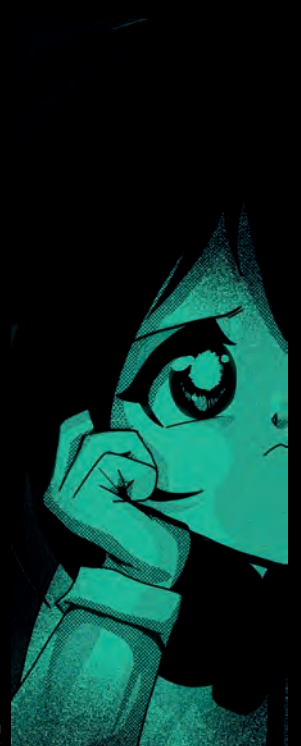




.the. ingrids » manoeuvre

Concept art
and outline book

by Nik Gothic



INTRODUCTION

"The Ingrid's Manoeuvre" is, at heart, the story about the 1960s, built from my inexhaustive fascination with the period that I've been quietly nurturing for most of my life. It's difficult to put into words why they amaze me so much, especially if you were raised in a world shaped by its legacy - I wasn't. Mine was a world of harsh parenting, little freedom, omnipresent reminders that the world was against you, and that if you wanted to continue unscathed, you had to look a certain way, or behave a certain way. There was nothing to look forward to, and the soul longs to get out. A most melancholy existence that for me lasted deep into my twenties.

Like all good sixties tales, it had to have started with the Beatles. I was born really 30 years too late to feel their presence first-hand, but when I saw "A Hard Day's Night" once on television when I was around 11, their outward energy was still fresh and daring enough that it could have felt challenging in my time, too. Besides the fact they utterly shattered the stereotype of the stuffy and rigid Briton (with their love of humour, close friendship, good wit with outstanding physical comedy), it was their fashion that felt unreal: they wore these beautiful suits alongside long, beautiful hairs, which I later realised was something that constituted "mod" fashion. For me, I just thought their fusion of men's and women's fashion choices and mannerisms was something that created the perfect human being, and that is still an attitude I carry inside me today. Years later I read that many ancient religions and even contemporary cultural philosophers fervently believe in the same thing, that then I gladly take it as a truism.

The Beatles were just one of the things that made me start to love the sixties: there was also the glamour of James Bond, the subversive action hero who instead of fighting in deadly trenches with shoot-outs would use covert means and wit to stop villains, aided by amazing technology and who gets to seduce many beautiful women along the way. The spy films went hand-in-hand with various gangster and heist films, where Michael Caine did a great role in "The Italian Job" and "Get Carter", the tropes of which were well-transferred into "Grand Theft Auto: London 1969", to this day actually still my favourite GTA game of all, which rightly astonishes all of my friends. Outside of the more stylish sides of the sixties, it was also a decade that was supercharged with all kinds of social issues: feminism would have just gotten in the second wave to oppose the exploitation by men, and similarly non-white and queer populations in the Western world would fight dearly for their rights and dignity. Young people all across the world were protesting the Vietnam War and nuclear weapons, Dylan's romantic passages would get recited, and John Lennon would take responsibility as the morally daunted peace activist, who just two years later would write perhaps the most important song of the past 200 years - "Imagine". Technology was also having a sudden limelight: We're well aware of the famous Bond gadgets, that often included things like lasers, but it was the sixties that were bookended with the first space travel and the first landing on the Moon, where fantasies of what the future could be were given their fair shake in "Star Trek" and "Space Odyssey", when television suddenly exploded with colour, robots started working in factories, and when "The Mother of All Demos" predicted all the functionality of the modern computer. All these I saw as possible, thanks to a renewed and unsatiable curiosity people had in all facets of life: from art, and spirituality, to philosophy, society, politics and technology. This curiosity I see most successfully embodied in the archetype of the hippie - the very symbol of the liberated, unchained person, living by their own rules with values preaching only love and harmony, gentleness, spiritual enrichment, and the endless drive to know more and push boundaries.

And of course there was the sex. And the drugs. These forbidden knowledges I was never ever allowed to know about, like they were some apparitions from a well of black magic (and, if you believed Crowley, they really were). These and more unspeakable horrors which I vaguely heard from the stories of 60s veterans I was able to more immediately gaze in the comics of Robert Crumb, Gilbert Shelton, and many other unfiltered creatives. And that was a scary revelation, kind of my small, secret passage to adulthood: while other kids my age got to read comics about the virtuous heroes who saved the day, I read comics where the heroes were drug addicts, who swore a lot, and where there'd be lots of gratuitous sexual, violent, and disturbingly Freudian themes in every story, with an occasional sprinkling of serious rethoric by someone like Leary or Marx. In the back of my frightened head I was still thinking "Man, I do kinda wish I could live as wretchedly as this", since it promised escape and salvation. It's hard not to romanticise it. It's what the Stones meant when they said that every sinner is a saint.

In the nineties, which were a time more immediate to me, it felt like there was something of a miniature sixties revival happening, and it was the time the reevaluation of it morphed into a fully-fledged cult: technological optimism returned along with the sweet guitar pop sensibility of alternative rock, especially with Britpop in the UK. Then the two biggest Swinging London icons, the Beatles and James Bond, were famously parodied in the guise of Austin Powers, which, as much as I loved, I also started to see as a main symptom of the unconscious disrespect that current recollection has given to the 1960s: that it was more like a mindless blip of sensual excess, that behind the colour and sound, there was no real substance, no real politic: that it died as surely as the hippies did and that it was lost to history. I always felt this was deeply wrong and that the honours which we enjoy today in the name of social justice and equality, in the name of the creative drive and the trust in the instinct, are all treasures that were given to us directly by the sixties, the only time in which a vision of utopianism truly felt achievable. Some might see the story of the sixties collapse as tragic as the collapse of the Tower of Babel, like a cautionary tale against hubris and dreaming too big -- yet I don't really see that the sixties' core principles have evaporated, but feel like they live within us still. The beat poet Allen Ginsberg once proclaimed "Tonight Let's All Make Love in London", in a powerful poem that made surrealism manifest, that made vulgarity beautiful, that boldly laughed in the face of war and pitiful death, and that most of all begged everyone to be kind - to oneself first. It begged happiness. The sixties were a vigorous and needed reaction to the apocalyptic destruction of WW2, what I see as the nadir of human hatred and misery, harbinger of fatalistic death. The sixties had to stand to that: by being brave to a level we forgot how to appreciate: it had to choose colour over greyness, love over fear, even choose naivety over whatever passed for reality, dare to live with eyes closed. To survive the post-war future, you had to demand the impossible; it was the only realistic thing to do.

