

FANTASTICOMIX

WHAT'S THIS TRASH
I HEAR ABOUT FANTASTI-
COMIX PRINTIN' DIRTY
PICTURES AND TAKING
ON AN UNDERGROUND
PERSONALITY!?



NOT MY FAUGHT! OUR
OFFICES HAVE BEEN
TAKEN OVER BY AN
ENEMY ALIEN, GENERAL
SLIMEY!!

BAH!





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FANTASTICOMIX 3

FANTASTICOMIX 3, June 1973. Published and edited by Scott Paauw. Editorial Address: 20279 Douglas Court, Birmingham, Michigan, 48010; No subscriptions. All contributions must come with a stamped envelope, or return is not guaranteed. A special thanks to the MOB- and especially those who helped with this issue- Joe, Mike, John, Gary, Jeff, Dave, Arv, Des, Aubrey, Keith, Jerry, I appreciate it. Thanks to Gino and Howard Siegel, two great persons, and especially the terrific people at Graven Image Graphics...Mark and Dean, for letting me type up parts of this ish, as well as various graphic work and for helping me in other ways. Best to all, and don't order the next issue, as it may never come. All back issues are sold out.

FANTASTI-COMMENTS

By Scott Paauw

AT LAST!

Well, here it is at last... the third issue of *Fantasticomix*. It's been a full year since our last issue, and it has taken a lot of time, effort and help to change FCX from a small crudzine to where it now stands. (A large crudzine?) Anyways, a lot of work has gone into putting this 'zine together, and I'd like to thank the people most responsible - Clyde Caldwell, John McLaughlin, and John Onoda, without whose advice there would be alot less quality in FCX. Jim Schmalzried, Gino Membrino, Carl Bonesara, and Rick Williams, close friends who helped me decide to actually undertake such a massive venture. Duffy Vohland and Steve Mattingly, who did nothing, and almost led me to throw the whole mess away. And last, but certainly not least, John, Gary, Jeff, and Dave of the MOB, who helped in the actual production.

THE MOB

For those of you who are ignorant savages, the MOB is a group of Detroit area fans of which I am a part. We now number nine, and weekly stage "adventures", which lead us to the wierdest places in the strangest situations. If anyone reading this lives in Michigan, get in touch with me!

WHAT HAVE WE HERE?

In this issue you'll find a strip illustrated by Rick Hoberg. The characters featured in this graphic story are the creations of Gino Membrino, and first appeared in Gino and Rick's fanzine, *FANTASY ADVENTURES* (circa 1969). Currently their exploits can be found in a number of fanzines. Issues of FA (No. 1) can be obtained from Gino for 50¢.

I'm sure everyone will enjoy the humor strip by Steve Mattingly and John Byrne - the character starring in the strip is Steve himself, and of course the artist is John. Incidentally, the hero portrayed in the first panel of the second page is The Mercenary, whose exploits can be found in the pages of *EPOCH*, Steve's fanzine. I know everyone will like the columns by Steve, Joe Wesson, John Cameron, Gary Getsoff, Mike Main, and myself. I'd like to hear *your* comments on these and all the other excellent features - Mike Raub's quiz, Gino's fan profile, all the fine art work, the Paty strip, and everything else.



The Guardian Council featured in the Paty strip was created by Mike Graycar and has appeared in several fanzines including *Comic Courier* 6 & 7, and *FCX* 2. The GC will soon be appearing in their own comic strip zine.

THE LUSTY BUNKERS

The Paty strip, as well as several other pieces in this issue, are inked by THE LUSTY BUNKERS. The Lusties are fandom's first inking team, and this issue they include Dan Adkins, Val Mayerik, Jim Novak, Craig Russell, Duffy Vohland, Dave Hartman, and myself. Our lusty Letterer is Roger Slifer.



DAN ADKINS INKED BY THE LUSTY BUNKERS

DETROIT

Featured in this issue is the work of Detroit fans Arvell Jones, Keith Pollard, Aubrey Bradford, and Guy Budziak. I believe they have a wealth of talent. . . let me know what YOU think. Detroit has produced a number of pro artists - Rich Buckler, Jim Starlin, Allen Milgrom, Tom Orzechowski, Mike Vosberg, and the list goes on . . .

ZINE SCENE

Now, I'd like to recommend some fanzines of outstanding quality.

Alpha Omega is published by John Cameron and Gary Getsoff and costs 50¢. Some of the features appearing and planned (all are acquired) are interviews with Roy Thomas, Carmine Infantino, and Joe Kubert. Add those to art by Dan Adkins, Jim Pinkoski, John McLaughlin, John Byrne, John Onoda, Rick Williams, and Paty, plus writing by the best in fandom. . . how can you miss? Order No. 1 for the Thomas interview and additional features. No. 2 for the other interviews.

Equinox 1 is published by Rick Williams. It's one of the highest quality fanzines around. Art features include work by DiFate, Sinnott, Romero, Paty, Adkins, Colon, Caldwell, Hanley, Fujitake, and much more. Good writing on top of it all. Strip work includes an S&S story by Sakai, Protectors by Hoberg, and the Alien by Jim Schmalzried. All this for only 60¢.

Graphique is a unique publication produced by Gino Membrino, Rick Hoberg, and Wes Smith. On top of art by fandom's finest (including many listed above) it has top writing and interviews, AND a Protectors strip by Rick Hoberg. GPQ also includes all of the material originally slated for Rick McDonald's ill-fated *Cosmic Creation*. If you were a subscriber to CC, you'll receive GPQ.

Fan Informer is a newszine produced by Arvell Jones and Joe Wesson. Art is by such as Jim Starlin, Rich Buckler, Berni Wrightson, Neal Adams, Richard Corben, Dan Adkins, Arvell Jones, Keith Pollard, Mike Vosberg, Aubrey Bradford, and Steve Fritz. . . subscribe to 5 monthly issues for \$1.

Fandom is indeed reaching a sad state when a high quality fanzine can't sell 100 copies. Such is the case with *Epoch*, Steve Mattingly's fanzine. *Epoch* has contributors such as Joe Sinnott, Steve Ditko, Syd Shores, Frank Thorne, Steve Fabian, John Byrne, and many others, and is worth anyone's 40¢. Writers include . . . Mark Evanier, Steve, Greg Potter, Roger Slifer, and lots of other top names. If you don't order it you're only hurting yourself.

That's it for the editorial this time. . . tell me whatcha think of the issue, OK?

Scott

20279 Douglas Court
Birmingham, Michigan
48010

EQUINOX (60¢)
Rick Williams
Rt. 1 Box 262
Weiser, Idaho
83672

FAN INFORMER (\$1)
Arvell Jones
5729 Cadillac Street
Detroit, Michigan
48213

EPOCH (40¢)
Steve Mattingly
11231 Wolf Lane
Indianapolis, Indiana
46229

ALPHA OMEGA (50¢)
John Cameron
19781 Silver Spring
Southfield, Michigan
48076

GRAPHIQUE (50¢)
FANTASY ADVENTURES (50¢)
Gino Membrino
28 Morris Street
Fitchburg, Massachusetts
01420

DAMN YOU....
SCOTT PAAUW



LETTERS TO THE EDITOR

Bruce Westbrook
2340 Mr. Carmel
Waco, Texas 76710

Dear Scott,

Fantasticomix No. 2 was, well – interesting. A problem I had was trying to read the small print – it just about takes a magnifying glass to read it comfortably.

I agree with your assessment of Onoda's art – it was very neat and clear and the Zip-a-tone effects were very well done. His was undoubtedly the best art of the issue – and I particularly liked his subject matter. One complaint – the Conan-like figure on page 2 had skinnier legs than the puny girl he was holding. By the way, John's use of shadows add attractive depth to his art.

I agree wholeheartedly with Carl Pendrack's statement that the nostalgic boom these days is the result of a desire for the "good old days." However, I think he omitted an important part of the motivation for being a collector of nostalgic items such as comics or radio show tapes. That is, an important motivation for collecting and hoarding nostalgic items is having once experienced a *sense of denial*



regarding them. This was described very well in an article by Shel Dorf in Graphic Story World No. 6. If you treasure memories of, for instance, old radio shows, and you were unable to hear these shows for years, this sense of denial gives you a great motivation to collect tapes of the shows – once they've become available – you don't want to risk losing them again. You can't be sure your memories will always remain clear, so you try to *regain the object* of that memory – be it a radio show soundtrack, a comic book, a pulp magazine, etc.

Enough of that. Mike Graycar's Guardian Council was overburdened with cliches ("screamed at the top of his lungs," "every fibre of his being,") Also, none of the characters were original. We saw the powers of Iceman, Reed Richards, The Human Torch, The Wasp, Electro, etc. Of course, copying super character's powers is virtually unavoidable, since the supply of different types of powers isn't inexhaustible. That's why the Conan and Kull strips are so popular. The character's stand on their own merits. There are no overused gimmicks. Also, I caution Mike about the overuse of such words as "adorned" and "intermingled," which both appeared twice within only a few lines of each other (pretty picky, aren't I?). Mike's use of the conflict between uncle and nephew however, was good.

I agree that the Alien *wasn't* good. However, the bit about his "corny" power to elongate his chin at will was a stroke of satirical genius.

I would like to answer question I of the fandom trivia quiz: Obviously, Scott, because fillers like this are part of a fanzine's format, and you, of course, enjoy putting out a fanzine. As for me, I enjoy reading them and offering my honest praise or criticism for acceptance or rejection. Hang in there.

Bruce Westbrook

Thanks for your comments, Bruce. It's people who care about fanzines that make an editor want to keep improving. Actually, you were the only person to complain about the small type in FCX 2. I really don't think the alien strip involved any "satirical genius", so to me it's surprising that several people mentioned that they enjoyed it.



Rick Williams
Rt. 1 Box 262
Weiser, Idaho
83672

Scott,

Received FCX 2 today, a really good job of putting together a zine, Scott! Although one thing bothers me, you should have a stricter criteria on accepting contributions, to put it as you said on the editorial page, "contributions welcome and usually accepted". I know you have a FANzine, but get the best fans you can, and you do have a few top quality artists; you for one, John Onoda, Mario Navarro, Max Gottfried, Stan Sakai, Joel Pollack, Duffy & John McLaughlin, and of course, Paty the pro. But there was too much, as you call it "just pure fan" stuff such as the stuff by Jim Harding, Schmalzreid, and Steve Lundin (although he's really good for only being 12!), I mean, FCX can be a top zine, it has the right making of a top zine. Please, Scott, don't think I'm criticizing, cuz I'm just trying to give you a few ideas on how to make FCX a little better zine. You have a few good fans, and a few inexperienced neos, but then again, when guys like

Steve Lundin get a little older, and more experienced, they will be the big names in fandom. Oh well, yer the editor.

The Ammerman cover was great! Even better than you described it, really good.

All your text was pretty good, and your lettering was very good and professional looking, FCX 2 looks like a brother to Epoch. FCX 2 was really good, well laid out, and a nice easy-to-read little zine, with a lot of meat for its page count. I'm looking forward to contributing to FCX 3, if you keep improving at the same speed you are now, FCX 3 will be a classic, keep up the good work!!

Keep Smiling,

RICK

Thought I might as well enter the fandom trivia contest:

- A. John Onoda
- B. Mark Ammerman
- C. John Iavarone
- D. Mike Graycar
- E. Jack Chaney
- F. Mike Graycar
- G. That's a pretty hard one, oh, let me see, Rick Williams
- H. Eric Heinemann
- I. Just a darn good looking person I guess. Well, actually, to take up an empty space.

For those of you who missed it the first time, here is a reprint of the fandom trivia quiz:

Fandom Trivia Quiz:

All these people are in fandom, most are associated with this zine. Send your answers to *Fantasticomix* (along with an LOC) ... winners receive a free comic. Here we go ...

- A. Who is king of the Zip-a-tone users?
- B. Who takes pictures of himself with a tennis racket?
- C. Who is THE Archie freak?
- D. Who writes tales of the Guardian Council?
- E. Who draws humorous illoes featuring hippopotami?
- F. 1) Who puts out the fanzine *Comic Courier*?
2) Who used to?
- G. Who publishes the fanzine "Equinox"?
- H. Who puts out the fanzine "The Media"?
- I. Why do I use stupid fillers like this?

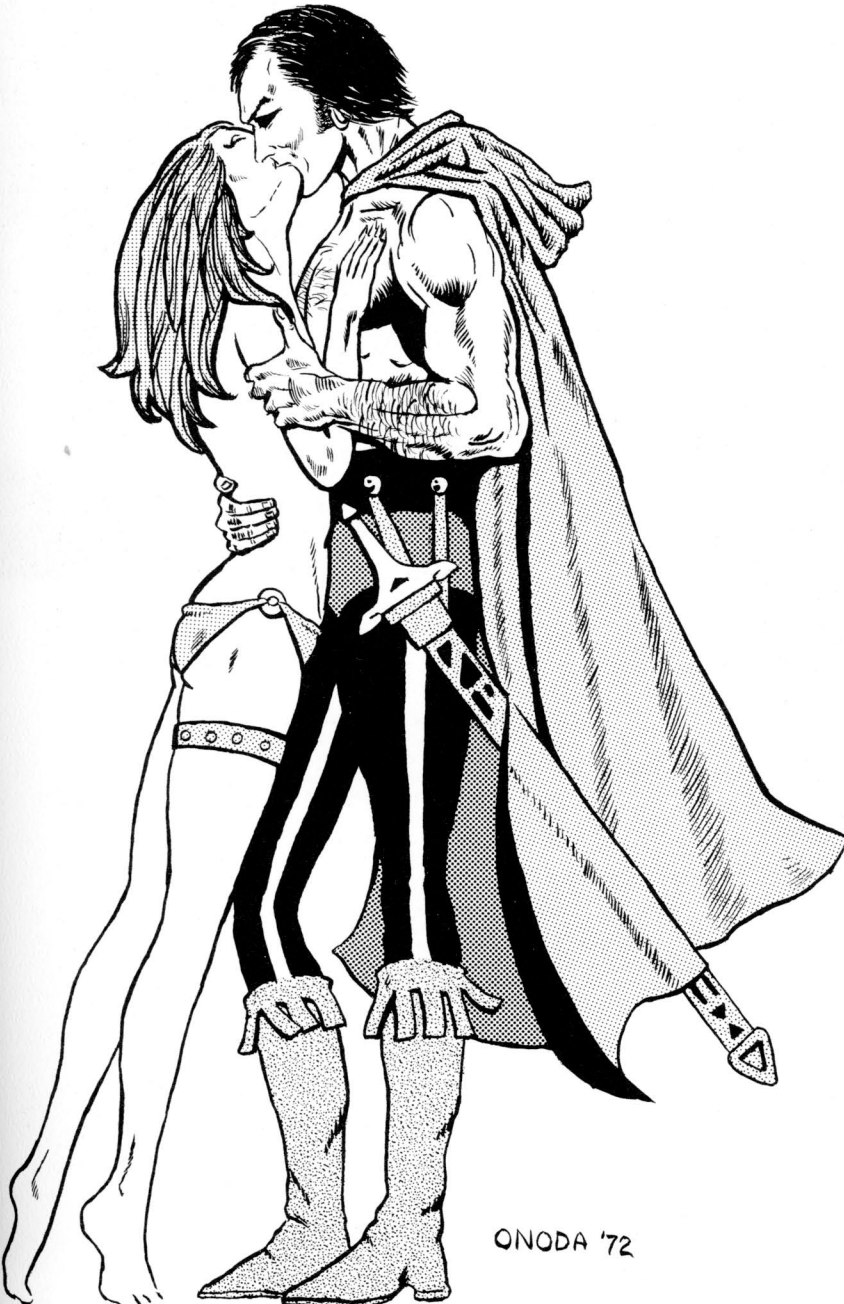
OK, thanks for your suggestions, Rick, as you can see, I've used them all. Last issue I accepted nearly all contribution - this time only about 1 in 8 made it. If anyone wants to read a really fine zine order Rick's *Equinox*, only 60¢, and worth it!

