We told you they'd be coming and we meant it! According to our mail-in poll, readers were surprised to find that the first four issues contained limited last-issue—especially in regards to our Bible. Our reasons were simple: the content, COMIXSCENE seemed to suggest a limited perimeter within which we could operate. MEDISCENE supplied the answer to the problem.

We promised more and more that the interests of our readership have spread in a dozen different areas, and you know what? We did it. That multiplicity we feel, can only add more value and variety to our content that has already been judged comprehensive, informative and most of all entertaining.

What we're really trying to say is that we are continually striving to improve the brand. Look around and see how many other publications have attempted to evolve, to shape themselves to the precise form of their market. Look around and you'll see the same old formats, the same old-fashioned, flat features and he-she articles in those same old topics. It's been a long time since you were excited about receiving the latest issue of a magazine, then you'll have to agree with us. All too often we find ourselves taking five minutes to look through a publication for something interesting, or at least different, only to wind up tossing it on a pile with a stifled yawn.

Too many editors and publishers just don't give a damn and their efforts show it. It's the easy way out—a trap we promise not to fall into MEDISCENE will continue to be plastic enough to accommodate the shapes of things to come.

Since the beginning, we have spent an enormous amount of time assembling our news through first-hand interviews, often detailed and often not. Unlike some magazines, we make our sources of information, we don't just call the first artist to be interviewed, or fill space. We don't have to! Our policy has always been to direct the facts directly from the publishers, editors, writers and artists that are responsible for the news. In many cases, those people are, or have been, co-workers of ours or some other kind, one which gives us Inside track on other publications have!

That's a hard statement to make, but believe it or not, some of these publications rely on our news for their research and even reviews. Here's a tip:	First in MEDISCENE! Sounds wild, but we can grow it if we have to, and maybe we will as a future issue. By the way, we don't mind in the slightest and if they'd give us a credit, we'd win even help "improve" the MEDIASCENE our readers know we're first with the facts.

Here's another plus, in case you haven't noticed. Publishers are looking at MEDISCENE for material to use in their magazines. If you were a subscriber last year, you received a free full-color Talbot panel which was printed in Sevage Tales several months later. We also supplied full-page Barry Smith illustration that was picked up for the same magazine. You'll probably see our Red Ranger back cover turning up too. We also gave Marvel permission to run our Bill Everett atna National feature on an article we did on C.C. Beck in one of their books, plus a Captain Marvel Jr. model sheet that was originally published in The History of Comics. We even ran George Pus' using the original covers we created for Des Savage (COMIXSCENE I) in his new film. Then Ballantine Books got in touch with us for the purpose of using the cover painting of COMIXSCENE I for another proposed series they will be publishing this year.

Some campaigms have also picked up the game and puzzle formats we started in FOM Magazine. We're proud to say our readers see it all here first!

About the Ballantine cover, you'll find it reviewed in our science fiction section. The painting itself was created about five years ago in the Brooklyn studio of artist/illustrator Dan Adkins. At the time, Dan and I were trying to outflank each other while working back-to-back in a well called Strange Streets.

Whenever I was in New York, I'd stop in for a visit that sometimes lasted several days. On this particular occasion, having nothing else to do, I decided to spend some time by playing with paint Adkins, of course, was already a skilful painter, had had a number of his renderings featured in Film/TV's and had an impressive knowledge of painting technique. I had never seen so

much as picked up a palette and brush.

No matter, I started painting with Adkins coaching about tips and tricks on mixing color, understanding the background. By the time night had turned into day, the painting was complete I asked, Adkins, the teacher, was more pleased with it than his pupil.

During this time I was painting for a living, I submitted this first attempt to art directors but was continuously rejected. Too off-beat, I shot it in and forgot about it until the fifth issue of COMIXSCENE I, for the same magazine, another artist lifted the figures of the goblins and serpent atop the stone column and used them as the basis of a painting for the cover of a miscellaneous black and while horror magazine.

When Ballantine called to discuss using the illustration, I was more than pleased—especially since the series they planned it for was Leigh Brackett's new adventures of Stuk, one of her most popular characters, out of print for years. What no one knows (except perhaps Adkins) is that the barbarian in the painting was the original characterization of my own sword and sorcery hero, Talon, Enid of Ghar.

As you know, our policy is to give our readers more—more news and graphics than is available everywhere, more for your money, more innovation. It was with amusement that we had heard we had been accused of not being experimental and imaginative as we had promised. Obviously our excuse isn't seen of the function of a news magazine as against an art magazine. A functional presentation is always our first consideration. As for experimentation, the entire COMIXSCENE' and Strange Streets experimental. So was our Drug issue with The Black. So was Frank's Boys issue with its free white paper. Perhaps we can best answer that charge byquoting a response that came in from our readers' polls.

There are things in MEDISCENE that I like and some that I don't like, but you've got to admit, our publication is always interesting and unpredictable in the best sense of the word. It always goes over more!'

