Perhaps Kap did learn the complete story before he was killed. He was missing for about a week before Dr. Strange was brought in to help locate him. The doctor found him in no time — especially after he got a mysterious letter telling him where to find the body.

Also found was the missing doctor Wartham who was now a hopeless, raving lunatic. Tied to a post, he merely laughed at the whole horrible scene before him.

Kap was found strung upside down, a tap inserted in his jugular vein, and his body drained of blood. Under devil, Dr. Strange, and Aquaman stood below helpless to do anything.

Unfortunately he took the secret with him.

He must have known who did this.

No one knew it yet but this would be the last murder. Still, super-heroes and police had no idea who committed the killings.
THAT'S THE WAY THE CASE ENDED BACK IN 1964. A COMPLETE MYSTERY. Suppressed and unsolved all these long years. I would never have gotten the facts if someone hadn't decided to break the silence and reveal the truth. Using the papers and files I have been given, I have been able to come up with what I believe is a reasonable solution to this case.

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

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

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

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

JIM WARREM OUTSMARTED HIMSELF. THROUGH HIS INTEREST IN Suppressing THIS STORY HELPED ME SOLVE THE CASE.
FIRST OF ALL, THE GRAVELY KILLINGS OF SUPER-HEROES, AND COMICS CODE OFFICIALS, AND THE KIDNAPPING OF DOCTOR WARHAM MAKE IT PRETTY OBVIOUS WHO THE KILLERS WERE-

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

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

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

THIS IS WHERE THE CONNECTION WITH WARREN PUBLISHING COMES IN-

WHINE! WHINE! WHIMPER!

WHAT'S THE MATTER, BOY, HUH?

AND MAKE IT SNAPPY, WE STILL HAVE TO PICK UP THAT MAN HIDE FELLOW HEN! HEN! HEN!

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

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

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

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


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This page has been sealed out to me from the hospital, where I am being held by the secret police. I can be held for as long as they like, and if I am not released it is the end of all you know me. I have given up. I am a fairy tale, a symbol of what you cannot understand. I am a shadow and a reflection of what you cannot see. I am a lie. I have no hope of being released. I am a ghost, I have no hope of being released. I am a fairy tale, a symbol of what you cannot understand. I am a shadow and a reflection of what you cannot see. I am a lie. I have no hope of being released. I am a ghost, I have no hope of being released. HELP!! HELP!! HELP!!

Jim Van Liew

RS:

THERE IS A DEFILED ON THE STREEET! HELP!! HELP!!

THE DOOR? SEE IT ON THE DEFILED!! HELP!!
Some fairly horrible artwork clutters the pages of many comics of the Golden Age. But towards the end of that period, some pretty distinguished graphics emerged. Among my favorites was Tom Mix Western.

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

But detailed analysis shows that fight scenes are much more than sweeping speed lines. On the next two pages are reproduced 8 panels from Tom Mix Western #10 (October 1946):

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MIX WESTERN #10 (October 1946):
5 panels from the bottom of one page and the first 3 panels of the next page. We find Tom perched on a roof one night, overlooking a neighboring building (a hotel) in which he sees Carol being threatened by Belson and his thugs. You might read the sequence before going on with this.
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One of the first impressions we are likely to have of this sequence derives from its essential difference from the fight scenes in today's superhero books: there are no close-ups and most of the action depicts the characters in full figure, or nearly so. Another impression is that the action progresses with remarkable swiftness, Tom bobbing and whirling in a maelstrom of flailing fists and flying objects. The brevity of the speech balloons doubtless contributes to that impression: timed to the speed of the actions, the speeches convey no complicated bits of information that would impede quick reading.

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

Comic book pages, like the pages of all reading matter, are read from left to right, top to bottom. The reading eye, as it moves in its course, can be hastened or slowed in its progress by the composition elements of the page and of the panels. For merely competent comic book art, it is necessary only that the composition not interfere with
reading. But in the finest examples of the art, composition underscores action and story: scenes of fast action, for instance, are designed to be read swiftly; scenes in which action slows or hesitates, to be read slowly.

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

Similarly, in panels 6-8 on the next page, the repetition of circular forms (the clearly delineated arcs of all blows and the circular lamp shade) hasten eye movement in the same swift tempo as the action.

