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This issue is dedicated to the memory of EDGAR RICE BURROUGHS for his many fantastic worlds of adventure entertainment and enjoyment.
LOGO BY DON NEWTON

EDITORIAL
BILL WILSON

The following letter was received just prior to the writing of this editorial; hence, it was too late to be added to the letters page. However, I feel it says a few things that are worth reading and are the proper comments to set the tone of this editorial:

"Dear Bill:

I'm nominating THE COLLECTOR #26 for the fanzine category of the 1972 Comic Art Awards. Why? What about the high-quality (and higher cost) fanzines with beautiful layouts, sensational pro art and color, interior as well as covers? Well, THE COLLECTOR is just one of these fanzines: witness this issue's beautiful cover and comic strip by Steve Ditko, and the detailed profile and art by pro Ben Barr. The delightful renditions by semi-pro John G. Fantucchio, and the color centerfold and interior color pages. The only difference in art and quality between TC, and the slick mags is the low price.

But what about the article sizes? Everybody enjoys reading these cheap, but well-done mags containing excellent reading of such variety as Informative pieces, interviews, editorials and book reviews! You guess it! This is the reason for my editorial comments, book reviews by Tom Fagan, a great informative article on the "by-products of adventurism" by Bill Canley and two excellent feature articles by Joe Sinnott and C.C. Beck. All of these features were surprisingly well-written, and made for some hours of enjoyment. THE COLLECTOR is up to par with any of the article-zines.

And finally, how in the name of Posner could I nominate one of the modern, slick art and article-zines when they are not the genuine 'fan' zines of old? Isn't THE COLLECTOR slick, well-layed-out, extremely professional, and relatively high-priced? Yes, but it is exactly the same kind of fanzine it was years ago. It is a bit to me that you have maintained the atmosphere of a fanzine in a professionally-done magazine.

To cast a vote for one of the various types of fanzines: the slick artzine, the articlezine, or the fanzine (I eliminate the newszines and address those more of a service to fandom) would be showing prejudice to the type of zine. Instead, I would support a zine that truly represents all types, maintains a professional layout, and is reasonably priced. THE COLLECTOR immediately springs to mind, and I hope it does get some sort of award for it heartily deserves it.

Bob Fleming/3 Clover Lane/Albion, N.Y."

Peace/Bill

First off, my personal thanks to Bob for his more-than-generous comments about the last issue of my humble publication. Now, to turn to a number of things he said in his letter...

I appreciate Bob's vote for TC, and would like nothing better than to see TC get nominated for the award. (The nomination alone would give me a feeling of great personal satisfaction and accomplishment.) However, that is not the reason for my comment. The important thing I would like to see stressed is more concern for the fanzines Bob mentioned: the articlezine, the fanzine, the artzine, & the "combination-fanzine", as TC might be referred to as. I hope to see a trend away from nominating zines on a mere whim or fetish. If the awards do reflect the true feelings of all voters, it is useless to award the winners in such a case, since they would not be the "real" winners in the minds of the fans. I'd also like to see zines and newszines get the individual attention and recognition they deserve by the addition of a "special project" category, which would include comics and other activities also, if necessary.

I hope that all you fans voting for the Comic Art Awards will devote a reasonable amount of time and thought into your decisions for all categories. Recognize the artists, writers, stories, mags, and the like for their skill and success in getting their particular points across effectively. Only when all fans vote constructively will the awards represent a general feeling among all fans.

Well, enough of the "soapbox". Don't take the preceding comments as a personal attack on TC's past. As much as I would like to see that happen, I don't think this is the place to do so. I am glad to see TC finally getting the kind of recognition it deserves (comments like Bob's, dealers throughout the world, reading public among professionals). It seems ironic that it's coming at a time when TC's career may be coming to an end. Of course, it depends on my plans after school and the possibility of any ability...
I don't usually like to do a specific-request "Duffy's Tavern" (...I feel cramped for some reason), but I've been wanting to talk about the DC Burroughs books for some time now anyway. Before getting into individual comments on the strips, I'll list them in order of preference: "Carson Of Venus", "David Innes, Of Pellucidar", "John Carter Of Mars", "Beyond The Farthest Star", "Tarzan", and "Korak". (This probably doesn't coincide with your order-of-preference, but to each his own. I'd like to hear how each of you rate them.) I suppose the easiest way to go about it would be to give my capsule comments on each strip one-by-one, & then add any collective thoughts I have on the subject at the end.

CARSON OF VENUS - I suppose I like this most of all because of Mike Kaluta (or, as he was dubbed by fellow "gangster" Jim Horak, "Muhuh Kahoonah"). I can never get enough of this guy's art. (His cover for House Of Secrets #201 has to be one of the year's best.) I don't really know what it is about his work, that I like so much. I see some Windsor ("Little Nemo") McKay influence in Mike's work, and his art seems to have an overall "Golden Age" look about it.

As far as the writing goes, it fits the story quite well - wordy at times, but a series such as this needs such wordiness to convincingly tell the story in Carson's descriptive narrative. Wein is one of the three best writers in comics today; the other two being Denny O'Neil and Steve Englehart. (Aside to Mr. Paul Kupperberg: I'm not trying to swipe your previously-printed comment, it's just that I whole-heartedly agree.) So far, I think he's done an excellent job. The only thing I don't like about the strip is its shortness.

DAVID INNES OF PELLUCIDAR - At first, I didn't really care for this strip a lot because I thought Alan Weiss' art was a bit too unprofessional (at least in its finished, printed form). I was later to find out that this was due to Alan's being a better penciller than he is an ink'er. (Look at Tarzan's last foot on the splash page of Weird Worlds #1.) He seemed to improve quite a bit in his inking abilities between the first installment of "Pellucidar" in Korak #4, and the second installment in Weird Worlds #2, because the artwork looked a lot better. Things really took off, though, when the series got a new inker by the name of "Crusty Bunker". (Who, in case you don't know by now, is not one person; rather, "He" is Neal Adams, Tony DeSalinis, Berni Wrightson, and just about anyone else who wants to get in on the inking fun. "Crusty" has also inked Howard Chaykin's pencils for Swords Of Sorcery #3. Just for the heck of it, see if you can tell who inkered what, whenever the credits list "Bunker" as the inker on a particular strip.) Now, with Mike Kaluta on the strip, the art should continue to be even better.

Again, the scripts are great. (Of course, I particularly like the series in general because of its use of dinosaurs, which I used to collect -- plastic models ...not the real ones, dummy!)

JOHN CARTER OF MARS - I consider the series the best of the three major E.C. series being done by DC. The story reads very nicely; Mary Wolfman is getting better all the time.

I was a bit apprehensive when I happened to hear that Murphy Anderson was to do the art; he seemed to be a bit "too establishment". But after seeing the first installment, I was more than happy, except for his giving the Tharks two whole upper torsos rather than just an extra set of arms. Gray Morrow did a very nice job on the second installment, but there seemed to be too many panel corrections by editor Kubert. And, of course, another artistic change made with Weird Worlds #4 replaced Murphy Anderson with Sal Amendola and Joe Orlando. This change should be nice, but I may be so used to Murphy's interpretation that it'll take a while for me to take the new team's version to heart.

BEYOND THE FARthest STAR - I really like this strip, even after seeing only a few segments of the series. Mainly, again because of the art. For coming on the scene so quickly (or, at least seemingly so) Dan Green has done a surprisingly good job. He uses a nice "open" style (similar to Mike Kaluta's work), yet has pretty well kept the panels "full". I have a feeling that Murphy Anderson's interpretation, after one issue by Howard Chaykin will make it look much more like his work on "John Carter". Why didn't "those in charge" leave Anderson on "Carter", and
Another thing I haven't liked about the DC series so far is its lack of continuity. Joe Kubert has been making each issue (since the origin sequence) a separate story unto itself, with no continuing supporting characters or sub-plots. This tends to dull the series a bit.

The art? Well, of course I think Joe is great -- who doesn't? At times, however, he does seem to get a bit too loose & rough. (But I love his women's faces.)

Though Kubert's interpretation of Tarzan is great, I don't see how Don and Maggie Thompson (or anybody, for that matter) can prefer his version to Burne Hogarth's. (I saw a copy of Hogarth's new Tarzan of the Apes book at Dave Hartman's a while back, and I think it's superb.)

KORAK, SON OF TARZAN - Even though Korak is at the bottom of my rating, that hardly means it's bad...far from it, in fact. I like it better now than I did when DC first took it over. Wein isn't the right writer for this strip, though. Whereas his wordiness helps most of the other strips he does, it didn't work on this one. Bob Kanigher's scripts work out better: the pacing is faster, the dialogue snappier, and everything seems better since he took over the writing chores on the series.

TARZAN - You're probably wondering why I put ol' Tarz so far down on my list right? Well, that may be why: just the fact that he is so old, and has been done so many times in the various media. Of course, the strip is a lot better now than it was during its latter days at Gold Key but still anything can get just a little tiring after so long. (I think this is why I like DC's versions of KER's lesser-known series better: because they are newer, fresher, and haven't been done quite as much.)

Generally speaking, DC has done a superb job on the KER works. I'd like to see some of Burroughs' other material covered in the future, but I don't know how much chance there is of this happening, since there is talk of discontinuing Weird Worlds (and Sword Of Sorcery) even before substantial sales reports are in. (Stupid, huh?) Let's hope this is only a rumor.

- DUFFY WYLAND -

I liked Frank Thorne's art on Mighty Samson and Tomahawk better than I have so far on 'Korak', but his work is tightening up and getting better.
the gods of mars
The LEGACY of

Edgar Rice Burroughs

by BILL CANTHEY

The current crop of DC comics, featuring the characters and creations of Edgar Rice Burroughs, are attracting attention several times over. First, as an introduction to the real worlds of Burroughs and especially the most enduring character of popular fiction, Tarzan. With Joe Kubert handling the editorial chores as well as Bill Everett's share of the artwork, this natural choice of a leading feature in a most welcome series is giving many fans of escape entertainment their first real look at Burroughs' most successful creation, as well as providing them with another superb effort by Kubert, old time Burroughs addicts, who go into convulsions whenever a "me Tarzan, you Jane" type of ape man makes an appearance, ape thanking God all over the place that this most recent comic strip version is telling it like it is, was, and should be. (As a side note, this fan was luckier than most; since the Johnny Weissmuller movies are a treasured memory of early childhood; the Burroughs books being discovered and enjoyed for the first time in my early teens. Accordingly, reviewing both will always be a favorite pastime.)

