

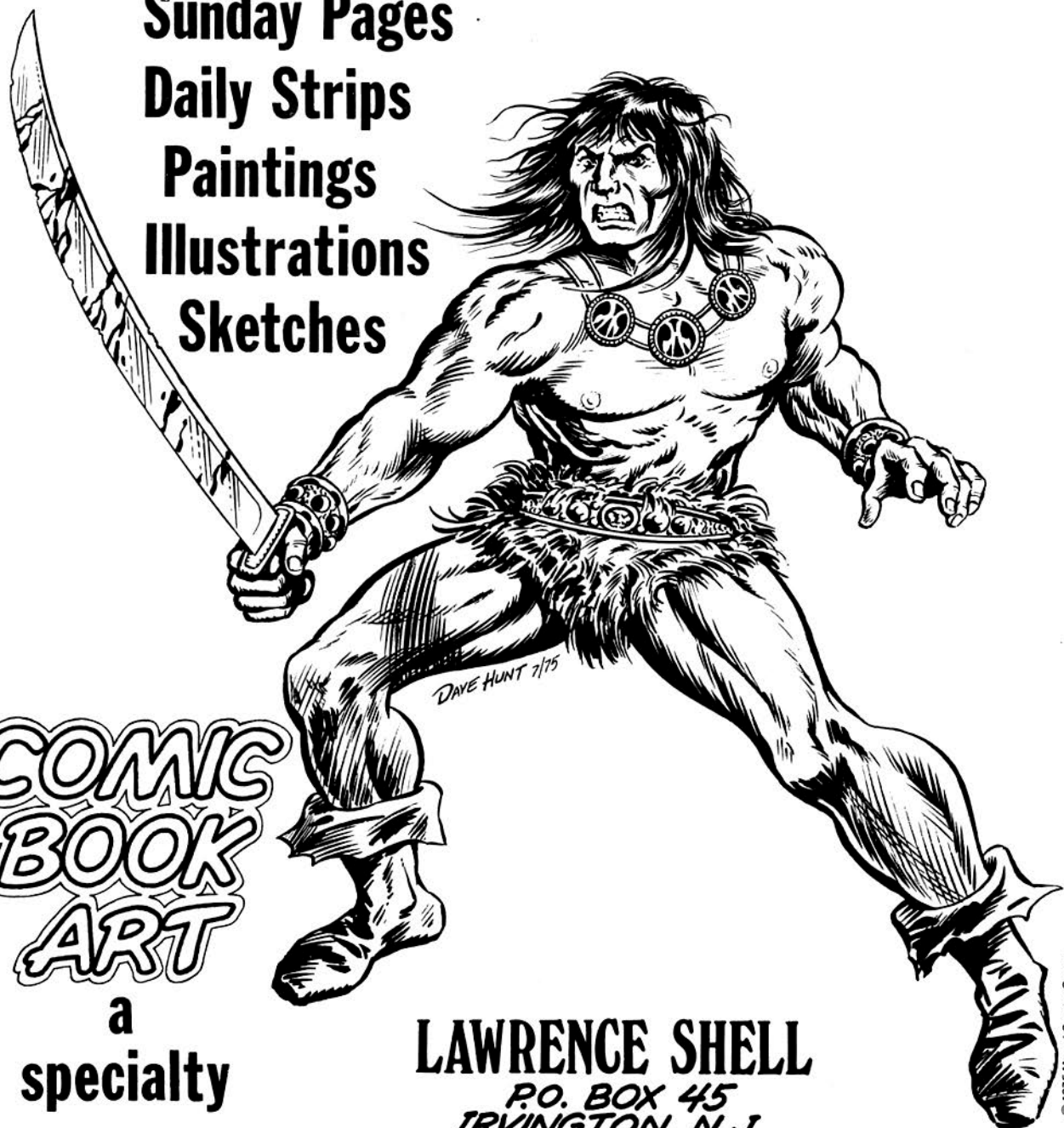
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- FINAL COMIC ART FAN AWARDS BALLOT

FRONT COVER - MIKE ZECK
BACK COVER - STEVEN FABIAN

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICCOLLECTOR
SEPTEMBER, 1977

FULL PAGE ADVERTISEMENTS: \$18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

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REGULAR CLASSIFIED ADS: 15¢ per 7 inch typed line - These ads are reduced to occupy 1/4 their size when printed in the RB&CC. MINIMUM - 75¢

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NOTE: ADVERTISERS DO NOT RECEIVE FREE COPIES OF THE ISSUES IN WHICH THEY PLACE ADS. WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9025 S.W. 48th Terr., Miami, Fla. 33165

CIRCULATION: 2100 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues \$6.50, 10 for \$12.00, 15 for \$14.50, 20 for \$19.00

FIRST CLASS: 5 issues \$8.50, 10 for \$16.00, 15 for \$20.00, 20 for \$26.00

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SINGLE COPY: Third Class-\$1.50, First Class-\$2.25

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE \$1.75 EACH FROM THE S.F.C.A.

#'s 57, 58, 88, 89, 90, 96, 97, 106, 107, 120, 121, 123,
124, 125, 127, 129, 130, 131, 132, 133, 134, 135, 136, 137

THE ROCKET'S BLAST COMICCOLLECTOR is published by James Van Hise, 9025 S.W. 48th Terrace, Miami, Florida 33165. EDITOR & PUBLISHER: JAMES VAN HISE, EDITOR EMERITUS: GORDON B. LOVE

STAFF ARTISTS: Hilary Barta, Steve Fabian, Ralph Fowler, Kerry Gammill, Marc Hempel, Don Rosa, Tom Sutton, Ron Wilber and Mike Zeck. Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope or return postage.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: SEPT. 30
NOV. 18

This issue is another regular issue of the RBCC, that being that the emphasis is on comics and comic art with a good amount of exposure also given to films and TV (mostly in the form of the I.C. and a new feature).

The front and back covers are, of course, of John Carter of Mars. MIKE ZECK's version displays the savagery of the harsh Martian existence, while STEVE FABIAN's is more ethereal in nature, capturing a scene which is almost poetic in quality.

The article on John Carter covers his treatment by comic books and features artwork by KERRY GAMMILL, MARC HEMPEL, ANDY WARNER and a page reproduced from the original art from Marvel's JOHN CARTER #2.

The centerspread this issue is also of John Carter and Barsoom and it's drawn by JOHN ADKINS RICHARDSON who makes his surprise reappearance in the RBCC with his first new drawing for us in two years!

The INFORMATION CENTER not only has an extra page this time but besides the fine art by HILARY BARTA, the IC provides a complete index to the Warner Brothers cartoons, a series which many revere even above the Disney's.

HOWARD SIEGEL's column COMIC COLLECTOR'S COMMENTS takes a close look at a 1960s British comic strip called "The Trigan Empire". It's a fine series which few comic fans in the U.S. have ever heard of. Although the fine work of its artist, Don Lawrence, doesn't reproduce perfectly in halftone, we hope it will give you some idea of how good this series is.

A new comic strip is slated to begin appearing around the



ROSA



BARTA



ZECK



RICHARDSON

country in October. It's name is STAR HAWKS and we not only publish the NEA announcement about it but the first two dailies as well. This strip, which is written by Ron Goulart and GIL KANE and is drawn by Kane, is the most exciting and innovative newspaper SF strip to come along in years. The dailies are twice the height of normal dailies to allow much more freedom for the artist...and GIL KANE is at his very best here! If your local paper hasn't picked it up yet then call or write them! It's a seven day a week strip which is not to be missed!

HILARY BARTA is presented this issue in the RBCC ARTIST PROFILE with some art that is a little different from his IC work.

BETWEEN THE COMMERCIALS is an experiment to see if you RBCC readers would be interested in a TV column such as this. Your reaction decides its fate.

DON ROSA's PERTWILLABY PAPERS returns this issue with an adventure that gets off to a flying start in just the first installment! It's different and it's fantastic! This first installment will leave you breathless!!

THE UNKNOWN WRIGHTSON is a small collection of some pieces he did for a newspaper several years ago. Oddly enough the artistic feel is a cross between Frank Frazetta and the E.C. art of Wally Wood. They are both unique and interesting.

Due to a large amount of interesting mail the lettercol is four pages in length this time.

And of course there's COMICS COMMENTARY, COMICOPIA and CRITIQUE to round out the issue and provide you with information and entertainment.

RBCC CONTRIBUTORS

BLASTS FROM THE READERS



EDITORIAL

First of all, believe it or not, I've moved again! This time the address will be permanent (3 moves in one year is enough for anybody, especially me). So please note my NEW ADDRESS which is scattered throughout this issue. Just for the record it is: 9025 S.W. 48th Terrace, Miami, Florida 33165. This time it's here to stay! Honest!!

The REED CRANDALL original printed opposite COMICS COMMENTARY is for sale. It's in full color and more information can be had by writing to: Mike McKenney, 218 Santillane, Apt. #22, Coral Gables, Fla. 33134.

The second installment of Ron Wilber's TWILIGHT OF THE HEROES didn't make the deadline for this issue, thus its absence. Sorry about that, I know it's frustrating to begin a continued story and then have to wait to find out what's happening as it's the kind of story which is a bit different and you have to follow its development to really understand it. The first installment was really just a prelude. It will be here next ish, though.

The Steve Fabian back cover on RBCC #137 originally appeared in REH: LONE STAR FICTIONEER #1 over two years ago. It sold out quickly and thus few people really saw it. The print run on that was only about 500 anyway. I'm sure very few RBCC readers had ever seen it. I never had!

A couple issues ago Don Rosa plugged THE PRISONER PUZZLE available from The Ontario Educational Communications Authority, P.O. Box 200, Station Q, Toronto, Ontario, Canada M4T 2T1. I wrote and now I find out from them that it's only available to viewers within the province of Ontario. If any of my Canadian readers can get this from them for me (they just require a S.A.S.E.) I'll reimburse you for your trouble. Don't worry about someone else getting it for me as I have friends who would want any duplicates I got. I'll publicly thank those who help me out next issue.

Next issue is the STAR WARS special. I'm going all out to make it the most spectacular issue of the RBCC ever (slick paper, color covers, interior color) and although single copies will be \$3.00, subscribers will receive this as a regular issue providing their sub existed by Sept. 30th, 1977. Subscriptions received after that date will begin with RBCC #140! Late subs will receive a notice to that effect. So you regular subscribers are getting a break as I won't pull any of that double-issue stuff on you even though my expenses on that issue will be 250% more than usual.

Two years ago I mentioned that George Beahm had several hours of recorded discussions with Vaughn Bode which had never been published. These will finally begin appearing in the RBCC as THE VAUGHN BODE DIALOGUES next issue, in all likelihood, or #140 at the latest!

* * * * *

Dear James,

RBCC #137 just came in and I'm impressed with both the overall appearance and context of the zine. This is the first I've seen of RBCC, but it definitely won't be the last--I'll be subscribing.

Come on now--every fanzine, even semi-professional zines, has to have at least one junk page--that's an unwritten law. Or at least I always thought it was, up until now. But I can't find a single junk page in the entire issue (excluding the ad pages--but even most of those are worth the look!)

The interview with Rick Baker was great; the photos sharp and clear--and layed out well. The IT'S ALIVE close-up has to be the grabber of the shots--you can't flip past that page without trying to find out what the heck that thing is.

I've followed INFORMATION CENTER in recent TBGs, but was pleased to see that Don has the space in RBCC to go into pulps, movies, tv--doesn't that guy ever run out???

Your own COMICS COMMENTARY had me in stitches with the Stan Lee letter from "Rev. David Billingsley"--I assume Stan knows about the hoax by now, though? And hadda agree with you about the STAR WARS comic--I only bought one issue; somehow the art doesn't make me want to play 'hit the dealers' for the issues I missed. Hempel's BLACK PANTHER illo on the facing page was dynamo, to say the least.

CRITIQUE, although I probably won't order everything in sight, serves as an aid to the zine shopper--thank you muchly. I did see a copy of the FREAK BROTHERS #5 and you were right on--the Fabulous Furrries have to appeal to the humor nerve whether the reader is a toker or just a joker--it's raw humor.

COMICOPIA--RBCC should get a tax break as a correspondence school--learned a lot!

STEPSONS OF CIMMERIA--art and text tops.

Ditto ARTIST PROFILE.

I hate continuations; they drive me up a tree, but anything by Wilber is worth the wait. I would guess that everybody's calling him the next Corben, but everything I've seen by him leads me to believe he's better as the next Wilber--and only.

No complaints, my money was well spent. If I was going to give you some flak it would be about the number of pages given over to ads, but the rest of the ish was so good, there's no hassle here. And you did run them all in a batch at the end of the zine rather than breaking up articles throughout--now all we have to do is get the good folks at the major tv networks to do the same with their ads.

Hang in there, keep up the good work!

Best,
Ken Hahn
R.D. 5
Auburn, N.Y. 13021

Dear Jim,

a few issues ago I let my subscription to the RBCC run out. I have resubscribed only to find even more improvements than last year.

COMICS COMMENTARY is a long time coming. Fandom needs a place to discuss the issues that concern us. Beautiful Balloons in The Buyer's Guide is o.k., but it spends too much time in non-comic related areas. I really enjoy the behind-the-scenes tidbits about the comic industry.

Ken Stribling's letter in #137 was interesting. As a person who teaches the profoundly retarded, I can assure you the word "normal" is quite unimportant.

As I teach my "clients" simple tasks, our environment teaches us complex ones. We learn our sexuality; we are not born heterosexual in an innate sense. In fact, man is the only animal with an advanced cerebral cortex. It is the cerebral cortex that gives man his freedom to deviate in areas ruled by instinct in animals; sexuality included.

Ken seems to believe that there is something evil about sexually explicit comics. I don't find that so. In fact, I believe that good and evil are value judgments created by men, for men. We are both entitled to our beliefs.

Ken mentioned Vaughn Bode in his letter, and I find nothing perverse in Vaughn's work. One of the best examples of this is CHEECH WIZARD/SCHIZOPHRENIA. As you know, when the book is turned sideways, the left half is comprised of a story about Vaughn. The right half makes up a Cheech Wizard episode.

As usual, the Cheech wizard strip is funny, full of four letter words, and sexually explicit.

But the left half is comics history!! Here, in a little series of panels, an artist draws himself and gives himself to us. Not a character, but himself.

If one really understands the left side of CHEECH WIZARD/SCHIZOPHRENIA, the right side gains new meaning. The four letter words, sex, and irreverence suddenly become wholesome and beautiful, even innocent. And innocence was something the little wizard was never accused of, until we knew the man.

No; Vaughn Bode' was not perverse! Just creative and beautiful...just a person.

I suspect there are other artists like him, as well.

Ron Sikes, apt. C-3
2700 S.W. Archer Road
Gainesville, Fla. 32608

Dear Jim,

I agree with a lot that Ken Stribling said in RBCC 137. He said some things I had wanted to say myself for a long time about the influence of certain materials on a person.

I never had any exposure to underground material until I saw that issue of RBCC which had Bode in it. What I saw turned me completely off. His excessive use of profane language and the way he portrayed women in general was sick. Also I thought his artwork stunk. I would never buy any of his stuff or any other underground if that is a reflection of it.

I don't have any men's magazines at present and I don't intend to get any because I believe they are a bad influence. But, I was exposed to my share of them when I was growing up. How many men could honestly say that they would get a PLAYBOY just for an article in it? [EDITOR'S NOTE: WHENEVER I BUY A PLAYBOY, IT IS FOR EITHER "LITTLE ANNIE FANNY" BY KURTZMAN AND ELDER, A GOOD GAHAN WILSON CARTOON, OR SOMETHING ELSE SIMILAR IN NATURE...SUCH AS AN ARTICLE.] If he was honest with himself he did it mainly to look at pictures and/or read the dirty jokes. If a person looks at or reads such stuff very much he will have a tendency to think of women as simply objects to be used for sexual

purposes and nothing else. That is true because of the way they portray women in such magazines. He should remember that women are human beings with feelings and emotions and that no one likes to be treated like an object.

There is a couple of other matters unrelated to what Ken Stribling said that I want to comment on. One thing is the use of nude women in ads to attract attention such as the one on page 68 of RBCC 137. The use of such things to attract attention is unnecessary and uncalled for when it has nothing to do with what they are selling. [ACTUALLY, I FIND NOTHING WRONG WITH AN ARTISTIC RENDERING OF A NUDE WHEN IT IS DONE WELL AND NOT INTENDED TO BE GARISH. THE ONE IN RBCC 137 WAS ACTUALLY QUITE NICE.]

The other thing I would like to comment on is such ads as on page 48 of RBCC called "Dungeon of Fear". This kind of ad is in poor taste and such a thing belongs more in a porn magazine than in a high quality fanzine such as RBCC. It has nothing to do with comics. [ACTUALLY...I AGREE WITH YOU! RBCC 136 & 137 EACH HAD AN AD OF THAT TYPE IN THEM. AT FIRST I THOUGHT, WELL I CAN LIVE WITH AN AD LIKE THAT ONCE IN A GREAT WHILE IF IT'S ONLY A QUARTER PAGE. THEN THE SECOND AD SHOWED UP AND I FROWNED AND WONDERED. THEN I SAW A THIRD SUCH AD IN "THE COMICS JOURNAL" AND I DECIDED THAT BEFORE THIS HAD A CHANCE TO BECOME EPIDEMIC I'D JUST STOP ACCEPTING THEM. THE ONE IN TCJ HAD TO DO WITH A COMIC STRIP INVOLVING WOMEN BEATING EACH OTHER UP. THIS IS BIZARRE, FRIENDS. IF SADISMO FANDOM WANTS TO MEET, THEY'LL HAVE TO MEET ELSEWHERE. THE RBCC WON'T EVEN LET YOU RIDE IN THE BACK OF THE BUS. I DON'T BELIEVE TBG WILL ANYMORE, EITHER.]

I agree wholeheartedly with Ken Stribling's views on homosexuality. I do not consider his viewpoint extreme at all. A person is not normal in any sense of the word if he is a homosexual.

In conclusion, overall I think that RBCC is a top quality fanzine not only because of its articles but because of its willingness to print viewpoints even if you as editor disagree.

George L. Lumpkin
205 6th Street West
Alexander City, AL 35010

Dear Jim,

I really wish you hadn't printed the letter from the religious fanatic. I am assuming that it was serious and not some sort of joke, which is too bad because with just a little rewriting it could have been one of the funniest loc's I've read in a long time.

You ask us if this guy's collection really endangered him. It obviously endangered his peace of mind, and therefore he was certainly justified in throwing the stuff away (or, for that matter, burning it I suppose, though that seems foolish). Now, as to the perverted reasoning behind his allowing himself to have his peace of mind destroyed by a stack of pulp paper, I will not comment. I can't comment on it even if I wanted to; I don't understand it. It is too unnatural for me to grasp.

Robert P. Barger
P.O. Box 8
Evensville, Tenn. 37332

Dear Jim,

I usually don't write magazines, but I felt that I must present my opinion in relation to Ken Stribling's letter.

His rejection of certain "corrupting" influences was due to his religious awakening. How come upon "getting religion" everyone believes themselves servants of GOD? Why a total (in most cases) change in opinions and views?

Why? Because that person now believes himself better than the non-religious person...that his opinions are better than others. But, upon "getting religion" he no longer has his own opinions...only those of his selected religion. And this is what I object to most...a person injecting his moralistic views upon me. I'm not saying that Ken is trying to force his views on anybody...but

his views typify those that do. The self-appointed "experts" or guardians of our morals. They interpret the Bible as saying that so-called "porno" is bad, so they crusade against it (whether they like porno or not). They feel it is their duty.

I agree with Ken that most undergrounds are crap... full of sex and violence. I prefer more of a story so I don't usually read these ones...but I wouldn't deny someone else their right to read them.

As for BODE...I've always liked his style, but never his subject matter. I am bored by homosexuals, S&M, B&D and other such "abnormal" sexual acts. BUT I would not tell someone that they couldn't do said act...if it isn't directly harmful to someone else or society (thus I am against sex murderers, et al).

I still can't see why anyone would call PLAYBOY porno...mostly, a guy who doesn't object to pictures of naked women. PLAYBOY has some of the best fiction and articles I have read, plus having the best cartoons anywhere. It happens to be the best general interest magazine on the market...that happens to have nudes (so it will sell to the general public). Now HUSTLER is a different matter...

I never could stand NATIONAL LAMPOON. I have a broad sense of humor...yet most of NAT MAL is unfunny to me...in fact, stupid.

I have yet to read convincing evidence to conclude that any media really perverts anyone. True, someone might reenact a scene from a movie...but the movie did not cause this person to go out and perform the act. He (or she) would have committed a similar act...the viewed scene only gave them a way to do it. Media (comics, movies, TV, et al) may influence anti-social individuals, but it surely does not create them. I am a scientist (a zoologist, to be exact) and have read much of the research on the subject (this includes over 12 books) and I still find no conclusive proof. Therefore, in answer to Ken's letter...he was endangered by his collection. A person can only be corrupted if he wants to be...

In fact, some of the worst comics and books on the market are those so-called "Christian" ones. These give the reader the feeling that if they accept Christ everything will be okay and all their problems will be gone. Upon accepting Christ one's problems remain, only now they are clouded by religious mumble-jumble...those sex hang-ups, money problems, unemployment still remains. Only now you don't care. Religion turns you into a mental zombie! (Wow a new Christian comic for Marvel... TALES OF THE MENTAL ZOMBIES!). Now, don't get me wrong, I am not against religion (some of my best friends are religious)...it is great if one needs it. But I don't think that they should press their beliefs on us...just because their minds are clouded it doesn't mean we want ours so polluted. One such "Christian" comic I really object to is CTE's PREHISTORIC MAN (does CTE stand for Christians To the End?)...which gives all kinds of misinformation about evolution and scientific method. If this isn't corruptive I don't know what is. If undergrounds corrupt then so do these "Christian" comics... giving one the belief that accepting God or Christ will solve everything. Who is to say one type of "corruption" is better than another? Not me and, surely, not Ken.

Let me leave you with one example of a person I know...and everyone who knows him will agree with me. He is the most moralistic person I know...altruistic... helpful...et al. Yet, he is an atheist, reads comics (for over 15 years), reads men's magazines (from PLAYBOY to HUSTLER to out-and-out porno) by the hundreds... because he is a writer and does so to see what is being done; watches TV and movies endlessly. Wouldn't you think that this much exposure would have corrupted this atheist in his 25 years of life? If media can corrupt, it should have. But it didn't...he remains moral for he believes it is right (not because "God Told Him To), sexually active without hang-ups or need for abnormal sex (though he had read and seen tons of it), and de-

fends a person's right to have religion if needed. I know that this guy has not been corrupted by the media. He is not endangered by his collection. I know this to be true...for this guy is me.

Paul Hugli
9440 Nichols
Bellflower, Cal. 90706

Boy Jim,

I am really shocked on reading from Ken Stribling's letter. I feel that he was wrong to burn those publications. Fire is a collector's worst enemy. I feel that Mr. Stribling has something loose upstairs and unfortunately you printed his joke for all of RBCC'ers to read. [NOTE: IT WAS NO JOKE.] You made a mistake but he and his comments are uncalled for, not true, and very "anti-collector".

John S. Iavarone
7 Glendale Avenue
Albany, N.Y. 12208

Dear Mr. Van Hise,

Sigh...the human mind is such a complex and complexing organ. I try to understand it but so often my efforts don't succeed. My present source of confusion arises from comments I have read and heard concerning Frank Robbins art. Ron Gomes calls it cartoony. You, Mr. Van Hise have previously indicated your dislike of it and Mark Burbey seems to dislike it a bit too. I enjoy Mr. Robbins work very much. How can I convince you that something you dislike is of value, particularly in comics one of the world's most critical mediums of intellectual and artistic intercourse. I don't even know if I could change your mind, but I would like to offer some comments all of which are opinions. You may pick and choose which fit your personal philosophy and discard those that do not.

1) The ultimate test of any comic book artist is "Does he tell a story". If he does he works. This is why many of the artists which are almost universally disliked by "fans" continue to work. The lack of story-telling ability will destroy any story. This is perhaps why the Philippine artists have failed to capture the American public even though each panel is a true beauty to view.

2) No artist sells a book (I hate absolutes. They open one so wide to criticism). Even the most "fan" revered talents in the industry have failed to do so. Adams couldn't sell the SPECTRE, DEADMAN, X-MEN or GREEN LANTERN. Kirby couldn't sell his fourth world series. CONAN survives without Smith, SPIDER-MAN without Ditko, FANTASTIC FOUR without Kirby and perhaps saddest from some points of view, Donald Duck survives without Mr. Barks.

3) Good writers sell books, especially when they are coupled with a good story-telling artist. This is why DONALD DUCK is so much poorer for the loss of Barks than CONAN is for the loss of Smith.

4) There is only one real criteria to judge anything by. Did I like it. If I did like it, please, don't try to take it away from me unless it hurts me or someone else. Here I guess you will comment that whatever you are criticizing may hurt the industry. I wonder if the companies are not suffering from too much help from fans. As much as I prefer WARLOCK (and I think most fans do) to JIMMY OLSEN, ask yourself this: Which book fed and clothed more artists, writers, editors and stock holders?

If I did not enjoy a book then perhaps there is something I missed. When I rejoined fandom, the first DC book I bought was CREEPER #1. I did not enjoy it. When I read it I retired back to "good ole" Marvel. Since then I have been "educated" in some way and I now am very happy to own the entire CREEPER series.

Why?

You tell me Robbins is bad and Mr. Burbey is effusive with an excess of verbage both cute and cutting. But you haven't told me why.

Do you dislike his use of black colors? (I love it

and wish he could ink his own work to highlight his use of black. I loved his Batman stories which he wrote, drew and inked in DETECTIVE). Do you dislike his figure positioning? (This is what I feel is perhaps his most easily criticized area but this is, I feel, because he approaches the figures from a different (not cartoony) viewpoint than most do. Ditko uses still a different approach.

Does he draw faces you don't like? (I don't particularly like Ditko faces). Does he distort proportions? (Kirby has been getting away with it for years).

In short, cute, vile, acid, snide criticisms are negative in nature and do not serve you or me. Well thought out criticism is positive in nature since it educates and directs further thought.

As I finish this letter I feel that perhaps I could have spent my time in a more meaningful pursuit if I had chosen to comment on Mr. Burbey's comments concerning "a deserved gory death" carried out, or threatened, by the Creeper on a "punk".

Mr. Burbey, the Creeper is not a judge and jury. This single institution separates the civilized from the uncivilized peoples. A society may be technologically "civilized" to the point where all human wants have been satisfied, but if it lacks a fair judicial system it has not risen one step above barbarism. Society is raped by each individual who does any act (no matter how obscure the penetration) to compromise the right of any individual, no matter how heinous, to a fair trial. The danger of your type of thinking is total.

John D. Stefl
830 W. Springfield Rd. E.
Springfield, Pa. 19064

I GUESS I NEVER ELABORATED ON MY REASONS FOR DISLIKING THE ARTWORK OF FRANK ROBBINS BECAUSE IT ALWAYS SEEMED VERY OBVIOUS TO ME. I FEEL HIS ART IS SLOPPY AND VERY CRUDE LOOKING. HIS POOR ANATOMY JUST MAKES A BAD SITUATION WORSE. WHAT GOOD IS STORY-TELLING ABILITY IF THE ART IS DREADFUL TO LOOK AT? HIS ART LOOKS LIKE SOMETHING LEFT OVER FROM A LOW POINT OF THE 1940's. WHEN ROY THOMAS WAS QUESTIONED AT HOUSTONCON '76 AS TO WHY ROBBINS, OF ALL PEOPLE, WAS DRAWING THE "INVADERS", THOMAS TALKED OF ROBBINS' ABILITY TO DRAW CARS AND PLANES BUT WAS UNABLE TO DEFEND ROBBINS' BASIC ARTISTIC ABILITIES FROM THE FANS' PROBING.

Dear Jim,

I've heard of offering a sacrificial animal to God before, but a sacrificial comic book collection? I am referring, of course, to Ken Stribling's letter in the last issue.

He apparently has made some very basic assumptions about life that I find, frankly, childish. I am not writing this letter to challenge his beliefs, but rather to expand on the basic theme of his letter. And I hope to explain it a little bit better than he did, leaving Satan, homosexuality and God out.

What upset Mr. Stribling was the perversity that had infiltrated the comic field. But the issue is larger than that; it pervades our whole society and the mass-media is at the forefront, shoving it down our throats. Without a doubt, decadence is "in".

Now let me explain - it is not violence that I object to. It is not sex that I object to. It is not even perversity that I object to. It is the glorification of these things that disturbs me. It is the deliberate twisting of values and attitudes to make these things appear desirable, that revolts me. Things have twisted so much that in current slang, "bad" actually means good. 180 degrees! And make no mistake, these twisted attitudes that exist in our media "herds" absolutely influence the attitudes we have towards life. (To be "cool" a la James Bond.)

I am totally against censorship, but believe that everyone, including children, should be exposed to all the various facets of life (although in the case of children, gradually and with supervision). Hiding never

solves anything. But ~~the~~ exposure must be honest. (This is the only true workable guideline in establishing standards on obscenity). Show violence for exactly what it is. Neither good nor bad, but merely the use of physical force which rarely solves anything. Show sex exactly as it is. Not moral or immoral but merely physical attraction between the sexes. Love is another subject entirely. Show perversity for exactly the destructive lifestyle that it is.

The "romantic" view of "living happily ever after" that is portrayed in escapist fiction is just as twisted as that of porno. Honest reality is what we need when it comes to portraying the human condition in the mass media. Is escapism harmful? No, not in itself. It's like an alcoholic drink; nice every once in awhile, but when it's finished, your problems still exist. But too many people become escape-aholics. The central question is, why do people need escapism? Obviously to flee from reality because they don't know how to face up to it. [EDITOR'S NOTE: THIS IS ONLY TRUE IN THE EXTREME CASES. ESCAPISM IS ALSO A FORM OF RELAXATION. LISTENING TO MUSIC IS ESCAPISM, BUT IS THIS BAD? OF COURSE NOT. PEOPLE NEED ENTERTAINMENT (WHICH IS ANOTHER WORD FOR ESCAPISM) TO RELAX. ALL WORK AND NO PLAY MAKES JACK A DULL BOY IS NOT JUST A SIMPLISTIC PHRASE, IT DESCRIBES A VERY REAL SITUATION.] But the mass-media doesn't teach us to effectively deal with the world in which we live. (As I believe it should, and should also be its main responsibility!) It merely fills us with false dreams based upon distortions of reality.

The question is why? Why do people in the mass media deliberately push distorted values on us? They will tell you, "Because it sells". Ah yes, the almighty dollar. People forget that they can be wealthy, without money. But why does it sell? Is it because that is the only thing they are selling? Has the mass media conditioned us, like Pavlov's dog, to salivate, only at the sight of decadence? Have we forgotten how wonderful reality can be, because no one is teaching that anymore? I don't know. Do you? [NOTE: IT'S VERY EASY TO BLAME THE PUBLISHERS FOR WHAT WE'RE BUYING BUT IT MAKES NO SENSE. MARKET TRENDS ARE BASED ON WHAT SELLS AND WHAT DOESN'T SELL. THERE ARE THOUSANDS OF PUBLICATIONS AVAILABLE, BUT IT IS THE TYPE THAT SELLS BEST WHICH IS COPIED UNTIL IT SEEMS THAT'S ALL THAT'S AVAILABLE. WHAT PEOPLE NEED IS NOT ALWAYS WHAT PEOPLE WANT. "CHARLIE'S ANGELS" WOULDN'T BE THE NUMBER ONE RATED SHOW OTHERWISE.]

Yes, the mass media are the perpetrators, but they are us. Do you agree that we should stop doing this to ourselves? I address myself specifically to you, Jim. Why did you run that ad on page 48 of the last issue for the bondage strip "Dungeon Of Pain"? Is the lousy \$5.50 you got to run that ad so important that you will sacrifice your values and help promote bondage? Or are you really a bondage lover? Will you continue to accept ads like that? Where will you draw the line? Don't you think you should have the courage to say, "I won't accept this in my magazine"? When you accept an ad, you help promote that product. Do you really want to promote this kind of stuff? Sorry Jim, but I feel that your readers deserve an answer. Change has to start somewhere! [NOTE: IT SEEMS TO HAVE STARTED RIGHT HERE ALREADY BECAUSE A FEW PARAGRAPHS BACK YOU STATE, "I AM TOTALLY AGAINST CENSORSHIP... HIDING NEVER SOLVES ANYTHING." IF SO, MY WILLINGNESS TO RUN THE AD SHOULDN'T BOTHER YOU, OTHERWISE YOU ARE CONTRADICTING YOURSELF. AS TO THOSE TYPE OF ADS AND THEIR FUTURE REGARDING RBCC I'VE ALREADY STATED THAT EARLIER IN THIS COLUMN IN GEORGE LUMPKIN'S LETTER. WHEN THEY'RE FEW AND FAR BETWEEN I DON'T FEEL THOSE ADS ARE HARMFUL. IT'S A PROLIFERATION THAT COULD CAUSE HARM AND WHICH WON'T HAPPEN IN THE RBCC]

As to us consumers, if you agree with me and would like to do something, I suggest you hit the mass media where it hurts. Boycott things with twisted values. Every little bit helps.

Mike McKenney
218 Santillane, Apt. #22
Coral Gables, Fla. 33134

DON ROSA'S



There's a man for whom questions mean danger; next to a 3-buck bill, he is much stranger! With every move he takes, drastic fubars he makes; odds are he won't live through his next index! In-For-Maation Man.. IN-FOR-MAATION MAN! They've given you an I.C., and taken your spare time!

COMIC BOOK HALL OF FAME

Jim LATEANO nominates Richard Corben's "Rowlf".

