

Misty: Gothic for Girls in British Comics

anthology comic for girls

published weekly by Fleetway between 1978 and 1980, 101 issues.

Return to horror at this time - Scream (John Wagner, Alan Grant)

And in children's market, Spellbound (DCT), and Misty explicitly aimed at a younger audience and featured work by many writers and artists who dominated the British comics market, such as Pat Mills, Malcolm Shaw, John Armstrong

Mills conceived Misty, consulting editor 'my plan was to use my 2000AD approach on a girls' comic: big visuals and longer, more sophisticated stories with the emphasis on the supernatural and horror. My role models were Carrie and Audrey Rose, suitably modified for a younger audience.' (Mills 2012)

Mills has described Misty as 'the female 2000AD' and this association has dominated critical attention. 2000AD also published by IPC, beginning 1977

SLIDE: ZENITH

Can see some examples of the bigger visuals Mills describes here in Zenith (serial beginning in 2000AD in the 1980s) - dynamic use of perspective on the title page to kick off the story, as Zenith crashes through a window, as well as borderless and overlaid panels on the second page which guide the reader's eye.

example from Judge Dredd from the 1970s (the same year as Misty was being published) which uses similar techniques to guide the reader through the tale – the action leads the eye and the lack of panel borders make it flow seamlessly.

SLIDE: WINNER TAKES ALL

We can see similar strategies being used here in Misty, which used irregular panel layouts and innovative splash pages in almost all its stories. For example these pages from long-running serial 'Winner Loses All!' use inset panels and broken borders on the title page to create a dynamic sense of action.

On the second page the broken fence that crosses the border of the second panel (top right) leads the reader's eye to the third panel and the angular shapes separate the chaos of Sandy's fall from her horse from the reassertion of order as other riders appear in the bottom row of panels.

At top of the third page shown here we can also see an example of what Paul Gravett has named the de Luca effect – where characters are repeated in a single panel, creating a similar effect to the borderless panels used by 2000AD. Cohn - polymorphic panel, also called a stroboscopic panel. Creates a similar effect to the borderless panels used in 2000AD

These types of layout also feature in British boys and girls comics of the 1950s - Eagle

(featuring dan dare) and its sister comic, *Girl*.

Noriko Hiraishi says in japan innovative page layout, eg circular panels etc were devised in 1960s for girls manga, used to represent feelings, emotions, internal thought etc, but no gender divide in UK

SLIDE: GIRLS COMICS

Girls' comics became wildly popular during the 1950s with readers of both genders, a fact which James Chapman suggests is due to their "superior storytelling and characterization" (110), also pointing out that many of the leading british comics writers of the 1970s (such as Alan Grant and John Wagner who I've already mentioned) began with girls' comics in the 1950s.

Girl was a trendsetter in establishing this genre, running for 13 years (1951-64) Its stories often used exclusive private schools settings and middle class adventuresses, but career girl protagonists also featured, although in gender approved occupations such as nurses, air hostesses, ballet dancers and so forth.

followed by some very long-lasting titles, such as *Bunty* (DCT 1958-2001, 43 years!) A typical issue contained several serialised or one-off stories, such as 'The Four Marys' which was serialised for the comic's entire run. It is set at a girls' boarding school and follows a group of friends (all called Mary) from very different social backgrounds (two middle class, one working class scholarship girl, and one aristocratic), focusing on their problems with studying, socialising, various teachers, friendships, and so on.

Girls comics were a boom industry

by end of 1950s at least 50 diff titles in UK

And more emerge in 1960s and 1970s

Number declines by late 1970s and it was the fate of most of these titles to be merged into each other as the market dwindled.

SLIDE: FEMALE CHARS

James Chapman (2011: 111) discusses the emergence of girls' comics in the 1950s as attempts to create a new market and construct a "socially approved model of adolescent femininity." Other critics such as Valerie Walkerdine, Angela McRobbie, Mary Cadogan and Patricia Craig have argued that these comics can be read as tools of oppression, in which female protagonists are positioned as victims and girlhood is constructed in accordance with femininity and passivity.

However Mel Gibson and Martin Barker offer alternative readings that critique the idea of a singular ideology being put across by this range of titles. Gibson redefines these 'victim heroines' as 'survivors' and identifies their different attitudes and personalities, while noting that 'important feminine qualities' such as humility and 'not showing off' (2010: 127) underpin narratives such as *The Four Marys*, a tale of four schoolgirl friends (all called Mary) from very different social backgrounds, which appeared in *Bunty* from the 1950s onwards. *Misty* also contains explorations of different types of girlhood, for example in its story *The Four Faces of Eve*, a pastiche

of Frankenstein where protagonist Eve Marshall is trying to unravel her true identity, but she seems to be the bits and pieces of four dead women.

