TIME HAS STACKED HIGH THE YEARS COUNTING THEM DEEP INTO THE MID-2000 RANGE. SCIENCE HAS CONQUERED MANY OF THE DREAD DISEASES THAT ONCE DECAYED THE BODY OF MAN. BUT SCIENCE CAN ONLY DO SO MUCH, NO MATTER HOW ADVANCED, AS A FAR MORE POWERFUL AND DEADLY AND ROTTING BLIGHT EXISTS... MAN'S OWN UNDYING STUPIDITY.

THE OXYGEN IS NOTHING MORE THAN GASeOUS FILTH, THE EARTH'S OZONE LAYER IS GONE, AND HUMAN APATHY IS SPREADING LIKE THE PLAGUE.

THIS IS THE MOST UNUSUAL CASE I'VE EVER ENCOUNTERED!

YES, AND WE HAVE NOTHING ELSE TO THANK BUT PROGRESS!

HOW IS THE GIRL TAKING IT?

AS WELL AS CAN BE EXPECTED... CONSIDERING.

I STILL CAN'T UNDERSTAND HOW IT HAPPENED!

I CONTRIBUTE IT TO OUR FOUL AIR, AND THE GIRL'S UNYielding INTAKE OF DANGEROUS DRUGS!

IT'S REALLY A SHAME WHEN YOU KNOW IT COULD HAVE BEEN PREVENTED!
A BOY AND HIS MACHINE!

THE YEAR IS 2237, THE SEASON IS MIDSUMMER, AND THE PLACE IS A SMALL VILLAGE-LIKE COMMUNITY CALLED STANISLAUS, SOMEWHERE IN THE STATE OF NEW YORK!

THE SUN GLOWS A DULL AND OMNIOUS RED THRU THE MILES OF THICK, UNBREATHTABLE AIR, WHICH NOW MAKES UP THE MAJORITY OF THE ATMOSPHERE SURROUNDING THIS TINY PEBBLE IN SPACE NAMED, EARTH!

THRU THE SWIRLING POISONOUS MISTS, SHUTTLE CRAFT AND SPACE JITNEYS GLIDE SMOOTHLY FROM ONE POINT TO ANOTHER!

SCRIPT BY: MARK BURBAY
ART BY: DENNIS FUJITAKE
THE SKYSCRAPERS THAT ONCE WERE ARE NOW NO MORE THAN A FADED MEMORY OF A BYGONE ERA.

INSTEAD, FUTURISTIC NEEDLES OF STEEL AND GLASS STAND MILES ABOVE THE DRY, PARCHED GROUND BELOW, REACHING EVER SO DESPERATELY TOWARD THE VAST voidS OF A FORBIDDING SKY.

WITHIN ONE OF THESE NEEDLES, MATTHEW SINCLAIR, SON OF WEALTHY SIGEFRIED SINCLAIR, SITS AND STARES BLANKLY OUT A LARGE PLEXIGLASS PICTURE WINDOW.

HALFHEARTEDLY, HE WATCHES PEOPLE ENVELOPED IN AIR-TIGHT WALKING SUITS, SHEILDING THEM FROM THE POISON MISTS, SCURRYING ABOUT.

HE VIEWS THESE CREATURES AS TINY ANTS WANDERING AIMLESSLY, WITHOUT A THOUGHT IN THEIR BRAINS. HE FEELS AS THOUGH HE COULD CRUSH THE VERY LIFE FROM THEIR BODIES UNDER THE VERY SLIGHT PRESSURE OF HIS THUMB.

A CHROME COVERED ROBOT, CARRYING A MESSAGE FROM MATTHEW'S MOTHER, ENTERS THE ROOM.

MASTER MATTHEW... YOUR MOTHER WISHES TO KNOW IF YOU CARE TO EAT LUNCH?

NO, SIMON. THANK YOU. JUST TELL HER I'M NOT HUNGRY.

MOMENTARILY TRAPPED AMIDST A FOG OF DEPRESSION, MATTHEW RISES, AND HEADS FOR HIS BEDROOM.
Midway, he stops and gazes for a moment at his parents, who do not notice him.

After the door of his sleeping chamber opens, allowing him to enter, without conscious effort, he exerts pressure upon an unseen spot beneath the carpet causing two twin closet doors to separate.

