

GOOD
LORD!

GASP!

CHOKE



ALSO FOUND WAS THE MISSING DOCTOR WARTHAM WHO WAS NOW A HOPELESSLY RAVING LUNATIC. TIED TO A POST, HE MERELY LAUGHED AT THE WHOLE HORRIBLE SCENE BEFORE HIM.

LESS TO DO ANYTHING.

UNFORTUNATELY HE TOOK THE SECRET WITH HIM.

HE MUST HAVE KNOWN WHO DID THIS.

NO-ONE KNEW IT YET BUT THIS WOULD BE THE LAST MURDER. STILL SUPER-HEROES AND POLICE HAD NO IDEA WHO COMMITTED THE KILLINGS.

UNFORTUNATELY HE
TOOK THE SECRET WITH
HIM.

HE MUST HAVE KNOWN WHO DID THIS.

TODAY HE RESIDES IN A HOSPITAL IN UPSTATE NEW YORK. AN INCURABLE CASE.

НА!
НА!
НА!
НА!

NO-ONE KNEW IT YET BUT THIS WOULD BE THE LAST MURDER. STILL SUPER-HEROES AND POLICE HAD NO IDEA WHO COMMITTED THE KILLINGS.

THAT'S THE WAY THE CASE ENDED BACK IN 1964. A COMPLETE MYSTERY, SUPPRESSED AND UNSOLVED ALL THESE LONG YEARS. I WOULD NEVER HAVE GOTTEN THE FACTS IF SOMEONE HADN'T DECIDED TO BREAK THE SILENCE AND REVEAL THE TRUTH.

USING THE PAPERS AND FILES I HAVE BEEN GIVEN, I HAVE BEEN ABLE TO COME UP WITH WHAT I BELIEVE IS A REASONABLE SOLUTION TO THIS CASE.

BEFORE I GET INTO THE SOLUTION OF THESE BIZARRE CRIMES, I WANT TO SAY A FEW WORDS ABOUT THE COMICS PUBLISHER'S; MARBLE, AND A.C. IRRATIONAL - I THOUGHT THEIR BEHAVIOR WAS DISGUSTING! BEFORE THIS EXPOSE WAS PRINTED, THEY TRIED TO BRIBE JIM VAN HISE INTO NOT PRINTING IT!! THEY ALSO TRIED TO BUY ME OFF!!! ALL I CAN SAY IS HA! HA! HA!

DON'T THOSE FOOLS REALIZE THE TEAM OF VAN HISE AND WILBER CAN'T BE "BOUGHT OFF"? WE HAVE INTEGRITY!

WOT A NUT.

EDITORS NOTE

I MIGHT CONSIDER BEING BOUGHT FOR 10 BIG ONES!

I JUST ASKED MYSELF WHAT WARREM PUBLISHING HAD TO LOSE IF THIS STORY WAS PRINTED, WHAT COULD IT BE? THAT, COMBINED WITH THE OTHER PARTS OF THIS PUZZLE SOON MADE EVERYTHING ABUNDANTLY CLEAR-TO ME ANYWAY.

LOOK AT THOSE LETTERS ON THAT FILE CABINET. THAT'S JUST A SMALL PORTION OF THE LETTERS WE RECEIVED FROM THE COMIC PUBLISHERS OFFERING A PAY-OFF. WE EVEN GOT LETTERS FROM WARREM PUBLISHING, AND THEY WEREN'T MENTIONED.

JIM WARREM OUTSMARTED HIMSELF THOUGH, HIS INTEREST IN SUPPRESSING THIS STORY HELPED ME SOLVE THE CASE.

"10 BIG ONES" EH?

EDITOR

FIRST OF ALL, THE GRUESOME KILLINGS OF SUPER-HEROES, AND COMICS CODE OFFICIALS, AND THE KIDNAPPING OF DOCTOR WARTHAM MAKE IT PRETTY OBVIOUS WHO THE KILLER'S WERE -

BUT THE QUESTION OF WHY THEY DID IT IS NOT QUITE AS INTERESTING AS ANOTHER QUESTION-



WHY DID THEY STOP? WHAT MADE THEM STOP THEIR HORRENDOUS CRIMES IN 1964? WHAT COULD HAVE HAPPENED?

IT COULDN'T HAVE BEEN THE POLICE OR THE SUPER-HEROES, THEY WERE HELPLESS BEFORE THESE NEFARIOUS KILLERS.

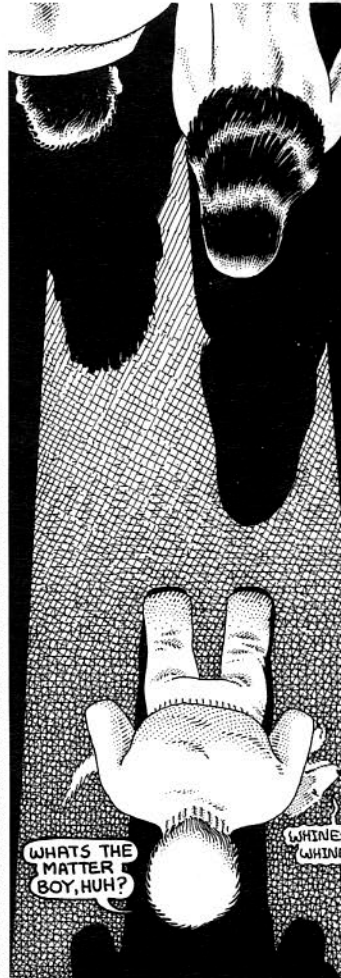


THIS IS WHERE THE CONNECTION WITH WARREN PUBLISHING COMES IN -

WHINE! WHINE! WHIMPER!



WHATS THE MATTER BOY, HUH?



WHAT ARE YOU GOING TO DO WITH THAT STRAIT-JACKET?!

WOOF! WOOF! GRRRR!



JUST BE A GOOD BOY MR. WILBER, AND YOU WON'T GET HURT...MUCH.

THAT'S RIGHT, MAKE SURE IT'S ON HIM GOOD AND TIGHT, BRING THE DOG TOO!!

YOU'RE TOO LATE, I'LL STILL TELL EVERYTHING - SOMEHOW!

GO AHEAD, NO ONE WOULD EVER BELIEVE YOU - YOU'RE CRAZY! HA! HA! HA! HA! NOW GET HIM OUT OF HERE -



AND MAKE IT SNAPPY, WE STILL HAVE TO PICK-UP THAT VAN HISE FELLOW HEH! HEH! HEH!



COMING UNCLE?

YOU'LL NEVER CATCH ME BUYING ANOTHER WARREN MAG!

SH...

I'M CRAZY.

YES, THAT'S WHAT THEY WANT YOU TO BELIEVE, THAT I'M CRAZY. WHO WOULD BELIEVE A MADMAN? BUT I'M AS SANE AS ANYONE OF YOU WHO ARE READING THIS. AS YOU KNOW, THESE KILLINGS FIRST BEGAN IN 1955 WITH THE KILLING OF COMICS CODE OFFICIALS, AND THEN SUPER-HEROES. IF THE SUPER-HERO MURDERS SEEMED FAMILIAR, IT'S BECAUSE THEY WERE. AS KAPTAIN AMERIKA DISCOVERED THEY WERE ALL FROM E.C. HORROR COMICS! THE SPHINX MONSTER FROM "TOMBS DAY!" IN VAULT OF HORROR #35, THE OCTOPUS KILLER FROM "WHO DOUGHNUT?" IN VAULT OF HORROR #30, WUNNER WOMAN BEING COOKED TO DEATH FROM "THIS LITTLE PIGGY..." IN HAUNT OF FEAR #14, MARBLE GIRL THROWN FROM A ROLLER COASTER FROM "SQUEEZE PLAY" IN SHOCK SUSPENSTORIES #13, STUPORMANS EYES REPLACED WITH THE EYES OF A DOLL FROM "SHOE - BUTTON EYES" IN VAULT OF HORROR #35, AND OF COURSE THE BASEBALL MURDERS FROM "FOUL PLAY" IN HAUNT OF FEAR #19, AND THE TAP IN KAPTAIN AMERIKA'S NECK FROM "MIDNIGHT MESS." IN TALES FROM THE CRYPT #35, AND ALMOST ALL THE OTHER SUPER-HERO MURDERS WERE FROM E.C. HORROR COMICS! WHO DID THE KILLINGS? THE THREE E.C. WITCHES OF COURSE! THE CRYPT KEEPER, THE OLD WITCH, AND THE VAULT KEEPER! WHY DID THEY DO IT? WELL, OBVIOUSLY REVENGE AGAINST THE COMICS CODE, AND DOCTOR WARTHAM, AND PROBABLY ANGER AT THE SUPER-HEROES BECAUSE THEY COULD CONTINUE THEIR ADVENTURES WHILE THE WITCHES WERE CURTAILED.

HOW DOES WARREM PUBLICATIONS FIT IN? IN 1964, AS I SAID IN PART ONE OF THIS EXPOSE, THE MURDERS CAME TO A HALT. WHY? BECAUSE THE THREE WITCHES FOUND EMPLOYMENT IN 1964 WITH JIM WARREM AS UNCLE KREEPY, COUSIN ERIE, AND VAMPIRALLA! WARREM BEGAN KREEPY IN 1964 AND SLOWLY INTRODUCED THE OTHERS. SLOWLY MAYBE, TO AVOID SUSPICION BY STARTING ALL THREE AT ONCE. HOW DID THE WITCHES CHANGE APPEARANCE? WELL, THE OLD WITCH IS A VAMPIRE RIGHT, PERHAPS SHE JUST REGAINED HER YOUTH AND BECAME VAMPIRALLA BY DRINKING KAPTAIN AMERIKA'S BLOOD, HIS BLOOD HAD BEEN DRAINED AS YOU WILL RECALL. THE OTHERS HAD PLASTIC SURGERY, OR MAYBE MORE LIKELY, SINCE THEY WERE WITCHES, THEY CAST A SPELL CHANGING THEIR APPEARANCE! REMEMBER HOW WARREM SEEMED LIKE IT MIGHT BECOME THE NEW E.C. BY USING THE TALENTS OF FRAZETTA, WILLIAMSON, DAVIS, ORLANDO AND MANY OTHER E.C. ALUMNI? OF COURSE, THIS NEVER CAME TO PASS, AND GRADUALLY OVER THE YEARS WE'VE SEEN LESS AND LESS OF UNCLE KREEPY AND COUSIN ERIE. WHAT I WORRY ABOUT IS WHAT HAPPENS WHEN THEY BECOME DISSATISFIED WITH THIS? WILL THEY GO ON ANOTHER RAMPAGE? WILL THERE BE MORE SENSELESS KILLINGS? NEXT TIME, WHO WILL STOP THEM?!!



THIS PAGE WAS SMUGGLED OUT TO ME FROM THE SECRET HOSPITAL WHERE RON IS BEING HELD BY HIS CAPTORS. SINCE THEN I UNDERSTAND RON HAS BEEN GIVEN SHOCK TREATMENTS, AND CAN BE HEARD MUMBLING "GABBA GABBA HEY!" ALL DAY LONG. HE IS DUE TO BE RELEASED NEXT WEEK AND IT IS MY HOPE, AND I'M SURE IT'S THE HOPE OF ALL YOU LOYAL R.B.C.C. READERS, THAT AFTER A SHORT REST WILL BE BACK TO NORMAL AGAIN. AS TO THE FAN-TRASTIC STORY RON TOLD I BELIEVE WITH ALL MY HEART THAT IT REALLY HAPPENED, YOU DEAR READERS WILL HAVE TO DECIDE FOR YOURSELVES.

Jim Van Hise

P.S. THEY NEVER GOT ME BU - SOMEONE'S KNOCKING ON THE DOOR - SEE WHO IT IS DELLA - OH NO! IT'S THEM!! NO! PUT DOWN THAT STRAIT-JACKET!! HELP!!!



A
GOLDEN AGE
NUGGET

SOME FAIRLY horrible artwork clutters the pages of many comics of the Golden Age. But towards the end of that period, some pretty distinguished graphics emerged. Among my favorites was TOM MIX WESTERN.

The TOM MIX books I remember most fondly were tightly drawn: every detail precisely placed and rendered, no loose-end sketchy lines. The depiction of action particularly gripped me then--and it does now, as I re-read some of the old books. Mix and his cohorts (but most often just Mix) seem to move more quickly and directly than any other characters in comics. Mix moves without a single wasted motion or false start--an impression derived probably from the artist's habit of using speed lines lavishly albeit precisely: their sweeping arcs tracing exactly the course of motion (as in the panels on this page). A fight scene in a TOM MIX book is always a flash of visual excitement.

But detailed analysis shows that fight scenes are much more than sweeping speed lines. On the next two pages are reproduced 8 panels from TOM

MIX WESTERN #10 (October 1948): 5 panels from the bottom of one page and the first 3 panels of the next page. We find Tom perched on a roof one night, overlooking a neighboring building (a hotel) in which he sees Carol being threatened by Belson and his thugs. You might read the sequence before going on with this.

ONE OF THE FIRST impressions we are likely to have of this sequence derives from its essential difference from the fight scenes in today's superhero books: there are no close-ups and most of the

action depicts the characters in full figure, or nearly so. Another impression likely is that the action progresses with remarkable swiftness, Tom bobbing and whirling in a maelstrom of flailing fists and flying objects. The brevity of the speech balloons doubtless contributes to that impression: timed to the speed of the actions, the speeches convey no complicated bits of information that would impede quick reading.