As well as the variety Gibson notes in protagonist types, each title also had a slightly different focus. Bunty offered everyday stories, Tammy had fairytale tortured heroines, Jinty dealt in fantasy and science fiction, and both Spellbound and Misty told supernatural tales.

Tales of peril not new, but a darker more supernatural turn

SLIDE: MISTY THEMES

Will Brooker, author of *Batman Unmasked* and an expert on popular culture summarises Misty as follows: "Pacts with the devil, schoolgirl sacrifice, the ghosts of hanged girls, sinister cults, evil scientists experimenting on the innocent and terrifying parallel worlds where the Nazis won the Second World War."

Sentinels, begins #1, heroine transported to a parallel dimension where the Nazis won the war and Britain is occupied

enchanted and magical items - box of paints in "Paint It Black" (begins issue #1), a mirror in "Day of the Dragon" (begins issue #10, 1978), a ring in "Moodstone" (#1);

magic powers ("Moonchild" [begins issue #1] which shares many qualities with Stephen King's *Carrie*, 1974).

Faustian bargains are made ("The Love and the Laughter," #10) or wishes granted ("The Dummy," #4, 1978), often with horrifying consequences that are narrowly avoided—or not, if the protagonist deserves it! For example, Zoe successfully banishes school bullies to the pages of a horror comic in "A Picture of Horror" (#57, 1979) while in the same issue jealous Anna's attempt to use a gypsy curse on her sister backfires and she becomes its recipient in "Two Left Feet."

As well as a dark and spooky twist had a strong moral message. Although protagonists are female they are not always heroines - girls who are selfish or dishonest get their comeuppance.

SLIDE: PRE-CODE HORROR

Misty's nationality and its link with Pat Mills, along with its strong female characters, lack of wordy narration, and irregular page layout have meant that the association with 2000AD has dominated the limited critical attention paid to this comic to date. So now I want to go in a new direction and focus instead on the elements Misty shares with the previous generation of American horror comics: the pre-Code titles of the 1950s, from publishers such as Ace, Atlas and, of course, EC.

Jim Trombetta - list of EC characteristics which I have summarised here as follows. characterised by 'density of language, stories narrated by host, and complex interior flashbacks narrated by characters' (HH, 148). Shock endings (in the words of editor in chief Bill Gaines, EC's villains all-too-often 'got it how they gave it', as do many of

Misty's), and O.Henry reversals - endings that involve an ironic twist of fate, eg Big game hunters who end up heads on someone else's wall; wives conniving to kill their husbands end up trapped in a similar way; even such a story where a man walking his dog is attacked, which ends violently with the reveal he is a 'seeing eye man for a retired blind werewolf' (HH104)

SLIDE: DJINN

In misty brave girls can outwit evil, eg this story, a twist on the monkey's paw, where kitty saves a genie from choking and is rewarded with three wishes, but the wealth etc she wishes for is gained via horrid accidents to her family. She uses her final wish to undo this by wishing she had never met the Djinn. But stories are not always this reassuring, and the stakes are high, for example

SLIDE: GIRL WHO STOLE THE STARS

Where Dana finds a piece of meteor that grants her wishes – but realises just in time that each wish she makes is putting out one of stars in the sky – and that the sun is a star...

SLIDE: GHOULUNATICS

In some American horror comics, the stories are bookended by hosts who address the readers directly. The most famous of these are EC's Ghoulunatics, who were cult personalities in their horror comics, and provided much-needed reassurance for the reader by keeping them outside the story. Their joking summaries and terrible puns added an ironic distance from the stories' events, potentially shielding young readers from the horrors of the story.

For example, this is the first appearance of the vault keeper, who introduces the story...

'Come closer dear reader! Welcome to the Vault of Horror! Come closer and I will tell you a tale specifically designed to horrify you... to make your blood chill in your veins and the hair on the back of your neck bristle with terror... a tale from my collection called Buried Alive!' At the story's end, he summarises its events: 'Fred went *completely mad* from the shock, dear reader! *You can understand!* Grave-robbing is a nerve-racking business! And this was the straw that broke the camel's back! They have him in a padded cell now... one that he won't be able to dig his way out of! And John! Oh he's working in an undertaking establishment now... it keeps his conscience clear...' 'Drop in again *next* issue when I'll have another tale from the Vault of Horror...'