Korak, Son of Tarzan was a logical choice as a second feature from the position of sales management; but the second most popular Burroughs character is John Carter of Mars. More about him later... much more. Since the Tarzan magazines are readily available, and Kubert's solid reputation is well-known to graphic story fans, the best criticism to make in the ape-man's direction is "Kubert's a genius!" With a line-up of over twenty novels to draw from, as well as a backlog of artwork by Hal Foster, Burne Hogarth, and Russ Manning, classic comic fans and Burroughs buffs should be well satisfied with the results.

Of the lesser known characters, Korak should prove to be the most flexible. There's not as much book material to draw from (or adhere to), and expert on the subject are not nearly so likely to become upset over liberties taken with Korak. Further, having Joe Kubert's "protege" as artist for Tarzan's son is an interesting touch. In truth, Thorne's style resembles his editor's enough to cause second and even third looks. Having looked in on Tarzan and Son, DC seems to be taking an experimental approach with their other Burroughs adaptations. Sadly, the attempt to publish thicker, less-numerous 25c titles proved unsuccessful, and some solid secondary features were forced out of Tarzan and Korak to form a third magazine called Weird Worlds. But, even if this "B team" of Burroughs is not getting DC's full consideration, the adaptations are faithful to the original concepts. Carson of Venus, which is still hanging on as the co-star of the 20c Korak mag, is very competently handled by writer Len Wein and artist Mike Kaluta. (Though this may unfortunately change in the near future.)

In fact, I suggest the Carson strip tops the title feature, Pellucidar, the world at the earth's core, was tossed over into Weird Worlds; and again the story-telling of Len Wein is well done, but not so well rendered as Carson or the Jungle Mags. Still, that's just my opinion. This fan's second favorite world of EBB is Pellucidar. This eight novel series, supported by a variety of characters (including my absolute favorite, Tarzan), is most captivating. The idea of a world within our world is so intriguing, that Pellucidar itself becomes the main character of the Inner World series. "Beyond The Farthest Star" has shown up as a secondary feature in the 20c Tarzan. This tale of the future, written late in his career, is possibly the most romantic of all Burroughs' stories. But again, more liberties can be taken than before. From its current indications, I suspect that Tsarpur will begin to resemble Flash Gordon much more than the original novel.

Although DC has placed Tarzan's own name and face on Weird Worlds' cover in an obvious attempt to cash in on this character's public appeal, the starring character is John Carter of Mars. Burroughs' second most well-developed creation. As with the other features, this is not the first attempt at graphic story presentation, but it might be the best so far... Might, because the highly capable talent of Reed Crandall has produced the most beautiful, but sometimes inaccurate, illustrations of Carson, Burroughs' super-romantic concept of Mars. Still, Murphy Anderson has done a superb job on the art chores, and both he and Gray Morrow have delivered an adaptation to satisfy the most demanding Burroughs enthusiast. Superficially, the only complaints I have are that the Tharks or green monster men of Mars, have not been faithfully depicted. The set of secondary limbs positioned at their waist double as arms or legs. Tharks very often lend support to their oversized torsos by resting the knuckles of those secondary hands, ape-like, upon the ground... they are biped and quadruped. Also, the DC Tharks have ray guns, not the super-accurate rifles with explosive bullets, described by Burroughs in the original text. Other evident discrepancies are largely the fault of the limited scope of the comic magazine's abilities and allowances. For example, the most competent colorist in the industry could never hope to capture the impossibly beautiful Tarzan on the cover of a comic book. The only hope would be for cover paintings as an indication of authenticity. The merging and blending of colors would tax the talents of any of the most popular illustrative painters around. As for story-telling, John Carter arrives on Mars mother-naked, and meets his romantic interest, Deja Thoris, in the same condition (one enchanted evening). It's been argued that, since the novels of Burroughs are written in a decidedly Victorian attitude, naked didn't really mean naked, but scantily clad. Bull!
large portion of Burroughs' characters run around bare-ass from time to time, & wear a brief G-string (a favorite Burroughs word) the rest of the time. While I'm willing to submit that Dejah may have been allowed to retain that small triangle of cloth, her royal duds and/or harness would have been encrusted with precious gems and taken as booty by her captors, the Tharks.

Of course, all of the players in the tales of Burroughs behave themselves on stage: what they do between the acts is up to the imagination of the reader. At least one professional agrees with this premise: Reed Crandall, commissioned to provide illustrations for Canaverall Press produced several Barsoomian babes, that were perhaps too hot for what was to be a fine line of Burroughs hardbacks. Finally seeing print in Wallace Wood's贽rend as a Reed Crandall-ERB Portfolio, the paintings and illustrations featured more than one bare-breasted Deja Thoris, and a completely nude Thuvia. (Tarzan had la, high priestess of Opar: John Carter had Thuvia, maid of Mars.) In his work for Dell Comics, Crandall made his babes less bare, and his monsters less monstrous...since the old buzzabon, "comics are for kids" was even more prevalent then, than now. Numerous Crandall illustrations have appeared in the very fine Burroughs fanzine, ERA-dom, and SOVA PHANT #3 sports a beautiful Barsoom painting on its backcover.

and interior illos include a scene from the unauthorized "Tarzan On Mars", a lost novel written under the name of: John Bloodstone. Although Crandall may not be completely accurate in his Burroughs rendering, he is never off the mark in capturing the action and attitude of the swordsman of Mars; and remains this fan's own choice as number one Barsoomian artist.

In 1964, Richard A. Lupoff wrote "Monsters Of Edgar Rice Burroughs", for CASTLE OF FRANKENSTEIN magazine. This fine article, containing illustrations by Reed Crandall and Frank Frazetta, preceded his book, "Edgar Rice Burroughs: Master Of Adventure", and was a forerunner of that Canaverall Press publication. Obviously, the explicit analysis of the entire works of Edgar Rice Burroughs was done with a great deal of affection for the books themselves, as well as a genuine determination to consider the Burroughs books as having value for their literary content. It is a beautiful, well-written book with splendid renderings by Frazetta and Crandall, and had Mr. Lupoff been more prudent, his book would have been universally accepted by all of Burroughs fandom as a valuable guide and reference aid, in addition to an entertaining insight. But, Lupoff was a former fan writer, and could not resist expounding on his pet theory, regarding the literary series, John Carter Of Mars.

It was Lupoff's notion that ERB drew heavily on two previously published English novels by Euan Arnold, blinding the character of one with the environment of the other, and adding the spice of his own imagination to create his Barsoomian universe. This presented a good case, pointing out what appeared to be startling resemblances between Arnold's "Phra the Phoenician" and Burroughs' John Carter. The author was lacking in credibility by comparing Arnold's Mars to Burroughs' Barsoom. Arnold's Martian novel, "Liet. Gullivar Jones" was recently republished by Ace Books, and Lupoff's introduction to Mar-Vel Comics bears no resemblance to Arnold's original, although the concept may convince the less-enlightened fan, that John Carter is indeed a direct descendant of Arnold's effort.) While Lupoff was pretty well privileged to present his ideas and theories in his own book, it was the addition of his "unauthorized" foreword in the Ace book, that got him into some very warm water with his fellow experts. L. Sprague de Camp disagreed (albeit mildly) with the Arnold-Burroughs theory in AMER, an excellent fanzine that specializes in heroic-fantasy. Incidentally, de Camp holds the opinion that heroic-fantasy and sword & sorcery are synonymous terms; which disqualifies John Carter as heroic-fantasy since a pre-gunpowder technology is basic as a condition of heroic-fantasy/sword & sorcery according to de Camp. But, for my purposes, and the purposes of this article, John Carter is considered a form of heroic-fantasy, sword & science. If you will.

And by the way - being a branch on the same tree. As for Lupoff, it was Sam Moskowitz, the dean of American science-fiction fandom, that jumped down his throat and attacked his theories. In a ripping rebuttal that considerably lived the pages of ERB-dom, Moskowitz charged Lupoff with an attempted fraud, against fandom. Dick Lupoff's reply, and Sam Moskowitz's final word make for some brisk reading in a later issue of the same fanzine. Really good stuff, and a good example of the theory-counter-theory discussion that made the Barsoom fandom a vital part of his legacy. Lupoff has gained support for his theory if Ace had published a book - "Phra the Phoenician" with "Gullivar Of Mars" - and if Mr. Lupoff had presented his theory as a theory. In fairness, "Phra" and "Gullivar" of his earlier years.) Although Mr. Roy did not present a convincing solution, he did make an intriguing discovery. "Bur
roughs", the story-teller of the Barsoomian adventures, is not Edgar Rice Burroughs. Clues given in the narrative indicate a much older man. But, J. F. Roy rather steps in it when he concludes that John Carter must be a genuine Virginian, because of information gleaned from the series' dialogue. But, if John Carter suffers from some form of amnesia, and clearly he does then his relatively late-accepted identity of an adult, professional fighting man from Virginia is not a satisfactory explanation of origin. Like a man who loses his way to check his identification, and accept what he finds, "John Carter" carries the label and brief life history of John Carter, army officer and Virginian.

Michael Benick, Burroughs expert, and accredited author of two Burroughs pastiches, "The Goddess Of Cymynde" and "Pursuit On Cymynde", has a theory that Carter is an immortal and most Burroughs fans (myself included) have the impression that Carter is ancient.

But neither John F. Roy nor Michael Benick has vouchsafed a theory on the puzzle of Carter's ability to spring back and forth between worlds; which leaves it in the realm of fandom. Likewise, the suicidal practice of the Tharks to attack with blade or spear when stealth and long range shooting would be more practical, is also a great discussion question.

The Burroughs Bulletin, a publication of The Burroughs Bibliophiles, managed to set forth another interesting problem... "Fantastic Fencing Follies", a well written article by John Hardwood, concluded that it is physically impossible for a single swordsman, no matter how expert, to successfully defend himself against two or more attackers of even mediocre quality when attacked simultaneously. And yet, John Carter (among others) does it all the time. Does this information spoil the conceit? Hardly. The article is based on an interview with a fencing master and weapons expert who remains a devoted fan of the impossible Barsoomian.