STORYOUTLINE

In April 1964, the mod playboy Jeremy Arthus is enrolling law school at the London Law College, where together with his colleagues Gunney and Lexie, they seek illustrious careers and connections that would propel them to the very top of the wealthy and political society in Britain. Convinced the world will be at their feet in due time, they mingle in the youth catts and venues as mods, determined to have a good time with flowery music, beautiful women, fabulous fashions, and the thrill of technology, fun, art on the vanguard, and anything and everything new and useful. Their favourite spot is one modest bar in Soho, "Ingrids", named so by the owner, with his adoration for the patriotic role of Ingrid Bergman in the Hollywood classic, "Casablanca".

The mods square off with rockers, boys donned in leather who brought to Britain America's rugged and often thorny and solipsistic individualism. Interlocked in their small struggle, where European intellect squares off against American passion, Jeremy gets chilling news: His grandfather, Edwin, got killed in his cosy home in the village of Groke in hazy circumstances, and no one knows who did it. He's devastated, determined to find the culprit and solve this murder mystery, and in doing so he starts to re-examine the reasons why he entered the law profession in the first place, why he connected to his grandfather in the first place, and what the function of law even should be in this unknowable era.

Also telling her story is Nella Casket, the timid village girl from the West Country who, living in a poor, ruthless family and facing a hopeless, lifeless future, decided to run away. She turned to London, where she met all the brilliant people from Ingrids, that joyfully showed her a taste of the modern, young life she never knew was possible, and she discovers the meaning of freedom. She's inspired to become a journalist, and it sets her on a treacherous path that peers deep into the corrupt British establishment and its criminal underworld, making admirers and followers for herself, but also bitter and deadly enemies.

While Jeremy, Nella, and many others fight their own battles, in the backdrop of history, the times are a-changin'. The Cold War and nuclear fears stoke everybody's pessimism, and the modern world of business and commerce dictates cold and rigid roles of eternal servitude for all men and women, and even threaten a degradation of the natural world. On the other hand there is inspiration, a breath of divine genius felt in the air: The Beatles dare to grow their hair long and dare to show men's compassion, while Bob Dylan speaks out against the injustices of society. Spirituality is renewed through modern mysteries that bring back the pleasures of the body, the galaxies of imagination and the child hidden in all of us. New kinds of colours and energy and music and smiles and sweetness find ways to bring, unutterably, fantasy into reality that used to exist only in phantasms of thought and feeling. Can any of these things really save the world from death and lovelessness? The incredible despair and apathy hang heavily on the young and small, the alert and curious, the brilliant and innocent, so that if the Empire of Love lasts a thousand years, we will still say, "This was their finest hour."



Thelonious Monk and other bebop musicians were the hot item for mods at the time! 2023.

JEREMY ARTHURS

I like my main characters pretty. So from the get-go, it was important that I make my main character Jeremy Arthurs a British pretty boy: he looks like an ideal fusion of James Bond and John Lennon, a no-nonsense guy ready to do action while carrying with him the androgynous sensitivity and whimsical humour of fashionable mods, a sharp Italian suit, and a flowing blonde wings hairstyle - which was actually taken directly from David Hemmings' character Thomas from the cult 1966 Antonioni film "Blowup".

Like the characters that inspired him, Jeremy's outlook on life is at base thrill-seeking: his reason for living is to indulge in hedonism, with great friends, great chicks, great music, and great, glamorous times. These things propel and excite him to work himself a place within the London jet-set: as a reliable solicitor doing favours for all sorts of big-shot politicians or even criminal members. Any self-respecting crook would need a great lawyer by their side - it is practical business sense.

Yet, inside of Jeremy there is a troubling, bubbling void, that reared its ugly head once he lost his grandad Edwin. It puts him through a perilous emotional phase where he seeks to reconnect with himself, and also the reason why he entered the law profession in the first place. His grandad Edwin was one of the few people in his alienating family he really loved, and it was he who taught him the meaning and importance of justice. Feeling unworthy and ashamed of Edwin's legacy given to him, Jeremy is destined to walk a long path of personal atonement.

Despite being the main character, devising Jeremy as a proper presence and a compelling main character for me was one of the most challenging tasks I've had in writing this story. In his earlier incarnations, Jeremy was a lot ruder, a really mean-spirited person who's being unpleasantly pragmatic and frivolously dry. You can think of his tendencies of being close to the gangster personas that Michael Caine had in films like "Alfie", "The Italian Job" or "Get Carter". However, over time I've realised that I wouldn't stand reading a comic myself with a main character like that, so year by year I made concerted efforts to make Jeremy likeable and charismatic from the beginning: So now instead of being a sarcastic brute, he's become a perhaps somewhat oafish, but very dedicated and conscientious young man who cares about justice, the well-being of his friends, down to some sympathetic lucklessness in maintaining friendships or relationships - which automatically to me makes him a much more interesting character than I bargained for.



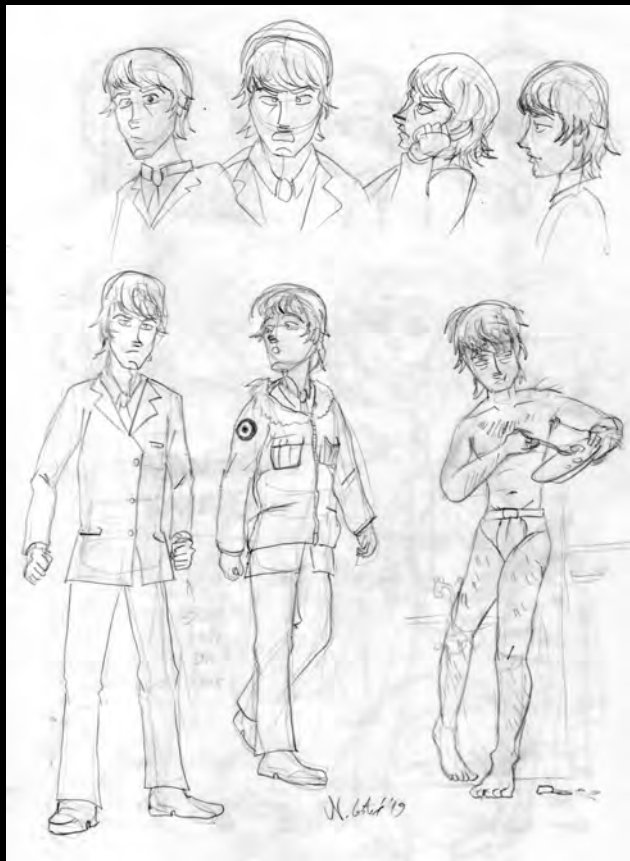
An early "British gangster" protagonist, with a generic look that would eventually become Jeremy, 2013.