He pads across the room toward the closet.

Reaching in, he pulls out a lone greyish-blue box, and proceeds to set it upon the floor.

Releasing a single lever, Matthew sets a bizarre transformation into motion, allowing his machine to take shape.

The premise of this unique device is based upon the fact that each of us has lived an array of past and separate lives.

Of course, we cannot recall any of these lives, as when we reincarnate ourselves, we must start life anew, as a newly born child!
The reason for reincarnation is an attempt at trying to perfect ourselves to the fullest extent possible.

When we die, our inner spirits leave our mortal bodies and depart for what can only be described as...

...another plane of existence!

The machine Matthew is employing enables him to peek into his own murky past, and view previous lives as they become available.

The theory behind this is that within our minds exists what might be called a "universe of knowledge."

Thus, as we can see the Sun for a short duration before it escapes our view, the same idea applies to that act...

This "universe" is a swirling mass of memories and thoughts. Picture each thought, or in this case, each past life, as a planet, spinning in its own individual orbit...

...of coming in contact with the memories of our past lives.

Matthew closes his eyes and falls into a sleep-like trance, opening his mind like that of a trap, susceptible to whatever might fall inside.

As he tumbles headlong deeper and deeper into his trance, visions begin to appear, disappear, and then reappear again.
The year is 1988. Matthew is the President of America!

President, please, listen to what I’m saying! It’s for the good of the country, the entire world!

Who’s in charge here? You might make advice, but I make the decisions and what I say goes!

But Mr. President, you must sign the anti-pollution bill! It’s our last hope! You can’t side with the industrialists!

Who are you to tell me what I can’t do? I’ve thought long and hard on this, and I’ve made up my mind!

Besides, there’s only enough funding for one bill. I must choose the one I think best!

Arrange an immediate time for me to broadcast my decision to the country!

A short while later...

This is your President. I have chosen to veto the anti-pollution bill, and I have signed the bill allowing the factories and production plants to remain open. I trust that you, the citizens of this country, will peacefully abide by my decision.

As he completed his statement, the mob of demonstrators started to get out of hand.

Is he mad? I can’t believe it!

It’s time we took action!

What does he think he’s doing?

The rage of the assemblage grew into fury, and the group formed as one and burst thru the front gates of the White House!
THE TEMPERATURES OF THE SURGING DEMONSTRATORS CAME TO A BOILING FROTHER AS THEY PERPETRATED UNSTOPPABLE HAVOC...

...UNSTOPPABLE, UNTIL THE PRESIDENT UNLEASHED HIS BARBAROUS SECURITY AGENTS TO HOLD THEM BACK...

...PARROTING, BUT TO A MUCH GREATER DEGREE, A SIMILAR INCIDENT MANY YEARS PREVIOUS!

HANNERFIELD, YOU'RE MY SPOKESMAN. GO OUT THERE AND REINFORCE MY DECISION! AND TRY TO CALM THOSE KIDS DOWN!

THE GRIM, STONE-FACED AGENTS SHOWED NO EMOTION AS THE WEEPING SURVIVORS DRAGGED AWAY THEIR DEAD!
BUT MR. PRESIDENT, IT'S NOT SAFE! I MIGHT GET HURT IF I GO OUT THERE! THOSE KIDS ARE LIKE ANIMALS!

YOU HEARD ME! GET OUT THERE!

PLEASE, ALL OF YOU, LISTEN TO ME! YOU'VE GOT TO GO HOME! THE PRESIDENT'S FIRM IN HIS DECISION! VIOLENCE NEVER SOLVES ANYTHING. YOU CAN TAKE UP YOUR COMPLAINTS WITH THE GRIEVANCES COMMITTEE!

SUDDENLY...

POW...

STRIKES HANNEFIELD IN THE THROAT...

...KILLING HIM...

NOW PLEASE, YOU MUST...

...A BULLET SEEMINGLY OUT OF NOWHERE...

...INSTANTLY!
THE REALIZATION OF THE TRUTH SENDS MATTHEW'S MIND REELING, PUSHING HIM INTO A DEEPER DEPRESSION.