But the graphics, which "tell" virtually all of "the story" of this encounter, also contribute to the impression of fast action: careful examination shows that the panels are artfully composed and arranged to enhance the swiftness of the actions as well as to "tell the story."

Comic book pages, like the pages of all reading matter, are read from left to right, top to bottom. The reading eye, as it moves in its course, can be hastened or slowed in its progress by the composition elements of the page and of the panels. For merely competent comic book art, it is necessary only that the composition not interfere with



reading. But in the finest examples of the art, composition underscores action and story: scenes of fast action, for instance, are designed to be read swiftly; scenes in which action slows or hesitates, to be read slowly.

The composition of the panels on this page hastens reading in keeping with the action by repeating a pronounced diagonal pattern. The direction of the "falling" diagonal in panel 2 (upper left to lower right) is maintained through the next two panels, speeding the eye on its journey as it follows Tom's entry and landing. And as Tom ducks in panel 5, his action is a continuation of the same essentially downward motion.

Similarly, in panels 6-8 on the next page, the repetition of circular forms (the clearly delineated arcs of all blows and the circular lamp

shade) hasten eye movement in the same swift tempo as the action.

Other subtle touches within the over-all patterns further enhance the reading experience. The direction of the diagonal changes between panels 1 and 2: in the first panel, the diagonal runs from lower left to upper right; in the second, it reverses itself to run from upper left to lower right. The shift forces the eye to move up to the right in panel 1, then down to the left in panel 2--duplicating Tom's presumed movement as he jumps up off the roof, then falls down towards the next building.

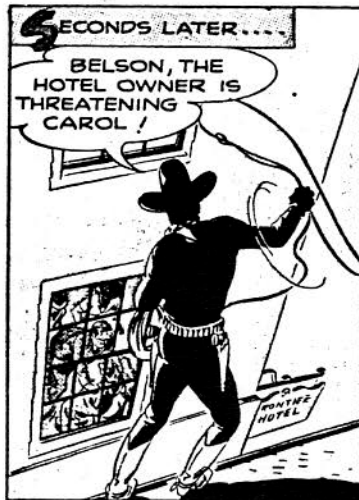
The shadow on the hotel in panel 2 gives added downward impetus to Tom's plunging entry into the room in panel 3. The second point of focus in panel 3 (the first being Tom) is the huddled group, which immediately introduces us to the entire cast of the follow-

ing scene--emphasizing, by his predominance in the picture, the hotel owner Belson, who then becomes (panel 4) the first victim of Tom's onslaught.

The eye is next likely to pick up the swinging fist that breaks the border of panel 5, moving then to Tom and finally to the rest of the scene. In that movement, the eye again duplicates the order of Tom's actions: he presumably sees first the assaulting fist (out of the corner of his eye) --then ducks.

The camera angle shifts dramatically in the next panel (the first on the next page) and then again in the next. In fact, the camera crosses an imaginary "180-degree line" twice in panels 6 and 7 --that is, the camera goes from one "shooting position" to another, directly opposite position, twice.

Some critics of comic art





The artwork's distinctive style in TOM MIX comics of this period results from the combined efforts of Carl Pfeufer (pencils) and John Jordan (inks), according to Hames Ware (co-editor with Jerry Bails of WHO'S WHO IN AMERICAN COMIC BOOKS, that invaluable compendium). Pfeufer came to comics from a 30s newspaper strip, DON DIXON (a la FLASH GORDON); Jordan worked on the DON WINSLOW strip at one time. Ware, who has studied the work of both men, opines that "neither achieved solo what they managed to do in tandem" on such comics as TOM MIX, MR. SCARLET, and others at Fawcett.

regard this practice with an unforgiving eye, applying to comics those principles of cinematography that maintain that "crossing the 180-degree line" confuses the viewer. (By this reasoning, for example, a film pursuit scene must always show the leader and the follower traveling in the same direction.)

Sensible as the principle seems at first blush, it doesn't apply as strictly to comic art as it must to film. In watching a film, the viewer can be easily distracted by motion (particularly motion in directions that conflict with his expectations), and he isn't allowed much time to orient himself to the scenes as they develop before him.

But comic art is static: a panel scene does not change as the reader/viewer sees it, so there is comparatively more viewing time to absorb the key elements in the composition and identify them all.

Not only is applying the 180-degree notion to comics superfluous, it would (if followed) prevent the kind of complete reversal in camera angle that preserves "reading order" in the speech balloons -- a consideration in comic art that films needn't bother with. (And "reading order" is a compensating orientation device for the reader, too--one that films don't have.)

IN THE PANELS AT HAND, some telling effects are produced by crossing the 180-degree line. In panel 6, reversing the camera angle puts into the more noticeable foreground the thug picking up the lamp that he will toss in the next panel. It's a subtle touch, admittedly: it doesn't distract at all from the main action of panel 6, but it does prepare the way for the action of panel 7.

(Notice that the visuals tell the story: the thug

doesn't say, "Maybe this lamp will stop Mix" or some such. And it's the shift in camera angle that permits the wholly graphic story-telling.)

Notwithstanding the preparation of panel 6, the thrown lamp is likely to come as something of a surprise. The lamp detail in panel 6 is overshadowed by the more spectacular action of Tom's round-house punch, so we are only marginally aware of the lamp; in contrast, the lamp is the first thing likely to be focussed on in panel 7--and it's coming out of the panel, directly towards us!

This kind of surprise is made possible by completely reversing the camera angle--crossing the dread 180-degree line. And it's effective story-telling. Just as Tom was probably just marginally conscious of the lamp in the room, so are we; just as the lamp comes suddenly into his consciousness, so it does for us.

Moreover, as the eye moves from panel 6 to panel 7, we become conscious of events in parallel to Tom's consciousness: first we see the lamp, then Tom ducking--exactly the order of his perception and action. Finally, underscoring our identification with Tom, the lamp seems to be coming at us.

IN PANEL 8, Tom's arcing blow takes him from the crouching position of panel 7 to the striking position of panel 8. Still telling the story visually, panels 6 and 7 show looming shadows, dramatically falling away from the light source--the lamp. Then in panel 8, when the lamp has presumably shattered and gone out, we're plunged into sudden darkness, and Tom's

upper body and the crook's are shadowed into near silhouette. With Tom's final remark, words and pictures blend, each enhancing the meaning of the other as the scene concludes.

Meanwhile, Belson, the leader of the baddies, has recovered enough to begin to creep away--his foreground position picking up our attention second in panel 8, as we read down the page (noting first Tom's final blow); and with that, we must begin to anticipate the next panel and the rest of the story.

The entire scene is carefully staged--choreographed even: the bad guys move in on Tom from probable locations, given their initial positioning as established in panels 3 and 4. The shifting camera keeps us always informed as to where most of them are all the time--and where they are coming from.

One serious error: the scene is so consistently staged that we know that the window in back of the clobbered crook in panel 8 is a physical impossibility. That guy came at Tom from the interior

of the room, and Tom was between this fellow and the window throughout the action except for this panel. The partly silhouetted broken window, which frames the brighter night outside (brighter now that the lamp is shattered within; a nicely authentic detail), is a dramatic way of closing the sequence. But it upsets the otherwise plausible consistency of movement that has thus far prevailed throughout.

SOME ADDITIONAL nice touches: panel 4 contains some shards of still falling broken glass from the window and one thug takes care to keep the girl quiet (showing a fine sense of story consistency); panels 5 and 7 show the feet of fallen foes, toes turning up as they fall out of the action, out of the panel.

This is, as I said, a different kind of fight scene from those we find in the current crop of superhero books. It looks different, and its objectives are doubtless different. Major concerns in these panels seem to be (1) to make



● WHAT WITH the PRICE GUIDE cover story on Torchy, it's obvious that no list of cartoonists acclaimed for their girls can avoid mentioning BILL WARD. Don Rosa calls him "the headlight king"--with good reason: in Ward's wanton women, the exaggerative aspect of cartooning is carried to its ultimate, and female anatomy assumes the unreal dimensions of erotic fantasy run rampant. In the 50s, Ward's panel cartoons were elaborately shaded with conti crayon (left), but in recent years, he has relied entirely on pen and brush. The gags rely chiefly on puns and double entendre, and the humor is often heavy handed. Perhaps for that reason, the most typical of his work these days usually appears in magazines of little sophisti-



**GIRLS OF
comicopia**

cation (except for CRACKED, on whose pages Ward is a regular) and in paperbacks of questionable taste. But in his rendering of girls, Ward has created an unforgettable gallery of voluptuous (and often lascivious) females.

eye movement exciting and swift, in time with the action itself, and (2) to achieve panel-to-panel action continuity in exclusively visual terms. The impression of swiftness is encouraged by the repetition of patterns (first diagonals, then circles), and continuity of action is accomplished through careful staging. The resulting visuals seem as continuous as the key drawings in animation--an impression underscored here by the sweeping, arcing speed lines that suggest not only the sure and direct course of blows but the points of origin for each movement.

The personal drama of a fight for one of the combatants is doubtless emphasized by close-ups that focus on furrowed brows or clenched teeth or flexed neck muscles and other signs of anger, anguish, or pain. Here, in contrast, we have only the action itself as source for excitement and drama. Insofar as that defines the objective of this sequence, the artistry by which that objective is accomplished is considerable--even exemplary of its kind.

But I don't offer these panels as an example of what a fight scene ought to be; I offer them and my accompanying analysis as examples of accomplished comic art and of the kind of criticism that's possible for such art.

After all, in yesterday's comics, the fight scene was usually just the high point of the story--not its whole point. And when a fight is the chief business of a story (as it is in many of Marvel's books, for instance), it must, of necessity, depict personal drama and individual agonies. Otherwise, there'd be little "story" at all: no character portrayal or development--only victory or loss as outcome of a fight. So in Marvel books, we have personality crises and sub-plots infiltrating the fight scenes; in DC, we have science fiction dialog--explanations of the physical and chemical phenomena that make

possible the seemingly impossible accomplishments of the super fighters. In TOM MIX's day, when the fight came at the end of a story, the fight and its outcome were our only worries--during the fight. Today, we have other concerns that hover over every pugilistic encounter.

As those other concerns get attended to (by means of an assortment of verbal as well as visual devices), the fight itself--as a scene of continuous and consistently staged movement and action in wholly visual terms--is somewhat slighted. That's not at all bad, by any means--but it is inevitable. And consequently, for those startling nuggets of comic art that rely almost entirely on graphic devices to show panel-to-panel continuity, we must (more often than not) mine in the Golden Age.

Theory of COMICS

AS A FOOTNOTE to the foregoing, let me point out a couple of ways in which the discussion incorporates principles that I believe are important in a consideration of comic art.

Strips can be evaluated on purely literary grounds, concentrating on such things as character portrayal, tone and style of language, verisimilitude of personality and incident, resolution of conflict, unit, and themes. While literary analysis contributes to an understanding of a strip, to employ this method exclusively ignores the essential character of the medium by overlooking its visual elements. The medium is better served by criticism that considers the ways in which the graphics and the story are interrelated.

Although the creative processes of the cartoonist weave the visual elements into whole cloth in which each thread's significance is bound together with all the others, we can nonetheless identify some of the elements that can prove useful for analysis. Four such elements are: narrative breakdown, layout, panel composi-

tion, and style. A cartoonist is not likely to think of any of these aspects of his work as wholly separable from the others, but he probably follows a procedure in which each is associated with an individual operation. He doubtless begins with narrative breakdown, dividing his story into narrative units (into daily strips and then into panels); then he positions panels in relation to each other, allotting to each a tentative size and shape (layout); next, he decides the arrangement within each panel of its various graphic elements as well as the distance and angle of the camera (composition); and finally, he draws, and his style--the highly individual and therefore characteristic way he uses pen and brush--emerges.

These graphic aspects of a strip are so integrated in execution that any extended discussion of one of them is sure to lead to the others. The preceding analysis of TOM MIX pages, for example, seems to deal mostly in matters of composition. But insofar as one panel's composition is determined by its relation to panels coming before and after it, we're talking about layout too. And narrative breakdown figures in the final assessment also.

The selection of narrative units here results not just in depicting each of Tom's most dramatic moves in the fight (his entry, connecting punches, ducking and dodging): it also shows those moves in virtually continuous motion. And because the rendering of speed lines is highly characteristic of the artist's work, even style contributes something to the final analysis.

Although my consideration of these 8 panels concentrates on one or another of these visual elements as it goes along, the over-all effort has been to show how graphic treatment enhances the story--here, a portion of a story, that portion that shows how Tom Mix won a fight.

—HARU

Don Rosa's COVER GALLERY

ZIFF-DAVIS

Instead of a certain theme this issue like *covers with moose scenes* or such, I'm gonna' show you the output of a particular obscure publisher...this time we'll examine all of the SF/fantasy/horror/adventure comics put out by Ziff-Davis, a company whose main activities were in the pulp field. In fact, as some of these beautiful covers indicate, their comic line utilized left-over pulp paintings as covers, and often it seemed obvious that the interior strips were built around the previously-done cover. Have a look...

There were a few one-shots which were numbered as #10 with no #1-9 (despite what Overstreet lists), such as *WEIRD ADVENTURES* #10, and *LARS OF MARS* #10 (and #11...a two-shot?)