My personal thoughts and theories on John Carter have caused no revelation in the past, and will affect none now. Their purpose is merely to aggravate the curiosity and imagination of my fellow fans. I once wrote an epistle on how John Carter was an Atlantean and a great champion of their war games, contests to settle inter-continental disputes. Especially bred and trained, Carter's popularity constitutes a threat to the powers-that-be. Drafting him as their first spaceman, the clever Atlanteans shoot our hero into space, on a one-way trip to nowhere. But the joke's on them... "Carter" lands safely on Mars, just before their whole bloody continent sinks into the sea. Martian scientists eventually return him to Earth, where he somehow displaces and replaces a Captain John Carter. How much time he spent on Mars or Earth is up to the individual fan...

The "test tube" product of the ancient Atlanteans proves to be virtually deathless. But occasionally the "ghost soul" of Carter leaves his body, flies to Mars, and consorts with the long-dead Barsoomian population. Ecotopical players, dashing across the face of a long-dead world. Just a theory, but it fits well with the dream-like visitations that the narrator, Burroughs (or "Burroughs"), experiences with the returning John Carter before the swordsman reinserts his mortal form and reasons for earthly existence. Also, the phantom bodies of Mars, who can only kill you if you believe they exist, are clearly spiritual in nature and dream-like in quality. Now, is everyone really confused? The Tharks' affinity for attacking with sword and lance instead of their more effective firearms is much easier to understand. The violent heritage of the giant green men cannot be denied...They must make war, not love. But for them to win completely is also to lose. The human type Martians maintain the atmosphere factor-stories that mean life itself to everything that lives on Barsoom. A final victory for the green monster over the red men of Mars would result in a slow death for the victors. The Tharks, then, are suffering from a highly sophisticated form of hysterical paralysis. They must fight; but dare not win... And only use their highly-effective weapons to gain a special prize or to keep from being wiped-out. Ridiculous? Think about Viet Nam, first, then decide.

However, providing food for thought is only the smallest part of Edgar Rice Burroughs' Barsoomian swordsmen. It is over ninety-nine percent pure adventure-entertainment. If Burroughs didn't invent the sword & science concept of mixing flying machines with flashing blades, primitive monsters with advanced mechanics, & beautiful women with mighty men, he certainly brought the sum of all the parts together most successfully. An impossible concept, and impossible to match:

Edgar Rice Burroughs' Barsoom.

-Bill Cantey-
AN E.R.B. EPILOGUE - CATALOGUE OF REFERENCE AND RELATED ITEMS

The first and most logical source of information on the Barsoomian books, are the books themselves. Available in paperback form from BALLANTINE BOOKS, Inc., 101 Fifth Ave., New York, N.Y. 10267; there are a total of eleven volumes. Strangely enough, the series wasn't finished. The last book leaves John Carter and company stuck on Jupiter, having been abducted by that planet's sinister skeleton men. Some of Burroughs' less kind critics have suggested that the series was finished about a half-dozen volumes back; and a more careful author might have confined the series to a trifling bit of fledgling. But it might be prudent to confine your initial order to the first few books, after you've written to BALLANTINE expressing your interest and requesting their list of available titles.

The SCIENCE FICTION BOOK CLUB, Garden City, N.Y. 11530, recently began a republishing of the John Carter of Mars books in hardback with dust-jacket paintings by Frank Frazetta. Already available are: "A Princess Of Mars", "John Carter of Mars / Warlord Of Mars" and "Thuvia, Maid Of Mars / The Chessmen Of Mars". (The last two are double novels, under one cover.) More, unrelated, books, offered by the club also have Frazetta dust-jackets.

And while I'm on the subject, I can't refrain from mentioning that two ACE Paperback reprints of the Pellucidar series "At The Earth's Core" and "Pellucidar", have mind-snapping cover paintings by Mr. Frank Frazetta. Although Frazetta himself has said that he'd most like to be remembered for his Robert E. Howard (Conan) Illustrations and paintings, the Frazetta work for the Inner World series indicates to this fan some feeling for that particular setting than any other.

Richard A. Lupoff's "Edgar Rice Burroughs: Marooned On Adventure" is also available from ACE Books, 1120 Ave. of the Americas, New York, N.Y. 10036. Interior illustrations are not nearly so good as in the hardback, but you get the same sub SUBJECT Matter for only 95c.

The springboard for entering E.R.B-dom is a $5.00 fee for a twelve-issue sub, to Camille Cazazzestos Jr., P.O. Box 550, Evergreen, Co. 80439. Or, 50c will nab the current copy of this excellent fanzine if you're the more cautious type. A large number of back-issues are available, and are usually listed in its catalogue sec-

“GHEK”

A Look At One Of EDGAR RICE BURROUGHS' most unusual characters

By special request from author BILL CANTY, we asked artist ROBERT KLING to render an illustration of Ghek, the Kal-dane...

"...a great scene-stealer from THE CHESSEMAN OF MARS..."

Bill has this to say about the character, one of Burroughs' most unusual:

"Ghek is my choice of 'best supporting actor' in the John Carter adventures, and a great scene-stealer from The Chessmen Of Mars. Anyone who's read the fifth Barsoomian book would recall the strange relationship between kaldane and rykor... But the character is best described in J. G. Huxley's "Barsoom, a Glossary."

Huxley's definition follows: "KALDANES, Creatures inhabiting the valley of Bantoom, somewhat resembling human heads. They cover themselves with ornamental precious metals and jewels, so that little more than eyes, nose, and mouth are discernible. The eyes are far apart and protruding; the nose scarce more than two small, parallel slits set vertically above a round hole, which is the mouth. They have six short, spider-like legs and two stout chelae, which grow just in front of the legs and resemble those of an earthly lobster. They live in hillside communities, working toward the perfect bell. They build round, dome-topped towers, about 40 feet in diameter and 60 feet high. A kaldane attaches itself to a rykor by means of a bundle of tentacles at the back of the head, which seize the spinal cord, thus controlling every muscle of rykor's body."

"RYKOR. A headless body used by the kaldanes of Bantoom. The body is beautifully proportioned, and the skin is of a slightly lighter red than that of the red Martians. They are eyeless, and have a rudimentary nervous system, and a corresponding minute brain."

"GHEK. A kaldane, third foremost of the fields of Ludd. He aided Tars of Helium and Gahan of Gathol in escaping from Bantoom, and during their imprisonment in Manator."

Bill Cantey further comments on the strange creatures created by E.R.B.:

"Evoluting from a primitive beginning wherein the more intelligent kaldanes rode upon the back of the faster & stronger rykor in a mutually beneficial method of survival, the pair gradually assumed their present state with the rykor totally dependent on the kaldane, who actually "plugs in" his feelings & takes over the rykor's nervous system, effecting complete control and receiving all sensations. Ghek even suggests that a kaldane can enjoy love-making with either another kaldane on a female rykor, or with an ordinary Martian female. A kaldane can even change partners, and experience the sexual feelings of male or female. They must have the wildest parties in the universe.) Imagination plus: the Burroughs touch."
tion, THE FANTASY COLLECTOR. Good to superb drawings and paintings based on Barsoom are too numerous to be listed... but John Carter fans would be especially interested in:

**ERB-dom #6** - Two fine articles by Mike Resnick, "The Art Of Jetan" and "The History Of Life On Barsoom". Plus, a map of Barsoom by Resnick, complete with references.

**ERB-dom #7** - A "John Carter Of Mars In Comic Strip Form" article by Cazedessus, with graphic examples presented in half-tones. Additional information on the Barsoomian maps by Resnick.

**ERB-dom #23** - Sam Moskovitz's blistering review of the Lupoff theory on Arnold and Burroughs... and more information on Barsoom (and Antor) by the same writer.

**ERB-dom #24** - John F. Roy's discovery, that the "Burroughs" story teller cannot be Burroughs himself.

**ERB-dom #25** - More on John Carter by J. F. Roy, including his thin-ly based assumption that Carter must be a genuine Virginian.

**ERB-dom #27** - Another map of Barsoom, by John F. Roy, with related information. Great feature.

**ERB-dom #29** - Lupoff's rebuttal to Sam Moskovitz's charges, and a final word by both.

**ERB-dom #30-41** contain a complete glossary of Barsoomian terms and names...

**ERB-dom** also published Michael Resnick's "The Forgotten Sea Of Mars", a sequel to "Lions Of Cachol". Unfortunately, this amateur effort is out-of-print. But, a beautiful poster of Richard Corben's painting of the Thark, Tars Tarkas, is available. Much more Burroughs-oriented material is offered by Car's "OPAR PRESS" and THE FANTASY COLLECTOR, including vintage hardbacks, pulps, and comic strip collections.

**THE BURROUGHS BIBLIOPHILES** is presently fouled up, by this fan's definition... The last yearly membership fee of $5 netted a two-page newsletter. (Which mightn't have been so bad, except that an all-Frazetta 'zine was promised.) Anyway, Cazedessus stocks much of the "BIB" materials. But, THE BURROUGHS BIBLIOPHILES is not a rip-off organization; here's hoping it recovers.

Finally, and briefly, some sword & science tales are available to the avid fan. First, the already-mentioned Mike Resnick's Cannywedge books, PAPERBACK LIBRARY, 315 Park Ave. S., New York, N.Y. 10016.

Michael Moorcock's Warrior Of Mars trilogy is highly reminiscent of ERB's Barsoom. LANCER BOOKS, 1560 Broadway, New York, N.Y. 10036.

Jack Vance's Planet Of Adventure series is not of the Barsoomian flavor: less romance and beauty. More guts and grit... Good reading. ACE BOOKS, 1270 Ave. of the Americas, New York, N.Y. 10036.
Robert E. Howard's "Almaric" is a one-shot novel with a fine flavor of heroic fantasy in the sword & science vein. A real ace from ACE BOOKS.

Edwin L. Arnold's "Gullivar Of Mars" is actually a whimsical tale, involving a not-too-heroic hero. ACE BOOKS.

Andre Norton's "Witch World" series is more like sword & sorcery. But her hero does manage to take an automatic pistol into this strange, medieval world. ACE BOOKS.

Ted White's "Qua", beginning with "Phoenix Prime", is another gem, wherein the world itself gradually emerges as the main character. LANCER BOOKS.

John Norman's Counter-Earth Chronicles places an Earth-born hero on the unknown planet Gor. Solid, almost possible, conditions from the science-fiction viewpoint, build a convincing world where flying saucers can exist with sword swinging heroes. Heroic-fantasy in depth. BALLANTINE BOOKS.

