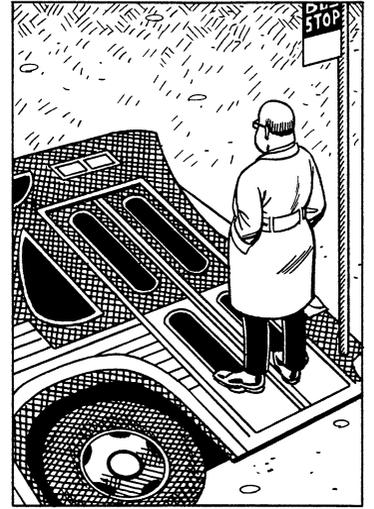
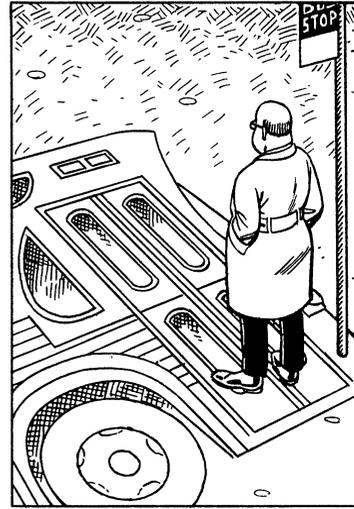
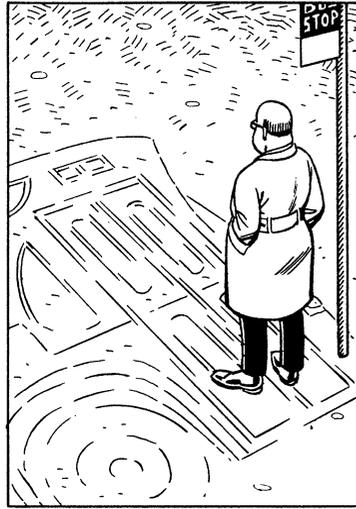
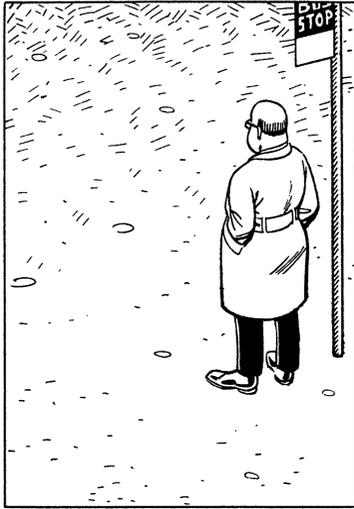
# the bus

PAUL KIRCHNER



# the bus

PAUL KIRCHNER

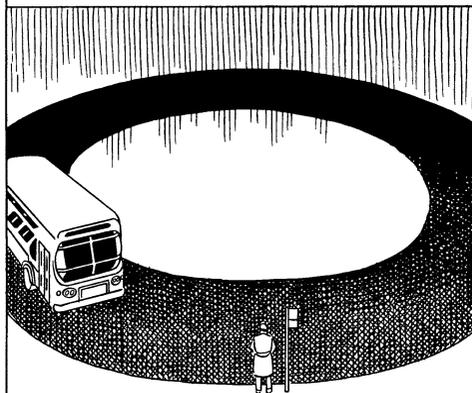


# the bus

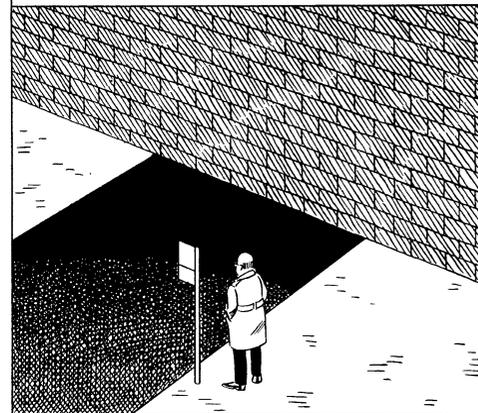
PAUL KIRCHNER

## THE BIG QUESTIONS

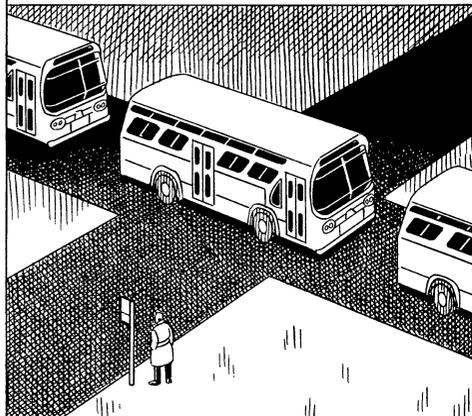
FREE WILL OR PREDESTINATION?



SPIRITUAL QUEST OR SELF-DELUSION?



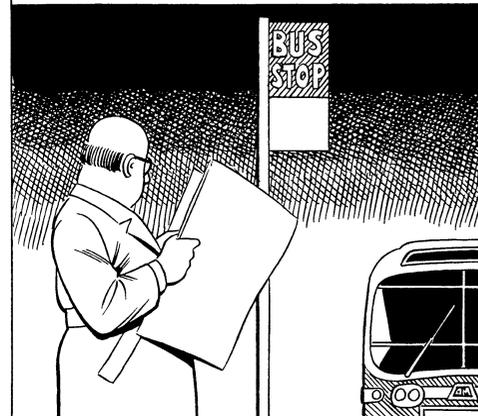
INDIVIDUAL RIGHTS OR SOCIETAL NEEDS?



INEVITABLE CONFLICT OR EVENTUAL COOPERATION?

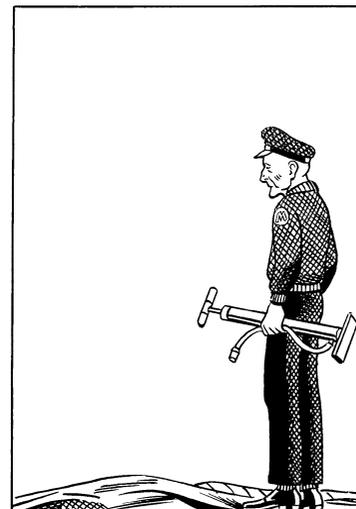
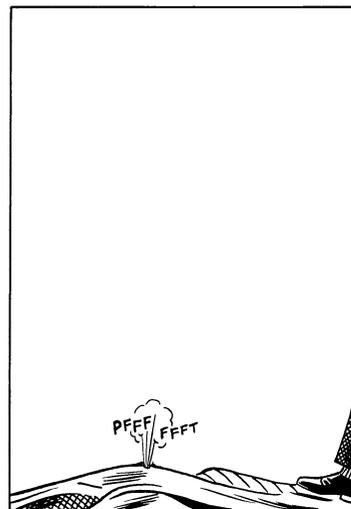
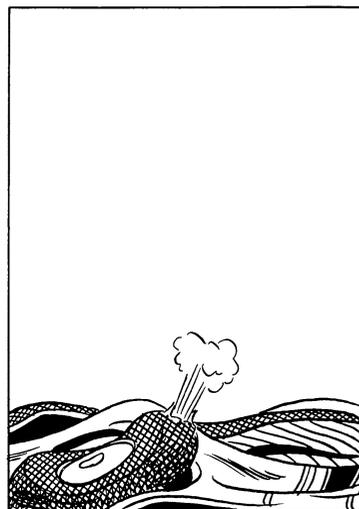
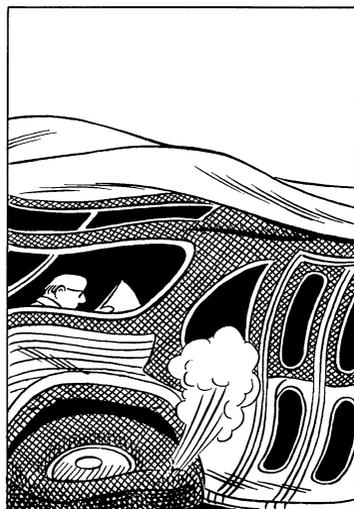
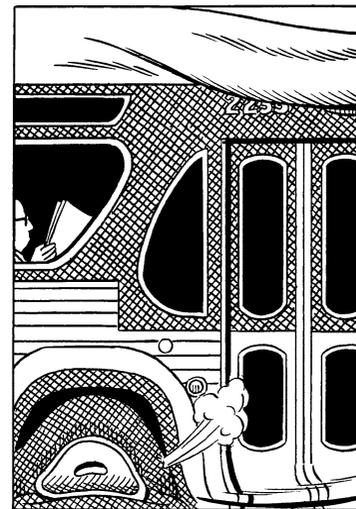
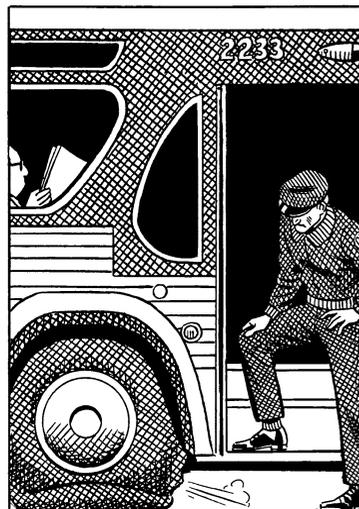
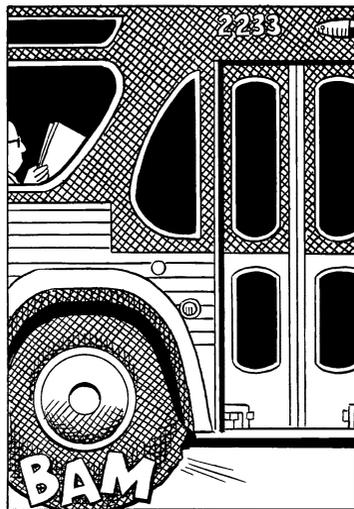


CROSSTOWN AT 34th ST. OR UPTOWN TO 168th?



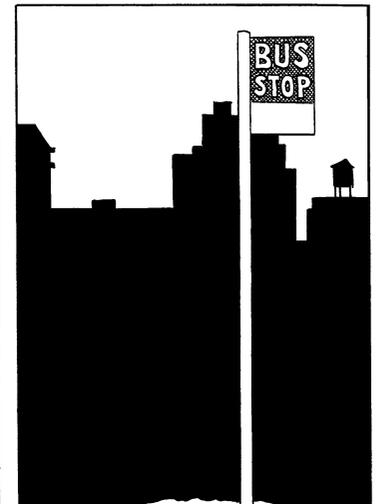
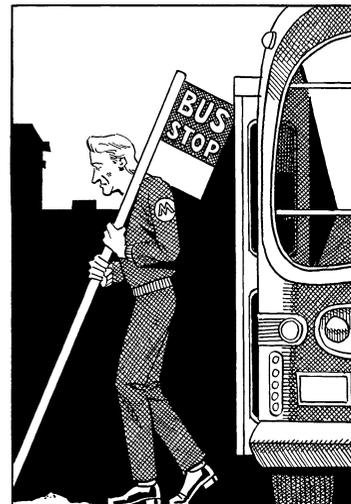
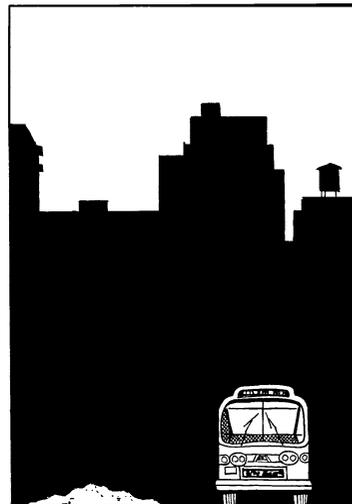
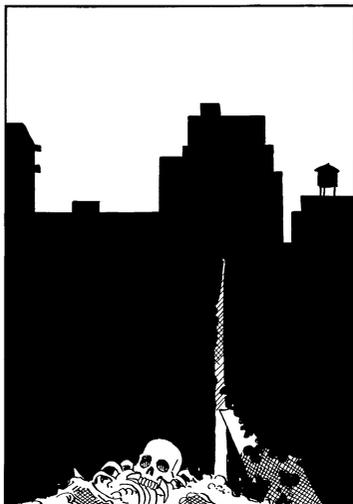
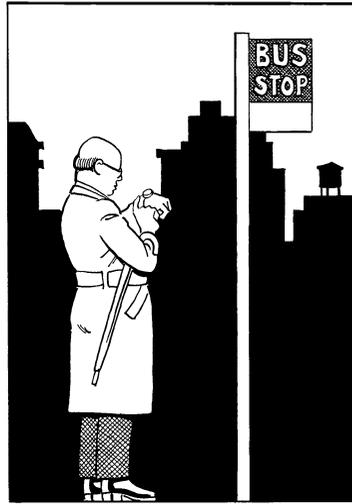
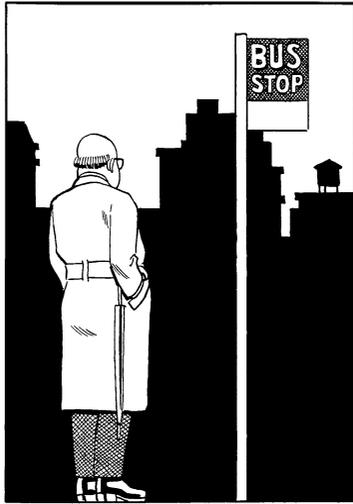
# the bus

