THE TRAIN GRINDS TO A STOP. THE DOORS SLIDE OPEN.
HE’S COMING TOWARD YOU, CARL! RUN! THIS IS YOUR
CHANCE! RUN!...
During his tenure at EC, Krigstein worked in every genre published by the fabled company: horror, war, crime, satire, pirate stories—and science fiction. "EC PROUD OF ITS TWO SCI-FI ARTISTS" trumpeted the cover of "Science Fiction Magazine". Krigstein swung from the glamorous house ads—to so proud, the publisher ignored low sales and took a loss to keep those titles going. Eventually, EC had to compromise with the market and combine the books into Weird Science-Fantasy. Once the word "Weird" became controversial, EC changed the name to "Weird Science".

Krigstein tried to exercise his theories within the framework of genre fare like "Key Chain" and "The Catacombs" (below). But then he created an assignment called "Master Race", one of the socially conscious stories EC semi-sarcastically called "preaches" that ran in Shock Suspenstories. Stunned by the story's fearless description of the rise of Nazism and the subsequent Holocaust, inspired by the frantic intensity of the climate, Krigstein demanded his boss let him expand the original six pages to eight. After asking his boss, Feldstein agreed—and Krigstein delivered one of the best jobs in the history of comics. The story of a man whose past catches up with him, "Master Race" is notable for its visual treatment of the monstrousity of Nazism, with portrayals of raw bestiality—the hysteria of the relics, the brutality of the guards—contrasted with images of cold inhumanity—the shot of a camp from the viewpoint of a gun tower, the panel (below) of civilians skulking past the death factory. And as the apex of Krigstein's experiments with time and movement, from the Bal- tique depiction of bodies in motion to the multiplicity of panels devoted to a single moment, "Master Race" is a must-read for admirers of comics as art. And his WWI air war story "The Catacombs" shows his masterful treatment of this world's best for EC, as well as his work before and after that company, should check out "Messages in a Bottle", available from Central!

"The idea of drawing (is) simply too big to be con-
fined to a 'style' said Krigstein. "I just thought of expressing thought and feeling in the best possible way," Hence the delicacy of his adaptation of Ray Bradbury's "The Flying Machine" (below left), or the smoky distortions of "Pipe Dream". Or the sleek mid-
century illustration of the suburban Suspenstory "More Blessed to Give". From the Groszian savagery of "The Pit" and "You, Murderer" to the cool, almost architectural renderings of "The Bath" and "The Purge", Krigstein brought to comics a new intellectualism no less passionate and dynamic than the romanticism of Wood and Williamson, the naturalism of Davis and Severin. Fortunately, editor Feldstein encouraged artists to follow their bliss...as long as they made both the deadline and the page count. Krigstein always hit the former, but chafed at the latter. Every EC book was laid out as 8-7-6-7 pages of story content. Krigstein wanted more space to explore his new obsession with using multiple panels to express both physical actions, such as running (above right), and emotional states, such as the ebbs and flows of madness gripping the killer of "In the Bag" (above).
It makes perfect sense that the cartoonist responsible for the bestselling graphic biography of Andre the Giant would do the same for comedian Andy Kaufman. Andre’s game, professional wrestling, was one of Kaufman’s main influences. He took its performative ethos of kayfabe—the maintenance of the illusion of reality at all times, at all costs—and adapted it to create a confrontational form of humor that infuriated and inspired audiences and other artists. Box Brown’s simple, straight-forward approach to both art and story aptly depicts Kaufman’s ludicrous yet wondrous tale of fame and misfortune. This monochrome memoir from First Second can be found at Beaumont and Central. It’s a testament to Kaufman’s impact on American culture that many believe his death was just another put-on. The skepticism sown by tricksters from Kaufman to Nixon long ago metastasized into a cancer of distrust ravaging the common ground between us, creating The Divided States of Hysteria (Image). Just as he ragged on the follies of Reaganism in his 1980s sci-fi satire American Flagg, writer/artist Howard Chaykin flogs the venal narcissism of post-truth America. Never one to mince words, Chaykin paints an ugly picture of a not-so-far future enveloped in a cocoon of interminable electronic chatter, where ceaseless grifting and petty conflicts lead to cataclysmic results. Too bad Howie can’t just bring in his old pal Lamont Cranston to clean up the mess. One of the many contributors to the history of the original dark knight, the Shadow, Chaykin brought the best-selling hero of the 1930s into the modern age in one of several Shadow series published by DC over the years. Now DC has teamed up with Ying-Ko’s new publisher Dynamite to bring us Batman/Shadow: The Murder Geniuses. The script by Scott (American Vampire) Snyder & Steve (Midnighter) Orlando portrays Batman as one of many crimefighters, from Green Arrow to the Woman in Red, nurtured by the Shadow in his eternal war on evil. Like the Shadow himself, this story is violent. Not so much Batman’s other team-ups—but that’s because it’s Batman ‘66! Spun off the popular series based on the Adam West version of the Caped Crusader, these TEEN books are fun, campy romps in which Batman and Robin ‘66 Meet Wonder Woman ’77, the Man from U.N.C.L.E., and Steed and Mrs. Peel, that suave pair of super-spies known across the pond as the Avengers. The secret agent craze of the 1960s that made John and Emma international icons lives again in The Corten-Steel Phoenix (Image), the first album starring Rich (She-Wolf) Tommaso’s Spy Seal. Originally a website sketch of a childhood creation, Spy Seal was an immediate hit, even cosplayed before Tommaso had drawn a single page. This action-packed tribute to both Fleming and Hergé can be found at multiple locations. Meanwhile, the Netflix version of The Defenders deal with a resurrected Diamondback in one of several new Marvel books. Check our TEEN collections for Nova, Thor, Guardians of the Galaxy, Totally Awesome Hulk and my fave of the bunch, Black Bolt, featuring the psychedelic art of Christian Ward!