ROBERT OLIVER likes Fantastic Four #45-47, X-Men #14-16 & that all time favorite sequence SPIDER-MAN #31-33.

ROY REIMER chooses Detective #439, Howard the Duck #16, MARVEL FEATURE #1 (Red Sonja), Green Lantern #89 and Defenders Annual #1.

And though I remind y'all that the original intent of this feature is to honor specific issues, not entire series...but we'll be big-hearted and let ROB WILSON nominate Jim Starlin's "Warlock" stories, and allow ARJAY ORTEGA to mention "Swamp Thing" as well as "Warlock" (though Arjay sez that the 9th issues of both titles were his favorites).

BOB ROWE names UNCLE SCROOGE #60 ("Phantom of Notre Dame") and FLASH #174 ("Stupendous Triumph of the 6 Super-Villains").

A FEW ADDITIONS:

ALLAN PALMER, whose French is somewhat better than mine, translates the un-translated "ASTERIX" book titles for us. These are the other 7 books yet to be put into English along with those other 17 I listed: "The Gaul Rally", "Asterix & the Norsemen", "the Arvern Shield", "Asterix In Corsica", "Caesar's Gift", "Obelix & Co.", and the 12 booklets based on the animated film, "the 12 Labors Of Asterix".

and TODD GOLDBERG tells me of 2 of the "Lil Abner" paperbacks I was quized on: "The World of Lil Abner" (Ballantine, '52) and "From Dogpatch To Slobovia" ('64). And I finally remembered I have one on the book shelf right in back of me!: "The Life & Times of The Shmoo" (Simon & Shuster, '48).

BRUCE & CAROLE DINGWALL--HAMILTON, ONTARIO, CANADA

WHEN QUALITY SOLD ALL THEIR TITLES OUT, DID THEY ALL GO TO D.C., OR WERE SEVERAL PUBLISHERS INVOLVED???

Well, in January 1957 DC got Blackhawk with issue #108, G.I. COMBAT with #44, and ROBIN HOOD TALES with

#7. Also, we can assume DC apparently received the rights to everything else since they seem to be using any old Quality character they care to except "The Spirit"; therefore no other publishing company would seem to have been involved. Though I still don't know what sort of reprint deal super/I.W. made with somebody.

"TORCHY" BY BILL WARD APPEARS IN SEVERAL ISSUES OF DOLLMAN WHICH WE HAVE; WHERE ELSE DID SHE APPEAR???

I don't know exactly which issue #'s we're talking about, but "Torchy" first appeared in MILITARY/MODERN COMICS, then DOLLMAN and of course in six issues of her own title, as well as one super/I.W. reprint. I hope you don't want to start collecting Torchy stuff now that the prices on "Good Girl Art", including everything from Torchy down to the worst possible junk, has skyrocketed in price since those expert market-manipulators did an article on it for the 1976 "Price Guide". I used to love old odd-ball comics that you could buy for pennies---but that's all over since the "PRICE GUIDE" writers have dubbed it "Esoteric Comics". Now any unscrupulous-type dealer with a batch of odd old comics he can't seem to give away at 50¢ each, puts an "Esoteric Comics!" sign on the box and sells 'em at \$5-\$15 apiece to the willing cattle.

CAN YOU GIVE A GENERALIZED LIST OF THE ARTISTS WHO WORKED ON STREET & SMITH'S SHADOW COMIC OVER THE YEARS???

SHADOW COMICS (which ran Vol. 1 #1, March 1940 to Vol. 9 #5, August 1949) was drawn by the likes of Vernon Greene ('40-'43), John Binder (shop) ('42-'43), Charles Coll ('43-48), Walter Darr ('43), Ed Cartier ('47-48), "Sobo" ('47), Al Bare ('43-44) and Bob Powell ('47-49); some covers were by painter J. Rozen.

ROBERT WILSON--LAKE WORTH, FLORIDA

IF SCARCITY DETERMINES VALUE OF A COMIC, I AM CURIOUS HOW MANY COPIES OF HOWARD THE DUCK #1 WERE PRINTED AS COMPARED TO THE PRINT RUN OF ANY OTHER RECENT-BUT LESSER VALUED-FIRST ISSUE. MY OPINION IS THAT IF WE LOOK AT THE NUMBER OF ISSUES PRINTED, WE'D FIND THAT H.T.D. #1 AIN'T RARE - JUST EXPENSIVE.

Hey...You catch on Real Quick.

The same thing has happened on a more obvious level with the comic STAR WARS #1. There was no shortage of this comic but as soon as the movie became a hit the comic, 3 months old, jumped to \$1.50 with all dealers

and now most charge four to five dollars for it. One dealer was selling it so fast in his store at \$4.00 each that he was sure it was priced too low and raised it to \$5.00. The blame can't all be laid at the feet of the dealers as it's the cattle who'll pay this just to have it that encourage this. Now Marvel is reprinting all the issues of STAR WARS, individually, which will fill the demand but probably not drop the price of the first printing of SW#1.

ALAN McCAUGHAN -- GLENDALE, CALIFORNIA

BESIDES VAMPIRELLA, BLAZING COMBAT, THE SPIRIT, COMIX INTERNATIONAL, CREEPY, EERIE, HELP AND THE THREE FUMETTI MOVIE MAGAZINES (MOLE PEOPLE, HORROR OF PARTY BEACH AND HORROR OF DRACULA/CURSE OF FRANKENSTEIN) HAS WARREN PUBLISHED ANY OTHER MAGAZINES WITH COMIC STRIPS? DID ANY STRIPS APPEAR IN FAMOUS MONSTERS, SPACEMEN, OR WILDEST WESTERNS???

Yes! There were some nice lil' movie adaptation strips in MONSTER WORLD: #1 - "The Mummy" by Wally Wood, #2 - "The Mummy's Hand" by Joe Orlando, #3 - "Curse of Frankenstein" by Orlando, #9 - "Horror of Dracula" (in Fumetti style). While you're listing Warren's publishing history, let's mention the only other items he's put out (though none contained any strips): ON THE SCENE (one issue), SCREEN THRILLS ILLUSTRATED, DO-IT-YOURSELF MONSTER MAKE-UP HANDBOOK, FAMOUS MONSTERS CONVENTION PROGRAMS and HEIDI (a slick pub on a cute femme fan named Heidi Saha). I haven't sat down and checked through all those other magazines, but I'd say there were no comic strips in F.M., SPACEMEN, SCREEN THRILLS, WILDEST WESTERNS, etc, although I recall some cartoon-gag features by Basil Wolverton.

STAN MOLSON -- KITCHENER, ONTARIO, CANADA

WHERE DID THOSE ODD-LOOKING "MICKEY & THE SLEUTH" ISSUES OF DISNEY SHOWCASE (#38 & 39) FIRST APPEAR???

Those were done by my countrymen over in Italy and originally appeared there (where Mickey Mouse knows Topo Gigio personally).



I JUST DISCOVERED AN ARTIST SIGNATURE IN A WALT DISNEY COMIC BOOK! IF YOU LOOK AT THE LOWER LEFT-HAND CORNER OF THE TOP FRAME OF THE FIRST PAGE OF TEXAS JOHN SLAUGHTER #1181 YOU WILL SEE DAN SPIEGLE'S SIGNATURE! THIS IS RATHER RARE AND OUTSIDE THE DISNEY ORGANIZATION'S WISHES, RIGHT???

Uuhh...Yuh.

WHY ARE MARCH OF COMICS SO SCARCE? OVERSTREET INDICATES THAT MANY OF THESE ARE AVAILABLE AT LOW PRICES BUT I HAVE ONLY MANAGED TO LOCATE A FEW OF THESE IN YEARS. IS THERE ANY WAY TO PURCHASE NEW MARCH OF COMICS? THE OCCASIONAL ISSUES THAT DO TURN UP IN DEALERS' HANDS ARE EARLY.

MARCH OF COMICS can't be bought anywhere - they're giveaways - which also explains why they're scarce. I know you'd think that if something's free, everyone would take one and it would be common -- but that doesn't seem to work with comics. Maybe they aren't given away at many places -- usually only shoe stores I believe. As to why dealers don't mess with much other than the earlier issues is that they aren't "worth" their trouble. I have the same trouble with four color comics which I collect: I actually need more issues of the last 150 issues (circa 1961) than I do of the first 150 issues (circa 1942). It's actually understandable...they're very inexpensive, few people collect 'em, and they take up space in a stock, especially for a dealer travelling around to conventions.

OVERSTREET LISTS THAT THERE ARE 2 EDITIONS OF THE ALIENS COMIC, ONE IN 1967 AND ONE IN 1972. HOW CAN YOU TELL THE DIFFERENCE? I'VE NEVER HEARD OF THIS 1972 EDITION BEFORE.

Does anyone have a copy of the 1972 issue? I haven't missed a new comic (without knowing it) in 10 years, and I never saw hide nor hair nor cover nor staple of a 1972 ALIENS comic. But if such is extant, there would hafta be a "1972" copyright date in the indicia, thereby distinguishing it from the 1967 edition.

I AM GETTING FAIRLY CLOSE TO A COMPLETE SET OF GOLD KEY COMICS 1962-1977. BUT OVERSTREET LISTS SOME COMICS THAT I NEVER SEEN...DO THESE ACTUALLY EXIST?: MR. ED #4-6; MR. & MRS. J. EVIL SCIENTIST #5,6; MY FAVORITE MARTIAN #9-15; OLD YELLER 1966 and 1968 EDITIONS; RUFF & REDDY #1, ROBIN HOOD (1965) and SECRET AGENT #2.

I collect MY FAVORITE MARTIAN, OLD YELLER, ROBIN HOOD and SECRET AGENT - and I don't have any of those issues either. It's possible they don't exist...Overstreet listed ALL AMERICAN MEN OF WAR #118-136 (which don't exist) for years. In fact, the new edition is the first time he's had that listing correct.

TODD GOLDBERG -- ?

DID JOHN BUSCEMA DRAW HELEN OF TROY FOUR COLOR #684? DID HE ALSO DRAW THE ASININE (BUT NICELY DRAWN) "132 ROMAN SOLDIERS" AD THAT APPEARED ON THOUSANDS OF COMICS DURING THE 60's?

Yeah, I'd say that's Buscema in the HELEN OF TROY comic...and I bet that's him on the "132 Roman Soldiers" ad too - looks similar. (How can you have 132 Roman Soldiers? Don't they come in multiples of 5? Maybe 2 were commanders?) In his day Buscema has done many sorts of comics (westerns, crime, movie adaptations, weird junk) for Orbit (1950-55), Dell (1953-59), ACG (1960-63), and Marvel (1948-50, 1966 - on).

LOTS A PEOPLE -- PLENTY PLACES, ALL OVER
WOT DUZ "KENO" MEAN, ANYWAY???

It's really odd, but for some reason lately I've been receiving an unusual number of questions asking me this question. Just today I got two - one guy said he loved the old movies I made with my brothers Groucho, Harpo & Chico. Maybe I'd better waste some space and explain.

MY FIRST NAME IS KENO! My grandfather, who came over from the old country in 1905, was named Gioachino Rosa and my grandmother's name was Chilistini Titian



Rosa (like I said, direct lineage to Titian). Well, none of you silly Americans could pronounce Gioachino, so everyone called my granpa "Keno" for short. My father's name was Ugo Don Rosa which he changed to Hugo for the states. So, instead of naming me Gioachino Don Ugo Rosa, they made it Keno Don Hugo Rosa. If you believe in such things, they gave me "Joseph" as a confirmation name (A Catholic superstition or sumptin'), and "Gostaldo" is the name of the branch of the Rosa Fambly that came to America. Ergo, my full name is:

KENO DON HUGO JOSEPH GOSTALDO ROSA, and for once I'M NOT KIDDING!

TELEVISION

TV HALL OF FAME

JIM LATEANO nominates an old episode of "The Honey-mooners" that another voter named: The one where Ralph picks a fight with a pool hall bully.

ROBERT OLIVER likes the first 5 episodes of "Lost In Space" (which I also enjoyed more than any "Star Trek", silly me), plus Disney's "Swamp Fox" episodes.

STAN MOLSON chooses the "Beverly Hillbillies" episodes where Charles Lane plays a rival banker who Mr. Drysdale pits against Jed in a skeet-shooting match, and the early episode when the Clampetts started a feud with the Drysdales and chased Sonny (Louis Nye) through Beverly Hills.

ROY REIMER thinks the all-time greats include "Most Wanted/The Corruptor", "Nashville 99/Joldy", "Gemini Man/Minotaur", and "M*A*S*H/The Interviews".

ADDITIONS ---

ARJAY ORTEGA sends me one more Lyric to the ROGER RAMJET theme:

"Roger Ramjet and his Eagles, fighting for our freedom.

Fly through in-and-outer space, not join 'em but to beat 'em!"

According to JUNE FORAY, the voice of Rocky the flying squirrel, CRUSADER RABBIT was definitely by JAY WARD.

Some information was given to me bass ackwards last issue in that "NEW AVENGERS" TV index as Gareth Hunt portrays Mike Gambit, not vice-versa!

TODD GOLDBERG sez that another regular TV series

character who died as part of the series storyline was a Mr. Gronelli on "The Bob Newhart Show". Also there was Margaret Williams (Mrs. Danny Williams) who died during reruns of the first season of "Make Room For Daddy". Mrs. Luke McCoy died during reruns of "The Real McCoys" once, or she melted or was abducted by robots from Mooni Moola or something...she just wasn't around the next season - no explanation given.

I missed a few World War II TV series last issue! There also was: "Garrison's Guerillas", "12 O'Clock High", "Rat Patrol" & "Jericho".

For our new TV THEME SECTION Arjay Ortega has requested the lyrics for "FIREBALL XL5":

"I wish I was a spaceman, the fastest guy alive!
I'd fly you 'round the universe in Fireball XL5.
Way out in space together, conquerors of the sky,
My heart would be a Fireball, a Fireball,
Every time I gazed into your starry eyes.
We'd take a path to Jupiter, and maybe very soon
We'd cruise along the Milky Way and land upon the Moon.

Through a wonderland of stardust, we'll zoom our way to Mars.

My heart would be a fireball, a fireball,
and you would be my Venus of the stars."

I believe that was the closing...I don't recall the opening lyrics, if any.

CLIFF METH -- ROCKAWAY, NEW JERSEY

WHO DID THE VOICE OF "MR. ED"?

Not Chill Wills, he was Francis the mule of similar capabilities. Mr. Ed's voice was that of one time B-western star Allan "Rocky" Lane.

KRIS OBERTAS -- ?

I HAVE A HARDCOVER BOOK CALLED "STAND BY FOR MARS - A TOM CORBETT SPACE ADVENTURE" PUBLISHED BY GROSSET & DUNLAP, COPYRIGHT 1952 BY ROCKWELL RADIO, WRITTEN BY CARY ROCKWELL WITH WILLY LEY, TECHNICAL ADVISER. ARE THERE ANY MORE BOOKS IN THIS SERIES???

I dunno'. I dunno', but lemme' tell you about an interesting item I found on the TV-character "Tom Corbett, Space Cadet": While doing some work in a rural town I went into a "Mom & Pop" type drug store and bought a Tom Corbett lunch box with thermos and all the appropriate illustrations and such...it was in absolutely perfect condition and only cost me \$3.00. Why was it so cheap and in such nice shape? No, not because the owner simply didn't know of its collector's-item value. It's just that he'd had it there in his store since 1952! And he finally sold it! Slow turnover of stock in that store.

JOHN D'AMANDA JR. -- MIAMI SPRINGS, FLORIDA

WHAT WAS THE YEAR, MODEL AND LICENSE PLATE NUMBER OF "MY MOTHER THE CAR"???

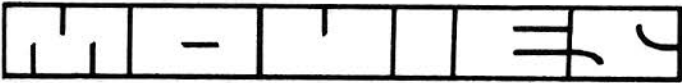
Sounds like you think yer gonna' stump me, eh? As stated in the theme, it was a 1928 Porter (Touring Mobile), license plate number: PZR317.

DO YOU HAVE ANY INFORMATION ON A 1950's OR '60s TV SERIES TITLED "WHEN WORLDS COLLIDE"???

! ? No such aminal. I'm sure you're familiar with the movie, and there's no confusion there, right? Well anyway the movie "When Worlds Collide": Paramount, 1951, color, 81 min., Director: Rudolph Mate, Producer: George Pal; From the book by Edwin Balmer & Philip Wylie; screenplay by Sydney Boehm; SPFX: Hal Dereira; cast - Richard Derr, Barbara Rush, John Hoyt, Hayden Roarke, Frank Cady.

WHAT WAS THE TV-MOVIE ANTHOLOGY WHICH HAD AS ONE SEGMENT KURT VONNEGUT'S "EPICAC" WITH BILL BIXBY???

That was "Rex Harrison Presents Short Stories Of Love" which was shown May 1st, 1974. This TV-movie also had a segment with Leonard Nimoy and should have been included in that listing a few issues back.



MOVIE HALL OF INFAMY

Please keep in mind that this is a Hall of INFAMY; I keep receiving nominations for a hall of FAME. There's enough attention given good movies in sensible columns. We deal here with the pathetically bad or worse.

ROBERT OLIVER nominates as the all-time worst movies: "Green Berets", "World Without End", any Jules Verne movie adaptation (not "Journey To The Center of the Earth", Robert?!), "Rio Lobo", "Rio Bravo", "El Dorado" (Robert is not a Duke Wayne fan)(The Pinko!) any Elvis Presley movie, and what Robert calls the worst stinker of all-time, "2001: A Space Odyssey"(!)

STEPHEN BORER chooses as the stinkers: "Monster From The Ocean Floor", "Modesty Blaise", "Giant Gila Monster", "Prime of Miss Jean Brodie", "Sand Pebbles", and what Steve calls possibly the biggest stinker of the decade, "The Adventures of Sherlock Holmes' Smarter Brother".

At this point, I would like to nominate a movie which bored me even more than the last Robert Altman movie I mistakenly went to: "New York, New York"... what a total waste of my low-brow time! Martin Scorsese is now equal in my mind as Robert Altman as a man who makes movies which you'd hafta' drag me to only in a bound, unconscious state. Peee-Yew!

And SPEAKING of my ol' buddy Robert Altman, here are the lyrics to "Suicide Is Painless" from "M*A*S*H" sent in by MIKE SHONK and FRANK ANDREWS:

First The Chorus:

"Suicide is painless, it brings on many changes,
and I can take or leave it if I please."

The tune itself:

"Through early morning fog I see
Visions of the things to be,
The pains that are withheld for me
I realize and I can see that..." (chorus)

"The game of life is hard to play,
I'm going to lose it anyway.
The losing card I'll someday lay,
So this is all I have to say..." (chorus)

"The sword of time will pierce our skin,
It doesn't hurt when it begins.
But as it works its way on in,
The pain grows stronger, watch it grin" (chorus)

"A brave man once requested me
To answer questions that are key.
'Is it to be or not to be?'

And I replied 'Oh why ask me?'" (chorus)
"And you can do the same thing if you please."

During the movies, the following verse is substituted for the last two:

"The only way to win is cheat,
and lay it down before I'm beat,
and to another give my seat
For that's the only endless feat."

And that's all I can stand concerning Robert Altman for this issue.

TOM ZAENGER -- ?

WHO IS THIS "PAT WALSH" ENIGMATICALLY BILLED AS PLAYING "NIKKO" IN "THE WIZARD OF OZ"??? THE ONLY SPEAKING PARTS WHICH SEEM WORTHY OF INDIVIDUAL CREDIT ARE THE DEEP-VOICED WINKIE WHO SAYS "YOU'VE KILLED HER" AND "PLEASE, TAKE IT WITH YOU"; OR THE TREE WHO SAYS "WHAT DO YOU THINK YOU'RE DOING?".

I believe I mentioned this question myself once in IC. The aspect I'm interested in is that we may have never seen "Nikko"...possibly NO ONE has seen "Nikko" since 1939! My point is that movies aren't originally filmed to fit neatly into TV time slots. Is there a part (or parts) of "Wizard of Oz" that was edited out to fit the movie into its 2 hour TV slot??? The original running length of "Oz" is 101 minutes...and since I've noted that

there are around 20 minutes of ads per a 2 hour TV movie slot, it is possible that "Oz" is shown intact; however, still it strikes me as unlikely that they could just happen to be able to fit 100% of "Oz" on TV without even cutting so much as 30 seconds or such out -- and as any movie fan knows, PLENTY can happen in 30 seconds of any movie! Even in 5 seconds, given the right 5 seconds. I can't find any other movie/TV credits for Pat Walsh except for the 1950 Richard Widmark flicker "Panic In The Streets". Does anyone recall any midgets in "Panic In The Streets"? (Our answers may lie in finding a "Nikko" mentioned in the original Baum novel...I don't have a copy myself.)



LARRY HERNDON -- CARROLTON, TEXAS

YOU SAID YOU COULD DO AN INDEX TO THE WARNER BROS. CARTOONS. SO DO IT.

Uh...er...sure. Turn to the indexsection. The Warner Brothers cartoon index is reprinted from a zine called FILM FAN MONTHLY.

JOHN D'AMANDA JR. -- MIAMI SPRINGS, FLORIDA

WAS CARMEN NIGRO IN ANY PART OF THE FINAL FOOTAGE OF THE 1933 "KING KONG"???

That character???? He's about as genuinely what he claims to be as that guy a few years back who said he played Superman in a 1937 film...a full year before the character ever appeared!!! Nigro has been claiming for a few years that he played Kong. Even the book THE MAKING OF KING KONG specifically lists him and debunks his story. Nigro did play apes in his show business career, but never Kong. Even Fay Wray (one of the few people still living who was involved with the original KONG, which is another reason this guy thinks he can get away with this charade) calls Nigro a liar (see the article reprinted in RBCC #129). Since so many people have come out against his claims he's altered his story to state that it was only in the Empire State Building scene that he was Kong. There was a man who played Kong for the long, long shot of Kong climbing the Empire State Buildg., but Nigro claims a lot more screen exposure...which we know is a lie! The problem is that anyone not acquainted with special effects will believe whatever they're told. A newspaper columnist named Bob Green not only carried Nigro's original story but says he believes Nigro and even went as far as to ask Nigro what he thought of the new KONG!!! Aren't newspapermen supposed to research stories??? A Miami newspaper carried Nigro's story one day and printed a retraction the very next day. Nigro is an old man who never amounted to much in show business so he concocted this story which he convinced his family & friends of and which he probably now believes himself. He is to be pitied more than he is to be despised.

The Warner Bros. Cartoons

[Film buffs, animation devotees, and children agree that just about the best cartoons ever made were those released by Warner Brothers in the 1930s, 40s, and 50s. Their humor and imagination has kept them fresh for new generations of fans who watch them on television, while their wildly creative use of the animated medium has attracted more and more serious attention from film students. After years of being taken for granted, animation is finally coming into its own, and within the next year at least four long-awaited books on American cartoons are scheduled to be published, filling a tremendous gap in film scholarship. Warners seemed to corner the market on good cartoon directors, and the output listed below reflects the talent of men like Tex Avery, Chuck Jones, Bob Clampett, Friz Freleng, Frank Tashlin, Jack King, and Bob McKimson. Together with collaborators like writers Michael Maltese, Dave Monahan, and Warren Foster, the inimitable voice-man Mel Blanc, with an assist from Arthur Q. Bryan as Elmer Fudd, top music man Carl W. Stallone, and a raft of fine animators and layout men, the Warners unit, organized by producer Leon Schlesinger, turned out scores of finely crafted, memorably funny cartoons, and created such cartoon heroes as Bugs Bunny, Porky Pig, Daffy Duck, The Road Runner and Wile E. Coyote, to name a few. Working under fairly rigid timetables and striving not for art but for entertainment, these men nevertheless forged a unique art form that has no equal in terms of popularity. Nothing less than a weighty book could do justice to this cartoon catalogue, but until such a volume appears, we are pleased to publish the first filmography of every Warners theatrical cartoon, compiled by Joe Adamson with the help of official studio records. Mr. Adamson's book *Tex Avery, King of Cartoons* will be published in early 1974 by Curtis Books. In the following list, titles are listed by seasonal release according to studio files; these may vary at times with copyright and individual release dates. The list is divided into two groups, *Looney Tunes* and *Merrie Melodies*. There was initially some categorical difference between the two series, and the *Melodies* were being produced in color from the mid-1930s while *Looney Tunes* remained black-and-white through the early 1940s. After a few years, however, even the filmmakers themselves ignored the distinctions and the names continued from force of inertia and for no apparent logical reason. In 1964, Warner Brothers officially closed its department, leasing the space to Friz Freleng, who opened his own cartoon studio with David DePatie; shortly thereafter, Warners commissioned new cartoons from DePatie Freleng and then reportedly from other sources. While these were generally inferior subjects, they do bear the Warners name and feature their characters, so they too are listed]

- 1930 1931 - LT: *Sinking in the Bathtub, Congo Jazz, Hold Anything, Booze Hangs High, Box Cab Blues, Big Man From the North, Ain't Mature Grand, Up ' Down, The Dum Patrol, Yodeling Yokels, Bosko's Holiday, The Tree's Knee, Bosko's Shipwreck*
- 1931 1932 - LT: *Bosko the Doughboy, Bosko's Soda Fountain, Bosko's Fox Hunt, Bosko's Zoo, Battling Bosko, Bosko's Orphans, Bosko's Party, Bosko and Bruno, Bosko and Honey, Bosko's Dog Race, Bosko at the Beach, Bosko's Store, Bosko the Lumberjack MM: Lady Play Your Mandolin, Smile Darn Ya Smile, You Don't Know What You're Doing, One More Time, Red Headed Baby, Pagan Moon, Freddie the Freshman, Crosby Columbo-Vallee, Goofy Geer, It's Got Me, Moonlight For Two, The Queen Was in the Parlor*
- 1932 1933 - LT: *Ride Him Bosko, Bosko's Dizzy Date, Bosko the Drawback, Bosko in Dutch, Bosko in Person, Bosko the Speed King, Bosko's Knight-Mare, Bosko the Shepherd, Beau Bosko, Bosko's Mechanical Man, Bosko the Musketeer, Bosko's Picture Show, Bosko's Woodland Daze MM: I Love a Parade, You're Too Careless With Your Kiss, I Wish I Had Wings, A Great Big Bunch of You, Three's a Crowd, Shanty Where Old Santa Claus Lives, One Step Ahead of My Shadow, Young and Healthy, The Organ Grinder, Wake Up the Gypsy In Me, I Like Mountain Music, Shuffle Off to Buffalo, The Dish Ran Away With the Spoon, We're in the Money*
- 1933-1934 - LT: *Buddy's Day Out, The Beer Garden, Buddy's Showboat, Buddy the Gob, Buddy and Towser, Buddy's Garage, Buddy's Trolley Troubles, Buddy of the Apes, Buddy's Bearcats, Buddy the Woodsman, Buddy's Circus, Buddy the Detective, Viva Buddy MM: I've Got to Sing a Torch Song, Pettin' in the Park, Sittin' on a Backyard Fence, Honeymoon Hotel, Beauty and the Beast, Those Were Wonderful Days, Goin' to Heaven on a Mule, How Do I Know It's Sunday, Why Do I Dream Those Dreams, The Girl at the Ironing Board, The Miller's Daughter, Shake Your Powder Puff, Rhythm in the Bow*
- 1934-1935 - LT: *Buddy's Adventures, Buddy the Dentist, Buddy of the Legion, Buddy's Theatre, Buddy's Pony Express, Buddy in Africa, Buddy's Lost World, Buddy's Bug Hunt, Buddy Steps Out, Buddy the "G" Man, A Cartoonist's Nightmare, Hollywood Capers, Goldiggers of '49 MM: Those Beautiful Dames, Pop Goes My Heart, Mr. & Mrs. Is the Name, Country Boy, I Haven't Got a Hat, Flirtation Walk, My Green Fedora, Into Your Dance, Country Mouse, Merry Old Soul, A Lady in Red, Little Dutch Plate, Billboard Frolics*
- 1935-1936 - LT: *The Fire Alarm, Plane Dippy, Alpine Antics, The Phantom Ship, Boom Boom, The Blow-out, Westward Whoa, Fish Tales, Shanghaied Shipmates, Porky's Pet, Porky the Rainmaker, Porky's Poultry Plant, Porky's Moving Day MM: Flowers for Madame, I Wanna Play House With You, Cat Came Back, I'm a Big Shot Now, Page Miss Glory, Let it Be Me, I'd Love to Take Orders From You, Bingo Crosbyana, When I Yoo-Hoo, I Love to Singa, Sunday Go to Meetin' Time, At Your Service Madame, Toytown Waltz*
- 1936-1937 - LT: *Milk and Money, Little Beau Porky, Village Smithy, Porky in the Northwoods, Porky the Wrestler, Porky's Road Race, Picadore Porky,*

- Porky's Romance, Porky's Duck Hunt, Porky and Gabby, Porky's Building, Porky's Super Service, Porky's Badtime Story, Porky's Railroad, Get-Rich-Quick Porky MM: Boulevardier From the Bronx, Don't Look Now, Coohcoo Nut Grove, He Was Her Man, Pigs Is Pigs, I Only Have Eyes For You, Fella With the Fiddle, Acrobat's Daughter, Ain't We Got Fun, Clean Pastures, Uncle Tom's Bungalow, Streamlined Greta Green, Sweet Sioux, Egghead Rides Again, Plenty of Money and You, Sunbonnet Blue, Speaking of the Weather, Dog Daze*
- 1937-1938 - LT: *Porky's Garden, Rover's Rival, Case of the Stuttering Pig, Porky's Double Trouble, Porky's Hero Agency, Porky's Poppa, Porky at the Crocadero, What Price Porky, Porky's Phoney Express, Porky's 5 & 10, Porky's Hare Hunt, Injun Trouble, Porky the Fireman, Porky's Party, Porky's Sping Planting, Porky and Daffy, Wholly Smoke MM: I Wanna be a Sailor, Lyin' Mouse, Little Red Walking Hood, Woods Are Full of Cuckoos, September in the Rain, Daffy Duck and Egghead, My Little Buckaroo, Jungle Jitters, Sneezing Weasel, A Star is Hatched, Penguin Parade, Now That Summer is Gone, Pingo Pongo, Katnip Kollege, Have You Got Any Castles, Love and Curses, Cinderella Meets a Fella, The Major Lied Till Dawn, A Lad in Bagdad, Cracked Ice*
- 1938-1939 - LT: *Porky in Wackyland, Porky's Naughty Nephew, Porky in Egypt, The Daffy Dog, Porky the Gob, Lone Stranger and Porky, It's an Ill Wind, Porky's Tire Trouble, Porky's Movie Mystery, Chicken Jitters, Porky and Teabiscuit, Kris Kolumbus, Jr., Polar Pals, Scalp Trouble, Porky's Picnic, Wise Quacks MM: A Feud There Was, Little Pancho Vanilla, Johnny Smith and Poker Haunts, You're an Education, Night Watchman, Daffy in Hollywood, Count Me Out, Mice Will Play, Dog Gone Modern, Hamateur Nite, Robin Hood Makes Good, Gold Rush Daze, Day at the Zoo, Presto Chang-o, Bars and Stripes Forever, Daffy Duck and the Dinosaur, Thugs with Dirty Mugs, Naughty But Mice, Believe It or Else, Hobo Gadget Band, Dangerous Dan McFoo, Old Glory, Snowman's Land, Hare-um Scare-um, Detouring America, Little Brother Rat, Sioux Me*
- 1939-1940 - LT: *Porky's Hotel, Jeepers Creepers, Naughty Neighbors, Pled Piper Porky, Porky the Giant Killer, The Film Fan, Porky's Last Stand, Africa Squeaks, Ali Baba Bound, Pilgrim Porky, Slap Happy Pappy, Porky's Poor Fish, You Ought to be in Pictures, The Chewin' Bruin, Porky's Baseball Broadcast, Patient Porky MM: Land of the Midnight Fun, Little Lion Hunter, The Good Egg, Fresh Fish, Fagin's Freshmen, Sniffles and the Bookworm, Screwball Football, Curious Puppy, Early Worm Gets the Bird, Mighty Hunters, Busy Bakers, Elmer's Candid Camera, Cross Country Detours, Confederate Honey, The Bear's Tale, Hardship of Miles Standish, Sniffles Takes a Trip, A Gander at Mother Goose, Tom Thumb in Trouble, Circus Today, Little Blabber Mouse, The Egg Collector, A Wild Hare, Ghost Wanted, Ceiling Hero*
- 1940-1941 - LT: *Calling Dr. Porky, Prehistoric Porky, The Sour Puss, Porky's Hired Hand, Timid Toreador, Porky's Snooze Reel, The Haunted Mouse, Joe Glow the Firefly, Porky's Bear Facts, Porky's Preview, Porky's Ant, A Coy Decoy, Porky's Prize Pony, Meet John Doughboy, We the Animals Squeak, The Henpecked Duck MM: Malibu Beach Party, Stage Fright, Holiday Highlights, Good Night Elmer, Wacky Wild Life, Bedtime For Sniffles, Of Fox and Hounds, Shop Look and Listen, Elmer's Pet Rabbit, The Fighting 69th, Sniffles Bells the Cat, The Crackpot Quail, The Cat's Tale, Tortoise Beats Hare, Goofy Groceries, Toy Trouble, The Trial of Mr. Wolf, Farm Frolics, Hollywood Steps Out, Hiawatha's Rabbit Hunt, The Wacky Worm, The Heckling Hare, Inki and the Lion, Aviation Vacation, Sport Shumpions, Snow Time For Comedy*
- 1941-1942 - LT: *Notes To You, Robinson Crusoe, Jr., Porky's Midnight Matinee, Porky's Pooch, Porky's Pastry Pirates, Who's Who in the Zoo, Porky's Cafe, Saps in Chaps, Daffy's Southern Exposure, Nutty News, Hubby Horse Lafts, Gopher Goofy, Wacky Blackouts, The Ducktators, Eatin' on the Cuff, The Impatient Patient MM: All This and Rabbit Stew, Brave Little Bat, The Bug Parade, Rookie Review, Saddle Silly, The Cagey Canary, Rhapsody in Rivets, Wabbit Twouble, Hop Skip and Chump, The Bird Came C.O.D., Aloha Hoey, Conrad the Sailor, Crazy Cruise, Wabbit Who Came to Supper, Horton Hatches the Egg, Dog Tired, The Wacky Wabbit, The Draft Horse, Lights Fantastic, Hold the Lion, Please, Double Chaser, Bugs Bunny Gets the Boid, Foney Fables, The Squawkin' Hawk, Fresh Hare, Fox Pop*
- 1942-1943 - LT: *The Hep Cat, Daffy Duckaroo, My Favorite Duck, Confusions of a Nutzy Spy, To Duck or Not to Duck, Hop and Go, The Wise-Quacking Duck, Tokio Jokio, Yankee Doodle Daffy, Porky's Pig's Feet, Scrap Happy Daffy, Daffy Commando, Puss 'N Booty MM: The Dover Bosy, The Sheepish Wolf, The Hare-Brained Hypnotist, A Tale of Two Kittens, Ding Dog Daddly, Case of the Missing Hare, Coal Black and De Seben Dwarfs, Pigs in a Polka, Tortoise Wins By a Hare, Fifth Column Mouse, Plop Goes the Weasel, Super Rabbit, The Unbearable Bear, Greetings Bait, Jackwabbit and the Beanstalk, The Aristo Cat, Wackiki Wabbit, Tin Pan Alley Cats, Hiss and Make Up, Corny Concerto, Fin 'N Catty, Falling Hare, Inki and the Minah Bird, An Itch in Time, Little Red Ridding Rabbit, What's Cookin', Doc*
- 1943-1944 - LT: *Tom Turk and Daffy, I've Got Plenty of Mutton, Tick Tock Tuckered, The Swooner Crooner, Duck Soup to Nuts, Angel Puss, Brother Brat, From Hand to Mouse, Buckaroo Bugs, Plane Daffy, Booby Hatched, Stupid Cupid The Odor-able Kitty MM: Meatless Flyday, Bugs Bunny and the Three Bears, The Weakly Reporter, Bugs Bunny Nips the Nips, Russian Rhapsody, Hare Ribbin', Slightly Daffy, Hare Force, Birdy and the Beast, Goldilocks and the Jivin' Bears, Lost and Foundling, The Old Grey Hare, Stage Door Cartoon*
- 1944 1945 - LT: *Draftee Daffy, Trap Happy Porky, Behind the Meat Ball, Ain't That Ducky, A Tale of Two Mice, Hare Conditioned, The Bashful Buzzard, Hare Tonic, Book Revue, Baseball Bugs, Baby Bottleneck, Daffy Doodles, Hush My Mouse MM: Heri Meets Hare, The Unruly Hare, Life With Feathers, Hare Trigger, Gruesome Twosome, Wagon Heels, Fresh Airdale, Peck Up Your Troubles, Nasty Quacks, Holiday For Shoestrings, Quentin Quail, Hare Remover, Hollywood Canine Canteen*