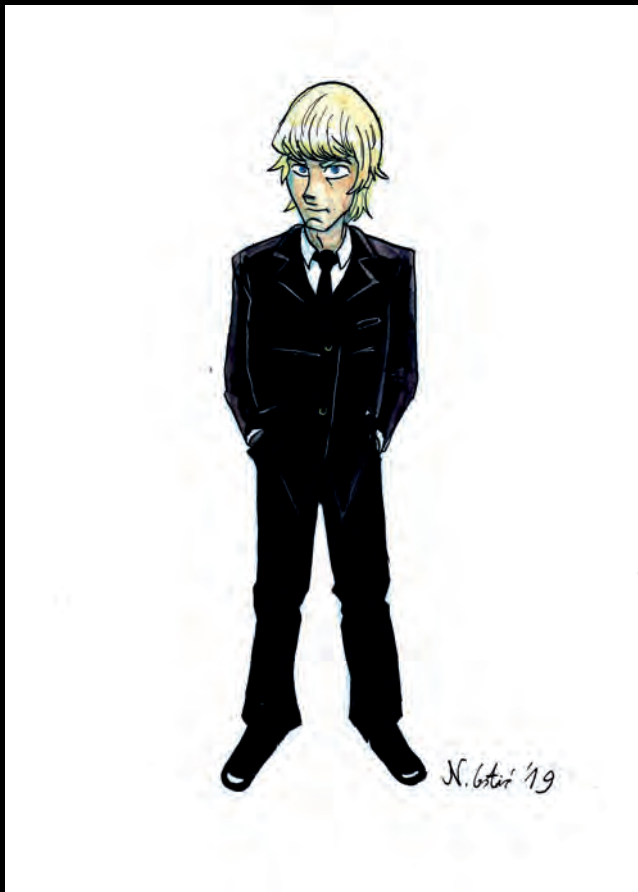
Experimentation with a more "Beatle" look that formed the basis for Jeremy. He originally had dark hair! Obviously inspired by Kinks motifs as well, 2014.

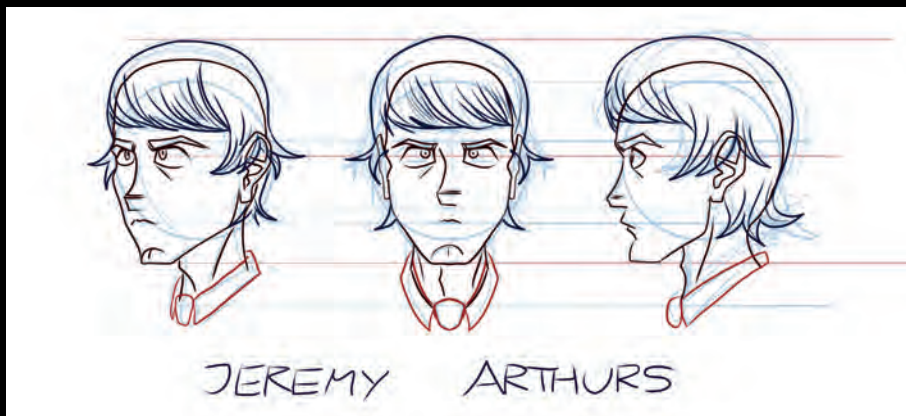
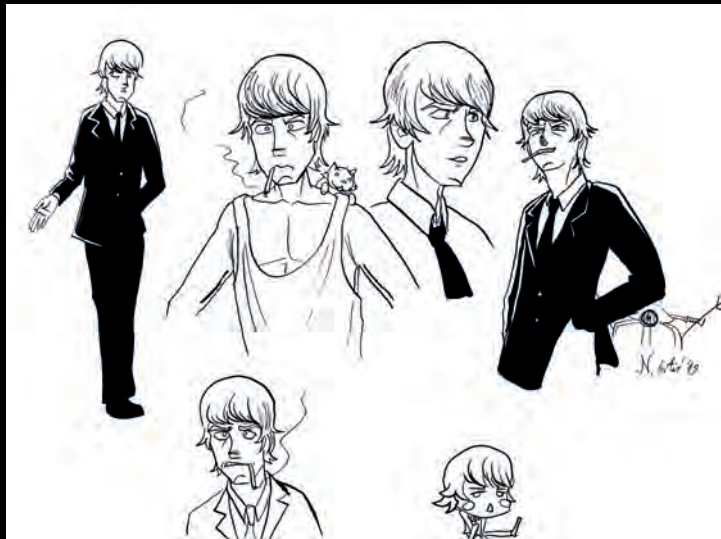


One of the earliest ink drawings of Jeremy with blond hair, 2014.



Many sketches and iterations, 2019.