SLIDE: SEA MAID/HOST

Like the EC comics, Misty also had a host figure (Misty herself), and the example here is one of the rare occasions where she bookends a story. Misty opens this tale by narrating 'Anne Goodwin and her mother had been invited to spend a few weeks with friends who lived on the rocky Cornish coast'. The friends tell Anne the myth of the Sea Maid, a Siren who tricks sailors into crashing their boats on the nearby Wreck island. Anne hears voices one night and rescues two twin girls from the Island, only then to be told by the girl's mother that she couldn't have heard them cry for

help as both are dumb. The final panel then has Misty wrap up the tale, asking 'Did Anne hear anything on that night? Anne is convinced that she did, just as she is sure that the stories of the Sea Maid 'luring sailors to their doom' are all wrong. Perhaps the voice was the Sea Maid's way of proving her innocence by saving two lives!'

Here misty serves a similar function to the EC hosts - offering explanations and reassurance, but with a feminist twist, as Misty is concerned here with defending the reputation of the Sea Maid.

She is also less definite than the EC hosts, and addresses the reader on their level, rather than with the more humorous yet patriarchal tone found in the EC comics who called their readers boys and girls, or boils and ghouls

Also, this is one of just a very small number of stories where misty performs this bookending function. More usually, she only appears on the inside cover and letters pages (drawn by cover artist Shirley Bellwood) and does not introduce individual stories).

Typical introduction would read 'Come with me through the land of mists and mysteries where every story has more shivers than an English winter.

Fear not and tread boldly with your friend of the mists,
Misty'

Reader addressed directly, almost as an equal, and it was almost always signed 'Your friend, Misty.'

Some however were slightly less reassuring:

'As the mists part once more I stand in the shadow of the willow waiting to take you into my world of whispers and watchers from beyond. Tread warily...

Misty'

So in these comics a similar tool is being used - the host figure - but in a slightly different way.

SLIDE: SPOOKY SUE

So although similar roles, both the host and content of Misty were generally less reassuring and authoritative than the ghoulnatics and their like.

Misty's stories often ended on a distinctly disturbing note, for example Happy Birthday Spooky Sue, narrated by Jenny, who is invited to her classmate Sue's bday party. Of the thirteen classmates invited she is the only one who has ever been nice to Sue. The others make mean comments and say they are going to just vanish after the food - and then suddenly they each begin to disappear, in a puff of smoke, as Sue blows out the candles on her cake. the story ends with jenny being given her own candle and told 'it will stay alight forever', but this is somewhat overshadowed by the final picture, which shows her fear as she leaves the house, desperately shielding the little flame that is now tied to her life.

Stories in Misty often end of a very unreassuring note. Another good example is 'Shadow of a Doubt' #58 ... farmgirl Mary hears whispers at night coming from their barn, which she recognises as people in their village, who seem to be plotting to kill everyone and take over the town... she tells her father who tells her not to be so silly, and then the next night hears his voice among them saying that she suspects and that they must do something about it... as she is running away upstairs her shadow turns to her and reveals that the voices she has heard actually belong to all these people's shadows, including her own...

Story ends without any comforting conclusion, just this disturbing knowledge
*pun on being scared of ones own shadow

SLIDE: DIRECT ADDRESS IN COVERS

Misty also challenged its readers with its "Nightmares" section and, although it seldom used direct address except on the inside cover, frequently dragged them into the story visually. For example, the cover of issue #21 is drawn from the embodied perspective of a creature looking through a window at two terrified girls, with "our" long- nailed hands and hairy arms extended towards them. Inside this issue, "The Eyes of the Gorgon" stare straight out at the reader, breaking the fourth wall, in the title panel of the story of the same name (#21).

SLIDE: EC COVERS

Similar strategies being used by these horror comic covers from various companies, which place the reader in the subversive position of monster, or Other.

SLIDE: EMBEDDED STORIES

Misty also frequently uses embedded stories and complex flashbacks in a similar manner to the American horror comics. In "Madhouse" (#90, 1979), there is also hidden layer of storytelling as the main diegesis is revealed in the final page to be a board game (with human characters) that is being played by giant sentient apes who resemble the antagonists from Planet of the Apes (1968).