Hopefully, you'll find this issue of MEDISCENE as "interesting and unpredictable" as any that have been before. For openers, we've completely redesigned our format to accommodate more material. This issue's smaller type allows us to present a full 70% MORE MATERIAL! In addition, we've hyped our graphic design to give you more illustrations and reproductions in a more flexible and exciting format.

Girls! Girls! Girls! Your response to our new SFUGRRLS calendar has been nothing short of sensational. Our thanks to everyone who's taken the time to write and say how much they enjoyed the art and the high quality of the package. We were gratified to get that kind of response. We enjoyed every comment almost as much as we enjoyed putting the calendar together in the first place (but not quite!)

As we stated last issue, the SFUGRRLS gave up the inspiration to dedicate this issue to an Aviation phenomenon known as The Pin-Up Girl. Our lead pictorial layout showcases a quickie history of Pin-Ups from Charles Dana Gibson's demure beauties to today's big-screen superstars. You'll find a host of famous pin-up artists featured, all doing what they do best.

The Girls of The Comics are spotlighted in a dazzling display of far-out femininity. Who knows, you might even be tempted to dig out a handful of your own comics and do some of your own research! Did you know that the third volume of The History of Comics will dedicate a comprehensive chapter to The

Fighting Females? The book is now in preparation and with a little luck we'll be publishing this year, hopefully for Christmas. Keep watching these pages for a publishing schedule.

CARD's user's comprehensive centerspread capably compliments our chosen theme by visualizing The Centurion, The Cinematop Arcade, America's No. 1 Pin-Up Girl, Marilyn. Though it's been twenty years since she left us, the Blonde Venus is almost as prominent today as she was during her film career. With books, calendars, documentaries and memorabilia still paying tribute to her breathlessly mythic beauty, we hope you're offering to the lady who proved that gentleman's lie did indeed prefer blondes.

In response to our Readers Poll, we've expanded our science fiction section to double its usual proportion, in addition to increasing the film and comic news twofold. Our paperback news has also been elected towards the film and TV areas in order to give you the fullest coverage on what's happening in the forefront of the arts.

Those of you who ordered The Encyclopedia of Super Heroes, take note, the books are still in production. All orders are on file and are being fulfilled as the moment the books are completed. More on this project next issue.

Speaking of next issue, we are preparing our first SCIENCE FICTION FASCiators specially for those of you start space jockeys who write demanding it be done. We guarantee some very special surprises plus an announcement about one of our next projects we're contemplating in quite a while.

Till next time, fans.
STERANKO
1) In the early part of the century, Charles Dana Gibson’s girls were models for the American Woman. 2) Art nouveau illustrator Alphonse Mucha was famed for his idealization of female beauty. 3) French pin-up magazine Le Rêveur featured beauties like these in the 1920’s. 4) Film star Jean Harlow popularized the blonde as a sex symbol. 5) In the 40’s, TV queen Dagmar kept viewers up late with spectacular cleavage. 6) Esquire artist George Petty became top pin-up artist during the war years—his girls wore big hats, always talked on phones. 7) Earl Moran, Gil Elvgren, Zoe Mozert captured fresh, healthy girl-next-door looks on their calendar girls. Like these six, decorated garage walls across the country. 8) 50’s adopted sultry, sexy approach—top model Betty Page became empress of pin-up art. Note eight-inch heels. 9) Girlie mags like these dominated the market, featured leg art, silk stockings.
10) Curvy Betty Grable reigned as pin-up queen of wartime G.I.'s 11) Rita Hayworth projected sophisticated womanly look 12) Marilyn began career as calendar girl, became movies' leading sex symbol 13) Esquire Magazine became synonymous with pin-up art by featuring 14) the girls of Alberto Vargas. Vargas girls were slicker, more realistic, interestingly costumed 15) In The Rustler, Russell's assets were double trouble 16) Playboy Magazine premiered in 1953 making girl-watching a national pastime 17) Brigitte Bardot rocketed to stardom with sizzling sex kitten image 18) Jayne Mansfield wriggled into pin-up scene. tops list of dumb blonde imitators 19) Sophia Loren inched competition out of spotlight with earthy, sensuous appeal 20) Illustrator Bob McGinnis created glamorous high-fashion image for paperback pin-ups in '60s
one of our editors is missing!

to steal off on such a potent, he divided the Goodwin books amongst their present editorial staff, rather than find a replacement for Archie. The disposition of Detective Comics is always once again in the hands of the editor, and long-time Batman editor, Bob Haney, is apparently having enough trouble keeping the Shadow on schedule and will not be picking in to help out in Archie's absence.

In the dollar book department at National, steady sales seem to assure the continued appearance of the super-sized giants, with another

big book bonanza

Shoestring in the world, and a Tarzan giant that is nearly 100% Kubert written and drawn. The Tarzan book will continue the adventures of the ape-man by chronicling "The War of the Apes" in the direct sequel to last year's "Tarzan of the Apes." Presentation.

