EDITORIAL
BILL G. WILSON, ED.

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“Regrettful as I am to begin this editorial on a sad note, I feel I must pay tribute to the recently deceased Boris Karloff, who died at the age of 81 in a London hospital of a respiratory ailment. The rest of Mr. Karloff will long be remembered for his many roles in the horror pictures of the past. These great classic roles include those of his famous Frankenstein portrayals, Fu Manchu, Mr. Hyde, and other various roles in “Voodoo Island”, “The Body Snatchers”, “Isle of the Dead” and many other horror films in which he was usually typecast in a major role. This fantastic man, Boris Karloff, will go down in movie history as one of the greatest actors to appear on the silver screen. Now to discuss brighter things; one of which is the last issue of TC. #13 was a remarkable sell out, and that it took a little less than two months to completely sell all 500 copies. This issue was so remarkably good that John McGehee gave it a “5” in his fanzine rating, which, in case you’re one of the uninformed, is the highest rating possible. This, I’m sure you’ll agree, is quite an honor, and I sincerely hope that through the cooperation of you the readers and our staff, we will be able to keep TC’s rating at the top of the list where I think it belongs.

Now to this issue. This issue’s contents, I believe, seem to be quite well-balanced, and of top quality. I would personally like to thank all contributors for their generous contributions, and I’d also like to congratulate the winners in The Great TC Contest. I’m sure all of you winners will enjoy your prizes. For those of you whose entries were not winners, all I can do is to give you my thanks for having the interest in TC and in the contest to take the time to send your entry in. Of course, if you were the winner of the contest, I am considering the idea of conducting future contests with various prizes, all of which will be worth the time to send an entry in. Your response re: this idea would be most appreciated! A word about this issue’s publication and number of pages. Because of the TC Contest and other complications, I’ve been forced to set TC on a new schedule. TC will still be bi-monthly, but it will be set back a month. To put it simply, this issue is really the January-February issue, but under the new schedule (beginning this issue) it is actually the February-March issue. This will accommodate me by giving me more time to prepare an issue. Also, you may notice that various pages of this issue (including this page) are reduced a bit more than what the rest of the pages in the book are. This is to provide enough room for all of the material I had on hand for this issue. Hopefully, things will be back to normal next issue. If you like the idea of certain columns, etc., given more room in this way, I’d really appreciate your letting me know your views. Being swamped, as I was, with all the material I had planned to publish in this issue, I was forced to extend this issue to 28 pages with 4 supplementary advertisement pages. From now on, future issues will range in size to 24-26 pages per issue. The supplementary ad pages, I feel, are a good topic for discussion, so I’d like all of you to send in your complaints or appraisals or both. After all, I’m here to please you, the reader, and not just to slap a couple of pages together for the fun of it.

Reviewing the next issue: TC #15 highlights a cover by John G. Fantucchi; a back cover by Ronn Foss; an article/review of “Seduction of the Innocent” by Steve Schultman; “Another Cup of Wine” by Louis Morra; discussing censorship in comics and Wertham; possibly a round table discussion on comic books today as compared to yesterday. If you readers will participate; and any other high quality contributions I came across between now and #15. This is, as always, will be 25¢.

One last comment. Please try to keep your letters brief, and don’t require long and/or detailed replies, because at this time of year I am very busy, and cannot answer all letters very quickly. All letters WILL be answered, but not immediately. After all, this is only my hobby, and hobbies have their time & place. That’s it for another Ish, friends. So now er enjoy what I’ve spent many a brain-wracking hour over!

Illustrations by Gary L. Robinson & Jim Shull
Doug Fratz

It has been estimated that over 700 super-heroes alone were originated between 1939 and 1944 during comicdom's so-called Golden Age or First Heroic Age. There was a war going on most of the time, and all sorts of propaganda was needed to keep up the spirits of the people of the United States. The adults had their many forms of propaganda, and the kids had comic heroes. Of course though the war itself wasn't the only big problem that America had at this time, as because among other things crime was at its highest, and thus the reason (or at least part of the reason) for the many crime-fighting heroes as well as patriotic type war heroes.

