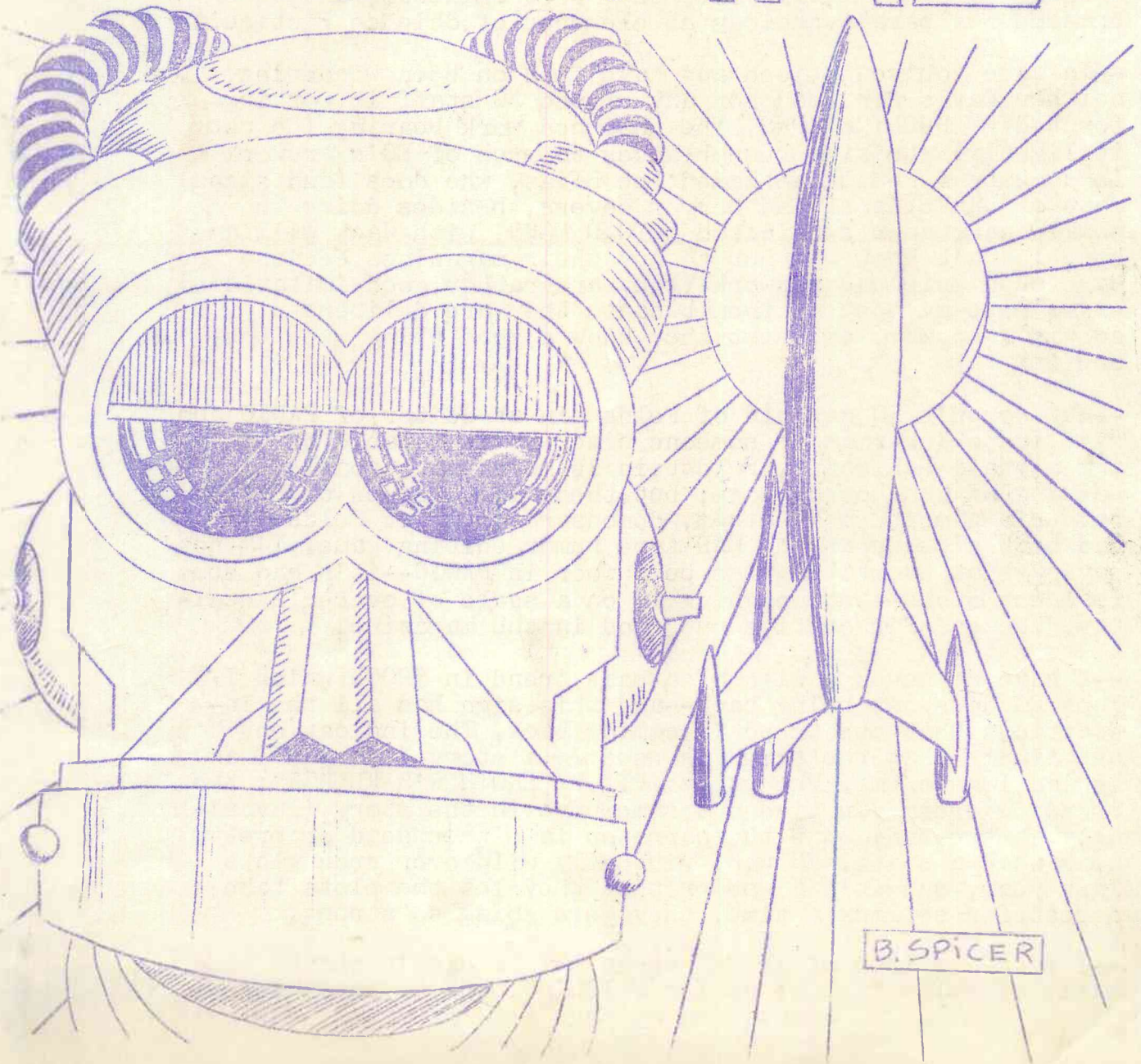


THE

NO. 6

EC FAN JOURNAL



B. SPICER

BALLOON TALK

by Martin Jukovsky

--Comrade May informs me that my column was rather slim last issue; stretch it out, he says, I say I'll try: more hopeless things have been attempted in the course of history; but I'll try.

--A sad and bewildering thing I have noted with the passage of each issue of EC's sf mag(s) is their lack of one particular type of story. A type of story which has figured greatly in the history of sf. A type of story to which there are attached infinite possibilities. A type of story which EC could do up brown if they tried. Yes, why has EC totally ignored mental telepathy, psychokinesis, and other branches of parapsychology as elements of Science Fiction?

--In case you've noticed and have then on been wondering, neither Davis nor Wood nor any of the EC staff is working for HARVEY PUBLICATIONS. The unsigned work bearing (to put it lightly) striking resemblances to much of EC's artwork is done by a gentleman named Lee Elias, who does (and signs) most of HARVEY's sf and horror covers, besides doing the weekly newspaper syndicated BEYOND MARS, with Jack Williamson. I don't know whether to buy their magazines because they have such splendid artwork (they are rather good imitations), or to snub my nose at them because they are deliberately copying. Anyway, at least they know a good thing when they see it.

--Why doesn't EC get rid of Feldstein as editor of PANIC and give it to Kurtzman or someone else who is capable of editing a quasi-MAD comic. Feldstein is more than capable of editing sf and horror mags; but these last issues of PANIC have hit almost rock-bottom, demonstrating that Feldstein had best give up at the MAD type humor editing game. I'm not saying that everything has been poor in PANIC--it's had some real hot spots--but weighing it on a scale of over-all quality, the bad far outtips the good in the magazine.