Evan Katten
719 Kenmare Rd.
Bala-Cynwyd, Pa.
19004

Dear Scott,

Read issue No. 2 of FANTASTICOMIX, and have these answers for your trivia quiz (by the way, to win, you have to get ALL of them right??)

- A. Onoda
- B. You got me -- you?
- C. John Iavarone
- D. Mike Graycar
- E. Jack Chaney
- F. 1. Graycar
2. Mark Ammerman



G. Rick Williams

H. Eric Heinemann

I. Because you are hesitant to accept written material. I would help you out, but you see, I need lots of space — too much for a 'zine like yours. I develop characters, and find it tough to write a 1 or 2-page story. If you want longer ones, well...

Comment: Artwise, Ammerman was good; Paty, well, she's good, but Christ, I've seen the same doodles in only a dozen other illustrations she's done! She'll never develop if she doesn't knock off the Vision/Wanda stuff! Steve Lundin, well, given enough time, he could be good... Onoda is always good — his firm style adds to any zine and it would be wise to keep him! Joel Pollack — I've never seen this guy's work before, but I am heartily impressed! Don't lose him either! Scotty milad, keep working at it — your figures lack LIFE! Sakai, well, here's another you better hang on to; a very dynamic image. Rick Williams is great! Highly reminiscent of Ditko — and I like Ditko! Navarro — too many muscles! I'd like to see more of Gottfried — he looks good, but with only one illo, I'm not sure! The others were mediocre, except for Schmalzreid's devil, which shows real promise! I'd suggest you become a bit more choosy about what artwork you print — just because a fan scribbles some figure doesn't necessitate your publishing it. Hell, I could do that, but I draw like shit, so why bother? Be selective, okay?

Your writers — hoo boy! Mike Graycar is just too much.

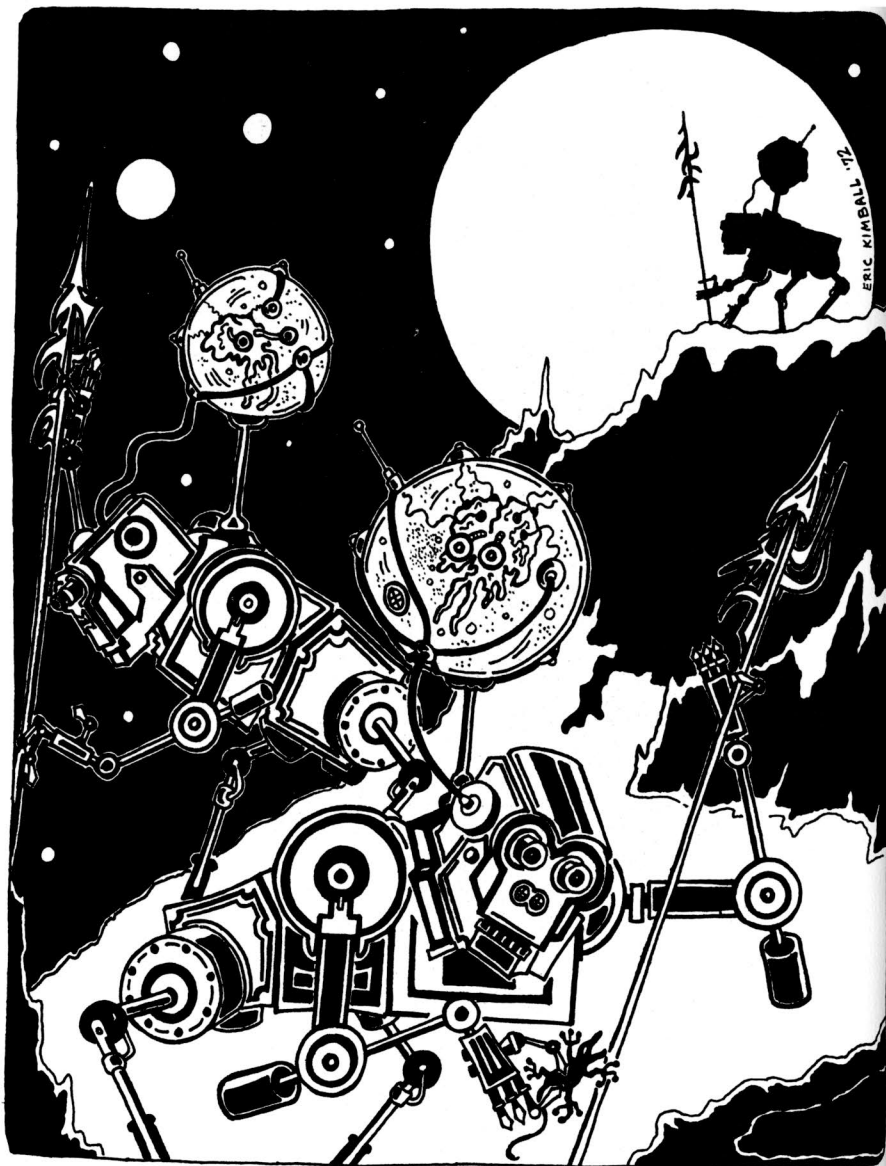
I'd like to see more of John Iavarone's work — support for Archie is hard to find, and I for one am interested just for the sake of knowing! Eric Heinemann was thinking just what I was thinking about Deadman in Forever People No. 9. Frankly they totally disregarded Deadman's previous exploits, I suspect, as do other writers when they want a character who's been "retired." A pity, I think.

Carl's idea is a good one — I only wish I had tapes to trade!

Mark P.'s work was funny — ha! ha! Let's see more, longer stories from him!

As a writer Scott, you aren't bad at all! Keep up the Good work! And your idea of improving each issue is also commendable — lots of fan-ed's don't even bother! Hang in there, tiger!

Evan P. Ratten



art is great. Paty's stuff was good. I dug Pollack's Red Bee (I like the way he signs his name too...) Duffy and John's Ghost Rider was not too good, and I was rather disappointed by your art as well as Steve Lundin's. I know you enjoy drawing, but perhaps it would be best to put only your best work in the zine until you improve.

"Everything's Archie". John Iavarone gets around. I'm sure he must have been everjoyed by the recent "Archie at Riverdale High" No. 1 that just hit the stands. It's good to have a few Archie freaks around to keep us straight. Heinemann's article was too short and not very plain. What was Eric trying to say??!

I haven't read "Nostalgia". Mike's Guardian Council was good. Your Alien origin was humorous in parts, but again the art suffered.

Gasp index is kind of recent isn't it? True, it was a "last gasp" attempt by the late, great American Comics Group... the covers on those issues were fantastic.

Hey, that fandom trivia quiz was cool and funny. I know all the answers (especially B.D. & F) so I disqualify myself. Anyway, I enjoyed Fantasticomix No. 2. Layout isn't bad and the wraparound binding is good.

Mark Ammerman
Seelyville Route
Honesdale, Pa.
18431

Dear Scott,

Got Fantasticomix No. 2 today, and was happy to see my cover. It reproduced well (and I see you put a No. 2 where I had a No. 1). Glad you used it.

The art, on the whole, was good... the best being that by Onoda, Williams, Navarro, Paty, and Pollack. Rick Williams Batlash illo was my favorite piece of art in the issue. Mario's Flash reminded me of the way Brian Lees used to draw... his more power to Navarro. What can I say about big John... his



Gino Membrino
28 Morris St.
Fitchburg, Mass.
01420

Lucky you,

Yesterday, I wrote a nice letter and today an LOC aimed at issue No. 2 of Fantasticomix! Alas, I received no mail today, except for a few sale flyers addressed to occupant 28 Morris St., and current issue, No. 21, of the Buyers Guide, which I have devoured and digested, taking in all the ads and counting my pennies.

But to the heart of the matter, first the front cover. I admit I did not see Batman on the lower right-hand corner until instructed to do so on page 1 of the Editor's Talk column I missed it completely, score 20 points for this unusual cover. My compliments to Ammerman for this different, unique idea!

Skipping to the layout of the book, score another 20 points, it was well balanced, illos, text, and one sole strip. The Alien, this was the only section I didn't like. It does break up the serious sections, yes, I've a sense of humor, but, just couldn't seem to hack my way into the Alien, grab a minus 2 for this one.

Letters to the editor, score a big 15 points for these. You did print some very good comments from the readers of No. 1, and you didn't cop out too much by answering back with smart alecky wise cracks! They all had some helpful hints.

The illos placed in various placed around the zine were very good and well done, Rick Williams fine job, Big John Onoda also a very good job, Paty, the whole staff deserves a raise, (Oh, they work for free), well all illos and artists cop a super 50 points.

Articles: John Ivarone's "Everything's Archie!" receives the remaining 8 points, plus double-super bonus of 100 points! Archie, that freckle-faced, red head from Riverdale High, is one of those unsung, never in the limelight characters.

Archie must be almost old enough to collect medicate... I remember him from the forties. Everyone writes about the biggies - Superman, Donald Duck, Batman, but Archie's paid his dues also!

Like Little Lulu, and other minor funny characters. Archie has proven his longevity, and ability to sell comics. I think the motion picture John mentioned has been in the planning stages for awhile. They had a TV series, not animated cartoon but with live actors...have to dig out my files. Anyways, they had a pilot film already, and most of the parts filled, but I think the old green stuff, and lack of a sponsor forced them to use the animated cartoon instead.

Back in 1943 Archie made it to radio, for the Mutual Network. The whole gang, Archie, Mr. Wetherbee, Reggie, Charles Mullen, Jack Grimes, Burt Boyer and Bob Hastings all had turns playing the title roll.

Even during the mid 50's Archie made it as an early DJ. A few minutes of story, then he would spin some sounds. Yes hats off to Archie, Riverdale's reluctant rouge and to John Ivarone for a most enjoyable article.

Summing it up, in time the zine will get tighter, more Loc's, more contributors ...and now for the trivia quiz!!!

- A. The king of the Zip-A-Tone users is... Big John Onoda!
- B. Fool, whoever he is, any klutz knows you use a baseball bat to take pictures, not a tennis racket. A tennis racket should only be used with white gloves on Tuesday, or before Monday, in which case....
- C. John Ivarone is the Archie freak!
- D. Guardian Council, written by Mike Graycar!

Well, thanx for the ish. With a little more polish, Fantasticomix can be one of the best.

yours,

Mark Ammerman

Thanks for the comments, Mark. In this issue, I believe I've ironed out most of the faults you found in the last issue. I, personally have little art in this issue. The overall quality of art in FCX 3 is much higher than No. 2. We have another fandom quiz, this time by Mike Raub, longtime fan and editor of dateline: Comicdom, one of the longest running fanzines around. If anyone wants to see the latest installment of the Alien Series, it's now appearing in Rick Williams zine EQUI-NOX...drawn by Jim Schmalzreid, and written by Steve Kristiansen.

Continued page 42.....

¿Que
Pasa?
by Steve
Mattingly



A lull has finally set in. The phone calls, letters to friends, and the addressing of orders are all out of the way for the time being. So, instead of taking it easy or brushing up a few scripts, here I sit bashing out this column for my ole buddy, Scott. It took me some time to get this thing done, but not actually that long. . . you see, it's just that I'm a naturally lazy person, so sometimes I take a long time to do something simple (simple?) like writing an article.

TOO MUCH

Sooo much is going on today in our four-colored world it is really getting hard to write on just one thing. So many things deserve merit of some sort. If I only had 30 pages to cover last months comics!!! So, instead of trying to comment on everything, and not restrict myself too much by doing only one thing, I will talk about a few things which are especially important to me. This includes plugs for zines I like, books, comics titles, and other miscellany.

COMIC FAN AWARDS

First off, I want to make a few comments and criticisms of our Comic Fan Awards. The fan awards are slipping into a bad rut where neos control the voting. If we aren't careful, they will be a flop. You see, as the awards now stand, they are run by a bunch of relatively new fans. This is okay in *many* of the categories, but it is not right at all for neos to vote on things like best fanzine, best writer, best fan writer, best fan artist. Why? They just aren't that familiar with the fanzine field. Usually, a neophyte only gets one or two fanzines. . . thusly, the best writer or artist in one of these two zines is his favorite. . . and that zine is *the* best. Surely this is the only reason guys like Fantuccio and Corben were nominated for Fan Awards. Perhaps John is a fan, but he's done so little work in the last year. Corben has done nearly zilch! Why do they deserve to be nominated? This leads to the old "What determines *who* is and *who* isn't a fan?" question. The question is nearly impossible to answer, but certainly a guy like Corben doesn't fit in. . . he does a lot of underground work (Hubba! Hubba!) Love that Corben underground stuff, I'm just a dirty little guy. . .) and this should keep him from qualifying for a *fan* award, right? Another thing which is so unfair is the fact that the large circulation zines like *Graphic Story World*, *The Comic Reader*, and *The Buyer's Guide* have a definite advantage over some of the

smaller circulation zines. So, *they* should not be allowed to carry the final ballot. They could tell folks (when they run the nominating ballot) to send Don & Maggie a SASE so they could get the final ballot. This way, only the truly interested people would vote, right? I think that these zines should be allowed to run the nominating ballot, since it is only fair that they have an equal chance to get nominated, and they always will be nominated.





always will be nominated.

It would seem to me that if the neos were not allowed to vote in the favorite zine award, THE BUYER'S GUIDE would stand no chance at all to win!!! Alan Light has become a money-hungry fan, just as has happened to many before him. This is okay if he gives you your money's worth, but, if anything, TBG is quickly declining. Both in popularity and quality. Unless he changes his way of doing things, Alan Light is destined to failure in the long run...TBG will be dead! This article is the first place that I publicly denounce TBG, and I can now say that EPOCH (my fanzine) and most of my talented/experienced staff withdraw any and all support of TBG, and we'll not support it again until it changes. We now throw all our support in favor of the MIRK-WOOD TIMES and we hope all that read this column will order this free adzine. Just send them a postcard and tell them we sent ya! Be sure to see me at Chicago Con, and we can talk all about The Rise and Fall of the Dynapubs Empire!

Plaudits are due Marvel for their new work in the B & W field, and their digest. They are experimenting in a new way by releasing an entire field of B&W books. With all the house ads there've been in the Marvel comics, I don't see any way which the B&W stuff could fail.

The covers for the Marvel B&W books have been excellent so far, and I hope continue this quality. You see, I feel that a cover plays a most important part in the selling of a magazine. Witness the popularity of magazines with good/colorful/exciting covers. A cover is what really sells a comic book too, but they must also play an important part in selling a magazine. A little kid sees the nice, colorful, eye-catching cover, and he buys the magazine you got them hookline and sinker! This is one thing which I think will help sell the digest (Marvel has a lot of stiff competition from Skywald and Warren in the B&W covers. They're all so good!) that Marvel has. Most of the digests are Sci-Fi, and most Sci-Fi digest covers are drab since they don't want to get the bubble-gum brigade to get their digest. They sell to a more mature audience. Bit, they are still competition and many people will see the Marvel digest before the Sci-Fi digests. This ought to help sales. Another thing which will help sell the digest is the fact that kids will buy things written by people they are familiar with. When they see the names: Howard, Conway, O'Neil, etc. they will associate them with the comic book industry and they'll get the digest, even if it's nothing more than curiosity which makes them buy the thing.