Anyway, with all those heroes, of which many were just steroed-type hack work, it is a sure statement that few if any comic fans are acquainted with all or even most of these heroes. They should not be ignored because today's heroes are for the most part undeniably based on these characters of comicdom's past. Thus in this column I'd like to simply take a look at a few of the Golden Age's obscure and unknown heroes.

YELLOWJACKET

Yellowjacket, the first of the insect controlling heroes, was the main feature in Yellowjacket Comics, published in the mid-1940s by Frank Publishing Company. Yellowjacket was as far as I know just an average crimefighter with control over bees which he managed by saying "Bees! To me!" and telling them who to get. His costume is just the average leotards/cape/gloves/boots thing (yellow and black) with no mask (but still a secret identity) a la Superman. Overall Yellowjacket was about as typical of the Golden Age as they come. He fought the average criminals, not as much the outright stealing type but the "cheating innocent people" type.

The art was just average, as usual more emphasis on style and less on pure quality. An interesting note of Golden Ageishness can be found in one issue I have. On the cover it features an announcement: "Meet Diane Carter, Yellowjacket's new heartthrob!"...Well, when he does meet her (after saving her life) here's an actual uncut version of their actual conversation: "You...er...might meet me sometime, Miss...er..." "Carter! Diane Carter, and I'd love to see you at sometime!" And that's it.

The rest of the mags were usually filled with war propaganda characters and such. Overall I suppose Yellowjacket is little more than an interesting memory.

QUICKSILVER

Being only a back of the comic seven pager in Quality's mostly humorous National Comics, you really wouldn't expect this, the original Quicksilver, to be too great. (An interesting note is that National (DC) very probably now has the rights to Quicksilver.) Then, after seeing the corny opening blurb of "His muscles are of STEEL! His will is of IRON! His heart is of GOLD! (Sheesh!) His name is QUICKSILVER! A person feels quite sure. However, he sported some really great detailed art, in fact some really fantastic art, and his costume was fairly original, although somehow he had a red covering over the top of his face that seemed to be just painted on or something except that you could see the line at the bottom. As you might guess from his seven page format, all characterization was simply not there (except for the usual goofy-goody attitude) and he had no personal life of any kind. He simply started out talking to some total stranger and getting into a mystery, and then solving it. And that was it.

Over all, even though it displayed some great art, he was no more than a little feature in a humor mag to add variety.

MARS

This was truly one of the most unusual strips around in the forties. It was featured in Planet Comics, one of the greatest science fiction comics of the Golden Age. Mars was of course the god of war. He had come back, in spirit form (which was handled beautifully by the artist, using all blue lines and shading his body a very light blue) and was intent on reducing the human race into HIS subjects and destroying all knowledge. The setting is in the future, and he works up until he has destroyed every university, museum, library, etcetera on Earth. However, on the moon in his base is Dr. Kort and two others, a young girl and a young man. Dr. Kort uses his machines on the moon to give the two kids all the knowledge there is so to keep knowledge alive and to keep the gods of war from winning his quest. It is their duty to combat war, lust, and the hatred of man. (An interesting note here is that Mars' powers, which are as far as I can tell to just enter and control people, make him exactly like Deadman!) The Doctor had made as his last gift two thought-controlled robots to Nors and Mysta (the boy and the girl). After a fight in which Mysta must destroy one of the robots because Mars entered it, Nors is mad because it was his robot. Seeing that he was his weakest point, Mars takes control of Nors. (He does this not by entering him a la Deadman, but just by standing behind him.) Nors goes and kills the professor and starts the lab on fire. However, Mysta kills Nors and that leaves her alone, as the only force of goodness left to fight against Mars, the universe's most evil force, with only her robot as help. There it
stands, Mars versus Mysta.
This is truly in every way one of the greatest strips I've ever read. Science fiction in comics at its best. I'd like to suggest that everyone try to get hold of this strip, in fact it would be nice for someone to reprint in some way (photo-copy). One of the really great ones.