FINALLY, HIS MIND SNAPS ENTIRELY, UNABLE TOCOPE WITH THE STARK REALITY THAT IT WAS HE WHO DOOMED HIS WORLD TO A LIVING DEATH!

OTHER THAN THE THOUGHTS AND VISIONS PLACED THERE BY HIS MACHINE, HIS BRAIN IS NOW TOTALLY DORMANT OF ACTIVITY.

AS THAT PAST LIFE BEGINS TO FADE OUT, ANOTHER, VASTLY PRETTIER PICTURE BEGINS TO FADE IN!

THE MACHINE NOW SHIFTS INTO ANOTHER PERIOD OF RECOLLECTION, AND MATTHEW MAY NOW LIVE PEACEFULLY, IF ONLY IN THOUGHT, UNTIL ANOTHER, MORE SORDID LIFETIME COMES INTO FULL VIEW!
It has been two years since Vaughn Bode's untimely death and almost 2 years since the RBCC devoted a special issue as a memorial to his work.

This issue still stands as a supreme achievement to the many people who reacted to his death with sadness and knew that something special had to be done.

George Beahm, who had previously published "The Bode Bulletin" and has since edited the Vaughn Bode index, contributed a ten page article examining Vaughn's artistic career and it is liberally illustrated with rare and excellent Bode illustrations.

There is a 1973 interview with Bode reprinted and it spans five pages, plus illustrations.

In "Keyhole" Gary Brown examines the controversial views held by some on Bode's work.

Four pages are devoted to an analysis of "Sunspot", a strip regarded by some as perhaps Bode's best.

Finally there is an article on the first presentation of Bode's "Cartoon Concert" by his brother, Vincent.

It is a fitting tribute, touched off carefully with a full color cover by Don Rosa.

This issue also contains some regular features such as "Information Center", "Critique", "E.C. Artist Collector" and "Comic Collector's Comments".

But over thirty pages are devoted to Vaughn Bode and his creations, with a great deal of rare art.

SPECIAL ONE TIME ONLY WHOLESALE OFFER ON THIS BACK ISSUE: 20 or more 75¢ each, 100 or more 60¢ each, 200 or more 50¢ each.

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VAUGHN BODE: A RETROSPECTIVE LOOK AT THE MAN AND HIS WORK
BY GEORGE BEAHM

An Interview With
VAUGHN BODE
BY JAMES VAN HISE

This issue we once more delve into real obscurity and cover three BUSTER BROWN comics with art by Crandall (and like all those in this series, they were not distributed on newsstands) and a weird comic with prime artwork by George Evans.

WORLDS OF FEAR #3 - March, 1952 - Fawcett Pubs.
"The Metamorphosis of the Gkmlooms" - 13 pages

This is one of those treasures one seldom comes upon. A comic by one of E.C.'s finest artists done during the prime years of E.C.!

Although the story isn't as well written as many E.C. stories, its plot is definitely worthy of one of E.C.'s weird SF titles. While in Japan, an escape artist puts on an exhibition by plunging into deep water while completely bound with chains. He slips out of the chains but is captured by some weird creatures who call themselves "Gkmlooms" (No, I don't know how to pronounce it either). He finds himself in a city beneath Hiroshima, and these creatures are human atomic mutations. He fails to escape and the creatures perform an experiment on him designed to turn him into a Gkmloom. After the treatment (see page at right) he escapes and returns to the surface only to find that has turned into a Gkmloom. His girlfriend, Donna, fainst at the sight of him and he grabs her and returns to the underground city. His mind was becoming more and more like a Gkmloom's and finally he succumbs and joins them as they all migrate towards the surface to absorb and transform humanity.

It is not often that we had the opportunity to see Evans draw monsters. His work at E.C. gave us the impression that he was more suited to horror and war stories. The art here is very good, much better than some of his other non-E.C. work as it is more detailed and refined. The coloration is rather poor and tends to mar the finished look of the art but it still manages to come through pretty well.

It is one of Evans' stranger efforts and is well worth a "5" rating.

BUSTER BROWN COMIC BOOK #30 - 1950s giveaway
"Rumpus On Rex" - 13 pages

These BUSTER BROWN comics were shoebox giveaways and thus aren't as commonplace as the normal newsstand distributed comics.

