

WARREN
MAGAZINE

IS THIS BASKETBALL? SEE PAGE 27!

EERIE

EERIE
#88

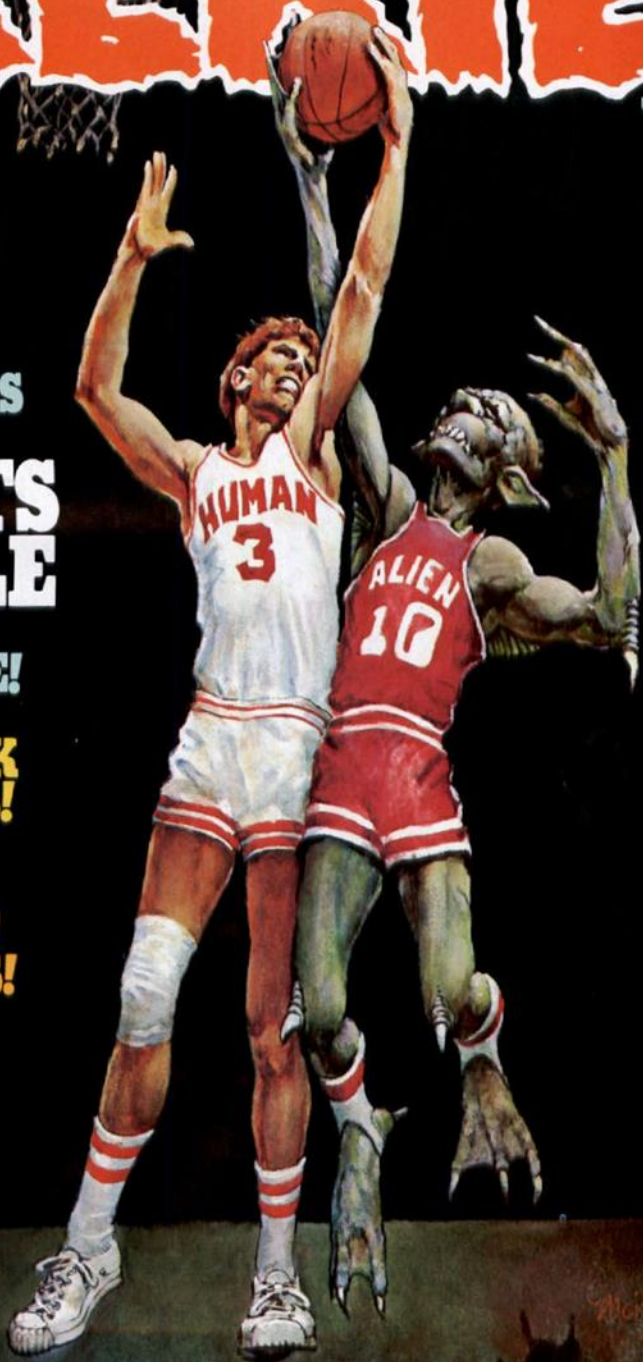
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NOV. 1977

HUMAN
HEROES
VS
ALIEN
MONSTERS
IN THE
SPORTS
BATTLE
OF THE
UNIVERSE!

THE ROOK
RETURNS!

SUPER
CONTEST
WINNERS!



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VAMPIRELLA

SPECIAL
SPECIAL
SPECIAL



VAMPIRELLA SPECIAL

by Jose Gonzalez
A WARREN PUBLICATION



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EERIE

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NOVEMBER 1977

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DEAR COUSIN EERIE The "All Richard Corben" issue was a smash hit. The monster-filled cover was terrific and alone worth the price. One would be hard-pressed to pick a favorite from the mad "Slipped Mickey" to the darkly brooding "Shadow."

5

THE ROOK: FUTURESOCK The Rook was lost, trapped in a Chinese Fortune Cookie! But then he appeared, suddenly, in his lab, took with him a single item . . . a mysterious thing he always knew he'd need when he visited the future!

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ROOK CONTEST WINNERS! Response to The Rook's contest was better than even expected. Most entries showed great skill and imagination. Our judges had a tough job choosing the winners from the entries. Is your name among the lucky ones?

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THE COMIC BOOKS Brancatelli feels the time has come for Stan Lee to pay for publishing a comic that treats as superheroes an unusual hard rock band Joe describes as ". . . totally reprehensible"! Which group, you ask? We wouldn't KISS and tell.

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SCALLYWAG: THE KEY Though Sully and Hickey held the sword, without the statue of the Screaming God they could do nothing. Now the Ninja who tried to assassinate the Daimyo had escaped. And with her went all hope of recovering it.

27

DEATHBALL, 2100 A.D. Since before the time of his birth, LG-3 was totally conditioned for only one purpose. He had been 'drugged' and trained until he was the perfect athletic warrior for the deadliest competition of all . . . basketball!

35

BOILING POINT A killer was at large, shoving unwary railriders under the rolling wheels of oncoming subway trains. The thankless assignment of tracking the killer fell to New York detective Tony Sanguino, a hard N.Y. cop close to his boiling point!

47

THE JUNKYARD BATTLES It was those screwball Scientists' fault for combining Terran metal with that wierd metal from Pluto. Thus, began the war. Brick had to set it straight by zapping XX-8. Easy, if a razor didn't shave him first.

Dear Cousin Eerie...

Ken Kelly's cover painting for EERIE #85 was fantastic! At first, I thought that the heroes were in a cave. Then I saw the hand and the gun and realized I was looking through someone's armpit.

Though different from Warren's usual cover style, it worked well. It had a special kind of tension, a teasing appeal.

More offbeat covers are in order, especially when they're as well done as this.

CHUCK FENNELL
Boston, Mass.

I think the entire issue of EERIE #85 should be thrown to the lions. Never before have I seen such a collection of worthlessness published. Starting with Bill DuBay's The Rook, the book got progressively worse, finally reaching the pits with Budd Lewis' "The Pea Green Boat."

Gerry Boudreau's "Blackstar and the Night Huntress" was good but even that seemed clichéd. Hopefully, we will be looking forward to better issues in the future.

COURTNEY TAYLOR
Arlington, Va.

I'm glad to see Bill DuBay back on The Rook. After a disappointing Budd Lewis outing, "The Land of Nowhen" brought the series back to the level of quality of the opener. DuBay has always managed to combine humor, action and the unexpected in his stories and this one had all three in abundance.

Luis Bermejo as usual turned in a beautiful job. The Tin Man looked like he'd be right at home in "Star Wars."

This looks like the wrap-up of the Hard John Apple series and that's too bad. I'd grown rather fond of the old cuss and I'll miss having him around.

Jim Stenstrom certainly knew how to end the series in style, however, and Jose Ortiz made it all come alive.

The best I can say about "Gaffer" is that it doesn't belong in EERIE. EERIE has come to signify high adventure and heroism. "Gaffer" is just too quiet a series to be placed among such heavyweight competition.

"Blackstar and the Night Huntress" seemed too cluttered and cramped to really get going. There's a great deal happening, but nothing really happens if you know what I mean.

Maybe once the series gets going, things'll work themselves out, but right now there's too much meaningless action to have it all hang together.

"The Pea Green Boat" has Budd Lewis trying to make the best of a bad idea. He tries hard to breathe some life into this pseudo-series, but the patient, I fear, has already died.

KIRBY SCHAUS
Derby, Conn.

I applaud the appearance of "Blackstar and the Night Huntress" in EERIE for one main reason. It is, to the best of my recollection, the first time EERIE has featured a female heroine in a major continuing role. All of EERIE's adventure series, past and present, have had spacemen, barbarians, robots, time travellers but they've all been males. There have been female characters in VAMPIRELLA such as Fleur and Pantha, but until now EERIE has been purely male chauvinist territory.

So The Night Huntress is a welcome addition to the EERIE roster!

JANEY LANGLOIS
Wheeling, W. Va.

Twenty pages every issue is a large chunk to take out of a magazine, and the series has got to be pretty strong to maintain an audience's interest to that extent.

I'm not sure The Rook can do this. Don't get me wrong... I like the series. I've enjoyed all the episodes to date. But I think it lacks something that is needed to make it work on a continuing basis and that is a sense of direction. The series, rather than moving in one specific direction, seems to be episodic. The stories are more vignettes than dramas, and there is no cohesive link which binds together the different fragments.

There are a lot of avenues which the series can explore and Bill DuBay seems more than willing to take the time to explore them.

ROBERT KAPLAN
Brooklyn, N.Y.

Warren doesn't need to come out with a science-fiction magazine... it already has EERIE.

First The Rook... one of the most interesting and exciting comic concepts to come down the road in a long time. The Rook is the SF hero we've all been waiting for. A hero who can be timely, anachronistic, futuristic, relevant, whatever we want him to be! He's perfect!

Then there's Hard John Apple! Post holocaust stories are a SF cliché but this time I beg you to run one. Have Hard John survive the nuke (don't ask me how... that's your problem) and give him a new series with some new supporting characters.

Then there's "Blackstar and the Night Huntress" which promises to be more than just an ordinary space opera. The idea of meeting with and merging with yourself in another universe is an unusual and exciting foundation for a series. It could go a long way if handled right.

Three SF stories out of five and all of them winners. Even the most die-hard SF fan like myself can't complain about that!

ANDY WOODROW
Reno, Nev.

Gerry Boudreau's script of "Blackstar and the Night Huntress", EERIE #85, left much to be desired. If it weren't for Estaban Maroto's excellent art, the story would have been a complete waste of paper and time. Boudreau should stick to writing horror stories and leave science-fiction to those who know what they are doing.

JOE COSTA
Lisbon, Portugal

I miss the EERIE series of old, the Rook, Hard John Apple, Gaffer, and the others all have their merits, but the magazine was at its peak when Hunter and Schreck and Dr. Archaeus, etc. were running on a regular basis in its pages.

Part of the problem is that the series are too short. Three or four episodes is not enough. Characters as good as those I mentioned deserve a longer run than what they were given. For that matter, so does Hard John. It appears that The Rook will have an indefinite run, but if the others are popular, why not give the writers more episodes in which to stretch out and develop them?

Dr. Archaeus could never have been done in three episodes, for instance, and I'm sure the writer would never even have started it if he knew he had only two more episodes in which to wrap it up. Longer stories allow for ideas to be explored. If a writer knows that he won't have the room to develop an idea the way he feels it should be, he is more likely to discard than waste it on story which only allows him to treat it superficially.

BRIAN LUPO
Baltimore, Md.

I loved everything about EERIE #85. Ken Kelly's cover was beautiful. I expected at any moment to see that hand make a play for the gun!

The Rook was the best installment so far! Luis Bermejo gets better every issue, and I look forward to any story with a name like "Prisoner in a Chinese Fortune Cookie."

Except for the stupid title, "Gonna Nuke Mankind Right Outta my Hair" was great! Jose Ortiz was not as sketchy as usual, and I detected a few traces of Rich Corben here.

"Gaffer" was the best episode to date. Leo Duranona's art is graphically clean, simple, and powerful. The scene on page 39 where death looks back over his shoulder in a knockout (no pun intended).

"Blackstar and the Night Huntress" has Estaban Maroto doing what he does best... drawing sexy girls. The action scenes are a bit hard to follow but his women are beautiful!

"Dutchman" was only average Sanchez, but even that is worth looking over carefully. Maybe it's just the reproduction but his work seemed muddier than usual here.

FRANK FORRESTALL
Albuquerque, N.M.

I really enjoyed The Rook installment in EERIE #85, but one thing really bothered me: the last panel. Kate and Jan discover a letter dated 1857 in a mailbox in the desert, addressed to The Rook, and look at their facial expressions! Kate is smiling and looking as though she's trying to seduce somebody and Jan looks so nonchalant, you'd think this sort of thing happened all the time! This is supposed to be a teaser for the next episode, but the art makes it look so ordinary and commonplace that there's nothing to get excited about.

Otherwise, it was a fine story in a generally fine issue.

LAWRENCE LAWRENCE
New York, N.Y.

While CREEPY and VAMPIRELLA seem to have gotten themselves into a rut, EERIE just keeps on getting better and better. Issue #85 was another milestone issue, but one thing bothered me: where was Tomb-paw?

That last episode was a bit of a cliffhanger and just when I look forward to reading the next episode, there is none!