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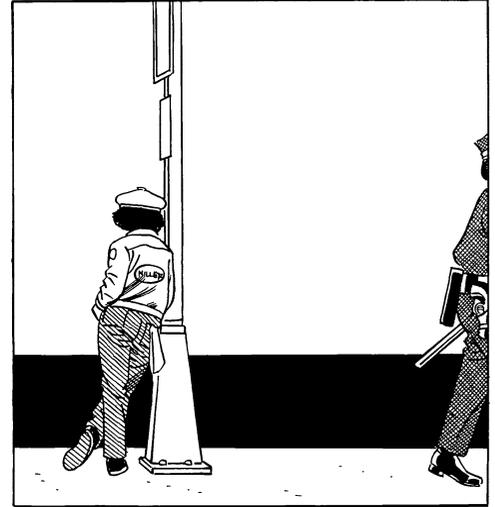
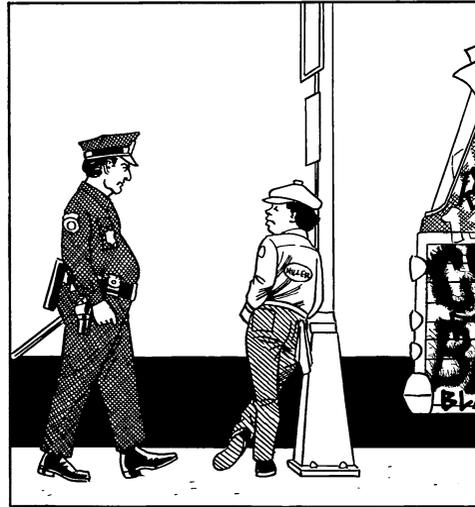
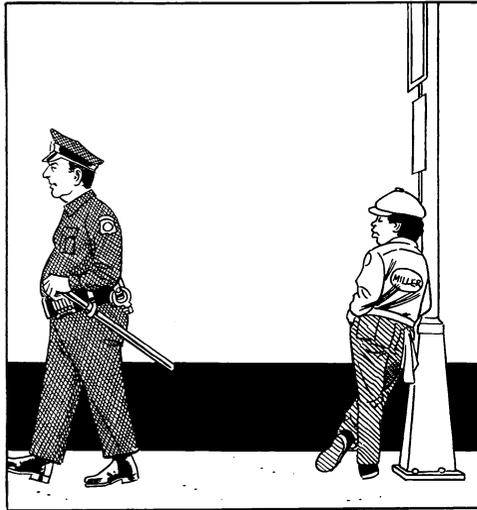
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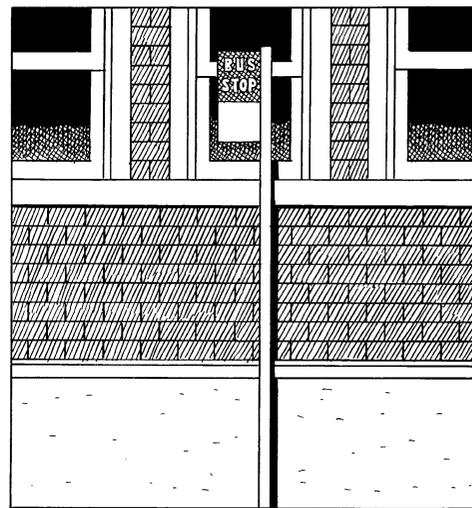
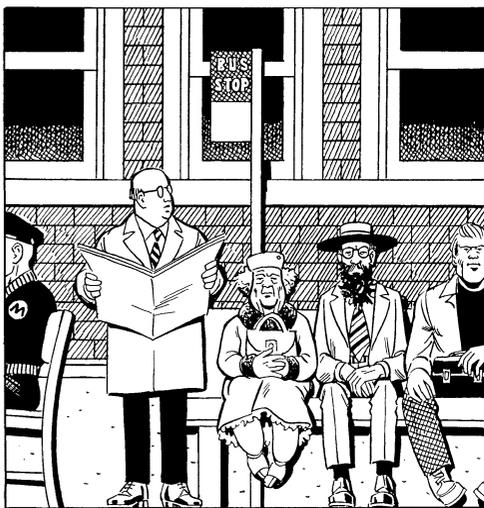
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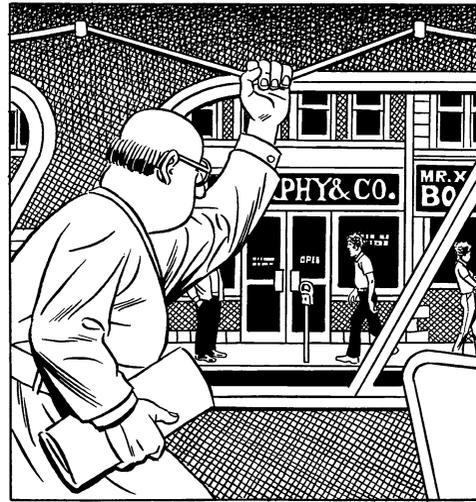
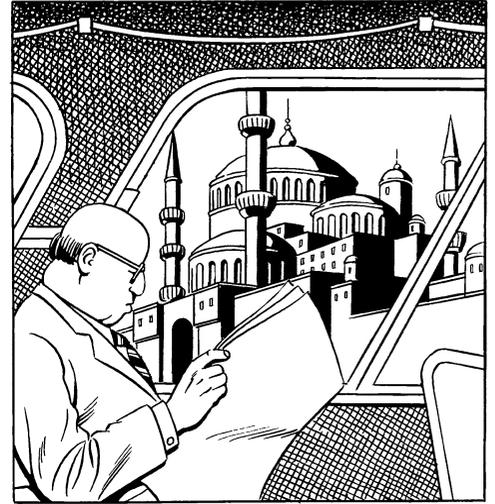
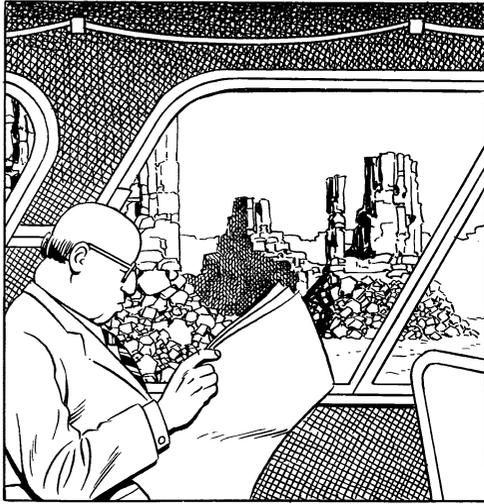
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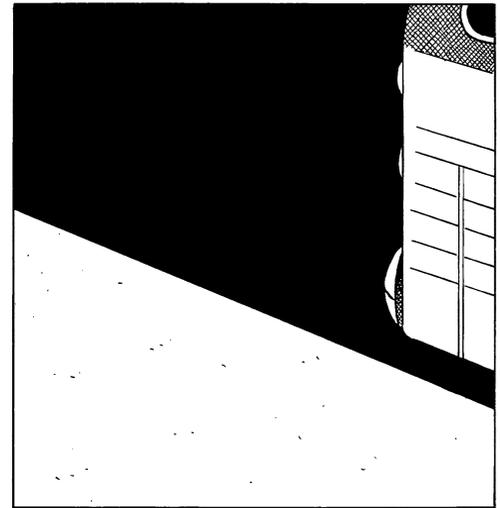
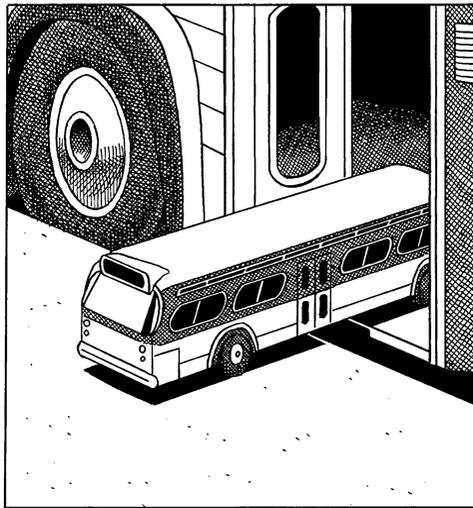
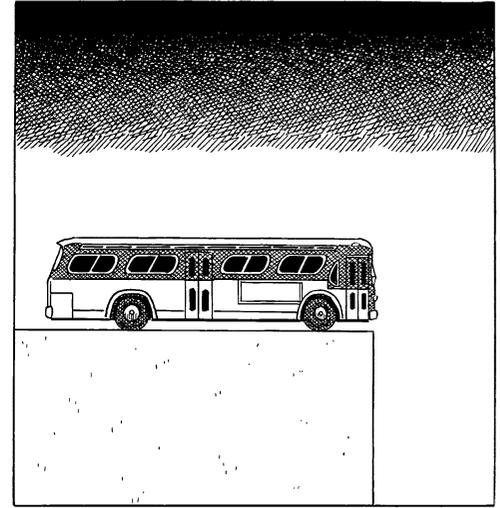
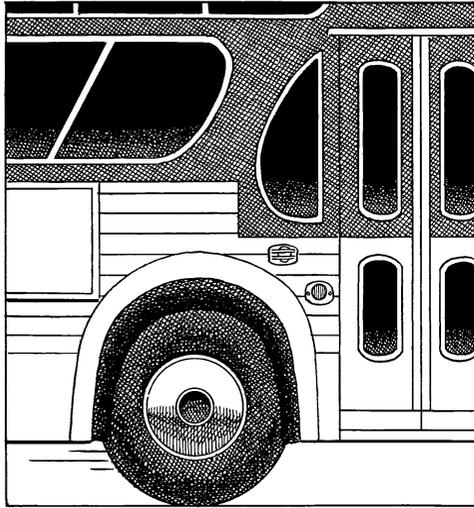
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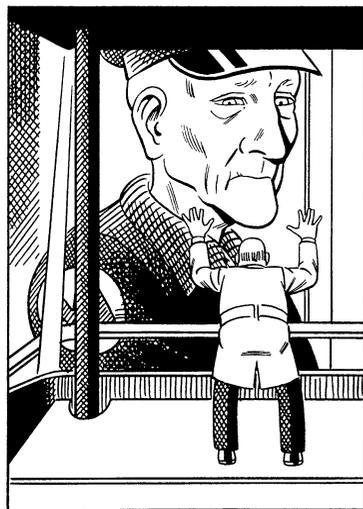
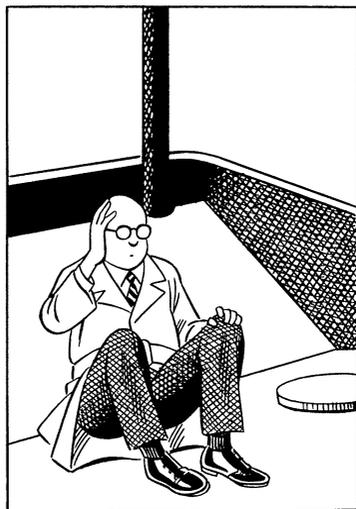
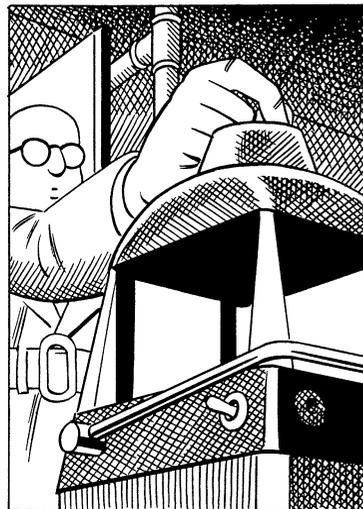
# the bus

PAUL KIRCHNER



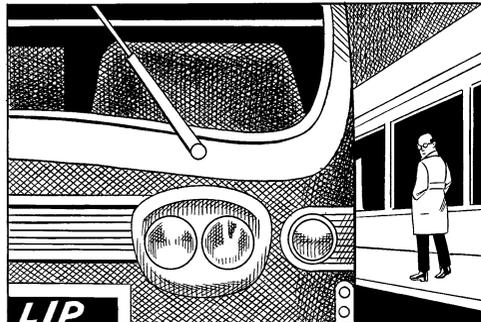
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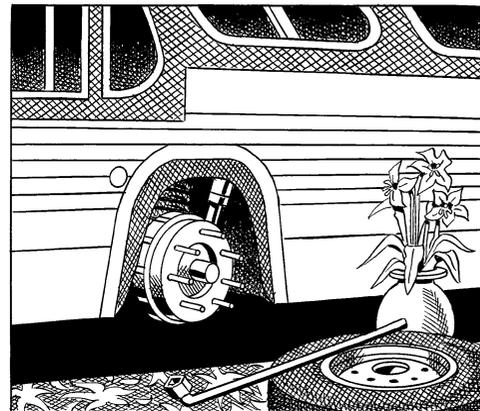
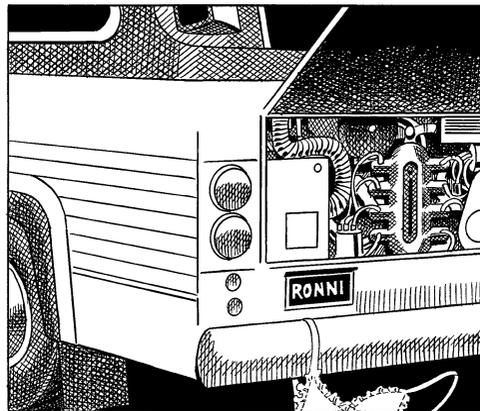
# WORKING GIRL

CAN AN UPTOWN BUS FIND HAPPINESS ON THE STREETS OF THE BIG CITY? ARE YOU KIDDING? THIS MONTH'S BUS IS BUSY, BUSY, BUSY, BUT IN SPITE OF HER TIGHT SCHEDULE, SHE STILL FINDS TIME FOR FUN!