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

The shadow on the hotel in panel 2 gives added downward impetus to Tom's plunging entry into the room in panel 3. The second point of focus in panel 3 (the first being Tom) is the huddled group, which immediately introduces us to the entire cast of the following scene—emphasizing, by his predominance in the picture, the hotel owner Belson, who then becomes (panel 8) the first victim of Tom's onslaught.

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

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

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

regard this practice with an unforgiving eye, applying to comics those principles of cinematography that maintain that "crossing the 180-degree line" confuses the viewer. (By this reasoning, for example, a film pursuit scene must always show the leader and the follower traveling in the same direction.) Sensible as the principle seems at first blush, it doesn't apply as strictly to comic art as it must to film. In watching a film, the viewer can be easily distracted by motion (particularly motion in directions that conflict with his expectations), and he isn't allowed much time to orient himself to the scenes as they develop before him.

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

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

In the panels at hand, some telling effects are produced by crossing the 180-degree line. In panel 6, reversing the camera angle puts into the more noticeable foreground the thug picking up the lamp that he will toss in the next panel. It's a subtle touch, admittedly: it doesn't distract at all from the main action of panel 6, but it does prepare the way for the action of panel 7. (Notice that the visuals tell the story: the thug doesn't say, "Maybe this lamp will stop Mix" or some such. And it's the shift in camera angle that permits the wholly graphic story-telling.)

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

This kind of surprise is made possible by completely reversing the camera angle--crossing the dread 180-degree line. And it's effective story-telling. Just as Tom was probably just marginally conscious of the lamp in the room, so are we; just as the lamp comes suddenly into his consciousness, so it does for us.
Moreover, as the eye moves from panel 6 to panel 7, we become conscious of events in parallel to Tom's consciousness: first we see the lamp, then Tom ducking—exactly the order of his perception and action. Finally, underscoring our identification with Tom, the lamp seems to be coming at us.

In PANEL 8, Tom's arcing blow takes him from the crouching position of panel 7 to the striking position of panel 8. Still telling the story visually, panels 6 and 7 show looming shadows, dramatically falling away from the light source—the lamp. Then in panel 8, when the lamp has presumably shattered and gone out, we're plunged into sudden darkness, and Tom's upper body and the crook's are shadowed into near silhouette. With Tom's final remark, words and pictures blend, each enhancing the meaning of the other as the scene concludes.

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

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

One serious error: the scene is so consistently staged that we know that the window in back of the clobbered crook in panel 8 is a physical impossibility. That guy came at Tom from the interior of the room, and Tom was between this fellow and the window throughout the action except for this panel. The partly silhouetted broken window, which frames the brighter night outside (brighter now that the lamp is shattered within; a nicely authentic detail), is a dramatic way of closing the sequence. But it upsets the otherwise plausible consistency of movement that has thus far prevailed throughout.

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

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

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

Girls of Comicopia
eye movement exciting and
swift, in time with the action
itself, and (2) to achieve
panel-to-panel action contin-
unity in exclusively visual
terms. The impression of swift-
ness is encouraged by the re-
petition of patterns (first
diagonals, then circles), and
continuity of action is accom-
plished through careful stag-
ing. The resulting visuals
seem as continuous as the key
drawings in animation—an im-
pression underscored here by
the sweeping, arcing speed
lines that suggest not only
the sure and direct course of
blows but the points of origin
for each movement.

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

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

After all, in yesterday's
comics, the fight scene was
usually just the high point
of the story—not its whole
point. And when a fight is the
chief business of a story (as
it is in many of Marvel's
books, for instance), it must,
of necessity, depict personal
drama and individual agonies.
Otherwise, there'd be little
"story" at all: no character
portrait or development—only
victory or loss as outcome of
a fight. So in Marvel books,
we have personality crises and
sub-plots infiltrating the
fight scenes; in DC, we have
science fiction dialog—explan-
ations of the physical and
chemical phenomena that make
possible the seemingly impos-
sible accomplishments of the
super fighters. In TOM MIX's
day, when the fight came at
the end of a story, the fight
and its outcome were our only
worries—during the fight.

Today, we have other concerns
that hover over every pugilist-
ical encounter.

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

Theory of

COMICS

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

Strips can be evaluated on
purely literary grounds, con-
centrating on such things as
character portrayal, tone and
style of language, verisimili-
tude of personality and inci-
dent, resolution of conflict,
unit, and themes. While liter-
ary analysis contributes to an
understanding of a strip, to
employ this method exclusively
ignores the essential charac-
ter of the medium by overlook-
ing its visual elements. The
medium is better served by
criticism that considers the
ways in which the graphics and
the story are interrelated.