--I have detected a sign of a past trend in SHOCK which I hope EC does not bring back--and this sign had all the indications that the trend is coming back. The indications are simply that the trend is used in a story--enough of an indication for me. The story: "...MY BROTHER'S KEEPER"; the trend: wherein you find out somewhere in the story (invariably at the end) that the narrator is either dead or pretty near such a state. EC went virtually wild over such plots last year, and it's a wonder that they let the plots take a rest for so long a time, they were going so strong.

--I once inquired of Al Feldstein why he didn't change the title of WEIRD FANTASY and/or WEIRD SCIENCE to something

continued on page 4

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The E.C. Fan Journal is published monthly by Mike May at 9428 Hobart Street, Dallas 18, Texas. Single copies are 5¢ each, six issues are 25¢.

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THIS ISH IS DEDICATED TO:

Wallace Wood. Since we had the WS and WF file, this issue we thought it would be only proper to dedicate this ish to one of EC's top SF artists. Wally's SF covers are the best in the field, and he is a favorite with all EC fans. His work has appeared in recent issues of PLANET STORIES as well as other comics and magazines...

~~WE RECEIVED THIS LETTER JUST AFTER WE HAD PRINTED THE LETTER PAGE:~~

Hi Gang!

Just finished reading the fifth issue of "The E.C. Fan Journal, and I think it's terrific. Put me down on your subscription list for a 24 copy sub to the Journal.

Thats a dollar, right?

Keep up the good work, and keep those issues coming to:

Nancy Siegel
Entertaining Comics Group
225 Lafayette St.
New York 12, New York,

Telephone: CANal 6-1994-5

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more fitting and less juvenile. I suggested something like SCIENCE FICTION ILLUSTRATED. He answered that sales would probably drop, as most of EC's loyal patrons would pass SFI up on the newstand, looking for WF and/or WS and never quite realizing that it was under a different name. However he did agree with me that the sf mags could stand better titles.

--And that shuts the door for this time. I'll probably be back the next time our Editor takes an itchin' to plaster some paper with mimeograph ink. If any of you would like to personally take issue with anything I've said here, or would like to exchange letters, or would like to send a bomb, the address is: 50-06 31st Avenue

Woodside 77, N.Y. (New York City)

If anyone wants to carry on a gabfest through that modern miracle of science, the phone number is:: ASTORIA 4-0080

((OK Marty.....can't say that I agree with you much but you DID stretch it out! These next two news events were reprinted from FANTASY TIMES, "The Worlds Oldest Science Fiction Newspaper" I would suggest that if you want to see FT itself, send ten cents or twenty five cents for three issues to: James V. Taurasi, 137-03 32nd Avenue, Flushing 54, New York.))

--Starting with issue #27, Weird Science Fantasy will go bi-monthly. The magazine has been quartely since Weird Science and Weird Fantasy were combined into one, due to lack of sales.

--The next issue of WSF will contain an all fact Flying Saucer issue. The whole magazine will be on Flying Saucers starting when they were first sighted until the present time. It will be based on the facts available so far. The interiors will be illustrated by Wood, Orlando, Evans, and Reed Crandall.

((Those two made me very happy. The next ones hit me in just the opposite way.))

--EC will discontinue all publications of Crime and Horror magazines within a few months. This is due to the pressure given publishers by the Senate Subcommittee investigating juvenile delinquency.

--Ft. Worth recently banned all crime and Horror comics, pocket books, and phonograph records that had anything to do with violence. This includes DELL's famous Westerns, SUPERMAN, and other DC publications. A \$200 fine goes to anyone disregarding the order.

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--THE DALLAS MORNING NEWS recently finished a six day editorial on "OUR COMIC BOOK MENACE" in which they blasted every comic book that had anything in the least way to do with violence. I'd say that more people in Dallas are acquainted with EC now than they were before the editorial!

--Even though it is not official, the pressure from the newspapers has forced most dealers to quit handling Crime and Horror books, and its getting to the point to where you can't buy a Walt Disney without being black-balled.

((Woe, woe.....I'm gonna hafta start buying my E.C.'s from you fans who live in smaller towns.....I cant get 'em anywhere!))

--Enclosed this ish is another hectic furshlugginer questionnaire. Last time we got 11 of them in, and we printed #5 ECFJ. After that, four more came in!! This time lets get all of them in by the 20th of the month. If you don't you won't get your name mentioned.

--Below: A cartoon by Bob Allen!



"And just what do you plan on doing after you get up there?"

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ONE MAN'S OPINION

A Column of Criticism
BY LARRY STARK

This is a late column. That statement shouldn't be so startling, especially if you riffle through and find out that ~~here~~ are six (count 'em! SIX!) zines listed here for attack, castigation, general mauling, and (Despite what MY critics say of me) the pat on the pointed head that any overworked editor deserves when he does something good. And, let me hasten to point out, this column isn't raking any ARTIST over the coals unless I say so fore and aft and wave big fat flags. I'm interested in how a story is plotted, constructed, written, and (as an afterthought mostly) presented by picture. But, though I DO have opinions on art, even I admit they're not qualified, and though you hear 'em, they're not as important as whatever I say about Kurtzman and Craig and Feldstein and Gaines as writing type boys. At least I've DONE some writing, and have a criterion thereby. The last time I tried doodling I scared myself silly, and the publisher of POT himself can swear to the fact that without a tripewriter I can't even draw the letters of the English language properly. ((He ain't the only one...MM))

Ah, well. I used that opening sentence so that maybe I'd side-step a long introductory papagraph.