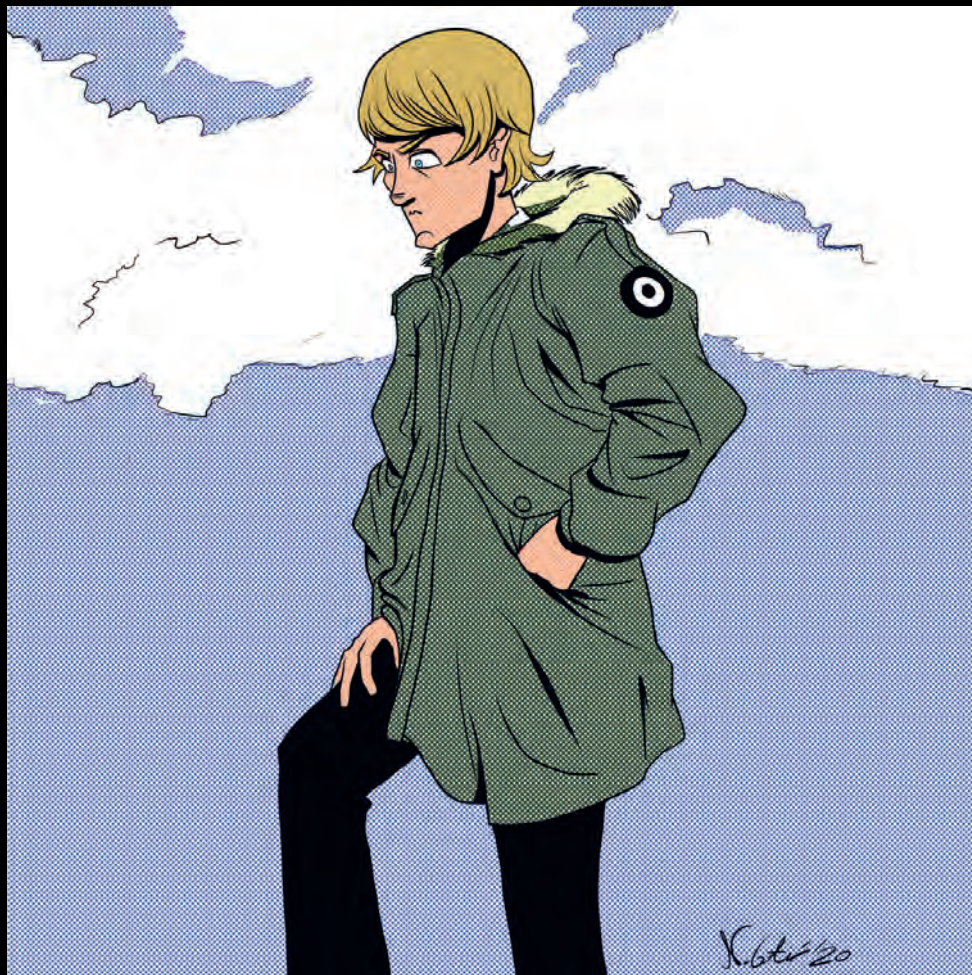


Concept art,
2019-2020.





Round the turn of 2020, I started making a concentrated effort of making a more likeable, gentle-looking Jeremy. It comes and goes in various incarnations but the main impression he should impart is that of a sweet, charismatic underdog, not a thug.



And of course, no genuine mod getup would be complete without a parka!



So small and lightweight that an eastward Thames breeze could blow her away! 2014.

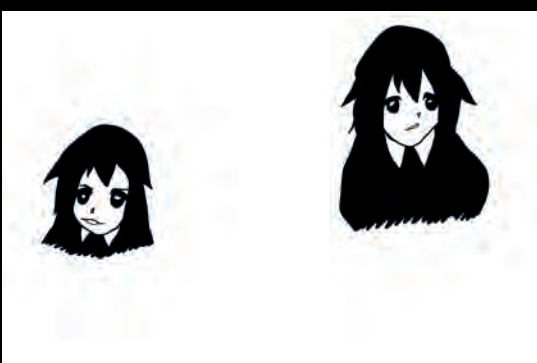
NELLA CASKET

Nella Casket at first arrives in the mold of an Old Hollywood ingenue, as much as I wish I could avoid it: She is the innocent, naive, and ignorant girl trying to get by in a big cruel world, and so she's dependent on the guidance and protection of other, stronger figures, a poor damsel that needs to be saved. Nella's entire being and design is the product of my infatuation with the studio Kyoto Animation and their wonderful female leads, many of which share a similar ingenue (one would say more accurately "moe") background but who learn the meaning of action and resilience in their character development (see Nagisa Furukawa, Mikuru Asahina, Kumiko Oumae, etc). Her overall facial and hair makeup and many mannerisms owe a lot to Yui Hirasawa from "K-On!".

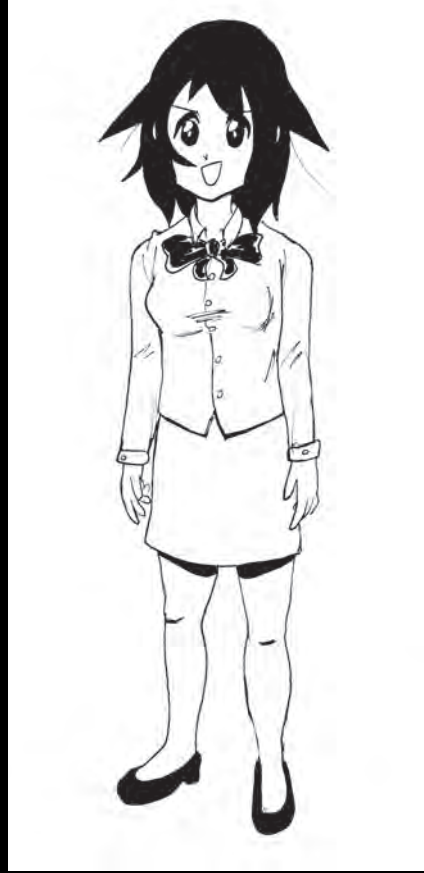
While much of the main cast of Ingrid's was raised and shaped by London, Nella's origin is pastoral and alien: She was brought in a poor Catholic family in the West Country in a remote farming village, and her father Nuzio was an Italian veteran in WW2 who later defected to the British. Her family was horrible, controlling, and gave her no freedom over the choices she could make in life, the places she wanted to go see, or her future other than to be a housewife for men she didn't like, and any disobedience would result in direct physical blows. And so, facing what she saw only as certain death in depression and sadness, the only sensible thing to do was to run away and never return.

Nella experiences such a culture shock when she gets to London: She's never seen a television before, she's never heard rock & roll, and she wonders how come there are no farms anywhere, or how come nobody makes home fires with coal, or why people don't go to church anymore. The modern world is so challenging to her that she doubts if she's made the right decision, but once she has the taste of the freedom, respect and love she's lacked most of her life, she realises she too can have a role in this great society. She has a dizzying and escalating career path, from doing menial work as a cleaner and servant and eventually launching a career in journalism, herself becoming a fighter and a voice for the oppressed, struggling herself as many institutions refuse to give her the needed mobility on the account of herself being a poor peasant woman of Italian ancestry.