Continuing series are fine but it's a bummer not knowing when to expect an ending! By the time the next chapter appears I've forgotten what happened in the previous one and have to go back and re-read it in order to follow what's happening.

I'd like to see the EERIE series appear on a more regular basis. Other than that, everything's fine!

Keep up the good work!
DEAN DAILEY
Duluth, Minn.

I think the "Pea Green Boat" is perhaps the most under-rated series in comics. The concept behind it is certainly a novel one, when all most comic writers can think of is costumed heroes and space swashbucklers. It's subtle... not as gory as many others, nor does it have fist fights on every page, but it just plods along at its own neat little pace and I expect, like the tortoise, will one day overtake the faster-moving hares after they have quickly burned themselves out.

My congratulations to everyone involved and to Warren for having the insight to keep it going when most other publishers wouldn't have given it a chance.

TED OVERSTREET
Ontario, Can.

DEAR COUSIN EERIE

c/o Warren Publishing
145 E. 32nd Street
New York, N.Y. 10016

The ROOK

ROOK CASTLE, HOME OF RESTIN DANE, A MAN WHO STUDIED THE LAWS OF NATURE AND SCIENCE...AND FOUND A WAY TO FLY AWAY.

HE IS CALLED **THE ROOK**, MASTER OF TIME. A SCIENTIST WHO'S DREAM WAS ONLY TO EXPERIENCE **HISTORY**...TO EXPLORE THE GLORIOUS PAST.

THE ROOK WAS LOST...TRAPPED SOMEWHERE BETWEEN TIME AND SPACE WHEN THE TIME FRAGMENT THAT HE OCCUPIED RAN OUT...

JANUARY, DO YOU HEAR THAT? IT'S COMING FROM RESTIN'S LABORATORY!

RRR RRRRR

RRRRRRRRRRRRRRRR

...YET HE HAD MANAGED TO CONTACT HIS MANSERVANT...THE ROBOT MANNERS AND HIS GREAT-GREAT-GRANDFATHER, BISHOP DANE WITH A REASSURING MESSAGE...

"...LOST IN A CHINESE FORTUNE COOKIE...BE HOME BY CHRISTMAS."

IT...IT SOUNDS LIKE HIS TIME MACHINE!

THE...THE DOOR! IT'S LOCKED!

LISTEN! MY GOD, KATE! THAT SOUND! IT'S THE TIME CASTLE!

IT'S RESTIN! HE'S RETURNED! OPEN UP, RESTIN! *

THUD!

THUD!

OPEN UP!

*SEE EERIE #85! 'LOST TO THE LAND OF NOWHEN!'



WHAT'S ALL THE RUCKUS ABOUT, LADIES? I HEARD YA **HOLLERIN'** ALL THE WAY DOWN IN THE KITCHEN!

BISHOP! IT'S **RESTIN'!** HE'S **RETURNED!** BUT THE DOOR IS **JAMMED!** IT WON'T **BUDGE!**

DANGED IDIOT! HE CAN TRAVEL THROUGH TIME, BUT HE CAN'T EVEN **OPEN** THE DOOR!

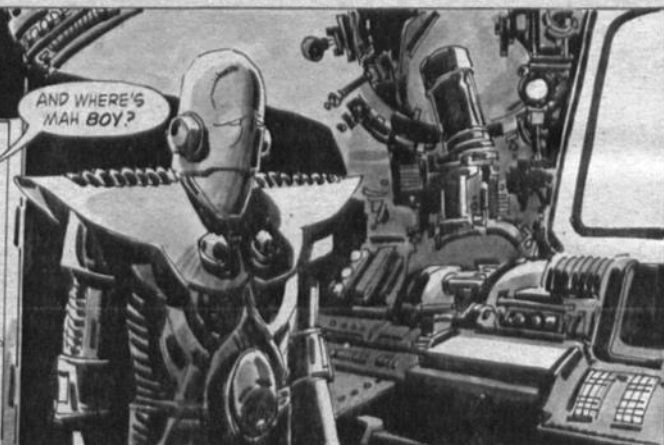
LOOK OUT THE WAY GALS, MY FAITHFUL COLT THUMB-BUSTER'LL **BLOW** THE LOCK OFF'N THAT DOOR.

BOW!



USELESS! YA HUNKA **TIN!** WHY IN HELL DIDNCHA OPEN UP FER US?

AND WHERE'S MAH BOY?



THE MASTER APPEARED ONLY BRIEFLY, SIR. HE TOOK A FEW THINGS HE NEEDED, LEFT SOME **INSTRUCTIONS** AND THIS TAPE... AND NOW HE HAS GONE AGAIN.

GONE! DAMN YOU? WHERE'S HE **GONE** TO?



THERE.

THE... **FUTURE.**

FUTURE SHOCK

MASTER DANE FELT THAT HE HAD EXPLORED THE **PAST**. HE HAD FACED THE UNKNOWN WHEN THE TIME SEGMENT * HE WAS RIDING DISINTEGRATED AND TRAPPED HIM IN AN ETHEREAL DIMENSION.

THEN, WHILE TRYING TO RETURN TO 1977, HE WAS CATAPULTED INTO ONE OF MANKIND'S POSSIBLE FUTURES!

IT WAS INEVITABLE THAT HE ANSWER THE CALL OF MYSTERIES **YET-TO-BE!**

*RESTIN DANE DISCOVERED THAT **TIME**, LIKE LIGHT RAYS, EXISTS IN **FRAGMENTS**. IT IS HIS ABILITY TO LOCATE AND OCCUPY THESE **TIME SEGMENTS** THAT HAS ALLOWED HIM TO TRAVEL INTO THE **PAST**.

BUT, WHILE LOST IN NO-WHEN, THE MASTER MANAGED TO ACTIVATE THE **VIDEO-RECORDER** IN THE TIME CASTLE... AND HE LEFT US THIS **TAPE**, TO ALLOW US TO SEE THE WORLD THAT AWAITS MANKIND.

FROM THE PICTURE I SEE **HERE**, SIR... I FEAR IT IS A DISMAL FUTURE THE MASTER HAS FOUND.

IT'S A LAND DEAD. **SPOILED. POLLUTED.** IT IS MANKIND'S **ULTIMATE FUTURE. EXTINCTION!**

MY GOD! IT... IT MAKES ME WANT TO **CRY!**

ALL THE **STRUGGLING**. ALL THE **HARDSHIPS**. ALL THE THOUSANDS OF YEARS OF **SORROWS!** AND IT ALL COMES DOWN TO **THIS!**

THE MASTER MUST HAVE **KNOWN** IN HIS HEART HE MUST HAVE SUSPECTED THAT THIS IS THE WAY IT WOULD **BE**.

HE HAD ONE **CHERISHED ITEM** HE PLANNED TO TAKE WITH HIM IF EVER HE REACHED THE **FUTURE**. IT WAS FOR **THAT** ITEM THAT HE HAD RETURNED.

IT SEEMED **ODD** AT THE TIME. BUT NOW I REALIZE HOW VERY **APPROPRIATE** IT WAS!

MASTER DANE HAS LEFT INSTRUCTIONS FOR US TO READY **THE KNIGHT**. IT IS A MACHINE MUCH LIKE HIS **TIME CASTLE**...WHICH IS TO BE USED TO TRANSPORT **SUPPLIES** INTO THE **BARREN FUTURE!**

AS RESTIN DANE RETURNS TO THE FUTURE, AN OMINOUS FIGURE IN THE FORGOTTEN PAST PONDER'S A MYSTERIOUS METAL BOX!

THE TIME IS 1884. THE PLACE, A HIDDEN SHACK IN THE ARIZONA HILLS. THE MAN... THE VILLAINOUS GAT HAWKIN.



THAT ROOK RIDER,* HE STRANDED ME HERE IN THE 1880'S AT THE HANDS OF A SCREAMIN' MOB!* BUT HE NEVER RECKONED ON GAT HAWKIN GETTIN' FREE!

*SEE EERIE #84... "YESTERDAY THE FINAL DAY."

I HAD HIM ONCE,* BUT HE SLIPPED THROUGH MY FINGERS USING THIS LITTLE DEVICE TO TRANSPORT HIM AND BISHOP DANE OUTTA MY TRAP.*

*SEE EERIE #83, "THE DAY BEFORE TOMORROW."

BUT HE MADE TWO MISTAKES. ONE WAS IN LEAVING THIS LITTLE BOX BEHIND WHEN HE SAILED BACK TO HIS FUTURE FREE AS A BIRD!

THE SECOND WAS IN UNDERESTIMATING ME!

I'M NOT EXACTLY SURE WHAT THIS LITTLE GIZMO DOES...! BUT IF IT CAN TRANSPORT ME, THE WAY IT DID THE ROOK...



...I CAN GO ANYWHERE IN THIS BIG OLD WORLD!

HUGHN? WHAT WAS THAT?

TZZZZZZT!



BY GOSB! WHAT'S HAPPENING HERE? THAT TREE WAS A SAPLING A MOMENT AGO!

EITHER THIS GADGET GROWS TREES QUICKER'N AN EYE BLINK...



...OR I'VE FOUND A WAY TO FOLLOW THAT ROOK RIDER INTO HIS FUTURE!

I...I'VE GOTTA TRY IT AGAIN! JUST TO BE SURE!

TZZZZZZT!



MY GOD! IT DOES WORK! IT'S A TIME WINK!

BY JUST TAKING MY TIME AND WINKING THROUGH THE FUTURE, THIS DEVICE CAN LEAD ME STRAIGHT TO RESTIN DANE. I'LL HAVE DANE ON HIS KNEES BEGGING FOR HIS LIFE...IN JUST NO TIME AT ALL! HA-HAAA!

"BUT HOW DID HE GET THERE, BISHOP... AND WHY DID HE RETURN... ONLY TO LEAVE AGAIN SO QUICKLY?"

"I DON'T KNOW, KATE. I GUESS WE'LL FIND OUT WHEN HE RETURNS TO THE PRESENT... OR FOLLOW HIM INTO THE FUTURE!"

SO THIS IS WHAT IT COMES DOWN TO.



GOD DAMN IT! WE KILLED THE WHOLE BLASTED WORLD!

MAN! IN ALL HIS WISDOM! HIS TECHNOLOGY! HIS SUPERIOR INTELLECT! WE THOUGHT WE WERE GODS!

DAMN!

BEHOLD! THE GRAVEYARD OF GODS!



IT'S USELESS TO STAND HERE CURSING HUMANITY FOR ITS STUPIDITY! MAN HAS PAID FOR HIS FOOLISHNESS WITH EXTINCTION!

NOW... THERE'S WORK TO BE DONE! MAYBE I CAN CREATE SOME HOPE. MAYBE THAT'S WHY MY TIME CASTLE CAME TO THIS DEAD FUTURE!



HOW DID IT GO, NOW?... "NO ROCK, NO TREE, NO BLADE OF GRASS?"

ONCE, A THOUSAND YEARS AGO, THEY TALKED OF POLLUTION, WASTE, BIRTH CONTROL, NUCLEAR PERIL, POISONING THE EARTH...!

BUT IT WAS JUST TALK... A THOUSAND YEARS AGO.