Since I haven't, on to the zines.

TALES FROM THE CRYPT #43 is bluntly, a real bomb. I could take the rest of the column telling the irksome things I found in it, but since we're cramped, I'll list the goop points. That won't take hardly any time ay-tall. Cover's great. Davis only rarely lavishes time and effort on any one piece of art-work, but when he does it's worth it. Remember the splash for SAILOR? FOUR WAY SPLIT is not only silly, its dull. CLOTS MY LINE is worst in the issue (which is really a narsty comment), looks like Al kept changing pape by page from a just like WHATS MY LINE format to whatever he finished with. Ulgh!

Ghastly's closer holds the best section of writing in the issue.

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It starts off with all the power and textural quality of a Ravel orchestratio orchestration...but in the top-center of page 2 all the art of the story dies, House-plot-Mortis sets in, and from there on in the putrefaction is discernable by nose at a block and a half. COLD WAR is an interesting glance at the zombi; but it just never comes off. And, on the grounds of the story, the final action of the hero is a decided mistake. Why create your own love-rival???

Two MAD! ishes are on deck (keeping up with MAD! will kill this column yet!) #14 is another masterpiece of cover-inspiration... though I have heard a few cries of 'sacrilege' already. Nice tie-in with the inside cover MAD-ad, too.

I thought the center of the mag better than the opener and closer. Not sure how much of Woody went into MOVIE ADS, but I'll bet a lot. Still, though the artist made this feature, don't count Harvey out. Both layout and writing, plus the original concept, are his department, and done to a neat, shark-tooth satire, too. (Sneary, Teardown, and Spitout have been studied by contributors to the POT reader's column, Stewart tells me.)

THE COUNTYMENTAL I consider the best overall piece of work in the entire issue. The black-and-white that's been creeping into the zines looks excellent, and despite the age of the guy in the EC hotseat, and the many satires of him I've seen, this is the best. I hope Harvey keeps hammering the porthole- that-looks-back; makes the most Delightful tinkle! (Davis was inspired, again. Dig that last page!)

MANDUCK is good satire, though the attackee is in no condition to withstand the attacker; the SHADOW reappearance is a good touch, though, and adds to the hectic hilarity.

PLASTIC SAM, writing-wise, is a little low-pressure. The chewing gum bit is the only one to satisfy locally. Kurtzman's okay but not on the usual plane.

I don't like Russ Heath! (Flag.) For one thing, all he's done is take the Kurtzman layout drawings and ink them in...plus hacking the Dragnet cast out of Elder. This is an Artist??? (Last I heard of him, Jerry Dee characterized Heath as an ego-tistical jerk who thinks he ought to be doing pocket-book covers; comics are beneath his dignity. Still, when Stan Lee cut the Atlas cash quota, he accepted a berth at EC dignity or not. I'd prefer saving his dignity and using artists with more integrity.

MAD!# 15 is, I must say, a step backward. The cover is stylized and something of a repeat of Mona Lisa; GASOLINE VALLEY is a great piece of Elder imitating satire, but falls into too many one shot jokes, and a sad ending. But dig the developing female bottom of page 4 for excellent carry through of concept.

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The gal not only matures before your eyes, her hair-styles go through the years from '20 to '50, and the general facial outline follows the styles, too. Looks like Bill spent a month in the Library poring over The NEWS, found four separate developing steps, and put them in. Great job of art.

POT SHOT PETE is a great help to people interested in comparing art-styles, and seeing just how much HK's preliminary drawings set the content of panels. I happen to LIKE his style of art, as much as his sense of humor and triumphs as a historical-fiction-writer.

WILD $\frac{1}{2}$ is the same episodic, bad ending type of story that the opener is, though I thought it better done. The first eight Craftinted panels by Woody are priceless. (I'm a sucker for Woodian hemlocks.) There are other details I like, but nothing really fresh. Then, that ending...

CAPTAIN TVIDEO seems the only good bit here. The particularly irksome things about the medium as a whole...commercialism, fakery, scripting, the set itself...come under the satire spotlight, and Vvideo wriggles, but can't escape. Anyone who's



seen the show will recognize the overblown farce, and agree that it deserves the HK treatment. And the ending, for a change, is both excellent, and implicit in the rest of the yarn. (to go highbrow on you, the whole show, being fake, collapses when REALITY rears its unfamiliar face.) But, sadly, only one for four thisish.

The third WEIRD SCIENCE FANTASY (#25) is still in excellent shape...except for a couple of danger spots. I'd call Al on the carpet for doing a second saucer-story so soon....were it not so undeniably great a piece of work on the subject. In case you're confused by the apparent reality, I think all the saucer sightings are very much accurate, but the character in question is Donald KEYHOE (or Frank Skully?), and from there on out Al is fictional, but superb. The thorough approach is indeed nicely handled. Al's given practically a documentary on the saucers in these pages.