(Next issue (hopefully) we'll look at some more of the offerings from the 40s)
Illustration by MARTIN L. GREIM

IT'S ELECTROID #1
VS. HYPERMAN
in:
"THE RAGE OF ELECTROID #1"
IN THE APT. BLDG. IN WHICH WILLIAM THOMAS (RICHARD HARRIS) IS STAYING. MAY I HELP YOU, OFFICER?
YES! HAVE YOU SEEN THIS MAN?
WHY, THAT'S UNUSUAL! HE LOOKS LIKE MR. WILLIAM THOMAS, WHO LIVES IN ROOM 205! I HOPE HE ISN'T IN ANY SORT OF TROUBLE....

LATER...

WHAT DO YOU WANT WITH ME?

I'VE TRIED TO CATCH UP TO YOU FOR QUITE SOME TIME NOW, HARRIS... NOW THAT I'VE GOT YOU, I CAN GET RID OF YOU! THEN NO ONE WILL EVER KNOW THAT I CAUSED THAT EXPLOSION!! YOU'LL BE DEAD AND I'LL BE A FREE MAN!!

...HE'S A VERY-- OFFICER! STRANGE WHERE DID HE GO--?!!

NOW'S MY CHANCE! NOW I'LL FINALLY MY DISGUISE FOOL MY SHOW-DOWN WITH HYPERMAN!

HE KNOWS MY SECRET! IF I CAN JUST CONCENTRATE MY ENERGY ON MY BONDS! I CAN FREE MYSELF!!

YOU'RE COMING WITH ME, HARRIS! OR SHOULD I SAY "HYPERMAN"? I WANT TO TELL YOU ABOUT A LAB EXPLOSION WHICH HAPPENED A LONG TIME AGO!!

YOU FOOL! HA! HA! HA! HA!

...IT JUST MIGHT INTEREST YOU....!!

YOU KIDNAPPED ME, TOLD ME ABOUT THE EXPLOSION, AND MY UNIFORM APPEARS OUT OF NOWHERE!!??

I AM ELECTROID #1. I HAVE KNOWN YOUR IDENTITIES ALL ALONG! I WAS ONCE YOUR FRIEND, BARTHOLOMEN PARKER, BUT THE EXPLOSION MUTATED MY MIND AND FEATURES!

AND MY COSTUME HAS SUDDENLY MATERIALIZED!
...I sent you your costume and treated it so that is now like a layer of your skin! I could have used it, but it's too late now....

...in desperation, Hyperman attempts to intercept him with pure energy...

I can't believe it!! Bartholomew has mutated into some sort of android who has sworn to eliminate me! And my atomic power isn't enough to neutralize him! I'll use invisibility to stall for time!

Wait a minute! Something just occurred to me! This 'Electroid #1' can't be Bartholomew!...

I remember reading in the papers that the only body not found was mine! That means this 'Electroid #1' is an imposter!! But how does he know all of my secrets? And about the explosion?

I am Electroid #1...I am a superior being...GASP...security guards are being posted to make sure no...no...

Listen!! I want to know who you really are--and how you know about my secrets and--oh, no!! I've used M--my energy vision!!

When he stumbled against the machine, his molecules reverted to their original form!

But if this is truly Bartholomew, then whose body was found??!

Who--or what can I turn to for the answers??!

The end...for now
NEWS & VIEWS

You are invited to send all news items to the editor, Bill Wilson, at 1535 Oneida Drive, Clinton, Penna. 15025.