1945-1946 - LT: Kitty Cornered, Acrobatty Bunny, The Great Piggy Bank Robbery, Of Thee I Sting, Racketeer Rabbit, The Big Snooze, Mouse Menace, Roughly Squeaking, Goofy Gophers, Scent-imental Over You, Birth of a Notion, Rabbit Transit, Along Came Daffy MM: Hair Raising Hare, Hollywood Daffy, The Eager Beaver, Back to Arms, Walky Talky Hawky, Fair and Wormer, The Mouse Merized Cat, Rhapsody Rabbit, One Meat Brawl, The Gay Anties, A Hare Grows in Manhattan, Tweetie Pie, Hobo Bobo

1946-1947 - LT: Easter Yeggs, Crowning Pains, Little Orphan Airedale, Mexican Joyride, Gorilla My Dreams, What's Brewin' Bruin, A Feather in His Hare, Hop, Look and Listen, The Rattled Rooster, Buccaneer Bunny, The Pest That Came to Dinner, House Hunting Mice, Haredevil Hare MM: Inki at the Circus, A Pest in the House, The Foxy Duckling, Slick Hare, Catch As Cats Can, Back Alley Oproar, Daffy Duck Slept Here, Nothing But the Tooth, Rabbit Punch, The Shell Shocked Egg, You Were Never Duckier, Bugs Bunny Rides Again, Doggone cats

1947-1948 - LT: Kit for Cat, Stupor Salesman, A Horsefly Fleas, Wise Quackers, Porky Chops, A Lad-In His Lamp, What Makes Daffy Duck, Paying the Piper, Mississippi Hare, Daffy Duck Hunt, Mouse Wreckers, High Diving Hare, Curtain Razor MM: The Foghorn Leghorn, Hot Cross Bunny, Hare Splitter, Scaredy Cat, My Bunny Lies Over the Sea, Two Gophers From Texas, Awful Orphan, Hare Do, A Hick, A Slick and a Chick, I Taw a Putty Tat, Rebel Rabbit, Bone, Sweet Bone, The Bee-Deviled Bruin

1948-1949 - LT: The Upstanding Sitter, Long-Haired Hare, Hen House Henery, Odor of the Day, The Grayhounded Hare, Often an Orphan, The Windblown Hare, Fast and Furry-ous, Swallow the Leader, For Scent-imental Reasons, Which is Witch, Bear Feet, A Ham in a Role, Mutiny on the Bunny MM: Bowery Bugs, Mouse Mazurka, Dough Ray Meow, Knights Must Fall, Daffy Dilly, Each Dawn I Crow, Riffraffey Daffy, Dough For the Do-Do, Holiday For Drumsticks, Bad Ol' Putty Tat, Frigid Hare, Bye, Bye Bluebeard, Hippety Hopper, Rabbit Hood, Hurdy-Gurdy Hare SP: "So Much For So Little" U.S. Health Service

1949-1950 - LT: Boobs in the Wood, The Lion's Busy, The Scarlet Pumpernickel, What's Up, Doc, The Leghorn Blows at Midnight, 8 Ball Bunny, The Ducksters, It's Hummertime, Bushy Hare, All Abir-R-R-D, Rabbit of Seville, Pop 'Im Pop, Caveman Inki MM: Home Tweet Home, Big House Bunny, Homeless Hare, Strife With Father, The Hypo-Chondri-Cat, His Bitter Half, An Egg Scramble, Bunker Hill Bunny, Golden Yeggs, Doggone South, A Fractured Leghorn, Canary Row, Stooze For a Mouse

1950-1951 - LT: Two's a Crowd, Rabbit Every Monday, Canned Feud, Putty Tat Trouble, The Fair-Haired Hare, A Bone For a Bone, A Hound For Trouble, Rabbit Fire, Chowhound, The Wearing of the Grin, His Hare Raising Tale, Lovelorn Leghorn, A Bear For Punishment, Tweet, Tweet, Tweety, The Prize Pest MM: Hare We Go, Dog Collared, A Fox in a Fix, Bunny Hugged, Corn Plastered, Scent-imental Romeo, Hillbilly Hare, Early to Bet, Room and Bird, French Rarebit, Leghorn Swoggled, Cheese Chasers, Tweety's S.O.S., Sleepytime Possum, Drip-Along Daffy

1951-1952 - LT: Who's Kitten Who?, Gift Wrapped, Operation: Rabbit, Thumb Fun, 14 Carrot Rabbit, Water, Water Every Hare, Sock a Doodle Do, Ain't She Tweet?, The Hasty Hare, Hoppy Go Lucky, Bird in a Guilty Cage, Mousewarming, The Super Snooper, Fool Coverage, Don't Give Up the Sheep MM: Ballot Box Bunny, Feed the Kitty, Big Top Bunny, Foxy by Proxy, Little Beau Pepe, Kiddin' the Kitten, Little Red Rodenthood, Beep, Beep, The Turn-Tale Wolf, Cracked Quack, Going! Going! Gosh!, Oily Hare, Tree For Two, Terrier Stricken, The Eggcited Rooster

1952-1953 - LT: Snow Business, Kiss Me Cat, Harelift, A Peck O' Trouble, Forward March Hare, Ant Pasted, There Auto Be a Law, Wild Over You, Southern Fried Rabbit, Plop Goes the Weasel, Bully for Bugs, A Streetcat Named Sylvester, Easy Peckin's, Of Rice and Hen, Punch Trunk MM: Rabbit Seasoning, A Mouse Divided, Rabbit's Kin, Duck Amuck, Fowl Weather, Muscle Tussle, Much Ado About Nutting, Tom Tom Tomcat, Upswept Hare, Duck Dodgers in the 24-1/2, Hare Trimmed, Cat-Tails For Two, Zipping Along, Catty Cornered, Cats A'Weigh

1953-1954 - LT: Dog Pounded, Feline Frame-up Robot Rabbit, Design for Leaving, The Cat's Bah, Dr. Jerky's Hide, Little Boy Boo, (Devil) My Hare, Satan's Waitin', Gone Batty, From A To Z-Z-Z, Bugs and Thugs, No Parking Hare, Bewitched Bunny, Yankee Doodle Bugs MM: Duck, Rabbit, Duck!, I Gopher You, Wild Wife, No Barking, Capt. Hareblower, Bell Hoppy, Claws For Alarm, Muzzle Tough, The Oily American, Stop, Look and Hasten!, Goo Goo Goliath, Quack Shot, Sheep Ahoy, Pizzicato Pussycat, Feather Dusted

1954-1955 - LT: Lumber Jack Rabbit, Sandy Claws, Ready, Set, Zoom!, Sahara Hare, By Word of Mouse, All Fowled Up, Lumber Jerks, Rabbit Rampage, The Hole Idea, Hyde and Hare, Double or Mutton MM: My Little Duckaroo, Pests for Guests, Baby Buggy Bunny, Lighthouse Mouse, Stork Naked, Beanstalk Bunny, Hare Brush, Tweety's Circus, This is a Life?, Past Performance, Jumpin' Jupiter, A Kiddie's Kitty SP: Prod: # 1382 "Hitch in Time" (USAF 16mm & 35mm)

1955-1956 - LT: Dime to Retire, Red Riding Hoodwinked, Guided Muscle, Roman Legion-Hare, Too Hop to Handle, Tweet and Sour, Broomstick Bunny, Rabbitson Crusoe, Weasel Stop, Heir-Conditioned, Mixed Master, Gee Wiz-Z-Z-Z, Barbary Coast Bunny, Stupor Duck, Raw, Raw, Rooster MM: Speedy Gonzales, Knight-Mare Hare, Two Scent's Worth, One Froggy Evening, Pappy's Puppy, Bugs' Bonnets, Rocket Squad, Tree Cornered Tweety, Heaven Scent, The High and the Flighty, Rocket-Bye Baby, Napoleon Bunny-Part, The Unexpected Pest, Tugboat Granny, Half-Fare Hare, Prod. # 1394 "90 Day Wondering" (U.S. Army)

1956-1957 - LT: A Star is Bored, Deduce, You Say, There They Go-Go-Go!, The Honey Mousers, Three Little Bops, Scrambled Aches, Go Fly a Kit, Piker's Peak, Cheese it, the Cat!, Steal Wool, Boston Quackie, Tabasco Road, Buggy and Mugsy, Zoom and Bored, Greedy for Tweety MM: The Slap-Hoppy Mouse, Yankee Dood it, Wideo Wabbit, Two Crows from Tacos, To Hare is Human, Tweet Zoo, Ali Baba Bunny, Tweety

and the Beanstalk, Bedevilled Rabbit, Boyhood Daze, Fox Terror, What's Opera, Doc?, Birds Anonymous, Ducking the Devil, Touche' and go SP: Prod. # 1478 "Drafty, Isn't It?" (U.S. Army)

1957-1958 - LT: Gonzales' Tamales, Show Biz Bugs, A Pizza Tweety-Pie, Tortilla Flaps, Hare-Way to the Stars, A Waggly Tale, Now Hare This, Dog Tales, Knighty Knight Bugs, Hook, Line and Stinker MM: Rabbit Romeo, Mouse-Taken Identity, Don't Axe Me, Hare-Less Wolf, Robin Hood Daffy, Whoa, Be-Gone!, Feather Bluster, To Itch His Own, Weasel, While You Work, A Bird in a Bonnet

1958-1959 - LT: Pre-Hysterical Hare, China Jones, Baton Bunny, Gopher Broke, A Mutt in a Rut, Hot Rod and Reel, Wild and Woolly Hare, Mexicali Shmoes, Cat's Paw, Here Today, Gone Tamale, MM: Cat Feud, Mouse-Placed Kitten, Hare-Abian Nights, Hip, Hip - Hurry!, Trick or Tweet, Apes of Wrath, The Mouse That Jack Built, Really Scent, Backwoods Bunny, Tweet and Lovely

1959-1960 - LT: A Broken Leghorn, A Witch's Tangled Hare, Tweet Dreams, Fastest With the Mostest, Horse Hare, Goldmouse and the Three Cats, Who Scent You?, Rabbit's Feat, Mouse and Garden, Mice Follies, MM: Bonanza Bunny, Wild About Hurry, Unnatural History, People Are Bunny, West of the Pesos, Wild Wild World, Person to Bunny, Hyde and Go Tweet, Crockett-Doodle Do, Ready, Woolen and Able

1960-1961 - LT: High Note, Hupaing Casualty, Cannery Woe, Hoppy Daze, Birds of a Feather, The Abominable Snow Rabbit, A Scent of the Matterhorn, Lickety Splat, The Rebel Without Claws, The Pied Piper of Guadalupe MM: The Dixie Fryer, From Hare to Heir, Trip For Tat, Lighter Than Hare, Doggon People, Zip 'N Snort, The Mouse on 57th Street, Strangled Eggs, D 'Fightin' Ones, Compressed Hare

1961-1962 - LT: Daffy's Inn Trouble, Prince Violent, What's My Lion?, Wet Hare, Fish and Slips, Mexican Boarders, The Slick Chick, Loure Come Back to Me MM: The Last Hungry Cat, Beep Prepared, A Sheep in the Deep, Nelly's Folly, Crow's Feat, Quackodile Tears, Bill of Hare, Zoom at the Top

1962-1963 - LT: The Jet Cage, Shiskabugs, Good Noose, Martian Thru Georgia, Mexican Cat Dance, Now Hear This, Hare-Breadth Hurry, The Million-Hare MM: Honey's Money, Mother Was a Rooster, I Was a Teenage Thumb, Devil's Feud Cake, Woolen Under Where, Fast Buck Duck, Banty Raids, Chili Weather

1963-1964 - LT: War and Pieces, A Message to Gracias, Nuts and Volts, The Ice-man Ducketh, Freudy Cat, Senorella & the Glass Huarache, Dumb Patrol, False Hare MM: Aqua Duck, The Unmentionables, Claws in the Lease, Transylvania 6-5000, Hawaiian Aye Aye, Bartholemew Versus the Wheel, Dr. Devil and Mr. Hare, Mad as a Mars Hare, To Beep or Not to Beep

[The studio was reactivated in late 1964, information on subsequent releases is less exact, but hopefully complete]

1964 - Pancho's Hideaway, Road to Anjalay

1965 - It's Nice to Have a Mouse Around the House, Cats and Bruises, The Wild Chase, Moby Duck, Assault and Peppered, Well Worn Daffy, Suppressed Duck, Rushing Roulette, Corn on the Cop, Run Run Sweet Road Runner, Tired and Feathered, Tease for Two, Boulder Wham, Chili Corn Corny, Just Plane Beep, Go Go Amigo, Highway Runnery, Chaser on the Rocks

1966 - Astroduck, Shot and Bothered, Out and Out Rout, Muchos Locos, The Solid Tin Coyote, Mexican Mousepiece, Clippety Clobbered, Daffy Rents, A Haunting We Will Go, Snow Excuse, A Squeak in the Deep, Feather Finger, Swing Ding Amigo, Sugar and Spies, A Taste of Catnip

1967 - Daffy's Diner, The Quacker Tracker, The Music Mice-Tro, The Spy Swatter, Speedy Ghost to Town, Rodent to Stardom, Go Away Stowaway, Cool Cat, Merlin the Magic Mouse, Fiesta Fiasco

1968 - Hocus Pocus Powwow, Norman Normal, Big Game Haunt, Skyscraper Cap-er, Hippodrome Tiger, A Feud with a Dude, See You Later Gladiator, The Door, Three Ring Wingding, Flying Circus, Chimp and Zee, Bunny and Claude

1969 - The Great Carrot Train Robbery, Fistic Mystic, Rabbit Stew and Rabbits Too, Shamrock and Roll, Bugged by a Bee, Injun Trouble

[Dates have not been established for two titles: Bedevilled Bruin and The Bucksters. Warners also made new connecting footage for the half-hour Bugs Bunny and Porky Pig network shows, and in 1962 released a featurette called The Adventures of the Road Runner]

And that's the big finish till next time. Send your questions on comics, TV, movies, pulps & stuff, including your suggestions for comic and TV indexes, Hall of Fame nominations, TV theme lyrics you'd like to hear/see (or something like that) again, plus a few postage stamps, not to mention drastic fubars, to ME:

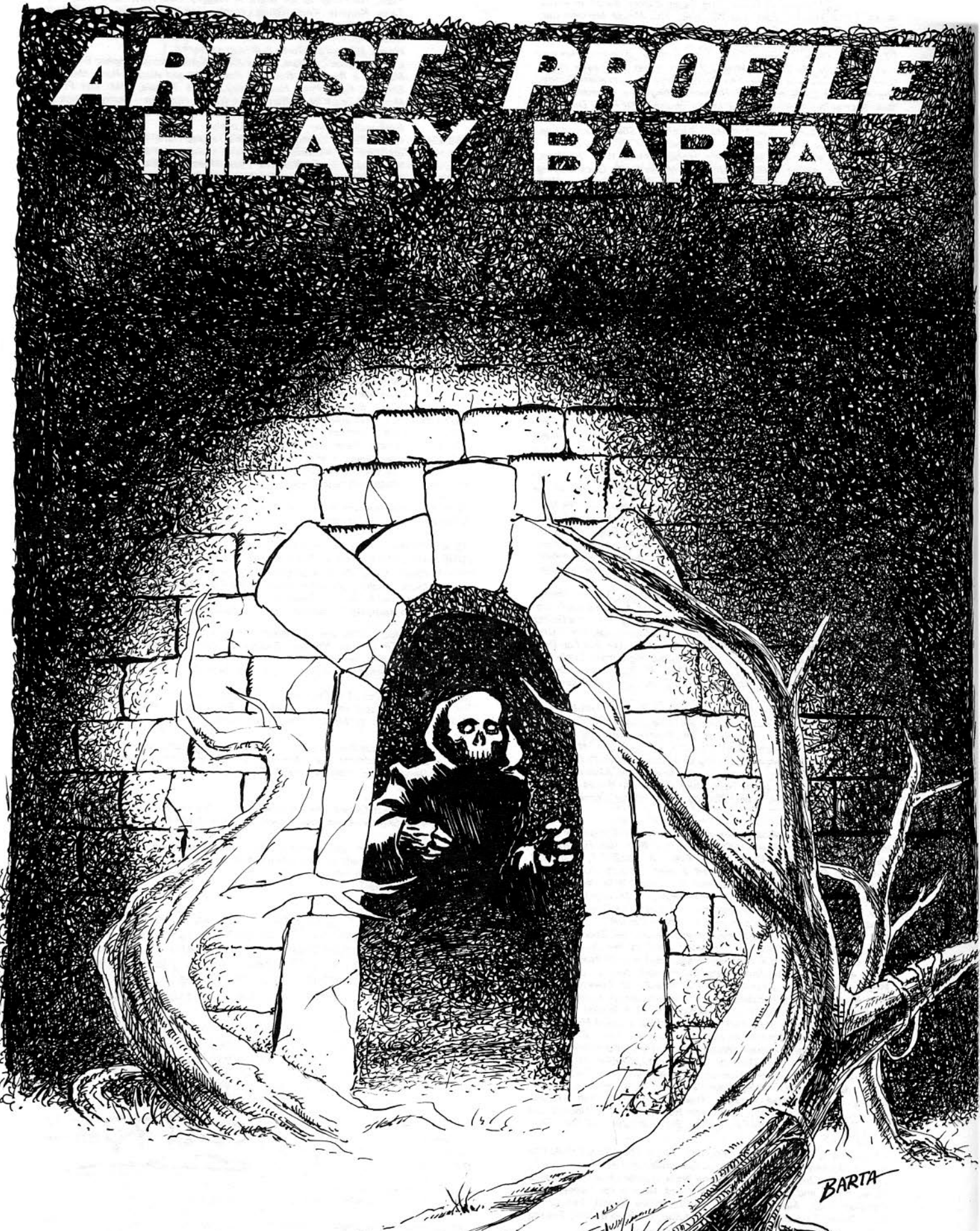
KENO DON ROSA - RBCC IC, 4012 DuPont Circle, Sherwood Apts. #401 Louisville, Kent. 40207

Be seeing you!!



ARTIST PROFILE

HILARY BARTA



BARTA



THE CLOAK

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I'm pretty new to comic fandom. My first published drawing in a fanzine appeared in RBCC #132 (it was of Adam Strange). Since then I've continued to appear in RBCC and recently in TALES FROM TEXAS. I'll also soon have a cover on THE COMIC READER.

I was a bit worried when I took over the art chores from Don on the Information Center. It's pretty hard to follow a guy who has done such a fantastic job for so long. I really do enjoy doing it, though, especially the logos. I hope that everybody will put up with me for awhile and give me a chance to develop. My drawings for IC are actually some of the first pen and ink drawings I've ever done.

I was born in Chicago on June 17th, 1957. I've read comics off and on since I was a kid, writing and drawing my own mini-comic books, though I didn't start to collect until high school.

I like almost anything with mood and atmosphere, comics, movies and books. About the only media I don't like is TV, which I only watch for movies anyway. I'm mostly interested in the art of comics, not writing, and would like to draw professionally someday.

Right now my favorite artist is probably Berni Wrightson. Other favorites include Will Eisner, Bob Powell, Ploog, Ditko, Adams and a hundred others.

I've always been torn between comics that are fun and the heavy, serious stuff. I think there's room for both, and the best comics have both elements, combining commentary with entertainment.

I've always liked fantasy, and as a kid I read a lot of fantasy type stuff including J.R. Tolkien. I think this type of fantasy subject matter is what I like about comic art. I like to draw fantastic things, gruesome and bizarre things. I don't think I could ever be in advertising. I'd go nuts! I also think that's why I probably dropped out of a lot of art classes. I was bored doing the stuff they wanted me to do. I remember doing a really tedious and ridiculous assignment for a class and when I was done, on the spur of the moment, I drew little creatures all over the page, saying things like: You call this art? I thought it was funny. My teacher didn't, so I walked out.

I have no specific plans right now, except to keep on drawing and try to improve as best I can.



CRITIQUE



10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basically a review column, but we will not specifically recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9025 S.W. 48th Terr., Miami, Florida 33165

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

HOT STUF' #4 - \$1.50 - 52 pages - 7 x 10 - Published by Sal Quartuccio, 770 E. 45th Street, Brooklyn, N.Y. 11203

Anyone who read my review of HOT STUF' #3 a few months ago will recall that I wasn't very pleased with much of it. The art was nice, but it wasn't much of a joy to read.

HOT STUF' #4, I'm pleased to report, is a different story entirely.

First of all, #3 was supposedly a "novel" of sorts, with various chapters done by various artists and writers, but #4 returns to the format that I prefer over the other. The comic short story is a sadly neglected form of the art. The only professional publishers who are doing these kinds of stories, Warren and DC, are turning out some of the most mediocre shlock around. The art and the stories are both guilty of being dull and unimaginative. The top ground-level and underground publishers such as STAR*REACH are doing better "alternative" material, but even this publication leans a little bit towards experimental type stories that are often too peculiar to get anything out of, or too pointless to matter. Other than HOT STUF', DR. WIRTHAM'S COMIX & STORIES is the only comic zine that really attempts to do SF and horrific type strips.

HOT STUF' tends to present the brand of stories I prefer to read and find more entertaining.

Two of the best strips in this issue are "The Vanguard" by Alex Toth and "House On Whore Hill" by Mike Vosburg. Toth, who's art I sometimes find to be bland, presents an extremely tight mystery tale combined with some great artwork that quite often suggests actual movement beautifully.

I have always liked Mike Vosburg, but his DC art hasn't been as good as it could be, mainly because much of it has been inked by inept inkers. "House On Whore Hill", also written by Mike, is nicely drawn and utilizes a very interesting combination of "present-time" and "flashback" sequences. It can be called experimental in nature, but not so much that it defies comprehension.

Two more stories that are good, though not quite as good as the aforementioned two, are "Kenshi Blade!" by Dr. William Stillwell, and "Mercy" by Ernie Colon.

"Kenshi Blade!" seems rather like a fairy tale, and the ending is anything but new but it displays an interesting and different way to approach comics. While I'm still more impressed with Stillwell's all pencil mas-

terwork in IMAGINATION #1, his art here is very tight and smooth, his faces express quite well the emotions being felt by the characters, and a definite atmosphere is created.

"Mercy", written by assistant editor Bob Keenan is a little more pedestrian than the other strips, but it still provides a certain amount of entertainment. Mainly it's the ending that saves it. I don't think much of Ernie Colon's art, but it serves well enough to illustrate the action.

The final two stories, "Space Station Dora" by Jan Strnad and Robert Kline and part III of "Orion" by Gray Morrow both failed as creative uses of the comics medium.

"Space Station Dora" has great art by Robert Kline, but the script by Strnad is pointless, banal, unimaginative, unoriginal, and not at all entertaining. It's comparable to much of the DC garbage being churned out in this genre. A complete waste.

The impression I get from reading Gray Morrow's "Orion" is that Mr. Morrow is a frustrated novelist who wishes he could write. Comic writing should not be as Morrow has written this. Example: Where one panel should have read, "Except for a hardy desert lizard, there is no one to see Orion crawl from the large plant that he made his hiding place," Morrow instead writes, "Sometime later, a surprised lizard, one of the denizens of the desert hardy enough to survive the life in its uncompromising harshness, is the only witness to the apparently accelerated unfolding of a new leaf on a nearby plant." Then he gives his "evil" character dialog like, "A test of my magnificent malevolence", "My magnificent mettle", and, oh this one is bad, "Badness knows, I was getting a bit rusty." The art is typical Gray Morrow, but without color, it's boring.

On the other hand, we are treated to some incredible artwork in a short preview of a book in progress called "Scarecrow" by Bil & Nish Maher. I'm really looking forward to this.

Topping off the issue are two full color paintings by Ken Barr and Robert Kline.

RATING 8 / MARK BURBEY

PHOBOS #1 - \$1.00 - 44 pages - Published by Victor

Gates, P.O. Box 3432, Santa Monica, Cal.
90403

This is a filmzine devoted to covering the often neglected and little known films of the genre, mostly in SF, fantasy and horror.

Two of the people interviewed are both connected with the little seen yet classic 1974 SF film DARK STAR (one of my all time favorites). John Carpenter, the director, is interviewed for seven pages followed by Dan O'Bannon (the genius behind the film who also played one of the major roles, Sgt. Pinback aka Bill Frug). Carpenter's interview is okay but the O'Bannon interview is the one that really flies.

The eight page O'Bannon interview talks not just about DARK STAR but also about his involvement with the doomed DUNE movie as well as about other films he has conceived and wants to do. One of these has some fine Ron Cobb pre-production drawings which are reproduced with the interview and Cobb being the excellent artist he is does a fabulous job. Since a lot of pre-production sketches were done for DUNE by Jean Giraud (aka Moebius for you readers of HEAVY METAL) two pages of them are included here.

Outside of a poorly conceived story of a man getting pregnant (which seems to ask the question, "Why is this thing here other than for filler?"), the remainder of the issue is film reviews including one idiot review of TO THE DEVIL...A DAUGHTER which calls this dreadful turkey a great film, superior to THE EXORCIST, THE OMEN and CARRIE. The review is no joke either. The guy is serious.

The back cover is two good stills from 3 WOMEN.

Since most fanzines are pretty overpriced nowadays, it's good to find a good zine which only costs a dollar. Although some of the material in this issue is of questionable value, the two DARK STAR related interviews, most notably the O'Bannon, raise the quality of the issue quite a bit and make this otherwise average filmzine and important issue for film devotees.

RATING 8 / JAMES VAN HISE

WHO'S WHO OF AMERICAN COMIC BOOKS, Vol. 4 - \$6.75 -
100 pages - Published by Jerry Bails, 487
Lakewood, Detroit, Mi. 48215

This contains capsule biographies of writers, artists, and editors from "T" through "Z", thus completing the first stage of this long project of Bails and Hames Ware. Some of these entries are very fragmentary because complete information was not available; but where possible, entries include pen names, other occupations, schooling, influences, and a resume of work for various companies, plus other data.

As a final volume of the set, it also includes errata and additions to the previous volumes as well as listings of personnel for the major comic art shops of the Golden Age. Also, there is a chronology of comic book companies, an incomplete list of pen names, and an index to the art work reproduced throughout the four volumes.

The quality of design, production, and printing is excellent, and the book is easy to use once the abbreviations are mastered. The volume carries an attractive cover by A.J. Hanley.

Given the mass of data, restricting the listings to contributors to newsstand comic books is understandable. However, underground comic artists are thereby ignored: e.g., Grass Green is here only because of some minor work for Charlton, and the more significant u.g. work of Justin Green is ignored entirely. Likewise, newspaper comic artists are omitted unless their work was reprinted in comic books; thus Zack Mosely is absent. Both of these comic art areas are important and it is regrettable that they are not included.

Nevertheless, Bails and Ware (and their numerous contributors) have succeeded in producing a useful and much needed reference work on the American newsstand comic

book and the many people who have produced comics through the years.

RATING 9 / J. B. CLIFFORD, JR.

VOLTAR #1 - \$1.25 + 25¢ postage - 52 pages - Published
by Comics & Comix Co., P.O. Box 1886,
Grass Valley, Cal. 95945

This is a brand new fanzine which is actually a black and white magazine of the same calibre as SAVAGE SWORD OF CONAN, etc. The lead strip, spanning 31 pages, features Voltar, a sword & sorcery hero in the tradition of Conan. Like most Conan imitations it is not quite as larger than life and is a pretty colorless character possessing no real personality and who moves swiftly through his weird adventures dispatching his foes with boring ease. Although typical, the story manages to be entertaining enough and is supported and saved by the stunning art of Alfredo Alcalá who does just as highly professional a job as on anything he's done.

"Buccaneers Of The Skull Planet" is an SF tale in the Flash Gordon mode written by Bill Blackbeard and drawn by Alfredo Alcalá (again excellent art). The story has some interesting ideas and a monster so outrageous looking as to border on the ridiculous.

The covers are a wraparound painting by Alcalá which is okay but not up to the level of ability he attains with pen and ink.

This is a prozine all the way and at a price which is easily affordable.

RATING 8 / JAMES VAN HISE

MOE HOWARD & THE THREE STOOGES - \$14.00 - Hardback -
208 pages, 8 1/2 x 11 - Published by
Citadel Press (a division of Lyle Stuart,
Inc.), 120 Enterprise Ave., Secaucus, N.J.

On Sunday, May 4, 1975, Moe Howard passed from this world into the next. In his obituaries, it was stated that he had completed his autobiography only three weeks before his death. So, I figured it would only be a few months before the book would be in the stores. But after about six months went by and no book appeared I wrote to the estate of Moe Howard and inquired about the publication date. I was told late 1975.

Well, as we all know by now, it was two years before Mr. Howard's autobiography was finally published. And though the wait was a long and painful one, it was well worth it, as is the rather steep price tag.

Whoever was in charge of deciding what form the book would take did an excellent job. The large size allows plenty of room for the scads of stills taken from publicity sources and personal family albums. In fact, the book is worth having for the photos alone.

Most enjoyable of all are the remembrances of Moe Howard himself. His memory apparently was quite good, and he starts at the beginning, talking about his family, his brothers (Shemp and Curly in particular, though he had two others), their first moments in show business, and finally about his life as a professional Stooge, taking us right up to the end of his career. And aside from being an extremely talented and funny comedian, he was also a very good writer. Throughout the book, the writing is literate and consistent, continually shifting from happy moments to sad moments to humorous moments and on and on...

Having literally grown up with the Three Stooges, "knowing" Moe and the rest from the time we were all old enough to turn on a television, I'm certain that some of us felt a definite sadness at his passing. And now, with the publication of this book, we are able to get even closer to Moe and see him as something more than just a very funny performer...as a human being, and a friend who is telling us his most personal of memories.

RATING 10 / MARK BURBEY

CHACAL #1 - \$3.50 - 60 pages - Published by The Nemedian Chronicles, P.O. Box 186, Shawnee Mission, Kansas 66201

CHACAL boasts a worthy list of names as contributors, but this list of names is slightly inflated. Corben and Frazetta may be there, but their work here is inconsequential. Comic art fans relying on their presence might be disappointed with the magazine as a result.

Having partially debunked the publication, let me note that I was very impressed with an interview of veteran s-f and fantasy author C.L. Moore, and a memoir on the person and art of illustrator Hannes Bok.

Furthermore, there is an unpublished story by Robert E. Howard, other fiction, many fine illustrations by artists whose names are familiar (Boas, Redondo, Fabian) and some whose names are not yet familiar.

The entire magazine is professionally typeset on coated stock and boasts a color cover by Jeff Easley on a Conan theme. All this adds up to a package that is nearly worth its relatively steep price (for a 60 page fanzine, after all).

RATING 8 / J. B. CLIFFORD, JR.