Stretching the premise further, to include any story wherein the hero is a highly capable Earthman who is somehow transported to a strange world, we could include the classics, "A Connecticut Yankee In King Arthur's Court", and "Gulliver's Travels", as well as Pierre Boulle's "Planet Of The Apes". Moving into the comic world, the list of comparisons grows even more. Flash Gordon, Buck Rogers, Adam Strange, Thunda, and the reverse am Strange, Thunda, and the reverse John Carter, Superman. Just where the concept begins or ends is up to the fantasy fan; but for this fan, John Carter in the center of the quest. And you might as well jump into the center...

- Bill Cantey -
The tale we have woven has taken quite an unexpected twist of fate. NoMan had been captured by Vibraman only to find that his captor was but a part of the evil group of individuals, lead by the alien Continitus...

Taken to their stronghold, NoMan forcefully found himself subjected to a strange dominating mind machine...

His personality was altered -- drastically...

Now NoMan can no longer knowingly commit any act that another person would not wish him to do. As was once said, NoMan was good to begin with, but now...

Then came the explosion, and as the chamber caved in, NoMan escaped. He transferred his consciousness to another of his android bodies, and after that he returned willfully, hoping to help?...

The supreme irony! By accident NoMan triggered the very same machine that had been upon himself as the evil Continitus stood directly in its path! The energy struck out, cleansing, purifying, enveloping the would-be monarch! At that moment, pain and agony was his entire world. All his bitterness, all the fiendishly evil qualities inside him fought desperately to ward off the change! But it could not be stopped. Continitus found himself helpless...

And so once again NoMan entered the chamber; and he found himself very pleased within! Fate was not such a cruel master after all!...
CONTINHTUS STANDS STONE STILL. UNSURE, UNBELIEVING, THE SHOCK OF WHAT HAS HAPPENED SLOWLY PASSES. HIS MIND FIGHTS THE ADAPTATION, UNSUCCESSFULLY! CONTINHTUS PRESSES AWAY THE PAIN WITHIN HIM, AND DECIDES WHAT SHALL HAPPEN NEXT...

NOMAN -- COME WITH ME --

MY CLOAK --

VIBRAMAN TOOK CONTROL, FOR HE REALIZED WHAT THE NEWLY ARISEN SITUATION MEANT! HIS STERN, MERCILESS COMMANDER WAS NOW HELPLESS, UNCAPABLE! NOW ALL THIS WOULD BE HIS!...

AS CONTINHTUS AND NOMAN EXITED, THE BLIND MASTER OF SOUND BEGAN SHOOTING OUT HIS ORDERS! THERE WAS MUCH WORK AHEAD, DEBRIS TO BE CLEARED AWAY, RECONSTRUCTION TO BEGIN -- AND EVIL SCHEMES TO BE FABRICATED...

YOU MAY WONDER WHAT BECAME OF NOMAN AND CONTINUS...

THE BATTLE RAGES, ALTHOUGH IT NOT BE THE ONE THE TWO FORESEEN! HE, WHO COULD HAVE FORESEEN THIS HAPPENING...

WHAT'S THE FEEL? YOU FEEL, NOMAN? IT'S MORE, MUCH MORE THAN AN INNOCENT VIBRATION... NOT HARMFUL, BUT SO... UNUSUAL.

ARRGGA

A LOSING BATTLE! DOWN GOES VIBRAMAN. HIS JAW SHATTERED BY DYNAMO'S CRASHING BLOW!

AND YOU, CONTINUS, ARE FULLY AWARE OF THE CAUSE. ONE MIGHT CONSIDER YOU TO BE IN CONTROL OF IT, THOUGH INDIRECTLY.

THROUGH LOCKED PASSAGES THE TWO TRaversed, CONTINUS EXPLAINED THAT NO ONE ELSE KNEW OF THIS SECTION THEY WERE GOING TO. "THERE WILL BE AN INSTANT SCRAMBLE FOR POWER -- THOSE WHOM I KNOW WELL! THOSE THAT HAVE BEEN TREATED WITH THE MACHINE, MYSELF INCLUDED --" HE PAUSED. "WE WILL LEAVE THIS PLACE NOW, NOMAN...?"

HOURS PASS!

THE THUNDER AGENTS LEARNED OF THEIR PRISONERS OF THE MACHINE AND THE EVIL MASTERMIND, CONTINUS...

HOW HAD THEY FOUND THIS PLACE? THE THUNDER AGENTS HAD BEEN ABLE TO TRACK NOMAN AFTER ONE OF THEIR STAFF HAD DISCOVERED ONE OF NADIR'S ANDROID BODIES MISSING FROM THEIR LABORATORIES...

VIBRAMAN AND THE CAGED MEN WERE TAKEN AWAY. THE SEARCH CONTINUES FOR NOMAN, BUT UNSUCCESSFULLY...

WHERE IS NOMAN?

WE'VE GOT HIS DAMAGED BODY, THE ONE HE USED BEFORE HE TRANSFERRED. NO ONE KNOWS WHERE HE IS NOW, THOUGH! AND THE SAME FOR THIS ALIEN, CONTINUS!

WE'VE NOWHERE TO BE FOUND, DYNAMO! THIS PLACE IS SO HUGE, WE PROBABLY OVERLOOKED DOZENS OF ROOMS?

KEEP LOOKING--

*PLEASE EXCUSE THIS ASIDE, BLURG!**
The craft winged grace fully through the emptiness that surrounded it, the cold shallowness of the cosmic sea that separates worlds and galaxies. Human is within this gleaming speck, although he is completely unaware of it right now... unconscious, he still sits within the chamber...

The earth becomes a dot of light, only slightly larger than the others around it. The course is calmly set by Continus, whose deftly trained hands pass knowingly over the control panel...
"Before you die, do you have any last words to say?"

BIG BALD BALDY

"Sweetie, baby, your screen name will be... KERG KONGO-GO, and we're gonna make a million coconuts!"

TENN PERCENTAH
DON NEWTON:
A PORTFOLIO OF WESTERN ILLUSTRATIONS

All of the illustrations presented in this portfolio were originally scheduled for publication in a hardcover western book, High Dawn, written by Carlisle Rhät & edited by Bruce Hamilton. However, after completion of the illustrations and editing, author Rhät decided to re-write a portion of the book, and eventually decided to pull the entire book! In the meantime, editor Hamilton and artist Newton worried about the long delay in publication of the book, and voiced their views to Mr. Rhät... without reply. With the publication delay lingering for years, Bruce and Don contacted Mr. Rhät, saying they wanted no part of the project which was taking several years. The final chapter in the "High Dawn Project" was written recently when Mr. Rhät died, at the age of 92, before finishing the re-write of the book...

Aware of the great interest fandom took in the project during the years of uncertain publication dates, we are presenting a number of the illustrations that Don Newton did for the project to give our readers an idea of what the book would have been like had the situation turned out differently. This brief portfolio in no way reflects the professional layout and overall appearance the finished product may have had, but it does present a side of the artist not previously known to general fandom. It is our hope that this feature will be interesting and enlightening to Don Newton and western art fans alike.

Please send your comments re: this feature to:
THE COLLECTOR, 1535 Oneida Drive, Clairton, Pa. 15025

Who knows? Perhaps with enough encouragement from the readers, both Don Newton and Bruce Hamilton will again combine their efforts to produce a similar product for fandom in the near-future. I'm sure that after looking over the next few pages, you will agree that such a project would be destined to be a winner.

--Bill Wilson
ROOTWILD BATTLES BIG BALD BALDY ISSUE!!!
Comic heroes remembered... journey back in your memory... back to those days when the comic-book was king! For many, comic-books were fantasy lands of pulpy paper and gaudy colors. In them you could fly faster than a speeding bullet... or swing over the chasm between one hundred story buildings on a thin strand of silken rope. Remember the colorful masks, tights, boots and gloves; those bulging muscles and toothy smiles of the many, many heroes? They were so numerous... I hope one of your favorites is among this partial list:

Superboy, Pratman and Bobin, Elasicman, Captain Canada and Placky, Green Beetle, Blue Hornet, Lieutenant Marvelous, The Strange Ranger and Keen-o-Matoe-sah-bay. (How did that cowboy and his faithful Indian friend get in here?) The Torchy Human, Tub-Mariner, Pigeonman, Devildare Silverquick and Greyhawk—s-a-a-a-a-a-a-a-a-a-h!

These were all household names, but do you recall... ROOTWILD? You might have missed this one. ROOTWILD was the chemically-created super-hero who leapt from the pages of SLIPPERY COMICS #1. Nostrils flaring, every sinewy muscle flexed, sprang the lanolin-enriched hero... ROOTWILD!

Myron Muskrat was that ordinary, mild, meek, ninety-eight-pound weakening research chemist who, in reality, was... ROOTWILD! Myron discovered a new [and to this day unheard-of] vitamin... LLAHMUG. With the aid of pills made from this won-der chemical, Myron Muskrat became... ROOTWILD!!!

However, something was definitely amiss. As a typical super-guy, ROOTWILD was two hundred and twenty-five pounds of quivering, steely muscle. But he still had Myron's unculy hair. Now could the hair of LLAHMUG face and conquer the underworld with unshifty fly-away hair? Another miracle formula was discovered at the drug store in a handy, squeeze-tube. The master criminals no longer laughed when they saw him! Now they trem-bled in awe at the sight of his well-combed hair and clean, healthy scalp!!! The pills of LLAHMUG, a squeeze of the tube and... ROOTWILD was ready for action!!! Combining super strength and a handy squeeze tube, he soon put crime on the SWING!!!

At the thrilling conclusion of the first story, Myron was trapped in a cosmetic factory while in pursuit of... BIG BALDY BALDY. High above a steaming vat of hand lotion, on a narrow catwalk, crouched our little Myron. To the right a mus-}


"A pill-a-day, and I, as ROOTWILD, will put all the criminals away!"

MYRON MUSKRAT

"Well, that's show biz," thought JOE.

KONGO-OO

one movie; then nothing. He new offers came his way. Everybody said he was washed-up. Brokehearted, KONGO-OO retired to a banana plantation in the wilds of the San Fernando Valley, just a few freeway minutes from Hollywood. One day, after years of cinema inactivity, his agent visited him at the banana ranch...

"Sweetie, how would you like to do a TV series?" asked Tonn Percentah.

"Burrp!" exclaimed KONGO-OO.

"But baby, I haven't told you the snapper! You'll be playing an animal doctor on a small jungle island. The series is called "SEIN COCONUT"! How about that, sweetie?"

"Belch-o-o-oh!" said KONGO-OO.