THE FOLLOWING THINGS ARE HIGHLY RECOMMENDED BY ME.

THE SPIRIT No. 1 - (Kitchen Sink: 50¢) This underground reprints four Spirit Sunday sections from 1946, and four new Eisner Spirit one-page strips. Also included in this issue is a nice one-page story about the career of Will Eisner. The entire issue is enclosed in two beautiful full-color covers of the Spirit by Eisner. I recommend this to all...but remember ...You gotta be 18 to get it!

CREEM - (Volume 4, number 11) This is a semi-underground type of magazine which is carried in many stores which carry comics (EDITOR'S NOTE - CREEM IS PUBLISHED AND DISTRIBUTED ONLY IN THE MID-WEST). The issue has a nice feature on Marvel comics by Mike Barron (former fan), and it's well done. Another article on the Marvel heroes and villains is fair. For 75¢, it is a nice thing to get. Of course, it has a few of the normal type Media mistakes since some things are done by non-fans. The issue has a nice cover by John Romita.

EPOCH - (No. 4: 40¢ 3rd class, 50¢ 1st class) You people can get this zine from me, and it contains work by the fabulous John Byrne, Joe Sinnott, Syd Shores, Steve Ditko, Frank Thorne, Steve Fabian, Don Newton, Mike Roberts, Mark Evanier, Steve Utley, Raymond Miller, Val Mayerik, Duffy Vohland, Roger Slifer, Paty, Greg Potter and myself. I am proud of this issue and I think it is well worth the price. Do me a favor and buy a copy so I can get the next issue out.

Now I ride off into the sunset, trying to grasp the inner-realities of life, close my eyes and sit in my darkened room ...quiet prevails and my typewriter has finally stopped smoking (I just work it too hard). I sit alone and wonder "Why do I do this? Why am I writing this thing?" Perhaps someone will like this. Just maybe. If you do, send me some comments okay? See ya later peoples!...I wonder what I have to eat out in the kitchen? Hmmm.....

Steve Mattingly
11231 Wolf Lane
Indianapolis,
Indiana
46229





"TOMORROW IS CANCELLED IT'S THE END OF THE WORLD!"

BEGINNING THE AWE-INSPIRING SAGA OF:

THE PROTECTORS

PART ONE

DREAMING THE DEADLIEST DREAMS OF ALL!!
HAHAHA HA HA HAHA!

BUTLER IS A STRONG WILLED BEING, MY WIFE'S SCAVE! BUT HE WILL BREAK AS WILL THE OTHERS WHO FOLLOW HIM, EACH OF THEM POSSESSES A PART OF KOLAR, WHICH I MUST HAVE!

SEPARATELY THE SECTIONS ARE USELESS, BUT TOGETHER, IN MY HANDS, IT IS THE POWER OF A UNIVERSE!

THROUGH HIS OWN DREAMS, BUTLER, WILL GIVE ME THE INFORMATION I SEEK, EH FACELESS ONE?
EH?

YES I'LL OBTAIN HIS PORTION OF THE KOLAR BY WAY OF THE SEPARATION CHAMBER- ABLE TO FREE MIND FROM BODY AND PEER INTO THE SUB-CONSCIENCE!
WITH SUCH A CREATION, I WILL EASILY GAIN WHAT I SEEK FROM WEAK MORTAL BRAINS LIKE BUTLERS!

SEE, MANNEQUIN! HE TRIES TO BATTLE HIS DEEPEST NIGHTMARES AS I WILL IT!
NOW WE SHALL FORCE WHAT WE WISH OUT OF HIM- THE SECRET OF HIS POWERS!





NOW BUTLER, YOUR BRAIN IS THOROUGHLY CONDITIONED! I COMMAND YOU TO TELL HOW YOU AQUIRED YOUR GREAT PHYSICAL ABILITIES!!

TELL!!



IN HIS CHAMBER, PAUL LURCHES, TRYING TO FIGHT HIS CAPTOR'S WILL, BUT...



MOMENTARILY, PAUL'S THOUGHTS REVEAL WHAT THE MASKED MAN WISHES FROM HIS PAST...

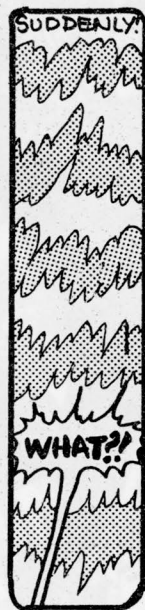
APRIL 19, 1971. HAVE ISOLATED BRAIN PORTIONS CONTROLLING SLEEP, AND SOON WILL DO SAME FOR NOURISHMENT AND LEARNING CAPACITY.

ALL OF THIS WILL ENABLE ME, AFTER A WHILE, TO GO FOR GREAT PERIODS WITHOUT TIRING.



I'VE KEPT SECRET MY BIO-FEEDBACK ENLARGEMENT EXPERIMENTS FOR REASONS OF PUBLIC REACTION.

HUH! I'M BEGINNING TO FEEL LIKE DR. FRANKENSTEIN!



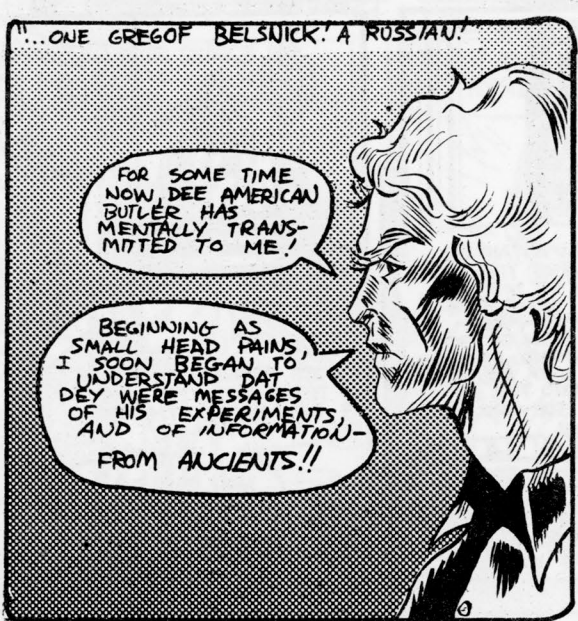
SUDDENLY!

WHAT??



I DON'T UNDERST... AHHH, YES:.....!!

UHHMM... OBSERVE MANAQUIN! SOMEONE HAS TAKEN OVER FOR BUTLER IN THE TELLING! BUTLER'S THOUGHTS SEEM TO HAVE CIRCLED THE EARTH AND BE IN TUNE WITH ANOTHER....



...ONE GREGOF BELSNICK! A RUSSIAN!

FOR SOME TIME NOW, DEE AMERICAN BUTLER HAS MENTALLY TRANSMITTED TO ME!

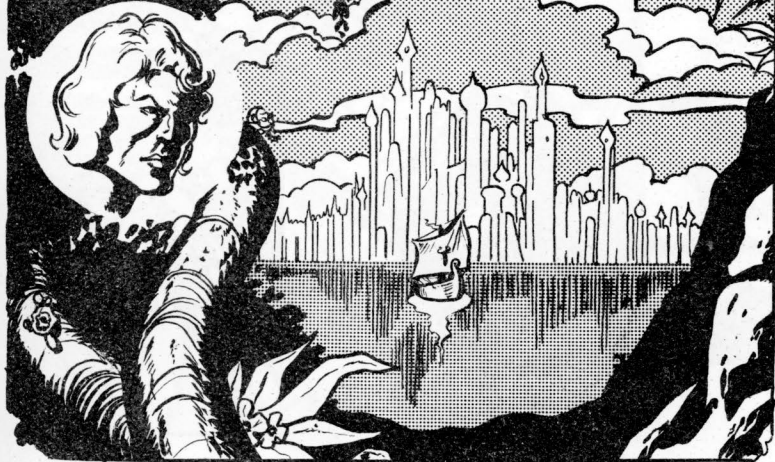
BEGINNING AS SMALL HEAD PAINS, I SOON BEGAN TO UNDERSTAND DAT DEY WERE MESSAGES OF HIS EXPERIMENTS, AND OF INFORMATION- FROM ANCIENTS!!



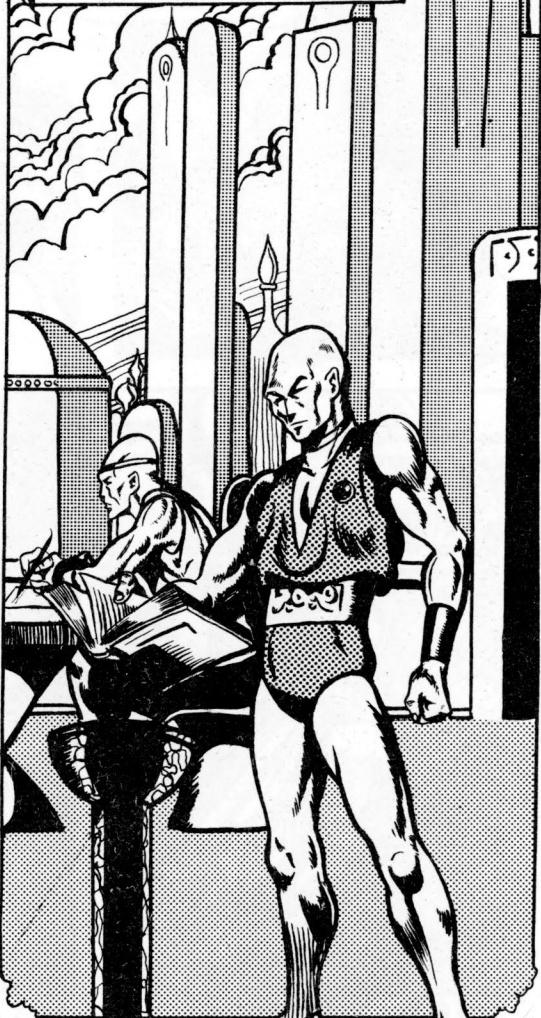
AS PAUL BUTLER TRANSMITTED AND HIS BRAIN POWER INCREASED SO DID MINE! I WAS SOON ENDOWED WITH ALL HIS ABILITIES! PAUL MEASURED AND INCREASED HIS MENTAL CAPACITY THROUGH HIS REACTION TO A SERIES OF FLASHING LIGHTS!!

AND FROM ANOTHER SOURCE! IT WOULD SEEM THE LEGENDARY ATLANTIS HAD EXISTED!!

"ATLANTIS! LAND OF A THOUSAND WONDERS, VITCH NO VON COULD SAVE FROM BEING DESTROYED, YET TO SAVE A PORTION OF DERE MAGNIFICENT CULTURE DEY EXPELLED BRAINWAVES INTO DEE ATMOSPHERE, MUCH LIKE PAUL! DEY LEFT US DEE GREATEST GIFT OF ALL - DEE MIND!!"



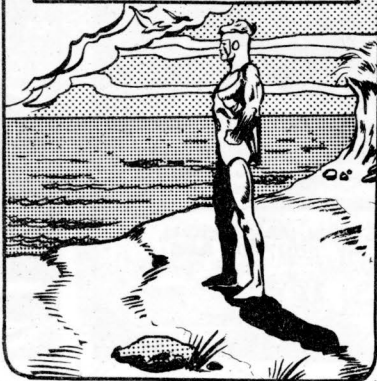
"KNOWING OF DERE DOOM, DEY GAVE US MANY FABULOUS GIFTS, VON OF VITCH BEING A WAY FOR BREATHING UNDERWATER! PAUL RECEIVED DEE ATLANTEAN'S TRANSMISSIONS AND BEN EXPERIMENTED - ON HIMSELF!"



"HE DONNED A SPECIAL OUTFIT AND SET OUT INTO DEE SEA."



"SINCE DAT DAY I HAVE NOT RECEIVED ANY MESSAGES FROM HIM YET I KNOW HE IS ALIVE. BASICALLY DUPLICATING HIS METHODS, I, TOO, SET OUT TO SEA - TO FIND HIM! IN SOME MYSTERIOUS WAY, WE ARE LINKED, HIM AND I, MUCH AS BROTHERS ARE! YES, WE ARE BROTHERS! BROTHERS OF THE SEA!!"



GREGOR BELSNICK! I MUST FIND HIM AND BRING HIM HERE. IT SEEMS BUTLER AND HIM ARE CONNECTED IN SOME WAY. TO GET WHAT I WANT OF THE KOLAR, I MUST HAVE BOTH OF THEM! THROUGH HIS CONNECTION WITH BUTLER, IT WILL BE A SMALL MATTER TO LOCATE HIM ON THE CHAMBER'S SCREEN!



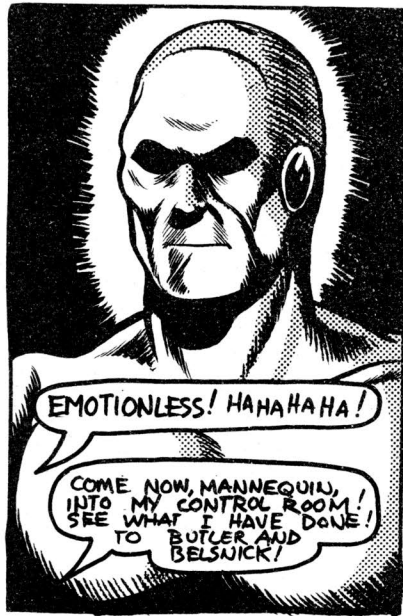
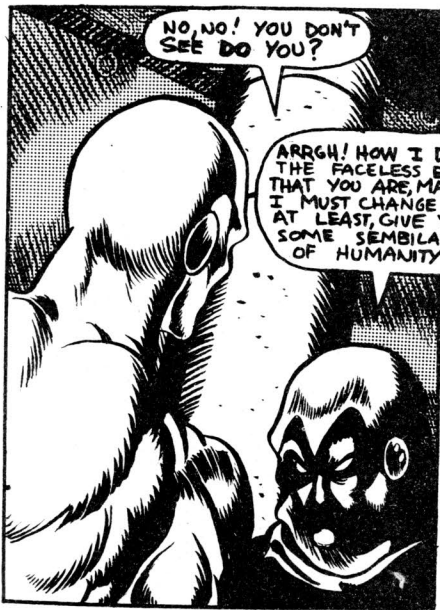
NOW, WITH THE POWER AT MY COMMAND, I SHALL BRING HIM TO ME!



HE IS MINE!
HA HA HA!

WITH THE RUSSIAN IN THE SPACE NEXT TO BUTLER, I WILL BE ABLE TO CORRELATE THEIR MINDS! SEE, YOU EXPRESSIONLESS DOLT! SEE!







THOSE TWO POSSESS THE ABILITY TO SURVIVE UNDER WATER - THE FIRST PART OF THE KOLAR - MY KEY TO POWER, THE ULTIMATE POWER!

THEY SHALL TELL ME!