This is a science fiction strip drawn by Reed Crandall. It's typical good guys versus bad guys space opera with space battles and gun fights.

The artwork would be excellent Crandall throughout if it were inked by Crandall, but it isn't. The art is totally unsigned but since the inking seems to be by one Ray Willner, who drew the Gunga strip and signed it in this same issue, I think it is safe to assume that he inked Crandall's pencils here. The artwork looks best when large panels are used and character close-ups are avoided as Ray Willner changes Crandall's artwork on faces when he inks them although the rest of the art seems to be inked fairly true. Due to heavy inking in some spots it is sometimes open to question at first glance if Crandall did draw it, but closer examination discloses the typical character positions Crandall uses and not all of Crandall's facial lines are totally obscured. Over all it rates a nice "4."

BUSTER BROWN COMIC BOOK #31
"Space Magnet" - 10 pages

This is another science fiction strip, such as the one above, which features the Interstellar Police Ship "Comet" with its pilot Captain Bruce Warren and co-pilot Terry Warren, his younger brother. The villains from the previous strip is back and this time our boys rescue a captured scientist from her.

The artwork is still Crandall inked by Willner but this time Willner covers Crandall's pencils much more heavily in many more of the panels than he did in the previous story. The reason this is a problem is that Crandall is a fine line artist whereas Ray Willner uses much heavier lines, broader strokes, and more blacks in both foreground and background. Plus Willner's style is a bit rougher than Crandall's. By itself Willner's work does not look crude, but when contrasted with Reed Crandall's work it does.

This time the strip rates only a "3."

BUSTER BROWN COMIC BOOK #37
"The Man-Eaters of Napurr" - 13 pages

This time Reed Crandall is back but the art is entirely his own. Oddly enough, the strip he draws is the one which had previously been done by Ray Willner. Gunga is a character much like Sabu, the real life jungle boy of India who played himself and others in several films.

In this story Gunga and his friend are out shooting giant fruit bats which have been plaguing a nearby village. When a girl is menaced by a man-eating Tiger, Gunga and his friend come to her aid and have to shoot the Tiger three times before it's killed. With the third shot their rifle explodes. The story ends with Gunga sleeping next to the stuffed skins of a giant fruit bat and the Tiger.

The artwork is very good Crandall. It is very smooth and the layouts alway choose interesting angles to further the storytelling. Some of the panels also use some nice, fragile contrasting lights and darks. It's highly entertaining and rates a "5."

Next issue we'll be back with more unusual and usually little known non-E.C. work of those many fine artists who comprised the staff of that now legendary comic book publishing company.

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5
YOU HEARD, KID... WE'VE CALLED FOR HELP. BLAST CAPTAIN WARREN OUT OF SPACE, READY TO ATTACK, BANDON!

H.H., BRUCE...

SOMEBODY'S ON OUR TAIL, I'LL MAKE THE BANDON. IF I CAN FLY OUT... WE'LL GIVE 'EM A FIGHT!

CHEAP SHOT, KID. YOU HIT HER! FULL POWER, BRUCE. WE'LL BLOW HER OUT OF SPACE!

THE MAN-EATER OF NAGPUR

BEAUTIFUL! I WOnder THAT YOU DID NOT SHOOT YOURSELF WITH THAT GUN. PERHAPS I CAN ASK THE TACTICIAN TO FOR THE MAN OF THE LEGEND, THE MAN OF SANGHA SHOT.

YOU'D LIKE IT IF I WERE LIKE A KID... THE DECELERATION ROCKETS OH, BRUCE. WHERE JOBS... BUT IT HADN'T PERHAP BEAR?

S-BRICE. WE'RE DECELERATING. IT ALWAYS GETS ME IN THE STOMACH. THOSE�S EV'RYTHING. WE'RE GOING TO THE TRIGO DOWN...

WE'RE IN THE BLOK, KID. WE'LL HIT THE BLOK LIKE A KID... THE DECELERATION ROCKETS...
General viewpoint concerning the comic book of today, and fandom's role in its continued existence, marks this, the 4th in our Point/Counter Point series.

POINT by Doug Haines

Only a moron would read a comic book. Described by Dr. Webster, a moron is: "a mental defective with a potential mental age of between 8 and 12, who is capable of doing routine work under supervision. A very stupid person. The description fits.