Work on the dollar-priced first edition reprint comic is in press, with a steady rate with Detective 37, Superman 1 (Wonder Woman's big predecessor) and Whiz ready for printing.

In a move that surprised and stung nearly everybody in the comics industry, Archie Goodwin tendered his resignation from the National editorial staff recently. "Archie's leaving did come as somewhat of a surprise," said DC associate editor E. Nelson Bridwell, when asked about how all this came about. He apparently had a proposition held before him elsewhere. But he did let us know about his leaving in plenty of time to find replacements to handle all of his books.

Now that most of the lines is shifting into the dollar-priced format, Archie's departure could create difficulties, leaving his titles with out an editor. National, in an effort

OMAC hits Summer

OMAC, one of the first Man of War concepts in comic books, has been placed on the DC schedule for a June release date, but no news has come out concerning the publication of the Dingbats, the latest of Jack's kid gang strips.

When it finally does come out OMAC will be more of a One Man Police Force than One Man Army, according to the current crop of super-cops. The setting for the series will be a highly-mechanised

medieval in Chicago, where the time seems to have regressed into the gangster era of the 1920's, and even more surprisingly, human beings are still around. The series is a Friday Night special, on which the hero, a cop, spends his time dodging guns, knives, and mechanical breakdowns.

Termed as "successing in its purpose," the Con Menome is travel ling around the country, "we're learning things from it all the time," remarked Arthur Holmberg, editor of the project. "You wouldn't believe it, but there are parts of this country that don't even know what a comic is. The kids never see comics of any kind. That's the kind of information we would never have gotten without the Con Menome." Apparently pleased with the job Frank Robbins turned in on an one-shot Shadow assignment, the powers that be at National are in favor of giving the book to Robbins as a personal book. The story and artwork by Mike Kaluta's ability to meet the schedules required of him seem to be proving too much to tolerate and Robbins' name was mentioned in a conference in Julie Schwartz's office.

"Robbins doesn't want to take any pains to put the Shadow in the thickets or forlorn districts," commented Nelson Bridwell, "but there is no question that he is drawing the Shadow. It may look a little strange to non-Brannigan fans, but it is the Shadow."

The first of Nestor Redondo's Swamp Thing tales has been completed in the Philippines, and is to appear on a five-year basis. The series will be written by Jack Cahan, and is expected to have two parts. It will also have the handling creature battle his most deadly foe, another Swamp Thing. The new nemesis is really his dismembered future will be "The Case of the Perilous Cities," the second in Justice Society of the World tale, revolving around the Liberty Tree which is, in turn, based on the 49's Freedom Tree that traveled around the country selling War Bonds. Bob Kane has written a two-page essay on the Freedom Tree, to be illustrated by John Colvin, supplementing the story for new readers.

In the Wonder Woman Super-spectacular coming up, there will be a "rapist" of the 49's Wrangle Gang comic story in which someone is impersonating both Wonder Woman and Diana Prince. An Eiffel Tower reprint will also be present, as well as a different type of Wonder Woman mystery story. It opens,

that in this particular WW epic, the artist, H. G. Peters decided to caricature both himself and the writer into the splash-panel. Now, some thirty years later, everyone can identify Peter, but nobody knows who the women writer is. After the story the writer will apparently be an industrialized future earth, with OMAC a scientifically-created cop of the future. He will operate through "an orange and punishing evil-doers."

OMAC's first adventure will be a four-day story in which the hero receives superior fighting prowess and abilities from an orbiting satellite referred to as "Brother Eye."

(Shades of 1984!) Also in the story will be OMAC's first confrontation with an organization patterned after the notorious Murdock, Inc. which sends gadget to their victims.

Meanwhile, Kirby's sole surviving creation, Kakandi, seems to be entering a healthy sales repackage from the comics buying public. Upcoming adventures will take Ke-
Savage Tales, in its third incarnation, has been the recipient of some strange problems, not the least of which being a Gill Kane pencilled comic tale, slated for publication in Savage Tales 4, iniquitously given to Neal Adams to ink. Needless to say, Neal was late and had only done about half of the story when Roy was forced to take the job away from him and let just about everybody who could wield a brush at the office have a crack at it. The resulting job is competent, but not what it should have been.

In issue 5, we are going to be treated to a story that is, by comical logic, based on a Howard idea and expanded to tremendous proportions. Basically, it deals with a severed finger, is illustrated in gruesome detail by John Buscema, and was perhaps given a little extra for the color comic (it was to be issue 42), was consequently placed in ST 5. Meanwhile, in the Conan color comic, Rich Buckler and Emilio Laiso team-up with Roy on a Michael Ploog plotted story about a feud from a forgotten city. Issue 41 will see the return of Runcisa to the strip as Conan runs into a weird plant-girl who controls a tree of life and death. Coming up in the near future for Conan will be the beginning of this year and a half serialization of the novel, "Conan the Conqueror," also known as the "Hour of the Dragon." Roy feels confident that readers will stick with the story. "Sages on the Ceeze color comic are better than ever," he revealed to Mediscence." and the book is one of our top-sellers now.