BUT THEY STILL HAVE NOT REVEALED WHAT THE SECRET IS TO THEIR POWER - THE PROCESS

"I MUST BE CAREFUL, THOUGH, AS TO HOW MUCH POWER I SUPPLY TO THEM WHEN I FORCE THEIR DREAMS!"

"THERE IS A CHANCE THEY COULD WAKE AND COMPLICATE MY PLAN, CAREFULLY THEN! I MUST HAVE NO COMPLICATIONS!"



SUDDENLY...

ZZZRIKK!

UNNHH!



BY THE GODS!

AN OUTSIDE FORCE IS PRESENT, BUT... WHO? A POWER OF SUCH MAGNITUDE TO DO THIS! COULD IT POSSIBLY BE...



...ORION?

BUT NO! HE IS INANIMATE, WALLOWING IN THOUGHTS OF HIS YOUTH, AS IS HIS COMPANION, LYRELLA!



AN UNSEEN FOE - THREATENING MY PLAN!!

I MUST FIND OUT WHO CAUSED THAT FORCE BOLT; WHO DID THIS! AND WHEN I FIND HIM - DESTROY HIM BEFORE HE DESTROYS ME!!

WATCH FOR ANNOUNCEMENT OF PART II - COMING SOON!!

STORY: GINO MEMBRINO & RICK HOBERG
ART: RICK HOBERG
INKS: SCOTT PAAUW & R. HOBERG

FCX PROFILE ON: GINO MEMBRINO

VITAL STATISTICS

Age - confesses to being well over 30 - Height - 5'10"
Weight - 175 lbs. * Hair - all mine * Eyes - Hazel

In the Beginning...

I read comics as a child, all the golden age stuff, from Superman to Mickey Mouse. I read and collected them until my mother made me throw them out, if she only knew how much money they'd be worth now! Usual amount of horseplay in school, drawing and writing homemade comics, borrowing and stealing material from the pros. I discovered girls and music at the same time, age 10. I played accordion for 6 years and hated every minute of it. Then the frantic 50's began, I switched to tenor sax, played several school functions with a small group, rhythm and blues. I did the usual amount of writing for school papers, and even had an under-underground paper going. I left school to seek a life of fame, fortune and wealth. Comic collecting was out, all the forties stuff was all but forgotten. I went into the army in 1956, R & B had changed to Rock and Roll, comic books were still childish girls, music, and writing were still very much in.

Down and Out

Came home in 1960 for the first time in a long while, and sought out old friends, most were in jail, dead, moved away or married...Decision: Start a new life. I re-enlisted in the U.S. Army for 3 more years, all the while I was still doing weekend gigs on the tenor sax...meeting a lot of great people, traveling to a lot of new and exciting places.

At that time, writing was only minor...music was the thing to do. Comic books? Forget it! They were a thing of the past.

1963...I got out of the army, six years were long enough. I started living the life of a musician...fame, fortune, wealth, girls, girls. I got into a top rock group...travel, fame, fortune, cut some hit records, got on the Dick Clark Show, fame, fortune, wealth, girls, girls, girls, got stranded in Montreal, Toronto, and all points north.

1964...home again...broke...tired...disgusted...time to settle down. Flash Green Lantern, other old buddies of the forties, new format, new characters, group called the Fantastic Four had been around for a few years... I was sure they'd never last!

Married

1964...I met a nice looking girl, "Hi, my name is... I do!" Married, working as a mechanic, and playing music on weekends. Three years on the road was long enough.

1964...My oldest daughter Michelle was born. "Humm other guys are reading and collecting comics, and...what's this?, Rockets Blast and Comicollector?" I saw the ad in ACG's Adventures into the Unknown for a collector's guide to comics.

Comics

1965...My second daughter, Sharon is born. Comics weren't bad, lots of new titles. I thought I'd try my hand at drawing again, drawing?...forget it, decided I'd write again. So, I mailed a script off to Marvel Comics, and accumulated the first of many rejection slips.

1966...It was a bad year for me. Working, writing, collecting comics, running out of room, playing weekends still. "What's that, honey, you're...not again!"

GINO



collecting comics, running out of room, playing weekends still. "What's that, honey, you're...not again!"

1967...Daughter No. 3, Rachel is born...kripes, three girls!

This guy in Texas will publish my story. Well no money, but it's a start...I see what these guys are doing. These editors are uniting a lot of guys my age. It's not so much a living in the past, but remembering, and bringing a lot of new blood into it. A lot of these young kids are good, yep, these kids know where it's at!

1968...I'm still writing, playing weekends, collecting comics. Rick Hoberg and I had a zine out that year... Fantasy Adventures. Fantasy Adventures...it was a long time coming. FA had great art, but lousy stories. I'd been active in fandom four years at this point.

1969... "Mr. Membrino, it's a boy!"... Number one son Ernest born. I had lots more material published in various zines, still playing weekends, writing, and collecting comics. The comic book, as well as fandom had grown up a lot.

Future?

1970, 71, 72 Comics have come into their own...better art...Steranko, Wrightson, Barry Smith. Writing, too... Steve Englehart, etc... who knows what will happen in 1973? I only know they'll explore new heights, reach out to more people, maybe someday hang a few in museums, as classics.

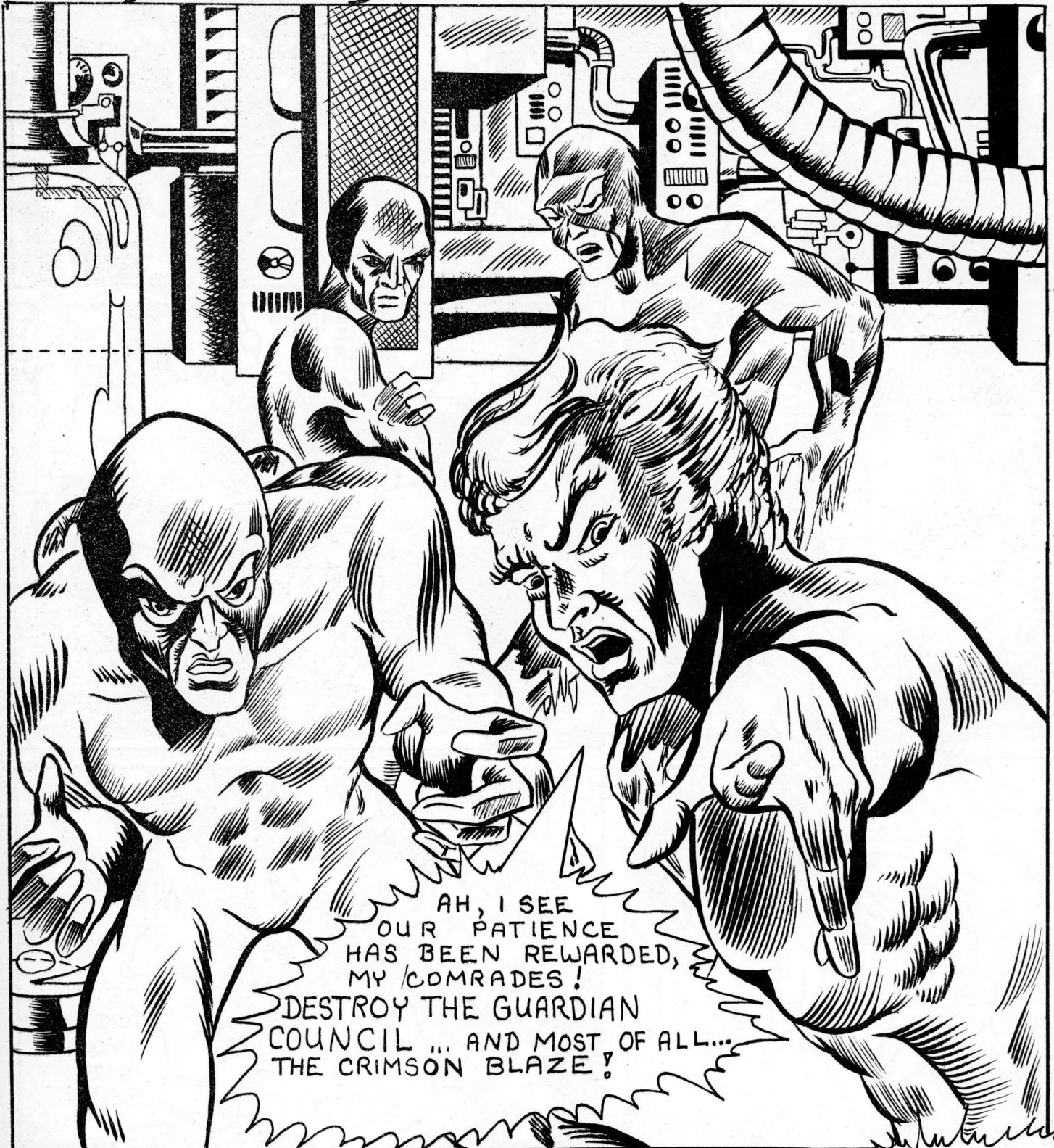
And all the zine editors, those guys are all right... they are helping to give new blood a place to try out new material...it'll take time, but I know they'll make it!



CLYDE CALDWELL '72



Graphically Yours: THE GUARDIAN COUNCIL



AH, I SEE
OUR PATIENCE
HAS BEEN REWARDED,
MY COMRADES!
DESTROY THE GUARDIAN
COUNCIL ... AND MOST OF ALL...
THE CRIMSON BLAZE!

The
Courier
Comix
Group
STUPIDLY
ADMITS
THAT...

MICHAEL
GRAYCAR
WROTE THIS
WHOLE MESS!

Fate
PENCILLED
LETTERED
IT!

DUFFY
VOHLAND
HAD THE GALL
TO INK IT ALL!

COUNCILLERS
ALL!

WITH HELP FROM THE
LUSTY BUNKERS

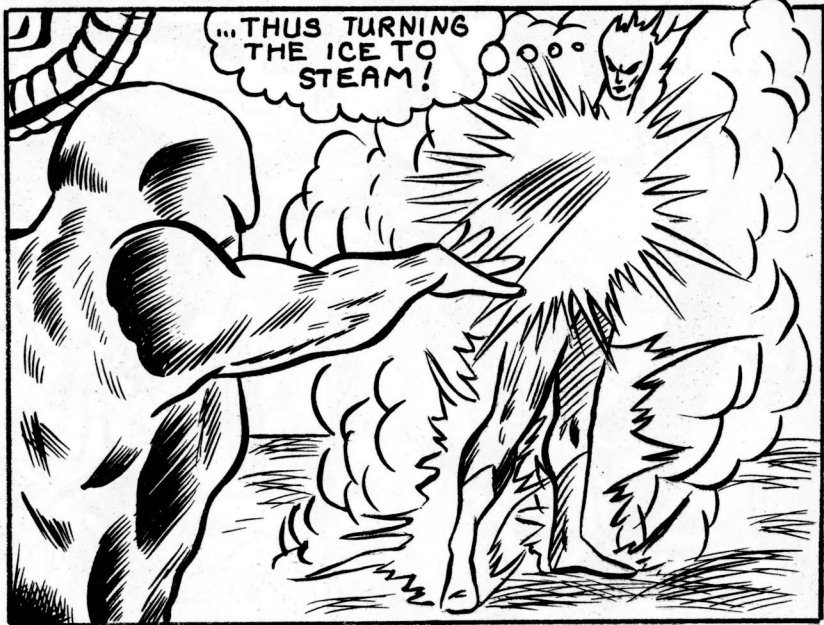


AH, DEAR READER — THE BATTLE ROYAL BEGINS! THEY APPEAR SO CONFIDENT... DESPITE OUR OUT-NUMBERING THEM! I WONDER IF WE'VE STUMBLERD INTO A TRAP!?!



DON'T WORRY, JOE! IT'LL BE A CINCH TO DEFEAT THESE AMATEURS!

ICE! I MUST INCREASE THE INTENSITY OF MY FLAMES...



...THUS TURNING THE ICE TO STEAM!



I SUSPECTED YOU'D DO TH... UGHNN...

WELL, HERE'S A LITTLE SOMETHING YOU DIDN'T EXPECT!

ZAP 'IM MARK!

THAT SHOULD KNOCK HIM OUT! LET'S ASSIST THE OTHERS!

THE GENIUS THAT IS JOSEPH PENDAL HAS MEANWHILE TAKEN FLIGHT DOWN AN ADJOINING HALLWAY...

TO DEFEAT ME, YOU MUST FIRST CATCH ME... YOU MUSCLE-BOUND BUFFOON!

...HIS MIND SCHEMING ALL THE WHILE!

HERCULES SHALL CATCH YOU MR. STRETCH... WITH A LITTLE HELP FROM HIS LOVELY WIFE!

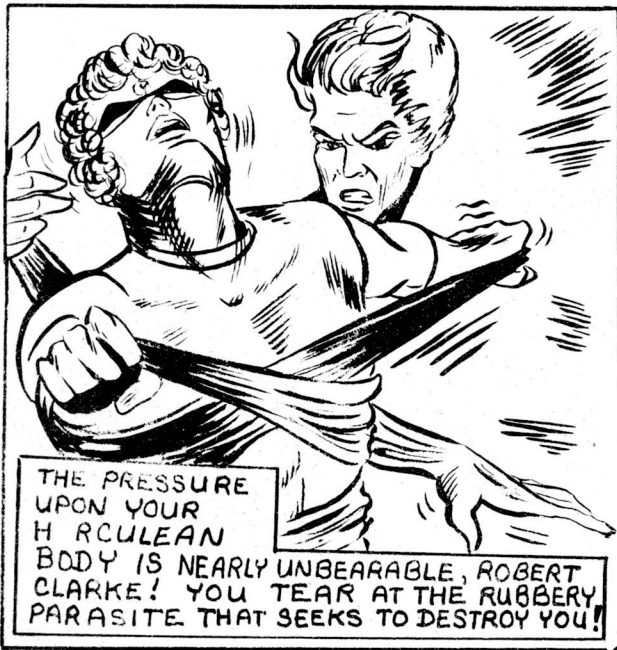
HE'S ALL YOURS NOW, BOB!

EXCELLENT STRATEGY, BLAZE!

WE'LL SEE ABOUT THAT, PENDAL!

YOU MAY HAVE PREVENTED ME FROM REACHING MY OBJECTIVE, HERCULES, BUT IT WILL BE A SIMPLE MATTER TO SQUEEZE THE LIFE OUT OF YOU!