"Are you still sticking to that crazy idea of yours about doing nothing but great, big, wide-screen pics?"

"Burrp-sur-pah!" replied KONGO-OO.

"KONGO-OO baby, I don't know how to break it to you, but sweetheart, I think you've had it in the flook biz! Wait... ooh, wait...there is one chance for you to get back on top...sweetie, what you need is a NEW name. "KING KONGO-OO"...it's so-o-o dated. Sa-ay baby, how about...Tab Yung?"

"I'm partial to the name...Joe," said the gorilla, who, for years, with an actor studio, had learned to talk. He had a distinct advantage; he already knew how to scratch.

"I love-o-o-some it sweetheart! MIGHTY JOE YANG; it's a natural, baby!"

"Well, that's show biz," thought JOE.

IN SLIPPERY COMICS #2, BIG BALDY BALDY returned to menace ROOTWILD! Somehow, BALDY escaped from the vat of boiling hand lotion. Near the end of the story, ROOTWILD was watering a Tahit tree...he did this as a favor for another super-hero friend of his...Mr. BAND-AID, who bore a striking resemblance to a mummy. The Tahit tree was located right next to an alligator pit. BIG BALDY crept up stealthily behind our watering hero...

A quick karate punch to the kneecap momentarily stunned ROOTWILD. This was the moment BALDY needed to swiftly tieup the laoslin kid with unbreakable chains made of petrified yogurt. The shiny domed villain was about to push ROOTWILD over the edge of the precipice into the pit filled with 100,000 hungry, snapping alligators.

"Before you die," hissed BALDY, "do you have any last words?"

"Nei...I could recite the Comic Code, but that's a bore. Then...flipping his golden mane of hair, ROOTWILD dislodged pounds of dandruff directly into BALDY's laughing eyes. This then surely was the end of BALDY, as he tripped over his own big feet trying to avoid the flying dandruff, and fell screaming into the slimy depths of the alligator pit!

In SLIPPERY COMICS #3, old BALDY came back as an alligator suitcase. He snapped shut on Myron's ankle, laying him up for about a week. When Myron Muskrat (ROOTWILD) got out of the hospital, he made the alligator suitcase into fifty wallets, as mementos of the case. This then was the end of BIG BALDY BALDY's career of crime.

I never saw any more issues of SLIPPERY COMICS after that...
NOMAN AWAKES, SENTIENT OF HIS SURROUNDINGS: HIS BRILLIANT MIND, THE ONLY MORTAL REMAINS OF THE KILLED PROPHET, ZINOH'S INFAMY ATTACHES COMPELLINGLY, KEEN TO ANALYZE THE SITUATION...

CONTINUOUSLY: "WE ARE IN SPACE... "TELL ME MORE OF... YOUR DESTINATION... THAT YOU CAME WILLINGLY... PROVES THE CLEVERNESS TO ACCEPT THE ULTIMATE CONSEQUENCES OF OUR JOURNEY..."

CONTINUOUS PRESSED, AWARE OF THE PRESSURE OF FORCES UPON HIS MIND... "NOMAN..."

HE SAID, RELUCTANT "DANGER... SOMETHING IS WRONG, STRANGELY WRONG...

CONTINUOUS, BEFORE EMANCIPATION ON HIS ODYSSEY TO EARTH, AND CONSTRUCTED A STRAND ASTRAL ON HIS MOURNING: "ALL Selector ABANDONED ZONE... HIS SHIP WAS TRANSFORMED TO THE QUADRANT OF SPACE, MONITORED BY ENTITIES, WHO, IN THEIR TRANSFORMING WISDOM REALIZE THAT NOT ALL BEINGS ARE WORTHY OF THE COSMOS... LOWERING THEIR RADIOACTIVE VIBRATORY EMANATIONS, THEY BREATHE THE CONSTRUCTING INTER-DIMENSIONAL BARRIER IN SILVER-BLUE AURAS OF SHIMMERING ENERGY...

UNWITTINGLY, NOMAN'S ESSENCE FROM THE DEBRIS ENGINES OF THE INTER- STELLAR VENUS, THEY EXAMINE AND DIGEST THE INFORMATION AMASED FROM THE STYLIZED CORRIDORS OF THE ALIEN BRAIN...
CONTINUUS RAISED HIS VISAGE. WOMAN LOOKED AT THE ALIEN. THEIR EYES LOCKED. THE FIRST ULTIMATE CRISIS, THOUGH UNFORSEEN, WAS RESOLVED --- AND THEY SURVIVED. BUT WHAT OF THE NEXT TIME?


"WHEN I LEFT MY HOME I TOOK WITH ME VISIONS OF CONQUEST AND GLORY. NOW, I TOO WONDER OF THE FUTURE...."

"OUR FIRST STOP, AS YOU PLANNED IT, IS YOUR ASTEROID STASHGOLD."

"YES, BUT ONLY TEMPORARILY. AFTER THAT...."

TWO MEN STAND IN SILENCE. BEFORE THEM EXTEND THE STARS AND THE UNENDING AWE AND MYSTERY OF THE COSMOS. BEYOND THAT, INFINITY BECKONS --- AS IT DOES FOR US ALL ....
Sketches and Scratches Scribbled by Fandom's FANTUCCHIO
GREEN HORN

CHAPTER FOUR
GREEN WAR!

GREEN AMERICA'S MIND AND BODY.
GREENHORN THEN LAID WASTE AN-
AN EYEWITNESS RE-
PORT WAS GIVEN.
THIS WAS FOLLOWED BY.
... CALM DELIBERATION!

WE ARE AQUAGREEN!
AND, FINALLY, MOUNTING ANGER!

WERE TAKEN OVER
BY GREENHORN!!
- UNSUSPECTING
GREEN BAT!!
BY GREEN ROBIN
TO THE GRR! LEAGUE
SHOCK, AND
CONSTERNATION

HAWKAaaa

DIRTY DOUBLE-DEALIN'
SONS OF VILE VIPERS!

AND THIS DOES
SUPER LOGIC
GIVE WAY
TO SUPER
EMOTION.
REACH FOR
THE SKY
GREEN!

WHAT THE--
SUPERGREEN!

EEEK

WHO?

-HANLEY 79
The Hex with You Short Stuff!

Having a Horribly Low Threshold of Pain, Super-Greenman Passes into Supershock!!!

Boing!!

Let's Clean It Up, Gang!

Better Put a 24-Hour Suspended Animation Hex on the Whole Green League, Green Witch!

What Hath Spawned This Violent Outbreak of Emotional Irrationality on the Part of Our Former Competitors and Friends? They Acted Like a Bunch of Short-Sighted Comic Book Soap Heroes! They Acted as If We Had Inflicted Some Misfortune Upon Them!

...And Where Is Green America?!
Our close allies have been
PULVERIZED!!

In less than a second, the Green Society figures out what happened and decide to retaliate, in kind, instantly!

The hexing power of the Green Witch is no match for the mighty magic of the Green Fate!!!

Evil Wench!!!
Undergo the metamorphic petrification mesmerization!

Poor Thorgreen — he no sooner recovers from one devastating blow —

Green Star’s all-power utility rod is faster than Quickgreen’s feet.

When the Green Atom lays him low with another...

Wow! What a few seconds of emotional rage can do!

I don’t feel so good... They were our cousins...

But this cruel attack on our cousins...

Hmm... These pictures of the Greenhorn creature... Perhaps... maybe... could it be...

The Green Wonder just smashes the Green Visor!

The Fantabulous Four plus two arrive just in time to be properly shocked and consternated — up the rage!
WHAT A SAVAGE! WE SKIP OVER THE BIG CONFRONTATION SCENE. WE'VE ALL SEEN FLYING (YEAH) FISTS BEFORE SO...

EXCEPT FOR GREEN FATE AND DR. STRANGE GREEN, WHO CANCEL EACH OTHER OUT, BOTH ARE BIG MAGIC MEN. THE MARBLE-HEAD GROUP IS MORE THAN VICTORIOUS OVER THE DYNAMIC CREW...

WHO BOY! THAT TAKES CARE OF THOSE RASCALS!

YOU GUYS REALIZE THERE ARE NOW THREE GROUPS LAYING ON THE FLOOR? THAT'S TWO D.C.S. AND ONE MARBLE-HEAD GROUP TOTALING 18-NO, 20 BODIES.

YA TINK MAYBE WE WIZ RASH ER SUM-TIM? "HMMM! SOMETHING MIGHTY WEIRD ABOUT ALL THIS"

CONFUSION-CONCLUSION!

LOOK-NO MATTER WHO COMES THRU THAT DOOR WE DON'T FIGHT! WE DELAY! WE WAIT AND SEE IF WE CAN GET TOGETHER AND FIGURE THIS OUT!

ONE OF THOSE THINGS WE ARE GOING HAVE TO FIGURE OUT IS THE WHEREABOUTS OF GREEN AMERICA! HE AIN'T... HERE HE IS! NO FURTHER NEED OF HIM HAVE I!

GAS 'EM!

HE HATH SERVED GREENHORN WELL HELPING TO DEFEND THE MIGHTY SUPERHERO CONTINGENTS OF THIS WORLD!

A WORLD THAT CAN NOW BE RULED BY GREENHORN AND HIS ARMY OF HITLERS!!

ARMY OF HITLERS? NO!

What money won't buy... BUT maybe, just maybe, the GREENHAWKS 'll have some-thing to say about all this...

...maybe...

continued...

NORTH CROSS- WIMBISH

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AN INTERVIEW WITH
GRAY MORROW

CONDUCTED BY BILL G. WILSON

GRAY MORROW is one of the finest illustrators famed has seen in quite some time. He has established himself as a talented comic book artist, but his career has many facets. He has worked in animation, done many science fiction paintings for both paperbacks and pulp, illustrated posters, and even the box and face design for a new Flash Gordon watch, and submitted a Prince Valiant Sunday page to Hal Foster for consideration. (He and Wally Wood had cracks at the job of illustrating Valiant, which finally went to John Cullen Murphy.) Gray has also done many cover illustrations for the dust jackets of many books about old movies and serials, and contributed to such publications as The Monster Times and National Lampoon, besides producing a portfolio of his work: a package titled Dark Domain (available through several dealers).

I first met Gray Morrow at the 1972 New York Convention, and when I suggested the possibility of an interview in an upcoming issue, he was immediately interested. The result of this interest follows. Admittedly, it may fall short of expectations, but this can only be accredited to a lack of time on the part of Mr. Morrow, and a lack of talent on the part of the interviewer. What is important is the fact that the interview provides some information not previously detailed elsewhere, and gives a brief glimpse at the ideas and attitudes of both the artist and the man.