Nella is my favourite character in the story and the one that's most relatable to me. Many of the experiences and biographical details she has are taken from my own life. That's why, though I initially conceived her as a secondary character, she very quickly rose to the status of the other protagonist, where in many of my story scenarios her path and courage and nobility overshadowed that of Jeremy: which made me realise I need to work on so much more to make Jeremy become a character that's just as compelling.



The earliest drawings of Nella made as doodles on sticky notes, which themselves evolved from my drawings of KyoAni heroines - it's amazing how virtually complete she came from the beginning. 2014.



Nella usually wears her mother's oversized black coat. This is the first drawing where I gave her the "waitress" look, complete with a bowtie, which through the years would only become bigger and fluffier. 2014.





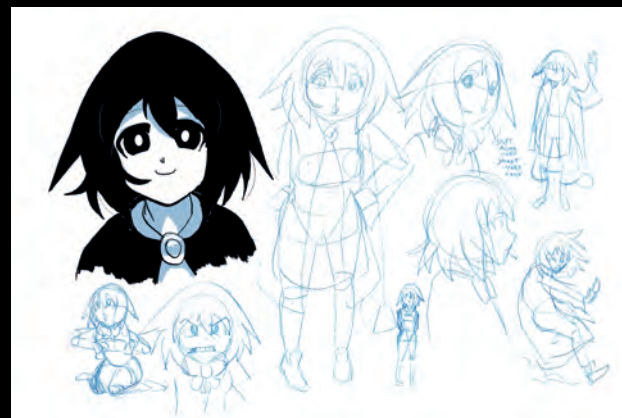
Jeremy and Nella make a real dream team together: the two of them have many experiences and find much to admire in each other. Their life paths intertwine to the level that none of their achievements would have been possible without the friendship and love and support of the other. 2014.-2021.

To the right is the first ever drawing I made of the finalised Jeremy: with a blond winged mop-top, and with a ferocious Vespa. Nella's holding onto him in the back, and he's determined to show her the world, in its noise and shock and confusion. It was with this image I realised I had a strong basis for a whole comic story. The feeling of reckless freedom with which "The Ingrids Manoeuvre" was born. 2014.

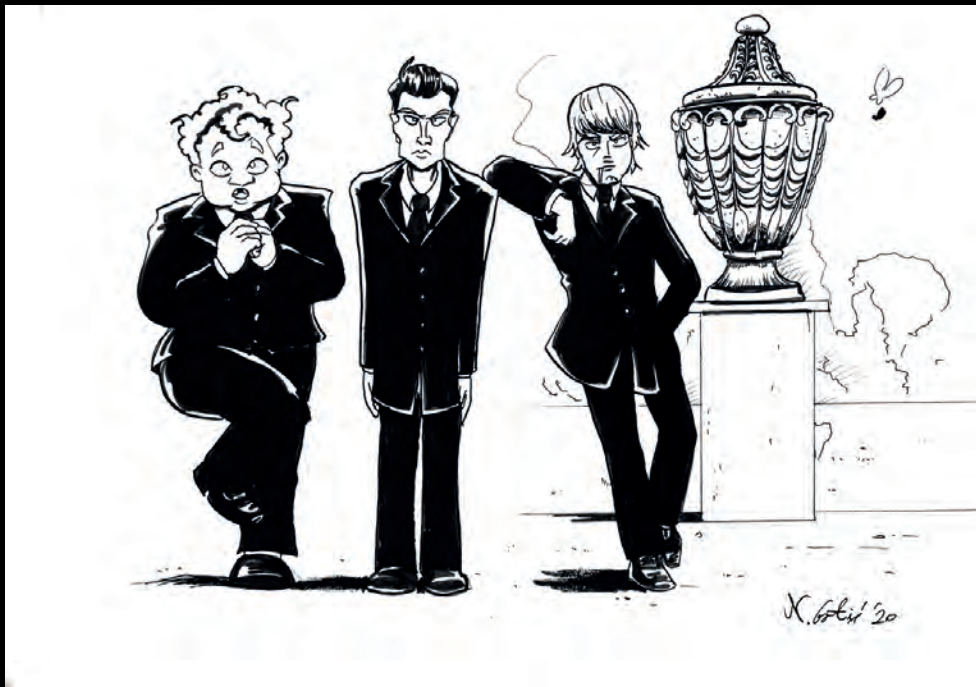




Urban photography is a pet subject of mine, especially those of the historic 60s London - therefore many of my digital drawings seek to immitate that kind of realism, especially in regards to lighting. 2020.



What makes Nella relatable and inspiring to me is that hers was the path of breaking from an oppressive dogma into that of feeling, freedom and humanity. She was always destined to become a countercultural acolyte, the type that listens to Bob Dylan or reads Alan Watts. In one of my favourite ink drawings I did of her, she is surrounded with the iconography of the ruling rock groups of '65: The Beatles, Stones, Byrds, Fugs, and Dylan all present. Yes, to dance beneath the diamond sky with one hand waving free! 2022.



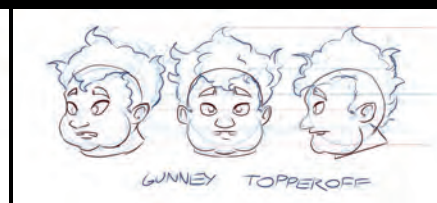
THE MODS

You can't have a story in 1964 London without mods! They were the youth culture dream, as sophisticated, attuned, lively and fashionable people that value cosmopolitanism, class equality, and looked cool while doing it.

Gunney and Lexie are two of Jeremy's best mates, accompanying him to the London Law College: Gunney is a big softie and a real gentleman with nobler motivations for enrolling. Lexie's aim is clear - finish law school so he would then open a bank and become the richest man in all of London. Skeeter is a tomboy with a short hair, with a knack for good organisation and always equipped with a good joke to tell. Before all other mods however, rises George William Edwards, the face, the heroic, graceful lad proclaimed King of the Mods. He was the one who taught sophistication and image to all the others and so Jeremy looks up to him as an icon. With his leadership he's able to round up all the mods together and hold their own against the rockers invading on their turf.