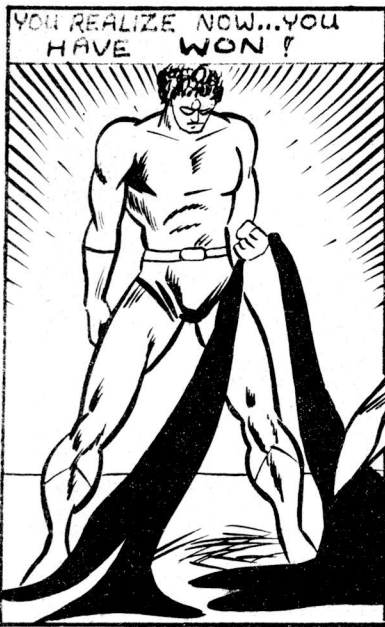




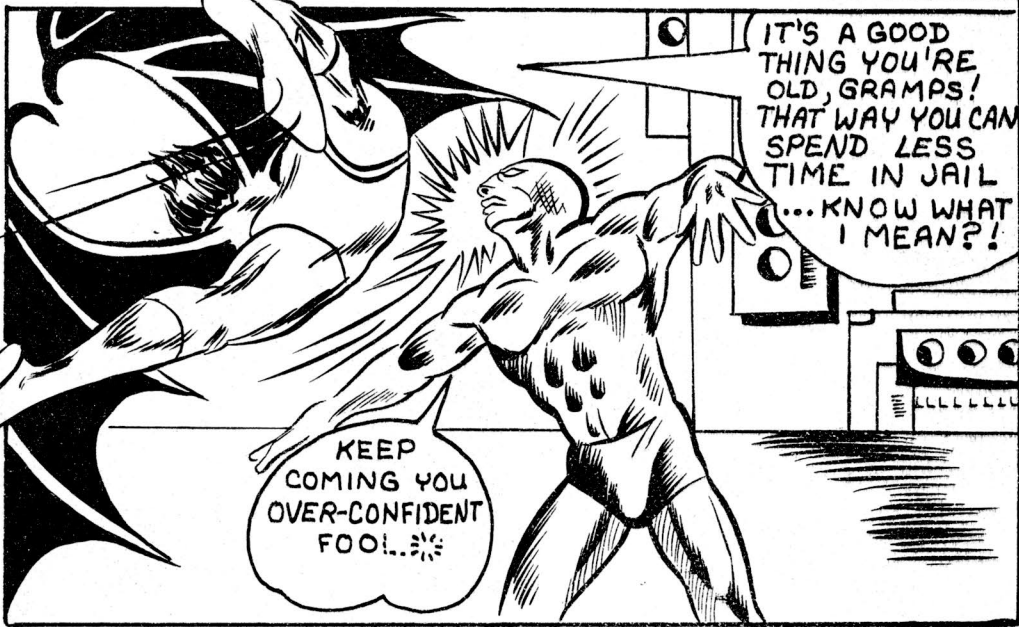
AND IN SHEER DESPERATION YOU USE JOSEPH PENDAL'S BODY AS ONE ...

THE PRESSURE UPON YOUR HERCULEAN BODY IS NEARLY UNBEARABLE, ROBERT CLARKE! YOU TEAR AT THE RUBBERY PARASITE THAT SEEKS TO DESTROY YOU!

...MIGHT USE A WHIP!

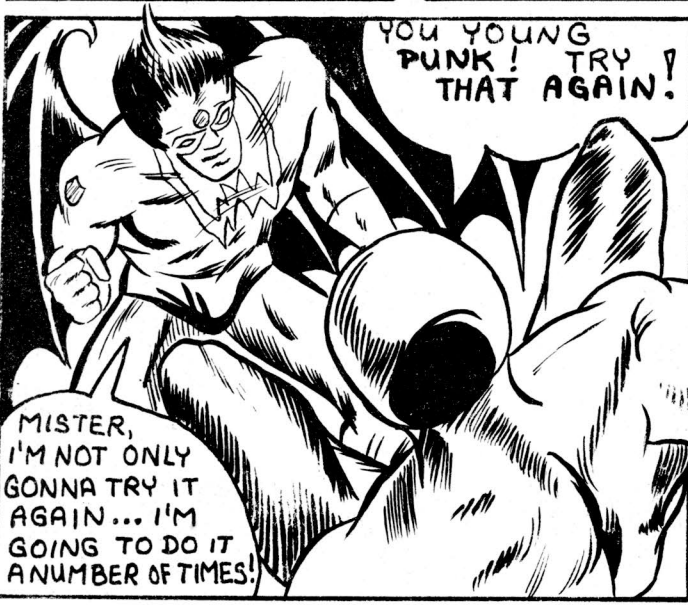


YOU REALIZE NOW...YOU HAVE WON!



IT'S A GOOD THING YOU'RE OLD, GRAMPS! THAT WAY YOU CAN SPEND LESS TIME IN JAIL ...KNOW WHAT I MEAN?!

KEEP COMING YOU OVER-CONFIDENT FOOL...!



YOU YOUNG PUNK! TRY THAT AGAIN!

MISTER, I'M NOT ONLY GONNA TRY IT AGAIN... I'M GOING TO DO IT A NUMBER OF TIMES!



NO... YOU'RE NOT!

HIS TOUCH! OH MY GOD, THAT TOUCH... IT CONTAINED THE HORRORS OF DEATH!



I WAS PARALYZED! WE TOPPLED OVER BACKWARDS, AND I WAS TOTALLY HELPLESS!

HE STOOD OVER ME, GLOATING... THEN I HEARD HIM WALKING AWAY HURRIEDLY.



THE SOUNDS OF FIGHTING WERE ALL ABOUT ME! IF MY COMPATRIOTS WERE TO LOSE THE BATTLE, I WAS SURELY DEAD! I BELIEVE I PRAYED THEN...

AND IF YOU'VE WONDERED WHERE THE GOOD DOC AND DYNAMO HAVE BEEN



I'VE CHASED HIM AWAY FROM THE OTHERS, YET HE STILL REFUSES TO CHALLENGE ME! I'D BETTER ACT BEFORE HE...

I'VE HAD ENOUGH OF YOU, DEMON! I GAVE YOU THE CHANCE TO TURN BACK LONG AGO! NOW... THIS!



LIGHTNING... ELECTRIFYING ME... GOING TO... PASS OUT... LEVITATIONAL DISC WILL KEEP... ME... ALOFT...

THE LEVITATIONAL DISCS THAT ARE A PART OF THE GUARDIAN COUNCIL'S FACE MASKS WERE VOG'S IDEA. EVEN WHILE UNCONSCIOUS, AND THERE IS NO LINKAGE BETWEEN THE BRAIN AND THE DISC, A COUNCILLER WILL REMAIN SUSPENDED IN AIR!

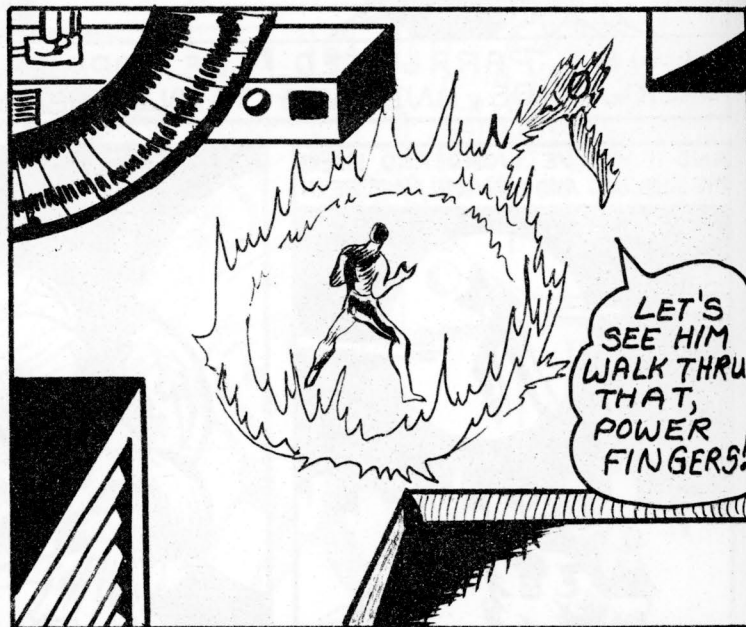


MEANWHILE, DYNAMO HAS MADE GOOD HIS ESCAPE!



THOUGH GORGON HAS BEEN VICTORIOUS OVER THE WINGED WONDER, THERE ARE OTHER COUNCIL MEMBERS TO FACE!

MAKE THINGS HOT FOR HIM, MIKE!



LET'S SEE HIM WALK THRU THAT, POWER FINGERS!



I DOUBT IT, KID! NOT WITH THIS ADDED ATTRACTION, ANYWAY!

ARRGGHH



FAR OUT! SCORE TWO FOR THIS DYNAMIC DUO! HE'S OUT LIKE A LIGHT!

HMMM... I THOUGHT THE PHRASE WAS "HOLY KNOCKOUTS"!

TIME: THE IMPATIENT CONSIDER IT LONG, WHILE THOSE WHO AMUSE THEMSELVES CLAIM IT SLIPS AWAY HURRIEDLY.

TIME: THAT WHICH GOVERNS OUR LIVES.

TIME: A CASUAL READER MAY BYPASS IT IN A STORY ... JUST AS YOU'VE DONE.

HOURS LATER...

I GUESS YOU'RE ALL EAGER TO GET BACK AFTER I HELD YOU UP SO.

WELL, UNTIL WE DO, I'M NOT GONNA MISS HIM... AT ALL!

DON'T WORRY ABOUT IT DAVID! YOU ONLY HELD EVERYONE UP A FEW MINUTES LONGER THAN I DID!

IT'S TOO BAD THAT DYNAMO ESCAPED, THOUGH!

NOW... THAT'S NO WAY TO TALK ABOUT AN OLD BUDDY OF YOURS! I CAN JUST IMAGINE WHAT HE'S THINKING ABOUT YOU RIGHT NOW! PROBABLY NOT MUCH!

WE'LL BE SEEING HIM AGAIN, SOONER OR LATER... I'M ALMOST SURE OF IT!

ADKINS GAS CO.

BUY CROM

ERECT DAVE HARTMAN

FARW AND CO.

NOVAK

A FEARSOME FOURSOME



We asked Carl Zscherer, a professional illustrator and painter, to give a try at inking a piece of comic art. Carl claimed he had never even read a comic, but he accepted the job. No. 1 (above) is the pencilled version, by



Dan Adkins. No. 2 (above) is Carl's version, in straight comic style. In No. 3 (below), Carl added some of his own style, and in No. 4 (below), the inking is entirely in Carl's style. Which do you favor?





ONODA '72

FANDOM PHOTO PAGE



Duffy Vohland in his Tavern



Bruce Chrislip in Duffy's Tavern



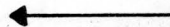
Arvell Jones, Desmond Jones



Dave Hartman, Jim Novak,
Duffy Vohland, Roger Slifer



Roger Slifer

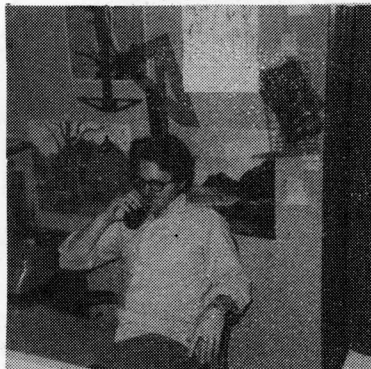


THE MOB: Top row: Arvell Jones, Keith Pollard.
Second row: Scott Paauw, Buzz Specht, Desmond Jones, Jeff Antonette. Third row: Aubrey Bradford, Dave Hutzley.

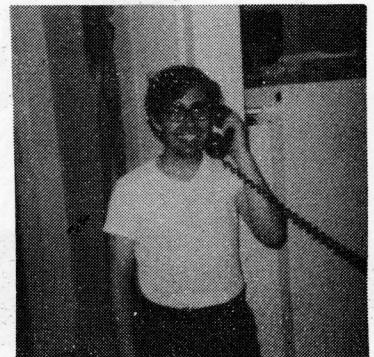
Gary Getsoff, John Cameron,
Jeff Antonette



Neal Adams



Dan Adkins



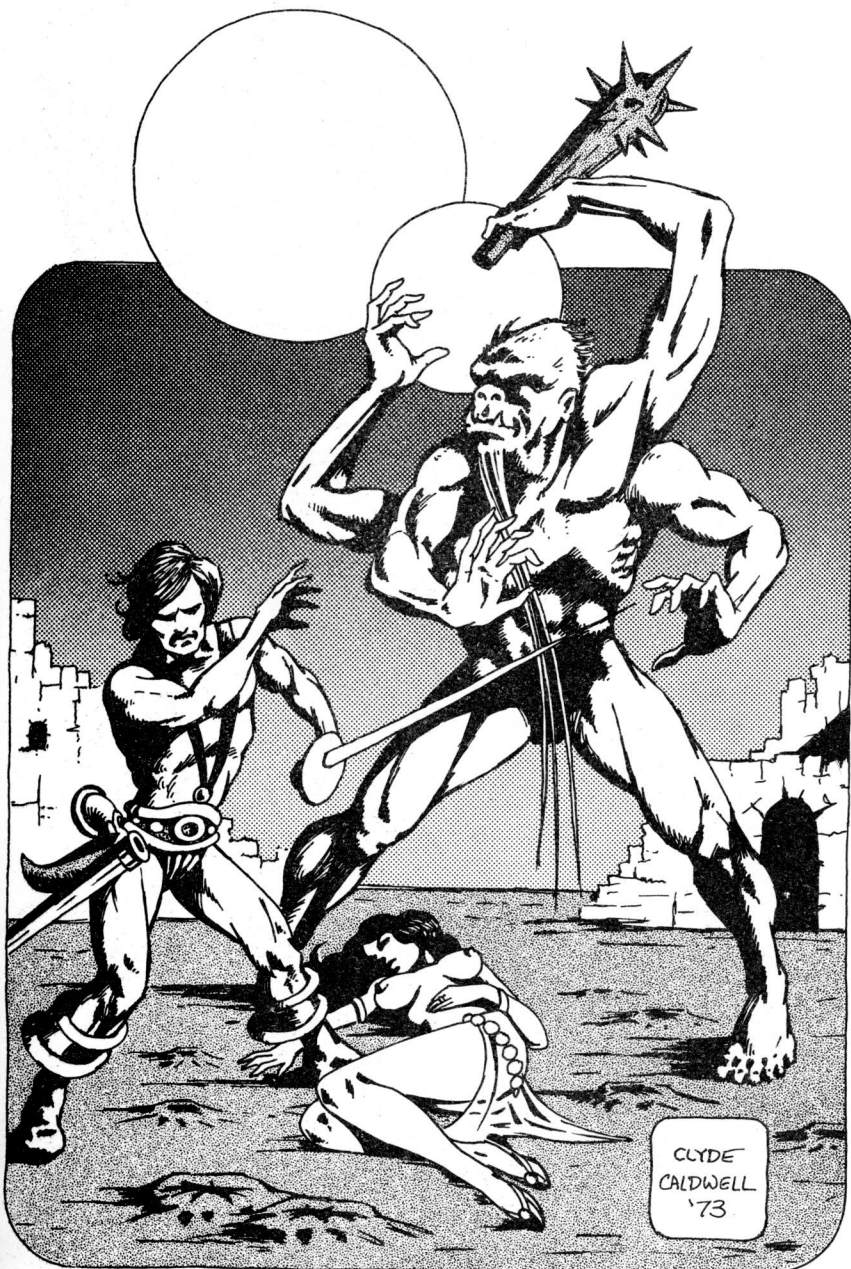
Tony Isabella

ERB PORTFOLIO

Edgar Rice Burroughs was one of the greatest writers in the heroic fantasy genre. His works captured a special "Burroughs flavor" that no writer could ever quite match.

Through the years since Bur-

rough's first novel, many artists have presented their depictions of Burrough's various creations. Included in this portfolio are three of fandom's top artist's visualizations of Burrough's creations.