NIGHT IMAGES - \$50.00 - 104 pages, hardback, 9 x 12 - Published by Morning Star Press, P.O. Box 6011, Leawood, Kansas 66206

I have seen books done merely to cash in on the Robert E. Howard craze but never one done as blatantly, nor as poorly, as this.

Beginning with the dustjacket, the full color Frazetta painting used is the one which originally appeared on the first printing of the Lin Carter novel THONGOR AND THE CITY OF MAGICIANS several years ago. Although printed much larger here, it's blurred! How any book publisher would accept a second rate printing job on such an expensive book is beyond reason. It looks really awful.

The interior is printed on something called "parchment paper" which is very off-white and very absorbent and thus useless for halftones as far as quality goes (much like pulp paper is). The five full page Richard Corben illustrations are very good, one in fact is excellent although I know this only because I saw a velox of it last year at a convention and it was beautiful there, but in this book it loses forty to fifty percent of its fine detail. Again useless to the art fan.

The bulk of the book is comprised of Robert E. Howard poetry, a phase of his writing which has never been exactly proclaimed.

From conception to execution this book is one example of poor judgment after another, the poorest judgment being the affixing of a highly inflated price tag which can only be called a rip-off, an expression I have never used in this column before.

RATING 1 / JAMES VAN HISE

SOJOURN #1 - \$1.50, 12/\$18.00, published monthly - 24 pages tabloid on quality paper - Published by Sojourn, P.O. Box 760, Dover, N.J. 07801

This was advertised fairly extensively prior to its appearance and although I wasn't that impressed with the ads I am impressed with the publication.

The art staff includes Joe Kubert (doing Tor), Sergio Aragones (T.C. Mars-very Private Eye), Dick Giordano (The Smooth, an SF strip starring a heroine), Doug Wildey (doing a straight private eye strip), John Severin (doing Eagle, a fine strip on Indians in the old west much like he did in the fifties), and Lee Elias (doing a humdrum strip called Kronos).

On the non-art side there's a column called "Montage" by a Bill Kelley which is comprised this issue by an interview with Bruce Dern which is good but is nothing new to people familiar with his work.

There is also a full color double-page size poster by Steve Bissette (an apparent graduate of Kubert's art

school as his style is much like Kubert's, only more controlled).

Most of the artwork is very good although the stuff Lee Elias is rather mediocre and Doug Wildey has done much better than this (some of the poses look like Mike Sekowsky).

The Tor strip by Kubert is two pages long (all of the strips are either 2 or 3 pages long and are continued) and has no dialogue and is one of the finest things I've seen Kubert do in years, much better than the often sloppy art he's been doing for DC in recent times. It doesn't look rushed, which is the key to good Kubert and bad Kubert.

The layout of the issue is kind of strange as the contents page is around the middle of the issue and it has several sections which fit kind of sloppily together (it is unbound) but that's a minor irritant.

There are a total of four full tab pages in full color as besides the poster the front and back of this tabloid zine are in full color on slick paper.

If SOJOURN keeps up the quality and the continuity, it will be one of the few great regularly published zines around...if they give themselves time to succeed and not count on being an overnight success with the first issue or two. Many publishers do a great job getting out that first issue but find it isn't so easy getting out all of the others on time, etc. If SOJOURN proves they are capable of delivering what they promise when they promise, then fandom will support them. It is a two-sided coin.

RATING 9 / JAMES VAN HISE

1977 COMIC ART CONVENTION SOUVENIR BOOK - \$3.25 - 100 pages - Available from Bud Plant, P.O. Box 1886, Grass Valley, Ca. 95945

The N.Y. Comic Art Convention wasn't in New York this year, but rather in Philadelphia, but the souvenir book produced for this year's con is the finest they've ever done, fully head and shoulders above previous efforts. Finally abandoning the small half-size format, this one is a full 8 1/2 x 11 thus giving the many pages of art room to breathe. The front cover is a brand new full color illustration by Wrightson of the Swamp Thing fighting a mob of people. It's excellent of course.

The articles include one on Berni Wrightson (along with some reprints of his art), on John Stanley and on Frank Thorne.

The vast majority of the rest of the issue are new full page illustrations by Gil Kane, Al Milgrom, Keith Pollard, Joe Staton, John Severin, Mike Vosburg, John Romita, Don Perlin, Ken Barr, Dave Cockrum, Alex Toth, Robert Kline, Jeff Jones, Pablo Marcos, Gray Morrow, John Buscema (one of the few bad drawings), Jack Kirby, Walt Simonson, Herb Arnold, Nick Cardy, Joe Sinnott, Neal Adams, Frank Brunner, Bruce Patterson, Bill Stillwell, Terry Austin, Tim Kirk, Ernie Chan and many more! There are also several pages of ads but not a whole lot.

For the comic art fan this is one real nice book to have.

RATING 9 / JAMES VAN HISE

THE AMAZING WORLD OF DC COMICS #14 - \$1.50, \$9.00 for a one year sub - 52 pages - Order from AWODCC, P.O. Box 116, Radio City Sta., New York, N.Y. 10019

I'm quite surprised this zine has lasted this long (3 years now) and glad too because it is the first fanzine that's actually published by a comic book company (as opposed to being given official support by a company such as MARVELMANIA was). This issue has absolutely everything you'd ever want to know about the Justice League of America, being it's a special JLA issue. There's a lot of art as well as the information features. Very well done.

RATING 9 / JAMES VAN HISE



SPIDERMAN REVISITED AND FURTHER FARRAGO

HAVING VOICED my reservations about Marvel's SPIDERMAN comic strip (RB*CC 135), let me now (after having followed it diligently for several months) make two additional observations about the strip.

The first is that John Romita has proved beyond equivocation that it is possible to draw action-packed adventure strips even in the diminutive format of today's continuity strip. The shrinking newspaper strip has raised the ire of many adventure strip practitioners who complain that it is impossible to do justice to their stories in such small panels. It may well be difficult (and certainly the results these days are not as visually satisfying as in the more spacious panels of the '30s and '40s), but Romita proves it is not impossible. Into those tiny panels, he crams plenty of telling background detail and full-figure action.

My second observation echoes and amplifies a remark Gil Kane made last year in Boston: in comic book art, he said, "nobody is ever doing anything except in action; in strip art, nobody is ever doing anything except not in action. But the non-action (in strips) is naturalistic; people pull off sweaters or tie ties. Comic books lack naturalism--everyone

is about to spring, springing, or having sprung."

Because the SPIDERMAN strip carries over into newspaper format most of its comic book tenor and tendency, the strip gives us a striking example of the ways in which newspaper comics are different from comic book comics. And the chief difference, as Kane says, is that comic books are more action oriented.

The SPIDERMAN strip is certainly jammed with more action than any other adventure strip in the newspapers. Take the recent Doc Ock adventure. The first couple weeks of the 9-week continuity were devoted to relatively action-less exposition as Peter Parker riddled over Ock's attentions to Aunt May; but after that, it was pell-mell action all the way. Of

Comicopia

2701 Maplewood Dr., Champaign, Ill 61820

the 36 strips in the concluding six weeks, 31 of them were devoted to rough-and-tumble action (not just movement)--pursuit scenes, a diversionary encounter with street hoods, and two fights with Ock (one an entire week long). (Incidentally, there's very little of the kind of verbal excess found in the books; Stan's voice is muted, confined mostly to dialog that maintains a visual/verbal blend.)

But all this energetic dashing about leaves little room for anything more than the most elementary of plots: Ock swipes a priceless idol and Spidey chases after him to recover it (and gets accused of stealing it himself in the process--an interesting twist in the otherwise simple story, but one that will never be resolved because Web-head is forever the misunderstood outcast). Compared to most other adventure strips, there's almost no complexity--no mystery, for instance, and very little character development. However action-packed such knock-about superheroics are, there is, as Kane says, no naturalism--no realism.

This is not to fault the SPIDERMAN strip: it is an admirable adaptation to newspaper format of the comic book character. But the more perfect the adaptation, the more completely does it bring with it all the book's baggage, leaving no room



I'M THROUGH TOYING WITH YOU NOW!

HEY, GREAT DIALOGUE! REAL VINTAGE NICKELODEON!



ATTA BOY! LET THE HOSTILITY ALL HANG OUT! YOU'D BE A CAUTION IN A PLAYPEN!

LAUGH THIS OFF, YOU BUFFOON!



LAUGH? DON'T FLATTER YOURSELF! A MEL BROOKS YOU'RE NOT!



OKAY, CHUCKLES, YOU HAD YOUR INNINGS!

NOW I'M UP AT BAT!

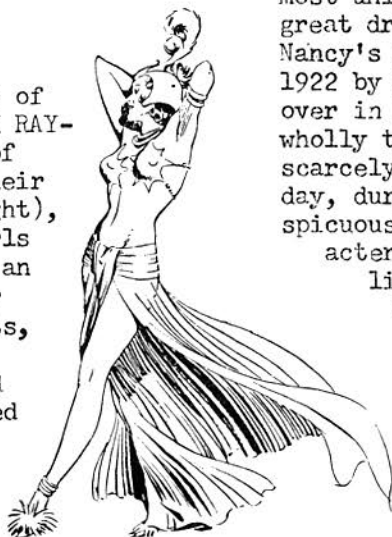
STAN LEE JOHN ROMITA 7-28

GRAY TONE on Spiderman's costume (I added it above) might improve the strip's looks.



GIRLS OF comicopia

• Renown for a number of accomplishments, ALEX RAYMOND also drew girls of surpassing beauty. In their FLASH GORDON costumes (right), his women look like chorus girls and models--not characters in an adventure strip. Despite their clinging and revealing garments, Raymond's girls always have about them an air of unscathed wholesomeness--best represented perhaps by RIP KIRBY's paramour, Honey Dorian (above).



• ERNIE BUSHMILLER, whose NANCY makes him a most unlikely cartoonist to number among the great drawers of girls, is here because of Nancy's aunt, Fritzi Ritz (above). Created in 1922 by Larry Whittington (Bushmiller took it over in 1925), the strip at first belonged wholly to Fritzi and bore her name. Although scarcely inspiration for erotic fantasies today, during the '30s and '40s Fritzi was conspicuously more a pin-up than a cartoon character. Some Sunday strips consisted of little more than panel after panel of Fritzi in assorted bathing suits. The strip became preoccupied with Nancy and her boy-friend Sluggo in the late '30s, and Fritzi and her long-suffering beau, Phil, were shoved into the background. In 1940 the strip officially became NANCY, and leg-art gave way to kids' antics.

for anything but typical super-heroic action. The Ock story's conclusion gets one nicely ironic touch when Spidey, having just rescued the stolen idol, is caught holding it by the pursuing police, thereby reinforcing their conviction that he is the thief. But this development scarcely qualifies the plot as complex.

SPIDERMAN's next adventure makes a gesture towards mystification: we don't know who the Rattler is or how he got that way. There is also a stab in the direction of characterization: the dying villain seems glad that he's shedding the Rattler's skin as he expires. And as the following Kingpin adventure begins, JJJ gives Parker a bad time and Parker wrestles with the dilemmas of being Spiderman. This is all to the good. But such plot embellishments, while raising the story above routine superheroics, do not

much deflect the toriental impulses of the usual superhero plot, which moves simply, inexorably, towards a fist fight.

Plot complexity is, of course, a relative matter. The plots of most newspaper adventure strips are mostly melodrama, hardly complexity of the order of THE BROTHERS KARAMAZOV. But the stories in other strips usually aim at something a bit more than creating justification for a fist fight. Many, for example, traffic in mystery or some similar kind of problem-solving. The ingenuity of the hero is taxed--not just his physical prowess.

The reasons for this difference lay in the history of the development of the two forms (book and strip) of comics. Strips appropriated mystery, problem-solving, and character development as plot devices because those elements helped create the suspense essential for carrying a story forward by

daily installments. Early strip stories, which ran much longer than today's typical 9-12 weeks, could also afford the time for a rousing good fight or two during each adventure. Today's strips with shorter adventures invest most of their time (and perhaps too much of it) in plot exposition alone. The result is that while the strips are tamer than books, their plots are more complicated.

Comic books, on the other hand, told their stories all in one edition (or installment). There was no need to create more than nominal suspense, so more panels could be devoted to action, pure and simple. And a tendency towards wordiness received impetus from the understandable desire to move quickly to action sequences: plot development took place in narrative blocks--with words, not pictures--so that more panels could depict action scenes.

Moreover, each comics form



● RUSSELL PATTERSON earned a place in every girl-watcher's heart (or eye) with his statuesque, long-stemmed ladies in magazine illustration, panel cartoons, and the comic strip MAMIE (1951-56). A Sunday strip about a model, Patterson's page paraded Mamie through women's fashions from panel to panel or depicted her walking the streets in mischievously high winds, finishing with a full-figure "paper doll" cut-out panel. Patterson (with John Held, Jr.) is credited with setting the styles that created the

flapper during the '20s. As Stephen Becker notes, the Patterson Girl was to the '20s what the Gibson Girl had been to the '90s and the Petty Girl was to be to the '40s. One of the moving forces behind the creation of the National Cartoonists Society, Patterson worked in a style that breezily combined wispy, sketchy lines with strategically spotted blacks (right; a cartoon that was censored in the '50s for its too explicit reference to sexual conduct).



"The trouble with Bob is that he ends every sentence with a proposition. . . ."

aimed at different audiences, and those audiences dictated their share to the final shape that each form took.

COMIC BOOKS were to be bought by kids for a dime--and they were bought because they depicted a lot of imaginative action in screaming colors. Kids, we assume, wanted action--not plot complexity.

On the other hand, newspaper strips, although ostensibly addressed to kids, were actually integral to the marketing effort of newspapers. Their function was to increase the feature and amusement content of a paper--and the purchasers of the papers were the kids' fathers. Comic strips, almost from the beginning, were drawn for adult readers, and adults (presumably) required a fairly good dose of realism in their amusements on the funny pages in order to make their exotic, vicarious

adventures palatable. With realism came plot complexity--character development and all the rest.

But realism eventually overwhelmed even exoticism in adventure strips, with the result that there are no good, romping, two-fisted adventure strips left. With SPIDERMAN, we've got that again--with a vengeance. And the funny pages are doubtless better for the addition: once again, we can find both action-packed adventure and plot complexity in the comics--although not, unhappily, in a single strip. You must read SPIDERMAN in tandem with STEVE CANYON, KERRY DRAKE, STEVE ROPER, or JOHNNY HAZARD.

POPEYE BRONZED

FIVE THOUSAND citizens of Chester, Illinois raised an average of \$2 each to pay for a bronze statue commemorating the comic strip creation of one of their native sons.

The 6-foot statue (shown below before it was placed on its pedestal) now stands on a bluff overlooking the Mississippi in the newly dedicated Segar Mem-



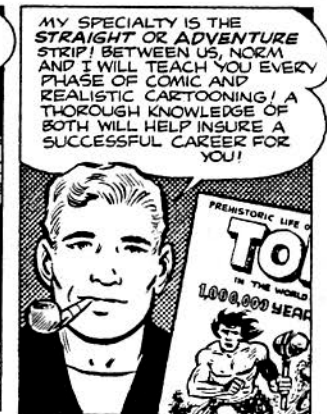


HI, THERE... I'M JOE KUBERT AND THIS IS MY PARTNER NORMAN MAURER! BECAUSE OF THE MANY LETTERS WE'VE RECEIVED REQUESTING CRITICISM AND INFORMATION ABOUT THE COMIC ART PROFESSION, WE'VE COMPILED THIS ILLUSTRATED COURSE!

WE'VE TRIED TO PUT TOGETHER IN THIS AND THE FOLLOWING LESSONS ALL THAT WE'VE LEARNED DURING OUR MANY YEARS IN THIS FASCINATING BUSINESS!



AND THE PHASE OF THIS PROFESSION THAT MOST INTERESTS US IS THE ART OF CARTOONING, WHICH IS THE VERY LIFE-BLOOD OF THE COMIC BOOK INDUSTRY... I HANDLE THE COMIC STYLE, COMIC STRIP! AND THAT'S THE PHASE I'M GOING TO TEACH TO YOU!



MY SPECIALTY IS THE STRAIGHT OR ADVENTURE STRIP! BETWEEN US, NORMAN AND I WILL TEACH YOU EVERY PHASE OF COMIC AND REALISTIC CARTOONING! A THOROUGH KNOWLEDGE OF BOTH WILL HELP INSURE A SUCCESSFUL CAREER FOR YOU!

YOU NOW KNOW THAT THERE ARE TWO MAIN STYLES OF COMIC BOOK ART — THE COMIC STYLE AND THE STRAIGHT STYLE. THE PROFESSIONAL ARTIST SHOULD BE EQUALLY ADEPT AT EITHER. HERE, AS WE CONTINUE WITH ANGLE SHOTS WE SEE THAT THE BASIC FRAMEWORK OF BOTH STYLES IS THE SAME. IN PENCILING IN THE DETAILS, HOWEVER, THE COMIC ARTIST CAN EXAGGERATE CERTAIN FEATURES FOR A HUMOROUS EFFECT—WHILE THE STRAIGHT-STYLE ARTIST MUST STRIVE FOR ANATOMICAL PERFECTION.



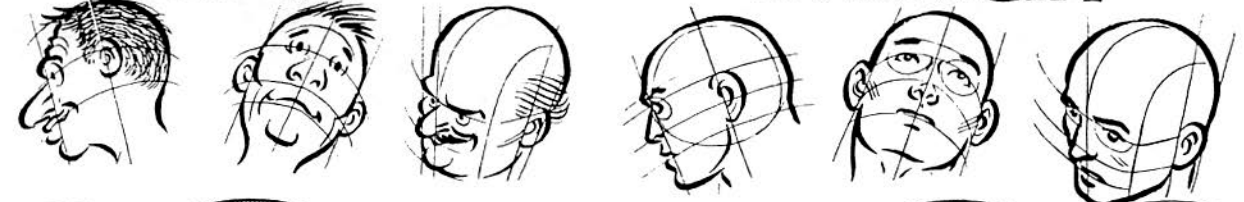
ON THE LEFT SIDE OF THIS AND THE SUCCEEDING PAGES YOU'LL LEARN HOW I GET MY EFFECTS!

MY TERRITORY IS THE RIGHT HAND COLUMN... AND THAT'S THE SIDE THAT WILL BE DEVOTED TO SHOWING YOU HOW I WORK!



COMIC

STRAIGHT



I'M EGGBERT THE COMIC CARTOON CHARACTER!!

HAPPY
Here again we see the similarity between comic and straight art. Note the upward arch of both mouths. Try it yourself!



I'M HOMER THE STRAIGHT CARTOON CHARACTER!



OMIGOSH! LOOK! HE'S COMING STRAIGHT AT US!

YIPE!



I MUST TRY TO SAVE HIM!

FROM THE Comicopia ARCHIVES

JOE KUBERT's year-old School of Cartoon and Graphic Art in New Jersey is not his first venture into comic art instruction. Twenty-three years ago, Kubert and Norman Mauer designed a correspondence course in comic book illustration for the Scholart Institute in Los Angeles. Excerpts from "Lesson One" appear on the facing page. Although Mauer undertook to

instruct in "comic style," he is doubtless better remembered for his straight adventure work on Gleason's Crimebuster and Daredevil (1942-1955) than for his briefer stint doing THREE STOOGES for St. John (1953-55). Incidentally, I rather doubt that "Lesson Two" ever appeared. Stamped on the back cover of the 16-page "Lesson One" booklet is the following: "Please do not send money for future lessons. Succeeding lessons have not yet been published. We will notify you when they are available!" Nobody ever notified me. Here's hoping Kubert's current enterprise has a better track record.

(POPEYE continued)

orial Park. A plaque on the pedestal bears a likeness and a short biography of Popeye's creator, Elzie Segar.

Born on December 8, 1894, Segar grew up in Chester, supporting himself from the age of 12 by working as a motion picture operator, sign painter, house painter, paper hanger, trap-drum player, photographer, and window dresser. One theory holds that Segar patterned Popeye and Wimpy after his recollections of two Chester residents--Franky "Rocky" Megiel, the town scrapper, and William "Windy Bill" Schuchert, owner of the local opera house.

Principal speakers at the June 25, 1977 dedication ceremonies were Bud Sagendorf, who carries on POPEYE today,

Department of "Why Didn't You Say So Before It Was Too Late"--

NEW YORK LOVES ANNIE

MAT. TODAY at 3 P.M.

MIKE NICHOLS
presents



Just one more thing for Harold Gray to beef about

and Robert L. Walker, the statue's sculptor.

The statue and park are the results of a 2-year-long effort by the Xi Upsilon Chapter of Beta Sigma Phi, an international philanthropic and social sorority. Members solicited donations and sold Popeye memorabilia--spinach banks, T-shirts, punching bags. And thanks to their efforts, Popeye, like many a sailor before him, has returned to his homeport.

TOWARDS BETTER COMICS CRITICISM

ATOILER in the apavineyards, Christopher Melchert is one who has said a number of eminently sensible things about comics and the criticism thereof. Let me record here a few bon mots from his supple pen:

- Figuring out artistic intention is generally a sterile exercise. What matters is the work of art itself, and how it speaks to us.
- If you want to take comics seriously, I must warn you that you'll have to look further than the scripts.
- I very much doubt whether any comics stories have ever, as stories, equalled good mainstream prose, just as movie screenplays never have. Just as movies are best considered precisely as movies,



OOooops!

BOB BINDIG caught me in what Don Rosa would call a drastic foobar. In RB*CC 133, I ran a censored MALE CALL strip by Milton Caniff, asserting that it was in a "half-completed" state. Since the artwork (above) was simple linework without blacks or shading, I assumed the strip had never progressed to its final stage. But I forgot about certain WWII military publications printed by mimeograph, and Bob reminded me of them, saying that Caniff did a version of MALE CALL designed for reproduction in these publications--a version using only linework, no solid blacks or shading. The strip I used was clearly of this type, and it is, therefore, in a completed state. Thanks, Bob.

and most fruitfully analyzed in terms of directoral style, so I am sure comics deserve to be treated as comics, and that the most important thing about them is how the artist employs the comics form.

- (A given piece of work) is comic art (when) it depends on the cumulative impact of drawings in series (unlike book illustration or painting, for the most part), and (when) it depends upon drawing (as opposed to photography, in film).

- The superior comic book artist is always aware that he is not drawing a series of isolated panels (like frames of a storyboard), is aware of how the reader's eye moves across the page from one to another, and deliberately smoothes (or, where appropriate, disrupts) that lateral movement.

HARU

COMIC COLLECTOR'S comments..

by howard p. siegel

The Trigan Empire

PROLOGUE

This is the prologue to what may become a multi-part series. It is about a space opera that got lost. It should have been a cinematographic movie, directed and narrated by C.B. DeMille. The story would be based upon the rise and fall of the Roman Empire combined with Flash Gordon chapterplays. Its majesty of colors would require a team of French neo-impressionists to duplicate. Instead it was delegated to British magazines, to be denied to American comic book lovers despite several reprintings since 1965. This has been the unfortunate legacy of THE TRIGAN EMPIRE.

THE TRIGAN EMPIRE BOOK I

But first some statistics. Introduced in 1965, THE TRIGAN EMPIRE, like so many of its contemporaries, found life in the "slicks". Such magazines are still prevalent in the racks and kiosks of the British Commonwealth countries. Black and white, with a few special features in color; full length stories followed by serials; puzzle pages accompanying letters to the editor. All of these make up the type of magazine that replaced the English pulps. Quite frankly, British readers have been spoiled. Over the years they have been privy to such as Frank Bellemly's GARTH in the newspapers, so it is not surprising that THE TRIGAN EMPIRE was passed over by many fan critics. To the American audience however, the freshness would be most welcome. Having appeared in RANGER, LOOK & LEARN and VULCAN, the very first story, covering the publication period from September 18, 1965 to January 29, 1966 was capsuled into a LOOK & LEARN ANNUAL in 1973. This first article will concern itself with that origin story. A discerning reader will be quick to realize that writer Mike Butterworth's effort was not a script composed by creation, nor one derived by innovation. It is an amalgamation of common avenues meeting in a large plaza adorned by illustrative architecture of the highest order. And if TTE's creators and publishers are benevolent, they will supply the data to wrap up the series with some career credits and publishing information...

The star of the story, for which all subplots, all main characters and all conclusions are subject to, is a dream. A dream composed by one man, paid for by hundreds, perhaps thousands in violent deaths and the fruits of a struggle similar to Earth's early attempts at civilization. The star is a city-state. A symbol to man's triumph over his environment and inhumanity to himself. The story takes place on a planet a billion miles away from our sun. The planet Elekton of the Star-Sun Yarna. A continental geography and civilizations mixed in technological achievement. A visitor would find nomadic hunters wielding lances and swords

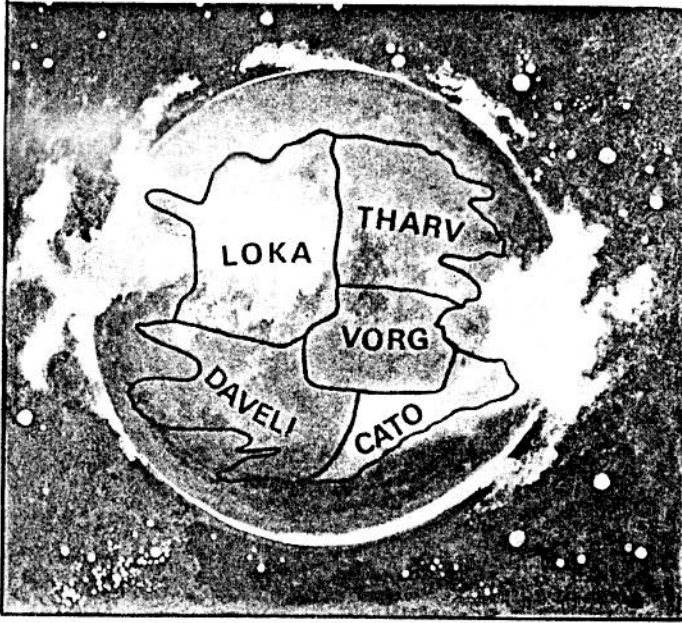
astride thick bodied, blue tinted horses. Beyond he could catch a ride on a half moon shaped space cruiser manned by ray gun armed troopers. Green skinned races living in primordial swamps and worshipping River Gods. Gigantic humanoids of prehistoric caveman intelligence, trained as servants by a race of Renaissance culturists in togas and Romanesque surroundings. Bronze skinned, red thatched hunters 12 feet tall and magnificent of build. They all live on Electon, they all play a role in the formation of THE TRIGAN EMPIRE. LOKA-THARV-VORG-DAVELI-CATO. All strange sounding names. To the many people just described, they represent home.

The story begins with three brothers, triplets. Each sharing leadership of a highly civilized tribe of hunters. One dreams of a fabulous city that will last one thousand years as a monument to his people. The second brother, a simple minded, good natured soul with no ambition other than to live in peace. The third, an overly ambitious, somewhat untrustworthy member of the triumverate who wants sole leadership and cares nothing of progress. That they should all clash is inevitable.



Enter the villain. Call him that planet's Hitler or Atilla or Ming the Merciless. He exists and he will be the catalyst that joins the science of one nation with the strength of another to eventually build that city-state of TRIGO. This King of Loka with his atmosphere cruisers, flame rays, tanks, navy, paratroopers and arsenals begins an all out war of conquest. It is never clear for what purpose other than imperial ambition. In victory or defeat, he never decries the need for "Lebensraum". His first victim is the neighboring nation of peace loving Tharv, most exotic place on the planet. Unprepared for violence, what minions were not killed by the constant waves of warships, flee into the desert to Vorg. Homeless people seeking safety in the wilderness. A staggering line of escapees, in-

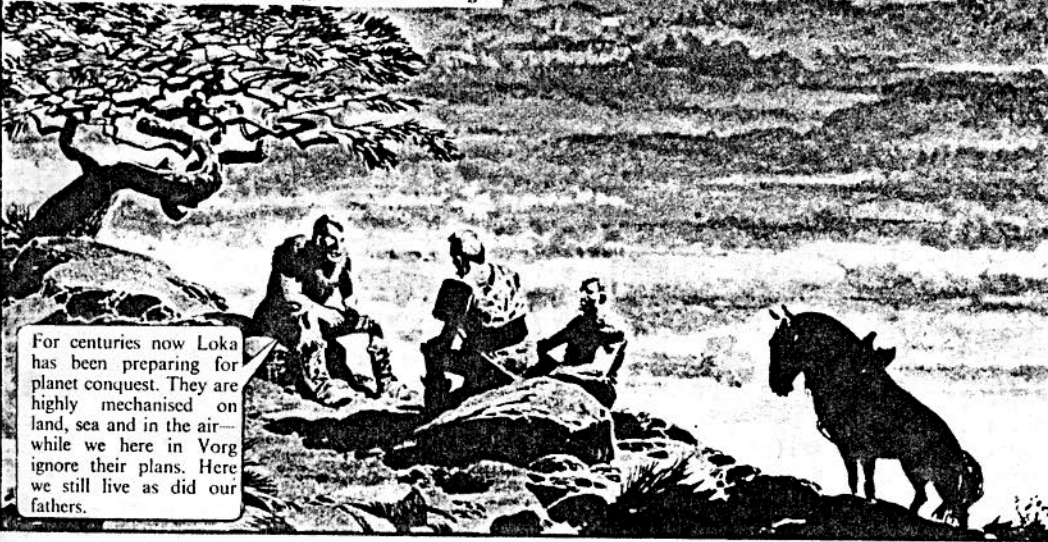
More than a billion miles from our world is the star of Yarna, and circling it, as we circle the Sun, is the planet Elekton. It has eight vast continents, the most important being the continent of Victris. When the Trigan story commences, Victris consisted of five countries.



In those days, wandering but highly civilised tribes inhabited the country of Vorg. We are concerned with a certain tribe led by three brothers—triplets—named Brag, Klud and Trigo.



The seeds of the future mighty Trigan Empire were sown on that evening of Vorgan sunset by the ambitious Trigo.

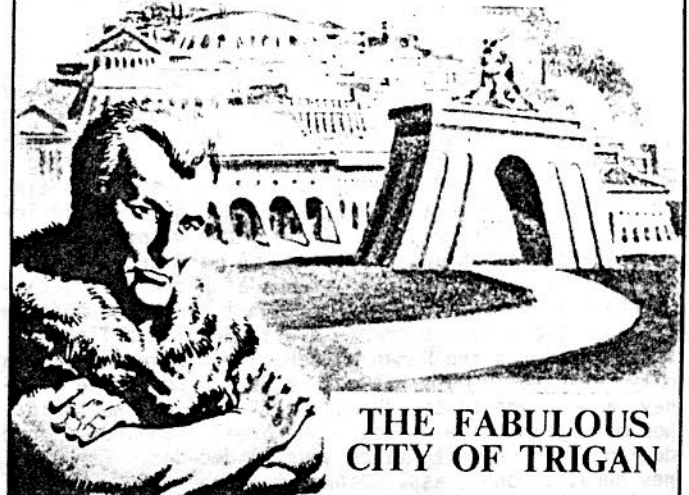


Our nation is split up into small tribes, living off the land that is fruitful in all that we need to live—but wandering, always wandering.

We must stop wandering and take root. Let us build beside that river running between the five hills. Build, and call to other tribes to join us while there is yet time.



Trigo had been nursing his plans for many months and as he awaited his brothers' answers in his mind he saw a vision of the future—the city of five hills that was to be named after him.



cluding the inevitable elder sage/scientist-extraordinary/mentor. Peric by name, he will be an important fixture as the story progresses.

"Drive them back from whence they came!" yells Klud, bitter at the way his people always looked toward his brother for leadership. "I don't care," says Brag, still bereaved over the death of his son during an earlier skirmish with Lokan scout ships. "Let them join us!" reasons Trigo, the now and future premiere hero of the saga. And thus technology joins strength, as the master architect agrees to help build the dream city. Where poorly constructed walls crumbled, a huge trench soon winds around the five hills of Vorg, thanks to Peric. But such progress causes the ultimate breach between Klud and Trigo. Meanwhile the carnage continues, as the tyrant Zorth orders his land armor into Cato, the next nation on his list of conquests. But the Catons have been forewarned by Tharv's fate, and prepare for the great sacrifice. They destroy the grand dam, flooding the land and sending tanks and enemy troops awash. A setback, with others to follow for Loka. While the enemy begins to unravel, the future inhabitants of the TRIGAN EMPIRE consolidate. A people's mandate elects Trigo supreme leader, and despite his Cain-like attempts to kill his brother, Klud is beaten in a showdown duel and exiled. And what does any card carrying traitor do in such a situation? He joins the enemy, with hopes that his own people will be conquered and himself placed as titular head of a police state. That he does not succeed and meets a violent death while in the uniform of a Lokan officer is expected and comes to pass. To hasten the story's pace, it will suffice to note capture of heavy artillery by commando tactics easily executed by the huntsmen of Trigo's tribe. This leads to the surrender of enemy infantry. Similar subterfuge, this time using the uniforms of their prisoners, rewards such surprising cunning with an air fleet. This same air power mops up what land and sea forces remain, since who would suspect that their own battle cruisers were manned by Peric's people, and not fellow Lokans? And here we have a second example of the symbiotic existence of a scientific nation with a nomadic, simple one. For it seems that most of the weapons used by the would-be conquerors were invented by the Tharvs, thus it was they piloted the ships and wielded the weapons that did in the Lokans. And at this point the truth becomes evident. Although it would be called THE TRIGAN EMPIRE after the figurehead of the peoples of one nation, its being was fashioned and made a reality by another. And an exiled one at that. A paradox that closely follows the building of the pyramids of Egypt by peoples of other places and philosophies. And at this point the "first book" ends. A great retreat by the remaining forces of Loka, peace restored to the planet Elekton, and a parting soliloquy by Trigo: "No longer need we live in fear of destruction. Now we can build our city...go to work my people!" Eight years had passed...