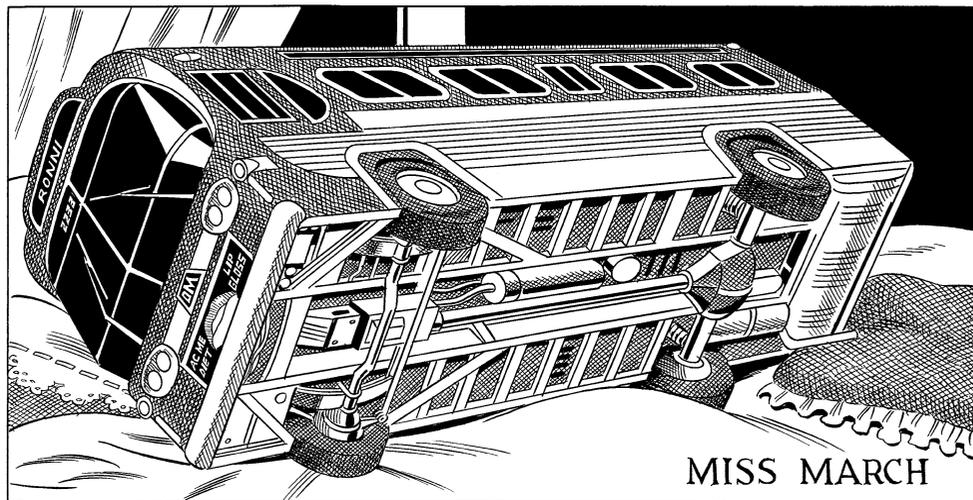
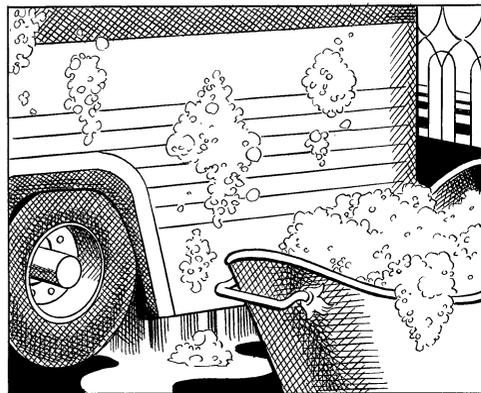


"I PICK MEN UP RIGHT OFF THE STREET SOMETIMES... I LIKE A MAN WHO CAN PAY HIS OWN WAY... WHO KNOWS WHERE HE'S GOING... LOOKS AREN'T IMPORTANT."

TURN ONS: *Exact change, Green lights*  
TURN OFFS: *Gridlock, Graffiti, Potholes*



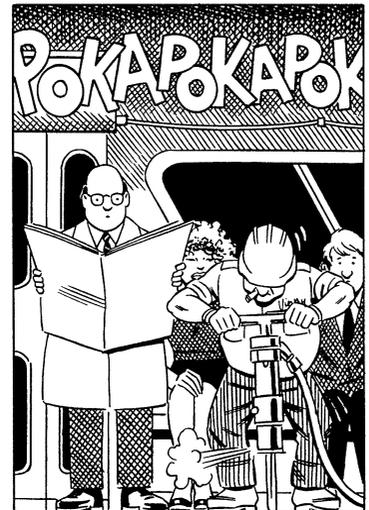
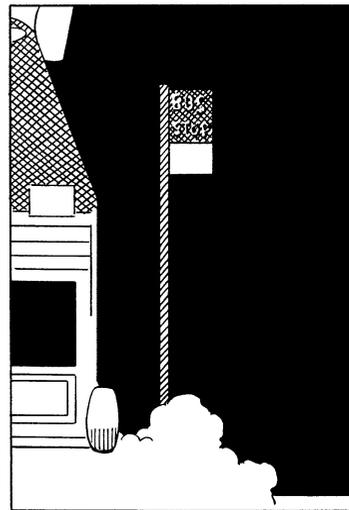
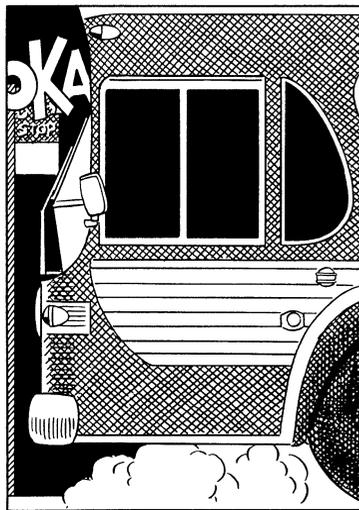
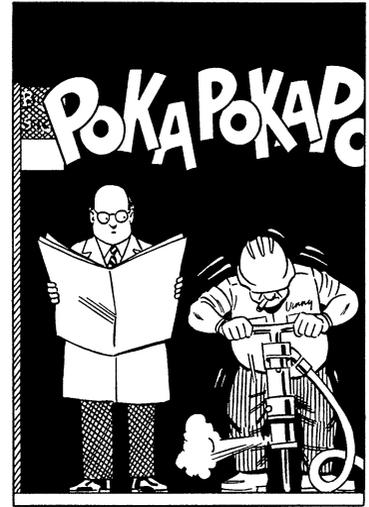
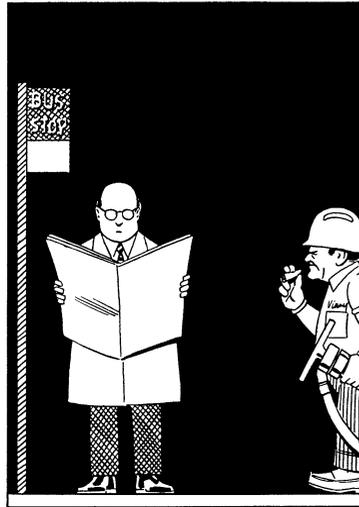
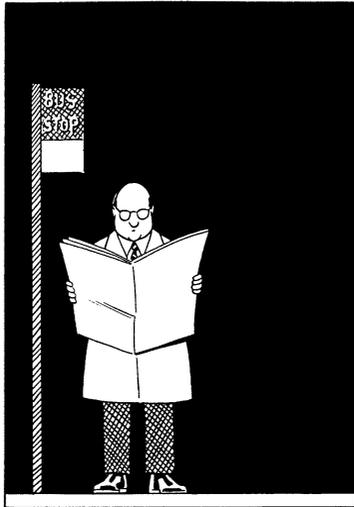
"I'M VERY SERIOUS ABOUT MY ACTING. I APPEARED IN *SPLASH*; OF COURSE IT WAS ONLY A DRIVE-ON PART, BUT IT WAS A VALUABLE LEARNING EXPERIENCE TO WORK WITH DIRECTOR RON HOWARD."



MISS MARCH

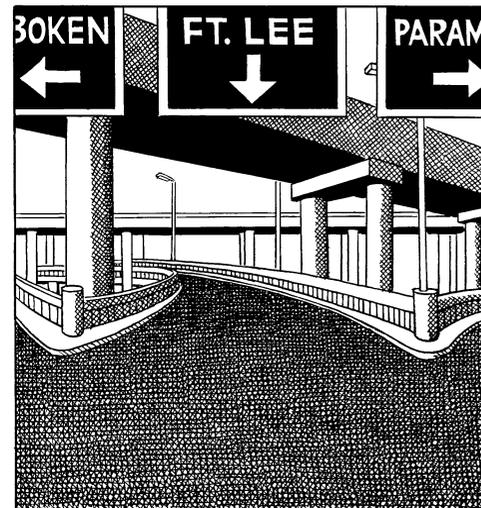
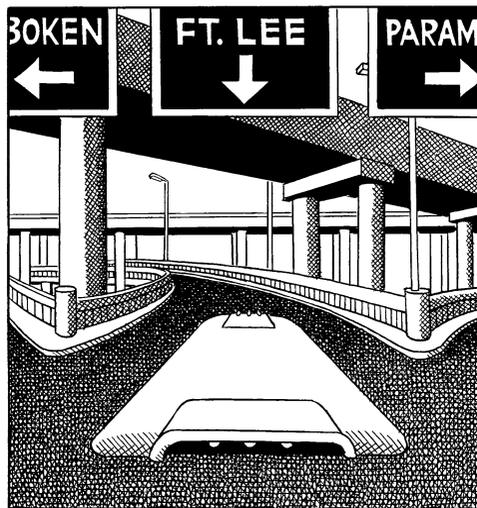
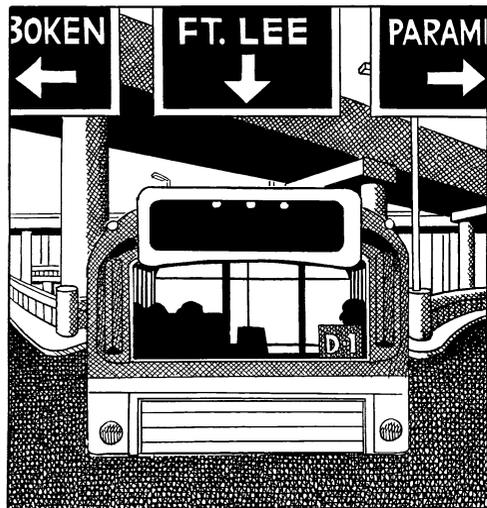
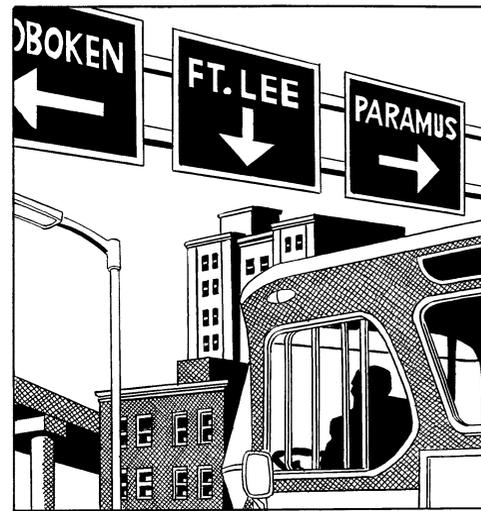
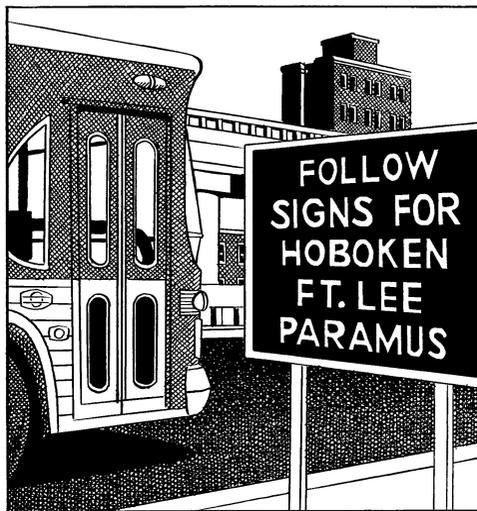
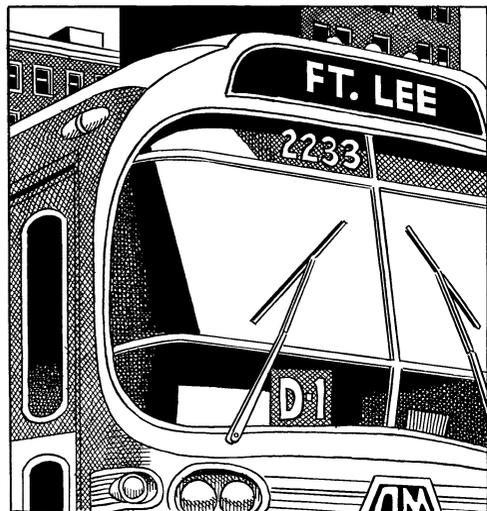
# the bus