Why a moron? Because like any year olds, we accept the supervision of the comic book industry: accept childish stories, accept hack art, accept $1.00, 50c and now 35c comics, all with loud, yet minor opposition. Oh, we rant and rave, and quit buying a certain title, only to pick something else instead, like a 5 year old holding his breath in defiance to a parental command, but gasping for air when his parents aren't looking. We believe that fandom holds an influential edge in the minds of the high echelon of the industry, and the moron is not wanting to discourage business, but, our heads, and assuages us that we do. But in reality, they just laugh behind our backs, and brush us off when we become annoying. As long as we view the industry with child like awe, we will continue to be morons. For only a 'very stupid person' would spend money on the junk that the industry throws out at us.

To encompass the glutted "comic book world of today" it's offerings must be defined. The titles are various, sometimes catchy, sometimes repugnant, but mainly outwardly displaying the hint of a "with it" appeal. D.C.'s WELCOME BACK KOTTER, and Marvel's LOGAN'S RUN illustrate the "catch the fast buck while you can" attitude. If a T.V. show, or movie displays childish popularity, the comic book industry naturally assumes that its readers will love a 4 color version. Rising ethnic and cultural dignity is also exploited by the industry, in hope of grabbing a share of that group's market, as illustrated by Marvel's BLACK PANThER, and D.C.'s BLACK LIGHTNING. Suddenly black is in, where it's at, at least in the lack of minds of publication management. Other offerings include SUPER VILLIANS, SUPER VILLIAN TEAM-UP, SUPER FRIENDS, MARVEL PRESENTS, MARVEL 2 IN 1, MARVEL TRIPLE ACTION, MARVEL SPOTLIGHT, MARVEL PREMIER, MARVEL TALES and MARVEL'S GREATEST COMICS. For every imaginable sociological group or hang-up, there exists a comic book. The sadistic were offered the morbid saga of DEATHLOK, pacificist claim 'Tales of the Watcher'. RED SONJA, who beats us men, excites feminists. And DAREDEVIL, bedazzling all, is intended for exhibitionists. But the comic book market need not appeal to a defective intellect to succeed. There remains a better way.

Instead of concentrating on relatively few projects with proven mass appeal, a mass of projects, each with small worthwhile size, dictates the industries policy. While a wide variety is always an enjoyable luxury, selecting those titles matching personal taste such diversity also means removing titles that are simply not well-named as a whole. With an increased work load and short deadline, even a good artist or writer cannot be expected to live up to the reader's standards. And with many projects and few good people to produce them, hack writers and artists come into the scene. If, instead, proven ability were to be matched with a proven, or at least plausible format, less waste of time, talent, industry and reader's money would occur. Instead of rapidly spitting out such titles as KARATE KID, ARROW, DANGER, DINOSAURS AT LARGE, THE GEEK, and other such sophisticated literature, the industry could pool its money and talent into producing titles with love and devotion put behind them, as TOMB OF DRACULA, SWAMP THING, or Lee and Kirby successes attest. The talent exists, yet the incentive to produce comic books for adults instead of kids does not. And the irony is that comics can be made to appeal to all ages. Old WALT DISNEY'S COMICS AND STORIES, especially those featuring Bark's Donald Duck, can appeal to the adult who enjoyed them as a child. The same thing is true of virtually all of the early Marvels, and especially the Golden Age action and adventure type stories. The E.C. line proved it can be done on a complete scale.

Yet today, titles once enjoyed, are as trashy as their aforementioned neighbors. CONAN, whose Roy Thomas translations were beautifully rendered by a dedicated Barry Smith, now struts through his excessively bloodly adventures with a massive muscle bloated body. It seems that today, every character must look like a Brisket, to win acceptance within a comic panel. THE FANTASTIC FOUR, under the careful guidance of Lee and Kirby became "The world's greatest comic magazine", seem to have more problems today deciding how to unip Ben, than in dealing with Dr. Doom and assorted catastrophes. SPIDERMAN, scripted by SWAMP THING drop out Len Wein, and solid lined to death by Ross Andru, no longer possesses the fondly remembered dramatic, funny, and occasionally tear jerking endings masterminded by the master pen of Stan Lee. And the HULK, THOR, AVENGERS, and the rest of the Marvel line no longer possess the magic that made them great. D.C. lost touch long ago. Even HOWARD THE DUCK, the industries' first hit in 6 years, has gone from innocently funny, as comics used to be, to sewer level cheap lines and porn quality humor.