The ending I don't like. Looks weak to me. If he won't reveal to Miles, why bring it up? And also, why are the Martians 1) so scared of hurting us, and 2) publishing the truth in the first place? Although Al does a brilliant job as far as he goes (and he'd need a whole mag to go any further) he doesn't give Keely's motivations. Also, the ending idea is from BREAKDOWN in WF #7, and not made believable. I'd like to know more about the character of Keely, know why he's so gentle with us, know if the "invasion" is to be peaceful, or if he's an emissary on his own trying to protect us from destruction. That last page takes so much time with the last sighting, and building up the hypnotic screen gimmick, that Keely never has time to SAY "I've come to save you from my empire building people", but I'd like to hear it. In fact, he never motivates himself in Any way.

The Bradbury I like; Ray's prose is always sweet, and though the plot is a straight-line one puncher, it's still a Bradbury concept. The ringing of politics into the act is nicely done and subtly signposted, and the inevitability of the end is played through to perfection. Willmamson doesn't hurt the story either.

With BELLIFUL I'm beginning to see things to like in Krigstein. Still arguable, but the allowance for color-work alone is worth notice. Bernie seems to have a view toward the finished product even more than his associated. I still have some reservations about the large areas of no-lines, and a couple of his exaggerations of figure I can't see as adding to the story, but generally I'm liking more and more.

Story wise, this is a very Good rendering of a very Bad house plot. This time, for once, there's no moral dragged in (about using guinea-pigs, or about heating jumping beans to make them hop around, f'rinstinc), and the writing is fair, but it's still a pretty standard plot. Not only is it a house-plot, dating

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back to THE PROBERS (WS #8) and THE WORM TURNS (WS #11), it's the second story in a row in which a party of explorers land on a planet, meet with a mishap, and have an adventure. Looks like the explorer series in DC's MYSTERY IN SPACE, or at least a development thereof. I'm agin it. There are good ways to do up a series, but EC has used stories which are units in themselves for a long time now. Falling back to Superman ish continuity is, I think, a hateful step backward. Were the plots to be VARIED (These are, but the house plot is still in evidence) and yet deal with the same characters, or the same corps, then I might be enthusiastic. But, this way, we'd be going into the muck of AMAZING STORIES' pulp days, and that's reactionary if I ever heard it.

In direct contrast is HARVEST; which, while it's not either as pointed nor, I think, as good, as JUDGEMENT DAY, leaves the same feeling when you're finished. The analogies of robot-to-human are too clearly defined to say this is "just entertainment". There's definite philosophical meat to be chewed here, and it's nice tasting stuff, too. For one thing the Biblical word "love" is misdefined and misunderstood far too often by men today, and the analogy again between real man and story robot is inescapable. The odd use of love here is a point to muse over, too.

WSF is definitely a superior zine. I hope it's getting the audience it deserves, and I hope it STAYS superior.

THE VAULT OF HORROR #38 is still flawed, but there are good points. COFFIN SPELL and OUT OF SIGHT are both sickening house-plots, the second the most disgusting. If so stupid how can the jerk play the mental love game at all? And who on Earth would LOVE it???? Only good thing it is the fact that the splash is the first CraftTint I've ever seen Ghastly use...and that's not even better than average Ingels art.

The opener is both excellent and horrible. The construction of the story is very bad. All that mood-setting is good writing, but gets us nowhere. The flash of anger on page-2 is abrupt and without motivation or preparation. Looks like violence for violence' sake, screams for noise' sake. Art-work is impossibly excellent. Art on page-4 is even better, and plot and writing worse. All this moving after the wreck goes nowhere. Why put it in...except maybe to allow a good artist to do good pictures? And, if that's the reason why pretend we have a plot at all? Let's publish a folio of Craig reprints. I for one would pay for them, and would feel less cheated.

Page-6 is the beginning of the story, really. The rest was prelim. The passion-panels are beautifully drawn, and though the work again leads to very little, plot is sunk, and by the very limp ending, I gave up trying to see any homogeneity to it. There's just no cohesion.

But THE CATACOMBS I liked. A variation on Poe's A CASK OF AMON-TILLADO, but not a bad nor insulting variation, and originally handled. Most surprising thing is that the Krigstein innovations are beginning to take. Not all, natch. I like the elimination of the balloon, though the panelling off into extra panels doesn't make me feel too good. In places it has the effect of close-shots cutting from one face to another on TV, but otherwise it doesn't add too much to my enjoyment. Shots like the top of page-3 have my approval, though. They're impressive fantasy. The spot of light moving through the rest of the page progressively back I like, too. And the mummy. On page-5 the murals are superb touches of backgrounding, and over the page the ending is dramatically done.

Writing wise, there's just a bit of confusion, but in general the concept and the execution are worth remembering; usually original (the attempt to help the body, f'rinstinc), and generally a good script to inspire new directions in art.

But, one out of four, again.

PANIC #4 is, as a unit, a great piece of Feldsteiniana, and it must be viewed as a single unit to be appreciated. The ending bits that tie the zine together get better laughs as the stories bring them up as a first.

The cover, spotlighting the controversy with GET LOST is great; it bears the markings of a MAD! ad that grew, but still it's great. Inside, I liked SMIDDY, but not as much as other satires, and not so much as the rest of the book. The Daily News comic-section has lost its charm for me both in itself and as a satire subject. HINDU, however is great from all angles. Notice the excellent 3-D work that Woody gets without the furshlugginer glasses. I haven't seen the show, and so don't know how good a satire it is, but on its own merits it had me in the aisles.

JUST PLAIN BULL is also a great bit in itself, but here I HAVE EXPERIENCE, AND IT IS BEAUTIFUL satire. It seems packed with words, but every one of them is loaded.

