





I'LL
BE
DAMNED



I'LL BE DAMNED

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PEARSON
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Miller

**I'LL BE DAMNED
NO.1**

Introduction

Dear faithfull fan ?,

RIGHT ON!, Yes-this issue is about 6 months late in the coming. NO-we weren't planning on hijacking a plane to Sweden with your loot, especially since 3 or 4 of our loyal readers come from there (hello-Peter Jarbratt and Alf Fuxe, so what's new ?)! Now while you breath a sigh of relief and throw away that dirty ol" threatening letter that you were just about to mail me, let me pause for a minute or two while I think up a good excuse to tell you.....
.....Ha !, there I go lying again, I've just decided not to tell you why the mag is so late as it would probably take up the whole 70 pages of this issue to do it, not to mention the fact that I haven't been able to think up a really convincing-heart throbbing story which would make you coo in sorrow. Since I haven't said much yet so far in this introduction I'm going to continue with that policy for the next 6 sentences or so. First of all I'd like to thank the whole staff for helping me with this production and I'd like to give all of the following special recomendations which they so greatfully deserve.....Frank Frazetta-for use of his beautiful Conan oil painting. Robert Kline for his moral support and help in layouts, designs, photostat work and especially for his fabulous artwork. Missy Kline for encouragement and her good meals and hospitality beyond the call of duty. Steve Hickman for his suggestions, his help in emergencies and of course his artwork. STAR and AURORA-just for being themselves. Jim Miller for layouts and artwork. Montgomery Mulford for his article. Meade Frierson for his article and well used "helpfull hints". To Kenneth Smith for spending more time on artwork for IBD then anyone else, and also the sheer glory of that art. And also thanks to: Tom Sutton, Richard Corben, Vaughn Bode', Berni Wrightson, Mike Kaluta, Jeff Jones,

John Severin, Jim Steranko, Sal-Buscema, John Fantucchio, and any one else that I may have forgotton. And rather then take up any more time to talk about this issue, I'LL BE DAMNED if I'm not going to get all future issues done on time. So I'll take the remaining \$9.75 worth of space on this page and tell you our plans and goals for future issues, and after all this typing-if you don't buy our other issues you will be given the Feldman curse- and be warned, the Smublie on the left(which I so cleverly drew and wrote an article around, just so I could get some of my own lousy art in the issue) will deliver it to you C.O.D. And since I like to ramble on so much you better turn to page 24 to finish the rest of this great introduction.





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I'LL
BE
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prologue

Written and
Illustrated by
Jim Miller






SOME HOURS LATER, A FIGURE FLEES IN FEAR,
BLINDLY THROUGH THE ALLEYS, UNTIL...



OH, GOD, NO!!
A DEAD END!

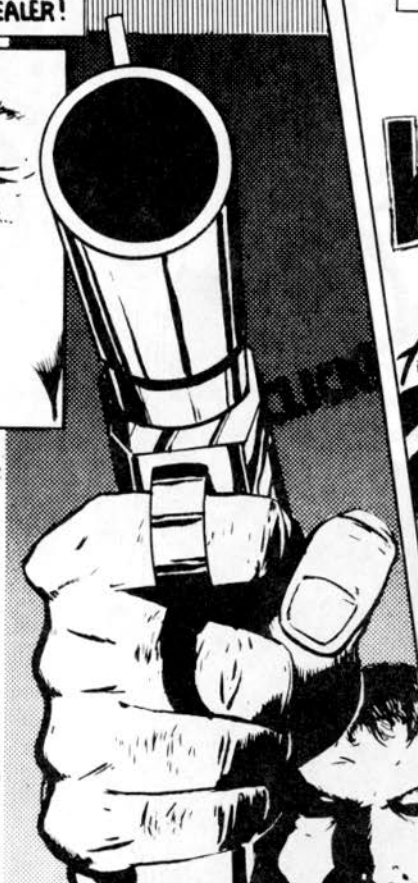
YOU UNDERSTAND ME, PRITCHARD? I
WANT HUNTER DEAD, AND I WANT
HIM DEAD BEFORE MIDNIGHT TONIGHT!

YEAH, PAL, A DEAD END! ANYWAY YOU WANNA
LOOK AT IT - A DEAD END... IT'S JUST A
GOOD THING WE CAUGHT YOU, YOU SQUEALER!



WAIT!! I JUST....

KRACK!



BUT THE VICTIM'S PROTESTS
ARE CUT SHORT BY A .45
BULLET WHICH SHATTERS
HIS SKULL INTO FRAGMENTS!



WELL, WELL ... ONLY 11:30! I'VE GOT TIME TO STOP FOR A DRINK BEFORE I REPORT TO THE BOSS....

OK - THE JOB'S DONE, GRAHAM- HUNTERS DEAD! NOW WHERE'S MY PAY?



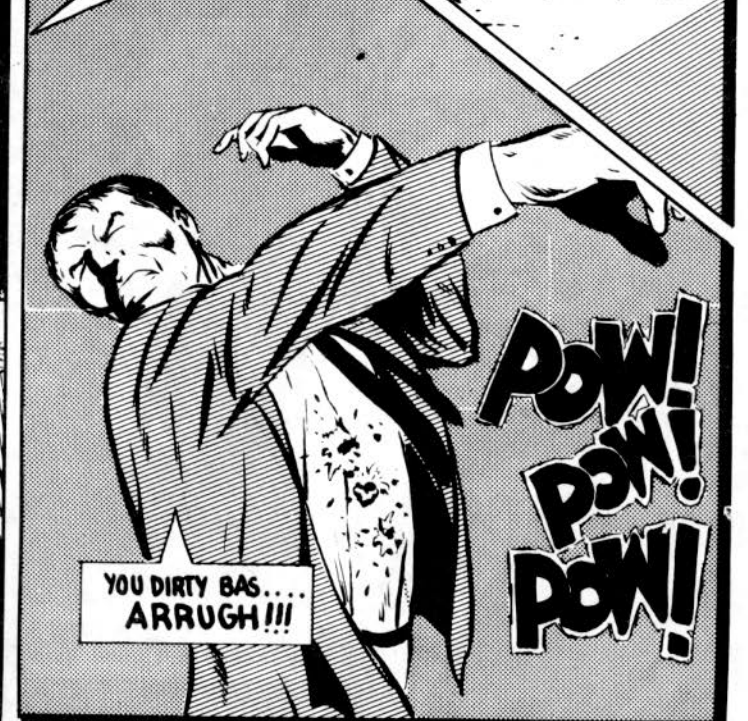
AS A MATTER OF FACT, IT'S RIGHT HERE IN MY DRAWER...



BUT AS THE KILLER LEAVES, FROM OUT OF THE SHADOWS STEPS A QUIET FIGURE WHO GAZES ON THE SCENE OF THE MURDER WITHOUT MOVING....



WHAT? OH, YES ... YOUR PAY! I'M SORRY, IT SLIPPED MY MIND FOR A SECOND! BUT DON'T WORRY, YOU'LL GET WHAT'S COMING TO YOU!



YOU DIRTY BAS.... ARRUGH!!!

POW!
POW!
POW!

NEXT AFTERNOON, AT A NEARBY EXCLUSIVE CLUB...

WELL, PRITCHARD, WE DID GOOD LAST NIGHT! YOUR MAN GOT HUNTER AND HE WON'T BE TALKING ABOUT IT! JUST LIKE OLD TIMES, EH, PRITCHARD?

YEAH, I GUESS... BUT I'M GETTIN' TOO OLD FOR THIS - IT'S TOO MUCH OF A STRAIN! AS A MATTER OF FACT I'VE BEEN THINKING OF QUITTING, MAYBE SPENDING SOME TIME WITH MY KIDS

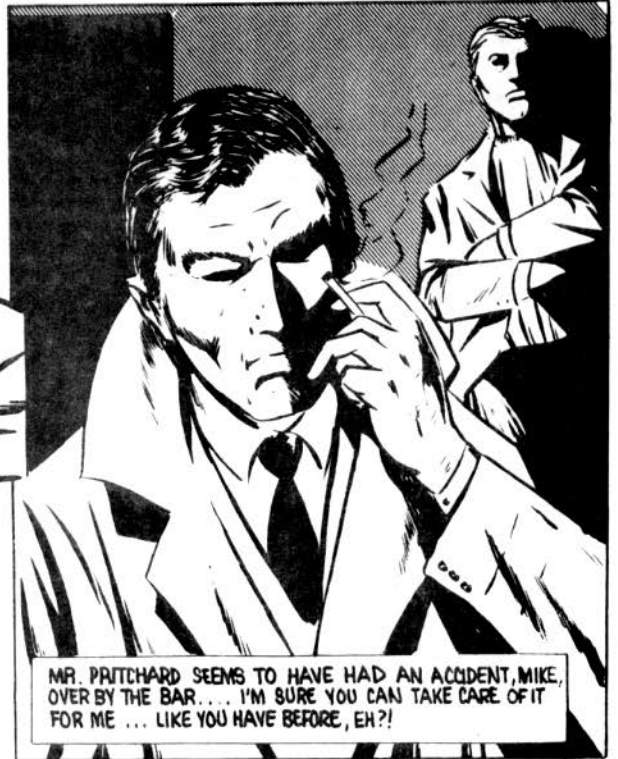
NOW YOU KNOW NOBODY QUILTS THIS BUSINESS! YER IN IT FOR LIFE!

YEAH, JUST LIKE PRISON...

YOU SHOULD BE MORE CAREFUL ABOUT WHAT YOU GO AROUND SAYING; SOME OF THE OTHER FELLAS MIGHT HEAR YOU! THEY STILL REMEMBER THE LAST GUY THAT QUIT AND WHEN HE RAN OUT OF MONEY WENT AND SANG TO THE COPS FOR A COUPLE OF DOLLARS! THEY MIGHT GET A LITTLE EDGY AND WONDER ABOUT YOU! MAYBE GET A LITTLE WORRIED ABOUT IT! OF COURSE NO BODY HEARD YOU NOW BUT ME

BUT I KNOW YOU MEAN EVERY WORD YOU SAY

OH, JESUS! I'VE BEEN SHOT!



MR. PRITCHARD SEEMS TO HAVE HAD AN ACCIDENT, MIKE, OVER BY THE BAR... I'M SURE YOU CAN TAKE CARE OF IT FOR ME... LIKE YOU HAVE BEFORE, EH?!



BUT NOT FAR AWAY, A FIGURE STEPS FROM THE SHADOWS AS GRAHAM PASSES...

MR. GRAHAM, I'D LIKE TO HAVE A FEW WORDS WITH YOU, IF I MAY...