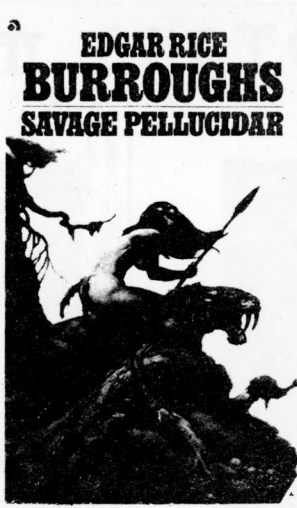


CLYDE
CALDWELL
'73



Above is TANAR OF PELLUCIDAR, delineated by Jim Pinkoski. Tanar is featured in the book TANAR OF PELLUCIDAR, the fourth book in the Pellucidar series.

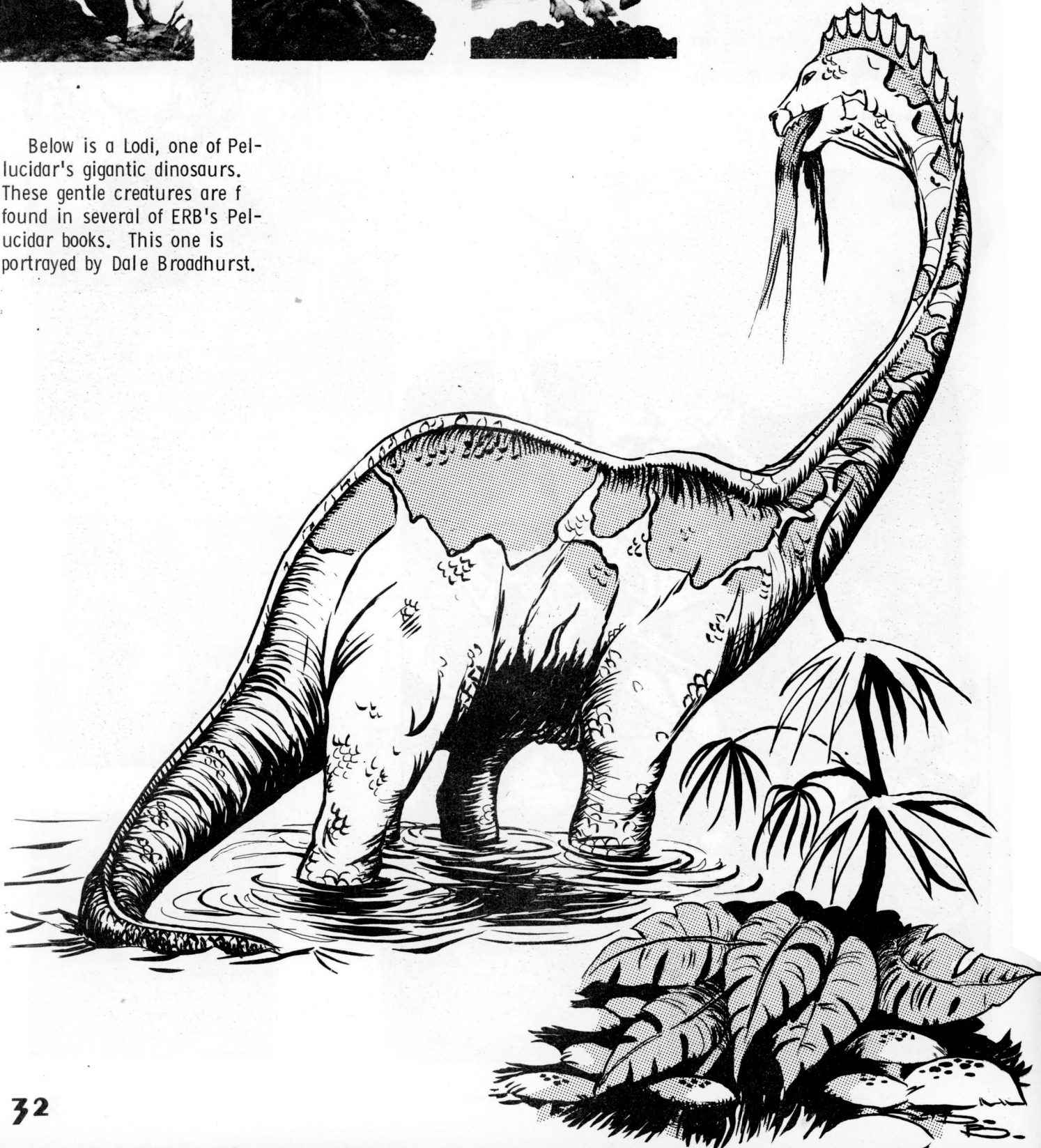
To the left is a scene from PRINCESS OF MARS, the first book in ERB's outstanding martian series, and the first book Burroughs wrote. The MARS series is regarded by many to be ERB's best. This scene depicts John Carter of Mars, his princess, Dejah Thoris, and one of the Barsoomian white apes.



To the right are several of the cover paintings for Ace book editions of ERB's novels. All the paintings are by Frank Frazetta.

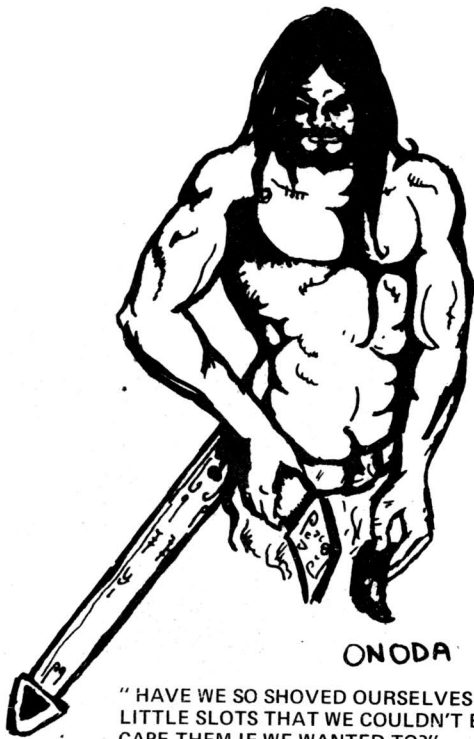
copyright 1973 Ace books

Below is a Lodi, one of Pellucidar's gigantic dinosaurs. These gentle creatures are found in several of ERB's Pellucidar books. This one is portrayed by Dale Broadhurst.



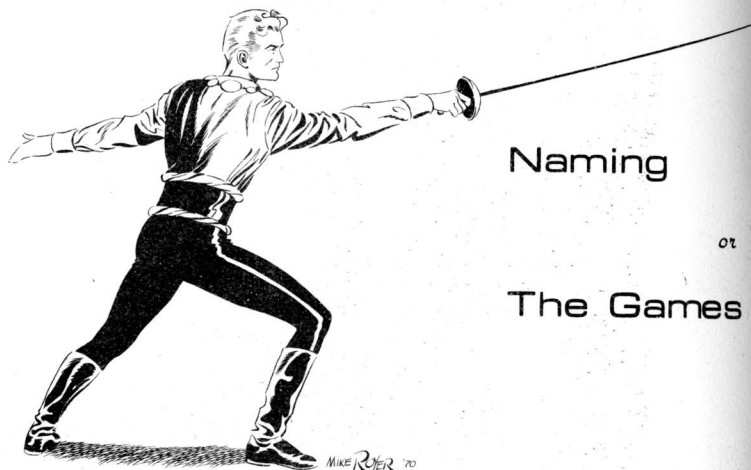


AM JONES
&
Scott PAROW



ONODA

"HAVE WE SO SHOVED OURSELVES INTO LITTLE SLOTS THAT WE COULDN'T ESCAPE THEM IF WE WANTED TO?"



Naming

or

The Games

In our own little universe we consider ourselves to be the ultimate masters. But are we really the masters of fandom? Or have we created a social monster that has control of us? We have a name for everything and *everything* to its name. Have we trapped ourselves in a misleading interrelationship of tags that has come to control us instead of our controlling it? Have the tags come to mean more to us than the things themselves? Are these things true or have I become over-paranoid? (Don't worry, I think despite my doubts.) Society is full of labeling. The sub-society of fandom, which prides itself on being different than the rest, labels more than the rest of them. We fill large amounts of time and paper tagging people and things, applying those tags, and justifying them. They are our great obsession and we let nothing stand in the way of our doing it. We alienate friends, antagonize people we don't even know, all for the sake of a few little tags.

What are these things to us really? Are they a way for us to shape our reality around us? Do they let us easily decide what to do? What our opinion is about a subject without our having to know anything about it? Can we even talk to others of our ilk without mouthing tags and catchphrases? Do we decide what to say or do our tags decide for us? Have we so shoved ourselves into little slots that we couldn't escape them if we wanted to? Do we want to? Are our slots shaped to fit us or do we get jammed into spaces we don't really fit? The latter is what I suspect for all cases. There is nothing in our social sub-group that is without its tag. It itself is called "fandom". We are "fans." Our publications are "fanzines." Our large gatherings are "cons". I really could fill a page like that, but I won't. It would really be useless to do so because I don't believe that those tags mean anything. There are people out there who judge everything that goes on around them by the premixed definitions of the tags. They can tell you what is good and what is bad by the tag put on it. They don't need to see what something is to know about it. The tag tells them all about it. What to criticize and what to praise, even down to the specifics of it. Everyone in fandom does it in fact. (Even me, I'll admit to it.)"

Why do we of fandom do this? When we ourselves take such pride in being so much more open minded than the rest of humanity. Once a person makes a reputation because of something, it stays with them as long as they are in fandom. Once you are known to "always" disagree with someone, people know that you do, whether you do or not. It sometimes appears to me that we aren't people, we are fans and that the two are not compatible. From the way everything is named an outsider would think of fandom as a cohesive unit while in fact fandom cuts across all sections and types and is anything



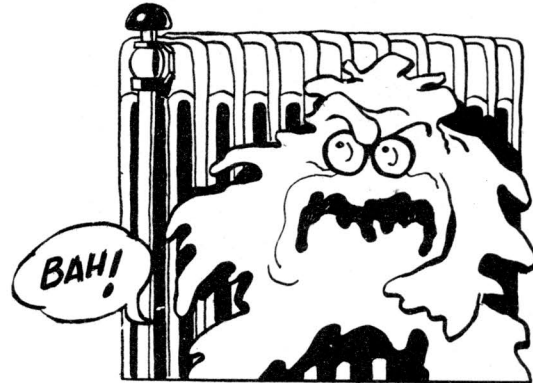
Adkins/Bunker

FAN Philosophy

Names

Fans Play

- Joe Wesson



"We are not people, we are fans,
and the two are not compatible."

but cohesive. Persons who couldn't be less alike will in fandom get tagged as exactly the same type. We don't really know that we are doing with these names we give out without the least thought. Through careful use of the right catchwords and tags a person who had never read science fiction or a comic book could become a well-known fan and no one would be the wiser. All of our cliches have become useless and meaningless because they can be used without any meaning. We are a group of people who talk in circles and don't even know that we are doing it. We have lost sight of sight of shore at high noon and all four directions are the same.

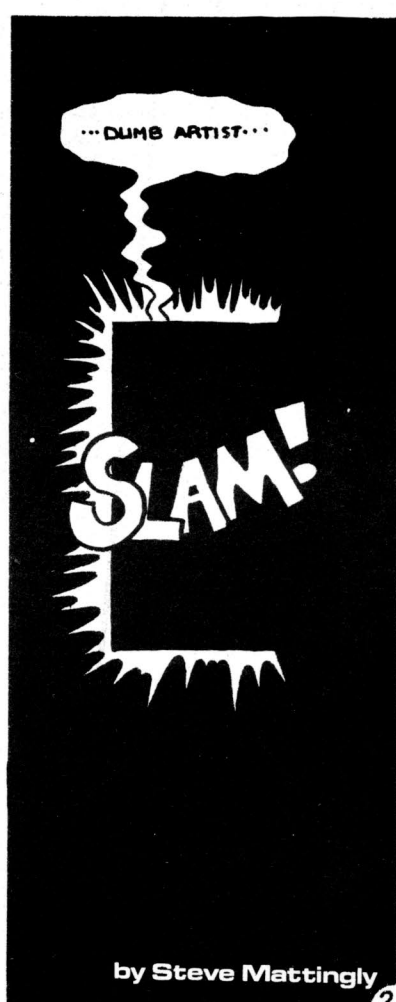
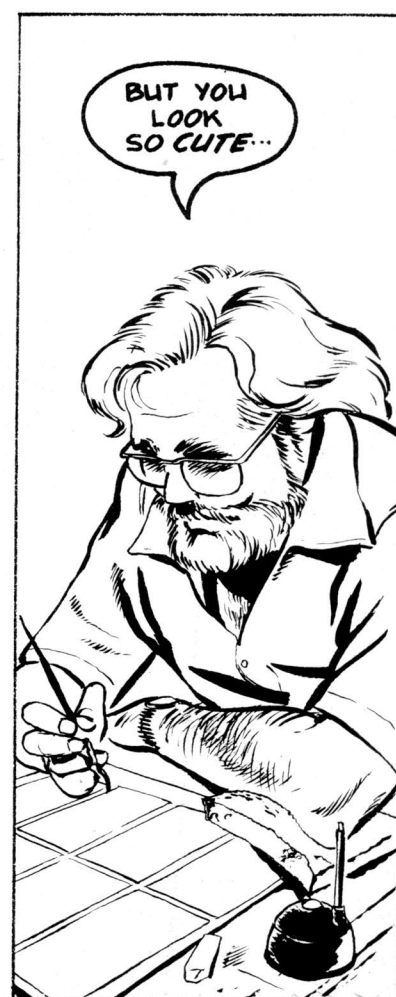
We are in a seemingly unbreakable circle in which we lead ourselves and others around by our noses. We spend our time alternately being indignant about how untrue labelings are and creating even more false labels. We are notorious for doing exactly what we have said that we will not do. We find great comfort in creating types. There always seems to be room for a new type of fan. It's as if we have seen the plastic world around us and wish to create our fandom in the same image. We look for a little escape from the world around us, but instead we build more of the same types of life. We are rooted in the society that birthed us, and we are lying when we try to say that we are different. Worst of all, we are lying to ourselves. When are we going to wake up and realize that what we have been doing is ridiculous. These things are being taken much too seriously and there is not one good reason for it. We have been giving ourselves the hype and soaking up every bit of it.

Why do we believe in it? Why do we really care? Why don't we have fun with such things? Why don't we treat them as the harmless things that they are? Why don't we treat them as the toys that they are? I do not understand why fans have taken up tags and labels as the serious business of fandom. Don't say it's what's behind the labels that counts. The cans are all empty. These things can be a lot of fun if you refuse to take them seriously and treat them as a put-on. I find them to be really hilarious when treated in that way. I try to never judge people by their tags when I meet them. Of course it is a great deal of fun to create personalities for people out of their tags. ■



ROLAND
AUSTIN





Q&A

By Mike Raub

In FANTASTICOMIX No. 2, Scott featured a "Fandom Trivia Quiz", mainly as a filler...but it got me to thinking ... there's been a lot of great stuff going down in the 11 years of organized comic fandom. It's a shame that a lot of it isn't recorded as history, for it certainly is that. I got to playing around with some facts & came up with my own quiz, below. If you want to see more, then make yourself known!!!

Questions:

1. Back in 1961, the first issue's of ROCKET'S BLAST were printed by a method unheard of in today's fan world ... what was it?
2. What year was the first "official" comic book convention held & where?
3. Who was the much heralded chairman?
4. Previous to this, several mid west fans gathered to tabulate something of importance to all fandom...what was the event?