Accompanying the interview are several examples of Gray's diversity in illustration. We regret being unable to print more of Gray's work, but space limitations prevented a further expansion. However, if response to this feature merits it, perhaps we'll be able to persuade him to allow us to print some more examples next time, as a sort of follow-up. In the meantime...enjoy.

--Bill Wilson

BILL: I guess my best bet would be to begin by asking you about your background; birthdate, birthplace, etc. Well?

GRAY: I was born on March 7, 1934 in Fort Wayne, Indiana. Fort Wayne was a typical mid-western city. I guess the population then was about close to 140,000. It was once written up in Holiday Magazine as "the happiest city in America" but I don't think its citizens were particularly aware of it.

Youthful interests? Mainly getting out of Ft. Pain as I used to affectionately refer to it. Of course, other interests included the usual others: candy, soda pop, popcorn, birthdays, playing "Doctor," Saturday matinees, and the comics. Comic art was certainly the first artform I remember being impressed with. --God! Those gorgeous dory newstand spreads and the mind-wrenching decision of which one to buy with one dime. (After you'd read all the others, of course - or, until the clerk solicitously apprised you of the fact that "this isn't a library buster!

BILL: How about some details about both your academic and art education?

GRAY: My high school education was completed at North Side High School. There followed a series of short-lived jobs: soda jerk, street-repairman, tie designer, exercise box on the race track circuit, etc. After those it was off for Chicago, and enrollment in the Chicago Academy of Fine Art, in the late summer of '54. Classes for two nights a week for three months under Jerry Warnow are the total of my entire formal art training. During the day I worked for Feldman-Vallone, the second-largest art studio in town at the time, which was much more useful. In the course I was fired, and sought an assistant job with Dick Veeder - unsuccessfully. Undaunted, but encouraged by a previous meeting with Allen Saunders, I submitted a couple of comic strips to various syndicates... no luck.

Encouraged by these series of successes, I decided to come to New York. I arrived in the winter of '55... in the spring of '56 I met up with Al Williamson, Angelo Torres, and Wally Wood. I approached Toby Press and sold my first comic book job to them - a love story, strangely enough, they went out of business before it was published. Right after this, I did two complete comic books for another company - the name of which I no longer remember - a western with my own characters, and a version of Howard's "Tower of the Elephant." The books never saw print: the company folded. These were the early days of the Comics Code, and for someone just starting out it was hardly a cheering prospect at the time to reflect on my choice of career as I listened to the recondite crash of one publisher after another topple around me...

However, with these recommendations - the courageous Wood and Williamson bought my services (they're not
out of business yet] and all was well until I went into the service in late ’56.

BILL: What was your first commission? In what direction are your ambition & career going?

GRAY: My very first commission was something like a bank ad or a tie design when I was still in my teens, but my memory fails me...

I'm still longing to see something entirely of my own in print: something along the lines of Barbarella, Epoxy, Saga de Xam, etc. At present the direction I seem to be going in is more heavily into other areas of illustration and commercial art.

BILL: What medium or field of illustration is your favorite?

GRAY: Favorite medium? That's very hard to answer. I guess comics will always be my first love, but I enjoy painting equally well.

BILL: How would you best describe yourself, as an illustrator, advertising artist, comic artist, painter, or what?

GRAY: - or what.

BILL: I'll accept that. (What choice do I have?) Anyway, let's get back on the track: How about some information about your past, present, and future involvement in the field?

GRAY: At the present I'm doing some work for National Lampoon, an occasional assignment from Marvel, and the commercial comics. I have ghosted Rip Kirby, X-9, and Ben Bolt newspaper strips.

In commercial illustration, I've done virtually all the science fiction mags, paperbacks, educational film strips, TV animation (the Spiderman series, chiefly). I'm now going into Gothic and Western paperback illustrations, and am currently working on #24, #25, and #26 in the Perry Rhodan series.

BILL: What is your view of the importance and rightful recognition of the artist today?

GRAY: More than any recognition, I'm interested in sufficient financial security to pursue all my interests in a more leisurely fashion... but such recognition is always welcome when it comes.

BILL: What and who are some of your favorites among comic books, comic book and/or strip characters and artists, both on a commercial and comic book/strip level?

GRAY: That's another toughie - so far as story content, very little or very few are adult enough to hold my interest; and by that I don't necessarily mean unbridled sex... just intelligent scripting at least on a par with other medias. There's no

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**AMAZING**

**Fantasy Reader**

THE WALKING, TALKING, I-DON'T-DARE MAN by David Burch

---

**LO, THE POOR FORTUNES!**

---

**THE 2nd AVON**
FIENDISH & FRIGHTENING
Slaughter of
GHASTLY HORROR!

FIVE BLOODY GRAVES

As for the artists: I'm as much a
fan as anyone else of Raymond, Sa-
ilas, Adams, Williamson, Alex Toth
(the comic book artist's artist),
and others. I could name dozens of
other artists for what they can do
that is distinctively their own ...
like Steranko, Nino, Giolitti, and
so on. One way or another they all
impress, e because of a common bond
... we all share the same love.

BILL: What's the story behind that Prince
Valiant sample page?
GRAY: The Valiant sample was done when
Hal Foster decided to go into semi-
retirement. It was done in August,
and published in October or Novem-
ber of '71. It was done as a sample
when Foster interviewed myself and
a couple of others (Wallace Wood &
John Cullen Murphy) to take over...
Needless to say...

BILL: What current projects are you work-
ing on?
GRAY: Currently, I'm working on a series
for National Lampoon, cover illus-
trations for Marvel's new pulp mag-
azine and its three or four other
black and white horror magazines,
the long-lived Perry Rhodan series,
and, hopefully, new projects on the
horizon.

BILL: How's your working speed?
GRAY: My working speed can best be
described as SLOW. It varies...at best
two pages penciled and inked a day.
BILL: Which tools do you prefer to do the most work with?

GRAY: I'm constantly experimenting with standard instruments and Pentels, magic markers, etc. - anything new that comes along. I'd draw with a broken twig if I could get an interesting effect with it.

BILL: What artists have proved to be inspirations and influences to your work?

GRAY: I'm influenced by good brandy, and frequently inspired by the same. As stated before for comic book artists, I'll name some others: Charles Dana Gibson, Austin Briggs, J. C. Coll, Mitchell Hooks, Sandy Knessie, Virgil Finlay...and on and on...

BILL: How about some of your opinions, comments and suggestions about the comic book and comic strip field?

GRAY: Oh, a whole can of worms... I don't know... there's a lot of controversy within the field today. My own opinions are: The industry hasn't kept pace with readership; Publishers themselves don't sufficiently reward the creative contributors. There are still a lot of markets and areas to be explored. The field itself is perhaps just now beginning to expand a little bit. Comics as we know them, however badly misused, still have a tremendous potential as an art form for sparking people's imaginations that can't be destroyed. I think there's a renaissance coming...

BILL: Finally, what are your opinions of fandom and the ACHA organization?

GRAY: As fandom is concerned:
"I'm all for people who are all for comics."
I don't think ACHA has yet realized their original goals, but I still have hopes.
Dr. Fabi was to be here before the attack finds.

What's Lupen! From Dr. Fabi's group.

We were ambushed! Dr. Fabi has been captured, or killed?

Then, then, no doctor for me...

But we stopped a tourist bus for hostages... among them is a doctor?

When it is your time to serve the people's cause, Juno, you are useless!

We are being held against our will, by force... release us?

You will be released. But... only after you have treated me...

You, Dr., must save me. I am the only hope for my people. They need me to lead the forces that will overthrow an evil exploiting regime. I have sworn to give freedom, justice, and power back to the people...

I must not die. Until the people's cause is won, and they are free... save me, our noble cause, and you do free...

No! What's a doctor will not refuse? I will treat you to save...

You will do, what I want. Doctor... and I will show you why.

Look outside... won't Miguel...

Juno, wait! The justice of our people's cause does not move him... but...
OUR LEADER MUST BE CRUEL TO WIN! BUT HE IS A
GOOD MAN. OUR HOPE. OUR SAVIOR. WITHOUT
HIM WE WILL NEVER ACHIEVE VICTORY. FREE-
DOM. A GOOD LIFE! IN THE NAME OF JUSTICE.
IN ALL THAT IS RIGHT. GOOD. I BEG YOU. SAVE
THE ENSLAVED PEOPLE'S HOPE!

YOUR ARGUMENTS ARE ALL
MEANINGLESS. YOU ALL
WANT CONTRADICTIONS
TO EXIST. THE IRRA-
TIONAL TO BE TRUE? I WON'T
SAVE THAT KILLER?

YOU'RE MURDER-
ING US...

YOU'RE A DEVIL.
INHUMAN EVIL?

JDEMAND YOU
SAVE ME...

WE'LL GIVE YOU
ANYTHING YOU
ASK. OPERATE!

YOU DISGUSTING
HYPOCRITE! HOW
CAN A DOCTOR DENY TO SAVE
A LIFE. A VALUABLE ONE!

FOR ME. LIFE IS THE ULTIMATE
VALUE. MY STANDARD
OF THE GOOD. WHATEVER BENEFITS LIFE IS THE GOOD.
WHATEVER HARMs LIFE IS THE EVIL. A MAN WHO
THROUGH FRAUD OR FORCE USES HARMs. OR
DESTROYS A LIFE DOES NOT RESPECT LIFE OR
HOLD IT AS A VALUE. A GOOD. AS YOUR NOBLE
LEADER DEMONSTRATED.

NOT PEOPLE BUT INDIVIDUALS. POSSES
LIFE? THINGS CAN BE GOOD AND FALSE. NOT
THE NON-LIVING BUT ONLY TO LIFE. TO THE
LIVING. IF LIFE IS NOT THE STANDARD
OF THE GOOD. IT IS A "GOOD" THAT IS MORE
IMPORTANT THAN EXISTENCE THAN LIFE.
A "GOOD" NO INDIVIDUAL CAN EVER REACH OR
ENJOY. THE PEOPLE'S "GOOD" MEANS PEOPLE
ARE IMPORTANT. BUT NOT INDIVIDUAL.
LIVES. SO YOUR LEADER IS FREE TO MURDER,
BUT BECAUSE IT IS DONE IN THE NAME OF
NON-LIVING "GOOD". IT IS NOT EVIL. AT-
ROCITIES IN THE "PEOPLE'S NAME OR CAUSE
ARE ACTS OF JUSTICE?