PAUL KIRCHNER



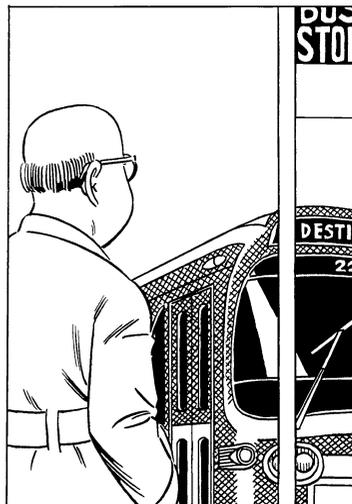
# the bus

PAUL KIRCHNER



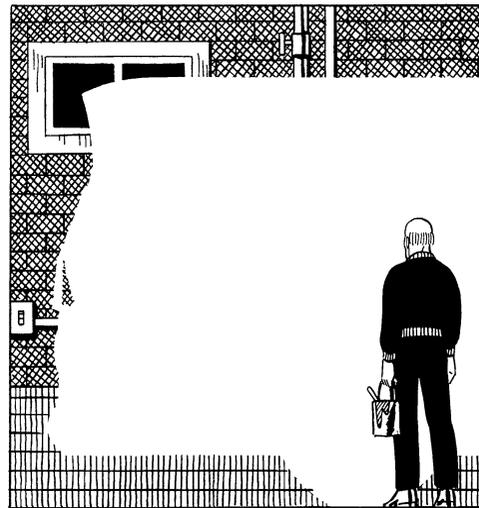
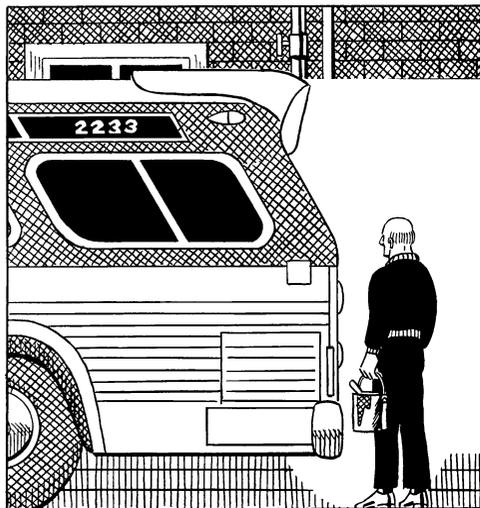
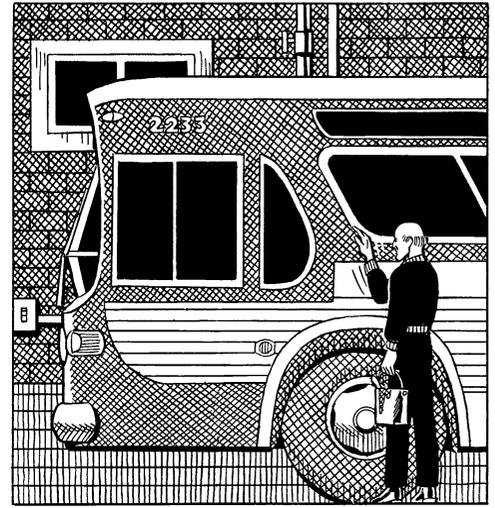
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PAUL KIRCHNER



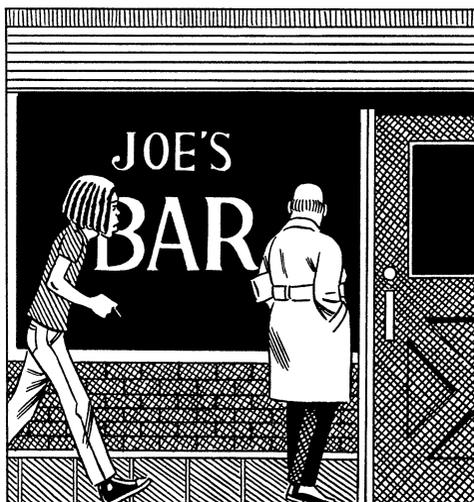
# the bus

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# the bus

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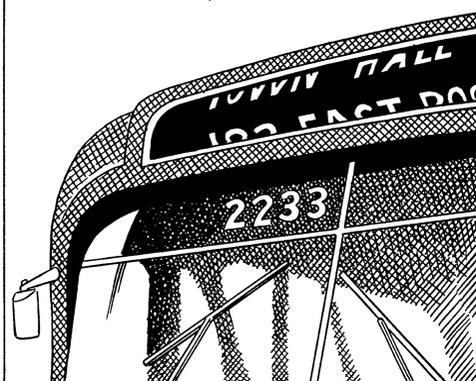
# the bus

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HE STARTED OUT LIKE ANY OTHER:  
NEAT, PUNCTUAL, EAGER TO SERVE.



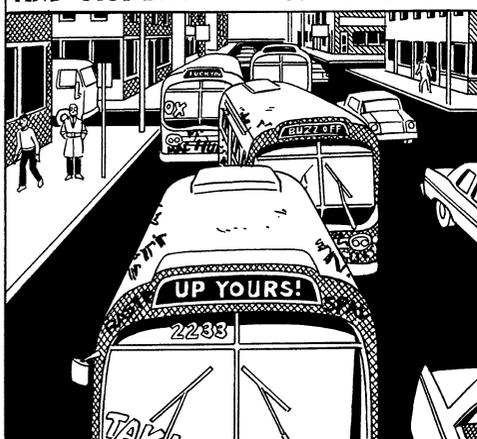
GRADUALLY HIS BEHAVIOR  
CHANGED. IT STARTED WITH SMALL  
INFRACTIONS -- INOPERATIVE AIR-  
CONDITIONING, AN ILLEGIBLE SIGN...



COMMUTERS WERE IGNORED OR  
RUDELY SPLASHED WITH MUD.



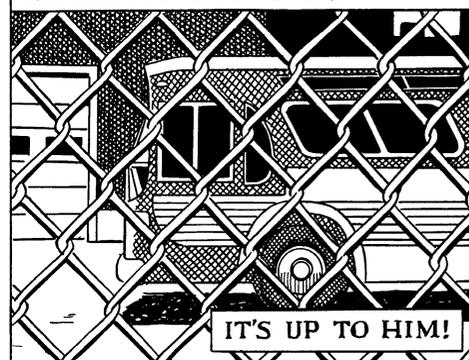
SOON HE WAS SPORTING GRAFFITI  
AND TRAVELING IN A BAD PACK...



ONE NIGHT HE WENT TOO FAR. HE  
HELD PASSENGERS HOSTAGE,  
DEMANDING PAYMENT OF AN  
EXTRA FARE.

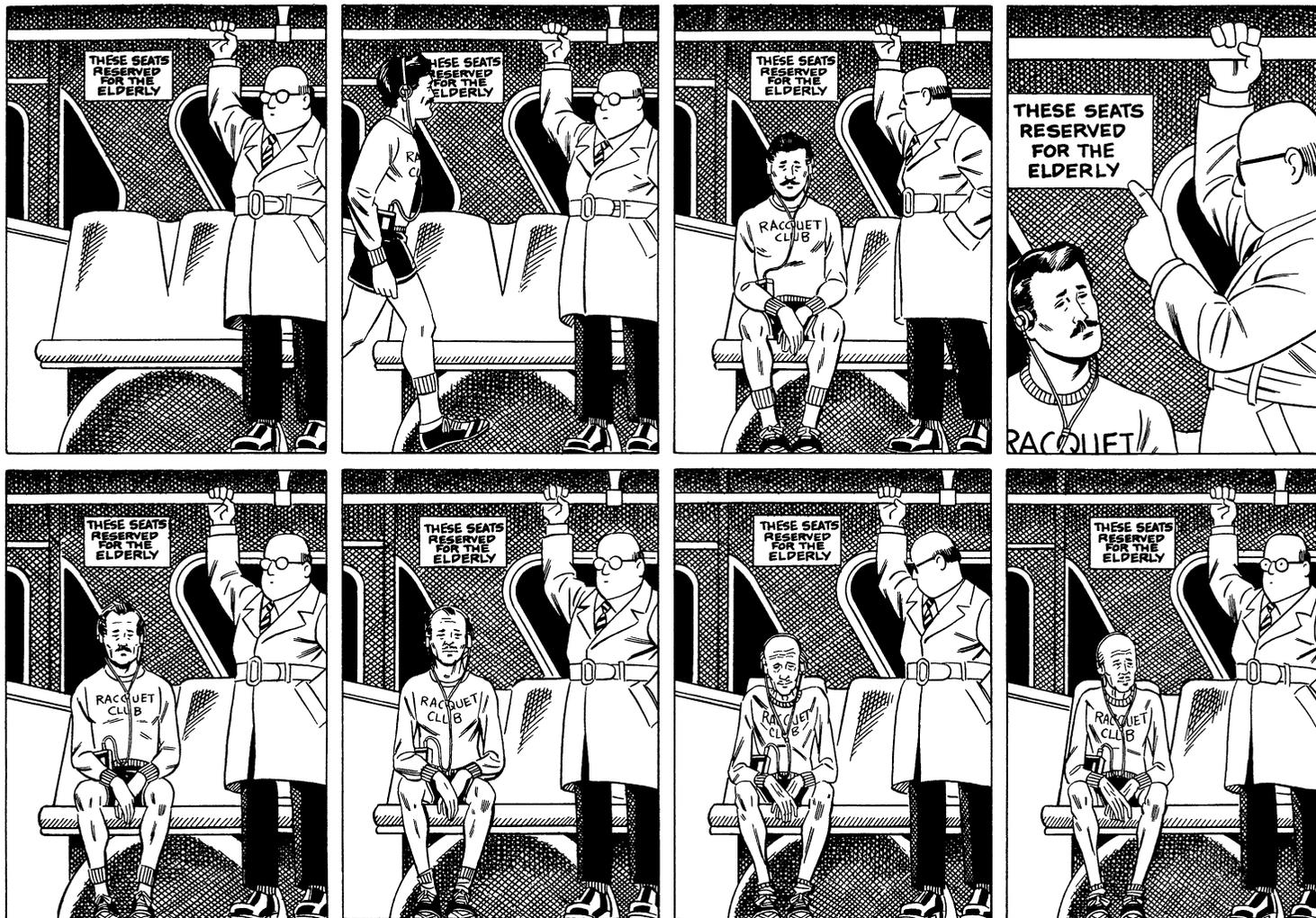


NOW HE SERVES TIME, LOCKED  
BEHIND A STEEL FENCE. WILL HE  
LEARN HIS LESSON, OR WILL HE  
EMERGE UNREPENTANT, MORE  
DANGEROUS THAN EVER?



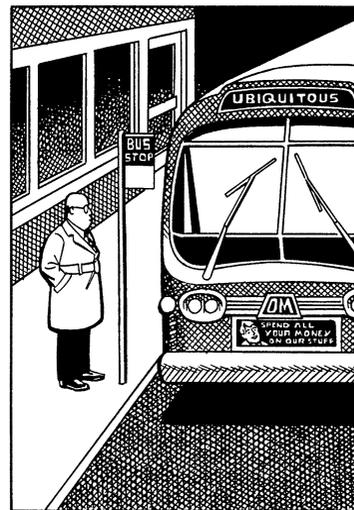
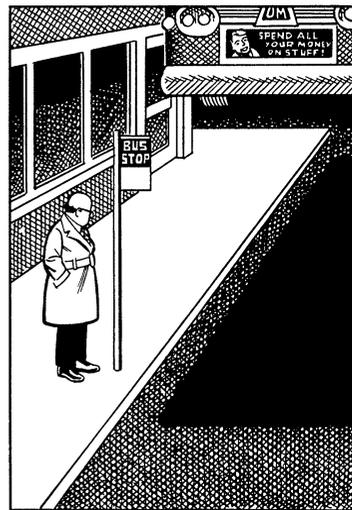
# the bus