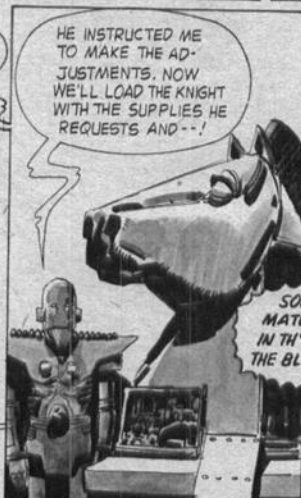
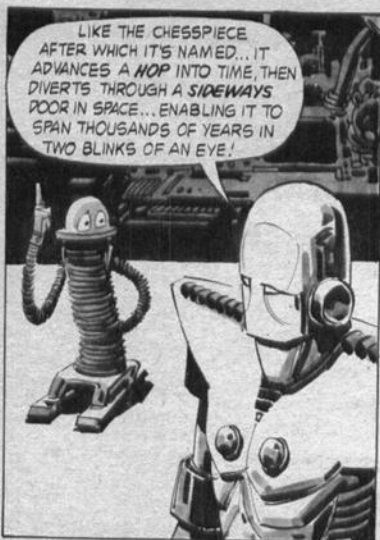
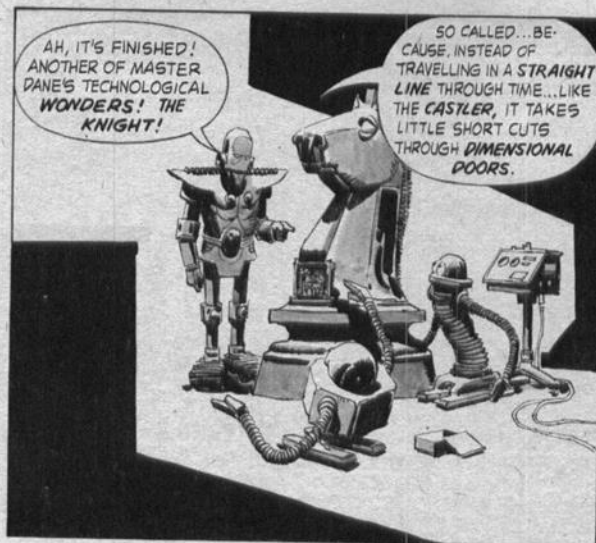


YOU ARE A TIME TRAVELLER. I COULD SENSE THE FREQUENCY OUTPUT FROM YOUR MACHINE. IT TASTED OF YEARS AND HOUR GLASS SAND.

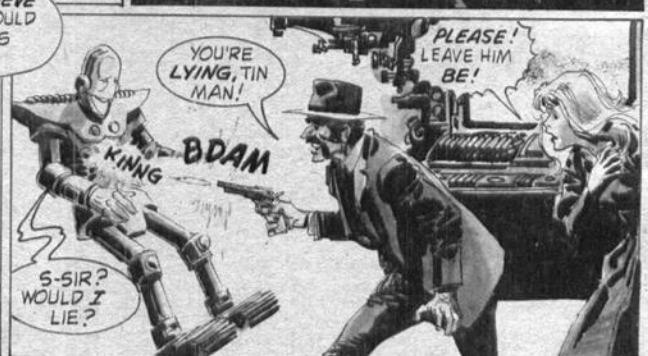
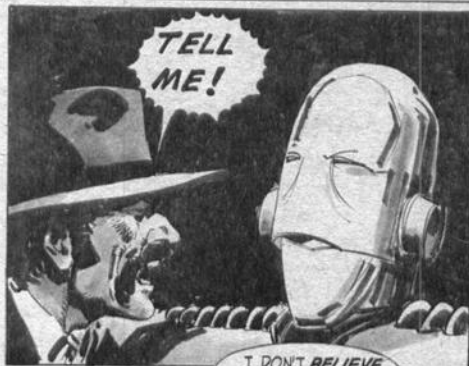
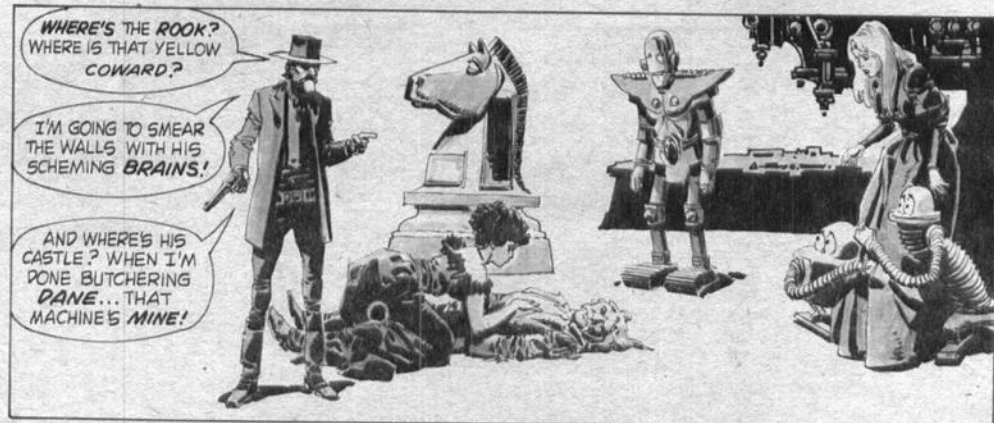
DID YOU COME TO SEE WHAT THE FUTURE HELD IN STORE FOR YOU? FROM THE SORROW IN YOUR EYES, I'D SAY YOU WERE A SCIENTIST.

IT'S SAD ISN'T IT?









THE...THE
KNIGHT! IT'S
PROGRAMMED TO
FOLLOW RESTIN.
IT...IT'S READY TO
GO NOW!

HA! HA!
YOU COULD
BE TRYING TO
TRICK ME,
WOMAN. BUT
SOMEHOW... I
DON'T THINK YOU
HAVE THE **INTELLIGENCE!**

DON'T WORRY! I'LL
FIND YOUR MASTER ROCK.
I'LL EVEN SEND YOU
BACK THE **PIECES!**

MMMMMMMM

MEANWHILE... FAR INTO THE UNCHARTED FUTURE!

Y'SEE, I COME FROM
A CIVILIZATION OF **SCIENTISTS!** MY HOME IS BE-
YOND YOUR FARTHEST STAR
SCIENTIFICALLY, THERE IS
VIRTUALLY **NOTHING** MORE
MY RACE CAN LEARN.

BUT **TIME**
TRAVEL! IN A
THREE DIMENSIONAL
SCOPE...? **INCREDIBLE!**
THAT TAKES A TRUE
MASTER, MY FRIEND...
TRUE INSPIRATION!

IF YOUR RACE IS
SO **ADVANCED**, STARLOCK
...WHY DO YOU HAVE A
NEED TO MAKE **ME**
YOUR PRISONER?

I HAVE NO NEED,
SIR! IT IS MY **MASTER**.
HE, TOO, IS A SCIENTIST.
HE **REPAIRED** ME WHEN
MY VEHICLE COLLIDED WITH
THIS WORLD.

AND WHERE
ARE YOU
TAKING
ME?

OFTEN, I DOUBT
HIS **SANITY**. BUT I
OWE HIM MY **LIFE**.

I HUMBLY REPAY
THAT DEBT WITH MY
SERVITUDE!

ARE THERE
OTHERS...LIKE
YOUR MASTER?

THERE IS NO ONE
ELSE. THE MASTER LIVES
UNDERGROUND. THROUGH HIS
SCIENCES...HE ALONE IS
EARTH'S FINAL SURVIVOR!

AND **THAT**, I
TAKE IT, IS YOUR
MASTER!

YOU SNIVELING
CLOT! I CAN'T STAND
THE WORD **MASTER!**
CALL ME BY MY NAME...



ERINYES!



WHO IS THIS, STARLOCK? IS THIS A HUMAN? YOU KNOW HOW I DETEST HUMANS!

BUT, MASTER ERINYES...! HE IS ONE OF YOUR KIND! HE IS... ROOK!



YES...YOU ARE A HUMAN BEING! JUST LIKE THE OTHERS! WHAT RIGHT HAVE YOU TO INVADE MY WORLD?

POOF! I'M NO INVADER. I COME FROM THE PAST--!



TO FINISH DESTROYING WHAT IS LEFT OF MY WORLD, NO DOUBT! NO! YOU ARE A GHOST FROM A DEAD WORLD! A WORLD THAT COMMITTED SUICIDE!

THAT MAY BE SO. BUT THAT'S NOT WHY I CAME HERE! I'M A SCIENTIST, TOO! I SAW THE WORLD HAD... DIED! I CAME TO GIVE IT A SECOND CHANCE!



SECOND CHANCE? THIS IS NO GARDEN OF EDEN! THIS IS A GRAVEYARD! NOBODY ELSE WANTED IT! NOBODY ELSE CARED ENOUGH TO SAVE IT! NOW IT BELONGS TO ERINYES!

AND I DO NOT WANT HUMAN BEINGS... MURDERERS ON MY WORLD!

STARLOCK! YOU HOLD HIM! I'LL KILL HIM!



NOOO!

Y-YOU DARE?

MASTER... NO! TO MURDER ONE HUMAN BEING NOW... IS TO MURDER AN ENTIRE RACE! YOU'D ONLY BE AS EVIL AND STUPID AS THEY!



NO KILLING ERINYES! NO MORE!

TRAITOR! FOR THAT, YOU DIE WITH THE INFIDEL!



GOD, MAN!
STOP ACTING
INSANE! I'M ONLY
HERE TO BRING NEW
LIFE TO EARTH! I COULD
USE YOUR KNOWLEDGE...
YOUR HELP! TOGETHER
WE COULD--!

NEVER! MAN HAS
NEVER CO-OPERATED FOR
SURVIVAL! ALL MEN WANT
TO DO IS...**DESTROY!**

GET AWAY FROM
ME, **DESTROYER!** CAN'T
YOU SEE? YOU'VE WRECKED
EVERYTHING HERE!

MASTER! THE...
THE **LABORATORY!** THE
CHEMICALS YOU DROPPED...
THEY'RE CAUSING AN **OVER-
LOAD** IN THE LIFE SUPPORT
CIRCUITRY! IT COULD **BLOW
UP** THE WHOLE MOUNTAIN!



ERINYES...YOU'RE **HURT!**
THIS PLACE IS GOING TO **EXPLODE!**
LET ME HELP YOU OUT OF HERE!

DAMN YOU!
YOU'VE **DESTROYED**
MY WORLD AND IN SO
DOING...YOU'VE **MURDERED**
ME!

IT...IT'S
REACHING
CRITICAL,
MASTER!

ALL I WANTED
WAS TO **LIVE
IN PEACE...**
SAFE FROM THE
MADNESS OF
HUMAN BEINGS.

NOW...NOW
IT'S **OVER!** THE
LAST LIFE LEFT
ON EARTH IS
BEING **SNUFFED**
OUT BY ANOTHER
HUMAN!

BUT BEFORE
I **DIE...** I'LL HAVE
MY **REVENGE!**
YOU'LL **DIE, TOO!**

YOU KEEP CURSING
HUMAN BEINGS, ERINYES!
BUT YOU'RE HUMAN! YOU'RE
JUST AS MUCH A PART OF
THOSE YOU HATE AS I AM!



**WRONG! VERY
WRONG, HUMAN!** I
WAS A MAN! I WOULD
HAVE BEEN AS **DEAD** AS
THE OTHERS HAD IT NOT
BEEN FOR MY OPERATION.

AN OPERATION
THAT CONVERTED
ME INTO...



...THIS!

MY GOD!
YOU'RE A
MACHINE! A
REBUILT MAN!



B-BEFORE THE
WORLD DIED...THEY DID
THIS TO ME! TH...THOSE
MAD DOCTORS...! THEY
SAID THEY WANTED TO
SAVE ME...

...BUT LOOK
WHAT THEY
DID!

OZZZZZ

ERINYES...LET ME
HELP YOU. WHY CAN'T
YOU **LISTEN** FOR A
MOMENT?



IT'S TOO **LATE**
FOR WORDS! **WORDS**
COULD HAVE SAVED US **LONG**
AGO...IF THEY'D BEEN **NEEDED!**
WORDS CAN SAY **NOTHING** NOW
...BUT **GOODBYE, HUMAN!**



ANNOUNCING

THE GRAND PRIZE WINNERS OF THE FABULOUS WARREN ROOK CONTEST!

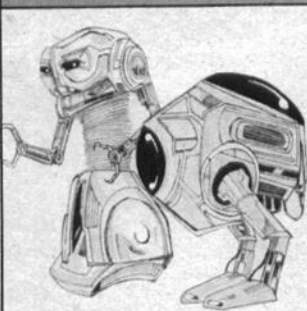
Robots and gadgets and villains and fans. Since announcing the Rook Contest in EERIE #84, the offices of Warren Publishing have been inundated with each. Mail, phone calls and personal appearances by enthusiastic readers eloquently expatiating their designs for a new Rook robot, an efficacious gadget, or an adversary worthy of Restin Dane's genius, have literally swept our editorial offices by storm.

While we were aware that reader response to our new hero was overwhelming, never in our wildest expectations did we anticipate the exorbitant volume of contest entries received.