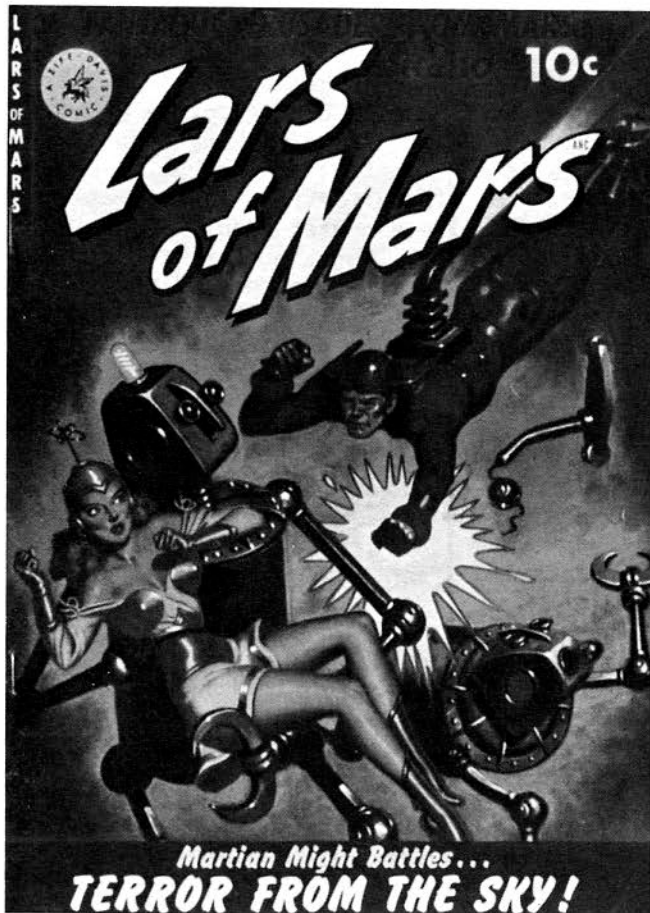
In reference to the innards, these were quite decent, and often resembled the Golden Age of D.C.'s science fiction comics with work by Murphy Anderson, Joe Kubert, Giunta, Sachs, Greene, etc. *AMAZING ADVENTURES* #1 featured a nice nine-page strip by a young Wallace Wood. Ziff-Davis featured many other noteworthy artists including Krigstein, Kinsler, Toth and Powell, to name but a few.

What do you think of this feature? Do you have any ideas for future installments? Send us your thoughts and ideas c/o DON ROSA

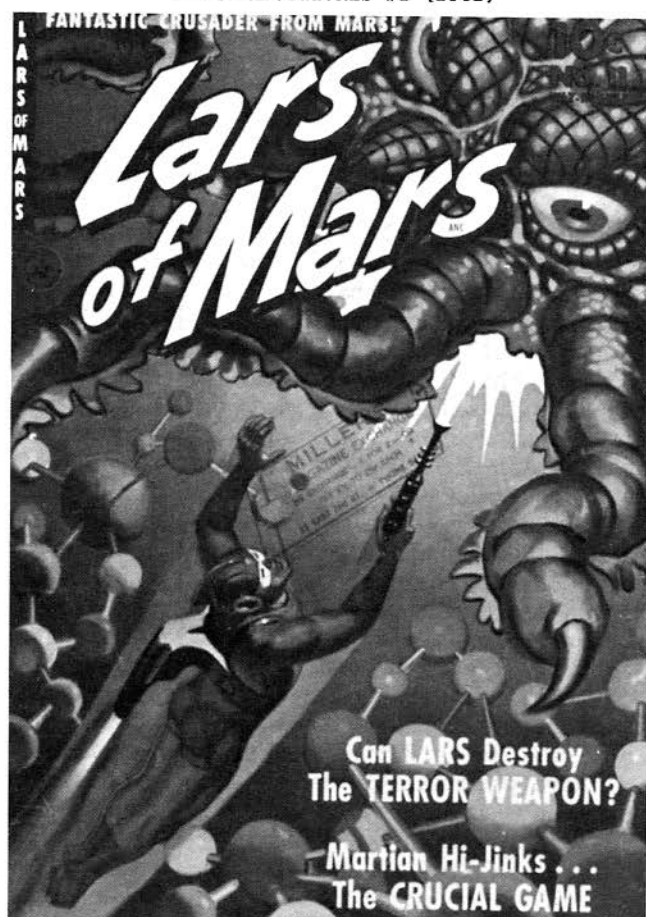
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EERIE ADVENTURES #1 (1951)



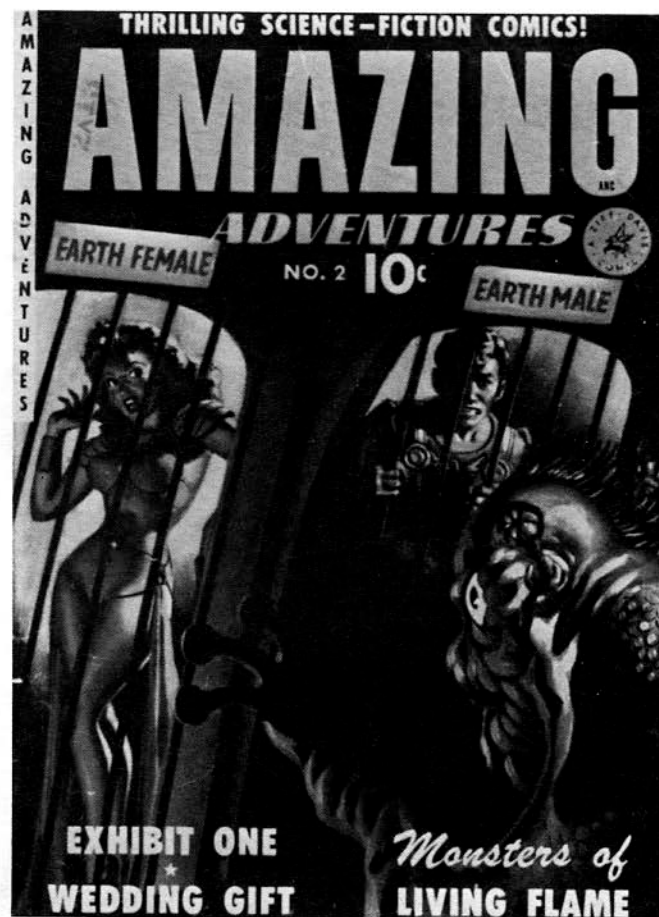
LARS OF MARS #10 (1951)



LARS OF MARS #11 (1951)



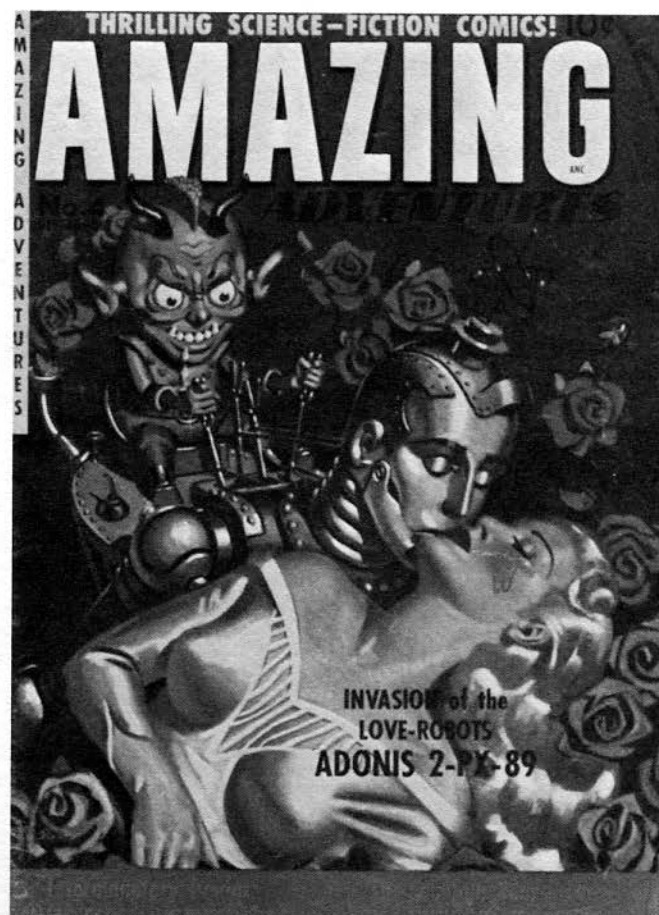
AMAZING ADVENTURES #1 (1950)



AMAZING ADVENTURES #2



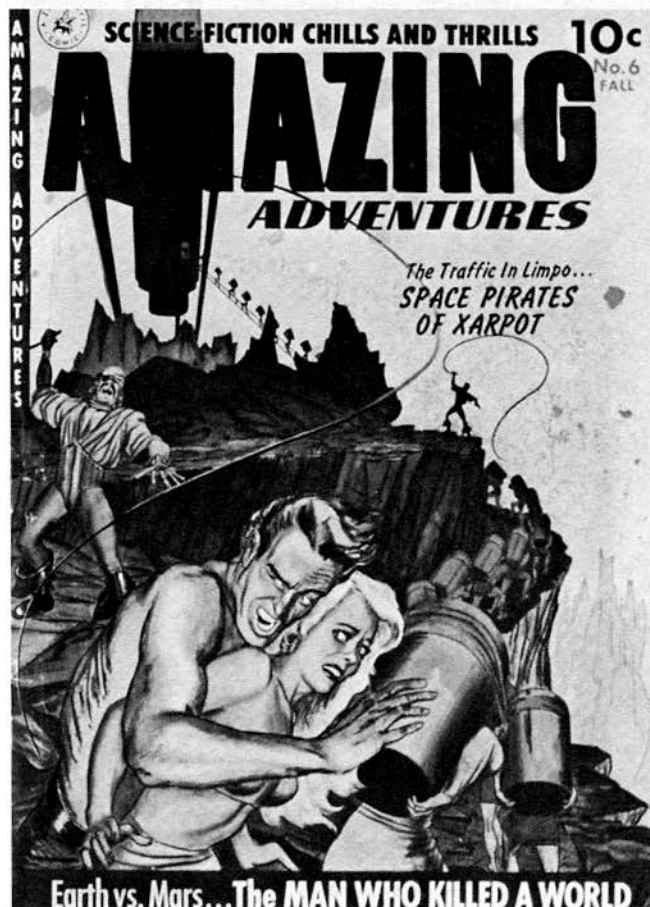
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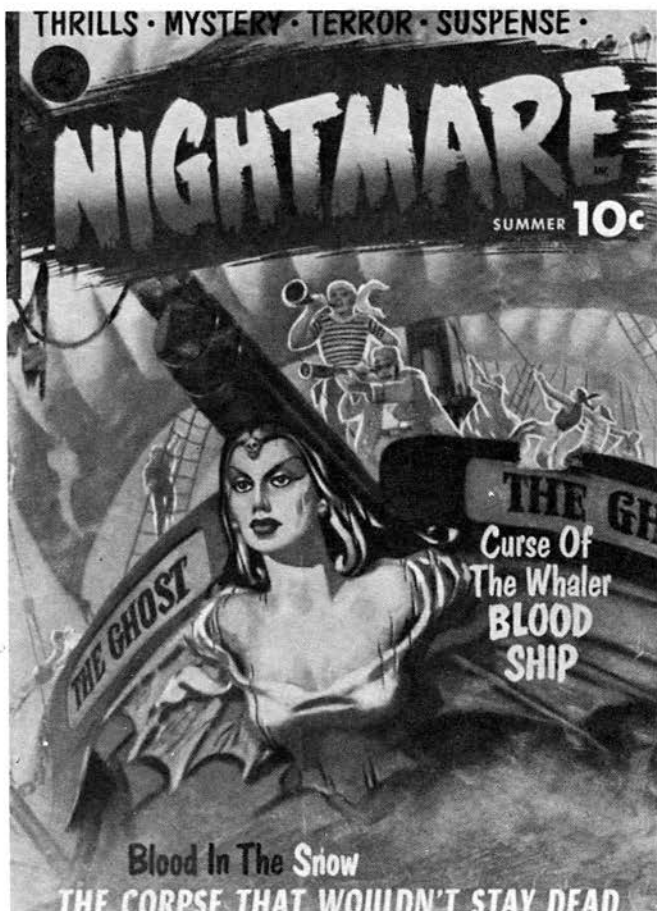
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AMAZING ADVENTURES #5



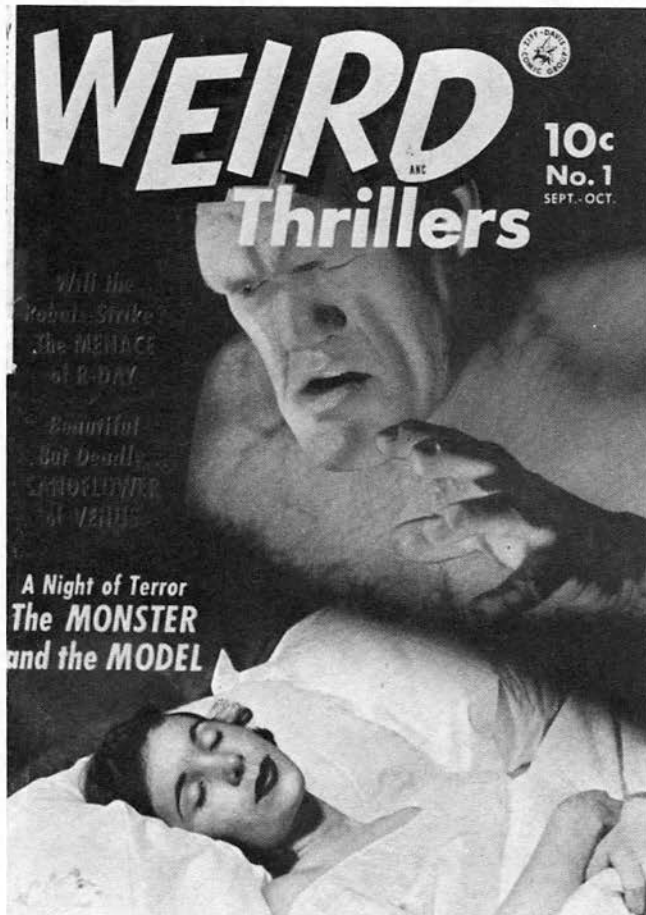
AMAZING ADVENTURES #6



NIGHTMARE #1 (1952)