PAUL KIRCHNER



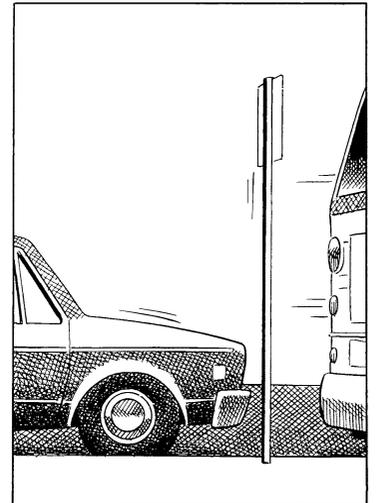
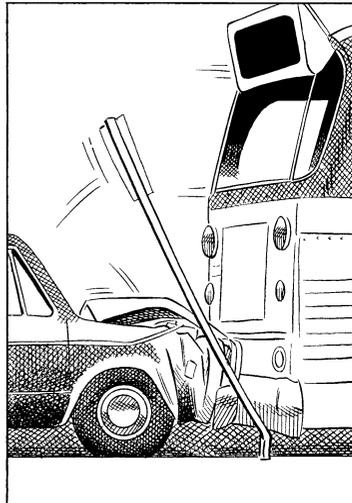
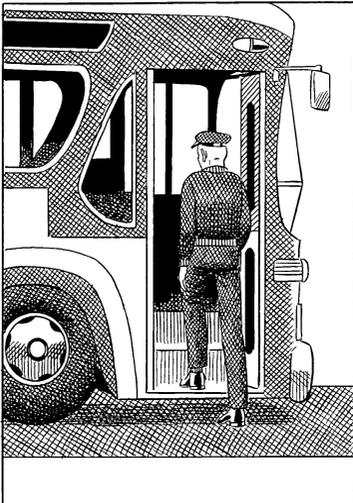
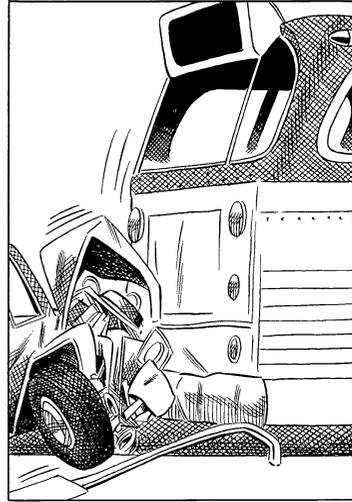
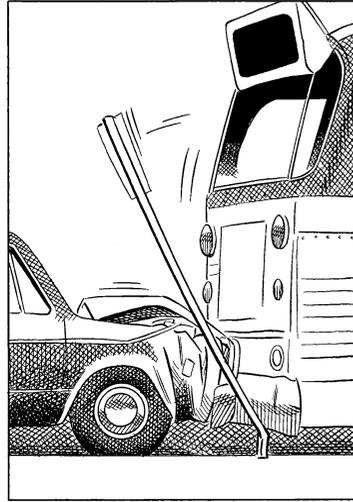
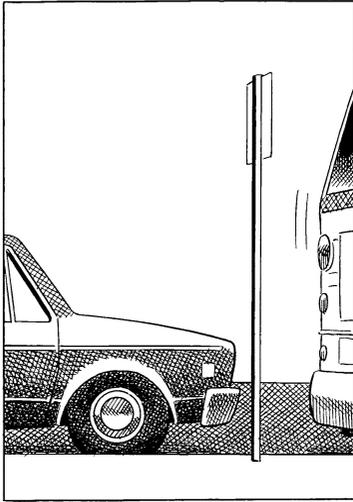
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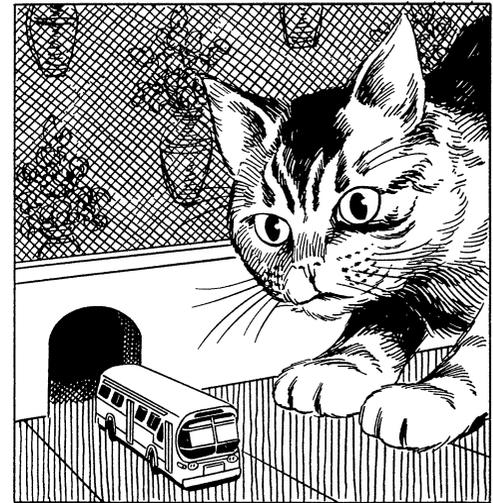
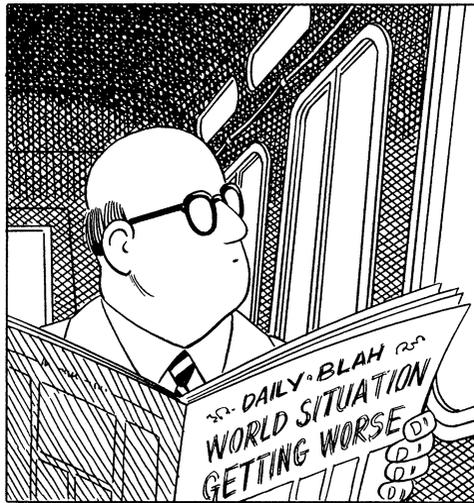
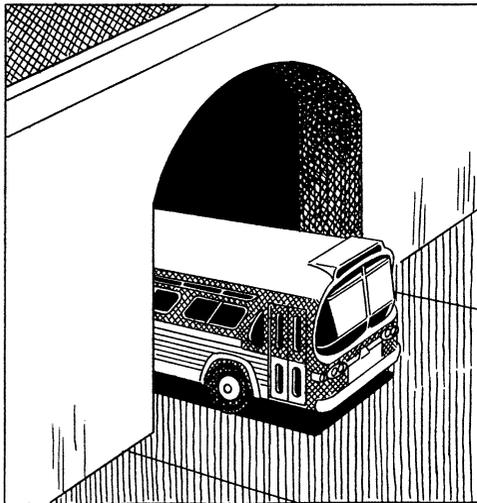
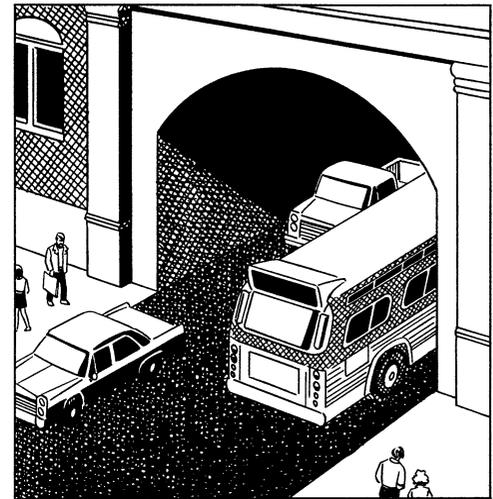
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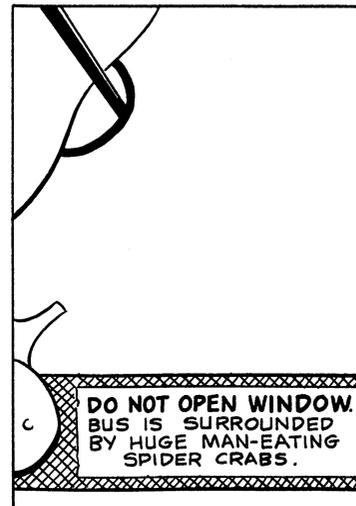
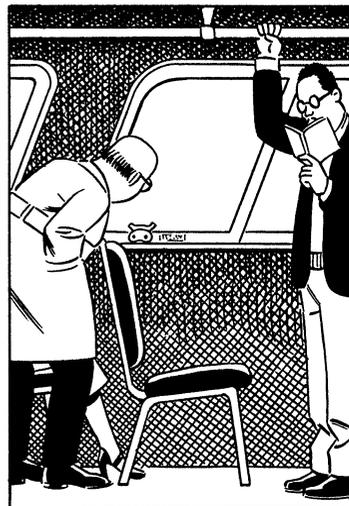
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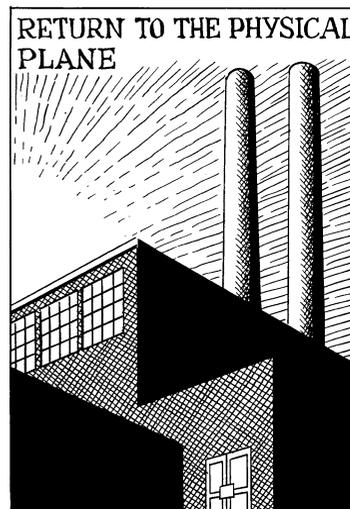
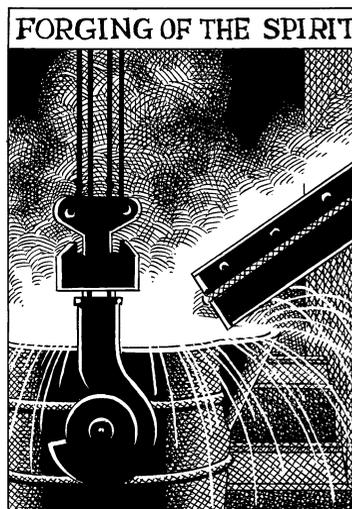
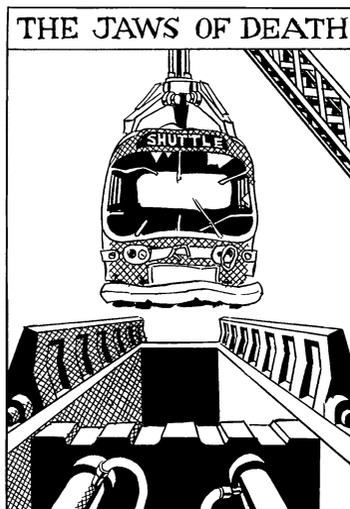
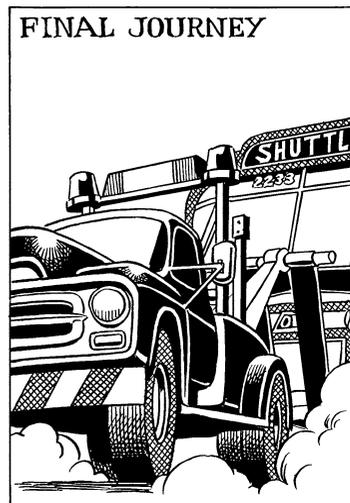
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# the bus

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BELIEFS  
REGARDING  
DEATH  
AND THE  
AFTERLIFE



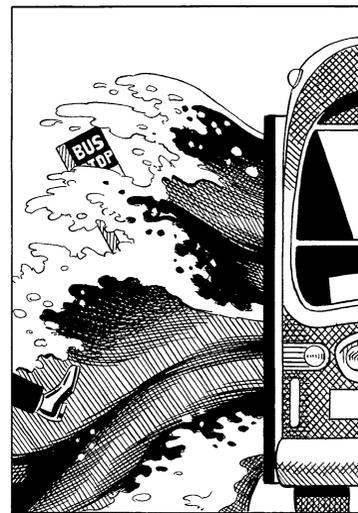
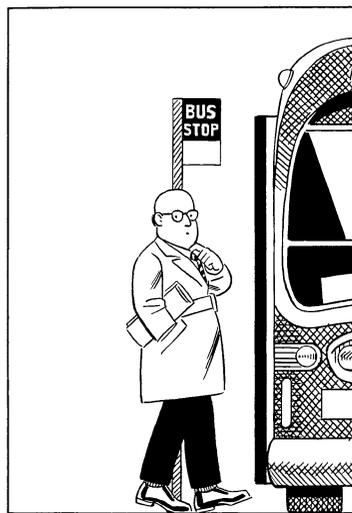
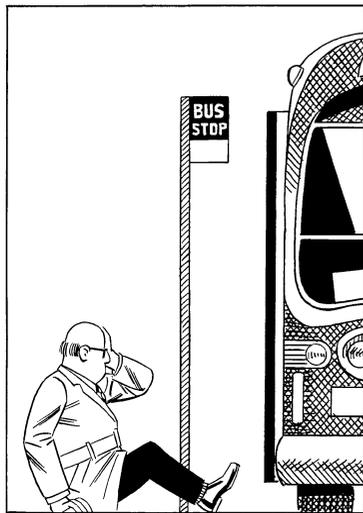
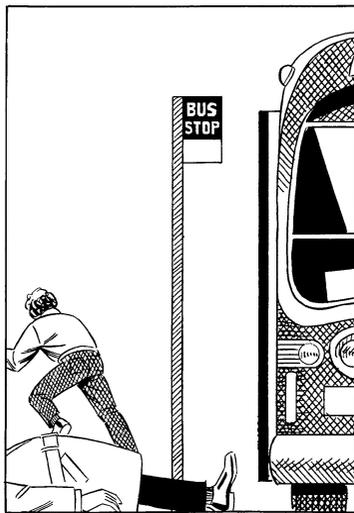
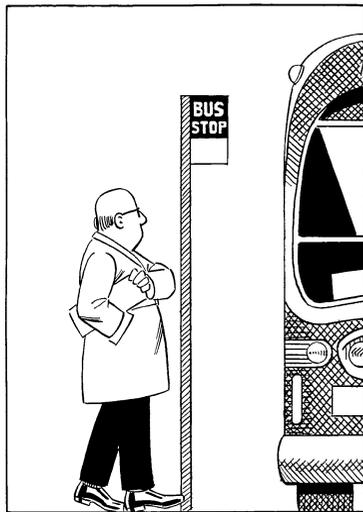
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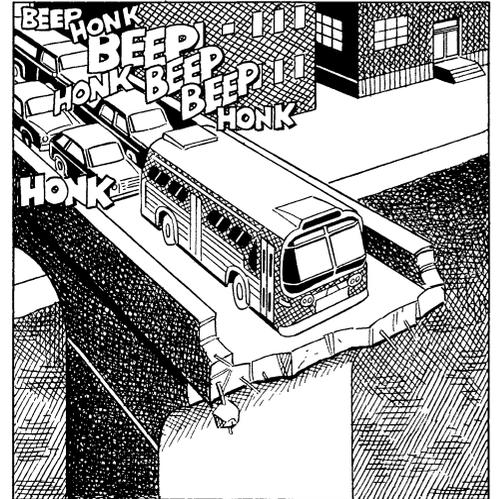
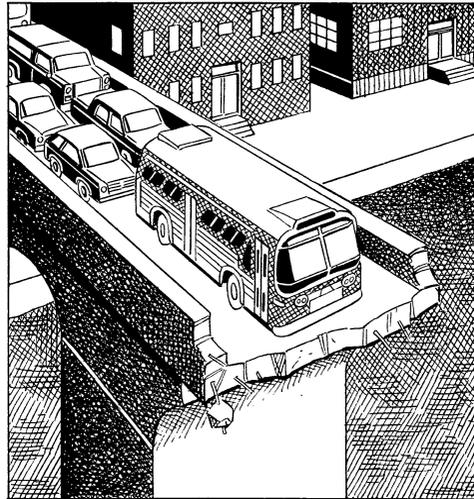
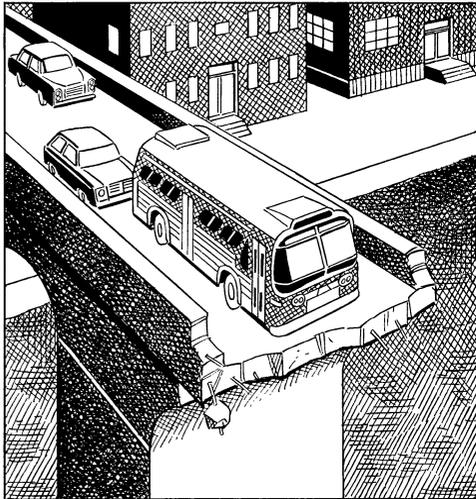
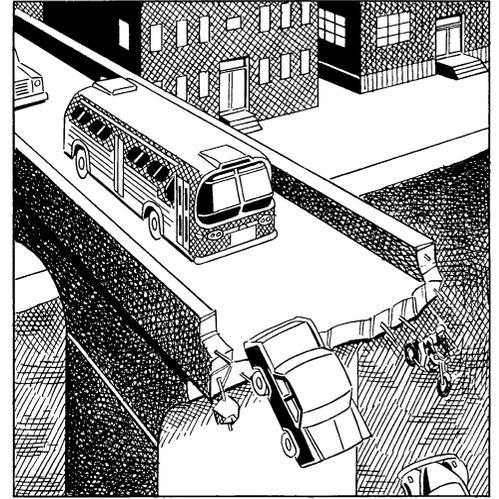
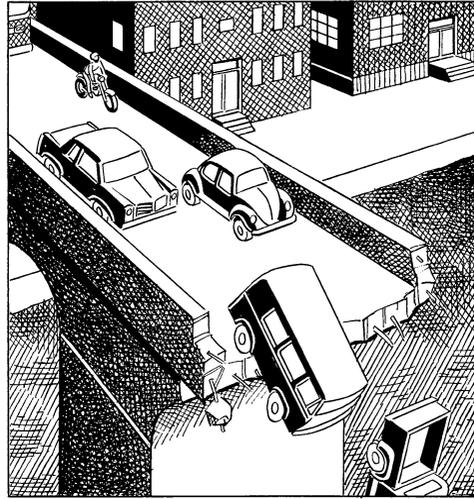
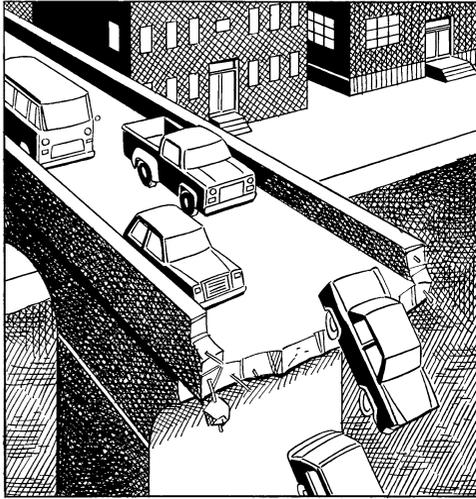
# the bus