5. Name the fan artists who created -The Demon? Silver Dallas? The Grey Grasshopper? Son of Satan?
6. In 1964, two major fanzines merged...name both.
7. One of these zines from above had five editors previous to the merger...name them and the issues they edited.
8. Fandom's first comic zine, ALTEREGO, spawned another famous magazine from one of it's own features. The zine is still being published today, what is it?

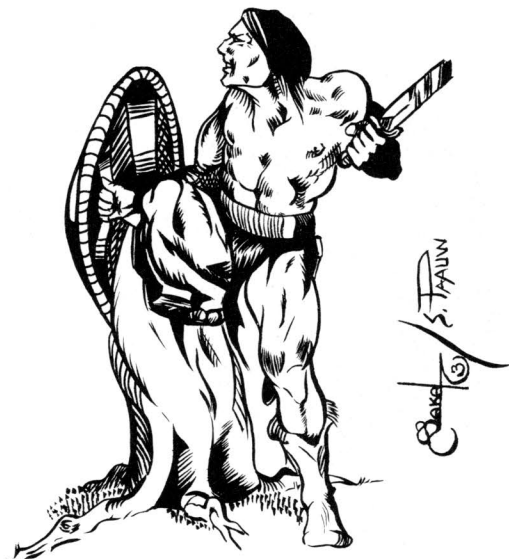


9. Bill Dubay & several other California fans produced a giant, 70 page magazine devoted to a subject not directly related to comics...but more to fans...what was this index called & what was it about?

10. Biljo White had plans to drop his famous BATMANIA after No. 16 and entirely changed the format. What was the never occurred change?

ANSWERS:

1. Carbon paper
2. 1964 New York Comicon
3. Bernie Bubnis
4. The "Alley Tally", where the 1964 Alley awards were tabulated.
5. Buddy Saunders, Ron Foss, Bill Dubay and Biljo White
6. ROCKET'S BLAST and COMICCOLLECTOR
7. COMICCOLLECTOR No. 1 to 6 (Jerry Bails), No. 7 (Ron Foss & Grass Green), No. 8 to 12 (Ron Foss), No. 13 to 15 (Biljo White)
8. COMIC READER
9. FANDOM PRESENTS, an index of fan heroes
10. It was to be an apa (amateur press alliance), but Biljo changed his mind at the last minute and decided to keep it as a regular fanzine



Why

Conan ?

- Bruce

Westbrook

OUTRAGEOUS!

By Crom! Seven Dollars!!

That's right, fellow barbarians. That's what some mercenary comics dealers are asking for (and, apparently, getting in some cases) for copies of Conan No. 1, which has become perhaps the most widely sought after and coveted comic book that has been published in the last half-decade -- as well as the one with the most potential value.

The word potential is significant for dealers, of course. Obviously, most dealers don't expect to get seven dollars for Conan No. 1 today, but by keeping their prices high, they protect their stock of a potentially valuable comic. If the value of Conan comics increases rapidly in the next few years, this will have proven to have been a wise move. And if anyone wants to pay the price in the meantime, so much the better for Mr. Ripoffsky.

Consider this: Who'd have paid \$5 for Spiderman No. 1 in 1964? There were probably still copies floating around in used book stores. However, most collectors who also buy comics for speculative reasons probably wouldn't turn down the chance in retrospect.

WHY CONAN?

But enough haggling over the mechanics of the ever-expanding business of comics dealing and the prices for comic books which can be as changeable and transient as the whims of the Hyborian gods.

Why, then, is Conan so captivating, so successful--so darn popular?!

What is it about the black-maned barbarian from the north that has so enraptured the comics-reading world--particularly those thousands of readers who, whether fandom likes it or not, govern the success or failure of a comic--the average 12-year-old impressionable kids.

Why Conan?



CHANGE OF PACE

For one thing, the Cimmerian offers a refreshing relief and change from the endless line of superhero books set in New York, Gotham City, etc., ad nauseum, with their endless cross-overs and tiring and insignificant encounters with such uninspiring and unimaginative villains as "The Fury of Fangor." The superhero situation in comics isn't necessarily losing its mass appeal, but it's saturation of the comics market offers rich opportunities for daring and aggressive experments such as Conan to succeed.

Objection, your honor! How can this ignorant savage compare with the almighty Super-Niceguy?!

HELL-RAISER

Well, for one thing, he compares favorably because Conan Conan, unlike many modern superheroes, doesn't have super-hangups and frustrating romantic entanglements and soul-searching struggles for identity. Conan is his own man. He doesn't give a damn what others think of him. Where the once-fashionable hungup superheroes were introspective, Conan is a live-for-today hell raiser. Where the superhero fought villains because they threatened existence of the world (it happens every day), Conan fights to save his own neck and



gain a little booty on the side. In this day of the anti-hero, when the trend in films and television often finds us cheering for the train robbers or bank robbers rather than the cops ("Butch Cassidy...." "The Getaway." etc.) Conan is a welcome sight. Conan is--well, he's liberated, to use an old term in a newly-coined and different sense.



NOSTALGIA!

Another point in Conan's favor--nostalgia. We seem to be more and more gripped by the flavor of the "good old days"--notably, the pulp tales we've read and the films we've seen. There's been a nostalgic revival of characters such as Dracula, Captain Marvel, John Carter of Mars, Frankenstein, The Shadow, and Doc Savage--all from the old pulps, movies, and comics. Conan, obviously, fits into this category.

But nostalgia can't very well affect the buying tastes of a bubblegum blowing 12-year-old, can it? What can?

THE SUPERNATURAL

The occult. Magic. The supernatural. An interest in the now-prevalant theme of sorcery in the comics. The Demon. Phantom Stranger. Dr. Strange. Black Magic. Ghost Rider. These titles and many more are swamping the comics racks, with others in the planning stages. The sorcery bandwagon is starting to roll.

"IF ONLY AN ENTIRE COMICS TITLE COULD BE DEVOTED TO SWORDSWINGING DERRING--DO AND OTHER PEACHY KEEN THINGS!"

But that's only one S out of S&S--don't forget the sword-play. Fans of Burroughs and other writers of swashbuckling adventures were no doubt tantalized by the fleeting appearances in comics of such characters as the Swordsman in Avengers No. 91, the Black Knight in other Avengers comics, etc. "If only an entire comics title could be devoted to sword-swinging derring-do and other peachy keen things!" was often the plaintive cry.

Then came Conan. And Kull. And Fafhrd and the Gray Mouser. And John Carter, David Innes, Carson Napier and--next--Ironwolf. If that ain't a trend, friends, I don't know what is.

SMITH IS SUPERB

But let's not assume Conan's success and attractiveness is solely due to a re-awakening, a renaissance, a trend, or a fad. Rather, let's recognize the obvious and let Conan's success story stand on its own literary and artistic merits. Credit, of course, should go to the master storyteller, Robert E. Howard. As for art, Barry Smith is superb. Smith may become the Al Williamson or Hal Foster of the 1970's-- he could be a folk hero in fandom himself. Conan comics with Smith art may be the EC fantasy masterpieces of this decade. The incredible amount of detail in Smith's pencilling and the primitive but majestic characterization afforded Conan are a rich blend with Roy Thomas' adept scripting. Gil Kane and John Buscema, although each are fine artists in their own right, belong more on the superhero strip than on Conan--they haven't captured the flair and essence and flavor of Smith's expressive, untamed savagery. Conan's future sans-Smith undoubtedly won't be as bright, (although I hear Barry's pencilling a fill-in issue) but we can be thankful for continuation of Roy's painstaking script work, faithful adaptations, and experienced editorial direction. Maturely conceived and maturely executed works such as Conan will be those that eventually gain for the graphic story the respect and admiration from society that it so richly deserves.



MAKE MINE MARVEL

By Gary Getsoff

TUSKA KINDA GROWS ON YOU

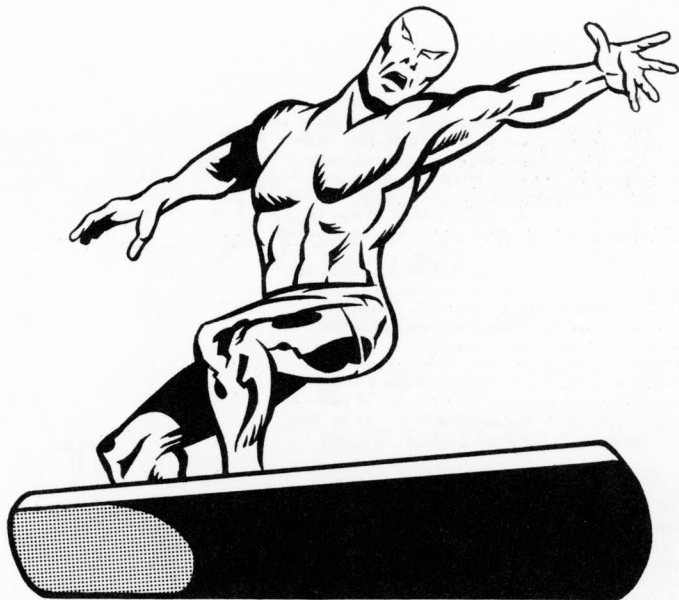
Well here I am, thanks to my good friend and fellow mobster, Scott Paauw.

Okay, now right down to the business at hand, no fancy intros, etc.

Let's start with Ironman ... right now I actually enjoy this comic quite a bit. Funny enough, Friedrich's stuff over at Marvel has been quite good, yet his tuff at DC stinks. I really really like the way he handles the writing choes on Ironman. As far as the art goes, I tend to go along with a comment found in Ironman's letter pages not long ago ... "George Tuska is the kind of artist that grow on you." Somehow, I've come to enjoy his art. I still think Mike Esposito is too sloppy with his inks. Maybe it reminds me of the way he used to ink Andru at DC which was horrid. Overall, I think that Marvel has been handling Ironman rather well.

AVENGERS TOO POWERFUL?

On the other hand, The Avengers are being handled the worst in their entire history. Don Heck's art turned me off, and Bob Brown's art hasn't been much better. To make matters worse, there hasn't been a decent script since Rich Buckler was doing the art. When the art is really poor and there is a good script to fall back on you can still enjoy the book. If both are bad ... well, tuff luck. The thing that bothers



Scott P.
AND
RW

me the most about the Avengers is that they are too powerful. Maybe it's only me, but they just turn me off. Possibly it's because they're starting to remind me of DC's awful JLA.

WARLOCK LIKE SUPERBOY?

The first four (Gil Kane) issues of Warlock were excellent. In issue four, they killed off what you could call a major character, yet the way it was performed was so stunning, filled with such raw emotion, that it tore at me. A comics first. Unfortunately, Bob Brown's version of Warlock makes him look like Superboy, and in my opinion Brown should have stayed with the boy of steel.

SPIDEY LIKE THE OLD DAYS

The recent issues of The Amazing Spiderman have brought back all my long lost faith in Spidey. I was completely bored with the Hammerhead - Dock Ock issues, yet when Kane returned the comic immediately improved. I'm almost glad they did away with Gwen Stacy. Why? Not because of the fact that they killed her - it's how they did it. I don't see how anyone can say Conway didn't do a good job. Another excellent thing Marvel did was getting rid of the Green Goblin. It's not that I didn't like the jerk (I didn't), it was just the way they kept bringing him back, having him lose his memory, having him regain his memory, etc. The Green Goblin was originally supposed to have been Ned Leeds ... can you imagine that? Now that would have been something!

ENGLEHART IS THE MOST ORIGINAL

Captain America has improved tremendously in recent months. Alan Weiss turned in an excellent job on his issue ... unfortunately, it was only a oneshot. I only wish he was the regular artist on the series. The writing is what has truly impressed me about Cap ... Steve Englehart is without a doubt the most original new writer on the comics scene. He comes up with plot twists that really surprise me, which is rare in this age of overworked angles in comic writing.

HULK AIN'T SO BAD AFTER ALL

Did you realize that The Hulk is Marvel's largest selling comic book? Up until very recently I would have disregarded that fact as some dreamp-up statistic of a mad Hulk fan. But it is true! And I can see why. I never used to buy The Hulk, but quite recently I (CONT. ON PG. 46)



RW
/ Scott 73

E. I noticed humorous hippopotami scattered about in an old Tarzan movie, but feel there is nothing funny about humorous illoes featuring hippopotami, especially from the hippopotami viewpoint - don't zine editors have no feeling?

F. Comic Courier is put out as a labor of love by Mike Graycar! On the second part ... who used to put it out, ya got me.

G. Equinox, again I have failed, I do not know, but I'm sure it is a good zine, and as soon as I find the address of Equinox, I will sample it's contents.

H. Media ... ha, ha, I found this one listed, Eric Heinemann, in your letters page!!

I. You used the stupid fillers above because it just fit with the illoes, and well done, of the Red Bee, Ghost Rider, and again Big John Onoda's of Kirk Douglas ... not Kirk Douglas? Surely it can't be, but then again it is ...

I've compiled with all the rules of your contest, written an Loc, answered all the questions in 25 words or less, enclosed a blank check, ripped off a top from a classic edsel, signed a separate oath in bat blood under the light of a full moon, in the graveyard at midnight on the tombstone of Eliza Krinkle, who was subjected to listening to 700 solid hours of Englebert Humperdunk ... Dumperlink ... Hinker Tom Jones singing the Crosby, Stills, Nash and Young sing-a-long album played full volume with humorous illoes (illi) of hippopotami as carphones, and I've bound, titled and gagged the whole lot onto an IBM card that was rejected because it did not read "Do not fold, spindle, or mutilate!"

Faith,

g.

Mark Antranig
230 Melrose St.
Auburndale, Mass.
02166

Dear Scott,

Many thanks for the copy of FCX No. 2. I was looking forward to this issue since half of the contributors are also contributors to Comic Courier.

I wrote all those Midnight Creeper stories for CC until I gave up the character with issue six. Since then, I've changed my last name, Dermarderosian, to my middle name, Antranig. It's a lot simpler.

Since I did not buy issue 1 of FCX, I cannot compare what improvement there was between the two issues, so I'll just rate FCX 2 on it's individual standing.

I saw Mark Ammerman draw a similar style drawing as that of your front cover of Batman. He made it look so easy, when I think that only he could have done such a beautiful drawing.

The quality of art this issue was very impressive. The best artist, I think, is John Onoda. You make it sound as though he dumps zip-a-tone on his work when in fact I think he uses it sparingly and only where needed in the right places. Your artwork and Steve Lundin's was dragging the quality of the art down. It just did not measure up to the other pieces in the zine. But, keep practising.

Rick Williams swiped on page one but made up for it with his illo on page 11. Very attractive and original.

The articles this issue were much too short, thus decreasing the quality of the pieces. John Iavarone and Eric Heinemann seemed too hesitant to write further, I wish they had.

Archie: John is misjudging his readers by assuming we all love Archie as much as he does. If the rest of the readers are like me (or some of them), they consider Archie trash and don't even glance at it on the newsstand. I'd like to see John prove us wrong. Why not reproduce those panels of Archie art that John considers the best or tell us about on particularly outstanding issue, past or present.

Jim Harding's illo of the FLY is not very good standing next to an Onoda and Paty illo. Still, at least he had the FLY in a pose I've never seen before.

Speaking of Paty: I saw her story in My Love No. 19 and thought she drew it in a very good and original style. I like her spot illoes except for one thing: variety would help. So far, all her illoes for CC and FCX have depicted Wanda in a Greta Garbo pose with The Vision aping behind her.