Our weary mailman cursed us with each new mailbag delivered. And the contest judges cringed each time those same mailbags were emptied onto their desks. Response to the contest was so great that it took weeks to sort through the hundreds of entries in each of the three categories. The designs for a robot, a new gadget or a new villain were so numerous and inspired that it was nearly impossible to select an overall winner in each category. But at last the decision was reached. And the following inspired inventors are the grand prize winners in Warren's Rook Contest.

ROBOT

Since the demise of Rook's diminutive sidekicks last issue, at the hands of the nefarious Granny Gadget, it's only appropriate that new robots incorporated into the Rook series be variations of the popular Nuts and Bolts. Mark Stokes of Milton, Florida went to his drawing board and came up with the winning designs.



NUTS AND BOLTS
MARK STOKES
Milton, Florida

"Nuts has a torso that can stretch and bend to incredible lengths," writes Mark. "While Bolts resembles the lower half of an ostrich, waddling and squeaking like a mechanical duck. They're perfect helpers for the man who has everything!"

Mark is a tenth grader at Milton High School, and plans to work towards a scholarship in commercial art. "I hope to someday be a popular comic magazine artist," he writes. We think his designs for Nuts and Bolts are going to help bring that day a lot closer than Mark realizes.

VILLAIN

"Here's the ugly little darling," writes Gary Goodman of Hardinsburg, Kentucky. His name is Quarb, a two-million year-old man with a taste for foot-long Havanas and Brooks Brothers suits. "The world's only true immortal, he has lived in every age, making him The Rook's most deadly and knowledgeable foe."



QUARB
GARY GOODMAN
Hardinsburg, Kentucky

"Quarb is the offspring of the earliest human stock," writes twenty-six year-old Gary. "His father was Australopithecus robustus. His mother, a very pretty ape from what is now Transvaal, South Africa. Quarb simply never died. He claims ownership of the Earth by virtue of prior domain. Rotten with senility and age, Quarb is nonetheless ingenious. He plans to take a bulldozer to the cities and transform Earth into one massive country club." For the full story behind this vile plot, you'll have to wait until EERIE #90.

GADGET

The War Ball, a special gadget designed for The Rook by Paul Daly of St. Louis, Missouri, is both simple and effective. "The cylindrical steel ball is capable of flight, land or water roving," claims Paul. "The Rook and his time machine can fit snugly inside. And it's particularly effective when the going gets roughest."



THE WAR BALL
PAUL DALY
St. Louis, Missouri

Paul, 23, who recently completed his senior year in college, is an aspiring comic book artist, whose ultimate ambitions lie in film making. During his college years, Paul was the illustrator of two adventure features in his campus paper, The Circuit. Raven was a James Bondish character who caroused for three semesters. Christopher Kyle was the hero and title of an epic space opera which began in Paul's junior year. We'll bet both strips were as popular with Rook's readers as his gadget was with us.

Mark Stokes, Gary Goodman and Paul Daly were our grand prize winners, each earning a three-year subscription to EERIE magazine and a check for one hundred dollars. Their creations can be seen further in The Rook adventure, "Quarb and the War Ball" scheduled for EERIE #90.

The lucky readers on the following pages were only some of the imaginative finalists who made The Rook Contest so much fun... but ever so difficult to judge!

FOR ROOK CONTEST RUNNERS UP, SEE PAGES 56 & 57!

THE COMIC BOOKS

By Joe Brancatelli

A MATTER OF DUES

Before he took his leave, Richard Nixon spoke of taking responsibility. Bureaucrats contend it is a matter of accountability. Gamblers talk about making good on their markers and businessmen are constantly keeping tabs on their chits. For the cliché addicts among us, the talk is of "paying the Piper."

But out in the streets where I grew up—out on the streets of any tough, old neighborhood where a person is responsible for his own actions—people know you have to pay your dues. Paying your dues usually hurts, but you have to pay. Somehow, sometime, somewhere, everybody has to pay his dues. If you come from the streets, you know there are no free rides. Everybody pays.

Stan Lee, the publisher of Marvel, will have to pay his dues somehow, somewhere. Just like everyone else. He'll have to pay for a lot of things, of course, but mostly he's going to have to pay for *Kiss*, a new Marvel comic book based on the totally reprehensible and utterly useless band of real-life pseudomusicians of the same name.

Most of you probably haven't even seen the *Kiss* comic—the slimy speculators have surfaced again and snapped up most of the copies before they ever got to retail newsstands—but you don't have to read *Kiss* to know what an unremittingly distasteful item it is. You don't have to hold a copy of *Kiss* in your hands to know that one day Stan Lee is going to have to pay heavy dues for trying to foist this corrupt tripe off on the children who buy his comic books.

The tawdry legacy of the *Kiss* comic book existed even before it was published. It spawned from the group *Kiss* itself and the twisted values it claims to embrace. It grew on what Marvel and the four creeps who are *Kiss* did to promote the *Kiss* comic book.

On May 26 the *Kiss* musicians—if they can be called that without insulting every decent rock 'n' roll artist in the world—journeyed to the Borden Ink Plant located in upstate New York. They brought with them an armored truck carrying vials of frozen blood—blood extracted from their four glitter-and-jewel clothed bodies during a concert on Long Island last February. Armed with their own frozen blood, *Kiss* went inside the Borden plant and poured the vials into a vat of red ink—red

good and wholesome and decent and upbeat the superhero concept has always stood for.

Superheroes have always been the embodiment of man's greatest ideals. That's why we ween our children on them even at the risk of making them too utopian and too idealistic for their own good. But *Kiss* is the embodiment of all that is cynical and callous and negative and selfish about mankind. No good could ever come from educating our children with *Kiss* as a comic-book ideal.

criminate violence that caused one *Kiss* fanatic to immolate himself in a misguided attempt to emulate a band member who simulates firebreathing.

Is this the model for the superheroes of the 1970s? Is this what we should be producing and selling next to books featuring Superman, Batman and Captain America who, whatever their faults, stand for things like altruism and fair play and justice? Must we subject our children to *Kiss* in comic books?

It was only 30 years ago that an old DC character called Mr. Terrific sported a costume with the motto "Fair Play" emblazoned on his chest. Has society sunk so low that four freaks who never appear out of costume for fear of spoiling their mystique and cooling their earning power have become worthy of comic book's magical larger-than-life status? Are we all so jaded that we can banish Captain Marvel from our children's fantasy life and replace him with a crop of media-enhanced jackals?

Today's children are unlike any generation of kids that has gone before. They have been cursed with an enormous amount of discretionary income and no discretion. Can we stand by and watch them make *Kiss* and their perverted sense of values the basis of their precious fantasy worlds?

Stan Lee says we can. Stan Lee says we should help them elevate *Kiss* to that frighteningly influential level.

I should like to be there when Stan Lee has to pay his dues for *Kiss*.

"SUNDAY FUNNIES" IN PLAYBOY

Those four pages of full-color comics you saw in the September issue of *Playboy* was no one-shot aberration. Cartoon editor Michelle Urry says the section will be published on a "more or less monthly" basis from now on.

continued on p.46

"I should like to be there when Stan Lee has to pay his dues for allowing KISS to be published as a comic book."

ink being used to print the first issue of the *Kiss* comic book. A notary public was on hand to dutifully verify the ghoulish deed.

Certainly no one has ever accused Stan Lee and his Marvel minions of exercising an excess of good taste, but this stunt seemed a little bit much even for the "House of Ideas." Yet it isn't just a matter of taste that makes *Kiss*—and the comic-book adaptation of same—so totally unwholesome.

Kiss as an entity stands for everything that is wrong with society today. The comic book can only make these four ghouls larger than life and a repulsive and reprehensible model for comic-reading children to emulate. Casting *Kiss* as some perverse sort of modern-day Justice Society of America flouts everything

The group's four players, ostensibly musicians, make no apologies for the fact that they couldn't care less about entertaining people. They make no apologies for the fact that they are inferior musicians pawning themselves off as a "band." ("Whether anyone really likes their music or not really isn't the issue with *Kiss*," one of their most pragmatic press agents recently remarked.) They make no apologies for the fact that they are interested only in making money—gobs of it, barrelsful of it—and will exploit anything they possibly can exploit to reach that end. One of the things they are most fond of exploiting wantonly is cheap, loveless sex and a *Kiss* stage show is crammed with all shades of debasing sexual references. They also exploit violence, senseless, mindless, indis-

the Black Demon's Sword

SULLY SULLIVAN HAS WON A PRICELESS STATUE CALLED THE SCREAMING GOD FROM AN OLD DAIMYO, A NATIVE OF CHINA. THE DAIMYO, ENRAGED SENT A NINJA TO STEAL IT AND MURDER SULLY'S SERVANT GIRLS AS A WARNING.

MEANWHILE, IN AMERICA, HICKEY J. LUBUS, BUYS A STRANGE BLACK CANE AND IS LURED TO THE JAPANS. IN TOKYO HE JOINS A HIGH STAKES POKER GAME AND WINS A GAMING HOUSE. HERE, AT THE GAMBLING TABLES, HE AND SULLY MEET.

WHEN THE DAIMYO'S MEN ATTACK, IN AN ATTEMPT TO STEAL THE CANE, HICKEY DISCOVERS THAT THE CANE IS ACTUALLY A BLACK-BLADED SWORD, AND SULLY FORCES THE OLD DAIMYO TO REVEAL THE LEGEND OF "THE KEY"... THE SWORD/CANE HICKEY NOW OWNS!

THEY LEARN THAT, WHEN "THE KEY" IS INSERTED INTO THE STATUE OF THE SCREAMING GOD AND THE DEMON INSIDE THE STATUE IS CALLED BY NAME, UNLIMITED POWER WILL BE UNLEASHED FOR THE MAN WHO ACCOMPLISHES THIS.

THE DAIMYO TAKES THEM TO THE TRUNK IN WHICH THE STATUE RESTS AND SCREAMS IN RAGE TO DISCOVER THE STATUE GONE. SULLY HEARS A SUBTLE NOISE BENEATH THE FLOOR AND SPEARS A DEADLY NINJA...

...THE WOMAN WHO HAS SPIRITED AWAY THE STATUE AND WAITS THERE TO SLAY THE DAIMYO, AS HER MASTER HAS COMMANDED.

FOR DISGRACE
BROUGHT UPON MY HOUSE...
FOR THE THEFT OF MY
PROPERTIES... FOR THE
ATTEMPT UPON MY LIFE...
THIS NINJA WOMAN WILL
DIE!

YOU SURE, ARE YE,
HICKEY ME BOY, THAT YOU'LL
BE WANTIN' TO SEE ALL THIS?
MERELY HEATHEN RITUAL MUR-
DER, IT IS.

SULLY, I'M UP TO MY
KEESTER IN THIS THING. MIGHT
AS WELL FLOW WITH IT AS
DROWN IN IT.

BUT, OH, SULLY...IT DOESN'T
SEEM RIGHT! SHE'S JUST A
WOMAN!

SHE'S A NINJA, HICKEY,
AND THEIR WOMEN ARE EVEN
MORE DANGEROUS THAN THEIR
MEN...PARTLY 'CAUSE YOU
DON'T EXPECT IT!

the Key

HEYAAA!

EH? SHE DARES
TO BREAK AND RUN!
I SHALL **STOP** HER BEFORE
SHE CAN ESCAPE!

HER DOOM IS
SEALED! HAAAA!
SHE WOULD HAVE TO
BE PART **HAWK** TO
SOAR OVER THE
COURTYARD WALL!

WHAT IS
SHE TRYING
TO DO?

FAITH! WOULDJEZ
LOOKA THAT, THEN? SHE'S
**STRIPPED OFF HER LOIN
CLOTH** WITHOUT BREAKIN'
STRIDE! WHAT'S THE GIRL
UP TO?

NO, ISHU! LET HER
RUN! WHERE CAN SHE **ES-
CAPE** TO? LOOK! SHE RUNS
TOWARD THE EXECUTION WALL!
THIS IS GOOD SPORT! HAHA!

YARHAW! YOU'LL
HAVE TO **FLY HIGH**, LITTLE
SPARROW, TO MOUNT THESE
WALLS! **HAR!**

LOOK!
SHE'S TIED A
KNOT IN THE
END OF HER
LOIN CLOTH!