NIGHTMARE #2



WEIRD THRILLERS #1 (1951)



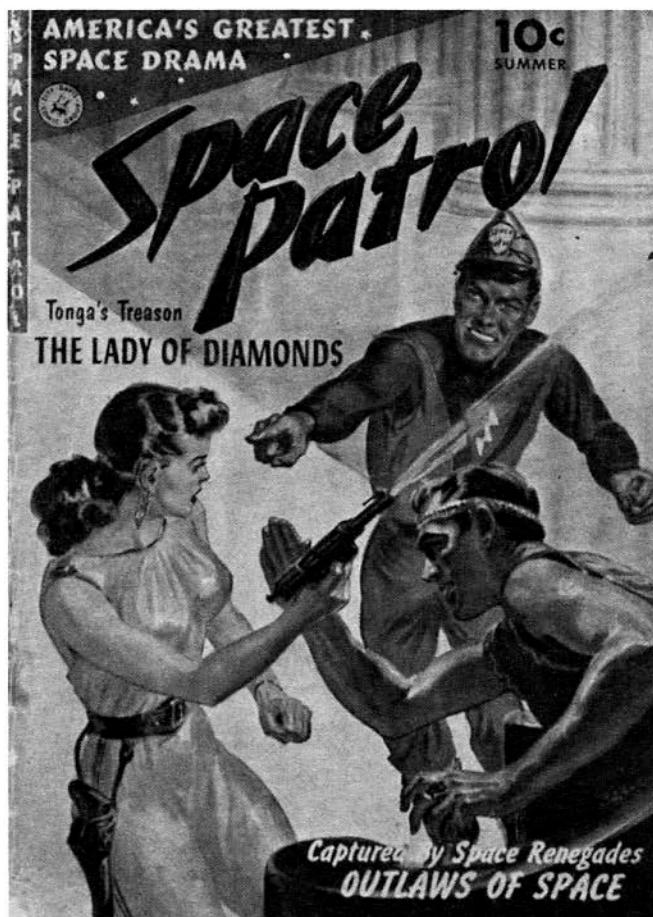
WEIRD THRILLERS #2



WEIRD THRILLERS #3



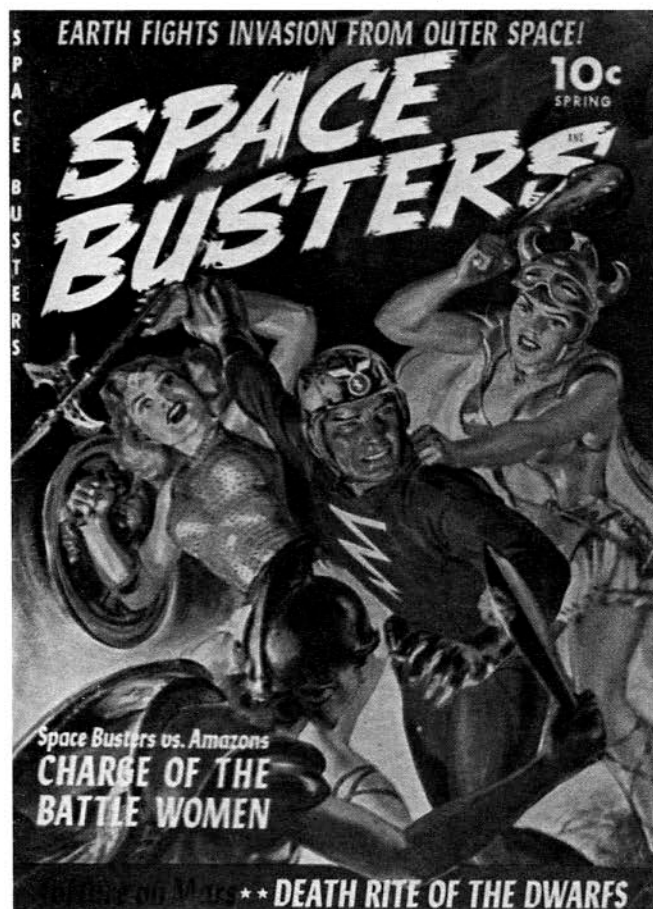
WEIRD THRILLERS #4



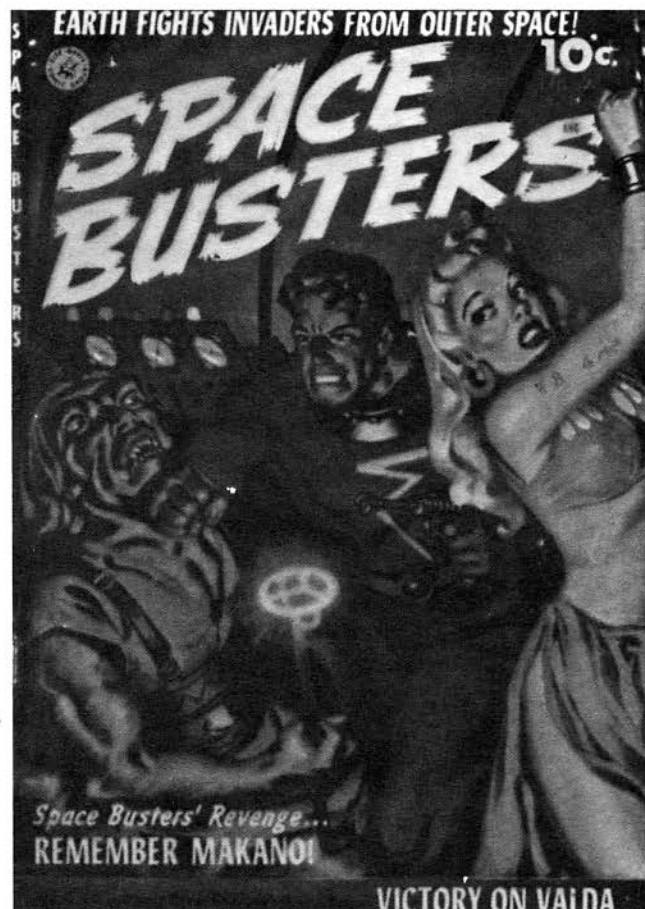
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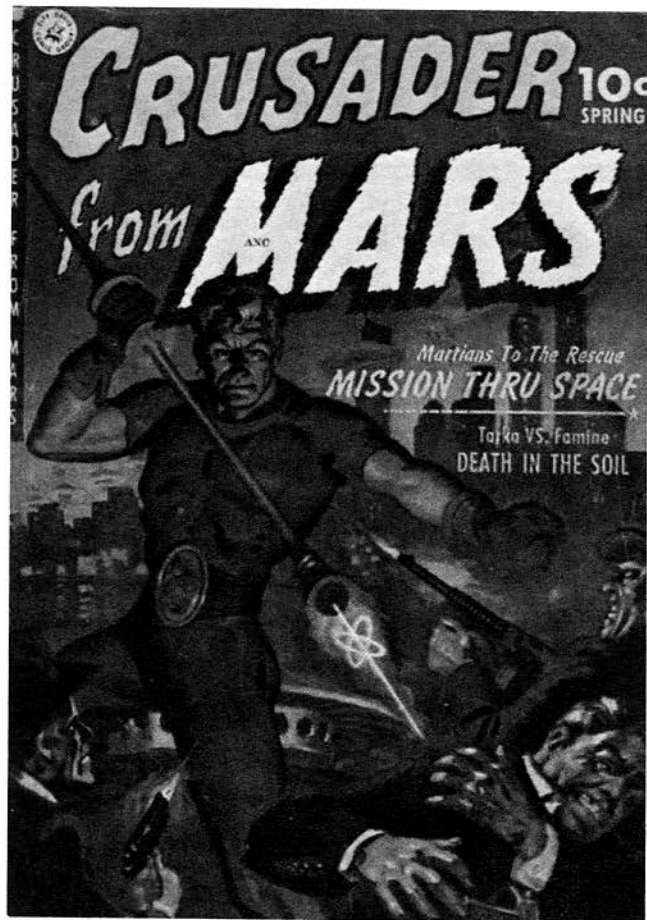
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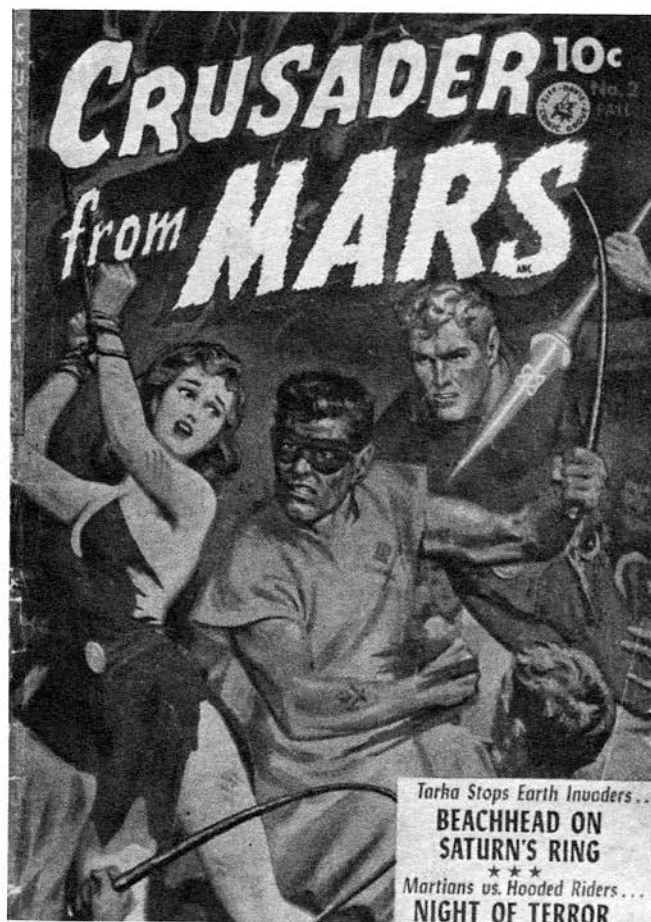
SPACE BUSTERS #1 (1952)



SPACE BUSTERS #2



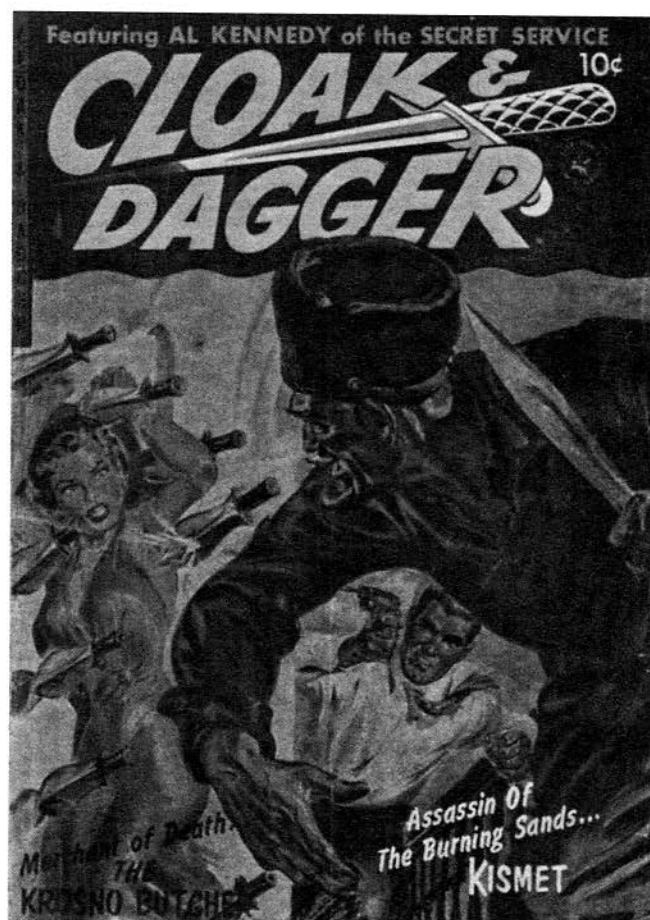
CRUSADER FROM MARS #1 (1952)



CRUSADER FROM MARS #2



WEIRD ADVENTURES #10 (1951)



CLOAK & DAGGER #1 (1952)

YE OLDE FANZINE SHOPPE

PAGE 58



SEND ALL ORDERS TO: JAMES VAN HISE, 9025 S.W. 48th TERRACE, MIAMI, FLA. 33165
ADD 75¢ POSTAGE TO ALL ORDERS

NEW

- TREK #11** = \$3.00 - Full color wraparound cover painting of the Enterprise from the new STAR TREK movie! There is also an article on the film which includes behind-the-scenes shots of the new sets. Other articles on "City", Kirk, more.
- TREK #10** = \$3.00 - Full color covers. Special CAPTAIN KIRK issue. Articles include "A Brief Look At Kirk's Career", a critique on William Shatner, and various other articles on Kirk. Also nice artwork by Monica Miller and Joni Wagner.
- TREK #9** = \$3.00 - Full color covers (including 2 STAR WARS stills), "An Evening With George Takei", an article on Dr. McCoy, two divergent articles on how STAR TREK handled time travel and over ten pages on STAR WARS including behind the scenes pics and many stills from the film.
- TREK #8, THE MAGAZINE FOR STAR TREK FANS** = \$3.00 - 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.
- TREK #7, THE MAGAZINE FOR STAR TREK FANS** = \$3.00 - 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 #6, THE MAGAZINE FOR STAR TREK FANS** = \$3.50 - 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!
- 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** - \$3.50 - 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!
- 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.
- SET #2**

- CINEFANTASTIQUE Vol. 6 #4/Vol. 7 #1** = \$6.00 - Special double-size (96 pages) STAR WARS issue. 24 pages in full color. Complete story on the making of STAR WARS. Includes interviews with 24 of the artists, technicians and actors who made STAR WARS possible. SPECTACULAR!!!
- DRACULA COVER BY DON NEWTON** = 75¢ - Full color, 8 1/2 X 11.
- 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 FRAZETTA 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.
- 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.
- 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.