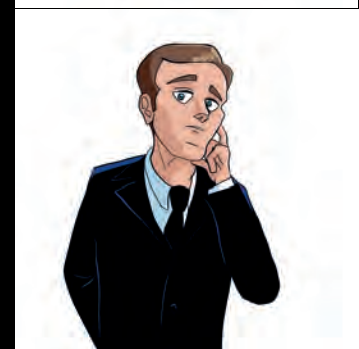
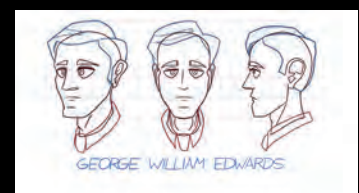
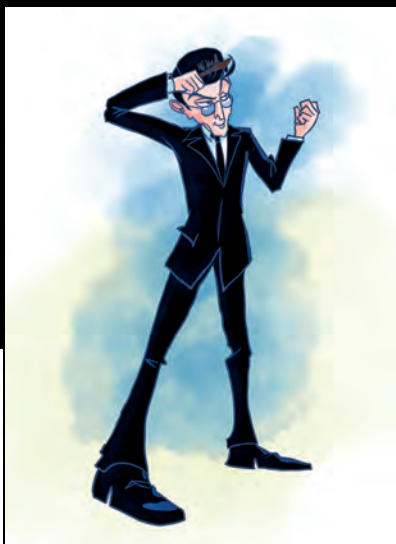
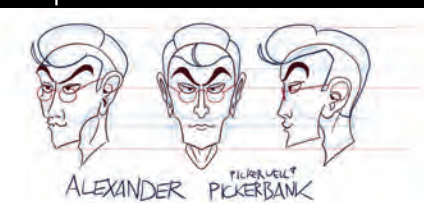


The three main mods have three main foils! Holbert, Alan, and Denny who all fit the image of greasers and teds. 2022.



Poor, orderly Gunney who studies law for a just cause lives in a time where homosexuality is outlawed in Britain. He tries to seek his company in the local rowing club. 2019-2021.

Lexie's a real mixer, with a twin sister who both have plans to dominate Britain's business world. Surprisingly, Lexie has also been curious about different cultures around the world: he reads Taoist philosophy and collects African antiquities. 2020-2021.



George was the person who gave Jeremy all the pointers in what it means to the face: he showed him all the best venues, the best tailors... yet somehow Jeremy can't copy his knack for attracting women. 2022.



Aggie MacCaffey is a Scotswoman raised in Newcastle. She's got a song in her heart and vexes with her jackboots.

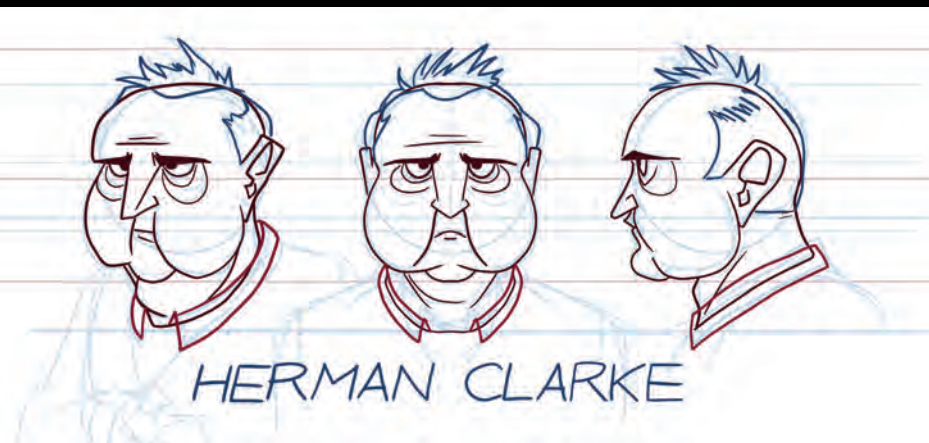
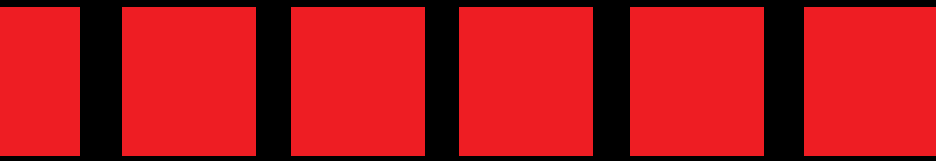


Julie Gingham's a tragic soul, stuck in a dead-end job, a cycle of depression, with nothing in terms of a romantic outlook. 2019-2023.

Skeeter, despite her prickly appearance is sweet, resourceful, and responsibly studies to become a medical professional at university.



HERMAN CLARKE



Every good gang needs a good hub for hangouts, and for Jeremy and the mods it is the bar "Ingrids" in Soho - hosted by Herman Clarke, a RAF veteran and British patriot, who after the war seeked out Ingrid Bergman in Hollywood and acquired an autographed photo of her. It is after this adventure that Herman named the bar in her honour. For Jeremy it's a lovely place to meet with friends, play billiards in, check the latest Motown records from America in and to meet the lovely girls.

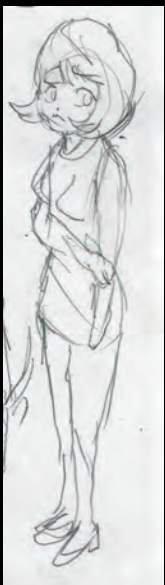
Among the mods he is always refered to as "Da" Herman, since he acts like a caring father to all of them. Conversely, he thinks of all of his young customers as his "children" and loves them just as much - so probably as a result he can get easily persuaded by them to do things that might be questionable or contrary to the nature of running business.



SUSAN MOCKLES

The beautiful, Susan was made from that exquisite groovy bob hairstyle that some women wore like Dusty Springfield, but over time evolved into someone reflective of my own erotic desires - one of the earliest conceptions I've had of her was that she was going to be a great character for me personally so I could practice sexuality in my artistic abilities. She has a wonderful turtleneck sweater that beautifully emphasises her buxom figure, and was one of the very first to adopt the new fashion item, the mini skirt. She is a sharp intellectual: She enjoys many challenging books on psychology and sociology, and is a strong advocate of women's rights and individual freedom.

Susan was doted by her wealthy family that lives in a comfortable house in Chelsea, and her parents prohibit her from so many things that she longs to get out and become a real career woman: She works a prestigious job at a honey producers association as a quality and standards manager, and soon wants to get a place for herself. She swears and fights like a man, meaning any aspiring suitor would have to be quite harshly tested before ever landing any chances at companionship with her.