WILL YOU FORGE ME TO SAVE
BLINDNESS. IN THE CAUSE OF
SEEING? YET YOU THREATEN MY
LIFE TO SAVE A KILLER. LIFE.
IN THE NAME OF A "GOOD" "GOOD"
BY WHAT STANDARD? ONE FOR
LIFE OR ANTI-LIFE?

YOUR LEADER IS ANTI-LIFE. SUR-
VIVING LIKE A CANNIBAL. PEO-
PLES CAUSE'S ONLY PUT NEW
TYRANTS IN POWER. A "PEOPLE'S
GOOD" IS A DEATH SENTENCE ON
INDIVIDUAL LIFE.

I AM PRO-LIFE! WHO VALUE LIFE.
MY OWN. ABOVE ALL. I WILL NOT
BETRAY IT BY SAVING AN ENEMY
OF LIFE. I GRANT YOUR ANTI-LIFE
WHAT HE DESERVES. NON-
EXISTENCE. DEATH!

WHAT IS LEFT OF AND FOR YOU? WHAT
ONCE MADE YOUR LIFE. WORTH LIVING
FOR ITS OWN SAKE? WHAT PASSION
ONCE BORN AND STRUGGLING TO
EXIST? DID YOU DECEIVE AND KILL TO
PLEASE AND SAVE THE "PEOPLE".
EVERYONE BUT NO INDIVIDUAL.

STOP IT!

OH MY
GOD.
JUNO, THE PEOPLE'S CAUSE HAS NO USE FOR WEAKEINGS!

BAH! IF YOU WERE NOT NEEDED TO ASSIST THE DOCTOR, I WOULD SHOOT YOU AS A TRAITOR TO THE PEOPLE!

A WEAK ACT OR A HEALTHY RESPONSE TO A VISION OF LIFE FORGOTTEN. BETRAYED... WHICH ONE, JUNO?

SHUT-UP! NO MORE STUPID TALK, MY MY LEADER'S LIFE.

BE HONEST WITH YOURSELF, JUNO! WHAT KIND OF LIFE DID YOU WANT TO SEE EXPERIENCE LIVE?

PLEASE, SHUT-UP. SILENCE.

DR. FAB! OH! NO! YOU STILL CAN'T OPERATE... OUR LEADER!

GOOD! WE HAVE TIME! JUNO, FINISH THE PREPARATIONS! I WILL AID THE DOCTOR!

I AM NOT OPERATING!

A RUNNER TOLD ME THE CAPTIVE DOCTOR WILL OPERATE... BRING THEM INSIDE!

LISTEN WELL, MY LEADER AND I SACRIFICED MUCH TO FIGHT AN EVIL SYSTEM. HE IS A PART OF OUR COLLECTIVE LEADERSHIP. WAIT TO OUR MILITARY SUCCESS. TO WINNING A PEOPLE'S GOVERNMENT SO WE CAN ELIMINATE THE SOCIAL EVILS OF SELFISH, GREED AND EXPLOITATION THAT PLAQUE THE PEOPLE!

YOU MERELY JOINED ONE GANG AFTER THE POWER NOW HELD BY ANOTHER GANG. BOTH EVILS AFTER A "GOOD END" BOTH USING FORCE AND HUMAN SACRIFICE AS THE MEANS!

THE COMMON GOOD DEMANDS SACRIFICE!
IT IS THE COLLECTIVE, THE PEOPLE THAT MUST BE SERVED, NOT THE SELFISH INDIVIDUAL. ONE INDIVIDUAL IS PLACED IN A SOCIAL ROLE. SOCIETY WILL FUNCTION WHERE ALL REACH AND ENJOY THE COLLECTIVE EXPERIENCE OF SERVING AND BEING SERVED EQUALLY!

BAH! YOUR PRECIOUS INDIVIDUALS NEITHER KNOW OR CARE WHAT IS TO HIS BEST INTERESTS! HIS GREEDY WANTS only EXPLOITATION, MISTREATING THE INNOCENT.

UNITE ALL AS ONE! WILL STOP AND ELIMINATE THE EVIL CREATED BY THE "I" AND "MINE" ONLY THE UNSELFISH "WE" CAN ACHIEVE THE GOOD!

YOU DON'T UNDERSTAND COLLECTIVE LOGIC! ONCE MEN FOR THEIR OWN GOOD SACRIFICE THEIR INDIVIDUALITY FOR HUMANITY, ACCEPT OBEDIENCE DUTY AND JOIN THE COLLECTIVE, THEN, INDIVIDUAL EVILS, SELFISHNESS, GREED, EXPLOITATION AND INJUSTICE ARE ELIMINATED!

THE COLLECTIVE CANNOT BE SELFISH. THE ALL CANNOT EXPLOIT ITSELF!

HOW DOES EVERYONE DECIDE WHEN AND HOW TO BE EQUALLY SACRIFICED? AN INDIVIDUAL WOULD ASK, BY WHAT PRINCIPLE? RIGHT? IS HUMANISM JUSTIFIED AS A MORAL GOOD?

MY ACTIONS ARE SELFISH, WRONG. HOW DO THE ACTIONS OF A "WE" BECOME RIGHT? HOW DO YOU THINK OR ACT AS A PEOPLE, AN UNSELFISH WE?

HOW DOES THE ALL ARRIVE AT THE TRUTH, HOLD POWER, DECIDE, GIVE ORDERS? ALL TO AND BY ALL AND NO OPPOSITION!

5
STAND ASIDE, DOCTOR! I WILL DEAL WITH THAT ENEMY OF THE STATE!

PERHAPS THE OTHER HOSTAGES WERE RIGHT, DOCTOR! TREATING HIM WAS BAD ENOUGH, BUT NOW YOU WANT ME TO ALSO GRANT THIS DOG MERCY? NO! NOT MERCY... IT'S JUSTICE!

NO! HE SAVED OUR LIVES! HE DESERVES A FAIR HEARING!


DOCTOR! TAKE CARE YOU DO NOT CONVICT YOURSELF!

CANNOT A LAW BE FAIR? WHEN IS IT JUST? WHY IS A RIGHT TO A FAIR TRIAL INNOCENT UNTIL PROVEN GUILTY?

I SHOULD OF KNOWN BETTER THAN TO SHOW YOU ANY MERCY. YOU'RE JUST A DOG!

DOCTOR, I WILL MAKE YOUR DEATH MOST UNPLEASANT... AARGH!

MUST AS A SERVANT OF THE PEOPLE'S STATE, I MUST DO MY DUTY! THE STATE HAS ALREADY FOUND HIM GUILTY. ALL THAT REMAINS IS CARRYING OUT THE SENTENCE... JUSTICE!

THE OTHER HOSTAGES CAN TESTIFY THAT HE SAVED US!

MURDER!

IRRELEVANT! STAND ASIDE! OBEY THE LAW OR RECEIVE THE SAME JUSTICE AS THIS DOG!

YOU DIED AS A CRIMINAL... THAT'S JUSTICE!

YOU CAN'T LET ME LIVE. I MAKE YOU LIVE AS A CRIMINAL...

I WILL MAKE YOUR DEATH... AARGH!

DOCTOR, I WILL MAKE YOUR DEATH MOST UNPLEASANT... AARGH!

LIKE YOU CAUSED PEOPLE'S LIVES TO BE MURDERED, NO MORE!

YOU WOULD LIKE... AARGH!

YOU WILL BEING CARRIED WILL BE PAINFUL FOR YOU!

A PAIN I WILL GLADLY BEAR... TO LEARN WHY I FELL FOR IT. I HAVE A GREAT FEELING FOR LIES LIKE I USED TO FEEL... A LONG TIME AGO...
...MUST UNTIL YOU SPOKE. I NEVER UNDERSTOOD. STANDARD OF GOOD. MUST BE LIFE. ALL I EVER DID WAS TO ACT AGAINST WHAT I FELT WAS EVIL, BUT NEVER KNOWING WHY IT WAS EVIL...WHAT WAS GOOD...

TO DESTROY A REAL EVIL DOES NOT MEAN IT'S PLACE IS AUTOMATICALLY REPLACED BY THE GOOD. I ALSO MERELY JOINED ONE EVIL OPPOSING ANOTHER...?

ONLY IN APPEARANCES! WHEN YOU BROKE DOWN REVEALING YOUR PASSION FOR LIFE WAS THE SAME AS MINE, WE BECAME BROTHERS—BROTHERS OF VALUES!

TWO MEN BOUND BY THE GREATEST BOND POSSIBLE—OF HOLDING LIFE AS THE HIGHEST GOOD! INDIFFERENCE TO THREATENED VALUES IS INDIFFERENCE TO ONE'S LIFE. WE REALIZED THE IMPORTANCE OF LIFE'S IRREPLACEABLE VALUE—LIFE FROM ITSELF DESTROYERS... THE INITIATORS OF FORCE!

MY LIFE HAD TO BE MISERABLE. ACTIONS BEING GUIDED BY ONE THING OTHER THAN MY LIFE'S OWN BEST INTEREST. MY ACTIONS WERE CONTRADICTING MY OWN EXISTENCE.

NOT TO SEEK TO GAIN BY CONTRACTIONS OF COURAGE—OF WHAT HE IS DOING...LIKE IN OUR ACTIONS...!

TO GET WHAT YOU REALLY DESERVE, I SEE WHY MEN HATE AND FEAR JUSTICE...IF THEIR ACTIONS OUGHT TO BE THEIR GOOD—they WANT MERCY!

YES, MY COMRADES—BECAME MY LIVES ENEMY...AND THEY, YOU WERE...ARE WHAT I WANTED—MY OWN LIFE TO MEAN.......

IT'S THE ROOT OF MAN'S PROBLEMS! CONTRADICTIN GORED VALUES, BUT, THEY ALWAYS RESULT IN FAILURE. MISERY!

WE RECOGNIZED THE PEOPLE WE WERE INVOLVED WITH FOR WHAT THEY WERE, AND TREATED THEM ACCORDINGLY—NOT BETTER OR WORSE...WE ACTED ON THE PRINCIPLE OF JUSTICE!

YES, THE DESERVED! BUT WHEN YOU TREAT THE VICTIM AS LESS THAN GUILTY—you also treat the VICTIM LESS THAN A VICTIM!