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PAGE 59

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ADD 75¢ POSTAGE TO ALL ORDERS

NEW

SCIENCE FANTASY FILM CLASSICS #1 = \$4.00 - Slick newsstand mag published in Fall of '77. 72 pages. Lots of color. Long features on STAR WARS, 2001, and FORBIDDEN PLANET.

SCIENCE FANTASY FILM CLASSICS #2 = \$2.50 - 72 pages, lots of color. Long features on CLOSE ENCOUNTERS OF THE THIRD KIND, also SILENT RUNNING and WAR OF THE WORLDS.

SCIENCE FANTASY FILM CLASSICS #3 = \$2.50 - 72 pages, lots of color. Long features on STAR TREK, THIS ISLAND EARTH and LASERBLAST.

FUTURE #1 = \$3.50 - 80 pages, lots of color. Features on the early, unused STAR WARS posters. Long article with lots of color repro of S.F. art by Chesley Bonestell. Interview with Fred Pohl and with Douglas Trumbull. Also articles on Rick Baker as well as THE MAN FROM PLANET X.

SCIENCE FICTION HORROR & FANTASY #2 = \$2.50 - Not a newsstand pub but just as slick and well produced. Features include articles on STAR WARS, THE MANITO, METEOR, SUPERMAN, QUARK, INVASION OF THE BODY SNATCHERS, RAY BRADBURY, CHRISTOPHER LEE and more including a long interview with DOUGLAS TRUMBULL which includes all of the excellent photos (in color and black & white) which were in the now out-of-print January 1978 issue of the AMERICAN CINEMATOGRAPHER which covered in depth CLOSE ENCOUNTERS OF THE THIRD KIND! Also an interview with MARK HAMILL.

THE STAR WARS ALBUM = \$6.00 - The slick 80 page book published by Ballantine which covers the making of STAR WARS with lots of pics, many in color. Front and back covers by Greg and Tim Hildebrandt.

CLOSE ENCOUNTERS OF THE THIRD KIND Souvenir book = \$5.00 - This slick booklet was available in a few theatres which CE3K was released in December 1977. Has cast, credits, lots of stills with many in color. Nice.

THE STAR WARS WEEKLY #1-6 = \$1.00 each - British oversized weekly comic which reprints the Marvel STAR WARS comic in black & white (Weekly #1&2 = Marvel's STAR WARS #1) plus SF back up strips. These won't last long.

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.

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!)

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]

EERIE #2 = \$5.00 - Mint condition. I have a limited number of copies of this. Frazetta cover. Excellent early Warren mag.

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.

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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PAGE 60

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ADD 75¢ 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!
- 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** = \$3.00 - 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!
- ENTERPRISE INCIDENTS #5** = \$2.50 - Full color covers, "Behind-The-Scenes of STAR TREK" photo feature, "The Banned Episodes of STAR TREK", a report on why the announced new STAR TREK tv series was scrapped, "STAR TREK vs. STAR WARS", an 11 page recap of "This Side of Paradise", 3 pages of STAR TREK BLOOPERS, "The STAR TREK Archives", "The Star Trek Review" and more.
- 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!)
- NEWTON PORTFOLIO** = \$1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller...?
- 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 available are: DAREDEVILS OF THE RED CIRCLE, MARVEL TIMES #1 = \$1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.
- 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!
- 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!
- 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: WEIRD SCIENCE #15, SHOCK SUSPENSESTORIES #6 & #12, HAUNT OF FEAR #12, WEIRD FANTASY #13, CRIME SUSPENSESTORIES #25, VAULT OF HORROR #26 and the first issue of WEIRD SCIENCE (#12).
- 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 FOOH!
- 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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PAGE 61

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THE ALIENS = 60¢ - Two-color cover print by Robert Kline,
8 1/2 X 11 on heavy slick paper.

FANTASTIC EXPLOITS #14 = 75¢ [The Lion by Biljo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabon & more]
#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).

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.

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

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.

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A recent ad in the Buyer's Guide netted me about ten orders for my zine. That's roughly 1/10 of 1% of the total readership.

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I am carrying a small supply of books which I believe are artistically worthwhile (with one or two exceptions); therefore, everything on this list is highly recommended. These books are all comics-oriented, but have a general appeal. All are softbound. Most are black and white with color covers; interior color is indicated. POSTAGE: 50¢ per order. You pay no postage IF: (a) you order BAT COMIX; (b) your order totals \$10.00 or more; (c) you buy ONLY a poster. A check or money order for the total order amount would be best, but if you want to risk sending your cash through the mail, it's OK with me.

POSTER: PORTRAIT OF BASIL WOLVERTON by Monte Wolverton. In early 1977, I commissioned Monte Wolverton to draw a portrait of his father, Basil, along with some of the characters created by Basil in his long career in comics. Finally, over a year later, I've published it as a limited edition of 100 prints. Though this portrait may appear elsewhere in the future (magazines, etc.), this is the ONLY time it will be used to make good quality prints. Each will be numbered consecutively.

#s 11 - 100 Envelope sticker bearing Monte Wolverton's signature attached to each. . . . \$3.50

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BOOKS BY BASIL WOLVERTON

"Kids and geniuses love Wolverton. Grouches and dumbbells do not."--Ron Graham. Basil Wolverton is one of my favorite cartoonists. His work is incredibly detailed and worth looking at over and over.

POWERHOUS FEPPER# 1 - Reprint of this humorous 1943 comic. Zany adventures. Each book comes with five 11x17" posters by Basil, portraits of Abe Lincoln, George Washington, Milton Berle, Eleanor Roosevelt, Herbert Hoover. . . \$2.50

POOPGOOP FROLICS - 11x16", 56 pages. Each page is tagboard-thick. A diverse selection of Wolverton: humor, goofy portraits, science fiction, unused newspaper strip. Color covers and centerspread. \$10.00

GJDRKZLKCBWQ COMICS - a gallery of gooney gags. 50¢ OR FREE if you buy POOPGOOP FROLICS. (If you order this alone - send 50¢ and a 13¢ stamp.)

BARFLYZE - different types of people who drink too much. \$2.00
GRAPHIC STORY # 14 - 1971 magazine. Has article on Basil, checklist of his work, interview, photos, and a cornucopia of artwork: comic book pages from the 1950s, two unused newspaper strips, Barflyze (the same as the BARFLYZE booklet, but printed much smaller). \$3.50

USA # 1 - reprint of a 1941 comic worth \$150.00 (or so it claims on the back). Has Rockman by Basil. Also, the origin of the Whizzer, and Jack Frost by Stan Lee and (I think) Bill Everett, creator of Sub-Mariner. \$1.50

* * * * * COMICS BY STEVE DITKO * * * * *
Everyone's heard of Spider-Man, right? Ditko was the artist who (with Stan Lee) created him. He is now doing story & art for SHADE, THE CHANGING MAN, in my estimate the most intelligently written comic now on the stands. The four comics I list here are of a series in which Ditko presents his philosophy based on rationality and individual rights. They are very controversial.

MR. A. - Examines such themes as: when is a man to be judged evil; earned vs. unearned; seeking the truth vs. evasion. 60¢

MR. A. # 2 - impossibility of compromise between good and evil; hatred of the good for being good (envy). 75¢

WHA...? - Superheroes, tough cops, science fiction, humor. 60¢

AVENGING WORLD - Causes of trouble in our world. 60¢

Order all four of the above and get a free copy of SHADE by Ditko.



OTHER BOOKS

BAT COMIX by Rodney Schroeter. Done in 1974, the art is primitive but the laughs are fresh. 48 pages. 75¢
HEY! Go into business selling BAT COMIX! Order copies at 30¢ each and sell them! Get rich fast! Sell them for 50¢ each (or sell them for five bucks apiece, for all I care!) BUT, you must order at least TEN copies of BAT COMIX to take advantage of this offer! ALSO, you pay no postage on your order! Hurry! Offer ends soon! (Like, the year 2000!)

WEIRDO COMICS by Rodney Schroeter. Small, eyestrain-edition, first eight episodes where the Weirdo battles Dr. Psycho. 20¢ (If you order this alone - send 20¢ and a stamped, self-addressed envelope.)

BUSTER BROWN by Richard Outcault. Full color comics from 1903.

Introduction by late Wisconsin author August Derleth. Wildly humorous misadventures of boy and his dog Tige, who talks & winks. \$2.00

DREAMS OF THE RABBIT FIEND by Winsor McKay. McKay is most famous for his little Nemo in Slumberland. But besides Nemo, he did political cartoons, a strip called Sammy Sneeze, and was among the first animated cartoonists. Originally published in 1905, DREAMS tells of dreams induced by eating Welsh Rarebits. Informative introduction. Very humorous. \$2.50

GRAPHIC GALLERY - Catalogs of original art for sale. These are old issues, so the art is sold; but it is still filled with beautifully reproduced art, some in color. Each has paintings by Carl Barks, who did Donald Duck for 20 years and created Uncle Scrooge. Anyone ordering one of these receives a free comic with Barks art (Donald Duck or Uncle Scrooge).

GRAPHIC GALLERY # 4 \$4.00

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BRINGING UP FATHER by George McManus. Pre-1920 strips. Lots of information on McManus, other strips by him. Wonderful humor. \$3.00

FLASH GORDON ESCAPES TO ARBORIA by Alex Raymond. Raymond is one of the most highly regarded artists in the comics. This book reprints strips from 1937 to 1939 in full color. \$9.95

That's it! Any order totalling \$5.00 or more (not counting postage) receives a free comic of my choice. I'll try to make it a good one. I would appreciate anyone ordering from me to let me know if they like the books or not. Thanks!



This is a very early piece of work by Basil Wolverton. It is from around 1930, and only hints at the greatness that would come from this very creative man. I own the original art of this panel. It was the start of a newspaper strip, but was never used.

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MAGAZINES

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 (Have several copies)

PULPS, DIGESTS AND PAPERBACKS

- THE SPIDER (March, 1941, very fine, some tape on inside cover - \$25.00)
- WEIRD TALES (March 1940)(Fine but edges chipped off on right side of cover at corners. Art by Bok & Finlay - \$8.00)
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- PLANET STORIES (Both have Bradbury stories, very good condition - \$5.00 each)
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SWAMP THING*****
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THOR
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TWO GUN KID
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UNKNOWN SOLDIER
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(magazines and tabloids appear later in the listings..)