But there remains hope. Comics featuring scripting by Marv Wolfman, such as TOMB OF DRACULA, and the STRANGE are shimmering beacons of guiding light, dictating the standards of excellence that all comic scripts should achieve. And illustration by Gene Colan, one of a rare breed of quality artists who remain loyal to their job, not dropping a series after a minor number of successful issues, such as Brunner, Wrightson, and Kaluta did. The shadowy effects of Colan's penwork stand by themselves, unlike the blank, Whitewashed effect achieved through stark solid lines, so popular with the so called professionals of today. And the combination of two such as these, a blend of great scripter and illustrator, compliment each other into a masterpiece with every issue. So there's a glimmer of justice being afforded to comics. And there is sight of immense potential being turned into reality.

COUNTER POINT by John Baglen

Comic books are a form of entertainment. Just as viewing T.V. or reading a book provides a pasttime for much of America, so comics appeal as an escapist
Different styles don't just apply to the format and scripting. An artist must try different techniques all to try and find the best mold for his character, or, in some cases, to break a mold and revile that character. Doug expresses his own taste when scoring definitive illustration, not as proven by the circulation figures but for the public. Not everyone likes the dreamy look.

Diversity also applies to style and, in some cases, and Doug has no right to ostracize outstanding artists for not wanting their youth and talent on comic books. By leaving the constant pressure of deadlines, Berni Wrightson has improved his ability to such an extent that he rivals the master himself-Frank Frazetta; a man who displays his talents on book covers instead of 30 cents. Why blame Brunner for not wanting to get in a rut with Howard, and instead capitalizing on his sudden fame? What's wrong with Barry Smith wanting to try different work after two years of carrying CONAN, or Kaluta wishing to develop his skills with prints and posters alongside Wrightson? These men have their own lives to lead, and I prefer art with time and care behind it, instead of a shoddy rush job.

So taking the challenge is the answer. And what will be the discovery? Variation is important. As important as toleration of experimentation.

Please address any comments, questions or ideas to: Doug Haines
1750 Woodside Drive
E. Lansing, Mich. 48823

THIS IS WHAT YOU'RE MISSING BY NOT SUBSCRIBING TO THE EXCITING NEW ROCKET'S BLAST COMICollector

This issue of the RBCC is just an example of what you can have delivered to you every six weeks without fail should you subscribe. As regular features, each issue presents Don Rosa's ever popular INFORMATION CENTER as well as his continuing cast of characters in THE PERTWILLABY PAPERS. There is also comic fandom's only in-depth review column, CRITIQUE COMICOPIA discusses comic art in relation to both theory and history. COMIC COLLECTOR'S COMMENTS by Howard Siegel covers subjects of interest to the comic fan. ARTIST PROFILE provides information on the many fine artists who regularly contribute to the RBCC (such as Steve Fabian, Mike Zeck, Tom Sutton, Don Rosa and Ron Wilber, Ralph Fowler and many others). FILMS FANTASTIQUE appears periodically and goes behind the scenes on major SF and fantasy films and includes new artwork along with the article. POINT / COUNTER POINT debates issues of importance to fandom and to you! COMICS COMMENTARY discusses the current state of comics in a manner both lively and informative. Coming up soon will be a cover of King Kull vs. Thulsa Doom by STEVE FABIAN, an interview with RICK BAKER, illustrations by KERRY GALLERY, MIKE ZECK'S first full color RBCC cover, FILMS FANTASTIQUE'S on "DARK STAR" and "YOUNG FRANKENSTEIN", a John Carter of Mars satire by Ron Wilber, a John Carter cover by STEVE FABIAN, an article on Capt. Atom, two serialized comic strips each issue and more!

[SEE PAGE 2 FOR SUBSCRIPTION INFORMATION]
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3. Twelve page 4 x 9 in. full color folder titled "NBC Television Network 1967-68 2nd year Star Trek". (Printed on one side only, there are 4 of these, which I have sold individually for $20)

4. Complete set of weekly NBC bulletins xeroxed from orig. NBC files(including a few original bulletins with colorfull peacock letterhead) for all 3 years, and with several duplicates and additional NBC Star Trek mid-year bulletins & news bits.