Although the creative pro-
cesses of the cartoonist weave
the visual elements into whole
cloth in which each thread's
significance is bound together
with all the others, we can
nonetheless identify some of
the elements that can prove
useful for analysis. Four such
elements are: narrative break-
down, layout, panel composit-
tion, and style. A cartoonist
is not likely to think of any
of these aspects of his work
as wholly separable from the
others, but he probably fol-

ows a procedure in which each
is associated with an individ-
ual operation. He doubtless
begins with narrative break-
down, dividing his story into
narrative units (into daily
strips and then into panels);
then he positions panels in
relation to each other, allot-
ting to each a tentative size
and shape (layout); next, he
decides the arrangement with-
in each panel of its various
graphic elements as well as
the distance and angle of the
camera (composition); and fin-
ally, he draws, and his style
—the highly individual and
therefore characteristic way
he uses pen and brush—emerges.

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

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

Although my consideration
of these 8 panels concentrates
on one or another of these vis-
ual elements as it goes along,
the over-all effort has been to
show how graphic treatment en-
hances the story—here, a por-
tion of a story, that portion
that shows how Tom Mix won a
fight.
Instead of a certain theme this issue like covers with moose scenes or such, I'm gonna' show you the output of a particular obscure publisher...this time we'll examine all of the SF/fantasy/horror/adventure comics put out by Ziff-Davis, a company whose main activities were in the pulp field. In fact, as some of these beautiful covers indicate, their comic line utilized left-over pulp paintings as covers, and often it seemed obvious that the interior strips were built around the previously-done cover. Have a look...

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

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

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

4012 DuPont Circle
Shepherd Apts., #401
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[Image of comic book covers]
TREK #11 = $3.00 - Full color wraparound cover painting of the advertised "Star Trek" movie, There is also an article on the film which includes behind-the-scenes shots of the new sets. Other articles on "City", Kirk, more.

TREK #10 = $3.00 - Full color covers. Special CAPTAIN KIRK issue. Articles include "A Brief Look At Kirk's Career", an art critique on William Shatner, and various other articles on Kirk. Also nice artwork by Monica Miller and Jon Wagner.

TREK #9 = $3.00 - Full color covers (including 2 STAR WARS stills), "An Evening With George Takei", an article on Dr. McCoy, two divergent articles on how STAR TREK handled time travel and over ten pages on STAR WARS including behind the scenes pics and many stills from the film.

TREK #8, THE MAGAZINE FOR STAR TREK FANS = $3.00 - Full color front cover painting of Spock & Sulu, two articles on Gene Roddenberry, "The Psychology of Mr. Spock", a complete index and review of all the animated Star Trek episodes (with many fine stills), "Star Trek Mysteries Solved!" and more.

TREK #7, THE MAGAZINE FOR STAR TREK FANS = $3.00 - Full color cover of Kirk, Spock & Yeoman Rand, exclusive interview with Grace Lee Whitney, a look at Mr. Spock, Trek roundtable, Trek Trivia, Media Briefs, and much more much much much.

TREK #6, THE MAGAZINE FOR STAR TREK FANS = $3.50 - Full color front cover of Kirk from "Awck Time", article on "2001: A SPACE ODYSSEY", long article on the Star Trek special effects models with never before published stills of the Romulan & Klingon models, Enterprise superdome, part two of a British ST comic strip reprint, and more!

8 X 10 FULL COLOR STAR TREK PHOTOS = $3.000, 5 or more $2.500 - Send 25c for list of 100 pictures. These prices are for glossy photos. Add 50c per print for silk. If there is a specific scene you want which I don't happen to have stocked but can get made up I will do them for the same prices listed above. Any STAR TREK still I have previously published in the RCC is also still available.

STAR TREK: HOUSTON = $3.50 - New slick publication has full color front and back covers (the front a photo, the back a painting), interviews with James Doohan and Walter Koenig, "An Evening With Gene Roddenberry", "The Cage/The Menagerie: A Comparison", "The Tholian Web" photo retelling, "Where No Man Has Gone Before" article, "Star Trek: Beyond The Pilots". All articles have many photos. Also art by Steve Fabian and Don Rosa. Excellent!