After a year's association with FODM, it has been mutually decided to produce all associated material from the Marvel offices—a more that should have been made in the first place. The new agreement calls for SUPERGRAPHICS to merchandise Marvel material on a contract basis.

Marvel's two previous attempts at clubs were bamba! The Marvel Merchandising Society had the most potential but was funked because all that could be produced was a cheaply pressed membership kit and a one-page club bulletin over a period of several years. The Marvel version promised the world, but only succeeded in ripping off thousands of fans. For months, Marvel and the club Marvel contacted us in late 1973, asking us to develop a club and design a first-class membership kit and club magazine. According to the membership and Stan himself, the kit and magazines were adequate, in spite of lack of communications and material's price and printing errors and delays. Now Marvel has the ball to itself.

We can't help wondering if Marvel can maintain the demands of FODM in view of the fact that comic and magazine deadlines are barely being met. Do we know this the eyes of Marvel fandom will be watching, waiting to see what happens. FODM is a great idea with a sensational start—but should it be mishandled and fold, it will mean the end of an organized Marvel movement for a long, long time to come.

Rather Buckler and Emio Laiso illustrate "Blind Tiger," it's a combination mystery/horror piece, "I'll reveal us," with a shock ending, reading as the art and the comic is produced. In Vampire Tales 6, I'll be doing "Where is Sellar's Bend and what the the Hell is a Vampire" a western tale where all hell breaks loose, drawn by Tom Sutton. Mike Ploog will be drawing my "Rebirth Manipulators" but that aren't un-

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present, along with WOLVES and a take-off on the Man, Myth and Magic weekly magazine.

Len Wein is dropping his douches on the Gasphe, the Man and Power, due to the increase in size and frequency of many of his comic cabilizations, plus the fact that he'll be taking over the Main Branishing changes with the Daily News. Among the first things he'll be doing with the Hulk will be a rematch with the Missing Link in an Apocolyptic setting. "Start of the Hulk meets..."
HISTORY
OF COMICS 2

The SMASH BEST-SELLER OF 1972 IS HERE! The comic's most controversial artist has written the second volume of his fabulous HISTORY OF COMICS series. After two years of preparation, STERANKO has produced another compelling 100,000-word epic packed with the facts, figures, and histories of the Golden Age of Comics. Between its covers, the definitive analysis of Captain Marvel, The Marvel Family, Blackhawk, Airboy, The Heap, The Flying Hercules, Plastic Man, the Fawcett and Quality characters, The Spirit and hundreds more. Volume 2 is 10" x 14". 132 pages, 457 illustrations, full-color wrap-around cover featuring 50 super heroes. Mailed in a specially illustrated manila envelope, $5.00 plus 40 postage and handling.

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Take advantage of our special offer. September and October, 1974, and
November, 1974, are your only chances to buy the entire Steranko
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is also available at the same price.

13

NOW ON SALE!
Wender Werner, the amazing Amazon of comic book form, is present of Women's Lib and star of her own 90-minute TV movie, which may just be fine fare for a series of her own. First scheduled to be seen on the March 12 Tuesday Mike of the Week and evening Cathy Lee Crosby, Wender Woman is being backed with hopes that the series may carry over into the fall.

**Genius remakes ABC schedule**

ABC's version of Gene Roddenberry's Genius Five (a reported fan favorite's news will be titled Earth Two, and is scheduled for release in late spring). Hopes are running high for this series, especially in light of the success they have had with Martin Celeder's "Cybering" idea that became the Six Million Dollar Man.

Meanwhile, Steve Austin, the Six Million Dollar Man, is expected to be back in his Friday night, 8:30 film slot and has even interested the Topps bubble-gum company in issuing a set of cards. How's that for success?

On the syndicated side of the TV news, The New Cold War, Centers, with Allen Funt and John Bartholomew Tucker is packaged and ready to go with a New York market premiere.

**The X-Factor** is also being prepared for release to the smaller city stations as an anthology of weirdly mysterious stories hosted by John Newland, with hopes being consequently raised for prime-time network acquisition. The pilot show of this series features William Shatner as a somewhat morbidly interesting on adventure in the psychic realms.

**Genius Impossible** is Peter Graves being groomed for a new series by NBC, this time playing Ross Mariner, the private-eye. Lew Archer in a special TV movie adaptation of the best-selling The Gutenberg Gang. Executives are on in unembarrassing positions as they try to line up new shows for the upcoming fall season. NBC's most promising source of income has to do with the Planet of the Apes show they would like to produce, but may have to do thanks to their own lack of fortune next year at a go. At that time.