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HOUSE OF HAMMER (FILM)
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STAR LORD (EXCELLENT!)
STAR WARS (TALES OF GALAXY)
TARGET
TARZAN (MANNING STUDIOS)
2000 A.D. (HIGH QUALITY)

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GOLD KEY #1's (all titles)
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DAFFY DUCK
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NEW TERRYTOONS (MHTY MOUSE)
PINK PANTHER
POPEYE
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RIPLEY'S BELIEVE IT/NOT
SCAMP
STAR TREK
SUPER GOOF
TOM AND JERRY
TURK
TWINKY AND SYLVESTER
TWILIGHT ZONE
UNCLE SCROOGE
UNDERDOG
WALT DISNEY'S COMICS/STORIES
WALT DISNEY SHOWCASE
WINNIE THE POOH
WOODY WOODPECKER
YOSEMITE SAM/BUGS BUNNY

PART 4—OTHER PUBLISHERS
Check group; list titles on
extra lines or paper
ARCHIE COMICS
HARVEY COMICS
FANCETT

PART 5—CHARLTON COMICS

BIONIC WOMAN
DOOMSDAY +1
FIGHTIN' ARMY
FIGHTIN' MARINES
GHOST MANOR
GHOSTLY TALES
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SCARY TALES
SIX MILLION \$ MAN
SPACE ADVENTURES
SPACE WAR
CHARLTON #1's*****

PART 6—MAGAZINES AND FANZINES

AMAZING STORIES SF
AMAZING WORLD OF DC
ANALOG SF
ARCHIE COMICS DIGESTS (ALL)
(some..LIST ON EXTRA LINES)
CIRCUS (rock music)
COLLECTORS' DREAM
COMIC READER(recommended!)
CLUB INTERNATIONAL
COSMOS
CRACKED & SPECIALS
CRAZY
CREEP (rock music)
CREEPY (WARREN)
DENNIS THE MENACE DIGESTS
EARTH STAR (MARVEL)*****
EERIE (WARREN)
ELECTRIC COMPANY (SPIDY)
FAMOUS MONSTERS (WARREN)
FANTASTIC STORIES SF
FANTASY AND SCIENCE FICTION
FIRST KINGDOM *****
FOOM
FUNNYWORLD (excellent fanzine)
GALAXY SCIENCE FICTION
GASH MAGAZINE*****
HEAVY METAL
HEAVY METAL SPECIAL EDITIONS***
HOWARD THE DUCK MAGAZINE*****
ISAAC ASIMOV'S SF MAGAZINE
ISAAC ASIMOV (new title to debut)
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SICK
SIX MILLION DOLLAR MAN
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STARLOG MAGAZINE
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IMAGINE*****NEW FROM STAR REACH
SOJOURN (KUBERT FANZINE)
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also:
FUTURE (from STARLOG)
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PART 7—TREASURES & SPECIAL ITEMS
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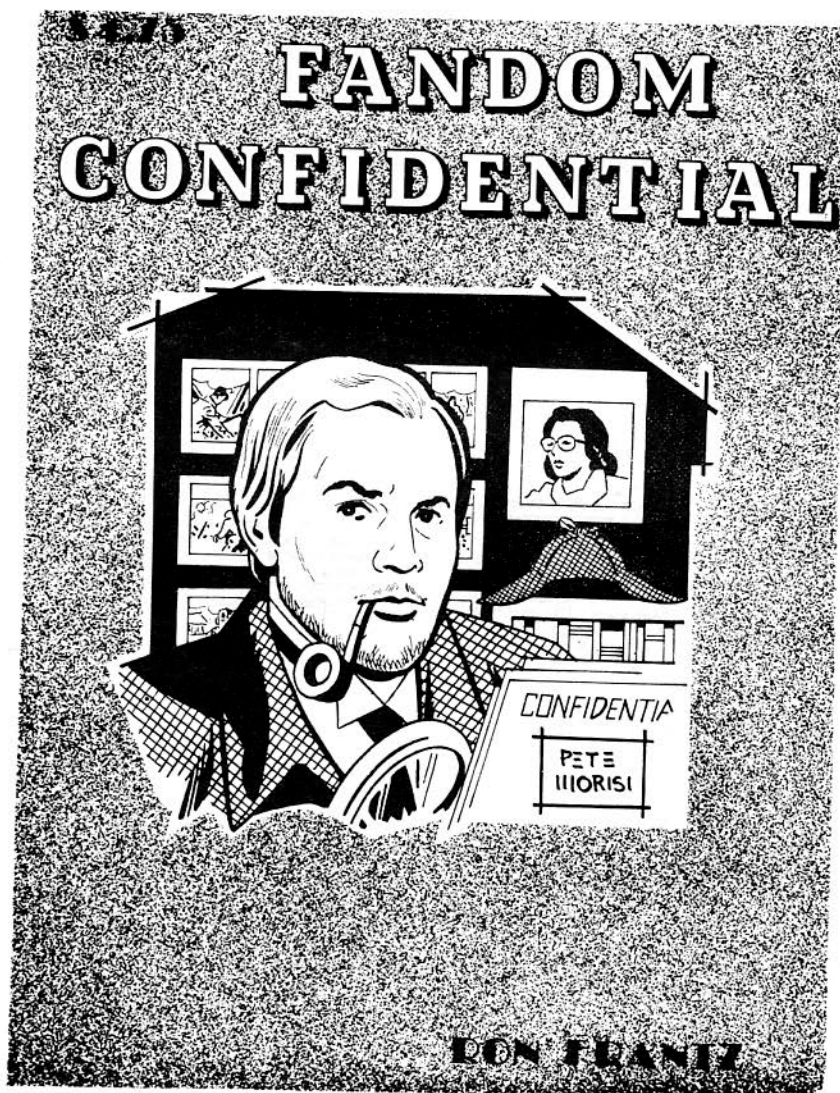
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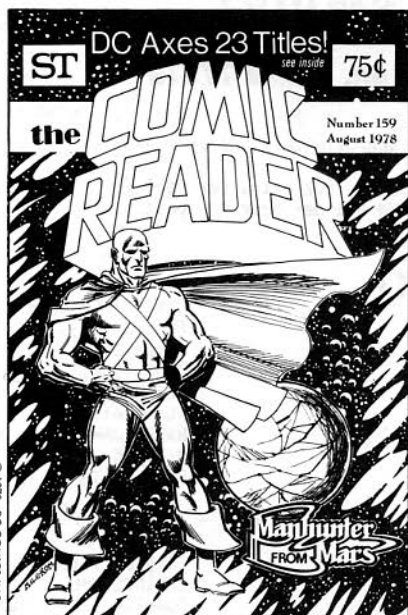
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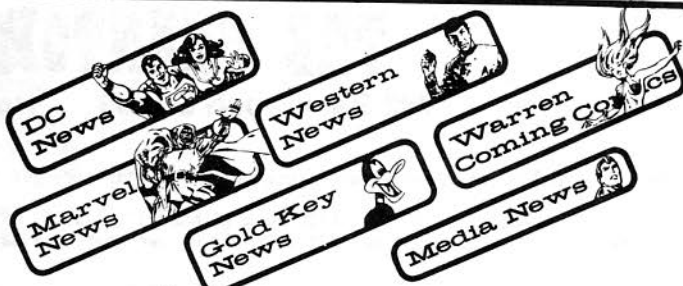
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All units listed below are radio shows unless otherwise indicated and run approximately one hour each unless otherwise noted.

PRICE:

REEL: 1200 foot (4 hours) = \$9.00. 2400 foot (8 hours) = \$15.00. Please add 50¢ extra per reel for postage.

CASSETTE: One hour \$3.50. Four or more hours \$3.00 per hour. Please add 25¢ per hour for postage.

old-time radio

- #73R - HALLS OF IVY (2 shows)
starring Mr. & Mrs. Ronald Coleman.
"A shy old bachelor acquires a lady friend"
"Mrs. Hall judges tryouts for a campus play"
- #74R - SPACE PATROL (2 shows)
"The Cebroscope"
"The Return of Prince Bacharatti"
- #75R - MR. DISTRICT ATTORNEY (2 shows)
"Spring Fever" 5/19/48
"The Deadly Snowflake"
(Both Ipana & Sal Hepatica)
- 76R - JACK BENNY 11/16/47
(Lucky Strike)
EDGER BERGEN & CHARLIE MCCARTHY
guests The Mills Bros. 2/25/52
(Coca-Cola)
- 77R - STRAIGHT ARROW 1/7/50
(Nabisco)
THE ANDREWS SISTERS SHOW 12/31/44
(Kelvinator)
- 78R - THE HALLS OF IVY 1st show 10/4/50
(Schlitz Beer)
SPIKE JONES SHOW guest Jack Owens
11/7/47 (Coca-Cola)
- 79R - SPIKE JONES SHOW guest Diana Lynn
6/18/49 (Coca-Cola)
TRIBUTE TO THE SHRINERS with Bob Hope, Dinah Shore, Spike Jones, Roy Rogers
- 80R - ROY ACUFF SHOW (2 shows)
Programs #1 & 2
(Royal Crown Cola)
DR. PEPPER TREASURE HUNT Sept. 1939
(Dr. Pepper)
EDDY ARNOLD SHOW program #23
- #81R - THE RED SKELTON SHOW (2 shows)
2/13/52
2/20/52
(Both Blue Star Blades)
- #82R - HOPALONG CASSIDY (2 shows)
"Murder On The Trail"
"Hoppy Takes A Chance"
- #83R - BING CROSBY CHESTERFIELD SHOW
(2 shows)
3/15/50 guests Gary Cooper and Gary Crosby
3/22/50 guests Philip and Dennis Crosby
(Both Chesterfield)
- #84R - SUSPENSE (2 shows)
"Ghost Hunt" with Ralph Edwards
"Rave Notice" with Milton Berle
6/23/49 10/12/50
(Both Autolite)
- #85R - YOUR HIT PARADE 7/31/48
(Lucky Strike)
THE JIMMY DURANTE SHOW guest Dorothy Lamour 4/7/48
(Rexall)
- #86R - COKE TIME starring Eddie Fisher
Program #330
(Coca-Cola)
CLUB 15 starring Dick Haymes with The Andrews Sisters. 9/23/49
(Campbells)
HARRY JAMES from Meadowbrook West 2/14/46
PAUL WHITEMAN 12/21/38
- #87R - THE WHISTLER
"One Man Jury"
(Signal Oil Co.)
X-MINUS ONE
"Dwellers in Silence"
- #88R - THE MYSTERIOUS TRAVELER
"The Man Insects Hated"
STORIES BY OLMSTEAD
"The Outcasts"
- #89K - BIG BAND BROADCASTS
Harry James from Casino Gardens 9/23/45
Glen Gray "Here's To Vets"
Harry James from Meadowbrook West 2/14/46
- #90R - BIG BAND BROADCASTS
PAUL WHITEMAN CHESTERFIELD SHOW 12/31/38
(Chesterfield)
CLAUDE THORNHILL "One Night Stand" #216
- #91R - BIG BAND BROADCASTS
Charlie Spivak "One Night Stand" 2/22/45
Elliot Lawrence: "One Night Stand"
- #92R - THE SHADOW (2 shows)
"The Cat That Killed"
"GUN ISLAND" 10/23/38
(Blue Coal)
- #93R - THE LIFE OF RILEY
"Phony Screen Test"
EDDIE CANTOR SHOW guest Esther Williams 10/18/44
(Bristol Myers)
- #94R - WEIRD CIRCLE
"The Thing in the Tunnel"
LIGHTS OUT
"Sub Basement" 8/24/43
- #95R - EDDIE CANTOR PABST BLUE RIBBON SHOW 5/6/48
(Pabst)
SPOTLIGHT BANDS with Harry James
ADVENTURES OF BABE RUTH #9
- #96R - THE SHADOW (2 Shows)
"Death Prowls At Night"
"Guest Of Death"
(Blue Coal)

97R - ALL STAR WESTERN THEATRE
(2 shows) with Foy Willing
& The Riders of The Purple
Sage.
8/2/47
9/9/47
(Both Webers Bread)

98R - HOPALONG CASSIDY (2 shows)
"Dead Man's Hand"
"The Rainmaker Of Eagle
Nest Mountain"

99R - SPACE PATROL (2 shows)
"The Red Demon Of Venus"
"Descendents from the Black
Star"

100R - TARZAN (2 shows)
"Lake Of Blood" 6/21/52
"Jungle Heat" 6/28/52

101R - DENNIS DAY SHOW
"Sponsor for a new show"
FIBBER MCGEE & MOLLY
"Zyther Lessons" 5/16/39
(Johnsons Wax)

102R - THE SHADOW (2 shows)
"Curse Of The Guilty"
(Blue Coal)
"Message From The Hill"

103R - INNER SANCTUM
"The Wailing Wall"
(Lipton)
SUSPENSE
"The House in Cypress Canyon"
(Roma Wines)

104R - DUFFY'S TAVERN
"The Coming Out Party"
(Ipana)
BURNS AND ALLEN 9/30/48
(Maxwell House)

105R - FIBBER MCGEE & MOLLY
"Escaped Convicts" 5/30/39
(Johnsons Wax)
EDDIE CANTOR SHOW
"Christmas Show" 12/20/44

106R - THE MILTON BERLE SHOW
3/2/48
(Philip Morris)
THE LIFE OF RILEY
"Riley's sister wants to
marry a bookie"

107R -

107R - JACK BENNY SHOW
guest Ingrid Bergman
(Lucky Strike)
MYSTERIOUS TRAVELER
"Last Survivor"

108R - COMMAND PERFORMAN
"Parody of Dick Tracy"
with Bob Hope, Jerry Colona,
Bing Crosby, Dinah Shore,
etc.