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# the bus

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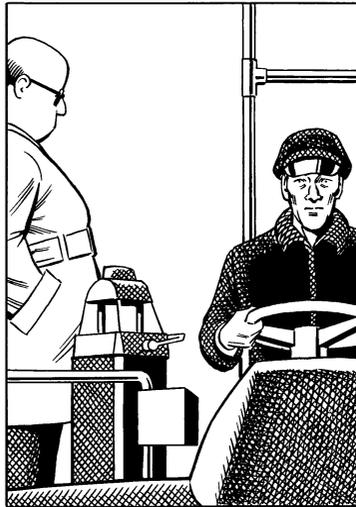
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THE T-SHIRT:



THE CALENDAR:



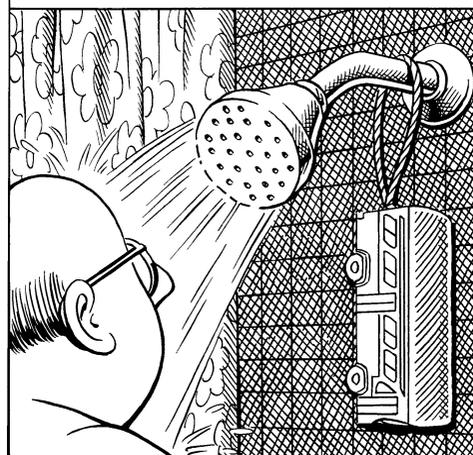
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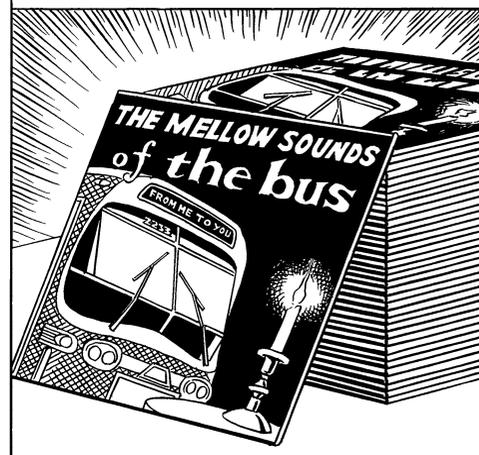
THE COFFEE MUG:



THE "BUS-ON-A-ROPE":



THE RECORD:



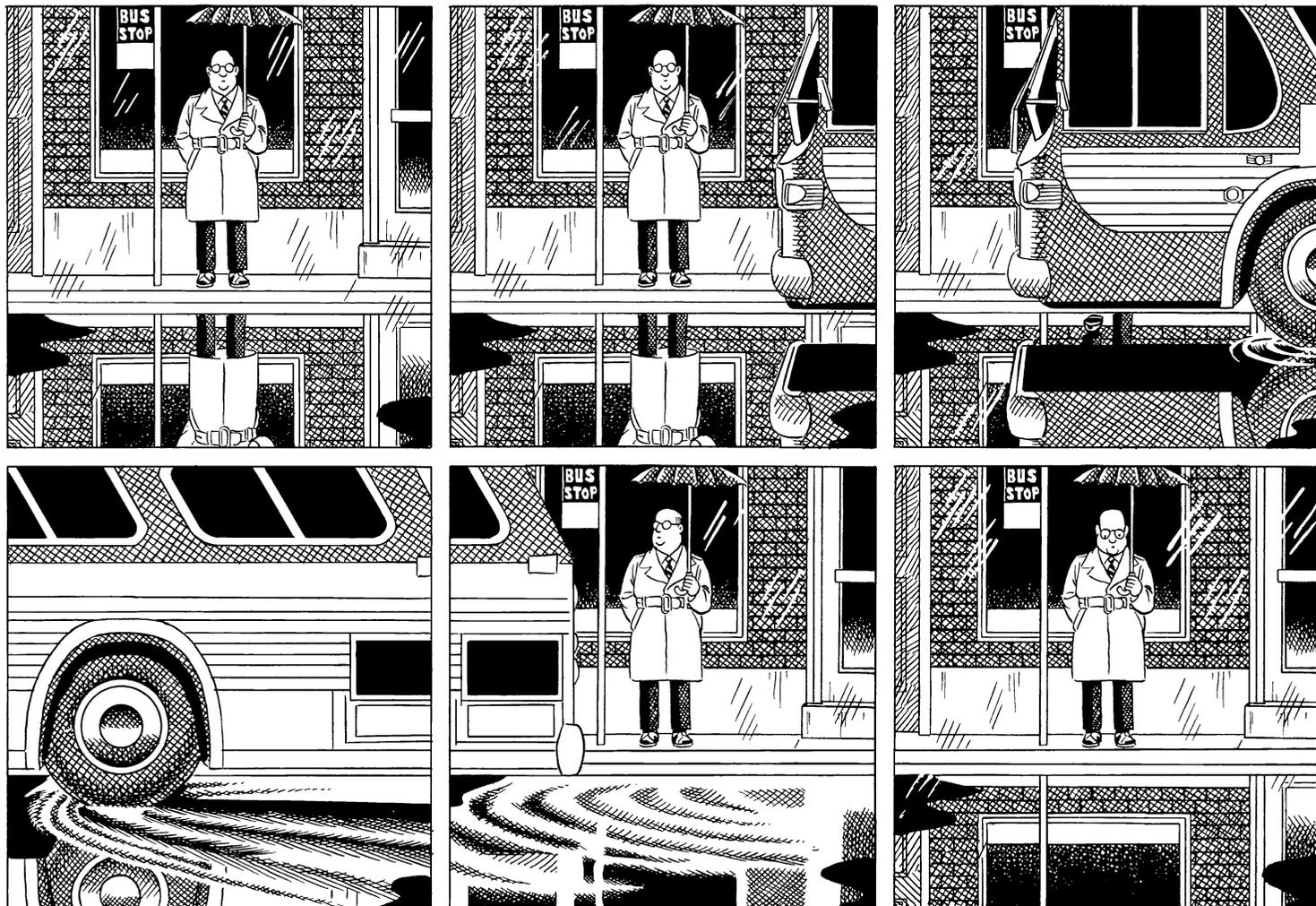
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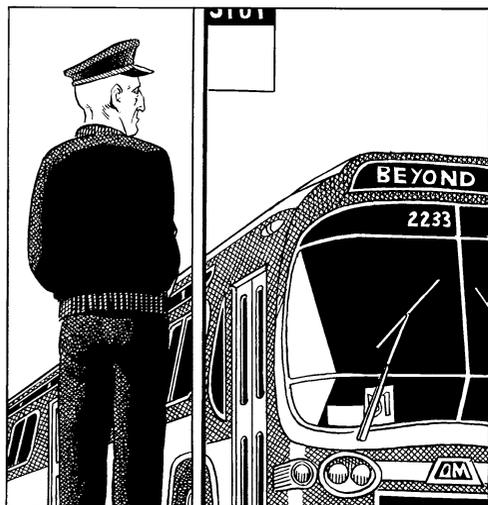
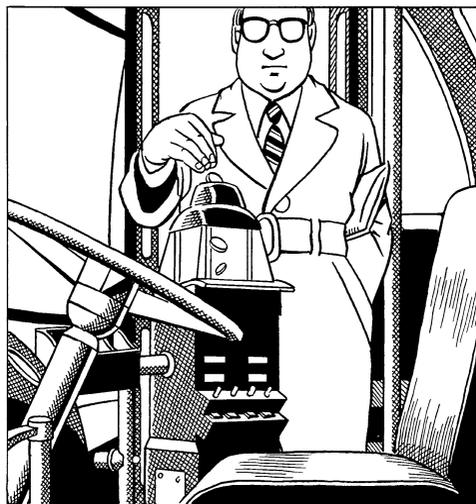
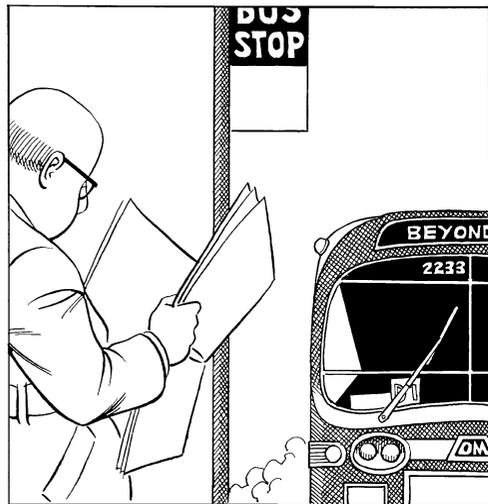
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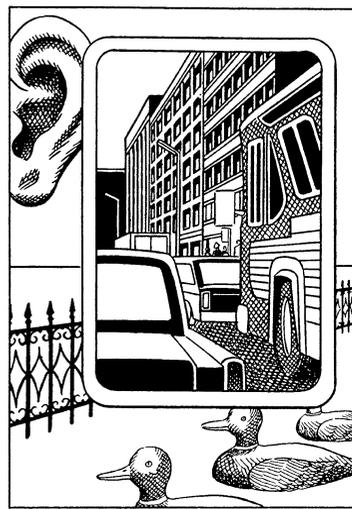
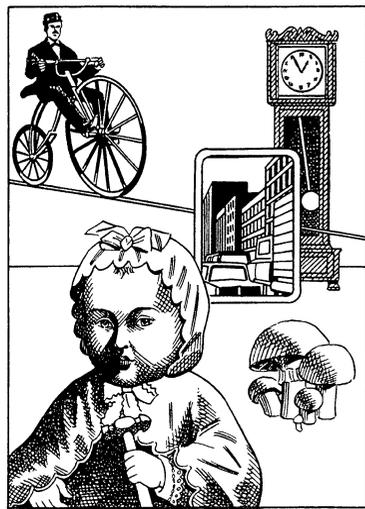
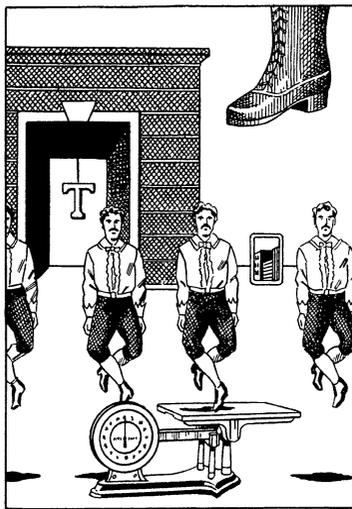
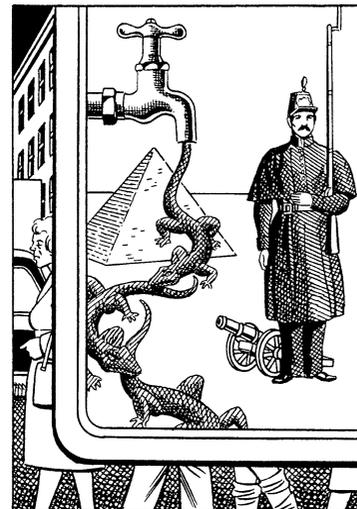
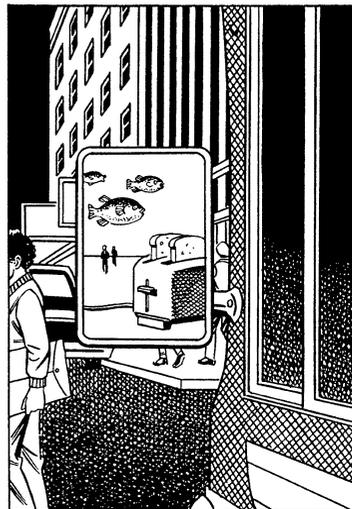
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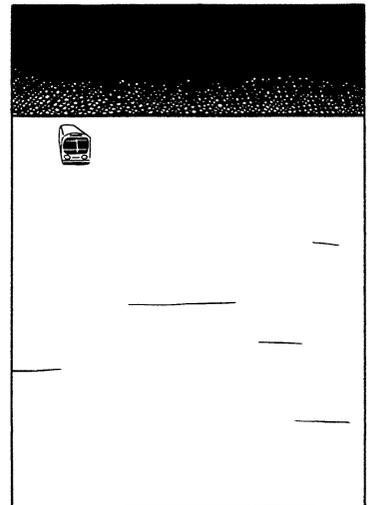
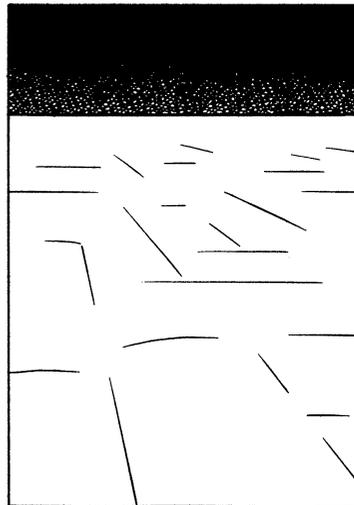
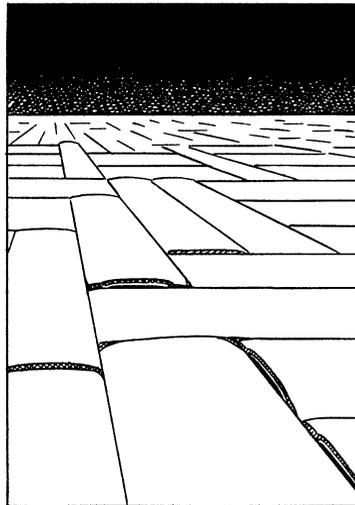
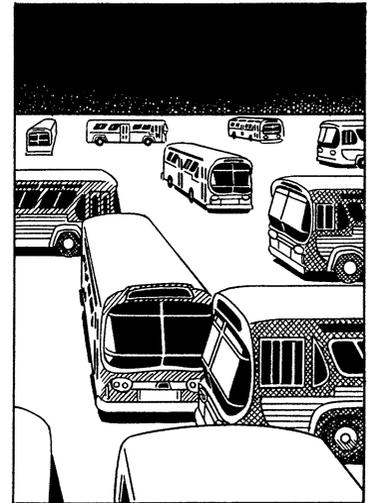
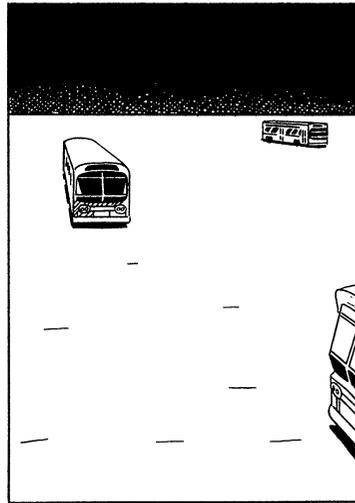
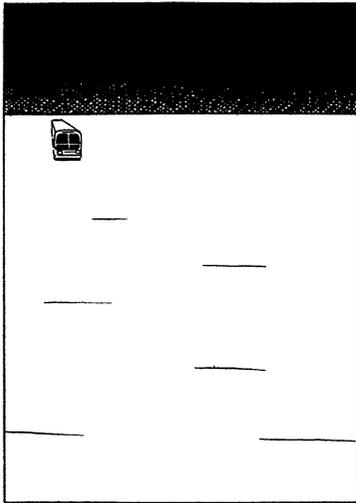
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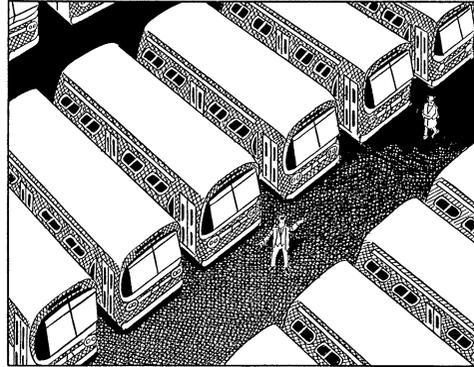
# the bus