**CBS goes ape in 74**

The Ape property was offered to the cable networks, indirectly or whatever they wanted, but they flitton turned down, no doubt aware that the Ape itself projects after the series proved a tremendous success, clobbering Julie Andrews's sound, Supercalifragilisticexpialidocious and such surprising everyone, CBS did not have enough time to adequately prepare worthy entries. The monster fans have not been able to with the recent release of the film. However, the accounts for only part of the film because of a history-making deal that recently occurred. Both Warner Bros. and 20th Century Fox, rivals for many years, will be working together on the film rather than using one another or producing competitive packages.

WarnerStudios bought the rights to Tarzan for $300,000 at the same time that 20th Century purchased the rights to a very similar story titled The Glass Inferno for $400,000. With a heavy joint investment of $700,000 dollars, both companies decided to bury the hatchet, get Erwin Allen to do his stuff again, and produce one film from the

**Disaster: The latest bonanza**

It appears that men-made and heaven sent catastrophes have re-surfaced in box office mirrors. The Tower, by Richard Martin Stern (a Persian adventure that substances fire for the use, and the worlds

**Cyberia set for us distrub**

Comic book writer and artist, and current paperback novelist. Watch for more developments on this big and important event. 6:30 film in MEDICAL SCENE.

Popular film director Stanley Kubrick (a Clockwork Orange) is in Ireland overseeing the production of his latest entry into the cinema world. Ryan O'Neal and Melanie Hammore are starring in The Lack of a Bloody Sunday, a dramatic experience that Kubrick could possibly break his previous box office records.

Grisom and the crew of Dec Spung: Men of Cheers have just finished 23 days of shooting in the mountains of Colorado, the spending the next couple of months rushing the raw film through its exterior shooting, dubbing, mixing, etc, etc, with the aim to get it out for the 74 Fall season.

Hopes are running high for the film to be another series produc-

**Westworld to have sequel**

Just a few months ago, when MGM officials thought was a

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WESTWOOD TO HAVE SEQUEL OF THE HOBBIT

**The Hobbit**

TOMORROW ENTERTAINMENT INC. ANNOUNCES PRODUCTION COMMENCEMENT OF THE HOBBIT BY J.R.R. TOLKIEN

PRODUCED AND DIRECTED BY ARTHUR RANKIN, JR. JULES BASS

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? tributes in Mexico, so Sam had to pack up the footage he had shot and take it to the States for dis- semination to the public. The first film of Fred to win that film apart and put it back to- gether, their way. Once again, Sam Pickupbog is mad at the U.S. system and going back to Mexico.

The American International pro- duction of films.... The Land That Time Forgot finally got underway on February 25, with Doug McClure in the starring role.

Moorcock scripts erb film

Fantasy author Michael Moorcock has worked on the screenplay, and Keir Coomer is directing this

Amicus-AU-British Lion production. Tough Clint Eastwood, the tall, rugged superstar will be playing the key role in the upcoming Edgar Rice Burroughs' original story. Paul Newman bowed out of the produc- tion and Eastwood stepped in to take his place.

Veteran James Bond director, Terrance Young will be in the news in a couple of weeks as his produc- tion of The Amazons hits the screens in full, flashy and lusty color. Ulaan Polanski and Alena Johnson will be starring in the film about a world where men are the weaker sex and both Young and his executive producer hope that this will be the start of another Bond-like tear. Meanwhile, Young is hard at work on another film, this time about the Ku Klux Klan story, starting Lee Marvin, David Carradine, Robert D. and J. Simpson. The movie will be appropriately titled The Blam- mes.

crime films flourish for summer fun

There are some big crime movies coming up in the very near future, and among the biggest will be The Taking of Pelham One Two Three, directed by Joseph Sargent. Paul Newman will star Walter Matthau, Robert Shaw and Martin R. in the tale of the hijacking of a New York subway, adapted from the bestseller written by A. G. Macdonald.

The team of Olly O'Lonsett, Michael Winner and Charles Bron- son will be on hand soon again in The Death Wish, the latest in the series of violent crime thrillers.

For those of you who remember, Peter Hunt was the name of the man who directed the first non- Bond film, On Her Majesty's Secret Service. Hunt is back

mitchum hits far-east mafia

directed by Sydney Pollack. Don't look too far up your nose if the idea should catch on however, since even in Japan, there is only one place for the vehicle, that being a gangster gets fed up with his evil ways, goes against his boss, then kills himself because his code of honor forbids his rebellion against his boss. Following this same plot, since the Japanese rema- nes rather than release films, the yakusa/gangster film has swelled thousands of quicksand ex- pressed this modern approach of Semmer's efforts.

Your friendly neighborhood police department, complete with its am- bivalence of depravity, liberates itself with wit, is the core of The Bill- ing, a new United Artists film. Stronghold is also coming, the tale of a chaos after an AWOL soldier, both by the same and Martha Koenig. A Japanese pacificist group and an intelligence investigator are also seeking the soldier, but only to promote their own interests. Other films to consider watching, that will appear in the next couple of months will be: The Custody of San Diego, starring James Garner from Rogers Video Studios. Better the Tigers with an all-Chinese Cast from Connemara releasing. The Getest Galah, starring Robert Redford and

sides, that way you can pay twice as much to see what got to be a very expensive film.