109R - THE SHADOW (2 shows)
"Valley Of Living Terror"
(Carey Salt)
"The Ruby Of Caval"

110R - EDGAR BERGEN & CHARLIE MCCARTHY
guest Kennan. 9/9/45
SONGS BY MORTON DOWNEY
12/14/48
(Coca-Cola)

111R - GUNSMOKE
"Ramirez Daughter"
HARRY LIME, THE THIRD MAN
starring Orson Wells
"Murder On The Riviera"

112R - ESCAPE
"North of Polaris"
THE SHADOW
"Traffic in Death"

113R - EDGAR BERGEN & CHARLIE MCCARTHY
guest Margaret O'Brien 11/18/45
THE RALEIGH SHOW
with Tommy Dorsey. Guests Jack
Benny and Bing Crosby.
(Raleigh & Kool)

114R - PHIL HARRIS - ALICE FAYE SHOW
"Remley's Aunt Visits"
(Rexall)
LUM & ABNER (2 shows)

115R - MY LITTLE MARGIE
"Dad's Birthday"
THE GREAT GILDERSLEEVE
"Kathy Lee"

116R - SMILIN ED & HIS BUSTER BROWN
GANG 1940
(Buster Brown Shoes)
JACK ARMSTRONG
"Land Of The Sky" 2/20/42
(Wheaties)
CAPT. MIDNIGHT
Chapter 23, 1939
(Skelley Oil)

117R - SUSPENSE
"The Trap"
(Autolite)
THE RED SKELTON SHOW
"Deadeye & The Western Dance"

118R - FIBBER MCGEE & MOLLY
"Molly receives a mysterious
box of candy"
IT PAYS TO BE IGNORANT
"First question on Henry
the VIII"

119R - EDGAR BERGEN & CHARLIE MCCARTHY
guests Abbott & Costello, and
Judy Garland
(Chase & Sanborn and Royal)

120R - PHIL HARRIS - ALICE FAYE SHOW
10/24/48
(Rexall)
AMOS & ANDY 10,000th SHOW
(Rexall)

121R - THE ALDRICH FAMILY
"The Babysitters" 5/11/44
HARRY LIME, THE THIRD MAN
starring Orson Wells.
"The Painted Smile"

122R - SAM SPADE
"Flopsy, Mopsey Cottontail"
(Wildroot Cream Oil)
CLUB 15
with Bob Crosby & The
Andrew Sisters.
THE JACK SMITH SHOW
6.29/51
(Tide)

123R - ARCHIE ANDREWS
"The Halloween Party"
(Swift)
SAM SPADE
"The Stopped Watch Caper"
(Wildroot Cream Oil)

124R - THE LONE RANGER
"The Wilson Bros."
MARK TRAIL
"Tracks of Death"
(Kellogg's Corn Flakes)

125R - PHIL HARRIS - ALICE FAYE SHOW
10/31/48
(Rexall)
BERGEN & CHARLIE MCCARTHY
guest Don Ameche
(Chase & Sanborn and Royal)

126R - NATIONAL BARNDANCE
10/2/43
(Alka-Seltzer)
LUM & ABNER
"Lum fakes a nervous breakdown"
SUPERMAN 1/31/45
(Kellogg's Pep)

127R - MR. CHAMELEON
"The Perfect Maid Murder Case"
(Bayer Aspirin)
HARRY LIME, THE THIRD MAN
starring Orson Wells
"Man Of Mystery"

128R - FRED ALLEN
11/28/48
(Ford)
THE GREAT GILDERSLEEVE
"The Suggestion Box"

SPECIALS

PLEASE NOTE: The tapes listed below
are priced individually. These consist of
longer units. Because it is easier & quicker
for us to process these than the 1-hour units,
we can offer them at a much lower cost.

#SP1 - The very first 24 episodes (which run
15 minutes each) of THE BLUE BEETLE. Each
story is complete in two episodes. 6 hours.
REEL: \$10.00 plus 50¢ postage.
CASSETTE: \$14.00 plus 75¢ postage.

#SP2 - 72 consecutive 15 minute episodes of
CAPT. MIDNIGHT from 11/14/39 thru 3/27/40.
Episodes #187-258. All have Skelley Oil
commercials. 18 hours.
REEL: \$25.00 plus \$1.00 postage.
CASSETTE - \$40.00 plus \$1.25 postage.

#SP3 - The very first 18 episodes of
SUPERMAN. 4 1/2 hours.
REEL - \$7.50 plus 50¢ postage.
CASSETTE - \$10.00 plus 50¢ postage.

#SP4 - All the shows contained on units
73R, 74R, 75R, 76R, 77R, 78R, 79R, 80R.
8 hours.
REEL - \$11.50 plus 50¢ postage.
CASSETTE - \$20.00 plus \$1.00 postage

#SP5 - All the shows contained on units
81R, 82R, 83R, 84R, 85R, 86R, 87R, 88R.
8 hours.
REEL - \$11.50 plus 50¢ postage.
CASSETTE - \$20.00 plus \$1.00 postage.

#SP6 - All the shows contained on units
89R, 90R, 91R, 92R, 93R, 94R, 95R, 96R.
8 hours.
REEL - \$11.50 plus 50¢ postage.
CASSETTE - \$20.00 plus \$1.00 postage.

#SP7 - All the shows contained on units
97R, 98R, 99R, 100R, 101R, 102R, 103R,
104R. 8 hours.
REEL - \$11.50 plus \$1.00 postage
CASSETTE - \$20.00 plus \$1.00 postage.

#SP8 - All the shows contained on units
105R, 106R, 107R, 108R, 109R, 110R,
111R, 112R. 8 hours.
REEL - \$11.50 plus 50¢ postage.
CASSETTE - \$20.00 plus \$1.00 postage.

#SP9 - All the shows contained on units
113R, 114R, 115R, 116R, 117R, 118R,
119R, 120R. 8 hours.
REEL - \$11.50 plus \$1.00 postage.
CASSETTE - \$20.00 plus \$1.00 postage

#SP10 - All the shows contained on units
121R, 122R, 123R, 124R, 125R, 126R,
127R, 128R. 8 hours.
REEL - \$11.50 plus 50¢ postage.
CASSETTE - \$20.00 plus \$1.00 postage.

STAR SOUNDS

792 Bateswood No. 3 Houston, Tx 77079

Now available on tape, many of your favorite science fiction tv shows and movies. All units listed below run about one hour each, unless otherwise indicated. All tapes are listed by unit number, be sure to list those numbers when ordering. And be sure to specify cassette or reel.

PRICE

CASSETTE: One hour \$3.50. Four or more hours \$3.00 per hour. Add 25¢ extra per hour for shipping.
REEL: 1200 foot (4 hours) \$9.50 each. 2400 foot (8 hours) \$16.00 each. Add 50¢ extra per reel for shipping. Reels are recorded quarter track at 3 3/4 ips.

Star Trek

- #1ST - "CITY ON THE EDGE OF FOREVER"
- #2ST - "RETURN TO TOMORROW"
- #3ST - "A PRIVATE LITTLE WAR"
- #5ST - "THE MENAGERIE"
Two hours
- #6ST - "MIRROR, MIRROR"
- #7ST - "THE TROUBLE WITH TRIBBLES"
- #8ST - "WHERE NO MAN HAS GONE BEFORE"
- #9ST - "SHORE LEAVE"
- #10ST - "ARENA"
- #11ST - "FOR WHOM GODS DESTROY"
- #12ST - "WINK OF AN EYE"
- #13ST - "THE CLOUD MINDERS"
- #14ST - "REQUIEM FOR METHUSELAH"
- #15ST - "ALL OUR YESTERDAYS"
- #16ST - "THE EMPATH"
- #17ST - "THE SAVAGE CURTAIN"
- #18ST - "THE DEADLY YEARS"
- #20ST - "THE ENEMY WITHIN"
- #21ST - "THE MAN TRAP"
- #22ST - "THE NAKED TIME"
- #23ST - "WHAT ARE LITTLE GIRLS MADE OF"
- #24ST - "THE ENTERPRISE INCIDENT"
- #25ST - "AND THE CHILDREN SHALL LEAD"
- #26ST - "SPOCK'S BRAIN"
- #27ST - "SPACE SEED"
- #28ST - "DEVIL IN THE DARK"
- 29ST - "OPERATION ANNIHILATE"
- 30ST - "CATSPAW"
- 31ST - "FRIDAY'S CHILD"
- 32ST - "WHO MURNS FOR ADONIS"
- 33ST - "THE DOOMSDAY MACHINE"
- 34ST - "WOLF IN THE FOLD"
- 35ST - "ELAAN OF TROYIUS"
- 36ST - "THE CORBONITE MANEUVER"
- 37ST - "THAT WHICH SURVIVES"
- 38ST - "A PIECE OF THE ACTION"
- 40ST - "DAY OF THE DOVE"
- 41ST - "AMOK TIME"
- 42ST - "THE RETURN OF THE ARCHONS"
- 43ST - "JOURNEY TO BABEL"
- 44ST - "THE ULTIMATE COMPUTER"
- 45ST - "THIS SIDE OF PARADISE"
- 46ST - "BALANCE OF TERROR"
- 47ST - "LIGHTS OF ZETAR"
- 48ST - "SQUIRE OF GOTHOS"

Outer Limits

- #2LT - "GALAXY BEING"
- #3LT - "ONE HUNDRED DAYS OF THE DRAGON"
- #4LT - "MAN WITH THE POWER"
- #5LT - "ARCHITECTS OF FEAR"
- #6LT - "THE SIXTH FINGER"
- #7LT - "THE ZANTI MISFITS"
- #8LT - "THE MICE"
- #9LT - "NIGHTMARE"
- #11LT - "ADAM LINK, ROBOT"
- #12LT - "SOLDIER"
- #13LT - "TOURIST ATTRACTION"

Special SF & Fantasy

- #1SF - RAY BRADBURY SPECIAL
"Burgess Meredith Reads Ray Bradbury"
"Fahrenheit 451" (movie)
ALFRED HITCHCOCK PRESENTS "Special Delivery" (Based on "Boys! Grow Mushrooms in Your Basement!").
Total 3 hours
- #2SF - "THE NIGHT STALKER" (movie)
"The Night Strangler" (movie)
Total 3 hours
- #3SF - WILLIAM SHATNER SPECIAL
"The Horror at 37,000 Feet" (movie)
"The Transformed Man" (from a rare record album)
Total 2 hours
- #4SF - "PLANET EARTH" (movie)
Total 2 hours
- #5SF - TWILIGHT ZONE
"To Serve Man"
"Nightmare at 20,000 Feet" (stars William Shatner)
- #6SF - TWILIGHT ZONE
"And When The Sky Was Opened"
"The odyssey Of Flight 33"
- #7SF - TWILIGHT ZONE
"The Monsters Are Due On Maple Street"
"Walking Distance"
- #8SF - ARCH OBLER'S DROP DEAD
This is a collection of some of the best sf and horror radio broadcasts ever done, including "The Chicken Heart" and "The Dark" (in which people are literally turned inside out).
- #9SF - THE MAKING OF STAR WARS
As told by C3PO and R2-D2. A behind the scenes look at one of the greatest sf movies of them all. One hour.
\$4.00

New!

- #51C - MOVIE CLASSICS
"FORBIDDEN PLANET"
"INVASION OF THE BODY SNATCHERS"
4 hours

Movie Classics

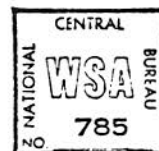
- #41C - MOVIE CLASSICS
"MYSTERIOUS ISLAND"
"THE ABOMINABLE SNOWMAN"
3 hours
- #42C - MOVIE CLASSICS
"JASON & THE ARGONAUTS"
"DAY THE EARTH STOOD STILL"
4 hours
- #43C - MOVIE CLASSICS
"JOURNEY TO THE CENTER OF THE EARTH"
"FANTASTIC VOYAGE"
4 hours
- #44C - MOVIE CLASSICS
"WAR OF THE WORLDS"
"THE TIME MACHINE"
4 hours
- #45C - MOVIE CLASSICS
"KING KONG"
"THE THING"
"ISLAND OF LOST SOULS"
4 hours
- #46C - MOVIE CLASSICS
"7TH VOYAGE OF SINBAD"
"PLANET OF THE APES"
4 hours
- 47C - MOVIE CLASSICS
"SILENT RUNNING"
"THE FORBIN PROJECT"
4 hours
- #48C - MOVIE CLASSICS
"THE ANDROMEDA STRAIN"
"THE 7 FACES OF DR. LAO"
4 hours
- #49C - MOVIE CLASSICS
"STAR WARS"
"CREATURE FROM THE BLACK LAGOON"
4 hours
- #50C - MOVIE CLASSICS
"FIRST MEN IN THE MOON"
"THX 1138"
4 hours

The Prisoner

- #1P - "THE ARRIVAL"
- #2P - "CHIMES OF BIG BEN"
- #3P - "A.B. And C."
- #4P - "THE SCHIZOID MAN"
- #5P - "FREE FOR ALL"

CANADIAN COMIC BAG COMPANY

P.O. Box 190 Hamilton, Ontario L8N 3A2



Now, from the innovators of products for comic and magazine collectors, comes the indexing system which will satisfy the needs of even the most demanding collector. Again, when the available products did not satisfy our own needs, we set out to design and produce an index which we feel has the thought and planning behind it to make it useful to many collectors like ourselves.

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TITLE _____

PUBLISHER _____ STATUS _____

	20		40		60		80
1	21		41		61		81
2	22		42		62		
3	23		43				
4	24		44				84
5	25		45				85
6	26		46				86
7	27						87
8	28				88		88
9	29				69		89
10	30				70		90
11	31				71		91
12			52		72		92
13			53		73		93
14			54		74		94
15			55		75		95
16	36		56		76		96
17	37		57		77		97
18	38		58		78		98
19	39		59		79		99

NOTES

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the same things over
and over and
over...**



MAYBE you should try

the **COMIC WORLD**

If you're tired of jazzy pin-up magazines filled with half-baked trivia, scratchy art, and clap-trap articles; if you are a serious comic collector who wants to learn more about the history of the comics industry and its many creations; if you feel comics are a legitimate extension of American literary and pictorial culture; and if you would like informative material discussed from this standpoint; if you are looking for detailed, in-depth analysis, solid objective research, competent writing, and good illustration, then what you want is **THE COMIC WORLD**.

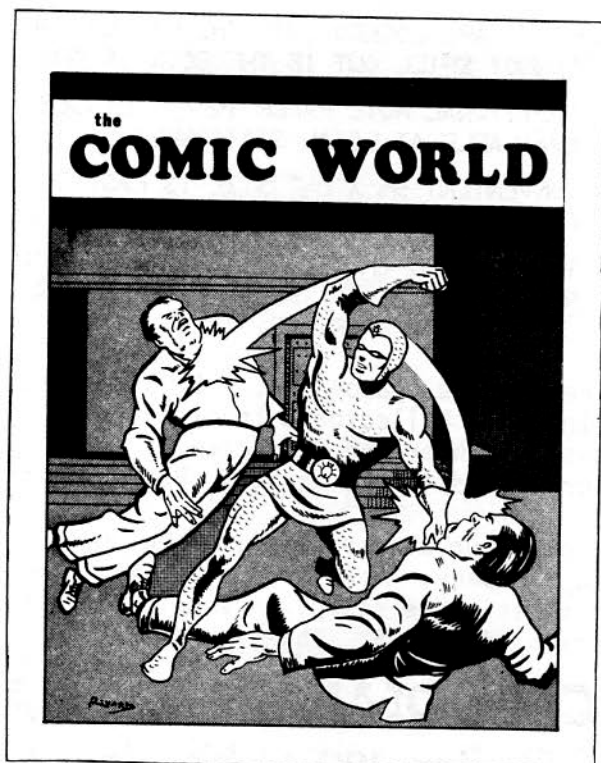
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THE COMIC WORLD #18 is now out, featuring a close look at the original Blue Beetle and the company which produced him, the only complete analysis of this subject ever attempted, along with Edwin Murray's followup to his forty page ACG coverage in our previous issue, plus new departments, Clay Kimball's free wheeling column and much more.