Earliest sketch of Susan, then with a modest bob, modest guise, and modest attitude. 2014.

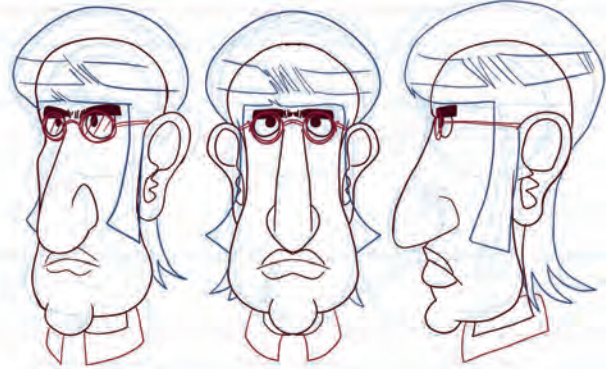


Susan and Nella are close friends, and first met at an all-women's boarding school in Yorkshire. 2014.





JACK MULLIGAN



SONNY MULLIGAN

Jack is the shorter and older one. He has a sharp tongue and a delicate, understated wit. Sonny is the taller and younger one. More impassioned, with a short temper, yet thoughtful when you least expect it. 2019-2022.

THE MULLIGAN BROTHERS

Jack and Sebastian (nicknamed 'Sonny') Mulligan inherited a bicycle shop from their family, named "Different Gear, Still Speeding". A welcome business: but it needs some modernising and expansion, so it transformed from being an ordinary bicycle supplier to working custom-made motorcycles and modifications for increasingly young clientele... and they also trade weapons and explosives on the side if you ask nicely. This was Jack's idea; the real reason he did this was as a way for his East End neighbourhood to protect itself, as many of the locals and shop owners get on the threatening end of racketeers. Ensuring peace is just one of the duties of real Cockney pride.

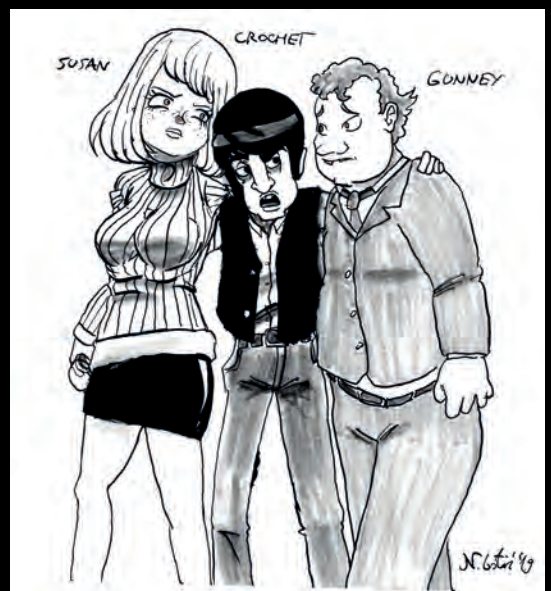
In addition to their mechanical talent, both have a real love of music. The acerbic Jack practices the guitar and the savage Sonny play the drums, but making them work in a garage session together is near-impossible without decibel-shattering expletives and industrial chainsaws and sledgehammers flying and lodging themselves in the walls! In case anyone ever wondered, yes: the brothers look really alike Noel and Liam Gallagher from Oasis.



Jack was actually one of the earliest characters I thought of for the comic, if not the first, as a result of many of my doodles of British icons like James Bond with gangster tropes. Another one of those characters where it's amazing how closely I got them on the first go. 2013.



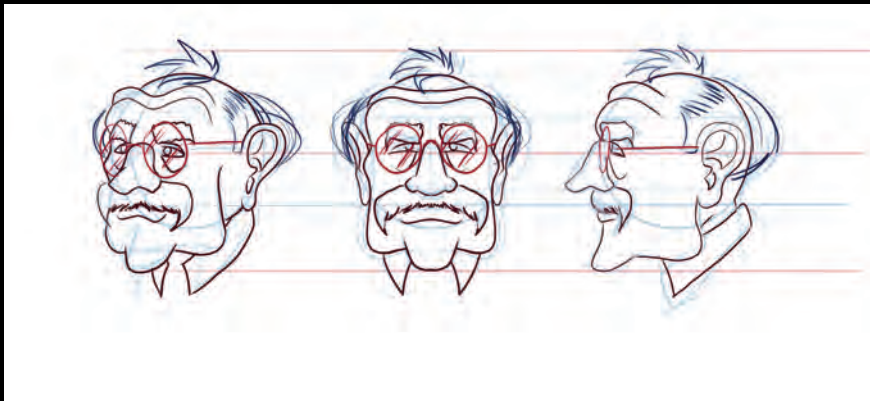
Flipping cards just like in "Subterranean Homesick Blues"! 2014.



LONDON LAW COLLEGE

Jeremy's company doesn't extend just to his mod gang and the clique at Ingrid's: Back at his law college, besides Gunney and Lexie, he's got an array of other colourful friends. Dara is an Indian immigrant and the college's cool cat that loves Miles Davis and has a delicate hand at the trumpet. Sandra is a Yugoslav student on an exchange programme with a calm, analytical head that eliminates superstition with surgical precision, and equally keen and sharp is the little social advocate and part-time psychiatrist Milo.

Holding discipline in the classrooms is the notorious Professor Morgan Beatwhacker, an expert at socratic questioning that leaves many of his students in tears, and who seems just as keen to hold discipline in their personal lives as well.