Have you noticed that Catwoman's new costume (as introduced in the March Batman, #210) is strikingly similar to that of the original Black Cat? I have... and wonder how DC did it! /Creeper #5 (probably the last issue) concludes his fight with Proteus, in what I think is one heck of an issue! /Speaking of The Creeper, he's made his first, and probably last, appearance in JLA #70. This issue marks the appearance of Mind-Grabber Kid, who, if reader response is good, will make future appearances in JLA/Strange Adventures #217 marks the first of the reprinting of Adam Strange and the Atomic Knights. The reprints continue until things at DC are straightened out, DC seems to be making a lot of format changes with their books lately, in that Spectre #9 is another book which is changing its format. With this 9th issue, the Spectre begins his adventures with the Journal of Judgement, passing judgement on the lesser mortals. It's different, but I hope it doesn't dominate the book for very long. /Action #374 features Superman as Super-Thief; Public Enemy Number 1 in his continuing struggle to find out the real identity of an interesting note; or I guess you'd call it an oddity, is the fact that Super-Thief has a scar across the left side of his face, yet on the cover he is shown with the scar on the right side! /Round out the issue is "No Mercy for Supergirl!" /Detective #385 features a Batman saga, "The Small-Kill Big" and the conclusion to Batgirl's "Hunt for the Helpless" /Batman betrays Superman, and reveals to everyone "Superman's Crime of the Ages!" /As yet, I'm not sure when Storinak's new strip, "Tolan the Timeless" will be released. Anyone having this information, please let me know! /Neal Adams is going to work for Marvel, on the X-Men probably, in case you didn't know! /From Max Gottfried comes this tasty bit of info: "No doubt you've heard of the somewhat "ruar" that Dr. Strange and Nick Fury, Agent of S.H.I.E.L.D., will be discontinued. From Marvel's Linda Fite, she had confirmed that both are going bi-monthly." /Thanks Max! /Creepy #26 has just recently hit the stands and it features 6 striking tales illustrated by guys like Tony Williams, Steve Ditko, Ernie Colon, Reed Crandall, Gray Morrow, and Jerry Grandenett/eye, for February features an article on Marvel's super heroes (with illustrations in color) and a free, 20-page, 7x5 Spiderman comic book which reprints "The Birth of a Super Hero." The article is quite good, and the comic is nicely published; Worthwhile reading!...

Bill G. Wilson, editor

Now, some SCOOPS! from Duffy Voehland — The Spectre, the Creeper, Hawk & Dove, and The Secret Six are all cancelled. Anthro has been reprimed. DC is going to see how well the Adam Strange/Atomic Knights reprints sell before they decide whether they will publish new stories. There may be a Viking Prince—Showcase in the near future. Mike Sekowsky will still be doing art on Metal Man and Wonder Woman, even though he's been made an editor. Now hold onto your seat! There will be a logo change on Adventure. Instead of featuring a picture of Superboy, it will feature a picture of Superboy as he starts, with the June issue, it will be her own mag! The Legion, featuring one or two heroes at a time, will be the second feature in Action.

Fanzine news — Bill G. Wilson — Fanzine news "The Collector." Negotiations are currently under way with British fan Steve Bee considering the possible Great Britain distribution of TCI. Details next issue! There may, if plans go through, a TCI/ special this summer. Further developments on these items will be in future issues! There are currently NO back issues available! I3 was a sell-out! "Konik" from Steve Schulman/1932 Four winds way/Skokie, Illinois 60076... will this be a strip, or all offset, about some 32 pages and 50c per copy. Contributors include: (solicited) Alan Hanley, Reed Crandall, Billino White, Martin L. Greim, and Bill G. Wilson. Out in a month or so.
THE GREAT TC CONTEST RESULTS

...because of the exceptional entry quality, we have awarded two first prizes consisting of two full color FANTUCCHIO paintings.

Congratulations to...

Anthony Kowalik - Harvey, Ill.
Martin L. Greim - Dedham, Mass.
The FIVE winners of a King Comic pack plus a mystery comic are...

Gordon Matthews - Union City, Pa.
Lamar Blaylock - Atlanta, Ga.
Sal Caputo - Scotch Plains, N.J.
Mike McGrath - Philadelphia, Pa.