Festal a new film, storyboard- ed and edited by the cinematic demi- god, Oasis Welles, will soon be mak- ing the rounds. The film deals with

new well films flashes fakes

Fakes, from Wallis even War of the Worlds to Clifford Irving—a docu- mentary and the first Wallis production. The next time you see comedian Paul Lynde kicking a dog or being shot, because he's really on a soft under-作风, he was the single largest contributor to help calm the birth- place of Daniel D. Emmett, the composer of Dixie, Turkey in the Straw, Dinn. Sam Tucker, and the Blue Tail Fly, as well as the orig- inator of the black-face musical in 1847.

It's Oscar time in Hollywood, and as you've no doubt noticed, nearly every film you heard of before is wowing a piece of adver- tising that problems, "nominated for 457 Oscars." The hard sell is on for you to go see films now, that you wouldn't have been caught dead avoiding if it weren't for the nominations.

Nominations for Best Picture of the Year were from everything from tough new plays to stories by boy's adventures. But in the front run- ning this year, with 10 nominations, were the old American standbys of crime and horror. The Sting and The Exorcist. Other nomi- nations in the Best Film category were American Graffiti, Cries and Whispers, and a Touch of Class.

In the category of Best Director, the nominations this year go to George Lucas for American Graffiti. Lucas may also be familiar to these science-fiction fans who saw his This Side of Paradise, Ingrid Bergman for Cries and Whispers, William Fried- lich who did The Night They Tried to Woo the Man's Secret Service and for The Exorcist, Bernard Bortello

bond battling for oscar

Let Die, by Paul and Linda McCart- ney is nominated for the Best Song.

Be sure to watch the Academy Award presentations on April 2nd and see if you can pick the win- ners.

California-based author Jim Har- rison will be heading up a new black and white magazine for Marvel, following in the footsteps of the many monthly books which are proving enormously successful for the comic kings. The title of the new book will be The Marvins, and will contain articles and features by Harrison, Ben Glut, Bill Hill and other fantastic Marvins authors.

Finally, for those of you who are hardcore comic collectors, let us recommend the Heritage Publica- tion of The Neal Adams Index. This is an $8.50 "1 x 1" hitch of book- ing two pages, listing all of Adams' work including some relatively un- known material, all professionally illus- trated with published and unpub- lished art. Send $2.50 to For Yourn, 333 Grand Avenue, Reden- burh, NY. 14772.
Wherever femme fatales are meant to be found, Corinna Marrinazzo’s mystery noir features C.J. Keene, top the list. In her 1960s series, Keene’s fashion sense was ahead of its time, blending the ornate with the avant garde. From the dragon lady to the pin-up queen, Keene’s style was a mix of the exotic and the provocative.

The Pin-Up Queen

Keene’s work was not limited to fashion. Her comic art featured a wide range of characters, from the menacing to the seductive. Her use of color and composition were both striking and innovative, making her a true pioneer in the industry.

Keene’s influence can still be seen in modern comic art, with many artists drawing inspiration from her work. Her legacy is a testament to the power of art to inspire and influence generations to come.
IF YOU LIKE COMICS, IF YOU LIKE PIN-UPS, YOU'LL LOVE THE SUPERGIRLS!

LOOK OUT! THE SUPERGIRLS ARE HERE!

They're here—in the classic cheesecake tradition of the fabulous 40's—a deadly dozen demure but devilish damsels, yours in a sumptuous, new pin-up portfolio from SUPERGRAPHICS! This is it—the package you've been waiting for—a super pin-up calendar featuring TWELVE of the most torrid and terrific temptresses you've ever seen! We've named them THE SUPERGIRLS because they're super-sweet, super-seek and super-sophisticated! Imagine them on your wall, twelve tantalizing tigeresses—each dressed in her own hauntingly familiar garb! SUPERGIRLS in Super-costumes that reveal the most seductive and shapely super-structures this side of Raquel Welch! SUPERGIRLS in super-colors—every month a super-spectrum of brilliant color: Phantom Purple, Arrow Green, Bat Blue and more! You have to see 'em to believe 'em, a dozen dazzling damsels in a riotous rainbow of harmonious hues! GIRLS, GIRLS, GIRLS—in the most exciting comics calendar ever offered—all drawn with tender loving care by STERANKO who spared no effort in his relentless and exhausting research on the subject! These lovelies are not for the faint-hearted! They are SUPERGIRLS—not censored by the Comics Code—daringly displaying their scandalous specialties and spectacular super-powers just for you! Oh, before we forget, each page features a monthly calendar to help you keep track of your dates! A full year's worth of eye-stopping beauty! THE SUPERGIRLS—the sexiest sampling of spellbinding sirens ever published—guaranteed to be the hottest collector's items of the decade, the first in a fabulous new series! So bewitching, you'll want to order two, one for each eye! Order now—while they last! THE SUPERGIRLS PIN-UP CALENDAR is a giant 10 1/2" x 18" in size and comes mailed in a plain brown tube!!
Wayne off his horse and put him in a police car—the result, McCa. It takes a cop to catch a cop-killer and McCa is determined to do even if he has to quit the force to get it done.