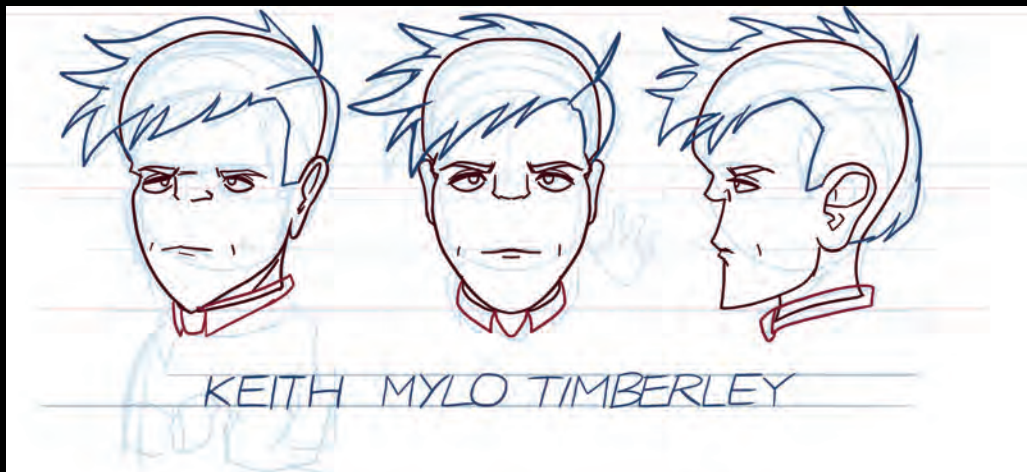
Bottom right sketch is the first ever Beatwhacker, around 2019. Others from 2022.



Dara's smooth, slow glissandos could bring a new era for the British jazz scene. 2022.



Sandra, whose parents were Yugoslav partisans and fought alongside Tito in the liberation of the country! 2022-2023.



Milo may have a small stature, but also the heart and conviction of a giant. 2022.

INSPIRATIONS

Obviously a lot of cultural and historical events and landmarks of the sixties have influenced my stylistic and narrative sensibilities for "The Ingrid's Manoeuvre". Here are just some of them that are accurate to the period... and this list will be sure to grow exponentially over time!

Music

JAZZ: Miles Davis, Thelonious Monk, John Coltrane, Charles Mingus, Dizzy Gillespie, Chet Baker, Sonny Clark, Max Roach, Dave Brubeck, Quincy Jones, Pharoah Sanders

SOUL AND BLUES: Sam Cooke, Otis Redding, Bo Diddley, Muddy Waters, Howlin' Wolf, The Miracles, Barrett Strong, Marvin Gaye, Stevie Wonder, James Brown, Ray Charles, The Supremes, The Ronettes, Bob & Earl, Booker T, The Mar-Keys

BRITISH INVASION: The Beatles, The Rolling Stones, The Kinks, The Zombies, The Who, The Yardbirds, The Animals, The Walker Brothers, The Hollies, The Small Faces, The Pretty Things, The Action, The Times, Procol Harum, The Downliners Sect, Pink Floyd, The Jimi Hendrix Experience, Cream, Billy Nicholls, The Missing Links, Marc Bolan, Fairport Convention, The Birdwatchers, Warm Sounds

FOLK: Bob Dylan, Joan Baez, Richard and Mimi Farina, Donovan, The Incredible String Band, Simon & Garfunkel, Nancy Sinatra, Jackie DeShannon

PSYCHEDELIA: The Byrds, Love, Grateful Dead, The Leaves, The Fugs, Jefferson Airplane, The Mamas & The Papas, The Mothers of Invention, The 13th Floor Elevators, The Red Krayola, The Velvet Underground, The Vegetables, The Castaways, The Green Beans, The Beach Boys, The Millennium, The Knickerbockers, The Del-Vetts, Chris Lucey, The New Colony Six, The Standells, Monks, IRA

WORLD: The Wailers, The Upsetters, Symarip, Thee Midnites, Getz & Gilberto, Jorge Ben, Gian Piero Reverberi, Riz Ortolani, Bruno Nicolai, Alessandro Alessandroni, Piero Piccioni, Nora Orlandi, Francoise Hardy, Jacques Brel, Serge Gainsborough, Tages

Cinema

NEW WAVE: Jean-Luc Godard, Chris Marker, Francois Truffaut, Alain Resnais, Richard Lester, Stanley Kubrick, Joseph Losey, John Frankenheimer, Russ Meyer, Roman Polanski, Dennis Hopper, John Schlesinger, D. A. Pennebaker, Sergio Leone, Michelangelo Antonioni, Federico Fellini, Ingmar Bergman, Andrei Tarkovsky

CLASSIC HOLLYWOOD: Alfred Hitchcock, Fritz Lang, F. D. Murnau, Billy Wilder, David Lean, Carol Reed, Otto Preminger, Guy Hamilton, George Pal

KITCHEN SINK REALISM: Tony Richardson, Lindsay Anderson, Sidney J. Furie

Comics and cartoons

EUROPEAN: Andre Franquin, Albert Uderzo, Peter O'Donnell, Guido Crepax, Hugo Pratt

AMERICAN: Max Fleischer, Walt Disney, Carl Barks, Jack Kirby, Steve Ditko, Robert Crumb, Gilbert Shelton

JAPANESE: Osamu Tezuka, Go Nagai, Eiichi Yamamoto

Books

FICTION: Ken Kesey, Anthony Burgess, Peter Weiss, William S. Burroughs, Philip K. Dick, J. R. R. Tolkien, Michael Moorcock, Aldous Huxley, George Orwell

POETRY: Allen Ginsberg, William Blake

CULTURE: Kenneth Clark, John Berger, John Ruskin, Hunter S. Thompson, Betty Friedan, Sigmund Freud, Karl Gustav Jung, Friedrich Engels, Timothy Leary

PHILOSOPHY: Alan Watts, Michael Foucault, Guy Debord, Karl Marx, Friedrich Nietzsche, Aleister Crowley

Events

Vietnam War 1955, Beatlemania 1963, JFK killed 1963, Merry Pranksters 1964, Radio Caroline 1964, Jan & Dean popularise skateboarding 1964, Mary Quant's miniskirt 1964, Moors Murders 1965, Dylan goes electric 1965, USA drafts 1965, World Cup 1966, Twiggy 1966, colour television 1967, Summer of Love 1967, Homosexuality decriminalised 1967, Paris 1968 protests, MLK killed 1968, Apollo 11 1969, Manson Murders 1969, Altamont Disaster 1969, Bonn Agreement 1969



» the ingrids manoeuvre

London, 1964. Law student Jeremy Arthurs is on a vigilante chase for the man who killed his grandfather. The frail village girl Nella Casket ran away from home and gets engulfed in the big black smoke. Rockers fight on the beaches and Mods set to challenge old-time austerity. Parliament scandals erupt as Soho gets hijacked by powerful families. White rabbits pass the streets with sugar cubes. Lennon and Dylan become the new prophets, and mushroom clouds hang in boundless minds. Heart full of soul humanise the machinery. Tonite let's all make love in London.

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