WATCH ME, HEADS-
MAN! WATCH ME **FLY!!**

SHE'S **CAUGHT** THE
KNOT ON THE SPIKE
ATOP THE EXECUTIONER'S
POLE!

WAL! BY ME OL'
IRISH MITHER'S BEARD!
LOOKIT 'ER, HICKS!

SHE'S USED THE
CLOTH LIKE A **SWING...**
TO FLIP UP **ATOP** THE WALL!
BY GOD! WHAT A FEAT! WHAT
A WOMAN! BY JIMMERS, MAKES
ME WANNA CHEER FOR HER!

KEEP YOUR
SILENCE, HICKEY, WE'RE
GUESTS HERE!





...FOR, TONIGHT, GENTLE SAN, YOU MUST COME LISTEN TO MY BIRDS SING YOUR LOVE SONG... AND MOST CERTAINLY WILL YOU HEAR **MINE**.

DEAR LADY! ALLOW ME TO PRESENT MY UNWORTHY SELF.



HICKEY J. LUBUS, RECENT NEW OWNER OF THE NEW BEDFORD QUEEN, HOUSE OF GAME AND --

I KNOW WHAT IT IS A HOUSE OF...GENTLE LUBUS SAN. FOR I AM **SANGAKU**. I OWN THE **SHAGATA PALACE**. WE ARE...HOW IS IT SAID... **COMPETITORS?!?**



INDEED?? COMPETITORS?! MY WORD. WELL, WHY HAVE YOU COME TO ME, MADAM **SANGAKU**?

I FEEL THE PRESSURES OF BUSINESS ARE JUST TOO GREAT FOR A WOMAN ALONE.

COME ALONG WITH ME, **HICKEY SAN** AND LET US **TALK**. IF YOU AND I DECIDED TO OPERATE OUR HOUSES TOGETHER...

...A **MERGER** MIGHT BENEFIT **BOTH** OF US... **MMIM?**



MOST CHARMING, LOVELY LADY, PLEASE LEAD ME TO YOUR MOST **GRACIOUS** ABODE AND WE SHALL CONTEMPLATE THE BARGAINING. I AM BUT YOUR **HUMBLE SERVANT**.

MEANWHILE, ABOARD SULLY'S BOAT...



EYOU-ARE-AWAKE-MAN. EYOU-ARE-LOOK-ING-AT-ME-NOW.



I-EE-SEE-IN-DARK-LIKE-YOU-SEE-IN-LIGHT.

AYE TUTUT TUTUT. SULLY ME BOY, EITHER YOU WOKE UP CAPTIVE OF THE **WEE FOLK** BACK IN BLIGHTY OR...THE **RYE WHISKY'S** STILL BEFOGGIN' YER BRAINS.





LET'S SOLVE ALL THIS THEN! GOTCHEZ!

SQUEALIN' LIKE A PIG'LL BUT GET YE IN THE STEW, LADDIE BUCK!

RRREEE! RRREEE! NO-NO-NO REEEE!



A BIT'O LIGHT TO CHASE THE UGLIES OFF. AND--

GOOD GOD! WHAT IN THE LORD'S LOVIN' NAME...?

MERCY MERCY MERCY MERCY-EH-EH-EHHH!



YE BEEN TALKIN'... KEEP TALKIN'! OR I'LL GRIND YER UNDER ME BOOT! NAME YER WHO 'N WITHERS!!



PLEASE-MASTER-NOT-SEND-BACK-NOT-BACK. IN-HELL-I-AM-DOG-DOG-I.

GODLY, A HELL HOUND! AYE THEN! WHY HAVE YE NO LEASH? AND WHERE IS YER MASTER?



WHAT? WHAT'S THAT YER SAYIN' TO ME?

MY-MASTER-LIES-WITH-IN-GOD-SCREAMING-GOD.

YES-IN-HELL-MASTER-HEAR-HUMAN-CALL. MASTER-COME-ON-EARTH-I-COME-TOO. MASTER-TRAPPED-I-LIVE-FREE-HERE-SAFE. IF-MASTER-SET-FREE-MASTER-COME-FOR-ME. THE-KEY-NEARS-THE-LOCK! MAGICIAN-SOON-CALL-MASTER-BY-NAME! COME!



I NEVER THOUGHT I B'LIIVED IN LEPRE-CHAUNS, BUT I GUESS I'LL BE THINKIN' DIFFERENT NOW. SOMETHIN'S FXIN' TO HAPPEN AND YOU KNOW ABOUT IT, EH! THEN LETS BE OFF WITH US!



THE KEY NEARS THE LOCK, EH? THAT MEANS WHO EVER'S GOT THE STATUE OF THE SCREAMING GOD, ALSO HAS POOR HICKEY, WHO HOLDS THE KEY!





M-MADAM
SANGAKU? OH...
M-MM-MADAM?

TIG I?...HICKEY
J. L-LUBUS!



PHOOFF

THE BEARER
OF THE KEY HAS
JOINED US AT LAST.
SHALL WE NOT HAVE
SOME LIGHT UPON HIM?

THE TORCH...IT
WAS UNLIT...AND SUDDENLY
FLARED AND--HUHH!



TRICKED!!

SHKK

BRING ME THE
BLACK DEMON'S
SWORD!



UH! GOD!
NO!

WAR--
REEEEEEEE

SSSSSS

NO! YOU FOOLS!
NOT THAT WAY!!



THIS
WAY!!

KICK

SEE! THE MIGHTY
KEY IS OURS SO
SWIFTLY!



DARK MASTER,
FOR YOU, THE BLACK
DEMON'S SWORD...
THE FINAL KEY TO
POWER!

THE AMERICAN! TORTURE
HIM WELL - BUT LEAVE HIM ALIVE!
SSS- THE BLACK DEMON WILL BE
HUNGRY WHEN HE AWAKENS AFTER
HISS LONG RAST! SSSS.



SEVERAL STORMSWEEP HOURS PASS BEFORE SULLY AND THE CRINGING HELL-HOUND REACH THEIR LOOMING DESTINATION!

HERE-UP-
THERE-SEE!
TOWER-OF-MAGICIAN!
WARE-THE-GUARDIAN!

GUARDIAN?
WHAT'RE YA TALKIN'
'BOUT, LADDY?

WE-GET-TO-
TOWER-THEN-SEE!



HOLY SAINT
SWITHINS! IS THAT
THE GUARDIAN
YE WUZ SPEAKIN' O',
M'BOY?



HA! I THOUGHT
DRAGONS WUZ SUPPOSED
TO BE FIRE BREATHIN'! AYE!
LET'S SEE YEZ BREATHE SOME
FIRE!!



AN' NOBODY EVER
REFUSED TO BREATHE
FIRE WHEN I OFFERIM
A DRINK O' IRISH
WHISKY...



...GUNPOWDER!!
YAAH!

IN MY CRYSSSTAL
I SSSSEE THE GUARDIAN
CONSSUMED BY FLAMESSS!

SSSSSS. WHAT DARK
WIND BLOWS THISSS
LIGHTNING-HURLING
WISSSARD TO MY DOMAIN?
SSSSSS.



YET THE KEY IS NOW
MINE, SSSO WHAT CAN THISSS
WISSSARD DO NOW? HE WILL BE
BUT ANOTHER TO SSSLAKE THE
BLACK DEMON'S BLOOD THIRSSST!



...AND A TOUCH
OF THEIR OWN
FIREWORKS
MAKIN'...



"WELCOME, HUMAN AND OTHERS ALIKE TO ANOTHER PULSE-POUNDING, RIB-CRACKING GAME OF **NO-HOLDS-BARRIED BASKETBALL!** THE TWO TEAMS HAVE COME ON TO THE COURT AND ARE CAUTIOUSLY LOOKING EACH OTHER OVER. NOW WHERE'S...AH, THERE HE IS. THERE'S **LG-3**, THE "**ROCK**", THE TOUGHEST PLAYER IN **NBO BASKETBALL**. SNARLING DEFIANCES AT THE **BELLATRIX ALIENS**. WHAT RAW HATRED!"

ALIENS! KEEP OUT OF MY WAY IF YOU EVER WANT TO SEE **HOME** AGAIN.

LG-3!

"YOU MAY QUOTE ME, FOLKS, WHEN I SAY THAT THIS WILL BE A GAME **NOT** SOON FORGOTTEN!"



SPORTSFANS FROM ALL CORNERS OF THE GALAXIES, MAY I HAVE YOUR ATTENTION. THE LEGENDARY LG-3, ONLY TRIPLE CROWN WINNER OF THE NOVA, QUASAR AND STAR CLUSTER AWARDS, HAS CONFIDED IN ME THAT THIS WILL BE HIS FINAL GAME!

MY CAREER IS OVER AND THAT CAN MEAN ONLY ONE THING... **DEATH!** I AM **USELESS** FOR ANYTHING BUT BASKETBALL AND MUCH TOO **DANGEROUS** TO SET FREE. IT WILL BE DONE QUIETLY, BUT IT WILL BE **DONE**.

HE HAS DECIDED TO TAKE A WELL EARNED **RETIREMENT**. LET'S SHOW HIM HOW MUCH YOU'RE GOING TO MISS THIS 'KING OF SPORTSMEN'.

"AND ONE LAST ADMONITION ABOUT **FAIR PLAY**, AS IF THESE MEN NEED IT. THEY ARE THE **FINEST** ATHLETES THE UNIVERSE HAS EVER PRODUCED AND, IF I MAY IMPART A WELL GUARDED SECRET, CLOSE PERSONAL **FRIENDS** OFF THE PLAYING FIELD."

IT IS A FINE TRIBUTE, AS IT SHOULD BE. I HAVE GIVEN MY **LIFE** FOR MY SPORT...MY **LIFE**. I WAS **BRED** FOR THIS MOMENT...TRAINED FOR THIS, IT WAS MY **DESTINY**.

"THE BALL SLOT IS SLIDING OPEN. OH, THE **TENSION!** THE BALL, AS YOU FANS PROBABLY KNOW, IS **SIXTY** POUNDS (TROY) OF COMPRESSED **OCTANIAN RUBBER**. HIGH BOUNCE BUT WITH THE STRIKING POWER OF **LEAD!**"

"THERE IT GOES!"

VERY WELL, MY **DESPISED ENEMY**, I ACCEPT MY FATE, BUT I CHOOSE TO DIE HERE ON THE COURT OF MY **GLORY** AND I SHALL TAKE YOU WITH ME...**ALL OF YOU**. YOUR PUTRID, GREEN **BLOOD** WILL BE SPILLED NOBLY AS IT MIXES WITH **MINE!**

"...CQWZX MNXN OF AURIGA IS FINISHING HIS LAST MINUTE INSTRUCTIONS TO THE TEAM CAPTAINS."



WRONG, YOU FISH-FACED SLIME. I'M GRABBING THE LEAD AND THE ENTIRE GAME.



SEE YOU IN HELL!



YOU KNOW THE RULES, COACH. NO ONE COMES OFF, NO MATTER WHAT, TILL THE END OF THE HALF. NO PENALTIES, NO FOULS.



I JUST WANT TO KNOW HOW TO PLAY IT.

YOU GOT IT STRAIGHT!