Fortwecoming from WPL is Paul Schrader's The Yakuza, written

in an unbelievable confession—Hitler was alive in another of C.A. Rolande Puccetti's chilling novel is a triunphant thriller written from Fawcett.

WAIKLE PAPERBACK LIBRARY has released a repackage Book take-in six months; Clint Eastwood is

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As we promised, MEDISCENE is expanding its most popular features editorially and graphically. Science fiction and fantasy fans, to this category of expansion—exactly double our previous coverage—If any publication gives more coverage than this, we don't know about it. Now get ready for lift-off! There's Too Many Zontas!

DAW offers a quartet of SF titles for the month of April, beginning with Can You Feel Anything When I Do This? Here are sixteen unique and startling glimpses into the future as only Robert Sheckley could envision them. A skilled short story writer in a class with Fredric Brown and Richard Matheson, Sheckley's special blend of wit and knack for the surprise finish is always a welcome addition to our bookshelf. First and foremost, Sheckley is an entertainer, perhaps best remembered as the author of The Victim, a fine, if unheralded, SF adventure film with Ursula Andress and Marcello Mastroianni.

Present of Antares returns in the fifth novel of the series, Prince of Scorpia, by Alan Burt Akers. This edition features accompanying maps and illustrations plus a complete glossary of names and places in the series. Cap Kennedy struggles to solve the mystery of the Golden Gate beyond which lay a nightmarish parallel, in the seventh novel of this series by Greg Kern Robert Chisholm's As the Curtain Falls, reveals an ancient Earth, where men live on dried oceans. This novel features half man/half woman, Rhodan's new Witch World, the first book of that series featuring Simon Tenporth in a world of magic. Science fiction is magic. Philip K. Dick's offbeat novel The Crush in Space will also be available this month, as will be R.B.'s The Mucker, as well as the novel's cover. A vicious animal, ruthless, powerful and blood-thirsty, inspired by the slum burros of Chicago. Before long, his natural ability for finding trouble left him shipwrecked in a far-off world where he was free to unleash the savagery nature that was his only chance for survival at last month, MEDISCENE's ace Will's Choice is an ACE's exclusive.
The latest edition in BALLANTINE’S Adult Fantasy series is ERNEST BISHOP’S Red Lang Fable. His Mot. Set in the never-never land of dynastic China, the wily and witty teller of tales of the title spurns a host of dilettante, yet eerily stories of enchantment and adventure.

The novel is based on the new production of the same name starring Glenn Saxan and Evi Morédi. The lady of the title is a female Taranu raised by fierce jungle cats after her parents are killed in a plane crash, etc. Fast reading fun!

Many young action comics as the twelve final Taranu novels are scheduled for release in May. A new Taranu poster and map will also be available, matching the John Carter graphic series previewed in this publication last fall.

Alan Dean Foster returns to script the new adventures of the

The shooting script of the Universal Pictures production. Unless we miss

Frankenstein feature film by the

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Dell releases currently on sale

Book will be followed by others including Fritz Leiber, Maxine Kumin, Fred Pohl and Cordwainer Smith.

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Crow of the Enterprise in Star Trek Log ONE. The stories are based on the episodes from the Saturday night series.

Beginning next month, BALLANTINE begins a new series, consisting of the last book novels by such great writers of the genre starting with The Best of Sweeney & Wexman. A pioneer SF writers, Wexman’s tales were the models upon which other SF would be drawn for inspiration and ideas. Adair calls the collection “a major event in science fiction.” This

The most thrilling adventure of the greatest hero of them all, as he faces—

The Silver Warriors

by Michael Moorcock

by Michael Moorcock

Michael Moorcock, who gave us the unforgettable saga of Elric of Mercia and his soul-destroying sword, Stormbringer, has completed another sword and sorcery epic in the mighty tradition of his previous works. Here goes by many

Swords flash! Warriors clash! Armies smash! Harvest cash!

James Gunn, Scriptwriter of the Silver Warriors, Moorcock’s

by Doris Piscopo, John Brunner’s

Thieves, by Dean author Frank Herbert, which takes up where the film Dune: Holy Moses left off, focusing on human beings who have adapted the hivile of insects

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More undersea action is at hand in Frank Herbert’s Under Pressure. Set in the future, Pressure is a spy story, chase thriller and psychological suspense tale of man at war or realistic as any done by C. S. Forester or Herman Wouk.

It tells the story of the Sun. Herbert fans will consider it one of his best.