5. "The Star Trek Guide", Third Revision, Apr. 17, 1967, autographed to me by Gene R.; plus a number of ST zines, some 8 x 10 glossies, some clips, ST View Master Reel; ST Concordance by D. Jones, Mar. 1969 date; Log of U.S.S. En. by E. S. Pines (a chronology), other odds & ends.

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THE FIRST KINGDOM

These four pages are a list of new items that have appeared since my previous review. Catalog #2. If you don't yet have a copy, here's what you're missing:

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Few writers have received the acclaim and adoration that is Ray Bradbury's. His fantasy and his science fiction have been highly influential. Comics were lifted to new heights of literacy when E.C. adapted over 25 of his short stories in the early fifties. It was thus more than fitting that the RBCC should do a special issue on him, and it did in RBCC #131.

That issue is still available and features a front cover by Steve Fabian (picted at left), a centerspread by Mike Zeck (picted above), six page adaptation of his short story "Time In Thy Flight" drawn by Ron Wilber (one sample panel pictured below), a dynamic two color back cover of a scene from "Usher II" by Tom Sutton, an interview with Bradbury, several articles on him including a completely annotated index to the E.C. adaptations of his stories, and more.

This issue also contained several regular RBCC features such as "Comicopia", "Critique", "Point/Counterpoint", "The Pertwillaby Papers" and "Keyhole".

Of the RBCC special issues, this is one of our finest!

ALMOST INSTANTLY THE TIME MACHINE WOOSHED AWAY TOWARD THE FUTURE, TOWARD THE UNDERGROUND HIVE CITY'S METAL BUILDINGS, THE METAL FLOWERS, THE METAL LAWNS.
#57-72 pages--John Fantuccini cover of Deadman, Batman drawing by Jim Jones, reprod of Black Condor panel, Red Ryder article by Guy L. Shrewsberry.
#58-60 pages--Fantuccini cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.
#80-108 pages--FULL COLOR John Akins Richardson cover of Dr. Strange, Virgil Finlay article, more.
#88-144 pages--Richardson S&S cover, Capt. Future article.
#99-132 pages--Don Newton Green Lantern cover
#100-144 pages--FULL COLOR Don Newton weird S&S cover, more.
#96-112 pages--Juanillo baronian cover, Shadow article, etc.
#97-100 pages--Color Newton DD vs. Claw cover; Shadow pt. 2.
#120-128 pages--Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Revisited", "Pertwillaby Papers" conclusion, EC comics articles, etc.
#121-208 pages--Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beakam and more including a great deal of rare, little seen Bode art.
#124-208 pages--Two-color front cover of Mortlock by Bob Sisor, back cover of Conan by Mike Zeck; "Subjectivity" part 1, "Maxor" part 3; nine page article on "The Outer Limits", EC Artist Collector, and other regular features.
#125-208 pages--FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kerry-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collectors Information Center" by Don Rosa, Comic Collector's Comments, etc.
#127-208 pages--Front cover by Kenny Gammill, back cover by Steve Fabian. Part four (conclusion) of "Subjectivity", article on Russ Manning's "Magnus, Robot Fighter", Kerry-Pogo Portfolio reprinted, DELL COMICS on Frank Thomas, article on "Star Trek New York" with Don Rosa art, 12 page Information Center and more.
#129-208 pages--SPECIAL KING KONG ISSUE! Front cover by Tom Sutton, back cover by Tod Klein and super centerspread by Robert Kline. Kong articles cover the novel, the comic, the movie, the censored scenes, the remake, and more. Also R.C. Harvey's ZERO HERO, The E.C. Artist Collector, Information Center, Critique, RBCC Poll results, Dell Comics and more.
#130-208 pages--FULL COLOR front cover by Tom Sutton of a sword & sorcery scene in a castle, back cover by Ralph Fowler of a symbolic scene from '201'. First installment of Don Rosa's new Pertwillaby Papers strip, first "Comiconia", 5 pages of R.C. Harvey's ZERO HERO, article on "The Power of 2001" with unique stills, centerspread of Smaug the dragon by Steve Fabian, five page retelling of PSYCHO with graphic illustrations, Index to WDCS #211-260, "Critique" and more.