I don't go for Orlando art, though. (Look at that glint in Stewart's eye) Satire or not, I like to see PEOPLE drawn in here, with faces. These are faces??? (These are people?????) They're highly exaggerated caricatures, without much link with reality. (A pity, too, since Joe's been doing so much Good and Real work in WEIRD SCIENCE FANTASY.)

D TOUCHED A FLYING SAUCER is about in a league with SMIDDY so far as I'm concerned. The descent of the character into science fiction fandom is a good bit, and a lot of the dialogue is snappy and enjoyable. at least to the bottom of page-3. Then comes the series of climaxes, boring at the end. The page-6 single panels have more of a funny bone appeal. A great job, viewed as a whole. A credit to Feldstein. And that's it. Cheers.....Larry.

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WS-WSF FILE

Compiled by Bob Allen

#1 May June 1950

Cover	Feldstein
Lost in the Microcosm	Kurtzman
Dream of Doom	Wood
Murder in the 21st Century	text
Things from Outer Space	Feldstein

This first ish was numbered #12.

#2 July-August 1950

Cover	Feldstein
The Flying Saucer Invasion	Feldstein
The Meteor Monster	Wood
Experiment	text
The Micro Race	Kamen
Sands of Time	text
The Man Who Raced Time	Kurtzman

Feldstein became Associate Editor with this issue.

#3 September-October 1950

Cover	Feldstein
Destruction of the Earth	Feldstein
Sands From Another World	Kurtzman
Failure	text
Machine From Nowhere	Harrison
The eternal Man	Kamen

Cosmic Correspondence appears for first time...

#4 November December 1950

Cover	Feldstein
Panic	Feldstein
The Radioactive Child	Kurtzman
Roboto	text
House in Time	Ingels
Gargantua	Kamen

The title logo changed to the present form...

#5 Jan.-Feb. 1951

Cover	Feldstein
Made of the Future	Feldstein
Return	Wood
Progress	text
The Last War On Earth	Kurtzman
Killed in Time	Kamen

This issue was numbered #5 by order of the post-office.

#6 March-April 1951

Cover	Feldstein
Spawn of Venus	Feldstein
Man and Superman	Kurtzman
Dilemma	text
Sinking of the Titanic	Wood
Divide and Conquer	Kamen

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#7 May-June 1951

Cover	Feldstein
Monster From the 4th Diminsion	Feldstein
Something Missing	Kamen
Miracle	text
Gregory had a Model "T"	Kurtzman
Aliens	Wood

#8 July-August 1951

Cover	Feldstein	Feldstein becomes
Seeds of Jupiter	Feldstein	editor with this
The Escape	Roussos	issue...
Invasion	text	
Beyond Repair	Kamen	
The Probers	Wood	

#9 September-October 1951

Cover	Wood	Cover not done
The Grey Cloud of Death	Wood	by Feldstein
The Martian Monster	Kamen	for first time...
Perchance to Sleep	text	
The Invaders	Wood	
The Slave of Evil	Olsen	

#10 November-December 1951

Cover	Wood	Orlando's first
The Maidens Cried	Wood	work in WS app-
Reducing costs	Kamen	ears...
No Variety	text	
Transformation Completed	Wood	
The Planettoid	Orlando	

#11 January-February 1952

Cover	Feldstein	Jack Kamen's
The Conquerors of the Moon	Wood	biography in
Only Human	Kamen	inside front cover.
Discovery	text	
Why Papa Left Home	Orlando	
The Worm Turns	Orlando	

#12 March-April 1952

A Gobl is a Knog's best Friend	Wood	Wally Wood's bio-
Cover	Wood	graphy...typo::
The Last Man	Kamen	Cover ISN'T befor
Brain	text	first story...
The Android	Wood	
Chewed Out	Orlando	

#13 May-June 1952

A Weighty Descision	Wood	WS quits A.C.M.P.
Saving for the Future	Kamen	
Moonstruck	text	
He Walked Among Us	Wood	
Say Your Prayers	Orlando	

(14)

#14 July-August 1952

Cover	Wood
There'll Be Some Changes Made	Wood
Inside Story	Elder
Warning--	text
Strategy	Check
They Shall Inherit	Orlando

#15 September-October 1952

Cover	Wood
The Martians	Wood
Captivity	Williamson
Cunning	text
Miscalculation	Kamen
Bum Steer	Orlando

#16 November-December

Cover	Wood
Down to Earth	Wood
Space Borne	Williamson
The Green Man	text
Given the Heir	Kamen
The Peoples Choice	Orlando

#17 January-February 1953

Cover	Wood	Ray Bradbury's
Plucked	Wood	first selection
The Island Monster	Williamson	in WS appears
Cargo of the Hespews	text	
Off Day	Kamen	
The Long Years-Bradbury	Orlando	

#18 March-April 1953

Cover	Wood
Mars Is Heaven-Bradbury	Wood
Snap Ending	Williamson
Feaver	text
The Parallel	Kamen
Disassembled	Orlando

#19 May-June 1953

Cover	Wood	Ray Bradbury's
The Precious Years	Wood	biography on
The One Who Waits-Bradbury	Williamson	inside front
Bulillion Cotillion	text	cover
Right on the Button	Elder	
Keyed Up	Orlando	

#20 July-August 1953

Cover	Wood
The Loathsome	Wood
Surprise Package-Bradbury	Kamen
Progress	text
The Reformers	Orlando
50 Girls 50	Williamson

(15)

#21 September-October 1953

Cover
E.C. Confidential
Punishment Without Crime *
Super Rocket
Two's Company
Ugly One

Wood
Wood
Kamen
text
Williamson & Frazetta
Orlando

*Ray Bradbury
Adaption...