I WOULD PERSONALLY LIKE TO THANK EVERYONE WHO ENTERED THIS CONTEST FOR THE MANY FINE ENTRIES WE HAVE RECEIVED.
Well, I'm back again with another of my fabulous (ha) ”NEW” columns. Before I get started, did you notice the name alteration? To answer your question, I've decided to change my format a little. Instead of just talking about new heroes and books, I'm also going to throw in odds and ends. That is, things that I would like to "get off my chest" so to speak.

Have any of you noticed that there are basically two kinds of zine buyers? They are the article-zine buyers and strip-zine buyers. I'm a member of the first category. Just give me a good article (if I'm hard up, I'll settle for anything), and I'll be content. How about you?

If you've read The Comic Reader #70 (a very good zine, by the way), you'll know that we won't be seeing the 12¢ comic much longer. We all knew it was inevitable. I don't know about you, but I like Dick Giordano's 20¢ - 48 page comic idea. Since DC usually has 2/3 story to 1/3 ads, this would mean 32 pages of story and 12 pages for ads. That way there could be a 20 or 22 page story with the cover feature and a 10 or 12 page second feature starring a hero that didn't already have a strip of his own, such as The Viking Prince, Green Arrow, etc. The giant could be raised to 30¢ or 35¢ with 80 or 95 pages. That would really be a comic book!

I've decided to take a Favorite Hero Poll. So, everyone please write and tell me who your favorite hero is. Everyone, send in your votes. My address is Duffy Voehland, P.O. Box 70, Clarksburg, Indiana 47225. The results will be in a future NEW column.

The new Spectre format is pretty cruddy, if you ask me. The Spectre is a super-hero, not an imitation Mr. L. Dred or Dr. Graves. I suppose now, because of the big success of the supernatural type comic, the book will last. If it does last, and there are enough requests, we might get a super-hero-Spectre story. Let's all hope so.

National is at it again! They're discontinuing two of the best mags around, The Creeper and The Secret Six. I'll miss the SS a lot, but I'll never forget The Creeper. Not only that, but they're also temporarily (it had better be) discontinuing Deadman! After the way he proved himself, they have no right to even temporarily discontinue him. Of course, if they raise the price of their books, and feature a second hero, maybe we haven't seen the last of them.

Illustration by DAVE TRANSUE
Along with this they may reinstate House of Secrets and bring back Blackhawk.

In issue 13 of TC, Bill mentioned that I said The Banshee would be brought back, and The Inhumans given their own mag. Well, this is true, but these things may not happen for a good while because of the aforementioned production crisis.

I don't know how many of you remember it, but in a back issue of TC, Bill said I told him some whispered plans about, and he said he couldn't say. Well, the secret is out, and it's about Black Canary. She's coming to Earth-2 and joining the JLA. I don't know how many of you knew it, but I thought I'd mention it in case you didn't.

Now that I've got those things off my chest, I'll start on what I had thought would make up the biggest part of my column. Before I started this installment, I had planned to write on the Silver Surfer, but in the progress I learned that The Secret Six was to be discontinued, so I guess I'd better write on them.

You know, as soon as I finished the first SS, I had the strangest feeling: I just read a Mission: Impossible story. Oh, sure, the SS is original in some aspects, but basically it is just an M:I take-off. I don't know whether E. Nelson Bridwell got the idea directly from the TV show, but I doubt that it is completely original.

The art in the first two issues was hardly praisable. I thought Jack Sparling's early art was bad, but Frank Springer's art makes Jack's art look terrific. Frank is doing much better on the Nick Fury, Agent of S.H.I.E.L.D., though. When Mr. Sparling took over as artist, it did upgrade the quality of the book some, because his art, as of late, has been pretty good.

The best cover, in my opinion, was on issue 2 with Nick Cardy's art. He has a knack for drawing good covers. Just look at some of his recent Aquaman covers.

In issue 3, Dick Giordano said they had toyed with the idea of killing one of the members and replacing him or her with a new member, but, as Dick said, they hit a snag: the other members would know that the new guy couldn't be Mockingbird. Why couldn't he be Mockingbird? After all, Doc only suggested that MB might be one of the SS, there's been no definite proof of it. So, the new member could be MB just as easily as any of the people now in The Secret Six.