SPIRIT SECTIONS = $4.25 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

CINEFANTASTIQUE Vol. 6 #4/Vol. 7 #1 = $5.00 - Special double-size (96 pages) STAR WARS issue. 24 pages in full color. Complete in depth article on the making of STAR WARS. Includes interviews with 24 of the artists, technicians and actors who made STAR WARS possible. SPECTACULAR!!!

DRACULA COVER BY DON NEWTON = $7.50 - Full color. 8 1/2 x 11.

CLOCKWORK ORANGE SOUVENIR MAGAZINE = $1.00 - Eight page tabloid magazine on slick paper issued by the studio in conjunction with the film and contains some full color stills as well as rare promo shots and a look at the film, Kubrick & Malcolm McDowell.

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

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

MR. A by Steve Ditko = $2.50 - This fanzine features four complete strips of "Mr. A" by Ditko (totalling almost 40 pages) plus color covers and color centered spread as well. It's Ditko at his best!

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

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

FANTASTIC FANZINE #1 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centered spread by Fantuccio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

THE ART OF NEAL ADAMS = $3.00 - Full color front and back covers, the back cover being an unpublished cover of Frank Frazetta's "Spirit". There is a great deal of previously unpublished art for projected comic covers, movie posters, record albums, the play MARP, comic strips and more. Excellent.

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

FANZOOM ANNUAL #2 = $5.00 - Illustrated interview with Fantuccio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic comic covers) and many many articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.
SCIENCE FANTASY FILM CLASSICS #1 = $4.00 - Sllick newstand mag published in Fall of '77. 72 pages. Lots of color. Long features on STAR WARS, 2001, and FORBIDDEN PLANET.

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

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

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

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

THE STAR WARS ALBUM $5.00 - The slick 80 page book published by Ballantine which makes the cover of STAR WARS with lots of pictures, many in color. Front and back covers by Greg Suyan and Tim Hildebrand.

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

THE STAR WARS WEEKLY #1-6 = $1.00 each - British oversized weekly comic which reprints the Marvel STAR WARS comic in black & white (weekly #1-5 = Marvel's STAR WARS #1) plus SF back up strips. These won't last long.

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films of 1944"; old comic strips & ads plus reviews of recent books and films and more.

GRAVE TALES = $2.25 - This book features comic strip stories, all new, printed on extra heavy stock to be suitable for coloring in any way you want. There's strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single-page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines. ROBERT KLINE SWORD & SORCERY POSTER = 65¢ Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #2 = 75¢ (EC), #3 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerfold of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

ADVENTURE LP RECORD ALBUMS = $4.00 each - These 3 3/13 long playing records were put out by MCM in the mid sixties and are virtually impossible to find today. They are not copped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are: MORAL OFFICIAL ADVENTURES OF BATMAN & ROBIN [Three episodes]

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

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy poster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister and the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the original Mac Raboy cover of GREEN LAMA #2.

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Faggin, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerfold spread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Cheesman and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hard jaw combat with monster, back cover by John Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerfold by Don Richardsen of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyrant the Pulsating Man" strip by Jim Chaze and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Richardsen, "Memo, Son Of Little Memo, In Nostalgia" is a beautiful nine page strip by John Richardson featuring all of the Goldie printed in EC's serial article on "Rockemtan" by Earl Blair, more art by Newton, Mason, Richardson, etc.

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchi, and the final volume has art by Newton and Richardson as well as cover reproductions.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.
ENTERPRISE INCIDENTS #1 = $3.00 - Beautiful front cover of Spock from "Amok Time" by Steve Fabian, back cover of the Enterprise by Mike McKenney, center spread of two Federation ships by Paul Goman, inside front cover of Kirk & Spock fighting by Ralph Fawley, 16-page retelling of "Amok Time" using stills and captions, an interview with John Colicos, article on the Star Trek special effects models, interviews with Roddenberry, Harlan Ellison, Norman Spinrad, George Takei and James Doohan, and more!

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ENTERPRISE INCIDENTS #4 = $3.00 - Full color back cover painting by Morris Scott Dollens (brand new), recap of Star Trek episode "The Doomsday Machine", a look at what the Shuttlecraft mock-up looks like now, two pages of exciting new Ralph Fawley artwork, a detailed profile of William Shatner, and interview with William Shatner, 3 pages of Star Trek Bloopers, The Star Trek Archives, The Star Trek Review and more!