#22 November-December 1953

Cover
A New Beginning
The Headhunters
Stickum
My World
Outcast of the Stars*

Wood
Williamson
Evans
text
Wood
Orlando

Last issue of
Weird Science...

WSF #23 (15¢) March 1954

Cover
The Children
Fish Story
Ninth Wonder
The Flying Machine*
Fair Trade

Wood
Wood
Williamson
text
Krigstein
Orlando

New cover format...

#24 (15¢) June 1954

Cover
For Posterity
The Teacher From Mars**
Back to Nature
The Pioneer
Upheavel

Feldstein
Wood
Orlando
text
Krigstein
Williamson

**Eando Binder
adaption...
Feldstein does
first cover
since #11...

#25 September 1954

Flying Saucer Report
Cover ***
Sound of Thunder
The Crisis
Bellyful
Harvest

Wood
Williamson
Williamson
text
Krigstein
Orlando

***Another typew
Williamson does
first WS cover...

((Thank goodness that's over...MM)) You can file cards of WS
or rip the darn thing out of here. You'll have to keep it
up yourself, though.....no supplements.

F R E E L A D S D E P T .

E.C.'s I Need: VoH 12, 14, 15, 17, 18; CoT 17, 18, 19, 20,
21, 24, 25, 26; HoF 16 (2), 17 (3), 4, 9; WS 12 (1), 13 (2),
14 (3), 15 (4), 5, 7, 12; WF 13 (1), 14 (2), 6; FC 3; TFT 18,
19, 20, 21; CSS 1, 2, 3, 4, 5.

E.C.'s to trade: VoH 22, 23, 26, 27, 28, 30, 31, 33, 34, 35,
37;; CoT 33, 34, 35, 37, 39, 40, 41; HoF 11, 14-16, 19, 23,
24, 26; WS 14-22; WF 12-16, 21, 22; WSF; FC 12-15 TFT 28-30
(Continued Next page)

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34; 36, 37, 38; SS 1, 5, 9, 19, 11, 12, 13, 16, CSS 13, 17, 19, 20, 21, 22, 23, 25; Joe Langlois, 568-82 St., Brooklyn 9, New York.

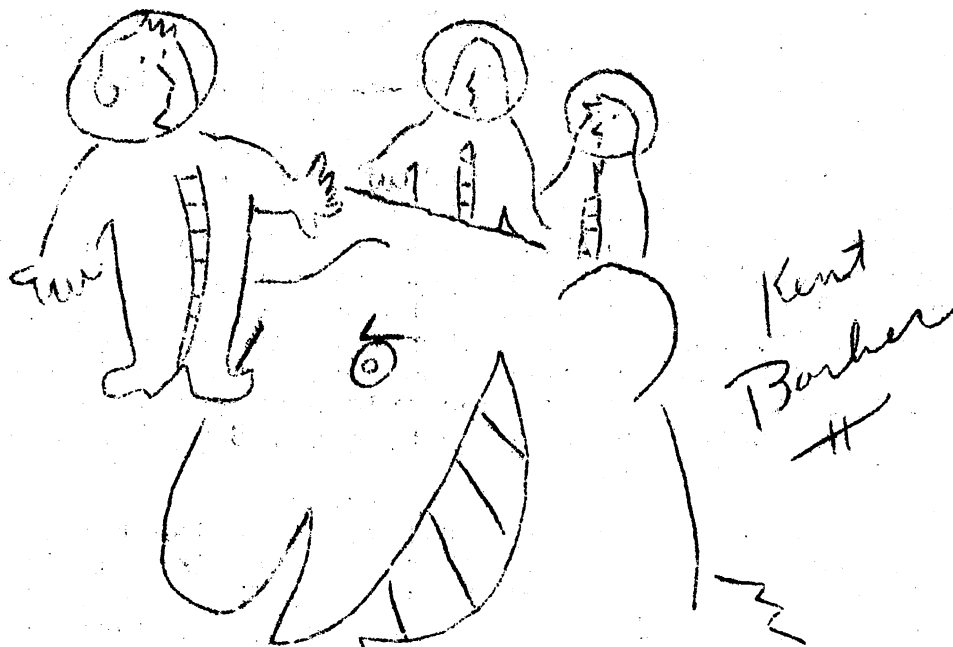
EC's I Need: WoH 12, 14, 15, 18; HoF 2, 3, 4, 9; CoT 17, 18, 19, 20, 21, 22, 24, 25; FC 3; TFT 18, 19, 20, 21; CSS 1-5; WS 1-5, 7, 12; WF 1, 2, 6; Ralph Cavaliere, 8423 Ft. Hamilton Parkway; Brooklyn 9, New York.

EC's I Need: CoT 17, 18; TFT 20, 24, 21; ToT; 1, 2; WS 1, 2, 3; WF 2, 3, 4; VoH 12; HoF 1; CSS 1; FC 5; Bob Allen, 46 Hartman Place, Buffalo, New York. Also: WS 4-75¢; WF 6, 10; WS 10; TFTC 23; TFT 23; VoH 21; HoF 9, 10- 50¢.