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Once in a decade an artist like MIKE HINGE comes along who shatters the traditional approach to imaginative illustration and produces a new kind of visual wonder. Following in the footsteps of the great science fiction artists like Frank Paul, Chesley Bonestell, Virgil Finlay, Ed Emshwiller, Kelly Freas, Jack Gaughan, and Richard Powers, MIKE HINGE has added his unique style and concepts to their ranks. Striking out in bold, new directions HINGE has executed a fantastic series of drawings as beautiful as they are exciting. Assembled here for the first time in a complete book, they represent the full range of the artist’s sweeping graphic approach, superb sense of design, and unusual rendering styles. Over 70 astonishing illustrations are reproduced in this giant Supergraphics-size volume (10½” x 14”), and bound beneath a unique silver and black cover representative of the men and machines inside. THE MIKE HINGE EXPERIENCE explodes with incredible, new ideas and mind-blowing graphics guaranteed to turn you on. Never before has such a sumptuous portfolio of drawings been offered. Within these pages HINGE visualizes a dynamic tomorrow of machinery and magic, spacemen, women, robots and androids—all the wonders of inner and outer space—with a touch of electronic wizardry. Expect the unexpected when you get THE MIKE HINGE EXPERIENCE.

A LIMITED EDITION COLLECTORS ITEM—WHILE THEY LAST!! $3.00 plus .25 postage and handling
Films have become increasingly popular in the past few years as the public's hunger for knowledge of the cinematic medium grows. CURTIS BOOK has been particularly active in the fields of series and volumes edited by the eminent movie critic and historian, Leonard Maltin. Titles in the series include The Red Reels 1 and 2, "B" Movies, Preston Sturges, Hollywood Director, The Laurel and Hardy Book, and Kartoffel the Clown, The Monster, The Musician. Each is a valuable aid to film buffs and researchers as well as being easy, engaging reading for reading's sake.

In The Art of the American Film from Anchor Press, author Charles Higham traces the film era from its humble beginnings to the recent decline of the major studios. Higham discusses the contributions of actors, script-writers, producers, directors, editors, cameramen and others as well as the influence of development of styles. The book is richly illustrated with more than 150 photographs, most of which have never been published.

BANTAM BOOS has just released the paperback edition of Pauline Kael's definitive Citizen Kane Book. Kael's penetrating examination of the legendary film is one of the most widely read books in the field. It has been praised by many to be the finest American movie ever made. Kael's film critic, Kael has included in the book her famous essay, "Raising Kane." Her film shooting script by Herman Mankiewicz and Orson Welles, and more than 80 frames from the film and the casting of the film, and the casting continuity are all of an intelligent and entertaining study of a great film classic.

Though not a film book, but one now being filmed, F. Scott Fitzgerald's Great Gatsby will be the novel to read this year. Published as "the must eagerly await an film in years," the BANTAM edition is highlighted with 16 pages of full-color photographs from the movie starring Robert Redford, Mia Farrow and Laura Chocour. AVON scores with a pair of film books headed by Actors Talk About Acting, fourteen intimate interviews with top film and theatre stars. For the first time, F. Scott Fitzgerald's The Art of Walt Disney diabetes every step along the way in telling the story of Disney. The book really chronicles the history of the animated film since it was from the Disney studio that the milestones came: the first cartoon with synchronized sound, the first in color, the first animated feature.

The book itself, published by Bob N. Abrams at $3.50, has over 760 illustrations, the real wealth of the volume, many in color, often as double-page foldouts. The author has carefully selected hundreds of character sketches, model sheets, storyboards, background paintings and animation cells that literally make the book a primer to animation.

Disney himself wrote a great confession and did not contribute a drawing to any cartoon after 1950. His talent lay in his unusual ideas, unique imagination and extraordinary talent. A talent that built a multi-million dollar empire and eventually found itself just an exercise in the art of the cartoon. By age 16, Disney had had enough of his age to join a corps of ambulance drivers in WWII France. He married for a few extra francs by painting fake medals on leather jackets. By 1923, he had made his way to California where he joined his own film operation in his uncle Robert's garage. A few months later, Disney and a handful of co-workers turned a part-time, part-time feature, "Alice In Wonderland." The book came when he began to produce a new cartoon series, "Mary Poppins." The book was published in 1928 when a three-dimensional mouse named Mickey made his debut in New York City. Mickey was designed by Disney's partner, Ub Iwerks, presumably the lead has to be offered a third mouse Disney had kept as a pet ever since "Steamboat Willie," Disney made use of a full synchronized sound track, turning an otherwise average piece of cartooning into the cornerstone of what would become the prime time exhibition. At age 25, Disney had had enough of his age to join a corps of ambulance drivers in WWII France. He married for a few extra francs by painting fake medals on leather jackets. By 1923, he had made his way to California where he joined his own film operation in his uncle Robert's garage. A few months later, Disney and a handful of co-workers turned a part-time, part-time feature, "Alice In Wonderland."