PAUL KIRCHNER

**TIRED OF WAITING FOR THE BUS THAT'S RIGHT FOR YOU? COME TO BUS TOWN!**



**AT BUS TOWN WE HAVE THE LARGEST SELECTION OF BUSES IN THE METROPOLITAN AREA-- HUNDREDS IN STOCK AND MORE ARRIVING DAILY!**



**UPTOWN-- CROSSTOWN-- ALL THE POPULAR DESTINATIONS! OUR COURTEOUS SALESPEOPLE WILL HELP YOU FIND THE BUS OF YOUR CHOICE!**



**ALL OUR BUSES ARE INSPECTED BY OUR FACTORY-TRAINED PERSONNEL AND ARE FULLY GUARANTEED!**

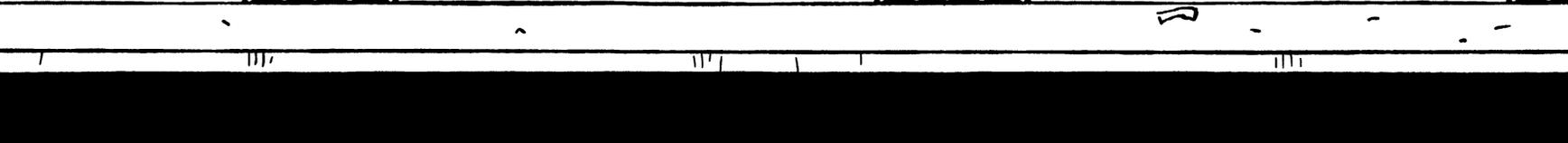
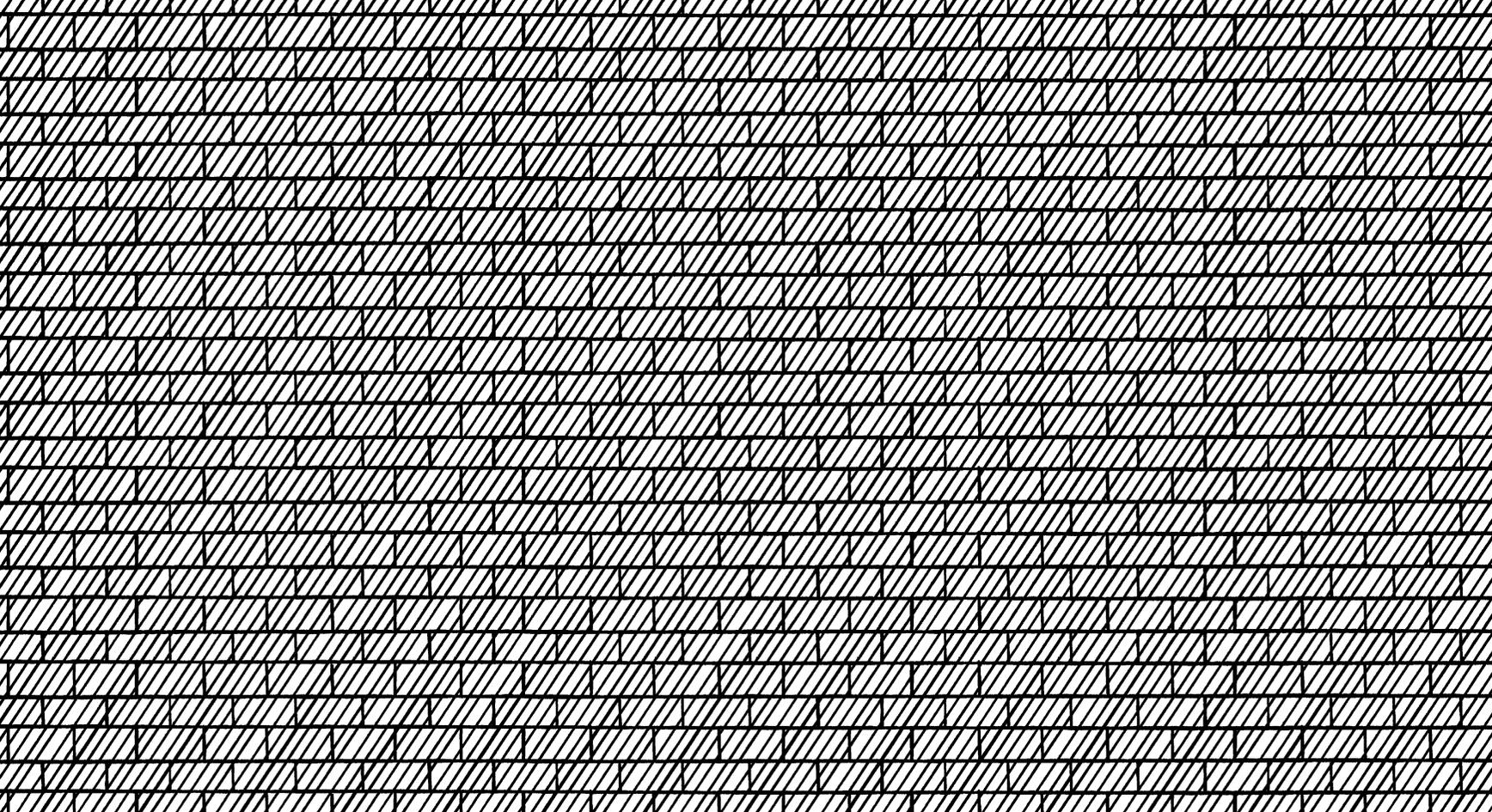


**BUS TOWN IS OUT TO MOVE BUSES! WE'LL PUT YOU IN THE BUS YOU WANT AT A PRICE YOU CAN AFFORD!**

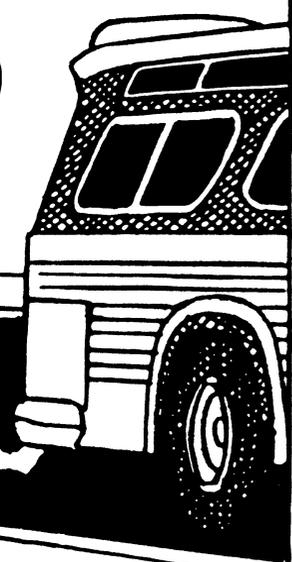


**SO WHY WAIT ANY LONGER? WALK TO BUS TOWN AND YOU'LL DRIVE AWAY!**





***THE END***



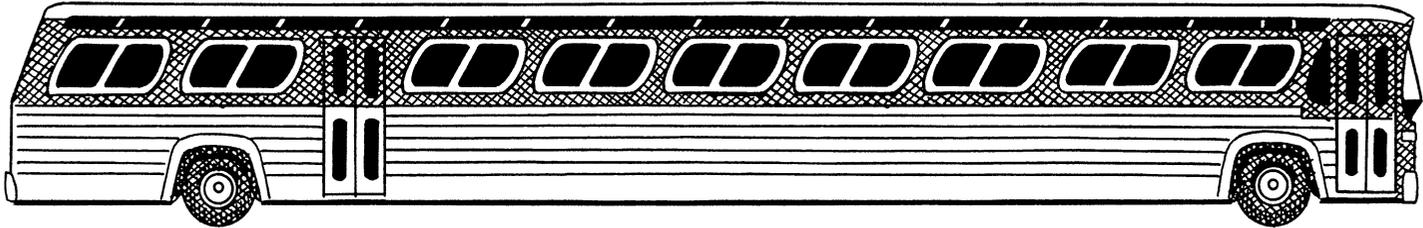
**BUS  
STOP**





# POSTSCRIPT

BY PAUL KIRCHNER



**A**fter graduating high school in 1970, I attended the Cooper Union School of Art in New York City. My ambition was to become a comic book artist, and in my time outside of class I worked part time at a comic book store and attended comic book conventions. I met several professional cartoonists and with their help and encouragement I was able to get into the field myself, dropping out of school in 1973.