THE TRIGAN EMPIRE BOOK II

The second story covers the period from February to May of 1966 statistic lovers, and deals with the completion of Trigo as well as the formation of the Trigan government. It is slow moving, but necessary in furthering the overall concept. The first panel shows the remaining brothers, Trigo and Brag, standing on a hill admiring what lies before them. It is the now completed city-state, walled and fortified. A monument to the warriors of the "Great War" stands atop the main gate. On the hill behind appears a somewhat cluttered montage of Doric architecture combined with Grecian pillars, Byzantine domes and Roman gardens. Don Lawrence did not play favorites. Most noticeable is a crude stone chimney, a monument to the "Vorg dream". We are not told how many years have passed. By normal standards, a product of such enormity takes several decades. Enter a new hero, second class. Janno, teenage son of Brag, scaling the aforementioned chimney, to alert readers of

his adventurousness. He is put into strict space cruiser training under the tutelage of a veteran pilot, and soon learns how to handle the captured airship of Lokan origin. An engine blowout causes the disabled vehicle to crash in the forboding jungles of Daveli amidst huge serpents and warriors almost Aztec or Incan in garb. That capture leads to a great temple, where the son of the Davelian chieftan lies seriously ill with fever which the simple rites of the tribe are unable to cure. Sacrifice of one youngster, Janno, for the life of the prince seemed in order until hero-Trigo comes to the rescue. Bloodshed does not follow. Friendship does. Once again the household of Peric the sage offers solution, as his daughter, trained in medicine, concocts a cure. Such success leads to a bond of friendship between nations, which we are to assume is the first co-prosperity sphere ever devised on Planet Elekton. How this alliance is used we are not to learn in Book II.

Tranquility does not reign for long. A gigantic explosion from outer space, of such enormity that it seems as if a thousand H bombs were detonated at once, besieges Elekton. Its twin moons, Seres and Gallas collided, throwing the former off orbit and heading toward the planet. The dormant Lokans learn that the satellite will crash on their part of Elekton. "Twenty eight days from now Loka will cease to exist.



It is my intention to move the entire population of my country to Trigan", speaks the once powerful Zorth. "But All-Highest", questions one of his lieutenants, "since our defeat at the hands of the Trigans, we have not the war equipment to carry out such an operation." But Zorth has a plan. He will appear to go in peace, seeking asylum from the natural disaster, only to use hidden weapons to kill all Trigans and Tharvs while they sleep.

The plan works! Trigan is put to the torch, many are slain, the palace is stormed. Brag and Trigo escape by airship. It crashes in the desert of Seres. They are found by a company of warriors, taken to a citadel on a mountain top and sold into slavery. Various sub-plots taken from B movies ensue with the finale being a unity between capturer and capturee as the desert hordes pitch full battle with Zorth on their turf. Once again the would-be dictator is exiled, and the moon crashes in an uninhabited region of Elekton. The second book ends on that note.

Next, I hope to discuss the brilliant style of Don Lawrence, tell what English fans had to say about THE TRIGAN EMPIRE and give you an idea of what the future books were like. Also I'll discuss the prologue to the Annual, and some biographical material about the authors

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

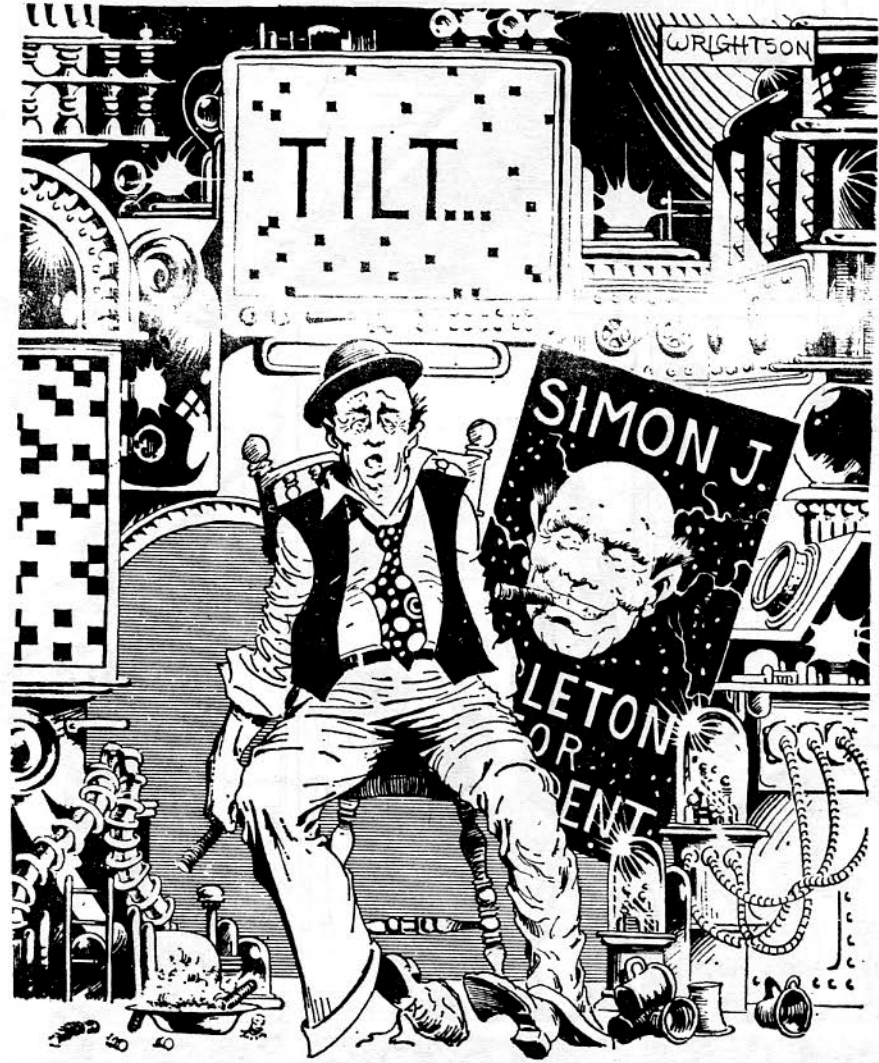
THE UNKNOW WRIGHTSON

The early Wrightson art which appears on the following four pages originally appeared several years ago in the newspaper THE BALTIMORE SUN from Baltimore, Maryland. Few people have seen this artwork since. This art is from a stage in Wrightson's development when the influence of Frazetta on his work was much more pronounced.





Wrightson



STAR WARS

ISSUE



Order from:

JAMES VAN HISE
9025 S. W. 48th TERRACE
MIAMI, FLA. 33165

RBCC #139, to be published in mid-October 1977, will be a landmark issue of the ROCKET'S BLAST COMICCOLLECTOR due to the many extra features planned for it. This STAR WARS special will have the same number of pages of an average issue of the RBCC (80 to 84 pages) but will feature full color front and back covers, two pages of interior color, as well as interior pages printed on slick paper for this one issue only. Artists whose work will be presented in this issue include STEVEN FABIAN, MIKE ZECK, KERRY GAMMILL, MORRIS SCOTT DOLLENS, MARC HEMPEL, DON ROSA, RALPH FOWLER and many others. The Steve Fabian drawing at the left is a reduced version of only one of the STAR WARS drawings he will have in that issue. There will also be an exclusive interview with MARK HAMILL (done when STAR WARS was still being filmed and never published until now), a bibliography of publications which have featured STAR WARS related articles, an article on the musical score of the film, a detailed critique of the STAR WARS comic (which will include some special surprise art by Kerry Gammill), an article on Darth Vader including background material on him which is genuine but not included in the film, rare never before published stills from STAR WARS, an article on STAR WARS bloopers which can be detected upon careful viewing, as well as an analysis of the detailed background information presented in the film, and more! Price is \$3.00 each. Only RBCC subscriptions existing by Sept. 30th get this as a regular subscription issue.



DEALERS RATES [#139 only]: 10 or more \$2.40 each, 20 or more \$2.00 each, 50 or more \$1.75 each, 100 or more \$1.50 each, 200 or more \$1.00 each.



GAMMILL

JOHN CARTER OF COMICS

BY JAMES VAN HISE

This article will attempt to explore the character of John Carter of Mars as portrayed by Edgar Rice Burroughs in comparison with the various interpretations done in comic books. There was a John Carter newspaper strip done in the forties but this article will concentrate on the versions of him put forth by three different comic companies. It seems that comics kept on trying and trying with John Carter until they finally got him, more or less, right.

John Carter as created by Edgar Rice Burroughs in 1911 was a larger than life character who had no memory of a childhood and who eternally looked thirty years old. This was an aspect of mystery about the character which existed but was never explained. It made him more colorful than if he was just an ordinary guy who made the incredible non-corporeal journey from Earth to Mars. Look at it this way. In THE MASTERMIND OF MARS, Burroughs transplants another character from Earth to Mars, a man named Ulysses Paxton, a World War I army infantryman. His character lacks the color of John Carter and his story is not that interesting. But John Carter in the same setting would have made it interesting.

John Carter called himself the greatest swordsman on two worlds and he meant it. This tended to make it easier to accept his incredible feats, coupled with his Earthly strength, greater in the low gravity of Mars. But John Carter's outstanding swordsmanship made the outcome of his fights rather obvious, no matter how much he would talk of being hard pressed by some foe's awesome ability. Still, it was the adventures more than the fights themselves which were interesting.

One aspect of John Carter's journey from Earth to Mars was always puzzling to me. If he left his earthly body in a non-corporeal form, how come he arrived on Mars in the flesh, complete with Earthly strength? This point can be argued over eternally as to the why or the wherefore. It was enough that it happened. The tales of John Carter are much closer to fantasy than science fiction (however much Burroughs' devotees may try to rationalize ERB's fancies as if they were hard fact and not some fantastic and highly entertaining work of fiction).

John Carter's existence in comics is important not just from the standpoint of the potential for excellent illustrated adventures, but because John Carter is the inspiration behind many characters and stories which followed, from stories of Robert E. Howard to Ray Bradbury's MARTIAN CHRONICLES and D.C. comics own Adam Strange, an obvious and updated version of John Carter, and a damn good one too.

But if John Carter is such a powerful and colorful character, how come comic books have had such a hard time dealing with him? Basically it has been a situation involving the right character in the wrong hands.

THE FIRST TIME DONE TWICE
or
DELL COMICS ARE DULL COMICS

The first comic book version of John Carter of Mars was titled simply that, JOHN CARTER OF MARS. Since Dell Comics (and then Gold Key) had the rights to produce the

Tarzan comic, seemingly forever and with a binding clause that said it would not be drawn well until the artist handling it died (which is what eventually happened), Dell also had the option to do other Edgar Rice Burroughs characters. The only one they ever tried was John Carter and that was in three issues of their four color comics line, #'s 375, 437 and 488 all in the early 1950's. These three issues were drawn by Jesse Marsh, the artist who drew most of the stories in Dell's Tarzan comic until Marsh died in the mid-sixties and the comic was taken over by Russ Manning. Jesse Marsh had a style which was distinguished by absolutely nothing. His style was bland and little more than competent. The only person I ever met who liked Jesse Marsh's style was Russ Manning. Oddly enough, for the three issues of John Carter, Marsh put more detail in his art than one usually associates with it, but it was still dull. The issues were an incredibly choppy and incomprehensible adaptation of Burroughs first three Mars novels. It is little wonder that they never caught on and thus no more were done.

In the early sixties, 1964 specifically, Gold Key reissued these three issues as if John Carter had his own comic. I was 14 when these Gold Key reprints came out. I ate them up, not knowing any better, and waited for #4, which, of course, they'd never intended doing. The reason I liked them so much at the time was that there were just so few pure science fiction comics. It was a change of pace, even if it wasn't that good. Even then I thought John Carter looked kind of strange in a full body suit, but what the heck. It was the first, and the worst, John Carter comic book.

Oddly enough, this comic was almost drawn by a very young Russ Manning as he had done some sample pages for it in the early fifties but was side tracked by the Army. When he got out and returned to Dell, Jesse Marsh was doing the John Carter book.

The Dell version excised all the color from the character, saying nothing about the seemingly immortal nature of John Carter.

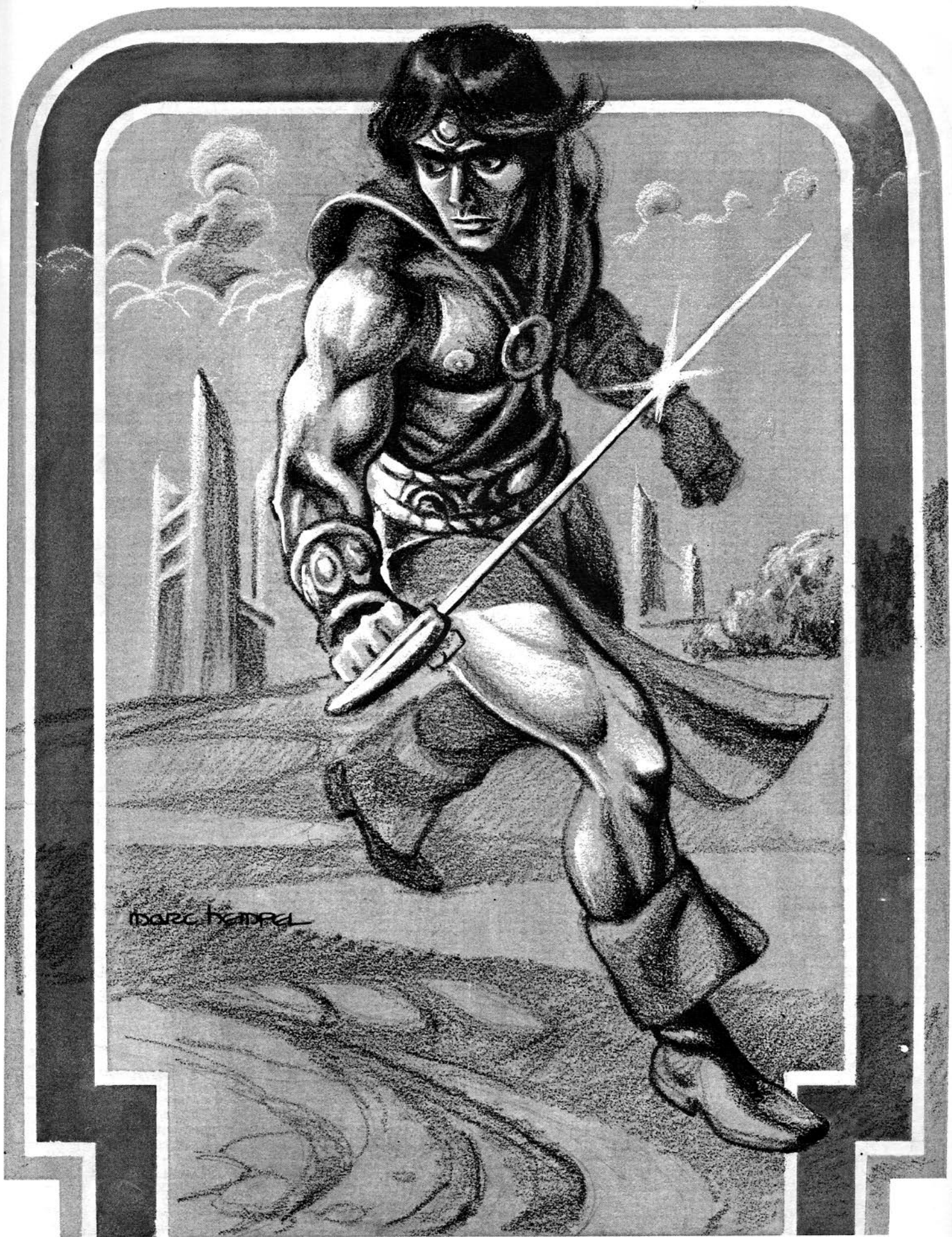
Crazily enough, even though the first issue presents a version of John Carter's transportation to Mars, it says nothing at the end of the first issue about him returning to Earth although the beginning of the second discusses how John Carter has just returned to Mars from Earth. Returned? How? Why? When? A very shallow adaptation at best.

THE DEFECTIVE COMICS VERSION
or
FULL SPEED SIDEWAYS

Why it took so many years for E.R.B. Inc. to become dissatisfied with Dell's version of their material, I don't know. But finally they let D.C. have a crack at it in 1972, and D.C. cracked it good.

John Carter made his grand entrance at D.C. in a comic which was introduced by Tarzan and titled on the cover TARZAN PRESENTS EDGAR RICE BURROUGHS' WEIRD WORLDS. The first issue had a simply dreadful cover by Joe Kubert, a fine artist capable of much better. John Carter had





MARC HENDRICK

BORNE ALOFT BY BARSOOMIAN EIGHTH RAYS, WE SOARED HOMEWARDS, OVER THE GREAT WALL AND THE GATE OF JEDDAKS, TO THE INNER CIRCLE OF HELIUM, THE GREATEST CITY ON ALL OF MARS.

BELOW US, THE AVENUE OF ANCESTORS STRETCHED INTO THE DISTANCE, LEADING TO THE MAGNIFICENT TEMPLE OF REWARD WHERE HEROES ARE HONORED, AND CRIMINALS BROUGHT TO SWIFT JUSTICE.

AND HOPEFULLY, IT IS THERE THAT OUR SILENT CAPTIVE WOULD FIND HIS TONGUE LOOSENED.

MY PRINCE! YOU RESCUED THE PRINCESS!

AND CAPTURED THE ONE RESPONSIBLE FOR THE PROBLEMS, I'D WAGER.

TAKE HIM TO THE TEMPLE OF REWARD. PERHAPS WE'LL LEARN SOMETHING FROM HIM THERE.



THE PRINCESS NEEDS TO REST NOW-- AFTER HER ORDEAL.



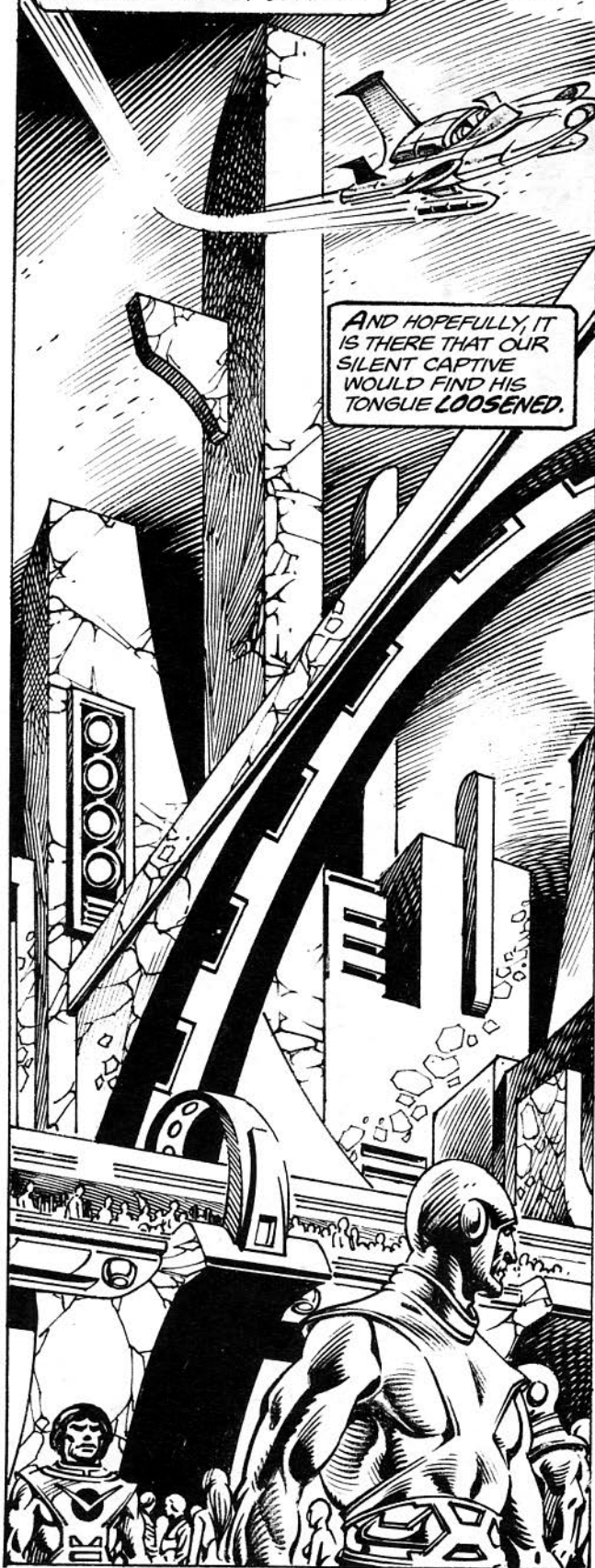
IT'S GOOD TO BE BACK HERE IN HELIUM, MY FRIEND. I'VE SPENT ENOUGH YEARS ON THE DESERT IN MY TIME.

THIS IS YOUR HOME, AND YOU'RE WELCOME HERE AS LONG AS YOU WISH.

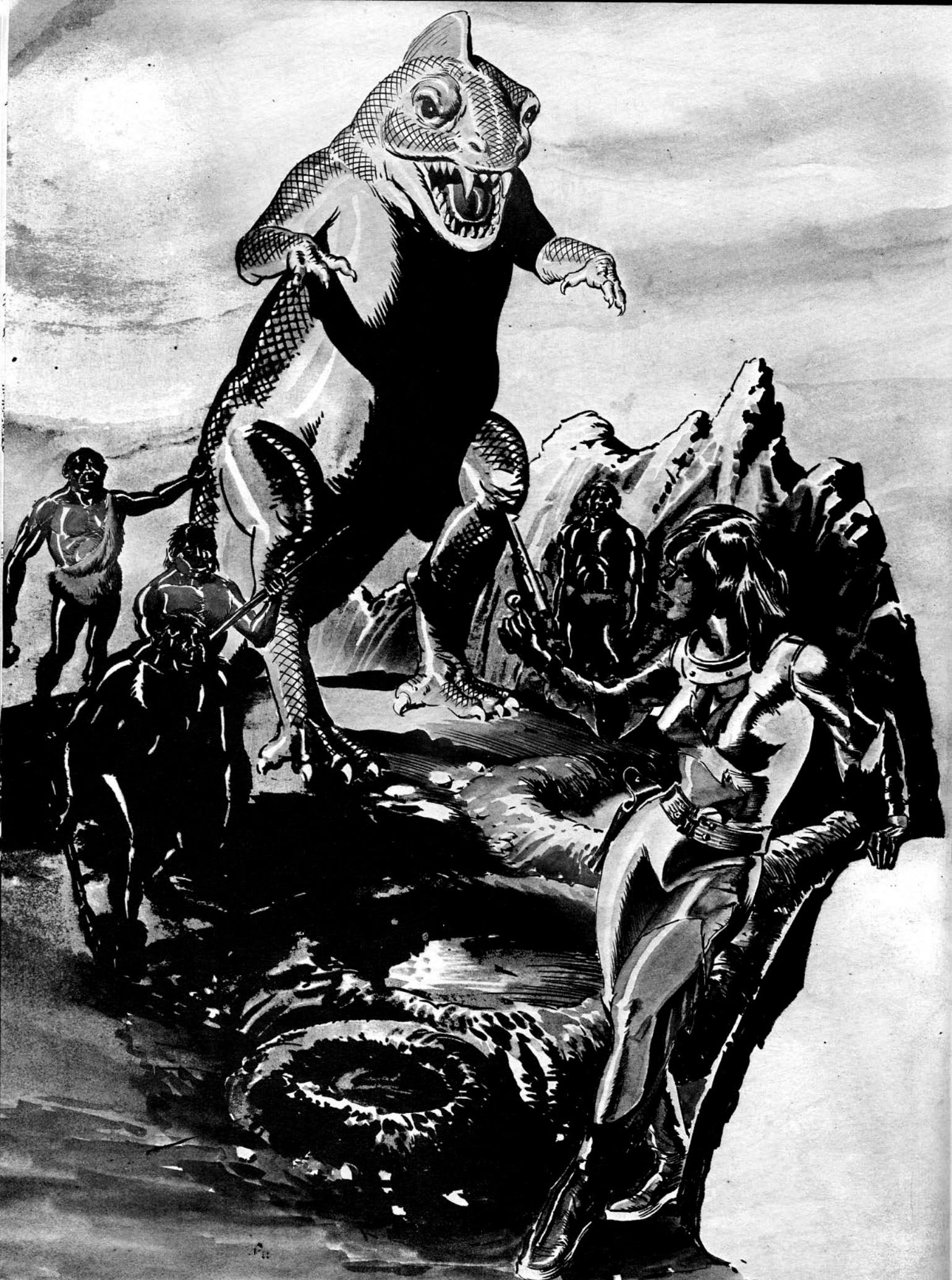
YOU AND ALL YOUR PEOPLE.

AH, I KNOW THAT, BUT THE THARK TRIBE IS STUBBORN. THEY CLING TO TIME-LOST TRADITIONS LIKE A WARRIOR TO HIS SWORD.

IT WILL TAKE GENERATIONS FOR THEM TO FEEL WELCOME IN THIS STRANGE CITY.







COMICS COMMENTARY

BY JAMES VAN HISE

Why is it that the major companies find it so difficult to create a convincing superheroine? There are a lot of interesting superheroes but how many interesting superheroines (including those which have since faded from sight)? The only interesting one that comes immediately to mind is the Black Widow, the villainess turned hero who hung around in Daredevil for quite awhile. Although her abilities weren't extraordinary or original, her character and background was.

What this is all leading up to is that D.C. has introduced another superheroine in D.C. SUPER-STARS #17. Her name is The Huntress. Although the idea of her being the daughter of the Batman and Catwoman of Earth II is a good one, her reason d'etre is tediously commonplace. When her mother dies due to her manipulation by criminals, Helena Wayne swears vengeance on her mother's grave and becomes The Huntress. Sigh. The old cliché strikes again. On top of that she has no special ability and not a whole lot of character. Her father, as the aging Batman of Earth II, is a far more interesting character.

A heroine which has gotten far more press than she deserves of late is Red Sonja. Other than being a barbarian female who wears an iron bikini (an absurd idea at best) she has nothing going for her. The art by Frank Thorne is really awful and I fail to understand the fascination people have for this character. Would someone care to tell me what is so great about this character and the comic?

Besides receiving a zeroed copy of the Huntress story I described above, D.C. also forwarded me a copy of THE BEST OF D.C. Volume 1 for review. The concept of this series is a good one although restricting the stories to those which haven't been reprinted since 1973 omits an awful lot, like Adam Strange, for instance and no Adam Strange stories have yet been presented in the oversize format of the LIMITED COLLECTOR'S EDITION series. Of the stories in this volume "The Demon Within!" is probably the best solely because of story content. I remember how powerful I found this story when it originally appeared several years ago. The idea of it is a good one as it convincingly portrays horror in a modern day setting and treats it realistically and in such a manner that the mild horror of the situation involving the child is subdued by the far greater horror of the parents' remedy. The story which least deserved entry here is "The Last Days of Superman" which is nothing more than an overly padded tale with an anti-climactic ending. The imaginary story "The Death of Superman" is far superior. Overall, though there is a good representation of story types.

Although the FANTASTIC FOUR have been much better in the past few months than they have been in the previous few years, the latest issue unfortunately trotted out that old stand-by the break-up of the F.F. The F.F. have broken up so many times since as far back as issue #3 that it just doesn't mean anything anymore. Add to this Reed Richard's loss of power (another stand-by) and there really isn't anything to get involved with. Whenever the

F.F. have broken up or lost powers they have always returned and all was well again. Always. The only time the power loss plot worked really well was the very first time they used it in F.F. #39 & 40 when they teamed up with Daredevil to fight Dr. Doom. These two plots have been reused so often that they are no longer effective.

WIERDORLD, which I've been looking forward to for quite awhile, has lived up to my expectations and more. It is an excellent straight fantasy comic with artwork that is perfect. It is not only as great as the original b & w Mike Ploog strip which spawned the series but is even better with the fine touch of Alex Nino. It is the best single issue of a comic published so far this year and I just can't praise it highly enough. Unfortunately it's probably too good for the majority of comic buyers and like many other quality books will fade. It deserves all the support fandom can muster. If all those dealers who wasted their money buying thousands of copies of SHAZAM #1 would invest in this book they'd have a much better investment on their hands and fandom could look forward to the book lasting at least a little longer.

I received quite a shock when I picked up the new Warren's. \$1.75? Sure, it's a little longer but he used to charge \$1.50 when he added color. Now it's no color and a \$1.75. Plus, Warren isn't that wild about the American artists he uses (you know, beginners like Russ Heath, John Severin, Richard Corben) and prefers his Spanish artists. Of that special issue which had the likes of Al Williamson and other fine artists, Warren expressed disappointment that it didn't have more of his Spanish artists. This is the same issue which reprinted a Frazetta cover, something which he is doing with increasing frequency now. Actually that issue had a special cover done for it by Richard Corben to go along with his story which appeared in color that issue. The cover was a fine scene of the castaway at sea being attacked by sharks. Warren decided not to use it.

This brings us up to the Corben strips in the latest Warren books. Usually Corben has been the exception in that most of his strips have had very good scripts. But these latest two, "Years And Mind Forever" and "Instinct" are a waste of Corben's superior talents. Both stories are poor and one especially disappointing. "Years And Mind Forever" is the final story of a trilogy which began in EERIE just over a year ago. The first two stories were marvelously imaginative and very well conceived, but this third one falls far short of the first two, having large gaps in logic and development, with characters doing sudden turnarounds and performing inexplicable and incomprehensible acts. It's not very well thought out, to say the least. Corben is one of the few super-talents in comics today. His work treats the comic book form as something new and exciting instead of like something which is ages old. His dramatic use of cinematic storytelling techniques goes way beyond even the imagination of Will Eisner. And his use of airbrush brings an often unsettling realism to his work. So why stick him with mundane scripts which give him nothing to do? He got enough of that when he worked in undergrounds.

NEWS



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FOR IMMEDIATE RELEASE

STAR HAWKS

COMES TO NEWSPAPERS

STAR HAWKS, the revolutionary double-sized science fiction comic strip, will be introduced to newspaper readers this fall by the Enterprise Features division of Newspaper Enterprise Association.

The large format strip brings all the excitement, drama and adventure of the comic books to newspapers along with the 12 to 25-year-old audience who read the millions of science fiction comic books and novels sold each year.

STAR HAWKS is the creation of two of the biggest names in comic book and science fiction fields, Gil Kane and Ron Goulart.

Kane has been called the finest adventure/comics illustrator in the business. He is a three time National Cartoonist Society award-winner and the artist instrumental in the development of Marvel Comics. Ron Goulart is one of science fiction's leading novelists. His credits include 23 science fiction titles and hundreds of nonfiction works.

"We can put a lot more action, story and art into the larger format," said Goulart. "This in turn allows us to speed up the story time from the traditional 12 to 14 weeks to six weeks, creating the kind of crackling atmosphere a comic book reader likes."

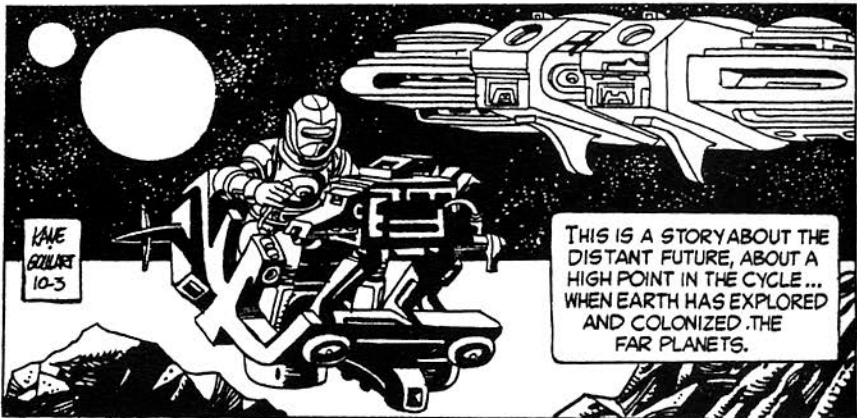
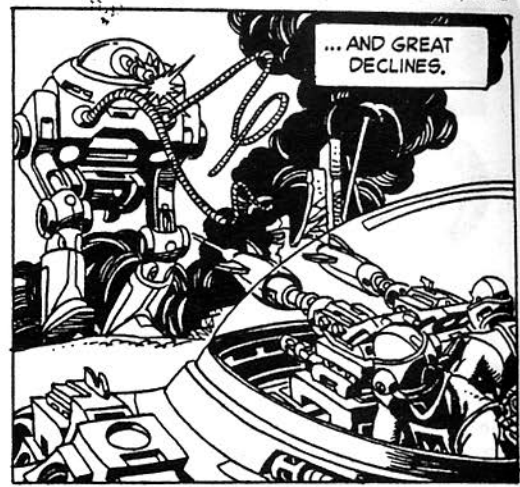
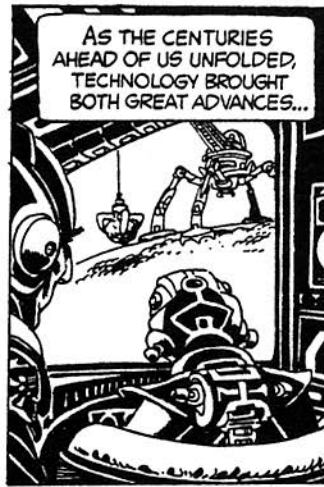
"The images created by comics are as intriguing and satisfying as any classic myths," commented Kane who has taught a comics course at New York University and lectures on comics at colleges around the country including Harvard and Amherst.