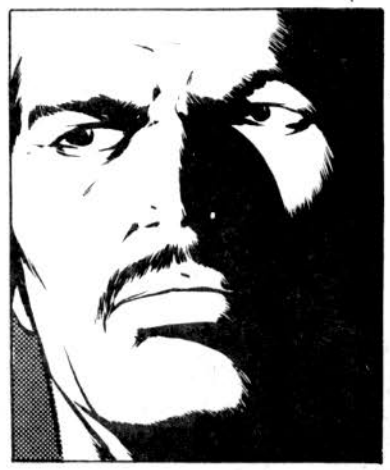
EH? WHO THE HELL ARE YOU? CREEPING AROUND IN THE SHADOWS LIKE THAT...



WHATEVER YOU'RE SELLING, I DON'T WANT ANY... I'M SURE YOU'VE GOT NO BUSINESS WITH ME...

QUITE THE CONTRARY, MR. GRAHAM! I HAVE VERY IMPORTANT BUSINESS TO DISCUSS WITH YOU... THE BUSINESS OF JUSTICE!

YOU SEE, I DEAL IN JUSTICE THAT THE COURTS CAN'T! MR. GRAHAM, MEET YOUR EXECUTIONER — I AM...



DOCTOR DEMONO!

the answers next issue!

MTZ



Mike Kaluta

HAVE YOU EVER BEEN INTERVIEWED BEFORE ?

No, not for publication. This spring, though, I am doing what you would call a character sketch for Rich Hauser's 6th issue of Spa Fon.
COULD YOU GIVE US SOME PERSONAL DATA ?

Personal Data ? how about:

Born: August 25th, 1947 in Guatamala City, Guatamala, Central America.
 Died: A year ago of smog inhalation.

I won \$10 in a Bingo contest in Montgomery, Ala., when I was 10 years old, for having the fanciest undershorts in the house. Wish somebody would pay me to write and illustrate Fairie Tales. Really enjoy: The Pink Floyd, Pearls before the Swine, Love, The Beatles (Abbey Road, side two), Jefferson Airplane, Hamilton Camp, Antonio Gaudi, Alfonse Much'a, Lord Buckley's monologues, Donovan's fairie tales, J.R.R. Tolkien, Talking all night long with Jane Garland about Christmas, walking in the rain-and snow-and sunshine dappled forests, Autumn, Spring, Heineken - Beer, Wanabee, Canal Street at night, Romy Schneider, Roy Krenkel's stories, Al Williamson's quips, Frank Frazetta's coffee, not watching television, and Bob Dylan.

WHEN DID YOU FIRST BECOME INTERESTED IN DRAWING AND DOING COMICS ?

I have to say I've at least been doodling all of my short life, like on the tops of my Algebra tests, etc. The first real drawings came about during Junior High (between the years 1960-62), I was about 14. I was, like most every young boy, fanatically captivated with machines of war-especially flying machines. I remember spending a great amount of time tracing German and British aircraft from my father's copy of Life's Picture History of W.W.II, and copying pictures from Joe Kubert's Johnny Cloud comics. But all this faded away with the advent of the Ace and Ballantine Burrough's reprints. Roy Krenkel's drawings filled a need I had at the time. My first effort in the comics medium was during my first year of college, 1966. This was "Eyes of Mars". "Eyes of Mars" was done just for fun, and the story line showed it. As I finished each page, I hung it in "The Scarlet Griffin", a coffee house in my college town of Richmond, Virginia. It had gone six installments when Tom Long, the editor of "Graphic Showcase", asked to use it in his first issue. Following my consent, I did a little fast soul-searching and quickly re-drew four of the six pages-changing the story-line in the process. Page two and four are the only ones I left alone. It was early in 1967 when I started "Hole in Space" for Spa-Fon, but this falls under a different part of your interview.

WHEN DID YOU DECIDE YOU WOULD DO COMIC ART FOR A LIVING ?

From around the time of "Eyes" I had hoped I could do comic art for a living, but it wasn't until January, 1969, that I came to New York to try it. I wasn't doing it until March.

WHAT WAS THE FIRST MAGIZINE TO PUBLISH YOUR WORK ?

Spa-Fon #3. It beat out Graphic Showcase #1 by about two days.

WHAT IS YOUR MAIN GRIPE ABOUT FANDOM ?

The passing around of second, third, or fourth hand information concerning the professional area of comic art-especially concerning the artists. Many fan editors, and writers, will start a purge or rumor about something or someone they have no actual knowledge about, and the fan readers will form dogmatic opinions based on this unreliable source. Unless one of these articles is actually underwritten by a person who is a part of the professional field, there is a tremendous possibility of erroneous information, or unfounded character assassination. Interviews, such as you are doing, are the most reliable way to get and communicate facts concerning an artist and the field in which he works. In an interview the quotes are not taken out of context or used to back up an editor's personal views.

HOW DO YOU GO ABOUT TRYING TO IMPROVE YOUR ARTWORK ?

Listening to all criticism, and promptly forgetting it; accepting any and all scripts (the only way to learn how to draw is to draw everything); accepting influence from every available source; talking in my sleep; and drinking plenty of coffee.

WHAT DO YOU STRIVE FOR WHEN DOING A STRIP ?

I place my main emphasis, now, on story telling. If a strip doesn't flow easily from one panel to the next, then I have failed. In my fan work, the story usually takes a back seat and I concentrate on drawing. But I've learned, by working for Dick Giordano, the story comes first. If I receive a script which I believe is jerky, with a poor sequence of events, I will re-write it. And again-Mood. A good example of re-writing for mood is in the story "Dead End"(in "Web of Horror #3"); There is a "road into the future" sequence that the writer wanted shrouded in mist. Mist is very moody-but it has it's place. To do the whole story in mist is to overdo the mist-it becomes boring. In one panel the main character is saying "This is as far as I went before...ahead lies-the Unknown !" The script called for a billboard, advertising a 1975 refrigerator, looming out of the mist. Instead, I pulled a long shot of the land scape, billboard and truck and suggested the huge gears of time revolving in the sky behind. It is a crisp, cold panel, and the vista pictured says a lot more about the nature of this mysterious road than clouds of mist. When you see the story, imagine the last two pages as nothing but mist-I think the story would lose any strength it has. When I do drawings I strive for two things: Picture concept and Mood. I try to work with strange, yet everyday subject matter taken out of context. I try to show as different viewpoint and endow the drawing with a charisma of alien quality. I will often reject the "punch" type of drawing for the "softly strange" type.

WHAT, AND WHO HAVE YOU BEEN WORKING FOR LATELY ?

Lately, say in the past month: Dick Giordano of National Comics, Terry Bisson, editor of "Web of Horror", Kim Dietch-editor of the "Gothic Blimp Works, Ted White the editor of "Fantastic Stories" magazine, and myself. For Dick I did a six page*Horror story;"The Coming of Ghaglan", For Terry I did a six page horror story, for Kim I did two one page strips: "Time Lapse" and "...as the cosmos sinks slowly in the west...or... A Night at the Space Opera", for Ted I did two one column illos for a John Brunner story:"Wager Lost", and for myself I did a variety of little drawings and half finished paintings.

* correction-mystery story

DO YOU HAVE ANY HOBBIES ?

Yes, back -biting and running around with beautiful women.

WHO IS YOUR FAVORITE FAN ARTIST ?

There are several: Steve Hickman, Steve Harper, Kenneth Smith, Jim Pinkoski and sometimes, George Metzger.

Steve Harper has just turned professional, though not in the comic field. Steve is now a magazine illustrator, working for Cavalier. Although Steve's first Cavalier job is in black and white, his talent reigns in the painters medium. So far his paintings have been beautifully colored with quite strange, lumincent hues. He also does a lot with textures. I can truthfully tell you that Frank - Frazetta really enjoys Harper's paintings-in fact he owns at least one. (Editor's note: Steve Hickman as well as Kenneth Smith have both turned pro. Steve is now doing comic strips for Web of Horror, as well as for many other companies. Kenneth Smith is now doing book cover illustrations for paperback books; look for them soon !).

WHAT DO YOU THINK OF THE FALL OF THE SUPER HERO ?

I can't say I'm sad, I just hope whatever takes the superhero's place will offer enough room for all the fantastic comic artists we have around today.

WHAT ARE SOME OF YOUR PLANS FOR THE FUTURE ?

I will be writing two s-f scripts for "Web of Horror", drawing one of them, and, if I can find time, I'll finish off "Hole in Space" for Spa-Fon #6. (Editor's note: Mike is now finishing a six page strip called "Chains of the Sea" which will be appearing in IBD #2).

WHO IS YOUR FAVORITE COMIC CHARACTER ?

The Spirit.

WHO IS YOUR FAVORITE COMIC BOOK WRITER, COMIC BOOK ARTIST, AND BOOK ILLUSTRATOR ?



Al Feldstein was the most consistantly good, and entertaining, comic book writer, in my estimation, but Will Eisner's writing had that touch of everyday magic and believability that I would like to emulate. His characters, at least here in the city, live next door-you continually spot them on the roads and in the subways. His story-telling was immaculate, subtle, humorous, and spine tingling. Most of National's stories are lack and completely pointless-Marvel has a definitely overbearing megalomania running through their pages. But I enjoy Steve Ditko's - Spiderman-I can always identify with a loser. In the area of comic artists, my favorites are to many to list definitively-- so I'll name a few:

Will Eisner, of course. Again it was his subtlety and realism that affected me. His constant search for innovations, new angles, new ways to capture an elusive mood is what puts him at the top of my list.

CONTINUED-

Al Williamson's E.C. work-a beautifully illustrative style; his Flash Gordon art; and his new art for National.

Frank Frazetta, especially his Funny Animals, Famous Funnies covers, Romance comics, and his E.C. work with Al Williamson. Frank's power was a very effective foil for Al's superb draughtsmanship. Of course, Frank's Thunda #1.

Graham Ingles' Horror stuff-beautifully decadent.

Wally Wood's earlier work, including his artwork for Mad.

The Spanish artist behind 'Legionarios Del Espacio': Esteban Maroto. His style is the freshest in the field today.

Jos'e Salinas, Alex Raymond, Hal Foster, Stan Drake, Leonard Starr, etc. adinfinatum.

My favorite book illustrators? Again an indefinite list, but smack on top is Maxfield Parrish. Franklin Booth, NC. Wyeth, Harry Clarke, and Gustav'e Dore' are up there with him.

WHO DO YOU THINK INFLUENCED YOUR STYLE ?