#131-208 pages--SPECIAL RAY BRADBURY ISSUE! Front cover by Steve Fabian, 2-color back cover by Tom Sutton, centerpage by Mike Zeck, comic strip adaptation of "Time In Thy Flight" by Ray Miller, and other art by Don Rosa, etc. Many articles on Bradbury including an annotated index to the E.C. comic adaptations. Also regular features including part 2 of PERTWILLABY PAPERS, COMICOPIA, CRITIQUE, POINT/COUNTERPOINT, KEYHOLE and more!
#132-208 pages--Front cover of Adam Strange by Mike Zeck, back cover of SILENT RUNNING scene by Ralph Fowler. Artist Profile #1 on Mike Zeck, "Adam Strange" article by Howard Stiegel with much new art including center spread and one other page by Tom Sutton as well as another full page by Mike Zeck. "Comiconia" on SILENT RUNNING illustrated by Ralph Fowler. Part three of the PERTWILLABY PAPERS by Don Rosa, the return of Don Rosa's INFORMATION CENTER. Complete index to the "KONG" vol. The E.C. ARTIST COLLECTOR, COMIC COLLECTOR'S COMMENTS, KEYHOLE, COMICOPIA, POINT/COUNTERPOINT, CRITIQUE and more!! VERY LIMITED SUPPLY!
#133-208 pages--FULL COLOR front cover painting of weird SF scene by FRANK BRUNNER. Back cover of The Destroyer by Mike Zeck. Interview with Jeff Macnelly. Part 4 of PERTWILLABY PAPERS. Don Rosa's INFORMATION CENTER, COMIC COLLECTOR'S COMMENTS, KEYHOLE, CRITIQUE, full page Conan drawing by Mike Zeck, Sutton center spread of Captain America vs. The Hulk, and more! VERY LIMITED SUPPLY
#134-208 pages--SPECIAL FLASH GORDON ISSUE! Cover by Fabian of Flash vs. Ming; 6 pages by Mike Zeck includes 4 page Flash Gordon strip, 3 full page drawings and contents page; interview with Buster Crabbe; 8 pages on the first Flash Gordon serial; 8 pages on the spoof FRESH GORDON with art by Zeck, Patterson and Fowler; 6 page Flash Gordon satire by Ron Wilber; article on Alex Raymond with much art; Wilberillo with review of new KONG, and more.
#135-208 pages--Front cover by Mike Zeck of the Blue Beetle, back cover by Frank Hamilton of the Shadow. Eight page interview with Tom Sutton. Plus several pages of new art by him including Dr. Strange, Red Sonja and more. SPACED: 1999 2/4" satire by Ron Wilber. Artist Profile on Ron Wilber. The conclusion of "The Pertwillaby Papers" by Don Rosa. Don Rosa's INFORMATION CENTER, plus other regular features such as CRITIQUE, KEYHOLE, COMIC COLLECTOR'S COMMENTS, THE E.C. ARTIST COLLECTOR, COMICOPIA and POINT/COUNTERPOINT.

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FULL COLOR COVERS

SECOND ISSUE!

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

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

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

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

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

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

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

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

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

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

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

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

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

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Dealer's rates are unavailable on this issue. Subscriptions are 4 issues for $10.00 but must begin with issue #4!
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The Star Trek recap this issue is the special effects highlighted "The Doomsday Machine" which is retold with over 25 choice stills.

William Shatner is given a lot of attention in this issue with a three page interview, a six page profile of his acting career (including rare stills such as a full page-still from the TWILIGHT ZONE "Nightmare at 20,000 Feet"), a two page picture profile of Shatner's life, as well as one on Nimoy's life.

"The Star Trek Bloopers" devotes three pages to hilarious out-takes and behind-the-scenes gags.

"The Star Trek Archives" reprints old, rare magazine and newspaper articles relating to STAR TREK and its stars, and there are many unique and highly unusual items here (such as the Heineken beer ad which upset Leonard Nimoy so much).

There is also our review column "The Star Trek Review" which critiques Star Trek zines and such.

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