Initial newspaper sales include: Detroit News, Philadelphia News, Rocky Mountain News, Seattle Times, San Antonio Express and News, Charlotte News, Washington Star, Oakland Tribune, Albany Times Union, Dayton Daily News and Houston Post.

October 3 is the date of the first daily and October 9, the first Sunday.

STAR HAWKS

by Gil Kane & Ron Goulart



STAR HAWKS

by Gil Kane & Ron Goulart



BETWEEN THE COMMERCIALS

by MICHAEL SHONK

The "Star Trek" movie is dead; long live the TV series! Confirming the death of the movie, Gene Roddenberry said, "It became too much of a committee effort." However, Paramount plans to make a new "Star Trek" TV series with all new episodes. Paramount is trying to become a fourth network and plans to use the new "Star Trek" series as the main draw in their new syndication package. Paramount hopes to produce one night a week (Saturday) of primetime on a network of mainly independent stations across the country. The goal is to cover 65% of the nation with 95% of the independent stations. The series will go out over the Hughes network at Saturday 8:00 (eastern) starting April 1978. Following "Star Trek" will be a movie (made-for-TV or theatrical). Gene Roddenberry has been signed as executive producer. There is an effort to obtain most of the original cast and behind-the-scenes personnel. Roddenberry has said he would like to use "as many of the old faces as possible, as well as infusion of new ones." The series is now seen in reruns on 137 stations.

A Federal Grand Jury has indicted Larry J. Williams of Jacksonville, Fla. on mail fraud charges after he allegedly sold non-existent copies of "Star Trek" shows through the mail. Apparently the alleged naughty boy had a list of "Star Trek" fan club members and had received about \$500.00 in orders before leaving town (he did business from a Houston, Texas motel) in mid-January.

Marvel Comics come to TV. A total of nine segments (eight from Universal and one from Charles Fries Prod.) will be shown on CBS starting this September. "Spider-Man" (Charles Fries Production) is a 90 minute pilot for a possible series. Learning of the planned "Spider-Man" pilot, Universal announced plans for an eight segment mini-series based on Marvel comic book characters. Each segment will be two hours long. The characters coming to the boob tube are "The Hulk" (with Bill Bixby as Dr. Banner and Richard Kiel, who played Jaws in THE SPY WHO LOVED ME, as The Hulk), "Ms. Marvel", "The Human Torch", "Captain America" and "The Submariner". (who we all know is the original Man from Atlantis!)

NBC will air a two hour animated made-for-TV movie entitled "Flash Gordon" in the 1978-79 season. It will be the first full length animated adult space fantasy ever made for commercial TV. The script is by Sam Peeples ("Star Trek" & "Spectre") based on Alex Raymond's comic strip. Animation will be done by Filmation Studios, produced by Lou Scheimer and Norm Prescott ("Star Trek" cartoon). The story has Flash as an American agent in Warsaw (Poland not Indiana) at the start of W.W. II. Aided by Dr. Zarkov and Dale Arden, Flash saves the universe from his arch-enemy and all around bad guy Mingo-Mongo who is buddy-buddy with Hitler.

"Buck Rogers" is being developed into a live action TV

series or theatrical film for the 1978-79 season.

The 1977 Annie Awards, which have nothing to do with "Little Orphan Annie" but instead are the awards of the International Animated Film Society, will be presented Oct. 13, 1977. Among this year's winners are Mel Blanc (Voice of Bugs Bunny and many others), Bill Scott (who wrote for the TV series "Bullwinkle" and "George of the Jungle"), Bill Hanna and Joe Barbera (creators of "Tom and Jerry", etc), Oscar Fischinger (pioneer of abstract animation) and Milt Kahl (Disney).

ABC has scheduled a TV special on "The Making of Star Wars" for Sept. 16th...Plans now call for three "Star Wars" movies and although there is strong gossip about a "Star Wars" TV series this is just wishful thinking on the part of the networks as George Lucas, who calls the shots on "Star Wars", will not allow "Star Wars" to be done as a TV series...NEA is syndicating the serialization of the "Star Wars" novel in seven installments. The serial is being offered to NEA's 750 client papers.

Not only is "Wonder Woman" changing networks, but she's changing time periods as well. Instead of the charming camp of the 40's, the weekly CBS series will be set in the present. Most of the cast will remain with some minor changes, such as Lyle Waggoner playing Steve Trevor's son! According to Lynda Carter (Wonder Woman) the change in time periods took place "because all we were doing in the 40's was battling Nazis. And the period sets and costumes were expensive. And a lot of people didn't even realize it was a period piece!" Obviously the show is aimed at the intellectuals in the TV audience...all three of them.

Shades of Orson Welles! Remember the panic caused by the "War of the Worlds" radio program? Couldn't happen today, right? Wrong! Recently in merry ole' England, Britons got a similar fright from a TV drama called "Alternative 3". The show dealt with deadly changes in the Earth's atmosphere, resulting in a Russian-American plan to colonize the moon with the best scientific brains they could save. Newspapers and TV stations's switchboards across the country lit up in panic. A stunned spokesman said, "We thought people were more sophisticated". Obviously he hadn't talked to Lynda Carter about the 1940 Wonder Woman.

"The Addams Family" is returning to TV. Plans now call for a Halloween special on NBC with the chance of a Christmas special. Returning to the cast will be John Astin (Gomez), Carolyn Jones (Morticia), Jackie Coogan (Uncle Fester) and Ted Cassidy (as Lurch, which is sur-

prising as he once referred to this role as having everything from "A to B"). As for the rest, Blossom Rock (Grandma) is in the Motion Picture Country Home (Did you know Blossom Rock was Jeanette Mac Donald's sister?), Ken Weatherwax (Puggsley) is now helping his uncle train the Lassie dogs, and rumor has it that Lisa Loring (Wednesday) died in a car accident...Carolyn Jones, in a recent interview for the New Orleans "Times-Picayune" related what happened to "The Addams Family". "We were put on the air by a man named Ed Sherick, who now has his own company that makes TV shows. But he was once an ABC executive and very, very good. But they fired him, and the minute he's fired, all his shows were taken off. We went off the air with a 32 share."

Glen Larson (Hardy Boys/Nancy Drew) is at it again. He is now filming a pilot about Tom Swift. Larson describes the show as somewhere between the "Hardy Boys" and "The Six Million Dollar Man".

CASTING...

"Logan's Run", hoping to add some humor to the series, added a new character called Rem-Rem played by Donald Moffat, an android who describes himself as "the ultimate computer in human form".

++++++

"MASH" loses Frank Burns (Larry Linville). Replacing Burns will be Major Charles Emerson Winchester, a Boston aristocat. Playing Winchester will be David Ogden Stiers (the stuttering station manager on "Mary Tyler Moore").

++++++

"Spiderman", the new 90 minute pilot for a possible series, will have Nick Hammond starring in the title role.

++++++

"How The West Was Won" has added Christopher Lee to the cast. He plays the Grand Duke Dimitri of Russia, who leads a group of Russians on a hunting trip through Indian country.

Back ups...All three networks have all ready bought series to replace their September failures!

++++++

ABC..."Harvey Korman", "Tabitha" (a spinoff of the old "Bewitched" series).

CBS..."Another Day" (comedy from the people who give us "Chico and the Man" & "Welcome Back Kotter"),

"World of Darkness" (stars Granville Van Dusen).

NBC..."Quark", "James at Fifteen", "The Last Chance".

++++++

"Quark" is the most promising. This sci-fic comedy created and produced by Buck Henry ("Get Smart") shows a potential of being even better than "Get Smart". The story revolves around Commander Adam Quark (Richard Benjamin) and his crew as they travel through the universe picking up garbage! Eleven episodes are to be filmed. David Gerber is executive producer and Jonathan Kaufer is the story editor.

Brian Clemens and Albert Fennell (producers of "The New Avengers") have come up with a new action series (which us Americans will miss) called "The Professionals" with Gordon Jackson (the butler on "Upstairs, Downstairs").

Richard Matheson ("The Night Stalker"and "The Night Strangler") will be adapting Ray Bradbury's "Martian

Chronicles" for a mini-series. My God, they've actually placed the series in capable hands. A first for TV SF!

Robert Heinlein's STRANGER IN A STRANGE LAND will be developed into a TV mini-series.

With all these new mini-series, it seems that everything but "The Pertwillaby Papers" are being developed into a mini-series...At least I don't think "The Pertwillaby Papers" are being made into a TV mini-series. How about it, Don?

"Hardy Boys/Nancy Drew" opens its new season Sept. 11th with a two-parter where they'll encounter "every movie and TV monster you ever shivered at." Somehow I doubt if it'll even be able to compare with that "Route 66" episode many years ago which guest-starred Boris Karloff, Peter Lorre and Lon Chaney Jr. playing not only themselves but the monsters they made famous!

"Rafferty" is a new series starring PATRICK McGOOHAN ("The Prisoner" and "Secret Agent"), produced by Jerry Thorpe ("Kung Fu" and "Harry O") and has Robert Van Scoyk ("Ellery Queen") as story consultant. The pilot has super doc Rafferty performing emergency surgery on a wino (removes a bottle from his tongue) and saves a rich girl from undergoing needless surgery. But to save the hospital administrator from an unneeded ulcer, Rafferty donates the rich girl's fee to pay for the wino's surgery. Rafferty is a glib, no-nonsense Doc who does not carry malpractice insurance and drives a used car that keeps breaking down. If it was not for the people behind this series I would say, "Ben Casey you are back!"

Will syndicator Richard Rosenfield succeed in selling Japanese kiddie SF series "Spectreman" to a U.S. network? Will anyone care?

Leonard Nimoy has applied to NASA for the chance of being able to ride in the Space Shuttle Enterprise!

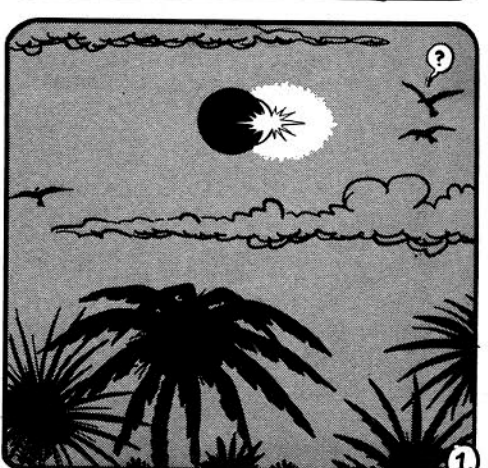
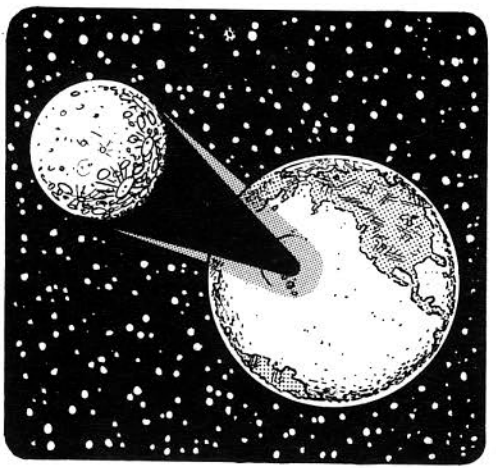
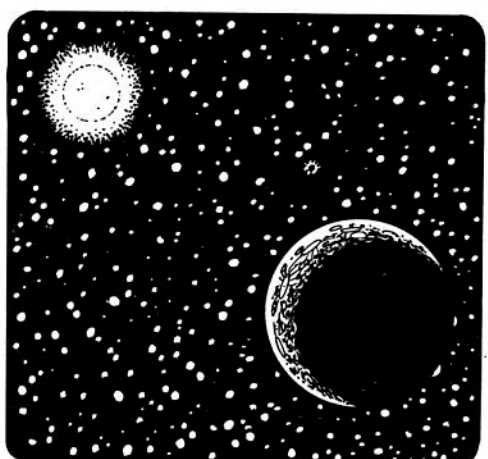
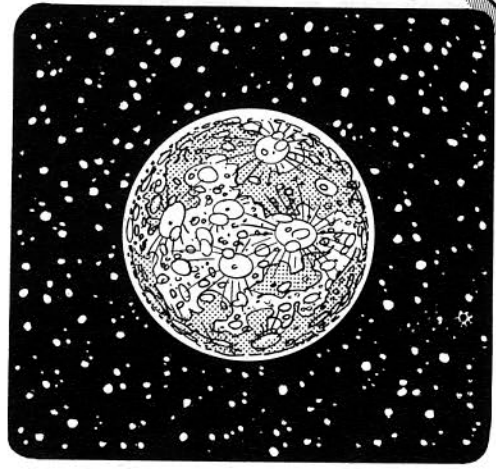
A closing thought. Having just seen the movie "Star Wars" one thought nags at me. Is "Star Wars" what Paramount wanted from the "Star Trek" movie? "Star Wars" certainly fits the description Paramount gave for a "Star Trek" movie: a visual extravaganza, huge sets (the planet Tatooine and the Death Star) and an epic story (Luke (Kirk) saves the universe). Could Roddenberry's insistence that the movie have some message or meaning, instead of the "Star Wars" visual epic with a simple story, be the major factor behind the failure of the "Star Trek" movie? Would we have enjoyed "Star Wars" if it had been "Star Trek"? I think not. Roddenberry was correct in fighting for a story with meaning. We "Star Trek" fans have come to expect it. George Lucas (creator of "Star Wars") was also correct;the movie going public (we "Star Trek" fans included) were ready for a movie of pure entertainment. The time was just not right for a "Star Trek" movie.

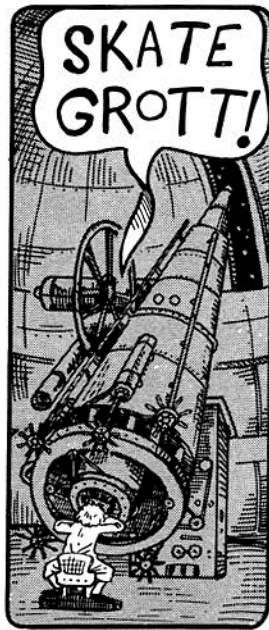
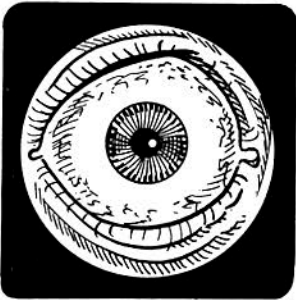
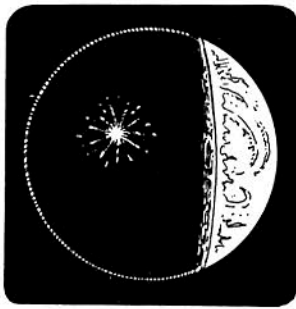
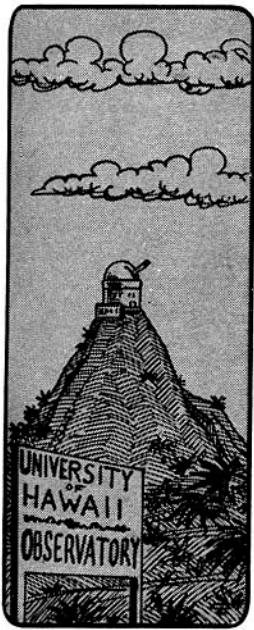
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If you would like to see this TV column as a regular feature in the RBCC, write in and let us know.

THE

Petwillaby Papers





JUST BEAR IN MIND, FEATHER, THAT OUR PLANE BACK TO THE MAINLAND LEAVES THIS AFTERNOON. THE UNIVERSITY ONLY SENT ME OVER HERE LONG ENOUGH TO OBSERVE YESTERDAY'S SOLAR ECLIPSE. EVEN THOUGH HAWAII LIES IN THE PENUMBRA IT WAS STILL THE BEST SPOT IN THE U.S. TO OBSERVE THAT SEA-FARING ECLIPSE.

LET'S TAKE A DIP IN THE OCEAN, LANCEY! THERE'S A BIG CROWD OUT THERE, SO OUR CHANCES OF BEING EATEN MIGHT BE PRETTY SLIM.

LATER, FEATHER, I'M STILL MENTALLY WORKING THIS CROSSWORD PUZZLE IN THE

OUNDS! I HADN'T READ THE FRONT PAGE YET. LISTEN TO THIS! "PROF. ARTEMIS PHOEBUS OF THE UNIVERSITY OF HAWAII OBSERVATORY HAS DISCOVERED A MOLE PASSING DIRECTLY THROUGH THE MOON. NO EXPLANATION IS OFFERED FOR THIS AMAZING PHENOMENON."

BOING!

GUNMAN DEMANDS ONE TRILLION \$ AND GOODYEAR BUMPS. Pistol-whips set to prove intention.

THE SUDDEN APPEARANCE OF AN APERTURE PASSING DIRECTLY THROUGH THE MOON! FEATHER, THERE'S ONLY ONE POSSIBLE EXPLANATION FOR SOMETHING LIKE THAT — AND IT COULD SPELL A POTENTIAL DISASTER FOR THE EARTH ITSELF!

QUICKLY, FEATHER, I MUST GO TO SEE THIS PROF. PHOEBUS AND HOPE AGAINST HOPE THAT I'M WRONG!

(SIGH)...WELL, IT'S JUST AS WELL, LANCEY. SOMEONE OUT THERE JUST GOT EATEN.

YYAAAACHOMP!

MY NAME IS LANCELOT PERTWILLABY. I'M LOOKING FOR A PROF. PHOEBUS... A PROF. ARTEMIS PHOEBUS.

I'M ONE! I AM PHOETEMIS ARBUS.

SIR? UH... SCUSE US PLEASE... BUT THE PROFESSOR IS A DIRECT DESCENDANT OF CLERGYMAN & EDUCATOR, WILLIAM A. SPOONER, AND THEREFORE INADVERTENTLY TRANSPROSES THE INITIAL SOUNDS OF WORDS IN HIS SPEECH.

OH, YES, I SEE. HE SPEAKS IN SPOONERISMS. HOW QUAIN.

YES, YES, HO HO. MY DATHER FUZZ IT. MY SOTHERS & BRISTERS DO IT. MY WHOLE FAM DAMILY DOES IT!

WELL, TO MATTERS AT HAND; PROF. PHOEBUS, THIS SHAFT THROUGH THE MOON... I'M VERY AFRAID OF WHAT DANGER IT MAY PORTEND FOR EARTH.

PISTER MERTWILLABY, I ASSUME YOU PREFER TO THE ROSSIBILITY WHICH OCCURED TO ME AS SOON AS I DISCOVERED THE MOLE IN THE MOON.

DIDN'T WANT TO ALERT THE PRESS UNTIL I CHECKED MY CHEERY AGAINST SATELLITE TELEPHOTOS OF SPACE. AND I JUST ENLARGED THIS FROM A PHOTO THAT CAME IN HEVERAL SOURS AGO...



THAT'S IT PROFESSOR. AND IT'S COMING THIS WAY. A **BLACK HOLE** FROM INTERSTELLAR SPACE.

A WHAT, LANCEY?



A "BLACK HOLE" FEATHER. CONSIDER A STAR OR SUN LIKE OUR OWN — AS BILLIONS OF YEARS PASS, IT BURNS ITS AVAILABLE SUPPLY OF THERMONUCLEAR FUEL SUCH AS HELIUM AND HYDROGEN. IT SWELLS TO HUNDREDS OF TIMES ITS SIZE UNTIL IT BECOMES A RED GIANT. THEN, AS THE HEAVY-ELEMENT FUEL IS EXHAUSTED, THE STAR CONTRACTS TO ABOUT 1/100 ITS ORIGINAL SIZE AND BECOMES A WHITE DWARF. NOW SOME OF THESE DWARFS DEVELOP TEMPERATURES & PRESSURES IMPOSSIBLE BY OUR UNDERSTANDING



AND THE DWARF EXPLODES INTO A CATAclysmic SUPERNOVA. AFTER THIS COSMIC BLAST, ALL THAT IS LEFT OF THE ORIGINAL STAR IS A COLLAPSED CORE, ITS ELECTRONS PUSHED INTO ITS PROTONS FORMING NEUTRONS — A NEUTRON STAR. AT THIS POINT, CERTAIN NEUTRON STARS COLLAPSE FURTHER AND BECOME BLACK HOLES; IN ESSENCE, THIS IS THE FORMER RED GIANT OF 250-MILLION-MILE DIAMETER COMPRESSED INTO AN AREA OF A MERE 3 OR 4 MILE DIAMETER! THE SUBSTANCE OF THE ORIGINAL SUN IS SQUEEZED INTO INFINITE DENSITY AT THE CENTER OF THE HOLE.



AND ANY OTHER PHYSICAL BODY OR SIGNAL OR EVEN LIGHT WHICH IS UNFORTUNATE ENOUGH TO COME NEAR THE INCREDIBLE GRAVITATIONAL PULL OF THE HOLE WILL BE PULLED INTO THE HOLE AND LITERALLY CRUSHED OUT OF EXISTENCE!! WE ASSUME IT IS CONVERTED TO PURE ENERGY AND ENTERS THE ANTI-MATTER UNIVERSE IN THE FORM OF ELECTROMAGNETIC RADIATION FROM QUASARS WHICH ARE THE ANTI-MATTER UNIVERSE'S EXITS TO OUR BLACK-HOLE DOORWAYS.

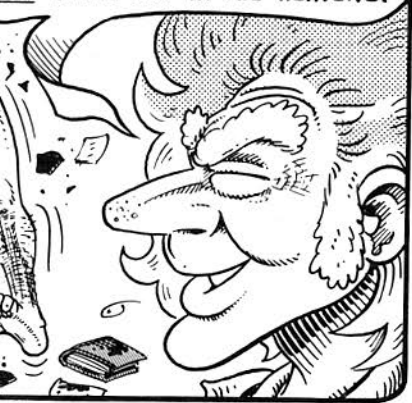


OUR QUASARS CORRESPOND TO BLACK HOLES IN THE ANTI-MATTER DIMENSION. WHAT WE NOW HAVE IN THE OFFING IS A "ROGUE" HOLE, WANDERING THE UNIVERSE OBLIVIOUS TO THE GRAVITATIONAL PULL OF ANY OTHER BODY, BY SHEER CHANCE, IT PASSED CASUALLY THROUGH OUR MOON, SIMPLY CONSUMING A SHAFT AS IT WENT — AND NOW ITS COURSE IS DUE TO INTERCEPT EARTH.



SOME SCIENTISTS BELIEVE THAT SUCH AN ERRANT BLACK HOLE ENTERED THE EARTH IN SIBERIA, AND PROBABLY EXITED IN THE SOUTH ATLANTIC, ON JUNE 30, 1908... THOUGH OTHERS BELIEVE IT TO HAVE BEEN A COMET OR A GIANT METEORITE OR EVEN A CRASHING ALIEN SPACE-SHIP — BUT WHATEVER THE CASE, IT DEVASTATED A HUGE AREA AND ITS "IMPACT" WAS FELT IN EVERY PART OF THE WORLD.

THIS IS ALL QUITE TRUE, PISTER MERTWILLABY, BUT I DON'T SEE ANY DERIOUS SANGER FROM MY HACK BLOLE. THOUGH THE LUN'S SIGHT IS NATURALLY QUITE BRIGHT THROUGH THE MOON, THE BORE-HOLE ITSELF I CALCULATE TO BE ONLY AROUND 5-10 METERS WIDE. THIS IS A SMERY VALL HOLE, RESULTING FROM AN ORIGINAL STAR SO SMALL THAT WE CAN'T SEE THEIR ILK IN THE HEAVENS.

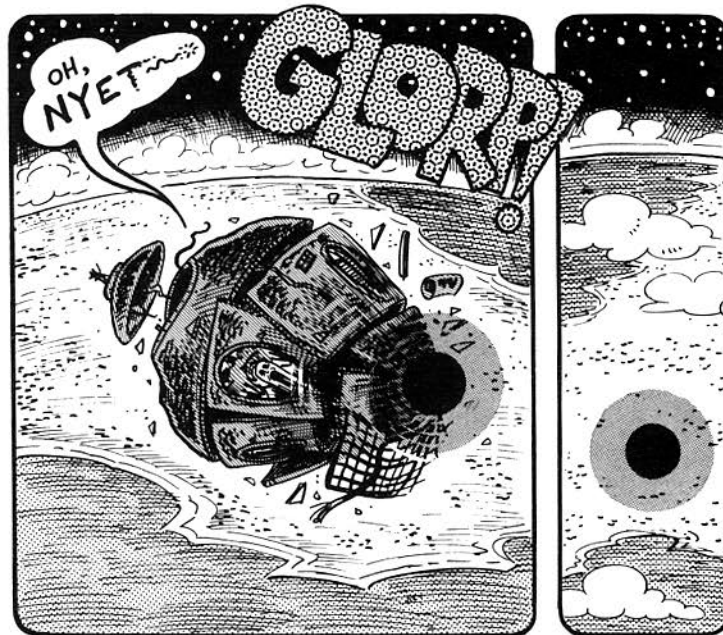
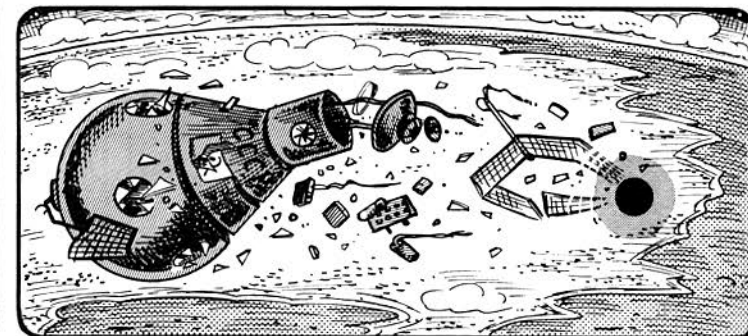
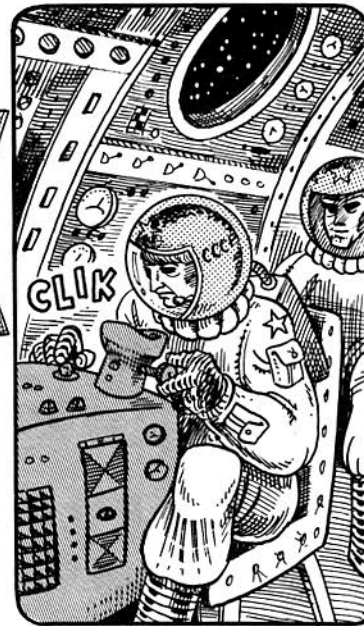
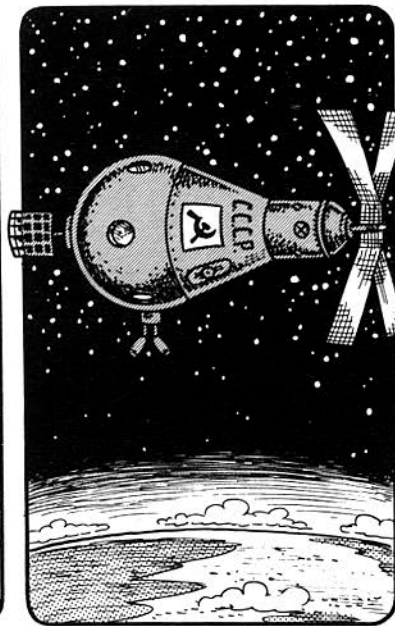


SO THE CHANCES OF THIS HACK BLOLE CAUSING DATE GRAMMAGE ARE SLEAY VIGHT.

AH! THAT IS A BELIEF!!!



DON'T CARE WHAT YOU ALL SAY, LANCEY... I HAVE A VERY BAD FEELING ABOUT ALL THIS. SOMETHING TELLS ME THIS "BLACK HOLE" THING IS STARTING A WHOLE BUNCH OF TROUBLE, EVEN NOW...



I HAVE NO INTENTION OF LETTING MY HACK BLOLE COME AND GO AS THIMPLY AS SAT! THIS IS A CHILLION-TO-ONE THRANCE WHICH WILL HEVER NAPPEN AGAIN. I INTEND TO HAPTURE THAT COLE!!!

CAPTURE A COLLAPSAAR?! I HAVE BEEN PHERFORMING A PYSICS EXPERIMENT THAT I BELIEVE WILL MAKE THIS PAPTURE POSSIBLE. MY ORIGINAL INTENT WAS TO CREATE PERMANENTLY BARGED CHATTERIES FOR ELECTRIC RAZORS...

WHY, THAT'S NOT POSSIBLE! HOW CAN YOU EVER HOPE TO SEIZE A FULL-POWERED BLACK SUN?!?!?

WHAT I'VE INVENTED IS DIS THEVICE WHICH I'LL DEMONSTRATE... HERE - DET ME LEMONSTRATE ON YOUR DUBBER RUCK.

OH!

GLOM

SORRY... NOW OBSERVE - I AM PERMEATING THE DUBBER RUCK WITH AN ATOMIC ELECTRIC CHARGE IN WUCH A SAY THAT THE VERY SUB-ATOMIC STRUCTURE WILL ASSUME THIS PARGE CHERMANENTLY AND NET YOT EFFECT THE ATOMIC DUCTURE BY STRAMAGING THE ORIGINAL CHARGES OF ITS PATOMIC ARTICLES.

THERE. YOUR DUBBER RUCK WILL RETAIN THAT ELECTRIC CHARGE PERMANENTLY. I YUDN'T WUSE IT IN THE BATHTUB FROM NOW ON, IF YI WERE OU.

ZZZ
CRACKLE

I BELIEVE I'M BEGINNING TO FOLLOW YOUR DRIFT, PROF. PHOEBUS... BLACK HOLES ARE KNOWN TO CARRY THEIR OWN ELECTRIC CHARGES. IF YOU WERE TO IMPOSE, SAY, A NEGATIVE CHARGE ON SOME RECEPTACLE, THEN A NEGATIVELY-CHARGED BLACK HOLE SNARED IN SUCH A CONTAINER WOULD CEASE IN ITS TRAJECTORY, AND WOULD REMAIN IN STASIS, UNABLE TO CONSUME AN ATOMIC-STRUCTURE WITH SUCH A STRONG NEGATIVE-CHARGE AS ITS OWN!

PROFESSOR... I STILL DON'T LIKE IT. I HAVE AS MUCH SCIENTIFIC CURIOSITY AS THE NEXT MAN - BUT TO IMPEDE SOMETHING AS OMNIPOTENT AS A COLLAPSAAR WHICH WOULD OTHERWISE PASS HARMLESSLY THROUGH OUR SPHERE OF EXISTANCE... IT JUST ISN'T WISE! WHO CAN SAY WHAT TITANIC DESTRUCTIVE FORCES MAY BE UNLEASHED BY SUCH MEDDLING?!

I MEAN, IF GOD HAD MEANT US TO HAVE A BLACK HOLE, WE WOULD'VE BEEN BORN WITH -

CLANCE PERTWILLABY!

YES, A DEFINITE FAUX PAS ON MY PART... LET ME USE MORE POTTY-SECULAR NOMENCLATURE...

TO IMPRISON A BLACK HOLE... I...

EXCUSE ME... PROF. ARTEMIS PHOEBUS?

YES?

I'M SORRY, BUT I'M AFRAID I COULDN'T HELP OVERHEARING... YOUR NATION NEEDS TO HAVE YOUR "BLACK HOLE" CAPTURED, NO MATTER WHAT THE OUTCOME.

WHAT... WHAT'S THIS ALL ABOUT?

I'M WITH THE C.I.A. - I JUST RECEIVED WORD FROM MY SUPERIORS INFORMING ME THAT THE SOVIET UNION HAS ACCUSED THE UNITED STATES OF DESTROYING ONE OF THEIR SPACE-LABS INNOCENTLY PASSING OVER AMERICA ON A PEACE MISSION. WE SUSPECT THAT THIS "BLACK HOLE" WAS RESPONSIBLE, BUT UNLESS WE CAN PROVE THIS BY ITS CAPTURE, RUSSIA PROMISES RETALIATORY ACTION. AND PRES. CARTER HAS EXPRESSED RELUCTANCE TO HAVE WORLD WAR III OCCUR DURING HIS ADMINISTRATION.



THIS CERTAINLY CHANGES THE THINGS! WE MUST CAPTURE THE HOLE NOW! WE HAVE NO CHOICE. -- MR. AGENT, WHERE WAS THIS SPACE CAPSULE DESTROYED?

HERE ARE THE COORDINATES. AND THEY CORRESPOND TO THIS HUGE LOW PRESSURE CELL WHICH OUR METEOROLOGISTS SAY HAS SUDDENLY DEVELOPED.



THAT'S IT ALRIGHT-- THE HOLE HAS ENTERED THE UPPER ATMOSPHERE AND IS CONSUMING VAST AMOUNTS OF AIR. THIS DATA WILL DESCRIBE ITS COURSE AND PINPOINT WHERE IT WILL ENTER THE EARTH. LET ME CALCULATE...



GOOD GOD! CAN HE PERFORM ALL OF THOSE SOPHISTICATED COMPUTATIONS IN HIS HEAD?

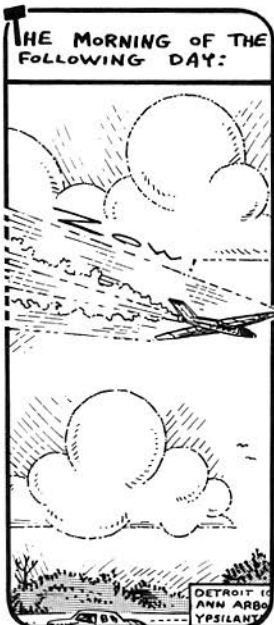
OH, NO, OF COURSE NOT. HE MAY HAVE TO USE HIS FINGERS AS WELL.



YES, YES, THIS IS IT. THE HOLE IS APPROACHING THE SUBURBS OF YPSILANTI, MICHIGAN... NATURALLY I CAN'T PINPOINT THE IMPACT SPOT PRECISELY... BUT MY BEST GUESS PLACES IT IN THE GENERAL VICINITY OF...