All the people I mentioned in the above question. For the most part, Roy Krenkel and Al Williamson. Also Steve Hickman. In my younger days we were continually trying to out do each other-and we did.

HOWS YOUR WORKING SPEED ?

Lousy

ANYTHING WE FORGOT ?

Yes- one thing: Who I owe for my recent break into comics. It is Al Williamson. He saw something in my work that showed promise, and he asked me to work with him on "The Beautiful Beast" for National. It was his belief in my talent that guided me into the comic field, and I owe him quite alot.

END.



- NEANDERTHAL MAN -

1 CHEECH WIZARD "THE RACE TO THE MOON"

BY VAUGHN BODE



WAKE UP CHEECH VIZARD!



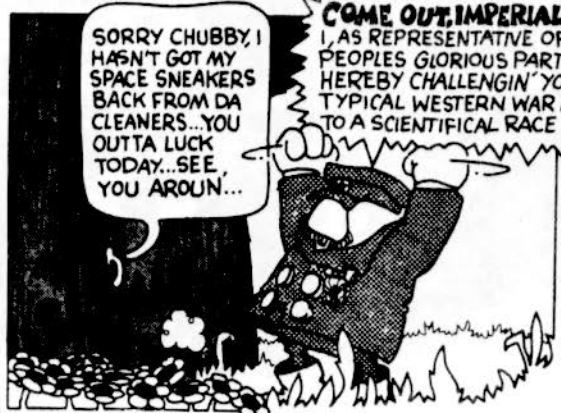
WHAT'S ALL THA..
OH LOOKIT HERE,
IT'S, COMRADE SAM...
IF I KNEWED IT
WAS YOU I WOULD'A
WRAPPED MYSELF
IN A RED FLAG AN
PLAYED THA RUSSIAN
ANTHEM ON MY
JUICE HARP...

DON'T BE VISE, VIZARD!
I ISH HERE ON BUSINESS.
NOTHIN ELSE COULD OF
DRAGGED ME TO YOUSE
CAPITALIST OPIUM DEN...



WELL, FAT
COMMIE,
STATE YOU
BUSINESS,
DEN GO
BACK TO
YOU RAT
PACK..

I IGNORE DAT
YANKEE REMARK..
NOW DEN..CHEECH
VIZARD, I ISH HERE
TO CHALLENGE
YOU TO A RACE
INTO SPACE !!



COME OUT, IMPERIALIST!!
I, AS REPRESENTATIVE OF DA
PEOPLES GLORIOUS PARTY, IS
HEREBY CHALLENGIN' YOU, A
TYPICAL WESTERN WAR MONGER,
TO A SCIENTIFICAL RACE IN SPACE!!

SORRY CHUBBY, I
HASN'T GOT MY
SPACE SNEAKERS
BACK FROM DA
CLEANERS. YOU
OUTTA LUCK
TODAY...SEE,
YOU AROUN...

YOU IS REALLY
SERIOUS ISN'T
YOU, PORKY?!

DA PARTY
NEVER
JOKES, HAT.



ALL RIGHT, COMMIE SAM,
IF YOUSE IS SERIOUS
ABOUT DIS DUMB
RACE IN SPACE YOU
CAN COME IN AN
GIVE ME DA DETAILS...



YOU GOT VODKA,
VIZARD?. I NOT
COME IN IF
YOU GOT NO
VODKA.....



YEAH, I GOT VODKA,
CHUB... YOU GOT
RUPLES?. NO
RUPLES, NO VODKA..

**I DONT HELP
CAPITALIST ECONOMY!**
I GIVE YOU NO RUPLES...
BESIDES, I ISH KINDA
BUSTED DIS WEEK, WHAT
WIF PARTY DUES AN ALL...



I CAN'T STAND
THAT GUY!..
**HEY, PETER, IS
BREAKFAST
READY?**

SLAM



AHH, GOOD BOY, PETER,
MY APPRENITICE YOU
KNOW... **HEY, COMMIE,**
YOU HAVE BREAKFAST
YET?...

VELL, ... I... AH... NO I
HASN'T, AS A MATTER OF
FACT.. I GIVE MY BREAKFAST
TO DA HUNGRY WORKERS
IN DA FIELDS... YUM
DAT DO SMELLS GOOD!!

GEE WIZ.



WELL, IT CERTAINLY
TOO BAD DERS ONLY
ENOUGH FOR ME...
**AMMM, I JUST LOVES
FLAP JACKS...**



HA, VELL I DONT' VANT ANY
OF YOUSE YANKEE JACK
FLAPS!.. I EAT ONLY GOOD
VITAMIN ENRICHED SOVIET
FOOD.. **FOOY** ON YOUR
LOUSEY JACK FLAPS!..
ANYWAY, I IS STOPPIN' ONLY
LONG ENOUGH TO GIVE
YOUSE DA RULES FOR OUR
SPACE RACE... YUM...

MMM BOY, DIS SURE IS GOOD... GIMME SIXTEEN MORE, KID... OKAY, RED SAMBO, LET'S HAVE DA DOPE ON DIS SPACE STUFF.

DA PARTY ISH CHALLENGIN YOUSE TO A SCIENTIFICAL SPACE RACE... DA FIRST ONE DAT GETS A MANNED SPACE CRAFT TO DA MOON GETS DA GRAND PRIZE.....

WHAT'S DA GRAND PRIZE, CHUBBY?..

DA SOVIET AIR MEDAL, AN MILITARY SUPREMACY...



DAT SOUND LIKE A COMMIE GRAND PRIZE ALL RIGHT... ISN'T YOU GONNA FEEL AWFUL STUPID PINNIN DA SOVIET AIR MEDAL ON ME?... GET OUTTA MY FLOWERS..

YOU ISN'T GETTIN ANYTHING WIZARD!! RUSSIA GONNA WIN IN A WALK..... DO YA AGREE TO DA RACE DEN?.. YOU SOLEMN WORD ON IT?..



WOW.

YEP, I AGREE.. MY WORD ON IT, COMMIE. WHEN DIS ROCKETSHIP GOTTA BE READY?.. I GOT COMMITMENTS... I IS A BUSY, BUSY WIZARD...

I DON'T KNOW BOUT YOURS, BUT OURS IS READY TO BLAST OFF TODAY... WE BEEN BUILDIN IT IN SECRET FOR SIX YEARS... **SNIFF**

NOTHIN LIKE A LITTLE HEAD START, IS THERE BLADDER BUCKET?... GET OUT OF MY FLOWERS..

DA PARTY IS A PROGRESSIVE ORGANIZATION DAT CATCHES DA EARLY WORM.... I CAN'T HELP IT IF YOU DOESN'T HAPPEN TO HAVE A ROCKET HANDY, CAN I?.. YOU GONNA LOSE BY DEFULT I HAPPY TO SAY...

DON'T COUNT ON IT, STUPID... YOU IS TANGLING WIF YANKEE INGENUITY NOW... SO, WHO DA VICTIM DAT GONNA PILOT YOUSE PILE OF JUNK?... I LIKE TO KNOW WHO I GONNA BEAT...

LISTEN DUMBNIK, I GOT NEWS.. YOU GOT NO ROCKET, YOU LOSE... BESIDES, WE GOT AN EXCEPTIONALLY WELL-TRAINED COSMONAUT: MAJOR YURI PAVLOVICH HARE. HE'S DA FLYINEST BUNNY IN DA SOVIET UNION... AH, I IS CONFISCATING A BUNCH OF FLOWERS..



I GO NOW... DA PARTY ROCKET WIF, COSMONAUT HARE, ISH BLASTIN OFF IN AN HOUR... I'LL CALL YOUSE UP AN INVITE YOU TO DA VICTORY CELEBRATION.. WE GONNA HAVE LOTSAS' FLAGS AN STOMPIN TROOPS. **YOU GONNA VIEW IT FROM DA LOSERS BOX!**

DONT COUNT YOU CHICKENS, FAT COMMIE!! I HAS YANKEE KNOW-HOW!! I NOT LICKED YET!



HOW DO YOU LIKE THOSE SNEAKY REDS. THEY CHALLENGES ME TO A SPACE RACE JUST CAUSE I DON'T HAVE A ROCKET... DATS TYPICAL OF DEM GUYS... COMEON, KID, I NOT GONNA BE DONE IN LIGHTLY, I GOIN TO LOOK INTO MY MAGIC BOOKS !!

HOLY SMOKE..



AHH YES, HERE WE IS... UMM... TO CONJURE UP A SCIENTIFICAL ROCKET I HAS TO USE A COMPLEX **ATOMIC THOUGHT PATTERN**... DAT WON'T BE TOO EASY, I IS A LITTLE RUSTY WIF INTRICATE STUFF LIKE ATOMIC STRUCTURIN'...

OOH WOW.



NOW WE HASTA' GO OUTSIDE... ITS MUCH TO BIG TO CONJURE UP IN THERE... YES SIR, A SATURN C BOOSTER WIF AN APOLLO CAPSULE... DAT WILL DO DA TRICK NICELY... YEP, HAVE TO HAVE, PLENTY OF ROOM...

UMPH.

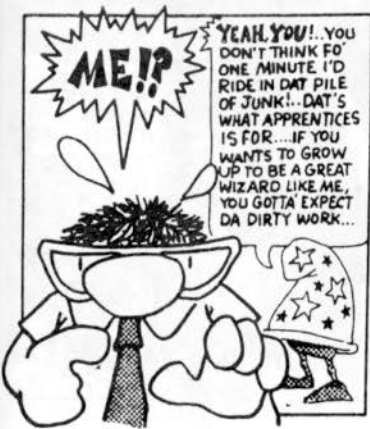


STAY BEHIND DAT TREE, PETER, DERS ALWAYS DA CHANCE IT GONNA BLOW UP... LIKE I SAID I NOT TOO GOOD AT HEAVY WIZARDRY... OKAY, NOW I HASTA' GO INTO MENTAL CONVULSIONS... I GONNA FLOP AROUND A LOT... YOU CAN TAKE NOTES, KID...

GEE WIZ!



WELL, DAT'S STILL NOT EXACTLY A SATURN C WIF AN APOLLO ON ITS TOP. BUT I GUESS IT'LL DO.....I BELIEVES I HAS CONJURED UP A: ONE-MAN, ANTI-GRAVITY MOON BEAM COMET.... **GOOD!** NOW I GOTTA GET YOU READY, KID.