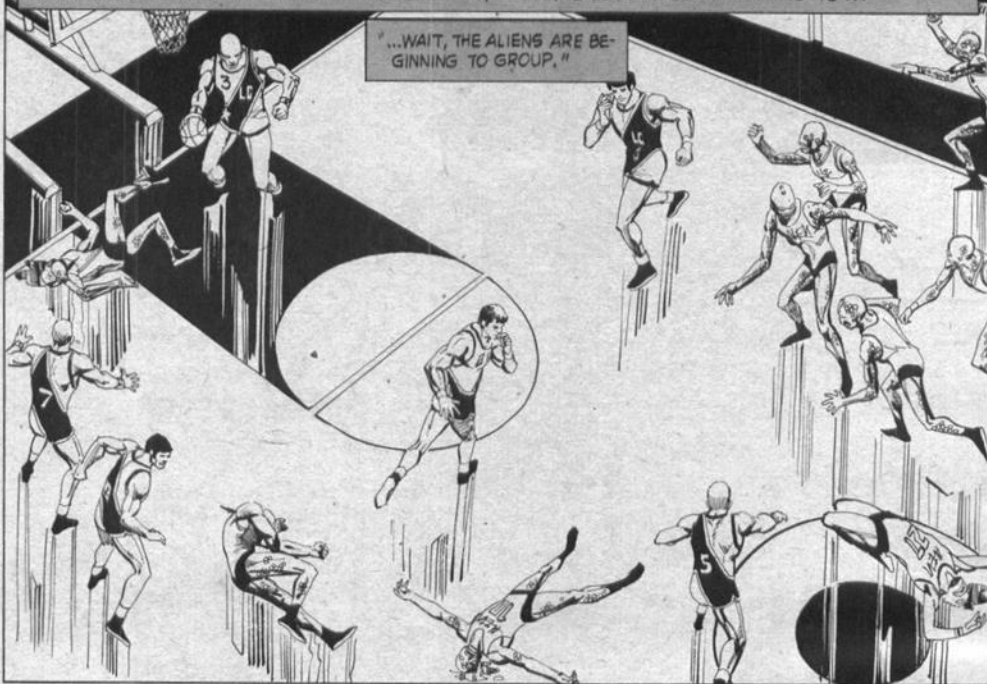
"THE BELLATRIXIAN FANS ARE GOING WILD! BUT THEY'RE *NOT* CALLING FOR AN END TO THE GAME. IF MY KNOWLEDGE OF BELLATRIXIAN SERVES ME, THEY WANT LG-3'S *BLOOD*! IT'S A GLADIATORIAL COMBAT WITH...WHAT? YOU'RE KIDDING?"

"UH...FOLKS, THE OPINIONS EXPRESSED BY THIS ANNOUNCER ARE *NOT* NECESSARILY THOSE OF THIS STATION OR THE EARTH. FOR THE SAKE OF GOOD INTERPLANETARY RELATIONS, THE DEATHS MAY HAVE BEEN ACCIDENTAL."



"THE SPECTACLE IS INCREDIBLE. CARNAGE LITTERS THE CRYSTALLINE FINISH ON THE ARENA FLOOR WHILE PLAYERS ON BOTH SIDES MILL ABOUT IN DAZED CONFUSION. LG-3, ALONE, IS IN CONTROL PREPARING TO..."

"...WAIT, THE ALIENS ARE BEGINNING TO GROUP."



"I COUNT THE ENTIRE BELLATRIX TEAM, FIRST, SECOND AND THIRD STRING, TWO REFEREES, WHO ATTEMPTED TO INTERFERE WITH THE ALIENS. HAVE BEEN KILLED. WOW, IS THIS GOING TO BE A FIGHT!"



"LG-3, STANDS SOLID, WITHOUT A TRACE OF DOUBT OR FEAR VISIBLE ON HIS FACE. DESERTED BY HIS TEAMMATES, HE CHALLENGES THE VENGEFUL HORDE BY HIMSELF. IS HE SUICIDAL? CERTAINLY...AND MOST LIKELY COMPLETELY INSANE BUT..."



"...WHAT A MAN AND WHAT A GAME!"

"EVEN FROM HERE I CAN HEAR THE HIGH PITCHED SCREAMS OF SHOCK AND PAIN, THE NERVE JOGGING CRUNCH OF BONE, THE REPEATED THUD OF THE HARD RUBBER BALL. ALL THIS, I HEAR ABOVE THE OOH'S AND AAH'S OF THE CROWD."

"LG-3 IS HOLDING UP MAGNIFICENTLY BUT THE ALIENS ATTACK IS RELENTLESS. UNLESS HIS STUNNED TEAMMATES CAN COME TO THEIR SENSES AND AFFECT HIS RESCUE, IT APPEARS TO BE HOPELESS FOR THE 'ROCK'!"



"THIS IS A THRILL!"



BOILING POINT

PART 1

"SEE IT'S LIKE THE **WINE CELLAR** YOU KNOW?... **COOL AND QUIET**...RESTFUL, I GUESS. AND MOSTLY NOBODY **BOTHERS** YOU MUCH SEE AND YOU COULD YOU...HELL, YOU COULD **LIVE** DOWN THERE...I MEAN PRACTICALLY... YOU COULD JUST STAY DOWN THERE ALWAYS AND NEVER **COME UP**.

SEE I MEAN THERE'S...OH THERE'S THERE'S...HELL THERE'S **EATING** PLACES AND THERE'S...OH **BOOK** PLACES AND **MAGAZINES** AND **COMIC BOOKS** (I LIKE THE COMIC BOOKS) AND I MEAN HELL YOU COULD **LIVE** DOWN THERE.

I MEAN, WHY **COME UP** AT ALL? I MEAN...SEE...SEE I DON'T MUCH **LIKE** THE SUN...THAT'S **IT**...I MEAN I DON'T...THE SUN...IT'S...I DON'T MUCH LIKE THE **WHITE**, THE BRIGHT, YOU KNOW, I MEAN THE **GLARE**... LIKE **PEOPLE'S EYES**...

... BUT I MEAN YOU KNOW DOWN **THERE** IT'S SEE, IT'S YOU KNOW **DARK** AND **QUIET** AND **ALWAYS NIGHT** AND HELL YOU DON'T NEED IT, I MEAN WHO **NEEDS** THE SUN? I MEAN IT'S **COOL** LIKE THE **WINE CELLAR** DOWN THERE IT'S **COOL**

UNTIL

UNTIL THE **TRAIN** I MEAN SEE THE TRAIN, I MEAN THE **TRAIN** THAT'S THAT'S THAT'S I MEAN YOU KNOW...**LOUD**...I MEAN **LOUD** I MEAN UNTIL SEE UNTIL THE TRAIN COMES YOU KNOW IT'S **COOL** COOL AND **QUIET** UNTIL

THE TRAIN...



"SEE THE **TRAIN** IT
BRINGS THE **NOISE**...
I MEAN **LOUD**...SEE
AND THE **HEAT** THE
HEAT AND MY **HEAD**...
YOU KNOW, MY **HEAD**...
LORD, I MEAN THE
NOISE..."

"I DON'T **LIKE** THAT...
SEE...I DON'T REALLY
LIKE THE **NOISE**...I
MEAN YOU KNOW THE
COOL GOES AWAY AND
THE **WINE CELLAR**
GOES AWAY SEE AND
THAT **TRAIN** WITH ITS
HOT **NOISE** AND I
MEAN IT **HURTS**..."

"BUT I MEAN IS THAT
A **SIN**? I MEAN YOU
KNOW I DON'T SEE
THAT THAT'S A **SIN**...I
MEAN WHO **LIKES**
NOISE...A LOT OF **NOISE**
...NOBODY DOES I DON'T
THINK...SEE I DON'T
REALLY CONSIDER THAT
A **SIN** NOT **LIKING**
NOISE..."

"OR FOR THAT MATTER
HEAT WHO **LIKES**
HEAT I DON'T THINK
ANYONE MUCH EXCEPT
THE **AFRICANS** MAYBE
WHO **LIKES** A LOT OF
HEAT AND **NOISE** NOT
ME I CAN TELL YOU I
MEAN **HELL** IS THAT A
SIN I MEAN THAT'S
WHY I'M HERE SEE
BUT TO ME IT'S NOT
SINNING YOU KNOW?"

"YOU KNOW WHAT
I MEAN..."



BERUMBLERUMBLERUMBLERUM

"YOU KNOW..."









I AIN'T NEVER BEEN OUT WITH A COP BEFORE. IT'S...**EXCITING!**

YEAH, IT'S AN **ALL RIGHT** JOB. ONLY LATELY WITH THIS **POLICEMAN'S STRIKE** N ALL GUYS LIKE ME IS A LITTLE **OVER-WORKED**, YOU KNOW?

I ALMOST **BOUGHT IT** IN THAT SUBWAY TUNNEL LAST NIGHT.

PERSONALLY I MYSELF COULD NEVER GET **SERIOUS** WITH A COP... I MEAN, I THINK YOU SHOULD **KNOW** THAT RIGHT OFF.



MY BEST FRIEND IRMA LIEBOWITZ WAS MARRIED TO A COP AND HE GOT **KILLED** LAST SPRING... SOME GUY **OPENED** HIM UP WITH A SHOT GUN RIGHT IN HIS **OWN** SQUAD CAR... **GEEZ**, THERE WAS HAIR AND TEETH PLASTERED ALL OVER THE **'CEILING**...

YEAH...YEAH, WELL THAT CAN HAPPEN...

...SCUSE ME...



YEAH, OKAY, GIMME TWENTY MINUTES...

GEEZ, ANOTHER SUBWAY THING... I GOTTA GO...!

LOOK, UH, YA WANNA COME **ALONG?** I MEAN, IT COULD ONLY TAKE A FEW MINUTES!



TRAIN CONDUCTOR SAW IT **THIS** TIME... THE GUY WAS **DEFINATELY** PUSHED. CONDUCTOR SAYS THE SUSPECT WAS WEARIN' A **PARKA**... COULDN'T SEE HIS **FACE**.

LAST NIGHT IT WAS **DOWNTOWN**... TONIGHTS IT'S **UP**. OUR KILLER CERTAINLY GETS **AROUND**. WHAT KINDA NUTCASE WOULD GO AROUND SHOVIN' PEOPLE OFFA **TRAIN** PLATFORMS, CHARLIE?



C'MON, RITA, I'LL GET YOU HOME... I GUESS THIS AIN'T MUCH OF A **FIRST DATE**, HUH?

GEEZ, LOOK AT HIM! ALL **MANGLED** AND SPATTERED AND DRIPPIN' A-CROSS THE TRACKS! **BOY...** SOME MESS! I'D HATE TO BE THE GUYS WHO HAVE TO STAY AND **CLEAN UP** A MESS LIKE THIS!

YOU WANT I SHOULD **WAIT** WHILST YOU **CLEAN** HIM UP, TONY?



NAW, CHARLIE AND THE FIREMAN WILL TAKE CARE OF THIS. C'MON, RITA...

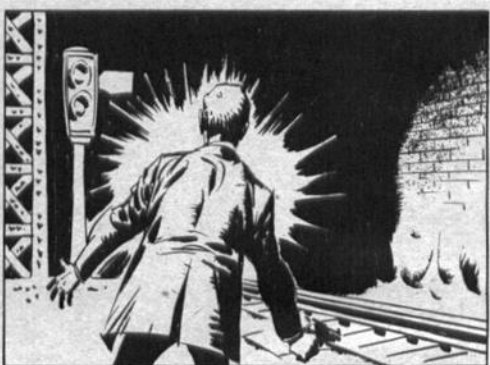
...RITA?

A REAL MESS, I'LL TELL YOU! **WHEW!** WOULD YOU LOOK AT THAT?











SAINT'S PRESERVE US! THE BOY STILL HAS RELIGION! PRAISE THE LORD!

HIYA, PAUL, HOW'S THE PREACHIN' BUSINESS?

NOT AS EXCITING AS YOUR WORK I'M SURE, BUT JUST AS REWARDING. YOU KNOW, TONY... SOMEDAY I'M GOING TO TAKE THAT OFFICER'S EXAM OVER AGAIN AND THIS TIME I'LL PASS IT!

BETTER STAY HERE, PAUL... WE NEED ALL THE HELP FROM UP THERE WE CAN GET...

SUBWAY?... OH YES, I READ ABOUT IT.

HE'S OUT THERE, PAUL... HE'S OUT THERE RIGHT NOW, SNEAKIN' AROUND IN THOSE CATACOMBS LIKE HE WAS BORN IN 'EM!

TWICE I ALMOST HAD HIM! BUT HE'S SMART! HE KNOWS THOSE TUNNELS FORWARD AND BACK! I THINK HE MUST LIVE IN THE DAMN THINGS!

I'M GONNA GET HIM, PAUL... I'M GONNA GET HIM AND MAKE GRADE, JUST YOU WAIT!

...BESIDES YOU'RE BETTER OFF WHERE IT'S PEACEFUL AND CLEAN AND PEOPLE CARE ABOUT EACH OTHER... 'STEAD OF CHASIN' MANIACS THROUGH FILTHY SUBWAY TUNNELS!

THAT MAKES FOUR IN ONE WEEK. THE GUY'S UNCANNY!