...3715 MATON LANE.



THE MORNING OF THE FOLLOWING DAY:



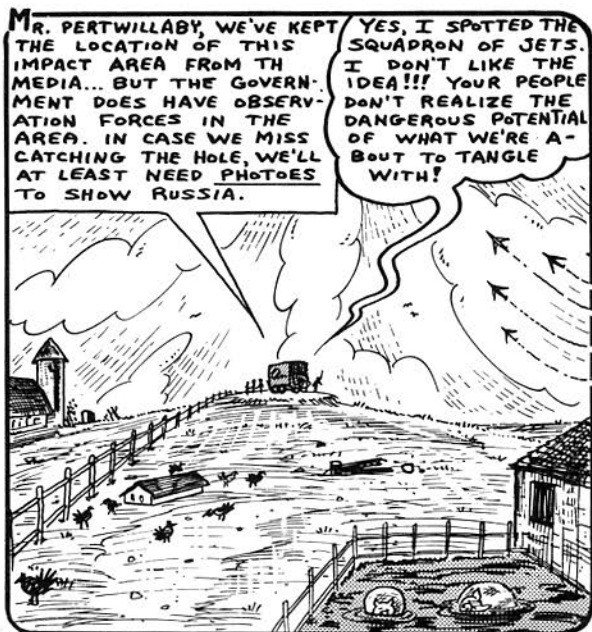
LATER THAT SAME MORNING OF THAT SAME FOLLOWING DAY, SUBSEQUENTLY:

THIS IS THE SPOT, MR. AGENT... PROF. PHOEBUS-- HOW MANY RECEPTACLES DID YOU PREPARE WITH YOUR ATOM-CHARGER?

EIGHT! ONCE WE DETERMINE THE CHARGE ON THE HACK BLOLE, WE'LL KNOW TO USE OUR POSITIVE POX OR OUR BEGATIVE NOX.



THIS IS OBVIOUSLY THE CORRECT SITE-- FEEL THAT WIND! THE HOLE IS SOMEWHERE ABOVE US CONSUMING THE ATMOSPHERE... AS IT DESCENDS, THE GALE-FORCE WINDS WILL APPROACH TORNADO-PROPORTIONS.



MR. PERTWILLABY, WE'VE KEPT THE LOCATION OF THIS IMPACT AREA FROM THE MEDIA... BUT THE GOVERNMENT DOES HAVE OBSERVATION FORCES IN THE AREA. IN CASE WE MISS CATCHING THE HOLE, WE'LL AT LEAST NEED PHOTOCES TO SHOW RUSSIA.

YES, I SPOTTED THE SQUADRON OF JETS. I DON'T LIKE THE IDEA!!! YOUR PEOPLE DON'T REALIZE THE DANGEROUS POTENTIAL OF WHAT WE'RE ABOUT TO TANGLE WITH!



LANCEY-- LOOK AT THAT ON THE GROUND!

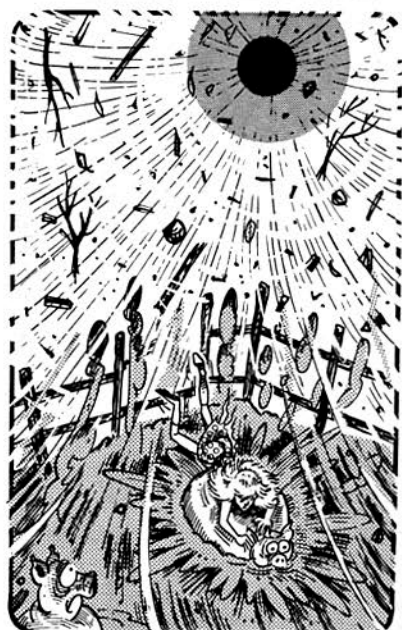
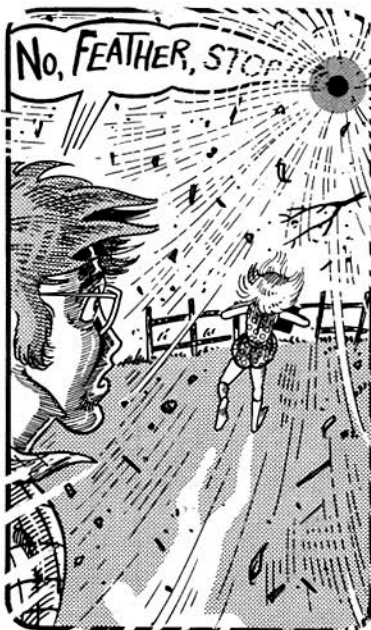
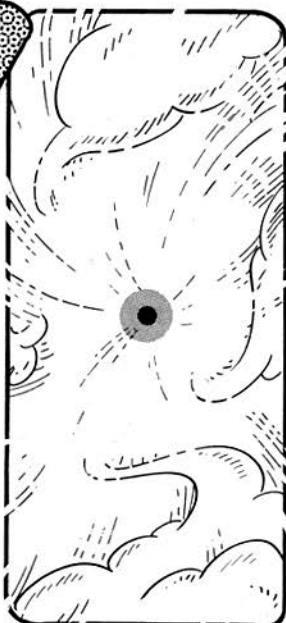
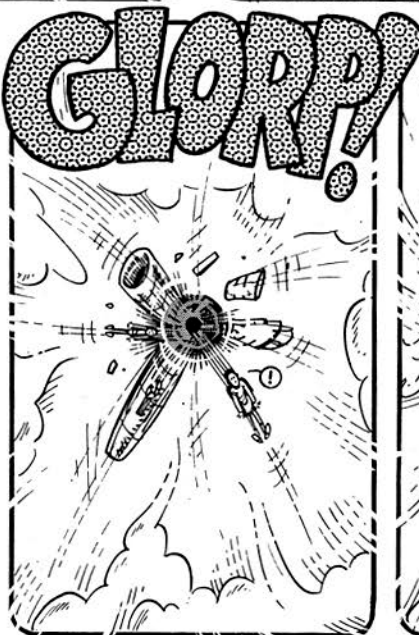
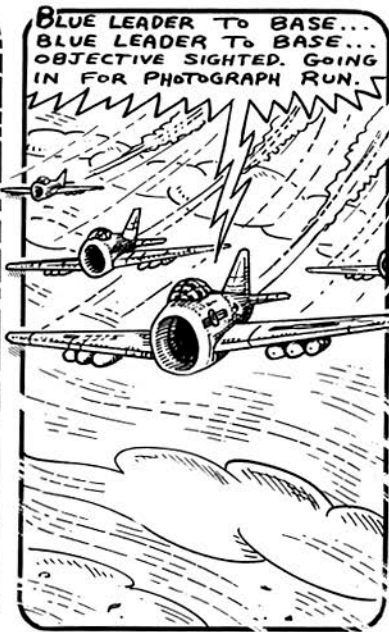
YES, FEATHER, AN ANTI-SHADOW. WHEN WE STAND WITHIN RANGE OF A NORMAL LIGHT-EMITTING SUN, WE CAST SHADOWS. A BLACK HOLE CONSUMES LIGHT. IT WILL ABSORB LIGHT FROM ANY SURFACE IN DIRECT LINE WITH IT; ERGO, OBJECTS WILL CAST "SHADOWS" OF LIGHT.



THE FLIGHT LEADER HAS SPOTTED THE HOLE!

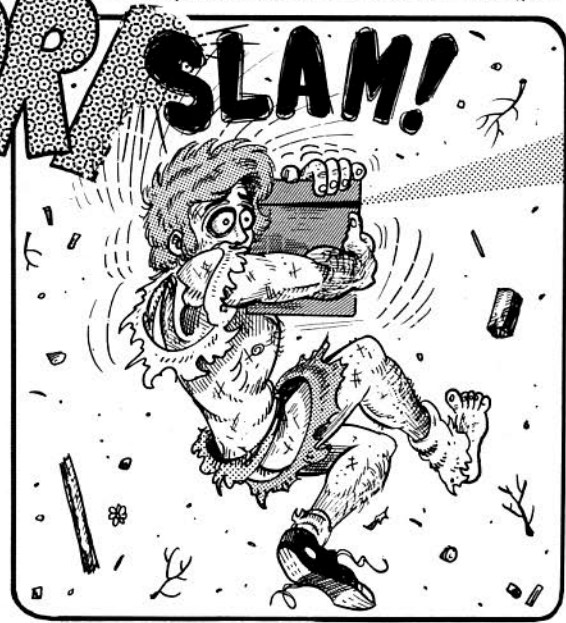
I CAN GET A BEARING USING THE ANTI-SHADOW!

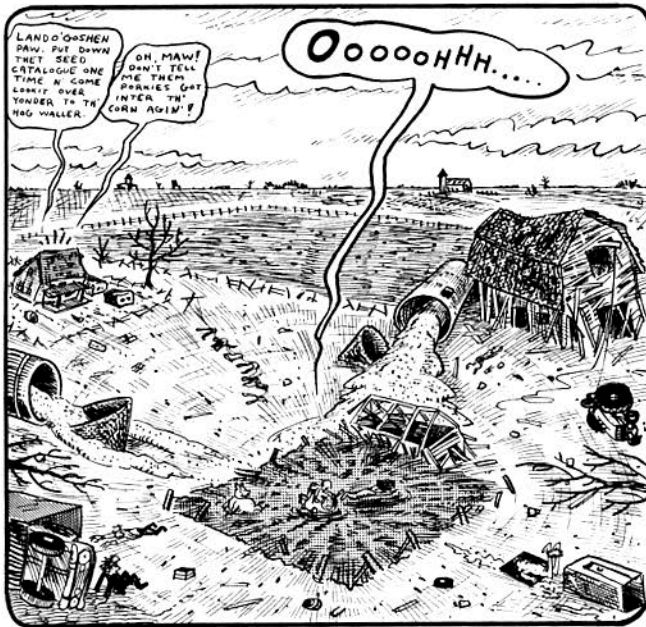
YES! LOOK THERE!





GLOOORR SLAM!





LAND O' GOSHEN
RAW, PUT DOWN
THEY SEED
CATALOGUE ONE
TIME N' COME
LEAF OVER
YONDER TO TH'
HAG WALLER.

OH, MAW!
DON'T TELL
THEY THEM
PRARKIES GOT
INTERA TH'
CORN ADIM'!

OoooooHHH...



OooooH... THE WORST HAS COME TO PASS! I'VE BEEN SUCKED THROUGH INTO THE UNIVERSE OF ANTI-MATTER... I CAN FEEL IT ALL OVER MY BODY!



NO, MR. PERTWILLABY! YOU'VE SNARED THE BLACK HOLE!!! NOW WE HAVE SOMETHING TO SHOW RUSSIA AND AVERT GLOBAL WAR.

WONDERFUL! LUT BET ME ASK YOU: AFTER HUSSIA RAS EXAMINED THE HACK BLOLE, WHAT BILL WECOME OF IT?



WELL, PROF. PHOEBUS, YOU DISCOVERED IT AND MR. PERTWILLABY CAUGHT IT; AS FAR AS WASHINGTON IS CONCERNED, IT WILL BE YOUR OWN PROPERTY TO DO WITH AS YOU PLEASE.

TAAAAR-NATION!
WHAT TH' SAM HILL...

MARVELOUS! I--



GOSHAMIGHTY! LOOKIT MAH FIELD! LORDY, TH' GOVERNMENT WUZ PAYIN' ME CASH MONEY NOT TO GROW WHEAT ON THET LAND! NOW IT AIN'T WORTH SHUCKS MORE THEN NOT GROWIN' OKRA!

LOOK LANCEY... AN INSIDE-OUT CHICKEN!

O, PSHAW.

AH'M ALL RILED.

MM... POULTRY INVERSION.



YES! I HAVE PLATE GRANS FOR EXPLOITING THE PROPERTIES OF OUR HACK BLOLE, PISTER MERTWILLABY? COME...

HERE'S MY CARD, SIR. THE GOVERNMENT WILL BE HAPPY TO REPLACE ANY AND ALL MUD YOU MAY HAVE LOST.

MUCH OBLIGED, STRANGER.



DAILY BLAH
OCT 15, 1977
BLACK HOLE CAPTURED
scientist to conduct study
S.W.A. F. MARSHMAN
SLAYS SELF TERROREST
hostage rescued
after a fashion



HMMMMM...

NEXT ISSUE:
THIS WAS ONLY THE GROUNDWORK FOR THIS ADVENTURE, FRIENDS! TUNE IN NEXT TIME WHEN PHOEBUS & PERTWILLABY DISTILL THE "ESSENCE OF BLACK HOLE" THE PROVERBIAL UNIVERSAL SOLVENT - WHICH IS INEVITABLY...
UNLEASHED!
ON THE WORLD!
TO BE CONTINUED...

by Don Rosa

1977 COMIC ART FAN AWARDS

(for work dated 1976)

FINAL BALLOT

* This is the Final Ballot for the 1977 Comic Art Fan Awards, which will honor the best pro and fan work in the comics field for the year 1976. Only newsstand material dated as 1976 or non-newsstand material that was copyrighted 1976 will be eligible for this year's CAFA Awards.

* Any Fan can vote in the CAFA Awards by filling in an official ballot form, or by completing a legible copy of the ballot. You do not have to vote in every category, but only one vote per category is allowed. All votes must be for 1976 material. Send all ballots or inquiries to:

*
* 1977 Comic Art Fan Awards *
* c/o Don Fortier *
* P.O. Box 209 *
* Kenner, LA 70063 *
*

The Final Ballot deadline is Oct. 10, 1977.



* Listed under each category below are the current nominees for this year's Awards, as selected by the 1977 Nominating Ballot. They are shown in the order determined by total votes received in that balloting. In cases of ties, listing is alphabetical. You may vote for any of the listed nominees, or for a "write-in" of your own choice. Space has also been provided for Abstain (no vote) and "No Award" selections. (Note: "abstain" in the nominee list should not be marked.)

* ALL voters must provide the requested information at the bottom of the ballot (age information is appreciated but not required). Handwritten copies need only list those nominees receiving votes, but must provide this same information. Any fraudulent or duplicated votes will not be counted. All votes must be for 1976 material or they will not be tallied.

● BEST PRO WRITER

- ___ 1. Steve Gerber
- ___ 2. Steve Englehart
- ___ 3. Don McGregor
- ___ Roy Thomas
- ___ 5. Doug Moench
- ___ Marty Pasko
- ___ Len Wein
- ___ Marv Wolfman
- ___ 9. Chris Claremont
- ___ Abstain----

Write-in _____
Abstain___ No Award___

● BEST PRO PENCILLER

- ___ 1. Mike Grell
- ___ 2. Paul Gulacy
- ___ 3. Gene Colan
- ___ 4. Neal Adams
- ___ 5. George Perez
- ___ 6. John Buscema
- ___ Dave Cockrum
- ___ Mike Nasser
- ___ Craig Russell
- ___ Curt Swan

Write-in _____
Abstain___ No Award___

● BEST PRO INKER

- ___ 1. Tom Palmer
- ___ 2. Klaus Janson
- ___ 3. Wally Wood
- ___ 4. Steve Leialoha
- ___ 5. Vince Colletta
- ___ Joe Sinnott
- ___ 7. Alfredo Alcalá
- ___ 8. Terry Austin
- ___ Mike Grell
- ___ Pablo Marcos

Write-in _____
Abstain___ No Award___

● BEST PRO EDITOR

- ___ 1. Roy Thomas
- ___ 2. Archie Goodwin
- ___ 3. Julius Schwartz
- ___ Abstain---
- ___ 5. Joe Orlando
- ___ 6. Marv Wolfman
- ___ 7. Denny O'Neil
- ___ 8. Gerry Conway
- ___ Len Wein
- ___ 10. Paul Levitz

Write-in _____
Abstain___ No Award___

● FAVORITE TITLE

- ___ 1. Howard The Duck
- ___ 2. Tomb Of Dracula
- ___ 3. Superboy/Legion
- ___ 4. All-Star Comics
- ___ Master Of Kung-Fu
- ___ 6. Avengers
- ___ Spider-Man
- ___ X-Men
- ___ 9. Justice League
- ___ Warlord

Write-in _____
Abstain___ No Award___

● FAVORITE STORY OF 1976

- ___ 1. Abstain---
- ___ 2. Adventure 446-448 "Manta-Ray/Crown, Crisis, and Cataclysm"
- ___ Howard The Duck #3 "Four Feathers Of Death"
- ___ 4. All-Star #62 "When Fall The Mighty"
- ___ Fantastic Four #176 "The Impossible Man Is Back In Town"
- ___ X-Men #98-100 "Sentinels/Greater Love Hath No X-Man"
- ___ 7. Fantastic Four #173-175 "Galactus/When Giants Walk The Sky"
- ___ Howard The Duck #2 "Cry Turnip!"
- ___ Ragman #1 "Origin Of The Tatterdemalion"
- ___ Superman #300 "Superman 2001"
- ___ Warlock #12 "A Trollish Tale"

Write-in _____
Abstain___ No Award___

● FAVORITE CHARACTER

- ___ 1. Howard The Duck
- ___ 2. Batman
- ___ Spider-Man
- ___ Superman
- ___ 5. Conan
- ___ Dr. Strange
- ___ 7. Capt. America
- ___ Nova
- ___ Warlord
- ___ 10. Warlock

Write-in _____
 Abstain ___ No Award ___

● FAVORITE GROUP

- ___ 1. Avengers
- ___ 2. X-Men (new)
- ___ 3. Legion of Super-Heroes
- ___ 4. Defenders
- ___ Fantastic Four
- ___ Justice League
- ___ 7. Justice Society
- ___ 8. Champions
- ___ Invaders
- ___ Secret Society of Super-Villains

Write-In _____
 Abstain ___ No Award ___

● FAVORITE NON-NEWSSTAND COMIC

- ___ 1. Abstain---
- ___ 2. Star*Reach
- ___ 3. Amazing World of DC Comics
- ___ 4. The First Kingdom
- ___ 5. Quack
- ___ 6. Sally Forth
- ___ 7. Menomenee Falls Gazette
- ___ Tim Corrigan's Superhero Comics
- ___ Witzend
- ___ 10. Mediascene

Write-in _____
 Abstain ___ No Award ___

● FAVORITE FANZINE

- ___ 1. The Buyer's Guide
- ___ The Comic Reader
- ___ 3. Abstain---
- ___ 4. RBCC
- ___ 5. Fandom Funnies
- ___ 6. Fans Of Central Jersey
- ___ The Comic Journal (TNJ)
- ___ 7. Wowiekazowie!
- ___ 8. Compass
- ___ DFCFR
- ___ The Legion Outpost
- ___ Tim Corrigan's Superhero Comics
- ___ Treatise On Reality

Write-in _____
 Abstain ___ No Award ___

● FAVORITE FAN WRITER

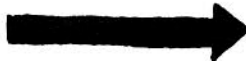
- ___ 1. Abstain---
- ___ 2. Don & Maggie Thompson
- ___ 3. Murray Bishoff
- ___ 4. Don Rosa
- ___ 5. Jay Zilber
- ___ 6. Dwight Decker
- ___ 7. Harry Broertjes
- ___ Gary Brown
- ___ Shel Dorf
- ___ Bob Rodi
- ___ Mike Tiefenbacher

Write-in _____
 Abstain ___ No Award ___

● FAVORITE FAN ARTIST

- ___ 1. Abstain---
- ___ 2. Don Rosa
- ___ 3. Alan Hutchinson
- ___ 4. Steve Fabian
- ___ Bob Gould
- ___ Alan Hanley
- ___ 7. Mike Zeck
- ___ 8. Tim Corrigan
- ___ George Erling
- ___ Ron Harris
- ___ Mercy Van Vlack

Write-in _____
 Abstain ___ No Award ___



NAME _____

ADDRESS _____

SOURCE OF BALLOT * RBCC

SIGNATURE _____

BIRTH DATE (optional) _____

* The CAFA Awards were established to provide recognition and encouragement for producers of high-quality work in comics and fandom. By expressing your opinions on the relative merits of comics productions, you have shown that you are concerned with the quality of these productions. Thanks for your support.

Don Fortier, Acting Administrator, CAFA, for Mark Gasper and Ken Gale, Administrators

FROM DF: Predictions of a sparse turnout for the Nominating Ballot were, unfortunately, quite accurate. Considering the lateness of the ballot, though, (and a lack of proper coordination on my part), it might have been worse. Hopefully the narrowing of choices will bring a better participation in the Final Ballot voting. The results of this year's voting will be out with the '77 Nominating Ballot, sometime in October. (along with last year's greatly-delayed results)

● VOTE SOURCES ●

TEG-BB	139
SASE/DF	29
J. BAILS	11
INTERLAC	10
APA-5	9
Capa-alpha	9
IFICC NL	2
RBCC (late)	2

total 211

DF

MARVEL, D.C. COMIX '60s - '70s. COLLECTOR THINNING COLLECTION THAT INCLUDES MANY EARLY MARVEL HEROS AT ATTRACTIVE PRICES(NO GOLDEN). WILL ALSO TRADE FOR RADIO TRANSCRIPTIONS OF CLASSICAL MUSIC BROADCASTS, ALL FORMATS. SASE TO: JOE SALERNO, 5651 INWOOD, HOUSTON, TEXAS, 77056.

BUBBLE GUM CARDS FOR SALE - Full and part sets: SPACE: 1999 (1st season), KING KONG (new version), PLANET OF THE APES (TV series), THE BIONIC WOMAN (Lindsay Wagner)
WANTED: Anything on SPACE: 1999, LOST IN SPACE, I.T.C. Productions.
CONTACT: Marvin Shaibe, 120 Dufferin Street, Hamilton, Ontario, Canada L8S 3N6

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afta no.1 is:

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EVENT OF '77!'
'A WINNER...'**

'cause afta no. 1 is:

Bob Andelman of FCJ, TBG
Steve Barrington of TBG
back with COMIC STOP-LIGHT
Mark Burbey of RBCC
'Butty & Vaginaca'
interviews-CHAN, ALCALA
GEORGE PEREZ
art by PEREZ, Royster, Higgins
ADS & CHEAP AD RATES
JOHN CLEESE'S FAWLTY TOWERS
A DOZEN COLUMNS
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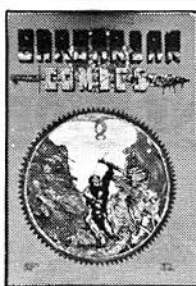
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SAMPLE LISTING FROM THE BOOK ON HAVE GUN -- WILL TRAVEL

One of the most popular westerns on t.v. Storyline: Adventures of a suave gun-for-hire who works out of the Hotel Carlton, in the 1870's San Francisco.



Paladin, a former Confederate cavalry officer, fights a never ending battle for law and justice. As a professional gunman, he hires his guns to people who are unable to protect themselves. . . from lumber camps to grape fields . . . from moonshiners to Chinese being threatened in a Tong War. Paladin was marked by a black hat, black pants, black shirt and a calling card that bore the symbol of a white chess piece . . . the Knight. Students of history will recognize the name "Paladin" as the name given to the legendary twelve knights of Charlemagne, who were the paragons of chivalry, chaptaining some heroic cause or objective. His discriminating tastes . . . Keats's poetry . . . Chateaus Haut-Brion . . . Ming porcelain . . . competed with his gun for his affection.

The series ran from 14 September 1957 to 21 September 1963, was distinguished by an outstanding stable of intriguing scripts. In all, there were 225 episodes, of which only 156 are in syndication today (the full 225 are available in export).

Each program ran 26 minutes, 30 seconds with 3 minutes and 30 seconds of commercials. All were shot on black and white 16mm. Went into syndication Fall 1963, and export. Export sales total 23 countries. Owner: CBS TV NETWORK.

Victor De Costa, a Rhode Island rodeo cowboy, claimed CBS stole his act complete with black cowboy outfit, chess symbol and even the cards that said HAVE GUN -- WILL TRAVEL. He won one court decision but CBS appealed and won a reversal in 1975. Judge pointed out in the reversal that De Costa never claimed the CBS t.v. show hurt his rodeo act until after the series was off the air for a number of years.

There were a series of Dell comic books adapting the stories from the series with Alex Toth art. Also Fank C. Robertson wrote A MAN CALLED PALADIN in 1963 (based on the t.v. series).

CAST LISTING:
Paladin Richard Boone
Hey-Boy Kam Tong
Hey Girl Lisa Lu
Mr. McGunnis, the hotel Manager Olan Soule

THEME SONG WAS SUNG BY JOHNNY WESTERN. "THE BALLAD OF PALADIN" IS STILL A POPULAR FAVORITE. ALSO THERE WAS A RADIO SERIES (JOHN DEHNER AS PALADIN).

- 1. details of popular shows, which includes catch phrases and other interesting sideline info
2. what shows were first on radio, the pilot movies and spin-offs
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8. where and how to complain
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NEEDED: ODDBALL FACTS. Want gossip to do a small essay on the popular shows. Important help will be acknowledged in the book.

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Also have lots of coverless comics for sale. All comics come to me directly from a warehouse in Georgia. Many good items.

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Because I am writing a book on t.v. (see elsewhere in this advert), I have gotten hold of a large number of industry bibles that lists practically everything on the tube. On these extensive research reports, I turn over to you everything and every scrap of info my little brown eyeballs can scan on your subject. And believe me, I run across a lot of crap and jewels. I've got a number of these reports going now, and no complaint have been sent in to my complaint department. \$15.00 per report. I dig for a full year on your subject, bytheaway. And if I can't dig up \$15.00 worth, the balance will be refunded in U.S. currency.

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Midland, MI 48640 USA

JAY WARD

Jay Ward. Now there's a man I love. To me, he's the Disney of the 60's, and everything I can do to promote him, I will. He's really pleased to hear he's got so many fans out there who still remember him. Should any of you like to say "Hello," have a question or even just some fan mail from some flounder, I'll be happy to forward you LOC on to him.

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GEORGE OF JUNGLE STORYBOARD \$10.00

SUPERCHICKEN STORYBOARD \$10.00

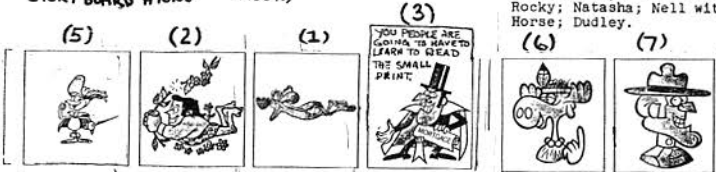
BULLWINKLE SHOW SCRIPTS \$10.00 apiece
Original production scripts of a full half hour BULLWINKLE show! These are the actual scripts used in the making of the show, with actor and director personal comments. Each script has Bullwinkle, Dudley Do-Right, Mr. Peabody and Sherman, Aesop and son and Bullwinkle's Corner episodes.
Script #1: Boris has managed to steal Bullwinkle from the moon men, Gidney and Clody!
Script #2: Bullwinkle remembers everything he's eaten, and he eats Boris's banana with the secret formula on it!

GEORGE OF JUNGLE SCRIPT (HAS WHOLE HALF HOUR)

5"X7" JAY WARD NOTE CARDS AND BIRTHDAY CARDS \$1.00 each or set of 7 for \$6.00

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4) Dudley & Horse (Birthday)
5) Super Chicken (Note)
6) Bullwinkle (Note)
7) Dudley Do-Right (Note)

FOR WEARING AS PINS (\$2.50 each): Bullwinkle Rocky; Natasha; Nell with Horse; Dudley.



YE OLDE FANZINE SHOPPE

PAGE 60



SEND ALL ORDERS TO: JAMES VAN HISE, 9025 S.W. 48th TERRACE, MIAMI, FLA. 33165
ADD 50¢ POSTAGE TO ALL ORDERS

BLACK & WHITE MR. SPOCK STILLS = \$1.50 [Mr. Spock & 3-D Chess set], \$1.00 [Mr. Spock from "Amok Time"].

TREK #5, THE MAGAZINE FOR STAR TREK FANS = \$3.00 - Slick format with full color cover still of Kirk and Spock (very fine) and articles on "The Enterprise Special Effects Models" which includes many rare stills never before published or generally seen, and also "Behind The Scenes On Star Trek" which has stills showing special effects and makeup in the process of being done, and many other unique photos. All this plus other ST & SF features.

VERY
LIMITED
SUPPLY

TREK #6, THE MAGAZINE FOR STAR TREK FANS = \$3.00 - Full color front cover of Kirk from "Amok Time", article on "2001: A SPACE ODYSSEY", long article on the Star Trek special effects models with never before published stills of the Romulan & Klingon models, Enterprise diagram, part two of a British ST comic strip reprint and more!

TREK #7, THE MAGAZINE FOR STAR TREK FANS = \$2.50 - full color cover of Kirk, Spock & Yeoman Rand, exclusive interview with Grace Lee Whitney, a look at Mr. Spock, Trek roundtable, Trek Trivia, Media Briefs, and much much more!

TREK SPECIAL #1 = \$2.50 - Reprints from the now out of print TREK #1, and STAR TREK 74, plus new material such as 2 pages from the original NBC publicity with the "touched up" picture of Spock!

TREK #8, THE MAGAZINE FOR STAR TREK FANS = \$2.50 - Full color front cover painting of Spock & Sulu, two articles on Gene Roddenberry, "The Psychology of Mr. Spock", a complete index and review of all the animated Star Trek episodes (with many fine stills), "Star Trek Mysteries Solved!" and more.

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8 X 10 FULL COLOR STAR TREK PHOTOS = \$3.00, 5 or more \$2.50 - Send 25¢ for list of 100 pictures. These prices are for Glossy photos. Add 50¢ per print for silk. If there is a specific scene you want which I don't happen to have stocked but can get made up I will do them for the same prices listed above. Any STAR TREK still I have previously advertised in the RBCC is also still available.

STAR TREK: HOUSTON - \$2.50 - New slick publication has full color front and back covers (the front a photo, the back a painting), interviews with James Doohan and Walter Koenig, "An Evening With Gene Roddenberry", "The Cage/The Menagerie: A Comparison", "The Tholian Web" photo retelling, "Where No Man Has Gone Before" article, "Star Trek: Beyond The Pilots". All articles have many photos. Also art by Steve Fabian and Don Rosa. Excellent!

STAR TREK SOUVENIR BOOK #2 = \$1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

PALM BEACH CON/TREKON INT'L SOUVENIR BOOK = \$1.25 - 5 1/2 X 8 1/2 - Front cover SF painting by C.C. Beck, several pages with art by Kelly Freas, stills from the Superman TV show, STAR TREK, THE MAN FROM UNCLE, FORBIDDEN PLANET as well as other artwork. High quality flawless printing on slick paper.

NOVA SCIENCE FICTION = 75¢ - Amateur tales of SF and fantasy by the possible SF writers of tomorrow. Tales from the sublime to the shocking compiled by the Nova SF Society of the University of Miami. Artwork by Mike McKenney.

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

1973 OVERSTREET COMIC BOOK PRICE GUIDE = \$6.00 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. 400 pages long.

CLOCKWORK ORANGE SOUVENIR MAGAZINE = \$1.00 - Eight page tabloid magazine on slick paper issued by the studio in conjunction with the film and contains many full color stills and articles entirely on the film, Kubrick & Malcolm McDowell.

ACTION COMICS #1 REPRINT = \$2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Superman story.

THE SHADOW #1 [D.C.] = \$1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color center-spread as well. It's Ditko at his best!

FULL COLOR FRAZZETTA FAMOUS FUNNIES PRINT = \$1.25, two for \$2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

DETECTIVE COMICS #27 REPRINT = \$2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Batman story.

FANTASTIC FANZINE #12 = \$1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

ESTEBAN MAROTO POSTERS = \$2.50 (\$3.50 first class) - These four prints are 11 X 14 on high grade glossy stock and feature scenes of science fiction, sorcery and horror as only the meticulous Maroto can draw them. These illustrations are available only on these posters. They are not reprints.

FANDOM ANNUAL #1 = \$2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = \$5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

The Olde Fanzine Shop

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ADD 50¢ POSTAGE TO ALL ORDERS

- THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.
- ADVENTURE LP RECORD ALBUMS = \$4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are: "MORE Official Adventures of BATMAN & ROBIN" [Three episodes]
- MARVEL TIMES #1 = \$1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.
- THE ART OF NEAL ADAMS = \$3.00 - Full color front and back covers, the back cover being an unpublished cover planned for Warren's "Spirit". There is a great deal of previously unpublished art for projected comic covers, movie posters, record albums, the play WARP, comic strips and more. Excellent.
- SPIRIT SECTIONS = \$4.25 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.
- CAPTAIN GEORGE'S WHIZZBANG #16 = \$1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.
- GOLDEN-AGE GREATS = \$2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Reed Crandall and others. There is an index to all the heroes the book features as well as an article on Golden Age heroes by Tom Fagan. This is a new improved edition!
- GRAVE TALES = \$2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There's strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.
- ROBERT KLINE SWORD & SORcery POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.
- ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = \$1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)
- CREEPY #1 AND EERIE #2 = \$4.00 each, both for \$7.00 - The famous first issues of Warren Publications B&W horror magazines with black & white strips by such artists as Frank Frazetta, Al Williamson, Reed Crandall and others. Cover of CREEPY #1 is by Jack Davis and cover of EERIE #2 is by Frank Frazetta. I have a limited number of copies in stock in mint condition.
- EC REPRINTS = \$1.50 each - FULL COLOR, virtually exact reprints of classic issues of EC comics. Art by the greats: Al Williamson, Reed Crandall, Graham Ingels, Wally Wood, Jack Davis and others. Issues presently available from us are: CRYPT OF TERROR, WEIRD SCIENCE #15, SHOCK SUSPENSTORIES #6 & #12, HAUNT OF FEAR #12, WEIRD FANTASY #13, CRIME SUSPENSTORIES #25, VAULT OF HORROR #26 and the first issue of WEIRD SCIENCE (#12).
- GOLDEN AGE COLLECTOR #1 = \$1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.
- GOLDEN AGE COLLECTOR #2 = \$2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).
- GOLDEN AGE COLLECTOR #3 = \$2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.
- NEWTON PORTFOLIO = \$1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?
- GOLDEN AGE #3 = \$1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.
- GOLDEN AGE #4 = \$1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.
- GOLDEN AGE #5 = \$1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.
- GOLDEN AGE #6 = \$1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.
- GOLDEN AGE #7 = \$2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgia" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.
- ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = \$1.25, Vol. 3 = \$1.50, Vol. 4 = \$1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.
- TARZAN = \$1.25 - Full color poster by Don Newton, 11 X 17.
- SHAZAM 1973 SUMMER EDITION = \$2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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ADD 50¢ POSTAGE TO ALL ORDERS.