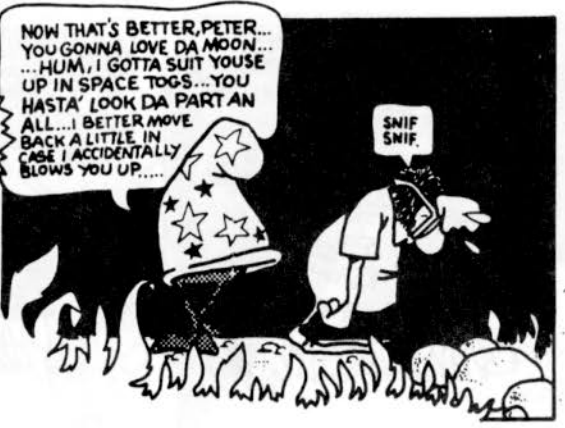
ME!?

YEAH, YOU!.. YOU DON'T THINK FO' ONE MINUTE I'D RIDE IN DAT PILE OF JUNK!.. DAT'S WHAT APPRENTICES IS FOR... IF YOU WANTS TO GROW UP TO BE A GREAT WIZARD LIKE ME, YOU GOTTA EXPECT DA DIRTY WORK...



OH NO, I NOT GOIN' UP IN DAT THING !!. I DO A LOT FOR YOU, MR. WIZARD, BUT... DAT'S... ASKIN TOO MUCH..... ISN'T IT P...

I DON'T WANT TO, AH, INFLUENCE YOU DECISION, KID... YOU DON'T HAS TO GO IF YOU REALLY DON'T WANT TO... **BUT IF YOU DON'T DO IT, I GONNA TURN YOU INTO A HOPPY TOAD!!**



NOW THAT'S BETTER, PETER... YOU GONNA LOVE DA MOON... ..HUM, I GOTTA SUIT YOUSE UP IN SPACE TOGS... YOU HASTA' LOOK DA PART AN ALL...! BETTER MOVE BACK A LITTLE IN CASE I ACCIDENTALLY BLOWS YOU UP...

SNIF. SNIF.



ONE SPACE SUIT COMIN' UP!



UP! UP! UP!



THERE YA GO, PETER, NOTHIN TO IT.... YOU LOOKS LIKE A REAL USA HERO. AHM... HOW'S IT FIT?.....

GOSH, FINE, SIR.. YOU SURE IS A GREAT WIZARD.. BOY, YOU REALLY KNOWS YOUR STUFF!

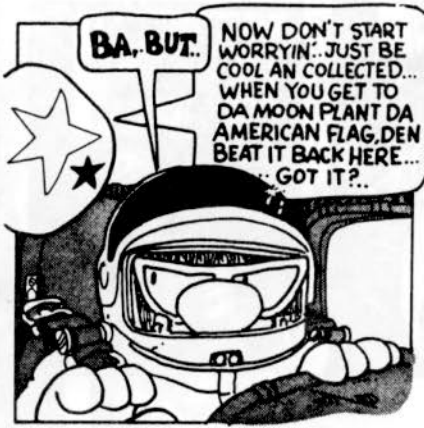


YEAH, WELL, LAST TIME I TRIED CONJURIN' UP A SPACE SUIT I GOT AN ALLIGATOR TRUNK.. LET'S GET YOUSE INTO DA MOON BEAM COMET, SHALL WE? ..OOOH.



LOOKIT ALL THA INSTRUMENTS AN STUFF!.. HOW I GONNA FLY IT?!

TRIAL AN ERROR, KID... YOU'LL GET DA HANG OF IT IN NO TIME... DA AUTO PILOT WILL GET YOUSE UP A FEW MILES ANYWAY..



BA. BUT..

NOW DON'T START WORRYIN'. JUST BE COOL AN COLLECTED... WHEN YOU GET TO DA MOON PLANT DA AMERICAN FLAG, DEN BEAT IT BACK HERE... GOT IT?..



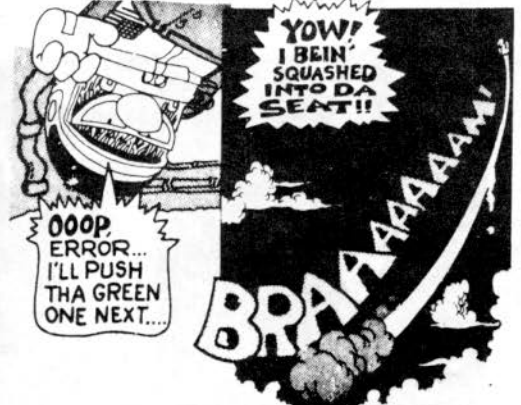
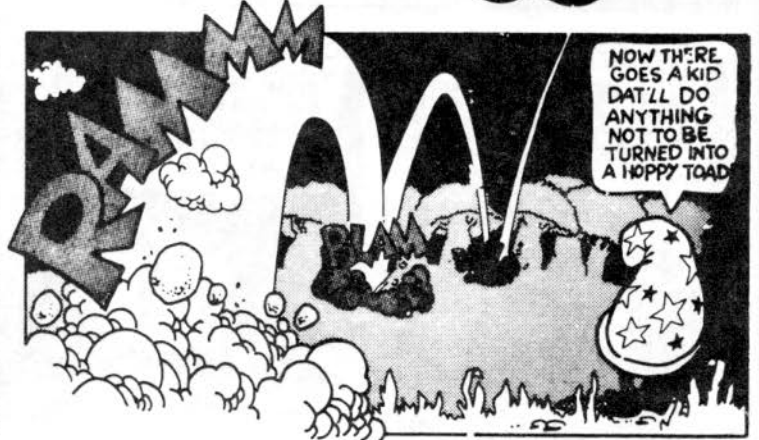
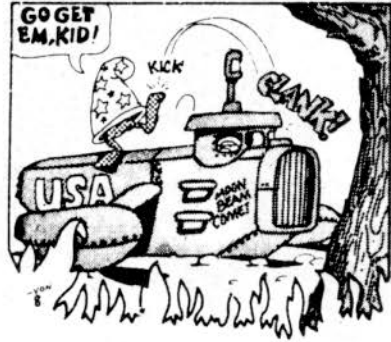
WELL, YES, SIR BUT I....

COME ON KID, WE GOTTA GET DIS SHOW ON DA ROAD!! DA RUSSIANS WILL BE BLASTIN OFF ANY SECOND!!... OH, FOR I FORGETS: DISTRIIP GONNA TAKE A FEW DAYS. SO YOUSE'LL FIND SOME PEANUT BUTTER AN MARMALADE SANDWICHES IN DAT GLOVE COMPARTMENT.

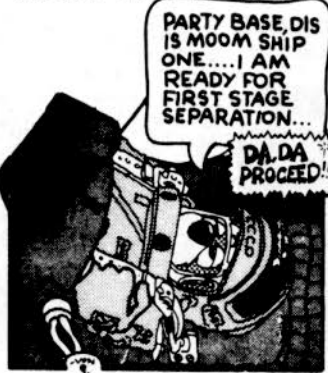
AT THE SOVIET LAUNCH SITE:



AT THE USA LAUNCH SITE:



ABOARD THE SOVIET SHIP...



COSMONAUT HARE, WHAT DID YOU JUST REPORT?!

PREMIER, SAM... I JUST REPORTED: A PILE OF JUNK, DAT LOOKS LIKE A SPACE SHIP, JUST VENT BY MY VINDOW...



DAT'S CHEECH VIZARD'S MOOM SHIP, YOU, YOU, PEASANT?! I ORDERS YOU TO POUR ON DA GAS AN SURPASS DAT YANKEE WAR MONGER!!

DA, I VILL DO AS DA PARTY ORDERS, BUT ...I GOT A QUESTION, NOBLE CHAIRMAN...



VELL, HURRY UP, OUT WID IT! WE HAVEN'T GOT ALL DAY!!

MY QUESTION, DEAR COMRADE LEADER, IS: IF I POUR ON DA GAS, SO TO SPEAK, HOW I GONNA GET BACK?.....



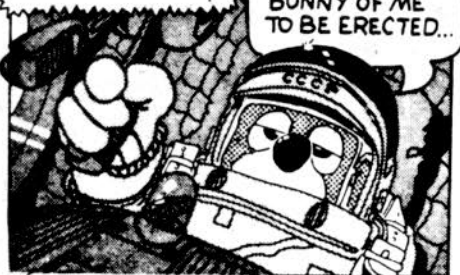
WALK YOU MISERABLE RABBIT, WALK! BUT GET TO DA MOOM FIRST!

YEAH, IS ALL RIGHT FOR YOUSE TO SAY DAT, BUT I DA JERK WHO GONNA DIE ON DA MOOM!...



DAT'S TREASON TALK, RABBIT!! CONSIDER YOUSELF UNDER POLITICAL ARREST!!

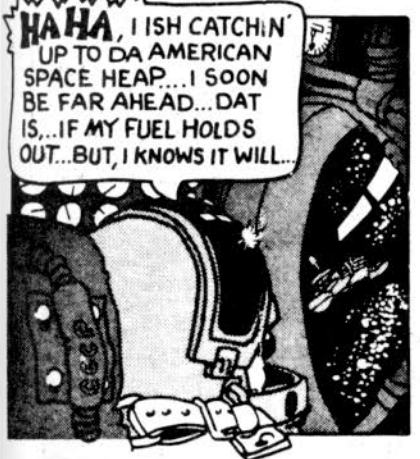
EESH, OKAY, OKAY, I DO AS YOU WISH, WISE AN KNOWN BOSS, ONLY, I KINDA LIKE A BRONZE BUNNY OF ME TO BE ERECTED...



DA, DA, AND I VILL DEDICATE IT MYSELF... NOW GET GOIN', FIRE YOUSE MOTORS!



HAHA, I ISH CATCHIN' UP TO DA AMERICAN SPACE HEAP... I SOON BE FAR AHEAD... DAT IS... IF MY FUEL HOLDS OUT... BUT, I KNOWS IT WILL...



JUST AS THE TWO SHIPS ARE PARALLEL IN SPEED AND TRAJECTORY:



NUTZ, I IS FOILED! MY FUEL GONE AN WE ISH FLYIN' SIDE BY SIDE!! DER GO DA PARTY'S CHANCE TO LAND DA FIRST BUNNY ON DA MOOM!!



HOWEVER, I DO GOT ONE IDEA HOW I CAN SAVE DA DAY... COSMONAUT YURI HARE NOT GONNA LOSE THA SPACE RACE TO A PILE OF JUNK... I GONNA OPEN UP MY HATCH AN SHOOT DAT STUPID DAT YANKEE PILOT FULL OF LEAD... I IS SO CLEVER...