Wanted: Various issues from among the first ten issues of WS and WF; write telling condition and price, and issue. Also wanted: Originals of EC artists. The original may have appeared in EC's or in other comics and magazines. (I am especially wild over that WOOD artwork that appeared in PLANET STORIES) Martin Jukovsky, 50-06 31st Ave, Woodside 77, New York.

Am selling my EC collection; probably have what you want. Write for prices; Kent Barber, 1433 Mt. Diablo, Concord, California.

Free ads next ish, too, if you want 'em. MM



Who Said That?

DR. CURE-ALL'S MIRACLE METHOD

The world seems to be swamped with panaceas these days, almost more than in the idealistic days following the wars. Name any problem, and almost immediately an outspoken, usually crackpot scheme for rectifying it will also come to mind. Opinions on them are always violent, because in general there are a great many important problems in need of some solution today, but I've always stood in extreme scepticism about anyone who claimed he could cure a social sickness with a wave of the hand or a flick of the legislative pen...or worse yet, someone who asked to be allowed to try his formula on a major scale, just to see if it would work.

Not the most important, but one of the noisiest of these panacea peddlers is a doctor who claims to have proof that crime, juvenile delinquency, sex-mania, youthful experiments with dope and race hatred, and practically any other juvenile social problem a city has to deal with, can be eradicated by the mere elimination of certain literature. He's been engaged in "researches", and in campaigning for his pet project, for some years, too. Now, with the ear of the Senate and certain television reporters, and with a brand spanking new book, he's pounding down the home stretch with his censorship bill in his hot little hands. Nirvana is just over the rise.

His outspoken and violent language has enflamed a great number of people this year, too, as has before; and on a wider scale. People who like the feeling of panaceas, and can believe in them. People who grew up a bit before this literature was even born have been shocked and horrified by the "results" the good doctor claims it has had. It seems just about anything you read in a yellow tabloid these days is the result of nasty reading habits, and shockingly irresponsible editors or downright depraved publishers!

Minds that have been unaccustomed to this new and menacing reading matter are finding it difficult to believe that any other minds could enjoy it...and they naturally agree with the panacea peddler that anyone surrounded so constantly with this material as he swears they are must of necessity be destroyed by it. Holding the literature in one hand and the headlines in the other, and without bothering to examine either too closely, they follow the doctor's hazy yet insistent theory, and agree that something's got to be done. Some law of some kind. Protection is necessary.

In their haste to protect, naturally, there isn't the slightest doubt but what the good doctor's suggested links might not quite hold all the water they think they will. They don't stop to ponder that, if the literature snows upon this land in so much tonnage, it's a miracle there are any sane, law-abiding adolescents left. That is, if the good doctor is as good and as

correct as believed. When applying a panacea to protect a portion of the population, it's always easy to neglect to find out how many of them really need the protection.

Most of the aroused citizens also neglect to study the learned doctor's background, his experience, or his researches. Were they to do so they might realize that this self styled expert on the youth of the nation may only properly claim expert knowledge of the city slum areas of the North Eastern United States, and that of small communities, in which his type of bluenosed dictatorship thrives easiest, he knows absolutely nothing.

They might also realize, were they to think a bit of his ideas, that everything he claims to have discovered clinically and scientifically was, in reality, unearthed primarily to prove a "truth" the veracity of which he believed implicitly, and that under such conditions even the most implausible of cause-and-effect relationships were already pre-judged and counted as "extremely important data" Were they to think at all, however, I doubt if any of these self-righteous protectionists could long believe the perfection of the panacea. It might become evident by the light of thoughtful speculation, that, were such a plan wholly perfect and sure fire, the doctor's book need not be so concerned so often with proving his enemies and his doubters to be either hired assassins or misinformed idiots. Such violent broadsides against the slightest words of criticism remind me of a certain senator's claiming that he "must be anti-Communist, because of the attacks the Communists make upon him", and claiming also that his attackers "must be Communists, or why would they be attacking the anti-Communist?"

Like all panacea peddlers, the doctor has some valid and important facts, and he has his cute little solution, so neat, so simple, so inexpensive. Then, in order to assure action on his theoretical world-saver, he first expands the horrors into unimaginable proportions. The youth of today, he swears, is a cesspool of morbidity, mania, lust and hatred...and he quotes luridly from the yellow press to prove it. Next he cites the sniveling dastards who are directly to blame, and with magnificently bloated hyperbole proceeds for pages to paint a fanciful portrait of a business which, in his eyes, has no demand side to it, but is forced to accept only what a few depraved intellects force upon it. Knowing a few publishers and their own views and wishes on the subject, I found that particular sally extremely absurd. And finally, the doctor states his conviction that this is the only available solution, and that disaster follows fast on the heels of inactivity.

Panaceas, I suppose, are good for society. The majority of people remain both passive and uninformed; the irated few, who in all too many cases are equally uninformed, expend their violent desire to "do something...Anything!"; and all that are hurt are a little minority...in this case a definitely little minority. In fact, I'm pretty sure that, in this one case at least, the peddler will succeed. The people whom he will harm are either a minority of the society, on the production side, or an un-vocal segment who haven't the means or the power to defend what they enjoy. And,

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were they to protest as vigorously as they might like, their desires and opinions will not be listened to. They are, of course, too young to have opinions.

Isn't Dr. Cureall the luckiest faker alive???

Lawrence Stark 3rd.

MONOLIE

Now for some editorial comment and some letters:

TED E. WHITE 1014 NORTH TUCKAHOE FALLS CHURCH, VIRGINIA

Dear Mike,

I received your ECFJ today. When I first saw it, I thought maybe Bob had revived ECFB without telling me. Did he do the lettering or at least the general logo layout?