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

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller?...

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STAR TREK GIANT POSTER BOOK = $1.00 each - #47 - #48 (Klingons, Romulans and "Journey to Rabbi"), #5 (Spock interview, inside a Vulcan mind, Planet Vulcan revisited), #6 ("Amok Time" critique, The Art of Star Trek, Phasers, Tricorders, etc.), #7 ("The Enemy Within" critique, analysis of Captain Kirk, and more). All are on slick paper with many full color stills.

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Fandom Confidential is a limited edition of 1,000. Each copy will be individually numbered and signed by the author, former WSA Chief of Operations — Ron Frantz. Copies will be personally inscribed upon request.

Indexed for easy cross reference.
Fandom Confidential will be ready for mailing
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  "A shy old bachelor acquires a lady friend"
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  "The Cebrascopi"n
  "The Return of Prince Bacharattu"

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  "The Deadly Snowflake" (Both Ipana & Sal Hepatica)

#76R - JACK BENNY 11/16/47
  (Lucky Strike)
  EDGER BERGEN & CHARLIE McCARTHY guests The Mills Bros. 2/25/52
  (Coca-Cola)

#77R - STRAIGHT ARROW 1/7/50
  (Nabisco)
  THE ANDREWS SISTERS SHOW 12/31/44
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#78R - THE HALLS OF IVY 1st show 10/4/50
  (Schlitz Beer)
  SPIKE JONES SHOW guest Jack Owens 11/7/47
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#79R - SPIKE JONES SHOW guest Diana Lynn 6/18/49
  (Coca-Cola)
  TRIBUTE TO THE SHRINERS with Bob Hope, Dinah Shore, Spike Jones, Roy Rogers

#80R - ROY ACUFF SHOW (2 shows)
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  (Royal Crown Cola)
  DR. PEPPER TREASURE HUNT Sept. 1939
  (Dr. Pepper)
  EDDY ARNOLD SHOW program #23

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  2/20/52
  (Both Blue Star Blades)

#82R - HOPALONG CASSIDY (2 shows)
  "Murder On The Trail"
  "Hoppy Takes A Chance"

#83R - BING CROSBY CHESTERFIELD SHOW
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  3/15/50 guests Gary Cooper and Gary Crosby
  3/22/50 guests Philip and Dennis Crosby
  (Both Chesterfield)

#84R - SUSPENSE (2 shows)
  "Ghost Hunt" with Ralph Edwards
  "Rave Notice" with Milton Berle
  6/23/49
  10/12/50
  (Both Autolite)

#85R - YOUR HIT PARADE 7/31/48
  (Lucky Strike)
  THE JIMMY DURANTE SHOW guest Dorothy Lamour 4/7/48
  (Rea)

#86R - GEKE TIME starring Eddie Fisher
  Program #30
  (Coca-Cola)
  CLUB 15 starring Dick Haymes with The Andrews Sisters. 9/23/49
  (Campbells)
  HARRY JAMES from Meadowbrook West 2/14/46
  PAUL WHITEMAN 12/21/38

#87R - THE WHISTLER
  "One Man Jury"
  (Signal Oil Co.)
  X-MINUS ONE
  "Dwellers In Silence"

#88R - THE MYSTERIOUS TRAVELER
  "The Man Insects Hated"
  STORIES BY OLMSHEAD
  "The Outcasts"

#89R - BIG BAND BROADCASTS
  Harry James from Casino Gardens 9/23/45
  Glenn Gray "Here's To Vets"
  Harry James from Meadowbrook West 2/14/46

#90R - BIG BAND BROADCASTS
  PAUL WHITEMAN CHESTERFIELD SHOW 12/31/38
  (Chesterfield)
  CLAUDE THORMILL "One Night Stand" #216

#91R - BIG BAND BROADCASTS
  Charlie Spivak "One Night Stand" 2/22/45
  ELLiot Lawrence: "One Night Stand"

#92R - THE SHADOW (2 shows)
  "The Cat That Killed"
  "GUN ISLAND" 10/23/38
  (Blue Coal)

#93R - THE LIFE OF RILEY
  "Phony Screen Test"
  EDDIE CANTOR SHOW guest Esther Williams 10/19/44
  (Bristol Myers)