SLIDE: DUMMY

Hidden layers of story are used and the falsity of the medium is exploited in "The Dummy" (#4). Protagonist Rhoda wants her father (a ventriloquist) to love her as much as his dolls, and makes a wish on a rabbit's foot given to her by Beattie, who plays a fairy in his act. Beattie's initial appearance uses the stylization of the medium to mislead the reader into thinking she is a real fairy godmother (appearing behind Rhoda in a mirror) before this is debunked in the subsequent panel. Next a false ending (situated at the end of the penultimate page) tricks readers into thinking the protagonist Rhoda has been transformed into a ventriloquist's dummy as a consequence of her wish. Repeated panels are used to show the transformation of Rhoda into a doll. Happily, the final page then debunks this again by revealing it to be a nightmare shared by Rhoda and her father, as a consequence of which he changes his ways.

(This story also has the rare presence of a “host” stand-in: Bertie, a ventriloquist’s dummy from the tale. Bertie introduces the story by addressing the reader directly from outside the main diegesis (breaking the fourth wall to look directly at us and introducing himself and the story with “Hello, Boys and Girls...”) however he then features in the tale itself and reappears in the final panel, again breaking the fourth wall to wink at us from within the main story.)

SLIDE: VAMPIRES

Direct address, a trick ending and the addition of an extra layer of fiction are strategies that also appeared frequently in pre-code horror. For example the story *vampires don’t make me laugh!* – the first and last pages of which are shown here. Like the *Misty* story, we have a narrative introduction from a narrator/character within the story – the curator – who breaks the fourth wall to look directly at us and introduce himself and his tale. (HH, 254) (*The Clutching Hand* #1, 1954). He then breaks the fourth wall again in the final panel – although in a slightly more menacing way than Bertie the dummy’s wink.

Also colourama from black cat (‘you are driving...’) brainbats of venus (‘pete Crenshaw, revealed to already be a zombie at the end)

SLIDE: CIRCULAR STORIES EXAMINATION NERVES

“Examination Nerves” (*Misty* #47, 1978) is a circular four- page story in which protagonist Sheila wakes from a nightmare (which she puts down to stress about her German O Level exam), then gains a job as an au pair in Germany, only to end up being accused of murder in a scene taken straight from her nightmare. The story begins with Sheila experiencing a nightmare in which a foreign official is interrogating her (“Where were you when it happened? You know what happened, don’t you? You are lying, if you say you don’t!”). The title panel here takes up nearly half the page (forming a background to the others) and within it the official’s ghostly face, hovering over a sleeping Sheila, is repeated twice in another example of the *de Luca* effect. The story then shows Sheila passing her exam, getting a job in Germany, and undergoing a long journey in which she struggles to get to her employer’s house. Upon finally finding it seemingly deserted, she falls asleep in a chair and then wakes to be told that there has been a murder (we see a body being carried out). The story closes with a similar panel to its beginning, in which a German official leans over her asking the same questions, with his face again repeated twice in a ghostly manner. However, the composition is a mirror image of the first panel: whereas Sheila is shown lying asleep with her eyes closed and arms extended, on the left- hand side of the first panel; in the closing panel she is pictured on the right, with eyes very wide open, and her face in extreme close- up. This mirroring allows the medium to reinforce the circular nature of the story, which ends without further exposition or explanation.

The cover of *Misty* #47 promotes this story, showing two overlapping images of Sheila (asleep and awake) and the tagline “Nightmares sometimes come true!” As a whole, the story has a nightmarish quality: it is told entirely through angular panels

that create a claustrophobic sense of terror, and Sheila's struggle to find the house she is working in (walking up long winding pathways and not knowing which fork to take) enhances this.

SLIDE: EC CYCLE OF HORROR

In this EC horror story, gangster Greg shoots his partner Fingers after a mugging so he can keep the loot for himself. Leaving the body in a motel room, Greg goes elsewhere to find a room for the night, but every door he opens takes him back to the same motel room. A repeated image of Fingers' feet being eaten by rats is used, drawn from diff angles in advancing stages of decay, to create the same nightmarish, circular effect as the *Misty* tale.

Both rely on a return to a rearticulated image

SLIDE: CONCLUSION

Misty and USA comics share elements of both form and content:

Content:

- Ironic twists of fate
- Uncanny items or events
- Non-heroic protagonists

Narrative:

- Host and ironic narrative comment that is not necessarily reassuring
- Direct address in both word and image that often places reader in a subversive position
- Trick ending
- Layered/embedded stories

There is a tension in both comics here between moralistic content and subversive storytelling strategies. This is increased in *Misty* as stories often end without jokes or reassurance from an authoritative host, which may be due to the more subversive potential of its female genre and readership. It certainly makes the comic a supreme example of the gothic.