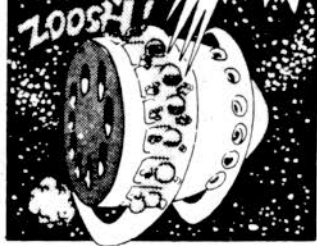
HEHE, A PERFECT SHOT... LIKE, HOW DO YOU SAY: SHOOTIN' PICKLES IN A DUCK BARREL.....



PAK PAK PAK!



ZOOOSH ZOOOSH ZOOOSH!



OOOPS, I FORGOT ABOUT DA DUMB LAW OB RECOIL IN SPACE!... NOW I IN REAL TROUBLE... HELLLLLLLP!

GOSH WOT ON EARTH ISH DAT COMMIE DOIN'? ONE SECOND HIM FLASHIN' A LIGHT OR SOMEPIN AN DEN HE START SPINNIN' AROUND LIKE MAD... IT SURE HARD TO FIGURE DEM, REDS, OUT...



THE SHIPS FLY ON TOWARD A DISTANT MOON... ONE OF THEM SPINNING LIKE A CENTRIFUGE...

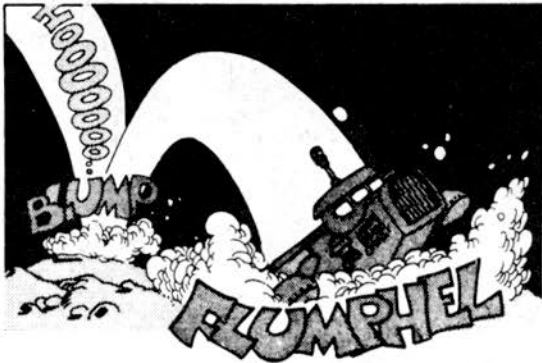


OOOH, I GONNA BE ONE SICK COSMONAUT BUNNY!!

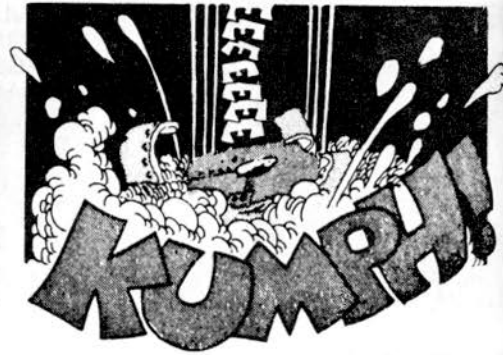
ABOUT THREE DAYS LATER THE USA SHIP, AND RUSSIAN SHIP (WHICH IS STILL SPINNING) APPROACH THE MOON NECK AN NECK...



THE AMERICAN MOON CAPSULE LANDS SMOOTHLY UNDER THE SKILLFUL GUIDANCE OF CHEECH WIZARD'S APPRENTICE, PETER...



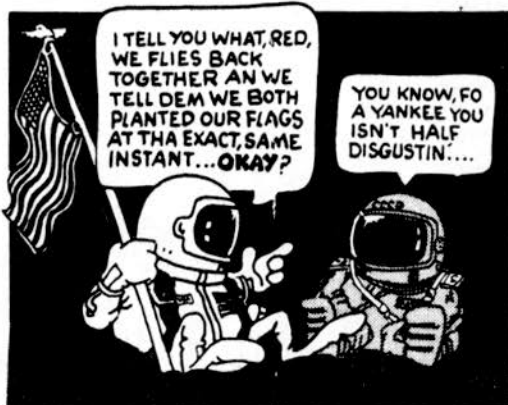
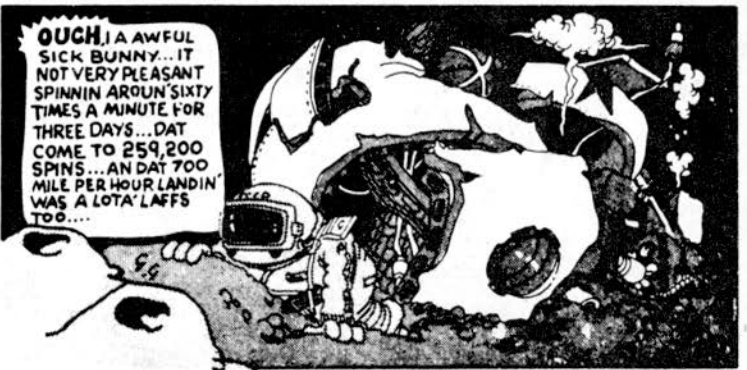
SECONDS LATER, THE SOVIET SPACE CRAFT, OUT OF FUEL AND REVOLVING CRAZILY, SETTLES RATHER HEAVILY ON THE LUNAR SURFACE...



PETER, THE AMERICAN PILOT, EMERGES FROM HIS SPACE VEHICLE AND BECOMES THE FIRST EARTHING TO TROMP UPON THE MOON!!!



THE RUSSIAN RABBIT CRAWLS OUT OF HIS SHIP'S WRECKAGE..



interview

VAUGHN BODE

COULD YOU GIVE US SOME PERSONAL DATA ?

Well lets see...I was born in 1941 in Syracuse, New York. I've been married for eight years and I have a six year old boy who draws mostly lizards. I draw mostly lizards because they work best for me, in fact they will probaly be on the market in a few years as plastic toys...that might be interesting it's almost a sure thing! Roger Zelaney and myself are putting out some childrens books, he wrote them and I illustrated them. I've put out the MAN in a portfolio, and I'm putting together another book called DEADBONE which was the material printed in Cavalier magazine last year. I'm also working on a weird new idea called IRON GAS-you see my head hurts, I have several hundred characters and maybe sixty different comic strips. All I'm doing right now is to find places for these strips to go. Eventually other artists and writers will be doing these strips.

COULD YOU GIVE US SOME EXAMPLES OF YOUR COLLABORATIONS ?

Well, I was working for Jim Warren for a while and I did the pencil layouts for maybe 4 Or5 of his covers, I then gave them to a finishing artist to paint. In otherwords I don't have the time to paint these things and I'm not a proficient painter like these guys.

Some of these artists like Jeff Jones, GoGos Zelaney, and Larry Todd can take a pencil drawing of mine and invision it in color-I let them go and it comes out as a perfect collaboration. Jim Warren says that's the best cover he ever printed.

GETTING BACK TO JIM WARREN...IS IT TRUE THAT IF YOU WORK FOR HIM YOU CAN'T WORK FOR THE NEW "WEB OF HORROR" ?

I've quit Warren since then and I've withdrawn all of my support, I've also turned down all assignments which he has given me. But I don't want to get any deeper into that because it's one of the worst experiances in my whole life. I just don't want to battle him publicly. In fact neither my friends or I will work for him, if I worked for anybody it would be WEB OF HORROR.

COULD YOU TELL US WHAT WARREN PAYS HIS WRITERS AND ARTISTS ?

I believe he pays his writers about \$10.00 a page which is kinda low for that kind of thing, other magazines pay about \$15.00 a page. He pays the artists \$35.00 a page and he's going up to \$40.00 when he breaks even. Cover artists get anywhere from \$125.00 to \$200.00, I suppose, depending on the artist, Frank Frazetta geta a hell of a lot more then that because he's Warren's prize student.

WHO DO YOU THINK INFLUENCED YOUR STYLE ?

My greatest influence was Walt Kelley and Pogo, and then there was V.G. Hamlin and Alley Oop, Wallace Wood, and I suppose Walt Disney.

WHICH ARE SOME OF YOUR FAVORITE FAN MAGIZINES ?

That's really difficult for me to say because I like most of them for different reasons. I especially like fandom for what it is, and I don't want to leave fandom but it's just that there's so many things I want to build and start. I'm starting several busnisses, but to do this I have to give up a lot in which I started in the first place. I was willing to work for no money at all, but if I'm going to work I might as well build things that can help people like maybe even yourself. There's a lot of young people who are kinda counting on my success because my busnisses will in turn help them.

WHO ARE YOU WORKING FOR RIGHT NOW ?

I'm working for Cavalier magazine and as you probably know it's now in full color. I've just quit my strip SUN SPOT in Galaxy. I did six installments of this and rather than take their contract I KILLED off all the characters by POLLUTION. I liked the characters you understand, but I just didn't like working for those people in Galaxy. The actual death sequence won't be out until June. I'm also working on the signing with the syndicate for a Daily and Sunday comic strip starting next year. And... I'm making an X RATED feature length cartoon which absolutely no one under the age of 18 will be able to see. And I'M NOT KIDDING!

WHEN DID YOU FIRST BECOME INTERESTED IN COMIC BOOKS ?

Well, although I've never actually worked in a comic book, I've been interested in them since I was 5, and I'm 28 right now. I've always worked for the syndicate you know.

HOW IS YOUR WORKING SPEED ?

I've got my working speed so that I'm extremely fast. I know exactly what to do and I do things in stages. The stages are pre-set so I know within a few minutes when I'll finish a piece of artwork.

WHEN DID YOU FIRST TURN PRO ?

I turned pro when I was about fifteen. I was at that time a dedicated artist and I didn't even care if I made money... and I still don't care, I've turned down thousands of dollars worth of jobs rather than take something I don't want to do, I have my own standards and my standards are different. I have plenty of jobs whenever I want them in the comic field. HOWS THAT FOR AN ANSWER ?

HOW DO YOU GO ABOUT IMPROVING YOUR ARTWORK ?

One thing I do is to try to make every job better than the one I did before. I'm my biggest critic and if I see anything that can be improved I do it over again. I don't want people to slap me on the back and say "what a good job", if theres anything wrong I want them to criticize it. I don't have a study program for improving as I should have, but I really don't need one as I'm improving in other ways.

HOW MANY HOURS A DAY DO YOU WORK ?

Thats a hard question because when I began to work I work constantly until I'm tired to go on. Like tonight for instance, I worked all day yesterday and I'll be working all day today, then I'll get three or four hours of sleep and then go back to work again.

WHAT DO YOU CONSIDER YOUR FAVORITE COMIC STRIP ?

My favorite strip? That's a good one I suppose Pogo...yep Pogo.

WILL YOU BE DOING ANY PAPERBACK BOOK COVERS IN THE FUTURE ?

Yep, theres a lot of different companies that are interested in me doing these.

WHAT DO YOU THINK ABOUT THE FUTURE OF FANDOM ?

I think that fandom is going to become more professional strangely enough. I think in the future that more really fine publications are going to come out. A new field..... like a specialization field which will be done by the fans who are willing to put up the money for publishing the work the way it should be published. The finest work today is being done by the fan! (Everybody-3 cheers for Vaughn!).