"SAW WHAT APPEARED TO BE A MAN WEARING A PARKA FLEEING DOWN THE PLATFORM. THE SUSPECT WAS PURSUED FOR HOURS AND ALTHOUGH EVERY KNOWN TUNNEL ENTRANCE AND EXIT WAS SEALED OFF BY THE POLICE, THE PARKA-CLAD FIGURE ELUDED THE DRAGNET COMPLETELY."

REMINDS ME OF THAT RAPIST-KILLER IN ALBANY A FEW YEARS BACK, REMEMBER, TONY? HE USE TO TAKE WOMEN OUT TO THE WOODS AND CUT OFF THEIR ARMS AND LEGS AND SCATTER THE PIECES ALL OVER THE--

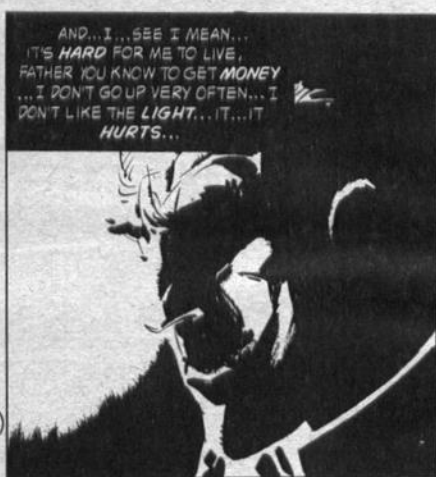
HEY, WHERE YOU GOIN'?

FOR A RIDE... A SUBWAY RIDE. WANT TO COME?

THIS IS RIDICULOUS! IT'S TWO A.M.!

ALL OF THE PREVIOUS KILLINGS OCCURRED AFTER TWO IN THE MORNING. NOW THERE AIN'T ANY REAL PATTERN SO FAR BUT MOST OF THE VICTIMS WERE USING LINES THAT WERE EITHER VERY OLD OR IN REPAIR.

HERE'S OUR STOP...!





"THE LIGHT...UP THERE...ON THE STREET...UP ABOVE THE GROUND...I DON'T LIKE IT SO MUCH...IT'S BETTER BELOW IN THE CELLAR...THE COOL WINE CELLAR...COOL...COOL AND PEACEFUL."

HERE IT COMES...



END OF PART ONE

END

THE COMIC BOOKS

continued from page 18

"The thing is five years in the making," she said recently. "I've been trying to sell them on the idea for five years. Finally I just went out and dummed it up and they accepted it. Now I want to try to make it as close to the look and feel of the old Sunday Funnies sections. More erotic, of course."

September's premiere section, which hasn't been published as I write this, contains work by Skip Williamson and Jay Lynch, two mainstays of the underground movement of the 1960s, a story by Bobby ("Dirty Duck") London and Ralph Reese and Chris Brown. Future issues of the section will contain "some stuff from France" Urry said she acquired on a recent trip and the work of people "whose material we more or less requested." She didn't say who—or how much they're being paid. In fact, Urry said she has been keeping the project quiet for fears of being "deluged by hundreds of aspiring cartoonists who couldn't meet our standards."

"I'm really happy about the whole thing," she said. "It's something I really want to do and hope to expand. But it's tough. None of these guys have ever worked on deadline before. They are impossible. And there are a lot of great artists, but it's tough to get funny writers. I don't know why that should be."

As for why *Playboy* decided to go with a comics section, Urry said the latest Simmons report, a private survey of magazine readership trends, indicated many of the magazine's readers were lured by the comics already running in the book.

"I just hope the readers aren't going to hate this," she said facetiously.

Meanwhile, crosstown at *Esquire* magazine, reports emanating from editorial sources there say the response to the magazine's recent article on Frank Frazetta was so positive that a comics sec-

tion is now being planned. *Esquire*, which was almost destroyed by an earlier edition of the Simmons report several years ago, is still in a lot of trouble financially and editorially. Editors and columnists—and potential buyers—come and go at the drop of a hat, so it's hard to get a true line on editorial planning. But take this item for what it's worth: Byron Dobell, one of the newest of the new top editors, was the man responsible for giving Robert Grossman a regular comic strip at *New York*. Both Dobell and Grossman bid adieu to *New York* when Rupert Murdoch took over in January, Dobell moving to *Esquire* and Grossman moving *Zoonooz*, his *New York* strip, to *Rolling Stone*.

DITKO—AS ALWAYS

It always seems that no matter how often the four-color comic book business goes into a creative nosedive, Steve Ditko is there with a new concept, a new character or some new idea. Lately, Ditko has been plying his trade at DC, plotting and drawing a book called *Shade, The Changing Man*. Three issues into the book, *Shade* doesn't look to be another *Spider Man*, or another *Dr. Strange*, or even another *Mr. A*, but it is easily the most intriguing comic on the market.

It's got everything a classic Ditko series has: a character, who is unalterably good, somehow finding himself in combat with organized society; an underlying battle between good and evil; philosophic musings about society, corruption and idealism; and a bunch of typically Ditkoish characters, plot twists, strange and exotic dimensions and artwork. And if the art itself isn't quite up to Ditko's usual exacting standards, it's improving immensely with each issue. Unfortunately, the coloring on the book is atrocious ("I always give them color guides," Ditko says, "and they never fol-

low them.") and Ditko's work has never prospered on the smaller pages of today's comic books.

"I've plotted up to issue 15 of the book," Ditko says, "but I don't know anything about the book except for the fact that (Mike) Fleischer is writing the sixth issue. I don't know anything at all about sales, either. DC doesn't tell you anything. For all I know it could be a big bomb."

Always fiercely outspoken about industry matters, Ditko claims DC editors have been forcing *Shade* into the standard superhero niches at every opportunity. "I always try to do something different. I never wanted *Shade* to be just another costumed superhero. I'd have done it differently, but they (DC) want to stay with the hackneyed old stuff."

"You look at the long-range prospects of the character and you know *Shade* isn't the kind of book you can do in 17 pages an issue. But after a while, I just blank out after I take the book in to the office."

"You learn," he says bitterly, "that all they ever want is a half-assed reprint of the story you did for them last week. You learn that if you want to survive you have to put up a wall and stay away from all the comic people before they make you as dull and repetitive as they are."

BRIEFLY NOTED

If you still don't understand why National or DC, or whatever they call themselves these days, is so fouled up, consider some of the more recent actions by Warner Communications, the parent conglomerate: board chairman Steve Ross was given a 5-year, \$5-million contract. His base salary is about \$400 Gs and the rest of the scratch would come from stock options, incentive bonuses and other spiffs. That puts Ross right up there with the chairmen of the boards of AT&T, GM and Ford, all of whom make about a million a year. Ross told *New York*

magazine financial columnist Dan Dorfman that he got the big bucks because he "gave up" his freedom. Ross, however, admitted he never planned on leaving. And a disgruntled Warner board member called his compatriots a "board of robots" for doling out the Ross contract.

Those Charlton comics you've been seeing on the stands aren't new books. They're inventory titles made out of previously purchased but never published stories. One insider said Charlton is seriously considering a return to the business, but is being hampered by their crumbling old presses. In the meantime, no artists or writers have been engaged to produce new material.

Dial Press has very quietly issued a paperback version of Jules Feiffer's classic 1965 book, *The Great Comic-Book Heroes*, still the best volume about comics ever published. Winchester Press has released Maurice Horn's *Comics of the American West* and Chelsea House is hoping to rush out Horn's quickie, *Women In The Comics* by Christmas. Horn is my friend and, I think, an excellent comics critic, but he and I differ on book-publishing strategy. He likes to get them out while the market is hot. I think that policy leads to too many careless errors that would never have been made if the books were produced more patiently. Nevertheless, Horn is also collaborating with Chelsea House on the publication of *The Golden Age of Tarzan, 1939-1942*. The first of six such Tarzan compilations, the book reprints in exact size and full color more than 150 of Hogarth's Sunday Tarzan pages. Targeted for October, the deluxe limited printing of 2,000 copies will be signed and numbered by Hogarth and carry a \$150 price tag.

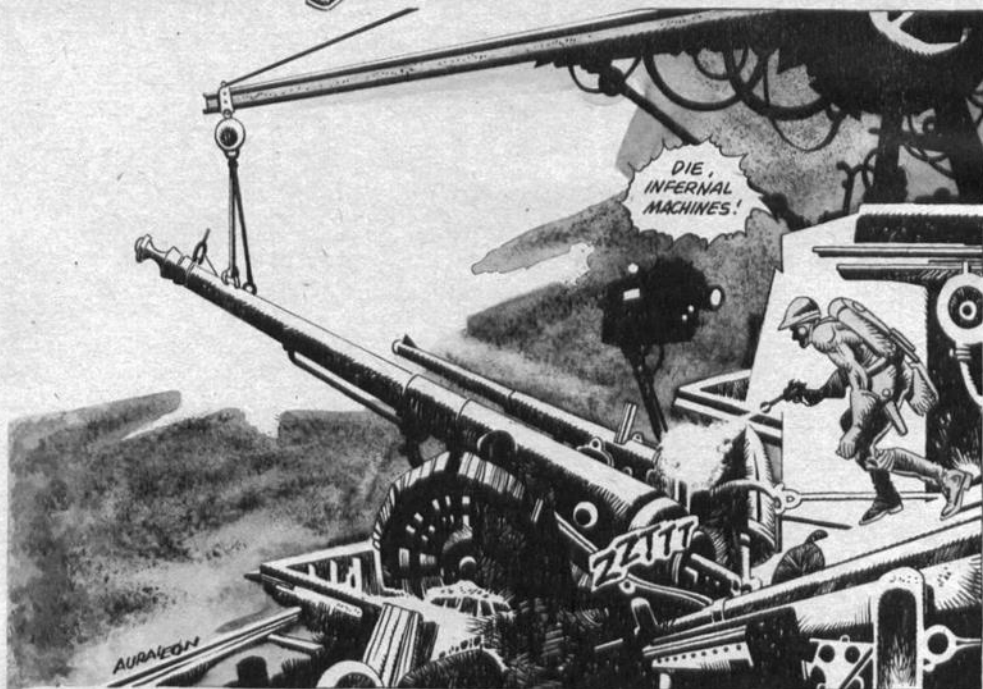
Margot Kidder, cast as Lois Lane in the upcoming *Superman* movie, told the *New York Times* that her Lois is liberated. "We make love right away," she says. "But it's tasteful." That puts the movie one up on most of the *Superman* comics. ●

PROLOGUE

"THEY GOT **CROW** IN THE STOMACH WHICH WASN'T A NEAT KILL. HE WAS GOING TO LIVE FOR A WHILE WITH A THREE INCH HOLE IN HIS GUT, AND UNBELIEVABLE PAIN."

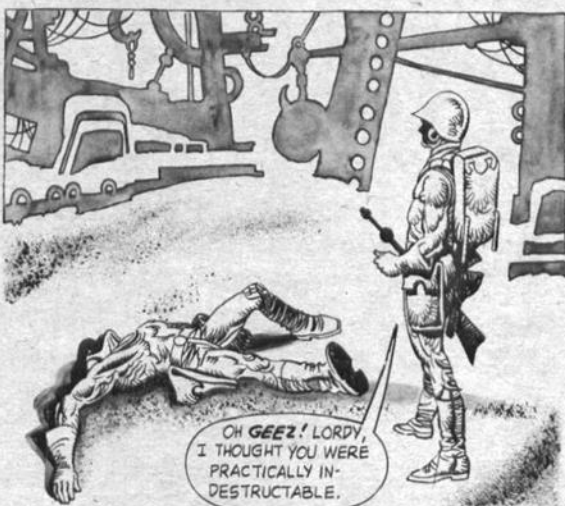


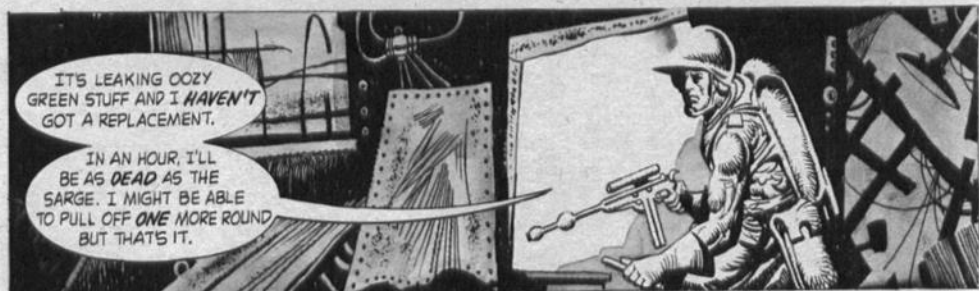
"THERE WERE **EIGHT** OF US WHEN WE BEGAN THE PATROL. THE SARGE WAS CAUTIOUS THEN BUT IT DIDN'T DO MUCH GOOD. THE ENEMY TRIMMED US DOWN, REAL QUICK."