WHY HAVE WE BEEN BRING OR FARE BACK? FOR THE GOOD OF ALL...KILL HER?

GUERRILLAS AAAHHH! NOT SPARE US! NOT OUR FIGHT. WE JUST WANT TO LIE!

IF CONTRADICTIONS CANNOT EXIST WHY DO SOME MEN ESCAPE JUSTICE?

NO SUCH REALITY EXISTS JUSTICE BECAUSE PSYCHOLOGICALLY NO MAN ESCAPES HIMSELF; IRATIONALITY IS JUSTICE TO ONESELF. REALITY IS THE ULTIMATE JUSTICE. IT DOES NOT ALLOW MAN TO CONTRADICT HIS NATURE AS A RATIONAL BEING WITHOUT PAYING THE CONSEQUENCES! EVEN IF A MAN'S EVIL IS NEVER EXPOSED—HE KNOWS HE DID WRONG! IS LESS THE MAN HE WAS. COULD BE— OR SHOULD BE—he likes and trusts himself LESS...WILL FEAR AND HATE THE TRUTH THE HONEST. HE WILL IGNORE THE VICTIM AND SIDE WITH THE GUILTY. WILL CHOOSE THE LEAST OF THE TWO—THE MORE OR MINOR, THE MORE OR MINOR. THE MORE OR MINOR.

THE CRIMINALS!

THE DOGS! WE WILL AVERAGE OUR COMRADES...SPREAD OUT...

DEATH TO THE TYRANT'S KILLERS!

END
Russell Myers  
Cartoonist: Broom-Hilda

Being an old guy, (33), I don’t fully understand fandom. Perhaps the mistake is in trying to understand it, and not just enjoy the good parts. I did think that TC had way above average artwork compared to other fanzines. The color page by Kline really knocked me out. It was a jewel. I also enjoyed the interviews, as I always like to hear what other cartoonists and artists have to say.

Overall, I’d say it’s a fine job... Keep it up...

Russell Myers

Many thanks for your comments, Russell. I’m glad to hear you enjoyed the last issue of THE COLLECTOR. But as far as being too old to understand fandom, I think you’ll change your mind soon. Though young people make up the majority of fandom, there remain many a fan who can remember back to the days before comics. I think once you get “into” fandom you’ll find it’s not really as unusual or complicated as you may think. Meanwhile, best wishes for success with your syndicated Broom-Hilda strip, and thanks for the original sketch I’ve reproduced at the left. (Broom-Hilda is copyright © The Chicago Tribune.)

J.R. Cochran
P.O. Box 1053
101 Church Street
New Haven, Connecticut 06510

Re: “Some more detailed comments (on TC #26) when time permits.” Time permitting and the fact that I no longer have TC #26 (having sent it on to writer Doug Moench minus the Ditko piece and cover), I’ll try to recall my feelings.

Graphically, I think TC #26 was the most professional-looking effort yet; far superior to any other TC issue I’ve seen before. I’ve dug Ditko a good long time. It took me a while to get into him, but once I caught on, I went ape. Which is the reason why I always look forward to any Ditko effort, Mr. A or not. We could not get him back at Warren, so I’m glad to see him somewhere, preferably in TC. Also, the Barr piece was really very well done. Nice use of artwork. I enjoy your letters page, and wish there was more space for them. I don’t now why, but letters to TC are interesting; not “gloomy fanzine”, but interesting, and thought out.

John Byrne is a relatively new artist in the field, but already his art has been published in THE MONSTER TIMES and several fanzines. He is an artist with many new ideas, as can be evidenced by the item to the right. We welcome him to the pages of TC, and only wish we would have had room enough for his beautiful full-page illustration of The Batman. [...at least it’s something to look forward to next issue.] In the meantime, enjoy this small sample of things-to-come.
BEST WISHES TO
BILL G. WILSON
C. C. BECK
1972
Thank you for THE COLLECTOR #26. I've never been a part of a better fanzine.

Great cover. When Mr. A was appearing in NITILPI with Wood's own Animani and Vaughn Bode's anti-war lampoons, it was the best balanced 'zine around. Now THE COLLECTOR and PARAGON are moving to the head of the class (and despite some tough competition ...). I can't praise Ditko's creation too highly. Mr. A is rapidly becoming my favorite "underground" comic character. Amidst the attitudes and values of today's world, Ditko's crusader emerges as an extremely gutsy strip. And I enjoy it for another reason: Mr. A must make the ultra liberal types foam at the mouth. In fact, a lot of fans despise him. But I can't understand why; after all, it's only lines on paper...

Why'd you bad-mouth your editorial? I always read a 'zine's editorial, and I miss it when it's missing. Good editorial! Now go fish for fish.

Tom Fagan, again. I heard he was in some rest home somewhere. (joke! joke!) I intend to buy both the Batmen and Superman hardbacks, just as soon as they're priced down. No. I'm going to add them to my library right after PHASE, TARZAN ALIVE, and THE GREAT SERIAL HEROES. 1975 should do it. All kidding aside: I like book review columns, and they are especially useful now that fan-oriented publications are coming thick and fast.

Ken Barr; a great talent for any utilization of the dramatic illustration. I'll always be a Tarzan fan, but in the Barr portfolio that Jonah Hex rendering really grabbed me. Beautiful stuff, and beautifully presented.

Even a color Kline! If rockemans can swing swords, then cowboys can ride giant lizards. Anyone who says, "No!" is fighting logic, fandom style.

Nice portfolio on Burroughs' ape man. Tarzan is the favorite fictional character of this fan. In fact, just finished Philip Jose Farmer's "Time's Last Gift", and "Lord Tyger". Farmer, a Burroughs fan himself, is having a great time with Tarzan; or, I should say "Tarzan". He "writes around" the character, never really using the name directly. Beautiful idea. Want a review of some Farmer books?

Fantuccio! If I owned a comic-book company, Fantuccio covers would be the number one rule. Always a pleasure to eyeball his work (especially that center-shot).

Thank you for that swell presentation of "The By-Products of Adventure": the old ads turned out great. You're already a top pro in the printing department.

Joe Sinnott's outgoing attitude to fandom is only exceeded by his talent. We must be the most precise pen alive. Very nice profile of a great pro.

GREENHORN FOREVER! Can't get enough of that Hanley wit and style.

Good (and timely) Captain Marvel article with terrific illos. If the good Captain does make it back to the public pages and panels, I wonder what the reaction will be. fandom will love it; but will it sell?

Hyperman. Is it a strip or an art portfolio? I know, it's both and a highly interesting feature. A special congrats on that.

Finally, good spot illos throughout. Mike Roberts is really coming on strong. That Doc Savage shot on page 52 had real power.

A very neat and well-balanced 'zine... thanks again for letting me in on it.

Many thanks for the comments, Bill. You made so many good points that I'm going to try to go over each one as best I can in this short space. Mr. A has always been controversial, for some reason, and I was well aware of that fact when I decided to use the strip in TC. Controversial or not, it remains one hell of a feature for this humble publication. What I now look forward to are the comments concerning this issue's Ditko strip. I'm SURE it will raise some eyebrows! Tom Fagan is reportedly resting comfortably, in the Outland Home For The Exhausted, which explains his absence from this issue of TC. Have no fear, though. I'm sure he'll be up and around and writing away in time for next issue. // Ken Barr, Bob Kline, John Fantuccio, Joe Sinnott, and Al Hanley are among the finest, if not the finest in the business both in talent and attitude. Their help and ideas have added greatly to TC, and I doubt if this would be much of a magazine without them...
Do you realize that in the dark ages we would have been burned at the stake as wizards for this?

THE MONSTER TIMES is the first multi-media newspaper, devoted to the best aspects of the 20th Century's popular arts renaissance, namely monster flicks, comic arts, SF and pulps and all like that there... items of interest to all the fan-dom's. But what is a "Monster Times"? - -

BASIC DULL FACTS: The Monster Times will be on the newsstands every four weeks with 32 Monster-sized tabloid pages (12" x 17") featuring original color covers, comic and center-folds!

WHAT ELSE? Articles, written with more depth, insight and humor than in any prozine before, on monster horror, sci-fi and fantasy films, both classic and current; comic art, both old and new; articles slated such as a two-parter on EC, and a super-special on Bradbury in the comics (now being prepared by the Thompsons). Plus articles on "the monsters of Prince Valiant" (which gives us an excuse to reprint and to root for Hal Foster) plus articles on Flash Gordon(s)—New Raymond and Buster Crabbe (we intend to have Denny O'Neil interview Buster Crabbe to run in conjunction with Buster's new X-rated film, "The Comeback Trail" in our big Crabbe-Gordon special issue)—and the screenplay of "The Comeback Trail" Roy (The Projectionist) Frumkes, is wrangling an interview with George Pal—who's just bought the rights to ALL the Doc Savage books! Naturally we'll do stuff on Will Eisner, National's new Burroughs line of adaptations, and (no-hum!) Buck Rogers.

WHO ELSE? Already contributing to "MT" are Berni Wrightson, Gray Morrow, Jeff Jones & Mike Kaluta, not to mention Larry Todd, Denny O'Neil (our regular film reviewer), Phil Seuling (our fan reporter), film buffs Alan Asherman, Steve ("INCROYABLE CINEMA") Vertlieb, and Dave Izzo (Jean Izzo's hubby). Our Man In Filmdom—Roy Frumkes, Don and Maggie Thompson (Filmdom's Own) and at least a half dozen more.

Sound good? We think so, otherwise we wouldn't be taking a gamble, trying to present that elusive whatchamacallit called Quality. Our doors are always open to new suggestions, particularly from Filmdom, where all today's talent seems to be coming from.

PLUS: Tests of mail-order products at a la Consumer Reports, so readers will be forewarned just what it is and what isn't a shock. PLUS: rare old poster art from motion pictures, PLUS lots of other incredible stuff.

PLUS: interviews with and feature articles on Wally Wood, Frank Frazetta, Jeff Jones, Berni Wrightson, Gray Morrow, Denny O'Neil, and Kirk (Superman) Alyn. PLUS: original comic strips and short fiction by same and others (potential contributors: please note!). PLUS: listings of classic SF and fright films being shown in your megalopolitan area. PLUS calendars of conventions held across the country, to help boost fandom's ranks (we have a special complete STAR TREK issue planned, to coincide with January's Star Trek Con—Trekkies keep this in mind!). PLUS: Movie, record and book reviews.

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Name
Address
City State Zip

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