WHAT DO YOU THINK ABOUT THE FALL IN THE SUPER HERO ?

I was sure they would fall eventually. The only super hero that I ever drew was the MASKED LIZARD... and he was an anti super hero. I've always been against super heroes from the start. I'm a realistic cartoonist...a realistic fantasist,.....uh.....a realistic fantasist....oh something like that. If my characters had more talent they'd die. They just reflect reality -thats all. (You can see Vaughn's The Masked Lizard in the fan magazine Anomaly, just 75¢ from: Jan Strnad, 2540 Aloma, Wichita, Kansas 67211).

IF YOU WERE GOING TO WORK FOR A COMIC BOOK COMPANY WHICH ONE WOULD IT BE ?

If I had to work for a comic company I'd immediatly go to Marvel.

ANY REASON WHY ?

Yes, I like their work and I happen to like their boss, Stan Lee very much. He's probably the only person that I would ever let copyright some of my work, as nobody yet has a copyright on any of my work.

WHO IS YOUR FAVORITE ENEMY IN FANDOM ?

Damn.... who's done something dumb in fandom that I like ?, thats a hard question. I should say John Mansfield, although he's a good friend of mine he's still done a few stupid things. But I'd have to say that he's just a real good friend of mine.

DO YOU HAVE ANY FAVORITE COMIC BOOKS ?

Alley Oop-whenever in the hell that came out, frankly I'm not too familiar with comic books.

WHO IS YOUR FAVORITE FAN ARTIST ?

SEE NEXT QUESTION.

INTRODUCTION ? CONTINUED

Starting with our second issue we've lowered the price drastically and skyrocketed the quality. Give us another chance, you'll be glad you did. Our second issue is allready printed, in envelopes and ready for immediate mailing !

#2 GURANTEED CONTENTS:

* Both front and back covers by that Creepy artist-Kenneth Smith. These are both oil paintings and are just as good if not better then his paintings that appeared on the covers of Creepy or some of the book covers he has illustrated.

* Marvel and D.C. artist Berni Wrightson puts his never ending zest in a truely humorous strip, guranteed to drive any E.C. addict mad with laughter.

* Stinky Steve Hickman (he told me to put that in) and Big Bob Kline put their mighty pen points together to form their strip NEST EGG, and before we forget we might as well tell you that good guy Alan Simons took time off as professional script writer to write the script for this story. Confusing, isn't it!

* Mad Tom Sutton releases upon the world the first five pages (in otherwords-the first chapter) of his story PILGRIM(each issue of IBD from now on will contain another chapter in the adventures of _____ (didn't think I'd give it away did ya?).

* And some more goodies that I don't feel like mentioning.

#3 GURANTEED CONTENTS-SO FAR: Advanced orders being accepted until September 25th . This issue should be out by October 15th.

* HEY BUDDY CAN YOU LEND ME AA six page strip by D.C. artist-Mike Kaluta.

* OUT ON A LIMB-a fantastic horror strip by horrible Berni Wrightson. One of his finest.

* PILGRIM-PART TWO-by Tom Sutton.....what more can I say.

* And of course much more.

Exserts from all these issue can be seen in the centerfold of this issue--So look

#2 In U.S. 45¢, First class 60¢. In Canada and Mexico 55¢. Overseas-85¢.

#3 Advanced orders until Sept 25th: In U.S. \$1.00, Air Mail \$1.50. In Canada and Mexico \$1.25. Overseas \$1.65 After the 25th add 35¢ per copy

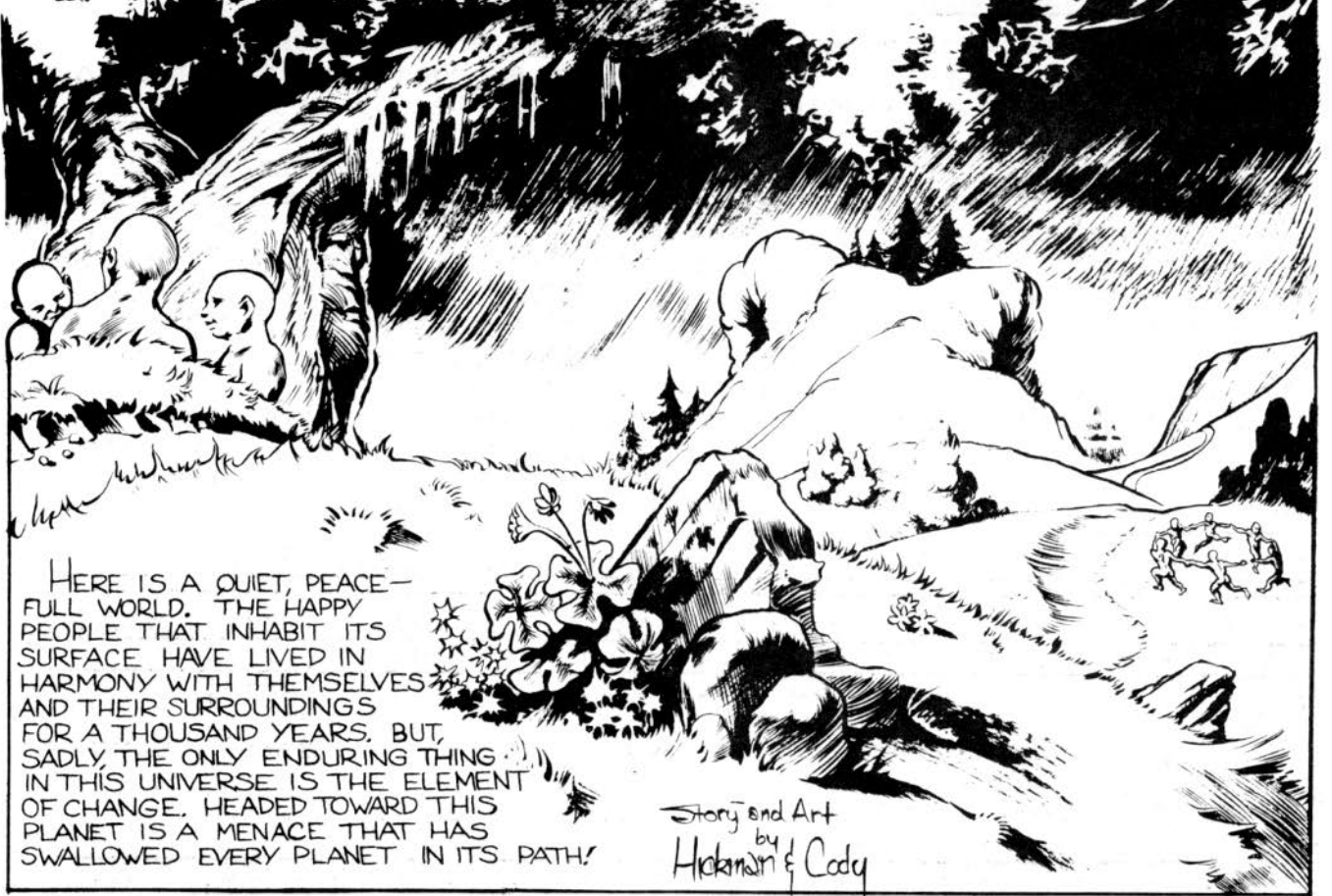
SEND ALL ORDERS TO: I'LL BE DAMNED
Post office box 759,
Woodmoor Station,
Silver Spring Maryland

And be glad you did. END OF SOAP OPERA.²⁰⁹⁰¹

AND WHILE I'M AT IT: Please don't send any other orders to:
905 Newhall Street.,

AS THEY WILL NO LONGER REACH US.
Silver Spring Maryland 20901

VAMPIRES OF THE MIND



HERE IS A QUIET, PEACE-
FULL WORLD. THE HAPPY
PEOPLE THAT INHABIT ITS
SURFACE HAVE LIVED IN
HARMONY WITH THEMSELVES
AND THEIR SURROUNDINGS
FOR A THOUSAND YEARS. BUT,
SADLY, THE ONLY ENDURING THING
IN THIS UNIVERSE IS THE ELEMENT
OF CHANGE. HEADED TOWARD THIS
PLANET IS A MENACE THAT HAS
SWALLOWED EVERY PLANET IN ITS PATH!

Story and Art
by
Hickman & Cody

THE DOOM CAME DOWN
SWIFTLY UPON THEM
FROM A SUMMER SKY...



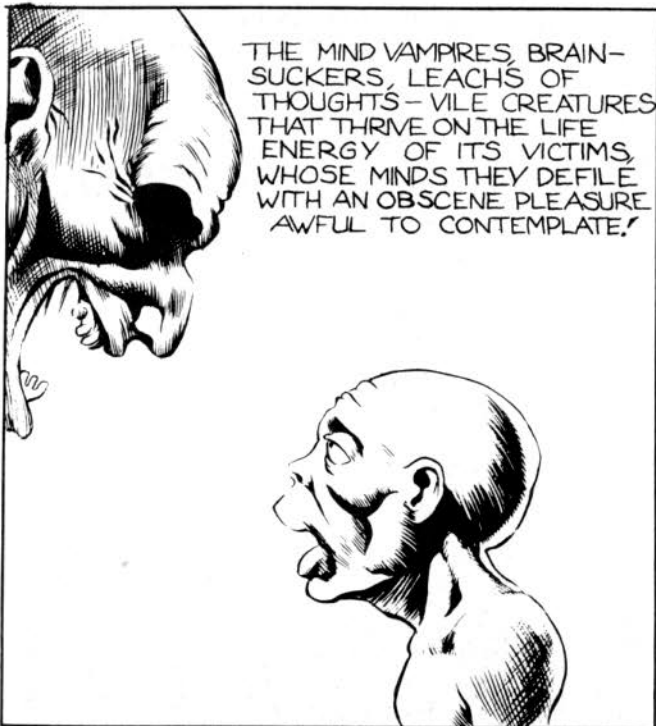
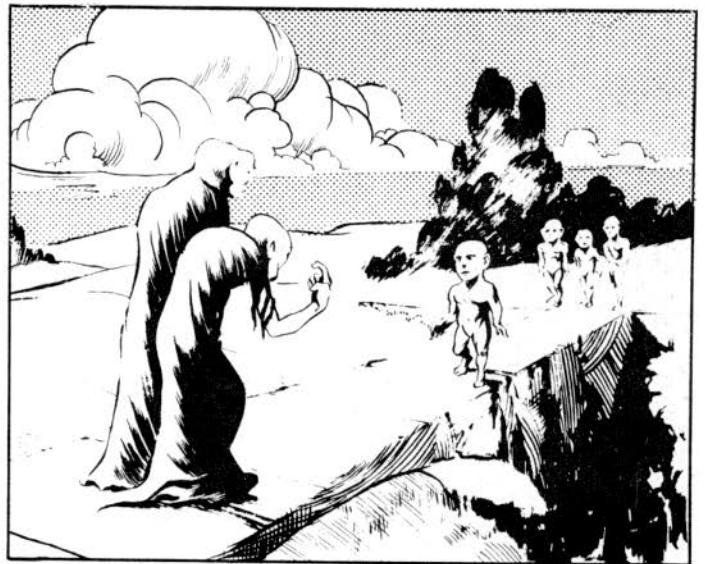


THE COMING OF A PLAGUE SO FOUL AS
THIS THAT HAD SCATTERED GREAT EMPIRES
DREW ONLY MILD WONDER FROM THE ONLOOKERS

THE OMINOUS SHAPES STRIKE THE EARTH IN A CLOUD OF NOXIOUS SMOKE AND A STORM OF LIGHTNING BOLTS!