THE COMIC WORLD #18, 40 full sized pages, photo offset cover to cover, all copies sent flat, in a mailing envelope. Single copies \$1.50 each, a six issue subscription \$6.00. Notice the big difference there? That's because it costs 53¢ to mail out singly ordered copies, whereas sub copies, mailed all at one time on a special permit go for lots less, and we pass the savings along. Subscribe and save, big. Order from—

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VOYAGE OF SINBAD

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Jim Danforth (stop-motion animation)
Forrest J Ackerman (editor of Famous Monsters)

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The PORTFOLIO OF FINE COMIC ART contains twenty-three individually signed and numbered Plates (12" by 16") by the following artists: NEAL ADAMS, MILTON CANIFF, JACK DAVIS, WILL EISNER, GEORGE EVANS, HAL FOSTER, FRANK FRAZETTA, JOHNNY HART, BURNE HOGARTH, JEFF JONES, MIKE KALLITA, GIL KANE, SELBY KELLY, JACK KIRBY, HARVEY KURTZMAN, RUSSELL MYERS, JERRY ROBINSON, JOHN SEVERIN, BARRY SMITH, JIM STERANKO, AL WILLIAMSON, WALLY WOOD and BERNI WRIGHTSON. Each artist has created an entirely new and original work of comic art for this Portfolio. Each lithograph is signed and numbered by the respective artist in every Portfolio in this Limited Edition of 1500 Portfolios plus 110 Artists' Proofs Portfolios. The finest craftsman lithography and art papers have been blended to produce Plates that capture the scope and texture of the original art. Publication date is September, 1978. Publication price is \$100.00 per Portfolio. Prepublication price is \$75.00 per Portfolio.

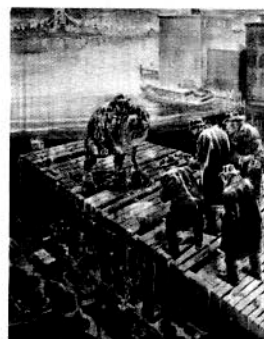


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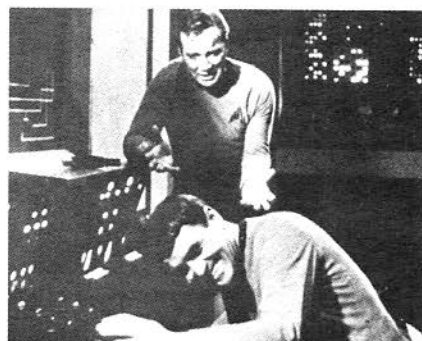
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Printed photo-offset and limited to an edition of 1,000 copies (of which 200 have been sold before any advertising was released!) THE SILVER EEL sells for \$3.00 -- due to the latest postal increases all orders for one copy and one copy only will be mailed FIRST CLASS. Printed standard 8½" X 11" on deluxe paper stock, THE SILVER EEL is a true collector's item for Leiber and Fafhrd and Mouser Fans. Dealers rates available on request; no extra charge on foreign orders sent by surface or sea rate, otherwise enclose an extra \$3.00 in U.S. dollars for airmail.

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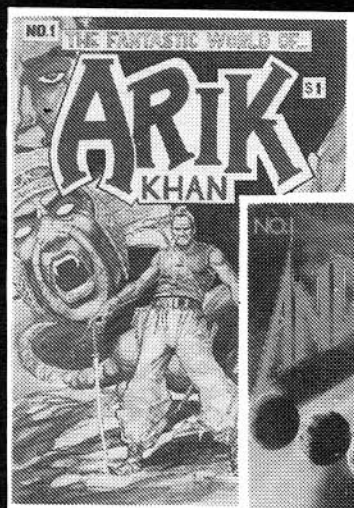
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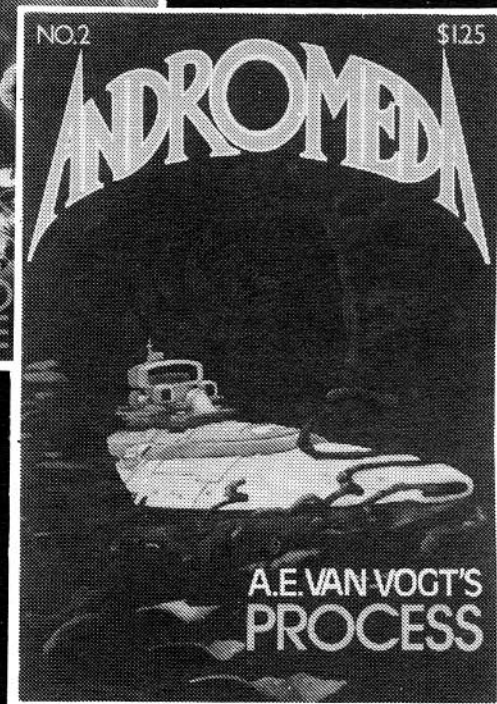
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ENTERPRISE INCIDENTS TAKES A BOLD NEW DIRECTION!

76 PAGES! PLUS FAN FICTION

Why the change in ENTERPRISE INCIDENTS? Because as pleased as we have been with what we have accomplished in E.I., we always seemed to run out of pages before we could present all we wanted to. Plus, we felt it was time for the magazine to grow and expand its horizons to include a very active and vibrant sector of STAR TREK fandom which we have been ignoring. What I'm speaking of is the fan fiction zines. There are some very exciting and creative things being done in them which are far more inventive, entertaining and well written than the fiction being published by Bantam, etc. Fan fiction is not afraid to experiment and try new ideas outside of the rigorous action/adventure format required by the major companies publishing ST fiction. Our expanded format will attempt to begin exploring all of them.

For instance:

"ALTERNATIVE THOUGHTS" by Gerry Downes: Gerry discusses and analyzes this landmark story of hers which sent ripples from one end of ST fandom to the other!

"FAN FICTION: IS IT LEGAL OR MERELY TOLERATED?" - We will attempt to set the record straight on exactly what the situation is.

"THE FAN FICTION ZINES" - In which we discuss and analyze the many different types of zines currently being published.

ZINE EDITORS TAKE NOTE!

The column "THE STAR TREK REVIEW" will now concern itself primarily with fanzines, as opposed to prozines and newsstand publications. **SEND US YOUR ZINE FOR REVIEW!** Due to the fluctuating nature of zine publishing we don't know about everyone who's out there.

Other features will include:

"K/S FICTION: SYNDROME OR SERIOUS WRITING?" which discusses a rather volatile area of fan fiction that is rapidly growing in popularity and acceptance, despite the rather touchy nature of the concept. A lot of research is going into this and it will include comments by one of the writers most identified with it: Leslie Fish.

We will also be stepping up our use of fan art as well as interviewing notable fan writers. Plus, we will be presenting fan fiction ourselves, such as:

"SHERLOCK SPOCK" - A serio-comic tale of murder and mayhem aboard the Enterprise, and the dual character who solves the dilemma.

ENTERPRISE INCIDENTS #1 = \$3.00 - Full color front and back covers (front by STEVE FABIAN of Spock) Interviews with GENE RODDENBERRY, GEORGE TAKEI, JAMES DOOHAN, NORMAN SPINRAD and JOHN (Kor) COLICOS. Plus complete pictorial recap of "AMOK TIME" and article on ST special effects models.

ENTERPRISE INCIDENTS #2 = \$3.00 - Full color front and back covers (the front from "Mirror, Mirror") Complete recap of "Mirror, Mirror" with over thirty stills. An interview with DeForest Kelley, an article on Nimoy as Sherlock Holmes, a piece on ST ship models, "THE STAR TREK ARCHIVES", "THE STAR TREK REVIEW".

ENTERPRISE INCIDENTS #3 = \$3.00 - Full color covers from "THE MENAGERIE". A fourteen page recap of "The Menagerie" using over 50 stills. A feature on JEFFREY HUNTER. "How Those STAR TREK Devices Really Work". An article on GENE RODDENBERRY. "THE STAR TREK BLOOPERS", "THE STAR TREK ARCHIVES", 3 pages of Ralph Fowler art and more!

ENTERPRISE INCIDENTS #4 = \$3.00 - Full color covers (back cover is a beautiful ST painting by



Some of the fan fiction we present will be staff written, but we are also interested in submissions from you the reader (please include return postage).

But what about the features which have made ENTERPRISE INCIDENTS so popular thus far? We're keeping them! E.I. isn't changing its format so much as it's expanding it. E.I. #6 will still feature a photo-recap of "Balance of Terror". It will still present the fantastically popular features "THE STAR TREK BLOOPERS", "THE STAR TREK ARCHIVES" (which presents old and obscure magazine articles on ST) and all the rest including full color covers by RALPH FOWLER and more. And all in the same type of high quality format as TREK.

PUBLICATION DATE: SEPTEMBER 1978

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ENTERPRISE INCIDENTS back issues, etc., are listed below.

MORRIS SCOTT DOLLENS.) Eight page recap of "The Doomsday Machine". An interview with WILLIAM SHATNER. An article and a filmography on Shatner. Artwork by Ralph Fowler and Ron Wilber plus regular features.

ENTERPRISE INCIDENTS #5 = \$3.00 - Full color covers. "THE BANNED EPISODES OF STAR TREK!" Recap of "This Side of Paradise". "STAR TREK vs. STAR WARS". "Behind the Scenes of STAR TREK" plus much more.

AVAILABLE BACK ISSUES OF "TREK": TREK #6 (\$3.50), TREK #7 (\$3.50), TREK #8,9,10,11 (\$3.00 each).

8 x 10 full color STAR TREK stills: High quality photos (glossy or silk finish) \$3.00 each, 5 or more \$2.50 @. Send 25¢ for complete twelve page catalog. ADD 75¢ POSTAGE ON ALL ORDERS OF BOOKS FROM THIS LIST.

Note: We are constantly on the look out for good STAR TREK BLOOPER slides to borrow from which we make prints for publication in ENTERPRISE INCIDENTS and then return the slide to you along with one copy of EI of your choice.

EXPLORE FANDOM WITH "ENTERPRISE INCIDENTS"

STELLAR GAS

Lost In Thought

Della Van Hise

LOST IN THOUGHT takes place 5 years following the capture of the Romulan Commander from ENTERPRISE INCIDENT, and details her plot for revenge against both Kirk and Spock. The Romulans now possess the mind sifter as well as certain classified information concerning Earth's history immediately after the Eugenics War, which leads to a confrontation in the Earth of 2034, and a plot which could well wipe James Kirk completely out of existence!

Artwork by Kerry Gammill, Ralph Fowler (RBCC) (ENTERPRISE INCIDENTS), Al Zequeira (ENTERPRISE INCIDENTS).

THE GIFT

Christopher Randolph

What would you do if you suddenly discovered you had been given the gift of immortality? Who would you share it with? Or would you dare impose such an item on another? What would you do, and how would you feel when you were still young, and your friends were old? What if you could share it with only one person in the entire galaxy? Who would you choose. . . and what if that person refused? A Trek story.

STELLAR GAS is a new Trekzine which will deal with general Star Trek fiction. Each issue will be approximately 80 pages, printed offset and permanently bound. Most of the material will be reduced and typed in columns, so each page will be equal to almost three full pages of normal-printed material. In other words, folks, there's more for your money! Issue number one is due out around the end of November or the first part of December, 1978. We are extremely interested in receiving contributions of stories, poetry, vignettes, articles (Trek related), artwork, and just about anything else that is concerned with Star Trek. Please be sure to include return postage on all manuscripts, artwork, poetry, etc. STELLAR GAS will deal primarily with general Trek stories, and all adult material will be published in a separate zine, THE NAKED TIMES.

WARNING

No age statement is required to purchase STELLAR GAS, however, some of the stories in our first issue do contain specific ideas. There is absolutely no sexually "explicit" material within STELLAR GAS, but the story LOST IN THOUGHT does have one "love scene." If you are easily offended by ideas and broad generalities, STELLAR GAS may not be the zine for you. Please read at your own discretion.

MORE

In addition to the stories mentioned above, there will be other short stories, as well as poetry by:

JEANNE POWERS

MARILYNN LEBO

CHRISTOPHER RANDOLPH

and others. . .

ARTWORK BY BEV ZUK, AL ZEQUEIRA, KERRY GAMMILL, RALPH FOWLER, SCOTT GILBERT and others!!!!!!!

We are still accepting contributions for the first issue, but it must be received by September 30, 1978 at the absolute latest in order to be considered for STELLAR GAS #1. Other material will be held for issue #2 (hopefully six months following #1)

OTHER PROJECTS

At the present time, we also have another zine, (Primarily adult) in the works. Send SASE for more info.

ORDER INFORMATION

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