I was not interested in the superhero comics as much as the underground comics of Robert Crumb and Rick Griffin, as well as the fantasy work of French artists

Moebius and Druillet. My own work explored fantasy and surrealist themes. I have always been interested in the connection between the real world—the world of material things, orderly transitions, and logical, predictable outcomes—and the world of spiritual forces, visions, dreams, and delusions that follows illogical and unpredictable rules of its own. I believe that that latter realm plays a strong role in our experience of life.

My first professional work was drawing covers for a pornographic magazine, *Screw*. I also did a psychedelic comic strip called *Dope Rider* for *High Times*, a

magazine targeted at the drug-culture. In 1978 I sold my first story to *Heavy Metal*, a monthly graphic-story magazine inspired by the French magazine *Métal Hurlant*. Shortly after getting my foot in the door at *Heavy Metal*, I approached the editor, Julie Simmons, with ten episodes of a comic strip called *the bus*. I had drawn it in a horizontal format hoping to sell it to a weekly newspaper, the *Village Voice*, and all of whose comic strips were formatted that way. The *Village Voice* turned it down, though the art director was gracious enough to tell me it was the best thing he had ever rejected. Julie liked it and ran it as a regular half-page feature, as *Heavy Metal* often sold half-page ads and had to fill the remaining space. The first episode appeared in January 1979 and it appeared about once a month for the next six years.

What I enjoyed most about the bus was working around the limitations. It revolved around a few situa-



tions: waiting for the bus, getting on the bus, paying the fare, sitting with other passengers, and getting off the bus. Into these commonplace situations I put the strangest twists I could come up with. The humor was inspired by the zany logic of Warner Brothers and Max Fleischer cartoons; the paranoia of the *Twilight Zone* television program; and the surrealistic artwork of Bosch, Magritte, Dalí, and Escher.

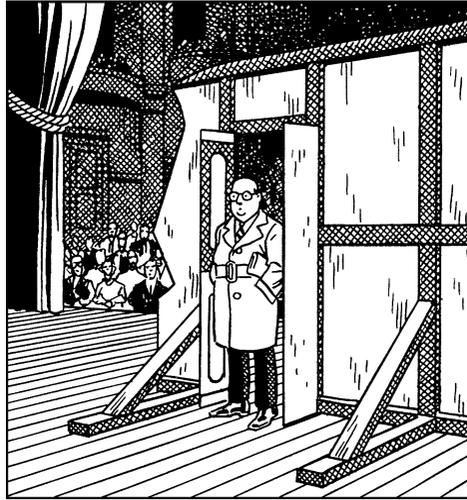
As time went by, I began to do surreal things with the bus itself, transforming it and playing with its secret life and history. As for the commuter, the dull-looking businessman, we learn very little about him. Who is he? How does he feel about the constant surprises sprung on him? Does he actually have an office to go to in the morning and a home to return to at night, or does he just live for the trips? He doesn't reveal much.

I like telling a story without dialog. It forces the reader to fill in what's happening, and as long as the

narrative is clear I think the reader gets satisfaction from that. I've heard it said that a humorous story always leaves out a key element that the audience must fill in, and the satisfaction of making that connection – “getting it” – provokes the laugh. Omitting dialog is one way to force the reader to fill in the blanks.

*Heavy Metal* went from monthly to quarterly in 1986. I decided to stop doing *the bus* because it didn't seem worthwhile to continue on such an occasional basis. Also, I felt I was running out of ideas and at the same time I was getting too busy on commercial assignments. The last strip appeared in *Heavy Metal* in December 1985, and a paperback collection of them was published by Ballantine in 1987.

In those days before the internet I rarely got feedback. My work was published and I was paid, but what did readers think of it? I didn't know. As the years go by, though, I continue to hear from those who enjoyed it.



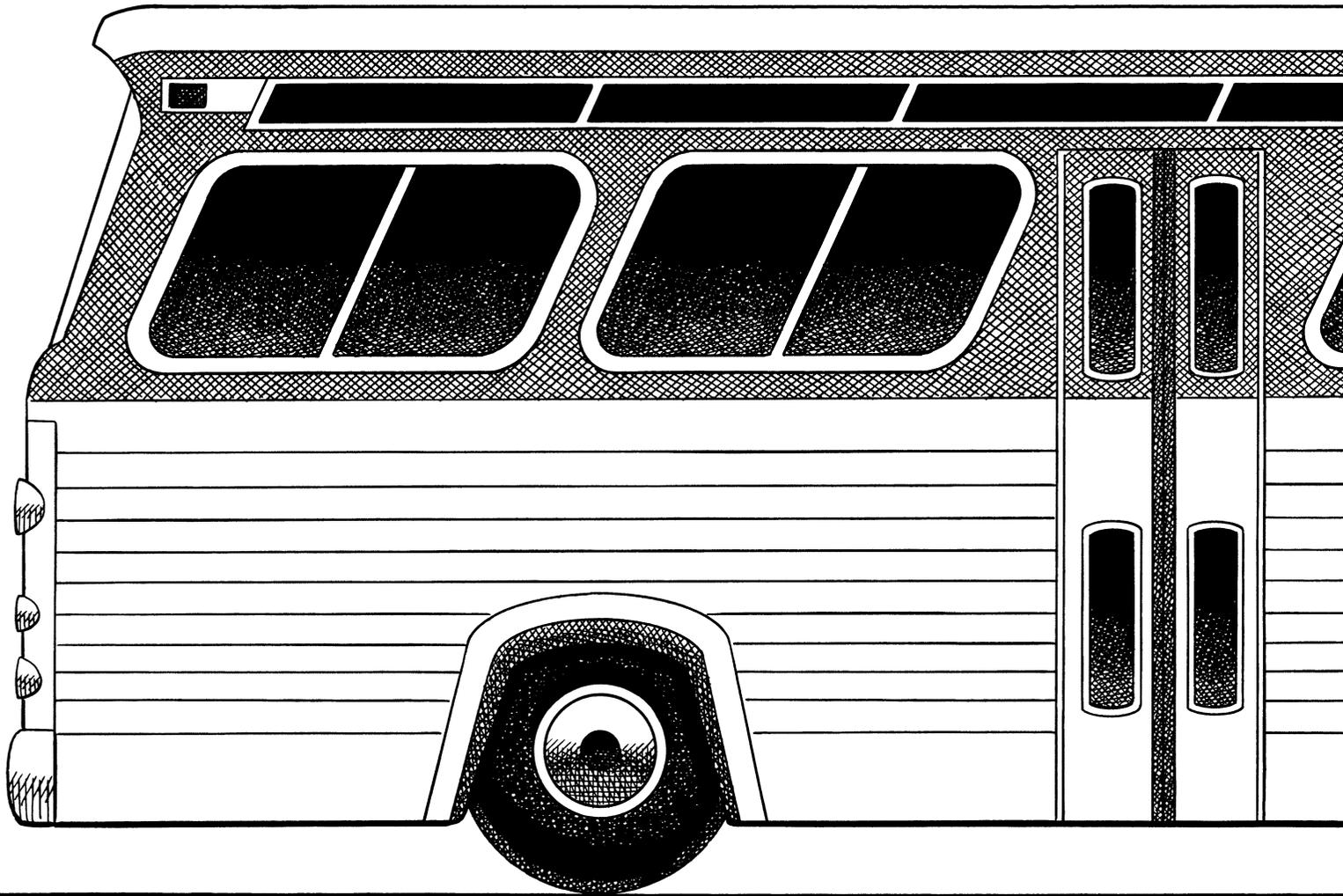
A few years ago Claude Amauger of Tanibis Editions expressed interest in bringing out a new anthology of *the bus*, and it was published in 2012. Inspired by the renewed interest and with commercial work dwindling, in 2013 I decided to try to come up with some new adventures. I wasn't sure I still had any strange ideas in my head, but fortunately, when I went looking for them in the dark corners, I found

a good number—enough for a second collection.

Other old projects are coming back to life as well. In addition to *the bus*, I am again doing *Dope Rider* for *High Times* and my graphic novel, *Murder by Remote Control*, is going to be reprinted in 2016. I sometimes feel as if I've entered a time warp and am reliving my youth. I'm enjoying it immensely.

—Paul Kirchner

June 2015





**ALSO AVAILABLE**

**the bus 2**  
look for it.

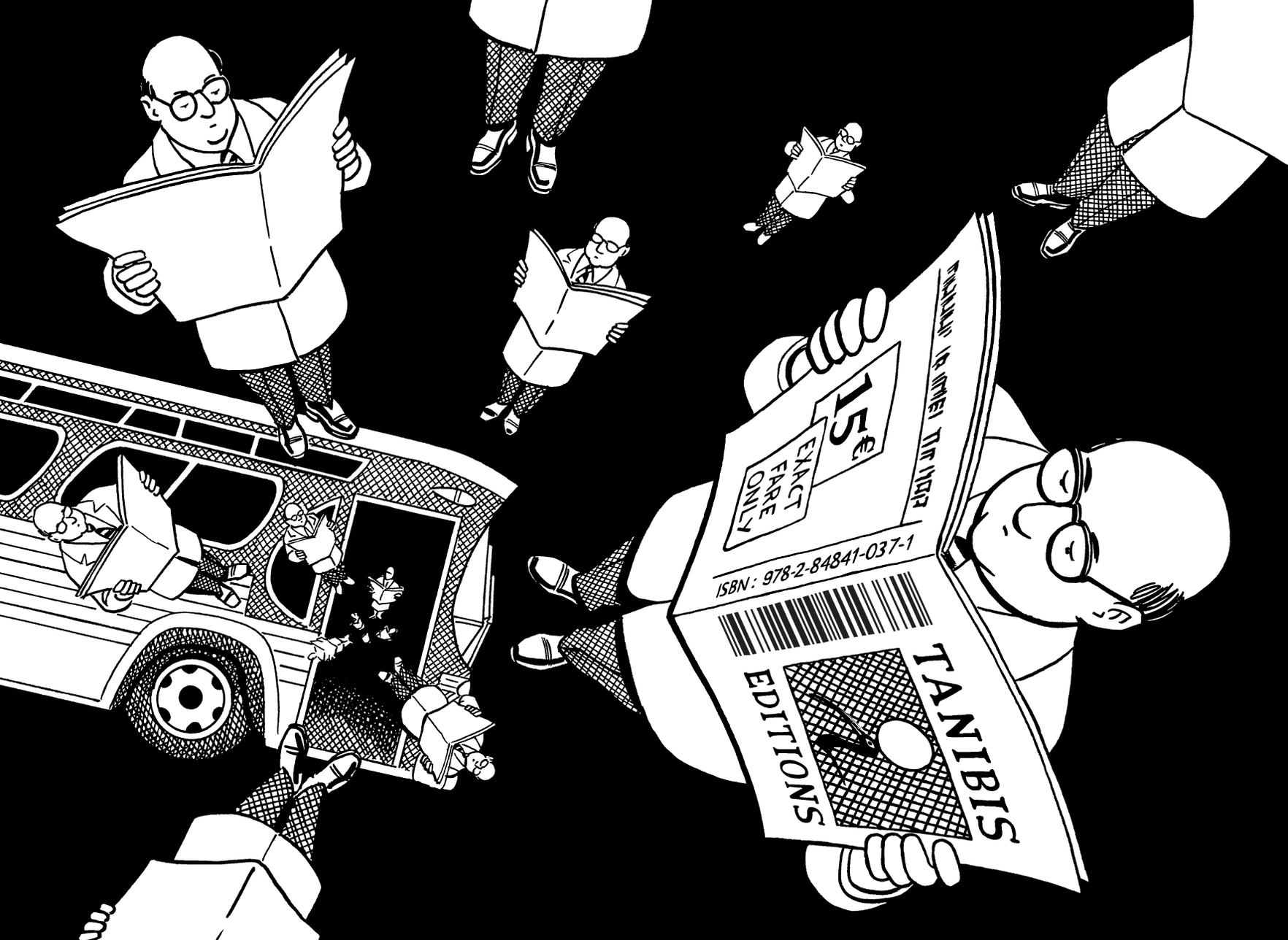












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