AS THE SMOKE CLEARS THERE STANDS EXPOSED TO THE GAZE SEVERAL LEERING, TWISTED FIGURES IN BLACK SHROUDS!

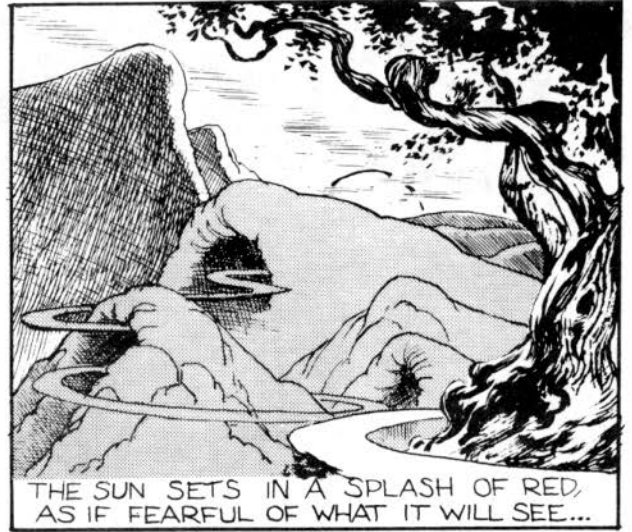
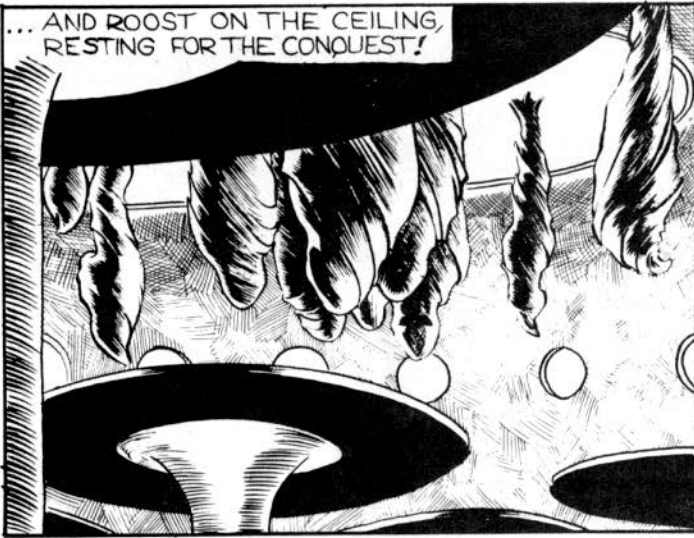


THE MIND VAMPRES, BRAIN-SUCKERS, LEACHS OF THOUGHTS - VILE CREATURES THAT THRIVE ON THE LIFE ENERGY OF ITS VICTIMS, WHOSE MINDS THEY DEFILE WITH AN OBSCENE PLEASURE AWFUL TO CONTEMPLATE!



THEIR NOISOME THIRSTS SLAKED, THE FEINDS HIDE IN A NEARBY BUILDING FROM THE LIGHT OF DAY.

... AND ROOST ON THE CEILING,
RESTING FOR THE CONQUEST!



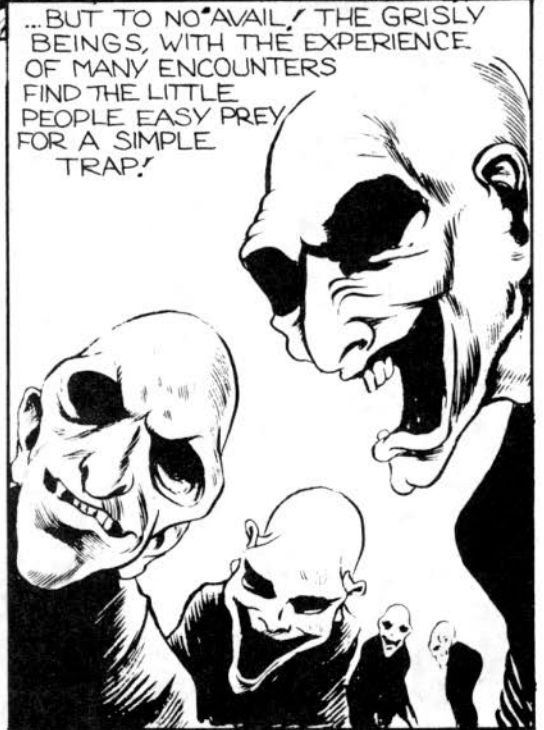
THE SUN SETS IN A SPLASH OF RED,
AS IF FEARFUL OF WHAT IT WILL SEE...

...ON ITS RETURN, THE IMPENDING
NIGHT HAS FALLEN, AND THE VAMPIRES OF THE
MIND ISSUE FORTH OVER THE DEFENSELESS
COUNTRYSIDE!

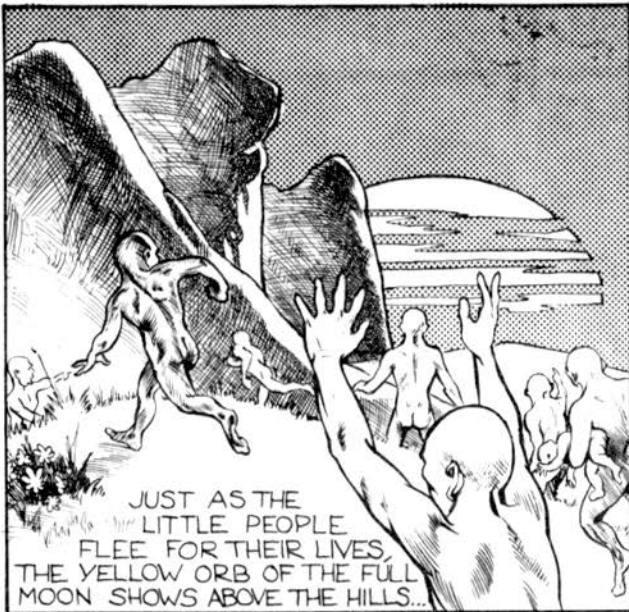


WORD HAS SPREAD AMONG THE SMALL FOLK,
AND THE ALARM IS CARRIED THROUGH THE
CAVE VILLIAGE AT FIRST SIGHT OF THE HORDE...

...BUT TO NO AVAIL, THE GRISLY
BEINGS, WITH THE EXPERIENCE
OF MANY ENCOUNTERS
FIND THE LITTLE
PEOPLE EASY PREY
FOR A SIMPLE
TRAP!



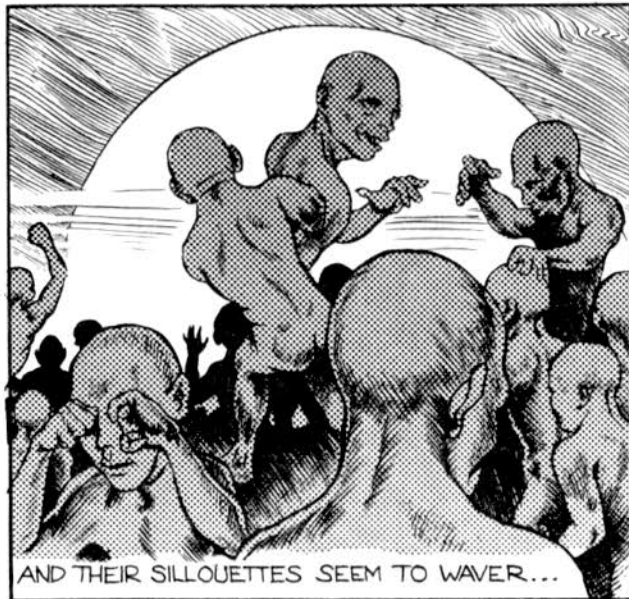




JUST AS THE LITTLE PEOPLE FLEE FOR THEIR LIVES, THE YELLOW ORB OF THE FULL MOON SHOWS ABOVE THE HILLS...



THEY STOP IN MID-FLIGHT, FEAR FORGOTTEN...



AND THEIR SILHOUETTES SEEM TO WAVER...



THE ADVANCING GHOULS HESITATE...

THEIR IMPORTANCE TAKES TO STARK FEAR!



FOR NATURE HAS MANY WAYS OF PROTECTING HER OWN...

THE HIDEOUS CREATURES THAT THE WEE FOLK HAD BECOME HAD CLEANSED THEIR PLANET OF MORE THAN ONE PEST!

THE END



THE E.C. ANSWER TO COMIC BOOK ORIGINALITY

©1969 by Meade Frierson III

In 1951 Bill Gaines and Al Feldstein in a letter column in Weird Fantasy No. 7 commented: "We have noticed that many new SF comic mags have appeared and we've looked them over! Frankly, we're not worried. . .most of them are the usual 'cowboys and indians' or 'cops and robbers in spaceships' variety!" Unfortunately, after 55 issues of quality science fiction comics under various names (Weird Fantasy, Weird Science, Weird Science-Fantasy, Incredible Science Fiction) the E.C. line of SF came to an untimely end, whereas the long-lived competition was and is, in my opinion, accurately described by those epithets.

EC made itself special because of good visual impact through Joe Orlando, Wally Wood, Al Feldstein and others and sound story ideas. . .different ones, adult ones, story ideas you could almost call original. . .almost! It's no news that they "adapted" and "borrowed" without credit other story ideas. Ray Bradbury has said in Guts, a west coast fanzine, that he caught them at it and thereafter they "adapted" his stories (with credits. . .a total of 14 in the SF line, more in the horror comics). Don and Maggie Thompson in Container of Rainy Days list some of the authors so "honored" in EC's search for adult stories. No one, to my knowledge, has played detective and put themselves in the shoes of two men trying to present good SF material in comic book form until I had some tentative conclusions published this summer in Seraphim (formerly E.C. Fan Addict) #4.