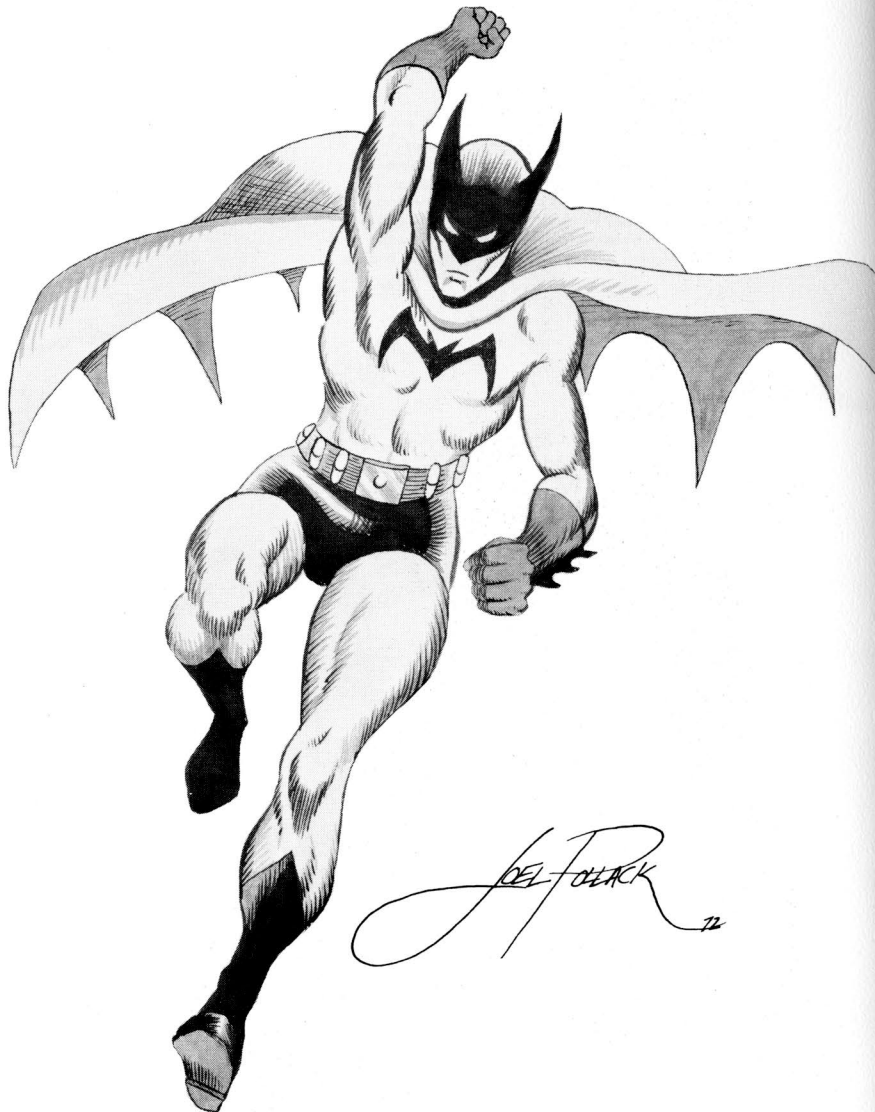
Nostalgia by Carl A. Pendracki was very interesting despite the fact the subject was something I'm not really interested in.

The ALIEN by you was the low point in the issue. The art was bad, and Superman's origin has been lampooned so many times it's no longer funny.

Stanley Skai came up with some good illoes on page nine and ten as did Joel Pollack.

GASP index: useless. The writing for the rest of the issue completely deteriorates. ROUGH DRAFT by Mark Proskoy was a strain to get through despite it's shortness, and was too short to be humorous. It should have been much longer to succeed.

Fandom Trivia was just a space fill-



ler. At least the illos on those pages were decent.
I did enjoy FCX No. 2 and am looking forward to
issue three. Good luck!!

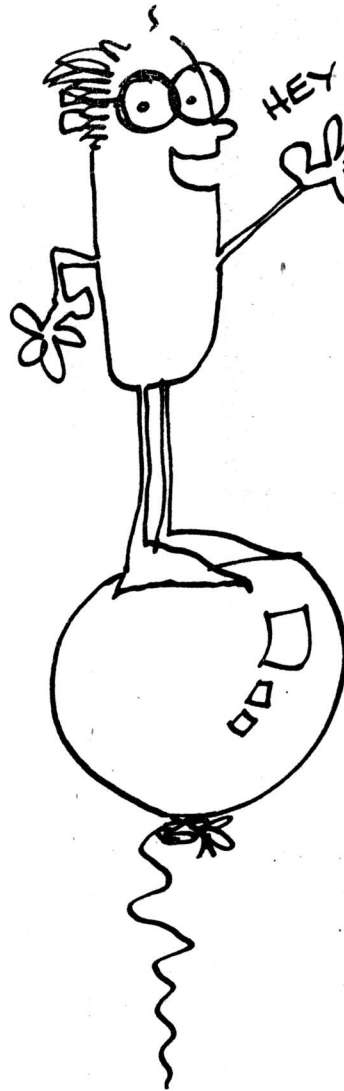
Yours,

MARK ANTRANIG

Thanks for your comments, Mark. When I called John Onoda "King of the Zip-A-Tone users," I meant he used it very well, as well as very much. In John's three illos this issue, he only uses zip-a-tone on one drawing. Since I made that statement last issue, it has been brought to my attention that John is not the "King" of Z-A-T users - John McLaughlin claims that title belongs to another FCX contributor... Jim Pinkoski. Another interesting point your loc brought up is that of what is quality art in fandom? I would never dream of publishing my art in FCX (in this issue, at least) because it's not good enough, but in my local area, my art is considered good, and I often get paid for jobs such as stationery design and newspaper cartooning. Oh well, it just proves that the quality of art in fandom is quite high, right? New readers must be wondering just how bad my art was last issue. Lemme say this - it was pretty bad. Rick may have swiped an illo. But what's so bad about that (in fact, he swiped both) - I see nothing wrong with swiping, and if anyone wants to know why, I can tell you personally - write!



KEITH
TOLLARD
Scott
Peanut
73



HEY SCOTT,

THANKS MUCH FOR
THE COPY OF YOUR
MAG. ENJOYED IT!
A LOT OF WORK GOES
INTO GETTING SOMETHING
LIKE THAT OUT! GREAT
MAN ..

ALSO THANKS FOR THE
CARTOON. AS YOU KNOW
IT'S HARD TO KNOW JUST
WHEN SOMETHING LIKE
THAT CAN BE USED TO FIT
A CERTAIN ISSUE... I'LL
BE KEEPING IT ON HAND.
KEEP IN TOUCH ..

ROBIN JENSEN
3/12/73

Thanks for the kind comments. Mr. Jensen is a professional book illustrator and part of the art department at Calvin college. He's a fine artist, and his paintings have to be seen to be believed. I'm honored to have him a reader of FCX, and I hope everyone enjoys the little illo with the above comments.

Professor Jensen is the art editor for THE WAY, a nationally distributed magazine which features comic strips, cartoons and other features on social comment.

Alan Pickard
1391 Beckworth Ave.
London 32, Ont.
Canada

Scott -

FANTASTICOMIX No. 2 wasn't what I expected. In fact I didn't like it one bit. The only story in it wasn't very interesting and neither was the artwork except for that by ONODA and the piece by POLLACK. In truth, it was the worst fanzine I have bought.

Alan Pickard

WELL, YA CAN'T PLEASE 'EM ALL...

Who Could Help But

Like Him ?

By Mike Main

Captain America burst upon the scene full grown in his own magazine in March of 1941, eight months before America actually was at war with the Axis, yet still a cheer rose across America when Captain America delivered a crushing right to Hitler's jaw on the cover of Captain America Number One. From there, Captain America's popularity shot straight up, the major reason being World War II.

CAP ANSWERED A NEED

James Hart said in *The Popular Book*, that "Books flourish when they answer a need and die when they do not." With the beginning of the war in 1941, not only did books in general experience a boom, but adventure comic books in particular did. In fact, since the inception of comics in the thirties, their popularity has been in direct proportion to wars. After World War II, a second smaller boom followed in the fifties, and later in the mid-sixties at the height of Vietnam as well.

Captain America was the first of the superheroes to really cash in on this trend. He became an unprecedented success. The rest of the comic book world didn't take long to catch on to the new fad. Literally hundreds of heroes jumped on the bandwagon. It got so bad that at one time, Captain America's publishers had to publish a notice warding off imitators of the red, white, and blue Avenger with threats of legal action.

What need did Captain America satisfy to create such a phenomena? The need was a nationalistic one. America needed a patriotic figure to admire. Captain America was more than a hero. He was a (Hurray for the red, white, and blue) AMERICAN HERO! Dwight Decker even went so far as to say that Captain America was a device to instill patriotism in America, arguing that his speeches made you feel like running out and buying a savings bond. Obviously Captain America was the good guy to millions of Americans reading at home about the ever increasing menace of the Axis Powers. Even if the reader didn't recognize this fact, he was reminded in each issue of Captain America that the name of Captain America was a "symbol of courage to millions of Americans...and a by-word of terror in the shadow world of spies!"

THE VILLIANS WEREN'T LOVABLE

Captain America's villains were not exactly the lovable type either. He spent a good deal of his time fighting the German agent the Red Skull, who Steranko describes as "not a man, but an evil incarnate, the figment of a nightmare suddenly manifest in the real, ordinary world of comics." Adversaries such as this and many others poetically described by Captain America as "dirty rats" were key elements in his rise to success. This combined with his hero image brought out the ideological good versus evil.



KIDS IDENTIFIED WITH BUCKY

Other factors also helped in making Captain America a uniquely popular character. His supporting characters helped strengthen the strip. When his sidekick Bucky was introduced in Captain America one, the script read "and...so Bucky's dream is fulfilled as he fights side by side with Captain America", but in the mind of every young boy, wasn't that really himself fighting side by side with Cap? For only a dime a boy could also become a member of "Captain America's Sentinels of Liberty and join Captain America in his war against the spies and enemies in our midst who threatened our very independence..." And just to make Captain America seem human at times, there was Sgt. Duffy whose favorite pastime was condemning Steve Rogers to peeling potatoes.

STEVE ROGERS WAS HUMAN

Steve Rogers was often human enough for the reader to identify with the major character. But when he donned his red, white, and blue to smash spies it was an altogether different thing, and this final element of fanaticism added the icing on the cake. It made Captain America something really tremendous. Who could help but like someone who could bounce a garbage can lid shaped shield off of five spies and have it return in the nick of time to deflect a grenade into an enemy ammunition store, and then calmly shrug it off with a "Whew!?"

"AND to You Cameron, THE BOOBY PRIZE!!"
 "What?"
 "The BOOBY PRIZE!!"
 "Pauw, what are you talking about?"
 "You get to write an article, er, make that a column, for me!!"
 "So?"
 "Whadda ya mean SO? man, are you an idiot?? You name up there with the biggies! Fantasticomix 3!"
 "Big deal! I'm busy, go 'way!"
 "But... but..."
 "I said take your little fanzine and..."
 "I'll get you for this, Cameron, I'll get you for this!"
 No doubt he will, dear reader, no doubt he will.

VIEWPOINT:

DC

By John Cameron

A KIRBY DISASTER

I am totally and absolutely nauseated at Jack Kirby's latest disaster. Kamandi No. 7 is the worst comic book I have read in 1973. How shall I begin? Maybe I should stop here ...?

Kirby's latest mish-mash can aptly be subtitled, 'The King Kong Comeback of the Year'. Complete with a matched set of vintage WWI bi-planes, the story features a tragic instant replay of the plunging death of Hollywood's peerless primetime, old KK himself, now aliased under the cute and touching name of "Tiny, the toy killer".

Filled with breath-taking boredom, the plot is enhanced with such intelligent dialogue that it stirs one's heart. Samples follow:

"What those?"
 "Toy...Toy! I-I...Hurt..."
 "Ugh-h"

.....In any case, I believe you get the idea...I think we all know what Mr. Kirby can do. His innovative and imaginative Fourth World series is still talked about. I don't know what Jack is trying to pull, but, whatever it is, "AAAAA! Tiny... Sick!"

A CRUEL FATE

Once upon a time there was created the greatest comic book character in this writer's experience; The Green Arrow. Today he has been reduced to perhaps the cruelest fate for a good character, mere existence.

Through the friendly efforts of writer, Elliot Maggin (who wrote the very best GA story in GL/GA 87 SO long ago) and the even nicer ravages produced by Sal Amendola and Dick Dillin, GA is today an intolerable pest. I don't even bother to read the stories, filled with triteness and 'jokes' though they are. So, my good man, it seems that you won't rest in peace. Even a decent burial would be better than this living limbo.

PURE MEDIOCRITY

Being a minority of one in our local Mob concerning this following topic, I felt I had to bring it to your attention. ADVENTURE No. 42B was pure mediocrity. The Black Orchid story was ridiculously written. How many people upon seeing a purple-clothed female flying through the air immediately think of a black orchid? Not many I'VE met!

The art on the self-same story was really poor compared

to some of Tony DeZuniga's other recent efforts. Out of proportion, poorly inked, and even more poorly colored, it was really trashy.

The Doctor Thirteen story was better...barely. The plot had a few interesting twists and the art was better, but still poor. One thing, though...I'd much rather have Doctor Thirteen backing up The Phantom Stranger, than the utterly sickening Spawn of Whatsisstein. But don't get me talking about the changes with PS or I may never stop. Did you know that Arnold Drake is coming to make him like (Shudder) the normal run-of-the-mill superhero? And that Jim Aparo will be leaving?.....Whoa! Sorry.



MIRK-WOOD TIMES

One more little item before I break another nail typing this mess. Now this doesn't have anything to do with DC but I feel it's important. Support the Mirkwood Times. For those of you who haven't heard, this is comic fandom's new free adzine...an exceptional product. It is magazine free adzine...an exceptional product. It is magazine size, has

Editor's note: I'm sorry that this article and Gary Getsoff's are so dated. Both were written in April, '73. Due to printing delays and problems (not the least of which was having to re-type the entire issue) the production of the zine was messed up considerably. In the case of Que Pasa?, Viewpoint:DC, and Make Mine Marvel, therefore, the fault is not the writers. I'm sure you'll find these columns interesting reading nevertheless. Thank you.

VIEWPOINT: DC
(Continued)

many features, ads, news, reviews, etc. and is well worth investigating. What has been happening with TBG lately sickens me. Please support the Mirk-Wood Times. (Now that I'm through saying what they paid me to say, I'll get to the best part of this column...THE END!)

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MAKE MINE MARVEL
(Continued)

was convinced of its worth by fellowmobster Jeff Antonette. Currently I'm purchasing it and even more remarkably I'm enjoying it. Trimpe, whose art I have always despised, is actually beginning to improve, and his pencils are greatly improved by the experienced inks of Sal Trapani. I think the mag is worth anyone's twenty coppers. Again, Englehart's writing excels, and the way he handles the character is unique. The Hulk has always been a tough job for writers, and, except for the early Kirby and Ditko issues, there never has been much character development.

Whelp, I guess it's time I left you alone now. Write and tell me what you think of this article, and if you're ever in this area, look me up, and then maybe we can talk it up some.

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