#94R - WEIRD CIRCLE
  "The Thing in the Tunnel"
  LIGHTS OUT
  "Sub Basement" 8/24/43

#95R - EDDIE CANTOR PABST BLUE RIBBON SHOW 5/6/48
  (Pabst)
  SPOTLIGHT BANDS with Harry James
  ADVENTURES OF BABE RUTH #6

#96R - THE SHADOW (2 Shows)
  "Death Prows At Night"
  "Guest Of Death"
  (Blue Coal)
97R - ALL STAR WESTERN THEATRE
(2 shows) with Roy Willing & The Riders of The Purple Sage.
8/2/47
9/9/47
(Both Webers Bread)

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

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

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

101R - DENNIS DAY SHOW
"Sponsor for a new show"
FIBBER McGEE & MOLLY
"Easter Lessons" 5/16/39
(Johnsons Max)

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

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

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

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

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

107R -

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

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

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

110R - EDGAR BERGEN & CHARLIE McCARTHY
guest Kennan. 9/9/45
SONGS BY MORROW GOLDEN
12/14/48
(Coca-Cola)

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

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

113R - EDGAR BERGEN & CHARLIE McCARTHY
guest Margaret O'Brien 11/18/45
THE ANGEL SHOW
with Tommy Dorsey. Guest Jack
Benny and Bing Crosby.
(Raleight & Kool)

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

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

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

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

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

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

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

121R - THE ALDRICH FAMILY
"The Baby Sitters" 5/14/44
HARRY LIME, THE THIRD MAN
starring Orson Wells.
"The Painted Smile"

122R - SAM SPADE
"Flopesey, Mopsey Cotton Tail"
Wildroot Cream Oil
CLUB 15
with Bob Crosby & The
Andrew Sisters.
THE JACK SMITH SHOW
6/25/41
(Tide)

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

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

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

126R - NATIONAL BARN DANCE
10/24/43
(ALKA-Seltzer)
LUM & ABNER
"Lum makes a nervous breakdown"

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

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

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#597 - All the shows contained on units 97R, 98R, 99R, 100R, 101R, 102R, 103R, 104R.
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CASSETTE: $20.00 plus $1.00 postage.

8 hours. REEL: $11.50 plus 50¢ postage.
CASSETTE: $20.00 plus $1.00 postage.

#599 - All the shows contained on units 113R, 114R, 115R, 116R, 117R, 118R, 119R, 120R.
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#2ST - "RETURN TO TOMORROW"
#3ST - "A PRIVATE LITTLE WAR"
#5ST - "THE MENAGERIE"
                Two hours
#6ST - "MIRROR, MIRROR"
#7ST - "THE TROUBLE WITH TRIBBLES"
#8ST - "WHERE NO MAN HAS GONE BEFORE"
#9ST - "SHORE LEAVE"
#10ST - "AREA"
#11ST - "FOR WHOM GODS DESTROY"
#12ST - "WIN OF AN EYE"
#13ST - "THE CLOUD MINDERS"
#14ST - "REQUEST FOR MATHISULLAH"
#15ST - "ALL OUR YESTERDAYS"
#16ST - "THE EMPATH"
#17ST - "THE SAVAGE CURTAIN"
#18ST - "THE DEADLY YEARS"
#20ST - "THE ENEMY WITHIN"
#21ST - "THE MAN TRAP"
#22ST - "THE MASTER"
#23ST - "WHAT ARE LITTLE GIRLS MADE OF"
#24ST - "THE ENTERPRISE INCIDENT"
#25ST - "AND THE CHILDREN SHALL LEAD"
#26ST - "SPOCK'S BRAIN"
#27ST - "SPACE SICK"
#28ST - "DEVIL IN THE DARK"
#29ST - "OPERATION ANNIHILATE"
#30ST - "CATSPAW"
#31ST - "FRIDAY'S CHILD"
#32ST - "WHO WORKS FOR ADONIS"
#33ST - "THE DROMPIA MACHINE"
#34ST - "WOLF IN THE FOLD"
#35ST - "ELAAN OF TROYUS"
#36ST - "THE CORONITE MANEUVER"
#37ST - "THE TANGLE"
#38ST - "A PIECE OF THE ACTION"
#40ST - "DAY OF THE DOVE"
#41ST - "AMOK TIME"
#42ST - "THE RETURN OF THE ARCHONS"
#43ST - "JOURNEY TO BABEL"
#44ST - "THE ULTIMATE COMPUTER"
#45ST - "THIS SIDE OF PARADISE"
#46ST - "BALANCE OF TERROR"
#47ST - "LIGHTS OF ZETAR"
#48ST - "SQUIRE OF GOTHOS"