Let's place ourselves in the position of searching for story ideas in the early 1950s. We might have picked up Adventures in Time and Space edited by Healy and McComas and published in 1946 (later reprinted as a Modern Library Giant, G-31). At page 825 "He Who Shrank" by Henry Hasse might have caught our fancy with the story of a scientist who shrinks through several sub-universes, discovering (repeatedly) that each atom in each sub-universe is a whole universe. It's a pretty old SF concept; Hasse's story appeared in Amazing

Stories in 1936 and it was old even then, but in the first issue of Weird Science (numbered 12) Harvey Kurtzman executed the concept in "Lost in the Microcosm" in exact parallel to the original story!

Flipping back in the same anthology to page 320 we find "Mechanical Mice" by Maurice A. Hugl, which is about a machine produced by an inventor while under the influence of a dream machine. He endeavors to determine the functions of the machine, which emits smaller "pack rat" machines, and discovers that it is a robot mother which makes machines to scavenge material so it can build more machines. . .etc. This appeared in all essentials in "Machine from Nowhere" in the third issue of Weird Science (No. 14) with a slightly changed (even improved) ending.

Also available to us then was The Best of Science Fiction, an anthology by Groff Conklin printed in 1946 by Crown Publishers. We might have taken the title quite literally, and so:

1. In "Liquid Life" on page 297 Ralph Milne Farley tells of a strange pond which dissolves things; it is investigated and found to be a form of sentient life, a giant virus. Scientists devise an audio system for communication with a beaker of it in a lab; later they distrust its benign representations, get it "drunk" and it reveals its plans of conquest. By a change of the original ending to one also based on an idea expressed in the story (that is, accidentally poured down the drain the virus escapes to breed in the sea after they have destroyed the main body in the pond) one produces "The Thing in the Jar" in Weird Fantasy No. 11.

2. Beginning on page 542 Donald Wandrei's "A Monster from Nowhere" concerns a mysterious blob which is discovered to be a three-dimensional "cross-section" of a four-dimensional creature. It is anchored in this dimension by scientists who impale it between two stakes in the same way, they explain, that a finger inserted

in a two-dimensional world (such as a piece of paper) can be kept in place by a two-dimensional pin. The illustration of this point given on page 549 and that appearing in "Monster from the Fourth Dimension" in Weird Science No. 7 are identical; the outcome differs but in each case the story is in the concept, not the machinations of the plot.

3. Turning to page 559 we find "First Contact" by Murray Leinster, the story of an alien spaceship and an earth ship meeting in a remote galaxy, each afraid to return home because the other would follow and learn that prime piece of military intelligence, the location of the home planet. EC carried the tale to an abrupt end in "Deadlock" in Weird Fantasy No. 17 (the fifth issue) whereas Mr. Leinster first leads the reader to that unsatisfactory solution, then rejects it for a more rewarding one. It is a good yarn either way and all the more available in 1950 because NBC had broadcast (with credit) a radio play adaptation of the story on the program Dimension X on September 8.

4. Arthur L. Zagat's "The Lanson Screen" on page 424 concerns an experimental force field surrounding New York City to make it impervious to attack; during the test an accident occurs, sealing the city permanently until all suffocate from lack of oxygen (partially exhausted by fires which break out during riots and looting). This is exactly paralleled in "The Last City" in Weird Fantasy No. 16 (the fourth issue).

5. "Expedition" (on page 740) is Anthony Boucher's aliens'-eye view of first contact with a single earthling in a remote region of earth. The man is drunk and thinks these insects must be the product of his bottle. Later he uses a photo of bug collectors to scare them into thinking that the real inhabitants of Earth are giants who would annihilate these giant alien insects as they do their terran counterparts. "Say Your Prayers" in Weird Science No. 13 made the use of the disillusioning photo accidental; otherwise, the differences are minor.

There are some similarities which I will not press between "A Scientist Divides" by Donald Wandrei on page 398 and the mediocre "Divide and Conquer" in Weird Science No. 6. Also one could have devised "Mass Meeting" for Weird Fantasy No. 16 after reading "Tricky Tonnage" by Malcolm Jameson on page 413.

What about August Derleth's anthology, Beyond Time and Space just out in 1950? The idea in Edmond Hamilton's "Fessenden's

Worlds" is a captivating one; a man produces a miniature universe in a special chamber and introduces life, then watches it develop through a powerful microscope. This is embodied in "The Microrace", the third story in the second issue of Weird Science (No. 13).

You do not even have to stay within the confines of the SF genre to pick up an idea. Take, for instance, Roald Dahl's story "The Sound Machine" published in the New Yorker magazine on September 17, 1949. A man invents an audio receiving device that is sensitive to extremely high-pitched sounds and converts them into audible ones. A neighbor cuts a rose and the man hears a scream. As an experiment he chops at a tree with an axe and hears it scream also. To prove the discovery he grabs a passing doctor as a witness but in cutting the tree again to make it scream a branch falls and crushes the machine. But the man is over the brink and makes the doctor put iodine on the cut. EC makes this last act bandaging of the cut in "The Sounds from Another World" in Weird Science No. 14, otherwise the story is the same.

Of course, there is always the classic goof at which the editors were reportedly caught by the author, Ray Bradbury. As reported by the Thompsons in their book (see above) "Home to Stay" in Weird Fantasy No. 13 was a combination of two tales from The Illustrated Man, "Kaleidoscope" and "The Rocket Man," blended quite nicely, actually, and in an unbiased moment Bradbury might admit that the EC version was even superior to the originals.

Then there were the SF pulp mags. Galaxy had just started publication in late 1950. Fritz Leiber spins a yarn in the March, 1951 issue called "Nice Girl with Five Husbands" involving a man of the present transported in time to an era when polyandry was accepted. EC expanded only the beginning of it and called the result "A Timely Shock" in Weird Fantasy No. 10 released that fall.

The August issue of Galaxy carried Katherine MacLean's superb "Pictures Don't Lie" dealing with the receiving of broadcasts from an alien spacecraft and assuming that they were normal sized beings when in fact they were infinitesimally minute. EC hammed up the basic story with a satirical picture of the military waiting for the microscopic ship to land and called it "Chewed Out" in Weird Science No. 12.

Judith Merrill edited a paperback anthology for Bantam in 1950 called Shot in the Dark in which she printed Tony Boucher's story from Weird Tales in 1945,

"Mr. Lupescu". It was a fantasy in which a boy encounters a "martian" who tells him that his daddy is mean, doesn't love the boy and deserves to die. The "martian" then volunteers to shoot the father for the boy rather than wait for the monster, Gorgo, who disposes of mean people in gruesome fashion. Naturally, the police are at a loss about the boy's tale and later the "martian" removes his horrid mask and embraces the man's wife just as "Gorgo" emerges from nowhere to dispatch those two meanies. Change the names and presto!, "The Martian Monster" in Weird Science No. 9.

One cannot say for certain where the storywriters might have encountered a series of tales by H. P. Lovecraft, originally printed in Weird Tales magazine in 1942-43, which spelled out the theory that reviving persons who have died might bring them back hopelessly deranged since brain cells are the first to truly "die", but it is certainly well presented in "Experiment. . .in Death" in the first issue of Weird Science (No. 12).

Groff Conklin also edited A Treasury of Science Fiction published in 1948. On page 429 Martin Pearson's "The Embassy" could be the source of "The Martian Infiltration" in Weird Fantasy No. 15 (third issue) in that the twist in the "earthmen" who are trying to find and destroy the Martians here are really Venusians. Since this issue was out in August, 1950 and the NBC radio adaptation of the story was aired on Dimension X on June 3, there might have been some influence in that way.

It is certain that "The Lost", published in Thrilling Wonder Stories in August, 1949 and dramatized for Dimension X on May 20, 1950 was able to influence "The Inferiors" which did not appear until Weird Science Fantasy No. 28. The story was probably anthologized by then, although I do not have it in my library. Similarly, Robert Heinlein's story, "Universe" in Astounding, May, 1941 and often anthologized as well as presented on Dimension X in 1950 or 1951 contained the concept of generations of men on a starship so long that it has become the world to them, which concept was presented in "Adaptability" in Weird Science-Fantasy No. 27.

The first issue of Fantasy & Science Fiction (Winter, 1950) could have caught a writer's attention with a little gem by Damon Knight called "Not with a Bang". The sterile future needs a woman and the scientists reach back in time to pluck one forth; unfortunately, they set up

their field in a man's room. The story is beautifully told (without credit) by the title "The End" in Weird Fantasy 13 (May-June, 1952).

Not all our suspicions are well grounded about this borrowing. For example, to listeners to "X Minus One" on radio in 1955 or SF readers of Astounding the ruthless concept of "Weighty Decision" (Weird Science 13 in May-June, 1952) would seem to be the same as Tom Godwin's story "The Cold Equation". The end result in each case is the expulsion of a stowaway female for lack of fuel on a rocket. The trouble is that first publication of the Godwin story was not until the August, 1954 issue of Astounding two years after the appearance of the E. C. story.

And so, from a detailed reproduction to a transposition of the basic concept, the EC apparently drew upon the good writing which was available in the boom days of science fiction for many stories. Many other stories were "formula" stories which did not have to be borrowed because the concept was simple and often repeated, the reversing of a common situation. To illustrate, a space crewman is playing with jumping beans, shells into which a worm has crawled which writhes from the heat of the human hand; later an alien, enormous in size and. . . you guessed it! . . . wormlike, imprisons them in a giant fruit on a giant planet and they writhe from the heat. . . Men became dogs, cattle (twice yet), daisies, and dead things which turn up in salads.

But the EC stories had their measure of true originality as well and all the foregoing comments are not meant to detract in the slightest from those truly superior, beautifully written and brilliantly illustrated masterpieces such as "Judgment Day" (Weird Fantasy No. 18, reprinted in Incredible Science Fiction, No. 33), "The Automaton" (Weird Fantasy No. 20), "By George!" (Weird Fantasy No. 15), "Genesis" (Weird Science-Fantasy No. 29); these and many, many more of the 200-plus stories came from the minds of two or more extremely creative men and their artists and are far superior to the "cops-cowboys-superheroes" versus "robbers-indians-supervillians" to which too many comic writers have been devoted, from and before that era even to this day.



COMING IN ISSUES 2 & 3