I don't know about the other four, but Mockingbird isn't King Savage or Carlo DiRienzi. How do I know? Well, in issue 2, page 6, first panel, Carlo thinks: "If Doc is Mockingbird... I have to make this convincing," and if he thinks this, he isn't MB because why would he think this if he was MB? No one could hear him think! The same is true with King Savage in issue 3, page 19, the last panel, where he says: "I wonder... until now, I just didn't believe Mike could be Mbird... but he might fit in M's cage.

If you ask me, whoever he or she is, Mockingbird is pretty heartless. Blackmailing those people into risking their lives isn't exactly what I would call friendly. I guess he or she must have some reason for this method of madness.

If the Secret Six is going to be discontinued, and D.C. raises the price of its books to 20¢ or a quarter, I hope that the Secret Six is used as a secondary feature, because even though they are more or less a comic fan's Mission: Impossible, they're still good.

So, I guess this brings me to the close of another NEW column. I hope you like what I write about, and if you do please send your comments in to TC on your feelings about the things I brought up. I'd like to know what other people think on these things, too. And finally, don't forget to send me your votes for the hero poll.

The illustrations on pages 17 and 18 were drawn by Duffy Vohland.
Dwight Ronson Decker AND Simon Templar

"Ho, hum," said the Wisp, "what a boring trip. All it's done since we left New York is rain."

"That's because," explained Arn Man gently as he aimed a few joints, "we're on a submarine. Lordy, what I could have done if Tyrantram hadn't wanted me to come along on this trip though."

"What," asked the Wisp, "could you have done?"

"I had an appointment with Dorothy and the Cowardly Lion in Oz - I think Harriet was involved, too."

Suddenly a hoarse 12 foot yell bellowed through the metallic sides of the Arrangers' submarine: "Hey gang, we true believers up front spotted something brain-blasting in the mind-seeing water just ahead!"

"That's Tyrantram," the Wisp explained proudly, "he just joined the M.M.M.S., you know."

The Mighty Thok raised his mighty head and brushed back sleepily the golden curls from his head. "Tip-toe, through the tulips - ahem! What betokens Tyrantram's mighty call?"

"Why is everything mighty with you, Thok?" Arn Man wondered.

"Because, my mortal ally, it is the law of the mystic cosmos that all manner of things that are described mighty are good things - except comic books."

Tyrantram bellowed again. "Thok get up here! I can't reach him - it's a body of some man frozen solid in ice!"

Thok got up from the bunk grumbling. "When Hose-down has his beauty rest, do they interrupt him? Of course," he added, fingering a gold-spun curl, "he needs it. But always, when something is amiss, no one can handle themselves -- they have to always Thok it to it."

Thok left. Arn Man relaxed on the bunk. Wisp went on gazing at the murky depths out the porthole. "Do you suppose," she asked after a while, "that the man froze stiff out there is some id-time hero, like Captain Columbia, or the spooked detective, the Vector? Or the Wonder? The Black Marble? Or any one of a dozen other great names from times gone by?"

"I've got Raymond Miller's handbook here if you want to look them up."

"We've got him!" shrieked Tyrantram in triumph.

"Betcha a nickel it's the Rubbadubsubmariner," wagered Arn Man.

"I don't gamble," the Wisp told him, then added, "Except when I run the table."

"Here he is!" shouted the incredibly gaudy form of Tyrantram as he stalked in dragging by the yellow hair, a dripping, soggy figure.

"It's amazing," gasped Arn Man. "Do you realize the odds against not finding a deep-frozen super-hero?"

"Always gambling," chided the Wisp.

"Shuddup," snapped Tyrantram. "I'll take care of you later, Wisp"-- "For the first time in months"-- "But be quiet now cause he's coming around!"

The drenched, soaked thing opened its blue eyes, weakly shoved a golden lock out of its face, and looked around. "Heh-LO, my dear friends!"