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#2SF - "THE NIGHT STALKER" (movie) "The Night Strangler" (movie)
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"The Transformed Man" (from a rare record album)
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#4SF - "PLANET EARTH" (movie)
Total 2 hours
#5SF - "TWILIGHT ZONE" "To Serve Man" "Mystery at 20,000 Feet" (stars William Shatner)
#6SF - "TWILIGHT ZONE" "Mystery at 20,000 Feet" (stars William Shatner)
#7SF - "TWILIGHT ZONE" "And When The Sky Was Opened" "The Odyssey of Flight 33"
#8SF - "TWILIGHT ZONE" "The Monsters Are Due On Maple Street" "Walking Distance"
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#6LT - "THE SIXTH FINGER"
#7LT - "THE ZANZI MISFITS"
#8LT - "THE MICE"
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THE COMIC WORLD is a comics slanted fansine devoted to the principle that any subject worth writing about is worth covering in depth, and detail. You'll find no two and three page shorts articles in COMIC WORLD, nor will you find our pages cluttered up with amateur comic strips, fan fiction, or pin-up pages. What you will find is good substantial writing, well illustrated well laid out, and well researched.

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VOYAGE OF SINBAD

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The PORTFOLIO OF FINE COMIC ART containing twenty-four individually signed and numbered plates (12" by 15") by the following artists: NEAL ADAMS, MILTON CANIFF, JACK KIRBY, WILL EISNER, GEORGE EVANS, HARRY KRAMER, AL HOGAN, JERRY KOTLER, JOE SADLER, WILLIAM SUMMERS, JOHN STADLER, JERRY ROBINSON, JOE COCHRAN, BARRY SMITH, STEVEN R. WALLACE, WILLIAM BROWN, SCOTT BRADFORD, and others. Each portfolio contains 40 pages of artwork and numbered by the respective artists in every portfolio in the Limited Edition of 1,000 portfolios plus 110 Artist Portfolio portfolios. The final artists' portfolio has been signed by 100 artists. The publication is scheduled for September 1978. Each portfolio is $100.00 per portfolio. Prepublication price is $75.00 per portfolio.

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ENTERPRISE INCIDENTS TAKES A BOLD NEW DIRECTION!

76 PAGES! PLUS FAN FICTION

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

For instance:

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

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

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

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

Other features will include:

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

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

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

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

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


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

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

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

PUBLICATION DATE: SEPTEMBER 1978

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

MORRIS SCOTT DELLANS: Eight page recap of "The Doomsday Machine." An interview with WILLIAM SHATNER. An article and a filmography on Shatner. Artwork by Ralph Foulter and Ron Wolfer plus regular features.

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

AVAILABLE BACK ISSUES OF "TMBK": TMBK #6 ($3.50), TMBK #7 ($3.80), TMBK #8, 9, 10, 11 ($3.00 each).

8 x 10 full color STAR TREK stills: High quality photos (glossy or silk finish) $3.00 each, 5 or more $2.50 each. Send 75¢ for complete twelve page catalog.

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

EXPLORE FANDOM WITH "ENTERPRISE INCIDENTS"
**Stellar Gas**

**Lost In Thought**
Della Van Hise

Lost In Thought takes place 6 years following the capture of the Romulan Commander from Enterprise Incident, and details her plot for revenge against both Kirk and Spock. The Romulan now possesses the mind of a man as well as certain classified information concerning Earth's history immediately after the Eugenics War, which leads to a confrontation in the Earth of 2264, and a plot which could well wipe James Kirk completely out of existence!

Artwork by Kerry Gammill, Ralph Fowler (HBC) (Enterprise Incidents), Al Zequeira (Enterprise Incidents).

**The Gift**
Christopher Randolph

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

A Trek story.

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

**Warning**

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

**More**

In addition to the stories mentioned above, there will be other short stories, as well as poetry by: Jeanne Powers, Marilyn Lebo, Christopher Randolph, and others.

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

**Other Projects**

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

**Order Information**

Stellar Gas is published by, and all checks should be made payable to:

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