Your sub rates are, to say the least, confusing. 10¢ a copy, but six for 25¢? The usual sub rate on a tencent zine is 3 for 25¢. However, it's YOUR zine...

I am a little surprised that BECK has sold a script for MAD, as in WRITER'S DIGEST, Gaines stated that only PANIC was open for humor; that Kurtzman could write all of MAD. (After all, all Kurtzman has left is MAD; Cambell took over TFT.)

Stark's article was the best in #5... The fact that it is the only article does not deterr from this...

Stark is undoubtedly the best thing (short of Dean A. Grennell) to happen to EC fandom. He is older than the average EC fan, and has a much maturer viewpoint. He is undoubtedly better qualified for his role as critic than any of HIS critics. (Referring to Reynolds) I find myself agreeing with most of what he says. It makes sense!

Your mimeoing is good. Your hectoing is also good. Better than that of Bob's.

You DO seem to have trouble in reproducing art on a stencil. Have you shading screens or shading styli?? They help a great deal.

Stfantastically
Ted E. White

((Hmnmnmnm, NO NO No Bob DIEN'T do the logo,....
Spicer did it (a very good job too, I think)
and tried to make it look like an EC Mag. Not

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like ECFJ}}

RON ELLIK

232 SANTA ANA

LONG BEACH, CALIF.

Mike:

ECFJ here;

Would like to say that your replies in VOICE OF THE FAN show a remarkable lack of originality or aptitude in writing. Also you seem to be trying not to hurt anyone's feelings, and show a happy face to all.

You must have some opinions of your own on these subjects; why not stand up and voice them? Too many, far too many, editors simply sit back and let the readers walk over them, sighing and saying time and again (as does Hamling overmuchly) that they're merely a type of foreman or referee, and won't get into an argument. Look at Merwin, for an ed who really got in and didn't pull punches, and who had on of the liveliest letter columns in the history of stf.

Your typing is not the best, and format needs more planning.

Sincerely, Ron.

((When you say format needs more planning, do you want small pix splattered all over the page. If you do, I don't...I go more for cartoons with a point to 'em... As for typing, do you mean visible margins.... I'm too lazy for that...but if you mean typo's...I know I can improve there.))

BOB ALLEN

46 HARTMAN PLACE

BUFFALO, N.Y.

Dear Mike,

I wrote you a quick letter this afternoon, but I didn't elaborate on ECFJ because I didn't feel like writing. Now I thought I'd tell you about ECFJ #5.

First of all the cover was magnifico except Jupiter was a little messy,

Bill's cartoons were all very good, and very very well drawn. The Hecto work thish was 1000% better than last.

The zines material this issue wasen't so hot...Stark's article was n't as good as lasts ish one on George Evans, and was much too long.

On the title page; what's the joke where Mars is chasing Earth??

I go...Bob

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((Hooooollld it! What's this about Stark??
If you'll relax and concentrate on his
articles you'll find that his length
is the best thing about him. He is
both interesting and Informative in his
longer articles...))

Kent Barber drew the MARS-EARTH cartoon on one
of his letters to me, and I traced it and for-
got to sign his name...

((((I had planned to use one of Bob Stewart's covers
this ish, but he wanted it colored in with
carbon...Well the office supply sold out
and all I had was red...So I used Spicer's
art. Next ish, tho, you'll see Bob's cover...)))

((((I had also planned a 16 page 'zine this time, and look
what I came out with...Gap Ulgh THE POSTAGE. I hope
its under four cents. This has GOT to be the last
page.)))

**While I'm yapping I might as well tell ya that subs to ECFJ
are SIX ISSUES FOR A QUARTER; Mail you dough to:

MIKE MAY
9428 HOBART ST.
DALLAS 18, TEXAS

And while you're wasting your money why don't you send a quarter
to Bob Stewart, Route 4, Kirbyville, Texas and get the next
six issues of POTRZEBIE?? If you want to read all of Stark
in his glory you'll have to. **

YOU ARE GETTING THIS ISSUE OF ECFJ BECAUSE:

- ☐ You paid for this ish only..
- ☐ I want some kind of work from you..
- ☒ We exchange
- ☐ Sample copy
- ☐ You subscribe
- ☐ You have one more issue coming..

((Well....that's about it...write us a long letter so'll we
can print the thing...Drooooooooooooooleoooooooooooo...Mike

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THE QUESTION SHEET

Do you like Larry Stark's "One Man's Opinion" columns better than his features on artists?

_____. Which cartoon do you rate best this time?? _____. Do you like

the new letter page format? _____.

What other features would you like to see in ECFJ? _____.

Can you think of a better title for the letter page?? _____.

If you subscribe to ECFJ now, would you renew when your sub runs out? _____.

In 1,2,3 order which thing did you like best this time?

1. _____
2. _____
3. _____

Do you think Craig has improved on the Vault? _____.

Is your area talking about banning comics? _____.

Are there any newspapers in your area running articles on bad comics. _____?

Which Newspapers? _____.

Name _____

Address _____

City _____ State _____

What is your age? _____.

Who or what got you on to EC? _____.

What do you like to see in EC? _____.

Can you think of a better title for the letter page?? _____.

If you subscribe to EC now, would you renew when your sub runs out? _____.

In 1,2,3 order which thing did you like best this time?

1. _____
2. _____
3. _____