"Hey, wait a minute!" Thok exclaimed, "that's my scene!"

"Where am I?" the miserable wet creature asked.

Thok cut in on Tyrantram: "On the good ship, Lollipop..."

"Awright, you've had your questions," Tyrantram told him, "now for some of ours. Who are you? What are you doing here? Where's Captain Columbia?"

"Captain Columbia...? He was my brother! You see, we had the same father. My name is Brer Cower, the Gook. You see, I was a common tailor's dummy, befriended by hippies, and I was brought to life to help them in their hour of greatest need."

The Wisp looked at Arn Man. "It sounds like a combination of Frankenstein, Frosty the Snowman, with Raggedy Anday thrown in for good measure."

"What are you doing here in the ocean?" demanded Tyrantram.

The Gook looked up at him with tears in his eyes. "P.C. Comics created me too late. Hippies had died out before I was born. What hippies were left laughed at my magazine. So I was dropped -- into the ocean."

"A sad story," said the Wisp. "But what can we do with you? You're useless, frankly. I mean if P.C. Comics can't use you, who can?"

"Wait!" exclaimed Arn Man. "I've got it! I've got a job for you!"

"It better be good," said the Gook, "cause by the time my magazine ended, I was the Pope, and had just made saints out of my friends, Brer Rabbit, and Brer Bear, and Brer Fox."

"It's even better!" Arn Man promised. "Just follow me next week down the Yellow Brick Road, and we'll tack you up somewhere where you can wait for Dorothy."

In 1944

Sergeant Fury went to war
His t-shirt snapped
And killed a Jap
And that was the end of the war.
Dear Bill:

I just discovered fandom (by way of the RB CC) approximately two years ago. Over this time I've bought and read many fanzines, some of which were good and many of which were terrible. Just a few weeks ago I sent a letter to you, requesting issue #13 of The Collector. I received it yesterday, and immediately read it. May I now compliment you? That magazine was the finest fanzine I've ever read.

This issue's layout was terrific, as was everything about the issue. But the highlight of the issue (as probably all of your readers will agree) was the art, and article, of John G. Fantichello. I have seen this man's work in many zines over the last couple of years. At first much of it was only up to the standard of any amateur. Having seen many of what I shall term, conventionally, I had come to the conclusion that he was no better than I or any other artist. Man, was I wrong. I am sorry, Mr. Fantichello. I owe you an apology. You, sir, are the finest artist in fandom.

Every bit of his art in your mag was terrific, but I noticed one thing. All of his art contains certain abstractions. Such as the Superman pic (inside front cover). Look at the line-hatching technique for neck shading. Now look at the picture of the Black Cat. Does her hair seem odd to you? Well, anyway, his work is still (how many times can I say it?) fantastic.

The rest of the mag: Mr. Deckner's article, Hyperion, Criticisms, etc., was really incredible. Finally, I will pay you the compliment I can. Here's 25c for the next Collector.

(Thanks very much for your kind comments on issue #13, Rick. The techniques John used on the two illustrations you mentioned were purposely used to create a different type of mood and composition. --- Bill G. Wilson.)

ALAN HANLEY 1940 W. Wilson Ave. / Chicago, Ill.

60640

Dear Bill:

TC #13 had to be the bargain of the year! Fantichello is a great artist. He puts a lot of work into every illlo. A great stylist—more surrealistic than realistic. How you managed to get so much of his work is a credit to you. The photos of John, the interview with him, the special quality paper, the overall layout of the mag, and the print type all made TC #13 top-top quality. And, I believe, one of the finest issues that have come out of fandom ever.

And there was nothing wrong with Dwight Deckner's Prescription or News and Views. The Phantom re-Nero was neat looking—stretching across the page like that. The Hyperion strip needs about 6 more exposures before it gets solidified and defined strongly enough before... well, before. I'll comment on it later. Anyway, the EC Features Censorship article was a repeat of every article I've ever read in fandom on censorship. Is there no one that takes such issue? Well, I do. If Warthen says the comics were 100% guilty, I say they were 50% guilty, and EC can walk away with 25 to 30% of that. If you want an expansion on all this let me know. (By all means, Alan! — Ed.)