JUNKYARD BATTLES

OR NEVER TRUST AN ELECTRIC SHAVER





IT'S LEAKING OOZY GREEN STUFF AND I **HAVEN'T** GOT A REPLACEMENT.

IN AN HOUR, I'LL BE AS **DEAD** AS THE SARGE. I MIGHT BE ABLE TO PULL OFF **ONE** MORE ROUND BUT THAT'S IT.



I MIGHT DO ALL RIGHT AGAINST MOST OF THE MACHINES, BUT IF I RUN INTO AN **ELECTRIC KNIFE**, I'M DOOMED.



ZZZ TTT

THAT'S A SCIENTIST'S UNIFORM! WHAT'S LEFT OF IT.

WHAT THE HELL IS A SCIENTIST DOING IN A **BATTLE ZONE**? SHE SHOULD BE IN A CAVE WITH THE OTHERS.



I'LL HAVE TO PUT OLE-CHARLIE-BOY ON **FULL POWER** AND HOPE HE HOLDS TOGETHER. DAMN, FOOL CIVIE.



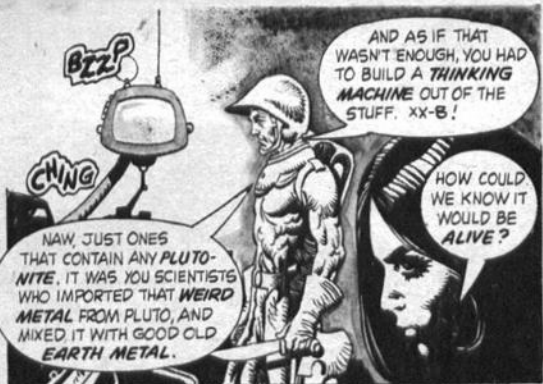
THE CAR'S STILL GOT A SPARK OF LIFE IN 'ER.

BUT **NOT** MY RIFLE! CHARLIE-BOY YOU HAD TO GO COLD ON ME NOW!



IF I CAN'T USE YOU **ONE** WAY, THERE'S STILL AN **OLDER** METHOD.

KLANG



"OUR ROBOTS HAVE BEEN SLOWLY DISMANTLING THE ABANDONED CITIES WHILE THE HUMANS HAVE BEEN KEPT BUSY FIGHTING THEIR OWN MACHINES"

"WE NOW HAVE FACTORIES TURNING OUT PLUTONIAN METAL WAR MACHINES WHICH WILL BE PREPARED TO GO TO BATTLE IN A MONTH"

THE DAYS OF FLESH ARE NUMBERED!

BUT ONLY IF WE CAN TURN OUT LASER CANNONS AND RIFLES. HUMANS STILL HAVE THAT ADVANTAGE OVER US.

THANK YOU, I WAS STARVING.

WHAT ARE YOU DOING? HEY, YOU'RE SUPPOSED TO EAT WHAT'S INSIDE THE CAN.

BRICK, I'M AWFUL HUNGRY. DO YOU HAVE ANYTHING TO EAT?

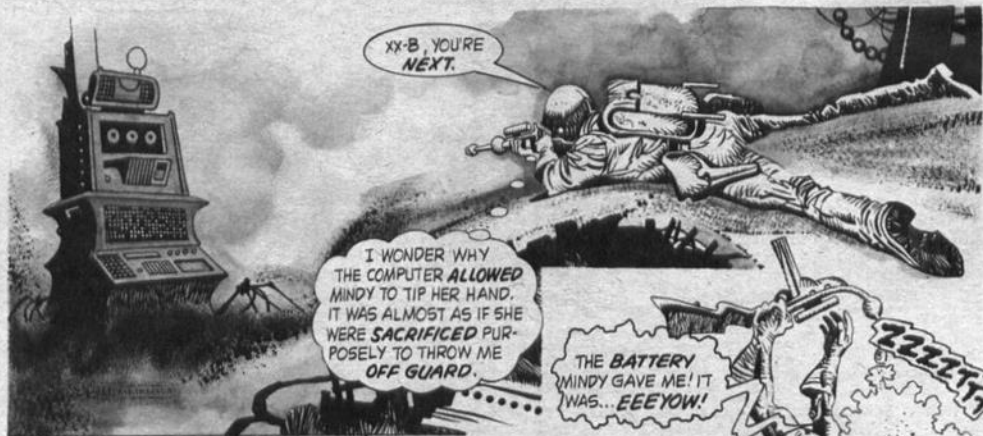
HAVE SOME Q RATIONS AND THEN WE'LL GET MOVIN'.

YOU'RE A ROBOT, AREN'T YOU? YOU ONLY LOOK HUMAN.

YOU'RE ACTUALLY AN ANDROID.

DON'T BE SILLY, BRICK. I'M REAL. I'LL SHOW YOU.





THAT'S CORRECT BRICK. THIS IS XX-B TALKING. WE ONLY NEEDED TO INJECT A SMALL PARTICLE OF PLUTONITE METAL INTO CHARLIE TO TAKE OVER YOUR ENTIRE RIFLE.



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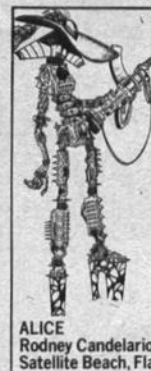
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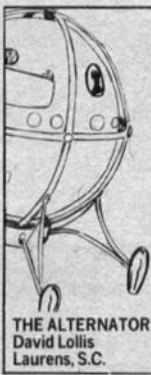
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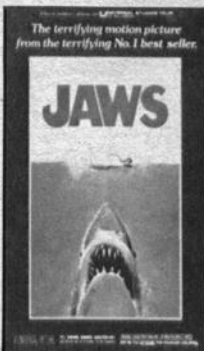
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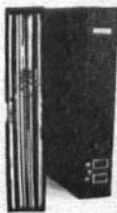
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Boris Karloff portrays a carnival owner who locates the remains of Count Dracula. He brings the vampire back to life, and sends him on an utterly diabolical mission. Soon, however, Karloff realizes he has made a mistake, as Dracula turns on him! John Carradine plays Dracula. Sequel is "House of Frankenstein" film. #2246/\$9.95

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This is it! The original motion picture featuring HG Wells' classic character. This effort introduced the great Claude Rains to the industry. Startling special effects by John P. Fulton, which show man who becomes transparent due to scientific experiments. A chilling, absorbing film, one of the all-time greats. #2237/\$9.95

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Follow-up feature to "Doom of Dracula." Karloff stars as scientist disguised as Carny owner, who is journeying the world-over in search of the Frankenstein monster. And, finally, he finds it... returning it to life. But then, trouble! For the Wolfman arrives on the scene, to destroy the doctor and his new patient. #2247/\$9.95 Sup 8 only

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I WAS A TEENAGE WEREWOLF



One of the most popular monster movies in history. A young boy visits a psychiatrist for to solve his various hang-ups. But the doctor, himself, is deranged, and hypnotizes the boy. Under hypnosis, the young man is convinced by the psychiatrist that he is a werewolf! Then, it's off to kill for the doctor! #2221/\$9.95

THE TRIAL OF FRANKENSTEIN



The famous Frankenstein monster is revived in an amazing fashion via a brain transplant. Igor, the hunchback, gives his brain to the creature. This film is taken from the classical movie "Ghost of Frankenstein." #22086/\$9.95

RETURN OF DRACULA



Dracula is back, in the form of actor Charles Lederer. The Count moves into a small, isolated town and begins to live as a parasite, sucking the blood of the plain country folk around him. All goes well... until the infamous monster is found out... and hunted. One of the most unusual Dracula films ever produced. A must. #2273/\$9.95

MAN-MADE MONSTER



A team-up of two great horror actors. Lionel Atwill portrays a mad scientist, and Lon Chaney, a truck driver killed in an accident. Atwill discovers the body and through the use of high-voltage electricity brings Chaney back to life. But the truck driver is no longer human. He's become an electric monstrosity! #2264 \$9.95

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A classic of filmmaking. The second filming of Hugo's immortal novel stars Charles Laughton as the horribly misshapen hunchback called Quasimodo. This brilliant film tells of the beast's love for a beauty: The gypsy Esmeralda. And the horrors that befall the young girl in the France of yore. A sensitive monster movie. #2238/\$9.95 SUPER 8 ONLY

TASTE THE BLOOD OF DRACULA



Many fans of horror films consider Christopher Lee the finest screen-Dracula. And in this film, his awesome talent is in evidence. Tall, violent, and menacing. Lee is the immortal count. Here, he travels from Transylvania to London. His plan is to ravage four respectable families in the great city. And this he does, brutally! #2265/\$9.95

STRAIT-JACKET



Joan Crawford, star of "Whatever Happened to Baby Jane" joined with "Rosemary's Baby" Bill Castle to create this modern-day horror classic. This film is not for the faint-hearted, as it is about a series of brutal axe-murders. Is Crawford victim or killer? Warning: vicious axe-killings appear in this film. A real shocker! #2266/\$9.95

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Peter Lorre stars in this incredible film of a concert pianist. So far, not very frightening. But when he is possessed by devilish madness, his gentle hands become instruments of vile murder. And then is unleashed the incredible Beast With Five Fingers. Lorre at his horrific best, with a fine supporting cast. #2230/\$9.95

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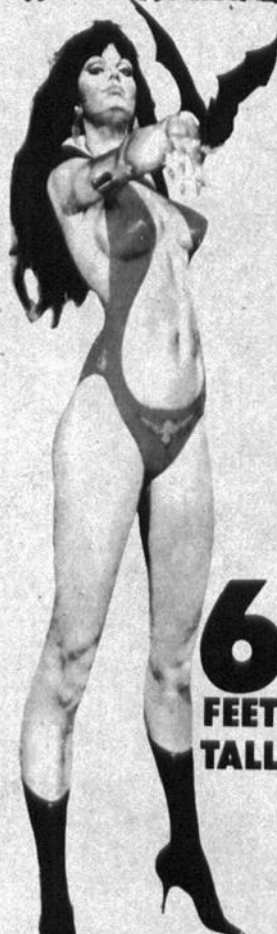


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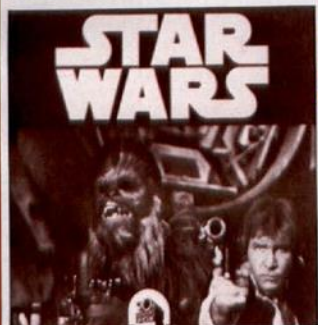


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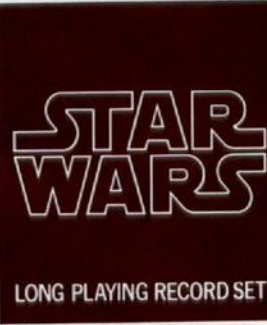


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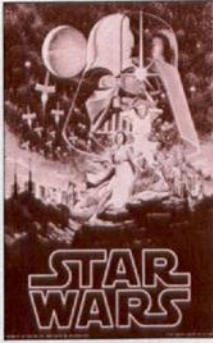
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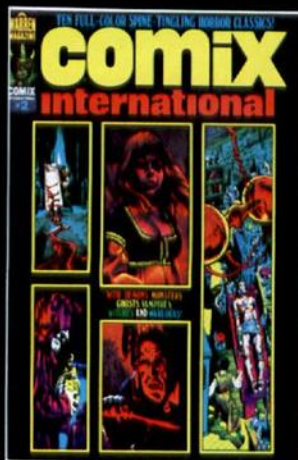
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