ENTERPRISE INCIDENTS #1 = \$3.00 - Beautiful front cover of Spock from "Amok Time" by Steve Fabian, back cover of the Enterprise by Mike McKenney, centerspread of two Federation ships by Paul Gorman, inside front cover of Kirk & Spock fighting by Ralph Fowler, 11-page retelling of "Amok Time" using stills and captions, an interview with John Colicos, article on the Star Trek special effects models, interviews with Roddenberry, Harlan Ellison, Norman Spinrad, George Takei and James Doohan, and more!

SECOND PRINTING!
FULL COLOR COVERS!

ENTERPRISE INCIDENTS #2 - \$3.00 - Full color front and back covers (the front from "Mirror, Mirror", the back a rare early first season Star Trek color publicity shot). Also a complete retelling of the episode "Mirror, Mirror" with over 30 stills and a one page analysis of the episode; an article on Leonard Nimoy as Sherlock Holmes; an article on Star Trek ship models; a Star Trek review section covering Star Trek items currently available from various sources; a photo feature on Leonard Nimoy using pictures and articles on him reprinted from the 1960's; an interview with DeForest Kelley and more!

NEW SFCA
PUBLICATION!

ENTERPRISE INCIDENTS #3 = \$3.00 - Special "MENAGERIE" issue!!! Full color covers, a 14 page recap of "The Menagerie" with many stills, an article on Jeffrey Hunter, two pages of Star Trek Bloopers, "How Those Star Trek Devices Really Work!" (with many behind-the-scenes stills), The STAR TREK ARCHIVES, The Star Trek Review, a profile of Gene Roddenberry, artwork by Fowler & Wilber.

ENTERPRISE INCIDENTS #4 = \$2.50 - Full color back cover painting by Morris Scott Dollens (brand new), recap of Star Trek episode "The Doomsday Machine", a look at what the Shuttlecraft mock-up looks like now, two pages of exciting new Ralph Fowler artwork, a detailed profile of William Shatner, and interview with William Shatner, 3 pages of Star Trek Bloopers, The Star Trek Archives, The Star Trek Review and more!

NEW

ENTERPRISE #1 = \$2.00 - Full color wraparound cover artwork by Eddings, articles on the psychological and anatomical structure of a Vulcan including illustrations. Part one of the transcript of the TOMORROW SHOW with DeForest Kelley, James Doohan and Walter Koenig, a review column and more.

STAR TREK GIANT POSTER BOOK = \$1.00 each - #4-7 - #4 (Klingons, Romulans and "Journey to Babel"), #5 (Spock interview, inside a Vulcan mind, Planet Vulcan revisited), #6 ("Amok Time" critique, The Art of Star Trek, Phasers, Tricorders, etc), #7 ("The Enemy Within" critique, analysis of Captain Kirk, and more). All are on slick paper with many full color stills.

SERIAL ENDING-ESCAPE PICTORIALS = \$3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, RED RYDER

ART FANTASTIQUE #1 = \$2.50 - Color cover and complete issue devoted to reprints of old Virgil Finlay pulp art. Includes much of the long out of print "Best of Virgil Finlay" published a few years ago as well as other pieces. Beautiful!

NEW

ART FANTASTIQUE #2 = \$2.50 - Color cover by Williamson & Frazetta and interior is devoted to rare art reprints by Frazetta, Crandall and Wood. Includes much work which is difficult to find or hard to obtain outside of obscure hardcover books and pulps. Excellent!

NEW

CINEFANTASTIQUE Vol. 5 #4 = \$3.00 - Special WAR OF THE WORLDS issue with 29 pages devoted to this film and seven of those pages are in full color including the beautiful cover painting of a Martian. Many behind the scenes stills and information. A lot of choice, rare photos! Also reviews of the STAR WARS book and more. Interview with Jim Danforth in which he explains why he resigned from the Academy of Motion Picture Arts & Sciences over their awarding a special Oscar to the new KONG (the story involves more than you might think!)

LONG TOM'S AMERICANA COMIX - \$4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

MARVEL COLLECTORS HANDBOOK #1 = \$1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOOM!

INSIDE COMICS #2 = \$1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

SERIAL PICTORIAL = \$1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are: DARKEST AFRICA, DRUMS OF FU MANCHU, ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

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- FANTASTIC EXPLOITS #14 = 75¢ [The Lion by Biljo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabon & more]
#15 = 85¢ [An unpublished 6 page horror strip by William Black, 2 episodes of Buck Rogers, part I of "Massacre" (White Indian) by Frazetta and a front cover by John Adkins Richardson]
#16 = 85¢ [8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin, conclusion of "Massacre" by Frazetta and two episodes of Buck Rogers]
#17 = \$1.00 [Reprints three strips: White Indian by Sid Check, "The Lost Lives of Laura Hastings" by Al Williamson, and "Captain Science" by Joe Orlando and Wally Wood]
#18 = \$1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 = \$1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 = \$1.00 [Three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook" from THUN'DA #1 and a beautiful White Indian strip "Sleep of Death"]
#23 = 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAXOR OF CIROD which appeared in the now sold out FANTASTIC EXPLOITS #21. Maxor and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]
- SQUA TRONT #4 = \$5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode!, as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.
- OMNICON CONVENTION BOOK = \$2.00 - 44 pages on heavy slick paper features a previously unpublished front cover by Frank Brunner of Bran Mak Morn; three pages from the rare DAY THE EARTH STOOD STILL pressbook, the Mike Zeck Namor strip from RBCC 114, the Rod Serling interview from RBCC 122 and the complete TV indexes (compiled by Don Rosa) to THE TWILIGHT ZONE, THE OUTER LIMITS, THE MAN FROM UNCLE, THE GREEN HORNET, THE PRISONER, STAR TREK and THE WILD WILD WEST and they include the many drawings which appeared with them in those now unavailable issues of RBCC. All this and more!
- THE TABLOID SPIRIT = \$3.50 - This is an 11" X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. \$1.00 extra for first class mail.
- SQUA TRONT #5 = \$3.00 - Full color front and back cover paintings of the Vault Keeper by Johnny Craig, previously unpublished E.C. strip "The Planetoid" by Al Williamson and George Evans (7 pages), an article on Harvey Kurtzman's animated cartoon work, on 3-D in comics, on some obscure comic book and pulp work by Graham Ingels, The E.C. Fanzines and much more.
- SPIRIT SECTIONS = 50¢ each - Actual size black & white reproductions of original Spirit section strips. All from 1940: June 2 [the origin], June 9, June 30, July 7, July 14, July 21, July 28, August 4, August 11.
- FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.
- FIGHTING HERO COMICS SPECIAL EDITION #1 = \$1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).
- CYCLOPS COLOR PRINT BY RICHARD CORBEN = \$1.00 - Full color 8 1/2 x 11 print of a painting by Corben which was the cover of RBCC #83.
- GOLDEN FUNNIES (FORMERLY VINTAGE FUNNIES) #2-4,9,10,12,14-25 = 50¢ each - Tabloid size newspaper with reprints of some of the finest Golden Age newspaper strips such as BUCK ROGERS, SUPERMAN, TAILSPIN TOMMY, DON DIXON, LITTLE NEMO, DICK TRACY, MANDRAKE and others.
- MIAMICON SOUVENIR BOOK = \$1.50 - Front cover by Jack Kirby, interior artwork by Neal Adams, Vaughn Bode!, Kenneth Smith, Mike Zeck and others. Articles on investing in comic art, Stan Lee, Jack Kirby, Neal Adams, James Doohan and more.
- "DAY THE EARTH STOOD STILL" COLOR PHOTOGRAPH = \$1.00, 2/\$1.50 8 1/2 X 11 still in full color shows Gort and Klaatu standing on the flying saucer.

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ENTERPRISE INCIDENTS

FULL COLOR COVERS

SECOND ISSUE!

This issue leads off with a full color cover stills of Spock and McCoy in the mind meld from "Mirror, Mirror" while the back cover is a full color publicity still of Kirk & Spock.

ENTERPRISE INCIDENTS is the same format as TREK, being 8 1/2 X 11, on glossy paper with heavy cardboard covers and 40 pages in length.

The STAR TREK episode "Mirror, Mirror" is one of our focal points this issue as we retell the entire episode using over thirty different choice stills! There is also a one page analysis and discussion of this episode.

Leonard Nimoy is spotlighted in an article on his recent stage portrayal of Sherlock Holmes and we include stills of him in this role.

A new, previously unpublished interview with DeForest Kelley spans four pages in this issue as well. "The STAR TREK Archives" is a new feature which reprints many old newspaper and magazine articles on Shatner and Nimoy from the late 1960's STAR TREK years. "The Star Trek Review" is a critique section of ST items and publications. We also have a nice selection of STAR TREK artwork, and it is all of the very highest calibre!

ORDER FOR \$3.00 + 25¢ POSTAGE FROM: James Van Hise, 9025 S.W. 48th Terr., Miami, Fl. 33165
DEALERS RATES: 25 or more \$2.05 per copy, 50 or more \$1.55 each, 100 or more \$1.30 each.



FIRST ISSUE REPRINT--FULL COLOR COVERS!



By popular demand, the first fantastic issue of ENTERPRISE INCIDENTS is available once again, but in an even more attractive format! Color overlays have been added to the front cover (by Steve Fabian, pictured at left) and the back cover by Mike McKenney of the Enterprise in the Tholian Web, transforming them into beautiful FULL COLOR!

The feature articles lead off with a piece on the various types of Star Trek fans titled "Is The Magic Of Star Trek Only Skin Deep?" and includes fine stills and illustrations.

This issue retells the episode "Amok Time" using ten pages of rare and unique stills.

There is also a centerspread painting by Paul Gorman of the Enterprise; an "Amok Time" drawing by Ralph Fowler, plus other artwork.

"The Star Trek Special Effects Models" includes never before published stills of the Romulan ship model and contains much behind-the-scenes information including what actually happened to the original Romulan ship model!

There are also previously unpublished interviews with John Colicos (Kor in "Errand Of Mercy"), Gene Roddenberry, James Doohan, Norman Spinrad, and George Takei!

All in the first issue of ENTERPRISE INCIDENTS!

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ENTERPRISE

FULL COLOR COVERS

SPECIAL "MENAGERIE" ISSUE!!

At last, the third exciting issue of fandom's most imaginative STAR TREK fanzine, ENTERPRISE INCIDENTS!

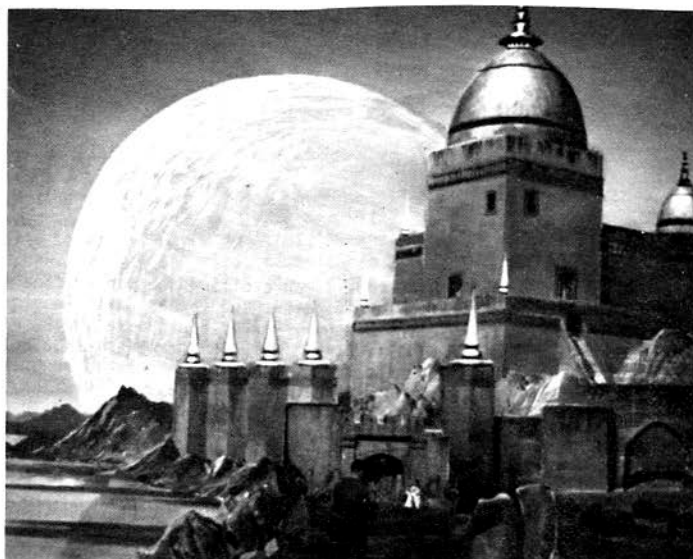
This issue leads off with full color front and back covers of stills from "The Menagerie". "The Menagerie" section itself consists of a thirteen page retelling of the episode using over forty-five choice stills! These include rare close-ups of Vina in her true form revealed at the end of the story, as well as of the excellent make-up used for the crippled Captain Pike. There is also an analysis of this award-winning episode as well as a biographical article on Jeffrey Hunter, "Star Trek's First Captain" which include two rare stills of him in non-Star Trek roles.

Although almost half the issue is devoted to "The Menagerie", there are also other feature articles including one on Gene Roddenberry as well as two pages of hilarious Star Trek Bloopers. There's also art by Ralph Fowler, Ron Wilber and others as well as the regular features "The Star Trek Archives" which reprints many old rare articles on STAR TREK, and also our "Star Trek Review" column. There is even an article on the many devices used on Star Trek as well as other surprises. This is the finest issue yet of what many have called the finest STAR TREK zine ever!

SINGLE COPIES MAY BE ORDERED FOR \$3.00 PLUS 25¢ POSTAGE FROM: James Van Hise
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Dealer's rates are unavailable on this issue. Subscriptions are 4 issues for \$10.00 but must begin with issue #4!

INCIDENTS



VIRGIL

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VIRGIL FINLAY PART 1 \$ 2.50



ART FANTASTIQUE NO. 1

ART FANTASTIQUE is an exciting new publication which brings you the very best of the masters of comic, science-fiction, and fantasy art. And to start off our very first issue, who better than the Maestro himself, Virgil Finlay. Beginning with a beautiful full color cover (pictured above) ART FANTASTIQUE # 1 features thirty-six pages of vintage Finlay, all printed on high-quality, heavy art stock, bound for permanence in an 8 1/2 X 11 magazine. The cover, of course, is wrap-around, and printed on extra-heavy slick stock. Only 1500 copies have been printed of this first issue, and at this low price, they are sure to go fast! Price per copy is only \$2.50, plus 25¢ postage and handling. Order yours today. Dealers can write for special bulk discounts. Please make checks and money orders payable to TREK. Another TREK PUBLICATIONS quality product.

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ART FANTASTIQUE NO. 2

Presenting the second issue of Fandom's hottest-selling, and most talked-about new series of fine art publications; ART FANTASTIQUE # 2. This issue is devoted to the talents of FRANK FRAZETTA, REED CRANDALL, and WALLY WOOD; and features an exceptionally beautiful cover by Al Williamson and Frazetta. Some of this art you may have seen published before, but for the first time it has been gathered together in one high-quality publication. ART FANTASTIQUE is an 8 1/2 X 11 magazine, with a wraparound cover on extra-heavy slick stock. Interior illustrations are on heavy art stock. As with the first issue, only 1500 copies have been printed, and are sure to go fast at this low price! Price per copy is only \$2.50, plus 25¢ postage and handling. Order yours now! DEALERS: Write for our special bulk discounts! Make all checks and money orders payable to TREK. ART FANTASTIQUE is another quality magazine from TREK PUBLICATIONS.

TREK, 8225 KINGSBROOK ROAD, APT. 116, HOUSTON, TEXAS 77024

RBCB BACK ISSUES

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ALL ISSUES ARE PRINTED PHOTO-OFFSET WITH WRAPAROUND COVERS. ORDER FOR \$1.75 EACH FROM:
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AVAILABLE BACK ISSUES - \$1.75 each

- #57-72 pages--John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.
- #58-60 pages--Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.
- #88-144 pages--Richardson S&S cover, Capt. Future article.
- #89-132 pages--Don Newton Green Lantern cover
- #90-140 pages--FULL COLOR Don Newton weird SF cover, more.
- #96-112 pages--Juanillo barbarian cover, Shadow article...
- #97-100 pages--Color Newton DD vs. Claw cover; Shadow pt. 2.
- #106-100 pages--Don Newton cover of The Plantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel, Jr. art.
- #107-100 pages--Color cover of Capt. Marvel, "Cliff-hangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World", with part one of a CAPT. SCIENCE reprint.
- #120-88pages--Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Revisited", "Pertwillaby Papers" conclusion, EC comics articles, etc.
- #121-80 pages--Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beahm and much more including a great deal of rare, little seen Bode art.
- #123-84 pages--Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space:1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.
- #124-84 pages--Two color front cover of Warlock by Bob Susor, back cover of Conan by Mike Zeck; "Subjectivity" part 1; "Maxor" part 3; nine page article on "The Outer Limits"; E.C. Artist Collector, and other regular features.
- #125-84 pages--FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kelly-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collector", "Information Center" by Don Rosa, Comic Collector's Comments, Critique, etc.
- #127-84 pages--Front cover by Kerry Gammill, back cover by Steve Fabian. Part four (conclusion) of "Subjectivity", article on Russ Manning's "Magnus, Robot Fighter", Kelly-Pogo Portfolio with old Collier's article reprinted, DELL COMICS on Frank Thomas, article on "Star Trek: New York" with Don Rosa art, a 12 page Information Center and more.
- #129-80 pages--SPECIAL KING KONG ISSUE!!-Front cover by Tom Sutton, back cover by Tod Klein and super centerspread by Robert Kline. Kong articles cover the novel, the comic, the movie, the censored scenes, the remake, and more. Also R.C. Harvey's ZERO HERO, The E.C. Artist Collector, Information Center, Critique, RBCB Poll results, Dell Comics and more.
- #130-80 pages--FULL COLOR front cover by Tom Sutton of a sword & sorcery scene in a castle, back cover by Ralph Fowler of a symbolic scene from "2001". First installment of Don Rosa's new "Pertwillaby Papers" strip, first "Comicoopia", 5 pages of R.C. Harvey's ZERO HERO, article on "The Power of 2001" with unique stills, centerspread of Smaug the dragon by Steve Fabian, five page retelling of PSYCHO with graphic illustrations, index to WDC&S #211-260, "Critique" and more.
- #131-84 pages--SPECIAL RAY BRADBURY ISSUE!! - Front cover by Steve Fabian, 2-color back cover by Tom Sutton, centerspread by Mike Zeck, comic strip adaptation of "Time In Thy Flight" by Ron Wilber, and other art by Don Rosa, etc. Many articles on Bradbury including an annotated index to the E.C. comic adaptations. Also regular features including part 2 of PERTWILLABY PAPERS, COMICOPIA, CRITIQUE, POINT/COUNTER POINT, KEYHOLE and more!
- #132-84 pages--Front cover of Adam Strange by Mike Zeck, back cover of SILENT RUNNING scene by Ralph Fowler. Artist Profile #1 on Mike Zeck, "Adam Strange" article by Howard Siegel with much new art including centerspread and one other page by Tom Sutton as well as another full pager by Mike Zeck. "Films Fantastique" on SILENT RUNNING illustrated by Ralph Fowler.
- #133-80 pages--FULL COLOR front cover painting of weird SF scene by FRANK BRUNNER. Back cover of The Destroyer by Mike Zeck. Artist Profile on Steve Fabian. Interview with Jeff Macnelly. Part 4 of PERTWILLABY PAPERS. Don Rosa's INFORMATION CENTER, COMIC COLLECTOR'S COMMENTS, COMICOPIA, KEYHOLE, CRITIQUE, full page Conan drawing by Mike Zeck, Sutton centerspread of Captain America vs. The Hulk, and more! VERY LIMITED SUPPLY
- #134-84 pages-SPECIAL "FLASH GORDON" ISSUE - Cover by Fabian of Flash vs. Ming; 8 pages by Mike Zeck includes a 4 page Flash Gordon strip, 3 full page drawings and contents page; interview with Buster Crabbe; 8 pages on the first Flash Gordon serial; 8 pages on the spoof FLESH GORDON with art by Zeck, Patterson and Fowler; 6 page Flash Gordon satire by Ron Wilber; article on Alex Raymond with much art; Wilber illo with review of new KONG, and more!
- #135-84 pages-Front cover by Mike Zeck of the Blue Beetle, eight page interview with Tom Sutton including a lot of new artwork, "SPACED: 1998 2/4" by Ron Wilber, Profile on Ron Wilber, conclusion of "The Pertwillaby Papers" by Don Rosa, INFORMATION CENTER, E.C. ARTIST COLLECTOR, etc.
- #136-84 pages-Front cover by Mike Zeck and back cover by Dennis Fujitake of The Creeper, article on The Creeper with art by Rosa, Wilber, etc. Eight page SF strip by Fujitake. Artist Profile on Don Rosa. INFORMATION CENTER illustrated by Hilary Barta and more.
- #137-80 pages-Front and back covers by Steve Fabian, article by Robert Weinberg on the new writers of the Conan saga. An interview with make-up wizard Rick Baker including stills and a Kerry Gammill illo. ARTIST PROFILE on Kerry Gammill. Part one of "Twilight of the Heroes" by Ron Wilber. Don Rosa's INFORMATION CENTER and more.

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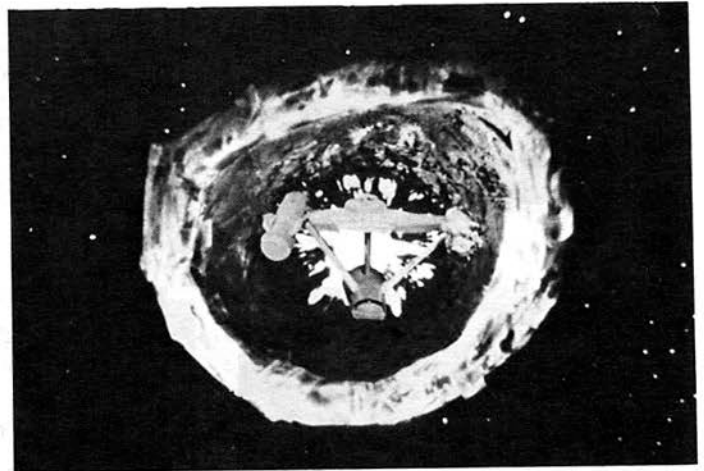
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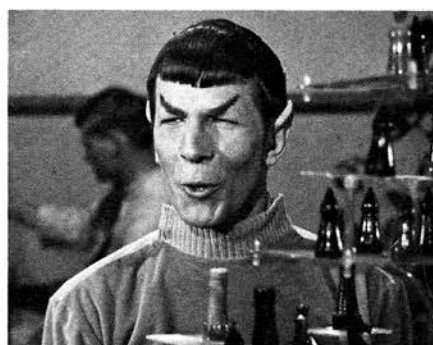
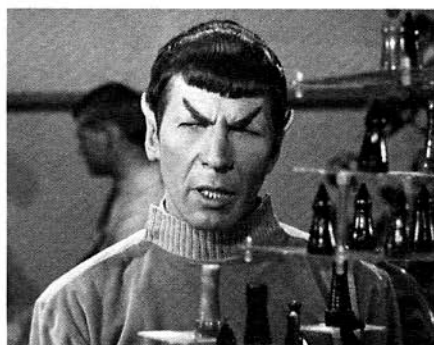
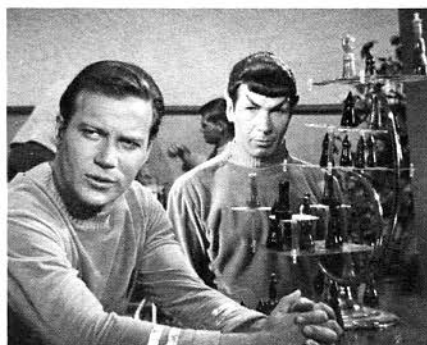
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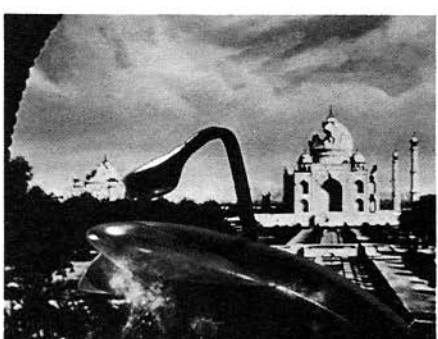
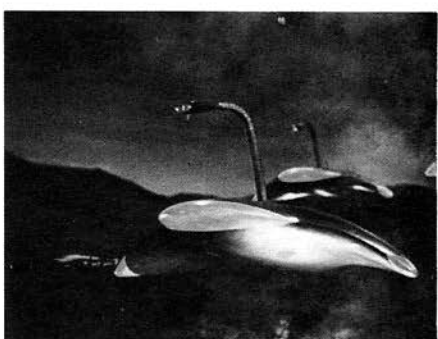
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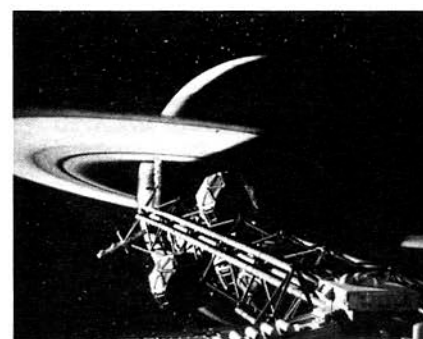
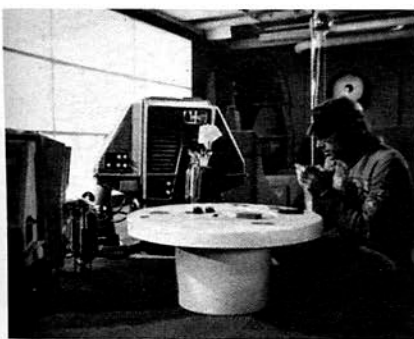
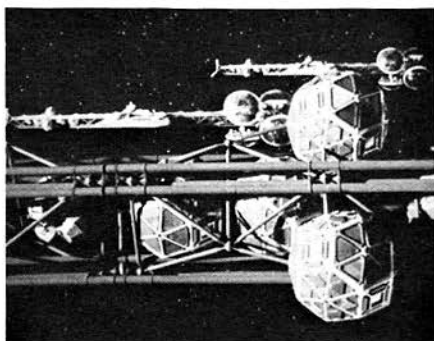
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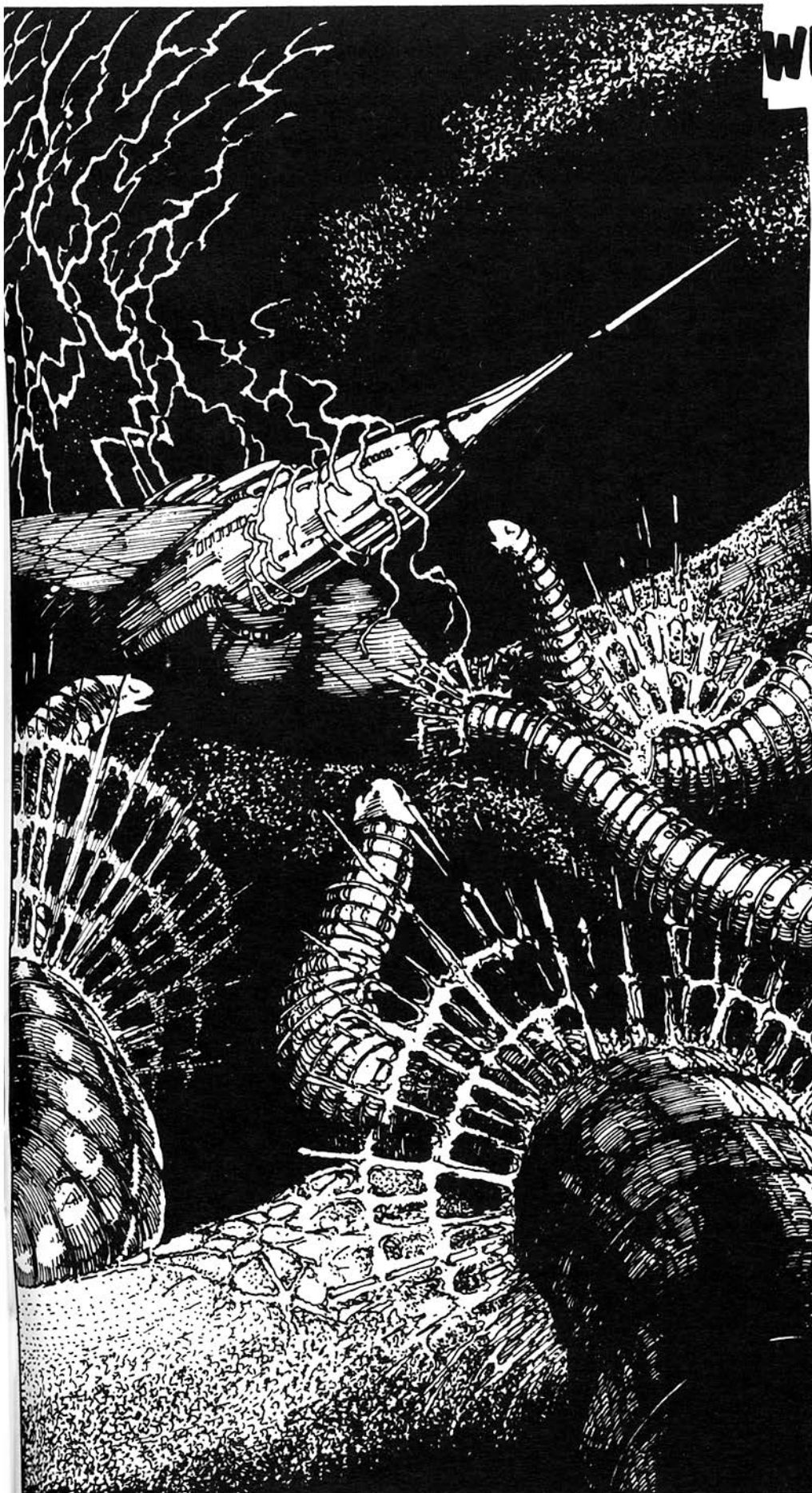
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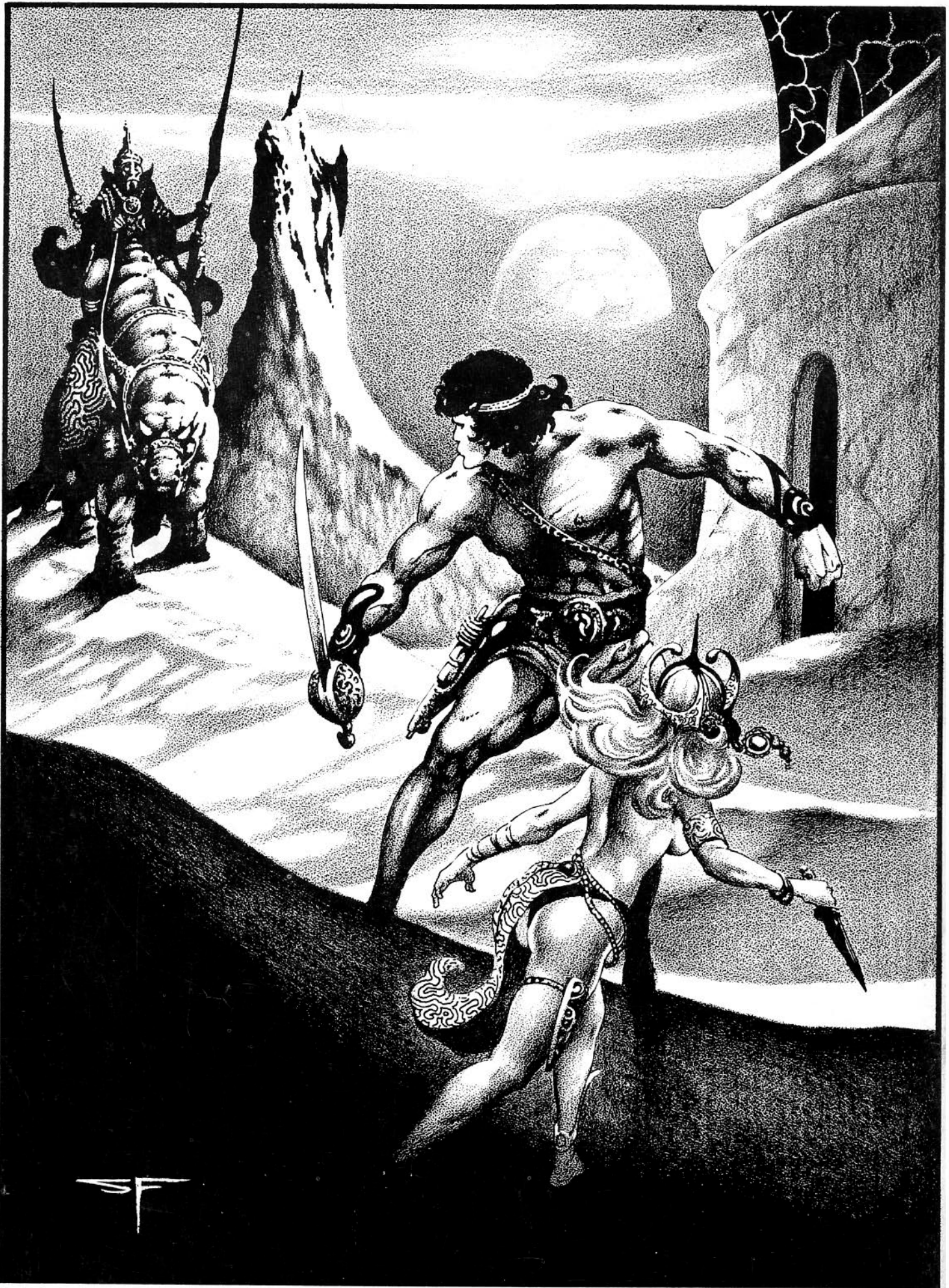
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