I like what you did with the Kiddie Karoan Kaps. First time I've had anything like that done—waiting for the drawings—That's neat!

By the way, if Fantichello wants to do a Captain Thunder or Spook he's welcomed. Good luck in future issues.
Dear Bill:

I promised to write you a loc on TC #13, so here I am. But frankly, you had not made a point of requesting this letter, I would not be writing it. You see, there was a time, back when I first began ODD's, when I was getting a lot of free fanzines marked "please loc" or something similar. And I would faithfully write a loc to the editor, but it's an unfortunate fact that in more cases than not I would wind up alienating myself from the editor because he would be unable to accept any criticism I might offer. So eventually I just stopped. Unless I know in advance that the editor I'm writing to can accept a negative outlook, I won't bother writing. The editor who is blind to the faults of his product will never improve and a steady improvement is what he should be striving for.

If issue #1 of your zine is as good as issue #5, you've failed as an editor because you're not examining your product objectively. I'm not a pessimist, though you might get this from the foregoing. Nor am I a defeatist or nihilist. I received a lot of Gosh Wow! (if you'll pardon the pun) letters about Gosh Wow! But like a DC letter column, page after page of praise becomes a bit of a drudge. Thus the bulk of the letters I ran in GW had some significant criticism to offer. It's an editor's job to weigh the criticism and decide if it is validly stated./So, with that out of the way, let's go. What can I say about John Fantucchio? I don't have to tell you this, you already know it, but John is one tremendous guy. Honestly one of the nicest and easy-going people I've ever met and, obviously, a tremendous artist. His influence permeates almost all of the issue. His cover is one of the finest he's ever done and you're every right to be proud. I find myself more impressed by looking over John's illos and layouts than reading your interview. The questions provide a nice background of information about John's interests, but the interview suffers in being too short. Not enough time is given to really develop some of the questions and some of the questions ("How many comics in your collection?") are trivial and should have been edited out. I think perhaps the thing about John's art that most impresses me and the thing so obviously impressive in several of the illos in the feature is his talent with zip-a-tone. He has an almost uncanny knack for choosing the most appropriate styles and putting them to the best possible use. The end result is a boldly realistic illustration. In particular look at the meshing of the pages on page 15 in the pic of his mystery hero. Much as I liked the feature on John, there were likewise features I didn't care for in the issue. Alan Hanley's childish look at heroes has some nice cartooning, but the whole idea strikes me as a bit silly. You need a longer loc section and some controversy wouldn't hurt.

(Thanks for your criticism, Bob. I am not, as you probably know, afraid to hear constructive criticism from another, no matter who the person is. I just wish there were more fanzine editors who felt the way I do.)

VARIous OTHER COMMENTS ON TC #13 FROM OTHER "COLLECTOR" READERS...

Joseph Tricarichi
Received (and relished) your copy of The Collector #13. What a fantastic issue it was! Fantucchio's effort was superb. Comparing it with previous issues I have received, it was a leap and a bound beyond I praise you for your valiant and successful efforts in producing a steadily improving fanzine. Best wishes for continuing success and growth.

Jon Burlingame
Issue #13 of TC was great! It was my first issue, and wasn't my last. I sure must have missed alot, and I'm truly sorry you have no back issues available. You have definitely hooked me on TC.

Illustrations by Terry C. Allen and
JIM D'AMICO

Illustrations by DAVE TRANSUE and KURT LUCHS
Belated Birthday Wishes, Mickey 1969

The Collector

OUR SINCERE THANKS TO ALL CONTRIBUTORS, AND PUBLISHERS, AND TO ALL THE ARTISTS WHO, LIKE THE LATE WALT DISNEY, HELPED TO MAKE THE FIELD OF CARTOONING AND COMICS WHAT IT IS TODAY, IN THIS YEAR, 1969.